

Carmen

for the 2020 Rogers Heritage High School Marching Band

Composed by Georges Bizet

Arranged by Drew Morris

Instrumentation

Flute

Clarinet

Bass Clarinet

Alto Sax

Tenor Sax

Trumpet (2)

French Horn

Low Brass 1

Low Brass 2

Tuba

Marching Snare Drum

Marching Tenor Drums

Marching Bass Drum (5)

Glockenspiel

Vibraphone (2)

Chimes

Xylophone

Marimba (2)

Rack Percussion (3 players)

Synthesizer

Performance notes: Keep an eye out for boxes with "*"#" throughout the score. These notes/questions correspond to those spots. (By the way, these notes are in a strange order because I made them as I jumped around the score making edits.)

**1 - Is it possible for one person to play the gong and sus cymbal part at the same time in intro? (I've seen plenty of techniques for one handed cymbal rolls, but I don't know if you want to worry about trying it.*

Alternate option: Since their parts are doubled, you could have one or more of the marimba or vibe players do the suspended cymbal rolls each time Rack 1 has a gong roll through measure 17 since they will have a suspended cymbal at their station anyway, and maybe the mallet player and rack player could take turns with the suspended cymbal rolls that are notated to have different timbres in measures 6&7 and 14-16.

Another alternate option, you could bring someone from the woodwind section to come in and cover one of the 2 rack 1 parts through measure 17 and then get out on the field to start marching?

**2 - Other than some potential triangle, I can't really hear a way to add more rack parts to this spot, but I did have an idea of sending the 3 rack players out to the field for a moment for a short "triangle trio" where they either stand behind, or move around the flute and clarinet soloist and play some very simple but effective "triangle splits" on 3 triangles of different sizes or timbres. Does that sound like something that you would like to do? If so, let me know and I'll write it.*

**3 - If someone is available to play a set of crash cymbals on this release, that would be great. If not, add an accent to the end of the suspended cymbal roll.*

**4 - The castanets start in the glockenspiel and move to vibe 2 in order to try to maximize 10 players. If you have an extra person, you could reassign this however you like.*

**5 - The way the brass chord meshes with the other instruments in this measure has been bothering me ever since I put it into the computer.*

When I isolate it and play it, it sounds great, but somehow there are some frequency issues between what I think are the playback on the tuba and something else. If this still sounds wrong with live musicians, let me know and I will try to figure it out.

**6 - I didn't include bass stickings because I've been in enough bass rehearsals to know that a lot of times deciding stickings is a bit of a democratic process, but if you want me to go through and give some recommendations, let me know and I will add them and resend.*

**7 - 1 Xylophone could be shared between all 3 mallet players that need it. Glock and Vibe 2 will probably need their own castanets, or else be prepared for a quick change. Each mallet will need a Suspended cymbal within reach. The bass drum used by Vibe 2 can be the bass drum in the rack setup, vibe 2 should have time to make the move. Theoretically, all rack instruments should be able to be shared if they are in the same station, (with the possible exception of the suspended cymbal) though I haven't visualized the setup yet. I simply made note in the score and on the part of every instrument each rack part is responsible for in hopes that it would make the initial setup of the station easier to sort out.*

**8 - The Gong/Sus. Cym. roll is more important than the last few triangle notes, so if there isn't enough time to make the transition you can leave off the last few measures of triangle.*

**9 - Rack 3 will need to have a bass mallet and something like an acrylic mallet in each hand (4 mallet style) in the closing section to be able to move freely back and forth from the brake drum to the bass drum.*

**10 - Once you get to measure 202, in order to cover the crash cymbals in the Rack 2 part, you may need to pull someone off of mallets, or off of the field. The crash cymbal timbre really adds a lot to the moment. To further complicate things, it's also another moment where the Rack 1 part has simultaneous gong and cymbal rolls, so you might need to pull 2 additional people for this moment.*

