

No 15^{bis}. Recitative.

El Dancaïro. *Recitative.* **Carmen.**

Mais qui donc at-tends - tu? Pres - que
But whom do you ex - pect? No - thing

Piano.

Moderato. *misurato.*

rien, un sol-dat qui l'au-tre jour_ pour me ren-dre ser -
much; 'Tis a dra-goön I ex - pect, - who, to do me a

El Remendado

vi - ce S'est fait mettre en pri - son. Le fait est dé - li -
ser - vice, Went to pri - son him - self. That is a del - i - cate

El Dancaïro.

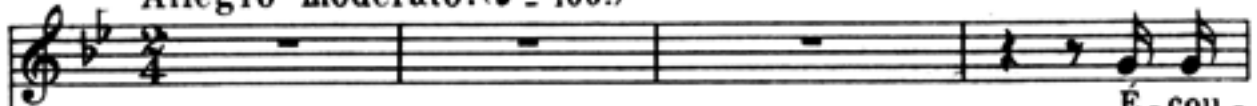
cat. Il se peut qu'a-près tout_ ton sol-dat ré - flé -
point. And may be, af - ter all, - Your dra-goön will con -

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

No 16. Song
(Canzonetta.)

Allegro moderato. (♩ = 100.)

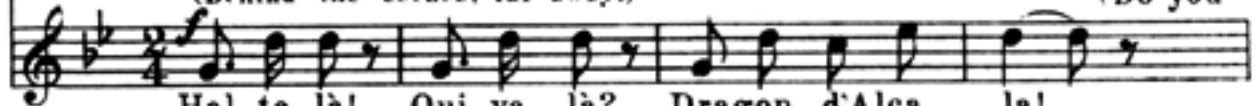
Carmen.



(Behind the scenes, far away.)

É - cou -
(Do you

Don José.



Hal - te - là! Qui va là? Dragon d'Alca - la! -
Have a care! Who goes there? Man of Al - ca - la! -



tez!
hear?)

Le voi - là!
(He is near?)

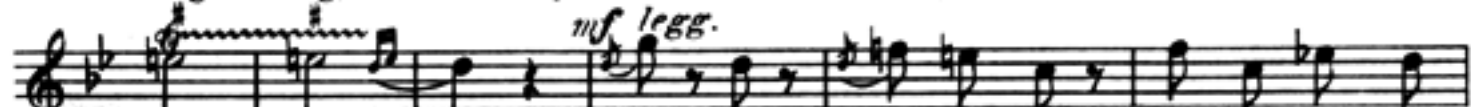


Où t'en vas - tu par là, Dra - gon d'Alca - la? -
Where are you go - ing there, Man of - Al - ca - la? -

Moi, je m'en vais
I have come for



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



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



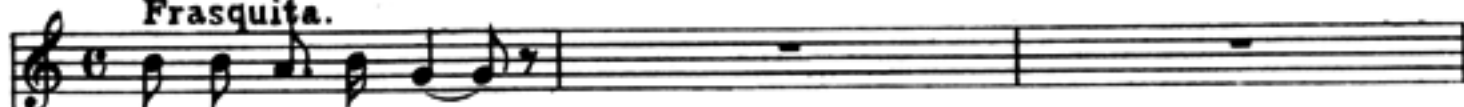
mi. - Af - fai - re d'hon - neur, - Af - fai - re de
friend! When 'tis hon - or calls, - Or - love that en -



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

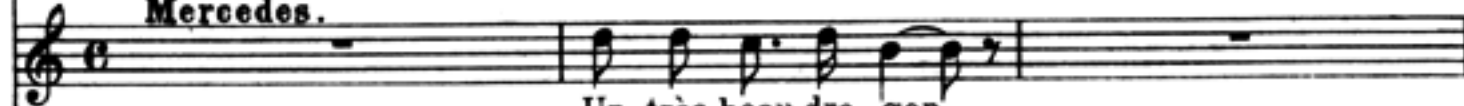
Recit.

Frasquita.



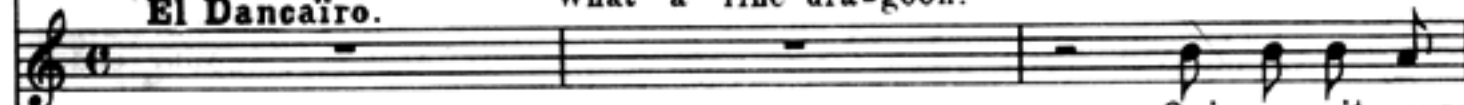
C'est un beau dra - gon -
It's a fine dra - goon -

Mercedes.

