

The Skater Waltz

By: Emile Waldteufel

Arr: V.F. Safranek

Original Copyright: pre 1911

by: Carl Fischer

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Waldteufel Emile (a.k.a. Levy, Charles Emile)

DOB: December 9, 1837 (Strasbourg, France)

DOD: February 12, 1915 (Paris, France)

Charles Emile Levy, who composed under the pseudonym Emile Waldteufel, was born in Strasbourg, France, on December 9, 1837. He came from a family of Dance musicians who also had shared the pseudonym Waldteufel. At age four, his family moved to Paris, where he learned piano, first from his mother, and later with private tutors. At the age of seven, he began study at the Paris Conservatory, where Bizet and Massenet were his classmates. He left the Conservatory in 1848 because of financial difficulties and earned a living selling newspapers and demonstrating pianos.

At the age of 14, he left home and rented an attic room, earning money by giving piano lessons. During the Franco-Prussian War, he volunteered for military service. He returned to Paris after the war and worked as a musician and conducted presidential balls.

Levy began writing waltzes but found difficulty in having them published. However, in March, 1874, he signed a contract with Hopwood & Crew to publish his music. This contract lasted through 1888. British bandleader Charles Coote regularly performed Levy's waltzes, thus bringing them to the attention of a wide audience. Despite the popularity of some of the waltzes, including *Les Patineurs* (The Skaters) *Estudiantina*, and *Espana*, he always labored under the looming shadow of Johann Strauss, Jr.

Levy conducted only on special occasions, and when his music began to go out of vogue, he ceased conducting entirely. He died in Paris on February 12, 1915.¹



Safranek, Vincent F.

DOB: March 24, 1867 (Bohemia)

DOD: September 7, 1955 (San Diego)

Vincent Frank Safranek was born in Bohemia on March 24, 1867. When he was two years old, his family moved to the United States. From early childhood, he showed a remarkable aptitude for music. His father, however, had hoped that Vincent would study either medicine or law and was not in favor of music training for him. This objection was later withdrawn, and the young Safranek was sent to the Conservatory of Music in Prague. In addition to his training at the conservatory, he also studied cornet privately.

Upon returning to the United States, he became interested in military music and applied to the War Department for the position of chief musician (bandmaster). A vacancy existed in the 25th Infantry at Ft. Missoula, Montana, and he was granted special authority by the Adjutant General of the Army to enlist.

¹ Rehrig, William H., Bierley, Paul (editor). *The encyclopedia of band music*, Integrity Press, Westerville, OH. (2005), CD, used with permission

Safranek soon began to experiment with instrumentation and added such instruments as alto and bass clarinets, oboes, French horns, and flugelhorns to his band. From this experiment, he perceived the need for arrangements that were suitable for the modern band. Most of the published American arrangements were designed for brass band with reed parts indiscriminately added without regard for balance or blend. As a result of these experiments in military band arranging, he was hired by the Carl Fischer publishing house to rearrange and modernize many of their publications. He also made many new arrangements of the more demanding overtures and operatic transcriptions.

In addition to his work as an arranger, Safranek composed two popular suites for band, *Atlantis*, and *Don Quixote*. His shorter band works consist of marches, dances, and characteristic pieces. He was also the author of the method book, *Manual for the Trumpet and Drum*, and *A Guide to Harmony*. The books were used extensively by army bandmasters and bandsmen.

After 30 years service as an army bandmaster, Safranek retired from active duty in 1930, at the age of 63, and settled in San Diego, California where he remained until his death. He remained active in San Diego as a member of San Diego's S.W. Hackett Masonic Lodge, the Al Baker Shrine, and the Scottish Rite. He and his wife had two children. Safranek died on September 7, 1955, in San Diego.²

Skater, The (waltz) One of Waldteufel's most popular works, *The Skater* was published by Carl Fischer in 1911 and arranged by V.F. Safranek. A dozen editions have been made over the years.

² *ibid*

D \flat FLUTE.

THE SKATER WALTZ.

INTR.

by E. Waldtenfel.

Universal Andante.

arr. by V.F. Safranek.

Band Jour'l.

73.

The musical score is written for a single D-flat Flute part. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The piece is marked 'Universal Andante'. The score includes a variety of musical notations, including treble and bass clefs, key signatures of one sharp (F#), and dynamic markings such as *sf*, *pp*, *p*, and *dim.*. The piece includes a first ending and a second ending, with a repeat sign at the end. The score is written for a single D-flat Flute part.

Db FLUTE[illegible]

Waltz

E. Waldteufel
arr. by V. F. Safranek.

U73

14832 - 30 N608

C Flute

[illegible]

OBOE.

THE SKATER WALTZ.

INTR.

by E. Waldteufel.

arr. by V.F. Safranek.

Universal Andante.
Band Jour'l.

73.

