

THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

Aragonaise from “Carmen”

Georges Bizet

Arranged by Richard Meyer (ASCAP)

INSTRUMENTATION

- 1 — Conductor Score
- 1 — Flute
- 1 — Oboe
- 1 — Bassoon
- 1 — B $\flat$ Clarinet I
- 1 — B $\flat$ Clarinet II
- 1 — E $\flat$ Alto Saxophone
- 1 — Bassoon
- 1 — B $\flat$ Bass Clarinet
- 1 — F Horn
- 1 — B $\flat$ Trumpet I
- 1 — B $\flat$ Trumpet II
- 1 — Trombone
- 1 — Tuba
- 1 — Timpani (A-D)
- 2 — Percussion (Triangle, Tambourine)
- 8 — Violin I
- 8 — Violin II
- 3 — Violin III (Viola )
- 5 — Viola
- 5 — Cello
- 5 — String Bass
- 1 — Piano



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

NOTES TO THE CONDUCTOR

Your students will love the Spanish sounds of this exciting and passionate dance, which introduces Act IV of this operatic masterpiece. The melody is taken from an Andalusian (south Spanish) dance entitled “Cuerpo bueno,” by Bizet’s contemporary Manuel Garcia (1775–1832). The expressive opening melody will help develop your woodwinds’ lyrical playing, while the intriguing Spanish rhythms and hemiolas will keep everyone on their toes! Careful doublings make this arrangement playable by any group, even those with limited instrumentation! Includes parts for violin III, alto saxophone, bass clarinet, and piano.

When it first opened in 1873, Bizet’s final opera “Carmen” was considered quite scandalous, and the initial performances had to be toned down to meet the moral standards of the day. Reaction to the music itself was mixed—some listeners were dismayed by the fact that Bizet’s score included some spoken dialogue (unusual for the time), while others objected to the excess of “Spanishry” in a French opera. This negative reaction deeply affected Bizet, and when he died at the age of 36, just after the work’s 33rd performance, he was a broken man, bitter at the rejection of his work. He never lived to see it become what is arguably the most popular opera ever composed.

Aragonaise from "Carmen"

3

CONDUCTOR SCORE

Duration - 2:30

Georges Bizet (1838-1875)

Arranged by Richard Meyer (ASCAP)

Allegro vivo (♩. = 66)

Flutes *ff* *sim.*

Oboe *ff* *sim.*

B♭ Clarinets I *ff* *sim.* II *ff* *sim.*

E♭ Alto Saxophone *ff* *sim.*

Bassoon (B♭ Bass Clarinet) *ff* *sim.*

F Horn *ff* *sim.*

B♭ Trumpets I *ff* *sim.* II *ff* *sim.*

Trombone *ff* *sim.*

Tuba *ff* *sim.*

Timpani (A-D) *ff*

Percussion (Triangle, Tambourine) *ff*

Violins I *ff* *sim.* II *ff* *sim.*

Viola (Violin III) *ff* *sim.*

Cello *ff* *sim.*

String Bass *ff* *sim.*

Allegro vivo (♩. = 66)

Violins I *ff* *sim.* II *ff* *sim.*

Viola (Violin III) *ff* *sim.*

Cello *ff* *sim.*

String Bass *ff* *sim.*

1 2 3 4 5 6 7

Fls.

Ob.

I

Cls.

II

A. Sax.

**Bsn.
(B♭ B. Cl.)**

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc.

Vlns.

I

II

**Vla.
(Vln. III)**

Cello

Str. Bass

9

f

dim.

pizz.

f

dim.

pizz.

f

dim.

pizz.

f

dim.

pizz. x4

f

dim.

pizz.

8

9

f

10

dim.

11

12

13

14

15

16

17

18 25

Fls. *p espressivo*

Ob. *p espressivo*

I *p espressivo*

Cls. II

A. Sax. *pp*

Bsn. (B $\flat$ B. Cl.) *pp*

Hn.

I

Tpts. II

Trb.

Tuba

Timp. *pp*

Perc. *pp*

18 25

Vlns. I *pp*

II *pp*

Vla. (Vln. III) *pp*

Cello *pp*

Str. Bass *pp*

arco *p*

18 19 20 21 22 23 24 25 26

Fls.

Ob.

I
Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Timp.

Perc.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

27 28 29 30 31 32 33

38501S

34 41

Fls. *p*

Ob. *p*

I *p*

Cls. II *pp*

A. Sax. *pp*

Bsn. (B $\flat$ B. Cl.) *pp*

Hn.

I

Tpts. II

Trb.

