

Act II.

Lillas Pastia's Inn. When the curtain rises, Carmen, Frasquita, and Mercedes are discovered seated at a table with the officers. Dance of the Gypsy-girls, accompanied by Gypsies playing the guitar and tambourine.

No 12. Gypsy Song.

Andantino.

Frasquita.
Mercedes.

Carmen.

Piano.

Andantino. (♩ = 100.)

pp

Curtain rises. (Dance.)

dim.

This page of a piano score for Bizet's *Carmen* contains seven systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a *pp* (pianissimo) dynamic marking. The first system features a complex, arpeggiated texture in the right hand and a steady eighth-note accompaniment in the left hand. The second system continues this texture, with the right hand playing a series of chords and the left hand maintaining the rhythmic pattern. The third system shows a shift in the right hand's texture, with more sustained chords and a melodic line. The fourth system features a more active right hand with eighth-note patterns and a left hand with a steady eighth-note accompaniment. The fifth system has a right hand with a melodic line and a left hand with a steady eighth-note accompaniment. The sixth system begins with a *f* (forte) dynamic marking in the right hand, which then transitions to a *p* (piano) dynamic marking. The seventh system continues with a *f* dynamic in the right hand and a steady eighth-note accompaniment in the left hand. The score concludes with a final chord in the right hand and a steady eighth-note accompaniment in the left hand.

ben ritmato.

Carmen. (Gypsy Song.)

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

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

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

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, — mē-me re - frain, Mē-me chan - son, — mē - me re -
time, — A - like in - tune; A - like in time, a - like in

molto rit. dim.

frain! — Tra la la la, —
tunel

a tempo. (♩ = 108) pp

tra la la la, — tra la la

sempre pp

la, — tra la la la la la la la, —

sempre pp

Frasquita, Mercedes.

pp

tra la la la, tra la la la,

pp

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

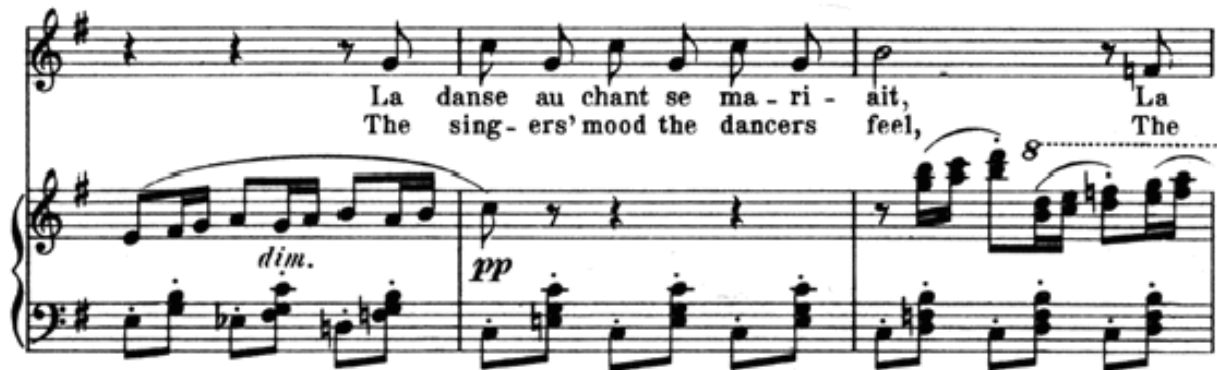


stré - es Do - range et de rou - ge zé - bré - es; Les é -
flash - ing, In measure with the mu - sic clash - ing: Man - tles



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 reell

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

la la la la la la la

la la la la la la la

cresc.

(The dance ceases.)

Les Bo-hémiens à tour de bras De

With fingers fleet the gyp-sy - boys On

p

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

p

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

f *p* *p*

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

cresc. *f* *p* *f* *p*

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

cresc. *f* *p* *cresc.*

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 -

ff *f*

Più mosso. (♩ = 138.)

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.* - - -

Tra la la la, _____ tra la la la, _____
Tra la la la, _____ tra la la la, _____

(Dance.)

sempre animando x *e cresc.*

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

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

The first system consists of two vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'tra la la la, tra la la la la la la'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

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

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

The second system continues the vocal melody with the lyrics 'la: tra la la la, tra la la la, tra la la'. The piano accompaniment maintains its rhythmic accompaniment, with some harmonic changes in the right hand.

Presto. *ff*

(Carmen, Frasquita and Mercedes join the dance.)

la, tra la la la.

la, tra la la la.

The third system is marked 'Presto.' and 'ff' (fortissimo). It includes a performance instruction: '(Carmen, Frasquita and Mercedes join the dance.)'. The vocal parts continue with the lyrics 'la, tra la la la.' and feature a long, melismatic line. The piano accompaniment becomes more active and rhythmic.

Presto. (♩ = 152.) *ff*

The fourth system is also marked 'Presto.' with a tempo indication '(♩ = 152.)' and 'ff'. The piano accompaniment is highly rhythmic and energetic, featuring a complex pattern of eighth and sixteenth notes. The vocal parts are less prominent in this section.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time and features a complex, rhythmic melody in the treble with many beamed notes and a steady accompaniment in the bass.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns in both staves.

Third system of musical notation, maintaining the intricate melodic and harmonic texture.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, concluding the page with dynamic markings. The treble staff has a first ending bracketed with a dotted line and the number '8' above it. The bass staff has a first ending marked '8' and a second ending marked 'sec.'. Dynamic markings include *tutta forza.* and *sec.*. The system ends with a double bar line and repeat signs.

Ca.

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