The Beautiful Galatea

From the Overture to *La belle Galathée*

FRANZ VON SUPPÉ
Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

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

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 Suppe'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

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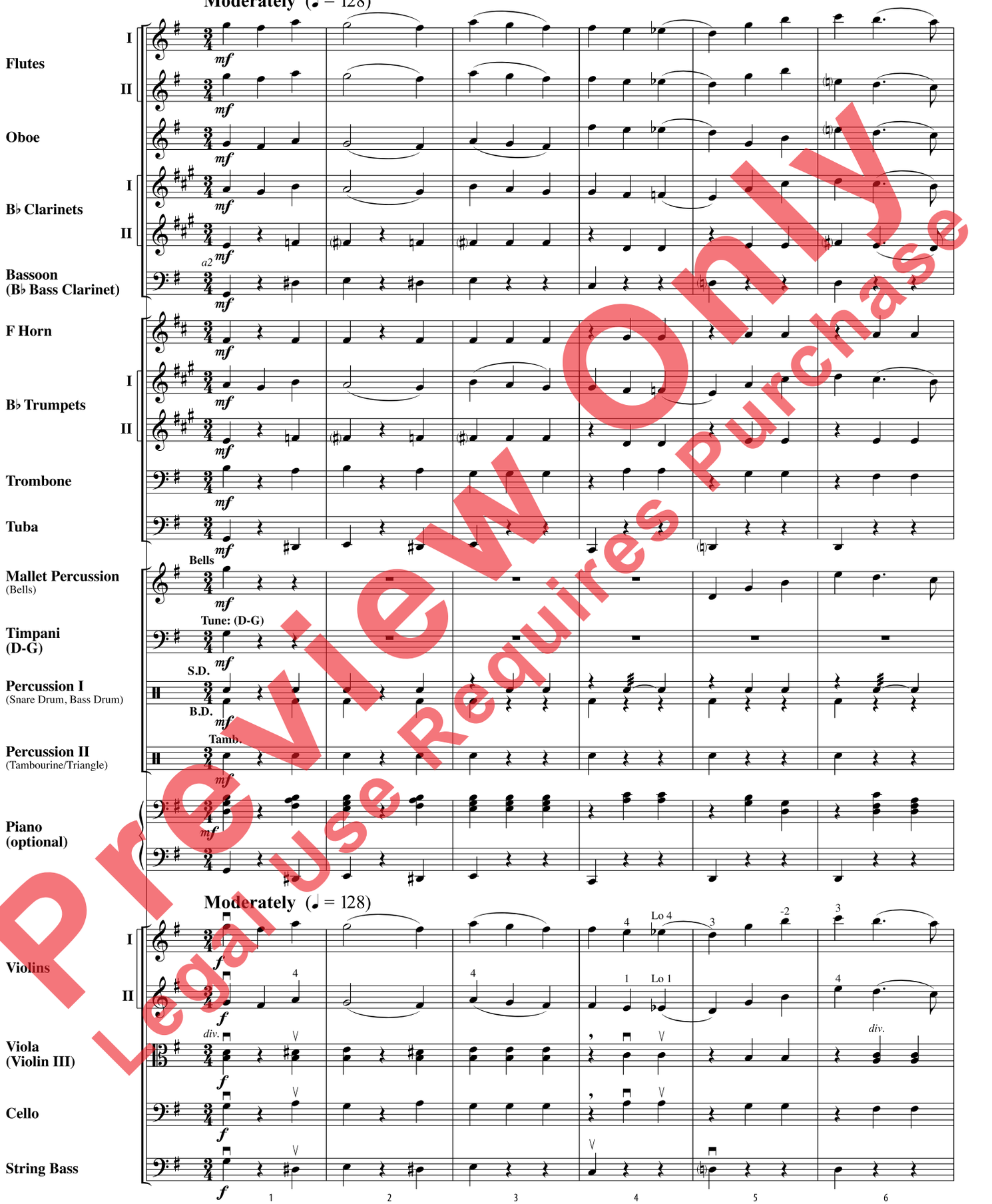
CONDUCTOR SCORE
Duration - 2:30

Franz von Suppé
Arranged by Victor López (ASCAP)



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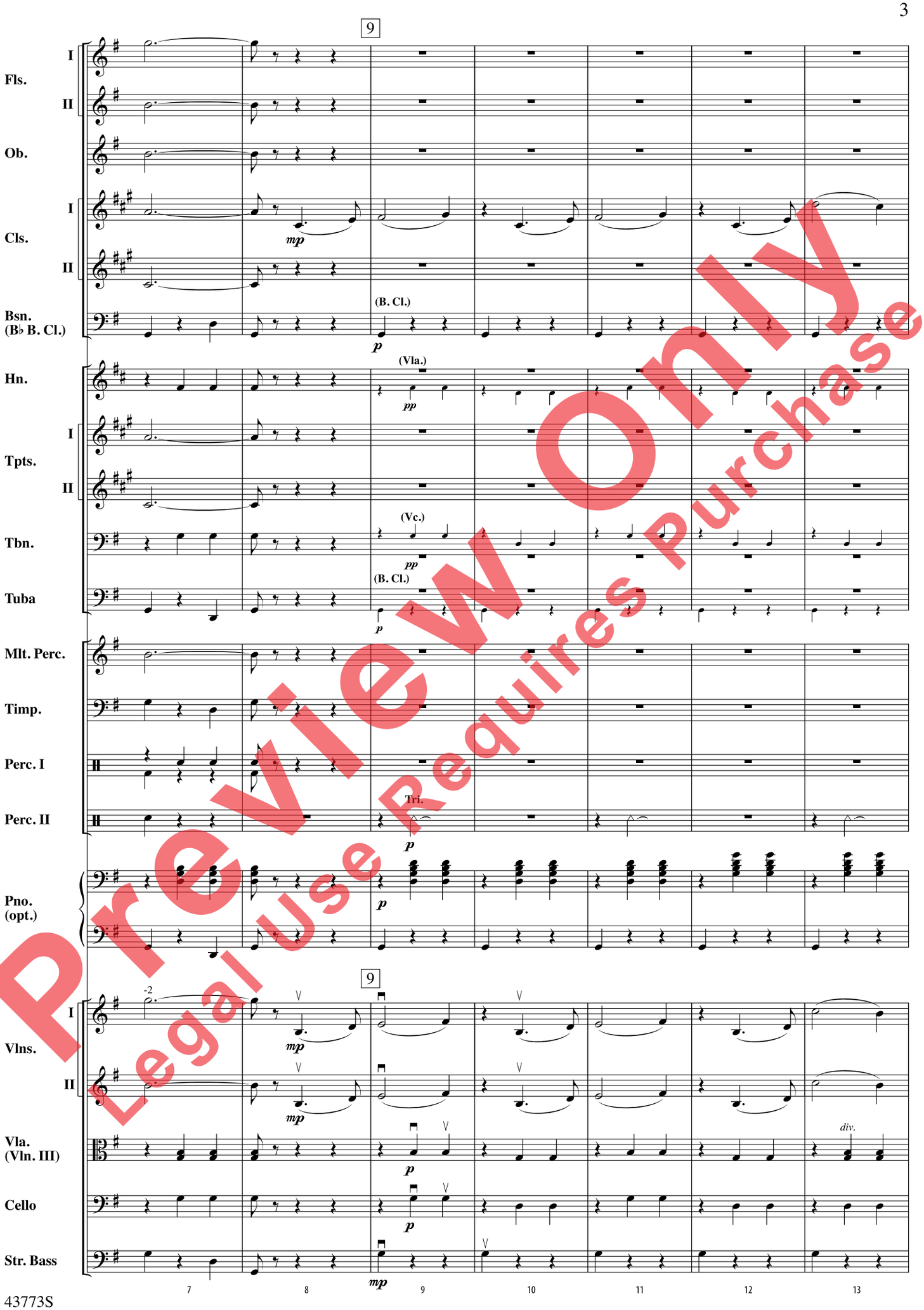

