



Niksa Lendic

Arranger, Interpreter, Publisher

Croatia, Split

About the artist

Publisher and organist, from Split (Croatia)

About the piece



Title: Seguedilla (from opera CARMEN)
Composer: Bizet, Georges
Arranger: Lendic, Niksa
Licence: Copyright © LENDIC NIKSA
Publisher: Lendic, Niksa
Instrumentation: mezzo soprano voice and piano
Style: Opera

Niksa Lendic on [free-scores.com](http://www.free-scores.com)

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SEGUEDILLE

Allegretto ♩=160 (from opera Carmen)

Georges BIZET

Solo

Pno

pp

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is a single staff with a treble clef and a key signature of two sharps (F# and C#). It contains a whole rest for the first six measures. The piano accompaniment is written for two staves (treble and bass clefs) and begins with a piano (*pp*) dynamic. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, primarily using chords and eighth notes.

8

pp

The second system continues the piano accompaniment from the first system. It starts at measure 8. The right hand continues with a melodic line, and the left hand provides a steady harmonic accompaniment with chords and eighth notes. The dynamic remains piano (*pp*).

13 *pp* *leggiero*

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

The third system introduces the vocal line at measure 13. The vocal line is marked *pp* and *leggiero*. The lyrics are "Pres des rem - parts de Se - vil - - le". The piano accompaniment continues with the same rhythmic pattern as in the previous systems.

17

3 3

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

The fourth system continues the vocal line and piano accompaniment. It starts at measure 17. The vocal line features two triplet markings (3) over the notes "chez" and "Lil - las". The lyrics are "chez mon a - mi Lil - las Pas - tia J'i -". The piano accompaniment continues with the same rhythmic pattern.

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

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*

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*