

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.

*) 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.



SOPRANOS I & II.

TENORS I & II.

BASSES I & II.

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

A deux cuar-tos!
Dan-sez, 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!
gai-ly dancing,

A deux cuar-tos!
Dan-sez, dan-sez,
For two cuar-tos!
deft-ly twirling,

SOPR. 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!
gai-ly dancing,

SOPR. I.

A deux cuar-tos!
Tournez, tour-nez,
For two cuar-tos!
gai-ly dancing,

A deux cuar-tos!
Tournez, tour-nez,
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!
Tournez, tour-nez,
For two cuar-tos!
gai-ly dancing,

A deux cuar-tos!
Tournez, tour-nez,
For two cuar-tos!
deft-ly twirling,

I. 

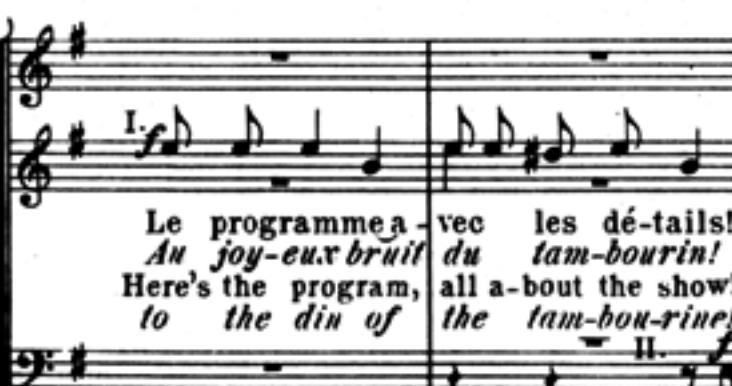
Des é - ventails pour s'é-ven - ter!
Dan-seu-ses et danseurs tour-nez,
Who wants a fan to raise the wind?
Lightly and swift-ly whirl - ing

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,

p cresc. 

f p 

I. 

Le programme a - vec les dé-tails!
An joy-eux bruit du tam-bourin!
Here's the program, all a-bout the show!
to the din of the tam-bou-rine!

II. 

De l'eau! Dansez!
Wa-ter! *the time*

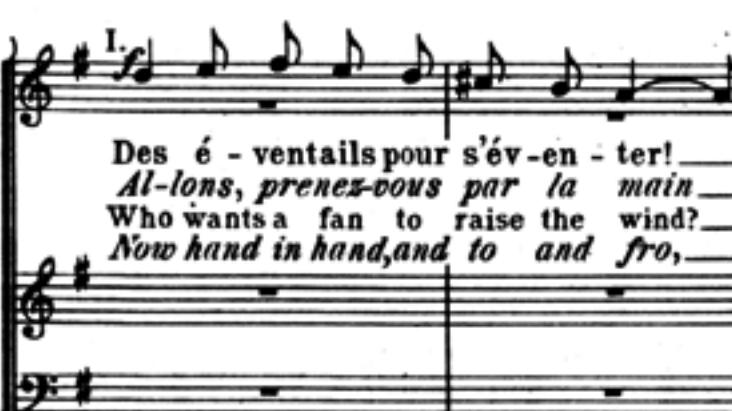
I. 

Du vin!
An bruit
Good wine!
And mark

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

cresc. 

f p 

I. 

