

The Beautiful Galatea

From the Overture to La belle Galathée

FRANZ VON SUPPÉ Arranged by VICTOR LOPÉZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B♭ Clarinet
- 2 B♭ Bass Clarinet
- 6 El Alto Saxophone
- 4 By 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 Bb Bass Clef

Tuba in E Bass Clef

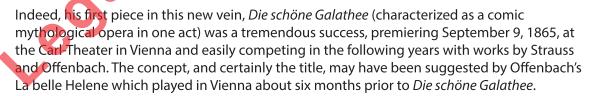
Tuba in El Treble Clef

Tuba in Bb 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.





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 play 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!

Victor Lopen

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