

Grade 5

L'Arlésienne

Suite No. 1

George Bizet, composer
Martin Tousignant, arranger

Instrumentation

Full Score	Bb Trumpet 1
Flute 1 & 2	Bb Trumpet 2
Flute 3	Bb Trumpet 3
Oboe	F Horn 1 & 2
Cor Anglais (Oboe)	F Horn 3 & 4
Clarinet 1	Trombone 1
Clarinet 2	Trombone 2
Clarinet 3	Bass Trombone
Bass Clarinet	TC Euphonium
Bassoon 1 & 2	BC Euphonium
Alto Saxophone 1	Tuba
Alto Saxophone 2	Double Bass
Tenor Saxophone	Harp
Baritone Saxophone	Vibraphone
Tambourine	
Timpani	

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. 1

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. The opening Prelude uses the ancient Provencal "March of the Three Kings" to set the scene, then cuts to a demure love song played by the alto saxophone. A turbulent second love song interrupts to close the movement. The light, Gallic Minuetto served as an interlude between acts III and IV. The Adagietto depicts a tender reunion between now-aged young sweethearts, and Mahler's Adagietto (Symphony No. 5) owes much to Bizet. The closing Carillon depicts a wedding celebration, interrupted by the old woman sweetheart's reminiscence of former romance. As usual I have scored the wind band sparingly except in climactic passages, in order to maximize clarity, and have not sought to imitate the orchestral scoring per se.

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

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

L'Arlésienne: Suite No. 1

Georges BIZET

Wind band arr. by Martin Tousignant

Allegro deciso (♩ = 112)

I. Prélude

Flute 1 & 2

Flute 3

Cor Anglais

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Bassoon 1 & 2

Trumpet 1

Trumpet 2

Trumpet 3

Horn 1 & 2

Horn 3 & 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Double Bass

Vibraphone

Harp

Timpani

Tambourine

2 3 4 5 6 7 8 9 10 11

Fl. 1-2 solo **A**
 C. A. solo
 Cl. 1 solo
 T. Sax. *mp*
 B. Sax. *p*
 Bsn. 1-2 *p*
 Hn. 1-2
 Hn. 3-4
 Tbn. 1

12 13 14 15 16 17 18 19 20 21 22 23 24

Più mosso ($\text{♩} = 132$)
 Fl. 1-2 tutti **B**
 Fl. 3 *p*
 C. A. *p*
 Cl. 1 *p*
 Cl. 2 *p*
 Cl. 3 *p*
 B. Cl. *p*
 A. Sax. 1 *p*
 A. Sax. 2 *p*
 T. Sax. *p*
 B. Sax. *p*
 Bsn. 1-2 *p*
 Tpt. 1 *p*
 Tpt. 2 *p*
 Tpt. 3 *p*
 Euph. *p*
 Tba. *p*
 Db. *p*
 Timp. *p*
 Tamb. *p*

25 26 27 28 29 30 31 32 33 34 35

Fl. 1-2 *ff sub. p*

Fl. 3 *ff sub. p*

C. A. *ff sub. p*

Cl. 1 *f sub. p*

Cl. 2 *f sub. p*

Cl. 3 *f sub. p*

B. Cl. *f sub. p*

A. Sax. 1 *ff sub. p*

A. Sax. 2 *ff sub. p*

T. Sax. *ff sub. p*

B. Sax. *f sub. p*

Bsn. 1-2 *ff sub. p*

Tpt. 1 *ff sub. p*

Tpt. 2 *ff sub. p*

Tpt. 3 *ff sub. p*

Euph. *f sub. p*

Tba. *f sub. p*

Db. *f sub. p*

Timp. *f sub. p*

Tamb. *f sub. p*

36 37 38 39 40 41 42 43 44

Andantino (♩ = 100)

Fl. 1-2 *ff* *sub. p*

Fl. 3 *ff* *sub. p*

C. A. *ff* *sub. mp*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f* *mp*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *f* *Bsns.*

Bsn. 1-2 *ff* *mp* *I. 3* *II. 3* *I. 3* *II. 3*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1-2 *sub. mp*

Hn. 3-4 *sub. mp*

Euph. *f* *sub. p*

Tba. *f*

Db. *f*

Vib. *sub. p*

Tamb. *f* ¹² ¹³ ¹⁴ ¹⁵

Fl. 1-2

Fl. 3

C. A.

B. Cl.

B. Sax.

Bsn. 1-2

Hn. 1-2

Hn. 3-4

Euph.

