



Carmen

Près des remparts de Séville

Seguidilla

G. Bizet

Allegretto ♩ = 160

Piano introduction for the first system. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The music is marked *pp* (pianissimo). The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a simpler eighth-note accompaniment.

Carmen

pp e legg.

Vocal and piano accompaniment for the first system. The vocal line is in a treble clef with a key signature of two sharps and a 3/8 time signature. The lyrics are: "Près des rem - parts de Sé - vil - le,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps and a 3/8 time signature. The piano part continues with the same rhythmic pattern as the introduction.

www.everynote.com

Vocal and piano accompaniment for the second system. The vocal line is in a treble clef with a key signature of two sharps and a 3/8 time signature. The lyrics are: "C'est mon a - ni - Lil - las Pas - tia, J'i -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps and a 3/8 time signature. The piano part continues with the same rhythmic pattern as the introduction.

rai dan - ser la Sé - gué - dille Et boi - re du Man - za -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "rai dan - ser la Sé - gué - dille Et boi - re du Man - za -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

nil - la. _____ J'i - rai chez mon a - mi Lil - las

The second system continues the musical score. The vocal line has a long note for "nil - la." followed by a line and then "J'i - rai chez mon a - mi Lil - las". The piano accompaniment continues with similar rhythmic patterns, including some chords and moving lines in both hands.

Pas - tia. _____

sempre pp

The third system shows the vocal line with "Pas - tia." followed by a line. The piano accompaniment includes the instruction *sempre pp* (pianissimo) in the right hand. The accompaniment continues with complex rhythmic textures.

www.everynote.com

The fourth system consists of piano accompaniment on two staves. It continues the complex rhythmic and harmonic patterns established in the previous systems, with various chordal textures and melodic fragments.

sempre pp

Oui, mais tou-te seule on s'en - nui - e, Et les vrais plaisirs sont à deux; -

Donc, pour me te-nir com-pa - gnie, J'em-mè-ne - rai mon a-mou - reux!

p
Mon a-mou - reux il est au
ten. *ten.*

dia - ble, Je l'ai mis à la por - te hier!
ten.

Mon_ pau - vre cœur très con - so - la - ble,

Mon_ cœur est li - - bre com - me l'air!

pp
J'ai des galants à la dou - zai - ne, Mais ils ne sont pas à mon gré.

rall.
Voi - ci la fin de la se - mai - ne: Qui veut m'ai - mer? je l'ai - me -

colla voce

a tempo

rai! Qui veut mon à - - - me? Elle est à

a tempo

prendre! Vous ar - ri - vez au bon mo -

ment! Je n'ai guè - re le temps d'at - ten-dre, Car a - vec mon nou-vel a -

mant, Près des rem - parts de Sé -

vil - le, Chez mon a - mi - Lil - las Pas - tia,

Nous dan - se - rons la Sé - gué - dille Et boi - rons

du Man - za - nil - la. *sempre f* Tra la la la la la la la

la, *ff* tra la la la la la la la la la.