

Highlights from “Carmen”

Chorus (SATB)

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Arr.: John Glenesk Mortimer

Georges Bizet

EMR 1581

1	Score	2	1 st F & E ^b Horn		
20	Chorus	2	2 nd F & E ^b Horn		
1	Piccolo	2	3 rd F & E ^b Horn		
6	Flute	2	4 th F & E ^b Horn		
1	Oboe (optional)	2	1 st Trombone $\text{♩} + \text{♩}$		
1	Bassoon (optional)	2	2 nd Trombone $\text{♩} + \text{♩}$		
1	E ^b Clarinet (optional)	1	Bass Trombone $\text{♩} + \text{♩}$		
5	1 st B ^b Clarinet	3	1 st & 2 nd Baritone $\text{♩} + \text{♩}$		
4	2 nd B ^b Clarinet	2	E ^b Bass ♩		
4	3 rd B ^b Clarinet	2	B ^b Bass ♩		
1	B ^b Bass Clarinet (optional)	2	Tuba ♩		
1	B ^b Soprano Saxophone (optional)	1	String Bass (optional)		
2	1 st E ^b Alto Saxophone	1	Timpani		
2	2 nd E ^b Alto Saxophone	2	Percussion		
2	B ^b Tenor Saxophone		Special Parts		
1	E ^b Baritone Saxophone (optional)	1	1 st B ^b Trombone ♩	2	1 st Flugelhorn
1	E ^b Trumpet / Cornet (optional)	1	2 nd B ^b Trombone ♩	2	2 nd Flugelhorn
3	1 st B ^b Trumpet / Cornet	1	B ^b Bass Trombone ♩	2	3 rd Flugelhorn
3	2 nd B ^b Trumpet / Cornet	1	1 st & 2 nd B ^b Baritone ♩		
3	3 rd B ^b Trumpet / Cornet	1	E ^b Tuba ♩		
		1	B ^b Tuba ♩		

Highlights from Carmen

- PRELUDE (with the Toreador's Song / mit dem Lied des Toreadors / avec le Chant du toréador)

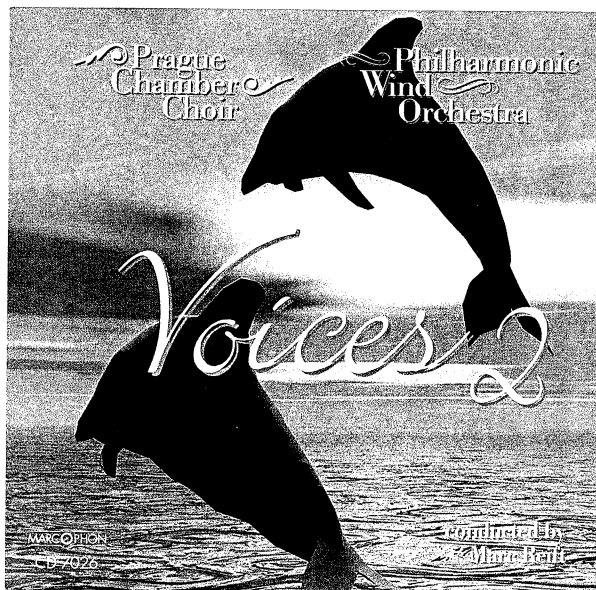
- bar/Takt/mes. 76: HABANERA "L'amour est un oiseau rebelle"

- 119: SEGUIDILLA "Près des remparts de Séville"

- 181: ENTR'ACTE (Acte IV)

- 276: GYPSY SONG "Les tringles des sistres"

DISCOGRAPHIE



Voices 2

Prague Chamber Choir & Philharmonic Wind Orchestra
conducted by Marc Reiff

1	Dona Nobis Pacem Johann S. Bach / Arr.: J.-F. Michel	3'33	7	Bohemian Rhapsody Queen - Mercury / Arr.: J. G. Mortimer	5'43
2	Highlights from Carmen Georges Bizet / Arr.: J. G. Mortimer	7'30	8	We Are The Champions Queen - Mercury / Arr.: J. G. Mortimer	2'46
3	Moscow Nights Traditional / Arr.: Scott Richards	8'11	9	1492 «The Conquest Of Paradise» Vangelis / Arr.: J. G. Mortimer	4'50
4	Gospel Train Norman Tailor	5'26	10	Samba Olé Günter Noris	2'57
5	Time To Say Goodbye Francesco Sartori / Arr.: J. G. Mortimer	3'26	11	I Will Always Love You Dolly Parton / Arr.: J. G. Mortimer	4'25
6	Strangers In The Night Bert Kaempfert / Arr.: Norman Tailor	3'30	12	Auld Lang Syne Dennis Armitage	3'07

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MARCOPHON

LC 1374

CD 7026

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Highlights from "Carmen"

Georges Bizet

(1838-1875)

Arr.: John Glenesk Mortimer

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Allegro vivo

EMR 1581
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Musical score for page 4, measures 10-19. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1 and 2/3, Trombones 1 and 2/3, Horns (French Horns 1/2 and 3/4, Trombones 1/2 and 2/3), Baritone, Trombone, String Bass, and Percussion (1 and 2). The music features complex rhythmic patterns and dynamic markings such as *p*, *pp*, and *pizz.*

Musical score for page 5, measures 20-29. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1 and 2/3, Trombones 1 and 2/3, Horns (French Horns 1/2 and 3/4, Trombones 1/2 and 2/3), Baritone, Trombone, String Bass, and Percussion (1 and 2). A section labeled 'A' begins at measure 20. The music features complex rhythmic patterns and dynamic markings such as *f*, *pp*, and *arco*.

CHORUS



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16 34 2

T. & Baritones

p

To-ré- a-dor, en gar de

55

C

To-ré- a dor To-ré- a dor! Et son-ge bien, oui, songe en com-bat- tant qu'un oeil noir te re-

60

garde et que l'a-mour t'at- tend, To-ré- a- dor l'a-mour, l'a-mour t'at- tend

65

ff D

To-ré- a-dor, en gar de To-ré- a- dor To-ré- ador!

To-ré- a-dor, en gar de To-ré- a- dor To-ré- a dor! Et son-ge bien, oui,

70

Et son- ge bien, oui songe en com- bat- tant qu'un oeil noir te

songe en com- bat- tant qu'un oeil noir te re- garde

73

unis. Rit. Allegretto 17

gar - - - de et que l'a- mour t'at- tend

et que l'a- mour t'at- tend To- ré- a- dor

2

Chorus

93

F *p*

L'a- mour est un oi- seau re- bel- le que nul ne peut ap- pri- voi- ser, et c'est

98

bien en vain qu'on l'ap- pel- le s'il lui con- vient de re- fu- ser!

p

L'a- mour est en- fant de Bo-

103

-hème, il n'a ja- mais jamais con- nu de loi, si tu ne m'ai- mes pas, je t'ai- me; si

108

f 2 G

Prends garde à toi! Prends garde à

je t'ai- me prends garde à toi!

114

Rit. Allegretto H *p*

toi! Près des rem- parts de Sé-

125

vil le, chez mon a- mi Lil- las Pas- tia j'i- rai d'

132

la sé- gui- dille et boi- re du man- za- ni- la j'i- rai chez mon a- mi Lil- las Pas-

142

5 I *pp*

Oui mais tou- te seule on s'en- nue Et les vrais plai- sirs sont