

Part.

Carmen - Suite

zum  
Stück  
s. S. 2

George Bizet / M. Aritz  
1838 - 1875

für Klavier + Orchester  
in variabler Besetzung:

- Streicher
- Holz- u.
- Blechbläser
- Pk. u.ä.

auch als Fassg. f. Solo-Kl. (ohne Orch.)  
möglich

Partitur

zur Bearbeitung für Solo-Klavier + orch.

- Die kompositorische Substanz wurde nicht verändert (Die Orch.-stimmen entsprechen den originalen).

- Die Solo-Klavierstimme ist so, daß sie alle kompositorische Substanz beinhaltet (wie Klavierauszug).

→ Alle Orchesterstimmen sind damit ad. lib.

man kann sich den Gegenüberheiten beliebig anpassen, muß aber auf Klangbalance achten:

sinnvoll z.B. Klavier + Streicher

oder Klavier + Streicher, 2 Fla., 2 Klar.,  
Posaunenchor, Schlagwerk

### Zu einzelnen Stimmen:

- Das Solo-Klavier beinhaltet u.a. die Solo-Melodien
- Teil IV ist die verzierte Fassung von Teil I (nur Klavier verändert)  
Somit besteht die Möglichkeit, Teil IV als wörtliche <sup>bez. verziert</sup> Wdh. v. Teil I zu spielen (zur Vereinfachung).
- Die Blechbläser spielen die Originalstimmen + Chorstimmen (Posaunenchor)
- Der Kontrabaß kann ad. lib. mehr spielen als im Original, indem der Kb. die K.-stimme verdoppelt
- Die originalen Bläserstimmen sind ganz besonders ad. lib. (Klar. A, Piccolo, Fag., Tr. in A, Pos., Horn)  
denn sie sind durch die ungeschriebenen Bläserstimmen ersetzt (Klar. in B oder Klar. in C, Posaunenchor)

### 2. Variante (Mischung der normalen Druckvariante u. der 2. Variante)

- Das Soloklavier geht durch Solo-Vl. zu ersetzen (2. Variante)
- Die notierte Fassung (Solo-Klavier + Orch.) geht mit der Fassung Solo-Vl. + Orch. zu mischen - z.B.

#### Aufbau der Suite

Teil I II: Solo-Vcl.  
Teil III Solo-Vl.  
Teil IV Solo-Vcl.

- Einzelteile evtl. einzeln spielen.  
Besonders geeignet:
  - Teil III (evtl. in Verbindg. mit Teil II)
  - Teil IV
- Teil IV = Teil I in allen Stimmen außer Solo-Klavier  
 → Teil IV ist nur im Klavier ausgeschrieben  
 (in den anderen Stimmen als Wdh.)

# Teil I

Allegro vivo.  $\text{♩} = 80$ .

- 1. Flöte + Piccolo. (evtl. Sopranino)
- 2 Hoboen.
- 2 Klarinetten in A
- 2 Fagotte.
- 2 Hörner in F.
- 2 Hörner in D.
- 2 Trompeten in A.
- 3 Posaunen.
- Pauken.
- Trümpel.
- Gr. Trümpel u. Becken.
- Tamburino.

2 Harfen  
siehe

- Posaunenchor
- 2 Tr. in C (evtl. 3 Tr.)
- + 2 Pos. (evtl. Horn/Pos.) (evtl. 2 Hörner, Pos., Tuba)

Die Stimme mit den kleinen Noten pausiert in Takt 2, 4, 6

- VI. I
- VI. II
- Viola (VI. III)
- 2 Harfen
- Vc.
- Kb.

Solo-Klavier

5.4 (10)

(12)

(14)

(16)

(18)

Flöt Piccolo } Pause

1. Ob. 

2. Ob.  
2 Klar.  
2 Fag.  
4 Hörner  
2 Tr.  
3 Pos.  
Pk.

Pause

Triangel  
Gr. Trommel, Becken

(10) Tamb.

(12)

(14)

(16)

(18)

dimin. molto

p

Hrfn.

dimin.

pp

Pos am necker

Pause

VI.

(10)

(12)

(14)

(16)

(18)

Viol.

dimin. f

mf

mp

p

pp

dimin. f

mf

mp

p

pp

dimin. f

mf

mp

p

pp

pizz. dimin. f

mf

mp

p

pp

f

mf

mp

p

pp

Solo-Kl.

(10)

(12)

(14)

(16)

(18)

diminuendo

mp

p

pp

p espress.

# Flöte Pause

Wenn keine Picc. besetzt ist → erte. gr. Fl.

Picc. (20) (22) (24) (27)

Hob.

Klar.

