A NIEWEG CHART

Compositions including Offstage Instruments or Voices

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Per the Oxford English Dictionary Offstage and Onstage are each one word.

For the purpose of this chart, “offstage performers” include backstage, offstage, and unusual seating plans from orchestral works and operas. The “banda” includes instruments in addition to the regular orchestra: backstage, onstage in costume or not, etc. (Nick Martin in the excellent reference source The Opera Manual uses “stageband” for everything not in the pit, i.e. backstage, onstage in costume, etc.)

French publications use the terms derrière la scène – off stage [in opera or ballet i.e. not in the pit] & sur la scène = on stage.

The details in this chart show the exact offstage instruments needed. The publisher of the work is given so that the orchestra librarian may find the materials. See: Sources and Comments below.

Compositions


Aho, Kalevi: Symphony No. 11 (last mvt) for six solo percussion and orchestra <1997–98>— the percussionists play spread out around the hall and slowly exit shortly before the end. Pub. Fennica Gehrman / Boosey

Aho, Kalevi: Symphony No. 12 Luosto, for soprano, tenor, two orchestras <2002–03>— originally written for outdoor performance. Chamber orchestra: 1 1 1 asax. 1 — 1 0 0 0 —str (3 3 2 2 1) spatially removed from the main orchestra and 10 musicians (2hn, 2tp, 2tbn, 4perc) spread out around and behind the audience. Pub. Fennica Gehrman / Boosey

Aho, Kalevi: Symphony No. 13, Symphonic Characterizations <2003> — 4C tp move to echo chambers, balconies and onstage over the course of the piece. Pub. Fennica Gehrman / Boosey

Alfvén, Hugo: Symphony No. 4, op. 39: Från havshandet — orchestra with offstage wordless soprano and tenor voices. Pub. UE


Alkan, Charles-Valentin: Piano Concerto, orchestrated Mark Starr — 2 small ensembles (drawn from the orchestra) are deployed offstage briefly in the 1st mvt. (opt). Pub. Noteworthy


Atterberg, Kurt: Fünfte sinfonie (Sinfonia-funebre): D moll, op. 20 — orchestra with offstage piano. Pub. Leuckart

Auber, Daniel: Le duc d’Olonne, opera — stageband: fl, Bicl, 2Ab hn, 2Ab crt, 3tbn, sd, tri, cannon, artillery. Source, IMSLP

Ayers, Jesse: … and they gathered on Mount Carmel — 6 to 20 offstage women’s voices (opt). A “surround sound” work that requires unusual seating of the brass sections; the chorus and the whistling tubes are to be behind the audience. An extra 4-8 players are required for the whistling tubes. Pub. Ayers

Ayers, Jesse: Jericho, narration and unorthodox audience participation — 4hn, 2tp surrounding the audience, as well as 6 (or 3) percussion. Pub. Ayers


Basler, Paul: Concerto for tenor trombone, chamber orchestra and offstage trombones. ©1984. Source, Florida State University, Music Library, Tallahassee, FL


Beethoven: *Egmont*, "Complete Music", op 84: offstage field drum [on page 73 of the score but not in the parts.] Reprint Kalmus

Beethoven: *Fidelio*, op. 72, opera — tp in Act III. Reprint Kalmus

Beethoven: *Leonore* Overture No.2, op. 72a — solo offstage for one B♭ tp; an extra player may be required. Reprint Kalmus

Beethoven: *Leonore* Overture No.3, op. 72b — solo offstage for one Eb tp; an extra player may be required. Reprint Kalmus

Beethoven: *Ruis of Athens*, "Incidental music", op. 113 — (mvt. 5) Zwischenmusik, Musik hinter der Szene, "backstage" (Assai Allegro ma non troppo in C major), Winds only: 2ob, 2C cl, 2bn, 2C hn. Same instruments (mvt. 6) with the addition of 2fl. Reprint Kalmus

Beethoven: *Wellington's Victory*, op. 91 — offstage instruments and spatial effects. Extra percussion and trumpets may be desirable. Two sections of: 2tp, 2sd, 2field dr, 2bd, 2(4) ratchets. The full complement calls for 193 live cannon! Reprint Kalmus


Bellini: *I puritani*, opera — offstage hunting bugles. Reprint Kalmus

Berlioz: *Damnation of Faust*, complete — Brass & Children’s Chorus. Reprint Kalmus

Berlioz: *Harold in Italy*, op. 16 — 2 vlns & 1 vc play offstage at end of (mvt. 4). Reprint Kalmus

