

A TOUCH OF CARMEN

selections from GEORGES BIZET'S OPERA

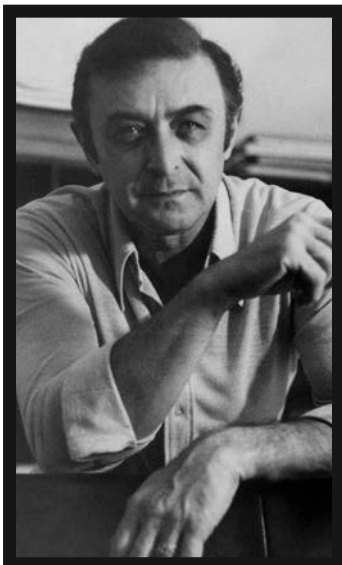
Arranged by

Stan Applebaum

Instrumentation

1 - Conductor's Full Score	2 - Trombone 1
1 - Piccolo	2 - Trombone 2
3 - Flute 1	2 - Trombone 3
3 - Flute 2	2 - Baritone/ Euphonium
1 - Oboe 1	2 - Baritone T.C.
1 - Oboe 2	4 - Tuba
2 - Bassoon	1 - String Bass
4 - B \flat Clarinet 1	1 - Timpani
4 - B \flat Clarinet 2	3 - Percussion 1
4 - B \flat Clarinet 3	Snare Drum
2 - B \flat Bass Clarinet	Bass Drum
2 - E \flat Alto Saxophone 1	Closed Hi-Hat
2 - E \flat Alto Saxophone 2	Ride Cymbal
2 - B \flat Tenor Saxophone	3 - Percussion 2
2 - E \flat Baritone Saxophone	Chimes
3 - B \flat Trumpet 1	Bells
3 - B \flat Trumpet 2	Triangle
3 - B \flat Trumpet 3	Wood Block
2 - F Horn 1	3 - Percussion 3
2 - F Horn 2	Xylophone
	Claves
	Vibraphone

T H E
F · J · H
MUSIC
COMPANY
I N C.



The Composer

Spanning almost half a century, Stan Applebaum's career has been rich and diverse. His compositions and arrangements have earned him numerous awards, including 35 Top 10 Hits and several No. 1 Singles for extraordinary artists, such as Ben E. King, Bobby Vinton, Neil Sedaka, the Drifters, the Coasters, Connie Francis, and Brook Benton. Having written and produced music for over 1500 commercials, he has also been awarded four Clio Awards for his various music spots.

Mr. Applebaum's big band arrangements have been written for some of the best in the jazz world, including Benny Goodman, Glenn Miller, Harry James, Raymond Scott, and Cootie Williams. Stan was an arranger and orchestrator for the *Hit Parade*, the U.S. Navy, the U.S. Air Force, the Goldbergs, Jimmy Durante, Radio City Music Hall, NBC, and CBS. In addition to his outstanding pop and jazz contributions, Mr. Applebaum has written for some of the world's most renowned symphony orchestras, including the New York Philharmonic and the London Philharmonic.

About the Music

Without sacrificing the integrity of Georges Bizet's wonderful score, this arrangement incorporates several rarely highlighted themes, while at the same time presenting a fugue of the most familiar ones. The arrangement achieves its maximum potential when played with enthusiasm and verve. If the students dig in to their parts, the score will come alive. Special attention should be focused on the jazz section that features the saxes. At measure 105, each sax has a moving independent line that must be brought out. Also, the drums should swing hard in an eighth-note pattern, accenting each desired backbeat (4 per measure) on the hi-hat (or snare) while the walking bass ties it all together.

