

# CARMEN

Opera in Four Acts

By

GEORGES BIZET

Words by

H. MEILHAC and L. HALEVY

Adapted from the Novel by

PROSPER MÉRIMÉE

English Version by

DR. TH. BAKER

Ed. 421

G. SCHIRMER, Inc., NEW YORK

# Carmen.

## Nº 1. Prelude.

GEORGES BIZET.

Allegro giocoso. (♩ = 116.)

Piano.

*ff*

First system of musical notation, featuring a treble and bass clef. The music consists of a series of chords and melodic lines. A trill (tr) is indicated above a note in the second measure of the treble staff.

Second system of musical notation, continuing the piece with similar chordal and melodic textures. A trill (tr) is present in the second measure of the treble staff.

Third system of musical notation, showing further development of the musical themes. A trill (tr) is marked in the second measure of the treble staff.

Fourth system of musical notation, characterized by a more rhythmic and chordal texture. The dynamic marking *pp* (pianissimo) is present in the second measure of the bass staff. A fermata is placed over a note in the first measure of the treble staff.

*p* *ma ben marcato.*

Fifth system of musical notation, featuring a melodic line in the treble staff and a supporting bass line. The tempo and dynamics are indicated by the previous system's marking.

Sixth system of musical notation, continuing the melodic and harmonic progression. The treble staff shows a more active melodic line.

Seventh system of musical notation, concluding the page. It includes a *cresc.* (crescendo) marking in the second measure of the bass staff and a fermata over a note in the first measure of the treble staff.

*dim.*  
*legg.*  
*p*  
*ff*

*p*  
*espress.*

*cresc.*

*molto.*  
*ff*

*ff*  
*3*

*2*  
*6*

tr

*più ff*

Andante moderato. (♩ = 58.)

*ff* *espress.*

*tutta forza.*

*dim. p* *meno p*

*cresc.* *molto.* *fff*

Pausa lunga.

*attacca subito.*

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. ( $\text{♩} = 100.$ )

*p*

(Curtain.)

*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* *A*

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!

*ten.* *ten.* *p*

*p* *f*

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

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

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

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

*p* *f*

*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 gens! Drôles de  
 O, what a sight these peo - ple are! O, what a sight! O, what a

*p*

*cresc.*

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

*cresc.*

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

*cresc.*

**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!

gens! sight!

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

*p*

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

*p* *leggieramente.*

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

*p* **TENORS.**

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

*p* **BASSES.**

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

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

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

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

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

Drô - les de gens!  
O, what a sight!

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!

là! are!

là! are!

*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!

gens!  
sight!

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!

(Enter Micaela.)

*f* *p*

Poco più animato. (♩ = 116.)

*pp legg*

Morales.

*p*

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

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

*sempre pp*

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

*creso.*

si - te.  
tat - ing.

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

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

*cresc.* *pp*

(to Micaela, gallantly.) *p*

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

Micaela. (with simplicity.) *p*

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*

Micaela.

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

*p*

Morales. *leggieramente.*

Micaela. (animatedly.)

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

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

Morales.

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

(with disappointment.)

A - lors, il n'est pas là?\_ *cresc.*  
 Oh, then, he is not here?\_

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

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

*dim.*

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

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

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

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

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

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

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

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

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

Mais en at - ten -  
But while wait - ing

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 D'en - trer chez nous un ins -  
If you will but be so kind With - in a seat - you will

Micaela.

*mf* (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.

BASSES.

Chez nous! With - in!      chez nous! with - in!

Tempo I. (♩ = 116.)

Chez nous! With - in!      chez nous! with - in!

pas, Grand mer - ci, mes-sieurs les sol - dats.      no! Thank you, Sir, that nev - er would do!

Poco ritenuto. (♩ = 88.)

Morales *ps*

En-trez sans crain-te, mi-gnonne,      Je vous pro-mets qu'on au - ra  
Have no fear of us, my dear,      For I pledge my hon - or here

Pour vo-tre chè-re per-son-ne      Tous les é - gards qu'il fau-  
We will take the best of care      Of you as long as you are

*ritard.*

*colla voce.*

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

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

*dim.* *pp*

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

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

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

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.

