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FULL SCORE

Jacques Offenbach

Themes from

La Belle Hélène

arranged for Symphonic Band by
Jim Mahaffey

INSTRUMENTATION

1-FULL SCORE	3-1st TRUMPETS
1-PICCOLO	3-2nd TRUMPETS
12-FLUTES	3-3rd TRUMPETS
2-OBOES	2-1st HORNS in F
4-1st CLARINETS	2-2nd HORNS in F
4-2nd CLARINETS	2-1st TROMBONES
4-3rd CLARINETS	2-2nd TROMBONES
2-BASS CLARINETS	2-3rd TROMBONES
2-BASSOONS	3-EUPHONIUMS in Treble Clef
2-1st ALTO SAXOPHONES	3-EUPHONIUM in Bass Clef
2-2nd ALTO SAXOPHONES	6-TUBAS
2-TENOR SAXOPHONES	1-TIMPANI
1-BARITONE SAXOPHONE	2-SNARE AND BASS DRUMS
	2-TRIANGLE AND CRASH CYMBALS
	2-BELLS AND XYLOPHONE

Duration:
Approx. 3 and three-quarter Minutes



COMPLETE \$60.00
FULL SCORE 8.75
PARTS, ea. 2.00

SOUTHERN MUSIC COMPANY
SAN ANTONIO, TEXAS 78292

ABOUT THE COMPOSER-

Jacques Offenbach was born in 1819 in Cologne, the seventh of ten children of a Jewish cantor, bookbinder and musician named Isaac Juda Eberst. Since the Eberst family had come from Offenbach-on-Main, the elder Eberst was soon known as *der Offenbacher*, and some time after his arrival in Cologne, he adopted "Offenbach" as the family surname. His son, Jakob, had extraordinary musical talent, as a gifted performer on the violoncello and as a composer. In 1833 father and sons Julius and Jakob left for France to seek their fortune. Although Jakob, upon his arrival in Paris did not speak a word of French, he soon learned the language, changed his name to Jacques, and in time became the most Parisian of Parisians. His charming music, filled with wit and humor, made him the toast of the town. His first composition for the stage appeared in 1839, but he did not achieve success in this field until 1855, when his music, set to some of the most sophisticated satirical texts of the day, became the rage of Paris and then all of Europe. By the time of his death in 1880 he had written more than 100 stage works in addition to numerous songs, piano pieces, and works for violoncello. His music had triumphed in London, Vienna, and New York, and his passing was accorded the honors reserved for those whose art has touch the hearts of all.

ABOUT THE WORK-

La Belle Hélène, produced in 1864, is among the greatest of Offenbach's hits for the stage. Produced in England as *The Beautiful Helen*, the work was a great favorite throughout Europe. The story is a delightful satire of the ancient Greek myth of Helen of Troy, the beautiful daughter of the god Zeus and the mortal woman Leda. Married to Menelaus, King of Sparta, the beautiful but bored *Hélène* is seduced by Paris, the Trojan prince, and whisked off to Troy. At the conclusion of Menelaus' ten-year siege of the city, the subterfuge of the Trojan Horse brought victory to the Spartans, Menelaus regained his wife and took her back to Sparta.

This story provided a vehicle for broad swipes at French politics and institutions, capturing to perfection the foolishness of the day. During the Viennese run of the operetta, Edmund Hänsch expanded Offenbach's brief first act orchestral prelude into a full-length overture. This Southern Music Company publication is based on several themes featured in the overture, and should be performed with the high spirit for which the composer was renowned.

ABOUT THE ARRANGER-

Jim Mahaffey was Assistant Professor of Music and staff arranger at Troy State University and Auburn University in his home state of Alabama. The only official publication of the Alabama State Song for band and chorus is the arrangement penned by Mahaffey. He taught music in all ages from elementary through graduate school in Alabama, Georgia, and Texas during a teaching career of 34 years. He has written over 90 arrangements and original pieces published by, among others, Hal Leonard, David Smith, and Southern Music Company. His works have been performed at gatherings of the Music Educators National Conference, National Bandmasters Association, and the American Bandmasters Association. Jim is a member of the Alpha Chapter of Phi Beta Mu National Music Honorary. He resides in San Antonio, Texas, where he is employed by Southern Music Company.