Carmen

Composed by Georges Bizet
Arranged by Drew Morris

Intro brings us into double bar/Measure 1
"The Heritage High School Band!"
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Movement 1 (From Prelude)

1

♩ = 75

Flute

Clarinet in Bb

Bass Clarinet in Bb

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in Bb

Trumpet 2 in Bb

Mellophone in F

Low Brass 1

Low Brass 2

Tuba

Marching Snare Drum

Marching Tenor Drums

Marching Bass Drum

Timpani

Glockenspiel
*Sus. Cym
Castanets
Brake Drum

Vibraphone 1
*Sus. Cym

Vibraphone 2
*Sus. Cym
Bass Drum
Xylophone
Castanets

Chimes
*Sus. Cym
Xylophone
Triangle

Marimba 1
*Sus. Cym
Xylophone

Marimba 2
*Sus. Cym

Rack 1
Sus. Cym
Yarn Mallets
Ride Cym
Splash Cym
China Cym
Gong
Hi-hat
Bass Drum
Wind Chimes
Concert Snare drum
Triangle

Rack 2
Crash Cymbals
Ride Cym
Tambourine
Triangle
China Cymbal
Splash Cym

Rack 3
Bass Drum
Brake Drum
Tambourine
Sus. Cym
Sleigh Bells

Synth Strings

Intro -2 Intro -1 1 2 3 4 5 6 7 8

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This musical score is for a jazz ensemble and includes the following parts:

- Woodwinds:** Flute (FL), Clarinet (CL), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), and Mellophone (Mln.).
- Brass:** Trombone 1 (L. B. 1), Trombone 2 (L. B. 2), and Tuba (Tba.).
- Percussion:** Snare Drum (S.D.) with a complex rhythmic pattern, Tom-tom Drums (T.D.), Bass Drum (B.D.), and Timpani (Timp.).
- Other Instruments:** Glockenspiel (Glock.), Cymbal (Cym.), Castanets (Cast.), and Drums (Dr.).
- String Section:** Violin 1 (Vib. 1 Cym.), Violin 2 (Vib. 2 Cym.), Viola (Vib. 2 Cym. B.D.), Cello (Vib. 2 Cym. Xylo.), and Double Bass (Vib. 2 Cym. Cast.).
- Other:** Chimes (Chim.), Maracas (Mar. 1 Cym. Xylo.), Maracas (Mar. 2 Cym.), and three different Rack configurations (Rack 1, Rack 2, Rack 3).
- String Section:** Synth Str.

The score is written in 4/4 time, with a tempo of 150 beats per minute. It features a variety of dynamics, including *p*, *mp*, *mf*, and *f*. The piece includes a section labeled "Opt. High part" for the upper woodwinds and brass. The score is marked with a large yellow watermark that reads "VISIT FOR PAPERWORKS AND MUSIC".

Drum Major Note
Tenor Drum accents in 38 and snare accents in 39
are what will become the new tempo at 40
(triplets become the speed of sixteenths in new tempo)

♩=115

42

FL
CL
B. CL
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Mln.
L. B. 1
L. B. 2
Tba.

S. D.
T. D.
B. D.
Timp.

Glock.
Cym.
Cast.
Br. D.
Vib. 1
Cym.
Vib. 2
Cym.
B. D.
Xylo.
Cast.
Chim.
Cym.
Xylo.
Tr.

Mar. 1
Cym.
Xylo.
Mar. 2
Cym.

Rack 1
Rack 2
Rack 3

Synth.
Str.