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.

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!

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

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

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

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

Morales.

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

là! —  
are! —

là! —  
are! —

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

Drô-les de gens!  
O, what a sight!

Drô-les de gens!  
O, what a sight!

gens! —  
sight! —

gens! —  
sight! —

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

## 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.* *ten.* *ten.*

*poco meno p* *ten.*

*ten.*

First system of musical notation, featuring a treble and bass staff. The treble staff contains melodic lines with slurs and dynamic markings such as *ten.* and *tr.*. The bass staff provides harmonic accompaniment.

(The relief appears:

Second system of musical notation. The treble staff includes a *tr.* marking. The bass staff is marked *poco a poco cresc.* and features a melodic line with a slur.

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

Third system of musical notation. The treble staff has *ten.* markings. The bass staff continues the accompaniment.

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

Fourth system of musical notation. The treble staff includes a *tr.* marking. The bass staff features a *mf* dynamic marking and a melodic line with a slur.

guard going off duty.)

Fifth system of musical notation. The treble staff contains a melodic line with a slur and a triplet marking (*3*). The bass staff provides accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with a slur. The bass staff features a melodic line with a slur and a triplet marking (*3*).

pp a

poco a poco cresc. molto

ff

*f* ben ritmato, quasi staccato.

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

p

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

ff cresc.

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.)

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

*mf*

*cresc.*

*f*

*pp*

Et la poi - trine en de - hors, Les bras de cet - te ma - niè - re,  
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

*cresc. molto.*

*cresc. molto.*

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

*ff*

*p*

ta, ta ra ta ta ra ta ta, ta ra ta ta ra ta ta ra ta ta ra 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.) re de faute, Une, deux, mar-quant le pas. Les é-pau-les foot-fall stead-y, Left! right! wêre march-ing on! See how straight our

*cresc. molto.*

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

*cresc. molto.*

*ff*

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! Tu ra ta ta ra ta tara ta ta ta, tara ta ta.  
here we are!

*fff*

*ff*

**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! Ju-pe bleue et nat-te tom-  
girl, to ask if you were here. Blue her gown, and woven her

Don José.

ban - te.                      Ce doit ê - tre Mi - ca - é - la!  
tress - es.                      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.)

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

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!

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

tits 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

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

*p*

First system of musical notation, consisting of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff with piano accompaniment. The music is in a key with one flat and a 3/4 time signature.

Second system of musical notation, consisting of three staves. The middle staff contains the instruction *sempre dim.* (sempre diminuendo).

Third system of musical notation, consisting of three staves. The middle staff contains the instruction *pp* (pianissimo).

Fourth system of musical notation, consisting of three staves. This system continues the piano accompaniment with various chordal textures.

Fifth system of musical notation, consisting of three staves. The middle staff contains the instruction *pp possibile.* (pianissimo possibile).

Sixth system of musical notation, consisting of three staves. This system concludes the piece with a final cadence.

No 3<sup>bis</sup>. Recitative.

**Zuniga.** *Moderato.* *Recit.*

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.**

gê-res. Mais au moins sont-el-les jo-  
stay there. 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, U - ne jeu - ne fil - le char -  
friend, — I know right well: One fair maid your heart all pos -

man - te Qu'on ap - pel - le Mi - ca - ë - la,  
sess - es, 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 - e - 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!

N<sup>o</sup> 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*

The musical score is arranged in two systems. The first system contains vocal staves for Carmen, Sopranos I & II, Tenors, and Basses, along with a piano accompaniment. The piano part begins with a piano (*pp*) dynamic and a tempo of Allegro (♩ = 104). The second system continues the piano accompaniment, featuring a dynamic increase from *pp* to *ff* and a tempo change to Allegretto moderato (♩ = 104). The piano part includes various musical notations such as slurs, accents, and dynamic markings.

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! —

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.*

*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

*pp*

*And.*

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

*And.*

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

*And.*

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

*p*

*dim.*

*pp*

(Beat 3).

SOPRANOS I.

SOPRANOS II.