Berlioz: *Requiem* — Brass. Not offstage but includes 4 small orchestras of brass instruments (tpt, ccts, tbn, tbs & ophicleides) placed at the four corners of the body of chorus and orchestra. Reprint Kalmus

Berlioz: *Roméo et Juliette*: "Love Scene" (Scène d’amour) — After 42 bars of instrumental introduction, a lengthy passage for 2 offstage male choruses ensues. Reprint Kalmus

Berlioz: *Symphonie Fantastique* — ob (mvt. 3 "Scène aux champs"). low chimes C & G [or bell plates] [(opt.) offstage] (mvt. 5). Reprint Kalmus


Berlioz: *Les Troyens*, Act III — a group of offstage tp plays a distorted-sounding fanfare along with cornets to create an unusual dramatic effect. Offstage: 3 ob, 3 tbn, saxhorns: soprano in Bb (‘very shrill’), sopraninos in Eb (or valve trumpets in Eb), altos in B♭ (or valve trumpets in B♭), tenors in Eb (or horns in Eb), contrabasses in Eb (or tubas in Eb), Perc: pairs of timpani, several pairs of cymbals, thunder machine (roulement detonnerre), antique sistrums, tarbuka [goblet drum], tamtam. Pub. Critical Edition. Barenreiter

Berlioz: *The Young Breton Shepherd*: (Le jeune pâtre breton), op. 13, no. 4 — 2nd hn offstage. Reprint Kalmus


Bizet: *Carmen*, opera — 2crt, 2tbn (from the pit) in Finale (No. 27). Reprint Kalmus

bolcom, William: *Commedia for (Almost) 18th-Century Orchestra* — 2vn and 1vc. (last chairs) have offstage solo lines. Pub. Marks / Presser

Borodin: *Prince Igor*: "Polovtsian March, Prelude to Act III" — (opt.) banda: brass 4 2 0 1, sd. Reprint Kalmus

Bowles, Paul: *Yankee Clipper*, ballet — voice offstage. Fleisher Collection # 3151

Boyer, Peter: *Dreaming a World* — (mvt. 4. is opt.); Uses only narrator, the 4 orchestral percussion, and 6 or more additional percussionists playing African instruments. These additional percussionists begin offstage and proceed to designated places within the hall. Pub. Propulsive

Brant, Henry: America’s foremost composer of acoustic spatial music. The planned positioning of performers throughout the hall, as well as on stage, is an essential factor in his composing scheme. Over 100 works. Pub: Carl Fisher http://www.carlfischer.com/composer/brant-henry

Scroll to Spatial Works.
Brian, Haavelg: Symphony No. 1, The Gothic — Four “Brass Orchestras” offstage: 24 brass, 4 timpanists; each group containing 2hn, 2F tp, 2tenor tbn, 2bass tba and 1timpani player, using min. 3 drums. Pub. August Cranz, 1932 but PD in the U.S. [see comment on IMSLP for this work] / Rental: United Music Publishing. Score, IMSLP

Brian, Haavelg: The Tigers, opera — offstage (Act III, scene 2) 2 or more pic, 4 or more fl, 3 or more sd, bd. Pub. August Cranz, 1932 but PD in the U.S.

Britten, B.: Ballad of Heroes, op. 14 —(opt.) 3 extra C tp & 1sd. “Britten asks for the offstage instruments to be in a gallery or ‘isolated position’, and later to be out of sight.” Pub. Boosey

Britten, B.: Plymouth Town — A 2nd tp is advisable for the offstage part. Pub. Faber

Britten, B.: Serenade for Tenor, Horn and Strings — horn solo; reprise of Prologue, played offstage. Pub. Boosey

Britten, B.: War Requiem, op.66 <1961> [NO OFF STAGE] Chorus, boy choir, solos STB, main orc & chamber orch. Each of the 2 orchestras may have its own conductor. To clarify: the chamber orchestra taken alone has the following instrumentation: 1[fl/pic] 1[ob/Eh] 1 1 — 1 0 0 0 — 1perc — hp — str quintet. boys’ choir is accompanied by a small positive organ (this last group ideally being situated at some distance from the full orchestra). Britten did not indicate that any performers should be “off stage.”

