

N^o 21. Morceau d'ensemble.

Allegro deciso.

Frasquita. *mf* Quant au doua -
As for the

Mercedes. *mf* Quant au doua -
As for the

(Throughout this number, Carmen
exchanges parts with Mercedes.)
mf ben marcato.

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

El Remendado.
El Dancaïro.

Sopranos.

Tenors.

Basses.

Allegro deciso. (♩ = 108)

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

nier, c'est notre af-fai - re! Tout comme un au -
guard, be eas - y, broth - ers, They like to please,

nier, c'est notre af-fai - re! Tout comme un au -
guard, be eas - y, broth - ers, They like to please,

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

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

dim. *p* *cresc.*

tre il aime à plaire, Il ai - me à
 as well as oth-ers, They like to

dim. *p* *cresc.*

tre il aime à plaire, Il ai - me à
 as well as oth-ers, They like to

dim. *p* *cresc.*

aime à plai - re, il aime à plaire, Il aime à
 well as oth - ers, they like to please, They like to

f *p*

fai - re le ga-lant; Ah! Lais-sez-nous pas-ser en a -
 be gal-lant, and more! Ah! Let us go on a while be -

f *p*

fai - re le ga-lant; Ah! Lais-sez-nous pas-ser en a -
 be gal-lant, and more! Ah! Let us go on a while be -

f *p*

fai - re le ga-lant; Ah! Lais-sez-nous pas-ser en a -
 be gal-lant, and more! Ah! Let us go on a while be -

dim.

vant! — Quant au doua - nier, c'est notre affai - re!
 fore! — As for the guard, be eas-y, broth - ers!

vant! — Quant au doua - nier, c'est notre affai - re!
 fore! — As for the guard, be eas-y, broth - ers!

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

SOPRANOS I.

Quant au doua - nier, c'est leur af-fai - re!
 As for the guard, be eas-y, broth - ers!

SOPRANOS II.

Quant au douanier, quant au doua-nier, c'est leur af-fai - re! Tout
 As for the guard, as for the guard, be eas-y, brothers! They

p *res. f*

Tout com - me un au - tre il aime à plaire, Il —
 They like — to please, — as well as oth - ers, They

Tout com - me un au - tre il aime à plaire, Il —
 They like — to please, — as well as oth - ers, They

comme un au - tre il aime à plai -
 like to please, — as well as oth -

Tout com - me un au - tre il aime à plaire, Il —
 They like — to please, — as well as oth - ers, They —

comme un au - tre il aime à plai -
 like to please, — as well as oth -

dim.

dim.

dim.

dim.

dim.

dim.

ai - like - me à to fai - re le ga - lant, Ah! —
 be gal - lant, and more! Ah! —

re, il aime à plaire, Il aime à fai - re le ga - lant, Ah! —
 ers, they like to please, They like to be gal - lant, and more! Ah! —

ai - like - me à to fai - re le ga - lant, Ah! —
 be gal - lant, and more! Ah! —

re, il aime à plaire, Il aime à fai - re le ga - lant, Ah! —
 ers, they like to please, They like to be gal - lant, and more! Ah! —

cresc.

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

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

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

El Remendado and El Dancaïro.

Il aime à plaire!
 They like to please!

— Laissez-les passer en a - vant! — Il aime à plaire!
 Let them go on a while be - fore! — They like to please!

TENORS.
 Il aime à plaire!
 They like to please!

BASSES.
 Il aime à plaire!
 They like to please!

dim.

p *mf*

Il est galant!
They are gallant!

nier se-ra clé-ment! Il est galant!
want the guard will grant! They are gallant!

Il est galant! Le doua-nier se-ra char-mant!
They are gallant! They will be so complai-sant!

Il est galant!
They are gallant!

Il est galant!
They are gallant!

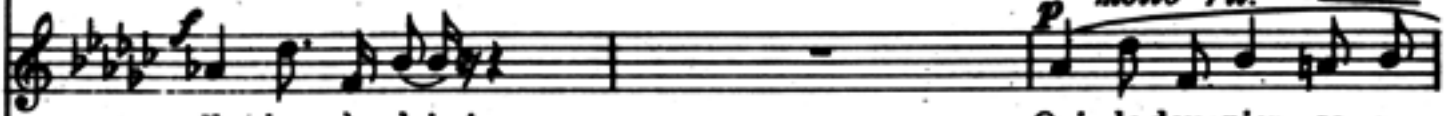
Il est galant!
They are gallant!

