Farandole

L'Arlésiene: Suite No. 2

George Bizet, composer Martin Tousignant, arranger

Instrumentation

Full Score Bb Trumpet 1 Piccolo Bb Trumpet 2 Flute 1 & 2 Bb Trumpet 3 Oboe F Horn 1 & 2 F Horn 3 & 4 Clarinet 1 Clarinet 2 Trombone 1 Clarinet 3 Trombone 2 Bass Trombone **Bass Clarinet** Bassoon 1 & 2 BC Euphonium Alto Saxophone 1 TC Euphonium Alto Saxophone 2 Tuba **Double Bass** Tenor Saxophone

> Tenor Drum Cymbals & Bass Drum

Tambourine

Baritone Saxophone



About the Composer

George Bizet (1838 - 1875) Aimee Delsarte gave birth to Adolphe Bizet's only son Georges on 25 October 1838. Both accomplished musicians, they encouraged his rapid development. At the age of 9, Bizet's music theory and sight-singing skills rivaled even Mozart's, gaining him the earliest possible admission to the Paris Conservatory in 1848 (the minimum age was 10). He proved an outstanding theory, counterpoint, composition, and piano student, winning 1st prize for solfege in 1849, 1st prize for piano in 1852, then winning the Prix de Rome for composition in 1857. Besides teaching solfege at the Conservatory, he earned extra income by arranging piano transcriptions of operas and orchestral works. When Gounod hired him to transcribe his D-minor symphony (1855) for piano, Bizet quickly wrote his own C-major symphony which owed much to Gounod's work yet transcended its limitations. Not wanting to invoke Gounod's wrath, Bizet forbid the symphony be performed or published during his lifetime. Gounod became bitterly jealous anyway, opposing Bizet at every turn, even claiming that Carmen was not really his work! At any rate it only gained wider recognition after Bizet died of a heart attack on 3 Jun 1875. Gounod finally admitted his jealousy at the funeral, and cleared the way to a highly successful posthumous revival.

Bizet's composition teacher Fromental Halevy remained friendly, enough so that he married his younger daughter Genevieve on 3 June 1869. She gave birth to their only son Jacques on 10 July 1872. Jules Massenet also recognized Bizet's musical excellence, and helped obtain the 1874 <u>Carmen</u> commission. Massenet also recognized the excellent incidental music to <u>L'Arlesienne</u> and convinced the publisher Choudens to issue the orchestral suite transcribed here.

About the Arranger



Martin Charles Tousignant (1965-) moved to L'Anse, Michigan USA as a young boy and began piano lessons at age 6. He began playing tuba and euphonium at age 12 and developed quickly enough to join the Michigan All-State Honors Band on tuba by age 16. He married Jana Ennis of Northport, Michigan in 1987, then began music studies at Central Michigan University (1988-1990). Jana's teaching job in South Dakota led him to a magna cum laude music degree from Northern State University (Aberdeen, South Dakota) in 1992. After two years of teaching, he joined the US Army as a tuba player in 1994 and remained there until 2000. In 2001 he moved to Herndon, Virginia and became a

mail carrier while playing tuba in Army National Guard and community bands. In 2009 he returned to the US Army as a tuba player on a 3-year leave of absence from the US Postal Service.

