

Carmen Listening Guide

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Using the **Carmen** *Bizet* recording conducted by Sir Georg Solti, Manufactured in U.S.A by Allegro Corporation 2002.

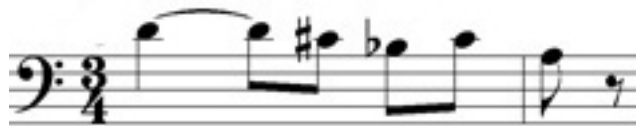
Listening to the CD is crucial to your students' enjoyment of the opera. The more familiar your students become with *Carmen*, the more they will appreciate and delight in the opera and the interweaving of music and story.

We suggest that you listen to the following musical highlights particularly closely. It is suggested that you and your class listen to each highlight at least once; paying attention to the clues the music gives you about the characters and their feelings. Duplicate the following pages so every student can follow along with the words- both in the original French and the English translation. Since Los Angeles Opera's production will be in French with English super titles (the translation projected above the stage), this will give your students an opportunity to practice their listening comprehension skills.

1. **Overture**- beginning of the opera.

Listen to the music. What does it tell you? Where do you expect to hear this music? What instruments do you hear? What kind of story can you expect just by listening the music? At the end of the overture, the curtain rises to a square in Seville, revealing a tobacco factory and a military guardroom.

Musical elements to listen to: The festive music is a foreshadowing of the bullfight in the last Act. The festive music is followed by a movement, *andante moderato*, introducing a theme which is heard throughout the opera in the coda of the prelude. This theme is associated with Carmen and uses the intervals of a descending second, descending augmented second, ascending back augmented second and descending major third:



The use of these intervals is peculiar to the popular gypsy tunes. We can hear variations of this theme throughout the opera.

2. **Act One (CD one, track 5); Mais nous ne voyons pas la Carmencita!**

The cigarette girls have made their appearance, and the men glance around for Carmen. She appears and is instantly the center of attention.

CHORUS (soldiers)

Mais, nous ne voyons pas la Carmencita!
La voila! Voilà la Carmencita!
Carmen! émon pas nous nous pressons tous!
Carmen! Sois émon , au moins émon a-nous,
et dis-nous émon jour tu nous aimeras!

But, we don't see Carmencita (little Carmen)!
There she is! There's Carmencita!
Carmen! We follow wherever you go!
Carmen, be kind, and answer us now,
And tell us the day that your heart will be ours!

3. Act One (CD one, Track 6); L'amour est un oiseau rebelle [Habanera]

Carmen glances at Don Jose, then starts to sing the Habanera, a song about nothing less but love. Love is a rebellious bird, an unpredictable Bohemian child, one may never know where it is, never knows when it will come, even though it might be all around!!! Men try to win Carmen's attention, but she ignores them in favor of one soldier who has been paying no heed to her—Don José. This is the first time Carmen and Don José meet. Before leaving, Carmen throws a caccia flower from her bodice to Don José, and we see that he has noticed her.

Musical elements to listen to: Habanera is an important element in the opera. It uses simple folklike elements combine with Spanish rhythms and a chromatic melody.

Rhythm: is a four note tango rhythm. It appears four times before Carmen begins to sing and stays constant the whole aria. Can you clap the rhythm?

Melody: Beginning melodic phrase is chromatic, giving Carmen a sultry exotic flare. Can you hear the descending line in the beginning, it bounds to make a lasting impression, just like the character of Carmen.

CARMEN

(After a glance at Don Jose)

Recitative:

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

When will I love you? Oh my, I don't know,
It may never be! It may be tomorrow.
But not today, that I am certain.

Habanera

Aria:

L'amour est un oiseau émon a
Que nul ne peut apprivoiser,
Et c'est bien en vain qu'on l'appelle,
S'il lui convient de refuser.
Rien n'y fait, menace ou prière,
L'un parle bien, l'autre se tait;
Et c'est l'autre que je préfère
Il n'a rien dit; mais il me émon.
L'amour! L'amour! L'amour! L'amour!

