



# **Concours Pianiste du chœur**

Lundi 10 Juin 2024

# 4. Offertorium

Prélude religieux

Andante maestoso [♩ = 92]

Piano 1°

17 Andantino mosso [♩ = 76]

42

42

*f* *p* *f* *f* *f* *p*

This system contains measures 42 through 47. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features a complex interplay between the right and left hands, with dynamic markings of *f* (forte) and *p* (piano) alternating throughout the system.

48

48

*cresc.*

This system contains measures 48 through 53. The right hand has a melodic line with some grace notes, while the left hand provides a steady accompaniment. A *cresc.* (crescendo) marking is present in measure 51.

54

54

*f* *f* *p*

This system contains measures 54 through 59. The right hand features a more active melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings include *f* and *p*.

60

60

*p* *f*

This system contains measures 60 through 65. The right hand has a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamic markings include *p* and *f*.

66

66

*f* *f* *(p)* *p*

This system contains measures 66 through 71. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamic markings include *f*, *(p)*, and *p*.

72

72

This system contains measures 72 through 77. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment.

78

Musical score for measures 78-83. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. Measure 78 includes an 'x' above a note in both hands.

84

Musical score for measures 84-89. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Dynamic markings include *f* and *p* in both hands.

90

Musical score for measures 90-95. The right hand has a melodic line with a *f* to *p* dynamic change. The left hand has a rhythmic accompaniment. A *cresc.* marking is present in the right hand.

96

Musical score for measures 96-101. The right hand has a melodic line with a *f* dynamic marking. The left hand has a rhythmic accompaniment.

102

Musical score for measures 102-107. The right hand has a melodic line with a *p* dynamic marking. The left hand has a rhythmic accompaniment.

108

Musical score for measures 108-113. The right hand has a melodic line with a *f* dynamic marking. The left hand has a rhythmic accompaniment. A *pp* marking is present in the right hand.

114 *ppp*

120 *cresc.* *f*

126 *rallent. un poco* *pp* *in tempo* *ff<sup>mo</sup>*

132 *ritenuto* *in tempo* *sf* *pp* *cresc.* *f* *ritenuto* *ff* *ff*

140 *in tempo* *ppp*

147 *cresc.* *f* *f* *ff<sup>mo</sup>* **Maestoso**



## Peter Grimes (Britten)

Mrs. Sedley moves up the street sedately bowing — there is some tittering among the crowd.

**30** *L'istesso tempo*

*pp*

K.

If the old dear takes much more laudanum, she'll land her-self one day in Bed-lam!

*mf*

Ob.

*p*

Clar.

*mf*

Picc.

*mf*

L.h.

Clar. *f* Harp *f*

Bsn. *p* *f* *mf*

**31** Allegro molto (♩ = 92)

*pp* *trem. cresc. molto* *p* *f*

**BALSTRODE**

Consternation in the crowd.

*G.P.*

Look, the storm comel.....

Trb. *f* *G.P.*

*energico*

The wind veers in from the sea at gale force!....

Bal.

*pp* *cresc. molto* *f*



32

*largamente*

BALSTRODE *f*

CHORUS

SOPRANOS I.II

ALTOS I.II

TENORS I.II

BASS I

BASS II

Now the

*mf marc.*

Look out.... for squalls.

32

Ban.

Vla. *mf espr.*

Trb. *p<sup>a</sup> ma marc.*

*f*

*mf*

*pp*

*mf espr.*

*p<sup>a</sup> ma marc.*

Bal.

flood tide ..... and sea - hor - ses

Look, the storm cone!

CHORUS

TENOR I

TENOR II

BASS I

BASS II

*mf marc.*

It's veer-ing in from sea!

The wind veers in at

Clar.

Clar.

*f*

Bal. Will gal - lop o - ver ..... the e - ro - ded

CHORUS

TENOR I *mf* Make your boat fast!

TENOR II gale force. It's veer-ing in from sea. Make your

BASS I

BASS II *mf* Look out for squalls.

Bal. coast.

KEENE *f largamente* Now the flood tide ..... and sea -

CHORUS

SOPRANO I Shut-ter your win-dows!

SOPRANO II It's veer-ing in at

BASS I boat fast! Make your boat fast!

BASS II *f* Yes, make your boat fast!

*f* *mare*

*vc. mf espr.*

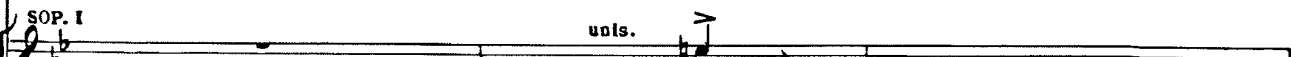
*poco più f*

Bal. 

The wind veers..... in from sea at gale force.

K. 

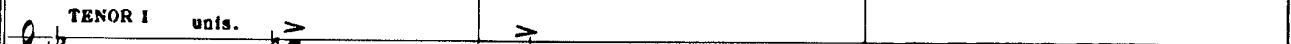
- hor - ses Will gal - lop o - ver.....

SOP. I  unis.

SOP. II  gale force! Look!

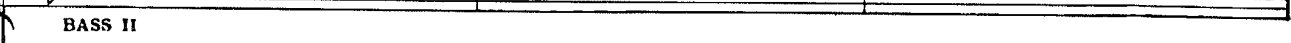
ALTO I  Look out for squalls!

ALTO II  Shut - ter your

TENOR I  unis.

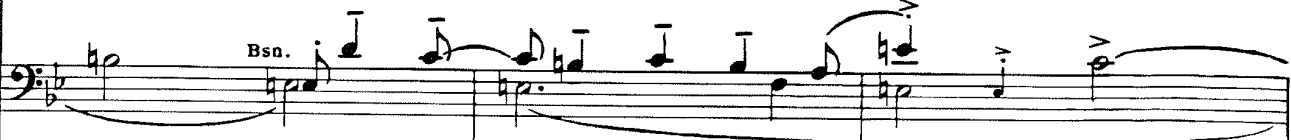
TENOR II  Look! Look!

BASS I 

BASS II 

CHORUS

Clar.  Fl.  Ob. 

Bsn. 



33

AUNTIE *f largamente*

Now the flood tide.....

Bal. Look! Look!

K. .... the e - ro - ded coast!

CHORUS

S. I Bring in the nets! unis.

S. II Bring in the

A. I unis. *f*

A. II win - dows! Make your boat fast!

T. unis. And bring in all the nets!

B. unis. And bring in all the nets! Look! Look!

33

Fl.

Vln. II *espr.*

TWO NIECES  
unis. *largamente*

Now the flood tide.....

A. .... and sea - hor - ses.....

Bal. The wind veers in at gale force! at

K. Look! Look! Look, the

S. nets! Look!

A. Look! Look out for squalls!

T. Bring in the nets!

B. And.... bring in all the nets!

CHORUS

Hrns.

Vln. I *espr.*  
*mf*

2 N. .... and sea - hor - ses ..... Look! Look!

A. Look! Look!

BOLES *largamente*  
8 Now the flood tide.....

3al. gale force, at gale force. Look! Look!

K. storm conel..... Look! Look!

S. Shut-ter your win - dows! Shut - ter your

A. Look! Look!

T. And bring in all the nets. Make your boats fast.

B. And bring in all the nets.

Clar. Fl.

*mf cresc.*

2 N.  
Now it's veering in from sea. ... will eat... the

A.  
Now it's veering in from sea. ... will eat... the

Bol.  
..... and sea - hor - ses. A high tide com-ing.

Bal.  
Look! A high tide com-ing.

K.  
Look! It's veering in from sea. A

CHORUS  
S.  
win-dows and bring in all the nets.

A.  
and bring in all the nets.

T.  
*largamente*  
Flood - ing, flood - ing ..... our sea-son-al

B.  
*largamente*

Hrn.  
*mf*

Hrns.  
*mf*

Trpts.  
*f* *espress.*

34

2 N. land, will eat..... the land, will eat the land.

A. land, will eat..... the land,

Bol. *f* A

Bal. A tide... no break-wa - ters can... with -

K. high tide now will eat the land.

CHORUS

s. *largamente* Flood - ing, flood - ing ..... our sea - son - al

A. *largamente*

T. fears.

B.

34

Bsn. Clar.

*f espr.*

Trbs.



