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Orchestra part: harp. Set no. 6 [1910-1919]

Bizet, Georges, 1838-1875; Meilhac, Henri, 1831-1897; Halévy, Ludovic, 1834-1908

Paris: Choudens, Pere et Fils, [1910-1919]

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Harp

Carmen.

25
Set No 6.

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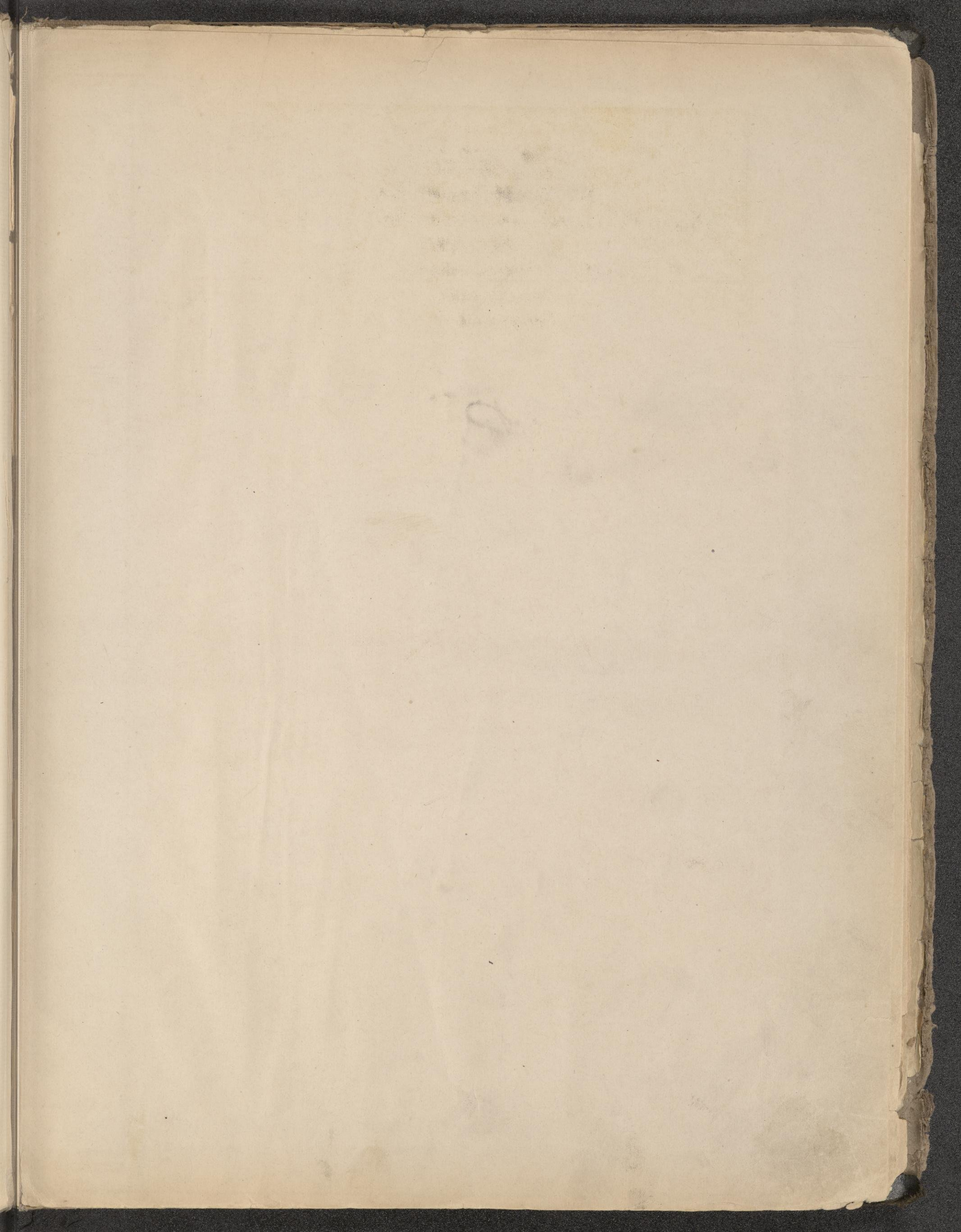
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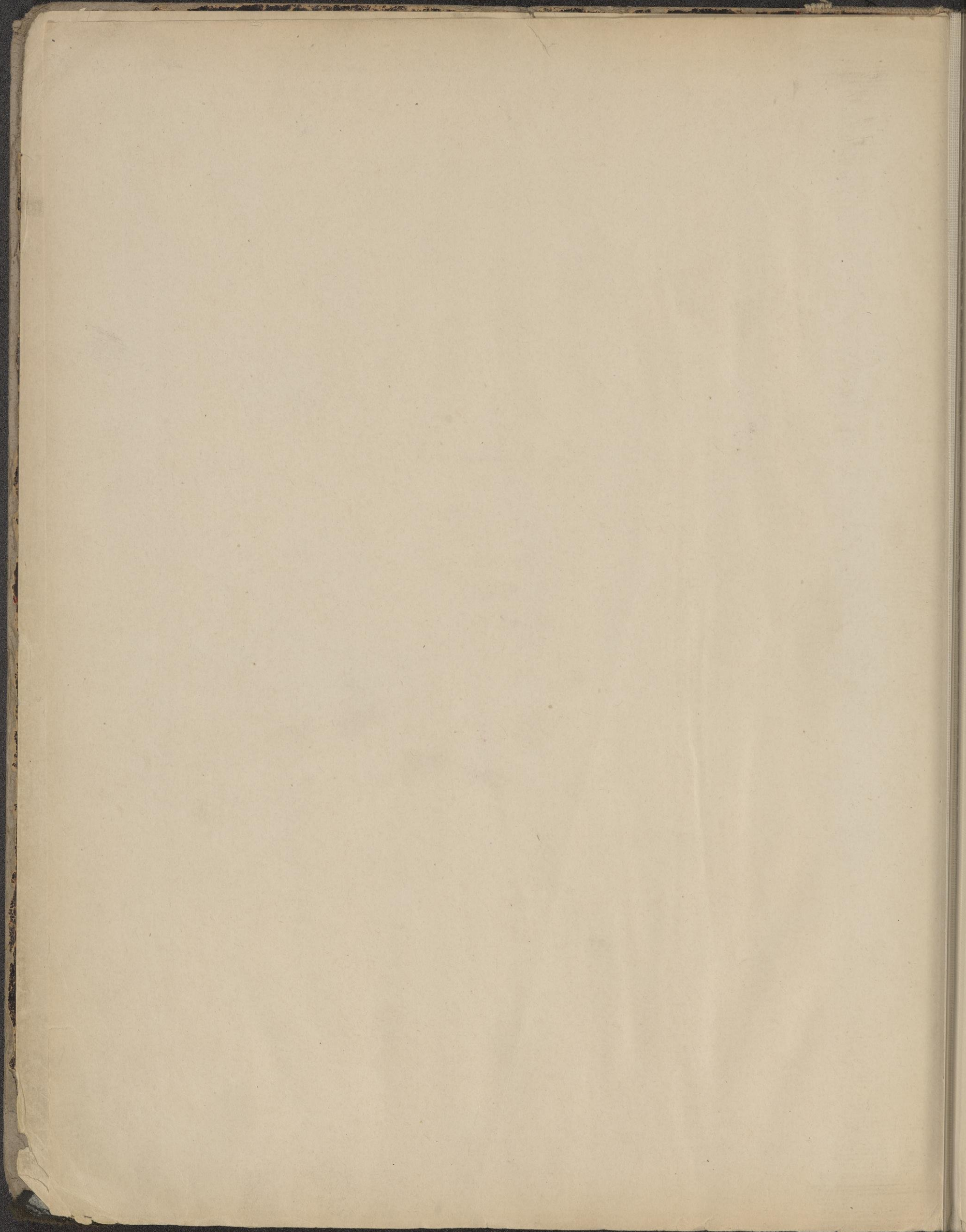
