Prompt book. [1878]

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[s.l.]: [s.n.], [1878]

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CARMEN,

Chorus gentlemen all discovered. walking about & singing

ACT I.

SCENE I.—*A Square in Seville.—On the right the gate of the tobacco factory.—At the back, facing the audience, is a practicable bridge from one side of the stage to the other, and reached from the stage by a winding staircase on the right to beyond the factory gate.—The bridge is practicable underneath.—In front, on the left, is a guard-house; above that, three steps lead to a covered passage.—In a rack, close to the door, are the lances of the Dragoons, with their little red-and-yellow flags.*

MORALES, MICHAELA, *Soldiers, Wayfarers.*

At the rising of the curtain, a file of Soldiers (Dragoons of Almanza) are grouped before the guard-house, smoking, and looking at the passers-by in the square, coming and going from all parts.—The scene is full of animation.

CHO. In the square
What a clamour!
Some are coming, some are going;
Strange indeed are they to see!
At the gate in this vicinity
Stops each one who likes—
Talking, smoking, and looking out
To watch the passing crowd.

(*Michaela has been visible for some moments.—She wears a blue petticoat, and her hair falls over her shoulders.—She perceives the Soldiers, and stands hesitating, not knowing if to advance or recede.*

MOR. (*to Soldiers*) Look an instant at that fair one.
It seems with us she fain would speak.
She dares not; but draws near and glances.
CHO. To encourage her we ought.
MOR. (*to Michaela*)
Who are you seeking for, fair maid?
MIC. I'm seeking for a brigadier.
MOR. Indeed! Here am I.
MIC. You are not he. Don Josè he is called.
Is he not to you known?
MOR. Don Josè is not to us known.
MIC. Is it so? How shall I find him?
MOR. He is not brigadier in this troop.
MIC. (*sadly*) Then he is not with you?
MOR. No, fair one; he's not of ours.
But, amidst the many, he may be
Of the guard now coming here
To replace us in this post.
CHO. He will be of the guard now coming
To replace us in our post.
MOR. But whilst he's coming
It will not be disagreeable
(And to us a great pleasure)
If within the house you enter.
MIC. Indeed.
MOR. It is the truth.
MIC. No, no, no, no.

MIC. Ah! [illegible]
Via me ne vo' — addio dire.
(Se ne va correndo)

MOR. Il sugoi non vuol,
Niun si desola;
Che cosa far? — Meglio è tornar
Che va, chi vien a riguardar.

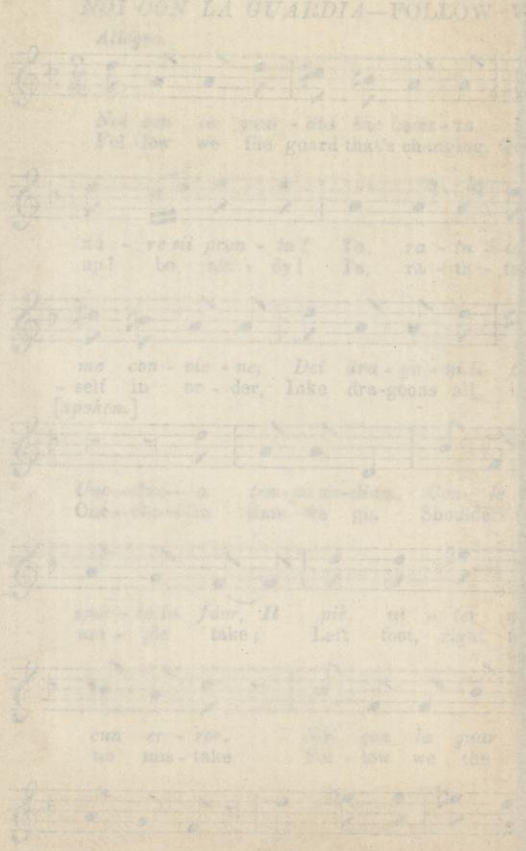
RIPRESA DEL CORO. Gran Sirth piazza si schiamazza, ed

(Il più poi delle gente, che erano cessate durante la scena con Micaeld, si riunisce come prima)

SCENA II. — Si ode un lontano rumore marcia militare. Si trombetta e pifferi. — Il la guardia di questo si arriva. — Un Ufficiale esce dal posto. — I soldati vanno a prendere le loro lance e si mettono in riga innanzi al corpo di guardia. — La gente a destra si aggruppa per vedere. — La marcia s'avvicina a poco a poco. — La guardia che smonta appare a sinistra e traversa il ponte: prima due tromble e due pifferi poi una banda di monelli che imita il passo di guardia. — Dietro i fanciulli, l'Ufficiale Zingaro, il brigadiere Jose, poi i dragoni armati di lance.

NOI CON LA GUARDIA — FOLLOW THE GUARD

Allegro



MOR. You to enter need not fear.
On my honour I promise you
That from all you will receive
Best and heartiest welcomes.

MIC. Of it I'm sure ; but, nevertheless,
It suits me best now to return.
I will come again when the guard
In your post replaces you.

CHO. (*surrounding Michaela*) You ought to stay.

MIC. No, no, no, no. I must depart.
Good-bye to you all ! (*runs out*) L. 3 E.

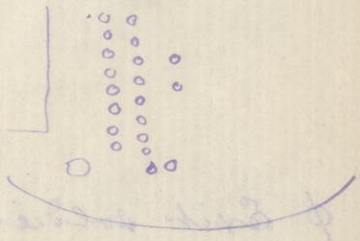
MOR. The bird has flown !
No one need fret.
What shall we do now ?
Best watch who comes and goes.

CHO. In the place what a clamour, &c.

(*The Square fills again with the people who had ceased during Michaela's scene, and is lively as before*)

ballet girls dressed as trumpeters.

SCENE II.—*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 lances and place themselves in a line before the guard-house.—The people on the right gather in groups, looking on.—The march sounds nearer.—The guard appear on the left, and cross the bridge: first, two trumpeters and two fifers ; then a band of street lads, imitating the step of the Dragoons.—After the lads the officer* ZUNIGA *and the brigadier* JOSE ; *then dragoons, armed with lances.*



THE GUARD. CHORUS OF STREET LADS.

some soldiers sit by barracks + change to peasants.

CAR

ATTO I.

SCENA I.—*Una piazza di Siviglia.—A destra, la porta della fabbrica dei tabacchi.—In fondo di facciata allo spettatore, ponte praticabile che attraversa la scena da un capo all'altro.—Dalla scena si va al ponte per mezzo di una scala a chiocciola a destra, al di là della porta della fabbrica.—Il disotto del ponte è praticabile.—A sinistra, un quarto corpo di guardia.—Innanzi al corpo di guardia, un'ampio ripari, cui si accede salendo tre gradini; in una rastrelliera vicina alla porta del corpo di guardia, le lance dei Dragoni con le loro bandiere gialle e rosse.*

MORALES, MICAELA, *Soldati*, VIANDANTI.

All'alzarsi della tela, nel quadrivio di Siviglia (Dragoni e Soldati) sono aggruppati intorno al corpo di guardia, fumando e rovesciando la testa che posa sulla parete.—Le donne, a destra del ripari, la scena è molto vivace.

L'un vien, l'altro va;
Carlos lever—son a veder!
Alla porta del quartiere
Chi si vuol fermar.

Exit soldiers into guard house

Large bell is heard off L. 2

Center under bridge 1st the tenors then the basses & stand R by Barracks.

(*The guard just arrived place themselves on the right in front of the guard relieved.—The officers salute with the sword, and stand chatting in a low voice.—The sentry is changed*)

MOR. (*to Don Josè*) A pretty young girl
Came to ask if you were here,
With flowing hair and dress of blue—

JOSE. It must be Michaela.

(*Trumpets sound.—The relieved guard pass before the new-comers.—The Street Boys, in a line, resume the place they occupied when they entered, behind the trumpets and fifes*)

CHO. (*as before*) And the guard relieved already
The place now leaves—away they go.
Trumpets all to sound are ready;
Ta-ta-ra, ta-ra, ta, ta.
Each one put himself in order,
Like dragoons all in a row;
Quick march! now all be steady;
One—two—in time we go.
Shoulders thrown back, chests well forward,
At them look—example take:
Left foot, right foot, strike the pavement,
Steady all, make no mistake.
Follow we the guard now changing,
At their heels, see! here we are!
Trumpets, strike up! be ready!
Ta-ta-ra, ta-ta, ta-ta-ra.

(*Soldiers, Lads, and Spectators go off at the back; Chorus, Fifers, and Trumpeters by degrees disperse.—The Officer of the Guard just arrived during this time silently musters his Soldiers.—When the chorus is no longer heard, the Officer commands* 'present!' 'carry!' 'break the line!'—*The Dragoons go and place their lances in the rack, and then enter the guard-house.—Don Josè and the Officer remain*)

SCENE III.

OFFICER. 'Tis in that large house the girls
Go to make cigarettes?

JOSE. Yes, there, my captain; and you can assure yourself
There are some lively ones amongst them.

OFFICER. You know, at least, if they are handsome?

JOSE. In truth, I know nothing about them,
And care very little for such toys.

OFFICER. I will tell you, my friend,
Who you are looking for,—
A young, fair girl;
She is named Michaela—
Golden hair and a blue petticoat.
What do you reply to this?

