

N^o 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.)

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

Tea *Tea*

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

p rit.
la - ge!
my home!

p 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 *f* *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.)

rall.

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

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

colla voce. pp *colla voce.*

a tempo allegretto.

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

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

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

poco sf *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 dau - tre -
sees his vil - lage homel O, hap - py mem - - ries of
cresc.

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
dim.

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

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.*

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No 7^{bis} Recitative.

Don José.

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

Piano.

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

Micaela. *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. *Li-sez! puis je re-vien-drai.* **Micaela.** *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 mè-re, ton fils to-bé-i-ra, Fe-
Do not fear, dear Moth-er, your will shall be my law. Your

ra ce que tu lui dis; j'ai-me Mi-ca-ë-la, Je la prendrai pour
son will heed your prayer; I love Mi-ca-e-la, 'Tis she my heart is

poco rit.

fem - - me, Quant à tes fleurs sorcière in-fâ-me!...
bent on; As for thy flow'rs, thou bra-zen wan-ton!...

poco rit.

allarga subito.

Nº 8. Chorus.

Allegro vivace.

Zuniga.

Sopranos I.
(Cigarette-girls.)
Sopranos II.

(cries behind the scenes.)

Piano.

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

pp

hau - - te Quel - le a - ché - 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): —

pp

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

18117 *tea* * *tea* * *tea* * *tea* *

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

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

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

Zuniga.

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

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

colla voce. *pp*

*senza rigore.**a tempo.*

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

colla voce.

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

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

SOPRANOS I.

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

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

SOPRANOS II.

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

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

el - le!
do it!

Non,
No,

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

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

cresc.

Zuniga.

Ho-là!_
 I say!_

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

tout!_
 all!_

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

Mon-sieur!_
 My - lord!_

Mon-sieur! _____
My-lord! _____

Mon-sieur! _____
My-lord! _____

Mon-sieur! _____
My-lord! _____

Ne les é-cou-tez pas! Mon-sieur, é-cou-tez-nous! é-cou-tez-
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#). The music is written for piano with a 'Ped' (pedal) marking under the first measure and a '*' Ped marking under the eighth measure. The notation includes chords and melodic lines in both staves.

Musical score for the second system, continuing the piano accompaniment. It features a 'Ped' marking under the eighth measure. The notation includes chords and melodic lines in both staves.

Musical score for the third system, including the markings *espress.* and *dimin.*. The notation includes chords and melodic lines in both 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 notation includes chords and melodic lines in both staves.

Musical score for the fifth system, including the markings *dimin.* and *pp*. The notation includes chords and melodic lines in both staves.

Musical score for the sixth system, including the marking *ppp*. The notation includes chords and melodic lines in both staves.

No 9. Song and Melodrama.

Recitative.

Carmen. 

Don José. 

Zuniga. 

Sopranos I. 

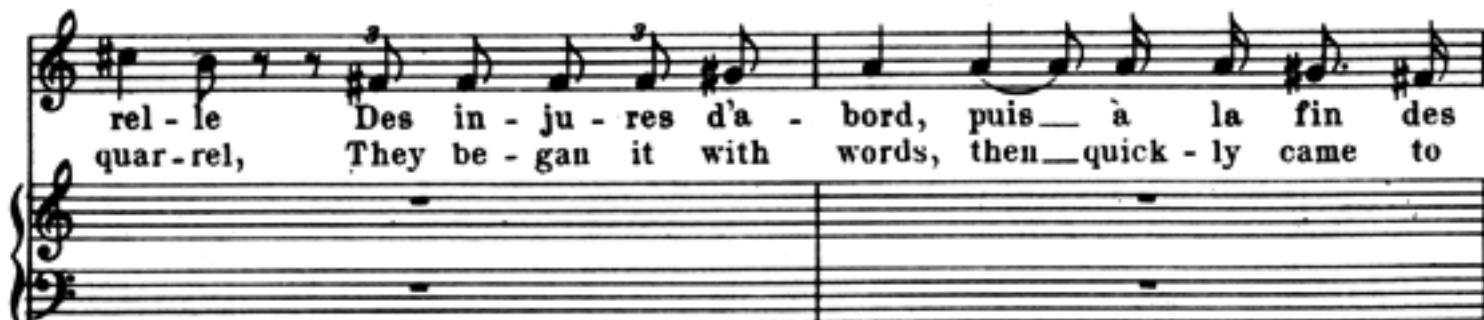
(Chorus of Women.)

Sopranos II. 

Piano. 

Recitative.

