

„Carmen Dances „ Suite for 2 Pianos & Percussion

by Flip Philipp February 2016

Concert Tune Order

6. Carmen on the Scene 1“40 (attacca)

7. Habanera 3`40“

2. Morales in the Crowd 1`20“

4. Streetgangs 1`30“

5. Cigarette girls 2`20“ (ballet)

17. Sevilla Interlude -Aragonaise 2`

15. Interlude (Andantino) 3` Ballade

11. Gypsy´s Spell 3`

10. Night Patrole(Interlude) 2`

19. Dance of the Gypsy 1`20“ (ballet)

12. Escamillo 1`37

9. Seguidilla 2`

13. Carmen I love you 3`

14. Carmen Laughs 1`45“

16. Cards 2`30“

20. Escamillo Love Theme 1`34“

1. Overture -Finale 3`30“

Zugabe

18. Ballet 1`26“ (Arlesienne)

6.CARMEN ON THE SCENE

1. =100 CRAZY&WILD

PRIMO PIANO

SECOND PIANO

6

9

=150

=150

The musical score is written for two piano parts: Primo Piano and Secondo Piano. The key signature is B-flat major (two flats). The Primo Piano part begins with a tempo marking of 100 and the instruction 'CRAZY&WILD'. It features a series of eighth and sixteenth notes with accents, followed by a section with repeated eighth notes. The Secondo Piano part also begins with a tempo marking of 100 and the instruction 'CRAZY&WILD'. It features a series of eighth and sixteenth notes with accents, followed by a section with repeated eighth notes. The score includes measures 6 and 9, with a tempo change to 150 indicated by a new tempo marking. The Primo Piano part continues with a series of eighth and sixteenth notes with accents, followed by a section with repeated eighth notes. The Secondo Piano part continues with a series of eighth and sixteenth notes with accents, followed by a section with repeated eighth notes.

10

13

16

LEGGIERO

CRESCENDO

pp

pp

pp

LEGGIERO

19 20 =111

MOLTO STACCATO

23

27

31

LEGGIERO

LEGGIERO

MOLTO ESPRESSIVO

37

41

CALMO

CALMO

44

49

53

SOLISTIC

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872

881

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944

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1007

1016

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2177

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4697

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6686

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6803

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6992

7001

7010

7019

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7055

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7073

7082

7091

7100

7109

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9755

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9773

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9800

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10205

10214

10223

10232

10241

10250

10259

10268

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10286

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10376

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10394

10403

10412

10421

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10439

10448

10457

10466

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10493

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10556

10565

10574

10583

10592

10601

10610

10619

10628

10637

10646

10655

10664

10673

10682

10691

10700

10709

10718

10727

10736

10745

10754

10763

10772

10781

10790

10799

10808

10817

10826

10835

10844

10853

10862

10871

10880

10889

10898

10907

10916

10925

10934

10943

10952

10961

10970

10979

10988

10997

11006

11015

11024

11033

11042

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11087

11096

11105

11114

11123

11132

11141

11150

11159

11168

11177

11186

11195

11204

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11375

11384

11393

11402

11411

11420

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11438

11447

11456

11465

11474

11483

11492

11501

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11555

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11573

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11600

11609

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11672

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11708

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11744

11753

11762

11771

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11807

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11843

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11861

11870

11879

11888

11897

11906

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11924

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11969

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11987

11996

12005

12014

12023

12032

12041

12050

12059

12068

12077

12086

12095

12104

12113

12122

12131

12140

12149

12158

12

56

RUBATO

4

p

SHY!

pp

RUBATO

ppp

66

ATTACCA

pp

7.HABANERA

1

TANGO LIKE

FIRST PIANO

SIMILE

SECOND PIANO

VERY LAID BACK

3

The musical score is written for two pianos. The First Piano part is in the bass clef, and the Second Piano part is in the treble and bass clefs. The tempo is marked as 65. The First Piano part has a 'TANGO LIKE' section and a 'SIMILE' section. The Second Piano part has a 'VERY LAID BACK' section. The score includes various musical notations such as triplets and slurs.

6

9

12

pp

mf LEGGIERO

34

37

41

44

46

49

52

System 52-54: This system contains measures 52, 53, and 54. It features a grand staff with four staves. The top two staves (bass and treble) contain complex chordal textures with many beamed notes. The bottom two staves (bass and treble) contain a more rhythmic melody with eighth and sixteenth notes. Measure 54 includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

55

System 55-58: This system contains measures 55, 56, 57, and 58. The top two staves continue with complex chordal textures. The bottom two staves feature a rhythmic melody with eighth and sixteenth notes. Measure 58 includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

59

System 59-61: This system contains measures 59, 60, and 61. The top two staves continue with complex chordal textures. The bottom two staves feature a rhythmic melody with eighth and sixteenth notes. Measure 61 includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

62

MOLTO RIT.

2.MORALES THEME

The image shows a musical score for two piano parts. The top part, labeled 'FIRST PIANO', is in treble clef, 4/4 time, with a tempo marking of 140. It features a series of rests in the first three measures. The bottom part, labeled 'SECOND PIANO', is in bass clef, 4/4 time, with a tempo marking of 140 and the instruction 'MOLTO STACCATO'. It features a complex rhythmic pattern with many accents and slurs. The score is written in a single system with three measures.

4

MOLTO RHYTHMICO MARCIALE

The musical score is written for piano and bass. The piano part (top two staves) begins with a whole rest in the first measure, followed by eighth-note patterns in the second and third measures. The bass part (bottom two staves) features a more active melody in the first measure, followed by a series of eighth-note chords and a descending line in the second measure. The tempo and mood are indicated as 'MOLTO RHYTHMICO MARCIALE'. The score includes various musical notations such as accents, slurs, and dynamic markings like 'p' (piano) and 'f' (forte).

