

RWS CUSTOM CONCERT SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-2238-01

Infernal Galop

(from "Orpheus in the Underworld")

Jacques Offenbach

Arranged by

Evan VanDoren

RWS
Custom Concert Series

RWS MUSIC
COMPANY
Distributed Exclusively by C.L. Barnhouse Company

RWS CUSTOM CONCERT SERIES

Infernal Galop (from "Orpheus in the Underworld")

Jacques Offenbach
Arranged by Evan VanDoren

Instrumentation

- 1 Full Conductor Score
- 4 C Instrument 1: Piccolo, Flute, Oboe, Violin, Guitar
- 4 B \flat Instrument 1: Clarinet, Trumpet, Soprano Saxophone
- 2 E \flat Instrument 1: Alto Saxophone
- 3 C Instrument 2: Flute, Oboe, Violin, Guitar
- 4 B \flat Instrument 2: Clarinet, Trumpet, Soprano Saxophone
- 2 E \flat Instrument 2: Alto Clarinet, Alto Saxophone
- 2 F Instrument 2: F Horn
- 2 C Instrument 3: Violin, Guitar
- 1 C Instrument 3: Viola
- 4 B \flat Instrument 3: Clarinet, Trumpet, Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- 2 E \flat Instrument 3: Alto Clarinet, Alto Saxophone
- 2 F Instrument 3: F Horn
- 4 C Instrument 4: Bassoon, Cello, Trombone, Euphonium
- 1 C Instrument 4: Guitar
- 2 B \flat Instrument 4: Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- 2 F Instrument 4: F Horn
- 4 C Instrument 5: Bassoon, Trombone, Euphonium, Tuba, Cello, Double Bass
- 2 B \flat Instrument 5: Bass Clarinet, Tenor Saxophone, Euphonium T.C.
- 2 E \flat Instrument 5: Baritone Saxophone, Contralto Clarinet
- 2 Mallet Percussion: Xylophone, Marimba (opt. Bells, Vibraphone)
- 1 Timpani
- 3 Percussion 1: Snare Drum, Bass Drum, Police Whistle, Slide Whistle, Wood Block, Slap Stick, Duck Call
- 2 Percussion 2: Triangle, Crash Cymbals

How To Use This Customizable and Flexible Instrumentation Series:

The *Custom Concert Series* is designed to be adaptable to most ensemble instrumentation needs and settings. In addition, it is intended as a teaching tool allowing both teachers and students to explore various timbral combinations from a creative perspective.

In addition to a reference recording, each *Custom Concert Series* publication includes two additional recordings available on the RWS Music Company website at rwsmusic.com. The first is a full performance with a metronome and count off. This allows students to rehearse and record their parts at home for review and editing into a larger ensemble recording. A percussion-only version with a count off is also available to facilitate the rehearsal and recording of all parts.

Please note the following information as you prepare to rehearse this piece:

1. The *Custom Concert Series* includes five separate parts/lines in the wind and/or string sections. Each part is numbered and provided in multiple keys and clefs to facilitate the widest array of instrumentation needs.
2. The part may be notated in octaves. Please direct the musicians to play the most appropriate octave for their instrument and grade level.
3. The octave selection in individual parts will affect the voicing of the piece. Please feel free to make octave or part reassignments should the overall texture of the ensemble require.
4. Depending upon the individual players, additional octave adjustments may be necessary. For example, a talented bass clarinet in a developing ensemble may be very comfortable above the break. As a result, they may be assigned the upper octave if needed for the overall ensemble sonority. Similar adjustments may be made in various saxophone parts as well.
5. The percussion is scored to provide an ensemble experience for all percussionists. If necessary, please feel free to adjust the keyboard percussion instruments and assignments as needed for musical and educational effect. For example, you may wish to designate a phrase or musical section as metallic percussion only.
6. Feel free to explore various timbral combinations during the rehearsal process. In some cases, you may wish to use a lighter ensemble sound in a section of the piece. If instrumentation allows, you may wish to consider using woodwinds only in that section with the brass re-entering at the next appropriate point in the piece.
7. The dynamics notated throughout are relative. Feel free to adjust as needed to preserve the overall dynamic contour.