Britain, Radie: Heroic Poem — 3 extra tp. Pub. for the Juilliard School of Music by The American Music Center ©1946, Fleisher Collection # 2818

Bruckner, re-orchestrated Franz Schalk: Symphony no. 5, B-flat major [1876-8 revision] — 4hn, 3tp, 3tbn, 1tba. Reprint Kalmus


Busoni: Rondò arlecchinesco, (Harlekins Reigen; Harlequin’s Round-Dance), op. 46, K. 266 — tenor voice offstage sings "la la la..." Reprint Kalmus

Busoni: Turandot, op. 41, K.248: "Verzweiflung und Ergebung" (Despair and Resignation) — banda in two brief passages: 4tp [in unison, which may be strengthened ("beliebig verstärkt")], sd, cym. Pub. Breitkopf

Carpenter, John Alden: Skyscrapers — keyboard for 2 traffic lights, downstage right & left, for which the exact rhythm and duration are notated in the score; they are intended to be "played" by a keyboard offstage. Pub. Schirmer

Chadwick, George Whitefield: Aphrodite; "symphonic fantasy" — 4tp, 4field dr may be covered by percussionists leaving the stage (i.e., no extra players needed). Reprint Kalmus

Chausson: Viviane; poème symphonique pour orchestre, op. 5 — 2 C tp. Reprint Kalmus


Corigliano, John: Concerto for Clarinet — 2cl, 5hns, 2picc tp, all always offstage. Pub. Schirmer

Corigliano, John: To Music — Some of the brass placed offstage around the audience; 2hn, 2pic tp, 1tbn, btbn. Pub. Schirmer

Corigliano, John: Troubadours (Variations for Guitar & Chamber Orchestra) — Ob 2 / EH, 2bn, 2hn offstage throughout. Perc 2 moves offstage at certain times. Pub. Schirmer

Corigliano, John: Three Hallucinations — Electric organ and a smaller piano (upright or baby grand, tuned 1/4 tone flat) offstage. Pub. Schirmer

Corigliano, John: Vocalise — 4tp, 2nd & 3rd double on corotales; tp4 doubles on glockenspiel; extra percussion instruments required for these musicians offstage. Pub. Schirmer

Costa, John Vasconcelos: Providence — 1st cl. leaves stage for offstage cadenza, or a 3rd cl. player may be used. Pub. Costa

Crumb, George: Echoes of Time and the River; "Four Processionals for Orchestra" — Players move in procession from place to place, onstage and offstage, while playing. Pub. Belwin, transferred to Schirmer


Danielpour, Richard: Symphony for Strings: "... for love is as strong as death..." — hp and str, including 9-12 offstage players. Pub. Lean Kat Music, ©2013

Danielpour, Richard: Through the Ancıent Valley (Violoncello Concerto No.2) ©2000 — Offstage fl (may be 1st fl from orch, onstage if necessary); ob (= 3rd ob); 1 or 2 sounts (Greek dulcimer); kemancieh (spike fiddle) or viola; string quartet. Pub. AMP / Schirmer
Danielpour, Richard: *Voices of Remembrance*: A Concerto for String Quartet & Orchestra — Additional offstage insts. (last mvt. only): brass; 2 hn, 1 (2)tn (side balconies); str quartet (in wings); perc (3 of the 6 orchestral players move to the back of hall). Pub. AMP


Delibes: *Sylvia, ou La nympe de Diane, ballet* — Solo horn can play offstage. Pub. Payne

Delius: Eventyr (Once Upon a Time) — 20 male offstage voices have only 2 notes (‘wild shouts’) to sing; these could well be uttered by orchestra members. Pub. Augener / ECS

Donizetti: *Daughter of the Regiment* — *crt dans les coulisses* and tambour et musique militaire dans les coulisses. Reprint Kalmus

Donizetti: *Dom Sébastien, King of Portugal*, opera — 2C tp., stageband: 2bsn, 2hn, 3tp, sd. Source, IMSLP

Draeseke, Felix: *Merlin*, WoO 30 <1913>, opera — organ, 2 Dtp, 2C long/baroque tp, 3tb, cym, tamtam. Score IMSLP

Dubois, Theodore: *Esquisses orchestrales* — clairons en Sib au loin [bugles] and tambours au loin [field drums, in the distance]. Pub. Heugel / Leduc

Dvořák: *The Wood Dove*, op. 110, B. 198 (The Wild Dove; The Forest Dove; Holoubek) — 2tp offstage for one passage; 3rd tp always offstage. Reprint Kalmus


Énesco: *Poème Roumain*, op. 1. fl. Reprint Kalmus

Gelt, Andrew L.: *Symphony no. 1*, op 34: *the art of eclecticism* <1977> — orchestra with 11tp (8 offstage). Fleisher Collection # 7479


Gounod: *Romeo et Juliette*, ballet music — 2 extra tp. Reprint Kalmus


Grieg: *Evening in the Mountains*, Op. 68, No. 4 — Not so marked in the score but Grieg suggested in a letter, that the 36-measure unaccompanied oboe solo be played offstage. For the five notes at the end of the movement the player could come back onstage or use a second player. Reprint Kalmus.

