

N<sup>o</sup> 14. Couplets.

Allegro moderato.

Frasquita.  
Mercedes.

Carmen.\*)

Morales.

Escamillo.

Zuniga.

Tenors.

Basses.

Allegro moderato. (♩ = 108.)

Piano.

The musical score consists of seven vocal staves and a piano accompaniment. The vocal parts are for Frasquita/Mercedes, Carmen, Morales, Escamillo, Zuniga, Tenors, and Basses. The piano part is marked 'Piano' and features a complex accompaniment with triplets and slurs. The tempo is 'Allegro moderato' with a metronome marking of 108 beats per minute. The key signature is three flats (E-flat major/C minor).

\* In case the part of Carmen, in the ensembles of the second and third acts, is too low for the voice of the artist taking that rôle, she may sing the part of Frasquita or Mercedes.

## Escamillo.

*bruscamente, ben ritmato.*

Vo-tre toast, je peux vous le ren - dre, Se-ñors, se - ñors — car a - vec  
 For a toast, your own will a - vail — me, Se-ñors, se - ñors! — For all you

*p*

les sol-dats —  
 men of war, —

Oui, les To-ré-ros, peuvent s'en-tendre;  
 Like all To-ré-ros, as broth-er hail me!

*ff**sempre f*

Pour plai - sirs, — pour plai - sirs, ils ont les combats! —  
 In a fight, in a fight we both take de - light! —

*pp*

Le — cirque est plein, c'est jour de fê - tel Le cirque est plein — du —  
 'Tis — hol - i-day, the cir-cus full, — The cir-cus full — from

*p*

haut en bas; — Les spec-ta-teurs, perdant la tête,  
rim to floor: — The look-ers-on, — beyond con-trol, —

*sempre ff*  
Les spec-ta-teurs s'in-ter-pel-ent à grand fra-cas! —  
The look-ers-on now be-gin to mur-mur and roar! —

*pp* *f colla voce.*

*mf*  
A-pos-tro- phes, cris et ta-pa-ge — Pous-sés — jusques à  
Some are call-ing, And oth-ers bawl-ing, — And howl-ing too, with

*p*

la fu-reur! — Car — c'est — la fê-te  
might and main! — For they — a-wait a

*f p*

du cou - ra - ge! C'est la fê - te des gens de  
sight ap - pal - ling! 'Tis the day of the braves of

cœur! Al-lons! en gar - del al -  
Spain! Come on! make read - y! come

lons! al - lons! ah!  
on! come on! ah!

To - ré - a - dor, en gar - del To - ré - a - dor!  
To - re - a - dor, make read - y! To - re - a - dor!

To - ré - a - dor! Et son-ge bien, oui, son-ge en combat - tant  
To - re - a - dor! And think on her, on her, who all can see:

*rit.*

*f* *p*

*rit.*

*crusc.*

*dim.*

*molto dim.*

*(fatuously.)*

*p*

*pp*

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

*cresc.* *3* *dim.*

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

*p* *3* *pp* *rit poco.* *a tempo.*

*legg.* *colla voce.*

## Frasquita, Mercedes.

To - ré - a - dor, en gar - - del! — To - ré - a - dor! —  
 Carmen. To - re - a - dor, make read - - y! — To - re - a - dor! —

To - ré - a - dor, en gar - - del! — To - ré - a - dor! —  
 Morales. To - re - a - dor, make read - - y! — To - re - a - dor! —

To - ré - a - dor, en gar - - del! — To - ré - a - dor! —  
 Zuniga. To - re - a - dor, make read - - y! — To - re - a - dor! —

To - ré - a - dor, en gar - - del! — To - ré - a - dor! —  
 TENORS. To - re - a - dor, make read - - y! — To - re - a - dor! —

To - ré - a - dor, en gar - - del! — To - ré - a - dor! —  
 BASSES. To - re - a - dor, make read - - y! — To - re - a - dor! —

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

*p legg.*

To - ré - a - dor! — Et son - ge bien, oui,  
fo - re - a - dor! — And think on her, on

*pp*

To - ré - a - dor! — En com - bat - tant — son - ge  
To - re - a - dor! — And think on her, — think on

*pp*

To - ré - a - dor! — En com - bat - -  
To - re - a - dor! — And think on

## Escamillo.

*p ma marcatissimo*

Et son - ge bien, oui, son - ge en combat - tant, —  
And think on her, on her who all can see, —

*pp*

To - ré - a - dor! — En com - bat - -  
To - re - a - dor! — And think on

*pp*

To - ré - a - dor! — En com - bat - -  
To - re - a - dor! — And think on

*pp*

To - ré - a - dor! — Et son - ge bien, oui, son - ge en com -  
To - re - a - dor! — And think on her, on her who all

*pp*



songe en combat - tant, — Qu'un œil noir te re - gar - - de Et que l'a -  
her who all can see, — On a dark - eyed la - - - dy, And that love

