

A NIEWEG CHART

Compositions including Offstage Instruments or Voices

Compiled August 2016

Clinton F. Nieweg

Updated August 2017

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: orchestration of J. S. Bach: *Präludium und Fuga in C* ("Con largo", BWV 545) <2005> — for symphony orchestra, chamber orchestra and 10 off-stage musicians. Pub. Fennica Gehrman / Boosey

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 havsbandet* — orchestra with offstage wordless soprano and tenor voices. Pub. UE

Alfvén, Hugo: Swedish Rhapsody No.3, op. 47 *Dalarapsodien* — (opt) sop. sax. Pub. Hansen

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

Arensky: Suite pour grand orchestre: *tirée du ballet Nuit d’Égypte* — (mvt. 7 “Antony’s solemn entry”) banda *derrière la scène*. Cued in orchestra brass parts. Pub. Jurgenson. Fleisher Collection 964

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, Bbcl, 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

Ayers, Jesse: *The Passion of John Brown* — narrator, baritone voice (opt. offstage), tp 3 & 4 positioned behind audience, right & left. Pub. Ayers

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

- Bates, Mason:** *Anthology of Fantastic Zoology*, a concerto for orchestra <2015> — Commissioned by the Chicago Symphony Orchestra. Dedicated to music director Riccardo Muti. (Dur. 30') 2 offstage violins (antiphonal) Study score for sale \$125.00. Score and parts on rental. Pub. Aphra <http://aphramusic.com>
- Bates, Mason:** *White Lies for Lomax* — An optional offstage boombox in the last 27 measures plays an Alan Lomax field recording of old blues musicians. Pub. Aphra
- 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 Bb 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:** *Ruins 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
- Beischer-Matyó, Tamás:** *Rapsodia antica* for solo viola and orchestra <1999/2010>— offstage. 2C tp, 2tbn. Source, IMSLP
- 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 tps, crts, tbns, 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*, "Royal Hunt and Tempest", *Chasse et orage* — 2tmp. (opt.) Pub. Choudens. 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'), sopranos in Eb (or valve trumpets in Eb), altos in Bb (or valve trumpets in Bb), 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 tonnerre*), antique sistrums, tarbuka [goblet drum], tantam. Pub. Critical Edition. Barenreiter
- Berlioz:** *The Young Breton Shepherd; (Le jeune pâtre breton)*, op. 13, no. 4 — 2nd hn offstage. Reprint Kalmus
- Biggs, John:** *The Ballad of William Sycamore*, for narrator and orchestra. op. 93 — 3tp offstage in last mvt. Pub. Consort ©1995. Fleisher Collection # 8231
- Bitensky, Laurence Scott:** *Einstein's Dreams* — 5/6 ocarinas [mvt. I]. Pub. Silly Black Dog Music. Score IMSLP
- 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, Havergal:** 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, Havergal:** *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 orch & 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
- Bruneau, Alfred:** *La faute de l'Abbé Mouret*: première suite d'orchestre "Le Paradou dans la vie" — for orchestra with offstage chorus. Pub. Choudens ©1907. Fleisher Collection # 1643
- Bruneau, Alfred:** *La faute de l'Abbé Mouret*: deuxième suite d'orchestre "Le Paradou dans la mort" — for orchestra with offstage chorus. Pub. Choudens ©1907. Fleisher Collection # 1550
- 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
- Converse, Frederick Shepherd:** *Flivver ten million: a joyous epic for orchestra* — factory whistle. Pub. Birchard ©1927. Fleisher Collection # 1957
- 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 crotales; 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:** *An American Requiem* — 4tbns in orchestra (& 6tbns offstage). Pub. AMP / 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 Ancient Valley* (Violoncello Concerto No.2) ©2000 — Offstage fl (may be 1st fl from orch, onstage if necessary); ob (= 3rd ob); 1 or 2 santours (Greek dulcimer); kemancheh (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

Dean, Brett: *Etüdenfest für Offstage-Klavier und kleines Streichorchester* <2000> — solo piano offstage! Pub. Bote & Bock

Delibes: *Sylvia, ou La nymphe 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, 3tn, cym, tamtam. Score IMSLP

Dubois, Theodore: *Esquisses orchestrales* — clairs 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

Elgar: *The Apostles*, op. 49 — 2 ob and EH play offstage in one passage. Pub. Novello / Schirmer

Enesco: *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

Glazunov: *The Kremlin, Tableau symphonique*, op. 30 — Banda offstage (opt.), 6 cornetti, 4 corni alti, 4 corni tenori, 6 tubas. Pub. Belaieff. Score IMSL

