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CARMEN

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Bizet's

CARMEN

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Principal lecturer, *Opera Journeys Lecture Series*

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“Music is a higher revelation than all wisdom and philosophy.”

- Beethoven

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Prelude

OPERA CLASSICS LIBRARY's *CARMEN*

CARMEN is a phenomenon of musico-dramatic theater; since its premiere in 1875, it has remained one of the most popular and most performed operas worldwide.

What is *CARMEN*'s mystique?

This *OPERA CLASSICS LIBRARY* edition explores the greatness and magic of *CARMEN*, its story's timeless relevancy, and its *verismé* portrayal of conflicts of emotion that overpower reason; it is a music drama that possesses a powerful outpouring of raw emotion and intense human passion.

The text also contains a *Brief Story Synopsis*, *Principal Characters in Carmen*, and a *Story Narrative with Music Highlight Examples*, the latter containing original music transcriptions that are interspersed appropriately within the story's dramatic exposition. In addition, the text includes a *Discography*, *Videography*, and a *Dictionary of Opera and Musical Terms*.

The *Libretto* has been newly translated by the Opera Journeys staff with specific emphasis on retaining a literal translation, but also with the objective to provide a faithful translation in modern and contemporary English; in this way, the substance of the music drama becomes more intelligible. To enhance educational objectives, the *Libretto* also contains musical highlight examples interspersed within the drama's text.

The opera art form is the sum of many artistic expressions: theatrical drama, music, scenery, poetry, dance, acting and gesture. In opera, it is the composer who is the dramatist, using the emotive power of his music to express and portray intense human conflict. Words evoke thoughts, but music provokes feelings; opera's sublime fusion of words, music, and all the theatrical arts represents powerful theater, an impact on one's sensibilities that can reach into the very depths of the human soul. Bizet's *CARMEN* certainly is a crown jewel in the entire operatic canon. It remains a masterpiece of the lyric theater, and it is a tribute to the art form as well as to its ingenious composer.

Burton D. Fisher

Editor

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CARMEN

French *opéra comique* in Four Acts

**Music
by
Georges Bizet**

Libretto by Henri Meilhac and Ludovic Halévy,

after the novella by Prosper Mérimée (1845)

**Premiere at the Opéra-Comique in Paris,
March 1875**

Commentary and Analysis

Georges Bizet—1838 to 1875—demonstrated extremely gifted musical talents at a very young age; he was nine years old when he was accepted in the Paris Conservatory. His most prominent teacher was Jacques Halévy, the teacher of Charles Gounod; Halévy composed some twenty operas, his most well-known, the inspired grand opera masterwork, *La Juive*.

In 1857, at the age of nineteen, Bizet won the *Prix de Rome*, and proceeded to complete his music studies in Italy. Later, he returned to Paris to embark on a career as an opera composer. But even his marriage to Geneviève, Halévy's daughter, would only provide him with the humble existence of an unrecognized composer. In 1872, at the age of thirty-four, Bizet was finally acclaimed for his incidental music to Alphonse Daudet's *L'Arlésienne*, which to this day his most popular orchestral work.

Bizet's French opera contemporaries were Jacques Offenbach, the composer of over one hundred stage works that include the extremely popular *La Belle Hélène*, *La Périchole* and *Les Contes d'Hoffmann*; Charles Gounod, whose thirteen operas include *Faust* and *Roméo et Juliette*; and Jules Massenet, whose twenty-eight operas include *Manon* and *Thaïs*.

As a French opera composer, Bizet never achieved full recognition. Nevertheless, his opera, *Les Pêcheurs de Perles* ("The Pearl Fishers") composed in 1863, currently maintains a firm place in the contemporary international repertory. His ultimate operatic legacy comprises fourteen works, some of which failed at their premieres and have never been produced thereafter, and some of which have survived only in fragments after having been destroyed in a fire at the Paris Opéra

Bizet's last opera, *Carmen*, was introduced at the Opéra-Comique in March, 1875. *Carmen* received thirty-seven performances that season, a valid argument to counter legendary claims that it was a failure. *Carmen* proved that Bizet was truly an operatic genius, and a composer with firmly established gifts for glorious melody and intense music drama. *Carmen* has since become the world's most popular piece of musical theater. Bizet died three months after the premiere of his greatest work, his premature death at the age of thirty-seven attributed primarily to heart complications rather than the apparent disappointment with *Carmen*'s initial "failure." As in the early deaths of Mozart, Beethoven, Schubert, and Chopin, one can only speculate what Bizet could have achieved had he lived longer.

The eighteenth century Enlightenment and the Age of Reason, were a battle for the soul of humanity, eventually becoming the fuel and inspiration that fired those momentous events in Western history; the American and French revolutions: Enlightenment ideals were embodied in the works of Rousseau, Voltaire, Locke, and Jefferson.

The next century's Romantic movement represented a backlash against Enlightenment reason: the Reign of Terror and the ensuing carnage emanating from Napoleon's pursuit of empire were perceived as the Enlightenment's greatest failures.

Romanticism's idealistic fountainhead recognized man's right to dignity and liberty, so Enlightenment reason was transformed into a passionate sense of human freedom and feeling; an idealization of love and the nature of love; a glorification of sentiments and virtues; a sympathy and compassion for man's foibles; and an idealization of noble sacrifice as man's ultimate redemption.

Those ideals of freedom and feeling—the essence of Romanticism—were aptly expressed by the French champion of the human spirit, Jean Jacques Rousseau, who said: “I felt before I thought.” The German writer, Johann Wolfgang von Goethe, likewise expressed his conception of Romanticism in his *Sorrows of Young Werther*, an exaltation of sentiment to justify suicide as an escape from unrequited love.

In opera, Beethoven's “rescue” opera, *Fidelio* (1805), idealized freedom from oppression with its deep Romantic sense of human struggle and triumph which he musically hammered into every note. By mid-century, the towering icons of operatic Romanticism, Verdi and Wagner, would epitomize the nineteenth century “Golden Age of Opera” with monumental works that expressed their idealistic vision of a more perfect world. Romanticism's tension between desire and fulfillment ennobled sacrifice and the redeeming power of love.

Art expresses truth and beauty, but the essential interpretation of that truth varies with the spirit of the times. As the end of the nineteenth century unfolded and approached its *fin du siècle*, the foundations of the old order and perceptions of society came into question. Philosophically, the era became spiritually unsettled as man became self-questioning and began to become conscious of a cultural decadence pervading society.

Nietzsche, the quintessential cultural pessimist of the century, said it was a time of “the transvaluation of values,” in effect, the recognition of spiritual decadence and deterioration caused by the dramatic ideological and scientific transformations of society that had been introduced by Marx, Darwin, and Freud. Society would be further confounded by utopian frustrations caused by paradoxes emanating from the maturing of the Industrial Revolution: colonialism, socialism, materialism, as well as the failure of the French Revolution's promise of democracy and human progress.

The artistic manifestation of the Romantic spirit glorified human ideals in its quest for excellence and perfection, but late nineteenth century man began to view Romanticism as a contradiction of universal truth. As a result, art shifted its focus from the idealism of Romanticism to the more realistic portrayal of the common man and his everyday, personal life drama, and even, his degeneracy.

The new revolutionary genre of artistic expression that would evolve from Romanticism became known as Realism. In literature, it was called *naturalism*: in opera, *verismo* in Italian, and *verisme* in French. In Realism, human passions became

the subject of the action; no subject was too mundane, no subject was too harsh, and no subject was too ugly. Realism, becoming the antithesis of Romanticism's sense of idealism, avoided artificiality and sentimentalism, and averted affectations with historical personalities or portrayals of chivalry and heroism. As a result, Realism, searched for the underlying truth in man's existence, bringing violent and savage passions to artistic expression.

The Realism expressed in literature — *naturalism* — probed deeply into every area of human experience. Prosper Mérimée wrote *Carmen* in 1845, a short story—a novella—that dealt with sex, betrayal, rivalry, and murder. Later, Emile Zola, who is actually recognized as the founder of literary *naturalism*, wrote novels about the underbelly of life, and brought human passions to the surface in works that documented every social ill, every obscenity, and every criminality, no matter how politically sensitive: *The Dram Shop* (1877) about alcoholism; *Nana* (1880) about prostitution and the demimonde. Similarly, Gustave Flaubert's *Madame Bovary* (1857) portrayed the romantically motivated adulteries of a married woman whose pathetically overblown love affairs end in her suicide. And in England, Charles Dickens presented the problems of the industrial age poor, its focus being the portrayal of moral degeneracy in the slums.

In 1875, Bizet's opera *Carmen*, adapted from Mérimée's novella, introduced *verismé* to the opera stage. The Italians would follow with *verismo* from their *giovanni scuola*, their "young school" of avant-garde composers: Mascagni's *Cavalleria Rusticana* (1890), Leoncavallo's *IPagliacci* (1892), and eventually, Puccini's *Tosca* (1900) and *Il Tabarro* (1918).

In the genres of *verismo* and *verismé*, good does not necessarily triumph over evil.

Prospér Mérimée, the literary source for Bizet's *Carmen*, once commented:

"I am one of those who have a strong liking for bandits, not that I have any desire to meet them on my travels, but the energy of these men, at war with the whole society, wrings from me an admiration of which I am ashamed."

Mérimée, like many of his contemporary French writers, turned to exotic locales for artistic inspiration. Spain, a close neighbor just to the southwest, bore a special fascination, particularly the character of its arcane gypsy culture. These gypsies, considered sorcerers, witches, and occultists, were the traditional enemy of the Church, and were almost always stereotyped as an ethnic group of bandits and social outcasts dominated by loose morality. From the comfort of distance, Mérimée told fascinating picaresque tales about gypsies, in a moralistic sense, using his portrayal of their evils, loose mores, and bizarre idiosyncrasies, to imply to the reader a sense of renewal and redemption.

Mérimée's particular *verisme* was his obsession with human nature in the raw: violence, extreme passions, and death. He was fascinated and intrigued with the primitive, unspoiled, and barbarian side of man, who demonstrated an uninhibited spontaneity. In Mérimée, men were ennobled through their courage, energy, and vitality.

Mérimée depicted the latent animal within man, the “noble savage” who was true to his natural inclinations and not stifled by what he considered the hypocrisy of society's conventions: those presumptions of civilized values called reason and morality. In Mérimée's world of *verisme*, beneath that veneer and facade we call civilization, lurked brutal and cruel passions, violence, bestiality, irrationality, and dark, mysterious forces.

In his novella, the tragedy of *Carmen*, Mérimée presents those forces of violence, irrationality, and erotic love, as sinister, fatal powers often equated with death. In *verisme*, man is portrayed as barbaric, cruel, evil, immoral, and mad; in *verisme*, death becomes the supreme consummation of desire.

Bizet once commented on the essence of *verisme*: “As a musician, I tell you that if you were to suppress hatred, adultery, fanaticism, or evil, it would no longer be possible to write a single note of music.”

Captivated by the human passions of *verisme*, Bizet would summon all his faculties in the coalescence of *Carmen*, ultimately creating a heavy breathing, sex-driven melodrama, that would become the groundbreaker for the portrayal of true *verisme* on the opera stage. *Carmen*'s portrayal of a violent and savage crime of passion signaled the end of nineteenth century Romanticism: *Carmen*'s *verisme* became the death knell to Romanticism's glorification of sentimentalism and noble ideals; in *verisme*, man was solely a creature of instinct.

Today, *Carmen* is considered the smash hit of opera. Nevertheless, at its premiere in 1875, legend and legacy indicate that the opera was an absolute fiasco and failure. The Opéra-Comique audience was shocked and offended by *Carmen*'s story about a hip-swinging, hot-blooded gypsy woman with loose morals; its story about thieves and smugglers; its depiction of rowdy cigar factory girls who smoked and fought amongst each other; and its jealous rivalry that led to cold-blooded murder on stage.

At the time of *Carmen*'s premiere, there were two major opera theaters in Paris, each bearing strict rules and regulations regarding the type, style, and category of opera they could perform. The Paris Opéra was reserved for grand operas: spectacles containing ballets, large choruses, magnificent scenery, and grandiose effects: Meyerbeer's *Les Huguenots* and *Roberto du Diable*; and Berlioz's *Les Troyens*.

The Opéra-Comique, at that time actually a comedy theater, performed smaller or lighter works like Offenbach's *bouffes*, or works containing much spoken dialogue. According to those existing performance rules, *Carmen*, an opera in which its set-pieces were separated by dialogue, could only be performed at the Opéra-Comique.

As a result, the Opéra-Comique audience was expecting a comedy; *Carmen*'s story was far from comic, so the staging of this violent tragedy ultimately puzzled its audience.

The Opéra-Comique was also a "family theater." As a result, the sexy spitfire heroine and her exploits were obviously a little too risqué for a "family" audience in which middle class parents took their children. Not only was *Carmen*'s story entirely too much *verismé*, but its highly sensual music was deemed too offensive; in an earlier generation, mothers prevented their daughters from hearing Beethoven's music because they feared they would be corrupted, influenced, and even seduced by what they perceived as its latent eroticism.

From a theatrical point of view, the emotional impact of *Carmen* lies in its passionate feelings and violent actions, but the French Opéra-Comique public became outraged by the portrayal of those deep-seated savage passions presented openly on the stage; *Carmen* presented too much stark tragedy, and was too lurid in its characterizations.

In the end, *Carmen* was considered downright disagreeable, coarse, blatantly vulgar, and even immoral. In particular, Carmen's murder on stage was considered unsuitable at a family opera house, and legend reveals that the audience actually booed the last act, an act that is perhaps the greatest musical-dramatic feat and *tour-de-force* in all opera. (Their booing either defends their sensitivities to the story, or represents a lasting indictment of French musical taste.)

The Spanish joined the condemnation of *Carmen* by denouncing Bizet's pseudo-Spanish style as a blatant plagiarization of Spanish music; their argument was based on the score's punctuated rhythms that saturate the *Habanera*, the *Seguidilla*, and the *Gypsy Dance*. Nevertheless, Bizet had no intention of writing Spanish music *per se*, but rather, his intent was to capture the spirit and exoticism of Spanish song and dance in essentially his own music and style.

In truth, Bizet never visited Spain, and his music is more French than Spanish, exemplified by that unique French lyric style, quality, and character perfected by his predecessor Gounod in his *Faust* and *Roméo and Juliet*, and by Saint-Saëns in *Samson and Delilah*. The French lyrical style features a driving, sustained, and almost floating melodic line, and Bizet certainly adheres almost religiously to its inherent character in the poignant Act I Duet between Micaëla and José, "Et tu lui diras que sa mère songe nuit et jour à l'absent"; José's *Flower Song* in Act II; and Micaëla's aria in Act III, "Je dis que rien ne m'épouvante."

Even the anti-Wagnerians condemned Bizet. In 1861, Wagner's *Tannhäuser* was a colossal failure at its Paris premiere. The perennially obstinate and Franco-phobic Wagner refused to place the opera's ballet in Act II as French convention of the time had established. The French became duly insulted, and after the *Tannhäuser* fiasco, the name Richard Wagner became anathema, a "dirty word" to the French.

To add fuel to the fire, after France's defeat in the Franco-Prussian War of 1870, there were few German-ophiles left in France. As a result, any French composer who attempted to introduce a slightly unconventional musical style, particularly in the use of leitmotifs which were synonymous with Wagner's art, was accused of following Wagner's German *music of the future*, a reference to the *Gesamtkunstwerk* in which Wagner theorized the perfect integration and fusion of drama and music, and the symphonic weaving of leitmotifs. In late nineteenth century France, the political climate was so tense that any inference to "Germanism" or "Wagnerism" in opera was considered both political and artistic treachery and blasphemy.

Bizet did not use leitmotifs in the Wagnerian style. His continuous echoing of *Carmen's* Death motive (*Fate or Fear*) and the *Toreador Song* music throughout the score, are motives that are repeated and identify particular characters or ideas. But Wagnerian leitmotifs must be woven together in a symphonic web with other leitmotifs: the *Death* theme, although appearing often with different coloration, appears by itself, far removed from any other themes, and in its true context, is not a Wagnerian-style leitmotif. In that same sense, even before Wagner, Verdi used leitmotifs in *Ernani*. Nevertheless, for a short period after its premiere, the French condemned *Carmen* as being a feeble imitation and stereotype of the Wagner style.

However, *Carmen* was viewed by the German philosopher Friedrich Nietzsche, the philosophical conscience of nineteenth century culture, and by that time in 1875 an enemy of the evolving Wagner cult, to have introduced a Mediterranean clarity that dispelled "all the fog of the Wagnerian ideal." What Nietzsche meant was that *Carmen* created an alluring character in its title role, a character who brought to opera a new thrust of realism — the French *verisme*—through Carmen's passionate determination, and her sometimes brutal and unmerciful exercise of her erotic power over men. To Nietzsche, *Carmen* was a healthy antithesis to those introspective, philosophizing characters who pervaded Wagner's operas.

More importantly, *Carmen* became the great French connection in opera. French opera, just like Italian opera, derives from the same Latin roots and origins. Both are mired in basic emotions and passions, and both usually deal with those same great primal conflicts of the spirit and the flesh, be it love, lust, greed, betrayal, jealousy, hate, or revenge.

Italian opera can be more direct, more declamatory, and much more naked in its passions, and most of the time is intensely sizzling, as it goes right for the jugular and brings us right into the fray. But French opera, even though it presents those same Latin emotions and passions, generally can be more oblique, more subtle, even at times, overly refined and sophisticated, but notwithstanding style and traditions, French opera, and particularly *Carmen*, delivers the same dramatic and emotional intensity as Italian opera.

Eventually, *Carmen* achieved acclaim all over the world. In 1883, eight years after its "failed" première, the Opéra-Comique was forced by popular demand to give *Carmen* another chance. However, to satisfy the antagonists, *Carmen* had to be

liberated from what was considered its “impurities” and “improprieties.” The result was a new production in which Lillas Pastia’s Inn in Act II, in its original, considered by the civilized French to have the odor and appearance of a house of ill repute, was changed into a chic restaurant filled with elegant guests. In addition, the original Carmen portrayed by Celestine Marie Galli-Marie, an exotically beautiful singer and actress, was replaced with Adele Isaac, a less sexy and less provocative Carmen who was perhaps slightly more attractive, and more importantly, more sophisticated than her predecessor. Afterwards, *Carmen* would become a permanent fixture on the French and international operatic stages.

Carmen’s tale about a crime of passion involving love, jealousy, rivalry, betrayal, and murder, judged by contemporary media news and events, is thematically very modern. Audiences no longer reel from outrage at this story’s portrayal of loose morals, hot tempers, fiery passions and raging jealousies; those classic confrontations that lead to the tragic and violent destruction of its two principal characters, José and Carmen. Modern audiences receive their daily share of *Carmen*’s violence in their newspapers and on television.

Likewise, *Carmen*’s story varies only slightly from themes that dominated our postwar *film noire* genre in which life-compelling flesh and blood characters were portrayed in hopeless and desperate situations, where fatalistic, overpowering forces control destinies, where good does not necessarily triumph over evil. *Film noire* presents characterizations no different from those in the *Carmen* story, a portrayal of strong, unrepentant, determined female characters who contradict the mainstream, react at times as caged animals, and who try to survive in the hard, cruel reality of a hostile world: *Double Indemnity* with Barbara Stanwyck and Fred MacMurray, *Laura* with Dana Andrews and Gene Tierney, and almost all of the Bogart/Bacall films.

The gypsy character Carmen is an enduring, charismatic personality. Carmen is beautiful, and Carmen is blatantly sexy. She works in a cigar factory, but among her various activities, she acts as a decoy in the criminal escapades of her fellow gypsy robbers and smugglers. Notwithstanding other aspects of her character, Carmen is very much a study in female criminology.

Carmen is Carmen because she is relentless in her passion for independence. She is obsessed to enjoy her freedom and its intrinsic rewards: the excitement and pleasures of sex and love. Carmen’s favorite sport is to use sex as her weapon to exploit and manipulate men, an erotic power that she wields with unabashed zeal. Carmen is always the huntress, and in this story, Don José becomes her doomed prey: her weapon, the fatal flower she casts at José, that unconsciously serves to arouse his desire.

Carmen the temptress is irresistible. She is the supreme archetypal incarnation of the *femme fatale*, the quintessential enchantress, and the alluring seductress who is powered by an instinct for lust, delight, and entanglement. Carmen’s destructive power surrounds her like an aura of mystery, magic, and malevolence. She exerts her fatal

charm on the weak and unwary, exploiting her sexuality and the mystique she has created in order to further her own ends; José becomes an easy victory for Carmen when she lures him in the *Seguidilla*, a moment when he becomes overpowered by his uncontrollable passion and desire.

Many operatic attempts have been made to enthrone the *femme fatale*: Venus in *Tannhäuser*, Delilah in *Samson and Dalila*, as well as their many operatic cousins, such as Kundry in *Parsifal*, Lulu, and, of course, Salome. But Carmen also has many sisters in modern film: Glen Close's role in *Fatal Attraction*, and Sharon Stone's role in *Basic Instinct*.

Carmen's unscrupulous, illegal, and immoral behavior no longer shock us. Modern psychology, as well as liberal ideology, view Carmen as a caged animal deserving of our sympathy and compassion. In the sense of pure human freedom, when Carmen is free and liberated, we tend to justify her seductive exploitations. But some modernists no longer view Carmen as a slutty and lecherous *femme fatale* who destroys a decent upright soldier: they tend to interpret Carmen as a woman unjustly murdered by a jealous lover, murdered by a man who is perhaps a maternally dominated psychopath.