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

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 - e, à la têt - e, Tout dou - ce -  
 mounts as well, As it ris - es, as it ris - es, 'Tis like a

te gen - ti - ment A la têt - e, à la têt - e,  
 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!

*poco cresc.* *dim.*

*pp e molto stacc.*

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!

*pp*

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 smoke!

c'est fu-mé-e, c'est fu-mé-e  
 on-ly smoke, on-ly smoke.

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

*sf* *dim.*

*p* e! *p* Dans l'air nous sui-  
 See how the smoke

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

*pp*

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

nous smoke that light-ly flies, La fu-  
 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!

*And.* nous sui - vons la fu - mé - e Qui monte en tour -  
see how light it doth fly, *dim.* 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

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

La fu - mé - e!  
To the sky!  
La fu - mé - e!  
To the sky!

*pp* La fu - mé - *smorzando.*  
 To the sky!  
*pp* La fu - mé - *smorzando.*  
 To the sky!

*ppp* *smorzando.*

e!  
 e!

*pppp*

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

*mf*

Mais nous ne voyons pas  
 But why do we not see

*p*

(Entrance of Carmen.)

la — Carmen - ci - ta!  
la — Carmen - ci - ta!

*ff*

TENORS.

La voi-là!  
That is she!

*La \**

BASSES.

La voi-là!  
That is she!

*p* *cresc.*

*La \**

SOPRANOS.

TENORS.

BASSES.

*ff*

La voi-là!  
That is she!

La voi-là!  
That is she!

voi - là la Carmen -  
That is la Carmen -

voi - là la Carmen -  
That is la Carmen -

*ff*

ci - ta!  
ci - ta!

(to Carmen.)  
*mf*

ci - ta!  
ci - ta!

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

(♩ = 100.)

*p*

tous!  
go!

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

nous,  
now,

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

*sf dim.*

*p*

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

*p pp*

## Carmen.

quasi Recit.

*mf* guilty.

(after a swift glance at Don José.)

Quand je vous ai - me - rai? ma foi, je ne sais  
When my heart will be yours? *a tempo Andantino.* I' faith, I do not

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

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

*a tempo.* *p* *pp*

main! (resolutely.)  
morrow! Mais pas au - jour -  
'Twill not be to -

*pp*

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

*pp* *mf*

*attaca.*

N<sup>o</sup> 5. Habanera.\*)

Allegretto, quasi Andantino. *p*

Carmen. *p*  
L'amour  
Love is

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

Chorus.

Allegretto, quasi Andantino. (♩ = 72.)

Piano. *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

*portamento.*

*portamento.*

\*Imitated from a Spanish song.  
12117

l'au-tre que je pré - fé - 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! — la -  
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 -

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!

*p*  
*f*  
*pp*



## Carmen.

*p*

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

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

toi! Prends garde à  
me, be-ware of

toi!  
me!

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

toi!  
me!

*cresc.*

tu ne m'aimes pas, je — t'ai - me!  
you not me, then I love you! ———

Mais si je t'ai-me, si je  
But if I love you, if I

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

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

*f* *p* *cresc.*



*portamento.*

là! 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 lé - 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.* 3  
Ten. *pp legg.* 3

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

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

vient; Tu crois le te - nir, il té - vi - te; Tu crois lé - 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 - hême, 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

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

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

*f* *pp*

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!

*cresc.*

*f* *pp* *cresc.* *mf*

toi!  
 me!

L'amour est en - fant de Bo hême, 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

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

*mf* *p*

loi, Si tu ne free; Love you not  
 fant. Gyp - sy  
 m'ai - mes pas, je me, then I love  
 de boy,  
 t'ai - me; Si you, — If  
 Bo - - - -  
 je t'ai-me prends garde à  
 I love you, be - ware of  
 hê - - - -  
 'tis

**Carmen.**

*p*

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

*f*

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

*f*

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

*f* *p*

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

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

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

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

à be - ware!  
 à be - ware!

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

*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. *mf*

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. (♩ = 88.)