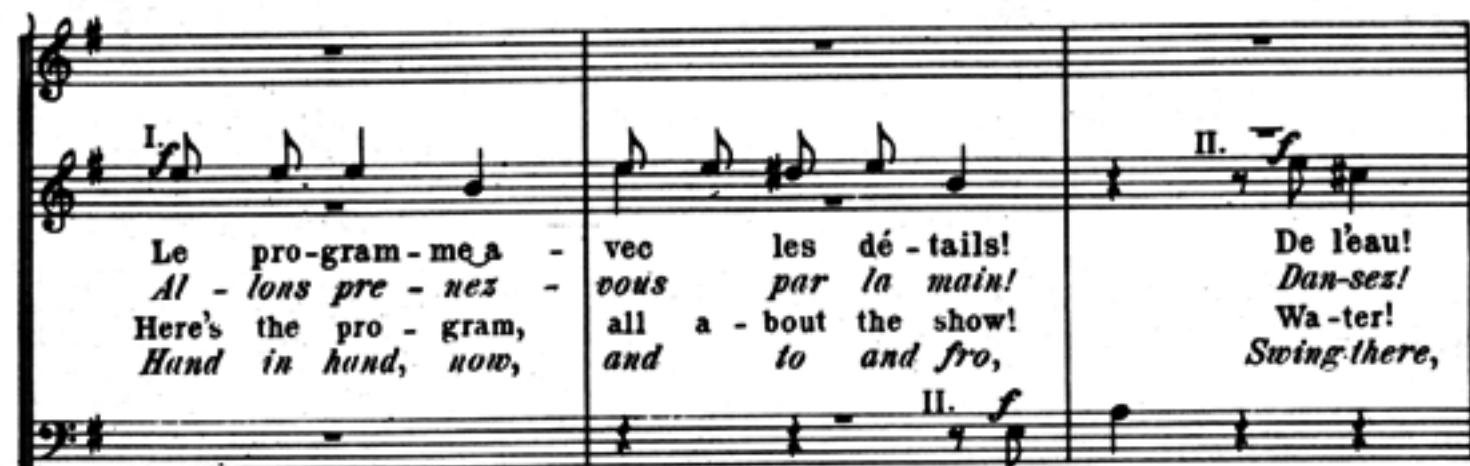
Des é - ventails pour s'év-en - ter!
Al-lons, prenez-vous par la main
Who wants a fan to raise the wind?
Now hand in hand, and to and fro,

II. 

Des o - ran-ges 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,

p cresc. 

p 

I. 

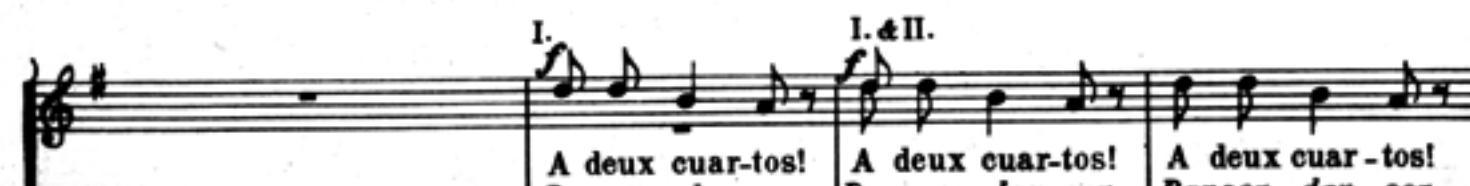
Le pro-gram-me a - vec les dé - tails!
Al - lons pre - nes - vous par la main!
 Here's the pro - gram,
Hand in hand, now, all a - bout the show!
and to and fro,

II. 

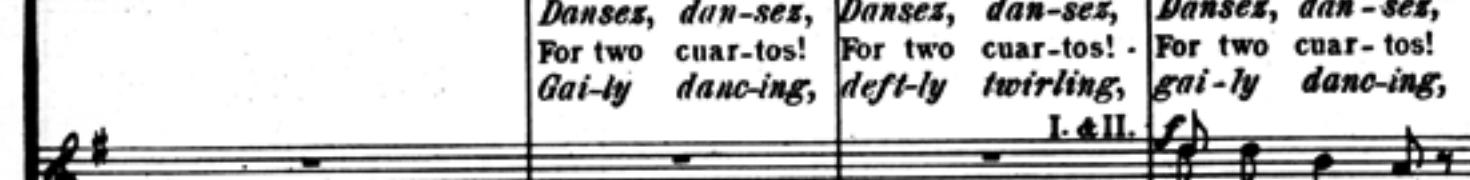
De l'eau!
Dan-sez!
 Wa - ter!
Swing there,