Grieg: *Peer Gynt*: Prelude (I bryllupsgarden; Im Hochzeitshof) — 1 viola. Reprint Kalmus

Gross, Murray: *Watchman, Tell Us of the Night* — for brass ensemble. 2tp are stereophonically separated, perhaps offstage, at the beginning; then move into the group. Pub. Gross


Holliger, Heinz: *Ardeur noire* — chorus may be doubled by 2 or 4 extra hn. Pub. Schott

Holst: *The Planets* Neptune movement only — 6 part SSA, SSA wordless chorus. Reprint Kalmus

Horton, Raymond: *Make Gentle the Life of This World*; Using Robert Kennedy’s “Speech on the Death of Martin Luther King, Jr.” — An extra musician (onstage or off) is necessary in order to stop and start the CD at the prescribed moments. Pub. Rayhortonmusic


Ingelbrecht: *Rapsodie de printemps* — 10 children’s voices, harmonium, solo va, tri. Pub. Salabert


Ives: Orchestral Set No. 2, (3rd mvt.) — instrumental Distant Choir; of hn, 2hp, pf, chimes, 2vn, vla, 4 or more double basses, and optional unison chorus. Pub. Peer (Ives Society Critical edition)


Ives: Thanksgiving and Forefathers’ Day, S.5 no.4 — optional band, can be covered by instrumentalists who leave the stage. Pub. Peer Classical

Ives: The Unanswered Question, S.30 — String quartet or string orchestra (opt.) offstage. Has been performed with the strings and flutes on stage. The trumpet high up in the stage roof! Pub. Peer Classical


Janáček: Sinfonietta — (offstage opt.) banda, 9tp, 2tenor tubas [euphs/Wagner Tubas] and 2 bass tps (one real part) Pub. UE

Jones, Samuel: Concerto, Horn — 3hn in orchestra; 2 additional (opt.) echo hn offstage. Pub. Campanile

Jones, Samuel: Let Us Now Praise Famous Men — flute choir. 3fl & aflt, preferably doubled or tripled at the conductor’s discretion. Pub. Fischer

Josten, Werner: Batouala: poème chorégraphique d’après le veritable roman nègre par René Maran — 1perc, 2pf, Ichorus (also Ichorus onstage). Fleisher Collection # 3899

Kan-no, Shigeru: Sub-Kammersinfonie No.4, WVE-188a — banda I: 2 extra F hn; banda II: 2tp, 2tbn. Pub. The composer. Source, IMSLP

Khachaturian: Piano Concerto — composed originally using Theremin. In the 1970s the composer insisted that a musical saw replace a flexatone. Or use (opt.) offstage soprano. Rental agent in U.S. Schirmer

Kraft, William: Contextures: Riots-Decade ’60 — offstage jazz quartet: sxx, tp, bass, drums. Pub. MCA

Krenek: Jonny Spielt Auf — stageband: Es alto sax, B♭ tenor sax, C tp, tbn, perc, pno, bjo, str quintet, solo vln - offstage: Glass harmonica or harmonium, pf. Pub. UE


Liszt: Christus, S.3 — Harmonium (may be replaced by cued woodwinds). Reprint Kalmus

Locklair, Dan: Phoenix — 2tp & 2tbn form an offstage antiphonal group. Pub. Subito


Mabry, Drake: Symphony no. 1 <1983> — orchestra, chorus (SATB), offstage sop sax and tom toms. Source, Thesis (Ph. D.), University of California, San Diego

MacDowell: Suite No. 2 (Indian) op. 48 — (mvt. 4) hn 1, tp 1 offstage. Reprint Kalmus

Mahler: Das Klagende Lied, (Song of Lamentation) — Fernorchester (distant orchestra) 3[1.2.pic] 0 4[2Eb. 2Bb] 3 — 0 6[4 flügel (3 double on Ftp)] 2Eb ctt] 0 0 — imp+2 perc [tri, cym]. Reprint Kalmus

Mahler: Symphony No. 1 — 2F tp and 1B♭ tp offstage in the introduction of mvt.1. Reprint Kalmus

