

INTERMEZZO

from GEORGES BIZET'S CARMEN

Arranged by
Chris Sharp

Instrumentation

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

T H E
F · J · H
MUSIC
COMPANY
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.

Chris Sharp

7
1. Solo
mf

Fls. 1
2

Ob.

Bsn.
p

Cls. 1
2
3
B. Cl.
p

A. Saxes 1
2
Hn. 1,2 *a2*
p

T. Sax.

B. Sax.

7

Tpts. 1
2
3

Hns. 1
2
p

Tbns. 1
2
3

Bar./
Euph.
p

Tuba

Opt. Mar.
p

Timp.
p

Tri.
Sus. Cym.
p

6 7 8 9 10 11

17 **A tempo**
tutti
mf

Fls. 1
2

Ob.
mf
Soli

Bsn.
mp

1
mp

Cls. 2
mp

3
mp

B. Cl.

A. Saxes 1
2
mp
play a2

T. Sax.
mp

B. Sax.
mp

17 **A tempo**
Soli
mf

1
mf

Tpts. 2
mp

3
mp

1
mp

Hns. 2
mp

1
mp

2
mp

Tbns. 2
mp

3
mp

Bar./Euph.
mp

Tuba
mp

Opt. Mar.
mp

Timp.
mp

Tri.
Sus. Cym.
mp

17 18 19 20 21

33 rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

33 rit.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

Opt. Mar.

Timp.

Tri. Sus. Cym.

mp

f

mf

rit.

32 33 34 35 36

one player per part

1. Solo

mp

tutti

mp

p

one player

2.

p

one player

one player

p

one player

p

one player

p

tutti

p

p

p

p

p

p

p

p

p

p

p

mp

p

8va

Tri.

p