



The Beautiful Galatea

From the Overture to *La belle Galathée*

FRANZ VON SUPPÉ

Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor	1 1st B♭ Trumpet	1 Percussion II (Tambourine/Triangle)
1 1st Flute	1 2nd B♭ Trumpet	1 Piano (Optional)
1 2nd Flute	3 Trombone	8 1st Violin
2 Oboe	1 Tuba	8 2nd Violin
1 1st B♭ Clarinet	1 Mallet Percussion (Bells)	5 3rd Violin (Viola T.C.)
1 2nd B♭ Clarinet	1 Timpani (D-G)	5 Viola
2 Bassoon	2 Percussion I (Snare Drum, Bass Drum)	5 Cello
1 B♭ Bass Clarinet		5 String Bass
4 F Horn		

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. Suppé was born in Spalato, Dalmatia (now Split, Croatia). His parents discouraged his musical career though he demonstrated compositional aptitude at a young age—by the age of 13 he had written a Mass. Suppé studied law in Italy, but after his father's death, he returned to Austria with his mother, and also studied and conducted in Vienna. This helped him to gain a thorough understanding of contemporary musical trends. Indeed, his first piece in this new vein, *Die schone Galathee*, “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. Offenbach's *La belle Helene*, which played in Vienna about six months before, may have suggested Suppé's general concept, and certainly the title.

NOTES TO THE CONDUCTOR

The Beautiful Galatea is a ‘medium-easy’ piece to rehearse and perform. This arrangement offers a new rendition of the original waltz melody. The tempo may be taken a bit faster depending on the technical ability of the orchestra. The bass part is cued and sometimes doubled in the bassoon/bass clarinet and tuba part, and should be played lightly. At measures 43–59, make certain that the cello, string bass, low brass, and woodwinds bring out the melodic line. Measures 60–65 should be played somewhat rubato. This arrangement can be played by strings with piano or by a full orchestra.

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.


Belwin/Pop String Editor

The Beautiful Galatea

From the Overture to *La belle Galathée*

CONDUCTOR SCORE
Duration - 2:30

Franz von Suppé
Arranged by Victor López (ASCAP)

Moderately (♩ = 128)

The musical score is arranged for a full orchestra and includes the following parts:

- Flutes:** I and II, *mf*
- Oboe:** *mf*
- B♭ Clarinets:** I and II, *mf*
- Bassoon (B♭ Bass Clarinet):** *a2 mf*
- F Horn:** *mf*
- B♭ Trumpets:** I and II, *mf*
- Trombone:** *mf*
- Tuba:** *mf*
- Mallet Percussion (Bells):** *mf*
- Timpani (D-G):** Tune: (D-G), *mf*
- Percussion I (Snare Drum, Bass Drum):** S.D. *mf*, B.D. *mf*
- Percussion II (Tambourine/Triangle):** Tamb., *mf*
- Piano (optional):** *mf*
- Violins:** I and II, *f*
- Viola (Violin III):** *f*, *div.*
- Cello:** *f*
- String Bass:** *f*

The score is in 3/4 time with a key signature of one sharp (F#). It features various musical notations including dynamics (*mf*, *f*), articulation (*div.*), and performance instructions like *Lo 4*, *Lo 1*, and *div.*. The bottom of the page is numbered 1 through 6.

9

Fls. I II

Ob.

Cls. I II

Bsn. (Bb B. Cl.)

Hn. (Vla.)

Tpts. I II

Tbn. (Vc.)

Tuba (B. Cl.)

Mlt. Perc.

Timp.

Perc. I

Perc. II Tri.

Pno. (opt.)

Detailed description: This block contains the first 14 staves of the musical score. It includes parts for Flutes (I, II), Oboe, Clarinets (I, II), Bassoon (Bb B. Cl.), Horn (Vla.), Trumpets (I, II), Trombone (Vc.), Tuba (B. Cl.), Mallet Percussion, Timpani, Percussion I, Percussion II (Triangle), and Piano (optional). The score is in G major and 4/4 time. A large red watermark 'Preview Only' is overlaid diagonally across the page.

