CONDUCTOR

SUITE DE BALLET

BALLET SUITE from "COPPÉLIA"

PART ONE

1. **Fanfare et Marche de la Cloche** (March of the Bell)
2. **Valse des Heures** (Waltz of the Hours)
3. **Musique des Automates** (Dance of the Automatons)
4. **Noce Villageoise** (Village Wedding)

LÉO DELIBES

Arranged by

M. L. LAKE

J 284

Instumentation conforms to the standard adopted by The National School Band Association and The American Bandmasters' Association

STANDARD BAND—*Price* $3.50

Conductor
Flute
Db Piccolo
Eb Clarinet
Solo or 1st Bb Clarinet (2)
2nd Bb Clarinet (2)
3rd Bb Clarinet (2)
Oboe
Bassoon
Bb Soprano Saxophone
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Solo Bb Cornet (2)
1st Bb Cornet
2nd & 3rd Bb Cornets (2)
1st & 2nd Horns in Eb (Altos) (2)
3rd & 4th Horns in Eb (Altos) (2)
1st & 2nd Trombones 𝄢 (2)
3rd Trombone 𝄢
3rd Trombone 𝄞 (Bb Bass)
Baritone 𝄞
Euphonium (Baritone 𝄢)
Basses (Tubas) (2)
Drums (2)

CONCERT BAND—*Price* $4.00

Conductor
Flute
Db Piccolo
Eb Clarinet
Solo or 1st Bb Clarinet (3)
2nd Bb Clarinet (2)
3rd Bb Clarinet (2)
Eb Alto Clarinet
Bb Bass Clarinet
Oboe
Bassoon
Bb Soprano Saxophone
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Solo Bb Cornet (2)
1st Bb Cornet
2nd & 3rd Bb Cornets (2)
1st & 2nd Horns in Eb (Altos) (2)
3rd & 4th Horns in Eb (Altos) (2)
1st & 2nd Trombones 𝄢 (2)
3rd Trombone 𝄢
3rd Trombone 𝄞 (Bb Bass)
Baritone 𝄞
Euphonium (Baritone 𝄢)
Basses (Tubas) (3)
Drums (2)

Separate Parts: Conductor's Part .50; Other Parts, each .30

CARL FISCHER
Boston 252 Tremont St. NEW YORK Cooper Square Chicago 306 S. Wabash Ave.

Suite de Ballet
(Ballet Suite)
from
COPPÉLIA
by
Léo Delibes

(Born at St. Germain-du-Val, Sarthe, France, Feb. 21, 1836; died in Paris, Jan. 16, 1891)

J 284

1. Fanfare et Marche de la Cloche
(March of the Bell)

2. Valse des Heures
(Valse of the Hours)

3. Musique des Automates
(Dance of the Automatons)

4. Noce Villageoise
(Village Wedding)

J 285

5. Introduction et Valse de la Poupée
(Introduction and Valse of the Doll)

6. Marche des Guerrieres
(March of the Warriors)

7. Czardas
(Hungarian Dance)

* * * * *

Arranged for Military Band by M. L. Lake

* * *

The success which came to Léo Delibes as a composer was chiefly brought about through his individual talents and abilities as a writer of ballet music. He was a graduate of the Paris Conservatoire and after a short term of activity as organist of the Church of St. Jean et St. Francois, in **1853**, he devoted himself writing for the stage for the rest of his life. His list of musical works for the stage is a very large one, comprising thirteen operettas written up to **1865**, when he was appointed second chorusmaster at the Grand Opera; three ballets *La Source* (**1866**), later on produced as *Naila; Coppélia* (**1870**) and *Sylvia* (**1876**), all of which were very successful and five comedy-operas of which *Lakme* has remained a popular favorite on the operatic stage. In addition, he wrote a Cantata, choruses for men's and women's voices and a collection of fifteen melodies with piano in German Lied-style.

In addition to the uncommon spirit and originality of his music, Delibes was possessed of charming melodic inventiveness and was particularly expert in his methods of instrumentation.

* * * * *

1. *Fanfare et Marche de la Cloche* (March of the Bell) is a spirited march, introduced with ringing fanfare-like passages and followed by thematic material of uncommon vivacity, contrast and original instrumental effects.

* * * * *

2. *Valse des Heures* (Valse of the Hours), one of the most fascinating of this composer's numbers in triple time. It consists of a bewitching melody in the middle registers, with the waltz accompaniment placed in the higher voices, almost for the entire duration of the number, and is effectively contrasted in the middle section and towards the end with varied methods of instrumentation.

* * * * *

3. *Musique des Automates* (Dance of the Automatons). This is a clever and highly amusing musical accompaniment to the stiff and mechanical movements of the automatons, going through a series of steps, etc., after having been wound up.

* * * * *

4. *Noce Villageoise* (Village Wedding). A sprightly characteristic number, imbued with quaint rural touches, and charming instrumental coloring.

* * * * *

5. *Introduction and Valse de la Poupée* (Introduction and Valse of the Doll). One of the best-known of Delibes' successful numbers of this style. Its popularity may easily be ascribed to its swinging rhythm, ingratiating melodic charm and the general graceful character of the number as a whole.

* * * * *

6. *Marche des Guerrieres* (March of the Warriors). An admirable number of its kind, fully reflecting a true picture of marching warriors. The music is gay, spirited, thoroughly brilliant and interspersed with innumerable fine instrumental effects.

