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 Bassoon
Flute Bb Soprano Saxophone
Db Piccolo Eb Alto Saxophone
Eb Clarinet Bb Tenor Saxophone
Solo or 1st Bb Clarinet (2) Eb Baritone Saxophone
2nd Bb Clarinet (2) Solo Bb Cornet (2)
3rd Bb Clarinet (2) 1st Bb Cornet
Oboe 2nd & 3rd Bb Cornets (2)
Bassoon 1st & 2nd Horns in Eb

CONCERT BAND—Price $4.00

Conductor Baritone
Flute Bassoon
Db Piccolo Bb Soprano Saxophone
Eb Clarinet Eb Alto Saxophone
Solo or 1st Bb Clarinet (3) Bb Tenor Saxophone
2nd Bb Clarinet (2) Eb Baritone Saxophone
3rd Bb Clarinet (2) Solo Bb Cornet (2)
Eb Alto Clarinet 1st Bb Cornet
Bb Bass Clarinet 2nd & 3rd Bb Cornets (2)
Oboe 1st & 2nd Horns in Eb

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

CARL F. ALFRED, INC.

Boston 257 Devon St.  NEW YORK 500 W. 30th St.
Chicago 500 E. Washington 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)

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)

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. Jake

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 1863, 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 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.

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 Guerrières* (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. *Csardas* (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 vivò* into a concluding *Presto* with irresistible rapidity and brilliancy.

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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.
Suite de Ballet
COPPÉLIA
Part One

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

Léo Delibes
arr. by M. L. Lake

Allegro moderato ($\frac{J}{= 96}$)

J 284
CONDUCTOR

22837-91
3. Musique des Automates
(Dance of the Automatons)