

N° 11 - Toréador

(Carmen)

Allegro molto moderato $\text{♩} = 108$

Georges Bizet

First system of the piano introduction. The right hand starts with a *ff* dynamic, playing a series of chords and eighth notes. The left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of the piano introduction. The right hand continues with chords and eighth notes, featuring a triplet of eighth notes. The left hand maintains the rhythmic accompaniment.

Third system of the piano introduction. The right hand continues with chords and eighth notes, featuring a triplet of eighth notes. The left hand maintains the rhythmic accompaniment.

Vocal entry for the Toréador. The vocal line is marked *mf très déclamé*. The piano accompaniment is marked *o*. The lyrics are: "Tout d'un coup, on fait si - len - ce... on fait si - len - ce... Ah : que se".

12

Bar. *f*

pas - se - t'il ? _____ Plus de cris, c'est l'ins- tant !

14

Bar. *ff*

Plus de cris, c'est l'ins- tant ! Le tau - reau s'é - lance En bon - dis -

16

Bar. *f*

sant hors du To-ril ! _____ Il s'é - lan - ce ! il entre, il frap - pe !... un che-val

19

Bar.

rou- le, _____ En-traî-nant un Pi - ca - dor, _____

21 *ff* *sempre ff*

Bar. Ah !bra- vo !To - ro ! hur-le la fou - le Le_ tau-reau va... il vient... il

24 *mf* **B**

Bar. vient et frap-pe en-cor !_ En se-cou - ant_ ses ban-de - ril - les, Plein de fu

colla voce


27 *f* *f*

Bar. reur, il court ! le cirque est plein de sang !_ On se sau ve...on fran chit les

f *no*

Red.

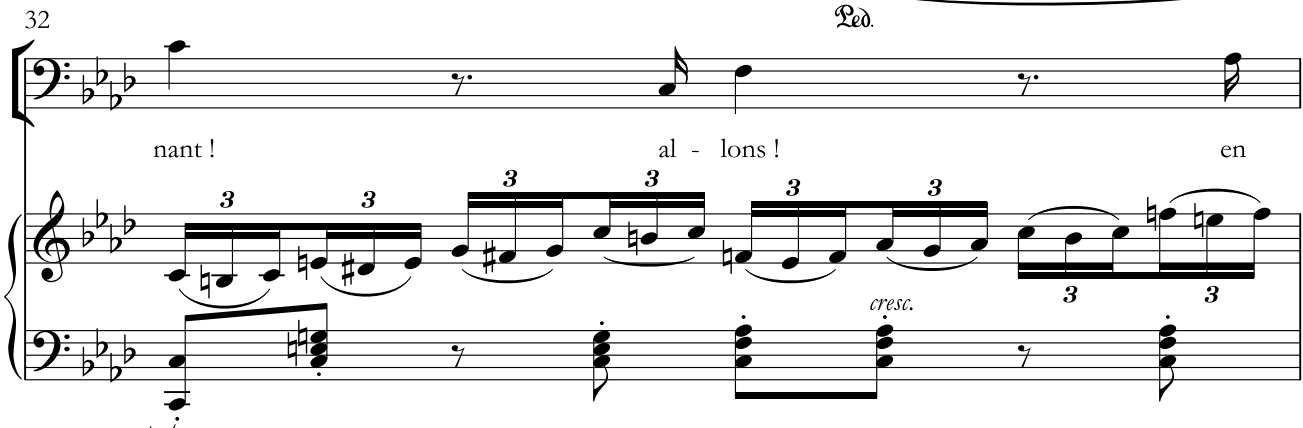
30

Bar.  *f* *ped.*

gril - les !... C'est ton tour... main - te -

Detailed description: This system contains the first system of music, starting at measure 30. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line has lyrics: "gril - les !... C'est ton tour... main - te -". The piano accompaniment includes triplets and a forte dynamic marking (*f*) with a pedaling instruction (*ped.*).

