At the Movies – The Classics

Featuring themes from *2001: A Space Odyssey*; *Singin' in the Rain*; *The Good, The Bad and the Ugly*; and *The Wizard of Oz*

Arranged by JUSTIN WILLIAMS

INSTRUMENTATION

1 Conductor
3 1st Flute
3 2nd Flute
2 Oboe
2 Bassoon
3 1st B♭ Clarinet
3 2nd B♭ Clarinet
3 3rd B♭ Clarinet
2 B♭ Bass Clarinet
2 1st E♭ Alto Saxophone
2 2nd E♭ Alto Saxophone
1 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone
3 1st B♭ Trumpet
3 2nd B♭ Trumpet
3 3rd B♭ Trumpet
2 1st F Horn
2 2nd F Horn
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Euphonium
1 Baritone Treble Clef
4 Tuba
1 Optional Electric Bass
1 Optional Piano
2 Mallet Percussion
(Bells/Vibraphone)
1 Timpani
2 Percussion 1
(Snare Drum, Bass Drum)
2 Percussion 2
(Suspended Cybal, Crash Cymbals)
3 Percussion 3
(Triangle/Wind Chimes, Tom-Toms [2]/Wind Chimes)

SUPPLEMENTAL AND WORLD PARTS
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E♭ Alto Clarinet
1st Horn in E♭
2nd Horn in E♭
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
3rd Trombone in B♭ Bass Clef
1st Trombone in B♭ Treble Clef
2nd Trombone in B♭ Treble Clef
3rd Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

2001: A Space Odyssey; *Singing in the Rain*; *The Good, The Bad, and The Ugly*; and *The Wizard of Oz*. Movie titles that will forever be etched in the cinematic hall of fame. These timeless films are among a list of others that define all that is loved about the silver screen and beloved flagship institutions of Tinseltown.

Like so many classics of cinema, these films owe a large portion of their success to their respective soundtracks. The themes presented in *At the Movies – The Classics* are as iconic as the images they accompany. "Also Sprach Zarathustra," "Singin' in the Rain," "The Good, The Bad, The Ugly," and "Over the Rainbow" take center stage in this medley. From the bold and dramatic to the toe-tapping and emotional, the piece is a trip down a star-studded memory lane.

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
a division of Alfred

NOTES TO THE CONDUCTOR

Each portion of the piece should thematically reflect the movie it represents. (It is highly recommended to play the original recordings of these pieces for your ensemble!) As such, the piece should open as mysteriously as possible. The tempo is marked at 60 beats per minute, but, by all means, take liberties as necessary to achieve the desired effect. Ensure that the trumpet entrance at measure 3 is very dark and rounded. Overexaggerate the dynamics, crescendos, and decrescendos in this section. Let your timpani player show off! At measure 13 through the end of this section, let your ensemble be as bold and dramatic as possible while maintaining a good tone. The *sffz* and subsequent crescendo from measures 18–20 should be intense!

The mood changes completely at measure 20. Let the ride cymbal be very carefree. Ensure the articulations at measure 22 are very light and subtle. In turn, encourage all subsequent entrances to mimic the style established by the woodwind section.

The horn solo (cued in alto saxophone) should be very free and vocal, maintaining the stylistic characteristic of the original vocal. The full ensemble entrance at measure 40 should be a big contrast in volume. Encourage your trumpets, horns, and trombones to have their bells up!

Measure 42 should be another immediate change in mood. Allow your tom-tom player to be animated, but not overbearing. This is an excellent opportunity to have the player emulate the style of the original recording.

The trade of solos between the flute and muted trumpet beginning at measure 46 should be seamless and with a little freedom. Like all portions of this medley, proper style is the key to this portion's success!

In measure 54, be sure the melody in the bassoon, alto sax, tenor sax, horn, and euphonium is smooth and aggressive. Let your trombones bite off as much as they can chew in measures 54–57. A little "edge" is completely acceptable here!

Let the percussion section be the driving force in measure 61 throughout the end of this section. Make certain the melody lines are crisp and light, but intense. The tempo is marked to accelerate to 138bpm in measure 64, but don't feel like it's necessary to achieve this tempo if it means sacrificing the clarity of the melodic lines.

The mood becomes very ethereal and reflective in measure 69 with "Over the Rainbow." The flute and oboe duet beginning in measure 70 can certainly be used as a full section moment if you feel the need.

Let the clarinet solo in measure 78 be very free and whimsical. Expose your soloist to a recording of popular clarinet music of the 1930s or 1940s. Achieving that "vintage" tone will greatly enhance this section.

Measure 88 should begin a gradual, but exciting build to the very emotional key change at measure 94. Allow the timeless melody to soar above the ensemble in the flute, oboe, and trumpet. Let the ritardando in measure 99 be extremely dramatic! Measure 100 should be very broad and aggressive with careful attention given to attacks and articulations. The length of the caesura is up to your creative discretion, but do give enough time for effect.

Let the woodwind entrance and trill be very intense at measure 101. The following brass entrances should be "no holds barred" and very aggressive! As for the final chord and crescendo, think "end credits" for an epic classic! Let the ensemble show off as the piece comes to a close!

I hope that you, your ensemble, and audience have as much fun with *At the Movies – The Classics* as I did arranging it. I wish you fun rehearsals and a most memorable performance!

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ALSO SPRACH ZARATHUSTRA (from 2001: A Space Odyssey)
Composed by RICHARD STRAUSS
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SINGIN' IN THE RAIN (from Singin' in the Rain)
Music by NACIO HERB BROWN
Lyric by ARTHUR FREED
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THE GOOD, THE BAD AND THE UGLY (Main Title)
Composed by ENNIO MORRICONE
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OVER THE RAINBOW (from The Wizard of Oz)
Music by HAROLD ARLEN
Lyric by E.Y. HARBURG
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At the Movies – The Classics

FULL SCORE
Approx. Duration - 4:45

Featuring themes from *2001: A Space Odyssey; Singin' in the Rain; The Good, The Bad and The Ugly;* and *The Wizard of Oz*

Arranged by Justin Williams

"Also Sprach Zarathustra *(from 2001: A Space Odyssey)*" - Composed by Richard Strauss

Mysteriously! ♩ = 60

Flutes 1 2
Oboe
Bassoon
B♭ Clarinets 1 2 3
B♭ Bass Clarinet
E♭ Alto Saxophones 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

"Also Sprach Zarathustra *(from 2001: A Space Odyssey)*" - Composed by Richard Strauss

Mysteriously! ♩ = 60

B♭ Trumpets 1 2 3
F Horns 1 2
Trombones 1 2 3
Euphonium
Tuba (Optional Electric Bass)
Mallet Percussion (Bells/Vibraphone)
Timpani
Tune F, B♭, C, E♭
Percussion 1 (Snare Drum, Bass Drum)
Percussion 2 (Suspended Cymbal, Crash Cymbals)
Percussion 3 (Triangle/Wind Chimes, Tom-Toms [2]/ Wind Chimes)