Il est galant!
They are gallant!

pp

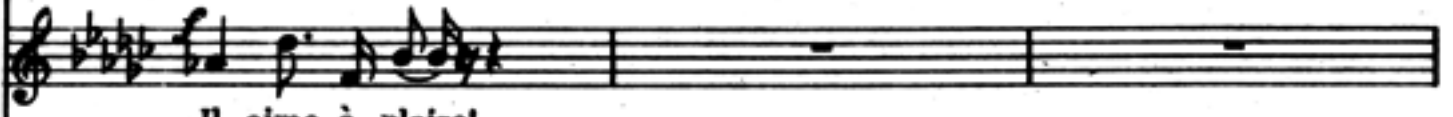


Il aime à plaire! Le douanier se - ra ga - lant!
They like to please! What we want, the guard will grant!

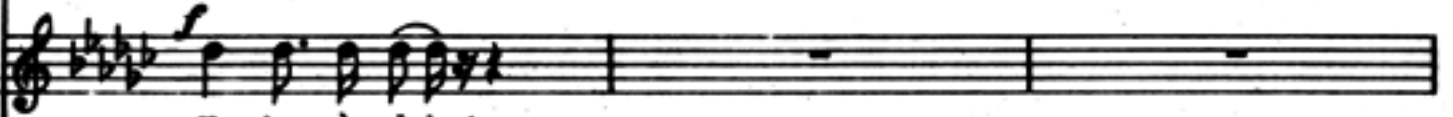


Il aime à plaire!
They like to please!

p *molto rit.* -
Oui, le douanier se - ra
Yes, and the guard may be



Il aime à plaire!
They like to please!



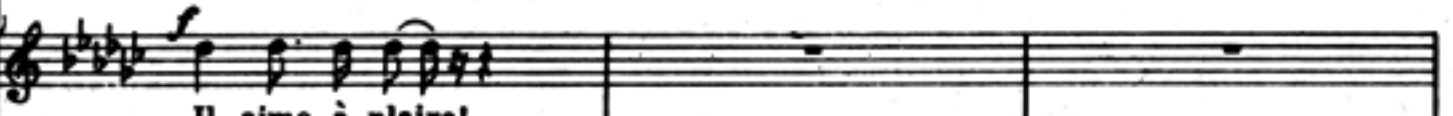
Il aime à plaire!
They like to please!



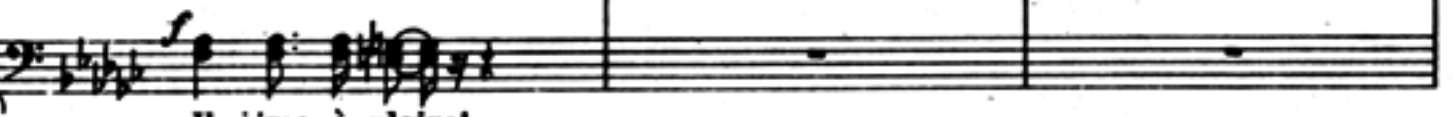
Il aime à plaire!
They like to please!



Il aime à plaire!
They like to please!



Il aime à plaire!
They like to please!



Il aime à plaire!
They like to please!



pp *molto rit.* -

pp *a tempo.* *poco dim.* *pp* *pp*

Oui, le doua -
As for the

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

Oui, le doua -
As for the

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

TENORS.

BASSES.

pp *a tempo.* *pp*

Quant au doua - nier, c'est leur af -
As for the guard, be eas - y,

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

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

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

Quant au doua - nier, c'est leur af - faire!
As for the guard, be eas - y, brothers!

Quant au doua - nier, c'est leur af - faire!
As for the guard, be eas - y, brothers!

faire!
brothers!

Tout comme un autre, il aime à
They like to please, as well as

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

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

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

Tout comme un autre, il aime à plaire!
 They like to please, as well as others!

Tout comme un autre, il aime à plaire! *cresc.* —
 They like to please, as well as others!

plaire!
 others! Il aime à fai - re le ga -
 They like to be gal - lant, or

fai - re le ga - lant, Lais - sez - nous pas - ser en a -
 be gal - lant, or more! Let us go on a while be -

fai - re le ga - lant, Lais - sez - nous pas - ser en a -
 be gal - lant, or more! Let us go on a while be -

fai - re le ga - lant, Lais - sez - nous pas - ser en a -
 be gal - lant, or more! Let us go on a while be -

Il aime à fai - re le ga - lant!
 They like to be gal - lant, or more! *cresc.* —

Il aime à fai - re le ga - lant!
 They like to be gal - lant, or more!

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

leggieriss.

vant! _____
fore! _____

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

leggieriss.

vant! _____
fore! _____

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

leggieriss.

vant! _____
fore! _____

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

vant, Oui, pas-ser en a-vant!
fore, Yes, let them go be-fore!

ppp

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

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

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

p leggieriss.

— pren-dre la tail - le Et d'é - cou - ter un com-pliment.
 — his arm a - round your waist, And hear him talk nonsense to you.

p leggieriss.

