



# Grease

## Hopelessly Devoted to You and You're the One That I Want

Words and Music by Barry Gibb & John Farrar

Arranged by Michael Story

### INSTRUMENTATION

- |                   |  |                           |
|-------------------|--|---------------------------|
| 1 Conductor       | 3 Trombone   | 1 Piano                   |
| 2 Flute           | 1 Tuba   | 8 1st Violin              |
| 2 Oboe            | 2 Mallet Percussion<br>(Bells, Xylophone)  | 8 2nd Violin              |
| 1 1st B♭ Clarinet | 1 Drumset/Percussion I<br>(Hi-Hat, Cymbals,<br>Suspended Cymbal, Snare<br>Drum, Bass Drum) | 5 3rd Violin (Viola T.C.) |
| 1 2nd B♭ Clarinet | 2 Percussion II<br>(Tambourine)  | 5 Viola                   |
| 2 Bassoon         |  | 5 Cello                   |
| 4 F Horn          |  | 5 String Bass             |
| 1 1st B♭ Trumpet  |  |                           |
| 1 2nd B♭ Trumpet  |  |                           |

### PROGRAM NOTES

Just plain fun to play! An exciting, high-energy arrangement of three popular tunes: "Grease," "Hopelessly Devoted to You," and "You're the One That I Want" will delight students and audiences! Equally effective with strings alone, or with strings and wind instruments.

### NOTES TO THE CONDUCTOR

*Grease* is written for either string or full orchestra, or for string orchestra with any combination of additional winds or percussion. The optional drumset part can also be played by two percussionists: one playing hi-hat, snare drum, and suspended cymbal, and the other playing bass drum. In the third section ("You're the One That I Want"), you may wish to rehearse in a quick  $\frac{4}{4}$  time to develop accuracy with syncopated rhythms, gradually building up competency and speed.

I hope you and your orchestra find this tune to be a fun and worthwhile musical experience.

*Michael Story*

### NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# Grease

## Hopelessly Devoted to You *and* You're the One That I Want

CONDUCTOR SCORE

Duration - 4:00

"Grease"  
Words and Music by BARRY GIBB

Arr. by Michael Story

Moderate rock (♩ = 116)

The score is arranged for a full orchestra and includes the following parts:

- Flute**
- Oboe**
- B♭ Clarinets I & II**
- Bassoon**
- F Horn I & II**
- B♭ Trumpets I & II**
- Trombone**
- Tuba**
- Mallet Percussion** (Bells, Xylophone)
- Drumset/Percussion I** (Hi-Hat, Suspended Cymbal, Snare Drum, Bass Drum)
- Percussion II** (Tambourine)
- Piano**
- Violins I & II**
- Viola (Violin III)**
- Cello**
- String Bass**

The score is in 4/4 time with a key signature of one sharp (F#). It features dynamic markings such as *f* (forte) and *mp* (mezzo-piano). The piece is marked "Moderate rock" with a tempo of 116 beats per minute. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the score.

"Grease"  
Words and Music by BARRY GIBB

Moderate rock (♩ = 116)

© 1978 CROMPTON SONGS, LLC

All Rights Administered by WARNER-TAMERLANE PUBLISHING CORP.

This Arrangement © 2007 CROMPTON SONGS, LLC, UNICHAPPELL-STIGWOOD MUSIC,

ENSIGN MUSIC CORPORATION and JOHN FARRAR MUSIC

All Rights Reserved Including Public Performance

26668S



Purchase a full-length performance recording!  
alfred.com/downloads

7

Fl.

Ob.

I

Cls.

II

Bsn.

Hn.

I

Tpts.

II

Trb.

Tuba

Mlts.

Perc. I

Perc. II

Pno.

Vlns. I

II

Vla. (Vln. III)

Cello

Str. Bass

*ff*

*mf*

5 6 7 8 9

Fl.

Ob.

I  
Cls.

II

Bsn.

Hn.

I  
Tpts.

II

Trb.

Tuba

Mlts.

Perc. I

Perc. II

Pno.

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

10 11 12 13 14

Musical score for orchestra and strings, measures 15-19. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets I and II (Cls. I, II), Bassoon (Bsn.), Horns I and II (Hn. I, II), Trumpets I and II (Tpts. I, II), Trombone (Trb.), Tuba, Mallets (Mlts.), Percussion I and II (Perc. I, II), Piano (Pno.), Violins I and II (Vlns. I, II), Viola (Vla. (Vln. III)), Cello, and Double Bass (Str. Bass). The key signature is one sharp (F#) and the time signature is 4/4. A rehearsal mark '17' is placed above the first measure of measure 17. Dynamics include *mf*, *f*, and *mf* < *f*. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

Fl.

Ob.

I  
Cls.  
II

Bsn.

Hn.

I  
Tpts.  
II

Trb.

Tuba

Mlts.

Perc. I

Perc. II

Pno.

I  
Vlns.  
II

Vla.  
(Vln. III)

Cello

Str. Bass

20 21 22 23 24

*Legal Use Requires Purchase*

25

Fl.

Ob.

I  
Cls.

II

Bsn.

Hn.

I  
Tpts.

II

Trb.

Tuba

Mlts.

Perc. I

Perc. II

Pno.

25

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

25 26 27 28 29

Fl.

Ob.

I  
Cls.  
II

Bsn.

Hn.

I  
Tpts.  
II

Trb.

Tuba

Mlts.

Perc. I

Perc. II

Pno.