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

*cresc.*

m'ai - mes pus, je t'ai - me! Si je t'ai - me, prends garde à  
me, then I love you, ——— If I love you, be - ware of

**Andantino, quasi Allegretto. (♩ = 104.)**

(general burst of laughter)

toi! ———  
me! ———

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

*Tea* \* *Tea* \* *Tea* \*

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

*dim.*

*Tea* \* *Tea* \* *Tea* \* *Tea* \*

*p* *sempre dim.*

*pp*

No 6<sup>bis</sup> Recitative.

Don José.

Quels re-gards! quelle effron - te - ri - el  
 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 - el  
 But the per - fume is strong, and the flow - er is fair!—

*p*

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

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

**Allegro.**      **Micaela.**      **Don José.**  
 ment.      Jo - sé!      Mi - ca - ë - la!  
 doubt.      Jo - sé!      Mi - ca - e - la!

**Micaela.**      **Don José.**  
 Me voi - cil Quelle joi - e!  
 It is I! Joy - ful meeting!

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

N<sup>o</sup> 7. Duet.

Andantino non troppo.

Micaela.

Don José.

Piano.

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

Andantino non troppo. (♩ = 96.)

(with simplicity.)

Jap - por - te de sa part, fi - dè - le mes - sa -  
Her faith - ful mes - sen - ger, a - lone I've trav - el'd

mè-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!

(hesitating) Don José.

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

*Micaela.* *rit.* *a tempo.*

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

*colla voce.* *pp*

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

*Don José.*

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

*Micaela.*

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

*creno.*

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

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

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

*Poco più lento. (♩ = 69.)*

*p* *pp*

*p*

Vo-tre mere 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 membras-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 cherche-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)

cherche-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 -

*And* \*

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 - senger 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* *dim.* *pp rit.*  
*poco* *dim.* *p* *colla voce.*

*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

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

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

mè - re!  
moth - er!

*colla voce.*

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

mis! — Ma  
donel — My

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

**Allegro moderato.** (♩ = 84.)

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

*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*

*dim.* 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! 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 - re et de cou - ra - ge  
 breast With ten - der calm and rest,

*molto*

*ff* 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

*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

*rit. f* Poco più lento.

la - gel -  
 vil - lage home!

*rit. p*

la - gel -  
 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 - te le pé -  
 kiss she sends to me, — with the kiss — she sends to me, — Avert the threatning

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

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

*rall.*

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

*colla voce. pp* *colla voce.*

*a tempo allegretto.*

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

Rien! rien!  
 Nol — nol

*a tempo allegretto. (♩ = 80.)*

*p senza rigore.*

Parlons de toi, — la mes-sa - gè - re; Tu vas re-tour - ner au pa -  
 Speak of your-self, whom she sent 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

*p*

mè - re!  
 moth - er!

*(animatedly)*

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

*dim.*

*ppdim.*

*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-

*cresc.* \*

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.* \*

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

*portamento.*  
*dim.* *pp* *rit.*  
*poco sfz* *dim.* *p* *colla voce.*

\* \*

*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 -  
In-deed, I give my word, as a mes - sen - ger true, Jo - sé, it shall be

dras! —

*a tempo, un poco riten.**dim.* *Allegro moderato.*

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

Ma  
My

mè - re, je la vois! — oui, je re -  
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

*cresc. -**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.**pps*

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

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

*cresc.*

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

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

*cresc.*

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

*dim.*

*mf*

*p* *f* *pp*

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

*p* *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-ri-s! Il re-voit son vil-la-ge!  
 O mem-o-ries of old! A-gain he sees his home!

la-ge! O sou-ve-nirs ché-ri-s!  
 home! O mem-o-ries of

*allarg. - dim.*

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

*dim.*

*allarg.*

*ppp* *a tempo.*

nirs du pa-ys!  
 ries of home!

*ppp*

nirs du pa-ys!  
 ries of home!

*ppp* *pp a tempo.*

*pp* *smorz.*

12117

No 7<sup>bis</sup> 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*

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.)

drail-  
turn!

(Don José reads the letter in silence.)

**Don José.**

Ne crains rien, ma mère, ton fils t'obéira, Fe-  
Do not fear, dear Mother, 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-bent me, Quant à tes fleurs sorcière infâme!...  
on; As for thy flow'rs, thou brazen wanton!...