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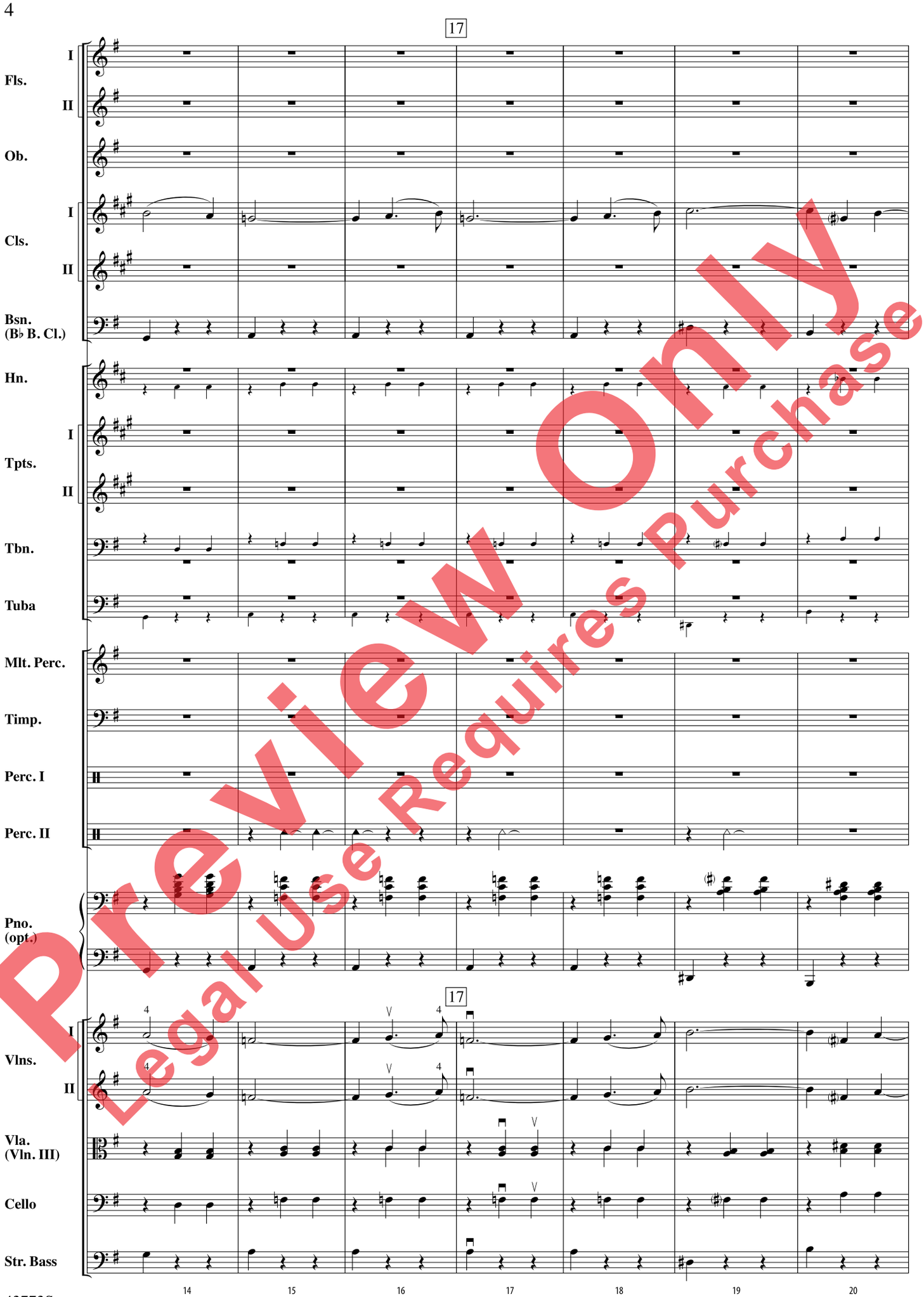

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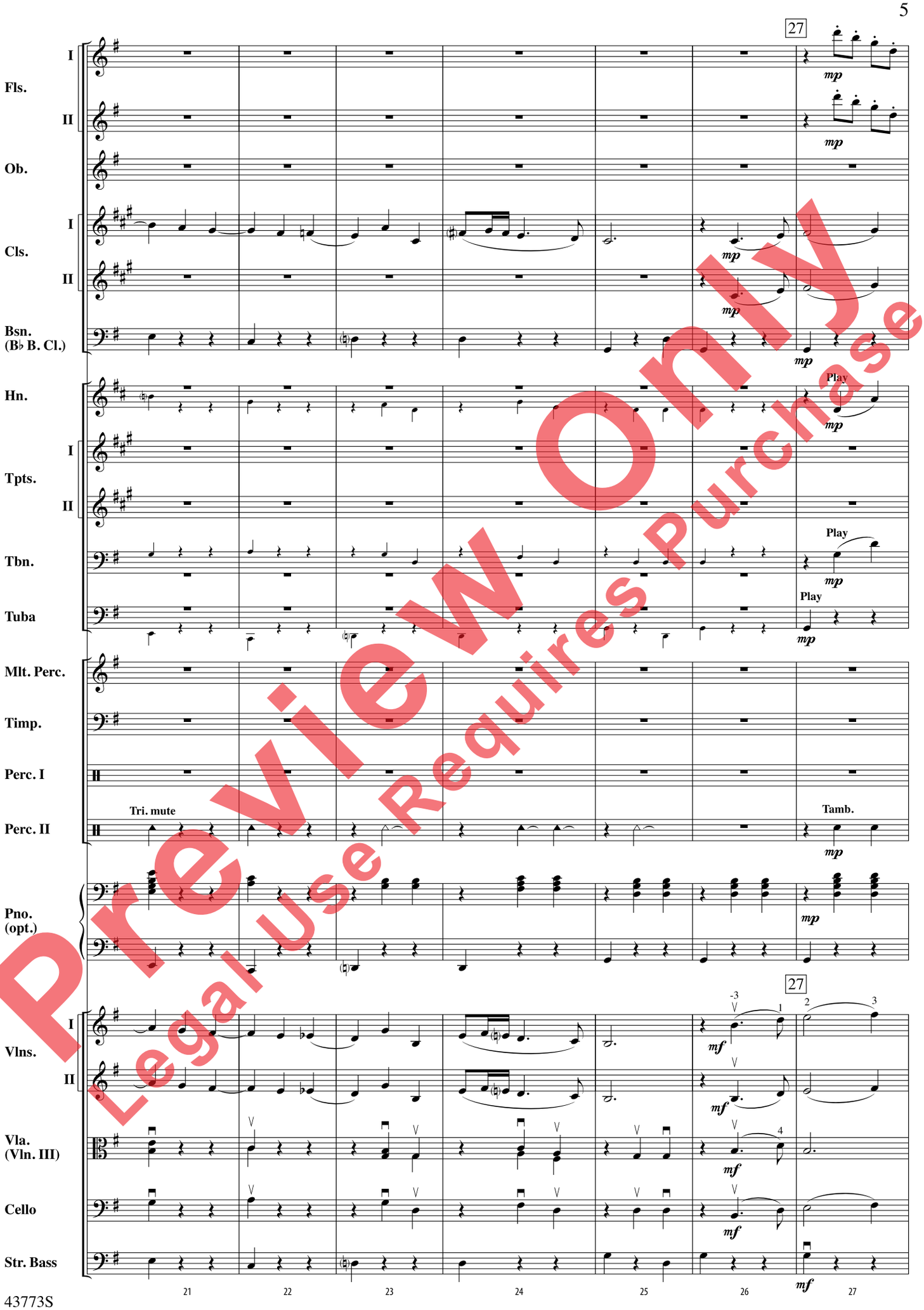