Mahler: Symphony No. 2 — important offstage parts — 4hn (No. 7 to 10) (preferably more), and 3tp in F/C (No. 4 to 6). (mvt. 5): 3perc; with cym attached, tri, tmp. Reprint Kalmus

Mahler: Symphony No. 3 — Posthorn (mvt. 3, scherzo, usually played offstage on flügel hn or ctt) & sds. In a high gallery, 6 chimes in F4,G4,A4,D4,C4 & (B♭3 opt.), sd. Reprint Kalmus


Mahler: Symphony No. 6 — herdbells & deep tubular bells. Reprint Kalmus


Mahler: Symphony No. 8 — a “separately placed” ensemble of four extra tp (the first of which may be doubled) and three extra tbn. Reprint Kalmus

Massenet: Hérodiade opera — offstage orchestra: 2 pic, 2 fl, 2 A cl, hp, perc (jeu de timbre a clavier, 2 pair of antique cymbals, tri, tambour Arabe), pf, women’s chorus; bells (on stage and offstage); plus offstage banda. Pub. Heugel

Massenet: Manon, Le Portrait de, opera — offstage: 1 2 2inA 2 — 2perc (tri, large E♭ bell) — harmonium, hp, sop. solo. choirs. Reprint Kalmus


Massenet: Scènes alsaciennes (Suite d'orchestre No.7) — bugles in B♭ (one part), drums (one part), bell in F4. Reprint Kalmus

Massenet: Thaïs: Méditation — Instructions au théâtre: offstage ob, EH & wordless chorus. Instructions au concert: 4 (8) solo voices seated in orchestra. (The voices sing only for 15 bars and are often omitted; Kalmus reprint gives these notes to 2 tp & 2 tbn.) Reprint Kalmus

Massenet: Visions; symphonic poem (1891) — offstage soprano voice, solo vln, hp, harmonium, electrophone. Unpublished, ms. score copy at BNF [Bibliothèque nationale de France] and IMSLP

Mattos, Fernando: Quasi una Ciaccona — str orchestra, (opt.) string quartet offstage. Score IMSLP

Matthews, Colin: Pluto, the Renewer — 7-part female chorus. Pub. Faber


Mozart: Don Giovanni, K.527, opera — onstage orchestra; mandolin, 2ob, 2cl, 2bsn, 2hn, 3 tbn, str (no violas); plus Orchestra I: 2ob, 2hn, str (no violas); Orchestra II: str (no violas); Orchestra III: str (no violas). Reprint Kalmus

Mozart: Idomeneo, K.366, opera — 2C hn [from pit orchestra], 3 tbn (accompanying Neptune in Act 3). Reprint Kalmus

Musgrave, Thea. Horn Concerto “theWays of moving players to different positions in the hall” See program note: http://www.musicalsclassical.com/composer/work/1098/8395 Pub. Chester

Nielsen, Ludolf: Babelstaarnet, op. 35; symphonic poem — 3 tp, 2 tbn, tba, bd. Source, vocal score IMSLP

O’Boyle, Sean: Ballycroy (Baile Cruiach) — 2 tp offstage throughout. Pub. Leonard

Oma Rønnes, Kristian: Symphony Exu, op. 20 (Symphony No. 1 < 2008>) — for orchestra, 2 offstage brass band and choir. Source, IMSLP


Penderecki, Symphony No. 4 (Adagio) — 3 C tp. Pub. Schott

Penderecki: Symphony No. 7, Seven Gates of Jerusalem — 19 piece banda — 3cl, 3bn, 1 cbn, 4hn, 3tp, 4 tbn, 1 tba. Pub. Schott


Prokofiev: Lieutenant Kijé Suite, op. 60 — 1 extra solo cornet ‘in distance’ Pub. Boosey

Puccini: La Bohème, Act 2, opera — banda: 4 pifferi (piccolos), 4 Bb tp, 2 Tamburi in Bb. [These extra players at the Met Opera are on the stage, in costume, with music memorized.] Reprint Kalmus

Puccini: Madama Butterfly, opera 3 act version — onstage, prayer bell in A. offstage, viola d’amore solo, tamtam, Reprint Kalmus

Puccini: Tosca, opera — fl, 4hn, 3 tbn, bells, organ, 2 tamburi, rifle, cannon, viola, hp. Reprint Kalmus