Vib.

54 55 56 57 58 59 60 61 62

L'Arlésienne Suite 1

Fl. 1-2 *sub. p* *ff*

Fl. 3 *sub. p* *mf* *ff*

C. A. *Oboe* *sub. p* *ff*

Cl. 1 *sub. p* *ff*

Cl. 2 *sub. p* *ff*

Cl. 3 *mf* *ff*

B. Cl. *sub. p* *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

Bsn. 1-2 *sub. p* *ff* *unis.*

Tpt. 1 *sub. p* *ff*

Tpt. 2 *sub. p* *ff*

Tpt. 3 *ff*

Hn. 1-2 *sub. p* *ff*

Hn. 3-4 *sub. p* *ff*

Tbn. 1 *sub. p* *ff*

Tbn. 2 *sub. p* *ff*

B. Tbn. *sub. p* *ff*

Euph. *sub. p* *ff*

Tba. *sub. p* *ff*

Db. *sub. p* *ff*

Timp. *sub. p* *ff*

Tamb. *sub. p* *ff*

72 73 74 75 76 77 78 79 80 81

[E] *molto rit.*

[F] *Adagio cantabile* ($\text{♩} = 66$) *div.*

Fl. 1-2 *p* *pp* *pp* *pp*

Fl. 3 *p* *pp* *pp*

Ob. *p* *pp* *To C. A.*

Cl. 1 *p* *pp* *solo* *p* *1*

Cl. 2 *p* *pp*

Cl. 3 *p* *pp*

B. Cl. *p* *pp* *solo* *p*

A. Sax. 1 *p* *mp* *solo*

A. Sax. 2 *p* *pp*

T. Sax. *p*

B. Sax. *p* *pp*

Bsn. 1-2 *p* *pp* *div.* *B. Cl.* *p*

Tpt. 2 *Hn. 1* *pp*

Tpt. 3 *Hn. 2* *pp*

Hn. 1-2 *p* *pp*

Hn. 3-4 *p* *pp*

Tbn. 1 *p* *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Euph. *pp*

Tba. *pp*

Db. *pp*

Vib. *pp*

Timp. *pp*

82 83 84 85 86 87 88 89 90 91 92 93 94

G Poco più mosso (♩ = 78)

Fl. 1-2 *pp* *pp* *ppp* *p* *mp* *mf*

Fl. 3 *pp* *pp* *ppp* *p* *mp* *mf*

C. A. *pp* *p* *pp* To Ob.

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

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

Cl. 3 *pp* *p* *pp* *p* *mp* *mf*

B. Cl. *pp*

A. Sax. 1 *pp* *p* *mp* *mf*

A. Sax. 2 *p* *mp* *mf*

T. Sax. *mf*

Bsn. 1-2 *pp*

Tpt. 1 *p* *mp* *mf*

Tpt. 2 *p* *mp* *mf*

Tpt. 3 *p* *mp* *mf*

Hn. 1-2 *pp* *p* *mp* *mf*

Hn. 3-4 *mf*

Tba. *pp*

Db. *pp*

Vib. *pp* *ppp*

Hp. *pp*

107 108 109 110 111 112 113 114 115 116 117

Fl. 1-2 *f*

Fl. 3 *f*

Oboe *mf* *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Bsn. 1-2 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1 *con sord.* *mf*

