

The Composer

German-born **Jacques Offenbach** (1819-1880), son of a Jewish cantor, left his native Cologne and headed for Paris early in life. He attended the Conservatoire at the age of 14 years and left one year later when he realized that serious study could not hold his interest. His adeptness for composing light pieces and an uncanny flair for showmanship finally received an outlet for expression at a small theater in the Champs Elysées, where he later became manager in 1855. A succession of operettas brought him great popularity, leading to his entrance to the Opéra-Comique and eventually to the Paris Opéra.

Offenbach is the most representative musician of Paris during its most splendid period, the Second Empire of Napoleon III. He composed *Orpheus in the Underworld* and 90 other delightful, witty operettas during the 1850s, 60s, and 70s. He remains the best symbol of those glittering years when all of Europe's royalty was drawn to Paris and the Théâtre des Variétés or the Théâtre de la Gaîté where Offenbach was frequently featured.

The Composition

Orpheus in the Underworld, as interpreted by Offenbach, treats the legend of Orpheus and Eurydice with something less than classical respect. Orpheus and Eurydice are married, but Eurydice loves the shepherd Aristeus, who is really Pluto in disguise. Orpheus is attracted to Chloe the shepherdess. When Eurydice elopes to Hades with Aristeus, Orpheus is delighted, but convention dictates that he try to reclaim her. He calls upon Jupiter for help. Jupiter commands Pluto to surrender Eurydice to her husband, but Orpheus must personally go to Hades and lead her back home. During the journey out of Hades Orpheus must not look back at Eurydice until after he has passed the River Styx. As the couple is leaving Hades, Jupiter himself falls in love with Eurydice. Jupiter hurls a bolt of lightning at Orpheus that so frightens him that he turns to look at his wife. Jupiter thus gains another bacchante, and Orpheus happily returns to Chloe.

This *opéra bouffe* has some of the best known vocal excerpts in all opera, and the overture is a staple in the repertoires of orchestras. However, when it was introduced in 1858 it was not well received. Both the music and libretto seemed created to shock the opera-going populace with the sacrilegious treatment of the Olympian gods and the discordant and surprising combinations of musical satires. Fortunately for Offenbach, the scathing reviews stimulated so much curiosity that the opera was performed 228 times to capacity audiences, closing only because the cast needed to rest.

The **Overture** begins with a bristling fanfare, and is followed by a tender love song and then an "infernal" passage. The finale, after a fairly elaborate waltz, is the ever-popular and renowned can-can.

Instrumentation List

2 Piccolo / 4th Flute	1 E \flat Baritone Saxophone	Cymbals
3 1st Flute	2 1st & 2nd F Horns	Bass Drum
3 2nd & 3rd Flutes	2 3rd & 4th F Horns	3 Percussion 2:
2 1st & 2nd Oboes	4 1st & 2nd B \flat Cornets	Triangle
1 English Horn	4 3rd & 4th B \flat Cornets	Temple Blocks
2 1st & 2nd Bassoons	2 1st & 2nd B \flat Trumpets	Wood Block
1 E \flat Clarinet	3 1st & 2nd Trombones	Tambourine
2 1st & 2nd Solo B \flat Clarinets	3 3rd & 4th Trombones	Vibraphone
3 1st B \flat Clarinet	3 Baritone B.C.	Bells
3 2nd B \flat Clarinet	5 Tuba	1 Harp (optional)
3 3rd B \flat Clarinet	1 Cello (optional)	1 Full Conductor Score
1 B \flat Bass Clarinet	1 String Bass	
1 E \flat Contra-Alto Clarinet	1 Timpani	
2 1st & 2nd E \flat Alto Saxophones	2 Percussion 1:	
1 B \flat Tenor Saxophone	Snare Drum	Additional Score: \$6.00

Full Conductor Score

Approx. Time—10:18

Jacques Offenbach

Arr. Lawrence Odom

* Only one player on each part.

© 1984 Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, California

WARNING! This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.

