

Francis COITEUX

**BALLET SUR LE THÈME
DE
L'AMOUR**

extrait de l'opéra "Un monde nouveau"

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CONDUCTEUR

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BALLET SUR LE THÈME DE L'AMOUR

extrait de l'opéra "UN MONDE NOUVEAU"

Durée : 9' 30"

Francis COITEUX

Allegro appassionato $\text{♩} = 76$

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flûte 1, Flûte 2, Hautbois 1 & 2, Clarinette si^b 1, Clarinette si^b 2, Bassons 1 & 2, Saxophone alto mib, Cor en fa 1, Cor en fa 2, Trompette si^b 1, Trompette si^b 2, Trombones 1 & 2, Trombone 3, Tuba Ut, Timbales Glockenspiel, Percussion, Violon I, Violon II, Alto, Violoncelle, and Contrebasse. The score includes dynamic markings such as *p*, *mf*, *f*, and *p rall...*. Specific performance instructions include "à deux" for the bassoons, "1er" for the oboe, and "en dehors" for the oboe and saxophone. The music is in 2/4 time and features a variety of melodic and harmonic textures.

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14 Lento ♩ = 65

The musical score for the conductor includes the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Enter in measure 14 with a *pp* dynamic, playing a melodic line that reaches *f* by measure 15.
- Clarinets (Cl. Si-1, Cl. Si-2):** Play a melodic line starting at *p* in measure 14, moving to *mf* and *pp* in measure 15, then *f* in measure 16.
- Bassoon (Bsn. 1.2):** Plays a melodic line starting at *p* in measure 14, moving to *mf* and *pp* in measure 15, then *f* in measure 16.
- Saxophone (Sx. A):** Plays a melodic line starting at *p* in measure 14, moving to *mf* in measure 15, then *f* in measure 16.
- Cor Anglais (Cor F. 1, Cor F. 2):** Enter in measure 15 with a *f* dynamic.
- Trumpets (Tpt. Si-1, Tpt. Si-2):** Enter in measure 15 with a *pp* dynamic, playing a rhythmic pattern that reaches *f* in measure 16.
- Trombones (Tbn. 1.2, Tbn. 3):** Enter in measure 15 with a *pp* dynamic, playing a rhythmic pattern that reaches *f* in measure 16.
- Tuba (Tba.):** Enters in measure 15 with a *pp* dynamic, playing a rhythmic pattern that reaches *f* in measure 16.
- Timpani (Timb. Glock.):** Enters in measure 15 with a *pp* dynamic, playing a rhythmic pattern that reaches *f* in measure 16.
- Percussion (Perc.):** Enters in measure 15 with a *pp* dynamic, playing a rhythmic pattern that reaches *f* in measure 16.
- Violins (Vln. I, Vln. II):** Play a melodic line starting at *mf* in measure 14, moving to *pp* in measure 15, then *f* in measure 16. Vln. II has a *div.* marking.
- Viola (A):** Plays a melodic line starting at *mf* in measure 14, moving to *pp* in measure 15, then *f* in measure 16.
- Cello (Vc.):** Plays a melodic line starting at *mf* in measure 14, moving to *pp* in measure 15, then *f* in measure 16. It includes the instruction *en dehors*.
- Cello (Cb.):** Plays a melodic line starting at *mf* in measure 14, moving to *pp* in measure 15, then *f* in measure 16.

Andante ♩ = 72

27

Fl. 1 *p*

Fl. 2 *p*

Hb. 1.2 *p*

Cl. Si^b 1 *p*

Cl. Si^b 2 *p*

Bsn. 1.2 *p*

Sx. A.

27

Cor F. 1 *p*

Cor F. 2 *p*

Tpt. Si^b 1

Tpt. Si^b 2

Tbn. 1.2 *p*

Tbn. 3 *p*

Tba.

27

Timb. Glock.

Perc.

27

Vln. I *p*

Vln. II *p* div.

A *p* div.