* * * * *

7. *Czardas* (Hungarian Dance). A true specimen of this best-known and most popular of all Hungarian national dances. The number is composed of three sections, a brief introductory *Allegro marcato* of only seven measures; a *Moderato* (Largamente e marcato), a slow march-like movement and then the dance proper first in *Allegretto* tempo and gradually developing *più vivo* into a concluding *Presto* with irresistible rapidity and brilliancy.

* * * * *

The present re-arrangement of this *Coppélia Suite* based upon the original orchestra version, has been prepared with exacting care by M. L. Lake. Every possible attention has been given to reproduction of original effects wherever possible and the thorough system of cues and lettered measures, profusely scattered throughout, render the individual parts more serviceable and of greater practical benefit for either small or large bands than those of any existing edition.

G. S.

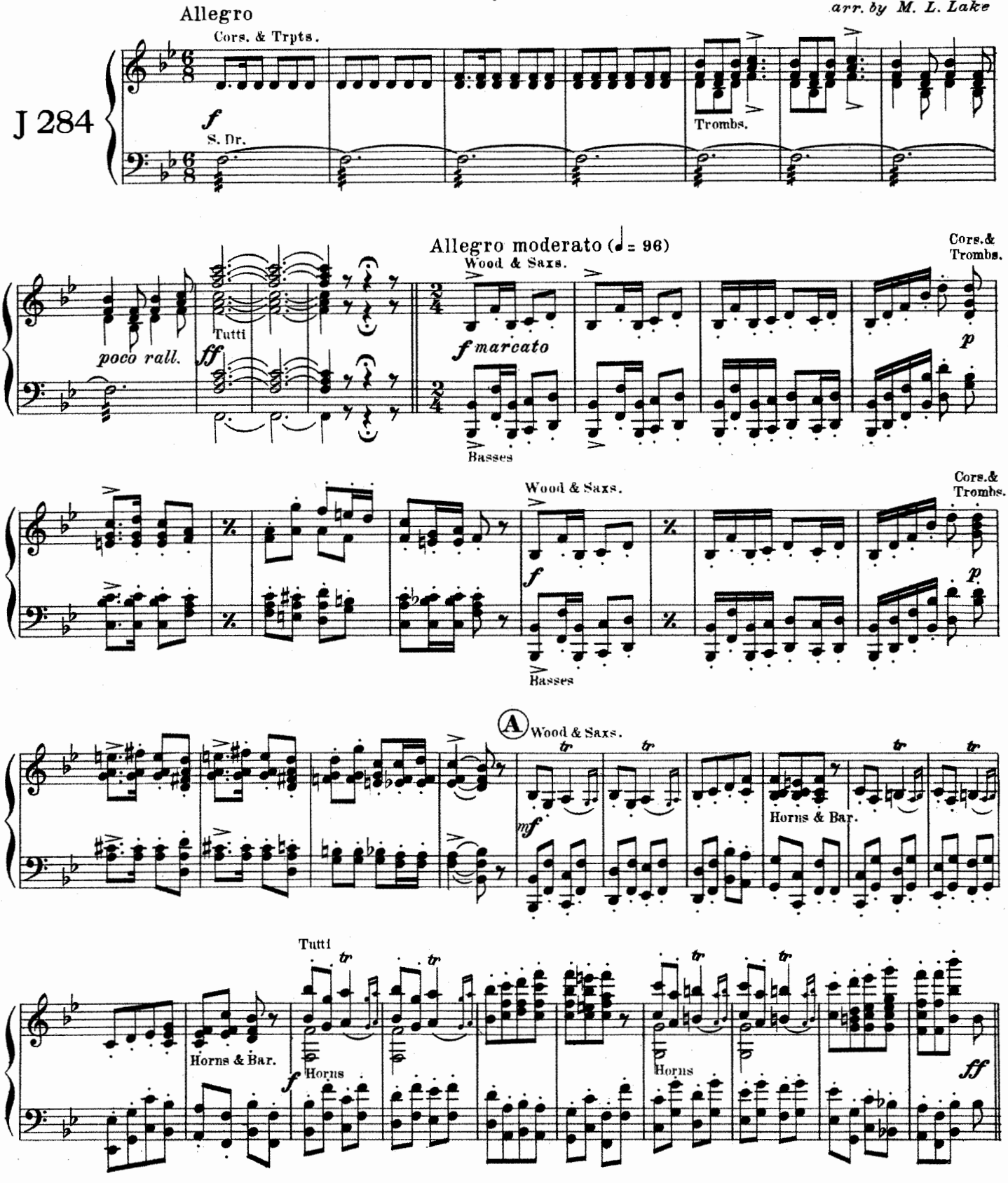
Suite de Ballet
COPPÉLIA

CONDUCTOR

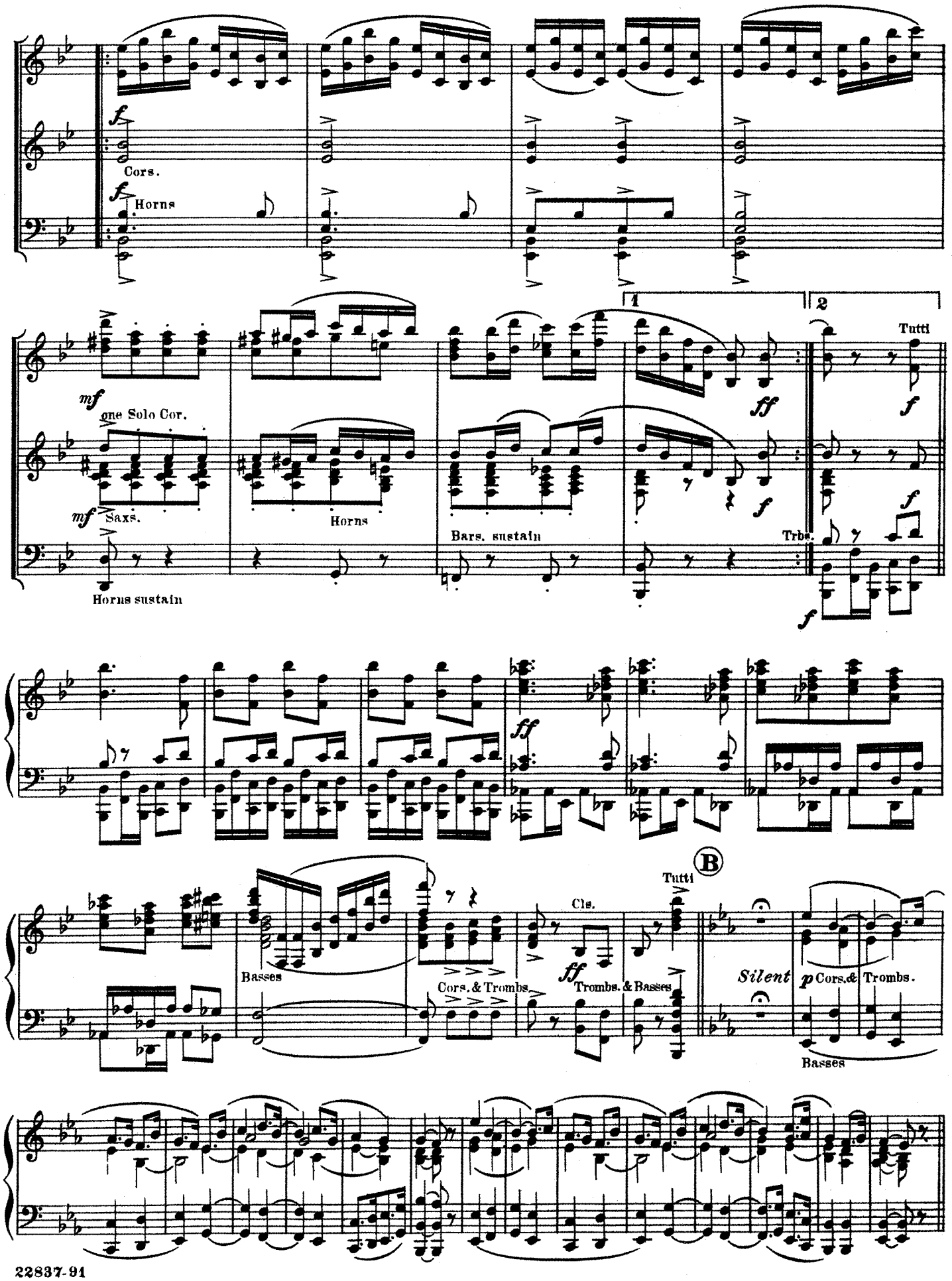
Part One

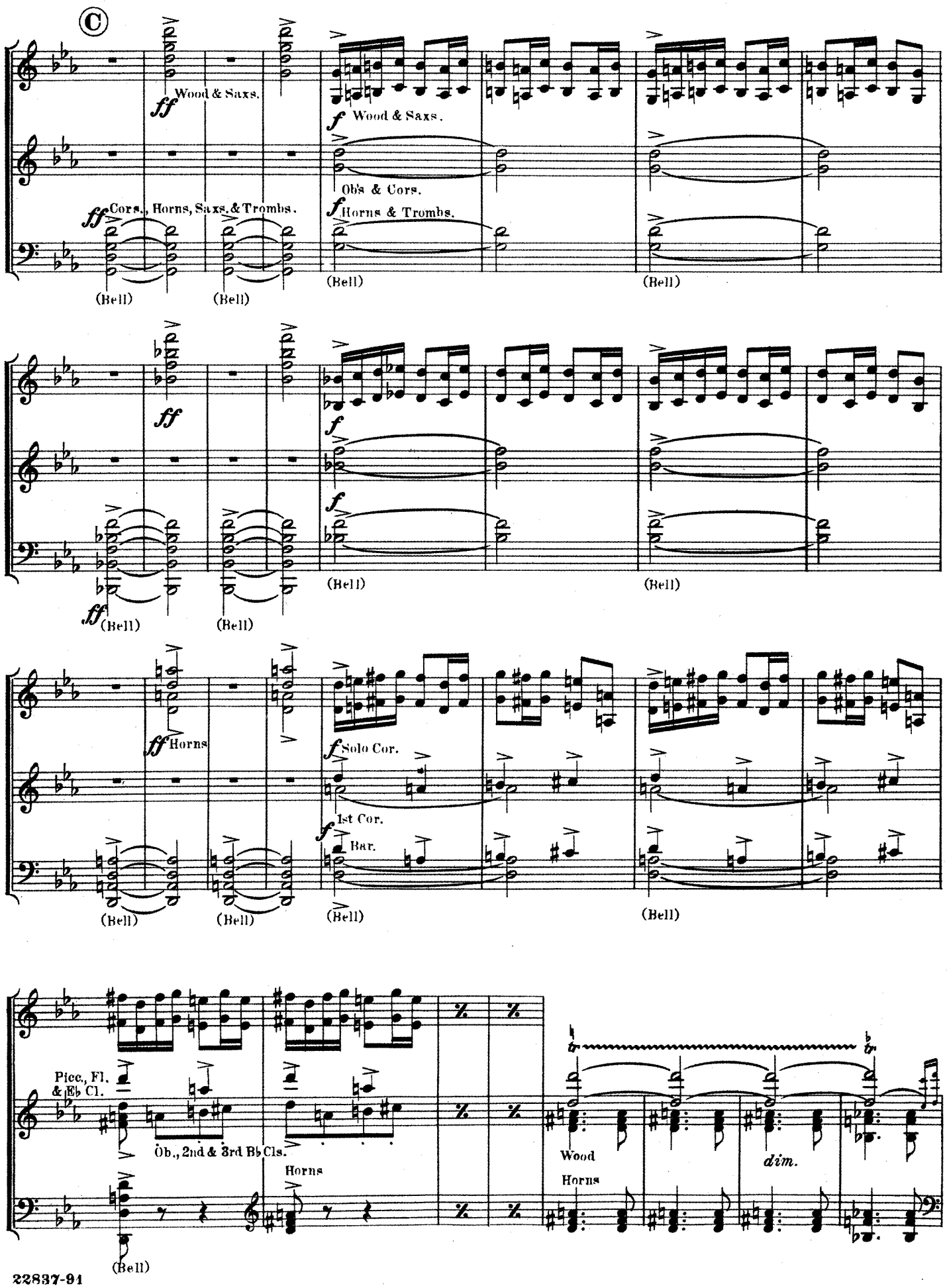
1. Fanfare et Marche de la Cloche
(March of the Bell)