2

3

OBOE

This musical score for Oboe consists of 16 measures across 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized as follows:

- Staff 1:** Measures 1-4. Includes dynamics *f* and *p*.
- Staff 2:** Measures 5-8. Includes first and second endings for measures 7-8.
- Staff 3:** Measures 9-12. Includes dynamics *mf* and *cresc.*
- Staff 4:** Measures 13-14. Includes first and second endings for measures 13-14.
- Staff 5:** Measures 15-16. Includes first and second endings for measures 15-16.
- Staff 6:** Measures 17-20. Includes the word **CODA** and dynamics *f* and *D.S. al*.
- Staff 7:** Measures 21-24. Includes first and second endings for measures 21-24.
- Staff 8:** Measures 25-28. Includes dynamics *f* and *p*.
- Staff 9:** Measures 29-32. Includes dynamics *f* and *p*.
- Staff 10:** Measures 33-36. Includes dynamics *f* and *p*.
- Staff 11:** Measures 37-40. Includes dynamics *f* and *p*.
- Staff 12:** Measures 41-44. Includes dynamics *f* and *p*.

BASSOON.

THE SKATER WALTZ.

INTR.
Andante.
*Universal
Band Jour'l.*

by E. Waldteufel.
arr. by V.F. Safranek.

73. *ff* *p* *p*

D.S.al.

2 *f* *p* *f*

3 *p* *cresc.* *p* *f* *p*

1 2

BASSOON

[illegible]

E♭ CLARINET.

INTROD.

THE SKATER WALTZ.

(Les Patineurs)

by E. Waldteufel.

arr. by V. F. Safranek.

Universal Andante.
Band Jour'l.

73.

f *ff* *pp* *dim.* *p* *D.S. al.*

E♭ CLARINET

[illegible]

THE SKATER WALTZ.

SOLO Bb CLARINET

E. Waldteufel.

Universal INTR.
Band Jour. Andte

arr. by V. F. Safranek.


73. *f* *ff* *pp* *dim.* *p* *f* *p* *cresc.*

1. *p* *f* *p* *cresc.*

2. *f* *p* *f* *p* *cresc.*

3. *p* *cresc.*

3

D. S. al 

1st B \flat CLARINET.

INTROD. **THE SKATER WALTZ.**

by E. Waldteufel.

arr. by V. F. Safranek.

Universal Andante
Band Jour'l.

73. The musical score is written for a 1st Bb Clarinet. It begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The tempo is marked 'Andante'. The score is divided into three systems, each starting with a measure number: 73, 1, and 3. The first system (measures 73-82) features a melodic line with a forte (f) dynamic, followed by a piano (pp) section with a 'dimin.' (diminuendo) marking. The second system (measures 1-10) includes a piano (p) section and a 'D. S. al' (Da Capo) marking. The third system (measures 3-12) includes a piano (p) section, a 'cresc.' (crescendo) marking, and a final section with a forte (f) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

1st B \flat CLARINET

The musical score for the 1st B \flat Clarinet is written in 4/4 time and begins with a key signature of one flat (B \flat). The score consists of 14 staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The music is marked with a piano (*p*) dynamic. The second staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff features a forte (*f*) dynamic. The fourth staff includes a mezzo-forte (*mf*) dynamic and a first ending bracket labeled '1'. The fifth staff is marked with a forte (*f*) dynamic and includes the instruction 'CODA. 1'. The sixth staff is marked with a piano (*p*) dynamic. The seventh staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The eighth staff features a forte (*f*) dynamic. The ninth staff includes a piano (*p*) dynamic. The tenth staff features a forte (*f*) dynamic. The eleventh staff includes a piano (*p*) dynamic. The twelfth staff features a forte (*f*) dynamic. The thirteenth staff includes a piano (*p*) dynamic. The fourteenth staff features a forte (*f*) dynamic. The score concludes with a double bar line.

2nd B \flat CLARINET.

THE SKATER WALTZ.

INTROD.

Universal
Band Jour'l.

Andante.

by E. Waldteufel.

arr. by V. F. Safranek.

73. The musical score is written for a 2nd Bb Clarinet. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Andante'. The score is divided into three main sections, numbered 1, 2, and 3. Section 1 starts with a measure number of 73 and includes dynamics such as *f*, *ff*, *p*, and *dim. pp*. It features various musical notations including slurs, ties, and repeat signs. Section 2 begins with a double bar line and a new key signature of two flats (Bb, Eb). Section 3 continues the piece with a key signature change to one flat (Bb) and includes a *cresc.* marking. The score concludes with a final measure marked *p*.

2nd B \flat CLARINET

[illegible]

The Skaters

(Les Patineurs)

Waltz

E♭ Alto Clarinet

E. Waldteufel

arr. by V. F. Safranek

INTR.
Andte



The Skater -p2-
E♭ Alto Clarinet

This musical score is for the E♭ Alto Clarinet part of 'The Skater -p2-'. It consists of 14 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), *dim.* (diminuendo), and *cresc.* (crescendo). It also features performance markings like *Fine*, *D.S.al Fine*, and *Bass Cl.* (Bass Clarinet). The music includes several first and second endings, indicated by bracketed numbers 1 and 2. The score begins with a *p* dynamic and ends with a *ff* dynamic. The notation includes various note values, rests, and articulation marks.

p *f* *p* *f* *p* *f* *Fine* *p* *f* *f* *D.S.al Fine* *ff* *p* *cresc.* *dim.* *f* *Bass Cl.* *ff*

The Skaters

(Les Patineurs)

B \flat Bass Clarinet

Waltz

E. Waldteufel

arr. by V. F. Safranek

INTR. *Andte* 4

U73 *f* *pp* *dim.*

1 *p* *Fine*

2 *f* *Alto Cl. or Bassoon* *p* *f*

3 *p* *cresc. poco a poco* *p* *f*

B♭ Bass Clarinet

4 

p *f* *ff* *p* *f* *dim.*

Alto Clar. Bassoon

Fine

D.S. al Fine

CODA

THE SKATER WALTZ.

