

Nº 24. Finale.

Moderato.

Micaela.

Frasquita.
Mercedes.

Recit.
(arresting Don José's arm.) *a tempo.*

Carmen.
Ho-là! ho-là! Jo - sé!
Holla, holla! Jo - sé!

Don José.

El Remendado.
El Dancaïro.

Escamillo.

Sopranos.

Tenors.

Basses.

Piano.
Moderato. (♩ = 92.) *a tempo.*
colla voce. *p*

Escamillo. (to Carmen.)

Vrail_ j'ai l'a - - me ra - vi - e Que ce soit vous, Car -
Ah, - what rap - ture it gave me That it was you, Car -

(jauntily, but haugh-
tily.)
(to Don José) *mf* 3

men, qui me sauviez la vi - - - e! Quant à
men, who came in time to save mel. As for

toi, — beau sol-dat, Nous sommes manche à man - che, et
you, — Sir dragoon, For this time we are e - ven, but

nous jouer - ons la bel - le, oui, nous jouerons la bel - -
one shall win the prize, — yes, one shall win the prize, —

le, Le jour où tu vou - dras re - pren - dre le com -
— When - ev - er you will fight a - gain; — let it be

El Dancaïro (interposing)
A tempo animato.

C'est bon, c'est bon! plus de que - rel - lei Nous, nous al - lons par -
 All right, all right! No more re - plies! We are go - ing a -

bat!
 soon!

A tempo animato. (♩=108.)

tir; et toi, et toi, la - mi, bon -
 way; and you, and you, my friend, - good -

pp

Tempo I: moderato.

soir. **Escamillo.**
 bye!

Souf - frez au moins qu'a - vant de vous dire au re -
 Be - fore I go, at least you'll al - low me to

Tempo I: moderato. (♩=92.)

voir, Je vous in - vi - te tous aux courses de Sé -
 speak! And ask you all to see the bull - fight this

p

sf

din.

din.

mf

vil - le Je comp - te pour ma part y bril - ler de mon
week, For in Se - vil - la you will not find me de -

mf *dim.*

(gazing at Carmen.) *poco rit.* *p*

mieux. Et qui m'aime y vien - dra! Et qui m'ai - me y vien -
fi - cient; All who love me will come! All who love me will

p cresc. *sf dim.* *p poco rit. dim.* *pp*

(coolly, to Don José, who made a menacing gesture.) *a tempo.* *mf* *Un poco ritenuto. (♩=80.)*

dra! l'a - mi, tiens toi tran - quil - le!
come! My friend, don't be im - pa - tient!

a tempo. *ff dim.* *p* *sf* *pp*

(gazing at Carmen.) *cresc.*

J'ai tout dit, oui, j'ai tout
I have done, yes, I am

sf *pp* *sf* *pp* *sf* *pp*

dit! through! et je n'ai plus i-ci qu'à
And have no more to say, but

fai-re mes a-dieux!
bid you all a-dieu!

(Exit Escamillo slowly; Don

p espress.

(José tries to attack him, but is held back by El Dancaïro and El Remendado.)

m. d.

p

m. d.

dim.

p

dim.

Allegro. (♩=120.)

Don José (to Carmen, menacingly, but restrainedly.)

Prends garde à toi- Will you be warh'd, Car - men?
je suis las de souff- Do not tor - ture me

pp

cresco.

frir!
sol

El Dancaïro

En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward! it's time to

tir!
sol

SOPRANOS.

En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward, it's time to tir!

TENORS.

En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward, it's time to tir!

BASSES.

En rou - te, en rou - te, il faut par -
Now for - ward, now for - ward, it's time to tir!

cresc. molto.

El Remendado. *Recit. f*

Hal - te! quelqu'un est là qui cherche à se ca -
Halt! some-one is yon - der who's try - ing to

ff colla voce.

(he brings Micaela forward.)

a tempo.