Full Score
S718

Themes from *La Belle Hélène*

Jacques Offenbach
Arranged by Jim Mahaffey

Allegro

The musical score is a full score for a band, titled "Themes from La Belle Hélène" by Jacques Offenbach, arranged by Jim Mahaffey. The tempo is marked "Allegro". The score is in 2/4 time and consists of 16 measures. The instrumentation includes Piccolo, Flutes, Oboes, Clarinets (1 and 2-3), Bass Clarinet, Bassoons, S. Altos 1-2, A, X Tenors, E, S Baritone, Trumpets (1 and 2-3), Horns in F, Trombones (1 and 2-3), Euphoniums, Tubas, Timpani, Snare Drum, Bass Drum, Triangle, Crash Cymbals, and Bells. The score is written in a standard musical notation with various dynamics and articulations.

6
Picc.
Fls.
Obs.
1
Clars.
2-3
Bs. Cl.
Bsns.
S Altos
A
X Ten.
E
S Bari.
1
Trpts.
2-3
Horns
1
Tbns.
2-3
Euphs.
Tubas
Timp.
Drums
Trgl.
Cym.
Bells
Xylo.
Damp.
Damp.
p

11
Picc.
Fls.
Obs.
1
Clars.
2-3
Bs. Cl.
Bsns.
S Altos
A
X Ten.
E
S Bari.
11
1
Trpts.
2-3
Horns
1
Tbns.
2-3
Euphs.
Tubas
Timp.
Drums
Trgl.
Cym.
Bells
Xylo.
p

17

Picc.

Fls.

Obs.

1
Clars.

2-3

Bs. Cl.

Bsns.

S Altos

A Ten.

E S Bari.

1
Trpts.

2-3

Horns

1
Tbns.

2-3

Euphs.

Tubas

Timp.

Drums

Trgl.
Cym.

Bells
Xylo.

23

Picc.

Fls.

Obs.

1
Clars.

2-3

Bs. Cl.

Bsns.

S Altos

A Ten.

E S Bari.

1
Trpts.

2-3

Horns

1
Tbns.

2-3

Euphs.

Tubas

Timp.

Drums

Trgl.
Cym.

Bells
Xylo.

23

30 *Soli*

Picc. *Soli* *mf*

Fls. *p* *mf*

Obs. *mf* *p* *Soli*

1 Clars. *p* *Soli*

2-3 Clars. *mf* *p*

Bs. Cl. *p* *mf* *p*

Bsns. *p* *mf* *p*

S Altos *mf* *p*

A Ten. *mf* *p*

E Bari. *mf* *p*

S Bari. *p* *mf* *p*

1 Trpts. *mf* *p*

2-3 Trpts. *mf* *p*

Horns *p* *mf* *p*

1 Tbns. *p* *mf* *p*

2-3 Tbns. *p* *mf* *p*

Euphs. *p* *mf* *p*

Tubas *p* *mf* *p*

Timp. *p* *mf* *p*

Drums

Trgl. Cym.

Bells Xylo. *Solo*

36 *ritard.*

Picc. *mf* *Ob. cuc* *Soli* *p*

Fls. *mf* *Soli* *p*

Obs. *mf* *mp* *Soli* *p*

1 Clars. *p* *Soli*

2-3 Clars. *mf* *p*

Bs. Cl. *mf* *p*

Bsns. *mf* *p*

S Altos *mf* *Soli* *mp* *p*

A Ten. *mf* *p*

E Bari. *mf* *p*

S Bari. *mf* *p*

1 Trpts. *mf* *p* *ritard.*

2-3 Trpts. *mf* *p*

Horns *mf* *p* *f*

1 Tbns. *mf* *p*

2-3 Tbns. *mf* *p*

Euphs. *mf* *p* *Soli* *p*

Tubas *mf* *p*

Timp. *mf* *p*

Drums

Trgl. Cym.

Bells Xylo. *Solo*

43 *Allegro non troppo* (in one)

Picc.

Fls.

Obs.

1
Clars.

2-3

Bs. Cl.

Bsns.

