

t r a v e l s b y p i a n o

J. Offenbach

'Can-Can'

(Galop Infernal)

from

“Orphée aux enfers”

original piano transcription
[tbpt77]

16 – 31 October 2011

D O U J I N E D I T I O N

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Allegro assai (♩ ~ 170)

1-4

1-
2- *leggero scherzando*

5-8

9-12

13-16

17-21

p

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22 | 23 | 24 | 25 | 26

Musical notation for measures 22-26. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a rhythmic accompaniment with chords and eighth notes. Measure 26 ends with a key signature change to two sharps (F# and C#).

27 | 28 | 29 | 30 | 31

Musical notation for measures 27-31. The system consists of two staves. The upper staff continues the melodic line, and the lower staff continues the accompaniment. Measure 31 ends with a key signature change to one sharp (F#).

32 | 33 | 34 | 35 | 36

Musical notation for measures 32-36. The system consists of two staves. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment. Dynamic markings include *f* (forte) at the start of measure 33 and *p* (piano) at the start of measure 35.

37 | 38 | 39 | 40 | 41

Musical notation for measures 37-41. The system consists of two staves. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. Dynamic markings include *f* (forte) at the start of measure 37, *p* (piano) at the start of measure 39, and *simile* at the start of measure 41.

42 | 43 | 44 | 45 | 46

Musical notation for measures 42-46. The system consists of two staves. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment. The notation continues with various rhythmic patterns and chords.

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47 | 48 | 49 | 50 | 51

cresc. ...

Detailed description: This system contains measures 47 through 51. The top staff features a melodic line with eighth-note patterns and some beamed sixteenth notes. The bottom staff provides a harmonic accompaniment with chords and rhythmic patterns. A dynamic marking of *cresc. ...* is placed between measures 48 and 49.

52 | 53 | 54 | 55 | 56

cresc. ancora...

ff

Detailed description: This system contains measures 52 through 56. The music continues with similar rhythmic motifs. A dynamic marking of *cresc. ancora...* is placed between measures 52 and 53, and *ff* (fortissimo) is placed above measure 55.

57 | 58 | 59 | 60 | 61

Detailed description: This system contains measures 57 through 61. The melodic line in the top staff shows some chromatic movement, while the accompaniment in the bottom staff remains rhythmic and chordal.

62 | 63 | 64 | 65 | 66

Detailed description: This system contains measures 62 through 66. The music features a mix of eighth and sixteenth notes in both staves, maintaining the energetic feel of the piece.

67 | 68 | 69 | 70 | 71

Detailed description: This system contains measures 67 through 71. The piece concludes with a final cadence in the bottom staff, marked with a double bar line and a fermata.

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The image displays a piano transcription of the 'Can-Can' (Galop Infernal) from 'Orphée aux enfers' by Jacques Offenbach. The score is presented in two systems, each with two staves. The first system covers measures 72 to 76, and the second system covers measures 77 to 81. The third system covers measures 82 to 86, the fourth covers measures 87 to 91, and the fifth covers measures 92 to 96. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a rhythmic melody in the upper staff and a complex, syncopated accompaniment in the lower staff. Dynamics include *meno f* (measures 72-76), *p* (measures 87-91), and *f* (measures 92-96). Performance markings such as *8vb* (8va below) and *8vb* (8va below) are present. The score concludes with a double bar line and repeat signs at the end of measure 96.

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97 | 98 | 99 | 100 | 101

poco a poco cresc. ...

102 | 103 | 104 | 105 | 106

cresc. sempre più...

107 | 108 | 109 | 110 | 111

brillante

112 | 113 | 114 | 115 | 116

117 | 118 | 119 | 120 | 121

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The image displays a piano transcription of the 'Can-Can' (Galop Infernal) from 'Orphée aux enfers' by Jacques Offenbach. The score is presented in two systems, each with two staves. The first system covers measures 122 to 126, and the second system covers measures 127 to 131. The third system covers measures 132 to 136, the fourth system covers measures 137 to 141, and the fifth system covers measures 142 to 146. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part features a consistent accompaniment of chords with a rhythmic pattern of eighth notes. A dynamic marking of *sempre f* (always forte) is present in the fifth system, starting at measure 142. The score is written in a key signature of one flat (B-flat major or F minor) and a 2/4 time signature.

