



Bernard Dewagtere

France, SIN LE NOBLE

Chanson Bohème (Carmen (Atto II)) Bizet, Georges

A propos de l'artiste

Docteur en musicologie, chef d'orchestre et compositeur.
Compositions et arrangements de toutes époques, dans tous les styles ou genres musicaux et pour n'importe quelles formations instrumentales ou vocales.

Qualification : Docteur en Musicologie
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A propos de la pièce



Titre : Chanson Bohème
[Carmen (Atto II)]
Compositeur : Bizet, Georges
Arrangeur : Dewagtere, Bernard
Droit d'auteur : Copyright © Dewagtere, Bernard
Instrumentation : Chant, piano (ou orgue)
Style : Opera

Bernard Dewagtere sur [free-scores.com](https://www.free-scores.com)

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Les tringles des sistres tintaient...

Chanson Bohème - Carmen (Atto II)

G. Bizet (1875)

Transc. : B. Dewagtere

Andantino ♩ = 100

Piano

pp

RIDEAU (Danse)

5

9

14

18

dim.

pp

Les triangles des sœurs tintaient...

2
22

Musical score for measures 22-25. The piece is in G major (one sharp) and 3/4 time. The right hand features a complex, rhythmic pattern of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A slur covers measures 22-25 in the right hand.

26

Musical score for measures 26-29. The right hand continues with a complex rhythmic pattern of chords and eighth notes. A slur covers measures 26-29 in the right hand.

30

Musical score for measures 30-33. The right hand continues with a complex rhythmic pattern of chords and eighth notes. A slur covers measures 30-33 in the right hand.

34

Musical score for measures 34-37. The right hand continues with a complex rhythmic pattern of chords and eighth notes. A slur covers measures 34-37 in the right hand.

38

Musical score for measures 38-41. The right hand continues with a complex rhythmic pattern of chords and eighth notes. A slur covers measures 38-41 in the right hand. Dynamics markings *f* and *p* are present in the right hand.

42

f *p*

C. 46

p

Les trin-gles des sis-tres tin - taient _____ A -

46

dim. *pp*

C. 51

vec un é - clat mé - ta - li _____ que, Et sur cette é - tran - ge mu - si _____ que Les

51

C. 55

Zin - ga _ rel - las se le - vaient. _____ Tam -

55

dim.

Les triangles des sœurs tintaient...

4
59

C. 

bours de Basque al - laient leur train, Et les gui - ta - res for - ce - né - es Grin -

59 *pp* *8va* *loco* *8va* 

63

C. 

çaient sous des mains ob - sti - né - es, Mê - me chan - son, mê - me re -

63 *loco* 

66

C. 

frain, Mê - me chan - son, mê - me re - frain! tra la la

66 *rit. molto* *dim.* *a tempo* *pp* 

66 *colla voce* *sempre* *pp*

70

C. 

la tra la la la tra la la

70 

74 *pp* (Avec Frasquita et Mercédès)

C. la _____ tra la la la la la la la _____ tra la la

74 (Danse)

78 la _____ tra la la la _____ tra la la

78

82 la _____ tra la la la la la la la _____

82 *sva* *loco*

87 (La danse cesse) *p*

C. Les an-neaux de cuivre et d'ar-gent _____ Re-

87

The image shows a musical score for a piece titled 'Les triangles des sœurs tintaient...'. It is a vocal and piano arrangement. The score is divided into four systems, each with a vocal line (C.) and a piano accompaniment (P.). The key signature is one sharp (F#), and the time signature is 2/4. The first system starts at measure 74 with the vocal line singing 'la _____ tra la la la la la la la _____ tra la la' and the piano playing a rhythmic accompaniment. The second system starts at measure 78 with the vocal line singing 'la _____ tra la la la _____ tra la la'. The third system starts at measure 82 with the vocal line singing 'la _____ tra la la la la la la la _____'. The piano accompaniment in the third system includes markings for 'sva' (sustained) and 'loco' (ad libitum). The fourth system starts at measure 87 with the vocal line singing 'Les an-neaux de cuivre et d'ar-gent _____ Re-'. The piano accompaniment in the fourth system includes a marking for '(La danse cesse)' and a dynamic marking of 'p' (piano).

Les triangles des sœurs tintaient...

6
91

C.

lui - saient sur les peaux bis - tré es D'o - range et de rou - ge zé -

94

C.

bré es, les é - tofes flot - taient au vent.

98

C.

La danse au chant se ma - ri - ait, La danse au chant se ma - ri -

102

C.

ait, d'a - bord in - dé - cise et ti - mi - de, plus - vive en - sui - te et - plus ra -

106 *rit. molto* *dim.* **Tempo animato** **f**

C. *pi - de... Ce - la mon - tait, mon - tait, mon - tait, mon - tait! la la tra*

106 *accel.* **f** **mf**

110 *la la la tra la la tra*

110

114 **f** (*Avec Frasquita et Mercedes*)

C. *la la la la la la tra la tra la la*

114

118 *la tra la la la tra la la*

118

Les triangles des sœurs tintaient...

8

122

C. *la tra la la la la la la*

127 *(La danse cesse) f*

C. *Les Bo-hé-miens à tour de bras De*

127 *cresc. p f*

131

C. *leurs ins-tru-ments fai-saient ra-ge, Et cet é-blou-is-sant ta-pa-ge En*

131 *p f p f*

135

C. *cor-ce-lait les Zin-ga-ras Sous le ry-thme de la chan-*

135 *p p <> <> cresc. f p*

140

C.

son Sous le ry - thme de la chan - son Ar - dan-tes, fol-les, en - fié -

144

C.

vré es, El - les se lais - saient en - i - vré és, Em-por - - -

148

Plus vite *ff*

C.

la la tra la la la tra la

153 *f* (Avec Frasquita et Mercedes)

C.

la la tra la la la la la tra la tra la la

Les triangles des sœurs tintaient...

10
158

C. *sem - - - pre - - - a - - - ni - - - man - - - do - - - e - - - cre - - - scen - - - do - - -*

la _____ tra la la la _____ tra la la la _____ tra

158

sem - - - pre - - - a - - - ni - - - man - - - do - - - e - - - cre - - - scen - - - do - - -

The first system of the score consists of a vocal line (C) and a piano accompaniment. The vocal line starts at measure 10 and continues through measure 158. The piano accompaniment begins at measure 158. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line features a melodic line with some grace notes and a steady accompaniment. The piano accompaniment is a rhythmic pattern of eighth notes.

163

C. la la la la la la la _____ tra_ la la la _____ tra_ la la la _____ tra_ la la

163

The second system of the score continues the vocal line (C) and piano accompaniment. The vocal line starts at measure 163 and continues through measure 216. The piano accompaniment continues from the previous system. The key signature and time signature remain the same. The vocal line has a similar melodic structure to the first system, with a steady accompaniment. The piano accompaniment maintains the rhythmic pattern of eighth notes.

Presto (Carmen, Frasquita et Mercedes se mêlent à la danse)

167

C. *ff*

167

Ped.

The third system of the score is marked **Presto** and includes a vocal line (C) and piano accompaniment. The vocal line starts at measure 167 and continues through measure 216. The piano accompaniment begins at measure 167. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line is a simple melodic line. The piano accompaniment is a rhythmic pattern of eighth notes, marked *ff* (fortissimo). The piano accompaniment includes a *Ped.* (pedal) marking.

171

The fourth system of the score continues the piano accompaniment from the previous system. The key signature and time signature remain the same. The piano accompaniment is a rhythmic pattern of eighth notes.

175

180

184

188

Red.

*