

CARMEN

Opera in Four Acts

By

GEORGES BIZET

Words by

H. MEILHAC and L. HALEVY

Adapted from the Novel by

PROSPER MÉRIMÉE

English Version by

DR. TH. BAKER

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CARMEN.

FIRST PERFORMED AT THE OPÉRA-COMIQUE, PARIS, MARCH 3, 1875.

Characters of the Drama,

With the Original Cast as presented at the first performance.

DON JOSÉ, Corporal of Dragoons		M. Lhérie.
ESCAMILLO, Toreador		M. Bouhy.
ZUNIGA, Captain of Dragoons		M. Dufriche.
MORALES, Officer		M. Duvernoy.
LILLAS PASTIA, Innkeeper		M. Nathan.
CARMEN, a Gypsy-girl		Mme. Galli-Marié.
MICAELA, a Village maiden		Mlle. Chapuy.
FRASQUITA	} Companions of Carmen	Mlle. Ducasse.
MERCEDES		Mlle. Chevalier.
EL DANCAÏRO	} Smugglers.	
EL REMENDADO		
A GUIDE.		

Dragoons, Gypsies, Smugglers, Cigarette-girls, Street-boys, etc.

ACT I.—A PUBLIC SQUARE IN SEVILLA. ACT II.—LILLAS PASTIA'S TAVERN.
 ACT III.—A WILD MOUNTAIN-PASS. ACT IV.—PUBLIC SQUARE IN
 SEVILLA AT THE ENTRANCE OF THE CIRCUS.

The Story of Carmen.

The scene of the opera is Sevilla and environs; the time, 1820. Act I opens in a square of Sevilla. *Morales*, officer of dragoons, is lounging, with the soldiers of the guard, in front of the guard-house, watching the people come and go. Among them he notices a maiden, *Micaela*, whose shy glances betray an interest in the soldiers. Questioning her, he finds that she wishes to see *Don José*, a corporal in the regiment; she then evades too pressing attentions, and leaves the square. The relief-guard, with *Don José* and his captain, *Zuniga*, appears, and the other guard marches off. Now, at the stroke of noon, the cigarette-girls pour out from the adjacent tobacco-factory; last of all comes *Carmen*, the beautiful, bold, heartless Gypsy-girl. Scoffing at the gallants who crowd around to seek her favor, her eye chances to light on *Don José*, still quite oblivious of her presence. He takes her fancy; after momentary hesitation she approaches him, throws him a nosegay, and, with a passionate glance, turns and flees. *Don José*, amazed and, against his will, flattered by such a token of partiality, is presently surprised by his village

sweetheart, *Micaela*, who brings a message from his mother, exhorting him to be true to his first love. *Micaela* discreetly withdraws while *Don José* reads the letter; filled with tender thoughts of earlier days, he would renounce the fitful passion inspired by *Carmen*;—but a sudden disturbance breaks in upon this softer mood; *Carmen* has wounded one of her companions in a quarrel, and *Don José* himself is commissioned by *Zuniga* to arrest her and take her to jail. But her passionate wiles overbear his good resolutions; he lets her escape, and is punished by imprisonment.

Act II plays in a suburban resort of smugglers, of whom *Carmen* is a faithful ally. Here she had promised to meet *Don José*; just now she is passing the time agreeably in the company of *Zuniga* and other officers. *Escamillo*, a redoubtable *toreador*, joins them, and falls in love with *Carmen*, who repulses his advances. Two Gypsies, leaders of the smugglers, enter to inform *Carmen* and her two companions *Frasquita* and *Mercedes*, that their aid is needed, the same evening, to pass some "merchandise". *Carmen*, awaiting *Don José*, who has just been set at liberty, refuses to go. He comes; the rest retire, leaving him alone with *Carmen*, who, enchanted at recovering her lover, employs all her art to entertain and fascinate him. But, of a sudden, he hears distant bugles sounding the "retreat", realizes that he will be treated as a deserter if absent without leave, and, despite *Carmen's* astonishment and growing disdain and fury, is in the act of departing, when the door is forced by *Zuniga*. He peremptorily orders *Don José* to be gone, who as haughtily refuses to yield to his rival; swords are drawn, but *Carmen* summons the Gypsies from their hiding-places. *Zuniga* is disarmed, and *Don José* is forced, as an open mutineer against his superior officer, to leave Sevilla and join the smugglers.

In Act III the band is assembled within a wild mountain-gorge, waiting to carry their bales into the city. *Don José* is also there; but he takes no interest in their enterprise, and bitter regrets continually assail him. *Carmen*, already tired of her half-hearted lover, tauntingly advises him to go back to his mother; she persists in tormenting him, although the cards, in which she implicitly believes, foretell that she is doomed to the speedy death which his gloomy looks presage. The band departs, leaving *Don José* to mount guard over goods left behind for another trip. *Micaela*, unseen by him, approaches; she catches sight of *Don José*, but at the same instant he levels his carbine and fires in her direction. Overcome by fright, she swoons and sinks down behind the rocks. The shot, however, was aimed at *Escamillo*, who clammers unharmed over the rocks, and introduces himself to *Don José*, whose pleasure at their meeting is quickly turned to bitterest hatred when *Escamillo* nonchalantly announces his errand—to meet his sweetheart, *Carmen*. A terrible duel ensues, fought with the deadly *navajas* (large, keen-bladed clasp-knives). *Escamillo's* life is saved by the unexpected intervention of *Carmen*, whose love is now wholly transferred to him; and leaves the scene defiantly. The smugglers are about to follow, when they spy *Micaela*, who, awakened from her swoon, implores *Don José* to hasten to his dying mother. Unable to resist this appeal, he goes but warns *Carmen* that they will meet again elsewhere.

The scene of Act IV is another square in Sevilla, before the ancient amphitheatre

in which the bull-fights are held. Last in the brilliant procession formed by the participants in the combat, comes *Escamillo*, with him *Carmen*, radiant with delight in her latest conquest. Her friends warn her to go away, telling her that *Don José* is lying in wait. She does not heed the warning. The two meet. *Don José* is in no murderous mood ; for the time, love has wholly gained the mastery. He implores *Carmen* to be his, even promises to rejoin the band of smugglers for her sake. She repels him with inflexible determination ; laughs him to scorn, and throws at his feet the ring he had given her ; fearlessly confronting his rising fury, she tells him that all is over between them, that *Escamillo* is everything to her, and that, though she feels that death is near, she will love him to her last breath. Exulting in the outburst of applause from the arena, telling of *Escamillo's* triumph, she attempts to join him ; but *Don José*, maddened by jealousy, seizes her and stabs her to the heart at the very moment when *Escamillo*, flushed by victory, issues from the amphitheatre with the exultant throng.

The plot here sketched in outline, is based on Prosper Mérimée's story, "Carmen" The very skilfully adapted libretto of the opera is the joint production of Henry Meilhac and Ludovic Halévy. The action is animated, well-knit, and flowing, never dragging or becoming tiresome. And it was a most masterly stroke to introduce the character of *Micaela*, which is not found in Mérimée's tale, into the play as a contrast and foil to that of *Carmen*, and in motivation of *Don José's* irresolution:—*Micaela*, the simple, true-hearted village maid,—*Carmen*, the passionate, artful, fickle Gypsy-girl. An opportunity for musical characterization was thus presented, which the gifted composer has made one of the most attractive and effective features in a work replete with charming and striking musical effects. Bizet, well acquainted with Spanish folk-life and folk-music through frequent sojourn in the Pyrenees, portrays scenes and personages in the magical light of real "local color"—a phrase (and effect) too often misused by mediocrity. His melody is his own. The leading character, *Carmen*, occupies the foreground, dramatically and musically, whenever she is on the stage ; yet the lesser rôles are so carefully handled that there is no sense of disproportion. The total effect is that of a grand art-work, cunningly wrought in the least details ; an imperishable monument to one of the greatest among modern French composers.

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Carmen.

No 1. Prelude.

GEORGES BIZET.

Allegro giocoso. (♩ = 116.)

Piano.



2

tr

pp

p mabenmarcato.

cresc.

cresc.

12117

This page of musical notation for Bizet's *Carmen* consists of six systems of piano and bass staves. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The piano part begins with a *dim.* (diminuendo) marking. The bass part has a *legg.* (leggiero) marking. The system concludes with a *ff* (fortissimo) marking.

System 2: Continues the musical development with complex rhythmic patterns in both hands.

System 3: Features an *espress.* (espressivo) marking. The piano part includes a *p* (piano) marking towards the end of the system.

System 4: Includes a *cresc.* (crescendo) marking in the bass part.

System 5: The piano part is marked *molto.* (molto). The system includes a *ff* (fortissimo) marking in the bass part and a *tr.* (trill) marking in the piano part.

System 6: Continues the musical development with complex rhythmic patterns in both hands.

The musical score for Bizet's *Carmen*, page 4, is written for piano and bass. The key signature is G major (one sharp) and the time signature is 2/4. The score consists of seven systems of two staves each.

The first system shows a piano introduction with a trill in the right hand. The second system includes the instruction *più ff* (piano fortissimo). The third system is marked *Andante moderato. (♩ = 58.)* and includes the instructions *ff* (fortissimo), *espress.* (expressive), and *tutta forza.* (with all force). The fourth system continues the *Andante moderato* tempo. The fifth system includes the instruction *dim.* (diminuendo). The sixth system includes the instruction *meno p* (meno piano). The seventh system includes the instruction *cresc.* (crescendo), followed by *molto.* (molto), and then *fff* (fortississimo). The score concludes with the instruction *Pausa lunga.* (long pause) and *attacca subito.* (attack immediately).

The score is marked with various dynamics and articulation marks, including *tr* (trill), *ff* (fortissimo), *espress.* (expressive), *tutta forza.* (with all force), *dim.* (diminuendo), *meno p* (meno piano), *cresc.* (crescendo), *molto.* (molto), and *fff* (fortississimo). The tempo is marked *Andante moderato. (♩ = 58.)*. The score also includes performance instructions such as *Pausa lunga.* (long pause) and *attacca subito.* (attack immediately).

Act I.

A square in Sevilla. On the right, the door of the tobacco-factory.

At the back, a real bridge. On the left, a guard-house.

When the curtain rises, Corporal Morales and the soldiers are discovered, grouped in front of the guard-house. People coming and going on the square.

No 2. Scene and Chorus.

Allegretto.

Micaela.

Morales.

Tenors.

Dragoons.

Basses.

Chorus.

Piano.

Allegretto. (♩ = 100.)

p

(Curtain.)

And.

*

And.

And.

*

And.

*

And.

cresc.

dim. *p*

TENORS.

p leggieramente.

Sur la pla - ce, Cha - cun pas - se,
What a bus - tling, What a hus - tling,

Cha - cun vient, cha - cun va;
Ev - 'ry - where On the square:..

BASSES.

Sur la pla - ce Cha - cun pas - se,
What a bus - tling, What a hus - tling,

Cha - cun vient, cha - cun va;
Ev - 'ry - where On the square:..

ten. *ten.*

p *ten.* *ten.*

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

ten. *ten.* *p*

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

p *f* *b.*

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

Drô - les de gens!
O, what a sight!

p *f*

Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

Drô - les de gens!
O, what a sight!

pp Drô - les de gens que ces gens là! Drôles de
O, what a sight these peo - ple are! O, what a

pp Drô - les de gens que ces gens là! Drôles de
O, what a sight these peo - ple are! O, what a

p Drô - les de gens! Drôles de
O, what a sight! O, what a

cresc. gens! sight! *cresc.* Drô - les de
gens! sight! *cresc.* Drô - les de
O, what a sight! O, what a

Morales. (nonchalantly.) p
A la por - te du corps de gar - de, Pour tu - er le
At the door of the guardhouse lazing, To kill time we

gens! sight!
gens! sight!

temps, try, On fume, on ja - se, l'on re -
While smok - ing, jok - ing, we are

f *p*

gar-de Pas-ser les pas - sants.
gaz-ing At the pass - ers - by.

p *leggieramente.*
Sur la pla - ce, Cha-cun pas - se, Cha-cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where . On the square: *ten. ten.*

p TENORS.
Sur la pla - ce, Cha-cun pas - se, Cha-cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square:
p BASSES.
Sur la pla - ce, Cha-cun pas - se, Cha-cun vient, cha - cun va;
What a bus - tling, What a hus - tling, Ev - 'ry - where On the square: *ten. ten.*

p
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

p
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

p
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

p
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

f Drô - les de gens!
O, what a sight!

pp Drô - les de gens que ces gens
O, what a sight these peo - ple

f Drô - les de gens!
O, what a sight!

pp Drô - les de gens que ces gens
O, what a sight these peo - ple

f **Morales.** *dim.*

Drô - les de gens!
O, what a sight!

p Drô - les de
O, what a

p Drô - les de gens!
O, what a sight!

p Drô - les de
O, what a

f *dim.*

Drô - les de gens!
O, what a sight!

f Drô - les de
O, what a

mf Drô - les de gens!
O, what a sight!

f Drô - les de
O, what a

f *dim.*

Drô - les de gens!
O, what a sight!

f Drô - les de
O, what a

mf Drô - les de gens!
O, what a sight!

f Drô - les de
O, what a

cresc.

f Drô - les de gens!
O, what a sight!

f Drô - les de
O, what a

gens! sight!

gens! sight!

gens! sight!

(Enter Micaela.)

f *p*

Poco più animato. (♩ = 116.)

pp legg.

Morales.

p

Re-gardez donc cet - te pe -
But see that pret - ty maid - en

ti - te Qui sem - ble vou-loir nous par - ler.
wait - ing, And look - ing so shy - ly this way;

sempre pp

Voy - ez, voy - ez! el - le tour - ne elle hé -
See there! see there! she is turn - ing, hes - i -

cresc.

si - te.
tat - ing.

f
A son se-cours il faut al - ler! —
Off to her aid with-out de lay! —

A son se-cours il faut al - ler! —
Off to her aid with-out de - lay! —

cresc. *pp*

(to Micaela, gallantly.) *p*

Que cher-chez-vous la bel -
Fair one, what are you seek -

Micaela. (with simplicity.) *p* *3* *3*
le? Moi, je cherche un bri-ga-dier. Je suis là. Voi - là!
ing? I? I seek a cor-po-ral here. I am he, I'm sure!

Morales. (with emphasis.) *mf* *3*

pp

Micaela.

Mon bri-ga-dier à moi s'ap - pel - le Don Jo - sè. — le con-nais - sez -
You are not he of whom I'm speak - ing: Don Jo - sè. — Is he known to

p

Morales. *leggieramente.*

Micaela. (animatedly.)

vous? Don Jo - sé! Nous le con-nais-sons tous. Vraiment! est-
 you? Don Jo - sé? Why, we all know him, too. In-deed? Is

il a-vec vous, je vous pri-e?
 he with the sol-diers I see?—

Morales.

Il n'est pas bri-ga - dier dans no-tre compagni -
 No, he is not a mem-ber of our com - pa -

(with disappointment.)

A - lors, il n'est pas là?—
 Oh, then he is not here?—

e.
 ny.

Non, ma char-man - te, non, ma char-
 No, pret - ty maid - en, no, pret - ty

man - te il n'est pas là;— Mais tout à l'heure il y se-
 maid - en, he is not here,— But ver - y soon he will ap-

dim.

dim..

ra, — Oui, tout à l'heure il y se - ra,
 pear, — Yes, ver - y soon he will ap - pear.

L'istesso Tempo.

pp leggiero, ma ben ritmato.

Il y se - ra — Quand la gar - de mon - tan - te Rem -
 For you must know, — His guard will soon re - lieve — us, And

pp

pla - ce - ra La gar - de des - cen - dan -
 we must go, How - ev - er it may grieve

dim.

p tell y se - ra Quand la gar - de mon - tan - te Rem -
 us, For you must know, His guard will soon re - lieve — us, And

p TENORS.

Il y se - ra Quand la gar - de mon - tan - te Rem -
 For you must know, His guard will soon re - lieve — us, And

p BASSES.

p *cresc.*

pp *cresc.*

pla - ce - ra La gar - de des - cen - dan - te.
we must go, How - ev - er it may grieve - us.

pla - ce - ra La - gar - de des - cen - dan - te.
we must go, How - ev - er it may grieve - us.

pla - ce - ra La gar - de des - cen - dan - te.
we must go, How - ev - er it may grieve - us.

f *cresc.* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

f *cresc.* *ff*

Poco ritenuto. (♩ = 88.)
(very gallantly.)

Mais en at - ten -
But while wait - ing

dim. *pp*

dant qu'il vien - ne, Vou - lez - vous, la belle en - fant,
for him, pray, Pret - ty dar - ling, come this way;

Vou - lez - vous pren - dre la pei - ne Den - trer chez nous un ins -
If you will but be so kind With - in a seat - you will

ritard. *colla voce.*

Tempo I.

Micaela.

m (slyly.)

Chez vous?

chez vous?

non pas, non

With - in?

with - in?

Oh no, oh

tant?
find.

Chez nous!

chez nous!

With - in!

with - in!

TENORS.

Chez nous!

chez nous!

With - in!

with - in!

BASSES.

Chez nous!

chez nous!

With - in!

with - in!

Tempo I. (♩ = 116.)

pas, Grand mer - ci, mes-sieurs les sol - dats.

no! Thank you, Sir, that nev - er would do!

Poco ritenuto. (♩ = 88.)Morales. *ps*

En-trez sans crain-te, mi-gnonne,

Je vous pro-mets qu'on au - ra

Have no fear of us, my dear,

For I pledge my hon - or here—

— Pour vo-tre chère per-son-ne

Tous les é - gards qu'il fau-

We will take the best of care

Of you as long as you are

*ritard.**colla voce.*

pp poco cresc. *dim.*

dra. — Je rien dou - te pas, — ce-pen-dant, Je re-vien-
there! — I am sure you will, — for the rest, I will re-

poco cresc. *dim.*

p legg., ben ritmato.

drai, je re-vien-drai, c'est plus pru-dent, Je re - vien-
turn, I will re - turn, that will be best; I will re-

drai — quand la gar-de mon-tan-te Rem-pla-ce-ra la
turn — when oth-er guards re-lieve you, And you must go, how-

sf dim. *p*

gar-de des-cen-dan-te: Je re-vien-drai quand
ev-er it may grieve you. I will re - turn when

Morales.

TENORS. *p* Il faut res-ter car
Do not say no, For

BASSES. *p* Il faut res-ter car
Do not say no, For

Il faut res-ter car
Do not say no, For

dim. *pp*

cresc. *f* *cresc.*

la gar-de mon-tan-te Rem-pla-ce-ra la gar-de des-cen-dan-
oth-er guards re-lieve you, And you must go, How-ev-er it may grieve.

la gar-de mon-tan-te Va rem-pla-cer la gar-de des-cen-dan-
oth-er guards re-lieve us, And we must go, How-ev-er it may grieve.

cresc. *f* *cresc.*

la gar-de mon-tan-te Va rem-pla-cer la gar-de des-cen-dan-
oth-er guards re-lieve us, And we must go, How-ev-er it may grieve.

cresc. *f* *cresc.*

la gar-de mon-tan-te Va rem-pla-cer la gar-de des-cen-dan-
oth-er guards re-lieve us, And we must go, How-ev-er it may grieve.

(the soldiers surround Micaela, who tries to evade them.)

Poco più animato.

te. Non pas, non pas!
you! No, no! no, no!

te. Vous res-te - rez,
us! Do not say no!

te. Vous res-te -
us! Do not say

te. Vous res-te -
us! Do not say

te. Vous res-te -
us! Do not say

Poco più animato. (♩ = 126.)

ff *pp* *cresc.*

Non pas, non pas! non! non! non!
No, no! no, no! 3 no! 3 no! no!

rez, no! vous res-te-rez, vous res-te-rez, oui, vous res-te -
no, do not say no! do not say no! Pray, do not say

rez, no! vous res-te-rez, vous res-te-rez, oui, vous res-te -
no, do not say no! do not say no! Pray, do not say

rez, no! vous res-te-rez, vous res-te-rez, oui, vous res-te -
no, do not say no! do not say no! Pray, do not say

cresc.

(escaping.)

non! non! Au re-voir, mes-sieurs les sol - dats! _____
no! no! So good-bye! I real - ly must go! _____

rez, vous res-te - rez!
no, do not say no!

rez, vous res-te - rez!
no, do not say no!

rez, vous res-te - rez!
no, do not say no!

tr

ff

dim. molto

p *f* *mf* *p*

Morales.

Tempo I. Allegretto. *p*
(♩ = 100.)

19

Loi-seau sèn - vo - le, On sèn con-
The bird is flown;— No use to

so - le, Re - pre-nons
moan!— Let us do

no-tre pas-se - temps Et re - gar -
as we did be - fore, And watch the

dons pas - ser les gens.
peo - ple pass our door.

ten. ten.

TENORS.

Sur la pla - ce, Cha - cun pas - se,
What a bus - tling, What a hus - tling.

Cha - cun vient, cha - cun va;
Ev - 'ry - where On the square.

BASSES.

Sur la pla - ce, Cha - cun pas - se,
What a bus - tling, What a hus - tling.

Cha - cun vient, cha - cun va;
Ev - 'ry - where On the square.

p
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

p
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

p
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

p
Drô - les de gens que ces gens là!
O, what a sight these peo - ple are!

f Drô-les de gens! —
O, what a sight! —

pp Drô-les de gens que ces gens
O, what a sight these peo - ple

f Drô-les de gens! —
O, what a sight! —

pp Drô-les de gens que ces gens
O, what a sight these peo - ple

Morales.

f Drô-les de gens! —
O, what a sight! —

dim.

p là! —
are! —

p Drô-les de gens! Drô-les de
O, what a sight! O, what a

f Drô-les de gens! —
O, what a sight! —

dim.

cresc. gens! —
sight! —

mf Drô-les de gens! Drô-les de gens!
O, what a sight! O, what a sight!

cresc.

No 3. Chorus of Street-boys.

Sopranos
I & II.
(Children.)

Allegro. (♩ = 112.)
Trumpet behind the scenes.

Piano.

(A military march is heard at a distance.)

Trumpet in orchestra.

(Bugle-call on stage. The soldiers form in

line in front of the guard-house.)

L'istesso Tempo.

ppp *ten.*

poco meno p *ten.*

ten.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The music features a melody in the upper staff with trills and slurs, and a bass line in the lower staff. The word "ten." appears above the upper staff in the second and fourth measures.

(The relief appears:

Second system of musical notation. The upper staff continues the melody with trills and slurs. The lower staff has a bass line. The words "poco a poco cresc." are written below the lower staff. The word "ten." appears above the upper staff in the fourth measure.

first a bugler and fifer, then a crowd of street-boys. — Following the latter, Lieutenant Zuniga and

Third system of musical notation. The upper staff continues the melody with trills and slurs. The lower staff has a bass line. The word "ten." appears above the upper staff in the second and fourth measures.

Corporal Don José, then the dragoons. — During Street-boys' Chorus, the relief forms in front of the

Fourth system of musical notation. The upper staff continues the melody with trills and slurs. The lower staff has a bass line. The word "mf" is written below the lower staff.

guard going off duty.]

Fifth system of musical notation. The upper staff continues the melody with trills and slurs. The lower staff has a bass line. The word "f" is written below the lower staff.

Sixth system of musical notation. The upper staff continues the melody with trills and slurs. The lower staff has a bass line. The word "f" is written below the lower staff.

pp *poco* *cresc. molto*

f *ben ritmato, quasi staccato.*

A-vec la gar-de mon-tau-te, Nous ar-ri-vons, nous voi-là! Son-ne, trom-
With the guard on du-ty go-ing March-ing on-ward, here we are! Sound, trum-pets

p *f*

pette é-cla-tan-te! Ta ra ta ta ta ra ta ta. Nous mar-chons la tête hau-te
mer-ri-ly blow-ing! On we tramp, a-lert and read-y,

cresc. *p*

Com-me de pe-tits sol-dats, Mar-quant sans fai-re de fau-te,
Like young sol-diers ev-'ry one; Heads up and foot-fall-stead-y,

p *f*

(spoken.)

mf

Une, deux, mar-quant le pas. Les é-pau-les en ar-rière
 Left, right, we're march-ing on! See how straight our shoulders are,—

*cresc.**f**pp*

Et la poi-trine en de-hors, Les bras de cet-te ma-nière,
 Ev-'ry breast is swell'd with pride, Our arms all reg-u-lar—

Tom-bant tout le long du corps. A-vec la gar-
 Hang-ing down on ei-ther side. With the guard on

cresc. molto.

de mon-tan-te, Nous ar-ri-vons, nous voi-là! Son-ne, trom-
 du-ty go-ing, March-ing on-ward, here we are! Sound, trum-pets

cresc. molto.

pette é-cla-tan-te, Ta ra ta ta ta ra ta ta, ta ra ta ta ra ta
 mer-ri-ly blow-ing,

*ff**f**p*

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; 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 ta ta, *mf* unis. Nous mar-chons la On we march, a-

tê-te haute Com-me de pe-tits sol-dats, Mar-quant sans fai-lert and read-y, Like young sol-diers ev-'ry one, With heads up and

(spoken.) *p* re de faute, Une, deux, mar-quant le pas. Les é-pau-les foot-fall stead-y, Left! right! we're march-ing on! See how straight our

cresc. molto.

en ar-rière Et la poi-tri-neen de-hors, — Les bras de cet-
 shoulders are And ev-'ry chest swell'd in pride, — With our arms all

cresc. molto.

te ma-niè-re, Tom-bant tout le long du corps. Nous ar-ri-vons!
 reg-u-lar — Hang-ing down on ei-ther side. March-ing a-long,

Nous voi-là! Ta ra ta ta ra ta tara ta ta ta, — tara ta ta.
 here we are!

Morales.**Recit.**

U-ne jeu-ne fil-le char-man-te Vient de nous de-man-
 Just be-fore you came, there ad-dress-es Me here a charm-ing

der si tu n'é-tais pas là!
 girl, to ask if you were here.

Ju-pe bleue et nat-te tom-
 Blue her gown, and woven her

Don José.

ban - te.
tress - es.

Ce doit ê - tre Mi-ca-è-la!
That is sure - ly Mi-ca-e-la!

(Exeunt guard going off duty. — Street-boys march off behind bugler and fifer of the retiring guard, in the same manner as they followed those of the relief.)

f

ff

Et la gar - de des-cen-dan-te Ren-tre chez elle
And the guard off du - ty go-ing Gai - ly march-es

ten.

ff

et s'en va. Son - ne, trom-pette é-cla-tan-te!
off, hur - rah! Sound, trum-pets 'mer - ri-ly blow-ing! Ta ra ta ta ta

ten.

tr

ra ta ta. Nous mar-chons la té - te hau - te Com-me de pe -
On we tramp, a - lert and read - y, Like young sol-diers

meno f

ten.

tite sol - dats, Mar - quant sans fai - re de fau - te, Une, deux, mar -
 ev - 'ry one, Heads up, and foot - fall - stead - y; Left! right! we're

(spoken.)

ten.

quant le pas. Ta ra ta ta ra ta ta, ta ra ta ta ra ta ta
 march-ing on!

mf

ta, ta ra ta ta ra ta ta ra ta ta ra ta ta ta ta ta

unis.

ta, ta ra ta ta ra ta ta ta ra ta ta ta ta ta ta

dim.

ta ta ra ta ta ra ta ta ra ta ta ra ta ta ta

p

sempre dim.

pp

pp possibile.

No 3^{bis}. Recitative.

Moderato.

Recit.

Zuniga.

C'est bien là, — n'est-ce
Is it here — that the

Piano.

pas, dans ce grand bâ-ti-ment Que tra-vail-lent les ci-ga-
girls are mak-ing cig-ar-ettes, In the build-ing o-ver the

Don José.

riè-res? C'est-là, mon of-fi-cier, et bien cer-tai-ne-
way there? In-deed, Cap-tain, it is, and ev-'ry-one ad-

ment— On ne vit nul-le part, fil-les aus-si lé-
mits— That there nev-er were girls bold-er than those that

Zuniga.

gè-res.
stay there.

Mais au moins sont-el-les jo-
Are their fac-es not worth your

alla misura e legg.

Don José.

li - es?
men - tion?

Mon of - fi - cier, je n'en sais
Cap - tain, I vow I can - not

rien, Et m'oc - cupe as - sez peu de ces ga - lan - te - ri -
tell; That is a thing to which I nev - er pay at - ten -

Zuniga.

es.
tion.

Ce qui t'oc - cupe, a -
Where your thoughts are, my

poco più allegro.

mi, — je le sais bien,
friend, — I know right well:

U - ne jeu - ne fil - le char -
One fair maid your heart all pos -

man - te
sess - es,

Qu'on ap - pel - le Mi - ca - ë - la,
And her name is Mi - ca - e - la;

Ju - pe bleue et nat - te tom - ban - te.
 "Blue her gown, and wov - en her tress - es:"

Don José.

Tu ne ré - ponds rien — à ce - la? Je ré - ponds que c'est
 You give me no an - swer, a - ha! I re - ply, it is

vrai, je ré - ponds que je l'ai — - me!
 true, I re - ply, that I love — her!

Recit.

Quant aux ou - vri - è - res d'i - ci, Quant à leur beau -
 When the cig - ar - ette - girls ap - pear, You — will see them

té, les voi - cil Et vous pou - vez ju - ger vous - mê - me.
 too, here they are! Now see what charms you can dis - cov - er!

attacca subito.

Nº 4. Chorus of Cigarette-girls.

Allegro.

Carmen.

Sopranos I & II.
(Cigarette-girls).Tenors.
(Young men).Basses.
(Workingmen).

Chorus.

(The factory-bell is ringing.)

(Don José sits down, with his chain under his nose, and pays no attention to the shifting scenes.)

Allegro. (♩ = 104.)

Piano.

pp

(Enter the Young Men; etc.)

(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 -
 'Tis the noon-day bell, now we work-men gath - er, Wait - ing till the

ci guet - ter le re - tour; Et nous vous sui - vrons, —
 gay throng of girls ap - pears; We shall fol - low you,

bru - nes ci - ga - riè - res, En vous mur - mu - rant des pro - pos d'a -
 when you all come hith - er; Whisp'ring words of love in your will - ing

mour! — En vous mur - mu - rant des pro - pos d'a - mour! —
 ears, — Whisp'ring words of love in your will - ing ears! —

Più lento.

des pro - pos d'a - mour! — des pro - pos d'a - mour! —
 Whisp'ring words of love, — whisp'ring words of love! —

*sempre più lento.**lunga.**Più lento.**sempre più lento.**lunga.*

Andantino. (♩ = 60.)

BASSES. (Enter Cigarette-girls, smoking cigarettes, and slowly descending to the stage.) *p*Voy - ez
Here they

les! re - regards im - pu - dents, Mi - ne co -
are! how bold - ly they stare, Sau - cy co -

quet - te! Fu - mant tou - tes, du bout des dents
quettes! While they smoke, with jaun - ti - est air

La ci - ga - ret - te.
Their cig - ar - ettes.

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

SOPRANOS I.

p

Dans l'air nous sui - vons des yeux La fu -
See how the smoke light - ly flies, While as -

SOPRANOS II.

Dans l'air nous sui - vons des yeux
See how the smoke light - ly flies,

mé - e, La fu - mé - e Qui vers les cieux Mon - te,
cending, while as - cending Up to the skies In a

La fu - mé - e, La fu - mé - e Qui vers les cieux Mon - te,
While as - cending, while as - cending Up to the skies In a

mon - te par - fu - mé - e;
fra - grant cloud 'tis blend - ing;

Ce - la mon - te
To the head it

mon - te par - fu - mé - e;
fra - grant cloud 'tis blend - ing;

Ce - la mon -
To the head

gen - ti - ment A la tê - te, à la tê - te, Tout dou - ce -
mounts as well, As it ris - es, as it ris - es, 'Tis like a

te gen - ti - ment A la tê - te, à la tê - te,
it mounts as well, As it ris - es, as it ris - es,

ment, Ce - la vous met l'a - me en fê - te!
spell, That our sens - es all sur - pris - es!

Tout dou - ce - ment, Ce - la vous met l'a - me en fê - te!
'Tis like a spell, That our sens - es all sur - pris - es!

Le doux par - ler, le doux par - ler des - a - mants,
What are the sighs, the sighs that fond lov - ers heave?

C'est fu - mé - e!
On - ly smoke!

Leurs trans - ports, leurs transports et leurs serments,
What are the vows, the vows they'd have us be - lieve?

C'est fu - mé - e!
On - ly smoke!

pp Le doux parler des amants, *pp* Leurs transports et leurs serments, Oui
 What are the sighs lovers heave? The vows they'd have us be-lieve? Yes,
 C'est fu-mé-e! C'est fu-mé-e!
 On-ly smoke! On-ly smokel

c'est fu-mé-e, c'est fu-mé-e
 on-ly smoke, on-ly smoke.
pp Oui c'est fu-mé-e, c'est fu-mé-e!
 Yes, on-ly smoke, on-ly smoke.
sf *dim.*

p e! *p* Dans l'air nous sui-
 See how the smoke light-ly flies, Dans l'air
 See how the smoke light-ly flies, See the
pp

vous des yeux, des yeux, La fu-mé-e!
 light-ly flies, light-ly flies, See the smoke! *cresc.*
 nous sui-vons des yeux, La fu-
 smoke that light-ly flies, See the
marcato. *cresc.*

cresc.
La fu - mé - e!
See the smoke!

cresc.
La fu - mé - e!
See the smoke!

Dans l'air
How light,
Ah!
Ah!

mozzo.

And.
nous sui - vons la fu - mé - e
see how light it doth fly,
nous sui - vons la fu - mé - e
see how light it doth fly,

dim.
Qui monte en tour -
While mount - ing on

dim.

p
nant, en tour - nant vers les
high, mount - ing up to the
nant, en tour - nant vers les
high, mount - ing up to the

p
cieux!
sky!

p
cieux!
sky!

La fu - mé - e!
To the sky!

La fu - mé - e!
To the sky!

dim. *pp* *dim.*

pp *smorzando.*

La fu mé
To the sky!

pp *smorzando.*

La fu mé
To the sky!

ppp *smorzando.*

ω .

e!

e!

pppp

Allegretto molto. (♩ = 108.)
BASSES.

mf

Mais nous ne voyons pas
But why do we not see

f *p*

Allegro moderato. (♩ = 92.)

(Entrance of Carmen)

la — Carmen - ei - ta!

la — Carmen - ci - ta!

TENORS.

La voi-là!

That is she!

BASSES.

La voi-là!

That is she!

SOPRANOS.

TENORS.

BASSES.

La voi-là!

That is she!

voi - là la Carmen -

That is la Carmen

La voi-là!

That is she!

voi - là la Carmen

That is la Carmen

ci - ta!
ci - ta!

(to Carmen.)
mf

ci - ta!
ci - ta!

Car - men! sur tes pas nous nous pres - sons
Car - men! We all fol - low wher - ev - er you

(♩. = 100.)

p

tous! _____
go!

Car - men! sois gen - til - le au moins répons-
Car - men! Be so kind, and an - swer us

nous, _____
now, _____

Et dis-nous quel jour tu nous ai - me - ras! —
And tell us the day your heart will be ours! —

sf dim.

p

Car - men, dis - nous quel jour tu nous ai - me - ras! —
Car - men, tell us the day that your heart will be ours! —

p pp

Carmen.

*quasi Recit.**mf guilty.*

(after a swift glance at Don José.)

Quand je vous ai - me - rai?
When my heart will be yours?

ma foi, je ne sais
I' faith, I do not

*a tempo Andantino.**colla voce.**p**colla voce.**a tempo.*

f
pas, Peut - ê - tre ja - mais!
know, It may nev - er be!

p
peut - ê - tre de -
it may be to -

*a tempo.**p**pp*

main!
morrow!

(resolutely.)

Mais pas au - jour -
'Twill not be to -

pp

d'hui _____
day, _____

c'est cer - tain.
that I vow!

*pp**mf**attacca.*

Nº 5. Habanera.*)

Allegretto, quasi Andantino.

p

Carmen.

L'amour
Love isSopranos I & II.
(Cigarette-girls).Tenors.
(Young men).Basses.
(Workingmen).

Chorus.

Piano.

Allegretto, quasi Andantino. (♩ = 72.)

pp

est un oi-seau re - bel - le Que nul ne peut ap - pri - voi - ser, Et c'est
like an - y wood-bird wild, That none can ev - er - hope to tame; And in

bien en vain qu'on l'ap - pel - le, S'il lui con - vient de re - fu - ser. Rien n'y
vain is all woo - ing mild If he re - fuse your heart to claim. Naught a -

fait, menace ou pri - è - re, L'un par - le bien, l'au - tre se tait; Et cest
vails, neither threat nor prayer, One speaks me fair, the oth - er sighs, 'Tis the

*) Imitated from a Spanish song.

l'au-tre que je pré - fe - re Il n'a rien dit; — mais il me
oth-er that I pre - fer, — Tho' mute, his heart_ to_mine re -

espress.
plait. — L'a - mour! — l'a -
plies. — Oh love! — oh

Sopr. *pp legg.*
L'a-mour est un oi-seau re - bel - le Que nul ne peut ap - pri - voi -
Love is like an - y wood - bird wild, That none can ev - er hope to

Ten. *pp legg.*
L'a-mour est un oi-seau re - bel - le Que nul ne peut ap - pri - voi -
Love is like an - y wood - bird wild, That none can ev - er hope to

mour! — l'a - - mour! —
love! — oh love! —

ser, Et c'est bien en vain qu'on l'ap - pel - le S'il lui cou -
tame, And in vain is all woo - ing mild — If he re -

l'a - mour! L'amour est en - fant de Bo - hême, Il n'a ja -
oh love! A Gyp-sy boy is Love, 'tis true, He ev - er

vient de re - fu - ser! fuse your heart to claim!
vient de re - fu - ser! fuse your heart to claim!

mais, jamais connu de loi, Si tu ne m'ai - mes pas, je t'ai - me; Si
was and ev - er will be free; Love you not me, then I love you, — If

je t'aime. prends garde à toi! Si tu ne m'ai - mes pas, si
I love you, be - ware of me! Love you not me, — love

Prends garde à toi!
Be - ware, be - ware!

Prends garde à toi!
Be - ware, be - ware!

f *pp*

47

cresc.

tu ne m'aimes pas, je t'ai - me! Mais si je t'ai-me, si je
you not me, then I love you! But if I love you, if I

Prends garde à toi!
Be-ware, be-ware!

Prends garde à toi!
Be-ware, be-ware!

f

pp

cresc.

t'aime, prends gar - de à toi!
love you, Be-ware of me!

L'amour est en - fant de Bo - hème, il n'a ja -
A Gyp-sy boy is Love, 'tis true, He ev - er

p

L'a - mour
Love

mf

mais, jamais con - nu de loi, Si tu ne m'ai - mes pas, je t'ai - me; Si
was and ev - er will be free; Love you not me, then I love you, If

est en - fant de Bo
is a Gyp - sy boy, 'tis

Carmen.

p Si tu ne m'ai-mes pas, si
Love you not me, ——— love

f je t'ai-me, prends garde à toi! Prends garde à toi!
I love you, be-ware of me, be-ware of me!

f hê — — — me! Prends garde à toi!
true. — — — Be-ware, be-ware!

f *p*

cresc. tu ne m'aimes pas, je — t'ai — mel Mais si je t'ai-me, si je
you not me, then I love you! ——— But if I love you, if I

f Prends garde à toi!
Be-ware, be-ware!

f Prends garde à toi!
Be-ware, be-ware!

f *p* *cresc.*

t'ai - me, prends garde à toi!
love you, be - ware of me!

p *cresc.* à be - - - - - toi!
ware!

p *cresc.* à be - - - - - toi!
ware!

p *cresc.* à be - - - - - toi!
ware!

f *ff*

And. *

p *s* *s*
L'oiseau que tu croy - ais sur - prendre Battit de l'aile et s'en - vo -
As a bird, when you thought to net him, On buoyant wing escapes in

pp

s *s* *s*
la; L'amour est loin, tu peux l'at - ten - dre; Tu ne l'at - tends plus, il est
air, Love is war - y when you a - wait him; A - wait him not, and he is

portamento.

la! Tout au - tour de toi vi - te, vi - te, Il vient, s'en va, — puis il re -
there! All a - round you he swift - ly sweeps, Now here, now there he — light - ly

portamento.

vient; Tu crois le te - nir, il té - vi - te; Tu crois l'é - vi - ter, — il te
flies, When you deem him yours, he e - scapes; You'd fain e - scape, and you are

tient!

