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CARMEN

Gypsy Song

by
Georges Bizet ♦

Arranged for Band by Leonard B. Smith

Complete Set Catalog No. BOV-S0800-00 Price: \$80.00
Extra Condensed Score No. BOV-S0800-01 Price: \$10.00

Leonard B. Smith's

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Instrumentation

	Condensed Conductor's Score
1	Harp
5	1st Flute in C
5	2nd Flute & Piccolo in C
1	1st Oboe
1	2nd Oboe
1	1st Bassoon
1	2nd Bassoon
3	Solo Bb Clarinet
3	1st Bb Clarinet
3	2nd Bb Clarinet
3	3rd Bb Clarinet
2	Bb Bass Clarinet
3	1st Alto Saxophone
3	2nd Alto Saxophone
2	Bb Tenor Saxophone
1	Eb Baritone Saxophone
3	1st Bb Cornet
3	2nd Bb Cornet
1	1st Horn in F
1	2nd Horn in F
1	3rd Horn in F
1	4th Horn in F
2	Baritone (TC)
2	Baritone (BC)
2	1st Trombone
2	2nd Trombone
2	3rd Trombone
4	Basses
1	String Bass
3	Triangle, Tambourine & Cymbals
1	Timpani

CARMEN GYPSY SONG

3.

GEORGES BIZET

Arranged for Band by Leonard B. Smith

Andantino.

Frasquita.
Mercedes.

Carmen.

Andantino. (♩ = 100.)

Piano. *pp*

Curtain rises. (Dance.)

4. A

The first system of musical notation for piece 4, section A. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The piece begins with a piano (*pp*) dynamic marking. The right hand features a complex, arpeggiated texture with many beamed sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A large slur covers the first two measures of the right hand.

The second system of musical notation. The right hand continues with its intricate, beamed sixteenth-note pattern, and the left hand maintains its eighth-note accompaniment. A slur is present over the first two measures of the right hand.

The third system of musical notation. The right hand's texture remains dense with beamed sixteenth notes, and the left hand continues with its accompaniment. A slur is present over the first two measures of the right hand.

The fourth system of musical notation. The right hand continues with its complex, beamed sixteenth-note texture, and the left hand continues with its accompaniment. A slur is present over the first two measures of the right hand.

The fifth system of musical notation. The right hand continues with its complex, beamed sixteenth-note texture, and the left hand continues with its accompaniment. A slur is present over the first two measures of the right hand.

The sixth system of musical notation. The right hand continues with its complex, beamed sixteenth-note texture, and the left hand continues with its accompaniment. A slur is present over the first two measures of the right hand. A circled number '1' is written above the first measure of the right hand. The system concludes with a piano (*p*) dynamic marking.

The seventh system of musical notation. The right hand continues with its complex, beamed sixteenth-note texture, and the left hand continues with its accompaniment. A slur is present over the first two measures of the right hand. A forte (*f*) dynamic marking is present in the middle of the system.

Carmen. (Gypsy Song.)

ben ritmato. 5.

p

(The dance ceases.)

Les
The

pp

tringles des sistres tin - taient A - vec un é - clat mé - tal -
still-ness at the end of day Is bro - ken by a la - zy

li - que, Et sur cette é - tran - ge mu - si - que Les
jin - gle, The sleep - y air be - gins to tin - gle. The

Zin - ga - rel - las se le - vaient. Tam -
gyp - sy dance is un - der way. And

dim.

pp

bours de Bas - que allaient leur train, Et les gui - ta - res for - ce -
soon the tam - bou - rines of Spain, And strumming of gui - tars com -

né - es Grin - çaient sous des mains ob - sti - né - es, Même chan -
 pet - ing, Con - tin - ue on and on re - peat - ing The same old

son, — mê-me re - frain, Mê-me chan - son, — mê - me re -
 song, — the same old — strain, The same old song, — the — same re -

molto rit. dim.

a tempo. (♩ = 108) **2** *pp*

frain! Tra la la la,
 frain!

sempre pp

tra la la la, tra la la

la, tra la la la la la la,

Frasquita, Mercedes.

pp
tra la la la, tra la la la,
pp
tra la la la, tra la la la,
(Dance.)
pp



tra la la la, tra la la la la la la la.
tra la la la, tra la la la la la la la.



