

No 27. Duet and final Chorus.

Carmen. *Recit.* (shortly) *mf* C'est toi! L'on m'a - vai - t a - ver -
 You here? *p* Some friends just came to
Don José. C'est moi!
 I'm here!
Sopranos I. II.
Tenors.
Basses.
Piano. *Recit.*
 Chorus behind the scenes.

ti - e Que tu n'é - tais pas loin, que tu de - vais ve -
 tell me That you were near at hand, that you would come to -

Moderato. (♩ = 96.)
 nir; L'on m'a - vai - t mê - me dit de crain - dre pour ma vi - e;
 day; And they wanted me to be - lieve - you mean to kill me!
f dim.

Don José.

Mais je suis brave — et n'ai pas vou-lu fuir. Je ne me-na-ce
But I am brave,— and will not run a-way. I do not threat-en

Musical notation for Don José's first vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). Dynamics include *p* and *mp*.

pas — j'im-plo-re, je sup-pli-e! No-tre pas-sé, Car-
you, I beg you, I en-treat you! I will for-get, Car-

Musical notation for Don José's second vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. Dynamics include *p*.

men,— no-tre pas-sé,— je l'ou-bli-e! Oui,— nous al-lons tous
men,— all that has pass'd since I met you! Yes,— let us go to-

Musical notation for Don José's third vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. Dynamics include *cresc.*, *p*, and *pp*.

deux — Com-men-cer — une au-tre vi-e, Loin d'i-
geth-er, Far from here, — with one an-oth-er To be-

Musical notation for Don José's fourth vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. Dynamics include *pp* and *p*.

Carmen.

Tu deman-des l'im-pos-si-ble! Carmen jamais n'a men-
What you ask can not be granted! Carmen nev-er tells a

ci — sous d'autres cieux!
gin — our life a-gain!

Musical notation for Carmen's vocal line and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. Dynamics include *mf* and *p*.

ti; Son â - me reste in - fle - xi - ble; Entre elle et
lie! Her will has nev - er re - lent - ed: Be - tween us

mf *res.* *

(Don José starts) *mf*
toi — tout est fi - ni. Ja - mais je n'ai men - ti; — Entre
two, all is gone by! I nev - er tell a lie: — For us

mf *res.* *mf* *crese.* *p*

Don José. *p* *espress.*
nous, tout est fi - ni. Car - men, — il est temps en -
two, all is gone by! Car - men, — let me try to

pp *sostenuto*

co - re, Oui, — il est temps en - co - re — Ô
move you, Yes, — let me try to move you, Oh,

res. *

ma Carmen, laisse - moi Te sau - ver, toi que j'a - do - re. Ah!
my Carmen, I try To save you still, for still I love you. Ah!

sf *p* (passionately) *dim.*

lais - se - moi — te sau - ver. Et me sau - ver a - vec
 Let me still — try to save you, Save you, and my - self as

*meno**dim.*

Un poco animato.

Carmen.

Non! je sais bien que c'est l'heu - - - re, Je sais
 No! well I know you will kill me, Well I

toi!
 well!

Un poco animato. (♩ = 112.)

bien — que tu me tue - ras;
 know — the moment is nigh.

poco cresc.

Mais que je vive ou que je meu - re, Non, — non! —
 But if I live, or if I die, No! — no! —

rit. ♩ Tempo I.

non, je ne te cè - de - rai pas!
 no! I'll nev - er yield - to your will!

Don José.