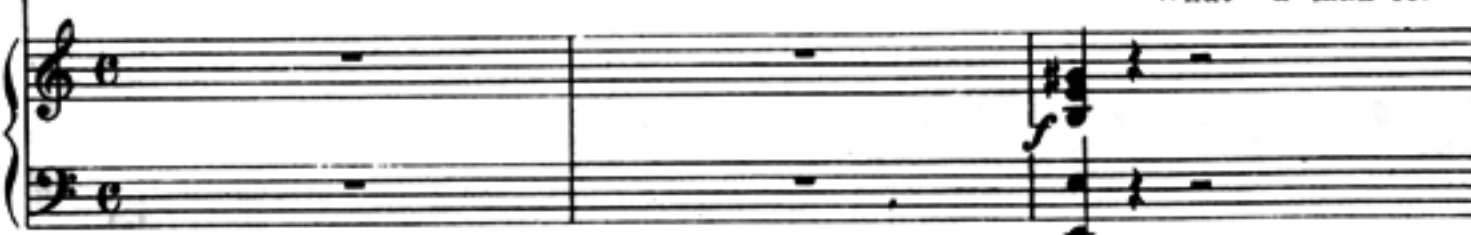


Un très beau dra - gon -
What a fine dra - goon!

El Dancaïro.



Qui se - rait pour
What a man for



Carmen.

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

El Remendado.
Dis-lui de nous sui-vre.
Ask him if he'll join us.

nous un fier com-pa-gnon.
us! there's work for him soon.

ra. Soit! on es-saye - ra. —
ply. Good! then I will try! —

Mais, es-saye, au moins.
You can try, at least!

Don José.

(the voice approaches little by little.)

Hal - te - là! Qui va là? Dra - gon d'Al - ca - la! —
Have a care! Who goes there? Man of Al - ca - la! —

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

E - xact et fi - dè - le, — Je vais où m'ap - pel - le
Ev - er true and ten - der, — Faith - ful - ly I wan - der

L'amour de ma bel - le! S'il en est ain - si,
To my sweet-heart yon - der! If that is your end,

Pas - sez, mon a - mi. — Af - fai - re d'hon - neur, Af - fai - re de
Pass the line my friend! When 'tis hon - or calls, Or love that en -

cœur, Pour nous tout est là, — Dra - gons d'Al - ca - la!
thralls, Com - rades all we are, — Men of Al - ca - la!
(Enter Don José.)

No 16^{bis} Recitative.

Allegro. **Recit.** **Don José.**

Carmen. *En - fin c'est toi! Car -*
'Tis you - at last! Car -

Piano. *p* *f*

Carmen. **Don José.**

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

P alla misura. *p*

Tu t'en plains?
Do you care?

mois.
past!
Ma foi non! Et si c'é - tait pour
No, not I! And, if it were for

Tu m'aimes donc?
You love me, then?

toi, j'y voudrais être en - co - re. Moi, - je t'a -
you, I'd be there still, with pleasure. I? - out of

do - - - re.
mea - - - sure!

Allegro.

Meno allegro.

p

Carmen. Recit.

Vos of-fi-ciers sont ve-nus tout-à-l'heu-re; Ils nous ont fait dan-
Some of your of-fi-cers were here just now; We had to dance for

ser. Que je meu-re si tu n'es pas ja-
them-Don José. You are jeal-ous, I'd swear you can't de-

Comment, toi!
For them! you?

loux. Tout doux, monsieur, tout
ny it! Be qui-et, Sir, be

Eh oui- je suis ja-loux.
What then? what if I am?

f *sp* *p*

Attacca subito.

Allegretto.

Carmen. *doux. qui-et!*

Don José. *Allegretto. (♩ = 104.)*

Piano. *pp*

Carmen. *Recit. (gaily.) s*

Je vais dan - ser en votre hon - neur, Et vous ver - rez, sei -
 Now I shall dance for your re - ward, And you will see, my -

colla voce.

gneur, Comment je sais moi - même ac - com - pa - gner ma
 lord, The song that I shall sing is of my own in -

p

a tempo. (making Don José sit down.)

dan - se! Met - tez - vous - là, Don Jo -
 ven - tion! Sit you down here, Don Jo -

p

(with a serio-comic air.)

sé; — je com - men - ce!
 sé! — Now, at - ten - tion!

mf

Allegretto. (♩ = 108.)

(dancing, and accompanying herself with the castanets.)

p

La ——— la — la ——— la ——— la ——— la — la — la —

*) Castagnette.

The first system of the musical score consists of three staves. The top staff is a vocal line in G minor, starting with a piano (*p*) dynamic. It contains the lyrics 'La ——— la — la ——— la ——— la ——— la — la — la —' with long horizontal lines under the notes indicating sustained sounds. The middle staff is a single line for the castagnette, marked with a small asterisk and the word 'Castagnette.' It contains a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a piano accompaniment in G minor, starting with a pianissimo (*pp*) dynamic, featuring chords and moving lines in both the right and left hands.

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

The second system continues the vocal line with the lyrics 'la ——— la — la ——— la ——— la ——— la — la — la —'. The piano accompaniment continues with similar harmonic support, and the castagnette part maintains its rhythmic pattern.

f la ——— *p* la ——— *mf* la ——— la — la — la —

The third system introduces dynamic changes in the vocal line. It begins with a forte (*f*) dynamic, then moves to piano (*p*), and then mezzo-forte (*mf*). The lyrics are 'la ——— la ——— la ——— la — la — la —'. The piano accompaniment and castagnette part continue.

f la ——— *p* la ——— *mf* la ——— la — la — la —

The fourth system concludes the vocal line with the lyrics 'la ——— la ——— la ——— la — la — la —'. The piano accompaniment and castagnette part continue to the end of the system.