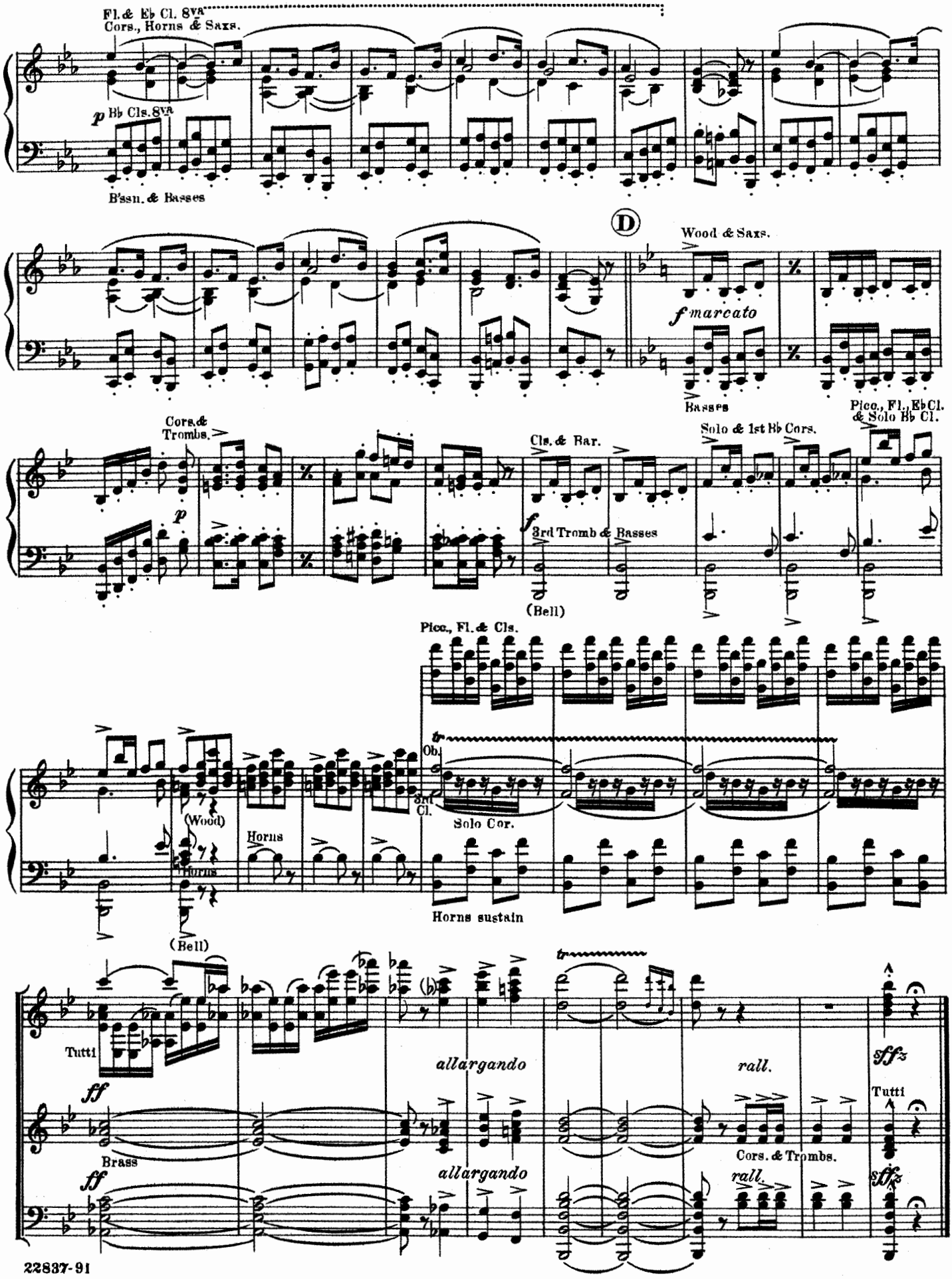
Léo Delibes
arr. by M. L. Lake



22837-91 *Copyright MCMXXIII by Carl Fischer, New York* Printed in the U. S. A.