Picc. 7 8 9 10 11 12
 Fls. 1 2 3
 Obs. 1 2
 Eng. Hn.
 Bsns. 1 2
 Eb Cl.
 Solo Cls. 1 2
 Cls. 1 2 3
 B. Cl.
 C.A. Cl.
 A. Saxes. 1 2
 T. Sax.
 Bar. Sax.
 Hns. 1 2 3 4
 Cors. 1 2 3 4
 Tpts. 1 2
 Trbs. 1 2 3 4
 Bar.
 Tuba
 Cello
 St. Bass
 Timp.
 Perc. 1 Cym. B.D. W.B.
 2
 Harp

Dynamics and markings: *p sub.*, *pp*, *f*, *a2*, *3*, *W.B.*, *pp*.

13 14 15 16 17 18

Picc.

Fls. 1 2/3 (p) *a3* *sf* *a2* *f* *1^o* *p sub.*

Obs. 1 2 (p) *f*

Eng. Hn. *f* *p*

Bsns. 1 2 *f* *p*

E♭ Cl. (p) *f*

Solo Cls. 1 2/3 *f* *f* *Eng. Hn.* *p*

1 *f*

2 *f*

3 *f*

B. Cl. *p* *f*

C. A. Cl. *p* *f*

A. Sax. 1 2 *ppp* *f*

T. Sax. *ppp* *f*

Bar. Sax. *ppp* *f*

Hns. 1 2 *f* *p* *III^o* *p*

3 4

Cors. 1 2 *f* *a2* *ppp* *mf*

3 4

Tpts. 1 2 *mf* *f*

1 2 *mf* *f*

Trbs. 1 2 *mf* *f* *a2*

3 4 *mf* *f*

Bar. *mf* *f*

Tuba *f*

Cello St. Bass *St. Bass* *ff* *Cello & Bases* *p*

Timp. *f*

Perc. 1 Cym. *f* *l.v.*

2 Tamb. *f* *f to Vib.*

Harp *mf*

B415

19 20 21 22 23 24

Picc. $\frac{1}{2}$ 3

Fls. $\frac{1}{2}$ 3

Obs. $\frac{1}{2}$ 2

Eng. Hn. $\frac{1}{2}$ 2

Bsns. $\frac{1}{2}$ 2

E♭ Cl. $\frac{1}{2}$ 3

Solo Cls. $\frac{1}{2}$ 3

1 2 3

Cl. $\frac{1}{2}$ 3

B. Cl. $\frac{1}{2}$ 3

C. A. Cl. $\frac{1}{2}$ 3

A. Sax. $\frac{1}{2}$ 2

T. Sax. $\frac{1}{2}$ 2

Bar. Sax. $\frac{1}{2}$ 2

Hns. $\frac{1}{2}$ 3 4

Cors. $\frac{1}{2}$ 3 4

Tpts. $\frac{1}{2}$ 2

Trbs. $\frac{1}{2}$ 3 4

Bar. $\frac{1}{2}$ 2

Tuba $\frac{1}{2}$ 2

Cello St. Bass $\frac{1}{2}$ 2

Timp. $\frac{1}{2}$ 2

Perc. $\frac{1}{2}$ 2

Harp

B415

25 26 27 28 29 30

Picc. p

Fls. $\frac{1}{2}$ $\frac{2}{3}$ p

Obs. $\frac{1}{2}$ p

Eng. Hn. p

Bsns. $\frac{1}{2}$ p

Eb Cl. p

Solo Cls. $\frac{1}{2}$ p

1 p

Cls. 2 p

3 p

B. Cl. p

C.A. Cl. p

A. Saxes. $\frac{1}{2}$

T. Sax. p

Bar. Sax. p

1 p

2 p

3 p

4 p

Hns. p

1 p

2 p

3 p

4 p

Cors. p

1 p

2 p

3 p

4 p

Tpts. $\frac{1}{2}$ p

1 p

2 p

Trbs. p

1 p

2 p

3 p

4 p

Bar. mf

Tuba p

Cello p

St. Bass p

Timp. p

Perc. $\frac{1}{2}$ p

Harp

[illegible]

36 37 38 39 40 41 42 43 44 45 46

Picc. 1 2 3

Fls. 1 2 3

Obs. 1 2

Eng. Hn.

