



Guy Bergeron

Canada, Québec

Habanera (act 1) (opera : Carmen) Bizet, Georges

About the artist

Guy Bergeron was born the 13th of October 1964 in Loretteville, Province of Quebec, Canada. He graduated in music: in 1990, 3rd cycle in composition at the Conservatoire de musique of Quebec; in 1986, collegial grade (DEC) in pop music, Cegep of Drummondville, and in 1984, collegial grade (DEC) in music, Cegep of Ste-Foy, with guitar as first instrument. He was also a student in jazz interpretation from 1992 until 1994 at the University of Montreal (electric guitar) and he studied computer-assisted music at the Musitechnic School in Montreal. He plays the guitar (classical, electric, acoustic, synthesizer), the banjo, the mandolin and the bass. He's been earning his living with music for more than 25 years, as a professional musician, a composer, an arranger and also as a studio engineer as he manages his own studio.

Qualification: Diplome d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

Associate: SOCAN - IPI code of the artist : 206325403

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-guy-bergeron.htm>

About the piece



Title: Habanera (act 1) [opera : Carmen]
Composer: Bizet, Georges
Arranger: Bergeron, Guy
Copyright: Copyright © Bergeron, Guy
Publisher: Bergeron, Guy
Instrumentation: Solo voices, chorus and orchestra
Style: Romantic

Guy Bergeron on [free-scores.com](https://www.free-scores.com)

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Score

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

$\bullet = 60$

The score is arranged in systems. The first system includes Flute 1, Flute 2, Oboe, Clarinet in Bb, Bassoon (Trombone), Triangle, and Tambourine. The second system includes Soprano (CARMEN), Soprano, Tenor, and Bass. The third system includes Violin I, Violin II, Viola, Cello, and Contrabass. The vocal line for CARMEN includes the lyrics: *p* L'a - mour est un oi - seau re belle que nul ne peut ap - pri - voi - ser, et c'est

pizz.
pp

pizz.
pp

pizz.
pp

pp

Habanera

2

Fl. 1 *pp*

Fl. 2

Ob.

A Cl.

Bsn.

Trgl.

Tamb.

Sop.
bien en vain qu'on l'ap - pelle s'il lui con - vient de re - fu - ser! Rien n'y fait, me - nace ou pri - ère, l'un par - le bien, l'au - tre se tait; et c'est

S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

Fl. 1 *pp*

Fl. 2 *pp*

Ob.

A Cl. *ppp*

Bsn. *ppp*

Trgl. *ppp*

Tamb. *ppp*

Sop. *ppp*
l'au-tre que je pré - fère, il n'a rien dit — mais il me plaît! La - mour! La - mour!

S. *pp*
L'a - mour est un oi - seau re - bel - le que nul ne peut ap - pri - voi - ser. Et c'est

T. *pp*
L'a - mour est un oi - seau re - bel - le que nul ne peut ap - pri - voi - ser. Et c'est

B.

Vln. I *div.*

Vln. II *div.*

Vla.

Vc. *pizz.*

Cb. *pizz.*

Habanera

4

Fl. 1

Fl. 2

Ob.

A Cl.

Bsn.

Trgl.

Tamb.

Sop.

S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

L'a - mour! L'a - mour! L'a-mour est en - fant de bo - hème, Il n'a ja - mais, ja - mais con - nu de loi, Si tu ne
bien en vain qu'on l'ap - pel - le S'il lui con - vient de - re - fu - ser!
bien en vain qu'on l'ap - pel - le S'il lui con - vient de - re - fu - ser!

unis.

Habanera

6

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

A Cl. *p*

Bsn. *p*

Trgl.

Tamb. *p*

Sop.
Mais si je t'ai - me, si je t'ai - rre prends gar - d'à toi!

S.
toi *mf* L'a-mour est en - fant de bo - hème, il n'a ja - mais ja - mais con - nu de loi, si tu ne

T.
toi *mf* L'a-mour est en - fant de bo - hème, il n'a ja - mais ja - mais con - nu de loi, si tu ne

B.
toi L'a - - - mour est en - - - fant

Vln. I *pp* pizz.

Vln. II *pp* pizz.

Vla. *pp* pizz.

Vc. *pp*

Cb. *mf* pizz.