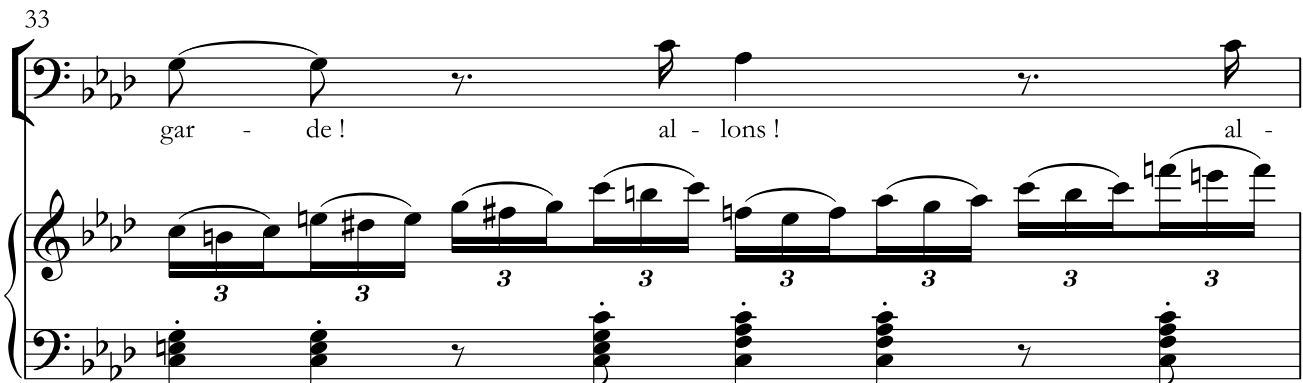
32

Bar.  *cresc.*

nant ! al - lons ! en

Detailed description: This system contains the second system of music, starting at measure 32. The vocal line continues with lyrics: "nant ! al - lons ! en". The piano accompaniment features a crescendo marking (*cresc.*) and continues with triplets.

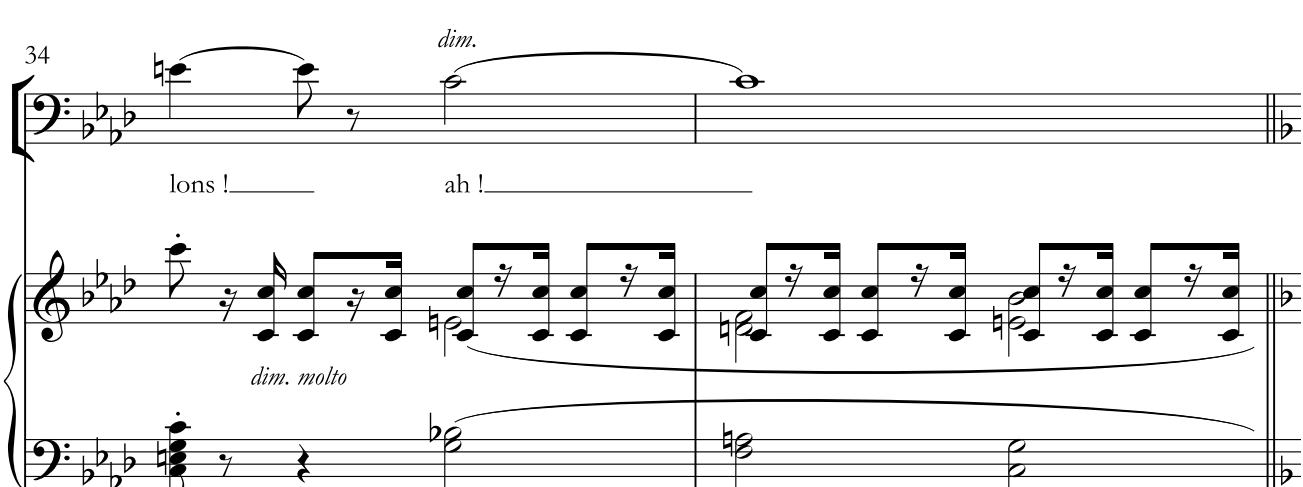
33

Bar.  *3*

gar - de ! al - lons ! al -

Detailed description: This system contains the third system of music, starting at measure 33. The vocal line has lyrics: "gar - de ! al - lons ! al -". The piano accompaniment continues with triplets.