L'a -

mour! —

l'a -

his! —

Oh

love! —

oh

pp legg.

Tout au - tour de toi vi - te, vite Il vient, s'en va, puis il re -
All a - round you he swift - ly sweeps, Now here, now there he — light - ly

Ten. *pp legg.*

mour! — l'a - mour! — l'a -
love! — oh love! — oh

mour! —

l'a

mour! —

l'a -

love! —

oh

love! —

oh

vient; Tu crois le te - nir, il té - vi - te; Tu crois l'é - vi - ter, — il te
flies; When you deem him yours, he e - scapes; You'd fain e - scape, and you are

mour! — l'a - mour! — l'a -
love! — oh love! — oh

p

mour! L'amour est en - fant de Bo - hème, Il n'a ja - mais, jamais connu de
 love! A Gyp - sy boy is Love, 'tis true, He ev - er was and ev - er will be

tient!
 his!

loi, Si tu ne m'ai - mes pas, je t'ai - me: Si je t'ai - me, prends garde à
 free; Love you not me, then I love you, — If I love you, be - ware of

toi! — Si tu ne m'ai - mes pas, Si tu ne m'aimes pas, je
 me! Love you not me, — love you not me, then I love

f Prends garde à toi!
 Be - ware, be - ware!

f Prends garde à toi!
 Be - ware, be - ware!

f *pp*

cresc.

t'ai - me; Mais si je t'ai-me, si je t'ai-me prends gar - de à
 you; But if I love you, if I love you, be - ware_ of

Prends garde à toi!
 Be - ware, be - ware!

Prends garde à toi!
 Be - ware, be - ware!

f *pp* *cresc.* *mf*

toi! _____
 me! _____

L'amour est en - fant de Bo - hème, Il n'a ja - mais, jamais con-nu de
 A Gyp-sy boy is Love, 'tis true, He ev - er was and ev - er will be

mf *p* *p*

L'a - - - - - mour est en -
 Love _____ is a

loi, Si tu ne m'ai - mes pas, je t'ai - me; Si je t'ai-me prends garde à
free; Love you not me, then I love you, — If I love you, be - ware of

fant — de Bo — — — — —
Gyp - sy boy, — — — — —
'tis

The first system of the musical score for 'Carmen' features a vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are in French and English. The piano accompaniment is shown in grand staff notation (treble and bass clefs) below the vocal line.

Carmen. *p*

Si tu ne m'ai - mes pas. Si
Love you not me, — — — — — love

toi! Prends garde à toi!
me! Be - ware of me!

me! Prends garde à toi!
true. Be - ware of me!

f *p*

The second system of the musical score continues the vocal melody. It includes the character name 'Carmen.' and a piano dynamic marking 'p'. The lyrics are in French and English. The piano accompaniment is shown in grand staff notation. The system concludes with a piano dynamic marking 'p'.

tu ne m'aimes pas, je t'ai - me; Mais si je
you not me, then I love you. But if I

Prends garde à toi!
Be - ware, be - ware!

Prends garde à toi!
Be - ware, be - ware!

t'ai - me, si je t'ai - me, prends garde à toi!
love you, if I love you, be - ware of me!

à be - ware!
à be - ware!

cresc. f p cresc. f ff

attacca subito.

No 6. Scene.

Allegro moderato.

Sopranos I, II.
(Cigarette-
girls.)Tenors.
(Young Men.)(to Carmen.) *mf*Car - men! sur tes
Car - men! we all

Allegro moderato. (♩ = 100)

Piano.

pas nous nous pres - sons tous! Car -
fol - low wher - ev - er you go! Car -

men! sois gen - tille, au moins ré - ponds - nous! ré - ponds -
men! be so kind, and an - swer us now! an - swer

cresc.
nous! O Car - men! sois gen - tille, au moins ré - ponds -
now! O, Car - men! be so kind, and an - swer us

cresc.

Andante moderato. (♩ = 58.)

nous! —
now! —

(The young men surround Carmen; she looks first at them, then at Don José; hesitates;

f *dim.**molto espressivo.*

turns as if going to the factory, then retraces her steps and goes straight to Don José, who is still occupied

with his primer. — Carmen takes from her bodice a bunch of cassia-flowers, and throws it at Don José! (This

(lightly, gathering around Don José.)

SOPRANOS.

p (laughingly.)Allegretto. (♩ = 80) *Poco più animato.*

action on this chord.) Carmen runs away; exit.)

L'a-mour est en-fant de Bo-
A Gyp-sy boy is Love, 'tis.*f* *dim.**- molto -**pp*

Red

hème, Il n'a ja-mais, ja-mais con-nu de loi; Si tu ne
true, He ev-er was and ev-er will be free! Love you not

First system of the musical score. It features a vocal line with French and English lyrics, and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are: "m'ai - mes pas, je t'ai - me! Si je t'ai - me, prends garde à me, then I love you, ——— If I love you, be - ware of". The word "cresc." is written above the vocal line.

Andantino, quasi Allegretto. (♩ = 104.)

(general burst of laughter)

Second system of the musical score. It begins with a vocal line and a piano accompaniment. The lyrics are: "toi! ——— me! ———". Below the piano part, there is a stage direction: "(The factory-bell again begins to ring. Exeunt Workingmen, Young Men, etc. — The". The piano part features a rhythmic pattern with "Tea" and asterisk symbols.

Soldiers enter guard-house. Don José is left alone: he picks up the flowers, which had fallen at his feet.)

Third system of the musical score. It continues the piano accompaniment from the previous system. The piano part features a rhythmic pattern with "Tea" and asterisk symbols. The word "dim." is written above the piano part. The word "sempre dim." is written above the piano part. The piano part features a rhythmic pattern with "Tea" and asterisk symbols.

Fourth system of the musical score. It continues the piano accompaniment from the previous system. The piano part features a rhythmic pattern with "Tea" and asterisk symbols. The word "pp" is written above the piano part.

N^o 6^{bis} Recitative.

Don José.

Quels re-gards! quelle effron - te - ri - el!
What an eye! what a wan-ton air! —

Piano.

f *dim.* *f*

Cet - te fleur là m'a fait l'ef - fet Du - ne bal -
This lit - tle flow'r gave me a start Like a ball —

p

- le qui m'ar - ri - vait! —
— aim'd fair at my heart! —

Andante moderato.

p *espress.*

Le par-fum en est fort et la fleur est jo - - li - el
But the per-fume is strong, and the flow-er is fair! —

p

Et la fem - me... S'il est vrai -
And the wom - an? If there

ment des sor - ciè - res, C'en est u - ne cer - tai - ne -
real - ly are witch - es, She is one, 'tis be - yond a

Allegro. **Micaela.** **Don José.**

ment. Jo - sé! Mi - ca - ë - la!
doubt. Jo - sé! Mi - ca - e - la!

Micaela. **Don José.**

Me voi - cil! Quelle joi - e!
It is Il Joy - ful meeting!

Micaela.

C'est vo - tre mè - re qui m'en - voi - e!
'Tis from your moth - er I bear greet - ing!

No 7. Duet.

Andantino non troppo.

Micaela.

Don José.

Piano.

Andantino non troppo. (♩ = 96.)

Par-le-moi de ma mè-re!
Tell me, what of my moth-er?Par-le-moi de ma
Tell me, what of my

(with simplicity.)

J'ap-por-te de sa part, fi-dè-le mes-sa-l
Her faith-ful mes-sen-ger, a-lone I've trav-el'dmè-re!
moth-er?gè-re, Cet-te let-tre,
faith-er, With a let-ter, (joyfully)Et puis un peu d'ar-
A lit-tle mon-ey,U-ne let-tre!
With a let-ter!

(hesitating)

Don José.

gent Pour a-jou-ter a vo-tre trai-te-ment. Et puis Et
too, To eke your pay-ment out, she sendsto you. And then And

Micaela.

*rit.**a tempo.*

puis? Et puis vraiment je n'o-se! Et puis, et puis en-
 then? And then I hard-ly dare to! And then there's something

*colla voce.**pp*

core une au-tre cho-se Qui vaut mieux que l'ar-gent,—
 else she bade me bear you, Worth more than an-y gold;

Don José.

Et qui pour un bon fils— Au-ra sans doute plus de prix. Cette au-tre
 And, for a lov-ing son,— Must sure-ly be of worth un-told! What can it

Micaela.

cho-se, quelle est-el-le? Par-le donc! Oui je par-le-rai.
 be, then? You will tell me, will you not? Yes, for tell I must.

*cresc.**p rit. molto.**a tempo.*

Ce que l'on m'a don-né, Je vous le don-ne-rai.
 What-ev-er I have brought,— Nothing will I with-hold.

*p dim.**colla voce. pp**p*

Poco più lento. (♩ = 69.)

pp

p

Vo-tre mère a-vec moi sor-tait de la cha-pel-le, Et c'est a -
 As your mother and I to-ge-th-er left the chap-el, And with a

legg. ma espr. p **Allegro moderato. (♩ = 92)**

lors qu'en mem-bras-sant: Tu vas, m'a-t-elle dit, t'en al-
 kiss on me she smiled: Now go, she said to me, to Se-

ler à la vil-le: La rou-te n'est pas lon-gue, u-ne fois a Sé-
 vil-la re-pair; The way is not too long, And when you once are

pp *p*

mf *cresc.*

vil-le Tu cher-che-ras mon fils, mon Jo-sé, mon en-fant! Tu
 there, Seek first of all my son, my Jo-se, my dear child! Seek

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

dim. *rit.* **Poco meno mosso. (♩ = 88)** *p espr.*

cher-che-ras mon fils, mon Jo-sé, mon en-fant! Et
 first of all my son, my Jo-se, my dear child! Tell

p dim. *colla voce.* *pp*

— tu lui di-ras que sa mè - - re Son-ge nuit et jour a l'ab -
 — him that his moth-er is lone - - ly, Pray-ing night and day for her

pp

sent, Qu'el - le re-grette et quelle es - pè - re, Qu'el - le par -
 son, That her re-gret-ful heart now on - ly Yearns to for -

Red. *

don - ne et qu'el - le at - tend. Tout ce - la, n'est - ce pas, mi -
 give what he has done. Go, my sweet, I can well be -

p

pp

gnon - ne, De ma part, tu le lui di - ras; Et
 lieve you, That a mes - sen-ger true you'll be; Go,

crenc. - f

ce baiser que je te don - ne, De ma part tu le lui ren -
 and this parting kiss I give you, To my son you will give from

ff *dim.* *pp rit.* *colla voce.*

poco sf *dim.* *p* *pp*

a tempo.
un poco animato.

dras. — Un baiser pour son fils!
me! — 'Tis a kiss for her son!

Don José. (*deeply moved.*) *cresc.*
Un baiser de ma mè - re! Un baiser de ma
A kiss from my moth - er! A kiss from my

a tempo.
un poco animato. ($\text{♩} = 100$)

cresc. *rallent.*
p (*with simplicity.*)

Un bai-ser pour son fils! Jo-sé, je vous le rends com-me je l'ai pro -
'Tis a kiss for her son! Jo-sé, I give it you, as she would have it

mè - re!
moth - er!

colla voce.

a tempo. (she kisses Don José.) **Don José.** (*with emotion.*) *pp*
mis! — Ma
done! — My

a tempo. espr. *cresc.* *f* *rall.* *dim.*

Allegro moderato. ($\text{♩} = 84$)

mè - re je la vois! — Oui, je re - vois — mon vil -
moth - er I be - hold! — A - gain I see — my vil - lage

pp

cresc.

la - ge! Ô sou - ve - nirs d'au - tre - fois, doux sou - ve -
home! O hap - py mem - 'ries of old, How ye my

poco cresc.

Micaela. *pp*

Sa mè - re, il la re - voit! Il re -
dim. His moth - er he be - holds A - gain he

nirs du pa - ys! Doux sou - ve - nirs du pa - ys!
heart o - ver - come! O hap - py mem - 'ries of old!

dim. *pp*

cresc.

voit son vil - la - ge! Ô sou - ve - nirs d'au - tre -
sees his vil - lage home! O hap - py mem - 'ries of

Ô sou - ve - nirs ché - ris! O sou - ve -
O mem - o - ries of home! O mem - o -

cresc.

fois! Sou - ve - nirs du pa - ys! Vous rem - plis - sez son
old! How ye his heart o'er - come! Ye fill his yearning

nirs! Ô sou - ve - nirs ché - ris! Vous rem - plis - sez mon
ries! O mem - o - ries of home, Ye fill my yearn - ing

cœur de for - ce et de cou - ra - ge
breast With ten - der calm and rest,

cœur de for - ce et de cou - ra - ge
breast With ten - der calm and rest,

molto

ff sou - ve - nirs ché - ris! Sa mère, il la re - voit, il re - voit son vil -
O mem - o - ries of home! His moth - er he be - holds, A - gain he sees his

dim.

ff sou - ve - nirs ché - ris! Ma mè - re, je la vois, je re - vois mon vil -
O mem - o - ries of home! My moth - er I be - hold, A - gain I see

p rit. f Poco più lento.
la - ge! -
vil - lage home! -

p rit.
la - ge! -
my home! -

Poco più lento. (♩ = 69.)

colla voce.

mf Don José.
Qui sait de quel dé - mon jal - lais è - tre la proie! -
Who knows of what a de - mon I was near - ly the prey! -

pp *mf* *p* *pp*

p (absorbedly)

Mê - me de loin ma mè - re me dé - fend, — Et ce bai -
 Tho' far a - way, a mother's love can see, — And, with the

f (with transport.) *dim.*

ser qu'elle m'en-voi - e, Ce bai-ser qu'el-le m'en-voi-e É-car-le le pé-
 kiss she sends to me, — with the kiss she sends to me, — Averts the threat'ning

quasi Recitativo.
(animatedly.)

Micaela. *3*

Quel dé-mon? quel pé-ri! Je ne comprends pas
 What demon? what peril? Why do you mur-mur

rall.

ril et sau-ve son en-fant!
 per-il from her son to-day!

colla voce. pp *colla voce.*

a tempo allegretto.

bien.... Que veut di-re ce-la?
 so? Is there an-y-thing wrong?

p

Rien! rien!
 Nol — nol

a tempo allegretto. (♩ = 80.)

p senza rigore.

Parlons de toi, — la mes-sa - gè - re; Tu vas re-tour-ner au pa-
 Speak of your-self, whom she sent bith - er: Do you real-ly mean to go

*pp colla voce.**Allegro moderato. (♩ = 88.)**Micaela.*

ys? — Oui, ce soir mê - me: de-main je ver - rai — vo - tre
 home? — Yes, and this eve - ning. To - mor - row — I shall see your

mè -
 moth -

(animatedly.)

Tu la verras! Eh bien! tu lui di - ras: —
 You'll see her then! O then — tell her from me: —

*dim.**p dim.**p espress.*

Que son fils l'aime et la vé - nè - re Et qu'il se re-pent au-jour-
 Say, that her son his love would send her, And say, that to-day he re -

pp

d'hui; Il veut que là-bas sa mè - re soit con-
pents; And hopes that his dar - ling moth - er, Will for-

And *

ten - te de lui! Tout ce - la, n'est-ce pas, mi -
give his of - fence! Now, my sweet, I can well be -

p

gnon - ne, De ma part, tu le lui di - ras! Et
lieve you, That a mes - senger true you'll be! And

cresc.

And *

ce bai-ser que je te don - ne, De ma part, tu le lui ren-
that this lov-ing kiss I give you, You will give to her from

ff *portamento.* *dim.* *pp* *rit.*

poco *dim.* *p* *colla voce.*

And *

a tempo, un poco riten.

Micaela. (with simplicity)

rall. - cresc.

Oui, je vous le pro - mets. de la part de son fils, Jo-sé je le ren-
 Indeed, I give my word, as a mes-sen-ger true, Jo-sé, it shall be

(he kisses Micaela)

dras!

a tempo, un poco riten.

drai, com-me je l'ai pro - mis.
 giv'n, as I have promised you.

Allegro moderato.

Ma mè - re, je la vois! oui, je re-
 My moth - er I be - hold! A-gain I

Allegro moderato. (♩ = 84.)

vois mon vil - la - ge! Ô sou-ve - nirs d'autre - fois, doux sou-ve -
 see my vil - lage home! O hap-py mem - 'ries of old, How ye my

*poco cresc.*Micaela. *pp*

Sa mè - re, il la re - voit! Il re -
 His moth - er he be - holds A-gain he

nirs du pa - ys! Doux sou-ve - nirs du pa - ys!
 heart o - ver - come! How ye my heart o - ver - come!

*dim.**pp3*

voit son vil - la - ge! Ô sou - ve - nirs dau - tre -
 sees his vil - lage home! O, hap - py mem - 'ries of
 Ô sou - ve - nirs ché - ris! Ô sou - ve -
 O. mem - o - ries of home! O mem - o -

cresc.

fois! sou - ve - nirs du pa - ys! Vous rem - plis - sez son
 old! How ye his heart o'er - come! Ye fill his yearn - ing
 nirs! Ô sou - ve - nirs ché - ris! Vous remplis - sez mon
 ries! O mem - o - ries of home, Ye fill my yearn - ing

cœur de for - ce et de cou - ra - ge!
 breast With ten - der calm and rest!
 cœur de for - ce et de cou - ra - ge!
 breast With ten - der calm and rest!

- molto

Ô sou - ve - nirs ché - ris! Sa mère il la re - voit, il re - voit son vil -
 O mem - o - ries of home! His moth - er he be - holds, A - gain he sees his
 Ô sou - ve - nirs ché - ris! Ma mè - re je la vois, je re - vois mon vil -
 O mem - o - ries of home! My moth - er I be - hold, A - gain I see my

dim.

mf

p *f* *pp*

la - ge! Il te re - voit — ô mon vil - la - ge! Doux souve -
vil - lage home! A - gain he sees — his vil - lage home! O mem - o -

p *f* *pp*

la - ge! Je te re - vois — ô mon vil - la - ge! Doux souve -
vil - lage home! A - gain I see — my vil - lage home! O mem - o -

(♩ = 92.)

nirs, sou - ve - nirs du pa - ys! — Vous rem - plis - sez son cœur de cou -
ries, O mem - o - ries of old! — Ye fill my breast — With calm and

nirs, sou - ve - nirs du pa - ys! — Vous rem - plis - sez mon cœur de cou -
ries, O mem - o - ries of old! — Ye fill my breast — With calm and

pp

ra - ge, Ô sou - ve - nirs, ô sou - ve - nirs ché - ris.
rest! — O mem - o - ries, O mem - o - ries of home!

pp *sempre pp*

ra - ge, Ô sou - ve - nirs, ô sou - ve - nirs ché - ris. Je re - vois mon vil -
rest! — O mem - o - ries, O mem - o - ries of home! A - gain I see my

sempre pp

O sou-ve-nirs ché- ris! Il re- voit son vil- la -
 O mem-o-ries of old! A- gain he sees his home!

la -
 home!

ge! O sou-ve- nirs ché-
 O mem-o-ries of

*allarg.**dim.*

gel Vous lui ren- dez tout son cou- ra- ge, O sou-ve-
 Ye fill his breast With calm and rest, O mem-o-
 ris! Vous me ren- dez tout mon cou- ra- ge, O sou-ve-
 home! Ye fill my breast With calm and rest, O mem-o-

*allarg.**Red.**ppp**a tempo.*

nirs du pa- ys!
 ries of home!

nirs du pa- ys!
 ries of home!

*ppp**pp a tempo.**pp smorz.*

No 7^{bis} Recitative.

Don José.

Voice. Res-te - là main-te - nant, pendant que je li -
Now, un-til I have read it, wait a mo-ment

Piano.

Micaela. *s* rai. Non pas, li-sez d'a-bord, et puis_ je re-vien-drai. **Don José.** *s* Pour-quoi t'en al -
here. Oh, no! read first, and I will then_ soon re-ap-pear. But why go a -

Micaela. *s* ler? C'est plus sa - ge, Ce-la me convient da-van-ta-ge.
way? It is bet-ter To leave you a-lone with your let-ter!

Don José. *s* Li-sez! puis je re-vien-drai. **Micaela.** *s* Tu re-vien-dras? Je re-vien -
Now read! Then I will re - turn. You will re - turn? I will re -

(exit Micaela.)

drai!
turn!

(Don José reads the letter in silence.)

Don José.Ne crains rien, ma mè - re,
Do not fear, dear Moth - er,ton fils to - bé - i - ra, Fe -
your will shall be my law. Yourra ce que tu lui dis; —
son — will heed your prayer; —j'ai - me Mi - ca - ë - la, Je la prendrai pour
I love Mi - ca - e - la, 'Tis she my heart is*poco rit.*fem - me, Quant à tes fleurs — sorcière in - fâ - me!...
bent on; As for thy flow'rs, — thou bra - zen wan - ton!...*poco rit.**attacca subito.*

No 8. Chorus.

Allegro vivace.

Zuniga.

Sopranos I.

(Cigarette - girls.)

(cries behind the scenes.)

Sopranos II.

Allegro vivace. (♩ = 72.)

Piano.

*sempre f**cresc. molto. -*

Zuniga.

Que se pas - se - t-il donc là - bas?
 What can be go - ing on be - low?

SOPRANOS I. (on stage.)

Au secours!

Help! help!

au secours!

help! help!

nen - ten - dez-vous

will you nev - er

pas?—

hear?—

SOPRANOS II.

(on stage.)

Au secours!
Help! help!au secours!
help! help!messieurs les sol - dats!—
Is no sol - dier near?—*mf*
C'est la Car - men - ci
'Twas la Car - men - ci

ta!—

ta!— *mf*Non,
No,non, — ce n'est pas el - le!
no! — she did not do it!*cresc.*
C'est la Car - men - ci
'Twas la Car - men - ci

ta!—

ta!—

Non,
No,*cresc.*
non — ce n'est pas el - le! pas du
no! — she did not do it! not atC'est el - le!
It was she!

si fait, si fait, c'est el - le! Elle a por té les premiers
 O yes, O Yes, it was she! 'Twas she be gan it with a
 tout!
 all!

(to Zuniga.)
 coups! Ne les é - cou - tez pas! Mon -
 blow! Do not mind what they say! My -
 (to Zuniga.) Ne les é - cou - tez pas! E - cou - tez-nous, mon-
 Do not mind what they say! My-lord, they do not

sieur! é - cou - tez nous! é - cou - tez nous! é - cou - tez nous! é - cou - tez-
 lord, they do not know! they do not know! they do not know! they do not
 sieur! é - cou - tez-nous! é - cou - tez-nous! é - cou - tez-nous!
 know! they do not know! they do not know! they do not know!

nous! é - cou - tez nous! é - cou - tez-nous, mon-
 know! they do not know! My-lord, they do not
 é - cou - tez-nous! é - cou - tez-nous, mon - sieur.
 they do not know! My-lord, they do not know!

sieur, mon - sieur, é - cou - tez - nous!
 know, My - lord, they do not know!

mon - sieur, é - cou - tez - nous!
 My - lord, they do not know!

pp

SOPRANOS II.

(drawing Zuniga to their side.)

La Ma - nue - li - ta di - sait, — Et ré - pé - tait à voix
 Ma - nue - li - ta rais'd a cry, — That one could hear all thro'

cresc.

hau - - te Quel - le a - chè - te - rait sans fau - - te
 town, — That she had a mind to buy —

mf

SOPRANOS I.

(same business.)

Un â - ne qui lui plai - sait. — A - lors la Car - men - ci -
 Her an ass to ride up - on. — Car - men - ci - ta quick - ly

mf *f* *pp*

ta Rail - leuse à son or - di - nai - - re,
 cried — (She nev - er lets a chance pass): —

cresc.

Dit: "Un â - ne pour-quoi fai - re? Un ba-lai te suf-fi-
 "What do you want with an ass When a broom will do to

SOPRANOS II.

ra." Ma-nue-li-ta ri-pos - ta Et dit a sa ca-ma-
 ride?" Ma-nue-li-ta answer'd too, All o - ver in fu-ry

ra - de: "Pour cer-tai-ne pro-me-na-de, Mon
 shak - ing: "For a ride you'll soon be tak - ing, My

SOPRANOS I. *cresc.*

â - ne te ser-vi - ra! Et ce jour la tu pour-
 ass will do well for you! Then you'll have a right to

ras A bon droit fai-re la fiè-re, Deux la-quais sui-vront der-
 rise Far a - bove us in your pride, With two lack-eyes at your

12117

riè - re Té-mou - chant_ à tour de bras! La des - sus, tou - tes les
side_ Tak-ing turns_ in chas-ing flies! Then they both start-ed to

La des - sus, tou - tes les
Then they both start-ed to

ff

deux Se sont pri - ses aux che - veux, Tou - tes les deux, tou - tes les
tear And to pull each oth - er's hair; Yes, then they both be-gan to

deux Se sont pri - ses aux che - veux, Tou - tes les deux, tou - tes les
tear And to pull each oth - er's hair; Yes, then they both be-gan to

deux, Se sont pri - ses aux che - veux!
tear_ And to pull each oth - er's hair!

deux, Se sont pri - ses aux che - veux!
tear_ And to pull each oth - er's hair!

Zuniga.

(impatiently) *senza rigore.**a tempo.*

Au dia - ble tout ce ba - var - da - ge!
Have done_ with all your sil - ly chat - ter!

p *colla voce.* *pp*

*senza rigore.**a tempo.*

Au dia- - ble tout ce ba-var-da- - ge!
 Have done — with all your sil-ly chat- - ter!

colla voce.

(to Don José.)

Pre-nez, Jo - sé — deux hom-mes a - vec vous, Et voy-
 Hark you, Jo - sé, — take two — good men with you, And go

ez là de - dans qui cau - se ce ta - pa - ge!
 in to find out what is real-ly the mat-ter!

SOPRANOS I.*p* (Don José enters the factory, followed by two soldiers.)

C'est la Car-men-ci - ta!
 'Twas la Car-men-ci - ta!

SOPRANOS II.

Non, non, ce n'est pas
 No, no, she did not

C'est la Car-men-ci - ta!
 'Twas la Car-men-ci - ta!

el - le!
 do it!

Non,
 No,

Si fait, si fait c'est el - le!
O yes, O yes, she did!—

non, ce n'est pas el - le!
no! she did not do it! Pas du
Not at

cresc.

Zuniga.

Ho-là! —
I say! —

Elle a por té — les pre-miers coups! —
'Twas she be gan — it with a blow! —

tout! —
all! —

É - loi - gnez - moi tou - tes ces fem - mes - là! —
Off with these wom-en with - out more a - do!

Mon-sieur! —
My - lord! —

Mon-sieur!____
My - lord!____

Mon-sieur!____
My - lord!____

Mon-sieur!____
My - lord!____

Ne les é - cou - tez pas! Mon - sieur, é - cou - tez - nous! é - cou - tez -
Donot mind what they say! My - lord, they do not know! they do not

Ne les é - cou - tez pas! Mon - sieur, é - cou - tez - nous! é - cou - tez -
Donot mind what they say! My - lord, they do not know! they do not

nous, é - cou - tez - nous, é - cou - tez - nous, é - cou - tez -
know! they do not know! they do not know! they do not

nous, é - cou - tez - nous, é - cou - tez - nous, é - cou - tez -
know! they do not know! they do not know! they do not

nous, é - cou - tez - nous, Mon-sieur, Monsieur, é - cou - tez -
know! they do not know, My - lord, My-lord, they do not

nous, é - cou - tez - nous, Mon-sieur, Monsieur, é - cou - tez -
know! they do not know, My - lord! My-lord, they do not

nous! know! C'est la Carmen-ci - ta Qui por - ta les pre - miers
'Twas la Carmen-ci - ta, 'Twas she be - gan with a

nous! know!

coups! blow! C'est la Manue - li - ta Qui por - ta les pre - miers coups!
'Twas la Manue - li - ta, 'Twas she be - gan with a blow!

La Carmenci - ta! La Carmenci - ta! La Carmenci - ta!
La Manue - li - ta! La Manue - li - ta! La Manue - li - ta!

La Carmenci - ta! La Carmenci - ta! La Carmenci - ta!
La Manue - li - ta! La Manue - li - ta! La Manue - li - ta!

Si! Yes! Non! No! Si! Yes! Non! No! Si! Yes! Non! No! Si! Yes! Si! yes! Si! yes!

Non! No! Non! No! Non! No! Non! No! Non! No!

molto *al* *molto* *al*

ff

Si! Elle a por-té les pre miers coups! Elle a
yes! 'Twas she be-gan it with a blow! 'Twas she

Non! Elle a por-té les pre miers coups! Elle a
no! 'Twas she be-gan it with a blow! 'Twas she

ff

por-té les pre miers coups! C'est la Carmen-ci - ta!
be-gan it with a blow! 'Twas la Carmen-ci - ta!

por-té les pre miers coups! C'est la Manue - li -
be-gan it with a blow! 'Twas la Manue - li -

C'est la Carmeni - ta! C'est la Car - men - ci - ta!
'Twas la Carmenci - ta! 'Twas la Car - men - ci - ta!

ta! C'est la Manue - li - ta! Ma - nue - li - ta!
ta! 'Twas la Manue - li - ta! Ma - nue - li - ta!

Car - men - ci - ta!
Car - men - ci - ta!

Ma - nue - li - ta!
Ma - nue - li - ta!

f

12117

(The Soldiers clear the square.)

Musical score for piano, measures 1-10. The score is in G major and 2/4 time. It features a driving, rhythmic accompaniment in the left hand and chords in the right hand. There are two "Ped." (pedal) markings with asterisks. The third system includes the markings "espress." and "dimin.".

(Carmen appears at the factory-door, led by Don José and followed by two soldiers.)

Musical score for piano, measures 11-18. The score continues the previous system. It features a more melodic line in the right hand and a steady accompaniment in the left hand. The markings "dimin." and "pp" are present in the second system, and "ppp" is present in the third system.

No 9. Song and Melodrama.

Recitative.

Carmen.

Don José.

Zuniga.

Sopranos I.

(Chorus
of Women.)

Sopranos II.

Piano.

Recitative.

rel - le Des in - ju - res d'a - bord, puis — à la fin des
quar - rel, They be - gan it with words, then — quick - ly came to

Don José.

coups; U - ne fem - me ble - sé - e. Mais par el -
blows; And one woman is wounded. Zuniga. She can tell

Et par qui?
And by whom?

le.
you.

Vous en - ten - dez; Que nous ré - pon - drez vous?
You hear the charge; what have you to op - pose?

pp

Allegretto molto moderato. (♩=76.)

Carmen. (singing.)

Tra la la la la la la la la Cou - pe - moi, brû - le -
You may flay me or

pp

moi, je ne te di - rai rien; Tra la la la la la la
burn me, but no - thing I'll tell,

la Je bra - ve tout le feu, le fer et le ciel la
For your steel and your fire, and e'en Heav'n I de - mê - -me. -fy.

Zuniga. Recit.

Fais nous grâ - ce de tes chan - sons, Et puis - que l'on t'a
You can sing better bye - and - bye; And now that you are

Carmen. (staring impudently at Zuniga.)

dit de ré - pon - dre, ré - ponds! Tra la la la la la la
or - der'd to an - swer, re - ply! *a tempo.*

la, Mon se - cret, je le garde et je le gar - de bien! — Tra
My own se - cret I'll keep, and I'll keep it right well! —

la la la la la la J'en aime un autre, et meurs en di-sant que je
There is one whom I love, and for him I would

Zuniga. Recit.
l'ai - die. - me. Puis-que tu le
As no - thing I

prends sur ce ton Tu chan-te-ras ton air aux murs de la pri - son.
say can a - vail, You will go sing your song to the walls of the jail!

Allegro.
SOPRANOS I.
En pri - son! en pri - son!
To the jail! to the jail! (Carmen strikes a woman who happens to be near her.)
SOPRANOS II.
En pri - son! en pri - son!
To the jail! to the jail!

Allegro. (♩ = 104.)

mf *p* *pp*

Zuniga. (to Carmen.)

La pes - te! Dé - ci - dé -
Now, stead - y! Aye, sure e -

ppp

Carmen. (with the utmost impertinence.)

Tempo I (♩ = 76.)

ment vous a - vez la main les - te.
nough, with your hand you are read - y. Tra la la la la la la

la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la. _____

sempre pp

Zuniga.

C'est dom - ma - ge,
'Tis a pit - y,

C'est grand dom - ma - ge,
'tis a great pit - y, Car elle est gen -
For she is so

til - le vraiment: Mais il faut
youth-ful and pret - ty: Nev - er - the -

bien la ren - dre sa - ge, At - ta -
less, spite of her charms, - We must

chez ces deux jo - lis bras.
bind these two love - ly arms.



Recit.

Carmen.

Où me con-duit-rez-vous?
Where shall you take me now?

Don José.

A la pri-son et je n'y puis rien fai-re.
In-to the jail; there's no way I can help you.

Carmen.

Don José.

Vraiment tu n'y peux rien fai-re.
You say, there's no way to help me?

Non, rien! j'o-bé-is à mes
No, none! I o-bey my com-

Carmen.

chefs. Eh bien moi, je sais bien—qu'en dé-pit de tes chefs eux-
mands. As for me, I am sure— that de-spite your commands, you'll

mê-mes Tu fe-ras tout ce que je veux, Et ce-la, par-ce-que tu
save me, And will do all that I de-sire; And you will, be-cause you

Don Jose. Carmen.

m'aimes. Moitai-mer! Oui, Jo-sé! La fleur dont je t'ai fait pré-sent — Tu
love me! I, love you? Yes, Jo-sé! The flow-er I gave you to-day, — You

sais, la fleur de la sor-ciè-re, Tu peux la je-ter main-te-
know, the bra-zen wanton's flower, — Tho' now you may throw it a-

Allegro.

Don Jose.

nant, Le charmeo - pè-re!
way, You feel its power!

Ne me par-le plus, Tu m'en-
Now say no-thing more, do you

Moderato.

tends? Ne par-le plus, Je le dé-fends.
hear? Say no-thing more, I will not hear!

No 10. Seguidilla and Duet.

Allegretto.

Carmen.

Don José.

Allegretto. (♩=160.)

Piano.

pp

Carmen.

pp e leggiero.

Près des rem -
Near to the

parts de Sé - vil - - le,
walls of Se - vil - - la,

Chez mon a -
With my good

mi Lil - las
friend Lil - las

Pas - tia
Pas - tia

J'i - rai dan - ser
I'll soon dance the

la Sé - gue - dille Et boi - re du Man - za - nil - la.
gay Se - gui - dil - la And I'll drink - Man - za - nil - la.

J'i -rai chez mon a - mi Lil - las Pas - tia.
I'll go see my good friend Lil - las Pas - tia!

sempre pp

sempre pp
Oui, mais tou - te seule
But - all a - lone what

on s'en - nui - e, Et les vrais plai - sirs sont à deux; -
can one do? True joy be - gius when there are two; -

Donc, pour me te - nir compa - gni-e, Jem - mè-ne - rai mon a - mou-
And so, to keep me compa - ny, I'll take my lov - er dear with

meno p (laughing.)
reux! Mon a - mou-reux
me! *ten.* My lov - er dear

ten. il est au dia - ble, Je l'ai mis à la por - te
ten. has got the mit - *ten.* And where he is the deuce may

hier! Mon_ pau-vre cœur très con-so -
care! Now_ my poor heart, so sad - ly

la - ble, Mon cœur est li - bre com - me
smit - ten, My heart is free, is free as

pp

l'air! J'ai des ga-lants à la douzai-ne, Mais ils ne sont pas
 air! Tho' I have suit-ors by the dozen There is not one that

rall.

à mon gré. Voi-ci la fin de la se-mai-ne! Qui
 suits my whim. The week is gone, and none is chos-en: Who

colla voce.

a tempo.

veut m'ai-mer? Je l'ai-me-rai! Qui veut mon
 will love me? I will love him! Who'll have my

a tempo.

portamento. portamento.

à- - me? Elle est à pren-dre! Vous ar-ri-
 soul? 'Tis for the ask-ing! Now some good

portamento. portamento.

vez au bon mo-ment! Je n'ai guè-re le temps d'at-
 fair-y has sent you here! And my patience will bear no

ten-dre, Car a - vec mon nou - vel a - mant.
task-ing, For, be - side my new lov - er dear,

pp
Près des rem - parts de Sé - vil -
Near to the walls of Se - vil -

ppp

le, Chez mon a - mi Lil - las Pas - tia,
la, With my good friend Lil - las Pas - tia,

J'i - rai dan - ser la Sé - gue - dille Et boi - re du Man - za -
I'll soondancethe gay Se - gui - dil - la And I'll drinkMan - za -

risoluto.
nil - la. Oui, j'i - rai chez mon a - mi Lil - las Pas -
nil - la. Yes, I'm go - ing to my friend Lil - las Pas -

tia!
tia!

Moderato, quasi recitativo.

Don José. (with severity.)

Tais-toi! Je t'a - vais dit de ne pas me par -
Be still! Did I not say, you must not speak to

fp colla voce.

a tempo. (♩ = 84.)

Carmen. (with simplicity.)

ler! Je ne te par - le pas, je chan - te pour moi -
me? I did not speak to you, I on - ly sang a

p

poco ritenuto.

mê - me, je chan - te pour moi - mê - me! Et je
song, - I on - ly sang a song! - And I'm

p dim.

a tempo.

pen - se! il n'est pas dé - fen - du de pen -
think - ing - by think - ing I can do you no

pp

a tempo.

Tempo. (♩ = 160.)

ser! Je pense à cer - tain of - fi -
wrong! An of - fi - cer I have in

cier, Je pense à cer - tain of - fi -
mind, An of - fi - cer I have in

Moderato. (♩ = 88.)

cresc.

cier Qui m'ai - me Et qu'à mon
mind, Who loves me, And who knows

pp *cresc.*

dím. e rall.

tour, oui, qu'à mon tour je pour-rai bien ai -
well, Yes, who knows well, That I am not un -

f *colla voce.*

Andantino.

(pointedly.)

pp

mer!

kind! Don José. (agitated.)

Mon of - fi - cier nest pas

That he's no cap - tain I

Andantino. (♩ = 132.)

Car - men!
Car - men!*ppp*

un - ca - pi - tai - ne; Pas - mê - me un lieu - te -
well - am - a - ware, Nor - a lieu - ten - ant is

nant, he; il n'est que bri - ga - dier; Mais
He's on - ly a corp'ral, But

c'est as - sez pour u - ne Bo - hé - mien - ne,
why should a Gyp - sy girl Ev - er care?

leggieramente. *Moderato.*
Et je dai - gne men con - ten - ter!
And I think he will do for me!