Ravel: Daphnis et Chloé Ballet — Piccolo and Eb Clarinet on stage sur la scène (i.e. not in the pit). Horn and Trumpet off stage derrière la scène. The word-less chorus is instructed to move both on and off stage. [For concert performances of the ballet or two Suites, the instruments are cued in the orchestra parts. The chorus is often on stage but an unusual effect can happen if the chorus is unseen off stage or in the pit]

Reed, H. Owen: La fiesta Mexicana — offstage band: (mvt. 1). (meas. 158-196); cl, 2ct, tbn, tba, sd, bd/cym; offstage (mvt. 2) 1hn. Offstage parts are cued in the orchestral instruments. Pub. Belwin / Alfred. Rental agent Luck’s

Respighi: Belkis, Queen of Sheba Suite — 3tp. Pub. Ricordi

Respighi: Church Windows, Vetrate di chiesa — 1 D tp. Pub. Ricordi

Respighi: Pines of Rome — tp (mvt. 2). 6 bucine (mvt. 4) two sopranos, two tenors, two basses = 2tp, 2 flugel hn [or tp] & 2 euphoniums or tbn. [The two original bass clef bucine offstage parts are notated as a B-flat transposition. If played by euphonium bass clef in concert pitch, contact SOLC (Symphony Orchestra Library Center http://www.orchestralibrary.com for the part transposed into concert pitch] Pub. Ricordi ©1925

Respighi: Roman Festivals — 3 sopranino bucine (3 extra tp). Pub. Ricordi

Rimels, David: Phonofare (Friendly Cell Phone Reminder) — announcer offstage. Pub. MMB

Roger-Ducasse: Sarabande, Poème Symphonique — SAT chorus or 3cel offstage. Reprint Kalmus
Rosenhaus, Steven L.: Accordances (Symphony No. 2) — Five mvt. symphony with four offstage tpts in first mvt.,
two in corners behind and preferably above the audience, two on either side of the audience approximately
midway. Currently in manuscript. Pub. Email: srosenhaus(at)earthlink.net
Rossini: La Donna del Lago, Act 1 finale — A number of instruments begin playing offstage and later come
onstage. The booklet of one recording (Philips) has the original scoring which call for two banda (playing
different music), each of 17 wind instruments, one including bd. Pub. Ricordi
Saint-Saëns: Les barbares, Lyric tragedie — offstage banda; 2tp, 4tbn, 2 sop saxhorns, 2 alto saxhorns, tmtp, bd,
cym. Pub. Durand. Score IMSLP
Saint-Saëns: Henry VIII. opera — offstage military orchestra; Eb cl, 5sax[SAATB], 5tp [2Bb ctp, 2F tp, 2E♭
tenor saxtrombas], 9 saxhorns [E♭ picc, 3B♭ sop, 2B♭ bar, B♭ bass, E♭ contrabass, B♭ contrabass], 3tbn,
tambour (field drum). Pub. Durand. Score IMSLP
Salieri: edited Alonso del Art: 26 Variations on 'La folia di Spagna' — 1vln I, 1vln II offstage. Source. IMSLP
Santos, Luigi Tasso: Symphony No.2, op. 48 <2013> — 2 B♭ tp move offstage (mvt. 2). Source. IMSLP
Schafer, R. Murray: Spirits of the house for orchestra — The score calls for several offstage groups of vocalists
and instrumentalists. Pub. Arcana Editions
Schmitt, Florent: La tragédie de Salomé, op. 50: suite — 3 (6) female voices (opt.). Reprint Kalmus
Shchedrin, Rodion: The Geometry of Sound (Geometriya zvuka) — Ensemble divided into 2 groups: one stageband
(Sul podio) and one offstage or in a balcony (Dietro il podio, oppore ai balconi). Pub. UE
Shostakovich: Festive Overture — 96 — (opt.) banda: 4hn 3B♭crt 3tbn [except for a few notes in 1st crt. the
offstage parts double the onstage parts]. Pub. Sikorski
Shostakovich: The Golden Age, ballet — banda of 11 brass. DSCH (New Collected Works Vol. 60)
Shostakovich: Lady Macbeth of Mtensk, opera, Act 3, Reh. 384 (entr’acte between scenes 6 and 7) — banda of 28
brass. Pub. DSCH (New Collected Works Vol. 52)
Shostakovich: The Limpid Stream, ballet — banda of 13 brass. Pub. DSCH (New Collected Works Vol. 64)
Shostakovich: Song of the Forests, op. 81 — banda: 6tp, 6bn. Pub. Sikorski
Shostakovich: Symphony No. 7, Leningrad — brass 4 3 3 1 plus brass banda 4 3 3 0. Pub. DSCH, rental in the
U.S. Schirmer
Sibelius: The Lizard, (Ödlan), op. 8 — Incidental music for a play by Mikael Lybeck. Originally intended to be
played by 6-9 strings offstage. Pub. Fazer/Fennica
Sibelius: Scaramouche: pantomime tragique par Poul Knudsen, op. 71 — The instruments of the orchestra are
divided into 3 groups: the main orchestra, a smaller group offstage and a smaller group onstage. Pub. Hansen ©1918. Fleisher Collection # 5335
Serebrier, José: Nuevo Double Bass Concerto. Pub: Peer Music Classical
Soler Double Bass — 0 2 0 4 2 3 1 — tmp + perc — pno/cel — str (no va) — narr; chorus. 12’
“In Nuevo, the solo bass is surrounded by the string orchestra, while the only woodwinds, two clarinets, are
‘incognito’ in the audience. During one of the variations, a jazz segment, the two clarinets stand up and
play along, surprising the unsuspecting audience. At the climax of the jazz variation, the brass erupts in the
balcony. All along, the soloist also reads poetry, a poem by Shelley. ... At the end of Nuevo, while the
orchestra reaches a tremendous climax on one note in unison, a choir emerges from the distance and can be
heard in an ethereal chant, adding an element of timelessness and perhaps eeriness.” — Naxos
Snyder, Randall: Fantasy surrounding a theme of Bartók: for orchestra, Based on themes from Bartok’s Concerto
for orchestra and Music for strings, percussion and celeste. 1-flügel hn offstage (opt.). Fleisher Collection #
U-5777
Sowerby, Leo: Medieval Poem, for organ and orchestra. Voice (woman or boy). Pub. Fischer
Sparr, D. J.: Dreams of the Old Believers — for orchestra plus offstage ensemble left: fl, vln, & vla; offstage
Stephens, Joseph G.: The Crescent and the Cross. for SATB Chorus, strs, pf, tmtp. offstage percussion: 4concert
Strauss, R.: Alpine Symphony — 16-piece banda: 12hn, 2tp, 2tbn. An offstage band mimics a hunting party going
by—its music has nothing to do with the onstage music and it’s never heard again. Reprint Kalmus
Strauss, R.: *Daphne*, op. 82, opera — organ and Alphorn. Both are designated *auf der Bühne* (onstage, the Alphorn is featured in the opening pages; the organ at 4 before Reh. 110). Pub. Boosey