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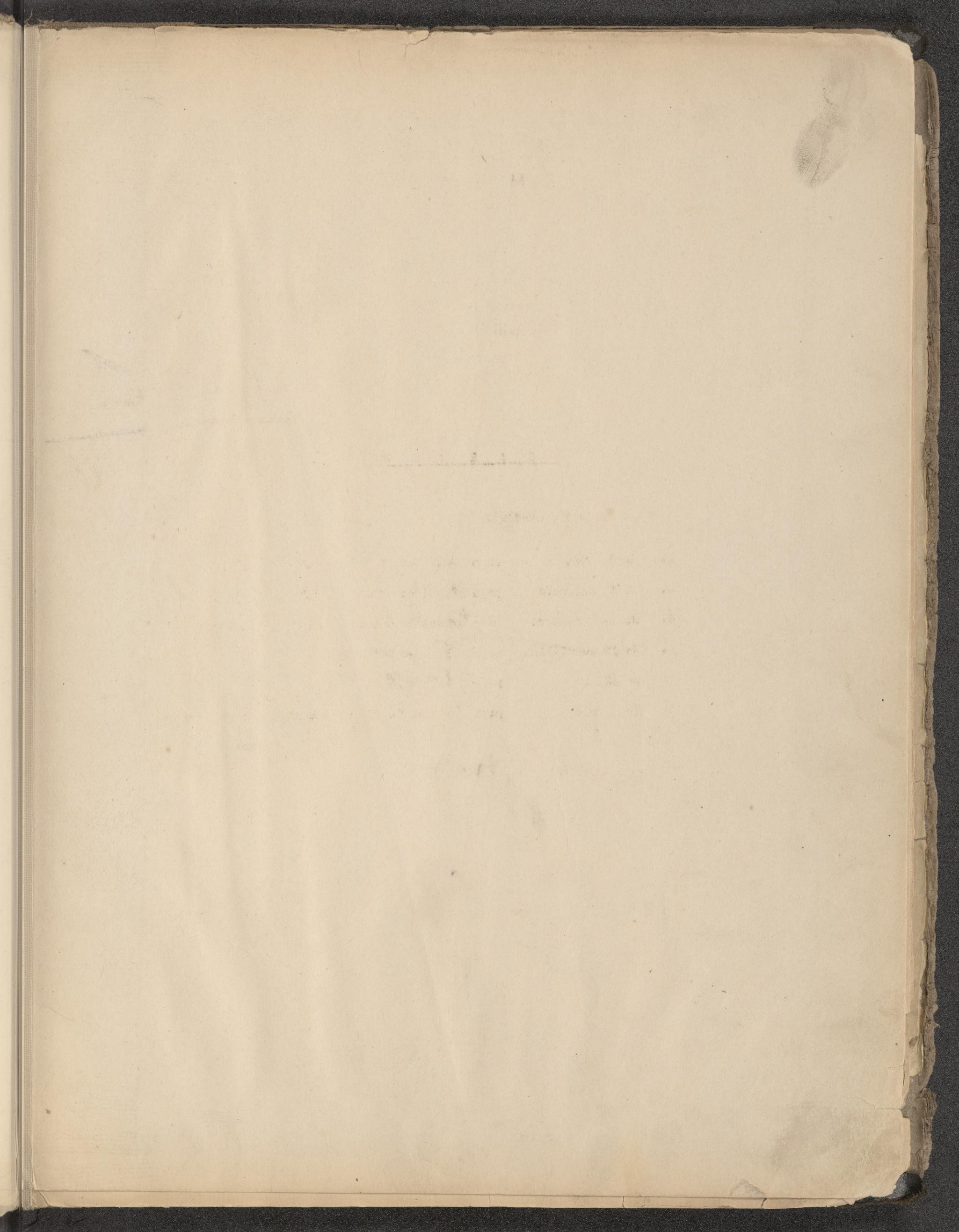
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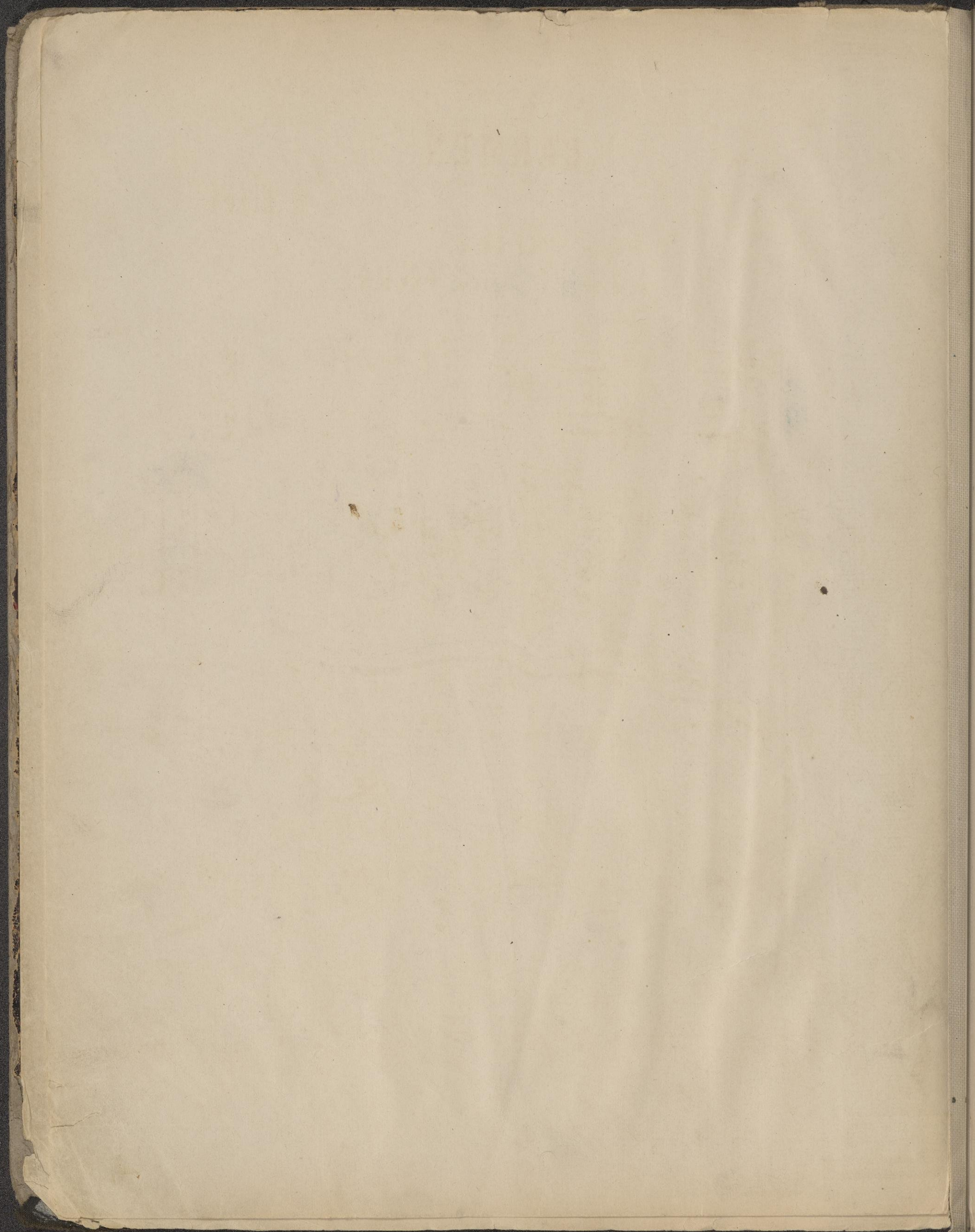
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CARMEN