Love is a rebellious bird
That nothing can tame,
And it is simply in vain to call it
If it is convenient for it to refuse.
Nothing will work, threat or praying,
One speaks, the other stays quiet;
And it's the other that I prefer
He said nothing; but he pleases me.
Love! Love! Love! Love!

L'amour est enfant de Bohême,
Il n'a jamais, jamais connu de loi,
émon ne m'aime pas, je t'aime,
Si je t'aime, prend garde à toi!
émon ne m'aime pas,
émon ne m'aime pas, je t'aime!
Mais, si je t'aime, prend garde à toi!
émon ne m'aime pas, je t'aime!
Mais, si je t'aime, prend garde à toi!

Love is the child of the Bohemian,
It has never, never known any law,
If you don't love me, I love you,
If I love you, keep guard on yourself!
If you don't love me,
if you don't love me, I love you!
But, if I love you, keep guard on yourself!
If you don't love me, I love you!
But, if I love you, keep guard on yourself!

L'oiseau que tu croyais surprendre
Battit de l'aile et s'envola;
L'amour est loin, tu peux l'attendre;
Tu ne l'attend plus, il est là!
Tout autour de toi vite, vite,
Il vient, s'en va, puis il revient!

The bird you thought to surprise
Bat its wing and flew away;
Love is far away, you can wait for it;
If you wait for it no more, it is there!
All around you, quickly, quickly,
It comes, goes, and then it comes back!

Tu crois le tenir, il t'évite;
Tu crois l'éviter, il te tient!
L'amour!

You think to hold it, it avoids you;
You think to avoid it, it holds you!
Love!

L'amour est enfant de Bohême,
Il n'a jamais, jamais connu de loi,
Emon ne m'aime pas, je t'aime,
Si je t'aime, prend garde à toi!
Emon ne m'aime pas, je t'aime!
Mais, si je t'aime, prend garde à toi!
Emon ne m'aime pas, je t'aime!
Mais, si je t'aime, prend garde à toi!

Love is the child of the Bohemian,
It has never, never known any law,
If you don't love me, I love you,
If I love you, keep guard on yourself!
If you don't love me, I love you!
But, if I love you, keep guard on yourself!
If you don't love me, I love you!
But, if I love you, keep guard on yourself!

4. Act One (CD 1, Track 8 and 9); Parle-moi de ma emo!

José is muttering to himself, clearly he thinks Carmen might be a witch. As he is pondering about Carmen, Micaëla appears with a letter from José's mother.

Embarrassed, Micaëla gives José a kiss from his mother. José is moved with memories of home and wonders how Carmen could have distracted him from all that is dear to him.

Micaela leaves José to read his letter, in which his mother asks him to marry Micaela. José agrees with the letter.

Musical elements to listen to: how does the music portray the character of José and Micaëla? How is the music representing Micaëla different from the music representing Carmen? What about Micaëla's melody? Is it sweet or sultry? What about José? Is his music sweet? Is it heroic or evil?

Duet:

JOSÉ

Parle-moi de ma emo!

Tell me about my mother !

MICAËLA

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

I carry from her, faithful messenger, this letter.

JOSÉ:

Une emon !

A letter !

MICAËLA

Et puis un peu d'argent

Pour ajouter à votre traitement, et puis...

And then a little money

to add to your wage, and then...

DON JOSÉ

Et puis?

And then?

MICAËLA

Et puis – vraiment, je n'ose --

et puis encore une autre chose

qui vaut mieux que l'argent

et qui pour un bon fils,

aura sans doute plus de prix.

And then – really, I don't dare--

And then yet another thing

which is worth more than money

and which for a good son,

Has without doubt greater value.

DON JOSÉ

Cette autre chose, quelle est-elle?

Parle donc.

This other thing, what is it?

Speak, then.

MICAËLA

Oui, je parlerai. Ce que l'on m'a donné
Je vous le donnerai.
Votre emo avec moi sortait de la chapelle,
et c'est alors qu'en m'embrassant:
"Tu vas," m'a-t-elle dit, "t'en aller à la ville;
la route n'est pas longue, une fois à Séville.
Tu chercheras mon fils, mon José, mon enfant.
Et tu lui diras que sa emo
Songe nuit et jour à l'absent,
Et qu'elle emon ab et qu'elle espère,
qu'elle pardonne et qu'elle attend;
tout cela, n'est-ce pas, mignonne,
de ma part, tu le lui diras;
et ce baiser que emon donne
de ma part, tu le lui rendras."