Qu'un œil noir te re - garde Et que l'a -  
her who all can see, — And that love

tant, — oui, son - ge — que l'a -  
her, — think on her, — And that

Qu'un œil noir te re - gar - - de Et que l'a - amour t'at - tend,  
On a dark - eyed la - - - dy, And that love waits for thee,

tant, — oui, son - ge — que l'a -  
her, — think on her, — And that

tant, — oui, son - ge — que l'a -  
her, — think on her, — And that

bat - tant, Qu'un œil noir te re - gar - de Et que l'a - amour  
can see, On a dark - eyed la - dy, And that love, love

*pp*

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

*pp*

mour, L'a-mour, l'a - mour t'at -  
 waits, And that love waits for

*pp*

mour, L'a-mour, l'a - mour t'at -  
 waits, And that love waits for

*pp*

To - ré - a - dor! L'a-mour, l'a - mour t'at -  
 To - re - a - dor! And that love waits for

*pp*

mour, L'a-mour, l'a - mour t'at -  
 waits, And that love waits for

*ppp*

mour, L'a-mour, l'a - mour t'at -  
 love waits for

*ppp*

t'at - tend, oui, l'a - mour t'at -  
 waits for thee, love waits for

*pp*



tend!  
theel

tend!  
theel

tend!  
theel

tend!  
theel

tend!  
theel

tend!  
theel

tend!  
theel

tend!  
theel

*mf molto declamato.*

**Escamillo.**

Tout d'un coup, on fait si -  
All at once they all are

*p*

len - ce... on fait si - len - ce... Ah! que se passe-t-il? —  
 si - lent, they all are si - lent: Ah, what is go - ing on? —

Plus de cris, c'est l'instant! Plus de cris, c'est l'instant!  
 No cries! the time has come! No cries! the time has come!

Le tau - reau s'é - lance En bon - dis - sant hors du To - rill —  
 With a might - y bound the bull leaps out from the To - rill —

*pp*

Il s'é - lan - ce! il en - tre, il frap - pe! — un che - val  
 With a rush — he comes, he charg - es! — a horse is

*p*

rou - le, — En - traînant un Pi - ca - dor, —  
ly - ing, — Un - der him a Pi - ca - dor! —

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has two lines of lyrics. The piano accompaniment includes triplets in the right hand.

Ah! bra - vo! To - ro! hur - le la fou - le! Le - taureau va, il vient, il  
Ah! bra - vo! To - ro! the crowd is cry - ing! Now he goes on, he halts, he

The second system continues the vocal and piano parts. The vocal line is marked *ff* and *sempre ff*. The piano accompaniment features a *pp* section with triplets.

vient et frappe en - cor! — En se - cou - ant — ses ban - de -  
turns, charges once more! — Oh how he shakes his ban - de -

The third system shows the vocal line with lyrics and the piano accompaniment. The vocal line is marked *mf*. The piano accompaniment includes a section marked *f. colla voce.* and another marked *p*.

ril - les, Plein de fu - reur, il court! — le cirque est  
ril - las! How mad - ly now he runs! — The sand is

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment continues with chords and moving lines.

plein de sang! —  
wet and red! —

On se sau-ve, on franchit les  
See them running, see them climb the

gril - les! —  
bar - riers! —

C'est ton tour — main - te -  
On - ly one — has not

nant! al-lons!  
fled! Come on!

en gar - del al -  
make read - y! come

lons! al - lons! — ah!  
on! come on! — ah!

*molto dim.*

(fatuously.)



## 148 Frasquita, Mercedes.

**Carmen** To - ré - a - dor, en gar - del To - ré - a - dor!  
To - re - a - dor, make read - y! To - re - a - dor!

**Morales** To - ré - a - dor, en gar - del To - ré - a - dor!  
To - re - a - dor, make read - y! To - re - a - dor!

**Zuniga.** To - ré - a - dor, en gar - del To - ré - a - dor!  
To - re - a - dor, make read - y! To - re - a - dor!

**TENORS.** To - ré - a - dor, en gar - del To - ré - a - dor!  
To - re - a - dor, make read - y! To - re - a - dor!

**BASSES.** To - ré - a - dor, en gar - del To - ré - a - dor!  
To - re - a - dor, make read - y! To - re - a - dor!

(Here Carmen may exchange parts with Mercedes.) *p legg.*

To - ré - a - dor! Et son - ge bien, oui,  
To - re - a - dor! *pp* And think on her, on

To - ré - a - dor! En com - bat - tant son - ge  
To - re - a - dor! *pp* And think on her, think on

To - fé - a - dor! En com - bat -  
To - re - a - dor! *pp* And think on

**Escamillo.** *pp ma marcatis.*

Et son - ge bien, oui, son - ge en com -  
And think on her, on her, who all

To - ré - a - dor! En com - bat -  
To - re - a - dor! *pp* And think on

Et son - ge bien, oui, son - ge en com -  
And think on her, on her, who all



songe en combat-tant, — Qu'un œil noir te re - gar - de Et que l'a -  
 her who all can see, — On a dark - eyed la - dy, And that love

qu'un œil noir te re - garde Et que l'a -  
 her who all can see, — And that love

tant, — Oui, son - ge, — que l'a -  
 her, — think on her, — And that

Qu'un œil noir te re - gar - de Et que l'amour l'at-tend,  
 On a dark - eyed la - dy, And that love waits for thee,

tant, — Oui, son - ge, — que l'a -  
 her, — think on her, — And that

tant, — Oui, son - ge, — que l'a -  
 her, — think on her, — And that

bat - tant, Qu'un œil noir te re - gar - de Et que l'a - mour  
 can see, On a dark - eyed la - dy, And that love, love

*dim. -*  
*3*  
*cresc.*  
*3*  
*dim. -*

## Frasquita.

*pp*

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

## Mercedes.

*pp* *p espr.*

mour t'at-tend, To - ré - a - dor, l'amour, l'amour t'at - tend! L'a - mour!  
waits for thee, To - re - a - dor, And that love waits for thee! for\_ thee!