Habanera

8

FL. 1
FL. 2
Ob.
A Cl.
Bsn.
Trgl.
Tamb.
Sop.
S.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Mais si je t'ai - me, si je t'ai - me prends gar - d'a - toi! *p* Loi - seu

toi!
toi!
toi!
toi!
toi!

pp *sf* *ff* *mf* *p* *pp* *f* *ff* *p* *pp* *f* *ff* *p* *pp* *f* *ff* *p*

Habanera

65

Fl. 1

Fl. 2

Ob.

A Cl.

Bsn.

Trgl.

Tamb.

Sop.

S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

que tu cro-yais sur - prendre ba - tit de l'aile et s'en - vo - la. L'a - mour est loin tu peux l'at - tendre, tu ne l'at - tend plus, il est là! Tout au -

pp

Habanera

10

Fl. 1 *pp*

Fl. 2 *pp*

Ob.

A Cl. *ppp*

Bsn. *ppp*

Trgl. *ppp*

Tamb. *ppp*

Sop. *pp* tout au -
tour de toi, vi - te, vite, Il vient, s'en va puis il re - vient. Tu crois le é - nir, il t'é - vite, tu crois l'é - vi - ter, il te -

S. *pp* Tout au -

T. *pp* Tout au -

B.

Vln. I *pp*

Vln. II *pp* div.

Vla. *pp*

Vc. *pp*

Cb. *pp*

Fl. 1

Fl. 2

Ob.

A Cl.

Bsn.

Trgl.

Tamb.

Sop.

S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

L'a - mour! L'a - mour! L'a - mour! L'a - mour! L'a-mour est

tour de toi vi - te, vite, il vient s'en va, puis il re - vient. Tu crois le te - nir, il t'é vi - te, tu crois l'é - vi - ter, il te tient!

tour de toi vi - te, vite, il vient s'en va, puis il re - vient. Tu crois le te - nir, il t'é vi - te, tu crois l'é - vi - ter, il te tient!

pizz.

Habanera

14

105

Fl. 1

Fl. 2

Ob.

A Cl.

Bsn.

Trgl.

Tamb.

Sop.

S

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

en - fant de bo - hème, il n'a ja - mais ja - mais con - nu de loi, si tu ne m'ai - mes pas je t'ai - me, Si je t'ai - me prends gar - d'à toi. *f* Prends gar - d'à

en - fant de bo - hème, il n'a ja - mais ja - mais con - nu de loi, si tu ne m'ai - mes pas je t'ai - me, Si je t'ai - me prends gar - d'à toi. *f* Prends gar - d'à

L'a - - - - - mour est en - - - - - fant de bo - - - - - hé - - - - - me *f* Prends gar - d'à

p

f arco

f arco

f arco

f arco

Flute 1

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

The musical score for Flute 1 consists of eight staves of music. The first staff (measures 11-17) is in 2/4 time, starting with a *pp* dynamic. The second staff (measures 18-24) features triplets and a *pp* dynamic. The third staff (measures 25-37) includes a 7-measure rest and a *f* dynamic. The fourth staff (measures 38-46) has a 2-measure rest and a *p* dynamic. The fifth staff (measures 47-53) is marked *f*. The sixth staff (measures 54-63) includes a 2-measure rest and a *ff* dynamic. The seventh staff (measures 64-78) has an 8-measure rest and a *pp* dynamic. The eighth staff (measures 79-85) features triplets and a *pp* dynamic.

Habanera

2

86 Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Measures 86-99. Measure 86 starts with a triplet of eighth notes. Measure 90 has a fermata with a '7' above it. Measure 99 has a fermata with a '2' above it. Dynamics include 'f' at measure 90.

100 Musical staff 2: Treble clef, key signature of two sharps. Measures 100-107. Measure 100 starts with a triplet of eighth notes. Measure 103 has a fermata. Measure 107 ends with a fermata. Dynamics include 'p' at measure 103.

108 Musical staff 3: Treble clef, key signature of two sharps. Measures 108-113. Measure 108 starts with a triplet of eighth notes. Measure 113 ends with a fermata. Dynamics include 'f' at measure 113.

