

Flute (Part 1)

Habanera

from CARMEN

Georges Bizet (1883-1875)

arr. Ian Deterling

$\text{♩} = 63$

3

p

7

12

17

20

22

27

28

32

f

Oboe (Part 1)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

3

p

7

12

17

20

22

27

28

32

f

B \flat Clarinet (Part 1)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

3

p

7

12

17

20

22

27

28

32

f

B \flat Trumpet (Part 1)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

3

p

7

12

17

20

22

27

28

32

f

Violin (Part 1)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

The musical score is written for a violin in G minor, 3/2 time, with a tempo of quarter note = 63. It begins with a 3-measure rest, followed by a *pizz.* (pizzicato) section starting at measure 4. The score includes measure numbers 7, 12, 17, 20, 22, 27, 28, and 32. A *arco* section begins at measure 28. The piece concludes with a *f* (forte) dynamic marking at the end of measure 32.

B \flat Clarinet (Part 2)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

♩=63

3

p

7

12

17

20

mp

22

27

28

32

f

B \flat Trumpet (Part 2)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

♩=63

3

p

7

12

17

20

mp

22

27

28

32

f

Violin (Part 2)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

3

pizz.

p

7

12

17

20

arco

mp

3

22

27

28

32

f

B \flat Clarinet (Part 3)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

♩=63

3

p

7

12

mp

3

17

20

3

22

27

28

pp

32

f

Tenor Sax. (Part 3)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

3

p

7

12

mp

3

17

20

3

22

27

28

pp

32

f

E♭ Alto Sax. (Part 3)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

♩=63

3

p

7

12

mp

3

17

20

3

22

27

28

pp

32

f

F Horn (Part 3)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

3

p

7

12

mp

17

20

22

27

28

pp

32

f

Viola (Part 3)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$ **3** pizz. *p*

7

12 arco *mp* **3** **3**

17 **3** **3** **20** pizz.

22

27 **28** *pp*

32 arco *f*

Tenor Sax. (Part 4)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

♩=63

3

mp

7

12

pp

17

20

22

27

28

32

f

Euphonium T.C. (Part 4)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

♩=63

3

mp

7

12

pp

17

20

22

27

28

32

f

Euphonium (Part 4)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

3

mp

7

12

pp

17

20

22

27

28

32

f

The musical score is written for Euphonium in bass clef, 2/2 time signature. The tempo is marked as quarter note = 63. The key signature has two flats (B-flat and E-flat). The score begins with a 3-measure rest, followed by a melody starting on a dotted quarter note. The dynamics range from mezzo-piano (mp) to piano (pp) and finally fortissimo (f). There are several trills and slurs throughout the piece. A large red watermark 'For Preview Only' is overlaid diagonally across the score.

F Horn (Part 4)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

♩=63

3

mp

7

3

12

pp

17

20

3

22

3

27

28

3

32

f

Trombone (Part 4)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

3

mp

7

12

pp

17

20

22

27

28

32

f

Bassoon (Part 4)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

3

mp

7

12

pp

17

20

22

27

28

32

f

Violoncello (Part 4)

Habanera

from CARMEN

Georges Bizet (1883-1875)

arr. Ian Deterling

$\text{♩} = 63$

3

mp

7

12

pizz.

pp

17

20

22

27

28

32

arco

f

Bass Clarinet (Part 5)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

Musical staff 1: Treble clef, 2/4 time signature, key signature of one flat (Bb). The staff contains a sequence of eighth notes with rests, starting with a piano (*p*) dynamic marking.

Musical staff 2: Continuation of the eighth-note pattern from staff 1.

Musical staff 3: Continuation of the eighth-note pattern from staff 1.

Musical staff 4: Continuation of the eighth-note pattern from staff 1, ending with a double bar line and a key signature change to two sharps (F# and C#). A box containing the number 20 is placed above the staff.

Musical staff 5: Continuation of the eighth-note pattern in the new key signature.

Musical staff 6: Continuation of the eighth-note pattern in the new key signature, starting with a piano-piano (*pp*) dynamic marking. A box containing the number 28 is placed above the staff.

Musical staff 7: Continuation of the eighth-note pattern in the new key signature.