I. pp

- 2 Fag.
- 4 Hörner
- 2 Tr.
- 3 Pos.

# Pause

- Ph.
- Triangel
- Fr. Trommel, Becken

(20) Tamb. (22) (24) (26) (28)

pp

Hrfn.

# Posaunen Solo Pause

VI, I (20) (22) (24) (26) (28)

Viol.

II

III

VC (20)

Kb

Solo Kt. (20) (22) (24) (26)

**Pause** 479

Picc.  
Ob.  
Klar.

2 Fag.  
4 Hörner  
2 Tr.  
3 Pos.

**Pause** →

Pk.  
Triangel  
Gr. Trommel, Becken

Tamb.  
2 Harfen

Posaunen & **Pause** →

Vi.  
I  
II  
III  
K.  
Kb.

Solo  
Kb.

Fl. Pause

Picc.  
Ob.  
Klar.

38 40 42 44 46

2 Fas.  
4 Hörner  
2 Tr.  
3 Pos.

Pk.  
Triangel  
Gr. Trommel, Becken

Pause

Tamb.  
2 Harfen

38 40 42 44 46

Rosannenchor Pause

VI.  
I  
II  
III  
Kc  
Kb

38 40 42 44 46

mf p crescendo f

Solo Vi.

38 40 42 44 46

5.8

Gr. Fl. (47) (49) (51) (53) (55)

Picc. *p dim. ff p*

Hob. *a 2 ff p*

2 Klar. in A *pp dim. ff p*

Fag. *a 2 ff p*

notfalls  
Cerk. Tag.  
bis T. 70  
durch  
Solo-Vc.  
ersetzen

2 Hörner in F *a 2 f pp*

2 Hörner in D Pause

2 Tromp. in A

3 Pos. *I. f*

Pk. (47) (49) (51) (53) (55)

Triangel

Cor-Trommel, Becken Pause

Tamb. *f p*

2 Harfen  
siehe

Psalm-  
nen-  
chor

(47) (49) (51) (53) (55)

*f ad lib.*

Vi. I  
II  
III

Vc.  
+ Harfen

Viol. *p arco p pizz.*

Violen. *p arco p pizz.*

Vcell. *Solo-Vc. erste Tag. Ersetzen (bis T. 70) 1. Harfe: 8 - ff arco v v p pizz.*

Bäso. *ff arco v v p pizz.*

Solo-  
Kl.

(47) (49) (51) (53) (55)

*ff ad lib. ad lib. p*



56 58 60 62 64

Sr. Hr.  
Picc.  
Ob.  
2 Klar. in A  
2 Hörner in F  
2 Tr. in A  
3 Pos.  
Pfl.  
Tring.  
Tamb.  
2 Harfen (siehe)

2 Hörner in D Pause

Sr. Trommel Becken Pause

ff p

56 58 60 62 64

Viol. I  
Viol. II  
1. Harf + Vc.  
2. Harf + Vc.  
Kb.

ad. li. G → A → B → C

arco p p p p p p

pizz. p pizz. p pizz. p

1. Harf  
evk. Solo-Vc. = Tag (T. 50-70)

56 58 60 62 64

Solo Kl.

ff p

Gr. Fl. (65) (67) (69) (71)

Picc. *pp*

2 Ob. *pp*

2 Klar. in A *pp* *l.f.*

2 Fag. *pp* *l.f.*

4 Hörner

2 Tr. 3 Pos. } Pause

Triangel *dim.*

Tamburin *dim.*

Gr. Trommel / Becken Pause

2 Harfen *forte* 8 7 9 9

Pos. chor *p* Flügelhorn oder Horn

(65) (67) (69) (71)

Vi. I (65) (67) (69) (71) *arco*

Vi. II

Vc.

Kb.

Joh. Kl. *p*

Die Hände oder die kleinen Noten der L.H. spielen (T. 66, 68, 70)

ad. lib. (= VI. I)

ad. lib.

ad. lib.

ad. lib.

(65) (70)

73 *Gr.Ff. Pause* 75 77 79 81

ficc. *p sf > p sf > p sf > p dim.*

2 Ob. *a2 mp*

2 Klar. *a2 mp*

2 Fag. *pp a poco a poco cresc. molto mp*

4 Hörner *pp a poco a poco cresc. molto mp*

2 Tr. 3 Pos. *Pause*

pk. *Pause*

Triang. *pp poco cresc. mp*

Tamb. *pp poco cresc. mp*

2 Harfen siehe

73 75 77 79 81 *cresc. cresc. cresc.*

Originalbesetzung: 3 Hörner II Aber 2 Flügelhörner + Horn (a. dicke Noten) ist auch gut (o.a.)

