

KJOS CONCERT BAND  
GRADE 5  
B415

# Overture to ORPHEUS IN THE UNDERWORLD

Jacques Offenbach  
arranged by Lawrence Odom



### **The Arranger**

**Lawrence Odom** (1936- ), arranger/transcriber and former harp soloist for The United States Air Force Band and Orchestra in Washington, D.C., has been acclaimed throughout the world as one of the finest transcribers of orchestral music for band today. For fourteen years he had the special honor of serving as the harp soloist for The White House and the Department of State, performing regularly for the President and visiting Heads-of-State. After retiring from the Air Force, he held the position of principal harpist for the Kennedy Center Opera House Orchestra, performing as soloist for the Paris Opera, Vienna State Opera, Stuttgart Ballet, New York City Ballet, American Ballet Theater and Royal Ballet.

Mr. Odom has been the guest soloist for orchestras throughout the United States; has made several recordings of flute and harp music with Bernard Goldberg, the principal flutist of the Pittsburgh Symphony; and has played various recitals with flutist Carl Adams of the New York Philharmonic.

### **Lawrence Odom with Kjos**

Alborada del Gracioso (B384)  
La Belle Hélène (WB13)  
Le Cid (B401)  
Danse Slave (B411)  
The Drum-Major's Daughter (B385)  
La Princesse Jaune (B412)

## 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

# OVERTURE TO ORPHEUS IN THE UNDERWORLD

## Full Conductor Score

Approx. Time - 10:18

Jacques Offenbach  
Arr. Lawrence Odum

**Allegro con fuoco**

The score is arranged in systems for various instruments. The woodwind section includes Piccolo/Flute 4, Flutes (1, 2, 3), Oboes (1, 2), English Horn, Bassoons (1, 2), Eb Clarinet, \*Solo Bb Clarinets (1, 2), Bb Clarinets (1, 2, 3), Bb Bass Clarinet, Eb Contra Alto Clarinet, Eb Alto Saxophones (1, 2), Bb Tenor Saxophone, and Eb Baritone Saxophone. The brass section includes F Horns (1, 2, 3, 4), Bb Cornets (1, 2, 3, 4), Bb Trumpets (1, 2), Trombones (1, 2, 3, 4), Baritone, and Tuba. The string section includes Cello (Optional), String Bass, Timpani, Snare Drum, Cymbals, Bass Drum, Percussion (Triangle, Temple Blocks, Wood Block, Tambourine, Vibraphone, Bells), and Harp (Optional). The score includes dynamic markings such as *ff*, *f*, *mf*, and *Trgl.*, and performance instructions like *High pitched Temple Block*. A large 'SAMPLE' watermark is overlaid diagonally across the page.

\* Only one player on each part.

© 1984 Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, California  
International copyright secured. All rights reserved. Printed in U.S.A.

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.

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  
2

Harp

*p sub.*

*p sub.*

*p sub.*

*p sub.*

*p sub.*

*p sub.*

*pp*

*pp*

*f*

*f*

*f*

*p sub.*

*p sub.*

Cym.

B.D.

W.B.

*pp*

13 14 15 16 17 18

Picc.

Fls. 1/2 3 (p) a3 sf p sub.

Obs. 1/2 (p) sf

Eng. Hn. p

Bsns. 1/2 p

Eb Cl. (p) sf

Solo Cls. 1/2 3 sf Eng. Hn. p

1 sf

2 sf

3 sf

B.Cl. p sf

C.A.Cl. p sf

A.Saxes 1/2 sf

T.Sax. ppp sf

Bar.Sax. ppp sf

Hns. 1/2 3 4 sf p III<sup>o</sup> p

Cors. 1/2 3 4 a2 ppp mf

Tpts. 1/2 mf

1/2 mf

3/4 mf

Trbs. 1/2 3 4 a2 mf f

Bar. mf f

Tuba

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

Timp.

Perc. 1 Cym. f l.v.

2 Tamb. f to Vib. pp

Harp mf

19 20 21 22 23 24

Picc.

Fls. 1/2/3

Obs. 1/2

Eng. Hn.

Bsns. 1/2

Eb Cl.

Solo Cls. 1/2/3

1

Cls. 2

3

B. Cl.

C. A. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

1/2

Hns. 3/4

1

Cors. 2/3/4

1/2

Trbs. 1/2

3/4

Bar.

Tuba

Cello St. Bass

Timp.

