



LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

Prompt book (Abbott production). [1880]

Meilhac, Henri, 1831-1897; Halévy, Ludovic, 1834-1908
[New Orleans?]: [s.n.], [1880]

<https://digital.library.wisc.edu/1711.dl/4HPLGP3IGKYLM82>

Based on date of publication, this material is presumed to be in the public domain.

For information on re-use see:

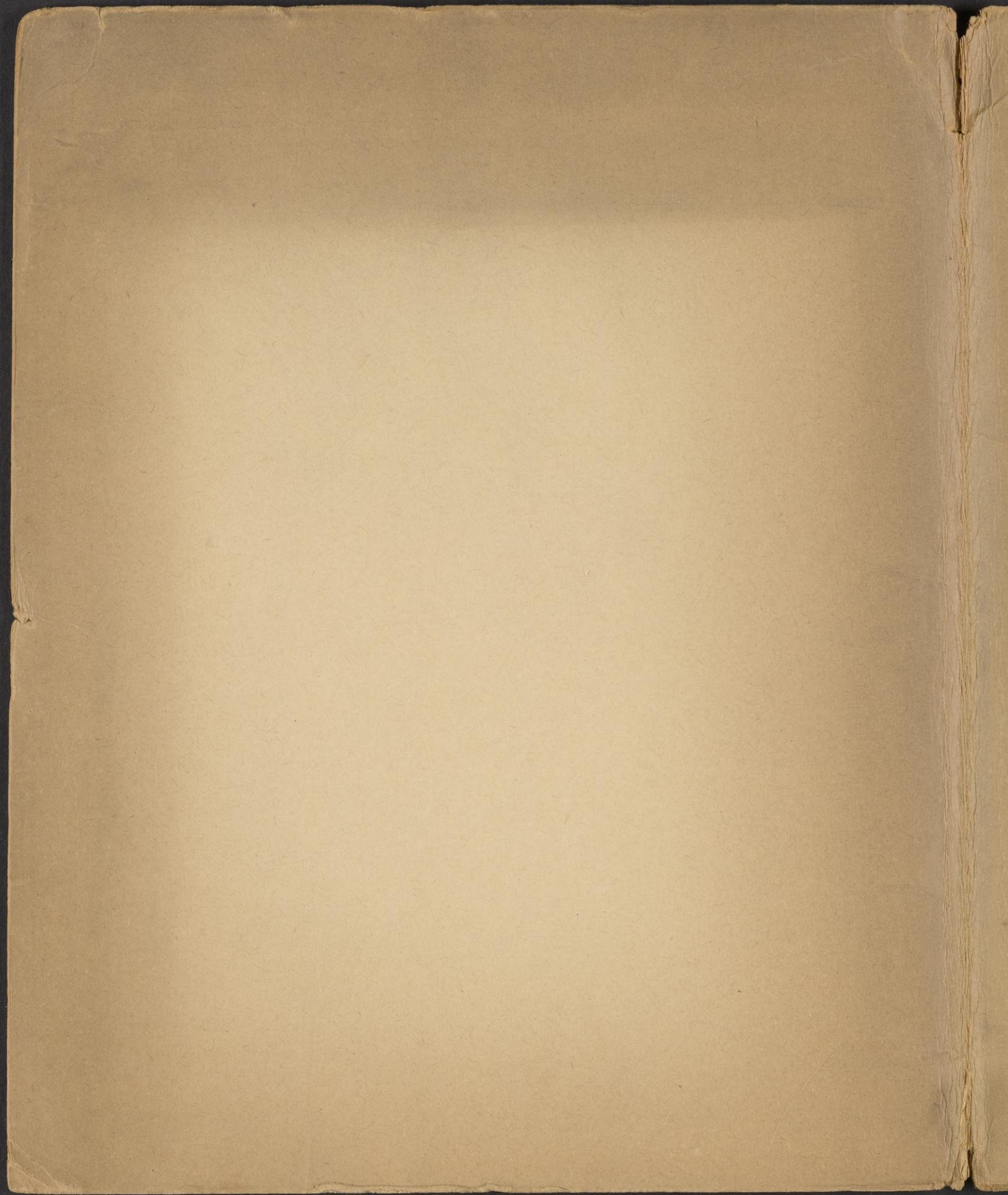
The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

Carmen

CARMEN

Abbot Versnow



Leavenworth

a

Grant Opera in four acts

The music by Georges Bizet

as performed by the

Comme 1880th Grand English Opera Co

New Orleans

1880

Garment

a.

Grand Opera in four acts

The music by Georges Bizet

as performed by the

Emma Abbott Grand English Opera Co.

New Orleans

1880.

DRAMATIS PERSONÆ.

DON JOSÉ, a Brigadier.

ESCAMILLO, a Toreador.

IL DANCAIRO, }
IL REMENDADO, } Smugglers.

ZUNIGA, a Captain.

— John. Karl
A. E. Stoddard.
Ellis Ryse.
A. W. Tams.
W. H. Macdonald.

MORALES, a Brigadier.

MICHAELA, a Peasant Girl.

FRASQUITA, }
MERCEDES, } Gipsies, Friends of Carmen.

CARMEN, } a Cigarette Girl, afterwards
a Gipsy.

— Tom Connell
Marie Stone
Pauline Maurel
Emily Gilbert
Zelda. Seguin

An Innkeeper, Guide, Officers, Dragoons, Lads, Cigar Girls, Gipsies, Smugglers, etc.

The Scene is in Spain, about 1820.

Carmen.

3

Dramatis Personae

Don Jose	A Brigadier	Morales	A Brigadier
Escamillo	A Toreador	Michaela	A Servant Girl
El Dancaire } El Remoncado }	Smugglers.	Frasquita } Mercedes }	Especially friends of Carmen
Zuniga	A Captain	Lillias Pastia	An inn keeper.
	and		
Carmen.	A cigarette girl	attended a gipsy.	

Argument.

Jose, a brigadier of Dragoons at Seville, is waiting the arrival of Michaela, a servant girl with a letter and purse from his mother. A band of girls arrive at the cigar factory opposite, and Carmen, the prettiest and most coquettish, throws him her bouquet. Jose falls distractedly in love with her. A quarrel ensues among the girls in the factory. Carmen is declared the assailant, is ordered to prison. She fascinates the luckless brigadier - till he contrives at her escape, and is himself placed under arrest for it. Carmen returns to her wandering gypsy life, and tempts Jose, who meets her outside the walls, to desert. He refuses; but quarrelling with his superior officer about Carmen, is forced to join the Smugglers.

Carmen's love grows cold. Escamillo, a popular
 Torreador, loves her, while the jealous Jose
 departs to visit his dying mother.
 Carmen is faithless. She goes with Escamillo
 to the bull fight at Seville. Jose returns
 her; and, frantic at her desertion and
 avowed affection for Escamillo, stabs
 her to the heart.

CARMEN:

OPERA IN FOUR ACTS.

MUSIC BY

GEORGES BIZET.

AS REPRESENTED AT THE

London Italian Opera Houses.

ARGUMENT.

Josè, Brigadier of Dragoons at Seville, is waiting the arrival of *Michaela*, a peasant girl, with a letter and purse from his mother. A band of Girls arrive at the Cigar Factory opposite, and *Carmen*, the prettiest and most coquettish, throws him her bouquet. *Josè* falls distractedly in love. A quarrel ensues among the Girls in the factory. *Carmen*, declared the assailant, is ordered to prison. She fascinates the luckless Brigadier till he connives at her escape, and is himself placed under arrest for it. *Carmen* returns to her wandering gipsy life, and tempts *Josè*, who meets her outside the walls, to desert. He refuses; but, quarreling with his superior officer about *Carmen*, is forced to join the smugglers. *Carmen's* love grows cold. *Escamillo*, the popular Toreador, woos her, while the jealous *Josè* departs to visit his dying mother. *Carmen* is faithless. She goes with *Escamillo* to the bull-fight at Seville. *Josè* pursues her; and, frantic at her desertion and avowed affection for *Escamillo*, stabs her to the heart.

Act 1st

5

Scene 1st

A square in Seville. — on the left the gate of the tobacco factory. — In front, on the right, is a guard house.