7

8

9

11

14

3

3

stacc

MARCATO

16

STACCATO

18

TENUTO

This musical score is written for a piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is divided into three systems, each with a grand staff (treble and bass clefs).
- The first system begins at measure 14. The right hand has a triplet of eighth notes followed by a quarter note, then a series of eighth notes. The left hand has a half note chord. A 'stacc' marking is present in the left hand.
- The second system starts at measure 16. The right hand continues with eighth notes, and the left hand has a half note chord. A 'MARCATO' marking is present in the left hand.
- The third system starts at measure 18. The right hand has a series of eighth notes, and the left hand has a half note chord. A 'STACCATO' marking is present in the right hand.
- The fourth system starts at measure 20. The right hand has a series of eighth notes, and the left hand has a half note chord. A 'TENUTO' marking is present in the left hand.

26

A

A TEMPO

A TEMPO

MOLTO BRUTO

28

31

33

36

38

40

ff MOLTO STACCATO

41

42

43

GLISS. **fff**

MOLTO FRENETICO

GLISS. **fff**

FULMINANTE **fff**

44

45

4. STREET GANGS

The image displays a musical score for a two-part setting of "The Sound of Silence" by Simon and Garfunkel. The score is written for two staves, labeled "PRIMO" and "SECONDO".

PRIMO: The Primo part is written in treble and bass clefs. It begins with a tempo marking of $\text{♩} = 126$. The key signature is one sharp (F#). The melody is characterized by sustained chords and a slow, atmospheric feel.

SECONDO: The Secondo part is also written in treble and bass clefs. It begins with a tempo marking of $\text{♩} = 126$. The key signature is one sharp (F#). The melody is more active, featuring eighth and sixteenth notes. It includes a "SOLISTIC" section with a "TRUMPET LIKE" sound effect, indicated by a trumpet icon. The score also includes a "3" marking, likely indicating a triplet or a three-measure rest.

This musical score is for the piece "Gloomy Sunday" by Miklós Rózsa. It is written for piano (p) and violin (v). The score is in 2/4 time and consists of 7 measures. The key signature is one flat (B-flat major or D minor). The piano part features a prominent triplet in the first measure, followed by a series of chords and single notes. The violin part enters in the second measure with a melodic line characterized by slurs and accents, playing a sequence of eighth and sixteenth notes. The overall mood is somber and melancholic, typical of the piece.

15

Sheet music for 'The Rose Tree' in 2/4 time. The score is written for four staves: Treble 1, Bass 1, Treble 2, and Bass 2. The key signature has one flat (B-flat). The melody is primarily in the Treble 1 staff, with accompaniment in the Bass 1 and Treble 2 staves. The Bass 2 staff is mostly empty, with some notes in the final measures. The music features a mix of eighth and sixteenth notes, with some measures containing triplets or beamed notes. The piece concludes with a final chord in the Treble 1 staff.

45

Measures 45-55 of a musical score in 2/4 time, key of B-flat major. The score is written for piano with four staves. The first system (measures 45-55) features a complex harmonic structure with many chords and some melodic lines. The second system (measures 56-65) continues the harmonic progression with some melodic movement in the right hand. The third system (measures 66-75) shows a more active bass line and some melodic fragments in the right hand.

56

Measures 56-65 of a musical score in 2/4 time, key of B-flat major. The score is written for piano with four staves. The first system (measures 56-65) features a complex harmonic structure with many chords and some melodic lines. The second system (measures 66-75) continues the harmonic progression with some melodic movement in the right hand. The third system (measures 76-85) shows a more active bass line and some melodic fragments in the right hand.

66

Measures 66-75 of a musical score in 2/4 time, key of B-flat major. The score is written for piano with four staves. The first system (measures 66-75) features a complex harmonic structure with many chords and some melodic lines. The second system (measures 76-85) continues the harmonic progression with some melodic movement in the right hand. The third system (measures 86-95) shows a more active bass line and some melodic fragments in the right hand.

76

CANON

CRESCENDO POCO A POCO

83

MOLTO FURIOSO E BRILLANTE

MOLTO FURIOSO E BRILLANTE

88

ECHOE

pp

MOLTO RIT-----

ppp

MOLTO RIT-----

pp

ppp

5.CIGARETTE GIRLS

1 INTRO

PRIMO PIANO

ff

pp SEMPRE SPICCATO

2

3

4

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6

7

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13

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21

8

25

26

SOFT

25

32

+ GLOCKENSPIEL

25

17. SEVILLA INTERLUDE (ARAGONAISE)

FIRST PIANO

SECOND PIANO

A LA FLAMENCO

1 **. =87**

7

pp

This musical score is for a piece titled '17. SEVILLA INTERLUDE (ARAGONAISE)'. It is written for two pianos, labeled 'FIRST PIANO' and 'SECOND PIANO'. The tempo is marked 'A LA FLAMENCO' with a metronome indication of '1 . =87'. The key signature has one flat (B-flat) and the time signature is 3/8. The score is divided into two systems. The first system consists of six measures. The first piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes, often in a triplet feel. The second piano part has a more melodic line with some triplets and rests. The second system starts at measure 7. The first piano part continues with similar rhythmic patterns, while the second piano part introduces a new melodic motif. Dynamics include 'pp' (pianissimo) in the second system. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings.

16 MOLTO AGITATO E FRENETICO

26

33 CANTABILE

42

49

56

64

71

MOLTO FURIOSO E FLAMENCOSO

79

87

pp

pp

MOLTO CRESC.

