

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.

Allegretto. (♩ = 100.)

Piano.

(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!

ten. *ten.* *p*

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

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!

p *f*

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

Drô - les de gens!
 O, what a sight!

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

pp Drô - les de gens que ces gens là! Drôles de 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!

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!

Drô - les de
O, what a

gens!
sight!

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!

(Enter Micaela.)

f *p*

Poco più animato. (♩ = 116.)

pp legg.

Morales.

p

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

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

sempre pp

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

cresc.

si - te.
tat - ing.

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

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

cresc. *pp*

(to Micaela, gallantly.) *p*

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

Micaela. (with simplicity.) *p*

Moi, je cherche un bri-ga-dier. Je suis là. Voi - là!
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

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

colla voce.

Tempo I.

15

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.

Chez nous!
With - in!

chez nous!
with - in!

BASSES.

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,
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 chè-re 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.

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-

f 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*

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. *ten.*

First system of musical notation, featuring a treble and bass staff. The treble staff contains melodic lines with notes and rests, marked with *ten.* (tenuto) and *tr* (trill). The bass staff provides harmonic accompaniment with chords and moving lines.

(The relief appears:

Second system of musical notation. The treble staff continues the melodic development with *tr* and *tr* markings. The bass staff features a dynamic marking of *poco a poco cresc.* (poco a poco crescendo).

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 includes *ten.* and *tr* markings. The bass staff continues the accompaniment with various rhythmic patterns.

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 has *tr* markings. The bass staff includes a dynamic marking of *mf* (mezzo-forte).

guard going off duty.)

Fifth system of musical notation. The treble staff features a triplet of eighth notes. The bass staff continues the accompaniment.

Sixth system of musical notation. The treble staff has a triplet of eighth notes. The bass staff continues the accompaniment.

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

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,

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, 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-ne en 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

ff

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.)

ff
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

meno f

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

ta, ta ra ta ta ra ta ta ta ra ta ta 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, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The key signature has one flat, and the time signature is 4/4.

Second system of musical notation, continuing the piece. It includes the instruction *sempre dim.* (sempre diminuendo) in the bass staff.

Third system of musical notation, featuring the instruction *pp* (pianissimo) in the bass staff.

Fourth system of musical notation, showing further development of the melodic and harmonic material.

Fifth system of musical notation, including the instruction *pp possibile.* (pianissimo possibile) in the bass staff.

Sixth system of musical notation, concluding the page with a final melodic flourish in the treble staff and a bass line.

No 3^{bis}. Recitative.

Zuniga. *Moderato.* *Recit.*

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

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

Piano.

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^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

The musical score is arranged in several systems. The top system shows the vocal parts (Carmen, Sopranos I & II, Tenors, Basses) with a Chorus label. The piano part begins with a treble and bass clef, marked 'Allegro' and 'pp'. The second system continues the piano part with the instruction '(Enter the Young Men; etc.)'. The third system shows the piano part with '(the bell stops.)' and 'cresc. molto.'. The fourth system shows the piano part with 'ff'. The fifth system shows the piano part with 'Allegretto moderato. (♩ = 104.)' and 'pp'. The score concludes with a final cadence.

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,

poco sf

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! —

dim.

Più lento. des pro - pos d'a - mour! — *sempre più lento.* des pro - pos d'a - mour! — *lunga.*
 Whisp'ring words of love, — whisp'ring words of love!

Più lento. *pp* *lunga.*

Andantino. (♩ = 60.)

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

Voy - ez
Here they

pp

les! re - gards im - pu - dents, Mi - ne co -
are! 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 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!

The first system shows a vocal line with the lyrics 'la — Carmen - ci - ta!' and a piano accompaniment. The piano part includes a *ff* dynamic marking.

TENORS.

La voi-là!
That is she!

The second system features a Tenors vocal line with the lyrics 'La voi-là! That is she!' and piano accompaniment. A *La ** marking is present below the piano part.

BASSES.

La voi-là!
That is she!

The third system features a Basses vocal line with the lyrics 'La voi-là! That is she!' and piano accompaniment. Dynamics *p* and *cresc.* are indicated in the piano part.

SOPRANOS.

TENORS.

BASSES.

La voi-là!
That is she!

La voi-là!
That is she!

La voi-là!
That is she!

vo - là la Carmen -
That is la Carmen -

vo - là la Carmen -
That is la Carmen -

vo - là la Carmen -
That is la Carmen -

The fourth system features vocal lines for Sopranos, Tenors, and Basses. The lyrics are 'La voi-là! That is she!' followed by 'vo - là la Carmen - That is la Carmen -'. The piano accompaniment includes a *ff* dynamic marking.

The final system shows the piano accompaniment for the piece, concluding with a *ff* dynamic marking.

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.
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! (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^o 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 -

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*

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!

toi!
me!

toi!
me!

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

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

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

p *cresc.* *f*

f *ff*

ad. *

p *s* *s*

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

pp

s *s*

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.

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.*

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 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*

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!

mf *mf* *p* *p*

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

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*

p cresc.

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!

p cresc.

à toi!
 be - ware!

à toi!
 be - ware!

cresc.

f

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* * *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^{bis} 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!