Tbn. 2 *con sord.* *mf*

B. Tbn. *f*

Euph. *f*

Tba. *f*

Db. *arco* *f*

Vib. *f*

118

119

120

121

122

123

124

125

126

H

Fl. 1-2 *p*

Fl. 3 *p*

Ob. *p*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

B. Cl. *mp* *pp*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

B. Sax. *mp* *pp*

Bsn. 1-2 *mp* *pp*

Tpt. 1 *senza sord.* *f*

Tpt. 2 *pp*

Tpt. 3 *pp*

Hn. 1-2 *p*

Hn. 3-4 *p*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *mp* *pp*

Euph. *mp* *pp*

Tba. *mp* *pp*

Db. *mp* *pp*

Vib. *pp*

127 128 129 130 131 132 133

poco accel. poco rall. div.

Fl. 1-2 *f* *sub. pp* *ff* *pp*

Fl. 3 *f* *sub. pp* *ff* *pp*

Ob. *f* *sub. pp* *ff* *pp*

Cl. 1 *f* *sub. pp* *ff* *pp*

Cl. 2 *f* *sub. pp* *ff* *pp* *pp* *f* *pp*

Cl. 3 *f* *sub. pp* *ff* *p* *pp* *f* *pp*

B. Cl. *f* *pp* *ff* *pp* *f* *pp*

A. Sax. 1 *f* *sub. pp* *ff* *p*

A. Sax. 2 *f* *mp* *ff* *pp*

T. Sax. *f* *mf* *ff* *pp* *f* *pp*

B. Sax. *f* *pp* *ff* *pp* *f* *pp*

Bsn. 1-2 *f* *pp* *ff* *pp* *f* *pp*

Tpt. 1 *sub. pp* *ff* *p*

Tpt. 2 *f* *pp* *ff* *p* *senza sord.* *Hn. 1*

Tpt. 3 *f* *mp* *ff* *pp* *senza sord.* *Hn. 2*

Hn. 1-2 *f* *pp* *ff* *pp*

Hn. 3-4 *mp* *f* *mp* *ff* *pp*

Tbn. 1 *f* *mp* *ff* *pp* *senza sord.*

Tbn. 2 *f* *mf* *ff* *p* *pp* *f* *pp* *senza sord.*

B. Tbn. *f* *pp* *ff* *pp* *f* *pp*

Euph. *f* *pp* *ff* *pp* *f* *pp*

Tba. *f* *pp* *ff* *pp* *f* *pp*

Db. *f* *pp* *ff* *pp* *f* *pp* *pizz.*

Vib. *f* *sub. pp* *ff* *pp*

Timp. *pp* *ff* *pp* *f* *pp*

134 135 136 137 138 139 140 141 142 143 144

Allegro giocoso ($\text{♩} = 60$)

2. Minuetto

1. 2.

Fl. 1-2 *f* *ff*

Fl. 3 *f* *ff*

Ob. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *f* *ff*

A. Sax. 1 *f* *ff*

A. Sax. 2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Bsn. 1-2 *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. 1-2 *f* *ff*

Hn. 3-4 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Db. *f* *ff* arco

Timp. *f* *ff*

145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161

[illegible]

Fl. 1-2

Fl. 3

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. 2

B. Tbn.

Euph.

Tba.

Db.

Vib.

Hp.

Timp.

179 180 181 182 183 184 185 186 187 188 189 190 191 192

This page of the musical score is for a large orchestra. It features staves for the following instruments: Flute 1 & 2 (Fl. 1-2), Flute 3 (Fl. 3), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), Bassoon 1 & 2 (Bsn. 1-2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 & 2 (Hn. 1-2), Horn 3 & 4 (Hn. 3-4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Double Bass (Db.), Vibraphone (Vib.), Harp (Hp.), and Timpani (Timp.).

The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). It includes various dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *ff* (fortissimo), and *pp* (pianissimo). A key signature change to two flats (B-flat major or E-flat minor) occurs at the end of the page. The score is a page from a larger work, as indicated by the page number '1' in the top left corner.