Morales, Micaela, Soldiers, citizens &c
At the rising of the curtain, a file of soldiers are grouped before the guard house smoking, and looking at the passers by.

Chorus. See the square is like a fair,
High and low, come and go;
Droll is the sight, a motley show,
Droll is the sight, a motley show,
(Enter Micaela over bridge R.)

Morales (to soldiers) Behold the lovely —
Maiden yonder,
Perhaps she a lover doth seek?
She stops, she fears to approach,
Seems to ponder.

Chorus Encourage, then, the maid to speak.

Morales Who seek you, fairest maiden?

Micaela Whom? I seek a brigadier!

Morales A brigadier! I'm here!

Micaela No, 'tis not you, whom I seek,
'tis Don José; do you know the name?

Morales Don José we all know him right well.

Micaela I'm glad, he's here
Then of whom I'm speaking.

Morales He is not in our company,
Hee whom you're seeking.

Micaela. (Sadly) Alas! he is not here.

Morales. No, maiden fairest,
Of beauty rarest, that is quite clear,
Yet very soon you may behold him,
And in your arms lovingly fold him.
Soon will fresh guards
Relieve us of our duty;
We shall be free, to worship
Wine and beauty.

Chorus Soon will fresh guards relieve &c
Rest here awhile

Micaela No No No No, many thanks. (Exit)

Morales The bird has flown, 'twas wise, I own;
What comes next? See, a crowd draws
Nigh, their laughter ringing loud and high.

Chorus - See, the square is like a fair &c &c

Scene 2nd - (A military march of fifes and trumpets
is heard in the distance. - the relief guard
arrive. - an officer goes from his post. -
The soldiers take their haucos and place
themselves in a line before the guard-house.
- The people on the left gather in groups,
looking on. - the march sounds nearer. -
the guard appear from the Right, across
the bridge, after the trumpeters, enter

7

Guniga, then Don Jose, - then Dragoons,
(armed with lances.) The guard just
arrived place themselves on the right in
front of the guard relieved, - the officer
salutes with the sword, and stand chatting
(the sentry is changed.)

Moralis. A damsel modest and lovely, a little white eye,
Came in search of you. Her dress was blue, her hair golden.
Jose It must be Micaela!

(The trumpets sound again the relieved
guard pass in front and exit over the
bridge, the soldiers enter the guard house)

Guniga Is you building the factory at which
young girls are employed at cigarette
making?

Don Jose It is, captain, 'tis there! a reckless
crew are they, whom you shortly will see
through yonder gate come swarming.

Guniga They have youth! say, have they beauty?

Don Jose I cannot say, they may be fair,
But for them I don't care,
I think but of my duty.

Guniga She whom you care for, friend,

I can describe.

'Tis a fair and blue eyed young maiden,
And her name is Micaela,
And her voice with music is laden;
You make me no answer, Ha! Ha!

Don Jose. Yes I answer 'tis true,
Yes 'tis true I adore her!
You have seen her, and you shall say
If 'mid the girls who soon will pass this way
There is one whom you would place before her.
(Exit Zuniga in heard house)

(Bell sounds)

Scene - 2nd Don Jose. Soldiers and cigar girls)

(Enter Soldiers from guard house, young men)

Tenore. 'Tis the midday bell, loudly, gaily, ringing.
For the pretty girls, we impatient wait.
Cigarette girls, haste, come forth laughing, singing,
Listen to my prayer. Let me be thy mate,

Bassi. They pretend not to look this way,
Saucy coquettes! and their sole attention to pay
For their cigarettes

(Enter the cigarette girls under the bridge)

Cigar Girls. See, white cloudlets rising,
Perfume blending, with every breeze.
That to Heaven is ascending!
While we smoke our cigarettes

9
Bliss revealing, each girl care forgets,
O'er our senses joy is stealing.
What are the sighs, what are the vows, lovers make!
Only smoke.

What are the oaths lovers so readily take?
Only Smoke!

Tenderest words softly said,
Only Smoke

And all the tears freely shed, - all smoke,
See white cloudlets rising &c. &c.
Up to the sky.

Basso. But, we have not seen, La Carmencita.

Tenore. Here she comes.

All. Here she comes, behold La Carmencita!

(Carmen enters under the bridge) in the attitude and dress, described in Mérimée's novel - She has an acacia flower in her mouth, all the young men surround her and speak to her. She coquettes with all. - Jose raises his head, looks at her, and quietly goes on with his work.

Young Men) Carmen, every one you see here is your slave,
Carmen a compassionate answer we crave!
Oh! tell us what day your our love will repay!
Carmen, say when our love, you at last will repay!

Carmen. As I don't know myself,
Of course I cannot say;
Perhaps not at all, tomorrow may be.
I will not be to day; --- You will see!

Avanera.

Carmen. Love will like a wild birdling fly,
Carreering whether he may choose,
Vainly to him for help we cry,
If 'tis his fancy to refuse.
He cares little for prayer or threat,
One speaks, another mute may be,
'Tis thus other I choose, and yet
I know not why he pleases me,

Chorus. Love will like a wild birdling fly, &c.

Carmen. When love unfurls his wings above thee,
For wondrous, wondrous, magic then prepare;
Thou lovest me not, yet I may love thee,
And if I love thee then beware!

Chorus. Ah! then beware

Carmen. Thou lovest me not, and yet, I love thee.

Chorus. Ah then beware!

Carmen. And if I love thee, beware, beware!

Chorus. When love unfurls his wings above thee sc
Carmen. Thou lovest me not, and yet I love thee.

Chorus Ah then beware!

Carmen When we think that the bird is caught,
He takes his flight, nor heeds our tears,
Always absent when he is sought,
Expect him not and he appears.
Hovering round us by night and day,
He comes, then goes, returns at last;
Try to seize him, he flies away,
Avoid him, he will hold thee fast.

Chorus Hovering round thee by night and day sc

Carmen When love unfurls his wings above thee,
For wondrous magic thou prepare sc

Chorus Ah then beware!

Carmen Thou lovest me not and yet I love thee,

Chorus Ah then beware!

Carmen And if I love thee, then beware.

Young men. Carmen! every one you see here is your slave,
Carmen! a compassionate answer we crave;
Say, Carmen, will you choose a new lover to day.

(Moment of silence. - The young men surround Carmen; she looks at them one by one, then leaves the circle and goes straight to Jose, who is at work, and flings her bouquet of flowers at him: he starts up abruptly. The factory bell rings a second time. General burst of laughter, the cigar girls and young men go; Carmen runs into the factory, Don Jose remains alone on the scene)

(Bell rings)

Cigar girls) When love unfurls his wings, above thee,
 For wondrous, wondrous magic thou possess,
 Thou lovest me not and yet, I love thee,
 And if I love thee, then beware.

(Girls exit into factory laughing)

Don Jose

Reclative

What a glance, saucy and audacious!
 (Picking up the flower) This little flower,
 For a short time, made me feel,
 For a short time, as if I were shot.
 (Smells the flower) Yet the perfume is sweet,
 And the blossom is fair!
 (Puts it in his breast) And the giver!
 If there really are witches, She's a witch,
 I have not a doubt.

(Enter Micaela L. 3. E.)

Micaela. Jose!
 Jose. Micaela!
 Micaela. It is I!

Don Jose. Ah, what joy!

Micaela. 'Tis your fond mother, who sent me.

Duet

Don Jose. Speak to me of my mother,
Speak to me of my mother.

Micaela. A messenger from her, I bring to you,
My brother, this kind letter.

Don Jose. And then?

Micaela. She also bids me say,
She sends this purse, to help your scanty pay,
And then.—

Don Jose. And then?

Micaela. And then, I fear to tell you!
And then, she sent you something else as well,
Better far than gold.
She sent a message to,
That loving message must be told.

Don Jose. That something else, she sent by you.

Micaela. I will give it you! yes, I will give it thee,
That which she sent by me.—

We had quitted the church,
When, pausing on the way, she gave me a kiss,
And thus did say, Micaela,
To Seville your steps quickly bend;
The journey is not long;
And when you reach its end,
Go, seek my darling son, my José,

Tell him that his mother still fondly
Thinks of him, by night and by day,
Longs in her arms once more to fold him,
Pardon his faults, and loves alway.