Program Note

Jacques Offenbach's *Infernal Galop*, or *Can-Can* as it is more often called, is originally from his hit comedic operetta, *Orpheus in the Underworld*. It has been reimagined and preserved throughout history in many forms, from classical composers like Saint-Saens, to more modern uses in movies, television, and even video games. The well-known classic has endured the test of time for its light, playful, and fun nature, continuing to delight audiences worldwide.

Notes to Conductor

This setting of *Infernal Galop* was written to teach and reinforce a variety of skills for the concert band, most notably dynamic contrast. Take special note of sudden and rapidly changing dynamic markings and aim to exaggerate these to their fullest extent. Be cautious when emphasizing the shorter stylistic articulations. It is important not to play these so short as to impair tone production.

Please note the embedded part assignments (upper and lower) as well as preferred choirs. Please feel free to adjust these to fit your specific instrumentation.

In the percussion interlude, feel free to take liberties with instrumentation to achieve maximum comedic effect!

While a tempo range is given, it is suggested that performers play at the maximum tempo possible relative to their individual abilities.

I wish you and your band a very successful performance!



About the Arranger



Evan VanDoren is a freelance arranger, composer, and educational consultant. As the owner of VanDoren Music, Evan is commissioned each year to create works for concert and marching ensembles. He has arranged and orchestrated award-winning marching shows for numerous high school bands across the country.

Evan is an active clinician, presenting for Drum Corps International, the Music Educators National Convention, the Texas Bandmasters Association, the Texas Music Educators Association, and Music for All. He regularly consults with band programs around the country. Additionally, Evan is an active adjudicator with Bands of America, the University Interscholastic League, and the Texas Music Adjudicators Association.

Evan is the brass arranger for the Santa Clara Vanguard Drum and Bugle Corps, from Santa Clara, California, as well as the leadership faculty of SASI Leadership, based in central Texas.

Before devoting his life to creating music, Evan was a band director at Cedar Park High School, in Cedar Park, Texas, during which time the band was awarded multiple marching state championships and national recognition. He received a Bachelor in Music Education with Honors from Butler University in Indianapolis, Indiana. Currently, he lives in Cedar Park, Texas, with his wife, Katie, and their dog, Cooper.

INFERNAL GALOP

(from "Orpheus in the Underworld")

Jacques Offenbach
Arr. by Evan VanDoren (ASCAP)

Allegro ♩ = 132-152

Fl. upper part
WW/Strings preferred m. 3-12

C Instrument 1
Piccolo, Flute
Oboe, Violin
Guitar

Ob. lower part
mp

B Instrument 1
Clarinet, Trumpet
Soprano Saxophone

Cl. upper part
WW/Strings preferred m. 3-12

Trpt. lower part
mp

E Instrument 1
Alto Saxophone

WW/Strings preferred m. 3-12
mp

C Instrument 2
Flute, Oboe
Violin, Guitar

Cl. upper part
WW/Strings preferred m. 3-12

B Instrument 2
Clarinet, Trumpet
Soprano Saxophone

Trpt. lower part
mp

E Instrument 2
Alto Clarinet
Alto Saxophone

WW/Strings preferred m. 3-12
mp

F Instrument 2
F Horn

WW/Strings preferred m. 3-12
mp

C Instrument 3
Violin, Guitar
(Viola)

T Sax upper part
WW/Strings preferred m. 3-12

B Instrument 3
Clarinet, Trumpet
Bass Clarinet
Tenor Saxophone
Euphonium T.C.

Cl. lower part
mp

E Instrument 3
Alto Clarinet
Alto Saxophone

A Sax upper part
WW/Strings preferred m. 3-12

A Cl. lower part
mp

F Instrument 3
F Horn

WW/Strings preferred m. 3-12
mp

Allegro ♩ = 132-152

C Instrument 4
Bassoon, Cello
Trombone, Euphonium
(Guitar)

Bsn./Cello/Tuba lower part
WW/Strings preferred m. 3-12

B Instrument 4
Bass Clarinet
Tenor Saxophone
Euphonium T.C.

