

Full Score

Georges Bizet (1838-1875)

Carmen Suite No 2
arranged for
6-Part Cello Orchestra

Full Score

Synopsis and Performance Notes

Carmen is a four-act opera by Georges Bizet which was premiered at the Opera Comique in Paris in 1875 and, despite its subsequent world-wide popularity, was not particularly well received at the time. Bizet died suddenly three months later, at the tragically early age of 36, and it was only in the twentieth century that it was recognised that France had lost a brilliant and highly original composer. After Bizet's death, Ernest Guirard (composer, musicologist, and close friend of Bizet and Saint-Saens) compiled two Suites based on Bizet's orchestration of the full opera. The second suite which was published around 1887 is the more extensive of the two, and has been arranged here for cello orchestra. The musical sources used by Guirard for the six movements are:

- (1) Marche des Contrebandiers Act III, Chorus: Écoutes, écoutes, compagnon!
- (2) Habanera Act I, Aria (Carmen): L'amour est un isea rebelle
- (3) Nocturne Act III, Aria (Michela): Je dis que rien ne m'épourante
- (4) Chanson du Toréador Act II, Introduction and aria (Escamillo)
- (5) La Garde Montante Act I: Avec la garde montante, nous arrivons, nous violá!
- (6) Danse Bohème Act II, Gypsy Dance: Les tringles des sistres tintaient.

Performance notes on the six movements:

1. Marche des Contrebandiers (4 min 30 sec).

This has been transposed down a semitone to B minor as the tune in the original C Minor sits awkwardly on the cello

2. The famous Habanera lasts less than two minutes if played at the designated tempo of crochets = 72. I have suggested that the whole movement could be repeated, but this is not indicated in the original score.

3. Nocturne (4 min 30 sec). This has an extended violin solo in the original, and a corresponding part for solo cello is given in this arrangement. It has been transposed from E flat to C Major as the melody and the arpeggio accompaniment sit particularly well on the cello in that key.

4. Chanson du Toreador (4 minutes if repeated). This has been transposed from F minor to D minor in the interests of playability and sonority on massed cellos. In Guirard's arrangement the movement lasts only 2 minutes, but the original opera score incorporates a repeat which doubles the length and which I have put it in the present arrangement. The famous tune begins at bar 47 and elements of it have been shared among all six of the cello parts to avoid complaints in those who would otherwise be excluded.

5. Le Garde Montante [The Mounted Guard] (about 4 minutes). The original orchestration relies heavily on high flute and piccolo parts and the present cello arrangement has necessarily needed to put these down one, two or even more octaves. However, Bizet's music is so strong melodically and harmonically that this proves to be reasonably successful, although the lightness of the original should be borne in mind (the music suggests that the Mounted Guard are not an elite battle-hardened fighting force). The original score begins quietly with an offstage bugle-type call. I have given this to a solo muted Cello 2, who should start inobtrusively, but for practical reasons will probably not want to go offstage. Cellos 1 are given artificial harmonics at bars 49 and 109 as a rough approximation to a prominent triangle part. At the end of the piece the music gets quieter and quieter, presumably as the the Mounted Guard leaves (or retreats). The muted slithering sextuplets in cellos 3 to 6 (from bar 200) are ppp and should be almost inaudible.

6. Danse Boheme (about 5 minutes). Members of the cello orchestra should start with smouldering sensuality and finish with wild abandon as they dance on the table in the tavern of Lillas Pastia. The movement should start slowly to leave room for increases in tempo later on.

This arrangement was made for James Halsey and the Giant Cello Ensemble to perform at the Aboyne Cello Festival, Scotland in July 2014.

Gwyn Seymour, Stonehaven, Scotland

April 2014

I. Marche des Contrebandiers

Georges Bizet (1838-1875)
 arranged by Gwyn Seymour
 (d.g.seymour@abdn.ac.uk)

Allegro moderato (♩=96)

[Cello Solo is in Movement III only]

Solo Cello

Cello 1 (like timp.)

Cello 2 (pp like timp.)

Cello 3 (pp)

Cello 4 (ff) (pp)

Cello 5 (mf) (pp)

Cello 6 (pizz.)

(pizz.)