L

Fl. 1-2

Fl. 3

Ob.

Cl. 1

Cl. 2

Cl. 3

sub. **pp** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

B. Cl.

sub. **pp**

A. Sax. 1

A. Sax. 2

mp
stagger breathe with Bari.
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

T. Sax.

sub. **pp**
stagger breathe with Tenor
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

B. Sax.

sub. **pp**
stagger breathe as needed
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Bsn. 1-2

sub. **pp**

Tpt. 1

mp

Tpt. 2

mp

Tpt. 3

mp
stagger breathe with 3rd & 4th

Hn. 1-2

sub. **pp**
stagger breathe with 1st & 2nd

Hn. 3-4

sub. **pp**

Tbn. 1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Tbn. 2

sub. **pp** 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

B. Tbn.

sub. **pp**
stagger breathe as needed
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Euph.

sub. **pp**
stagger breathe as needed
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Tba.

sub. **pp**
pizz. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

sub. **pp**

Vib.

mp

Hp.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Timp.

sub. **pp**

Tamb.

209 210 211 212 213 214 215 216 217 218 219 220 221 222 223

M

Fl. 1-2 *p* *pp*

Fl. 3 *mp* solo *pp*

Ob. *mp* *pp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Cl. 3 *p* *pp*

B. Cl. 16 *p* *pp*

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1-2 *p* *pp* *1.*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2 *p* *pp*

Hn. 3-4 *pp*

Tbn. 1

Tbn. 2 16

B. Tbn. 16

Euph.

Tba. *p* *pp*

Db. 16 *p* *pp*

Vib.

Hp.

Timp. 16 *p* *pp* *As to A*

Tamb.

224 225 226 227 228 229 230 231 232 233 234 235 236 237

Fl. 1-2 *N*

Fl. 3 *pp*

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1 *pp*

A. Sax. 2 *pp*

T. Sax.

B. Sax.

Bsn. 1-2 *+ II.*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *pp*

Tba. *arco*

Db.

Vib.

Hp.

Timp.

Tamb.

238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253

Fl. 1-2 *div.*

Fl. 3

Ob.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Bsn. 1-2

Tpt. 1 *con sord.*
pp

Tpt. 2 *con sord.*
pp

Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1 *con sord.*
pp

Tbn. 2 *con sord.*
pp

B. Tbn.

Euph.

Tba.

Db. *pizz.*

Vib.

Hp.

Timp.

Tamb.

254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269

Lento ($\text{♩} = 42$) **3. Adagietto**

Fl. 1-2 *sol* *pp* *5* *mp* *pp*

Fl. 3 *sol* *pp* *5* *mp* *pp*

Cl. 1 *pp* *5* *mp* *pp*

Cl. 2 *pp* *5* *mp* *pp*

Cl. 3 *pp* *5* *mp* *pp*

B. Cl. *pp* *5* *mp* *pp*

A. Sax. 2 *Cl. 3* *pp* *5* *mp* *pp*

T. Sax. *Cl. 2* *pp* *5* *mp* *pp*

B. Sax. *B. Cl., Bsn.* *pp* *5* *mp* *pp*

Bsn. 1-2 *pp* *5* *mp* *pp*

270 271 272 273 274 275 276 277 278 279 280 281

Fl. 1-2 *5* *mp* *pp*

Fl. 3 *5* *mp* *pp*

Cl. 1 *5* *mp* *pp*

Cl. 2 *5* *mp* *pp*

Cl. 3 *3* *5* *mp* *pp*

B. Cl. *5* *mp* *pp*

A. Sax. 2 *5* *mp* *pp*

T. Sax. *5* *mp* *pp*

B. Sax. *5* *mp* *pp*

Bsn. 1-2 *5* *mp* *pp*

282 283 284 285 286 287 288 289 290 291

Fl. 1-2
 Fl. 3
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 2
 T. Sax.
 B. Sax.
 Bsn. 1-2

