



## **Orchestra part: horn (3rd & 4th). 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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6a - page 1  
6c - page 20

3rd & 4th Horn.

O, K

Carmen.

**IMPORTANT!**

Dear Sir:

Should you find it expedient to interpolate numbers, or make cuts, use soft black pencil (very lightly) so that we can erase same, and please refrain from mutilating this book.

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**IMPO.**

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As music of

b

TAM

R M E N

# GARMEN

GEORGES BIZET.

3<sup>e</sup> et 4<sup>e</sup> CORS.

*in 67*

**1** *All' giocoso*  
PRÉLUDE. *en MI. ff*

**10** *f*      **2** *p*      *cresc.*      *ff*

**36**

2

1<sup>rs</sup> Vns

3<sup>e</sup> et 4<sup>e</sup> CORS.

C<sup>#</sup>

B A

B6 D<sup>#</sup> C<sup>#</sup> B

D

B 3 3 3

m.D.

Changez en RÉ.

And<sup>no</sup> mod<sup>to</sup>

A

3 en RÉ.

Changez en MI b. ff

20 en MI b.

ff

C

Enchaînez.

## ACTE I.

En MI b.

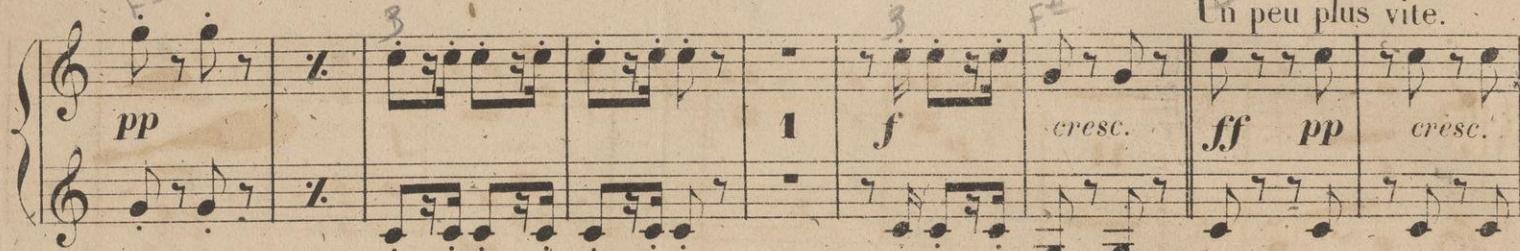
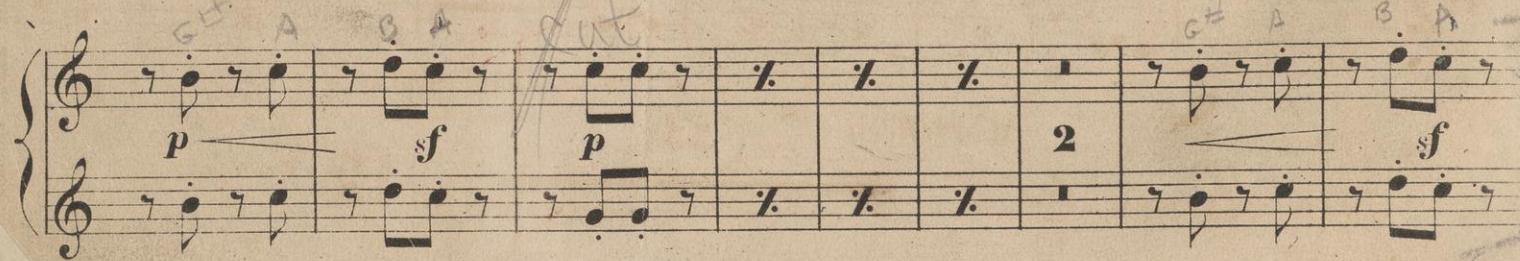
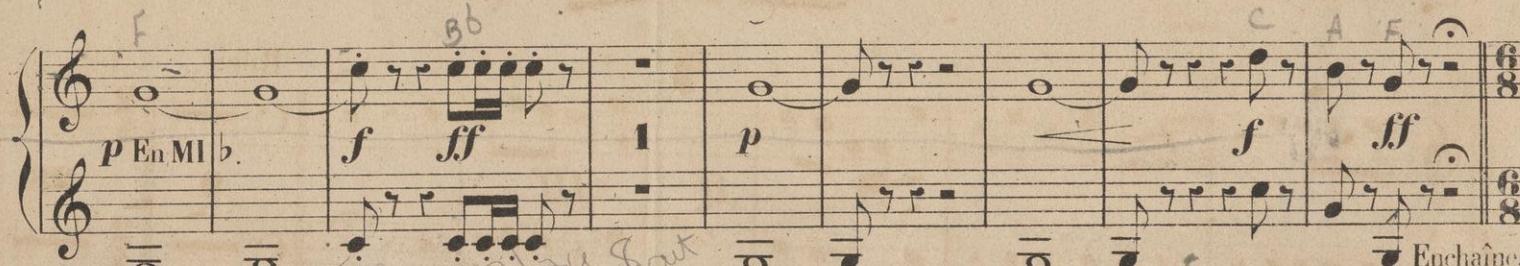
Allto

5

Un peu retenu.

