

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda  
G.ビゼー作曲 甲田 健一編曲

*♩=116*

The musical score is arranged for a full orchestra. It features 25 staves, each with a specific instrument or section label on the left. The instruments include Piccolo, Flute 1,2, Oboe, Bassoon, Clarinet in E♭, Clarinet in B♭1, Clarinet in B♭2, Clarinet in B♭3, Alto Clarinet in E♭, Bass Clarinet in B♭, Alto Saxophone 1,2, Tenor Saxophone, Baritone Saxophone, Trumpet in B♭1, Trumpet in B♭2,3, Horn in F1, Horn in F2, Horn in F3,4, Trombone 1,2, Trombone 3, Euphonium, Tuba, String Bass, Timpani, Bass Drum, Cymbals, and Triangle. The score is written in 2/4 time with a key signature of three sharps (F#, C#, G#). The dynamic marking *ff* (fortissimo) is present at the beginning of most parts. The tempo marking *♩=116* is located at the top left. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

This page of a musical score is for a large orchestra. It features 24 staves, each labeled with an instrument or section. The instruments listed are: Picc., Fl.1,2, Ob., Bsn., Eb Cl., Cl.1, Cl.2, Cl.3, Alto Cl., B. Cl., A. Sax.1,2, T. Sax., B. Sax., Tpt.1, Tpt.2,3, Hn.1, Hn.2, Hn.3,4, Tbn.1,2, Tbn.3, Euph., Tba., S. Bass, Timp., B. D., Cym., and Tri. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). A section marked 'A' begins at the top right of the page. The music is complex, with many notes and rests, and includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The percussion parts at the bottom include B. D. (Bass Drum), Cym. (Cymbal), and Tri. (Triangle).

19

Picc.

Fl.1,2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1,2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Timp.

B. D.

Cym.

Tri.

29 **B**

Picc. *p*

Fl.1,2 *p*

Ob. *p*

Bsn. *p*

E♭ Cl. *p*

Cl.1 *p*

Cl.2 *p*

Cl.3 *p*

Alto Cl. *p*

B. Cl. *p*

A. Sax.1,2 *p*

T. Sax. *p*

B. Sax. *p*

Tpt.1 *p*

Tpt.2,3 *p*

Hn.1 *p*

Hn.2 *p*

Hn.3,4 *p* 3rd

Tbn.1,2 *p*

Tbn.3 *p*

Euph. *p*

Tba. *p*

S. Bass *p* pizz. arco

Timp. *p*

**B**

B. D. *p*

Cym. *p*

Tri. *p*

40 **C**

Picc. *f* *pp*

Fl.1,2 *f* *pp*

Ob. *f* *pp*

Bsn. *f* *pp*

E♭ Cl. *f* *pp*

Cl.1 *f* *pp*

Cl.2 *f* *pp*

Cl.3 *f* *pp*

Alto Cl. *f* *pp*

B. Cl. *f* *pp*

A. Sax.1,2 *f* *pp*

T. Sax. *f* *pp*

B. Sax. *f* *pp*

Tpt.1 *f* *p*

Tpt.2,3 *f* *p*

Hn.1 *f* *p*

Hn.2 *f* *p*

Hn.3,4 *f* *p*

Tbn.1,2 *f* *pp*

Tbn.3 *f* *pp*

Euph. *f* *pp*

Tba. *f* *pp*

S. Bass *f* *pp*

Timp.

**C**

B. D.

Cym.

Tri. *pp*

49

Picc.

Fl.1,2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1,2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Timp.

B. D.

Cym.

Tri.

**ff**

**D**

59

Picc. E

Fl.1,2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1,2 <sup>al2</sup>

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3 *pp*

Hn.1

Hn.2

Hn.3,4

Tbn.1,2 *pp*

Tbn.3 *pp*

Euph.

Tba.

S. Bass

Timp.

B. D. E

Cym.

Tri.

70 **F** **G**

Picc.

Fl.1,2

Ob.

Bsn. *p*

E♭ Cl.

Cl.1 *p*

Cl.2 *p*

Cl.3 *p*

Alto Cl. *p*

B. Cl.

A. Sax.1,2 *ff* *p*

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1 *p*

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph. *p*

Tba.

S. Bass

Timp.

