

Bizet: Carmen

CARMEN

Opera in Four Acts

By

GEORGES BIZET

Words by

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Adapted from the Novel by

PROSPER MÉRIMÉE

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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	Mlle. Ducasse.
MERCEDES } Companions of Carmen }	Mlle. Chevalier.
EL DANCAÏRO	
EL REMENDADO } Smugglers.	
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.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music begins with a forte (*ff*) dynamic. The upper staff features a rapid sixteenth-note melody with a trill-like flourish. The lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. It features similar rhythmic patterns in both staves. A trill-like flourish appears again in the upper staff. The dynamics remain strong.

The third system shows the continuation of the melodic and rhythmic themes. The upper staff has a trill-like flourish. The piece concludes this system with a double bar line and a fermata.

The fourth system begins with a piano (*p*) dynamic. The upper staff features a more melodic line with slurs, while the lower staff continues with a steady rhythmic accompaniment.

The fifth system continues with the piano accompaniment. The upper staff has a melodic line with some rests, and the lower staff maintains the rhythmic pattern.

The sixth system concludes the prelude. It features a *pp cresc. molto.* marking in the lower staff, which leads to a final *ff* dynamic. The music ends with a double bar line and a fermata.

First system of musical notation for piano. It consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A trill (tr) is indicated above a note in the right hand of the second measure.

Second system of musical notation. Similar to the first system, it continues the rhythmic pattern. A trill (tr) is indicated above a note in the right hand of the second measure.

Third system of musical notation. The right hand continues with eighth notes, while the left hand has chords. A trill (tr) is indicated above a note in the right hand of the second measure.

Fourth system of musical notation. The right hand has a melodic line with eighth notes, and the left hand has chords. A piano (*pp*) dynamic marking is present. A first ending bracket (1.) and a repeat sign (*) are at the bottom left.

p *ma ben marcato.*

Fifth system of musical notation. The right hand has a melodic line with eighth notes, and the left hand has chords. A first ending bracket (1.) and a repeat sign (*) are at the bottom left.

Sixth system of musical notation. The right hand has a melodic line with eighth notes, and the left hand has chords. A first ending bracket (1.) and a repeat sign (*) are at the bottom left.

Seventh system of musical notation. The right hand has a melodic line with eighth notes, and the left hand has chords. A crescendo (*cresc.*) dynamic marking is present. A first ending bracket (1.) and a repeat sign (*) are at the bottom left.

Musical score system 1, featuring piano and bass staves. The piano part includes dynamics *dim.*, *legg.*, *p*, and *ff*. The bass part includes *legg.*. The system shows a melodic line in the piano with a triplet and a bass line with chords and a triplet.

Musical score system 2, featuring piano and bass staves. The piano part includes dynamics *p* and *ff*. The bass part includes *legg.*. The system shows a melodic line in the piano with a triplet and a bass line with chords and a triplet.

Musical score system 3, featuring piano and bass staves. The piano part includes dynamics *espress.* and *p*. The bass part includes *legg.*. The system shows a melodic line in the piano with a triplet and a bass line with chords and a triplet.

Musical score system 4, featuring piano and bass staves. The piano part includes dynamics *cresc.* and *p*. The bass part includes *legg.*. The system shows a melodic line in the piano with a triplet and a bass line with chords and a triplet.

Musical score system 5, featuring piano and bass staves. The piano part includes dynamics *molto.* and *ff*. The bass part includes *legg.*. The system shows a melodic line in the piano with a triplet and a bass line with chords and a triplet.

Musical score system 6, featuring piano and bass staves. The piano part includes dynamics *ff*. The bass part includes *legg.*. The system shows a melodic line in the piano with a triplet and a bass line with chords and a triplet.

Musical score system 7, featuring piano and bass staves. The piano part includes dynamics *ff*. The bass part includes *legg.*. The system shows a melodic line in the piano with a triplet and a bass line with chords and a triplet.

The first system of the musical score consists of two staves. The upper staff features a complex rhythmic pattern with many beamed notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A *tr* (trill) is indicated above the final note of the first measure. The dynamic marking *più ff* is placed in the lower staff.

The second system begins with the tempo marking *Andante moderato. (♩ = 58.)*. The upper staff contains several measures with rests, while the lower staff plays a melodic line. The dynamic marking *ff* is present in the lower staff, followed by *espress.* and *tutta forza.*. A *tr* is also present in the lower staff.

The third system continues the melodic and harmonic development. The upper staff has a series of chords and eighth notes. The lower staff has a more active line with eighth notes. A *tr* is marked in the lower staff.

The fourth system shows further melodic movement in both staves. The upper staff has a series of chords and eighth notes. The lower staff has a more active line with eighth notes. A *tr* is marked in the lower staff.

The fifth system features a change in dynamics. The upper staff has a series of chords and eighth notes. The lower staff has a more active line with eighth notes. The dynamic marking *dim. p* is present in the lower staff, followed by *meno p*. A *tr* is marked in the lower staff.

The sixth system concludes the piece. The upper staff has a series of chords and eighth notes. The lower staff has a more active line with eighth notes. The dynamic marking *cresc.* is present in the lower staff, followed by *molto.* and *fff*. The system ends with the instruction *Pausa lunga.* and *attacca subito.*. A *tr* is marked in the lower staff.

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.)

(Curtain.)

Cres.

*

Cres.

*

Cres.

cresc.

Cres.

*

Cres.

dim. *p*

TENORS.

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:..

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 *p*

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* *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!

Drô - les de gens!
 O, what a sight!

p *f*

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

p *cresc.* *f*

gens! sight! Drô - les de
 O, what a

cresc. *mf* *f*

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

cresc. *f*

Morales. (nonchalantly.) *p*

À 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!

f *p*

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:

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:

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

là!
arel!

là!
arel!

p 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

gens!
sight!

f Drô - les de
O, what a

gens!
sight!

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

f Drô - les de
O, what a

cresc.

gens!
sight!

gens!
sight!

gens!
sight!

f *p*

(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

sempre pp

p

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

sempre pp

cresc.

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

sempre pp

si - te.
tat - ing.

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. *f* *pp*

(to Micaela, gallantly.) *p*

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

Micaela. (with simplicity.) *pp* *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*

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

Morales. *leggieramente.*

Micaela. (animatedly.)

vous?
you?

Don Jo - sé! Nous le con-nais-sons tous.
Don Jo - sé? Why, we all know him, too.

Vraiment! est-
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
maid - en,

il n'est pas
he is not

là; — Mais tout à l'heure il y se-
here, — But ver - y soon he will ap-

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

f dim.

dim.

te, Il 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.

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

cresc.

cresc.

cresc.

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 - dau - 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.

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

Poco ritenuto. ($\text{♩} = 88$)
(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?
With - in?

chez vous?
with - in?

non pas, non
Oh no, oh

tant?
find.

Chez nous!
With - in!

chez nous!
with - in!

TENORS.

Chez nous!
With - in!

chez nous!
with - in!

BASSES.

Chez nous!
With - in!

chez nous!
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,
Have no fear of us, my dear,

Je vous pro-mets qu'on au - ra
For I pledge my hon - or here

— Pour vo-tre chère per-son-ne
We will take the best of care

Tous les é - gards qu'il fau-
Of you as long as you are

*ritard.**colla voce.*

Tempo I. (♩ = 116.) Micaela.

pp poco cresc. *dim.*

dra. — Je n'en 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. *p*

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

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

dim. *pp*

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

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_

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_

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! Vous res-te -
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! no! no! no!

rez, 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, 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, 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!

dim. molto - - *p* *f* *mf* *p*

Morales.

Tempo I, Allegretto. *p*

(♩ = 100.)

Loi-seau sèn - vo - le, On sèn con-
 The bird is flown;— No use to
 so - le, Re - pre-nons no-tre pas-se - temps Et re - gar -
 moan!— Let us do as we did be - fore, And watch the
 dons pas - ser les gens.
 peo - ple pass our door.

pp *pp* *dim.* *dim.* *ten.* *ten.*

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.

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 *ten.* *ten.*

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

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

p *p*

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! — Drô-les de O, what a

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

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

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

mf gens! sight! — 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.

tr
 ten.
 a -
 ten.

(The relief appears:

tr
 $\text{poco a poco cresc.}$
 tr
 ten.

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

tr
 ten.
 tr
 ten.

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

tr
 mf
 tr

guard going off duty.]

tr
 tr

tr
 f
 tr

8

pp *a*

poco *a* *poco* *cresc. molto.*

8

8

ff

f *ben ritmato, quasi staccato.*

A-vec la gar - de mon-tau-te, Nous ar - ri-rons, 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

ff

pette e-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. *f* *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,

(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,—

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

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

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

ta, ta ra ta ta ra ta 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, 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-
 shoul-ders 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 - é - 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 - cendan - 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! Ta ra ta ta ta
off, hur - rah! Sound, trum - pets 'mer - ri - ly blow - ing!

s

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

s

ten.

meno f

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 ra ta ta

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

unis.

dim.

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

p

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a wavy hairpin indicating a dynamic change.

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a wavy hairpin and the instruction *sempre dim.*

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a wavy hairpin and the instruction *pp*.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a wavy hairpin.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a wavy hairpin and the instruction *pp possibile.*

Sixth system of musical notation, featuring a vocal line and piano accompaniment.

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 di - 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.

N^o 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.**sempre più lento.**lunga.*

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

*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; Ce - la mon - te
fra - grant cloud 'tis blend - ing; To the head it

mon - te par - fu mé - e; Ce - la mon -
fra - grant cloud 'tis blend - ing; To the head

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

te gen - ti - ment A la têt - te, à la têt - 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 *sf* mé- *sf*
 on-ly smoke, on-ly smoke.

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

dim.

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

pp

vons des yeux, des yeux, La fu-mé-e! *cresc.*
 light-ly flies, light-ly flies, See the smoke!

nous sui-vons des yeux, La fu-
 smoke that light-ly flies, See the

marcato. *cresc.*

cresc.

La fu - mé - e! Dans l'air
See the smoke! How light,

cresc.

mé - e! La fu - mé - e! Ah!
smoke! See the smoke! Ah!

mozzo.

no. * *no. dim.*

— nous sui - vons la fu - mé - e Qui monte en tour -
see how light it doth fly, — While mount - ing on

— nous sui - vons la fu - mé - e Qui monte en tour -
see how light it doth fly, — While mount - ing on

dim.

p

nant, en tour - nant vers les cieux!
high, mount - ing up to the sky!

nant, en tour - nant vers les cieux!
high, mount - ing up to the sky!

p

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.*

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 CarmenLa 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 reponds -
Car - men! Be so kind, and an - swer us

nous,
now,

Et dis - nons 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? ma foi, je ne sais
 When my heart will be yours? *a tempo Andantino.* P' faith, I do not

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

f pas, Peut - ê - tre ja - mais! *p* peut - ê - tre de -
 know, It may nev - er be! it may be to -

*a tempo.**p**pp*

main!
 morrow!

(resolutely.)

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

pp

d'hui _____ c'est cer - tain.
 day, _____ that I vow!

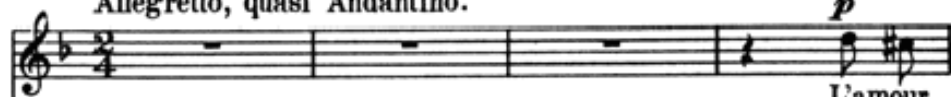
*pp**mf*
attacca.

N^o 5. Habanera.*)

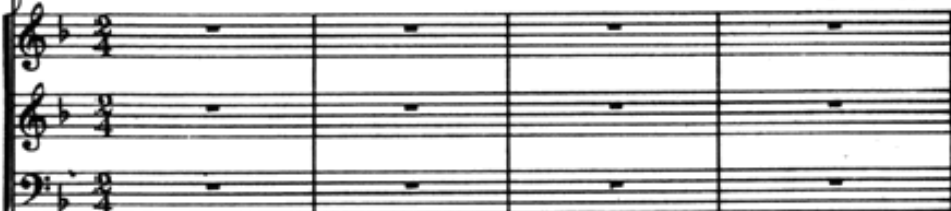
Allegretto, quasi Andantino.

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 -

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

p

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*

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!

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

L'a - - - - - amour
 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

mf

Carmen.

p

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

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

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

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

Prends garde à toi!
Be-ware, be-ware!

Prends garde à toi!
Be-ware, be-ware!

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

p *cresc.* *f*
à be - ware!
à be - ware!

p *cresc.* *f*
à be - ware!
à be - ware!

p *cresc.* *f*

f *ff*

And. *

p *s* *s*
Loiseau 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*
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

Sopr. *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

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

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 a
 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!

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

f

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 — — — — — hê — — — — —
 Gyp - sy boy, — — — — — 'tis

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are in French and English.

Carmen.

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!

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are in French and English. Dynamics include *p* (piano) and *f* (forte).

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 - toi!
 ware!

à be - toi!
 ware!

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.* *p*

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

p *pp*

(lightly, gathering around Don José.)

SOPRANOS.

p (laughingly)

Allegretto. (♩ = 80) *Poco più animato.* L'a - mour est en - fant de Bo -
action on this chord.) Carmen runs away; exit.) A Gyp - sy boy is Love, 'tis .

f *dim.* *- molto -* *pp*

hême, 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

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

cresc.

Andantino, quasi Allegretto. (♩ = 104.)

(general burst of laughter)

toi! ———
me! ———

(The factory-bell again begins to ring. Exeunt Workingmen, Young Men, etc. - The

Real * *Real* * *Real* *

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

Real * *Real* * *Real* * *Real* *

dim.

p *sempre dim.*

Real * *Real* *

pp

No 6^{bis} Recitative.

Don José.

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

Piano.

f *dim.*

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 - e!
But the per - fume is strong, and the flow - er is fair!—

p

Et la fem - me...
And the wom - an? S'il est vrai -
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-
Her faith-ful mes-sen-ger, a-lone I've trav-el'dmè-re!
moth-er?gè-re, Cet-te let-tre, Et puis un peu d'ar-
hith-er, With a let-ter, (joyfully) A lit-tle mon-ey,U-ne let-tre!
With a let-ter!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

(hesitating)

Don José.

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-fold! 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.

*pp 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-gether left the chap-el, And with a

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

lors qu'en m'em-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

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

dim. rit. Poco meno mosso. (♩ = 88)

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,

cresc. - *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 *Red* *dim.* *pp rit.* *portamento* *colla voce.*

poco *f* *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. ($\text{♩} = 100$)
p 3 3 3 3

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.
p < > # < > #

a tempo. (she kisses Don José.) **Don José.** (*with emotion.*) *pp*

mis! — Ma
don! — My

a tempo. espr. *cresc.* *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 -
 His moth - er he be - holds A - gain he

dim. *pp*

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 *dim.*
O 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

ff *dim.*
O 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* *Red* *Red* *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

Micaela. *quasi Recitativo.*
 (animatedly.) *s*

rall.

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

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

colla voce. pp *colla voce.*

s *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 hith - 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 - - - re!
 moth - - - er!
 (animatedly.) *dim.*

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

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 sfz. *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 - senger true, Jo - sé, it shall be

dras!

a tempo, un poco riten.

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

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 homel 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.

cresc.

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

- al

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

ff

dim.

mf

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* **Don José.** *s*

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

Micaela. *s* *s* *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* **Micaela.** *s*

Li - sez! puis je re-vien-drai. 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. — Your

ra ce que tu lui dis; — j'ai - me Mi - ca - ë - la, Je la prendrai pour
son — will heed your prayer; — 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!...

