

Act IV.

A square in Sevilla. At back, the walls of the ancient amphitheatre; the entrance to the latter is closed by a long awning.

No 25. Chorus. *)

Allegro deciso.

Zuniga.

Sopranos.

Tenors.

Basses.

Piano.

Fan-girls.
Orange-girls.
Program-peddlers.
Water-peddlers.
Cigarette-peddlers.
Wine-peddlers.

Allegro deciso. (♩ = 168.)

(Curtain rises.)

*) Les théâtres qui voudraient intercaler un ballet au 4^e Acte feront chanter ce Chœur avec le texte en italique en supprimant la partie de Zuniga. Si l'on exécute ce morceau sans la danse, il ne faut pas faire la reprise indiquée à la page 345.

*) In case it is desired to introduce a ballet in Act IV, the Chorus is then to sing the text given in italics, omitting the part of Zuniga. If this number is executed without ballet, the reprise indicated on p. 345 becomes superfluous.

ff

SOPRANOS I & II.

TENORS I & II.

BASSES I & II.

f
 A deux cuar-tos! A deux cuar-tos!
 Dansez, dan-sez, Dan-sez, dan-sez,
 For two cuar-tos! For two cuar-tos!
 Gai-ly danc-ing, deft-ly twirling,

A deux cuar-tos! A deux cuar-tos! A deux cuar-tos! A deux cuar-tos!
 Dansez, dan-sez, Dansez, dan-sez, Dansez, dan-sez, Dan-sez, dan-sez,
 For two cuar-tos! For two cuar-tos! For two cuar-tos! For two cuar-tos!
 Gai-ly danc-ing, deftly twirling, gai-ly danc-ing, deft-ly twirling,

p

SOPR. II.

SOPR. I.

A deux cuar-tos! A deux cuar-tos! A deux cuar-tos! A deux cuar-tos!
 Dansez, dan-sez, Dansez, dan-sez, Tournez, tour-nez, Tournez, tour-nez,
 For two cuar-tos! For two cuar-tos! For two cuar-tos! For two cuar-tos!
 gai-ly danc-ing, deftly twirling, gai-ly danc-ing, deft-ly twirling,

A deux cuar-tos! A deux cuar-tos! A deux cuar-tos! A deux cuar-tos!
 Dansez, dan-sez, Dansez, dan-sez, Tournez, tour-nez, Tournez, tour-nez,
 For two cuar-tos! For two cuar-tos! For two cuar-tos! For two cuar-tos!
 gai-ly danc-ing, deftly twirling, gai-ly danc-ing, deft-ly twirling,

I. Des é - ventails pour s'é - ven - ter! —
 Dan - seu - ses et danseurs tour - nez, —
 Who wants a fan to raise the wind? —
 Lightly and swift - ly whirl - ing —

II. Des o - ran - ges pour grignot - ter! —
 Au joy - eux bruit du tambou - rin, —
 Or - an - ges, sweet and tender - skinn'd! —
 To the din of the tambou - rine, —

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

I. Le programme avec les dé - tails!
 Au joy - eux bruit du tam - bourin!
 Here's the program, all a - bout the show!
 to the din of the tam - bourin!

II. De l'eau!
 Dansez!
 Wa - ter!
 the time

f p *cresc.* *f p*

Du vin!
 Au bruit
 Good wine!
 And mark

Des ci - ga - ret - tes!
 des casta - gnettes.
 Who'll buy ci - gar - ros?
 of cas - ta - nets.

f p *cresc.* *f p*

I. Des é - ventails pour s'év - en - ter! —
 Al - lons, prenez - vous par la main —
 Who wants a fan to raise the wind? —
 Now hand in hand, and to and fro, —

II. Des o - ranges pour grignot - ter! —
 Beaux garçons et jeu - nes fil - let - tes.
 Or - an - ges, sweet and ten - der - skinn'd!
 Boys and girls young and pretty, too, —

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

I. *f* Le pro-gram-me a - vec les dé-tails!
Al-lons pre-nez- vous par la main!
 Here's the pro-gram, all a-bout the show!
Hand in hand, now, and to and fro,

II. *f* De l'eau!
Dan-sez!
 Wa-ter!
Swing there,

II. *f*
 Du vin!
Gar-çons!
 Good wine!
Swing here,

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

I. A deux cuar-tos!
Dansez, dan-sex,
 For two cuar-tos!
Gai-ly danc-ing,

I.&II. A deux cuar-tos!
Dansez, dan-sex,
 For two cuar-tos!
deft-ly twirling,

I.&II. A deux cuar-tos!
Dansez, dan-sex,
 For two cuar-tos!
gai-ly danc-ing,

I. A deux cuar-tos!
Dansez, dan-sex,
 For two cuar-tos!
Gai-ly danc-ing

Des ci-ga-ret-tes!
jeu-nes fil-let-tes.
 Who'll buy ci-gar-ros?
sweet flow-er-ets.

f

ff

A deux cuar - tos! <i>Dansez, dan - sez,</i> For two cuar - tos! <i>deftly twirl - ing,</i>	Voy - ez! à <i>Dan - sez, jeu -</i> Here you are, <i>Mer - ri - ly</i>	deux cuar - tos! <i>gar - çons,</i> two cuar - tos! <i>dance a - round,</i>	Se - ño - ras <i>oui, dan - sez,</i> Se - ño - ras <i>Trip - ping a -</i>
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ff

I. & II.

ff

et Ca - bal - le - - - - -	- - - - -	- - - - -
jeu - nes fil - let - - - - -	- - - - -	- - - - -
and Ca - ba - lle - - - - -	- - - - -	- - - - -
long to - the joy - - - - -	- - - - -	-ful

Zuniga.

