



# March of Bacchus

(from the ballet *Sylvia*)

LEO DELIBES

Arranged by RALPH FORD

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## INSTRUMENTATION

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- 1 Conductor
  - 8 1st Violin
  - 8 2nd Violin
  - 5 3rd Violin (Viola T.C.)
  - 5 Viola
  - 5 Cello
  - 5 String Bass
  - 1 Piano Accompaniment
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## NOTES TO THE CONDUCTOR

In this adaptation, the wonderful ballet music of Leo Delibes comes alive at the perfect level for young players. Originally presented as the opening of Act II of his *Sylvia, ou La nymphe de Diane*, it is both delicate and deliberate, with an almost "toy soldier" style. Use a light *staccato* where marked, with heavy weight being placed on all accented notes for dramatic contrast. It is recommended to refer to, and share with your students, the many recordings available of this work. Pulled from the "March and Cortège of Bacchus," original recordings also include the additional music from the opening of the ballet's third act. If performance endurance is a concern, the D.C. al Coda can be optional. Best wishes for an outstanding musical study and performance.

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# March of Bacchus

(from the ballet *Sylvia*)

CONDUCTOR SCORE

Duration - 1:45

Leo Delibes (1836-1891)

Arranged by Ralph Ford

**Moderato** (♩ = 104)

**Violins**  
I  
II

**Viola (Violin III)**  
(Vln.)

**Cello**

**String Bass**

**Piano Accompaniment**

1 2 3 4 5 6

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

**Piano Accomp.**

7 8 9 10 11 12

To Coda  $\oplus$

Hi 3

Hi 3

Hi 4

17

*mf*

*sfz*

*mf*

*sfz*

*mf*

*sfz*

*mf*

*mf*

13 14 15 16 17 18

To Coda  $\oplus$

17

*mf*

*mf*

*sfz*

*mf*

*mf*

*sfz*

*mf*

*mf*

*sfz*

*mf*

19 20 21 22 23 24

25

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

(mf) sfz mf sfz mf

25 26 27 28 29

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Lo 1

Hi 2 Hi 1 Hi 3

-3 -2

1

1

sfz mf sfz mf fz mf

30 31 32 33 34 35

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*sfz* *mf*

*sfz* *mf*

*fz* *mf*

*sfz* *mf*

V

Lo 2

Hi 2

Lo 1

1

36 37 38 39 40

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

41

*sim.*

*sim.*

V

Lo 4

Lo 2

Lo 1

41 42 43 44 45

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

46 47 48 49 50 51

49

Lo 4

Hi 2

1 4

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

52 53 54 55 56

Lo 1 1

3 Lo 4

o Lo 1 1

*f* *ff*

57

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*ff*

*fz*  $\triangleright$  *ff*

*fz*  $\triangleright$  *ff*

*fz*  $\triangleright$  *ff*

*fz*  $\triangleright$  *ff*

*fz*  $\triangleright$  *ff*

57 58 59 60 61 62

65

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*fz*  $\triangleright$  *ff*

*fz*  $\triangleright$  *ff*

*fz*  $\triangleright$  *ff*

(V)

x1

-1

*fz*  $\triangleright$  *ff*

*fz*  $\triangleright$  *ff*

63 64 65 66 67 68

*D.C. al Coda (opt.)*

Vlns. I G.P.

Vlns. II G.P.

Vla. (Vln. III) G.P.

Cello G.P.

Str. Bass G.P.

Piano Accomp. *D.C. al Coda (opt.)* G.P.

69 70 71 72 73 74

*Coda*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp. *Coda*

75 76 77