1 2 3 4 5

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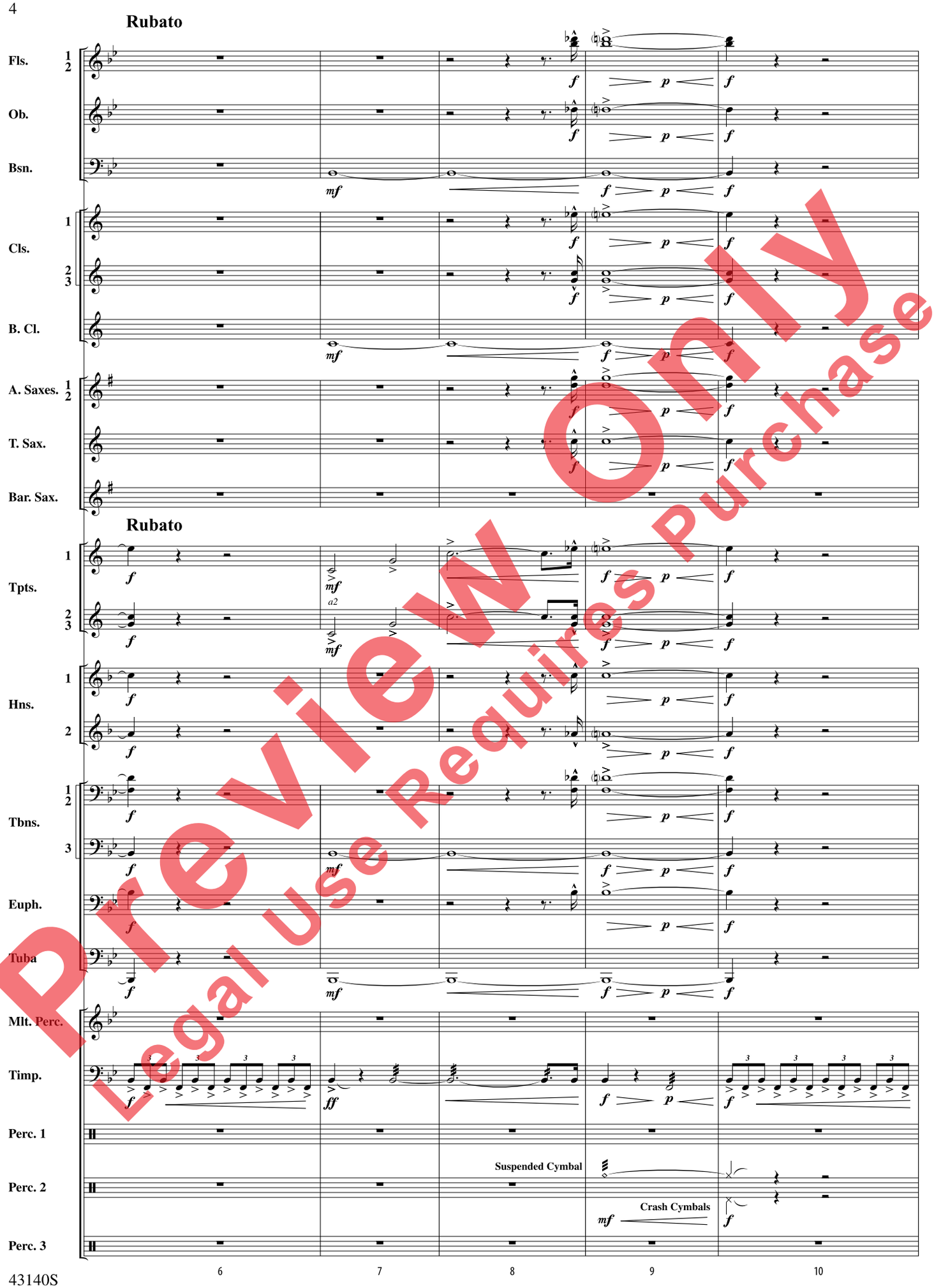

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rit. 15 Maestoso! ♩ = 56

Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

a2

Snare Drum
Bass Drum
Triangle

11 12 13 14 15

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molto rit., dramatic!

Moderate swing ♩ = 124

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

molto rit., dramatic!

Moderate swing ♩ = 124

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

(w/S.D. stick)

Perc. 2

Perc. 3

Wind Chimes, not too fast!

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16 17 18 19 20 21

"Singin' in the Rain *(from Singin' in the Rain)*"
Music by Nacio Herb Brown, Lyrics by Arthur Freed

Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.

a2 mp p

"Singin' in the Rain *(from Singin' in the Rain)*"
Music by Nacio Herb Brown, Lyrics by Arthur Freed

Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba

Bells
Mlt. Perc.
Timp.
Perc. 1
on rim
(on head)
Perc. 2
(w/mallets)
Perc. 3
Triangle

mf mp

22 23 24 25 26

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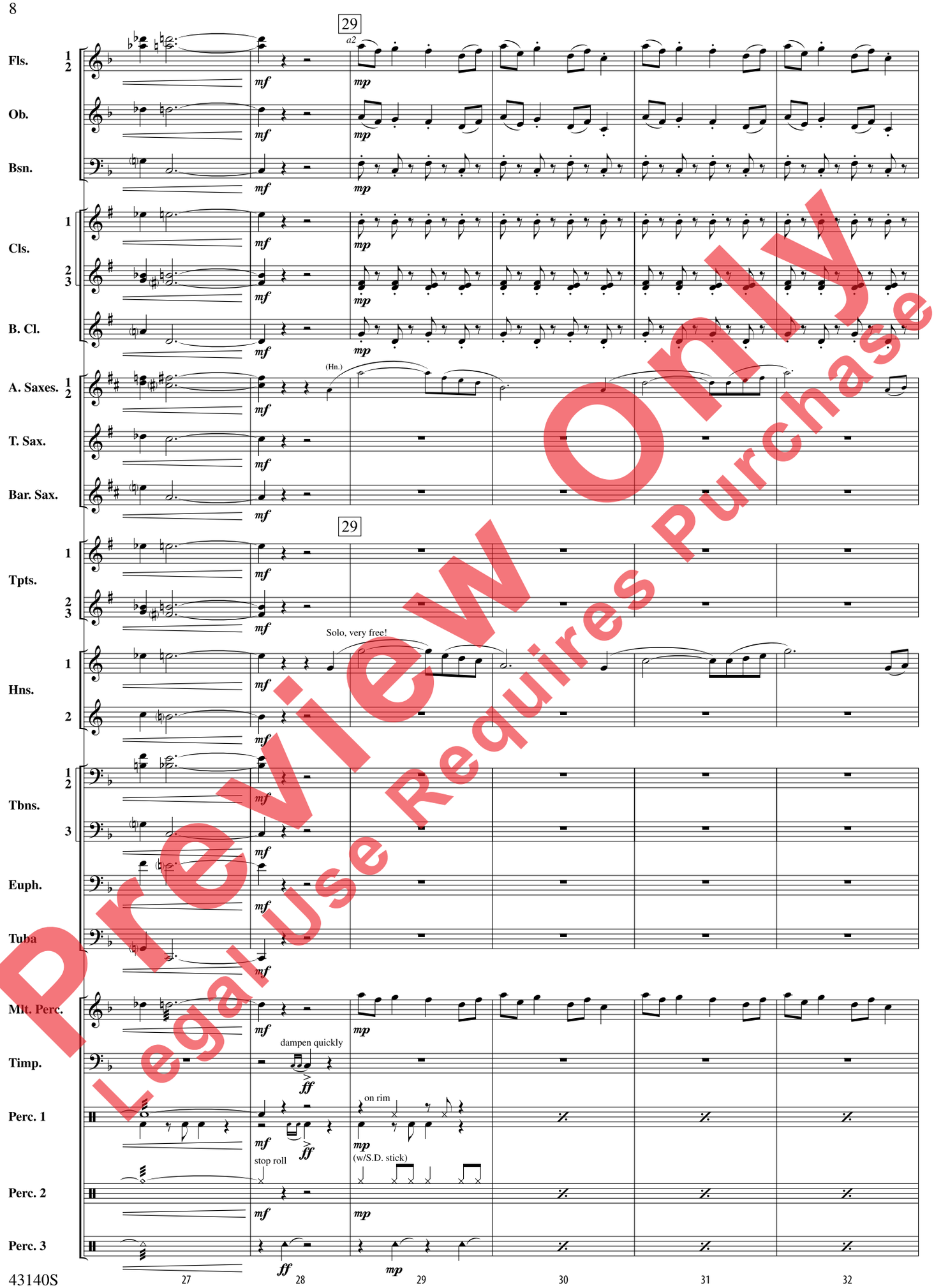

