



Overture from *Orpheus in the Underworld*

Jacques Offenbach
Arranged by Louis Bergonzi

INSTRUMENTATION

| | | |
|---------------------|-------------------------------|--------------------------------|
| 1 Conductor | 1 2nd B♭ Trumpet | 1 Percussion II (Cymbals) |
| 1 1st Flute | 1 3rd B♭ Trumpet | 1 Percussion III (Triangle) |
| 1 2nd Flute/Piccolo | 1 1st Trombone | 1 Harp |
| 1 Oboe | 1 2nd Trombone | 8 1st Violin |
| 1 1st B♭ Clarinet | 1 3rd Trombone | 8 2nd Violin |
| 1 2nd B♭ Clarinet | 1 Tuba | 5 3rd Violin (Viola T.C.) |
| 1 Bassoon | 1 Timpani (F-G-C-D) | 5 Viola |
| 1 1st F Horn | 1 Percussion I (Bass Drum) | 5 Cello |
| 1 2nd F Horn | | 5 String Bass |
| 1 1st B♭ Trumpet | | |

Like the original, this arrangement of Jacque Offenbach's *Overture from Orpheus in the Underworld* concludes with the well-known "Can-Can" that shocked the mid 19th-century Parisian audiences when the opera was first performed. This arrangement by Louis Bergonzi retains all the other sections of the original overture that offer excitement, lyrical waltzes, and opportunities for impressive yet manageable solos and cadenzas for more advanced players. Optional cuts allow you to manage the length of the overture without sacrificing the overall effect of the work. The arrangement is playable by strings, or strings with any combination of wind, harp, and percussion instruments up to full symphonic instrumentation. Special notation is included to work on consistency of bow lifts, bow placement, and phrasing.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.


Bob Phillips
Belwin/Pop String Editor

PROGRAM NOTES

The opera, *Orpheus in the Underworld* (or *Orphée aux enfers*), is a two-act comic opera and was Jacques Offenbach's (1819–1880) first full-length operetta. It is a scathing parody of Greek mythology that, while not regarded as Offenbach's greatest opera, was a commercial success for his small opera company in Paris.

It is well known that Offenbach himself did not write the overtures to his operettas, which have become orchestral repertory pieces. For the most part, the overtures are the work of highly skilled but totally forgotten German and Viennese musicians whose names rarely appear on concert programs or record labels. However, Carl Binder assembled melodies and solos from the opera into what is known as the *Overture from Orpheus in the Underworld* for the Viennese premiere of the opera, which occurred in 1860, two years after the opera was premiered in Paris. As a starting point, Binder used the overture Offenbach wrote for the small opera orchestra at Offenbach's Bouffes-Parisiens Theater. To this, Binder added the famous violin solo from Act I played by the Orpheus character, and the risqué "Can-Can" from the end of Act IV that shocked the audience at the premiere. If mid-19th century Paris had today's social media, news of this opera would have been a trending topic. We know this because the production closed after 227 performances when the cast plead exhaustion.

NOTES TO THE CONDUCTOR

1. **Customization.** Without losing the general structure and effect of the piece, you can customize this arrangement to your ensemble's strengths and programming needs:
 - a. Key solos in the overture are scored for multiple instruments so that you can assign them based on your players.
 - b. The piece can be performed by strings only or strings with any combination of wind and percussion.
 - i. String orchestra: Consider adding percussion to a strings-only performance.
 - ii. Symphonic orchestra: The full symphonic instrumentation includes an intermediate harp and may be played with any combination of winds and percussion with strings. This provides a rewarding and convenient opportunity to incorporate wind and percussion students within your school's string orchestra. Make the move from string orchestra to symphony orchestra!
 - c. There are optional cuts for adjusting the length of the piece to suit your programming needs:
 - i. Cut from m. 163 to the two pickup notes in m. 183; in other words, jump from m. 162 to the two pickup notes at the end of m. 183.
 - ii. Cut m. 40 to m. 63 if having a trio of string soloists is not a good option for your group.
 - iii. The repeats in the "Can-Can" can be removed.
2. **Teaching Subdivision within a Common Tempo.** The lyrical tune that first appears in mm. 124–163 is notated in $\frac{3}{4}$ meter. It reappears at mm. 184–191 at the same tempo but notated this time in $\frac{6}{8}$ as Offenbach wrote it. This provides an opportunity to reinforce the relationship between "how it goes" (the same in both places) and "how it looks" (quarter note as pulse, eighth note as pulse at the same tempo).
3. **Information Regarding String Markings.** Bowings are marked using the standard symbols for bow direction. In addition to direction, the bow editing is set up so that students will be at the correct location on the bow. This is accomplished by careful use of hooked notes, which should sound the same as if the notes were played in both bow directions, as well as lifts and non-lifts (stays).
 - a. A raised comma (') is used in this arrangement, not to show a lift reset of the bow, but to indicate a breath in the phasing. See m. xxx for an example in which the musical phrase is visually absent inside a series of repeated eighth notes.
 - b. To show an actual lift of the bow, whether or not the lift aligns with phrasing, the symbol (φ) is used to indicate a lift and re-placing of the bow to the new location needed to begin the next section. See mm. xx.
 - c. A bracket across the same two bow marks (see, mm. 63–64, violin 2) means that student should "stay" where they are on the bow. No lift.

