

HABANERA

COMPOSED BY GEORGES BIZET

ARRANGED BY MIKE HEXT

AN ORIGINAL ARRANGEMENT FOR SUPERBRASS.

5:00 MINUTES

4 TRUMPETS

1 HORN IN F

4 TROMBONES

1 TUBA

1 DRUM KIT

1 PERCUSSION

TRUMPET 1 AND TROMBONE 1 PARTS REQUIRE IMPROVISING SKILLS.

PERCUSSION SECTION REQUIRES: VIBRAPHONE

ALTERNATIVE TRANSPOSED PARTS FOR E^b SOPRANO CORNET, E^b TENOR HORN, B^b TROMBONE, EUPHONIUM OR BARITONE IN TREBLE CLEF AND E^b & B^b BASS IN TREBLE CLEF ARE AUTOMATICALLY INCLUDED IN BOTH HARD COPY AND DOWNLOAD FORMATS.

IF YOU REQUIRE ADDITIONALLY TRANSPOSED PARTS, PLEASE DROP ME AN EMAIL AT INFO@SUPERBRASS.CO.UK



HABANERA

THE HABANERA IS A CUBAN CONTRADANZA, A POPULAR DANCE FROM THE 19TH CENTURY. IT WAS DEVELOPED FROM THE FRENCH CONTRADANZA. IT HAS A CHARACTERISTIC "HABANERA RHYTHM", AND IS USUALLY PERFORMED WITH ACCOMPANYING LYRICS. IT WAS THE FIRST WRITTEN MUSIC TO BE RHYTHMICALLY BASED ON AN AFRICAN MOTIF, AND THE FIRST DANCE MUSIC FROM CUBA TO BE EXPORTED ALL OVER THE WORLD. THIS FINE ARRANGEMENT HAS BEEN TAKEN FROM BIZET'S OPERA CARMEN. BIZET, WHO HAD NEVER VISITED SPAIN, SOUGHT OUT APPROPRIATE ETHNIC MATERIAL TO PROVIDE AN AUTHENTIC SPANISH FLAVOUR TO HIS MUSIC AND USED GENUINE FOLKSONGS TO UTILISE THE RHYTHMS AND INSTRUMENTATION ASSOCIATED WITH FLAMENCO MUSIC.

TAKE CARE NOT TO CONFUSE THE HABANERA WITH THE HABANERO, AS THE HABANERO IS A VARIETY OF EXTREMELY HOT CHILLI PEPPER. SOMETIMES SPELLED (AND PRONOUNCED) HABANERO. UNRIPE HABANEROS ARE GREEN, AND THEY CHANGE COLOUR AS THEY RIPEN. HABANERO CHILLIS ARE SO HOT THEY ARE RATED BETWEEN 100,000-350,000 ON THE SCOVILLE SCALE. IN 2000, THE HABANERO WAS LISTED IN THE GUINNESS BOOK OF WORLD RECORDS AS THE WORLD'S HOTTEST CHILLI, BUT IT HAS SINCE BEEN DISPLACED BY A NUMBER OF OTHER HOTTER CHILLI PEPPERS, NAMELY THE RED NAGA OR GHOST CHILLI PEPPER WHICH WAS CERTIFIED BY THE GUINNESS BOOK OF WORLD RECORDS AND RATED AT MORE THAN 1 MILLION SCOVILLE UNITS IN 2007, 400 TIMES HOTTER THAN TABACSO SAUCE.

IN THIS ARRANGEMENT, TROMBONIST MIKE HEXT SETS-UP THE FAMOUS MAIN THEME, PLAYED FIRSTLY BY THE FRENCH HORN AND LATER THE FIRST TRUMPET OVER OPEN VIBES AND CUP-MUTED TROMBONES BEFORE ALLOWING THE IMPROVISED SOLO TROMBONE TO ENJOY THE SIMPLE AND EFFECTIVE CHORD SEQUENCE, WITH A HINT OF SMOKEY BLUES.

