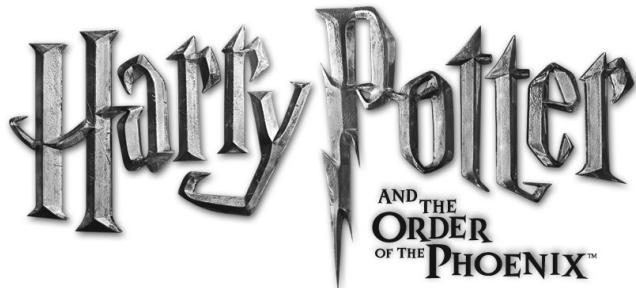




CONCERT FULL ORCHESTRA

Concert Suite from the Original Soundtrack



Featuring ANOTHER STORY, FLIGHT OF THE ORDER OF THE PHOENIX,
PROFESSOR UMBRIDGE, DUMBLEDORE'S ARMY and THE ROOM OF REQUIREMENTS

by

NICHOLAS HOOPER and JOHN WILLIAMS

Arranged by VICTOR LOPEZ

INSTRUMENTATION

Conductor	1st B♭ Trumpet	3 Percussion II (Suspended Cymbal, Wind Chimes/Taiko/Triangle/Hi-Hat, Tom-Tom/Crash Cymbals)
Ist Flute	2nd B♭ Trumpet	Piano
2nd Flute	3rd B♭ Trumpet	8 1st Violin
Oboe	Ist Trombone	8 2nd Violin
1st B♭ Clarinet	2nd Trombone	5 Viola
2nd B♭ Clarinet	3rd Trombone	5 Cello
B♭ Bass Clarinet	Tuba	5 String Bass
Bassoon	2 Mallet Percussion (Glockenspiel, Xylophone)	
Ist F Horn	Timpani (E-G-C-E)	
2nd F Horn	2 Percussion I (Snare Drum, Bass Drum)	
3rd F Horn		
4th F Horn		

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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



PROGRAM NOTES

After scoring the first three Harry Potter films and writing a plethora of themes, composer John Williams passed the baton on to composer Patrick Doyle, who wrote his own themes, but kept Williams' "Hedwig's Theme" and integrated it into his score. As the books have progressively gotten darker, so have the films, with *Harry Potter and the Goblet of Fire* taking advantage of Doyle's ability to write lush melodies and strongly dramatic action cues.

Director David Yates, who is relatively unknown to audiences in the USA, was tapped to direct the next film, *Harry Potter and the Order of the Phoenix*, and insisted in bringing along the composer he had collaborated with in the past, BAFTA-winner Nicholas Hooper, also relatively unknown to American audiences. Hooper won over the Warner Brothers music department, and subsequently wrote over two hours of score for the film, which was recorded at Abbey Road in London. Mixed by Peter Cobbin and recorded with the Chamber Orchestra of London, Hooper—like Doyle—wrote new themes, while retaining "Hedwig's Theme" for key moments.

The score to *Harry Potter and the Order of the Phoenix* has two prominent new themes: the Professor Umbridge Theme and the Possession Theme. There also appears to be a recurring motif for Dumbledore's Army and a few other bits and pieces that turn up a few times, as well as an orchestrational wink-and-nod to some of Williams' previous themes.

The titles chosen for this medley were selected from the original soundtrack by veteran composer/arranger Victor Lopez and are presented out of chronological order, undoubtedly for a more enjoyable playing and listening experience.