Euphonium T.C. (Part 5)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

1
p

6

11

16 20

21

27 28
pp

31

Baritone Sax. (Part 5)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

p

6

11

16

20

21

27

28

pp

31

Euphonium (Part 5)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

1
p

6

11

16 20

21

27 28
pp

31

Trombone (Part 5)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

1
p

6

11

16 20

21

27 28
pp

31

Bassoon (Part 5)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

Musical staff 1: Bassoon part, measures 1-5. Includes a piano (*p*) dynamic marking.

6

Musical staff 2: Bassoon part, measures 6-10.

11

Musical staff 3: Bassoon part, measures 11-15.

16

Musical staff 4: Bassoon part, measures 16-19. Includes a boxed measure number 20.

21

Musical staff 5: Bassoon part, measures 21-26.

27

Musical staff 6: Bassoon part, measures 27-30. Includes a boxed measure number 28 and a pianissimo (*pp*) dynamic marking.

31

Musical staff 7: Bassoon part, measures 31-35.

Violoncello (Part 5)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

p

6

11

16

20

21

26

28

pp

31

Tuba (Part 5)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

6

12

18

20

23

28

34

34

40

A tempo

44

p

pp

f

p

mf

rit.

Contrabass (Part 5)

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$

p

6

11

16 20

21

27 28

pp

31

Tambourine

Habanera

from CARMEN

Georges Bizet (1833-1875)
arr. Ian Deterling

♩=63

20

19

pp

23

28

7

f

rit. . . .

40

A tempo

2

44

f

p

46

51

f

p

rit.

56

A tempo

f

p

f

The musical score is written on a single staff with a 2/2 time signature. It begins with a tempo marking of quarter note = 63. The score is divided into measures, with measure numbers 19, 20, 23, 28, 40, 44, 46, 51, and 56 indicated. Dynamics include *pp*, *f*, and *p*. Tempo markings include 'A tempo' and 'rit.' (ritardando). The score contains several rests and slurs, and is overlaid with a large red watermark reading 'For Preview Only'.

Triangle

Habanera

from CARMEN

Georges Bizet (1833-1875)
arr. Ian Deterling

♩=63

19

20

pp

23

28

7

f

rit. . . .

40

A tempo

44

2

f

p

46

51

rit.

f

p

56

A tempo

f

p

f

Bass Drum

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$
 $\frac{2}{2}$
pp

7

14 20

21

28

35 *f* *p* *f* rit. A tempo

41 44 *p*

48 *f* *p*

55 rit. A tempo *f* *p* *f*

Mallet Percussion

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

♩=63

19

20

mp

21

26

28

31

36

f *p* *f*

rit. A tempo

41

44

p *mf*

46

51

f *p*

rit.

56

A tempo

f *p* *f* *ff*

Timpani

Habanera

from CARMEN

Georges Bizet (1883-1875)
arr. Ian Deterling

$\text{♩} = 63$



G, C *pp*

7



14



21

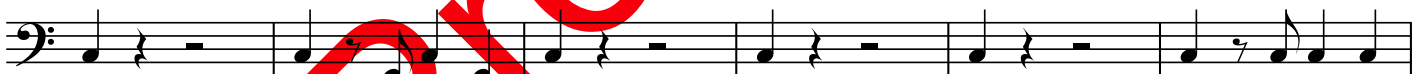


28



35

rit. A tempo



41

44



48



55

rit. A tempo



Piano

Habanera

from CARMEN

Georges Bizet (1883-1875)

arr. Ian Deterling

$\text{♩} = 63$

Musical notation for measures 1-5. The piece is in 2/2 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 63. The first measure is a whole rest in the right hand. The bass line begins with a quarter rest followed by eighth notes. A dynamic marking of *p* (piano) is present.

Musical notation for measures 6-11. The right hand features a series of chords, while the bass line continues with eighth notes. A dynamic marking of *pp* (pianissimo) is present.

Musical notation for measures 12-17. The right hand continues with chords, and the bass line maintains its eighth-note pattern. A dynamic marking of *pp* is present.

Musical notation for measures 18-22. Measure 20 is boxed with the number 20. The right hand has a change in chord structure, and the bass line continues with eighth notes.

Musical notation for measures 23-27. The right hand continues with chords, and the bass line continues with eighth notes.