Vc. *p*

Cb. *p*

40

A

Fl. 1
Fl. 2
Hb. 1.2
Cl. Si \flat 1
Cl. Si \flat 2
Bsn. 1.2

Sx. A.

40
Cor F. 1

Cor F. 2

Tpt. Si \flat 1

Tpt. Si \flat 2

Tbn. 1.2

Tbn. 3

Tba.

40
Timb.
Glock.

Perc.

40
Vln. I

Vln. II

A

Vc.

Cb.

B *L'amour humain....*

52

This page contains the musical score for measures 52 to 55 of the section "L'amour humain...". The score is arranged in a standard orchestral format with the following parts:

- Flutes:** Fl. 1 and Fl. 2. Both parts have a melodic line starting in measure 52, with dynamics *mf* and *p*.
- Clarinets:** Cl. Si \flat 1 and Cl. Si \flat 2. Both parts have a melodic line starting in measure 52, with dynamics *mf* and *p*.
- Bassoon:** Bsn. 1.2 (2 eme). The part has a melodic line starting in measure 52, with dynamics *mf* and *p*.
- Saxophone:** Sax. A. (partially visible).
- Cornets:** Cor F. 1 and Cor F. 2. Both parts have a melodic line starting in measure 52, with dynamics *mf* and *p*.
- Trumpets:** Tpt. Si \flat 1 and Tpt. Si \flat 2. Both parts have a melodic line starting in measure 52, with dynamics *mf* and *p*.
- Trombones:** Tbn. 1.2, Tbn. 3, and Tbn. 4. The parts have a melodic line starting in measure 52, with dynamics *mf* and *p*.
- Timpani and Glockenspiel:** Timb. and Glock. The part has a melodic line starting in measure 52, with dynamics *mf* and *p*.
- Percussion:** Perc. (partially visible).
- Violins:** Vln. I and Vln. II. Both parts have a melodic line starting in measure 52, with dynamics *mf* and *p*.
- Viola:** A. The part has a melodic line starting in measure 52, with dynamics *mf* and *p*.
- Violoncello:** Vc. The part has a melodic line starting in measure 52, with dynamics *mf* and *p*.
- Double Bass:** Cb. The part has a melodic line starting in measure 52, with dynamics *mf* and *p*.

The score includes dynamic markings (*mf*, *p*) and articulation marks (accents, slurs) throughout the measures. The key signature has two flats, and the time signature is 4/4.

62 C

Fl. 1 *f* *f* *mf* *p* *p*

Fl. 2 *f* *f* *mf* *p* *p*

Hb. 1.2 *mf* *f* *f* *mf* *p* *1er* *p*

Cl. Si-1 *f* *f* *mf* *pp* *mf* *f* *p*

Cl. Si-2 *f* *f* *mf* *p* *pp* *mf* *f* *p*

Bsn. 1.2 *f* *f* *mf* *p* *pp* *1er* *2ème* *1er* *mf* *f* *p*

Sx. A. *pp* *mf* *f* *p*

Cor F. 1 *f* *f* *mf* *p*

Cor F. 2 *f* *f* *mf* *p*

Tpt. Si-1 *f* *f* *mf* *p*

Tpt. Si-2 *f* *f* *mf* *p*

Tbn. 1.2 *mf* *f* *f* *mf* *p* *1er*

Tbn. 3 *mf* *f* *f* *mf* *p*

Tba.

Timb. Glock.

Perc.

Vln. I *f* *f* *mf* *p*

Vln. II *f* *f* *mf* *p*

A. *f* *f* *mf* *p*

Vc. *f* *f* *mf* *p* *pp* *mf* *f* *p*

Cb. *f* *f* *mf* *p* *pp* *mf* *f* *p*

D

73

Fl. 1

Fl. 2

Hb. 1.2

Cl. Si-1

Cl. Si-2

Bsn. 1.2

Sx. A.