— pren-dre la tail - le Et d'é - cou - ter un com-pliment.
 — his arm a - round your waist, And hear him talk nonsense to you.

p leggieriss.

dre la tail - le Et d'é - cou - ter un com-pliment.
 arm 'round your waist, — And hear him talk nonsense to you.

cresc.

S'il faut al-ler jusqu'au sourire, Que vou - lez-vous, — on souri -
 And if a smile can gain our end, What would you have? — Then we shall

cresc.

S'il faut al-ler jusqu'au sourire, Que vou - lez-vous, — on souri -
 And if a smile can gain our end, What would you have? — Then we shall

cresc.

S'il faut al-ler jusqu'au sourire, Que — vou - lez - vous, on souri -
 And if a smile can gain our end, What — would you have? Then we shall

cresc.

ral smile! Et d'a - vance, je puis le
 And in ad - vance, you may de -

ral smile! Et d'a - vance, je puis le
 And in ad - vance, you may de -

ral smile! Et d'a - vance, je puis le
 And in ad - vance, you may de -

SOPRANOS I. Et d'a - van - - ce, je puis le di - -
 And in ad - vance, you may de - pend,

SOPRANOS II. Et d'a - van - - ce,
 And in ad - vance,

Musical notation for piano accompaniment with dynamic markings like *ra* and **.*

dire, La con-tre-ban - de pas-se - ra!
 pend, That you can pass in the mean-while!

dire, La con-tre-ban - de pas-se - ra!
 pend, That you can pass in the mean-while!

dire, La con-tre-ban - de pas-se - ra!
 pend, That you can pass in the mean-while!

re La con-tre-ban - de pas-se - ra! La con-tre - ban-de pas-se -
 - That you can pass in the mean-while! That you can pass mean -

Musical notation for piano accompaniment with dynamic markings like *ra* and **.*

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

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

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

El Remendado and El Dancaïro.

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

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

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

TENORS.

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

BASSES.

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

cre - scen - do mol - to



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

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

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

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

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

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

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

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

tre, il aime à plaire, Il ai - - - me à
— as well as oth-ers, They like _____ to

tre, il aime à plaire, Il ai - - - me à
— as well as oth-ers, They like _____ to

aime à plai - - re, Il aime à plaire, Il aime à
well as oth - - ers, They like to please, They like to

aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -

tre, il aime à plaire, Il ai - - - me à
— as well as oth-ers, They like _____ to

aime à plai - - re, Il aime à plaire, Il aime à
well as oth - - ers, They like to please, They like to

aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal -

aime à plaire, Il aime à fai - re
well as oth - ers, And to be gal

fai - re le ga - lant! Ah! — Lais - sez - nous pas - ser en a -
 be gal - lant, or more! Ah! — Let us go on a while be -

fai - re le ga - lant! Ah! — Lais - sez - nous pas - ser en a -
 be gal - lant, or more! Ah! — Let us go on a while be -

fai - re le ga - lant! Ah! — Lais - sez - nous pas - ser en a -
 be gal - lant, or more! Ah! — Let us go on a while be -

le ga - lant! Oui, pas - sez
 lant, or more! Let them go

fai - re le ga - lant!
 be gal - lant, or more!

fai - re le ga - lant!
 be gal - lant, or more!

le ga - lant! Oui, pas - sez
 lant, or more! Let them go

le ga - lant! Oui, pas -
 lant, or more! Let them

p *cresc.*

p *cresc.*

p *cresc.*

p *cre -*

p *cre -*

p *cre -*

p *cre -*

mf cresc. - -

vant! Marchons en a - vant!
fore! Let us go be - fore!

mf cresc. - -

vant! Marchons en a - vant!
fore! Let us go be - fore!

mf cresc. - -

vant! Marchons en a - vant!
fore! Let us go be - fore!

- *scen* - - - *do*

en a - vant! en a - vant! en a - vant!
on be - fore! on be - fore, on be - fore!

p cresc. - - - *f cresc.*

Ah! Laissons - les pas - ser en a - vant! Mar - chez en a -
Ah! Let them go on a while be - fore! Let them go be -

p cresc. - - - *f cresc.*

Ah! Laissons - les pas - ser en a - vant! Mar - chez en a -
Ah! Let them go on a while be - fore! Let them go be -

- *scen* - - - *do*

en a - vant! en a - vant! en a - vant!
on be - fore! on be - fore, on be - fore!

- *scen* - - - *do*

sez en a - vant! en a - vant! en a -
go on be - fore, on be - fore, on be -

- *scen* - - - *do*

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

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

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

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

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

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

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

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

*

(Exeunt omnes.)

This musical score is for a piano and voice. It consists of seven systems of music. The piano part is written in a grand staff (treble and bass clefs) and features a complex, dense texture of chords and arpeggiated figures. The voice part is written in a single staff and includes the lyrics "sinor zan do". The score includes various dynamic markings such as *meno f*, *mf*, *dim.*, *pp*, and *ppp*. There are also performance instructions like *ra.* and *** scattered throughout the piece. The key signature has three flats, and the time signature is 3/4.