1st N. A tide no

2nd N. A tide no breakwa-ters can with-

A. A tide no breakwa-ters can with-stand.

Bol. tide no breakwa-ters can with-stand. Will eat..... the land

Bal. -stand. A high tide com-ing.

K. Will eat the land.

S. fears. Flood - ing, flood - ing.....

A. Flood - ing, flood - ing..... our sea-son-al fears. Flood - ing,

T. Flood - ing, flood - ing..... our sea-son-al fears. Flood - ing,

B. Flood - ing, flood - ing..... our sea-son-al fears. Flood - ing,

Ob. Clar. Fl. Ob.

CHORUS

1st N. break-wa - ters can.... with-stand. Look! the

2nd N. stand. Look! the

A. A high tide now will eat the land. Look! the

Bol. Will eat.... the land, will eat.... the land. Look! the

Bal. Will eat..... the land. The

K. Will eat.... the land, will eat..... the land. The

CHORUS

S. .... our sea-son-al fears, sea - son-al, sea-son-al fears! Fas-ten your

A. flood - ing..... our sea-son-al, sea-son-al, sea-son-al fears.

T. flood - ing..... our sea-son-al, sea-son-al, sea-son-al fears.

B. flood - ing..... our sea-son-al, sea-son-al, sea-son-al fears.

Hrns. w.w. espr. Trbs.

unis.

2 N. storm cone ..... as the wind veers.

A. storm cone ..... as the wind veers.

Bol. storm cone ..... as the wind veers.

Bal. storm cone ..... as the wind veers.

K. storm cone ..... as the wind veers.

CHORUS

S. boats! The springtide's here with a

A. Fas - ten your boats!

T. Fas - ten your boats!

B. Fas - ten your boats!

Trpts.

2 N. Now the flood tide ..... and sea - hor - ses

A. Now the flood tide ..... and sea - hor - ses

Bol. Now the flood tide ..... and sea - hor - ses

Bal. Now the flood tide ..... and sea - hor - ses

K. Now the flood tide ..... and sea - hor - ses

gale..... be-hind, with a gale..... be - hind.

**CHORUS**

T. *ff.* The springtide's here... with a gale..... be - hind, with a gale..... be-hind.

B. *ff.*

*ff.*

*l.h.* Hrns.

35

2 N.  
A.  
Bor.  
Bal.  
K.

Look!..... the storm cone,..... the

Look!..... the storm cone,..... the

Look!..... the storm cone,..... the

Look!..... the storm cone,..... the

Look!..... the storm cone,..... the

CHORUS

S.  
A.  
T.  
B.

Look!..... the storm cone,..... the

Look!..... the storm cone,..... the

Look!..... the storm cone,..... the

Look!..... the storm cone,..... the

35

Str.  
Wind

*ff* *espress.*

*ff* *marc.*

2 N.  
wind veers..... in from sea at gale force.

A.  
wind veers..... in from sea at gale force.

Bol.  
wind veers..... in from sea at gale force.

Bal.  
wind veers..... in from sea at gale force.

K.  
wind veers..... in from sea at gale force.

CHORUS

S.  
wind veers ..... in from sea at gale... force. Is there

T.  
wind veers ..... in from sea at gale... force. Is there much to fear?.....

B.  
wind veers ..... in from sea at gale... force.

*f* Str. *dim.*

Detailed description: This is a page of a musical score for a chorus. It features five vocal parts: Soprano (S.), Alto (A.), Baritone (Bol.), Bass (Bal.), and Tenor (T.). Each part has a corresponding line of lyrics. The lyrics for the vocal parts are: "wind veers..... in from sea at gale force." for the first five parts, and "wind veers ..... in from sea at gale... force. Is there" for the Soprano, "wind veers ..... in from sea at gale... force. Is there much to fear?....." for the Tenor, and "wind veers ..... in from sea at gale... force." for the Bass. The piano accompaniment is shown at the bottom, with dynamic markings *f* Str. and *dim.* The score is in a key with one flat and a common time signature.

KEENE

On - ly for the goods you're rich in! It

CHORUS

K.

won't drown your conscience, it might flood your kitchen.

BOLES  
*ff impetuoso*

God..... has his ways which are not ours,.... His

SOPRANO

Look! Look!

ALTO

Look out for squalls.

TENOR

Look! the storm cone! It's veer-ing at

BASS

Look out for squalls! It's veer-ing in from sea.

CHORUS

Fl.  
Bsn.  
Clar.  
Hrn.  
Bsn.

*pp*



high - - tide..... swal - lows up the shores. Re-pent!...

**CHORUS**

S. Look! And bring in all the nets! The

A. Shut-ter your win - dows! The spring-tide's here.

T. gale force! Make your boats fast! The spring-tide's here.

B. Shut-ter your win - dows! Make your boats fast! The

Ob. Fl. Trpts.

Bsn. Hrn. Bsn.

*cresc. poco a poco*

Bol. *Re - pent!!... Re - pent!!!.....*

*KEENE ff*

*And..... keep your wife.....*

CHORUS

S. *spring-tide's here... with a gale..... be-hind!*

A. *..... with a gale..... be-hind!*

T. *..... with a gale..... be-hind!*

B. *spring-tide's here... with a gale..... be-hind!*

K. *..... up - - stairs!*

*sempre ff*

*ff*

*ff*

Pero. *mf*

TWO NIECES

The crowd gradually scatters into houses or into the "Boar?"

*ff largamente*

O tide that waits for no man, spare our coasts!

AUNTIE *ff largamente*

O tide that waits for no man, spare our coasts!

BOLES *ff largamente*

O tide that waits for no man, spare our coasts!

BALSTRODE *ff largamente*

O tide that waits for no man, spare our coasts!

K. *ff largamente*

O tide that waits for no man, spare our coasts!

*s.* *ff largamente*

O tide that waits for no man, spare our coasts!

*A.* *ff largamente*

O tide that waits for no man, spare our coasts!

*T.* *ff largamente*

O tide that waits for no man, spare our coasts!

*B.* *ff largamente*

O tide that waits for no man, spare our coasts!

*sempre ff*

*ff* *ff* Perc. *mf*



# Requiem (Brahms)

## VI.

Andante.

Sopran. *p*

Alt. *p*

Tenor. *p*

Baß. *p*

Chor. Denn wir ha-ben hie kei - - ne blei - ben - de

Andante. *sotto voce*

Str. *p*

Bl. *p*

Str. con sord. *p*

(pizz.)



7

Statt, son - - dern die zu - künf - ti - ge su - -

Statt, son - - dern die zu - künf - ti - ge su - -

Statt, son - - dern die zu - künf - ti - ge su - - chen,

Statt, son - - dern die zu - künf - ti - ge su - - chen



14

chen wir,

chen wir, *p*

su - - chen wir, denn wir ha-ben hie kei -

wir, su - - chen wir,

Holz-bläs. *p*

Hörn. u. Str. *p*



20

A  
Bariton Solo.

Siehe, ich

denn wir haben hie keine bleibende Statt.

ne, keine bleibende Statt, wir haben hie keine bleibende Statt, keine bleibende Statt.

denn wir haben hie keine, keine bleibende, keine bleibende Statt.

denn wir haben hie keine bleibende, bleibende Statt.

Kl. Hob. Fl. Hr. A Str. Pk.

*p* *dimin.* *dimin.* *dimin.* *p* *dimin.* *p* *dimin.* *pp* *p*

29

sa-gueuch ein Geheimnis. Wir werden nicht

Holzbl. Br. Vell.

*mp* *pp*

35

alle entschlaf

Hob. u. Klar. Hr. Viol.

*p* *pp*

40

fen, wir wer - den

Wir wer - dennicht al - le ent - schla - fen,

Wir wer - dennicht al - le ent - schla - fen,

Wir wer - dennicht al - le ent - schla - fen,

Wir wer - dennicht al - le ent - schla - fen,

Holzbl. *pp*

*pp* Str.

Brt.

47

a - - - ber al - - le, al - - le ver -

50

wan - - - delt, ver - wan - delt wer -

wir *pp*

wir *pp*

wir *pp*

wir *pp*

wir

Hob. Klar. *p*

14

54

B

den,  
 wer - den a - ber al - - le ver - wan - -  
 wer - den a - ber al - - le ver - wan - -  
 wer - den a - ber al - - le ver - wan - -  
 wer - den a - ber al - - le ver - wan - -

*pp* Str. *pp* Holzbl.

