

## Nº 21. Morceau d'ensemble.

Allegro deciso.

Frasquita.

A musical score for Frasquita. The key signature is B-flat major (two flats). The tempo is Allegro deciso. The vocal line consists of two measures of silence followed by a melodic line starting with a quarter note. The lyrics are: "Quant au doua - the".

Mercedes.

A musical score for Mercedes. The key signature is B-flat major (two flats). The tempo is Allegro deciso. The vocal line consists of two measures of silence followed by a melodic line starting with a quarter note. The lyrics are: "Quant au doua - the".

Carmen.

A musical score for Carmen. The key signature is B-flat major (two flats). The tempo is Allegro deciso. The vocal line consists of two measures of silence followed by a melodic line starting with a quarter note. The lyrics are: "Quant au douanier, quant au doua - the". A note in parentheses states: "(Throughout this number, Carmen exchanges parts with Mercedes.)" The dynamic is *mf ben marcato*.

El Remendado.

A musical score for El Remendado. The key signature is B-flat major (two flats). The tempo is Allegro deciso. The vocal line consists of three measures of silence.

El Dancaïro.

A musical score for El Dancaïro. The key signature is B-flat major (two flats). The tempo is Allegro deciso. The vocal line consists of three measures of silence.

Sopranos.

A musical score for the Sopranos. The key signature is B-flat major (two flats). The tempo is Allegro deciso. The vocal line consists of three measures of silence.

Tenors.

A musical score for the Tenors. The key signature is B-flat major (two flats). The tempo is Allegro deciso. The vocal line consists of three measures of silence.

Basses.

A musical score for the Basses. The key signature is B-flat major (two flats). The tempo is Allegro deciso. The vocal line consists of three measures of silence.

Allegro deciso. (♩ = 108)

Piano.

A musical score for the Piano. The key signature is B-flat major (two flats). The tempo is Allegro deciso. The piano part features a rhythmic pattern of eighth notes and sixteenth notes, with dynamics changing from forte (f) to piano (p).

nier, c'est notre af-fai - re! Tout comme un au -  
guard, be eas - y, broth - ers, They like to please,

nier, c'est notre af-fai - re! Tout comme un au -  
guard, be eas - y, broth - ers, They like to please,

nier, c'est notre af-fai - re! Tout comme un au - tre, il  
guard, be eas - y, broth - ers, They like to please, as

cresc. -

dim.

tre il aime à plaire, Il — ai - me à  
— as well as oth-ers, They like \_\_\_\_\_ to

dim.

tre il aime à plaire, Il — ai - me à  
— as well as oth-ers, They like \_\_\_\_\_ to

dim.

aime à plai - - re, il aime à plaire, Il aime à  
well as oth - - ers, they like to please, They like to

dim.

fai - re le ga-lant; Ah! \_\_\_\_\_ Lais-sez-nous pas-ser en a -  
be gal-lant, and more! Ah! \_\_\_\_\_ Let us go on a while be -

fai - re le ga-lant; Ah! \_\_\_\_\_ Lais-sez-nous pas-ser en a -  
be gal-lant, and more! Ah! \_\_\_\_\_ Let us go on a while be -

fai - re le ga-lant; Ah! \_\_\_\_\_ Lais-sez-nous pas-ser en a -  
be gal-lant, and more! Ah! \_\_\_\_\_ Let us go on a while be -

dim. - - -

vant! Quant au doua - nier,c'est notre affai - re!  
fore! As for the guard, be eas-y, broth - ers!

vant! Quant au doua - nier,c'est notre affai - re!  
fore! As for the guard, be eas-y, broth - ers!

vant! Quant au douanier, quant au doua-nier,c'est notre affai-re! Tout  
fore! As for the guard, as for the guard, be eas-y, brothers! They

SOPRANOS I.

SOPRANOS II.

Quant au douanier, quant au doua-nier,c'est leur af-fai - re!  
As for the guard, as for the guard, be eas-y, brothers! They

Quant audouanier, quant au doua-nier, c'est leur af-fai - re! Tout  
As for the guard, as for the guard, be eas-y, brothers! They

p *cresc. f*

Tout com - me un au - tre il aime à plaire, Il -  
They like to please, as well as oth - ers, They

Tout com - me un au - tre il aime à plaire, Il -  
They like to please, as well as oth - ers, They

comme un au - tre il aime à plai -  
like to please, as well as oth -

Tout com - me un au - tre il aime à plaire, Il -  
They like to please, as well as oth - ers, They

comme un au - tre il aime à plai -  
like to please, as well as oth -

ai - me à fai - re le ga-lant, Ah!  
 like to be gal-lant, and more! Ah!

ai - me à fai - re le ga-lant, Ah!  
 like to be gal-lant, and more! Ah!

re, il aime à plaire, Il aime à fai - re le ga-lant, Ah!  
 ers, they like to please, They like to be gal-lant, and more! Ah!

ai - me à fai - re le ga-lant, Ah!  
 like to be gal-lant, and more! Ah!

re, il aime à plaire, Il aime à fai - re le ga-lant, Ah!  
 ers, they like to please, They like to be gal-lant, and more! Ah!

