



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!



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Habanera

From Carmen

FULL SCORE

Approx. Duration - 3:00

By Georges Bizet (1838-1875)

Arranged by Justin Williams (ASCAP)

Sultry and playful! ♩ = 120

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Sultry and playful! ♩ = 120

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba (Optional Electric Bass & mp)

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

Maracas

mf

mp3

1 2 3 4 5

Fls. 1 2

Ob. Solo, playfully
p *mf* *p*

Bsn. *p* *mf* *p*

Cls. 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

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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

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16 17 18 19 20

21

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

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

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

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

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

A. Saxes. 1 2 *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*

Temp. Changes: 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* *p* *mf*

Perc. 3 *mf* *Mar.* *p* *mf*

Claves

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33 All *a2*

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

Ob. *f* *ff* *f*

Bsn. *f* *ff* *f*

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

2 *a2* *f* *ff* *f*

3 *f* *ff* *f*

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

A. Saxes. 1 *a2* *f* *ff* *f*

2 *f* *ff* *f*

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

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

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

2 *a2* *f* *ff* *f*

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* *ff* *f*

Perc. 2 *mf* *f*

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

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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

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39 40 41 42 43 44

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

48

Legal Use Requires Purchase

56

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

56

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mit. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Tuba
Mlt. Perc.
Timp.

63

Fls. 1 2

Ob. Solo, playfully *p* 5 *mf* *p*

Bsn. *p* *mf* *p*

Cls. 1 2 3

B. Cl.

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 *mf*

Perc. 2 *p*

Perc. 3 *mf* Maracas

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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

p

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75 76 77 78 79

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

Ob. *mf* *fff* *fff*

Bsn. *fff* *fff*

Cls. 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* *a2*

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 *mf* dampen *mf* Triangle *f* *mf* choke

Perc. 3 *fff* *fff* choke

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