About the Music

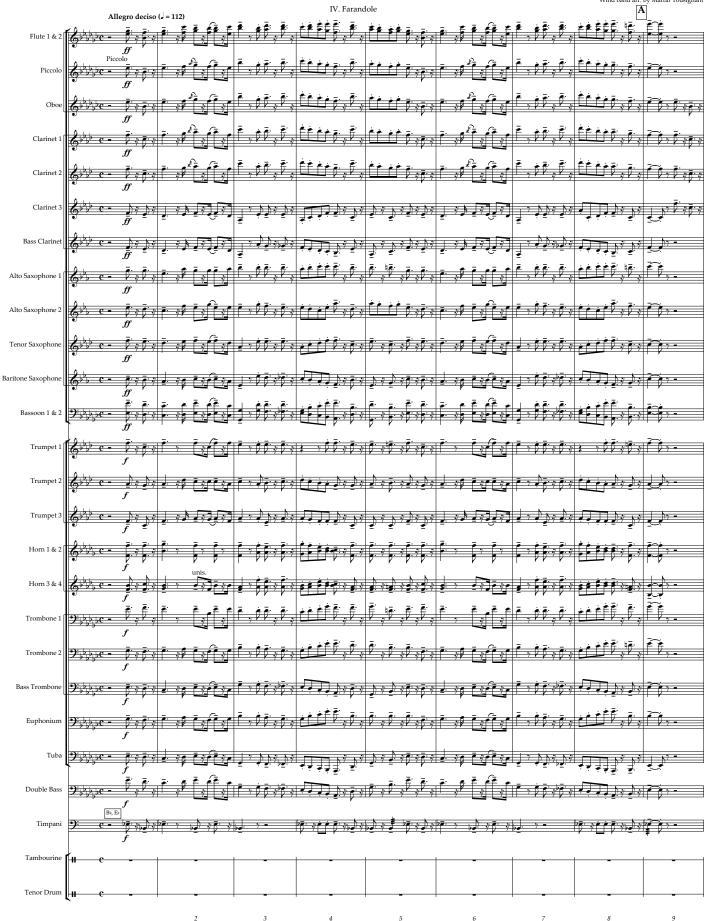
L'Arlesienne Suite No. 2: Farandole

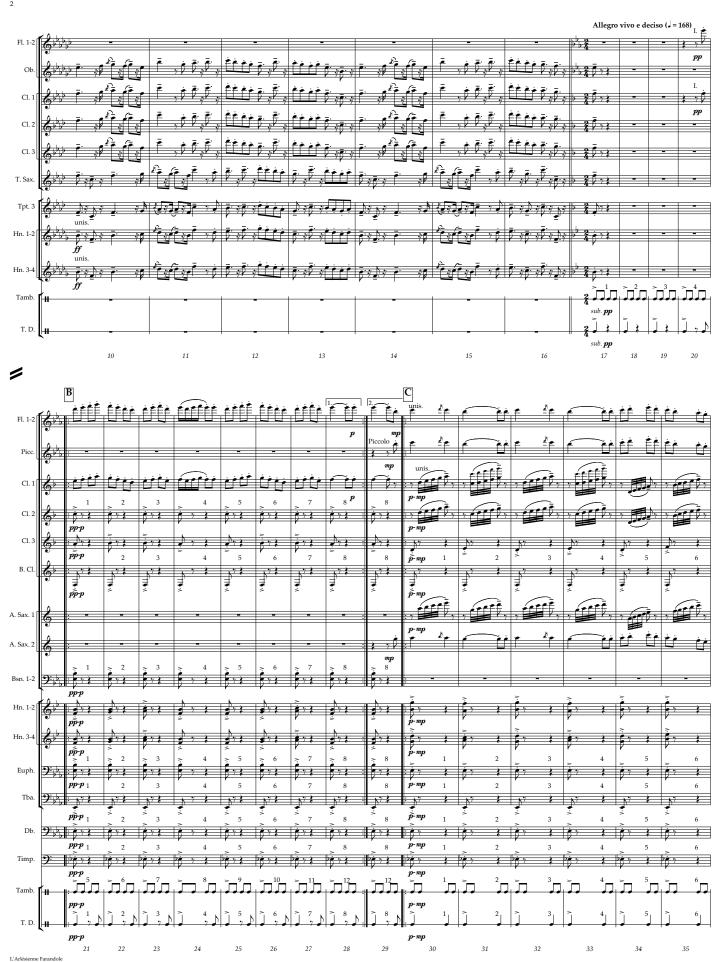
Bizet's incidental music to <u>L'Arlesienne</u> rose from the ashes of Daudet's failed play after he compiled an orchestral suite within days of its demise in October 1872. Published with Massenet's encouragement, the 1st Suite quickly became an international hit. In 1879 Ernest Guiraud compiled a 2nd Suite from the <u>L'Arlesienne</u> incidental music. While Bizet had picked the "cream of the crop" for his own 1872 1st Suite, Guiraud's second harvest yielded some attractive music. The Menuet actually came from Bizet's opera <u>La Jolie Fille de Perth</u>, but the Pastorale, Intermezzo, and Farandole came from <u>L'Arlesienne</u>. Guiraud used the opening "March of the Three Kings" to introduce the Farandole, an ensemble dance from Act III of the play. The Adagietto from the 1st Suite followed this frenzy, providing an emotional about-face before Act IV.