**F** **G**

B. D.

Cym.

Tri.



[H]

83

Picc.

Fl.1,2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1,2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Timp.

B. D.

Cym.

Tri.

[H]

Musical score for a symphony orchestra, page 10. The score is divided into two systems, I and J. The instruments listed are:

- Picc.
- Fl.1,2
- Ob.
- Bsn.
- E♭ Cl.
- Cl.1
- Cl.2
- Cl.3
- Alto Cl.
- B. Cl.
- A. Sax.1,2
- T. Sax.
- B. Sax.
- Tpt.1
- Tpt.2,3
- Hn.1
- Hn.2
- Hn.3,4
- Tbn.1,2
- Tbn.3
- Euph.
- Tba.
- S. Bass
- Timp.
- B. D.
- Cym.
- Tri.

The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *p*), and articulation marks. The key signature is one sharp (F#) and the time signature is 4/4. The first system (I) covers measures 94 to 100, and the second system (J) covers measures 101 to 107. The percussion section (B. D., Cym., Tri.) is shown as a grand staff with no notes.

106

[K]

Picc.

Fl.1,2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1,2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Timp.

[K]

B. D.

Cym.

Tri.

116 **L**

Picc. *ff*

Fl.1,2 *ff*

Ob. *ff*

Bsn. *ff*

En Cl. *ff*

Cl.1 *ff*

Cl.2 *ff*

Cl.3 *ff*

Alto Cl. *ff*

B. Cl. *ff*

A. Sax.1,2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Tpt.1 *ff*

Tpt.2,3 *ff*

Hn.1 *ff*

Hn.2 *ff*

Hn.3,4 *ff*

Tbn.1,2 *ff*

Tbn.3 *ff*

Euph. *ff*

Tba. *ff*

S. Bass *ff*

Timp. *ff*

B. D. *ff*

Cym. *ff*

Tri. *ff*

126

Picc.

Fl.1,2

Ob.

Bsn.

E♭ Cl.

Cl.1

Cl.2

Cl.3

Alto Cl.

B. Cl.

A. Sax.1,2

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph.

Tba.

S. Bass

Timp.

B. D.

Cym.

Tri.

Piccolo

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G.ビゼー作曲 甲田 健一編曲

**116**  
**ff**

7 **tr**

14 **A** **tr**

21 **tr**

26 **tr**

32 **B** **p**

40 **C** **f** **pp** **tr**

50 **D** **ff** **tr**

57 **tr**

63 **E** **4**

70 **F** **8** **G** **8** **H** **3**

89 *p* *ff*

94 **I**

102 **J** **K** *f* *ff*

115 **L** *ff* *trmm*

121 *trmm*

128 *trmm*

Detailed description: This page of a musical score for Piccolo contains six staves of music. The first staff (measures 89-93) begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a triplet of eighth notes (measures 89-90) marked *p*, followed by a whole rest (measure 91) and a half note (measure 92), and concludes with a sixteenth-note triplet (measure 93) marked *ff*. The second staff (measures 94-101) contains a melodic line with slurs and accents, marked with a boxed letter **I**. The third staff (measures 102-114) includes a sixteenth-note sextuplet (measure 102) marked **J**, a trill (measure 103) marked *trmm*, a trill with a flat (measure 104) marked *trm*, a triplet (measure 105) marked **K** and *f*, and a triplet (measure 114) marked *ff*. The fourth staff (measures 115-120) features a sixteenth-note triplet (measure 115) marked **L** and *ff*, followed by a trill (measure 116) marked *trmm*. The fifth staff (measures 121-127) continues with a trill (measure 121) marked *trmm*. The sixth staff (measures 128-133) features a trill (measure 128) marked *trmm* and concludes with a final note (measure 133).

