Grade 5 • ca. 3:30 • Item #19920

GYPSY DANCE

from *The Pearl of Iberia*

Joseph Hellmesberger Jr.
(1855-1907)

Arranged by ***Max Schönherr***

Transcribed by ***Robert J. Ambrose***

Band Series

C. Alan publications

Joseph Hellmesberger Jr. / arranged by Max Schönherr / transcribed by Robert J. Ambrose

GYPSY DANCE

INSTRUMENTATION

Piccolo	1
Flute 1	3
Flute 2	3
Oboe 1	1
Oboe 2	1
Bassoon 1	1
Bassoon 2	1
Bb Clarinet 1	3
Bb Clarinet 2	3
Bb Clarinet 3	3
Bb Bass Clarinet	2
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
Bb Trumpet 1	3
Bb Trumpet 2	3
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
Trombone 1	2
Trombone 2	2
Trombone 3	1
Euphonium	2
Baritone T.C.	1
Tuba	2
String Bass	1
Harp	1
Piano	1

Timpani (3)	1
Glockenspiel	1
Xylophone	1
Marimba (4.3-octave)	1
Tambourine	1
Triangle & Snare Drum	1
Crash Cymbals & Bass Drum	2

PROGRAM NOTES

Joseph Hellmesberger, Jr. (1855 – 1907) was an Austrian composer, violinist and conductor. His first violin teacher was his father, the violinist and conductor Joseph Hellmesberger, Sr. The younger Hellmesberger was a violin prodigy, performing as a soloist at the Vienna Conservatory at the age of eight and playing second violin in his father's quartet at age ten. By the age of twenty-three Hellmesberger was a solo violinist of the Vienna Court Chapel and Vienna Court Opera and a violin professor at the Vienna Conservatory.

Hellmesberger's first conducting appointment was as a theatre conductor in 1881. He conducted consistently for the rest of his life. In 1901 he became conductor of the Vienna Philharmonic, succeeding Gustav Mahler. He was forced to resign, however, after news of an affair with a married dancer from the Court Opera became public. In 1904 he accepted an appointment as Court Kapellmeister in Stuttgart but returned to Vienna the following year, remaining there until his death in 1907.

Hellmesberger's earliest compositions date from the time of his military service between 1873 – 76. His compositional output includes twenty-two operettas and six ballets as well as dance music and lieder. Although not well known today, *Die Perle von Iberien* (The Pearl of Iberia) was one of Hellmesberger's most popular ballets at the time. It was written while he was concertmaster and ballet music director of the Vienna Court Opera and was given its premiere in 1888 in Frankfurt. With choreography by the famous Viennese dancers Irene Sironi and Joseph Hassreiter, the ballet became a staple of the Court Opera's repertory.

In 1902, Louis Roth created a piano reduction of the ballet that was published by Josef Eberle. In 1954, the Austrian composer, conductor and arranger Max Schönherr created a four-movement orchestral suite of music from the ballet. The second movement of this suite, *Zigeunertanz* (Gypsy Dance), provided the source material on which the present transcription is based.

The transcriber is indebted to Mr. Reto Parolari, owner of Edition Swiss Music, for approving this transcription and to Mr. Jim Cochran, owner of Shattinger Music Company, for his tireless efforts to track down the Schönherr arrangement.

PERFORMANCE NOTES

1. The conductor should resist the urge to take a faster tempo than what is marked. Too brisk of a tempo may compromise the dance-like quality of the music.
2. The conductor may wish to make some or all of the following tempo modifications if he/she feels they are musically appropriate:
   a. a slight rallentando in measures 31 and 32 (returning to a tempo in measure 33),
   b. a slightly faster tempo in the coda,
   c. a slight elongation of the penultimate measure.
3. Accented notes should not be heavy, but rather be thought of as having a slight emphasis. Also, repeated accented notes should be performed with a slight space between the notes.
4. Piccolo, flutes and clarinets should trill as quickly as possible at the beginning of the piece. Also, there should be no break between the trills and sixteenth notes in measures 6 & 10.
5. Piccolo, flute 1, and oboe 1 should place the grace notes at rehearsal letter C as close to the primary note as possible.
6. The harp and piano parts are optional, but it is highly desirable to use both if at all possible. A keyboard with piano or harp setting is an acceptable substitution provided that a satisfying balance can be achieved. If only one keyboard is available, please play the piano part.

ABOUT THE TRANSCRIBER

Robert J. Ambrose enjoys a highly successful and diverse career as a dynamic and engaging conductor and musician. His musical interests cross many genres and can be seen in the wide range of professional activities he pursues. Ambrose studied formally at Boston College, Boston University, and Northwestern University, where he received the Doctor of Musical Arts degree in conducting.

An ardent supporter of contemporary and avant-garde music, Ambrose is founder, artistic director and conductor of the contemporary music ensemble Bent Frequency. This ensemble has been hailed by Gramophone Magazine as "one of the brightest ensembles on the [Atlanta] scene," and by the Atlanta Journal Constitution as "a suddenly indispensable part of the Atlanta music scene." He is founder and principal guest conductor of the Metropolitan Atlanta Youth Wind Ensemble a highly select youth wind band comprised of nearly one hundred of the most talented high school musicians from the greater Atlanta area. In addition, he is founder and music director of the Atlanta Chamber Winds a professional chamber winds dectet.

Ambrose's interpretations have earned the enthusiastic praise of many leading composers including Leslie Bassett, Michael Colgrass, John Harbison, and Tristan Murail. He has guest conducted across the United States as well as in Australia, Canada, Finland, Germany, Greece, Hong Kong, Singapore, and Taiwan. He has conducted over two dozen premiere performances including works by Michael Colgrass, Christopher Theofanidis, Joseph Turrin, Fred Frith, and Charles Knox. Ambrose's discography includes recordings on the Albany, Summit, and GIA record labels.

