



Selections from

Harry Potter

AND THE
DEATHLY
HALLOWS
PART I

**Featuring Hedwig's Theme, Obliviate, Dobby, Lovegood,
Ministry of Magic, Farewell to Dobby, and The Elder Wand**

Music by **JOHN WILLIAMS** and **ALEXANDRE DESPLAT**

Arranged by **MICHAEL STORY**

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INSTRUMENTATION

1 Conductor	1 1st B $\flat$ Trumpet	3 Percussion (Suspended Cymbal, Snare Drum/Tom-Tom, Shaker)
1 1st Flute	1 2nd B $\flat$ Trumpet	1 Piano (Optional)
1 2nd Flute	3 Trombone	8 1st Violin
2 Oboe	1 Tuba	8 2nd Violin
1 1st B $\flat$ Clarinet	1 Mallet Percussion (Bells/Xylophone or Marimba)	5 3rd Violin (Viola T.C.)
1 2nd B $\flat$ Clarinet	1 Timpani (F $\sharp$ -B-D-E)	5 Viola
2 Bassoon		5 Cello
1 B $\flat$ Bass Clarinet		5 String Bass
4 F Horn		

NOTES TO THE CONDUCTOR

This arrangement of music from the wonderful soundtrack to the seventh movie in the Harry Potter series contains seven contrasting themes. It is scored for intermediate-level full orchestra; however, it is also completely playable by string orchestra alone, or with any number of added winds or percussion. "Hedwig's Theme" is written for both solo violin and bells, but you may wish to use either just the violin or bells only. In "Ministry of Magic," the staccato eighth notes in the upper strings and winds should be played very lightly and should not cover up the melody in the lower parts. "Farewell to Dobby" may be played in-tempo, or, if desired, in a rubato manner. In the final section, "The Elder Wand," there should be a steady crescendo throughout. If desired, as your students become familiar with the music, feel free to increase the tempo to up to around 172 bpm.

I hope you and your orchestra find this piece to be an exciting 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

Harry Potter and the Deathly Hallows – Part 1

Featuring HEDWIG'S THEME, OBLIVIATE, DOBBY, LOVEGOOD,
MINISTRY OF MAGIC, FAREWELL TO DOBBY, THE ELDER WAND

CONDUCTOR SCORE

Duration - 4:50

"Hedwig's Theme" - By JOHN WILLIAMS

Arranged by Michael Story

Mysteriously (♩ = 126)

9

Flutes

Oboe

B♭ Clarinets

Bassoon
(B♭ Bass Clarinet)

F Horn

B♭ Trumpets

Trombone

Tuba

Mallet Percussion
(Bells/Xylophone or Marimba)

Timpani
(F♯-B-D-E)

Percussion
(Suspended Cymbal, Snare Drum/Tom-Tom, Shaker)

Piano
(optional)

Violins

Viola
(Violin III)

Cello

String Bass

Bells
Tune: F♯-B-D-E
mp

Solo
mp

1 2 3 4 5 6 7 8 9

"Hedwig's Theme" - By JOHN WILLIAMS

Mysteriously (♩ = 126)

9

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35934S

Fls. I II

Ob.

Cls. I II

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

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Xyl. or Mrb. (soft mallets)

Sus. Cym. with mallets

mf

p *mf*

mf

mf

mf

mf

arco

mf

20

All $\frac{2}{4}$

Hi 3

17 18 19 20

Fls. I II

Ob.

Cls. I II

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

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

mf

mf

p

4

Fls. I II

Ob.

Cls. I II

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

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Tim.

Perc.

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flutes (Fls.), Oboes (Ob.), Clarinets (Cls.), Bassoon (Bsn. (B♭ B. Cl.)), Horns (Hn.), Trumpets (Tpts.), Trombones (Trb.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion (Perc.), Piano (Pno. (opt.)), Violins (Vlns.), Viola (Vla. (Vln. III)), Cello, and String Bass (Str. Bass). The score is divided into measures, with a large red watermark reading "Preview Only" overlaid across the center. The page number "29" is visible in the top right corner. The score includes dynamic markings such as "f" (forte) and "p" (piano), and a large red watermark reading "Preview Only" is overlaid across the center.