Des o - ran - ges,
Bring some or - an - ges,

ros!
les!
ros!
sound!

ros!
les!
ros!
sound!

*leggiero.**p*

vi - tel!
quick!

2nd Sopranos (to Frasquita and Mercedes.)

mf En - voi - ci, — Pre - nez, pre - nez, — Mes - de - moi - sel - les.
De la vi - gueur, de la oi - gueur et de la gra - ce.
Here you are! — take mine, take mine, dear Se - ño - ri - ta!
Now beauty reigns, now beau - ty reigns, and charming grace,

A girl (to Zuniga, who pays her.)

All (to Zuniga.)

Mer - ci, mon of - fi - cier, — mer - ci! Cel - les -
Se - ño - ras et Ca - bal - le - ros, A - près, vous cé -
Se - ñor, I thank you kindly, Se - ñor. But Se -
Se - ño - ras and Ca - ba - lle - ros, But soon they sur -

ci, Se - ñor, sont plus bel - les! Des é - ven - tails pour s'é - ven - ter! —
 de - rez la pla - ce aux to - ré - ros! Dan - seu - ses et dan - seurs tournez —
 ñor! these oth - ers are sweeter! Who wants a fan to raise the wind? —
 render the place To to - re - ros! Light - ly and swift - ly whirl - ing —

cresc.

Des o - ran - ges pour gri - gnot - ter! Le pro - gramme a -
 Aux joy - eux bruit du lam - bou - rin, Au joy - eux bruit
 Or - an - ges, sweet and ten - der - skinn'd! Here's the pro - gram,
 To the din of gay tam - bo - rines, To the din of

vec les dé - tails! De leau! I. *f*
 du tam - bou - rin! dansez! Au joy - eux bruit
 all a - bout the show! Wa - ter! Here's the pro - gram,
 gay tam - bou - rines, swing there, To the din of

II. *f*

Du vin! Des ci - ga - ret - tes!
 Au bruit! des cas - ta - gnet - tes.
 Good wine! Who'll buy ci - gar - ros?
 Swing here, sweet flower - ets.

cresc.

Zuniga. *f p*

Ho - là! des é - ven - tails! —
 Hal - loh! bring me some fans! —

A - près — vous cé - de - rez la pla - ce
 But soon — you'll sur - ren - der the place —

A Gypsy (to Zuniga, who repulses him.)

A deux cuar-tos!
Dansez, dan-sez,
For two cuar-tos!
Gai-ly dancing,

Vou-lez - vous aus - si des lor - gnet - tes?
Au cor - té - ge des - to - ré - ros.
Will you take a pair of glass - es?
To the train of bold to - re - ros.

I. & II.

A deux cuar-tos! Dansez, dan-sez, For two cuar-tos! deft-ly twirling,	A deux cuar-tos! Dansez, dan-sez, For two cuar-tos! Gai-ly dancing,	A deux cuar-tos! Dansez, dan-sez, For two cuar-tos! deft-ly twirling,	Voy - ez! à Dan-sez jeu - Here you are, Mer-ri - ly	deux cuar-tos! nes gar-çons, two cuar-tos! dance a - round,
I. & II.	A deux cuar-tos! Dansez, dan-sez, For two cuar-tos! Gai-ly dancing,	A deux cuar-tos! Dansez, dan-sez, For two cuar-tos! deft-ly twirling,	Voy - ez! à Dan-sez jeu - Here you are, Mer-ri - ly	deux cuar-tos! nes gar-çons, two cuar-tos! dance a - round,

I. & II.

Se - ño - ras Oui, dan - sez Se - ño - ras Tripping a -	et Ca - bal - jeu - nes - fil - and Ca - ba - long to - the	le - let - lle - joy -	ful
Se - ño - ras Oui, dan - sez Se - ño - ras Tripping a -	et Ca - bal - jeu - nes - fil - and Ca - ba - long to - the	le - let - lle - joy -	ful

2. *ff*

ros!
les!
ros!
sound!

A deux cuar-tos!
Dansez, dan-sex,
For two cuar-tos!
Gai-ly danc-ing,

A deux cuar-tos!
Dansez, dan-sex,
For two cuar-tos!
deft-ly twirl-ing,

A deux cuar-tos!
Dansez, dan-sex,
For two cuar-tos!
Lightly whirl-ing,

ros!
les!
ros!
sound!

A deux cuar-tos!
Dansez, dan-sex,
For two cuar-tos!
Gai-ly danc-ing,

A deux cuar-tos!
Dansez, dan-sex,
For two cuar-tos!
deft-ly twirl-ing,

A deux cuar-tos!
Dansez, dan-sex,
For two cuar-tos!
Lightly whirl-ing,

2. *ff*

sempre ff

Voy - ez! voy - ez!
Tour - nez, tour - nez.
Look there, look there!
whirl - ing a - round!

Voy - ez! voy - ez!
Tour - nez, tour - nez.
Look there, look there!
whirl - ing a - round!

No. 26. March and Chorus.

Allegro giocoso.

Frasquita.