NOTES TO THE CONDUCTOR

This arrangement is based on the original *Harry Potter and the Order of the Phoenix* soundtrack. The first title used is "Another Story," and one can hear the original "Hedwig's Theme" as the medley begins. It's a little darker, with some orchestrational fluttering, and builds up into a large statement, but the horns never get to finish—instead it transitions into piano and some distant atmosphere, with soft strings. Now the flutes alternate up and down while the strings swell slowly, and the French horns restate a bit of "Hedwig's Theme" in an ominous and foreboding manner. At measure 29 in "Flight of the Order of the Phoenix," the snare drum taps out a rhythm joined by the strings as things slowly build, growing quickly into a rather boisterous piece. Fast strings swirl around as the rhythm is maintained and what sounds like a variation on the "Dumbledore's Army" motif is heard on the brass and strings before coming to an end. The energy developed in this section is derived from the intensity of the rhythm patterns. "Professor Umbridge" is introduced at measure 65. Tremolo strings slowly ascend, leading into a rather jaunty rendition of the theme on high strings with chimes. Soft woodwinds join in, and soon the full orchestra plays the A-part of the theme. Now the B-theme comes in, a rising build-up that is very Williams-esque (reminiscent of parts of *Hook*), utilizing the French horns. Now the A-theme is played on oboe, then full orchestra, leading into the B-theme played on clarinet and glockenspiel, backed by strings. Flutes move lightly, and then we're treated to a full version of the A-theme. The track ends with a slightly ominous downward movement of the strings and glockenspiel, softly fading out. Much care must be given to the "swing" interpretation. Listening to a recording of this arrangement or the original soundtrack will help less experienced musicians assimilate this style. The end titles at measure 106 until the end include two titles: "Dumbledore's Army" and "The Room of Requirements." In "Dumbledore's Army," pulsing strings start the ostinato-like rhythm, slowly joining the flutes. The clarinets start playing a rather buoyant line and are then joined by the French horns. It's upbeat and playful. There is a short transition from "Dumbledore's Army" starting at measure 142 and leading to "The Room of Requirements" at measure 144, which is the last title used in this medley. This section is written in 6/8, which is a bit simplistic as opposed to the 12/8 time signature used in the original score. Ostinato 6/8 rhythmic lines create the pulse throughout this part. A wave rushes over the music and there is a somewhat magical vibe to this section as strings swell in major and minor chords, creating a recurring motif. Soon there is a bit of a percussive melodic groove building upwards. The strings get a little more dissonant, but the theme continues. Soon one can feel the ending approaching as the entire orchestra rises up with the theme. It climaxes in the major-minor motif and ends on a rousing note.

This medley has plenty of tense and exciting moments. With numerous melodic moments, a few sprinkles of Williams' "Hedwig's Theme" and a few passing orchestrational references (intentional or otherwise) to Patrick Doyle's score, I have tried to stay true to Nicolas Hooper's original work. Ultimately, I must say that writing a medley approximately 5:15 long from a two-hour long soundtrack is always a challenge, but I am sure that this work will give your audience a taste of the original soundtrack in a "short and sweet" way.

Enjoy!



Harry Potter and the Order of the Phoenix

Featuring ANOTHER STORY, FLIGHT OF THE ORDER OF THE PHOENIX,
PROFESSOR UMBRIDGE, DUMBLEDORE'S ARMY and THE ROOM OF REQUIREMENTS

CONDUCTOR SCORE

Duration - Approx. 5:10

By Nicholas Hooper and John Williams

Arranged by Victor Lopez

Moderately (♩ = 120)
"Another Story" - by NICHOLAS HOOPER and JOHN WILLIAMS

Flutes I
Flutes II
Oboe I
B♭ Clarinets I
B♭ Bass Clarinet
Bassoon
Horns in F I
Horns in F II
Horns in F III
Horns in F IV
B♭ Trumpets I
B♭ Trumpets II
Trombones I
Trombones II
Trombones III
Tuba
Mallet Percussion (Glockenspiel, Xylophone)
Timpani (E-G-C-E)
Percussion I (Snare Drum, Bass Drum)
Percussion II (Suspended Cymbal, Wind Chimes/Taiko/Triangle/Hi-Hat, Tom-Tom/Crash Cymbals)
Piano
Violins I
Violins II
Viola
Cello
String Bass

Moderately (♩ = 120)
"Another Story" - by NICHOLAS HOOPER and JOHN WILLIAMS

4

mf

mf

mf

p

a2

a2 mf

mf

Play

Glock.

Wind Chimes

cresc.

mf

mf

opt.

Moderately (♩ = 120)

"Another Story" - by NICHOLAS HOOPER and JOHN WILLIAMS

div. 1/2 tremolo

p

1/2 tremolo

mf

mf

mf

div.

mf

1

2

3

4

5

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Picc. 12

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Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tpts. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Sus. Cym.
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

29696S 13 14 15 16 17 18 19

20

Flute Solo
mf

I Fls.
II
Ob.
I Cls.
II *mp*
B. Cl. *p*
Bsn.
Hns.
III IV
Tpts. I II
III
I
Tbns. II
III
Tuba
Mlt. Perc.
p
Timp.
Perc. I
W.C.
Perc. II
mp
Pno. *mp* *p* *mf* *mp* *p*