*) Note: The castanet-part, printed in small notes, may be performed either in the orchestra by one of the players belonging to the latter, or on the stage by the artist singing the rôle of Carmen, in which case the rhythm may be modified at the pleasure of the artist.

p

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

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

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

f la — *p* la —

Don José. (stopping Carmen.) *s*

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

(surprised.) *s*

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

ment ar-rê - te! Il me semble là -
 moment! a mo - ment! Do I hear, be -

bas... low?... Oui, Yes, ce sont nos clai-rons qui son-nent la re- I hear them, our bu - gles, sounding the re -

Carmen. (gally.)
 Bra - vo! bra-vo! j'avais beau fai - re; il
 Bra - vo! bra-vo! My pains are wast-ed! He's
 traite; Ne les entends-tu pas?
 treat: Do you not hear them now?

est mé - lan - co - li - que De dan - ser sans or - chestre. Et
 tired of see-ing danc-es To the tunes I sup - ply; — So

(dancing, and rattling the castanets.)
 vi - ve la mu - si - que Qui nous tom - be du ciell la
 wel-come this, that chanc-es To fall down from the skyl! Cast.

p *mf* *f*
 la — la — la — la — la —
 (the bugles recede.) *dim.*

p *mf*
 la — la — la — la — la — la
 Don José. (again stopping Carmen.)
 Tu ne m'as pas com-
 You do not under-

mf *dimin.*

pris, Car-men c'est la re-traité, Il faut que moi, je
 stand, Car-men; 'tis the re-treat! It means that I must
p *smorz.*

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

Molto lento.
p (stupified.)
 Carmen. Au quar-tier! pour l'appell—
 Back to camp? for the night?
colla voce. *pp*

Allegretto molto moderato.

ff

(♩ = 152.)

(with an outburst.)

a piacere.

a tempo.

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

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

je faisais des frais, oui, je faisais des frais, Pour a - muser mon-sieur.
tried with all my might, yes, tried with all my might To make you smile, my - lord!

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

donne, Qu'un peu plus je l'ai - mais! - Ta ra ta ta - C'est le clairon qui
all, Might have loved you ere long! - It is the bu-gle-

cresc. *dim.* *p*

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

f *p* *cresc.* *f*

donc, ca - na - ri! Tiens!_ (in a rage, throwing
 long, sim-ple - ton! Wait!_

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

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

ff *s* *s*

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

Don José. (sadly.)

*rit.**a tempo.**pp*

mal à toi, Car - men, - de te moquer de moi! Je souffre
 cru-el 'tis, Car - men, - for you to treat me so! (♩ = 88.) 'Tis hard for

p *espress.* *colla voce.*

de par - tir, car jamais, ja-mais femme, Ja-mais femme
 me to go, No wom-an yet has ev-er, No wom-an

a-vant toi, Non, non, ja - mais, - ja-mais femme a-vant
 yet, but you, No, no, not one, - No wom-an yet, but

toi, Aus-si pro - fon - dé - ment n'a - vait troublé mon à -
 you, Has moved my heart as you have done with-out en - deav -

Tempo I.**Carmen.**

Ta ra ta ta - mon Dieu! c'est la re - trai - te! Ta ra ta
 Good Lord! it's the re - treat!

me!
or!

(♩ = 152.)

Tempo I.

p cresc. ta_ je vais être en re - tard! *f* Ô mon
and I shall be too late! *mf s* O good

cresc. *pp*

Dieu! ô mon Dieu! *cresc.* c'est la re -
Lord! O good Lord! it's the re -

traï - tel Je vais être en re -
treat, And I shall be too

tard! Il perd la tête.
late! So off he runs_

f *ff*

ff il court! Et voi - là son a -
he raves! Now you see how he

f *p*

Poco più mosso.

mour!
loves! **Don José.** **Mais**
Why,

mf
Ain - si, ——— tu ne crois pas à mon a - mour!
And so, ——— you think I do not love you, then?

Poco più mosso. (♩ = 116.)
p *s*

non!
no! Je ne veux rien en -
P'll nei-ther hear, nor

Eh bien! tu m'en-ten - dras!
You don't? Then wait and hear!

ten - dre!
wait! *mf* *s*
Tu vas te faire at - ten - dre!
You will sure - ly be late!

Tu m'en-ten - dras! ——— *mf* *s*
tu m'en-ten -
Now you shall hear! ——— Now you shall

mf *s* *f*

tu vas te faire at - ten - dre_ Non! non! non!
 You will sure - ly be late! No! no! no!

dras!_ oui, - tu m'en - ten -
 hear!_ yes, - now you shall

p *cresc.*

non!_ no!_ (violently.)

dras!_ Je le veux Car - men, tu m'en - ten -
 hear!_ But you must, Car - men, I say, you

ff

Andante. (♩ = 63.)

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

dras! must!

p *espress.*

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

cresc. *dim.*

Andantino. (♩ = 69.)

Don José.

p con amore.