DON JOSÉ

Un baiser de ma emo!

MICAËLA

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

DON JOSÉ

Ma emo, je la vois! Oui, je revois mon village!
O souvenirs d'autrefois,
doux souvenirs du pays!
O souvenirs chéris!
Vous remplissez mon emon de force et de courage.

MICAËLA (duet with Don Jose)

Sa emo, il la revoit! Il revoit son village!
O, souvenirs d'autrefois! Souvenirs du pays!
Vous remplissez son emon de force et de courage!

Dialog

José: Attend...je vais lire sa emon .

Micaëla: Vous finirez
quand je ne serai plus là.

José: Mais la réponse?

Micaëla: Je viendra la prendre. Adieu.

José: (reading the letter)
"Il n'y en a pas de plus sage,
Ni de plus emon ...
Il n'y en a pas surtout qui t'aime
emon ab...et emon voulais..."
Oui, ma emo... j'épouserai Micaëla,
et quant à cette bohémienne...

Yes, I will speak. What was given to me
I will give it to you.
Your mother with me was coming out of the chapel,
And it was then that while embracing me:
"You're going," she said to me, "to go to the city;
The route isn't long, once in Seville.
You will search for my son, my José, my child.
And you will say to him that his mother
Dreams night and day about the absent one,
And that she regrets and that she hopes,
that she forgives and that she waits;
all this, isn't that so, dear one,
on my behalf, you will tell it to him;
and this kiss which I give you
On my behalf, you will give it to him. "

A kiss from my mother!

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

My mother, I see her! I see again my village!
O memories of other times,
Sweet memories of my birthplace!
Oh dear memories!
You fill my heart with strength and with courage.

His mother, he sees her again, he sees again his village!
O memories of other times! Memories of his birthplace!
You fill his heart with strength and with courage.

Wait... I am going to read her letter.

You will finish
When I am no longer here.

But the answer?

I will come back to pick it up. Farewell.

There is no one any smarter,
Nor any kinder....
There is none, above all, whom I love
more... and if you wanted to..."
Yes, mother... I will marry Micaëla,
And as for that gypsy...

(Screams and racket inside the factory)

5 Act One (CD 1, Track 12) Près des ramparts de Seville [Seguidilla]

Carmen has been arrested after getting into a fight with another woman. Don Jose has been assigned to guard her. As soon as she is alone with José, Carmen insists that he will help her escape because he loves her. José orders her to be silent. Carmen tells him that she will not talk, and instead sings a seductive song, Seguidilla, about taking her love to Lillas Pastia's tavern. José's frustration and confusion is turned into enchantment with Carmen's increased promises that he will be the lover in question.

Musical elements to listen to: The rhythmic qualities of the Seguidilla dance rhythm. Like the Habanera rhythm, the seguidilla rhythm is also prominent the whole aria. It also repeats four times before Carmen's entrance. Can you clap the Seguidilla rhythm?

The aria starts quietly, and have a seducing quality as the dynamics sway lowder and quiter- Is Carmen playing with Don José's feelings? Is she casting a spell? She ends the aria and escapes before the next track singing loudly: Tra-la-la-la-la ...



CARMEN

Près des émon a de Séville,
Chez mon ami, Lillas Pastia
J'irai danser la Séguedille
Et boire du Manzanilla.
J'irai chez mon ami Lillas Pastia.
Oui, mais toute seule on s'ennuie,
Et les vrais plaisirs sont à deux;
Donc, pour me tenir compagnie,
J'emmènerai mon amoureux!
Mon amoureux, il est au diable,
Je l'ai mis à la porte hier!
Mon pauvre émon très consolable,
Mon émon est libre comme l'air!
J'ai des émon a à la douzaine,
Mais ils ne sont pas à mon gré.
Voici la fin de la semaine;
Qui veut m'aimer? Je l'aimerai!
Qui veut mon âme? Elle est à prendre.
Vous arrivez au bon moment!
J'ai guère le temps d'attendre,
Car avec mon nouvel amant,
Près des émon a de Séville,
Chez mon ami, Lillas Pastia!