Du vin!
Gar - çons!
 Good wine!
Swing here,

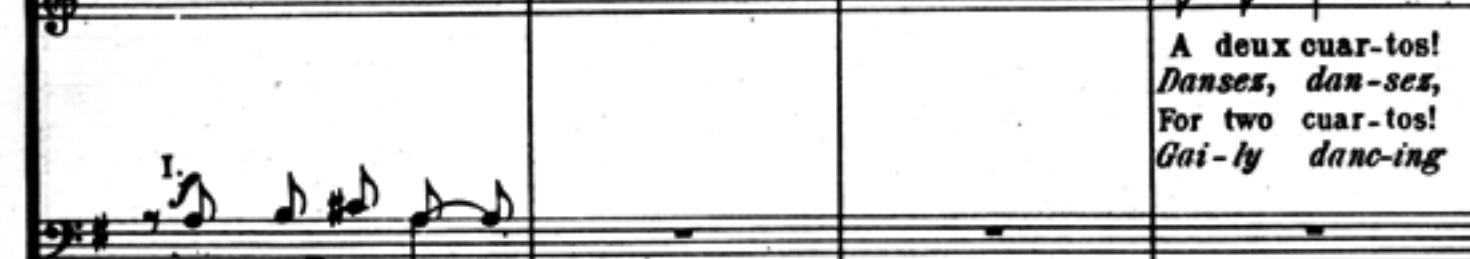
f p cresc.

I. 

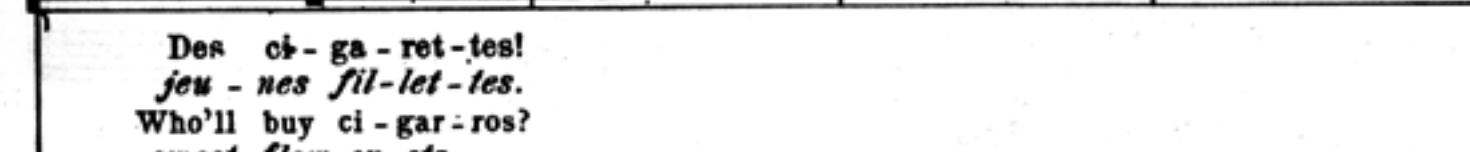
A deux cuar-tos!
Dansez, dan-sez,
 For two cuar-tos!
Gai-ly danc-ing,

I. & II. 

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

I. & II. 

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

I. 

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

f 

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

Voy - ez! à deux cuar - tos!
Dan - sex, jeu - nes gar - çons,
 Here you are, two cuar - tos!
Mer - ri - ly dance a - round,

Se - ño - ras
oui, dan - sex,
 Se - ño - ras
Trip - ping a -

ff

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

Voy - ez! à deux cuar - tos!
Dan - sex, jeu - nes gar - çons,
 Here you are, two cuar - tos!
Mer - ri - ly dance a - round,

Se - ño - ras
oui, dan - sex,
 Se - ño - ras
Trip - ping a -

ff

I. & II.

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

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!
tes!
ros!
sound!

ros!
tes!
ros!
sound!

leggiero.

p

vi - te!
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 vi - 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 - ei, mon of - fi - cier, mer - ei! 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 -

I. *f*

ci, Se - ñor, sont plus bel - les!
de-rez la pla-ceaux to - ré - ros!
ñor! these oth - ers are sweeter!
render the place To to - re - ros!

Des é - ven-tails pour sé-ven - ter!
Dan-seu-ses et dan-seurs tournes
Who wants a fan to raise the wind?
Light-ly and swift-ly whirl - ing

cresc.

II. *f*

Des o - ran - ges pour gri - gnou - ter!
Aux joy - eux bruit du tam - bou - rin,
Or - an - ges, sweet and ten - der - skinn'd!
To the din of gay tam - bo - rines,

Le pro - gramme a -
Au joy - eux bruit
Here's the pro - gram,
To the din of

p *f*

III. *f*

vec les dé - tails!
du tam - bou - rin!
all a - bout the show!
gay tam - bou - rines.

De l'eau!
dansez!
Wa - ter!
swing there,

I. *f*

Du vin!
Au bruit!
Good wine!
Swing here,

Des ci - ga - ret - tes!
des cas - ta - gnet - tes.
Who'll buy ci - gar - ros?
sweet flower - ets.

cresc.

f p

Zuniga.

Ho - là!
Hal - loh!

des é - ven - tails!
bring me some fans!

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

f p

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

A Gypsy (to Zuniga, who repulses him.)

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

cresc.