MOLTO CRESC.

pp

The musical score is written for piano and bass. The top system (measures 79-86) features a complex melody in the right hand with many beamed sixteenth notes and triplets, while the left hand provides a steady eighth-note accompaniment. The bottom system (measures 87-94) continues the melody, which becomes more intense with a 'MOLTO CRESC.' marking. The left hand's accompaniment also evolves, with a 'MOLTO CRESC.' marking and a 'pp' dynamic at the start of the system. The key signature has one flat (B-flat), and the time signature is 3/8.

94

100

108

A TEMPO

pp

LIGHTLY

A TEMPO

116

WITH A WHITE TEETH SMILE

The musical score is written for piano and voice. It consists of two systems of staves. The first system covers measures 108 to 115, and the second system covers measures 116 to 122. The key signature is one flat (B-flat major), and the time signature is 3/8. The piano part features a steady accompaniment with triplets in the right hand and chords in the left hand. The vocal part has lyrics in all caps. The tempo is marked 'A TEMPO' in two places. The dynamics include 'pp' (pianissimo) and 'LIGHTLY'. The score ends with a final cadence in measure 122.

122

VERY SPANISH

131

The musical score is written for piano in 3/8 time, B-flat major. It consists of two systems. The first system contains measures 122 through 130, and the second system contains measures 131 through 138. The melody is primarily in the right hand, featuring triplets and a 'VERY SPANISH' feel. The bass line in the left hand provides harmonic support with chords and moving lines. The score is divided into two systems, with measures 122-130 in the first and measures 131-138 in the second.

138

SUBITO TEMPO MENO

pp

MOLTO RIT.

147

A TEMPO

A TEMPO

The musical score is for a piano piece, measures 138 to 147. It is written in 3/8 time and B-flat major. The score is divided into two systems. The first system (measures 138-141) features a melodic line in the right hand with triplets and a 'SUBITO TEMPO MENO' instruction. The left hand has a simple accompaniment pattern. The second system (measures 142-147) features a melodic line in the right hand with triplets and an 'A TEMPO' instruction. The left hand has a simple accompaniment pattern. The score ends with a repeat sign.

154

The musical score is written for piano in 3/8 time, featuring a key signature of one flat (B-flat). The piece is divided into measures 154 through 159. The right hand (treble clef) plays a melodic line with triplets and chords, while the left hand (bass clef) provides a harmonic foundation with chords and moving lines. The piece concludes with a final chord in the right hand and a sustained bass note in the left hand.

15.ANDANTINO INTERLUDE

1

FIRST PIANO

SOLISTIC

VERY SOFT

DAYDREAMING

SECOND PIANO

SUPER SOFT

6

12

This musical score is for a piece titled '15. ANDANTINO INTERLUDE'. It is written for two pianos, labeled 'FIRST PIANO' and 'SECOND PIANO'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems, each containing a grand staff (treble and bass clef). The first system (measures 1-5) features a 'SOLISTIC' section for the First Piano, marked 'VERY SOFT' (p), and a 'DAYDREAMING' section for the Second Piano, marked 'SUPER SOFT' (pp). The second system (measures 6-11) continues the First Piano's melodic line with triplets and the Second Piano's accompaniment. The third system (measures 12-16) concludes the piece with more complex melodic and harmonic textures in both parts.

17

POCO RIT.

VERY SOFT (PEDAL)

23

DOLCE

28

32

System 32: Treble and Bass staves. Treble staff has a melodic line with eighth notes and a triplet of eighth notes. Bass staff has a melodic line with eighth notes and a triplet of eighth notes. The system concludes with a double bar line.

37

System 37: Treble and Bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a melodic line with eighth notes. The system concludes with a double bar line.

41

SEMPRE DIMINUENDO

System 41: Treble and Bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a melodic line with eighth notes. The system concludes with a double bar line.

12. GYPSY SPELL

1 =140

FIRST PIANO

SECONDO

2 =140

5

SOLISTIC

9

Musical score for measures 9-11. The score is in G major (one sharp) and 7/8 time. It features a grand staff with four staves. The top staff is empty. The second staff has a melodic line in the bass clef. The third staff has a chordal accompaniment in the treble clef, with the word "SIMILE" written below the first measure. The bottom staff is empty. The key signature is G major (one sharp) and the time signature is 7/8.

12

Musical score for measures 12-14. The score is in G major (one sharp) and 7/8 time. It features a grand staff with four staves. The top staff is empty. The second staff has a melodic line in the bass clef. The third staff has a chordal accompaniment in the treble clef, with accents (>) over the notes. The bottom staff is empty. The key signature is G major (one sharp) and the time signature is 7/8.

15

19

MOLTO LEGATO E LEGGERO

pp SUBITO

23 ARPEG.

Musical score for measures 23-27. Measure 23: Treble clef has a 3/4 note chord (F#4, A#4, C#5) and a 3/4 note chord (D#5, F#5, A5). Bass clef is empty. Measure 24: Treble clef has a 3/4 note chord (F#4, A#4, C#5) and a 3/4 note chord (D#5, F#5, A5). Bass clef is empty. Measure 25: Treble clef has a 3/4 note chord (F#4, A#4, C#5) and a 3/4 note chord (D#5, F#5, A5). Bass clef is empty. Measure 26: Treble clef has a 3/4 note chord (F#4, A#4, C#5) and a 3/4 note chord (D#5, F#5, A5). Bass clef is empty. Measure 27: Treble clef has a 3/4 note chord (F#4, A#4, C#5) and a 3/4 note chord (D#5, F#5, A5). Bass clef is empty.

28

Musical score for measures 28-31. Measure 28: Treble clef has a 3/4 note chord (F#4, A#4, C#5) and a 3/4 note chord (D#5, F#5, A5). Bass clef is empty. Measure 29: Treble clef has a 3/4 note chord (F#4, A#4, C#5) and a 3/4 note chord (D#5, F#5, A5). Bass clef is empty. Measure 30: Treble clef has a 3/4 note chord (F#4, A#4, C#5) and a 3/4 note chord (D#5, F#5, A5). Bass clef is empty. Measure 31: Treble clef has a 3/4 note chord (F#4, A#4, C#5) and a 3/4 note chord (D#5, F#5, A5). Bass clef is empty.