Bsns. 1 2

E♭ Cl.

Solo Cls. 1 2

Cl. 1 2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

36

Hns. 1 2 3 4

Cors. 1 2 3 4

Tpts. 1 2

Trbs. 1 2 3 4

Bar.

Tuba

Cello

St. Bass

Timp.

Perc. 1 2

Harp

47 Lento 48 49 50 51 52

1 Fls. *pp*

2 Fls. *pp*

3 Fls. *pp*

4 Fls. *pp*

Obs. 1

2

Eng. Hn.

Bsns. 1

2

Solo Cls. 1 Π°

2 *pp*

Cl. 1

2

3

B.Cl.

C.A.Cl.

A.Saxes. 1

2

T.Sax.

Bar.Sax.

47 Lento

1 Hns.

2

3

4

Cors. 1

2

3

4

Tpts. 1

2

Trbs. 1

2

3

4

Bar. *Cello cue* *mf*

Tuba

Solo *arco*

Cello *pizz.* *mf*

Tutti *pizz.* *p*

St. Bass *pizz.* *p*

Timp.

Perc. 2 *Vibs. Motor on fast* *p*

Harp or Piano

B415

53 54 55 56 57 58

1 2 3 4

Fls. *pp*

Obs. 1 2

Eng. Hn.

Bsns. 1 2 *p*

E♭ Cl.

Solo Cls. 1 2 *p*

Cls. 1 2 3

B. Cl.

C. A. Cl. *p*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Hns. 1 2 3 4 *p*

Cors. 1 2 3 4

Tpts. 1 2

Trbs. 1 2 3 4

Cello cue

Bar.

Tuba

Solo

Cello

Tutti

St. Bass

Timp.

Perc. 2 *Vibs.*

Harp or Piano

59 60 61 Solo 62 63 64

Fls. 1 2 3 4

Obs. 1 2

Eng. Hn. Solo

Bsns. 1 2

E♭ Cl. *ppp*

Solo Cls. 1 2

Cls. 1 2 3

B. Cl. *ppp*

C. A. Cl. *ppp*

A. Saxes. 1 2 *ppp* Eng. Hn. cue

T. Sax.

Bar. Sax.

Hns. 1 2 3 4

Cors. 1 2 3 4

Tpts. 1 2

Trbs. 1 2 3 4

Bar. *non ritard.*

Tuba

Solo Cello *non ritard.* *pizz.* *p*

Tutti Cello

St. Bass *p*

Timp.

Perc. 2 *Vibs.* *L.v.* *p*

Harp or Piano

B415

[illegible]

79 Allegro vivace 80 81 82 83 84 85 86

Picc.

Fls. 1 2 3 4

Obs. 1 2

Eng. Hn.

Bsns. 1 2

E♭ Cl.

Solo Cls. 1 2

Cls. 1 2 3

B. Cl.

C. A. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

79 Allegro vivace

Hns. 1 2 3 4

Cors. 1 2 3 4

Tpts. 1 2

Trbs. 1 2 3 4

Bar.

Tuba

Cello

St. Bass

Timp.

Perc. 2

Harp

Bells

87 88 89 90 91 92 93

Fls. 1 2 3 4

Obs. 1 2

Eng. Hn.

Bsns. 1 2

Eb Cl.

Solo Cls. 1 2

Cls. 1 2 3

B. Cl.

C.A. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Hns. 1 2 3 4

Cors. 1 2 3 4

Tpts. 1 2

Trbs. 1 2 3 4

Bar.

Tuba

Cello

St. Bass

Timp.