[illegible]

37 Playfully (♩ = 128)

Fls. I *f* *mp* (*mp*)

Fls. II *f* *mp*

Ob. *f* *mp* (*mp*)

Cls. I *f* *mp* (*mp*)

Cls. II *f* *mp* (*mp*)

Bsn. (B♭ B. Cl.) *f* *mp*

Hn. *f* *mp* (*mp*)

Tpts. I *f* *mp*

Tpts. II *f* *mp*

Trb. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f* *p*

Perc. *f*

Pno. (opt.) *f*

"Dobby" - by ALEXANDRE DESPLAT

37 Playfully (♩ = 128)

Vlms. I *f* *mp* *mp* *pizz.*

Vlms. II *f* *p* *mp* *pizz.*

Vla. (Vln. III) *f* *p* *mp* (V)

Cello *f* *pizz.* *mp*

Str. Bass *f* *p* *mp*

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58

Fls. I II

Ob.

Cls. I II

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

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

51 52 53 54 55 56 57 58 59 60

58

Fls. I II

Ob.

Cls. I II

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

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I II

Vla. (Vln. III) pizz.

Cello

Str. Bass

mf

(mf)

mf

(mf)

Shaker

Tom-Tom *mf*

mf

arco

arco

arco

4

61 62 63 64 65 66 67 68

35934S

35934S

85

"Ministry of Magic" - by ALEXANDRE DESPLAT

Fls. I *mp* *mf*

Fls. II *mp* *mf*

Ob. *mp* *mf*

Cls. I *mp* *mf*

Cls. II *mp* *mf*

Bsn. (B $\flat$ B. Cl.) *mp* *mf*

Hn. *mp* *mf*

Tpts. I *mp* *mf*

Tpts. II *mp* *mf*

Trb. *mf*

Tuba *mf*

Mlt. Perc.

Timp.

Perc. *mp* *mf*

Pno. (opt.) *mf*

Sus. Cym. with S.D. stick

85

"Ministry of Magic" - by ALEXANDRE DESPLAT

Vlms. I *mp* *mf*

Vlms. II *mp* *mf*

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

Cello *mp* *mf* arco x4

Str. Bass *mp* *mf* arco

83

84

85

mf

86

87

Fls. I II

Ob.

Cls. I II

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

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

88 89 90 91 92

35934S

96

Fls.

Ob.

Cls.

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

Hn.

Tpts.

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

93 94 95 96 97

35934S

Hi 3 4

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[illegible]

107

Fls. I II

Ob.

Cls. I II

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

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Sus. Cym. with mallets

mp

p

mp

107

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

4

4

o

Hi 3

V

V

118

Fls. I *mf* *mp*

Fls. II *mf* *mp*

Ob. *mf* *mp*

Cls. I *mf* *mp*

Cls. II *mf* *mp*

Bsn. (B $\flat$ B. Cl.) *mf* *mp*

Hn. *mf* *mp*

Tpts. I *mf* *mp*

Tpts. II *mf* *mp*

Trb. *mf* *mp*

Tuba *mf* *mp*

Mlt. Perc. *mf* *mp*

Timp. *mf* *mp*

Perc. *p*

Pno. (opt.)

Vlms. I *mf* *mp*

Vlms. II *mf* *mp*

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

Cello *mf* *mp*

Str. Bass *mf* *mp*

35934S

112 113 114 115 116 117 118 119

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123 Bright (♩ = 156)

Fls. I *mf*

Fls. II *mf*

Ob. *mf*

Cls. I *mf* *mp*

Cls. II *mf*

Bsn. (B♭ B. Cl.) *mf* *mp*

Hn. *mf* *mp*

Tpts. I *mf*

Tpts. II *mf*

Trb. *mf* *mp*

Tuba *mf* *mp*

Mlt. Perc. *mf*

Timp. *mf*

Perc. *mf* T.T. *mp*

Pno. (opt.) *mf* *mp*

"The Elder Wand" - by ALEXANDRE DESPLAT

123 Bright (♩ = 156)

Vlms. I *mf*

Vlms. II *mf* *mp* *p*

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

Cello *mf* *mp*

Str. Bass *mf* *mp*

Fls.

Ob.

Cls.

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

Hn.

Tpts.

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

133

134

135

Fls. I (mf) 141 f

Ob. (mf) f

Cls. I (mf) f

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

Hn. (mf) f

Tpts. I (mf) f

Trb. f

Tuba f

Mlt. Perc. Xyl. (hard mallets) f

Timp. f

Perc. (Sus. Cym.) p

Pno. (opt.) f

Vlns. I (V) (mf) f

Vla. (Vln. III) (V) f

Cello f

Str. Bass f

35934S 136 137 138 139 140 141 142 143

149

Fls.

Ob.

Cls.

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

Hn.

Tpts.

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Choke

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144 145 146 147 148 149 150 151 152