And that this, every word, my darling,
You will unto José repeat, - then,
Give to him the kiss I give you,
And his heart the pure kiss will greet.

Don Jose. 'Tis a kiss from my mother!

Micaela. 'Tis a kiss for her Son!

Don Jose. 'Tis a kiss from my mother!

Micaela. 'Tis a kiss for her son,
José, that kiss I give, and then my task is done,

(Micaela stands on tip toe and kisses José -
a true mother's kiss. - José, moved, permits
her, with his eyes on her face. - moment
of silence.)

Duet
"The village smiles before me"

Don Jose. My mother I behold,
The village smiles before me,
Oh vision bright of childhood's days,
On you enchanted I gaze.

Micaela } His mother he beholds
and José } And the village smiles before him,
Oh vision bright of childhood's days,

You now enchant his gaze,
 A blissful spell steals o'er him,
 Oh vision bright of childhood's days,
 Of childhood's happy days,
 You fill with joy his heart,
 A blissful spell steals o'er him,
 Again the village smiles before him,
 On his sweet mother's angel face he'll gaze.
 Ye shed a tender magic o'er him
 Oh visions bright of childhood's happy days,
 Of childhood's happy days.

Don José. Rest thee here, while I read the letter thou ^{brought} hast.

Micaela. No, no, read it at once, surely, you ought.

Don José. Why thus haste away!

Micaela. 'Twill be better to leave thee alone with the letter.
 Read it, I soon will return!

Don José. Thou ^{wilt} ~~will~~ return?

Micaela. I will return!

Exit Micaela L. 3. E.

Don José. (Reads the letter.)

Have no fears dear mother,
 Thy son will obey thee. Yes Micaela I love,
 Oh, haste thee, happy day,
 When she my loving bride shall be,
 You witches charms are nought to me, me!
 (At the instant he is about to take the flowers
 from his breast, a terrible screaming is heard in
 the factory. - The officer comes on the stage
 followed by the soldiers.)

Chorus.

Zuniga Whence come these angry shrieks and cries?
(The factory girls run out in confusion.)

Girls. (To the soldiers.) Help us, pray! Help us, pray!
Haste to give us aid! Help us, pray,
Help us, pray! Haste to give us aid!
'Tis La Carmencita!

No, No, you're quite mistaken.
'Tis La Carmencita!

No, No, you're quite mistaken,
'Twas she, yes, yes, yes, 'twas she!
'Twas she, there's not a doubt 'twas she.
She was the first to come to blows.
Now list to us, now list to us.

Alti. Signor, now list to us, Signor, now list to us.
Soprani. (Pulling the officer over to them)

Manuelita she said, (Her notions signor are high)
She intended soon to buy, a donkey in Granada, ^{bred.}

Soprani (Pulling the officer over to them)
It was the Carmencita began to banter the lass!
Saying do not buy an ass, buy a broom my dear ha, ha

Alti. (Pulling the officer over to them)
Manuelita replied, when you wish to ride out grand!
'Mongst the nobles of the land, my donkey, dear, you shall ^{ride.}

Soprani Fancy every one's surprise, when you ride forth from the door,
With your grooms behind, before
Brushing off the nasty flies.
Then at once fighting began
Fearing out hair was the plan.

(Don Jose takes two soldiers with him, and they enter the factory; during this time the girls argue among themselves.)

(Carmen appears at the factory door led by Don Jose and followed by the two dragoons.)

José Captain, it seems two girls had a sharp quarrel, and soon blows followed insult, till fierce was the fray, one young woman was wounded,

Zuniga And by whom?

Don José By this Carmen.

Zuniga You hear what he says? (to Carmen).
Now what have you to say?

Carmen (Singing mockingly). Ira, la, la, la, la, la,
You may cut me, may burn me,
Yet nought will I say.
Ira la la, la la la,
But rest mute, while the knives
And the red flame defying.

Zuniga Pray reserve your songs till big and bye!
At once unto my question reply,

Car. Ira la la, la la la,
There is some one I love,
And will love 'em in dying.

Zuniga. Since reason with you can't avail!
You shall soon sing your songs,
In a cell of this goal!

Chorus. In the goal, in the goal!

Car. (Springs on the girls to fight them but is
prevented by José).

Zuniga (To Carmen.) Confound her
There will be ^{no} peace until we have bound her.

(Zuniga speaks to a Dragoon, who goes in
search of a rope)

(Carmen still keeps singing in a
most impertinent manner.)

Car. Tra la la; la la, la la la,

Zuniga 'Tis a pity, 'tis a great pity,
So youthful, so laden with charms,
Cursed with a tongue, spiteful and witty.
Bind with ropes those pretty arms.

(Don José, and a Dragoon fasten her hands
behind her back - and force her to
sit on the stool at R. Zuniga and
Dragoons exit into barracks, girls into
the factory.)

(Carmen and Don José - Silence. -
Carmen raises her eyes and watches
José. - He goes to the back, then
returns - Carmen looks at him.)

"Dialogue"

Car. Whither will you conduct me?

Don Jose. To prison!

Car. Alas, what will become of me?

Have pity on me! You are so young, so handsome, (Jose walk away from her) this cord; you have tied it so tightly, that my wrists are almost broken.

Don Jose. If it hurts you I can untie it. (He unties the cord).

Car. Let me escape and I will give you a piece of baulachi, a magic stone, that will make every women fall in love with you.

Don Jose. (walking away) We are not here to talk nonsense, you must go to prison, it is the captain's order!

Car. You come from Navarre do you not?

Don Jose. Yes, from Elizondo.

Car. And I from Echalar!

Don Jose. From Echalar? why tis only four hours journey from Elizondo!

Car. Yes, it was there I was born.

I was stolen by gypsies and brought to seville, I have been working in the factory to gain enough money to carry me back to Navarre, comrad will you not help a poor girl from Navarre?

Don José. You come from Havanna?

Car. Certainly!

Don José. Certainly not! there is not a word of truth in what you are saying, your eyes, your hair, your mouth, your complexion all proclaim that you are a gypsie.

Car. You think me a gypsie?

Don José. I am sure of it!

Car. (Laughing) I see I have taken the trouble to tell lies for nothing, yes, I am a gypsie. But you will none the less do what I ask of you, and why? because you love me!

Don José. I?

Car. Yes you love! 'tis useless to deny it, I know all the symptoms, your glances, tone of your voice, and that little flower, Oh you may throw it away if you choose, but it is too late it has rooted long enough against your heart, the charm has worked!

Don José. (Sternly) Speak to me no more? do you hear me? I forbid you to speak to me!

Car. Very good Señor! you forbid me to speak, I will speak no more!

"Song" Carmen.
Close by the Ramparts

Coar. Close by the ramparts of Seville,
 Swells my good friend Lillas Pastia.
 I'll dance there the gay Seguidilla,
 And drink the bright Manzanilla.
 I will go to my friend Lillas Pastia.
 Yes, but I must have company;
 True pleasure shar'd by two must be;
 So, to the merry dance to night,
 My lover bold shall come with me,
 My lover bold, Ah what vexation!
 I quarrell'd with him yesterday
 My lonely heart needs consolation,
 And craves for love, without delay.
 Full many for my love are dying,
 But none of them for me will do.
 And yet, alas! for love I'm sighing;
 Will you love me? I will love you.
 Who wants a heart?
 Mine may be taken,
 Now is the time, ready am I.
 Let the thrilling of love awaken,
 And take my hand, and away we'll fly!
 (scarcely singing, but murmuring)
 Close by the ramparts of Seville,
 Swells my good friend Lillas Pastia.
 I'll dance there the gay seguidilla,
 And drink the bright Manzanilla.
 Let us hasten to my friend Lillas Pastia.

Don Jose. Be still, have I not told you
 you must not speak to me!

Car. I do not speak to you,
 Altho I sing 'tis true.
 I am thinking, I think aloud,
 But thought is free.
 It is, of a soldier I think
 Who loves me, and whom I love,
 And whom I love, My lover he shall be.