SOPRANO SAXOPHONE.

E. Waldteufel.

Universal
Band Jour't.

INTR.
And^{te}

arr. by V. F. Safranek.

73. *dim.*

The musical score is written for Soprano Saxophone and consists of three systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/8 time signature. It starts with a measure rest followed by a series of eighth and sixteenth notes, with dynamics *f* and *p* indicated. The second system continues the melody with various note values and rests, including a measure rest marked with a percentage sign (%). The third system features a key change to two sharps (F# and C#) and a 3/4 time signature. It includes a section with a 4-measure rest and a section with a 2-measure rest, both marked with a percentage sign (%). The score concludes with a final measure rest marked with a percentage sign (%). Dynamics such as *f*, *p*, and *dim.* are used throughout. Fingerings (1, 2) and breath marks (D.S.al) are also present.

SOPRANO SAXOPHONE

4.  Musical score for Soprano Saxophone, measures 4 through the end of the piece. The score is written in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. It includes various dynamics (p, f, mf, ff, dim), articulations (accents, slurs), and performance instructions (D.S., al.). The piece concludes with a CODA section.

4. *p* *f* *p* *f* *f* *mf* *D.S., al.* *f* *p* *f* *p* *f* *f* *dim* *p* *ff* *2* *3* *4* *5* *6*

THE SKATER WALTZ.

ALTO SAXOPHONE.

E. Waldteufel.

arr. by V. F. Safranek.

Universal
Band Tour!
73. INTR.
And^{te}

The musical score is written for Alto Saxophone and consists of 33 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'And^{te}' and the dynamics include 'f' (forte), 'pp' (pianissimo), 'dim.' (diminuendo), 'p' (piano), and 'D.S. al^c' (Da Capo). The score features various musical notations such as eighth notes, quarter notes, half notes, and rests, along with fingerings (1, 2) and articulation marks. The piece concludes with a double bar line and repeat signs.

4. 

CODA. 

[illegible][illegible][illegible]

THE SKATER WALTZ.

TENOR SAXOPHONE.

E. Waldteufel.

arr. by V. F. Safranek.

Universal
Band Jour^l.