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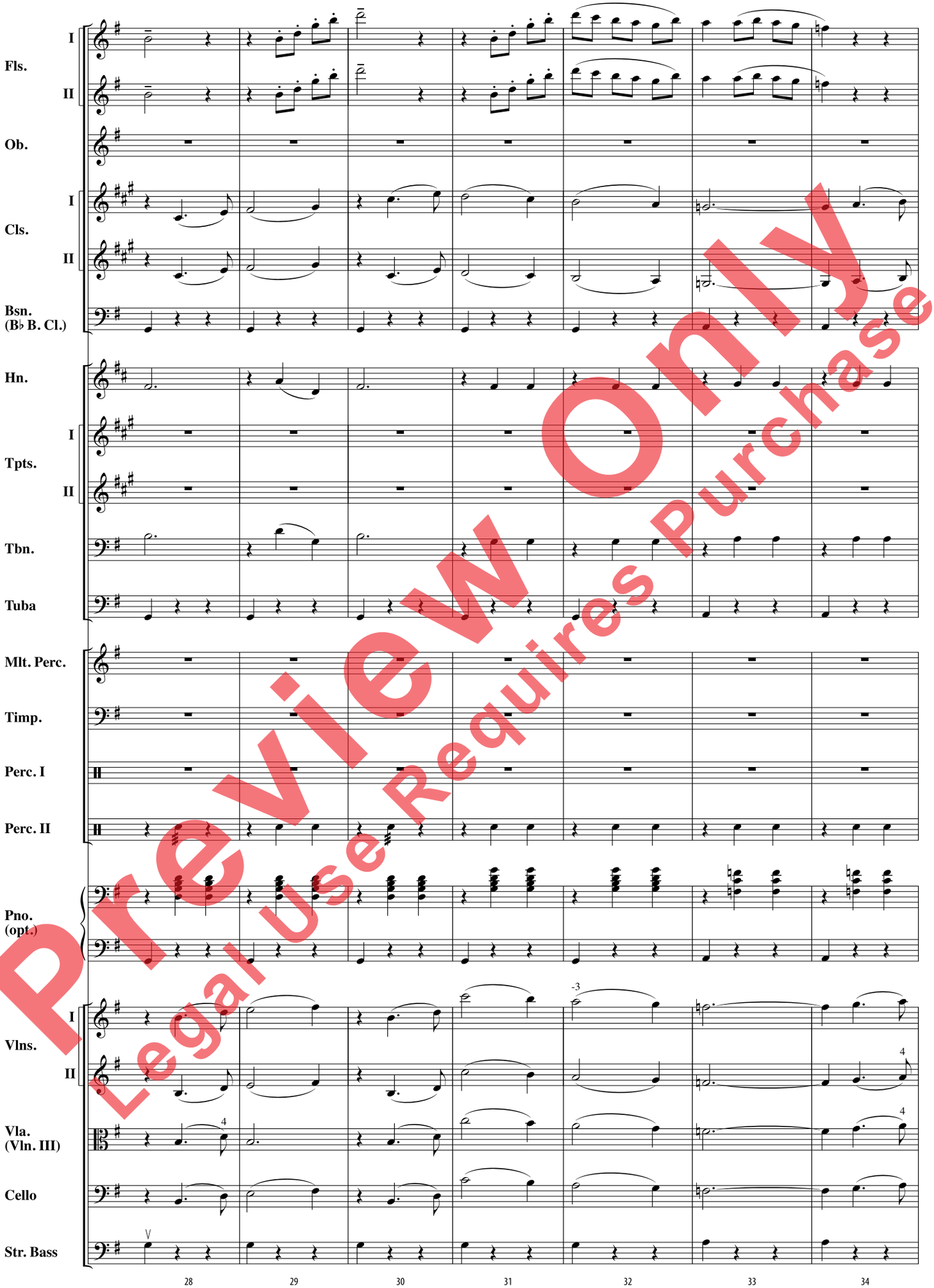

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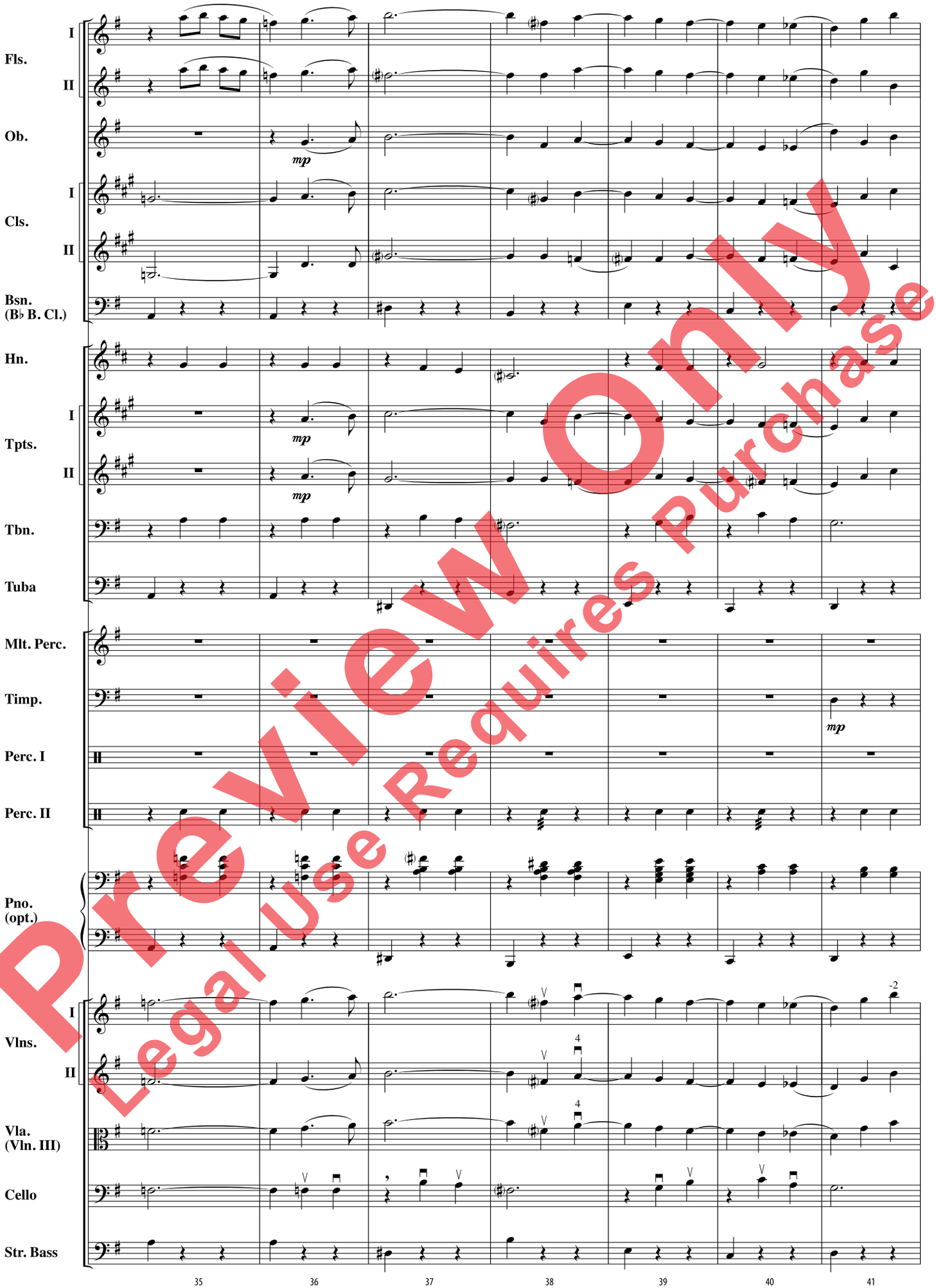