The editor suggests playing Farandole as an encore after L'Arlésienne Suite No. 1.

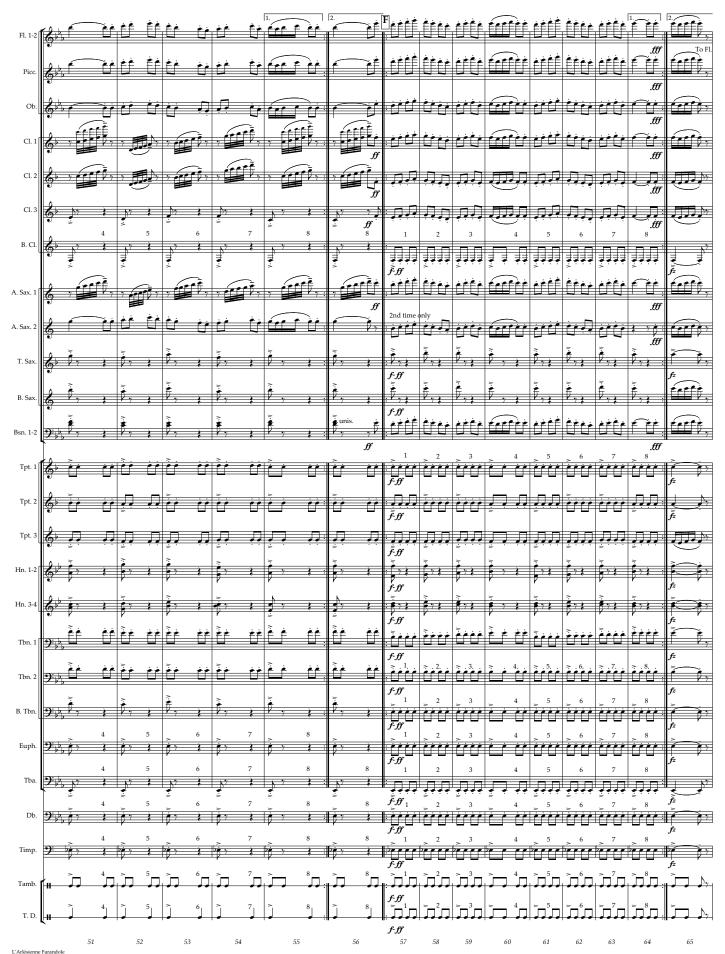
More Works by Martin Tousignant In BandMusic PDF Library

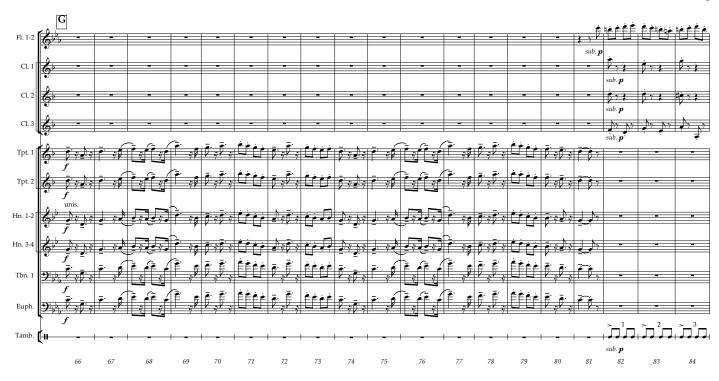
1812 Overture
Alte Kameraden
Berliner Luft
Falcon March
L'Arlésienne Suite 1
Farandole from L'Arlésienne Suite No. 2
Lights Out
Razzazza Mazzazza
St. Julien
Zampa Overture