Don Jose Carmen.

Carmen. He's not a Colonel, nor Captain is he,
 Not 'cer. Lieutenant is he;
 He's only a sergeant but he's
 quite good enough for a gipsy, like me.
 On this sergeant, at least I've smiled.

Don Jose Carmen. Swath thy spell I'm thrilling,
 If to love thee I should be willing,
 Wilt thou promise to love me to?
 Ah! if I love thee, Carmen, Carmen,
 Wilt thou be true?

Car. Yes, there will we dance
 One seguidilla, there will we drink Manzanilla.
 Ah, close by the ramparts of Seville,
 Dwells my good friend Lillas Pastia &c.
 (Carmen reseats herself on the stool,
 with her hands behind her back -
 Zuniga enters.)

Zuniga (To Don Jose) Take this order, it is late.
 Haste with her to the prison.

Car. (Aside to Don Jose) On the way I will
 Give you a push, with all the
 strength I can, you must see.

to fall down, and then, I have my plan.
(Car. places herself between the two
Dragoons. — Jose is at her side. —
the girls and young men come on the
scene kept back by the dragoons. —
Car. crosses from R. to C. going toward
the bridge).

Car. (Singing) When love unfurls his
Wings above thee,
For wondrous wondrous magic then prepare,
Thou lovest me not, yet I may love thee,
And if I love thee, then beware.

[Arriving at the foot of the bridge on the right,
Carmen pushes José, who falls to the ground.
Confusion.—Carmen escapes.—She stops a
moment in the centre of the bridge, throws
the cord over the parapet, and disappears;
while on the stage the Cigar Girls, with great
bursts of laughter, surround the Officer.
END OF THE FIRST ACT.

[Handwritten signature]

Act 2nd

Scene 1st Tavern of Lillas Pastia, Benches
right and left — Towards the end of
a dinner, the tables are in confusion

Carmen, Frasquita, Mercedes, Zuniga,
Morales other officers, gipsies &c.
Frasquita, Mercedes, the officer Morales
are with Carmen. — The officers are
smoking. — The two Gipsies in the
corner play the guitar, two others dance

Carmen looks at them. — the officer speaks to her, she does not listen to him, suddenly rises and sings.)

During the burden of the song — the gipsies dance — Mercedes and Frasquita sing Ira la la, with Carmen.

Song.

Carmen The zithers tinkled music sweet,
A wild bohemian love song trilling,
And swiftly, with a motion thrilling,
Each gipsie girl sprang to her feet.
Their tambourines they shook again,
Guitars, the worse for being cracked,
By nimble fingers were attacked,
The same old song, the same refrain,
The same old song, the same refrain,
Ira la la, la, la, la, la.

All three Ira la la la la la.

Carmen. The gipsy chiefs took up the time,
Their songs all glancing with emotion,
Of ardent love, and self devotion,
The gipsy girls enchanted soon!
The tender magic of the strain,
Bewitched them with its fascination,
Filling each heart with soft palpitation,
Bidding passion o'er them reign!
Ira la la la la

All three Ira la la la la

(Movements of rapid and violent dance.
Carmen also commences to dance and
as the last notes sound unable to
continue she falls on a seat near
at hand.)

Frasq. Senor Pastia declares!

Zuniga What more has Senor Pastia to say?

Frasq. He says that the Corregidor bids him
to shut up the tavern!

Zuniga Very well, we will depart! but
you will come with us?

Frasq. No, No; we must stay here.

Zuniga And you, Carmen? wilt thou not come?
now listen, two words in your ear,
you dislike me.

Carmen I dislike you? and why?

Zuniga That young soldier, for thee,
imprisoned two months back.

Carmen. It is true, he suffered for me.

Zuniga His captivity's ended.

Carmen He is free? then all's well.

Good night, good night,

All three: Good night, dear friends, good night,

(The scene is interrupted by a song in the distance)

Chorus (outside) Hurrah, Hurrah, the Laredo!

Hurrah, for brave Escamillo,

Zuniga (Going to the Window) A torchlight procession,
behold! Hens of all the bull fights of
Granada! You must drink with us, —

Bumpers, gallant Espada! To all your triumphs past, To triumphs yet untold!

(Enter Escamillo and the toradors)

All. Hurrah, Hurrah, for the torador re.

Escam. Hurs! your toast, a courteous answer claiming,
I left my glass, to soldiers gay and bold;
Toreros, like you, with courage flaming,
Thrilled with joy, thrilled with joy,
When they combats behold!
See! th' arena throng'd with crowds of people,
The seats are fill'd above, below,
Loud bells ring out from every steeple,
All the world has come, to the show.
Mark! what shouting what frenzied noise,
When the bull flies out with angry roar!
Ah! 'tis then the Torero rejoices,
Sure of honor, when the fight is o'er.
Look out! Beware! Look out! Beware!
Ah! Torador, now guard thee,
Torador! Torador! Bear thou in mind,
When combat thee elates,
Two bright eyes, fondly regard
For thee a fond heart waits,
Torador, for thee a fond heart waits!

All. - Torador now guard thee re re,

[Between the verses Carmen fills Escamillo's glass.]

Escamille. Suddenly there comes a silence,
There comes a silence.

Ah! What has happened now?
All hearts are beating high!
All hearts are beating high!
Tis a mighty bull comes rushing
Out of the toril!

See, he flies, his foe he reaches,
Down goes a gallant horse!
And with him goes a picador!

Ah! bravo Toro! Shout out the people,
On goes the bull, now here, now there,
Raging he flies!

And maddened by the banderilleros,
In frenzy wild now fights,
The Arena streams with gore!
Many, see, for safety climb the fence,
And then, Toreador! This time!

Prepare! Prepare! Beware!

Ah! Toreadore now guard thee &c.

Chorus. Toreador guard thee &c.

Frasquita For thee!

Escam. Awaits!

Mer. For thee!

Escam. Awaits!

Carmen For thee!

Escam. Awaits!

All. Toreador! Toreador, our fond heart waits,

(All drink, Lillas Pastia approaches in alarm)

Lillas Pastia. Senors I entreat of you!

Gumiga. We are going!
(The officer prepare to go Escamillo approaches Carmen).

Escam. (To Carmen) Tell me thy name fair one that I may breathe it in the hour of danger.

Carmen. - Carmen, or La Carmencita, which ever you please.

Escam. Will then Carmen, or La Carmencita tell me, if I were to love thee, and ask to be loved by thee, what would be thy reply?

Car. I would reply, that you are at liberty to love me if you choose, but as for being loved by me, just now that would be out of the question.

Escam. Ah!

Carmen. 'Tis so.

Escam. Then I will wait, I will content myself with hoping.

Car. Waiting is not forbidden, and hoping is an agreeable pastime.

Morales (To Basquita and Mercedes) Then you positively will not come with us?

Bas + Mer. (To whom Pastia makes signs) No, No,

Morales. An unsuccessful campaign Captain!

Gumiga. Bah! the battle is not yet over,
(Aside to Carmen) Listen to me, Carmen, since you will not join us, an hour

hence I shall return.

Zuniga, ~~144~~

Carmen. I reccommend you not to return.

Zuniga I shall do so nevertheless.

Reprise of Chorus - all exit except Carmen, Frasquita and Mercedes.)

Frag. (To Pastia) Why were you so anxious to get rid of them? and why did you make signs for us not to accompany them?

Pastia. Pastia. Don Cairo and Remendado, have just arrived, and they wish to speak with you on urgent business, here they are. (opens door L. 3.E and beckons for them, Enter Don Cairo and Remendado, Pastia fastens the doors and shutters and retires R. 3.E.)

Fras. What news?

Don Cairo. We have just arrived from Gibraltar, where we -

Remendado - Ah! a beautiful place - Gibraltar the english, oh such distinguished manners,

Don Cairo Remendado!

Rem. Master?

Don Cairo (clauding his knife) You comprehend?

Rem. Perfectly Master

Don Cairo. Then hold your tongue! we have arranged with the captain of a ship

to land our cargo at the old spot -
(To Carmen) but it is you of whom we
have the most need, and you will -
depart with us. -

Car. (Laughing) To do what? to help you
carry the bales?