59

und das - sel - bi - ge  
 delt wer - den;  
 delt wer - den;  
 delt wer - den;  
 delt wer - den;

Viol. *p*

64

plötz - lich in ei - nem Augenblick zu der Zeit der  
 Fl. *cresc.* *f* *accel. e* *fp*  
 Pos. u. Tuba



69

cresc. poco a poco

letzten Po-sau-ne. [67]

zu der Zeit der letz-ten Po - sau - ne, der letz - ten Po - sau -

zu der Zeit der letz-ten Po - sau - ne, der letz - ten Po - sau -

zu der Zeit der letz-ten Po - sau - ne, der letz - ten Po - sau -

zu der Zeit der letz-ten Po - sau - ne, der letz - ten Po - sau -

zu der Zeit der letz-ten Po - sau - ne, der letz - ten Po - sau -

zu der Zeit der letz-ten Po - sau - ne, der letz - ten Po - sau -

cresc. poco a poco

Viol.

V. Orch.

Pk.

77

ne.

ne.

ne.

ne.

Str.

82

Vivace.

Denn es wird die Po - sau - ne schal

Denn es wird die Po - sau - ne schal

Denn es wird die Po - sau - ne schal

Denn es wird die Po - sau - ne schal

Vivace.

ff v. Orch.

86

len und die To - - ten wer - - den  
 len und die To - - ten wer - - den  
 len und die To - - ten wer - - den  
 len und die To - - ten wer - - den

90

auf - er - ste hen un-ver -  
 auf - er - ste hen un-ver -  
 auf - er - ste hen un-ver -  
 auf - er - ste hen un-ver -

94

wes lich, un-ver - wes  
 wes lich, un-ver - wes  
 wes lich, un-ver - wes  
 wes lich, un-ver - wes

98

lich, und wir werden ver - wan - delt wer - den.

lich, und wir werden ver - wandelt, ver - wandelt wer - den.

lich, und wir werden ver - wandelt, ver - wandelt wer - den.

lich, und wir werden ver - wandelt, ver - wandelt wer - den.

D

*f* *f*

*con S<sup>va</sup> ad lib.*

105

Bariton Solo.

Dann, dann wird er - ful -

*sf* *fpp* *p* *Str.*

*con S<sup>va</sup> ad lib.* *con S<sup>va</sup> ad lib.* Pk.

118

- let wer - - den das Wort, das ge - schrie - ben

*pp* *Bläs.* *Str.* *pp*

122

steht: [Φ]

*Str.* *cresc.* *f v. Orch.* *sf* *sf*

127

Der Tod ist ver - schlun - gen in den

Der Tod ist ver - schlun - gen in den

Der Tod ist ver - schlun - gen in den

Der Tod ist ver - schlun - gen in den

131

Sieg, der Tod ist ver -

Sieg, der Tod ist ver -

Sieg, der Tod ist ver -

Sieg, der Tod ist ver -

135

schlun - gen in den Sieg,

schlun - gen in den Sieg,

schlun - gen in den Sieg,

schlun - gen in den Sieg,

139

in den Sieg, in den  
 in den Sieg, in den  
 in den Sieg, in den  
 in den Sieg, in den

143

Sieg, ist ver-schlun-gen, ver-  
 Sieg, ist ver-schlun-gen, ver-  
 Sieg, ist ver-schlun-gen, ver-  
 Sieg, ist ver-schlun-gen, ver-

147

schlun-gen in den Sieg. Tod,  
 schlun-gen, ver-schlun-gen in den Sieg. Tod,  
 schlun-gen in den Sieg. Tod,  
 schlun-gen, ver-schlun-gen in den Sieg. Tod,

**E**  
*sf* *sf* *sf*

*col 8va ad lib.*

158

wo ist dein Sta - chel! Tod, Tod, wo ist dein  
 wo ist dein Sta - chel! Tod, Tod, wo ist dein  
 wo ist dein Sta - chel! Tod, Tod, wo ist dein  
 wo ist dein Sta - chel! Tod, Tod, wo ist dein

*sf sf sf*

158

*c. 8*

Sta - chel! Höl - le, wo ist dein Sieg, ist dein  
 Sta - chel! Höl - le, wo ist dein Sieg, ist dein  
 Sta - chel! Höl - le, wo ist dein Sieg, ist dein  
 Sta - chel! Höl - le, wo ist dein Sieg, ist dein

*ff str.*

168

*c. 8*

Sieg, ist dein Sieg, Höl - le, wo ist dein Sieg!  
 ist dein Sieg, Höl - le, wo ist dein Sieg!  
 ist dein Sieg, Höl - le, wo ist dein Sieg!  
 ist dein Sieg, Höl - le, wo ist dein Sieg!

*c. 8*

168

Höl - le, wo ist dein Sieg, ist dein Sieg,  
Höl - le, wo ist dein Sieg, ist dein Sieg,  
Höl - le, wo ist dein Sieg, ist dein Sieg,  
Höl - le, wo ist dein Sieg, ist dein Sieg,

Bläs.  
ff  
Str.

col 8<sup>va</sup> ad lib.

174

Sieg, Höl - le, wo ist dein Sieg! Tod,  
Sieg, Höl - le, wo ist dein Sieg! Tod,  
Höl - le, Höl - le, wo ist dein Sieg! Tod,  
Höl - le, Höl - le, wo ist dein Sieg! Tod,

Fff  
ff  
ff v. Orch.

180

wo ist dein Sta - chel! Höl - -  
wo ist dein Sta - chel! Höl - -  
wo ist dein Sta - chel! Höl - -  
wo ist dein Sta - chel! Höl - -

c. 8  
ff

\* col 8<sup>va</sup> ad lib.

le, wo, wo ist dein Sieg! wo,  
 le, Höl - le, wo ist dein Sieg! wo,  
 le, Höl - le, wo ist dein Sieg! wo,  
 le, Höl - le, wo ist dein Sieg! wo,

Bläs.  
 Str. *ff* *ff* v. Orch.

\* col 8<sup>va</sup> ad lib. ....

wo, wo, wo, wo, wo, wo,  
 wo, wo, wo, wo, wo, wo,  
 wo, wo, wo, wo, wo, wo,  
 wo, wo, wo, wo, wo, wo,

*ff*

wo ist dein Sieg!  
 wo ist dein Sieg!  
 wo ist dein Sieg!  
 wo ist dein Sieg!



Herr, du bist wür - dig zu neh - men Preis und Eh - re und

Allegro.

Klar. *f* Viol.

212 \*

Herr, du bist wür - - dig zu neh - men Preis und Eh - re und  
Kraft, denn du hast al - le Din - ge er - schaf - -

*f* Hob. Viol. Brt.

216

Kraft, denn du hast al - le Din - ge er - schaf - -  
fen, und durch dei - nen Wil - len ha - ben sie das We - sen und sind ge - schaf -

Herr, du bist wür - - dig zu neh - men Preis und Eh - re und

*f* Viol. II. Fag. Voll. u. K. B.

fen, und durch dei - nen - Wil - len ha - - ben sie das We - sen und  
 fen, und sind ge - schaf - fen, ge - schaf - - fen,  
 Herr, du bist wür - - - dig zu neh - men Preis und  
 Kraft, denn du hast al - le - Din - - ge er -

Viol. I.

sind ge - schaf - - fen,  
 Herr, du bist wür - - - dig zu  
 Eh - - re und Kraft,  
 schaf - - - fen, und durch dei - nen Wil - - len ha - ben

vi. *f* (mit Hörn. Trp. u. Pk.)

Bässe

Herr, du bist wür - - - dig zu neh - men Preis und  
 neh - men Preis und Eh - - - re und Kraft,  
 und durch dei - nen Wil - - len ha - ben sie das We - -  
 sie das We - - - sen, Herr, du bist

Eh - re und Kraft, Herr, du bist  
 Herr, du bist wür - dig zu neh - men Preis,  
 - sen, Herr, du bist wür - dig zu  
 wür - dig zu neh - men Preis und Eh - re, und

wür - dig zu neh - men Preis und Eh - re,  
 Preis und Eh - re, zu neh - men Preis und Eh - re,  
 neh - men Preis und Eh - re und Kraft, denn  
 Eh - re, und Eh - re und Kraft, denn

Bläs. *f* V. Orch. *f* Fag. u. *fp*

und durch  
 du hast al - le Din - ge er - schaf - fen,  
 du hast al - le Din - ge er - schaf - fen,

Hörn. *f* Viol. II. Brt.

und sind ge -  
 dei - nen Wil - len ha - ben sie das We - - sen,  
 Viol. I.  
 Vcll.

scha - fen, Herr, du bist wür - - - dig zu  
 und sind ge - schaf - fen, denn du hast al - le -  
 und sind ge - schaf - fen, durch dei - nen Wil - len ha - ben sie das -  
 und sind ge - schaf - - -  
 Brt.  
 Viol. I. u. Hob.  
 m.K. B.

