

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 $\frac{3}{4}$)	3
Viola	5
Cello	5
String Bass	5
Piano Accompaniment (Optional)	1

SUPPLEMENTAL PARTS

available 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

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

FULL SCORE
Duration - 3:30

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
Tune: G, C

Percussion (Triangle, Tambourine)

Allegretto (♩ = 132)

I
Violins

II

Viola (Violin III)

Cello

String Bass

1 2 3 4 5 6

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Bells

Timp.

Perc.

I
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Bells

Timp.

Perc.
Triangle

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

sim.

sim.

sim.

sim.

pizz.

sim.

pp

13 14 15 16 17 18

20

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sax.

Hn.

Tpts. 1

Tpts. 2

Tbn.

Tuba

Bells

Timp.

Perc.

Tambourine

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

pp

p

legato

sim.

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

pizz.

pizz.

pizz.

Fl. *p* *f* 36

Ob. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

Hn. *f*

1 Tpts. *f*

2 Tpts. *f*

Tbn. *f*

Tuba *f*

Bells *f*

Timp. *f*

Perc. *f*

I Vlns. *f* *arco* *V*

II Vlns. *f* *arco* *V*

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

Cello *f* *arco* *V*

Str. Bass *f* *arco* *V*

36

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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*



44

Fl. *mf* *p*

Ob. *p*

1 Cls. *mf* *p*

2 Cls. *mf* *p*

B. Cl. *p* *sim.*

Bsn. *p* *sim.*

A. Sax. *p*

Hn. *p*

1 Tpts. *p*

2 Tpts. *p*

Tbn. *p*

Tuba *p*

Bells

Timp. *p*

Perc.

44

I Vlns. *mf* *p*

II Vlns. *mf* *p* arco

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

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

Str. Bass *mf* *p* arco



52

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Bells

Timp.

Perc.

I
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

f

p

sim.

f

p

sim.

f

p

sim.

f

p

sim.



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

Ob. *f* *ff*

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

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

B. Cl. *f* *ff*

Bsn. *f* *ff*

A. Sax. *f* *ff*

Hn. *f* *ff*

1 Tpts. *f* *ff*

2 Tpts. *f* *ff*

Tbn. *f* *ff*

Tuba *f* *ff*

Bells *f* *ff*

Timp. *ff*

Perc. *f* *ff*

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

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

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

Cello *f* *mp* *f* *ff*

Str. Bass *f* *pizz.* *arco* *ff*

55 56 57 58 59 60

64

Fl.

Ob.

1 Cls.

2 Cls.

B. Cl.

Bsn.

A. Sax.

Hn.

1 Tpts.

2 Tpts.

Tbn.

Tuba

Bells

Timp.

Perc.

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

mf

pp

p

pizz.

arco

61 62 63 64 65



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

72

Fl. *p*

Ob. *p*

1 Cls. *p legato*

2 Cls. *p legato*

B. Cl. *pp* *sim.*

Bsn. *pp* *sim.*

A. Sax. *pp* *sim.*

Hn. *pp* *sim.*

1 Tpts. *p*

2 Tpts. *pp* *sim.*

Tbn. *pp* *sim.*

Tuba *pp* *sim.*

Bells *p*

Timp. *pp*

Perc.

72

I Vlns. *pp* *arco* *-3*

II Vlns. *p* *arco* *-3*

Vla. (Vln. III) *p* *-3*

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

Str. Bass *pp* *sim.*

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Bells

Timp.

Perc.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

pizz.
p

pizz.
p

mp

mp

arco
mp

88

Fl.
Ob.
Cls. 1
Cls. 2
B. Cl.
Bsn.
A. Sax.
Hn. 1
Tpts. 2
Tbn.
Tuba
Bells
Timp.
Perc.
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

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88

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

Ob. *f*

Cl. 1 *f* *p* *cresc.* *mf*

Cl. 2 *f* *p* *cresc.* *mf*

B. Cl. *f*

Bsn. *f*

A. Sax. *f*

Hn. *f*

Tpts. 1 *f*

Tpts. 2 *f*

Tbn. *f*

Tuba *f*

Bells *f*

Timp.

Perc. *f*

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

Vlns. II *f* *p* *cresc.* *mf*

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

Cello *f* *p* *cresc.* *mf*

Str. Bass *f* *pizz.* *mf*

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96

Fl. *p*

Ob. *p*

1 Cls. *p*

2 Cls. *p*

B. Cl. *p* *sim.*

Bsn. *p* *sim.*

A. Sax. *p*

Hn. *p*

1 Tpts. *p*

2 Tpts. *p*

Tbn. *p*

Tuba *p*

Bells

Timp. *p*

Perc.

96

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

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

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

Cello *p* *arco* *sim.*

Str. Bass *p*

Fl.

Ob.

1
Cls.

2

B. Cl.

Bsn.

A. Sax.

Hn.

1
Tpts.

2

Tbn.

Tuba

Bells

Timp.

Perc.

104

I
Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

f *p* *f* *p* *f* *p* *sim.*

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 ff*

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 f ff*

div. -1 ff