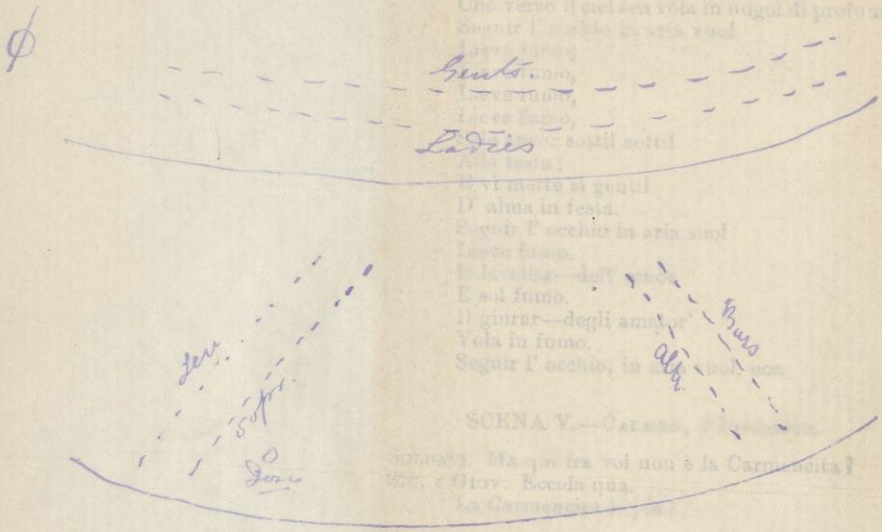
JOSE. I answer that it is true,
I answer that I love her,
If the girls out there
Such beauty have or no.
Here they come; you can judge.
(*The factory bell is heard ringing*)

SCENE IV.—DON JOSE, *Soldiers, Young Men, and Cigar Girls.*

The square fills with Young Men coming to wait the passing of the Cigar Girls.—The Soldiers enter from the guard-house.—Don Josè, seated, careless of the passing scene, works at a little chain.

CHO. The bell now rings. We're here to see
The pretty faces pass along,
And follow each dark-eyed brunette
With proffered friendship and with love.

(*The Cigar Girls at this moment arrive, smoking*


Gents.
Ladies
Bass
Alto
Tenor
Soprano

cigarettes.—They pass under the bridge, and leisurely descend the stage)

SOLDIERS. What think you? Boldly they go:
True coquettes! they will not cease
Their cigarettes to smoke.

CIGAR GIRLS. Raise we our eyes to the skies,
And lightly smoke.
As upward in perfumed clouds it flies,
On we smoke—
Pleasant smoke,
Fragrant smoke,
Cheering smoke,
It mounts so gently, lightly,
To the brain.
Soothes the soul that's weary
To bliss from pain.
Turn we our eyes from the skies,—
All is smoke.
Words of love, how oft they prove
Nought but smoke.
Warmest sighs, fondest ties,
All end in—smoke.

some soldiers
some peasants.

SCENE V.—CARMEN, *and the preceding.*

SOLDIERS. But Carmencita is not here amongst you.
GIRLS *and* YOUNG MEN. Here she is.
Here is Carmencita.

under the bridge with a flower in mouth like cigar and arms akimbo, very saucy

CARMEN *appears, in the attitude and dress described in Mérimée's novel.—She has an acacia flower at her mouth and a bouquet in her bodice.—All the Young Men surround and speak to her.—She coquets with all.—Josè raises his eyes, looks at Carmen, and quietly goes on with h s work.*

smoke

sitting in chair

YOUNG MEN. Carmen, all here wait for you alone.
Carmen, now be kind; turn this way awhile.
When will you love?—we fain would know.
CAR. When shall I be in love? Truly I don't know.
Perhaps never—and, perhaps, to-morrow;
But for to-day—No; vain is the thought.
(After looking at all of them)

H! LOVE. AIR. CARMEN.

fronte alla guardia che smonta — Gli Ufficiali si salutano colla spada, e si mettono a chiacchierare insieme. — La sentinella è rimasta)

MOR. (a Don José) Una giovane avvenente
Ci venne a domandar se tu non gri qua;
Con gonna azzurra e con treccia cadente.

JOSÉ. Esser deve Micaela.

(Suono di tromba. — La guardia che smonta passa innanzi alla guardia che monta. — I marcelli, giunti, riprendono il posto dietro le trombe ed i suoni, che sono cessate al loro apparire)

RUFFINA DAL CORO. E la guardia che già smonta
Cede il posto e se ne va;
Suonar la tromba è pronta
[illegible]
Noi [illegible] ne conviene,
Dei dragoni il tipo sian;
Marcando anche il passo bene:
Uno, due! a tempo siam!
Con le spalle indietro tratte,
[illegible] sporte in fuor,
[illegible] alzeremo il suolo basse,
Senza far alcun orror.
Noi con la guardia che smonta,
Ecco arriviamo siamo qua,
Tromba a suonare sii pronta, ecc.

chorus

José

Carmen

(Subito, mentre i spettatori s' allontanano dal fondo, suonano le trombe si aprono gradatamente. — L' Ufficiale della guardia che monta, durante questo tempo, [illegible] passa i suoi soldati. — Quando il suono dei tamburi non s' odi e più in lontananza, l' Ufficiale comanda: 'presentate lance!' portate lance!' [illegible] e pone la sua spada sotto l' ascella, [illegible] nel corpo di guardia. Don José e l' Ufficiale vedono soldati.

L' UFF. È ben là che sen van in quel gran casolare
A lavorar le sigaraie!

[illegible]

JOSÉ. Io vedi nulla no eo
E mi entre ben po — di tali cazattelle.

L' UFF. Ciò che tu cerchi, amico, io ta dirò.

× Introduce speech as in Italian. Page 30: scene

φ Picks up flower + starts to run after them
chorus girls stop + plague him.

The bird, so fast held in thy nand,
And which thou deemedst so secure,
Mounts, in a moment, to the skies;
Nor, till he choose, can you him lure.
He comes, he goes;
At all laughs he.
Would you seize him?—he gets free!
Care not for him—then he'll prove
Thy slave instead of master—Love!

YOUNG MEN. Carmen, we wait here only for thee.
Carmen, be kind; we are to thee devoted.

(Moment of silence.—The Young Men surround Carmen; she looks at them one by one, then leaves the circle and goes straight to Josè, who is at work, and flings her bouquet of flowers at him: he starts up abruptly.—General burst of laughter.—The bell of the factory rings a second time.—The Cigar Girls and Young Men go, during the burthen of Carmen's song.—She runs off to the factory.—Don Josè remains alone on the scene) standing

SCENE VI.

JOSE. What glances! what a saucy air!
To my heart direct the flowers came,
As if a plummet struck me.
(After taking up the flowers, smells them) puts them in his button hole.
Subtle is the odour, and the flowers charming!
And the fair one, if witches yet there be,
One of them surely in her I behold.

SCENE VII.—*Enter* MICHAELA. L. 3 E

MIC. Josè!
JOSE. Michaela!
MIC. Here am I.
JOSE. What a pleasure!
MIC. Your mother sent me hither.

con questo bacio, o genitima,
A lui dar tu dei per me.

JOSE. Un bacio di mia madre?

MIC. Un bacio al suo figliuol?

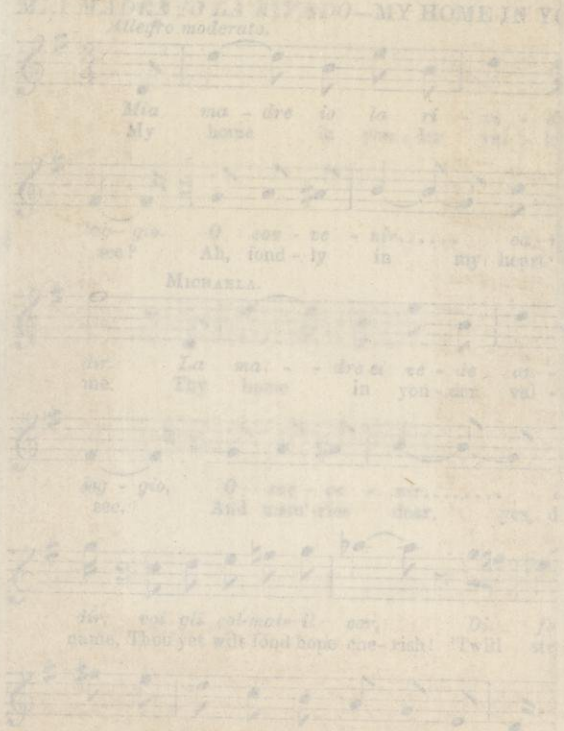
JOSÈ. Io rendo a te — promesso fu da me.

Michela è già sulle punte de' piedi e dà a José un bacio, un vero bacio materno. — José, commosso, la lascia fare, guardandola fisso negli occhi. — Momento di silenzio.

JOSE. *Ma una parola [illegible]*

MI CASA ES LA TUYA — MY HOME IN YOU

Allegro moderato.