I  
 neh - men Preis und Eh - re und Kraft,  
 Din - - ge er - schaf - - fen, Herr, du bist wür - - dig zu  
 We - - sen und sind ge - schaf - fen, zu  
 fen, Herr, du bist wür - - dig zu  
 I  
 f

250

zu neh-men Preis und Eh-re, Preis und Eh-re, Preis und Eh-re und  
 neh-men, zu neh-men Preis und Eh-re, Preis und Eh-re, Preis und Eh-re und  
 neh-men, zu neh-men Preis und Eh-re, Preis und Eh-re, Preis und Eh-re,  
 neh-men, zu neh-men Preis und Eh-re, Preis und Eh-re, Preis und Eh-re, und

V. Orch.

255

Kraft, und Kraft, zu neh-men Preis und Eh-re und  
 Kraft, und Kraft, zu neh-men Preis und Eh-re und  
 Eh-re und Kraft, zu neh-men Preis und Eh-re und  
 Eh-re und Kraft, Herr, du bist wür-dig zu

Viol.  
 Holzbl.  
 Pos.

259

Kraft, zu neh-men Preis und Eh-re, zu  
 Kraft, zu neh-men Preis und Eh-re, zu  
 Kraft, zu neh-men Preis und Eh-re, zu  
 neh-men Preis und Eh-re, zu neh-men Preis und Eh-re, zu

Str.

neh-men Preis und Eh - re und Kraft, und Kraft, zu

neh-men Preis und Eh - re und Kraft, — und Kraft,

neh-men Preis und Eh - re, und Eh - re und Kraft,

neh-men Preis und Eh - re, und Eh - re und Kraft, zu neh - men Preis und

*K*

*p*

*fp* Bläs.

Fl.

Str.

neh - men Preis und Eh - re, Herr, du bist

zu neh - men Preis und Eh - re und Kraft,

zu neh - men Preis und Eh - re, durch dei - nen Wil - len -

Eh - re,

*cresc.*

*f*

Fl.

Hob.

Viol.

Str.

Fag.

Bässe.

*cresc.*

*f*

wür - - dig zu neh - men Preis und Eh - re und Kraft,

Herr, du bist wür - dig zu neh - men Preis und - Eh - re und Kraft,

ha - ben sie das We - sen, Herr, du bist wür - - dig zu

Herr, du bist wür - - dig, Herr, du bist

Pos.

276

zu neh-men Preis und Eh-re, zu  
 zu neh-men Preis und Eh-re, zu  
 neh-men Preis und Eh-re, zu neh-men Preis und Eh-re, zu  
 wür-dig zu neh-men Preis und Eh-re, zu neh-men Preis und

Holzbl.

280

neh-men Preis, zu neh-men Preis und Eh-  
 neh-men Preis, zu neh-men Preis und Eh-  
 neh-men Preis, zu neh-men Preis und Eh-  
 Eh-re, zu neh-men Preis und Eh-

*f marc.*

Bässe  
Pos.  
u. Tuba

284

re, zu neh-men Preis und  
 re, zu neh-men Preis, zu neh-men Preis und  
 re, zu neh-men Preis, zu neh-men Preis und  
 re, zu neh-men Preis, zu neh-men Preis und

288

*L ff*

Eh - - re und Kraft,

Eh - - re und Kraft,

*ff* Eh - - re und Kraft, *p espress.* denn du hast al - - le

Eh - - re und Kraft,

*ff* v. Orch. *L* *Br.* *p* Hörn. *vell.*

293

denn du hast al - - le Din - ge er -

denn du hast al - le Din - - ge er - schaf - -

Din - ge er - schaf - fen, al - - le Din - ge er - schaf - fen,

*p* *Viol.*

298

*cresc.* schaf - fen, und durch dei - nen Wil - len ha - ben sie das We - - sen

*cresc.* fen, und durch dei - - nen - Wil - len ha - ben sie das - We - - sen

*cresc.* und durch dei - nen Wil - - len ha - ben sie das We - sen, das We - - sen

*cresc.*



und sind ge - schaf - fen, Herr, du bist  
 und sind ge - schaf - fen, Herr, du bist wür - dig zu  
 und sind ge - schaf - fen, Herr, du bist wür - dig zu neh - men Preis und  
 Herr, du bist wür - dig zu neh - men Preis und Eh - - re,

Str. u. Holzbl.

wür - - dig zu neh - - men Preis und Eh - - re,  
 neh - - men, zu neh - - men Preis und Eh - - re, zu  
 Eh - - - re und Kraft, zu neh - men  
 Eh - - re und Kraft, zu neh - men Preis,

*marc.*

zu neh - men Preis und Eh - - re und Kraft,  
 neh - men Preis, Preis und Eh - - re und Kraft, denn  
 Preis, Preis, Preis und Eh - - re und Kraft,  
 zu neh - men Preis und Eh - - re und Kraft,

*M*  
*ff*  
*pespress.*  
*ff*  
*ff*  
*ff*  
*M*  
*ff* V. Orch.  
*p*  
 Brt.

du hast al - - le *p* Din - ge, al - - le  
 denn du hast al - - le, *p*  
 denn Viol.

du hast al - le Din - ge er - schaf - fen, und durch dei - nen *cresc.*  
 Din - - - ge er - - schaf - - - fen, und durch dei - - - nen *cresc.*  
 al - le Din - ge er - schaf - fen, und durch dei - nen Wil - - len *cresc.*  
 du hast al - le Din - ge er - schaf - fen, und durch *cresc.*

Wil - len ha - ben sie das We - - sen und sind ge - schaf - fen. *f* N  
 Wil - len ha - ben sie das We - - sen und sind ge - schaf - fen. *f*  
 ha - ben sie das We - sen, das We - - sen und sind ge - schaf - fen. *f*  
 dei - nen Wil - len ha - ben sie das We - sen, Herr, du bist *f* N  
 Viol.

Herr, du bist wür - dig, Herr, du bist wür - dig, Herr,  
 Herr, du bist wür - dig, Herr, du bist wür - dig, Herr, du bist -  
 Herr, du bist wür - dig zu neh - men, Herr, du bist wür - dig, - Herr, du bist  
 wür - dig, Herr, du bist wür - dig, Herr, du bist wür - dig, -

Holzbl.

*mf*

du bist wür - dig zu neh - men Preis und Eh - re und  
 wür - dig, bist wür - dig zu neh - men Preis und Eh - re und  
 wür - dig, - wür - dig zu neh - men Preis und Eh - re und  
 Herr, du bist wür - dig zu neh - men Preis und Eh - re und

*pp* Pos.

Kraft, zu neh - men Preis und Eh - re und Kraft.  
 Kraft, zu neh - men Preis und Eh - re und Kraft.  
 Kraft, zu neh - men Preis und Eh - re und Kraft.  
 Kraft, zu neh - men Preis und Eh - re und Kraft.

*Pk.*



# Turandot (Puccini)

9 Allegro ♩ = 132

Musical notation for measures 9 and 10. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a half note chord in measure 9 and a quarter note chord in measure 10. The lower staff is in bass clef and contains a continuous eighth-note accompaniment. Dynamic markings *p* and *ppp* are present.

Musical notation for measures 11, 12, and 13. The upper staff is in treble clef with a key signature of two flats. It features a half note chord in each measure. The lower staff is in bass clef with a continuous eighth-note accompaniment. The instruction *poco cresc.* is written above the first measure.

THE CROWD-LA FOLLA

Sop.  
Tenn.  
Basses  
Bassi

Sharpen the whetstone, grind it,  
Gi - ra la co - te, gi - ra,

Sharpen the whetstone, grind it, grind it! Sharpen the whetstone, grind it,  
Gi - ra la co - te, gi - ra, gi - ra! Gi - ra la co - te, gi - ra,

Sharpen the whetstone, grind it,  
Gi - ra la co - te, gi - ra,

*p* *cresc:*.....

grind it! Gi - ra!  
grind it! Gi - ra!  
grind it! Gi - ra!  
grind it! Gi - ra!

