

Nº 17. Duet.

Allegretto.

Carmen.

doux.
qui-et!

Don José.

Allegretto. (♩ = 104.)

Piano.

Carmen.

Recit.

(gally.) *s*

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

colla voce.

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

a tempo.

(making Don José sit down.)

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

(with a serio-comic air.)

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

Allegretto. (♩ = 108.)

(dancing, and accompanying herself with the castanets.)

The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics 'La la la la la la la'. The piano accompaniment is in two staves (treble and bass clef) and is marked 'Castagnette.' and 'pp'. The tempo is 'Allegretto' with a quarter note equal to 108 beats per minute. The key signature has two flats (B-flat and E-flat). Dynamics include *p*, *pp*, *f*, and *mf*.

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

p

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

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

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

f la — *p* la —

Don José. (stopping Carmen.) *g*

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

(surprised.) *g*

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

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

bas...
low?...

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

cresc.

Carmen.

(gaily.)

Bra - vo! bra - vo! j'avais beau fai - re; il
Bra - vo! bra - vo! My pains are wast - ed! He's

traite; Ne les entends-tu pas?
treat: Do you not hear them now?

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

mf

cresc.

(dancing, and rattling the castanets.)

vi - ve la mu - si - que Qui nous tom - be du ciel! la
wel - come this, that chanc - es To fall down from the sky! Cast.

p *mf* *f*

la — la — la — la — la —

(the bugles recede.) *dim.*

p *mf*

la — la — la — la — la —

Don José. (again stopping Carmen.)

Tu ne m'as pas com-
You do not under-

-mf *dimin.*

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

p *smorz.*

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

Molto lento.
p (stupified.)

Carmen. Au quar-tier! pour l'appel! —
Back to camp? for the night?

colla voce. *pp*

194 Allegretto molto moderato. *ff* *a piacere.* *a tempo.*
 (♩ = 152.) (with an outburst.)

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

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

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

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

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

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

f *p* *cresc.* *f*

cresc. *pp*

done, ca - na - ri! Tiens! —
long, sim-ple - ton! Wait! —

(in a rage, throwing

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

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

ff *3* *3*

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

Don José. (sadly.)

ff

196 *Poco ritenuto.* (♩ = 72.)

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

rit. *a tempo.* *pp*

p *espress.* *colla voce.* *a tempo.* (♩ = 88.)

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

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

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

Tempo I.**Carmen.**

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

p

mel
or!

(♩ = 152.)

Tempo I.

p cresc. ta_ je vais être en re - tard! *f* *mf 3* Ô mon
 and I shall be too late! 0 good

cresc. *pp*

Dieu! *3* ô mon Dieu! *cresc.* c'est la re -
 Lord! 0 good Lord! it's the re -

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

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

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

p

Poco più mosso.

mour! Mais
loves! Don José. Why,

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

Poco più mosso. ($\text{♩} = 116.$)

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

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

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

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

mf *s*

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

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

p *cresc.*

non! —
 no!

(violently.)

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

ff

And. *

Andante. (♩ = 63.)

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

dras!
 must!

p espress.

And. *

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

cresc. *dim.*

And. *