GEORGES BIZET

GEORGES BIZET (1838-1875) WAS BORN ALEXANDRE CÉSAR LÉOPOLD BIZET IN PARIS, THE SON OF ADOLPHE, A HAIRDRESSER AND OCCASIONAL SONGWRITER. GEORGES WAS A FRENCH COMPOSER OF THE ROMANTIC TRADITION, BEST KNOWN FOR HIS OPERAS. IN A CAREER CUT SHORT BY A VERY EARLY DEATH, BIZET ACHIEVED FEW SUCCESSES BEFORE HIS FINAL WORK, CARMEN, WHICH HAS BECOME ONE OF THE MOST POPULAR AND FREQUENTLY PERFORMED WORKS IN THE ENTIRE OPERA REPERTORY. AS A STUDENT CONSERVATOIRE DE PARIS, BIZET WON MANY PRIZES, INCLUDING THE PRESTIGIOUS PRIX DE ROME IN 1857. HE WAS ALSO RECOGNISED AS AN OUTSTANDING PIANIST. RETURNING TO PARIS AFTER ALMOST THREE YEARS STUDYING IN ITALY, HE FOUND THAT THE MAIN PARISIAN OPERA THEATRES PREFERRED THE ESTABLISHED CLASSICAL REPERTOIRE TO THE WORKS OF NEWCOMERS. RESTLESS FOR SUCCESS, HE BEGAN MANY STAGE PROJECTS, MOST OF WHICH WERE ABANDONED. NEITHER OF HIS TWO OPERAS DURING THE 1860'S THAT REACHED THE STAGE AT THIS TIME WERE SUCCESSFUL. AFTER THE FRANCO-PRUSSIAN WAR OF 1870-71, DURING WHICH BIZET SERVED IN THE NATIONAL GUARD, HE ONCE AGAIN HAD LITTLE SUCCESS WITH HIS ONE-ACT OPERA DJAMILEH, THOUGH AN ORCHESTRAL SUITE DERIVED FROM THE INCIDENTAL MUSIC FOR THE PLAY L'ARLÉSIENNE WAS INSTANTLY POPULAR. THE PRODUCTION OF BIZET'S FINAL OPERA, CARMEN, WAS DELAYED BECAUSE OF FEARS THAT ITS THEMES OF BETRAYAL AND MURDER WOULD OFFEND AUDIENCES. AFTER ITS PREMIERE ON 3 MARCH 1875, BIZET WAS CONVINCED THAT THE WORK WAS A FAILURE; HE DIED OF A HEART ATTACK THREE MONTHS LATER, UNAWARE THAT IT WOULD PROVE A SPECTACULAR AND ENDURING SUCCESS.

SUPERBRASS MUSIC

SINCE THE START OF *SUPERBRASS* IN EARLY 2005, I HAVE STRIVED TO COMMISSION NEW ORIGINAL COMPOSITIONS AND ARRANGEMENTS FOR BRASS AND PERCUSSION.

SUPERBRASS MUSIC IS COMMITTED TO DEVELOPING ACCESSIBLE NEW MUSIC FOR BRASS OF THE VERY HIGHEST QUALITY. ILLEGAL PHOTOCOPYING DENIES COMPOSERS AND PUBLISHERS OF THEIR RIGHTFUL REVENUE.

A LACK OF REVENUE DETERS PUBLISHERS FROM INVESTING IN NEW COMMISSIONS.

ALL MUSICIANS SUFFER THE CONSEQUENCES OF ILLEGAL PHOTOCOPYING.

THE FUTURE IS IN YOUR HANDS.

NOW THAT YOU HAVE THE FACTS, YOU CAN HELP THE FUTURE OF THE CREATIVE MUSIC WORLD.

IF YOU DO HAPPEN UPON ANY ERRORS PLEASE LET ME KNOW BY CONTACTING ME PERSONALLY AT [INFO@SUPERBRASS.CO.UK](mailto:info@superbrass.co.uk)
ROGER ARGENTE / ARTISTIC DIRECTOR

SUPERBRASS MUSIC

SCORE IN C

HABANERA

COMPOSED BY GEORGES BIZET
ARRANGED BY MIKE HEXT
EDITED BY ROGER ARGENTE

LATIN ♩ = 58

TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
HORN IN F
TROMBONE 1
TROMBONE 2
TROMBONE 3
BASS TROMBONE
TUBA
VIBRAPHONE
DRUM SET

15 **A**

TPT 1
TPT 2
TPT 3
TPT 4
HORN
TEN 1
TEN 2
TEN 3
B TEN
TUBA
VIBES
DRMS

23 **B**

Musical score for measures 23-30, section B. The score includes staves for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, VIOLAS, and DRUMS. The HORN part features triplets and dynamic markings such as *mf* and *OPEN*. The TBN parts also have *mf* and *OPEN* markings. The TUBA part has an *mf* marking. The VIOLAS part has *mf* and *TENS* markings. The DRUMS part has an *mf* marking. A double bar line is present at the end of the section.