Bas-chor *pp mp*

73 75 77 79 81 82

VI I *pp a sf > p poco a sf > p cresc. molto sf > p dim.*

VI II *pp a poco a poco cresc. molto mp*

VI III *pp a poco a poco cresc. molto mp*

2 Harfen + vc *pp a poco a poco cresc. molto mp*

Kb *pp mp*

73 75 77 79 81

Solo-kl. *pp sf > p poco a poco cresc. mp*

5.12

83

85

87

89

Gr. Fl.

piccola Pause

2 Ob.

cresc.

2 Klar. in A

cresc.

2 Fag.

mf

2 Hörner in E

mf

2 Hörner in D

2 Tr. in A } Pause  
3 Pos.

Triangel } Pause

Tamb.

p

cresc..

2 Harfen  
eicher

Pos-  
chor

83

cresc.

85

cresc.

87

cresc.

89

cresc.

91

cresc.

cresc.

mf

cresc.

cresc.

cresc.

cresc.

Helmut Martin

VI.

83

85

87

89

91

II

III

2 Harfen  
+ k.

Kb.

mf

f

Sub-  
kl.

83

85

87

89

91

2 cresc.

f

Handwritten musical score for a symphony orchestra. The score is arranged in systems, with each system containing multiple staves for different instruments. The instruments listed on the left are: Fl. Fl., Picc., 2 Ob., 2 Klar. in A, 2 Fas., 2 Hörner in F, 2 Hörner in D, Tamb., 2 Harfen (siehe), Pos.-chor, VI I, II, III, 2 Harfen + Kb., Kb., and Solo Kl. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *cresc.*, *ff*, *p*, *dim.*). Rehearsal marks are indicated by circled numbers: 93, 95, 97, and 99. The score is written in a single system across the page.

2 Harfen (siehe)  
Pos.-chor

2 Harfen + Kb.

Solo Kl.

5.14

100 Gr. Fl. 102 rall. molto 105 a tempo pp 106 107 *dimin.*

Picc. Pause

1. Ob. 2. Ob. 2 Klar. 2 Fas. } Pause

4 Hörner 2 Tr. 3 Pos. } Pause

Ph. Pause

100 Triangel. 105 106 smorzando 107

Tamb. pp smorzando

Hrft. pp smorzando

Pos.-chor Pause

100 102 rall. molto 105 a tempo arco 106 107 smorzando

VI Viol. pp ppp smorzando

II VI. III pp smorzando

III pp smorzando

Vc pp smorzando

Kb. pp smorzando

100 102 rall. molto 105 a tempo 106 107 smorzando

dob. Kl. pp ppp smorzando

110 Gr. Fl. *ppp* 113 115 117 118 120

Picc. *ppp*

Rob. *ppp*

Klar. 2. Ob. Pause *ppp*

Fag. *pppp*

4 Hörner } Pause  
 2 Tr. }  
 3 Pos. }  
 Kl. Pause  
 Triangel.

Tamb. *ppp*

2 Hornen

Pos. - clar Pause

VI. I *ppp* 113 p.zz 115 117 119 121

II *ppp*

III *ppp*

Vc. *ppp*

Kb. *ppp*

Solo-Vcl. *ppp* 113 115 117 119 121

↑ anschlagen?

*ppp*

attaca

# 84 Teil II

# Teil IV

Allegretto quasi Andantino.  $\text{♩} = 72$ .

Originalstimmen unverändert

Erste Flöte.

Zweite Flöte.

2 Hoboen.

2 Klarinetten in A.

2 Fagotte.

2 Hörner in D.

2 Hörner in C.

2 Trompeten in A.

Pauken.

Triangel.

Tamburino.

Allegretto quasi Andantino.

Erste Violinen.

Zweite Violinen.

Violen (Vl. II).

*pizz.*

*pp pizz.*

*pp*

*pizz.*

*pp*

2 Pos. zusammenchor.  
2 Tr. in C,  
2 Pos. (oder  
Horn/Pos)

Pause

evtl. Solo-Vl. statt Solo-Klavier.  
In diesem Fall, erhält das Kl. ad-lib. Charakter, } d. Noten f. Solo-Vl. + Kl.  
denn es verdoppelt das begleitende Orchester

unverändert

Sob-Klavier

Violoncelli.

Bässe.

*pp possibile*

*Vsim.*

*pp*

*originalrhythmus*

Va ad. lib. (2 vfl. bis T. 72)



9 Fl. I 11 13 15

pp

- I, II
- 2 ob
- 2 Klar
- 2 Fag.
- 4 Hörner
- 2 Tr.
- Pk
- Triangel
- Tamburich

Pause

Teil II ohne Pk, Teil IV Pk, nur in T. 60

9 11 13 15

Viol. I  
Viol. II  
VI. II

Pc (Posaunenchor)

Pause

Vorschläge ad. lib.