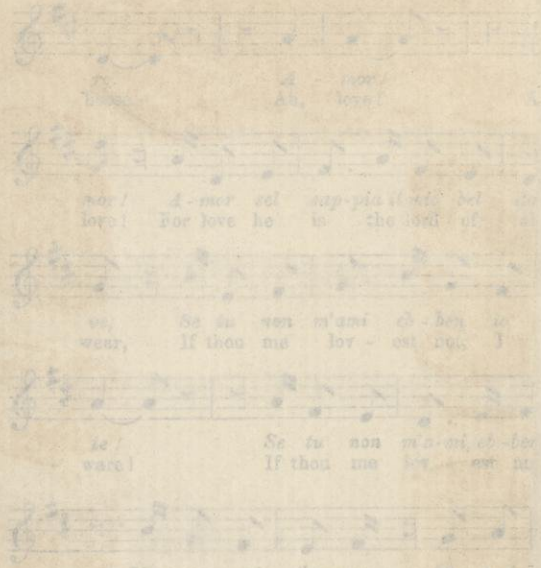


JOSE. Ah! tell me of her—my mother far away.
MIC. Faithful messenger from her to thee,
I bring a letter.
JOSE. A letter?
MIC. And some money also;
Because a dragoon has not too much.
And, besides that—
JOSE. Something else?
MIC. Indeed, I know not how—
It is something more,
And beyond gold
By a good son more prized would be.
JOSE. Tell me what this may be:
Come, reveal it to me.
MIC. Yes, I will tell you.
What she has given, I will to thee render.
Your mother with me from the chapel came,
And then, lovingly, she kissed me.
'My daughter,' said she, 'to the city thou dost go:
Not long the journey.
When arrived in Seville,
Thou wilt seek out Josè, my beloved son;
Tell him—Thou knowest that thy mother,
By night, by day, thinks of her Josè:
For him she always prays and hopes,
And pardons him, and loves him ever.
Tell all this, dearest,
In my name, to Josè.
And then this kiss, kind one,
Thou wilt to him give for me.'
JOSE. A kiss from my mother?
MIC. To her son.
Josè, I give it to thee—as I promised.

(*Michaela stands on tip-toe and kisses Josè—a true mother's kiss.—Jose, moved, permits her, with his eyes on her face.—Moment of silence*)

JOSE. (*regarding Michaela*)

ONDER VALLEY. DUET. JOSE AND MICHAELA.



L'angel
Che credevi in tua mano,
Dischiuse l'ali e sen volò
Al ciel.
N'andò, l'aspetti invano—
Più non l'aspetti! esso tornò
Intorno a te volando tutto
Sen vien, sen va, poi riede ancor,
Gliermi tu credi e nulla hai fatto.
Noi cari? ei vien: ecco l'amor:
Amor,
Che lo sappia il mio dano.

× Exit L. 3. E.

Ø No. 8. 7 Scene Page 46. terrible screaming in factory.

⁂ girls come from factory each with right arm, sleeve rolled up.

⊡ Gents try to seperate girls fighting same business as fair scene in "Faust"

(*Josè looks towards the factory*)

JOSE. If perchance I may become the prey of evil power!
In thy abode afar thou'lt save me, mother.
And in thy kiss I yet may see
A guardian angel ever my steps guiding.

MIC. What demon? what speakest thou? I understand not.
Explain to me thy thoughts.

JOSE. No, no.
Let us speak about thyself, my messenger;
Say, thou must return to the valley?

MIC. Yes, this evening; and to-morrow I shall be there.

JOSE. Well, thou wilt tell her that Josè
Loves her always, blesses her;—
That he has altered; for he wishes
His mother, far away, may of her son be glad.
Thou wilt tell her this, dear one,
In my name, for Josè;
And then this kiss, oh, kindest one,
To her give thou from me. (*kisses her*)

MIC. Yes, I promise thee—in her son Josè's name—
To her I'll give it.

JOSE. } My mother, &c.
MIC. } His mother, &c.

JOSE. Rest thou here, my dear one,
Whilst I read this. (*kisses the letter*)

MIC. No, no; thou canst read it alone;
I will return later.

JOSE. Why wilt thou go?

MIC. For prudence sake;
Because it looks not well to stay.
I go, but I shall come back here.

JOSE. Thou wilt return?

MIC. Return I will.

SCENE VIII.—JOSE, *then the Cigar Girls and an Officer.*

JOSE. Fear not, oh mother; thy Josè
Will obey thee; do as thou desirest.
I love Michaela; she shall be my wife.
And thy flowers, hateful witch——

(*At the instant he is about to take the flowers from his vest, a great noise is heard in the factory. —The Officer comes on the stage, followed by the Soldiers*) from Barracks.

OFFICER. What means this uproar?
(*The Cigar Girls run out quickly and in confusion*) from factory.

CIGAR GIRLS. Run, soldiers, by this way!
Run! Will no one come?

1ST GROUP OF GIRLS. 'Twas Carmencita.

2ND GROUP. No, it was not.

1ST GROUP. It was.

2ND GROUP. No, it is not true.

1ST GROUP. But yes—

2ND GROUP. But no—

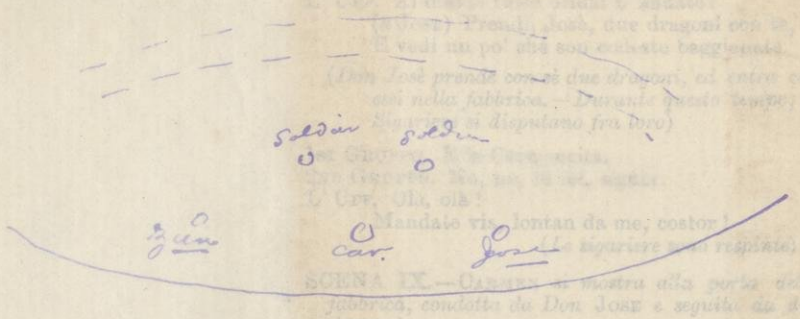
1ST GROUP. 'Twas she began the quarrel.

ALL THE GIRLS. No, no; 'tis a falsehood.
Listen, gentlemen—yes, stay and listen.

1ST GROUP. (*drawing the Officer towards them*)
La Manuelita said,
And to every one kept telling,
That she wished to buy—
What think you?—a fine donkey

2ND GROUP. (*pulling him towards them*)
And then La Carmencita,
Who at making game's too bold,
Said, 'A donkey, at what cost?—
You'd better buy a wolf!'

1ST GROUP. Manuelita, wild with anger,



Φ Carmen her fingers on Zuniga and walks back & forth saucily.

※ Girls are driven off under the bridge.

⊡ Soldiers force carmen to sit on the stool while they fasten her hands.

Made an answer rude enough :
'For your promenades
No doubt a mule would suit !'

2ND GROUP. 'And then able will you be
To hold your head still higher,
With two servants in the mode,
With whips, to clear the way.'

ALL. And then, without delay,
They both began to fight.

OFFICER. Deuce take them both ! (*to Josè*)
Josè, take two dragoons with you,
And look after these simpletons.

(*Don Josè takes two Soldiers with him, and they enter the factory; during this time the Girls argue amongst themselves*)

1ST GROUP. 'Tis la Carmencita.

2ND GROUP. No, no ; 'twas she, signor.

OFFICER. Oh ! oh ! Be off ! Get away—all of you !
(*The Girls are pushed back*) by the men

SCENE IX.—CARMEN *appears at the factory door, led by* DON JOSE, *and followed by the two Dragoons.*

JOSE. Captain, there has been a fray.
From words they came to blows.
A girl is wounded.

OFFICER. And by whom ?

JOSE. By—this one.

OFFICER. (*to Carmen*)
Dost thou hear ? Thou canst not deny it.

CAR. (*singing mockingly*) Tra la la, tra la la.
You may cut, you may burn,
No answer I'll make ;
Steel and fire I defy !
Nor angel nor demon can compel me !

OFFICER. We're tired of your singing.
Will you answer or not ? Reply !—come !

CAR. The secret I'll keep, and nothing I'll tell.
If he I adore before me now stood,
I'd nought say.

OFFICER. If you will not tell the truth
You will sing—in prison

GIRLS. (*running up*) In prison ?—in prison ?

OFFICER. By Bacchus ! she is not accustomed
To restrain her wilfulness.

(*Speaks aside to a Soldier, who goes in search of a rope.—Carmen still keeps singing in a most impertinent fashion*)

OFFICER. Pity indeed she's so headstrong :
Very pretty to me she seems.
Charming face,—hot-brained !
Come—tie her hands.

(*The Soldiers fasten her hands behind her back.—All go excepting Josè and Carmen*)

SCENE X.—CARMEN *and* DON JOSE.—*Silence.—Carmen raises her eyes and watches Josè.—He goes to the back, then returns.—Carmen looks at him.*

CAR. And where am I to go ?

JOSE. To prison ; and I am forced to take you.

CAR. Really ? Thou wilt obey the orders ?

JOSE. Yes ; it is my duty.

CAR. Well ; I tell you that in spite of duty
You will do what I say,
Because I know that you love me.

JOSE. I ?—love you ?

CAR. Yes, my Josè.

(*Josè le gli occhi [illegible] la (illegible)*)

Josè. Chi sa di qual demon io divenuta la preda!
Lontana pur, la madre in salvo!
Nel bacio suo forz' è ch' io veda
Un angel [illegible] guidò.