*poco rit.*

*allarga subito.*

## Nº 8. Chorus.

Allegro vivace.

Zuniga.

Sopranos I.  
(Cigarette-girls.)

Sopranos II.

Piano.

(cries behind the scenes.)

Allegro vivace. (♩ = 72.)

*sempre f*

*cresc. molto. -*

Zuniga.

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

*ff*

SOPRANOS I. (on stage.)

Au secours! au secours! n'en-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!

*cresc.*

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

C'est el-le!  
 It was she!

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  
O yes, O yes, it

el - le! Elle a por - té — les premiers  
was she! 'Twas she be - gan — it with a

tout!  
all!

(to Zuniga.)  
coups!  
blow!

Ne les é - cou - tez  
Do not mind what they

pas!  
say!

Mon -  
My -

(to Zuniga.) Ne les é - cou - tez pas!  
Do not mind what they say!

E - cou - tez - nous, mon -  
My-lord, they do not

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

sieur!  
know!

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

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

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

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

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

e - cou - tez - nous, mon -  
My-lord, they do not

e - cou - tez - nous, mon - sieur.  
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 - chè - te - rait sans fau - - te  
town, — That she had a mind to buy —

*cresc.*

*mf*

## SOPRANOS I.

*mf* (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

*p* *cresc.*

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

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 - sès 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 - sès 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!

*colla voce.* *pp*

*senza rigore.**a tempo.*

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

*colla voce.*

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

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

## SOPRANOS I.

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

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

SOPRANOS II.

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

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

*mf*

el - le!  
do it!

Non,  
No,

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

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

*cresc.*

Zuniga.

Ho-là!\_  
I say!\_

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

tout!\_  
all!\_

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

Mon-sieur!\_  
My - lord!\_

Mon-sieur! \_\_\_\_\_  
My-lord! \_\_\_\_\_

Mon-sieur! \_\_\_\_\_  
My-lord! \_\_\_\_\_

Mon-sieur! \_\_\_\_\_  
My-lord! \_\_\_\_\_

Ne les é-cou-tez pas! Mon-sieur, é-cou-tez-nous! é-cou-tez-  
Do not 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-  
Do not 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

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!

*molto* Si! Yes! Non! No! *al* Si! Si! Si! Yes! yes! yes! Non! Non! No! no!

*ff*

Sil 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 Carmenci 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!

(The Soldiers clear the square.)

Musical score for the first system, featuring piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music consists of two staves. The first staff has a melodic line with some grace notes and slurs. The second staff has a rhythmic accompaniment. A 'Ped' (pedal) marking is present below the first staff, and an asterisk followed by 'Ped' is below the second staff.

Musical score for the second system, continuing the piano accompaniment. It features two staves with similar melodic and rhythmic patterns as the first system. An asterisk followed by 'Ped' is located below the second staff.

Musical score for the third system, including dynamic markings. The first staff has the instruction *espress.* above it. The second staff has the instruction *dimin.* above it. The music continues with two staves.

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

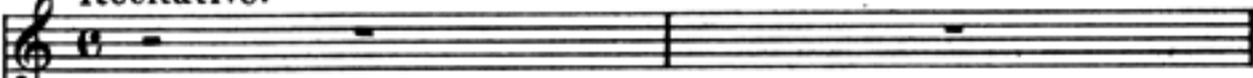
Musical score for the fourth system, featuring piano accompaniment. The first staff has a melodic line with slurs and repeat signs. The second staff has a rhythmic accompaniment. The system is enclosed in a large oval.

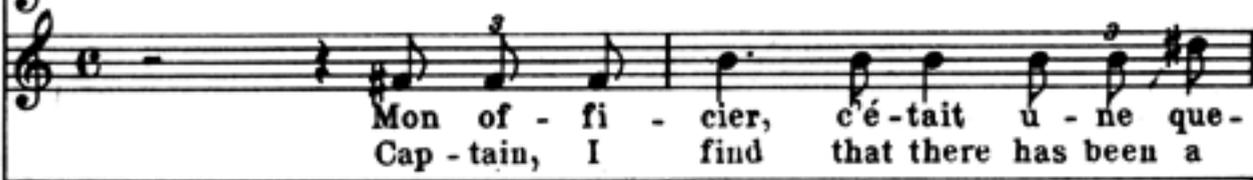
Musical score for the fifth system, including dynamic markings. The first staff has the instruction *dimin.* above it. The second staff has the instruction *pp* above it. The music continues with two staves.