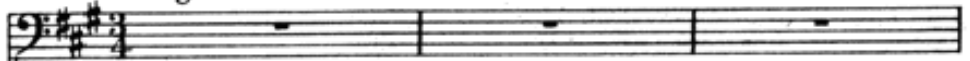
poco rit.

attaca subito.

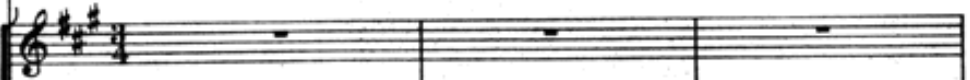
No 8. Chorus.

Allegro vivace.

Zuniga.

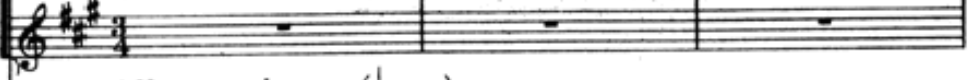


Sopranos I.



(Cigarette-girls.)

(cries behind the scenes.)



Sopranos II.

Allegro vivace. (♩ = 72.)

Piano.



Zuniga.

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

SOPRANOS I. (on stage.)

Au secours! au secours! nen-ten-dez-vous pas?
 Help! help! help! help! will you nev-er hear?

SOPRANOS II.

(on stage.)

Au secours! au secours! messieurs les sol-dats!
 Help! help! help! help! Is no sol-dier near?

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

mf
 Non, non, ce n'est pas el-le!
 No, no! she did not do it!

p *cresc.*

cresc.
 C'est la Carmen-ci ta!
 'Twas la Carmen-ci ta!

cresc.
 C'est el-le!
 It was she!

cresc.
 Non, non, ce n'est pas el-le! pas du
 No, no! she did not do it! not at

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 know!

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 know!

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'

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

cresc.

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

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

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

Tea * *Tea* *

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 - gel!
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! *p*

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! *mf*

éi - 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!

cresc.
La Carmenci - ta!
La Carmenci - ta!
cresc.

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

La Carmenci - ta!
La Carmenci - ta!

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

p *cresc.*

molto

Sil — Yes! — Non! No!

Sil — Yes! — Non! No!

Sil — Yes! — Non! No!

al
Sil — Yes! — Non! No!

Sil — Yes! — Non! No!

Sil — Yes! — Non! No!

Sil — Yes! — Non! No!

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

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!

ff

12117

(The Soldiers clear the square.)

Musical score for the first system, showing piano accompaniment for the scene where soldiers clear the square. The score is in 2/4 time with a key signature of two sharps (D major). It consists of three systems of two staves each. The first system includes a "Ped" marking. The second system includes an "A" marking. The third system includes "espress." and "dimin." markings.

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

Musical score for the second system, showing piano accompaniment for the scene where Carmen appears at the factory-door. The score is in 2/4 time with a key signature of two sharps (D major). It consists of three systems of two staves each. The first system includes a "dimin." marking. The second system includes "pp" and "dimin." markings. The third system includes "ppp" marking.

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

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

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

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.)
meno p

dit de ré - pon - dre, ré - ponds!
or - der'd to an - swer, re - ply! Tra la la la la la la
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!
Now, stead - y!

Dé - ci - dé -
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, Car elle est gen -
'tis a great pit - y, 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-vez-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.

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

Don José. *s*

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 - cière, 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

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

Moderato.

No 10. Seguidilla and Duet.

Allegretto.

Carmen.

Don José.

Piano.

pp

Carmen.

pp e leggiero.

Près des rem -
Near to the

parts de Sé - vil - - le, Chez mon a -
walls of Se - vil - - la, With my good

mi Lil - las Pas - tia J'i - rai dan - ser
friend Lil - las Pas - tia 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.

Ji - 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, J'em - mè-ne - rai mon a - mou-
 And so, to keep me compa - ny, I'll take my lov - er dear with

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

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

hier!
 care!
 Mon - pau-vre cœur
 Now - my poor heart,
 très con - so -
 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 -

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 -

nil - la.
 nil - la.

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

tia!
 tia!

Moderato, quasi recitativo.

Don José. (with severity.)

Tais-toi! je ta - 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.)

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

pp *cresc.*

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

dim. e rall.
f colla voce.

Andantino.

(pointedly.)

mer! Mon of - fi - cier nest pas
 kind! Don José. (agitated.) That he's no cap - tain I

pp

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. *Moderato. (♩=88.)*
Carmen, je suis comme un hom -
Carmen, do my sens - es all

cresc. *coll. - rall.*
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. 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.)

Oui, 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 - la. ah! _____
 drink Man - za - nil - la. ah! _____

Tu le pro - mets!
 You prom - ise me?

p

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 consists of a vocal line and a piano accompaniment. The vocal line features a melody with eighth and sixteenth notes. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

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

The second system continues the vocal melody with a long note followed by a series of eighth notes. The piano accompaniment includes a dynamic marking of *p* (piano) and later *f* (forte). The system concludes with the vocal line marked *sempre f* and the lyrics "tra la la la".

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

The third system features a vocal line with a series of eighth notes and a long note, followed by a dynamic marking of *ff* (fortissimo). The piano accompaniment continues with a steady rhythm. The system ends with the lyrics "tra la".

la la la la la la la la la.

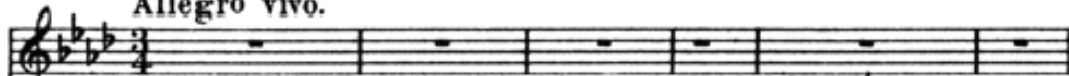
The fourth system shows the vocal line with a series of eighth notes and a final long note. The piano accompaniment includes a dynamic marking of *ff* (fortissimo). The system concludes with the lyrics "la la la la la la la la la." and the instruction *attacca subito.*

attacca subito.

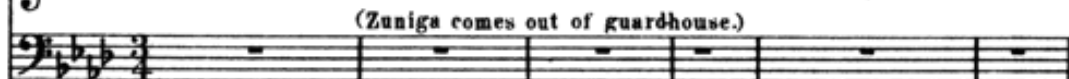
Nº 11. Finale.

Allegro vivo.

Carmen.



Zuniga.



(Zuniga comes out of guardhouse.)

Piano

Allegro vivo. ($\text{♩} = 69$)

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 -
Take care...she does not cheat- de.
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 consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a grand staff with treble and bass clefs. The music is in 2/4 time and features a mix of eighth and quarter notes.

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 continues the vocal line and piano accompaniment. It includes a *rit.* (ritardando) marking at the beginning of the piano part. The vocal line features a long note on "me." followed by a series of eighth notes.

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 continues the vocal line and piano accompaniment. It includes a *cresc.* (crescendo) marking above the vocal line. The piano part features a *rit.* marking and a *f* (forte) dynamic marking. The system ends with a *rit.* marking and a star symbol.

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

toi!
me!

The fourth system is a piano accompaniment for the vocal line. It includes a *rit.* marking and a *pp* (pianissimo) dynamic marking. The piano part features a series of chords and moving lines in both hands.

The fifth system is a piano accompaniment for the vocal line. It features a series of chords and moving lines in both hands, continuing the accompaniment from the previous system.

Allegro vivace. (♩=92.)

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

ff

(General laugh.)

(Curtain.)

tutta forza.

tutta forza.

tutta forza.

tutta forza.

Entr' acte.

Allegro moderato. (♩ = 100.)

Piano.

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) plays a melody of eighth notes with slurs, starting on a G4 and moving up stepwise. The left hand (bass clef) plays a simple accompaniment of chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 100 beats per minute. The first measure is marked with a forte dynamic *f*, and the fifth measure is marked with a piano dynamic *p*.

The second system continues the piano accompaniment. The right hand features a triplet of eighth notes in the second measure. The left hand continues with its accompaniment. The key signature remains two flats. The tempo is 'Allegro moderato'. The first measure of this system is marked with a forte dynamic *f*.

The third system of the piano accompaniment. The right hand has a melodic line with a trill-like figure in the fourth measure. The left hand accompaniment continues. The key signature changes to one flat (E-flat) in the fourth measure. The tempo is 'Allegro moderato'. The first measure of this system is marked with a piano dynamic *p*.

The fourth system of the piano accompaniment. The right hand has a melodic line with a trill-like figure in the first measure. The left hand accompaniment continues. The key signature changes to one flat (E-flat) in the first measure. The tempo is 'Allegro moderato'. The first measure of this system is marked with a piano dynamic *p*.

The fifth system of the piano accompaniment. The right hand has a melodic line with a trill-like figure in the first measure. The left hand accompaniment continues. The key signature changes to one flat (E-flat) in the first measure. The tempo is 'Allegro moderato'. The first measure of this system is marked with a piano dynamic *p*. The system concludes with the instruction *legg.* (leggiero) and *sempre pp* (pianissimo) in the right hand.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first four systems are in 2/4 time and one sharp (F#). The fifth system starts with a key signature change to two flats (Bb) and includes the dynamic marking *dim. molto.* and *pp*. The sixth system continues in Bb and features a triplet in the right hand.

First system of the piano accompaniment for Bizet's Carmen. It consists of two staves, treble and bass clef, in a key signature of two flats. The music features a mix of eighth and sixteenth notes with some slurs.

Second system of the piano accompaniment. The treble staff includes a trill-like figure in the second measure. The bass staff continues with rhythmic accompaniment.

Third system of the piano accompaniment. The treble staff has a long slur over the first two measures. The bass staff features a steady eighth-note accompaniment.

Fourth system of the piano accompaniment. The treble staff has a trill-like figure in the final measure. The bass staff continues with rhythmic accompaniment.

Fifth system of the piano accompaniment. The treble staff has a slur over the first four measures. The bass staff has a steady accompaniment. The dynamic marking *sempre pp* is present in the first measure.

sempre pp

Ra * Ra * Ra * Ra *

Sixth system of the piano accompaniment. The treble staff has a slur over the first two measures and a *ppp* marking in the fourth measure. The bass staff has a steady accompaniment. The dynamic marking *m.d.* is present in the second measure.

m.d.

ppp

Ra * Ra *

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.

Piano.

Andantino. (♩ = 100.)

pp

Curtain rises. (Dance.)

First system of the musical score. The treble clef staff features a complex melodic line with many accidentals and slurs. The bass clef staff provides a steady accompaniment of eighth notes. A *pp* dynamic marking is present in the first measure.

Second system of the musical score. The treble clef staff continues the melodic development with various intervals and slurs. The bass clef staff maintains the eighth-note accompaniment.

Third system of the musical score. The treble clef staff shows a continuation of the melodic line with some chromaticism. The bass clef staff continues the accompaniment.

Fourth system of the musical score. The treble clef staff features a more active melodic line with frequent sixteenth notes. The bass clef staff continues the accompaniment.

Fifth system of the musical score. The treble clef staff has a melodic line with some rests and slurs. The bass clef staff continues the accompaniment.

Sixth system of the musical score. The treble clef staff has a melodic line with slurs and some rests. The bass clef staff continues the accompaniment. Dynamic markings *f* and *p* are present.

Seventh system of the musical score. The treble clef staff has a melodic line with slurs and some rests. The bass clef staff continues the accompaniment. A *f* dynamic marking is present.

ben ritmato.

Carmen. (Gypsy Song.)

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, — mē-me re - frain, Mē-me chan - son, — mē - me re -
time, — A - like in - tune; A - like in time, a - like in

molto rit. dim.

frain! — Tra la la la,
tunel —

a tempo. (♩ = 108) pp

tra la la la, tra la la

sempre pp

la, tra 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 Do - range et de rou - ge zé - bré - es; Les é -
flash - ing, In measure with the mu - sic clash - ing: Man - tles

é - tof - fes 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

la la la la la la la

la la la la la la la

cresc.

(The dance ceases.)

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

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

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

f *p* *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

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

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

cresc. *f* *p* *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 -

ff *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 consists of two vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'tra la la la, tra la la la la la la'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line 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 continues the vocal melody with the lyrics 'la: tra la la la, tra la la la, tra la la'. The piano accompaniment maintains its rhythmic accompaniment, with some harmonic changes in the right hand.

la, tra la la la.

la, tra la la la.

Presto. *ff*

(Carmen, Frasquita and Mercedes join the dance.)

The third system begins with the lyrics 'la, tra la la la.' and includes the tempo marking 'Presto.' and dynamic marking 'ff'. A note indicates that 'Carmen, Frasquita and Mercedes join the dance.' The piano accompaniment becomes more complex and rhythmic.

Presto. (♩ = 152.)

The fourth system continues the 'Presto' section with the tempo marking '(♩ = 152.)'. The piano accompaniment is highly rhythmic and energetic, featuring a driving bass line and complex chordal textures in the right hand.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and features a complex, rhythmic melody in the treble with many beamed notes and a steady accompaniment in the bass.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns in both staves.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more intricate melodic lines and harmonic support.

Fifth system of musical notation, concluding the page with dynamic markings. The treble staff has a first ending bracketed with a dotted line and the number '8' above it. The bass staff has a first ending marked '8' and a second ending marked 'sec.'. Dynamic markings include *tutta forza.* and *sec.*. The system ends with a double bar line and a repeat sign.

Ca.

*

N^o 12^{bis}. Recitative.

Recitative.

Frasquita.

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 -

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 -

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 -

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.

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

Allegro. (♩ = 120.)

Piano.

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

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!

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 -

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vat!
rahl

vat!
rahl

vat!
rahl

vat!
rahl

vat!
rahl

N^o 14. Couplets.

Allegro moderato.

Frasquita.
Mercedes.

Carmen.*)

Morales.

Escamillo.

Zuniga.

Tenors.

Basses.

Allegro moderato. (♩ = 108.)

Piano.

The musical score consists of seven vocal staves and a piano accompaniment. The vocal parts are for Frasquita/Mercedes, Carmen, Morales, Escamillo, Zuniga, Tenors, and Basses. The piano part is marked 'Piano' and features a complex accompaniment with triplets and slurs. The tempo is 'Allegro moderato' with a metronome marking of 108 beats per minute. The key signature is three flats (E-flat major/C minor).

* 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

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!

*ff**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; — Les spec-ta-teurs, perdant la tête,
rim to floor: — The look-ers-on, — beyond con-trol, —

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

pp *rit.* *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! — Car — c'est — la fê-te
might and main! — For they — a-wait a

f p

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!

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:

rit.

f *p*

rit.

crusc.

dim.

molto dim.

(fatuously.)

p

pp

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.*

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

p *3* *pp* *rit poco.* — *a tempo.*

legg. *colla voce.*

Frasquita, Mercedes.

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

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

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

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

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

To - ré - a - dor, en gar - - del! — 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 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

Escamillo.

p ma marcatissimo

Et son - ge bien, oui, son - ge 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 - amour 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 - amour
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, L'a-mour, l'a - mour t'at -
 love waits 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

ff

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

sempre ff

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

mf

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! — On se sau-ve, on franchit les
wet and red! — See them running, see them climb the

gril - les! — C'est ton tour — main - te -
bar - riers! — On - ly one — has not

nant! al-lons! en gar - del al -
fled! Come on! make read - y! come

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

cresc.

dim.

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;

3 dim.

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.*

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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! *pp* And think on her, on

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

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

Escamillo. *pp ma marcatis.*

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

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

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.
cresc.
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!

ppp

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. - - - - - *f*

(looking at Escamillo.)
p espress.

L'a-mour!
 for thee!

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

f

(looking at Carmen.)

