

THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

Habanera

from Carmen

By Georges Bizet (1838-1875)

*Arranged by Richard Meyer (ASCAP)***INSTRUMENTATION**

Full Score	1
Flute	2
Oboe	1
1st B♭ Clarinet	1
2nd B♭ Clarinet	1
B♭ Bass Clarinet (Optional)	1
Bassoon	1
E♭ Alto Saxophone (Optional)	1
F Horn	2
1st B♭ Trumpet	1
2nd B♭ Trumpet	2
Trombone	2
Tuba	1

Mallet Percussion	1
(Bells)	
Timpani	1
(G, C)	
Percussion	2
(Triangle, Tambourine)	
Violin I	8
Violin II	8
Violin III (Viola $\frac{4}{4}$)	3
Viola	5
Cello	5
String Bass	5
Piano Accompaniment (Optional)	1

SUPPLEMENTAL PARTSavailable for download from
www.alfred.com/supplemental

B♭ Tenor Saxophone

E♭ Baritone Saxophone

This piece will give your students an opportunity to perform one of the most familiar scenes from *Carmen*. In this authentic sounding and very playable arrangement, the tune is passed from section to section to keep everyone involved, and the simple chromatic lines, changes in key signature, and frequent dynamic contrasts provide great teaching opportunities. Multiple percussion parts add to the exotic texture of what is sure to become one of your students' favorite selections!

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position-
shift,
bow lift/reset(b), (#), (b)
high or low fingerings■ ■ or V V
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!



Chris M. Bernotas
Director of String Publications



PROGRAM NOTES

Georges Bizet's *Carmen* is one of the most popular and frequently performed operas ever written. Upon its completion, Bizet was pleased with the outcome, but after its premiere in 1875, the public reaction was lukewarm, and the composer became convinced that the work was a failure, lamenting: "I foresee a definite and hopeless flop." He died suddenly after its 33rd performance, unaware of the international acclaim that the opera would ultimately achieve.

The *Habanera* from Act 1, is among the best known of all operatic arias. Its infectious melody and colorful Spanish atmosphere have delighted audiences around the world. Sung by the heroine, Carmen, an employee in a tobacco factory, it is a provocative reflection on the untamable nature of love.

Habanera

from Carmen

FULL SCORE
Duration - 3:30

By Georges Bizet (1838-1875)
Arranged by Richard Meyer (ASCAP)

Allegretto (♩ = 132)

Flute

Oboe

1 B♭ Clarinets

2 B♭ Bass Clarinet (Optional)

Bassoon

E♭ Alto Saxophone (Optional)

F Horn

1 B♭ Trumpets

2 Trombone

Tuba

Bells

Timpani

Percussion (Triangle, Tambourine)

Violins

II Viola (Violin III)

Cello

String Bass

Tune: G, C

Allegretto (♩ = 132)

pp pizz.

pp pizz.

pp

pp

sim.

1 2 3 4 5 6

12

Fl.

Ob.

1

Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1

Tpts.

2

Tbn.

Tuba

Bells

Timp.

Perc.

12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

7 8 9 10 11 12

48102S

Fl.

Ob.

1

Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1

Tpts.

2

Tbn.

Tuba

Bells

Timp.

Perc.

Triangle

p

I

Vlns.

II

Vla.
(Vln. III)

Cello

pizz.

Str. Bass

pp

Cls.
 2
 B. Cl.
 Bsn.
 A. Sax.
 Hn.
 1
 Tpts.
 2
 Tbn.
 Tuba
 Bells
 Timp.
 Perc.
 Tambourine
 20
 Vlns.
 I
 II
 Vla.
 III

28

Fl.

Ob.

1

Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1

Tpts.

2

Tbn.

Tuba

Bells

Timp.

Perc.

28

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

sim.

pizz.

pizz.

pizz.

25 26 27 28 29 30

Fl. 36 *p* *f*

Ob. *f*

1 Cls. *f*

2 *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

Hn. *f*

1 Tpts. *f*

2 *f*

Tbn. *f*

Tuba *f*

Bells *f*

Timp. *f*

Perc. *f*

I Vlns. *f*

II *f* arco *f*

Vla. (Vln. III) *f* arco *f*

Cello *f* arco *f*

Str. Bass *f*

48102S 31 32 33 34 35 36

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

Ob. *f*

1 Cls. *p* *f* *p* *cresc.*

2 Cls. *p* *f* *p* *cresc.*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

Hn. *f*

1 Tpts. *f*

2 Tpts. *f*

Tbn. *f*

Tuba *f*

Bells *f*

Timp.