Remen. (Much shocked) Oh! dear no! to ask
young ladies to carry bales would
hardly show distinguished manners!

Dau Cairo (Menacingly) Remendado!

Rem. Yes Master.

Dau Cairo. (To Carmen) We have for you girls more-
important work!

"Quintete"

Dau Cairo, Remendada, Carmen, Trigueta & Mercedes.

Dau Cairo. All's prepared, our plans are quite clear.

Mer. But are you sure they will succeed?

Las. But are you sure they will succeed?

Dau Cairo. They are admirable, my dear, But for
success, your aid we need.

Remen. But for success your aid we need!

Car. Our aid?

Dau Cairo. Your aid!

Las. Our aid?

Rem. Your aid!

Mer. Our aid?

Rem. Your aid!

All. Yes for success our aid they need!

Daucairo Then you will come, along with us?

Fras. Where'er you like!

Mer. At break of day?

Daucairo No, off at once!

Car. One moment, pray, you may go, if you like! tho' 'tis an excursion delightful, here I remain, here I remain.

Daucairo & Rem. Carmen, my love, do not refuse. Loss of your aid would be too frightful for half our chances we should lose.

Carmen Here I remain, here I remain.

Daucairo But, at least Carmen, thou'lt explain this whim of thine?

All. Yes explain, yes, explain.

Car. The reason I will soon explain!

Dau & Rem. Explain, Explain.

Fras. & Mer. Explain, Explain.

Car. The reason is, that, once again! —

Dau & Rem. Go on!

Fras. & Mer. Go on!

Car. Truth to tell I've fallen in love!

Dau & Rem. What does she say, what does she say.

Mer & Fras. She says that she has fall'n in love!

Dau & Rem. Fall'n in love, fall'n in love!

Car. Yes fallen in love!

Daucairo. Oh, come, no joking Carmen, my dove.

Carmen Over head and ears in love!

Rem & Dau. We are surprised, we all must own. But can you not find some pretext, Your lover's coming to postpone,

Duty comes first and love comes next
Carmen: My friends it is in vain you tease,
I'm very, sorry you are vexed -

But really, this time, if you please -
Love stands first, and Duty next.

Dau Cairn. This cannot be thy fixed resolve -
Carmen.

Carmen. Yes 'tis indeed!

Rem. I scarcely can believe the words I hear!

All. Oh come with us, Carmen, come with us dear!

Dau & Rem. We need thy aid!

Fras. & Mer. We need thy aid

Dau & Rem. For outrageous!

Fras & Mer. For outrageous!

Car. Oh! as for that I quite agree with you.

All. When there is cheating to be done,

One thing is clear, clear as the sun,
That women can always give good aid!

For women are cheats born to the trade.

And with out them mesdemoiselles,

'Tis certain things do not go well.

Yes, when there is cheating to be done,

One thing is clear, clear as the sun,

That women always give good aid!

For they are cheats born to the trade.

Yes, yes, yes they can give good aid!

Dau Cairn. I have said

Dau Cairn. I have said thou must come, and come
thou shalt! I am chief of the band!

Car. And dost thou think I shall obey thee?

Don Quixote (Furiously) - Carmen
Carmen. Well?

Rem. (Throwing himself between them) Let
me beg of you two persons of such
distinguished manners two -

Don Quixote. (Giving him a kick) Take that!

Rem. (With much dignity) Master?

Don Quixote. (Well what is it?)

Rem. (Humbly) nothing master!

Don Quixote. (To Carmen) In love, indeed, that is
not a reason!

Rem. Certainly not, I also am in love
but that does not hinder me from
being useful, as well as ornamental.

Carmen. Depart without me, I will rejoin
you tomorrow, but tonight I stay here.

Frasco. I have never before seen thee like
this, whom dost thou expect?

Car. A poor soldier, who has rendered me
a service.

Don Quixote. Open the window if thou wilt. I bet
thy dragoon will not come.

Carmen. Do not bet or thou wouldst lose.

(The voice of Don Jose is heard)

Don Jose. Who goes there? who goes there?
Dragoon 'de Alcala,
What brings thee here? declare,
Dragoon 'de Alcala?

To you valley fair, for fondly waits me there
 A maid of beauty rare,
 If this bring thee here,
 Pass, friend, have no fear.
 Seek her loving eyes,
 With you we sympathise,
 Seek her loving eyes,
 Dragoon 'de Alcalá?
 (All look through the shutters.)

Mer. It is a Dragoon!

Daucairo. Well there is one thing thou canst
 do, persuade thy Dragoon to join
 our band!

Car. Oh! he's too great a simpleton!

Daucairo. Why then, dost thou love him?

Carmen. Because he is handsome! and—
 because he pleases me.

Remen. (Conceitedly) Ah, the master does not
 understand the we handsome
 fellows are sure to captivate
 the women, for things! the master
 —

Daucairo — just you wait a moment —
 (Remendado runs out in terror —
 pursued by Daucairo, with drawn
 knife, Mercedes and Frasquita
 endeavor to pacify him.)

(Enter Jose.)

Carmen. At last! 'tis thou!

Don Jose. Carmen!

Carmen. From prison, just set free?

Don Jose. They kept me there, two months.

Carmen. How did'st grieve?

Don Jose. No, not I! and if it were for thee, I'd stop there six weeks longer!

Carmen. Dost thou love me?

Don Jose. I? no, I adore thee!

Car. Some of thy officers came here this evening, we danced for their delight.

Don Jose. What, thou? thou?

Car. May I die if thou art not growing jealous.

Don Jose. Yes jealous I am!

Car. But now, sir, comes thy turn! Now I will dance but to please thee, I'll dance alone, for thee; The air you'll hear me sing is all my own invention, now sit down here, Don Jose. all attention.

(Makes Jose sit on her right, and dances accompanying herself with castanets - Jose's eyes are fixed on on her, fascinated -)

Car. La, la, la, la, la, la

(The recall is heard in the distance -)

- José starts up and goes to Carmen
 (José takes Carmen's arm and obliges her to ^{cease})

Don José. One moment stop, Carmen, one moment cease thy singing.

Carmen. And pray why? may I ask,

Don José. I am summon'd, I fear. yes, out there the retreat, in trumpet tones is ringing, the music thou canst hear!

Car. Bravo! Bravo! there's no denying, to dance without a band is always trying, this military music at the right moment comes;

la, la, la, la, la, la, la.

Don José. Carmen 'tis the retreat, I must from thee be flying; too soon will I sound for roll call the pitiless drums!

Car. The retreat? and the drums?
 ah! this is too mortifying!

Ah! regardless of fatigue, I've danced around the room; and all to please you, sir, and all to please you, sir, I gaily sang and danced, gaily sang, gaily danced!

I think, Heaven forgive me, that my love for him increased tra ta, ra! he hears the trumpet call! then off he flies! like a guest to a feast! here, take thy shako, thy knapsack, and

thy sabre, hasten, hasten, my friend,
make haste, in thy barrack to labour.

~~Don Jose.~~ (Carmen throws his cap and sabre at him,
breaks dishes &c in her rage.)

Don Jose. Dost thou then doubt the love my
lips have told?

Carmen. I do!

Don Jose. Thou dost? then list to me.

Carmen. I will not list to thee!

Don Jose. Listen to me!

Carmen. I will not list to thee!

Don Jose. Listen to me!

Carmen. Surely late thou wilt be!

Don Jose. Yes, thou shalt hear me!

Carmen. No, no.

Don Jose. Hear thou shalt, Carmen, what I
~~must~~ must say!

(Jose with his left hand holds Carmen's
arm, with his right he opens his uniform,
and takes out the flower she gave
him in the first act.)

Don Jose. See here, thy flow'ret treasured well,
Its odor cheer'd my prison cell,
Tho' withered, dead, the church'd flower,
Its perfume kept its magic power;
Next my heart it softly repos'd,
And how oft with eyelids half clos'd,
I drank its perfume with delight,

And saw thy smiles, illumine the night.
 For could I see thee stand before me,
 Thy bright eyes raining smiles on me;
 Soon would ecstatic bliss steal over me,
 Oh! my Carmen! my life, my ~~own~~ soul
 be given to thee,
 Carmen, I love thee!