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Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

f
f
mp
mp
mp
mp

33 34 35 36 37

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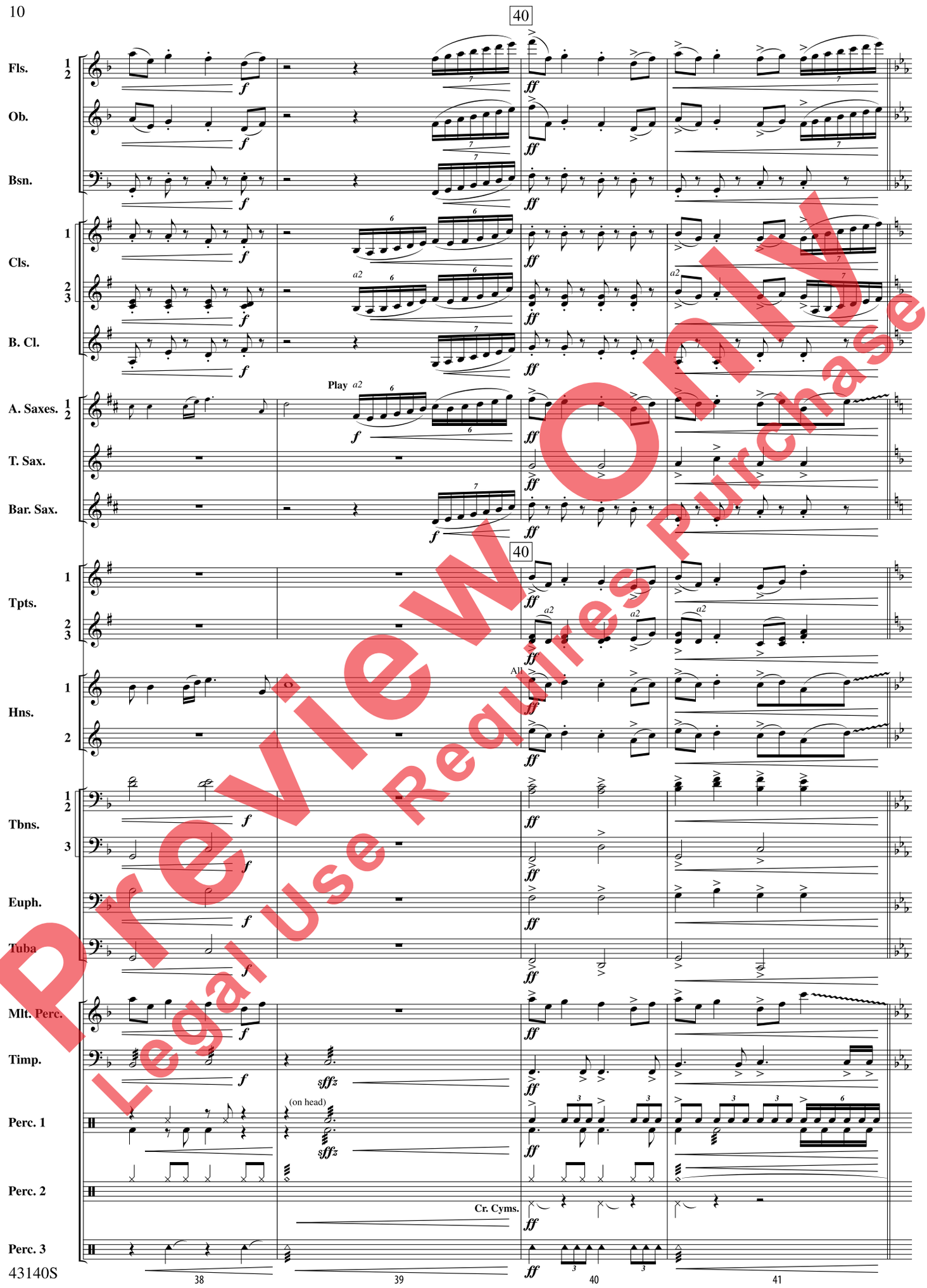

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"The Good, The Bad and The Ugly (Main Title)" - Composed by Ennio Morricone

Dark, mysterious western ♩ = 112

Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.

Solo, "breathy"

fff *f* *mp*

"The Good, The Bad and The Ugly (Main Title)" - Composed by Ennio Morricone

Dark, mysterious western ♩ = 112

Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Tom-Toms

Solo, with straight mute

f

(w/mallets)