The great appeal of Carmen's character is her classic, archetypal ambivalence. On the one hand, she is dishonest, unruly, promiscuous, unsentimental, brash, vicious, and callous, a woman who discards men like picked flowers, yet on the other hand, she is vivacious, energetic, enterprising, resourceful, and indomitable. But before all else, Carmen is independent and loves her freedom, her freedom to love whomever she wants and not allow one man to call himself her master for long; freedom becomes for Carmen, like all mankind, her ultimate aspiration; her release from life's prison.

Therefore, Carmen's greatness lies in her willingness to be Carmen, a determination to be free and follow her own bliss. That freedom and independence provides our fascination with that unattainable reality that truly lies within the soul of the Carmen character: a woman who contradicts the mainstream, a woman who uses all of her cunning and sexual attractiveness to control her world, and a woman who will defy men without hesitation: the classic *film noire* female portrait. Carmen's greatest attraction is her indomitable will power, her tireless obsession to control her own destiny.

But the ultimate power of the story resides in her courage and dignity — almost Stoical — when she faces death. Carmen resigns and submits herself to Fate; in effect, she accepts the failure of her will and her ultimate defeat at the hands of uncontrollable destiny.

The essence of *verismé* characters is that emotion, rather than reason, powers their actions; that the profane will vanquish the sacred; that flesh will conquer spirit. The Enlightenment viewed man powered by reason; the Romantics viewed man powered by an ideal of freedom and feeling; and the Realists ultimately viewed man as a creature of instinct.

The tragedy of Don José is that he is the quintessential *verismé* victim: a simple, luckless army corporal, whose great tragic flaw is that he becomes infatuated and bewitched, and eventually rejected and abandoned by Carmen. Carmen becomes José's fatal destiny, and José's hyperventilating emotions cause him to fall victim to his uncontrollable and impulsive passions to love and possess Carmen. Carmen is indeed José's *femme fatale*: José may be a trivial toy in Carmen's game of life and love, but to José, Carmen represents his life's passion and fulfillment.

In Mérimée's novella, José eventually realizes that Carmen is a servant of the devil, but he cannot exorcise the demon. In Mérimée, José is a more brutal character than in Bizet's portrayal. After deserting the military for Carmen, he becomes transformed into a sort of Spanish Jesse James and becomes a renegade, highwayman, and outlaw. Among his laundry list of crimes, Mérimée recounts three murders: He kills an army lieutenant in a jealous rage after he finds him with Carmen, even though Carmen explains that she lured the lieutenant for the purpose of robbery; he kills Carmen's husband, the one-eyed gypsy bandit Garcia after Carmen freed him from jail by seducing the jail surgeon — Jose catches Garcia cheating at cards and murders him; and the third murder, José kills his beloved Carmen.

Escamillo is portrayed as a bravura, egotistical sexual athlete, a famous matador thriving on the conquests of bulls and women. In the *Toreador Song*, he immodestly paints a vivid picture of his public and private life, boasting about himself and the irresistible sexual power of men who kill bulls. In modern terms, he would be considered a glossily packaged, supermarket object of sex appeal.

But Escamillo also becomes mesmerized by the lure of Carmen, and becomes the third part of the love triangle: Escamillo becomes Carmen's next prey after she gives José his walking papers. (There is no such word as *Toreador* in the Spanish dictionary. A bullfighter is a *matador* or *torero*, and the word *Toreador* was Bizet's own creation from the root words *toro* and *torero*.)

Micaëla is mentioned in only one-line in the original Mérimée novella, but her development is the invention of librettists Meilhac and Halévy, a counterbalance intended to represent a stark contrast to the feisty gypsy character of Carmen. Micaëla is a sweet seventeen year-old orphan adopted by José's mother. She is the mother-image substitute, the stereotypical good-girl-next-door, the symbol of innocent virtue, and, of course, José's hometown sweetheart, who is in love with him and hopes to marry him.

This story about a manipulative and exploitive woman places *Carmen* in the category of the classic battle of the sexes. The most formidable other operatic treatment of this battle is Mozart's famous libertine, Don Giovanni. *Carmen* and *Don Giovanni* are both operas that take place in Seville and deal with an archetypal main character; both stories center around sex and seduction; both stories were initially considered immoral by their public; both characters exercise their power to manipulate the opposite sex for no apparent reason than their own pleasure; and both leading characters are finally entrapped by their deeds with their deaths the final consequence of their actions.

Nevertheless, Don Giovanni is dragged into Hell for his sins, proud and unrepentant. Carmen, his female counterpart, similarly dies proud and unrepentant for her life-style, yet in her death, her ultimate nobility is that she dies not for her sins, but to preserve her freedom and independence.

Carmen and Don Giovanni appeal to us on both conscious and unconscious levels: every man would like to be a Don Giovanni, a Don Juan, and every woman a Carmen. Whereas a Don Giovanni represents many things to many people, he has no other charisma than being an educated nobleman having an obsession for conquest; there is nothing else after his conquests but a carcass, prompting the modern Freudians to explain the great flaws of a "Don Juan" complex: man yearning to return to the bliss of the mother's womb.

But Carmen is more dimensional, desired because she is complete, fulfilled, and self-defined. Carmen has become a heroine, not only because of her charismatic sexuality, but because she accepts the rules of life; when the final card is turned up, she bravely plays out her fate.

Don Giovanni supposedly seduced 2065 women in Europe alone, but the essence of the Don Giovanni character, and to some, the tragedy of the opera, is that all of his seductions were hapless failures. Carmen's seductions are successes: in this story, we are only aware of her conquests of Don José and Escamillo. Carmen, by contrast, is an uneducated gypsy peasant with no class, but she is a free character, teasing and playing with emotions until she finds the man she wants to love. Indeed, she truly falls in love with Don José as well as Escamillo. Don Giovanni never fell in love. He was a pompous rake and the quintessential conqueror of all time — mostly by invitation. But in the end, the arrogant Don had to work hard at his seductions, whereas Carmen did not. In the game of sexual conquest, Carmen will remain the quintessential seducer: the power of her will made her triumphant and victorious.

Carmen's unique greatness is that its multifaceted heroine has struck deeply into the emotions of audiences everywhere; a character who transcends the bounds of her operatic existence and has become an archetypal, modern myth. Carmen can be seen as evil temptress, *femme fatale*, and an erotic demon. Within the zeitgeist of modern times, she can also be viewed as the classic underdog in society;

a model of emancipation and symbol of the disenfranchised. As an outcast from society — a gypsy — she can be seen as a heroine to the poor, the class-conscious, and the minorities in racist societies. In point of historical fact, gypsies were a minority, scapegoated, discriminated against, oppressed, tyrannized, pressured to assimilate, sometimes enslaved, shunned, marginalized, distrusted, and exploited.

But above all, Carmen can be seen as the modern champion of liberated eroticism. Freud postulated that when the erotic is sublimated, civilization cannot develop. In that context, civilization must periodically reach back to its erotic roots, rebel, regain, and recapture those roots. In that modern psychological sense, Carmen is a symbol to all civilized people of the triumph of the liberated spirit of eroticism: the pure eroticism that existed before the rise of civilization.

Bizet has the distinction of providing Mérimée's heroine with immortality, transforming a character who might not have outlived her author's time into a spirit capable of multiple reincarnations, a mythological goddess who is rediscovered over and over again. *Carmen* has become a timeless story that endures; for example, in 1943, Hammerstein's *Carmen Jones* updated the story for the modern theater and transferred its venue to a Southern parachute factory. Recently, Peter Brook created his 90 minute play, *La Tragedie de Carmen*, and provided the story with a contemporary flavor.

Today, 125 years after the opera's premiere, Bizet's saucy *señorita*, the brazen temptress Carmen, has become, as Tchaikovsky predicted at the premiere, one of the world's most enormously popular operas. Bizet's singular, phenomenal success—his operatic *tour-de-force*—brought to French opera not only a magnificent colorful and exotic atmosphere, but a music score saturated with hit tunes that have become the tops in the operatic song charts: the *Habanera*, the *Toreador Song*, the *Flower Song*, among the many.

More importantly, from the dramatic point of view of the lyric theater, the opera moves swiftly from scene to scene, pounding like a pulse with sensuous melodies, vivid orchestral harmonies, and captivating rhythms that are so "listener friendly," that there is hardly a note we could do without.

In the final scene of Act IV, perhaps the greatest act in all opera, the real dramatic power of the opera is demonstrated. It is in these final moments that Bizet presents savage contrasts, those contrasts that the operatic art form so well portrays because it speaks to its audience in two languages: text and music.

In the bullring we witness the pomp and panache of the bullfight as it celebrates the primitive struggle of matador vs. bull, a scene almost reminiscent of Hemingway's 1932 classic *Death in the Afternoon*. But outside the bullring, another primitive contest of wills is taking place between Carmen and José: this is Mérimée's *verismé* in which human nature in the raw, and the primitive animal lurking within man, comes to the surface and erupts into brutal, violent, cruel, and savage passions.

In the vicious contest of wills between José and Carmen, their savage and primitive struggle culminates with an explosion of fierce tempers approaching madness. Carmen, fearless and stoical, is resigned to her fate and destiny. Their differences are irreconcilable because Carmen is Carmen, and Carmen will never yield: she must be free and independent: free to love whom she wants. José has lost his soul, lost his senses, and has become tormented and destroyed by his passions of jealousy, betrayal, and rejection.

The drama ends with Carmen's murder. José can only be redeemed through Carmen's death. Violence and irrationality have erupted as sinister and fatal passions. The opera concludes with Bizet's *Death* theme thunderously exploding from the orchestra.

In *verismé*, death is the final consummation of desire.

Principal Characters in CARMEN

Carmen, a gypsy	Mezzo-soprano
Don José, a corporal in the dragoons	Tenor
Escamillo, a bullfighter	Baritone
Micaëla, a country girl from José's home town	Soprano
Zuniga, a captain of the dragoons	Bass
Moralès, a corporal	Baritone
Frasquita, a gypsy friend of Carmen	Soprano
Mercédès, a gypsy friend of Carmen	Soprano
Lillas Pastia, an innkeeper	Spoken
Andrès, a lieutenant	Tenor
Dancaïre, a gypsy smuggler	Tenor
Remendado, a gypsy smuggler	Baritone

Soldiers, young men, cigarette factory girls, gypsies, merchants, orange-sellers, police, bullfighters, and street urchins.

TIME and PLACE: Seville around 1830

Brief Story Synopsis

Carmen, a gypsy working in a cigar factory, is arrested for assaulting another working girl. The soldier assigned to guard her, Don José, becomes seduced by her charms, and allows her to escape.

After José serves a short prison term for aiding in Carmen's escape, he reunites with her at the Inn of Lillas Pastia. His commanding officer, Captain Zuniga, is also enamored with Carmen, and an argument ensues between the two rivals for Carmen. Now insubordinate, José is forced to desert the army; he becomes a renegade, and joins Carmen and her gypsy friends in the mountains.

Carmen tires of José, and her new love interest becomes Escamillo, a swaggering bullfighter. Desperately jealous, José confronts Carmen before the bullring where Escamillo is fighting. She ignores both his pleas and his threats, and as she tries to enter the arena, José, in a fit of jealousy and frustrated passion, stabs her to death.

Story Narrative and Music Highlights

Overture

The *Overture to Carmen* is divided into two parts: the first part presents the bullfight music: a vivid musical portrait of the exotic pageantry of Spanish life, its colorful crowds, magnificent dark Spanish beauties with their lace mantillas and heavily embroidered silken garments, and their brilliantly attired escorts. The high-spirited music is followed by the proud, steady beat of the Bullfight music.

Bullfight music

Allegro giocoso



The second part of the *Overture* presents a profound musical contrast: it is the *Death, Fate, or Fear* theme. This musical motto is haunting and foreboding, almost like an omen of danger or death: it conveys fear, irrational passions and desires, as well as powerlessness against uncontrollable fate and destiny.

The *Death* theme is a leitmotif, a musical designation, or signature, signaling the forthcoming tragedy. The theme echoes repeatedly throughout the score at portentous moments in the drama: in Act I after Carmen tosses José the fatal flower; in Act II before José's *Flower Song*; in Act III during the card reading scene; and in Act IV to musically underscore Carmen's murder.

Death theme

Andante Moderato

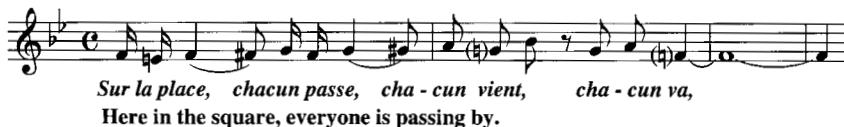


ACT I: A square in Seville

It is the noon hour, and the square is filled with townspeople and soldiers.

“Sur la place”

Allegretto
TENORS



Micaëla appears, seeking José, a corporal in the dragoons. She is told by officers that he will arrive at the changing of the guard. Timid and frightened, she does not remain, and runs off.

Corporal José is among the dragoons who arrive for the changing of the guard, the military ceremony eagerly watched by urchins and onlookers with excited curiosity.

Fellow soldiers tease José, telling him about the pretty girl who asked for him. José knowingly suspects that it must be Micaëla, adding that she is the girl from his hometown with whom he is in love. José remains oblivious to the beautiful girls who have been loitering around the square, and preoccupies himself by trying to fix a small broken chain.

The bell of the cigar factory strikes the hour for recess. The factory gates open, and the working girls arrive and coquettishly flirt with soldiers and lounging young men. The crowd of voyeurs excitedly await the appearance of their favorite display of femininity, the beautiful gypsy, Carmen. When Carmen finally appears, the men swarm around her, and seek her attention.

Carmen responds to her admirers with the dazzling *Habanera*. (*Habanera* literally means “a woman from Havana,” and was originally a Cuban dance adopted by the conquering Spaniards: its accentuated cadence suggests that it is the rhythmic model for the tango dance.)

However, in the opera, the *Habanera* is Carmen’s gypsy lecture on the nature, volatility, and dangers of love. Carmen speaks of love as a rebellious bird that no one can tame, and it is quite useless to call him if he wants to refuse. That bird in Carmen’s *Habanera* is a metaphor for the gypsy Carmen herself: free to love and independent.

While Carmen sings the *Habanera*, she glances seductively at José, many times approaching him and almost touching him. Carmen seeks to win José’s attention with insinuating vocal inflections, but José protects himself from her seductive charms by pretending to be unaware of her presence, and busily preoccupying himself with the repair of the chain.

“Habanera”

Allegretto, quasi Andantino

CARMEN



L'amour est un oi - seau re - belle que nul ne peut ap - pri - voi - ser.
Love is like a rebellious bird that no one can seize.

Carmen throws a flower at the inattentive José who becomes irritated, springs to his feet, and starts to rush threateningly at her, but as their eyes meet, he stands petrified before her. The *Death* theme (or *Fate* or *Fear* theme introduced in the *Overture*) is heard, indicating that uncontrollable passions have been aroused. Carmen laughs at José, turns her back on him, and then rushes back into the factory.

Carmen's flower lies at José's feet. He stoops hesitatingly, and as if against his will, picks up the flower, presses it to his nostrils, inhales its mysterious perfume in a long, enchanted breath, and then places the flower under his blouse over his heart. Unwittingly, José has become bewitched by Carmen's fatal flower and its seductive aroma: José has now become the doomed victim of Carmen, her love charm acting like a sorceress's bullet in his heart.

Micaëla returns, and joyously rushes to greet José. Micaëla brings José a letter from his mother, money from his mother's savings, and a kiss from his mother that she delivers to him with shyness and modesty. His mother's letter forgives him for running off and joining the army, but also urges him to marry Micaëla.

Micaëla's arrival brings a welcome change of thought to José: he is now in fear and senses danger, subconsciously realizing that he has become the prey of Carmen's demonic power.

José joins Micaëla in reminiscence about his hometown and his mother.

“Et tu lui diras que sa mère, songe nuit et jour a l'absent”

Poco meno mosso

MICAËLA



Et tu lui dir - as que sa mè - re songe nuit et jour a l'ab - sent,
Tell him that his mother thinks of him day and night and misses him.

After Micaëla departs, José takes Carmen's flower from under his shirt. He is about to throw it away when he is interrupted by screams coming from the factory. Suddenly, the square is crowded with frightened girls, soldiers, and townspeople. The cause of the disorder is Carmen, who had quarreled with one of the girls and slashed her with a knife. (According to Mérimée's original *Carmen*, the fight resulted

ACT II: The Inn of Lillas Pastia

Two months later, at Lillas Pastia's Inn, gypsy women entertain guests, off-duty officers and soldiers, and gypsy smugglers from the mountains. Carmen and her fellow gypsies rise to sing and dance, explaining how gypsies are inspired and bewitched by dazzling music and rhythms: the music accelerates and builds to a wild and feverish frenzy that becomes more vivid with the rhythmic clash of tambourines.

“Gypsy Dance”**Andantino****CARMEN and GYPSY GIRLS**

Les tringles des sistres tin - taient a - vec un éclat métal - li - que,
The gypsy's dance began to the strange sounds of jingling and metallic rattling.

One of the officers informs Carmen that the handsome young corporal who had allowed her to escape has just been released from prison, and is enroute to the Inn to meet her.

From outside, shouts are heard: “Hurrah! Hurrah for the toreador! Hurrah ! Hurrah for Escamillo!” The famous bullfighter, Escamillo, master at the bullring at Granada, joins the guests in a toast. Escamillo provides a vivid picture of his public and private life as he boasts about the rewards of a courageous toreador: his reckless daring, the bloodshed, the adoration and cheering of the crowds, and the irresistible sexual power of men who kill bulls.

“The Toreador Song”**Bruscamente, ben ritmato****ESCAMILLO**

Votre toast, je peux vous le rendre, señors, señors car avec les soldats,
In return, I drink to you, gentlemen,

Carmen and her gypsy friends flirt with Escamillo, and Carmen in particular, succeeds in getting his attention; their encounter is a turning point in the drama, and the beginning of the love triangle and rivalry that leads to ultimate tragedy.

Carmen and her friends, Frasquita and Mercédès, are approached by their friends, the two gypsy smugglers Dancaïre and Remendado, who request the girls' help in seducing guards into sidestepping their duty so they can smuggle their wares. A rollicking Quintet expresses their amusement at the idea.

“Nous avons en tête une affaire”

Allegro vivo

QUINTET

The musical score is for a quintet in 6/8 time, featuring two vocal parts: El Dancaïro and Mercédès. The melody is written on a single staff with a treble clef and a key signature of two flats. El Dancaïro's part begins with a series of eighth notes, while Mercédès' part enters with a dotted quarter note followed by eighth notes. The lyrics are written below the staff, with French and English versions provided.

El Dancaïro **Mercédès**

Nous avons en tête une af - fai - re. Est-elle bonne, dites-vous?
We have a scheme in mind. Tell us, is it a good deal?

Carmen anticipates the arrival of José. When he arrives, Frasquita and Mercédès admire his appearance and suggest to Carmen that she persuade him to join their gypsy band: Carmen responds to their idea with delight and enthusiasm.

Carmen joyfully welcomes José, and immediately plays to his jealousy by telling him that she danced and entertained for the officers. However, she now promises José that she will dance only for him. Carmen dances, clicks castenets, and fully absorbs José in her sensuous motions.

Carmen's Dance:

Allegretto

CARMEN

The musical score is for Carmen's dance in 6/8 time. It is written on a single staff with a treble clef and a key signature of two flats. The melody consists of a series of eighth notes, with some measures containing rests. The lyrics are written below the staff, consisting of a series of 'la' notes.

La.....la.....la.....la la.....la.....la.....la...

Their reunion is interrupted by bugle calls that signal the retreat, a reminder for all soldiers to return to their quarters. José stops Carmen's dancing, and informs her that he must depart.

Carmen is chagrined, upset, and feels betrayed that he would dare leave her. In a sudden fury, she hurls his cap and saber at him and orders him to leave her forever. Carmen now proceeds to taunt José, and presses him to prove his love for her. She tells him that if he truly loves her, he must desert the army and flee with her to the mountains where they will share the free gypsy life together.

José is hurt, confused, and humiliated. From his uniform, he removes the flower she threw him that fateful day in the square at Seville. In a rapturous outpouring of love — the *Flower Song* — whose beginning is ominously underscored with the *Death* theme music, José tries passionately to reason with Carmen, frankly revealing

how she has captured his soul, and how the aroma of her flower sustained him during his dreary days in prison. The *Flower Song* confirms that José is overcome with deep passions of love for Carmen.

“ Flower Song”

Andantino
DON JOSÉ



La fleur que tu m'avais je - tée, dans ma pri-son m'é - tait res-té - e.

The flower that you threw to me, stayed with me in prison.

Carmen is touched by José's loving sentiments, but now she is determined more than ever to force him, if he truly loves her, to abandon the military and join her in the mountains and enjoy the freedom of gypsy life. Carmen again uses her erotic power and paints an exotic picture of gypsy life in the mountains: adventure, dangers, escapades, and long nights under the stars.

José realizes that if he acquiesces to Carmen, he will be a deserter, a man of shame and dishonor. But duty forces him to realize that he must leave, and as he approaches the door, there is a knock, and moments later, Captain Zuniga, José's commanding officer, bursts in. After seeing José, Zuniga coldly tells Carmen that she is doing herself an injustice by having an affair with a mere corporal rather than himself: an officer.

Zuniga brusquely orders José to leave, and then strikes him. José becomes mad with rage and draws his saber against him. Carmen calls to her companions for help in order to avoid bloodshed, and when her fellow gypsies arrive, they overpower and separate the fighting soldiers, leading the captured Zuniga away under their guard.

