

No 10. Seguidilla and Duet.

Allegretto.

Carmen.

Don José.

Piano.

pp

Carmen.

pp e leggiero.

Près des rem -
Near to the

parts de Sé - vil - - le, Chez mon a -
walls of Se - vil - - la, With my good

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

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

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

sempre pp

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

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

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

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

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

hier! Mon pau-vre cœur très con-so -
 care! Now my poor heart, so sad - ly

la - ble, Mon cœur est li - bre com - me
 smit - ten, My heart is free, is free as

pp

l'air! J'ai des ga-lants à la douzai-ne, Mais ils ne sont pas
 air! Tho' I have suit-ors by the dozen There is not one that

rall.

à mon gré. Voi-ci la fin de la se-mai-ne! Qui
 suits my whim. The week is gone, and none is chos-en: Who

colla voce.

a tempo.

veut m'ai-mer? Je l'ai-me-rai! Qui veut mon
 will love me? I will love him! Who'll have my

a tempo.

portamento. portamento.

à-soul? -me? Elle est à pren-dre! Vous ar-ri-
 soul? 'Tis for the ask-ing! Now some good

portamento. portamento.

vez au bon mo-ment! Je n'ai guè-re le temps d'at-
 fair-y has sent you here! And my patience will bear no

ten-dre, Car a - vec mon nou - vel a - mant.
 task-ing, For, be - side my new lov - er dear,

pp
 Près des rem - parts de Sé - vil -
 Near to the walls of Se - vil -

le, Chez mon a - mi Lil - las Pas - tia,
 la, With my good friend Lil - las Pas - tia,

J'i - rai dan - ser la Sé - gue - dille Et boi - re du Man - za -
 I'll soondancethe gay Se - gui - dil - la And I'll drinkMan - za -

nil - la.
 nil - la.

f *risoluto.*
 Oui, j'i - rai chez mon a - mi Lil - las Pas -
 Yes, I'm go - ing to my friend Lil - las Pas -

tia!
 tia!

Moderato, quasi recitativo.

Don José. (with severity.)

Tais-toi! je ta - vais dit de ne pas me par -
 Be still! Did I not say, you must not speak to

fp colla voce.

a tempo. (♩=84.)

Carmen. (with simplicity.)

ler! Je ne te par - le pas, je chan - te pour moi -
 me? I did not speak to you, I on - ly sang a

p

poco ritenuto.

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

p dim.

a tempo.

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

pp

a tempo.

Tempo. (♩ = 160.)

ser! Je pense à cer - tain of - fi -
 wrong! An of - fi - cer I have in

cier, Je pense à cer - tain of - fi -
 mind, An of - fi - cer I have in

Moderato. (♩ = 88.)

cier Qui m'ai - me Et qu'à mon
 mind, Who loves me, And who knows

pp *cresc.*

tour, oui, qu'à mon tour - je pour - rais bien ai -
 well, Yes, who knows well, That I am not un -

dim. e rall.
f colla voce.

Andantino.

(pointedly.)

mer! Mon of - fi - cier nest pas
 kind! Don José. (agitated.) That he's no cap - tain I

pp

Andantino. (♩ = 132.)

Car - men!
 Car - men!

ppp

un ca - pi - tai - ne; Pas mê - me un lieu - te -
well am - a - ware, Nor a lieu - ten - ant is

nant, he; il n'est que bri - ga - dier; Mais
He's on - ly a corp'ral, But

c'est as - sez pour u - ne Bo - hé - mien - ne,
why should a Gyp - sy girl Ev - er care?

leggieramente. *Moderato.*
Et je dai - gne men con - ten - ter!
And I think he will do for me!

Don José. *Moderato. (♩=88.)*
Carmen, je suis comme un hom -
Carmen, do my sens - es all

cresc. *all.*
me j - vre, Si je cè - de, si je me li - vre, Ta pro -
leave me? If I yield, can you de - ceive me? Will you

fpp *cresc. fpp* *colla voce. dim.* *p*

*a tempo.**cresc.*

mes - se tu la tien - dras, Ah! si je
 then sure - ly faith - ful be? Ah! if I

cresc.

Tempo I. Allegretto. (♩ = 160.)

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

*ten.**pp**sotto voce.*

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

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

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

*ten.**ten.*

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

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

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

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

p

e ben ritmato.

— Près des rem - parts de Sé - vil -
 — Near to the walls of Se - vil -

le, Chez - mon a - mi Lil - las
 la, With - my good friend Lil - las

Pas - tia, Nous dan - se - rons
 Pas - tia, We'll soon dance the

la Sé - gue - dille Et boi - rons du Man - za -
 gay Se - gui - dil - la And we'll drink Mau - za -

This system contains the first three measures of the vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two sharps (D major). The piano accompaniment is in a grand staff with treble and bass clefs. The tempo is marked 'And'.

nil - la: _____
 uil - la: _____

tra la la la

sempre f

p

f

This system contains measures 4-6. The vocal line has a long note on 'nil - la:' followed by a rest and then 'tra la la la'. The piano accompaniment features a dynamic change from piano (*p*) to forte (*f*) at the end of the system.

la la la la la la la, _____ tra la

ff

This system contains measures 7-9. The vocal line continues with 'la la la la la la la,' followed by a rest and 'tra la'. The piano accompaniment is marked with fortissimo (*ff*).

la la la la la la la la la.

ff

This system contains measures 10-12. The vocal line continues with 'la la la la la la la la la.'. The piano accompaniment is marked with fortissimo (*ff*).

attacca subito.