*p* *cresc.* *f*

— Laissez-nous passer en a - vant! Il aime à plaire!  
 Let us go on a while be - fore! They like to please!

— Laissez-nous passer en a - vant! Il aime à plaire! Le doua -  
 Let us go on a while be - fore! They like to please! What we

— Laissez-nous passer en a - vant! Il aime à plaire!  
 Let us go on a while be - fore! They like to please!

**El Remendado and El Dancairo.**

— Laissez-les passer en a - vant! Il aime à plaire!  
 Let them go on a while be - fore! They like to please!

TENORS.

BASSES.

*dim.*

Bizet's vocal score for "Il est galant!" from Act II of Carmen. The score consists of six systems of music, each containing two staves: a soprano staff (treble clef) and an accompaniment staff (bass clef). The key signature is three flats, and the time signature varies between common time and 2/4.

The lyrics are repeated in both French and English. The vocal parts are mostly eighth-note patterns, while the bassoon part provides harmonic support with sustained notes and chords.

**System 1:**

- Soprano:** Il est galant!  
They are gallant!
- Bassoon:** nier se-ra clé-ment! Il est galant!  
want the guard will grant! They are gallant!

**System 2:**

- Soprano:** Il est galant! Le doua-nier se-ra char-mant!  
They are gallant! They will be so complai-sant!
- Bassoon:** Il est galant! They are gallant!

**System 3:**

- Soprano:** Il est galant!  
They are gallant!
- Bassoon:** Il est galant!  
They are gallant!

**System 4:**

- Soprano:** Il est galant!  
They are gallant!
- Bassoon:** Il est galant!  
They are gallant!

**System 5:**

- Soprano:** Il est galant!  
They are gallant!
- Bassoon:** Il est galant!  
They are gallant!

**System 6:**

The bassoon part continues with a series of sustained notes and chords, transitioning to a dynamic of **pp** (pianissimo).

Il aime à plaire! Le douanier se - ra ga - lant!  
They like to please! What we want, the guard will grant!

Il aime à plaire!  
They like to please!

Oui, le douanier se - ra  
Yes, and the guard may be

Il aime à plaire!  
They like to please!

*p*      *molto rit.*

*p*      *pp*      *molto rit.*

a tempo. Oui,  
poco dim. As le doua -  
même en - tre - pre - nant! Oui, le for the  
e - ven ar - ro - gant! As doua -  
TENORS.  
BASSES.

the

Oui, le doua-nier, oui, le doua -  
As for the guard, as for the

a tempo. Quant au doua-nier, c'est leur af -  
As for the guard, be eas - y,

nier, c'est notre af-fai - re! Tout com - me un au -  
guard, be eas - y, broth - ers! They like to please,

nier, c'est notre af-fai - re! Tout com - ne un au -  
guard, be eas - y, broth - ers! They like to please,

nier, c'est notre af-fai - re! Tout comme un au - tre il  
guard, be eas - y, broth - ers! They like to please, as

Quant au doua-nier, c'est leur af - faire!  
As for the guard, be eas - y, brothers!

Quant au doua-nier, c'est leur af - faire!  
As for the guard, be eas - y, brothers!

faire!  
brothers!

Tout comme un autre, il aime à  
They like to please, as well as

tre, il aime à plaire, Il ai - me à  
 — as well as oth - ers, They like to

tre, il aime à plaire, Il ai - me à  
 — as well as oth - ers, They like to

aime à plai - re, Il aime à plaire, Il aime à  
 well as oth - ers, they like to please, They like to

Tout comme un autre, il aime à plaire!  
 They like to please, as well as others!

Tout comme un autre, il aime à plaire!  
 They like to please, as well as others!

plaire! Il aime à fai - re le ga -  
 others! They like to be gal - lant, or

fai - re le ga - lant, Lais - sez-nous passer en a -  
 be gal-lant, or more! Let us go on a while be -

fai - re le ga - lant, Lais - sez-nous passer en a -  
 be gal-lant, or more! Let us go on a while be -

fai - re le ga - lant, Lais - sez-nous passer en a -  
 be gal-lant, or more! Let us go on a while be -

Il aime à fai - re le ga - lant!  
 They like to be gal-lant, or more!