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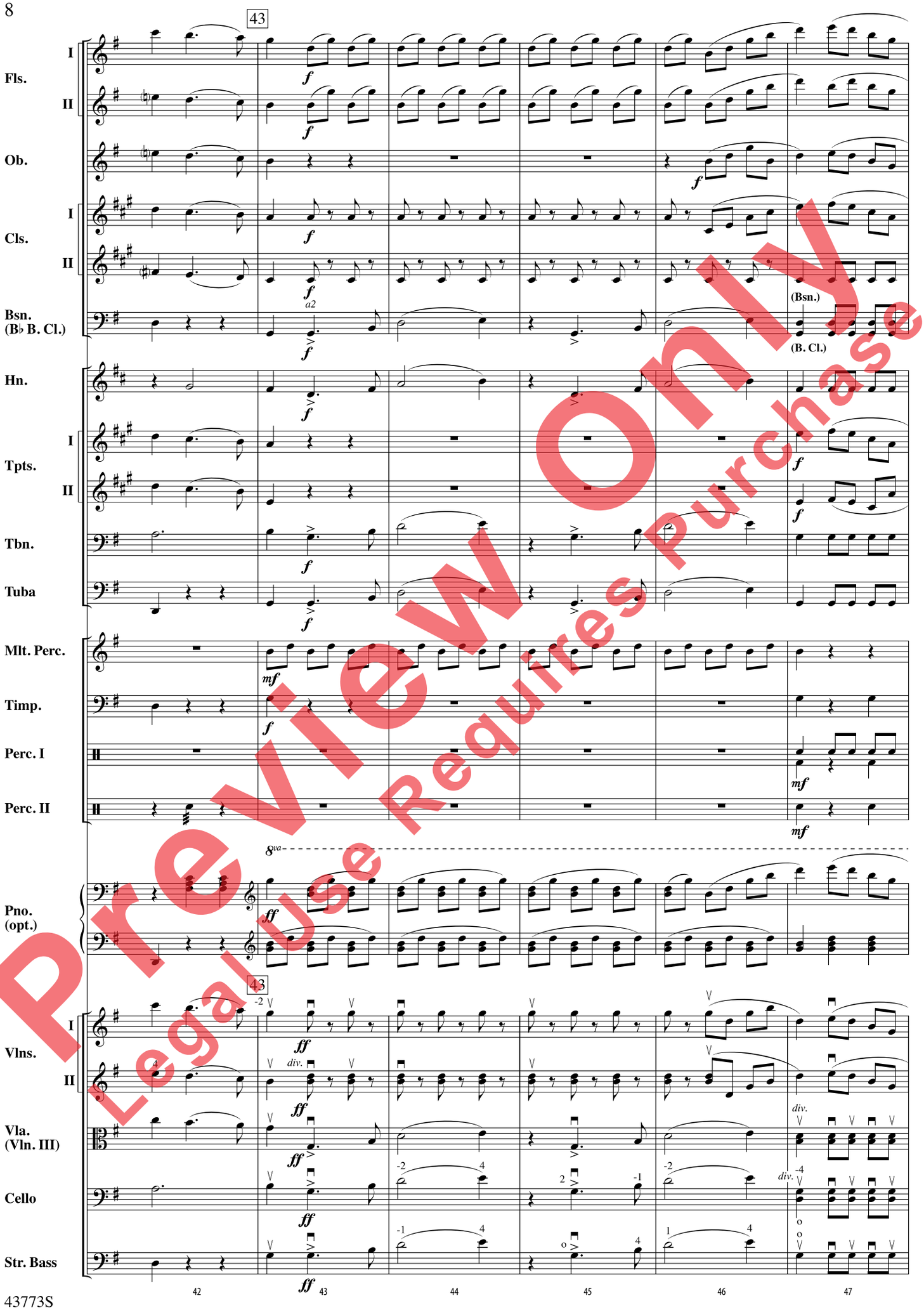