Mercedes.

Carmen.

Escamillo.

Sopranos.
(Children.)Sopranos I.
(Women.)

Sopranos II.

Tenors.

Basses.

Allegro giocoso. (♩ = 116.)

Piano.

pp

CHILDREN.

(entering) *f*Les voi-ci! les voi-ci!
Here they come! here they come!*a**po*

Voi - ci la qua - dril - - - - le!
Here comes the cua - dri - - - - lla!

co - a - po - co

SOPRANOS. II. ALL.

TENORS.

BASSES.

Les voi - ci!
Here they come!

oui, les voi -
Yes, here they

Les voi - ci!
Here they come!

oui, les voi -
Yes, here they

Les voi - ci!
Here they come!

cre - - - - - scen -

ci! - - - -
are! - - - -

Voi - ci la qua dril - - -
Here comes the cua dri - - -

ci! - - - -
are! - - - -

Voi - ci la qua dril - - -
Here comes the cua dri - - -

do - - - - mol - - - - ta

le!
lla! *)

le!
lla!

f *cre - scen - do*

ff
Les voi - ci! voi - ci la qua-dril - le, La qua-dril - le des To-ré-ros!
Here they are! here comes the cua-dri - lla, The cua - dri - lla of To-re - ros!

ff
Les voi - ci! voi - ci la qua-dril - le, La qua-dril - le des To-ré-ros!
Here they are! here comes the cua-dri - lla, The cua - dri - lla of To-re - ros!

ff
Les voi - ci! voi - ci la qua-dril - le, La qua-dril - le des To-ré-ros!
Here they are! here comes the cua-dri - lla, The cua - dri - lla of To-re - ros!

ff

ff

*) A cuadrilla, at a Spanish festival, is a group of performers distinguished from the rest by colors, insignia, or uniforms.

Sur les lan - ces, le so - leil bril - le! En l'air, en l'air, en l'air, en
 On their lanc - es the sunshine glances! Hats up! hats up! hats up! Hur-
I. ALL.

Sur les lan - ces, le so - leil bril - le! En l'air, en l'air, en l'air, en
 On their lanc - es the sunshine glances! Hats up! hats up! hats up! Hur-

Sur les lan - ces, le so - leil bril - le! En l'air, en l'air, en
 On their lanc - es the sunshine glances! Hats up! hats up! Hur-

En
Hur-

l'air to-ques et som - bre-ros! Les voi - ci! voi - ci la qua-dril-le,
 rah for the men of Se-vil-la! Here they are! here comes the cua-dri-lla!

l'air to-ques et som - bre-ros! Les voi - ci! voi - ci la qua-dril-le,
 rah for the men of Se-vil-la! Here they are! here comes the cua-dri-lla!

l'air to-ques et som - bre-ros! Les voi - ci! voi - ci la qua-dril-le,
 rah for the men of Se-vil-la! Here they are! here comes the cua-dri-lla!

La qua-dril-le des To-ré-ros! Les voi-ci!
The cua-dri-lla of To-re-ros! Here they are!

La qua-dril-le des To-ré-ros! Les voi-ci!
The cua-dri-lla of To-re-ros! Here they are!

La qua-dril-le des To-ré-ros! Les voi-ci! les voi-ci!
The cua-dri-lla of To-re-ros! Here they are! here they are!

Les voi-ci! les voi-ci! les voi-ci!
Here they are! here they are! here they are!

(The procession begins. — The words of the chorus indicate the stage-arrangement.)

CHILDREN.

ben ritmato.

Voi-ci, dé - bou-chant sur la pla - ce, Voi-ci d'a - bord, marchant au pas, —
Here he comes a - long at a foot-pace, Slow-ly march-ing o - ver the place, —

Voi - ci d'a-bord, marchant au pas. L'al - gua - zil à vi - lai - ne - fa - ce.
March-ing slow-ly o - ver the place, The Al - gua - cil with his ug - ly - snout.

ff
A bas! à bas! à bas! à bas!
Clear out! clear out! clear out! clear out!

SOPRANOS.

TENORS.

BASSES.

ff
À bas l'Al-gua - zil! à bas!
Off with the Al-gua - cil! clear out!

ff

A bas! à bas! à bas! à bas!
Clear out! clear out! clear out! clear out!

ff *1. ff*

A Clear bas! out!
Oui! à bas! à
Oh! clear out! clear

A bas! Clear out! à bas! clear out!

pp *cre* *scen*

ff

A bas! Clear out! bas! out!
à clear bas! out! clear out! bas! out!

bas! out! à clear bas! out! clear out! bas! out!

à bas! clear out! à bas! clear out! à bas! clear out!

do *ff*

ff

TENORS.

BASSES.

Et puis sa - lu - ons au pas
Now we'll give a cheer for the

sa - - - ge, Sa - lu - ons les har - dis Chu -
col - - - or, Give a cheer for the brave chu -

los!
los!

Bra - vo! vi - va!
Bra - vo! vi - va!

gloire au cou-ra-ge! Voi-ci les har-dis Chu-
glo-ry to val-or! Here they are, the brave chu-

SOPRANOS.

Voy-ez, les Ban-de-ri-lle-ros, Voy-ez quel
See there! the Ban-de-ri-lle-ros, See what a
los!
los!

p

CHILDREN.