Cl. lower part
mp

F Instrument 4
F Horn

WW/Strings preferred m. 3-12
mp

Tbn./B Tbn./Euph./Bass upper part
WW/Strings preferred m. 3-12

C Instrument 5
Bassoon, Trombone
Euphonium, Tuba
Cello, Double Bass

Bsn./Cello/Tuba lower part
mp

B Instrument 5
Bass Clarinet
Tenor Saxophone
Euphonium T.C.

B. Sax upper part
WW/Strings preferred m. 3-12

E Instrument 5
Baritone Sax
Contralto Clarinet

Contralto Cl. lower part
mp

Mallet Percussion
Xylophone
Marimba
(opt. Bells, Vibraphone)

mp

Timpani
F, B, C, E

Percussion 1
Snare Drum
Bass Drum
Police Whistle
Slide Whistle
Wood Block
Slap Stick
Duck Call

Triangle

Percussion 2
Triangle
Crash Cymbals

mp

9

1

C Inst. 1

B \flat Inst. 1

E \flat Inst. 1

2

C Inst. 2

B \flat Inst. 2

E \flat Inst. 2

F Inst. 2

3

C Inst. 3

B \flat Inst. 3

E \flat Inst. 3

F Inst. 3

9

4

C Inst. 4

B \flat Inst. 4

F Inst. 4

5

C Inst. 5

B \flat Inst. 5

E \flat Inst. 5

Mit.

Timp.

Perc. 1

Perc. 2

8 9 10 11 12

1 C Inst. 1
B♭ Inst. 1
E♭ Inst. 1

2 C Inst. 2
B♭ Inst. 2
E♭ Inst. 2
F Inst. 2

3 C Inst. 3
B♭ Inst. 3
E♭ Inst. 3
F Inst. 3

4 C Inst. 4
B♭ Inst. 4
F Inst. 4

5 C Inst. 5
B♭ Inst. 5
E♭ Inst. 5

Mlt.
Timp.
Perc. 1
Perc. 2

Brass omit grace notes

mf *f*

WW/Strings preferred m. 17-32

mp

17

f *mp*

S.D.
B.D.
mp

13 14 15 16 17 18

1 C Inst. 1
B♭ Inst. 1
E♭ Inst. 1

2 C Inst. 2
B♭ Inst. 2
E♭ Inst. 2
F Inst. 2

3 C Inst. 3
B♭ Inst. 3
E♭ Inst. 3
F Inst. 3

4 C Inst. 4
B♭ Inst. 4
F Inst. 4

5 C Inst. 5
B♭ Inst. 5
E♭ Inst. 5

Mlt.
Timp.

Perc. 1
Perc. 2

19 20 21 22 23 24

25

WW/Strings preferred m. 25-32

1

C Inst. 1 *mp*

B \flat Inst. 1 *mp*

E \natural Inst. 1 *mp*

2

C Inst. 2 *mp*

B \flat Inst. 2 *mp*

E \natural Inst. 2 *mp*

F Inst. 2 *mp*

3

C Inst. 3 *mp*

B \flat Inst. 3 *mp*

E \natural Inst. 3 *mp*

F Inst. 3 *mp*

4

C Inst. 4 *mp*

B \flat Inst. 4 *mp*

F Inst. 4 *mp*

5

C Inst. 5 *mp*

B \flat Inst. 5 *mp*

E \natural Inst. 5 *mp*

Mlt. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

25 26 27 28 29 30

1

C Inst. 1
B \flat Inst. 1
E \sharp Inst. 1

2

C Inst. 2
B \flat Inst. 2
E \sharp Inst. 2
F Inst. 2

3

C Inst. 3
B \flat Inst. 3
E \sharp Inst. 3
F Inst. 3

4

C Inst. 4
B \flat Inst. 4
F Inst. 4

5

C Inst. 5
B \flat Inst. 5
E \sharp Inst. 5

Mit.

Timp.