1

Perc. 2

Harp

*p* *f* *mf* *pp* *a2* *a3* *1°* *u2*

25 26 27 28 29 30

Picc. *p*

Fls. 1/2 3 *p*

Obs. 1/2 *p*

Eng. Hn. *p*

Bsns. 1/2 *p*

E♭ Cl. *p*

Solo Cls. 1/2 *p*

1 *p*

Cl. 2 *p*

3 *p*

B. Cl. *p*

C.A. Cl. *p*

A. Saxes. 1/2 *p*

T. Sax. *p*

Bar. Sax. *p*

Hns. 1/2 3/4 *p*

3/4 *p*

Cors. 1 *p*

2/4 *p*

Tpts. 1/2 *p*

1/2 *p*

Trbs. 1/2 *p*

3/4 *p*

Bar. *mf*

Tuba *p*

Cello *p*

St. Bass *p*

Timp. *p*

Perc. 1/2 *p*

Harp





36 37 38 39 40 41 42 43 44 45 46

Picc.

Fis. 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.

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 2 3 4

Fls.

Obs. 1 2

Eng. Hn.

Bsns. 1 2

Solo Cls. 1 2

Cl. 1 2 3

B.Cl.

C.A.Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

47 Lento

1 2 3 4

Hns.

1 2 3 4

Cors.

1 2

Tpts.

1 2 3 4

Trbs.

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

Musical score for measures 53-58. The score is arranged in systems for various instruments. The woodwind section includes Flutes (Fls.), Oboes (Obs.), English Horn (Eng. Hn.), Bassoons (Bsns.), Eb Clarinet (Eb Cl.), Solo Clarinets (Solo Cls.), Clarinets (Cls.), Bass Clarinet (B. Cl.), and Contrabass Clarinet (C.A. Cl.). The saxophone section includes Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Horns (Hns.), Corsos (Cors.), Trumpets (Tpts.), and Trombones (Trbs.). The string section includes Baritone (Bar.), Tuba, Solo Cello, Tutti Cello, and St. Bass. The percussion section includes Timpani (Timp.) and Percussion (Perc.) with Vibraphone (Vibs.). The Harp or Piano part is at the bottom. The score includes dynamic markings such as *pp* and *p*. A large 'SAMPLE' watermark is overlaid on the page.

59 60 61 Solo 62 63 64

Fls. 1 2 3 4

Obs. 1 2

Eng. Hn. Solo *p*

Bsns. 1 2 *r2*

E♭ Cl. *ppp* I Solo

Solo Cls. 1 2

Cls. 1 2 3

B. Cl. *ppp*

C. A. Cl. *ppp*

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

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

This page of a musical score contains the following parts and measures:

- Fls.** (Flutes): Measures 65-71
- Obs.** (Oboes): Measures 65-71
- Eng.Hn.** (English Horn): Measures 65-71
- Bsns.** (Bassoons): Measures 65-71
- E♭ Cl.** (E-flat Clarinet): Measures 65-71
- Solo Cls.** (Solo Clarinets): Measures 65-71
- Cl.** (Clarinets): Measures 65-71
- B.Cl.** (Bass Clarinet): Measures 65-71
- C.A.Cl.** (C-Alto Clarinet): Measures 65-71
- A.Saxes.** (Alto Saxophones): Measures 65-71, including an "Eng.Hn. cue"
- T.Sax.** (Tenor Saxophone): Measures 65-71
- Bar.Sax.** (Baritone Saxophone): Measures 65-71
- Hns.** (Horns): Measures 65-71
- Cors.** (Corsos): Measures 65-71
- Tpts.** (Trumpets): Measures 65-71
- Trbs.** (Trombones): Measures 65-71
- Bar.** (Baritone): Measures 65-71
- Tuba**: Measures 65-71
- Cello**: Measures 65-71, including a "Unison" section and "arco" markings
- St. Bass** (Double Bass): Measures 65-71, including "arco" markings
- Timp.** (Timpani): Measures 65-71
- Perc.** (Percussion): Measures 65-71, including Vibraphone
- Harp**: Measures 65-71

The page includes various performance instructions such as *p* (piano), *arco*, *Unison*, and *Play*. A large "SAMPLE" watermark is present across the center of the page.