Voy-ez!
See there!

air de crâ-ne-ri-e! Voy-ez! quels
jaunty, gal-lant bear-ing! See there! what

Voy-ez!
See there!

Voy-ez!
See there!

p

re - gards, et de quel é - clat É - tin - cel - le la bro - de - ri -
 eyes they're mak - ing, and how bright The spangles and the lace they're wear -

Voy - ez!
 See there!

Voy - ez!
 See there!

Voy - ez!
 See there!

cre - - scen - - do -

e De leur cos - tu - me de com - bat! Voi - ci les
 ing Up - on their cos - tumes for the fight! Here are the

ez!
 there!

Voi - ci les
 Here are the

cre - - scen - - do - - mol -

Ban - de - ril - le - ros!
 Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
 Ban - de - ri - lle - ros!

Ban - de - ril - le - ros!
 Ban - de - ri - lle - ros!

CHILDREN.

Une au-tre qua-dril-le s'a - vance!
 An - oth-er cua-dri-lla ad - vances!

SOPRANOS.

Une au-tre qua-dril-le s'a -
 An - oth-er cua-dri-lla ad -

CHILDREN.

Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!

SOPRANOS.
vance!
vances!

TENORS.
Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!

BASSES.
Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!

SOPR'S. I.
cresc.
Comme ils sont
A splen - did

cresc. - -

Comme ils sont
A splen - did

Voy - ez les Pi - ca - dors!
Here come the Pi - ca - dors!

dim. - - - *p*

Ah! comme ils sont beaux!
Ah! a splen - did rank!

SOPR'S. I.
I. beaux! rank!
II. *dim.* - - -

Comme ils vont du fer de leur
You will see, with those point - ed

Ah! comme ils sont beaux!
Ah! a splen - did rank!

Comme ils vont du fer de leur
You will see, with those point - ed

dim. - - -

dors! Comme ils sont beaux!
dors! a splen - did rank!

cresc. - - - *dim.* - - -

mf

Ah! voy - ez, comme ils sont beaux!
 Ah! see there! a splen - did rank!

cresc.

lan - ce, Har - ce ler le flanc des tau -
 lanc es, How they gall the bull on the

Comme ils vont du fer de leur lance Har - ce - ler le flanc des tau -
 You'll see them with those point-ed lanc - es, How they gall the bull on the

cresc.

lan - ce, Har - ce ler le flanc des tau -
 lanc es, How they gall the bull on the

Comme ils vont du fer de leur lance Har - ce - ler le flanc des tau -
 You'll see them, with those point-ed lanc - es, How they gall the bull on the

p cresc.

reaux!
flank!

reaux!
flank!

reaux!
flank!

reaux!
flank!

f p

meno p

L'E - spa - -
 Th'E - spa - -

CHILDREN.

SOPRANOS I. II.

II. *f* L'E - spa - - - da!
Th'E - spa - - - da!

TENORS.

L'E - spa - - - da!
Th'E - spa - - - da!

BASSES.

da!
da!

cre

(Escamillo enters; beside him Carmen, radiant with delight, and brilliantly dressed.)

f Es - ca - mil - - - lo!
E - sca - mil - - - lo!

spa - - - da!
spa - - - da!

II. *f* Es - ca -
E - sca -

Es - ca - mil - lo!
E - sca - mil - lo!

- scen - - - do - - - mol - -

ff

Es-ca - mil - - - - lo!
E-sca - mil - - - - lo!

ALL. ff

Es-ca mil - - - - lo!
E-sca mil - - - - lo!

Es-ca - mil-lo! Es-ca mil - - - - lo!
E-sca - mil-lo! E-sca mil - - - - lo!

ff

Es-ca - mil - - - - lo!
E-sca - mil - - - - lo!

cresc.

ben ritmato

ff

C'est l'E - spa - da, la - fi - ne la - me, Ce - lui qui
It's the E - spa - da, he's the clev - er blade - Who comes at

ff

C'est l'E - spa - da, la - fi - ne la - me, Ce - lui qui
It's the E - spa - da, he's the clev - er blade - Who comes at

ff

C'est l'E - spa - da, la - fi - ne la - me, Ce - lui qui
It's the E - spa - da, he's the clev - er blade - Who comes at

ff

ben ritmato

ff

vient ter - mi - ner tout, Qui pa - raît à la fin du
 last to end the show, When the game to the end is

vient ter - mi - ner tout, Qui pa - raît à la fin du
 last to end the show, When the game to the end is

vient ter - mi - ner tout, Qui pa - raît à la fin du
 last to end the show, When the game to the end is

dra - - me Et qui frap - pe le der - nier coup!
 play'd, And de - liv - ers the fi - nal blow!

dra - - me Et qui frap - pe le der - nier coup!
 play'd, And de - liv - ers the fi - nal blow!

dra - - me Et qui frap - pe le der - nier coup!
 play'd, And de - liv - ers the fi - nal blow!

Vive Es-ca - mil - lo! Viva E-sca - mil - lo! Vive Es-ca - mil - lo! Vi - va E-sca - mil - lo! Ah! Ah!

Vive Es-ca - mil - lo! Viva E-sca - mil - lo! Vive Es-ca - mil - lo! Vi - va E-sca - mil - lo! Ah! Ah!

