

# Orpheus in the Underworld

*Commissioned by the J.T. Lambert Intermediate School Combined 6th Grade Band  
East Stroudsburg, PA - Matthew Whitney, Director*



Jeremy Bell  
(2022)

Orpheus in the Underworld was commissioned by the J.T. Lambert Intermediate School Combined 6th Grade Band in East Stroudsburg, PA under the direction of Matthew Whitney. I wanted to write a piece that would incorporate a subject that the students would most likely be learning in school at the time and decided to pursue stories from Greek mythology for the subject matter. After giving a few suggestions to Matt, we decided to go with the idea of Orpheus, which is one of his favorite stories.

For those unfamiliar with his story, Orpheus was the son of Apollom who gave him his first lyre and taught him how to play, and the muse Calliope. It was said that Orpheus's music was so beautiful that even animals and plants were moved by it. After returning from an expedition with the Argonauts, Orpheus married Eurydice, who was soon killed by a snakebite. Overcome with grief, he ventured to Tartarus ( the land of the dead also known as the Underworld) to bring back Eurydice. He charmed Charon, the ferryman on the River Styx, and the three-headed dog Cerberus, the guardian of the Underworld with his music. In several versions of the story, it was said that his music moved Hades and his wife Persephone to the point that Hades allowed Eurydice to follow Orpheus back to the land of the living but under one condition - Orpheus could not look back. As they ascended from the depths of Tartarus, Orpheus began to have doubts.

What if Hades had tricked Orpheus?

What if he lied about letting Eurydice leave?

As they neared the exit, Orpheus could see the sunlight, but his faith began to waiver. He turned back to ensure that Eurydice was following and that he was not being fooled by the god, but in doing so, saw Eurydice's soul being pulled back to the Underworld.

For this piece, I wanted to write something that sounded epic and would get students excited about playing in band. My goal was to write a work that sounded advanced while still composing something within the skills of young players and providing a challenge for them to practice and grow. While thinking of the premise of Orpheus's journey through the Underworld, I wanted the opening to be kind of dark, to set this eerie, unsettling thought of traveling through the land of the dead, and also wanted to tell the "story" as well. Throughout the piece, there are certain themes and leitmotifs to represent the Underworld/Hades, one for Orpheus's song, and a sort of heroic theme as well. These are all interwoven throughout with rhythmic ostinato ideas as well.

# Orpheus in the Underworld

FULL SCORE

Commissioned by the J.T. Lambert Intermediate School Combined 6th Grade Band  
East Stroudsburg, PA - Matthew Whitney, Director

Jeremy Bell  
(BMI)

Duration - 4:00

## Journey Through the Underworld

Slowly with rubato ♩ = 72

Flutes/Oboe

B♭ Clarinets 1 - 2

B♭ Bass Clarinet

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 - 2

F Horn

Trombone/  
Bassoon/Baritone

Tuba

Mallet Percussion 1  
(Chimes/Bells)

Mallet Percussion 2  
(Vibraphone or Piano/Chimes)

Percussion 1  
(Snare Drum, Bass Drum)

Percussion 2  
(Suspended Cymbal,  
Crash Cymbal/Mark Tree)

Percussion 3  
(Low Tom)

1

2

3

4

5

# Orpheus in the Underworld

4

Fls./Ob. Fl. 1 Fl. 2 + Ob. *mp*

Cls. 1 - 2 *mp*

B. Cl.

Alto Sax. 1 - 2 *mf* *p* *mp*

Ten. Sax. *mf* *p* *mp*

Bari. Sax.

Tpts. 1 - 2 *mf* *p* *mp*

Hn. *mf* *p* *mp*

Tbn./Bsn./Bar.

Tuba

Mlt. Perc. 1 Chimes *mp*

Mlt. Perc. 2

Perc. 1

Perc. 2 Sus. Cym. *pp* *p* Mark Tree

Perc. 3

6 7 8 9 10

Orpheus in the Underworld

Fls./Ob. *a2* *p* *poco rit.*

Cls. 1 - 2 *p*

B. Cl.

Alto Sax. 1 - 2 *a2* *p*

Ten. Sax. *p*

Bari. Sax.