La fleur que tu m'avais je - té - e, Dans ma pri-son_ m'é-tait res-
This flow-er that you threw to me, I kept it still_ while in the

pp

té - e, Flé - trie et sè - che, cet - te fleur Gardait tou-
jail, — And still the flow'r, tho' dead and dry, A sweet per-

jours — sa douce o - deur; Et pen - dant des heu-res en -
fume — did e'er ex-hale; And, thro' man - ya si - lent_

tiè - res, Sur mes yeux, fermant mes pau - piè - res, De
hour, — On mine eye - lids clos'd, lay the flow'r, — This

cette o - deur_ je m'eni-vrais Et dans la nuit_ je te vo-
rare per-fume_ was my de-light; I saw your face_ at dead of

Poco animato, ma poco.

p *cresc.*

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

dim. *pp*

a tempo. *p*

te dé-tes-ter,_ à me di - re: Pour - quoi faut-il_ que le des -
e'en to detest you, and t'ex - claim:_ Why must it be,_ that in my

a tempo. *dim.*

pp

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

dim.

cresc. molto.

je m'ac-cusais de blas-phè - me, Et je ne sentais en moi-
 I'd call my-self a blas-phem - er, And with-in my heart thrill'd a

pp *cresc. molto.*

string.

mê - me, Je ne sen - tais — qu'un seul dé - sir, un seul dé -
 tre - mor, I on-ly knew — a sole de - sire, a sole de -

string.

Tempo I. *rit.*

sir, un seul es-poir: Te re-voir, ô Car - men, oui, te re -
 sire, one hope a - lone: Car-men, 'twas to see you, see you, my

colla voce.

a tempo. *p.*

voir!_ Car tu n'a - vais eu qu'à pa - raî -
 own!_ For hard-ly had you met my vi -

a tempo. (♩ = 76.) *p.*

A. ^{*)} Allegretto moderato.

pas! care! Non! No! tu ne m'ai-mes not for me you

Don José. *pp* 3
Que dis - tu? What do you say?

pp Allegretto moderato. (♩ = 80.)

pas! care! Non! No!

Car For, si tu m'ai - mais, if you lov'd me, La - up

bas, there, 8 là - bas up there Tu me sui - You'd fol - low

*) In case the part of this duet included between A and B (page 210) is too low for the voice of the artist singing the rôle of Carmen, transpose a tone higher (without transition).

sempre pp

vrais! — Oui! — Là-bas, là - bas dans la mon-
 mel — Yes! — A - way, a - way to yon - der

Don José. pp

Car - men! —
 Car - men! —

sempre pp

ta - - - - - gne, — Là-bas, là - bas tu me sui-
 moun- *pp* - - - - - tain. — A - way, a - way you'd fol - low

Car - men! —
 Car - men! —

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

poco cresc.

brave à tra - vers la cam - pa - gne, — En crou - pe tu mêm-
 brave man, on - ward like the wind — O'er hill and dale with

senza rigore.

colla voce. pp

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

a tempo.

pp

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

Don José.

(dis-con- Car - men!
 certed.) Car - men!

cresc. vrais! tu me sui - vrais, Si tu m'ai-
 mel you'd fol - low me, Yes, if you

pp *collu voce.*

a tempo mais! Tu n'y dé-pen-drais de per - son-ne; Point d'of-fi-
 lov'd mel! Up yon-der you'd be free as air, Of - fi - cer
 ($\text{♩} = 88.$)

meno *p*

cier à qui tu doi - ves o - bé-ir, Et point de re - trai - te qui
 there is none whose com-mand you o-bey, Nor an - y re - treat sound-ing

son-ne Pour dire à l'a - mou - reux qu'il est temps de par-tir!
 there, Tell - ing fond lov - ers, Now you must up and a - way!

p Le ciel ou-vert, la vie er-ran-te; Pour pa-ys, *cresc. molto.*
Roaming at will be-neath blue skies, All—the world for

(♩ = 92.)

poco cresc. -

Iu-ni-vers; Et pour loi, sa vo-lon-
you and me; And for law, what-e'er you

té! Et sur tout, la chose en-i-
please! And the best, the dear-est boon we

cresc.

vran-te: La li-ber-té! la li-ber-
prize: We all are free! we all are

ff

té! Là-bas, là-bas dans la mon-
free! A-way, a-way to yon-der

Don José. pp

Mon Dieu!
My God!

(♩ = 80.)

pp

ta - - - gne. Là-bas, là - bas si tu - m'ai-
 moun - - - tain, A - way, a - way you'd fol - low
 (in painful resolution)

Car - men!
 Car - men!

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

Tais - toi! *cresc. molto*
 Oh, hush!

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

Ah! Carmen, hé - las! tais-toi! tais-
 Ah! Carmen, ah mel no more! oh

ton che-val tu me pren-drais Et comme un brave à tra-vers la cam-
 on your horse we hence would flee, You as a brave man on-ward like the

toil mon Dieu!
 hush! my God!

p cresc.

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

con slancio.

pa-
wind, O'er hill

Oui, tu m'em - por - te - rais, Si tu m'ai -
-gne, and dale with me be - hind! Yes, if you

mais! lov'd mel

Oui, nest - ce pas, — Là - bas, là -
Is it not so? — A - way, a -

Don José.

Hé - las! hé - las! pi - tié! — Car - men, — pi -
Pit - y! ah mel Oh hush, Car - men, — oh

Poco ritenuto.

bas — Tu — me sui - vras, — tu — me sui - vras! Là - bas, là -
way — with — me you'll go, — with me you'll go! A - way, a -

tié! O mon Dieu! — hé - las!
hush! O my God! — pit - - y!