Vive Es-ca - mil - lo! Viva E-sca - mil - lo! Vive Es-ca - mil - lo! Vi - va E-sca - mil - lo! Ah! Ah!

ff
bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua - dril - le
bra - vo! Here they are! Here comes the cua-dri - lla, The cua - dri - lla

ff
bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua - dril - le
bra - vo! Here they are! Here comes the cua-dri - lla, The cua - dri - lla

ff
bra - vo! Les voi-ci! voi - ci la qua-dril-le, La qua - dril - le
bra - vo! Here they are! Here comes the cua-dri - lla, The cua - dri - lla

des To-ré-ros! Sur les lan - ces, le so - leil bril - le! En l'air, en
of To-re - ros! On their lanc - es the sunshine glanc-es! Hats up! hats

des To-ré-ros! Sur les lan - ces, le so - leil bril - le! En l'air, en
of To-re - ros! On their lanc - es the sunshine glanc-es! Hats up! hats

des To-ré-ros! Sur les lan - ces, le so - leil bril - le! En
of To-re - ros! On their lanc - es the sunshine glanc-es! Hats

I.

l'air, en l'air, en l'air_ to-ques et som - bre-rôs! Les voi - ci! voi -
up! hats up! hur - rah_ for the men of Se-vil - la! Here they are! here

ALL

l'air, en l'air, en l'air_ to-ques et som - bre-ros! Les voi - ci! voi -
up! hats up! hur rah_ for the men of Se-vil - la! Here they are! here

l'air, en l'air, en l'air to-ques et som - bre-ros! Les voi - ci! voi -
up! hats up! hur rah for the men of Se-vil - la! Here they are! here

En l'air,
Hur - rah!

sempre ff

ci la qua-dril-le, comes the cua-dri-lla, La qua-dril-le The cua-dri-lla des To-ré-ros! of To-re-ros! Vive Es-ca-Viva E-sca-

fff

mil - - - lo! Ah!
mil - - - lo! Ah!

sempre ff

Vive Es-ca - mil - lo! Ah!
Viva E-sca - mil - lo! Ah!

sempre ff

Vive Es-ca - mil - - lo! Ah!
Viva E-sca - mil - - lo! Ah!

cresc. - - - *molto* - - - *ff*

Vive Es-ca - mil - - - lo! Vive Es-ca - mil - lo!
 Viva E-sca - mil - - - lo! Viva E-sca - mil - lo!

Vive Es-ca - mil - - - lo! Vive Es-ca - mil - lo!
 Viva E-sca - mil - - - lo! Viva E-sca - mil - lo!

Vive Es-ca - mil - lo! Bra - vo!
 Viva E-sca - mil - lo! Bra - vo!

Bra - vo! Vi - va! bra - vo! bra - - -
 Bra - vo! Vi - va! bra - vo! bra - - -

Bra - vo! Vi - va! bra - vo! bra - - -
 Bra - vo! Vi - va! bra - vo! bra - - -

Vi - va! bra - vo! bra - - -
 Vi - va! bra - vo! bra - - -

vo!
vo!
vo!
vo!

Escamillo (to Carmen.) *Andantino, quasi allegretto.* (♩ = 104.)
p espress.

Si tu m'ai - mes, Car -
If you love me, Car -

dim. *p*

men, — si tu m'ai - mes, Car - men, — tu pour -
men, — if you love me, Car - men, — Then in -

ras, tout à l'heu - re, Ê - tre fiè - re de
deed, at this mo - ment, you may be proud of

moi! Si tu m'ai - mes, si tu m'ai -
me! If you love me, if you love

(breve) *p*

(breve) *pp*

Carmen. *p espress.*

Ah! je t'aime, Es - ca - mil - lo, je t'aime et que je
Ah! I do, E - sca - mil - lo, May I die now, in

mes!
me!

(breve) *pp*

meu - re, Si j'ai ja - mais ai - mé quel - qu'un au - tant que
tor - ment, If I have ev - er lov'd as I love you, my

(breve) *pp*

toi! Ah! je t'ai - me Oui, je t'ai -
own! Ah! I love you, yes, I love

Escamillo.

Ah! je t'ai - me Oui, je tai -
Ah! I love you, yes, I love

(breve) *pp*

(breve)

Moderato.

me!
you!

me!
you!

BASSES. *f*

(♩ = 100.) Pla - ce! pla - ce! place au seigneur Al - ca - de!
 Moderato. Room there! Room there! Room for his Grace, th'Al - cal - de!

(The Alcalde appears at back, accompanied by guards; he enters the amphitheatre, followed by the cua-

pp

Frasquita.

sotto voce.

drilla, the crowd, etc.)

Car - men, un bon con - seil
 Car - men, take my ad - vice,

Carmen.

ne res - te pas i - ci.
 and go a - way from here.

Et pour - quoi, - s'il te
 And why, - if you

Mercedes.
sotto voce. **Carmen.** **Mercedes.**

plait? Il est là! Qui donc? Lui! Don Jo-
please? He is here! What he? Seel Don Jo-

ra * *ra* * *ra* *

sé! dans la foule il se ca-che, re-gar-de.
sé! in the crowd he is hid-ing, look there!—

ra * *ra* *

Carmen. **Frasquita.**

Oui, je le vois. Prends gar - de!
Yes, there he is. Be - ware!

ra * *ra* *

sempre pp

Carmen.