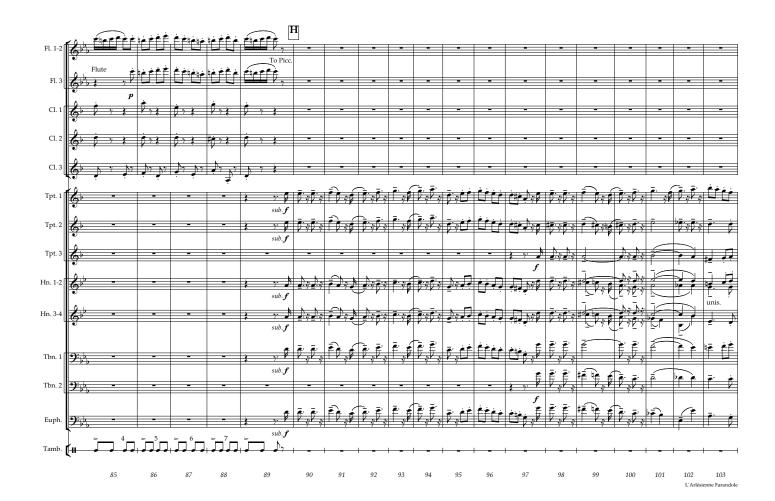




			1.	2.	_D	.			خفدد	.	. .	1	2	- E	ı			
	Fl. 1-2	ret i					<u>iii</u>						Î.		<u>f</u>		řř f	
		0 + * *	Fr Fre F	mf		ĖĖĖ	e è è è	refer	rrff	FFFF	ŕřř		f fe	£	<u>*</u> *	_	4	<u>*</u>
	Picc.	6 , –	·	mf														
	Ob.	& ; -	-			CC					L C				*			*
			è esti									ff					_ fŧ }	
C13	Cl. 1	6 → → ■	7, ,	7 7 7	/ / • • / •	\$ 7 \$	F 7 }	* 7 }	÷ 7 }	j 7 }	÷ 7 }	7 } :	7 }		Į₽,	,	7 7	
C1 3	Cl. 2	& , III		7 7 7	<u> </u>	_)γ <u>}</u>	> 672) , ;	_]>7-}	_]>7-}	- 67}) , ; :	<u>ځ</u> برل	, e	Î,	, •••		,
R. C. 1 A. Sac. 2 T.		^			mf-f	÷		>	ż	ż	, , , , , , , , , , , , , , , , , , ,	>	>	f				
B. Co. 1 A. Soc. 2 A	Cl. 3	6 • • • • • • • • • • • • • • • • • • •	7 }	y ż	} } }	>	♪ 7 }	<i>y</i> }	÷ ,	→ 7 }	ż	♪ 7 } :	>	÷ > ⁷	ŧ	♪ 7		*
A. Sax. 1 A. Sax. 2 T. Sax. 6 T. Par. 1 The 1 The 1 The 1 The 2 The 3 The 1 The 1 The 1 The 1 The 1 The 1 The 2 The 3 The 4 The 4 The 5 The 5 The 6 The 6 The 6 The 7 The 1 The 2 The 3 The 4 The 5 The 6 The 6 The 7 The 1 The 2 The 3 The 6 The 7 The 7 The 1 The 1 The 1 The 1 The 2 The 3 The 4 The 5 The 6 The 7 The 7 The 1 The 1 The 1 The 1 The 1 The 1 The 2 The 3 The 4 The 5 The 7	B. Cl.		<u>}</u>		\$: _N 7 \$	2 7 2	3 N7 }	7 }	5 N ⁷ \$	6 N7 2	7 N ⁷ }	N7 } :	L .	: ,7	1	5 7	₹ №	3
A. Sax 2 A. Sax 3 A. Sax 2 A. Sax 3 A. Sax 3 A. Sax 3 A. Sax 4 A. Sax 3 A. Sax 3 A. Sax 4 A. Sax 7 A. Sax 7 A. Sax 6 A. Sax 7 A. Sax 6 A. Sax 7 A. Sax 7 A. Sax 6 A. Sax 7 A. Sax		 	*	*		3	‡	,	∌	∌	∌	∌				*	_]	
$\begin{array}{cccccccccccccccccccccccccccccccccccc$	A. Sax. 1	& .	Ì, , (11	, , <u>, , , , , , , , , , , , , , , , , </u>		fr		feff	<u>Lit</u>	Lr	<u>L</u>		ſΪ,	. , É	₽ŧ,	, ((Ē, , (≝ ∮,
$\begin{array}{cccccccccccccccccccccccccccccccccccc$		ء د	e lee e		f 2nd time	only	<u> </u>	FEFFE	eef	ĖĖĖ	<u> </u>	. ff	FFA	f •	ž.			ž.