Perc. 2

Harp

94 95 96 97 98 99 100 101 102 103 104

Fls. 1 *p sub.* *ff*

2 *p sub.* *ff*

3 *p sub.* *ff*

4 *p sub.* *ff*

Obs. 1 *p sub.* *ff*

2 *p sub.* *ff*

Eng. Hn. *p sub.* *ff*

Bsns. 1 *p sub.* *ff*

2 *p sub.* *ff*

E♭ Cl. *p sub.* *ff*

Solo Cls. 1 *p sub.* *ff*

2 *p* *ff*

3 *p* *ff*

Cl. 1 *p sub.* *ff*

2 *p* *ff*

3 *p sub.* *ff*

B. Cl. *p sub.* *ff*

C. A. Cl. *p sub.* *ff*

A. Sax. 1 *pp* *ff*

2 *pp* *ff*

T. Sax. *pp* *ff*

Bar. Sax. *pp* *ff*

94

Hns. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

Cors. 1 *Only mf*

2 *Only mf*

3 *Only mf*

4 *Only mf*

Tpts. 1 *Only mf*

2 *Only mf*

3 *Only mf*

4 *Only mf*

Trbs. 1 *Only mf*

2 *Only mf*

3 *Only mf*

4 *Only mf*

Bar. *p sub.* *ff*

Tuba *p sub.* *ff*

Cello *p sub.* *ff*

St. Bass *p sub.* *ff*

Timp. *ff*

Perc. 1 *ff*

2 *ff*

Harp

105 106 107 108

Solo

Fls. 1 2 3 4

Obs. 1 2

Eng. Hn.

Bsns. 1 2

E♭ Cl.

Solo Cls. 1 2

Cls. 1 2 3

B. Cl.

C. A. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Hns. 1 2 3 4

Cors. 1 2 3 4

Tpts. 1 2

Trbs. 1 2 3 4

Bar.

Tuba

Cello

St. Bass

Timp.

Perc. 1 2

Harp

[109] Allegretto

Solo 110 **111** **112** **113** **114** **115** **116**

1 *mf*

2 *mp*

3 *mp*

4 *mp*

Obs. 1

2

Eng. Hn.

Bsns. 1

2 *p*

E♭ Cl

mp

Solo Cls. 1 *ppp*

2 *p*

1

2

3

Cl. 1

2

3

B. Cl. (Harp cue) Play

C. A. Cl. (Harp cue) Play

A. Sax. 1

2

[109] Allegretto

Hns. 1

2 *pp*

3

4

Cors. 1

2

3

4

Tpts. 1

2

1

2

Trbs. 1

2

3

4

Bar. (Cello cue) *mp*

Tuba

Cello arco *mp* (pizz.)

St. Bass (Harp cue) *mp*

Timp.

Perc. 1

2

Harp *mp*

B415

E♯

Ab

E♯

117 118 119 120 121 122 123 124 125

Fls. 1 2 3 4

Obs. 1 2

Eng. Hn.

Bsns. 1 2 *a2* *p*

E♭ Cl.

Solo Cls. 1 2 *pp* *pp*

Cls. 1 2 3 (Harp cue) *p* Play

B. Cl.

C.A. Cl.

A. Saxes. 1 2

Hns. 1 2 3 4

Cors. 1 2 3 4

Tpts. 1 2

Trbs. 1 2 3 4

Bar.

Tuba

Cello

St. Bass Play pizz. arco

Tirpp.