Je ne suis pas femme à trem-bler de-vant lui. Je l'at -
I am not the wom-an to fear such as he. I shall

Mercedes.

tends, et je vais lui par - ler. — Car-
 wait, I shall speak with him here. — Car-

Carmen.

men, — crois - moi, — prends gar - de! Je ne crains
 men, — be warned: Be - ware! — Why should I

Frasquita.

rien! — Prends gar - de!
 care? — Be - ware!

a po - co a vo -

co cre - scen - do ed ac - ce - le - ran - do fi - no al

Tempo I. Allegro. (♩ = 116.)

(The crowd has entered the amphitheatre; Frasquita and Mercedes also go in. Carmen and

First system of piano accompaniment. The right hand features a melodic line with many beamed eighth notes. The left hand provides a rhythmic accompaniment. Dynamics include *dim.* and *p*.

(Don José are left alone.)

Second system of piano accompaniment. Dynamics include *mf*, *dim.*, and *p*.

Third system of piano accompaniment. Dynamics include *dim.* and *pp*.

Fourth system of piano accompaniment. Dynamics include *p* and *mf*.

Fifth system of piano accompaniment. Dynamics include *p*, *mf*, and *f*.

attaca

No 27. Duet and final Chorus.

Recit. (shortly) (not slowly)

Carmen. *mf* C'est toi! You here? *p* L'on m'a - vait a - ver - Some friends just came to

Don José. C'est moi! I'm here!

Sopranos I. II. Chorus behind the scenes.

Tenors.

Basses.

Piano. Recit.

ti - e Que tu n'é - tais pas loin, que tu de - vais ve -
tell me That you were near at hand, that you would come to -

Moderato. (♩ = 96.)

nir; L'on m'a - vait mê - me dit de crain - dre pour ma vi - e;
day; And they wanted me to be - lieve - you mean to kill me!

f *dim.*

Mais je suis brave — et n'ai pas vou-lu fuir. Je ne me-na-ce
But I am brave,— and will not run a-way. I do not threat-en

pas — j'im-plo-re, je sup-pli-e! No-tre pas-sé, — Car-
you, — I beg you, I en-treat you! I will for-get, — Car-

cresc. men, — no-tre pas-sé, — je l'ou-bli-e! Oui, — nous al-lons tous
men, — all that has pass'd since I met you! Yes, — let us go to-

deux — Com-men-cer — une au-tre vi- - e, Loin d'i-
geth - er, Far from here, — with one an - oth - er To be -

Carmen.

Tu deman-des l'im-pos-si-ble! Carmen jamais n'a men-
What you ask can not be granted! Carmen nev-er tells a
ci — sous d'autres cieux!
gin — our life a - gain!

ti; Son â - me reste in - fle - xi - ble; Entre elle et
 lie! Her will has nev - er re - lent - ed: Be - tween us

(Don José starts) *mf*
 toi — tout est fi - ni. Ja - mais je n'ai men - ti; — En - tre
 two, all is gone by! I nev - er tell a lie: — For us

Don José. *p espress.*
 nous, tout est fi - ni. Car - men, — il est temps en -
 two, all is gone by! Car - men, — let me try to

co - re, Oui, — il est temps en - co - re — Ô
 move you, Yes, — let me try to move you, Oh,

p (passionately)
 ma Carmen, laisse - moi Te sau - ver, toi que j'a - do - re. Ah!
 my Carmen, I try To save you still, for still I love you. Ah!

12117 *Ca.* * * * * *
 Music from the sign ♠ to ♠ on p. 377 may be skipped.

lais - se - moi — te sau - ver — Et me sau - ver a - vec
 Let me still — try to save you, Save you, and my - self as

meno p *dim.* *p*

Un poco animato.
 Carmen.

Non! je sais bien que c'est l'heu - - - re, Je sais
 No! well I know you will kill me, Well I

toi!
 well!

Un poco animato. (♩ = 112.)

pp

bien — que tu me tue - ras;
 know — the moment is nigh.

poco creso.

Mais que je vive ou que je meu - re, Non, — non!
 But if I live, or if I die, No! — no!

rit. **Tempo I.**

non, je ne te cè - de - rai pas!
no! I'll nev - er yield - to your will!

Don José.

Car - men! il est temps en -
Car - men! let me try to

Tempo I. (♩ = 96.)

colla voce *pp*

p

Pour-quoi t'oc-cu - per en - co - re D'un
What val - ue can that have for you, A

co - re, Oui, — il est temps en - co - re, Ô
move you, Oh, — let me try to move you, Oh,

p

cœur qui n'est plus à toi! —
heart that is yours no more? —

ma Carmen, laisse-moi Te sau-ver, toi que j'a - do - re! Ah!
my Carmen, I try to save you still, for still I love you! Ah!

dim.

dim. *poco stringendo*
 Non, ce cœur n'est plus à toi.
 No, this heart is yours no more!

poco stringendo
 lais - se - moi — te sau - ver — Et me sau - ver a - vec
 let me still — try to save you, Save you, and my-self as

meno p *dim.* *p poco stringendo*
*ra. ** *ra. ** *ra. **

p cresc.
 En vain tu dis: — "Je t'a - dore!" Tu n'ob-tien - dras
 In vain you say: — "I a - dore you!" I am deaf, how-

cresc.
 toi, Ô ma Car - men, il est temps en - co - re, Ah! laisse -
 well, Oh, my Car - men, let me try to save you, Ah! let me

poco cresc.

dim. *cresc.* *ral - -*
 rien, non, rien de moi, Ah! c'est en vain. —
 e'er you may im - plore, Ah! 'tis in vain. —

dim. *cresc.* *f* *dim.* *rall.*
 moi Te sau - ver, Carmen, Ah! laisse - moi te sau -
 still try to save you, Carmen, Ah! let me still try to

dim. *ral - -*

len - *tan* - *do* *a tempo*

tu n'ob-tien-dras rien, rien de moi!
I am deaf, how - e'er you im - plore!

ver, toi que j'a-do - re! Et me sau-ver a - vec toi!
save, for still I love you! Save you, and my-self as well!

p *sf* *p* *pp* *pp* *a tempo*

Don José. (*pp* (anxiously))

Tu ne m'ai-mes donc plus?
Then you love me no more?

cresc. ff dim.