Poco ritenuto. (♩ = 69.)

bas tu me sui - vras, tu m'ai - mes et tu me sui - vras! Là - bas, là -
way you'll fol - low mel You love me so, with me you'll go! A - way, a -

sempre pp

Tempo I.

bas em - por - te - moi!
 way with me you'll go!
 Ah! tais - toi! tais - toi!
 Ah, no more, no more!

Tempo I.
ppp

cresc.

B Allegro. (♩ = 116.) (wresting himself away from Carmen's embraces.)
Don José. *ff*

Non! je ne veux plus t'é - cou -
 No! I will not hear what you

ff dim. molto.

ter! Quitter mon dra - peau dé - ser - ter C'est la
 say! De - sert my flag run a - way That is

Carmen. (harshly.)

hon - te c'est l'in - fa - mi - e! Je n'en veux pas! Eh bien!
 shame that is dis - hon - or! It can - not be! In - deed!

Non! je ne t'ai-me
No! I love you no

pars!
go!

Non! je ne t'ai-me
No! I love you no

Don José. *mf* (imploringly.)

Car-men, je t'en pri - e!
Car-men, I im - plore you!

cresc. molto.

plus! Va! je te hais! a - dieu! mais a-dieu pour ja-
more! Go! I hate you! Good-bye! but good-bye for

plus! Va! je te hais! a - dieu! mais adieu pour ja-
more! Go! I hate you! Good-bye! but good-bye for

E - coute! Carmen!
O hear me! Carmen!

Poco ritenuto. (♩ = 100.)

Don José. (grievingly.) *mf*

mais! Eh bien! soit... a - dieu! a -
ev - er! Good - bye, then! fare - well! fare -

Carmen.

Poco più mosso.

Va - t-en!
Be off!dieu pour ja - mais!
well for ev - -er!Car-
Car-

Poco più mosso. (♩=132)

*cresc.**p cresc.*men! a - dieu!
men! fare - well!a -
fare -A - dieu!
Good-bye!dieu pour ja - mais!
well then for ev - -er!*tutta forza.*

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

Attaca.

Nº 18. Finale.

Allegro moderato.

Frasquita.
Mercedes.

Carmen.

Don José.

Qui frap-pe? qui vient
Who's knocking? I will

El Remendado.

El Dancaïro.

(outside.)

Zuniga.

Ho-là! Car-men! ho-là! ho-là!
HoHa! Car-men! hol-la! hol-la!

Sopranos I. II.

Tenors.

Basses.

Piano.

Allegro moderato. (♩ = 112.)

pp

Carmen.

là? Tais-toi, tais-toi!
go! Be still, be still!*pp**cresc.*

Zuniga. (enters after forcing the door.)

(he perceives Don José.)

J'ou-vre moi-mê-me... et j'en-tre...
As no one an-swers, I'll en-ter!

P *legg.*

(to Carmen) *leggiero.*

Ah! fi! ah! fi! la bel-le! Le choix n'est pas heu-
Oh, fie! oh, fie, my charmer! Your taste is not the

reux! c'est se mé-sal-li-er De pren-dre le sol-dat—
best! The match is sure-ly bad To take a plain dra-goon—

(to Don José)

Don José
(calmly, but
resolutely)

quand on a l'of-fi-cier... Al-lons, dé-cam-pe! Non!
when a cap-tain's to be had! And you be off, Sir! No!

(strenu-ly.)

Zuniga.

Don José.

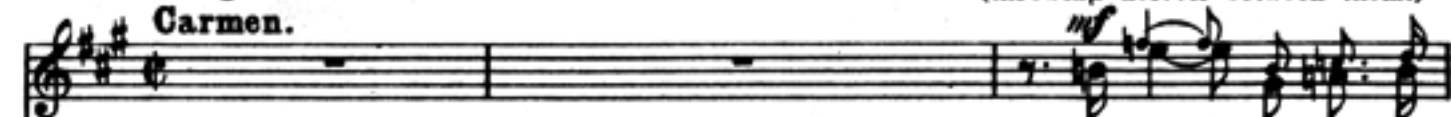
Zuniga. (menacing Don José.)

Si fait! tu par-ti-ras! Je ne par-ti-rai pas! Drô-le!
You will! Off with you now! I say, I will not go! Fellow!

Allegro moderato.

Carmen.

(throwing herself between them.)



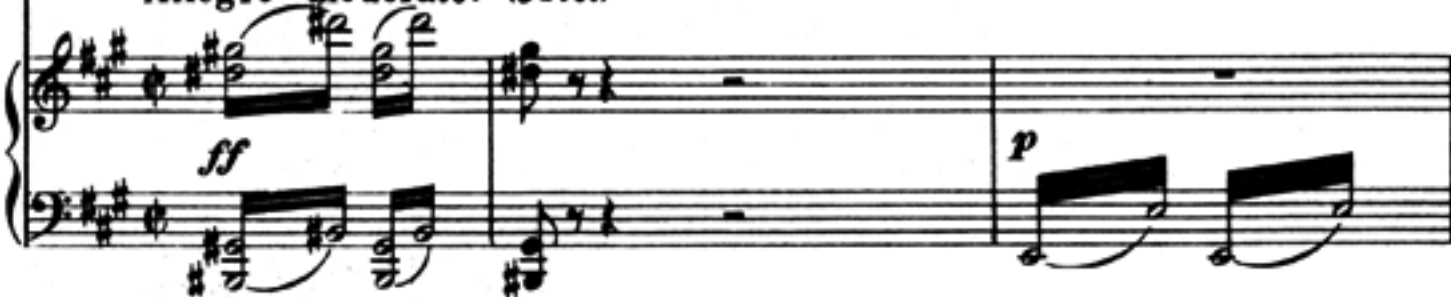
Don José. (seizing his sabre.)