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

f

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

f

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

f

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

a tempo.

rall. - - - - - *f*

This section contains eight vocal staves, each with a vocal line and a corresponding French and English lyric line. The lyrics are: "dor! L'a-mour t'at-tend! / dor! Love waits for thee!". The music is in 2/4 time and features a dynamic marking of *ff* (fortissimo) starting in the second measure of each staff. The vocal lines are written in treble clef, while the bass lines are in bass clef. The lyrics are written below the notes.

This section shows the piano accompaniment for the chorus. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music is in 2/4 time and features a dynamic marking of *ff* (fortissimo) at the beginning. The right hand plays a melodic line with grace notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

This section shows the piano accompaniment for the end of the chorus. It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The music is in 2/4 time and features a dynamic marking of *ff* (fortissimo) at the beginning. The right hand plays a melodic line with grace notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

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.

The first system of the musical score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece, marked with *espr.* (espressivo) and *p* (piano) dynamics. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment includes a *cresc.* (crescendo) marking.

The third system features a *dim.* (diminuendo) marking. The right hand has a melodic line with triplets and slurs. The left hand accompaniment also includes triplet markings.

The fourth system begins with a *p* (piano) dynamic. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a *pp* (pianissimo) marking.

The fifth system includes *dim.* (diminuendo) and *smorz.* (smorzando) markings. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a *pp* (pianissimo) marking.

The sixth system concludes the piece with a *ppp* (pianississimo) dynamic. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a *ppp* (pianississimo) marking.

N^o 14^{quater}. Recitative.

Recitative.

Frasquita.

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.

mf

Allegro vivo. (♩ = 152.)

pp

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

Frasquita. *p legg.*Mercedes.
*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 - - - re; Mais
Yes, my dears, it could not be bet - - - ter: And

Frasquita.

Mercedes.

Carmen.

El Remendado.

p

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!

mf
De
Our

(Carmen exchanges
with Mercedes.)

mf

De vous?
Our aid?

De nous? Quoi!
Our aid? What!

mf

De nous?
Our aid?

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

mf

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

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

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

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

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

nous a - vons be - soin 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?

What! without us nev - er succeed? You nev - er can suc - ceed at need?

Carmen.

pp legg.

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. *sf* 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? *sf* Quand
deed, I think so, too, and what say you? When

cresc. ment, n'è - tes - vous pas de cet a - vis? *sf* Quand
deed, I think so, too, and what say you? When

cresc.

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-

ri - e, Il est tou-jours bon, sur ma foi, D'avoir les femmes a - vec
ceiv-ing, 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'avoir les femmes a - vec
ceiv-ing, 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'avoir les femmes a - vec
ceiv-ing, 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'avoir les femmes a - vec
ceiv-ing, 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'avoir les femmes a - vec
ceiv-ing, 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 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

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

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
 ma foi, Il est toujours, toujours bon d'a -
 your side! You will do well, do well, if you

Ra. * Ra. * Ra. * Ra. * Ra. *

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!
 voir les femmes a - vec soi!
 have the wom-en on your side!

Ra. *

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.**mf* Frasquita.

Quand vous vou - drez.
When shall we go?

mf 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.



Mercedes.



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.

La rai - son, la rai -
Tell us why, tell us
La rai -
Tell us

tu la di - ras!
Yes, tell us why!

mf cresc.

Frasquita.

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. — Voy -
know, I shall re - ply! — 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 have

Frasquita. *p*

Eh bien?
How so?

mercedes. Eh bien?
How so?

ment!

fal - len. El Remendado. *p*

Eh bien?
How so?

El Dancaïro. Eh bien?
How so?

Eh bien?
How so?

pp

Carmen.
p *Molto riten.*

Je suis a - mou - reu - se!
That I am in love to - day!

a tempo.

ff

a tempo. Qu'a - t - elle
What did she

Molto riten. Qu'a - t - elle dit, qu'a - t - elle
What did she say? what did she

a tempo.

ff

ff

El - le dit qu'elle est a - mou - reuse! a - mou - reu - se!
 She said that she has fall'n in love! Fall'n in love!_

ff

El - le dit qu'elle est a - mou - reuse! a - mou - reu - se!
 She said that she has fall'n in love! 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 Dançairo. *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. (♩ = 192.)*

eu - se! A - mou - reuse à per - dre l'es - prit! —
 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

leggieramente

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 en - 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! — 'Twill love and du - ty there's no com-pro -

Tempo I.

voir!
 mise! **El Dancaïro**

f
 Ab - so - lu -
 My ver - y

mf
 Ce n'est pas là 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.*

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 Dancaïre.

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 à ce
Oh, as 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.

Mercedes. 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,

Carmen. 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,

El Rem'do. 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,

El Dancaïro. 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,

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, *p*

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, *p*

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, *p*

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, *p*

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, *p*

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,

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,

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,

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,

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

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!

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 fem - mes a - vec
 ceiving, You will do well, if you pro - vide To have the wom - en on your

pp

ri - e, Il est tou - jours bon, sur ma foi, D'a - voir les fem - mes a - vec
 ceiving, You will do well, if you pro - vide To have the wom - en on your

pp

ri - e, Il est tou - jours bon, sur ma foi, D'a - voir les fem - mes a - vec
 ceiving, You will do well, if you pro - vide To have the wom - en on your

pp

ri - e, Il est tou - jours bon, sur ma foi, D'a - voir les fem - mes a - vec
 ceiving, You will do well, if you pro - vide To have the wom - en on your

pp

ri - e, Il est tou - jours bon, sur ma foi, D'a - voir les fem - mes a - vec
 ceiving, You will do well, if you pro - vide To have the wom - en on your



a - - - voir les
 to have the

bon d'a - voir les
 if you have the

bon d'a - voir les
 if you have the

bon d'a - voir les
 if you have the

bon d'a - voir les
 if you have the

p *ff*

fem - mes a - vec soi, tou - jours les fem - - mes
 wom - en on your side, to have the wom - - en

fem - mes a - vec soi, tou - jours les fem - - mes
 wom - en on your side, to have the wom - - en

fem - mes a - vec soi, tou - jours les fem - - mes
 wom - en on your side, to have the wom - - en

fem - mes a - vec soi, tou - jours les fem - - mes
 wom - en on your side, to have the wom - - en

fem - mes a - vec soi, tou - jours les fem - - mes
 wom - en on your side, to have the wom - - en

ff

a - - - vec soi!
 on - - - your side!

a - - - vec soi!
 on - - - your side!

a - - - vec soi!
 on - - - your side!

a - - - vec soi!
 on - - - your side!

a - - - vec soi!
 on - - - your 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.

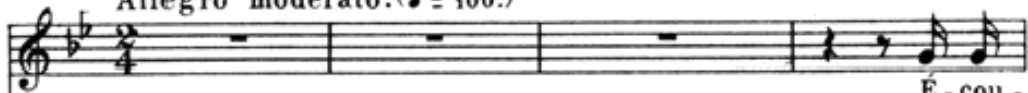
cat. Il se peut qu'a-près tout_ ton sol-dat ré - flé -
point. And may be, af - ter all, - Your dra-goön will con -

chisse. Es-tu bien su - re qu'il vien - dra?_
sid - er. Are you quite sure that he will come?

No 16. Song (Canzonetta.)

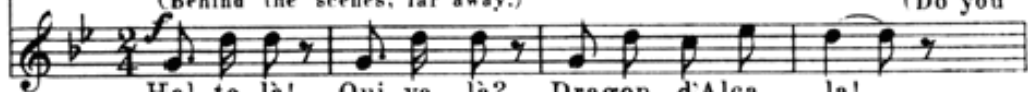
Allegro moderato. (♩ = 100.)

Carmen.

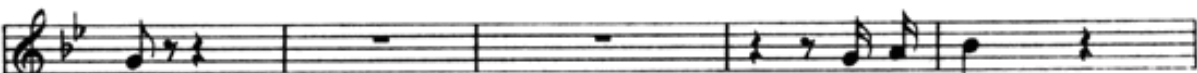


É - cou -
(Do you

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?)

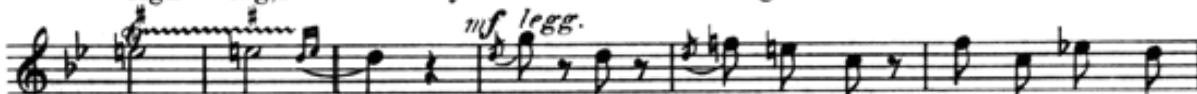


Où t'en vas - tu par là, Dra - gon d'Alca - la? -
Where are you go - ing there, Man of Al - ca - la? -

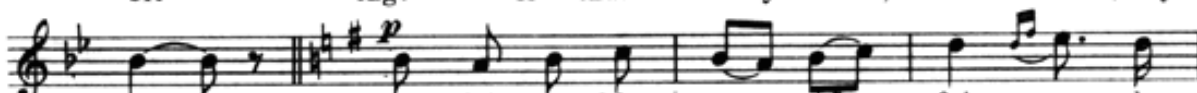
Moi, je m'en vais
I have come for



fai - re - mor - dre la pous - siè - re A mon ad - ver -
fight - ing, And my ri - val smit - ing Till the dust he's



sai - re. S'il en est ain - si, pas - sez, mon a -
bit - ing! If that is your end, Pass the line, my



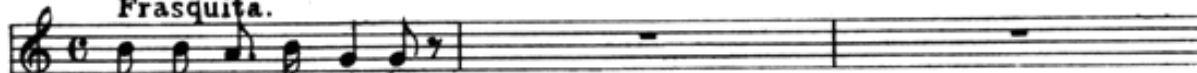
mi. Af - fai - re d'hon - neur, Af - fai - re de
friend! When 'tis hon - or calls, Or love that en -



cœur; Pour nous tout est là, Dra - gons d'Al - ca - la.
thralls, Comrades all we are, Men of Al - ca - la!

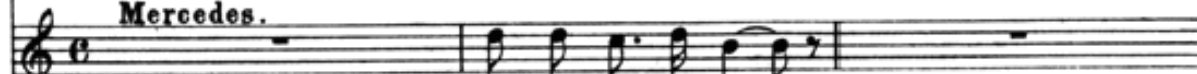
Recit.

Frasquita.



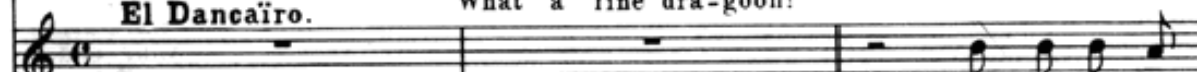
C'est un beau dra - gon...
It's a fine dra - goon...

Mercedes.

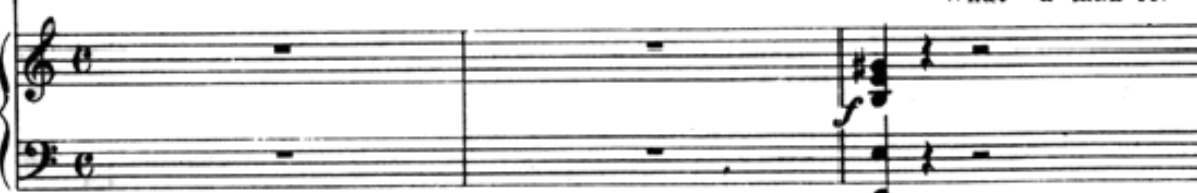


Un très beau dra - gon...
What a fine dra - goon!

El Dancaïro.



Qui se - rait pour
What a man for



Carmen.

Il re-fu-se -
He will not com-

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! Good! on es-saye - ra. 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-nour, 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!

N^o 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!
men!

Et tu sors de pri - son? J'y suis res - té deux
And out of jail to - day? In jail for two months

Palla misura. *p*

Tu t'en plains?
Do you care?

mois.
past!

Ma foi non! Et si c'é - tait pour
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!

Allegro.

Meno 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?

fp

p

Attacca subito.

N^o 17. Duet.

Allegretto.

Carmen.

doux.
qui-et!

Don José.

Allegretto. (♩ = 104.)

Piano.

Carmen.

Recit.

(gally.) *s*

Je vais dan - ser en votre 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. (♩ = 108.)

(dancing, and accompanying herself with the castanets.)

The musical score consists of four systems. Each system includes a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The score includes dynamic markings such as *p*, *pp*, *f*, *p*, and *mf*. The vocal line features a series of 'la' syllables, some with slurs and some with ties. The piano accompaniment includes a castanet part, indicated by a small asterisk and the word 'Castagnette.' in the first system. The castanet part is written in small notes and is performed either in the orchestra or on stage by the artist singing the rôle of Carmen.

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 — la —

(Bugles behind the scenes as *pp* as possible.)

la — la — la — la — la — la — la — la —

f la — *p* la —

Don José. (stopping Carmen.) *g*

Attends un peu, Car - men, rien qu'un mo-
Stop for a moment, Car - men, on - ly a

(surprised.) *g*

Et pourquoi, s'il te plaît?
And what for, if you please?

ment ar-rê - te! Il me semble là -
moment! a mo - ment! 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 *smorz.*

rentre au quar-tier pour l'ap-pel!
go back to camp for the night!

Carmen. *Molto lento.* *p* (stupified.)

Au quar-tier! pour l'appel! —
Back to camp? for the night?

colla voce. *pp*

194 Allegretto molto moderato. *ff* *a piacere.* *a tempo.*
 (♩ = 152.) (with an outburst.)

Ah! j'étais vraiment trop bê - te!
 Ah! how could I be so stu - pid!

a piacere. *a tempo.*
p Ah! j'étais vrai-ment trop bê - tel Je me mettais en quatre et
 Ah! how could I be so stu - pid! Here I've been working hard, and

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! je dan-sais! Je crois, Dieu me par -
 How I danced! how I sang! how I - Lord save us

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-

sonne! Ta ra ta ta - Il part - il est par - ti! Va-t'en
call! He's off! now he is gone! Go a -

f *p* *cresc.* *f*

cresc. *pp*

done, ca - na - ri! Tiens! —
long, sim-ple - ton! Wait! —

(in a rage, throwing

his shako at him.)
cresc. prends ton sha-ko, ton sa - bre, ta gi -
here is your cap, your sa - bre, here's your

ber - ne, Et va-t'en, mon gar - çon, va-t'en!
pill - box! Now, be-gone, sil - ly boy, be-gone!

ff *3* *3*

re-tourne à ta ca - ser - ne! C'est
And go home to your bar - racks! How

Don José. (sadly.)

ff

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 - 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

Poco più mosso.

mour! Mais
loves! Don José. Why,

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 *s*

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

And. *

Andante. (♩ = 63.)

(he draws, from the vest of his uniform, the flower which Carmen threw at

dras!
 must!

p *espress.*

And. *

him in Act I, and shows it to Carmen.)

cresc. *dim.*

And. *

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 - ya 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 Et dans la nuit_ je te vo -
rare per - fume_ was my de - light; I saw your face_ at dead of

Poco animato, ma poco.

yais!_ Je me pre - nais_ à te mau - di - re, A
night!_ Then I be - gan_ to curse your name,_ And

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

tin_ L'ait mi - se là_ sur mon che - min!_ Puis
way_ She should be set_ by Des - ti - ny!_ Then,

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.*

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 ê - 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. *ppp* Recit.
Non! tu ne m'aimes
No! not for me you

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? _____

pp 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! —

vrais! Sur ton che - val tu me pren - drais Et com - me un *poco cresc.*
 mel Up - on your horse we hence would flee, You as a

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

senza rigore.

colla voce. pp

a tempo. por - te - rais! — *pp* Là-bas, là - bas dans la mon-
 me be - hind! — A - way, a - way to yon - der

a tempo.

ta - moun - gne, Là - bas, là - bas tu me sui -
 - fain, A - way, a - way you'd fol - low

Don José
 (dis-con-
 certed.) Car - men!
 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
Bon José. *p*
Mon Dieu!
(♩ = 80.) My God!