292 293 294 295 296 297 298 299 300 301 302 303

Allegretto moderato (♩ = 126)

4. Carillon

Fl. 1-2 *ff* *3*

Fl. 3 *ff* *3*

Ob. *ff* *3*

Cl. 1 *ff* *3*

Cl. 2 *ff* *3*

Cl. 3 *ff* *3*

B. Cl. *mf* 1 2 3 4 5 6

A. Sax. 1 *mf* 1 2 3 4 5 6

A. Sax. 2 *ff* *3*

T. Sax. *mf* 1 2 3 4 5 6

B. Sax. *mf* 1 2 3 4 5 6

Bsn. 1-2 *mf* 1 2 3 4 5 6

Tpt. 1 *f* senza sord. 1 2 3 4

Tpt. 2 *f* senza sord. 1 2 3 4

Tpt. 3 *f* senza sord. 1 2 3 4

Hn. 1-2 *ff* 1 2 3 4

Hn. 3-4 *ff* 1 2 3 4

Tbn. 1 *mf* senza sord. 1 2 3 4 5 6

Tbn. 2 *mf* senza sord. 1 2 3 4 5 6

B. Tbn. *mf* 1 2 3 4 5 6

Euph. *mf* 1 2 3 4 5 6

Tba. *mf* 1 2 3 4 5 6

Db. *f* arco 1 2 3 4 5 6

Vib. *f* 1 2 3 4 5 6

Hp. *ff* 1 2 3 4

304

305

306

307

308

309

310

311

312

313

314

315

[illegible]

Fl. 1-2
sub. *p*
3

Fl. 3
sub. *p*
3

Ob.
sub. *p*
3

Cl. 1
sub. *p*
3

Cl. 2
sub. *p*
3

Cl. 3
sub. *pp*
1 2 3 4 5 6

B. Cl.
sub. *pp*
5 6 7 8 9 10

A. Sax. 1
sub. *p*
3

A. Sax. 2
sub. *pp*
1 2 3 4 5 6

T. Sax.
sub. *pp*
5 6 7 8 9 10

B. Sax.
sub. *pp*
5 6 7 8 9 10

Bsn. 1-2
sub. *pp*
1 2 3 4 5 6

Tpt. 1
1 2 3 4

Tpt. 2
sub. *p*
1 2 3 4

Tpt. 3
sub. *pp*
1 2 3 4

Hn. 1-2
sub. *p*
1 2 3 4

Hn. 3-4
1 2 3 4

Tbn. 1
sub. *pp*
1 2 3 4

Tbn. 2
sub. *pp*
5 6 7 8

B. Tbn.
sub. *pp*
5 6 7 8

Euph.
sub. *pp*
5 6 1 2

Tba.
sub. *pp*
5 6 1 2

Db.
sub. *pp*
5 6 1 2

Vib.
sub. *pp*
1 2 3 4

Hp.
sub. *pp*
1 2 3 4

328 329 330 331 332 333 334 335 336 337 338 339

R

Fl. 1-2 *div.* *ffp* *ff* *ffp* *ff*

Fl. 3 *ffp* *ff* *ffp* *ff*

Ob. *ffp* *ff* *ffp* *ff*

Cl. 1 *ffp* *ff* *ffp* *ff*

Cl. 2 *ffp* *ff* *ffp* *ff*

Cl. 3 *ffp* *ff* *ffp* *ff*

B. Cl. *mp* *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *mp* *ff* *ffp* *ff*

B. Sax. *mp* *ffp* *ffp* *ff*

Bsn. 1-2 *mp* *ffp* *ffp*

Tpt. 1 *ff* *sub. pp*

Tpt. 2 *mp* *ff*

Tpt. 3 *mp* *ff*

Hn. 1-2 *mf* *ff* *sub. pp*

Hn. 3-4 *mf* *ff* *sub. pp*

Tbn. 1 *mp* *ffp* *ff* *sub. pp*

Tbn. 2 *mp* *ffp* *ff* *sub. pp*

B. Tbn. *mp* *ff* *sub. pp*

Euph. *mp* *ff* *sub. pp*

Tba. *mp* *ff* *sub. pp*

Db. *mp* *ff* *pizz.* *sub. pp*

Vib. *mp* *ffp* *ff* *ffp* *ff*

Hp. *mp* *ff*

Timp. *ffp* *ff* *sub. pp*

340 341 342 343 344 345 346 347 348 349 350 351 352 353 354

Andantino (♩ = 48)

Fl. 1-2 *mp* *Fl. soli*

Fl. 3

Ob.