Vcl 1

Vcl 2

Vcl 3

Vcl 4

Vcl 5

Vcl 6

6

1 4

pizz.

pp

pp

9

Vc1 *pp*

Vc2 *pp*

Vc3

Vc4

Vc5 *pp*

Vc6 *pp*

12

Vc1 *pizz.*

Vc2 *pizz.*

Vc3

Vc4

Vc5 *pp*
arco

Vc6 *pp*
arco

Vc1 *div.*

Vc2

Vc3 *pp*
arco

Vc4

Vc5 *pp*
unis

Vc6 *unis pp*

A

15

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pp

pp

pp

pp

pp

18

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

x1

x1

x1

x1

x1

21 (pizz.)

Vc1 (pizz.) *p*

Vc2 *p*

Vc3 *p*

Vc4 *p*

Vc5 *p*

Vc6 *p*

24 arco *tr* pizz. *p* div. **B**

Vc1 arco *tr* pizz.

Vc2 pizz.

Vc3

Vc4

Vc5

Vc6

27

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

arco unis. *tr.*

arco *tr.*

v. *tr.*

6

30

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

tr.

pp

tr.

pp

div.

pp

pizz.

div.

pizz.

pp

33

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

C

p

pp

pp

pp

p

36

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

x1

x1

v

div.

D

39

Vc1 *p*

Vc2 *pp*

Vc3 *pp*

Vc4 *arco pp Soli with Vc6*

Vc5 *mf*

Vc6 *arco Soli with Vc5*

mf

42

Vc1

Vc2 *unis*

Vc3

Vc4

Vc5

Vc6 *ff*

45

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

E

unis.

f

f

f

unis.

f

f

f

f

49

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

p

p

p

p

p

div.

pp

divisi

pp

pizz.

pp

pizz.

pp

pp

53

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

10

56

<img alt="Musical score for six violins (Vc1-Vc6) from measure 56 to 10. Measures 56-59 show sustained notes with grace notes. Measures 60-63 show eighth-note pairs. Measures 64-67 show sixteenth-note figures. Measures 68-71 show eighth-note pairs. Measures 72-75 show sixteenth-note figures. Measures 76-79 show eighth-note pairs. Measures 80-83 show sixteenth-note figures. Measures 84-87 show eighth-note pairs. Measures 88-91 show sixteenth-note figures. Measures 92-95 show eighth-note pairs. Measures 96-99 show sixteenth-note figures. Measures 100-103 show eighth-note pairs. Measures 104-107 show sixteenth-note figures. Measures 108-111 show eighth-note pairs. Measures 112-115 show sixteenth-note figures. Measures 116-119 show eighth-note pairs. Measures 120-123 show sixteenth-note figures. Measures 124-127 show eighth-note pairs. Measures 128-131 show sixteenth-note figures. Measures 132-135 show eighth-note pairs. Measures 136-139 show sixteenth-note figures. 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Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

59

Vc1 pizz.

Vc2 pizz.

Vc3 arco
p
arco

Vc4

Vc5 1 4 2 x1
p

Vc6 p

62

Vc1 arco
pp

Vc2 arco
pp

Vc3 pp
mf

Vc4 pp
mf

Vc5 pp
mf

Vc6 pp
mf

F

67

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

This musical score page contains six staves, each representing a voice (Vc1 through Vc6). The music spans four measures, numbered 67 through 70. Measure 67 begins with a rest followed by a dynamic marking 'mf'. Measures 68 and 69 show various rhythmic patterns of eighth and sixteenth notes. Measure 70 concludes with a dynamic marking 'f' followed by a measure number '3'. The vocal parts are written in bass clef, and the key signature changes between measures.

70

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

This continuation of the musical score page for voices Vc1 through Vc6 covers four more measures, numbered 70 through 73. The vocal parts maintain their established patterns of eighth and sixteenth notes. Measure 70 includes a dynamic marking 'mf'. Measures 71 and 72 show sustained notes and rhythmic patterns. Measure 73 concludes with a dynamic marking 'f' followed by a measure number '3'. The vocal parts are written in bass clef, and the key signature remains consistent with the previous measures.

G

73

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

76

pizz.

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

(L.H.) arco

H

79

Vc1 pizz. *p (sub.)* arco *ff* *p*

Vc2 pizz. *p (sub.)* arco *ff* *p*

Vc3 *pp (sub.)* *ff* *p*

Vc4 *pp (sub.)* *ff* *p* *f*

Vc5 *pp* *ff* *p* *f*

Vc6 *pp (sub.)* *ff* *p* *f*

82

Vc1 *ff* *p subito*

Vc2 *ff* *p subito*

Vc3 *ff* *pp subito*

Vc4 *ff* *pp subito* pizz.