FL. *f*

Cl. *f*

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1 *mf*

Tpt. 2 *f*

Min. *mf*

L. B. 1 *mf*

L. B. 2 *mf* *f* *mf* *f* *mf* *f*

Tba. *mf*

S. D. *f* *mf* *f* *mf* *mp* *p* *mf*

T. D. *f* *mf* *f* *mf* *mf* *mf*

B. D. *f* *mf* *f* *mf* *mf* *mf*

Timp. *mf*

Glock. Cym. Cast. Br. D. *f*

Vib. 1 Cym. *f*

Vib. 2 Cym. B.D. Xylo. Cast. *f*

Chim. Cym. Xylo. Tri. *f*

Mar. 1 Cym. Xylo. *f*

Mar. 2 Cym. *f*

Rack 1 *f*

Rack 2

Rack 3 *mf* *p* *f*

Synth Str. *mf* *mp* *mf*

Click on side of drums

rim clicks, not shots

To Bass Drum

To Xylophone

To Marimba

Tambourine

Bass LH Muffle

7

FL
CL
B. CL
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Mln.
L. B. 1
L. B. 2
Tba.
S. D.
T. D.
B. D.
Timp.
Glock.
Cym.
Cast.
Br. D.
Vib. 1
Cym.
Vib. 2
Cym.
B. D.
Xylo.
Cast.
Chim.
Cym.
Xylo.
Tr.
Mar. 1
Cym.
Xylo.
Mar. 2
Cym.
Rack 1
Rack 2
Rack 3
Synth
Str.

opt. 8vb
Gut. --> Center
f
mf
f
mf
p
mf
p
f
ff
püff
püff
püff

67 68 69 70 71 72

FL

CL

B. CL

Alto Sax.

Ten. Sax.

Bari. Sax.

Opt. Arranging / G.E. Opportunity:
 If you would like these brass decrescendos to just be a small chamber group, so it would have less of a chance of covering up woodwind voices, I think revocing it to not use trumpets could be cool. then bring full ensemble in at 90.

Tpt. 1

Tpt. 2

Mtn.

L. B. 1

L. B. 2

Tba.

S. D.

T. D.

B. D.

Timp.

Glock.
Cym.
Cast.
Br. D.

Vib. 1
Cym.

Vib. 2
Cym.
B.D.
Xylo.
Cast.

Chim.
Cym.
Xylo.
Tri.

Mar. 1
Cym.
Xylo.

Mar. 2
Cym.

Rack 1

Rack 2

Rack 3

Synth.
Str.

lutti

FL *p* *f*

CL *mf* *f*

B. CL *mf* *f*

Alto Sax. *mp* *f*

Ten. Sax. *p* *f*

Bari. Sax. *p* *f*

Tpt. 1 *f*

Tpt. 2 *p* *f*

Mln. *f*

L. B. 1 *p* *f*

L. B. 2 *p* *mf* *f*

Tba. *p* *mf* *f*

S. D. *pp* *ppp* *pp* *mp* *mf* *p* *mp* *p* *mf*

T. D. *pp* *ppp* *mp* *mf* *p* *mp* *p* *mf*

B. D. *mp* *mf* *p* *mp* *p* *mf*

Timp. *mf*

Glock. Cym. Cast. Br. D. *ff*

Vib. 1 Cym. *f*

Vib. 2 Cym. B.D. Xylo. Cast. *mp* *f*

Chim. Cym. Xylo. Tri. *mf* *ff*

Mar. 1 Cym. Xylo. *f*

Mar. 2 Cym. *f*

Rack 1 *p* *mf* *pppp*

Rack 2 *mp* *mf* *pppp*

Rack 3 *p* *ppp* *mf* *pp*

Synth. Str. *mf* *f*

not a typo, these 2 bars have one different note each compared to the other marimba part.

103 104 105 106 107 108

Drum Major Note: Switch to double time directing here
(Quarter notes are the speed of previous eighth notes)