A TOUCH OF CARMEN

Concert Miniatures

GEORGES BIZET
Arranged by
STAN APPLEBAUM
(ASCAP)

Spiritoso (♩ = 120)

The score is arranged for a full orchestra and includes the following parts:

- Piccolo
- Flutes 1 & 2
- Oboes 1 & 2
- Bassoon
- B♭ Clarinets 1, 2, & 3
- B♭ Bass Clarinet
- E♭ Alto Saxophones 1 & 2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets 1, 2, & 3
- F Horns 1 & 2
- Trombones 1, 2, & 3
- Baritone/Euphonium
- Tuba
- String Bass
- Timpani (Ab, Bb, Eb, F) *ppp poco a poco cresc.*
- Percussion 1 (Snare Drum, Bass Drum, Closed Hi-Hat, Ride Cymbal) *ppp poco a poco cresc.*
- Percussion 2 (Chimes, Bells, Triangle, Wood Block)
- Percussion 3 (Xylophone, Claves, Vibraphone)

The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

2 3 4 5 6 7 8

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This page contains a musical score for measures 15 through 20. The instruments listed on the left are Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, Bass Saxophone, Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, St. Bass, Timpani, Percussion 1, Percussion 2, and Percussion 3. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark 'Preview Only! Legal Use Requires Purchase' is overlaid diagonally across the page. The measure numbers 15, 16, 17, 18, 19, and 20 are printed at the bottom of the page.

15 16 17 *mf* 18 19 *f* 20

27

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

mp

Soli

a2

mp

mp

mp

mp

mp

mp

27

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

(Ab to G, Eb to C)

Soli Bells

mp

mp

mp

27

28

29

30

31

32

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

1
Cls. 2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1
Tpts. 2
3

Hns. 1
2

1
Tbns. 2
3

Bar./
Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

33 34 35 *mp* 36 *ff* 37 38

Picc. *mf* *fff*

Fls. 1 *mf* *fff*

Fls. 2 *mf* *fff*

Obs. 1 *mf* *fff*

Obs. 2 *mf* *fff*

Bsn. *mf* *fff*

Cls. 1 *mf* *fff*

Cls. 2 *mf* *fff*

Cls. 3 *mf* *fff*

B. Cl. *mf* *fff*

A. Sax. 1 *mf* *fff*

A. Sax. 2 *mf* *fff*

T. Sax. *mf* *fff*

B. Sax. *mf* *fff*

Tpts. 1 *mp* *ff*

Tpts. 2 *mp* *ff*

Tpts. 3 *mp* *ff*

Hns. 1 *mp* *ff* *mf* *fff*

Hns. 2 *mp* *ff* *mf* *fff*

Tbns. 1 *mf* *fff*

Tbns. 2 *mf* *fff*

Tbns. 3 *mf* *fff*

Bar. Euph. *mp* *ff* *mf* *fff*

Tuba *mf* *fff*

St. Bass *mf* *fff*

Timp. *mf* *fff*

Perc. 1 *mp* *ff* *mf* *fff*

Perc. 2 *mf* *fff*

Perc. 3 *mp* *ff*

39 *mp* 40 *ff* 41 42 43 44

45

Picc. *mf*

Fls. 1 *mf*

2

Obs. 1 *mf*

2

Bsn. *mf*

1 *mf*

2 *mf*

3

B. Cl. *mf*

A. Saxes 1 *mf*

2 *mf*

T. Sax. *mf*

B. Sax. *mf*

45 Solo st. mute *mf*

Tpts. 1 *mf*

2

3

Hns. 1 *mf*

2

Tbns. 1 *mf*

2 *a2*

3 *mf*

Bar./Euph. *mf*

Tuba *mf*

St. Bass *mf*

Timp. (G to F)

Perc. 1 *mf*

Perc. 2 *mf* Triangle

Perc. 3 *mf* Claves

45 46 47 48 49 50

61

Picc. *mf*

Fls. 1

Fls. 2

Obs. 1

Obs. 2 *mf*

Bsn. *mf*

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *f*

A. Saxes 1 *mf*

A. Saxes 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

61 *tutti*

Tpts. 1 *mf*

Tpts. 2 *mf*

Tpts. 3 *mf*

Hns. 1 *mf*

Hns. 2 *mf*

Tbns. 1 *mf*

Tbns. 2 *mf*

Tbns. 3 *mf*

Bar./Euph. *mf*

Tuba *f*

St. Bass *f*

Timp.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *Xylo.*

Closed Hi-Hat

57 58 59 60 61 62

This musical score page covers measures 63 through 68. The instrumentation includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Bassoon, Clarinets (1, 2, and 3), Bass Clarinet, Alto and Tenor Saxophones, Bass Saxophone, Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Baritone/Euphonium, Tuba, and three Percussion parts. The score features various dynamics such as *mf* and *a2*, and includes performance markings like *mf* and *a2*. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

63

64

65

66

67

68

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax. *Soli*
f

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar/
Euph.