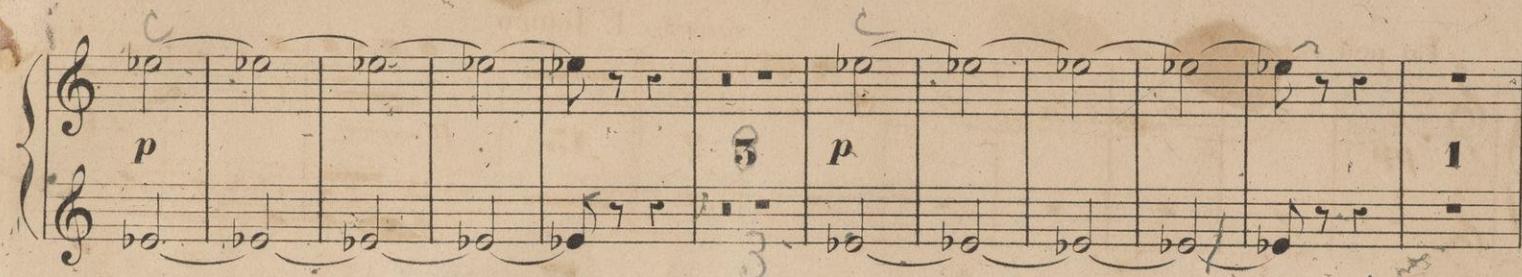
3<sup>e</sup> et 4<sup>e</sup> CORS.suivez 1<sup>o</sup> Tempo.

Un peu plus vite.

1<sup>o</sup> Tempo.

3<sup>e</sup> et 4<sup>e</sup> CORS.

5



3 BIS. Mod<sup>o</sup> Récit.

35

Enchaînez.

C Horn

6

E♭ UT.

Allō

5<sup>e</sup> et 4<sup>e</sup> CORS.

COR.

4

SOLO.

pp

p

cre - scen - do. *ff*

Allō mod<sup>to</sup> And<sup>no</sup>

31 pp

Même mouv<sup>t</sup>

16 p cresc. dim. 8 p

cresc. 14 poco sf pp 6 p

cresc. f 9 p dim. 1 pp

3<sup>e</sup> et 4<sup>e</sup> CORS.

7

All' modto A

pp  
smorz.  
4  
6  
8  
2  
f  
4

All' modto G

ff  
1  
2  
3  
ff  
25  
pp  
2  
2

C 23 2

3  
ff  
25  
pp  
2  
2

Enchaînez.

Fa ut

5 39 12 20

12  
20

24 29 12 ff 6 8

29  
12  
ff  
6  
8

Enchaînez.

Fa ut

All' modto And' modto A And' quasi all' modto

12 p dim. 10 6 pp ff 16

Recit. 5 2 2 8 All' 9 Enchaînez.

5 2 2 8 All' 9  
Enchaînez.

En Si bgrave. And<sup>no</sup> non troppo.

7

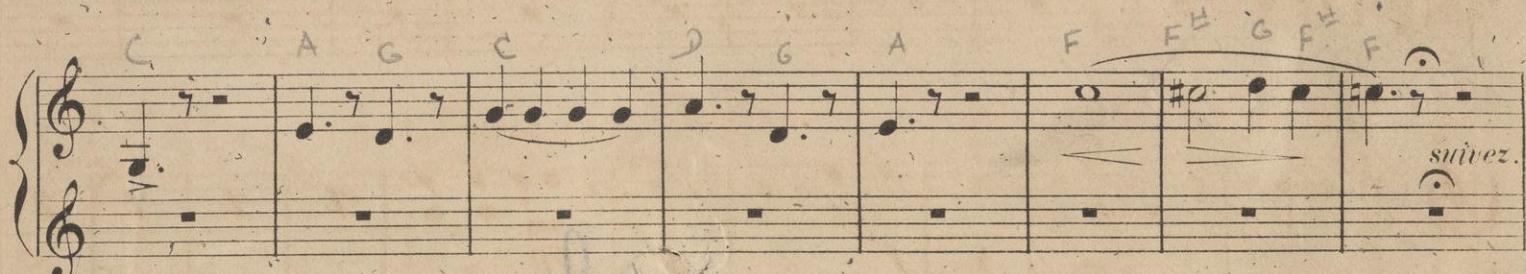
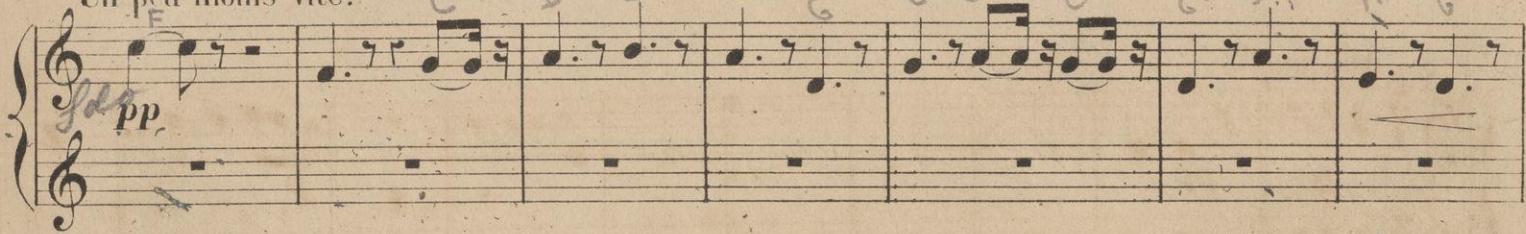
a Tempo.