INTR.
And^{te}

73. *dim.*

1. *p*

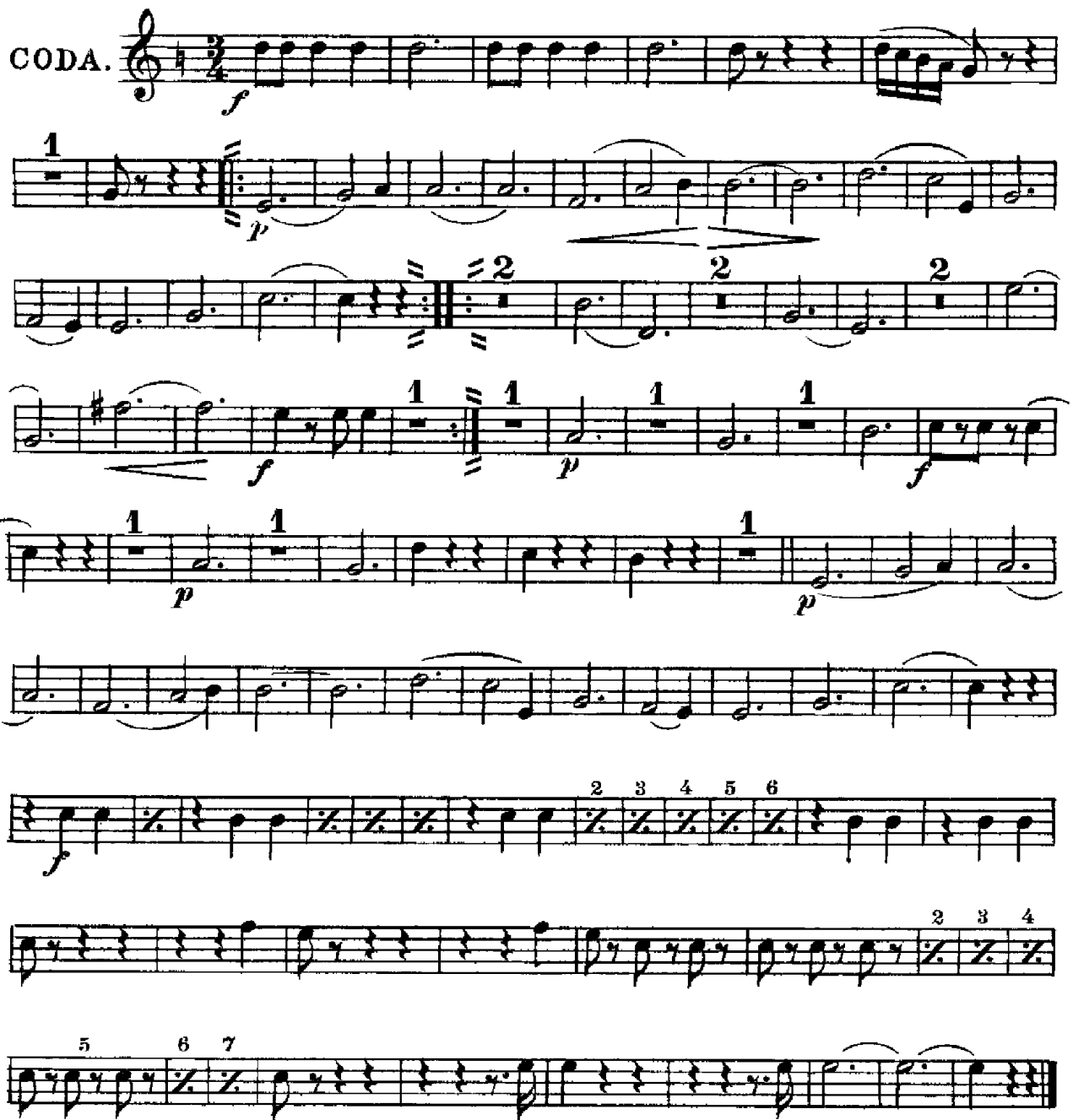
2. *f*

3. *p*

D.S. al

TENOR SAXOPHONE

4. 

CODA. 

THE SKATER WALTZ.

BARITONE SAXOPHONE.

E. Waldteufel.

arr. by V. F. Safranek.

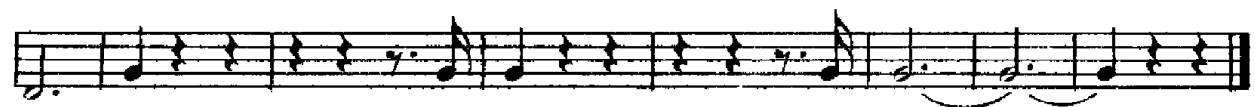
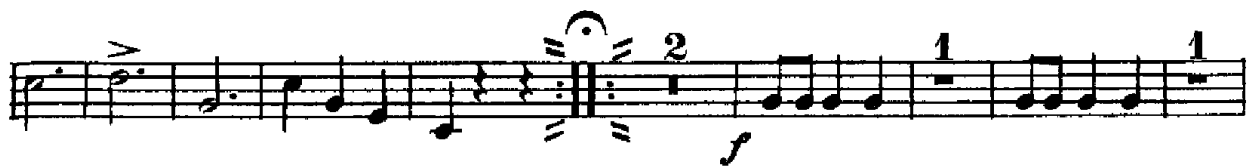
Universal
Band Journl.

INTR.
Andte

73.

The musical score is written for Baritone Saxophone in 3/4 time, with a key signature of one sharp (F#). It begins with an introduction marked 'INTR. Andte' and a tempo of 73. The score is divided into three systems. The first system contains measures 1 through 15, with dynamics including *f*, *pp*, and *dim.*. The second system contains measures 16 through 30, with dynamics including *p*, *f*, and *p*. The third system contains measures 31 through 45, with dynamics including *p* and *f*. The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a double bar line and a repeat sign.

BARITONE SAXOPHONE



E♭ CORNET.

CONDUCTOR.

THE SKATER WALTZ. by E. Waldteufel.

arr. by V.F. Safranek.

Universal INTROD.
Band Jour^l. Andante.

73. *Alto.* *f* *Alto* *Clar.*

ff *p* *dim.*

1 *Solo B♭ Cornet.* *p*

D. S. al

2 *f*

p

E♭ Clar. *cresc.*

3 *p*

p

E \flat CORNET

[illegible]

Kridbovka I.B.
THE SKATER WALTZ. by E. Waldtenfel.

Small Orch. & Piano \$75⁺ | Full Orch. & Piano \$1.15
Piano acc. 15⁺ | Full Band \$2.00

arr. by V. F. Safranek.

U. B'd. J'l. **Andante.**
Horn.

U. B'd. J't

Нотн.

Clar.

D.S.al.

SOLO B CORNET

Musical score for Solo B Cornet, featuring 14 staves of music. The score includes various dynamics, articulations, and instrument markings.

Dynamics and markings include: *f* (forte), *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo), *ff* (fortissimo), *Sax.* (Saxophone), *Cor.* (Cornet), and *Cornets.* (Cornets).

The score includes a section marked "2nd time only." and a "CODA." section. The final staff includes a sequence of notes numbered 2 through 7.

1st B \flat CORNET.

THE SKATER WALTZ.

INTR.

by E. Waldteufel.

U.B'd.J't. Andante.

arr. by V.F. Safranek.

73.

1st B \flat CORNET

The musical score for the 1st B \flat Cornet consists of 11 staves of music. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is written in a key signature of one flat (B \flat) and a 3/4 time signature.