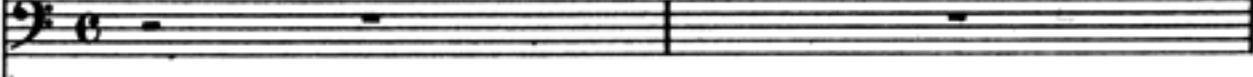
Musical score for the sixth system, including a dynamic marking. The first staff has a melodic line with slurs. The second staff has a rhythmic accompaniment. The instruction *ppp* is located below the second staff.

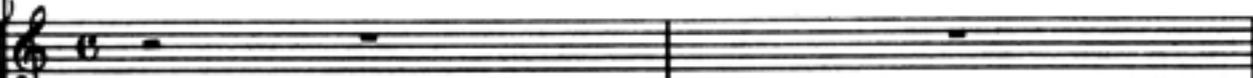
No 9. Song and Melodrama.

Recitative.

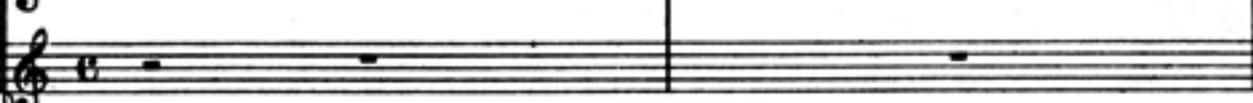
Carmen. 

Don José. 

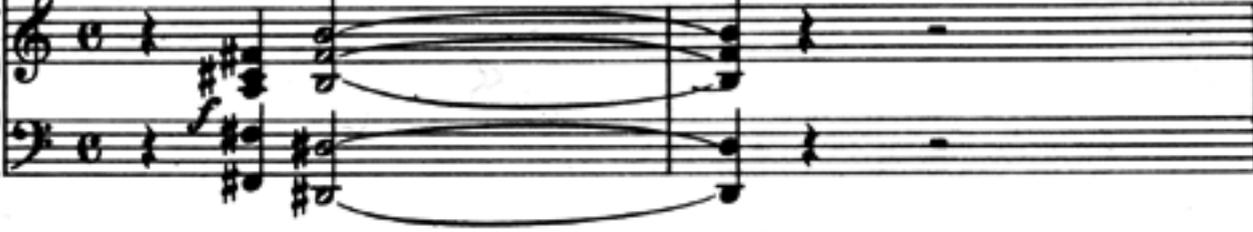
Zuniga. 

Sopranos I. 

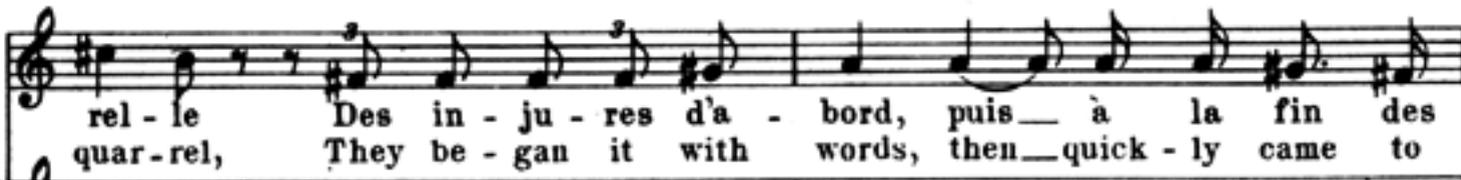
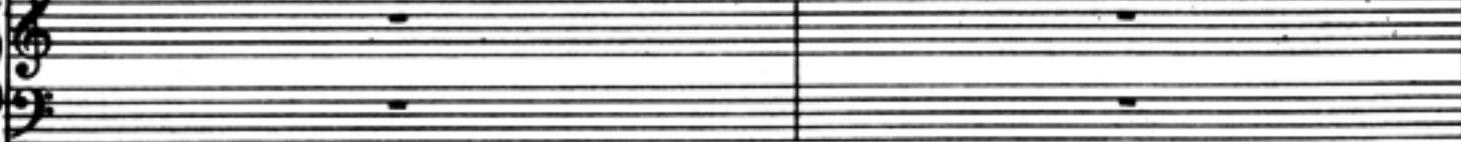
(Chorus of Women.)