Vc5 *ff* *p subito* pizz.

Vc6 *ff* *p subito*

85

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

I

88

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

div.

91

Vc1 *unis.*

Vc2

Vc3

Vc4 *f* (pizz.)

Vc5

Vc6 *f* (pizz) *unis*

16

95

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

div.

pp

pizz.

pp

pizz.

pp

(Soli with Vc6)

p

(Soli with Vc5)

p

98

Vc1

Vc2

Vc3

(L.H.) arco (Soli with Vc4)

Vc4

(L.H.) arco (Soli with Vc3)

Vc5

pizz.

Vc6

pizz.

pp

p

101

Vc1

Vc2

Vc3

1 4 2 x1

Vc4

1 4 2 x1

Vc5

Vc6

104 unis.

Vc1 *pp* *p* *mf*

Vc2 *pp* *p* *mf*

Vc3 *pp* *p* *mf*
arco

Vc4 *pp* *p* *mf*
(pizz.)

Vc5 *pp* *p* *mf*
(pizz.)

Vc6 *pp* *p* *mf*

107

Vc1 *f* *pp smorz.*

Vc2 *f* *pp smorz.*

Vc3 *f* *pp smorz.*

Vc4 *f* *pp smorz.*

Vc5 *f* *pp smorz.*

Vc6 *f* *pp smorz.*

II. Habanera
Allegretto quasi Andantino ($\text{♩} = 72$)

1

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pizz.

pp

p

Soli with Vc6

Soli with Vc5

6

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

3

3

A

11

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

varco.

Soli 3

p varco

Soli 3

gliss.

p

pizz.

pp

pp pizz.

pp

15

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

3

3

3

3

3

3

arco.

20

Vc1 arco.
p

Vc2 pizz.
p

Vc3 pizz
pp pizz

Vc4 pp (pizz.)

Vc5 p

Vc6 mp

26

B

Vc1 pizz

Vc2 (pizz.)

Vc3 arco (Soli)
mp

Vc4 arco

Vc5 arco

Vc6 pizz.

22

C

32

Vc1

Vc2

Vc3

Vc4

Vc5 arco

Vc6

ff arco
ff
ff

ff

ff

37

D

Vc1

Vc2

Vc3

Vc4

Vc5 pizz.
ff
ff
p

Vc6

pp

ff arco p
ff p

p

42

Solo

Vc1 *mf* *f* *3*

Tutti *p* (*sotto voce*)

Vc2 *mf* *f* *p* (*sotto voce*)

Vc3 *f* pizz. *mf* pizz.

Vc4 *f* *mf* arco

Vc5 *mf*

Vc6 *f* *mf*

47

Vc1 *mf*

Vc2 *mf*

Vc3 *mf*

Vc4 *mf*

Vc5 *mf*

Vc6 *mf*

52

E unis

Vcl

Vc2

Vc3 arco.
ff
arco

Vc4 ff
p

Vc5 ff
p

Vc6 ff
p

pizz. div.

ff
ff
ff
ff
ff
ff

REPEAT FROM
BEGINNING AD LIB

57

Vcl

Vc2 pizz. divisi
p
f
ff
f
ff

Vc3 ff
ff
ff
ff
ff
ff

Vc4 ff
ff
ff
ff
ff
ff

Vc5 ff
ff
ff
ff
ff
ff

Vc6 ff
ff
ff
ff
ff
ff

III. Nocturne

Andante molto (♩.=44)

1

Solo Cello

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

CON SORD.

CON SORD. pp

Soli pp

CON SORD.

pp CON SORD.

5

Solo Cello

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

Solo A *molto sostenuto*

p sul G

ppp

ppp

ppp

ppp

ppp

div.

p

8

Solo Cello

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

26

10

sul D

Solo Cello

Vc1

div.