Mic. Così, deposti [illegible] da' tuoi [illegible] prender non
[illegible]
Mi [illegible] il tuo pensiero.

Josè. No, no.
Parliam di te, [illegible] messaggiera,
Leggo tornar, di', non dei tu?

Mic. Sì, stasera; e domani giunta sarò lagrim.

Josè. Ebben, tu le dirai che Josè suo figliuol
L'ama tutto, la benedice,
Che [illegible] s' è che vuol
Che [illegible] suo figliuol.
Tu dirai così, carina,
In mio nome, per Josè,
Poi questo bacio, o gentilina,
A lei dar tu mi per me. (*Le bacia*)

Mic. Sì, lo prometto a te, nel nome del figliuol,
Josè, lo renderò—come promesso l' ho.

Josè. Ma madre io vado [illegible] ec.

Mic. [illegible]

Josè. Resta qui, mio tesor; intanto io leggerò.
(*baci la lettera*)

Mic. No, no; leggerai poi sol; più tardi tornerò.

Josè. Perchè vuoi partir?

Mic. Il fo per [illegible]
Perchè [illegible]
Men vo', ma qui ritornerò.

Josè. Ritornerai?

Mic. Ritornerò.

SCENA VIII.—Josè, *poi le Sigaraie e l' Uffiziale*

Josè. Non [illegible]
T' [illegible] di là.
Ah! M[illegible] sarà sola sposa
Ed il tuo fior, strega odiosa.
(*Nel momento in cui vuole strappar i fiori dal suo giubbetto, s' ode un gran rumore nella fabbrica.—L' Uffiziale viene in iscena seguito dai Soldati*)

L' Uff. [illegible] questo clamor! perchè?
(*Le Sigaraie escono rapidamente ed in disordine*)

Sig. Accorrete! Soldati per qua!
Accorrete!—Il nessuno verrà!

1ª Giuoco. [illegible] la Carmencita [illegible]

2do Giuoco. [illegible]

1º Giuoco. E lei!

2do Giuoco. No, non [illegible]

1º Giuoco. Ma sì.

2do Giuoco. Ma no.
Essa la rissa incominciò.

Tutte. No, no, menzogna [illegible]. Signor, state a [illegible]
Sì, [illegible]

1º Giuoco. [illegible] (*[illegible]*)
L' [illegible]
Ad [illegible] spetto,
Che comprar [illegible]
Che [illegible] sui bai
[illegible]

2do Giuoco. (*[illegible]*) Ed allor la Carmencita
Ch' è bellarda e troppo [illegible]
Dice: [illegible] (che vale)
Una lira [illegible]

1º Giuoco. Manuelita, l' [illegible]

The flowers I gave you a while since—
9 Know—those flowers were enchanted.
Throw them away—'tis no avail :
They have already done their work.

JOSE. Speak no more ! Dost thou hear me ?
You must obey. Be silent !
(*Carmen looks at Josè, who draws back*)

THE RAMPARTS. AIR. CARMEN.

Yes, but 'tis folly to go alone ;
10 Where there's not two no love can be :
So, to keep me from being dull,
A handsome lad will come to me.
A handsome lad—deuce take it all !—
Three days ago I sent him off !
But this new love, he loves me well ;
And him to choose my mind is bent.
More lovers have I than I can count ;
None of them can me in bonds retain.
Free am I yet ; I know not love.
Who loves me well I'll love again ;
Who wants my heart, my heart must buy.
Why linger still ? the hour is nigh,
There's no time now for delay.
With the new love I'm off,—goodbye !
There, near the ramparts of Seville,
Lillas-Pastia I shall find.
There shall I dance the sequidille,
And a goblet of wine I'll fill.

JOSE. Wilt thou not be silent ?
Must I tell thee yet again ?

CAR. Do you think I am talking to you ?
No, I'm singing to myself.
Perhaps you think you can prevent me thinking ?
I'm thinking of such a—handsome officer !
And who, if I liked, I could make very happy.

JOSE. Carmen !

CAR. This officer is not captain yet—
Less than lieutenant—only brigadier ;
Over me has he a spell cast,
And he to please me has found the way.

JOSE. (*untying Carmen's hands*)
Carmen, I am bewitched ;
But if I yield ever, and thou lovest me,
Thy promise, ah ! do not forget !
Carmen, if I love thee, wilt thou love me too ?

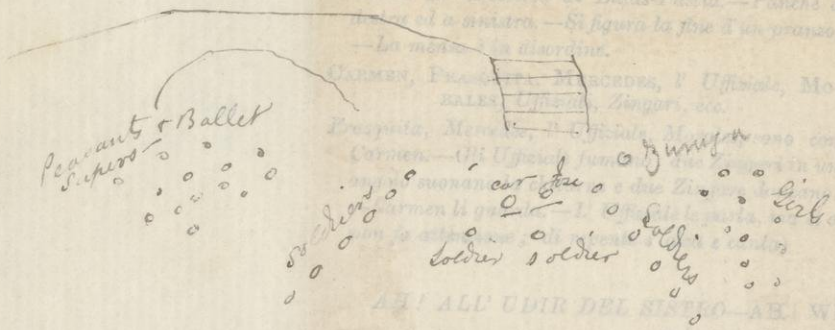
CAR. (*scarcely singing, but murmuring*)
Near the ramparts of Seville
I shall Lillas-Pastia find.
There shall I dance the sequidille,
And a goblet of wine I'll fill.

(*Carmen goes and reseats herself on the stool, with her hands behind her back.—The Officer enters*)

X Enter Zuñ. and all the soldiers.

Ø enter girls under bridge + place themselves by the steps of bridge

⊙ at 3/4 time Page 64. Score. procession forms + starts first carmen then Don J. then Zuñ then soldiers 2 + 2. after carmen has passed 3 steps she pushes over Don J who is siezed by the girls + carmen escapes over the bridge.



OFFICER. Here is the order. Go, then! Haste! the hour is late.

CAR (*aside, to Josè*) In going there I will push thee
As hard as I am able;
Fall thou on the ground—leave the rest to me.

(*Places herself between the two Dragoons; Josè is at her side.—The Girls and Young Men come on the scene, kept back by the Soldiers.—Carmen crosses from left to ~~right~~, going towards the bridge*)

CAR. Love is still the lord of all;
For him no laws can fetters bear.
If thou me lovest not, I love thee;
And, if I love thee, now beware!

(*Arriving at the foot of the bridge on the ~~right~~*, Left *Carmen pushes Josè, 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.

———

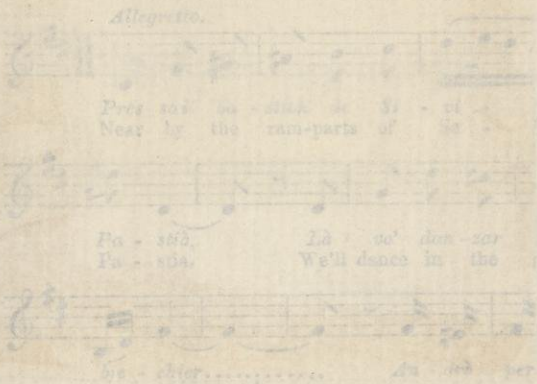
Il fior che a te spiacque or vel dare,
Sai ben, il fior era incantato.
Gettar lo puoi, non c' è che far,
Ma sia quel fior d' incanto, ora lo.

JOSE. Non parlar più. M' assalti (a 1
Dovunque sia. Non parlar più.

(Carmen guarda José, che esce)

PRESSO IL BASTION—NEAR BY

Allegretto.



ACT II.

SCENE I.—*The Tavern of Lillas-Pastia.—Benches, right and left.—Towards the end of a dinner.—The table is in confusion.*

CARMEN, FRASQUITA, MERCEDES, *the Officer,* MORALES, *other Officers, Gipsies, &c.*

Frasquita, Mercedes, the Officer, Morales, are with Carmen.—The Officers are smoking.—Two Gipsies in a corner play the guitar, and two others dance.—Carmen looks at them.—The Officer speaks to her, she does not listen to him, but suddenly rises and sings.

EN OF GAY GUITARS. AIR AND REFRAIN.

TA, AND MERCEDES. Frasquita + carmen

(*During the burthen of the song, the gipsies dance.—Mercedes and Frasquita sing* 'Tra la, la,' *with Carmen*)

12

Cheeks now flush and jewels shine,
Scarves are floating to the wind;
Round and round in merry maze
The sun-kiss'd gipsies dance entwined.
So the dance and song unite,
From measure slow to fastest strain;
Voices sounding, steps rebounding,—
On they whirl again, again.

Louder now vibrate the chords
As the strings the gipsies sweep,
Yet a wilder dance is on—
Faster, faster, now they leap.
And here, whilst floats around the song—
Ardent and wild—the wine-cup's passed;
The Zingarelle, love-beguiled,
Alas! fiind reason lost at last.

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

FRAS. Pastia wishes—

OFFICER. What does Master Pastia want of us now?

FRAS. He tells me the chief corregidor
Desires him to shut up the inn.

OFFICER. Well, we will depart.
Shall we go together?

FRAS. No, no; we shall stay.

OFFICER. And thou, Carmen, art thou not coming?
Listen: thou art discontented—
Tell the truth.