Flute1,2

# CARMEN Prelude "Toreador"

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by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

*ff*

7

14

21

26

32

40

49

56

62

66

**A**

**B**

**C**

**D**

**E**

**F**

**G**

**H**

*p*

*f*

*pp*

*ff*

4

8

8

3



89 *p* 3

94 **I**

102 **J**

110 *p* **K** 3 *f* 3 *trm* *ff* 3

116 **L** *ff* *trmm*

123 *trmm*

129 *trmm*

Detailed description: This page of a musical score for Flute 1 and 2 contains six staves of music, numbered 89 through 129. The music is written in treble clef with a key signature of one flat (B-flat major or D minor). The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 89 starts with a piano (*p*) dynamic and a triplet of eighth notes. Measure 94 is marked with a first ending bracket **I**. Measure 102 features a second ending bracket **J** and a trill. Measure 110 includes a piano (*p*) dynamic, a first ending bracket **K**, and dynamic markings of forte (*f*) and fortissimo (*ff*) with triplet markings. Measure 116 is marked with fortissimo (*ff*) and a trill. Measure 123 also features fortissimo (*ff*) and a trill. Measure 129 concludes with a trill and a final note. The score is a single melodic line for the flute.

Oboe

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G.ビゼー作曲 甲田 健一編曲

**116**  
*ff*

7 *trill*

14 **A** *trill*

21 *trill*

26 *trill*

32 **B** *p*

40 **C** *f* *trill* *pp*

50 **D** *trill* *ff*

57 *trill*

63 **E** 4

70 **F** 8 **G** 8 **H** 3

89 *p* 3 *ff*

94 I

102 J

110 K *p* 3 3 *ff* 3

116 L *f* *trm* *trm*

124 *trmmmm*

129 *trmmmm*

Detailed description: This is a page of musical notation for an Oboe part, spanning measures 89 to 129. The score is written on a single staff in treble clef. It begins in a key signature of one flat (B-flat major or D minor) and changes to two sharps (D major or F# minor) at measure 110. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings range from piano (*p*) to fortissimo (*ff*). Performance instructions include triplets (marked '3'), trills (marked 'trm'), and tremolos (marked 'trmmmm'). Rehearsal marks I, J, K, and L are placed at the beginning of measures 94, 102, 110, and 116, respectively. The piece concludes with a fermata over the final note in measure 129.

Bassoon

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G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

1 *ff*

8

16 **A**

24

32 **B**

*p*

40 **C**

*f* *pp*

48 **D**

*ff*

56

65 **E**

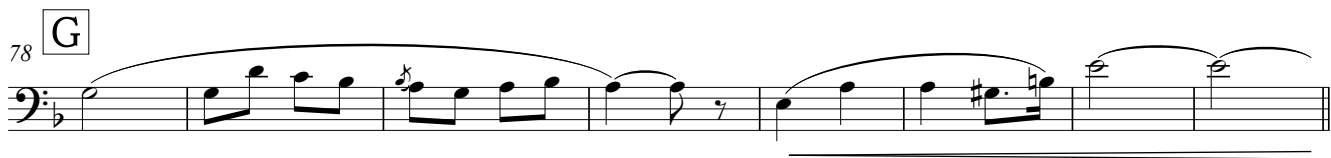
4

70 **F**

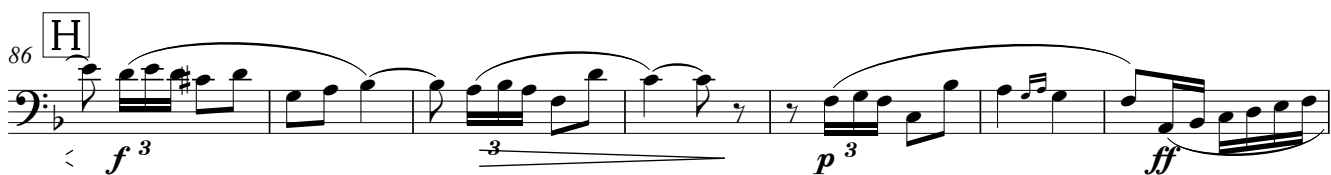


*p*

78 **G**



86 **H**



*< f<sup>3</sup>* *p<sup>3</sup>* *ff*

93 **I**



101 **J**



*p*

110 **K**



*f* *ff* **2**

116 **L**



*ff*

125



130



Clarinet in E♭

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=116

Musical notation for measures 1-6. *ff* dynamic. Trills marked *tr*.

Musical notation for measures 7-13. Trills marked *tr*.

Musical notation for measures 14-20. Section marker **A**. Trills marked *tr*.

Musical notation for measures 21-25. Trills marked *tr*.

Musical notation for measures 26-31. Trills marked *tr*.

