

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.

## Allegro. (♩ = 112)

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. —

(gally.)

Mais je suis a - mou - reux, mon cher, — a la fo - li - el Et  
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

*colla voce.*

*mf* El - le sap - 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 -

*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.  
*p*

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 -

Don José. *pp* (aside.)  
 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

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

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;

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 gid - dy!

Mais pour nous enle -  
But, when an - y-one

Tempo I. (♩=112.) Don José.

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 — a coups — de na - va - jal (surprised.)  
that the price is paid — in knife - thrusts and slash - es?

**A**  
**In**

*senza rigore.*

**Comprenez - vous?**  
**You under - stand?**

*a tempo.*

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

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

*à 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 - me!  
 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.*

*f* *dim.* *p*

## Allegro. Don José.

*p* *cresc.* *f*  
 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

*p* *cresc.*

Allegro. (♩ = 28.)

*p*  
 oui, le sang, je l'es - pè - re, Va bien - tôt cou - ler! En -  
 yes, his blood shall be flow - ing - Ere this hour is past! My  
 cher la mai - tres - se Et trou - ver, trouver l'a - mant! Quel -  
 look for the la - dy And find, and find the beau! This -

*p*

*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,

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

*cresc.*

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

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

*cresc. molto.*

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

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

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 knife! Come

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

veil - lez sur vous!  
Be - ware my knifel.

*tutta forza.*

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics in French and Italian. 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 dynamics are 'tutta forza'.

The second system of the score is a piano accompaniment in a grand staff. It continues the rhythmic pattern from the first system, with a focus on the bass line and harmonic support. The tempo remains 'L'istesso tempo'.

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

*fff*

*attacca.*

The third system of the score is a piano accompaniment in a grand staff. It features a dramatic increase in dynamics, marked 'fff' (fortissimo). The tempo remains 'L'istesso tempo'. The system concludes with the instruction 'attacca.' and a double bar line.