Il aime à fai - re le ga - lant!  
 They like to be gal-lant, or more!

lan! Lais-sez - les pas-ser en a -  
 more! Let them go on a while be -

*leggieriss.*

vant! \_\_\_\_\_ Il ne s'a-git pas de ba-taille;  
fore! \_\_\_\_\_ There is no dan-ger to be fac'd,  
*leggieriss.*

vant! \_\_\_\_\_ Il ne s'a-git pas de ba-taille;  
fore! \_\_\_\_\_ There is no dan-ger to be fac'd,  
*leggieriss.*

vant! \_\_\_\_\_ Il ne s'a-git pas de ba-taille;  
fore! \_\_\_\_\_ There is no dan-ger to be fac'd,

vant, Oui, pas-ser en a-vant!  
fore, Yes, let them go be-fore!

*ppp*

Non, il s'a-git tout sim-ple-ment De se \_\_\_\_ lais-ser  
No-thing at all for one to do, But let \_\_\_\_ him put

Non, il s'a-git tout sim-ple-ment De se \_\_\_\_ lais-ser  
No-thing at all for one to do, But let \_\_\_\_ him put

Non, il s'a-git tout sim-ple-ment De se lais-ser pren -  
No-thing at all for one to do, But let him put his -

*p leggieriss.*

— pren-dre la tail - le Et d'é - cou - ter un com-pliment.  
 — his arm a - round your waist, And hear him talk nonsense to you.

*p leggieriss.*

— pren-dre la tail - le Et d'é - cou - ter un com-pliment.  
 — his arm a - round your waist, And hear him talk nonsense to you.

*p leggieriss.*

dre la tail - le Et d'é - cou - ter un com-pliment.  
 arm 'round your waist, And hear him talk nonsense to you.

*cresc.*

Sil faut al-ler jusqu'au sourire, Que vou - lez-vous, — on souri -  
 And if a smile can gain our end, What would you have? — Then we shall

*cresc.*

Sil faut al-ler jusqu'au sourire, Que vou - lez-vous, — on souri -  
 And if a smile can gain our end, What would you have? — Then we shall

*cresc.*

Sil faut al-ler jusqu'au sourire, Que — vou - lez - vous, on souri -  
 And if a smile can gain our end, What — would you have? Then we shall

*cresc.*

ra!  
 smile!      Et d'a - vance,  
               And in ad - vance,  
               je puis le  
               you may de -  
  
 ra!  
 smile!      Et d'a - vance,  
               And in ad - vance,  
               je puis le  
               you may de -  
  
 ra!  
 smile!      Et d'a - vance,  
               And in ad - vance,  
               je puis le  
               you may de -  
  
**SOPRANOS I.**  
 Et d'a - van - ce,      je puis le di - - -  
 And in ad - vance,      you may de - pend,  
  
**SOPRANOS II.**  
 Et d'a - van - ce,  
 And in ad - vance,  
  

  
 dire, La con - tre - ban - de pas - se - ra!  
 pend, That you can pass in the mean - while!  
  
 dire, La con - tre - ban - de pas - se - ra!  
 pend, That you can pass in the mean - while!  
  
 dire, La con - tre - ban - de pas - se - ra!  
 pend, That you can pass in the mean - while!  
  
 re La con - tre - ban - de pas - se - ra! La con - tre - ban - de pas - se -  
 — That you can pass in the mean - while! That you can pass mean -



*f* cre - scen - do *ff*

En a - vant! mar-chons! al - lons! en a - vant! Le doua -  
For - ward,march! Come on, come on, forward,march! For the

*f* cre - scen - do *ff*

En a - vant! marchons! en a - vant! Le doua -  
For - ward,march! Come on, forward,march! For the

*cresc.*

En a - vant! mar-chons! Oui, le douanier,oui, le doua-  
For - ward,march! Come on! As for the guard,as for the

**El Remendado and El Dancaïro.***ff*Le doua - nier, c'est  
For the guard, be*f cresc.**ff*ra!  
while!En a - vant!  
For - ward,Le doua -  
For theOui, le douanier, oui, le doua-  
As for the guard, as for the**TENORS.***ff*Le doua - nier, c'est  
For the guard, be**BASSES.***ff*Le doua - nier, c'est  
For the guard, be

*mf* cre - scen - do mol - to *ff*

\* Ta. \* Ta. \* Ta. \* Ta. \*

The musical score consists of eight staves of music in G major, 2/4 time, featuring a soprano vocal line. The lyrics are in French, with English translations provided below each line. The vocal line is continuous across the staves, with some notes extending from one staff to the next. The piano accompaniment is present in the lower staves.
 