CAR. No, no; why, indeed?

OFFICER. About the soldier I put in prison,
Through thee, the other day—in prison,
From which he has only to-day been released.

CAR. }
FRAS. } Ah! 'twas better thus.
MER. } Good-bye, dearest signors!

Sì, ma sua madre è gran f illia
Se non s' è lui due l' amor non v' è;
La per sarà di compagnia.
Un bel garzon sarà con me,
Un bel garzon! Vada... Il' inferno!
Sol l' ho scacciato or sarà tre dì;
Ma questo cor sarà in eterno,
E scegliere vuol chi lo ferì.
Amanti io n' ho quanti ne bramo.
Alcun di lor non mi fa;
Libera son, ancor non amo.
Chi m' amerà ben l'amerò;
Chi vuol amarmi, lo sarà sempre,
Perchè tardar? l' amo sarò,
Tempo non ho per aspettare.
Col nuovo amante io me ne andrò.
Presso il bastion là di Siviglia
Io troverò l'Hab-l'astù.

Te - ro - a - dor ot - ten - - to,
To - re - a - dor, glor watch - ful be:

Non ob - bli - ar che un ac - chio tutt' ar
Do not for - get the bright - est of

to, E che t' a-spett' a - mor. Te - ro - d
And love is the re - ward for a love's t

Coro. Toreador attento, ec.
(*Fra una strofa e l' altra Carmen riempie il bicchiere d' Escamillo*).
Esc. Ecco alfin è ognun silente.
Cos' avvenne, cosa fu?
Corre il toro ed è furente,
Salta fuori dal bozzol,
Già si slancia, un cavallo ucide
Trascinando un picador;
Trovo toro! urla la gente;
Ecco ei, ecco, corre ancor.
E strappar vuole — le bandierule,
E già di sangue il Circo è pieno,
Tutti il terror hanno nel cor,
Or fatti onor — o toreador.
Toreador attento, ec.
(*Tutti beviamo e vicendevolmente strette di mani col toreador. — Gli Ufficiali cominciano a prendere per partire. Escamillo si mette vicino a Carmen*).
Esc. (a Carmen)
Regina, di', come ti Ei chiamar,
Il nome tuo vogl' io nel periglio invocar.
Car. Carmen è Carmencita, ognun così mi chiama.
Esc. E se alcuno — se alcun fiducia a te ne t' amai,
Car. Risponderei che non mi deve amar.
Esc. Troppo Carmen dolce non pare,
Ma mi contenterò di sperar — di aspettare.
Car. Francesco è d' aspettare ed è dolce sperare.

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

CHO. Honour ! honour
To the Toreador !
Honour to Escamillo !
(*The Officer goes to the window*)

OFFICER. By the torch-light and appearance
He looks like the victor of the Circus in Granada.
We shall be pleased to drink your health, comrade,
To triumphs past and future.

CHO. (*again*) Honour ! honour.
To the Toreador !
Honour to Escamillo !

13 SCENE II.—*Enter* ESCAMILLO.

ESC. With you to drink will be a pleasure.
With soldiers
Should Toreadors go side by side ;
For both delight in combats.
Crowded the Circus on a festival day,
Crowded the Circus from floor to roof,
Wild with excitement the populace are
Each one among them of you is speaking—
Clamouring all— questions asking ;
All are shouting till the combat is over,
Because 'tis a festival rare of its kind.
Come !—on your guard !—attend !

CHO. Toreador, &c.
(*Between the verses Carmen fills Escamillo's glass*)

ESC. At last each one is hushed to silence.
14 What has happened ? what is this ?
Forth the bull comes in his fury,
Leaping through from his retreat ;
Already pierced through, a horse has fallen,
Dragging down a picador.
Bravo, bull ! the mob are shrieking !
He goes, he comes, he rushes on,
And tries to tear the bandrol down ;
And now with blood the ring is full ;
Terror throbs in every breast ;
Now honour's thine, O Toreador.
Toreador, e'er watchful be, &c.

(*All drink, and clasp hands with the Toreador—The Officers get ready to go.—Escamillo draws near Carmen*)

ESC. (*to Carmen*) Maiden, say what art thou call'd ?
In peril I would invoke thy name.

CAR. Carmen, or Carmencita, each one calls me.

ESC. And if one—if one might say he loved you ?

CAR. I should say that he must not.

ESC. Too amiable Carmen does not appear ;
But I am content to hope—to wait.

CAR. To wait you are permitted, and 'tis sweet to hope.

OFFICER. (*to Carmen*)
Since you will not come, Carmen,
I shall return.

CAR. 'Twill be in vain if you do.

OFFICER. That may be, but I'll try.

ALL. Toreador, e'er watchful be, &c.
(*All but the three Zingarelle leave the scene*)

SCENE III.—LILLAS PASTIA *closes the shutters and goes out.*

Enter DANCAIRO *and* IL REMENDADO.

FRAS. Well, what news ?

IL D. Worse there can't be.

(Perchè non vuoi venir, Carmen, ritornerò.)

CAR. Forse il tacete invan.

L' UFF. Sì, ma lasciar la vo'.

RIPRESA DEL CORO. ARIA. Torreador, attenti, ecc.

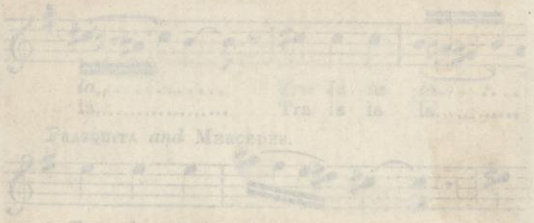
(Tutti escono, meno le donne.)

SCENA III. — LILLAS-PASTIA, [illegible] le imposte [illegible] sere.

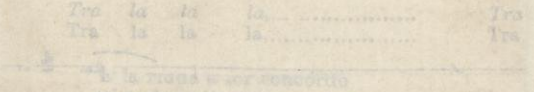
Entra il DANCAIRO, *il* REMENDADO, CARMEN, FRASQUITA, *e* MERCEDES.

FRAS. Ebben, dite, abbiam novella?

L. D. Troppo cattive esse non son.



FRASQUITA *and* MERCEDES.



E la ronda s'or scorrerà
Si vedrà più presto andar.
Ed ecco al suon della canzon
Ardenti, folli, inebbriate,
Le zingarelle innamorate
Hanno perduto ahi! la ragione.
Tra la la la.

(*Mercedes di danza rapidissima e violenta. — Quando anch' essa si mette a ballare ed alle ultime note viene a cadere, non ne potendo più, su d' una scranna dell' osteria*)

FRAS. [illegible]

L' UFF. [illegible] Mercedes!

FRAS. Mi dice che il gran corregidor
Vuol che chiuda l' albergo.

L' UFF. Ebben, noi partirem,
[illegible] andrem.

FRAS. No, no, noi resterem.

L' UFF. E tu, Carmen, non vieni tu?
[illegible] contenta tu se',
Dite [illegible]

CAR. No, no, [illegible] perchè?

L' UFF. Quel soldato [illegible] in prigione porto
In prigion, ed [illegible]
Ch' oggi sol per sua [illegible]

CAR. }
FRAS. } Ah! meglio fia così.
MERC. } Addio, signor', cari al mio cor.

(*La scena è interrotta da un canto che [illegible] fuori*)

CORO [illegible]

Ad Escamillo onor!

(*L' U[illegible]*)

L' UFF. Delle faci è lo splendor
Pel vincitor - [illegible]
Non vi spiaccia di far con noi, mio camarata,
Per trionfi passati e pei novelli ancor.

RIPRESA DEL CORO. Onor! onor!
Al Torreador.

Perhaps we may yet strike out some plan ;
But it is necessary for you to be with us.
THE THREE GIRLS. We stay with you ?
IL D. Yes, we want your help ;
We have a fine business in view.
MER. Profitable ? or, at least, said to be ?
IL R. Certain ; it seems excellent :
But you must remain.
THE THREE GIRLS. Really ?
THE TWO MEN. Really ; we the truth you tell,
With humbleness and deep respect.
When there's a question of cheating,
By deception or thieving,
To succeed as one ought,
The women must be of the party
Without 'em to do
Is imprudent—
The attempt goes for nothing, or worse.
THE THREE GIRLS. Ah! the attempt goes for nothing,
Or worse.
THE TWO MEN. You don't dispute that ?
THE THREE GIRLS. Yes, yes, indeed ;
That is our opinion.
QUINTETTE. Where there's a question of cheating, &c.
IL D. 'Tis well ; you think 'twill suit ?
MER. & } When you set out.
FRAS. } But, at so short a notice—
CAR. Ah ! no, then.
If to leave it suits you, be it so ;
But I shall not go on this journey :
Here shall I stay —I shall not depart.
IL D. Carmen, Carmen, thou must come ;
Thou will not let us set off
Without accompanying us.
CAR. Here shall I stay—I will not go.
IL R. But at least tell us the reason why, Carmen.
CAR. I will tell you why, sincerely,—
The reason is in my heart—
ALL THE OTHERS. Well, then.
CAR. I am in love !
FRAS. Whatever is she saying
That she is in love ?
THE TWO MEN. In love ?
THE TWO GIPSIES. In love ?
CAR. In love.
THE TWO MEN. Come, Carmen, this is a serious thing.
CAR. I am in love, seriously, and go not.
THE TWO MEN. The thing is certain, and extraordinary.
But yet to all 'tis known—
And well to thee, loving fair one—
That duty and love should go together.
CAR. Dear sirs, I should be happy to set off
And with you go,
But I am not free to follow you ;
Duty must give place to love.
IL D. Then thou wilt not come with us ?
CAR. I have said it.
IL R. Suffer thyself to be persuaded.
QUARTETTE. Ah, Carmen, come ! you must come
For this affair, with us to stay :
Thou well know'st why.
MER. } Thou well know'st why.
FRAS. }
CAR. 'Tis true, 'tis true ; the reason's to me known.
QUINTETTE. Where there's a question of cheating, &c.
IL D. Who canst thou be expecting ?
FRAS. It is easily told—a dragoon.