Key features of the score include:

- Staff 1:** Starts with a treble clef and a 3/4 time signature. It begins with a half note G \flat (B \flat), followed by a half note A \flat (B \flat), and then a half note G \flat (B \flat). The first measure is marked with a '2' above it. The second measure is marked with a '2' above it. The third measure is marked with an '8' above it. The first measure is marked with a 'p' (piano) dynamic.
- Staff 2:** Continues the melody with a half note F \flat (A \flat), followed by a half note E \flat (G \flat), and then a half note D \flat (F \flat). The first measure is marked with a 'p' (piano) dynamic.
- Staff 3:** Continues the melody with a half note C \flat (D \flat), followed by a half note B \flat (C \flat), and then a half note A \flat (B \flat). The first measure is marked with a 'p' (piano) dynamic.
- Staff 4:** Continues the melody with a half note G \flat (A \flat), followed by a half note F \flat (G \flat), and then a half note E \flat (F \flat). The first measure is marked with a 'p' (piano) dynamic.
- Staff 5:** Continues the melody with a half note D \flat (E \flat), followed by a half note C \flat (D \flat), and then a half note B \flat (C \flat). The first measure is marked with a 'p' (piano) dynamic.
- Staff 6:** Continues the melody with a half note A \flat (B \flat), followed by a half note G \flat (A \flat), and then a half note F \flat (G \flat). The first measure is marked with a 'p' (piano) dynamic.
- Staff 7:** Continues the melody with a half note E \flat (F \flat), followed by a half note D \flat (E \flat), and then a half note C \flat (D \flat). The first measure is marked with a 'p' (piano) dynamic.
- Staff 8:** Continues the melody with a half note B \flat (C \flat), followed by a half note A \flat (B \flat), and then a half note G \flat (A \flat). The first measure is marked with a 'p' (piano) dynamic.
- Staff 9:** Continues the melody with a half note F \flat (G \flat), followed by a half note E \flat (F \flat), and then a half note D \flat (E \flat). The first measure is marked with a 'p' (piano) dynamic.
- Staff 10:** Continues the melody with a half note C \flat (D \flat), followed by a half note B \flat (C \flat), and then a half note A \flat (B \flat). The first measure is marked with a 'p' (piano) dynamic.
- Staff 11:** Continues the melody with a half note G \flat (A \flat), followed by a half note F \flat (G \flat), and then a half note E \flat (F \flat). The first measure is marked with a 'p' (piano) dynamic.

The score includes several dynamic markings: *p* (piano), *f* (forte), and *ff* (fortissimo). It also includes articulations such as slurs, ties, and breath marks. The score concludes with a **CODA.** section, marked with a double bar line and a 'CODA.' label. The final measure of the CODA is marked with a 'p' (piano) dynamic.

2nd & 3rd
B♭ CORNETS.

THE SKATER WALTZ.

by E. Waldteufel.
arr. by V. F. Safranek.

INTROD.
Universal
Band Jour'l. Andante.

73. 







2 







3 





2nd & 3rd B \flat CORNETS

[illegible]

THE SKATER WALTZ.

1st Eb ALTO.

E. Waldteufel.

arr. by V. F. Sufrank.

Universal
Band Jour'l.

INTR.
And^{te}

SOLO.

73.

The musical score is written for a 1st Eb Alto. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'And^{te}' and the dynamics include 'p SOLO.', 'ff', 'dim.', and 'p'. The score is divided into three main sections, numbered 1, 2, and 3. Section 1 consists of two staves of music, with a first ending bracketed and marked '1' and a second ending marked '2'. Section 2 also consists of two staves, with a first ending bracketed and marked '1' and a second ending marked '2'. Section 3 consists of two staves, with a first ending bracketed and marked '1' and a second ending marked '2'. The score concludes with a double bar line and a repeat sign. The publisher's information '14832-27 Carl Fischer, New York.' is printed at the bottom.

1st E \flat ALTO

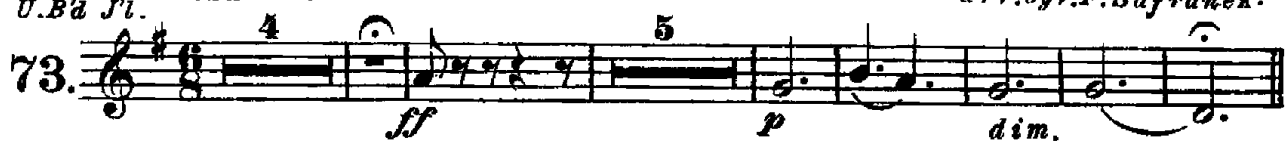
4. Musical score for the 1st Eb Alto, measures 4 through the Coda. The score is written in 2/4 time with a key signature of one flat (Bb). It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is marked with a piano (p) dynamic. The second staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff has a second ending bracket labeled '2' and a first ending bracket labeled '1'. The fourth staff has a first ending bracket labeled '1' and a second ending bracket labeled '3'. The fifth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The sixth staff is the start of the Coda, marked with a double bar line and a key signature change to one sharp (F#). The Coda is marked with a forte (f) dynamic. The seventh staff has a piano (p) dynamic. The eighth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The ninth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The tenth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The eleventh staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The twelfth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The thirteenth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourteenth staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The score includes various musical notations such as notes, rests, and dynamic markings (p, f, ff, dim.).

2nd E^b ALTO.

THE SKATER WALTZ.

INTR.
U. B² 5th. Andante.

by E. Waldteufel.
arr. by V. F. Sufranek.