At this turning point in the drama, José's loyalty and career as a dragoon has ended. He is guilty of insubordination through his physical assault on his superior officer. He has but one choice: join Carmen and the gypsies and become a deserter, an outcast and a renegade. The act closes with an exuberant chorus in praise of the gypsies' free life-style.

Act III: The gypsy camp in the mountains

In the mountains outside Seville, the gypsy smuggler band has gathered. José is seen in an extremely pensive mood, in remorse and shame that his career has been destroyed, and obsessed with thoughts about his mother who would certainly condemn his actions.

Carmen sarcastically suggests to José that if he is unhappy with gypsy life, he should leave. But in truth, Carmen has now tired of José, and looks to the colorful bullfighter Escamillo as her new lover. José responds menacingly and threateningly to Carmen's apparent rejection of him; Carmen nonchalantly shrugs her shoulders, and calmly replies to José that killing her does not matter; she will die as fate dictates.

Carmen watches Frasquita and Mercédès telling their fortunes with cards; the cards predict a future for them filled with love, wealth, and happiness.

“Et maintenant, parlez mes belles”

Allegretto

FRASQUITA and MERCÉDÈS



Et maintenant, par-lez, mes belles, de l'avenir, donnez-nous nouvelles.
And now, speak my beauties, and give us news of the future.

Carmen seizes a pack of cards, and casually begins to read her own fortune. Each time, she draws spades: an omen of death. The ominous and terrifying *Death* theme resounds as Carmen exclaims darkly that some unseen, fatal hand of destiny seems to be threatening her.

“En vain pour éviter les réponses amères”

Andante, molto moderato

CARMEN



En vain pour évi - ter les réponses a - mères, en vain tu, mê-le-ras;
Don't shuffle, it's fruitless to avoid bitter answers,

Carmen and her friends help the smugglers in their attempt to leave the mountain pass with their contraband. José is stationed behind some rocks to act as a sentry to protect their actions.

Micaëla has come to the camp in lieu of finding José. Scared and petrified, she prays for heaven's protection.

“Je dis que rien ne m'épouvante”

Andantino molto
MICAËLA



Je dis, que rien ne m'épouvante. Je dis hélas! que je répons de moi, mais j'ai..

I say that nothing frightens me. I say, alas, that I have only myself to depend on.

A shot rings out, forcing Micaëla to hide among the rocks. José had fired at a stranger coming up through the pass, and when the man arrives, he waves his bullet-holed hat, and exclaims that if the shot had been an inch lower, he would have been dead. The man José almost shot is his rival, Escamillo. When the truth of their rivalry is revealed, daggers are drawn, and the renegade soldier and the bullfighter struggle together.

Escamillo falls and José stands above him holding his dagger at his throat. The fighters are immediately separated by Carmen and the gypsies. Escamillo rises gallantly, thanks Carmen for having saved his life, and with his accustomed bravado, invites them all to the bullfight at Seville. As Escamillo calmly departs, José tries to rush after his rival, but is restrained by the gypsies.

At that moment, Micaëla is discovered and brought into the gypsy camp. She is appalled to see José, the man she loves, in such a distraught condition, and begs him to leave the gypsies and return to his mother. Carmen interrupts them, and tauntingly suggests that José should indeed go, repeating again that gypsy life does not suit him. José's passions of jealousy are animated as he interprets Carmen's recommendation as a rejection of him, and an excuse for her to run off with her new lover, Escamillo. José turns into a violent rage, a reminder of how quickly the passions of love can turn into hate.

When Micaëla tells José that his mother is dying, he agrees to leave with her. He turns to Carmen, and angrily vows that they will meet again. As José leaves with Micaëla, Escamillo is heard in the distance, singing his boastful *Toreador Song*.

ACT IV: The Plaza in front of the bullring

A brilliantly dressed crowd has gathered in the square before the bullring in Seville. An entire panorama of Spanish life is portrayed: street hawkers with oranges and tobacco, soldiers, citizens, peasants, aristocrats, and Spanish beauties wearing embroidered silk shawls on their shoulders and towering combs in their hair covered with floating mantillas.

The orchestra rings out the bright, vivacious Bullfight theme from the *Overture* as the participants in the bullfight arrive to the applause of the crowd, and then enter the arena.

Escamillo arrives to the crowd's cheers and bravos: Carmen, appearing radiantly happy and stunningly dressed, accompanies him arm-in-arm.

“Si tu m’aimes Carmen”

Andantino, quasi allegretto
ESCAMILLO



Si tu m'ai - mes, Car - men, si tu m'aimes, Car - men,
If you love me, Carmen, if you love me, Carmen,

Just before Escamillo takes leave of Carmen, he tells her that if she truly loves him, his approaching victory will be a good reason for her to be proud of him. Carmen vows that in her heart, she could hold no other love but Escamillo.

Carmen's friends, Frasquita and Mercédès, warn her to leave, telling her that they have seen José stalking about, and that he appears to be dangerous and desperate. Carmen replies calmly to them that she is not afraid; she will stay, wait for him, and talk to him.

Outside the bullring, Carmen faces José, fearless of her desperate-looking ex-lover. José begs Carmen to leave Seville with him and begin a new life together.

“Carmen, il est temps encore”

Moderato
DON JOSÉ



Car - men, il est temps enco - re, oui il est temps en
Carmen, there is still time. Yes, there is still time.



co - re, Ô ma Carmen, laisse-moi te sauver, toi que j'ado - re
Oh Carmen, let me save you, you whom I adore,

Carmen tells José it is useless to keep repeating that he loves her. Impatiently, she tells him what he inwardly has been denying: Carmen no longer loves him. José promises her anything if she does not leave him, but Carmen remains indifferent to his pleas and threats. Finally, Carmen coldly and proudly rejects José, telling him: “Carmen will never yield! She was born free and she will die free!”

A victorious fanfare is heard from the bullring as the crowd hails the victorious toreador, Escamillo. Carmen starts to run toward the arena entrance, but José, insane with jealousy, blocks her passage. Now becoming even more sinister, José says: “This man they are cheering for is your new lover!” Defiantly, Carmen again tries to pass, but José again blocks her way.

José finally expresses what he had been thinking but could not say: he asks Carmen if she indeed loves the toreador, Escamillo. Carmen replies bravely: “Yes, I love him! Until death, I’ll repeat that I love him.”

José becomes increasingly more violent, his voice now bitter with despair and jealousy. He again threatens Carmen menacingly: “So I have lost my soul, so that you, you infamous creature, can run to him, and laugh at me while you’re in his arms!” The *Death* theme resounds turbulently in the orchestra as the crowd in the arena is heard acclaiming Escamillo.

Now thoroughly disgusted, Carmen throws down José’s ring, and as she dashes toward the amphitheater entrance, José overtakes her, draws his dagger, and plunges it into her heart.

As Carmen falls, the crowd comes pouring out from the arena. José declares himself guilty, bends over Carmen’s lifeless body, and cries with heartbroken sobs, “Ah! Carmen! Adored Carmen!”

CARMEN

Libretto

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ACT I

*A square in Seville, with a tobacco factory and a soldier's guardhouse.
Corporal Moralès and soldiers (dragoons of Almanza),
are grouped before the guardhouses.*

Allegretto**TENORS****LES SOLDATS:**

Sur la place chacun passe, chacun
vient, chacun va; drôles de gens que ces
gens là!

SOLDIERS:

Here in the square, everyone is passing
by. All sorts of people are coming and
going.

MORALÈS:

A la porte du corps de garde, pour tuer
le temps, on fume, on jase, et on
regarde passer les passants.

MORALÈS:

While we stand at the door of the guard-
house, we smoke, gossip, and watch the
passing crowd in order to kill time.

LES SOLDATS ET MORALÈS:

Sur la place...

SOLDIERS AND MORALÈS:

Here in the square...

MORALÈS:

Regardez donc cette petite
qui semble vouloir nous parler.
Voyez, elle tourne, elle hésite.

(Micaëla appear)

MORALÈS:

Look at this little girl. She seems to
want to speak to us. Look, she's turning
around and hesitating.

LES SOLDATS:

A son secours il faut aller!

SOLDIERS:

So go and help her!

MORALÈS:

Que cherchez-vous, la belle?

MORALÈS: (to Micaëla gallantly)

Can I help you, young lady?

MICAËLA:

Moi, je cherche un brigadier.

MICAËLA:

Yes, I'm looking for a corporal.

MORALES:

Je suis là, voilà!

MICAËLA:

Mon brigadier à moi s'appelle Don José, le connaissez-vous?

MORALES:

Don José! Nous le connaissons tous.

MICAËLA:

Vraiment! Est-il avec vous, je vous prie?

MORALES:

Il n'est pas brigadier dans notre compagnie.

MICAËLA:

Alors, il n'est pas là?

MORALES:

Non, ma charmante, il n'est pas là, mais tout à l'heure il y sera.

LES SOLDATS ET MORALES:

Il y sera quand la garde montante remplacera la garde descendante.

MORALES:

Mais en attendant qu'il vienne, voulez-vous, la belle enfant, voulez-vous prendre la peine d'entrer chez nous un instant?

MICAËLA:

Chez vous?

LES SOLDATS ET MORALES:

Chez nous!

MICAËLA:

Non pas, non pas. Grand merci, messieurs les soldats.

MORALES:

Look, that's me!

MICAËLA:

The corporal I'm looking for is called Don José. Do you know him?

MORALES:

Don José? Of course, we all know him.

MICAËLA:

Really, is he stationed here?

MORALES:

No, he's not a corporal in our company.

MICAËLA: (disappointed)

He's not here then?

MORALES:

No, he is not here now, pretty one, but very soon he will be here.

SOLDIERS AND MORALES:

He will be here when the new guard relieves us.

MORALES: (gallantly)

While you're waiting for him, wouldn't you like to come inside the guardhouse to wait for him?

MICAËLA:

In there with you?

SOLDIERS AND MORALES:

Yes, inside here with us!

MICAËLA:

No, no. Many thanks, soldiers.

MORALES:

Entrez sans crainte, mignonne, je vous promets qu'on aura, pour votre chère personne, tous les égards qu'il faudra.

MICAËLA:

Je n'en doute pas; cependant je reviendrai, c'est plus prudent. Je reviendrai quand la garde montante remplacera la garde descendante.

LES SOLDATS ET MORALES:

Il faut rester car la garde montante va remplacer la garde descendante.

MORALES:

Vous resterez!

MICAËLA:

Non pas! non pas!

LES SOLDATS ET MORALES:

Vous resterez!

MICAËLA:

Non pas! non pas! Non! Non!Non!
Au revoir, messieurs les soldats!

MORALES:

L'oiseau s'envole, on s'en console.
Reprenons notre passe-temps et regardons passer les gens.

LES SOLDATS:

Sur la place chacun passe...

MORALES:

Drôles de gens!

MORALES:

Don't be afraid to come in, my dear, I will promise you that we'll treat you with every due respect.

MICAËLA:

I don't doubt it. Nonetheless, I'd rather come back later. It's better that way. I'll come back when the new guard comes to relieve the old guard.

SOLDIERS AND MORALES:

It's better to stay, because the new guard is on its way to relieve the old guard.

MORALES:

Yes, you should stay!

MICAËLA:

No I won't!

SOLDIERS AND MORALES:

(surrounding Micaëla) Yes you should!

MICAËLA:

No I won't, no, no, no!
Goodbye, soldiers!
(She escapes and runs off)

MORALES:

We'll have to console ourselves because the bird has flown. Let's continue where we left off and watch the crowd passing by.

SOLDIERS:

Here in the square everyone is passing by...

MORALES:

All sorts of people!

As a military band is heard in the distance, the soldiers form a line in front of the guardhouse. The relief appears, followed by a crowd and street-boys. Then Lieutenant Zuniga and Corporal Don José appear, followed by the dragoons.

As the retiring guards go off duty, street-boys march behind them and repeat their proud marching song.

CHOEUR DES GAMINS:

Avec la garde montante,
nous arrivons, nous voilà!
Sonne, trompette éclatante!
Ta ra ta ra ta ta ! Ta ra ta ra ta ta!

Nous marchons la tête haute
comme de petits soldats,
marquant sans faire de faute,
Une, deux, marquant le pas.
Les épaules en arrière,
et la poitrine en dehors,
les bras de cette manière,
tombant tout le long du corps.

MORALES:

Une jeune fille charmante vient de nous
demander si tu n'étais pas là!

DON JOSÉ:

Ce doit être Micaëla!

ZUNIGA:

C'est bien là, n'est-ce pas, dans ce grand
bâtiment, que travaillent les cigarières?

DON JOSÉ:

C'est là, mon officier, et bien certainement,
on ne vit nulle part, filles aux silégères.

ZUNIGA:

Mais au moins sont-elles jolies?

DON JOSÉ:

Mon officier, je n'en sais rien, et
m'occupe assez peu de ces filles légères.

CHORUS OF STREET BOYS:

Here we come, here we are,
right beside the relief guard!
We blow our trumpets loudly!
Ta ra ta ra ta ta! Ta ra ta ra ta ta!

Like little soldiers,
we march with heads high,
and are never out of step.
One, two, keeping step.
With our shoulders back
and chest out,
our arms fall straight down
beside the body.

MORALES: (to José)

A charming young girl came by to ask
for you.

DON JOSÉ:

That must be Micaëla!

ZUNIGA:

Is it true that cigarette girls work over
there in that big building?

DON JOSÉ:

Indeed, sir, and it's a fact that no where
else are there girls of such loose virtue.

ZUNIGA:

But are they at least pretty?

DON JOSÉ:

Sir, that I don't know. I'm not
interested in girls of loose virtue.

ZUNIGA:

Ce qui t'occupe, ami, je le sais bien,
une jeune fille charmante. qu'on
appelle Micaëla.

DON JOSÉ:

Je réponds que c'est vrai, je réponds
que je l'aime! Quant aux ouvrières
d'ici, quant à leur beauté, les voici! Et
vous pouvez juger vous-même.

ZUNIGA:

I think I know who interests you, my
friend. It's that charming young girl
whose name is Micaëla.

DON JOSÉ:

I admit you're right. I confess to you
that I love her. As for the factory girls,
here they come! You can judge their
looks for yourself.

*The factory bell rings. José sits down and repairs the chain of his saber, oblivious
to what is going on. The factory girls exit the factory while smoking cigarettes.*

LES JEUNES GENS:

La cloche a sonné;
nous, des ouvrières
nous venons ici guetter le retour;
et nous vous suivrons, brunes
cigarières, en vous murmurant des
propos d'amour!

LES SOLDATS:

Voyez-les! Regards impudents,
mines coquettes, fumant toutes du bout
des dents la cigarette.

LES CIGARIÈRES:

Dans l'air, nous suivons des yeux
la fumée, la fumée, qui vers les cieux
monte, monte parfumée.

Cela monte gentiment à la tête, tout
doucement cela vous met l'âme en fête!

Le doux parler des amants, c'est fumée!
Leurs transports et leurs serments, c'est
fumée.

YOUNG MEN:

We've heard the bell ring.
We're here everyday at noon waiting
for the girls to appear.
Our eyes follow you, dark-haired
cigarette girls, while our mouths
murmur words of love!

SOLDIERS:

Here they are! The bright eyed
coquettes with saucy airs, puffing idly
away at their cigarettes.

CIGARETTE GIRLS:

Like a fragrant cloud unfurling, our
eyes follow the softly curling smoke
rings that make their lazy way to the sky.

As their perfume fills the air, it gently
soothes our mind, and gives us a
mellow, pleasant feeling.

Smoke is like the tender words of lovers!
Just like smoke, their promises and
words fade away.

Le doux parler des amants, leurs transports et leurs serments, c'est fumée, c'est fumée! Dans l'air nous suivons des yeux, la fumée! Nous suivons la fumée, qui monte en tournant, en tournant vers les cieux!

LES JEUNES GENS:

Mais nous ne voyons pas la Carmencita!

La voilà! Voilà la Carmencita!
Carmen! Sur tes pas nous nous pressons tous!
Carmen! Sois gentille, au moins réponds-nous et dis-nous quel jour tu nous aimeras!

CARMEN:

Quand je vous aimerai? Ma foi, je ne sais pas. Peut-être demain; mais pas aujourd'hui, c'est certain.

Just like smoke, promises and those tender words of lovers fade away.
With our eyes we follow the smoke rings as they rise and float away, curling and vanishing into the sky!

YOUNG MEN:

But where is Carmencita today?

(Carmen appears)

There she is! There is Carmencita!
Carmen, we've been anxiously waiting for you!
Carmen, be nice, at least tell us when you will give us your love?

CARMEN:

When I'll give you my love? Who knows, maybe tomorrow. But one thing is for sure, it's not today!

Allegretto, quasi Andantino**CARMEN**

L'amour est un oiseau rebelle que nul ne peut apprivoiser, et c'est bien en vain qu'on l'appelle, s'il lui convient de refuser.

Rien n'y fait, menace ou prière,
l'un parle bien, l'autre se tait;
et c'est l'autre que je préfère:
il n'a rien dit; mais il me plaît
L'amour! L'amour! L'amour!

Love is like a rebellious bird that no one can seize. It's quite useless to yearn for it if it wants to refuse you.

Nothing moves it, neither threat nor plea. It can be bold, or it can be shy, and I prefer the shy one. Love is a force no one can hold.
That's love! That's love! That's love!

CHOEUR:

L'amour est un oiseau rebelle que nul ne peut apprivoiser, et c'est bien en vain qu'on l'appelle s'il lui convient de refuser.

CARMEN:

L'amour est enfant de bohême, il n'a jamais connu de loi.

Si tu ne m'aimes pas, je t'aime; si je t'aime, prends garde à toi!

CHOEUR:

Prends garde à toi!

CARMEN:

Si tu m'aimes pas, si tu ne m'aimes pas, je t'aime! Mais si je t'aime, si je t'aime, prends garde à toi!

CHOEUR:

L'amour est enfant de Bohême.

CARMEN:

L'oiseau que tu croyais surprendre battit de l'aile et s'envola. L'amour est loin, tu peux l'attendre; tu ne l'attends plus, il est là!

Tout autour de toi vite, vite, il vient, s'enva, puis il revient, tu crois le tenir, il t'évite, tu crois l'éviter, il te tient! L'amour! L'amour! L'amour!

CHOEUR:

Tout autour de toi....

CARMEN:

Si tu ne m'aimes pas, si tu ne m'aimes pas, je t'aime, mais si je t'aime, si je t'aime, prends garde à toi!

CHORUS:

Love is like a rebellious bird that no one can seize. It's quite useless to yearn for it if it wants to refuse you.

CARMEN:

Love is a gypsy child that knows no law.

If you don't love me, I'll love you. And if I love you, you'd better watch out!

CHORUS:

You'd better watch out!

CARMEN:

If you don't love me, if you don't love me, I'll love you! But if I love you, you'd better watch out!

CHORUS:

Love is like a gypsy child.

CARMEN:

The bird you thought you caught, beat its wings and flew away. With love far away, you can be waiting for it, and when you least expect it, there it is.

Love is all around you. It comes and goes, and then it returns. You think you've caught it, and it escapes, catching you later by surprise! That's love! That's love! That's love!

CHORUS:

It's all around you....

CARMEN:

If you don't love me, if you don't love me, I love you, but if I love you, if I love you, you'd better watch out!

LES JEUNES GENS:

Carmen! Sur tes pas, nous nous pressons tous! Carmen! Sois gentille, au moins réponds-nous! Réponds-nous!

YOUNG MEN:

Carmen, we all want you! Be nice! Tell us which one of us you will choose for your lover!

The young men surround Carmen. She turns her attention to José, who is still preoccupied with repairing the chain of his saber.

Carmen takes a flower and throws it at the inattentive José.

The girls gather around José.

LES JEUNES JENS:

L'amour est enfant de bohême; il n'a jamais, jamais connu de loi, si tu ne m'aimes pas, je t'aime! Si je t'aime, prends garde à toi!

GIRLS:

Love is like a gypsy child that knows no law. If you don't love me, I'll love you, and if I love you, you'd better watch out!

The factory bell rings, calling the cigarette girls back to work. The soldiers enter the guardhouse, the crowd disperses, and Don José is left alone.

He picks up the flower that Carmen threw to him.

DON JOSÉ:

Quels regards! Quelle effronterie! Cette fleur là m'a fait l'effet, d'une balle qui m'arrivait! Le parfum en est fort et la fleur est jolie! Et la femme! S'il à vraiment des sorcières, elle est une certainement.

DON JOSÉ:

What outrageous and scandalous behavior! That flower struck me like a dart. The flower is lovely and its fragrance is sweet. But what a woman! If it's true that witches really exist, there is no doubt that she definitely is one.

MICAËLA:

José!

MICAËLA:

José!

DON JOSÉ:

Micaëla!

DON JOSÉ:

Micaëla!

MICAËLA:

Me voici!

MICAËLA:

Here I am!

DON JOSÉ:

Quelle joie!

DON JOSÉ:

I'm so happy to see you!

MICAËLA:

C'est votre mère que m'envoie!

DON JOSÉ:

Parle-moi de ma mère! Parle-moi de ma mère!

MICAËLA:

J'apporte de sa part, fidèle messagère, cette lettre.

DON JOSÉ:

Une lettre!

MICAËLA:

Et puis un peu d'argent pour ajouter à votre traitement. Et puis....

DON JOSÉ:

Et puis?

MICAËLA:

Et puis, vraiment je n'ose pas, et puis encore une autre chose, qui vaut mieux que l'argent.
Et qui pour un bon fils. Aura sans doute plus de prix.

DON JOSÉ:

Cette autre chose, quelle est'elle? Parle donc!