CAR. Who the other day for kindness to me
Was to prison sent.
IL R. 'Tis a delicate business.
IL D. Are you sure he will come?
CAR. Stay, and listen. He is here already.
(*Don Josè's voice is heard in the distance*)
JOSE. (*far away*) Halt there!
Who goes there?
Dragoon of Alcalà.
I go death to bring
To a fellow low,
Who my rival has been.
Ah! already is it so?
Pass on, then, and go.
Affair of love,
Affair of war,
For us all the same,
Dragoon of Alcalà.
(*All look through the shutters*)
FRAS. What a handsome dragoon!
MER. Yes, a handsome fellow!
IL D. Faith, he would make a good smuggler.
IL R. Tell him to join us.
CAR. No; he will refuse.
IL D. But you can tempt him.
CAR. Go away; I will try.
(*Il Remendado signs to the others to leave Carmen alone.—They all go out*)
JOSE. (*advancing, but still in the distance*)
Halt there!
Who goes there?
Dragoon of Alcalà.
Why goest thou that way,
Dragoon of Alcalà?
Constant, true, I go there
Where love of beauty calls me.
Ah! already is it so?
Pass on, then, and go.
Affair of love,
Affair of war,
Knows not delay,
Dragoon of Alcalà. (*comes on the scene*)

SCENE IV.

CAR. Thou art here at last.
JOSE. Carmen.
CAR. And they put thee in prison?
JOSE. For two months I was there.
CAR. Poor fellow!
JOSE. No matter.
If 'twould serve thee, I would stay there yet.
CAR. Thou lovest me still?
JOSE. I adore thee!
CAR. The officers were here a short time since,
And they made us dance.
JOSE. (*angrily*) Is it true? Thee?
CAR. May I die if he is not jealous!
JOSE. Yes, jealous am I.
CAR. Softly, softly; hear reason.
I will dance for thy pleasure,
And thou shalt see how Carmen
Accompanies herself in the dance.
(*Makes Josè sit in a corner, and dances, accompanying herself with castanets.—Josè's eyes are fixed on her, fascinated.—The recall is heard in the distance.—Josè starts up and goes to Carmen.*)
JOSE. Wait a moment, Carmen; stay!
CAR. And why?
JOSE. It seemed to me down yonder—
Yes, 'tis the trumpet sounding the retreat;
Say, dost thou not hear?
CAR. Really? I am very glad of it.

It was very wearisome
Dancing without music. 17
It must have been music in the air.

(*Begins to dance again.—The call draws nearer and passes beneath the window, then dies away in the distance.—Josè takes Carmen's arm and obliges her to cease*)

JOSE. Dost thou not understand, Carmen,
That sound orders me to return to quarters?

CAR. Recall to quarters? I am a fool indeed!
I am distracting myself
Till I am exhausted,
To divert you with my dance.
I thought—Heaven pardon me!—he loved me;
And the trumpet sounds his recall!
And already he would depart!
Go—depart—and by yourself!
(*Throws his cap, &c., with rage at him*)
There! thy cap, thy sabre, thy pouch!
And go directly to the barracks!

JOSE. Carmen, thou art wrong thus to jest.
'Tis hard to part, for in my heart
Never has my soul
Felt greater ardour, warmer love for thee!

CAR. Ta, ta, ta, ta! Great heaven!—the recall!
Ta, ta, ta, ta! I must return.
His head is turned: and this is his love.

JOSE. Then such love thou believest not?

CAR. No, no.

JOSE. But thou must hear me—

CAR. I won't hear anything.
Go: I will not punish thee.

JOSE. Thou must listen to me, Carmen; I desire it.

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

The flowers once to me you gave,
Within my prison have I cherish'd;
For me still perfume they retain'd,
Though all their beauty long had perish'd.
Night and day, in dungeon gloomy,
Carmen, I swear I thought of thee;
And while their fragrance fill'd my brain,
Thy name invoked, so far from me.
My fatal love for thee I curs'd,
And I regretted in my wrath
The cruel stroke of destiny
That brought thy form across my path.
Ah! horror held me for its own,
And one sad thought filled heart and brain,
One only hope—my sole desire—
That I might see thee once again.
Now but one tender glance I ask,
One word of kindness from thee crave;
True my heart to thine is ever;
Carmen, am I not thy slave?

CAR. No, thou lov'st me not:
No; if thou didst love me,
We should go together
Up into the mountains yonder.

JOSE. Carmen!

CAR. Up there to the mountains
On thy horse would we ride,
O'er the vast plains we'd traverse,
Far, far from hence speed.

JOSE. Carmen!

CAR. If thou didst love me a little,
Together up yonder would we go;
Officer no more commanding thee,
No captain forced then to obey,
No more the trumpet wouldst thou hear
Forcing lovers fond to part

JOSE. Carmen!
CAR. For roof, the sky—a wandering life;
For country, the whole world;
Thy will thy master;
And above all—most prized of all—
Liberty! freedom!
Up yonder, up yonder, if thou lov'st me,
Up yonder, up yonder, together we'll go.
JOSE. Carmen!
CAR. Say, is it not true?
Up yonder. up yonder thus will we go
Away, if thou lov'st me, together.
JOSE. No, I must not listen to thee,
Go with thee far away!
A deserter! Infamy! Dishonour!
It must not be.
CAR. Then go!
JOSE. Cruel one, thou art heartless!
CAR. No; no longer do I love you: I hate you!
JOSE. Carmen!
CAR. Farewell! Never will I see you again.
JOSE. I go: farewell for ever!

(*Turns towards the door.—At this moment a knocking is heard*)

SCENE V.—*The preceding and the Officer.*

OFFICER. (*without*) Hola! Carmen! Hola!
JOSE. Who knocks? Who goes there?
CAR. Be silent!
OFFICER. (*bursting open the door*)
Thus I open and enter. (*Enters, and sees Josè*)
Oh, no, my dear;
T e choice does not do you honour;
You degrade yourself too much.
Prefer a soldier to his officer! (*to Josè*)
Will you go about your business?
JOSE. No!
OFFICER. But yes; you must depart.
JOSE. No, no; I will nôt!
OFFICER. (*strikes him*) Go!
JOSE. (*drawing his sabre*)
Infernal! thy blood for this shall pay!
CAR. (*running across*) There will be mischief done.
Hola! hola! (*calls for help*)

(*Il* DANCAIRO, *Il* REMENDADO, *and the Gipsies enter from different sides.—Carmen points to the Officer.—Il Dancairo and Remendado seize him*)

CAR. My gallant captain,
Love an ugly trick has played you.
Pity 'tis you came here,
Since we' e compell'd
(Not wishing you to denounce us)
To keep you close prisoner
For an hour at least.
IL D. & IL R. We from this inn must go soon;
You will accompany us.
CAR. 'Twill be a walk.
Will you or will you not?
IL D. & IL R. (*drawing their pistols*)
Say, then, comrade—yes or no?
OFFICER. There is no doubt
You have forcible reasons:
Resistance is vain, and I must yield;
But I shall know how to punish you.
IL D. (*philosophically*)
Every one has an unpleasant moment
And it is your turn now, my gay captain.
May it please you march, without more words.

(*The Officer goes between four Gipsies with pistols levelled at him*)

CAR. (*to Josè*) And wilt thou now come with us?
JOSE. How can I say no?
CAR. 'Tis much against thy wish,

But whate'er may be,
Thou wilt be glad when thou seest
How pleasant is this wandering life,—
The wide world our dwelling—
Our will the law—and, above all,
The rest surpassing—
Liberty ! liberty !

ALL. The heaven over all—the wandering life—
The wide world our dwelling—
Our will the law—and, above all,
The rest surpassing—
Liberty ! liberty !

END OF ACT THE SECOND.

ACT III.

SCENE I.—*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, *Il* DANCAIRO, *Il* REMENDADO, FRASQUITA, MERCEDES, *and Smugglers.*

CHO. Listen, comrades, listen ;
Fortune waits below ;
But of caution have we need,
Lest in a snare we fall.

ALL THE OTHERS. This is a fine trade, but it needs
A strong heart when danger's near,
Whether from above or below—what care we?
On we go, never shewing fear,
Torrents braving, cliffs we scale
On the icy north-wind's gale ;
Storm and bullets we despise ;
'Neath the coastguard's watchful eyes
We bring our booty safe up here.
Listen, comrades, listen, &c.