Car - men! il est temps en -
 Car - men! let me try to

colla voce Tempo I. (♩ = 96.)
pp

p

Pour-quoi t'oc-cu - per en - co - re D'un
 What val - ue can that have for you, A

co - re, Oui, — il est temps en - co - re, Ô
 move you, Oh, — let me try to move you, Oh,

ra. *

p

cœur qui n'est plus à toi! —
 heart that is yours no more? —

ma Carmen, laisse-moi Te sau-ver, toi que j'a - do - re! Ah!
 my Carmen, I try to save you still, for still I love you! Ah!

ra. * *ra.* * *dim.*

Non, ce cœur n'est plus à toi. *dim.* *poco stringendo*
 No, this heart is yours no more!

lais - se - moi — te sau - ver — Et me sau - ver a - vec *poco stringendo*
 let me still — try to save you, Save you, and my - self as

meno p *dim.* *p poco stringendo*

p cresc.
 En vain tu dis: — "Je t'a - dore!" Tu n'ob - tien - dras
 In vain you say: — "I a - dore you!" I am deaf, how -

cresc.
 toi, Ô ma Car - men, il est temps en - co - re, Ah! laisse -
 well, Oh, my Car - men, let me try to save you, Ah! let me

poco cresc.

dim. *cresc.* *ral -*
 rien, non, rien de moi, Ah! c'est en vain. —
 e'er you may im - plore, Ah! 'tis in vain. —

dim. *cresc.* *f* *dim.* *rall.*
 moi Te sau - ver, Carmen, Ah! laisse - moi te sau -
 still try to save you, Carmen, Ah! let me still try to

dim. *p* *ral -*

len - tan - do a tempo

p

tu n'ob-tien-dras rien, — rien de moi! —
I am deaf, how - e'er — you im - plore! —

p

ver, toi que j'a-do - re! Et me sau-ver a - vec toi! —
save, for still I love you! Save you, and my-self as well! —

a tempo

p len - f tan - p do pp pp

Don José. (*anxiously*)

pp

Tu ne m'ai-mes donc plus?
Then you love me no more?

cresc. ff dim.

Carmen. (*tranquilly*)

ff (*despairingly*)

Tu ne m'ai-mes donc plus! — Non, — je ne t'ai-me
Then you love me no more! — No! — I love you no

p ff

Allegro moderato. (♩ = 108.) **Don José.**

plus. — Mais moi, Carmen, je t'aime en-
more. — But I, Carmen, let me im-

f *di - mi - nu - en do - molto p*

co - - re, Car - men, hé - las! moi, je t'a -
 plore you, Car - men, a - las! I still a -

Carmen.

A quoi bon tout ce-la? que de mots
 But what good will that do? My heart you'll

A quoi bon tout ce-la? que de mots su-per-flus!
 What good will all that do? My heart you'll never move!

do - - re!
 dore you!

Car -
 Car -

men, je t'ai-me, je t'a - do - - re! Eh bien! s'il le faut,
 men, I love you, I a - dore you! Oh hear! To please you

pour te plai-re, Je res-te - rai bandit, tout ce que
 I will vow To join the band a-gain, do all that

tu vou - dras — Tout! tu m'en - tends, — tout, tu m'en -
 you de - sire: All! do you hear? — all! do you

tends, — tout! Mais ne me quit - te pas, Ô
 hear? — all! But ah! then love me still, Car -

ma Car - men, Ah! sou - viens - toi, sou - viens - toi
 men, my love! Ah! but re - call, re - call that

du pas - sé! — Nous nous aimions, na - guè - re!
 time a - gain! — We lov'd so fond - ly then!

Ah! ne me quit - te pas, Car - men, ah! ne me quit - te
 Do not for - sake me now, Car - men, do not for - sake me

Carmen.

pas! Ja-mais Car-men — ne cè-de-ra! —
now! Ne'er will Car-men — weakly com- ply! —

Li-bre elle est née et li-bre el-le mour-
Free she was born, and free will she

(Hearing the cries of the crowd in the amphitheatre, applauding Escamillo, Carmen makes a gesture of delight. — Don José keeps his eyes fixed on her. — At the end of the chorus, Carmen attempts to enter the amphitheatre; but Don José steps in front of her.)

Allegro giocoso.

ra!
die!

SOPRANOS.

Vi-va! vi-wa! la course est bel-le! Vi-va! sur le sa-ble sang-lant,
Vi-va! vi-wa! Glo-ri-ous scene! Ah! Vi-va! On the red a-re-na

TENORS.