MICAËLA:

Qui, je parlerai; ce que l'on m'a donné, je vous le donnerai.

Votre mère avec moi sortait de la chapelle, et c'est alors qu'en m'embrassant.

"Tu vas, m'atelle dit, t'en aller à la ville, la route n'est pas longue, une fois à Séville, tu chercheras mon fils, mon José, mon enfant!

MICAËLA:

I have a message from your mother!

DON JOSÉ:

Tell me about my mother! Tell me about my mother!

MICAËLA:

She sent me to bring this letter to you.

DON JOSÉ:

A letter!

MICAËLA:

Yes, and some money to help you until your pay is due. And....

DON JOSÉ:

And?

MICAËLA:

And, I really don't dare tell you, but there is something else far more important than money.
For a loving son, without a doubt, it will mean much more.

DON JOSÉ:

What is that something else from my mother. Tell me already!

MICAËLA:

Yes, I'll tell you. I'll give you what she gave me to give to you.

While we were coming out of the chapel, while embracing me she said:

"My dear, go into town. You don't have far to travel. Once you have reached Seville, go and look for my son, my José, my child!

Poco meno *mosso*

MICAËLA



Et tu lui dir - as que sa mè - re songe nuit et jour a l'ab - sent,

Et tu lui diras que sa mère songe nuit et jour à l'absent, qu'elle regrette et qu'elle espère, qu'elle pardonne et qu'elle attend.

Tout cela, n'est-ce pas, mignonne, de ma part, tu le lui diras; et ce baiser que je te donne de ma part tu le lui rendras."

DON JOSÉ:

Un baiser de ma mère!

MICAËLA:

Un baiser pour son fils! José, je vous le rend comme je l'ai promis.

DON JOSÉ:

Ma mère je la vois!

Oui, je revois mon village! O souvenirs d'autre fois, doux souvenirs du pays!

MICAËLA:

Sa mère, il la revoit! Il revoit son village! ô souvenirs d'autre fois, souvenirs du pays! Vous remplissez son coeur de force et de courage.

DON JOSÉ:

Doux souvenirs du pays!

O souvenirs chéris! Vous remplissez mon coeur de force et de courage!

Tell him that his mother thinks of him day and night and misses him. Tell him that she forgives him and awaits his return.

Tell him all that for me, my sweet one, and then give him this kiss that I'm giving you."

DON JOSÉ:

A kiss from my mother!

MICAËLA:

A kiss for her son! José, I'll give it to you now as promised.

(Micaëla kisses José)

DON JOSÉ:

I remember my mother, and recall my village with loving thoughts. Oh the memories of home and days gone by.

MICAËLA:

His heart is all aglow with loving thoughts of his mother and his village. The memories of home and days gone by fill his heart with strength and courage.

DON JOSÉ:

Sweet memories of home and treasured days gone by are filling my heart with strength and courage!

José's eyes remain fixed on the factory.

Qui sait de quel démon j'allais être la proie! Même de loin, ma mère me défend, et ce baiser qu'elle m'envoie écarte le péril et sauve son enfant!

MICAËLA:

Quel démon? Quel péril?
Je ne comprends pas bien.
Quel veut dire cela?

DON JOSÉ:

Rien! Rien! Parlons de toi la messagère. Tu vas retourner au pays?

MICAËLA:

Oui, ce soir même: demain je verrai votre mère!

DON JOSÉ:

Tu la verras! Eh bien! tu lui diras: que son fils l'aime et la vénère et qu'il se repent aujourd'hui;
il veut que là-bas sa mère soit contente de lui! Tout cela, n'est-ce pas, mignonne, de ma part tu le lui diras, et ce baiser que je te donne, de ma part, tu le lui rendras!

MICAËLA:

Oui, je vous le promets, de la part de son fils José je le rendrai comme je l'ai promis.

DON JOSÉ:

Reste là maintenant pendant que je lirai sa lettre.

MICAËLA:

Non pas. Lisez d'abord et puis je reviendrai.

DON JOSÉ:

Pourquoi t'en aller?

Who knows into what demon's clutches I was about to fall! Even from far away, my mother protects me, and with this kiss she sent me, she has turned away danger and made me strong!

MICAËLA:

What demon? What danger?
I don't understand?
What are you talking about?

DON JOSÉ:

It's nothing! Let's talk about you, dear Micaëla. When will you return home?

MICAËLA:

Soon. This very evening, and tomorrow I'll see your mother!

DON JOSÉ:

You'll see her tomorrow! I'm so glad! Please tell her that her son loves her, and that he repents for what he has done. Tell her that he wants her to be proud of him. Please tell her all that, my dear, on my behalf! And then give her this kiss I'm giving you!

MICAËLA:

Yes, I promise to tell her all that you have said, and I'll give her that kiss on behalf of her son, José.

DON JOSÉ:

Stay with me while I read her letter.

MICAËLA:

I'd rather not. Read it first and I'll come back later.

DON JOSÉ:

But why would you go?

MICAËLA:

C'est plus sage. Cela me convient davantage. Lisez! Puis je reviendrai.

DON JOSÉ:

Tu reviendras?

MICAËLA:

Je reviendrai!

DON JOSÉ:

Ne crains rien ma mère ton fils t'obéira. J'épouserai Micaëla. Quant à cette bohémienne, avec sa fleur qui ensorcellent.

MICAËLA:

I prefer it that way. I'd rather you read the letter without me. I'll be back.

DON JOSÉ:

You're coming back?

MICAËLA:

Of course, I'll come back!

DON JOSÉ: *(reading the letter)*

Don't worry about anything, dear mother. I'll do whatever you want, and I'll marry Micaëla. As for that gypsy with her bewitching flower.

Screams are heard from the factory.

ZUNIGA:

Que se passe-t-il donc là-bas?

ZUNIGA:

What's going on there?

PREMIER GROUPE DE FEMMES:

Au secours! Au secours! N'entendez-vous pas?

FIRST GROUP OF GIRLS:

Help! Help! Don't you hear us?

DEUXIÈME GROUPE DE FEMMES:

Au secours! Au secours!
Messieurs les soldats!

SECOND GROUP OF GIRLS:

Help! Help!
Soldiers!

PREMIER GROUPE DE FEMMES:

C'est la Carmencita!

FIRST GROUP OF GIRLS:

It's Carmencita!

DEUXIÈME GROUPE DE FEMMES:

Non, non, ce n'est pas elle! Pas du tout!

SECOND GROUP OF GIRLS:

No, no, she didn't do it! Not at all!

PREMIER GROUPE DE FEMMES:

C'est elle! Si fait, c'est elle! Elle a porté les premiers coups!

FIRST GROUP OF GIRLS:

Yes she did! She definitely did! She started the fighting!

DEUXIÈME GROUPE DE FEMMES:

Ne les écoutez pas!

SECOND GROUP OF GIRLS:

Don't listen to them!

TOUTES LES FEMMES:

Ecoutez-nous, monsieur! Ecoutez-nous!

ALL THE GIRLS: *(surrounding Zuniga)*

Listen to us, sir! Listen to us!

DEUXIÈME GROUPE DE FEMMES:

La Manuelita disait, et répétait à voix haute qu'elle achèterait sans faute un âne que lui plaisait.

PREMIER GROUPE DE FEMMES:

Alors la Carmencita, railleuse à son ordinaire, dit: "Un âne, pourquoi faire? Un balai te suffira."

DEUXIÈME GROUPE DE FEMMES:

Manuelita riposta et dit à sa camarade: "Pour certaine promenade mon âne te servira!"

PREMIER GROUPE DE FEMMES:

"Et ce jour là tu pourras à bon droit faire la fière deux laquais suivront derrière t'émouchant à tour de bras!"

TOUTES LES FEMMES:

Là dessus toutes les deux se sont prises aux cheveux!

ZUNIGA:

Au diable tout ce bavardage!
Prenez, José, deux hommes avec vous, et voyez là dedans qui cause ce tapage!

TOUTES LES FEMMES:

C'est la Carmencita!

ZUNIGA:

Holà! Éloignez-moi toutes ces femmes là!

SECOND GROUP OF GIRLS:

(pulling Zuniga to their side)
Manuelita was bragging that she would buy a donkey to carry her.

FIRST GROUP OF GIRLS:

Then Carmencita, in her usual mocking way, said "A donkey? What for? A broom will do fine for you."

SECOND GROUP OF GIRLS:

Manuelita shouted back, "My donkey would be useful to you for your promenades!"

FIRST GROUP OF GIRLS:

"With two lackeys following behind and swatting flies, you can be a lady for a change, and put on an air of pride!"

ALL THE GIRLS:

Then they both started to pull each other's hair out!

ZUNIGA: *(Impatiently)*

The devil with this female cackling!
Listen José, take two men and go inside and find out what caused all this brawling.

ALL THE GIRLS:

Carmencita began the fight!

ZUNIGA:

Enough! Somebody take all these females away!

Don José and two soldiers lead Carmen out of the factory.

DON JOSÉ:

Mon officier. C'était une querelle. Des injures d'abord, puis à la fin des coups, une femme blessée.

DON JOSÉ:

Sir! Two girls started a quarrel in which insults came to blows. One of them was wounded.

ZUNIGA:

Et par qui?

DON JOSÉ:

Mais par elle.

ZUNIGA:

Eh bien! Vous avez entendu? Avez-vous quelque chose à répondre? Parlez, j'attends.

CARMEN:

Tra la la la la la la.
Coupemoi brûle-moi, je ne te dirai rien.
Tra la la la la la la.
Je brave tout le feu, le fer et le ciel même.

ZUNIGA:

Ce ne sont pas de chansons que je te demande, c'est une réponse.

CARMEN:

Tra la la la la la la.
Mon secret je le garde et je la garde bien! Tra la la la la al la. J'en aime un autre et meurs en disant que je l'aime.

ZUNIGA:

Puisque tu le prends sur ce ton. Tu chanteras ton air aux murs de la prison.

CHOEURS:

En prison! En prison!

ZUNIGA:

La preste! Décidément vous avez la main leste.

CARMEN:

Tra la la....

ZUNIGA:

By whom?

DON JOSÉ: (*addressing Carmen*)

By this one here.

ZUNIGA:

Well! You heard the report. Do you have anything to say? Speak, I'm listening!

CARMEN:

Tra la la la la la la.
You can burn me alive. I won't tell you a thing. Tra la la la la la la. You can flog me or torture me. It doesn't matter.

ZUNIGA:

I didn't ask you to sing, I want an answer to my question.

CARMEN: (*impudently at Zuniga*)

Tra la la la la la la. I will never betray the secret I keep in my heart! Tra la la la la la la. There is one man I adore, and he knows that I love him.

ZUNIGA:

Since you want to be a rebel, you can practice your songs in prison.

CHORUS:

In prison! In prison!

(*Carmen strikes a woman near her*)

ZUNIGA: (*to Carmen*)

Control yourself, you definitely have a loose hand!

CARMEN:

Tra la la....

ZUNIGA:

C'est dommage. C'est grand dommage.
Car elle est gentille vraiment. Mais il
faut bien la rendre sage. Attachez ces
deux jolies mains.

ZUNIGA:

It's a pity! It's really a pity because she
has spirit. We just have to tame her.
Tie her pretty hands behind her back!

CARMEN:

Où me conduirez-vous?

CARMEN:

Where are you going to take me?

DON JOSÉ:

A la prison, et je n'y puis rien faire.

DON JOSÉ:

You're going to jail, and I can't do
anything about it.

CARMEN:

Vraiment tu n'y peux rien faire?

CARMEN:

You really can't do anything about it?

DON JOSÉ:

Non, rien! J'obéis à mes chefs.

DON JOSÉ:

No, nothing! I must obey my superiors.

CARMEN:

Eh bien moi, je sais qu'en dépit de des
chefs aux mêmes, tu feras tout ce que je
veux. Et cela, parceque tu m'aimes.

CARMEN:

Even so, I will bet that no matter how
strict the order, you'll help me to escape.
You know why? Because you love me.

DON JOSÉ:

Moi t'aimer!

DON JOSÉ:

Love you!

CARMEN:

Oui, José! Oui, tu m'aimes.
Cette fleur que tu as gardée, oh, tu
peux la jeter maintenant, cela n'y fera
rien. La charme à opéré!

CARMEN:

Yes, José! You love me!
The flower I gave you today, you might
as well throw it away because it's done
its duty.

DON JOSÉ:

Ne me parle plus. Tu m'entends? Je te
défends de me parler.

DON JOSÉ:

Don't talk to me anymore. I forbid you
to talk to me.

Carmen decides that if she's forbidden to talk, she won't talk, but sing.

Allegretto
CARMEN



CARMEN:

Près des remparts de Séville, chez mon ami Lillas Pastia, j'irai danser la Séguedille, et boire du Manzanilla. J'irai chez mon ami Lillas Pastia!

Oui, mais toute seule on s'ennuie, et les vrais plaisirs sont à deux. Donc, pour me tenir compagnie, j'emmènerai mon amoureux! Mon amoureux il est au diable; je l'ai mis à la porte hier. Mon pauvre cœur très consolable. Mon cœur est libre comme l'air!

J'ai des galants à la douzaine, mais ils ne sont pas à mon gré. Voici la fin de la semaine, qui veut m'aimer? Je l'aimerai! Qui veut mon âme? Elle est à prendre! Vous arrivez au bon moment! Je n'ai guère le temps d'attendre, car avec mon nouvel amant.

Près des remparts de Séville....

DON JOSÉ:

Tais-toi! Je t'avais dit de ne pas me parler!

CARMEN:

Je ne te parle pas, je chante pour moi-même; et je pense, il n'est pas défendu de penser!

Je pense à certain officier, qui m'aime, et qu'à mon tour, oui. qu'à mon tour je pourrais bien aimer!

DON JOSÉ:

Carmen!

CARMEN:

Mon officier n'est pas un capitaine, pas même un lieutenant, il n'est que brigadier; mais c'est assez pour une bohémienne, et je daigne m'en contenter.

CARMEN:

Near the walls of Seville, is the tavern of my friend, Lillas Pastia. I'll go there to dance the Seguidilla and drink Manzanilla.

But alone, one is bored. Real pleasures require company. Therefore I'll take my lover with me to keep me company. Yesterday, I told my lover we're through. Now my heart is free, and I'm eager for love with someone new!

There are so many who adore me, but I don't care for anyone. Now, at the end of the week, whoever wants to love me, I will love! Whoever wants my soul, can have it! Here is your chance to be my new lover, and we'll be on our way.

Close to the walls of Seville....

DON JOSÉ:

Be quiet! For the last time, I forbid you to talk to me!

CARMEN:

I'm not talking to you! I sing for my own pleasure, and I'm thinking. It's not forbidden to think!

I'm thinking of a certain officer who loves me, and, as for me, I'm sure, yes I'm sure, that I could love him too!

DON JOSÉ:

Carmen!

CARMEN:

This certain officer is not a captain, not even a lieutenant. He is just a corporal, but, that's good enough for a gypsy. I know I'll be happy with him.

DON JOSÉ:

Carmen, je suis comme un homme ivre,
si je cède, si je me livre. ta promesse, tu
la tiendras. ah! si je t'aime, Carmen,
tu m'aimeras?

José loosens the cord binding Carmen's hands.

Chez Lillas Pastia, tu le promets!
Carmen, tu le promets!

CARMEN:

Nous danserons la Séguidille en buvant du
Manzanilla.
Près des remparts de Séville, chez mon ami
Lillas Pastia, nous danserons la Séguidille et
boirons du Manzanilla, tra la la la la la...

Zuniga comes out from the guardhouse and addresses Don José.

ZUNIGA:

Voici l'ordre; partez et faites bonne
garde.

CARMEN:

En chemin je te pousserai. Je te
pousserai aussi fort que je le pourrai.
Laissez-toi renverser. Le reste me
regarde.

L'amour est enfant de bohème. Il n'a
jamais connu de loi. Si tu ne m'aimes
pas, je t'aime. Si je t'aime, prends
garde à toi! Si tu ne m'aimes pas, je
t'aime! Mais si je t'aime, prends garde
à toi!

DON JOSÉ:

Carmen, I can't bear it any longer! If I
free you, and I give in, will you keep
your promise? If I love you, Carmen,
will you love me?

CARMEN:

We'll both dance the Seguidilla and
drink Manzanilla.
Near the walls of Seville, there is the tavern
of my friend, Lillas Pastia, where we'll
dance the Seguidilla and drink Manzanilla.
Tra la la la la la la...

ZUNIGA:

Here's the order. Now go and do your
duty.

CARMEN: (aside to Don José)

When we're on the road, I'll push you
as hard as I can. Turn around as you
fall. I'll take care of the rest.

(They begin to march off)

Love is like a gypsy's child, that knows
no law. If you don't love me, I'll love
you. If I love you, you'd better watch
out!

*Carmen marches off with the Don José and the soldiers.
She pushes José, he falls, and she escapes.*

ACT II

*Lillas Pastia's Inn. Carmen, Frasquita, and Mercédès are at a table with officers.
The Gypsy girls begin to dance, accompanied by guitar and tambourine.*

Andantino

CARMEN and GYPSY GIRLS



Les tringles des sistres tin - taient a - vec un éclat métal - li - que,

CARMEN:

Les tringles des sistres tintaient avec un éclat métallique, et sur cette étrange musique les zingarellas se lavaient.

CARMEN:

The gypsy's dance began to the strange sounds of jingling and metallic rattling.

Tambours de basque allaient leur train, et les guitares forcenées, grinçaient sous des mains obstinées, même chanson, même refrain! Tra la la la.

Tambourines and strumming guitars repeated the same old song, and the same old refrain!
Tra la la la.

Les anneaux de cuivre et d'argent reluisaient sur les peaux bistrées; d'orange et rouge zébrées les étoffes flottaient au vent.

Their copper and silver rings glittered against their dark skin, and their orange and red-striped dresses billowed in the wind.

La danse au chant se mariait d'abord indécise et timide, plus vive ensuite et plus rapide, cela montait, montait, montait, montait! Tra la la la.

Their dance and song, at first timid and hesitant, became livelier and faster, as the music guided their dancing feet.
Tra la la la.

Les bohémiens à tour de bras de leurs instruments faisaient rage, et cet éblouissant tapage, ensorcelait les zingueras.

The gypsy boys played their instruments with a fury, and the deafening uproar bewitched the gypsy dancing girls.

Sous le rythme de la chanson, ardentes, folles, enfiévrées, elles se laissaient, enivrées, emporter par le tourbillon!
Tra la la la..

From the rhythm of the song, they became passionate, wild, and fired with excitement, letting themselves be carried away, and intoxicated by the whirlwind! Tra la la.la.

Frasquita and Mercédès join Carmen and they all dance.

FRASQUITA:

Messieurs, Pastia me dit.

FRASQUITA:

My friends, Pastia just told me.

ZUNIGA:

Que nous a-t-il dit encore, maître Pastia?

ZUNIGA:

What did Mr. Pastia say?

FRASQUITA:

Il dit que le corrégidor veut que l'on ferme l'auberge.

FRASQUITA:

He said that the chief of police told him it's time to close the inn.

ZUNIGA:

Eh bien, nous partirons. Vous viendrez avec nous.

ZUNIGA:All right then, let's go.
You girls come with us.**FRASQUITA:**

Non pas! Nous restons.

FRASQUITA:

We can't. We're staying.

ZUNIGA:Et toi, Carmen? tu ne viens pas?
Écoute! Deux mots dits tout bas. Tu m'en veux.**ZUNIGA:**

And you Carmen, you're not coming either? Listen, I think I know why you're mad at us.

CARMEN:

Vous en vouloir! Pourquoi?

CARMEN:

Mad at you! But why?

ZUNIGA:

Ce soldat l'autre jour emprisonné pour toi.

ZUNIGA:

Because of that soldier who went to jail for you.

CARMEN:

Qu'a-t-on fait de ce malheureux?

CARMEN:

What happened to the poor guy?

ZUNIGA:

Maintenant il est libre!

ZUNIGA:

They released him today.

CARMEN:

Il est libre! Tant mieux. Bonsoir, messieurs nos amoureux!

CARMEN:They released him? I'm glad.
Goodnight all you lovers!**FRASQUITA, MERCÉDÈS,****CARMEN:**

Bonsoir, messieurs nos amoureux!

FRASQUITA, MERCÉDÈS,**CARMEN:**

Goodnight all you lovers!

Escamillo and his entourage arrive at the inn.

CHOEUR:

Vivat! vivat la Toréro! Vivat! vivat
Escamillo! Vivat! Vivat! Vivat!

CHORUS:

Hurrah! Hurrah for the Toreador!
Hurrah! Hurrah for Escamillo!

ZUNIGA:

Une promenade aux flambeaux! C'est le
vainqueur des courses de Grenade.
Voulez-vous boire avec nous, mon
camarade? A vos succès anciens ou à
vos succès nouveaux.

ZUNIGA:

They're having a torchlight parade!
They're cheering the victorious
bullfighter! Torero, would you join us
for a drink? We'll make a toast to your
past and future triumphs!

TOUTES:

Vivat! vivat Toréro! Vivat! vivat
Escamillo!

ALL:

Hurrah! Hurrah Toreador!
Hurrah! Hurrah Escamillo!

Bruscamente, ben ritmato
ESCAMILLO



Votre toast, je peux vous le rendre, señors, señors car avec les soldats,

ESCAMILLO:

Votre toast, je peux vous le rendre, señors,
señors, car avec les soldats, oui, les toreros
peuvent s'entendre, pour plaisirs ils ont les
combats!

ESCAMILLO:

In return, I drink to you, gentlemen,
because soldiers and bullfighters
understand each other. Both savor the
thrill of the fight!

