



The Beautiful Galatea

From the Overture to *La belle Galathée*

FRANZ VON SUPPÉ

Arranged by VICTOR LOPEZ (ASCAP)

INSTRUMENTATION

1 Conductor
10 Flute
2 Oboe
10 B♭ Clarinet
2 B♭ Bass Clarinet
6 E♭ Alto Saxophone
4 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
8 B♭ Trumpet
4 F Horn

6 Trombone/Baritone/Bassoon
2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef)
4 Tuba
1 Mallet Percussion
(Bells)
1 Optional Timpani
(Tune: C, F)
2 Percussion 1
(Snare Drum, Bass Drum)
2 Percussion 2
(Tambourine/Triangle)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E♭
Trombone/Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

Composer Franz von Suppé—in full, Francesco Ezechiele Ermenegildo, Cavaliere Suppé-Demelli—was the leading light of Austrian operetta in the middle and late nineteenth century. Born in Spalato, Dalmatia (now Split, Croatia), his parents, who discouraged his musical career, were Austrians of Belgian extraction. Though he demonstrated compositional aptitude at a young age (by the age of 13 he had written a Mass), Franz studied law in Italy. After his father's death, however, he returned to Austria with his mother and made several return visits to Italy to undertake the career of a Viennese conductor which helped him to gain a thorough understanding of all contemporary musical trends, before finding great success in composing operettas. Steeped in the music of Rossini and Verdi, he brought a lifetime's reserve of Italianate melody to Vienna.

Indeed, his first piece in this new vein, *Die schöne Galathee* (characterized as a comic mythological opera in one act) was a tremendous success, premiering September 9, 1865, at the Carl Theater in Vienna and easily competing in the following years with works by Strauss and Offenbach. The concept, and certainly the title, may have been suggested by Offenbach's *La belle Helene* which played in Vienna about six months prior to *Die schöne Galathee*.

NOTES TO THE CONDUCTOR

The Beautiful Galatea is a very easy piece to rehearse and perform. There are no eighth note rhythms in the winds and the notes used are found in most beginning band method books. However, before rehearsing this piece, make sure to check each part for notes that may be new to the beginning band student.

The tempo may be taken a bit faster depending on the technical ability of the ensemble. The bass part is extremely easy and should be played lightly. Make sure to follow the marked dynamic levels. The percussion parts should be played lightly as well. Due to the simplicity of this arrangement, the ensemble will be able to concentrate on dynamics, articulation, intonation, and balance. Notice that the introduction and the ending are similar; consequently, learning the introduction will take care of the ending. At measures 26 and 28, as an alternate note, the trumpet part has a second line G in parentheses in case the low B is unattainable.

This piece is quality literature for beginning band that will transform the ensemble overnight and will make them sound incredibly exceptional!



The Beautiful Galatea

From the Overture to *La belle Galathée*

FULL SCORE

Approx. Duration - 1:45

Moderately ♩ = 112

By Franz von Suppé (1819-1895)

Arranged by Victor López (ASCAP)

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion
(Bells)

Timpani

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Tambourine/Triangle)

Sheet music for The Beautiful Galatea, featuring various instruments and percussion. The score is marked Moderately ♩ = 112. The music is in 3/4 time and key of B-flat major. The score includes parts for Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet, F Horn, Trombone/Baritone/Bassoon, Tuba, Mallet Percussion (Bells), Timpani, Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Tambourine/Triangle). The score is marked with dynamics such as *f* (forte) and *mp* (mezzo-piano). The score is divided into measures 1 through 6.

1 2 3 4 5 6

9

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mf

13 14 15 16 17 18

19

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

19

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play

mf

mp

19 20 21 22 23 24

39500S

27

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tamb.

mp

25 26 27 28 29 30

35

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

35

31

32

33

34

35

36

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

(Hn.)
mf

37 38 39 40 41 42

43

Fl. *cresc.* *f* *sub. mp*

Ob. *cresc.* *f* *sub. mp*

Cl. *cresc.* *f* *mp*

B. Cl. *cresc.* *f* *mp*

A. Sax. *cresc.* *f* *sub. mp*

T. Sax. *cresc.* *f* *sub. mp*

Bar. Sax. *cresc.* *f* *mp*

43 Play

Tpt. *cresc.* *mf* *f* *sub. mp*

Hn. *cresc.* *f* *sub. mp*

Tbn./Bar./Bsn. *cresc.* *f* *sub. mp*

Tuba *cresc.* *f* *sub. mp*

Mlt. Perc. *cresc.* *f*

Timp.

Perc. 1 *cresc.* *f* *sub. mp*

Perc. 2 *cresc.* *f* *sub. mp*

43 44 45 46 47 48

53

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

55 56 57 58 59 60