

Text  
by Buck Ross

**No. 11**  
Waking of the Gods  
*"Come, Get Up!"*

J. Offenbach/Arr. O. Tau

**Allegro** ♩=160

Jupiter

8

2

3

Come, get up! We can't look like fools. Why can't you

Piano

*p*

J.

4

5

6

try? Just look sin - cere once! We have to keep up our ap -

Pno.

7

8

9 *rall.*

pea - rance. If you're a god, \_\_\_\_ o - bey the rules.

Chorus

All hail Di -

All hail Di -

All hail Di -

Pno.

## Chorus

## Chorus

Pno.

17

18

19

Cup.

You might as well go get the hearse. To -

V.

front us?

J.

front us?

Chorus

front us?

Pno.



20

21

22

Cup.

day, my life — could not — be — worse. Ah! Get the

Pno.

Diana's Couplets

**Allegro**

23 24 25 26

Fl.

Euph.

Cup.

Pno.

hearse! Verse 1: With rag - ing hor - mones on my brain, ——— (Ton  
Verse 2: I know my love for him's in - sane,

Euph

*p*



27 28 29 30

Ob.

Cl.

Euph.

Cup.

Pno.

*p*

*p*

ton ton tai - ne ton ton) I went to meet my Ac - te - on. ——— (Ton  
But I'm com - plete with Ac - te - on. ———

31323334

Ob.

Cl.

Euph.

Cup.

ton ton tai - ne ton ton) I took \_ a bot - tle of cham pagne. \_\_\_\_ (Ton

But I \_\_\_\_ was wait - ing there in vain. \_\_\_\_

Pno.



35363738

Ob.

Cl.

Euph.

Cup.

ton ton tai - ne ton ton) To raise \_ some heat with Ac - te - on. \_\_\_\_ (Ton

He is \_\_\_\_ a cheat, my Ac - te - on. \_\_\_\_

Pno.

3940414243

Ob.

Cl.

Euph.

Cup.

Pno.

ton ton tai ne ton tonTon tai ne ton ton, Ton tai ne ton ton, Ton tai ne ton



44454647tr

Cup.

Chorus

Pno.

ton)To raise some heat with Ac - te -  
But he's a cheat, my Ac - te -

She went to meet with Ac - te - on, to raise some heat with Ac - te -  
She feels com - plete with Ac - te - on, but he's a cheat, her Ac - te -

She went to meet with Ac - te - on, to raise some heat with Ac - te -  
She feels com - plete with Ac - te - on, but he's a cheat, her Ac - te -

48 49 50 51

Cup.

on.  
on.

Chorus

8

on.  
on.

Pno.

Detailed description: This block contains the musical notation for measures 48 through 51. The Cup and Chorus parts are written in treble clef with a key signature of one sharp (F#). They consist of a single note (F#4) followed by a quarter rest, then a whole rest for the remainder of the measure. Below each staff are the markings 'on.' and 'on.'. The Piano part is in grand staff. The right hand plays chords and moving lines, while the left hand plays chords. Measure 49 has a slur over the right hand. Measure 50 has a slur over the right hand. Measure 51 has a slur over the right hand.



52 53 54 55

Ob.

Cl.

Euph.

Pno.

*p*

*p*

*ff*

Detailed description: This block contains the musical notation for measures 52 through 55. The woodwind parts (Ob., Cl., Euph.) and the Piano part are written in grand staff with a key signature of one sharp (F#). Measures 52 and 53 show the woodwinds and Euphonium playing a melodic line, with the Piano part providing harmonic support. Measures 54 and 55 show the woodwinds and Euphonium playing a melodic line, with the Piano part providing harmonic support. The Piano part has a dynamic marking of *ff* in measure 55. The woodwinds and Euphonium parts have a dynamic marking of *p* in measures 53 and 54. The Piano part has a dynamic marking of *ff* in measure 55.

56 57 58 59

C Tpt.

Tpt.

Euph.

Pno.

*ff*

*ff*

*ff*