Tpts. 1 - 2 *a2* *p* *poco rit.*

Hn. *p*

Tbn./Bsn./Bar. *p*

Tuba

Mlt. Perc. 1 *pp*

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

# Orpheus in the Underworld

6

## 17 Orpheus's Lament a tempo

Optional Ob. or Fl. Solo

The musical score is arranged in a standard orchestral format with the following parts and their initial dynamics:

- Fls./Ob.:** *p legato* (piano, legato)
- Cls. 1 - 2:** *p* (piano)
- B. Cl.:** *pp* (pianissimo)
- Alto Sax. 1 - 2:** *p* (piano)
- Ten. Sax.:** (no dynamic marking)
- Bari. Sax.:** *pp* (pianissimo)
- Tpts. 1 - 2:** (no dynamic marking)
- Hn.:** (no dynamic marking)
- Tbn./Bsn./Bar.:** (no dynamic marking)
- Tuba:** *pp* (pianissimo)
- Mlt. Perc. 1:** *mp* (mezzo-piano) for Bells
- Mlt. Perc. 2:** *mf* (mezzo-forte) for Vibraphone or Piano
- Perc. 1:** (no dynamic marking)
- Perc. 2:** *p* (piano)
- Perc. 3:** (no dynamic marking)

The score spans measures 17 to 22. Measure 17 begins with a *pp* dynamic. Measure 19 features a *mp* dynamic for the Bells. Measure 20 features a *mf* dynamic for the Vibraphone or Piano. Measure 21 features a *p* dynamic for Percussion 2. Measure 22 concludes the section.

17

18

19

20

21

22

# Orpheus in the Underworld

**23** *Tutti* *p*

Fls./Ob. *p* Fl. 1 Fl. 2 + Ob. Ob. Fl. div.

Cls. 1 - 2

B. Cl. *pp*

Alto Sax. 1 - 2

Ten. Sax. *pp*

Bari. Sax. *pp*

**23**

Tpts. 1 - 2 *p*

Hn. *pp*

Tbn./Bsn./Bar. *pp* Tbn. & Bsn. Bar.

Tuba *pp*

Mlt. Perc. 1 *p*

Mlt. Perc. 2

Perc. 1 B. D. *p*

Perc. 2 *p*

Perc. 3 *mf*

23 24 25 26 *mf*

# Orpheus in the Underworld

8

Fls./Ob. *mf*

Cls. 1 - 2 *mf*

B. Cl. *mf*

Alto Sax. 1 - 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Tpts. 1 - 2 *mf*

Hn. *mf*

Tbn./Bsn./Bar. *mf* *unis.* *Tbn. & Bsn.* *Bar.*

Tuba *mf*

Mlt. Perc. 1 *mf*

Mlt. Perc. 2 *mf* *Chimes* *f*

Perc. 1 *f* *S. D.*

Perc. 2 *f* *mp*

Perc. 3 *f* *mp*

27 28 29 30



Orpheus in the Underworld

31 Hades's Throne

The musical score is arranged in a standard orchestral format with the following parts:

- Fls./Ob.**: Flutes and Oboes. Part 1 starts with a dynamic of *ff dim.* and changes to *mf* at measure 34. Part 2 starts with *ff dim.* and changes to *mf* at measure 34. A **+ Ob.** (plus Oboe) part is indicated at the beginning of measure 34.
- Cls. 1 - 2**: Clarinets 1 and 2. Part 1 starts with *ff dim.* and changes to *mf* at measure 34. Part 2 starts with *ff dim.* and changes to *mf* at measure 34.
- B. Cl.**: Bass Clarinet. Part 1 starts with *ff dim.* and changes to *mf* at measure 34. Part 2 starts with *ff dim.* and changes to *mf* at measure 34.
- Alto Sax. 1 - 2**: Alto Saxophones 1 and 2. Part 1 starts with *ff dim.* and changes to *mf* at measure 34. Part 2 starts with *ff dim.* and changes to *mf* at measure 34.
- Ten. Sax.**: Tenor Saxophone. Part 1 starts with *ff dim.* and changes to *mf* at measure 34. Part 2 starts with *ff dim.* and changes to *mf* at measure 34.
- Bari. Sax.**: Baritone Saxophone. Part 1 starts with *ff dim.* and changes to *mf* at measure 34. Part 2 starts with *ff dim.* and changes to *mf* at measure 34.
- Tpts. 1 - 2**: Trumpets 1 and 2. Part 1 starts with *ff dim.* and changes to *mf* at measure 34. Part 2 starts with *ff dim.* and changes to *mf* at measure 34.
- Hn.**: Horns. Part 1 starts with *ff dim.* and changes to *mf* at measure 34. Part 2 starts with *ff dim.* and changes to *mf* at measure 34.
- Tbn./Bsn./Bar.**: Trombones, Euphoniums, and Baritone. Part 1 starts with *ff dim.* and changes to *mf* at measure 34. Part 2 starts with *ff dim.* and changes to *mf* at measure 34. The instruction *unis.* (unison) is present in measures 32 and 33.
- Tuba**: Tuba. Part 1 starts with *ff dim.* and changes to *mf* at measure 34. Part 2 starts with *ff dim.* and changes to *mf* at measure 34.
- Mlt. Perc. 1**: Mallet Percussion 1. Part 1 starts with *f* and changes to *mf* at measure 34. Part 2 starts with *ff* and changes to *mf* at measure 34.
- Mlt. Perc. 2**: Mallet Percussion 2. Part 1 starts with *ff* and changes to *mf* at measure 34. Part 2 starts with *ff* and changes to *mf* at measure 34.
- Perc. 1**: Percussion 1. Part 1 starts with *ff* and changes to *mf* at measure 34. Part 2 starts with *ff* and changes to *mf* at measure 34.
- Perc. 2**: Percussion 2. Part 1 starts with *f* and changes to *mf* at measure 34. Part 2 starts with *ff* and changes to *mf* at measure 34.
- Perc. 3**: Percussion 3. Part 1 starts with *ff* and changes to *mf* at measure 34. Part 2 starts with *ff* and changes to *mf* at measure 34.

The score includes various musical notations such as dynamics (*ff*, *dim.*, *mf*, *f*), articulation marks (accents, slurs), and performance instructions like *unis.* and **+ Ob.**. The piece is in 2/4 time and features a key signature of two flats (B-flat and E-flat).

# Orpheus in the Underworld

10

Fls./Ob. **39** *mp* *f dim.*

Cls. 1 - 2 *mp* *f dim.*

B. Cl. *mp* *f dim.*

Alto Sax. 1 - 2 *a2* *mp* *f dim.*

Ten. Sax. *mp* *f dim.*

Bari. Sax. *mp* *f dim.*

Tpts. 1 - 2 *a2* *mp* *f dim.* **39**

Hn. *mp* *f dim.*

Tbn./Bsn./Bar. *mp* *f dim.*

Tuba *mp* *f dim.*

Mlt. Perc. 1 *f dim.*

Mlt. Perc. 2 *f dim.* *Red.* **Vibraphone**

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Perc. 3 *mp* *f*

36 37 38 39 40

Orpheus in the Underworld

Hades's Bargain

The musical score is arranged in a standard orchestral format with the following parts:

- Fls./Ob.**: Flute and Oboe parts, starting with a dynamic of *p* and moving to *mp*.
- Cls. 1 - 2**: Clarinet parts, starting with a dynamic of *p* and moving to *mp*.
- B. Cl.**: Bass Clarinet part, starting with a dynamic of *p* and moving to *mp*.
- Alto Sax. 1 - 2**: Alto Saxophone parts, starting with a dynamic of *p* and moving to *mp*.
- Ten. Sax.**: Tenor Saxophone part, starting with a dynamic of *p* and moving to *mp*.
- Bari. Sax.**: Baritone Saxophone part, starting with a dynamic of *p* and moving to *mp*.
- Tpts. 1 - 2**: Trumpet parts, starting with a dynamic of *pp*.
- Hn.**: Horn part, starting with a dynamic of *pp*.
- Tbn./Bsn./Bar.**: Trombone, Basson, and Baritone parts, starting with a dynamic of *pp*.
- Tuba**: Tuba part, starting with a dynamic of *pp*.
- Mlt. Perc. 1**: Mallet Percussion 1 part, starting with a dynamic of *pp*.
- Mlt. Perc. 2**: Mallet Percussion 2 part, starting with a dynamic of *p* and moving to *mp*.
- Perc. 1, 2, 3**: Percussion parts, with Perc. 2 starting at *p* and moving to *mf*.