Perc. *f*

I Vlns. *p* *f* *p* *cresc.*

II Vlns. *pizz.* *arco* *f* *pizz.* *cresc.*

Vla. (Vln. III) *pizz.* *arco* *f* *pizz.* *cresc.*

Cello *pizz.* *arco* *f* *pizz.* *cresc.*

Str. Bass *f*

48102S 37 38 39 40 41 42

44

Fl. *mf* *p*

Ob. *p*

1 *mf* *p*

2 *mf* *p*

B. Cl. *p* *sim.*

Bsn. *p* *sim.*

A. Sax. *p*

Hn. *p*

1 *p*

2 *p*

Tbn. *p*

Tuba *p*

Bells

Timp. *p*

Perc.

44

I *mf* *p*

II *mf* *arco* *p*

Vla. (Vln. III) *mf* *arco* *p*

Cello *mf* *arco* *p* *sim.*

Str. Bass *pizz.* *arco* *p*

43 44 45 46 47 48

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48102S

55

56

57

58

59

60

64

Fl.

Ob.

1

2

Clas.

B. Cl.

Bsn.

A. Sax.

Hn.

1

2

Tpts.

Tbn.

Tuba

Bells

Timp.

Perc.

64

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

61

62

63

64

65

mf

pp

p

pizz.

arco

3

Fl.

Ob.

1
Cls. *sim.*

2
sim.

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Bells

Timp.

Perc.

I
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

66 67 68 69 70 71

48102S

72

Fl. *p*

Ob. *p*

1 *p legato*

2 *p legato*

B. Cl. *pp* *sim.*

Bsn. *pp* *sim.*

A. Sax. *pp* *sim.*

Hn. *pp* *sim.*

1 *p*

2 *pp* *sim.*

Tbn. *pp* *sim.*

Tuba *pp* *sim.*

Bells *p*

Timp. *pp*

Perc. *pp*

72

I *arco* *p*

II *arco* *p*

Vla. (Vln. III) *p*

Cello *pp* *pizz.* *sim.*

Str. Bass *pp*

72 73 74 75 76 77

Fl.

Ob.

1

Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1

Tpts.

2

Tbn.

Tuba

Bells

Timp.

Perc.

80

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

pp *mp* *sim.* *mp* *mp* *pizz.* *p* *pizz.* *p* *mp* *mp* *arco* *mp*

481025

84 85 86 87 88 89

FL.

Ob.

1

2

Cls.

B. Cl.

Bsn.

A. Sax.

Hn.

1

2

Tpts.

Tbn.

Tuba

Bells

Timp.

Perc.

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

48102S

90

91

92

93

94

95

96

Fl. *p*

Ob. *p*

1 *p*

Clas. *p*

2 *p*

B. Cl. *p* *sim.*

Bsn. *p* *sim.*

A. Sax. *p*

Hn. *p*

1 *p*

Tpts. *p*

2 *p*

Tbn. *p*

Tuba *p*

Bells

Timp. *p*

Perc. *p*

96

I *p* *arco* *sim.*

Vlns. *p* *arco* *sim.*

II *p* *arco* *sim.*

Vla. (Vln. III) *p* *arco* *sim.*

Cello *p* *arco* *sim.*

Str. Bass *p*

48102S

96 97 98 99 100 101

48102S

Fl. *f* *p* *mf* *f* *ff*

Ob. *f* *mf* *f* *ff*

1 Cls. *f* *p* *mf* *f* *ff*

2 Cls. *f* *p* *mf* *f* *ff*

B. Cl. *f* *mf* *f* *ff*

Bsn. *f* *mf* *f* *ff*

A. Sax. *f* *mf* *f* *ff*

Hn. *f* *mf* *f* *ff*

1 Tpts. *f* *mf* *f* *ff*

2 Tpts. *f* *mf* *f* *ff*

Tbn. *f* *mf* *f* *ff*

Tuba *f* *ff*

Bells *f* *ff*

Timp. *ff*

Perc. *f*

Vlns. I *f* *p* *mf* *f* *ff*

Vlns. II *f* *p* *mf* *f* *ff*

Vla. (Vln. III) *f* *p* *mf* *f* *ff*

Cello *f* *mf* *f* *ff*

Str. Bass *f* *mf* *ff*

48102S 108 109 110 111 112