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, Là-bas, là - bas tu me sui-
 me, A - way, a - way you'd fol - low
cresc. molto.

Tais - toi
 Oh, hush!

poco a poco cresc.

vrais! Sur ton che-val tu me pren - drais! Sur
 mel Up-on your horse we two would flee! Yes,
mf cresc.

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.

18117 *Ca.* * *Ca.* * *Ca.* * *Ca.*

con slancio.

pa-wind, O'er hill
 Oui, tu m'em - por - te - rais, Si tu m'ai-
 and dale with me be - hind! Yes, if you

mais! lov'd mel
 Oui, nest - ce pas, Là - bas, là -
 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! hush! O mon Dieu! hé - las!
 Oh 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 -

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!
No!

je ne t'ai-me
I love you no

Don José. *mf* (imploringly.)
Car-men, - je ten pri - e!
Car-men, - I im - plore you!

p *cresc. molto.*

plus! Va! je te hais! a - dieu! mais a-dieu pour ja-
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 - coute! Carmen!
O hear me! Carmen!

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 -

cresc.
p *cresc.*

Poco più mosso. (♩=132)

men! a - dieu!
 men! fare - well! a - fare -

ff

ff

A - dieu!
 Good - bye!
 dieu pour ja - mais!
 well then for ev - er!

ff

ff

tutta forza.

(José goes towards the door; as he is about to open it, someone knocks. Silence.)

Attaca.

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!
HoHa! Car-men! hol-la! hol-la!

Sopranos I. II.

Tenors.

Basses.

Piano.

Allegro moderato. (♩ = 112.)

*pp**cresc.*

Carmen.

là? Tais-toi, tais-toi!
gol Be still, be still!*pp*

Zuniga. (enters after forcing the door.)

(he perceives Don José.)

Jou-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_

Don José.
(calmly, but
resolutely)

(to Don José)

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.

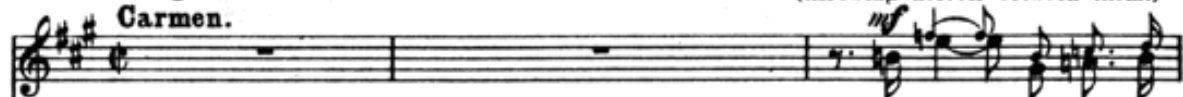
Zuniga. (menacing Don José.)

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!

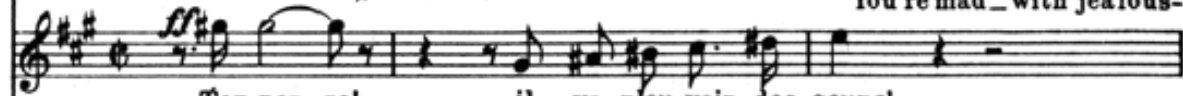
Allegro moderato.

Carmen.

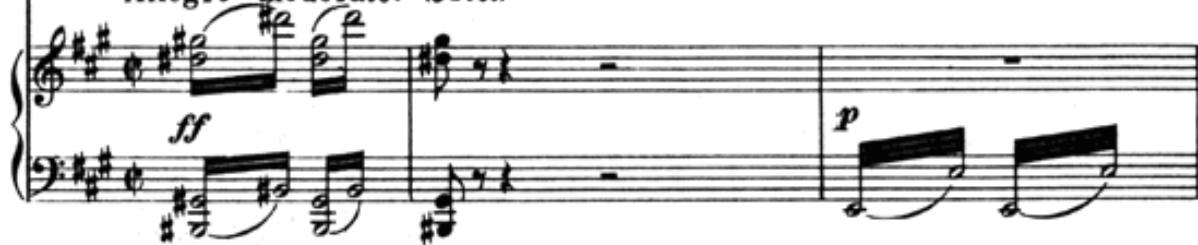
(throwing herself between them.)



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.)

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 - cés 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 - cés, De vous gar -
so, a - gainst our will, Not car - ing to be in your pow'r, You must re -

colla voce.

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! Mon cher monsieur, Nous al - lons,
 Re - spect - ed Sir! 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

D au - 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.)

mf (philosophically.)
El Dancaïro.
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 Zauiga, escorted by the Gypsies.)

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.
p
 Ah! le
 Ah! You're

cresc. *dim.* *molto.*

leggiero.

mot n'est pas ga - lant! — Mais, — qu'im - por - tel
not po - lite, I vow! — But, — no mat - ter!

mf
va... tu t'y fe - ras — Quand tu ver - ras
Ay, you will a - gree — When you shall be

p 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,
cresc.

Et pour loi, sa vo-lon-té! Et sur-tout, la
And for law, what-e'er you please! And the best, the
p *cresc.* *f*

cho-se en-i-vran-te: La li-ber-té! la li-ber-
dearest boon we prize: — We all are free! we all are
ff

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

nous dans la mon-ta-gne, Suis-nous et tu t'y fe-
now in-to the moun-tains, Oh come, and you will a -

nous dans la mon-ta-gne, Suis-nous et tu t'y fe-
now in-to the moun-tains, Oh come, and you will a -

Viens a-vec nous à la mon-ta-gne, Tu t'y fe-ras,
Fol-low us now in-to the mountains, You will a-gree,

Viens a-vec nous à la mon-ta-gne, Tu t'y fe-ras,
Fol-low us now in-to the mountains, You will a-gree,

nous dans la mon ta-gne, Suis nous et tu t'y fe-
now in-to the moun-tains, Oh come, and you will a -

nous dans la mon ta-gne, Suis nous et tu t'y fe-
now in-to the moun-tains, Oh come, and you will a -

Viens a-vec nous à la mon-ta-gne, Tu t'y fe-ras,
Fol-low us now in-to the mountains, You will a-gree,

Viens a-vec nous à la mon-ta-gne, Tu t'y fe-ras,
Fol-low us now in-to the mountains, You will a-gree,

ras, tu t'y fe - ras Quand tu ver - ras, — Là-bas,
gree, You will a - gree, When you shall be — So free.

ras, tu t'y fe - ras Quand tu ver - ras, — Là-bas,
gree, You will a - gree, When you shall be — So free,

tu t'y fe - ras Quand tu ver - ras, Là - bas, là-bas,
You will a - gree, When you shall be So free, so free,

tu t'y fe - ras Quand tu ver - ras, Là - bas, là-bas,
You will a - gree, When you shall be. So free, so free,

ras, tu t'y fe - ras Quand tu ver - ras, — Là-bas,
gree, You will a - gree, When you shall be — So free

ras, tu t'y fe - ras Quand tu ver - ras, — Là-bas,
gree, You will a - gree, When you shall be — So free

tu t'y fe - ras Quand tu ver - ras, Là - bas, là-bas,
You will a - gree, When you shall be So free, so free,

tu t'y fe - ras Quand tu ver - ras, Là - bas, là-bas,
You will a - gree, When you shall be So free, so free,

p 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, *meno p*

p 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, *meno p*

p Com - me c'est beau, — la vie er - ran - te;
Roam - ing at will — be - neath blue skies, — *meno p*

p Com - me c'est beau, — la vie er - ran - te;
Roam - ing at will — be - neath blue skies, — *meno p*

p 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, *meno p*

p Com - me c'est beau, — la vie er - ran - te;
Roam - ing at will — be - neath blue skies, — *meno p*

p 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, *meno p*

p Com - me c'est beau, — la vie er - ran - te;
Roam - ing at will — be - neath blue skies, — *meno p*

p *meno p* *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 - se en - i - vran - te: La li - ber - té! _____
 best, the dear-est boon we prize: We all are free! _____

tout, la cho - se en - i - vran - te: La li - ber - té! _____
 best, the dear-est boon we prize: We all are free! _____

tout, la cho - se en - i - vran - te: Oui! _____
 best, the dear-est boon we prize: Ay! _____

tout, la cho - se en - i - vran - te: Oui! _____
 best, the dear-est boon we prize: Ay! _____

tout, la cho - se en - i - vran - te: La li - ber - té! _____
 best, the dear-est boon we prize: We all are free! _____

tout, la cho - se en - i - vran - te: Oui! _____
 best, the dear-est boon we prize: Ay! _____

tout, la cho - se en - i - vran - te: La li - ber - té! _____
 best, the dear-est boon we prize: We all are free! _____

tout, la cho - se en - i - vran - te: Oui! _____
 best, the dear-est boon we prize: Ay! _____



— La li-ber té!
— We all are free!



— La li-ber - té!
— We all are free!

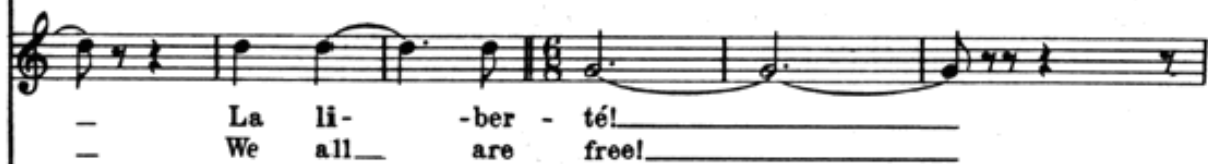
Don Jose. (carried away with excitement.)



Ah!
Ah!



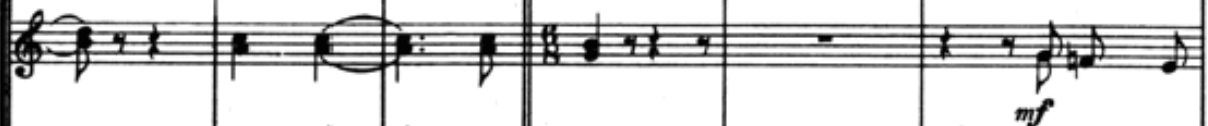
— La li-ber - té!
— We all are free!




— La li-ber - té!
— We all are free!



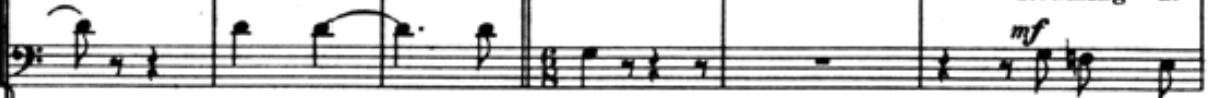
— La li-ber - té! *mf* Le ciel ou-
— We all are free! Roaming at



— 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



— 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,

cresc. -

vert, la vie er - ran - te,
will be-neath blue skies, _____

Le ciel ou - vert, la vie er -
Roaming at will be-neath blue

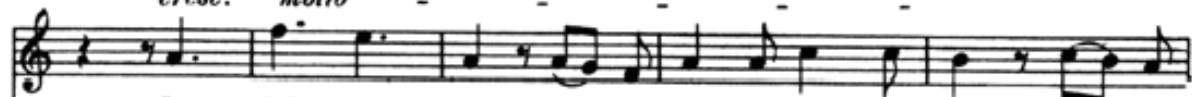
cresc. -

vert, la vie er - ran - te,
will be-neath blue skies, _____

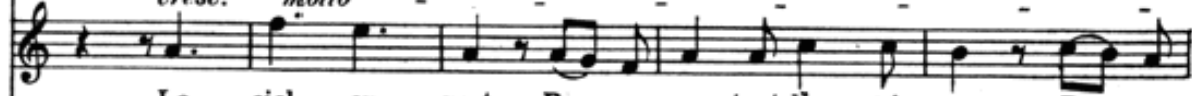
Le ciel ou - vert, la vie er -
Roaming at will be-neath blue

cresc. -

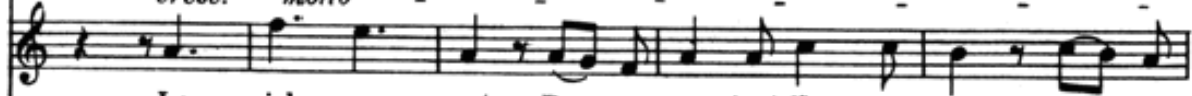
cresc. -

cresc. molto

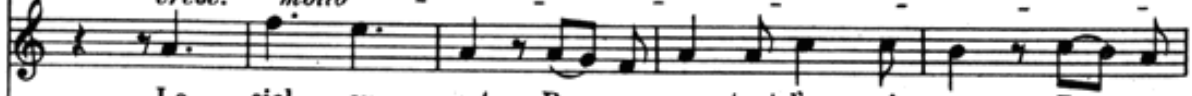
Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
 Be - neath blue skies, All the world for you and me, all the

cresc. molto

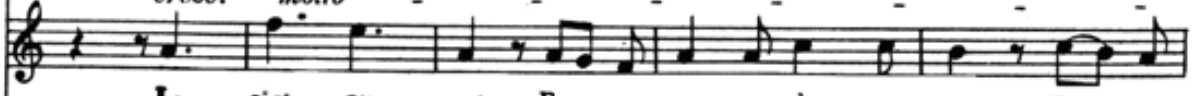
Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
 Be - neath blue skies, All the world for you and me, all the

cresc. molto

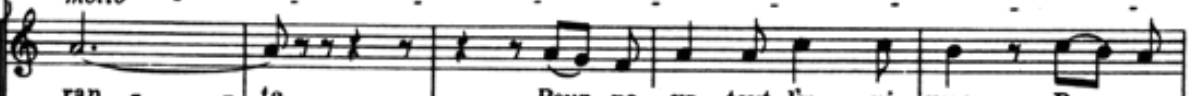
Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
 Be - neath blue skies, All the world for you and me, all the

cresc. molto

Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers; Pour pa -
 Be - neath blue skies, All the world for you and me, all the

cresc. molto

Le ciel ou - vert, Pour pa - ys, tout l'u - ni - vers, Pour pa -
 Be - neath blue skies, All the world for you and me, all the

molto

ran - te,
 skies, _____

Pour pa - ys, tout l'u - ni - vers; Pour pa -
 All the world for you and me, all the

molto

ran - te,
 skies, _____

Pour pa - ys, tout l'u - ni - vers; Pour pa -
 All the world for you and me, all 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

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,

♩. * ♩. * ♩. * ♩. *

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! _____

La. * La. *

cresc. - - - - - *fff*

li - - - - ber - - - - tél
all - - - - are - - - - free!

cresc. - - - - - *fff*

li - - - - ber - - - - tél
all - - - - are - - - - free!

cresc. - - - - - *fff*

li - - - - ber - - - - tél
all - - - - are - - - - free!

cresc. - - - - - *fff*

li - - - - ber - - - - tél
all - - - - are - - - - free!

cresc. - - - - - *fff*

li - - - - ber - - - - tél
all - - - - are - - - - free!

cresc. - - - - - *fff*

li - - - - ber - - - - tél
all - - - - are - - - - free!

cresc. - - - - - *fff*

li - - - - ber - - - - tél
all - - - - are - - - - free!

cresc. - - - - - *fff*

ca. • *ca.* • *ca.*



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!



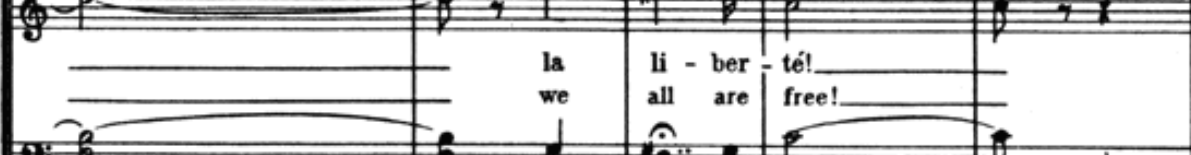
la li - ber - té!
we all are free!



la li - ber - té!
we all are free!



la li - ber - té!
we all are free!