Le cirque est plein, c'est jour de fête, le
cirque est plein du haut en bas.
Les spectateurs perdant la tête. les
spectateurs s'interpellent à grand fracas!

Crowds swarm the great arena. It's a
day of celebration.
The spectators lose their wits and raise
a thunderous cheer!

Apostrophes, cris et tapage poussés
jusques à la fureur!
Car c'est la fête du courage!

Shouts, cries, and uproar are carried to
the pitch of fury! For this is a
celebration of a feat of courage!

C'est la fête des gens de coeur!
Allons! En garde! Allons! Allons! Ah!

This is a celebration of the stouthearted!
Let's go! Get ready! Let's go!

Toréador, en garde!
Et songe bien, oui, songe en
combattant, qu'un oeil noir te regarde
et que l'amour t'attend! Toréador,
l'amour t'attend!

Toreador, get ready!
And remember that as you fight, dark
eyes are watching you, and that love will
be your sweet reward! Toreador, love
will be your sweet reward!

CHOEUR:

Toréador, engage!

ESCAMILLO:

Tout d'un coup, on fait silence, ah! que se passe-t-il?

Plus de cris, c'est l'instant!

Le taureau s'élance en bondissant hors du toril!

Il s'élance! Il entre, il frappe!

Un cheval roule, entraînant un picador!.

"Ah! Bravo! Toro!" hurle la foule;

le taureau va, il vient, il vient et frappe encore!

En secouant ses banderilles, plein de fureur, il court!

Le cirque est plein de sang!

On se sauve, on franchit les grilles!

C'est ton tour maintenant!

Allons! En garde! Ah!

Toréador, en garde!

LE CHOEUR:

Toréador en garde!

L'amour t'attend!

ESCAMILLO:

La belle, un mot, comment t'appelles-tu? Dans mon premier danger je veux dire ton nom.

CARMEN:

Carmen! Carmencita! Cela revient au même.

ESCAMILLO:

Si l'on te disait que l'on t'aime.

CARMEN:

Je répondrais qu'il ne faut pas m'aimer.

CHORUS:

Toreador, get ready!

ESCAMILLO:

Suddenly the crowd is silent.

What's happening?

No one shouts at this moment!

The bull comes charging out of the gate!

He enters, charges and strikes!

A horse rolls over, dragging down a picador!

"Ah! Bravo bull!" roars the crowd.

The bull turns, comes back and strikes again!

He runs about in rage, shaking his bandilleras in his bleeding shoulder!

The arena is covered with blood!

Men jump and leap over the barriers.

It's your turn, torero!

Let's go! Get ready! Ah!

Toreador, get ready!

CHORUS:

Toreador, get ready!

Love is your sweet reward!

ESCAMILLO: (*addressing Carmen*)

Just one word, pretty one. What is your name? In my next fight I'd like it to be on my lips.

CARMEN:

Carmen, or Carmencita! It's the same thing.

ESCAMILLO:

And if I would tell you that I love you.

CARMEN:

Then I'd say you are wasting your time.

ESCAMILLO:

Cette réponse n'est pas tendre. Je me contenterai d'espérer et d'attendre.

ESCAMILLO:

That does not sound very inviting. I guess I have no other choice but to hope and keep waiting.

CARMEN:

Il est permis d'attendre. Il est doux d'espérer.

CARMEN:

I can't stop you from waiting. To hope is always sweet.

ZUNIGA:

Puisque tu ne viens pas, Carmen, je reviendrai.

ZUNIGA: (to Carmen)

Since you have decided to stay, I'll come back later.

CARMEN:

Et vous aurez grand tort!

CARMEN:

That would be a mistake!

ZUNIGA:

Bah! Je me risquerai.

ZUNIGA:

Well, I'll take that risk!

Escamillo departs after thanking all.

FRASQUITA:

Eh bien vite, quelles nouvelles?

FRASQUITA:

Quickly, what's the news?

LE DANCAÏRE:

Pas trop mauvaises, les nouvelles; nous pouvons encore faire quelques beaux coups, mais nous avons besoin de vous. Oui, nous avons besoin de vous.

EL DANCAÏRO:

The news is not too bad. We still have some smuggling opportunities, but we need you.
Yes, we need you.

FRASQUITA, MERCÈDÈS,**CARMEN:**

Besoin de nous?

FRASQUITA, MERCÈDÈS,**CARMEN:**

You need us?

Allegro vivo
QUINTET

El Dancaïro **Mercèdès**

Nous avons en tête une affaire. Est-elle bonne, dites-vous?

LE DANCAÏRE:

Nous avons en tête une affaire.

EL DANCAÏRO:

We have a scheme in mind.

FRASQUITA ET MERCÉDÈS:

Est-elle bonne, dites-nous?

FRASQUITA AND MERCÉDÈS:

Tell us, is it a good one?

LE DANCAÏRE:

Elle est admirable, ma chère, mais nous avons besoin de vous.

EL DANCAÏRO:

It's a great scheme, my sweet, but we need your help.

LE REMENDADO:

Oui, nous avons besoin de vous!

EL REMENDADO:

Yes. We need all of you to lend a hand.

TOUTES:

De vous! De nous? Qui! Vous avez besoin de nous?

ALL:

You do! You need us?

LE DANCAÏRE ET LE REMENDADO:

Car nous l'avouons humblement, et fort respectueusement: quand il s'agit de tromperie de duperie, de volerie, il est toujours bon, sur ma foi, d'avoir les femmes avec soi. Et sans elles mes toutes belles, on ne fait jamais rien de bien!

EL DANCAÏRO, EL REMENDADO:

We might as well admit it, that this business needs a woman's touch. When it's a case of double dealing, lying, stealing, or concealing, it always pays to have a woman there. Without them, nothing ever goes right.

LE DANCAÏRE:

C'est dit, alors, vous partirez?

EL DANCAÏRO:

Agreed then, you'll go?

FRASQUITA ET MERCÉDÈS:

Quand vous voudrez

FRASQUITA AND MERCÉDÈS:

Whenever you want.

LE DANCAÏRE:

Mais tout de suite.

EL DANCAÏRO:

Right now.

CARMEN:

Ah! permettez, permettez! S'il vous plait de partir, partez, mais je ne suis pas du voyage. Je ne pars pas. Je ne pars pas!

CARMEN:

If you all want to go, then go, but this time I'm not coming along. I am not leaving. I am staying here!

LE REMENDADO ET LE DANCAÏRE:

Carmen, mon amour, tu viendras. Tu n'auras pas le courage de nous laisser dans l'embarras.

EL REMENDADO AND EL DANCAÏRO:

Carmen my love, please come along. Don't be contrary and interfere with our plans.

FRASQUITA ET MERCÉDÈS:

Ah! ma Carmen, tu viendras.

LE DANCAÏRE:

Mais, au moins la raison, Carmen.

**MERCÉDÈS, LE REMENDADO,
FRASQUITA:**

La raison la raison!

CARMEN:

Je la dirai certainement. La raison c'est qu'en ce moment je suis amoureuse!

TOUTE:

Qu'attelle dit, qu'attelle dit. Elle dit qu'elle est amoureuse!

LE DANCAÏRE:

Voyons, Carmen, sois sérieuse!

CARMEN:

Amoureuse à perdre l'esprit!

LE REMENDADO ET LE DANCAÏRE:

La chose certes nous étonne, mais ce n'est pas le premier jour où vous aurez su, ma mignonne, faire marcher de front le devoir, et l'amour.

CARMEN:

Mes amis, je serais fort aise de partir avec vous ce soir; mais cette fois, ne vous déplaie, il faudra que l'amour passe avant le devoir.

LE DANCAÏRE:

Ce n'est pas là ton dernier mot?

CARMEN:

Absolument!

FRASQUITA AND MERCÉDÈS:

Say you will join us, Carmen.

EL DANCAÏRO:

Carmen, at least tell us the reason why you won't join us.

**MERCÉDÈS, EL REMENDADO,
FRASQUITA:**

Tell us the reason why!

CARMEN:

I'll tell you. The reason I'm not joining you is because at this moment I'm in love!

ALL:

What did she say. She said she's in love!

EL DANCAÏRO:

Come on Carmen, be serious!

CARMEN:

I've never been in love like this!

EL REMENDADO AND EL DANCAÏRO:

That's surely a surprise, my sweet, but it won't be the first time that you'll be able to combine duty and love.

CARMEN:

My friends, I would gladly join you this evening, but this time, although I may disappoint you badly, love comes before duty.

EL DANCAÏRO:

You mean you will not change your mind?

CARMEN:

No, definitely not!

LE REMENDADO:

Il faut que tu te laisses attendrir!

TOUTES:

Il faut venir. Carmen, il faut venir! Pour notre affaire, c'est nécessaire, car entre nous.....

CARMEN:

Quant à cela, je l'admets avec vous....

TOUTES:

Quand il s'agit de tromperie, de duperie, de volerie, il est toujours bon, sur ma foi, d'avoir les femmes avec soi. Et sans elles, les toutes belles, on ne fait jamais rien de bien!

LE DANCAÏRE:

Mais qui donc attends-tu?

CARMEN:

Un soldat qui l'autre jour pour me rendre service, s'est fait mettre en prison.

EL REMENDADO:

Le fait est délicat.

LE DANCAÏRE:

Il se peut qu'après tout ton soldat réfléchisse. Es-tu bien sûre qu'il viendra?

Halte là! Qui va là?

DON JOSÉ:

Dragon d'Alcala!

CARMEN:

Écoutez! Le voila!

EL REMENDADO:

But you simply can't leave us this way!

ALL:

You've got to join us, Carmen. It's necessary for our scheme because between ourselves....

CARMEN:

Where that's concerned, I'll admit....

ALL:

When it's a case of double dealing, lying, stealing, concealing, it always pays to have women there, because without those beauties, nothing is ever done right!

EL DANCAÏRO:

Who is the lucky man?

CARMEN:

If you must know, it's the soldier who helped me and went to prison because of it.

EL REMENDADO:

That is a delicate matter.

EL DANCAÏRO:

It could well be that your soldier has second thoughts. Are you sure he's coming?

(someone is heard approaching)

Stop! Who goes there?

DON JOSÉ:

A Dragoon of Alcala!

CARMEN:

Listen! There he is!

LE DANCAÏRE:

Où t'en vas-tu par là, Dragon d'Alcala?

DON JOSÉ:

Moi, je m'en vais faire mordre la poussière à mon adversaire.

LE DANCAÏRE:

S'il en est ainsi, passez mon ami.
Affaire d'honneur, affaire de coeur;
pour nous tout est là Dragons d'Alcala!

FRASQUITA ET MERCÉDÈS:

C'est un beau dragon.

LE DANCAÏRE:

Qui serait pour nous un fier
compagnon.

LE REMENDADO:

Dis-lui de nous suivre.

CARMEN:

Il refusera.

LE REMENDADO:

Mais essaye au moins.

CARMEN:

Soit! On essayera.

CARMEN:

Enfin c'est toi!

DON JOSÉ:

Carmen!

CARMEN:

Et tu sors de prison?

EL DANCAÏRO:

Where are you going, Dragoon of Alcala?

DON JOSÉ:

I'm looking for my rival, to fight and defeat him.

EL DANCAÏRO:

If that's the case, my friend, you can pass. An affair of honor, or of the heart, explains everything for us!

FRASQUITA AND MERCÉDÈS:

He's a handsome dragoon.

EL DANCAÏRO:

We need to have men like that on our side.

EL REMENDADO:

Carmen, tell him to join us.

CARMEN:

He'll refuse.

EL REMENDADO:

It's worth trying.

CARMEN:

All right, I'll try.

(Don José appears)

CARMEN:

Finally, you're here!

DON JOSÉ:

Carmen!

CARMEN:

You just got out of prison?

DON JOSÉ:

J'y suis resté deux mois.

DON JOSÉ:

Yes, I stayed there for two months.

CARMEN:

Tu t'en plains?

CARMEN:

Was it difficult?

DON JOSÉ:Ma foi non! Et si c'était pour toi, j'y
voudrai être encore.**DON JOSÉ:**Not a bit. For you, they could have kept
me longer.**CARMEN:**

Tu m'aimes donc?

CARMEN:

Then you love me?

DON JOSÉ:

Moi, je t'adore.

DON JOSÉ:

I adore you, Carmen!

CARMEN:Vos officiers sont venus tout à l'heure.
Ils nous ont fait danser.**CARMEN:**Your superiors visited us, and wanted
us to sing and dance for them.**DON JOSÉ:**

Comment, toi!

DON JOSÉ:

You, too?

CARMEN:

Que je meure si tu n'es pas jaloux.

CARMEN:

I don't believe it, but you're jealous.

DON JOSÉ:

Eh oui, je suis jaloux.

DON JOSÉ:

Of course, I'm jealous.

CARMEN:

Tout doux, monsieur, tout doux.

CARMEN:

Calm down my friend, calm down.

Je vais danser en votre honneur, et vous
verrez, seigneur, comment je sais moi-
même accompagner ma danse! Mettez-
vous là, Don José, je commence!

Now that you're here, I'm going to
dance just for you, and you'll see how
I can accompany myself while I dance!
Sit over there, Don José, and I'll begin!

Carmen dances, accompanying herself with castenets.

Allegretto
CARMEN



DON JOSÉ:

Attends un peu, Carmen, rien qu'un moment, arrête!

CARMEN:

Et pour quoi, s'il te plait?

DON JOSÉ:

Il me semble, là bas, oui, ce sont nos clairons qui sonnent la retraite! Ne les entends-tu pas?

CARMEN:

Bravo! Bravo! J'avais beau faire; il est mélancolique de danser sans orchestre. Et vive la musique qui nous tombe du ciel!
La la la.....

DON JOSÉ:

Tu ne m'as pas compris, Carmen, c'est la retraite; il faut que moi, je rentre au quartier pour l'appel.

CARMEN:

Au quartier! Pour l'appel!

Ah! J'étais vraiment trop bête! Je me mettais en quatre et je faisais des frais, oui, faisais des frais pour amuser monsieur! Je chantais! Je dansais! Je crois, Dieu me pardonne, qu'un peu plus, je l'aimais! Ta ra ta ta!
C'est le clairon qui sonne! Ta ra ta ta!

Il part. Il est parti! Va-t'en donc, canari! Tiens; prends ton shako, ton sabre, ta giberne; et va-t'en mon garçon, va-t'en! Retourne à ta caserne!

DON JOSÉ:

Carmen, I beg you, wait just one moment!

CARMEN:

May I ask why?

DON JOSÉ:

I hear the bugles sounding the retreat in the distance. Don't you hear them?

CARMEN:

Wonderful! Great! That's even better. It's not easy to sing and dance without music accompaniment, but now we have bugle sounds dropping from the sky!
La la la

DON JOSÉ:

You don't understand Carmen, that was the signal for retreat. I must go back to my quarters for roll-call.

CARMEN:

Back to your quarters? For roll-call?

(Carmen in an outburst)

How could I be so stupid! I took no end of pains and tried doing everything to please monsieur! So I sang and danced thinking (may God forgive me) that I was almost in love! Ta ra ta ta. The bugle sounds! Ta ra ta ta.

Off he goes! He has left. Go you stupid fool! Here, take your belt, your sabre, and your helmet! Go my boy! Hurry back to your barracks!

DON JOSÉ:

C'est mal à toi, Carmen, de te moquer de moi! Je souffre de partir, car jamais, jamais femme, jamais femme avant toi, aussi profondément n'avait troublé mon âme!

CARMEN:

Ta ra ta ta. Mon Dieu! c'est la retraite!
Ta ra ta ta. je vais être en retard! Ô mon Dieu! Ô mon Dieu! C'est la retraite! Je vais être en retard! Il perd la tête, et voilà son amour!

DON JOSÉ:

Ainsi, tu ne crois pas à mon amour?

CARMEN:

Mais non!

DON JOSÉ:

Eh bien! tu m'entendras!

CARMEN:

Je ne veux rien entendre!

DON JOSÉ:

Tu m'entendras!

CARMEN:

Tu vas te faire attendre!

DON JOSÉ:

Tu m'entendras!

CARMEN:

Tu vas te faire attendre. Non! non! non! non!

DON JOSÉ:

Je le veux Carmen. Tu m'entendras!

DON JOSÉ:

You're very wrong to mock me like that! I hate to leave, for no other woman has ever stirred my heart like you, Carmen. No other woman has stirred my soul so deeply!

CARMEN:

Ta ra ta ta. My God! Retreat is sounding! Ta ra ta ta. I'm going to be late! Oh, my God! Oh, my God! There are the bugles! I'm afraid I'll be late! So he forgets me and runs off. So much for his love!

DON JOSÉ:

So you don't believe I truly love you?

CARMEN:

No, I don't!

DON JOSÉ:

Well, then you'll listen to me!

CARMEN:

What more is there to know?

DON JOSÉ:

Listen to me!

CARMEN:

You'll keep them waiting!

DON JOSÉ:

Listen to me!

CARMEN:

No, you'll keep them waiting!

DON JOSÉ: (violently)

I want you to listen to me, Carmen!

*Don José draws from his uniform the flower
which Carmen threw to him in Act I.*

Andantino
DON JOSÉ



DON JOSÉ:

La fleur que tu m'avais jetée, dans ma prison m'était restée. Flétrie et sèche, cette fleur gardait toujours sa douce odeur; et pendant des heures entières, sur mes yeux, fermant mes paupières, de cette odeur je m'enivrais et dans la nuit je te voyais!

Je me prenais à te maudire, à te détester, à me dire; Pourquoi faut-il que le destin l'ait mise là sur mon chemin? Puis je m'accusais de blasphème, et je ne sentais en moi-même, je ne sentais qu'un seul désir, un seul désir, un seul espoir: te revoir, ô Carmen, oui, te revoir!

Car tu n'avais eu qu'à paraître, qu'à jeter un regard sur moi, pour t'emparer de tout mon être, ô ma Carmen! et j'étais une chose à toi! Carmen je t'aime!

CARMEN:

Non! Tu ne m'aimes pas!

DON JOSÉ:

Que dis-tu?

CARMEN:

Non! tu ne m'aimes pas! Non! Car si tu m'aimais, là-bas, là-bas, tu me suivrais! Oui! là-bas, là-bas dans la montagne. Là-bas tu me suivrais!

DON JOSÉ:

The flower that you threw to me, stayed with me in prison. Although it was withered and dried up, it always kept its sweet perfume. For hours at a time, with my eyes closed, I became intoxicated by its aroma, recalling your image night and day!

I began to curse and detest you, asking myself why fate sent you on my path? Then I realized I was deceiving myself. There I was denying that in my soul, I felt but one desire, and that was to see you again!

Carmen, the magic of your glance cast a spell that possessed my soul. Oh my Carmen, from that moment I was yours! Carmen, I love you!

CARMEN:

No, you don't love me!

DON JOSÉ:

What did you say?

CARMEN:

I said you don't love me! Because if you did love me, you'd come with me over there, into the mountains! You'd come with me over there!

Sur ton cheval tu me prendrais, et
comme un brave à travers la campagne,
en croupe tu m'emporterais!

Là-bas, là-bas, dans la montagne!
Là-bas, là-bas, tu me suivrais, si tu
m'aimais!

Tu n'y dépendrais de personne, point
d'officier à qui tu doives obéir et point
de retraite qui sonne pour dire à
l'amoureux qu'il est temps de partir!

Le ciel ouvert, la vie errante, pour pays
l'univers; et pour loi ta volonté, et
surtout la chose enivrante: la liberté! la
liberté! Là-bas, là-bas la montagne.

DON JOSÉ:

Ah! Carmen, hélas! Tais-toi! Tais-toi!
Mon Dieu! Hélas! Hélas! Pitié! Carmen,
pitié! O mon Dieu! Hélas!

CARMEN:

Là-bas, là-bas tu me suivras, tu
m'aimes et tu me suivras! Là-bas, là-
bas emporte-moi!

DON JOSÉ:

Non! Je ne veux plus t'écouter! Quitter
mon drapeau et désertir c'est la honte,
c'est l'infamie!
Je n'en veux pas!

CARMEN:

Eh bien! Pars!

DON JOSÉ:

Carmen, je t'en prie!

CARMEN:

Non! Je ne t'aime plus! Va! Je te hais!
Adieu! Mais adieu pour jamais!

You'd take me on your horse and
bravely carry me across the country,
carrying me like a daredevil!

Over there, over there, into the
mountains! Over there, over there, if you
loved me you would come with me!

There, you would not be dependent on
anyone. There would be no officer you
had to obey, and no retreat sounding to
tell a love that it's time to go!

The open sky, the wandering life, and the
whole wide world will be your domain.
There's only your own free will, but above
all, it's the intoxication of freedom!

DON JOSÉ:

Carmen, I beg you to be quiet!
My God! Have mercy! Carmen have
mercy, and stop torturing me!

CARMEN:

Over there, you'll come with me! If you
love me you'll come with me, and take
me over there!

DON JOSÉ:

No! I don't want to listen to you
anymore! It would be infamy to
abandon my colors or desert my flag!
That I won't do!

CARMEN:

Well, then, go!

DON JOSÉ:

Carmen, please!

CARMEN:

No, I don't love you anymore! Go! I
hate you! It's goodbye forever!

DON JOSÉ:

Écoute! Carmen!

Eh bien! Soit adieu! adieu pour jamais!

CARMEN:

Va-t'en!

ZUNIGA:

Holà! Carmen! Holà! Holà!

DON JOSÉ:

Qui frappe? Qui vient là?

CARMEN:

Tais-toi, tais-toi!

