



# INTERMEZZO

from GEORGES BIZET'S *CARMEN*Arranged by  
*Chris Sharp***Instrumentation**

- 1 - Conductor's Full Score      3 - B<sub>b</sub> Trumpet 1  
3 - Flute 1      3 - B<sub>b</sub> Trumpet 2  
3 - Flute 2      3 - B<sub>b</sub> Trumpet 3  
2 - Oboe      2 - F Horn 1  
2 - Bassoon      2 - F Horn 2  
4 - B<sub>b</sub> Clarinet 1      2 - Trombone 1  
4 - B<sub>b</sub> Clarinet 2      2 - Trombone 2  
4 - B<sub>b</sub> Clarinet 3      2 - Trombone 3  
2 - B<sub>b</sub> Bass Clarinet      2 - Baritone/  
2 - E<sub>b</sub> Alto Saxophone 1      Euphonium  
2 - E<sub>b</sub> Alto Saxophone 2      2 - Baritone T.C.  
2 - B<sub>b</sub> Tenor Saxophone      4 - Tuba  
2 - E<sub>b</sub> Baritone Saxophone      1 - Opt. Marimba  
    1 - Timpani  
    2 - Triangle  
    Suspended Cymbal

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.



## The Arranger

Born in 1959, Chris Sharp is a Florida native raised in Cocoa Beach. He received a Bachelor of Music degree in theory and composition from the University of Florida, where he performed in bands under Frank Wickes and Gary Langford, and studied privately with Richard W. Bowles and Edward Troupin. He earned a Master of Music degree in studio writing and production from the University of Miami, studying with Gary Lindsay, James Progris, Alfred Reed, Ron Miller, and Whit Sidener. Since 1984, Mr. Sharp has served as a staff arranger for Walt Disney World Creative Services, providing music for events ranging from street bands to national television broadcasts. He has also written for Universal Studios (Florida and California); Ringling Brothers Circus; high school and college bands throughout the United States, and several service bands, including the famed USAF Airmen of Note. Active nationwide as a clinician and adjudicator, Mr. Sharp's present focus is on developing material for high school and middle school concert bands, jazz bands, and small ensembles. He currently lives in the Orlando area, where he is a composer, arranger, orchestrator, freelance trombonist, and active music educator.

## About the Music

Arguably the most popular opera ever written, *Carmen* is filled with instantly recognizable melodies. However, one of the most beautiful and lesser known melodies comes from his *Entr'acte* or *Intermezzo*. Written almost as an afterthought, it possesses more lyric beauty than any movement from the opera. This work for concert band is more of an arrangement than a transcription, exploiting the ensemble's potential for lush sonorities.

There are several instances where alternate notes are provided; these should be used when the individual players are capable of executing them within the romantic context of the piece. At measure 45, all of the alternate notes in the woodwinds (if played) must be employed as a unit by each instrument indicated. Partial use will result in an incomplete harmony. The optional marimba part is a recreation of the original harp part.

A handwritten signature in black ink that reads "Chris Sharp". The signature is fluid and cursive, with a distinct slant to the right.

# INTERMEZZO

from *CARMEN*

GEORGES BIZET  
Arranged by  
CHRIS SHARP  
(ASCAP)

**Andante lirico ( $\text{♩} = 76$ )**

Flutes 1, 2  
Oboe  
Bassoon  
**B♭ Clarinets 1, 2  
B♭ Bass Clarinet  
E♭ Alto Saxophones 1, 2  
B♭ Tenor Saxophone  
Eb Baritone Saxophone**

**Andante lirico ( $\text{♩} = 76$ )**

**B♭ Trumpets 1, 2, 3  
F Horns 1, 2  
Trombones 1, 2, 3  
Baritone/Euphonium  
Tuba  
Opt. Marimba  
Timpani  
Triangle  
Suspended Cymbal**