20

Vlns. I *v.* *v.* *div.* 8 8 8
II *v.* *v.* *div.* *mf* *p*
Vla. *v.* *v.* *div.* *mf* *p*
Cello *v.* *v.* *div.* *mf* *p*
Str. Bass *v.* *v.* *p* *mf* *p* *p*

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20 21 22 23 24 25

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Steadily ($\text{♩} = 120$)

"Flight of the Order of the Phoenix" - by NICHOLAS HOOPER

Fls.
II
Ob.
I
Cl.
II
B. Cl.
Bsn.
Hns.
III
IV
I
Tpts.
II
III
I
Tbns.
II
III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

29

Vlns.
II
Vla.
Cello
Str. Bass

29
Steadily ($\text{♩} = 120$)
"Flight of the Order of the Phoenix" - by NICHOLAS HOOPER

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

mf > mp

mf > mp

mf > mp

pizz. arco pizz.

simile

31 32 33 34

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

35 36 37 38

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Fls.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns.
Vla.
Cello
Str. Bass

44

Fls. I
 Fls. II
 Ob.
 Cls. I
 Cls. II
 B. Cl.
 Bsn.
 Hns. I
 Hns. II
 Hns. III
 Hns. IV
 Tpts. I
 Tpts. II
 Tpts. III
 Tbn. I
 Tbn. II
 Tbn. III
 Tuba
 Mlt. Perc.
 Timp.
 Perc. I
 Perc. II
 Pno.
 Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass

Dynamics and markings:

- Fls. II: *poco a poco cresc.*
- Ob.: *poco a poco cresc.*
- Cl. II: *mf*
- B. Cl.: *mf*
- Bsn.: *mf*
- Hns. II: *pp*
- Hns. III: *pp*
- Tpts. III: *mf*
- Tbn. II: *pp*
- Tbn. III: *mf*
- Tuba: *mf*
- Mlt. Perc.: *poco a poco cresc.*
- Perc. I: *mf*
- Perc. II: *mf*
- Pno.: *mf*
- Vlns. II: *poco a poco cresc.*
- Vla.: *mf*
- Cello: *mf*
- Str. Bass: *mf*

44

Vlns. I
 Vlns. II
 Vla.
 Cello
 Str. Bass

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49

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Tim. Timp.

Perc. I

Perc. II

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

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47

48

49

50

51

Review Required Purchase

Fls. I
Fls. II
Ob.
Ob. I
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbn. I
Tbn. II
Tbn. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

52 3 53 3 54 3 55 3 56

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57

Fls.

II

Ob.

I

Cls.

II

B. Cl.

Bsn.

I

Hns.

III

IV

Tpts.

III

I

Tbns.

II

III

Tuba

Mlt. Perc.

Timp.

Perc. I

Taiko
(opt. Wide
Drum)

Perc. II

Tom

Pno.

Vlns.

II

Vla.

Cello

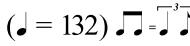
Str. Bass

Prc view requires purchase

57

57 58 59 60 61

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65 Bouncy Swing ($\text{♩} = 132$) 
 "Professor Umbridge" - by NICHOLAS HOOPER

Fls.
II
Ob.
I
Cl.
II
B. Cl.
Bsn.

 Hns.
III
IV
I
Tpts.
II
III
I
Tbns.
II
III
Tuba

 Mlt. Perc.

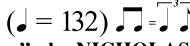
 Timp.

 Perc. I

 Perc. II

 Pno.



65 Bouncy Swing ($\text{♩} = 132$) 
 "Professor Umbridge" - by NICHOLAS HOOPER

Vlns.
II
Vla.
Cello
Str. Bass



Picc.

I Fls. *mf*

II

Ob.

I Cls. *mf*

II

B. Cl. *mf*
(Str. Bass)

Bsn. *mf*
(Cello)

I Hns. *mf*
(Vla.)

II

III *mf*

IV *mf*
(Cello)

I Tpts. *mf*

II

III

I Tbns. *mf*

II

III *mf*
(Cello)

Tuba *mf*
(Str. Bass)

Glock.

Mlt. Perc. *mf*

Timp.

Perc. I

Perc. II *mp*

Tri.

Pno.

Vlns. I

II

Vla. *pizz.*

Cello *pizz. mf*
div.

