

RWS CONCERT BAND SERIES

CONDUCTOR SCORE
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Infernal Galop

From "Orpheus In The Underworld"

Jacques Offenbach

Arranged by

Evan VanDoren

RWS
CONCERT BAND SERIES

RWS MUSIC
COMPANY

Infernal Galop

From "Orpheus In The Underworld"

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INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute.....	10	1st Trombone.....	3
Oboe.....	2	2nd Trombone.....	3
1st B \flat Clarinet.....	6	Euphonium.....	2
2nd B \flat Clarinet.....	6	Euphonium T.C.....	2
B \flat Bass Clarinet.....	2	Tuba.....	1
Bassoon.....	2	Mallet Percussion 1: Bells, Xylophone.....	2
E \flat Alto Saxophone.....	6	Mallet Percussion 2: Marimba.....	1
B \flat Tenor Saxophone.....	2	Timpani.....	1
E \flat Baritone Saxophone.....	1	Percussion 1: Snare Drum, Bass Drum, Police Whistle, Slide Whistle, Wood Block, Slap Stick, Duck Call.....	4
1st B \flat Trumpet.....	5	Percussion 2: Triangle, Crash Cymbals.....	2
2nd B \flat Trumpet.....	5		

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.

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 and the Texas Music Adjudicators Association.

Evan serves on the brass faculty for the Carolina Crown Drum and Bugle Corps, from Fort Mill, South Carolina, 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

Jacques Offenbach
arr. Evan VanDoren (ASCAP)

Allegro ♩ = 132-152

9

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro ♩ = 132-152

9

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Euphonium

Tuba

Mallet Percussion 1
Bells, Xylophone

Mallet Percussion 2
Marimba

Timpani
F, B, C, E

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

Percussion 2
Triangle
Crash Cymbals

mp

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Fl. *mf* ————— *f*

Oboe *mf* ————— *f*

1st Clar. *mp*

2nd Clar. *mp*

B. Cl. *f* *mp*

Bsn. *f* *mp*

A. Sax *mp*

T. Sax *f* *mp*

B. Sax *f* *mp*

1st Trpt. *mf* ————— *f*

2nd Trpt. *mf* ————— *f*

F. Hn. *mf* ————— *f*

1st Tbn. *mp* ————— *f*

2nd Tbn. *mp* ————— *f*

Euph. *mp* ————— *f*

Tuba *mp* ————— *f*

Mlt. 1 *f*

Mlt. 2 *f* *mp*

Timp.

Perc. 1 S.D. *mp* B.D.

Perc. 2 *f* *mp*

11 12 13 14 15 16 17 18 19 20

33

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

33

1st Trpt.

2nd Trpt.

F. Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

37 32 33 34 35 36 37 38 39 40

56

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

56

1st Trpt.

2nd Trpt.

F. Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

64

Fl. *f*

Oboe *f*

1st Clar. *f*

2nd Clar. *f*

B. Cl. *f*

Bsn. *f*

A. Sax *f*

T. Sax *f*

B. Sax *f*

64

1st Trpt. *ff*

2nd Trpt. *ff*

F. Hn. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

Euph. *ff*

Tuba

Mlt. 1 *ff*

Mlt. 2 *ff*

Timp.

Perc. 1

Perc. 2

72 80

Fl. *ff*

Oboe *ff*

1st Clar. *ff*

2nd Clar. *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax *ff*

T. Sax *ff*

B. Sax *ff*

72 80

1st Trpt.

2nd Trpt.

F. Hn.

1st Tbn. *ff*

2nd Tbn. *ff*

Euph. *ff*

Tuba *ff*

Mlt. 1 *ff*

Mlt. 2 *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

72 73 74 75 76 77 78 79 80 81

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

88

1st Trpt.

2nd Trpt.

F. Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

82 83 84 85 86 87 88 89 90 91

mp

mp

mp

mp

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Slide Whistle

Duck Call

Slap Stick

Wood Block

Police Whistle

B.D.

92 93 94 95 96 97 98 99 100 101

116

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

Cr. Cym.

f *ff*

117 118 119 120 121

116

Fl. *mf* *f* *mf* *f*

Oboe *mf* *f* *mf* *f*

1st Clar. *f* *mp* *f*

2nd Clar. *f* *mp* *f*

B. Cl. *f* *mp* *f* *p*

Bsn. *f* *mp* *f* *p*

A. Sax *f* *mp* *f* *p*

T. Sax *f* *mp* *f* *p*

B. Sax *f* *mp* *f* *p*

1st Trpt. *mf* *f* *mf* *f*

2nd Trpt. *mf* *f* *mf* *f*

F Hn. *f* *mp* *f* *p*

1st Tbn. *f* *mp* *f* *p*

2nd Tbn. *f* *mp* *f* *p*

Euph. *f* *mp* *f* *p*

Tuba *f* *mp* *f* *p*

Mlt. 1 *f* *mp* *f* *p*

Mlt. 2 *f* *mp* *f* *p*

Timp. *f* *mp* *f* *p*

Perc. 1 *f* *sfz* *f* *p*

Perc. 2

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

143 144 145 146 147 148 149

This page contains the musical score for rehearsal mark 146. It includes parts for Flute, Oboe, Clarinets (1st and 2nd), Bass Clarinet, Bassoon, Saxophones (Alto, Tenor, Bass), Trumpets (1st and 2nd), Horns (French), Trombones (1st and 2nd), Euphonium, Tuba, Mallets (1 and 2), Timpani, and Percussion (1 and 2). The score is written in a key signature of two flats and a common time signature. Dynamic markings include *mf* and *ff*. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The rehearsal mark '146' is boxed in the top right and middle right of the page. Measure numbers 143 through 149 are indicated at the bottom of the page.

154

Fl.

Oboe

1st Clar.

2nd Clar.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

1st Trpt.

2nd Trpt.

F Hn.

1st Tbn.

2nd Tbn.

Euph.

Tuba

Mlt. 1

Mlt. 2

Timp.

Perc. 1

Perc. 2

154

ff

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