Vi-va! vi-wa! la course est bel-le! Vi-va! sur le sa-ble sang-lant,
Vi-va! vi-wa! Glo-ri-ous scene! Ah! Vi-va! On the red a-re-na

BASSES.

Allegro giocoso. (♩ = 116.)

ff (Fanfare behind the scenes.)

Le taureau, le taureau s'é-lan-ce! Voy - ez, voy - ez, voy - ez, voy -
How the bull, the bull mad-ly rush-es! See there! see there! see there! see

Le taureau, le taureau s'é-lan-ce! Voy - ez, voy - ez, voy -
How the bull, the bull mad-ly rush-es! See there! see there! see

Voy -
See

ez! — Le tau - reau qu'on harcèle En bon-dis-sant s'é - lan - ce, Voy - ez!
there! Gall'd by man - y a dart, A - cross the ring he rush-es! See there!

ez! Le tau - reau qu'on harcèle En bon-dis-sant s'é - lan - ce, Voy - ez!
there! Gall'd by man - y a dart, A - cross the ring he rush-es! See there!

Frap-pé jus - te, juste en plein cœur! Voy - ez!
Strick-en fair, yes, fair in the heart! See there!

Frap-pé jus - te, juste en plein cœur! Voy - ez, voy - ez!
Strick-en fair, yes, fair in the heart! See there! see there!

Voy - ez, voy - ez, voy - ez!
See there! see there! see there!

fff **Allegro fuocoso.**

Vic-toi - - - - re!
Vic-to - - - - ria!

fff

Vic-toi - - - - re!
Vic-to - - - - ria!

fff

Allegro fuocoso. (♩ = 138.)

pp

(Orchestra) *pp*

Ca. *

Carmen.

Laisse-moi!
Let me go!

Don José.

f *s*
Où vas-tu?
Whither now?

Cet homme qu'on ac-
How they applaud the

Laisse-moi! laisse-moi!
Let me go! let me go!

clame, C'est ton nouvel a - mant!
winner! Your lov-er of to - day!

Sur mon â - me,
By my hon - or,

Tu ne pas-se-ras pas, Car-men, - c'est moi que tu sui-
 You shall not go in here, Car-men, - With me you are to

a - poco - poco

Carmen.

Laisse-moi, Don Jo - sé, je ne te suivrai pas.
 Let me go, Don Jo - sé, I will not fol-low you!

ff

vas!
 go!

Tu vas le re-trou-
 You hope to meet him

cresc.

ff

Je l'ai - me!
 I love him!

(furiously.)

ver, dis - tu l'ai - mes donc? —
 there! Say, - You love him, then?

molto

ff

Molto moderato. (♩ = 84)

Je l'aime et de-vant la mort mê-me Je ré-pè-te - rai que je l'ai -
 I'd say, and were it my last breath, In the face of death, that I love

Allegro giocoso. (Carmen again tries to enter the amphitheatre, Don José stops her again.)

me!
him!

SOPRANOS.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the

TENORS.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the

BASSES.

Vi - va! vi - va! la course est bel - le! Vi - va! sur le
Vi - va! vi - va! glo - ri - ous scene! ah! Vi - va! on the

Allegro giocoso. (♩ = 116)

(Fanfare behind the scenes.)

sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!

sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!

sa - ble san - glant, Le tau - reau, le tau - reau s'é - lan - ce!
red a - re - na, How the bull, the bull mad - ly rush - es!

I.

ALL.

Voy - ez, voy - ez, voy - ez, voy - ez! Le tau -
See there! see there! see there! see there! Gall'd by

Voy - ez, voy - ez, voy - ez! Le tau -
See there! see there! see there! Gall'd by

Voy - ez! Le tau -
See there! Gall'd by

reau qu'on harcèle En bon - dis - sant s'é - lan - ce, voy - ez!
man - y a dart, A - cross the ring he rush - es, see there!

reau qu'on harcèle En bon - dis - sant s'é - lan - ce, voy - ez!
man - y a dart, A - cross the ring he rush - es, see there!

reau qu'on harcèle En bon - dis - sant s'é - lan - ce, voy - ez!
man - y a dart, A - cross the ring he rush - es, see there!