Carmen. (*mf* (tranquilly))

Tu ne m'ai-mes donc plus! Non, je ne t'ai-me
Then you love me no more! No! I love you no

ff

Allegro moderato. (♩ = 108.) **Don José.**

plus. Mais moi, Carmen, je t'aime en-
more. But I, Carmen, let me im-

f *di - mi - nu - en do - molto p*

co - - re, Car - men, hé - las! moi, je ta -
 plore you, Car - men, a - las! I still a -

Carmen.

mf A quoi bon tout ce-la? que de mots
 But what good will that do? My heart you'll

A quoi bon tout ce-la? que de mots su-per-flus!
 What good will all that do? My heart you'll never move!

do - - re! Car -
 dore you! Car -

dim. *p* *7*

men, je t'ai-me, je t'a - do - - re! Eh bien! s'il le faut,
 men, I love you, I a - dore you! Oh hear! To please you

mf

pour te plai-re, Je res-te - rai bandit, tout ce que
 I will vow To join the band a-gain, do all that

p

tu vou-dras— Tout! tu m'en-tends, tout, tu m'en-
 you de-sire: All! do you hear? all! do you

tends, tout! Mais ne me quit-te pas, Ô
 hear? all! But ah! then love me still, Car-

ma Car-men, Ah! sou-viens-toi, sou-viens-toi
 men, my love! Ah! but re-call, re-call that

du pas-sé! Nous nous aimions, na-guè-re!
 time a-gain! We lov'd so fond-ly then!

(with desperation)
 Ah! ne me quit-te pas, Car-men, ah! ne me quit-te
 Do not for-sake me now, Car-men, do not for-sake me

Carmen.

pas! Ja-mais Car - men — ne cè-de - ra! —
now! Ne'er will Car - men — weakly com - ply! —

Li - bre elle est née et li - bre el-le mour -
Free she was born, and free will — she

(Hearing the cries of the crowd in the amphitheatre, applauding Escamillo, Carmen makes a gesture of delight. — Don José keeps his eyes fixed on her. — At the end of the chorus, Carmen attempts to enter the amphitheatre; but Don José steps in front of her.)

Allegro giocoso.

ra!
die!

SOPRANOS.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le sa - ble sanglant,
Vi - va! vi - va! Glo - ri - ous scene! Ah! Vi - va! On the red a - re - na

TENORS.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le sa - ble sanglant,
Vi - va! vi - va! Glo - ri - ous scene! Ah! Vi - va! On the red a - re - na

BASSES.

Allegro giocoso. (♩ = 116.)

ff (Fanfare behind the scenes.)

Le taureau, le taureau s'é-lan-ce! Voy - ez, voy - ez, voy - ez, voy -
 How the bull, the bull mad-ly rush-es! See there! see there! see there! see

Le taureau, le taureau s'é-lan-ce! Voy - ez, voy - ez, voy -
 How the bull, the bull mad-ly rush-es! See there! see there! see

Voy -
See

ez! Le tau - reau qu'on harcèle En bon-dis-sant s'é lan - ce, Voy - ez!
 there! Gall'd by man - y a dart, A - cross the ring he rush-es! See there!

ez! Le tau - reau qu'on harcèle En bon-dis-sant s'é lan - ce, Voy - ez!
 there! Gall'd by man - y a dart, A - cross the ring he rush-es! See there!

Frap-pé jus - te, juste en plein cœur! Voy - ez!
 Strick-en fair, yes, fair in the heart! See there!

Frap-pé jus - te, juste en plein cœur! Voy - ez, voy - ez!
 Strick-en fair, yes, fair in the heart! See there! see there!

Voy - ez, voy - ez, voy - ez!
See there! see there! see there!

Allegro fuocoso.

Vic-toi - - - re!
Vic-to - - - ria!

Vic-toi - - - re!
Vic-to - - - ria!

Allegro fuocoso. (♩ = 138.)

(Orchestra)

Carmen.

Laisse-moi!
Let me go!

Don José.

Où vas-tu?
Whither now?

Cet homme qu'on ac-
How they applaud the

Laisse-moi! laisse - moi!
Let me go! let me go!

clame, C'est ton nouvel a - mant!
winner! Your lov-er of to - day!

Sur mon â - me,
By my hon - or,

Tu ne pas-se-ras pas, Car-men,- c'est moi que tu sui-
 You shall not go in here, Car-men,- With me you are to

a - poco - a - poco

Carmen.

Laisse-moi, Don Jo - sé, je ne te suivrai pas.
 Let me go, Don Jo - sé, I will not fol-low you!

ff

bras!
 go! Tu vas le re-trou-
 You hope to meet him

cresc.

