

No.5 Habanera from Carmen

Georges Bizet
arranged by M. Meeroff

Solo horn

piano

pp

The image shows a musical score for a Solo horn and piano. The score is in 2/4 time and B-flat major. It consists of three systems of music, each with three staves. The first system (measures 1-5) shows the Solo horn part starting with a whole rest, followed by a quarter rest, and then a triplet of eighth notes. The piano part starts with a whole rest, followed by a quarter rest, and then a triplet of eighth notes. The second system (measures 6-10) shows the Solo horn part with a triplet of eighth notes, followed by a quarter rest, and then a triplet of eighth notes. The piano part continues with the triplet of eighth notes. The third system (measures 11-15) shows the Solo horn part with a triplet of eighth notes, followed by a quarter rest, and then a triplet of eighth notes. The piano part continues with the triplet of eighth notes. The score is marked *pp* (pianissimo) and includes dynamic markings and articulation symbols.

16

3

3)

21

3

3

3

3

26

3

3

3

3

31

3

3

3

3

Piano accompaniment for measures 36-41. The score consists of three staves: Treble, Middle, and Bass. The key signature is two sharps (F# and C#). The music features dynamic markings of *f* (forte) and *pp* (pianissimo). The bass line is particularly active with rhythmic patterns.

S

Soprano vocal line for measures 36-41. The melody is simple, with rests in measures 37 and 38.

Prends garde a toi!

Prends garde a toi!

A

Alto vocal line for measures 36-41. The melody is simple, with rests in measures 37 and 38.

Prends garde a toi!

Prends garde a toi!

T

Tenor vocal line for measures 36-41. The melody is simple, with rests in measures 37 and 38.

Prends garde a toi!

Prends garde a toi!

B

Bass vocal line for measures 36-41. The melody is simple, with rests in measures 37 and 38.

Prends garde a toi!

Prends garde a toi!

S
42
L' - amour est en - fant de Bo - heme Il na j'a -

A
42

T
8
42
L' - amour est en - fant de Bo - heme Il na j'a -

B
42

47

S

47

mais j'a - mais con - nu de loi Si tu ne m'ai - me pas je t'ai - me Si

A

47

T

8

mais j'a - mais con - nu de loi Si tu ne m'ai - me pas je tai - me Si

B

S

je t'ai-me prend garde a toi Prends garde a toi!

A

Prends garde a toi!

T

je tai-me prend garde a toi Prends garde a toi!

B

Prends garde a toi!

Piano accompaniment for measures 56-60. The music is in G major (one sharp) and 4/4 time. Measure 56 starts with a treble clef and a bass clef. The right hand features a melodic line with a triplet in measure 59. Dynamics include *f* and *ff*. The left hand provides a steady bass line.

S

Vocal line for Soprano (S) for measures 56-60. The line begins with a treble clef and a key signature of one sharp. It contains the lyrics "Prends garde a toi!" and ends with a double bar line.

A

Vocal line for Alto (A) for measures 56-60. The line begins with a treble clef and a key signature of one sharp. It contains the lyrics "Prends garde a toi!" and ends with a double bar line.

T

Vocal line for Tenor (T) for measures 56-60. The line begins with a treble clef and a key signature of one sharp. It contains the lyrics "Prends garde a toi!" and ends with a double bar line.

B

Vocal line for Bass (B) for measures 56-60. The line begins with a bass clef and a key signature of one sharp. It contains the lyrics "Prends garde a toi!" and ends with a double bar line.

B

Vocal line for Bass (B) for measures 56-60. The line begins with a bass clef and a key signature of one sharp. It contains the lyrics "Prends garde a toi!" and ends with a double bar line.