

RWS CUSTOM CONCERT SERIES

CONDUCTOR SCORE
Catalog No: RWS-2238-01

Infernal Galop

(from "Orpheus in the Underworld")

Jacques Offenbach

Arranged by
Evan VanDoren

Preview Requires Purchase
Legal Use
Custom Concert Series

RWS MUSIC
COMPANY

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 reimaged 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.

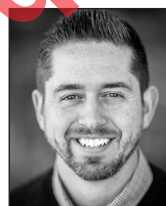
In the percussion interlude, feel free to take liberties with instrumentation to achieve maximum comedic effect!

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

1

C Instrument 1
Piccolo, Flute
Oboe, Violin
Guitar

B♭ Instrument 1
Clarinet, Trumpet
Soprano Saxophone

E♭ Instrument 1
Alto Saxophone

2

C Instrument 2
Flute, Oboe
Violin, Guitar

B♭ Instrument 2
Clarinet, Trumpet
Soprano Saxophone

E♭ Instrument 2
Alto Clarinet
Alto Saxophone

F Instrument 2
F Horn

3

C Instrument 3
Violin, Guitar
(Viola)

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

E♭ Instrument 3
Alto Clarinet
Alto Saxophone

F Instrument 3
F Horn

4

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

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

F Instrument 4
F Horn

5

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

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

E♭ Instrument 5
Baritone Sax
Contralto Clarinet

Mallet Percussion
Xylophone
Marimba
(opt. Bells, Vibraphone)

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

Fl. upper part

Ob. lower part

Cl. upper part

Trpt. lower part

WW/Strings preferred m. 3-12

mp

Cl. upper part

Trpt. lower part

WW/Strings preferred m. 3-12

mp

WW/Strings preferred m. 3-12

mp

WW/Strings preferred m. 3-12

mp

WW/Strings preferred m. 3-12

mp

T Sax upper part

Cl. lower part

A Sax upper part

A Cl. lower part

WW/Strings preferred m. 3-12

mp

WW/Strings preferred m. 3-12

mp

WW/Strings preferred m. 3-12

mp

Tbn./B Tbn./Euph./Bass upper part

Bsn./Cello/Tuba lower part

B. Sax upper part

Contralto Cl. lower part

WW/Strings preferred m. 3-12

mp

WW/Strings preferred m. 3-12

mp

WW/Strings preferred m. 3-12

mp

Triangle

mp

9

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

8 9 10 11 12

[illegible]

25

WW/Strings preferred m. 25-32

1

C Inst. 1 *mp*

B $\flat$ Inst. 1 *mp* WW/Strings preferred m. 25-32

E $\flat$ Inst. 1 *mp*

2

C Inst. 2 *mp* WW/Strings preferred m. 25-32

B $\flat$ Inst. 2 *mp* WW/Strings preferred m. 25-32

E $\flat$ Inst. 2 *mp* WW/Strings preferred m. 25-32

F Inst. 2 *mp* WW/Strings preferred m. 25-32

3

C Inst. 3 *mp*

B $\flat$ Inst. 3 *mp*

E $\flat$ 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 $\flat$ Inst. 5 *mp*

Mlt. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

25 26 27 28 29 30

33

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

32

33

34

35

36

41

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

37 38 39 40 41 42

f *p*

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

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

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

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

61 62 63 64 65 66

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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

73 74 75 76 77 78

80

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

79 80 81 82 83 84

88

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

85 86 87 88 89 90

mp

mp

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

Slide Whistle Duck Call Slap Stick

97 92 93 94 95 96

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*

106

- 20 -

116

Vln. play upper part

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

Cr. Cym.

113 116 117 118 119 120

124

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

127 122 123 124 125 126

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138

1 C Inst. 1 *f mp*

B Inst. 1 *f mp*

E Inst. 1 *f mp*

2 C Inst. 2 *f mp*

B Inst. 2 *f mp*

E Inst. 2 *f mp*

F Inst. 2 *f mp*

3 C Inst. 3 *f mp*

B Inst. 3 *f mp*

E Inst. 3 *f mp*

F Inst. 3 *f mp*

4 C Inst. 4 *f mp*

B Inst. 4 *f mp*

F Inst. 4 *f mp*

5 C Inst. 5 *f mp*

B Inst. 5 *f mp*

E Inst. 5 *f mp*

Mlt. *f mp*

Timp. *f p*

Perc. 1 *f sfz p*

Perc. 2 *p*

134 135 136 137 138 139

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146

1 C Inst. 1 *ff*

B $\flat$ Inst. 1 *ff*

E $\flat$ Inst. 1 *ff*

2 C Inst. 2 *ff*

B $\flat$ Inst. 2 *ff*

E $\flat$ Inst. 2 *ff*

F Inst. 2 *ff*

3 C Inst. 3 *ff*

B $\flat$ Inst. 3 *ff*

E $\flat$ Inst. 3 *ff*

F Inst. 3 *ff*

146

4 C Inst. 4 *ff*

B $\flat$ Inst. 4 *ff*

F Inst. 4 *ff*

5 C Inst. 5 *ff*

B $\flat$ Inst. 5 *ff*

E $\flat$ Inst. 5 *ff*

Mlt. *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

146 147 148 149 150 151 152 153

- 27 -

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

Mlt.

Timp.

Perc. 1

Perc. 2

154 155 156 157 158 159 160