Perc. 1 2

Harp

B415

B415

133 134 135 136 137 138 139

Fls. 1 *p sub.* *ff* *p sub.*

2 *p sub.* *ff* *p sub.*

3 *p sub.* *ff* *p sub.*

Obs. 1 *p sub.* *ff* *p sub.*

2 *p sub.* *ff* *p sub.*

Eng. Hn. *p sub.* *ff* *p sub.*

Bsns. 1 *p sub.* *ff* *p sub.*

2 *p sub.* *ff* *p sub.*

E♭ Cl. *ff*

Solo Cls. 1 *ff* *p sub.*

2 *ff*

3 *ff*

4 *ff*

Cl. 1 *ff*

2 *ff*

3 *ff*

4 *ff*

B. Cl. *p sub.* *ff* *p sub.*

C. A. Cl. *p sub.* *ff* *p sub.*

A. Sax. 1 *ff*

2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

1 *p*

2 *p*

3 *p*

4 *p*

1 *p*

2 *p*

3 *p*

4 *p*

Cors. 1 *p*

2 *p*

3 *p*

4 *p*

Tpts. 1 *f*

2 *f*

3 *f*

4 *f*

Trbs. 1 *f*

2 *f*

3 *pp*

4 *pp*

Bar. *Cello cue* *f_{play}* *pp*

Tuba *St. Bass cue 1^o* *f_{play}* *pp*

Cello *p* *ff* *p*

St. Bass *p* *ff* *p*

Timp. *ff*

Perc. 1

2

Harp

140 141 142 143 144 145 146

Picc. *f*

Fls. 1 *p* *f*

2 *f*

3 *f*

Obs. 1 *p* *f*

2 *f*

Eng. Hn. *p* *f*

Bsns. 1 *f*

2 *f*

E♭ Cl. *f*

Solo Cls. 1 *p* *f*

2 *f*

1 *f*

2 *f*

3 *f*

Cl. 2 *f*

3 *f*

B. Cl. *f*

C. A. Cl. *f*

A. Sax. 1 *a2* *f*

2 *f*

T. Sax. *f*

Bar. Sax. *f*

Hns. 1 *p* *f*

2 *f*

3 *p* *f*

4 *f*

Cors. 1 *Mute* *p*

2 *Mute* *p*

3 *Mute* *p*

4 *Mute* *p*

Tpts. 1 *mf*

2 *mf*

1 *mf*

2 *mf*

3 *mf*

4 *mf*

Trbs. *mf*

Bar. *mf*

Tuba *Play* *mf*

Cello *f*

St. Bass *f*

Timp. *f*

Perc. 1 *f*

2 *f*

Harp

147 148 149 Ritard. 150 Andante 151 152 153 154

Picc. *ff*

Fls. 1. 2.3 *ff*

Obs. 1. 2. *ff*

Eng. Hn. *ff*

Bsns. 1. 2. *ff*

E♭ Cl. *ff*

Solo Cls. 1. 2. *ff*

1. *ff*

Cl. 2. *ff*

3. *ff*

B. Cl. *ff*

C.A. Cl. *ff*

A. Sax. 1. 2. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Hns. 1. 2. 3. 4. *ff*

Cors. 1. 2. 3. 4. *ff* remain muted

Tpts. 1. 2. *ff* a2 *f*

Trbs. 1. 2. 3. 4. *f* a2 *f*

Bar. *f*

Tuba *ff*

Cello *ff*

St. Bass *ff*

Timp. *ff*

Perc. 1. 2. *ff*

Harp *ff* 8va

155 156 Ritard. 157 A tempo 158 159 160 161