Don José. Carmen, je suis comme un hom -
Carmen, do my sens - es all

Moderato. (♩=88.)
f

cresc. *all.*
me j - vre, Si je cè - de, si je me li - vre, Ta pro -
leave me? If I yield, can you de - ceive me? Will you

fpp *cresc.* *fpp* *colla voce. dim.* *p*

*a tempo.**cresc.*

mes - se - tu la tien - dras, Ah! si je
then sure - ly faith - ful be? Ah! if I

cresc.

Tempo I. Allegretto. (♩ = 160.)

t'ai - me, Carmen, Carmen, tu m'ai - me - ras?
love you, Carmen, Carmen, will you love me?

*ten.**pp**sotto voce.*

(Don José looses the cord which binds Carmen's hands.)

Où, Nous dan - se - rons
Yes, Soon we shall dance

sotto voce.

Chez Lillas Pas - tia, Tu le pro -
With Lillas Pas - tia, You prom - ise

*ten.**ten.*

la Sé - gue - dil - le En bu - vant
the Se - gui - dil - la, And we shall

mets!
me?

Car - men,
Car - men,

du Man - za - nil - ah!
 drink Man - za - nil - ah!
 Tu le pro - mets!
 You prom - ise me?

e ben ritmato.
 — Près des rem - parts de Sé - vil -
 — Near to the walls of Se - vil -

le, Chez - mon a - mi Lil - las
 la, With - my good friend Lil - las

Pas - tia, Nous dan - se - rons
 Pas - tia, We'll soon dance the

la Sé - gue - dille Et boi - rons du Man - za -
 gay Se - gui - dil - la And we'll drink Mau - za -

The first system of the musical score for 'Carmen'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The lyrics are 'la Sé - gue - dille Et boi - rons du Man - za -' and 'gay Se - gui - dil - la And we'll drink Mau - za -'. The piano accompaniment is in bass clef, with a key signature of two sharps and a 2/4 time signature. The music is in a major key and has a lively, dance-like feel.

nil - la: _____ *sempre f*
 nil - la: _____ tra la la la

The second system of the musical score. The vocal line continues with 'nil - la: _____' and 'tra la la la'. The piano accompaniment is in bass clef, with a key signature of two sharps and a 2/4 time signature. The music is in a major key and has a lively, dance-like feel. The lyrics are 'nil - la: _____' and 'tra la la la'.

la la la la la la la, _____ *ff* tra la

The third system of the musical score. The vocal line continues with 'la la la la la la la, _____' and 'tra la'. The piano accompaniment is in bass clef, with a key signature of two sharps and a 2/4 time signature. The music is in a major key and has a lively, dance-like feel. The lyrics are 'la la la la la la la, _____' and 'tra la'.

la la la la la la la la la la.

The fourth system of the musical score. The vocal line continues with 'la la la la la la la la la la.'. The piano accompaniment is in bass clef, with a key signature of two sharps and a 2/4 time signature. The music is in a major key and has a lively, dance-like feel. The lyrics are 'la la la la la la la la la la.'.

attacca subito.

Nº 11. Finale.

Allegro vivo.

Carmen.

Zuniga.

Piano

(Zuniga comes out of guardhouse.)

Allegro vivo. (♩ = 69.)

pp

Zuniga.

(to Don José.)

mf

Voi - ci l'or - dre; par -
Here is the or - der; now

tez.
go!

Et fai - tes bon-ne gar - de.
Take care...she does not cheat you!

Carmen. (aside to Don José.)

sotto voce.

En che - min je te pous-se -
On the way I'll give you a

rai, je te pousse - rai — Aussi fort que je le pour-
push, I'll give you a push — just as hard as I ev - er

rai, Lais-se - toi ren-ver - ser...
can: You must fall — off I rush —

Le res - -te me - re - gar - -de.
You know where I shall meet you!

Allegretto quasi Andantino. (♩ = 72.)

Carmen. (singing, and laughing in Zuniga's face.)

L'a-mour est en-fant de Bo - hème, Il n'a ja - mais, jamais connu de
A Gyp - sy boy is Love, 'tis true, He ev - er was and ev - er will be

sempre pp

loi; Si tu ne m'aimes pas, je t'ai-me; Si je t'ai-me, prends garde à
 free; Love you not me, then I love you, — If I love you, be - ware of

The first system of the musical score. It features a vocal line in treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with sustained chords.

toi! — Si tu ne m'aimes pas, si tu ne m'aimes pas, je
 me. — Love you not me, — love you not me, then I love

The second system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes a 'cresc.' (crescendo) marking. The system ends with a double bar line and a star symbol.

t'ai-me! Mais si je t'ai-me, si je t'ai-me prends garde à —
 you! — But if I love you, if I love you, be - ware of —

The third system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes a 'cresc.' (crescendo) marking and a 'f' (forte) dynamic marking. The system ends with a double bar line and a star symbol.

(she marches off with Don José and the Soldiers.)

toi!
 me!

The fourth system of the musical score. It begins with a stage direction: "(she marches off with Don José and the Soldiers.)". The vocal line continues with the lyrics "toi!" and "me!". The piano accompaniment is marked "sempre pp" (sempre pianissimo).

The fifth system of the musical score. It continues the piano accompaniment from the previous system, featuring a complex harmonic structure with many sharps and flats in the chords.

Allegro vivace. (♩=92.)

(On arriving at the bridge, Carmen pushes the soldiers down, and escapes, laughing loudly.)

The first system of musical notation is in G major (one sharp) and 2/4 time. It features a piano introduction with a forte (ff) dynamic. The melody is played in the right hand with eighth-note patterns, while the left hand provides a steady eighth-note accompaniment.

(General laugh.)

The second system continues the piano introduction. It includes a section labeled '(General laugh.)' where the melody features a series of beamed eighth notes, suggesting a rhythmic representation of laughter. The accompaniment remains consistent.

(Curtain.)

The third system begins with a section labeled '(Curtain.)'. The melody consists of repeated eighth-note figures. The left hand continues with its eighth-note accompaniment. The system concludes with the instruction *tutta forza.* (tutti) and a double bar line with a star symbol.

The fourth system continues the piano introduction. It features a series of eighth-note patterns in both hands. The system ends with a double bar line and a star symbol.

The fifth system continues the piano introduction. It features a series of eighth-note patterns in both hands. The system ends with a double bar line and a star symbol.

The sixth system continues the piano introduction. It features a series of eighth-note patterns in both hands. The system ends with a double bar line and a star symbol.

Entr' acte.

Allegro moderato. (♩ = 100.)

Piano.

The image displays a piano score for the Entr'acte of Bizet's opera Carmen. The tempo is marked 'Allegro moderato' with a metronome indication of 100 beats per minute. The music is in 2/4 time and B-flat major. The score is written for piano, with a grand staff (treble and bass clefs) and a piano (Piano.) marking. The first system contains measures 1-4, featuring a melody in the right hand and a bass line in the left hand. The second system contains measures 5-8, with a triplet in measure 6. The third system contains measures 9-10, with a wavy line indicating a tremolo in measure 9. The fourth system contains measures 11-14, with a piano (pp) marking in measure 13. The fifth system contains measures 15-18, with a piano (pp) marking in measure 17 and a piano (pp) marking in measure 18. The score concludes with a piano (pp) marking in measure 18.

Measures 1-4: *f* (first system), *p* (second system).

Measures 5-8: *f* (third system).

Measures 9-10: *pp* (fourth system).

Measures 11-14: *pp* (fifth system).

Measures 15-18: *legg.* (sixth system), *sempre pp* (seventh system).

111

dim. molto. *pp* *ff*

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sempre *pp*
 Ra. * Ra. * Ra. * Ra. *
 m.d. *ppp*
 Ra. * Ra. *
 Attacca subito.

Act II.

Lillas Pastia's Inn. When the curtain rises, Carmen, Frasquita, and Mercedes are discovered seated at a table with the officers. Dance of the Gypsy-girls, accompanied by Gypsies playing the guitar and tambourine.

No 12. Gypsy Song.

Andantino.

Frasquita.
Mercedes.

Carmen.

Andantino. (♩ = 100.)

Piano. *pp*

Curtain rises. (Dance.)

dim.

pp

f

p

f

f

Carmen.

(Gypsy Song.)

*ben ritmato.**p*

(The dance ceases.)

Les
The

tringles des sistres tin - taient A - vec un é - clat mé - tal -
 sound of sis - trum - bars did greet Their ears with dry, me - tal - lic

li - que, Et sur cette é - tran - ge mu - si - que Les
 ring - ing, To this strange mu - sic soon up - spring - ing The

Zin - ga - rel - las se le - vaient. Tam -
 Gyp - sy girls were on their feet. The

bours de Bas - que allaient leur train, Et les gui - ta - res for - ce -
 rat - tling, ring - ing tam - bou - rine, And twangling of gui - tars now

né - es Grin - çaient sous des mains ob - sti - né - es, Même chan -
 min - gle, And, pinch'd and pound-ed, throb and jin - gle, A - like in -

son, — mê-me re - frain, Mê-me chan - son, — mê - me re -
 time, — A - like in - tune; A - like in time, a - like in

molto rit. dim.

colla voce.

a tempo. (♩ = 108) *pp*

frain! — Tra la la la,
 tunel —

sempre pp

tra la la la, tra la la

la, tra la la la la la la la,

Frasquita, Mercedes.

pp

tra la la la, tra la la la,

tra la la la, tra la la la,

(Dance.)

pp

tra la la la, tra la la la la la la la.

tra la la la, tra la la la la la la la.

(The dance ceases.)

sempre p

Les Set

anneaux de cuivre et d'ar - gent Re - lui-saient sur les peaux bi -
off by taw - ny skins, are rings Of sil - ver and of cop - per



stré - es D'o - range et de rou - ge zé - bré - es; Les é -
flash - ing, In measure with the mu - sic clash - ing: Man - tles

é - tof - les flot - taient au
man - tles fly like wav - ing

tof - fes flottaient au vent.
fly - ing like wav - ing wings.

La danse au chant se ma - ri - ait, La
The sing - ers' mood the dancers feel, The

dim. *pp*

danse au chant se ma - ri - ait, D'a - bord in - dé - cise et ti -
sing - ers' mood the dancers feel: With slow and tim - id step be -

cresc. - *molto. rall.* -

mi - de, Plus vive en - sui - te et plus ra - pi - de. Ce - la mon -
gin - ning; Then fast and fast - er they are spinning, And wild - er,

cresc.

- a tempo animato. (♩ = 126.)

tait, mon-tait, mon-tait, mon - tait! Tra la la
wild - er, wild - er grows the reell

colla voce. *f* *mf*

la, tra la la la, la,

tra la la la, tra la la la la la la la:

tra la la la, tra la la

tra la la la, tra la la

(Dance.)

cresc.

la, tra la la la, tra

la, tra la la la, tra

This system consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some triplets.

la la la la la la la

la la la la la la la

This system continues the vocal and piano parts. The piano part includes a *cresc.* (crescendo) marking. The lyrics are repeated in both vocal parts.

(The dance ceases.)

Les Bo-hémiens à tour de bras De
With fingers fleet the gyp-sy - boys On

This system begins with the instruction "(The dance ceases.)". It features a piano part with a *p* (piano) marking and a vocal part with lyrics. The piano part has a *f* (forte) marking towards the end.

leurs in-struments faisaient ra - ge, Et cet é-blou - is-sant ta -
string and leather romp and ri - ot; No Gyp - sy maid-en can sit

This system continues the vocal and piano parts. The piano part has *p* (piano) and *f* (forte) markings. The lyrics are in French and English.

pa - ge En - sor - ce - lait les Zin - ga - ras.
qui - et Who hears that glorious, merry noise!

The first system of the musical score for 'Carmen'. It features a vocal line and a piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment includes dynamic markings like *f* and *p*.

Sous le rythme de la chan - son, Sous le rythme de la chan -
And, to the measure of the song, And, to the measure of the

The second system of the musical score. The vocal line continues with two lines of lyrics. The piano accompaniment includes dynamic markings like *cresc.*, *f*, and *p*.

son, Ar - den - tes, fol - les, en - fié - vré - - es, El - les_
song, All join the glowing, wanton rev - - el; Round and

The third system of the musical score. The vocal line continues with two lines of lyrics. The piano accompaniment includes dynamic markings like *f*, *p*, and *cresc.*.

se lais - saient, en - i - vré - - es, Em - por - ter par le tour - bil -
round the ring, how they trav - - el, Borne on whirl-winds of joy a -

The fourth system of the musical score. The vocal line continues with two lines of lyrics. The piano accompaniment includes dynamic markings like *ff* and *f*.

Più mosso. (♩ = 138.)

lon! _____ Tra la la la, _____
long! _____

tra la la la, _____ tra la la

la, _____ tra la la la la la la la: _____

Frasquita, Mercedes. *sempre animando e cresc.* - - -

Tra la la la, _____ tra la la la, _____

Tra la la la, _____ tra la la la, _____

(Dance.)

sempre animando *e cresc.*

tra la la la, tra la la la la la la

tra la la la, tra la la la la la la

The first system of the musical score for 'Carmen'. It features two vocal staves (soprano and alto) and a piano accompaniment. The vocal parts sing 'tra la la la, tra la la la la la la'. The piano accompaniment consists of a rhythmic pattern in the right hand and a more complex, arpeggiated pattern in the left hand.

la: tra la la la, tra la la la, tra la la

la: tra la la la, tra la la la, tra la la

The second system of the musical score. The vocal parts continue with 'la: tra la la la, tra la la la, tra la la'. The piano accompaniment features a more complex, arpeggiated pattern in the right hand and a rhythmic pattern in the left hand.

la, tra la la la.

la, tra la la la.

Presto.

(Carmen, Frasquita and Mercedes join the dance.)

The third system of the musical score. The vocal parts sing 'la, tra la la la.' and 'la, tra la la la.' The piano accompaniment features a more complex, arpeggiated pattern in the right hand and a rhythmic pattern in the left hand. The tempo is marked 'Presto.' and the dynamic is 'ff'.

Presto. (♩ = 152.)

The fourth system of the musical score. The piano accompaniment features a more complex, arpeggiated pattern in the right hand and a rhythmic pattern in the left hand. The tempo is marked 'Presto. (♩ = 152.)' and the dynamic is 'ff'.

124

125

126

127

tutta forza.

sec.

Ad.

No 12^{bis}. Recitative.

Frasquita. Recitative.

Mes - sieurs, Pas - tia me dit... —
Kind Sirs, Pas - tia begs leave —

Zuniga. Recitative.

Que Well,

Piano.

Frasquita.

nous veut-il en - cor, maî - tre Pas - tia? Il dit que le cor - ré - gi -
what does he want now, Mas - ter Pas - tia? He says, that the cor - re - gi -

Piano.

Zuniga.

dor veut — que l'on fer - me l'au - ber - ge. Eh bien, nous par - ti -
dor tells — him, it's time to be clos - ing. All right! we'll go a -

Piano.

Frasquita. **Zuniga.**

rons. Vous viendrez a - vec nous. Non pas! nous, nous res - tons. Et toi, Car -
way: And you shall go with us. No, no! We'd rather stay! And you, Car -

Piano.

men? tu ne viens pas? É - cou -
men? Will you stay here? Just list -

Carmen.

te! Deux mots dits tout bas: Tu m'en veux. Vous en vou-loir! pour -
en! A word in your ear! You are vexed! Why am I vexed? How

Zuniga.

quoi? Ce sol-dat l'au-tre jour em-pri-son-né pour
so? The dra-goön, put in jail be-cause he let you

Carmen. **Zuniga.**

toi... Qu'a-ton fait de ce mal-heu-reux? Main-te-nant il est
go— Have they kill'd him, now, in their spite? Is no lon-ger in

Carmen. *un poco più mosso.*

li - bre! Il est li - - bre! tant mieux...
pris - on! Not in pris - on? That's right!__

Bon - soir, messieurs nos a - mou - reux!____
And now, kind gen - tle - men, good night!____

Frasquita.

Bon - soir, messieurs nos a - mou - reux!

Mercedes. And now, kind gen - tle - men, good night!

Bon - soir, messieurs nos a - mou - reux!

Carmen. And now, kind gen - tle - men, good night!

Bon - soir, messieurs nos a - mou - reux!

And now, kind gen - tle - men, good night!

Nº 13. Chorus.

Allegro.

Frasquita.
Mercedes.

Carmen.

Morales.
Zuniga.

Tenors.

(behind
the scenes.)

Basses.

Allegro. (♩ = 120.)

Piano.

ro!
ro!

Vi - vat! vi - vat le To - ré -
Hur-rah! hur - rah, the To - ré -

ro! Vi - vat! vi - vat Es - ca - mil - lo!
ro! Hurrah! hur - rah, Es - ca - mil - lo!

Vi - vat! vi - vat Es - ca - mil -
Hur-rah! hur - rah, Es - ca - mil -

lo! Vi - vat!
lo! Hur - rah!

vi - vat!
hur - rah!

vi - vat!
hur - rah!

lo! Vi - vat!
lo! Hur - rah!

vi - vat!
hur - rah!

vi - vat!
hur - rah!

Zuniga. Recit.

U - ne pro - me - na - de aux flambeaux! C'est le vainqueur des
A torch-light pro - ces - sion I see! 'Twas he who won the

cour - ses de Gre - na - de, Vous - lez - vous a - vec
bull - fight at Gra - na - da. Will you join in a

nous boi - re mon ca - ma - ra - de? A vos suc - cès an -
glass, old friend? You shall be wel - come! Here's to your past suc -

ciens, à vos suc - cès nou - veaux.
cess, to tri - umphs yet to be! —

(Entrance of Escamillo)

molto cresc.

Carmen.

Vi - vat! vi -
Hur - rah! hur -

Vī - vat!	vi -
Hur - rah!	hur -

Morales.

Vī - vat!	vi -
Hur - rah!	hur -

Zuniga. ff

Vi - vat! vi - vat le To - ré - ro! Vi - vat! vi -
Hur-rah! hur - rah, the To - re - ro! Hur - rah! hur -

Tenors.

Vi - vat!	vi -
Hur - rah!	hur -

Basses. *ff* (on the stage.)

Vi - vat!	vi -	vat	le	To - ré -	ro!	Vi - vat!	vi -
Hur - rah!	hur -	rah,	the	To - re -	ro!	Hur - rah!	hur -

Basses.

vat le To - ré - ro!
rah, the To - re - rol

Vī-vat! vi -
Hur-rah! hur.

vat le To - ré - ro!
rah, the To - re - rol!

Vi - vat! vi -
Hur-rah! hur.

vat le To - ré - ro!
rah, the To - re - ro!

Vi-vat! vi-
Hur-rah! hur-

vat	le	To - ré -	ro!	Vi - vat!	vi - vat	Es - ca - mil -	lo!	Vi - vat!	vi -
rah, the	To - re -	ro!	Hur - rah!	hur - rah,	Es - ca - mil -	lo!	Hur - rah!	hur	

Vi - vat! vi -
Hur-rah! hur

vat	le	To - ré -	ro!
rah,	the	To - re -	ro!

Vi-vat! vi-
Hur-rah! hur-

vat	le	To - ré	- ro!	Vi - vat!	vi - vat	Es - ca - mil	- lo!	Vi - vat!	vi -
rah,	the	To - re	- ro!	Hur - rah!	hur - rah,	Es - ca - mil	- lo!	Hur - rah!	hur

Vi - vat! vi -
Hur-rah! hur

vat Es - ca - mil - lo! Vi - vat! vi - vat!
 rah, Es - ca - mil - lo! Hur - rah! hur - rah!

vat Es - ca - mil - lo! Vi - vat! vi - vat!
 rah, Es - ca - mil - lo! Hur - rah! hur - rah!

vat Es - ca - mil - lo! Vi - vat! vi - vat!
 rah, Es - ca - mil - lo! Hur - rah! hur - rah!

vat Es - ca - mil - lo! Vi - vat! vi - vat!
 rah, Es - ca - mil - lo! Hur - rah! hur - rah!

vi - vat! vi -
 hur - rah! hur -

vi - vat! vi -
 hur - rah! hur -

vi - vat! vi -
 hur - rah! hur -

vi - vat! vi -
 hur - rah! hur -

vi - vat! vi -
 hur - rah! hur -

vi - vat! vi -
 hur - rah! hur -

vat!
rahl

vat!
rahl

vat!
rahl

vat!
rahl

vat!
rahl

12117

Nº 14. Couplets.

Allegro moderato.

Frasquita.
Mercedes.

Carmen.*)

Morales.

Escamillo.

Zuniga.

Tenors.

Basses.

Allegro moderato. (♩ = 108.)

Piano.

*) In case the part of Carmen, in the ensembles of the second and third acts, is too low for the voice of the artist taking that rôle, she may sing the part of Frasquita or Mercedes.

Escamillo.*bruscamente, ben ritmato.*

Vo-tre toast, je peux vous le ren - dre, Se-ñors, se - ñors car a-vec
 For a toast, your own will a-vail me, Se-ñors, se - ñors! For all you

*p**ff*

les sol-dats —
 men of war, —

Oui, les To-ré-ros, peuvent s'en-tendre;
 Like all To-ré-ros, as broth-er hail me!

sempre f

Pour plai - sirs, — pour plai - sirs, ils ont les combats! —
 In a fight, in a fight we both take de - light! —

pp

Le — cirque est plein, c'est jour de fê - tel Le cirque est plein du —
 'Tis — hol - i-day, the cir-cus full, — The cir-cus full — from

p

haut en bas;—
rim to floor:—

Les spec-ta-teurs, perdant la tête,
The look-ers-on, beyond con-trol,—

sempre ff

Les spec-ta-teurs s'in-ter-pel-lent à grand fra-cas!—
The look-ers-on now be-gin to mur-mur and roar!—

pp

f colla voce.

mf

A-pos-tro- phes, cris et ta-pa-ge— Pous-sés—jusques à
Some are call-ing, And oth-ers bawl-ing,— And howl-ing too, with

p

la fu-reur!—
might and main!—

Car—c'est—la fê-te
For they—a-wait a

du cou - ra - - ge! C'est la fê - te des gens de
sight ap - pal - - ling! 'Tis the day of the braves of

cœur! Al-lons! en gar - del al -
Spain! Come on! make read - y! come

lons! al - lons! ah!
on! come on! ah!

(fatuously.)

To - ré - a - dor, en gar - del To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

To - ré - a - dor! Et son-ge bien, oui, son-ge en combat-tant
To - re - a - dor! And think on her, on her, who all can see:

Qu'un œil noir te re - gar - - - de Et que l'amour t'attend,
 On a dark - eyed la - - - dy, And that love waits for thee,

cresc. *3* *dim.*

p *3* *pp* *rit poco.* - *a tempo.*

To - ré - a - dor, L'amour, l'amour t'at - tend!
 To - re - a - dor, Love waits, love waits for thee!

legg. *colla voce.*

Frasquita, Mercedes.

To - ré - a - dor, en gar - - de! To - ré - a - dor!
 Carmen. To - re - a - dor, make read - - y! To - re - a - dor!

To - ré - a - dor, en gar - - de! To - ré - a - dor!
 Morales. To - re - a - dor, make read - - y! To - re - a - dor!

To - ré - a - dor, en gar - - de! To - ré - a - dor!
 Zuniga. To - re - a - dor, make read - - y! To - re - a - dor!

To - ré - a - dor, en gar - - de! To - ré - a - dor!
 TENORS. To - re - a - dor, make read - - y! To - re - a - dor!

To - ré - a - dor, en gar - - de! To - ré - a - dor!
 BASSES. To - re - a - dor, make read - - y! To - re - a - dor!

To - ré - a - dor, en gar - - de! To - ré - a - dor!
 To - re - a - dor, make read - - y! To - re - a - dor!

p legg.

To - ré - a - dor! — Et son - ge bien, oui,
fo - re - a - dor! — And think on her, on

pp

To - ré - a - dor! — En com - bat - tant — son - ge
To - re - a - dor! — And think on her, — think on

pp

To - ré - a - dor! — En com - bat -
To - re - a - dor! — And think on

p ma marcatisimo

Escamillo.

Et son - ge bien, oui, songe en combat - tant, —
And think on her, on her who all can see, —

pp

To - ré - a - dor! — En com - bat -
To - re - a - dor! — And think on

pp

To - ré - a - dor! — En com - bat -
To - re - a - dor! — And think on

pp

To - ré - a - dor! — Et son - ge bien, oui, son - ge en com -
To - re - a - dor! — And think on her, on her who all

pp



songe en combat - tant, — Qu'un œil noir te re - gar - - de Et que l'a -
her who all can see, — On a dark - eyed la - - - dy, And that love



Qu'un œil noir te re - garde Et que l'a -
her who all can see, — And that love



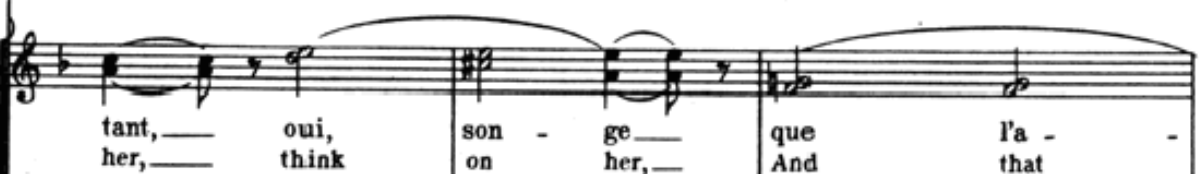
tant, — oui, son - ge — que l'a -
her, — think on her, — And that



Qu'un œil noir te re - gar - - de Et que l'a-mour t'at-tend,
On a dark - eyed la - - - dy, And that love waits for thee,



tant, — oui, son - ge — que l'a -
her, — think on her, — And that



tant, — oui, son - ge — que l'a -
her, — think on her, — And that



bat - tant, Qu'un œil noir te re - gar - de Et que l'a - mour
can see, On a dark - eyed la - dy, And that love, love



pp

mour t'at - tend, To - ré - a - dor, L'a-mour, l'a - mour t'at -
 waits for thee, To - re - a - dor! And that love waits for

pp

mour, L'a-mour, l'a - mour t'at -
 waits, And that love waits for

pp

mour, L'a-mour, l'a - mour t'at -
 waits, And that love waits for

pp

To - ré - a - dor! L'a-mour, l'a - mour t'at -
 To - re - a - dor! And that love waits for

pp

mour, L'a-mour, l'a - mour t'at -
 waits, And that love waits for

ppp

mour, love waits t'at -
 for

ppp

t'at - tend, oui, l'a - mour t'at -
 waits for thee, love waits for

pp

tend!
theel

tend!
theel

tend!
theel

tend!
theel

tend!
theel

tend!
theel

tend!
theel

Escamillo.

mf molto declamato.

Tout d'un coup, on fait si -
All at once they all are

p

len - ce... on fait si - len - ce... Ah! que se passe-t-il? —
 si - lent, they all are si - lent: Ah, what is go - ing on? —

Plus de cris, c'est l'instant!
 No cries! the time has come!

Plus de cris, c'est l'instant!
 No cries! the time has come!

Le tau - reau s'é - lance En bon - dis - sant hors du To - rill —
 With a might - y bound the bull leaps out from the To - rill —

pp

Il s'é - lan - ce! il en - tre, il frap - pe! — un che - val
 With a rush — he comes, he charg - es! — a horse is

p

rou - le, — En - traînant un Pi - ca - dor, —
ly - ing, — Un - der him a Pi - ca - dor! —

*ff**sempre ff*

Ah! bra - vo! To - ro! hur - le la fou - le! Le taureau va, il vient, il
Ah! bra - vo! To - ro! the crowd is cry - ing! Now he goes on, he halts, he

pp

vient et frappe en - cor! — En se - cou - ant ses ban - de -
turns, charges once more! — Oh how he shakes his ban - de -

*f. colla voce.**p*

ril - les, Plein de fu - reur, il court! — le cirque est
ril - las! How mad - ly now he runs! — The sand is

plein de sang! —
wet and red! —

On se sau-ve, on franchit les
See them running, see them climb the

gril - les! —
bar - riers! —

C'est ton tour — main - te -
On - ly one — has not

nant! al-lons!
fled! Come on!

en gar - del al -
make read - y! come

lons! al - lons! — ah! —
on! come on! — ah! —

molto dim.

(fatuously.)

p

To - ré - a - dor, en gar - - de! — To - ré - a - dor! —
 To - re - a - dor, make read - - y! — To - re - a - dor! —

pp

To - ré - a - dor! — Et son-ge bien, oui, son-ge en combat - tant, —
 To - re - a - dor! — And think on her, on her who all can see, —

cresc.

Qu'un œil noir te re - gar - - de Et que l'amour t'attend,
 On a dark - eyed la - - dy, And that love waits for thee;

p *3* *pp* *3* *rit. poco* *a tempo.*

To - ré - a - dor, — L'amour, l'amour t'at - tend! —
 To - re - a - dor, — that love, love waits for thee! —

legg. *colla voce.*

148 Frasquita, Mercedes.

Carmen To - ré - a - dor, en gar - del To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

Morales To - ré - a - dor, en gar - del To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

Zuniga. To - ré - a - dor, en gar - del To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

TENORS. To - ré - a - dor, en gar - del To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

BASSES. To - ré - a - dor, en gar - del To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!

(Here Carmen may exchange parts with Mercedes.) *p legg.*

To - ré - a - dor! Et son-ge bien, oui,
To - re - a - dor! And think on her, on

To - ré - a - dor! *pp* En com - bat - tant son - ge
To - re - a - dor! And think on her, think on

To - ré - a - dor! En com - bat -
To - re - a - dor! And think on

Escamillo. *pp ma marcatis.*

Et son-ge bien, oui, songe en combat - tant,
And think on her, on her, who all can see,

To - ré - a - dor! *pp* En com - bat -
To - re - a - dor! And think on

To - ré - a - dor! *pp* En com - bat -
To - re - a - dor! And think on

Et son-ge bien, oui, son - ge en com -
And think on her, on her, who all

songe en combat-tant, Qu'un œil noir te re-gar - de Et que l'a -
 her who all can see, On a dark-eyed la - dy, And that love

qu'un œil noir te re-garde Et que l'a -
 her who all can see, And that love

tant, Oui, son - ge, que l'a -
 her, think on her, And that

Qu'un œil noir te re-gar - de Et que l'amour l'at-tend,
 On a dark-eyed la - dy, And that love waits for thee,

tant, Oui, son - ge, que l'a -
 her, think on her, And that

tant, Oui, son - ge, que l'a -
 her, think on her, And that

bat - tant, Qu'un œil noir te re-gar - de Et que l'a - mour
 can see, On a dark-eyed la - dy, And that love, love

dim. -
3
cresc.
1 3
dim. -

Frasquita.

pp

mour t'at-tend, To - ré - a - dor, l'amour, l'amour t'at - tend!
waits for thee, To - re - a - dor, And that love waits for thee!

Mercedes.

pp *p espr.*

mour t'at-tend, To - ré - a - dor, l'amour, l'amour t'at - tend! L'a - mour!
waits for thee, To - re - a - dor, And that love waits for thee! for thee!

Carmen.

pp

mour, l'amour, l'amour t'at - tend!
waits, And that love waits for thee!

Morales.

pp

mour, l'amour, l'amour t'at - tend!
waits, And that love waits for thee!

Escamillo.

pp *p espr.*

To - ré - a - dor, l'amour, l'amour t'at - tend! L'a -
To - re - a - dor, And that love waits for thee! for

Zuniga.

pp

mour, l'amour, l'amour t'at - tend!
waits, And that love waits for thee!

ppp

mour, t'at - tend!
love waits for thee!

t'at - tend, oui, l'a - mour t'at - tend!
waits for thee, love waits for thee!

pp

rall. - - - - - *a tempo.*
p espress. *f*

L'a-mour!
 for thee!

To - ré - a - dor! To - ré - a -
 To - re - a - dor! To - re - a -

rall. - - - (looking at Escamillo.)

p espress. *f*

L'a-mour!
 for thee!

To - ré - a - dor! To - ré - a -
 To - re - a - dor! To - re - a -

To - ré - a - dor! To - ré - a -
 To - re - a - dor! To - re - a -

(looking at Carmen.)

mour! L'a - mour!
 thee! for thee!

L'a - mour! To - ré - a - dor! To - ré - a -
 for thee! To - re - a - dor! To - re - a -

To - ré - a - dor! To - ré - a -
 To - re - a - dor! To - re - a -

To - ré - a - dor! To - ré - a -
 To - re - a - dor, To - re - a -

To - ré - a - dor! To - ré - a -
 To - re - a - dor, To - re - a -

rall. - - - - - *a tempo.*

dor! L'a - mour t'at - tend!
 dor! Love waits for thee!

dor! L'a - mour t'at - tend!
 dor! Love waits for thee!

dor! L'a - mour t'at - tend!
 dor! Love waits for thee!

dor! L'a - mour t'at - tend!
 dor! Love waits for thee!

dor! L'a - mour t'at - tend!
 dor! Love waits for thee!

dor! L'a - mour t'at - tend!
 dor! Love waits for thee!

dor! L'a - mour t'at - tend!
 dor! Love waits for thee!

dor! L'a - mour t'at - tend!
 dor! Love waits for thee!

Cresc. *

No 14^{bis}. Recitative.

Recitative.

Escamillo.

La bel - le, un mot: comment t'ap - pel - le -
My fair one, a word! What name may one dare

Piano.

Carmen.

t - on? Dans mon premier dan - ger je veux di - re ton nom. Carmen! Car - men -
give you? When dan - ger comes a - gain, I would call on your name! Carmen, Car - men -

Escamillo.

ci - ta! Ce - la re - vient au mè - me. Si l'on te di - sait que l'on t'ai - me...
ci - ta! To me 'tis all the same. How if I should tell you, I love you?

Carmen.

Je ré - pon - drai qu'il ne faut pas m'ai - mer.
I should tell you then to be more dis - creet!

Escamillo.

Cet - te ré - pon - se n'est pas ten - dre, Je me con - ten - te -
Your an - swer is not at all ten - der, But to wait - ing and

Carmen.

rai d'es - pé - rer et d'at - ten - dre. Il est per - mis d'at -
hop - ing my heart must sur - ren - der! There is no harm in

Zuniga.

ten - dre, il est doux d'es - pé - rer. Puis - que tu ne viens pas, Car -
wait - ing, And they say, hope is sweet! Well, Car - men, as you will not

Carmen.

men, je re - vien - drai. Et vous au - rez grand tort!
come, I shall come back. That will do you no good!

Zuniga.

Bah! — Je me ris - que - rai.
Bah! — I'll try a new tack!

Nº 14^{ter}. Exit of Escamillo.

Allegro moderato. (♩ = 108.)

Piano.



Nº 14^{quater}. Recitative.

Frasquita. *Recitative.*

Eh bien vi - te, quel - les nou - vel -
Tell me quick - ly, what are your ti -

Piano.

El Dancaïro.

les? Pas trop mau - vai - ses les nou - vel - les, Et nous pou - vons en -
dings? They're not so bad, ver - y bad ti - dings; For there is still a

cor fai - re quel - ques beaux coups, Mais nous a -
chance, and we're sure to suc - ceed, But for suc -

Frasq., Merc., Carmen.

Be - soin de nous?
You need our aid?

vous be - soin de vous... Oui, nous a - vons be - soin de vous.
cess we need your aid, Yes, for suc - cess we need your aid!

Nº 15. Quintet.

Allegro vivo.

Frasquita.

Mercedes.

Carmen.

El Remendado.

El Dancaïro.

Piano.

Allegro vivo. (♩ = 152.)

mf
 Nous avons en tête une af -
 We have un-der-tak - en a

Mercedes.
plagg.

Frasquita. *p legg.*

Est-el-le bon-ne, di-tes-nous?
 O tell us, is it good, in-deed?

fai - re - Est-el-le bon-ne, di-tes-nous?
 mat - ter - O tell us, is it good, in-deed?

El Dancaïro.

p legg.

Elle est ad-mi-ra-ble, ma chère; Mais
 Yes, my dears, it could not be bet-ter: And

Frasquita.

Mercedes.

Carmen.

El Remendado.

Oui, nous a-vons be- soïn de vous!
Yes, with your aid we can suc-ceed!

nous a-vons be- soïn de vous!
with your aid we can suc-ceed!

(Carmen exchanges
with Mercedes.)

mf

De vous?
Our aid?

mf

De vous?
Our aid?

De nous? Quoi!
Our aid? What!

De nous? Quoi!
Our aid? What!

nous?
aid?

De nous? Quoi!
Our aid? What!

mf

De vous!
Your aid!

De vous!
Your aid!

Oui,
Yes,

mf

De vous!
Your aid!

De vous!
Your aid!

Oui,
Yes,

vous a - vez be - soin de nous?
with our aid you can suc - ceed?

vous a - vez be - soin de nous?
with our aid you can suc - ceed?

vous a - vez aid be - soin de nous, De nous?
with our aid you can suc - ceed? Our aid?

nous a - vons be - soin de vous!
with your aid we can suc - ceed!

nous a - vons be - soin de vous! De
with your aid we can suc - ceed! Your

mf

p

(Carmen exchanges with Mercedes.)

mf

De nous? Quoi!
Our aid? Our aid? What!

mf

De nous? Quoi!
Our aid? Our aid? What!

De nous? Quoi!
Our aid? Our aid? What!

De vous! De vous! Oui,
Your aid! Your aid! Yes,

vous! aid! De vous! aid! De vous! aid! Oui,
aid! Your aid! Your aid! Yes,

f

vous a - vez be - soïn de nous?
with our aid you can suc - ceed?

vous a - vez be - soïn de nous?
with our aid you can suc - ceed?

vous a - vez aid be - soïn de nous?
with our aid you can suc - ceed?

nous a - vons aid be - soïn de vous! Car
with your aid we can suc - ceed! For

nous a - vons aid be - soïn de vous! Car
with your aid we can suc - ceed! For

portando la voce. *p* *portando la v.*

nous l'a - vou - ons hum - ble - ment Et fort res -
here we hum - bly tell you now, And do with

nous l'a - vou - ons hum - ble - ment Et fort res -
here we hum - bly tell you now, And do with

El Remendado and El Dancaïro, unis. *p*

pec - tu - eu - se - ment, Oui, nous l'a -
all re - spect a - vow, Yes, we with

vous hum - ble - ment:
all re - spect a - vow:

dim.

pp legg.

Quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-ri-e,
When an-y sly in-trigue is weaving, Wheth-er for thieving, Or for deceiving,

pp.

Il est toujours bon, sur ma foi, D'avoir les fem - mes a-vec soi.
You will do well, if you pro-vide To have the wom - en on your side!

El Remendado.

Et sans el - les, Mes toutes bel - les, On ne fait ja - mais rien De bien!
Do not scout them, For_ with - out them, One nev - er can suc - ceed At need!

El Dancaïro.

Et sans el - les, Mes toutes bel - les, On ne fait ja - mais rien De bien!
Do not scout them, For_ with - out them, One nev - er can suc - ceed At need!

(Carmen exchanges with Mercedes to the last measure on page 166.)

Frasquita.

pp legg.

Quoi! sans nous ja - mais rien De bien. Sans nous, quoi! ja-mais rien De bien?

Mercedes.

pp legg.

What! without us nev - er succeed? You nev - er can suc - ceed at need?

Quoi! sans nous ja - mais rien De bien. Sans nous, quoi! ja-mais rien De bien?

Carmen.

pp legg.

What! without us nev - er succeed? You nev - er can suc - ceed at need?

Quoi! sans nous ja - mais rien De bien. Sans nous, quoi! ja-mais rien De bien?

What! without us nev - er succeed? You nev - er can suc - ceed at need?

El Remendado.

p

N'è -

I

El Dancaïro.

N'è -

I

*pp**pp**p*

Si fait, je suis De cet a-vis.

In - deed, I do, I think so too!