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7  
1. Solo  
Fls. 1  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Saxes 1  
A. Saxes 2  
T. Sax.  
B. Sax.  
Tpts. 1  
Tpts. 2  
Tpts. 3  
Hns. 1  
Hns. 2  
Tbns. 1  
Tbns. 2  
Tbns. 3  
Bar./Euph.  
Tuba  
Opt. Mar.  
Timp.  
Tri. Sus. Cym.  
7  
Hn. 1,2 a<sup>2</sup>

6 7 8 9 10 11

Fls. 1 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Saxes 1 2  
T. Sax.  
B. Sax.  
Tpts. 1 2  
Tpts. 3  
Hns. 1  
Hns. 2  
Tbns. 1 2  
Tbns. 3  
Bar./Euph.  
Tuba  
Opt. Mar.  
Timp.  
Tri. Sus. Cym.

rit.

rit.

p

12 13 14 15 16

17 A tempo tutti

Fls. 1  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Saxes 1  
A. Saxes 2  
T. Sax.  
B. Sax.  
17 A tempo Soli

Tpts. 2  
Tpts. 3  
Hns. 1  
Hns. 2  
Tbns. 1  
Tbns. 2  
Tbns. 3  
Bar./Euph.  
Tuba  
Opt. Mar.  
Timp.  
Tri. Sus. Cym.

17 18 19 20 21

Fls. 1  
Fls. 2  
Ob.  
Bsn.  
1  
Cl. 2  
3  
B. Cl.  
A. Saxes 1  
2  
T. Sax.  
B. Sax.  
1  
Tpts. 2  
3  
Hns.  
2  
1  
Tbns. 2  
3  
Bar./Euph.  
Tuba  
Opt. Mar.  
Timp.  
Tri. Sus. Cym.

rit.  
*tr*

rit.

22 23 24 25 26

**27 A tempo**

Fls. 1, 2  
Ob.  
Bsn.  
Clrs. 2  
B. Cl.  
A. Saxes 1  
T. Sax.  
B. Sax.

**27 A tempo**

Tpts. 2  
Tpts. 3  
Hns.  
Tbns. 2  
Tbns. 3  
Bar./Euph.  
Tuba  
Opt. Mar.  
Timp.  
Tri. Sus. Cym.

Ob. (st. mute)  
play (open)

Fls. 1  
Fls. 2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
A. Saxes 1  
A. Saxes 2  
T. Sax.  
B. Sax.  
Tpts. 1  
Tpts. 2  
Tpts. 3  
Hns. 1  
Hns. 2  
Tbns. 1  
Tbns. 2  
Tbns. 3  
Bar./Euph.  
Tuba  
Opt. Mar.  
Timp.  
Tri. Sus. Cym.  
Sus. Cym.

rit.

33

32 *mp* — 33 *f* — 34 — 35 — 36

**37 A tempo**

Fls. 1  
Fls. 2  
Ob.  
Bsn.  
Ob.  
Cls. 2  
Cls. 3  
B. Cl.  
A. Saxes 1  
A. Saxes 2  
T. Sax.  
B. Sax.  
**37 A tempo**  
Tpts. 2  
Tpts. 3  
Hns. 1  
Hns. 2  
Tbns. 2  
Tbns. 3  
Bar./Euph.  
Tuba  
Opt. Mar.  
Timp.  
Tri. Sus. Cym.

*mf*  
*mf*  
*Solo*  
*mf*  
*mf*  
*f*  
*mf*  
**Preview Requires Purchase**  
*f*  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*f*

37 38 39 40 41 42

one player per part

1. Solo

Fls. 1  
Fls. 2

tutti

Ob.

Bsn.

tutti

Cls. 1  
Cls. 2  
Cls. 3

B. Cl.

A. Saxes 1  
A. Saxes 2

T. Sax.

B. Sax.

Tpts. 1  
Tpts. 2  
Tpts. 3

Hns. 1  
Hns. 2

Tbns. 1  
Tbns. 2  
Tbns. 3

Bar./Euph.

Tuba

Opt. Mar.

Timp.

Tri.  
Sus. Cym.

43 44 45 46 47 48