I. & II.
A deux cuartos!
Dansez, dan-sez,
For two cuartos!
deft-ly twirling,

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

A deux cuartos!
Dansez, dan-sez,
For two cuartos!
deft-ly twirling,

Voy - ez! à deux cuar-tos!
Dan-sez jeu - nes garçons,
Here you are, two cuar-tos!
Mer - ri - ly dance a - round,

I. & II.
A deux cuartos!
Dansez, dan-sez,
For two cuartos!
Gai-ly dancing,

A deux cuartos!
Dansez, dan-sez,
For two cuartos!
deft-ly twirling,

Voy - ez! à deux cuar-tos!
Dan-sez jeu - nes garçons,
Here you are, two cuar-tos!
Mer - ri - ly dance a - round,

I. & II.

Se - ño - ras
Oui, dan - sez
Se - ño - ras
Tripping a -

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

ful

Se - ño - ras
Oui, dan - sez
Se - ño - ras
Tripping a -

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

ful

2.

ros!
tes!
ros!
sound!

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

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

2.

sempre ff

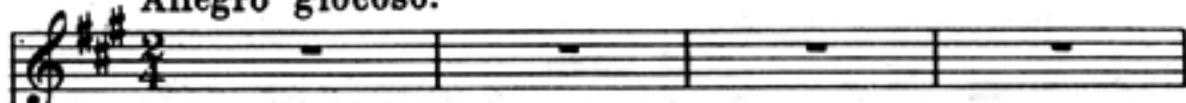
Voy - ez! voy - ez!
Tour - nez, tour - nez.
Look there, look there!
whirl - ing a - round!

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

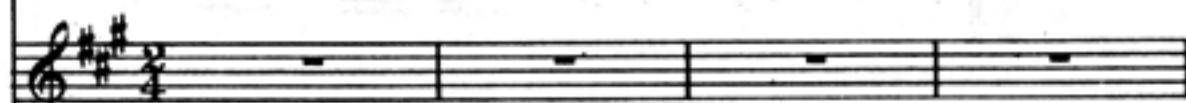
Nº 26. March and Chorus.

Allegro giocoso.

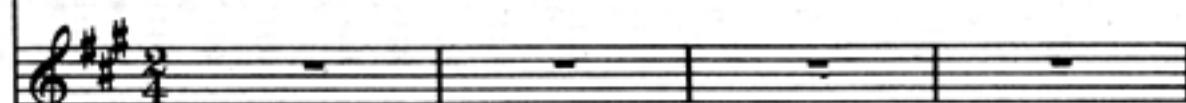
Frasquita.



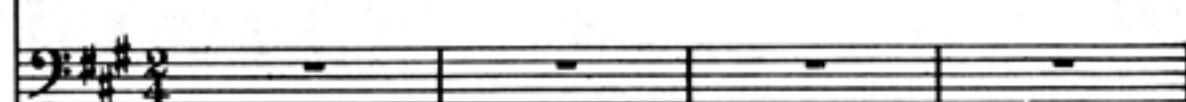
Mercedes.



Carmen.



Escamillo.

Sopranos.
(Children.)

Sopranos I.

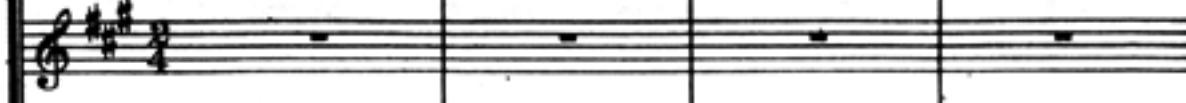


(Women.)

Sopranos II.



Tenors.



Basses.

Allegro giocoso. ($\text{♩} = 116$)

Piano.



CHILDREN.

(entering)

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

Voi - ei la qua - dril - - - - le!
Here comes the cuu - dri - - - - lla!

SOPRANOS.

TENORS.

BASSES.

II. **ALL.**

Les voi - ei!
Here they come!
oui, les voi -
Yes, here they

Les voi - ei!
Here they come!
oui, les voi -
Yes, here they

Les voi - ei!
Here they come!