Si fait, je suis De cet a-vis.

In - deed, I do, I think so too!

Si fait, je suis De cet a-vis.

In - deed, I do, I think so too!

tes-vous pas - de cet a-vis?

think so, too, and what say you?

N'è -

I

tes-vous pas de cet a-vis?

think so, too, and what say you?

N'è -

I

pp

Si fait, je suis De cet a-vis, Si
In-deed, I do, I think so, too, I

Si fait, je suis De cet a-vis, Si
In-deed, I do, I think so, too, I

Si fait, je suis De cet a-vis, Si
In-deed, I do, I think so, too, I

tes-vous pas de cet a-vis? Vrai-
think so, too, and what say you? In -

tes-vous pas de cet a-vis? Vrai-
think so, too, and what say you? In -

cresc. fait, vrai-ment, je suis De cet a-vis. Quand
say, in-deed I do, I think so, too! When

cresc. fait, vrai-ment, je suis De cet a-vis.
say, in-deed I do, I think so, too!

cresc. fait, vrai-ment, je suis De cet a-vis.
say, in-deed I do, I think so, too!

cresc. ment, n'è - tes - vous pas de cet a-vis? Quand
deed, I think so, too, and what say you? When

cresc. ment, n'è - tes - vous pas de cet a-vis? Quand
deed, I think so, too, and what say you? When

cresc. *sf*

dim. *p*

il s'a - git de vo - le -
an - y sly in - trigue is

p ben marc.

Quand il s'agit de trom-pe-ri-e, De du-pe-ri-e,
When an-y sly in-trigue is weaving, Wheth-er for thieving,

p ben marc.

Quand il s'agit de trom-pe-ri-e, De du-pe-ri-e,
When an-y sly in-trigue is weaving, Wheth-er for thieving,

dim. *p*

il s'a - git de vo - le -
an - y sly in - trigue is

p

il s'a - git de vo - le -
an - y sly in - trigue is

dim. *pp*

ri - e, Il est toujours bon, sur ma foi, D'avoir les fem -
weav - ing, You will do well, if you provide To have the wom -

De vo-le-ri-e, Il est toujours bon, sur ma foi, D'avoir les fem -
Or for de-ceiving, You will do well, if you provide To have the wom -

De vo-le-ri-e, Il est toujours bon, sur ma foi, D'avoir les fem -
Or for de-ceiving, You will do well, if you provide To have the wom -

ri - e, Il est toujours bon, sur ma foi, D'avoir les fem -
weav - ing, You will do well, if you provide To have the wom -

ri - e, Il est toujours bon, sur ma foi, D'avoir les fem -
weav - ing, You will do well, if you provide To have the wom -

mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
en on your side! Do not scout them, For, with-out them, One

mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
en on your side! Do not scout them, For, with-out them, One

mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
en on your side! Do not scout them, For, with-out them, One

mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
en on your side! Do not scout them, For, with-out them, One

mes a-vec soi. Et sans el - les, Les tou-tes bel-les, On
en on your side! Do not scout them, For, with-out them, One

ne fait ja - mais rien De bien! Et sans el - les,
nev - er can suc - ceed, At need! Do not scout them,

ne fait ja - mais rien De bien! Et sans el - les,
nev - er can suc - ceed, At need! Do not scout them,

ne fait ja - mais rien De bien! Et sans el - les,
nev - er can suc - ceed, At need! Do not scout them,

ne fait ja - mais rien De bien! Et sans el - les,
nev - er can suc - ceed, At need! Do not scout them,

ne fait ja - mais rien De bien! Et sans el - les,
nev - er can suc - ceed, At need! Do not scout them,

Les tou-tes bel-les, On ne fait ja-mais rien De bien!
 For, with-out them, One nev-er can suc-ceed, at need!

Les tou-tes bel-les, On ne fait ja-mais rien De bien!
 For, with-out them, One nev-er can suc-ceed, at need!

Les tou-tes bel-les, On ne fait ja-mais rien De bien!
 For, with-out them, One nev-er can suc-ceed, at need!

Les tou-tes bel-les, On ne fait ja-mais rien De bien!
 For, with-out them, One nev-er can suc-ceed, at need!

Les tou-tes bel-les, On ne fait ja-mais rien De bien!
 For, with-out them, One nev-er can suc-ceed, at need!

pp Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
 Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-

pp Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
 Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-

pp Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
 Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-

pp Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
 Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-

pp Oui, quand il s'a-git de trom-pe-ri-e, De du-pe-ri-e, De vo-le-
 Aye, when an-y sly intrigue is weaving, If 'tis for thiev-ing, Or for de-

[illegible]

soil Oui, sur ma foi!
 sidel Yes, on your sidel!

soil Sur ma foi, Sur
 sidel On your side, on

soil Sur ma foi, Sur
 sidel On your side, on

soil Sur ma foi, Sur
 sidel On your side, on

soil Sur ma foi, Sur
 sidel On your side, on

f

*La. * La. * La. **

Oui, sur ma foi, — Il faut a —
 Yes, on your side. — You ought to

ma foi, Il est toujours, toujours bon d'a —
 your side! You will do well, do well, if you

ma foi, Il est toujours, toujours bon d'a —
 your side! You will do well, do well, if you

ma foi, Il est toujours, toujours bon d'a —
 your side! You will do well, do well, if you

ma foi, Il est toujours, toujours bon d'a —
 your side! You will do well, do well, if you

And. * *And.* * *And.* * *And.* * *And.* *

voir les femmes a - vec soi!
 have the wom-en on your side!

voir les femmes a - vec soi!
 have the wom-en on your side!

voir les femmes a - vec soi!
 have the wom-en on your side!

voir les femmes a - vec soi!
 have the wom-en on your side!

voir les femmes a - vec soi!
 have the wom-en on your side!

ff

And. *

El Dancaïro. *f senza rigore.**a tempo.*

C'est dit, a - lors;
Then you a - gree?

vous par-ti - rez?
Now let us know?

*colla voce.**p a tempo.***Frasquita.**

Quand vous vou - drez.
When shall we go?

Mercedes.

Quand vous vou - drez.
When shall we go?

Carmen. *mf***El Dancaïro.**

Mais
Why,

tout de sui - te.
we are read - y!

Ah!
Ah!

permet - tez,
by your leave,

per-met - tez!
by your leave!

S'il vous plait de par - tir -
If you're read - y to go,

par - tez!
pray go!

Mais je ne suis pas du voy -
But al - tho' I fear me, you'll

a - ge. Je ne pars pas, Je ne pars
grieve, — I shall not go, I shall not

pas! Je ne pars
go! I shall not

El Remendado.

Car - men, mon a - mour, tu vien - dras, Et
O, Car - men, how can you say no? Sure -

El Dancaïro.

Car - men, mon a - mour, tu vien - dras, Et
O, Car - men, how can you say no? Sure -

pas, je ne pars pas, je ne pars pas, je ne pars pas!
go, I shall not go, I shall not go, I shall not go!

tu n'au - ras pas le cou - rage De
ly, you can not have the heart To

tu n'au - ras pas le cou - rage De
ly, you can not have the heart To

Frasquita.

Ah!
Ah,

Mercedes.

Ah!
Ah,

Je ne pars
I shall not

nous lais - ser dans l'em - bar - ras.
spoil all by not tak - ing part!

nous lais - ser dans l'em - bar - ras.
spoil all by not tak - ing part!

ma Car - men tu vien - dras
dear - est Car - men, you will go!

ma Car - men tu vien - dras
dear - est Car - men, you will go!

pas, je ne pars pas, je ne pars pas, je ne pars pas!
go, I shall not go, I shall not go, I shall not go!

El Dancaïro.

Mais, au moins, la rai - son, Car - men,
But, at least, tell us why, Car - men,

cresc.

Mercedes.

El Remendado.

f
La rai - son, la rai -
Tell us why, tell us
La rai -
Tell us

tu la di - ras!
Yes, tell us why!

Frasquita.

f
La rai - son, la rai - son!
Tell us why, tell us why?

Carmen.

son, la rai - son, la rai - son!
why, tell us why, tell us why?
Je la di -
If you must

son, la rai - son, la rai - son!
why, tell us why, tell us why?

La rai - son!
Tell us why?

Frasquita *p*

rai cer - tai - ne - ment.
know, I shall re - ply!

Voy -
Go

p
Voy - ons!
Go on!

p
Voy - ons!
Go on!

pp

Mercedes.

ons!
on!Voy - ons!
Go on!

Carmen.

La rai - son, c'est qu'en ce mo -
The rea - son is that I haveFrasquita. *p*

Eh bien?

mercedes.

How so?

Eh bien?

How so?

ment!

fal - len.

El Remendado. *p*

Eh bien?

How so?

El Dancaïro.

Eh bien?

How so?

Carmen.

p *Molto riten.**a tempo.*Je suis a-mou - reu - se!
That I am in love to - day!*a tempo.**ff*Qu'a-t-el-le
What did sheQu'a-t-el-le dit, qu'a-t-el-le
What did she say? what did she*Molto riten.**a tempo.*

ff

El - le dit qu'elle est a - mou - reuse!
She said that she has fall'n in love! a - mou - reu - se!
Fall'n in love!_

ff

El - le dit qu'elle est a - mou - reuse!
She said that she has fall'n in love! a - mou - reu - se!
Fall'n in love!_

Oui, —
Yes, —

dit?
say? A - mou - reuse! a - mou - reu - se!
Fall'n in love! fall'n in love!_

dit?
say? A - mou - reuse! a - mou - reu - se!
Fall'n in love! fall'n in love!_

a - mou - reu - se!
fall'n in love!_

El Dancairo. *atm.* —
Voy - ons, Car - men, — sois sé - ri -
Oh come, be se - rious, Car - men,

Carmen
p molto rall. *a tempo, ma un poco riten. (♩ = 132.)*

eu - se! A - mou - reuse à per - dre l'es - prit! —
~~fall'n~~ Rit. to lose my sens-es for love! —

pp colla voce. *m.d.*

El Remendado and El Dancaïro.

(ironicamente.)

p

La cho se, cer - tes, nous é - tonne, Mais
Your an swer is, in - deed, sur - pris - ing, But

pp

ce n'est pas le pre - mier jour Où vous au -
more than once be - fore, my dove, You have been

pp

rez su, ma mi - gnon - ne, Fai - re mar - cher de
clev - er in de - vis - ing A lit - tle com - pro -

pp

front le de - voir, — le de - voir — et l'a -
mise 'twixt your du - ty, 'twixt your du - ty and your

f *p* *pp*

leggeramente

mour, — Fai - re mar - cher le de - voir et l'a - mour.
love, — A com - pro - mise 'twixt your du - ty and love!

sempre pp

174 Carmen. *mf* (*francamente.*)

Mes a - mis, je se - rais fort
This eve - ning I should be de -

aise De par - tir a - vec vous ce
lighted To join you in your en - ter -

soir; Mais cet - te fois, ne vous dé -
prise, But, tho' so pres - sing - ly in -

plai - se, Il fau dra que l'a -
vit - ed, 'Twixt my love and my -

mour passe a - vant le de -
du - ty there is no com - pro -

pp leggieramente.

voir; — Ce soir l'a - mour passe a - vant le de -
mise! — 'Twixt love and du - ty there's no com-pro -

Tempo I.

voir!
misel **El Dancaïro**

f
Ab - so - lu -
My ver - y

mf
Ce n'est pas la ton der-nier mot? —
That word is sure - ly not your last? —

Tempo I. (♩ = 152.)

pp

Frasquita.

ment!
last!

f
Il faut ve -
Do not say

Mercedes.

f
Il faut ve -
Do not say

El Remendado. *cresc.*

mf
Il faut — que tu te lais - ses at - ten-dre! Il faut ve -
You must — let us pre -vail on you to go! Do not say

El Dancaïro.

f
Il faut ve -
Do not say

cresc.

nir, Car - men, — il faut ve - nir!
no, Car - men, — do not say no!

nir, Car - men, — il faut ve - nir!
no, Car - men, — do not say no!

nir, Car - men, — il faut ve - nir! Pour notre af -
no. Car - men, — do not say no! If you re -

nir, Car - men, — il faut ve - nir! Pour notre af -
no, Car - men, — do not say no! If you re -

dimin.
Pour notre af - fai-re C'est né-ces - sai-re; Car
If you re - fuse We're sure to lose! For,

dimin.
Pour notre af - fai-re C'est né-ces - sai-re; Car
If you re - fuse We're sure to lose! For,

dimin.
fai-re C'est né-ces - sai-re; Car en-tre nous—
fuse We're sure to lose! For, as you know,

dimin.
fai-re C'est né-ces - sai-re; Car en-tre nous—
fuse We're sure to lose! For, as you know,

dimin. — *p*

en - tre nous -
as - you know,

en - tre nous -
as - you know,

p Carmen.
Quant Oh, à as ce for

sempre dimin.

la, je l'ad - mets a - vec vous: -
that, I know that it is so:

Frasquita. (Carmen exchanges parts with Mercedes to end of the number.)

ppp leggierissimo.

Quand il s'a-git de trom - pe - ri - e, De du - pe - ri - e,
Mercedes. When an - y sly in - trigue is weaving, Wheth - er for thieving,

ppp leggierissimo.

Quand il s'a-git de trom - pe - ri - e, De du - pe - ri - e,
Carmen. When an - y sly in - trigue is weaving, Wheth - er for thieving,

ppp leggierissimo.

Quand il s'a-git de trom - pe - ri - e, De du - pe - ri - e,
El Rem'do. When an - y sly in - trigue is weaving, Wheth - er for thieving,

ppp leggierissimo.

Quand il s'a-git de trom - pe - ri - e, De du - pe - ri - e,
El Dancaïro. When an - y sly in - trigue is weaving, Wheth - er for thieving,

ppp leggierissimo.

Quand il s'a-git de trom - pe - ri - e, De du - pe - ri - e,
When an - y sly in - trigue is weaving, Wheth - er for thieving,

ppp

De vo - le - ri - e, Il est toujours bon, sur ma foi,
Or for de - ceiv - ing, You will do well, if you pro - vide

De vo - le - ri - e, Il est toujours bon, sur ma foi,
Or for de - ceiv - ing, You will do well, if you pro - vide

De vo - le - ri - e, Il est toujours bon, sur ma foi,
Or for de - ceiv - ing, You will do well, if you pro - vide

De vo - le - ri - e, Il est toujours bon, sur ma foi,
Or for de - ceiv - ing, You will do well, if you pro - vide

De vo - le - ri - e, Il est toujours bon, sur ma foi,
Or for de - ceiv - ing, You will do well, if you pro - vide

And. *

D'a - voir les fem - mes a - vec soi; Et sans el - les,
To have the wom - en on your side! Do not scout them,

D'a - voir les fem - mes a - vec soi; Et sans el - les,
To have the wom - en on your side! Do not scout them,

D'a - voir les fem - mes a - vec soi; Et sans el - les,
To have the wom - en on your side! Do not scout them,

D'a - voir les fem - mes a - vec soi; Et sans el - les,
To have the wom - en on your side! Do not scout them,

D'a - voir les fem - mes a - vec soi; Et sans el - les,
To have the wom - en on your side! Do not scout them,

pp

p

Les tou - tes bel - les, On ne fait ja - mais rien De bien! Et sans el - les,
 For, with - out them, One nev - er can suc - ceed, At need! Do not scout them,

p

Les tou - tes bel - les, On ne fait ja - mais rien De bien! Et sans el - les,
 For, with - out them, One nev - er can suc - ceed, At need! Do not scout them,

p

Les tou - tes bel - les, On ne fait ja - mais rien De bien! Et sans el - les,
 For, with - out them, One nev - er can suc - ceed, At need! Do not scout them,

p

Les tou - tes bel - les, On ne fait ja - mais rien De bien! Et sans el - les,
 For, with - out them, One nev - er can suc - ceed, At need! Do not scout them,

p

Les tou - tes bel - les, On ne fait ja - mais rien De bien! Et sans el - les,
 For, with - out them, One nev - er can suc - ceed, At need! Do not scout them,

pp

pp

Les tou - tes bel - les, On ne fait ja - mais rien De bien!
 For, with - out them, One nev - er can suc - ceed, At need!

pp

Les tou - tes bel - les, On ne fait ja - mais rien De bien!
 For, with - out them, One nev - er can suc - ceed, At need!

pp

Les tou - tes bel - les, On ne fait ja - mais rien De bien!
 For, with - out them, One nev - er can suc - ceed, At need!

pp

Les tou - tes bel - les, On ne fait ja - mais rien De bien!
 For, with - out them, One nev - er can suc - ceed, At need!

pp

Les tou - tes bel - les, On ne fait ja - mais rien De bien!
 For, with - out them, One nev - er can suc - ceed, At need!

pp

Les tou - tes bel - les, On ne fait ja - mais rien De bien!
 For, with - out them, One nev - er can suc - ceed, At need!

pp

Oui, quand il s'a - git de trom - pe - ri - e, De du - pe - ri - e, De vo - le -
 Aye, when an - y sly in - trigue is weaving, If 'tis for thieving, Or for de -

pp

Oui, quand il s'a - git de trom - pe - ri - e, De du - pe - ri - e, De vo - le -
 Aye, when an - y sly in - trigue is weaving, If 'tis for thieving, Or for de -

pp

Oui, quand il s'a - git de trom - pe - ri - e, De du - pe - ri - e, De vo - le -
 Aye, when an - y sly in - trigue is weaving, If 'tis for thieving, Or for de -

pp

Oui, quand il s'a - git de trom - pe - ri - e, De du - pe - ri - e, De vo - le -
 Aye, when an - y sly in - trigue is weaving, If 'tis for thieving, Or for de -

pp

Oui, quand il s'a - git de trom - pe - ri - e, De du - pe - ri - e, De vo - le -
 Aye, when an - y sly in - trigue is weaving, If 'tis for thieving, Or for de -

pp

ri - e, Il est tou - jours bon, sur ma foi, D'a - voir les femmes a - vec
 ceiving, You will do well, if you pro - vide To have the wom - en on your

ri - e, Il est tou - jours bon, sur ma foi, D'a - voir les femmes a - vec
 ceiving, You will do well, if you pro - vide To have the wom - en on your

ri - e, Il est tou - jours bon, sur ma foi, D'a - voir les femmes a - vec
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ri - e, Il est tou - jours bon, sur ma foi, D'a - voir les femmes a - vec
 ceiving, You will do well, if you pro - vide To have the wom - en on your

ri - e, Il est tou - jours bon, sur ma foi, D'a - voir les femmes a - vec
 ceiving, You will do well, if you pro - vide To have the wom - en on your

soil! Oui, sur ma foi! —
 sidel Yes, on your side!

soil — Sur On ma foi, side, sur on
 sidel — On your side, sur on

soil — Sur On ma foi, side, sur on
 sidel — On your side, sur on

soil — Sur On ma foi, side, sur on
 sidel — On your side, sur on

soil — Sur On ma foi, side, sur on
 sidel — On your side, sur on

Red. * Red. * Red. *

Oui, sur ma foi, — Il faut
 Yes, on your side, — You ought

ma foi, side, Il est tou-jours, tou-jours
 your side, You will do well, do well

ma foi, side, Il est tou-jours, tou-jours
 your side, You will do well, do well

ma foi, side, Il est tou-jours, tou-jours
 your side, You will do well, do well

ma foi, side, Il est tou-jours, tou-jours
 your side, You will do well, do well

Red. * Red. * Red. * Red. *

[illegible]

a - on - - - vec your soi! side!

a - on - - - vec your soi! side!

a - on - - - vec your soi! side!

a - on - - - vec your soi! side!

a - on - - - vec your soi! side!

ff

sec.

No 15^{bis}. Recitative.

El Dancaïro. *Recitative.* **Carmen.**

Mais qui donc at-tends - tu? Pres - que
But whom do you ex - pect? No - thing

Piano.

Moderato. *misurato.*

rien, un sol-dat qui l'au-tre jour_ pour me ren-dre ser -
much; 'Tis a dra-goön I ex - pect, who, to do me a

El Remendado

vi - ce S'est fait mettre en pri - son. Le fait est dé - li -
ser - vice, Went to pri - son him - self. That is a del - i - cate

El Dancaïro.

cat. Il se peut qu'a-près tout_ ton sol-dat ré - flé -
point. And may be, af - ter all, Your dra-goön will con -

chisse.
sid - er.

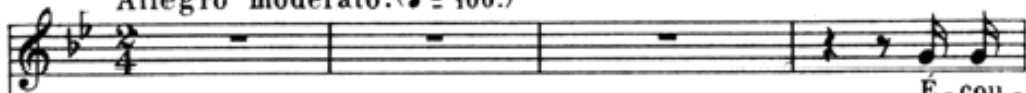
Es - tu bien su - re qu'il vien - dra?_
Are you quite sure that he will come?

No 16. Song

(Canzonetta.)

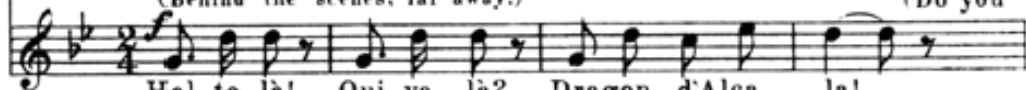
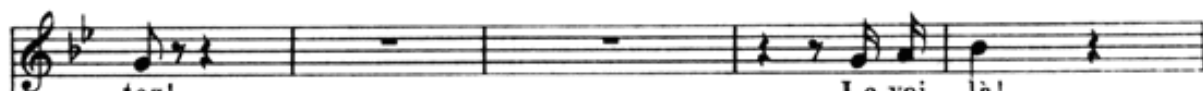
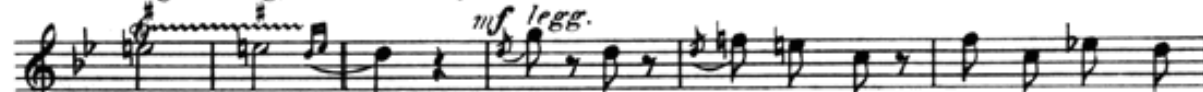
Allegro moderato. (♩ = 100.)

Carmen.

É - cou -
(Do you

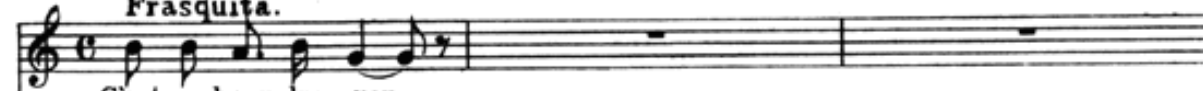
(Behind the scenes, far away.)

Don José.

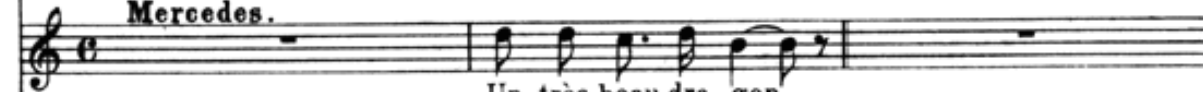
Hal - te - là! Qui va là? Dra - gon d'Alca - la!_
Have a care! Who goes there? Man of Al - ca - la!_tez!
hear?)Le voi - là!
(He is near?)Où t'en vas - tu par là, Dra - gon d'Alca - la?_ Moi, je m'en vais
Where are you go - ing there, Man of Al - ca - la?_ I have come forfai - re_ mor - dre la pous - siè - re A mon ad - ver -
fight - ing, And my ri - val smit - ing Till the dust he'ssai - re. S'il en est ain - si, pas - sez, mon a -
bit - ing! If that is your end, Pass the line, mymi. Af - fai - re d'hon - neur, Af - fai - re de
friend! When 'tis hon - or calls, Or love that en -cœur; Pour nous tout est là, Dra - gons d'Al - ca - la.
thralls, Comrades all we are, Mên of Al - ca - la!

Recit.

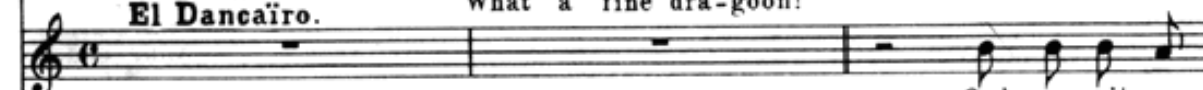
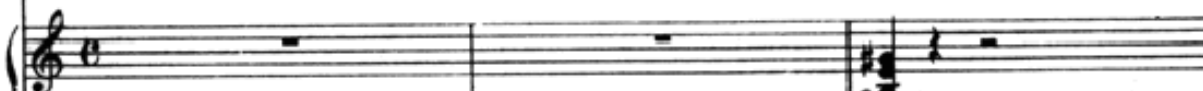
Frasquita.

C'est un beau dra - gon._
It's a fine dra - goon._

Mercedes.

Un très beau dra - gon._
What a fine dra - goon!

El Dancaïro.

Qui se - rait pour
What a man for

Carmen.

Il re - fu - se -
He will not com -

El Remendado.

Dis-lui de nous sui-vre.
Ask him if he'll join us.

nous un fier com-pa-gnon.
us! there's work for him soon.

ra.
ply.

Soit! on es-saye - ra.
Good! then I will try!

Mais, es-saye, au moins.
You can try, at least!

Don José.

(the voice approaches little by little.)

Hal - te - là! Qui va là? Dra - gon d'Al - ca - la!
Have a care! Who goes there? Man of Al - ca - la!

Où t'en vas - tu par là, Dra - gon d'Al - ca - la?
Where are you go - ing there? Man of Al - ca - la?

E - xact et fi - dè - le, Je vais où m'ap - pel - le
Ev - er true and ten - der, Faith - ful - ly I wan - der

L'amour de ma bel - le! S'il en est ain - si,
To my sweet-heart yon - der! If that is your end,

Pas - sez, mon a - mi. Af - fai - re d'hon - neur, Af - fai - re de
Pass the line my friend! When 'tis hon - or calls, Or love that en -

cœur, Pour nous tout est là, — Dra - gons d'Al - ca - la!
thralls, Com - rades all we are, — Men of Al - ca - la!

(Enter Don José.)

N° 16^{bis} Recitative.

Allegro. **Recit.** **Don José.**

Carmen. En - fin c'est toi! Car -
'Tis you - at last! Car -

Piano. *p* *f*

Carmen. **Don José.**

men! Et tu sors de pri - son? J'y suis res - té deux
men! And out of jail to - day? In jail for two months

p *alla misura.*

Tu t'en plains?
Do you care?

mois. Ma foi non! Et si c'é - tait pour
past! No, not Il And, if it were for

Tu m'aimes donc?
You love me, then?

toi, j'y voudrais être en - co - re. Moi, je t'a -
you, I'd be there still, with pleasure. I? - out of

do - - re.
mea - - sure!

Meno allegro.

Allegro.

p

Carmen. Recit.

Vos of-fi-ciers sont ve-nus tout-à-l'heu-re; Ils nous ont fait dan-
Some of your of-fi-cers were here just now; We had to dance for

ser. them-Don José. Que je meu-re si tu n'es pas ja-
You are jeal-ous, I'd swear you can't de-

Comment, toi!
For them! you?

loux.
ny it!

Tout doux, monsieur, tout
Be qui-et, Sir, be

Eh oui- je suis ja-loux.
What then? what if I am?

f
fp
p

Attacca subito.

Nº 17. Duet.

Allegretto.

Carmen.

doux.
qui-et!

Don José.

Allegretto. (♩ = 104.)

Piano.

Carmen.

Recit.
(gally.) 3

Je vais dan - ser en vot - re hon - neur, Et vous ver - rez, sei -
Now I shall dance for your re - ward, And you will see, my -

colla voce.

gneur, Comment je sais moi - même ac - com - pa - gner ma
lord, The song that I shall sing is of my own in -

a tempo.

(making Don José sit down.)

dan - se!
ven - tion!

Met - tez - vous - là, Don Jo -
Sit you down here, Don Jo -

(with a serio-comic air.)

sé; —
sél —

je com - men - ce!
Now, at - ten - tion!

Allegretto. ($\text{♩} = 108.$)

(dancing, and accompanying herself with the castanets.)

p

La ——— la — la — la — la — la — la —

**)*
Castagnette.

pp

la ——— la — la — la — la — la — la —

f *p* *mf*

la ——— la ——— la ——— la — la — la —

f *p* *mf*

la ——— la ——— la ——— la — la — la —

**) Note:* The castanet-part, printed in small notes, may be performed either in the orchestra by one of the players belonging to the latter, or on the stage by the artist singing the rôle of Carmen, in which case the rhythm may be modified at the pleasure of the artist.

p

la la la la la la la

(Bugles behind the scenes as *pp* as possible.)

la la la la la la la

f *p*

la la

Don José. (stopping Carmen.) *p*

Attends un peu, Car - men, rien qu'un mo-
Stop for a moment, Car - men, on - ly a

(surprised.) *3*

Et pourquoi, s'il te plait?
And what for, if you please?

ment ar-rê - te!
moment! a mo-ment!

Il me semble là -
Do I hear, be -

bas...
low?...

Oui, ce sont nos clai-rons qui son-nent la re-
Yes, I hear them, our bu - gles, sounding the re -

cresc.

Carmen.

(gaily.)

Bra - vo! bra - vo! j'avais beau fai - re; il
Bra - vo! bra - vo! My pains are wast - ed! He's

traite; Ne les entends-tu pas?
treat: Do you not hear them now?

est mé - lan - co - li - que De dan - ser sans or - chestre. Et
tired of see - ing danc - es To the tunes I sup - ply; — So

mf

cresc.

(dancing, and rattling the castanets.)

vi - ve la mu - si - que Qui nous tom - be du ciel! la
wel - come this, that chanc - es To fall down from the sky! Cast.

p *mf* *f*

la — la — la — la — la —

(the bugles recede.) *dim.*

p *mf*

la — la — la — la — la —

Don José. (again stopping Carmen.)

Tu ne m'as pas com-
You do not under-

-mf *dimin.*

pris, Car-men c'est la re-traite, Il faut que moi, je
stand, Car-men; 'tis the re-treat! It means that I must

p *smors.*

rentre au quar-tier pour l'ap-pel!
go back to camp for the night!

Molto lento.
p (stupified.)

Carmen.

Au quar-tier! pour l'appel—
Back to camp? for the night?

colla voce. *pp*

Allegretto molto moderato. *ff*

(♩ = 152.)

(with an outburst.)

*a piacere.**a tempo.*

Ah! j'étais vraiment trop bê - te!
 Ah! how could I be so stu - pid!

*a tempo.**a piacere.**a tempo.*

p Ah! j'étais vrai-ment trop bê - te! Je me mettais en quatre et
 Ah! how could I be so stu - pid! Here I've been working hard, and

a tempo.

je faisais des frais, oui, je faisais des frais, Pour a - muser mon-sieur.
 tried with all my might, yes, tried with all my might To make you smile, my - lord!—

cresc.

Je chan-tais!
 How I danced!

je dan-sais!
 how I sang!

Je crois, Dieu me par-
 how I— Lord save us

*mf**f**p*

donne, Qu'un peu plus je l'ai - mais!— Ta ra ta ta— C'est le clairon qui
 all, Might have loved you ere long!— It is the bu-gle-

*cresc.**dim.**p*

sonne!
call!

Ta ra ta ta - Il part - il est par - ti!
He's off! now he is gone!

Va-t'en
Go a -

done,
long,

ca - na - ri!
sim - ple - ton!

(in a rage, throwing

Tiens! —
Wait! —

his shako at him.)
cresc.

prends ton sha - ko,
here is your cap,

ton sa - bre,
your sa - bre,

ta gi -
here's your

ber - ne,
pill - box!

Et va-t'en, mon gar - çon, va-t'en!
Now, be-gone, sil - ly boy, be-gone!

Don José. (sadly.)

re-tourne à ta ca - ser -
And go home to your bar -

- ne!
- racks! C'est
How

Poco ritenuto. (♩ = 72.)*rit.**a tempo.**pp*

mal à toi, Car - men, - de te moquer de moi!
 cru-el 'tis, Car - men, - for you to treat me so!

Je souffre
 'Tis hard for

*p espress.**colla voce.**a tempo.* (♩ = 88.)

de par-tir, car jamais, ja-mais femme, Ja-mais femme
 me to go, No wom-an yet has ev-er, No wom-an

a-vant toi, Non, non, ja - mais, — ja-mais femme a-vant
 yet, but you, No, no, not one, — No wom-an yet, but

toi, Aus-si pro - fon-dé-ment n'a - vait troublé mon à -
 you, Has moved my heart as you have done with-out en - deav -

Tempo I.**Carmen.**

Ta ra ta ta — mon Dieu! c'est la re - trai - te! Ta ra ta
 Good Lord! it's the re - treat! —

mel
 or!

(♩ = 152.)

Tempo I.

p cresc. *f* *mf 3*

ta_ je vais être en re - tard! Ô mon
and I shall be too late! O good

cresc. *pp* *cresc.* *3*

Dieu! ô mon Dieu! c'est la re -
Lord! O good Lord! it's the re -

traï - tel Je vais être en re -
treat, And I shall be too

tard! Il perd la tête.
late! So off he runs_

f *ff* *p*

il court! Et voi - là son a -
he raves! Now you see how he

12117

Poco più mosso.

mour! Mais
 loves! Why,
Don José.

Ain - si, ——— tu ne crois pas à mon a - mour!
 And so, ——— you think I do not love you, then?

Poco più mosso. (♩ = 116.)

non! Je ne veux rien en -
 no! I'll nei-ther hear, nor

Eh bien! tu m'en-ten - dras!
 You don't? Then wait and hear!

ten-dre! Tu vas te faire at - ten-dre!
 wait! You will sure-ly be late!

Tu m'en-ten - dras! ——— tu m'en-ten -
 Now you shall hear! ——— Now you shall

mf *3*
 tu vas te faire at - ten - dre — Non! non! non!
 You will sure - ly be late! No! no! no!

dras! — oui, — tu m'en - ten -
 hear! — yes, — now you shall

p *cresc.*

non! —
 no!

(violently.)
 dras! — Je le veux Car - men, tu m'en - ten -
 hear! — But you must, Car - men, I say, you

ff

Andante. (♩ = 63.)

(he draws, from the vest of his uniform, the flower which Carmen threw at

dras!
 must!

p *espress.*

him in Act I, and shows it to Carmen.)

cresc. *dim.*

Andantino. (♩ = 69.)

Don José.

p con amore.

La fleur que tu m'avais je - té - e, Dans ma pri-son— m'é-tait res -
 This flow-er that you threw to me, I kept it still—while in the

té - e, Flé - trie et sè - che, cet - te fleur Gardait tou-
 jail, — And still the flow'r, tho' dead and dry, A sweet per -

jours — sa douce o - deur; Et pen - dant des heu - res en -
 fume — did e'er ex - hale; And, thro' man - y a si - lent —

tiè - res, Sur mes yeux, fermant mes pau - piè - res, De
 hour, — On mine eye - lids clos'd, lay the flow'r, — This

cette o - deur_ je m'eni-vrais
rare per-fume_ was my de-light;

Et dans la nuit_ je te vo-
I saw your face_ at dead of

Poco animato, ma poco.

p

cresc.

yais!_ Je me pre-nais_ à te mau - di - re, A
night!_ Then I be-gan_ to curse your name,_ And

dim.

pp

a tempo. *p*
te dé-tes-ter,_ à me di - re: Pour-quoi faut-il_ que le des-
e'en to detest you, and t'ex - claim:_ Why must it be,_ that in my

a tempo.

dim.

pp
tin_ L'ait mi - se là_ sur mon che - min!_ Puis
way_ She should be set_ by Des-ti - ny!_ Then,

dim.

cresc. molto.

je m'ac-cusais de blas-phè - me, Et je ne sentais en moi-
 I'd call my-self a blas-phem - er, And with-in my heart thrill'd a

pp *cresc. molto.*

string.

mê - me, Je ne sen - tais — qu'un seul dé - sir, un seul dé -
 tre - mor, I on-ly knew — a sole de - sire, a sole de -

string.

Tempo I. *rit.*

sir, un seul es-poir: Te re-voir, ô Car - men, oui, te re -
 sire, one hope a - lone: Car-men, 'twas to see you, see you, my

colla voce.

a tempo. *p.*

voir!_ Car tu n'a - vais eu qu'à pa - raî -
 own!_ For hard-ly had you met my vi -

a tempo. (♩ = 76.) *p.*

tre, Qu'à je - ter un re-gard sur
sion, Or cast a sin - gle glance at

moi, Pour t'em-pa - rer de tout mon é - tre,
me, Of all my soul you took pos-ses - sion,

O ma Carmen! Et je-tais une chose à toi!
O my Carmen! And I liv'd on-ly yours to be!

Car-men, je t'ai me!
Car-men, I love you!

Carmen. Non! tu ne m'aimes
No! not for me you

pp
dim.
molto.
a tempo.
pp rall.
colla voce.
pp
sempre pp
pp
ppp
Recit.
ppp
colla voce.

A. ^{*)} Allegretto moderato.

pas! _____ Non! _____ tu ne m'ai-mes
care! _____ Nol _____ not for me you

Don José. *pp* 3
Que dis - tu? _____
What do you say? _____

Allegretto moderato. (♩ = 80.)

pas! _____ Non!
care! _____ Nol

8

Car si tu m'ai - mais, Là -
For, if you lov'd me, up

bas, là - bas Tu me sui -
there, up there You'd fol - low

8

*) In case the part of this duet included between A and B (page 210) is too low for the voice of the artist singing the rôle of Carmen, transpose a tone higher (without transition).

sempre pp

vrais! — Oui! — Là-bas, là - bas dans la mon-
 mel Yes! — A - way, a - way to yon - der

Don José. pp

Car - men! —
 Car - men! —

sempre pp

ta - - - gne, — Là-bas, là - bas tu me sui-
 moun- - - tain, — A - way, a - way you'd fol - low

pp

Car - men! —
 Car - men! —

poco cresc.

vrais! Sur ton che - val tu me pren - drais Et com-me un
 mel Up - on your horse we hence would flee, You as a

senza rigore.

brave à tra - vers la cam-pa - gne, En crou-pe tu m'em-
 brave man, on - ward like the wind. O'er hill and dale with

colla voce. pp

a tempo. *pp*

por - te - rais! — Là-bas, là - bas dans la mon-
 me be - hind! — A - way, a - way to yon - der

a tempo.

ta - gne, Là-bas, là - bas tu me sui-
 moun - -tain, A - way, a - way you'd fol - low

Don José,
 (dis-con- Car - men!
 certed.) Car - men!

cresc. vrais! tu me sui - vrais, Si tu m'ai-
 me! you'd fol - low me, Yes, if you

pp *collu voce.*

a tempo mais! Tu n'y dé-pen-drais de per - son-ne; Point d'of-fi-
 lov'd me! Up yon-der you'd be free as air, Of - fi - cer
a tempo. (♩ = 88.)

meno *p*

cier à qui tu doi - ves o - bé-ir, Et point de re - trai - te qui
 there is none whose com-mand you o-bey, Nor an - y re - treat sound-ing

son-ne Pour dire à l'a-mou - reux qu'il est temps de par-tir!
 there, Tell-ing fond lov - ers, Now you must up and a - way!

p Le ciel ou-vert, la vie er-ran-te; Pour pa-ys, *cresc. molto.*
 Roaming at will be-neath blue skies, All the world for
 (♩ = 92.)

poco cresc. -

Iu-ni-vers; Et pour loi, sa vo-lon-
 you and me; And for law, what-e'er you

té! Et sur tout la chose en-i-
 please! And the best, the dear-est boon we

cresc.

vran-te: La li-ber-té! la li-ber-
 prize: We all are free! we all are

ff

té! Là-bas, là-bas dans la mon-
 free! A-way, a-way to yon-der

p

Don José. *p*
 Mon Dieu!
 My God!