Vc2

Vc3

Vc4

Vc5

sul G

unis

Vc6

p

12

Solo Cello

This musical score page contains two staves of music. The top staff is for the Solo Cello, which starts with a eighth-note followed by six sixteenth-note pairs. The dynamic is *f*. The bottom staff consists of five voices (Vc1 through Vc6). Vc1 has a dotted half note followed by a eighth-note. Vc2 has a dotted half note followed by a eighth-note. Vc3 has a dotted half note followed by a eighth-note. Vc4 has a dotted half note followed by a eighth-note. Vc5 has a dotted half note followed by a eighth-note. Vc6 has a sixteenth-note pair followed by a eighth-note.

B

15

Solo Cello

mf

This musical score page contains two staves of music. The top staff is for the Solo Cello, which starts with a eighth-note followed by six sixteenth-note pairs. The dynamic is *mf*. The bottom staff consists of five voices (Vc1 through Vc6). Vc1 has a dotted half note followed by a eighth-note. Vc2 has a dotted half note followed by a eighth-note. Vc3 has a dotted half note followed by a eighth-note. Vc4 has a dotted half note followed by a eighth-note. Vc5 has a dotted half note followed by a eighth-note. Vc6 has a sixteenth-note pair followed by a eighth-note. The dynamic for the beginning of the next measure is *v*.

17

Solo Cello *cresc.*

Vc1 *poco cresc.*

Vc2 *poco cresc.*

Vc3 *poco cresc.*

Vc4 *cresc.*

Vc5 *unis.*

Vc6 *poco cresc.*

19

Solo Cello *rall.*

Vc1 *ff*

Vc2 *ff*

Vc3 *ff div.*

Vc4 *ff*

Vc5 *sf sf*

Vc6 *sf*

Vc1 *p*

Vc2 *p*

Vc3 *p*

Vc4 *p*

Vc5 *p*

Vc6 *p*

SENZA SORD.

div.

SENZA SORD.

29

22 *a tempo*

Solo Cello

Vcl1

Vcl2

Vcl3

Vcl4

Vcl5

Vcl6

SENZA SORD.

SENZA SORD.

divisi

Soli

unis

mf

pp

SENZA SORD.

25 C

Allegro molto moderato (♩=96)

Solo Cello

Vcl1

Vcl2

Vcl3

Vcl4

Vcl5

Vcl6

pizz. unis

SENZA SORD.

pizz.

div.

div. ad lib

p

mf

f

p

f

p

mf

pizz.

p

mf

f

arco

p

mf

29

poco rit. 30

Solo Cello

ff

Vc1 *f*

Vc2 *f* *arco* *p*

Vc3 *f* *ff* *p*

Vc4 *f* *ff*

Vc5 *f* *ff*

Vc6 *f* *arco* *p*

33

D a tempo

Solo Cello

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6 *pp* *arco* *Soli* *mf* *< >* *espress.* *p*

31

37

Solo Cello

V c1

V c2

V c3

V c4

V c5

V c6

f

mp

40

senza rigore

a tempo

Solo Cello

V c1

V c2

V c3

V c4

V c5

V c6

ff

f

pp

pp div.

pp

pp

pp

pp

43 **E** rall. molto

Solo Cello

Vcl

Vc2

Vc3

Vc4

Vc5

Vc6

CON SORD.

div.

p

CON SORD.

unis

div.

CON SORD.

CON SORD.

CON SORD.

CON SORD.

♩.=44

Tempo 1

45

Solo Cello

Vcl

Vc2

Vc3

Vc4

Vc5

Vc6

CON SORD.

pp

CON SORD.

pp

div.

pp

div.

pp

CON SORD.

unis

33

48

Solo Cello

V c1

V c2

V c3

V c4

V c5

V c6

50

Solo Cello

V c1

V c2

V c3

V c4

V c5

V c6

53 **F**

Solo Cello 34

Vcl
Vc2
div.
Vc3
Vc4
Vc5
Vc6

55 **G**

Solo Cello

Vcl
Vc2
poco cresc.
Vc3
poco cresc.
Vc4
poco cresc.
unis
Vc5
poco cresc.
f
ff
Vc6
poco cresc.

57

Solo Cello

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

59

H

rall.

a tempo

Solo Cello

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

Soli

div.

mf

pp

unis

62

Solo Cello

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

cresc.

cresc.

cresc.

div.

36

64

Solo Cello

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

mf

p

p

p

p

p

Soli

mf

unis

p

66

Solo Cello

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

dim.

p

tr.

div.

bizz.

pizz.

pizz.

