

THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

Intermezzo from “Carmen”

Georges Bizet

Arranged by Richard Meyer (ASCAP)

INSTRUMENTATION

- | | |
|------------------------------|---|
| 1 — Conductor Score | 1 — Tuba |
| 1 — Flute | 1 — Timpani (G-C) |
| 1 — Oboe | 3 — Percussion (Triangle, Suspended Cymbal, Bells) |
| 1 — B $\flat$ Clarinet I | 1 — Piano Accompaniment (or Harp, or Synth. Harp) |
| 1 — B $\flat$ Clarinet II | 8 — Violin I |
| 1 — E $\flat$ Alto Saxophone | 8 — Violin II |
| 1 — Bassoon | 3 — Violin III (Viola ) |
| 1 — B $\flat$ Bass Clarinet | 5 — Viola |
| 1 — F Horn | 5 — Cello |
| 1 — B $\flat$ Trumpet I | 5 — String Bass |
| 1 — B $\flat$ Trumpet II | |
| 1 — Trombone | |

NOTES TO THE CONDUCTOR

This gentle and beatifically melodic selection is the perfect way for your students to develop a sensitive, legato playing style. Suggesting the cool mountain air of an evening in Spain, this intermezzo opens Act II of Bizet's operatic masterpiece with a lyrical flute solo that is eventually taken up by the entire orchestra. Mature-sounding and faithful to the composer's original, the colorful orchestration is sure to keep all sections interested. The piano accompaniment part can be played by harp (as in the original version) or a keyboard with harp setting.

When it first opened in 1873, Bizet's final opera “Carmen” was considered quite scandalous, and the initial performances had to be toned down to meet the moral standards of the day. Reaction to the music itself was mixed—some listeners were dismayed by the fact that Bizet's score included some spoken dialogue (unusual for the time), while others objected to the excess of “Spanishry” in a French opera. This negative reaction deeply affected Bizet, and when he died at the age of 36, just after the work's 33rd performance, he was a broken man, bitter at the rejection of his work. He never lived to see it become what is arguably the most popular opera ever composed.



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

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String Bass

Andantino (♩ = 84)

p

Triangle

p

pp

Andantino (♩ = 84)

div. pizz.

pizz. pp

pp

pp

sempre pizz.

pp

1 2 3 4

Fl.

Ob.

I
Cls.

II

E♭ A. Sax.

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Timp.

Perc.

Piano

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

7

3

7

4

V

3

5

6

7

8

Fl.

Ob.

I
Cls.

II

E♭ A. Sax.

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Timp.

Perc.

Piano

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Suspended Cymbal

p

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9

10

11

12

13

Fl. *p*

Ob. *p*

I *p*

Cls. II *p*

E♭ A. Sax. *p*

Bsn. (B♭ B. Cl.) *p*

Hn. *p*

I *p*

Tpts. II *p*

Trb. *p*

Tuba *p*

Timp. *p* *mp*

Perc. *p*

Bells *p*

Piano *p*

13

I *p*

Vlns. II *p* *arco*

Vla. (Vln. III) *p* *arco*

Cello *p*

Str. Bass *p*

13 14 15 16

40489S

Fl.

Ob.

Cl.
I
II

E♭ A. Sax.

Bsn.
(B♭ B. Cl.)

Hn.

Tpts.
I
II

Trb.

Tuba

Timp.

Perc.

Piano

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

17 18 19 20 21

23

Fl.

Ob.

I

Cls.

II

E♭ A. Sax.

Bsn.
(B♭ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Timp.

Perc.

Piano

23

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

p

div. pizz.

pizz.

arco

p

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22

23

24

25

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[illegible]

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