Au dia - ble le ja -
You're mad_ with jealous-

Ton-ner-re! il va pleu-voir des coups!

The dev-ill You'll try a bout with me!

Allegro moderato. (♩=76.)



loux!

A moi! _____

à moi! _____

y!

Come on! _____

come on! _____



(The Gypsies appear from every side; at a sign from Carmen, El Dancaïro and El Remendado



seize Zuniga, and disarm him.)



Allegretto, quasi Andantino. (♩=92.)

Carmen. (to Zuniga, in a mocking tone.)

Bel of - fi - cier, bel of - fi - cier, l'a-mour Vous
Now, Cap-tain dear, now, Cap-tain dear, you see That

joue en ce mo-ment un as - sez vi - laintour! Vous ar - ri -
Love has play'd a sor - ry trick on you to-day! You timed your

vez fort mall! Vous ar - ri - vez fort mall! hé - las! et
coming ill! You timed your com-ing ill! A - las! And

poco ritardando.

nous som - mes for - cés, Ne vou - lant ê - tre dé - non - rés, De vous gar -
so, a - gainst our will, Not car - ing to be in your pow'r, You must re -
nous som - mes for - cés, Ne vou - lant ê - tre dé - non - cés, De vous gar -
so, a - gainst our will, Not car - ing to be in your pow'r, You must re -

colla voce.

Tempo I.

der au moins... pen - dant une heu - re.
 main in ours at least an hour.

El Remendado. (to Zuniga, pistol in hand, but with the utmost politeness.)

Mon cher mon -
 Re - spect - ed

Tempo I. (♩ = 100.)

dim. - - - *pp* *mf*

sieur! Mon cher mon - sieur! Nous al - lons,
 Sir! Re - spect - ed Sir! If you're quite

El Dancaïro. (to Zuniga, pistol in hand, but with the utmost politeness.)

Mon cher monsieur! Mon cher monsieur, Nous al - lons,
 Re - spect - ed Sir! Re - spect - ed Sir! If you're quite

p

s'il vous plait, quit - ter cet - te de - meu - re; Vous vien - drez
 will - ing, It is time to leave this dwell - ing; Will you not

s'il vous plait, quit - ter cet - te de - meu - re;
 will - ing, It is time to leave this dwell ing;

Carmen.

(laughing)

C'est u-ne prome-na -
It's on-ly for a walk!

a - vec nous? Vous viendrez a - vec nous?
come with us? will you not comewith us?

Vous viendrez a - vec nous? Vous viendrez a - vec nous?
Will you not comewith us? Will you not comewith us?

de.

deciso.

Consen-tez vous?
Do you consent?

Ré-pondez, ca - ma - ra - de.
Now, comrade, let's hear you talk! (accepting the situation)

deces.

Zuniga.

Consen-tez-vous? Ré-pondez, ca - ma - ra - de. Certai-nement,
Do you consent? Now, comrade, let's hear you talk! I shall be pleas'd,

TENORS.

Ré-pon-dez, ca - ma - ra - de.
Now, comrade, let's hear you talk!

BASSES.

Ré-pon-dez, ca - ma - ra - de.
Now, comrade, let's hear you talk!

deciso.

with good grace.)

p

D'au - tant plus que votre ar - gu - ment Est
and the more, as you all in - sist With

rall.

un de ceux aux-queles on ne ré - sis - te guè - re!
ar - gu - ments that one can real - ly not re - sist! —

colla voce. *pp*

a tempo. (in a merry tone.)

Mais gare à vous! — gare à vous plus
But, lat - er on, — have a care! have a

Allegro moderato. (♩ = 104.)

mf (philosophically.)

tard! — La guer - re, c'est la guer - -
care! — We know it: war is war!

pp

rel! En at - ten - dant, mon of - fi - cier, —
But as things are be - tween us now,

Passez de - vant sans vous fai - re pri - er!
 Come with us, Cap - tain, with - out more a - do!

El Remendado.

Passez de - vant sans vous fai - re pri - er!
 Come with us, Cap - tain, with - out more a - do!

TENORS. (exit Zuziga, escorted by the Gypsies.)

Passez de - vant sans vous fai - re pri - er!
 Come with us, Cap - tain, with - out more a - do!

BASSES.

Passez de - vant sans vous fai - re pri - er!
 Come with us, Cap - tain, with - out more a - do!

Carmen.

mf (to Don José.)
 Es - tu des nô - tres main - te - nant?
 Will you not be one of us now?

pp *meno* *pp*

Don José. *mf* (sighing.)
 Il le faut bien!
 What can I do!