68

Solo Cello

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pp

Soli with Vc4

arco

ppp echo

pp

Soli with Vc2

unis

p

arco

ppp echo

pp

arco

70

Solo Cello

Vcl

Vc2

Vc3

Vc4

Vc5

Vc6

38

ppp

unis

ppp

ppp

ppp

The musical score consists of seven staves, each representing a different instrument or section of the orchestra. The instruments are identified by labels on the left side of the staves: Solo Cello, Vcl, Vc2, Vc3, Vc4, Vc5, and Vc6. The Solo Cello is positioned at the top, followed by Vcl, Vc2, Vc3, Vc4, Vc5, and Vc6 at the bottom. The score is set in common time, indicated by a 'C' with a vertical line through it. Measure 70 begins with a rest for all parts. The Solo Cello has a single note at the start of the bar. The strings (Vcl, Vc2, Vc3, Vc4, Vc5, Vc6) play eighth-note patterns with slurs. Dynamic markings are placed above the strings: 'ppp' for Vcl, 'unis' for Vc2, 'ppp' for Vc3, 'ppp' for Vc4, and 'ppp' for Vc5. The Vc6 part concludes with a dynamic 'ppp'. The key signature changes from G major (one sharp) to F major (no sharps or flats) at the end of the measure.

IV Chanson du Toreador

SENZA SORD.

Vc1 Vc2 Vc3 Vc4 Vc5 Vc6

SENZA SORD. ff

ff

4

Vc1 Vc2 Vc3 Vc4 Vc5 Vc6

7

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

10 pizz.

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

12

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f
3

f
3

f
3

14

arco

Vc1

ff arco

Vc2

Vc3

Vc4

Vc5

Vc6

pp (sub.)

f 3 ff

pp (sub.)

f 3 ff

pp (sub.)

f ff

pp (sub.)

f ff

f

f

A

18

Vc1

Vc2

Vc3

Vc4

(Soli with Vc6) *mf*

Vc5

(Soli with Vc5)

Vc6

21

Vc1

Vc2

Vc3

Vc4

f 3 3 3

Vc5

Vc6

24

Vc1 *pp* *f*³ *ff* *p* pizz.

Vc2 *pp* *f* *ff* *p*

Vc3 *pp* *f*³ *ff* *mf* Soli with Vc4

Vc4 *pp* *f* *ff* *mf* Soli with Vc3

Vc5 *pp* *f* *ff* *p* pizz.

Vc6 *pp* *f* *ff* *p*

27

Vc1 *pizz.*

Vc2 *pizz.*

Vc3 *f*

Vc4 *f*

Vc5 arco *p* *3* *3*

Vc6 arco *p* *3* *3*

30

Vc1 arco
f
arco

Vc2 f

Vc3

Vc4

Vc5 f
p
f

Vc6 p
3 3 3 f

33

Vc1 pp mp
div.

Vc2 pp tr p

Vc3 mp

Vc4 pp p

Vc5 pp p

Vc6 pp p

dim. molto

dim. molto

dim. molto

dim. molto

pizz.
div.

pizz.
div.

C

Soli

36

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

39

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

43

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

cresc.

dim.

46

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

rit.

a tempo

pp

f

pp

f

pp

f

49 **D**

Vc1 *f*

Vc2 *f*

Vc3 *ff f*

Vc4 *ff f*
(Soli with Vc6)

Vc5 *ff*
(Soli with Vc5)

Vc6 *ff*

53 **div.**

Vc1 8 *p (sotto voce)*
(Soli, countermelody)

Vc2 *p*
(Soli with Vc4)

Vc3 *p (ma marcato)*
(Soli with Vc3)

Vc4 *p (ma marcato)*
pizz.

Vc5 *p*
pizz.

Vc6 *p*

unis.

48

57

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

**OPTIONAL REPEAT (AS
IN THE ORIGINAL OPERA)**

Plus Lent

60

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

a tempo

63

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

66

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

69

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

V. La Garde Montante

1 **Allegro (♩.=112)**

Vc1 **SOLO, CON SORD (like an off-stage bugle)**

Vc2 *pp*

Vc3

Vc4

Vc5

Vc6

7

Vc1 *(like a bugle)*

Vc2 *f*

Vc3 *SENZA SORD.*

Vc4 *(like a bugle)*

Vc5 *f*

Vc6 *(like a bugle)*

Vc4 *f*

$\text{♩} = 112$

52

$\text{♩} = \text{♩}$ (meme mouvt.)

