

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

**A**

Piccolo *ff*

Flute 1,2 *ff*

Oboe *ff*

Bassoon *ff*

Clarinet in E♭ *ff*

Clarinet in B♭1 *ff*

Clarinet in B♭2 *ff*

Clarinet in B♭3 *ff*

Alto Clarinet in E♭ *ff*

Bass Clarinet in B♭ *ff*

Alto Saxophone 1,2 *ff*

Tenor Saxophone *ff*

Baritone Saxophone *ff*

Trumpet in B♭1 *ff*

Trumpet in B♭2,3 *ff*

Horn in F1 *ff*

Horn in F2 *ff*

Horn in F3,4 *ff*

Trombone 1,2 *ff*

Trombone 3 *ff*

Euphonium *ff*

Tuba *ff*

String Bass *ff*

Vibraphone *f*

Timpani *ff*

Bass Drum *ff*

Cymbals *ff*

Triangle *ff*

Tambourine *ff*

*pizz.*

15 **B**

Picc. *p*

Fl.1,2

Ob.

Bsn. *pp*

E♭ Cl.

Cl.1 *p*

Cl.2 *pp*

Cl.3 *pp*

Alto Cl. *pp*

B. Cl. *pp*

A. Sax.1,2 *pp*

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph. *pp* *fc*

Tba. *pp* *st\_bass*

S. Bass *pp*

Vib. *pp*

Timp.

**B**

B. D.

Cym.

Tri.

Tamb. *pp*

30 C

Picc. *p*

Fl. 1,2

Ob. *sf*

Bsn.

E♭ Cl.

Cl. 1 *p*

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

Vib.

Timp.

C

B. D.

Cym.

Tri.

Tamb. *pp*

44 D

Instrument list:  
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  
Vib.  
Timp.  
B. D.  
Cym.  
Tri.  
Tamb.

Dynamic markings: *p*, *ff*, *f*, *arco*, *pp*, *pizz.*

57

**E**

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

Vib.

Timp.

B. D.

Cym.

Tri.

Tamb.

*ff*

*p*

*pp*

*f*

*arco*

*pizz.*

*st. bass*

*dim.*



84

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

Vib.

Timp.

B. D.

Cym.

Tri.

Tamb.

*f*

*p*

*play*

This page of a musical score, numbered 8, contains the staves for a large orchestra. The instruments listed on the left 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, Vib., Timp., B. D., Cym., Tri., and Tamb. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features various dynamic markings including *f*, *ff*, and *ffespress.*. Rehearsal marks **H** and **I** are placed above the Piccolo staff at measures 97 and 104, respectively. The Piccolo part is mostly silent, with some notes at the beginning and end. The woodwinds and strings play complex rhythmic patterns, often with accents and slurs. The brass section provides harmonic support and melodic lines, with some parts marked *ff* and *ffespress.*. The percussion section includes a snare drum pattern and a cymbal. The overall texture is dense and dynamic.



113

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

Vib.

Timp.

B. D.

Cym.

Tri.

Tamb.

*ff*

*f*

*pizz.*

*st.bass*

**J**

129

Picc. *mf* *p* **K**

Fl.1,2

Ob. *p*

Bsn. *mf* *p*

E♭ Cl.

Cl.1 *mf* *p*

Cl.2 *mf* *p*

Cl.3 *mf* *p*

Alto Cl. *mf* *p*

B. Cl. *mf* *p*

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

T. Sax.

B. Sax.

Tpt.1

Tpt.2,3

Hn.1

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph. *p*

Tba. *p*

S. Bass *p*

Vib. *p*

Timp.

B. D. **K**

Cym.

Tri.

Tamb. *mf* *p*





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G.ビゼー作曲 甲田 健一編曲

Allegro Vivo

*ff*

9 **A** 7 **B** 9 *p*

32 **C** 7 *p* *p*

47 **D** *p* *ff* *p*

56 *>* *ff* *p*

65 **E** *tr* 2 *tr*

73 **F** 8 **G** 12

97 **H** 12 **I** 12 **J** 9 *mf*

135

139 **K** 3 *rall.* 2 **L** *tempo* 16 *p*

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

Allegro Vivo

The musical score is written for Flute 1 and 2 in 3/8 time, featuring a variety of dynamics and articulations. The score is divided into sections labeled A through L. Section A (measures 9-16) starts with a fortissimo (ff) dynamic and includes a 7-measure rest. Section B (measures 16-16) continues the fortissimo. Section C (measures 16-16) also continues the fortissimo. Section D (measures 16-16) continues the fortissimo. Section E (measures 55-65) features a fortissimo (ff) dynamic with accents and trills. Section F (measures 65-73) features a piano (p) dynamic with accents and trills. Section G (measures 73-81) features a piano (p) dynamic with accents and trills. Section H (measures 81-96) features a piano (p) dynamic with accents and trills. Section I (measures 96-105) features a piano (p) dynamic with accents and trills. Section J (measures 105-111) features a fortissimo (ff) dynamic with accents and trills. Section K (measures 111-123) features a fortissimo (ff) dynamic with accents and trills. Section L (measures 123-152) features a piano (pp) dynamic with accents and trills. Section M (measures 152-157) features a piano (pp) dynamic with accents and trills. Section N (measures 157-165) features a piano (pp) dynamic with accents and trills. Section O (measures 165-173) features a piano (pp) dynamic with accents and trills. Section P (measures 173-181) features a piano (pp) dynamic with accents and trills. Section Q (measures 181-189) features a piano (pp) dynamic with accents and trills. Section R (measures 189-197) features a piano (pp) dynamic with accents and trills. Section S (measures 197-205) features a piano (pp) dynamic with accents and trills. Section T (measures 205-213) features a piano (pp) dynamic with accents and trills. Section U (measures 213-221) features a piano (pp) dynamic with accents and trills. Section V (measures 221-229) features a piano (pp) dynamic with accents and trills. Section W (measures 229-237) features a piano (pp) dynamic with accents and trills. Section X (measures 237-245) features a piano (pp) dynamic with accents and trills. Section Y (measures 245-253) features a piano (pp) dynamic with accents and trills. Section Z (measures 253-261) features a piano (pp) dynamic with accents and trills. Section AA (measures 261-269) features a piano (pp) dynamic with accents and trills. Section AB (measures 269-277) features a piano (pp) dynamic with accents and trills. Section AC (measures 277-285) features a piano (pp) dynamic with accents and trills. Section AD (measures 285-293) features a piano (pp) dynamic with accents and trills. Section AE (measures 293-301) features a piano (pp) dynamic with accents and trills. Section AF (measures 301-309) features a piano (pp) dynamic with accents and trills. Section AG (measures 309-317) features a piano (pp) dynamic with accents and trills. Section AH (measures 317-325) features a piano (pp) dynamic with accents and trills. Section AI (measures 325-333) features a piano (pp) dynamic with accents and trills. Section AJ (measures 333-341) features a piano (pp) dynamic with accents and trills. Section AK (measures 341-349) features a piano (pp) dynamic with accents and trills. Section AL (measures 349-357) features a piano (pp) dynamic with accents and trills. Section AM (measures 357-365) features a piano (pp) dynamic with accents and trills. Section AN (measures 365-373) features a piano (pp) dynamic with accents and trills. Section AO (measures 373-381) features a piano (pp) dynamic with accents and trills. Section AP (measures 381-389) features a piano (pp) dynamic with accents and trills. Section AQ (measures 389-397) features a piano (pp) dynamic with accents and trills. Section AR (measures 397-405) features a piano (pp) dynamic with accents and trills. Section AS (measures 405-413) features a piano (pp) dynamic with accents and trills. Section AT (measures 413-421) features a piano (pp) dynamic with accents and trills. Section AU (measures 421-429) features a piano (pp) dynamic with accents and trills. Section AV (measures 429-437) features a piano (pp) dynamic with accents and trills. Section AW (measures 437-445) features a piano (pp) dynamic with accents and trills. Section AX (measures 445-453) features a piano (pp) dynamic with accents and trills. Section AY (measures 453-461) features a piano (pp) dynamic with accents and trills. Section AZ (measures 461-469) features a piano (pp) dynamic with accents and trills. Section BA (measures 469-477) features a piano (pp) dynamic with accents and trills. Section BB (measures 477-485) features a piano (pp) dynamic with accents and trills. Section BC (measures 485-493) features a piano (pp) dynamic with accents and trills. Section BD (measures 493-501) features a piano (pp) dynamic with accents and trills. Section BE (measures 501-509) features a piano (pp) dynamic with accents and trills. Section BF (measures 509-517) features a piano (pp) dynamic with accents and trills. Section BG (measures 517-525) features a piano (pp) dynamic with accents and trills. Section BH (measures 525-533) features a piano (pp) dynamic with accents and trills. Section BI (measures 533-541) features a piano (pp) dynamic with accents and trills. Section BJ (measures 541-549) features a piano (pp) dynamic with accents and trills. Section BK (measures 549-557) features a piano (pp) dynamic with accents and trills. Section BL (measures 557-565) features a piano (pp) dynamic with accents and trills. Section BM (measures 565-573) features a piano (pp) dynamic with accents and trills. Section BN (measures 573-581) features a piano (pp) dynamic with accents and trills. Section BO (measures 581-589) features a piano (pp) dynamic with accents and trills. Section BP (measures 589-597) features a piano (pp) dynamic with accents and trills. Section BQ (measures 597-605) features a piano (pp) dynamic with accents and trills. Section BR (measures 605-613) features a piano (pp) dynamic with accents and trills. Section BS (measures 613-621) features a piano (pp) dynamic with accents and trills. Section BT (measures 621-629) features a piano (pp) dynamic with accents and trills. Section BU (measures 629-637) features a piano (pp) dynamic with accents and trills. Section BV (measures 637-645) features a piano (pp) dynamic with accents and trills. Section BV (measures 645-653) features a piano (pp) dynamic with accents and trills. Section BV (measures 653-661) features a piano (pp) dynamic with accents and trills. Section BV (measures 661-669) features a piano (pp) dynamic with accents and trills. Section BV (measures 669-677) features a piano (pp) dynamic with accents and trills. Section BV (measures 677-685) features a piano (pp) dynamic with accents and trills. Section BV (measures 685-693) features a piano (pp) dynamic with accents and trills. Section BV (measures 693-701) features a piano (pp) dynamic with accents and trills. Section BV (measures 701-709) features a piano (pp) dynamic with accents and trills. Section BV (measures 709-717) features a piano (pp) dynamic with accents and trills. Section BV (measures 717-725) features a piano (pp) dynamic with accents and trills. Section BV (measures 725-733) features a piano (pp) dynamic with accents and trills. Section BV (measures 733-741) features a piano (pp) dynamic with accents and trills. Section BV (measures 741-749) features a piano (pp) dynamic with accents and trills. Section BV (measures 749-757) features a piano (pp) dynamic with accents and trills. Section BV (measures 757-765) features a piano (pp) dynamic with accents and trills. Section BV (measures 765-773) features a piano (pp) dynamic with accents and trills. Section BV (measures 773-781) features a piano (pp) dynamic with accents and trills. Section BV (measures 781-789) features a piano (pp) dynamic with accents and trills. Section BV (measures 789-797) features a piano (pp) dynamic with accents and trills. Section BV (measures 797-805) features a piano (pp) dynamic with accents and trills. Section BV (measures 805-813) features a piano (pp) dynamic with accents and trills. Section BV (measures 813-821) features a piano (pp) dynamic with accents and trills. Section BV (measures 821-829) features a piano (pp) dynamic with accents and trills. Section BV (measures 829-837) features a piano (pp) dynamic with accents and trills. Section BV (measures 837-845) features a piano (pp) dynamic with accents and trills. Section BV (measures 845-853) features a piano (pp) dynamic with accents and trills. Section BV (measures 853-861) features a piano (pp) dynamic with accents and trills. Section BV (measures 861-869) features a piano (pp) dynamic with accents and trills. Section BV (measures 869-877) features a piano (pp) dynamic with accents and trills. Section BV (measures 877-885) features a piano (pp) dynamic with accents and trills. Section BV (measures 885-893) features a piano (pp) dynamic with accents and trills. Section BV (measures 893-901) features a piano (pp) dynamic with accents and trills. Section BV (measures 901-909) features a piano (pp) dynamic with accents and trills. Section BV (measures 909-917) features a piano (pp) dynamic with accents and trills. Section BV (measures 917-925) features a piano (pp) dynamic with accents and trills. Section BV (measures 925-933) features a piano (pp) dynamic with accents and trills. Section BV (measures 933-941) features a piano (pp) dynamic with accents and trills. Section BV (measures 941-949) features a piano (pp) dynamic with accents and trills. Section BV (measures 949-957) features a piano (pp) dynamic with accents and trills. Section BV (measures 957-965) features a piano (pp) dynamic with accents and trills. Section BV (measures 965-973) features a piano (pp) dynamic with accents and trills. Section BV (measures 973-981) features a piano (pp) dynamic with accents and trills. Section BV (measures 981-989) features a piano (pp) dynamic with accents and trills. Section BV (measures 989-997) features a piano (pp) dynamic with accents and trills. Section BV (measures 997-1005) features a piano (pp) dynamic with accents and trills.