Overture from *Orpheus in the Underworld*

3

CONDUCTOR SCORE

Duration - 7:50

By Jacques Offenbach
Arranged by Louis Bergonzi

Allegro con fuoco ($\text{♩} = 160$)

Flutes
II/
Piccolo
Oboe
B♭ Clarinets
Bassoon
Horns in F
B♭ Trumpets
Trombones
Tuba
Timpani
(F-G-C-D)
Percussion I
(Bass Drum)
Percussion II
(Cymbals)
Percussion III
(Triangle)

Allegro con fuoco ($\text{♩} = 160$)

Violin I
Violin II
Viola
Cello
String Bass

11

Fls.

To Picc.

dim.³

Picc.

p

Ob.

dim.

p

Cl. I

dim.³

Cl. II

dim.

Bsn.

dim.

Hns. I

dim.³

p

Hns. II

dim.

Tpts. I

dim.³

dim.

Tpts. II

dim.³

dim.

Tpts. III

dim.

Tbns. I

dim.³

Tbns. II

dim.³

Tbns. III

dim.³

Tuba

dim.

Tim.

Perc. I

Perc. II

Perc. III

dim.

p

Harp

Vln. I

dim.³

p

Vln. II

dim.

p

Vla.

dim.³

p

Cello

dim.

p

Str. Bass

dim.³

p

11

dim.

10

11

47449S

Fls.
II
Ob.
I
Cl.
II
Bsn.
I
Hns.
II
I
Tpts.
II
III
I
II
III
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp
Vln. I
Vln. II
Vla.
Cello
Str. Bass

12 13 14 15 16

To Fl.

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17

Fls.
Ob.
Cls.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Timp.
Perc. I
Perc. II
Perc. III

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17

Vln. I
Vln. II
Vla.
Cello
Str. Bass

p 17 18 19 20 21

Fls.

Ob.

Cl. I

Cl. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Tim.

Perc. I

Perc. II

Perc. III

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Measure 26 starts with dynamic ff. Instruments include Flutes (I and II), Oboe, Clarinet (I and II), Bassoon, Horns (I and II), Trombones (I, II, and III), Tuba, Timpani, and Percussion I, II, and III. Measures 22 through 25 are marked mp.

Vln. I

Vln. II

Vla.

Cello

Str. Bass

Red text watermark: Preview Use Requires Purchase

Measure 26 starts with dynamic ff. Instruments include Violin I, Violin II, Cello, Double Bass, and Harp. Measures 22 through 25 are marked mp.

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Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn.
Hns. I
Hns. II
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Timp.
Perc. I
Perc. II
Perc. III

Harp

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Vln. I
Vln. II
Vla.
Cello
Str. Bass

Fls.
II
Ob.
I
Clz.
II
Bsn.
Hns.
Tpts.
II
III
I
Tbns.
II
III
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp
Solo Cl.*
Vln. I
Section
Vln. II
Vla.
Cello
Str. Bass