32

ALWAYS KEEP INTENSITY

36

ALWAYS KEEP INTENSITY

40

p

ff

G.P.

45

ppp

ff

48

ARPEG.

pp

52

pp

56

ppp

LEGGIERO E LEGATO

TOTALLY CHILLED

61

pp

mf MOLTO RISOLUTO

MOLTO RISOLUTO

66

Musical score for measures 66-69. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some notes in the bass staff. The melody consists of eighth and sixteenth notes, often beamed together. The piano accompaniment features chords in the right hand and single notes in the left hand.

70

Musical score for measures 70-73. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some notes in the bass staff. The melody consists of eighth and sixteenth notes, often beamed together. The piano accompaniment features chords in the right hand and single notes in the left hand. Dynamic markings include 'f' and 'p'.

74

Measures 74-76 of a musical score in 3/4 time, key of D major. The score is written for two systems, each with a grand staff (treble and bass clef). Measure 74 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 75 includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 76 continues the melodic and harmonic progression.

77

Measures 77-80 of a musical score in 3/4 time, key of D major. The score is written for two systems, each with a grand staff (treble and bass clef). Measure 77 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measure 78 includes a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 79 continues the melodic and harmonic progression. Measure 80 concludes the section with a final chord in the treble and a bass line.

81

ff

pp

85

ff

pp

89

89

90

91

92

93

94

95

96

93

93

94

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96

97

98

99

100

97

Musical score for measures 97-100. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features a complex melody in the right hand with many beamed sixteenth and thirty-second notes, and a supporting bass line in the left hand with chords and single notes.

101

Musical score for measures 101-104. The score continues in 3/4 time with two sharps. Measure 103 includes the tempo marking "POCO TEMPO MOSSO" and a dynamic marking "p". Measure 104 includes the dynamic marking "pp". The right hand has a series of beamed sixteenth notes in measure 104, while the left hand continues with chords and single notes.

POCO TEMPO MOSSO

MOLTO BRUTO

pp

106

Musical score for measures 106-109. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features a grand staff with three systems of staves. The top system has a treble staff with complex chords and a bass staff with whole rests. The middle system has a treble staff with eighth notes and a bass staff with whole notes. The bottom system has a treble staff with eighth notes and a bass staff with whole notes.

110

Musical score for measures 110-113. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features a grand staff with three systems of staves. The top system has a treble staff with complex chords and a bass staff with whole rests. The middle system has a treble staff with eighth notes and a bass staff with whole notes. The bottom system has a treble staff with eighth notes and a bass staff with whole notes.

114

POCO A POCO ACCELERANDO AL FINE

POCO A POCO ACCELERANDO AL FINE

118

MOLTO CRESCENDO ----- FURIOSO

MOLTO CRESCENDO ----- FURIOSO

121

MOLTO FUZIOSO

124

9.INTERLUDE PATROLE

1 $\text{♩} = 160$

FIRST PIANO

SECOND PIANO

Measures 1-7. The first piano part features a melody in the treble staff and a bass line in the bass staff. The second piano part is mostly rests, with some notes in the bass staff in measure 7.

8

Measures 8-15. The first piano part continues the melody from measure 1. The second piano part has some notes in the bass staff in measure 8 and measure 15.

16

LEGGERO

p MOLTO SECCO

Measures 16-23. The first piano part continues the melody from measure 1. The second piano part has some notes in the bass staff in measure 16 and measure 23.

24

WITH A LITTLE JAZZ FEEL

WITH A SMILE

LIKE A BIG BAND SAX SECTION

30

SOLISTIC

36

41

MISTERIOSO
SOLISTIC

46

BLUESY
SOLISTIC

51

SOLISTIC
GANGSTER MOVIE BASS LINE

57

3

LEGGIERO

LIKE RAINDROPS

ppp

63

SUPER STACCATO

SOLISTIC

SUPER STACCATO

69

MOLTO LEGATO

LEGATO

74

SIGNAL

SARCASTICO

TRUMPET SIGNAL

81

SOLISTIC

88

The musical score is written for piano and trumpet. It begins at measure 74 with a complex piano texture featuring many triplets and dynamic markings such as *pp*, *ff*, and *pppp*. A trumpet part enters at measure 74 with a "SIGNAL" and "SARCASTICO" annotation. A "TRUMPET SIGNAL" is also marked. A "SOLISTIC" section for the piano begins at measure 81. The score ends at measure 88 with a double bar line.

19. DANCE OF THE GYPSY

1

FIRST PIANO

RUBATO LAID BACK

SECOND PIANO

pp

SIMILE

5

9

RETENERE

9

RETENERE

12

12

15

Musical score for measures 15-16. The score is written for two systems, each with a grand staff (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/4. In measure 15, the right hand of the first system plays a complex, fast-moving melody with many beamed sixteenth notes, while the left hand plays a simpler accompaniment. In measure 16, the right hand continues with a similar fast melody, and the left hand plays a more active line. The second system follows a similar pattern, with the right hand playing a fast melody and the left hand providing accompaniment.

17

Musical score for measures 17-19. The score is written for two systems, each with a grand staff (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 4/4. In measure 17, the right hand of the first system plays a fast melody with many beamed sixteenth notes, and the left hand plays a simple accompaniment. In measure 18, the right hand continues with a similar fast melody, and the left hand plays a more active line. In measure 19, the right hand plays a fast melody with many beamed sixteenth notes, and the left hand plays a simple accompaniment. The score ends with a double bar line and repeat signs.