Carmen. No, thou dost not love me,
~~No, thou dost not love me~~

Don José. Not love thee?

Carmen. No thou dost not love me!
 No! for didst thou love me!
 Thou wouldst my companion be!

Don José. Carmen!

Carmen. Over the hills, and thro' the glades,

Don José. Carmen

Carmen. Over the hills, and thro' the glades,

Don José. Carmen

Carmen. Thou wouldst my sole companion be,
 I should thy saddle share with thee,

Don José. Ah! Carmen, have pity on me!

Carmen. I should thy saddle share with thee,
 Soon would we reach the forest's leafy glades,
 And then how happy we should be,
 Yes, we should be

Don José. Ah! me! Ah! me!

Carmen. Is it not so?

Don José. Have pity, Carmen on me.

Carmen. Over the hills, and thro' the glades,

I'd ride with thee.

Happy we then, we then, should be,
If thou didn't feel true love for me,
If thou didn't feel true love for me.

Don José. No, too long I've listened to thee!

To quit the dear colours!

To desert! would be shame, and infamy!

Tempt me no more.

Carmen. Well then, go!

Don José. Carmen, be not cruel!

Carmen. No! I love thee no more.

Don José. Carmen!

Carmen. Go, take my hate, adieu,
And adieu for ever more!

Don José. So be it then, adieu
Adieu for ever more!

Carmen. Be off!

Don José. Carmen, adieu! adieu! —
Forever more!

Carmen. Adieu!

(Turns toward door. — at that moment a
knocking is heard without)

Zuniga. (without.) Hello! Carmen! Hello! Hello!

Don José. Who knocks? who comes there?

Carmen. Be still! be still!

Zuniga. (Bursting open the door) Thus do I open closed ^{doors.}
(to Carmen, observing don José.)

Oh! fie, fie, fie, my darling!

Thy choice displays bad taste!
'Tis loss of dignity,
Sic fie, the common soldier to his captain
preferred!

(To Don Jose,) Be off, and quickly!

Don Jose, No!

Zuniga (~~xxxxxxx~~) What now? Start off at once.

Don Jose, I don't intend to go.

Zuniga (Strikes him) Rascal!

Don Jose, (Drawing his sword) Come on!

Let's see who best can thrust,

Carmen, (Running between them.) Confound the
jealous fools, help, help!

(El Dancairo, and Remendado, enter followed
by the gipsies who enter from all sides,
Carmen points to Zuniga, Remendado
and Dancairo seize him.)

Carmen: My dear Senor, sweet officer,
I fear that love and jealousy,
This time will cost you dear,
You happen to arrive at an ~~un~~ unlucky
hour, at an unlucky hour,
And we must keep you captive,
Till we know our friends are all quite
safe and out of your power!

El Dan & El Rem. My dear Senor, My dear Senor,
My dear Senor, we're just about to say
good bye to Lillas Pastes;
You'll come along with us,

Dancairo You'll come along with us!

Carmen A walk will do you good!

Dan + Rem. (Drawing their pistols) Do you consent
Now comrad what do you say?

Guniga Certainly, sirs, it would be useless -
to contend against the potent argument
you employ! but, have a care -
My turn will come!

Dancairo. (Philosophically) We all take our chances.
And now, brave captain, we must away.
Pass on, pass on, without further delay.

Chorus Pass on, pass on, without further delay.
(Guniga passes out between four gypsies
with pistols levelled at him)

Rem. (To Jose.) With us are you ready to fly?

Dan Jose. Naught else remains?

Carmen Ah! a flattering reply;
We forgive thee, soon, soon wilt thou be,
Happy and free.
Then the delight, beyond all telling,
freely to roam the world our home's
Gaily to pass o'er land and sea,
And enjoy all else excell'g,
Sweet liberty! Sweet liberty!

Ensemble. Away to the mountains, away,
Share in our life, careless and gay.
Yes join us in every care,
Every care ceases out there,

Then the delight, beyond all telling,
 Freely to roam the world our home,
 Gayly to pass o'er land and sea,
 And enjoy all else excell'g,
 Sweet Liberty! Sweet Liberty!

Chorus Over the hills, and thro' the glades,
 And thro' the glades!

Chorus Shelter we find in forest shades,
 In forest shades,

All. Freely to roam, the world our home,
 Freely to roam, the world our home,
 We roam o'er land or sea,
 We freely roam, the world our home,
 And we enjoy all else excell'g,
 Sweet Liberty! Sweet Liberty!

Tableaux

End of act 2nd

42

Act III

Scene 1. - Rocks - A picturesque and wild spot.
- Dark night and complete solitude.
Musical Prelude. - After a few -
moments a Smuggler appears on the
summit of a rock, then another,
then two, then twenty, descending and
scrambling down the mass of rocks:
Some of them carry heavy bales on their
shoulders.

Carmen, Jose, El Dancaïro, El Remendado,
Trasquita, Mercedes, and Smugglers.

Chorus. Beware at every step you take,
Beware at every step you take,
Be watchful, be watchful.
And listen, my comrades -
Ere matin bells are pealing,
Fortune, fortune, yonder we shall make,
Be watchful, while onward stealing,
Be ware lest you a false step take,
Beware at every step you take
Be ~~not~~ watchful, Be ware, beware;

Dancaïro. I'm going forward to see if we can
smuggle our goods into the city,
to night, there is a breach in the -

wall, but a sentinel, now then Remendado, up with you and come with me.
(Sancairo & Remendado both exit)

Scene II. - During the scene between Carmen and Jose, some of the Gipsies light a fire, near which Frasquita and Mercedes seat themselves the others, folding themselves in their mantle, lying down, go to sleep. - Jose goes to back, watching from the rocks.

José. (to Car.) Carmen, if of late I have spoken to thee, too sharply, forgive me, and let us make peace.

Car. No!

José. Thou hast ceased to love, then?

Carmen. It is certain I love thee less than formerly! I do not choose to be tormented, nor above all, dictated to. I will be free, and will do just as I please.

José. Art thou the Devil, Carmen?

Carmen. Yes! At what art thou gazing?

José. I was thinking to myself that out yonder, some seven or eight leagues away there dwells a good old woman, who believes me to be still honest; she is deceived, alas!

Car. A good old woman?

José. Yes! my mother!

Car. Thy mother? well, then, the best thing for thee to do is to return to her. At once, a smuggler's life will never suit thee,

José. Carmen?

Car. Besides it is a life full of peril, and thy turn will come.

José. (Placing his hand on his knife.) As will thine, if thou dar'st ~~to~~ again to bid me separate from thee! obey me, or —
(Carmen is silent.)

Carmen. Thou wouldn't kill me perhaps? Ah, well! the cards have often told me that we shall end our careers together, (clinking her castanets) Bah! what care I? come what, come may!

(Turns her back on José, and goes to seat herself near Frasquita and Mercedes. José also turns away and up to look out at back. — During Carmen's last words Frasquita and Mercedes draw out a pack of cards.)

Ferzetta.

Carmen. Frasquita and Mercedes.

Mercedes. Out then! (cutting the cards)

Fras. Shuffle!

Mer. Shuffle!

Fras. Out then!

Mer. Good! that's all fair!

Las Good that's all fair!
 Mer. Three cards put down there!
 Las Three cards put down there!
 Mer. Four down there,
 Las Four down there.
 Both. Now pretty cards, we've plac'd you duly,
 Our future fate come tell us, tell us truly.
 Las. Say who to us will traitors prove?
 Mer. Say who to us will traitors prove?
 Las. Say who will give us faithful love?
 Mer. Say who will give us faithful love?
 Both. Reply, reply, say who to us will traitors prove?
 Say who will give us faithful love?
 Mer. Bright gold! (Begin consulting card again)
 Las. Fond mate!

(Cairmen has watched the game throughout)

Car. And now, let me ~~begin~~ ~~now~~ read my fate!
 (Shuffles the cards)
 Diamonds! Spades! 'Tis death!
 Yes, 'tis so! first come I, afterwards he,
 Both of us doomed to die.
 (In a low voice, continuing to shuffle the cards)
 In vain we seek to shun the answer that
 we fear,
 We mix the cards in vain, 'tis useless,
 For the cards are unto us sincere,
 And tell the truth again!
 If in the book of fate, thy page is shining
 bright,
 Then read it without fear,

The cards beneath thy hands will prosper by delight,
Thy joys are ever near.