Carmen.

cher.

hide.

a tempo.

U - ne

It's a

pp

El Dancaïro.

fem - mel Par - dieu! — la sur - pri - se est heu -
wo - man! Be - gad! — 'tis sur - pris ing in -

Don Jose (recognizing Micaela.)

Micaela. (joyously.)

Don José.

Mi - ca - ë - la!
Mi - ca - e - la!Don Jo - sé!
Don Jo - sé!Malheureu - se!
Are you mad?reu - se!
deed!*cresc.*

Micaela.

Andantino moderato.

*molto
espression*

Don José.

Moi — je viens te cher - cher! — Là -
I — am look - ing for you! — Be -Que - viens - tu faire i - ci?
What are you do - ing here?

Andantino moderato.

bas est la chaumiè - - re, Où sans ces - - se pri -
low, down in the val - - ley. Is a hut all a -

ant, lone, Where a moth - er, your moth - er, Pleure, hé -
Where a moth - er, your moth - er, Weeps and

las! sur son en - fant! El - le pleu - re et t'ap -
prays for you, her son! She is weep - ing and

pel - - le, El - le pleu - re et te tend les bras!
wait - - ing, Ev - er hop - ing her son to seel

Tu pren - dras pitié d'el - - le, Jo - sé. ah! Jo -
Oh, take pit - y up - on her, Jo - sé, ah! Jo -

stringendo

sé, tu me sui - vras, tu me sui - vras!
 sé! you'll come with me, you'll come with me! (to Don José.)
 Carmen. Va - t'en, va - t'en, tu fe - ras
 That is the best thing you can

bien, No - tre mé - tier ne te vaut rien. — Don José.
 do, Our trade will nev - er do for you! (to Carmen.)
 Tu me dis de la
 You com - mand me to

poco animando.

Oui, tu devrais partir!
 Yes, it is time you went!
 sui - vre! leave you? Tu me dis de la sui - vre! Pour que
 You command me to leave you, So that

cresc. molto

toi, tu puis - se cou - rir A - près ton nou - vel a -
 you, with none to pre - vent, May pur - sue your To - rea -

(resolutely.)

mant! Non! non vrai - ment! Dût -
dor! Nol Nev - er - more! Tho'

Moderato. (♩ = 84.)

il men cou - ter la vi - - e, Non, Car -
death be my part, I vow, No, Car -

men, je ne par - ti - rai pas! Et la chaî - ne qui nous
men, I will not leave you now! And the chain that binds our

li - e Nous lie - ra jus - qu'au tré - pas! Dût -
hearts Still shall bind till death us parts! If

il men cou - ter la vi - e, Non, non, non, je ne par - ti - rai
death be my part, I vow, No, no, no! I will not leave you

Allegro.

Micaela. (to Don José.)

ff
É - cou - te - moi, je t'en prie, Ta mè - re te tend les
Oh hear me now, hear me pray, Oh come for your moth - er's

Frasquita. (to Don José.)

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

Mercedes. (to Don José.)

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

pas!

now!

El Remendado. (to Don José.)

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

El Dancaïro. (to Don José.)

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

SOPRANOS.

Il t'en cou - te - ra la vi - e. Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

TENORS.

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

BASSES.

Il t'en cou - te - ra la vi - e, Jo - sé, si tu ne pars
It will cost you dear to stay, — Jo - sé, your life is at

Allegro. (♩ = 120.)

ff *mf* *cresc.* *ff*

bras! Cet-te chaî - ne qui te lie, Jo-sé, — tu la bri - se -
stake! And the chain that binds you to - day Jo-sé, — you will sure - ly

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
stake, And the chain that binds to - day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
stake, And the chain that binds to - day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
stake, And the chain that binds to - day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
stake, And the chain that binds to - dav. At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
stake, And the chain that binds to day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
stake, And the chain that binds to day, At your death sure-ly will

pas, Et la chaî - ne qui vous li - e Se rompra par ton tre -
stake, And the chain that binds to day, At your death sure-ly will

mf *cresc.* *ff*

ras! — Hé-las! Jo - sé!
break! — A-las! Jo - sé!

pas! — Jo-sé! prends
break! — Jo-sé! be

pas! — Jo-sé! prends
break! — Jo-sé! be

(to Micaëla.)