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12. ESCAMILLO'S THEME

SPANISH PROUDNESS

FIRST PIANO

SECOND PIANO

ME LEGGIERO

CANTABILE MOLTO HISPANICO

This musical score is for a piece titled "No. 12. Escamillo 2". It is written for piano and guitar. The score is divided into two systems, each with four staves. The first system (top) features a piano part on the left and a guitar part on the right. The piano part includes a bass line and a treble line, both with complex rhythmic patterns and triplets. The guitar part includes a treble line with complex rhythmic patterns and triplets, and a bass line. The second system (bottom) features a piano part on the left and a guitar part on the right. The piano part includes a bass line and a treble line, both with complex rhythmic patterns and triplets. The guitar part includes a treble line with complex rhythmic patterns and triplets, and a bass line. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, triplets, and dynamic markings like "pp" (pianissimo) and "p" (piano).

16 JAZZ WALTZ FEELING

♩. = 59

JAZZ WALTZ FEELING

21

MELLOW FEELING

SUBITO *pp*

26

ECHOE

pp

30

pp

POCO A POCO CRESCENDO

33

mf

pp NAIVE BUT GRACEFULLY

38

A LITTLE BIT MORE LEGATO

44

WITH A SMILE

me

48

pppp

10. SEGUIDILLA

1 $\text{♩} = 137$

FIRST PIANO

SECOND PIANO

5 **SOLISTIC** **ECHOE** **ECHOE**

mf pp pp sfz sfz

9

Subito

15

Subito

25

SECCO

34

MOLTO VIRTUOSO

40

40

44

44

DOLCE

LOTS OF PEDAL

SOLOISTIC

MOLTO FLAMENCO

48

p LEGGIERO ELEGANTISSIMO

pp SECCO LEGGIERO

p SARCASTIC

54

VIDE

VIDE

60

60

61

62

63

64

p ACCOMPAGNATO

65

65

66

67

68

69

p

70

pp

CANTABILE

74

pp

SUBITO

79

8/8

83

84

8/8

88

13. CARMEN I LOVE YOU

FIRST PIANO

molto spiritoso

SECOND PIANO

very soft

1 = 71

3

6

11

3

3

3

This musical score is for the piece 'Carmen I Love You'. It is written for two piano parts. The first piano part is marked 'molto spiritoso' and the second piano part is marked 'very soft'. The tempo is indicated as 71 beats per minute. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first system covers measures 1 through 5, the second system covers measures 6 through 10, and the third system covers measures 11 through 14. The first piano part includes several triplet markings (indicated by a '3' in a bracket) and a dynamic marking of 'mf' (mezzo-forte). The second piano part includes a dynamic marking of 'p' (piano) and a crescendo marking. The score is written for two staves per piano part, with a grand staff bracket on the left.

15

3

DRAMATICO

19

CRESCE

ARP.

24

SOLISTIC

29

31

34 CANTABILE

MOLTO LEGATO & RUBATO

35

36

37

Detailed description: This image shows a page of musical notation for a piano piece. It consists of three systems of staves. Each system has a grand staff (treble and bass clef) and a single treble staff. The key signature is B-flat major (two flats). The time signature is 4/4. Measure 35 features a complex chordal texture in the grand staff and a melodic line in the single staff. Measure 36 continues the texture. Measure 37 introduces a new melodic line in the single staff. Measure 38 features a complex chordal texture in the grand staff and a melodic line in the single staff. Measure 39 continues the texture. Measure 40 features a complex chordal texture in the grand staff and a melodic line in the single staff.

38

38

39

MOLTO CANTABILE

39

41

MOLTO RIT.

LONG SUSTAIN

SACRALE E SPIRITUOSO

41

46

DOLCE

pp

pp

14. CARMEN LAUGHS

FIRST PIANO

5 $\text{♩} = 118$

GIOCOSO

SECOND PIANO

$\text{♩} = 118$

BEN MARCATO

9

13

Musical score for measures 13-16. The score is written for four staves (two grand staves). The key signature is one flat (B-flat) and the time signature is 8/8. The notation includes various chords, arpeggios, and melodic lines. Measure 13 starts with a treble staff chord and a bass staff eighth-note pattern. Measure 14 continues the patterns. Measure 15 features a treble staff chord and a bass staff eighth-note pattern. Measure 16 concludes the section with a treble staff chord and a bass staff eighth-note pattern.

17

Musical score for measures 17-20. The score is written for four staves (two grand staves). The key signature is one flat (B-flat) and the time signature is 8/8. The notation includes various chords, arpeggios, and melodic lines. Measure 17 starts with a treble staff chord and a bass staff eighth-note pattern. Measure 18 continues the patterns. Measure 19 features a treble staff chord and a bass staff eighth-note pattern. Measure 20 concludes the section with a treble staff chord and a bass staff eighth-note pattern.

21

pp MOLTO CRESCENDO

MOLTO STACCATO

pp MOLTO CRESCENDO

27

MOLTO FURIOSO

MOLTO CRESCENDO

VIDE

pp

MOLTO FURIOSO

MOLTO CRESCENDO

VIDE

pp

31

34

35

CANTABILE

38

40

POCO A POCO CRESCENDO

CRESC.

46

mf SOFT

CRESCENDO

MOLTO TENUTO

58

MOLTO LEGATO

60

66

POCO RIT.-----

SECCO
POCO RIT.-----

71

DRÄNGEND

DRÄNGEND

71

Musical score for measures 71-76. The score is in 2/4 time with a key signature of one flat. It features a piano accompaniment with complex chords and triplets. Measures 71-73 show a melodic line in the right hand with triplets. Measures 74-76 feature a "MOLTO TENUTO" section with sustained chords and triplets in both hands.