Strauss R.: *Elektra*, op. 58, opera — SATB Chorus. Reprint Kalmus


Strauss R.: *Feuersnot*; Listen Scene, op. 50 — (opt) glock, hp III & harmonium. Reprint Kalmus

Strauss, R.: *Ein Heldenleben*, op. 40 — 3B♭ tp play offstage at Reh. 42 then return to the stage. [3rd tp has note mistakes in the original parts. These and many others have been corrected in the critical score in a new engraving by Kalmus]. Pub. Kalmus


Strauss, R.: *Der Rosenkavalier*, op. 59, opera — offstage: 2 1 3[1st C 2nd B♭, 3rd B♭] 2 — 2 1 0 0 — perc, harmonium, pf, str. Reprint Kalmus

Strauss, R.: *Salome*, op. 54, opera — harmonium, organ. Reprint Kalmus

Stravinsky: *Firebird*, Ballet <1910> — onstage 3tp, 4 Wagner tubas [2ten, 2bass]. Reprint Kalmus

Stravinsky: *Petrushka* <1911> — sd, tambourin (tenor drum). Reprint Kalmus


Tchaikovsky: *1812 Overture* — cannon & banda of “any extra brass instruments available” offstage. Reprint Kalmus. Banda parts included in the set. Parts for hn, crt, tbn, chimes, cym, bd. can also be downloaded www.musicaneo.com


Tchaikovsky: *Nutcracker*, Ballet, op. 71, TH 14. Act I No. 9 Waltz of the Snowflakes — offstage 24 — (wordless) Children’s Chorus or Women (SA). The voice lines are cued in the standard orchestra parts. Onstage: 2 trompettes d’enfant; 2 or more tambour d’enfant (2 tamburi coniglii); and instruments d’enfant, (rattle, toy trumpet (C), toy drums, cuckoo (C), quail (C)). Tambura infantiolo is played by the trumpet in the orchestra, while mined on stage, in Act I, No. 7. Reprint Kalmus