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Allegro Vivo

Musical score for Oboe, measures 9 to 147. The score is in 3/8 time and B-flat major. It features various dynamics and articulations, including accents and slurs. The score is divided into sections A through L, with measure numbers and repeat signs. Dynamics include *ff*, *sf*, *ff*, *p*, *mf*, *f*, *ff*, *fff*, *f*, *p*, *rall.*, *pp*, and *ppp*. Section L begins at measure 147 with the instruction "A tempo".

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Allegro Vivo

9 **A** *ff*

17 **B** *f*

29 **C** *pp*

39

49 **D** *ff* *p*

57 *ff* *p*

65 **E** *ff* *p*

73 **F** *pp* *poco a poco cresc.*

81 **G**

92 **H** *f*



103 **2** *fff*

111 **I** *ff*

123 **J** *f* *mf*

135 **K** *p* *rall.*

147 **L** *A tempo* *pp* *dim.*

155 *ppp* *pppp*

Clarinet in E♭

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G.ビゼー作曲 甲田 健一編曲

Allegro Vivo

*ff*

9 **A** **B** **C** **D**

*ff*

54

*p* *ff* *p*

65 **E** **F**

*p* *sf* *p* *sf* *p* *sf* *p*

80 **G**

*f*

95 **H**

*p* *ff* *espress.*

105

*f* *fff*

111 **I** **J**

*3* *7* *16*

139 **K** **L**

*5* *rall.* *2* *A tempo* *16*

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro, Vivo

9 **A** **B**

30 **C** 7

43

49 **D** *ff* *p*

57 *ff* *p*

65 **E** 3 3 3 3

73 **F** *p* *sf* *p* *sf* *p* *sf* *p*

81 **G** *mf* 3

97 **H** *ff espress.*

107 **I** *fff* 7

123 **J**  
7  
*mf*

136 **K**  
3 *rall.* 2  
*p*

147 **L**  
A tempo  
*pp* *tr* *dim.* *tr* *tr* 6 *pppp*

Detailed description: This musical score is for a Clarinet in Bb1. It consists of three staves of music. The first staff, starting at measure 123, features a 7-measure rest followed by a melodic line marked *mf*. A bracket labeled 'J' spans the first measure of this line. The second staff, starting at measure 136, continues the melodic line, marked *p*. It includes a 3-measure triplet and a 2-measure section marked *rall.*. A bracket labeled 'K' spans the first measure of this staff. The third staff, starting at measure 147, is marked 'A tempo' and begins with a *pp* dynamic. It features several trills (*tr*) and a *dim.* instruction. A 6-measure rest is present, followed by a melodic line ending in *pppp*. A bracket labeled 'L' spans the first measure of this staff.

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Allegro Vivo

9 **A** *ff*

17 **B** *f*

29 **C** *pp*

39

49 **D** *ff* *p*

57 *ff* *p*

65 **E**

73 **F** *pp* *poco a poco cresc.*

81 **G**

93 **H** *ff* *espress.*

102 *fff*

111 **I** *ff*

123 **J** *mf*

135 **K** *p* *rall.*

146 **L** A tempo *pp* *dim.*

154 *ppp* *pppp*

# CARMEN Entr'acte

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G.ビゼー作曲 甲田 健一編曲

Allegro Vivo

9 **A** *ff*

17 **B** *f*

29 **C** *pp*

39

49 **D** *ff* *p*

57 **E** *ff* *p*

65 **F** *pp* *poco a poco cresc.*

81 **G**

93 **H** *ffespress.* I.S.

102

111 **I**

123 **J**

135 **K**

146 **L** A tempo

154

*fff*

*ff*

*f*

*mf*

*p*

*pp*

*dim.*

*ppp*

*ppp*

rall.

2

Detailed description: This is a musical score for Clarinet in Bb3, spanning measures 102 to 154. The score is written in treble clef with a key signature of one sharp (F#). It consists of six staves of music. Measure 102 begins with a melodic line. Measure 111 starts with a first ending bracket labeled 'I'. Measure 123 starts with a second ending bracket labeled 'J'. Measure 135 starts with a third ending bracket labeled 'K'. Measure 146 starts with a fourth ending bracket labeled 'L' and includes the instruction 'A tempo'. The score includes various dynamic markings: *fff* (fortississimo) at the end of measure 102, *ff* (fortissimo) at the start of measure 111, *f* (forte) at the start of measure 123, *mf* (mezzo-forte) at the start of measure 135, *p* (piano) at the start of measure 146, *pp* (pianissimo) at the start of measure 154, and *ppp* (pianississimo) at the start of measure 154. There are also markings for *dim.* (diminuendo) and *rall.* (ritardando). A fermata is present over the final note of measure 154. A double bar line with a repeat sign is at the end of measure 154.



