

No. 26. March and Chorus.

Allegro giocoso.

Frasquita.

Mercedes.

Carmen.

Escamillo.

Sopranos.
(Children.)Sopranos I.
(Women.)

Sopranos II.

Tenors.

Basses.

Piano.

Allegro giocoso. (♩ = 118.)

pp

CHILDREN.

(entering)

Les voi-ci!

les voi-ci!

Here they come!

here they come!

*a**po*

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 cua-dri - lla, The cua - dri - lla of To-re - ros!

ff

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

ff

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

ff

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!
On their lanc - es the sunshine glances!

En l'air, en l'air, en l'air, en
Hats up! hats up! hats up! Hur-

I. ALL.

Sur les lan - ces, le so - leil bril - le!
On their lanc - es the sunshine glances!

En l'air, en l'air, en l'air, en
Hats up! hats up! hats up! Hur-

Sur les lan - ces, le so - leil bril - le!
On their lanc - es the sunshine glances!

En l'air, en l'air, en
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 cua - dri - lla!

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 cua - dri - lla!

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 cua - dri - lla!

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

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

La qua-dril-le des To-ré-ros! Les voi-ci! les voi-ci!
The cua-dri-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!

Cresc. *

(The procession begins. — The words of the chorus indicate the stage-arrangement.)

ff *Cresc.* *

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, —

p

Voi - ci 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.

*pp**ff*

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

SOPRANOS.

TENORS.

BASSES.

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

ff

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

ff
 À bas! Clear out!
 Oui! à bas! à bas!
 Oh! clear out! clear out!

pp *cre* - *scen* -

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

ff
 à bas! clear out!
 à bas! clear out!
 à bas! clear out!

do - *ff*

Two systems of piano accompaniment. The first system consists of a treble and bass staff with a wavy hairpin above the treble staff. The second system also consists of a treble and bass staff with a wavy hairpin above the treble staff. The music is in 2/4 time and G major.

TENORS.

BASSES.

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

Piano accompaniment for the second system, featuring a treble and bass staff with a wavy hairpin above the treble staff.

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

Vocal line and piano accompaniment for the third system. The vocal line is in a single staff, and the piano accompaniment is in two staves. The music continues in 2/4 time and G major.

Piano accompaniment for the fourth system, featuring a treble and bass staff with a wavy hairpin above the treble staff.

los!
 los!

Bra - vo! vi - va!
 Bra - vo! vi - va!

Vocal line and piano accompaniment for the fifth system. The vocal line is in a single staff, and the piano accompaniment is in two staves. The music continues in 2/4 time and G major.

Piano accompaniment for the sixth system, featuring a treble and bass staff with a wavy hairpin above the treble staff.

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-ri-lle-ros, Voy-ez quel
 See there! the Ban-de-ri-lle-ros, See what a
 los!
 los!

p

CHILDREN.

Voy-ez!
 See there!

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

Voy-ez!
 See there!

Voy-ez!
 See there!

p

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!

* *And.*

Voy - ez!
 See there!

cre - - scen - do -

ff Voi - ci les
 Here are the

e De leur cos - tu - me de com - bat! *ff* Voi - ci les
 ing Up - on their cos - tumes for the fight! Here are the

ez!
 there!

ff Voi - ci les
 Here are the

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!

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!

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!

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!

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!

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 cua-dri-lla ad - vances!

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

CHILDREN.

SOPRANOS.

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

SOPRS. I.

vance!
vances!

cresc.
Comme ils sont
A splen - did

TENORS.

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

cresc.

Comme ils sont
A splen - did

BASSES.

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

dim. *p*

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

mf

SOPRS. I. beaux! rank!
II. *dim.* Ah! comme ils sont beaux!
Ah! a splen - did rank!

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

mf

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

dim.

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

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!

f *pp*

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

f p

meno p

CHILDREN.

SOPRANOS I. II.

TENORS.

BASSES.

da!
da!

II. *f*
L'E - spa - - - da!
Th'E - spa - - - da!

L'E - spa - - - da!
Th'E - spa - - - da!

I. *f*
L'E -
THE

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

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

br
spa - - - da!
spa - - - da!

II. *f*
Es - ca -
E - sca -

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

- scen - - - do - - - mol - -

ff

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

ALL. ff

millo!
mil-lo!

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

f *3* *ff* *3*

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

ff *3*

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

cresc.

ca. * *ca.* *

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

ff

ben ritmato

ff

ca. *

vient last ter - mi - ner tout, Qui pa - raît à la fin du
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!

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!

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

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

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

ff

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-rôs! 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-rôs! 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-rôs! 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 ³

ci la qua-dril-le, La qua-dril-le des To-ré-ros! Vive Es-ca-
 comes the cua-dri-lla, The cua-dri-lla of To-re-ros! Viva E-sca-

ci la qua-dril-le, La qua-dril-le des To-ré-ros!
 comes the cua-dri-lla, The cua-dri-lla of To-re-ros!

ci la qua-dril-le, La qua-dril-le des To-ré-ros!
 comes the cua-dri-lla, The cua-dri-lla of To-re-ros!

mil - - - lo! Ah!
 mil - - - lo! Ah!

fff

fff

fff

fff

sempre ff ³ *fff*

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

sempre ff *fff*

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

resc. *molto* *ff*

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 - - -

vo!
vo!
vo!
vo!

Escamillo (to Carmen.) *Andantino, quasi allegretto.* (♩ = 104.)
p espress.

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

dim. *p*

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, Ê - 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*

(breve) *pp*

Carmen. *p espress.*

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. *pp*

Ah! je tai — me — Oui, je tai —
Ah! I love you, yes, I love —

(breve) *pp*

(breve)

Moderato.

me!
you!

me!
you!

BASSES. *ff*

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

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

pp

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.
and go a - way from here.

Carmen.

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

Mercedes.

sotto voce.

Carmen.

Mercedes.

plait?
please?Il est là!
He is here!Qui donc?
What he?Lui! —
See! —Don Jo-
Don Jo-sé! — dans la foule il se ca-che, re-gar-de.
sé! — in the crowd he is hid-ing, look there! —

Carmen.

Frasquita.

Oui, je le vois. —
Yes, there he is. —Prends gar - del!
Be - ware! —

Carmen.

Je ne suis pas femme à trem-bler de-avant lui.
I am not the wom-an 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!

a po - co a vo -
co cre - scen - do ed ac - ce - le - ran - do fi - no al

Tempo I. Allegro. (♩ = 116.)

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

First system of piano accompaniment. The right hand features a rhythmic pattern of eighth notes with accents. The left hand provides harmonic support with chords and moving lines. Dynamics include *f* and *dim.*

Don José are left alone.)

Second system of piano accompaniment. The right hand continues with eighth-note patterns. The left hand has a more active bass line. Dynamics include *mf*, *dim.*, and *p*.

Third system of piano accompaniment. The right hand has a steady eighth-note accompaniment. The left hand features a melodic line with a *dim.* marking and a *pp* dynamic.

Fourth system of piano accompaniment. The right hand has a melodic line with a *dim.* marking. The left hand has a melodic line with a *pp* dynamic.

Fifth system of piano accompaniment. The right hand has a melodic line with a *p* dynamic. The left hand has a melodic line with a *mf* dynamic. The system concludes with a *f* dynamic.

attaca.