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TOREADOR

from *CARMEN*

GEORGES BIZET

Arranged by

Carrie Lane Gruselle

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass
1 - Piano

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The Arranger

Carrie Lane Gruselle is a native of Stevens Point, Wisconsin. She received a Bachelor of Music Education degree from the University of Wisconsin–Eau Claire, and a Master of Music Education degree, Suzuki Emphasis, from the University of Wisconsin–Stevens Point. Ms. Gruselle currently teaches strings for the Appleton Area School District in Appleton, Wisconsin. In addition, she is lead teacher and coordinator of the ASTA with NSOA String Project, a teacher-training program at Lawrence University in Appleton.

A member of the Wisconsin School Music Association/Wisconsin Music Educators Association, Ms. Gruselle is past orchestra coordinator for the WSMA Middle Level Honors Project, and is currently a member of the WMEA Comprehensive Musicianship Through Performance Committee. Her arrangements and compositions for beginning and developing string players are performed across the nation and abroad.

About the Music

Some of the most recognized tunes from opera repertoire come from *Carmen*, written by French composer Georges Bizet. The tunes from this opera are rich with descriptive orchestration and harmonies, powerfully describing the characters and their circumstances from the naive soldier to the gypsy girl to the brave bullfighter.

Although this movement from Bizet's opera suite is arranged for strings only, students should strive to emulate the sounds of a symphony orchestra within their performance vocabulary. Except for the bass, all instruments are in first position, with chromatics that are in standard finger patterns including "low second finger" and "high third finger" for the upper strings. The Toreador's aria (from measure 49-75) remains in the key of D, making the entire piece accessible to young performers.

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Alla Marcia (♩ = 80)

The musical score is arranged for a full orchestra. It begins with a tempo marking of 'Alla Marcia' and a quarter note equal to 80 beats per minute. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 9. The instruments are Violin 1, Violin 2, Violin 3 (Viola T.C.), Viola, Violoncello, Double Bass, and Piano. The score includes various musical notations such as dynamics (f), articulation (accents), and performance instructions like 'V' for vibrato and '(H3)' for a third harmonic. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.



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Musical score for strings and piano, measures 10-19. The score includes parts for Violin 1, Violin 2, Violin 3 (Viola/Trombone), Viola, Violoncello, Double Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

Measures 10-14: Vln. 1 and 2 have a four-measure rest in measure 11. Vln. 3, Vla., Vcl., and D.B. play a rhythmic pattern of eighth notes. The Piano part provides harmonic support with chords and moving lines.

Measures 15-19: Vln. 1 and 2 play a melodic line starting in measure 15. Vln. 3, Vla., Vcl., and D.B. continue with their rhythmic pattern. The Piano part continues with harmonic support. Dynamics include *mp* and *pizz.* (pizzicato).

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

20 21 22 23 24

25

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

26 27 28

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

29 30 31 32

33

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

34 35 36

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

37 38 39 40

41

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

42 43 44

Musical score for measures 45-53. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. The key signature is one sharp (F#) and the time signature is 4/4. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Measures 45-48: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. Measures 45-46 feature a melodic line in the strings, while measures 47-48 show a more rhythmic pattern.

Measures 49-53: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. Measures 49-52 feature a sustained melodic line in the strings, while measure 53 shows a change in dynamics and articulation.

Measures 49-53: Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., D.B., and Piano. Measures 49-52 feature a sustained melodic line in the strings, while measure 53 shows a change in dynamics and articulation.

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

54 55 56 57 58

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

59 60 61 62 63

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

64 65 66 67 68

69

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

70 71 72 73

75

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

74 76 77 78

83

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

79 80 81 82

87

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

84 85 86 88

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

Piano

89 90 91 92 93

ff