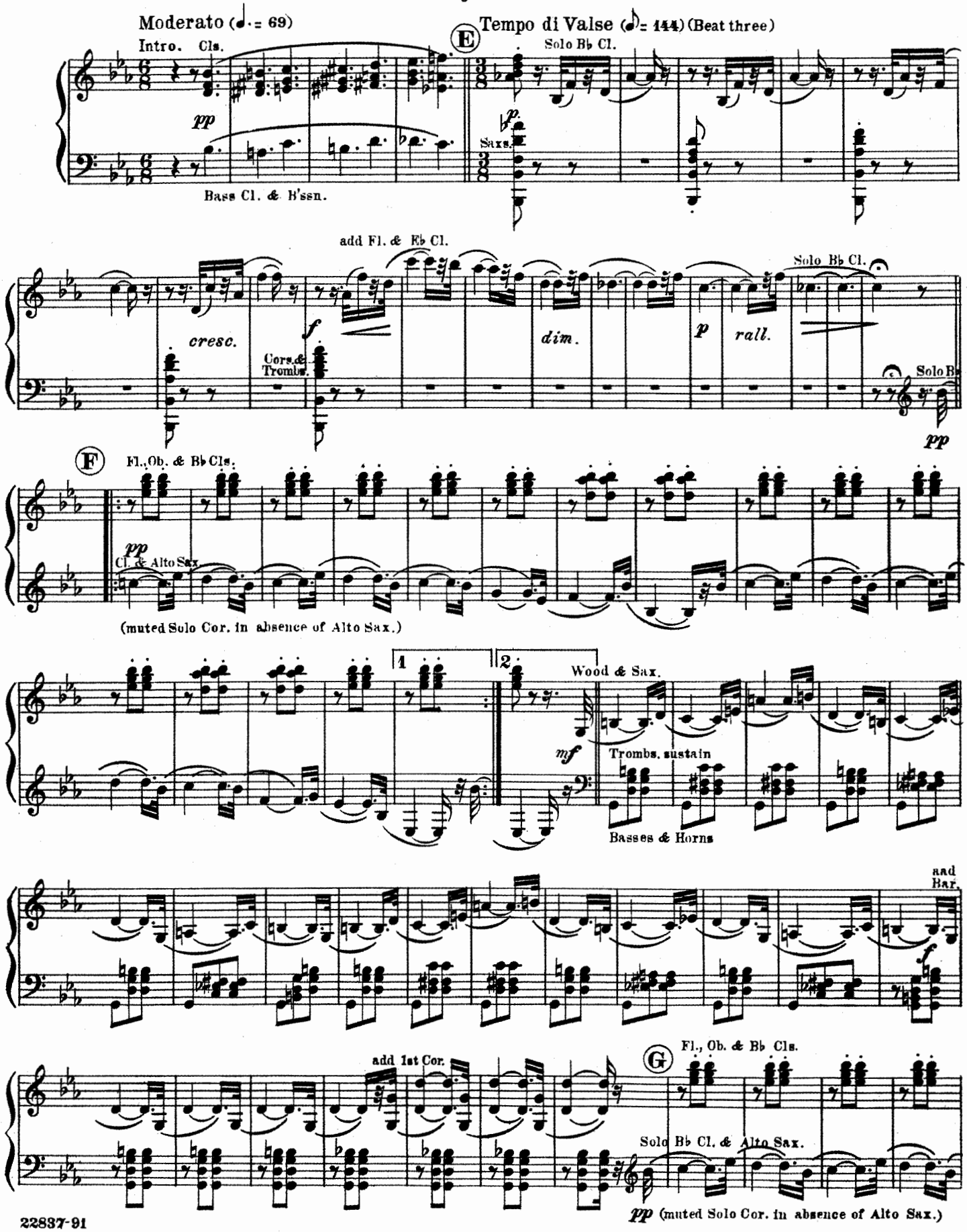

f
Cors.
f
Horns
mf
one Solo Cor.
mf
Saxs.
Horns
Horns sustain
Bars. sustain
1
2
ff
f
Tutti
Trbs.
ff
B
Tutti
Cls.
Basses
Cors. & Trombs
ff
Trombs. & Basses
Silent
p Cors. & Trombs.
Basses

