



Commissioned by The Shadow Hills School Band, Mr. Paul Bluto, Director

Habanera

From Carmen

Georges Bizet (1838–1875)
Arranged by Justin Williams (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 3 1st Flute
- 3 2nd Flute
- 2 Oboe
- 2 Bassoon
- 3 1st B \flat Clarinet
- 3 2nd B \flat Clarinet
- 3 3rd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 2 1st E \flat Alto Saxophone
- 2 2nd E \flat Alto Saxophone
- 1 B \flat Tenor Saxophone
- 1 E \flat Baritone Saxophone
- 3 1st B \flat Trumpet
- 3 2nd B \flat Trumpet
- 3 3rd B \flat Trumpet
- 2 1st F Horn
- 2 2nd F Horn

- 2 1st Trombone
- 2 2nd Trombone
- 2 3rd Trombone
- 2 Euphonium
- 1 Baritone Treble Clef
- 4 Tuba
- 1 Optional Electric Bass
- 1 Optional Piano
- 1 Mallet Percussion (Vibraphone)
- 1 Timpani
- 4 Percussion 1 (Drumset)
- 3 Percussion 2 (Suspended Cymbal, Triangle, Crash Cymbals)
- 2 Percussion 3 (Marcas, Claves)

SUPPLEMENTAL AND WORLD PARTS

Available for download from www.alfred.com/worldparts

- E \flat Alto Clarinet
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

French composer Georges Bizet's four-act opera, *Carmen*, remains one of the most popular and performed works in the classical canon. Bold and provocative, the opera was first performed in Paris on March 3, 1875, where its breaking of conventions shocked its first audiences. *Habanera* is, perhaps, the most popular portion of the opera. It is the popular name for "L'amour est un oiseau rebelle," which means, "Love is a rebellious bird." Its playful character and flirtatious mood are exposed in this contemporary setting.

NOTES TO THE CONDUCTOR

Throughout the entirety of the arrangement, careful (and almost exaggerated) attention to articulations and dynamics is critical to the success of the performance. This is especially true with the low brass entrance in pick-ups to measure 3. Ensure your low brass section sets the standard for articulation clarity and crispness. In measure 7, let your oboe soloist fade in and out of the ensemble seamlessly.

The iconic bass figure begins in measure 9 and is scored in a fragmented manner in the tubas, trombones, euphoniums, and low reeds. Once again, take care that each voice executes the staccatos in a similar fashion. Encourage all players to play as light and separated as possible! The main melody begins in measure 12 in the horns and saxophones, and it should be very free, yet bold. In measure 20, the full ensemble statement should be aggressive and crisp! Measures 21–24 should have a jazz-swing style, seemingly out of nowhere! (Remember, this piece is all about emotional contrast.) The flute solo in measure 25 should sound free and distant.

The low brass figure beginning in measure 29 is menacing! Let your percussion section really drive this forward. This section should culminate with aggressive stabs at measure 41. Let your horns and saxophones really tear into their rips! Your drumset player can really kick things into high gear while leading into measure 48. This section should be no holds barred! Encourage your trumpets and horns to keep their bells up above the stands here, and allow your percussion section to be very animated! (Big cymbal crashes on beats 2 and 4 in measures 48–54!)

The main melody repeats in measure 73; please ensure the style matches that of the arrangement's opening. The *sfz* in measure 82 should be very sudden and aggressive! Let the final statement be very bold and exciting!

I hope that you, your ensemble, and your audience have as much fun with *Habanera* as I did arranging it. I wish you fun rehearsals and most memorable performance!



Commissioned by The Shadow Hills School Band, Mr. Paul Bluto, Director

Habanera

From Carmen

By Georges Bizet (1838-1875)

Arranged by Justin Williams (ASCAP)

FULL SCORE

Approx. Duration - 3:00

Sultry and playful! ♩ = 120

1 2

Flutes

Oboe

Bassoon

1 2 3

B♭ Clarinets

B♭ Bass Clarinet

1 2

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Sultry and playful! ♩ = 120

1 2 3

B♭ Trumpets

1 2

F Horns

1 2

Trombones

3

Euphonium

Tuba
(Optional Electric Bass ^{8^{va}})

Mallet Percussion
(Vibraphone)

Timpani

Percussion 1
(Drumset)

Percussion 2
(Suspended Cymbal, Triangle, Crash Cymbals)

Percussion 3
(Maracas, Claves)

Tune: F, B♭, C

Hi-Hat Cymbals (closed)

Bass Drum *mf*

Suspended Cymbal

p *mf*

Maracas

mf

1 2 3 4 5

Fls. 1 2

Ob. Solo, playfully
p 5 mf p

Bsn. p mf p

Clars. 1 2 3

B. Cl. mf p

A. Saxes. 1 2

T. Sax.

Bar. Sax. mf p

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 p

Euph. p

Tuba p

Mlt. Perc.

