

PluralSax presents

# Seguidilla (from Carmen)

by

Georges Bizet - 1875

based on the arrangement by Otto Singer, 1906

for alto solo and saxophone sextet



**Full Score**



Lithograph of the premiere performance of Carmen, by Pierre-Auguste Lamy (1875)

After an incident in the tobacco factory Carmen is arrested. In a quiet moment she beguiles her guard, Don José, with this Seguidilla. She describes a night of dancing and passion with whoever accompanies her to her friends' tavern, and persuades Don José to free her. This sets the stage for the rest of the opera as Don José pursues Carmen's affections to disastrous ends.

Otto Singer created a number of arrangements of music from Carmen for solo violin and piano. Here we make use of his arrangement but recast it for saxophone sextet with the solo on alto sax, a perfect fit for its playful and seductive nature.

Approximate running time: 2'30"

# Seguidilla

(from Carmen)

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Allegretto

This system contains the first seven staves of the score. From top to bottom, the staves are: Alto Solo (treble clef, mostly rests), Sopranino (treble clef, melody starting with *mf*), Soprano (treble clef, melody starting with *p*), Alto (treble clef, melody starting with *p* and *mf*), Tenor (treble clef, melody starting with *p* and *p*), Baritone (treble clef, melody starting with *p*), and Bass (treble clef, melody starting with *p*). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Allegretto*.

This system contains the eighth through thirteenth staves. The eighth staff is a vocal line starting with a measure of rest followed by a melodic phrase marked *mf* and a box labeled 'A'. The following five staves are piano accompaniment, each marked *pp*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and chords. The system concludes with a double bar line.



38

45

*molto espr.*

51

**C**

*dolce amabile  
dolciss.*

*pp*

*dolciss.*

*p*

*pp*

*dolciss.*

*pp*

*dolciss.*

*p*

58

65

rall

**D** a tempo

*f*<sub>3</sub>

*mf espr.*

*p*

*p*

*p*

72

*dim.*

*dim.*

*dim.*

*dim.*



95

*f* *ff* *sfz*

*mf* *p* *f* *ff*

*mf* *p* *f* *ff*

*mf* *p* *f* *ff*

*mf* *p* *f* *ff*

*mf* *p* *f* *ff*

*mf* *p* *f* *ff*