9 11 13 15

KI  
KII  
KIII

Bearb. J. 12

Fl. (16) (18) (20)

2 ob. Pause

Klar. in A (16) (18) (20)

Fag. (16) (18) (20)

4 Hörner } Pause  
2 Tr.  
Tpk

Triang. (16) (18) (20)

Tamb. (16) (18) (20)

Vi. I (16) (18) (20)

Vi. II (16) (18) (20)

Vi. III (16) (18) (20)

Pc (16) (18) (20)

Pos. (Bap) ad. lib.

Vorschläge ad. lib.

Kr. (16) (18) (20)

Kl. (16) (18) (20)

Kb. (16) (18) (20)

Handwritten musical notation for piano accompaniment, measures 22-28. Includes circled measure numbers (22, 24, 26, 28) and a '2P' marking at the end.

2 ab. Pause

Handwritten musical notation for Clarinet (Klar.) and Bassoon (Fag) parts, measures 22-28. Includes circled measure numbers (22, 24, 26, 28) and a '2P' marking.

4 Hörner } Pause  
2 Tr  
Kb

Handwritten musical notation for Triangle (Triangel) and Tambourine (Tamb.) parts, measures 22-28. Includes circled measure numbers (22, 24, 26, 28).

Handwritten musical notation for Violin I, II, and III parts, measures 22-28. Includes circled measure numbers (22, 24, 26, 28) and 'unis.' and 'VIII' markings.

Handwritten musical notation for piano accompaniment, measures 22-28. Includes circled measure numbers (22, 24, 26, 28) and 'r 3-7' and '3-4' markings.

Rhythmus v. F. (Gesang)

Handwritten musical notation for Kornet (Kl.), Viola (V.), and Cello/Bass (Kb.) parts, measures 22-28. Includes circled measure numbers (22, 24, 26, 28), 'Kl. solo', and 'p' markings.

2 Fe.  
2 Ob.  
Klar.  
Fag.  
4 Hörner  
2 Tr.  
Kb.  
Triangel  
Tamb.

Pause

Musical score for Violins (Viol.) and Viola (Vi. III). The score consists of three staves. The top two staves are for Violins, and the bottom staff is for Viola. The music is in 2/4 time and G major. Measures 29, 31, 33, and 35 are circled. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Pc Pause

Musical score for Violins (Vi.), Viola (Vi.), and Cello/Double Bass (Kb.). The score consists of three staves. The top staff is for Violins, the middle for Viola, and the bottom for Cello/Double Bass. The music is in 2/4 time and G major. Measures 29, 31, 33, and 35 are circled. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

36 38 40 42

Fl.

Hob.

Klar.

Fag.

In D.

Hörner in C.

Trp.

Pke.

Triang.

Tamb.

36 38 40 42

arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

pp pp pp pp pp pp pp pp

cresc. cresc. cresc.

VI. III

36 38 40 42

f f f f

36 38 40 42

Kl. I p f p f p f p f

Kl. II p p p p p p p p

Kl. III p p p p p p p p

arco p p p p p p p p

cresc. cresc. cresc.

Handwritten musical score for a symphony orchestra, measures 43-49. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), 4 Horns (4 Hörner), Trumpet (Tr.), Trombone (Tromb.), Violin I (Vi. I), Violin II (Vi. II), Viola (Viola), Violoncello (Vcl.), and Double Bass (Kb.).

Measures 43, 45, 47, and 49 are circled in the original score. The key signature is one sharp (F#).

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *meno p* (meno piano). Performance instructions include *pizz.* (pizzicato) and *sempre pizz.* (sempre pizzicato).

The woodwind section (Fl., Ob., Klar., Fag.) plays a melodic line with slurs and accents. The strings (Vi. I, Vi. II, Viola, Vcl., Kb.) provide harmonic support with a steady rhythmic pattern. The percussion section (Tamb.) has a simple rhythmic accompaniment.

50 52 54 56

Fl. I  
Fl. II  
Klar. in B  
Fagott  
Hörner  
Trompete

Triangel  
Tambourin

50 52 54 56

VI. I  
VI. II  
VI. III

arco  
pizz.  
pp

50 52 54 55 56

Pc.

50 52 54 56

Kl. in C  
Kl. in Bb  
Kl. in F

arco

bei Teil IV Sprung in letzten Takt (Partitur ganz hinten)

90

Fl.