B. Sac.	A. Sax. 2	9 -		mf	/ /	>	- J			>	>	ff	,					
Ban. 1-2 Tpt. 1 Tpt. 2 Tpt. 3 Tpt. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tpt. 3 Tpt. 3 Tpt. 3 Tpt. 3 Tpt. 3 Tpt. 4 Tpt. 5 Tpt. 7 Tpt.	T. Sax.	& -	-	<u>-</u>		Ď,;	Ď, <u>;</u>	Ť,	Ď, ;	Ď.,	Ď.,	Ď,; :	Ď , ;	: 0 7	ķ	,	3 3 7	*
Bsn. 1-2 Tpt. 1 Tpt. 2 Tpt. 3 Tpt. 1 Tpt. 3 Tpt. 3 Tpt. 3 Tpt. 3 Tpt. 3 Tpt. 3 Tpt. 4 Tpt. 4 Tpt. 4 Tpt. 4 Tpt. 5 Tpt. 7 Tpt.	P. Co.	٥			mf-f	<u> </u>	<u>*</u>	<u>*</u>	<u>∻</u>	<u>*</u>	<u> </u>	<u>}</u>	<u> </u>	>- •		> <u>•</u>	> <u>*</u>	
Tpt. 1 Tpt. 2 Tpt. 3 Tpt. 3 Tpt. 3 Tpt. 3 Tpt. 3 Tpt. 3 Tpt. 4 Tpt. 3 Tpt. 4 Tpt. 5 Tpt. 5 Tpt. 5 Tpt. 6 Tpt. 7 Tpt. 7	B. Sax.	9 -		-	mf-f	7 7 5	7 7 8	, , ,	7 7 5	7 7 8	7 7 2			: r 7	-	<i>r</i> - <i>y</i>	, r 7	===
Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1-2 Hn. 1-	Bsn. 1-2	9:,, -	-	• •	: 6 7 3	7 3	7 }	7 }	7 }	7 }	7 }	7 } :	7 }	.₿,	ķ	Ď,	, F,	*
Tpt. 2 Tpt. 3 Hn. 1-2 Hn. 3-4 Tbn. 1 Tbn. 1 Tbn. 2 B. Tbn. 3 B. Tbn. 4 B. Tbn. 4 B. Tbn. 4 B. Tbn. 5 B. Tbn. 5 B. Tbn. 7 B. Tbn. 2 B. Tbn. 4 B. Tbn. 5 B. Tbn. 7 B. Tbn.	Tpt. 1	[2 ₅ -	-		> 1	> 2	_ 3	> 4	> 5	> 6	, 7 , , , , , ,	> 8	> '	<u> </u>	<u> </u>	>	> .	- ÷÷
Tpt. 3 Hin. 1-2 Hin. 3-4 Tbn. 1 Tbn. 2 B. Tbn. 2 B. Tbn. 4 Tbn. 2 Tbn. 3 Tbn. 4 Tbn. 5 Tbn. 6 Tbn. 7 Tbn. 8 Tbn. 7 Tbn. 8 Tbn. 7 Tbn. 8 Tbn. 7 Tbn. 8 Tbn. 9 Tbn.	- Pu 1	9			mf-f													
Tpt. 3 Hn. 1-2 Hn. 3-4 Tbn. 1 Tbn. 2 B. Tbn. 2 B. Tbn. 4 B. Tbn. 4 Tbn. 2 Tbn. 3 Tbn. 4 Tbn. 5 Tbn. 6 Tbn. 7 Tbn	Tpt. 2	. -	-	-				ַּ , ,,,	ببرية			,,,,	,,,,	: J >	Д	<u></u>		Į,
Hn. 1-2 Hn. 3-4 Tbn. 1 Tbn. 2 B. Tbn. 2 B. Tbn. 4 B. Tbn. 2 B. Tbn. 4 B. Tbn. 5 B. Tbn. 4 B. Tbn. 5 B. Tbn. 6 B. Tbn. 7	Tpt. 3	٤ -	-		#g-J													