Sopranos II. 

Recitative.

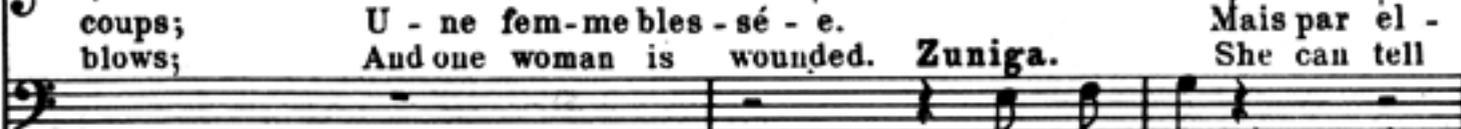
Piano. 

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

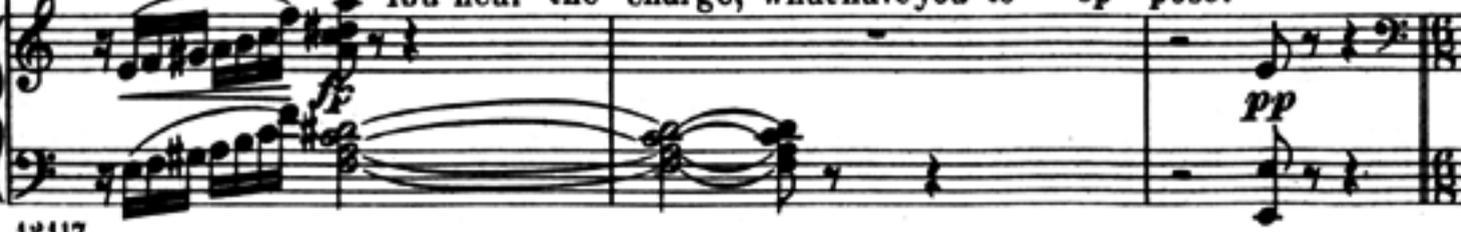
Et par qui?  
 And by whom?



le.  
 you.



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



Carmen. (singing.)

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

*pp*

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

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 - mê -  
fy.

Zuniga. Recit.

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

Carmen. (staring impudently at Zuniga.)

dit de ré - pon - dre, ré - ponds!  
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  
 la, 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  
 la, There is one whom I love, and for him I would

Zuniga. Recit.

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

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

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

**SOPRANOS II.**  
 En pri - son! en pri - son!  
 To the jail! to the jail!

**Allegro. (♩ = 104.)**

*mf* *p* *pp*

Zuniga. (to Carmen.)

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

*ppp*

Carmen. (with the utmost impertinence.)  
Tempo I (♩ = 76.)

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

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

la la la la la la la la la la la la la la la. \_\_\_\_\_

*sempre pp*

## Zuniga.

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

C'est grand dom - ma - ge,  
'tis a great pit - y,

Car elle est gen -  
For she is so

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

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

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

Recit.  
Carmen.

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

Don José.

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

Carmen.

Don José. *s*

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

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

Carmen.

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

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

## Don Jose, Carmen.

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

sais, — la fleur de la sor - 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 charme o - pé-re! Ne me par - le plus, Tu m'en-  
way, You feel its power! Now say no-thing more, do you

**Moderato.**

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

## No 10. Seguidilla and Duet.

Allegretto.

Carmen.

Don José.

Piano.

Allegretto. (♩ = 160.)

Carmen.