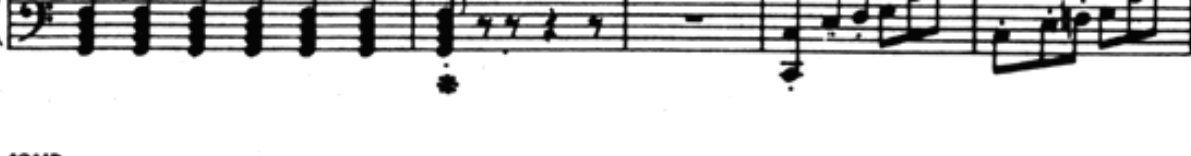
la li - ber - té!
we all are free!



la li - ber - té!
we all are free!



tutta la forza. (Curtain.)



tutta la forza. (Curtain.)

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various intervals and accidentals, including a flat (b) and a sharp (#). The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a continuation of the melodic theme with some chromaticism. The bass staff maintains the accompaniment with steady rhythmic patterns.

Third system of musical notation. The treble staff features a series of chords and intervals, some with slurs. The bass staff continues with a consistent accompaniment.

Fourth system of musical notation. The treble staff has a more complex texture with many beamed notes and slurs. The bass staff has a steady accompaniment with some grace notes.

Fifth system of musical notation, the final system on the page. The treble staff has a melodic line with some slurs and accents. The bass staff has a steady accompaniment. The system ends with a double bar line.

End of Act II.

Entr'acte.

Andantino, quasi Allegretto. (♩=ss.)

Piano.

pp

The musical score is a piano reduction of the Entr'acte from Bizet's opera Carmen. It is written in 3/4 time and the key of B-flat major. The tempo is marked 'Andantino, quasi Allegretto' with a quarter note equal to 88 beats per minute. The piece begins with a piano (*pp*) dynamic. The score consists of seven systems, each with a piano (left) and treble (right) staff. The piano part features a steady eighth-note accompaniment, while the treble part has a more melodic line with some triplet figures. The score includes various musical notations such as slurs, accents, and dynamic markings.

The image displays a page of musical notation for piano, consisting of six systems of music. Each system includes a treble and bass staff. The notation is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is characterized by flowing, melodic lines in the right hand and rhythmic accompaniment in the left hand. Various performance markings are present throughout the score, including dynamics such as *cresc.*, *dim molto.*, *pp*, *smorz.*, and *ppp*, as well as the instruction *Attaca.* at the end of the sixth system. The page number 238 is located in the top left corner, and the number 18117 is at the bottom left.

cresc. -

dim molto.

pp

smorz.

ppp

Attaca.

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.
Gypsy men and Women.

Tenors.

Basses.

As the curtain rises, a few of the smugglers are seen lying here and there, enveloped in their cloaks.

Piano.

(Curtain rises.)

Allto moderato. (♩ = 96.)

pp

Entry of the Gypsies.

The image displays a piano accompaniment for the 'Entry of the Gypsies' from Bizet's opera Carmen. The score is arranged in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats), and the time signature is 2/4. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. The first system shows the initial melodic line in the treble and a rhythmic accompaniment in the bass. The second system introduces a more complex texture with sixteenth-note runs in the treble. The third system continues this texture, adding more melodic detail. The fourth system features a prominent bass line with a 'pizzicato' marking. The fifth system shows a continuation of the bass line with a 'pizzicato' marking. The sixth system concludes with a 'pizzicato' marking and dynamic markings: 'cresc.' (crescendo) and 'dim.' (diminuendo).

pp.

Two systems of piano accompaniment. The first system shows the right and left hands with a piano (*pp.*) dynamic marking. The second system continues the accompaniment with more complex rhythmic patterns in the right hand.

TENORS.

*pp*É-cou - te, é -
At-ten - tion, at-

BASSES.

*pp*É-cou - te, é -
At-ten - tion, at-

sempre pp

Two systems of piano accompaniment. The first system continues the accompaniment. The second system shows the piano accompaniment for the vocal entry, with a *sempre pp* dynamic marking.

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-

Two systems of piano accompaniment. The first system shows the right and left hands with a piano (*pp.*) dynamic marking. The second system continues the accompaniment with more complex rhythmic patterns in the right hand.

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

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*

leggiero.

- 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!

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
 Fo 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-te:
 is be-low, it is a-bove, 'Tis ev' - ry-where; who cares!

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!

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!

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!

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!

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!

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

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

TENORS.

pp
 Oui,
 Yes,

BASSES I.

pp
 A - mi, là-bas
 My friend, be-low

BASSES II.

pp
 Oui,
 Yes,

pp

cou- -te, com - pa - gnon, é - cou- -tel La for -
 ten- -tion, Com - rades all to - geth - er! For - - tune

cou- -te, com - pa - gnon, é - cou- -tel La for -
 ten- -tion, Com - rades all to - geth - er! For - - tune

cou- -te, com - pa - gnon, é - cou- -tel La for -
 ten- -tion, Com - rades all to - geth - er! For - - tune

cou- -te, com - pa - gnon, é - cou- -tel La for -
 ten- -tion, Com - rades all to - geth - er! For - - tune

cou- -te, com - pa - gnon, é - cou- -tel La for -
 ten- -tion, Com - rades all to - geth - er! For - - tune

cou- -te, com - pa - gnon, é - cou- -tel La for -
 ten- -tion, Com - rades all to - geth - er! For - - tune

— est la — for - tu -
 — our for - - tune waits

la for - -
 for - - tune

— est la — for - tu -
 — our for - - tune waits

la for - - - - tu - -ne -ne
 for - - - - tune waits us,

-ne é - cou - te, é - cou -
 us, At - ten - tion, at - ten -

-tu - -ne
 waits us,

-ne é - cou - te, é - cou -
 us, At - ten - tion, at - ten -

la for - - - - tu - -ne -ne
 for - - - - tune waits 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- - -de
 - tion all to - geth - er, Be care - - -ful

est là - - - -bas, É - -
 down be - - - -low, At - -

- te, com- -pa - gnon, Prends gar- - -de
 - tion all to - geth - er, Be care - - -ful

est là - - - -bas, Prends
 down be - - - -low, Be

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
 go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
 go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
 go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
 go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
 go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
 go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
 go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
 go! Be war-y as you on-ward go! Be war-y as you on-ward

te! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
 tion! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de de faire un faux
 go! Be war-y as you on-ward go! Be war-y as you on-ward

pas! Prends gar-de de faire un faux pas! Prends gar-de 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 -

pas! — Com - pa - gnon, é - cou - te, com - pa -
 go! — Com - rades all, at - ten - tion, Com - rades

pas! — Com - pa - gnon, é - cou - te, com - pa -
 go! — Com - rades all, at - ten - tion, Com - rades

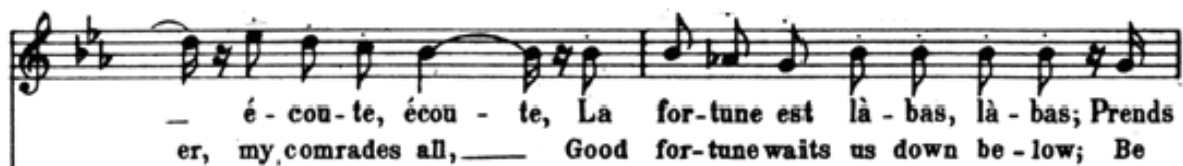
pas! — Com - pa - gnon, é - cou - te, com - pa -
 go! — Com - rades all, at - ten - tion, Com - rades

pas! — É - cou - te, com - pa - gnon, —
 go! — At - ten - tion, all to - geth -

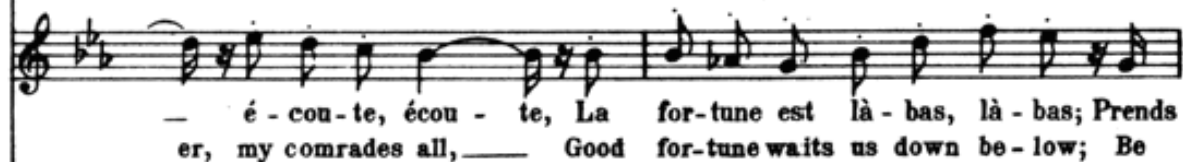
pas! — Com - pa - gnon, é - cou - te, com - pa -
 go! — Com - rades all, at - ten - tion, Com - rades

BASSI I & II - unis.
 pas! — Com - pa - gnon, é - cou - te, com - pa -
 go! — Com - rades all, at - ten - tion, Com - rades

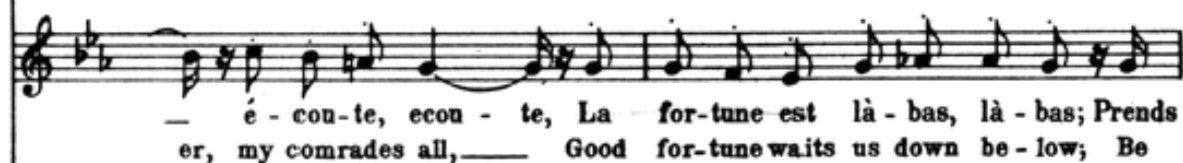
pp



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



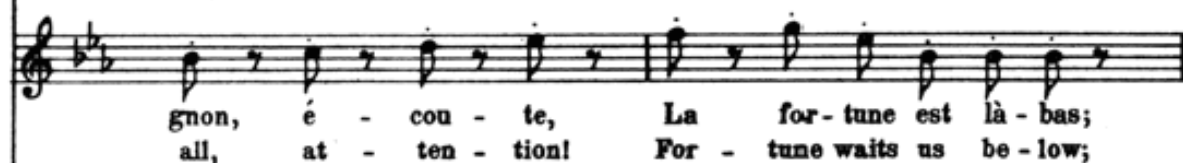
é - cou - te, écou - te, La for - tune est là - bas, là - bas; Prends
er, my comrades all, — Good for - tune waits us down be - low; Be



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;



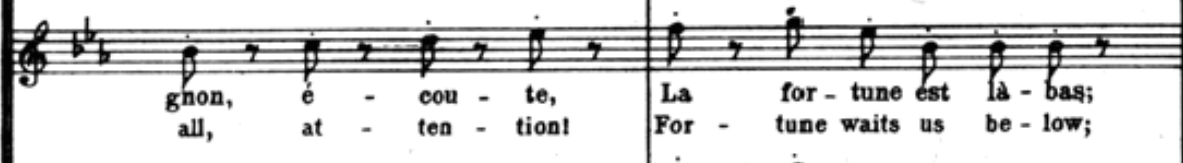
gnon, é - cou - te, La for - tune est là - bas;
all, at - ten - tion! For - tune waits us be - low;



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;



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

mf *f* *dim. molto* *pp*

de! Prends gar-del Prends gar - - de!
y! Be war-y! Be war - - y!

mf *f* *dim. molto* *pp*

de! Prends gar-del Prends gar - - de!
y! Be war-y! Be war - - y!

mf *f* *dim. molto* *pp*

de! Prends gar-del Prends gar - - de!
y! Be war-y! Be war - - y!

mf *f* *dim. molto* *pp*

de! Prends gar-del Prends gar - - de!
y! Be war-y! Be war - - y!

mf *f* *dim. molto* *pp*

de! Prends gar-del Prends gar - - de!
y! Be war-y! Be war - - y!

mf *f* *dim. molto* *pp*

de! Prends gar-del Prends gar - de.
y! Be war-y! Be war v!

mf *f* *dim. molto* *pp*

de! Prends gar-del Prends gar - - de!
y! Be war-y! Be war - - y!

mf *f* *dim. molto* *pp*

de! Prends gar-del Prends gar - - de!
y! Be war-y! Be war - - y!

mf *f* *dim. molto* *pp*

de! Prends gar-del Prends gar - - de!
y! Be war-y! Be war - - y!

mf cresc. *f dim. molto pp smorzando.*

And

No 19^{bis}. Recitative.

Recit.

El Dancaïro.

Re-po-sons-nous une heure j - ci, mes ca - ma-ra-des.
 My comrades, rest an hour or two, Bid care de-fi-ance!

Piano.

The first system shows the vocal line for El Dancaïro and the piano accompaniment. The vocal line begins with a recitative style, marked 'Recit.'. The piano accompaniment consists of a few chords and a low bass line.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics: 'Nous, nous al-lons nous as-su-rer Que Now we are go-ing to make sure That'. The piano accompaniment features a more active bass line with eighth notes.

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics: 'le chemin est li-bre Et que sans al-ga-ra-des La contre-ban-de peut pas- we can pass in safe-ty, And without all annoyance Our merchandise can be brought'. The piano accompaniment continues with a steady bass line.

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics: 'ser. thro!'. The piano accompaniment features a more active bass line with eighth notes and a dynamic marking of 'pp'.

The fifth system continues the piano accompaniment. The vocal line is not present in this system. The piano accompaniment features a more active bass line with eighth notes.

Recit. Carmen. (to José.)

Que regardes-tu
What do you see, be-

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 - net 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! —

*Recit.***Carmen.**

Qui donc est cet-te femme?
Who is this good old wo-man?

Don José.

Ah! Carmen, sur mon 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 - va la re - trou-ver tout de
In - deed? 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,
Leave you behind,

Car -
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! —

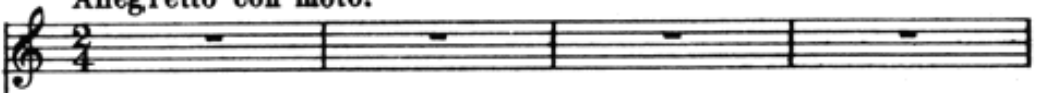
p *f*

p

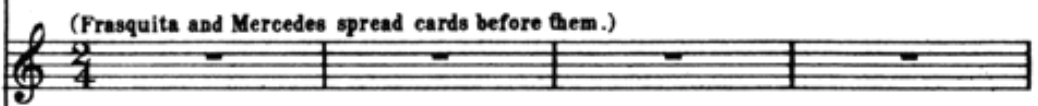
No 20. Trio.

Allegretto con moto.

Frasquita.



Mercedes.



Carmen.

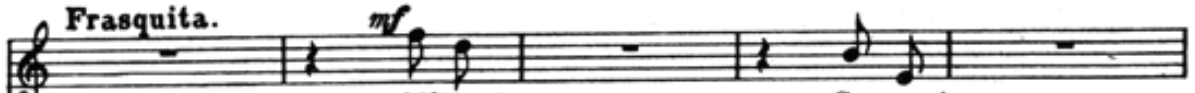


Allegretto con moto. (♩ = 112)

Piano.



Frasquita.



Mercedes.

Mèlons!
Shuffle!Coupons!
Cut them!Bien! c'est ce-
Good! that will

Bien! c'est ce - là!
Good! that will do!

lâl
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*

p

con grazia.
p

Et main - te - nant, par - lez, mes
My pret - ty toys, now here_ you're

con grazia.
p

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 ai - me -
And who with love our

Par - lez, par - lez! Par - lez, par - lez! Di -
Now tell, now tell! Now tell, now tell! Now

ai - me-ra! Par - lez, par - lez! Par - lez, par - lez! Di -
hearts de-light! Now tell, now tell! Now tell, now tell! 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! Par - lez! Oh tell!

ra! light! Par - lez! Oh tell!

mf, *legg.*, *pp*

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-
I a gay young lov-er be - hold, Who tries of his love to per-

(♩. = 88)

p

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

cam-pe sur son che-val, Et dans la montagne il m'en-trai-ne!
 horse be-hind him I sit, And off to the mountains he takes-me!
 Mercedes.