9

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

Detailed description: This block contains the last four staves of the musical score, for Violins (I, II), Viola (Vln. III), Cello, and String Bass. The notation includes bowings and dynamics such as *mp* and *p*. A large red watermark 'Preview Only' is overlaid diagonally across the page.

7 8 mp 9 10 11 12 13

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn. (B \flat B. Cl.)
Hn.
Tpts. I
Tpts. II
Tbn.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno. (opt.)
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

The image shows a page of a musical score for rehearsal mark 17. The score is for a full orchestra and includes parts for Flutes (I and II), Oboe, Clarinets (I and II), Bassoon (B \flat B. Cl.), Horn, Trumpets (I and II), Trombone, Tuba, Mallet Percussion, Timpani, Percussion I and II, Piano (optional), Violins (I and II), Viola (Violin III), Cello, and String Bass. The music is in 4/4 time with a key signature of one sharp (F#). A large red watermark is overlaid diagonally across the page, reading 'Preview Only' and 'Legal Use Requires Purchase'. The rehearsal mark '17' is indicated in a box above the first measure of the Flute I part and below the first measure of the Violin I part. The page number '4' is in the top left corner, and the rehearsal mark '17' is in a box at the top center. The bottom of the page shows measure numbers 14 through 20.

27

Fls. I, II

Ob.

Cls. I, II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I, II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II (Tri. mute, Tamb.)

Pno. (opt.)

Vlns. I, II

Vla. (Vln. III)

Cello

Str. Bass

mp, *mf*, *Play*, *Tri. mute*, *Tamb.*

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn. (Bb B. Cl.)
Hn.
Tpts. I
Tpts. II
Tbn.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno. (opt.)
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

PREVIEW ONLY
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Fls. I, II
Ob.
Cls. I, II
Bsn. (B♭ B. Cl.)
Hn.
Tpts. I, II
Tbn.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno. (opt.)
Vlns. I, II
Vla. (Vln. III)
Cello
Str. Bass

43

Fls.

I *f*

II *f*

Ob.

Clas.

I *f*

II *f*

Bsn.
(Bb B. Cl.)

f

(Bsn.)

(B. Cl.)

Hn.

f

Tpts.

I *f*

II *f*

Tbn.

f

Tuba

f

Mlt. Perc.

mf

Timp.

f

Perc. I

mf

Perc. II

mf

Pno.
(opt.)

8va

ff

43

Vns.

I *ff*

II *ff*

div.

Vla.
(Vln. III)

ff

div.

Cello

ff

div.

Str. Bass

ff

Fls. I II

Ob.

Cls. I II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

51

51 div.

8va

a2

Preview Only
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Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn. (B \flat B. Cl.)
Hn.
Tpts. I
Tpts. II
Tbn.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno. (opt.)
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

(Bsn.)
(B. Cl.)
opt.

53 54 55 56 57

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn. (B♭ B. Cl.)
Hn.
Tpts. I
Tpts. II
Tbn.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno. (opt.)

58 59 60 61 62 63 64

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

58 59 60 61 62 63 64

67 Moderately (♩ = 128)

Fls. I, II

Ob.

Cls. I, II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I, II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt.)

67 Moderately (♩ = 128)

Vlins. I, II

Vla. (Vln. III)

Cello

Str. Bass

Fls. I, II
 Ob.
 Cls. I, II
 Bsn. (Bb B. Cl.)
 Hn.
 Tpts. I, II
 Tbn.
 Tuba
 Mlt. Perc.
 Timp.
 Perc. I
 Perc. II
 Pno. (opt.)
 Vlns. I, II
 Vla. (Vln. III)
 Cello
 Str. Bass

cresc.
mf
f
mp
ff

79 80 81 82 83 84 85



Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

p *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.*

mp 86 87 88 89 90 *cresc.* 91 92



93

Fls. I *mf*

Fls. II *mf*

Ob. *mf*

Cls. I *mf*

Cls. II *mf*

Bsn. (Bb B. Cl.) *mf*

Hn. *mf*

Tpts. I *mf*

Tpts. II *mf*

Tbn. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Pno. (opt.) *mf*

93

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*