Cl. 1 *pp* 1 2 3 4

Cl. 2 *pp* 1 2 3 4 5

Cl. 3 *pp*

Tpt. 1

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Vib. *pp*

Timp.

355 356 357 358 359 360 361 362 363 364 365 366 367 368 369

Fl. 1-2

Fl. 3

Ob.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1 *p*

A. Sax. 2 *p* 1 2 3 4

Euph. *p* 1 2 3 4

Tba. *p* 1 2 3 4

Db. *p* 1 2 3 4

Vib. *p* 1 2 3 4

Hp. *p*

370 371 372 373 374 375 376 377 378 379 380 381 382 383

Fl. 1-2 *f* *mp*

Fl. 3 *f* *p*

Ob. *f* *p*

Cl. 1 *mf* *pp*

Cl. 2 *mf* *pp*

Cl. 3 *mf* *pp*

A. Sax. 1 *f* *tr* *p*

A. Sax. 2 *f* *tr* *p*

Hn. 1-2 *mp* *solo*

Euph. *mf* *pp*

Tba. *mf* *pp*

Db. *mf* *pp*

Vib. *mf* *pp*

Hp. *mf* *pp*

384 385 386 387 388 389 390 391 392 393 394 395 396 397

poco rit.

Tempo I (♩ = 126)

Fl. 1-2: *mf* 3

Fl. 3: *mf* 3

Ob.: *mf* 3

Cl. 1: *pp* 1 2 3 4 5 6

Cl. 2: *pp* 1 2 3 4 5 6

Cl. 3: *pp* 1 2 3 4 5 6

B. Cl.: *pp*

A. Sax. 1: *p* 3

A. Sax. 2: *p* 3

Tpt. 1: *p* 1 2 3

Tpt. 2: *p*

Hn. 1-2: *pp* 1 2 3 4

Hn. 3-4: *pp* 1 2 3

Tbn. 1: *p*

Tbn. 2: *p*

Euph.: *p* 1 2 3

Tba.: *pp* 1 2 3 4 5 6

Db.: *p* 1 2 3

Vib.: *pp* 1 2 3 4

Hp.: *pp* 1 2 3 4

398 399 400 401 402 403 404 405 406 407 408 409 410 411

412	413	414	415	416	417	418	419	420	421	422
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----

W

Fl. 1-2
Fl. 3
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.
Vib.
Hp.

423 424 425 426 427 428 429 430 431 432

L'Arlesienne Suite 1

div.

Fl. 1-2 *ffp* *ff*

Fl. 3 *ffp* *ff*

Ob. *ffp* *ff*

Cl. 1 *ffp* *ff*

Cl. 2 *ffp* *ff*

Cl. 3 *ffp* *ff*

B. Cl. *mp* *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *mp* *ff*

B. Sax. *mp* *ff*

Bsn. 1-2 *mp* *ff*

Tpt. 1 *mf* *ff*

Tpt. 2 *mp* *ff*

Tpt. 3 *mp* *ff*

Hn. 1-2 *mf* *ff*

Hn. 3-4 *mf* *ff*

Tbn. 1 *mp* *ffp*

Tbn. 2 *mp* *ffp*

B. Tbn. *mp* *ff*

Euph. *mp* *ff*

Tba. *mp* *ff*

Db. *mp* *ff*

Vib. *mp* *ffp*

Hp. *mp* *f*

Timp. *f* *ff*