N^o 22. Air

Moderato.

Micaela.

Piano.

p dolce.
Recit. Micaela.

C'est des contrebans - diers le re - fuge or - di -
 Here is the usual place for the smugglers to

nai - re.
 gather.

Il est i - ci, je le ver - rai -
 I shall see him, he will be here!

Et le de -
 The du - ty

voir que m'impo - sa sa mè - - re Sans trembler je l'accom - pli -
 laid up - on me by his moth - - er Shall be done, and without a

Andantino molto. (♩=44.)

rai. fear.

pp espress.

pp

Je I

dis, que rien ne m'é-pou-van - - te Je dis, hé -
say that nothing shall de - ter me, I say, a -

las! que je ré-ponds de moi; Mais j'ai beau
las! I'm strong to play my part; But, tho' un -

fai - re la - vail - lan - te, Au fond du
daunt - - ed I - de - clare me, I - feel dis -

f dim.

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

un poco meno p

Seu - - le en ce lieu sau - va - - ge, Tou - te seu - le j'ai
 lone in this dis - mal place, All a - lone, I'm a -

cresc. molto

peur, mais j'ai tort da - voir peur;
 froid, al - tho' 'tis wrong to fear:

cresc.

Vous me don - ne - rez du cou - ra - ge, Vous me pro - tè - ge - rez, Sei -
 Thou wilt aid me now with thy grace, For thou, O Lord, art ev - - er

dim. p poco rit.

colla voce.

a tempo.

gneur! Je vais
 near! I shall

a tempo. *dim.*

cresc. *mf*

voir de près cet-te fem - me Dont les ar -
see this wo - man, in fine, Those wanton,

p *mf* *f* *ff* *p*

ra * *ra* * *ra* *

cresc. molto. *mf*

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

f *mf*

ra * *ra* *

f *p* *pp*

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

f *ff* *p* *dim.*

poco riten. *a tempo.*

est dange - reuse elle est bel - le! Mais je ne veux pas a - voir
wil - y and false, she's a beau - ty! But I will nev - er yield to

pp poco riten. *a tempo.*

ra *

cresc.

peur! Non, non, je ne veux pas a - voir peur! Je
fear! No, no! I will nev - er yield to fear! I'll

espress. *p*

cresc. *ff*
 par - le - rai haut de - vant el - le - Ah!
 speak in her face of my du - ty - Ah!

senza rigore. *a tempo.* *dim.*
 Seigneur, vous me pro - tè - ge - rez, Sei - gneur, vous me pro - tè - ge -
 O Lord, thou wilt be near to me, O Lord, thou wilt be ev - er

colla voce. *f* *dim.* *pp*

p *rit.* *f dim. molto* *p* **Tempo I.**
 rez! Ah! Je dis, que rien ne m'è - pou -
 near! Ah! I say, that nothing shall de -

rit. *p* *pp* **Tempo I.**

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

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

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

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

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

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

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

un poco meno p

cresc. molto

cresc.

dim. p poco rit.

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

a tempo. *pp*

gneur! Pro - te - gez - moi!
 near! Be near to me!

a tempo. *espress.*

O Sei-gneur! don - nez - moi du cou -
 O my Lord! Aid me now with thy

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

pp

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

smorz. *lunga.*

gneur! Lord!
 Lord!

ppp *ppp quasi ecco.*

N^o 22^{bis} Recitative.

Micaela. *Allegro.* *Recit.*

Je ne me trompe
I'm not mis-tak-en

Piano. *p*

pas_ c'est lui sur ce ro - cher_ A moi, Jo - sé, Jo -
now, 'tis he yon - der I seel_ Come down! Jo - sé! Jo -

sé! je ne puis appro - cher. Mais que fait - il? il a - juste_ il fait
sél and reach your hand to me. But what is that? He's taking aim - he

feu_ Ah! j'ai trop pré - su - mé de mes for - ces, mon
fires - Ah! All my strength is gone, and my cour - age ex -

she disappears behind the rocks.)

Dieu.
pires!

dim.

Escamillo.

Recit.

Quelques li - gnes plus bas et tout é - tait fi -
A few lines low - er down, and 't would have been my

Don José.

Vo - tre nom! ré - pon - dez!
Who are you? give your name!

ni. Eh! dou - ce - ment, l'a - mil -
end! Eh! fair and soft, my friend!

No 23. Duo.

Allegro.

Don José.

Escamillo.

Piano.