(♩ = 80.)

pp

ta - - - gne. Là-bas, là - bas si tu - m'ai-
 moun - - - tain, A - way, a - way you'd fol - low
 (in painful irresolution)
 Car - men! Car - men!
 mais, me, Là-bas, là - bas tu me sui-
 A - way, a - way you'd fol - low
 Tais - toi! Oh, hush!
cresc. molto.
poco a poco cresc.
 vrais! Sur ton che-val tu me pren - drais! Sur
 mel Up-on your horse we two would flee! Yes,
 Ah! Carmen, hé - las! tais-toi! tais-
 Ah! Carmen, ah mel no more! oh
 ton che-val tu me pren-drais Et comme un brave à tra-vers la cam-
 on your horse we hence would flee, You as a brave man on-ward like the
 toi! mon Dieu!
 hush! my God!
p cresc.

con slancio.

pa- - gne, Oui, tu m'em - por - te - rais, Si tu m'ai-
wind, O'er hill and dale with me be - hind! Yes, if you

mais! Oui, nest - ce pas, Là - bas, là -
lov'd mel Is it not so? A - way, a -
Don José.
Hé - las! hé - las! pi - tié! Car - men, pi -
Pit - yl ah mel Oh hush, Car - men, oh

Poco ritenuto.

bas Tu me sui - vras, tu me sui - vras! Là - bas, là -
way with me you'll go, with me you'll go! A - way, a -
tié! O mon Dieu! hé - las!
hush! O my God! pit - yl

Poco ritenuto. (♩ = 69.)

bas tu me sui - vras, tu m'ai - mes et tu me sui - vras! Là - bas, là -
way you'll fol - low me! You love me so, with me you'll go! A - way, a -

sempre pp

Tempo I.

bas em - por - te - moi!
way with me you'll go!

Ah! tais - toi! tais - toi!
Ah, no more, no more!

Tempo I.
ppp

cresc.

B Allegro. (♩ = 116.)

(wresting himself away from Carmen's embraces.)

Don José. *ff*

Non! je ne veux plus t'é - cou -
No! I will not hear what you

ff dim. molto.

ter! Quitter mon dra-peau dé - ser - ter C'est la
say! De - sert my flag run a - way That is

Carmen. (harshly.)

hon - te c'est l'in - fa - mi - e! Je n'en veux pas! Eh bien!
shame that is dis - hon - or! It can-not be! In-deed!

Non! je ne t'ai-me
No! I love you no

pars!
go!

Non! je ne t'ai-me
No! I love you no

Don José. *mf* (imploringly.)
Car-men, - je t'en pri - e!
Car-men, - I im - plo - re you!

p *cresc. molto.*

plus! Va! je te hais! a - dieu! mais a-dieu pour a-
more! Go! I hate you! Good-bye! but good-bye for

plus! Va! je te hais! a - dieu! mais adieu pour ja-
more! Go! I hate you! Good-bye! but good-bye for

E - cou-te! Carmen!
O hear me! Carmen!

mf

Poco ritenuto. (♩ = 100.)

Don José. (grievingly.) *mf*

mais! Eh bien! soit... a - dieu! a -
ev - er! Good - bye, then! fare - well! fare-

ff *p*

Carmen.

Poco più mosso.

Va - t-en!
Be off!dieu pour ja - mais!
well for ev - er!Car-
Car-

Poco più mosso. (♩=132)

*cresc.**p cresc.*men! a - dieu!
men! fare - well!a -
fare -A - dieu!
Good-bye!dieu pour ja - mais!
well then for ev - er!*ff*
tutta forza.

(José goes towards the door; as he is about to open it, someone knocks. Silence.)

Attacco.

Nº 18. Finale.

Allegro moderato.

Frasquita.
Mercedes.

Carmen.

Don José.

Qui frap-pe? qui vient
Who's knocking? I will

El Remendado.

El Dancaïro.

(outside.)

Zuniga.

Ho-là! Car-men! ho-là! ho-là!
Ho-la! Car-men! hol-la! hol-la!

Sopranos I. II.

Tenors.

Basses.

Piano.

Allegro moderato. (♩ = 112.)

Carmen.

là? Tais-toi, tais-toi!
go! Be still, be still!*pp**cresc.*

Zuniga. (enters after forcing the door.)

(he perceives Don José.)

J'ou-vre moi-mê-me... et j'en-tre...
As no one an-swers, I'll en-ter!

(to Carmen) *leggiero.*

Ah!— fi! ah! fi! la bel-le! Le choix n'est pas heu-
Oh,— fie! oh, fie, my charmer! Your taste is not the

reux! c'est se mé-sal-li-er De pren-dre le sol-dat—
best! The match is sure-ly bad To take a plain dra-goon—

(to Don José)

Don José.
(calmly, but
resolutely)

quand on a l'of-fi-cier— Al-lons, dé-cam-pe! Non!
when a cap-tain's to be had! And you— be off, Sir! No!

(sternly.)

Don José.

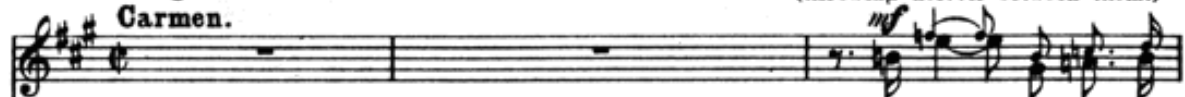
Zuniga. (menacing Don José.)

Si fait!— tu par-ti-ras! Je ne par-ti-rai pas! Drô-le!
You will!— Off with you now! I say, I will not go! Fellow!

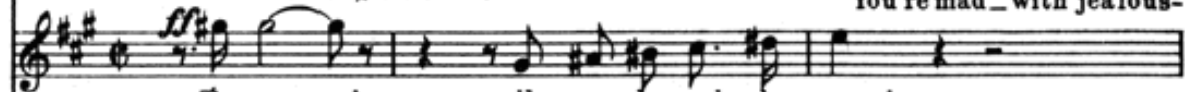
Allegro moderato.

Carmen.

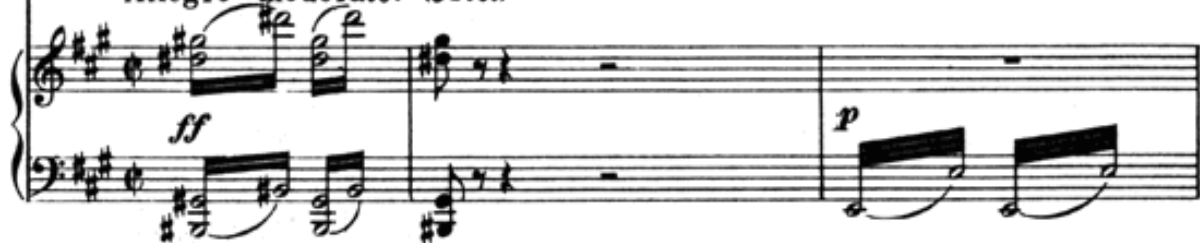
(throwing herself between them.)



Don José. (seizing his sabre.)

Au dia - ble le ja -
You're mad_ with jealous-Ton-ner-re! il va pleu-voir des coups!
The dev-ill You'll try a bout with me!

Allegro moderato. (♩=76.)

loux! A moi! à moi!
y! Come on! come on!

(The Gypsies appear from every side; at a sign from Carmen, El Dancaïro and El Remendado



Seize Zuniga, and disarm him.)



Allegretto, quasi Andantino. (♩=92.)

Carmen. (to Zuniga, in a mocking tone.)

p

Bel of - fi - cier, bel of - fi - cier, l'a-mourVous
Now, Cap-tain dear, now, Cap-tain dear, you see That

pp

joue en ce mo-ment un as - sez vi - lain tour! Vous ar - ri -
Love has play'd a sor - ry trick on you to-day! You timed your

vez fort mall! Vous ar - ri - vez fort mall! hé - las! et
coming ill! You timed your com-ing ill! A - las! And

poco ritardando.

nous som - mes for - cés, Ne vou - lant ê - tre dé-non - rés De vous gar -
so, a - gainst our will, Not car - ing to be in your pow'r, You must re -

nous som - mes for - cés, Ne vou - lant ê - tre dé-non - rés, De vous gar -
so, a - gainstour will, Not car - ing to be in yourpow'r, You must re -

colla voce.

mf

Tempo I.

der au moins... pen - dant une heu - re.
 main in ours at least an hour.

El Remendado. (to Zuniga, pistol in hand, but with the utmost politeness.)

Mon cher mon -
 Re - spect - ed

Tempo I. (♩ = 100.)

dim. - - - pp *mf*

sieur! Mon cher mon - sieur! Nous al - lons,
 Sir! Re - spect - ed Sir! If you're quite

El Dancaïro. (to Zuniga, pistol in hand, but with the utmost politeness.)

Mon cher monsieur!
 Re - spect - ed Sir!

Mon cher monsieur, Nous al - lons,
 Re - spect - ed Sir! If you're quite

p

s'il vous plait, quit - ter cet - te de - meu - re; Vous vien - drez
 will - ing, It is time to leave this dwell - ing; Will you not

s'il vous plait, quit - ter cet - te de - meu - re;
 will - ing, It is time to leave this dwell ing;

Carmen.

(laughing)

C'est u-ne prome-na -
It's on-ly for a walk!

a - vec nous? Vous viendrez a - vec nous?
come with us? will you not comewith us?

Vous viendrez a - vec nous? Vous viendrez a - vec nous?
Will you not comewith us? Will you not come with us?

de.

deciso.

Consen-tez vous?
Do you consent?

Ré-pon-dez, ca - ma - ra - de.
Now, comrade, let's hear you talk!

(accepting the situation)

*deces.*Zuniga. *s.*

Consen-tez-vous? Ré-pon-dez, ca - ma - ra - de.
Do you consent? Now, comrade, let's hear you talk!

Certai-nement,
I shall be pleas'd,

TENORS.

Ré-pon-dez, ca - ma - ra - de.
Now, comrade, let's hear you talk!

BASSES.

Ré-pon-dez, ca - ma - ra - de.
Now, comrade, let's hear you talk!

deciso.

with good grace.)

p

Dau - tant plus que votre ar - gu - ment Est
and the more, as you all in - sist With

rall.

un de ceux aux-quels on ne ré - sis - te guè - re!
ar - gu - ments that one can real - ly not re - sist! —

colla voce. *pp*

a tempo.

(in a merry tone.)

Mais gare à vous! — gare à vous plus
But, lat - er on, — have a care! have a

Allegro moderato. (♩ = 104.)

El Dancaïro.

mf (philosophically.)

tard! — La guer - re, c'est la guer -
care! — We know it: war is war!

pp

re! En at - ten - dant, mon of - fi - cier, —
— But as things are be - tween us now, —

Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!

El Remendado.

Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!

TENORS.

(exit Zuniga, escorted by the Gypsies.)

Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!

BASSES.

Passez de - vant sans vous fai - re pri - er!
Come with us, Cap - tain, with - out more a - do!

Carmen.

mf (to Don José.)

Es - tu des nô - tres main - te - nant?
Will you not be one of us now?

pp

meno

pp

Don José.

mf (sighing.)

Il le faut bien!
What can I do!

Carmen.

Ah! le
Ah! You're

cresc.

dim.

molto.

leggero.

musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The vocal line includes the lyrics: "mot n'est pas ga-lant! Mais, qu'im-por-tel" and "not po-lite, I vow! But, no mat-ter!". The piano accompaniment is marked with a piano (*p*) dynamic.

mot n'est pas ga-lant! Mais, qu'im-por-tel
not po-lite, I vow! But, no mat-ter!

musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line includes the lyrics: "va... tu t'y fe-ras Quand tu ver-ras" and "Ay, you will a-gree When you shall be". The piano accompaniment continues with the same dynamics.

va... tu t'y fe-ras Quand tu ver-ras
Ay, you will a-gree When you shall be

musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "Comme c'est beau, la vie er-rante, Pour pa-ys l'u-ni-vers;" and "Roaming at will be-neath blue skies, All the world for you and me,". The piano accompaniment is marked with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking.

Comme c'est beau, la vie er-rante, Pour pa-ys l'u-ni-vers;
Roaming at will be-neath blue skies, All the world for you and me,

musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "Et pour loi, sa vo-lon-té! Et sur-tout, la" and "And for law, what-e'er you please! And the best, the". The piano accompaniment is marked with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The system ends with a forte (*f*) dynamic marking.

Et pour loi, sa vo-lon-té! Et sur-tout, la
And for law, what-e'er you please! And the best, the

musical score for the fifth system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics: "cho-se en-i-vran-te: La li-ber-té! la li-ber-" and "dearest boon we prize: We all are free! we all are". The piano accompaniment is marked with a piano (*p*) dynamic and includes a forte (*f*) dynamic marking.

cho-se en-i-vran-te: La li-ber-té! la li-ber-
dearest boon we prize: We all are free! we all are

Frasquita**and Mercedes.** (Carmen exchanges with Mercedes to the end of the act.)

(to Don José.)



Suis-nous à tra-vers la cam - pa - gne, Viens a - vec
Oh come with us o - ver the plains, Fol - low us

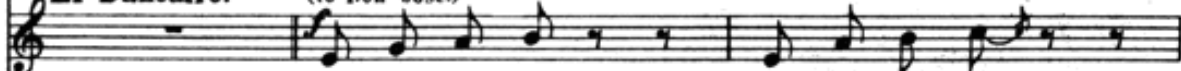
(to Don José.)



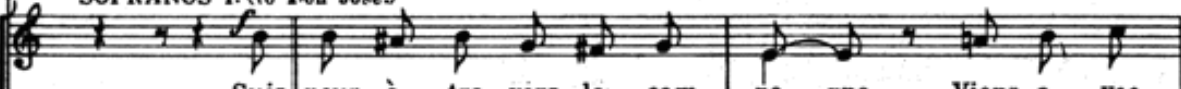
té! Suis-nous a tra-vers la cam - pa - gne, Viens a - vec
free! Oh come with us o - ver the plains, Fol - low us

El Remendado. (to Don José.)


A - mi, suis-nous dans la cam-pa-gne,
Fol - low us, friend, o - ver the plains,

El Dancaïro. (to Don José.)


A - mi, suis-nous dans la cam-pa-gne,
Fol - low us, friend o - ver the plains,

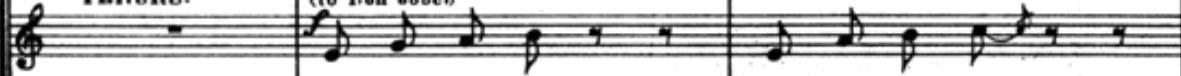
Chorus.**SOPRANOS I.** (to Don José.)


Suis-nous à tra-vers la cam - pa - gne, Viens a - vec
Oh come with us o - ver the plains, Fol - low us

SOPRANOS II. (to Don José.)

TENORS.

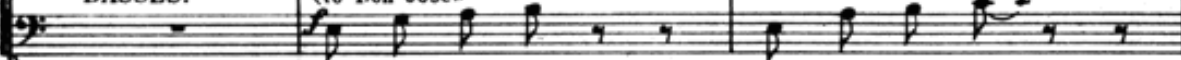
(to Don José.)

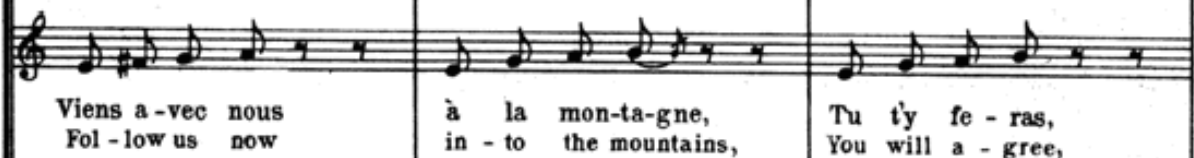
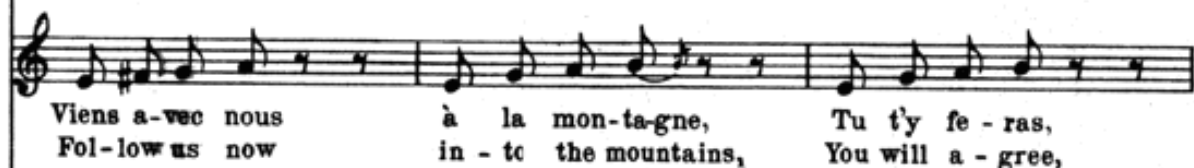
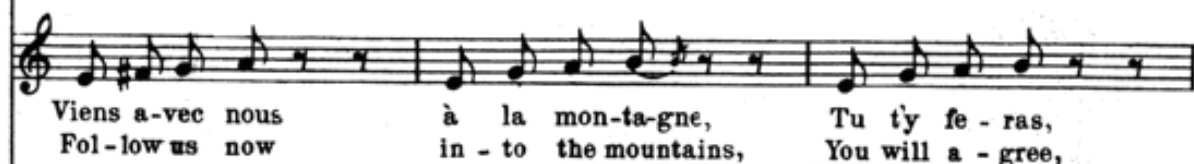


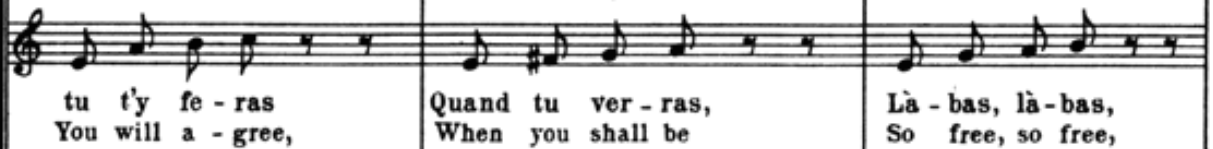
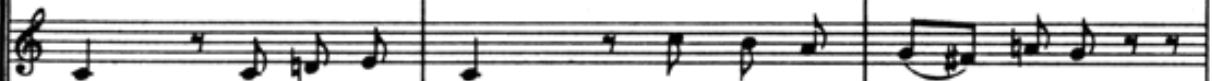
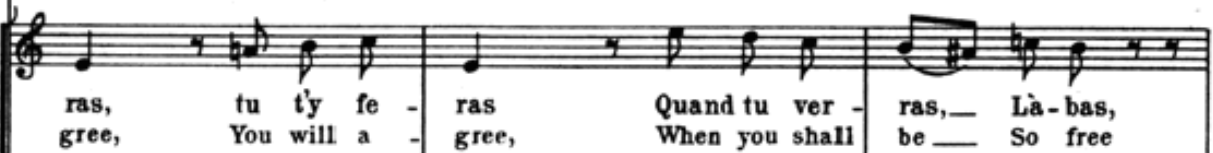
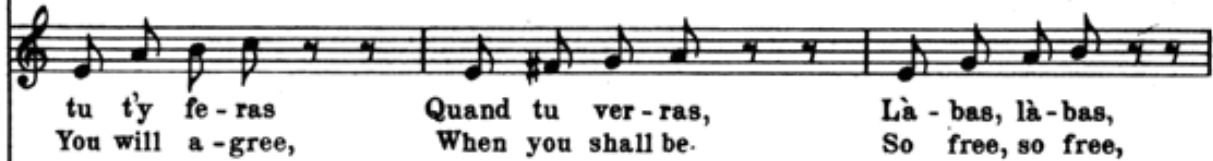
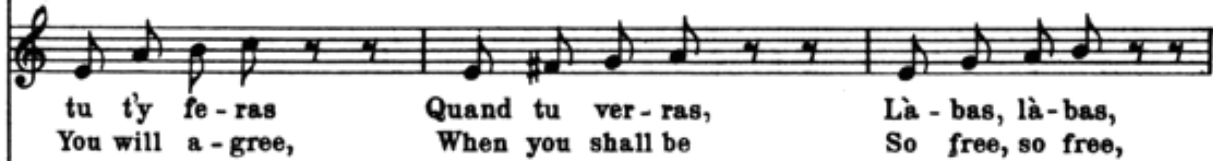
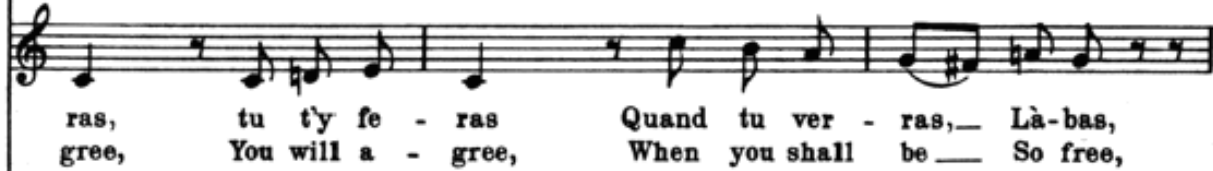
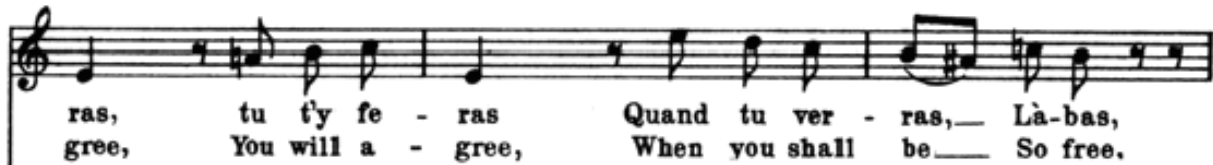
A - mi, suis-nous dans la cam-pa-gne,
Fol - low us, friend, o - ver the plains,

BASSES.

(to Don José.)


sempre f



p Comme c'est beau, la vie er-rante; *meno p* Pour pa-ys, l'u-ni-vers;
Roaming at will be-neath blue skies, All the world for you and me,

p Comme c'est beau, la vie er-rante; *meno p* Pour pa-ys, l'u-ni-vers;
Roaming at will be-neath blue skies, All the world for you and me,

p Com-me c'est beau, la vie er-ran-te; *meno p*
Roam-ing at will be-neath blue skies,

p Com-me c'est beau, la vie er-ran-te; *meno p*
Roam-ing at will be-neath blue skies,

p Comme c'est beau, la vie er-rante; *meno p* Pour pa-ys, l'u-ni-vers;
Roaming at will be-neath blue skies, All the world for you and me,

p Com-me c'est beau, la vie er-ran-te; *meno p*
Roam-ing at will be-neath blue skies,

p Comme c'est beau, la vie er-rante; *meno p* Pour pa-ys, l'u-ni-vers;
Roaming at will be-neath blue skies, All the world for you and me,

p Com-me c'est beau, la vie er-ran-te; *meno p*
Roam-ing at will be-neath blue skies,

p *meno p*

cresc. molto. -

Et pour loi, sa vo - lon - té! Et sur -
 And for law what - e'er you please! And the

cresc. molto.

Et pour loi, sa vo - lon - té! Et sur -
 And for law what - e'er you please! And the

cresc. molto. -

Pour pa - ys, l'u ni - vers; Et sur -
 All the world for you and me, And the

cresc. molto. -

Pour pa - ys, Tu ni - vers; Et sur -
 All the world for you and me, And the

cresc. molto. -

Et pour loi, sa vo - lon - té! Et sur -
 And for law what - e'er you please! And the

cresc. molto. -

Pour pa - ys, l'u ni - vers, Et sur -
 All the world for you and me, And the

cresc. molto. -

Et pour loi, sa vo - lon - té! Et sur -
 And for law what - e'er you please! And the

cresc. molto. -

Pour pa - ys, l'u ni - vers, Et sur -
 All the world for you and me, And the

cresc. molto. -

tout, la cho - seen - i - vran - te: La li - ber - té! _____
 best, the dear-est boon we prize: We all are free! _____

tout, la cho - seen - i - vran - te: La li - ber - té! _____
 best, the dear-est boon we prize: We all are free! _____

tout, la cho - seen - i - vran - te: Oui! _____
 best, the dear-est boon we prize: Ay! _____

tout, la cho - seen - i - vran - te: Oui! _____
 best, the dear-est boon we prize: Ay! _____

tout, la cho - seen - i - vran - te: La li - ber - té! _____
 best, the dear-est boon we prize: We all are free! _____

tout, la cho - seen - i - vran - e: Oui! _____
 best, the dear-est boon we prize: Ay! _____

tout, la cho - seen - i - vran - te: La li - ber - té! _____
 best, the dear-est boon we prize: We all are free! _____

tout, la cho - seen - i - vran - te: Oui! _____
 best, the dear-est boon we prize: Ay! _____

ff



— La li-ber té!
— We all are free!



— La li-ber - té!
— We all are free!

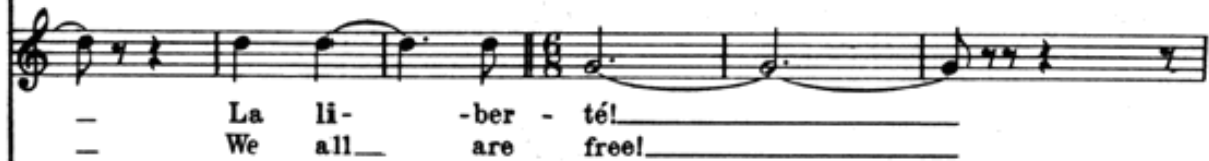
Don Jose. (carried away with excitement.)



Ah!
Ah!



— La li-ber - té!
— We all are free!



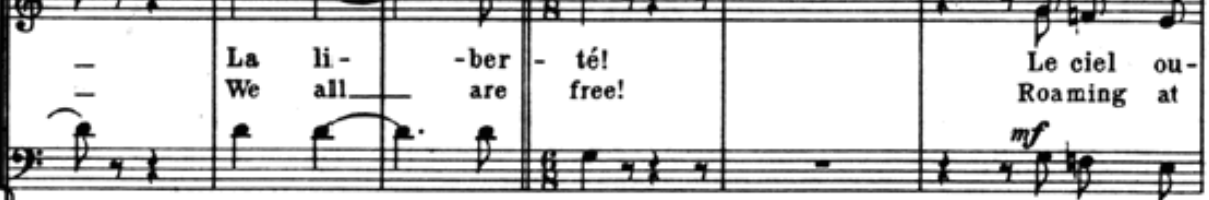
— La li-ber - té!
— We all are free!



— La li-ber - té! *mf* Le ciel ou-
— We all are free! Roaming at



— La li-ber - té! *mf* Le ciel ou-
— We all are free! Roaming at



— La li-ber - té! *mf* Le ciel ou-
— We all are free! Roaming at



f dim. - p

La vie er - rante,
We roam at will,

La vie er - rante,
We roam at will,

La vie er - rante,
We roam at will,

La vie er - rante,
We roam at will,

La vie er - rante,
We roam at will,

vert, la vie er - ran - te,
will be-neath blue skies, ———

Le ciel ou-vert, la vie er-will be-neath blue
Roaming at

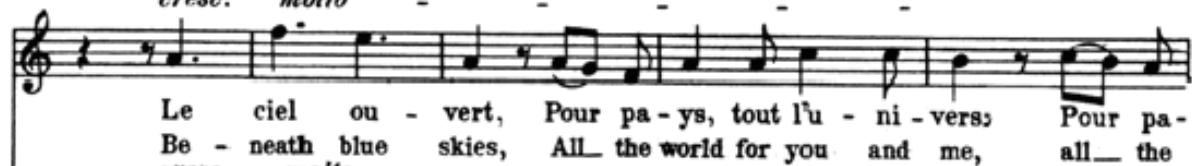
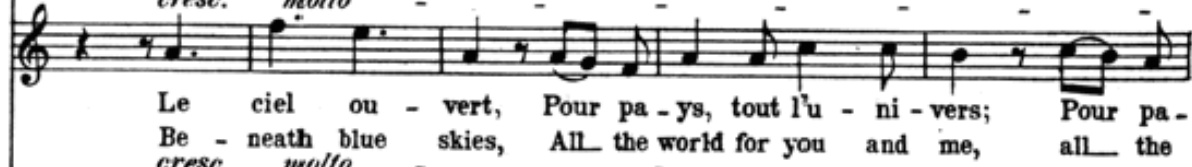
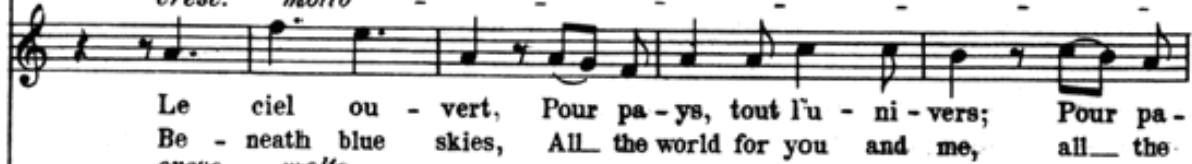
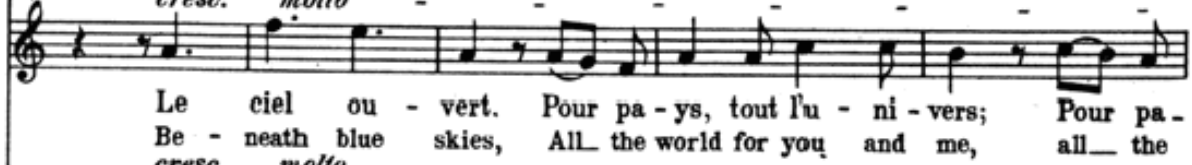
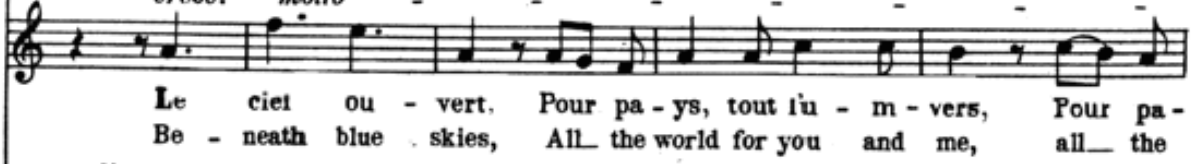
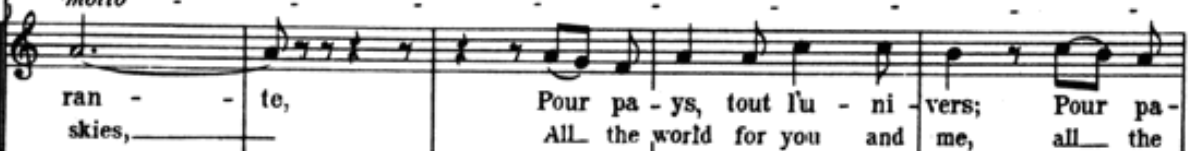
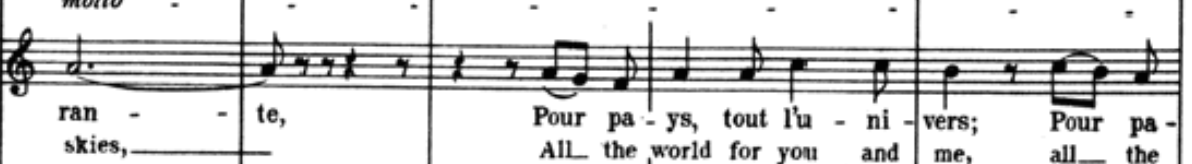
vert, la vie er - ran - te,
will be-neath blue skies, ———

Le ciel ou-vert, la vie er-will be-neath blue
Roaming at

vert, la vie er - ran - te,
will be-neath blue skies, ———

Le ciel ou-vert, la vie er-will be-neath blue
Roaming at

cresc. -

cresc. molto*cresc. molto**cresc. molto**cresc. molto**cresc. molto**molto**molto*

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui,
world for you and me, For law, what - e'er you please. Ay!

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - te; Oui,
world for you and me, For law, what - e'er you please. Ay!

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law what - e'er you please. Ay! all the world for

ff

Oui,
Ay!

ff

Oui,
Ay!

ff

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law what - e'er you please. Ay! all the world for

ff

Oui,
Ay!

molto

ff

l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té; Et sur - tout
 you and me, for you and me, For law, what-e'er you please; And then the

l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té; Et sur - tout
 you and me, for you and me, For law, what-e'er you please; And then the

l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té; Et sur - tout
 you and me, for you and me, For law, what-e'er you please; And then the

sur - - - tout, sur - - - tout, oui, sur - tout
 and the dear - - - est, the dear - est,

sur - - - tout, sur - - - tout, oui, sur - tout
 and the dear - - - est, the dear - est,

l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té, Et sur - tout
 you and me, for you and me, For law, what-e'er you please; And then the

sur - - - tout, sur - - - tout, oui, sur - tout
 and the dear - - - est, the dear est

l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té, Et sur - tout
 you and me, for you and me, For law, what-e'er you please; And then the

sur - - - tout, sur - - - tout,
 and the dear - - - est,

Ad. * Ad. * Ad. * Ad. *

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

Oui, _____
 Ay! _____

f

p

f

p

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

tutta la forza. (Curtain.)

This page contains the piano accompaniment for the end of Act II of Bizet's opera Carmen. The score is written for piano and consists of five systems of music. The first four systems are in 2/4 time, while the fifth system is in 3/4 time. The key signature is one flat (B-flat major or D minor). The music features a variety of textures, including arpeggiated chords, moving bass lines, and dense chordal passages. The final system concludes with a double bar line and a repeat sign.

End of Act II.

Entr'acte.

Andantino, quasi Allegretto. (♩=88.)

Piano.

pp

This musical score is for the Entr'acte of Bizet's opera Carmen. It is written for piano and consists of six systems of music. The tempo is marked 'Andantino, quasi Allegretto' with a metronome indication of 88 quarter notes per minute. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score begins with a piano (pp) dynamic. The first system shows the initial accompaniment with a bass line featuring a triplet of eighth notes. The subsequent systems show the development of the piece, with the right hand playing a melodic line and the left hand providing a rhythmic accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings. The final system concludes with a repeat sign and a fermata.

musical score for Bizet's *Carmen*, page 238. The score is in G major and 2/4 time, featuring piano accompaniment with various dynamics and articulations.

The score is divided into six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4.

Key markings and dynamics include:

- cresc.* (crescendo) in the first system.
- dim molto.* (diminuendo molto) in the third system.
- pp* (pianissimo) in the fifth system.
- smorz.* (sforzando) in the fifth system.
- ppp* (pianississimo) in the sixth system.
- Attacca.* (Attaca) at the end of the sixth system.

The score includes various musical notations such as slurs, ties, and articulation marks (accents and asterisks).

Act III.

A wild spot in the mountains.

No 19. Sextet and Chorus.

Allegretto moderato.

Frasquita.
Mercedes.

Carmen.

Don José.

El Remendado
El Dancaïro.

Sopranos.

Tenors.

Basses.

Gypsy men and Women.

As the curtain rises, a few of the smugglers are seen lying here
and there, enveloped in their cloaks.

Piano.

(Curtain rises.)

Allegretto moderato. (♩ = 96.)

pp

Entry of the Gypsies.

This musical score is for the 'Entry of the Gypsies' from Bizet's opera Carmen. It is written for piano and guitar. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is organized into six systems, each with a piano (piano) part on the left and a guitar part on the right. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The guitar part provides a rhythmic and harmonic accompaniment, often using a tremolo effect in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows the initial entry of the gypsies. The second system introduces a new melodic theme. The third system continues the development of the themes. The fourth system features a more complex harmonic structure. The fifth system shows a transition in the music. The sixth system concludes the entry with a final melodic flourish. The score is marked with 'cresc.' (crescendo) and 'dim.' (diminuendo) to indicate changes in volume.

12117

pp.

TENORS.

pp

É-cou - te, é -
At-ten - tion, at -

BASSES.

pp

É-cou - te, é -
At-ten - tion, at -

sempre pp

cou - te, com - pa - gnon, é - cou - tel La for - tu - ne est là - bas, là -
ten - tion, com - rades, all to - geth - er! For - tune waits us in the plain be -

cou - te, com - pa - gnon, é - cou - tel La for - tu - ne est là - bas, là -
ten - tion, com - rades, all to - geth - er! For - tune waits us in the plain be -

cresc.

bas;— Mais prends gar - de, pen-dant la rou - te, Prends
low,— But be care - ful while on the way there, Be

cresc.

bas;— Mais prends gar - de, pen-dant la rou - te, Prends
low,— But be care - ful while on the way there, Be

cresc.

f *dim. molto.*

gar - de de faire un faux pas! Prends gar - de de faire un faux
wa - ry as you on-ward on! Be wa - ry as you on-ward

f *dim. molto.*

gar - de de faire un faux pas! Prends gar - de de faire un faux
wa - ry as you on-ward go! Be wa - ry as you on-ward

f *dim. molto.*

pp

pas! Prends gar - de de faire un faux pas! É - cou -
go! Be wa - ry as you on-ward go! At - ten -

pp

pas! Prends gar - de de faire un faux pas! É - cou -
go! Be wa - ry as you on-ward go! At - ten -

p *dim. molto.* *pp*

leggiere.

te, com - pa - gnon, é - cou - te, écou - te, La
tion all to - geth - er, my com - rades all; Good

te, com - pa - gnon, é - cou - te, écou - te, La
tion all to - geth - er, my com - rades all; Good

for - tune est là - bas, là - bas! Prends gar - de, prends gar -
for - tune waits us down be - low! Be care - ful, be care -

for - tune est là - bas, là - bas! Prends gar - de, prends gar -
for - tune waits us down be - low! Be care - ful, be care -

de, pendant la rou - te, Prends gar - de de faire un faux pas!
ful while on the way there, Be wa - ry as you on - ward go!

de, pendant la rou - te, Prends gar - de de faire un faux pas!
ful while on the way there, Be wa - ry as you on - ward go!

mf

dim. pp

244 Carmen exchanges with Mercedes (or Frasquita) to the end of this number.

Frasquita

No - tre mé - tier, — no - tre mé - tier est bon; — mais
 Our chos - en trade, — our chos - en trade is good, — but

Mercedes.

No - tre mé - tier, — no - tre mé - tier est bon; — mais
 Our chos - en trade, — our chos - en trade is good, — but

Carmen.

No - tre mé - tier, — no - tre mé - tier est bon; — mais
 Our chos - en trade, — our chos - en trade is good, — but

Don José.

No - tre mé - tier, — no - tre mé - tier est bon; — mais
 Our chos - en trade, — our chos - en trade is good, — but

El Remendado.

No - tre mé - tier, — no - tre mé - tier est bon; — mais
 Our chos - en trade, — our chos - en trade is good, — but

El Dancaïro

No - tre mé tier, — no - tre mé - tier est bon; — mais
 Our chos - en trade, — our chos - en trade is good, — but



pour le faire il faut A - voir, a - voir une â - me for - tel
 ev' - ry man must have A heart, a heart that nev - er fears!

pour le faire il faut A - voir, a - voir une â - me for - tel
 ev' - ry man must have A heart, a heart that nev - er fears!

pour le faire il faut A - voir, a - voir une â - me for - tel
 ev' - ry man must have A heart, a heart that nev - er fears!

pour le faire il faut A - voir, a - voir une â - me for - tel
 ev' - ry man must have A heart, a heart that nev - er fears!

pour le faire il faut A - voir, a - voir une â - me for - tel
 ev' - ry man must have A heart, a heart that nev - er fears!

pour le faire il faut A - voir, a - voir une â - me for - tel
 ev' - ry man must have A heart, a heart that nev - er fears!