ZUNIGA:

J'ouvre moi-même et j'entre. Ah! Ah!
la belle!

Le choix n'est pas heureux; c'est se
mésallier de prendre le soldat quand on
a l'officier.

Allons, décampe!

DON JOSÉ:

Non!

ZUNIGA:

Si fait; tu partiras!

DON JOSÉ:

Je ne partirai pas!

ZUNIGA:

Drôle!

DON JOSÉ:

Tonnerre! il va pleuvoir des coups!

DON JOSÉ:

Carmen, please listen!

All right, goodbye then, goodbye forever!

CARMEN:

Go!

ZUNIGA: *(from outside)*

Hello, Carmen, hello, hello!

DON JOSÉ:

Who's knocking? Who's there!

CARMEN:

Be quiet, be quiet!

(Zuniga enters after forcing the door.)

ZUNIGA:

I let myself in. *(seeing José)*

Ah, my lovely Carmen!

Your choice is rather poor. It's
demeaning to be with a soldier when
you can have an officer.

(to Don José)

Get out!

DON JOSÉ:

No!

ZUNIGA:

You better leave!

DON JOSÉ:

I'm not leaving!

ZUNIGA:

Scoundrel!

DON JOSÉ:

Damn it! I'll show you who will leave!

Carmen throws herself between Don José and Zuniga.

CARMEN:

Au diable le jaloux!
A moi! à moi!

CARMEN:

To hell with jealousy!
Help! Help!

The Gypsies appear. At a sign from Carmen, El Dancaïro and El Remendado seize Zuniga and disarm him. Carmen speaks to Zuniga mockingly.

CARMEN:

Bel officier! Bel officier, l'amour vous
joue en ce moment un assez villain
tour! Vous arrivez fort mal, hélas!

CARMEN:

My gallant officer, it is a shame that love
has played a nasty trick on you at this
moment. Your visit was badly timed!

Et nous sommes forcés, ne voulant être
dénoncés, de vous garder au moins,
pendant une heure.

We now are forced to keep you here for
an hour, since we cannot risk being
caught.

LE REMENDADO, LE DANCAÏRE:

Mon cher monsieur, nous allons, s'il
vous plaît, quitter cette demeure.
Vous viendrez avec nous?

EL REMENDADO, EL DANCAÏRO:

(both wave their pistols at Zuniga)
My dear sir, we're now going to leave
this place.
You'll come along with us?

CARMEN:

C'est une promenade.

CARMEN: *(laughing)*

Just for a little walk.

TOUS:

Consentez-vous? Répondez, camarade.

ALL:

What do you say? Answer us?

ZUNIGA:

Certainement, d'autant plus que votre
argument est un de ceux auxquels on ne
résiste guère, mais gare à vous! Gare à
vous plus tard!

ZUNIGA:

But of course I agree. Your invitation is
a most convincing one, but later, you'd
better watch out!

LE DANCAÏRE:

Le guerre, c'est la guerre! En attendant,
mon officier, passez devant sans vous
faire prier!

EL DANCAÏRO:

In the meantime my dear officer, war is
war, and you have the honor of leading
the way.

CARMEN:

Es-tu des nôtres maintenant?

CARMEN: *(to José)*

Are you now one of us?

DON JOSÉ:

Il le faut bien!

CARMEN:

Ah! Le mot n'est pas galant! mais
qu'importe, va, tu t'y feras quand tu
verras, comme c'est beau la vie errante;
pour pays, l'univers, et pour loi, ta
volonté, et surtout la chose enivrante: la
liberté! La liberté!

TOUS:

Suis-nous à travers la campagne, viens
avec nous dans la montagne, suis-nous
et tu t'y feras, quand tu verras, là-bas,
comme c'est beau, la vie errante; pour
pays, l'univers, et pour loi, ta volonté!
Surtout, la chose enivrante: a liberté! la
liberté!

DON JOSÉ:

I have no choice!

CARMEN:

Well, that doesn't sound too gallant.
But, it doesn't matter! Soon you will see
how beautiful a wandering life can be!
The whole world will be your domain,
and your own free will as the law. But
above all, the intoxication of freedom!

ALL: (*to Don José*)

Come with us into the mountains, and
you will see how beautiful the
wandering life can be, with the whole
world your domain, and your own free
will as the law. But above all, the
intoxication of freedom!

ACT III

A wild spot in the mountains, the hide-out of the gypsy smugglers.

GITANES:

Ecoute, écoute, compagnon, écoute la fortune est là-bas, là-bas, mais prends garde pendant la route, prends garde de faire un faux pas!

LE DANCAÏRE, LE REMENDADO, JOSÉ, CARMEN, MERCÉDÈS ET FRASQUITA:

Notre métier est bon,
mais pour le faire il faut
avoir une âme forte!
Et le péril est en haut, il est en bas,
il est partout, qu'importe!
Nous allons devant nous
sans souci du torrent,
sans souci de l'orage,
sans souci du soldat
qui là-bas nous attend,
et nous guette au passage—
sans souci nous allons en avant!

LE DANCAÏRE:

Mes camarades, je vais assurer que le chemin est libre.

CARMEN:

Que regardes-tu donc?

DON JOSÉ:

Je me dis que là-bas il existe une bonne et brave vieille femme qui me croit honnête homme.
Elle se trompe, hélas!

CARMEN:

Qui donc est cette femme?

GYPSIES:

Listen my friend, fortune lies over there, but be careful along the way and watch your step, a faulty move may be your doom!

EL DANCAÏRO, EL REMENDADO, JOSÉ, CARMEN, MERCÉDÈS AND FRASQUITA:

Our calling is a good one,
but we must be keen, alert and unafraid!
There's danger everywhere, up above, and down below. But, so what!
We go forward undeterred, and without worrying about the storm.
Never mind the vigilant soldier on patrol.
We will get to our goal no matter what obstacles are placed in our path!

EL DANCAÏRO:

My friends, I'm going to make sure that the road is clear.

CARMEN: (addressing José)

What are you looking at?

DON JOSÉ:

I was looking over there in the valley and thinking that a kind and good old woman lives there, and believes that I am an honest man. Unfortunately she is wrong!

CARMEN:

Who is that woman?

DON JOSÉ:

Ah! C'est ma mère.

DON JOSÉ:

She is my mother.

CARMEN:

Eh bien, va la retrouver tout de suite.
Notre métier, vois-tu, ne vaut rien. Et tu
ferais fort bien de partir au plus vite.

CARMEN:

Well, you ought to go home to your
mother right away. This life we lead is not
for you. The sooner you leave, the better.

DON JOSE:

Partir, nous séparer?

DON JOSÉ:

Leave, so we separate?

CARMEN:

San doute!

CARMEN:

Precisely!

DON JOSÉ:

Nous séparer, Carmen? Écoute, si tu
redis ce mot.

DON JOSÉ:

Separate from you, Carmen? I'm telling
you, if you say that once more.

CARMEN:

Tu me tuerais, peut-être? Quel regard.
Tu ne réponds rien. Que m'importe,
après tout, le destin est le maitre!

CARMEN:

You would kill me? What a fierce look.
You don't say anything. What do I care,
there's no way to change our destiny!

*Carmen sits down with Mercédès and Frasquita, who have been spreading out cards.
José moves nearby besides some rocks.*

FRASQUITA ET MERCÉDÈS:

Mêlons! Coupons! Bien, c'est cela!
Trois cartes ici! Quatre là!

FRASQUITA AND MERCÉDÈS:

Shuffle! Cut! It's fine like that! Three
cards here, four there!

Allegretto

FRASQUITA and MERCÉDÈS



Et maintenant, par-lez, mes belles, de l'avenir, donnez-nous nouvelles.

Et maintenant, parlez, mes belles, de
l'avenir, donnez-nous des nouvelles.
Dites-nous qui nous trahira, dites-nous
qui nous aimera! Parlez, parlez!

And now, speak my beauties, and give
us news of the future.
Tell us who's going to betray us, tell us
who's going to love us! Tell us! Tell us!

FRASQUITA:

Moi, je vois un jeune amoureux, qui m'aime on ne peut davantage.

MERCÉDÈS:

Le mien est très riche et très vieux, mais il parle de mariage.

FRASQUITA:

Je me campe sur son cheval, et dans la montagne il m'entraîne.

MERCÉDÈS:

Dans un château presque royal, le mien m'installe en souveraine!

FRASQUITA:

De l'amour à n'en plus finir, tous les jours, nouvelles folies!

MERCÉDÈS:

De l'or tant que j'en puis tenir, des diamants, des pierreries!

FRASQUITA:

Le mien devient un chef fameux, cent hommes marchent à sa suite!

MERCÉDÈS:

Le mien en croirai-je mes yeux? Oui, il meurt: Je suis veuve et j'hérite!

REPRISE DE L'ENSEMBLE:

Parlez encore, parlez, mes belles.....

MERCÉDÈS:

Fortune!

FRASQUITA:

Amour!

FRASQUITA:

For myself, I see a young suitor who loves me more than anyone.

MERCÉDÈS:

Mine is very rich and very old, but he wants to marry me.

FRASQUITA:

Mine lifts me up on his horse and carries me off into the mountains.

MERCÉDÈS:

Mine installs me as a queen in a royal castle!

FRASQUITA:

Love never ends, bringing new raptures every day!

MERCÉDÈS:

I'll get all the gold, diamonds and precious stones that I can handle!

FRASQUITA:

Mine becomes a famous leader with a hundred men following him!

MERCÉDÈS:

Can I believe my eyes? Yes, he dies, and I'm a rich widow and an heiress!

TOGETHER: (reprise)

Tell us again precious beauties.....

(They begin to consult the cards again)

MERCÉDÈS:

Riches!

FRASQUITA:

Love!

FRASQUITA:

La route est-elle libre?

FRASQUITA:

Is the road clear?

LE DANCAÏRE:

Oui, mais sur la brèche où nous devons passer j'ai vu trois douaniers. Il faut nous en débarrasser.

EL DANCAÏRO:

Yes, but close to the gap where we have to pass I saw three guards on patrol. We have to get rid of them.

CARMEN:

Prenez les ballot, et partons. Il faut passer, nous passerons!

CARMEN:

Take the weapons and let's go! We must get through, and we'll succeed!

CARMEN, MERCÉDÈS ET FRASQUITA:

Quant au douanier, c'est notre affaire, tout comme un autre il aime à plaire, il aime à faire le galant. Ah! Laissez-nous passer en avant!

CARMEN, MERCÉDÈS AND FRASQUITA:

As for the customs man, we'll take care of him. Just like all men, he has a weakness for women, and loves to play the gallant one. Let's go on ahead!

TOUTES LES FEMMES:

Quant au douanier, c'est notre affaire.

ALL THE GIRLS:

As for the customs man, we'll take care of him.

TOUS:

Il aime à plaire!

ALL:

He has a weakness for women!

MERCÉDÈS:

Le douanier sera clément!

MERCÉDÈS:

The customs man will be easy for us!

TOUTES:

Il est gallant!

ALL:

He's a gallant!

CARMEN:

Le douanier sera charmant!

CARMEN:

The customs man will be charming!

TOUTES:

Il aime à plaire!

EVERYONE:

He has a weakness for women!

MERCÉDÈS:

Le douanier sera galant!

MERCÉDÈS:

The customs man will be gallant!

FRASQUITA:

Oui, le douanier sera même entreprenant!

TOUS:

Oui, le douanier c'est notre affaire.
Tout comme un autre il aime à plaire. Il
aime à faire le galant. Laissez-nous
passer en avant!

**CARMEN, MERCÉDÈS
ET FRASQUITA:**

Il ne s'agit plus de bataille, non, il
s'agit tout simplement de se laisser
prendre la taille et d'écouter un
compliment. S'il faut aller jusqu'au
sourire, que voulez-vous on sourirai!

TOUTES LES FEMMES:

Et d'avance je puis le dire, la contrebande
passera! En avant! Marchons! Allons!

TOUS:

Oui, le douanier c'est notre affaire.

FRASQUITA:

He'll go out of his way to please us!

ALL:

As for the customs man, we'll take care
of him. Just like all men, he has a
weakness for women and loves to play
the gallant one. Let's go on ahead!

**CARMEN, MERCÉDÈS
AND FRASQUITA:**

It won't be difficult, there's nothing to
it. It's simply a question of letting
ourselves be taken by the waist and
listening to a compliment. If it's
necessary to smile, we'll smile!

ALL THE WOMEN:

I can predict that our contraband will
get through. Let's go on!

ALL:

We'll take care of the customs man.

*Everyone leaves. José remains and examines his carbine.
Someone is seen moving behind a rock. It is Micaëla.*

MICAËLA:

C'est des contrebandiers le refuge
ordinaire. C'est ici je le verrai. Et le
devoir que m'imposa sa mère, sans
trembler je l'accomplirai.

MICAËLA:

Here's where the smugglers hide with
their contraband and booty. So this is
where I'll find José. I'll be fearless and
do my duty for his mother's sake.

**Andantino molto
MICAËLA**



Je dis, que rien ne m'épouvante. Je dis hélas! que je répons de moi, mais j'ai.

Je dis que rien ne m'épouvante. Je dis hélas!, que je réponds de moi, mais j'ai beau faire la vaillante, au fond du coeur, je meurs d'effroi! Seule en ce lieu sauvage, toute seule j'ai peur, mais j'ai tort d'avoir peur.

Vous me donnerez du courage, vous me protégerez, Seigneur. Je vais voir de près cette femme dont les artifices maudits ont fini par faire un infâme de celui que j'aimais jadis.

Elle est dangereuse, elle est belle, mais je ne veux pas avoir peur. Je parlerai haut devant elle.

Ah! Seigneur, vous me protégerez!
Protégez-moi, O Seigneur!

Mais, je ne me trompe pas, sur ce rocher, c'est Don José.

José! José!

Mais que fait-il? Il arme sa carabine, il ajuste, il fait feu.

Ah! mon Dieu, j'ai trop présumé de mon courage.

I say that nothing frightens me. I say, alas, that I have only myself to depend on. I have tried in vain to be brave, but deep down I'm dying of fright! Alone in this wasteland, I'm afraid, but I know I should be strong.

Lord, give me courage and protect me! I shall get a close look at this woman whose evil charms have turned the man I love into a criminal.

She is beautiful and dangerous, but I won't fear her. I shall speak up before her.

Lord, please protect me!
Protect me, Oh Lord!

But if I'm not mistaken, Don José is on that rock.

(she calls out)

José! José!

(terrified)

But what is he doing? He's cocking his carbine, he's aiming, he fires.

(a shot is heard)

My God, I'm not as brave as I thought.

As Micaëla disappears behind the rocks, Escamillo appears.

ESCAMILLO:

Quelques lignes plus bas et tout était fini.

DON JOSÉ:

Votre nom! Répondez!

ESCAMILLO:

Eh! Doucement!

Je suis Escamillo, Toréro de Grenade!

ESCAMILLO:

Just one inch further down and you would have killed me.

DON JOSÉ:

What's your name? Answer me!

ESCAMILLO:

Hey, take it easy!

I'm Escamillo, Toreador of Granada.

DON JOSÉ:

Escamillo!

ESCAMILLO:

C'est moi!

DON JOSÉ:

Je connais votre nom. Soyez le bien venu, mais vraiment, camarade, vous pouviez y rester.

ESCAMILLO:

Je ne vous dis pas non. Mais je suis amoureux cher, à la folie, et celui-là serait un pauvre compagnon, qui, pour voir ses amours, ne risquerait sa vie!

DON JOSÉ:

Celle que vous aimez est ici?

ESCAMILLO:

Justement. C'est une Zinguera, mon cher.

DON JOSÉ:

Elle s'appelle?

ESCAMILLO:

Carmen.

DON JOSÉ:

Carmen!

ESCAMILLO:

Carmen! oui, mon cher.
Elle avait pour amant, un soldat qui a déserté pour elle. Ils s'adoraient, mais c'est fini, je crois. Les amours de Carmen ne durent pas six mois.

DON JOSÉ:

Vous l'aimez cependant!

DON JOSÉ:

Escamillo!

ESCAMILLO:

That's right.

DON JOSÉ:

I know your name. You're welcome, my friend, but you were foolish to take so great a risk.

ESCAMILLO:

You may be right, but you see, I'm madly in love my friend, and any man who wouldn't risk his life for love, is not worth his salt!

DON JOSÉ:

Then the one you love must be here?

ESCAMILLO:

Right you are. She is a most exciting gypsy girl.

DON JOSÉ:

What's her name?

ESCAMILLO:

Carmen.

DON JOSÉ:

Carmen!

ESCAMILLO:

Yes my friend, Carmen.
She loved a soldier who deserted his brigade to please her. They loved each other but I believe it's over. Carmen's affairs never last more than six months.

DON JOSÉ:

You love her anyway?

ESCAMILLO:

Je l'aime! Oui, mon cher, je l'aime, je l'aime à la folie!

DON JOSÉ:

Mais pour nous enlever nos filles de bohême, savez-vous bien qu'il faut payer?

ESCAMILLO:

Soit! On paiera

DON JOSÉ:

Et que le prix se paie à coups de navaja!

ESCAMILLO:

A coups de navaja!

DON JOSÉ:

Comprenez-vous?

ESCAMILLO:

Le discours est très net. Ce déserteur, ce beau soldat qu'elle aime, ou du moins qu'elle aimait, c'est donc vous?

DON JOSÉ:

Oui, c'est moi-me!

ESCAMILLO:

J'en suis ravi, mon cher, et le tour est complet!

Both draw their knives and wrap their left arm in their cloaks.

DON JOSÉ:

Enfin ma colère trouve à qui parler! Le sang, je l'espère, va bientôt couler.

ESCAMILLO:

Quelle maladresse j'en rirais vraiment! Chercher la maitresse et trouver l'amant.

ESCAMILLO:

Yes, I do love her very much, my friend. I'm madly in love with her!

DON JOSÉ:

Do you know the consequences when someone takes a gypsy from her people?

ESCAMILLO:

Yes, I do.

DON JOSÉ:

It's a price is to be paid with a knife!

ESCAMILLO:

With a knife?

DON JOSÉ:

Do you understand?

ESCAMILLO:

Of course I do! Are you that dragoon deserter she's in love with, or rather was in love with?

DON JOSÉ:

Yes, it's me!

ESCAMILLO:

I'm delighted my friend. Now I know where I stand!

DON JOSÉ:

At last I can vent my rage! Soon I hope blood will flow.

ESCAMILLO:

It really makes me laugh that I came here seeking the mistress and found the lover.

TOUS::

Mettez-vous en garde, et veillez sur vous!
Tant pis pour qui tarde à parer les coups!
En garde! Allons! Veillez sur vous!

ENSEMBLE:

Pay attention and look out for yourself!
Too bad for the one who must fall! Be
alert! Let's go! Defend yourself!

They fight. Escamillo's knife snaps. Don José is about to strike him.

CARMEN:

Holà! Holà! José!

CARMEN:

Stop! Stop! José!

ESCAMILLO:

Vrai, j'ai lâme ravie, que ce soit vous,
Carmen, qui me sauviez la vie! Quant à
toi, beau soldat, nous sommes manche
à manche, et nous jouerons la belle, le
jour où tu voudras reprendre le combat!

ESCAMILLO:

Really, I'm overjoyed that it's you
Carmen who saves my life. As for you
soldier friend, the fight is undecided,
and we'll renew the fight on whatever
day you choose.

LE DANCAÏRE:

C'est bon, c'est bon! Plus de querelle!
Nous allons partir; et toi, l'ami,
bonsoir!

EL DANCAÏRO:

That's enough, no more quarrels!
We're going to leave, and to you my
friend, goodnight!

ESCAMILLO:

Souffrez au moins qu'avant de vous
dire au revoir, je vous invite tous aux
courses de Séville. Je compte pour me
part briller de mon mieux, et qui
m'aime y viendra!
L'ami, tiens-toi tranquille! J'ai tout dit,
oui, j'ai tout dit! Et je n'ai plus ici qu'à
faire mes adieux!

ESCAMILLO:

Before I'm on my way, allow me at
least the pleasure to invite you all to the
bullfight in Séville. I'll do my very best
to honor all my friends who come
because they love me!
(to José)
Stay calm friend. I have said it all, and I
bid farewell to all of you!

*As Escamillo leaves, Don José tries to attack him, but is held back by El Dancaïro
and El Remendado. Don José then turns menacingly to Carmen.*

DON JOSÉ:

Prends garde à toi Carmen. Je suis las
de souffrir!

DON JOSÉ:

Watch it Carmen, don't push me too
far!

LE DANCAÏRE:

En route, en route, il faut partir!

EL DANCAÏRO:

Let's go. We have to leave.

TOUS:

En route, en route, il faut partir!

LE REMENDADO:

Halte! Quelq'un est là qui cherche à se cacher!

CARMEN:

Une femme!

LE DANCAÏRE:

Pardieu, la surprise est heureuse!

DON JOSÉ:

Micaëla!

MICAËLA:

Don José!

DON JOSÉ:

Malheureuse! Que viens-tu faire ici?

MICAËLA:

Moi, je viens te chercher.

Là-bas est la chaumière où sans cesse priant une mère, ta mère, pleure, hélas sur son enfant.

Elle pleure et t'appelle, elle pleure et te tend les bras. Tu prendras pitié d'elle, José. Ah! José, tu me suivras!

CARMEN:

Va-t'en! Va-t'en! Tu feras bien, notre métier ne te vaut rien!

DON JOSÉ:

Tu me dis de la suivre?

CARMEN:

Oui, tu devrais partir!

ALL:

Let's go, let's go, time to leave!

EL REMENDADO:

Wait! Someone is trying to hide over there!