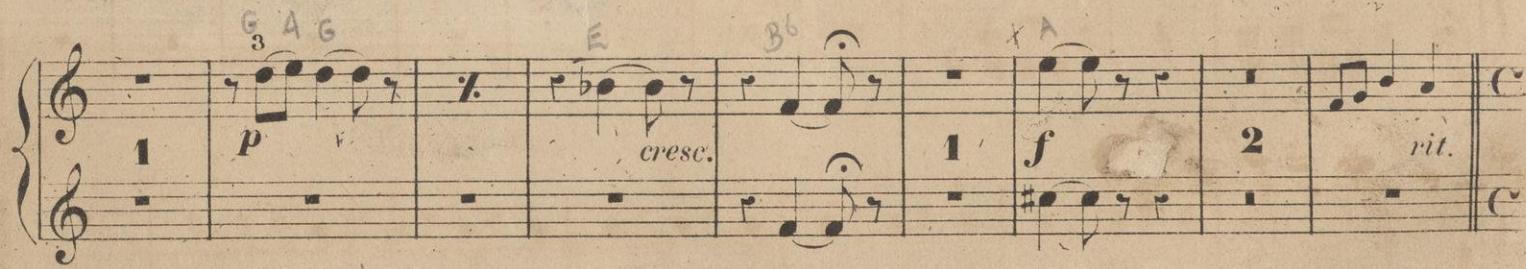
Un peu plus lent.



Un peu moins vite.

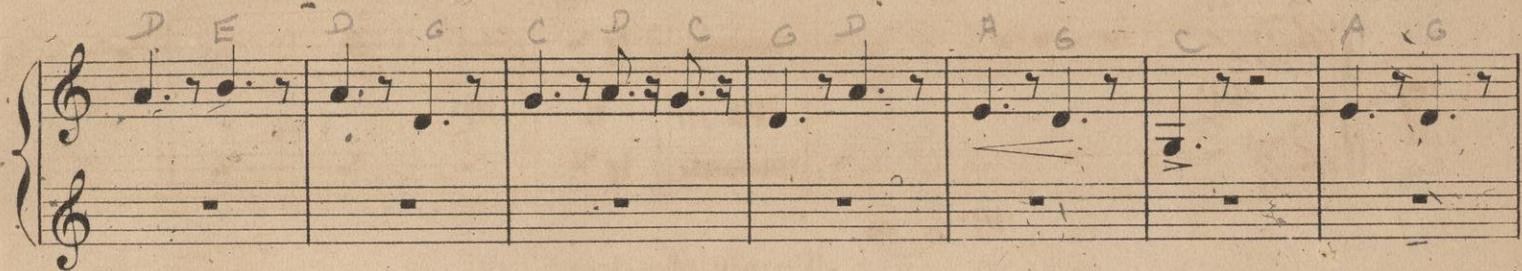


Solo a Tempo poco animato.

All<sup>o</sup> mod<sup>to</sup>

En peu plus lent.

suivez. a Tempo. All<sup>to</sup>All<sup>o</sup> mod<sup>to</sup>

3<sup>e</sup> et 4<sup>e</sup>. CORS.

*a Tempo:*

All<sup>o</sup> mod<sup>to</sup> *A* *B*

En Si b. 7

*pp*

*p*

*cresc.*

*f*

*pp*

*pp*

*2 pp*

*rit.*

*pp*

*2*

7 BIS. Recit. 16

18

Enchaînez

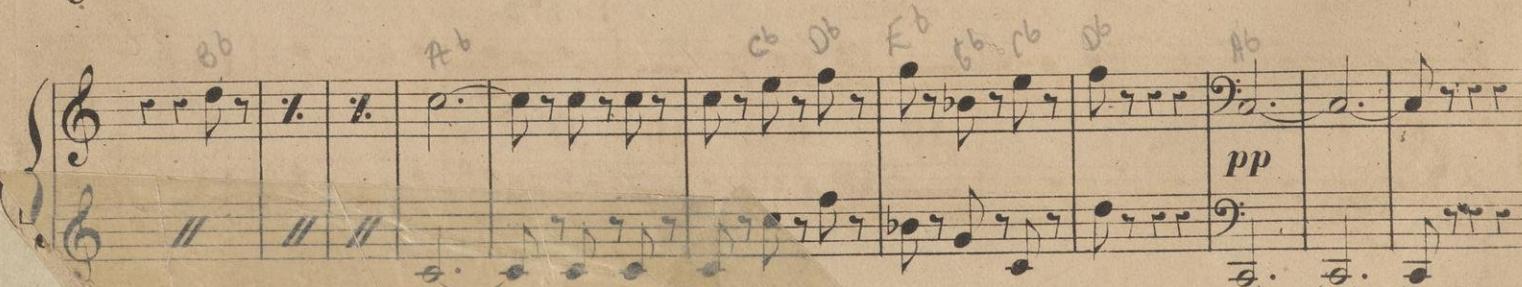
10

En RE b.

Allo vivace.

3<sup>e</sup> et 4<sup>e</sup> CORS.

8

f A<sup>b</sup>

F G<sup>b</sup> G A<sup>b</sup> A<sup>b</sup> A<sup>b</sup>

poco rit.

A A<sup>b</sup> A<sup>b</sup> A<sup>b</sup>

ff UNIS.

A A<sup>b</sup> A<sup>b</sup> A<sup>b</sup>

23 A<sup>b</sup>

23 pp

En MI b. Récit. Vn COR. B<sup>b</sup> All' to mod' to All'

9 7 fp 1 6 8 14 17 ff

f mf 9 15

1<sup>o</sup> Tempo.