Et le pé - ril, le pé - ril est en haut, il
 For dan - ger lurks, for dan - ger lurks a - round, it

Et le pé - ril, le pé - ril est en haut, il
 For dan - ger lurks, for dan - ger lurks a - round, it

Et le pé - ril, le pé - ril est en haut, il
 For dan - ger lurks, for dan - ger lurks a - round, it

Et le pé - ril, le pé - ril est en haut, il
 For dan - ger lurks, for dan - ger lurks a - round, it

Et le pé - ril, le pé - ril est en haut, il
 For dan - ger lurks, for dan - ger lurks a - round, it

Et le pé - ril, le pé - ril est en haut, il
 For dan - gers lurks, for dan - ger lurks a - round, it

mf

est en bas, il est en haut, il est par-tout, qu'impor - tel
 is be-low, it is a - bove, 'Tis ev' - ry-where; who cares!

est en bas, il est en haut, il est par-tout, qu'impor - tel
 is be-low, it is a - bove, 'Tis ev' - ry-where; who cares!

est en bas, il est en haut, il est par-tout, qu'impor - tel
 is be-low, it is a - bove, 'Tis ev' - ry-where; who cares!

est en bas, il est en haut, il est par-tout, qu'impor - tel
 is be-low, it is a - bove, 'Tis ev' - ry-where; who cares!

est en bas, il est en haut, il est par-tout, qu'impor - tel
 is be-low, it is a - bove, 'Tis ev' - ry-where; who cares!

est en bas, il est en haut, il est par-tout, qu'impor - tel
 is be-low, it is a - bove, 'Tis ev' - ry-where; who cares!

est en bas, il est en haut, il est par-tout, qu'impor - tel
 is be-low, it is a - bove, 'Tis ev' - ry-where; who cares!

p cresc. molto.
Sans sou-ci du tor-rent, Sanssou-ci de l'o - ra-
With-out heed of the storm, without heed of the tor-
p cresc. molto.
Sans sou-ci du tor-rent, Sanssou-ci de l'o - ra-
With-out heed of the storm, without heed of the tor-
p cresc. molto.
Sans sou-ci du tor-rent, Sanssou-ci de l'o - ra-
With-out heed of the storm, without heed of the tor-
cresc. molto.
Sans sou-ci du tor-rent, Sanssou-ci de l'o - ra-
With-out heed of the storm, without heed of the tor-
p cresc. molto.
Sans sou-ci du tor-rent, Sanssou-ci de l'o - ra-
With-out heed of the storm, without heed of the tor-
p cresc. molto.
Sans sou-ci du tor-rent, Sanssou-ci de l'o - ra-
With-out heed of the storm, without heed of the tor-

Sans sou-ci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,

Sans sou-ci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,

Sans sou-ci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,

Sans sou-ci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,

Sans sou-ci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,

Sans sou-ci du sol-dat qui là-bas nous at-tend,
With no heed of the troop down be-low, out of sight,

p cresc. molto

Qui là-bas nous at-tend Et nous guette au pas - sa - ge,
Down be-low, out of sight, But a - wake, that I war - rant!

p cresc. molto

Qui là-bas nous at-tend Et nous guette au pas - sa - ge,
Down be-low, out of sight, But a - wake, that I war - rant!

p cresc. molto

Qui là-bas nous at-tend Et nous guette au pas - sa - ge,
Down be-low, out of sight, But a - wake, that I war - rant!

p cresc. molto

Qui là-bas nous at-tend Et nous guette au pas - sa - ge,
Down be-low, out of sight, But a - wake, that I war - rant!

p cresc. molto

Qui là-bas nous at-tend Et nous guette au pas - sa - ge,
Down be-low, out of sight, But a - wake, that I war - rant!

cresc. molto

Qui là-bas nous at-tend Et nous guette au pas - sa - ge,
Down be-low, out of sight, But a - wake, that I war - rant!

f dim.

ff *3* *pp*

Sans sou-ci nous al-lons en a - vant! E-cou - te, é -
 We go on, we go on, straight a - head! At-ten - tion, at-

ff *3* *pp*

Sans sou-ci nous al-lons en a - vant! E-cou - te, é -
 We go on, we go on, straight a - head! At-ten - tion, at-

ff *3* *pp*

Sans sou-ci nous al-lons en a - vant! E-cou - te, é -
 We go on, we go on, straight a - head! At-ten - tion, at-

ff *3* *pp*

Sans sou-ci nous al-lons en a - vant! E-cou - te, é -
 We go on, we go on, straight a - head! At-ten - tion, at-

ff *3* *pp*

Sans sou-ci nous al-lons en a - vant! E-cou - te, é -
 We go on, we go on, straight a - head! At-ten - tion, at-

ff *3* *pp*

Sans sou-ci nous al-lons en a - vant! E-cou - te, é -
 We go on, we go on, straight a - head! At-ten - tion, at-

SOPRANOS.

pp

A - mi, là-bas
 My friend, be-low

pp

Oui,
 Yes,

pp

A - mi, là-bas
 My friend, be-low

pp

Oui,
 Yes,

TENORS.

BASSES I.

BASSES II.

pp

Ca

cou-ten-tion, com-pa-gnon, é-cou-tel La for-tune

cou-ten-tion, Com-rades all to-gether! For-tune

cou-ten-tion, com-pa-gnon, é-cou-tel La for-tune

cou-ten-tion, Com-rades all to-gether! For-tune

cou-ten-tion, com-pa-gnon, é-cou-tel La for-tune

cou-ten-tion, Com-rades all to-gether! For-tune

cou-ten-tion, com-pa-gnon, é-cou-tel La for-tune

cou-ten-tion, Com-rades all to-gether! For-tune

est la for-tune waits

our for-tune waits

la for-tune

est la for-tune waits

our for-tune waits

la for-tune

for-tune

ne é-cou-te, é-cou-us, At-ten-tion, at-ten-

-tu-waits -ne us,

ne é-cou-te, é-cou-us, At-ten-tion, at-ten-

-tu-waits -ne us,

tu-ne est là-bas, là-bas; Mais prends
waits us on the plain be-low; But be

tu-ne est là-bas, là-bas; Mais prends
waits us on the plain be-low; But be

tu-ne est là-bas, là-bas; Mais prends
waits us on the plain be-low; But be

tu-ne est là-bas, là-bas; Mais prends
waits us on the plain be-low; But be

tu-ne est là-bas, là-bas; Mais prends
waits us on the plain be-low; But be

-te, com-pa-gnon, Prends gar-
tion all to-geth-er, Be care-de

est down là-bas, É-bas,
low, At-bas, low, Prends Be

-te, com-pa-gnon, Prends gar-
tion all to-geth-er, Be care-de

est down là-bas, É-bas,
low, At-bas, low, Prends Be

gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward

cresc.

gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward

cresc.

gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward

cresc.

gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward

cresc.

gar - de, pen-dant la rou - te, Prends gar - de de faire un faux
care - ful while on the way there, Be war - y as you onward

cresc.

— pen - dant — la rou - te, Prends gar - de — de faire un faux
— while on — the way there, Be war - y — wher - ev - er you

cresc.

coute, é - cou - te, é - cou -
ten - tion, all at - ten -

cresc.

— pen - dant — la rou - te, Prends gar - de — de faire un faux
— while on — the way there, Be war - y — wher - ev - er you

cresc.

gar - de de faire un faux
war - y as you on - ward

cresc.

pas! Prends garde de faire un faux pas! Prends garde de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends garde de faire un faux pas! Prends garde de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends garde de faire un faux pas! Prends garde de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends garde de faire un faux pas! Prends garde de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends garde de faire un faux pas! Prends garde de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends garde de faire un faux pas! Prends garde de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends garde de faire un faux pas! Prends garde de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

te! Prends garde de faire un faux pas! Prends garde de faire un faux
tion! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends garde de faire un faux pas! Prends garde de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends garde de faire un faux pas! Prends garde de faire un faux
go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! — É - cou - te, com-pa - gnon, —
 go! — At - ten - tion, all to - geth -

pas! — É - cou - te, com-pa - gnon, —
 go! — At - ten - tion, all to - geth -

pas! — É - cou - te, com-pa - gnon, —
 go! — At - ten - tion, all to - geth -

pp distaccato.
 pas! — Com - pa - gnon, é - cou - te, com - pa -
 go! — Com-rades all, at - ten - tion, Com-rades

pp distaccato.
 pas! — Com - pa - gnon, é - cou - te, com - pa -
 go! — Com-rades all, at - ten - tion, Com-rades

pp distaccato.
 pas! — Com - pa - gnon, é - cou - te, com - pa -
 go! — Com-rades all, at - ten - tion, Com-rades

pp
 pas! — É - cou - te, com-pa - gnon, —
 go! — At - ten - tion, all to - geth -

pp distaccato.
 pas! — Com - pa - gnon, é - cou - te, com - pa -
 go! — Com-rades all, at - ten - tion, Com-rades

pp distaccato.
 BASSI I & II unis.
 pas! — Com - pa - gnon, é - cou - te, com - pa -
 go! — Com-rades all, at - ten - tion, Com-rades

pp

é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
er, my comrades all, — Good for - tune waits us down be - low; Be

é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
er, my comrades all, — Good for - tune waits us down be - low; Be

é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
er, my comrades all, — Good for - tune waits us down be - low; Be

gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;

gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;

gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;

é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
er, my comrades all, — Good for - tune waits us down be - low; Be

gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;

gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;

gar - de, prends gar - de, pen-dant la rou-te, Prends
care - ful, be care - ful while on the way there, Be

gar - de, prends gar - de, pen-dant la rou-te, Prends
care - ful, be care - ful while on the way there, Be

gar - de, prends gar - de, pen-dant la rou-te, Prends
care - ful, be care - ful while on the way there, Be

Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the

Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the

Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the

gar - de, prends gar - de, pen-dant la rou-te, Prends
care - ful, be care - ful while on the way there, Be

Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the

Mais prends gar-de, oui, prends gar-de, pen - dant la rou -
But be care-ful, ay, be care-ful while you're on the

gar-de de faire un faux pas! Prends gar - de! Prends gar -

war-y as you on-ward go! Be war - y! Be war -

gar-de de faire un faux pas Prends gar - de! Prends gar -

war-y as you on-ward go! Be war - y! Be war -

gar-de de faire un faux pas! Prends gar - de! Prends gar -

war-y as you on-ward go! Be war - y! Be war -

te, de faire un faux pas! Prends gar - de! Prends gar -

way, as you on-ward go! Be war - y! Be war -

te, de faire un faux pas! Prends gar - de! Prends gar -

way, as you on-ward go! Be war - y! Be war -

te, de faire un faux pas! Prends gar - de! Prends gar -

way, as you on-ward go! Be war - y! Be war -

gar-de de faire un faux pas! Prends gar - de! Prends gar -

war-y as you on-ward go! Be war - y! Be war -

te, de faire un faux pas! Prends gar - de! Prends gar -

way, as you on-ward go! Be war - y! Be war -

te, de faire un faux pas! Prends gar - de! Prends gar -

way, as you on-ward go! Be war - y! Be war -

de! Prends gar-de! Prends gar - - de!
y! Be war-y! Be war - - y!

de! Prends gar-de! Prends gar - - de!
y! Be war-y! Be war - - y!

de! Prends gar-de! Prends gar - - de!
y! Be war-y! Be war - - y!

de! Prends gar-de! Prends gar - - de!
y! Be war-y! Be war - - y!

de! Prends gar-de! Prends gar - - de!
y! Be war-y! Be war - - y!

de! Prends gar-de! Prends gar - de.
y! Be war-y! Be war v!

de! Prends gar-de! Prends gar - - de!
y! Be war-y! Be war - - y!

de! Prends gar-de! Prends gar - - de!
y! Be war-y! Be war - - y!

de! Prends gar-de! Prends gar - - de!
y! Be war-y! Be war - - y!

mf cresc. - - *f dim. molto pp smorzando.*

No 19^{bis}. Recitative.

Recit.

El Dancaïro.

Re-po-sons-nous une heure i - ci, mes ca-ma-ra-des.
 My comrades, rest an hour or two, Bid care de-fi-ance!

Piano.

The first system of the musical score for 'Recit.' features a vocal line for El Dancaïro and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. It begins with a rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of two staves, with the right hand playing a series of sustained chords and the left hand playing a series of sustained notes. The tempo is marked 'Piano'.

Nous, nous al-lons nous as-su-rer Que
 Now we are go-ing to make sure That

le chemin est li-bre Et que sans al-ga-ra-des La contre-ban-de peut pas-ser
 we can pass in safe-ty, And without all annoyance Our merchandise can be brought

ser.
 thro'.

pp

pp

Recit. Carmen. (to José.)

Que regardes-tu
What do you see, be-

p *mf cresc.* *f*

Don José.

done? Je me dis que là - bas il ex - iste u - ne
low? I was think - ing that yon - der is liv - ing a

bon-~~ne~~ et bra-ve vieil-le fem-me qui me croit hon-nête homme.
good, in - dus - tri - ous old wo - man, who thinks me a man of hon - or.

Allegro moderato.

El - le se trompe, hé - las!
But she is wrong, a - las! —

p

*Recit.***Carmen.**

Qui donc est cet-te femme?
Who is this good old wo-man?

Don José.

Ah! Carmen, surmon â - me, ne raille pas -
Ah, Carmen! If you love me, do not speak thus:

Carmen.

Car c'est ma mè - re.
For 'tis my moth-er!

Eh bien -
In - deed?

va la re - trou-ver tout de
then you should go back; in a

sui - te. No - tre mé-tier, vois - tu, ne te vaut rien -
hur - ry, For, as you see, our trade nev-er will do, -

Don José.

Et tu fe-rais fort bien de par-tir au plus vi - te. Par-tir, nous sé - pa -
And if you do not go, you are sure to be sor-ry. Go back? leave you be -

*alla misura.***Carmen.****Don José.**

rer? hind? Sans dou - tel I said sol Nous sé - pa - rer, Car - Leave you behind, Car -

p espress.

*Recit.***Carmen.**

men — É - cou - te, si tu re - dis ce mot — Tu
men! be care - full! If you re - peat that word — Why,

f *ff*

me tuerais, peut - ê - tre. Quel re - gard —
then per - haps you'll kill me! What a look! —

p

tu ne répons rien — Que m'importe? après tout, le destin est le maître!
You do not re - ply. What of that? af - ter all, it is Fate, live or die! —

p *f*

p

No 20. Trio.

Allegretto con moto.

Frasquita.

Mercedes.

Carmen.

Piano.

(Frasquita and Mercedes spread cards before them.)

Allegretto con moto. (♩ = 112)

pp

Frasquita. *mf* Mèlons! Coupons! Shuffle! Cut them!

Mercedes. *mf* Mèlons! Coupons! Shuffle! Cut them! Bien! c'est ce- Good! that will

Bien! c'est ce - là!
Good! that will do!

la!
do!

Trois
Three

poco sf *pp*

Trois car - tes i - ci,
Three cards o - ver here,

car - tes i - ci,
cards o - ver here,

Qua - tre
Four to

Qua - tre là!
Four to you!

là!
you!

poco sf *p*

18117

con grazia.
p
 Et main - te - nant, par - lez, — mes
 My pret - ty toys, now here — you're
con grazia.
 Et main - te - nant, par - lez, — mes
 My pret - ty toys, now here — you're
pp

bel - les, De l'a - ve - nir, don - nez - nous des nou -
 ly - ing, To all we ask be truth - ful in re -
 bel - les, De l'a - ve - nir, don - nez - nous des nou -
 ly - ing, To all we ask be truth - ful in re -

p legg.
 vel - les, Di - tes-nous qui nous tra - hi - ra!
 ply - ing, Now tell us who our love willsight!
p legg.
 vel - les, Di - tes-nous qui nous
 ply - ing, Now tell us who our
p

Di - tes-nous qui nous ai - me-ra!
And who with love our hearts de-light!

tra - hi - ra!
love will slight!

Di - tes-nous qui nous
And who with love our

Par - lez, par - lez!
Now tell, now tell!

Par - lez, par - lez!
Now tell, now tell!

Di -
Now

ai - me-ra! Par - lez, par - lez!
hearts de-light! Now tell, now tell!

Par - lez, par - lez!
Now tell, now tell!

Di -
Now

tes-nous qui nous tra - hi - ra, Di - tes-nous qui nous ai - me -
tell us who our love will slight, And who with love our hearts de -

tes-nous qui nous tra - hi - ra, Di - tes-nous qui nous ai - me -
tell us who our love will slight, And who with love our hearts de -

ra! light! Par - lez! Now tell!

ra! light! Par - lez! Oh tell!

Frasquita.

Mercedes

Par - lez! —
Oh tell! —

Par - lez! —
Oh tell! —

sempre
pp

Moderato. Frasquita.

Moi, je vois un jeune a-mou-reux, Qui m'aime on ne peut davan-
(♩ = 88) I a gay young lov-er be - hold, Who tries of his love to per-

ta - ge:
suade — me.

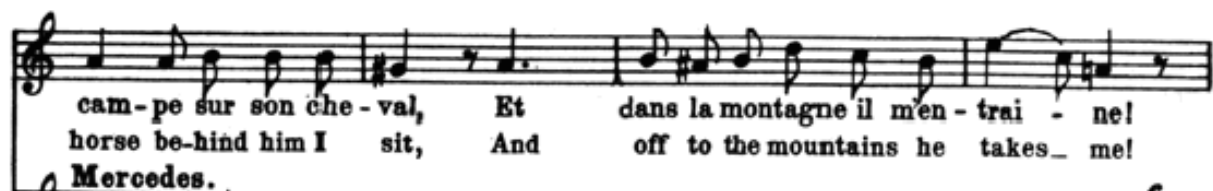
Mercedes

Le mien est très-riche et très-vieux; Mais il
And mine's ver-y wealth-y and old, But he

Frasquita. (haughtily.)

par - le de ma - ri - a - ge!
says he's wil - ling to wed me!

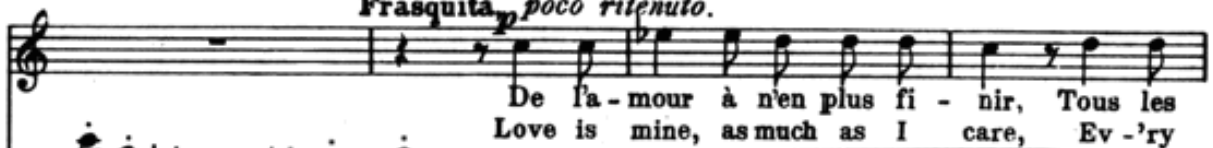
Je me
On his



Dans
A



Frasquita *poco ritenuto.*



a tempo.

Mercedes.

cresc.



Frasquita.
quasi recit.

mants, des pier-re - ri - es! Le mien de-vient un chef fa -
rings, all to de - light me! My lov - er be-comes a great

colla voce.

a tempo. senza rigore. a tempo animato. (♩ = 108)

Mercedes.

meux, Cent hommes marchent à sa sui - te! Le mien - le
chief, A hundred men wait on his plea - sure! And mine - and

colla voce. mf dim.

cresc.

mien - en croi - rai-je mes yeux? oui -
mine - Oh, it pass-es be- lief! yes -

cresc. -

(joyfully.)

Il meurt! - Ah!
he dies! - Ah!

cresc. molto.

poco riten. dim.

je suis veu - veet j'hé - ri -
I've his ti - tle and trea -

poco riten. p

Tempo I.

p Ah! _____ Par - lez en - cor, par - lez, mes_ *con grazia.*
 Ah! _____ My pret - ty toys now here_ you're

p te! _____ Par - lez en - cor, par - lez, mes_ *con grazia.*
 sure! _____ My pret - ty toys now here_ you're

Tempo I. (♩ = 112)

p *dim.* *pp*

bel - les; De l'a - ve - nir, don - nez-nous des hou-vel - les, *legg.* Di -
 ly - ing, To all we ask be truth-ful in re - ply - ing, Now

bel - les; De l'a - ve - nir, don - nez-nous des nou-vel - les,
 ly - ing, To all we ask be truth-ful in re - ply - ing,

p

tes-nous qui nous tra - hi - ra! *inf* Di -
 tell us who our love will slight! Now

legg. Di - tes-nous qui nous tra - hi - ra!
 Now tell us who our love will slight!

mf

tes-nous qui nous ai-me-ra! who with love our hearts de-light! Par-Now

Di-tes-nous qui nous ai-me-ra! Par-And who with love our hearts de-light! Now

lez, par-lez! tell, oh tell! Par-Oh tell, oh tell! Di-tes-nous qui nous tell us who our

lez, par-lez! tell, oh tell! Par-Oh tell, oh tell! Di-tes-nous qui nous tell us who our

tra-hi-ra, Di-tes-nous qui nous ai-me-ra! love will slight, And who with love our hearts de-light!

tra-hi-ra, Di-tes-nous qui nous ai-me-ra! love will slight, And who with love our hearts de-light!

Mercedes.

For-tu-nel A for-tunel

Frasquita.

A - - mour! heart!

sempre pp

Carmen.

Voy - ons, - que j'es - saie à mon tour. -
Lets see! - I will try for my part. -

Andantino. (♩ = 84) (Carmen turns up the cards, on her side.)

sempre pp

f

(almost spoken.)

Carreau! Pi-que!
Diamonds! Spades!

ff

pp

La mort! J'ai bien lu -
To die! So it is. -

ff

pp

From this sign ♠

moi d'abord, Ensuite lui_ pour tous les deux, la mort!_
First come I, afterwards she_ Both of us are to die!_

cresc.

by retaining D $\sharp$ instead of taking D $\flat$, one may transpose a semitone higher (F $\sharp$ minor instead of F minor) to the sign ♠ on p. 274; then execute the 2 measures A and B in small notes, as written, and proceed to the next.

riten.

p

Andante molto moderato. (♩ = 66) (with simplicity and very evenly.)

pp

En vain pour é - vi - ter les ré - ponses a -
In vain, to shun the answer that we dread to

ppp

mères, En vain tu mê - le - ras, — Ce - la ne sert a
hear, To mix the cards we try, — 'Tis all of no a -

rien, les car - tessont sin - cè - res Et ne men - ti - ront pas! —
vail, they still re - main sin - cere, And they can nev - er lie! —

Dans le li-vre d'en haut si ta page est heu - reuse, Mê-le et cou - pe sans peur:—
If in the Book of Fate you have a shining page, Se-renely cut and deal;—

poco sf La car - te sous tes doigts se tour-ne-ra joy - euse, T'annonçant
The card that you shall turn will no - thing ill pre - sage, And fu-ture

le bon-heur! — Mais si tu dois mou - rir, Si le mot re - dou -
joy re - veall — But if you are to die, If that so dread-ful

poco cresc. table Est é - crit par le sort, — Recom-mence vingt
word Be writ by Fate on high, — You may try twenty

fois, la carte im-pi-to - 'yable Ré-pé-te - ra: la mort! —
times, Un-pi - ti - ful the card Will but re - peat: "You die!" —

- *cresc. molto.* -

Oui, si tu dois mou - rir, Re-commen-ee vingt fois, —
 Yes, if you are to die, You may try twen - ty times, —

cresc. *f* *dim.*

la carte im-pi-to - ya - ble Ré-pé-te-ra: la
 Un-pi - ti-ful the card Will but re-repeat: "You

molto *mf poco rit.* *colla voce.* *pdim.*

a tempo.

(turning up the cards.)

mort! — En - cor! —
 diel" — A - gain! —

p

En - cor! — Tou - jours la
 A - gain! — All hope is

cresc. *p*

A B
 Tou - jours la
 All hope is

Tempo I.
Frasquita.

con grazia.

Par - lez en - cor, par - lez, mes_
My pret - ty toys, now here you're

Mercedes.

con grazia.

Par - lez en - cor, par - lez, mes_
My pret - ty toys, now here you're

Carmen.

mort!
vain!

Tempo I. (♩ = 112)

pp

bel - les; De là - ve - nir don - nez - nous des nou -
ly - ing, To all we ask be truth - ful in re -

bel - les; De là - ve - nir don - nez - nous des nou -
ly - ing, To all we ask be truth - ful in re -

vel - les, Di - tes - nous qui nous tra - hi - ra!
ply - ing. Now tell us who our love will slight!

vel - les, Di -
ply - ing. Now

En - cor!
A - gain!

Di - tes-nous qui nous ai - me-ra!
And who with love our hearts de-light!

tes-nous qui nous tra - hi - ra!
tell us who our love will slight!

En - cor!
A - gain!

Par - lez en - cor! Par -
Now tell, oh tell! Oh

tes-nous qui nous ai - me-ra! Par - lez en - cor! Par -
who with love our hearts de-light! Now tell, oh tell! Oh

Le dé - ses - poir!
For me, de - spair!

lez en - cor! Di - tes-nous qui nous tra - hi - ra, Di -
tell, oh tell! Now tell us who our love will slight, And

lez en - cor! Di - tes-nous qui nous tra - hi - ra, Di -
tell, oh tell! Now tell us who our love will slight, And

La mort! la mort! En -
To die! to die! A -

tes nous qui nous ai - me - ra! A -
 who with love our hearts de - light! A

tes nous qui nous ai - me - ra! For - tu - ne!
 who with love our hearts de - light! A for - tune!

cor! gain: — la to mort! die! —

legg. *p*

mour! heart! A -
 heart! A

For - tu - ne!
 A for - tune!

Tou - jours la mort!
 All hope is vain!

pp

mour! heart! p
 heart! En -
 A -

Tou - jours la mort!
 All hope is vain!

cresc.

En - cor! en -
A - gain! a -

cor! en - cor!
gain! a - gain!

En -
A -

molto

This system contains the first vocal and piano entries. The vocal staves (soprano, alto, and tenor) enter with the lyrics 'En - cor! A - gain!'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked *molto*.

cor! en - cor!
gain! a - gain!

cor! en - cor!
gain! a - gain!

cor! en - cor!
gain! a - gain!

ff *p*

2a. *

This system continues the vocal and piano parts. The vocal staves repeat the lyrics 'cor! gain! en - cor! a - gain!'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked *ff*. The piano part ends with a *p* (piano) dynamic and a *2a.* (second ending) marked with an asterisk.

ff

This system contains the final piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked *ff*.

No 20^{bis}. Recitative.

Carmen. *Recit.* **El Danc.**

Piano. *Allegro.* *f*

Eh bien? Eh
And now? And

bien, nous essaye-rons de pas-ser— et nous pas-se-rons. Res-te là-haut, Jo-
now, we are going to try to pass,— and we shall go thro'. You stay up here, Jo-

sé, gar-de les mar-chan-di-ses.
sé, Watch what we leave be-hind us.

Frasquita. **El Dancaïro.**

La route est-el-le li-bre? Oui, mais gare aux sur-
You say, the road is clear? Yes, but still, they may

p

pri - ses! J'ai sur la brèche où nous de-vons pas -
find us! Near by the breach thro' which we have to

The first system of the musical score for 'Carmen'. It features a vocal line with lyrics in French and English, and a piano accompaniment. The piano part includes a triplet in the bass line.

ser climb, vu trois doua-niers: Il faut nous en dé - bar-ras -
I saw three guards! they must be dis-posed of in

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a triplet in the bass line and a dynamic change from *f* to *p* in the right hand.

Carmen. *alla misura.*

ser. time. Pre - nez les bal - lots, et par -
Then let each man shoul - der his

The third system of the musical score, marked *alla misura*. The tempo changes to a waltz-like 3/4 time. The vocal line and piano accompaniment are in a new key and tempo.

tons; — Il faut pas - ser nous pas-se - rons!
bale; — We have to pass, and pass we shall!

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a triplet in the bass line and a dynamic change from *f* to *p* in the right hand.

Nº 21. Morceau d'ensemble.

Allegro deciso.

Frasquita.

Mercedes.

Carmen.

El Remendado.

El Dancaïro.

Sopranos.

Tenors.

Basses.

Quant au doua -
As for the

Quant au doua -
As for the

(Throughout this number, Carmen
exchanges parts with Mercedes.)

mf ben marcato.
Quant au douanier, quant au doua -
As for the guard, as for the

Allegro deciso. (♩ = 108)

Piano.

nier, c'est notre af-fai - re! Tout comme un au -
guard, be eas-y, broth - ers, They like to please,

nier, c'est notre af-fai - re! Tout comme un au -
guard, be eas-y, broth - ers, They like to please,

nier, c'est notre af-fai - re! Tout comme un au - tre, il
guard, be eas-y, broth - ers, They like to please, as

dim. *p* *cresc.*

tre il aime à plaire, Il ai - me à
 — as well as oth-ers, They like to

dim. *p* *cresc.*

tre il aime à plaire, Il ai - me à
 — as well as oth-ers, They like to

dim. *p* *cresc.*

aime à plai - re, il aime à plaire, Il aime à
 well as oth - ers, they like to please, They like to

dim. *p* *cresc.*

f *p*

fai - re le ga-lant; Ah! — Lais-sez-nous pas-ser en a -
 be gal-lant, and more! Ah! — Let us go on a while be -

f *p*

fai - re le ga-lant; Ah! — Lais-sez-nous pas-ser en a -
 be gal-lant, and more! Ah! — Let us go on a while be -

f *p*

fai - re le ga-lant; Ah! — Lais-sez-nous pas-ser en a -
 be gal-lant, and more! Ah! — Let us go on a while be -

f *dim.*

vant! — Quant au doua - nier, c'est notre affai - re!
fore! — As for the guard, be eas-y, broth - ers!

vant! — Quant au doua - nier, c'est notre affai - re!
fore! — As for the guard, be eas-y, broth - ers!

vant! — Quant au douanier, quant au doua - nier, c'est notre affai - re! Tout
fore! — As for the guard, as for the guard, be eas-y, brothers! They

SOPRANOS I.

Quant au doua - nier, c'est leur af-fai - re!
As for the guard, be eas-y, broth - ers!

SOPRANOS II.

Quant au douanier, quant au doua - nier, c'est leur af-fai - re! Tout
As for the guard, as for the guard, be eas-y, brothers! They

p *cresc. f*

Tout com - me un au - tre il aime à plaire, Il —
They like — to please, — as well as oth - ers, They

Tout com - me un au - tre il aime à plaire, Il —
They like — to please, — as well as oth - ers, They

comme un au - tre il aime à plai -
like to please, — as well as oth -

Tout com - me un au - tre il aime à plaire, Il —
They like — to please, — as well as oth - ers, They —

comme un au - tre il aime à plai -
like to please, — as well as oth -

p ai - like - me à fai - re le ga - lant, Ah! —
 like - me to be gal - lant, and more! Ah! —

p ai - like - me à fai - re le ga - lant, Ah! —
 like - me to be gal - lant, and more! Ah! —

re, il aime à plaire, Il aime à fai - re le ga - lant, Ah! —
 ers, they like to please, They like to be gal - lant, and more! Ah! —

p ai - like - me à fai - re le ga - lant, Ah! —
 like - me to be gal - lant, and more! Ah! —

re, il aime à plaire, Il aime à fai - re le ga - lant, Ah! —
 ers, they like to please, They like to be gal - lant, and more! Ah! —

p *cresc.*

p — Laissez-nous pas-ser en a - vant! — Il aime à plaire!
 — Let us go on a while be - fore! — They like to please!

p — Laissez-nous pas-ser en a - vant! — Il aime à plaire! Le doua-
 — Let us go on a while be - fore! — They like to please! What we

— Laissez-nous pas-ser en a - vant! — Il aime à plaire!
 — Let us go on a while be - fore! — They like to please!

El Remendado and El Dancaïro.

p — Laissez-les passer en a - vant! — Il aime à plaire!
 — Let them go on a while be - fore! — They like to please!

TENORS. *f* Il aime à plaire!
 They like to please!

BASSES. *f* Il aime à plaire!
 They like to please!

dim. *p* *f* *pp*



Il est galant!
They are gallant!



nier se-ra clé-ment! Il est galant!
want the guard will grant! They are gallant!



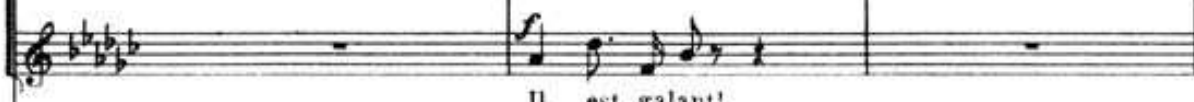
Il est galant! Le doua-nier se-ra char-mant!
They are gallant! They will be so complai-sant!



Il est galant!
They are gallant!



Il est galant!
They are gallant!



Il est galant!
They are gallant!



Il est galant!
They are gallant!

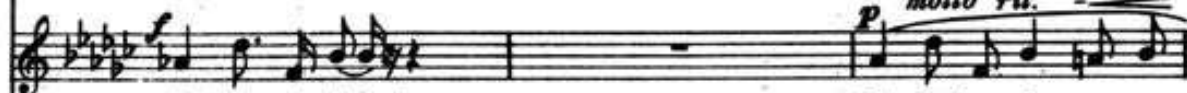


Il est galant!
They are gallant!



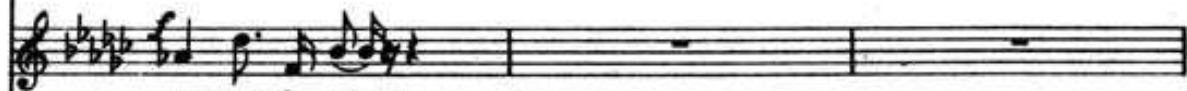


Il aime à plaire! Le douanier se-ra ga-lant!
They like to please! What we want, the guard will grant!

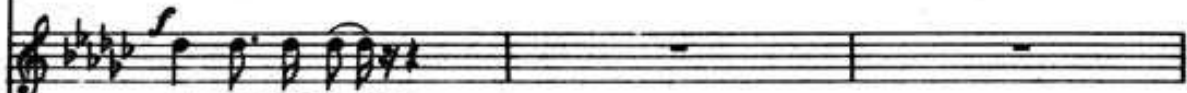


Il aime à plaire!
They like to please!

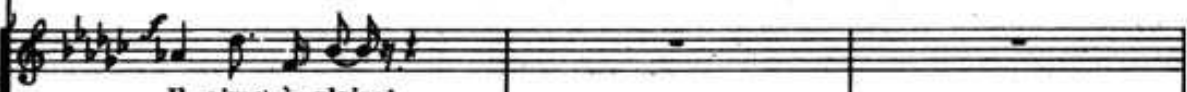
Oui, le douanier se-ra
Yes, and the guard may be



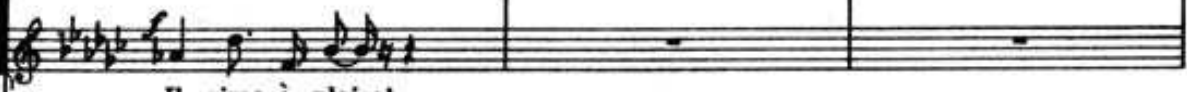
Il aime à plaire!
They like to please!



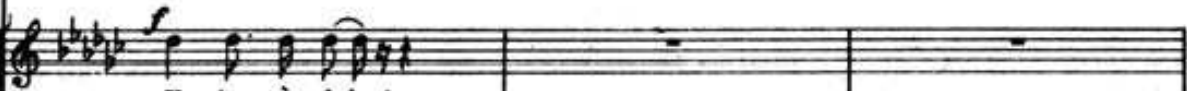
Il aime à plaire!
They like to please!



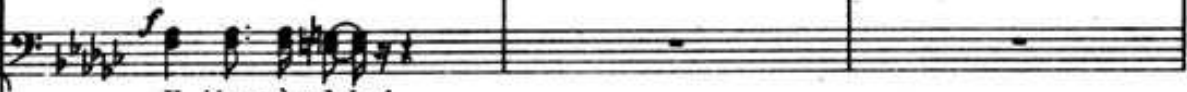
Il aime à plaire!
They like to please!



Il aime à plaire!
They like to please!



Il aime à plaire!
They like to please!



Il aime à plaire!
They like to please!



a tempo. poco dim.

même en - tre - pre - nant!
e - ven ar - ro - gant!

pp Oui, le doua -
As for the

pp Oui, le doua -
As for the

Oui, le doua-nier, oui, le doua-
As for the guard, as for the

TENORS.

BASSES.

a tempo.

Quant au doua-nier, c'est leur af -
As for the guard, be eas - y,

nier, c'est notre af-fai - re! Tout com - me un au -
guard, be eas - y, broth - ers! They like to please,

nier, c'est notre af-fai - re! Tout com - me un au -
guard, be eas - y, broth - ers! They like to please,

nier, c'est notre af-fai - re! Tout comme un au - tre il
guard, be eas - y, broth - ers! They like to please, — as

pp Quant au doua-nier, c'est leur af - faire!
As for the guard, be eas - y, brothers!

pp Quant au doua-nier, c'est leur af - faire!
As for the guard, be eas - y, brothers!

faire!
brothers!

Tout comme un autre, il aime à
They like to please, as well as

tre, il aime à plaire, Il — ai — me à
as well as oth - ers, They — like — to *cresc. -*

tre, il aime à plaire, Il — ai — me à
as well as oth - ers, They — like — to *cresc. -*

ai - me à plai - re, Il aime à plaire, Il aime à
well as oth - ers, they like to please, They like to *cresc. -*

Tout comme un autre, il aime à plaire!
They like to please, as well as others!

Tout comme un autre, il aime à plaire!
They like to please, as well as others! *cresc. -*

plaire!
others!

Il aime à fai - re le ga -
They like to be gal - lant, or

fai - re le ga - lant, Lais - sez - nous pas - ser en a -
be gal - lant, or more! Let us go on a while be -

fai - re le ga - lant, Lais - sez - nous pas - ser en a -
be gal - lant, or more! Let us go on a while be -

fai - re le ga - lant, Lais - sez - nous pas - ser en a -
be gal - lant, or more! Let us go on a while be -

Il aime à fai - re le ga - lant!
They like to be gal - lant, or more! *cresc. -*

Il aime à fai - re le ga - lant!
They like to be gal - lant, or more! *cresc. -*

lant!
more!

Lais - sez - les pas - ser en a -
Let them go on a while be -

vant!
forel!

leggieriss.

Il ne s'a-git pas de ba-taille;
There is no dan-ger to be fac'd,

vant!
forel!

leggieriss.
Il ne s'a-git pas de ba-taille;
There is no dan-ger to be fac'd,

vant!
forel!

leggieriss.
Il ne s'a-git pas de ba-taille;
There is no dan-ger to be fac'd,

vant, Oui, pas-ser en a-vant!
fore, Yes, let them go be-fore!

ppp

Non, il s'a-git tout sim-plement
No-thing at all for one to do,

De-se — — — — — lais-ser
But- let — — — — — him put

Non, il s'a-git tout sim-plement
No-thing at all for one to do,

De-se — — — — — lais-ser
But- let — — — — — him put

Non, il s'a-git tout sim-plement
No-thing at all for one to do,

De-se lais-ser pren-
But let him put his —

p leggieriss.

— pren-dre la tail - le Et d'é - cou - ter un com-pliment.
 — his arm a - round your waist, And hear him talk nonsense to you.

p leggieriss.

— pren-dre la tail - le Et d'é - cou - ter un com-pliment.
 — his arm a - round your waist, And hear him talk nonsense to you.

p leggieriss.

dre la tail - le Et d'é - cou - ter un com-pliment.
 arm 'round your waist, — And hear him talk nonsense to you.

cresc.

S'il faut al-ler jusqu'au sourire, Que vou - lez-vous, — on souri -
 And if a smile can gain our end, What would you have? — Then we shall

cresc.

S'il faut al-ler jusqu'au sourire, Que vou - lez-vous, — on souri -
 And if a smile can gain our end, What would you have? — Then we shall

cresc.

S'il faut al-ler jusqu'au sourire, Que — vou - lez - vous, on souri -
 And if a smile can gain our end, What — would you have? Then we shall

cresc.

ral
smile!