G. BIZET.

ACTE I

1, 2, 3, ET 3 BIS TACENT.

HARPE.

3 Bis Do José and Captain

4

All^o All^{to} mod^{to} Plus lent. Encore plus lent. HARPE. And^{no} 3 *2 beats to me!*

20 28 29 30 31 32 pp laissez vibrer. A#

A# pp dim. 1 4 1 beat

A# cresc. A# 1 dim. pp

D# E# G# G# cresc. 1 dim. 11

HARPE.

CHOEUR.

B^b A^b

B^b A^b

5, 6, ET ~~6 BIS~~ TACENT.

And^{no} non troppo.

2^{bs}
F# 7

35 CL. *rit. down* CHANT. *spurs here see*
ppp *Yesterday after dark*

bia HARPE. *All. mod. to* CHANT. *rit.*
ppp *F^b 3* *8* *dim.*

Un peu moins vite. HARPE.

use soft pedal

pp *F^b*

Handwritten *E_b* above the bass staff.

Handwritten *E_b* above the bass staff.

Handwritten *F#* above the bass staff.

Handwritten *A_b* above the bass staff. *poco sf dim.* above the bass staff. *E_b* above the bass staff. *pp* above the bass staff. *rit.* above the bass staff. **10** above the bass staff. *a Tempo* above the treble staff.

to end
 →
 cut
 T
 L

cut

All^o mod^{to} Un peu plus lent. CHANT.

D_b 23 5

HARPE.

F#D#

pp

D_b 6 CHANT.

HARPE.
HARPE.

4

F# Bb Eb

pp

Eb

E4

Eb

F#

Hb

Tempo. Un peu plus v. cello All. mod. to

poco sf B4 dim. E4 pp rit.

1	3
4	47
1	3
	4

7 BIS, 8, ET 9 TACENT.

to here

Don José
Carmen

now is that
clear
through only

HARPE.

10

All^{to} FL.

4 p 5 6 7 8 HARPE 2 5 4 5 6

pp

30

ppp

74 75

1º Tempo.

CHANT.

13 2^{ds}

Mod^{to} 1º Tempo. Mod^{to} And^{to} Mod^{to} 1º^{to} All^{to}

5 8 10 3 18 6 22

CHANT.