114 Musical staff 4: Treble clef, key signature of two sharps. Measures 114-119. Measure 114 has a fermata with a '2' above it. Measure 117 has a fermata. Measure 119 ends with a fermata. Dynamics include 'f' at measure 117 and 'ff' at measure 119.

Flute 2

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

Musical score for Flute 2, Habanera, measures 19-100. The score is written in treble clef with a 2/4 time signature. It features various dynamics including *pp*, *f*, and *ff*, and includes triplets and slurs. The key signature changes from one flat to two sharps between measures 25 and 38, and back to one flat between measures 64 and 86.

Measures 19-24: *pp*, triplet of eighth notes, slur.

Measures 25-37: *f*, triplet of eighth notes, slur, 7-measure rest.

Measures 38-46: *f*, 2-measure rest, *p*, eighth notes, slur.

Measures 47-53: *f*, eighth notes, slur.

Measures 54-63: *f*, 2-measure rest, *ff*, eighth notes, slur, 2-measure rest.

Measures 64-85: *pp*, 16-measure rest, triplet of eighth notes, slur, triplet of eighth notes.

Measures 86-99: *f*, triplet of eighth notes, slur, 7-measure rest, 2-measure rest.

Measures 100-107: *p*, eighth notes, slur.

Oboe

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

Musical staff 1: Oboe part, measures 1-20. Includes dynamic marking *f* and a fermata over measure 20.

Musical staff 2: Oboe part, measures 40-48. Includes dynamic markings *f* and *p*.

Musical staff 3: Oboe part, measures 49-57. Includes dynamic markings *f* and a fermata over measure 57.

Musical staff 4: Oboe part, measures 58-80. Includes dynamic markings *ff* and *p*, and a fermata over measure 80.

Musical staff 5: Oboe part, measures 81-103. Includes dynamic markings *f* and a fermata over measure 103.

Musical staff 6: Oboe part, measures 104-111. Includes dynamic marking *p*.

Musical staff 7: Oboe part, measures 112-119. Includes dynamic markings *f* and *ff*.

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Clarinet in Bb

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

19 *ppp*

26 *f* *f*

41 *p*

49 *f* *pp* *f*

57 *pp* *sf* *ff* *p*

64 *ppp*

87 *f*

102 *p*

Habanera

2

110

f *pp* *f* *pp*

Musical notation for measures 110-117. The key signature is three sharps (F#, C#, G#). The notation features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. Dynamic markings *f* and *pp* are placed below the notes. A long slur covers the entire phrase.

118

sf *ff*

Musical notation for measures 118-121. The key signature remains three sharps. The notation includes chords and single notes. Dynamic markings *sf* and *ff* are placed below the notes. A slur covers the first two measures.

Bassoon
(Trombone)

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

19

ppp

26

f

41

p

49

f

57

sf *ff* *mf* *p*

65

15

ppp

86

f

101

p

Habanera

2

109

f *f*

2

117

sf *ff*

Detailed description: This is a musical score for a guitar piece titled 'Habanera'. It consists of two staves of music in bass clef with a key signature of one sharp (F#). The first staff, starting at measure 109, features a complex rhythmic pattern with many sixteenth notes and slurs. It includes dynamic markings of *f* (forte) and a '2' indicating a second ending. The second staff, starting at measure 117, shows a more sparse texture with slurs and dynamic markings of *sf* (sforzando) and *ff* (fortissimo). The piece concludes with a double bar line at the end of the second staff.

Triangle

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

Musical score for Triangle in Habanera, featuring measures 19-117. The score is in 2/4 time and includes various dynamics and articulations.

Measures 19-24: *ppp*

Measures 25-36: *f*

Measures 37-43: *f*

Measures 44-57: *f*

Measures 58-63: *ff* and *p*

Measures 64-84: *ppp*

Measures 85-96: *f*

Measures 97-103: *f*

Measures 104-116: *f*

Measures 117-118: *f*

Tambourine

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

19

ppp

28

7

2

f

f

44

p

f

53

2

f

ff

mf

63

15

p

ppp

86

7

2

f

f

102

p

111

2

f

f

f

Soprano
(CARMEN)