But if thou soon must die,
If that word full of woe,
Be written as thy doom,
A score times recommence,
The cards no pity show,
But still, repeat, "The Tomb!"

(Puts them down)

A score times recommence &c &c.

Once more, once more, all hope is o'er.

All three. Now pretty cards &c &c.

Carmen. Once more!

Fras & Mer. Say who to us will traitors prove &c.

Mer. Bright gold!

Fras. Fond mate!

Car. To die, To die!

All three. Once more, once more!

Car. All hope is o'er.

Scene III. Enter El Dancaïro and El Remendado.

Dancaïro. Curses on our luck! we found three
Customhouse guards, on duty near the
breach,

Car. Do you know their names?

Rem. Why of course, a smuggler knows -
everything; the three guards are -
Eusebio Perez, and Bartolomeo.

Fras. Eusebio?

Mer. Perez?

Car. Sub Bartolomeo, have no fear Dancaire, we will answer for the guards.

José. (Furiously) Carmen —

Dancaire. Here, there. (To José) don't let your infernal jealousy interfere with business, (to the others) Now then my children (the smugglers take up their hats etc) As for you (To José) take your gun and place yourself on guard on yonder rock, and if any intruder presents himself, I authorize you to shoot him on the spot. are you all ready, then let us start, (to the three girls) but are you sure you can answer for three guard.

Carmen. We are no fear Dancaire.

"Ensemble."

Trasquita Carmen and Mercedes.

As for the guards 'tis our affair,
Ever they seek to please the fair,
Always to us they are gallant,
Ah! let us go first, that's all we want.
Not to a fight onward we haste,
This is what we simply shall do
Let each arm steal around a waist,
Make them believe our love is true,
If they should ask, then for a smile,

What would you have!

We'll smiles bestow,

All.

And while the guard thus we beguile,
Across the frontier safe we go,
Forward then, march on,

As for the guard 'tis our affair &c &c.

Safely we shall pass,

Ah! at once will march, forward march!

(All go, except José, who examines his gun and goes on guard R. U. C. A man appears on the rock L. - It is a guide.)

Scene IV. - (The guide make a sign to Michaela, who enters, and then he departs.)

Mic.

Yes, this is then the haunt where the
Smuggler take refuge? He's here,
no doubt, soon I shall see him.

The task his mother unto me confided,
without trembling I will fulfil!

Air. Michaela.

I said nought should frighten me here,
But ah! in vain I strive to keep my
heart light's

For, though I strive to banish fear,
Alas! alas! I quake with fright!

Here, in this wild place alone,
If I tremble with fear,

My fears may be forgiven
 Grant me courage, not my own!
 And kindly protect me, Gracious Heaven!
 I shall soon that woman behold,
 Who lur'd Jose, to evil ways,
 And wreck'd the heart, purer than gold,
 Of him I loved in bygone days.

She's dangerous and she is fair,
 But of her I'll be not afraid!
 No, No! of her I'll not be afraid!
 My mission I'll boldly declare;
 Ah! and Heaven will grant its mighty aid.
 Kind Heaven will grant its mighty aid.

Ah! I said, naught should frighten me here,
 But ah! in vain I strive

To keep my heart light;
 For though I strive to banish fear,
 Alas! alas! I quake with fright.
 Here, in this wild place alone,
 If I tremble with fear.

My fears may be forgiven.
 Grant me a courage, not my own,
 And kindly protect me, gracious Heaven.
 Oh! grant this aid, gracious Heaven.

(Jose appears on rock c.)

No! I am not deceived, 'tis he,
 On yonder rock! 'Tis I, Jose Jose,
 I dare not yet approach.
 What is't he does? He takes aim!
 He fires (a gun is heard).

50

Ah! I presumed too much on my strength,
alas! (Micaela hides in cave L.3.E)
(Escamillo appears at same moment)

Scene V. Enter Escamillo, the Don José.

Esc. (Holding his hat) Just a few inches lower,
and I should have been shot!

José. Give your name, and at once.

Esc. Eh! gently, my young friend!

"Act" Escamillo and Don José.

Esc. My name is Escamillo, Torero, of Granada.

Don José. Escamillo?

Esc. The same,

Don José. Well I know you by name.

I'm glad to see you here,

And freely, great Espada,

You're welcome here to stay.

Esc. With that intent I came.

Just now I'm in in love in love,
Almost to madness,

And he would be, of course,

A feeble wretch, that's clear,

Who would not for his mistress,

Risk his life with gladness.

Don José. She whom you madly love, is she here?

Esc. She is here! A lovely gipsie girl
My friend.

Don José. And she is called?

Esc. Carmen!

Don José. Carmen?

Esc. Carmen! yes my friend.
She chose some months ago
A lover new to take,
A soldier, who 'twas said
Deserted for her sake.

Don José. Carmen!

Esc. Their love burn'd fiercely,
But very soon 'twas past;
The Amours of Carmen,
Will seldom six months last.

Don José. And you love her, you say?

Esc. I love her! yes my friend,
I love her, to distraction.

Don José. But, they who come here,
Our girls to take away,
Are made to pay us satisfaction;

Esc. Good! and the payment, well,
What's to pay?

Don José. The payment must be made,
With knives in deadly play.

Esc. A fight hand to hand,

Don José. You understand,

Esc. Your expressions are neat,
So the Dragon the soldier
She adores, or rather once ador'd
It is you,

Don José. Yes, it is I!

Esc. Of course tho' strange 'tis true.
I'm really charmed, my friend,
For the drama's complete.

Both. What strange misadventure,
Laughable I fear
I'm seeking my mistress
but find my rival here!
At last then my fury!
Finds its object here
Yes, blood must flow in torrents
Ere it disappear.

Together. Guard yourself, make ready,
It is a fight for life,
Now for swift thrusts of the
Deadly knife, guard yourself,
Make ready ready &c &c.
(Both draw their daggers, enveloping the
left arm in their cloaks.)
Come on, come on.
We fight for life!

(Put themselves in fighting positions. —
Carmen arrives with Don Cairn, and stays
Jose. arm as he is about to strike Escam-
illo. — El Remendado, Mercedes, Frasquita
and the gipsies rush in.)

Scene VI. The Preceding

Car. Hello! Hello! Jose.

Esc. Ah! my soul is delighted,
 Aided by their carmen,
 At last my love's requites.
 (To Don José.) Sever Goldier as for you,
 Just now our game stands even,
 The cony'ring game well play,
 When'er, when'er you wish
 The combat to renew.

Laucairo. Let's have no more fighting today,
 We at once must depart!
 And you my friend good night.

Esc. One word I permit me ere I depart
 From your sight I call of you,
 Invite to the Bull fight
 At Seville's

I promise for my part
 There my best I will do!
 (Looking at Carmen) They who love me
 Will come, (to Don José.) My friend
 keep yourself still!
 All is said, yes all is said,
 I've only now to say
 To all adieu!

(Don José is about to rush at Escamillo
 when Laucairo and Remendado prevent him
 — Escamillo goes out. lowly.)

Don José. (to Carmen) Take care Carmen,
 Ah! too much have I ~~trava~~ borne!
 Laucairo. We must depart, 'twill soon be morn.
 Chorus. Away! away, away...

Rem. Ha! Ha! Some one is hiding here,
playing the spy! (Goes to see, and brings in
Micaela).

Car. 'Tis a woman!

Sau. Ha! Ha! An agreeable surprise!

Don Jose. Micaela!

Mic. Don Jose!

Don Jose. Foolish girl, why hast thou ventured here?

Mic. I! To seek thee, I came.

Here is a cottage lonely,
Where throughout the long long day,
A mother, sure and holy,
For her child's woe weeping pray,
Then she calls for thee,
My brother, and extends her-arms
runs towards thee's

Ah! take pity on this mother,
Jose, Ah! Jose, return, return,
To her with me.