S Altos

A Ten.

E Bari.

43 *Allegro non troppo* (in one)

1
Trpts.

2-3

Horns

1
Tbns.

2-3

Euphs.

Tubas

Timp.

Drums

Trgl.

Cym.

Bells

Xylo.

mf *p* *mf* *p* *mf* *p* *mf* *p* *f* *p*

50 51

Picc.

Fls.

Obs.

1
Clars.

2-3

Bs. Cl.

Bsns.

S Altos

A Ten.

E Bari.

51

1
Trpts.

2-3

Horns

1
Tbns.

2-3

Euphs.

Tubas

Timp.

Drums

Trgl.

Cym.

Bells

Xylo.

59 *ritard.* **61** *a tempo*

Picc.
Fls.
Obs.

1
Clars.
2-3

Bs. Cl.

Bsns.

S Altos
A
X Ten.
E
S Bari.

ritard. **61** *a tempo*

1
Trpts.
2-3

Horns

1
Tbns.
2-3

Euphs.

Tubas

Timp.

Drums
Trgl.
Cym.
Bells
Xylo.

65

Picc.
Fls.
Obs.

1
Clars.
2-3

Bs. Cl.

Bsns.

S Altos
A
X Ten.
E
S Bari.

65

1
Trpts.
2-3

Horns

1
Tbns.
2-3

Euphs.

Tubas

Timp.

Drums
Trgl.
Cym.
Bells
Xylo.

73

Picc. Fls. Obs. 1 2-3 Clars. Bs. Cl. Bsns. S Altos A X Ten. E S Bari.

Musical score for measures 73-80, measures 1-3 of Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Saxophones, and Baritone Saxophone. The score includes dynamics such as *p* and *pp*.

73

1 2-3 Trpts. Horns 1 2-3 Tbns. Euphs. Tubas Timp. Drums Trgl. Cym. Bells Xylo.

Musical score for measures 73-80, measures 1-3 of Trumpets, Horns, Trombones, Euphonium, Tubas, Timpani, Drums, Triangle/Cymbal, Bells, and Xylophone. The score includes dynamics such as *p*.

81

Picc. Fls. Obs. 1 2-3 Clars. Bs. Cl. Bsns. S Altos A X Ten. E S Bari.

Musical score for measures 81-88, measures 1-3 of Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Saxophones, and Baritone Saxophone. The score includes dynamics such as *p*.

81

1 2-3 Trpts. Horns 1 2-3 Tbns. Euphs. Tubas Timp. Drums Trgl. Cym. Bells Xylo.

Musical score for measures 81-88, measures 1-3 of Trumpets, Horns, Trombones, Euphonium, Tubas, Timpani, Drums, Triangle/Cymbal, Bells, and Xylophone. The score includes dynamics such as *p*.

89

Picc.

Fls.

Obs.

1
Clars.

2-3

Bs. Cl.

Bsns.

S
A
X
T
E
S
Bari.

89

1
Trpts.

2-3

Horns

1
Tbns.

2-3

Euphs.

Tubas

Timp.

Drums

Trgl.
Cym.

Bells
Xylo.

97

Picc.

Fls.

Obs.

1
Clars.

2-3

Bs. Cl.

Bsns.

S
A
X
T
E
S
Bari.

97

1
Trpts.

2-3

Horns

1
Tbns.

2-3

Euphs.

Tubas

Timp.

Drums

Trgl.
Cym.

Bells
Xylo.