Moderato. (♩ = 84) Don José. (violently.)

Ain - si, le sa - lut de mon â - me Je l'aurai per - du pour que
And so, I am sold to per - di - tion, Have barter'd my soul, so that

(Orchestra) *ff**colla voce**sp*

*

a tempo. *Recit.*

toi, — Pour que tu ten ail - les, in - fâ - me, En - tre ses
 you — Can hold me in wan - ton de - ri - sion In the em -

ff a tempo *colla voce. -*

pp

rit.

a tempo. ($\text{♩} = 104$) *un poco animato.*

bras ri - re de moi! Non, parle sang, tu n'i - ras pas! Car - men,
 brac - es — of my foel — No, on my life, It shall not be! Car - men,

ff a tempo *ff*

rit. *pp* *rit.* *

Carmen.

Non, non, ja - mais!
 No, no, I say!

C'est moi que tu sui - vras! Je suis las de te me - na -
 you are go - ing with me! No more threats, I am tired of

pp *cresc. -*

(angrily.) *Listesso tempo.*

Eh bien! — frap - pe - moi donc, — ou lais - se - moi pas -
 Then come! — Strike me at once, — or let me go to

ff

Listesso tempo.

cer! —
 them! —

ff

rit. *

Allegro.

Don José. (madly.)

ser.
him!
SOPRANOS.

Pour la derniè-re
For the very last

TENORS.

Vic - toi - - re!
Vic - to - - rial!

BASSES.

Vic - toi - - re!
Vic - to - - rial!

Vic - toi - - re!
Vic - to - - rial!

Allegro. (♩ = 126)

ff (Fanfare behind the scenes.)

(Orchestra.) *colla voce.*

ffp

(tearing a ring from her
finger and throwing it away.)

Carmen.

fois, démon, Veux-tu me sui-vre? Non, non! Cet-te bague, autre -
time, you fiend, Will you be bent?— I? bend? Here's the ring that you

Allegro moderato.

Don José.

(rushing towards Carmen.)

fois, tu me l'a-vais don-né-e, Tiens! Eh bien! dam-né-e!
bought, the one that has your name on! Sol You will, you de-mon!

ff *ff*

ff a tempo. colla voce. (Panfare behind the scenes.)

(♩ = 104)

(Carmen attempts to escape, but Don José catches up with her at the entrance of the amphitheatre; he stabs her; she falls, and dies.)

SOPRANOS.

To - ré - a - dor, en
To - re - a - dor, make

gar - de! —
read - y, —

To - ré - a - dor! —
To - re - a - dor! —

TENORS.

To - ré - a - dor, en
To - re - a - dor, make

gar - de! —
read - y, —

To - ré - a - dor! —
To - re - a - dor! —

BASSES.

(Orchestra.) *espress.*

(Don José, distracted, falls on his knees beside her.)

To - ré - a - dor! —
To - re - a - dor! —

Et son - ge bien, oui
And think on her, on

songe en combat - tant, —
her who all can see, —

To - ré - a - dor! —
To - re - a - dor! —

Et son - ge bien, oui
And think on her, on

songe en combat - tant, —
her who all can see, —

Qu'un œil noir te re - gar - de,
On a dark - eyed la - dy,

Et que l'a-mour t'at - tend,
And that love waits for thee,

Qu'un œil noir te re - gar - de,
On a dark - eyed la - dy,

Et que l'a-mour t'at - tend,
And that love waits for thee,

(The crowd reenters the stage.)

Andante moderato.

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

Andante moderato. (♩ = 76)

Don José.

Vous pou-vez m'ar-rê-ter. ——— C'est moi qui l'ai tu-
 Do with me what you will, 'Twas I — who struck her

cresc. é-e! Ah! Car-men! ——— ma Car-men ——— a-do-
 down, — Ah, Car-men, — my Car-men! ——— thou art

cresc. —

(Curtain.)

ré-e!
gone!