Grind it! Gi - ra!  
Grind it! Gi - ra!  
Grind it! Gi - ra!  
Grind it! Gi - ra!

grind it! Gi - ra!  
Grind it! Gi - ra!  
Grind it! Gi - ra!  
Grind it! Gi - ra!

(Chinese Gong lu orchestra)  
(Gong chinese in orchestra)

*f*

10

THE EXECUTIONER'S ASSISTANTS  
I SERVI DEL BOJA

12 Basses (savagely)  
12 Bassi (selvaggio)

Grind the sword un - til the blade is sharp and  
Un - giar - ro - ta, che la la - ma guis - xi,

(Trumpets & Trombones on the stage, muted)  
(Trombe e Tromboni sulla scena, con sord.)

*staccato*  
*con sord.*

*pp*

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line has lyrics in English and Italian. The piano accompaniment includes dynamic markings like 'staccato con sord.' and 'pp'.

shin - ing, sharp and shin - ing! We are  
spriz - zi fuo-co e san - gue! Il la -

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics in English and Italian. The piano accompaniment continues with various musical notations.

nev - er slack or id - le, nev - er id - le,  
-vo - ro mai non lan - gue, mai non lan - gue

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics in English and Italian. The piano accompaniment continues with various musical notations.

THE CROWD - LA FOLLA

Sop. *p* Nev - er id - le,  
do - ve re - gna,

Ten. *p* Nev - er id - le  
Mai non lan - gue

Basses Bassi *p* Nev - er id - le  
Mai non lan - gue

*mf* in the realm of Tur - an - dot!  
do - ve re - gna Tu - ran - dot!

*mf* in the realm of Tur - an -  
do - ve re - gna Tu - ran -

*mf* in the realm of Tur - an -  
do - ve re - gna Tu - ran -

*mf* in the realm of Tur - an -  
do - ve re - gna Tu - ran -



Grind and sharp - en! Death a - waits ye!  
*Un-gi!Ar - ro - ta! Fuo - coe san - gue!*

-dot!  
-dot!

-dot!  
-dot! Death a - waits ye!  
*Fuo - coe san - gue!*

-dot!  
-dot! Death a - waits ye!  
*Fuo - coe san - gue!*

*f* Hap - - less lov - - ers, death a -  
*Dol - - cia - man - ti, a - van - ti, a -*

(Chinese Gong in orchestra)  
(Gong chinese in orchestra)

**Sostenuto**

waits ye!  
- van - ti!

*f* 0 hap - less lov - ers,  
dol - ci a - man - ti, a -

*f* 0 hap - less lov - ers,  
dol - ci a - man - ti, a -

(Violin II & Cello)  
(Violini II. e Violoncelli)

**11**

*ff* selvaggio *marcato*  $\text{♩} = 104$

I.

Hap - less  
Dol - ci a -

death a waits ye!  
- van - ti, a - van - ti!

death a waits ye!  
- van - ti, a - van - ti!

(BASSOONS)  
(Fagotti)

tornando.....a.....tempo (*Mosso*)

THE EXECUTIONER'S ASSISTANTS

I SERVI DEL BOJA

12 Basses - 12 Bassi

THE CROWD - LA FOLLA

Musical staff for 12 Basses, showing a rhythmic accompaniment in the bass clef.

Sop. I. With our in - struments of tor - ture,  
 Con gli un - ci - nie coi col - tel - li.

Musical staff for Soprano I, showing a melodic line in the treble clef.

lov - ers!  
 Sop. II man - ti!

Musical staff for Soprano II, showing a melodic line in the treble clef.

Ten. Yes, death a - waits ye!  
 A - van - ti, a - van - ti!

Musical staff for Tenor, showing a melodic line in the treble clef.

Basses  
 Bassi We are  
 Noi siam

Musical staff for Basses, showing a melodic line in the bass clef.

We are  
 Noi siam

Musical staff for Viola & Cello, showing a rhythmic accompaniment in the bass clef.

(Viola & Cello) (Viola e v. cello)  
 sostenuto:

Musical staff for Piano, showing a rhythmic accompaniment in the treble clef.

Musical staff for Piano, showing a rhythmic accompaniment in the bass clef.

Musical staff for Piano, showing a rhythmic accompaniment in the bass clef.

THE CROWD - LA FOLLA

Musical staff for Tenor, showing a melodic line in the treble clef.

Ten. all a - gog to see them rip your skin!  
 pron - ti a ri - ca - mar le vo - stre pel - li!

Musical staff for Basses, showing a melodic line in the bass clef.

Basses  
 Bassi all a - gog to see them rip your skin!  
 pron - ti a ri - ca - mar le vo - stre pel - li!

Musical staff for Piano, showing a rhythmic accompaniment in the treble clef.

tornando..... a.....

Musical staff for Piano, showing a rhythmic accompaniment in the treble clef.

Musical staff for Piano, showing a rhythmic accompaniment in the bass clef.

Musical staff for Piano, showing a rhythmic accompaniment in the bass clef.

Musical staff for Piano, showing a rhythmic accompaniment in the bass clef.

THE EXECUTIONER'S ASSISTANTS  
 I SERVI DEL BOJA  
 12 Basses - 12 Bassi

We are all a-gog to rip!  
 Sia - mo pron - tia ri - ca - mār!

Sop. I.

Come lov - ers, then, sur - rend - er!  
 A - van - ti, dol - cia - man - ti!

Sop. II.

Lov - ers ten - der, come sur - rend - er!  
 Dol - cia - man - ti, a - van - ti, a - van - ti!

Ten.

Basses  
 Bassi

Lov - ers ten - der, come sur - rend - er!  
 Dol - cia - man - ti, a - van - ti, a - van - ti!

(Trombone I.)

tempo (Mosso)  $\delta$

THE CROWD - LA FOLLA

Sop. I.II.

THE CROWD-LA FOLLA

Strike the gong a - loud and  
*Chi quel gong per - cuo - te -*

Ten.

Strike the gong a - loud and  
*Chi quel gong per - cuo - te -*

Basses  
Bassi

Strike the gong a - loud and  
*Chi quel gong per - cuo - te -*

(Chinese Gong) (Gong chinese)

12 sostenuto ♩ = 116

THE EXECUTIONER'S ASSISTANTS  
I SERVI DEL BOJA  
12 Basses - 12 Bassi

And the Prin.cess will ap -  
 Ap - pa - ri - re la ve -

THE CROWD-LA FOLLA

clear, and the Prin.cess will ap - pear!  
 -rà ap - pa - ri - re la ve - drà!

clear, and the Prin.cess will ap - pear!  
 -rà ap - pa - ri re la ve - drà!

clear, and the Prin.cess will ap - pear! and the Prin.cess will ap -  
 -rà ap - pa - ri - re la ve - drà! ap - pa - ri - re la ve -

(Wood Wind)  
(Legni)

(Trumpets & Trombones on stage)  
(Trombe e Tromboni sulla scena)

*mf* *mf con sordina*

I. Tempo ♩ = 132

THE CROWD-LA FOLLA

Ten. - *drà,* Fair and rad - iant as a jew - el,  
*bian.ca al pa - ri del - la gia - da,*

Basses  
*Bassi*

*pear!* Fair and rad - iant as a jew - el,  
*- drà,* *bian.ca al pa - ri del - la gia - da,*

THE CROWD-LA FOLLA

Sop. cold as mar - ble cold and cru - el is the  
*fred.da co - me quel.la spa - da è la*

Ten. cold as mar - ble cold and cru - el  
*fred.da co - me quel.la spa - da*

Basses  
*Bassi*

cold as mar - ble cold and cru - el  
*fred.da co - me quel.la spa - da*

is the  
 è la

love\_ly Tur-an - dot!  
 bel - la Tu-ran - dot!

is the love\_ly Tur-an - dot! Lov\_ers  
 è la bel - la Tu-ran - dot! Dol - ci a -

is the love\_ly Tur-an - dot!  
 è la bel - la Tu-ran - dot!

love\_ly Tur-an - dot!  
 bel - la Tu-ran - dot!

THE CROWD-LA FOLLA

Sop. To death sur - ren - der!  
 A - van - ti, a - van - ti!

ten - der, To death sur - ren - der!  
 - man - ti, a - van - ti, a - van - ti!

