



# Mike Magatagan

United States (USA), SierraVista

## Finale from Carmen for Bb Clarinet & Piano (Suite 1 Act 2 No. 18) Bizet, Georges

### About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

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

### About the piece



|                         |  |
|-------------------------|--|
| <b>Title:</b>           | Finale from Carmen for Bb Clarinet & Piano [Suite 1 Act 2 No. 18]  |
| <b>Composer:</b>        | Bizet, Georges   |
| <b>Arranger:</b>        | Magatagan, Mike  |
| <b>Copyright:</b>       | Public Domain  |
| <b>Publisher:</b>       | Magatagan, Mike  |
| <b>Instrumentation:</b> | Clarinet, Piano  |
| <b>Style:</b>           | Romantic   |
| <b>Comment:</b>         | Known for one of the world's most popular operas, Carmen, Georges Bizet deserves attention as well for other works of remarkable melodic charm. Many of his works received cool receptions on their premieres but are now considered central to the repertory of classical music. Bizet was born in Paris on October 25, 1838, and grew up in a happy, musical family that encouraged his talents. He learned to read music at the same time he learned to read l... (more online) |

### Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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- share your interpretation
- comment
- contact the artist



# Finale from Carmen

Georges Bizet (Suite 1, Act 2 No. 18) 1874

Interpretation for Clarinet & Piano by Mike Magatagan 2021

**Allegro moderato** (♩ = 112)

B♭ Clarinet

Piano

*mf*

*p cresc.*

*mf*

5 **Più mosso** (♩ = 152)

C

P

*mf*

*cresc.*

*f*

9

C

P

*mp*

*mf*

*tr*

15

C

P

*mp*

*tr*

*tr*

*tr*

*cresc.*

19

C

P

*(cresc.)* *f*

**Allegro moderato (♩ = 156)**

25

C

P

*f* *mf* *mf*

29

C

P

33

C

P

*cresc.*

36

C

P

*ff*

40

**Allegretto quasi Andantino (♩ = 92)**

C

P

*mf dolce*

*mf*

*mp*

45

C

P

*dim.*

*p*

49

*rit.*

**a Tempo**

C

P

*(dim.)*

*cresc.*

*mf*

*mp*

*p*

*mp*

53

C

*cresc.* *mf* *dim.*

P

*cresc.* *tr* *mf* *tr* *mp* *tr*

56

C

*(dim.)* *cresc.*

P

*tr* *cresc.* *tr*

59

C

*(cresc.)* *tr* *mf* *mp³* *mf*

P

*(cresc.)* *f* *mf* *p* *pp* *p*

64

C

*tr* *tr* *tr* *dim.*

P

*tr* *tr* *mp*

69 Allegretto moderato (♩ = 104)

C *mf*

P *mp* *mp*

C *f*

P *mf*

C *mf*

P *cresc.*

C *f* *dim.* *mf*

P *(cresc.)* *f* *mf*

94

C

P

*mp*

*mp*

101

C

*cresc.*

P

*mf*

*mf*

108

C

*(cresc.)* *f* *mf* *string.*

P

*f* *mf* *mp*

115

**Più mosso** (♩ = 108)

C

P

*mf*

*mf*

121

C

P

*cresc.*

127

C

P

*(cresc.)* *f*

132

C

P

*ff* *f* *mf*

138

C

P

*f* *mf*



144

C

P

150

C

P

156

C

P

*mf*

*cresc.*

162

C

P

*(cresc.)*

*ff*

*f*

170

C

*f*

P

*sempre f*

175

C

*mf*

P

*f*

*mf*

181

C

*mf cresc.* *mf* *f*

P

*cresc.* *ff* *cresc.*

187

C

*ff* *f*

P

*(cresc.)* *ff*

B $\flat$  Clarinet

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Più mosso (♩ = 152)

2

*mf*

3

11

2

19

Allegro moderato (♩ = 156)

*f*

*mf*

25

*f*

*mf*

3

3

3

3

7

40

Allegretto quasi Andantino (♩ = 92)

*mf dolce*

*mf*

46

*dim.*

*rit.*

*a Tempo*

*cresc.*

51

*(cresc.)*

*mf*

*cresc.*

*mf*

*dim.*

57

*cresc.*

*mf*

*tr*

*mp<sup>3</sup>*

*mf*

63

*tr*

*tr*

*tr*

*dim.*

69

Allegretto moderato (♩ = 104)

*mf*

77

*f*

85

*mf*

*f*

*dim.*

93

Musical staff 93-99. Key signature: one sharp (F#). Time signature: 6/8. Dynamics: *mf*.

