



Can-Can

From *Orpheus in the Underworld*

JACQUES OFFENBACH
Arranged by MARK LORTZ

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	4
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets 1	2
Bells	
Mallets 2	2
Chimes	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Triangle, Crash Cymbals	

About the Arranger



Mark Lortz is Director of Music at Stevenson University, brass arranger for the multi-world champion Reading Buccaneers Drum and Bugle Corps, and Vic Firth Percussion Scholastic Educator. His original music has been premiered internationally at The Midwest Clinic International Band and Orchestra Conference, the Bands of America National Percussion Festival, the College Band Directors National Association, and the Baltimore Ravens Marching Band. Lortz's compositions have received awards from the American Society of Composers, Authors, and Publishers (ASCAP), and laudatory reviews in Gramophone and The Instrumentalist magazines. They also made Bandworld's Top 100 list of band compositions and J.W. Pepper's Editor's Choice lists. He has worked with the United States Army Field Band, Jazz Ambassadors, and The United States Naval Academy Drum and Bugle Corps. In addition to composing, Dr. Lortz adjudicates, lectures, and conducts honor bands, orchestras, and community ensembles throughout the mid-Atlantic region.

Dr. Lortz earned a Ph.D. in Music Education from Temple University and a Boyer College of Music and Dance Fellowship. He has earned degrees in percussion performance, music education, and music composition from The Peabody Institute of the Johns Hopkins University. He was Associate Music Director and Principal Percussionist for the North American tour of Phantom of the Opera and Percussionist with the international performing ensemble, The Dallas Brass. He has performed and recorded with premier orchestras throughout the United States.

Can-Can From Orpheus in the Underworld

Jacques Offenbach composed the *Can-Can* in 1858 for the operetta *Orpheus in the Underworld*. This lively and exuberant dance encapsulates the spirit of 19th-century Parisian dance halls. Offenbach was renowned for his operettas and skillfully blended popular dance elements into classical compositions. The *Can-Can*'s infectious rhythm, characterized by its lively $\frac{2}{4}$ time signature and playful and catchy melodies, creates a musical experience that transcends time. In this version, I have adapted it for concert band while keeping the same style and orchestration. It is important to keep the style light and percussion should accentuate without overpowering the ensemble. All dynamic contrasts should be emphasized, and Rehearsal 89 to the end can be as quick as the ensemble can play. Offenbach's *Can-Can* is a testament to his ability to fuse classical and popular elements, creating enduring and captivating compositions that resonate with audiences worldwide.

I hope you and your ensemble enjoy performing the *Can-Can*.



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CBW2402FS

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hrn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Unis.

1.

2.

Unis.

Unis.

1.

2.

Unis.

24

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

24

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hr. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Crash Cymbals

24 25 26 27 28 29 30 31

Can-Can - Full Score

[Musical score page 39, measures 32-39. The page contains staves for various instruments including Flutes, Oboes, Clarinets, Bassoon, Saxophones, Trumpets, Horns, Tuba, Euphonium, Timpani, Mallets, Percussion, and Cymbals. Dynamics include p, fp, f, sfz, and Cr. Cym. A large diagonal watermark reads "Wingert-Jones Publications Preview Only".]

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58 62 Unis.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

58 62

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hr. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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Fl. 1, 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tuba
Timp.
Mal. 1
Mal. 2
Perc. 1
Perc. 2

73

Fl. 1, 2 *f* *mf* *p*

Ob. *f* *mf* *p*

B♭ Cl. 1 *f* *mf* *p*

B♭ Cl. 2, 3 *f* *mf* *p*

B. Cl. *f* *mf* *p*

Bsn. *f* *mf* *p*

A. Sax. 1, 2 *f* *mf* *p*

T. Sax. *f* *mf* *p*

B. Sax. *f* *mf* *p*

73

B♭ Tpt. 1 *f* *mf* *p*

B♭ Tpt. 2, 3 *f* *mf* *p*

Hn. 1, 2 *f* *mf* *p*

Tbn. 1, 2 *f* *mf* *p*

Euph. *f* *mf* *p*

Tuba *f* *mf* *p*

Timp. *f* *mf* *fp*

Mal. 1 *f* *mf* *p*

Mal. 2 *f* *mf* *p*

Perc. 1 *f* *mf* *fp*

Perc. 2 *f* *mf*

1. 2.

accl. 89 Presto ♩ = 160+

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

accl. 89 Presto ♩ = 160+

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

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97 105

Fl. 1, 2
f *mf* *f*

Ob.
f *mf* *f*

B♭ Cl. 1
f *mf* *f*

B♭ Cl. 2, 3
f *mf* *f*

B. Cl.
f

Bsn.
f

A. Sax. 1, 2
f *mf*

T. Sax.
f

B. Sax.
f

97 105

B♭ Tpt. 1
f *mf* *f*

B♭ Tpt. 2, 3
f *mf* *f*

Hn. 1, 2
f *mf* *f*

Tbn. 1, 2
f

Euph.
f

Tuba
f

Timp.
f *mf* *f*

Mal. 1
f

Mal. 2
f

Perc. 1
f *mf* *f*

Perc. 2
f *mf* *f*

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