Glinka: *Ruslan and Lyudmila*, opera — stage band, Nos. 1, 19, 20, 21, arr. Rimsky-Korsakov. Eb crt, 2Bb crt, 2Eb coni alti, 2Bb corni tenori, corno basso, 2tba. Pub. Muzyka. Score IMSLP

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

Grétry, André: edited Antonio de Almeida; *Le Magnifique Ouverture* — 2hn, 2tp, tmp, drm. Pub. Heugel. Fleisher Collection # 6863

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

Hindemith: *Symphonia Serena* <1947> (3rd mvt. for strings alone), solo violin backstage left, solo viola backstage right. Pub. Schott.
Details: <http://www.allmusic.com/composition/symphonia-serena-for-orchestra-mc0002380827>

Hindemith: *When Lilacs last in the Door-yard Bloom'd* — (mvt. 10, letter M): army bugle offstage (playing Taps). Pub. Schott

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 start and stop the CD at the prescribed moments. Pub. Rayhortonmusic

Humperdinck: *Eine Trauung in der Bastille* — Introduction and interlude from the opera *Die Heirat wider Willen*. 1tp, org, sd, tamtam. Pub. Brockhaus. Fleisher Collection # 1370

Humperdinck: *Musik zu Shakespeares Was ihr wollt (Twelfth Night)* — sd, str offstage. Pub. Brockhaus ©1908, Fleisher Collection # 19S

Ibert: *Les rencontres: 3 pièces de ballet* — 3tp in the Introduction. Pub. Leduc

Indy, Vincent d': *Le chant de la cloche*, op. 18, opera — 3tp, sd, Eb bell. Pub. Hamelle

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

Ives: *Decoration Day*, — letter J: one tp offstage (playing Taps). Pub. Peer (Ives Society Critical Edition)

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: Symphony no. 4 — Older edition edited by Franceschini, Falcone, Seder. Orchestra with 4 hp (2 offstage). Pub. AMP ©1965 [not on the 2017 website]. Fleisher Collection call number 6722

Ives: Symphony no. 4, Brodhead Performance Edition — Distant Choir Ensemble of 5 vln, hp offstage (mvts. 1 & 4). Pub. AMP

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: *Glagolitic Mass* original version <1927> — 3cl offstage. Pub. Baerenreiter (ed. J. Zahradka & L. Faltus) or Pub. UE (ed. Paul Wingfield, 2010)

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 & afl, preferably doubled or tripled at the conductor's discretion. Pub. Fischer

Josten, Werner: *Batouala: poème choréographique d'après le véritable roman nègre par René Maran* — 1perc, 2pf, 1chorus (also 1chorus 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: ssx, tp, bass, drums. Pub. MCA

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

Kreutzer, Conradin: *Ouverture für Orchester zur Oper das Nachtlager in Granada* — 8hn (4 offstage). Pub. André. Fleisher Collection # 4293

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

Loeffler, Charles Martin: *Pagan poem*, (after Virgil): op. 14 — 3tp. Reprint Kalmus

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 flüg (3 double on Ftp) 2Eb crt] 0 0 — tmp+2 perc [tri, cym]. Reprint Kalmus

Mahler: Symphony No. 1 — 2F tp and 1Bb 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; bd with cym attached, tri, tmp. Reprint Kalmus

Mahler: Symphony No. 3 — Posthorn (mvt. 3, scherzo, usually played offstage on flügel hn or crt) & sds. In a high gallery, 6 chimes in F4,G4,A4,D4,C4 & (Bb3 opt.), sd. Reprint Kalmus
<http://www.bsomusic.org/stories/the-history-behind-mahler-s-post-horn-solo.aspx>

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

Mahler: Symphony No. 7 — 1 set herdbells. Pub. Original version Bote / reprint Kalmus for sale, Revised edition, Bote & Bock / Boosey on rental

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 Eb bell) — harmonium, hp, sop. solo. choirs. Reprint Kalmus

Massenet: *La Navarraise*, opera — stageband: 6tp, 3 military drums, cannon, 2 deep bells. Pub. Heugel. Score IMSLP