## Carmen.

*pp*

mour, l'amour, l'amour t'at - tend!  
waits, And that love waits for thee!

## Morales.

*pp*

mour, l'amour, l'amour t'at - tend!  
waits, And that love waits for thee!

## Escamillo.

*pp* *p espr.*

To - ré - a - dor, l'amour, l'amour t'at - tend! L'a -  
To - re - a - dor, And that love waits for thee! for\_

## Zuniga.

*pp*

mour, l'amour, l'amour t'at - tend!  
waits, And that love waits for thee!

*ppp*

mour, t'at - tend!  
love waits for thee!

*ppp*

t'at - tend, oui, l'a - mour t'at - tend!  
waits for thee, love waits for thee!

*pp*

*rall.* - - - - - *a tempo.*  
*p espress.* *f*

L'a-mour!  
 for thee!

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

*rall.* - - - - - *f*

(looking at Escamillo.)  
*p espress.*

L'a-mour!  
 for thee!

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

*f*

(looking at Carmen.)

mour! L'a - mour! L'a - mour! To - ré - a - dor! To - ré - a -  
 thee! for thee! for thee! To - re - a - dor! To - re - a -

*f*

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

*f*

To - ré - a - dor! To - ré - a -  
 To - re - a - dor, To - re - a -

*f*

To - ré - a - dor! To - ré - a -  
 To - re - a - dor, To - re - a -

*a tempo.*

*rall.* - - - - - *f*

This section contains eight vocal staves, each with a vocal line and a corresponding French and English lyric line. The lyrics are: "dor! L'a - mour t'at - tend! / dor! Love waits for thee!". The music is in 2/4 time with a key signature of one flat. The vocal lines are marked with a forte (*ff*) dynamic. The lyrics are written in French and English.

This section shows the piano accompaniment for the chorus. It consists of two staves (treble and bass clef). The music is in 2/4 time with a key signature of one flat. The piano part is marked with a forte (*ff*) dynamic. The accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble.

This section shows the piano accompaniment for the end of the chorus. It consists of two staves (treble and bass clef). The music is in 2/4 time with a key signature of one flat. The piano part is marked with a forte (*ff*) dynamic. The accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble.

## No 14 bis. Recitative.

**Recitative.**

**Escamillo.**

La bel - le, un mot: comment t'ap - pel - le  
My fair one, a word! What name may one dare

**Piano.**

**Carmen.**

t - on? Dans mon premier dan - ger je veux di - re ton nom. Carmen! Car - men -  
give you? When dan - ger comes a - gain, I would call on your name! Carmen, Car - men -

**Escamillo.**

ci - ta! Ce - la re - vient au mè - me. Si l'on te di - sait que l'on t'ai - me...  
ci - ta! To me 'tis all the same. How if I should tell you, I love you?

**Carmen.**

Je ré - pon - drais qu'il ne faut pas m'ai - mer.  
I should tell you then to be more dis - creet!

## Escamillo.

Cet - te ré - pon - se n'est pas ten - dre, Je me con - ten - te -  
Your an - swer is not at all ten - der, But to wait - ing and

rai d'es - pé - rer et d'at - ten - dre. Il est per - mis d'at -  
hop - ing my heart must sur - ren - der! There is no harm in

ten - dre, il est doux d'es - pé - rer. Puis - que tu ne viens pas, Car -  
wait - ing, And they say, hope is sweet! Well, Car - men, as you will not

men, je re - vien - drai. Et vous au - rez grand tort!  
come, I shall come back. That will do you no good!

Bah! — Je me ris - que - rai.  
Bah! — I'll try a new tack!



Nº 14<sup>ter</sup>. Exit of Escamillo.

Allegro moderato. (♩ = 108.)

Piano.

The first system of the musical score is in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piece, marked with *espr.* (espressivo) and *p* (piano) dynamics. The right hand has a more melodic line with slurs, and the left hand continues with rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the right hand.

The third system features triplet markings (*3*) in both hands. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A *dim.* (diminuendo) marking is present in the right hand.

The fourth system continues with a piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A *pp* (pianissimo) marking is present in the right hand.

The fifth system features a *dim.* (diminuendo) marking in the right hand and a *smorz.* (smorzando) marking in the left hand. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A *pp* (pianissimo) marking is present in the right hand.

The sixth system concludes the piece with a *ppp* (pianississimo) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.