This is a page of a musical score, specifically page 15. The score is for a symphony and covers measures 72 through 78. The instruments listed on the left side of the page are:

- Fls. (Flutes) 1, 2, 3, 4
- Obs. 1, 2 (Oboes)
- Eng. Hn. (English Horn)
- Bsns. 1, 2 (Bassoons)
- E♭ Cl. (E-flat Clarinet)
- Solo Cls. 1, 2 (Solo Clarinets)
- B. Cl. (B-flat Clarinet)
- C.A. Cl. (C-A Clarinet)
- A. Sax. 1, 2 (Alto Saxophones)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Hns. 1, 2, 3, 4 (Horns)
- Cors. 1, 2, 3, 4 (Cor Anglais)
- Tpts. 1, 2 (Trumpets)
- Trbs. 1, 2, 3, 4 (Trombones)
- Bar. (Baritone)
- Tuba
- Cello
- St. Bass (Double Bass)
- Timp. (Timpani)
- Perc. 1, 2 (Percussion), including Vib. (Vibraphone)
- Harp

The score includes various musical notations such as notes, rests, and dynamics. Key dynamic markings include *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). There are also performance instructions like *pizz.* (pizzicato) and *arco* (arco). The page number "B415" is located at the bottom left corner.

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



This page of a musical score covers measures 87 through 93. The instrumentation includes:

- Flutes (Fls.):** 1st and 2nd flutes.
- Oboes (Obs.):** 1st and 2nd oboes.
- English Horn (Eng. Hn.):** 1st English horn.
- Bassoons (Bsns.):** 1st and 2nd bassoons.
- E♭ Clarinets (Eb Cl.):** 1st E♭ clarinet.
- Solo Clarinets (Solo Cls.):** 1st solo clarinet.
- Clarinets (Cls.):** 2nd and 3rd clarinets.
- Bass Clarinet (B. Cl.):** 1st bass clarinet.
- Contrabass Clarinet (C.A. Cl.):** 1st contrabass clarinet.
- Alto Saxophones (A. Saxes.):** 1st and 2nd alto saxophones.
- Tenor Saxophone (T. Sax.):** 1st tenor saxophone.
- Baritone Saxophone (Bar. Sax.):** 1st baritone saxophone.
- Horns (Hns.):** 1st, 2nd, 3rd, and 4th horns.
- Cornets (Corns.):** 1st, 2nd, 3rd, and 4th cornets.
- Trumpets (Tpts.):** 1st and 2nd trumpets.
- Trumpets (Trbs.):** 1st, 2nd, 3rd, and 4th trumpets (likely trombones).
- Baritone (Bar.):** 1st baritone.
- Tuba:** 1st tuba.
- Cello:** 1st cello.
- St. Bass:** 1st double bass.
- Timpani (Timp.):** 1st timpani.
- Percussion (Perc. 2):** 2nd percussionist.
- Harp:** 1st harp.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. A large 'SAMPLE' watermark is visible across the center of the page.

94 95 96 97 98 99 100 101 102 103 104

Fls. 1 2 3 4 *p sub.* *ff*

Obs. 1 2 *p sub.* *ff*

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

Bsns. 1 2 *p sub.* *ff*

E♭ Cl. *p sub.* *ff*

Solo Cls. 1 2 *p sub.* *ff*

Cls. 1 2 3 *p* *ff*

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

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

A. Saxes. 1 2 *pp* *ff*

T. Sax. *pp* *ff*

Bar. Sax. *pp* *ff*

94

Hns. 1 2 3 4 *ff*

Cors. 1 2 3 4 *Only mf*

Tpts. 1 2 *Only mf*

Trbs. 1 2 3 4 *Only mf*

Bar. *p sub.* *ff*

Tuba *p sub.* *ff*

Cello *p sub.* *ff*

St. Bass *p sub.* *ff*

Timp. *ff*

Perc. 1 2

Harp

105 106 Solo 107 108

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. 1 2

Harp

[109] Allegretto

Musical score for measures 110-116. Instruments include Flutes (Fls.), Oboes (Obs.), English Horn (Eng. Hn.), Bassoons (Bsns.), Eb Clarinet (Eb Cl), Solo Clarinets (Solo Cls.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.A. Cl.), and Alto Saxophones (A. Saxes). Dynamics include *mf*, *mp*, *ppp*, and *p*. A *Solo* marking is present for the first Flute part in measure 110. A large "SAMPLE" watermark is overlaid on the score.

[109] Allegretto

Musical score for measures 110-116. Instruments include Horns (Hns.), Corsos (Cors.), Trumpets (Tpts.), Trombones (Trbs.), Baritone (Bar.), Tuba, Cello, St. Bass, Timpani (Timp.), Percussion (Perc.), and Harp. Dynamics include *pp*, *mp*, *arco*, and *pizz.*. A *(Cello cue)* marking is present for the Baritone part in measure 110. A large "SAMPLE" watermark is overlaid on the score.