*f* *p*

THE CROWD-LA FOLLA

Sop.

When you've sound - ed the gong, he won't be  
Quan - do ran - go - la il gong gon - go - la il

Ten.

When you've sound - ed the gong, he won't be  
Quan - do ran - go - la il gong gon - go - la il

(Chinese Gong in orchestra)  
(Gong chinese in orchestra)

13 Sostenuto: ♩ = 104

THE EXECUTIONER'S ASSISTANTS  
I SERVI DEL BOJA

12 Basses-Bassi *ff*

When you've sound - ed the gong, we will come a -  
Quan - do ran - go - la il gong gongola il bo

Sop.

long! bo - ja! Love must have  
bo - ja! Va - no è l'a -

Ten.

long! Love's un - avail - ing with - out a bit of  
bo - ja! Vano è l'a - mo - re se non c'è for - tu -

Basses  
Bassi *ff*

Love's un - avail - ing with - out a bit of  
Vano è l'a - mo - re se non c'è for - tu -

(Trumpets & Trombones on stage)  
(Trombe e Tromboni sul palco)

*f* senza sordina

*ff* selvaggio



THE CROWD - LA FOLLA

long!  
-jal

Grind and sharp-en!  
Un-giar-ro-tal

Sop. I.

luck!  
-mor:

En-ig-mas are there  
glie-nig-mi so-no

Sop. II.

luck!  
-mor:

Oh! sharp-en  
la mor-te è

Ten.

luck!  
-na:

Basses I.  
Bassi I.

luck!  
-na:

Basses II.  
Bassi II.

luck!  
-na:

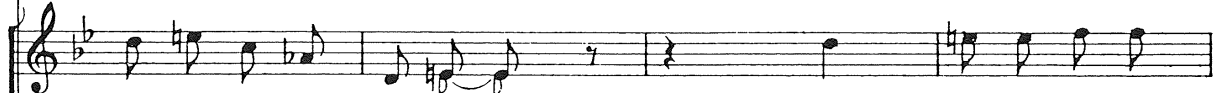
Sharp-en  
gi-ra,

tornando ..... a ..... Tempo



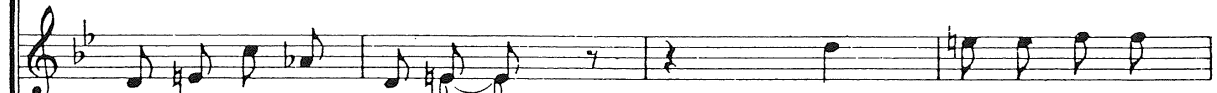
but death comes on - ly once!  
*la mor-te è u - na! —*

When you've sound - ed the  
*Quan - do ran - go - la il*



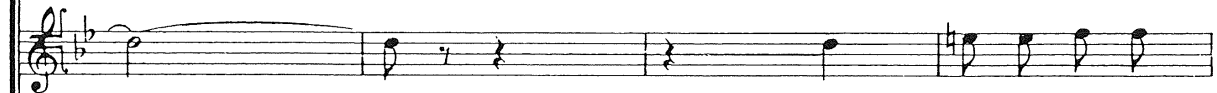
three, but death comes on - ly once!  
*tre, la mor-te è u - na! —*

En - ig - mas are there  
*Glie - nig - mi so - no*

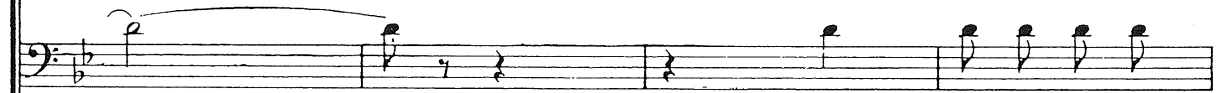


three, but death comes on - ly once!  
*u - na! Un - gi, ar - ro - ta! —*

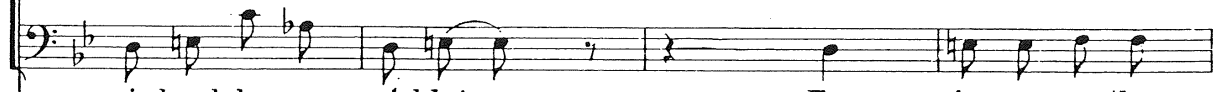
En - ig - mas are there  
*Glie - nig - mi so - no*



En - ig - mas are there  
*Glie - nig - mi so - no*

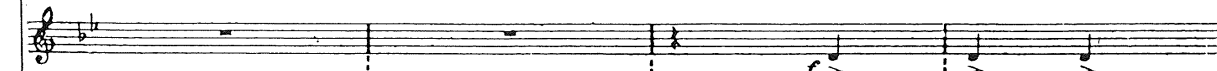


En - ig - mas are there  
*Glie - nig - mi so - no*

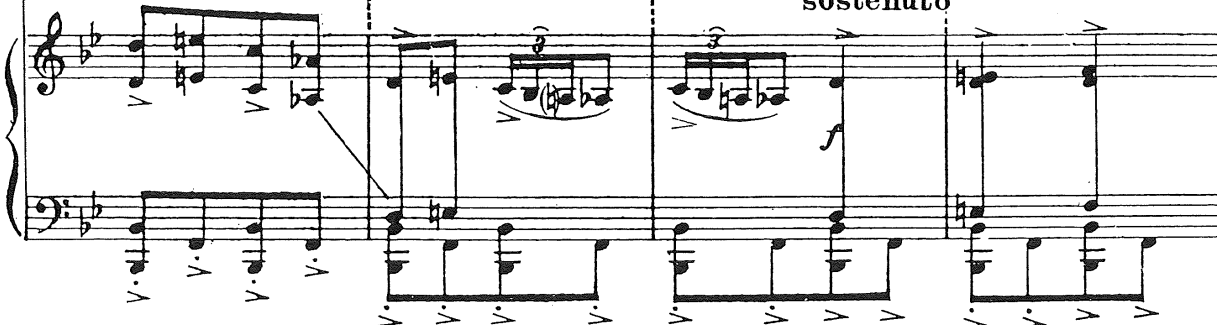


grind and sharpen quickly! —  
*gi - ra, un - gi, ar - ro - ta! —*

En - ig - mas are there  
*Glie - nig - mi so - no*



*f*  
sostenuto



gong, they will come a - long!  
gongolail bo - ja!

three and death is one!  
tre, la morte è u - na!

En -  
Glie -

three and death is one!  
tre, la morte è u - na!

En -  
Si, glie -

three and death is one!  
tre, la morte è u - na!

three and death is one!  
tre, la morte è u - na!

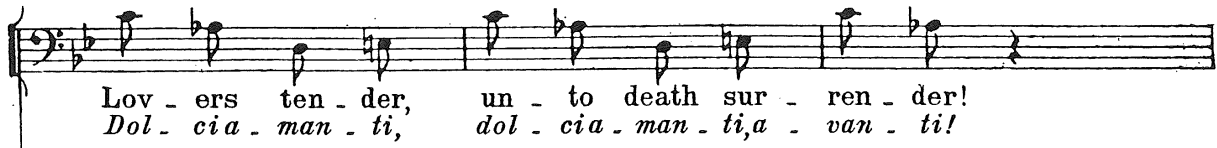
three and death is one!  
tre, la morte è u - na!