mf *f*

choke

fff *mp*

42 43 44 45 46 47

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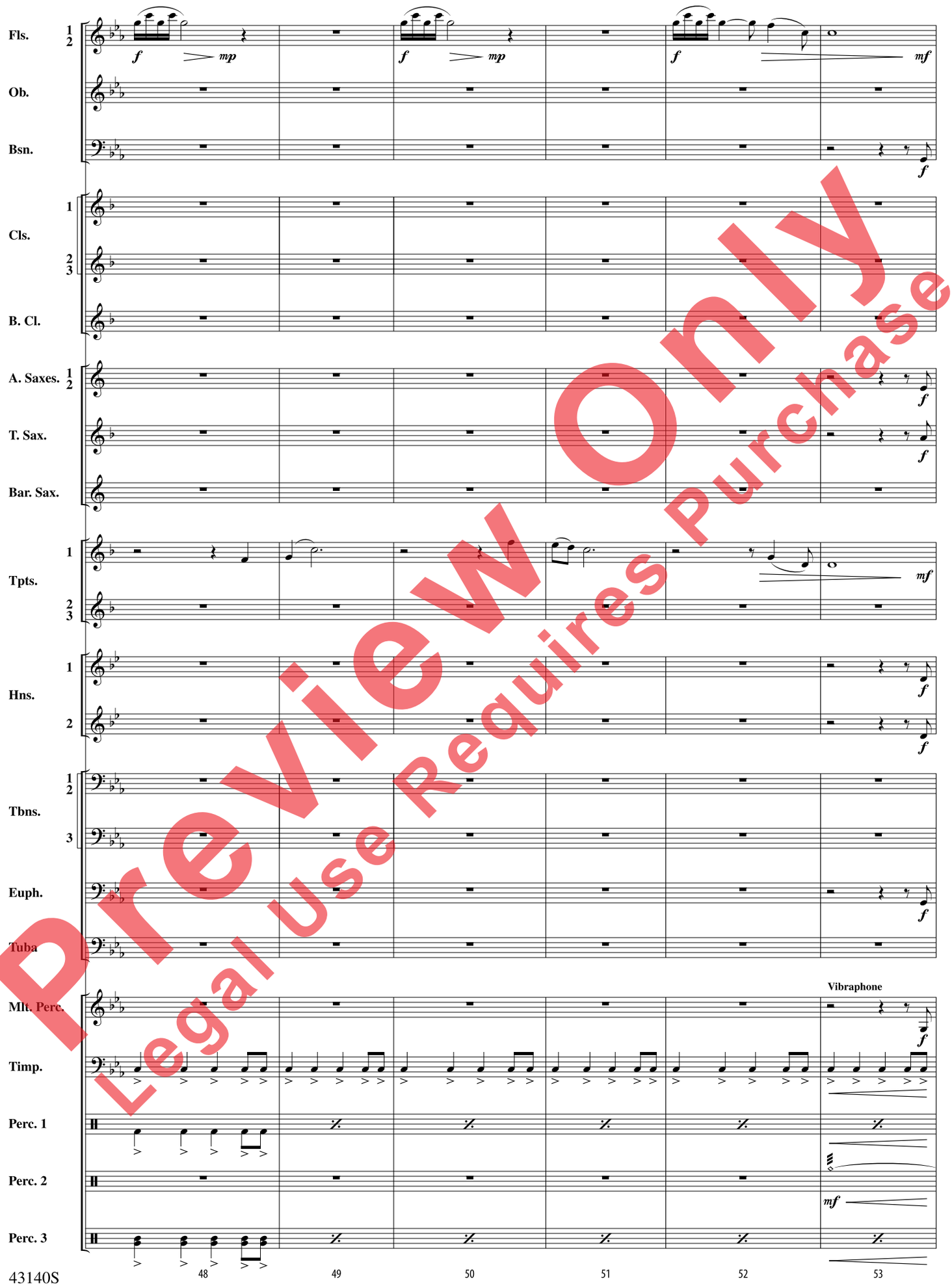

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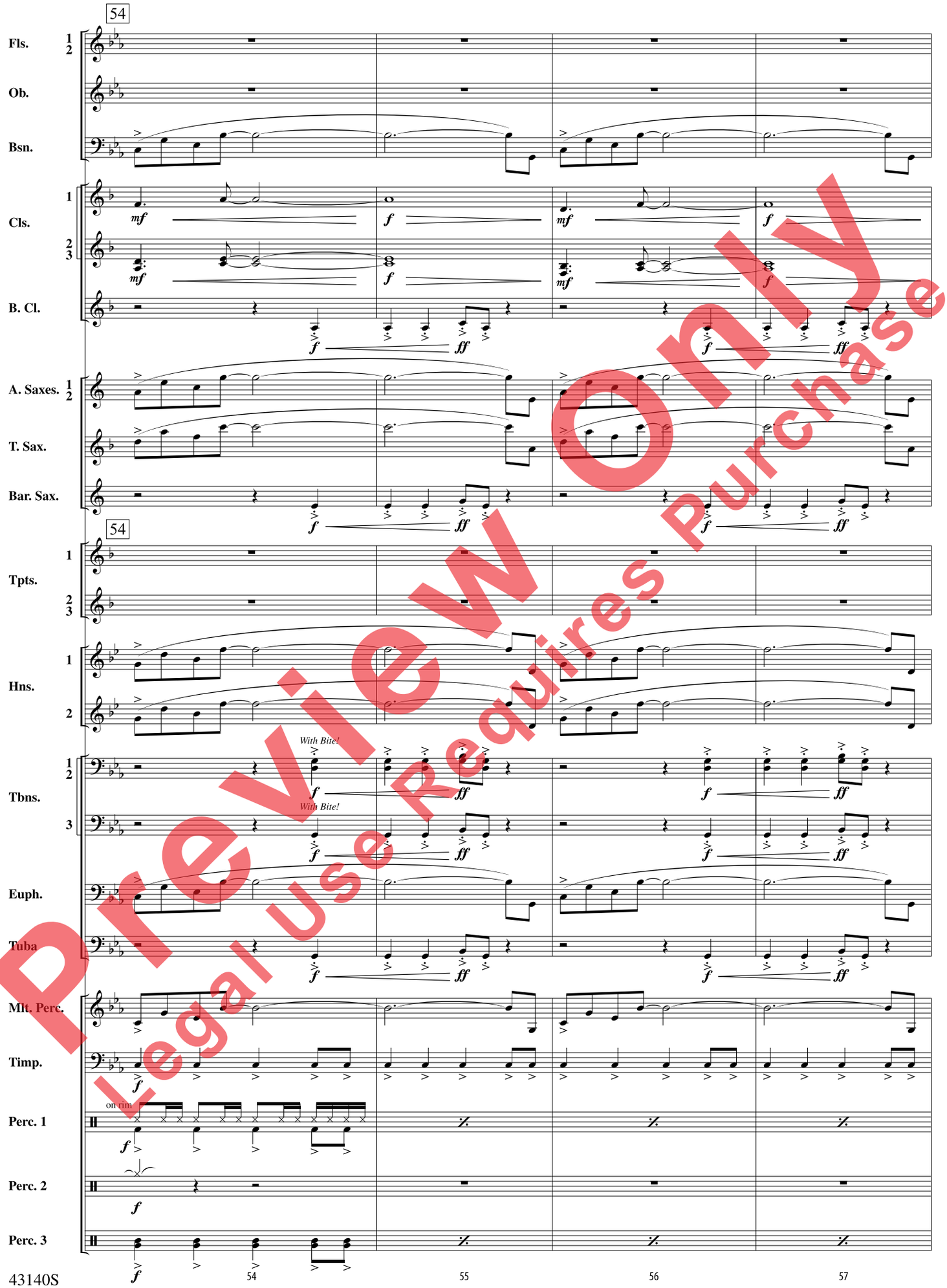