Tbn. 2 B. Tbn. B. T	- (• · · · ·	>	>		> >	÷ · · · ·	>	> -	> -	> · · · ·	>	> · · · · · · · · · · · · · · · · · · ·	> .	•••	> ·	· · · · · · · · · · · · · · · · · · ·	- ,,
Tbn. 2 B. Tbn. B. T	Hn. 1-2	6 • • • • • • • • • • • • • • • • • • •	? 5 7 ?	5 7	₹ .	573	573	∮ ' }	7.3	573	5 73	5 7} :	∮ ″≹	: 6 7	ŧ	5 7	3 57	*
Tbn. 2 B. Tbn. 3 B. Tbn. 4 B. Tbn. 4 B. Tbn. 4 B. Tbn. 5 B. Tbn. 6 B. Tbn. 7 B.	Hn. 3-4	& →	; .	.	>	÷ 7 }	÷	> 6 7 2	- 6 7 3	÷ 7 }	÷ • 7 }	> 6 7 } :	> 5 7 2	> - 6 7	*	> \$ 7	÷ 5 7	
Tbn. 2 B. Tbn. 3 B. Tbn. 4 B. Tbn. 5 B. Tbn. 6 B. Tbn. 7 B.			÷	÷	>	۲ جَمْخَهُ	ر خخخخ	, , , , , , , , , , , , , , , , , , , ,	۲ - خ خ خ	۲ جَمْمُمْ	, , , ,	γ }	r Žėėė	γ ≥. ₽₽	żż	γ 	r ř ř	
B. Tbn. 2 3 4 5 5 6 7 8 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7	Tbn. 1	9 :,, -	-	-	mf-f							 						
B. Tbn.	Tbn. 2	9:,, -	-	-		÷ .2.	÷ .3.	÷ . 4.	> .5	> .6.	≥ .7. • • • • • • • • • • • • • • • • • • •	> .8.	7 }	<u> </u>	Ľ	É		Ľ
7 8 8 8 8 1 2 2 3 2 4 2 5 2 6 2 7 2 8 2 8 1 1 2 2 3	p. Th.	0.			. 1	>	3	<u> </u>	>	_	>	>	> .	•		?		,
	в. 1bn.		7 0		mf-f								7 7	: r 7	1	7	• –	3
Euph. 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	Euph.	>	>	>	} 5 7 }		•	7 }	•	•	•	•	<u> </u>	÷ 7		<u>></u>	>	*
	Tha	III	7 8		8 1			4			7	8	8				2	3
			7 8		-	ż	ż	÷ 4	÷ .	÷	7	* 8		<u>,</u>		<u>*</u>	2	3
	Db.	. >	£ \$ 7 }	>	} · 7 }	>	>	7 }	>	>	7 }	7 } :	7 }	<u>}</u> 7	· *	÷ 7	- } } 7	*
7 8 8 8 1 2 3 4 5 6 7 8 8 1 2 3	Timp.	>	>	>	8 1	>	>	> 4 	_ >	>	>	8 	>	> • 2 0 9	1	> P # 7	>	3
of f	r.	>.	7 > 8	r	mf. f		> 3	> 4	>5	> 6	>_ 7	>_ 8	> 8	u∵ ∤ ′ 	1	>	- 1p	
		」 □				пП.				ЛЛ	\prod	, , , , , , , ,	$_{\parallel}$ $_{\square}$ $_{\square}$	⊯ J	_Д	. Д	ЛЛ	3
	Tamb.	[
mf-f 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 L'Arlésienne Faran					mf-f		3 7	> 4 7 J] ⁵ ,]] ⁶ ,]	> 7 7] ⁸ ,].] 8 7, J)	ارً :	1	>	2	3