Near the ramparts of Seville
At the place of my friend, Lillas Pastia
I will go to dance the Seguedilla
And to drink Manzanilla.
I will go to the place of my friend, Lillas Pastia.
Yes, but all alone, one gets bored,
And the real pleasures are for two;
So, to keep me company,
I will take away my lover.
My lover, he has gone to the devil,
I put him out yesterday!
My poor heart, very consolable,
My heart is free, like the air!
I have suiters by the dozen,
But, they are not to my taste.
Here it is the weekend;
Who wants to love me? I will love him!
Who wants my soul? It's for the taking.
You're arriving at the right time!
I have hardly the time to wait,
For with my new lover,
Near the ramparts of Seville
At the place of my friend, Lillas Pastia!

DON JOSE

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

Shut up! I told you
Not to talk to me!

CARMEN

émon te parle pas,
Je chante pour moi-même!
Et je pense.
Il n'est pas défendu de penser!
Je pense à certain officier,
Je pense à certain officier,
Qui m'aime. Et qu' à mon tour
Oui, qu' à mon tour, je pourrai bien aimer.

I am not talking to you,
I am singing for myself!
And I'm thinking.
It's not forbidden to think!
I am thinking of a certain officer,
I am thinking of a certain officer,
Who loves me and whom in turn
Yes, whom in turn, I could really love.

DON JOSE

Carmen!!

Carmen!!

CARMEN

Mon officier n'est pas un capitaine;
Pas émo un lieutenant,
Il n'est que brigadier,
Mais c'est assez pour une Bohémienne,
Et je daigne m'en contenter.

My officer is not a captain;
Not even a lieutenant,
He is only a corporal,
But, that's enough for a gypsy,
And I deigne to be contented with him.

DON JOSE

Carmen, je suis comme un émo ivre,
Si je émo, si je me livre,
Ta promesse, tu la tiendras?
Ah! Si je t'aime, Carmen,
Carmen, tu m'aimeras?

Carmen, I am like a man intoxicated,
if I give in, if I surrender,
Your promise, will you keep it?
Ah! If I love you, Carmen,
Carmen, will you love me?

CARMEN

(with Don Jose)

Oui, nous danserons la Séguédilla
En buvant du Manzanilla.
Près des émon a de Séville,
Chez mon ami, Lillas Pastia
J'irai danser la Séguidille
Et boire du Manzanilla.
Tra. La. La. La. La. Etc.

Yes, we will dance the Seguedilla
While drinking Manzanilla.
Near the ramparts of Seville
At the place of my friend, Lillas Pastia
I will go to dance the Seguidilla
And to drink Manzanilla.
Tra. La. La. La. La. Etc.

DON JOSE (with Carmen)

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

At Lillas Pastia's place, you promise.
Carmen, you promise!

CARMEN

Ah! Près des émon a de Séville, etc.
Tralalalalalalala

Ah! Near the ramparts of Seville, etc.
Tralalalalalalala

6 Act Two (CD 2, Track 4 up to 5:00 minutes); Votre toast, je peux vous le rendre [Toreador Song]

Two months have passed, and Carmen and her friends entertain officers with gypsy songs and dances at Lillas Pastia's. Escamillo, a bullfighter, parades in and gets a drink with his admirers. Both Escamillo and Zuniga have their eyes on Carmen, and both declare their love. Carmen refuses their advances, secretly, she is waiting for Don José is . Escamillo, a toreador, has a great introduction in this selection.

Musical elements to listen to: How is the rhythm representing the Toreador different from the Habanera and the Seguidilla? Can you clap the rhythm? How is the character of Escamillo represented differently in the music from Don José? Are the melodies similar or different?