This page contains the musical score for Movement 3 (From Habanera), page 15. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The tempo is marked as 121 ♩=140. The score is divided into measures 115 through 121. The instruments listed on the left are: FL (Flute), CL (Clarinet), B. CL (Bass Clarinet), Alto Sax, Ten Sax, Bari Sax, Tpt. 1, Tpt. 2, Mln. (Mellophone), L. B. 1, L. B. 2, Tba. (Tuba), S. D. (Snare Drum), T. D. (Tom Drum), B. D. (Bass Drum), Timp. (Timpani), Glock. (Glockenspiel), Cym. (Cymbal), Br. D. (Bass Drum), Vib. 1 Cym., Vib. 2 Cym., Chim. (Chimes), Cym. (Cymbal), Xylo. (Xylophone), Tri. (Triangle), Mar. 1 Cym. Xylo., Mar. 2 Cym., Rack 1, Rack 2, Rack 3, and Synth. Str. (Synthesizer Strings). The score includes various dynamics such as *p*, *ppp*, *pp*, *f*, *mp*, and *mf*. There are also performance instructions like 'to glock.' and 'Castanets'. A large yellow watermark is overlaid diagonally across the page, reading 'For purchase only visit www.morrismusic.com for purchase information'.

FL

CL

B. CL

Alto Sax

Ten. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Mln.

L. B. 1

L. B. 2

Tba.

S. D.

T. D.

B. D.

Timp.

Glock.
Cym.
Cast.
Br. D.

Vib. 1
Cym.

Vib. 2
Cym.
B.D.
Xylo.
Cast.

Chim.
Cym.
Xylo.
Tr.

Mar. 1
Cym.
Xylo.

Mar. 2
Cym.

Rack 1

Rack 2

Rack 3

Synth.
Str.

[Big Band Shout Chorus Interlude]

ff

quasi-pizzicato

f *p* *f* *f* *p* *f* *f*

mp *ff* *mp < f > mf* *ff*

mp *ff* *mp < f > mf* *ff*

mp *ff* *mp < f > mf* *ff*

mp *pp* *mf* *pp* *mf* *f*

p *mf* *p* *mf*

quasi-pizzicato
Optional Bass Line Reinforcement

fff
82

flams optional

flams optional

add Ride cymbal, as if in a jazz drumset

130 131 132 133 134 135 136 137

FL

CL

B. CL

Alto Sax

Ten. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Mln.

L. B. 1

L. B. 2

Tba.

S. D.

T. D.

B. D.

Timp.

Glock.
Cym.
Cast.
Br. D.

Vib. 1
Cym.

Vib. 2
Cym.
B. D.
Xylo.
Cast.

Chim.
Cym.
Xylo.
Tri.

Mar. 1
Cym.
Xylo.

Mar. 2
Cym.

Rack 1

Rack 2

Rack 3

Synth
Str.

FL

CL

B. CL

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Mln.

L. B. 1

L. B. 2

Tba.

S. D.

T. D.

B. D.

Timp.

Glock.

Cym.

Cast.

Br. D.

Vib. 1

Cym.

Vib. 2

Cym.

B. D.

Xylo.

Cast.

Chim.

Cym.

Xylo.

Tr.

Mar. 1

Cym.

Xylo.

Mar. 2

Cym.

Rack 1

Rack 2

Rack 3

Synth.

Str.

ff

ff

mf

ff

p

p

mp

mp

mp

mp

ff

pp

f

ff

fff

subito f

f

ff

pp

pp

f

f

ff

f

f

f

f

f

Triangle

Tambourine

p

f

pp

f

mp

p

Sleigh Bells

f

FL

CL

B. CL

Alto Sax

Ten. Sax

Bari. Sax

Tpt 1

Tpt 2

Mln.

L. B. 1

L. B. 2

Tba.

S. D.

T. D.

B. D.

Timp.

Glock.
Cym.
Cast.
Br. D.

Vib. 1
Cym.

Vib. 2
Cym.
B. D.
Xylo.
Cast.

Chim.
Cym.
Xylo
Tri.

Mar. 1
Cym.
Xylo.

Mar. 2
Cym.

Rack 1

Rack 2

Rack 3

Synth.
Str.

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mf, *f*, *ff*, *pp*, *mp*

Crash (With Stick)

Splash

China

Tambourine

Sus. Cym.
Varn. Mallets

233 234 235 236 237