Je suis — Es - ca - mil -
I am — E - sca - mil -

Es - camil - lo! Je connais votre
E - scamil - lo! Well I know you by

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

nom. Soyez le bien ve - nu, mais vraiment, ca - ma - ra - de Vous pouviez y res -
 name. I bid you welcome here, but hark you, brave E - spada, you ran a fear-ful

Escamillo. (carelessly.)

ter. Je ne vous dis pas non. —
 risk. Well, that is all the same. —

Mais je suis a - mou - reux, mon cher, — a la fo - li - el Et (gally.)
 But you see, I'm in love, my friend, that makes me gid - dy! And

ce - lui - là — se - rait — un pauvre compagnon Qui pour voir ses amours ne
 an - y man — would be — unworthy of the name, Who would not risk his life to

Don José.

a tempo.

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

poco rit.

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

a tempo.

colla voce.

El - le s'ap - pel - le?
What is her name?

ment. C'est u - ne Zinga - ra, mon cher. — Car -
here; it is a Gypsy - girl, my dear. — Car -

mf *p* *cresc.*

(aside.)
Carmen!
Carmen!

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

grall. *colla voce.* *pp*

Escamillo.

Elle avait pour a - mant, elle avait pour a - mant Un sol - dat qui ja -
She had a lov - er here, she had a lov - er here, A soldier who de -

p

Don José.

Carmen!
Carmen!

dis a dé - ser - té pour el - le. Ils s'a - do - raient! mais c'est fi - ni, je
serted from his troop to join her. How fond they were! but that is past, I

pp (aside.)

crois, Les a - mours de Car - men ne durent pas six mois.
hear; The a - mours of Car - men do not last half a year;

Vous l'aimez, cepen -
Yet you love her, you

dant!
say?

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

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

Je l'ai - me, oui, mon
I love her, yes, my

cher, je l'ai - me, je l'aime à la fo - li - e!
friend, I love her, I tell you, I am glad!

Tempo I. (♩=112.) Don José.
Mais pour nous enle -
But, when an - y-one

ver nos fil - les de Bo - hê - me,
takes our Gyp - sy-girls a - way,

Sa - vez-vous bien qu'il faut pa -
Are you a - ware that he must

(threateningly.)

yer? — pay? —

Escamillo. (gaily.)

Et
And

Soit! on paie - ra, — soit! on paie - ra. —
Good! what's to pay? good! what's to pay? —

senza rigore.

que le prix se paie — à coups — de na - va - jal
that the price is paid — in knife - thrusts and slash - es? (surprised.)

senza rigore.

A
In

Comprenez - vous?
You under - stand?

a tempo.

coups de na - va - jal
knife - thrusts and slashes!

(Heavily) Le discours est très net. Ce désert -
I can hear what you say! This de -

a tempo.

teur, ce beau soldat qu'elle ai - me, Ou du moins qu'elle aimait, c'est donc
serter, this bold dragoon she fan - cies, Or whom, at least, she fancied, is your -

f

Oui, c'est moi - mê - mel
Yes, I, my - self!

vous? self? J'en suis ra - vi, mon
I'm more than pleas'd, my

pp *cresc.*

molto riten.

cher! j'en suis ra - vi, mon cher, et le tour est com -
boy! I'm more than pleas'd, my boy! I'm in luck, sure, to -

molto riten. *dim.* *p*

Allegro. Don José. *cresc.*

En - fin ma co - lè - re Trouve à qui par - ler! Le sang,
My rage hot - ly glowing Finds a vent at last! His blood,

plet! Quel - le ma - la - dres - se, J'en ri - rais, vrai - ment! Cher -
day! This is rath - er ti - dy! I could laugh, I vow! To

Allegro. (♩ = 28.) *cresc.*

oui, le sang, je lès - pè - re, Va bien - tôt cou - ler! En -
yes, his blood shall be flow - ing - Ere this hour is past! My

cher la maî - tres - se Et trou - ver, trouver la - mant! Quel -
look for the la - dy And find, and find the beaul This -

cresc.

fin ma co - lè - re Trouve à qui par - ler, Le sang,
 rage hot - ly glow - ing Finds a vent at last! His blood,

cresc.

le ma - la - dres - se J'en ri - rais, vrai - ment! Cher -
 is rath - er ti - dy! I could laugh, I vow! To

cresc.

oui, le sang, je les - pé - re, Va bien - tôt cou - ler!
 yes, his blood shall be flow - ing Ere this hour is past!

p

cher la maî - tres - se Et trou - ver, trouver là - mant!
 look for the la - dy, And find, and find the beau!

cresc. molto.

ff

Met - tez-vous en gar - de Et veil - lez sur vous!
 Now be on your guard, And be - ware my knifel.

ff

Met - tez-vous en gar - de Et veil - lez sur vous!
 Now be on your guard, And be - ware my knifel.

ff

Met - tez-vous en gar - de Et veil - lez sur vous! Tant
 Now be on your guard, And be - ware my knifel Should

Met - tez-vous en gar - de Et veil - lez sur vous!
 Now be on your guard, And be - ware my knifel

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

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

Met - tez - vous en gar - de, Veil - lez sur vous! Al -
 Now be on your guard! Be - ware my knifel Come

Met - tez - vous en gar - de, Veil - lez sur vous! En gar - de!
 Now be on your guard! Be - ware my knifel Come on!

sempre ff

lons! en garde! veil - lez sur vous!
 on! Come on! Be - ware my knifel

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

L'istesso tempo.

veil - lez sur vous!
Be - ware my knifel

L'istesso tempo.

tutta forza.