40 Allegretto ($\text{♩} = 60$)

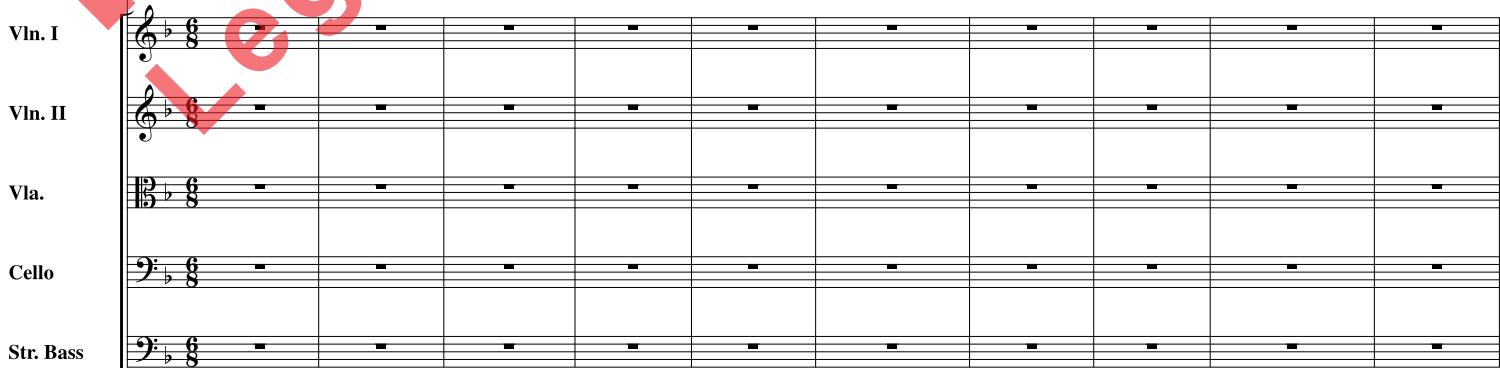
rit.

Fls.
II
Ob.
p dolce
I
Cls.
II
Bsn.
Hns.
II
I
Tpts.
II
III
I
Tbns.
II
III
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp

40 Allegretto ($\text{♩} = 60$)

rit.

Vln. I
Vln. II
Vla.
Cello
Str. Bass



51 Lento ($\text{♩} = 60$)

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn.

Hns. I
Hns. II
I
II
Tpts. I
II
III
I
Tbns. II
III
Tuba

Timp.
Perc. I
Perc. II
Perc. III

Harp

51 Lento ($\text{♩} = 60$)
con sord.
arco \checkmark
 pp
con sord. div
 mp \checkmark

Vln. I
Vln. II
Solo
Section
Solo
Section
Cello
Section
Str. Bass

50 51 52 53 54 55

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Fls.
Ob.
Cls.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp
Vln. I
Vln. II
Solo
Vla. Section
Solo
Cello Section
Str. Bass

Flute parts (I & II) play eighth-note patterns. Oboe parts (I & II) play sustained notes. Clarinet parts (I & II) play eighth-note patterns. Bassoon part plays eighth-note patterns. Horn parts (I & II) play eighth-note patterns. Trombone parts (I & II) play eighth-note patterns. Bass Trombone part rests. Tuba part rests. Timpani part rests. Percussion parts (I, II, III) play eighth-note patterns. Harp part plays sustained chords. Violin I part plays sixteenth-note patterns. Violin II part plays eighth-note patterns. Solo Violin part plays sixteenth-note patterns. Section Violin part rests. Solo Cello part plays eighth-note patterns. Section Cello part rests. Double Bass part rests.

Fls.
II
Ob.
I
Cl.
II
Bsn.
Hns.
II
I
Tpts.
II
III
I
Tbns.
II
III
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp
Vln. I
Vln. II
Solo
Vla.
Section
Solo
Cello
Section
Str. Bass

64

mf

p

sim.

64 tremolo sostenuto
div.

ppp
tremolo sostenuto
div.

ppp

pizz.
p
pizz.

62 63 64 65 66 67 68

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rall.

Fls. I

Fls. II

Ob. I

Ob. II

Cls. I

Cls. II

Bsn. I

Hns. I

Hns. II

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Vla.

Solo Cello

Section

Str. Bass

69 70 71 72 73 74 75

rall.

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77 a tempo

Fls. I
Fls. II
Ob. I
Ob. II
Cls. I
Cls. II
Bsn.
Hns. I
Hns. II
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp

77 a tempo

Vln. I
Vln. II
Vla.
Solo Cello Section
Str. Bass

To Picc.

ad lib. if no Harp arco

arco

arco

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83 Allegro Vivace ($\text{♩} = 130$)

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

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83 Allegro Vivace ($\text{♩} = 130$)

Vln. I

Vln. II

Vla.

