

Georges Bizet  
**HABANERA**

(from *Carmen*, Act I)

Arranged for Guitar Quartet  
by Lou Warde

Platso Music

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# HABANERA

(from *Carmen*, Act I)

for Guitar Quartet

Georges Bizet  
arr. Lou Warde

Guitars 1, 3, & 4: ⑥=D

**Allegretto quasi andantino**

Guitar 1

Guitar 2

1

2

11

3

4

16

*mf*

*mf*

*mf*

21

*mf*

*espress.*

(2nd time only)

26

*mf*

*mf*

31

ff

ff

ff

ff

37

To Coda

mf

ff

mf

mf

ff

mf

rit.

rit.

rit.

43

a tempo

mp

p

mf

mf

f

ff

ff

ff

# HABANERA

(from *Carmen*, Act I)

Georges Bizet  
arr. Lou Warde

## Guitar 1

⑥ = D

*Allegretto quasi andantino*

with thumb  
*pp*

4

9

20  
*mf*

24

28  
(2nd time only)  
*mf*

33  
*ff*

38  
*ff* rit. *mp* To Coda

44  
*a tempo*  
*mf* *p* *mp* *ff*

# HABANERA

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Guitar 2

Georges Bizet  
arr. Lou Warde

*Allegretto quasi andantino*

3

4

*p*

7

11

7

*mf*

21

26

31

36

*ff*

*mf*

*ff*

41

*mf*

to Coda

*rit.*

*a tempo*

2

47

*f*

*ff*

# HABANERA

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## Guitar 3

Georges Bizet  
arr. Lou Warde

⑥ = D

*Allegretto quasi andantino*

with thumb *pp*

*espress.* ④ *mf*

*mf*

*ff* *mf*

*ff* *mf* *rit.*

*a tempo* *mp* *mf*

To Coda ④

*ff*

# HABANERA

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Guitar 4

Georges Bizet  
arr. Lou Warde

⑥ = D

*Allegretto quasi andantino*

The musical score is written for guitar 4 in a 2/4 time signature with a key signature of one flat (B-flat). It begins with a treble clef and a key signature change to one flat. The tempo is marked *Allegretto quasi andantino*. The score includes various musical notations such as dynamics (*p*, *mf*, *ff*, *mp*), articulation (accents), and fingerings (3, 4, 5, 6). A repeat sign with first and second endings is present at the beginning. A 'To Coda' symbol is used at measure 40. The piece concludes with a final flourish marked *ff*.