Tuba *Soli*
f

St. Bass *Soli*
f

Timp. *gliss*
f

Perc. 1

Perc. 2

Perc. 3

Bells
f
soft mallets

Vibraphone-motor on

69 70 71 72 73 *f* 74

77

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

5

ff

mp

mp

mp

77

f
a2

St. Bass

mp
pizz.
mp

mp

mp

75 76 77 78 79 80

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81

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

81

Soli

mf

Soli a2

mf

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

81 82 83 84 85

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

1
2
3
B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1
2
3
Tpts.

Hns. 1
2

1
2
3
Tbns.

Bar./
Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

86 87 88 89 90

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbn. 1
2
3

Bar./Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

91 92 93 94 95 96

mp

mp

f
arco

a2

3.

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

1
2
3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

1
2
3

Tpts.

Hns. 1
2

1
2
3

Bar./
Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3
opt. 8va
Xylo.

97 98 99 100 101 102

Picc.

Fls. 1
2

Obs. 1
2

Bsn. *mf* *sim.*

1
2
3
B. Cl. *Soli* *mf*

A. Saxes 1
2 *Soli* *mf espressivo*

T. Sax. *Soli* *mf espressivo*

B. Sax. *Soli* *mf espressivo*

105

1
2
3
Tpts.

1
2
Hns.

1
2
3
Tbns.

Bar./
Euph.

Tuba *mf* *St. Bass* *pizz.* *sim.*

St. Bass *mf*

Timp. *Opt. Drum Set*

Perc. 1 *Ride Cym.* *mf*

Perc. 2

Perc. 3

103 104 105 106 107

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbn. 1
2
3

Bar./Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

108 109 110 111 112

Picc.

Fls. 1
2

Obs. 1
2

Bsn.

1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1
2
3

Tpts.

Hns. 1
2

1
2
3

Tbns.

Bar./
Euph.

Tuba

St. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

113 114 115 116

117

Picc. *mf*

Fls. 1 *mf*

Fls. 2 *mf*

Obs. 1 *mf*

Obs. 2 *mf*

Bsn. *mf*

1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

117

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Tbns. 3

Bar./Euph.

Tuba

St. Bass

Timp. (Low F to G)

Perc. 1

Perc. 2 Bells *mf*

Perc. 3 Xylo. *mf*

117 118 119 120 121 122



Picc. *f* *mf* *mf*

Fls. 1 *f* *mf* *mf*

Fls. 2 *f* *mf* *mf*

Obs. 1 *f* *mf* *mf*

Obs. 2 *f* *mf* *mf*

Bsn. *mf* *mf*

Cl. 1 *f* *mf* *mf*

Cl. 2 *f* *mf* *mf*

Cl. 3 *f* *mf* *mf*

B. Cl. *mf* *mf*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *f*

Tpts. 2 *f*

Tpts. 3 *f*

Hns. 1 *f* *mf*

Hns. 2 *f* *mf*

Tbns. 1 *f* *mf*

Tbns. 2 *f* *mf*

Tbns. 3 *f* *mf*

Bar./Euph. *f* *mf*

Tuba *f* *mf*

St. Bass *f* *mf*

Timp. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf* Wood Block

Perc. 3 *f*

123 *f* 124 125 126 127 128

Picc. *ff*

Fls. 1 *ff*

Fls. 2 *ff*

Obs. 1 *ff*

Obs. 2 *ff*

Bsn. *ff*

Cls. 1 *ff*

Cls. 2 *ff*

Cls. 3 *ff*

B. Cl. *ff*

A. Saxes 1 *ff*

A. Saxes 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpts. 1 *ff*

Tpts. 2 *ff*

Tpts. 3 *ff*

Hns. 1 *ff*

Hns. 2 *ff*

Tbns. 1 *ff*

Tbns. 2 *ff*

Tbns. 3 *ff*

Bar. Euph. *ff*

Tuba *ff*

St. Bass *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

141 142 143 144 *ff* 145 146