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Allegro Vivo

9 **A** *ff*

17 **B** *f*

29 **C** *pp*

39 **D**

49 **E** *ff* *p* *ff*

61 **F** *p*

73 **G** *pp* *poco a poco cresc.*

81 **H** *ff* *espress.*

102 *fff* *I.S.*

111 **I**

123 **J**

135 **K** *mf* *rall.*

146 **L** *A tempo* *pp* *dim.*

154 *ppp* **2** *ppp*

Detailed description: This is a musical score for Alto Clarinet in Eb, spanning measures 111 to 154. The score is written in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff (measures 111-122) begins with a first ending bracket labeled 'I' and features a series of eighth notes, ending with a dynamic marking of *ff*. The second staff (measures 123-134) starts with a second ending bracket labeled 'J' and continues with eighth notes, marked with a dynamic of *f*. The third staff (measures 135-145) contains a third ending bracket labeled 'K', with dynamics of *mf* and a *rall.* (rallentando) instruction. The fourth staff (measures 146-153) begins with a fourth ending bracket labeled 'L', marked *A tempo*, and includes dynamics of *pp* and *dim.* (diminuendo). The fifth staff (measures 154) concludes with a dynamic of *ppp*, a second ending bracket labeled '2', and another *ppp* dynamic.

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G.ビゼー作曲 甲田 健一編曲

Allegro Vivo

9 **A** *ff*

17 **B** *f*

29 **C** *pp*

39 **D** *ff*

49 **E** *p* *ff*

61 **F** *p*

73 **G** *pp* *poco a poco cresc.*

81 **H** *f*

100 **6**

111 **I**

123 **J**

135 **K** rall.

147 **L** A tempo

155 **2** ppp

Alto Saxophone1,2

# CARMEN Entr'acte

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G.ビゼー作曲 甲田 健一編曲

Allegro Vivo

*ff*

9 **A**

*f*

17 **B**

*pp*

29 **C**

*pp*

39

*pp*

49 **D**

*ff* *p*

58

*ff*

65 **E** **F**

8

*pp* *poco a poco cresc.*

81 **G**

*pp*

90

97 **H**

*ff* *espress.*

110 **I**

*fff* **J** *ff*

122 *f* **K** *mf*

134 *p*

142 *rall.* **L** *tempo* **16**

Detailed description: This is a musical score for Alto Saxophone 1 and 2, spanning measures 90 to 142. The score is written in treble clef with a key signature of two sharps (F# and C#). It features several dynamic markings: *ff* (fortissimo) at measure 97, *espress.* (espressivo) at measure 97, *fff* (fortississimo) at measure 110, *ff* at measure 110, *f* (forte) at measure 122, *mf* (mezzo-forte) at measure 122, *p* (piano) at measure 134, *rall.* (rallentando) at measure 142, and *tempo* at measure 142. The score includes six boxed letters: **H** (measure 97), **I** (measure 110), **J** (measure 122), **K** (measure 122), **L** (measure 142), and a large **16** (measure 142). The music consists of a melodic line with various articulations (accents, slurs) and a harmonic accompaniment of chords and rhythmic patterns.

Tenor Saxophone

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

*ff*

**A** **B** **C** **D**  
7 16 16 2  
*ff*

55  
*p* *ff* *p*

**E** **F** **G**  
8 8 8  
*p*

97 **H**  
*ff espress.*

107 **I**  
*fff* *f*  
5

123 **J** **K** **L**  
16 5 2 16  
rall. A tempo

Baritone Saxophone

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

9 **A** *ff* **B** **C** **D** 7 16 16 2 *ff*

55 *p* **E** **F** **G** *ff* *p* 7 8 8

65 *pp* **H** **I** *f* 2

96 **J** **K** *fff* *f* 5

107 **L** *p* 16 5 *rall.* 2 *A tempo* 16



# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

9 **A** *ff* **B** 7 **C** 16 **D** 16 *ff*

52 **E** 4 **F** 3 *ff*

65 **G** 8 **H** 8 **I** 16 2 *f*

105 **J** 2 **K** 5 *fff* **L** 5 *rall.* *A tempo* 16

Trumpet in Bb2,3

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

9 **A** *ff* **B** **C** **D** 7 16 16 2

54 4 2

65 **E** **F** **G** 8 8 8 *p*

97 **H** *f* *f* *a2.* 2

107 *ff* **I** *a2.* 2 5

123 **J** **K** *rall.* **L** *A tempo* 16 5 2 16

Horn in F1

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

*ff*

9 **A** **B** **C** **D**

7 16 16 2 *f* *f*

60 **E** **F**

2 8 *poco a poco cresc.*

79 **G**

88

97 **H**

*f* *ff*

111 **I**

3 *f*

123 **J** **K**

15 5 *rall.* 2

147 **L**

16 *A tempo*

Horn in F2

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

9 **A** **B** **C** **D** 7 16 16 2 4 *f* *f*

60 **E** **F** 2 8 *poco a poco cresc.*

79 **G**

88

97 **H** 2 2 *f* *ff*

111 **I** 3 *f*

123 **J** **K** 15 5 *rall.* 2

147 **L** *A tempo* 16

Horn in F3,4

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

*ff*

9 **A** **B** **C** **D**

7 16 16 2 14

65 **E**

*p*

73 **F**

*poco à poco cresc.*

81 **G**

93 **H** a2.

*f*

105 **I**

2 2 a2. 3

*ff* *f*

123 **J** **K** rall. 2

15 5

147 **L** A tempo 16

Trombone1,2

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

*ff*

9 **A** **B** **C** **D**

*ff*

54

*ff*

65 **E** **F** **G** **H**

*f*

105 **I**<sub>a2.</sub>

*ff*

123 **J** **K** **L**

rall. *A tempo*

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

9 **A** **B** **C** **D**

*ff*

55

*pp* *ff* *pp*

65 **E** **F** **G** **H**

*f*

105 **I**

*ff*

118 **J**

**15**

139 **K** **L**

*rall.* *A tempo*

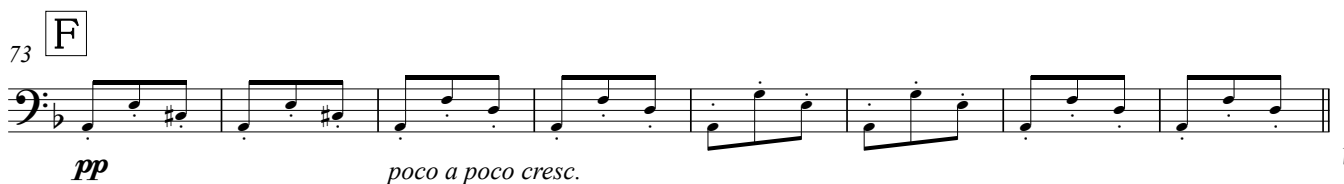
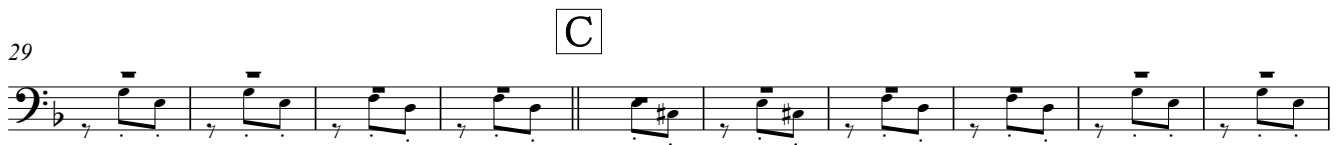
**5** **2** **16**

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo





81 **G**

play

93 **H**

*ff* *espress.*

102

*fff*

111 **I**

*f*

123 **J**

*f*

135 **K** rall.

*p*

146 **L** A tempo

*pp* *dim.*

155

*ppp* *ppp*

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo



9 **A**



17 **B**

st.bass



29

**C**



39



49 **D**

play



61

**E**

st.bass



73 **F**



81 **G**

play



92

**H**





# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

9 **A** *ff*  
pizz.

17 **B**  
*pp*

29 **C**

39

49 **D**  
arco pizz. arco  
*ff* *p* *ff*

61 **E**  
pizz. *p*

73 **F**  
*pp* poco a poco cresc.