103 105

Picc. *ff*

Fls. *ff*

Obs. *ff*

1 *ff*

2-3 *ff*

Clars. *ff*

Bs. Cl. *ff*

Bsns. *ff*

S Altos *ff*

A *ff*

X Ten. *ff*

E *ff*

S Bari. *ff*

1 *ff*

2-3 *ff*

Trpts. *ff*

Horns *ff*

1 *ff*

2-3 *ff*

Tbns. *ff*

Euphs. *ff*

Tubas *ff*

Timp. *ff*

Drums *ff*

Trgl. Cym. *ff*

Bells *ff*

Xylo. *ff*

109 113

Picc. *ff*

Fls. *ff*

Obs. *ff*

1 *ff*

2-3 *ff*

Clars. *ff*

Bs. Cl. *ff*

Bsns. *ff*

S Altos *ff*

A *ff*

X Ten. *ff*

E *ff*

S Bari. *ff*

1 *ff*

2-3 *ff*

Trpts. *ff*

Horns *ff*

1 *ff*

2-3 *ff*

Tbns. *ff*

Euphs. *ff*

Tubas *ff*

Timp. *ff*

Drums *ff*

Trgl. Cym. *ff*

Bells *ff*

Xylo. *ff*

115

Picc.
Fls.
Obs.
Clars. 1
Clars. 2-3
Bs. Cl.
Bsns.
S Altos
A Ten.
E Bari.
Trpts. 1
Trpts. 2-3
Horns
Tbns. 1
Tbns. 2-3
Euphs.
Tubas
Timp.
Drums
Trgl. Cym.
Bells
Xylo.

121 *ritard.*

Picc.
Fls.
Obs.
Clars. 1
Clars. 2-3
Bs. Cl.
Bsns.
S Altos
A Ten.
E Bari.
Trpts. 1
Trpts. 2-3
Horns
Tbns. 1
Tbns. 2-3
Euphs.
Tubas
Timp.
Drums
Trgl. Cym.
Bells
Xylo.

129 (rit.)----- 131 *a tempo*

Picc.

Fls.

Obs.

1
Clars.

2-3

Bs. Cl.

Bsns.

S. Altos

A. Ten.

E. Bari.

1
Trpts.

2-3

Horns

1
Tbns.

2-3

Euphs.

Tubas

Timp.

Drums

Trgl. Cym.

Bells

Xylo.

p

135 139

Picc.

Fls.

Obs.

1
Clars.

2-3

Bs. Cl.

Bsns.

S. Altos

A. Ten.

E. Bari.

1
Trpts.

2-3

Horns

1
Tbns.

2-3

Euphs.

Tubas

Timp.

Drums

Trgl. Cym.

Bells

Xylo.

p

Musical score for page 24, measures 141-144. The score includes parts for Piccolo, Flutes, Oboes, Clarinets (1, 2-3), Bass Clarinet, Bassoons, Saxophones (S Alto, A Tenor, E Bari), Trumpets (1, 2-3), Horns, Trombones (1, 2-3), Euphonium, Tubas, Timpani, Drums, Trigonometric Cymbal, and Bells/Xylophone. Dynamics include *mf* and *p*. The key signature has two flats and the time signature is 2/4.

Musical score for page 25, measures 148-151. The score includes parts for Piccolo, Flutes, Oboes, Clarinets (1, 2-3), Bass Clarinet, Bassoons, Saxophones (S Alto, A Tenor, E Bari), Trumpets (1, 2-3), Horns, Trombones (1, 2-3), Euphonium, Tubas, Timpani, Drums, Trigonometric Cymbal, and Bells/Xylophone. Dynamics include *p cresc.*, *f*, and *p sub.*. The key signature has two flats and the time signature is 2/4.