Timp. dampen p

Perc. 1 3

Perc. 2 p mf

Perc. 3

7419S 6 7 8 9 10



Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mit. Perc. Vibraphone *mf*

Timp. dampen

Perc. 1

Perc. 2 dampen *p* *mf* Triangle

Perc. 3

Claves *mf*

21

Fls. 1 2 *a2* *mf* *f* *ff* *mf* 1. Solo

Ob. *mf* *f* *ff* *p*

Bsn. *mf* *f* *ff* *p*

Cl. 1 2 3 *f* *ff* *p*

B. Cl. *mf* *f* *ff* *p*

A. Saxes. 1 2 *a2* *mf* *f* *ff* *p*

T. Sax. *mf* *f* *ff* *p*

Bar. Sax. *mf* *f* *ff* *p*

21 Tpts. Solo, freely *f* *f* *ff* *p* All

Hns. 1 2 *mf* *f* *ff*

Tbns. 1 2 3 *mf* *f* *ff* *p*

Euph. *mf* *f* *ff* *p*

Tuba *mf* *f* *ff* *p*

Mlt. Perc. *mf* *f* *ff* (Piano) *p*

Timp. Change: F to G *f* *ff* Change: G to F

Perc. 1 Tom-Toms *f* *ff* *p*

Perc. 2 *f* *ff* *p*

Perc. 3 *f* *ff* *p*

Fls. 1 2 *f*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 2 3 *mf*

Hns. 1 2

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf* *sfz*

Perc. 2 *mf* Mar. *p* *mf*

Perc. 3 *mf* Claves

47419S 27 28 29 30 31 32

33 ^{All} ^{a2}

Fls. 1 2 *f* *ff* *f*

Ob. *f* *ff* *f*

Bsn. *f* *ff* *f*

Cls. 1 *f* *ff* *f*

2 3 *f* *ff* *f*

B. Cl. *f* *ff* *f*

A. Saxes. 1 2 ^{a2} *f* *ff* *f*

T. Sax. *f* *ff* *f*

Bar. Sax. *f* *ff* *f*

33

Tpts. 1 *f* *ff* *f*

2 3 *f* *ff* *f*

Hns. 1 *f* *ff* *f*

2 *f* *ff* *f*

Tbns. 1 2 *f* *ff* *f*

3 *f* *ff* *f*

Euph. *f* *ff* *f*

Tuba *f* *ff* *f*

Mlt. Perc. *f* *ff* *f*

Timp. *f* *ff* *f*

Perc. 1 H.H. *f* % % % % %

Perc. 2 *mf* *f*

Perc. 3 *f* % % % % %



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbn. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

47419S

39 40 41 42 43 44

ff *fff* *fffz* *ff*

mf *f* *mf* *f*

Play

Legal Use Requires Purchase

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

56

The score is written for a variety of instruments. The Flutes (Fls.) and Oboes (Ob.) play a melodic line with triplet patterns and a dynamic range from *f* to *fff*. The Bassoon (Bsn.) and Clarinets (Cls.) provide harmonic support with sustained notes and dynamic markings of *fff*. The Bass Clarinet (B. Cl.) plays a lower register accompaniment. The Saxophones (A. Saxes., T. Sax., Bar. Sax.) contribute to the texture with similar melodic and harmonic lines. The Traps (Tpts.) and Horns (Hns.) play sustained notes, with dynamic markings of *fff* and *mf*. The Tubas (Tubs.), Euphoniums (Euph.), and Mallet Percussion (Mlt. Perc.) provide a rhythmic and harmonic foundation. The Percussion (Perc.) section includes Timpani (Timp.), three different percussion instruments (Perc. 1, 2, 3), and Mallet Percussion. Perc. 1 features a complex rhythmic pattern with a 'Fill' and 'H.H. (closed)' section. Perc. 2 and 3 play simpler rhythmic patterns. The score is marked with dynamic changes and includes a 'Fill' section and 'H.H. (closed)' section. The page number 13 is at the top right.

Preview Only
Legal use Requires Purchase

63

Fls. 1 2

Ob. Solo, playfully
p 5 *mf*

Bsn. *p* *mf* *p*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *mf*

63

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp. *f* *mf*

Perc. 1

Perc. 2

Perc. 3 *mf* Maracas *p*

mf 63 64 65 66 67 68

Preview Only
 Legal Use Requires Purchase

Fls. 1 2

Ob. *p*

Bsn.

Cls. 1 2 3

B. Cl. *p*

A. Saxes. 1 2

T. Sax. *mf* 3

Bar. Sax. *p*

Tpts. 1 2 3

Hns. 1 2 *mf* 3

Tbns. 1 2 3 *p*

Euph. *p*

Tuba *p*

Mlt. Perc. *mf*

Timp. *p* dampen *mf* dampen

Perc. 1 *p* 3

Perc. 2 *mf* *p* *mf* Triangle

Perc. 3 *mf*

Claves *mf*

69 70 71 72 73 74



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

All

f

f

f

p

Fls. 1 2 *mf* *fff* *fff* *a2*

Ob. *mf* *fff* *fff*

Bsn. *fff* *fff*

Cl. 1 *fff* *fff* *a2*

2 3 *fff* *fff*

B. Cl. *fff* *fff* *a2*

A. Saxes. 1 2 *fff* *fff* *a2*

T. Sax. *fff* *fff*

Bar. Sax. *fff* *fff*

Tpts. 1 *fff* *fff* *a2*

2 3 *fff* *fff*

Hns. 1 *fff* *fff*

2 *fff* *fff*

Tbns. 1 2 *mf* *fff* *fff* *a2*

3 *mf* *fff* *fff*

Euph. *mf* *fff* *fff*

Tuba *mf* *fff* *fff*

Mlt. Perc. *fff* *fff*

Timp. *mf* *fff* *fff* dampen

Perc. 1 *fff* *fff* choke

Perc. 2 dampen *mf* Triangle *f* *mf* *fff* choke

Perc. 3 *fff* *fff* choke

47419S 80 81 82 83 84 85