84

Musical score for measures 84-89. The score continues in 2/4 time with one flat. Measures 84-86 show a melodic line in the right hand with triplets. Measures 87-89 feature a "MOLTO TENUTO" section with sustained chords and triplets in both hands.

91

This musical score is for piano, measures 91 through 95. It is written in 2/4 time with a key signature of one flat (B-flat). The score consists of four staves, with the top two staves grouped by a brace and the bottom two staves grouped by another brace. Measures 91 and 92 feature complex triplets in all four staves, with many notes marked with accents (>). Measure 93 shows a continuation of these patterns, with some staves having rests. Measures 94 and 95 conclude the sequence with various chordal and melodic fragments, including some staves with whole rests. The piece ends with a double bar line at the end of measure 95.

16. THE CARDS

1 $\text{♩} = 80$ MOLTO FREAKY

FIRST PIANO

SECOND PIANO

FAITHFULLY

SHRILL!

6 $\text{♩} = 120$ MOLTO MISTERIOSO

14 $\text{♩} = 120$ MOLTO MISTERIOSO

MOLTO TENUTO

GRACIOSO

TANGO MORTALE FEELING

Measures 16-23 of the piece. The score is in 3/4 time with a key signature of three flats. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and triplets. The tempo/mood is marked 'TANGO MORTALE FEELING'. The first measure of this system is marked 'DESPERATE' and the second measure is marked 'VIRTUOSO'. The bottom staff includes dynamic markings: *pp* and *ppp*.

Measures 24-27 of the piece. The right hand continues the melodic development with slurs and triplets. The left hand accompaniment features chords and triplets. The tempo/mood is marked 'TANGO MORTALE FEELING'. The first measure of this system is marked 'LAI D BACK' and the second measure is marked 'MOLTO TENUTO'. The bottom staff includes dynamic markings: *ppp* and *sfz*.

Measures 28-31 of the piece. The right hand continues the melodic development with slurs and triplets. The left hand accompaniment features chords and triplets. The tempo/mood is marked 'TANGO MORTALE FEELING'. The first measure of this system is marked 'HEAVY AND SAD' and the second measure is marked 'MOLTO RUBATO'. The bottom staff includes dynamic markings: *sfz* and *ppp*.

32

mf

MOTLO ESPRESSIVO

36

40

p

44

44

45

46

47

mp

p

48

48

49

50

51

MOLTO LEGATO E RUBATO ESPRESSIVO

mp

ff

p

52

52

53

54

55

MOLTO RIT.

SEUFZEND

ESPRESSIVO

mf

mp

56

MOLTO PESANTE

RUBATO

60

20. ESCAMILLO LOVE THEME

1

FIRST PIANO

MOLTO SPIRITUOSO

A TEMPO

pp

POCO RIT.

SECONDO

MOLTO SPIRITUOSO

1

6

TENUTO

6

11

MOLTO CANTABILE

15

CANTABILE

MOLTO AMOROSO

MOLTO AMOROSO

ACCOMPAGNATO

16

Measures 16-17 of a musical score in 4/4 time, key of D major. The score is written for piano with grand staves. Measure 16 features a treble staff with a whole note chord of D major (F#4, A4, C#5) and a bass staff with a whole note chord of D major (F#2, A2, C#3). Measure 17 features a treble staff with a whole note chord of D major (F#4, A4, C#5) and a bass staff with a whole note chord of D major (F#2, A2, C#3). The bass staff in measure 17 includes a triplet of eighth notes (F#2, A2, C#3) and a triplet of eighth notes (F#2, A2, C#3).

17

Measures 18-19 of a musical score in 4/4 time, key of D major. The score is written for piano with grand staves. Measure 18 features a treble staff with a whole note chord of D major (F#4, A4, C#5) and a bass staff with a whole note chord of D major (F#2, A2, C#3). Measure 19 features a treble staff with a whole note chord of D major (F#4, A4, C#5) and a bass staff with a whole note chord of D major (F#2, A2, C#3). The bass staff in measure 19 includes a triplet of eighth notes (F#2, A2, C#3) and a triplet of eighth notes (F#2, A2, C#3).

18

MOLTO CALMO

19

20

Sheet music for 'The Rose Tree' in G major (one sharp) and 4/4 time. The score is written for a grand piano (G-clef and F-clef) and includes a vocal line (treble clef). The music features a repeating melody in the vocal line and piano accompaniment. The piano part includes a bass line with triplets and a treble line with triplets and a descending scale. The score is marked with a '20' at the beginning of the vocal line.

21

22

23

24

RUBATO

23

BREIT

VERY SOFT

pp

This musical system contains measures 23 and 24. Measure 23 is marked with a fermata over a wide interval in the right hand, labeled 'BREIT'. The left hand plays a melodic line with triplets. Measure 24 is marked 'VERY SOFT' and 'pp' (pianissimo), with the right hand playing a soft chord and the left hand continuing its melodic line.

25

This musical system contains measures 25 and 26. Measure 25 features a wide interval in the right hand. Measure 26 features a melodic line in the right hand and a bass line in the left hand.

1.OVERTURE "CARMEN DANCES"

BY FLIP PHILIPP OCTOBER 2015

FIRST PIANO

1 = 128

DISCO FEELING

FEET STOMPIN'

SIMILE

SECOND PIANO

DISCO FEELING

FUNKY!

The musical score is written for two pianos. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 128. The score is divided into two systems. The first system consists of three measures. The first piano part features a bass line with eighth notes and a treble line with chords and eighth notes. The second piano part is mostly rests. The second system also consists of three measures. The first piano part continues with similar rhythmic patterns. The second piano part enters in the second measure with a 'FUNKY!' section, featuring a complex rhythmic pattern in the treble and bass staves. The score ends with a final chord in the first piano part.