Tchaikovsky: *Pique Dame; The Queen of Spades*, Op. 68, opera — children’s tps, drums. Reprint Kalmus

Varèse: *Amériques* <1922 version> — 10tp (4 offstage) 8tbn (3 offstage) (fanfare de l’intérieur) Pub. Ricordi

Verdi: *Aida*, opera — onstage hp. banda offstage of 13 ww and brass, incl. 4Ctp, 4tbn, bd. Reprint Kalmus

Verdi: *Un Ballo in Maschera*, opera — “Ma dall’arido stelo divisa/Ecco l’orrido campo.” — the singer references the Midnight Chimes, which is followed by a solo chime intoning C5 several times [offstage opt.?]. Not in the extracted parts. Reprint Kalmus

Verdi: *Ernani*, opera — onstage bd. offstage hn, 6tp, bd, str. Reprint Kalmus

Verdi: *Falstaff*, opera — guitar, chime in F3, Ab basso natural horn in the 3rd act. Reprint Kalmus

Verdi: *Luisa Miller*, opera — 4 extra hn. Reprint Kalmus

Verdi: *Otello*, opera — 6tp, 4tbn, organ, bagpipes, mandolins, guitars, str. Reprint Kalmus


Wagner, Joseph: *Northland evocation* — for voice (soprano or tenor offstage) and orchestra. Pub. Southern Music ©1964. Fleisher Collection # 4532


Wagner, R.: *Götterdämmerung*, opera — backstage: F hn, C hn, 3 Stierhörner in C, D♭, D. [At the Met Opera the Stierhörner parts are covered by trombonists (on trombones)]. Reprint Kalmus

Wagner, R.: *Tannhäuser*, opera; Act 1 hunting scene — 4ob, EH, 6cl, 4bsn. 12hn, 12tp, 4tbn, nd, cym, tambourine. Reprint Kalmus


Walton: *Belshazzar’s Feast* — 2 banda of 14 players, each including 3tp, 3tbn, 1tba. The parts for the 2 optional banda [not listed as offstage] are cued into the orchestral brass. Pub. Oxford
**Weinberger:** Schwanda, the Bagpipe (Svanda dudák): "Polka & Fugue" [original, B major] — 7tp (4 offstage).

**Pub. AMP**

**Zwilich Ellen:** Fanfare, Reminiscence and Celebration for orchestra and antiphonal brass. Offstage brass: 3tp and 3tbn each (total 18 offstage) in 3 different locations in the hall. Pub. Presser

Sources and Comments

Per the Oxford English Dictionary *Offstage and Onstage* are each one word. Terms searched = off stage, off-stage, backstage, back stage, stageband.

Stageband in operas: There is always some variation in how different opera houses treat offstage instrumentation. Depending on the production, some parts may be played in the pit instead of backstage (or onstage), and vice versa. During rehearsal, the decision is made which way works best, with the particular cast and the set design.

**Daniels' Orchestral Music Online** [https://orchestralmusic.asimut.com](https://orchestralmusic.asimut.com)

Lists the current contacts for publishers. Abbreviations used in this chart are from Daniels online. For complete instrumentation and details about many of these compositions consult this invaluable reference source.

**Fleisher Collection:** Edwin A. Fleisher Collection of Orchestral Music, Free Library of Philadelphia  
[https://know.freelibrary.org/Search/Advanced](https://know.freelibrary.org/Search/Advanced)  
Search: type Fleisher.  
In 2nd box type the composer’s last name or the title of the work.


**FreeScores.com** Offstage PDF parts for download. <http://www.free-scores.com>


**Marion T. Trout:** The offstage effect: An historical and stylistic perspective with performance considerations for trumpet.  
[http://digital.library.unt.edu/ark:/67531/metadc278691/m2/1/high_res_d/1002718062-trout.pdf](http://digital.library.unt.edu/ark:/67531/metadc278691/m2/1/high_res_d/1002718062-trout.pdf)

**Works for chamber ensembles with offstage players:** [http://preview.tinyurl.com/gm332xv](http://preview.tinyurl.com/gm332xv)

OR  
[http://www.worldcat.org/search?q=kw%3Aoffstage&fq=&dlist=638&start=1&qt=back2results&cookie#x0%253Amsser-%2C%2528x0%253Amsscr%2Bx4%253Adigital%2529format](http://www.worldcat.org/search?q=kw%3Aoffstage&fq=&dlist=638&start=1&qt=back2results&cookie#x0%253Amsser-%2C%2528x0%253Amsscr%2Bx4%253Adigital%2529format)

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