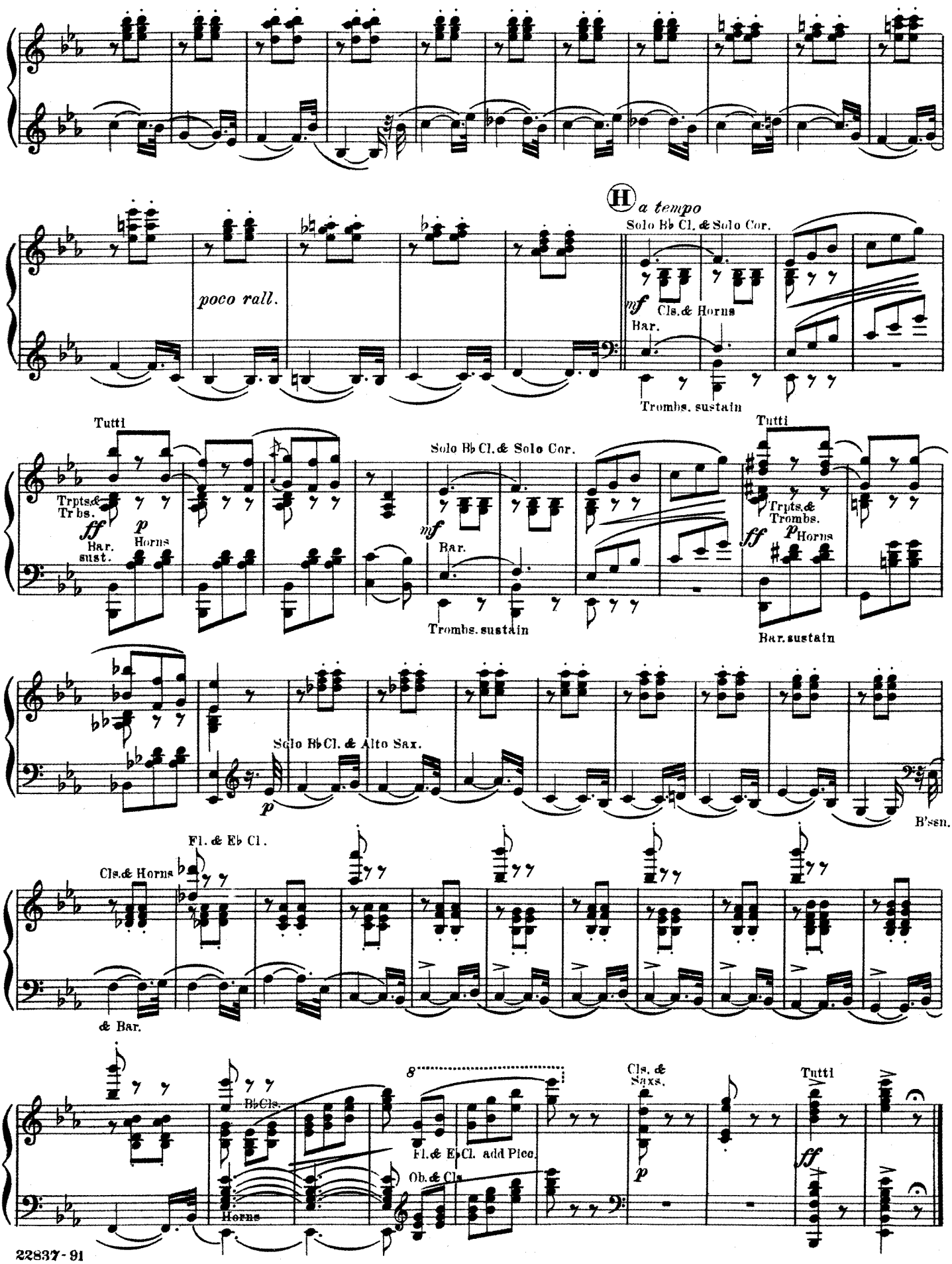

Ⓒ
ff Wood & Saxs.
f Wood & Saxs.
Ob's & Cors.
ff Cors., Horns, Saxs. & Trombs.
f Horns & Trombs.
(Bell)
(Bell)
(Bell)
(Bell)
ff
f
f
ff
(Bell)
(Bell)
(Bell)
(Bell)
ff Horns
f Solo Cor.
1st Cor.
f Bar.
(Bell)
(Bell)
(Bell)
(Bell)
Picc., Fl. & Eb Cl.
Ob., 2nd & 3rd Bb Cls.
Horns
Wood
Horns
dim.
(Bell)


Fl. & Eb Cl. 8va
Cors., Horns & Saxs.
p Bb Cls. 8va
B'ssn. & Basses
D
Wood & Saxs.
f marcato
Basses
Cors. & Trombs.
p
Cls. & Bar.
Solo & 1st Bb Cors.
Picc., Fl., Eb Cl. & Solo Bb Cl.
f 3rd Tromb & Basses
(Bell)
Picc., Fl. & Cls.
Ob.
3rd Cl.
Solo Cor.
(Wood)
Horns
Horns
Horns sustain
(Bell)
Tutti
ff
Brass
ff
allargando
allargando
rall.
rall.
sffz
Tutti
Cors. & Trombs.
sffz