Changez en SI grave. En SI grave.

pp 10 6 16 ff 8 11 3

Enchain

42

r.D.

5<sup>e</sup> et 4<sup>e</sup> CORS.

En SI grave.

a Tempo.

Mod<sup>to</sup> 1<sup>o</sup> Tempo.

10

66

29

f

8

10

Mod<sup>to</sup> And<sup>no</sup> F in G C Mod<sup>to</sup>

1<sup>o</sup> Tempo.

En UT. All<sup>o</sup> vivo. All<sup>o</sup> quasi and<sup>no</sup> All<sup>o</sup> vivace.

11 47 15 8 ff UNIS.

A

Fin du 1<sup>er</sup> Acte.

A.C. 5276.

3<sup>e</sup> et 4<sup>e</sup> CORS.

13

9.35 9.24

## ENTR' ACTE TACET.

## ACTE II.

En UT.

Andantino

12

50

pp

*suivez, à Tempo*

*suivez, à Tempo animato.*

Plus vite.

Presto.

*B*

14

3<sup>e</sup> et 4<sup>e</sup> CORS.

Récit.

25

12 BIS.

C

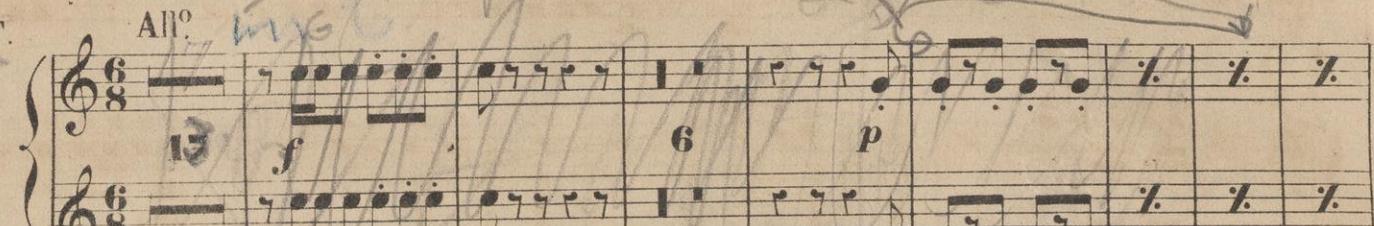
6

Enchaînez.

en UT.

Allo

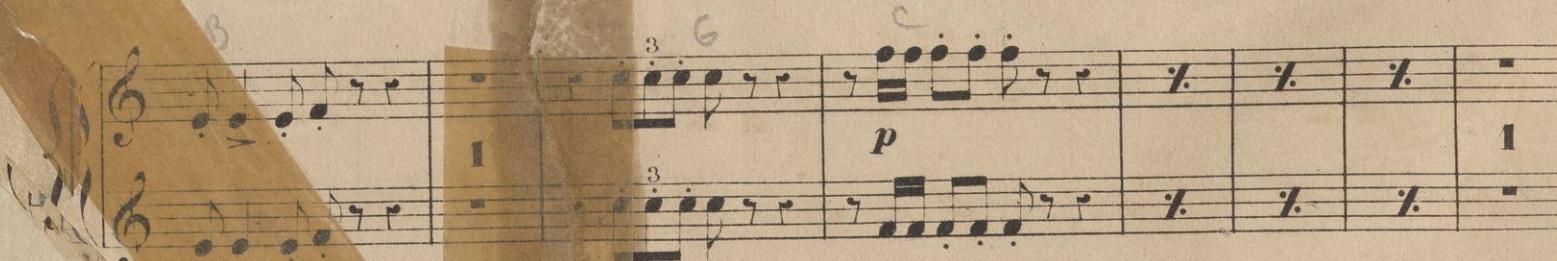
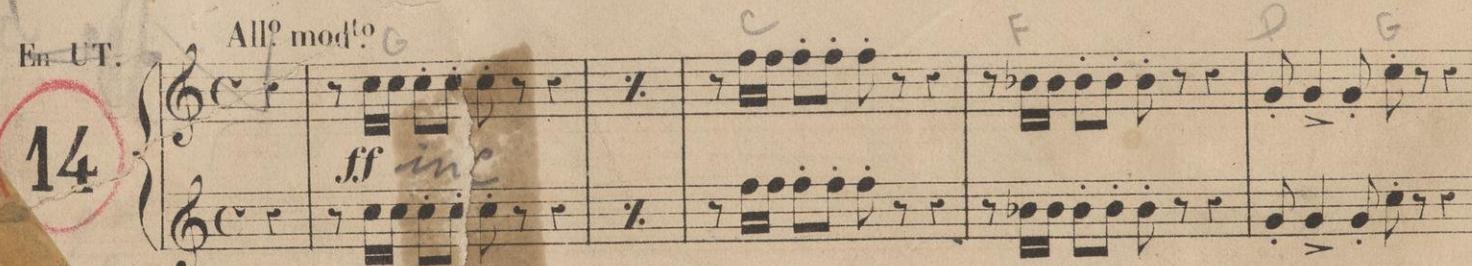
13



En UT.

All<sup>o</sup> mod<sup>to</sup>

14



*B* *C*

*A* *B* *C*

*Sola* *C B A G# B*

*D A C G*

*G F G B A C B A G# B D A C suivez.*

*a Tempo.*

*ff* *UNIS.*

3<sup>e</sup> et 4<sup>e</sup> CORS.

3<sup>e</sup> et 4<sup>e</sup> CORS.