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

- Massenet:** *Suite parnassienne* for narrator, 2 SATB chorus & orchestra — offstage; 9 C tp, hp, 6vln. Pub. Heugel. Score IMSLP
- 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 2tp & 2bn.) Reprint Kalmus
- Massenet:** *Visions*; symphonic poem (1891) — offstage soprano voice, solo vln, hp, harmonium, electrophone. Unpublished, mss. 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
- Maxwell Davies, Peter:** *An Orkney Wedding, with Sunrise*. Bag Piper marches through hall in traditional costume. Pub. Boosey
- Messiaen:** *Eclairs Sur L'au-dela* — bd. Pub. Leduc
- Mikorey, Franz:** *Der König von Samarkand*, opera — 6ob. Pub. Bechtold. Score IMSLP
- Mozart:** *Don Giovanni*, K.527, opera — onstage orchestra; mandolin, 2ob, 2cl, 2bsn, 2hn, 3tbn, 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], 3tbn (accompanying Neptune in Act 3). Reprint Kalmus
- Musgrave, Thea.** Horn Concerto “the stereophonic possibilities of moving players to different positions in the hall” See program note: <http://www.musicsalesclassical.com/composer/work/1098/8395> Pub. Chester
- Nielsen, Ludolf:** *Babelstaarnet*, op. 35; symphonic poem — 3tp, 2tbn, tba, bd. Source, vocal score IMSLP
- O'Boyle, Sean:** *Ballycroy (Baile Cruich)* — 2tp offstage throughout. Pub. Leonard
- Oma Rønnes, Kristian:** *Symphony Exa*, op. 20 (Symphony No. 1 < 2008>) — for orchestra, 2 offstage brass band and choir. Source, IMSLP
- Paine, John Knowles:** *Azara: Orchestral Scene & 3 Moorish Dances* — extra 4hn. (cued in orchestral parts). Pub. Breitkopf. Fleisher Collection # 5433
- Penderecki,** *Symphony No. 4 (Adagio)* — 3 C tp. Pub. Schott
- Penderecki:** *Symphony No. 7, Seven Gates of Jerusalem* — 19 piece banda — 3cl, 3bn, 1cbn, 4hn, 3tp, 4tbn, 1tba. Pub. Schott
- Porrino, Ennio:** *Altair: Quadro I. La Piazza del mercato*, balletto in 3 quadri di Emidio Mucci — (opt.) 2tp, 2tbn, perc. Pub. Ricordi ©1939
- Prokofiev:** *Lieutenant Kijé Suite*, op. 60 — 1 extra solo cornet ‘in distance’ Pub. Boosey
- Puccini:** *La Boheme*, Act 2, opera — banda: 4 pifferi (piccolos), 4Bb 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, 3tbn, bells, organ, 2tamburi, 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, 2crt, tbn, tba, sd, bd/cym; offstage (mvt. 2) 1hn. Offstage parts are cued in the onstage instruments. Pub. Belwin / Alfred. Rental agent Luck's
- Respighi:** *Belkis, Queen of Sheba Suite* — 3tp. Pub. Ricordi
- Respighi:** *Church Windows, Vetrata di chiesa* — 1 D tp. Pub. Ricordi
- Respighi:** *Pines of Rome* — tp (mvt. 2). 6 buccine (mvt. 4) two sopranos, two tenors, two basses = 2tp, 2flügel hn [or tp] & 2 euphoniums or tbn. [The two original bass clef buccine 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 soprano buccine (3 extra tp). Pub. Ricordi
- Rimelis, David:** *Phonefare (Friendly Cell Phone Reminder)* — announcer offstage. Pub. MMB
- Rimsky-Korsakov:** *Night on Mt. Triglav*; symphonic picture, arranged and abridged from the third act of the opera *Mlada* for concert performance by orchestra alone, made by the composer — (opt.) org offstage. Pub. Belaieff. Reprint Kalmus. Fleisher Collection # 2009

Ritter, Alexander: *Der faule Hans*, opera — 2hn, tba, cymbals with drumsticks. Pub. Kistner. Score IMSLP

Roger-Ducasse: *Sarabande, Poème Symphonique* — SAT chorus or 3cl 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: [rosenhaus\(at\)earthlink.net](mailto:rosenhaus(at)earthlink.net)

Rossini: *La Donna del Lago*, Act 1 finale, opera — 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, tmp, bd, cym. Pub. Durand. Score IMSLP

Saint-Saëns: *Henry VIII*, opera — offstage military orchestra; Eb cl, 5sax[SAATB], 5tp [2Bb crt, 2F tp, 2Eb tenor saxotrombas], 9 saxhorns [Eb picc, 3Bb sop, 2Bb bar, Bb bass, Eb contrabass, Bb contrabass], 3tbn, tambour (field drum). Pub. Durand. Score IMSLP

Saint-Saëns: *Proserpine, lyric drama* — fl, hp, bell, organ, viola, cello. 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 Bb 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, oppure ai balconi*). Pub. UE

Shostakovich: *The Bolt*, ballet — banda of 13 brass. Pub. DSCH (New Collected Works Vol. 62)