Cello

Str. Bass

Fls.
I
II
Ob.
I
Clz.
II
Bsn.
Hns.
I
II
I
Tpts.
II
III
I
Tbns.
II
III
Tuba
Tim.
Perc. I
Perc. II
Perc. III
Harp
Vln. I
Vln. II
Vla.
Cello
Str. Bass

98

Fls. I
Fl.
II

Ob. I
p
Ob. II
mfp
Ob. I
p
Ob. II
p
Bsn. I
p
Hns. I
ff
Hns. II
ff
Tpts. I
ff
Tpts. II
ff
Tpts. III
ff
Tbns. I
ff
Tbns. II
ff
Tbns. III
ff
Tuba
ff
Timp.
Perc. I
Perc. II
Perc. III
ff

98

Vln. I
Vln. II
Vla.
Cello
Str. Bass

Harp

⁻³

p
ff
p
ff
p
ff
p
ff
p
ff

98 99 100 101 102 103 104 105 106 107

47449S

Fls.
II
Ob.
I
Clz.
II
Bsn.
Hns.
II
I
Tpts.
II
III
I
Tbns.
II
III
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp

110

Solo Violin Solo

Vln. I
Section
Vln. II
Vla.
Cello
Str. Bass

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108 109 110 111 112 113 114

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rit.

A musical score page featuring a grid of 18 staves for various instruments. The instruments listed on the left are Fls., II Ob., Ob., I Cls., II Cls., Bsn., Hns., II Hns., I Hns., Tpts., II Tpts., III Tpts., I Tbn., II Tbn., III Tbn., Tuba, Timp., Perc. I, Perc. II, Perc. III, Harp, Vln. I (Solo, Section), Vln. II, Vla., Cello, and Str. Bass. The time signature is $\frac{3}{4}$. The page is marked with a large red diagonal watermark reading "Preview Use Requires Purchase Only". The music begins with a rest section (measures 115-118) followed by a solo violin section (measures 119-123). Measure 119 starts with "rit. bowing a piacere (ad lib.)" and ends with "port.". Measure 120 has a fermata over the first note. Measures 121-123 have a fermata over the first note. Measure 123 ends with a fermata over the last note.

125

Allegretto ($\text{♩} = 100$)

Fls. I

Fls. II

Ob.

Cl. I

Cl. II

Bsn.

Soloist(s) w/ or w/o Vln.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Tim. I

Perc. I

Perc. II

Perc. III

Harp

125

Allegretto ($\text{♩} = 100$)

Soloist(s)

Vln. I Solo

Vln. I Section

Vln. II

Vla.

Cello

Str. Bass

pp

124 125 126 127 128 129 130 131 132 133

Poco più mosso ($\text{♩} = 120$)

Opt. Fl. Solo with Solo Vln.

Fls.
II
Ob.
I
Clz.
II
Bsn.
Hns.
I
II
Tpts.
II
III
I
II
Tbns.
III
Tuba
Timp.
Perc. I
Perc. II
Perc. III

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Poco più mosso ($\text{♩} = 120$)

Solo
Vln. I
Section
Vln. II
Vla.
Cello
Str. Bass

Fls.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Tim.

Perc. I

Perc. II

Perc. III

Harp

Vln. I
Section

Vln. II

Vla.

Cello

Str. Bass

47449S

rit.

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Vln. I Solo

Vln. I Section

Vln. II

Vla.

Cello

Str. Bass

(♩ = ♪)

cresc.

rit.

p

pp

p

pp

pp

pp

(♩ = ♪)

cresc.

rit.

154 155 156 157 158 159 160 161 162

Larghetto ($\text{♩} = 60$)

Opt. cut to m. 183 (pickup to m. 184)

163

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Tim. Timp.

Perc. I

Perc. II

Perc. III

Harp

163 Larghetto ($\text{♩} = 60$)
Opt. cut to m. 183 (pickup to m. 184)

Solo Vln. I

Section

Vln. II

Vla.

Cello

Str. Bass

47449S

163

164

165

166

167

168

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Fls. I

Fls. II

Ob.

Cl. I

Cl. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Tim. I

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Vla.

Cello

Str. Bass

47449S

169 170 *ff* 171 *ff* 172 173 174

175

Fls.

II

Ob.

I

Clss.

II

Bsn.

I

Hns.

II

Tpts.

III

I

Tbns.

II

III

Tuba

Timp.

f

Perc. I

Perc. II

Perc. III

Harp

175

-1

sim.

V

Vla.