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

$\text{♩} = 60$

p

L'a-mour est un oi-seau re belle que nul ne peut — ap - pri-voi-

p

ser, et c'est bien en vain qu'on l'ap - pelle s'il lui con - vient — de — re-fu - ser! Rien n'y

p

fait, me-nace ou pri - ère, l'un par - le bien — l'au - tre se tait; et c'est l'au-tre que je pré-

p

fère, il n'a rien dit — mais il me plait! L'a - mour! L'a - mour! L'a -

p

mour! L'a - mour! L'a-mour est en - fant de bo - hème, Il n'a ja - mais, ja-mais con-nu de

p

loi, Si tu ne m'ai-mes pas je t'ai - me, Si je t'ai-me prends gar-d'à toi. Si tu ne

p

m'ai - mes pas, si tu ne m'ai-mes pas, je t'aime! Mais si je t'ai-me, si je

p

t'ai - me prends gar - d'à toi! Si tu ne m'ai - mes pas, si

Habanera

2

55



tu ne m'ai-mepas, je — t'aime! Mais si je t'ai-me, si je t'ai - me prends gar-d'à — toi! —

61



— L'oi-seau que tu cro-yais sur - prendre ba-tit de

67



l'aile — et — s'en-vo - la. L'a-mour est loin tu peux l'at - tendre, tu ne l'at - tend — plus, il est

72



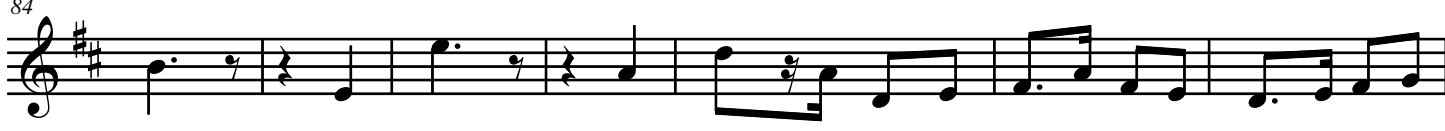
là! Tout au - tour de toi, vi - te, vite, Il vient, s'en va — puis il re - vient. Tu crois

77



le te-nir, il t'é - vite, tu crois l'é - vi - ter, — il te — L'a - mour! L'a -

84



mour! L'a - mour! L'a - mour! L'a-mour est en - fant de bo - hème, Il n'a ja -

91



mais, ja-mais con-nu de loi, Si tu ne m'ai-mes pas je t'ai - me, Si je t'ai-me prends gar-d'à toi.

97



Si tu ne m'ai-mes pas, si tu ne m'ai-mes pas, je t'aime! Mais si je t'ai-me, si je

103



t'ai - me prends gar - d'à toi! Si tu ne m'ai - mes pas, si

115



tu ne m'ai-mes pas, je — t'aime! Mais si je t'ai-me, si je t'ai - me prends gar-d'à — toi!

Soprano

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

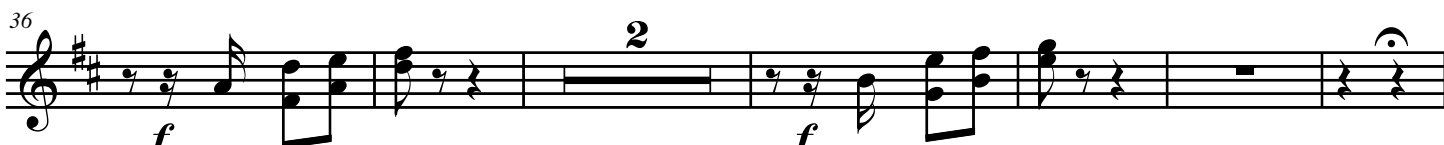
♩ = 60



L'a-mour est un oi-seau re - bel-le que nul ne peut ap - pri-voi-



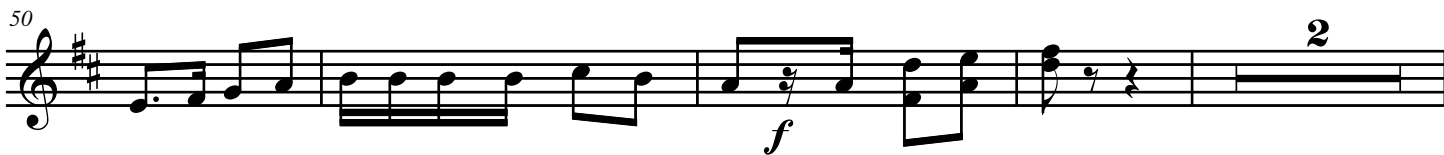
ser. Et c'est bien en vain qu'on l'ap - pel-le S'il lui con - vient de - re-fu - ser!