*(He brings forth Micaëla)***CARMEN:**

It's a woman!

EL DANCAÏRO:

Lord, what a pleasant surprise!

DON JOSÉ:

Micaëla!

MICAËLA:

Don José!

DON JOSÉ:

Poor girl! What are you doing here?

MICAËLA:

I've come to look for you.

Down there is the cottage where a mother, your mother, prays unceasingly and weeps for her child.

She calls for you and weeps as she holds out her arms to you. Take pity on her, José! Come with me, José!

CARMEN:

Go, go, you'll be better off! Our business here mean nothing to you!

DON JOSÉ:

Are you telling me to go with her?

CARMEN:

Yes, you ought to go!

DON JOSÉ:

Tu me dis de la suivre pour que toi, tu puisses courir après ton nouvel amant! Non! Non vraiment! Dût-il m'en coûter la vie. Non, Carmen, je ne partirai pas, et la chaîne qui nous lie nous liera jusqu'au trépas!

MICAËLA:

Ecoute-moi, je t'en prie, ta mère te tend les bras, cette chaîne qui te lie, José, tu le briseras!

FRASQUITA, MERCÉDÈS, LE REMENDADO, LE DANCAÏRE, CHOEUR:

Il t'en coûtera la vie, José, si tu ne pars pas, et la chaîne qui vous lie se rompra par ton trépas.

DON JOSÉ:

Laisse-moi!

MICAËLA:

Hélas, José!

DON JOSÉ:

Car je suis condamné!

FRASQUITA, MERCÉDÈS, LE REMENDADO, LE DANCAÏRE, CHOEUR:

José! Prends garde!

DON JOSÉ:

Ah! Je te tiens fille damnée.
Je te tiens, et je te forcerai bien à subir la destinée qui rive ton sort au mien!
Dût-il m'en coûter la vie, non, non, non, je ne partirai pas!

DON JOSÉ:

You're telling me to go with her so you can be with your new lover!
No! That won't happen!
No, Carmen, even though it may cost me my life, I won't leave. The bond that unites us shall unite us until death!

MICAËLA:

Please listen to me. Your mother expects you, and if you don't come, you'll break her heart!

FRASQUITA, MERCÉDÈS, EL REMENDADO, EL DANCAÏRE, CHORUS:

José, if you don't go, you're tempting your fate. You must go before it is too late.

DON JOSÉ: (to Micaëla)

Leave me!

MICAËLA:

Please, José!

DON JOSÉ:

I am doomed!

FRASQUITA, MERCÉDÈS, EL REMENDADO, EL DANCAÏRE, CHORUS:

Watch out, José!

DON JOSÉ: (to Carmen)

You're mine, accursed woman. I've got you, and I shall compel you to bow to the destiny that links your fate with mine! Even though it should cost me my life, no, no, no, I shall not go!

CHOEUR:

Ah! Prends garde, Don José!

MICAËLA:

Une parole encore, ce sera la dernière.
Hélas! José, ta se meurt, et ta mère ne
voudrait pas mourir sans t'avoir
pardonné.

DON JOSÉ:

Ma mère! Elle se meurt?

MICAËLA:

Oui, Don José.

DON JOSÉ:

Partons, ah, partons! Sois contente, je
pars, mais nous nous reverrons!

CHORUS:

Watch out, José!

MICAËLA:

One last word.
Unfortunately José, your mother is
without having forgiven you.

DON JOSÉ:

MICAËLA:

Yes, Don José.

DON JOSÉ:

Let's leave! (*to Carmen*)
For now, be satisfied that I'm leaving,
but we shall meet again!

José stops and looks back to the rocks. He hesitates, and then leaves with Micaëla.

ESCAMILLO:

Toréador, en garde!

ESCAMILLO:

Toreador, be alert!

*As Carmen rushes in the direction of the Toreador's voice,
the gypsies take up their bales and prepare to leave.*

ACT IV

A square in Seville. In the rear, the arena.

CHOEUR:

A deux cuartos! A deux cuartos! Des
 éventails pour s'éventer!
 Des oranges pour grignoter!
 Le programme avec les détails!
 Du vin! De l'eau! Des cigarettes!
 A deux cuartos! A deux cuartos!
 Señoras et caballeros!

ZUNIGA:

Des oranges, vite!

PLUSIERS MARCHANDS:

En voice, prenez, prenez, mesdemoiselles.

UN MARCHAND:

Merci, mon officier, merci.

LES AUTRES MARCHANDS:

Celles-ci, Señor, sont plus belles. Des
 éventails pour s'éventer.

ZUNIGA:

Holà! Des éventails!

UN BOHÉMIEN:

Voulez-vous aussi des lorgnettes?

CHOEUR:

A deux cuartos! A deux cuartos! Voyez!
 Voyez! À deux cuartos!

ZUNIGA:

Qu'avez-vous donc fait de la Carmencita?

FRASQUITA:

Escamillo est ici, la Carmencita ne doit
 pas être loin.

CHORUS:

Just two quarters! Just two quarters!
 Fans to cool yourselves!
 Oranges to nibble!
 The program with details!
 Wine! Water! Cigarettes!
 Just two quarters! Just two quarters!
 Ladies and gentlemen!

ZUNIGA:

Just some oranges, quickly!

SEVERAL MERCHANTS:

Here you are, take these, ladies.

ONE MERCHANT: *(to Zuniga who pays)*

Thank you officer, thank you.

THE OTHER MERCHANTS:

Sir, these are prettier fans to cool
 yourself.

ZUNIGA:

Over here! I'd like some fans!

A GYPSY:

Do you want some glasses too?

CHORUS:

Just two quarters! Just two quarters!
 Over here! Just two quarters!

ZUNIGA:

What has happened to Carmencita?

FRASQUITA:

Since Escamillo is here, Carmencita
 cannot be far away.

ZUNIGA:

Ah! C'est Escamillo maintenant?

ZUNIGA:

Oh, so Escamillo is her lover now?

FRASQUITA:

Et son ancien amoureux José, qu'est-il devenu?

FRASQUITA:

What happened to her former lover, Don José?

MERCÉDÈS:

Il est libre.

MERCÉDÈS:

He's free.

ZUNIGA:

Pour le moment.

ZUNIGA:

For the moment.

FRASQUITA:

Je ne serais pas tranquille à la place de Carmen, je ne serais pas tranquille du tout.

FRASQUITA:

I wouldn't feel comfortable at all if I were in Carmen's place.

CHOEUR:

Les voici! Voici la quadrille!
La quadrille des toreros!
Sur les lances le soleil brille!
En l'air toques et sombreros!
Les voici! Voici la quadrille, la
quadrille des toreros!

CHORUS:

Here they come! Here's the parade!
The parade of the toreadors!
The sun's rays flash on their lances!
Toss your caps and hats up in the air!
Here they are! Here's the parade!
The parade of the toreadors!

Voici, débouchant sur la place, voici
d'abord, marchant au pas, l'alguazil à
villaine face!

Á bas! Á bas! Á bas!

Et puis saluons au passage,
saluons les hardis chulos!

Bravo! Viva! Gloire au courage!

Voici les hardis chulos!

First coming into the square, marching
on foot, is the constable with his ugly
face!

Away with him! Away with him!

And now as they go by, let's cheer the
bold chulos!

Bravo! Hurrah! Glory to courage! Here
come the bold chulos!

Voyez les banderilleros!

Voyez quel air de crânerie!

Voyez! Voyez! Voyez! Voyez!

Quel regards, et de quel éclat étincelle
la broderie de leur costume de combat!

Look at the bandilleros!

Look at that swaggering air!

Look at them! Look at them!

Look at the sparkling embroidery and
ornaments on their fighting costume!

Voici les bandilleros!
Un autre quadrille s'avance!
Voyez les picadors!
Comme ils sont beaux!
Comme ils vont du fer de leur lance,
harceler le flanc des taureaux!

Here come the bandilleros!
Another parade is coming!
Look at the picadors!
How handsome they are!
How they'll torment the bull's flanks
with the tips of their lances!

Escamillo appears, accompanied by Carmen who is radiantly dressed.

L'Espada! Escamillo!
C'est l'Espada, la fine lame, celui qui
vient terminer tout, qui paraît à la fin
du drame et qui frappe le dernier coup!
Vive Escamillo! Ah bravo!
Les voici! Voici la quadrille!

Look at the Matador, Escamillo!
It's the Matador who is a skilled
swordsmen, who comes to finish things
off by striking the last blow!
Long live Escamillo! Ah bravo!
Here they are! Here's the parade!

Andantino, quasi allegretto
ESCAMILLO



ESCAMILLO:

Si tu m'aimes, Carmen, Si tu m'aimes,
Carmen, tu pourras tout à l'heure, être
fière de moi.

ESCAMILLO: (to Carmen) I

If you love me, Carmen, if you love me,
Carmen, then, very soon you will be
proud of me.

CARMEN:

Ah! Je t'aime, Escamillo, je t'aime et
que je meure si j'ai jamais aimé
quelqu'un autant que toi!

CARMEN:

I love you so much, Escamillo. I love
you, and may I die if I have ever loved
anyone as much as I love you!

TOUS LES DEUX:

Ah! Je t'aime! Oui, je t'aime!

TOGETHER:

I love you! Yes, I love you!

The Mayor appears, preceded and followed by an escort of constables.

LES ALGUAZILS:

Place, place! Place au seigneur Alcade!

ALGUAZILS:

Make way! Make way for his Honor the
Mayor!

FRASQUITA:

Carmen, un bon conseil, ne reste pas ici!

FRASQUITA:

Carmen, a word of advice. Don't stay here!

CARMEN:

Et pourquoi, s'il te plaît?

CARMEN:

And why not?

MERCÉDÈS:

Il est là!

MERCÉDÈS:

He's here!

CARMEN:

Qui donc?

CARMEN:

Who?

MERCÉDÈS:

Lui, Don José! Dans la foule il se cache: regarde.

MERCÉDÈS:

Don José, he's here hiding among the crowd. Look!

CARMEN:

Oui, je le vois.

CARMEN:

Yes, I see him.

FRASQUITA:

Prends garde!

FRASQUITA:

Be careful!

CARMEN:

Je ne suis pas femme à trembler devant lui. Je l'attend, et je vais lui parler.

CARMEN:

I'm not afraid of him. I'll stay and talk to him.

MERCÉDÈS:

Carmen, crois-moi, prends garde!

MERCÉDÈS:

Carmen, believe me, be careful!

CARMEN:

Je ne crains rien!

CARMEN:

I'm not afraid of anything!

FRASQUITA:

Prends garde!

FRASQUITA:

Be careful!

*Carmen and Don José, alone in front of the arena.***CARMEN:**

C'est toi!

CARMEN:

It's you!

DON JOSÉ:

C'est moi!

DON JOSÉ:

Yes, it's me!

CARMEN:

L'on m'avait avertie que tu n'étais pas loin, que tu devais venir, l'on m'avait même dit craindre pour ma vie mais je suis brave et n'ai pas voulu fuir.

DON JOSÈ:

Je ne menace pas, j'implore, je supplie, notre passé, Carmen, je l'oublie. Oui, nous allons tous deux commencer une autre vie, loin d'ici, sous d'autres cieux!

CARMEN:

Tu demandes l'impossible. Carmen n'a jamais menti, son âme reste inflexible. Entre elle et toi, tout est fini. Jamais je n'air menti, entre nous, tout est fini.

CARMEN:

I'd been warned that you were near, and that you might come here. I was even told to fear for my life, but I'm no coward and have no intention of running away.

DON JOSÉ:

I'm not threatening you. I'm imploring and begging you. Carmen, I'll forget the past. Together, we'll begin a new life, far from here, under new skies!

CARMEN:

What you're asking is impossible. Carmen has never lied, and she has made up her mind. It's over between us. I've never lied.

Moderato
DON JOSÉ

Car-men, il est temps enco - re, oui il est temps en
Carmen, there is still time. Yes, there is still time.

co - re, Ô ma Carmen, laisse-moi te sauver, toi que j'ado - re
Oh Carmen, let me save you, you whom I adore,

DON JOSÉ:

Carmen, il est temps encore. Oui, il est temps encore. O ma Carmen, laisse-moi te sauver, toi que j'adore, et me sauver avec toi!

DON JOSÉ:

Carmen, there is still time. Yes, there is still time. Oh Carmen, let me save you, you whom I adore, and I'll save myself with you!

CARMEN:

Non, je sais bien que c'est l'heure. Je sais bien que tu me tueras, mais que je vive ou que je meure, non, non, je ne te céderai pas!

CARMEN:

No, I've made my decision. I know that you're going to kill me, but whether I live or die, I won't give in to you!

DON JOSÉ:

Carmen, il est temps encore, ô ma Carmen, laisse-moi te sauver, toi que j'adore. Ah! Laisse-moi te sauver et me sauver avec toi! O ma Carmen, il est temps encore.

CARMEN:

Pourquoi t'occuper encore d'un coeur qui n'est plus à toi? Non, ce coeur n'est plus à toi! En vain tu dis: "Je t'adore." Tu n'obtiendras rien, non, rien de moi. Ah! C'est en vain, tu n'obtiendras rien, rien de moi!

DON JOSÉ

Tu ne m'aimes donc plus? Tu ne m'aimes donc plus?

CARMEN:

Non, je ne t'aime plus.

DON JOSÉ:

Mais moi, Carmen, je t'aime encore. Carmen, hélas! Moi, je t'adore!

CARMEN:

A quoi bon tout cela? Que de mots superflus!

DON JOSÉ:

Carmen, je t'aime, je t'adore! Eh bien, s'il le faut, pour te plaire, je resterai bandit, tout ce que tu voudras, tout, tu m'entends? Tout! Mais ne me quitte pas, ô ma Carmen. Ah! Souviens-toi, souviens-toi du passé! Nous nous aimions naguère! Ah! Ne me quitte pas, Carmen, ah, ne me quitte pas!

CARMEN:

Jamais Carmen ne cédera! Libre elle est née et libre elle mourra!

DON JOSÉ: Carmen, there is still

time. Oh Carmen, let me save you whom I adore. Please let me save you and save myself with you! Oh Carmen, there is still time.

CARMEN:

Why are you still interested in me if I no longer love you? No, I no longer love you! It's no use to say, "I adore you," because I'll give you nothing in return! It's no use!

DON JOSÉ:

Then you don't love me anymore? Then you don't love me anymore?

CARMEN:

No, I don't love you anymore.

DON JOSÉ:

But Carmen, I still love you. I adore you!

CARMEN:

What's the good of all this? What a waste of words!

DON JOSÉ:

Carmen, I love you, I adore you! All right, if I must, to please you, I'll rob and steal, anything you want. Do you hear me? Anything, but don't leave me! O my Carmen, think of our past together! We were so much in love! Don't leave me, please don't leave me!

CARMEN:

Carmen will never yield! She was born free and she will die free!

CHOEUR ET FANFARES:

Viva! Viva! La course est belle!
 Viva! Sur le sable sanglant le taureau,
 le taureau's élance!
 Voyez! Voyez! Voyez!
 Le taureau qu'on harcelle en bondissant
 s'élance, voyez!
 Frappé juste, en plein coeur.
 Voyez! Voyez! Voyez! Victoire!

(From the arena)

CHORUS AND FANFARES:

Hurrah! Hurrah! What a great fight!
 Hurrah! The bull charges across the
 bloodstained sand!
 Look! Look! Look!
 The tormented bull charges again.!
 Look at how the toreador skilfully
 killed the bull.
 Look! Long live the toreador!

Carmen becomes delighted when she hears the crowd cheering. José's eyes are fixed on her as she moves toward the entrance of the arena.

DON JOSÉ:

Où vas-tu?

DON JOSÉ: *(blocking her way)*

Where are you going?

CARMEN:

Laisse-moi!

CARMEN:

Let me go!

DON JOSÉ:

Cet homme qu'on acclame, c'est ton
 nouvel amant!

DON JOSÉ:

The man they're cheering for is your
 new lover!

CARMEN:

Laisse-moi! Laisse-moi!

CARMEN:

Leave me go! Let me go!

DON JOSÉ:

Sur mon âme, tu ne passeras pas.
 Carmen, c'est moi que tu suivras!

DON JOSÉ:

I swear I won't let you pass. Carmen,
 you're coming with me!

CARMEN:

Laisse-moi, Don José, je ne te suivrai
 pas.

CARMEN:

Let me go, Don José. I'm not coming
 with you.

DON JOSÉ:

Tu vas le retrouver. Dis, tu l'aimes
 donc?

DON JOSÉ:

You're going to him. Tell me, you love
 him then?

CARMEN:

Je l'aime! Je l'aime, et devant la mort
 même, je répéterais que je l'aime!

CARMEN:

Yes, I love him! Until death, I'll repeat
 that I love him!

CHOEUR:

Viva! La course est belle!

DON JOSÉ:

Ainsi, le salut de mon âme, je l'aurai perdu pour que toi, pour que tu t'en ailles, infâme, entres ses bras, rire de moi! Non, par le sang, tu n'iras pas! Carmen, c'est moi que tu suivras!

CARMEN:

Non! Non! Jamais!

DON JOSÉ:

Je suis las de te menacer!

CARMEN:

Eh bien! Frappe-moi donc, ou laisse-moi passer!

CHOEUR:

Victoire!

DON JOSÉ:

Pour la dernière fois, démon, veux-tu me suivre?

CARMEN:

Non! Non! Cette bague autrefois, tu me l'avais donnée, tiens!

DON JOSÉ:

Eh bien, damnée!

(Shouts and fanfares from the arena)

CHORUS:

Hurrah! What a great fight!

DON JOSÉ:

So I have lost my soul, so that you, you infamous creature, can run to him, and laugh at me while you're in his arms! No, for the life of me, you shall not go! Carmen, you're coming with me!

CARMEN:

No! No! Never!

DON JOSÉ:

I'm tired of threatening you!

CARMEN:

All right, stab me then, or let me pass!

CHORUS:

Long live the toreador!

DON JOSÉ:

Demon, I'm asking you for the last time. Will you come with me?

CARMEN:

No! No! This ring that you gave me, here, take it!

Carmen throws the ring away

DON JOSÉ:

(advancing on Carmen with knife in hand)
This is it, then, accursed woman!

As fanfares again sound in the arena again, José stabs Carmen.

CHOEUR:

Toréador, en garde! Toréador!
Toréador! Et songe bien, oui songe en
combattant, qu'un oeil noir te regarde,
et que l'amour t'attend.
Toréador, l'amour t'attend!

DON JOSÈ:

Vous pouvez m'arrêter.
C'est moi qui l'ai tué!

Carmen! Ma Carmen adorée!

CHORUS:

Toreador, be alert! Toreador! Toreador!
Remember that as you fight dark eyes
are watching you, and that love will be
your sweet reward!
Toreador, love will be your sweet reward!

DON JOSÉ:

You can arrest me. I was the one who
killed her!

(José throws himself on Carmen's body)

Ah! Carmen! Adored Carmen!

