



Niksa Lendic

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A propos de l'artiste

Publisher and organist, from Split (Croatia)

A propos de la pièce



Titre: Seguedilla (from opera CARMEN)
Compositeur: Bizet, Georges
Arrangeur: Lendic, Niksa
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Editeur: Lendic, Niksa
Instrumentation: mezzo soprano voix, piano
Style: Opera

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SEGUEDILLE

Allegretto ♩=160 (from opera Carmen)

Georges BIZET

Solo

Pno

pp

The first system of the score consists of three staves. The top staff is a single treble clef staff labeled 'Solo', which is currently empty. The bottom two staves are a grand staff labeled 'Pno', containing the piano accompaniment. The music is in the key of D major (two sharps) and 3/4 time. The piano part begins with a piano (*pp*) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and single notes.

8

pp

The second system of the score consists of three staves. The top staff is a single treble clef staff, which is empty. The bottom two staves are a grand staff labeled 'Pno', containing the piano accompaniment. The music continues from the previous system. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and chords in the left hand, maintaining the *pp* dynamic.

13 *pp* *leggiero*

Pres des rem - parts de Se - vil - - le

The third system of the score consists of three staves. The top staff is a single treble clef staff containing the vocal line. The bottom two staves are a grand staff labeled 'Pno', containing the piano accompaniment. The music begins at measure 13. The vocal line starts with the lyrics 'Pres des rem - parts de Se - vil - - le'. The piano accompaniment continues with the same rhythmic pattern as the previous systems, with a *pp* dynamic and a *leggiero* (light) character.

17

3 3

chez mon a - mi Lil - las Pas - tia J'i -

The fourth system of the score consists of three staves. The top staff is a single treble clef staff containing the vocal line. The bottom two staves are a grand staff labeled 'Pno', containing the piano accompaniment. The music begins at measure 17. The vocal line features two triplet markings (indicated by '3' above the notes) and ends with the lyrics 'chez mon a - mi Lil - las Pas - tia J'i -'. The piano accompaniment continues with the same rhythmic pattern, maintaining the *pp* dynamic.

21

rai dan - ser la Se - gue - dil - le. Et boi - re du Man - za -

25

nir - la J'irai chez mon a - mi Lil las

29

Pas - tia.

p

33

Edition Lendic

37 *pp*

Oui mais tou-teseule ons'en-nul - e et les vrais plaisir sont a deux_

41

Donc pour me te nir com pa - gni e j'em men e - raimona mou reux!

45 *p*

Moun a-mou- reux il est au

49

dia - ble Je l'ai- mis a la po-rte hier

53

3 mon pau - vre coeur tres con - so - la - ble

57

3 mon coeur est li - bre com - me l'air!

61

J'ai des ga-lants a la dou-zai - ne, mais ils ne sont pas a mon gre.

65

rallentando

Voi-ci la finde la se-mai ne: Qui veut m'ai-mer? jel'ai-me-rai!

colla voce *a tempo*

69

Qui veut mon a - - me? Elle est a prendre!

73

Vous ar - ri - vez_ au bon mo - ment! Je n'ai

77

gue-re le temps d'at ten dre, car a - vec mon nou vel a - mant...

82 *f* *con molto ritmo*

f *con molto ritmo*
Pres des rem - parts de Se - vil - - le,

86 *3*
 chez mon a - *mf* Lil - las Pas - tia, nous

90
 dan - se - rons la se - gue - dille et boi - rons du Man - za

94 *ff*
 nif - la. Tra la la la la la la la

p *sf*

98 *ff*
 la la Tra la la la la la la la la.

sf *ff*