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

The second system of the musical score shows the piano accompaniment for the second system. It continues the rhythmic pattern established in the first system, with a mix of eighth and sixteenth notes in both the treble and bass clefs.

The third system of the musical score shows the piano accompaniment for the third system. It continues the rhythmic pattern, with a mix of eighth and sixteenth notes in both the treble and bass clefs.

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

fff

attacca.

The fourth system of the musical score shows the piano accompaniment for the fourth system. It features a dynamic marking of 'fff' (fortissimo) and ends with an 'attacca' marking. The piano accompaniment continues the rhythmic pattern, with a mix of eighth and sixteenth notes in both the treble and bass clefs.

Nº 24. Finale.

Moderato.

Micaela.

Frasquita.
Mercedes.

Recit.
(arresting Don José's arm.) *a tempo.*

Carmen.
Ho-là! ho-là! Jo - sé!
Holla, holla! Jo - sé!

Don José.

El Remendado.
El Dancaïro.

Escamillo.

Sopranos.

Tenors.

Basses.

Moderato. ($\text{♩} = 92$) *a tempo.*

Piano.
colla voce.

Escamillo. (to Carmen.)

Vrai! j'ai l'à - - me ra - vi - e Que ce soit vous, Car -
Ah, — what rap - ture it gave me That it was you, Car -

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

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in G minor, marked with a forte dynamic (mf) and a tempo marking of 3/4. The piano accompaniment starts with a piano (pp) dynamic and includes a crescendo (cresc.) and decrescendo (dim.) marking.

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

The second system continues the musical score. The vocal line features a triplet of eighth notes. The piano accompaniment is marked with a piano (p) dynamic and includes a crescendo (cresc.) marking.

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

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a piano (p) dynamic marking.

le, Le jour où tu vou - dras re - pren - dre le com -
When - ev - er you will fight a - gain; let it be

The fourth system concludes the musical score. The vocal line is marked with a forte dynamic (f) and a ritardando (rit.) marking. The piano accompaniment includes a piano (p) dynamic marking and a *colla voce* instruction.

El Dancaïro (interposing)

A tempo animato.

C'est bon, c'est bon! plus de que - rel - le! Nous, nous al - lons par -
All right, all right! No more re - plies! We are go - ing a -

bat!

soon!

A tempo animato. (♩=108.)

tir; et toi, et toi, la - mi, bon -
way; and you, and you, my friend, - good -

pp

Tempo I: moderato.

soir. Escamillo.
bye! *p*

Souf - frez au moins qu'a - vant de vous dire au re -
Be - fore I go, at least you'll al - low me to

Tempo I: moderato. (♩=92.)

voir, Je vous in - vi - te tous aux courses de Sé -
speak! And ask you all to see the bull - fight this

p sf dim. p dim.

vil - le Je comp - te pour ma part y bril - ler de mon
week, For in Se - vil - la you will not find me de -

mf *dim.*

mieux. Et qui m'aime y vien - dra! Et qui m'ai - me y vien -
fi - cient; All who love me will come! All who love me will

p *cresc.* *sf* *dim.* *p poco rit.* *dim.* *pp*

(gazing at Carmen.) *poco rit.*

dra! l'a - mi, tiens toi tran - quil - - le!
come! My friend, don't be im - pa - - tient!

a tempo. *mf* *Un poco ritenuto. (♩=80)*

ff *dim.* *p* *sf* *pp*

a tempo. *pp*

J'ai tout dit, oui, j'ai tout
I have done, yes, I am

sf *pp* *sf* *pp* *sf* *pp*

(gazing at Carmen.) *cresc.*

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

sf *p*

fai - re mes a - dieux! _____ (Exit Escamillo slowly; Don
bid you all a - dieu! _____

p espress.

José tries to attack him, but is held back by El Dancaïro and El Remendado.)

m.d.

m.d. *dim.* *p* *dim.*

Allegro. (♩=120.)

Don José (to Carmen, menacingly, but restrainedly.)

Prends garde à toi - Car - men. je suis las de souff -
Will you be war'h'd, Car - men? Do not tor - ture me

pp *cresc.*

frir!
sol

El Dancaïro

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

tir!
gol

SOPRANOS.

TENORS.

BASSES.

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

cresc. molto.