7

9

12

FAT

MOLTO CRESC.....

FUNKY DISCO

27

Musical score for measures 27-29. The score is in 7/8 time with a key signature of three sharps (F#, C#, G#). It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some chords in the bass staff. The music is characterized by syncopated rhythms and a mix of eighth and quarter notes.

30

Musical score for measures 30-31. The score continues in 7/8 time with a key signature of three sharps. The piano accompaniment remains in the treble and bass staves. The melody in the treble staff shows more complex syncopation and includes some beamed eighth notes. The bass staff continues to provide harmonic support with chords and single notes.

32

Musical score for measures 32-33. The score continues in 7/8 time with a key signature of three sharps. In measure 32, there is a wavy line above the treble staff, possibly indicating a tremolo or a specific performance technique. The piano accompaniment continues in the treble and bass staves, with the melody in the treble staff featuring a mix of eighth and quarter notes.

34

Musical score for measures 34-35. The score is in G major (two sharps) and 7/4 time. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some chords in the bass staff. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes.

36

SWEET & LOVELY

Musical score for measures 36-38. The score is in G major (two sharps) and 7/4 time. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some chords in the bass staff. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes. The tempo/mood is marked "SWEET & LOVELY".

39

Musical score for measures 39-42. The score is in G major (two sharps) and 4/4 time. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, with some chords in the bass staff. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes. The tempo/mood is marked "SWEET & LOVELY".

43

VIDE

MOLTO LEGATO

LEGGERO

47

sizz

51

54

pp

CRESCENDO

CRESCENDO

This system contains measures 54, 55, and 56. It features two grand staves. The upper grand staff (treble and bass clef) has a treble clef staff with a melodic line starting on G4, moving through A4, B4, and C5, and a bass clef staff with a supporting line. The lower grand staff (treble and bass clef) has a treble clef staff with a melodic line starting on G4, moving through A4, B4, and C5, and a bass clef staff with a supporting line. The key signature is D major (two sharps). The time signature is 4/4. The dynamics are marked 'pp' (pianissimo) and 'CRESCENDO'.

57

This system contains measures 57, 58, and 59. It features two grand staves. The upper grand staff (treble and bass clef) has a treble clef staff with a melodic line starting on G4, moving through A4, B4, and C5, and a bass clef staff with a supporting line. The lower grand staff (treble and bass clef) has a treble clef staff with a melodic line starting on G4, moving through A4, B4, and C5, and a bass clef staff with a supporting line. The key signature is D major (two sharps). The time signature is 4/4.

60

This system contains measures 60, 61, and 62. It features two grand staves. The upper grand staff (treble and bass clef) has a treble clef staff with a melodic line starting on G4, moving through A4, B4, and C5, and a bass clef staff with a supporting line. The lower grand staff (treble and bass clef) has a treble clef staff with a melodic line starting on G4, moving through A4, B4, and C5, and a bass clef staff with a supporting line. The key signature is D major (two sharps). The time signature is 4/4.

64

GENERAL PAUSE

HALF TIME =110

HALF TIME =110

CABARET LIKE!

67

LIKE WHISTLING

LEGGIERO

SOLISTIC

71

75

MOLTO LEGATO

78

80

MOLTO CRESCENDO

GENERAL PAUSE

MOLTO CRESCENDO

GENERAL PAUSE

83 $\text{♩} = 96$ TANGO LIKE

$\text{♩} = 96$ TANGO
WITH PASSION!

86

89

91

DIMINUENDO

94

DOLCE

PEDAL

pp SUBITO

CANTABILE

97

The musical score is for a piano piece, likely from the 'Carmen Dances' overture. It consists of measures 91 through 97. The key signature is B-flat major (two flats). The time signature is 4/4. The score is written for piano, with a grand staff (treble and bass clefs). Measures 91-93 show a piano introduction with 'DIMINUENDO' markings. Measure 94 features a 'DOLCE' section with a 'PEDAL' instruction. Measures 95-96 show a 'CANTABILE' section with 'pp SUBITO' markings. Measure 97 is a final measure with a 4/4 time signature change.

102 **DESPERATE**

MOLTO DESPERATO

105

107 **MOLTO CRESCENDO** **POCO RIT.** **ppp**

MOLTO CRESCENDO **POCO RIT.**

The musical score is for a piece titled "No. 1 Overture, Carmen Dances 12". It is written in 4/4 time and features a piano and a violin. The piano part is written in a grand staff (treble and bass clef). The violin part is written in a single staff (treble clef). The score is in a key signature of three flats (B-flat major or D-flat minor). The piano part includes a "DESPERATE" section starting at measure 102, a "MOLTO DESPERATO" section starting at measure 105, and a "MOLTO CRESCENDO" section starting at measure 107. The violin part includes a "POCO RIT." section starting at measure 107. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

110

HEAVENLY

WITH LOTS OF PEDAL

LONTANO CON MOLTO SPIRITUOSO

CANTABILE

113

CRESCENDO

HEROIC

CON MOTO

LIKE A BIG SYMPHONY ORCHESTRA

HEROIC

CON MOTO

115

18. BALLET (ARLESIENNE)

1

FIRST PIANO

SECOND PIANO

SOLISTIC

SEMPRE STACCATO

SEMPRE AGITATO

8

14

Musical score for measures 14-19. The score is in 2/4 time with a key signature of two sharps (F# and C#). It features a piano accompaniment with a steady eighth-note pattern in the left hand and a more complex melody in the right hand. The melody includes triplets and accents. The right hand has rests in measures 15, 16, 17, 18, and 19.