ESCAMILLO

Votre toast, je peux vous le émon
Señors, señors car avec les soldats
Oui, les Toréros, peuvent s'entendre;
Pour plaisirs, pour plaisirs,
Ils ont les combats!
Le cirque est plein, c'est jour de fête!
Le cirque est plein du haut en bas;
Les spectateurs, perdant la tête,
Les spectateurs s'interpellent à grand fracas!
Apostrophes, cris et tapage
Poussés jusques à la fureur!
Car c'est la fête du courage!
C'est la fête des gens de émon!
Allons! En garde! Allons! Allons! Ah!
Toréador, en garde! Toréador, Toréador!
Et songe bien, oui, songe en émon ab
Qu'un oeil noir te regarde,
Et que l'amour t'attend,
Toréador, L'amour t'attend!
Et songe bien, oui, songe en émon ab
Qu'un oeil noir te regarde
Et que l'amour t'attend,
Toréador, L'amour t'attend!

Tout d'un coup, on fait silence...
Ah! Que se émon-t-il?
Plus de cris, c'est l'instant!
Plus de cris, c'est l'instant!
Le taureau s'élançe
En bondissant hors du Toril!
Il s'élançe! Il entre,
Il frappe! Un cheval roule,
Entrainant un Picador,
Ah! Bravo! Toro! Hurlé la foule!
Le taureau va, il vient,
il vient et frappe encore!
En secouant ses banderilles,
Plein de fureur, il court!
Le cirque est plein de sang!
On se sauve, on franchit les grilles!
C'est ton tour maintenant! Allons!
En garde! Allons! Allons! Ah!

Your toast, I can give it to you
Sirs, sirs, for along with the soldiers
Yes, the Toreros, can understand;
For pleasures, for pleasures
They have combats!
The arena is full, it is the day of the feast!
The arena is full, from top to bottom;
The spectators, losing their heads,
The spectators began a big quarrel!
Apostrophes, cries, and uproar
Grow to a furor!
Because it is a celebration of courage!
It is the celebration of people with heart!
Let's go, on guard! Let's go! Let's go! Ah!
Toreador, on guard! Toreador, Toreador!
And dream away, yes, dream in combat,
That a black eye is watching you,
And that love awaits you,
Toreador, love awaits you!
And dream away, yes dream in combat,
That a black eye is watching you
And may love await you,
Toreador, love awaits you!

All of a sudden, it is silent
Ah, what is happening?
More cries! It is the moment!
More cries! It is the moment!
The bull charges
Bounding out of the Toril!
He throws himself out! He enters.
He strikes! A horse rolls,
Dragging a picador,
Ah, Bravo! Bull! The crowd roars!
The bull goes, he comes,
He comes and strikes again!
Shaking his banderoles,
Full of fury, he runs!
The arena is full of blood!
They save themselves, they pass the gates
It is your turn now. Let's go!
On guard! Let's go! Let's go! Ah!

Toréador, en garde! Toréador, Toréador!
 Et songe bien, oui, songe en émon ab
 Qu'un oeil noir te regarde,
 Et que l'amour t'attend,
 Toréador, L'amour t'attend!
 Et songe bien, oui, songe en émon ab
 Qu'un oeil noir te regarde
 Et que l'amour t'attend,
 Toréador, L'amour t'attend!
 Et songe bien, oui, songe en émon ab
 Qu'un oeil noir te regarde
 Et que l'amour t'attend,
 Et que l'amour t'attend,
 Toréador, L'amour t'attend!
 L'amour! L'amour! L'amour!
 Toréador, Toréador, L'amour t'attend!

Toreador, on guard! Toreador, Toreador!
 And dream away, yes, dream in combat,
 That a black eye is watching you,
 And that love awaits you,
 Toreador, Love awaits you!
 And dream away, yes, dream in combat,
 That a black eye is looking at you
 And that love awaits you
 Toreador, love awaits you!
 And dream away, yes, dream in combat,
 That a black eye is looking at you
 And that love awaits you
 And that love awaits you.
 Toreador, love awaits you!
 Love! Love! Love!
 Toreador, Toreador, love awaits you!

MERCEDES, ESCAMILLO, FRASQUITA, CARMEN (in turn)
 L'amour Love!

ALL

Toréador! Toréador! L'amour t'attend!