- cre - - - - scen - - - -

ci! _____ Voi - ei la qua - dril - - - -
are! _____ Here comes the cuu - dri - - - -

ci! _____ Voi - ei la qua - dril - - - -
are! _____ Here comes the cuu - dri - - - -

- do - - mol - - - - lo - - - -

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 cuadri - lla, The cuadri - lla of To - re - ros!

ff

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

ff

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

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 -
 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 l'air, en
 On their lanc - es the sunshine glances! Hats up! 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 cuadri - illa!
 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 cuadri - illa!
 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 cuadri - illa!

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

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

La qua-dril - le des To - ré - ros! Les voi - ci! les voi - ci!
 The cuadri - 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 - ei 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.

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

SOPRANOS.

TENORS.

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

BASSES.

ff

À bas! à bas! à bas! à bas!
Clear out! clear out! clear out! clear out!

I. *ff*

À bas! _____
Clear out! _____

Oui! _____ à bas! _____ à
Oh! _____ clear out! _____ clear

À bas! _____ a bas! _____
Clear out! clear out!

pp *cre* - - *scen* -

À bas! _____
Clear out! _____

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

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

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

- do -

ff

Piano accompaniment for measures 354-355. The music consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves are in common time. The key signature is A major (no sharps or flats). The piano part features eighth-note patterns and sixteenth-note chords.

TENORS.

Tenor and Bass parts for measures 354-355. The Tenor part starts with a rest followed by a melodic line. The Bass part provides harmonic support with sustained notes. The vocal parts are in common time, and the key signature is A major.

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

BASSES.

Tenor and Bass parts for measures 356-357. The Tenor part continues its melodic line. The Bass part provides harmonic support. The vocal parts are in common time, and the key signature is A major.

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

Tenor and Bass parts for measures 358-359. The Tenor part continues its melodic line. The Bass part provides harmonic support. The vocal parts are in common time, and the key signature is A major.

los! Bra - vo! vi - va!
los! 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 - ril - le - ros, Voy - ez quel
 See there! the Ban-de - ri - lle - ros, See what a
 los! los!

CHILDREN.

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

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-
See-
Voy-ez!
See there!
Loo.

Voy - ez!
 See there!

Voi - ci les
 Here are the

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
ff

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!

SOPRANOS. An - oth-er cu-a-dri-lla ad - vances!

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

CHILDREN.

CHILDREN.

SOPRANOS. *f*

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

SOPRS.I. *cresc.*

vance!
vances!

Comme ils sont
A splen-did

TENORS. *f*

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

Comme ils sont
A splen-did

BASSES. *f*

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

ff. - dim. - p
 Ah! comme ils sont beaux!
 Ah! a splen - did rank!

SOPR. { I. beaux! ____
 rank! ____ dim.
 II. Comme ils vont du fer de leur
 You will see, with those point-ed

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

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

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

oreso. - f. - 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!

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

f p

meno p

CHILDREN.

SOPRANOS I. II.

L'E spa - - - da! L'E - THE

Th'E spa - - - da!

TENORS.

BASSES.

da!
da!

This musical score page features four staves of music for soprano, tenor, bass, and orchestra. The soprano and bass staves have lyrics in French: 'L'E spa - - - da!' and 'da!' respectively. The tenor staff is empty. The orchestra staff shows a dynamic instruction 'f' followed by a bassoon part. The key signature is A major (two sharps), and the time signature is common time.

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

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 -

This musical score page shows a continuation of the scene. It includes lyrics for Escamillo ('Es - ca - mil - - - - lo!', 'E - sca - mil - - - - lo!', 'spa - - - da!', 'spa - - - da!', 'II. f Es - ca -', 'E - sca -') and Carmen ('Es - ca - mil - lo!', 'E - sca - mil - lo!'). The score consists of four staves: soprano, bass, tenor, and orchestra. The key signature changes to A minor (no sharps or flats) at the end of the page. The tenor staff has a 'scen' marking.

ff

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

ALL. *ff*

millo! millo!

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!

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

ben ritmato

R.R. *

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

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

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

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

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

bra - vo! Les voi-ci! voi - ci la qua-dril - le, La qua - dril - le
 bra - vo! Here they are! Here comes the cuadri - lla, The cuadri - 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
I.

