



# Fame

Music by MICHAEL GORE  
Arranged by VICTOR LÓPEZ

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## INSTRUMENTATION

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- 1 Conductor
- 2 Flute
- 2 Oboe
- 1 1st B $\flat$  Clarinet
- 1 2nd B $\flat$  Clarinet
- 2 Bassoon
- 1 B $\flat$  Bass Clarinet
- 4 F Horn

- 1 1st B $\flat$  Trumpet
- 1 2nd B $\flat$  Trumpet
- 3 Trombone
- 1 Tuba
- 1 Mallet Percussion  
(Bells/Xylophone)
- 1 Timpani (A-E)
- 2 Percussion (Snare  
Drum/Hi-Hat, Bass Drum)  
[Optional Drum Set]

- 1 Piano
  - 8 1st Violin
  - 8 2nd Violin
  - 5 3rd Violin (Viola T.C.)
  - 5 Viola
  - 5 Cello
  - 5 String Bass
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## PROGRAM NOTES

*Fame*, an MGM film, is a new take on the classic 1980 musical, which followed the students of the New York Academy of Performing Arts, their dream for instant success, and the constant possibility of failure. The original film spawned a long-running TV series as well as a stage version, which ran on Broadway and in London. Both included large-scale song-and-dance numbers. This arrangement features "Fame," the original theme song, from the new soundtrack.

## 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

## REHEARSAL NOTES

Throughout this arrangement, accents have been used to give the upbeats a slight push (measures 2, 5, 6, 11, 13, 15, 19, etc.). They are not to be played heavy, particularly when playing the melodic line.

For added flexibility, the percussion part has been written so that it will sound effective with two percussionists or just one player on a drum set. Keep the percussion underneath the strings at all times.

At measure 9, the 1st and 2nd violins introduce the melody, which is cued in the 1st trumpet part for support. Be sure the quarter note staccatos in the background (measures 9–12) are played detached, almost as if they are eighth notes. Attention to all of the articulation and dynamic markings will make the performance a nuanced one.

The bass line should flow and keep the pulse throughout, but not necessarily be played loud.

At measure 17, the melody now moves to the 2nd violin, viola, and cello, with support from the trombone and French horn. The flute, oboe, and 1st violin introduce a short countermelody while the rest of the orchestra maintains the pulse by playing the staccato quarter notes on each beat.

During the chorus section (measures 25–46), as is the case with pop and jazz music, much attention should be placed on the articulations, style, and length of notes. A discussion and illustration on how to articulate the legato connected, the staccato detached, and the roof-top accent short and accented may be necessary. At bar 47, although marked forte, the percussion solo should not be too loud. On the D.S. al Coda, watch the dynamic level, as there will be a tendency with this piece to get loud.

Enjoy!

*Victor Lopez*

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# Fame

CONDUCTOR SCORE

Duration - 2:25

Music by Michael Gore

Arranged by Victor López

Moderately (♩ = 126)

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

- Flute
- Oboe
- B♭ Clarinets (I and II)
- Bassoon (B♭ Bass Clarinet)
- Horn in F (I and II)
- B♭ Trumpets (I and II)
- Trombone
- Tuba
- Mallet Percussion (Bells/Xylophone)
- Timpani (A-E)
- Percussion (Snare Drum/Hi-Hat/Bass Drum) [Opt. Drum Set]
- Piano (optional)
- Violins (I and II)
- Viola (Violin III)
- Cello
- String Bass

Key markings include *f* (forte) and *Amin* (A minor) throughout the score. The tempo is marked as Moderately with a quarter note equal to 126 beats per minute.

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Fl.

Ob.

Cl. I

Cl. II

Bsn. (B♭ B. Cl.)

Hn. I

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

27 28 29 30 31 32

G E7sus E7 Amin Dmin7 F/G G E7sus E7

33

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

A min D min7 F/G G E7sus E7 A min D min7 F/G

33 34 35 36 37 38



To Coda ◊

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

G E7sus E7 Amin Amin

To Coda ◊

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

(V)



*Coda*

Fl. *f*

Ob. *f*

Cl. I *f*

Cl. II *f*

Bsn. (B $\flat$  B. Cl.) *f*

Hn. *f*

Tpts. I *f*

Tpts. II *f*

Tbn. *f*

Tuba *f*

Mlt. Perc. *f* Bells

Timp. *f*

Perc. *f*

Pno. (opt.) *f* A min F/A A min

*Coda*

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