*p*      *ff*      *f*

*p*      *fp dim pp*      *f dim.*

*pp*      *pp*      *p*

*dim.*      *f*

*pp*      *ff*

*a Tempò*

Récit.

21

Enchaînez.

**14 BIS.**

C

En SI grave.

All<sup>o</sup> mod<sup>to</sup>**14 TER.**

f

G# F# B

F Bb G#

pespress.

G Bb G# G

Bb

C# G#

C# G#

F# E#

F# E#

dim.

dim.

Bb B

Bb B

8

8

Recit.

9

**14 QUATER.**

C

Enchaînez.

En RE b. All<sup>o</sup> vivo.**15**

33

sf

D# 33-0

E#

5

p dim.

10

p

2

pp

1

5

pp

cresc.

sf

pp

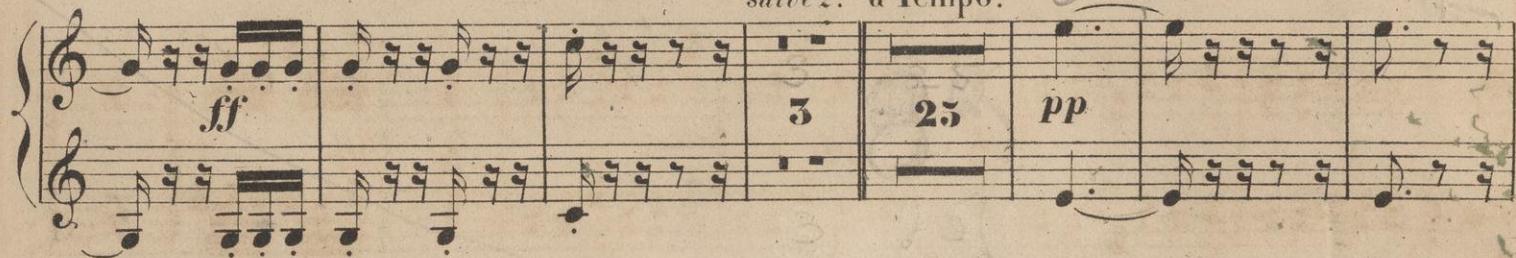
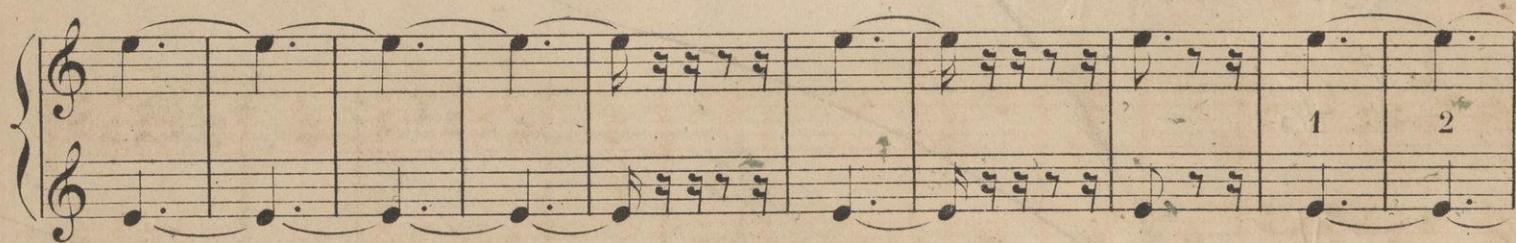
2

pp

pp

pp

2

3<sup>e</sup>. et 4<sup>e</sup>. CORS.*suivez. a Tempo.*3      25      *pp*

1      2

*cresc.**cresc.**a Tempo.*

Handwritten musical score for three and four horns (3<sup>e</sup> et 4<sup>e</sup> CORS.) on page 19. The score is divided into six systems of music. The first system starts with a dynamic of **dim.** and includes lyrics "nuen" and "do.". Subsequent systems feature various dynamics such as **pp**, **fff**, **f**, and **fp**. The score is written on five-line staves with some additional markings like **G<sup>b</sup>**, **C**, **A<sup>b</sup>**, **B<sup>b</sup>**, **F<sup>b</sup>**, and **E<sup>b</sup>**.

Rérit. 12  
15 BIS.  $\text{C}$  —  $\frac{2}{4}$   
Enchaînez.

All. mod.  
16  $\text{C}$  —  $\frac{2}{4}$

Song  
All. mod.  
16  $\text{C}$  —  $\frac{2}{4}$

A.C. 7276

16 BIS.  $\text{C}$  —  $\frac{2}{4}$

Enchaînez.

All. 19  
16 BIS.  $\text{C}$  —  $\frac{2}{4}$

Enchaînez.

\*3<sup>e</sup> et 4<sup>e</sup> CORS.

Très lent. All<sup>to</sup> molto mod<sup>to</sup>

## En RÉ ♬.

Allto

17

11

## a Tempo.

三

8

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a dynamic of  $\frac{2}{4}$  time. Measure 12 starts with a dynamic of  $\frac{3}{4}$  time. Various dynamics and performance instructions are written in ink, including "rit.", "p", "mf", and "sf". The score concludes with a measure ending in  $\frac{6}{8}$  time.

A handwritten musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a dynamic *p*, followed by a series of eighth-note chords labeled 'A'. Measures 2 and 3 continue with eighth-note chords labeled 'B'. Measure 4 has a single eighth note. Measures 5 and 6 show eighth-note chords labeled 'A' and 'B' respectively. Measures 7 and 8 both begin with a dynamic *ff*. The score includes various rests and grace notes throughout.