114

115

116

117

118

119

120

121

113

Euph.

Tamb.

104

105 106

109

110

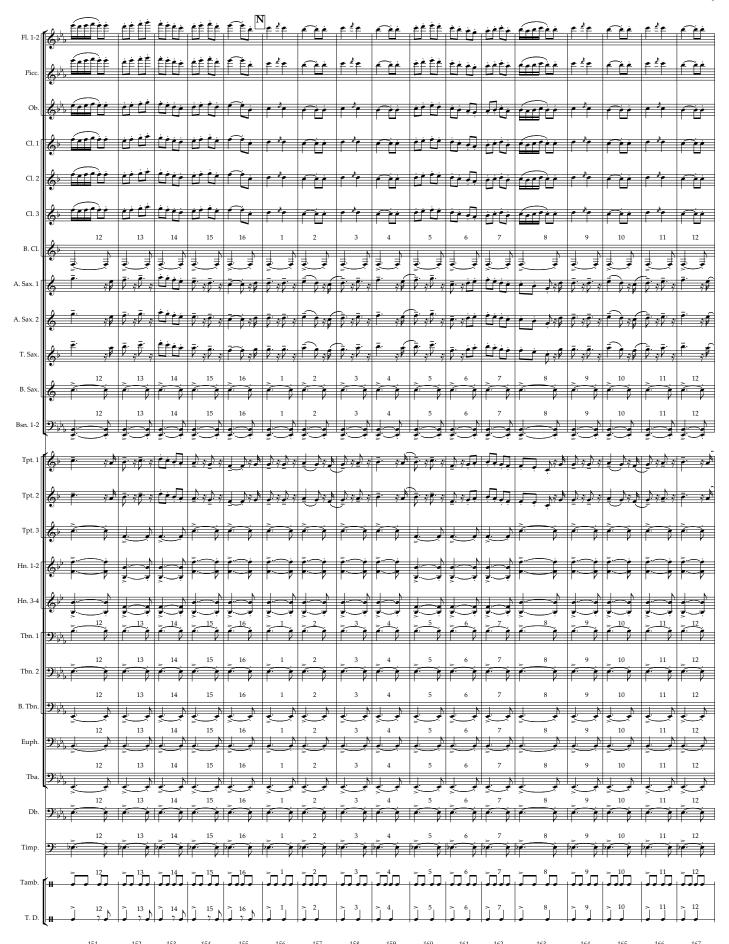
111



election electric forces of the first the forthe that the title of the first fferen fiet fiet et fe feffet et fiet et fe fiet et fe fe fet fe Tpt. 1 <u>ה' ה' ה'ה, ה'ה, ה'ה, ה'ה, ה'ה, ה' ה' ה' ה' ה' ה' ה</u> Tamb. T. D.

150

139



L'Arlésienne Farandole