Perc. 1

Perc. 2

33

The musical score consists of 11 staves. Staves 1-3 are for instruments 1, 2, and 3, each with C, B \flat , and E \sharp parts. Staves 4-5 are for instruments 4 and 5, each with C, B \flat , and F parts. Staves 6-7 are for Milt. and Timp. Staves 8-9 are for Perc. 1 and Perc. 2. The score is in 4/4 time with a key signature of one flat. A dynamic marking of *f* is present at the start of each staff. A box containing the number 33 is placed above the first measure of each system. A large watermark 'Not valid for performance.' is overlaid diagonally across the page.

1

C Inst. 1

B \flat Inst. 1

E \sharp Inst. 1

2

C Inst. 2

B \flat Inst. 2

E \sharp Inst. 2

F Inst. 2

3

C Inst. 3

B \flat Inst. 3

E \sharp Inst. 3

F Inst. 3

4

C Inst. 4

B \flat Inst. 4

F Inst. 4

5

C Inst. 5

B \flat Inst. 5

E \sharp Inst. 5

Mit.

Timp.

Perc. 1

Perc. 2

48

1
C Inst. 1
B Inst. 1
E Inst. 1

2
C Inst. 2
B Inst. 2
E Inst. 2
F Inst. 2

3
C Inst. 3
B Inst. 3
E Inst. 3
F Inst. 3

4
C Inst. 4
B Inst. 4
F Inst. 4

5
C Inst. 5
B Inst. 5
E Inst. 5

Mit.
Timp.

Perc. 1
Perc. 2

43 44 45 46 47 48

56

1

C Inst. 1

B \flat Inst. 1

E \flat Inst. 1

2

C Inst. 2

B \flat Inst. 2

E \flat Inst. 2

F Inst. 2

3

C Inst. 3

B \flat Inst. 3

E \flat Inst. 3

F Inst. 3

56

4

C Inst. 4

B \flat Inst. 4

F Inst. 4

5

C Inst. 5

B \flat Inst. 5

E \flat Inst. 5

Mit.

Timp.

Perc. 1

Perc. 2

55 56 57 58 59 60

64

1

C Inst. 1

B \flat Inst. 1

E \flat Inst. 1

2

C Inst. 2

B \flat Inst. 2

E \flat Inst. 2

F Inst. 2

3

C Inst. 3

B \flat Inst. 3

E \flat Inst. 3

F Inst. 3

64

4

C Inst. 4

B \flat Inst. 4

F Inst. 4

5

C Inst. 5

B \flat Inst. 5

E \flat Inst. 5

Mit.

Timp.

Perc. 1

Perc. 2

61 62 63 64 65 66

1 C Inst. 1
B \flat Inst. 1
E \sharp Inst. 1

2 C Inst. 2
B \flat Inst. 2
E \sharp Inst. 2
F Inst. 2

3 C Inst. 3
B \flat Inst. 3
E \sharp Inst. 3
F Inst. 3

4 C Inst. 4
B \flat Inst. 4
F Inst. 4

5 C Inst. 5
B \flat Inst. 5
E \sharp Inst. 5

Mlt.
Timp.
Perc. 1
Perc. 2

67 68 69 70 71 72

This musical score is arranged in ten systems, each containing three staves. The instruments are as follows:

- System 1:** C Inst. 1, B♭ Inst. 1, E♭ Inst. 1
- System 2:** C Inst. 2, B♭ Inst. 2, E♭ Inst. 2, F Inst. 2
- System 3:** C Inst. 3, B♭ Inst. 3, E♭ Inst. 3, F Inst. 3
- System 4:** C Inst. 4, B♭ Inst. 4, F Inst. 4
- System 5:** C Inst. 5, B♭ Inst. 5, E♭ Inst. 5
- System 6:** Mit. (Midi), Timp. (Timpani)
- System 7:** Perc. 1, Perc. 2

The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark reading "For reference only. Not valid for performance." is overlaid diagonally across the page. Measure numbers 73 through 78 are indicated at the bottom of the page.

80

1

C Inst. 1

B \flat Inst. 1

E \flat Inst. 1

This system contains three staves. C Inst. 1 is in treble clef with a key signature of two flats. B \flat Inst. 1 is in treble clef with a key signature of one flat. E \flat Inst. 1 is in treble clef with a key signature of one sharp. The music consists of chords and single notes with accents.