nier, c'est notre af-fai - re! Tout com - me un au -  
 guard, be ea - sy, broth - ers! They like \_\_\_\_\_ to please,\_\_\_\_\_

nier, c'est notre af-fai - re! Tout com - me un au -  
 guard, be ea - sy, broth - ers! They like \_\_\_\_\_ to please,\_\_\_\_\_

nier, c'est notre af-fai - re! Tout comme un au - tre, il  
 guard, be ea - sy, broth - ers! They like to please,\_\_\_\_ as

leur af - fai - re! Comme un autre, il  
 ea - - sy, broth - ers! They would please, as

nier, c'est leur af-fai - re! Tout com - me un au -  
 guard, be ea - sy, broth - ers! They like \_\_\_\_\_ to please,\_\_\_\_\_

leur af - fai - re! Comme un autre, il  
 ea - - sy, broth - ers! They would please, as

leur af - fai - re! Comme un autre, il  
 ea - - sy, broth - ers! They would please, as

Bizet: Carmen

tre, il aime à plaire, Il ai - - - me à  
— as well as oth-ers, They like \_\_\_\_\_ to

tre, il aime à plaire, Il ai - - - me à  
— as well as oth-ers, They like \_\_\_\_\_ to

aime à plai - - re, Il aime à plaire, Il aime à  
well ar oth - - ers, They like to please, They like to

aime à plaire, Il aime à fai - re  
well as oth - ers, And to be gal -

tre, il aime à plaire, Il ai - - - me à  
— as well as oth-ers, They like \_\_\_\_\_ to

aime à plai - - re, Il aime à plaire, Il aime à  
well as oth - - ers, They like to please, They like to

aime à plaire, Il aime à fai - re  
well as oth - ers, And to be gal -

aime à plaire, Il aime à fai - re  
well as oth - ers, And to be gal -



Bizet: Carmen

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fai - re le ga-lant! Ah! Lais - sez-nous pas-ser en a -  
 be gal-lant, or more! Ah! Let us go on a while be -

fai - re le ga-lant! Ah! Lais - sez-nous pas-ser en a -  
 be gal-lant, or more! Ah! Let us go on a while be -

fai - re le ga-lant! Ah! Lais - sez-nous pas-ser en a -  
 be gal-lant, or more! Ah! Let us go on a while be -

le ga - lant! Oui, pas - sez  
 lant, or more! Let them go

fai - re le ga-lant!  
 be gal-lant, or more!

fai - re le ga-lant!  
 be gal-lant, or more!

le ga - lant! Oui, pas - sez  
 lant, or more! Let them go

le ga - lant! Oui, pas -  
 lant, or more! Let them

p cresc. - - -  
 p cre - - -

*mf cresc.*

vant!  
fore!

Marchons en a - vant!  
Let us go be - fore!

vant!  
fore!

Marchons en a - vant!  
Let us go be - fore!

vant!  
fore!

Marchons en a - vant!  
Let us go be - fore!

*- scen -*      *- do*

en a - vant!  
on be - fore!

en a-vant!      en a - vant!  
on be-fore,      on be-fore!

*p cresc.*      *f cresc.*

Ah! Laissons-les pas-ser en a - vant!  
Ah! Let them go on a while be - fore!

Mar-chez en a -  
Let them go be -

*p cresc.*      *f cresc.*

Ah! Laissons-les pas-ser en a - vant!  
Ah! Let them go on a while be - fore!

Mar-chez en a -  
Let them go be -

*- scen -*      *- do*

en a - vant!  
on be - fore!

en a-vant!      en a - vant!  
on be-fore,      on be-fore!

*- scen -*      *- do*

sez  
go

en a - vant!  
on be - fore,

en a-vant!      en a - vant!  
on be-fore,      on be-fore!

*- scen -*      *- do*

Bassoon part: eighth-note patterns in measures 1-2 and 5-6.

**ff**

Ah! Marchons, mar-chons! en a - vant! —  
 Ah! We go be - fore, — on be - fore! —

**ff**

Ah! Marchons, mar-chons! en a - vant! —  
 Ah! We go be - fore, — on be - fore! —

**ff**

Ah! Marchons, mar-chons! en a - vant! —  
 Ah! We go be - fore, — on be - fore! —

**ff**

Oui! oui, — en a - vant! —  
 Yes! Go — on be - fore! —

**ff**

vant! Marchez, mar - chez! — en a - vant! —  
 fore! Go on be - fore! — on be - fore! —

**ff**

vant! Marchez, mar - chez! — en a - vant! —  
 fore! Go on be - fore! — on be - fore! —

**ff**

Oui, — oui, — en a - vant! —  
 Yes! Go — on be - fore! —

**ff**

Oui, — oui, — en a - vant! —  
 Yes! Go — on be - fore! —

**ff**

*(Piano part)*

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(Exeunt omnes.)

Musical score for Bizet's Carmen, Act II, Scene 1, page 298. The score consists of eight staves, four for voices (Soprano, Alto, Tenor, Bass) and four for piano. The vocal parts are mostly silent, indicated by rests. The piano part features continuous eighth-note patterns. Dynamic markings include 'meno f', 'mf', 'dim.', 'pp', and 'ppp'. The vocal parts enter with the lyrics 'sinor', 'zan', and 'do'.