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

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

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 cuadri-lla, La quadril - le des To - ré - ros! Vive Es-ca -

ci la qua-dril-le, comes the cuadri-lla, La quadril - le des To - ré - ros!

ci la qua-dril-le, comes the cuadri-lla, La quadril - le des To - ré - ros!

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is A major (no sharps or flats). Measure 11 starts with a forte dynamic (f) in the treble staff, followed by a series of eighth-note chords. Measure 12 begins with a piano dynamic (p) in the bass staff, followed by a sustained note with a wavy line underneath.

3

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 -

Rondo.

vo!
vo!

vo!
vo!

vo!
vo!

Escamillo (to Carmen.) Andantino quasi allegretto. ($\text{♩} = 104.$) *p express.*

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

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, È - 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**

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!

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

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

Escamillo. (breve) **pp**

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

(breve)

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Moderato.

me!
you!

me!
you!

BASSES. *f*

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

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

Frasquita.

sotto voce.

drilla, the crowd, etc.)

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

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

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

Meredes.
sotto voce.

plait?
please?

Il est là!
He is here!

Carmen.

Qui donc?
What he?

Meredes.

Lui!
See!

Don Jo-
Don Jo-

ré! —
ré! —

dans la foule il se ca-che,
in the crowd he is hid-ing,

re-gar-de.
look there! —

Carmen.

Oui, je le vois.
Yes, there he is.

Frasquita.

Prends gar-del!
Be-ware!

sempre pp

Carmen.

Je ne suis pas femme à trem-blé de-vant lui.
I am not the woman to fear such as he.

Je l'at-I shall

Mercedes.

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

Car.
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!

Tempo I. Allegro. ($\text{♩} = 116.$)

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

Piano and orchestra score. Treble and bass staves. Measure 1: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: **f**, **dim.**

(Don José are left alone.)

Piano and orchestra score. Treble and bass staves. Measure 3: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: **mf**, **dim.**, **p**.

Piano and orchestra score. Treble and bass staves. Measure 5: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: **dim.**, **pp**.

Piano and orchestra score. Treble and bass staves. Measures 7-8: Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords. Dynamics: **p**, **mf**.

Piano and orchestra score. Treble and bass staves. Measures 9-10: Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords. Dynamics: **p**, **mf**, **f**. **attacca**

Nº 27. Duet and final Chorus.

Recit. (shortly) (not slowly)

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

Don José. C'est moi! I'm here!

Sopranos I. II.

Tenors.

Basses.

Chorus behind the scenes.

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-mé dit de crain - dre pour ma vi - e;
day; And they wanted me to be - lieve - you mean to kill me!

f dim.

Don José.

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

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 -

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 never tells a

ci — sous d'autres cieux!
 gin — our life a - gain!

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ti; Son à - 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

mf *cresc.* *p*

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

pp sostenuto

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

(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!

p dim.

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
 Ta. * Ta. * Ta.
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. ($\text{♩} = 112$)

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

poco cresc.

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

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

Pour-quoi t'oc-cu - per
What val - ue can that

en - co - re D'un
have for you, A

co - re,
move you,

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

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

ma Carmen, laisse-moi Te sau-ver,
my Carmen, I try to save you still,

toi que j'a - do - re! Ah!
for still I love you! Ah!

Xa.

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 sauver a - vec
let me still try to save you, Save you, and my-self as

meno p

dim. p poco stringendo

Xa. * Xa. *

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. 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!

a tempo

p len - sf tan - p do pp pp

Don José. (anxiously)

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

cresc. ff dim.

Carmen. (despairingly) (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

p ff

Allegro moderato. (♩ = 108.)

plus.
more.

Don José.

Mais moi, Carmen, je t'aime en
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 -

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

Carmen.

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 -

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

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

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

p *f* *p* *f* *p* *f*

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

cresc. *ff* *cresc.* *ff*

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

p *p* *p* *p*

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

p *p* *p* *p*

(with desperation) *ff* *ff* *ff*

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

ff *ff*

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! vi - va! Glo - ri - ous scene! Ah!

Vi - va! sur le sa - ble san-glant,
Vi - va! On the red a - re - na

TENORS.

Vi - va! vi - va! la course est bel - le!
Vi - va! vi - va! Glo - ri - ous scene! Ah!