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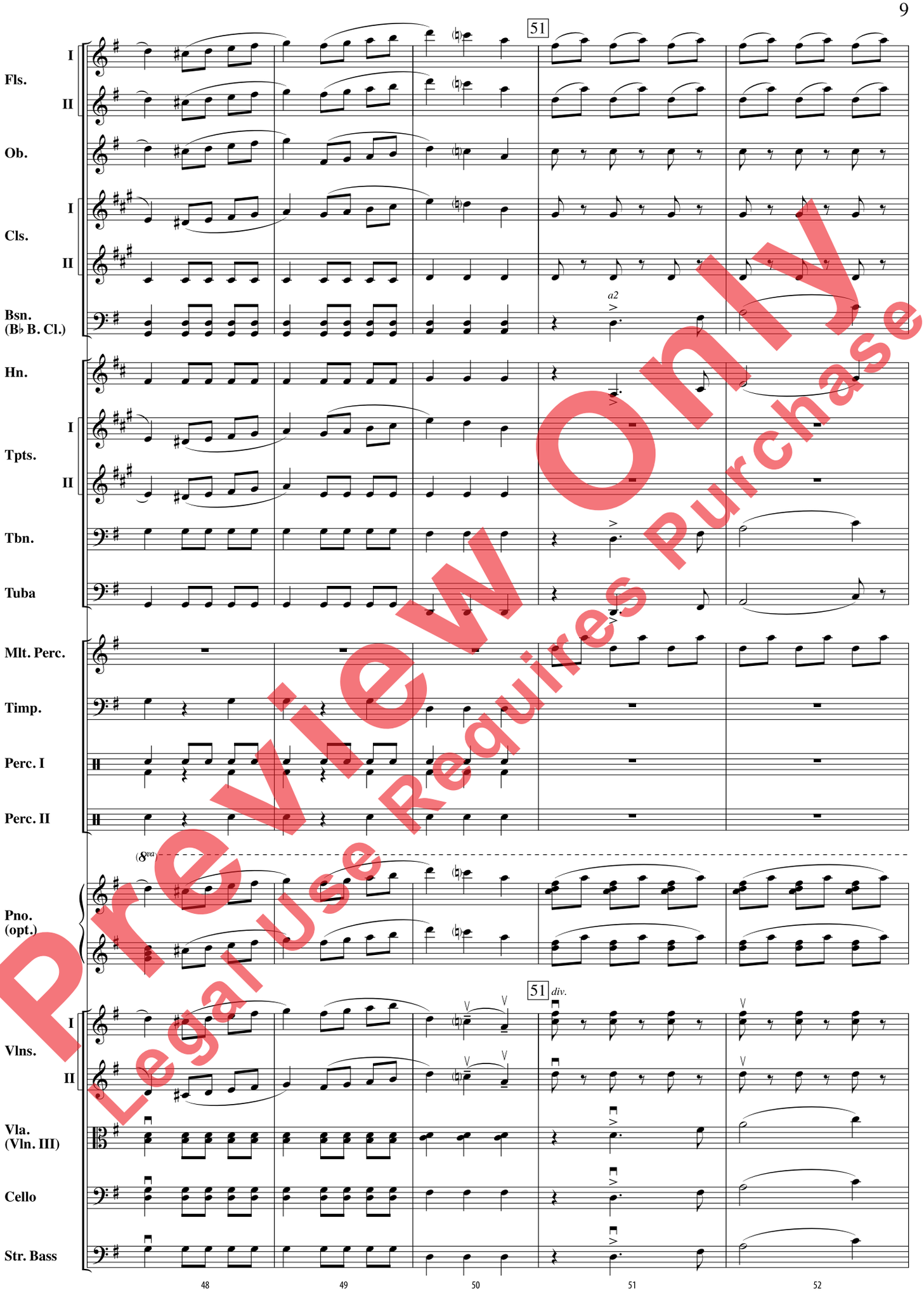

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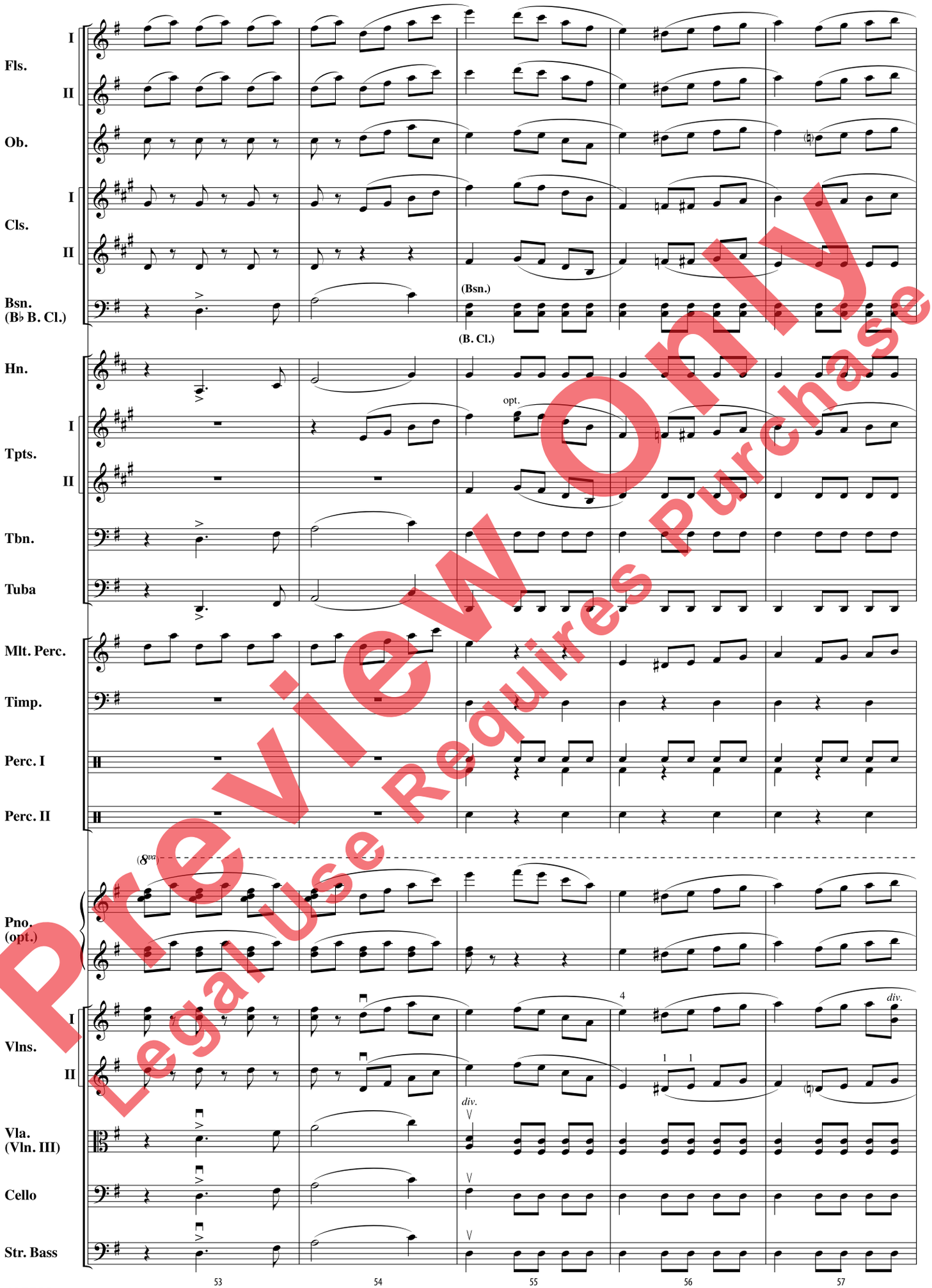