A handwritten musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1 through 11 are written in common time, while measure 12 begins in 2/4 time. Various dynamics are indicated, including ***ff***, **poco rit.**, ***pp***, and ***pp***. Measure 12 is circled in blue ink. The page number **12** is written in the center of the page below the staff.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and a common time signature (indicated by a '4'). The bottom staff uses a bass clef. Measure 1 starts with a dynamic 'pp'. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a fermata over a note, followed by a measure of rests. Measures 5 and 6 contain eighth-note patterns. Measures 7 and 8 end with dynamics 'ff'.

A handwritten musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is common time. The title "Antmez." is written above the top staff. Below the title, the numbers 1 through 8 are written above the corresponding measures. The dynamic "p" (piano) is indicated below the first measure. The vocal parts are separated by a vertical bar line.

A handwritten musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic **p**. Measure 12 begins with a dynamic **cresc.**, followed by a dynamic **f**, and ends with a dynamic **ff**.

*A<sup>b</sup>*

Andante And no SOLO *A<sup>3e</sup> et 4e CORS* *B<sup>b</sup> C E<sup>b</sup> F<sup>b</sup> B<sup>b</sup>* *A<sup>b</sup>*

*ff* Changez en RE b. 7 12 p dim. pp 7

*p dim.* 2 1 *mf* cresc. f

*G* a Tempo. *A<sup>b</sup>* 1 2 3 4 5 6 7 8 *pp* suivez. *dim. molto.*

*pp* 3 1 *en UT. ppp* 3 *pp* *All'to mod' to in C*

Changez en UT. *E<sup>b</sup>*

*pp* 3 *pp*

*pp* 6 *pp*

*A<sup>b</sup>* *A* *ppp* 3

*moins p1*

*All<sup>o</sup> mod<sup>to</sup>*

3<sup>e</sup> et 4<sup>e</sup> CORS.

G

3<sup>e</sup> et 4<sup>e</sup> CORS.

*cresc.* *f* *ff* *p* *cresc.*

*mf* *f* *solf* *tutta forza* *ff* *Enchainez.*

*All<sup>o</sup>. mod<sup>to</sup>*

*En UT.*

**18**

*A*

*C* *8* *1* *1* *p* *9* *fp* *1* *f* *2*

*C* *1* *1* *p* *9* *fp* *1* *f* *2*

*A* *B* *C*

*pp* *p* *cresc.* *f*

*pp* *cresc.* *f*

*ff* *pp* *pp* *2* *3* *4* *5* *4* *suivez.* *8*

*All<sup>o</sup>. mod<sup>to</sup>* *quasi and<sup>no</sup>* *a Tempo.*

*deciso* *1* *f* *6* *20* *p* *cresc.* *f* *1*

*p* *1* *2* *3* *4* *5* *6* *7* *8* *3* *p* *2*

24

3<sup>e</sup> et 4<sup>e</sup> CORS.

*p cresc.* **f** **ff** **ff**

**f** 1 2 3 4 5 6 7 8 3 **f** 2 *mf cresc. molto.*

**f** **ff** **f**

**3** **p** **ff**

**1** *cresc.* **ff**

*tutta forza* **1** **ff**

**6**

3<sup>e</sup> et 4<sup>e</sup> CORS.

En MI b.  
ENTR'ACTE.

Quasi all'to      F D B<sup>b</sup> D E<sup>b</sup> D

**28** p cresc.      mf      dimi

## ACTE III.

En UT.

All'to mod'to

**19** 15 pp 9 p = pp

F C 2 pp 1 pp cresc.

A A B G E H D E F D

f dimin. molto. p p = pp pp

mf pp

D G G D sol pp

Handwritten musical score for three and four horns (3<sup>e</sup> et 4<sup>e</sup> CORS.) on page 26. The score is divided into six systems by vertical bar lines. The music includes various dynamics such as *mf*, *pp*, *f*, *ff*, *p*, and *cresc.*. There are also tempo markings like *molto.* and *dimin.* Handwritten annotations include letter groups like G, A, B, C, D, E, F, and B<sup>b</sup>, and numbers like 1, 2, and 3. The score is written on five-line staves with a treble clef.

En UT

## Récit.

3<sup>e</sup> et 4<sup>e</sup> CORS.

En UT

## Récit

19 BR

Handwritten musical score for piano and voice. The score consists of three systems of music. The top system has two staves: treble clef and bass clef. Measure 9 starts with a forte dynamic (f) followed by a piano dynamic (pp). Measures 10-12 show a continuation of the melodic line with various dynamics (pp, f, ff, p, mf). Measure 13 begins with a forte dynamic (f) and ends with a piano dynamic (pp). The middle system has two staves: treble clef and bass clef. Measures 14-16 show a continuation of the melodic line with various dynamics (pp, p, ff, f). Measure 17 begins with a forte dynamic (f) and ends with a piano dynamic (pp). The bottom system has two staves: treble clef and bass clef. Measures 18-20 show a continuation of the melodic line with various dynamics (ff, f, ff, p). Measure 21 begins with a forte dynamic (f) and ends with a piano dynamic (pp). The score includes handwritten markings such as 'G', 'B', 'A', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'J', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z', and '17'. The score is labeled 'Recit' and 'Allō mod<sup>to</sup>'.

