

Grade 5

Farandole

L'Arlésienne: 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
Clarinet 1	F Horn 3 & 4
Clarinet 2	Trombone 1
Clarinet 3	Trombone 2
Bass Clarinet	Bass Trombone
Bassoon 1 & 2	BC Euphonium
Alto Saxophone 1	TC Euphonium
Alto Saxophone 2	Tuba
Tenor Saxophone	Double Bass
Baritone Saxophone	Tambourine
Tenor Drum	
Cymbals & Bass Drum	

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 Carmen commission. Massenet also recognized the excellent incidental music to L'Arlesienne 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 L'Arlesienne 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 L'Arlesienne 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 La Jolie Fille de Perth, but the Pastorale, Intermezzo, and Farandole came from L'Arlesienne. 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.

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L'Arlésienne: Suite No. 2

Georges BIZET
Wind band arr. by Martin Tousignant

IV. Farandole

Allegro deciso (♩ = 112)

A

Flute 1 & 2 *ff*

Piccolo *ff*

Oboe *ff*

Clarinet 1 *ff*

Clarinet 2 *ff*

Clarinet 3 *ff*

Bass Clarinet *ff*

Alto Saxophone 1 *ff*

Alto Saxophone 2 *ff*

Tenor Saxophone *ff*

Baritone Saxophone *ff*

Bassoon 1 & 2 *ff*

Trumpet 1 *f*

Trumpet 2 *f*

Trumpet 3 *f*

Horn 1 & 2 *f*

Horn 3 & 4 *f* unis.

Trombone 1 *f*

Trombone 2 *f*

Bass Trombone *f*

Euphonium *f*

Tuba *f*

Double Bass *f*

Timpani *f* [B, E]

Tambourine

Tenor Drum

2

3

4

5

6

7

8

9

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L'Arlésienne Farandole

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L'Arlésienne Farandole

FL. 1-2 1. 2. **D** 1. 2. **E**

Picc. *mf* *f* *ff*

Ob. *f* *ff*

Cl. 1 *mf-f* *f*

Cl. 2 *mf-f* *f*

Cl. 3 *mf-f* 1 2 3 4 5 6 7 8 8 1 2 3

B. Cl. *mf-f* 1 2 3 4 5 6 7 8 8 1 2 3

A. Sax. 1 *f* 2nd time only *ff* *f*

A. Sax. 2 *mf* *ff*

T. Sax. *mf-f*

B. Sax. *mf-f*

Bsn. 1-2 *mf-f* 1 2 3 4 5 6 7 8 8

Tpt. 1 *mf-f* 1 2 3 4 5 6 7 8 8

Tpt. 2 *mf-f*

Tpt. 3 *mf-f*

Hn. 1-2 *mf-f*

Hn. 3-4 *mf-f*

Tbn. 1 *mf-f* 1 2 3 4 5 6 7 8 8

Tbn. 2 *mf-f* 1 2 3 4 5 6 7 8 8

B. Tbn. *mf-f* 1 2 3 4 5 6 7 8 8

Euph. 7 8 8 1 2 3 4 5 6 7 8 8 1 2 3

Tba. 7 8 8 1 2 3 4 5 6 7 8 8 1 2 3

Db. 7 8 8 1 2 3 4 5 6 7 8 8 1 2 3

Timp. 7 8 8 1 2 3 4 5 6 7 8 8 1 2 3

Tamb. 7 8 8 1 2 3 4 5 6 7 8 8 1 2 3

T. D. 7 8 8 1 2 3 4 5 6 7 8 8 1 2 3

mf-f

Fl. 1-2

Picc.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1-2

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Tamb.

T. D.

51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

L'Arlésienne Farandole



Fl. 1-2 *sub. p* *mp* *mf* Piccolo

Fl. 3 *mf*

Ob. *p* *mp* *mf*

Cl. 1 *sub. p* *mp* *mf*

Cl. 2 *sub. p* *mp* *mf*

Cl. 3 *sub. p* *mp* *mf*

B. Cl. *mp* *mf*

A. Sax. 1 *mp* *mf*

T. Sax. *mp* *mf*

Bsn. 1-2 *mp* *mf*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. 1-2 II. *mp* *mf* III.

Hn. 3-4 *mf*

Tbn. 1

Tbn. 2

Euph.

Tamb. *sub. p* *mp*

104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121

FL. 1-2
Picc.
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
Bsn. 1-2
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Db.
Tamb.
T. D.

122 123 124 125 126 127 128 129 130 131 132 133 134 135

L

M

Fl. 1-2 *ff*

Picc. *ff*

Ob. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff* 1 2 3 4 5 6 7 8 9 10 11

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff* 1 2 3 4 5 6 7 8 9 10 11

Bsn. 1-2 *ff* *f* 1 2 3 4 5 6 7 8 9 10 11

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff* *f*

Hn. 1-2 *ff* *f*

Hn. 3-4 *ff* *f*

Tbn. 1 *ff* *f* 1 2 3 4 5 6 7 8 9 10 11

Tbn. 2 *ff* *f* 1 2 3 4 5 6 7 8 9 10 11

B. Tbn. *ff* *f* 1 2 3 4 5 6 7 8 9 10 11

Euph. *ff* *f* 1 2 3 4 5 6 7 8 9 10 11

Tba. *ff* *f* 1 2 3 4 5 6 7 8 9 10 11

Db. *ff* *f* 1 2 3 4 5 6 7 8 9 10 11

Tim. *ff* *f* 1 2 3 4 5 6 7 8 9 10 11

Tamb. *f* 1 2 3 4 5 6 7 8 9 10 11

T. D. *ff* *f* 1 2 3 4 5 6 7 8 9 10 11

136 137 138 139 140 141 142 143 144 145 146 147 148 149 150

168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183
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184	185	186	187	188	189	190	191	192	193	194	195	196
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Fl. 1-2

Picc.

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1-2

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Tamb.

T. D.