Et d'a - vance,
And in ad - vance,

je puis le
you may de -

ral
smile!

Et d'a - vance,
And in ad - vance,

je puis le
you may de -

ral
smile!

Et d'a - vance,
And in ad - vance,

je puis le
you may de -

SOPRANOS I.

Et d'a - van - - ce,
And in ad - vance,

je puis le di - -
you may de - pend,

SOPRANOS II.

Et d'a - van - - ce,
And in ad - vance,

dire, La con-tre-ban - de pas-se - ra!
pend, That you can pass in the mean-while!

dire, La con-tre-ban - de pas-se - ra!
pend, That you can pass in the mean-while!

dire, La con-tre-ban - de pas-se - ra!
pend, That you can pass in the mean-while!

re La con-tre-ban - de pas-se - ra! La con-tre - ban-de pas-se -
— That you can pass in the mean-while! That you can pass mean -



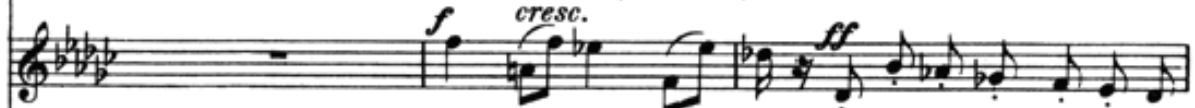
En a - vant! marchons! al - lons! en a - vant!
For - ward, march! Come on, come on, forward, march!

Le doua -
For the

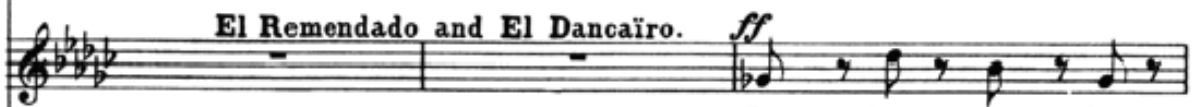


En a - vant! marchons! en a - vant!
For - ward, march! Come on, forward, march!

Le doua -
For the



En a - vant! marchons! Oui, le douanier, oui, le doua -
For - ward, march! Come on! As for the guard, as for the



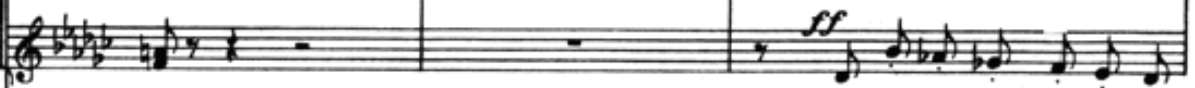
Le doua - nier, c'est
For the guard, be



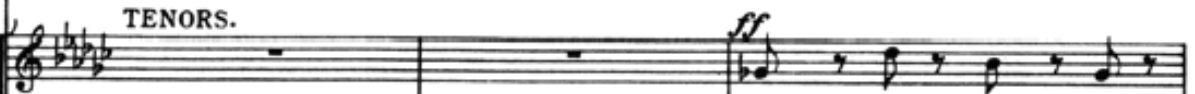
ra!
while!

En a - vant!
For - ward, march!

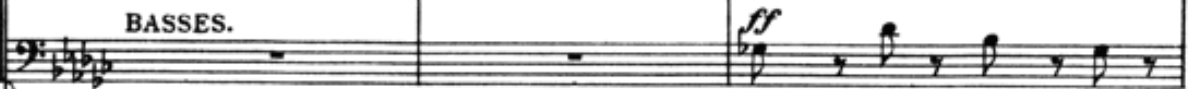
Le doua -
For the



Oui, le douanier, oui, le doua -
As for the guard, as for the



Le doua - nier, c'est
For the guard, be



Le doua - nier, c'est
For the guard, be





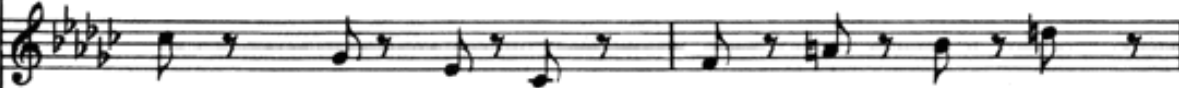
nier, c'est notre af-fai - re! Tout com - me un au -
guard, be ea - sy, broth - ers! They like _____ to please, _____



nier, c'est notre af-fai - re! Tout com - me un au -
guard, be ea - sy, broth - ers! They like _____ to please, _____



nier, c'est notre af-fai - re! Tout comme un au - tre, il
guard, be ea - sy, broth-ers! They like to please, _____ as



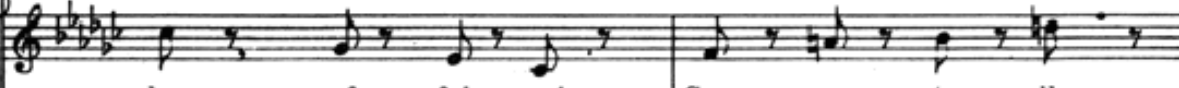
leur af - fai - re! Comme un autre, il
ea - - sy, broth - ers! They would please, as



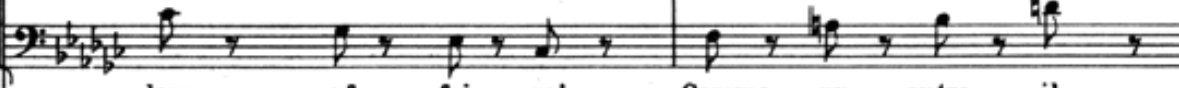
nier, c'est leur af-fai - re! Tout com - me un au -
guard, be ea - sy, broth - ers! They like _____ to please, _____



nier, c'est leur af-fai - re! Tout comme un au - tre, il
guard, be ea - sy, broth-ers! They like to please, _____ as



leur af - fai - re! Comme un autre, il
ea - - sy, broth - ers! They would please, as



leur af - fai - re! Comme un autre, il
ea - - sy, broth - ers! They would please, as



tre, il aime à plaire, Il ai - - - me à
— as well as oth-ers, They like _____ to

tre, il aime à plaire, Il ai - - - me à
— as well as oth-ers, They like _____ to

aime à plai - - re, Il aime à plaire, Il aime à
well as oth - - ers, They like to please, They like to

aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -

tre, il aime à plaire, Il ai - - - me à
— as well as oth-ers, They like _____ to

aime à plai - - re, Il aime à plaire, Il aime à
well as oth - - ers, They like to please, They like to

aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -

aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal

fai - re le ga-lant! Ah! — Lais - sez-nous pas-ser en a -
 be gal-lant, or more! Ah! — Let us go on a while be -

fai - re le ga-lant! Ah! — Lais - sez-nous pas-ser en a -
 be gal-lant, or more! Ah! — Let us go on a while be -

fai - re le ga-lant! Ah! — Lais - sez-nous pas-ser en a -
 be gal-lant, or more! Ah! — Let us go on a while be -

le ga - lant! Oui, pas - sez
 lant, or more! Let them go

fai - re le ga-lant!
 be gal-lant, or more!

fai - re le ga-lant!
 be gal-lant, or more!

le ga - lant! Oui, pas - sez
 lant, or more! Let them go

le ga - lant! Oui, pas -
 lant, or more! Let them

p *cre -*

mf cresc. - -

vant!
fore!

Marchons en a - vant!
Let us go be - fore!

mf cresc. - -

vant!
fore!

Marchons en a - vant!
Let us go be - fore!

mf cresc. - -

vant!
fore!

Marchons en a - vant!
Let us go be - fore!

- *scen* - - - *do*

en a - vant!
on be - fore!

en a - vant!
on be - fore,

en a - vant!
on be - fore!

p cresc. - - - *f cresc.*

Ah! Laissons - les pas - ser en a - vant!
Ah! Let them go on a while be - fore!

Mar - chez en a -
Let them go be -

p cresc. - - - *f cresc.*

Ah! Laissons - les pas - ser en a - vant!
Ah! Let them go on a while be - fore!

Mar - chez en a -
Let them go be -

- *scen* - - - *do*

en a - vant!
on be - fore!

en a - vant!
on be - fore,

en a - vant!
on be - fore!

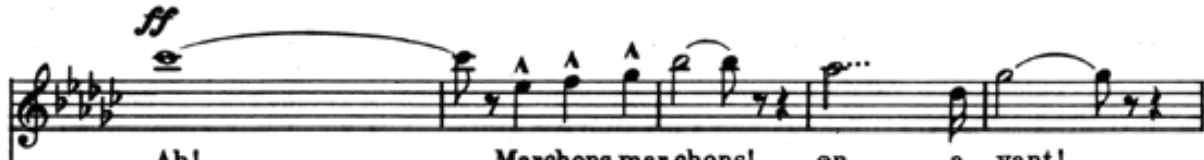
- *scen* - - - *do*

sez en a - vant!
go on be - fore,

en a - vant!
on be - fore,

en a -
on be -

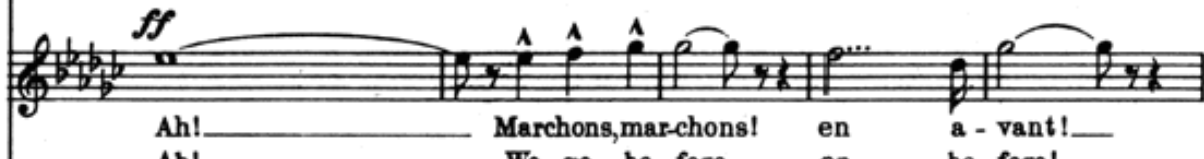
- *scen* - - - *do*

ff

Ah! _____ Marchons, marchons! en a - vant! _____
 Ah! _____ We go be - fore, on be - fore! _____

ff

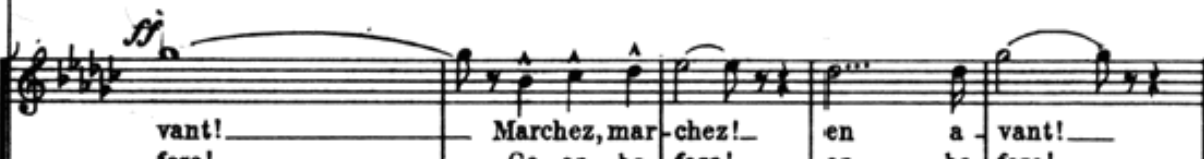
Ah! _____ Marchons, marchons! en a - vant! _____
 Ah! _____ We go be - fore, on be - fore! _____

ff

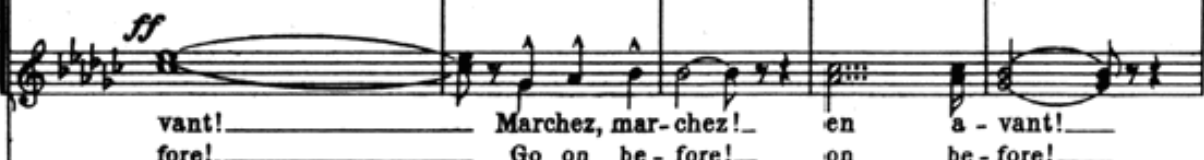
Ah! _____ Marchons, marchons! en a - vant! _____
 Ah! _____ We go be - fore, on be - fore! _____

ff

Oui! _____ oui, en a - vant! _____
 Yes! _____ Go on be - fore! _____

ff

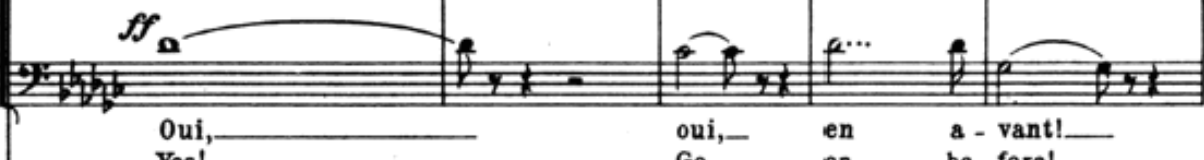
vant! _____ Marchez, mar - chez! en a - vant! _____
 fore! _____ Go on be - fore! on be - fore! _____

ff

vant! _____ Marchez, mar - chez! en a - vant! _____
 fore! _____ Go on be - fore! on be - fore! _____

ff

Oui, _____ oui, en a - vant! _____
 Yes! _____ Go on be - fore! _____

ff

Oui, _____ oui, en a - vant! _____
 Yes! _____ Go on be - fore! _____

ff**ff**

*

(Exeunt omnes.)

Musical score for Bizet's *Carmen*, page 298. The score is for piano and features a complex, rhythmic accompaniment. It includes various dynamic markings such as *meno f*, *mf*, *dim.*, *pp*, and *ppp*. The key signature is B-flat major (two flats). The score is divided into systems, each with a treble and bass staff. The final system includes vocal entries for "sinor", "zan", and "do".

No 22. Air

Moderato.

Micaela.

Piano.

p dolce.

Recit. Micaela.

C'est des contreban - diers le re - fuge or - di -
Here is the usual place for the smugglers to

nai-re.
gather.

Il est i - ci, je le ver - rai —
I shall see him, he will be here!

Et le de -
The du - ty

voir que m'impo - sa sa mè - - re Sans trembler je l'accom - pli -
laid up-on me by his moth - - er Shall be done, and without a

Andantino molto. (♩=44.)

rai. _____
fear. _____

pp espress.

Je
I

dis, _____ que rien ne m'é-pou - van - te Je dis, hé -
say _____ that nothing shall de - ter me, I say, a -

las! _____ que je ré - ponds de moi; Mais j'ai beau
las! _____ I'm strong to play my part; But, tho' un -

fai - re la vail - lan - te, Au fond du
daunt - ed I de - clare me, I feel dis -

12117

cœur je meurs de - froi! A -
may with - in my heart!

un poco meno p

Seu - - - le en ce lieu sau - va - ge, Tou - te seu - le j'ai
lone in this dis - mal place, All a - lone, I'm a -

cresc. molto

peur, mais j'ai tort d'a - voir peur;
fraid, al - tho' 'tis wrong to fear:

cresc.

dim. p poco rit.

Vous me don - ne - rez du cou - ra - ge, Vous me pro - tè - ge - rez, Sei -
Thou wilt aid me now with thy grace, For thou, O Lord, art ev - er

dim. p pp colla voce.

a tempo.

gneur! Je vais
near! I shall

a tempo. dim.

Allegro molto moderato. (♩ = 96.)

cresc. *mf*

voir de près cet-te fem-me Dont les ar-
see this wo-man, in fine, Whose wanton,

p *mf* *f* *ff* *p*

cresc. molto. *3*

ti-fi-ces maudits Ont fi-ni par fai-re un in-
treach-er-ous art Has a-chieved the shame of the

f *p* *mf*

f *p* *pp*

fâ-man ne De ce-lui que j'aimais ja-dis! Elle
man Whom once I lov'd with all my heart! She's

f *ff* *p* *dim.*

poco riten. *a tempo.*

est dange-reuse elle est bel-le! Mais je ne veux pas a-voir
wil-y and false, she's a beau-ty! But I will nev-er yield to

pp *poco riten.* *a tempo.*

cresc.

peur! Non, non, je ne veux pas a-voir peur! Je
fear! No, no! I will nev-er yield to fear! I'll

espress. *p*

cresc. *ff*
 par - le - rai haut de - vant el - le - Ah!
 speak in her face of my du - ty - Ah!

cresc.
senza rigore. *a tempo.* *dim.*
 Seigneur, vous me pro - tè - ge - rez, Sei - gneur, vous me pro - tè - ge -
 O Lord, thou wilt be near to me, O Lord, thou wilt be ev - er

colla voce. *dim.* *pp*
p *f* *dim. molto* *p* *Tempo I.*
 rez! Ah! Je dis, que rien ne m'è - pou -
 near! Ah! I say, that nothing shall de -

Tempo I.
rit. *p* *pp*
 van - te, Je dis, hé - las! que je ré - ponds de
 ter me, I say, a - las! I'm strong to play my

sf *dim:* *p*
 moi; Mais j'ai beau fai - re la vail -
 part; But, tho' un - daunt - ed I de -

12117

lan - te, Au fond du cœur je meurs d'ef -
 clare me, I feel dis - may with - in my

un poco meno p

froil heart! Seu - le en ce lieu sau -
 A - lone in this dis - mal

cresc. molto

va - ge, Tou - te seu - le j'ai peur, mais j'ai tort d'a - voir
 place, All a - lone I'm a - fraid, al - tho' 'tis wrong to

cresc.

peur;
 fear: Vous me don - ne - rez du cou -
 Thou wilt aid me now with thy

dim. p poco rit.

ra - ge, Vous me pro - tè - ge - rez, Sei -
 grace, For thou, O Lord, art ev - er

dim. p *colla voce.*

a tempo. *pp*

gneur! Pro - te - gez - moi!
 near! Be near to me!

a tempo. *espress.*

O Sei-gneur! don - nez - moi du cou -
 O my Lord! Aid me now with thy

pp

ra - ge! Pro - te - gez - moi!
 grace! Be near to me!

lunga.

O Sei-gneur! pro - te - gez - moi! Sei -
 O my Lord! Be near me now, O

smorz. *lunga.*

gneur! Lord!
ppp *ppp quasi ecco.*

12117

Nº 22^{bis} Recitative.

Allegro. *Recit.*

Micaela. *Je ne me trompe
I'm not mis-tak-en*

Piano. *p*

*pas_ c'est lui sur ce ro - cher_ A moi, Jo - sé, Jo -
now, 'tis he yon - der I seel_ Come down! Jo - sé! Jo -*

*sé! je ne puis appro - cher. Mais que fait - il? il a - juste_ il fait
sél and reach your hand to me. But what is that? He's taking aim - he*

*feu_ Ah! j'ai trop pré - su - mé de mes for - ces, mon
fires_ Ah! All my strength is gone, and my cour - age ex -*

she disappears behind the rocks.)

Dieu.
pires!

dim.

Escamillo.

Recit.

Quelques li - gnes plus bas et tout é - tait fi -
 A few lines low - er down, and 't would have been my

Don José.

Vo - tre nom! ré - pon - dez!
 Who are you? give your name!

ni.
 end!

Eh! dou - ce - ment, l'a - mil -
 Eh! fair and soft, my friend!

No 23. Duo.

Allegro.

Don José.

Escamillo.

Allegro. (♩ = 112)

Piano.

Je suis Es - ca - mil -
 I am E - sca - mil -

Es - camil - lo!
 E - scamil - lo!

Je connais votre
 Well I know you by

lo, To - ré - ro de Gre - na - de!
 lo, To - reador of Gra - na - da!

C'est moi!
 'Tis I!

nom. Soyez le bien ve - nu, mais vraiment, ca - ma - ra - de Vous pouviez y res -
name. I bid you welcome here, but hark you, brave E - spada, you ran a fear - ful

Escamillo. (carelessly.)

ter. Je ne vous dis pas non. —
risk. Well, that is all the same.

(gaily.)

Mais je suis a-mou - reux, mon cher, — à la fo - li - el Et
But you see, I'm in love, my friend, that makes me gid - dy! And

ce-lui-là se - rait un pauvre compagnon Qui pour voir ses amours ne
an - y man would be unworthy of the name, Who would not risk his life to

Don José.

a tempo. *mf*

Cel-le que vous ai - mez est i - ci?
She, the la - dy you love, she is here?

poco rit.

risquerait sa vi - el
see his chosen la - - dy!

Jus-te -
She is

a tempo.

colla voce.

mf El-le sap - pel-le?
What is her name?

ment. C'est u-ne Zing-a-ra, mon cher. Car -
here; it is a Gypsy-girl, my dear. Car -

p *cresc.*

(aside.)
Carmen!
Carmen!

rall.

men. Car-men! oui, mon cher. Un poco
men. Car-men, yes, my dear; meno mosso. (♩ = 96.)

colla voce. *pp*

Escamillo. *p*

Elle avait pour a-mant, elle avait pour a-mant Un sol-dat qui ja-
She had a lov-er here, she had a lov-er here, A soldier who de-

Don José. *pp* (aside.)
Carmen!
Carmen!

dis a dé-ser-té pour el-le. Ils s'a-do-raient! mais c'est fi-ni, je
serted from his troop to join her. How fond they were! but that is past, I

Vous l'aimez, cepen-
 Yet you love her, you

crois, Les a - mours de Car - men ne durent pas six mois.
 hear; The a - mours of Car - men do not last half a year;

dant!
 say?

Vous l'aimez, cepen- dant!
 Yet you love her, you say?

Je l'ai - - me!
 I love her!

Je l'ai - me, oui, mon
 I love her, yes, my

cher, je l'ai - me, je l'aime à la fo - li - e!
 friend, I love her, I tell you, I am gid - dy!

Mais pour nous enle -
 But, when an - y-one

ver nos fil - les de Bo - hê - me,
 takes our Gyp - sy-girls a - way,

Sa - vez-vous bien qu'il faut pa -
 Are you a - ware that he must

cresc.
cresc.
cresc.
cresc.
rall.
Tempo I. (♩=112.)
dim.
rall.
p

(threateningly.)

yer?—
pay?—**Escamillo. (gaily.)**Et
AndSoit! on paie - ra, — soit! on paie - ra, —
Good! what's to pay? good! what's to pay?—*senza rigore.*que le prix se paie — a coups — de na - va - ja!
that the price is paid — in knife - thrusts and slash - es? (surprised.)A
In*senza rigore.*Comprenez - vous?
You under - stand?*a tempo.*coups de na - va - ja!
knife - thrusts and slashes!Le discours est très net.
I can hear what you say!Ce désér -
This de -teur, ce beau soldat qu'elle ai - me,
serter, this bold dragoon she fan - cies,Ou du moins qu'elle aimait,
Or whom, at least, she fancied,c'est donc
is your -

f
 Oui, cest moi - mê - me!
 Yes, I, my - self!

vous? self? J'en suis ra - vi, mon
 I'm more than pleas'd, my

pp *cresc.*

molto riten.

cher! j'en suis ra - vi, mon cher, et le tour est com -
 boy! I'm more than pleas'd, my boy! I'm in luck, sure, to -

molto riten. *dim.* *p*

Allegro. Don José.

p *cresc.* *f*
 En - fin ma co - lè - re Trouve à qui par - ler! Le sang,
 My rage hot - ly glowing Finds a vent at last! His blood,

plet! Quel - le ma - la - dres - se, J'en ri - rais, vrai - ment! Cher -
 day! This is - rath - er ti - dy! I could laugh, I vow! To

Allegro. (♩ = 28.)

p *cresc.* *f*

p
 oui, le sang, je l'es - pè - re, Va bien - tôt cou - ler! En -
 yes, his blood shall be flow - ing Ere this hour is past! My

p
 cher la mai - tres - se Et trou - ver, trouver l'a - mant! Quel -
 look for the la - dy And find, and find the beau! This

cresc.

fin ma co - lè - re Trouve à qui par - ler, Le sang,
rage hot - ly glow - ing Finds a vent at last! His blood,

le ma - la - dres - se J'en ri - rai, vrai - ment! Cher -
is rath - er ti - dy! I could laugh, I vow! To

cresc.

oui, le sang, Je l'es - pè - re, Va bien-tôt cou - ler!
yes, his blood shall be flow - ing Ere this hour is past!

cher la maî - tres - se Et trou - ver, trouver l'a - mant!
look for the la - dy, And find, and find the beau!

cresc. molto.

Met - tez-vous en gar - de Et veil - lez sur vous!
Now be on your guard, And be - ware my knifel

Met - tez-vous en gar - de Et veil - lez sur vous!
Now be on your guard, And be - ware my knifel

Met - tez-vous en gar - de Et veil - lez sur vous! Tant
Now be on your guard, And be - ware my knifel Should

Met - tez-vous en gar - de Et veil - lez sur vous!
Now be on your guard, And be - ware my knifel

pis you pour qui tarde A pa - rer les coups!_
you fail to ward It will cost your life!_

Tant pis pour qui tarde A pa - rer les coups!_
Should you fail to ward It will cost your life!_

Met - tez - vous en gar - de, Veil - lez sur vous! Al -
Now be on your guard! Be - ware my knife! Come

Met - tez - vous en gar - de, Veil - lez sur vous! En gar - de!
Now be on your guard! Be - ware my knife! Come on!

sempre ff

lons! en garde! veil - lez sur vous!
on! Come on! Be - ware my knife!

al - lons! en gar - de! veil - lez sur vous!
Come on! Come on! Be - ware my knife!

L'istesso tempo.

veil - lez _____ sur vous! _____
 Be - ware _____ my knifel! _____

L'istesso tempo.

tutta forza.

(Escamillo's knife snaps. Don José is about to strike him.)

fff

attacca.

Nº 24. Finale.

Moderato.

Micaela.

Frasquita.
Mercedes.

Recit.
(arresting Don José's arm.) *a tempo.*

Carmen.
Ho-là! ho-là! Jo - sé!
Holla, holla! Jo - sé!

Don José.

El Remendado.
El Dancaïro.

Escamillo.

Sopranos.

Tenors.

Basses.

Moderato. (♩ = 92.) *a tempo.*

Piano.
colla voce.

Escamillo. (to Carmen.)

p Vrai! j'ai l'a - - me ra - vi - e Que ce soit vous, Car -
Ah, what rap - ture it gave me That it was you, Car -

men, qui me sauviez la vi - - - e! Quant à
 men, who came in time to save me! As for

(jauntily, but haugh-
 tily.) *mf* 3

pp *cresc.* *dim.*

toi, beau sol-dat, Nous sommes manche à man - che, et
 you, Sir dragoon, For this time we are e - ven, but

p

nous jouer-ons la bel - le, oui, nous jouerons la bel -
 one shall win the prize, yes, one shall win the prize,

cresc.

le, Le jour où tu vou - dras re - pren - dre le com -
 — When - ev - er you will fight a - gain; let it be

rit.

cresc. *f* *colla voce.*

El Dancaïro (interposing)
A tempo animato.

C'est bon, c'est bon! plus de que - rel - lei! Nous, nous al - lons par -
All right, all right! No more re - plies! We are go - ing a -

bat!

soon!

A tempo animato. (♩=108.)

tir; et toi, et toi, la - mi, bon -
way; and you, and you, my friend, - good -

pp

Tempo I: moderato.

soir. **Escamillo.**
bye! *p*

Souf - frez au moins qu'a - vant de vous dire au re -
Be - fore I go, at least you'll al - low me to

Tempo I: moderato. (♩=92.)

voir, Je vous in - vi - te tous aux courses de Sé -
speak! And ask you all to see the bull - fight this

p

sf

dim.

dim.

mf

vil - le Je comp - te pour ma part y bril - ler de mon
week, For in Se - vil - la you will not find me de -

mf *dim.*

(gazing at Carmen.) *poco rit.* *p*

mieux. Et qui m'aime y vien - dra! Et qui m'ai - me y vien -
fi - cient; All who love me will come! All who love me will

p cresc. *sf dim.* *p poco rit. dim.* *pp*

(coolly, to Don José, who made a menacing gesture.) *a tempo.* *mf* *Un poco ritenuto. (♩=80.)*

dra! l'a - mi, tiens toi tran - quil - le!
come! My friend, don't be im - pa - tient!

a tempo. *ff dim.* *p* *sf* *pp*

(gazing at Carmen.) *cresc.*

J'ai tout dit, oui, j'ai tout
I have done, yes, I am

sf *pp* *sf* *pp* *sf* *pp*

dit! through! et je n'ai plus i-ci qu'à And have no more to say, but

sf *p*

sf *pp* *p*

fai-re mes a - dieux! bid you all a - dieu!

(Exit Escamillo slowly; Don

p *espress.*

José tries to attack him, but is held back by El Dancaïro and El Remendado.)

m. d. *m. s.* *dim.* *p* *dim.*

Allegro. (♩=120.)

Don José (to Carmen, menacingly, but restrainedly.)

Prends garde à toi- Car - men. je suis las de souff- Will you be warh'd, Car - men? Do not tor - ture me

pp *cresc.*

frir!
sol

El Dancaïro

En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward! it's time to

tir!
gol

SOPRANOS.

Enrou - te, en rou - te, il faut par - tir!
Now for - ward, now for - ward, it's time to gol

TENORS.

Enrou - te, en rou - te, il faut par - tir!
Now for - ward, now for - ward, it's time to gol

BASSES.

Enrou - te, en rou - te, il faut par - tir!
Now for - ward, now for - ward, it's time to gol

cresc. molto.

El Remendado. *Recit.*

Hal-te! quelqu'un est là qui cherche à se ca -
Halt! some-one is yon - der who's try - ing to

ff colla voce.

(he brings Micaela forward.)
a tempo.

Carmen.

cher.
hide.
*a tempo.*U - ne
It's a

El Dancaïro.

fem - mel Par - dieu! —
wo - man! Be - gad! —la sur - pri - se est heu -
'tis sur - pris ing in -

Don Jose (recognizing Micaela.)

Micaela. (joyously.)

Don José.

Mi - ca - ë - la!
Mi - ca - e - la!Don Jo - sé!
Don Jo - sé!Malheureu - se!
Are you mad?reu - se!
deed!*cresc.*

Micaela.

Andantino moderato.

*molte
espression
mf*

Don José.

Moi — je viens te cher - cher! — Là -
I — am look - ing for you! — Be -Que - viens - tu faire i - ci?
What are you do - ing here?

Andantino moderato.

bas est la chaumiè - re, Où sans ces - se pri -
low, down in the val - ley. Is a hut all a -

pp

ant, ne mè - re, ta mè - re, Pleure, hé -
lone, Where a moth - er, your moth - er, Weeps and

And *

las! sur son en - fant! El - le pleu - re et tap -
prays for you, her son! She is weep - ing and

pp

pel - le, El - le pleu - re et te tend les bras!
wait - ing, Ev - er hop - ing her son to seel

cresc.

And *

Tu pren - dras pitié d'el - le, Jo - sé. ah! Jo -
Oh, take pit - y up - on her, Jo - sé, ah! Jo -

mf cresc. *poco sf* *dim. molto.* *pp*

And *

stringendo

sé, tu me sui - vras, tu me sui - vras!
 sé! you'll come with me, you'll come with me! (to Don José.)

Carmen.

Va - t'en, va - t'en, tu fe - ras
 That is the best thing you can

bien, No - tre mé - tier ne te vaut rien. — Don José.
 do, Our trade will nev - er do for you! (to Carmen.)

Tu me dis de la
 You com - mand me to

poco animando.

Oui, tu devrais partir!
 Yes, it is time you went!

sui - vre!
 leave you?

Tu me dis de la sui - vre!
 You command me to leave you,

Pour que
 So that

poco animando.

toi, tu puis - se cou - rir A - près ton nou - vel a -
 you, with none to pre - vent, May pur - sue your To - rea -

(resolutely.)

mant! Non! non vrai - ment! Dût -
dor! Nol nev - er - more! Tho'

Moderato. (♩ = 84.)

il men cou - ter la vi - - e, Non, Car -
death be my part, I vow, No, Car -

men, je ne par - ti - rai pas! Et la chaî - ne qui nous
men, I will not leave you now! And the chain that binds our

li - e Nous lie - ra jus - qu'au tré - pas! Dût -
hearts Still shall bind till death us parts! If

il men cou - ter la vi - e, Non, non, non, je ne par - ti - rai
death be my part, I vow, No, no, no! I will not leave you

Allegro.

Micaela. (to Don José.)

E - cou - te - moi, je t'en prie, Ta mè - re te tend les
Oh hear me now, hear me pray, Oh come for your moth - er's

Frasquita. (to Don José.)

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at

Mercedes. (to Don José.)

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at

pas!

now!

El Remendado. (to Don José.)

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at

El Dancaïro. (to Don José.)

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at

SOPRANOS.

Il t'en cou - te - ra la vi - e. Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at

TENORS.

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at

BASSES.

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, Jo - sé, your life is at

Allegro. (♩ = 120.)

ff *mf* *cresc.* *ff*

bras! Cet-te chaî - ne qui te lie, Jo-sé, — tu la bri - se -
stake! And the chain that binds you to - day Jo-sé, — you will sure - ly

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
stake, And the chain that binds to - day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
stake, And the chain that binds to - day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
stake, And the chain that binds to - day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
stake, And the chain that binds to - dav. At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tré -
stake, And the chain that binds to day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tré -
stake, And the chain that binds to day, At your death sure-ly will

mf *cresc.* *ff*

Cres.

ras! — Hé-las! Jo - sé!
 break! — A-las! Jo - sé!

pas! — Jo-sé! prends
 break! — Jo-sé! be

pas! — Jo-sé! prends
 break! — Jo-sé! be

(to Micaëla.) (seizing Carmen in a transport of passion.)
 Laisse-moi! Car je suis con-dam-né!
 Let me go! I am doom'd to de-spair!

pas! — Jo-sé! prends
 break! — Jo-sé! be

pas! — Jo-sé! prends
 break! — Jo-sé! be

pas! — Jo-sé! prends
 break! — Jo-sé! be

pas! — Jo-sé! prends
 break! — Jo-sé! be

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

Moderato.

gar - de!
care - ful!

gar - de!
care - ful!

Ah! je te tiens, — fil - le dam - né - - e, Je te
Ha! now I have you, fiend that you are! — Now I

gar - de!
care - ful!

gar - de!
care - ful!

gar - de!
care - ful!

gar - de!
care - ful!

Moderato. (♩ = 84.)

tiens, et je te for - ce - rai bien — A su - bir — la des - ti -
have you, and your will I'll soon in - cline — To ad - mit — the fa - tal

meno f

né - e Qui ri - ve ton sort au mien! Dût -
 pow - er That fet - ters your lot to mine! Tho'

cresc.

cresc.

il men cou - ter la vi - e, Non, non, non, je ne par - ti - rai
 death be my part, I vow, No, no, no! I will not leave you

ff

Allegro

Micaela.

Recit.

(authoritatively.)

Frasquita and Mercedes.

U - ne pa - role en -
 On - ly one wordAh! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Don José.

pas!
 now!

El Remendado,

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

El Dancaïro.

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Sopranos

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Tenors.

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Basses.

Allegro. (♩=120.)

colla voce.

(sadly.)

Moderato. (♩=88.)

p

cor, ce se-ra la der-niè-re! Hé-las! Jo-sé, ta mè-re se
more, I can say nothing further: A-las, Jo-sé! your moth-er is

pp *p*

senza rigore.

dim.

meurt, et ta mè-re Ne voudrait pas mou-rir sans l'a-voir par-don-
dy-ing, and your moth-er Was not con-tent to die with-out par-don-ing

pp *colla voce.*

Allegro.

f

né! Oui, Don Jo-sé!
you! Don José. Yes, Don Jo-sé!

Ma mère! el-le se meurt! Partons! ah! par-tons!
My mother? she is dying? Away! let us go!

Allegro. (♩=104.)

f *ff* (♩=116.)

steps, then stops.)

(to Carmen.)

Molto ritenuto.

Sois conten-te... je pars, mais, nous nous re-ver-
Rest you mer-ry! I go, but I'll meet you be-

Molto ritenuto. (♩=76.)

(Don José leads Micaela away; hearing Escamillo's voice, he pauses, hesitating.)

Allegro moderato. (♩ = 96.)rons!
low!*dim. molto.***Allegro moderato.** (♩ = 108.)**Escamillo.** (behind the scenes.)To - ré - a - dor, en gar - del To - ré - a - dor!
To - re - a - dor, make read - y! To - re - a - dor!*pp**sempre pp*

(Carmen rushes towards him; Don José threateningly bars the way.)

To - ré - a - dor! Et son - ge bien, oui, songe en combat - tant,
To - re - a - dor! And think on her, on her who all can see,Qu'un œil noir te re - gar - de Et que l'a-mour t'attend,
On a dark - eyed la - dy, And that love waits for thee!

a tempo.

rall.

Ω

To - ré - a - dor, — l'a - mour t'at - tend! —
 To - re - a - dor, — love waits for thee! —

(Curtain.)
a tempo.

colla voce.

pp

ff

End of Act III.

Entr'acte.

Allegro vivo. (♩.=80.)

Piano.

*ff**dim.**pp*

Ped.

*

*sf dim.**p*

Ped.

12117

cresc. molto.

ff

cresc. poco a poco dim. molto

Musical score for Bizet's *Carmen*, measures 1811-1817. The score is in G major, 2/4 time, and features a piano accompaniment with a melodic line in the right hand and a harmonic line in the left hand. The tempo is marked "molto" and the dynamics include "cresc.", "molto.", "ff", and "dim.".

Musical score for Bizet's *Carmen*, measures 18117 to 18122. The score is in G major, 2/4 time, and features a piano accompaniment.

The score consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4.

The first system (measures 18117-18118) shows a piano introduction with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment.

The second system (measures 18119-18120) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff has a slur over measures 18119-18120.

The third system (measures 18121-18122) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff has a slur over measures 18121-18122.

The fourth system (measures 18123-18124) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff has a slur over measures 18123-18124.

The fifth system (measures 18125-18126) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff has a slur over measures 18125-18126.

The sixth system (measures 18127-18128) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff has a slur over measures 18127-18128.

The score includes various musical notations, including triplets, slurs, and dynamic markings. The dynamic markings are *p* (piano), *sempre dim.* (always decrescendo), *rall.* (rallentando), *a tempo.* (at tempo), *molto* (much), *pp* (pianissimo), *Smorz.* (diminuendo), *ppp* (pianississimo), and *allucca.* (lullaby).

Act IV.

A square in Sevilla. At back, the walls of the ancient amphitheatre; the entrance to the latter is closed by a long awning.

No 25. Chorus.*)

Allegro deciso.

Zuniga.

Sopranos.

Tenors.

Basses.

Piano.

Fan-girls.
Orange-girls.
Program-peddlers.
Water-peddlers.
Cigarette-peddlers.
Wine-peddlers.

Allegro deciso. (♩ = 168.)

f

(Curtain rises.)

*) Les théâtres qui voudraient intercaler un ballet au 4^e Acte feront chanter ce Chœur avec le texte en italique en supprimant la partie de Zuniga. Si l'on exécute ce morceau sans la danse, il ne faut pas faire la reprise indiquée à la page 345.

*) In case it is desired to introduce a ballet in Act IV, the Chorus is then to sing the text given in italics, omitting the part of Zuniga. If this number is executed without ballet, the reprise indicated on p. 345 becomes superfluous.

ff

SOPRANOS I & II.

TENORS I & II.

BASSES I & II.

A deux cuar-tos! Dansez, dan-sez, For two cuar-tos! Gai-ly danc-ing, deft-ly twirling,

p

SOPR. II.

SOPR. I.

A deux cuar-tos! Dansez, dan-sez, For two cuar-tos! gai-ly danc-ing, deft-ly twirling,

A deux cuar-tos! Dansez, dan-sez, For two cuar-tos! gai-ly danc-ing, deft-ly twirling,

I. *f* *p.* *cresc.* II. *p* *cresc.*

Des é - ventails pour s'é - ven - ter! — Des o - ran - ges pour grignot - ter! —
Dan - seu - ses et danseurs tour - nez, — *Au joy - eux bruit du tam - bou - rin,* —
 Who wants a fan to raise the wind? — Or - an - ges, sweet and tender - skinn'd!
Lightly and swift - ly whirl - ing — To the din of the tam - bou - rine, —

I. *f* *p.* *cresc.* II. *f* *p.* *cresc.*

Le programme a - vec les dé - tails! De l'eau!
Au joy - eux bruit du tam - bourin! — *Dancez!*
 Here's the program, all a - bout the show! Wa - ter!
to the din of the tam - bou - rine! — *the time*

Du vin! Des ci - ga - ret - tes!
Au bruit des casta - gnettes.
 Good wine! Who'll buy ci - gar - ros?
 And mark of cas - ta - nets.