IL D. Here let us rest awhile—the night is dark ;
And then forth will we go to discover
If the coast be clear,
And if without peril
The smugglers may proceed.

SCENE II.—*All stay excepting Il Dancairo and Il Remendado.—During the scene between Carmen and Josè, some of the Gipsies light a fire, near which Frasquita and Mercedes seat themselves; the others, folding themselves in their mantles, lying down, go to sleep.—Josè goes to the back, watching from the rocks.*

CAR. (*to Josè*) At what are you gazing?

JOSE. I was thinking that in the world below
Dwells an aged good woman ;
Who believes I am an honest man ;
Alas ! she is mistaken !

CAR. Whoever can she be ?

JOSE. Ah, Carmen ! the thought is not difficult for her,—'tis my mother !

CAR. Well, you had better go to her this moment ;
Indeed, the way of life here suits you not,
And you should be pleased to leave this place.

JOSE. To go far from thee ?

CAR. Certainly.

JOSE. And leave thee, Carmen ? I swear
(*placing his hand on his knife*)
If thou sayst it again, 'twill be death !
(*Carmen is silent*)
This silence—to me reveal thy thoughts.

CAR. What matters it to me!
I shall die if fate wills it.
(*Turns her back on Josè, and goes to seat herself near Frasquita and Mercedes.—After a moment's hesitation, Josè also turns away and throws himself full length on the rocks.—During Carmen's last words, Mercedes and Frasquita draw out a pack of cards*)
FRAS. Shuffle.
MER. Throw.
FRAS. Yes; so let it be.
MER. Three cards for me.
FRAS. Four to thee.
TOGETHER. Declare to us, pretty cards,
What good the future will bring to me—
What will be—who will deceive us—
What sort of lovers we shall see.
FRAS. Here I see a handsome lad,
Who to love me ever vows.
MER. And I one who's rich and old,
Who would fain make me his spouse.
FRAS. I with him on his good steed
O'er the mountains far will ride.
MER. To his castle the old knight
Bids me welcome—queen and bride.
FRAS. With great love his heart o'erflows,
Ev'ry day brings us fresh joys.
MER. I have all that I can wish,
Robes and rings and jewell'd toys.
FRAS. Mine becomes a leader bold,
With him distant paths I tread.
MER. And mine—no, no, he don't last long—
Leaves me his money when he's dead.
BOTH. Speak again, speak, pretty cards,
What good the future will bring to me—
What will be—who will deceive us—
What sort of lovers shall we see.
(*Begin consulting the cards again*)
FRAS. Money!
MER. Love!
(*Carmen has watched the game throughout*)
CAR. Come, let me know my destiny.
(*shuffles the cards*)
Pictures! spades! a grave!
They lie not; first to me, and then to him,
And then to both—a grave!
(*In a low voice, continuing to shuffle the cards*)
In vain; to avoid the stern response
In vain I sort the cards;
'Twill nothing aid, the truth they declare,
They deceive not.
If in the book the page is clear,
Fear not; throw, and play.
The cards in thy hand will, if sorted rightly,
Pleasure to thee foretell;
But if thou must die, if the word so dread
Already in heaven is decreed
The cards, to whose will thou art forced to yield,
Will again repeat thy doom.
(*puts them down*)
Well, be it so; death must come!
Carmen will defy it! Carmen is strong!
ALL THREE. Speak again, speak, pretty cards, &c.

SCENE III.—*Enter Il* DANCAIRO *and Il* REMENDADO.

CAR. What news?
IL D. We shall try to cross, and shall succeed.
Josè, stay here and watch the bales.
FRAS. Is the path clear?
IL R. Yes, but there's risk enough. Over the ravine
Where we must cross,
Three coastguards stand!—they must die!
CAR. Take up the bales, and away!

'Tis no use talking; pass you must.
The coastguard will be our affair;—
They like amusement, like other men,
And to play the gallant are willing.
Leave it to us the road to clear.

MER. The coastguard will be very kind.

FRAS. To us very humble they'll be

CAR. Yes, they'll receive us graciously.

ALL THREE. Our affair let the coastguard be;—
They like amusement, like other men,
And whilst the gallant with us they play,
Leave it to us your road to clear.

THE MEN. Their affair will the coastguard be, &c.

FRAS. No need prowess to display.
The only way with them must be
With caresses to be free,
And entice them loving words to hear.

THE GIRLS. Our affair will the coastguard be, &c.

MER. If they wish a kiss to take,
We'll not say no; they are welcome quite.
And we'll hold them in play until the hour
When you with the bales have passed out of sight.

THE GIRLS. Our affair, &c.

(*All go, Josè the last; and he is examining the barrels of his gun.—A man passes on the rocks above.—It is a guide*)

SCENE IV.—*The guide makes a sign to* MICHAELA, *who enters, and then he departs.*

MIC. Here is the hidden abode of the smugglers,
And here shall I Josè see;
And the duty his mother has enjoined me,
Without fear I shall know how to fulfil.

TO OWN. AIR. MICHAELA.

I shall see the guilty creature,
Who by infernal arts doth sever
From his country, from his duty,
Him I loved—and shall love ever!
I may tremble at her beauty,
But her power affrights me not.
Strong, in my just cause confiding,
Heaven! I trust myself to thee.
Ah! to this poor heart give courage,
Protector! guide and aid now me!
But I am not deceiv'd; no, he is on yon rock.
Ah, come! ah, come, Josè!—
My heart fails me! What can I do?—
How attract him?

(*a gun is fired*)

Ah ! a shot ! Heaven ! my heart fails me !

(*Disappears behind the rocks.—Escamillo appears at the same moment*)

SCENE V.—*Enter* ESCAMILLO, *then* DON JOSE.

ESC. (*holding his hat*) Two inches higher
And it would have been all over with me.
JOSE. Who art thou? Speak out !
ESC. Eh? Softly, softly, my lad :
I am Escamillo, Toreador of Granada.
JOSE. Escamillo ?
ESC. The same.
JOSE. The name is known to me :
Thou art welcome, comrade ;
But dost thou really mean to stay here ?
ESC. I can tell thee—no.
But I have been touched in my heart, lad ;
And he who is so, merits not being born,
If he'll not risk his life in search of his love.
JOSE. The object of your love dwells here ?
ESC. Yes, truly. A gipsy is she—charming !
JOSE. What is her name ?
ESC. Carmen.
JOSE. Carmen !
ESC. She had a lover,
A dragoon, who became a deserter.
He loved her ; she loved him ;
But she is weary of him.
Carmen's love does not last.
JOSE. In spite of that, thou lovest her ?
ESC. Yes, to desperation !
JOSE. Hold ! who will the zingara seduce
Do not forget, will pay for it.
ESC. I will pay.
JOSE. And her lover will pay thee
By a blow from his knife !—
Dost thou understand me ?
ESC. 'Tis not difficult : thou art the deserter,
The handsome dragoon she loves—
Or rather that she *did* love.
JOSE. I am.
ESC. I am pleased, and I know not how to deny it.

(*Both draw their knives, enveloping the left arm in their cloaks*)

JOSE. At last my rage I can vent,
And this villain's heart will I pierce.
ESC. My unlucky star is in the ascendant,
While seeking the fair one, the rival I've met.
TOGETHER. Out with thy blade, and keep at bay :
Neither will quarter give ;
'Tis agreed one must fall.
Nor he nor I shall live.

Put themselves in fighting positions.—CARMEN *arrives with* DANCAIRO, *and stays Josè's arm as he is about to strike Escamillo.*—IL REMENDADO, MERCEDES, FRASQUITA, *and Gipsies rush in*)

SCENE VI.—*The preceding.*

CAR. Josè, hold !
ESC. 'Tis well. And with great joy
I see that to thee, Carmen, my life I owe.
As to thee, my gay dragoon,
I am at thy service, and we will again,
Any day thou wishest, try our fortunes.
IL D. We shall see thee again, then.
Now we are ready to depart, and thou—
Good-bye, lad ! (*to Josè*)
ESC. 'Tis at least allowed me, since leave I must,
To invite you all to the bull-fight at Seville ;
I hope there to shine ;
And whoever loves me will come.
Dragoon, don't be angry.
I go, then ; perhaps we shall one day meet.

(*Josè tries to rush at the Toreador.—Il Dancairo*

and Il Remendado prevent him.—Escamillo goes out leisurely)

JOSE. *(to Carmen)* Ah! Carmen, beware!
I am weary of suffering. *[from him)*

(Carmen shrugs her shoulders, and moves away

IL D. Come! it is agreed we leave.

ALL. Yes, yes, we must depart.

IL R. Look above! some one vainly tries to hide.
(goes to see, and brings in Michaela)

CAR. A woman!

IL D. By heaven! a pleasant surprise!

JOSE. Michaela!

MIC. Don Josè!

JOSE. Unfortunate girl!
What doest thou in this place?

MIC. In search of thee I came.
In her cot in the far-off valley,
Prays thy mother, unhappy man!
Weeps till my heart bleeds,
Weeps and waits for thee ever:
Return to her; hasten, Josè;
Ah, with me now come!

CAR. *(to Josè)* Go, and go quickly; stay not here;
This way of life is not for thee.

JOSE. *(to Carmen)* To depart thou dost counsel me?