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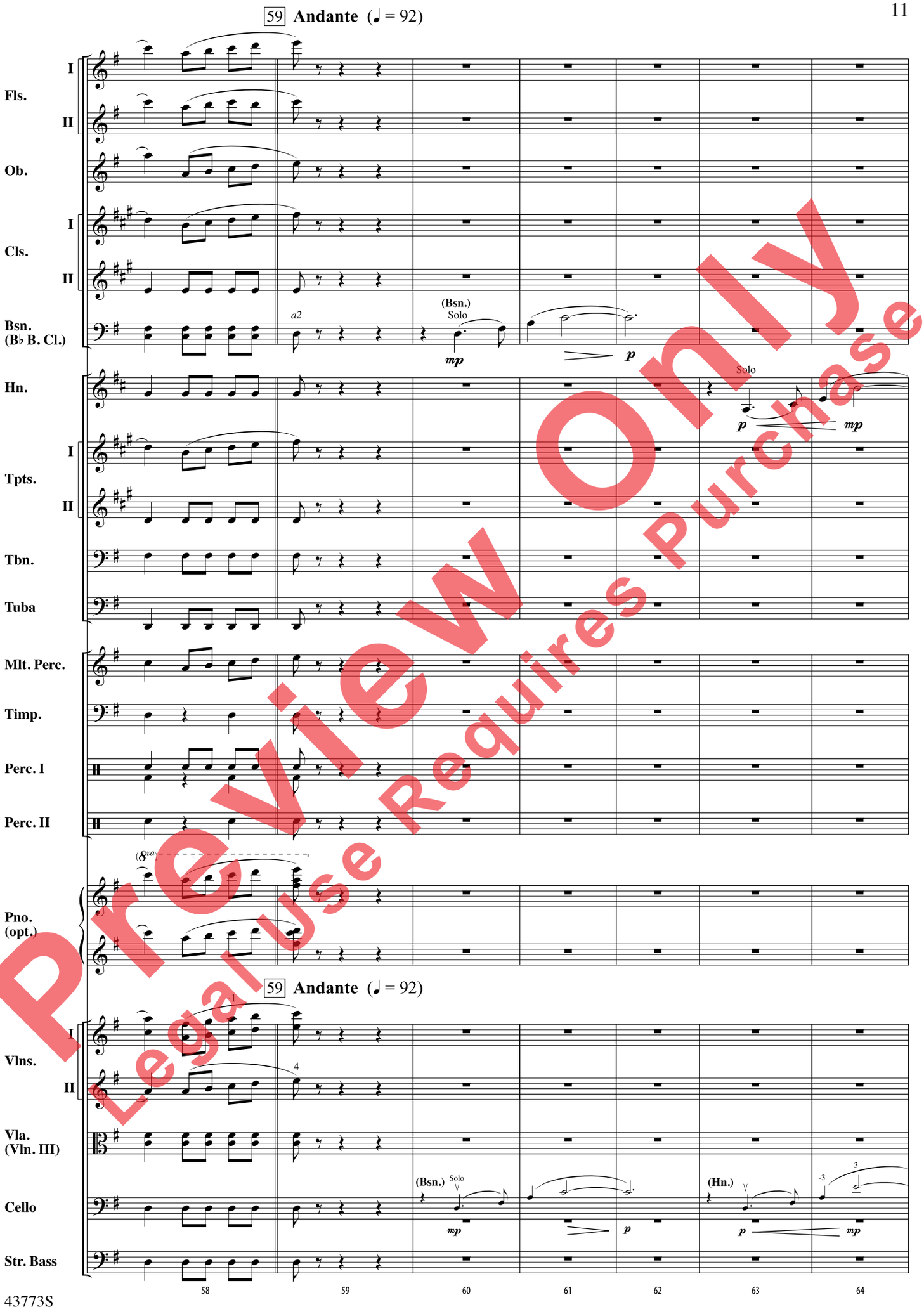

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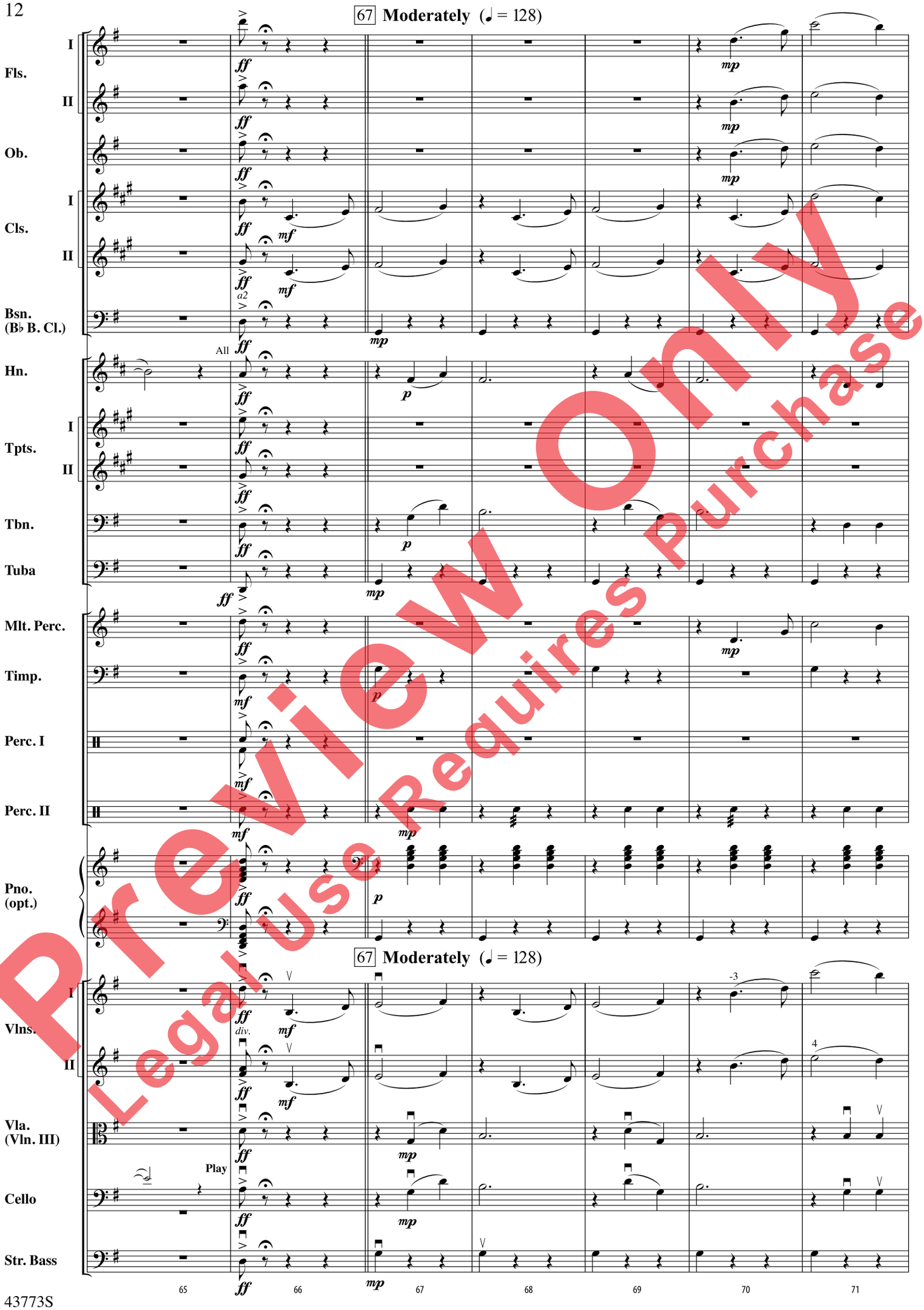