(The dance ceases.)
sempre p
Les
The



anneaux de cuivre et d'ar - gent Re - lui - saient sur les peaux bi -
cop - per rings the gyp - sies wear A - gainst their dusk - y skins are





stré - es D'o - range et de rou - ge zé - bré - es; Les é -
gleam - ing, With red and or - ange col - ors stream - ing, Swirl - ing

é - tof - fes flot - taient au
skirts — bil - low through the

tof - fes flottaient au vent.
skirts — bil - low through the air!

La danse au chant se ma - ri - ait, La
The mu - sic guides the danc - ing feet With

dim. *pp*

danse au chant se ma - ri - ait, D'a - bord in - dé - cise et ti -
ev - er more com - pel - ling beat. Quite tim - id first, but soon the

cresc. - - - - - *molto, rall.* - - -

mi - de, Plus vive en - sui - te et plus ra - pi - de. Ce - la mon -
 mas - ter, It - drives them on, and grow - ing - fast - er, It starts to

cresc.

③ *a tempo animato.* (♩ = 126.)

tait, mon - tait, mon - tait, mon - tait! Tra la la
 rise and rise to fe - ver heat!

colla voce. *f* *mf*

la, tra la la la, la,

tra la la la, tra la la la la la la:

tra la la la, tra la la
 tra la la la, tra la la

(Dance.)

cresc.

la, tra la la la, tra
la, tra la la la, tra

la la la la la la la.
la la la la la la la.

cresc.

B (The dance ceases.)

Les Bo-hémiens à tour de bras De
The gyp-sy men play on with fire, Their

p *f*

leurs instruments faisaient ra-ge, Et cet é-blou-is-sant ta-
tam-bou-rines are loud-ly whir-ring. The pul-sing rhy-thm fierce-ly

p *f* *p*

pa - ge En - sor - ce - lait les Zin - ga - ras.
 stir - ring En - flames the gyp - sy girls' de - sire.

Sous le rythme de la chan - son, Sous le rythme de la chan -
 Their pas - sion car - ries them a - way, Their ag - ile bod - ies turn and

son, Ar - den - tes, fol - les, en - fié - vré - - es, El - les -
 sway In burn - ing fren - zy and a - ban - - don. On and -

se lais - saient, en - i - vré - - es, Em - por - ter - par le tour - bil -
 on they dance - mad - ly driv - en Like a whirl - wind no force can

④ Più mosso. (♩ = 138.)

ff

lon! Tra la la la,
stay! _____

tra la la la, tra la la

la, tra la la la la la la:

Frasquita, Mercedes. *sempre animando e cresc.*

ff

Tra la la la, tra la la la,

Tra la la la, tra la la la,

(Dance.)

sempre animando e cresc.

tra la la la, tra la la la la la la

tra la la la, tra la la la la la la

la: tra la la la, tra la la la, tra la la

la: tra la la la, tra la la la, tra la la

5 **Presto.**

(Carmen, Frasquita and Mercedes join the dance.)

la, tra la la la.

la, tra la la la.

Presto. (♩ = 152.)

ff

First system of musical notation, featuring a grand staff with treble and bass clefs. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the last two. The bass staff contains a rhythmic accompaniment of chords and eighth notes.

Second system of musical notation, similar to the first, with a grand staff and a watermark "For reference only" overlaid.

Third system of musical notation, continuing the piece with a grand staff and a watermark "For reference only" overlaid.

Fourth system of musical notation, featuring a grand staff with a watermark "For reference only" overlaid.

Fifth system of musical notation, including dynamic markings "tutta forza." and "sec." and a fermata over the final notes.