Musical notation for measures 32-47. Section markers **B** and **C**. Measure rest of 8. *f* dynamic. Trills marked *tr*. *pp* dynamic.

Musical notation for measures 48-55. Section marker **D**. Trills marked *tr*. *ff* dynamic.

Musical notation for measures 56-61. Trills marked *tr*.

Musical notation for measures 62-65.

Musical notation for measures 66-72. Section markers **E**, **F**, **G**, **H**. Measure rests of 4, 8, 8, and 7.

93 **I**  
*ff*

100 **J**  
*p*

110 **K**  
*f* 3 *ff* 3

116 **L**  
*ff* *trm*

124 *trmmmm*

129 *trmmmm*

Detailed description: This is a musical score for Clarinet in Eb, spanning measures 93 to 129. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It features six systems of music. The first system (measures 93-100) begins with a dynamic marking of *ff* and includes a first ending bracket labeled 'I'. The second system (measures 100-110) starts with a dynamic marking of *p* and includes a second ending bracket labeled 'J'. The third system (measures 110-116) contains two triplet markings, with dynamics *f* and *ff*. The fourth system (measures 116-124) features a dynamic marking of *ff* and includes trills and trills with grace notes. The fifth system (measures 124-129) continues with trills and trills with grace notes. The sixth system (measures 129-130) concludes with a trill and a final note.

Clarinet in Bb1

# CARMEN Prelude "Toreador"

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by G.Bizet arr.by Kenichi Koda  
G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

*ff*

7 *trm*

14 **A** *trm*

21 *trm*

26 *trm*

32 **B** *p*

40 **C** *f* *pp* *trm*

49 **D** *ff* *trm*

56 *trm*

62 *trm*

66 **E**

4



70 **F**  
*p*

78 **G**

86 **H**  
*f*<sup>3</sup> *p* *ff*

93 **I**

100 **J**  
*p*

110 **K**  
*f* *ff*<sup>3</sup>

115 **L**  
*ff* *trmm*

122 *trmm*

129 *trmm*

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=116

8

15 **A**

22

30 **B**

39 **C**

47 **D**

55

61

66 **E**

4

70 **F**  
*p*

Musical staff 70-77: Treble clef, key signature of one sharp (F#). Measure 70 starts with a piano (*p*) dynamic. The staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. Phrasing slurs are used to group notes across measures.

78 **G**

Musical staff 78-85: Treble clef, key signature of one sharp (F#). Measure 78 begins with a melodic phrase. The staff continues with a series of notes, including some with slurs and ties, leading to a final measure with a whole note.

86 **H**  
*f* *3* *p* *3* *ff*

Musical staff 86-92: Treble clef, key signature of one sharp (F#). Measure 86 starts with a forte (*f*) dynamic and a triplet of eighth notes. The staff features several triplet markings (*3*) and dynamic changes to piano (*p*) and fortissimo (*ff*).

93 **I**

Musical staff 93-99: Treble clef, key signature of one sharp (F#). Measure 93 begins with a sixteenth-note triplet. The staff contains a rhythmic pattern of eighth and sixteenth notes with slurs and ties.

100 **J**  
*p*

Musical staff 100-109: Treble clef, key signature of one sharp (F#). Measure 100 starts with a piano (*p*) dynamic. The staff features a melodic line with slurs and ties, ending with a trill-like figure.

110 **K**  
*f* *3* *ff* *3*

Musical staff 110-115: Treble clef, key signature of one sharp (F#). Measure 110 starts with a forte (*f*) dynamic and a triplet. The staff includes a fortissimo (*ff*) section and another triplet marking.

116 **L**  
*ff* *trmm*

Musical staff 116-123: Treble clef, key signature of two sharps (F# and C#). Measure 116 starts with fortissimo (*ff*) and a trill (*trmm*). The staff contains a dense texture of sixteenth-note patterns.

124 *trmmmm*

Musical staff 124-128: Treble clef, key signature of two sharps (F# and C#). Measure 124 continues the sixteenth-note texture with a long trill (*trmmmm*) in the final measure.

129 *trmmmm*

Musical staff 129-135: Treble clef, key signature of two sharps (F# and C#). Measure 129 continues the sixteenth-note texture with another long trill (*trmmmm*) in the final measure.