155 158

Picc. *p*

Fls. *p*

Obs. *p*

1
Clars. *p*

2-3 *p*

Bs. Cl. *p*

Bsns. *p*

S Altos *p*

A Ten. *p*

E Bari. *p*

1 158

Trpts. *p*

2-3 *p*

Horns *p*

1
Tbns. *p*

2-3 *p*

Euphs. *p*

Tubas *p*

Timp. *p*

Drums *p*

Trgl. Cym. *p*

Bells *p*

Bells Xylo. *p*

162 166

Picc. *p*

Fls. *p*

Obs. *p*

1
Clars. *p*

2-3 *p*

Bs. Cl. *p*

Bsns. *p*

S Altos *p* Hn. cues

A Ten. *p* Trbn. 2 cues

E Bari. *p* Bsn. cues

1 166

Trpts. *p*

2-3 *p*

Horns *p*

1
Tbns. *p*

2-3 *p*

Euphs. *p*

Tubas *p*

Timp. *p*

Drums *p*

Trgl. Cym. *p*

Bells Xylo. *p*

169 174

Picc. *mp*

Fls. *mp*

Obs. *mp*

1 *mp*

Clars. 2-3 *mp*

Bs. Cl. *mp*

Bsns. *mp*

S Altos *mp* Play

A Ten. *mp* Play

E Bari. *mp* Play

1 *mp*

Trpts. 2-3 *mp*

Horns *mp*

1 *mp*

Tbns. 2-3 *mp*

Euphs. *mp*

Tubas *mp*

Timp. *mp*

Drums *mp*

Trgl. Cym. *mp*

Bells *mp*

Xylo. *mp*

175

Picc. *mp*

Fls. *mp*

Obs. *mp*

1 *mp*

Clars. 2-3 *mp*

Bs. Cl. *mp*

Bsns. *mp*

S Altos *mp*

A Ten. *mp*

E Bari. *mp*

1 *mp*

Trpts. 2-3 *mp*

Horns *mp*

1 *mp*

Tbns. 2-3 *mp*

Euphs. *mp*

Tubas *mp*

Timp. *mp*

Drums *mp*

Trgl. Cym. *mp*

Bells *mp*

Xylo. *mp*

182

186

cresc. e accel. -----

Picc. *mf*

Fls. *mf*

Obs. *mf*

1
Clars. *mf*

2-3 *mf*

Bs. Cl. *mf*

Bsns. *mf*

S
A
X
Tens. *mf*

S
Bari. *mf*

182 *mf*

186

cresc. e accel. -----

1
Trpts. *mf*

2-3 *mf*

Horns *mf*

1
Tbns. *mf*

2-3 *mf*

Euphs. *mf*

Tubas *mf*

Timp. *mf*

Drums *mf*

Trgl. Cym. *mf*

Bells *mf*

Xylo. *mf*

+Cr. Cym. *mf*

188

190

più mosso

Picc. *f*

Fls. *f*

Obs. *f*

1
Clars. *f*

2-3 *f*

Bs. Cl. *f*

Bsns. *f*

S
A
X
Tens. *f*

S
Bari. *f*

190 *più mosso*

1
Trpts. *f*

2-3 *f*

Horns *f*

1
Tbns. *f*

2-3 *f*

Euphs. *f*

Tubas *f*

Timp. *f*

Drums *f*

Trgl. Cym. *f*

Bells *f*

Xylo. *f*

200

194

Picc.

Fls.

Obs.

1
Clars.
2-3

Bs. Cl.

Esns.

S Altos
A
X Ten.
E
S Bari.

1
Trpts.
2-3

Horns

1
Tbns.
2-3

Euphs.

Tubas

Timp.

Drums

Trgl.
Cym.

Bells
Xylo.

200

206 *più animato* 33

201

Picc.

Fls.

Obs.

1
Clars.
2-3

Bs. Cl.

Esns.

S Altos
A
X Ten.
E
S Bari.

1
Trpts.
2-3

Horns

1
Tbns.
2-3

Euphs.

Tubas

Timp.

Drums

Trgl.
Cym.

Bells
Xylo.

206 *ff* *più animato*

p sub. cresc.

Musical score for page 34, measures 207-213. The score includes parts for Piccolo, Flutes, Oboes, Clarinets (1 and 2-3), Bass Clarinet, Bassoon, Saxophones (S Alto, X Tenor, E Baritone), Trumpets (1 and 2-3), Horns, Trombones (1 and 2-3), Euphonium, Tubas, Timpani, Drums, Trigonometric Cymbals, Bells, and Xylophone. The dynamic marking *p sub. cresc.* is indicated above the woodwind and brass sections.

(cresc.)

214

Musical score for page 35, measures 213-218. The score includes parts for Piccolo, Flutes, Oboes, Clarinets (1 and 2-3), Bass Clarinet, Bassoon, Saxophones (S Alto, X Tenor, E Baritone), Trumpets (1 and 2-3), Horns, Trombones (1 and 2-3), Euphonium, Tubas, Timpani, Drums, Trigonometric Cymbals, Bells, and Xylophone. The dynamic marking *(cresc.)* is indicated above the woodwind and brass sections. Measure 214 is boxed. Additional markings include *ff*, *Cr. Cym.*, *+Trgl.*, and *Choke*.