



Bernard Dewagtere

France, SIN LE NOBLE

Can-can (Issu de "Orphée aux Enfers" - From Orpheus in the Underworld) Offenbach, Jacques

About the artist

Doctor in musicology, conductor and composer.

Compositions and arrangements from all eras, in all styles or musical genres and for any instrument or vocal training.

Qualification: PhD Musicology

Associate: SACEM - IPI code of the artist : 342990

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-bernard-dewagtere.htm>

About the piece



Title: Can-can [Issu de "Orphée aux Enfers" - From Orpheus in the Underworld]

Composer: Offenbach, Jacques

Arranger: Dewagtere, Bernard

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Instrumentation: Piano solo

Style: Popular / Dance

Comment: The can-can (more correctly not hyphenated, as in the original French: cancan) is regarded today primarily as a physically demanding music hall dance, performed by a chorus line of female dancers who wear costumes with long skirts, petticoats, and black stockings, that harkens back to the fashions of the 1890s. The main features of the dance are the lifting up and manipulation of the skirts, with high kicking and suggestive, provocative body mov... (more online)

Bernard Dewagtere on [free-scores.com](https://www.free-scores.com)

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French Cancan

Issu de "Orphée aux Enfers"

Jacques Offenbach (1858)

Transc. : Bernard Dewagtere

Piano

The first system of the score is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment. A repeat sign is present after the first two measures.

The second system starts at measure 9. It includes first and second endings marked with '1.' and '2.'. The dynamics shift to mezzo-forte (*mf*) in the final measures of the system.

The third system begins at measure 19. It features a piano (*p*) dynamic. The right hand has a more active melody with some sixteenth notes, while the left hand continues with a consistent eighth-note accompaniment.

The fourth system starts at measure 28. The dynamics are mezzo-forte (*mf*). The right hand melody becomes more complex with sixteenth-note patterns, and the left hand accompaniment also shows some variation.

The fifth system begins at measure 38. It includes a crescendo hairpin. The right hand features a melodic line with some grace notes, and the left hand provides a harmonic accompaniment.

The sixth system starts at measure 48. The right hand has a busy, sixteenth-note melody, while the left hand maintains a steady eighth-note accompaniment.

2
58

French Cancan

mp

67

76

mf *8va*

85

loco

95

1.

105

116