81 **G**

93 **H**  
*f*

101  
*ff*

110 I *ff* pizz.

122 J *f*

134 K *p* rall. . . .

146 L *pp* *dim.* *ppp* **9** *ppp* A tempo

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo A

8

17 B

*pp*

29 C

39

49 D E

14

73 F

*pp* *poco a poco cresc.*

81 G

93 H I

14 4

121 J

*f*

130

139 K

*p* *rall.*

147 L

*pp* *dim.* *A tempo* 8

Timpani

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

9 **A** *ff* **B** **C** **D**  
7 16 16 2  
*f*

54 **E** **F** **G** **H**  
4 8 8 16 13  
*f*

65 **I** **J** **K** **L**  
11 16 5 rall. 2  
*f*

147 **L**  
A tempo 16

Bass Drum

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

**A** 8 **B** 7 **C** 16 16

*ff*

**D** 2 **E** 14 **F** 8 **G** 8 16

49

**H** 14 **I** 12 **J** 16 **K** 5 *rall.* 2

97

**L** 16

147 *A tempo*

Detailed description: The image shows a bass drum notation for the 'CARMEN Entr'acte' by Bizet, arranged by Kenichi Koda. The notation is organized into four horizontal staves. The first staff starts with a 3/8 time signature and 'Allegro Vivo' tempo. It contains measures 1-16, with a dynamic marking of 'ff' and a musical note in measure 2. Measures are grouped into sections A (8 measures), B (7 measures), and C (16 measures). The second staff starts at measure 49 and contains measures 49-64, with sections D (2 measures), E (14 measures), F (8 measures), and G (8 measures). The third staff starts at measure 97 and contains measures 97-111, with sections H (14 measures), I (12 measures), J (16 measures), K (5 measures), and a 'rall.' section (2 measures). The fourth staff starts at measure 147 and contains measures 147-162, with section L (16 measures) and a tempo change to 'A tempo' at measure 147. The notation uses double bar lines to separate measures and sections, and includes various musical symbols like notes and dynamics.



# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

The score is written for a Tambourine in 3/8 time, marked *Allegro Vivo*. It consists of 155 measures, divided into 12 sections labeled A through L. The dynamics range from *ppp* to *ff*. Section A (measures 9-16) is marked *ff*. Section B (measures 17-32) includes a 6-measure rest and is marked *pp*. Section C (measures 33-48) includes a 6-measure rest and is marked *pp*. Section D (measures 49-59) is marked *f*, *p*, and *f*. Section E (measures 60-70) is marked *p* and *dim.*. Section F (measures 71-80) is marked *pp* and *poco cresc.*. Section G (measures 81-96) includes a 6-measure rest and is marked *p*. Section H (measures 97-118) includes a 12-measure rest and is marked *f* and *ff*. Section I (measures 119-133) includes a 6-measure rest and is marked *mf*. Section J (measures 134-146) includes a 3-measure rest and a 2-measure rest, marked *p* and *rall.*. Section K (measures 147-154) is marked *pp* and *dim.*. Section L (measures 155-155) is marked *ppp* and includes a 2-measure rest.

Cymbals

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

**A** 8 **B** 7 **C** 16 16

*ff*

49 **D** 2 **E** 14 **F** 8 **G** 8 16

97 **H** 14 **I** 12 **J** 16 **K** 5 *rall.* 2

147 **L** 16 *rit.*

# CARMEN Entr'acte

歌劇「カルメン」より アラゴネーズ

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

Allegro Vivo

*ff*

9 **A** **B** **C** **D**

*f*

54

*p* *f* *p*

65 **E**

73 **F** **G** **H** **I**

*pp*

123 **J** **K** **L**

*pp* *dim.* *rall.* *A tempo*

150

*ppp*

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

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

The musical score is arranged for a full orchestra and includes the following instruments and parts:

- Flute 1,2
- Oboe
- Bassoon
- Clarinet in E $\flat$
- Clarinet in B $\flat$ 1
- Clarinet in B $\flat$ 2
- Clarinet in B $\flat$ 3
- Alto Clarinet in E $\flat$
- Bass Clarinet in B $\flat$
- Alto Saxophone 1,2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet in B $\flat$ 1
- Trumpet in B $\flat$ 2,3
- Horn in F1
- Horn in F2
- Horn in F3,4
- Trombone 1,2
- Trombone 3
- Euphonium
- Tuba
- String Bass (arco)
- Vibraphone
- Timpani
- Triangle
- Tambourine

The score is in 3/8 time, marked *ff* (fortissimo), and features a tempo of  $\text{♩} = 92$ . It includes various musical notations such as dynamics, articulation, and performance instructions.

7

Fl.1,2 *p* *f* *ff*

Ob. *p* *f* *ff*

Bsn. *p* *f* *ff*

E♭ Cl. *f* *ff*

Cl.1 *p* *f* *ff* *p*

Cl.2 *p* *f* *ff* *p*

Cl.3 *p* *f* *ff*

Alto Cl. *f* *ff*

B. Cl. *ff*

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

T. Sax. *ff*

B. Sax. *ff*

Tpt.1 *ff*

Tpt.2,3 <sup>a2</sup> *ff*

Hn.1 *ff*

Hn.2 *ff*

Hn.3,4

Tbn.1,2 *ff* *mf*

Tbn.3 *ff*

Euph. *ff* *mf*

Tba.

S. Bass

Vib.

Timp.

Tri. **A**

Tamb.

15 **B**

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  
Vib.  
Timp.  
**B**  
Tri.  
Tamb.

23 C

Fl.1,2 *mf* *pp*

Ob.

Bsn. *p* *pp*

E♭ Cl.

Cl.1 *mf* *pp* *mf* *p*

Cl.2 *p* *pp* *mf* *p*

Cl.3 *mf* *p*

Alto Cl.

B. Cl.

A. Sax.1,2 *mf* *solo* *f*

T. Sax.

B. Sax.

Tpt.1 *p*

Tpt.2,3 *p*

Hn.1 *p*

Hn.2

Hn.3,4

Tbn.1,2

Tbn.3

Euph. *a2.* *mf* *p*

Tba.

S. Bass *pizz.*

Vib.

Timp.

Tri.

Tamb.

C

33

Fl.1,2 *a2*

Ob. *pp*

Bsn.

E♭ Cl.

Cl.1 *pp*

Cl.2 *pp*

Cl.3

Alto Cl.

B. Cl.

A. Sax.1,2 *p*

T. Sax.

B. Sax.

Tpt.1 *f*

Tpt.2,3 *f*

Hn.1 *pp* *f*

Hn.2 *pp* *f*

Hn.3,4 *pp* *f*

Tbn.1,2

Tbn.3

Euph. *pp*

Tba. *pizz.*

S. Bass

Vib.

Timp. *f*

Tri.

Tamb.





53

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

Vib.

Timp.

Tri.

Tamb.

E

*p*

*pp*

*pp*

63

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

Vib.

Timp.

Tri.

Tamb.

F

*mp*

*mp*



85 **G**

Fl.1,2 *mf* *ff*

Ob. *mf*

Bsn. *mf* *ff*

E♭ Cl. *mf* *ff*

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

Alto Cl. *mf* *ff*

B. Cl. *mf*

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

T. Sax. *p* *ff*

B. Sax. *mf* *ff*

Tpt.1

Tpt.2,3

Hn.1 *p* *ff*

Hn.2 *p* *ff*

Hn.3,4

Tbn.1,2 *ff*

Tbn.3 *ff*

Euph. *mf* *ff*

Tba. *mf* *ff*

S. Bass *mf* *ff*

Vib.

Tri. *f*

Tamb. *p* *f*



# CARMEN Habanera

歌劇「カルメン」より ハバネラ

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

♩ = 92

*ff*

5

*p*

9 **A**

*ff*

15 **B**

*p*

22

*mf* *pp*

29 **C**

*pp*

40 **D**

♩ = 72 11 1st

58 **E**

*p*

63

69 **F**

*ff*

85 **G**

*mf*

93

*ff*

## CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

*ff*

7 **A**

*p* **B** **C** *f* *ff*

13 14 10 *pp*

42 **D** **E** *p* 19 3 3

68 **F** 3 7 *mp* *ff*

82 **G** *mp* *f* 3 *mf*

90 2

97 *ff* *mp* *ff* 3



# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

8 *ff* **A**

13 *p* **B** *f* *ff*

29 **C** 4 7 **D** *p* *pp* =72

46 *p*

54

61 **E**

69 **F**

77

85 **G** *ff* *p* *ff* *p* *f*

93 *mf*

97 *ff* *mp* *ff*

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

*ff*

5

9 **A**

15 **B** **C** **D** **E**

14 13 19

♩=72

66 **F**

82 **G**

91 *ff*

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

*ff*

5

*p*

9 **A**

*f* *ff* *p*

15 **B**

*f* *ff* *p*

22

*mf* *pp*

29 **C**

*mf* *p* *pp*

39 **D**

*pp* *mf* *pp*

55

*p*

61 **E**

*p*

69 **F**

*p*

77

Musical staff 77-84: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains six measures. Measures 77-78 feature eighth notes with accents. Measures 79-80 are whole rests with a '2' above the staff. Measures 81-82 feature eighth notes with accents. Measures 83-84 are whole rests with a '2' above the staff.

85

G

Musical staff 85-92: Treble clef, key signature of three sharps. Measure 85 starts with a box containing the letter 'G'. The staff contains eight measures of eighth notes with accents. The dynamic marking *mf* is placed below the first measure.

93

Musical staff 93-97: Treble clef, key signature of three sharps. The staff contains five measures. Measures 93-94 feature eighth notes with accents. Measures 95-96 feature quarter notes. Measure 97 features a triplet of eighth notes. The dynamic marking *mp* is placed below the third measure.