Cello

Str. Bass

47449S

175

176

177

178

179

184 Andante ($\text{♩} = 100$)

rit.

Fls.
II
Ob.
I
Cls.
II
Bsn.
Hns.
II
I
Tpts.
II
III
I
Tbns.
II
III
Tuba
Tim.
Perc. I
Perc. II
Perc. III
Harp

184 Andante ($\text{♩} = 100$)

rit.

Vln. I
Vln. II
Vla.
Cello
Str. Bass

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180 181 182 183 184

Fls.

II

Ob.

Clz. I

Clz. II

Bsn.

Hns. I

Hns. II

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Vla.

Cello

Str. Bass

rit.

191 a tempo

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
Bsn.
Hns. I
Hns. II
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Tim.
Perc. I
Perc. II
Perc. III
Harp

rit.

191 a tempo

Vln. I
Vln. II
Vla.
Solo
Cello
Section
Str. Bass

199 Allegro ($\text{♩} = 160$)

Fls.
Ob.
Clrs.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Tim.
Perc. I
Perc. II
Perc. III
Harp

199 Allegro ($\text{♩} = 160$)

Vln. I
Vln. II
Vla.
Solo
Cello
Section
Str. Bass

Fls.

To Fl.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Solo
Vla.
pizz.

Solo
Cello
Section
pizz. Solo

Str. Bass

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205 206 207 208 209 210 211 212 213 214

215

Fls. I Fl.
Fls. II
Ob.
Cls. I *p*
sim.
Cls. II *p*
Bsn. *p*
Hns. I
Hns. II
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Timp. *p*
Perc. I
Perc. II
Perc. III
Harp

215

Timp. *p*
Perc. I
Perc. II
Perc. III
Harp

215

Vln. I *p* div.
Vln. II *p* stacc.
arc. Tutti
sim.
Vla. *p* stacc.
arc. Tutti
sim.
Cello *p* stacc.
arc. Tutti
sim.
Str. Bass *p* stacc.

225

Fls.
II
Ob.
I
Cl.
II
Bsn.
Hns.
II
I
Tpts.
II
III
I
Tbns.
II
III
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp

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Vln. I
Vln. II
Vla.
Cello
Str. Bass

225

241

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Tim.

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Vla.

Cello

Str. Bass

234 235 236 237 238 239 240 241 242

Fls.
Ob.
Clz.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp
Vln. I
Vln. II
Vla.
Cello
Str. Bass

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Musical score page 37, measures 252-260. The score is for a full orchestra. The instrumentation includes Flutes I & II, Oboes, Clarinets I & II, Bassoon, Horns I & II, Trombones I & II, Trombones III, Tuba, Timpani, Percussion I, Percussion II, Percussion III, Harp, Violin I, Violin II, Viola, Cello, and Double Bass.

The score is divided into two systems by a vertical bar line. The first system (measures 252-257) contains two staves for woodwind groups. The second system (measures 258-260) begins with a dynamic of *p* staccato. Measures 252-256 show eighth-note patterns. Measure 257 starts with a dynamic of *sforzando*, followed by measures 258-260, which feature sixteenth-note patterns.

Measure 252: Fls. I, II play eighth-note pairs. Ob. I, II play eighth-note pairs. Cls. I, II play eighth-note pairs. Bsn. plays eighth-note pairs. Hns. I, II play eighth-note pairs. Tpts. I, II play eighth-note pairs. Tbns. I, II play eighth-note pairs. Tuba plays eighth-note pairs. Timp. rests. Perc. I, II, III rests.

Measure 253: Fls. I, II play eighth-note pairs. Ob. I, II play eighth-note pairs. Cls. I, II play eighth-note pairs. Bsn. plays eighth-note pairs. Hns. I, II play eighth-note pairs. Tpts. I, II play eighth-note pairs. Tbns. I, II play eighth-note pairs. Tuba plays eighth-note pairs. Timp. rests. Perc. I, II, III rests.

Measure 254: Fls. I, II play eighth-note pairs. Ob. I, II play eighth-note pairs. Cls. I, II play eighth-note pairs. Bsn. plays eighth-note pairs. Hns. I, II play eighth-note pairs. Tpts. I, II play eighth-note pairs. Tbns. I, II play eighth-note pairs. Tuba plays eighth-note pairs. Timp. rests. Perc. I, II, III rests.