117 118 119 120 121 122 123 124 125

1  
2  
3  
4  
Fls.

Obs. 1  
2

Eng. Hn.

Bsns. 1  
2  
a2  
p

E♭ Cl.

Solo Cls. 1  
2  
pp  
pp

Cl. 1  
2  
3  
(Harp cue)  
p  
Play

B. Cl.

C.A. Cl.

A. Saxes. 1  
2

Hns. 1  
2  
3  
4  
118

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

Musical score for orchestra and woodwinds, measures 126-132. The score is divided into two systems. The first system includes Flutes (Fls.), Oboes (Obs.), English Horn (Eng. Hn.), Bassoons (Bsns.), Eb Clarinet (Eb Cl.), Solo Clarinets (Solo Cls.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Contrabass Clarinet (C.A. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The second system includes Horns (Hns.), Corsos (Cors.), Trumpets (Tpts.), Trombones (Trbs.), Baritone (Bar.), Tuba, Cello, St. Bass, Tympani (Timp.), Percussion (Perc.), and Harp. The score features various musical notations such as dynamics (p, ff), articulations (ritard., Play), and performance instructions (Fl.4 to Picc., St. Bass cue). A large 'SAMPLE' watermark is overlaid on the page.

133 134 135 136 137 138 139

Fis. 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.*

Eb Cl. *ff*

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

2 *ff* *p sub.*

1 *ff*

2 *ff*

3 *ff*

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

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

A.Saxes. 1 *ff*

2 *ff*

T.Sax. *ff*

Bar.Sax. *ff*

1 *p* *p* *p* *p* *p* *p* *p*

2 *p* *p* *p* *p* *p* *p* *p*

3 *p* *p* *p* *p* *p* *p* *p*

4 *p* *p* *p* *p* *p* *p* *p*

Cors. 1 *ff* *pp*

2 *ff* *pp*

3 *ff* *pp*

4 *ff* *pp*

Tpts. 1 *f*

2 *f*

Trbs. 1 *f* *pp*

2 *f* *pp*

3 *f* *pp*

4 *f* *pp*

Bar. Cello cue *f* play *pp*

Tuba St. Bass cue I° *f* play *pp*

Cello *f* *ff* *pp*

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

Timp. *ff*

Perc. 1

2

Harp

140 141 142 143 144 145 146

Picc. *f*

Fls. 1 *p* *f*

2 *p* *f*

3 *p* *f*

Obs. 1 *p* *f*

2 *p* *f*

Eng. Hn. *p* *f*

Bsns. 1 *f*

2 *f*

E♭ Cl. *f* *ff*

Solo Cls. 1 *p* *f* *ff*

2 *p* *f* *ff*

3 *p* *f* *ff*

Cl. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

B. Cl. *f* *ff*

C.A. Cl. *f* *ff*

A. Saxes 1 *f* *ff*

2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

Hns. 1 *p* *f*

2 *p* *f*

3 *p* *f*

4 *p* *f*

Cors. 1 *Mute* *p* *f*

2 *Mute* *p* *f*

3 *Mute* *p* *f*

4 *Mute* *p* *f*

Tpts. 1 *mf* *f*

2 *mf* *f*

Trbs. 1 *mf* *f*

2 *mf* *f*

3 *mf* *f*

4 *mf* *f*

Bar. *mf* *f*

Tuba *Play* *mf* *ff*

Cello *f* *ff*

St. Bass *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

2 *f* *ff*

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*

Cl. 1, 2, 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 *f* *a2*

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

Bar. *f*

Tuba *ff*

Cello *ff*

St. Bass *ff*

Timp. *ff*

Perc. 1, 2

Harp *ff* *8va*

155 156 Ritard. 157 A tempo 158 159 160 161

Picc.

Fls. 1 2/3

Obs. 1 2

Eng. Hn.

Bsns. 1 2

E♭ Cl.

Solo Cls. 1 2

Cl. 2

3

B. Cl.

C.A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Eng. Hn. cue

Ritard. A tempo

Hns. 1 2 3 4

Cors. 1 2 3 4

Tpts. 1 2

1 2

Trbs. 3 4

Bar.

Tuba

Cello

St. Bass

Timp.