23 24 25 26 p f p f 1

A.C. 5276. 11 TACET.

C

||

ENTR' ACTE TACET. — *cello*

ACTE II.

19

And^{mo}

pp 1 2 5 4 5 6 1 2 3 4

3 4 1 2 5

4 5 6 1 2 3 4 1 2 3 4

f 1

F# f p F# dim. 2 3 4 pp 5 6 7 8 9 10

11 12 15 Eb 1 2 3 4 5 Eb 3 rit. B

HARPE

pp a Tempo. *G#* *C#* *A#* *G#* *A4*

C4

C# *A#* *A4* *C4*

G4 F4 **10** *p*

a Tempo animato. *G#* **3** *mf*

C# *A#* *A4* *C4*

cresc. *G4* **18**

HARPE.

Plus vite.

Musical notation for the first system, including a treble clef with a key signature of one sharp (F#), a bass clef, and a grand staff. The music consists of eighth notes with slurs and repeat signs. A dynamic marking *f* is present. Fingerings are indicated by numbers 1 through 9 in the first measure and 1 through 6 in the second measure.

cresc.

Musical notation for the second system, continuing the piece. It features a dynamic marking *ff* with a crescendo hairpin, followed by *fff*. Handwritten numbers 2, 3, and 4 are visible in the treble clef staff.

Musical notation for the third system, showing further development of the eighth-note pattern. Handwritten numbers 2, 3, 4, and 1 are visible in the treble clef staff.

Musical notation for the fourth system, concluding the piece. It includes a dynamic marking *più ff* and a final measure with a fermata and the number 3. Handwritten notes "13" and "14" are visible on the right side of the page.

12 BIS, 13, 14, 14 BIS, 14 TER, 14 QUATER,
15, 15 BIS, 16, 16 BIS
TACENT

stop just be quiet

17

HARPE. All^{to} 11 All^{to} 55 Très lent. All^o molto mod^o 1 1

1st 11 bars in 4 9

Un peu retenu. a Tempo. Un peu plus vite. COR Angl. solo

HARPE And^{to}

BEADG a Tempo.

suivez.

le reste TACET.

18 TACET. A.C. 5276

Fin du 2^e Acte.

violins start now

Carmer love you

conductor will follow me

cello

And^{no} all.^{to} 4 beats

ENTR'ACTE.

pp 1

2 5 4 5

A4

un peu moins p

A4

Db

Db

Gb

Db

A4

cresc.

G4

Ab

dim.

1 2 3 4

p

dim.

ppp

smorz.

28 m.
Cello

ACTE III.

19, 19 BIS, 20, 20 BIS, 21, 22,

22 BIS, ET 23 TACENT.

24

Mod.^{to} | Mod.^{to} | 1^o Tempo mod.^{to} | Un peu retenu. | All.^o | a Tempo.

16 | 4 | 12 | 19 | 10 suivez. 6

cello *23 Don José, Escarnillo duet* *what on earth*
brought you here

And.^{te} mod.^{to} | HARPE. | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3

And.^{te} mod.^{to} *ppp* *cello* *retard* *cello*

have *you José*

le reste TACET.

HARPE.
ACTE IV.

All^o vivo.

ENTR'ACTE.

Handwritten annotations: *C#*, *8*, *f*, *dim.*

Handwritten annotation: *pp*

Handwritten annotations: *C#*, *ff*, *48*

Handwritten annotations: *p*, *ff*

Handwritten annotations: *p*, *C#*, *C#*, *C#*

Handwritten annotations: *pp cresc.*, *poco a poco.*

cresc. 16

ff *dim.*

poco a poco.

p 1

pp *smorzando.* 8

25 A, 25 B TACENT.

25 c *And^{no}* *B^{ses}* 60

JOLIE FILLE DE PERTH

OPÉRA EN 4 ACTES.

DANSE BOHÉMIENNE.

GEORGES BIZET.

HARPE.

25

cut.
Andantino molto.
aussi doux que possible.

Solo

2#A#

7

8#A#

2 5#
Quasi Allegretto.

ac - ce - le - ran - do e cre - scen -

do - mol - to.

Allegro non troppo. VIOLON. *tr.* *tr.* *tr.*

f 6

Allegro.

mf ac - ce - le -

26 Allegro vivo.

f - ran - do e cresc.

cre - scen - do e acce - le - ran - do mol -

to. *ff* sempre cre - scendo.

pü ff e presto.

LE
RESTE
TACET

Handwritten notes and signatures at the bottom of the page.