CAR. Yes, thou shouldst go—

JOSE. That thou mayst follow
Another lover—the toreador.
No, on my honour, no!
I'll rather die!—all may hear me.
No, Carmen, I will not depart;
And the tie that binds us
I will not free thee from.

MIC. Be not deaf to my prayers;
Thy mother waits thee there.
The chain that binds thee, Josè,
Death will break.

THE OTHERS. To my counsel yield thee;
No, Josè, stay not here.
The chain that binds thee,
Death alone can break.

JOSE. *(to Michaela)* Go from hence;
I cannot follow thee.
Mine thou art, accursed one! *(to Carmen)*
And I will force thee to know
And submit to the fate
That both our lives unites.

MIC. Yet one word—'twill be my last:—
Thy mother's dying!
Thou wilt not that she leaves the world
Ere she has pardoned thee?

JOSE. My mother dying?

MIC. Yes, Don Josè.

JOSE. Let us this moment depart.
Be satisfied.—I quit you; *(to Carmen)*
But we shall meet again.

(Going away with Michaela.—The Toreador's voice is heard in the distance)

ESC. *(without)* Toreador, e'er watchful be;
Do not forget the brightest of eyes
Are fondly thee waiting,
And love is the prize.

(Josè stops at the back, on the rocks; he hesitates, but decides at last, and goes on his way with Michaela.—Carmen, leaning on a large stone, watches his departure.—The Gipsies take up their bales and proceed on their journey)

END OF ACT THE THIRD

ACT IV.

SCENE I.—*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, fans, &c., &c.*

Officers, FRASQUITA, MERCEDES, *afterwards* CARMEN *and* ESCAMILLO.

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CHO. Who'll buy? who'll buy?
A little fan I'll sell you cheap.
Fine oranges I have here,
Who'll buy? who'll buy?
Come here, for all you want I keep.

(*During this first chorus, the two Officers of the second act give their arms to Frasquita and Mercedes*)

1ST OFFICER. Some oranges here, and quickly.
FRUIT SELLERS. (*running*) Here they are,
And fine ones, too.
A FRUIT SELLER. (*to the Officer, who pays*)
These are all right, captain.
OTHER FRUIT SELLERS. But these more juicy are.
ALL THE VENDORS. Who'll buy? who'll buy?
Come here to me,
All sorts I keep.
PROGRAMME SELLERS. Who wants to know the lists?
OTHERS. Good wine!
OTHERS. Water here!
OTHERS. Cigarettes!
2ND OFFICER. You, there! I want to buy a fan.
CHO. (*repeated*) Who'll buy? who'll buy, &c.

VARIATIONS FOR THE DANCE.

CHO. "Dance, dance,
"Twirl, twirl,
"Girls and lads, come here and dance.
"At sound so gay of tambourine we go;
"Pleasure 'tis divine!
"At sound of castanet,
"Lads and lasses thus to twine.
"Dance, ye nimble lads;
"Yes, we girls will dance:
"With more pleasure!—brisker yet!
"With ardour round and round.
"Dance! for soon shall we see
"The Toreador.
"Girls and lads, come, dance.
"To sound so gay of tambourine
"And merry castanet
"Dance on.
"Already on his road
"He comes—the Toreador!
"Dance on, dance on;
"Dance, ye nimble lads, yes, dance;
"We girls will in the dance go round."

(*Noise of trumpets heard outside—The Band arrive*)
Here comes the band ;
'Tis the band of the Toreadors :
Wonders will be done in Seville.
Haste ! quick ! all good places seek.
(*The Band begin to pass*)
And the first to come, as the custom is
Grave in his walk,
On he'll stalk.
See, the Alguazil, with his ugly phiz ;
At him hiss till he's out of this.
Now we'll salute, as they pass along,
All these youths so handsome, strong ;
See their banners, how they wave !
Glory and honour to the brave !
Now they appear !
They are here !
Warlike and noble seem they all
To find their equals there's no fear ;
See their vests all shining with golden lace.
Now for the best of all give place—
To the Toreador ;
Amongst them all in valour and grace,
He the chief they call.

(*Escamillo enters with Carmen, magnificently dressed*)

Now hail to the sword with the keenest blade,
To him who can the death-stroke give,
Conq'ror most dextrous we'll proclaim him.
Hail, Escamillo ! Long may he live !
Hail, Escamillo ! Evviva ! evviva !
Honour and glory to Escamillo !

ESC. (*to Carmen*) If thou lovest me, Carmen,
Thou wilt see me ere long yonder
And be proud of me.

CAR. Ah ! if I love thee, Escamillo ?
May death be mine
If this heart holds other love than thine !

CHO. Bravo, Escamillo ! Hail !
To Escamillo glory and honour !

(*Trumpets outside—Two Trumpeters enter, followed by four Alguazils*)

VOICES. (*without*) Make way for the Alcade !

The Orchestra play a brief march.—The Alcade crosses the scene, preceded by the Alguazils, and enters into the Circus.—During this, Frasquita and Mercedes approach Carmen.

FRAS. Carmen, listen to our advice.
Go far away from this place.

CAR. And tell me why ?

FRAS. He is there !

CAR. Who ?

FRAS. Josè ! Yes, Josè,
Lurking in the crowd, watching thee.

CAR. I know well he is there.

FRAS. Depart from here !

CAR. I am no coward to tremble at Josè.
If he will speak to me, I am here.

*The Alcade has entered the Circus ; after him the Cavalcade ; then the people make their way in. —*JOSE *appears.—Carmen is in a corner of the scene, and is alone with him.*

SCENE II.

CAR. Thou art here.
JOSE. I am.
CAR. I was warned that you were not far off—
That you *would* come.
It was even said, 'Fear for thy life!'
But I do not fear! and I will not fly!
JOSE. I will not threaten thee;
But weep, implore, and pray.
All rancour, Carmen, I abjure.
We, Carmen, ought now a new life begin
Far from here, beneath another sky.
CAR. What you ask 'tis vain to hope for
No; Carmen knows not falsehood,
Nor is to-day as yesterday.
Between us, Josè, all is ended.
JOSE. Carmen, hear me! Yet there is time:
I wish to save thee.
Thou knowest I adore thee,
My Carmen: I would save thee!
CAR. No! I know well the hour has come,
And that I must die!
But if I live, or if I perish—
Thine I will not be!
Ah! why yet seek a heart not thine?
Josè, in vain thou dost adore me!
JOSE. Ah! Carmen, to save thee yet there's time!
Thou knowest my heart ever must adore thee!

Thy heart owns no longer love for me?
CAR. No, no, I love thee not!
JOSE. Spite of this, Carmen, I love thee yet!
Yes, yes, Carmen—Josè adores thee!
CAR. What worth thy love if 'tis not shared?
JOSE. To give thee pleasure!
To make thee love me
I will be a smuggler
And worse! but abandon me not!
Carmen, no! thou canst not forget me!
CAR. No, never will Carmen consent,—
Free was I born! free will I die!
(*Noise of trumpets in the Circus*)
CHO. (*in the Arena*) Hurrah! a splendid race!
Full of ire and fury,
Mad with anger, goes the bull
Straight at the Toreador!
Clap your hands! Victory!
Struck to the heart,
On the ground he lies!
Glory to the brave Toreador!
Honour to the victor!
(*During the Chorus, Josè and Carmen are silent; they listen.—At the shouts of victory, a cry of joy escapes from Carmen.—Josè observes it.—At the end of the chorus, Carmen moves towards the Circus*)
JOSE. (*placing himself before her*)
Whither goest thou?
CAR. Let me pass.
JOSE. That man they now so loudly applaud,
To me thou dost prefer.
CAR. Leave me.
JOSE. No, by Heaven!
Thou shalt not with him go.
Thou shalt follow me!
CAR. Leave me, Don Josè! with thee I will not come.

JOSE. Thou goest to meet him! Thou lovest him then?
CAR. I love him! I love him, and die I must,
I love him, and to you declare it.
(*Noise of trumpets and chorus again in Circus*)
CHO. Viva! a splendid race,
Full of ire, &c.
JOSE. Now thou refusest my prayers,
Inhuman girl! For thy sake am I lost!
And then to know thee shameless, infamous!
Laughing in his arms at my despair!
No, no! it shall not be, by Heaven!
Carmen, thou must be mine, mine only!
CAR. No, no, never!
JOSE. Ah! weary am I of threats.
CAR. Cease then,—or let me pass.
CHO. (*in Circus*) Victory! victory!
JOSE. Again I beseech thee, Carmen,
Wilt thou with me depart?
CAR. No!
This ring thou one day on my finger plac'd.
Take it! (*throws it down*)
JOSE. (*drawing his poniard*) All is ended!
(*rushes to Carmen, who draws back.—Noise in Circus*)
CHO. (*without*) Toreador, e'er watchful be,
Do not forget the brightest of eyes,
Are fondly thee waiting
And love is the prize.
(*Josè stabs Carmen, who falls dead.—The curtain of the Circus is opened and the crowd come from the Circus*)
JOSE. I yield me prisoner. I have killed her!

ESCAMILLO *appears on the steps of the Circus.—Josè throws himself near Carmen's body.*

Oh, Carmen! my adored Carmen!

END OF THE OPERA.