Str. Bass *mf*

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70 71 72 73 74

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Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

75 76 77 78 79

80

I Fls. II Ob. I Cls. II B. Cl. Play Bsn. Play Hns. I II III IV Tpts. I II III I Tbps. II III I Tuba Mlt. Perc. Tune: D-G-C-D Timp. Perc. I Perc. II Pno. 80 Vlns. II Vla. Cello Str. Bass

Flute parts (I & II) play eighth-note patterns. Oboe (Ob.) and Clarinet (Cl.) play eighth-note patterns. Bassoon (Bsn.) and Bassoon II (Bsn. II) play eighth-note patterns. Horns (Hns.) play eighth-note patterns. Trombones (Tbps.) play eighth-note patterns. Tuba plays eighth-note patterns. Mallet Percussion (Mlt. Perc.) and Timpani (Timp.) play eighth-note patterns. Percussion I (Perc. I) and Percussion II (Perc. II) play eighth-note patterns. Piano (Pno.) plays eighth-note patterns. Violin I (Vlns. I) and Violin II (Vlns. II) play eighth-note patterns. Viola (Vla.) and Cello play eighth-note patterns. Double Bass (Str. Bass) plays eighth-note patterns.

Measure 80: Flute I and II play eighth-note patterns. Oboe and Clarinet play eighth-note patterns. Bassoon and Bassoon II play eighth-note patterns. Horns play eighth-note patterns. Trombones play eighth-note patterns. Tuba plays eighth-note patterns. Mallet Percussion and Timpani play eighth-note patterns. Percussion I and Percussion II play eighth-note patterns. Piano plays eighth-note patterns. Violin I and Violin II play eighth-note patterns. Viola and Cello play eighth-note patterns. Double Bass plays eighth-note patterns.

Measure 81: Flute I and II play eighth-note patterns. Oboe and Clarinet play eighth-note patterns. Bassoon and Bassoon II play eighth-note patterns. Horns play eighth-note patterns. Trombones play eighth-note patterns. Tuba plays eighth-note patterns. Mallet Percussion and Timpani play eighth-note patterns. Percussion I and Percussion II play eighth-note patterns. Piano plays eighth-note patterns. Violin I and Violin II play eighth-note patterns. Viola and Cello play eighth-note patterns. Double Bass plays eighth-note patterns.

Measure 82: Flute I and II play eighth-note patterns. Oboe and Clarinet play eighth-note patterns. Bassoon and Bassoon II play eighth-note patterns. Horns play eighth-note patterns. Trombones play eighth-note patterns. Tuba plays eighth-note patterns. Mallet Percussion and Timpani play eighth-note patterns. Percussion I and Percussion II play eighth-note patterns. Piano plays eighth-note patterns. Violin I and Violin II play eighth-note patterns. Viola and Cello play eighth-note patterns. Double Bass plays eighth-note patterns.

Measure 83: Flute I and II play eighth-note patterns. Oboe and Clarinet play eighth-note patterns. Bassoon and Bassoon II play eighth-note patterns. Horns play eighth-note patterns. Trombones play eighth-note patterns. Tuba plays eighth-note patterns. Mallet Percussion and Timpani play eighth-note patterns. Percussion I and Percussion II play eighth-note patterns. Piano plays eighth-note patterns. Violin I and Violin II play eighth-note patterns. Viola and Cello play eighth-note patterns. Double Bass plays eighth-note patterns.

Measure 84: Flute I and II play eighth-note patterns. Oboe and Clarinet play eighth-note patterns. Bassoon and Bassoon II play eighth-note patterns. Horns play eighth-note patterns. Trombones play eighth-note patterns. Tuba plays eighth-note patterns. Mallet Percussion and Timpani play eighth-note patterns. Percussion I and Percussion II play eighth-note patterns. Piano plays eighth-note patterns. Violin I and Violin II play eighth-note patterns. Viola and Cello play eighth-note patterns. Double Bass plays eighth-note patterns.

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88

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

85 86 87 88 89

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88

div.

mp

arco

mp

pizz.

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbn. I
Tbn. II
Tbn. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

90 91 92 93 94

mf

div

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97

Fls.

II

Ob.

I

Clz.

II

B. Cl.

Bsn.

Hns.

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns.

II

Vla.

Cello

Str. Bass

95

96

97

98

99

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Detailed description: This is a page from a musical score for orchestra and piano. The score is in 2/4 time and consists of 21 measures. The instrumentation includes Flutes (I & II), Oboes (I & II), Clarinets (I & II), Bassoon, Horns (I-IV), Trombones (I-III), Tuba, Mallet Percussion, Timpani, Percussion I, Percussion II, and Piano. The piano part is divided into two staves. Measure 97 is the central focus, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics such as 'mp' (mezzo-forte) and 'mf' (mezzo-forte) are used. Measure 98 shows a continuation of the piano's eighth-note pattern. Measure 99 concludes with a final piano chord. Measure 95 and 96 show mostly rests or simple harmonic patterns. Measure 97 is also marked with a rehearsal number '97' above the staff.