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



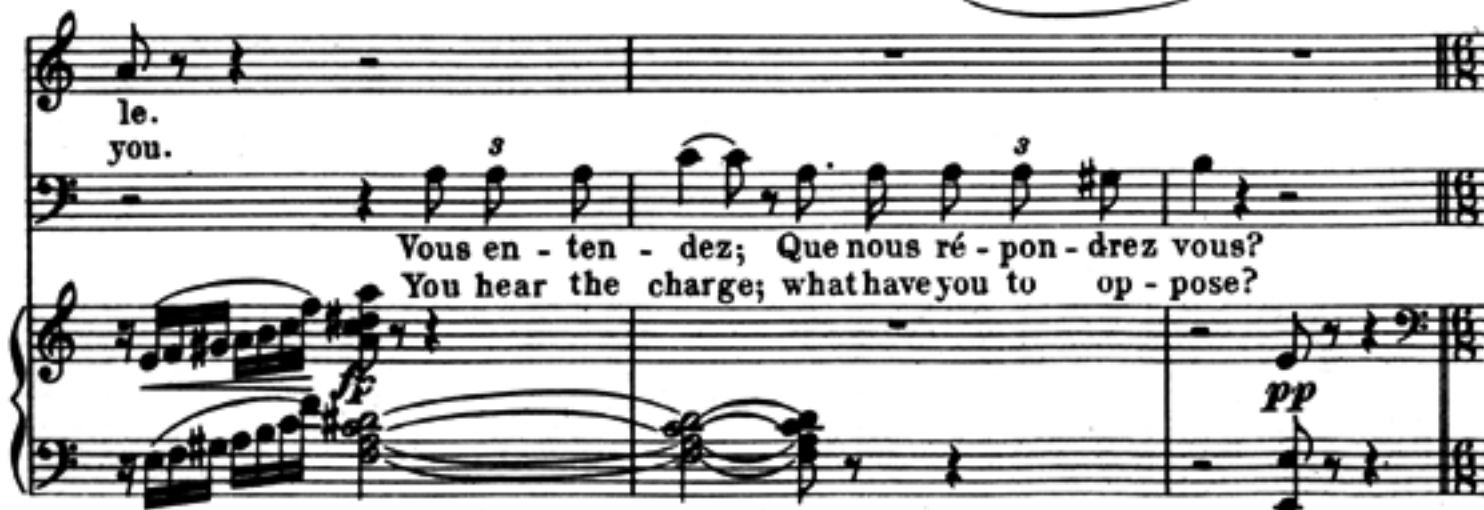
Don José.

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

Et par qui?
And by whom?


le.
you.

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



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 - fy. - me.

Zuniga. Recit.

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

Carmen. (staring impudently at Zuniga.)

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 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 -

ppp

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.

Allegretto. (♩ = 160.)

Piano. *pp*

Carmen. *pp e leggiero.*

Près des rem -
Near to the

parts de Sé - vil - - le, Chez_ mon a -
walls of Se - vil - - la, With_ my good

mi_ Lil - las Pas - tia J'i - rai dan - ser
friend Lil - las Pas - tia I'll soon dance the

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

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

sempre pp

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

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

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

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

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

hier! 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. *f 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

poco ritenuto.

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

p dim.

a tempo.

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

pp

a tempo.

Tempo. (♩ = 160.)

ser! Je pense à cer - tain of - fi -
 wrong! 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

cresc. **Tempo I. Allegretto. (♩=160.)**

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

ten.
pp

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

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

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

ten. *ten.*

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

mets!
 me? Car - men,
 Car - men,

du Man - za - nil - la. ah!
 drink Man - za - nil - la. ah!

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

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

la la la la la la la, _____ tra la

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 *pp* Allegro vivo. (♩ = 69.)

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 consists of two staves. The treble staff begins with a series of eighth notes, while the bass staff features a steady eighth-note accompaniment. A forte (ff) dynamic marking is placed at the beginning of the bass staff.

(General laugh.)

The second system continues the musical piece. The treble staff has a melodic line with some rests, and the bass staff maintains the eighth-note accompaniment. The overall mood is light and rhythmic.

(Curtain.)

The third system features a more complex melodic line in the treble staff, with many beamed eighth notes. The bass staff continues with the accompaniment. A 'tutta forza.' marking is present in the bass staff towards the end of the system.

The fourth system shows the continuation of the musical theme. The treble staff has a melodic line with some rests, and the bass staff has a consistent eighth-note accompaniment.

The fifth system continues the musical piece. The treble staff has a melodic line with some rests, and the bass staff has a consistent eighth-note accompaniment.

The sixth and final system of music on this page. It concludes with a double bar line and a repeat sign. The treble staff has a melodic line with some rests, and the bass staff has a consistent eighth-note accompaniment.

Entr' acte.

Allegro moderato. (♩ = 100.)

Piano.

Musical score for piano, Entr' acte, Allegro moderato. The score consists of five systems of two staves each. The first system is marked "Piano." and "f". The second system has a "3" above a triplet in the right hand. The third system has a "pp" dynamic marking. The fourth system has a "legg." marking above the right hand. The fifth system has a "sempre pp" marking below the right hand. The music is in 2/4 time with a key signature of one flat.

dim. molto. *pp*

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

Second system of musical notation. The treble staff features a wavy line (trill or tremolo) over a note in the second measure, followed by a melodic phrase. The bass staff 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 staff. The melodic line continues with eighth notes, and the bass staff has a steady accompaniment.

Fourth system of musical notation. The treble staff has a wavy line over a note in the final measure. The bass staff continues with a consistent accompaniment.

Fifth system of musical notation. The instruction *sempre pp* is written in the treble staff. The system includes a series of chords in the bass staff, some marked with a circled 'a' and others with an asterisk.

Sixth system of musical notation. The instruction *ppp* is written in the treble staff. The system concludes with a final chord in the bass staff, marked with a circled 'a' and an asterisk.