



LA PAIX

FROM

COPPÉLIA

ARRANGED FOR SOLO VIOLA
AND VIOLA QUARTET

Léo Delibes
(1836–1891)



AVS Publications 023a

Preface

Léo Delibes's ballet *Coppélia, ou La fille aux yeux d'émail* premiered May 25, 1870, at the Salle Le Peletier, home of the Théâtre Impérial de l'Opéra (now the Paris Opéra). This *pas de deux* appears as part of a divertissement in the third, and final, act and features one of the most prominent viola solos in the ballet repertoire. While Delibes's choice of a lengthy viola solo is somewhat curious, he may have been inspired by the famous viola solo in Act III of Weber's *Der Freischütz*, the opera that preceded *Coppélia* at its premiere.

This arrangement for solo viola and viola quartet was premiered by the *Viola Viva: The Next Generation* ensemble in Wellington, New Zealand, on May 8, 2013.

Editorial Notes

Coppélia was first published as a piano arrangement in 1870 by Heugel with several other arrangements following. A full score, however, was not published until over a century later, in 1974, when Kalmus produced a score from the original manuscript. This edition is based on both the published full score and the original 1870 piano arrangement, which generally agree regarding articulation, phrasing, and dynamics. Directions that are exclusive to the Heugel piano arrangement are enclosed in parentheses.

The most substantial difference between the sources occurs in mm. 22–23. In these measures, the Heugel piano arrangement lists Version A:



The Kalmus score includes Version A as an *ossia*, with Version B as the principal line instead:



Version B was possibly introduced in an alternate orchestration that replaces a portion of the viola solo with clarinet. Most recordings (and performances) now use the viola for the entire dance, reinstating the original Version A to these measures. Consequently, Version A is given preference here with Version B included as an *ossia* in the viola part.

In mm. 47–48 the viola has repeated notes under a slur (beginning with the fourth and fifth sixteenth notes in m. 47). These repeated notes typically are not rearticulated, and editorial dashed ties have been added for clarity.

La Paix

from Coppélia

Léo Delibes

Arranged by David M. Bynog

SOLO VIOLA

Moderato 7 *poco rall.* (Andante con moto)
p (*espress.*)

11

15

19

* mm. 22-23 ossia

22 *rall.* **A Tempo animato**
tr

25 *tr* *tr*
ad lib. (rapide)

* mm. 22-23 ossia (see editorial notes)

22 *rall.*

29 *rall.* *Très espressif (bien soutenu)*
mf

33

37

41

45 *en pressant beaucoup (très animé)*

48 *rall.*

51 *tr*

55

Viola 1

La Paix

from Coppélia

Léo Delibes

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Moderato

p

7 *poco rall.* **(Andante con moto)** *pizz.* *p*

15 *arco*

23 *rall.* **A Tempo animato** *p*

30 *Très espressif (bien soutenu)* *p*

37

42 *en pressant beaucoup (très animé)*

48 **3** *pizz.* *arco*

Viola 2

La Paix

from Coppélia

Léo Delibes

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Moderato

p

7 *poco rall.* (Andante con moto) *pizz.* *p*

15 *arco*

23 *rall.* **A Tempo animato** *p* **1** *rall.* **1** *Très espressif (bien soutenu)* *p*

31

38

43 *en pressant beaucoup (très animé)* **3**

52 *pizz.* *arco*

Viola 3

La Paix

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Moderato

p

8 *poco rall.* (**Andante con moto**) *pizz.* *p*

16 *arco* *rall.*

24 **A Tempo animato** *p* **1** *rall.* *mf*

30 *Très expressif (bien soutenu)*

36 *p*

44 *en pressant beaucoup (très animé)* **3** *mf*

53 *pizz.*

Viola 4

La Paix

from Coppélia

Léo Delibes

Arranged by David M. Bynog

Moderato

p

8 *poco rall.* (Andante con moto) *pizz.* *p*

16 (pizz.) *rall.*

24 **A Tempo animato** 1 *rall.* **1** *Très expressif (bien soutenu)* *arco* *p*