1er

à deux

73

Cor F. 1

Cor F. 2

Tpt. Si-1

Tpt. Si-2

Tbn. 1.2

Tbn. 3

Tba.

73

Timb.

Glock.

Perc.

73

Vln. I

Vln. II

A.

Vc.

Cb.

en dehors

div.

revenir progressivement au tempo... L'amour mystique....

84 *accelerando...* **E a tempo**

Fl. 1 *mf* *f* *p*

Fl. 2 *mf* *f* *p*

Hb. 1, 2 *mf* *f* *p* 1er

Cl. Si-1 *mf* *f* *p*

Cl. Si-2 *mf* *f* *p*

Bsn. 1, 2 *mf* *f* *p*

Sx. A *mf* *en dehors*

Cor F. 1 *mf* *f*

Cor F. 2 *mf* *f*

Tpt. Si-1 *mf* *f*

Tpt. Si-2 *mf* *f*

Tbn. 1, 2 *mf* *f*

Tbn. 3 *mf* *f*

Tba. *mf* *f*

Timb. Glock.

Perc.

Vln. I *mf* *f* *p*

Vln. II *mf* *f* *p* div.

A *mf* *f* *p*

Vc. *mf* *f* *p*

Cb. *mf* *f* *p*

94 **F**

Fl. 1 *p*

Fl. 2 *p*

Hb. 1.2 *p*

Cl. Si \flat 1 *p*

Cl. Si \flat 2 *p*

Bsn. 1.2 *p* 1er à deux 1er

Sx. A. *p*

Cor F. 1

Cor F. 2

Tpt. Si \flat 1

Tpt. Si \flat 2

Tbn. 1.2 *sfz* >

Tbn. 3 *sfz* >

Tba.

94 Glockenspiel

Timb. Glock.

Perc.

94

Vln. I

Vln. II

A.

Vc. *pizz* *mf* *arco* *p*

Cb. *pizz* *mf* *arco* *p*

F **G** *L'amour guerrier...*

104

Fl. 1 *mf* *p*

Fl. 2

Hb. 1.2 *mf* *p* *f* *à deux*

Cl. Si^b 1 *mf* *p* *mf* *f*

Cl. Si^b 2 *p* *mf* *f*

Bsn. 1.2 *mf* *f* *à deux*

Sx. A. *mf* *p* *mf* *f*

104

Cor F. 1 *f*

Cor F. 2 *f*

Tpt. Si^b 1 *f*

Tpt. Si^b 2 *f*

Tbn. 1.2 *mf* *f* *à deux*

Tbn. 3 *mf* *f*

Tba. *mf* *f*

104

Timb. Glock.

Perc.

104

Vln. I

Vln. II

A.

Vc.

Cb.

H

114

Fl. 1
Fl. 2
Hb. 1.2
Cl. Si^b 1
Cl. Si^b 2
Bsn. 1.2
Sx. A.

114

Cor F. 1
Cor F. 2
Tpt. Si^b 1
Tpt. Si^b 2
Tbn. 1.2
Tbn. 3
Tba.

à deux

1er

2ème

114

Timb.
Glock.
Perc.

Vln. I
Vln. II
A.
Vc.
Cb.

I Le triomphe de l'Amour

125

Fl. 1

Fl. 2

Hb. 1.2

Cl. Si-1

Cl. Si-2

Bsn. 1.2

Sx. A.

125

Cor F. 1

Cor F. 2

Tpt. Si-1

Tpt. Si-2

Tbn. 1.2

Tbn. 3

Tba.

125

Timb. Glock.

Perc.

125

Vln. I

Vln. II

A.

Vc.

Cb.