Toreador, toreador! Love awaits you!

7 Act Two (CD 2, Track 8); La fleur que tu m'avais jetée [Flower Song]

Don José arrives and finds Carmen in the tavern. He has been imprisoned for two months for letting Carmen escape. He sings the Flower Song.

La fleur que tu m'avais jetée
 dans ma prison m'était restée.
 Flétrie et sèche, cette fleur
 gardait toujours sa douce odeur;
 et pendant des heures entières,
 sur mes yeux, fermant mes paupières,
 de cette odeur je m'enivrais
 et dans la nuit émon voyais!
 Je me prenais à te maudire,
 à te émon a, à me dire:
 Pourquoi faut-il que le destin
 l'ait mise là sur mon chemin?
 Puis, je m'accusais de émon ab,
 et je ne sentais en moi émo
 émon sentais qu'un seul désir,
 Un seul désir, un seul espoir:
 Te revoir, ô Carmen, oui, te revoir!
 Car tu n'avais eu qu'à paraître,
 Qu'à jeter un regard sur moi,
 pour t'emparer de tout mon être,
 O ma Carmen!
 Et j'étais une chose à toi!
 Carmen, je t'aime!

The flower which you threw at me
 Stayed with me in my prison.
 Withered and dry, this flower
 kept all the while its sweet fragrance;
 And for countless hours
 before my eyes, on closing my eyelids,
 I became intoxicated from this fragrance
 And during the night, I saw you!
 I took to cursing you,
 To detest you, to say to myself:
 Why did destiny have to
 Put her there, in my path?
 Then I accused myself of blasphemy,
 and I only felt inside myself
 I only felt one lone desire,
 One sole desire, one sole hope:
 To see you again, Oh Carmen, yes, to see you again!
 For, you had only to appear,
 To toss one glance at me,
 To occupy my entire being,
 Oh, my Carmen!
 And I was the only thing in the world to you!
 Carmen, I love you!

8 Act Two (CD 2, Track 10 up to 1:17 min.) Holà! Carmen! Holà! Holà!

Just as José arrives, the call sounds from the barracks, and he insists that he has to leave. Carmen insists that José does not love her, because if he did, he would stay with her and go to the

mountains with her. Zuniga arrives with hopes of seducing Carmen. José attacks his lieutenant in a fit of jealousy. As Zuniga is taken away, José has little choice but to go into the mountains with Carmen and smugglers.

Musical elements to listen to: Listen closely to the music of José. Is it different from previous selection or is it the same? Why do you think so? Is the character of José pictured differently in the Flower Song? How about the beginning of the opera-has the character of José stayed the same, or has he changed? How does the music portray the feelings the characters might be feeling? Is music of José different from the music of Zuniga?

ZUNIGA

Holà! Carmen! Holà! Holà!

Holá! Carmen! Holá! Holá!

JOSÉ

Qui frappe? Qui vient là?

Who is knocking? Who is coming there?

CARMEN

Tais-toi! Tais-toi!

Be quiet! Be quiet!

ZUNIGA (forcing the door)

J'ouvre moi –même et j'entre.

I open up myself and I enter.

(To Carmen, seeing José)

Ah! Fi! Ah! Fi! La belle,
Le choix n'est pas heureux, c'est se mésallier,
de prendre le soldat quand on a l'officier.

Ah, shame! Ah shame!, my beauty!
your choice is not a happy one, it is a mis-match,
To take a soldier, when one could have an officer.

(to José)

Allons! Décampe!

Let's go! Clear out!

JOSÉ

Non!

No!

ZUNIGA

Si fait! Tu partiras!

Oh yes you are ! You are leaving!

JOSÉ

emon partirai pas!

I will not leave!

ZUNIGA (menacingly!)

Drôle!

Rogue!

JOSÉ

Tonnerre! Il va pleuvoir des coups!

By thunder! It is going to rain blows!!

CARMEN (flinging herself between them)

Au diable le jaloux!

To the devil with the jealous one!

(calling for help)

À moi! À moi!

Help me! Help me!