El Remendado. Recit.

Hal - te! quelqu'un est là qui cherche à se ca -
Halt! some-one is yon - der who's try - ing to

ff colla voce.

(he brings Micaela forward.)
a tempo.

Carmen.

cher.
 hide.
a tempo.

U - ne
 It's a

pp

El Dancaïro.

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

Don Jose (recognizing Micaela.)

Micaela. (joyously.)

Don José.

Mi-ca-ë - la!
 Mi-ca-e - la!

Don Jo - sé!
 Don Jo - sé!

Malheureu - se!
 Are you mad?

reu - se!
 deed!

cresc.

Micaela.

Andantino moderato.

*molte
 espressivo*

Don José.

Moi - je viens te cher - cher! Là -
 I am look - ing for you! Be -

Que-viens-tu faire i - ci?
 What are you do - ing here?

Andantino moderato.

sf pp

bas est la chaumiè - - re, Où sans ces - - se pri -
low, down in the val - - ley, Is a hut all a -

ant, lone, Where ne mè - re, ta mè - re, Pleure, hé -
Where a moth - er, your moth - er, Weeps and

las! sur son en - fant! El - le pleu - re et tap -
prays for you, her son! She is weep - ing and

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

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

stringendo

sé, tu me sui - vras, tu me sui - vras!
 séi you'll come with me, you'll come with me! (to Don José)
 Carmen.

Va - t'en, va - t'en, tu fe - ras
 That is the best thing you can

bien, No - tre mé - tier ne te vaut rien. — Don José.
 do, Our trade will nev - er do for you! (to Carmen.)

Tu me dis de la
 You com - mand me to

poco animando.

Oui, tu devrais partir!
 Yes, it is time you went!

sui - vrel
 leave you?

Tu me dis de la sui - vrel
 You command me to leave you,

Pour que
 So that

cresc. molto

toi, tu puis - se cou -rir A - près ton nou - vel a -
 you, with none to pre - vent, May pur - sue your To - rea -

(resolutely.)

mant! Non! non vrai - ment! Dût -
dor! Nol nev - er - more! Tho'

Moderato. (♩ = 84.)

il men cou - ter la vi - - e, Non, Car -
death be my part, I vow, No, Car -

men, je ne par - ti - rai pas! Et la chaî - ne qui nous
men, I will not leave you now! And the chain that binds our

poco dim.

li - e Nous lie - ra jus - qu'au tré - pas! Dût -
hearts Still shall bind till death us parts! If

cresc.

cresc. *ff*

il men cou - ter la vi - e, Non, non, non, je ne par - ti - rai
death be my part, I vow, No, no, no! I will not leave you

Allegro.

Micaela. (to Don José.)

É - cou - te - moi, je t'en prie, Ta mè - re te tend les
Oh hear me now, hear me pray, Oh come for your moth - er's

Frasquita. (to Don José.)

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

Mercedes. (to Don José.)

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

pas! —
now! —

El Remendado. (to Don José.)

Il t'en cou - te - ra la vi e, Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

El Dancaïro. (to Don José.)

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

SOPRANOS.

Il t'en cou - te - ra la vi - e. Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

TENORS.

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

BASSES.

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

Allegro. (♩ = 120.)

ff *mf* *creso.* *sf*

bras! Cet-te chaî - ne qui te lie, Jo-sé, — tu la bri - se -
 stake! And the chain that binds you to - day Jo-sé, — you will sure - ly

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
 stake, And the chain that binds to - day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
 stake, And the chain that binds to - day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
 stake, And the chain that binds to - day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
 stake, And the chain that binds to - day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
 stake, And the chain that binds to - day, At your death sure-ly will

mf *cresc.* *ff*

ras! — Hé-las! Jo - sé!
 break! — A-las! Jo - sé!

pas! — Jo-sé! prends
 break! — Jo-sé! be

pas! — Jo-sé! prends
 break! — Jo-sé! be

(to Micaëla.) (seizing Carmen in a transport of passion.)
 Laisse-moi! Car je suis con-dam - né!
 Let me go! I am doom'd to de - spair!

pas! — Jo-sé! prends
 break! — Jo-sé! be

pas! — Jo-sé! prends
 break! — Jo-sé! be

pas! — Jo-sé! prends
 break! — Jo-sé! be

pas! — Jo-sé! prends
 break! — Jo-sé! be

pas! — Jo-sé! prends
 break! — Jo-sé! be

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

Moderato.

gar - de!
care - full

gar - de!
care - full

Ah! je te tiens, — fil - le dam - né - - e, Je te
Ha! now I have you, fiend that you are! — Now I

gar - de!
care - full

gar - de!
care - ful!

gar - de!
care - ful!

gar - de!
care - ful!