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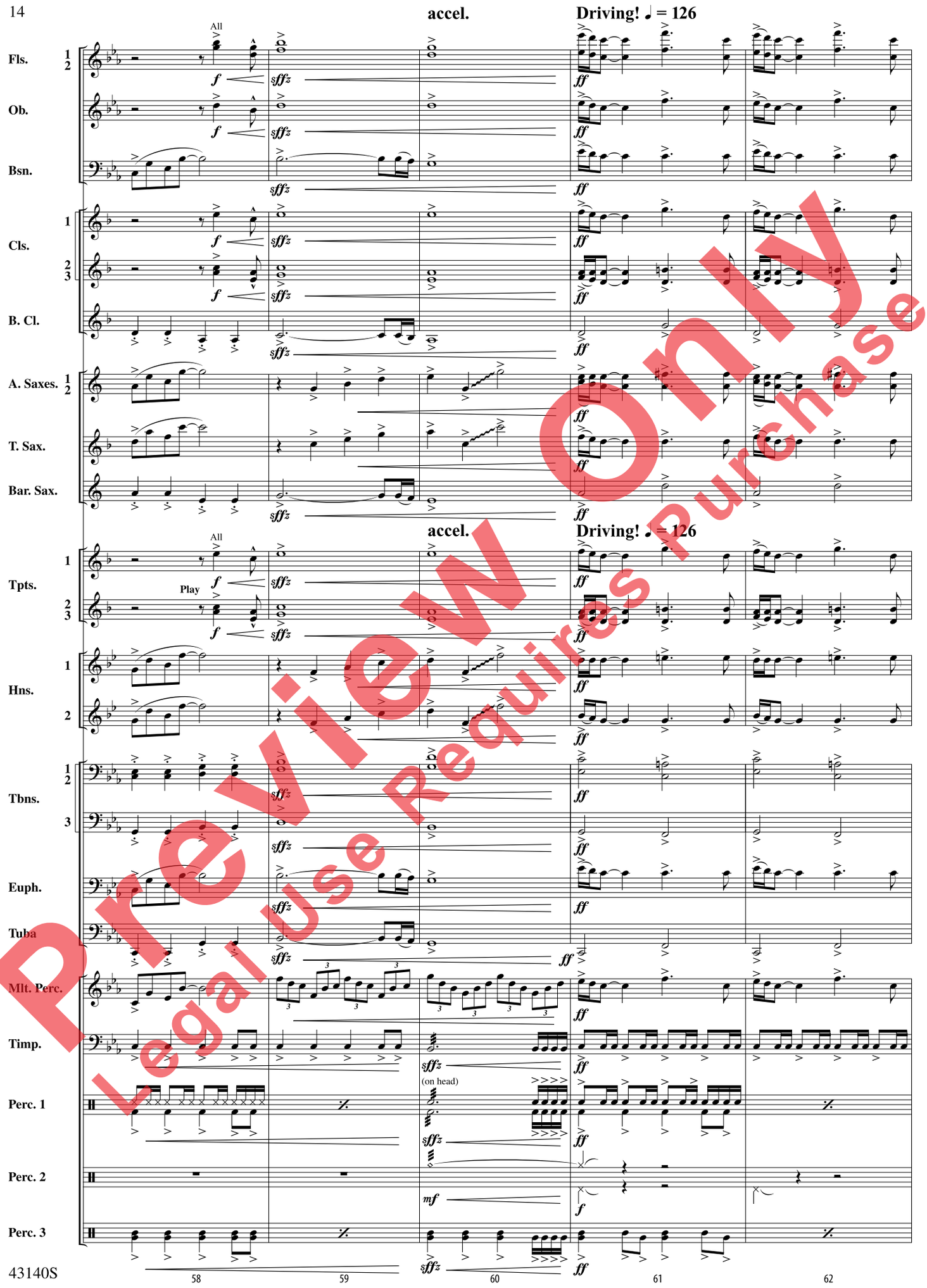

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accel. Blazing! ♩ = 138

Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.

accel. Blazing! ♩ = 138

Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

a2 tr mf fff

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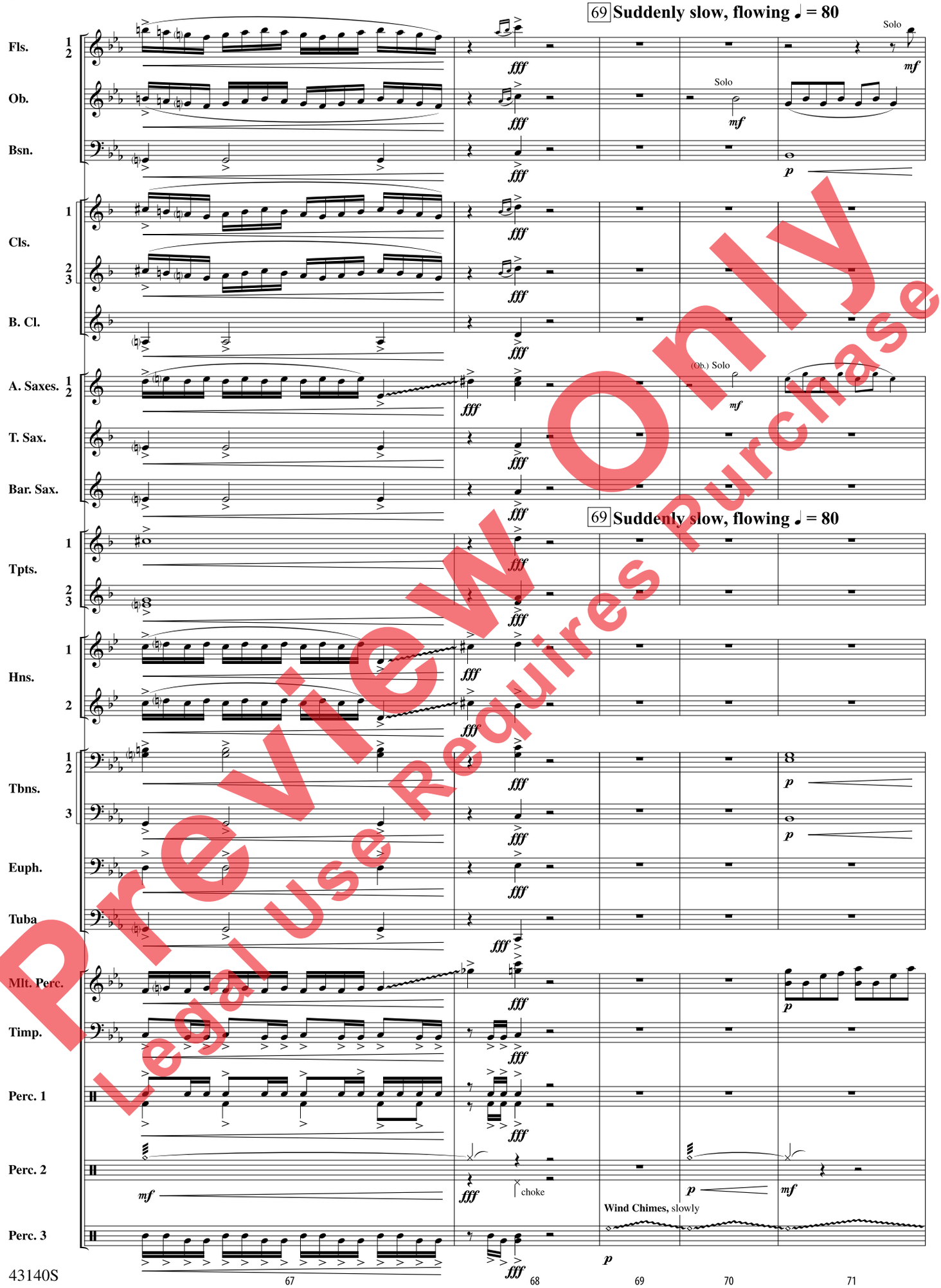