Clarinet in Bb3

# CARMEN Prelude "Toreador"

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G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Starts with a fortissimo (*ff*) dynamic. The melody consists of eighth-note patterns with trills. A trill is marked above the first measure of the second half of the staff.

Musical staff 2: Continuation of the eighth-note pattern with trills. A trill is marked above the first measure of the second half of the staff.

15 A

Musical staff 3: Continuation of the eighth-note pattern with trills. A trill is marked above the first measure of the second half of the staff.

Musical staff 4: Continuation of the eighth-note pattern with trills. A trill is marked above the first measure of the second half of the staff.

30 B

Musical staff 5: Continuation of the eighth-note pattern with trills. A trill is marked above the first measure of the second half of the staff. The dynamic changes to piano (*p*) for the second half.

40 C

Musical staff 6: Continuation of the eighth-note pattern with trills. A trill is marked above the first measure of the second half of the staff. The dynamic changes to fortissimo (*f*) for the first half and pianissimo (*pp*) for the second half.

50 D

Musical staff 7: Continuation of the eighth-note pattern with trills. A trill is marked above the first measure of the second half of the staff. The dynamic changes to fortissimo (*ff*) for the first half.

Musical staff 8: Continuation of the eighth-note pattern with trills. A trill is marked above the first measure of the second half of the staff.

65 E

Musical staff 9: Continuation of the eighth-note pattern with trills. A trill is marked above the first measure of the second half of the staff. The staff ends with a double bar line and a 4-measure rest.

70 **F**  
*p*

78 **G**

86 **H**  
*f* *3* *p* *3* *ff*

93 **I**

100 **J**  
*p*

110 **K**  
*f* *3* *ff* *3*

116 **L**  
*trmm*

124 *trmmmm*

129 *trmmmm*

Alto Clarinet in E♭

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♩=116

*ff*

7

*tr*

*tr*

15

A

*tr*

22

*tr*

29

B

*p*

37

C

*f*

44

*pp*

50

D

*tr*

*tr*

58

*tr*

65

E

4

70 **F**  
*p*

78 **G**

86 **H**  
*f* *3* *p* *3* *ff*

93 **I**

100 **J**  
*p* *tr* *tr*

110 **K**  
*f* *3* *ff* *3*

116 **L**  
*tr*

124 *tr*

129 *tr*

Bass Clarinet in B $\flat$

# CARMEN Prelude "Toreador"

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$\text{♩} = 116$

8

A

16

24

B

32

C

40

D

47

55

E

62

F

70



Bass Clarinet in B $\flat$

89 *p* **I** *ff*

94 **J**

102 **K**

110 **L** *ff* **2**

116 *ff* **L**

125

130

Detailed description: This is a musical score for Bass Clarinet in B-flat, spanning measures 89 to 130. The score is written in treble clef with a key signature of one sharp (F#). It consists of six staves of music. The first staff (measures 89-93) begins with a piano (*p*) dynamic and a triplet of eighth notes, followed by a forte (*ff*) dynamic. A first ending bracket labeled 'I' covers measures 94-101. The second staff (measures 94-101) contains a sequence of eighth notes. A second ending bracket labeled 'J' covers measures 102-109. The third staff (measures 102-109) continues the eighth-note sequence. A third ending bracket labeled 'K' covers measures 110-115. The fourth staff (measures 110-115) features a double bar line with a second ending bracket labeled '2' above it, indicating a repeat. The fifth staff (measures 116-124) begins with a forte (*ff*) dynamic and a bracket labeled 'L' above it, covering measures 116-124. The sixth staff (measures 125-129) continues the eighth-note sequence. The seventh staff (measures 130-134) concludes the passage with a final double bar line.

Alto Saxophone1,2

# CARMEN Prelude "Toreador"

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by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=116

4

*ff*

7

*tr*

15

A

*tr*

22

*tr*

29

B 1st

*p*

37

C

*f*

43

*pp*

50

D

*ff*

57

*tr*

65

E

*ff*

70 **F** 1st *p*

Musical staff for measure 70, marked 'F' and '1st', with dynamics 'p'. The staff contains a melodic line with slurs and accents.

78 **G**

Musical staff for measure 78, marked 'G'. The staff contains a melodic line with slurs and accents.