98

Musical staff 98-103: Treble clef, key signature of three sharps. The staff contains six measures. Measures 98-99 feature eighth notes with accents. Measures 100-101 feature quarter notes. Measure 102 features a triplet of eighth notes. Measure 103 features eighth notes with accents. The dynamic marking *mp* is placed below the first measure, and *ff* is placed below the fifth measure.



# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

*ff*

5

9 **A**

*f* *ff*

15 **B**

*p* *p*

20 **4**

29 **C** **10** **D** ♩=72 **3**

*mf* *p* *p*

49

56

61 **E** **7** **F**

*mp*

76

*mp* *mp* *f*

85 **G**

*mf*

93

*mp* *mp* *ff*

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 92$

7 **A** 2 *f*

12 *ff*

15 **B** 14 **C** 13 **D**  $\text{♩} = 72$  19 **E** 8

69 **F** 8 *ff* 2 2

85 **G** *mf*

93 *ff* *mp* 2 *ff*

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

$\text{♩} = 92$

7 **A** 3 *ff*

15 **B** 3 3 6 *p*

29 **C** 3 5 *mf* *p* *pp*

42 **D**  $\text{♩} = 72$  *p*

58 **E**

66 **F**

74 *ff* *p* *ff*

82 **G** *p* *f* *mf* *ff* *mp*

96 *ff* *mp* *f* *ff*



# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩ = 92  
a2

*ff*

5

9 **A**

a2

*ff*

15 **B**

7

*p*

4

29 **C**

solo

*mf* *f* *p*

36

42 **D**

♩ = 72

3

*p*

3

3

50

3

7

61 **E** **F**

8

8

*ff* *mp* *ff* *mp*

1st

1st

84 **G**

2nd

*f* *p*

3

3

93

2

2

*ff* *ff*

a2

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

*ff*

A

7

*ff*

15

B

7

4

*p*

29

C

D

E

F

13

♩=72

19

8

8

2

*ff*

82

G

2

*p*

93

2

2

*ff*

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

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G.ビゼー作曲 甲田 健一編曲

♩=92

*ff* **A** 3 *ff*

**B** 3 3 6

**C** 13 *p* **D** 19 *mf* **E** 8 **F** 8 2 *ff* *ff*

**G** 2 *mf*

91 2 2 *ff* *ff* *ff*

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♩=92

*ff*

**A**

*ff*

**B**

*p*

*p*

**C**

*p*

*f*

**D**

*f*

**E**

*f*

**F**

*mp*

**G**

*ff*

*ff*

*ff*

Trumpet in Bb2,3

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

*ff* *A* *a2* *2* *ff* *a2*

*B* *2* *2<sup>nd</sup>* *2* *4* *p* *p* *C*

*27* *p* *12* *f*

*42* *D* *E* *F* *19* *8* *8* *2* *2* *ff*

*85* *G* *8* *2* *2* *a2* *ff*

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

ff

6 A 3 ff

15 B p p

20 4 p

29 C 4 2 pp pp

41 D E 72 19 f 3 3

67 F mp

76 ff mp ff mp f

85 G 3 2 p p ff mp

95 ff mp ff

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

ff

A

3

ff

B

C

14

8

pp

pp

f

D

E

72

19

3

3

F

68

7

2

ff

G

84

3

2

f

p

p

ff

mp

95

mp

mp

ff

Horn in F3,4

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

*ff*

A

3

B

C

14

8

2

D

E

F

*pp*

*f*

42

19

8

7

2

G

83

8

2

97

3rd

a2

*f*

*ff*



## CARMEN Habanera

歌劇「カルメン」より ハバネラ

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

♩=92

3 *ff* 3 *ff*

9 **A** 2 *ff* *mf*

15 **B**

22

29 **C** 13 **D**  $\text{♩}=72$  19 **E** 8 **F** 8 *ff* 2

83 **G** 2 8 *ff* 2 2 *ff*

## CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

3

*ff*

9 **A** 2

15 **B** 14 **C** 13 **D** 19 **E** 8

♩=72

69 **F** 8 2 2

*ff*

85 **G** 8 2 2 *ff*

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

7

*ff*

14

A

*ff*

21

B

*mf* *p*

28

C

*p*

35

D

*mf* *p* *pp*

42

E

*f* *p*

49

F

*ff*

56

G

*f* *mf*

63

*ff*

70

*mp* *ff*

## CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

7 **A**

15 **B**

25 **C**

42 **D** **E**

69 **F**

85 **G**

93

## CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92  
arco

*ff*

7 **A** 3

15 **B** 3 3 2 *pizz.*

*p* *p*

28 **C** 13 **D** 19 **E**

*p* *p*

67 **F** 7 arco *p* 2 *ff* *ff*

84 *pizz.* **G** *f*

93 *mf* 2 *ff* *f* *ff*

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

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

♩=92

A 8 B 6 C 14 13

42 D E

♩=72 19

69 F

77

85 G

93

*p*

Timpani

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

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

♩=92

3 3

*ff*

9 [A] [B]

6 3 3 6

*p*

29 [C] [D] [E]

12 19 8

♩=72

69 [F] [G]

15 16

*mp* *ff*

Detailed description: This is a musical score for the Timpani part of the Habanera from the opera Carmen. The score is written in bass clef with a 6/8 time signature. It consists of 16 measures, divided into seven sections labeled A through G. Section A (measures 9-10) starts with a forte (ff) dynamic. Section B (measures 11-12) is marked piano (p). Section C (measures 13-14) is marked forte (f). Section D (measures 15-16) is marked mezzo-piano (mp) and features a change in tempo to ♩=72 and a change in time signature to 2/4. Section E (measures 17-18) is marked forte (f). Section F (measures 19-20) is marked mezzo-piano (mp). Section G (measures 21-22) is marked forte (ff). The score includes various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as accents and hairpins.

Triangle

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

8 A 6 B 14 C 13 2/4

42 D E 19 pp

69 F 7 f 2 f 2

85 G 8 f 2 3



Tambourine

# CARMEN Habanera

歌劇「カルメン」より ハバネラ

by G.Bizet arr.by Kenichi Koda

G.ビゼー作曲 甲田 健一編曲

♩=92

8 A 6 B 14 C 13 2/4

42 D E 19 *pp*

69 F 7 *f* 2 *f* 2

85 G *p*

92 *f* 2 2 *f*

Detailed description: The score is for a Tambourine part. It begins with a tempo of quarter note = 92. The first line shows measures 1-13 with section markers A (measures 4-10), B (measures 11-17), and C (measures 18-31). The second line starts at measure 42 with section marker D (measures 42-60) and E (measures 61-79), marked *pp*. The third line starts at measure 69 with section marker F (measures 69-76), marked *f*, and includes two measures marked '2'. The fourth line starts at measure 85 with section marker G (measures 85-92), marked *p*. The fifth line continues from measure 92, marked *f*, and includes two measures marked '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*

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 begins with a tempo marking of *♩=116* and a dynamic marking of *ff*. The music is in 2/4 time and consists of 16 measures. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a series of chords. The percussion instruments provide a steady beat.

This page of a musical score is for a large orchestra. It contains 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 features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The percussion section includes a snare drum (Tri.) and cymbals (Cym.).

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.



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.

B. D. **C**

Cym.

Tri. *pp*

This page of a musical score, page 6, contains 25 staves for various instruments. The instruments listed on the left 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 includes dynamic markings such as *ff* and *f*, and a section marked with a box containing the letter 'D'. The music is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The page shows a complex orchestral texture with many notes and rests across all staves.

59

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.

E

pp

pp

E



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]



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.

B. D.

Cym.

Tri.

116 **L**

Picc. *ff*

Fl.1,2 *ff*

Ob. *ff*

Bsn. *ff*

E♭ 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

# 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**

7 **trmn**

14 **A** **trmn**

21 **trmn**

26 **trmn**

32 **B** **p**

40 **C** **f** **pp** **trmn**

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

57 **trmn**

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 piano (*p*) dynamic and a triplet of eighth notes, followed by a whole rest and a half note, then a double bar line, a fermata, and finally a fortissimo (*ff*) dynamic with a sixteenth-note triplet. The second staff (measures 94-101) features a series of eighth-note patterns with slurs and accents, marked with a boxed letter 'I'. The third staff (measures 102-114) includes a sixteenth-note sextuplet (marked '6'), trills (marked 'trmm'), a fortissimo (*f*) dynamic, a triplet of eighth notes, and a fortissimo (*ff*) dynamic with a triplet of eighth notes. A boxed letter 'J' is above the first measure and 'K' is above the eighth measure. The fourth staff (measures 115-120) consists of sixteenth-note patterns with slurs and accents, marked with a boxed letter 'L' and a fortissimo (*ff*) dynamic. The fifth staff (measures 121-127) continues with sixteenth-note patterns, slurs, and accents, marked with 'trmm'. The sixth staff (measures 128-133) also features sixteenth-note patterns, slurs, and accents, marked with 'trmm'.