Hob.

Klar.

Fag. *pp* *poco sf*

Hörner.

Tr.

Plk.

Triang.

Tamb.

VI. I

Viol. *pp* *pizz.* *cresc.* *arco*

VI. II

Viol. *pp* *pizz.* *cresc.* *arco*

VI. III

Viol. *pp* *pizz.* *cresc.* *arco*

Pc

Kl. *pp* *cresc.* *pizz.* *arco*

Vcl.

Kb.

57 59 60 62 64

57 59 60 62 64

57 59 60 62 64

57 59 61 63

57 59 61 63

57 59 63

57 59 63

57 59 63

57 59 63

ad lib. denn: "ad" im T. 63 muß beigehört und mit Viola gespielt wer. oben

Kl. = Pc *cresc.*

Altkord als d oder d.



# Teil III

1.25

ab. (24.) ab T. 18

Handwritten musical score for the first system, measures 18-23. The score includes staves for Violin I, Violin II, Violin III (labeled 'Violin'), Viola, Violoncello (labeled 'Kb.'), and Solo Violoncello (labeled 'Solo Kb.').

Violin I and II parts are marked with a dynamic of *p*. The Viola part is marked with a dynamic of *p* and includes the instruction *-viola violaersatz*. The Solo Cello part is marked with a dynamic of *p*. The Cello part includes the instruction *(Kb. im Original tacet bis T. 28)*.

Measures 18-23 are circled with numbers 3, 4, and 5. The key signature is one sharp (F#) and the time signature is 3/4. The score features various rhythmic values including quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

Handwritten musical score for the second system, measures 24-30. The score includes staves for Violin I, Violin II, Violin III, Viola, Violoncello (labeled 'Kb.'), and Solo Violoncello (labeled 'Solo Kb.').

Measures 24-30 are circled with numbers 6, 7, 8, 9, and 10. The key signature is one sharp (F#) and the time signature is 3/4. The score features various rhythmic values including quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings.

3.26

Handwritten musical score for measures 12-16. The score includes staves for Violin I, Violin II, Viola, Violoncello/Double Bass, Solo Violoncello/Double Bass, and Piano. Measure numbers 12, 14, and 16 are circled. Performance markings include *pp*, *ppp*, *pp*, and *ppp*. The Solo Cello/Bass staff features a melodic line with slurs and dynamic markings.

Handwritten musical score for measures 18-22. The score includes staves for Violin I, Violin II, Viola, Pos. Cello/Double Bass, Solo Violoncello/Double Bass, and Piano. Measure numbers 18 and 22 are circled. Performance markings include *1. OB (Fl./Solo-Vi.) ad lib.*, *ppp*, *ppp*, *ppp*, and *ppp*. The Solo Cello/Bass staff features a melodic line with slurs and dynamic markings.

Ob. II / Klar. II in Oktaven

23 24

1. Ob. VI. I  
VI. II  
VI. III  
Pos. I  
Kb.

*cresc. molto*  
*cresc. molto*  
*cresc. molto*  
*cresc. molto*

*mp* *mf* *mf*

Solo Kl.

In original: ganze Nr. III ohne Kb., außer T. 29 f. Kb. soll 4 nur die 2 kleiner Noten aber 4 Okt. höher.

28 32

Tr. I  
Klar. II ad. lib.  
Fr. I  
Klar. III ad. lib.  
VI. III  
Tr. III ad. lib. (= Pos. I in T. 29 f. = Horn II in T. 31 f.)  
Vc Kb.  
Pos. I ad. lib. (denn Pos. I = Tr. III)  
Horn III in T. 31 f. (evtl. durch Pos. I oder Tr. III ersetzen)  
Solo Kl.  
Pk.

*pp* *pp* *pp* *mf* *pp* *pp* *mf* *pp*

*attacca* *attacca* *attacca* *attacca* *attacca* *attacca* *attacca*

*meno f* *mf* *pp*

*Ped*

Nr. 1

Schubert kritisiert nur die Pfeifen, wenn Tr. III einzeln gespielt wird.

Teil IX = Teil II

Wenn Teil I  
wiederholt wird,  
(als Teil IV)

erfolgt dieser  
Sprung  
(T. 59 zu T. 60)

Fl. *ff*

Hob. a 2. *ff*

Klar. a 2. *ff*

Fag. *ff*

Hörner. a 2. *ff*

Trp. *ff*

Pk. *ff*

Triang. *f*

Tamb. *f*

Vi. I *arco* *ff*

Vi. II *arco* *ff*

Vi. *arco* *ff*

Pc

Vcl. *arco* *ff*

Vcb. *arco* *ff*