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Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Triangle

72 73 74 75 76 77

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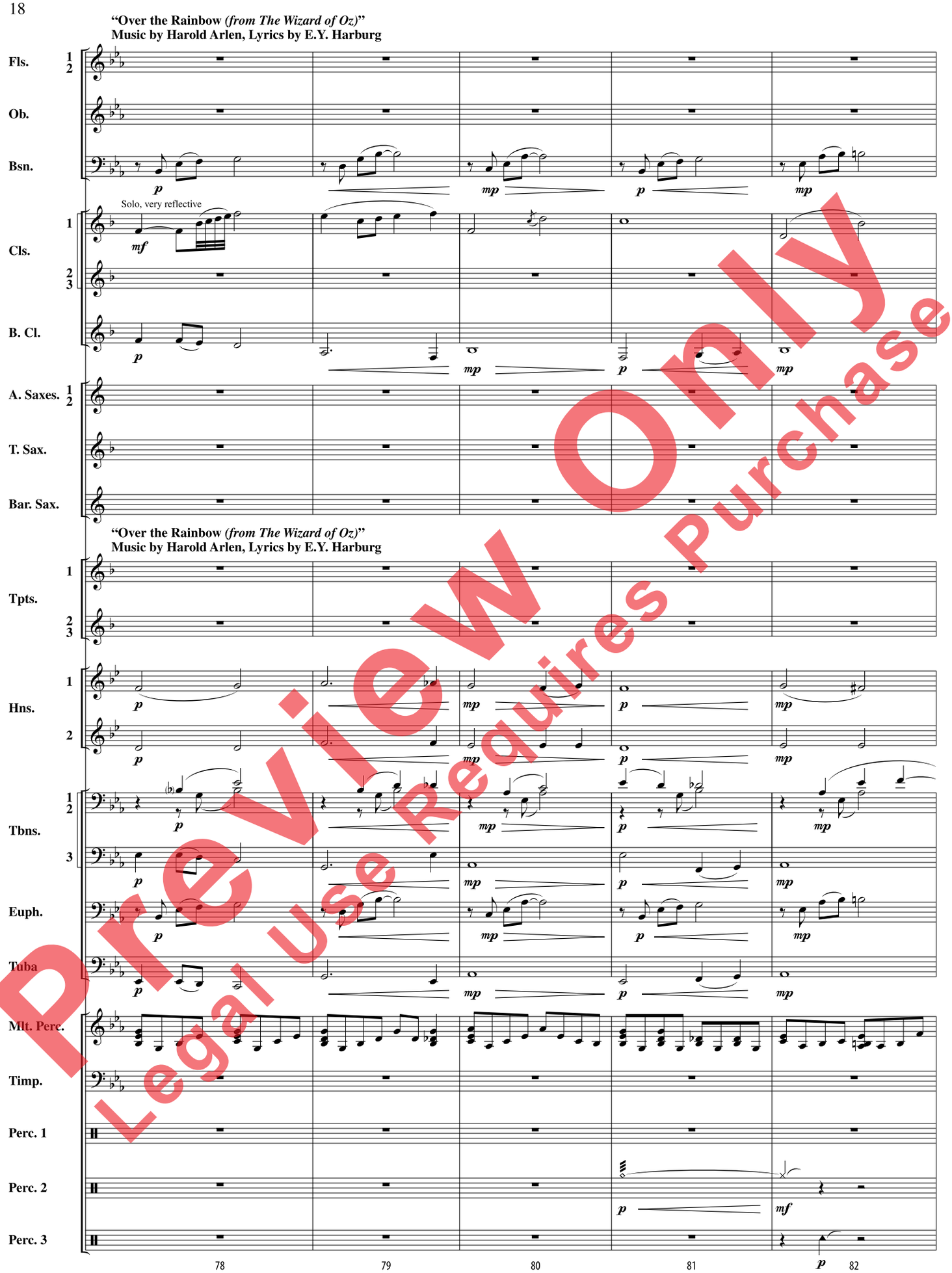

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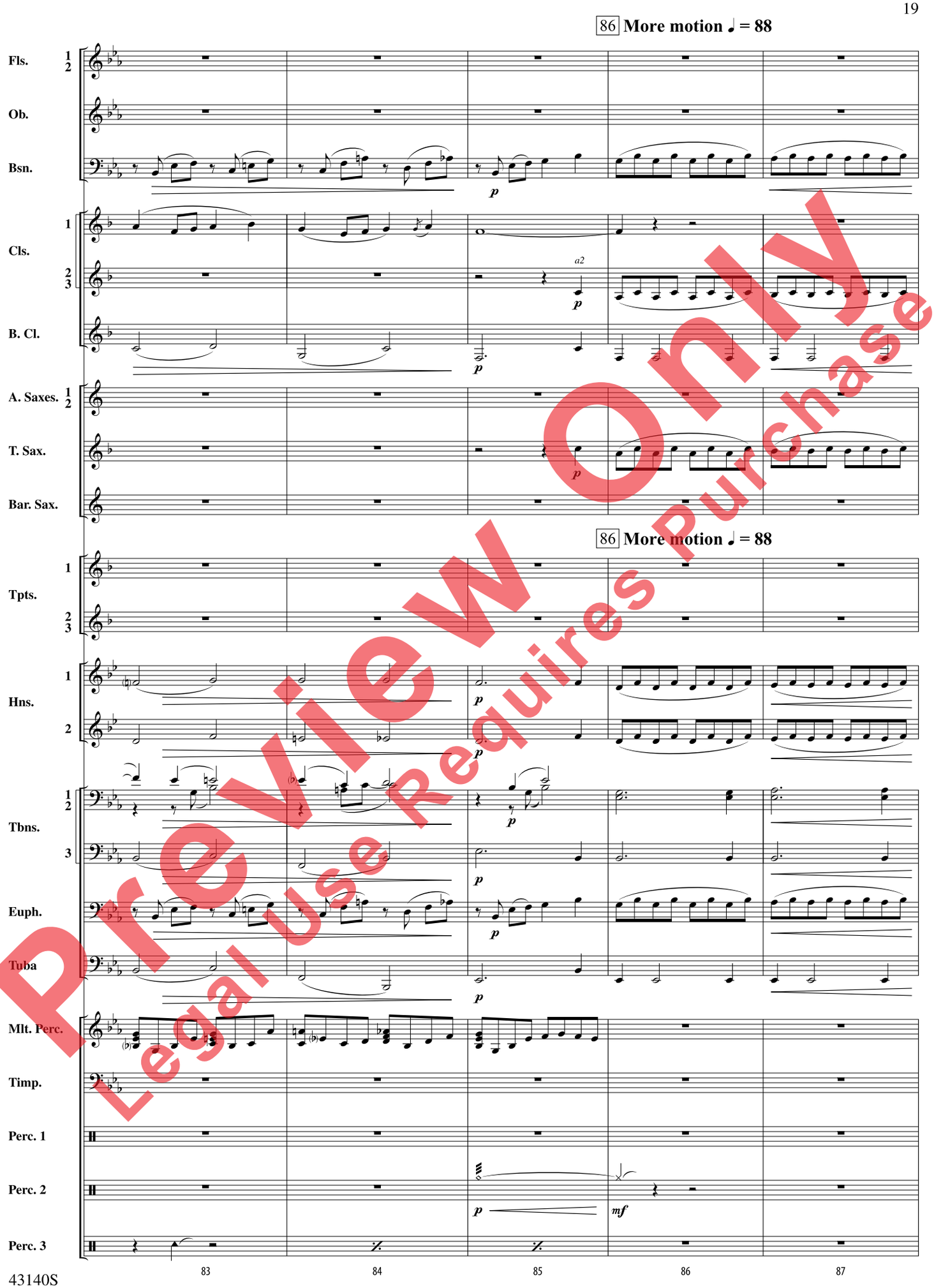