2

C Inst. 2

B \flat Inst. 2

E \flat Inst. 2

F Inst. 2

This system contains four staves. C Inst. 2, B \flat Inst. 2, and E \flat Inst. 2 are in treble clef with key signatures of two flats, one flat, and one sharp respectively. F Inst. 2 is in bass clef with a key signature of two flats. The music features eighth-note patterns and chords with accents.

3

C Inst. 3

B \flat Inst. 3

E \flat Inst. 3

F Inst. 3

This system contains four staves. C Inst. 3, B \flat Inst. 3, and E \flat Inst. 3 are in treble clef with key signatures of two flats, one flat, and one sharp respectively. F Inst. 3 is in bass clef with a key signature of two flats. The music features eighth-note patterns and chords with accents.

80

4

C Inst. 4

B \flat Inst. 4

F Inst. 4

This system contains three staves. C Inst. 4 is in bass clef with a key signature of two flats. B \flat Inst. 4 is in treble clef with a key signature of one flat. F Inst. 4 is in bass clef with a key signature of two flats. The music consists of chords and single notes with accents.

5

C Inst. 5

B \flat Inst. 5

E \flat Inst. 5

This system contains three staves. C Inst. 5 is in bass clef with a key signature of two flats. B \flat Inst. 5 is in treble clef with a key signature of one flat. E \flat Inst. 5 is in treble clef with a key signature of one sharp. The music consists of chords and single notes with accents.

Mit.

Timp.

This system contains two staves. Mit. is in treble clef with a key signature of two flats. Timp. is in bass clef with a key signature of two flats. The music consists of chords and single notes with accents.

Perc. 1

Perc. 2

This system contains two staves. Perc. 1 and Perc. 2 are in percussion clef. The music consists of rhythmic patterns with accents.

79

80

81

82

83

84

88

1

C Inst. 1

B \flat Inst. 1

E \flat Inst. 1

2

C Inst. 2

B \flat Inst. 2

E \flat Inst. 2

F Inst. 2

3

C Inst. 3

B \flat Inst. 3

E \flat Inst. 3

F Inst. 3

88

4

C Inst. 4

B \flat Inst. 4

F Inst. 4

5

C Inst. 5

B \flat Inst. 5

E \flat Inst. 5

Mit.

Timp.

Perc. 1

Perc. 2

85 86 87 88 89 90

1

C Inst. 1

B \flat Inst. 1

E \flat Inst. 1

2

C Inst. 2

B \flat Inst. 2

E \flat Inst. 2

F Inst. 2

3

C Inst. 3

B \flat Inst. 3

E \flat Inst. 3

F Inst. 3

4

C Inst. 4

B \flat Inst. 4

F Inst. 4

5

C Inst. 5

B \flat Inst. 5

E \flat Inst. 5

Mit.

Timp.

Perc. 1

Perc. 2

Slide Whistle

Duck Call

Slap Stick

1
C Inst. 1
B \flat Inst. 1
E \flat Inst. 1

2
C Inst. 2
B \flat Inst. 2
E \flat Inst. 2
F Inst. 2

3
C Inst. 3
B \flat Inst. 3
E \flat Inst. 3
F Inst. 3

4
C Inst. 4
B \flat Inst. 4
F Inst. 4

5
C Inst. 5
B \flat Inst. 5
E \flat Inst. 5

Mlt.
Timp.
Perc. 1
Perc. 2

97 98 99 100 101 102

Wood Block Police Whistle B.D. S.D. B.D.

f *mp* *f* *mp* *f* *mp*

For reference only. Not valid for performance.