86 **H** *f* 3 *p* 3 *ff*

Musical staff for measure 86, marked 'H', with dynamics 'f', 'p', and 'ff', and a triplet '3'. The staff contains a melodic line with slurs and accents.

93 **I**

Musical staff for measure 93, marked 'I'. The staff contains a melodic line with slurs and accents.

100 **J** 1st *p*

Musical staff for measure 100, marked 'J' and '1st', with dynamics 'p'. The staff contains a melodic line with slurs and accents.

110 **K** *f* a2 3 *ff* 3

Musical staff for measure 110, marked 'K', with dynamics 'f', 'ff', and triplets '3'. The staff contains a melodic line with slurs and accents.

115 **L** a2 *trmm*

Musical staff for measure 115, marked 'L', with dynamics 'a2' and 'trmm'. The staff contains a melodic line with slurs and accents.

122 *trmm*

Musical staff for measure 122, marked 'trmm'. The staff contains a melodic line with slurs and accents.

129 *a2 trmm*

Musical staff for measure 129, marked 'a2 trmm'. The staff contains a melodic line with slurs and accents.

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda  
G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

*ff*

8

**A**

16

25

**B**

32

**C**

40

*f* *pp*

**D**

47

56

**E**

63

**F** **G** **H**

70 8 8 6

**I**

94

**J**

102 8

Tenor Saxophone

110 **K**

116 **L**

125

130

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda  
G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

Musical notation for measures 1-7. *ff*

Musical notation for measures 8-15.

Musical notation for measures 16-23. **A**

Musical notation for measures 24-31.

Musical notation for measures 32-39. **B** *p*

Musical notation for measures 40-47. **C** *f* *pp*

Musical notation for measures 48-55. **D** *ff*

Musical notation for measures 56-62.

Musical notation for measures 63-76. **E** **F** 4 8

Musical notation for measures 77-84. **G** 8 **H** 6

92 I

101 J

110 K

116 L

125

130

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda  
G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

ff

8

16 **A**

24

32 **B** **C**

50 **D**

59

66 **E** **F** **G** **H** **I**

98 **J**

110 **K** **L**

121

129

f p ff

8 2 2 8 4 8 8 8 8 8

3 3



Trumpet in Bb2,3

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

*ff*

8 *a2*

16 **A**

24 *a2*

32 **B** *p*

40 **C** *f* *p* *ff*

50 **D**

59 *a2*

66 **E** **F** *pp*

75 **G**

82 **H** *ff* *2*

Trumpet in Bb2,3

91 *p* *ff* I

99 *p* J

108 K

116 *ff* L

125

130 3 3

Horn in F1

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲「闘牛士」

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

1 *ff*

8

16 **A**

24

32 **B**

*p*

40 **C**

*f* *p* *ff*

50 **D**

58

66 **E**

4

70 **F**

78 **G**

86 **H**

93 **I**

101 **J** **K**

115 **L**

124

130

*f* *ff* *p*

3 6

3 3

Detailed description: This is a musical score for a Horn in F1, spanning measures 70 to 130. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of eight staves of music. The first staff (measures 70-77) features a melodic line with slurs and a dynamic marking of *f*. The second staff (measures 78-85) continues the melodic line. The third staff (measures 86-92) includes triplets and a dynamic marking of *p*. The fourth staff (measures 93-100) features a series of sixteenth-note patterns with a dynamic marking of *ff*. The fifth staff (measures 101-114) includes a sixteenth-note triplet and a dynamic marking of *p*. The sixth staff (measures 115-123) features a series of sixteenth-note patterns with a dynamic marking of *ff*. The seventh staff (measures 124-129) continues the sixteenth-note patterns. The eighth staff (measures 130-136) features a series of sixteenth-note patterns with dynamic markings of *ff* and includes triplet markings.

Horn in F2

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda  
G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

1 *ff*

8

16 **A** *ff*

24

32 **B** *p*

40 **C** *f* *p* *ff*

50 **D**

58

66 **E** **F** **G** **H** *ff*

94 **I** *ff*

102 **J** 6

108 K

116 L

125

130

*p* *f* *mf*

3 3

Horn in F3,4

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda  
G.ビゼー作曲 甲田 健一編曲

♩=116

Musical notation for measures 1-7. *ff*

8

Musical notation for measures 8-15.