tornando ..... a ..... Tempo

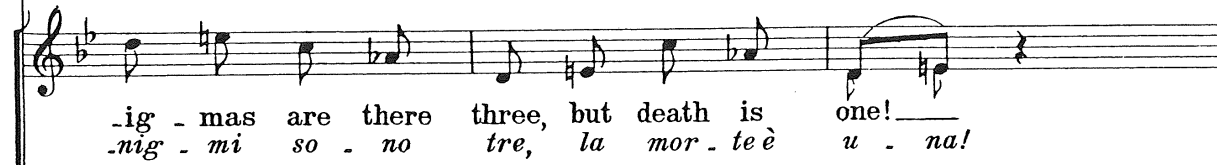
tornando ..... a ..... Tempo

tornando ..... a ..... Tempo

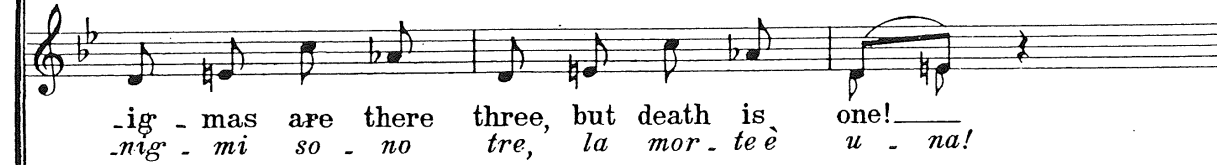
*sempre ff*



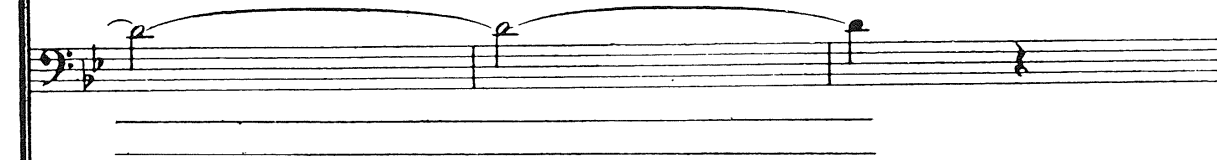
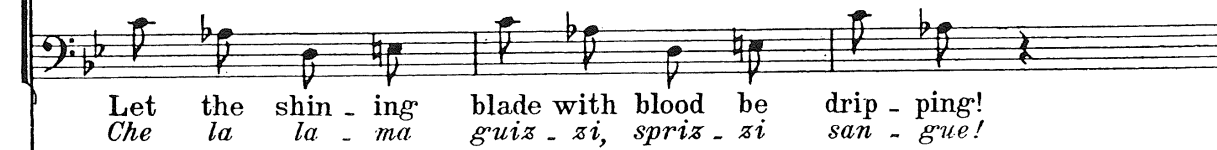
Lov - ers ten - der, un - to death sur - ren - der!  
 Dol - cia - man - ti, dol - cia - man - ti, a - van - ti!



-ig - mas are there three, but death is one!  
 -nig - mi so - no tre, la mor - te è u - na!



-ig - mas are there three, but death is one!  
 -nig - mi so - no tre, la mor - te è u - na!

Let the shin - ing blade with blood be drip - ping!  
 Che la la - ma guiz - xi, spriz - xi san - gue!



THE CROWD-LA FOLLA

Sop. I.II.

Who will strike the gong at  
Chi quel gong per - cuo - te

Ten.

Who will strike the gong at  
Chi quel gong per - cuo - te

(Chinese Gong in orchestra)  
(Gong chinese in orchestra)

14

THE EXECUTIONER'S ASSISTANTS

I SERVI DEL BOJA  
12 Basses-12 Bassi

THE CROWD-LA FOLLA

Grind and sharpen, sharpen till the shin - ing bladewithblood is  
Un - giar - ro - ta, che la la - ma guiz - zi, spriz - zi fuo - coe

Sop.

last? Sharpen! Oh!  
-ra! Un - gi, ar -

Ten.

last? Sharpen! Oh!  
-ra! Un - gi, ar -

Basses  
Bassi

Grind and sharpen, sharpen till the shin - ing bladewithblood is  
Un - giar - ro - ta, che la la - ma guiz - zi, spriz - zi fuo - coe

(Trumpets & Trombones on stage)  
(Trombe e Tromboni in scena)

p cresc.....

dripping! Grind and sharp - en! Grind and sharp - en!  
*san-gue, un-gi,ar - ron - ta, un-gi,ar - ro - ta!*

sharpen! Sharp - en! Sharp - en!  
*-ro-ta, san - gue! san - gue!*

sharpen! Sharp - en! Sharp - en!  
*-ro-ta, san - gue! san - gue!*

dripping! Grind and sharp - en! Grind and sharp - en!  
*san-gue, un-gi,ar - ro - ta, un-gi,ar - ro - ta!*

*cresc.*

We are nev - er slack or id - le  
*Il la - vo - ro mai non lan - gue*

Grind and sharp - en! Sharp - en!  
*Un-gi,ar - ro - ta! San - gue!*

Grind and sharp - en! Sharp - en!  
*Un-gi,ar - ro - ta! San - gue!*

We are nev - er slack or id - le  
*Il la - vo - ro mai non lan - gue*

in the realm of Tur-an-dot! in the realm of Tur-an-  
do-ve re-gna Tu-ran-dot! do-ve re-gna Tu-ran-

in the realm of Tur-an-dot! in the realm of Tur-an-  
do-ve re-gna Tu-ran-dot! do-ve re-gna Tu-ran-

in the realm of Tur-an-dot! in the realm of Tur-an-  
do-ve re-gna Tu-ran-dot! do-ve re-gna Tu-ran-

in the realm of Tur-an-dot! in the realm of Tur-an-  
do-ve re-gna Tu-ran-dot! do-ve re-gna Tu-ran-

*cresc. sempre*

-dot! We are nev-er slack or id-le in the realm of Tur-an-  
-dot! il la-vo-ro mai non lan-gue do-ve re-gna Tu-ran-

-dot! We are nev-er slack or id-le in the realm of Tur-an-  
-dot! il la-vo-ro mai non lan-gue do-ve re-gna Tu-ran-

-dot! We are nev-er slack or id-le in the realm of Tur-an-  
-dot! il la-vo-ro mai non lan-gue do-ve re-gna Tu-ran-

-dot! We are nev-er slack or id-le in the realm of Tur-an-  
-dot! il la-vo-ro mai non lan-gue do-ve re-gna Tu-ran-

8-

- dot!  
- dot!

We are  
*Il* la -

- dot!  
- dot!

*f*  
No, we're nev - er  
*Il* la - vo - ro

- dot!  
- dot!

*f*  
No, we're nev - er  
*Il* la - vo - ro

- dot!  
- dot!

We are  
*Il* la -

(Chinese Gong in orchestra)  
(Gong chinese in orchestra)

15

*f*

nev - er slack or id - le, nev - er  
- vo - ro mai non lan - gue do - ve

slack or id - le, nev - er  
mai non lan - gue do - ve

slack or id - le, nev - er  
mai non lan - gue do - ve

nev - er slack or id - le, nev - er  
- vo - ro mai non lan - gue do - ve



id - le, in the realm of Tur - an -  
 re - gna, do - ve re - gna Tu - ran -

id - le, in the realm of Tur - an -  
 re - gna, do - ve re - gna Tu - ran -

-dot! Kill him! Kill him! Kill him! Kill him!  
 -dot! Morte! morte! mor.te! morte!

-dot! Ha,Ha! Ha,Ha! Ha,Ha! Ha,Ha!  
 -dot! Ah,ah! ah, ah! ah, ah! ah, ah!

(They burst out laughing)  
 (sghignazzando)

dot! Ha,Ha! Ha,Ha! Ha,Ha! Ha,Ha!  
 -dot! Ah,ah! ah, ah! ah, ah! ah, ah!

dot! Ha,Ha! Ha,Ha! Ha,Ha! Ha,Ha!  
 -dot! Ah,ah! ah, ah! ah, ah! ah, ah!

in the realm of Tur-an-dot, in the realm of Tur-an-dot,  
do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran-

in the realm of Tur-an-dot, in the realm of Tur-an-dot,  
do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran-

in the realm of Tur-an-dot, in the realm of Tur-an-dot,  
do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran-

in the realm of Tur-an-dot, in the realm of Tur-an-dot,  
do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran-

(Trumpets & Trombones on stage)  
(Trombe e Tromboni sulla scena)

**16** *ff*

Red. \* Red. \*

-dot, in the realm of Tur-an-dot, in the realm of Tur-an-dot,  
-dot, do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran-

-dot, in the realm of Tur-an-dot, in the realm of Tur-an-dot,  
-dot, do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran-

-dot, in the realm of Tur-an-dot, in the realm of Tur-an-dot,  
-dot, do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran-

-dot, in the realm of Tur-an-dot, in the realm of Tur-an-dot,  
-dot, do-ve re-gna Tu-ran-dot, do-ve re-gna Tu-ran-

Red. \* Red. \*

fff

-dot!  
-dot!

Ah!  
Ah!

fff

-dot!  
-dot!

Ah!  
Ah!

fff

-dot!  
-dot!

Ah!  
Ah!

fff

-dot!  
-dot!

Ah!  
Ah!

fff

rit.