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piano transcription – travelsbypiano [tbpt77]

The image displays a piano transcription of the 'Can-Can' (Galop Infernal) from 'Orphée aux enfers' by Jacques Offenbach. The score is presented in two systems, each with two staves. The first system covers measures 147 to 151, and the second system covers measures 152 to 166. The music is written in a 2/4 time signature. The right-hand part (treble clef) features a rhythmic melody with eighth and sixteenth notes, often beamed together. The left-hand part (bass clef) provides a harmonic accompaniment with chords and single notes. The piece concludes at measure 166 with a final chord in both hands.

How To Read This Score

This score was not produced in the “proper” way, that is with a music typeset program, so it won't **look** as **good** as it could (should?) be. Still, it is **sufficient and correct**, meaning it carries all the necessary information to be read and played as any other, and has been quality-checked to the best of my efforts.

The following notes are a few tips for readers accustomed to beautiful typesetting, to help them cope with the quirks they are more likely to notice, and to make them realize that maybe a score like this is not as deviant as they think after all.

Now, on to the tips.

Staves

Being a piano score, notes run as usual on two staves. Occasionally they may expand to three or even four staves if necessary. However, staves are not visually united by the customary $\{$ sign. There is only more white space to visually separate lines.

Key signature

Alterations (b, #) and clefs are noted with the usual symbols. However they will be noted only at the beginning of the first line without repeating them at the beginning of the following lines. Only when the clef or an alteration **changes**, it will be noted. It's easier to understand if you think of a score that runs on one single line from start to finish, for which you would need a veeeeeeery long (and narrow) page to print out, that is instead clipped in many pieces – of about 4 bars each – and pasted on a customary A4-page.

Bar reset

At every bar change, all alteration changes from the key signature are implicitly reset. $\#$ signs are only noted within the same bar and in the same stave.

Time signatures

They are noted in the usual way. Sometimes the signature is in “alla breve” to improve readability. I usually note metronome indications too, although occasionally in a fancy way. For example for a piece in 6/8 it is customary to note metronome indication with 3/8 as basis. Most of the time I use 1/8 as basis instead: to get your usual base just divide by three (e.g. $1/8 = 180 \rightarrow 3/8 = 60$).

Tempo markings (Allegro, Andante and merry friends)

Noted in the usual way, however I'm a native Italian speaker so I may get creative sometimes... if everything fails just type the mystery word into any translator program online and you're set to go.

Bar numbers

They are always marked. Traditionally if the first bar is almost empty, containing only a few notes as introduction to the second bar which holds the first true upbeat, it is not numbered as bar n. 1 and instead the second bar is considered to be bar 1. Not true here: bar 1 is the bar that carries the very first note, even if it contains only one note in the last interval. Personally I prefer this way of counting and I use it to count the official total number of bars in my pieces.

Volume (p, f, etc.) and accents

Noted in the usual way, in bold italic. When you sometimes see “*rf*”, it stands for “*rinforzando*” and means: play louder (than a moment before). Note that the “how much louder” part is left to the interpreter.

Indications like “*crescendo*”, “*diminuendo*”, “*smorzando*” carry the customary meaning and are generally written like “*cresc.*”, “*dim.*”, “*smorz.*”. Crescendo and Diminuendo are noted in place of their graphical counterparts (you know, those long open fork-like signs)

Legato and Staccato

No slurs are indicated. Traditionally when a passage is not tied by a slur it may be interpreted as a staccato passage. Not true here. Even if a slur is not there, the notes are legato, or at least to be played with their full duration. Staccato notes are noted with half the value, followed by half the pause. I mean for example a staccato 1/8 note will be displayed as a 1/16 note followed by a 1/16 pause. While visually upsetting at first, it is logically correct: when you are playing your notes in staccato you are actually playing them for only half the duration and pausing for the remaining half.

Tails (note grouping)

The “tails” of the notes of duration 1/8 or shorter are usually tied together with one or more thick lines as the number of their tails. The program I use however sometimes groups the notes in a way which doesn't follow the musical rhythm. For example in a 6/8 bar with 6 1/8 notes these should generally be grouped all together or 3 by 3. Unfortunately you will see them always grouped in 4+2, which is generally OK but only for a 3/4 rhythm.

When this kind of quirk becomes annoying I generally include a footnote to point that out again.

Bottom line: there is no deep meaning behind awkward groupings. Please try to focus on the notes instead of their tails.

