



# 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 I.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.

*Bob Phillips*

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)

**Flutes**  
I *mf*  
II *mf*

**Oboe**  
*mf*

**B♭ Clarinets**  
I *mf*  
II *mf*

**Bassoon (B♭ Bass Clarinet)**  
a2 *mf*

**F Horn**  
*mf*

**B♭ Trumpets**  
I *mf*  
II *mf*

**Trombone**  
*mf*

**Tuba**  
*mf*

**Mallet Percussion (Bells)**  
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 *f*  
II *f*

**Viola (Violin III)**  
*f*

**Cello**  
*f*

**String Bass**  
*f*

1 2 3 4 5 6

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9

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn. (Vla.)

Tpts. I II

Tbn. (Vc.)

Tuba (B. Cl.)

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt.)

Vlms. I II

Vla. (Vln. III)

Cello

Str. Bass

*mp*

*p*

*pp*

*div.*

7 8 9 10 11 12 13

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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.)

Vlns. I, II

Vla. (Vln. III)

Cello

Str. Bass

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

Tri. mute

Tamb.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

Play

Play

3

1

2

3

4

27

21 22 23 24 25 26 27

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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

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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

*mp*

*mp*

*mp*

*mp*

**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.)**

**Vns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*f*  
*mf*  
*f*  
*mf*  
*mf*  
*8va*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

**(Bsn.)**  
**(B. Cl.)**

3

-2 V V V V V

div. V V V

-2 4 -1 4

1 4

0 4

43

44

45

46

47





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*

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Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.) (Bsn.) (B. Cl.)

Hn.

Tpts. I II opt.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno. (opt.) *8va*

Vlns. I II

Vla. (Vln. III) *div.*

Cello *V*

Str. Bass *V*

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

Vlms. I  
Vlms. 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.)

Detailed description of parts 1-13: This section contains the first 13 staves of the score. It includes parts for Flutes I and II, Oboe, Clarinets I and II, Bassoon (B♭ Bass Clarinet), Horn, Trumpets I and II, Trombone, Tuba, Mallet Percussion, Timpani, Percussion I and II, and Piano (optional). The music begins at measure 65 with a forte (ff) dynamic. A large red watermark 'Preview Only' is overlaid diagonally across the entire page.

67 Moderately (♩ = 128)

Vlns. I, II

Vla. (Vln. III)

Cello

Str. Bass

Detailed description of parts 14-17: This section contains the last four staves of the score, for Violins I and II, Viola (Violin III), Cello, and String Bass. The music continues from measure 65. Dynamics include ff, mf, and mp. Performance markings include 'div.' (divisi) for the violins, 'Play' for the cello, and 'V' (Vibrato) for the strings. Measure numbers 65, 66, 67, 68, 69, 70, and 71 are indicated at the bottom of the staves.

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.)

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*mp*

*p*

*div.*

*V*

4

-1

2

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The image shows a page of a musical score, likely for a full orchestra. The page number is 14, and the measure number is 85. The score is arranged in systems, with each system containing multiple staves for different instruments. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboes), Cls. (Clarinets), Bsn. (Bb B. Cl.) (Bassoon), Hn. (Horns), Tpts. (Trumpets), Tbn. (Trombones), Tuba, Mlt. Perc. (Mallet Percussion), Timp. (Tympani), Perc. I (Snare Drum), Perc. II (Cymbals), Pno. (opt.) (Piano), Vlns. (Violins), Vla. (Vln. III) (Viola), Cello, and Str. Bass (String Bass). The score includes dynamic markings such as *cresc.*, *mf*, *f*, and *ff*. A large red watermark is overlaid diagonally across the page, reading "Preview Only - Requires Purchase".

Fls. I *p* *cresc.*

Fls. II *p* *cresc.*

Ob. *p*

Cls. I *p* *cresc.*

Cls. II *p* *cresc.*

Bsn. (B $\flat$  B. Cl.) *p* *cresc.*

Hn. *p* *cresc.*

Tpts. I *p*

Tpts. II *p* *cresc.*

Tbn. *p* *cresc.*

Tuba *p* *cresc.*

Mlt. Perc.

Timp. *cresc.*

Perc. I *p* *cresc.*

Perc. II *p* *cresc.*

Pno. (opt.) *p* *cresc.*

Vns. I *mp* *cresc.*

Vns. II *mp* *cresc.*

Vla. (Vln. III) *mp* *cresc.*

Cello *mp* *cresc.*

Str. Bass *mp* *cresc.*

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

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93

Fls. *mf*

Ob. *mf*

Cls. I *mf*

Cls. II *mf*

Bsn. (B $\flat$  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*