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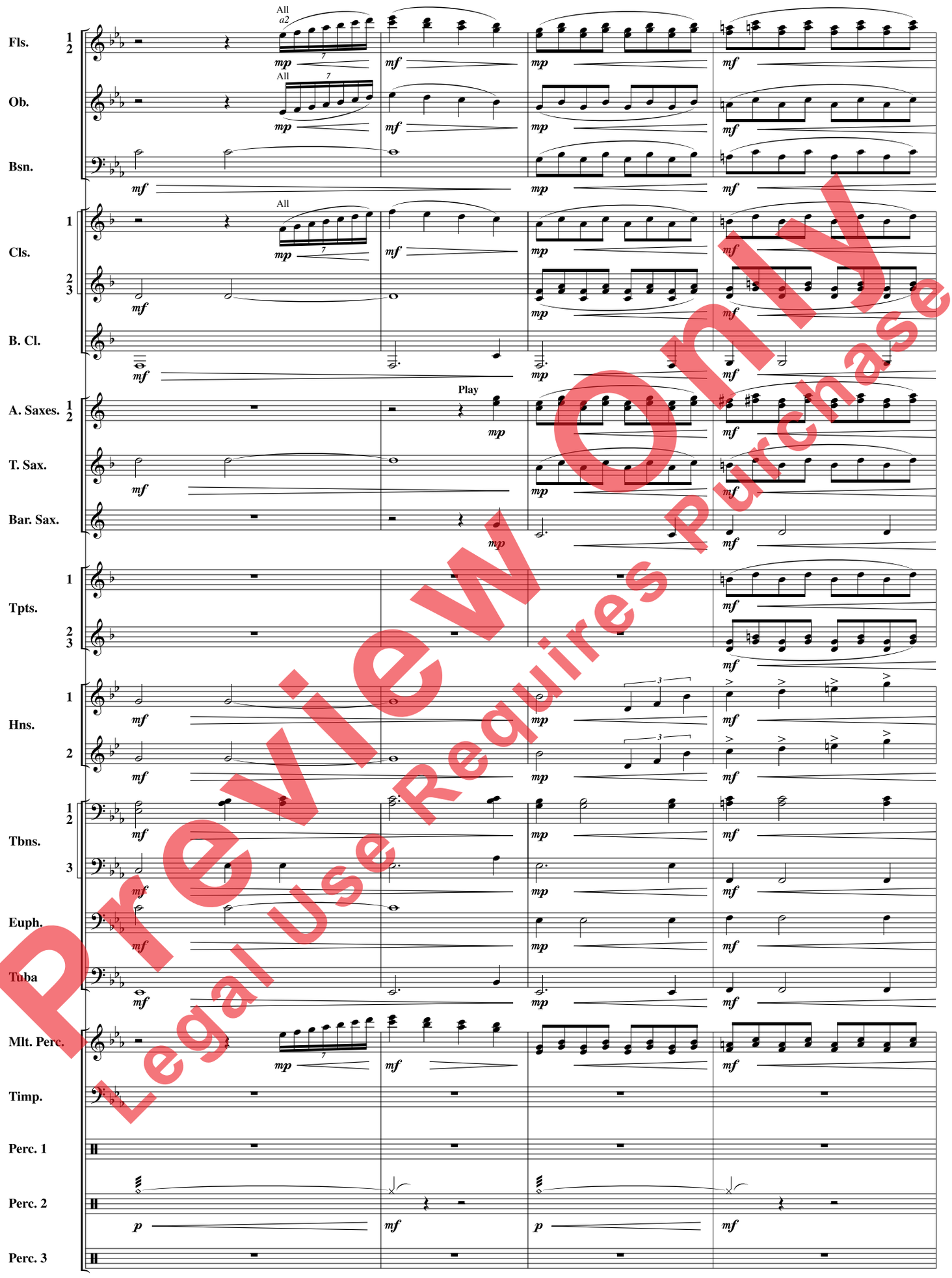