Ed MI

### All<sup>tto</sup> con moto

20

20

Handwritten musical score for piano, page 20, measures 48-50. The score is in 2/4 time, treble and bass staves. Measure 48 starts with a forte dynamic (f) and a repeat sign. Measure 49 begins with a piano dynamic (pp). Measure 50 begins with a piano dynamic (pp), followed by a forte dynamic (sf), and ends with a piano dynamic (pp). Measure 51 begins with a piano dynamic (pp).

art

Count

*suivez. à Tempo*

Anand

**Mod<sup>to</sup>** ○ **1º Tempo.**

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 34 through 47 are shown, with various dynamics like 'pp' and 'ff', and time signatures changing frequently between common time, 6/8, and 3/4.

3<sup>e</sup> et 4<sup>e</sup> CORS.

en LA.      All<sup>o</sup>      GANTO.      COR.      *in le*

**20 BIS** { *10*      *p*      *1 p*      *sf*      *1*

Enchaînez.

En SI ♯ grave.      All<sup>o</sup>

**21** { *10*      *sf*      *Bb.*      *A A*      *1 p*      *Bb A F*

Tempo

**1**      *pp suivez*      *pp*      **2**      *cresc.*

3<sup>e</sup> et 4<sup>e</sup> CORS.

ff      1      sempre ff  
 12      p  
 2      pp dim.      2

En Si♭ grave.   Mod<sup>o</sup>   CANTO.   COR.   AGA   B6

22      19      in B6   pp A   G   A   G  

F      A      F      F      G G♯ F      A      pp

poco cresc.

a Tempo.   B6   A   B6      All<sup>o</sup> molto.

1      p      1      1      p      dim.      7

50

3<sup>e</sup> et 4<sup>e</sup> CORS.

*Bb*

1<sup>er</sup> Tempo.

Enchaînez.

En MI  $\sharp$ .

**22 BIS**

Enchaînez.

En MI  $\flat$ .

**23**

Enchaînez.

Un peu moins vite.

aTempo.Très retenu.Allo. En RÉ.

Changez en RÉ.

*ff* 1 *ff* 1 *ff*

Même mouv!  
G G#

A B C G G# A A# B C G  
Enchaînez.

Récit. a Tempo. Mod<sup>to</sup> F  
24 Changez en MIb. 2 7 en MIb.  
p

cresc. suivez. 4 10 ff dim. pp 5  
sp 5

Ab a Tempo. 6 5  
pp p rit. 11 4 pp cresc. ff 5

And<sup>no</sup> mod<sup>to</sup> B 9  
5 p cresc. f 1 sfp p 9  
Changez en SI b grave

9.

32 Bb C F G E F G A Bb A G C a Tempo. D<sup>b</sup>

En Si b grave.

5e et 4e CORS.

pp

poco sf pp

pp

Animez un peu.

5 mf-f ff 6 f

All<sup>o</sup> Bb C Bb B Mod<sup>to</sup> A

ff mf ff mf ff ff

G B A 5 A G A All<sup>o</sup> Mod<sup>to</sup> A

5 f ff ff 3 rull. 1

SOLO. All<sup>o</sup> Bb 5 Très retenu. All<sup>o</sup> mod<sup>to</sup> C

pp 3 ff ff ff 6

All<sup>o</sup> mod<sup>to</sup> 10 G A Bb A Ab G A Bb G C A Bb

pp UNIS.

ff

A B A Ab G ff

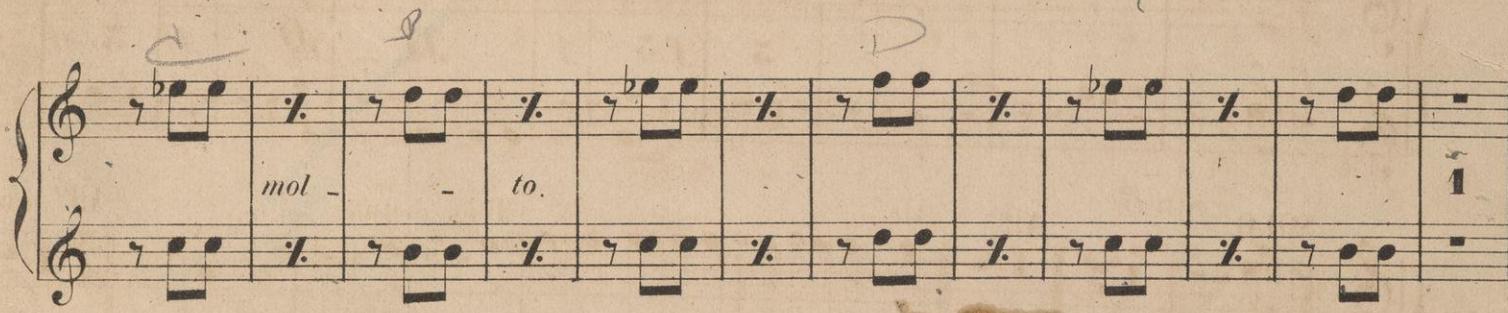
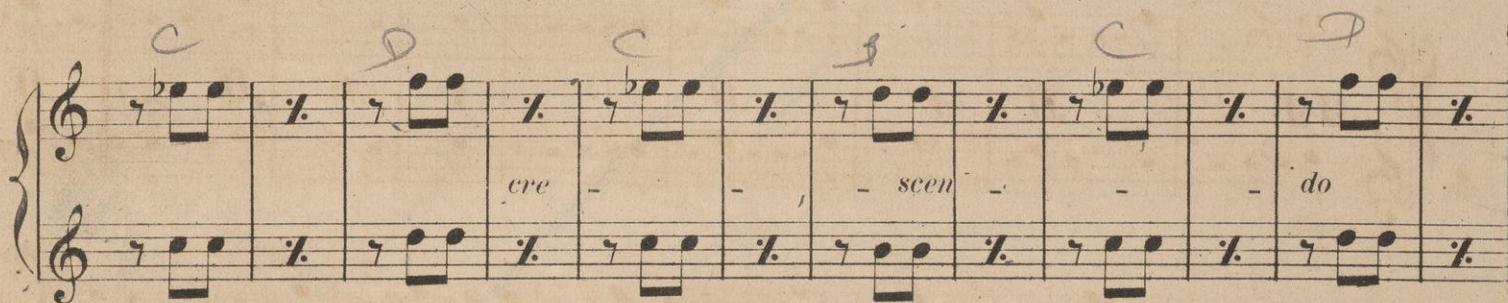
3<sup>e</sup> et 4<sup>e</sup> CORS.