Dans
A

p

un château presque ro-yal, Le mien m'installe en souve-rai-ne!
 castle for roy-al-ty fit, The pres-ent my lov-er now makes me!

p *pp*

Frasquita *p poco ritenuto.*

De l'a-mour à n'en plus fi-nir, Tous les
 Love is mine, as much as I care, Ev-'ry

poco ritenuto.

a tempo.

Mercedes.

cresc.

jours, nou-vel-les fo-li-es! De l'or tant que j'en puis te-nir, Des di-a-
 day new pleasures in-vite me! Of gold I've e-nough and to spare, Diamonds and

a tempo *pp*

Frasquita.
quasi recit.

mants, des pier-re - ri - es! Le mien de-vient un chef fa -
rings, all to de - light mel My lov - er be-comes a great

colla voce.

The first system of the musical score for 'Frasquita' features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are in French and English. The piano accompaniment consists of chords and single notes in both hands. The tempo is marked 'quasi recit.' and the dynamics include 'ff' and '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.*

The second system continues the musical score. It includes tempo markings 'a tempo' and 'a tempo animato' with a metronome marking of 108. A section is marked 'Mercedes.' The piano accompaniment features a 'triumphant' texture with 'colla voce' and dynamic markings 'mf' and 'dim.'

cresc.

mien - en croi - rai-je mes yeux? oui -
mine - Oh, it pass-es be- lief! yes -

cresc.

The third system continues the musical score. It features a 'cresc.' marking. The piano accompaniment has a 'triumphant' texture and a 'cresc.' marking.

(joyfully.) *ff*

Il meurt! - Ah!
he dies! - Ah!

cresc. molto.

The fourth system continues the musical score. It features a '(joyfully.)' marking and a 'ff' dynamic. The piano accompaniment has a 'cresc. molto.' marking.

poco riten. *dim.*

je suis veu - ve et j'hé - ri -
I've his ti - tle and trea -

poco riten.

The fifth system continues the musical score. It features 'poco riten.' and 'dim.' markings. The piano accompaniment has a 'poco riten.' marking.

Tempo I.

p Ah! _____ Par - lez en - cor, par - lez, mes_ *p con grazia.*
 Ah! _____ My pret - ty toys now here_ you're

p te! _____ Par - lez en - cor, par - lez, mes_
 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, Di - *legg. p*
 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,

tes-nous qui nous tra - hi - ra! Di - *mf*
 tell us who our love will slight! Now

Di - tes-nous qui nous tra - hi - ra! *legg. p*
 Now tell us who our love will slight!

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! Par - lez, par - lez! Di - tes-nous qui nous
 tell, oh tell! Oh tell, oh tell! Now tell us who our

lez, par - lez! Par - lez, par - lez! Di - tes-nous qui nous
 tell, oh tell! Oh tell, oh tell! Now 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

legg.

pp

Frasquita.

A - - - - - mour!
A - - - - - heart!

sempre pp

Carmen

Voy - ons, - que j'es - saie à mon tour. -
Let's see! - I will try for my part. -

Andantino. (♩ = 84) (Carmen turns up the cards, on her side.)

sempre pp

(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 ♠

mf moi d'abord, Ensuite lui_ pour tous les deux, la mort!_
First come I, afterwards he_ Both of us are to die!_

p *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.

sf *p*

Andante molto moderato. (♩ = 66) (with simplicity and very evenly.)

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 - cères 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 - ce 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 — ble Will but re - peat: "You

molto *pdim.* *mf poco rit.* *colla voce.*

a tempo.

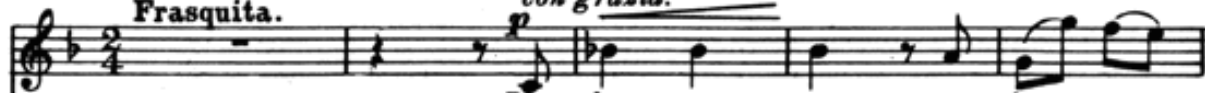
(turning up the cards.)

mort! — En - cor! —
 diel" — A - gain! —

En - cor! — Tou - jours la
 A - gain! — All hope is

cresc.

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

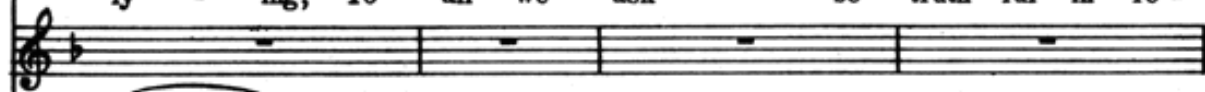
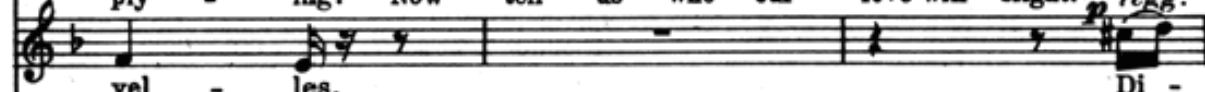
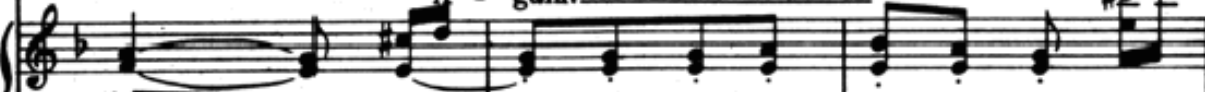
Mercedes.

con grazia.Par - lez en - cor, par - lez, mes_
My pret - ty toys, now here you're

Carmen.

Par - lez en - cor, par - lez, mes_
My pret - ty toys, now here you'remort!
vain!

Tempo I. (♩ = 112)

ppbel - 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. NowEn - 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! A -
 A -

Tou - jours la mort!
 All hope is vain!

cresc.

En - cor! en -
A - gain! a -

cor! en - cor! en -
gain! a - gain! a -

En -
A -

molto

cor! en - cor!
gain! a - gain!

cor! en - cor!
gain! a - gain!

cor! en - cor!
gain! a - gain!

ff *p*

La. *

ff

No 20^{bis}. Recitative.

Carmen. *Recit.* **El Danc.**

Allegro. Eh bien? Eh
And now? And

Piano.

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

pri - ses! J'ai sur la brèche où nous de - vons pas -
find us! Near by the breach thro' which we have to

ser vu trois doua - niers: Il faut nous en dé - bar - ras -
climb, I saw three guards! they must be dis - posed of in

Carmen. *alla misura.*

ser. Pre - nez les bal - lots, et par -
time. Then let each man shoul - der his

tons; — Il faut pas - ser — nous pas - se - rons!
bale; — We have to pass, and pass we shall!

Nº 21. Morceau d'ensemble.

Allegro deciso.

Frasquita.



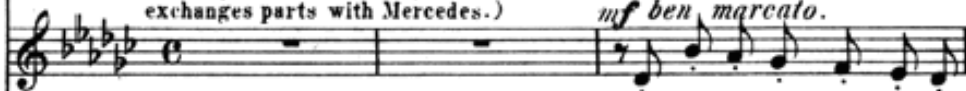
Quant au doua -
As for the

Mercedes.



Quant au doua -
As for the

Carmen.



Quant au douanier, quant au doua -
As for the guard, as for the

El Remendado.
El Dancaïro.



Sopranos.



Tenors.



Basses.



Allegro deciso. (♩ = 108)

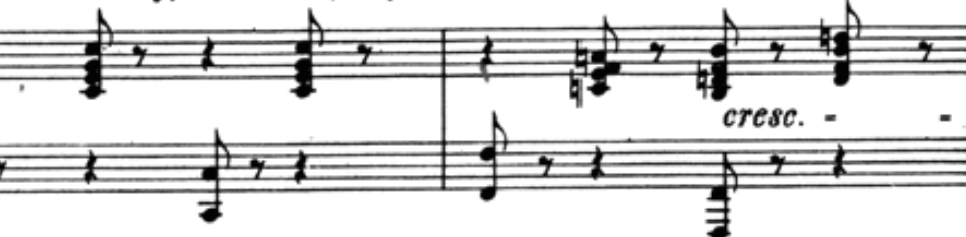
Piano.



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!

SOPRANOS I.
 Quant au douanier, quant au douanier, c'est notre affai-re! Tout
 fore! — As for the guard, as for the guard, be eas-y, brothers! They

SOPRANOS II.
 Quant au douanier, quant au douanier, c'est leur af-fai - re!
 As for the guard, be eas-y, broth - ers!

Quant audouanier, quant audouanier, 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 -

dim.

ai - like - me to fai - re le ga - lant, Ah!
 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!

ai - like - me to fai - re le ga - lant, Ah!
 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.*

- Laissez-nous pas-ser en a - vant! Il aime à plaire!
 Let us go on a while be - fore! They like to please!

- Laissez-nous pas-ser en a - vant! Il aime à plaire! Le dou-
 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.

- 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!

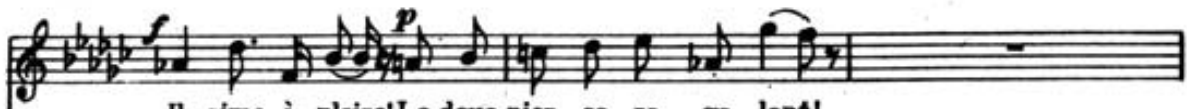
Il est galant!
They are gallant!

Il est galant!
They are gallant!

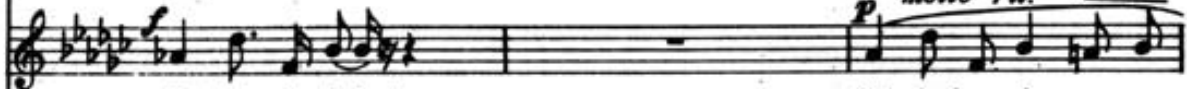
Il est galant!
They are gallant!

Il est galant!
They are gallant!

Il est galant!
They are gallant!

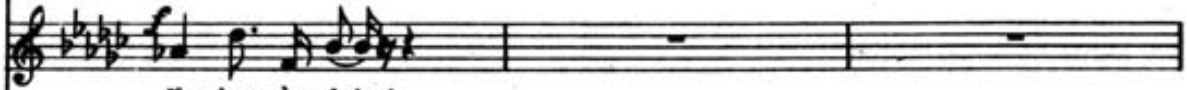


Il aime à plaire! Le douanier se-ra ga-lant!
They like to please! What we want, the guard will grant!

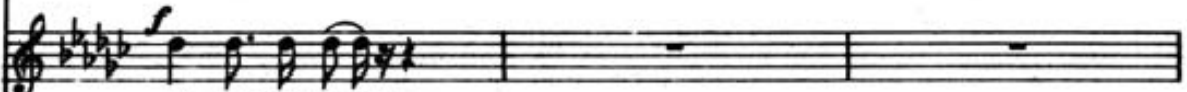


Il aime à plaire!
They like to please!

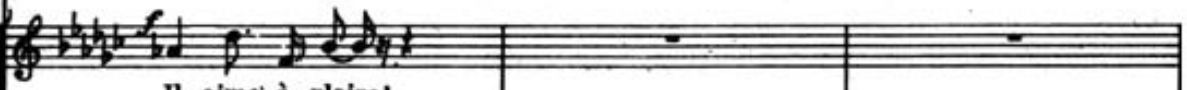
Oui, le douanier se-ra
Yes, and the guard may be



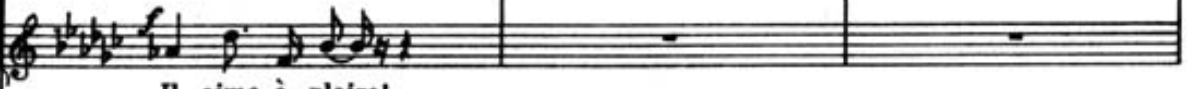
Il aime à plaire!
They like to please!



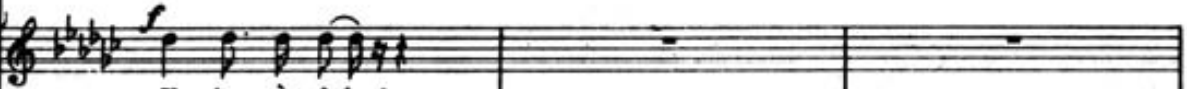
Il aime à plaire!
They like to please!



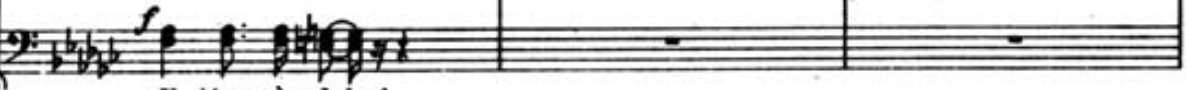
Il aime à plaire!
They like to please!



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.

pp Oui, le doua -
As for the

même en - tre - pre - nant!
e - ven ar - ro - gant!

pp Oui, le doua -
As for the

pp Oui, le doua - nier, oui, le doua -
As for the guard, as for the

TENORS.

BASSES.

a tempo.

pp 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 *cresc.*
 as well as oth — ers, They — like — to

tre, il aime à plaire, Il — ai — me à *cresc.*
 as well as oth — ers, They — like — to

aime à plai — re, Il aime à plaire, Il aime à *cresc.*
 well as oth — ers, they like to please, They like to

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!

lant!
 more! Lais — sez — les pas — ser en a —
 Let them go on a while be —

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leggieriss.

vant! _____
forel! _____

Il ne s'a-git pas de ba-taille;
There is no dan-ger to be fac'd,

leggieriss.

vant! _____
forel! _____

Il ne s'a-git pas de ba-taille;
There is no dan-ger to be fac'd,

leggieriss.

vant! _____
forel! _____

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 De-se ——— lais-ser
No-thing at all for one to do, But- let ——— him put

Non, il s'a-git tout sim-plement De-se ——— lais-ser
No-thing at all for one to do, But- let ——— him put

Non, il s'a-git tout sim-plement De-se lais-ser pren-
No-thing at all for one to do, 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, je puis le di - - -
And in ad - vance, 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 -

f *cre - scen - do* *ff*

En a - vant! marchons! al - lons! en a - vant! Le doua -
For - ward, march! Come on, come on, forward, march! For the

f *cre - scen - do* *ff*

En a - vant! marchons! en a - vant! Le doua -
For - ward, march! Come on, forward, march! For the

f *cresc.* *ff*

En a - vant! marchons! Oui, le douanier, oui, le doua -
For - ward, march! Come on! As for the guard, as for the

El Remendado and El Dancaïro. *ff*

Le doua - nier, c'est
For the guard, be

f *cresc.* *ff*

ra!
while!