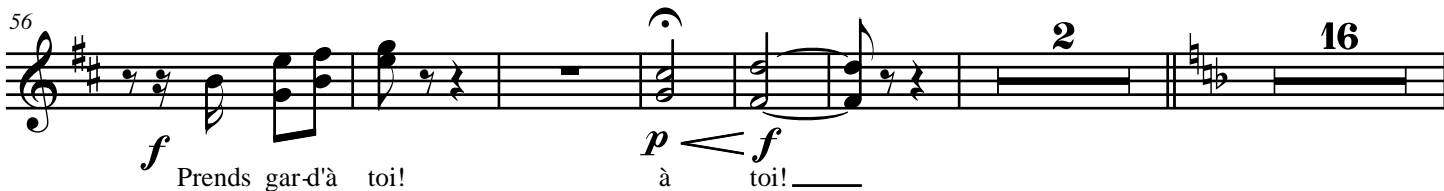
Prends gar-d'à toi Prends gar-d'à toi



L'a-mour est en-fant de bo - hème, il n'a ja - mais ja-mais con-nu de loi, si tu ne m'ai-mes pas je



t'ai - me, Si je t'ai-me prends gar - d'à toi. Prends gar - d'à toi!



Prends gar-d'à toi! à toi! —



Tout au - tour de toi vi - te, vite, il vient s'en va, puis — il re - vient. Tu crois



le te-nir, il té vi-te, tu crois l'é - vi-ter, — il te tient! Prends gar-d'à

Habanera

2

97

toi Prends gar-d'à toi L'a-mour est

105

en - fant de bo - hème, il n'a ja - mais ja - mais con - nu de loi, si tu ne

109

m'ai - mes pas je t'ai - me, Si je t'ai - me prends gar - d'à toi. Prends gar - d'à

113

toi! Prends gar - d'à toi!

118

à toi!

Tenor

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

19

L'a-mour est un oi-seau re - bel-le que nul ne peut ap-pri-voi-

pp

24

ser. Et c'est bien en vain qu'on l'ap - pel-le S'il lui con - vient de - re - fu - ser!

36

f Prends gar-d'à toi *f* Prends gar-d'à toi

44

mf L'a-mour est en-fant de bo - hème, il n'a ja - mais ja-mais con-nu de loi, si tu ne m'ai-mes pas je

50

t'ai - me, Si je t'ai-me prends gar - d'à toi. Prends gar - d'à toi!

f

56

f Prends gar-d'à toi! *p* à toi! *f*

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Habanera

2

80

8 Tout au - tour de toi vi-te, vite, il vient s'en va, puis il re - vient. Tu crois le te-nir, il t'é

pp

86

8 vi-te, tu crois l'é - vi-ter, il te tient! *f* Prends gar-d'à toi

98

8 *f* Prends gar-d'à toi *mf* L'a-mour est en-fant de bo-

106

8 hème, il n'a ja - mais ja-mais con-nu de toi, si tu ne m'ai - mes pas je t'ai - me, Si

111

8 je t'ai-me prends gar - d'à toi. *f* Prends gar-d'à toi! *f* Prends gar-d'à

117

8 toi! *p* à *f* toi!

Bass

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

20 8 7

f Prends gar- d'à toi

38 2

f Prends gar-d'à toi

p L'a - mour est en -

48 2

fant de bo - hê - me Prends gar-d'à toi!

f

Prends gar-d'à

f

57 2 17

toi!

p à toi! — *f*

81 15 2

f Prends gar-d'à toi

f Prends gar-d'à toi

103

p L'a - mour est en - fant de bo - hê - me Prends gar-d'à

p

f

113 2

toi!

f Prends gar - d'à toi!