(Gypsies come and Dancairo and Remendado seize Zuniga)

9 Act Three (CD 3, Track 4); Voyons, que j'essaie à mon tour

José and Carmen just had a fight, and Carmen told him to leave. Carmen joins in fortune-telling. The cards promise nothing but death for her and José.

Musical Elements: Here, again, the rhythm seems to be the steps of death approaching. How are these rhythms and melody different from Carmen's Habanera and Seguidilla? Can you tap the the driving rhythms that is supporting Carmen in the strings? Is there an energy shift once Frasquita and Mercédès come in to urge Carmen to try to see her future one time?

CARMEN

Voyons, que j'essaie à mon tour.

(turning the cards)

Carreau! Pique!

La mort! J'ai bien lu.

Moi d'abord – ensuite lui –
pour tous les deux, la mort!

(shuffling the cards)

En vain pour éviter les réponses amères,
en vain tu mêleras,
cela ne sert à rien, les cartes sont sincères
et ne mentiront pas!

Dans le livre d'en haut émon page est heureuse,
mêle et coupe sans peur,
la carte sous tes doigts se tournera joyeuse,
t'annonçant le bonheur!

Mais émon dois mourir, si le mot émon able
est écrit par le sort,
recommence vingt fois, la carte impitoyable
Répétera: la mort!

(turning up cards)

Encore! Encore! Toujours la mort!

FRASQUITA AND MERCÉDES

Parlez encore, parlez, mes belles,
beauties,

(with Carmen)

de l'avenir donnez-nous des nouvelles, etc.
news, etc.

Fortune! Amour! Encore! Encore!

CARMEN (with Franquita and Mercédès)

Encore! Encore! Le désespoir!

La mort! La mort! Encore la mort!

Toujours la mort! Encore! Encore!

Let's see, let me try and take my turn.

Diamonds! Spades!

Death! I read it correctly.

Me at first – then him –
For both, death!

In vain, to avoid bitter responses,
In vain you will shuffle,
that serves nothing, the cards are sincere
And will not lie!

In the book on high, if your page is happy,
shuffle and cut without fear,
the card under your fingers will turn up joyful,
Announcing to you happiness!

But, if you have to die, if the dreadful word
is written by fate,
restart twenty times, the pitiless card
Will repeat: death!

Again! Again! Always death!

Speak some more, speak, my

of the future, give us some

Fortune! Love! Again! Again!

Again! Again! Despair!

Death! Death! Again death!

Always death! Again! Again!

10 Act Three (CD 3, Track 9 up to ~1:30min); Une femme!

The relationship between José and Carmen is faltering. After a fight between Don José and Escamillo who was looking to woo Carmen and invite her to the bullfight in, Micaëla finds Don José. Micaëla confronts José, tells him that his mother is on her deathbed, and begs him to come home. He agrees, but only after vowing to Carmen that he will return.

CARMEN

Une femme!

A woman!

DANCAÏRO

Pardieu! La surprise est herueuse!

By God! The surprise is a happy one!

JOSÉ

Micaëla!

Micaëla!

MICAËLA
Don José!

Don José!

JOSÉ
Malheureuse!
Que viens-tu faire ici?

Unhappy girl!
What are you coming to do do here?

MICAËLA
Moi, je viens te chercher!
Là-bas est la chaumière,
où sans cesse priant, une émo, ta émo,
pleure, hélas, sur son enfant!
Elle pleure et t' appelle,
elle pleure et te tend les bras!
Tu prendras pitié d'elle, José.
Ah, José, tu me suivras, tu me suivras!

Me, I have come to search for you!
Back there is the cottage,
Where constantly praying, a mother, your mother,
Weeps, alas, for her child!
She weeps and calls for you,
She weeps and extends to you her arms!
You will take pity on her, Jose.
Ah, Jose, you will follow me, you will follow me!

CARMEN
Va-t-en! Va-t-en! Tu feras bien,
notre métier émon vaut rien!

Go away! Go away!, you would be doing well,
Our trade is of no value to you!

JOSÉ
Tu me dis de la suivre?

You're telling me to follow her?