Picc. *p*

Fls. 1 2 3 *p* Fls. 2,3 *p*

Obs. 1 2 *p*

Eng. Hn. *Solo* *p*

Bsns. 1 2 *p*

E♭ Cl. *p*

Solo Cls. 1 2 *p*

1 *p*

Cls. 2 *p*

3 *p* Cello cue

B. Cl. *p*

C. A. Cl. *p*

A. Saxs. 1 2 *pp* Eng. Hn. cue

T. Sax. *pp*

Bar. Sax. *pp*

Ritard. A tempo 158

Hns. 1 2 *pp* III

3 4 *pp*

Cors. 1 2 *pp*

3 4 *pp*

Tpts. 1 2 *mf* *p*

1 2 *pp*

Trbs. 3 4 *pp*

Bar. *pp*

Tuba *pp* St. Bass cue 1°

Cello *p*

St. Bass *p*

Timp. *p*

Perc. 1 2

Harp *F♯* *D♭* *F♯* *D♭* *mf*

162 163 164 **165 Allegro** 166 167 168 169

Picc. *p*

Fls. *p*

Obs. *p*

Eng. Hn. *p*

Bsns. *p*

E♭ Cl. *p*

Solo Cls. *p*

1 *p*

Cl. 2 *p*

3 *p*

B. Cl. *p*

C. A. Cl. *p*

A. Sax. 1 *pp*

2 *pp*

T. Sax. *pp*

Bar. Sax. *pp*

165 Allegro

Hns. *p*

3 *p*

4 *p*

Cors. *p*

3 *p*

4 *p*

Tpts. *p*

1 *p*

2 *p*

Trbs. *ppp*

3 *ppp*

4 *ppp*

Bar. *ppp*

Tuba *ppp*

Cello *pp*

St. Bass *pp*

Timp. *pp*

Perc. *pp*

Trgl. *p*

Harp *p*


gliss. *gliss.* *gliss.*


170 171 172 173 174 175 176 177 178


Picc. 

Fls. $\frac{1}{2}$ $\frac{2}{3}$ 

Obs. $\frac{1}{2}$ 

Eng. Hn. 

Bsns. $\frac{1}{2}$ 

E♭ Cl. 

Solo Cls. $\frac{1}{2}$ 

1 

Cl. 2 

3 

B. Cl. 

C.A. Cl. 

A. Sax. $\frac{1}{2}$ 


T. Sax. 

Bar. Sax. 

1 

2 

3 

4 

Cors. 

1 

2 

Trbs.

1

2

3

4

Bar.

Tuba

Cello

St. Bass

Timp.

Perc. $\frac{1}{2}$

Harp

179 180 181 182 183 184 185 186 187 188

Picc.

Fls. 1 2 3

Obs. 1 2

Eng. Hn.

1 2

E♭ Cl.

Solo Cls. 1 2

1

Cl. 2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

1 2

Hns. 3 4

1 2

Cors. 3 4

Tpts. 1 2

1 2

Trbs. 3 4

Bar.

Tuba

Cello

St. Bass

Timp.

1

Perc. 2 3

189 190 191 192 193 194 195 196 197 198

Picc. 1 2 3

Fls. 1 2 3

Obs. 1 2

Eng. Hn.

Bsns. 1 2

E♭ Cl.

Solo Cls. 1 2

Cls. 1 2 3

B. Cl.

C.A. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Hns. 1 2 3 4

Cors. 1 2 3 4

Tpts. 1 2

Trbs. 1 2 3 4

Bar.

Tuba

Cello

St. Bass

Timp.

Perc. 1 2 3

S.D.

Cym.

B.D.