Flute1,2

# 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

$\text{♩} = 116$

The musical score is written for Flute 1 and 2. It begins with a tempo marking of  $\text{♩} = 116$ . The key signature is D major (two sharps) and the time signature is 2/4. The score is marked *ff* (fortissimo) at the beginning. The first staff (measures 1-6) features a series of eighth-note patterns with trills. The second staff (measures 7-13) continues with similar patterns and includes a trill. The third staff (measures 14-20) is marked with a box 'A' and includes a trill. The fourth staff (measures 21-25) continues the eighth-note patterns with trills. The fifth staff (measures 26-31) includes a trill. The sixth staff (measures 32-39) is marked with a box 'B' and a dynamic marking of *p* (piano). The seventh staff (measures 40-48) is marked with a box 'C' and a dynamic marking of *f* (forte), ending with a *pp* (pianissimo) marking. The eighth staff (measures 49-55) is marked with a box 'D' and a dynamic marking of *ff*. The ninth staff (measures 56-61) includes a trill. The tenth staff (measures 62-65) ends with a trill. The final staff (measures 66-70) consists of rests, with measures 66-67 marked with a box 'E' and a '4', measures 68-69 marked with a box 'F' and an '8', measure 70 marked with a box 'G' and an '8', and measure 71 marked with a box 'H' and a '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 a triplet of eighth notes. Measure 116 is marked with a forte (*ff*) dynamic and a first ending bracket **L**. Measure 123 has a forte (*ff*) dynamic and a trill. Measure 129 features a trill. The score concludes with a double bar line.

Oboe

# 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*  
7 *tr*  
14 **A**  
21 *tr*  
26 *tr*  
32 **B**  
*p*  
40 **C**  
*f* *pp*  
50 **D**  
*ff* *tr*  
57 *tr*  
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 page of a musical score for Oboe contains six staves of music, numbered 89 through 129. The score is written in treble clef with a key signature of one flat (B-flat). It features various musical notations including dynamics (p, ff, f, p), articulation (accents, slurs), and performance techniques (trills, triplets). Measure 89 starts with a piano (p) dynamic and a triplet of eighth notes, followed by a fortissimo (ff) section. Measure 94 is marked with a first ending bracket (I). Measure 102 has a second ending bracket (J). Measure 110 includes a piano (p) dynamic, a triplet of eighth notes, and a fortissimo (ff) section with a triplet of eighth notes. Measure 116 is marked with a forte (f) dynamic and contains trills (trm). Measure 124 features a trill (trmmmm). Measure 129 also features a trill (trmmmm).

Bassoon

# 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**

*p*

40 **C**

*f* *pp*

48 **D**

*ff*

56

65 **E**

4

70 **F**

*p*

78 **G**

*p*

86 **H**

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

93 **I**

*p*

101 **J**

*p*

110 **K**

*f* *ff*

116 **L**

*ff*

125

*p*

130

*p*

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

*ff*

*tr*

**A**

*tr*

*tr*

*tr*

**B** **C**

8

*f* *pp*

*tr*

**D**

*tr* *ff*

*tr*

*tr*

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

4 8 8 7

93 **I**  
*ff*

100 **J**  
*p*

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

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

124 *trm*

129 *trm*

Detailed description: This page of a musical score for Clarinet in Eb contains six staves of music, numbered 93 to 129. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score is marked with various dynamics and articulations. Measure 93 starts with a fortissimo (*ff*) dynamic and a first ending bracket labeled 'I'. Measure 100 features a piano (*p*) dynamic and a second ending bracket labeled 'J'. Measure 110 includes fortissimo (*f*) and fortissimo (*ff*) dynamics with triplet markings (3). Measure 116 begins with fortissimo (*ff*) and includes trills (*trm*). Measure 124 continues with trills (*trm*). Measure 129 concludes with trills (*trm*) and accents (>).



Clarinet in Bb1

# 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

$\text{♩}=116$

The musical score is written for Clarinet in Bb1 and consists of 66 measures. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked as  $\text{♩}=116$ . The score begins with a *ff* dynamic and features several trills. Section A (measures 14-17) is marked with a box 'A'. Section B (measures 32-35) is marked with a box 'B' and a *p* dynamic. Section C (measures 40-43) is marked with a box 'C', a *f* dynamic, and includes triplets. Section D (measures 49-55) is marked with a box 'D', a *ff* dynamic, and includes a trill. Section E (measures 66-66) is marked with a box 'E' and a *f* dynamic. The score concludes with a final measure marked with a box '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 and rests, including a triplet of eighth notes in measure 74.

78 **G**

Musical staff 78-85: Treble clef, key signature of one sharp (F#). Measure 78 starts with a piano (*p*) dynamic. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes in measure 81.

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

Musical staff 86-92: Treble clef, key signature of one sharp (F#). Measure 86 starts with a piano (*p*) dynamic. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes in measure 89.

93 **I**

Musical staff 93-99: Treble clef, key signature of one sharp (F#). Measure 93 starts with a piano (*p*) dynamic. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes in measure 96.

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 contains a melodic line with various note values and rests, including a triplet of eighth notes in measure 103.

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

Musical staff 110-114: Treble clef, key signature of one sharp (F#). Measure 110 starts with a piano (*p*) dynamic. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes in measure 112.

115 **L**  
*ff*

Musical staff 115-121: Treble clef, key signature of one sharp (F#). Measure 115 starts with a piano (*p*) dynamic. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes in measure 118.

122

Musical staff 122-128: Treble clef, key signature of one sharp (F#). Measure 122 starts with a piano (*p*) dynamic. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes in measure 125.

129

Musical staff 129-135: Treble clef, key signature of one sharp (F#). Measure 129 starts with a piano (*p*) dynamic. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes in measure 132.

# 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*

78 **G**

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

93 **I**

100 **J**  
*p*

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

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

124 *trmm*

129 *trmm*

Clarinet in Bb3

# 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 trill

trill

15 **A**

trill

trill

30 **B**

p trill

40 **C**

f pp

50 **D**

ff trill

trill

65 **E**

4

70 **F**

*p*

Musical staff 70-77: Treble clef, key signature of one sharp (F#). Measure 70 starts with a box labeled 'F'. The music features a melodic line with slurs and a dynamic marking of *p* (piano).

78 **G**

Musical staff 78-85: Treble clef, key signature of one sharp (F#). Measure 78 starts with a box labeled 'G'. The music continues with a melodic line and a dynamic marking of *p*.

86 **H**

86 **H**

*f* *3* *p* *3* *ff*

Musical staff 86-92: Treble clef, key signature of one sharp (F#). Measure 86 starts with a box labeled 'H'. The music includes triplets and dynamic markings of *f*, *p*, and *ff*.

93 **I**

93 **I**

Musical staff 93-99: Treble clef, key signature of one sharp (F#). Measure 93 starts with a box labeled 'I'. The music features a rhythmic pattern with slurs.

100 **J**

100 **J**

*p*

Musical staff 100-109: Treble clef, key signature of one sharp (F#). Measure 100 starts with a box labeled 'J'. The music includes a dynamic marking of *p* and trills.

110 **K**

110 **K**

*f* *3* *ff* *3*

Musical staff 110-115: Treble clef, key signature of one sharp (F#). Measure 110 starts with a box labeled 'K'. The music includes triplets and dynamic markings of *f* and *ff*.

116 **L**

116 **L**

*trmm*

Musical staff 116-123: Treble clef, key signature of two sharps (D#). Measure 116 starts with a box labeled 'L'. The music features a dense texture with trills and a dynamic marking of *trmm*.

124

124

*trmmmm*

Musical staff 124-128: Treble clef, key signature of two sharps (D#). Measure 124 starts with a box labeled 'L'. The music continues with a dense texture and a dynamic marking of *trmmmm*.

129

129

*trmmmm*

Musical staff 129-135: Treble clef, key signature of two sharps (D#). Measure 129 starts with a box labeled 'L'. The music features a dense texture with trills and a dynamic marking of *trmmmm*.

Alto 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

*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# trb

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

116 **L**  
tr

124 *tr*

129 *tr*



Bass Clarinet in B $\flat$

# 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 40-46. **C** *f* *pp*

Musical notation for measures 47-54. **D** *ff*

Musical notation for measures 55-61.

Musical notation for measures 62-69. **E** **4**

Musical notation for measures 70-76. **F** **8** **G** **8** **H** **3**

Bass Clarinet in B $\flat$

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

94 **J**

102 **K**

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

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 features a triplet of eighth notes. It concludes with a fortissimo (*ff*) dynamic. The second staff (measures 94-101) contains a series of eighth notes with a 'J' rehearsal mark. The third staff (measures 102-109) continues the eighth-note pattern with a 'K' rehearsal mark. The fourth staff (measures 110-115) includes a fermata over a whole note and a second ending bracket labeled '2', ending with a fortissimo (*ff*) dynamic and a 'L' rehearsal mark. The fifth staff (measures 116-124) continues the eighth-note pattern. The sixth staff (measures 125-130) concludes the piece with a final cadence.