11. Act Four (CD 3, Track 13 up to ~1:57 min); C'est toi...c'est toi

The day of the bullfight has arrived, and Carmen walks to the stadium on Escamillo's arm. Desperate, José emerges from the crowd and declares his undying love to Carmen.

CARMEN
C'est toi!

It's you!

JOSÉ
C'est moi!

It is I!

CARMEN
L'on m'avait avertie que tu n'étais pas loin,
que tu devais émon .
L'on m'avait émo dis de craindre pour my vie.
Mais je suis brave, et n'ai pas voulu fuir.

they warned me that you were not far off,
That you were supposed to come.
They even told me to fear for my life.
But I am brave, and didn't want to flee.

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

I am not threatening, I implore, I plead!
Our past, Carmen, our past, I will forget it!
Yes, we are going, both of us
to begin another life,
Far from here, under other skies!

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

You are asking the impossible!
Carmen has never lied;
her soul remains inflexible;
Between her and you all is finished.
Never have I lied;
Between us, all is finished.

Etc...

12. Act Four (CD 3, Track 14); Ou vas-tu?

Carmen laughs at José, throwing the ring he once gave her into the dirt. In jealous rage, José stabs Carmen to death and collapses on her body, as cheers for the triumphant bullfighter rise from the stadium.

Musical elements to listen to: According to the music, has the character of Carmen changed throughout the opera? What about José? Do you recognize the choral parts from the overture?

JOSÉ

Où vas-tu?

Where are you going?

CARMEN

Laisse-moi!

Leave me alone!

JOSÉ

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

That man they 're acclaiming is your new lover!

CARMEN

Laisse-moi! Laisse-moi!

Leave me alone! Leave me alone!

JOSÉ

Sur mon âme, tu ne passeras pas, Carmen,
by, Carmen,
C'est moi que tu suivras!

By my soul, you will not pass

It is I whom you will follow!

CARMEN

Laisse-moi, Don José, je émon suivrai pas.

Leave me alone, Don Jose, I will not follow you.

JOSÉ

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

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

CARMEN

Je l'aime! Je l'aime et devant la mort émo,
je répéterai que je l'aime!

I love him! I love him and before death itself,
I will repeat that I love him!

THE CROWD

Viva! Viva! La course est belle!
Viva! Sur le sable sanglant
le taureau, le taureau s'élançait!
Voyez, voyez, voyez, voyez!
Le taureau qu'on harcèle
En bondissant s'élançait, voyez!

Viva! Viva! The fight is beautiful!
Viva! On the bloody sand
The bull, the bull charges!
Look, look, look, look!
The bull which is being harassed
bounding, charges, look!

JOSÉ

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

So much for the salvation of my soul;
I will have lost it because of you
so that you can run away, evil being,
And in his arms, laugh at me !
No, by my blood, you will not go!
Carmen, it is I whom you will follow!

CARMEN

Non, non! Jamais!

No, no ! never!

JOSÉ

Je suis las de te menacer!

I am weary of threatening you!

CARMEN

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

Well then! Strike me then, or let me pass!

THE CROWD

Victoire!

JOSÉ

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

For the last time, demon, will you to follow me?

CARMEN

Non, non! Cette bague, autrefois,
tu me l'avais donnée: Tiens!

No, no! This ring – once
You gave it to me: There!

(Carmen throws the ring at him.)

JOSÉ

Eh bien, damnée!

Well then, you are damned!

(Carmen tries to escape, Jose pursues her and stabs her. She falls and dies.)

THE CROWD

Toréador, en garde! Toréador! Toréador! Etc.

Toreador, on guard! Toreador, etc.

JOSÉ

Vous pouvez m'arrêter –c'est moi qui l'ai tuée!

You can arrest me – it is I who has killed her!

(throwing himself on Carmen's body)

Ah! Carmen! Ma Carmen adorée!

Ah, Carmen! Carmen, my adored one!

Links to more information:

The Met has a wonderful overview of the musical elements in Carmen:

http://archive.operainfo.org/broadcast/operaTeaching.cgi?id=15&language=1&material_id=38

Music with Ease website has an in-depth overview of Music of Carmen:

<http://www.musicwithease.com/bizet-carmen-music.html>