I  
Vlns.  
II

Vla.  
(Vln. III)

Cello

Str. Bass

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Sus. Cym. w/S.D. stick

V

1



"Hopelessly Devoted to You"  
Words and Music by JOHN FARRAR

Moderately slow (♩ = 84)

rit. 37

Fl. *mf*

Ob. *mf*

Cl. I *mf*

Cl. II *mf*

Bsn. *mf*

Hn. *mf*

Tpts. I *mf*

Tpts. II *mf*

Trb. *mf*

Tuba *mf*

Mlts. *mf*

Perc. I (H.H.) *mf* Rim Knock

Perc. II *mf*

Pno. *mf*

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

35 36 37 38 39

Fl.

Ob.

I  
Cls.

II

Bsn.

Hn.

I  
Tpts.

II

Trb.

Tuba

Mlts.

Perc. I

Perc. II

Pno.

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

*mp*

*mp*

*mp*

*mp*

*mp*

*p*

III 1/2  
-1  
4

(V)

Fl.  
Ob.  
Cls. I  
Cls. II  
Bsn.  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlts.  
Perc. I  
Perc. II  
Pno.  
Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

26668S 46 47 48 49 50 51

Fl.

Ob.

I

Cls.

II

Bsn.

Hn.

I

Tpts.

II

Trb.

Tuba

Mlts.

Perc. I

Perc. II

Pno.

53

V

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*p*

*p*

I  
x2  
V

4

2

V

V

Fl. *mf* *f*

Ob. *mf* *f*

I *mf*

Cl. II *mf*

Bsn. *mf*

Hn. I *f*

Tpts. II *f*

Trb. *f*

Tuba *f*

Mlts. *f*

Perc. I *mf*

Perc. II

Pno. *mf*

Vlins. I *mf* *f* *div.*

II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

65

Fl.

Ob.

I

Clas.

II

Bsn.

Hn.

I

Tpts.

II

Trb.

Tuba

Mlts.

Perc. I

Perc. II

Pno.

I

Vlms.

II

Vla. (Vln. III)

Cello

Str. Bass

64

65

66

67

68

69

73

Fl.

Ob.

I

Cls.

II

Bsn.

Hn.

I

Tpts.

II

Trb.

Tuba

Mlts.

Perc. I

Perc. II

Pno.

I

Vlns.

II

Vla. (Vln. III)

Cello

Str. Bass

73

unison

2

4

V

V

V

Fl. *mf*

Ob. *mf*

I  
Cls. *mf*

II *mf*

Bsn. *mf*

Hn. *mf*

I  
Tpts. *mf*

II *mf*

Trb. *mf*

Tuba *mf*

Mlts. *mf*

Perc. I *mf*

Perc. II *mf*

Pno. *mf*

I  
Vlns. *mf*

II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

26668S 76 77 78 79 80 81



85 **Faster** (♩ = 96)

Fl.  
Ob.  
Cls. I  
Cls. II  
Bsn.  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlts.  
Perc. I  
Perc. II  
Pno.

85 **Faster** (♩ = 96)

Vlins. I  
Vlins. II  
Vla. (Vln. III)  
Cello  
Str. Bass

82

83

84

85

86

Fl. *mp*

Ob. *mp*

I Cls. *mp*

II Cls. *mp*

Bsn.

Hn.

I Tpts. *mp*

II Tpts. *mp*

Trb.

Tuba

Mlts.

Perc. I (Susp. Cym.) *mf*

Perc. II *mf*

Pno.

I Vlns. *mp* *mf*

II Vlns. *mp* *mf*

Vla. (Vln. III) *mp* *mf*

Cello *pizz.* *mf*

Str. Bass *pizz.* *mf*



Fl.  
Ob.  
Cls. I  
Cls. II  
Bsn.  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlts.  
Perc. I  
Perc. II  
Pno.  
Vlins. I  
Vlins. II  
Vla. (Vln. III)  
Cello  
Str. Bass

93 94 95 96 97 98





Fl.  
Ob.  
Cls. I  
Cls. II  
Bsn.  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlts.  
Perc. I  
Perc. II  
Pno.  
Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass

115

Fl.

Ob.

I  
Cls.

II

Bsn.

Hn.

I  
Tpts.

II

Trb.

Tuba

Mlts.

Perc. I

Perc. II

Pno.

115

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

114

115

116

117

118





125

Fl.

Ob.

I  
Cls.

II

Bsn.

*f*

Hn.

I

Tpts.

II

Trb.

*f*

Tuba

*f*

Mlts.

Perc. I

*f*

Perc. II

*f*

Pno.

*f*

125

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

*f*

Str. Bass

*f*

125 126 127 128 129 130

Fl.

Ob.

Cls. I

Cls. II

Bsn.

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlts.

Perc. I

Perc. II

Pno.

Vlins. I

Vlins. II

Vla. (Vln. III)

Cello

Str. Bass

Fl.

Ob.

I  
Cls.

II

Bsn.

Hn.

I  
Tpts.

II

Trb.

Tuba

Mlts.

Perc. I

Perc. II

Pno.

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

136

137

138

139

140

Fl. <sup>2.</sup> *p*

Ob. *ff*

Clas. I *ff*

Clas. II *ff*

Bsn. *ff*

Hn. *ff*

Tpts. I *ff*

Tpts. II *ff*

Trb. *ff*

Tuba *ff*

Mts. *ff*

Perc. I *ff*

Perc. II *ff*

Pno. *ff*

Vlins. I *ff*

Vlins. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*