Laisse-moi!
Let me go!

Car je suis con-dam - né!
I am doom'd to de - spair!

(seizing Carmen in a
transport of passion.)

pas! — Jo-sé! prends
break! — Jo-sé! be

pas! — Jo-sé! prends
break! — Jo-sé! be

pas! — Jo-sé! prends
break! — Jo-sé! be

pas! — Jo-sé! prends
break! — Jo-sé! be

p *cresc.*

f *p* *cresc.*

f *cresc.*

Moderato.

gar - de!
care - ful!

gar - de!
care - ful!

Ah! je te tiens, — fil - le dam - né - - e, Je te
Ha! now I have you, fiend that you are! — Now I

gar - de!
care - ful!

gar - de!
care - ful!

gar - de!
care - ful!

gar - de!
care - ful!

gar - de!
care - ful!

Moderato. (♩ = 84.)

tiens, et je te for - ce - rai bien — A su - bir — la des - ti -
have you, and your will I'll soon in - cline — To ad - mit — the fa - tal

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meno f

né - e Qui ri - ve ton sort au mien! Dût -
 pow - er That fet - ters your lot to mine! Tho'

cresc.

cresc.

il mén cou - ter la vi - e, Non, non, non, je ne par - ti - rai
 death be my part, I vow, No, no, no! I will not leave you

ff

Allegro Micaela.

Rit.

*

Recit. (authoritatively.)

Frasquita and Mercedes.

U - ne pa - role en -
 On - ly one word

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Don José

pas!

now!

El Remendado,

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

El Dancaïro.

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Sopranos

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Tenors.

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Basses.

Ah! — prends gar - de, prends gar - de, Don Jo - sé!
 Ah! — be care - ful, be care - ful, Don Jo - sé!

Allegro. (♩=120.)

colla voce.

(sadly.)

Moderato. (♩=88.)

p

cor, ce se-ra la der-niè-re! Hé-las! Jo-sé, ta mè-re se
more, I can say nothing further: A-las, Jo-sé! your moth-er is

pp *p*

senza rigore. *dim.*

meurt, et ta mè-re Ne voudrait pas mou-rir sans l'a-voir par-don-
dy-ing, and your moth-er Was not con-tent to die with-out par-don-ing

pp *colla voce.*

Allegro.

né! Oui, Don Jo-sé!
you! Don José. Yes, Don Jo-sé!

Ma mère! el-le se meurt! Partons! ah! par-tons!
My mother? she is dying? Away! let us go!

f *ff* (he takes a few)

Allegro. (♩=104.)

f *ff* (♩=116.)

steps, then stops.)

(to Carmen.) **Molto ritenuto.**

Sois conten-te... je pars, mais, nous nous re-ver-
Rest you mer-ry! I go, but - I'll meet you be -

Molto ritenuto. (♩=76.)

(Don José leads Micaela away; hearing Escamillo's voice, he pauses, hesitating.)

Allegro moderato. (♩ = 96.)

rons!
low!*dim. molto.*

Allegro moderato. (♩ = 108.)

Escamillo. (behind the scenes.)

To - ré - a - dor, en gar - del — To - ré - a - dor! —
To - re - a - dor, make read - y! — To - re - a - dor! —*pp**sempre pp*

(Carmen rushes towards him; Don José threateningly bars the way.)

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 œil noir te re - gar - de Et que l'a - mour t'attend,
On a dark - eyed la - dy, And that love waits for thee!

a tempo.

rall.

colla voce.

pp

a tempo.

(Curtain)

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

ff

End of Act III.