34

Bar.  *dim.* *dim. molto*

lons ! ah !

Detailed description: This system contains the fourth system of music, starting at measure 34. The vocal line has lyrics: "lons ! ah !". The piano accompaniment includes a decrescendo marking (*dim.*) and a "dim. molto" instruction. The system concludes with a double bar line.

36 **C** *mf* (avec fatuité)

Bar. *To - ré - a-dor, en gar - de! — To - ré - a-dor! — To - ré - a-dor! —*

40

Bar. *Et son-ge bien, oui son-ge en com-bat - tant, — Qu'un œil noir te re -*

43 *cresc.* *dim.* *mf*

Bar. *gar - - de Et — que l'a-mour t'at-tend, To - ré - a - dor, —*

46 *mf* rit. poco **Tempo**

Bar. *L'a - mour, l'a-mour t'at - tend! —*

colla voce rit. poco **Tempo** *f*

D LE PUBLIC
48 *ff*

Le P. *To - ré - a - dor, en gar - de! — To - ré - a - dor! — To - ré - a - dor! —*



SOPRANO *♩ legg.*

MEZZO-SOPRANO *mf* Et son-ge bien, oui songe en com-bat - tant, —

En TÉNOR *mf* com - bat - tant — son - ge qu'un œil

T. *mf* En BARYTON com - bat - tant — Oui,

Bar. *♩ mais très marqué* Et son-ge bien, oui songe en com-bat - tant, — Qu'un œil noir te re-

Le P. *mf* En com - bat - tant — Oui, *mf* Et son - ge bien, oui, songe en com - bat - tant Qu'un œil

55

S. *dim.*
 Qu'un œil noir te re - gar - - de Et que l'a -

M.-S.
 noir te re - gar - de Et que l'a -

T.
 son - - ge - que l'a - -

Bar. *cresc.* *f* *dim.*
 gar - - - de Et que l'a - mour t'at - tend,

Le P.
 son - - ge - que l'a - -
 noir te re - garde Et que l'a - - mour

57 *ff* *espress.*

S. *ff* *espress.*
 mour t'at - tend, To - ré - a - dor, l'a - mour, l'a-mour t'at - tend! L'a - mour!

M.-S. *ff* *espress.*
 mour, l'a - mour, l'a-mour t'at - tend!

T. *ff* *espress.*
 mour, l'a - mour, l'a-mour t'at - tend!

Bar. *ff* *espress.*
 To - ré - a - dor, l'a - mour, l'a-mour t'at - tend! L'a -

Le P. *ff* *espress.*
 mour, t'at - tend!

t'at - tend, oui, l'a - mour

60

rall. *♩ espress.* **a Tempo** ***f***

S. L'a - mour! To - ré - a -

M.-S. L'a - mour! To - ré - a -

T. To - ré - a -

Bar. - mour! L'a - mour! L'a - mour! To - ré - a -

rall. **a Tempo** ***f***

The musical score consists of five staves. The vocal staves (S., M.-S., T., Bar.) are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs). Measure 60 is marked 'rall.' and 'espress.' with a mezzo-forte dynamic. Measure 61 continues the vocal lines. Measure 62 is marked 'a Tempo' and 'f' (forte). Measure 63 continues the vocal lines and piano accompaniment, which includes triplet figures in the right hand.

63

S. *ff* dor! To - ré - a - dor! L'a - mour t'at

M.-S. *ff* dor! To - ré - a - dor! L'a - mour t'at

T. *ff* dor! To - ré - a - dor! L'a - mour t'at

Bar. *ff* dor! To - ré - a - dor! L'a - mour t'at

Le P. *ff* LE PUBLIC L'a - mour t'at -

ff

Ped.

66

S. tend !

M.-S. tend !

T. tend !

Bar. tend !

Le P. tend !

ff



68

tr