Pedals

Noted rarely, and when noted, always consider them “with a grain of salt”. It's best if you rely on your own sensibility or ask your teachers for practical advice.

Fingering

Ditto, see above.

Right hand, Left hand

Generally the first stave is the right hand and the second stave the left hand (duh!) however keep in mind that the subdivision of notes between the two staves you'll see is not necessarily the best or the most comfortable to play. I generally choose the one that is easier to **read**, not to play. Sometimes I even leave the messy subdivision I used when composing the piece directly on the score without playing it myself (in some preludes for instance): that's what I call “composer's score”. There, some work is definitely necessary to move notes from one stave to another in order to make the whole lot more easily readable and playable. Do not hesitate to find and play your own distribution of notes between the two hands.

Trills, mordents and other embellishments

More likely to appear in my transcriptions, they are generally notated in the usual fashion. There may be a footnote describing trill resolutions and/or point out exceptions.

Zoom icon (on time signature)

“If the same music were written in a bar with this time signature, it would read like this.” This awkward device is used when the midi program on the real time signature shows the notes too close to be readable. You must convert back the notes to the real signature to play them at the correct speed.

Finally...

Try reading the score while listening to the example (digital or human) performances you can find on my YouTube channel or on IMSLP.org. This should clear up any doubt.

Questions and Answers

Q. So what does “DOUJIN EDITION” mean, anyway?

A. “Doujin” is a Japanese abbreviation for “self-published”, literally “the same person”. The O’s are replaced with zeroes to imply this is also a “zero edition” or “edition zero”. So, self-made digital publishing, edition zero.

Q. This is all fine and dandy (yeah, right...) but are you ever going to release a better looking score?

A. Most likely... NOT.

Q. Why not?

A. I don’t have the time. Consider that producing these flimsy “zero edition” scores already cost me several hours of sleep / free time and many a fit of rage and/or frustration.

Q. Free time? Isn’t this your main occupation?

A. Not (*shobon...*)

Q. What about getting your scores professionally edited, proofed, printed and bound by a publishing company?

A. That was my closet dream as a young boy... Well, if anything these “zero edition” scores should provide all the necessary data to produce a beautiful, high quality score. Core content is there.

Q. I want to produce a proper typeset edition of your scores.

A. Yes, you can!... but if you want to release your typeset edition, since it counts as a derivative work, you have to follow the same Creative Commons licensing terms I chose to publish my “source” edition (see front page). Thank you.

Q. I want to play your works in public / record and publish a performance!

A. Yes, you can!... provided you abide by the Creative Commons licensing terms specified in the front page. That’s mandatory. Aside from that, I’d be delighted to know when and where my works are played and even more to hear them played by someone else. So, this is not required, but if you can just send me a note with a link to an mp3 / YouTube video of your performance, you'd definitely make my day.

Q. Why did you choose “by-nc-sa” out of all the Creative Commons licenses available?

A. For a mix of practical and philosophical considerations. “Attribution” (by): well, that’s a given. “Non-Commercial” (nc): I’m not making any money out of this... so neither should you! “Share-Alike” (sa) is to explicitly allow derivative works. Personally, I believe that Music, as all the Arts in general, is Alive. Musical works are living beings. As such, they should be allowed to live, survive, evolve into further life. Forbidding derivatives would stifle that. For instance, it would forbid writing a set of variations on one of my themes, writing arrangements/transcriptions for different instruments... I don't want that to happen. Besides, I have written myself a lot of piano transcriptions and a few variation sets of classical works, it just wouldn't be fair if I did not allow the same for my own original works. “Share-Alike” (sa) also means that if you want to release your derivative works you must do so under the same licensing terms of the original work, and again this is to make sure that the Music can live, survive, and evolve.

Q. I have a request / inquiry.

A. Drop me a line (see links/contact page below)

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Links/Contact

Main site/blog

<https://travelsbypiano.wordpress.com>

YouTube channel

<https://www.youtube.com/user/travelsbypiano>

Scores/Recordings

[https://imslp.org/wiki/Category:Novegno, Roberto](https://imslp.org/wiki/Category:Novegno,_Roberto)

<https://travelsbypiano.musicaneo.com>

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Words of Thanks

Thank you for your interest in my modest works.

Thank you for reaching to the scores.

If you like this music, please consider archiving these scores
and/or sharing them with family and friends.

Thank you for your Support!..

... and Thank You
to the Great Masters of the Past...