2nd E \flat ALTO

The musical score for the 2nd E \flat Alto part consists of ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte). The score includes a CODA section and a D.S. al Fine instruction. The music is written in a key with one flat (B \flat) and a 4/4 time signature.

The first staff begins with a series of eighth notes, followed by a repeat sign and a *p* marking. The second staff features a series of eighth notes with a *f* marking, followed by a *p* marking and a repeat sign. The third staff starts with a 4/4 time signature and a *p* marking, followed by a series of eighth notes. The fourth staff includes a series of eighth notes with a *f* marking, followed by a *p* marking and a repeat sign. The fifth staff is labeled "CODA." and features a series of eighth notes with a *f* marking, followed by a *p* marking and a repeat sign. The sixth staff includes a series of eighth notes with a *f* marking, followed by a *p* marking and a repeat sign. The seventh staff features a series of eighth notes with a *f* marking, followed by a *p* marking and a repeat sign. The eighth staff includes a series of eighth notes with a *f* marking, followed by a *p* marking and a repeat sign. The ninth staff features a series of eighth notes with a *f* marking, followed by a *p* marking and a repeat sign. The tenth staff includes a series of eighth notes with a *f* marking, followed by a *p* marking and a repeat sign.

3rd & 4th E \flat ALTO.

THE SKATER WALTZ.

INTROD.

by E. Waldtenfel.

Universal
Band Jour'n.

Andante.

arr. by V. F. Safranek.

73. 

1 







D. S. al. 

2 







3 





3rd & 4th Eb ALTO

Musical score for 3rd & 4th Eb Alto. The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked *p* (piano). The second staff features a repeat sign with first and second endings, marked *f* (forte). The third staff includes a *CODA.* instruction and a *D. S. al* (Da Capo) instruction. The fourth staff is marked *f* and *p*. The fifth staff is marked *p*. The sixth staff is marked *f* and *p*. The seventh staff is marked *p* and *f*. The eighth staff is marked *p*. The ninth staff is marked *ff* (fortissimo). The tenth staff is marked *f*. The eleventh staff is marked *p*. The score includes various musical notations such as notes, rests, beams, and slurs.

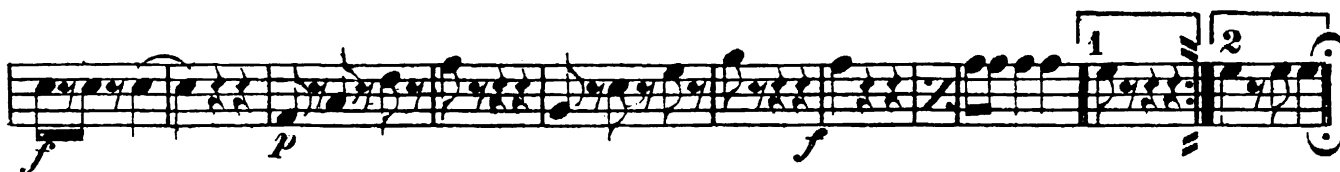
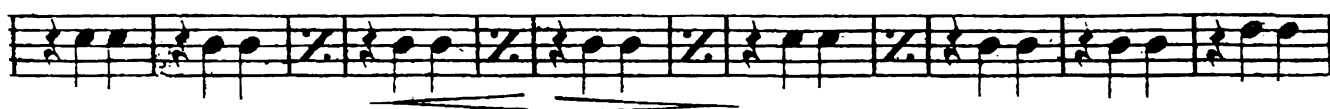
1st B \flat TENOR  **THE SKATER WALTZ.**

INTR.

by E. Waldteufel.

Universal
Band Jour'l. Andante.

arr. by V. F. Safranek.