Carmen. *p*
 Ah! Ah! le
 Ah! You're

cresc. *dim.* *molto.*

leggiero.

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

mf
 va... tu ty fe - ras — Quand tu ver - ras
 Ay, you will a - gree — When you shall be

p *cresc.*
 Comme c'est beau, la vie er - rante, Pour pa - ys — l'u - ni - vers;
 Roaming at will be - neath blue skies, All the world for you and me,

ff
 Et pour loi, — sa — vo - lon - té! — Et sur - tout, la
 And for law, — what - e'er you please! — And the best, the

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

Frasquita and Mercedes. (Carmen exchanges with Mercedes to the end of the act.)

(to Don José.)

Suis-nous à tra-vers la cam - pa - gne, Viens a - vec
Oh come with us o - ver the plains, Fol - low us

(to Don José.)

tél — Suis-nous a tra-vers la cam - pa - gne, Viens a - vec
free! — Oh come with us o - ver the plains, Fol - low us

El Remendado. (to Don José.)

A - mi, suis-nous dans la cam-pa-gne,
Fol - low us, friend, o - ver the plains,

El Dancaïro. (to Don José.)

A - mi, suis-nous dans la cam-pa-gne,
Fol - low us, friend o - ver the plains,

Chorus.

SOPRANOS I. (to Don José.)

Suis-nous à tra-vers la cam - pa - gne, Viens a - vec
Oh come with us o - ver the plains, Fol - low us

SOPRANOS II. (to Don José.)

TENORS.

(to Don José.)

A - mi, suis-nous dans la cam-pa-gne,
Fol - low us, friend, o - ver the plains,

BASSES.

(to Don José.)

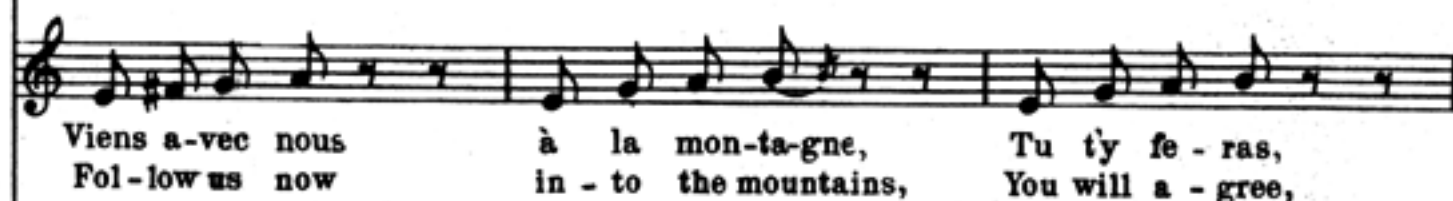
sempre f



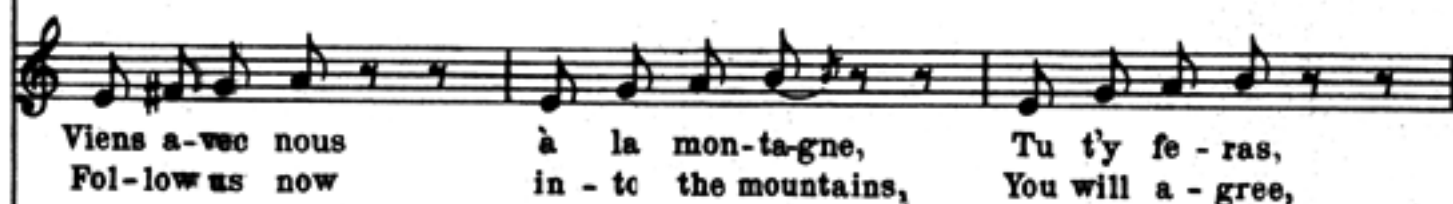
nous dans la mon-ta-gne, Suis-nous_ et tu t'y fe-
now in-to the moun-tains, Oh come, and you will a-



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



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



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



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



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



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



p Comme c'est beau, la vie er-rante; *meno p* Pour pa-ys, — l'u-ni-vers;
 Roaming at will be-neath blue skies, All the world for you and me,

p Comme c'est beau, la vie er-rante; *meno p* Pour pa-ys, — l'u-ni-vers;
 Roaming at will be-neath blue skies, All the world for you and me,

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

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

p Comme c'est beau, la vie er-rante; *meno p* Pour pa-ys, l'u-ni-vers;
 Roaming at will be-neath blue skies, All the world for you and me,

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

p Comme c'est beau, la vie er-rante; *meno p* Pour pa-ys, l'u-ni-vers;
 Roaming at will be-neath blue skies, All the world for you and me,

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

p *meno p* *p*

cresc. molto. -

Et pour loi, sa vo - lon - té! Et sur -
 And for law what - e'er you please! And the

cresc. molto.