B415

199 200 201 202 203 204 205 206 207 208

Picc. *f* *mf*

Fls. $\frac{1}{2}$ $\frac{2}{3}$ *f* *mf*

Obs. $\frac{1}{2}$ *f* *mf*

Eng. Hn. *f* *mf*

Bsns. $\frac{1}{2}$ *f* *mf*

E♭ Cl. *f* *mf*

Solo Cls. $\frac{1}{2}$ *f* *mf* a2

1 *f* *mf*

Cls. 2 *f* *mf*

3 *f* *mf*

B. Cl. *f* *mf*

C.A. Cl. *f* *mf*

A. Sax. $\frac{1}{2}$ *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Hns. $\frac{1}{2}$ *f* *mf*

3 *f* *mf*

4 *f* *mf*

Cors. $\frac{1}{2}$ *mf* *f* a2 *mf*

3 *mf* *f* a2 *mf*

4 *mf* *f* a2 *mf*

Tpts. $\frac{1}{2}$ *mf* *f* a2 *mf*

1 *mf* *f* a2 *mf*

2 *mf* *f* a2 *mf*

Trbs. $\frac{1}{2}$ *mf* *f* a2 *mf*

1 *mf* *f* a2 *mf*

2 *mf* *f* a2 *mf*

3 *mf* *f* a2 *mf*

4 *mf* *f* a2 *mf*

Bar. *mf*

Tuba *mf*

Cello *f* *mf*

St. Bass *f* *mf*

Timp. *f* *mf*

Perc. 1 Trgl. *f* *mf*

2 S.D. *ppp* *mf* *f* *ff* Cym. *mf*

3 B.D. *mf*

209 210 211 212 213 214 215 216 217 218

Picc. *f*

Fls. 1 2 3 *f*

Obs. 1 2 *f* *a2*

Eng. Hn. *f*

Bsns. 1 2 *f*

E♭ Cl. *f*

Solo Cls. 1 2 *f*

Cl. 1 2 3 *f*

B.Cl. *f*

C.A.Cl. *f*

A.Saxes. 1 2 *f*

T.Sax. *f*

Bar.Sax. *f*

Hns. 1 2 3 4

Cors. 1 2 3 4 *f* *a2*

Tpts. 1 2

Trbs. 1 2 3 4 *f* *a2*

Bar. *f*

Tuba *f*

Cello *f*

St. Bass *f*

Timp. *f*

Perc. 1 2 3 *f*

B415

219 220 221 222 223 224 225 226 227 228

Picc. *mf* *p*

Fls. 1 2 3 *mf* *p*

Obs. 1 2 *mf* *p*

Eng. Hn. *mf*

Bsns. 1 2 *mf* *p*

E♭ Cl. *mf* *p*

Solo Cls. 1 2 *mf* *p*

Cl. 2 *div.* *p*

3 *div.* *p*

B. Cl. *p*

C. A. Cl. *p*

A. Sax. 1 2

T. Sax.

Bar. Sax.

Hns. 1 2 3 4 *p* *a2*

Cors. 1 2 3 4 *mf*

Tpts. 1 2

Trbs. 1 2 3 4 *mf* *a2* *pp*

Bar. *a2* *p*

Tuba *St. Bass cue 1°* *pp*

Cello *p*

St. Bass *p*

Timp. *p* *Trgl.*

Perc. 2 *p*

3

229 230 231 232 233 234 235 236 Non crescendo 237 238 239

Picc. *p*

Fls. 1 2 3 *p*

Obs. 1 2 *pp*

Eng. Hn. *pp sub.*

Bsns. 1 2 *pp sub.*

E♭ Cl. *pp*

Solo Cls. 1 2 *pp*

1 *pp*

Cls. 2 *pp sub.*

3 *pp sub.*

B. Cl. *pp sub.*

C. A. Cl. *pp sub.*

A. Saxs. 1 2

T. Sax.

Bar. Sax.

