

Samples

VOLUME 6

MUSIC for THREE

Arrangements for trio with interchangeable parts



Opera Favorites

ABOUT THIS BOOK

These arrangements have been designed to be used by the following instruments:

- 50611 Part 1 Flute or Oboe or Violin
- 50613 Part 1 Clarinet (in Bb)
- 50621 Part 2 Flute or Oboe or Violin
- 50622 Part 2 Viola (in alto clef)
- 50623 Part 2 Clarinet (in Bb)
- 50631 Part 3 Cello or Bassoon
- 50640 Keyboard or Guitar (with chord symbols)

(Each part is available separately)

The keyboard/guitar part encompasses both parts 2 and 3. Therefore, the arrangements could be played as a piano trio, or an entire trio could play with a pianist - as long as Part 1 is being played.

Here are several ensemble combinations:

Part 1 + 2 + 3

Part 1 + Keyboard/Guitar

Part 1 + 2 + Keyboard/Guitar

Part 1 + 3 + Keyboard/Guitar

Part 1 + 2 + 3 + Keyboard/Guitar

We hope you enjoy the music!

Jan Kelley
Editor

Line drawing by Leslieanne Dreith

MUSIC for THREE

Volume 6

Bizet, Georges	Carmen	<i>Entr'acte (Act III)</i> <i>Habanera</i> <i>Prelude</i> <i>Seguidilla</i>
Donizetti, Gaetano	The Elixir of Love	<i>Una furtiva lagrima</i>
Flotow, Friedrich von	Martha	<i>M'apparti, tuit' amor</i>
Gluck, Christoph Willibald	Orfeo and Euridice	<i>Che faro senza Euridice</i>
Gounod, Charles	Faust	<i>Avant de quitter ces lieux</i>
Leoncavallo, Ruggiero	Pagliacci	<i>Vesti, la giubba</i>
Mascagni, Pietro	Cavalleria Rusticana	<i>Intermezzo</i>
Mozart, Wolfgang Amadeus	Don Giovanni	<i>Vedrai, carino</i>
	The Magic Flute	<i>Ein Mädchen oder Weibchen</i> <i>In diesen heil'gen Hallen</i>
	The Marriage of Figaro	<i>Voi, che sapete</i>
Offenbach, Jacques	Orpheus in the Underworld	<i>Galopp (Can-Can)</i>
	The Tales of Hoffmann	<i>Barcarolle</i>
Ponchielli, Amilcare	La Gioconda	<i>Dance of the Hours</i>
Puccini, Giacomo	Gianni Schicchi	<i>O mio babbino caro</i>
	La Boheme	<i>Che gelida manina</i> <i>Quando men vo</i> <i>Un bel di vedremo</i>
	Madame Butterfly	<i>E lucevan le stelle</i> <i>Vissi d'arte</i>
	Tosca	<i>Ecco ridente in cielo</i> <i>Largo al factotum della citta</i> <i>Una voce poco fa</i>
Rossini, Gioacchino	The Barber of Seville	<i>Triumphal March</i>
Verdi, Giuseppe	Aida	<i>Chorus of Gypsies</i> <i>Stride la vampa</i>
	Il Trovatore	<i>Di Provenza il mar</i> <i>Drinking Song</i> <i>Sempre libera</i>
	La Traviata	<i>Caro nome</i> <i>La donna e mobile</i>
	Rigoletto	<i>Pilgrim's Chorus</i>
Wagner, Richard	Tannhauser	

Music Sample

15a

Habanera

from Carmen

Georges Bizet

Allegretto, quasi Andantino

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of eight staves of music. The first staff (measures 1-7) is marked '(third part)' and begins with a circled letter 'A'. The second staff (measures 8-14) is marked with a circled letter 'B'. The third staff (measures 15-20) is marked with a circled letter 'C'. The fourth staff (measures 21-26) is marked with a circled letter 'D' and includes a triplet of eighth notes and the instruction 'leggiero'. The fifth staff (measures 27-31) is marked with a circled letter 'E' and includes a 'Solo' marking and a dynamic of 'f'. The sixth staff (measures 32-37) is marked with a circled letter 'F' and includes a 'Solo' marking and a dynamic of 'p'. The seventh staff (measures 38-42) is marked with a circled letter 'G' and includes a 'Solo' marking and a dynamic of 'f'. The eighth staff (measures 43-48) is marked with a circled letter 'H' and includes the instruction 'freely, rit.' and a dynamic of 'mf'. The score concludes with a 3/4 time signature change.

15a

Habanera

from Carmen

Georges Bizet

Allegretto, quasi Andantino

(third part) *p*

8 *B*

15 *mp*

21 *C* *leggiero*

27 *D* *p*

32 *E* *Solo* *f* *p*

38 *Solo* *f* *p*

43 *F* *freely, rit.* *a tempo* *mf* (second part) *mf*

15a

Habanera

from Carmen

Georges Bizet

Allegretto, quasi Andantino

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of eight staves of music. The first staff begins with a circled '1' and the instruction '(third part)'. The tempo is marked 'Allegretto, quasi Andantino'. The first staff includes a 'Solo' marking and a circled 'A' above the staff. The second staff has a circled '3' above a triplet. The third staff has a circled 'B' above the staff and a 'portamento' marking. The fourth staff has a circled '3' above a triplet and a 'mp' dynamic marking. The fifth staff has a circled 'C' above the staff and a 'leggiero' marking. The sixth staff has a circled 'D' above the staff, a 'Solo' marking, and a 'p' dynamic marking. The seventh staff has a circled 'E' above the staff, a 'Solo' marking, and a 'f' dynamic marking. The eighth staff has a 'Solo' marking, a 'p' dynamic marking, a 'mf' dynamic marking, and a 'freely, rit.' marking. The score concludes with a circled '3' above a triplet and a change in time signature to 3/4.

15a

Habanera

from Carmen

Georges Bizet

Allegretto, quasi Andantino

1 (third part) Solo *mp* A

7 3 3 3

12 B *portamento* 3 3

17 3 *mp*

21 C *leggiero*

28 D Solo *p*

34 E Solo *f* *p*

40 Solo *f* *p* *mf* *freely, rit.* 3

15a

Habanera

from Carmen

Georges Bizet

Allegretto, quasi Andantino

1 (third part) Solo *mp* (A)

7 3 3

12 3 (B)

17 3 *mp* (C)

21 *leggiero* (D)

28 Solo *p* (E)

34 Solo *f* *p* (E)

39 Solo *f* *p* *mf* *freely, rit.* 3 3

Habanera

from Carmen

Georges Bizet

Allegretto, quasi Andantino

1 Solo *pp*

5 (A)

11 (B)

16 (C) *mp*

21 *leggiere*

27 (D) *p*

33 (E) *f* *p*

39 *f* *p* *mf* *freely, rit.* 3 (second part)

15a

Habanera

from Carmen

Georges Bizet

1 Dmin
Allegretto, quasi Andantino

Solo *pp* Solo *mp*

(A) 5 Dmin 3 Em7(♭5)/D

9 3 Gmin/D A7/D Dmin

(B) 13 Dmin 3 Em7(♭5)/D

17 3 Gmin/D A7/D Dmin D *mp*

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