Car. Yes, to depart, the best 'twould be,
A smugglers life will never suit thee.

Don Jose. To depart thou dost bid me!

Car. Yes start without delay!

Don Jose. To depart thou dost bid me!

So that thou whilst I am away,
With my rival off may fly?

No, No, not I, Ah! no.

My last word is spoken's

No scarmen I will not quit thy side.

And our chain shall be unbroken!

Until death, shall us divide.

Ah! no, my last word is spoken,
I will not quit thy side.

Chorus. 'Twill be dangerous here to stay;
Jose, our counsel now take's
For the chain that binds today,
Thine own death, swiftly may break.

Don Jose. (To Micacha) Say no more, I'm prepared
for the worst.

Chorus. Ah! Jose, beware now.

Don Jose. Ah! Thou art mine, woman accursed,
Thou art mine, and I will still be
thine.

Dainty false hopes thou hast nurs'd,
Thy fate shall be link'd with mine,
No, No, my last word is spoken,
No, No, No, I will not quit thy side's

Chorus. Ah! Beware, beware, Don Jose.

Mic. But one word more I crave,
And my last, it shall be!
Thy mother Jose, is dying!
Alas, far from thee, and long
Her loving hand on thy forehead to lay.

Don Jose. My mother! say it thou she's dying!

Mic. Yes! Don Jose!

Don Jose. (To Mic) Away, away, let's away!
(Going up stage).

(Coming down to Carmen) Be content,
I go! but I'll meet thee again!

(Going away with Mic. The Lord's voice is

heard in the distance)

Esc. (outside.) Treador! you guard thee
Treador! Treador! bear thou in mind
when combat thee elate, bright eyes
fudly regard, for thee a fond heart
waits. Treador! a fond heart waits.)

(As Jose goes up with Mic. Carmen rushes
up and tries to stab him in the back
but is prevented by Fagg. Don Jose,
on hearing Escamillo's voice, tries
to rush out with drawn knife, but
is prevented by the gipsies, he then
turns and rushes down upon Carmen
with drawn knife, she standing with
folded arms con-temp to us (all seen)
Curtain.

End of Act 3rd

Act IV.

Scene 1. A Square in Seville. — At the back
 are the walls of the old Arena. —
 The entrance to the circus is shut in by
 a long curtain. — It is the day of the
 Bull fight. — The square is animated. —
 Water sellers, others with oranges &c.
 (Lancers, Bagnons, citizens &c.)

Officers, Frasquita, Mercedes, afterwards
 Carmen and Escamille.

Chorus. Here they are no longer delaying,
 The quadrille of the Toreros;
 On their lances, sun beams are playing,
 Take off, take off, take off, take off,
 Bonnets and Sombreros,
 Here they are no longer delaying,
 The quadrille of the Toreros.
 Ah! He's the Espada of Granada.
 His fatal thrust comes last of all,
 His was seen such a bare Espada,
 Then he strikes down the bull most fall,
 Viva Escamille, viva Escamille,
 Ah Brava, Brava, Brava
 Here they are no longer delaying &c. &c.

(Escamille enters with Carmen, magnificently
 dressed.)

Esc. If thou lovest me Carmen if thou lovest

Carmen, thou shalt smile over me,
Thou shalt be proud of me.

If thou lovest me, if thou lovest me.

Carmen. Escamillo I love thee, I am ready to die,
If ever before I've loved as I fondly
love thee.

Both. Ah! I love thee, yes I love thee.

(Escamillo and Carmen approach the
circus. Carmen is stopped by Frasquita
and Mercedes who implore her to
leave. Escamillo enters the circus.)

Frasq. Carmen take my advice no longer here
remain!

Car. And why not may I ask?

Mer. He is there!

Car. He! who!

Mer. He! Don Jose, in the crowd he was
hidden! Beware!

Car. Bah! I have no fear!

(The orchestra play a brief march.
The dragons enter the circus followed
by the Gladiators, and the citizens and
Jocadors.)

The curtains are closed!

- Jose appears, - Carmen is in the corner
of the scene, and is alone with him.

Scene II.

Duet.

Carmen and Don José.

Car. 'Tis thou?

Don José. 'Tis I!

Car. The news was brought to me, that thou wert lurking nigh, yet here I still remain;
I was warned that my life's in danger from thee! but I am brave, and to fly I disdain!

Don José. No menace do I make, but listen,
I implore thee & the fates must forget,
let tender thoughts steal o'er thee.
Come, far from here will fly, a
bright future smiles before thee, smiles
beneath a purer sky.

Car. Who ask what I must do? Carmen
is truthful as of yore's. Her lip
would scorn to tell a lie, 'twixt her
and thee all now is 'o'er; these lips
have never lied betwixt us all, all
is 'o'er.

Don José. Ah! swift the time is fleeting

Car. Ah! why dost thou ^{thus} implore a heart
that beats not for thee?

Don José. Ah! let me save thee, fly with me,
thru' the world I'll fly with thee.

Both. Carmen, swift the time is fleeting
Oh! fly with me Carmen, ah! let me
save the Carmen, hear my outreating

Through the world I'll fly with thee.

Don José. Then thou lov'st me no more?

Dost thou love me no more?

Carm. No! I love thee no more!

Don José. This heart, that beats with wild emotion,
Adores thee still with fond devotion.

Carm. Why weakly thus repeat words thou
hast said before?

Don José. Alas, Carmen, I still adore thee!
and now, to please thee, a bandit
I'm willing to remain, and to be all
thou wilt, all! Dost thou hear me?

All! be mine the guilt! mine! but
Ah! forsake me not, O! my Carmen.
recall the past and love shall smile
again, our souls with rapture filling
Ah! do not from me fly Carmen
Ah! do not from me fly.

Carm. No! no! Carmen no fetters shall tie,
Free she was born, and free she
shall die!

(Music of trumpets in the circus.)

Chorus. (in the arena) Viva! to a fight full
of glory
Viva! round the circus gory!
Hies the bull he madly is rushing!
Behold, behold! behold! behold!
Pierced by many a dart,
On the Foreador is rushing

Behold! Take good aim now,
Strike to the heart!
Behold! behold! behold!
Victoria!

(During the chorus, José and Carmen are silent; they listen. — At the shouts of victory, a cry of joy escapes Carmen. José observes it. — At the end of the chorus, Carmen moves toward the circus.)

José. (Placing himself before her) Whither now?

Car. Let me pass!

Don José. Three cheers for him are given to him
thou'rt mistress now!

Car. Let me pass! let me pass?

Don José. No by Heaven! thou shalt not pass, Carmen.
Carmen! thou now must follow me!

Car. Let me pass Don José. I will not
follow thee!

Don José. This lover thou dost seek, say dost
thou love him! Say!

Car. I love him! I love him! I love him!
In the face of death with my latest
breath! I will love him!

(Noise of bumpets & chorus in circus again)

Chorus. Viva tis a fight full of glory &c &c.

Don José! And so! all my hopes of salvation,
all, all I've imperill'd for thee!
and thou wilt without hesitation

Look'd in his arms make sport of me.
 No! No! by Heaven it shall not be!
 Carmen! thou now must follow me!

Carmen. No! No! No! No!

Don José. I am weary of threat, alas!

Carmen. Well, then, stab me at once, or let
me freely pass!

Chorus (In the arena) Victoria!

Don José. Before I give the fatal blow, say? wilt
thou follow me?

Carmen. No! No! There's the ring (throwing it
at him) my death is nigh be this
my last reply! take it!

Don José. Accursed one die! (Drawing his poniard)
(rushes to Carmen who draws back! noise
in circus)

Chorus. (In circus) Toreador! now guard thee
Toreador! Toreador! bear thou in mind
When combat thee slates bright eyes
fondly regard for thee a fond heart
waits Toreador a fond heart waits

(José stabs Carmen who falls dead. — The
curtains are drawn aside, and the
crowd come from the circus)

Don José. Sirs (to the soldiers) Your prisoner am I!
By me her life was taken. Ah! Carmen!
God's one thou no more awaken!

Escamillo appears on the step of the circus.
Jeri. throws himself near Carmen's body.

End of the Opera