(While the assistants go off to carry the sharpened sword to the executioner, the crowd watch the sky, which has gradually darkened)  
(Mentre i servi si allontanano per recare al carnefice la spada affilata, la folla scruta il cielo che a poco a poco si è oscurato.)

fff tutta forza



Nº 4. Chorus of Cigarette-girls.

**Allegro.**

**Carmen.**

**Sopranos I & II.**  
(Cigarette-girls).

**Tenors.**  
(Young men).

**Basses.**  
(Townspeople)

**Chorus.**

(The factory-bell is ringing.)

(Don José sits down and pays no attention to the shifting scenes. He repairs the

**Allegro. (♩ = 104.)**

**Piano.**  
*pp*

chain of his saber.)

(the bell stops.) *cresc. molto.*

*ff*

**Allegretto moderato. (♩ = 104.)**

*pp*

TENORS. *p leggieramente.*

La cloche a son - né; — nous, des ouv - ri - è - res, Nous ven - ons i -  
 Ev - 'ry day at noon, — you will find us here, — Wait - ing for the

ci guet - ter le re - tour; Et nous vous sui - vrons, —  
 time when the girls ap - pear. Charm - ing to the eye, —

bru - nes ci - ga - riè - res, En vous mur - mu - rant des pro - pos d'a -  
 how we love to court them, Hop - ing that our fond wish - es may come

mour! — En vous mur - mu - rant des pro - pos d'a - mour! —  
 true. — Hop - ing that our fond wish - es may come true, —

*Più lento.* des pro - pos d'a - mour! — *sempre più lento.* des pro - pos d'a - mour! — *lunga.*  
 As all lov - ers do, — As all lov - ers do. —

Andantino. (♩ = 60.)

BASSES. (Enter Cigarette-girls, smoking cigarettes, and slowly descending to the stage.)

*p*

Voy - ez  
Here they

*pp*

les! re - gards im - pu - dents, Mi - ne co -  
are, the bright - eyed co - quettes, Keen and au -

quet - te! Fu - mant tou - tes, du bout des dents  
da - cious, I - dly smok - ing their cig - a - rettes,

La ci - ga - rét - - - - te.  
And so flir - ta - - - - tious!

*sf*

*p* *dim.* *pp*

(Beat  $\frac{3}{4}$ ).

SOPRANOS I. *p*  
 Dans l'air nous sui - vons des yeux La fu -  
 Smoke rings - make their la - zy way, Soft - ly

SOPRANOS II. *p*

Dans l'air nous sui - vons des yeux  
 Smoke rings make their la - zy way,

mé - e, La fu - mé - e Qui vers les cieux Mon - te,  
 curl - ing, soft - ly curl - ing. Sky - ward they stray In a

La fu - mé - e, La fu - mé - e Qui vers les cieux Mon - te,  
 Soft - ly curl - ing, soft - ly curl - ing. Skyward they stray In a

mon - te par - fu - mé - e; Ce - la mon - te  
 fra - grant cloud - un - furl - ing. Their per - fume. per -

mon - te par - fu - mé - e; Ce - la mon -  
 fra - grant cloud - un - furl - ing. Their per - fume



gen - ti - ment A la t $\hat{e}$  - te,  $\grave{a}$  la t $\hat{e}$  - te, Tout dou - ce -  
 vades the air, Gent-ly steal-ing, gent-ly steal-ing, Sooth-ing - our -  
 te gen - ti - ment A la t $\hat{e}$  - te,  $\grave{a}$  la t $\hat{e}$  - te,  
 per - vades the air, Gent-ly steal-ing, gent-ly steal - ing,

ment, Ce - la vous met l $\grave{a}$  - m $\acute{e}$  en f $\hat{e}$  - - tel!  
 mind To a mel - low pleas - ant feel - - ing.  
 Tout dou - ce - ment, Ce - la vous met l $\grave{a}$  - m $\acute{e}$  en f $\hat{e}$  - - tel!  
 Sooth-ing our mind To a mel - low pleas - ant feel - - ing.

*pp e molto stacc.*  
 Le doux par - l $\acute{e}$ r, le doux par l $\acute{e}$ r des a - mants,  
 Those ten - der words you lov - ers say ev - 'ry day *mf*

C'est fu - m $\acute{e}$  - e!  
 Fade a - way! —

*pp*  
 Leurs trans - ports, leurs transports et leurs serments,  
 Your prom - is - es, too, like the smoke in the blue *mf*

C'est fu - m $\acute{e}$  - e!  
 Fade a - way! —

*pp* Le doux parler des amants, *pp* Leurs transports et leurs serments, Oui  
 Those ten-der words lov-ers say Your prom-is-es ev-'ry day They

C'est fu-mé-e! C'est fu-mé-e!  
 Fade a-way. Fade a-way.

c'est fu-mé-e, c'est fu-mé-e, c'est fu-mé-e, c'est fu-mé-e  
 fade a-way, they fade-a-way.

*pp* Qui c'est fu-mé-e, c'est fu-mé-e!  
 They fade a-way, fade-a-way.

*sf* *dim.*

*p* e! Dans l'air nous sui-rons des yeux, Dans l'air  
 Smoke rings rise and float a-way, Smoke rings

*pp*

vons des yeux, des yeux, La fu-mé-e!  
 float a-way, a-way in the blue, *cresc.*

nous sui-rons des yeux, La fu-  
 rise and float a-way, of the

*marcato.* *cresc.*

*cresc.* La fu - mé - e!  
in the blue.

*f* Dans See l'air there.

mé - e!  
sky, —

*cresc.* La fu - mé - e!  
of the sky.

Ah!  
Ah!

*f* *mosso.*

*ad.* nous sui - vons la fu - mé - e Qui monte en tour -  
See them curl - ing and ris - ing and van - ish at

nous sui - vons la fu - mé - e Qui monte en tour -  
See them curl - ing and ris - ing and van - ish at

*ad. dim.*

*dim.*

nant, en tour - nant vers les cieux!  
last in the blue of the sky.

nant, en tour - nant vers les cieux!  
last in the blue of the sky.

*p*

*p*

La fu - mé - - - e!  
See them rise

La fu - mé - - - e!  
See them rise

*dim.* *pp* *dim.*

*pp* La fu - mé - - - - - *smorzando.*  
 To the skies. - - - - -  
*pp* La fu - mé - - - - - *smorzando.*  
 To the skies. - - - - -

e!  
 e!

**Allegretto molto. (♩ = 108.)**  
**BASSES.**

*mf*  
 Mais nous ne voyons pas  
 But where's Carmen to-day?

(Entrance of Carmen.)

la — Carmen - ci - ta!  
Why — is she mis-sing?

*ff*

TENORS.

La voi-là!  
There she is!

*f*

BASSES.

La voi-là!  
Look at her!

*f*

*no. \**

*p* *cresc.*

SOPRANOS.

TENORS.

BASSES.

La voi-là!  
Where she is

La voi-là!  
Where she is

voi - là la Carmen -  
there is al-ways ex

voi - là la Carmen -  
there is al-ways ex

*ff*

*ff*

*ff*

*f*

*ff*

ci - ta!  
cite - ment!

(to Carmen.)  
*mf*

ci - ta!  
cite - ment!

Car - men! sur tes pas nous nous pres - sons  
At last! We've been anx - ious - ly wait - ing for

(♩ = 100.)

*p*

tous!  
you!

Car - men! sois gen - til - le au moins répons -  
We men want, at least, an an - swer from

nous,  
you.

Et dis - nous quel jour tu nous ai - me - ras! —  
O Car - men, why must you tease us this way? —

*sf dim.*

*p*

Car - men, dis - nous quel jour tu nous ai - me - ras!  
When will you give your love? Won't you name the day?

*p pp*

**Carmen.**  
*quasi Recit.* (after a swift glance at Don José.)  
*mf guilty.*

Quand je vous ai - me - rai? ma foi, je ne sais  
 When I'll give you my love? Who knows, it's hard to

*a tempo Andantino.*

*colla voce.* *p* *colla voce.*

*a tempo.*

pas, Peut - ê - tre ja - mais! peut - ê - tre de -  
 tell! Per - haps not at all. Per - haps ver - y

*p* *pp*

*a tempo.* *p* *pp*

main. (resolutely.)  
 soon! Mais pas au - jour -  
 But one thing I'll

*pp*

d'hui \_\_\_\_\_ c'est cer - tain.  
 say: \_\_\_\_\_ Not to - day.

*pp* *mf*

*attaca.*