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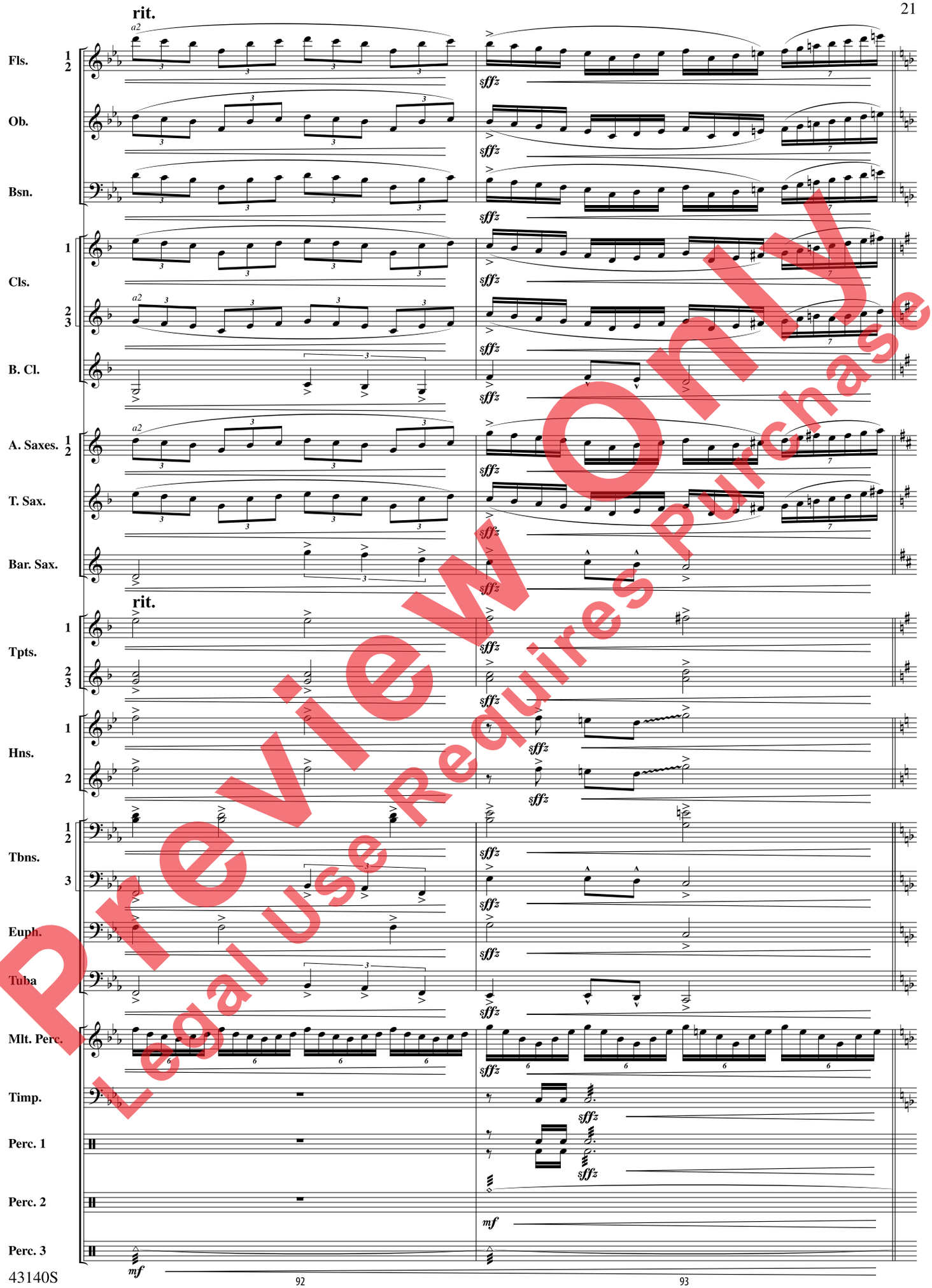

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94 With passion! ♩ = 80

Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.

94 With passion! ♩ = 80

Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

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molto rit. Broadly! ♩ = 68

Fls. 1 2 — a2 — ff — fff
Ob. — ff — fff
Bsn. — ff — fff
Cls. 1 — ff — fff
Cls. 2 3 — ff — fff
B. Cl. — ff — fff
A. Saxes. 1 2 — a2 — ff — fff
T. Sax. — ff — fff
Bar. Sax. — ff — fff

molto rit. Broadly! ♩ = 68

Tpts. 1 — ff — fff
Tpts. 2 3 — ff — fff
Hns. 1 — ff — fff
Hns. 2 — ff — fff
Tbns. 1 2 — ff — fff
Tbns. 3 — ff — fff
Euph. — ff — fff
Tuba — ff — fff
Mlt. Perc. — ff — fff
Timp. — ff — fff
Perc. 1 — ff — fff
Perc. 2 — ff — mf — ff — choke
Perc. 3

98 99 100 101

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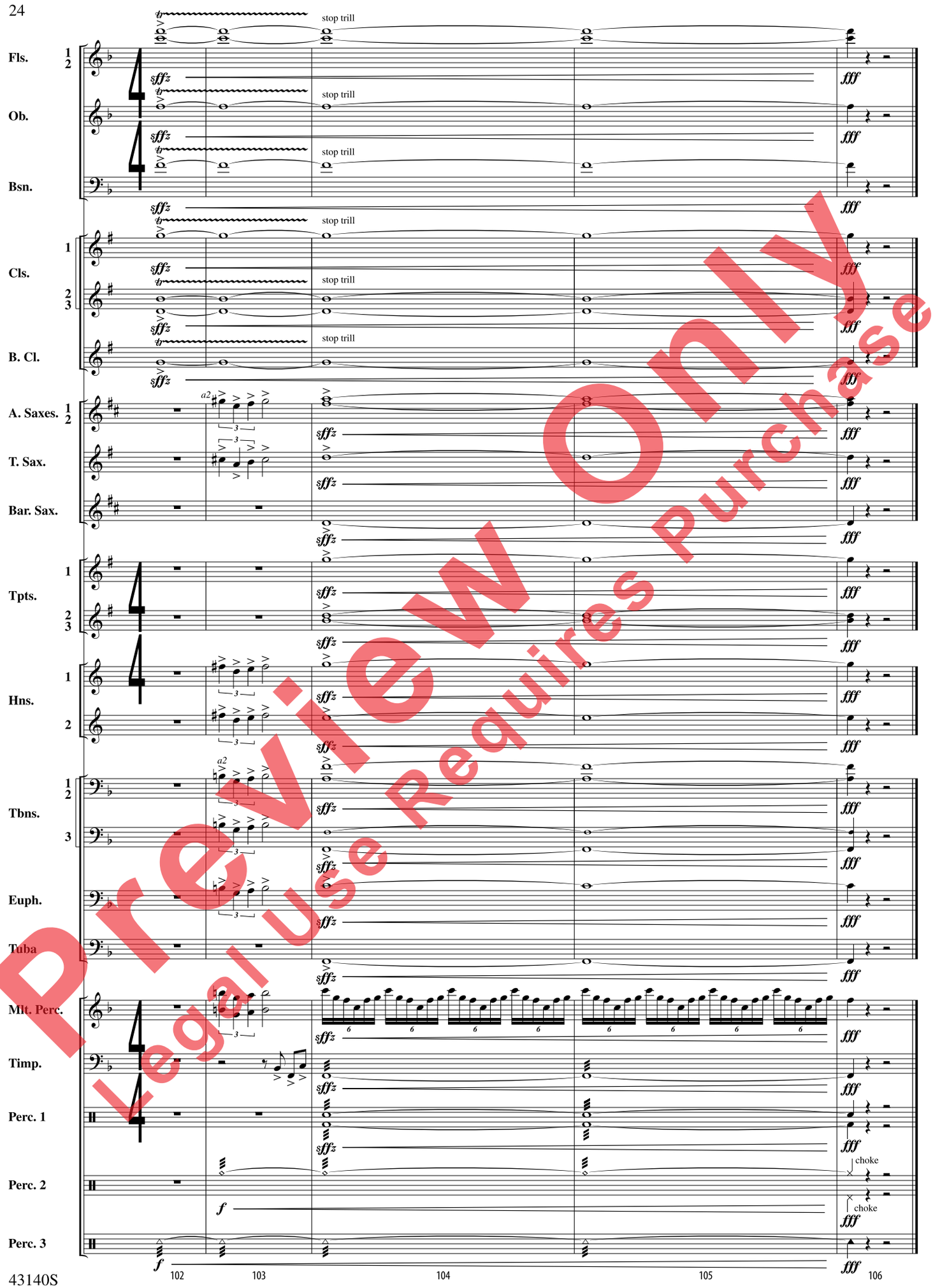

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