31 **C**

Musical score for measures 31-38, section C. The score includes staves for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, VIOLAS, and DRUMS. The HORN part starts with an *mf* marking. The TBN parts have triplets and *mf* markings. The TUBA part has an *mf* marking. The VIOLAS part has an *mf* marking. The DRUMS part has an *mf* marking. The section ends with a double bar line.

39 **D**

TPTR 1
TPTR 2
TPTR 3
TPTR 4
HRN
TBN 1
TBN 2
TBN 3
B TBN
TUBA
VIBES
DRMS

47 **E**

TPTR 1
TPTR 2
TPTR 3
TPTR 4
HRN
TBN 1
TBN 2
TBN 3
B TBN
TUBA
VIBES
DRMS

F

Musical score for measures 55-64, marked with a box 'F'. The score includes parts for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TSN 1, TSN 2, TSN 3, S TSN, TUBA, VIBES, and DRMS. Dynamics include *ff* and *mf*.

G

Musical score for measures 65-74, marked with a box 'G'. The score includes parts for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TSN 1, TSN 2, TSN 3, S TSN, TUBA, VIBES, and DRMS. Dynamics include *mf*, *ff*, and *f*.

71 **M**

Musical score for measures 71-78. The score includes parts for Trumpets 1-4, Horn, Tenors 1-3, Snare Tenor, Tuba, Vibes, and Drums. Dynamics include *mf* and *pp*. Performance instructions include **MUTE** and **CUP MUTE**. A triplet is marked in the first trumpet part.

79 **I**

Musical score for measures 79-86. The score includes parts for Trumpets 1-4, Horn, Tenors 1-3, Snare Tenor, Tuba, Vibes, and Drums. The Horn and Vibes parts are marked **SOLO (F NO VIBES)**. Chord voicings for Tenors 1-3 are *Cm7*, *Fm7/C*, *G7/C*, and *Cm7*. The Vibes part is marked **VIB SOLO**.

3

87

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TEN 1

TEN 2

TEN 3

B TEN

TUBA

VIBES

DRMS

Cm7

Fm7/C

G7/C

Cm7

SOLO



4

95

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TEN 1

TEN 2

TEN 3

B TEN

TUBA

VIBES

DRMS

OPEN

Cmaj7

Dm7/C

G7/C

Cmaj7

OPEN

OPEN

OPEN

OPEN

FROM SOLO

p

103 **L**

Musical score for measures 103-110, section L. The score includes staves for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TSN 1, TSN 2, TSN 3, S TSN, TUBA, VIBES, and DRMS. Chords Cmaj7, Dm7/C, G7/C, and Cmaj7 are indicated above the TSN 1 staff. Dynamics include mf.



111 **M**

Musical score for measures 111-118, section M. The score includes staves for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TSN 1, TSN 2, TSN 3, S TSN, TUBA, VIBES, and DRMS. Chords Cmaj7, Dm7/C, G7/C, and Cmaj7 are indicated above the TSN 1 staff. Dynamics include SOLO and TPT SOLO.

119 **N** Cmaj7 Dm7/C G7/C Cmaj7

TRP 1
TRP 2
TRP 3
TRP 4
Hrn
Tbn 1
Tbn 2
Tbn 3
B Tbn
Tuba
Vibes
Drms

127 **O**

TRP 1
TRP 2
TRP 3
TRP 4
Hrn
Tbn 1
Tbn 2
Tbn 3
B Tbn
Tuba
Vibes
Drms

135 **P**

Musical score for measures 135-143. The score includes parts for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, TBN 3, S TBN, TUBA, VIBES, and DRMS. The music is in 4/4 time with a key signature of two flats. Dynamics include *ff* and *f*.

143

Musical score for measures 143-151. The score includes parts for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, TBN 3, S TBN, TUBA, VIBES, and DRMS. The music is in 4/4 time with a key signature of two flats. Dynamics include *ff* and *f*. A triplets marking is present in measure 151.