I. *f* *p.* *cresc.* II. *p* *cresc.*

Des é - ventails pour s'é - ven - ter! — Des o - ran - ges pour grignot - ter! —
Al - lons, prenez - vous par la main — Beaux garçons et jeu - nes fil - let - tes.
 Who wants a fan to raise the wind? — Or - an - ges, sweet and ten - der - skinn'd!
Now hand in hand, and to and fro, — Boys and girls young and pretty, too, —

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The vocal line has two first endings (I. and II.) and a second ending (II. f). The piano accompaniment has a first ending (I.) and a second ending (II. f).

Vocal Lyrics:
 I. Le pro-gram-me a - vec les dé-tails!
 Al-lons pre-nez - vous par la main!
 Here's the pro-gram, all a-bout the show!
 Hand in hand, now, and to and fro,
 II. De l'eau!
 Dan-sez!
 Wa-ter!
 Swing there,

Piano Accompaniment:
 I. f
 II. f

Du vin!
 Gar-çons!
 Good wine!
 Swing here,

Second system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has a first ending (I.) and a second ending (II. f). The piano accompaniment has a first ending (I.) and a second ending (II. f).

Vocal Lyrics:
 I. f
 p
 II. f
 cresc.

Third system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has two first endings (I. and II.) and a second ending (II. f). The piano accompaniment has a first ending (I.) and a second ending (II. f).

Vocal Lyrics:
 I. A deux cuar-tos!
 Dansez, dan-sez,
 For two cuar-tos!
 Gai-ly danc-ing,
 I. & II. A deux cuar-tos!
 Dansez, dan-sez,
 For two cuar-tos!
 Gai-ly danc-ing,
 I. & II. A deux cuar-tos!
 Dansez, dan-sez,
 For two cuar-tos!
 Gai-ly danc-ing

Piano Accompaniment:
 I. f
 II. f

Des ci-ga-ret-tes!
 jeu-nes fil-let-tes.
 Who'll buy ci-gar-ros?
 sweet flow-er-ets.

Fourth system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has a first ending (I.) and a second ending (II. f). The piano accompaniment has a first ending (I.) and a second ending (II. f).

Vocal Lyrics:
 I. f
 II. f

ff

A deux cuar - tos! Voy - ez! à deux cuar - tos! Se - ño - ras
Dansez, dan - sez, Dan - sez, jeu - nes gar - çons, oui, dan - sez,
 For two cuar - tos! Here you are, two cuar - tos! Se - ño - ras
deftly twirl - ing, Mer - ri - ly dance a - round, Trip - ping a -

ff

A deux cuar - tos! Voy - ez! à deux cuar - tos! Se - ño - ras
Dansez, dan - sez, Dan - sez, jeu - nes gar - çons, oui, dan - sez,
 For two cuar - tos! Here you are, two cuar - tos! Se - ño - ras
deftly twirl - ing, Mer - ri - ly dance a - round, Trip - ping a -

f

I. & II.

ff

et Ca - bal - le - - -
 jeu - nes fil - let - - -
 and Ca - ba - lle - - -
 long to - the joy - - -ful

et Ca - bal - le - - -
 jeu - nes fil - let - - -
 and Ca - ba - lle - - -
 long to - the joy - - -ful

Zuniga.

Des o - ran - ges,
Bringsome or - an - ges,

ros!
tes!
ros!
sound!

ros!
tes!
ros!
sound!

*leggiero.**p*

vi - te!
quick!

2nd Sopranos (to Frasquita and Mercedes.)

mf En - voi - ci, — Pre - nez, pre - nez, — Mes - de - moi - sel - les.
De la vi - gueur, de la vi - gueur et de la gra - ce.
Here you are! — take mine, take mine, dear Se - ño - ri - ta!
Now beauty reigns, now beau - ty reigns, and charming grace,

A girl (to Zuniga, who pays her.)

All (to Zuniga.)

mf Mer - ci, mon of - fi - cier, — mer - ci! Cel - les -
Se - ño - ras et Ca - bal - le - ros, A - près, vous cé -
Se - ñor, I thank you kindly, Se - ñor. But Se -
Se - ño - ras and Ca - ba - lle - ros, But soon they sur -

ci, Se - ñor, sont plus bel - les! Des é - ven - tails pour s'é - ven - ter! —
 de - rez la pla - ce aux to - ré - ros! Dan - seu - ses et dan - seurs tournez —
 ñor! these oth - ers are sweeter! Who wants a fan to raise the wind? —
 render the place To to - re - ros! Light - ly and swift - ly whirl - ing —
cresc.

Des o - ran - ges pour gri - gnot - ter! Le pro - gramme a -
 Aux joy - eux bruit du tam - bou - rin, Au joy - eux bruit
 Or - an - ges, sweet and ten - der - skinn'd! — Here's the pro - gram,
 To the din of gay tam - bo - rines, To the din of
f p

vec les dé - tails! De l'eau!
 du tam - bou - rin! dansez!
 all a - bout the show! Wa - ter!
 gay tam - bou - rines. swing there,
II. f

Du vin! Des ci - ga - ret - tes!
 Au bruit! des cas - la - gnet - tes.
 Good wine! Who'll buy ci - gar - ros?
 Swing here, sweet flower - ets.

cresc. -

f p

Zuniga.

Ho - là! des é - ven - tails! —
 Hal - loh! bring me some fans! —
 A - près — vous cé - de - rez la pla - ce
 But soon — you'll sur - ren - der the place —
f p

A Gypsy (to Zuniga, who repulses him.)

A deux cuartos!
Dansez, dan-ses,
For two cuar-tos!
Gai-ly dancing,

Vou-lez - vous aus - si des lor - gnet - tes?
Au cor - le - ge des to - ré - ros.
Will you take a pair of glass - es?
To the train of bold to - re - ros.

f *p* *cresc.* *f*

I. & II.

A deux cuartos!
Dansez, dan-ses,
For two cuar-tos!
deft-ly twirling,

A deux cuartos!
Dansez, dan-ses,
For two cuar-tos!
Gai-ly dancing,

A deux cuartos!
Dansez, dan-ses,
For two cuar-tos!
deft-ly twirling,

Voy - ez! à
Dan-ses jeu -
Here you are,
Mer-ri - ly

deux cuar-tos!
nes gar-çons,
two cuar-tos!
dance a - round,

I. & II.

A deux cuartos!
Dansez, dan-ses,
For two cuar-tos!
Gai-ly dancing,

A deux cuartos!
Dansez, dan-ses,
For two cuar-tos!
deft-ly twirling,

Voy - ez! à
Dan-ses jeu -
Here you are,
Mer-ri - ly

deux cuar-tos!
nes gar-çons,
two cuar-tos!
dance a - round,

I. & II.

f *p* *ff*

Se - ño - ras et Ca - bal - le
Oui, dan - ses jen - nes fil - let
Se - ño - ras and Ca - ba - lle
Tripping a - long to - the joy - ful

Se - ño - ras et Ca - bal - le
Oui, dan - ses jen - nes fil - let
Se - ño - ras and Ca - ba - lle
Tripping a - long to - the joy - ful

f *p* *ff*

2. *ff*

ros!
tes!
ros!
sound!

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly danc-ing,

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
deft-ly twirl-ing,

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Lightly whirl-ing,

ros!
tes!
ros!
sound!

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly danc-ing,

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
deft-ly twirl-ing,

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Lightly whirl-ing,

2. *ff*

sempre ff

Voy - ez! voy - ez!
Tour - nez, tour - nez.
Look there, look there!
whirl - ing a - round!

Voy - ez! voy - ez!
Tour - nez, tour - nez.
Look there, look there!
whirl - ing a - round!

No 26. March and Chorus.

Allegro giocoso.

Frasquita.

Mercedes.

Carmen.

Escamillo.

Sopranos.
(Children.)Sopranos I.
(Women.)

Sopranos II.

Tenors.

Basses.

Piano.

Allegro giocoso. (♩ = 116.)

pp

CHILDREN.

(entering)

Les voi-ci!

Here they come!

les voi-ci!

here they come!

*a**po*

Voi-ci la qua-dril-le!
Here comes the cua-dri-lla!

SOPRANOS.

TENORS.

BASSES.

II.

ALL.

Les voi-ci!
Here they come!

oui, les voi-
Yes, here they

oui, les voi-
Yes, here they

Les voi-ci!
Here they come!

A musical score for a piano piece. The title is 'Les voi-ci! Here they come!'. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment. The piece concludes with a double bar line and the word 'SCEN' written below the staff.

cre *SCEN*

The image shows a musical score for a piece titled "The Drills". It features vocal parts and piano accompaniment. The vocal parts are written for two voices (Soprano and Alto) and a Bass. The piano accompaniment is written for the left and right hands. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in English and French. The English lyrics are: "ci! are! Voi - ci la qua Here comes the cua dril - dri". The French lyrics are: "ci! are! Voi - ci la qua Here comes the cua dril - dri". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The melody is simple and rhythmic, with a repeating pattern of eighth notes. The bass line is also simple, with a repeating pattern of eighth notes. The overall style is that of a simple, folk-like song.

ci! are! Voi - ci la qua Here comes the cua dril - dri

ci! are! Voi - ci la qua Here comes the cua dril - dri

do - mol - ta

le!
lla! *)

le!
lla!

f *cre -* *- scen -* *- do*

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth notes and chords, with the lyrics 'cre -', '- scen -', and '- do' written below it.

ff

Les voi - ci! voi - ci la qua-dril - le, La qua-dril - le des To-ré-ros!
Here they are! here comes the cua-dri - lla, The cua - dri - lla of To-re - ros!

ff

Les voi - ci! voi - ci la qua-dril - le, La qua-dril - le des To-ré-ros!
Here they are! here comes the cua-dri - lla, The cua - dri - lla of To-re - ros!

ff

Les voi - ci! voi - ci la qua-dril - le, La qua-dril - le des To-ré-ros!
Here they are! here comes the cua-dri - lla, The cua - dri - lla of To-re - ros!

ff

ff

This system contains four staves. The top three staves are vocal parts with lyrics. The bottom staff is a piano accompaniment with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth notes and chords, with the lyrics 'cre -', '- scen -', and '- do' written below it.

*) A cuadrilla, at a Spanish festival, is a group of performers distinguished from the rest by colors, insignia, or uniforms.

Sur les lan-ces, le so-leil bril-le!
On their lanc-es the sunshine glances!

En l'air, en l'air, en l'air, en
Hats up! hats up! hats up! Hur-

Sur les lan-ces, le so-leil bril-le!
On their lanc-es the sunshine glances!

I. En l'air, en l'air, en l'air, en
Hats up! hats up! hats up! Hur-

Sur les lan-ces, le so-leil bril-le!
On their lanc-es the sunshine glances!

ALL. En l'air, en l'air, en
Hats up! hats up! Hur-

En
Hur-

l'air to-ques et som-bre-ros! Les voi-ci! voi-ci la qua-dril-le,
rah for the men of Se-vil-la! Here they are! here comes the cua-dri-lla!

l'air to-ques et som-bre-ros! Les voi-ci! voi-ci la qua-dril-le,
rah for the men of Se-vil-la! Here they are! here comes the cua-dri-lla!

l'air to-ques et som-bre-ros! Les voi-ci! voi-ci la qua-dril-le,
rah for the men of Se-vil-la! Here they are! here comes the cua-dri-lla!

La qua-dril-le des To-ré-ros! Les voi-ci!
The cua-dri-lla of To-re-ros! Here they are!

La qua-dril-le des To-ré-ros! Les voi-ci!
The cua-dri-lla of To-re-ros! Here they are!

La qua-dril-le des To-ré-ros! Les voi-ci! les voi-ci!
The cua-dri-lla of To-re-ros! Here they are! here they are!

Les voi-ci! les voi-ci! les voi-ci!
Here they are! here they are! here they are!

Ad. *

(The procession begins. — The words of the chorus indicate the stage-arrangement.)

ff

Ad. *

CHILDREN.

ben ritmato.

Voi-ci, dé - bou-chant sur la pla - ce, Voi-ci d'a - bord, marchant au pas,—
 Here he comes a - long at a foot-pace, Slow-ly march-ing o - ver the place,—

p

Voi - ci d'a-bord, marchant au pas, L'al - gua - zil à vi - lai - ne - fa - ce.
 March-ing slow-ly o - ver the place, The Al - gua - cil with his ug - ly - snout.

*pp**ff*

A bas! à bas! à bas! à bas!
 Clear out! clear out! clear out! clear out!

SOPRANOS.

TENORS.

BASSES.

À bas l'Al-gua - zil! à bas!
 Off with the Al-gua - cil! clear out!

ff

ff

À bas! à bas! à bas! à bas!
Clear out! clear out! clear out! clear out!

I. ff

À bas! Clear out! bas! out!
Oui! Oh! à clear bas! out! à clear

pp *cre* *scen*

ff

À bas! Clear out! bas! out!
à clear bas! out! à clear bas! out! à clear

do *ff*

Two systems of piano accompaniment. The first system shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. The second system continues the accompaniment with similar textures.

TENORS.

BASSES.

Et puis sa - lu - ons au pas -
Now we'll give a cheer for the

sa - ge, Sa - lu - ons les har - dis Chu -
col - or, Give a cheer for the brave chu -

los! Bra - vo! vi - va!
los! Bra - vo! vi - va!

gloire au cou-ra-ge! Voi-ci les har-dis Chu-
glo-ry to val-or! Here they are, the brave chu-

SOPRANOS.

Voy-ez, les Ban-de-ril-le-ros, Voy-ez quel
See there! the Ban-de-ri-lle-ros, See what a

los!
los!

p

CHILDREN.

Voy-ez!
See there!

air de crâ-ne-ri-e! Voy-ez! quels
jaunty, gal-lant bear-ing! See there! what

Voy-ez!
See there!

Voy-ez!
See there!

p

re - gards, et de quel é - clat É - tin - cel - le la bro - de - ri -
 eyes they're mak - ing, and how bright The spangles and the lace they're wear -

Voy -
 See -

Voy - ez!
 See there!

* *And.*

Voy - ez!
 See there!

cre - - scen - do -

e De leur cos - tu - me de com - bat! Voi - ci les
 ing Up - on their cos - tumes for the fight! Here are the

ez!
 there!

Voi - ci les
 Here are the

cre - - scen - do - mol -

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
Ban - de - ri - lle - ros!

CHILDREN.

Une au-tre qua-dril-le s'a - vance!

SOPRANOS.

An - oth-er cua-dri-lla ad - vances!

Une au-tre qua-dril-le s'a -
An - oth-er cua-dri-lla ad -

CHILDREN.

SOPRANOS.

vance!
vances!

TENORS.

BASSES.

Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!

SOPR'S. I.

cresc.
Comme ils sont
A splen-did

cresc.
Comme ils sont
A splen-did

Voy - ez les Pi - ca -
Here come the Pi - ca -

dim.
Ah! comme ils sont beaux!
Ah! a splen - did rank!

mf
Comme ils vont du fer de leur
You will see, with those point - ed

dim.
Ah! comme ils sont beaux!
Ah! a splen - did rank!

mf
Comme ils vont du fer de leur
You will see, with those point - ed

dim.
dors! Comme ils sont beaux!
dors! a splen - did rank!

*cresc.**dim.*

mf

Ah! voy - ez, comme ils sont beaux!
 Ah! see there! a splen - did rank!

cresc.

lan - ce, Har - ce ler le flanc des tau -
 lanc es, How they gall the bull on the

Comme ils vont du fer de leur lance Har - ce - ler le flanc des tau -
 You'll see them with those point-ed lanc - es, How they gall the bull on the

cresc.

lan - ce, Har - ce ler le flanc des tau -
 lanc es, How they gall the bull on the

Comme ils vont du fer de leur lance Har - ce - ler le flanc des tau -
 You'll see them, with those point-ed lanc - es, How they gall the bull on the

p cresc.

reaux!
flank!

reaux!
flank!

reaux!
flank!

reaux!
flank!

f *bp*

L'E - spa - -
 Th'E - spa - -

f p *meno p*

CHILDREN.

SOPRANOS I. II.

I.

L'E - spa - - - da!
Th'E - spa - - - da!

L'E -
THE -

TENORS.

L'E - spa - - - da!
Th'E - spa - - - da!

BASSES.

da!
da!

(Escamillo enters; beside him Carmen, radiant with delight, and brilliantly dressed.)

Es - ca - mil - - - lo!
E - sca - mil - - - lo!

spa - - - da!
spa - - - da!

II. Es - ca -
E - sca -

Es - ca - mil - lo!
E - sca - mil - lo!

- scen -

do -

- mol -

ff

Es-ca - mil - - - - lo!
E-sca - mil - - - - lo!

ALL. ff

Es-ca mil - - - - lo!
E-sca mil - - - - lo!

f *3* *ff*

Es-ca mil-lo! Es-ca mil - - - - lo!
E-sca mil-lo! E-sca mil - - - - lo!

ff *3*

Es-ca - mil - - - - lo!
E-sca - mil - - - - lo!

cresc.

And. * *And.* *

ben ritmato

ff

C'est l'E - spa - da, la - fi - ne la - me, Ce - lui qui
It's the E - spa - da, he's the clev - er blade - Who comes at

ff

C'est l'E - spa - da, la - fi - ne la - me, Ce - lui qui
It's the E - spa - da, he's the clev - er blade - Who comes at

ff

C'est l'E - spa - da, la - fi - ne la - me, Ce - lui qui
It's the E - spa - da, he's the clev - er blade - Who comes at

ff

ben ritmato

ff

And. *

vient ter - mi - ner tout, Qui pa - raît à la fin du
last to end the show, When the game to the end is

vient ter - mi - ner tout, Qui pa - raît a la fin du
last to end the show, When the game to the end is

vient ter - mi - ner tout, Qui pa - raît à la fin du
last to end the show, When the game to the end is

dra - - me Et qui frap - pe le der - nier coup!
play'd, And de - liv - ers the fi - nal blow!

dra - - me Et qui frap - pe le - der - nier coup!
play'd, And de - liv - ers the fi - nal blow!

dra - - me Et qui frap - pe le der - nier coup!
play'd, And de - liv - ers the fi - nal blow!

First system of musical notation for three voices and piano. The key signature is two sharps (F# and C#). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
 Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!

Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
 Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!

Vive Es-ca - mil - lo! Vive Es-ca - mil - lo! Ah!
 Viva E-sca - mil - lo! Vi - va E-sca - mil - lo! Ah!

Piano accompaniment for the first system, showing the left and right hand parts. The right hand has a melodic line with triplets and the left hand provides a steady rhythmic base.

Second system of musical notation for three voices and piano. It begins with a *ff* (fortissimo) dynamic marking. The lyrics are repeated across three staves.

bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua - dril - le
 bra - vo! Here they are! Here comes the cua-dri - lla, The cua - dri - lla

bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua - dril - le
 bra - vo! Here they are! Here comes the cua-dri - lla, The cua - dri - lla

bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua - dril - le
 bra - vo! Here they are! Here comes the cua-dri - lla, The cua - dri - lla

Piano accompaniment for the second system, continuing the rhythmic and harmonic support for the vocal parts. It includes a *ff* dynamic marking.

des To-ré-ros! Sur les lan - ces, le so-leil bril-le! En l'air, en
 of To-re-ros! On their lanc - es the sunshine glanc-es! Hats up! hats
 I.

des To-ré-ros! Sur les lan - ces, le so-leil bril-le! En l'air, en
 of To-re-ros! On their lanc - es the sunshine glanc-es! Hats up! hats

des To-ré-ros! Sur les lan - ces, le so-leil bril-le! En
 of To-re-ros! On their lanc - es the sunshine glanc-es! Hats

l'air, en l'air, en l'air_ to-ques et som-bre-rôs! Les voi-ci! voi-
 up! hats up! hur - rah_ for the men of Se-vil - la! Here they are! here

ALL.
 l'air, en l'air, en l'air_ to-ques et som-bre-rôs! Les voi-ci! voi-
 up! hats up! hur - rah_ for the men of Se-vil - la! Here they are! here

l'air, en l'air, en l'air to-ques et som-bre-rôs! Les voi-ci! voi-
 up! hats up! hur - rah for the men of Se-vil - la! Here they are! here

En l'air,
 Hur - rah!

sempre ff *3*

ci la qua-dril-le, La qua-dril-le des To-ré-ros! Vive Es-ca-
comes the cua-dri-lla, The cua-dri-lla of To-re-ros! Viva E-sca-

ci la qua-dril-le, La qua-dril-le des To-ré-ros!
comes the cua-dri-lla, The cua-dri-lla of To-re-ros!

ci la qua-dril-le, La qua-dril-le des To-ré-ros!
comes the cua-dri-lla, The cua-dri-lla of To-re-ros!

p

fff

mil - - - - lo! Ah!
mil - - - - lo! Ah!

sempre ff *s* *fff*

Vive Es-ca mil - lo! Ah!
Viva E-sca mil - lo! Ah!

sempre ff *fff*

Vive Es-ca mil - - - lo! Ah!
Viva E-sca mil - - - lo! Ah!

cresc. *molto* *ff*

Vive Es-ca - mil - lo! Vive Es-ca - mil - lo!
 Viva E-sca - mil - lo! Viva E-sca - mil - lo!

Vive Es-ca - mil - lo! Viva E-sca - mil - lo!
 Viva E-sca - mil - lo! Viva E-sca - mil - lo!

Vive Es-ca - mil - lo! Bra - vo!
 Viva E-sca - mil - lo! Bra - vo!

Bra - vo! Vi - va! bra - vo! bra - - -
 Bra - vo! Vi - va! bra - vo! bra - - -

Bra - vo! Vi - va! bra - vo! bra - - -
 Bra - vo! Vi - va! bra - vo! bra - - -

Vi - va! bra - vo! bra - - -
 Vi - va! bra - vo! bra - - -

vo!
vo!
vo!
vo!

Escamillo (to Carmen.) *Andantino, quasi allegretto.* (♩ = 104.)
p espress.

Si tu m'ai mes, Car me, Car
If you love me, Car

men, si tu m'ai mes, Car men, tu pour
men, if you love me, Car men, Then in

ras, tout à l'heu re, Ê tre fiè re de
deed, at this mo ment, you may be proud of

moi! — Si tu m'ai — — mes, — si tu m'ai —
me! — If you love — — me, — if you love —

(breve) *p*

(breve) *pp*

Carmen. *p espress.*

Ah! je t'aime, Es - ca - mil - lo, je t'aime et que je
Ah! I do, E - sca - mil - lo, May I die now, in

mes! —
me! —

meu - re, Si — j'ai ja - mais ai - mé quel - qu'un au - tant que
tor - ment, If — I have ev - er lov'd as I love you, my

toi! — Ah! je t'ai — — me — Oui, je t'ai — —
own! — Ah! I love you, yes, I love — —

Escamillo.

Ah! je t'ai — — me — Oui, je t'ai — —
Ah! I love you, yes, I love — —

(breve) *pp*

(breve)

Moderato.

me!
you!me!
you!BASSES. *ff*

(♩ = 100.) Pla - ce! pla - ce! place au seigneur Al - ca - de!
 Moderato. Room there! Room there! Room for his Grace, th' Al - cal - de!

(The Alcalde appears at back, accompanied by guards; he enters the amphitheatre, followed by the cua-

Frasquita.

sotto voce.

drilla, the crowd, etc.)

Car - men,
Car - men,un bon con - seil
take my ad - vice,

Carmen.

ne res - te pas i - ci.
and go a - way from here.

Et pour - quoi, — s'il te
And why, — if you

Mercedes.
sotto voce.

Carmen.

Mercedes.

plait?
please?

Il est là!
He is here!

Qui donc?
What he?

Lui! —
See! —

Don Jo-
Don Jo-

sé! —
sé! —

dans la foule il se ca-che,
in the crowd he is hid-ing,

re-gar-de.
look there! —

Carmen.

Frasquita.

Oui, je le vois. —
Yes, there he is. —

Prends gar - del!
Be - ware! —

sempre pp

Carmen.

Je ne suis pas femme à trem-bler de-vant lui.
I am not the wom-an to fear such as he.

Je l'at -
I shall

Mercedes.

tends, et je vais lui par - ler. —
wait, I shall speak with him here. —

Car-
Car-

Carmen.

men, crois - moi, prends gar - de! Je ne crains
men, be warned: Be - ware! Why should I

Frasquita.

rien! — Prends gar - de!
care? — Be - ware!

a po - co a po -

co cre - scen - do ed ac - ce - le - ran - do fi - no al

Tempo I. Allegro. (♩ = 116.)

(The crowd has entered the amphitheatre; Frasquita and Mercedes also go in. Carmen and

First system of piano accompaniment. The music is in 2/4 time, key of D major. The right hand features a rapid sixteenth-note pattern, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo).

(Don José are left alone.)

Second system of piano accompaniment. The right hand continues the sixteenth-note pattern. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano).

Third system of piano accompaniment. The right hand continues the sixteenth-note pattern. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

Fourth system of piano accompaniment. The right hand continues the sixteenth-note pattern. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

Fifth system of piano accompaniment. The right hand continues the sixteenth-note pattern. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

attaca.

No 27. Duet and final Chorus.

Carmen. Recit. (shortly) *mf* (not slowly)

C'est toi! L'on m'a - vai - t a - ver -
You here? *p* Some friends just came to

Don José.

C'est moi!
I'm here!

Sopranos I. II.

Tenors.

Basses.

Piano.

Chorus behind the scenes.

ti - e Que tu n'é - tais pas loin, que tu de - vais ve -
tell me That you were near at hand, that you would come to -

Moderato. (♩ = 96.)

nir; L'on m'a - vai - t mê - me dit de crain - dre pour ma vi - e;
day; And they wanted me to be - lieve you mean to kill me!

f dim.

Don José.

Mais je suis brave —
But I am brave, —

et n'ai pas vou-lu fuir. Je ne me-na-ce
and will not run a-way. I do not threat-en

pas — j'im-plo-re, je sup-pli-e! No-tre pas-sé, Car-
you, I beg you, I en-treat you! I will for-get, Car-

men, — no-tre pas-sé, — je l'ou-bli-e! Oui, — nous al-lons tous
men, — all that has pass'd since I met you! Yes, — let us go to-

deux — Com-men-cer — une au-tre vi-e, Loin d'i-
geth-er, Far from here, with one an-oth-er To be-

Carmen.

Tu deman-des l'im-pos-si-ble! Carmen jamais n'a men-
What you ask can not be granted! Carmen nev-er tells a

ci — sous d'autres cieux!
gin — our life a-gain!

ti; Son â - me reste in - fle - xi - ble; Entre elle et
lie! Her will has nev - er re - lent - ed: Be - tween us

(Don José starts) *mf*
toi — tout est fi - ni. Ja - mais je n'ai men - ti; — En - tre
two, all is gone by! I nev - er tell a lie: — For us

Don José. *p espress.*
nous, tout est fi - ni. Car - men, — il est temps en -
two, all is gone by! Car - men, — let me try to

co - re, Oui, — il est temps en - co - re — Ô
move you, Yes, — let me try to move you, Oh,

(passionately)
ma Carmen, laisse - moi Te sau - ver, toi que j'a - do - re. Ah!
my Carmen, I try To save you still, for still I love you. Ah!

lais - se - moi — te sau - ver. Et me sau - ver a - vec
 Let me still — try to save you, Save you, and my - self as

meno
p

dim.

Un poco animato.

Carmen.

Non! je sais bien que c'est l'heu - - - re, Je sais
 Nol well I know you will kill me, Well I

toi!
 well!

Un poco animato. (♩ = 112.)

bien — que tu me tue - ras;
 know — the moment is nigh.

poco creso.

Mais que je vive ou que je meu - re, Non, — non! —
 But if I live, or if I die, Nol — no! —

rit. ♩ **Tempo I.**

non, je ne te cè - de - rai pas!
 no! I'll nev - er yield - to your will!

Don José.

Car - men! il est temps en -
 Car - men! let me try to

colla voce **Tempo I. (♩ = 96.)**

pp

p

Pour-quoi t'oc-cu - per en - co - re D'un
 What val - ue can that have for you, A

co - re, Oui, il est temps en - co - re, Ô
 move you, Oh, let me try to move you, Oh,

ma. *

p

cœur qui n'est plus à toi!
 heart that is yours no more?

ma Carmen, laisse-moi Te sau-ver, toi que j'a - do - re! Ah!
 my Carmen, I try to save you still, for still I love you! Ah!

dim.

ma. *

Non, ce cœur n'est plus à toi. *dim.* *poco stringendo*
 No, this heart is yours no more!

lais - se - moi — te sau - ver — Et me sau - ver a - vec *poco stringendo*
 let me still — try to save you, Save you, and my - self as

meno p *dim.* *p poco stringendo*

p cresc.
 En vain tu dis: — "Je t'a - dore!" Tu n'ob - tien - dras
 In vain you say: — "I a - dore you!" I am deaf, how -

cresc.
 toi, Ô ma Car - men, il est temps en - co - re, Ah! laisse -
 well, Oh, my Car - men, let me try to save you, Ah! let me

poco cresc.

dim. *cresc.* *ral -*
 rien, non, rien de moi, Ah! c'est en vain. —
 e'er you may im - plore, Ah! 'tis in vain. —

dim. *cresc.* *f* *dim.* *rall.*
 moi Te sau - ver, Carmen, Ah! laisse - moi te sau -
 still try to save you, Carmen, Ah! let me still try to

dim. *p* *ral -*

len - tan - do a tempo

p tu n'ob-tien-dras rien, — rien de moi! —
I am deaf, how - e'er — you im - plores! —

p ver, toi que j'a-do - re! Et me sau-ver a - vec toi! —
save, for still I love you! Save you, and my-self as well! —

a tempo

p len - f tan - p do pp pp

Don José. (anxiously)

pp Tu ne m'ai-mes donc plus?
Then you love me no more?

cresc. ff dim.

Carmen. (*ff* despairingly) (*mf* tranquilly)

Tu ne m'ai-mes donc plus! — Non, — je ne t'ai-me
Then you love me no more! — No! — I love you no

p ff

Allegro moderato. (♩ = 108.) **Don José.**

plus. — Mais moi, Carmen, je t'aime en —
more. — But I, Carmen, let me im —

f di - mi - nu - en do - *molto p*

co - - - re, Car - men, hé - las! moi, je t'a -
 plore - - - you, Car - men, a - las! I still a -

Carmen.

A quoi bon tout ce-la? que de mots
 But what good will that do? My heart you'll

A quoi bon tout ce-la? que de mots super-flus!
 What good will all that do? My heart you'll never move!

do - - - re!
 dore - - - you!

Car -
 Car -

men, je t'ai-me, je t'a - do - - re! Eh bien! - s'il le faut,
 men, I love you, I a - dore - - you! Oh hear! - To please you

pour te plai-re, Je res-te - rai bandit, - tout ce que
 I will vow To join the band a-gain, - do all that

tu vou - dras — Tout! tu m'en - tends, tout, tu m'en -
 you de - sire: All! do you hear? all! do you

tends, tout! Mais ne me quit - te pas, Ô
 hear? all! But ah! then love me still, Car -

ma Car - men, Ah! sou - viens - toi, sou - viens - toi
 men, my love! Ah! but re - call, re - call that

du pas - sé! Nous nous aimions, na - guè - re!
 time a - gain! We lov'd so fond - ly then!

(with desperation)

Ah! ne me quit - te pas, Car - men, ah! ne me quit - te
 Do not for - sake me now, Car - men, do not for - sake me

Carmen.

pas! Ja-mais Car-men — ne cè-de-ra! —
now! Ne'er will Car-men — weakly com- ply! —

Li-bre elle est née et li-bre el-le mour-
Free she was born, and free will she

(Hearing the cries of the crowd in the amphitheatre, applauding Escamillo, Carmen makes a gesture of delight. — Don José keeps his eyes fixed on her. — At the end of the chorus, Carmen attempts to enter the amphitheatre; but Don José steps in front of her.)

Allegro giocoso.

ra!
die!

SOPRANOS.

Vi-va! vi-va! la course est bel-le! Vi-va! sur le sa-ble sang-lant,
Vi-va! vi-va! Glo-ri-ous scene! Ah! Vi-va! On the red a-re-na

TENORS.

Vi-va! vi-va! la course est bel-le! Vi-va! sur le sa-ble sang-lant,
Vi-va! vi-va! Glo-ri-ous scene! Ah! Vi-va! On the red a-re-na

BASSES.

Allegro giocoso. (♩ = 116.)

ff (Fanfare behind the scenes.)

Le taureau, le taureau s'é-lan-ce! Voy - ez, voy - ez, voy - ez, voy -
How the bull, the bull mad-ly rush-es! See there! see there! see there! see

Le taureau, le taureau s'é-lan-ce! Voy - ez, voy - ez, voy -
How the bull, the bull mad-ly rush-es! See there! see there! see

Voy -
See

ez! — Le tau - reau qu'on harcèle En bon-dis-sant s'é - lan - ce, Voy - ez!
there! Gall'd by man - y a dart, A - cross the ring he rush-es! See there!

ez! Le tau - reau qu'on harcèle En bon-dis-sant s'é - lan - ce, Voy - ez!
there! Gall'd by man - y a dart, A - cross the ring he rush-es! See there!

Frap-pé jus - te, juste en plein cœur! Voy - ez!
Strick-en fair, yes, fair in the heart! See there!

Frap-pé jus - te, juste en plein cœur! Voy - ez, voy - ez!
Strick-en fair, yes, fair in the heart! See there! see there!

Voy - ez, voy - ez, voy - ez!
See there! see there! see there!

Allegro fuocoso.

Vic-toi - - - re!
Vic-to - - - ria!

Vic-toi - - - re!
Vic-to - - - ria!

Allegro fuocoso. (♩ = 138.)

pp

(Orchestra)

pp

Carmen.

Laisse-moi!
Let me go!

Don José.

Où vas-tu?
Whither now?Cet homme qu'on ac-
How they applaud the

Laisse-moi! laisse-moi!
Let me go! let me go!clame, C'est ton nouvel a-mant!
winner! Your lov-er of to-day!Sur mon â-me,
By my hon-or,

Tu ne pas-se-ras pas, Car-men, - c'est moi que tu sui-
 You shall not go in here, Car-men, - With me you are to

a - poco - a - poco

Carmen.

Laisse-moi, Don Jo - sé, je ne te suivrai pas.
 Let me go, Don Jo - sé, I will not fol-low you! *ff*

vras! go! Tu vas le re-trou-
 You hope to meet him

cresc.

ff Je l'ai - me!
 I love him!

(furiously.)
 ver, dis - tu l'ai - mes donc? —
 there! Say, You love him, then?

molto *ff*

Molto moderato. (♩ = 84)

Je l'aime et de- vant la mort mê-me Je ré-pè- te - rai que je l'ai -
 I'd say, and were it my last breath, In the face of death, that I love

Allegro giocoso. (Carmen again tries to enter the amphitheatre, Don José stops her again.)

me!
him!

SOPRANOS.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the

TENORS.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the

BASSES.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the

Allegro giocoso. (♩ = 116)

(Fanfare behind the scenes.)

sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!

sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!

sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!

I.

ALL.

Voy- ez, voy- ez, voy- ez, voy- ez! Le tau -
 See there! see there! see there! see there! Gall'd by

Voy- ez, voy- ez, voy- ez! Le tau -
 See there! see there! see there! Gall'd by

Voy- ez! Le tau -
 See there! Gall'd by

reau qu'on harcèle En bon-dis - sant s'é - lan - ce, voy-ez!
 man - y a dart, A - cross the ring he rush-es, see there!

reau qu'on harcèle En bon-dis - sant s'é - lan - ce, voy-ez!
 man - y a dart, A - cross the ring he rush-es, see there!

reau qu'on harcèle En bon-dis - sant s'é - lan - ce, voy-ez!
 man - y a dart, A - cross the ring he rush-es, see there!

Moderato. (♩ = 84) Don José. (violently.)

Ain-si, le sa-lut de mon â-me Je l'aurai per-du pour que
 And so, I am sold to per-di-tion, Have barter'd my soul, so that

(Orchestra.) *ff**colla voce**fp*

*

a tempo. *Recit.*

toi, — Pour que tu ten ail - les, in - fâ - me, En - tre ses
you — Can hold me in wan - ton de - ri - sion In the em -

ff a tempo *colla voce.*

pp

a tempo. ($\text{♩} = 104$) *un poco animato.*

bras ri - re de moi! Non, par le sang, tu n'i - ras pas! Car - men,
brac - es — of my foel — No, on my life, It shall not be! Car - men,

ff a tempo *pp*

Carmen.

Non, non, ja - mais!
No, no, I say!

C'est moi que tu sui - vras!
you are go - ing with me!

Je suis las de te me - na -
No more threats, I am tired of

pp *cresc.*

(angrily.) *Listesso tempo.*

Eh bien! — frap - pe - moi donc, — ou lais - se - moi pas -
Then come! — Strike me at once, — or let me go to

cer! —
them! —

Listesso tempo.

ff

Allegro.

Don José. (madly.)

ser.
him!
SOPRANOS.Pour la derniè-re
For the very last

TENORS.

BASSES.

Vic - toi - - - re!
Vic - to - - - ria!
Vic - toi - - - re!
Vic - to - - - ria!
Vic - toi - - - re!
Vic - to - - - ria!

Allegro. (♩ = 126)

ff (Fanfare behind the scenes.)(Orchestra.) *colla voce.*

Tia

ffp

Carmen.

(tearing a ring from her
finger and throwing it away.)

fois, démon, Veux-tu me sui-vre? Non, non!
time, you fiend, Will you be bent?— I? bend?

Cet-te bague, autre -
Here's the ring that you

Allegro moderato.

Don José.

(rushing towards Carmen.)

fois, tu me l'a-vais don-né-e, Tiens!
bought, the one that has your name on! Sol

Eh bien! dam-né-e!
You will, you de-mon!

(♩ = 104)

ff a tempo. colla voce.(Fanfare behind
the scenes.)

(Carmen attempts to escape, but Don José catches up with her at the entrance of the amphitheatre; he stabs her; she falls, and dies.)

SOPRANOS.

To - ré - a - dor, en gar - de! — To - ré - a - dor! —
 To - re - a - dor, make read - y, — To - re - a - dor! —

TENORS.

To - ré - a - dor, en
 To - re - a - dor, make

gar - de! —
 read - y, —

To - ré - a - dor! —
 To - re - a - dor! —

BASSES.

(Orchestra.) *espress.*

(Don José, distracted, falls on his knees beside her.)

To - ré - a - dor! — Et son - ge bien, oui songe en combat - tant, —
 To - re - a - dor! — And think on her, on her who all can see, —

To - ré - a - dor! — Et son - ge bien, oui songe en combat - tant, —
 To - re - a - dor! — And think on her, on her who all can see, —

Qu'un œil noir te re - gar - de, Et que l'a-mour t'at - tend,
 On a dark - eyed la - dy, And that love waits for thee,

Qu'un œil noir te re - gar - de, Et que l'a-mour t'at - tend,
 On a dark - eyed la - dy, And that love waits for thee,

(The crowd reenters the stage.)

Andante moderato.

To-ré-a-dor, —

To-re-a-dor, —

To-ré-a-dor, —

To-re-a-dor, —

l'a-mour t'at-

love waits for

l'a-mour t'at-

love waits for

-tend! thee!

-tend! thee!

Andante moderato. (♩ = 76)

Don José.

Vous pou-vez m'ar-rê - ter. —

Do with me what you will,

C'est moi qui l'ai tu-

'Twas I — who struck her

cresc.

é - e! Ah! Car - men! —

down, — Ah, Car - men, —

ma Car - men — a - do -

my Car - men! — thou art

cresc.

(Curtain.)

ré - e!

gone! —