Et pour loi, sa vo - lon - té! Et sur -
 And for law what - e'er you please! And the

cresc. molto. -

Pour pa - ys, l'u ni - vers; Et sur -
 All the world for you and me, And the

cresc. molto. -

Pour pa - ys, Tu ni - vers; Et sur -
 All the world for you and me, And the

cresc. molto. -

Et pour loi, sa vo - lon - té! Et sur -
 And for law what - e'er you please! And the

cresc. molto. -

Pour pa - ys, l'u - ni - vers, Et sur -
 All the world for you and me, And the

cresc. molto. -

Et pour loi, sa vo - lon - té! Et sur -
 And for law what - e'er you please! And the

cresc. molto. -

Pour pa - ys, l'u - ni - vers, Et sur -
 All the world for you and me, And the

cresc. molto. -




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



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



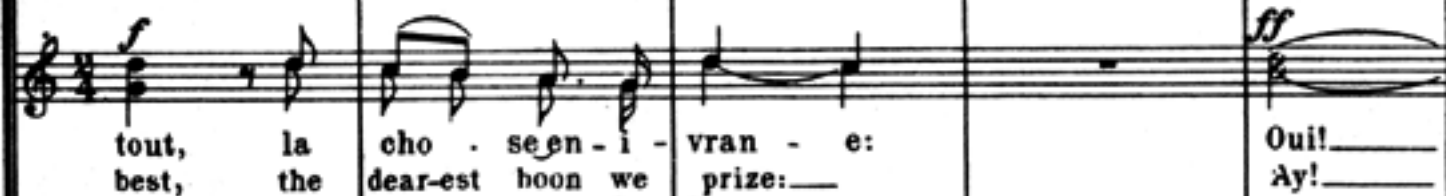
tout, la cho - seen - i - vran - te: Oui!
best, the dear-est boon we prize: Ay!



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



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



tout, la cho - seen - i - vran - e: Oui!
best, the dear-est boon we prize: Ay!



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



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





La li-ber té!
We all are free!



La li-ber - té!
We all are free!

Don Jose. (carried away with excitement.)



Ah!
Ah!



La li-ber - té!
We all are free!



La li-ber - té!
We all are free!



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



f dim. p

La vie er - rante,
We roam at will,

La vie er - rante,
We roam at will,

La vie er - rante,
We roam at will,

La vie er - rante,
We roam at will,

La vie er - rante,
We roam at will,

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

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

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

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

cresc. -

cresc. -

cresc. molto

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

cresc. molto

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

cresc. molto

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

cresc. molto

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

cresc. molto

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

molto

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

molto

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

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law, what - e'er you please. Ay! all the world for

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, —
world for you and me, For law, what - e'er you please. Ay! —

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, —
world for you and me, For law, what - e'er you please. Ay! —

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law what - e'er you please. Ay! all the world for

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, —
world for you and me, For law what - e'er you please. Ay! —

ys tout l'u - ni - vers; Pour loi, sa vo - lon - té; Oui, pour pa - ys, tout
world for you and me, For law what - e'er you please. Ay! all the world for

molto

Oui, —
Ay! —

ff

Ad. *

l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té; Et sur - tout
 you and me, for you and me, For law, what-e'er you please; And then the

l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té; Et sur - tout
 you and me, for you and me, For law, what-e'er you please; And then the

l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té; Et sur - tout
 you and me, for you and me, For law, what-e'er you please; And then the

sur - - - tout, sur - - - tout, oui, sur - tout
 and the dear - - - est, the dear - est,

sur - - - tout, sur - - - tout, oui, sur - tout
 and the dear - - - est, the dear - est,

l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té, Et sur - tout
 you and me, for you and me, For law, what-e'er you please; And then the

sur - - - tout, sur - - - tout, oui, sur - tout
 and the dear - - - est, the dear est

l'u - ni - vers, tout l'u - ni - vers; Pour loi, sa vo - lon - té, Et sur - tout
 you and me, for you and me, For law, what-e'er you please; And then the

sur - - - tout, sur - - - tout,
 and the dear - - - est,

And * *And* * *And* * *And* *

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

la chose en - i - vran - te: La
 dear - est boon we prize: We

Oui, _____
 Ay! _____

Musical score for piano accompaniment with treble and bass clefs, including dynamic markings like *And.* and *Allegro*.

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

la li - ber - té!
we all are free!

tutta la forza. (Curtain.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines in both hands, with some accidentals like naturals and flats.

The second system of musical notation continues the piece. It features similar chordal textures and melodic movement in both staves. The upper staff has some phrasing slurs and accents.

The third system of musical notation shows a continuation of the harmonic and melodic themes. The bass line is particularly active with eighth-note patterns.

The fourth system of musical notation features a more complex texture. The upper staff has a dense, rapid passage of notes, while the lower staff continues with a steady eighth-note accompaniment.

The fifth system of musical notation concludes the piece. It features a final cadence with sustained chords in both staves, leading to a double bar line.

End of Act II.

Entr'acte.

Andantino, quasi Allegretto. (♩=88.)

Piano.

pp

The image displays a musical score for piano, consisting of six systems of two staves each. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, and slurs. Dynamic markings are present throughout: *cresc.* (crescendo) in the first system, *dim molto.* (diminuendo molto) in the third system, *pp* (pianissimo) in the fifth system, and *ppp* (pianississimo) in the sixth system. The piece concludes with the instruction *Attaca.* (Attaca). There are also several asterisks (*) and the letters 'ra' scattered below the staves, likely serving as performance or editing marks.