Je l'ai - me!
 I love him!

(furiously.)

ver, dis - tu l'ai - mes donc? —
 there! Say, - You love him, then?

molto

ff

Molto moderato. (♩ = 84)

Je l'aime et de-avant la mort mê-me Je ré-pè - te - rai que je l'ai -
 I'd say, and were it my last breath, In the face of death, that I love

Allegro giocoso. (Carmen again tries to enter the amphitheatre, Don José stops her again.)

me!
him!

SOPRANOS.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the

TENORS.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the

BASSES.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the

Allegro giocoso. (♩ = 116)

ff

(Fanfare behind the scenes.)

sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!

sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!

sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!

I. ALL.

Voy- ez, voy- ez, voy- ez, voy- ez, voy- ez! Le tau -
See there! see there! see there! see there! see there! Gall'd by

Voy- ez, voy- ez, voy- ez, voy- ez, voy- ez! Le tau -
See there! see there! see there! see there! see there! Gall'd by

Voy - ez! Le tau -
See there! Gall'd by

reau qu'on harcèle En bon- dis - sant s'é - lan - ce, voy- ez!
man - y a dart, A - cross the ring he rush- es, see there!

reau qu'on harcèle En bon- dis - sant s'é - lan - ce, voy- ez!
man - y a dart, A - cross the ring he rush- es, see there!

reau qu'on harcèle En bon- dis - sant s'é - lan - ce, voy- ez!
man - y a dart, A - cross the ring he rush- es, see there!

Moderato. (♩ = 84) Don José. (violently.)

Ain- si, le sa - lut de mon â - me Je l'aurai per- du pour que
And so, I am sold to per- di- tion, Have barter'd my soul, so that

(Orchestra) *ff* *colla voce*

sp *

a tempo. *Recit.*

toi, — Pour que tu ten ail - les, in - fâ - me, En - tre ses
you — Can hold me in wan - ton de - ri - sion In the em -

ff a tempo *colla voce. -*

Ca ** sp*

a tempo. (♩ = 104) *un poco animato.*

bras ri - re de moil_ Non, par le sang, tu ri - ras pas! Car - men,
brac - es_ of my foel_ No, on my life, It shall not bel Car - men,

ff a tempo

Ca ** sp* *Ca* *

Carmen.

Non, non, ja - mais!
No, no, I say!

C'est moi que tu sui - vras!
you are go - ing with me!

Je suis las de te me - na -
No more threats, I am tired of

pp *cresc. -*

(angrily.) *Listesso tempo.*

Eh bien! — frap - pe - moi donc, — ou nais - se - moi pas -
Then comel_ Strike me at once, — or let me go to

cer! —
them!

Listesso tempo.

ff

Ca *

Allegro.

Don José. (madly.)

ser.
himi
SOPRANOS.

Pour la derniè-re
For the very last

TENORS.

BASSES.

Vic - toi - - - re!
Vic - to - - - ria!
Vic - toi - - - re!
Vic - to - - - ria!
Vic - toi - - - re!
Vic - to - - - ria!

Allegro. (♩ = 126)

ff (Fanfare behind the scenes.)

(Orchestra.) *colla voce.*

Carmèn.

(tearing a ring from her
finger and throwing it away.)

fois, démon, Veux-tu me sui-vre? Non, non! Cet-te bague, autre -
time, you fiend, Will you be bent? I? bend? Here's the ring that you

Allegro moderato.

Don José. (rushing towards Carmen.)

fois, tu me fa-vais don-né - e, Tiens!
bought, the one that has your name on! Sol

Eh bien! dam-né - e!
You will, you de-mon!

(♩ = 104)

ff a tempo. colla voce.

(Fanfare behind
the scenes.)

(Carmen attempts to escape, but Don José catches up with her at the entrance of the amphitheatre; he stabs her; she falls, and dies.)

SOPRANOS.

To - ré - a - dor, en
To - re - a - dor, make

gar - de! —
read - y, —

To - ré - a - dor! —
To - re - a - dor! —

TENORS.

To - ré - a - dor, en
To - re - a - dor, make

gar - de! —
read - y, —

To - ré - a - dor! —
To - re - a - dor! —

BASSES.

(Orchestra.) *espress.*

(Don José, distracted, falls on his knees beside her.)

To - ré - a - dor! —
To - re - a - dor! —

Et son - ge bien, oui
And think on her, on

songe en combat - tant, —
her who all can see, —

To - ré - a - dor! —
To - re - a - dor! —

Et son - ge bien, oui
And think on her, on

songe en combat - tant, —
her who all can see, —

Qu'un œil noir te re - gar - de,
On a dark - eyed la - dy,

Et que l'a-mour t'at-tend,
And that love waits for thee,

Qu'un œil noir te re - gar - de,
On a dark - eyed la - dy,

Et que l'a-mour t'at-tend,
And that love waits for thee,

(The crowd reenters the stage.)

Andante moderato.

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

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

Andante moderato. (♩ = 76)

Don José.

Vous pou-vez m'ar-rê - ter. — C'est moi qui l'ai tu-
 Do with me what you will, 'Twas I — who struck her

cresc. é - e! Ah! Car - men! — ma Car - men — a - do -
 down, — Ah, Car - men, — my Car - men! — thou art

(Curtain.)

ré - e!
 gone!

End of the Opera.*