En RÉ.

All<sup>o</sup> vivo.

B

ENTR'ACTE.



## ACTE IV.

En RÉ.

All<sup>o</sup>. deciso.

**25 A.**

All<sup>o</sup>. deciso.

En RÉ.

25 A.

3<sup>e</sup> et 4<sup>e</sup> CORS.

ACTE IV.

A

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

B A A# B

A# D

E C# D

A C#

A



3<sup>e</sup> et 4<sup>e</sup> CORS.

En RE.

And<sup>no</sup>

25

c.

LA  
**JOLIE FILLE DE PERTH**

OPÉRA EN 4 ACTES.

**DANSE BOHÉMIENNE.**

**GEORGES BIZET.**

And<sup>no</sup> molto.

5<sup>e</sup> et 4<sup>e</sup> CORS.

En RÉ.

**25**

**D.**

**17**

**FLÛTE**  
*poco più mosso.*

3<sup>e</sup> et 4<sup>e</sup> CORS.

39-5

*mol* *to.*

*All' non troppo.*

**f**

*1 2 3 4 5 6 7 8 9*

*6 8*

*All' All' vivo.*

**18** FLÛTE.

**COR SOLO.**

*mf cresc.* *e - ae - ce - le - rando.* *mol - to.*

*f presto.* *sempre cre - scendo e - accele - rando.* *ff più ff più presto.*

*1 2 3 4 5 6 7 8 9 10 11*

*12 13 14 15 16*

*ff*

En MI.

All<sup>o</sup> giocoso.

26

*p p* *B*

*mf cresc.*

*f cresc.* *ff*

*A B A B B<sup>b</sup> E<sup>b</sup> C<sup>#</sup> B*

*C<sup>#</sup> B C<sup>#</sup> E<sup>b</sup> B A B A D B<sup>b</sup> E<sup>b</sup> D*

*B A B A D B<sup>b</sup> E<sup>b</sup> D B D*

3<sup>e</sup> et 4<sup>e</sup> CORS.

10      **f**      2      **pp**      cresc.      **ff**

50      20      **pp**      UNIS.

cresc.

**ff**

18

3<sup>e</sup> et 4<sup>e</sup> CORS.

18

3 3 3 3

*pp*

*f cresc.* *ff*

*pp*

*B A* *B* *B<sup>b</sup> E<sup>b</sup>*

*B* *B<sup>b</sup> E<sup>b</sup> D* *B*

*cresc. molto.* *ff*

*A<sup>b</sup> A B A A B A A B A A B A*

*And<sup>no</sup> quasi all<sup>to</sup>*

*UMS.*

*3 10 11*

*Modto*

35. B

*f A*

*p cresc. molto.*

*ff*

*1<sup>o</sup> tempo all.*

*mf dim.*

*pp dim.*

*C*

*Enchaînez.*

*Récit.*

*All. modto Modto*

*en MI.*

*ff Changez en Sib grave.*

*5 4 suivez. 6 pp*

*en Sib.*

*A*

*B*

*pp > 1*

*Un peu animé.*

*Eb*

*poco cresc.*

*7 6 sf*

*1 p pp*

*poco cresc.*

*1 ff*

*suivez. 5 poco sf*

*Ab. F:*

*1 p dim.*

*1 p*

*p = suivez. 1*

*mpo. A*

*2 pp*

*1 p ff p*

*4 mf dim. p*

*G. F:*

*3*

*Lento*

3<sup>e</sup> et 4<sup>e</sup> CORS.

3<sup>e</sup> et 4<sup>e</sup> CORS.

1 *f* > *p* 3  
*f* < *ff* *f* 2 *ff* 2 *ff*  
*ff* *ff* 19 *pp* 2 *ff* 2 *ff*  
*ff* *ff* 12 *ff* 2 *ff* 2 *ff*  
*ff* 4 *ff* 5 *ff* 2 *ff* Changez en FA<sup>#</sup>  
*ff* 12 *ff* en FA<sup>#</sup> 4 *ff* 4

All<sup>o</sup> giocoso. All<sup>o</sup> giocoso. A  
 Changez en UT.

All<sup>o</sup> giocoso. Mod<sup>to</sup> suivre, a Tempo.

Même mouv<sup>t</sup> B C Changez en FA<sup>#</sup>

All<sup>o</sup> mod<sup>to</sup> And<sup>te</sup> molto. FIN.

72

432