100

Musical staff 100-106. Dynamics: *cresc.*

107

Musical staff 107-114. Dynamics: *(cresc.)*, *f*, *mf*. Includes a string section instruction: *string.*

**Più mosso (♩ = 108)**

115

Musical staff 115-122. Time signature: 6/8. Dynamics: *mf*.

123

Musical staff 123-132. Dynamics: *cresc.*, *f*, *ff*.

133

Musical staff 133-144. Dynamics: *f*, *mf*.

145

Musical staff 145-155. Time signature: 2/4. Dynamics: *f*.

156

Musical staff 156-169. Time signature: 2/4. Dynamics: *mf*, *cresc.*, *ff*. Includes trill markings.

170

Musical staff 170-176. Dynamics: *f*.

177

Musical staff 177-184. Dynamics: *mf*, *mf cresc.*, *mf*.

185

Musical staff 185-192. Dynamics: *f*, *ff*, *f*.

Piano

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**Allegro moderato** (♩ = 112)

**Più mosso** (♩ = 152)

*p cresc.*

*mf* *mf* *cresc.*

8 *(cresc.) f* *mp* *mf*

15 *mp* *cresc. f*

**Allegro moderato** (♩ = 156)

25 *mf*

30 *cresc.*

35

(cresc.) - - - - - *ff*

Allegretto quasi Andantino (♩ = 92)

40

46

*rit.* **a Tempo**

52

*cresc.* *tr* *mf*

55

*mf* *tr* *cresc.* *tr* *mf*

60

*f* *mf* *p* *pp* *p* *mf*

Allegretto moderato (♩ = 104)

69

Musical score for measures 69-75. The piece is in 6/8 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *mp* (mezzo-piano).

76

Musical score for measures 76-82. The right hand continues with a melodic line, and the left hand maintains the accompaniment. Dynamics include *mf* (mezzo-forte).

83

Musical score for measures 83-90. The right hand features a melodic line with some grace notes. Dynamics include *cresc.* (crescendo).

91

Musical score for measures 91-97. The right hand has a melodic line with a slur over measures 91-92. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano).

98

Musical score for measures 98-105. The right hand continues with a melodic line. Dynamics include *mf* (mezzo-forte).

106

Musical score for measures 106-112. The right hand features a melodic line with a slur over measures 106-107. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The piece concludes with a *string.* (string) marking.

Più mosso (♩ = 108)

115

121

127

132

138

144



Musical score for measures 150-155. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is 2/4. The music features a rhythmic pattern of eighth notes in the treble and a bass line with quarter notes and eighth notes.

Musical score for measures 156-162. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is 2/4. The music features a rhythmic pattern of eighth notes in the treble and a bass line with quarter notes and eighth notes. There are triplets in both staves. A *cresc.* marking is present in the treble staff.

Musical score for measures 163-169. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is 2/4. The music features a rhythmic pattern of eighth notes in the treble and a bass line with quarter notes and eighth notes. There are triplets in both staves. A *cresc.* marking is present in the treble staff, and a *ff* marking is present in the bass staff.

Musical score for measures 170-175. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is 2/4. The music features a rhythmic pattern of eighth notes in the treble and a bass line with quarter notes and eighth notes. A *sempre f* marking is present in the treble staff.

Musical score for measures 176-183. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is 2/4. The music features a rhythmic pattern of eighth notes in the treble and a bass line with quarter notes and eighth notes. A *f* marking is present in the treble staff, and a *cresc.* marking is present in the bass staff.

Musical score for measures 184-189. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is 2/4. The music features a rhythmic pattern of eighth notes in the treble and a bass line with quarter notes and eighth notes. A *ff* marking is present in the treble staff, and a *cresc.* marking is present in the bass staff.