Vi - va! sur le sa - ble san-glant,
Vi - va! On the red a - re - na

BASSES.

Allegro giocoso. ($\text{♩} = 116$)

(Fanfare behind the scenes.)

Le taureau, le taureau s'é-lan-ce!
 How the bull, the bull mad-ly rush-es!

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

Le taureau, le taureau s'é-lan-ce!
 How the bull, the bull mad-ly rush-es!

Voy-ez, voy-ez, voy-ez!
 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-toi - - - - ria!

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

Allegro fuocoso. ($\text{♩} = 138$)

(Orchestra)

Ra.

pp

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 âme,*
By my hon-or,

Tu ne pas-se - ras pas, Car-men, — c'est moique 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!

vras!
go!

- cresc.

Tu vas le re-trou-
 You hope to meet him

ff

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. ($\text{d} = 84$)

Je l'aime et de-vant 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! vi - va! glo - ri - ous scene! ah!

TENORS.

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

BASSES.

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

Allegro giocoso. ($\text{♩} = 116$)

ff

(Fanfare behind the scenes.)

sa - ble san - glant,
red a - re - na,

Le tau - reau, le
How the bull, the

tau - reau s'é - lan - ce!
bull mad - ly rush - es!

sa - ble san - glant,
red a - re - na,

Le tau - reau, le
How the bull, the

tau - reau s'é - lan - ce!
bull mad - ly rush - es!

sa - ble san - glant,
red a - re - na,

Le tau - reau, le
How the bull, the

tau - reau s'é - lan - ce!
bull mad - ly rush - es!

I. ALL.

Voyez, voyez, voyez, voyez! Le tau -
See there! see there! see there! see there! Gall'd by
Voyez, voyez, voyez! Le tau -
See there! see there! see there! Gall'd by
Voyez! Le tau -
See there! Gall'd by

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

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

Ain-si, le sa-lut demon à-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*

12117 ***Rall.*** *

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.* —

a tempo. (♩ = 104) *un poco animato.*

bras ri - re de moil! Non, parle sang, tu nî - ras pas! Car-men,
brace-es of my foel! No, on my life, It shall not bef Car-men,

ff a tempo *ff*

Carmen.

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

C'est moi que tu sui - vrás!
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 lais-se - moi pas -
Then come! — Strike me at once, — or let me go to

cer! — them! — *Listesso tempo.*

ff

Allegro.

Don José. (madly.)

ser.

him!

SOPRANOS.

Pour la derniè-re
For the very last

TENORS.

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

BASSES.

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

Allegro. (♩ = 126)

ff (Fanfare behind the scenes.)

(Orchestra.) *colla voce.*

Tuba.

fff

(tearing a ring from her
finger and throwing it away.)fois, démon, Veux-tu me sui-vre?
time, you fiend, Will you be bent?—

Carmén.

Non, non!
I? bend?Cet - te bague, autre -
Here's the ring that youfois, tu me l'a-vais don - né - e, Tiens!
bought, the one that has your name on! Sol

Don José.

(rushing towards Carmen.)

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 gar - de! — To - ré - a - dor! —
To - re - a - dor, make read - y, — To - re - a - dor! —
TENORS.
To - ré - a - dor, en gar - de! — To - ré - a - dor! —
To - re - a - dor, make read - y, — To - re - a - dor! —
BASSES.

(Orchestra.) *espress.*

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

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, —
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, —

Qu'un oeil noir te re - gar - de, Et que l'a-mour tat-tend,
On a dark - eyed la - dy, And that love waits for thee,
Qu'un oeil noir te re - gar - de, Et que l'a-mour tat-tend,
On a dark - eyed la - dy, And that love waits for thee,

(The crowd re-enters the stage.)

Andante moderato.

To-ré-a-dor,
To-re-a-dor,

l'a-mour t'at-tend!
love waits for thee!

To-ré-a-dor,
To-re-a-dor,

l'a-mour tat-tend!
love waits for thee!

Andante moderato (♩ = 76)

Don José.

Vous pou-vez m'ar-re-ter.
Do with me what you will,

C'est moi qui l'ai tu-
'Twas I who struck her

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.*