

# 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

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

#### STANDARD BAND—Price \$3.50

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

#### CONCERT BAND—Price \$4.00

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

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

CARL FISCHER

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# 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

J 285

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

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

2. Valse des Heures  
(*Valse of the Hours*)

6. Marche des Guerrieres  
(*March of the Warriors*)

3. Musique des Automates  
(*Dance of the Automatons*)

4. Noce Villageoise  
(*Village Wedding*)

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.

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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.

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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.

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

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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.

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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.

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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 *piaù vivo* into a concluding *Presto* with irresistible rapidity and brilliancy.

\* \* \* \* \*

The present re-arrangement of this *Coppélia Suite* based upon the original orchestral 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.

## Part One

## 1. Fanfare et Marche de la Cloche

Léo Delibes  
arr. by M. L. Lake

Cors. & Trpts.

J 284

S. Dr.

**Trombs.**

Allegro moderato (♩ = 96)  
Wood & Saxes.

Cors. &  
Trombs.

*poco rall.*

Tutti

*f marcato*

*P*

Wood & Saxe.

Cors.&  
Trombs.

## Basses

**A** Wood & Saxe.

Horns & Bar.

**Tutti**

Horns &amp; Bar.

## • Horns

Horns

*ff*

This musical score is for a conductor, page 5. It features five systems of staves, each with a treble and bass clef. The score includes various instrument parts and dynamic markings.

- System 1:** Features a treble staff with a melodic line, a bass staff with a bass line, and a middle staff with parts for Cors. (Cornets) and Horns. Dynamic markings include *f* and *mf*.
- System 2:** Features a treble staff with a melodic line, a bass staff with a bass line, and a middle staff with parts for one Solo Cor., Saxs., Horns, Bars. sustain, and Trbn. (Trumpets). Dynamic markings include *mf*, *ff*, and *f*. A *Tutti* marking is present at the end of the system.
- System 3:** Features a treble staff with a melodic line, a bass staff with a bass line, and a middle staff with parts for Bases, Cors. & Trombs, Trombs. & Bases, and Bases. Dynamic markings include *ff* and *p*. A *Tutti* marking is present at the end of the system.
- System 4:** Features a treble staff with a melodic line, a bass staff with a bass line, and a middle staff with parts for Bases, Cors. & Trombs, Trombs. & Bases, and Bases. Dynamic markings include *ff* and *p*. A *Tutti* marking is present at the end of the system.
- System 5:** Features a treble staff with a melodic line, a bass staff with a bass line, and a middle staff with parts for Bases, Cors. & Trombs, Trombs. & Bases, and Bases. Dynamic markings include *ff* and *p*. A *Tutti* marking is present at the end of the system.

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4.

## CONDUCTOR

**(C)**

*ff* Wood & Saxes. *f* Wood & Saxes.

*ff* Cors., Horns, Saxes, & Trombs. *f* Obs. & Cors. *f* Horns & Trombs.

(Bell) (Bell) (Bell) (Bell)

*ff* (Bell) (Bell) *f* (Bell) (Bell)

*ff* Horns *f* Solo Cor. *f* 1st Cor. Bar.

(Bell) (Bell) (Bell) (Bell)

Picc., Fl. & B♭ Cl. Obs., 2nd & 3rd B♭ Cls. Horns Wood Horns *dim.*

(Bell)

# CONDUCTOR

7

Fl. & Eb Cl. 8va  
Corns., Horns & Saxes.

*p* Bb Cls. 8va

B'son. & Basses

**(D)**

Wood & Saxes.

*f marcato*

Basses

Picc., Fl., Eb Cl. & Solo Bb Cl.

Corns. & Trombs.

*p*

Cl. & Bar.

Solo & 1st Bb Cors.

3rd Tromb. & Basses

(Bell)

Picc., Fl. & Cls.

Ob.

8th Cl.

Solo Cor.

(Wood)

Horns

Horns sustain

(Bell)

Tutti

*ff*

Brass

*ff*

*allargando*

*allargando*

*rall.*

*ff*

Tutti

Corns. & Trombs.

*rall.*

*ff*



## CONDUCTOR

## 2 Valse des Heures

*(Valse of the Hours)*

Moderato (♩ = 69)

Intro. Cls.

Tempo di Valse (♩ = 144) (Beat three)

Solo B♭ Cl.

pp

Bass Cl. & B'ssn.

Saxs.

add Fl. &amp; E♭ Cl.

Solo B♭ Cl.

cresc.

Core. & Trombs.

dim.

p

rall.

pp

F Fl., Ob. &amp; B♭ Cls.

pp

Cl. & Alto Sax.