Perc. 1 2

Harp

F♯ D♭

F D

*pp* *p* *mf*

Solo

Fls. 2,3

Cello cue

St. Bass cue 1<sup>o</sup>

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

Picc. *f* *p* *p*

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

Obs. 1 2 *p* *p* *p*

Eng. Hn. *p*

Bsns. 1 2 *p* *p*

E♭ Cl. *p*

Solo Cls. 1 2 *p* *p*

1 *p*

Cl. 2 *p*

3 *p*

B. Cl. *p* *p*

C. A. Cl. *p*

A. Sax. 1 2 *ff*

T. Sax. *p*

Bar. Sax. *p*

**165 Allegro**

Hns. 1 2 *p*

3 4 *p*

Cors. 1 2 *p*

3 4 *p*

Tpts. 1 2 *p*

Trbs. 1 2 *ppp*

3 4 *ppp*

Bar. *ppp*

Tuba *pp*

Cello *pp*

St. Bass *pp*

Timp. *pp*

Perc. 1 2 *p* Trgl. *p*

Harp *p* *gliss.* *gliss.* *gliss.*

170 171 172 173 174 175 176 177 178

Picc.

Fls. 1/2 3

Obs. 1/2

Eng.Hn.

Bsns. 1/2

E♭ Cl.

Solo Cls. 1/2

1

Cl. 2

3

B.Cl.

C.A.Cl.

A.Saxes. 1/2

T.Sax.

Bar.Sax.

1/2

Hns. 3/4

Cors. 1/2 3/4

Tpts. 1/2

1/2

Trbs. 3/4

Bar.

Tuba

Cello

St.Bass

Timp.

Perc. 1/2

Harp

*p*

*p*

*p*

*p*

*p*

Trgl.

*SAMPLE*

Musical score for orchestra, measures 179-188. The score is arranged in systems. The first system includes Picc., Fls. (1, 2, 3), Obs. (1, 2), Eng. Hn. (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., and Perc. (1, 2, 3). The score features various musical notations including dynamics (p), articulation (accents), and first endings. A large 'SAMPLE' watermark is overlaid on the score.



199

200

201

202

203

204

205

206

207

208

Picc. *f* *mf*

Fls. 1/2 3 *f* *mf*

Obs. 1/2 *f* *mf*

Eng.Hn. *f* *mf*

Bsns. 1/2 *f* *mf*

E♭ Cl. *f* *mf*

Solo Cls. 1/2 *f* *mf* a2

1 *f* *mf*

2 *f* *mf*

3 *f* *mf*

B.Cl. *f* *mf*

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

A.Saxes. 1/2 *f* *mf*

T.Sax. *f* *mf*

Bar.Sax. *f* *mf*

Hns. 1/2 3/4 *f* *mf*

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

Tpts. 1/2 *mf* a2 *f*

Trbs. 1/2 3/4 *mf* a2 *mf* 1°

Bar. *mf*

Tuba *mf*

Cello *f* *mf*

St. Bass *f* *mf*

Timp. *f* *mf*

Perc. 1 *f*

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

3 B.D. *mf*

This page of a musical score, numbered 32, covers measures 209 through 218. The instrumentation includes:

- Picc.
- 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.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

The score features a large, diagonal watermark reading "SAMPLE". Various dynamics such as *f* and *sf* are indicated throughout the piece. Measure 213 includes a first-octave trill (*a2*) for the Oboe 2 part. The key signature is one sharp (F#), and the time signature is 3/4.



219 220 221 222 223 224 225 226 227 228

Picc.

Fls. 1/2/3

Obs. 1/2

Eng. Hn.

Bsns. 1/2

E♭ Cl.

Solo Cls. 1/2

1

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

1/2

Trbs. 3/4

Bar.

Tuba

Cello

St. Bass

Timp.

1

Perc. 2/3

1. 2.

*mf* *p* *pp* *mf* *p* *pp* *pp* *p* *p* *p*

*div.* *div.*

St. Bass cue 1°

Trgl.

Musical score for measures 229-239. The score includes parts for Piccolo, Flutes (1, 2, 3), Oboes (1, 2), English Horn, Bassoons (1, 2), Eb Clarinet, Solo Clarinets (1, 2), Clarinets (1, 2, 3), Bass Clarinet, C.A. Clarinet, Alto Saxophones (1, 2), Tenor Saxophone, Baritone Saxophone, Horns (1, 2, 3, 4), Corsos (1, 2, 3, 4), Trumpets (1, 2), Trombones (1, 2, 3, 4), Baritone, Tuba, Cello, St. Bass, and Timpani. The score features various dynamics such as *pp*, *pp sub.*, and *p*, and includes the instruction *Non crescendo* starting at measure 236. A large 'SAMPLE' watermark is overlaid on the score.