*pp e leggiero.*

Près des rem -  
Near to the

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

Chez\_ mon a -  
With\_ my good

mi\_ Lil - las  
friend Lil - las

Pas - tia  
Pas - tia

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

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

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 - gins when there are two; -

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

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

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

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

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

*pp*

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

*rall.*

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

*colla voce.*

*a tempo.*

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

*a tempo.*

*portamento. portamento.*

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

*portamento. portamento.*

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

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

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

*ppp*

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

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

nil - la. *risoluto.*  
nil - la. 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*

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

*p dim.*

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! Au of - fi - cer I have in

cier, Je pense à cer - tain of - fi -  
 mind, Au 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; 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? - he,

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

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

*cresc.* mej - 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.*

*a tempo.* *cresc.*

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

*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?

*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 -

nil - la: \_\_\_\_\_ *sempre f*  
 uil - la: \_\_\_\_\_ tra la la la

*p*

la la la la la la la, \_\_\_\_\_ *ff* tra la

la la la la la la la la la.

*attacca subito.*

## No 11. Finale.

Allegro vivo.

Carmen.

Zuniga. (Zuniga comes out of guardhouse.)

Piano

Allegro vivo. (♩ = 69.)

*pp*

Zuniga. (to Don José.) *mf*

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

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

Carmen. (aside to Don José.) *sotto voce.*

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

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

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

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

**Allegretto quasi Andantino. (♩ = 72.)**

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

L'a-mour est en-fant de Bo - hême, 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

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

*Red* \*

*cresc.* —  
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 —

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

toi!  
me!

*sch. pro pp*

Allegro vivace. (♩=92.)

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

The first system of music is a piano introduction in 2/4 time, marked *ff*. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes.

(General laugh.)

The second system continues the piano introduction, with the right hand playing a series of slurred eighth notes that suggest laughter. The left hand maintains the rhythmic accompaniment.

(Curtain.)

The third system is marked *tutta forza* and includes a *rit.* (ritardando) marking. The right hand features a series of slurred eighth notes, and the left hand continues the accompaniment.

The fourth system continues the piano introduction with slurred eighth notes in the right hand and rhythmic accompaniment in the left hand.

The fifth system continues the piano introduction with slurred eighth notes in the right hand and rhythmic accompaniment in the left hand.

The sixth system concludes the piano introduction with slurred eighth notes in the right hand and rhythmic accompaniment in the left hand, ending with a double bar line.

## Entr' acte.

Allegro moderato. (♩ = 100.)

Piano.

The musical score is for a piano piece in 2/4 time, marked 'Allegro moderato' with a tempo of 100 beats per minute. It consists of five systems of two staves each. The first system is marked 'Piano.' and begins with a forte (*f*) dynamic. The second system features a triplet of eighth notes in the right hand. The third system includes a trill in the right hand. The fourth system is marked *pp*. The fifth system is marked *legg.* and *sempre pp*. The score concludes with a final chord in the right hand.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one sharp (F#). The first five systems feature complex, rhythmic passages with many beamed notes and chords. The sixth system begins with a *dim. molto.* marking and a *pp* dynamic, followed by a change in key signature to two flats (Bb). The final system concludes with a triplet of notes in the treble staff.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with similar rhythmic values.

Second system of musical notation. The treble clef features a wavy line (trill or tremolo) over a note in the second measure, followed by a melodic phrase. The bass clef continues the accompaniment.

Third system of musical notation. A key signature change is indicated by a sharp sign on the F line of the treble clef. The melodic line continues with eighth notes, and the bass clef accompaniment features chords and moving lines.

Fourth system of musical notation. The treble clef has a wavy line over a note in the final measure. The bass clef accompaniment consists of chords and moving lines.

Fifth system of musical notation, marked *sempre pp*. The treble clef contains a melodic line with slurs and accents. The bass clef accompaniment is primarily chordal. Below the bass clef, there are markings: *ra*, *\* ra \* ra \* ra \* ra \**.

Sixth system of musical notation, marked *m.d.* and *ppp*. The treble clef has a melodic line with slurs and accents. The bass clef accompaniment includes chords and moving lines. Below the bass clef, there are markings: *ra \* ra \**.