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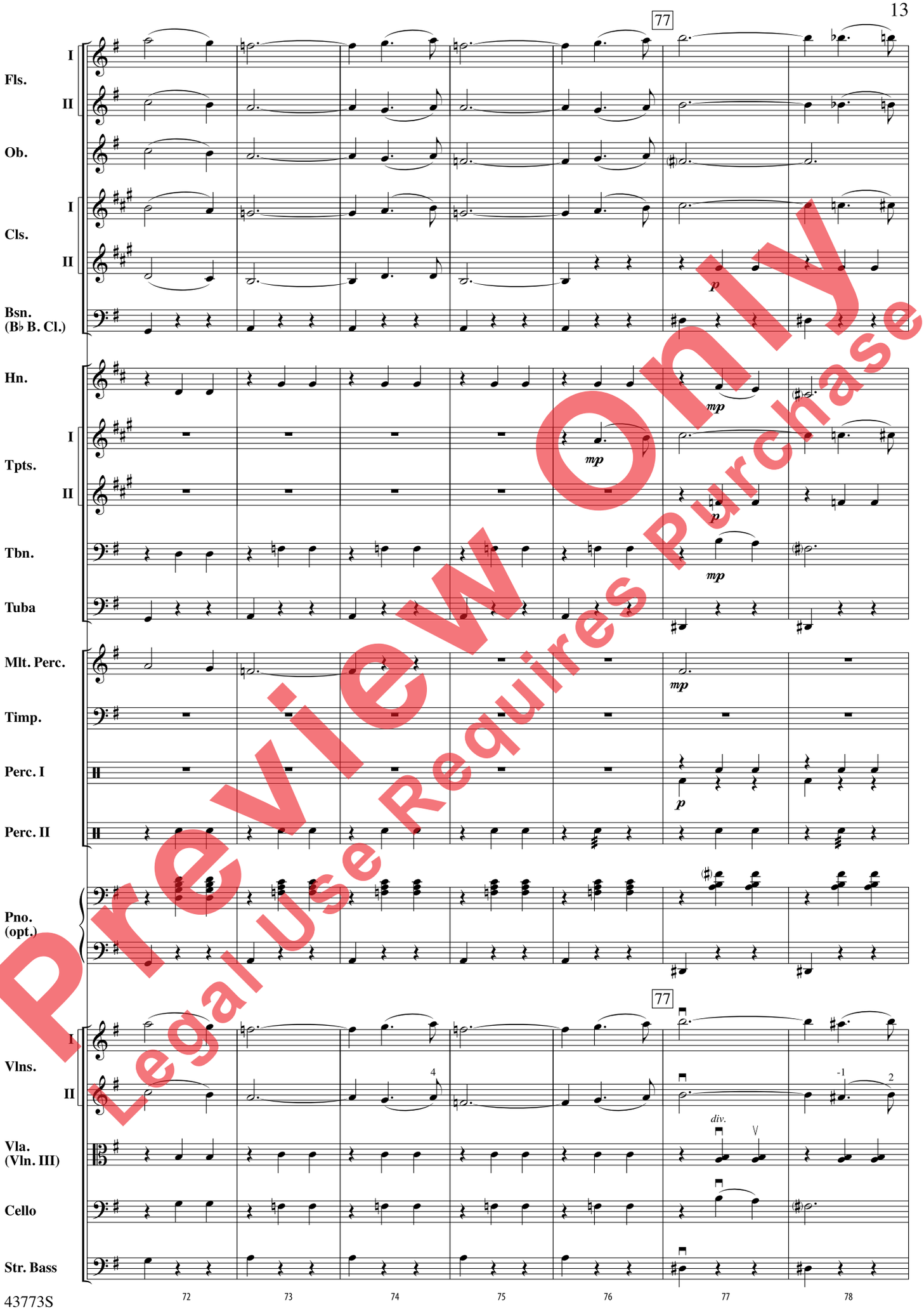

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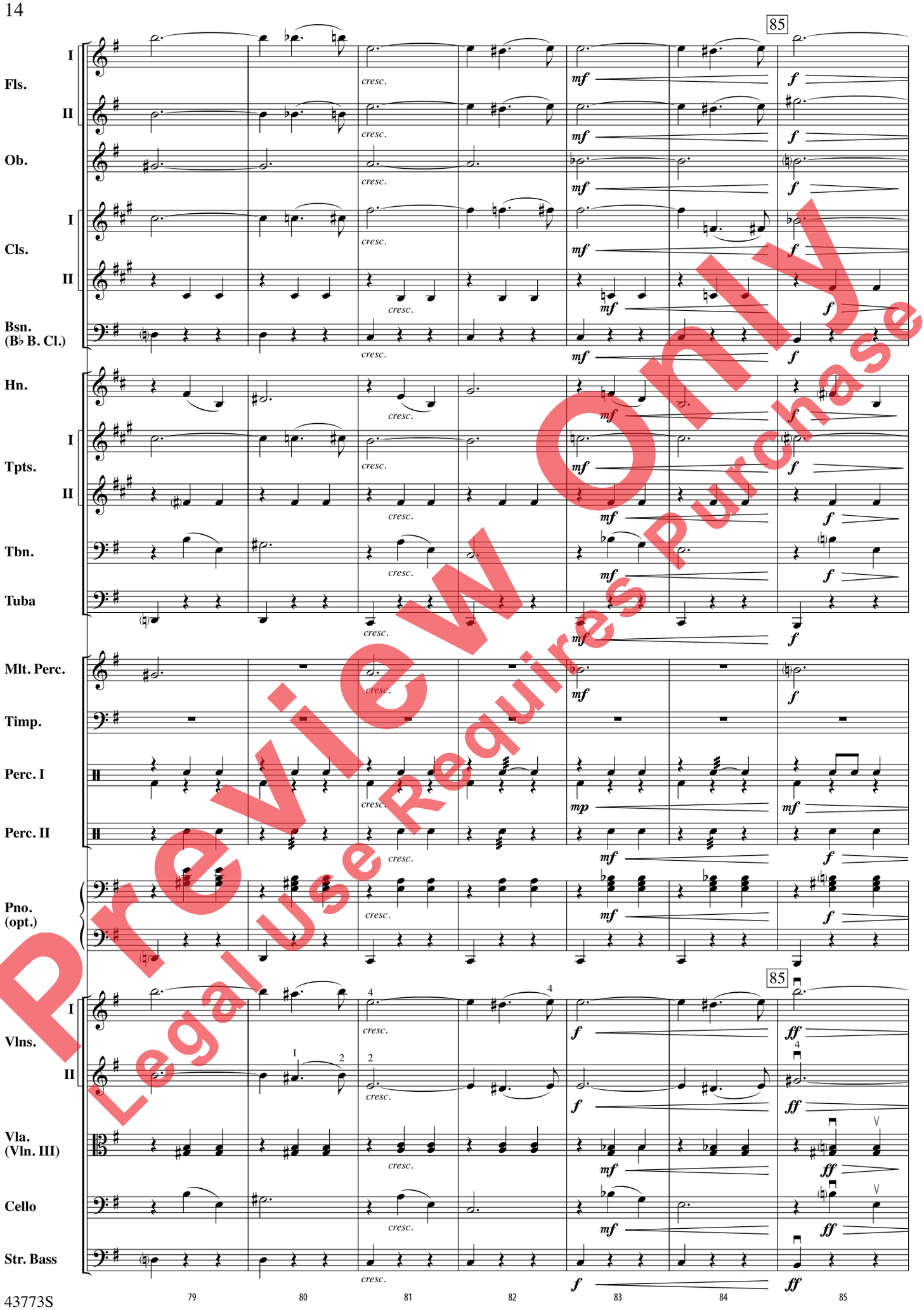