Tuba

Timp. *pp*

Perc. *pp*

34 41

Vlns. I *pizz.* *pp* *arco* *p*

II

Vla. (Vln. III)

Cello

Str. Bass

34 35 36 37 38 39 40 41 42

Fls.

Ob.

I
Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Timp.

Perc.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

43 44 45 46 47 48 49

38501S

Fls.

Ob.

Cls. I

Cls. II

A. Sax.

Bsn. (B $\flat$ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Timp.

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

50 *f* 51 52 53 54 *p* 55 56 57

38501S

Fls. *f* *p*

Ob. *f* *p*

Cls. I *f* *p*

II *f* *p*

A. Sax. *f* *p*

Bsn. (B $\flat$ B. Cl.) *f* *p*

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

Tpts. I *f* *p*

II *f* *p*

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

Tuba *f* *sim.* *p*

Timp. *f*

Perc. *f* *p*

Vlns. I *f* *arco* *pizz.* *p*

II *f* *arco* *pizz.* *p*

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

Cello *f* *arco* *pizz.* *p*

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

58 *f* 59 60 61 62 *p* 63 64

65

Fls.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc.

65

Vlns.

I

II

Vla.
(Vln. III)

Cello

Str. Bass

65 66 67 68 69 70 71 72

sim.

arco

73

Fls. *p* *sf* *p* *sf* *p* *sf* *p*

Ob.

I

Cls.

II

A. Sax. *cresc.*

Bsn. (B♭ B. Cl.)

Hn. *cresc.*

I *p* *sim.* *cresc.*

Tpts. *p* *sim.* *cresc.*

II *p* *sim.* *cresc.*

Trb.

Tuba

Timp. *cresc.*

Perc. *cresc.*

73

I *sf* *p* *sf* *p* *sf* *p*

Vlns. *cresc.*

II *cresc.*

Vla. (Vln. III) *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

73 74 75 76 77 78 79 80 81

89

Fls.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc.

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mp

cresc.

cresc.

90 91 *cresc.* 92 93 94 95 96 97

99

Fls.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

ff espressivo

Hn.

I

Tpts.

II

Trb.

ff espressivo

Tuba

Timp.

Perc.

99

I

Vlns.

ff espressivo

4

II

ff espressivo

Vla.
(Vln. III)

ff espressivo

Cello

ff espressivo

arco

Str. Bass

38501S

98 *f* 99 100 101 102 103 104 105 106

div.

x1

x1

molto ritardando

111 A tempo

Fls. *ff* *cresc.* *fff*

Ob. *ff* *cresc.* *fff*

I *ff* *cresc.* *fff* *f*

II *ff* *f*

A. Sax. *ff* *cresc.* *fff* *f*

Bsn. (B $\flat$ B. Cl.) *f*

Hn. *ff* *cresc.* *fff* *f*

I *ff* *cresc.* *fff* *f*

II *ff* *f*

Trb. *f*

Tuba *ff* *f*

Timp. *ff* *f*

Perc. *f*

molto ritardando *111 A tempo*

Vlns. I *cresc.* *fff* *ff* *pizz.*

II *cresc.* *fff* *ff* *pizz.*

Vla. (Vln. III) *cresc.* *fff* *ff* *pizz.*

Cello *cresc.* *fff* *ff* *pizz.*

Str. Bass *ff* *ff* *1/2* *4*

107 108 109 110 111 112 113 114 115

124

Fls.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(B $\flat$ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc.

124

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

pizz.

ff 116 117 118 119 120 121 122 123 *f* 124 125

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140

rit. 147 A tempo

Fls. *pp*

Ob. *pp*

I *pp*

Cls. II *pp*

A. Sax. *pp*

Bsn. (B $\flat$ B. Cl.) *pp*

Hn. *pp*

I *pp*

Tpts. II *pp*

Trb. *pp*

Tuba *pp*

Timp. *pp*

Perc. *pp*

147 A tempo

rit. arco *ppp*

Vlns. I *pp*

II *pp*

Vla. (Vln. III) *pp*

Cello *pp*

Str. Bass

2 4 x3 x4 2

144 145 146 147 148 149 150 151 152 153

Fls. Solo *ppp*

Ob. *ppp* (Ob.)

Cl. I *ppp*

Cl. II *ppp*

A. Sax. *ppp*

Bsn. (B $\flat$ B. Cl.) *ppp*

Hn. *ppp*

Tpts. I *ppp*

Tpts. II *ppp*

Trb. *ppp*

Tuba *ppp*

Timp. *ppp*

Perc. *ppp*

Vlns. I *ppp*

Vlns. II *ppp*

Vla. (Vln. III) *ppp*

Cello *ppp*

Str. Bass *ppp*

38501S 154 155 156 157 158 159 160 161 162 163 *ppp*