20

MOLTO FRENETICO

Musical score for measures 20-24. The score continues in 2/4 time with the same key signature. The piano accompaniment remains consistent. The right hand melody becomes more intense, featuring triplets and accents, and is marked "MOLTO FRENETICO". The right hand has rests in measures 21, 22, 23, and 24.

25

Measures 25-29. Treble clef: 25: eighth notes with accents; 26: eighth notes with accents; 27: eighth notes with accents; 28: eighth notes with accents; 29: eighth notes with accents. Bass clef: 25: chords; 26: chords; 27: chords; 28: chords; 29: chords.

30

Measures 30-34. Treble clef: 30: eighth notes with accents and triplet; 31: eighth notes with accents and triplet; 32: eighth notes with accents and triplet; 33: eighth notes with accents; 34: eighth notes with accents. Bass clef: 30: chords; 31: chords; 32: chords; 33: chords; 34: chords.

35

36

37

38

39

40

41

42

43

44

46

52

58

Measures 58-63. The score is in 2/4 time with a key signature of two sharps (F# and C#). The piano part consists of a treble staff and a bass staff. The treble staff has a melodic line with eighth and sixteenth notes, including a triplet in measure 61. The bass staff has a harmonic accompaniment with chords and single notes. The cello part is a single bass staff with a steady bass line and occasional chords.

64

Measures 64-69. The score continues in 2/4 time with a key signature of two sharps. The piano part continues with its melodic and harmonic lines. The cello part continues with its bass line and chords. The score ends with a double bar line in measure 69.

70

70

75

75

80

80 81 82 83 84

85

85 86 87 88 89

90

Musical score for measures 90-94. The score is in treble and bass clefs with a key signature of two sharps (F# and C#) and a 2/4 time signature. The treble staff contains a melody with eighth and sixteenth notes, including a triplet in measure 92. The bass staff contains a steady accompaniment of eighth-note chords. Measures 90-91 have rests in the bass staff, while measures 92-94 have active accompaniment.

95

Musical score for measures 95-99. The score continues in the same treble and bass clefs with a key signature of two sharps (F# and C#) and a 2/4 time signature. The treble staff continues the melody with eighth and sixteenth notes. The bass staff continues the accompaniment of eighth-note chords. Measures 95-96 have rests in the bass staff, while measures 97-99 have active accompaniment.

100

This musical score consists of five staves. The first two staves are grouped by a brace on the left and use a treble clef. The last three staves are also grouped by a brace on the left and use a bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score contains 9 measures. Measures 100-101 feature chords in the upper staves and eighth-note patterns in the lower staves. Measures 102-103 show more complex chordal textures with accents. Measures 104-105 continue with dense chordal accompaniment. Measures 106-108 conclude the section with sustained chords in the upper staves and eighth-note patterns in the lower staves, marked with 'sfz' (fortissimo) dynamics.

3.MICHAELA

FIRST PIANO

SECOND PIANO

DOLCE CANTABILE AMOROSO

PEDAL AD LIB.

CRESCENDO

The musical score is written for two pianos. The First Piano part is in the upper system, and the Second Piano part is in the lower system. Both parts are in 4/4 time and G major. The tempo is marked as 1 = 69. The First Piano part is marked 'DOLCE CANTABILE AMOROSO' and features a melody with many triplets. The Second Piano part is marked 'PEDAL AD LIB.' and features a bass line with many triplets. A 'CRESCENDO' marking is present in the Second Piano part, indicating a gradual increase in volume. The score is divided into measures by vertical bar lines, and the key signature is indicated by one sharp (F#) on the treble clef.

7

SOLISTIC

10

MOLTO RUBATO

15

LIKE STAROUST

ARPEG.

19

MAGIC LIKE

ARPEG.

SOFT *mf*

22

25

ppp MOLTO FRAGILE

ppp MAGICAL

28

LOCO

ECCLESIASTICAL

p

31

POCO RIT.

A TEMPO

POCO RIT.

33

POCO RIT.

POCO RIT.

8. DUETT MICHAELA & DON JOSE

1

WALZE FEEL = 120

FIRST PIANO

MOLTO RUBATO

ff

WALZE FEEL = 65

SECOND PIANO

MOLTO RUBATO

ff

The image displays a musical score for the song "The Rose Tree". It is written for a piano and voice. The score is in 3/4 time and features a key signature of one flat (B-flat). The piano accompaniment is divided into two systems. The first system consists of a grand staff (treble and bass clefs) and a single treble clef staff. The second system also consists of a grand staff and a single treble clef staff. The vocal line is written in a single treble clef staff. The score includes various musical notations such as notes, rests, chords, and dynamic markings. The tempo is marked "Allegretto". The score is for a single voice part, with the vocal line starting on the first staff of the first system. The piano accompaniment begins with a series of chords in the bass and treble staves, followed by a melodic line in the single treble staff. The vocal line enters with the first line of the song, "The rose tree, the rose tree". The score continues with several measures of music, including a repeat sign and a key signature change to two flats (B-flat and E-flat) in the final measures.

16

BRIGHT

22

ppp VIRGIN LIKE

28

3

3

4

4

36

4

45 CON MOTO

G.P. = 130

MOLTO RUBATO

Measures 45-51. The music is in 4/4 time with a key signature of two flats. The tempo is marked 'CON MOTO'. The performance instruction 'MOLTO RUBATO' is present. A 'G.P.' (Grave) marking is also visible. The score shows a piano accompaniment with a melodic line in the right hand and a more rhythmic line in the left hand.

52

Measures 52-58. The music is in 4/4 time with a key signature of two flats. The tempo is marked 'CON MOTO'. The performance instruction 'MOLTO RUBATO' is present. A 'G.P.' (Grave) marking is also visible. The score shows a piano accompaniment with a melodic line in the right hand and a more rhythmic line in the left hand.

63

POCO RIT.

pp

POCO RIT.