



Highlights from
Pique Dame

FRANZ VON SUPPE
Arranged by RALPH FORD (ASCAP)

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 3rd Violin (Viola T.C.)
 - 5 Viola
 - 5 Cello
 - 5 String Bass
-

NOTES TO THE CONDUCTOR

Perfect as a concert opener, closer, or show piece, this lovely example of Viennese opera is now available, for the first time, in a form accessible for the student musician. Franz von Suppe (April 18, 1819–May 21, 1895) was a romantic Austrian composer and conductor, most known for his light operas and operettas. He was considered by many to be the beginning of the golden age of Viennese opera. Students should listen to an original orchestral recording of the overture in its entirety (about seven minutes in length) to gain a better understanding of the context, style, articulation, and phrasing of this exciting operetta. Staccato markings should be thought of lightly, in addition to short. Pay careful attention to the accents and slurred notes. Explore the softer side of all dynamics and work for transparency in the opening section.

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

Highlights from Pique Dame

CONDUCTOR SCORE
Duration - 2:00

Franz von Suppe
Arranged by Ralph Ford (ASCAP)

Moderato quasi maestoso (♩ = 80)

Violins

I (Vln. I)

II (Vln. II)

Viola (Violin III)

Cello

String Bass

Measures 1-4. Dynamics include *p* and *fz*. Performance markings include *pizz.*, *arco*, and *fz*.

Vlns.

I (Vln. I)

II (Vln. II)

Vla. (Vln. III)

Cello

Str. Bass

Measures 5-9. Dynamics include *p* and *fz*. Performance markings include *pizz.*, *arco*, and *fz*. A box containing the number 9 is present above measure 9.

Vlns.
I
II

Vla. (Vln. III)

Cello
pizz. arco pizz. arco

Str. Bass

10 11 12 13

Vlns.
I
II

Vla. (Vln. III)

Cello
pizz. arco (V)

Str. Bass

14 15 16 17 18

I Vlns. *p* *pizz.* *rit.*

II Vlns. *p* *pizz.*

Vla. (Vln. III) *p* *pizz.*

Cello *mp* *pizz.* *p*

Str. Bass *mp* *p*

19 20 21 22 23

25 **Allegro con fuoco** (♩ = 138)

I Vlns. *ppp* *ff* *arco* *div.* *sim.*

II Vlns. *ppp* *ff* *arco* *sim.*

Vla. (Vln. III) *ppp* *ff* *arco* 1

Cello *ppp* *ff* *arco*

Str. Bass *ppp* *ff* *arco*

24 25 26 27 28

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

29 30 31 32 33

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

34 35 36 37 38

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

2nd Pos.
-4

39 40 41 42 43

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

44 45 46 47 48

54

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

49 50 51 52 53 54

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

55 56 57 58 59 60

62

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

mf

mf

pizz.

mf

arco

mf

61 62 63 64 65 66

70

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

sfz

mf

sfz

mf

sfz

mf

pizz.

mf

sfz

mf

sfz

67 68 69 70 71

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

mf *sfz* *p*

72 73 74 75 76 77

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

f *sfz* *p*

78 79 80 81 82 83

89

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

84 85 86 87 88 89

Vlns.
I
II

Vla.
(Vln. III)

Cello

Str. Bass

90 91 92 93 94 95

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

96 97 98 99 100 101

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

102 103 104 105 106 107 108

Preview Only
Legal Use Requires Purchase