(muted Solo Cor. in absence of Alto Sax.)

Wood & Sax.

mf

Trombs. sustain

Basses & Horns

and Har.

add 1st Cor.

G Fl., Ob. & B♭ Cls.

Solo B♭ Cl. & Alto Sax.

pp (muted Solo Cor. in absence of Alto Sax.)

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The first system of the conductor score consists of two staves. The upper staff contains a series of chords, primarily triads and dyads, in a B-flat major key signature. The lower staff contains a melodic line with eighth and sixteenth notes, often beamed together.

The second system continues the musical notation. It includes the instruction *poco rall.* (poco rallentando) in the lower staff. A rehearsal mark 'H' is placed above the staff, followed by the tempo marking *a tempo*. The system also includes the instruction *Solo Bb Cl. & Solo Cor.* and dynamic markings *mf* and *Bar.* (baritone).

The third system features the instruction *Tutti* at the beginning. It includes *Solo Bb Cl. & Solo Cor.* and dynamic markings *ff* (fortissimo) and *p* (piano). The system also includes the instruction *Trpts. & Trbs.* (trumpets and trombones) and *Har. sust.* (harmonium sustain).

The fourth system includes the instruction *Solo Bb Cl. & Alto Sax.* and dynamic markings *p* (piano) and *ff* (fortissimo). The system also includes the instruction *Trpts. & Trombs.* (trumpets and trombones) and *Har. sustain*.

The fifth system includes the instruction *F1. & Eb Cl.* (first and E-flat clarinet). It also includes the instruction *Clas. & Horns* (clarinets and horns) and *& Bar.* (and baritone).

The sixth system includes the instruction *Bb Cls.* (B-flat clarinets). It also includes the instruction *F1. & Eb Cl. add Picc.* (first and E-flat clarinet add piccolo) and *Ob. & Cl.* (oboe and clarinet). The system also includes the instruction *Clas. & Saxs.* (clarinets and saxophones) and *Tutti* at the end.

### 3. Musique des Automates (Dance of the Automatons)

Allegro moderato (♩ = 96)

First system of the musical score. The tempo is marked 'Allegro moderato (♩ = 96)'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is written for piano (p) and includes parts for Clarinet and Saxophone (Cls. & Saxe.), Horns, Clarinet tremolo (Cls. trem.), and Piccolos. The first measure is marked 'p' and 'Cls. & Saxe.'. The second measure is marked 'Silent p'. The third measure is marked 'Silent p'. The fourth measure is marked 'Horns, Cls. trem.'. The fifth measure is marked 'pp'. The sixth measure is marked 'Cls. & Cors.'. The seventh measure is marked 'poco accel.'. The eighth measure is marked 'two Piccolos'. The system ends with a repeat sign and a first ending bracket.

I

(♩ = 112)

Second system of the musical score. The tempo is marked 'I (♩ = 112)'. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is written for piano (p) and includes parts for B-flat Clarinet (Bb Cls.), Bells, Solo B-flat Clarinet (Solo Bb Cl.), and Clarinet and Saxophone (Cls. & Saxe.). The first measure is marked 'Bb Cls.'. The second measure is marked '(Bells)'. The third measure is marked 'Solo Bb Cl.'. The fourth measure is marked 'Cls. & Saxe.'. The fifth measure is marked 'Solo Bb Cl.'. The sixth measure is marked 'Bb Cl.'. The seventh measure is marked 'Cls. & Saxe.'. The eighth measure is marked 'Bb Cl.'. The system ends with a repeat sign and a first ending bracket.

# CONDUCTOR

11

8

E♭ & Solo B♭ Cls.

2nd B♭ Cl.

3rd Cl. & Ob.

Piccolos & E♭ Cl.

7

Solo B♭ Cl.

Piccolos

B♭ Cls.

(Bells)

8

(K)

8

Solo B♭ Cl.

E♭ Cl.

2nd & 3rd B♭ Cls.

1

2

8

E♭ Cl.

## CONDUCTOR

4. Noce Villageoise  
(Village Wedding)

Allegretto marcato (♩ = 88)

Clas. & Saxes.

*f* H<sup>an</sup>. & Bar.

Ob. or Eb Cl.

Saxs.  
Horns

Basses

*fp*

1 2 Fl., Eb & Solo B♭ Cls.

2nd & 3rd Cl.

*fp*

& Alto Sax.

Ob. or Eb Cl.

Saxs.  
Horns

*fp*

*fp*

*M*

*p* 4 Horns & Bar.