Alto Saxophone1,2

# 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

**1** *ff* *a2* *tr*

**7** *tr*

**15** *a2* **A** *tr*

**22** *tr*

**29** *a2* **B** <sup>1st</sup> *p*

**37** **C** *f* *a2* *3* *3*

**43** *3* *a2* *tr* *pp*

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

**57** *tr*

**65** *a2* **E** **4**

70 **F** 1st  
*p*

78 **G**

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

93 **I**

100 **J** 1st  
*p*

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

115 **L** a2 *trmm*

122 *trmm* *trmm*

129 *a2* *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

$\text{♩} = 116$

*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**

*f* 3 *ff* 3

116 **L**

# 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

♩=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

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**

40 **C**

50 **D**

58

66 **E**

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) contains a sixteenth-note pattern with a dynamic marking of *p* and a measure rest of 6. The sixth staff (measures 115-123) continues the sixteenth-note pattern with a dynamic marking of *ff*. The seventh staff (measures 124-129) continues the sixteenth-note pattern. The eighth staff (measures 130-136) concludes with a sixteenth-note pattern and triplets. Section markers **F** through **L** are placed above the staves at the beginning of their respective sections.

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

$\text{♩} = 116$

Musical staff 1 (measures 1-7): Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The music consists of eighth notes with stems pointing down. Dynamics: *ff*.

Musical staff 2 (measures 8-15): Treble clef, key signature of three sharps. The music continues with eighth notes and some chords. Dynamics: *ff*.

Musical staff 3 (measures 16-23): Treble clef, key signature of three sharps. The music continues with eighth notes. Dynamics: *ff*. Section marker **A** is placed above the first measure.

Musical staff 4 (measures 24-31): Treble clef, key signature of three sharps. The music continues with eighth notes and some chords. Dynamics: *ff*.

Musical staff 5 (measures 32-39): Treble clef, key signature of three sharps. The music consists of quarter notes with stems pointing down. Dynamics: *p*. Section marker **B** is placed above the first measure.

Musical staff 6 (measures 40-49): Treble clef, key signature of three sharps. The music features eighth notes with stems pointing down. Dynamics: *f* and *p*. Section marker **C** is placed above the first measure. There are two measures with a '2' above them, indicating a double bar line.

Musical staff 7 (measures 50-57): Treble clef, key signature of three sharps. The music consists of eighth notes with stems pointing down. Dynamics: *ff*. Section marker **D** is placed above the first measure.

Musical staff 8 (measures 58-65): Treble clef, key signature of three sharps. The music continues with eighth notes and some chords. Dynamics: *ff*.

Musical staff 9 (measures 66-73): Treble clef, key signature of three sharps. The music consists of quarter notes with stems pointing down. Dynamics: *ff*. Section markers **E**, **F**, **G**, and **H** are placed above the first four measures. There are four measures with a number above them: 4, 8, 8, and 6, indicating a double bar line.

Musical staff 10 (measures 74-101): Treble clef, key signature of three sharps. The music consists of eighth notes with stems pointing down. Dynamics: *ff*. Section marker **I** is placed above the first measure.

Musical staff 11 (measures 102-107): Treble clef, key signature of three sharps. The music consists of quarter notes with stems pointing down. Dynamics: *ff*. Section marker **J** is placed above the first measure. There are six measures with a '6' above them, indicating a double bar line.

108 K

*p* L *f* *ff*

116

125

130

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

1-7: Musical notation for measures 1-7, starting with a *ff* dynamic marking.

8-15: Musical notation for measures 8-15.

16-23: Musical notation for measures 16-23, marked with a boxed **A**.

24-31: Musical notation for measures 24-31.

32-39: Musical notation for measures 32-39, marked with a boxed **B** and a 3rd interval. Includes a *p* dynamic marking.

40-49: Musical notation for measures 40-49, marked with a boxed **C**. Includes *f* and *p* dynamic markings and a *ff* marking at the end.

50-57: Musical notation for measures 50-57, marked with a boxed **D**.

58-65: Musical notation for measures 58-65.

66-73: Musical notation for measures 66-73, marked with boxed **E**, **F**, **G**, and **H**. Includes 4, 8, 8, 3, 3, and 3 measures.

74-101: Musical notation for measures 74-101, marked with a boxed **I**. Includes a *ff* dynamic marking.

102-109: Musical notation for measures 102-109, marked with a boxed **J** and a 6-measure rest.



108 K

116 L

125

130

Detailed description of the musical score: The score is for Horn in F3,4. It consists of four staves of music. The first staff (measures 108-115) begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music features eighth notes and rests. Dynamics include 'f' and 'ff'. A box labeled 'K' is positioned above measure 108. The second staff (measures 116-124) also starts with a treble clef, three sharps, and 3/4 time. It contains eighth notes and rests, with a dynamic of 'ff'. A box labeled 'L' is above measure 116. The third staff (measures 125-129) continues with eighth notes and rests. The fourth staff (measures 130-134) features eighth notes and rests, with two triplet markings above measures 132 and 133.

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



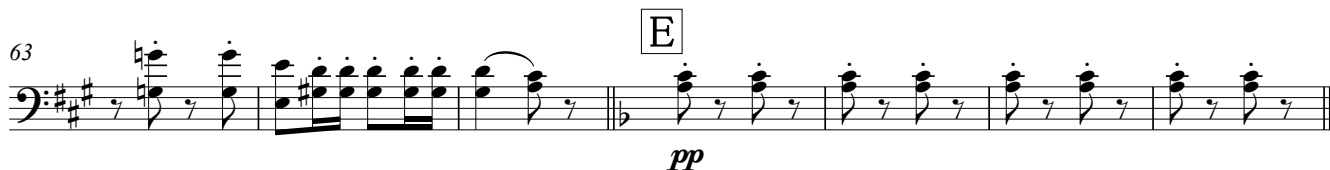
32 **B** **C** **D**  
8 9  
*ff*



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

# 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

$\text{♩} = 116$

1 *ff*

8

16 **A**

24

32 **B**

40 **C**

48 **D**

57

66 **E**

**4**

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

32

**B**

40

**C**

*p*

48

**D**

*f*

57

*pp*

66

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

99

**J**

*p*

107

**K**

*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*

115


L



*ff*

Detailed description: This block contains the first staff of music, measures 115 through 123. It begins with a bass clef and a key signature of one flat (B-flat). Measure 115 starts with a whole rest followed by a quarter note G2 with an accent (>). A double bar line follows. The key signature changes to two sharps (F# and C#) at the start of measure 116. A boxed letter 'L' is positioned above the first note of measure 116. The rest of the staff consists of eighth notes with stems pointing up, alternating between G2 and F#2. Measure 123 ends with a quarter note G2 with an accent (>). The dynamic marking *ff* is placed below the first note of measure 115.

124



Detailed description: This block contains the second staff of music, measures 124 through 128. It begins with a bass clef and a key signature of two sharps (F# and C#). The staff contains five measures of eighth notes with stems pointing up, alternating between G2 and F#2. Measure 128 ends with a quarter note G2 with an accent (>).

129



Detailed description: This block contains the third staff of music, measures 129 through 133. It begins with a bass clef and a key signature of two sharps (F# and C#). The staff contains five measures. Measures 129 and 130 consist of eighth notes with stems pointing up, alternating between G2 and F#2. Measures 131 and 132 consist of whole rests. Measure 133 ends with a quarter note G2 with an accent (>). The staff concludes with a double bar line.