13

$\text{♩} = \text{♩}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

Soli

pp

pp

19

p

pp

p

p

26

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

TUTTI
p (Senza Sord.)

A

33

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

(like a fanfare)

pizz.

p pizz.

p pizz.

cresc poco a poco

54

40

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f

tr

(like a triangle)
B
(artificial harmonic)

47

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f

tr

(simile)

(like a fanfare)

f

mf

f

mf

arco

div.

f

mf

arco

f

f Soli with Vc6
arco

f Soli with Vc5

53

Vcl Vc2 Vc3 Vc4 Vc5 Vc6

(simile)

f

mf

unis

f

f

f

f

59

Vcl Vc2 Vc3 Vc4 Vc5 Vc6

ff

f

f

f

f

f

div.

f

f

f

f

C

(pizz.)

56

65

Vc1 pizz. pizz.

Vc2 pizz. pizz.

Vc3 pizz. pizz. unis

Vc4 pizz. (pizz.)

Vc5 pizz.

Vc6 pizz.

72

Vc1 arco ff f

Vc2 arco ff f

Vc3 arco ff mf pizz.

Vc4 arco ff mf pizz.

Vc5 arco ff

Vc6 arco ff

79

D

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

86

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

93 E

Vc1 - - - - - *p leggiero*

Vc2 - - - - - *p leggiero*

Vc3 *arco* *p Soli* *arco* *p* *tr*
Vc4 *pp* *p* *Soli* *tr*
Vc5 *pp* *p* *Soli*
Vc6 *pp* *mp*

98

Vc1 - - - - - *p leggiero*

Vc2 - - - - -

Vc3 *unis* *p*

Vc4 *tr* *pp*

Vc5 *tr* *pp*

Vc6 *pp*

103

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p div. *f* unis

tr

mf *f*

tr

mf *f*

mf *f*

(like a triangle)

F (artificial harmonic)

109

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f (simile)

(fanfare)

mf pizz.

mf pizz.

mf arco

f arco

f

pizz. *div.*

125

Vc1 pizz.

Vc2 pizz.

Vc3 pizz.

Vc4 pizz.

Vc5 pizz.

Vc6 pizz.

131 (pizz.) G

Vc1 pizz.

Vc2 pizz.

Vc3 pizz.

Vc4 pizz.

Vc5 -

Vc6 -

137 arco

Vc1 ff arco (§)

Vc2 ff arco

Vc3 ff arco

Vc4 ff

Vc5 ff

Vc6 ff

143

Vc1 fff

Vc2 fff

Vc3 fff 3

Vc4 fff 3

Vc5 fff

Vc6 fff

Solo (like a bugle)

148 $\text{J} = 112$

Vc1 $\begin{array}{c} \text{G-clef} \\ \text{6} \\ f \end{array}$

Vc2 $\begin{array}{c} \text{B-clef} \\ \text{6} \\ \text{8} \end{array}$

Vc3 $\begin{array}{c} \text{B-clef} \\ \text{6} \\ \text{8} \end{array}$

Vc4 $\begin{array}{c} \text{B-clef} \\ \text{6} \\ \text{8} \end{array}$

Vc5 $\begin{array}{c} \text{B-clef} \\ \text{6} \\ \text{8} \end{array}$

Vc6 $\begin{array}{c} \text{B-clef} \\ \text{6} \\ \text{8} \end{array}$

154 $\text{J} = 112$

H **Tutti**

Vc1 $\begin{array}{c} \text{G-clef} \\ \text{6} \end{array}$

Vc2 $\begin{array}{c} \text{B-clef} \\ \text{2} \\ \text{4} \end{array}$

Vc3 $\begin{array}{c} \text{G-clef} \\ \text{2} \\ \text{4} \end{array}$

Vc4 $\begin{array}{c} \text{B-clef} \\ \text{2} \\ \text{4} \end{array}$

Vc5 $\begin{array}{c} \text{G-clef} \\ \text{2} \\ \text{4} \end{array}$

Vc6 $\begin{array}{c} \text{B-clef} \\ \text{2} \\ \text{4} \end{array}$

ff

pizz.

ff

pizz.

ff

pizz.

(b)

ff

160

Vc1

Vc2

Vc3

Vc4 arco pizz.