240 241 242 243 244 245 246 247 248 249 250

Picc. *a3*

Fls. 1 2 3 *(p) cresc. molto* *f cresc.* *ff*

Obs. 1 2 *(pp) cresc. molto* *f cresc.* *ff*

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

Bsns. 1 2 *(pp) cresc. molto* *f cresc.* *ff*

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

Solo Cls. 1 2 *(pp)* *f cresc.* *ff*

Cl. 1 2 3 *pp cresc. molto* *f cresc.* *ff*

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

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

A. Sax. 1 2 *pp cresc.* *mf cresc.* *ff*

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

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

Hns. 1 2 3 4 *(pp) cresc.* *mf cresc.* *ff*

Cors. 1 2 3 4 *(pp) cresc.* *mf cresc.* *ff*

Tpts. 1 2 *(pp) cresc.* *mf cresc.* *ff*

Trbs. 1 2 3 4 *(pp) cresc.* *mf cresc.* *ff*

Bar. *pp cresc.* *mf cresc.* *f*

Tuba *Play a1* *(pp) cresc.* *f cresc.* *ff*

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

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

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

Perc. 1 2 3 *pp cresc.* *mf cresc.* *ff* *S.D.* *ff* *Cym.* *B.D.* *f*

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

262 263 264 265 266 267 268 269 270 271

Picc.

Fls. 1 2 3

Obs. 1 2

Eng. Hn.

Bsns. 1 2

E♭ Cl.

Solo Cls. 1 2

Cl. 1 a2 2 a2 3 a2

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

*mf* *f* *mf*

Musical score for orchestra, measures 272-280. The score is divided into two systems. The first system covers measures 272-280, and the second system covers measures 274-280. The instruments listed are: Picc., 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., and Perc. (1, 2). The score includes various musical notations such as notes, rests, and dynamics. A large 'SAMPLE' watermark is overlaid on the page.

281 282 283 284 285 286 287 288 289 290

Picc.

Fls. 1 2 3

Obs. 1 2

Eng. Hn.

Bsns. 1 2

E♭ Cl.

Solo Cts. 1 2

1

Cl. 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.

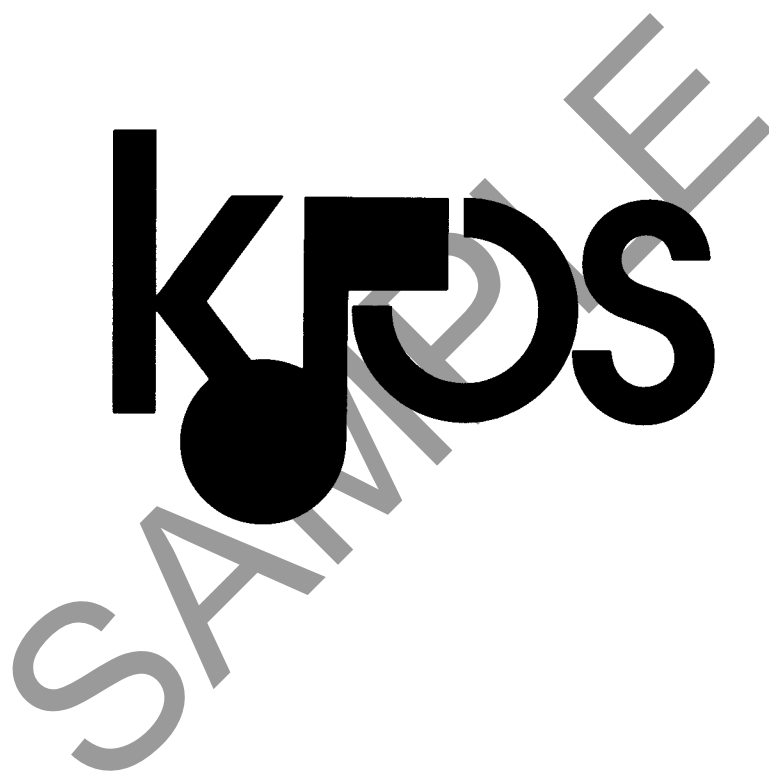
Tuba

Cello

St. Bass

Timp.

Perc. 1 2



**Representing**

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