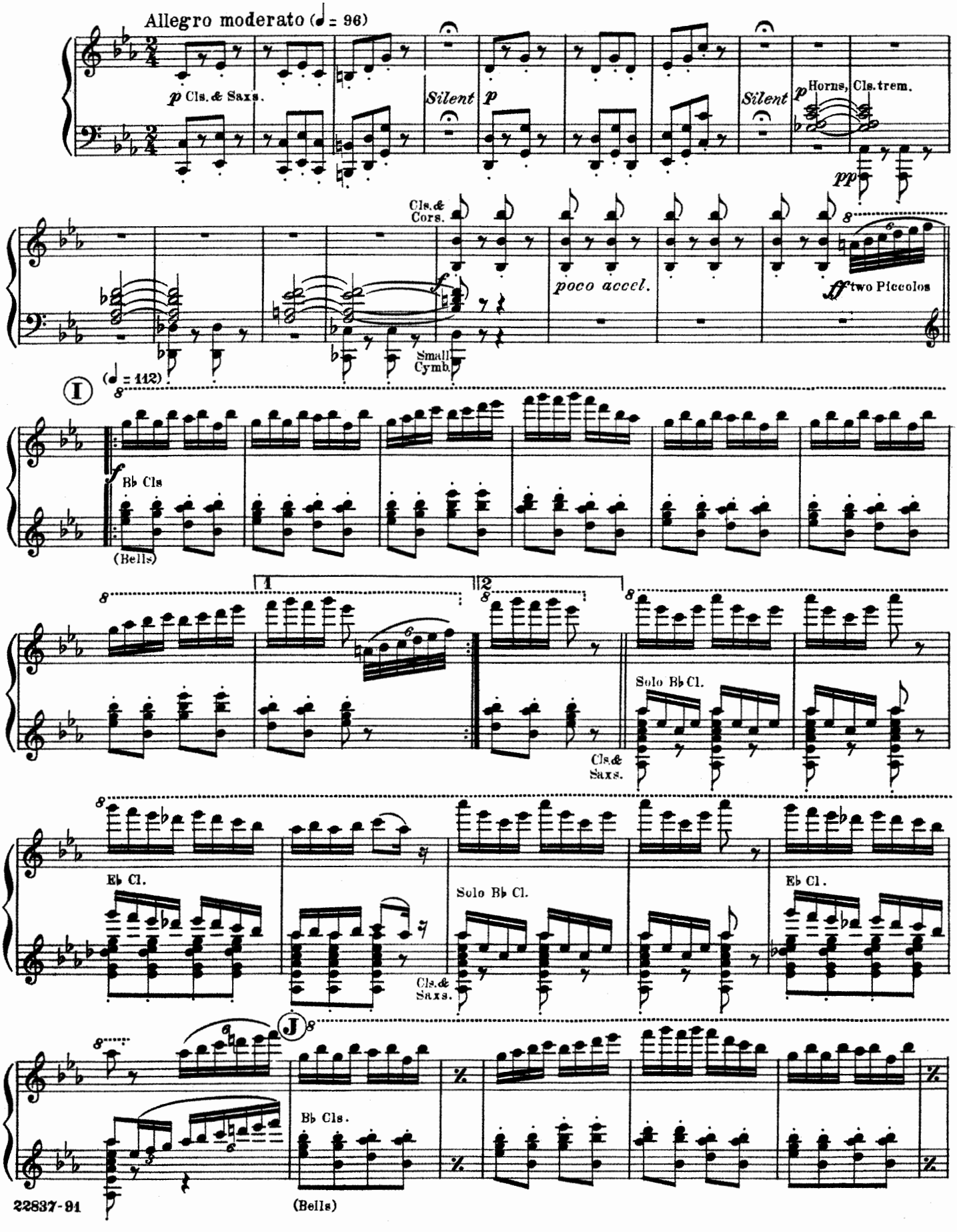
2 Valse des Heures

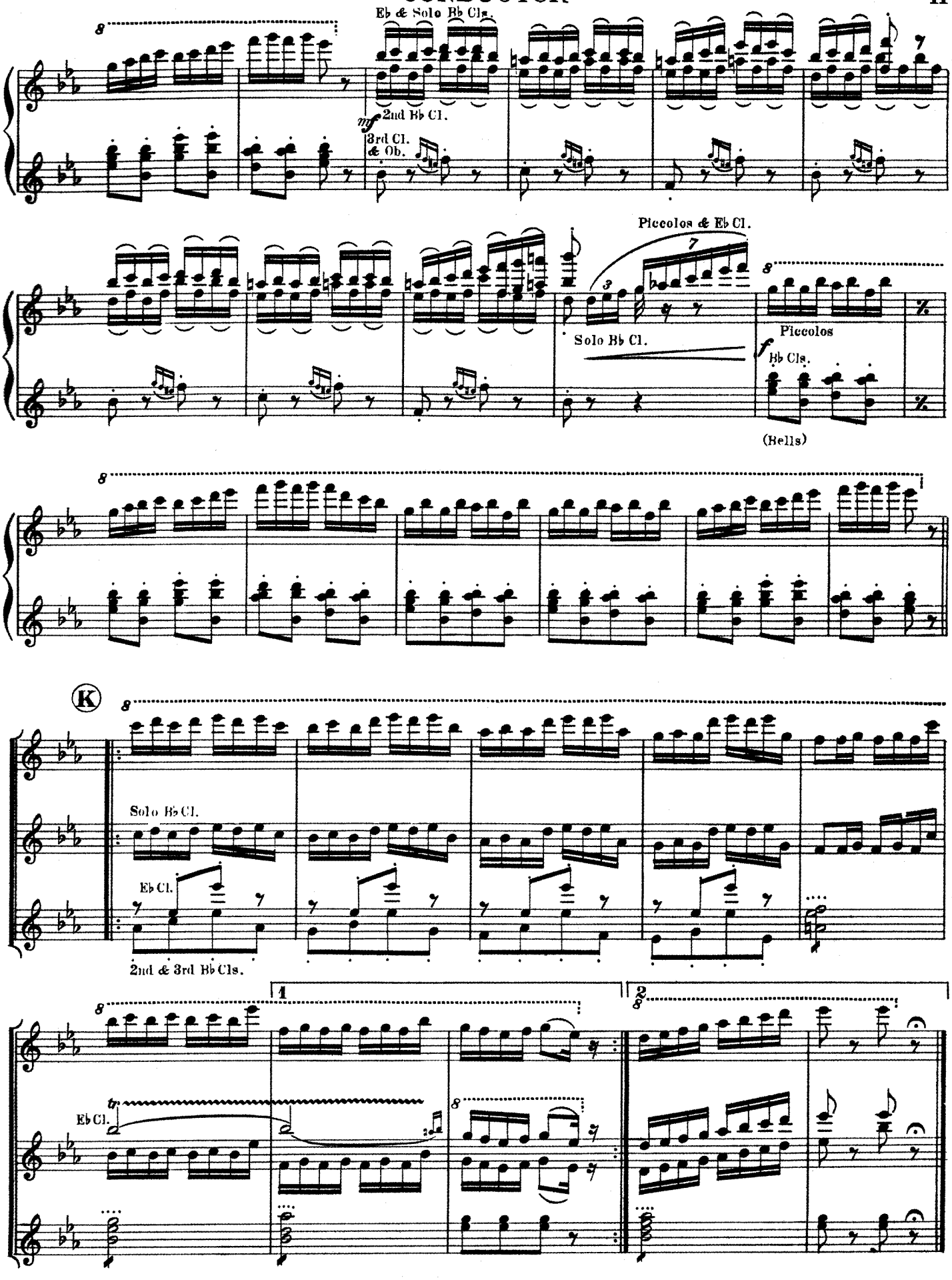
(Valse of the Hours)