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Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Tpts. III
Tpts. IV
Tpts. I
Tpts. II
Tpts. III
Tbn. I
Tbn. II
Tbn. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

100 101 102 103 104 105

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106 Joyfully ($\text{♩} = 148$)
 "Dumbledore's Army" - by NICHOLAS HOOPER

Premiere Use Requires Purchase

106 Joyfully ($\text{♩} = 148$)
 "Dumbledore's Army" - by NICHOLAS HOOPER

Premiere Use Requires Purchase

Fls. I

Fls. II

Ob.

Cl. I

Cl. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

117

Fls. I
Fls. II
Ob.
Cls. I *mf*
Cls. II *mf* *cresc.*
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbn. I
Tbn. II
Tbn. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

117

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

125

Picc.

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf
Play

mf

mf

mf

mp

mp

sub. mf
a2

sub. mf

sub. mf

sub. mf

sub. mf

mp

mp

mf

mp

mp

mf

125

121

122

123

124

125

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Preview Requires Purchase

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

(Viin. 2)

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

126

127

128

129

130

29696S

134

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tpts. I
Tpts. II
Tpts. III
Tbn. I
Tbn. II
Tbn. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

131 132 133 134 135 136

29696S

Fls. I f
Fls. II
Ob.
Cl. I f
Cl. II mf
B. Cl.
Bsn. mf cresc.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II p
Tpts. III p
Tpts. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno. mf
Vlns. I div. V
Vlns. II div. V
Vla.
Cello
Str. Bass mf cresc.

137 138 139 140 141

With intensity ($\text{♩} = 148$)

"The Room of Requirements" - by NICHOLAS HOOPER

144

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tpts. IV
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Xyl.
Timp.
Perc. I
Perc. II
Pno.

With intensity ($\text{♩} = 148$)

"The Room of Requirements" - by NICHOLAS HOOPER

144

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
29696S

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

148

149

mf

150

151

152

153

154

29696S

151

Preview Requires Purchase

A page of musical notation for orchestra and piano, measures 155 to 160. The score includes parts for Flutes I & II, Oboe, Clarinet I & II, Bassoon, Horn I & II, Trombones I & II, Tuba, Mallet Percussion, Timpani, Percussion I, Percussion II, Piano, Violins I & II, Viola, Cello, and Double Bass. The piano part includes dynamic markings like *Glock.*, *mf*, *f*, *Change low D to E*, *sva*, *f*, *mp*, *div.*, and *f*. The score is heavily annotated with red ink, including a large diagonal watermark reading "Preview Use Requires Purchase" and several circled measure numbers (155, 156, 157, 158, 159, 160).

Fls. I
Fls. II
Ob.
I Cls.
II Cls.
B. Cl.
Bsn.
Hns. I
Hns. II
III
IV
I Tpts.
II Tpts.
III Tpts.
I Tbns.
II Tbns.
III Tbns.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

155 156 157 158 159 160

29696S

164

Fls.
II. Ob.
I. Cls.
II. B. Cl.
Bsn.
Hns.
III.
IV. I. Tpts.
II. III. I. Tbn.
II. III. Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns.
II. Vla.
Cello
Str. Bass

Glock.
Change A to B♭, C to B, E to E♭
Cr. Cyms.
Sus. Cym.
(8va)
ff
Xyl.
ff
div.

164

161 162 163 ff 164 165 166 167

29696S

172

Fls.
II
Ob.
I
Cl.
II
B. Cl.
Bsn.
I
Hns.
II
III
IV
I
Tpts.
II
III
I
Tbns.
II
III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns.
II
Vla.
Cello
Str. Bass

172

172

29696S

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

Glock. & Xyl.

175 176 177 178 179 180 181

182

I Fls. II Ob. I Cls. II B. Cl. Bsn. I Hns. II III IV I Tpts. II Play III Play I Tbns. II III Tuba I Mlt. Perc. Xyl. Timp. Perc. I Perc. II Pno.

Glock.

182

Vlns. II Vla. Cello Str. Bass

29696S

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182 183 184 185 186 187 188 189 190 191