The image displays a page of a musical score for a ballet, specifically the section 'Le triomphe de l'Amour'. The score is arranged in a standard orchestral layout with multiple staves. The top section includes woodwinds (Flutes 1 & 2, Horns 1 & 2, Clarinets in B-flat 1 & 2, Bassoons 1 & 2, Saxophone A) and strings (Violins I & II, Viola, Violoncello, Contrabasso). The bottom section includes percussion (Timpani, Glockenspiel, Percussion). The score begins at measure 125. The woodwinds and strings play various melodic and harmonic lines, often marked with dynamics like *mf*, *p*, and *pp*. The percussion parts are mostly rests. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is not explicitly stated but is implied by the notation. The overall mood is triumphant and celebratory, as indicated by the title.

135

Fl. 1

Fl. 2

Hb. 1.2
à deux

Cl. Si^b 1

Cl. Si^b 2

Bsn. 1.2
à deux

Sx. A.

135

Cor F. 1

Cor F. 2

Tpt. Si^b 1

Tpt. Si^b 2

Tbn. 1.2

Tbn. 3

Tba.

135 Timbales

Timb. Glock.

Perc.

135

Vln. I

Vln. II

A.

Vc.

Cb.

J

144

Fl. 1 *p* *mf* *f*

Fl. 2 *p* *mf* *f*

Hb. 1.2 *mf* *f*

Cl. Si-1 *p* *mf* *f*

Cl. Si-2 *p* *mf* *f*

Bsn. 1.2 2ème *mf* 1er *f* à deux

Sx. A.

144

Cor F. 1 *f*

Cor F. 2 *f*

Tpt. Si-1 *f*

Tpt. Si-2 *f*

Tbn. 1.2 *f*

Tbn. 3 *f*

Tba. *mf* *p* *f*

144

Timb. Glock.

Perc. Grosse-caisse *p* Cymbales *f*

144

Vln. I *mf* *p* *f* div.

Vln. II *mf* *p* *f* div.

A. *mf* *p* *f* div.

Vc. *mf* *p* *f*

Cb. *mf* *p* *f*

Lento $\text{♩} = 65$

153

Fl. 1 *p* *ff*

Fl. 2 *p* *ff*

Hb. 1.2 *mf* *ff*

Cl. Si \flat 1 *p* *ff*

Cl. Si \flat 2 *p* *ff*

Bsn. 1.2 *p* *ff*

Sx. A.

153

Cor F. 1 *ff*

Cor F. 2 *ff*

Tpt. Si \flat 1 *ff*

Tpt. Si \flat 2 *ff*

Tbn. 1.2 *mf* *ff*

Tbn. 3 *mf* *ff*

Tba. *mf* *ff*

153

Timb. Glock.

Perc. Cymbales *ff*

153

Vln. I *p* *ff*

Vln. II *p* *ff*

A. *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

div.

K

161

Musical score for conductor, measures 161-165. The score includes staves for various instruments and sections:

- Flutes (Fl. 1, Fl. 2):** Measures 161-165. Dynamics: *p*, *pp*.
- Clarinets (Cl. Si^b 1, Cl. Si^b 2):** Measures 161-165. Dynamics: *p*, *pp*. Includes first endings (1er).
- Bassoon (Bsn. 1.2):** Measures 161-165. Dynamics: *p*, *pp*. Includes first ending (1er).
- Saxophone (Sx. A.):** Measures 161-165. Dynamics: *ff*, *p*.
- Cor Anglais (Cor F. 1, Cor F. 2):** Measures 161-165.
- Trumpets (Tpt. Si^b 1, Tpt. Si^b 2):** Measures 161-165.
- Trombones (Tbn. 1.2, Tbn. 3, Tbn. 4):** Measures 161-165.
- Percussion (Perc.):** Measures 161-165. Includes *Grosse-caisse* and *Glockenspiel*.
- Violins (Vln. I, Vln. II):** Measures 161-165. Dynamics: *p*, *pp*. Includes *div.* (divisi).
- Viola (A.):** Measures 161-165. Dynamics: *p*, *pp*. Includes *div.* (divisi).
- Violoncello (Vc.):** Measures 161-165. Dynamics: *p*, *pp*.
- Double Bass (Cb.):** Measures 161-165. Dynamics: *p*, *pp*.