CARMEN

Discography

- 1928 Visconti (Carmen); Thill (José); Nespoulous (Micaëla);
Guénot (Escamillo);
Chorus of the Opéra-Comique (orchestra unidentified);
Cohen (Conductor)
- 1928 Perelli (Carmen); De Trévi (José); Brothier (Micëla);
Musy (Escamillo);
Chorus of the Opéra-Comique (orchestra unidentified);
Coppola (Conductor)
- 1930 Ponselle (Carmen); Maison (José); Burke (Micëla);
Huehn (Escamillo);
Metropolitan Opera Chorus and Orchestra;
Papi (Conductor)
- 1930 (Re-released in 1999)
Stignani (Carmen); Gigli (José) Becchi (Escamillo);
Rome Opera House Chorus and Orchestra;
Bellezza (Conductor)
- 1950 Michel (Carmen); Jobin (Josè); Angelici (Micaela); Dens (Escamillo);
Paris Opéra-Comique Chorus and Orchestra;
Cluytens (Conductor)
- 1950 Juyol (Carmen); de Luca (Josè); Micheau (Micaela);
Giovannetti (Escamillo);
Paris Opéra-Comique Chorus and Orchestra;
Wolff (Conductor)
- 1951 Stevens (Carmen); Pearce (José); Albanese (Micëla);
Merrill (Escamillo);
Shaw Chorale/RCA Victor Orchestra;
Reiner (Conductor)
- 1952 (In Russian) Borisenko (Carmen); Nelepp (José); Shumskaya (Micaela)
Ivanoc (Escamillo);
Bolshoi Theatre Chorus and Orchestra;
Nebolsin (Conductor)
- 1955 (Live performance at La Scala) Simionato (Carmen); di Stefano (José);
Carteri (Micaela); Roux (Escamillo);
La Scala Chorus and Orchestra;
Karajan (Conductor)

- 1957 Madeira (Carmen); Filacuridi (José); Vivalda (Micaela);
 Roux (Escamillo);
 Paris Conservatoire Chorus; Padeloup Orchestra;
 Dervaux (Conductor)
- 1957 (Live Metropolitan Opera Broadcast)
 Stevens (Carmen); del Monaco (José); Amara (Micaela);
 Guarrera (Escamillo)
 Metropolitan Chorus and Orchestra;
 Mitropolous (Conductor)
- 1959 Rubio (Carmen); Simoneau (José); Alarie (Micaela);
 Rehfuss (Escamillo);
 Paris Conservatoire Chorus and Orchestra;
 Le Comte (Conductor)
- 1958-9 de los Angeles (Carmen); Gedda (José); Micheau (Micaela);
 Blanc (Escamillo);
 French National Radio Chorus and Orchestra;
 Beecham (Conductor)
- 1959 (In Russian and Italian) Arkhipova (Carmen); del Monaco (José);
 Maslennikova (Micaela); Lisitsian (Escamillo);
 Bolshoi Theatre Chorus and Orchestra;
 Melik-Pashaev (Conductor)
- 1960 (In German) Croonen (Carmen); Apreck (José);
 Lauhöfer (Escamillo);
 Leipzig Radio Chorus and Orchestra;
 Kegel (Conductor)
- 1961 (In German) C. Ludwig (Carmen); Schock (José);
 Muszely (Micaela); Prey (Escamillo);
 Berlin Municipal Chorus and Orchestra;
 Stein (Conductor)
- 1962 Resnik (Carmen); del Monaco (José);
 Sutherland (Micaela); Krause (Escamillo);
 Grand Theatre Chorus, Suisse Romande Orchestra;
 Schippers (Conductor)

- 1963 Price (Carmen); Corelli (José); Freni (Micaela);
Merrill (Escamillo);
Vienna State Opera Chorus and Orchestra;
Von Karajan (Conductor)
- 1963 Resnik (Carmen); Del Monaco (José); Sutherland (Micaela);
Krause (Escamillo);
Geneva Grand Théâtre Chorus;
Orchestra de la Suisse Romande;
Schipper (Conductor)
- 1964 Callas (Carmen); Gedda (José); Guiot (Micaela); Massard (Escamillo);
René Duclos Choir; Paris Opéra Orchestra
Prêtre (Conductor)
- 1964 Miltcheva (Carmen); Nikolov (José);
Vassileva (Micaela); Ghiuselev (Escamillo);
Sofia National Opera Chorus and Orchestra;
Marinov (Conductor)
- 1970 Bumbry (Carmen); Vickers (José); Freni (Micaela);
Paskalis (Escamillo);
Paris Opéra Chorus and Orchestra;
Frühbeck de Burgos (Conductor)
- 1970 Amparan (Carmen); Corelli (José); Colzani (Escamillo);
Sonzogno (Conductor)
- 1970 Simionato (Carmen); Gueden (Micaela); Gedda (José);
Vienna Philharmonic Orchestra;
Von Karajan (Conductor)
- 1970 Maffei (Carmen); Corelli (José); Donath (Micaela);
Cappicilli (Escamillo);
German Opera Chorus and Orchestra of Berlin;
Maazel (Conductor)
- 1971 Cossotto (Carmen); Chiara (Micaela); Del Monaco (José);
Brenson (Escamillo);
Venice Teatro la Fenice Orchestra;
Maag (Conductor)

- 1972 Horne (Carmen); McCracken (José);
Maliponte (Micaela); Krause (Escamillo);
Metropolitan Opera Chorus and Orchestra;
Bernstein (Conductor)
- 1974 Crespin (Carmen); Py (José); Pilou (Micaela);
van Dam (Escamillo);
Rhine Opera Chorus and Orchestra (Strasbourg);
Lombard (Conductor)
- 1975 Troyanos (Carmen); Domingo (José);
Te Kanawa (Micaela); van Dam (Escamillo);
Alldis Choir; LPO and National Orchestra;
Solti (Conductor)
- 1977 Berganza (Carmen); Domingo (José);
Cortrubas (Micaela); Milnes (Escamillo);
Ambrosian Singers; LSO Orchestra;
Abbado (Conductor)
- 1980 Vaduva (Carmen); Quillico (Escamillo)
Royal Opera House Covent Garden Chorus and Orchestra;
Mehta (Conductor)
- 1980 Obraztsova (Carmen) Domingo (José);
Vienna State Opera Chorus and Orchestra;
Kleiber (Conductor)
- 1980 Cossotto (Carmen); Domingo (José); Van Dam (Escamillo);
Milan Teatro Chorus and Orchestra;
Prêtre (Conductor)
- 1980 Baltsa (Carmen); Mitchell (Micaëla); Carreras (José); Ramey (Escamillo);
Metropolitan Opera Chorus and Orchestra;
Levine (Conductor)
- 1980 Crespin; Carminati; Denize; Van Dam;
Strasbourg Philharmonic;
Lombard (Conductor)
- 1980 Weidlich; Höngen; Tessmer; Rott; Herrmann;
Conductor: Böhm

- 1980 Berganza (Carmen); Ricciarelli (Micaëla); Domingo (José);
Raimondi (Escamillo);
Dervaux (Conductor)
- 1982 Migenes (Carmen); Esham (Micaëla); Domingo (José);
Raimondi (Escamillo);
ORTF Chorus and National Orchestra;
Maazel (Conductor)
- 1982 Baltsa (Carmen); Carreras (José); Ricciarelli (Micaëla);
Van Dam (Escamillo);
Berlin Philharmonic;
Von Karajan (Conductor)
- 1989 Norman (Carmen); Freni (Micaëla); Shicoff (José); Estes (Escamillo);
French National Radio Chorus;
Orchestre National de France;
Ozawa (Conductor)
- 1992 Paladae (Carmen) Alperyn (Micaëla); Lamberti (José) Titus (Escamillo);
Bratislava Czecho-Slovak Chorus and Symphony Orchestra;
Rahbari (Conductor)
- 1995 Milcheva-Nonova; Genov; Vassileva; Paonov; Ghiuselev; Nikolov;
Gerdjikov; Popangelova; Arshinkova; Vrachovski;
Sofia National Opera Chorus and Orchestra;
Marinov (Conductor)
- 1996 Gheorghiu (Carmen); Larmore (Micaela); Ramey (Escamillo);
Bavarian State Chorus and Orchestra;
Sinopoli (Conductor)
- 1998 Bronikowski, Camastra, Ferretti, Gavarotti;
Stuttgard State Opera Chorus;
Wüttremberg Philharmonic Orchestra;
Paternostro (Conductor)
- 1999 Affre; Vallandri; Dulac; Albers; Belhomme; Billa-Azema; Merentie;
Ganterie; Dumontier; Dupre;
Opéra-Comique Orchestra;
Ruhlmann (Conductor)

CARMEN

Videography

- 1915 Cecil B DeMille (Director) with Geraldine Farrar as Carmen
- 1984 Migenes (Carmen); Esham (Micaëla); Domingo (José);
 Raimondi (Escamillo);
 Chorus of Radio France;
 National Orchestra of France;
 Maazel (Conductor)
 A Film by Francesco Rosi
- 1989 Baltsa (Carmen); Mitchell (Micaëla); Carreras (José);
 Ramey (Escamillo);
 Metropolitan Opera Chorus and Orchestra;
 Levine (Conductor)
 Large (Video Director)
- 1990 Carmen (Ewing); Vaduva (Micaëla);
 Lima (José); Quilici (Escamillo);
 Covent Garden Royal Opera House Chorus and Orchestra;
 Mehta (Conductor)
 Gavin (Video Director)
- 1999 Ewing (Carmen); McLaughlin (Micaëla); McCauley (José);
 Holloway (Escamillo);
 Glyndebourne Festival Choir;
 London Philharmonic Orchestra;
 Haitink (Conductor)
 Hall (Video Director)

DICTIONARY OF OPERA AND MUSICAL TERMS

Accelerando - Play the music faster, but gradually.

Adagio - At slow or gliding tempo, not as slow as Largo, but not as fast as Andante.

Agitato - Restless or agitated.

Allegro - At a brisk or lively tempo, faster than Andante but not as fast as Presto.

Andante - A moderately slow, easy-going tempo.

Appoggiatura - An extra or embellishing note preceding a main melodic note or tone. Usually written as a note of smaller size, it shares the time value of the main note.

Arabesque - Flourishes or fancy patterns usually applying to vocal virtuosity.

Aria - A solo song usually structured in a formal pattern. Arias generally convey reflective and introspective thoughts rather than descriptive action.

Arietta - A shortened form of aria.

Arioso - A musical passage or composition having a mixture of free recitative and metrical song.

Arpeggio - Producing the tones of a chord in succession but not simultaneously.

Atonal - Music that is not anchored in traditional musical tonality; it uses the chromatic scale impartially, does not use the diatonic scale and has no keynote or tonal center.

Ballad Opera - 18th century English opera consisting of spoken dialogue and music derived from popular ballad and folksong sources. The most famous is *The Beggar's Opera* which was a satire of the Italian opera seria.

Bar - A vertical line across the stave that divides the music into units.

Baritone - A male singing voice ranging between the bass and tenor.

Baroque - A style of artistic expression prevalent in the 17th century that is marked generally by the use of complex forms, bold ornamentation, and florid decoration. The Baroque period extends from approximately 1600 to 1750 and includes the works of the original creators of modern opera, the Camerata, as well as the later works by Bach and Handel.

Bass - The lowest male voices, usually divided into categories such as:

Basso buffo - A bass voice that specializes in comic roles like Dr. Bartolo in Rossini's *The Barber of Seville*.

Basso cantante - A bass voice that demonstrates melodic singing quality rather than comic or tragic: King Philip in Verdi's *Don Carlos*.

Basso profondo - the deepest, most profound, or most dramatic of bass voices: Sarastro in Mozart's *The Magic Flute*.

Bel canto - Literally "beautiful singing." It originated in Italian opera of the 17th and 18th centuries and stressed beautiful tones produced with ease, clarity, purity, evenness, together with an agile vocal technique and virtuosity. Bel canto flourished in the first half of the 19th century in the works of Rossini, Bellini, and Donizetti.

Cabaletta - Typically a lively bravura extension of an aria or duet that creates a climax. The term is derived from the Italian word "cavallo," or horse: it metaphorically describes a horse galloping to the finish line.

Cadenza - A flourish or brilliant part of an aria commonly inserted just before a finale.

Camerata - A gathering of Florentine writers and musicians between 1590 and 1600 who attempted to recreate what they believed was the ancient Greek theatrical synthesis of drama, music, and stage spectacle; their experimentation led to the creation of the early structural forms of modern opera.

Cantabile - An expression indication urging the singer to sing sweetly.

Cantata - A choral piece generally containing Scriptural narrative texts: Bach Cantatas.

Cantilena - A lyrical melodic line meant to be played or sung "cantabile," or with sweetness and expression.

Canzone - A short, lyrical operatic song usually containing no narrative association with the drama but rather simply reflecting the character's state of mind: Cherubino's "Voi che sapete" in Mozart's *The Marriage of Figaro*. Shorter versions are called canzonettas.

Castrato - A young male singer who was surgically castrated to retain his treble voice.

Cavatina - A short aria popular in the 18th century without the da capo repeat section.

Classical Period - The period between the Baroque and Romantic periods. The Classical period is generally considered to have begun with the birth of Mozart (1756) and ended with Beethoven's death (1830). Stylistically, the music of the period stressed clarity, precision, and rigid structural forms.

Coda - A trailer or tailpiece added on by the composer after the music's natural conclusion.

Coloratura - Literally colored: it refers to a soprano singing in the bel canto tradition with great agility, virtuosity, embellishments and ornamentation: Joan Sutherland singing in Donizetti's *Lucia di Lammermoor*.

Commedia dell'arte - A popular form of dramatic presentation originating in Renaissance Italy in which highly stylized characters were involved in comic plots involving mistaken identities and misunderstandings. The standard characters were Harlequin and Colombine: The “play within a play” in Leoncavallo’s *I Pagliacci*.

Comprimario - A singer portraying secondary character roles such as confidantes, servants, and messengers.

Continuo - A bass part (as for a keyboard or stringed instrument) that was used especially in baroque ensemble music; it consists of a succession of bass notes with figures that indicate the required chords. Also called *figured bass*, *thoroughbass*.

Contralto - The lowest female voice derived from “contra” against, and “alto” voice, a voice between the tenor and mezzo-soprano.

Countertenor, or male alto vocal range - A high male voice generally singing within the female high soprano ranges.

Counterpoint - The combination of one or more independent melodies added into a single harmonic texture in which each retains its linear character: polyphony. The most sophisticated form of counterpoint is the fugue form in which up to 6 to 8 voices are combined, each providing a variation on the basic theme but each retaining its relation to the whole.

Crescendo - A gradual increase in the volume of a musical passage.

Da capo - Literally “from the top”: repeat. Early 17th century da capo arias were in the form of A B A, the last A section repeating the first A section.

Deus ex machina - Literally “god out of a machine.” A dramatic technique in which a person or thing appears or is introduced suddenly and unexpectedly; it provides a contrived solution to an apparently insoluble dramatic difficulty.

Diatonic - Relating to a major or minor musical scale that comprises intervals of five whole steps and two half steps.

Diminuendo - Gradually getting softer, the opposite of crescendo.

Dissonance - A mingling of discordant sounds that do not harmonize within the diatonic scale.

Diva - Literally a “goddess”; generally refers to a female opera star who either possesses, or pretends to possess, great rank.

Dominant - The fifth tone of the diatonic scale: in the key of C, the dominant is G.

Dramma giocoso - Literally meaning amusing, or lighthearted. Like tragicomedy it represents an opera whose story combines both serious and comic elements: Mozart’s *Don Giovanni*.

Falsetto - Literally a lighter or “false” voice; an artificially produced high singing voice that extends above the range of the full voice.

Fioritura - Literally “flower”; a flowering ornamentation or embellishment of the vocal line within an aria.

Forte, Fortissimo - Forte (*f*) means loud; mezzo forte (*mf*) is fairly loud; fortissimo (*ff*) even louder, and additional *fff*’s indicate greater degrees of loudness.

Glissando - A rapid sliding up or down the scale.

Grand Opera - An opera in which there is no spoken dialogue and the entire text is set to music, frequently treating serious and dramatic subjects. Grand Opera flourished in France in the 19th century (Meyerbeer) and most notably by Verdi (*Aida*); the genre is epic in scale and combines spectacle, large choruses, scenery, and huge orchestras.

Heldentenor - A tenor with a powerful dramatic voice who possesses brilliant top notes and vocal stamina. Heldentenors are well suited to heroic (Wagnerian) roles: Lauritz Melchior in Wagner’s *Tristan und Isolde*.

Imbroglia - Literally “Intrigue”; an operatic scene with chaos and confusion and appropriate diverse melodies and rhythms.

Largo or larghetto - Largo indicates a very slow tempo; Larghetto is slightly faster than Largo.

Legato - Literally “tied”; therefore, successive tones that are connected smoothly. Opposing Legato would be Marcato (strongly accented and punctuated) and Staccato (short and aggressive).

Leitmotif - A short musical passage attached to a person, thing, feeling, or idea that provides associations when it recurs or is recalled.

Libretto - Literally “little book”; the text of an opera. On Broadway, the text of songs is called “lyrics” but the spoken text in the play is called the “book.”

Lied - A German song; the plural is “lieder.” Originally German art songs of the 19th century.

Light opera, or operetta - Operas that contain comic elements but light romantic plots: Johann Strauss’s *Die Fledermaus*.

Maestro - From the Italian “master”: a term of respect to conductors, composers, directors, and great musicians.

Melodrama - Words spoken over music. Melodrama appears in Beethoven’s *Fidelio* but flourished during the late 19th century in the operas of Massenet (*Manon*). Melodrama should not be confused with melodrama when it describes a work that is characterized by extravagant theatricality and by the predominance of plot and physical action over characterization.

Mezza voce - Literally “medium voice,” or singing with medium or half volume; it is generally intended as a vocal means to intensify emotion.

Mezzo-soprano - A woman’s voice with a range between that of the soprano and contralto.

Molto - Very. Molto agitato means very agitated.

Obbligato - An elaborate accompaniment to a solo or principal melody that is usually played by a single instrument.

Octave - A musical interval embracing eight diatonic degrees: therefore, from C to C is an octave.

Opera - Literally “a work”; a dramatic or comic play combining music.

Opera buffa - Italian comic opera that flourished during the bel canto era. Buffo characters were usually basses singing patter songs: Dr. Bartolo in Rossini’s *The Barber of Seville*, and Dr. Dulcamara in Donizetti’s *The Elixir of Love*.

Opéra comique - A French opera characterized by spoken dialogue interspersed between the arias and ensemble numbers, as opposed to Grand Opera in which there is no spoken dialogue.

Operetta, or light opera - Operas that contain comic elements but tend to be more romantic: Strauss’s *Die Fledermaus*, Offenbach’s *La Périchole*, and Lehar’s *The Merry Widow*. In operettas, there is usually much spoken dialogue, dancing, practical jokes, and mistaken identities.

Oratorio - A lengthy choral work, usually of a religious or philosophical nature and consisting chiefly of recitatives, arias, and choruses but in deference to its content, performed without action or scenery: Handel’s *Messiah*.

Ornamentation - Extra embellishing notes—appoggiaturas, trills, roulades, or cadenzas—that enhance a melodic line.

Overture - The orchestral introduction to a musical dramatic work that frequently incorporates musical themes within the work.

Parlando - Literally “speaking”; the imitation of speech while singing, or singing that is almost speaking over the music. It is usually short and with minimal orchestral accompaniment.

Patter - Words rapidly and quickly delivered. Figaro’s Largo in Rossini’s *The Barber of Seville* is a patter song.

Pentatonic - A five-note scale, like the black notes within an octave on the piano.

Piano - Soft volume.

Pitch - The property of a musical tone that is determined by the frequency of the waves producing it.

Pizzicato - A passage played by plucking the strings instead of stroking the string with the bow.

Polyphony - Literally “many voices.” A style of musical composition in which two or more independent melodies are juxtaposed in harmony; counterpoint.

Polytonal - The use of several tonal schemes simultaneously.

Portamento - A continuous gliding movement from one tone to another.

Prelude - An orchestral introduction to an act or the whole opera. An Overture can appear only at the beginning of an opera.

Presto, Prestissimo - Very fast and vigorous.

Prima Donna - The female star of an opera cast. Although the term was initially used to differentiate between the dramatic and vocal importance of a singer, today it generally describes the personality of a singer rather than her importance in the particular opera.

Prologue - A piece sung before the curtain goes up on the opera proper: Tonio’s Prologue in Leoncavallo’s *I Pagliacci*.

Quaver - An eighth note.

Range - The divisions of the voice: soprano, mezzo-soprano, contralto, tenor, baritone, and bass.

Recitative - A formal device that advances the plot. It is usually a rhythmically free vocal style that imitates the natural inflections of speech; it represents the dialogue and narrative in operas and oratorios. Secco recitative is accompanied by harpsichord and sometimes with cello or continuo instruments and *accompagnato* indicates that the recitative is accompanied by the orchestra.

Ritornello - A short recurrent instrumental passage between elements of a vocal composition.

Romanza - A solo song that is usually sentimental; it is usually shorter and less complex than an aria and rarely deals with terror, rage, and anger.

Romantic Period - The period generally beginning with the raiding of the Bastille (1789) and the last revolutions and uprisings in Europe (1848). Romanticists generally found inspiration in nature and man. Beethoven’s *Fidelio* (1805) is considered the first Romantic opera, followed by the works of Verdi and Wagner.

Roulade - A florid vocal embellishment sung to one syllable.

Rubato - Literally “robbed”; it is a fluctuation of tempo within a musical phrase, often against a rhythmically steady accompaniment.

Secco - The accompaniment for recitative played by the harpsichord and sometimes continuo instruments.

Semitone - A half-step, the smallest distance between two notes. In the key of C, the notes are E and F, and B and C.

Serial music - Music based on a series of tones in a chosen pattern without regard for traditional tonality.

Sforzando - Sudden loudness and force; it must stick out from the texture and provide a shock.

Singspiel - Early German musical drama employing spoken dialogue between songs: Mozart’s *The Magic Flute*.

Soprano - The highest range of the female voice ranging from lyric (light and graceful quality) to dramatic (fuller and heavier in tone).

Sotto voce - Literally “below the voice”; sung softly between a whisper and a quiet conversational tone.

Soubrette - A soprano who sings supporting roles in comic opera: Adele in Strauss’s *Die Fledermaus*, or Despina in Mozart’s *Così fan tutte*.

Spinto - From the Italian “spingere” (to push); a soprano having lyric vocal qualities who “pushes” the voice to achieve heavier dramatic qualities.

Sprechstimme - Literally “speak voice.” The singer half sings a note and half speaks; the declamation sounds like speaking but the duration of pitch makes it seem almost like singing.

Staccato - Short, clipped, rapid articulation; the opposite of the caressing effects of legato.

Stretto - A concluding passage performed in a quicker tempo to create a musical climax.

Strophe - Music repeated for each verse of an aria.

Syncopation - Shifting the beat forward or back from its usual place in the bar; it is a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat.

Supernumerary - A “super”; a performer with a non-singing role: “Spear-carrier.”

Tempo - Time, or speed. The ranges are Largo for very slow to Presto for very fast.

Tenor - Highest natural male voice.

Tessitura - The general range of a melody or voice part; but specifically, the part of the register in which most of the tones of a melody or voice part lie.

Tonality - The organization of all the tones and harmonies of a piece of music in relation to a tonic (the first tone of its scale).

Tone Poem - An orchestral piece with a program; a script.

Tonic - The keynote of the key in which a piece is written. C is the tonic of C major.

Trill - Two adjacent notes rapidly and repeatedly alternated.

Tutti - All together.

Twelve tone - The 12 chromatic tones of the octave placed in a chosen fixed order and constituting with some permitted permutations and derivations the melodic and harmonic material of a serial musical piece. Each note of the chromatic scale is used as part of the melody before any other note gets repeated.

Verismo - Literally “truth”; the artistic use of contemporary everyday material in preference to the heroic or legendary in opera. A movement from the late 19th century: *Carmen*.

Vibrato - A “vibration”; a slightly tremulous effect imparted to vocal or instrumental tone for added warmth and expressiveness by slight and rapid variations in pitch.