à toi!

p < *f*

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Violin I

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

3 pizz. pp

10

17

24

31 arco. f pizz. pp

38 arco. f pizz. pp

45

52 arco. f p arco. f pizz. pp

59 arco. f ff pizz. pp

2

Habanera

2
67



74



81



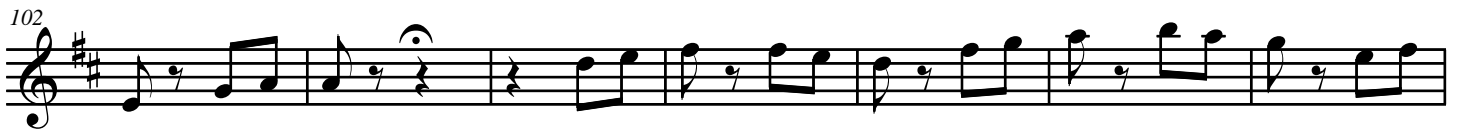
88



95



102



109



116



Violin II

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

3 pizz. *pp*

10

17 div.

24 unis.

31 arco. *f* pizz. *pp*

38 arco. *f* pizz. *pp*

45

52 arco. *f* pizz. *p* arco. *f* pizz. *pp*

59 arco. *f* *ff* *p* pizz. *pp*

Habanera

2
66



73



80

div.



87



94

arco

pizz.

arco



101

pizz.

pp



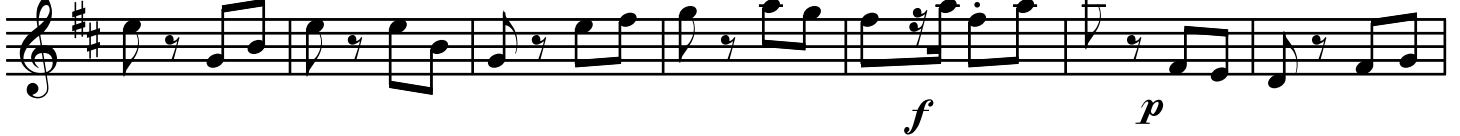
108

arco

pizz.

f

p



115

arco

pizz.

arco

f

pp

f

f ff



Viola

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

3 pizz. *pp*

10

17

24

31

arco. *f* pizz. *pp*

38

arco. *f* pizz. *pp*

45

52

arco. *f* pizz. *p* arco. *f* pizz. *pp*

Habanera

2

59

arco *f* *ff* *p* pizz. *pp*

66

73

80

87

94

arco *f* pizz. *pp* arco *f*

101

pizz. *pp*

108

arco *f* pizz. *p*

115

arco *f* pizz. *pp* *f* arco *f* *ff*

Cello

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60



pp

8



16



23



31



f

pp

39



f

pp

mf

47



f

pp

55



f

pp

f

ff

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Habanera

2

63

p

Musical staff 63-70: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains eight measures of music. It begins with a dynamic marking of *p* (piano). The melody consists of eighth and quarter notes with slurs and accents.

70

Musical staff 70-77: Continuation of the previous staff, containing seven measures of music in the same key and time signature.

77

Musical staff 77-84: Continuation of the previous staff, containing seven measures of music. It includes a key signature change to one sharp (F#) in the final measure.

84

Musical staff 84-91: Continuation of the previous staff, containing seven measures of music in the key of one sharp.

91

Musical staff 91-98: Continuation of the previous staff, containing seven measures of music. It features dynamic markings of *f* (forte) and *pp* (pianissimo).

98

Musical staff 98-105: Continuation of the previous staff, containing seven measures of music. It features dynamic markings of *f*, *pp*, and *mf* (mezzo-forte).

105

Musical staff 105-112: Continuation of the previous staff, containing seven measures of music.

111

Musical staff 111-116: Continuation of the previous staff, containing five measures of music. It features dynamic markings of *f* and *pp*.

116

Musical staff 116-123: Continuation of the previous staff, containing seven measures of music. It features dynamic markings of *f*, *pp*, *f*, and *ff* (fortissimo).

Contrabass

Habanera

opéra : Carmen (act 1)

Georges Bizet (1838-1875)

arr.: Guy Bergeron

♩ = 60

19 pizz.

27 arco *f* 2 *f*

42 pizz. *mf* pizz.

52 arco *f* 2 *f* arco *ff*

61 arco *p* 15 pizz.

83 arco *f* 7

98 2 *f* pizz. *mf*

106 arco *f*

113 2 *f* pizz. *f* arco *ff*

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