32 *arco* *en pressant beaucoup (très animé)* **3**

41 *pizz.* *arco* *pizz.* *arco* *en pressant beaucoup (très animé)* **3**

51 *pizz.*

La Paix

from Coppélia

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Moderato

Solo Viola

Viola 1

Viola 2

Viola 3

Viola 4

8 *poco rall.* (Andante con moto)

p (*espress.*)

pizz.

p

pizz.

p

pizz.

p

pizz.

p

14

Musical score for measures 14-18. The score is in 3/4 time and G major. It features a first violin part with a melodic line and a piano accompaniment. The piano part includes a pizzicato section in measure 17. The word "arco" is written above the piano part in measures 15, 16, and 17.

19

Musical score for measures 19-22. The first violin part continues with a melodic line. The piano accompaniment provides harmonic support with chords and moving lines.

23

Musical score for measures 23-27. The first violin part begins with a *rall.* (rallentando) marking and a trill. The tempo then changes to **A Tempo animato**. The piano accompaniment features a *p* (piano) dynamic. The first violin part concludes with *ad lib. (rapide)* (ad libitum, rapidly).

Delibes - La Paix

28

rall.

Très expressif (bien soutenu)

Musical score for measures 28-33. The score is in 3/4 time and G major. It features five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The first staff (Violin I) begins with a tremolo and a melodic line. The second staff (Violin II) has a melodic line starting at measure 30. The third staff (Viola) has a melodic line starting at measure 30. The fourth staff (Cello) has a melodic line starting at measure 30. The fifth staff (Double Bass) has a melodic line starting at measure 30. Dynamics include *mf*, *p*, and *arco*. The tempo marking is *rall.* and the performance instruction is *Très expressif (bien soutenu)*.

34

Musical score for measures 34-38. The score continues with five staves. The first staff (Violin I) has a melodic line. The second staff (Violin II) has a melodic line. The third staff (Viola) has a melodic line. The fourth staff (Cello) has a melodic line. The fifth staff (Double Bass) has a melodic line. Dynamics include *p*. The tempo marking is *rall.* and the performance instruction is *Très expressif (bien soutenu)*.

39

Musical score for measures 39-43. The score continues with five staves. The first staff (Violin I) has a melodic line. The second staff (Violin II) has a melodic line. The third staff (Viola) has a melodic line. The fourth staff (Cello) has a melodic line. The fifth staff (Double Bass) has a melodic line. Dynamics include *pizz.* and *arco*. The tempo marking is *rall.* and the performance instruction is *Très expressif (bien soutenu)*.

43

Musical score for measures 43-47. The score is written for five staves. The first staff is a single melodic line. The second and third staves are piano accompaniment. The fourth and fifth staves are also piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The tempo/mood is *en pressant beaucoup (très animé)*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings *pizz.* and *arco* in the fourth and fifth staves.

48

Musical score for measures 48-53. The score is written for five staves. The first staff is a single melodic line. The second and third staves are piano accompaniment. The fourth and fifth staves are also piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The tempo/mood is *en pressant beaucoup (très animé)*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There is a *rall.* marking above the first staff in measure 48. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

54

Musical score for measures 54-58. The score is written for five staves. The first staff is a single melodic line. The second and third staves are piano accompaniment. The fourth and fifth staves are also piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The tempo/mood is *en pressant beaucoup (très animé)*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings *pizz.* and *arco* in the second, third, fourth, and fifth staves.



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Sinfonia from the Cantata:
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52:G3, Scordatura Edition. AVS 025a

MIXED ENSEMBLES

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Continuo from the Cantata Mein
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Ergieße dich reichlich, du göttliche
Quelle, Aria for Tenor, Viola, and
Continuo from the Cantata Wo soll
ich fliehen hin. AVS 014

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