

N^o 14. Couplets.

Allegro moderato.

Frasquita.
Mercedes.

Carmen.*)

Morales.

Escamillo.

Zuniga.

Tenors.

Basses.

Allegro moderato. (♩ = 108.)

Piano.

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

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

Escamillo.

bruscamente, ben ritmato.

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

p

les sol-dats —
 men of war, —

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

*ff**sempre f*

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

pp

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

p

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

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

pp *f colla voce.*

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

p

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

f p

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

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

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

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

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

rit.

f *p*

rit.

crusc.

dim.

molto dim.

(fatuously.)

p

pp

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

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

cresc. *dim.* *p* *pp* *rit poco.* *a tempo.* *legg.* *colla voce.*

Frasquita, Mercedes.

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

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

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

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

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

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

p legg.

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

pp

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

pp

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

Escamillo.

p ma marcatissimo

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

pp

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

pp

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

pp

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

pp

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

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

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

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

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

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

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

pp

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

pp

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

pp

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

pp

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

pp

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

ppp

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

ppp

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

pp

tend!
theel

tend!
theel

tend!
theel

tend!
theel

tend!
theel

tend!
theel

tend!
theel

Escamillo.

mf molto declamato.

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

p

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

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

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

pp

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

p

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

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

sempre ff

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

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

plein de sang! —
wet and red! —

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

gril - les! —
bar - riers! —

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

nant! al-lons!
fled! Come on!

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

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

molto dim.

(fatuously.)

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

pp

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

*cresc.**3 dim. - -*

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

p

3
 To - ré - a - dor, — L'amour, l'amour t'at - tend! —
 To - re - a - dor, — that love, love waits for thee! —

*pp 3 rit. poco**a tempo.**legg.**colla voce.*

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

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

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

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

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

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

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

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

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

Escamillo. *pp ma marcatis.*

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

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

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

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

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

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

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

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

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

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

dim. -
cresc.
dim. -

Frasquita.

pp

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

Mercedes.

pp *p espr.*

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

Carmen.

pp

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

Morales.

pp

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

Escamillo.

pp *p espr.*

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

Zuniga.

pp

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

ppp

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

ppp

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

pp

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

L'a-mour!
 for thee!

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

rall. - - - - - (looking at Escamillo.)
p espress. *f*

L'a-mour!
 for thee!

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

(looking at Carmen.) *f*

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

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

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

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

rall. - - - - - *a tempo.*
f

This section contains eight vocal staves, each with a vocal line and a corresponding French and English lyric line. The lyrics are: "dor! L'a - mour t'at - tend! / dor! Love waits for thee!". The music is in 2/4 time and features a dynamic marking of *ff* (fortissimo) for the second half of the phrase. The vocal lines are arranged in four pairs, with each pair consisting of a soprano and an alto part.

This section shows the piano accompaniment for the chorus. It consists of two staves (treble and bass clef). The music is in 2/4 time and features a dynamic marking of *ff* (fortissimo). The accompaniment includes a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

This section shows the piano accompaniment for the end of the chorus. It consists of two staves (treble and bass clef). The music is in 2/4 time and features a dynamic marking of *ff* (fortissimo). The accompaniment includes a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.