En a - vant! Le doua -
For - ward, march! For the

ff

Oui, le douanier, oui, le doua -
As for the guard, as for the

TENORS. *ff*

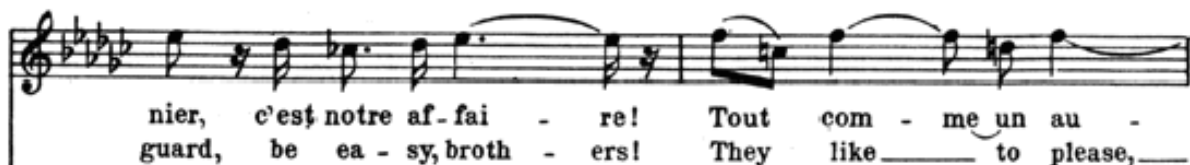
Le doua - nier, c'est
For the guard, be

BASSES. *ff*


Le doua - nier, c'est
For the guard, be

mf *cre - scen - do* *mol - to* *ff*

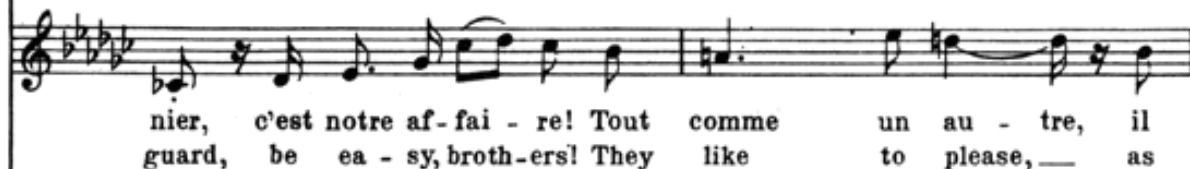
mf *cre - scen - do* *mol - to* *ff*



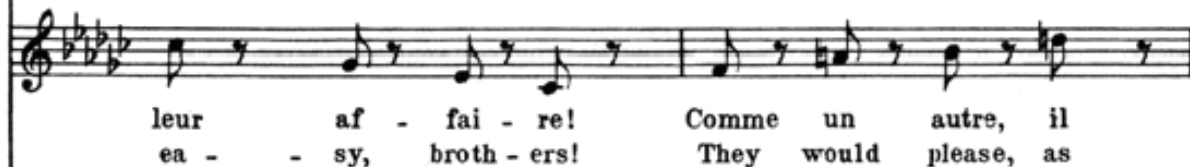
nier, c'est notre af-fai - re! Tout com - me un au -
 guard, be ea - sy, broth - ers! They like _____ to please, _____



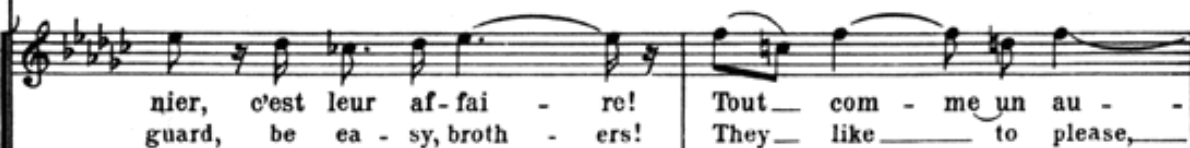
nier, c'est notre af-fai - re! Tout com - me un au -
 guard, be ea - sy, broth - ers! They like _____ to please, _____



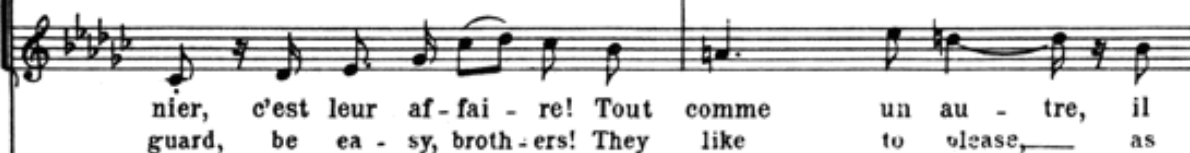
nier, c'est notre af-fai - re! Tout comme un au - tre, il
 guard, be ea - sy, broth-ers! They like to please, — as



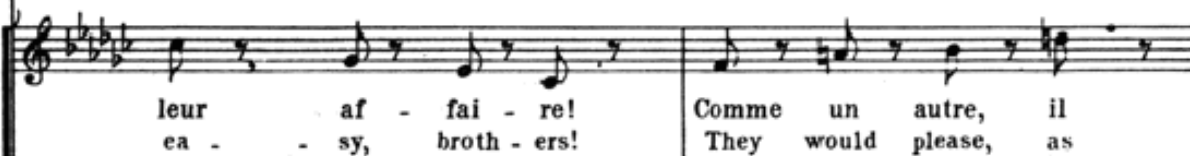
leur af - fai - re! Comme un autre, il
 ea - - sy, broth - ers! They would please, as



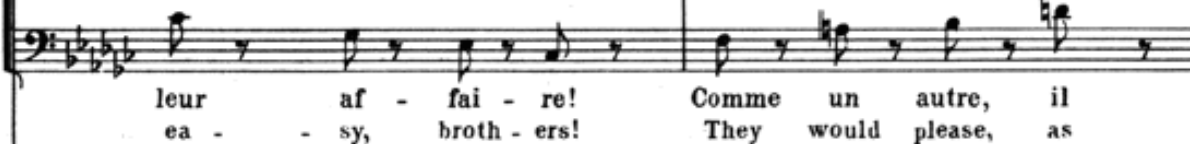
nier, c'est leur af-fai - re! Tout com - me un au - -
 guard, be ea - sy, broth - ers! They like _____ to please, _____



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 ar 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 *cresc.*

mf cresc. - -
 vant! Marchons en a - vant!
 fore! Let us go be - fore!

mf cresc. - -
 vant! Marchons en a - vant!
 fore! Let us go be - fore!

mf cresc. - -
 vant! Marchons en a - vant!
 fore! Let us go be - fore!

- *scen* - - - *do*
 en a - vant! en a - vant! en a - vant!
 on be - fore! on be - fore, on be - fore!

p cresc. - - - - - *f cresc.*
 Ah! Laissons - les pas - ser en a - vant! Mar - chez en a -
 Ah! Let them go on a while be - fore! Let them go be -

p cresc. - - - - - *f cresc.*
 Ah! Laissons - les pas - ser en a - vant! Mar - chez en a -
 Ah! Let them go on a while be - fore! Let them go be -

- *scen* - - - - - *do*
 en a - vant! en a - vant! en a - vant!
 on be - fore! on be - fore, on be - fore!

- *scen* - - - - - *do*
 sez en a - vant! en a - vant! en a -
 go on be - fore, on be - fore, on be -

- *scen* - - - - - *do*

Ah! _____ Marchons, marchons! en a - vant! _____
 Ah! _____ We go be - fore, on be - fore! _____

Ah! _____ Marchons, marchons! en a - vant! _____
 Ah! _____ We go be - fore, on be - fore! _____

Ah! _____ Marchons, marchons! en a - vant! _____
 Ah! _____ We go be - fore, on be - fore! _____

Oui! _____ oui, en a - vant! _____
 Yes! _____ Go on be - fore! _____

vant! _____ Marchez, mar - chez! en a - vant! _____
 fore! _____ Go on be - fore! on be - fore! _____

vant! _____ Marchez, mar - chez! en a - vant! _____
 fore! _____ Go on be - fore! on be - fore! _____

Oui, _____ oui, en a - vant! _____
 Yes! _____ Go on be - fore! _____

Oui, _____ oui, en a - vant! _____
 Yes! _____ Go on be - fore! _____

(Exeunt omnes.)

The musical score consists of seven systems of music. The first six systems are piano accompaniment, and the seventh system includes a vocal line. The piano part features a variety of dynamics including *ra.*, *meno f*, *mf*, *dim.*, *pp*, and *ppp*. There are also markings for *7z* and *8z* throughout the piece. The vocal line in the final system has the lyrics "sinor - zan - do".

N^o 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

p

nai-re. Il est i - ci, je le ver - rai — Et le de -
gather. I shall see him, he will be here! 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 -

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cœur je meurs de - froi!
 may with - in my heart! A -

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;
 froid, al - tho' 'tis wrong to fear:

cresc.

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 poco rit.

colla voce.

a tempo.

gneur!
 near!

a tempo.

dim.

Je vais
 I shall

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*

ra * *ra* * *ra* *

cresc. molto. *mf*

ti-fi - ces maudits Ont fi - ni par fai - re un in -
treach - er - ous art Has a - chieved the shame of the

f *mf*

ra * *ra* *

f *p* *pp*

fâ - ne De ce-lui que j'ai-mais ja - dis! Elle
man Whom once I lov'd with all my heart! She's

f *ff* *p* *dim.*

ra * *ra* *

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.*

ra *

cresc. *p*

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!

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. *f* *dim.* *pp*

p *f dim. molto* *Tempo I.*

rez! Ah! Je dis, que rien ne mè - pou -
 near! Ah! I say, that nothing shall de -

Tempo I.

van - te, Je dis, hé - las! que je ré - ponds de
 ter me, I say, a - las! I'm strong to play my

f dim: *p*

moi; Mais j'ai beau fai - re la - vail -
 part; But, tho' un - daunt - ed I de -

lan - te, Au fond du cœur je meurs d'ef -
 clare me, I feel dis - may with - in my

un poco meno p

froi! Seul - le en ce lieu sau -
 heart! A - lone in this dis - mal

cresc. molto

va - ge, Tou - te seu - le j'ai peur, mais j'ai tort da - voir
 place, All a - lone I'm a - fraid, al - tho' 'tis wrong to

cresc.

peur; Vous me don - ne - rez du cou -
 fear: Thou wilt aid me now with thy

ra - ge, Vous me pro - tè - ge - rez, Sei -
 grace, For thou, O Lord, art ev - er

dim. p poco rit.

dim. p pp 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

ra - ra - - ge! Pro - te - gez - moi!
 grace! Be near to me!

O Sei-gneur! pro - te - gez - moi Sei -
 O my Lord! Be near me now, O

gneur!
Lord!*ppp**ppp quasi ecco.*

N^o 22^{bis} Recitative.

Micaela. *Allegro.* *Recit.*

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. Eh! dou - ce - ment, l'a - mil -
end! 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! Je connais votre
E - scamil - lo! Well I know you by

lo, — To - ré - ro de Gre - na - de! C'est moi!
lo, — To - reador of Gra - na - da! '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. —

(gally.)

Mais je suis a - mou - reux, mon cher, — a 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.

Cel - le que vous ai - mez est i - ci?
She, the la - dy you love, she is here?

poco rit.

risquerait sa vi - el Jus - te -
see his chosen la - - dy! She is

colla voce.

mf El - le sap - pel - le? What is her name?
 ment. C'est u - ne Zinga - ra, mon cher. Car -
 here; it is a Gypsy - girl, my dear. Car -

p *cresc.*

(aside.)
 Carmen!
 Carmen!

men. Car - men! oui, mon cher. Un poco
 men. Car - men, yes, my dear; meno mosso. (♩ = 96.)

grall.
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?

Je l'ai - - me!
I love her!

Vous l'aimez, cepen - dant!
Yet you love her, you say?

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

Tempo I. (♩=112.) Don José.

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

f
 Oui, c'est 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.

f *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 rather ti - dy! I could laugh, I vow! To

p *cresc.*

Allegro. (♩ = 28.)

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
 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 -

p

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 là - 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 pour qui tarde A pa - rer les coups!_
 you fail to ward It will cost your lifel_

Tant pis pour qui tarde A pa - rer les coups!_
 Should you fail to ward It will cost your lifel_

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 knifel_

al - lons! en gar - de! veil - lez sur vous!_
 Come on! Come on! Be - ware my knifel_

L'istesso tempo.

veil - lez sur vous!
Be - ware my knifel.

L'istesso tempo.

veil - lez sur vous!
Be - ware my knifel.

tutta forza.

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics in French and Italian. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'L'istesso tempo' and the dynamics include 'tutta forza'.

The second system of the score is a piano accompaniment in a grand staff. It continues the rhythmic pattern from the first system, with a mix of eighth and sixteenth notes in both hands. The dynamics are consistent with the previous system.

(Escamillo's knife snaps. Don José is about to strike him.)

fff

attacca.

The third system of the score is a piano accompaniment in a grand staff. It features a dramatic increase in dynamics, marked 'fff' (fortissimo). The piano part includes a sharp, rhythmic motif that mimics the sound of a knife snapping. The system concludes with the instruction 'attacca.' and a double bar line.

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.

Piano.
Moderato. (♩ = 92.) *a tempo.*
colla voce. *p*

Escamillo. (to Carmen.)

p

Vrail_ 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 -

p

(jauntily, but haugh-
tily.)
(to Don José) *mf* 3

men, qui me sauviez la vi - - - e! Quant à
men, who came in time to save mel. As for

The first system of the score shows a vocal line in bass clef and piano accompaniment in grand staff. The vocal line begins with a series of eighth notes, followed by a half note 'e!' and a melisma. The piano accompaniment starts with a piano (*pp*) texture, featuring chords and moving lines in both hands.

toi, — beau sol-dat, Nous sommes manche à man - che, et
you, — Sir dragoon, For this time we are e - ven, but

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes followed by a half note. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

nous jouer - ons la bel - le, oui, nous jouerons la bel - -
one shall win the prize, — yes, one shall win the prize, —

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes followed by a half note. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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.*

The fourth system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes followed by a half note. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand. The system ends with a *colla voce* instruction.

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!

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* *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! et je n'ai plus i - ci qu'à
through! And have no more to say, but

sf *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.o.*

m.d. *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!
sol

SOPRANOS.

En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward, it's time to tir!

TENORS.

En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward, it's time to tir!

BASSES.

En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward, it's time to tir!

cresc. molto.

El Remendado. *Recit. f*

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

pp

El Dancaïro.

fem - mel Par - dieu! — la sur - pri - se est heu -
 wo - man! Be - gad! — 'tis sur - pris ing in -

Don Jose (recognizing Micaela.)

Micaela. (joyously.)

Don José.

f Mi - ca - ë - la!
 Mi - ca - e - la!

f Don Jo - sé!
 Don Jo - sé!

ff Malheureu - se!
 Are you mad?

reu - se!
 deed!

cresc.

Micaela.

Andantino moderato.

molto
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 -

ant, lone, Where a moth - er, your moth - er, Pleure, hé -
Where a moth - er, your moth - er, Weeps and

las! sur son en - fant! El - le pleu - re et t'ap -
prays for you, her son! She is weep - ing and

pel - - le, El - le pleu - re et te tend les bras!
wait - - ing, Ev - er hop - ing her son to seel

Tu pren - dras pitié d'el - - le, Jo - sé. ah! Jo -
Oh, take pit - y up - on her, Jo - sé, ah! Jo -

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! Pour que
 You command me to leave you, So that

cresc. molto

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.)

ff
É - 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 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

mf *cresc.* *ff*

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.) Laisse-moi!
 Let me go!

(seizing Carmen in a transport of passion.)
 Car je suis con-dam - né!
 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.*

ca. * *ca.* *

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!

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

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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 mén 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.

Rit.

*

Recit. (authoritatively.)

Frasquita and Mercedes.

U - ne pa - role en -
 On - ly one word

Ah! — 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.

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

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.

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!

f *ff* (he takes a few)

Allegro. (♩=104.)

f *ff* (♩=116.)

steps, then stops.)

(to Carmen.)

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.)

ff

(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.

colla voce.

pp

(Curtain)

a tempo.

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

ff

End of Act III.

Entr'acte.

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Allegro vivo. (♩.=80.)

Piano.

ff

dim.

pp

f

f

sf dim. p

This musical score consists of six systems of piano accompaniment for Bizet's 'Carmen'. Each system contains a grand staff with a treble and bass clef. The music is in 2/4 time and features a variety of textures and dynamics. The first system shows a rapid sixteenth-note melody in the treble and a steady eighth-note bass line. The second system includes a *ff* dynamic marking and a *p* dynamic marking, with a *rit.* marking in the bass. The third system features a *ff* dynamic and a *rit.* marking. The fourth system has a *p* dynamic and a *rit.* marking. The fifth system includes a *pp* dynamic and a *rit.* marking. The sixth system features a *sf* to *p* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

cresc. molto.

ff

cresc.