16

A

Musical notation for measures 16-23.

24

Musical notation for measures 24-31.

32

B

3rd

Musical notation for measures 32-39. *p*

40

C

Musical notation for measures 40-49. *f*, *p*, *ff*

50

D

Musical notation for measures 50-57.

58

Musical notation for measures 58-65.

66

E

4

F

8

G

8

H

3

3

3

Musical notation for measures 66-73. *p*

94

I

Musical notation for measures 94-101. *ff*

102

J

6

Musical notation for measure 102.

108 K

116 L

125

130



Trombone1,2

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=116

*ff*

8

16 **A**

24

32 **B** **C** **D**

8 9

*ff*

56

63 **E**

*pp*

70 **F**

78 **G**

86 **H**

2

91 I

*p* *ff*

100 J

K<sup>*p*</sup>

*f* *ff*

116 L

*ff*

125

130

Trombone3

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda  
G.ビゼー作曲 甲田 健一編曲

♩=116

ff

8

16 A

24

32 B C D

8 9

ff

56

63 E

pp

70 F

78 G

86 H

2

91 I

100 J

108 K

116 L

125

130

Euphonium

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda  
G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$



8



16 **A**



24



32 **B**



40 **C**



48



57



66 **E**



70 **F**

*p*

78 **G**

86 **H**

*< f<sup>3</sup>* *p<sup>3</sup>* *ff*

93 **I**

100 **J**

*p*

110 **K**

*f* *ff<sup>3</sup>*

116 **L**

125

130

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda  
G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

8

*ff*

16

**A**

24

**B**

32

*p*

**C**

40

*f*

**D**

48

57

**E** **F** **G** **H** **I**

66

*ff*

**J**

99

*p*

**K**

107

*f*

**2**

115 L

124

129



# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda  
G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

4 *ff*

8

16 **A**

24

32 **B** *pizz.* *arco*

40 **C** *p* *pp*

48 **D** *ff*

57

66 **E** **F** **G** **H** **I** *ff*

99 **J** *p*

107 **K** *f* **2**

115


L



*ff*

This musical staff contains measures 115 through 123. It begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. Measure 115 starts with a whole rest followed by a quarter note G2 with an accent (>). Measure 116 starts with a double bar line, a key signature change to two sharps (F# and C#), and a quarter note G#2 with an accent (>). The following measures (117-123) continue with a rhythmic pattern of quarter notes and quarter rests, with various accidentals and dynamics. A box containing the letter 'L' is positioned above the first measure of the second system (measure 116). The dynamic *ff* is written below the first measure.

124



This musical staff contains measures 124 through 128. It begins with a bass clef, a key signature of two sharps (F# and C#), and a common time signature. The notation consists of quarter notes and quarter rests, with various accidentals.

129



This musical staff contains measures 129 through 133. It begins with a bass clef, a key signature of two sharps (F# and C#), and a common time signature. The notation includes quarter notes, quarter rests, and a final measure with a double bar line and a fermata over a quarter note.

Timpani

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$

8

*ff*

8

16 **A**

24

32 **B** **C** **D**

*ff*

56

63 **E** **F**

*ff*

78 **G** **H** **I** **J** **K**

*ff*

116 **L**

*ff*

125

130

*ff*

Bass Drum

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda  
G.ビゼー作曲 甲田 健一編曲

♩=116  
2/4  
ff

13

A

23

32

B C D

8 10 2 2

ff

57

66

E F G H

4 8 8 8

94

I J K L

8 8 6 2 2

ff

123

130

Cymbals

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 116$   
*ff*

13 **A**

23

32 **B**

*p*

40 **C** 10 **D** *ff*

58

66 **E** 4 **F** 8 **G** 8 **H** 8

94 **I** 8 **J** 8 **K** 6 **L** *ff*

123

130

# CARMEN Prelude "Toreador"

歌劇「カルメン」より 前奏曲 "闘牛士"

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=116  
 2/4  
 ff

8

16 **A**

24

32 **B**

p

40 **C**

2

pp

50 **D**

ff

58

66 **E** **F** **G** **H** **I**

4 8 8 8 8

102 **J** **K** **L**

8 6

ff

122

128