Measure 255: Fls. I, II play eighth-note pairs. Ob. I, II play eighth-note pairs. Cls. I, II play eighth-note pairs. Bsn. plays eighth-note pairs. Hns. I, II play eighth-note pairs. Tpts. I, II play eighth-note pairs. Tbns. I, II play eighth-note pairs. Tuba plays eighth-note pairs. Timp. rests. Perc. I, II, III rests.

Measure 256: Fls. I, II play eighth-note pairs. Ob. I, II play eighth-note pairs. Cls. I, II play eighth-note pairs. Bsn. plays eighth-note pairs. Hns. I, II play eighth-note pairs. Tpts. I, II play eighth-note pairs. Tbns. I, II play eighth-note pairs. Tuba plays eighth-note pairs. Timp. rests. Perc. I, II, III rests.

Measure 257: *sforzando*. Fls. I, II play eighth-note pairs. Ob. I, II play eighth-note pairs. Cls. I, II play eighth-note pairs. Bsn. plays eighth-note pairs. Hns. I, II play eighth-note pairs. Tpts. I, II play eighth-note pairs. Tbns. I, II play eighth-note pairs. Tuba plays eighth-note pairs. Timp. rests. Perc. I, II, III rests.

Measure 258: *p* staccato. Fls. I, II play eighth-note pairs. Ob. I, II play eighth-note pairs. Cls. I, II play eighth-note pairs. Bsn. plays eighth-note pairs. Hns. I, II play eighth-note pairs. Tpts. I, II play eighth-note pairs. Tbns. I, II play eighth-note pairs. Tuba plays eighth-note pairs. Timp. rests. Perc. I, II, III rests.

Measure 259: *p* staccato. Fls. I, II play eighth-note pairs. Ob. I, II play eighth-note pairs. Cls. I, II play eighth-note pairs. Bsn. plays eighth-note pairs. Hns. I, II play eighth-note pairs. Tpts. I, II play eighth-note pairs. Tbns. I, II play eighth-note pairs. Tuba plays eighth-note pairs. Timp. rests. Perc. I, II, III rests.

Measure 260: *p* staccato. Fls. I, II play eighth-note pairs. Ob. I, II play eighth-note pairs. Cls. I, II play eighth-note pairs. Bsn. plays eighth-note pairs. Hns. I, II play eighth-note pairs. Tpts. I, II play eighth-note pairs. Tbns. I, II play eighth-note pairs. Tuba plays eighth-note pairs. Timp. rests. Perc. I, II, III rests.

Fls.

Ob.

Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Vla.

Cello

Str. Bass

sim.

sim.

4

-2

261 262 263 264 265 266 267 268 269

270

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Vla.

Cello

Str. Bass

270

271

272

273

274

275

276

277

278

279

47449S

Preview Use Requires Purchase

280

I Fls. II Ob. Cls. I Bsn. II Hns. Tpts. Tbn. I Tbn. II Tbn. III Tuba Timp. Perc. I Perc. II Perc. III Harp

Vln. I Vln. II Vla. Cello Str. Bass

47449S

ff 280 281 282 283 284 285 286 287 288 289

296

Preview Use Requires Purchase

Fls. I
Fls. II
Ob.
Clz. I
Clz. II
Bsn.
Hns. I
Hns. II
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Timp.
Perc. I
Perc. II
Perc. III
Harp

296

Vln. I
Vln. II
Vla.
Cello
Str. Bass

290 291 292 293 294 295 296 297 298 299

*Repeat/1st ending is optional.

47449S

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Tim.

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Vla.

Cello

Str. Bass

300 301 302 303 304 305 306 307

47449S

312

Fls.
II f p cresc.
Ob. f p cresc.
I f p cresc.
II f p cresc.
Bsn. f p cresc.
Hns. fp cresc.
II fp cresc.
I fp cresc.
II fp cresc.
III fp cresc.
I fp cresc.
II fp cresc.
III fp cresc.
Tbns. f p cresc.
II f p cresc.
III f p cresc.
Tuba fp cresc.
Timp. fp cresc.
Perc. I
Perc. II
Perc. III
Harp

Preview Use Requires Purchase

312

Vln. I f p cresc.
Vln. II fp cresc.
Vla. fp cresc.
Cello f p cresc.
Str. Bass f p cresc.

47449S f p cresc. 308 309 310 311 312 ff 313 314 315 316

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Tim.

Perc. I

Perc. II

Perc. III

Harp

Vln. I

Vln. II

Vla.

Cello

Str. Bass