Vc5

Vc6 (h) mf

167

Vc1

Vc2

Vc3

Vc4 arco

Vc5

Vc6 (pizz.)

(fanfare)

mf

mf (pizz.)

mf (pizz.)

f

(like a fanfare)

(8va lower ad lib)

I

174

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

mp

mf

181

(8va lower ad lib)

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

pizz.

pp

pp

pp

pp

mp

K

186

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

div. arco

pp

CON SORD.

CON SORD.

arco

pp

arco

pp

p

L

192

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

CON SORD.

CON SORD.

CON SORD.

pp

pp

CON SORD.

pp

arco

CON SORD.

p

p

p

199

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

M

202

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

205

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pizz.

68

209

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pizz.

ppp

#3

VI. Danse Boheme

Andantino quasi allegretto ($\text{♩}=100$)

SENZA SORD.

¹ pizz.

Vc1 

5

Vc1 

9

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

(Sul G)

13

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

arco Soli

mp

arco

pizz.

pizz.

17

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

21 A arco

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

sempre pp

pizz.

sempre pp

sempre pp

sempre pp

sempre pp

25

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

29

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

33

pizz.

Vc1

Vc2

Vc3
(Sul D)
arco

Vc4
mp
arco

Vc5

Vc6

37

B div.

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

(pp)

f div.

(pp)

f

arco

f Soli

41 unis.

Vcl *p* unis.

Vc2 *p* arco

Vc3 *p* arco

Vc4 *p* Soli

Vc5

Vc6

74 div. *f* div. *f*

44 unis. smorzando

Vcl *p* unis.

Vc2 *p*

Vc3 *p*

Vc4 *p* Soli

Vc5

Vc6

pizz. *p* *pizz.* *p*

C

48

Vc1 arco

Vc2 arco *mp*

Vc3 *p*

Vc4 pizz.

Vc5 *p*

Vc6 *p*

div.

53

Vc1

Vc2

Vc3 Soli *mp*

Vc4

Vc5

Vc6

57

Vc1 *mp* unis Soli

Vc2

Vc3

Vc4

Vc5

Vc6

D

61

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

E div.

a tempo

65

Vc1

Vc2

Vc3

Vc4 arco

Vc5 arco unis

Vc6 arco pizz.

rall.

F div.

69 pizz.

Vc1 pizz. pp

Vc2 pp

Vc3 pp

Vc4 pp Soli

Vc5 mf

Vc6 arco Soli

mf

73

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pp

pp

pp

pp

mf

78

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

pp

pp

pp

pp

mf

82

G

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

86

arco
unis.

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

mp

div.

p

p

pp

90

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

mp

94

H

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

mp

mp arco

mp arco Soli

mp

98

Vc1 *tr.*

Vc2 *unis. arco*

Vc3

Vc4

Vc5 *Soli with Vc2*

Vc6 *pizz.*

102

Vc1

Vc2

Vc3 *pizz.*

Vc4 *pizz.*

Vc5 *mf*

Vc6 *mf*

I

106

Vcl *rall.* *a tempo animato* pizz.

Vc2 *f* *mf* *ff* *mf*
arco

Vc3 *f* *mf* *ff* *f*

Vc4 *arco* *mf* *ff* *f*
⁰¹

Vc5 *f* *mf* *ff* *div.(arco)*

Vc6 *f* *mf* *ff* *mf*

110

Vcl

Vc2

Vc3

Vc4

Vc5

Vc6

K
arco

114

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

ff sul G arco

ff

f

unis

f

118

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

122

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f

f

126

L

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f cresc.

p

div.

Soli with Vc6

mf

Soli with Vc5

div.

130

Vc1

p f

Vc2

Vc3

Vc4

Vc5

Vc6

134

Vc1

p f

Vc2

Vc3

Vc4

Vc5

Vc6

p unis. <> <>

p unis.

138

Vc1

M

Vc2

Vc3

Vc4

Vc5

Vc6

div.

142

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

146

Vc1 Vc2 Vc3 Vc4 Vc5 Vc6

piu mosso

N

ff

ff

ff

ff

ff

ff

150

Vc1 Vc2 Vc3 Vc4 Vc5 Vc6

154

O

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

158

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

162

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

166

Presto

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

170

P

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

174

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

178

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

182

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

185

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

188

tr *ffff*

tutta forza

sec

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6