

Chorus of Street Boys

(Act I)

Ben ritmato, quasi staccato

Georges Bizet

f When the troop of sol-diers pas-ses We ar-rive from near and far.
See us march our step is stead-y Are there en-e-mies to face?

1. Play loud you shin-ing-bras-ses Ta-ra-ta-ta-ta ra-ta-ta
Heads high we're al-ways read-y
2. (spoken) Left-Right we keep the pace.

mf Shoul-ders back and step is stead-y. Chests are out with sol-diers pride. Yes sir we

1. all are read-y swing-ing arms at eith-er side. Yes sir we all are read-y
2. *cresc. molto*

f ta-ra-ta-ta-ta. ra-ta-ta. Ta-ra-ta ta-ra-ta ta, ta-ra-ta-ra-ta-ta-ta-

ta ta-ra-ta-ta-ra-ta-ta-ra ta-ta-ra-ta-ta-ra ta-ta-ra-ta-ta-ta.

ff

Ta - ra - ta - ta - ra - ta - ta, ta - ra - ta - ta - ra - ta - ta, ta - ra - ta - ta - ra - ta - ta - ra -

ta - ta - ra - ta - ta - ra ta - ta - ra - ta - ta - ta. *mf* When the troops of sol - diers pass

We ar - rive from near and far. Play much loud - er shin - ing brass, *(spoken)* One - two the

p *cresc. molto* *allarg.*
sol - diers pass See us march our step is stead - y. Are there en - e - mies to face us?

ff
Heads are high we're al - ways read - y, Left and right we keep the pace Ta - ra - ta - ta

ta - ta - ta, ta - ra - ta ta - ra - ta - ta - ra - ta - ta - ta - ta - ta - ta. *3*

Habanera

(Carmen and Chorus)
Act I

Georges Bizet

Allegretto, quasi andantino

p Love is

like a re - bel - lious bird you can - not tame — he — will not

stay. Nev - er nev - er his heart is stirred. If he pre -

fers — to — look a - way. Love is

1. *portamento* 2. [Chorus] Noth - ing - way.

works neith - er pray'r nor threat. One man may sigh an - oth - er rant, tho you

espressivo

[Carmen] That's love — My love —

3
 beg for my fav - vors yet that si - lent man is the man I want.

That's love to me. For love is

just a gyp - sy child, He knows no laws and so he does not care. If you don't

care then I grow wil - der And if I'm wild for you be - ware.

If you don't care for me, if you don't care for what you see

cresc.
 and I grow wil - der. Then you'd bet - ter be-ware of 3 me.

Toreador Song

(Escamillo and Chorus)
Act II

Georges Bizet

Allegro moderato

p
To - re - a - dor be

on your guard. To - re - a - dor To - re - a - dor!

Some one can see you fight who sits above.

cresc.
Her love is your reward. Her heart is full of love

To - re - a - dor *pp* And you will know her love.

Carmen's Song and Dance

(Act II)

Georges Bizet

Allegretto

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a piano (*p*) dynamic and the lyrics "La ——— La ———". The middle staff is the piano accompaniment, with the word "Castagnette" written below it. The bottom staff is the bass line. The music is in 4/4 time and features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes.

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "La ——— La" and a first ending bracket labeled "1." followed by "La ——— La" and a second ending bracket labeled "2." followed by "La ——— La". The middle and bottom staves are the piano accompaniment. The music continues with similar melodic and harmonic patterns.

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "La ——— tr" and "La ——— tr". The middle and bottom staves are the piano accompaniment. The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. The dynamics are marked *f* and *p*.

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics "La ——— tr" and "La ——— tr". The middle and bottom staves are the piano accompaniment. The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. The dynamics are marked *mf* and *p*. The system concludes with a first ending bracket labeled "1." and a second ending bracket labeled "2." with the instruction "D. C. al Fine".

The Flower Song

(Act II)

Andantino
p con amore

Georges Bizet

This came from you this lit - tle flow - er, its frag - rance sweet - en'd ev - 'ry

The first system of musical notation for the song. It features a treble and bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andantino' and the mood is 'p con amore'. The lyrics are: 'This came from you this lit - tle flow - er, its frag - rance sweet - en'd ev - 'ry'. The music consists of a vocal line and a piano accompaniment.

hour. In jail it with - 'rd soon and dried, but al - ways love - ly at my

The second system of musical notation. The lyrics are: 'hour. In jail it with - 'rd soon and dried, but al - ways love - ly at my'. The piano accompaniment continues with a steady eighth-note pattern.

side. In the night as I lay half dream - ing, on my

The third system of musical notation. The lyrics are: 'side. In the night as I lay half dream - ing, on my'. The piano accompaniment continues with a steady eighth-note pattern.

face a soft light was beam - ing. The flow'r thrilled my soul a -

The fourth system of musical notation. The lyrics are: 'face a soft light was beam - ing. The flow'r thrilled my soul a -'. The piano accompaniment continues with a steady eighth-note pattern.

new, and in the dark - ness yes it was you. But, then I turned to curse and

The fifth system of musical notation. The lyrics are: 'new, and in the dark - ness yes it was you. But, then I turned to curse and'. The piano accompaniment continues with a steady eighth-note pattern.

hate you, For all I en-dured to be-rate you. Why

must it be_ that in her wrath,_ fate had put you there,_ up - on my path. Then,

cresc. molto

then I felt guil - ty of sland - er. How could such a man un - der -

stringendo

stand her? One wish I knew, a sin - gle hope, a sin - gle

Tempo I *f* *rit.*

wish, I knew it then. I had to see Car - men, yes, once a -

gain. It was your love - ly pres - ence not your

flower, that prec - ious glance you gave me as a

sign. Then all my be - ing felt your power,

Oh, my Car - men. *pp rall.* And I was - yours and you were

a tempo mine. *sempre pp* Car - men, I love you.

Micaela's Air

(Act III)

Georges Bizet

Andantino molto

p 1 say — that no ter - ror dis - mays me, I — lie — a - las And I must hold — my
breath. For ev' - ry step — of the way can faze me and — deep in my
heart — I am scared to death. — A - lone — in this place of
dan - ger, I — am — a - fraid but it is wrong to fear, —
God will pro - tect me He is no stran - ger. He is — my fath - er, he — is near.