106

1 C Inst. 1
B♭ Inst. 1
E♭ Inst. 1

2 C Inst. 2
B♭ Inst. 2
E♭ Inst. 2
F Inst. 2

3 C Inst. 3
B♭ Inst. 3
E♭ Inst. 3
F Inst. 3

4 C Inst. 4
B♭ Inst. 4
F Inst. 4

5 C Inst. 5
B♭ Inst. 5
E♭ Inst. 5

Mlt.
Timp.
Perc. 1
Perc. 2

103 104 105 106 107 108

116

Vln. play upper part

1

C Inst. 1

B \flat Inst. 1

E \flat Inst. 1

ff

ff

ff

2

C Inst. 2

B \flat Inst. 2

E \flat Inst. 2

F Inst. 2

Fl/Ob. upper part

ff

ff

ff

ff

3

C Inst. 3

B \flat Inst. 3

E \flat Inst. 3

F Inst. 3

ff

ff

ff

ff

116

4

C Inst. 4

B \flat Inst. 4

F Inst. 4

ff

ff

ff

5

C Inst. 5

B \flat Inst. 5

E \flat Inst. 5

ff

ff

ff

Mlt.

Timp.

ff

ff

Perc. 1

Perc. 2

ff

ff

124

1

C Inst. 1

B \flat Inst. 1

E \flat Inst. 1

2

C Inst. 2

B \flat Inst. 2

E \flat Inst. 2

F Inst. 2

3

C Inst. 3

B \flat Inst. 3

E \flat Inst. 3

F Inst. 3

124

4

C Inst. 4

B \flat Inst. 4

F Inst. 4

5

C Inst. 5

B \flat Inst. 5

E \flat Inst. 5

Mlt.

Timp.

Perc. 1

Perc. 2

121 122 123 124 125 126

1 C Inst. 1
B♭ Inst. 1
E♭ Inst. 1

2 C Inst. 2
B♭ Inst. 2
E♭ Inst. 2
F Inst. 2

3 C Inst. 3
B♭ Inst. 3
E♭ Inst. 3
F Inst. 3

4 C Inst. 4
B♭ Inst. 4
F Inst. 4

5 C Inst. 5
B♭ Inst. 5
E♭ Inst. 5

Mlt.
Timp.
Perc. 1
Perc. 2

140 141 142 143 144 145

The image displays a musical score for a percussion ensemble, spanning measures 140 to 145. The score is organized into five systems, each representing a different instrument or group of instruments. System 1 includes C Inst. 1, B♭ Inst. 1, and E♭ Inst. 1. System 2 includes C Inst. 2, B♭ Inst. 2, E♭ Inst. 2, and F Inst. 2. System 3 includes C Inst. 3, B♭ Inst. 3, E♭ Inst. 3, and F Inst. 3. System 4 includes C Inst. 4, B♭ Inst. 4, and F Inst. 4. System 5 includes C Inst. 5, B♭ Inst. 5, and E♭ Inst. 5. Below these systems are the Mlt. (Mallets), Timp. (Timpani), Perc. 1, and Perc. 2 parts. The Mlt. part features a complex rhythmic pattern with eighth and sixteenth notes. The Timp. part has a simpler pattern with quarter notes. Perc. 1 and Perc. 2 have patterns of eighth notes. Dynamics are marked as *mf* (mezzo-forte) throughout the score. A large watermark 'For reference only. Not valid for performance.' is overlaid diagonally across the page.

146

1

C Inst. 1
B \flat Inst. 1
E \sharp Inst. 1

2

C Inst. 2
B \flat Inst. 2
E \sharp Inst. 2
F Inst. 2

3

C Inst. 3
B \flat Inst. 3
E \sharp Inst. 3
F Inst. 3

146

4

C Inst. 4
B \flat Inst. 4
F Inst. 4

5

C Inst. 5
B \flat Inst. 5
E \sharp Inst. 5

Mlt.
Timp.

Perc. 1
Perc. 2

146 147 148 149 150 151 152 153

154

1

C Inst. 1

B \flat Inst. 1

E \sharp Inst. 1

2

C Inst. 2

B \flat Inst. 2

E \sharp Inst. 2

F Inst. 2

3

C Inst. 3

B \flat Inst. 3

E \sharp Inst. 3

F Inst. 3

154

4

C Inst. 4

B \flat Inst. 4

F Inst. 4

5

C Inst. 5

B \flat Inst. 5

E \sharp Inst. 5

Mit.

Timp.

Perc. 1

Perc. 2