Shostakovich: *Festive Overture* op. 96 — (opt.) banda: 4hn 3Bbcr 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. Pub. DSCH (New Collected Works Vol. 60)

Shostakovich: *Lady Macbeth of Mtsensk*, 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, 6tbn. 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: *Nueve Double Bass Concerto*. Pub: Peer Music Classical
Solo Double Bass — 0 0 2 0 — 4 2 3 1 — tmp + perc — pno/cel — str (no va) — narr; chorus. 12'
“In *Nueve*, 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 clarinetists 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 *Nueve*, 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 Bartók'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 ensemble right: ob, vln, vc. Pub. Bill Holab Music

Stephens, Joseph G.: *The Crescent and the Cross*. for SATB Chorus, strs, pf, tmp. offstage percussion: 4concert bd, 2field drums, 5chimes, glock. ©2006 Stephens Music.
[www1.cpd.org/wiki/index.php/The_Crescent_and_the_Cross_\(Joseph_G._Stephens\)](http://www1.cpd.org/wiki/index.php/The_Crescent_and_the_Cross_(Joseph_G._Stephens))

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.: *Don Quixote*, op. 35 — wind machine *Womöglich unsichtbar aufzustellen!* = Possibly to be placed invisible! Corrected ©2010 edition by Vaught. Pub. Kalmus

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

Strauss R.: *Festliches Praeludium*, op. 61 — 4tp onstage + 12 (6)tp offstage. Reprint Kalmus

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

Strauss. R.: *Ein Heldenleben*, op. 40 — 3B \flat 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.: *Königsmarsch*, TrV 217 — banda: 8tp, 12perc play on and offstage. Reprint Kalmus

Strauss, R.: *Der Rosenkavalier*, op. 59, opera, — offstage: 2 1 3[1stC 2ndB \flat , 3rdB \flat] 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, 4Wagner tubas [2ten, 2bass]. Reprint Kalmus

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

Tahourdin, Peter: *Fanfares and variations: a festival overture*, <1983> — 3B \flat tp, 2 tenor tbn, 1 btbn. Source, National Library of Australia

Tchaikovsky: *Cherevichki*; *The Slippers*; *Oxana's Caprice*, opera — offstage wind band [in Act III, Nos.19, 23]. Pub. Jurgenson. Score IMSLP

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: *The Maid of Orleans*, opera — 3tp plus wind band. Pub. Jurgenson

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 infantilo* 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: *Amérique* <1922 version> — 10tp (4 offstage) 8tbn (3 offstage) (*fanfare del'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, A \flat 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

Verdi: *La Traviata*, opera — 16 piece banda: Valse No. 2.: picc, 0 4cl[high A \flat , E \flat soprano, 2 B \flat] 0 — 2E \flat hn, E \flat filicorni, 3E \flat tp, 3tbn, bassi, tamburo. Banda: Brindisi; 2[1.pic] 2 2 2 — 4 2 4[1.2.3.btbn] 0 — tmp, bd. Reprint Kalmus

Verdi: *Messa da Requiem* — 4 extra E \flat tp. Pub. Bärenreiter critical edition

Villa-Lobos: *Chôros No.7*, W199 — offstage tamtam (ad lib.) between reh. 20-21. Pub. Eschig

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

Wagner R.: arr. Henk de Vlioger; *Die Meistersinger: An Orchestral Tribute*; symphonic compilation — (opt.) 1 (2)hn, 1 (2)tp. Pub. Schott

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

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

Wagner, R.: *Tristan und Isolde*, opera — onstage: EH, 3 C tp, 3tbn. offstage: 6 C hn. 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 Bagpiper (Svanda dudák): "Polka & Fugue"* [original, B major] — 7tp (4 offstage). Pub. AMP

Zwlich 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>

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>

Search: type Fleisher.

In 2nd box type the composer's last name or the title of the work.

Nicholas Ivor Martin: *The Opera Manual*. Lanham, MD: Scarecrow Press, 2014.

Lists more works and the details of onstage / stageband and offstage / backstage instruments in operas.

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

Scorser.com Offstage PDF parts for download. Many link to IMSLP. <http://en.scorser.com/S/Sheet+music/Offstage/-1/1.html>

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

Works for chamber ensembles with offstage players: <http://preview.tinyurl.com/gm332xv>

OR

<http://www.worldcat.org/search?q=k%3Aoffstage&fq=&dblist=638&start=1&qt=back2results&cookie#x0%253Amssc-%2C%2528x0%253Amssc%2Bx4%253Adigital%2529format>

CFN/8/11/2017 Corrections and additions to proofer at comcast dot net