à poco a poco dim. molto

The score is a piano accompaniment for Bizet's Carmen. It consists of six systems of music, each with a treble and bass staff. The first system begins with the instruction *cresc. molto.* and features a melodic line in the treble and a rhythmic accompaniment in the bass. The second system includes a *ff* dynamic marking and a *ca.* (cadenza) marking. The third system features a *ff* dynamic marking and a *ca.* marking. The fourth system includes a *cresc.* marking and a *ca.* marking. The fifth system features a *cresc.* marking and a *ff* dynamic marking. The sixth system concludes with the instruction *à poco a poco dim. molto*.

The first system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines.

The second system features a treble staff with a rapid, sixteenth-note passage, possibly a tremolo or a fast scale. The bass staff continues with the accompaniment. A fermata is placed over the first measure of the treble staff.

The third system shows a treble staff with a melodic line and a bass staff with accompaniment. The tempo and dynamics markings *p* *sempre dim.* and *rall.* are present.

The fourth system includes a treble staff with a melodic line and a bass staff with accompaniment. The tempo marking *a tempo.* and dynamic markings *molto*, *pp*, and *smorz.* are present.

The fifth system features a treble staff with a melodic line and a bass staff with accompaniment. The dynamic marking *ppp* is present.

The sixth system shows a treble staff with a melodic line and a bass staff with accompaniment. The dynamic marking *allucca.* is present at the end of the system.

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. ($\text{♩} = 168.$)

(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.

f

p

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!
gai-ly danc-ing,

A deux cuar-tos!
Dan-sez, dan-sez,
For two cuar-tos!
deft-ly twirl-ing,

SOPR. II.

SOPR. I.

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!
Tournez, tour-nez,
For two cuar-tos!
gai-ly danc-ing,

A deux cuar-tos!
Tournez, tour-nez,
For two cuar-tos!
deft-ly twirl-ing,

I. *f* *p.* *cresc.* *f* *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 tambou - 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 tambou - rine, —

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

Le programme a - vec les dé - tails! De l'eau! —
 Au joy - eux bruit du tam - bourin! Dansez! —
 Here's the program, all a - bout the show! Wa - ter! —
 to the din of the tam - bou - rine! the time —

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

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.* *f* *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, loo, —

I. *f* 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. *f* De l'eau!
Dan-sez!
 Wa - ter!
Swing there,

II. *f*

Du vin!
Gar - çons!
 Good wine!
Swing here,

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

I. *f* A deux cuar-tos! A deux cuar-tos! A deux cuar-tos!
Dansez, dan-sez, Dansez, dan-sez, Dansez, dan-sez,
 For two cuar-tos! For two cuar-tos! For two cuar-tos!
Gai-ly danc-ing, deft-ly twirling, gai-ly danc-ing,

I. & II. *f*

I. *f* A deux cuar-tos!
Dansez, dan-sez,
 For two cuar-tos!
Gai-ly danc-ing

Des ci - ga - ret - tes!
jeu - nes fil - let - tes.
 Who'll buy ci - gar - ros?
sweet flow - er - ets.

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.

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 —

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

vec les dé - tails! De leau! Le pro - gramme a -
 du tam - bou - rin! dansez! Au joy - eux bruit
 all a - bout the show! Wa - ter! Here's the pro - gram,
 gay tam - bou - rines. swing there, To the din of

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

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.

f p *cresc.*

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 *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 - té - ge des to - ré - ros.
Will you take a pair of glass - es?
To the train of bold to - re - ros.

I. & II.

<i>f</i>	<i>f</i>	<i>f</i>	<i>ff</i>	<i>ff</i>
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 - nes gar-çons, Here you are, Mer-ri - ly	deux cuar-tos! two cuar-tos! dance a - round,
I. & II.	I. & II.	I. & II.	<i>ff</i>	<i>ff</i>
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,	A deux cuartos! Dansez, dan-ses, For two cuar-tos! deft-ly twirling,	Voy - ez! à Dan-ses jeu - nes gar-çons, Here you are, Mer-ri - ly	deux cuar-tos! two cuar-tos! dance a - round,

Se - ño - ras Oui, dan - ses Se - ño - ras Tripping a -	et Ca - bal - le jen - nes fil - let - and Ca - ba - lle - long to - the	joy -	<i>ful</i>
Se - ño - ras Oui, dan - ses Se - ño - ras Tripping a -	et Ca - bal - le jen - nes fil - let - and Ca - ba - lle - long to - the	joy -	<i>ful</i>

2.

ros!
tes!
ros!
sound!

A deux cuar-tos!
Dansez, dan-sex,
For two cuar-tos!
Gai-ly danc-ing,

A deux cuar-tos!
Dansez, dan-sex,
For two cuar-tos!
deft-ly twirl-ing,

A deux cuar-tos!
Dansez, dan-sex,
For two cuar-tos!
Lightly whirl-ing,

ros!
tes!
ros!
sound!

A deux cuar-tos!
Dansez, dan-sex,
For two cuar-tos!
Gai-ly danc-ing,

A deux cuar-tos!
Dansez, dan-sex,
For two cuar-tos!
deft-ly twirl-ing,

A deux cuar-tos!
Dansez, dan-sex,
For two cuar-tos!
Lightly whirl-ing,

2.

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. (♩ = 118.)

pp

CHILDREN.

(entering)

Les voi-ci!

les voi-ci!

Here they come!

here they come!

*a**po*

le!
lla! *)

le!
lla!

f

cre -
- scen -
- do

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

*) 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-

ALL.

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!

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!

Cresc. *

(The procession begins. — The words of the chorus indicate the stage-arrangement.)

ff

Cresc.

Cresc. *

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.

ff
 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!

ff
 À bas! Clear out!
 Oui! à bas! à bas!
 Oh! clear out! clear out!

pp *cre* - *scen* -

ff
 À bas! Clear out!
 à bas! clear out!
 à bas! clear out!
 à bas! clear out!

ff
 à bas! clear out!
 à bas! clear out!
 à bas! clear out!

ff
 - do -

Two systems of piano accompaniment. The first system consists of a treble and bass staff with a wavy hairpin crescendo above the treble staff. The second system continues the accompaniment with a wavy hairpin decrescendo below the bass staff.

TENORS.

BASSES.

Et puis sa - lu - ons au pas -
Now we'll give a cheer for the

Piano accompaniment for the second system, featuring a treble and bass staff with a wavy hairpin decrescendo below the bass staff.

sa - - - ge, Sa - lu - ons les har - dis Chu -
col - - - or, Give a cheer for the brave chu -

Piano accompaniment for the third system, featuring a treble and bass staff with a wavy hairpin decrescendo below the bass staff.

los!
los!
Bra - vo! vi - va!
Bra - vo! vi - va!

Piano accompaniment for the fourth system, featuring a treble and bass staff with a wavy hairpin decrescendo below the bass staff.

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-ri-lle-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!

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!

Voi - ci les
 Here are the

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.

Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!

vance!
vances!

SOPRS. I.
cresc.
Comme ils sont
A splen - did

TENORS.

Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!

cresc.
Comme ils sont
A splen - did

BASSES.

Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!

dim. *ff* *p*

Ah! comme ils sont beaux!
Ah! a splen - did rank!

SOPRS. I. beaux! rank!
SOPRS. II. *dim.* Comme ils vont du fer de leur
You will see, with those point - ed

Ah! comme ils sont beaux!
Ah! a splen - did rank!

beaux! rank! Comme ils vont du fer de leur
You will see, with those point - ed

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 *pp*

L'E - spa - -
Th'E - spa - -

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!

cre

(Escamillo enters; beside him Carmen, radiant with delight, and brilliantly dressed.)

Es - ca - mil - - - lo!
E - sca - mil - - - lo!

spa - - - da!
spa - - - da!

II. *f* Es - ca -
E - sca -

Es - ca - mil - lo!
E - sca - mil - lo!

- scen - - - do - - - mol - -

Es-ca mil - - - lo!
E-sca mil - - - lo!

ALL. *ff*

millo!
mil-lo!

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.

ca. * *ca.* *

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

ca. *

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!

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!

ff

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

ff

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

ff

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

ff

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-ros! 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-ros! 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!

fff

Ah!
Ah!

sempre ff **3** *fff*

Vive Es-ca - mil - lo! Ah!
Viva E-sca - mil - lo! Ah!

fff

sempre ff

Vive Es-ca - mil - - - lo! Ah!
Viva E-sca - mil - - - lo! Ah!

resc. - - - *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! Vive Es-ca - 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!

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves has lyrics: "Vive Es-ca - mil - - - lo! Vive Es-ca - mil - lo!" and "Viva E-sca - mil - - - lo! Viva E-sca - mil - lo!". The second pair of staves has lyrics: "Vive Es-ca - mil - - - lo! Vive Es-ca - mil - lo!" and "Viva E-sca - mil - - - lo! Viva E-sca - mil - lo!". The third pair of staves has lyrics: "Vive Es-ca - mil - lo! Bra - vo!" and "Viva E-sca - mil - lo! Bra - vo!". The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes.

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines.

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 - - -

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves has lyrics: "Bra - vo! Vi - va! bra - vo! bra - - -" and "Bra - vo! Vi - va! bra - vo! bra - - -". The second pair of staves has lyrics: "Bra - vo! Vi - va! bra - vo! bra - - -" and "Bra - vo! Vi - va! bra - vo! bra - - -". The third pair of staves has lyrics: "Vi - va! bra - vo! bra - - -" and "Vi - va! bra - vo! bra - - -". The piano accompaniment consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes.

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines.

vo!
vo!
vo!
vo!

Escamillo (to Carmen.) *Andantino, quasi allegretto.* (♩ = 104.)
p espress.

Si tu m'ai - mes, Car -
If you love me, Car -

dim. *p*

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. *pp*

Ah! je tai — me — Oui, je tai —
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 - del

(The Alcalde appears at back, accompanied by guards; he enters the amphitheatre, followed by the cu-

pp

Ca.

Frasquita.

sotto voce.

drilla, the crowd, etc.)

Car - men, un bon con - seil
Car - men, take my ad - vice,

Ca.

Ca.

Carmen.

ne res - te pas i - ci.
and go a - way from here.

Et pour - quoi, - s'il te
And why, - if you

Ca.

Mercedes.

sotto voce.

Carmen.

Mercedes.

plait?
please?Il est là!
He is here!Qui donc?
What he?Lui! —
See! —Don Jo-
Don Jo-sé! — dans la foule il se ca-che, re-gar-de.
sé! — in the crowd he is hid-ing, look there! —

Carmen.

Frasquita.

Oui, je le vois. —
Yes, there he is. —Prends gar - del!
Be - ware! —

Carmen.

Je ne suis pas femme à trem-bler de-avant 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 vo -

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 right hand features a rapid sixteenth-note pattern. The left hand provides a steady accompaniment. Dynamics include *f* and *dim.*

Don José are left alone.)

Second system of piano accompaniment. The right hand continues with the sixteenth-note pattern. Dynamics include *mf*, *dim.*, and *p*.

Third system of piano accompaniment. The right hand continues with the sixteenth-note pattern. Dynamics include *dim.* and *pp*.

Fourth system of piano accompaniment. The right hand continues with the sixteenth-note pattern. Dynamics include *pp*.

Fifth system of piano accompaniment. The right hand continues with the sixteenth-note pattern. Dynamics include *p*, *mf*, and *f*.

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. *Recit.*

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 -

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!
Moderato. (♩ = 96.)
f dim.

Don José.

Mais je suis brave — et n'ai pas vou-lu fuir. Je ne me-na-ce
But I am brave,— 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

mf *res.* *

(Don José starts) *mf*
toi — tout est fi - ni. Ja - mais je n'ai men - ti; — Entre
two, all is gone by! I nev - er tell a lie: — For us

mf *res.* *mf* *crese!* *p*

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

pp *sostenuto*

co - re, Oui, — il est temps en - co - re — Ô
move you, Yes, — let me try to move you, Oh,

res. *

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!

sf *p* (passionately) *dim.*

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**dim.*

Un poco animato.

Carmen.

Non! je sais bien que c'est l'heu - - - re, Je sais
 No! 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 cresc.

Mais que je vive ou que je meu - re, Non, — non! —
 But if I live, or if I die, No! — 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,

ra. *

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!

ra. * *ra.* * *dim.*

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 - plore! —

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. (*tranquilly*)

ff (*despairingly*)

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

Don José.

Allegro moderato. (♩ = 108.)

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 su-per-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!

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-wa! la course est bel-le! Vi-va! sur le sa-ble sang-lant,
Vi-va! vi-wa! Glo-ri-ous scene! Ah! Vi-va! On the red a-re-na

TENORS.

Vi-va! vi-wa! la course est bel-le! Vi-va! sur le sa-ble sang-lant,
Vi-va! vi-wa! 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!

fff **Allegro fuocoso.**

Vic-toi - - - - re!
Vic-to - - - - ria!

fff

Vic-toi - - - - re!
Vic-to - - - - ria!

fff

Allegro fuocoso. (♩ = 138.)

pp

(Orchestra) *pp*

Ca. *

Carmen.

Laisse-moi!
Let me go!

Don José. *f* *s*

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 - 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

vas!
 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**sp*

*

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

rit.

a tempo. (♩ = 104) *un poco animato.*

bras ri - re de moi! Non, parle 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 *ff*

rit. *pp* *rit.* *

Carmen.

Non, non, ja - mais!
 No, no, I say!

C'est moi que tu sui - vras! Je suis las de te me - na -
 you are go - ing with me! 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

Listesso tempo.

cer! — them! —

ff

rit. *

Allegro.

Don José. (madly.)

ser.
him!
SOPRANOS.

Pour la derniè-re
For the very last

TENORS.

Vic - toi - - re!
Vic - to - - rial!

BASSES.

Vic - toi - - re!
Vic - to - - rial!

Vic - toi - - re!
Vic - to - - rial!

Allegro. (♩ = 126)

ff (Fanfare behind the scenes.)

(Orchestra.) *colla voce.*

ffp

Carmen.

(tearing a ring from her finger and throwing it away.)

fois, démon, Veux-tu me sui-vre? Non, non! Cet-te bague, autre -
time, you fiend, Will you be bent? I? bend? Here's the ring that you

Allegro moderato.

Don José. (rushing towards Carmen.)

fois, tu me l'a-vais don-né - e, Tiens! Eh bien! dam-né - e!
bought, the one that has your name on! Sol You will, you de-mon!

(♩ = 104)

ff a tempo. colla voce. *ff* (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
To - re - a - dor, make

gar - de! —
read - y, —

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

Et son - ge bien, oui
And think on her, on

songe en combat - tant, —
her who all can see, —

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

Et son - ge bien, oui
And think on her, on

songe en combat - tant, —
her who all can see, —

Qu'un œil noir te re - gar - de,
On a dark - eyed la - dy,

Et que l'a-mour t'at - tend,
And that love waits for thee,

Qu'un œil noir te re - gar - de,
On a dark - eyed la - dy,

Et que l'a-mour t'at - tend,
And that love waits for thee,

(The crowd reenters the stage.)

Andante moderato.

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

Andante moderato. (♩ = 76)

Don José.

Vous pou-vez m'ar-rê-ter. ——— C'est moi qui l'ai tu-
 Do with me what you will, 'Twas I — who struck her

cresc. é-e! Ah! Car-men! ——— ma Car-men ——— a-do-
 down, — Ah, Car-men, — my Car-men! — thou art

cresc. —

(Curtain.)

ré-e!
gone!