Hns. 1 2 *pp*

3 4 *pp*

Cors. 1 2 *pp*

3 4

Tpts. 1 2 *pp*

1 2 *pp*

Trbs. 3 4 *pp*

Bar. *pp*

Tuba *pp*

Cello *pp*

St. Bass *pp*

Timp. *pp*

Perc. 2 *pp*

3

St. Bass cue

240 241 242 243 244 245 246 247 248 249 250

Picc. *a3*

Fls. 1 *(p) cresc. molto* *f cresc.* *ff*

Obs. 1 *(pp) cresc. molto* *f cresc.* *ff*

Eng. Hn. *f cresc.* *ff*

Bsns. 1 *(pp) cresc. molto* *f cresc.* *ff*

E♭ Cl. *(pp) cresc. molto* *f cresc.* *ff*

Solo Cls. 1 *(pp)* *f cresc.* *ff*

1 *pp cresc. molto* *f cresc.* *ff*

Cl. 2 *pp cresc. molto* *f cresc.* *ff*

3 *pp cresc. molto* *f cresc.* *ff*

B. Cl. *(pp) cresc.* *f cresc.* *ff*

C. A. Cl. *(pp) cresc.* *f cresc.* *ff*

A. Sax. 2 *(pp) cresc.* *mf cresc.* *ff*

T. Sax. *pp cresc.* *mf cresc.* *ff*

Bar. Sax. *pp cresc.* *mf cresc.* *ff*

Hns. 1 *(pp) cresc.* *mf cresc.* *ff*

3 *(pp) cresc.* *mf cresc.* *ff*

4 *(pp) cresc.* *mf cresc.* *ff*

Cors. 1 *ff* *a2*

3 *ff* *a2*

4 *ff* *a2*

Tpts. 1 *(pp) cresc.* *mf cresc.* *ff*

2 *(pp) cresc.* *mf cresc.* *ff*

Trbs. 1 *(pp) cresc.* *mf cresc.* *ff*

2 *(pp) cresc.* *mf cresc.* *ff*

3 *(pp) cresc.* *mf cresc.* *ff*

4 *(pp) cresc.* *mf cresc.* *ff*

Bar. *Play* *(pp) cresc.* *mf cresc.* *f*

Tuba *(pp)* *p* *mf* *mf cresc.* *ff*

Cello *(pp) cresc.* *f cresc.* *ff*

St. Bass *(pp) cresc.* *f cresc.* *ff*

Timp. *(pp) cresc.* *f cresc.* *ff*

Perc. 1 *(pp) cresc.* *f cresc.* *ff*

2 *pp cresc.* *mf cresc.* *ff*

3 *ff* *Cym.* *B.D.*

8415

251 252 253 254 255 256 257 258 259 260 261

Picc.

Fls. 1 2 3

Obs. 1 2

Eng. Hn.

Bsns. 1 2

E♭ Cl.

Solo Cls. 1 2

Cls. 2 3

B. Cl.

C.A. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Hns. 1 2 3 4

Cors. 1 2 3 4

Tpts. 1 2

Trbs. 1 2 3 4

Bar.

Tuba

Cello

St. Bass

Timp.

Perc. S.D. Cym. B.D.

262 263 264 265 266 267 268 269 270 271

Picc. 1 2 3

Fls. 1 2 3

Obs. 1 2

Eng. Hn.

Bsns. 1 2

E♭ Cl.

Solo Cls. 1 2

1 a2

2 n2

3 a2

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

1 2

Hns. 3 4

1 2

Cors. 3 4

1 2

Tpts. 3 4

1 2

Trbs. 3 4

Bar.

Tuba

Cello

St. Bass

Timp.

1 mf

Perc. 2 mf

This page of the musical score covers measures 272 to 280. The instrumentation includes:

- Picc.
- Fls. (1, 2, 3)
- Obs. (1, 2)
- Eng. Hn.
- Bsns. (1, 2)
- E♭ Cl.
- Solo Cls. (1, 2)
- Cls. (1, 2, 3)
- B. Cl.
- C.A. Cl.
- A. Saxes. (1, 2)
- T. Sax.
- Bar. Sax.
- Hns. (1, 2, 3, 4)
- Cors. (1, 2, 3, 4)
- Tpts. (1, 2)
- Trbs. (1, 2, 3, 4)
- Bar.
- Tuba
- Cello
- St. Bass
- Timp.
- Perc. (1, 2)

The score features a rehearsal mark at measure 274. The key signature is one sharp (F#) and the time signature is 2/2. The percussion part includes dynamics such as *mf* and *f*.

281 282 283 284 285 286 287 288 289 290

Picc.

Fls. $\frac{1}{2}$ $\frac{3}{4}$

Obs. $\frac{1}{2}$

Eng. Hn.

Bsns. $\frac{1}{2}$

E♭ Cl.

Solo Cls. $\frac{1}{2}$

1

Cl. 2

3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Hns. 1 2 3 4

Cors. 1 2 3 4

Tpts. 1 2

Trbs. 1 2 3 4

Bar.

Tuba

Cello

St. Bass

Timp.

Perc. 1 2

f

f

f



Representing

- Neil A. Kjos Music Company
- Kjos West
- General Words and Music Co.
- La Jolla Music
- Loop Music Co.
- Palma Music Co.
- Parks Music Corp.
- Tuskegee Music Press