S81: COMO PODEN PER SAS CULPAS
 S82: TIENTOS Y DANZAS
 S83: DINDIRINDIN
 S84: FUGATANGO
 S85: AIR DES ESPAGNOL
 S86: DONDE EL MAR SALUDA AL CIELO
 S87: HOMENATE A DON LUIS DE VICTORIA
 S88: LOS CANARIOS
 S89: JUANEAR
 S810: LA PERLA NEGRA
 S811: DULCINEA
 S812: CASTLES IN SPAIN
 S813: MALAGUENA
 S814: CLAPP!!!!
 S815: LEVIATHAN
 S816: SAETA
 S817: SUNNY
 S818: THE INCREDIBLES
 S819: CHILDREN OF SANCHEZ
 S820: LA VIRGEN DE LA MACARENA
 S821: SOUL BOSSA NOVA
 S822: SMOKE ON THE WATER
 S823: INNUENDO
 S824: FLOOD WARNING
 S825: HIGHFORCE
 S826: ICEBREAKER
 S827: INCHCOLM
 S828: WADE IN THE WATER
 S829: DEEP RIVER
 S830: THE HEALING STREAM
 S831: THE RAFT OF MEDUSA
 S832: UNDERGROUND PLUMBING BLUES
 S833: FIREWATER
 S834: ENORMOUS PINK JELLYFISH
 S835: MEMORIES OF YOU
 S836: SOLVING THE RIDDLE
 S837: SPAIN
 S838: SING SING SING
 S839: "PETER GUNN" THEME
 S840: THE GREEN HORNET
 S841: GONNA FLY NOW - THEME FROM "ROCKY"
 S842: RONDEAU FROM ABDELAZAR
 S843: PRELUDE FROM TE DEUM
 S844: RONDEAU FROM SINFONIES DES FANFARES
 S845: HABANERA FROM CARMEN
 S846: FUNK
 S847: TUBASCO
 S848: BRASS BRAZILIANA
 S849: THEME FROM "SHAFT"
 S850: TRUMPET TUNE AND AIR
 S851: A REDBRIDGE RAGA
 S852: FINALE FROM ORGAN SYMPHONY
 S853: MASQUE AFTER "DIOCCLESIAN"
 S854: ALLOY

ARRANGED BY JOCK MCKENZIE
 COMPOSED BY GARETH WOOD
 ARRANGED BY JOCK MCKENZIE
 COMPOSED BY STEVE WATERMAN
 COMPOSED BY JEAN-BAPTISTE LULLY
 COMPOSED BY MARK BASSEY
 COMPOSED BY TOMÁS LUIS DE VICTORIA
 COMPOSED BY GASPAR SANZ
 COMPOSED BY JIM RATTIGAN
 COMPOSED BY COLIN SKINNER
 COMPOSED BY DAVID POWELL
 COMPOSED BY MARK LOCKHEART
 COMPOSED BY ERNESTO LECUONA
 COMPOSED BY PAUL MCGHEE
 COMPOSED BY PAUL DENEQRI
 COMPOSED BY GIL EVANS
 COMPOSED BY JOHN EACOTT
 COMPOSED BY MICHAEL GIACCHINO
 COMPOSED BY CHUCK MANGIONE
 COMPOSED BY BERNARDO BAUTISTA MONTEROE
 COMPOSED BY QUINCY JONES
 COMPOSED BY DEEP PURPLE
 COMPOSED BY MERCURY, MAY, TAYLOR AND DEACON
 COMPOSED BY MARK NIGHTINGALE
 COMPOSED BY MARK LOCKHEART
 COMPOSED BY TOM HARROLD
 COMPOSED BY TERRY JOHNS
 ARRANGED BY MARK BASSEY
 ARRANGED BY MARK BASSEY
 COMPOSED BY DAVID POWELL
 COMPOSED BY GARETH WOOD
 COMPOSED BY ANDY BAKER
 COMPOSED BY JIM RATTIGAN
 COMPOSED BY MARK BASSEY
 COMPOSED BY EUBIE BLAKE
 COMPOSED BY BILLY MAY
 COMPOSED BY CHICK COREA
 COMPOSED BY LOUIS PRIMA
 COMPOSED BY HENRY MANCINI
 COMPOSED BY BILLY MAY
 COMPOSED BY BILL CONTI
 COMPOSED BY HENRY PURCELL
 COMPOSED BY MARC-ANTOINE CHARPENTIER
 COMPOSED BY JEAN-JOSEPH MOURET
 COMPOSED BY GEORGE BIZET
 COMPOSED BY KEIRON ANDERSON
 COMPOSED BY DUNCAN WARD
 COMPOSED BY KEIRON ANDERSON
 COMPOSED BY ISAAC HAYES
 COMPOSED BY HENRY PURCELL
 COMPOSED BY CHRIS WILCOX
 COMPOSED BY CAMILLE SAINT-SAËNS
 COMPOSED BY HENRY PURCELL
 COMPOSED BY CHRIS WILCOX