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



16 **A**



24



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



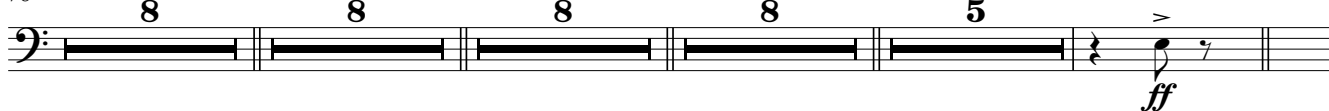
56



63 **E** **F**



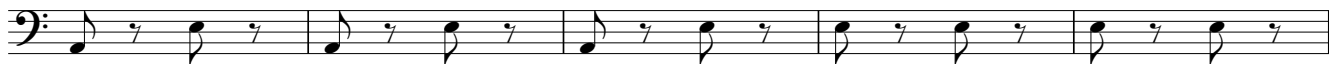
78 **G** **H** **I** **J** **K**



116 **L**



125



130



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

*ff*

57

66

E

F

G

H

94

I

J

K

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

$\text{♩} = 116$   
*ff*

8

16 **A**

24

32 **B**  
*p*

40 **C**  
*pp*

50 **D**  
*ff*

58

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

102 **J** **K** **L**  
8 6 6  
*ff*

122

128

# 演奏許諾書

様

下記の楽曲について、各種演奏会、コンテスト等で演奏することを許諾いたします。

編成	曲名	作曲者	編曲者
フルート3重奏	ピカデリー	E.サティ	甲田 健一
フルート4重奏	歌劇「魔笛」より 魔笛ファンタジー	W.A.モーツァルト	〃
〃	12の小品より「無言歌」	PI.チャイコフスキー	〃
〃	歌劇「ラクメ」より 花の二重唱	L.ドリーブ	〃
〃	「子供のアルバム」より	PI.チャイコフスキー	〃
〃	ピカデリー	E.サティ	〃
クラリネット3重奏	ピカデリー	E.サティ	〃
クラリネット4重奏	「子供のアルバム」より	PI.チャイコフスキー	〃
〃	歌劇「ラクメ」より 花の二重唱	L.ドリーブ	〃
〃	弦楽四重奏「狩り」より メヌエット	W.A.モーツァルト	〃
〃	歌劇「カルメン」より 密輸入者の行進	G.ビゼー	〃
〃	「シチリアーナ」(ニ短調)「シチリアーナ」(ハ短調)	O.レスピーギ	〃
〃	「アリア」(変ホ長調)「アリア」(ニ長調)	J.S.バッハ	〃
〃	歌劇「トゥーランドット」より ピンパンボン	G.プッチーニ	〃
〃	12の小品より「無言歌」	PI.チャイコフスキー	〃
クラリネット5重奏	「悲しき歌」	PI.チャイコフスキー	〃
〃	歌劇「後宮からの逃走」序曲	W.A.モーツァルト	〃
〃	ワルツ・バレエ	E.サティ	〃
〃	ピカデリー	E.サティ	〃
クラリネット7重奏	歌劇「ファウスト」より 宝石の歌	C.グノー	〃
クラリネット8重奏	バレエ「眠りの森の美女」より パノラマ、ワルツ	PI.チャイコフスキー	〃
〃	梨の形をした三つの小品 より II「軽快に」	E.サティ	〃
〃	歌劇「ドン・ジョヴァンニ」より 序奏、メヌエット、酒の歌	W.A.モーツァルト	〃
サクソ4重奏	「子供のアルバム」より	PI.チャイコフスキー	〃
〃	歌劇「ラクメ」より 花の二重唱	L.ドリーブ	〃
〃	弦楽四重奏「狩り」より メヌエット	W.A.モーツァルト	〃
〃	歌劇「カルメン」より 密輸入者の行進	G.ビゼー	〃
〃	「シチリアーナ」(ハ短調)	O.レスピーギ	〃
〃	「アリア」(変ロ長調)「アリア」(ニ長調)	J.S.バッハ	〃
〃	12の小品より「無言歌」	PI.チャイコフスキー	〃
〃	歌劇「トゥーランドット」より ピンパンボン	G.プッチーニ	〃
サクソ5重奏	「悲しき歌」	PI.チャイコフスキー	〃
木管6重奏	ピカデリー	E.サティ	〃
木管7重奏	アヴェ・マリア	G.カッチーニ	〃
木管8重奏	交響曲第8番より 第2楽章	L.V.ベートーベン	〃
〃	歌劇「リゴレット」より 慕わしい人の名は	G.ヴェルディ	〃
〃	バレエ「眠りの森の美女」より ワルツ	PI.チャイコフスキー	〃
〃	歌劇「ドン・ジョヴァンニ」より 序奏、メヌエット、酒の歌	W.A.モーツァルト	〃
〃	歌劇「トゥーランドット」第2幕より 三つの謎ーフィナーレ	G.プッチーニ	〃
〃	梨の形をした三つの小品 より II「軽快に」	E.サティ	〃
〃	歌劇「カヴァレリア・ルスティカーナ」間奏曲	P.マスカーニ	〃
〃	歌劇「魔弾の射手」より	C.M.ウェーバー	〃

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2009,1,6 K.K.'s Web Site INTERMEZZO 管理者 甲田 健一

問い合わせ [rusticana06@yahoo.co.jp](mailto:rusticana06@yahoo.co.jp)

楽譜ダウンロード <http://music.geocities.jp/rusticana06/>



**承認済**

担当者: 甲田 健一 日時: 09/01/06, 21:40



# 演奏許諾書

様

下記の楽曲について、各種演奏会、コンテスト等で演奏することを許諾いたします。

編成	曲名	作曲家	編曲者
金管5重奏	「子供のアルバム」より	P.I.チャイコフスキー	甲田 健一
金管6重奏	ドイツ舞曲集より「そりに乗って」	W.A.モーツァルト	〃
〃	「アヴェ・マリア」	G.カッチーニ	〃
金管7重奏	鍛冶屋のポルカ	J.シュトラウス	〃
〃	おもちゃの交響曲より	L.モーツァルト	〃
〃	歌劇「椿姫」より 乾杯の歌	G.ヴェルディ	〃
金管8重奏	歌劇「ドン・ジョヴァンニ」より 酒の歌、メヌエット	W.A.モーツァルト	〃
〃	歌劇「ファウスト」より 兵士の合唱	C.グノー	〃
〃	歌劇「カルメン」より カスタネットの踊り、闘牛士の歌	G.ビゼー	〃
〃	歌劇「トゥーランドット」フィナーレ	G.プッチーニ	〃
〃	歌劇「さまよえるオランダ人」より 水夫の合唱	R.ワーグナー	〃
〃	歌劇「トゥーランドット」より 誰も寝てはならぬ	G.プッチーニ	〃
〃	歌劇「カヴァレリア・ルスティカーナ」間奏曲	P.マスカーニ	〃
〃	梨の形をした三つの小品 より II「軽快に」	E.サティ	〃
バリ・チューバ4重奏	「子供のアルバム」より	P.I.チャイコフスキー	〃
〃	1 2の小品より「無言歌」	P.I.チャイコフスキー	〃
〃	歌劇「ラクメ」より 花の二重唱	L.ドリーブ	〃
混合アンサンブル	歌劇「イル・トロヴァトーレ」より アンヴィルコーラス	G.ヴェルディ	〃
〃	舞踊組曲「くるみ割り人形」より 行進曲	P.I.チャイコフスキー	〃
〃	歌劇「カルメン」より 衛兵の交代（木金混成）	G.ビゼー	〃
〃	歌劇「カルメン」より 前奏曲、ハバネラ	G.ビゼー	〃
〃	歌劇「魔笛」より パパゲーノの2つの歌 不思議な笛の音	W.A.モーツァルト	〃
〃	エンターティナー	S.ジョプリン	〃
〃	組曲「動物の謝肉祭」より 象、化石、白鳥	サン・サーンス	〃
〃	歌劇「カルメン」より 衛兵の交代（金打混成）	G.ビゼー	〃
〃	バレエ音楽「白鳥の湖」より スペインの踊り ナボリの踊り	P.I.チャイコフスキー	〃
〃	歌劇「ドン・ジョヴァンニ」より お手をどうぞ	W.A.モーツァルト	〃
〃	梨の形をした三つの小品 より II「軽快に」	E.サティ	〃
〃	歌劇「魔笛」より パパゲーノと魔法の鈴	W.A.モーツァルト	〃
〃	歌劇「トゥーランドット」第2幕より 三つの謎〜フィナーレ	G.プッチーニ	〃

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問い合わせ [rusticana06@yahoo.co.jp](mailto:rusticana06@yahoo.co.jp)

楽譜ダウンロード <http://music.geocities.jp/rusticana06/>

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甲田

承認済

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## 演 奏 許 諾 書

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下記の楽曲について、各種演奏会、コンテスト等で演奏することを許諾いたします。

編成	曲名	作曲者	編曲者
金管バンド	歌劇「アイダ」より 凱旋の行進	G.ヴェルディ	甲田 健一
〃	歌劇「トゥーランドット」より 誰も寝てはならぬ	G.プッチーニ	〃
吹奏楽	「12の小品」より 悲しき歌、ロシア舞曲	P.I.チャイコフスキー	〃
〃	歌劇「魔笛」より 不思議な笛の音	W.A.モーツァルト	〃
〃	歌劇「後宮からの逃走」序曲 セレクション1	W.A.モーツァルト	〃
〃	歌劇「カルメン」より 来たぞ！来たぞ！アラゴネーズ ハバネラ 闘牛士 アルカラの竜騎兵、間奏曲、夜想曲（「何を恐れることがあります」） 闘牛士の歌	G.ビゼー	〃
〃	歌劇「魔弾の射手」ハイライト	C.ウェーバー	〃
〃	交響詩「中央アジアの草原にて」	A.ボロディン	〃
〃	歌劇「ファウスト」より ワルツ、宝石の歌、兵士の合唱、金の子牛の歌、門出の前に	C.グノー	〃
〃	リュートのための古風な舞曲とアリア第2組曲より「ベルガマスカ」	O.レスピーギ	〃
〃	歌劇「トゥーランドット」より 誰も寝てはならぬ	G.プッチーニ	〃
〃	歌劇「トゥーランドット」より フィナーレ（トゥーランドットの命令を伝える、誰も寝てはならぬ、死の皇女よ、わが栄光は、終曲）	G.プッチーニ	〃
〃	歌劇「魔弾の射手」より 間奏曲	C.ウェーバー	〃
〃	歌劇「ドン・ジョヴァンニ」より お手をどうぞ	W.A.モーツァルト	〃
管弦楽	歌劇「トゥーランドット」より 誰も寝てはならぬ	G.プッチーニ	〃

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