1st B \flat TENOR 

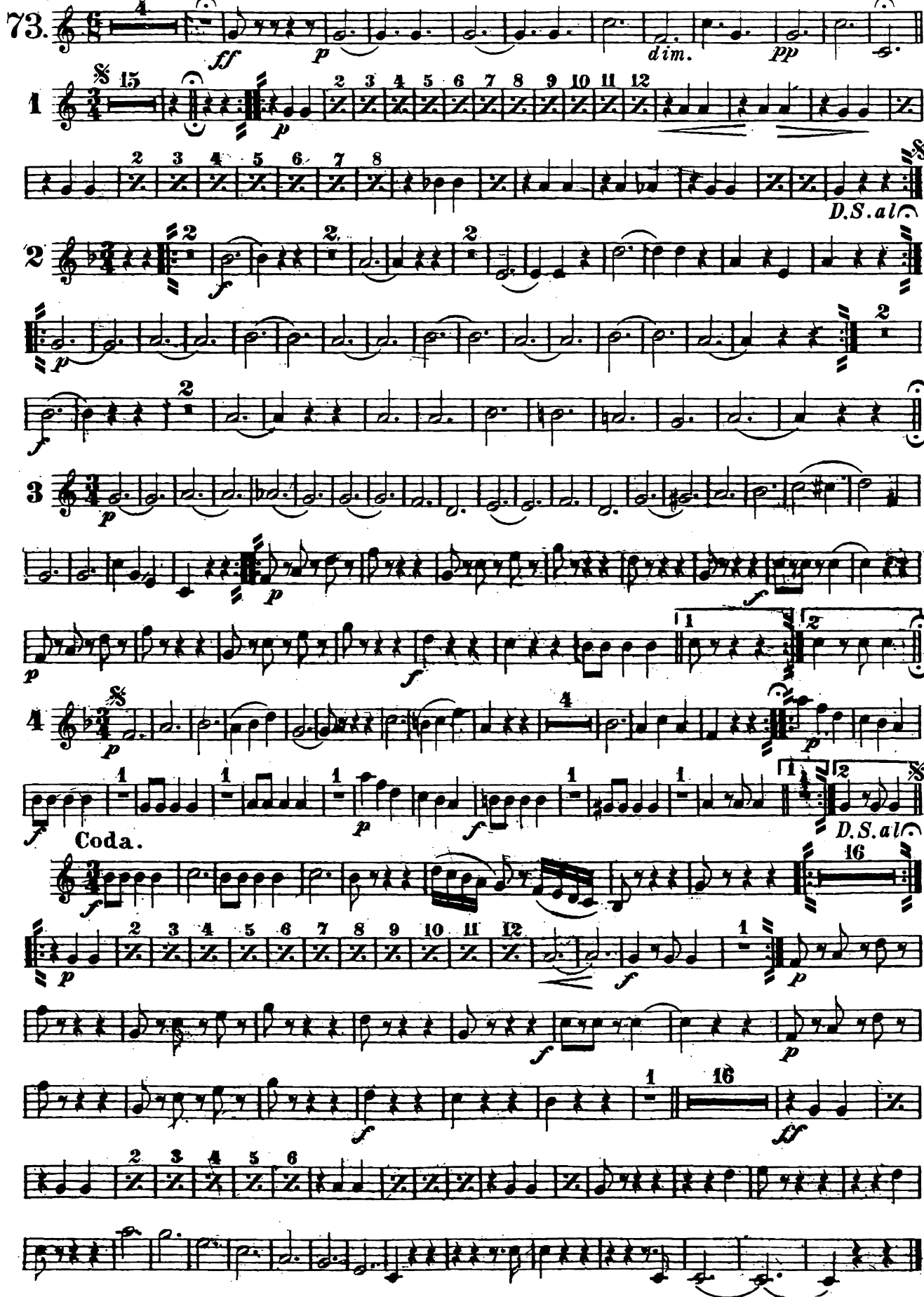
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2nd B \flat TENOR

THE SKATER WALTZ.

by E. Waldteufel.
arr. by V. F. Safranek.

Intro.
U. B. J. Andante.

73. The musical score is written for a 2nd Bb Tenor voice part. It begins with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The tempo is marked 'Andante'. The score is divided into several systems. The first system includes a measure number '73' and dynamic markings 'ff', 'p', 'dim.', and 'pp'. The second system starts with a first ending bracket labeled '1' and a measure number '15'. The third system includes a second ending bracket labeled '2' and a measure number '15'. The fourth system includes a measure number '15' and a 'D.S. al.' marking. The fifth system includes a measure number '15' and a 'D.S. al.' marking. The sixth system includes a measure number '15' and a 'D.S. al.' marking. The seventh system includes a measure number '15' and a 'D.S. al.' marking. The eighth system includes a measure number '15' and a 'D.S. al.' marking. The ninth system includes a measure number '15' and a 'D.S. al.' marking. The tenth system includes a measure number '15' and a 'D.S. al.' marking. The eleventh system includes a measure number '15' and a 'D.S. al.' marking. The twelfth system includes a measure number '15' and a 'D.S. al.' marking. The thirteenth system includes a measure number '15' and a 'D.S. al.' marking. The fourteenth system includes a measure number '15' and a 'D.S. al.' marking. The fifteenth system includes a measure number '15' and a 'D.S. al.' marking. The sixteenth system includes a measure number '15' and a 'D.S. al.' marking. The seventeenth system includes a measure number '15' and a 'D.S. al.' marking. The eighteenth system includes a measure number '15' and a 'D.S. al.' marking. The nineteenth system includes a measure number '15' and a 'D.S. al.' marking. The twentieth system includes a measure number '15' and a 'D.S. al.' marking. The score concludes with a final measure.

THE SKATER WALTZ.

B \flat BASS tr .

E. Waldtenfel.

arr. by V. F. Safranek.

Universal
Band Jour'n.

INTR.
And^{te}

73. tr 15 *ff* *pp* *dim.*

1. tr 15 *p*

2. tr 2 *f* *p* *f*

3. tr *p* *f*

D.S. al

p *f*

1 2

p *f*

B \flat BASS

4. *mf*

f

3 1 1 1 2

D.S.al
ad lib.

CODA.

16 *p*

f *p*

f *p* *f*

p

ff

THE SKATER WALTZ

1st TROMBONE

by E. Waldteufel.

arr. by V. F. Safranek.

INTROD.
Andante

U 73

Andante

ff pp dim. pp

1 14 1 2 p

2 3 4 5 6

2 3 4 5 6 7 D.S.al

2 p

f

3 p

p

f

p

f

f

1 2

1st TROMBONE

4 

4 



CODA 

16 











2nd TROMBONE. THE SKATER WALTZ. by E. Waldteufel.

arr. by V.E. Sufranek.

Intr. And^{te}

U.B'd Jr.

73.

1.

