

Bizet

Les tringles des sistres tintaient

(Gypsy Song) from Carmen

Ноты с сайта - www.notarhiv.ru

Andantino.

Frasquita.
Mercedes.

Carmen.

Piano.

Andantino. (♩ = 100.)

pp

Curtain rises. (Dance.)

dim.

First system of a piano score. The right hand (treble clef) features a complex, chromatic arpeggiated texture with many beamed notes. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is present in the first measure.

Second system of the piano score, continuing the arpeggiated texture in the right hand and the eighth-note accompaniment in the left hand.

Third system of the piano score, showing further development of the arpeggiated right-hand part.

Fourth system of the piano score, with the right hand moving into a more melodic line with some chromaticism.

Fifth system of the piano score, featuring a more active right-hand part with eighth-note patterns.

Sixth system of the piano score. The right hand has a dynamic marking of *f* (forte) in the first measure, which then changes to *p* (piano) in the third measure.

Seventh system of the piano score, concluding with a dynamic marking of *f* (forte) in the first measure.

Carmen. (Gypsy Song.)

ben ritmato.

p

(The dance ceases.)

Les
The

tringles des sistres tin - taient. A - vec un é - clat mé - tal -
sound of sis - trum - bars did greet. Their ears with dry, me - tal - lic

pp

li - que, Et sur cette é - tran - ge mu - si - que Les
ring - ing, To this strange mu - sic soon up - spring - ing The

Zin - ga - rel - las se le - vaient. Tam -
Gyp - sy - girls were on their feet. The

dim.

bours de Bas - que allaient leur train, Et les gui - ta - res for - ce -
rat - tling, ring - ing tam - bou - rine, And twangling of gui - tars now

pp

né - es Grin - çaient sous des mains ob - sti - né - es, Même chan -
 min - gle, And, pinch'd and pound-ed, throb and jin - gle, A - like in -

son, ——— mê-me re - frain, Mêle-me chan - son, — mê - me re -
 time, ——— A - like in - tune; A - like in time, a - like in

molto rit. dim.

a tempo. (♩ = 108) *pp*

frain! ——— Tra la la la,
 tunel ———

sempre pp

tra la la la, tra la la

la, tra la la la la la la,

Frasquita, Mercedes.

pp

tra la la la, tra la la la,

tra la la la, tra la la la,

(Dance.)

pp

tra la la la, tra la la la la la la la.

tra la la la, tra la la la la la la la.

(The dance ceases.)

sempre p

Les Set

anneaux de cuivre et d'ar - gent. Re - lui - saient sur les peaux bi -
 off by taw - ny skins, are rings. Of sil - ver and of cop - per

Les
And

stré - es D'o - range et de rou - ge zé - bré - es; Les é -
flash - ing, In measure with the mu - sic clash - ing: Man - tles

é - tof - fes flot - taient au
man - tles fly like wav - ing

tof - fes flottaient au vent.
fly - ing like wav - ing wings.

La danse au chant se ma - ri - ait, La
The sing - ers' mood the dancers feel, The

dim. *pp*

danse au chant se ma - ri - ait, D'a - bord in - dé - cise et ti -
sing - ers' mood the dancers feel: With slow and tim - id step be -

cresc. - - - *molto. rall.* - -

mi - de, Plus vive en - sui - te et plus ra - pi - de. Ce - la mon -
 gin - ning; Then fast and fast - - er they are spinning, And wild - er,

cresc.

- a tempo animato. (♩ = 126.)

tait, mon-tait, mon-tait, mon - tait! Tra la la
 wild - er, wild - er grows the reel!

colla voce. *f* *mf*

la, tra la la la, la,

tra la la la, tra la la la la la la la:

tra la la la, tra la la
 tra la la la, tra la la

(Dance)

cresc.

la, tra la la la, tra

la, tra la la la, tra

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are 'la, tra la la la, tra'.

la la la la la la la

la la la la la la la

The second system continues the vocal melody and piano accompaniment. The lyrics are 'la la la la la la la'. The piano accompaniment includes a 'cresc.' (crescendo) marking.

(The dance ceases)

Les Bo-hémiens à tour de bras De
With fingers fleet the gyp-sy - boys On

The third system begins with the instruction '(The dance ceases)'. It features a vocal line and piano accompaniment. The lyrics are 'Les Bo-hémiens à tour de bras De With fingers fleet the gyp-sy - boys On'. The piano accompaniment includes a 'p' (piano) marking.

leurs in-struments faisaient ra - ge, Et cet é-blou - is-sant ta -
string and leather romp and ri - ot; No Gyp - sy maid - en can sit

The fourth system continues the vocal melody and piano accompaniment. The lyrics are 'leurs in-struments faisaient ra - ge, Et cet é-blou - is-sant ta - string and leather romp and ri - ot; No Gyp - sy maid - en can sit'. The piano accompaniment includes 'p' (piano) markings.

pa - ge En - sor - ce - lait les Zin - ga - ras.
 qui - et Who hears that glorious, merry noise!

Sous le rythme de la chan - son, Sous le rythme de la chan -
 And, to the measure of the song, And, to the measure of the

son, Ar - den - tes, fol - les, en - fié - vré - es, El - les
 song, All join the glow - ing, wanton rev - el; Round and

se lais - saient, en - i - vré - es, Em - por - ter par le tour - bil -
 round the ring, how they trav - el, Borne on whirl - winds of joy a -

Più mosso. (♩ = 138.)

ff

lon! _____ Tra la la la,

long! _____

tra la la la, tra la la

la, tra la la la la la la la:

Frasquita, Mercedes. *sempre animando e cresc.*

ff

Tra la la la, tra la la la,

ff

Tra la la la, tra la la la,

(Dance.)

sempre animando e cresc.

tra la la la, tra la la la la la la

tra la la la, tra la la la la la la

la: tra la la la, tra la la la, tra la la

la: tra la la la, tra la la la, tra la la

Presto.

(Carmen, Frasquita and Mercedes join the dance.)

la, tra la la la

la, tra la la la

Presto. (♩ = 152.)

ff

First system of a musical score. The upper staff (treble clef) features a complex melodic line with many accidentals and a long slur. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score, continuing the melodic and harmonic development from the first system.

Third system of the musical score, showing further progression of the piece.

Fourth system of the musical score, featuring a more active melodic line in the upper staff with several accents (^) and a change in the lower staff accompaniment.

Fifth system of the musical score, concluding with dynamic markings. The upper staff has a dotted line above it. The lower staff has dynamic markings: *tutta forza.* and *sec.*