Ambrose currently serves as Director of Bands and Associate Director of the School of Music at Georgia State University in Atlanta. He resides in Peachtree City, Georgia with his wife Sarah Kruser Ambrose, a professional flute player, and their daughters Isabelle and Hannah.

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BIN 593

GYPSY DANCE

from *The Pearl of Iberia*

Joseph Hellmesberger Jr. (1855-1907)
Arranged by Max Schönherr
Transcribed by Robert J. Ambrose

Allegro (♩ = 128-132)

A

Piccolo
Flute 1
Flute 2
Oboe 1/2
Bassoon 1/2
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet
Alto Saxophone 1/2
Tenor Saxophone
Baritone Saxophone

Allegro (♩ = 128-132)

A

Trumpet in B♭ 1/2
Horn in F 1/2
Horn in F 3/4
Trombone 1
Trombone 2/3
Euphonium
Tuba
Double Bass
Piano
Harp

Allegro (♩ = 128-132)

A

Timpani
Glockenspiel
Xylophone
Marimba
(4.3-octave)
Tambourine
Triangle
Snare Drum
Crash Cymbals
Bass Drum

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

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17

B

Picc.
Fl. 1
Fl. 2
Ob. 1/2
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.

Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.

Pno.

Harp

Timp.
Glock.
Xylo.
Mar.
(4.3-oct.)

Tamb.
Tri.
S.D.
Cr. Cyms.
B.D.

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

33

To Coda 𝄋 C

Picc.
Fl. 1
Fl. 2
Ob. 1/2
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.

To Coda 𝄋 C

Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.

Pno.

Harp

To Coda 𝄋 C

Timp.
Glock.
Xylo.
Mar. (4.3-oct.)
Tamb.
Tri.
S.D.
Cr. Cyms.
B.D.

solo
a2
div.
E to D
ossia
C.C. & B.D.
C.C. only

33 34 35 36 37 38 39 40 41 42

43

Picc.
Fl. 1
Fl. 2
Ob. 1/2
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.
Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.
Pno.
Harp
Timp.
Glock.
Xylo.
Mar. (4.3-oct.)
Tamb.
Tri.
S.D.
Cr. Cyms.
B.D.

43 44 45 46 47 48 49 50 51 52

53

D

Picc.
Fl. 1
Fl. 2
Ob. 1/2
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.

D

Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.
Pno.
Harp

D

Timp.
Glock.
Xylo.
Mar.
(4.3-oct.)
Tamb.
Tri.
S.D.
Cr. Cyms.
B.D.

53 54 55 56 57 58 59 60 61 62 63 64 65

66

Picc.
Fl. 1
Fl. 2
Ob. 1/2
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.
Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.
Pno.
Harp
Timp.
Glock.
Xylo.
Mar.
(4.3-oct.)
Tamb.
Tri.
S.D.
Cr. Cyms.
B.D.

p mf div. a2 senza sord. arpeggiato 8va 3.

66 67 68 69 70 71 72 73 74 75 76

E

Picc.
Fl. 1
Fl. 2
Ob. 1/2
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.

E

Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.
Pno.
Harp

E

Timp.
Glock.
Xylo.
Mar. (4.3-oct.)
Tamb.
Tri. S.D.
Cr. Cyms. B.D.

77 78 79 80 81 82 83 84 85 86 87 88 89 90

91

F

Picc.
Fl. 1
Fl. 2
Ob. 1/2
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.

F

Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.
Pno.
Harp

F

Timp.
Glock.
Xylo.
Mar.
(4.3-oct.)
Tamb.
Tri.
S.D.
Cr. Cyms.
B.D.

91 92 93 94 95 96 97 98 99 100 101

102

G

Picc.
Fl. 1
Fl. 2
Ob. 1/2
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.
Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.
Pno.
Harp
Timp.
Glock.
Xylo.
Mar.
(4.3-oct.)
Tamb.
Tri.
S.D.
Cr. Cyms.
B.D.

102 103 104 105 106 107 108 109 110 111 112 113

114

D.C. al Coda
(with repeats)

Picc.
Fl. 1
Fl. 2
Ob. 1/2
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.

D.C. al Coda
(with repeats)

Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.
Pno.
Harp

D.C. al Coda
(with repeats)

A to G

Timp.
Glock.
Xylo.
Mar.
(4.3-oct.)
Tamb.
Tri.
S.D.
Cr. Cyms.
B.D.

114 115 116 117 118 119 120 121 122 123 124

Coda

125

H

Picc.
Fl. 1
Fl. 2
Ob. 1/2
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.

Coda

H

Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.

Pno.

Harp

Coda

H

Timp.
Glock.
Xylo.
Mar.
(4.3-oct.)

Tamb.
Tri.
S.D.
Cr. Cyms.
B.D.

B.D. only

C.C. & B.D.

125 126 127 128 129 130 131 132 133 134 135 136 137

138

Picc.
Fl. 1
Fl. 2
Ob. 1/2
Bsn. 1/2
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1/2
T. Sax.
B. Sax.
Tpt. 1/2
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2/3
Euph.
Tuba
D.B.
Pno.
Harp
Timp.
Glock.
Xylo.
Mar. (4.3-oct.)
Tamb.
Tri. S.D.
Cr. Cyms. B.D.

ff
a2
div.
arco
S.D.
C.C. & B.D.

138 139 140 141 142 143 144 145 146 147