2.

3.

4.

Coda.

ad lib.

16.

2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

1. 16. 2. 3. 4. 5. 6.

B \flat BASS or
3rd TROMBONE. **THE SKATER WALTZ.**

INTR.

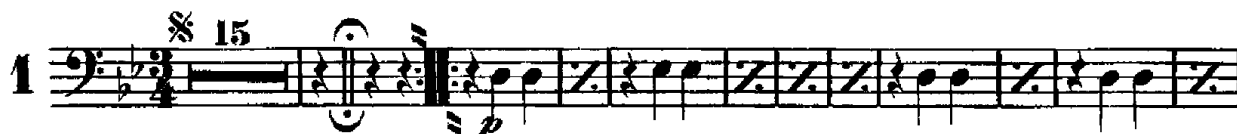
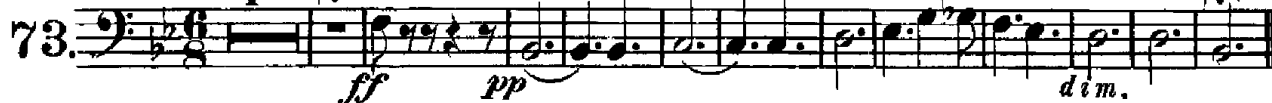
by E. Waldteufel.

Universal Andante.

arr. by V. E. Safranek.

Band Fourth

4



B♭ BASS or 3rd TROMBONE

4 *mf*

f

D. S. al

CODA.

f *ad lib.*

16 *p*

f *p* *f* *p*

f *p*

ff

The musical score is written for a B♭ Bass or 3rd Trombone in 4/4 time. It consists of 24 measures. The first measure is marked with a forte dynamic (mf). The second measure is marked with a forte dynamic (f). The third measure is marked with a dynamic marking (D. S. al). The fourth measure is marked with a forte dynamic (f). The fifth measure is marked with a dynamic marking (ad lib.). The sixth measure is marked with a forte dynamic (f). The seventh measure is marked with a forte dynamic (f). The eighth measure is marked with a forte dynamic (f). The ninth measure is marked with a forte dynamic (f). The tenth measure is marked with a forte dynamic (f). The eleventh measure is marked with a forte dynamic (f). The twelfth measure is marked with a forte dynamic (f). The thirteenth measure is marked with a forte dynamic (f). The fourteenth measure is marked with a forte dynamic (f). The fifteenth measure is marked with a forte dynamic (f). The sixteenth measure is marked with a forte dynamic (f). The seventeenth measure is marked with a forte dynamic (f). The eighteenth measure is marked with a forte dynamic (f). The nineteenth measure is marked with a forte dynamic (f). The twentieth measure is marked with a forte dynamic (f). The twenty-first measure is marked with a forte dynamic (f). The twenty-second measure is marked with a forte dynamic (f). The twenty-third measure is marked with a forte dynamic (f). The twenty-fourth measure is marked with a forte dynamic (f).

BARITONE 

THE SKATER WALTZ.

INTR.

by F. Waldteufel.

U. B. d. J. i. Andante.

arr. by V. F. Safranek.

73.  *ff* *p* *dim.* *pp*

1.  *p* *pp* *D. S. al.*

2.  *p* *f*

3.  *p* *f* *p*

BARITONE 

[illegible]

BARITONE 

THE SKATER WALTZ.

by E. Waldteufel.
arr. by V.F. Safranek.

INTROD.

Universal Andante.
Band Jour'l.

73. 

1 

2 

3 

4 

5 

6 

BARITONE 

[illegible]

E♭ BASSES. THE SKATER WALTZ.

INTROD.

by E. Waldteufel.

Universal
Band Society.

Andante.

arr. by V. F. Safranek.

73. 

E♭ BASSES

4

mf

3

1

1

1

2

1

1

2

CODA.

D. S. al

f

p

p

f

p

cresc.

f

p

ff

Detailed description of the musical score: The score is written for E♭ Basses in 4/4 time. It begins with a treble clef and a key signature of two flats (B♭ and E♭). The first measure is marked with a section symbol (§) and a dynamic of *mf*. The melody consists of eighth and quarter notes. A repeat sign appears after the fourth measure, with first and second endings indicated by '1' and '2'. The third measure of the first ending is marked with a '3'. The piece then moves to a CODA section, marked with a double bar line and the word 'CODA.'. The CODA is followed by a *D. S. al* (Da Capo) instruction. The final section of the score features a variety of dynamics: *f* (forte), *p* (piano), *cresc.* (crescendo), and *ff* (fortissimo). The score ends with a final double bar line.

SMALL DRUM, TRIANGLE &
SLEIGH BELLS.

INTROD. **THE SKATER WALTZ.** by E. Waldteufel.
Universal Andante. arr. by V. F. Safranek.
Band Four.

73. 

Carl Fischer, New York.

BASS DRUM.

THE SKATER WALTZ.

INTROD.
Andante.
Universal
Band Jour'n.

by E. Waldteufel.
arr. by V. F. Safranek.

73. *ff* *D. S. al*

2 *f*

f

3 *p* *ff*

p *ff*

4 *mf*

D. S. al

CODA.

f *p*

ff *p* *f* *ff*

B. D. Solo.

both.