

# FARANDOLE

GEORGES BIZET  
arr. by Merle Isaac

1st Violin

Tempo di marcia

from L'Arlesienne Suite No. 2

*f marcato*

9

17 *Allegro*

*p lightly*

29

37

45 *mf* 'smoothly

53

61

69

77

85

*f*

93

1st Violin - 2

101 *marcato*

109

117 *smoothly*

125

133

141 *mf*

149

157 *smoothly*

165

173 *ff*

180

188

194 *fff*

Detailed description: This page of a musical score for the 1st Violin part, second system, contains measures 101 through 194. The music is written in treble clef with a key signature of one sharp (F#). The score is divided into 12 staves. Measure numbers are circled at the beginning of each staff: 101, 109, 117, 125, 133, 141, 149, 157, 165, 173, 180, 188, and 194. Performance markings include *marcato* at measure 101, *smoothly* at measures 117 and 157, *mf* at measure 141, *ff* at measure 173, and *fff* at measure 194. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and some measures with rests. Dynamic markings are indicated by slanted letters above the notes.

2nd Violin

# FARANDOLE

from L'Arlesienne Suite No. 2

GEORGES BIZET  
arr. by Merle Isaac

Tempo di marcia

measures 1-16. *marcato*

measures 17-36. *Allegro*  
*mf* *lightly* *p*

measures 37-96. *mf* *f*

101

*marcato*

109

117

*smoothly*

125

133

*mf*

141

149

*smoothly*

157

165

*ff marcato*

173

180

188

*fff*

194

101 *marcato*

109

117

*smoothly*

125

133 *mf*

141

149

*smoothly*

157

165 *ff marcato*

173

180

188 *fff*

194

# FARANDOLE

Viola

Tempo di marcia

from L'Arlesienne Suite No. 2

GEORGES BIZET

arr. by Merle Isaac

*f marcato*

9 V.I.

17 *mf* Allegro

29 *p*

37 *mf* smoothly

45

53

61 *lightly*

69 *div.*

77 *lightly*

85

93

Viola - 2

101

109 *f marcato*

117

125 *smoothly*

133

141 *mf marcato*

149 *smoothly*

157

165

173

180

188 *fff*

194

Detailed description: This page of a musical score is for the Viola - 2 part, covering measures 101 to 194. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score consists of ten staves. The first staff (measures 101-108) features a rhythmic pattern of eighth notes with slurs and accents. Measure 109 is marked with a forte (*f*) dynamic and *marcato* articulation. The second staff (measures 109-116) continues this pattern. The third staff (measures 117-124) shows a change in articulation to *smoothly*. The fourth staff (measures 125-132) includes a four-measure slur and first fingerings. The fifth staff (measures 133-140) features a *mf marcato* dynamic. The sixth staff (measures 141-148) continues with *mf marcato*. The seventh staff (measures 149-156) is marked *smoothly*. The eighth staff (measures 157-164) includes a four-measure slur. The ninth staff (measures 165-172) continues the *smoothly* articulation. The tenth staff (measures 173-180) features a *fff* dynamic. The eleventh staff (measures 181-187) continues with *fff*. The twelfth staff (measures 188-194) features a *fff* dynamic and a complex rhythmic pattern of eighth notes.

Cello

# FARANDOLE

Tempo di marcia

from L'Arlesienne Suite No. 2

GEORGES BIZET  
arr. by Merle Isaac

*f marcato*

9 *v.l.*

17 *Allegro*

29 *p*

37 *pizz.*

45 *mf*

53 *arco*

lightly

61

69

77

85 *div.*

*f*

93-100: Bass clef, key signature of one sharp (F#), 4/4 time signature. The music consists of a continuous eighth-note pattern in the right hand and a steady eighth-note accompaniment in the left hand.

101-108: Bass clef, key signature of one sharp. The right hand features a series of slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

109-116: Bass clef, key signature of one sharp. The right hand has slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

117-124: Bass clef, key signature of one sharp. The right hand has slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

125-132: Bass clef, key signature of one sharp. The right hand has slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

133-140: Bass clef, key signature of one sharp. The right hand has slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

141-148: Bass clef, key signature of one sharp. The right hand has slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

149-156: Bass clef, key signature of one sharp. The right hand has slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

157-164: Bass clef, key signature of one sharp. The right hand has slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

165-172: Bass clef, key signature of one sharp. The right hand has slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

173-180: Bass clef, key signature of one sharp. The right hand has slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

181-188: Bass clef, key signature of one sharp. The right hand has slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

189-196: Bass clef, key signature of one sharp. The right hand has slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

197-200: Bass clef, key signature of one sharp. The right hand has slurred eighth notes with accents and breath marks. The left hand continues with eighth notes.

*marcato*

*smoothly*

*marcato*

*smoothly*

*div.*

*ff*

188

*fff*

194

180

173

157

149

141

133

117

109

101

93



BASS

# FARANDOLE

Tempo di marcia

from L'Arlesienne Suite No. 2

GEORGES BIZET  
arr. by Merle Isaac

*f*  $\frac{1}{2}$  marcato

9

cello

Allegro

*p*

3 4

8 (29) *pp*

8 (37) *p* II

(45)

(53) *div.* 4

8 (61) 4

8 (69) 0 *p* 3 0

(77)

*div.* (85)

4 *f* 8 (93)

101

109 *f marcato*

117 *smoothly*

125

133

*mf* *lightly*

141 *div.*

149

157

165 *div.*

*ff*

173

180

188 *div.* *I Separate the tones*

194