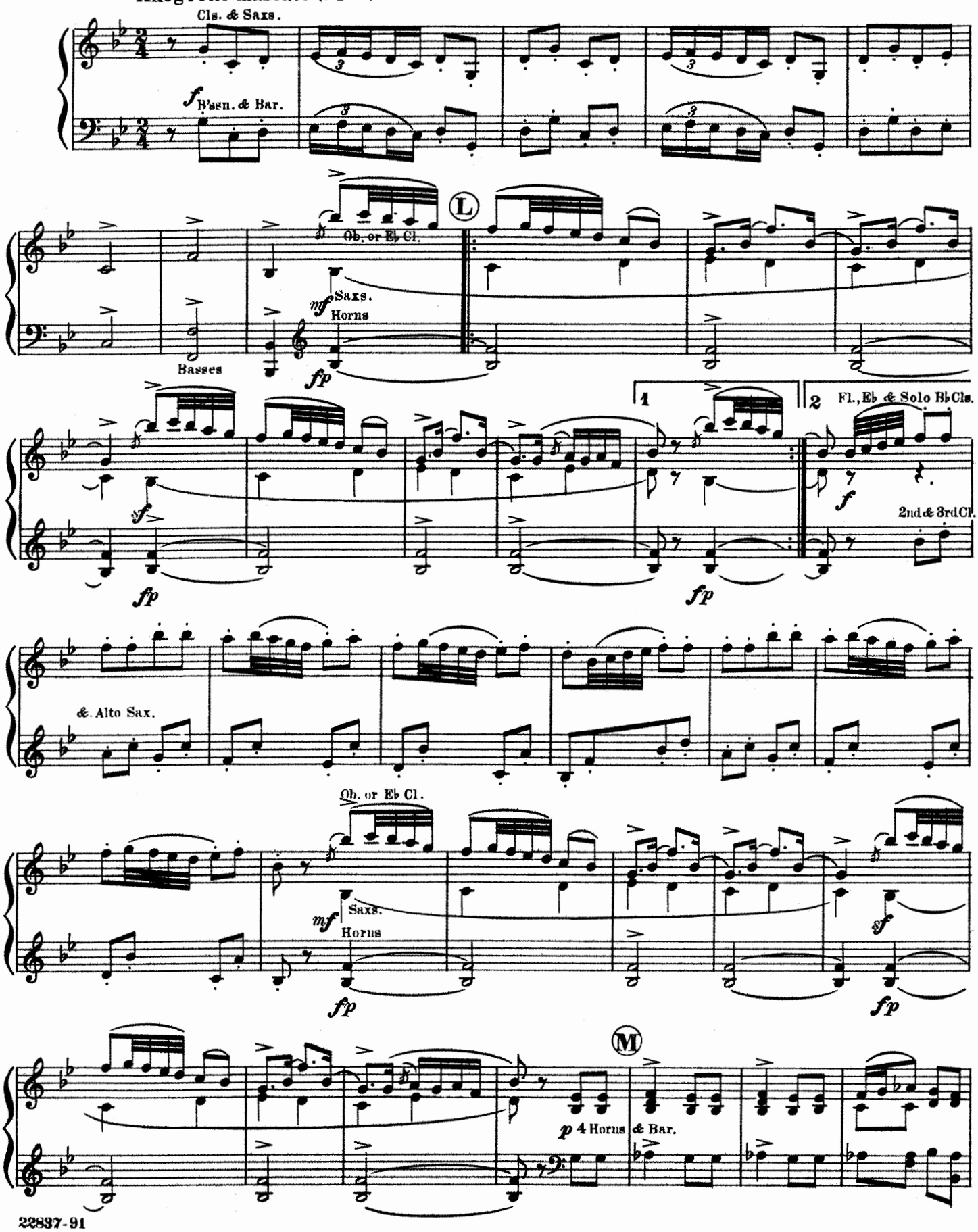

H a tempo
Solo Bb Cl. & Solo Cor.
poco rall.
mf
Cls. & Horns
Bar.
Trombs. sustain
Tutti
Trpts. & Trbs.
ff
Bar. sust.
p
Horns
Solo Bb Cl. & Solo Cor.
mf
Bar.
Trombs. sustain
Tutti
Trpts. & Trombs.
ff
p Horns
Bar. sustain
Solo Bb Cl. & Alto Sax.
p
B'sn.
Fl. & Eb Cl.
Cls. & Horns
& Bar.
8
Bb Cls.
Horns
Fl. & Eb Cl. add Picc.
Ob. & Cls
Cls. & Saxs.
p
Tutti
ff

3. Musique des Automates
(Dance of the Automatons)




Eb & Solo Bb Cls.
mf
2nd Bb Cl.
3rd Cl. & Ob.
Piccolos & Eb Cl.
Solo Bb Cl.
Piccolos
f
Bb Cls.
(Bells)
K
Solo Bb Cl.
Eb Cl.
2nd & 3rd Bb Cls.
1
2
tr
Eb Cl.

CONDUCTOR

4. Noce Villageoise

(Village Wedding)