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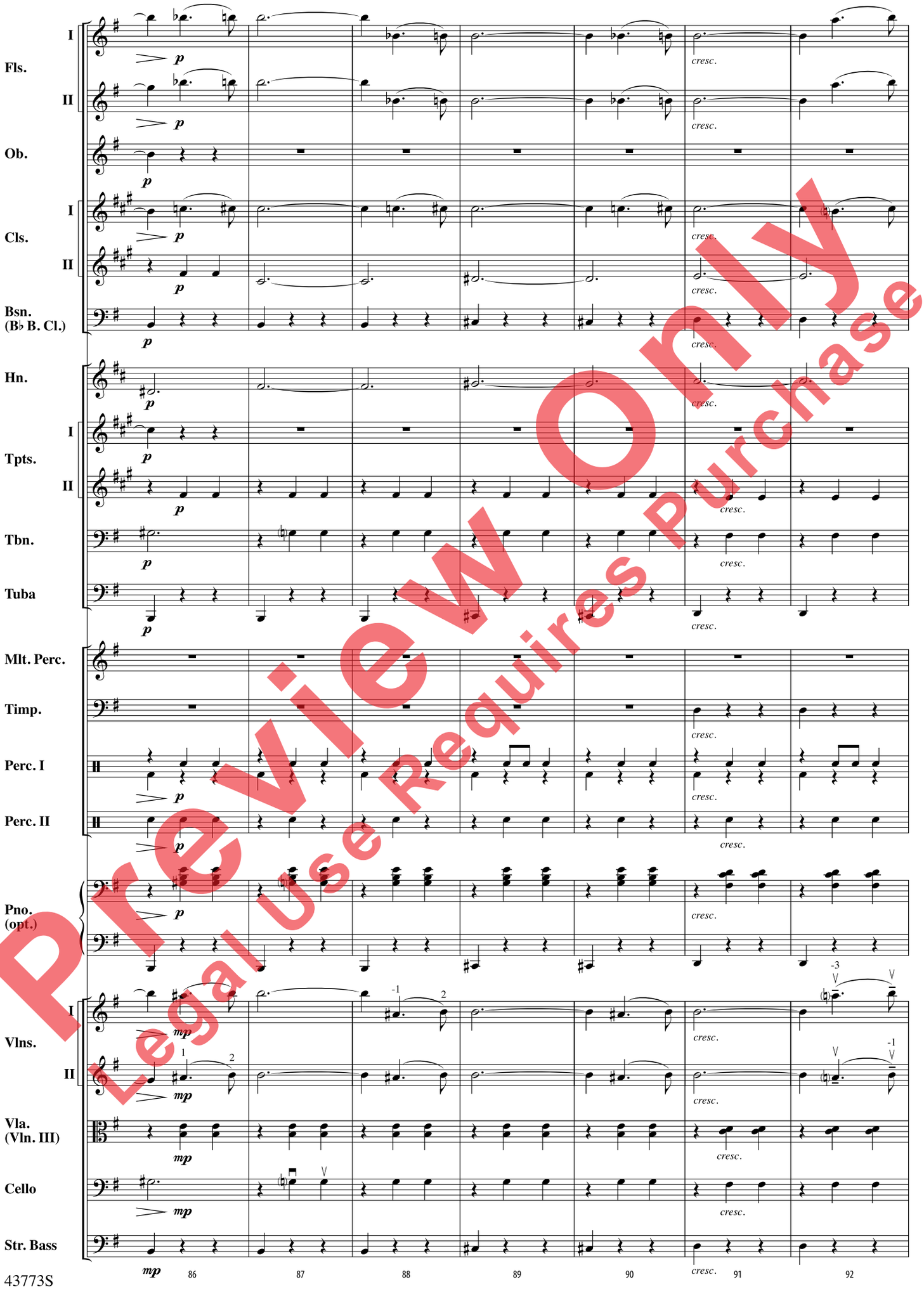

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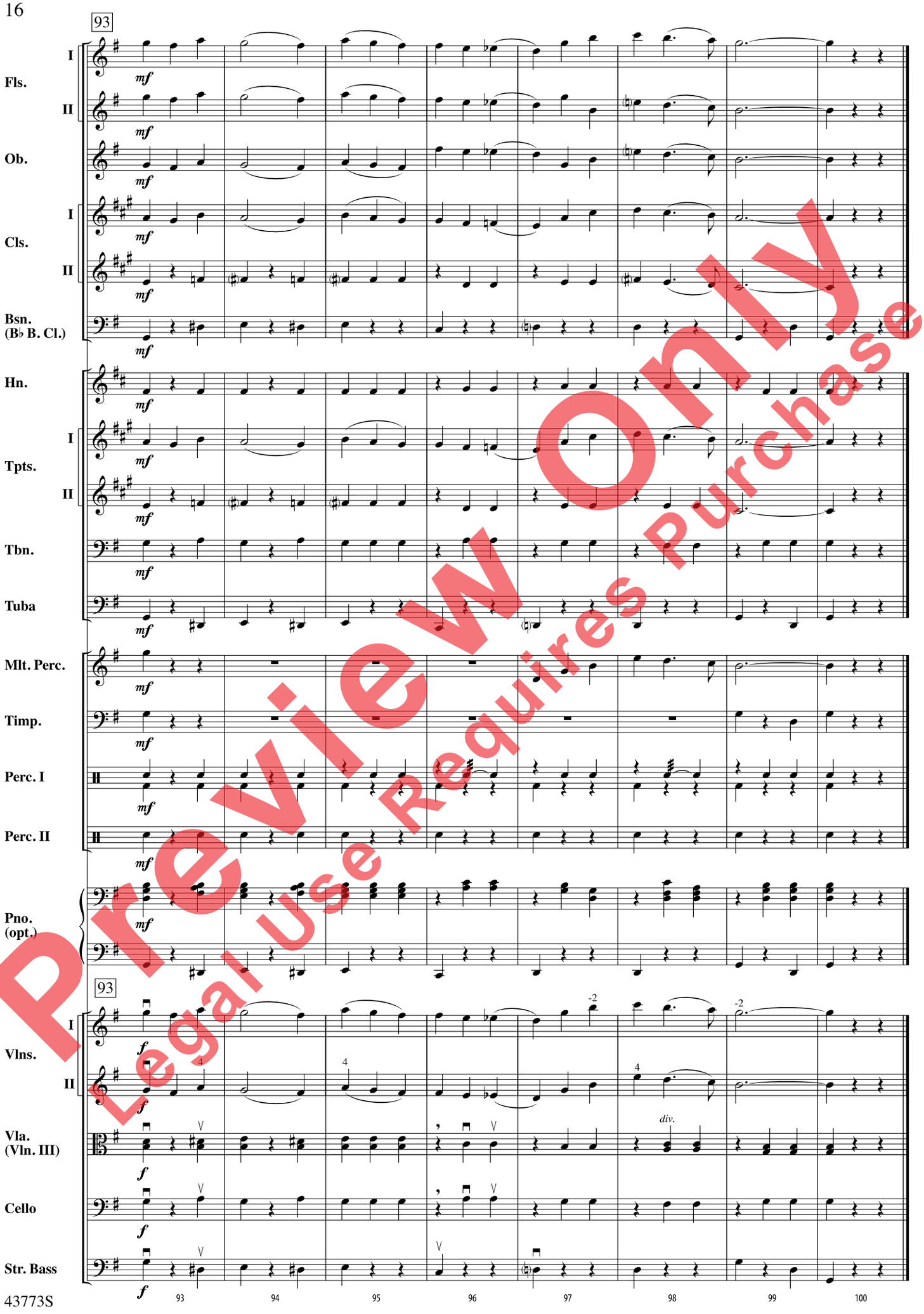

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