

# Highlights from “Carmen”

Chorus (*SATB*) & Piano

Arr.: John Glenesk Mortimer  
Piano Reduction: Colette Mourey

**Georges Bizet**

EMR 20944

Deutscher Text

EMR 20944    Chorus & Piano  
EMR 1581D    Chorus & Wind Band

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# DISCOGRAPHY



## Voices 2

**Prague Chamber Choir & Philharmonic Wind Orchestra**  
conducted by **Marc Reift**

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

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# Highlights from "Carmen"

Georges Bizet  
(1838-1875)

Arr.: John Glenesk Mortimer  
Reduction Piano: Colette Mourey

Allegro vivo

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The first system starts with a forte (ff) dynamic. The second system begins at measure 6. The third system begins at measure 11 and includes a trill in the right hand. The fourth system begins at measure 17 and includes piano (p) dynamics and pedal markings (Ped. and asterisks). The fifth system begins at measure 23 and includes a first ending bracket labeled 'A' and a forte (f) dynamic. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and trills.

EMR 20944

29 *b* *tr*

34 *(tr)* **B** *tr* *ff*

40 *tr*

45 *tr*

51 *p* T. & Baritones *pp* *p espressivo*

Auf in den Kampf, To - re - ro!

C

Ten./Bar.

55

Stolz in der Brust, sie - ges - be - wußt, wenn auch Ge - fah - ren dräun, sei wohl be - dacht, daß ein Aug dich be

60

wacht und sü - ße Lie - belacht. Sei wohl be - dacht, daß sü - ße Lie - be

64

*ff*

Auf in den Kampf, To - re - ro! Stolz in der Brust,

lacht.

68 **D** *p*

sie - ges - be wußt. — Wenn auch Ge - fah - ren dräun, sei wohl be - dacht, —

Wenn auch Ge - fah - ren dräun, sei wohl be - dacht, — daß ein Aug dich be

72 *rit.* . . . . .

daß ein Aug dich be - wacht — und sü - ße Lie - be lacht, —

wacht — und sü - ße Lie - be lacht, sei wohl be - dacht, —

76 **E** Allegretto *pp*

83

F

*p*

90

Ja, die Lie-be hat bun-te Flü-gel, solchei-nen Vo - gel zähmt man

97

schwer; hal - tet fest sie mit Band und Zü-gel wenn sie nicht will, kommt sie nicht her.

*p*

Die Lie-be von Zi-geu-ern stam-met, frägt nach

104

*f*

Nimm dich in acht!

Rech-ten nicht, Ge-setz und Macht; liebst du mich nicht, bin ich ent - flam - met, und wenn ich lieb, nimm dich in acht!

*f* *f* *p*

111 G *f*

Nimm dich in acht!

118 rit. . . . . Allegretto H *p*

Draußen am Wall von Se -

125

vil - la woh - net mein Freund Lil - las Pa - stia dort tan - ze ich



132

die Se - gui - dil la und trink Man - za - nil - la! ... Dortbei mei - nem Freun - de Lil - las

sempre L.H.

139

Pa - stia!

pp

I

147 *pp*

Ach, bes - serist es doch zu zweien, lang - wei - ligst's, al - lein zu sein, so soll mir, sei - nen Arm zu leih'n, der Lieb - ste mein'

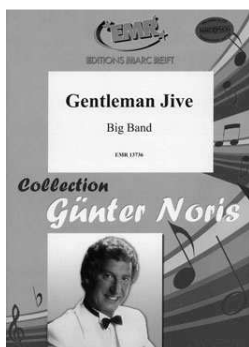
pp

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