



THEMES FROM CARMEN

PRELUDE • ARAGONAISE • HABANERA • DANCE BOHEME

GEORGES BIZET

Arranged by

Carrie Lane Gruselle

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Arranger

Carrie Lane Gruselle is recently retired from teaching strings for the Appleton Area School District in Appleton, Wisconsin. Actively involved with the Wisconsin MEA Comprehensive Musicianship through Performance Project, she is also past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project. She is string editor for The FJH Music Company, and co-author of the new FJH method series: *Measures of Success® for Strings*. The arrangements and compositions she has written for young string players are studied and performed regularly worldwide.

Ms. Gruselle holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

About the Music

The opera *Carmen*, written in 1875, exemplifies Bizet's memorable melodies and alluring harmonies.

This arrangement includes four themes:

The *Prelude*, includes what has been called the "fate motive" which lets us know that the love story will not end happily. Intonation needs to be accurate to convey a dark and foreboding atmosphere.

The *Aragonesa*, which occurs before Act IV in the opera, means literally a "Dance of Aragon," a region of Spain. The melody needs to be prominent and expressive, the accompaniment subtle and light.

Carmen sings the well-known *Habanera* in the first act of the opera. The style is based on Cuban dance music, and its text translates, "Love is a rebellious bird." Challenges include a great amount of chromaticism, and the shift from D minor to D major.

The *Dance Bohème*, or Gypsy Dance, opens Act II of the opera but concludes this arrangement. The music should suggest dancing and swirling which accelerates and grows louder as the music progresses. Clarity of fingerings and articulations is critical, especially in the opening piano section, and grace notes should be cleanly before the beat.

Carrie Lane Gruselle

THEMES FROM CARMEN

Prelude • Aragonaise • Habanera • Dance Bohème

GEORGES BIZET
Arranged by
CARRIE LANE GRUELLE
(ASCAP)

Andante moderato (♩ = 60)

Violin 1

Violin 2

Viola (Violin 3)

Violoncello

Double Bass

2 3 4 5

6 7 8 9

ff

ff

ff

pizz.

f

p

p

p

p

arco

f

p



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piece at www.fjhmusic.com

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ST6422

11 *opt. div.*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

12 *f* 13 14 *p* *cresc.*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

16 *cresc.* 17 18 19 *ff*

20 **Allegro vivo** (♩ = 72)

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

21 22 23 24

29 *pizz.*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

25 26 27 28

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

30 31 32 33

37 Vln. 2 cue

arco

p

arco

p espress.

pp

pp

pp

35 36 38 39

Violin 1

Violin 2

Vla.

Vcl.

D.B.

40 41 42 43 44

45 *play arco*

Violin 1

Violin 2

Vla. *arco*

Vcl.

D.B.

46 47 48

53 *Vln. 2 cue arco*

Violin 1

Violin 2 *pizz. non div.*

Vla.

Vcl.

D.B.

49 50 51 52

Violin 1

Violin 2

Vla. *pizz.*

Vcl.

D.B.

54 55 56 57 58

Violin 1

Violin 2

Vla. *arco*

Vcl.

D.B.

59 60 61 play 62 63

Violin 1

Violin 2 *pizz. non div.*

Vla. (b) (b)

Vcl.

D.B.

64 65 66 67 68

69

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

arco div.

f

f

f

71

72

73

78

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

74

75

76

77

f

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ff

ff

ff

ff

ff

79

82

83

86

84 87 88

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

pizz.

p

pizz.

p

pizz.

89 90 91 92 93

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

arco

pizz.

94 95 96 97

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

arco

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

99

100

101

pp

pp

pp

pp

pp

103 Andantino (♩ = 72)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

104

105

106

107

pizz.

p

pizz.

p

arco

p

arco

p

sim.

p

p

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

108

109

110

111

p

p

p

p

p

114

Violin 1, Violin 2, Viola, Violoncello, Double Bass

112 113 115

arco
pizz. non div.
arco

Violin 1, Violin 2, Viola, Violoncello, Double Bass

116 117 118 119

122

Violin 1, Violin 2, Viola, Violoncello, Double Bass

120 121 123

ff
p
pizz.
arco
ff
ff
ff
4

124 125 126 127

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ff *arco* *p* *pizz.*

ff *arco* *p* *pizz.*

ff *p*

ff *4*

130 Allegretto (♩ = 100)

128 129 131

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf *pizz.* *p* *pizz.* *p* *pizz.* *p*

132 133 134 135

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p *arco* *p*

136 137 138 139

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

140 141 142 143

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

144 145 146 147

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pizz.

accel.

148

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

151

f

arco

f

f

f

f

152 Allegro (♩ = 120)

153

154

155

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

f

f

f

f

156

157

158

159

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

f

f

f

f

160

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

161 162 163

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

164 165 166 167

mp

mp

169

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

168 170 171

mf

arco

mf

pizz.

p

accel.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

172 173 174 175 176

177 **Piu mosso** (♩ = 144)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

f

f

f

f

arco

178 179 180

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ff

ff

ff

ff

ff

182 183 184