The score includes various musical notations such as slurs, ties, and dynamic markings. A rehearsal mark 'a2' is present above the Fls./Ob. staff at the beginning of the piece.

# Orpheus in the Underworld

12

## The Ascent

48 Moderately Fast ♩ = 120 accel. poco a poco

rit.

Fls./Ob. *p*

Cls. 1 - 2 *p* - Cl. 1 *mp* cresc. poco a poco

B. Cl. *p* cresc. poco a poco

Alto Sax. 1 - 2 *p*

Ten. Sax. *p* *mp* cresc. poco a poco

Bari. Sax. *p* cresc. poco a poco

rit.

Tpts. 1 - 2

Hn. *mp* cresc. poco a poco

Tbn./Bsn./Bar. *unis.* *p* cresc. poco a poco

Tuba *p* cresc. poco a poco

Mlt. Perc. 1

Mlt. Perc. 2 *p* cresc. poco a poco

Perc. 1 *p* cresc. poco a poco

Perc. 2

Perc. 3

Orpheus in the Underworld

52 Fast and excited  $\text{♩} = 132$

Fls./Ob. *mf* *sfz* *ff*

Fl. 1

Fl. 2 + Ob. + Cl. 1

Cls. 1 - 2 *mf* *sfz* *ff*

B. Cl. *sfz* *ff*

Alto Sax. 1 - 2 *mf* *sfz* *ff*

Ten. Sax. *sfz* *ff*

Bari. Sax. *sfz* *ff*

52 Fast and excited  $\text{♩} = 132$

Tpts. 1 - 2 *mf* *sfz* *ff*

Hn. *sfz* *ff*

Tbn./Bsn./Bar. *sfz* *ff*

Tuba *sfz* *ff*

Mlt. Perc. 1 *f* *ff*

Mlt. Perc. 2 *ff* Chimes

Perc. 1 *f* *ff*

Perc. 2 *p* *sfz* *f* mute

Perc. 3 *ff*

# Orpheus in the Underworld

14

The musical score is arranged in a grand staff format with the following instruments and parts:

- Fls./Ob.**: Flute and Oboe parts.
- Cls. 1 - 2**: Clarinet 1 and 2 parts.
- B. Cl.**: Bass Clarinet part.
- Alto Sax. 1 - 2**: Alto Saxophone 1 and 2 parts.
- Ten. Sax.**: Tenor Saxophone part.
- Bari. Sax.**: Baritone Saxophone part.
- Tpts. 1 - 2**: Trumpets 1 and 2 parts.
- Hn.**: Horn part.
- Tbn./Bsn./Bar.**: Trombone, Bassoon, and Baritone parts.
- Tuba**: Tuba part.
- Mlt. Perc. 1 & 2**: Mallet Percussion 1 and 2, both marked "mute".
- Perc. 1, 2, & 3**: Percussion 1, 2, and 3 parts.

The score spans measures 54, 55, 56, and 57. The key signature is two flats (B-flat and E-flat). The time signature changes from 4/4 in measure 54 to 2/4 in measure 55, and back to 4/4 in measure 56. Dynamics markings include *mf* (mezzo-forte) and *f* (forte). A "unis." (unison) marking is present above the Tbn./Bsn./Bar. part in measure 55. Percussion parts include various rhythmic patterns, some with accents and some with asterisks indicating specific techniques.

