

CARMEN CUTS Varna International

June 2026
(Schirmir's score)

We will be performing Bizet's original version, known as the "opera comique version" which incorporates spoken dialogue. This replaces the recitatives which were composed by Bizet's student after his death. We will speak the dialogue in English but sing all the music in French.

Act 1

1. Cut 21/1/1 to 33/1/1 Use insert with dialogue between Jose and Morales; replace 30-32 with dialogue:

Z: Tell me, brigadier?

J: My lieutenant.

Z: Are there women who work there?

J: Yes, my lieutenant.

Z: Are there pretty ones?

J: I suppose so...

Z: Come now!

J: What do you expect? Those Andalusian women... never a sensible word.

Z: And besides, you have a weakness for blue skirts and for braids falling over the shoulders.

2. Cut 55/1/1 to 57/2/1

3. p.58-59 replace with dialogue:

J: What looks! What boldness! That flower struck me like a bullet!

M: Mr. Brigadier?

J: What?... Micaëla?... it's you?

M: It's me! Your mother sent me...

4. Cut 64/4/1 to 70/2/2

5. 74-75 replace with dialogue:

J: Wait a moment now... I'm going to read her letter.

M: It's better if I'm not here.

J: Micaëla!

M: No, no... I'll come back. I prefer that... I'll come back. (Exits)

J: Yes, my mother, yes, I'll do whatever you wish... I'll marry Micaëla, and as for that gypsy girl, with her flowers... (screams, shouts)

6. Cut 81/3/3 to 86/4/2

7. 88 replace with dialogue; Zuniga speaks his lines 89-92

Z: Well then, brigadier?

J: I saw the young woman... with that knife.

Z: Miss Carmencita?

J: Yes, my lieutenant... I swear it.

Z (to Carmen): Do you have anything to say for yourself? (MUSIC) Speak — I'm waiting!

8. 93-94 replace with dialogue:

C: Officer, this rope... this rope... my wrists are broken.

J: If it hurts you, I can loosen it.

C: You'll do whatever I want because you love me.

J: I? Love you?

C: Yes! You!

J: Don't speak to me again — do you hear? I forbid it!

C: Very well, officer, very well. (MUSIC) You forbid me to speak — I will say no more.

Act 2

1. Cut Entr'acte 110-112

2. Cut 125-129/4/4 with dialogue over the music on 129:

Z: What is that?

M: A torchlight procession...

F: I recognize him... it's Escamillo... the most famous bullfighter in the world!

3. 151-152 replace with dialogue:

E: Tell me your name.

C: My name is Carmencita.

E: Carmencita?

C: Carmen, Carmencita — whichever you prefer.

E: Well then, Carmen or Carmencita, if I were to love you and wish to be loved by you, what would you say?

C: I would answer... (whispers)

E: Ah!

C: That's how it is.

E: Then I shall wait and content myself with hoping.

Z: We are leaving. (MUSIC) Listen to me, Carmen — in an hour I will return here.

C: Here?

Z: Yes, after roll call.

C: I wouldn't advise you to return.

Z: I'll come back anyway. (Aloud): We'll leave with you, my friend.

E: It is a great honor for me, my officer!

4. 154 replace with dialogue:

Frasquita: Tell us quickly, how's the news?

Dancairo: Not bad at all. We can still pull off some very lovely jobs. But we are in need of you!

Frasquita, Carmen, Mercedes: In need of us?

Dancairo: Yes! We are in need of you!

5. Cut 184/1/1-186/3/1

Dialogue over Jose's singing:

C: Listen — there he is.

M: It's a soldier.

F: A handsome soldier.

6. 187-188 replace with dialogue:

C: At last... it's you.

J: Carmen! It's only been two months since I got out of prison.

C: So you're angry with me and regret letting yourself be imprisoned for my pretty eyes?

J: No.

C: Truly? Because you love me?

J: Yes — because I love you, because I adore you.

C: Your lieutenant was here earlier, with other officers — they made us dance.

J: Carmen!

C: Would you be jealous, by any chance?

J: Yes, of course I am jealous.

7. Cut 194/5/3 to 196/5/1

8. Cut 222/1/1 to 228/1/4

Act 3

1. Cut 240/1/1 to 240/3/3

2. Cut 241/3/3 to 243/3/3

3. 258-261 replace with dialogue:

J: Come now, Carmen... if I spoke to you too harshly, I ask your forgiveness — let's make peace.

C: No.

J: You don't love me anymore then?

C: What is certain is that I love you far less than before... I want to be free and do what pleases me.

J: You are the devil, Carmen!

C: Yes! What are you thinking about?

J: I'm thinking that somewhere out there... there is a woman who believes me to be an honest man.

C: A good woman?

J: Yes — my mother.

C: Your mother? Go back to her. J

: Leave — separate from you?

C: Of course!

J: Carmen!

C: You'd like to kill me, perhaps? What a look!

4. Cut 279/3/3 to 280/3/1

5. Cut 287/1/2 to 292/1/3

6. Cut 306/1/1 to 307/3/1 and then dialogue:

(Gunshot)

J: Who goes there? Answer!

Act 4

1. Cut 338/1/1 to 347/1/1

2. Cut 349/1/1 to 361/1/3 (chorus leaves out “Escamillo”)

A. Mélodrame (Originalfassung)

(Die Posten lösen sich ab)
(On relève les sentinelles)

42

MORALÈS (zu Don José): Eben war ein hübsches Mädchel hier und hat nach ... sagt. Sie will wiederkom ...
(à Don José) *Il y a une jolie fille qui est venue te demander. Elle dit qu'elle reviendrait...*

43

MORALÈS Ja, und reizend angezogen: blaues
Oui, et gentiment habillée une jupe
poco sf

Kleid und lange Zöpfe, bis auf die Schultern! DON JOSÉ Das ist Micaela.
bleue, des nattes tombant sur les épaules... *C'est Micaëla!*

44

MORALÈS Wie sie heißt, hat sie nicht gesagt.
Elle n'a pas dit son nom.

45

dim. smorzando - - pp