Moderato. (♩ = 84.)

tiens, et je te for - ce - rai bien — A su - bir — la des - ti -
have you, and your will I'll soon in - cline — To ad - mit — the fa - tal

meno f

né - e Qui ri - ve ton sort au mien! Dût -
 pow - er That fet - ters your lot to mine! Tho'

cresc.

cresc. *ff*

il mén cou - ter la vi - e, Non, non, non, je ne par - ti - rai
 death be my part, I vow, No, no, no! I will not leave you

ff

Allegro Micaela. *ca.* * *Recit.* (authoritatively.)

Frasquita and Mercedes. U - ne pa - role en -
 On - ly one word

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

Don José

pas! —
 how! —
 El Remendado,

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

El Dancaïro.

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

Sopranos

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

Tenors.

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

Basses.

Allegro. (♩=120.)

colla voce.

(sully.) *p* Moderato. (♩=88.) *p*

cor, ce se-ra la der-niè-re! Hé-las! Jo-sé, ta mè-re se
more, I can say nothing further: A-las, Jo-sé! your moth-er is

pp *p* *p*

senza rigore. *dim.*

meurt, et ta mè-re Ne voudrait pas mou-rir sans fa-voir par-don-
dy-ing, and your moth-er Was not con-tent to die with-out par-don-ing

pp *colla voce.*

Allegro.

né! Oui, Don Jo-sé!
you! Don José. Yes, Don Jo-sé!

Ma mère! el-le se meurt! Partons! ah! par-tons!
My mother? she is dying? Away! let us go!—

f *ff* (he takes a few)

Allegro. (♩=104.) *ff* (♩=116.)

steps, then stops.) **Molto ritenuto.** (to Carmen.)

Sois conten-te... je pars, mais, nous nous re-ver-
Rest you mer-ry! I go, but— I'll meet you be-

Molto ritenuto. (♩=76.)

(Don José leads Micaela away; hearing Escamillo's voice, he pauses, hesitating.)

Allegro moderato. (♩ = 96.)

rons!
low!

f *dim. molto.*

Allegro moderato. (♩ = 108.)

Escamillo. (behind the scenes.)

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

pp *sempre pp*

(Carmen rushes towards him; Don José threateningly bars the way.)

To - ré - a - dor! Et son - ge bien, oui, songe en combat - tant,
To - re - a - dor! And think on her, on her who all can see,

pp *sempre pp*

Qu'un œil noir te re - gar - de Et que l'a - mour t'attend,
On a dark - eyed la - dy, And that love waits for thee!

pp *sempre pp*

a tempo.

rall.

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

(Curtain.)

a tempo.

colla voce.

pp

End of Act III.

Entr'acte.

Allegro vivo. (♩.=80.)

Piano. *ff*

dim.

pp

ca. *

sf dim. p

ca.

The musical score is arranged in seven systems, each with a treble and bass staff. The notation is as follows:

- System 1:** Treble staff has a long melodic line with many notes. Bass staff has a simple accompaniment. A large slur covers the top of the first system.
- System 2:** Treble staff has a melodic line with slurs and accents. Bass staff has a simple accompaniment. Dynamics include *ff* and *p*. Performance markings include *Ped.* and asterisks.
- System 3:** Treble staff has a melodic line with slurs and accents. Bass staff has a simple accompaniment. Dynamics include *ff*. Performance markings include *Ped.* and asterisks.
- System 4:** Treble staff has a melodic line with slurs and accents. Bass staff has a simple accompaniment. Dynamics include *p*. Performance markings include *Ped.* and asterisks.
- System 5:** Treble staff has a melodic line with slurs and accents. Bass staff has a simple accompaniment. Dynamics include *pp*. Performance markings include *Ped.* and asterisks.
- System 6:** Treble staff has a melodic line with slurs and accents. Bass staff has a simple accompaniment. Dynamics include *sf* and *p*. Performance markings include *Ped.* and asterisks.

cresc. molto.

ff

a poco a poco dim. molto

*Ca. **

*Ca. **

*Ca. **

*Ca. **

*Ca. **

*Ca. **

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff features a complex, rapid passage with many sixteenth notes, some beamed in groups. The bass staff continues with a steady accompaniment. A fermata is placed over the first measure of the treble staff.

Third system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a rhythmic accompaniment. Performance markings include *p* (piano), *sempre dim.* (sempre diminuendo), and *rall.* (rallentando).

Fourth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a rhythmic accompaniment. Performance markings include *a tempo.*, *molto*, *pp* (pianissimo), and *smorz.* (smorzando).

Fifth system of musical notation. The treble staff features a complex, rapid passage with many sixteenth notes, some beamed in groups. The bass staff continues with a steady accompaniment. Performance markings include *ppp* (pianississimo) and *La.* (Larghetto).

Sixth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a rhythmic accompaniment. Performance markings include *La.* (Larghetto) and *allucca.* (allucando).