Orpheus in the Underworld

60 <sup>a2</sup>

Fls./Ob. *mp cresc. poco a poco*

Cls. 1 - 2 *mp cresc. poco a poco*

B. Cl. *mp cresc. poco a poco*

Alto Sax. 1 - 2 *mp cresc. poco a poco*

Ten. Sax. *mp cresc. poco a poco*

Bari. Sax. *mp cresc. poco a poco*

60 <sup>a2</sup>

Tpts. 1 - 2 *mp cresc. poco a poco*

Hn. *mp cresc. poco a poco*

Tbn./Bsn./Bar. *unis. mp cresc. poco a poco*

Tuba *mp cresc. poco a poco*

Mlt. Perc. 1 *ff mp*

Mlt. Perc. 2 *ff mp cresc. poco a poco*

Perc. 1 *mp cresc. poco a poco*

Perc. 2

Perc. 3 *mp cresc. poco a poco*

58 59 60 61 62

Orpheus in the Underworld

Fls./Ob.

Cls. 1 - 2

B. Cl.

Alto Sax. 1 - 2

Ten. Sax.

Bari. Sax.

Tpts. 1 - 2

Hn.

Tbn./Bsn./Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

63 64 65 66 67



# Orpheus in the Underworld

**68** Temptation - Don't Look Back

Fls./Ob. *ff* *mp* *f* *mf* *ff*  
Fl. 1  
Fl. 2 + Ob.

Cls. 1 - 2 *ff* *mp* *f* *mf* *ff*

B. Cl. *ff*

Alto Sax. 1 - 2 *ff* *mp* *f* *mf* *ff*

Ten. Sax. *ff* *mp* *f* *mf* *ff*

Bari. Sax. *ff*

**68**

Tpts. 1 - 2 *ff* *mp* *f* *mf* *ff*

Hn. *ff* *mp* *f* *mf* *ff*

Tbn./Bsn./Bar. *ff* *mp* *f* *mf* *ff*

Tuba *ff*

Mlt. Perc. 1

Mlt. Perc. 2 *ff*

Perc. 1 *ff* *mf* *ff*

Perc. 2 *mf* *p* *ff*

Perc. 3 *ff* *mf* *ff*

68 69 70 71 72

Orpheus in the Underworld

18

76

Fls./Ob.

Cls. 1 - 2

B. Cl.

Alto Sax. 1 - 2

Ten. Sax.

Bari. Sax.

Tpts. 1 - 2

Hn.

Tbn./Bsn./  
Bar.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Perc. 1

Perc. 2

Perc. 3

*mp*

- Cl. 1

*mp*

*mp* cresc. poco a poco

*mp* cresc. poco a poco

*mp*

*mp*

*mp* cresc. poco a poco

*mp* cresc. poco a poco

76

*mp*

*mp*

*mp* cresc. poco a poco

*mp* cresc. poco a poco

*mp* cresc. poco a poco

Vibraphone

cresc. poco a poco

Red.

*p* cresc. poco a poco

*p*

73

74

75

76

77

Orpheus in the Underworld

Fls./Ob. *mf* *sfz*

Cls. 1 - 2 + Cl. 1 *mf* *sfz* *mf*

B. Cl. *sfz* *mp* *f*

Alto Sax. 1 - 2 *mf* *sfz* *mf*

Ten. Sax. *sfz* *mp* *f*

Bari. Sax. *sfz* *mp* *f*

Tpts. 1 - 2 *mf* *sfz* *mf* *f*

Hn. *sfz* *mp* *f*

Tbn./Bsn./Bar. *sfz* *mp* *f*

Tuba *sfz* *mp* *f*

Mlt. Perc. 1 *sfz*

Mlt. Perc. 2 *sfz* *mf*

Perc. 1 *sfz* *mp* *ff*

Perc. 2 *f* *sfz* *mp* *ff*

Perc. 3

*molto rit.* **82** *Alone* **Tempo I**

*molto rit.* *a2* **82** **Tempo I**

Orpheus in the Underworld

Fls./Ob. *p* *pp* *rit.*

Cls. 1 - 2 *mp* *pp* *a2*

B. Cl. *mp* *pp*

Alto Sax. 1 - 2 *mp* *pp* *a2*

Ten. Sax. *mp* *pp*

Bari. Sax. *mp* *pp*

Tpts. 1 - 2 *mp* *pp* *rit.*

Hn. *mp* *pp*

Tbn./Bsn./Bar. *mp* *pp*

Tuba *mp* *pp*

Mlt. Perc. 1

Mlt. Perc. 2 *mp* *p*

Perc. 1

Perc. 2

Perc. 3