



Highlights from the Warner Bros. Pictures motion picture soundtrack

PAN

**Featuring Opening Overture, Mine Escape,
Pirates vs. Natives vs. Heroes vs. Chickens, Transfiguration, and Fetching the Boys**

Composed by John Powell
Arranged by Douglas E. Wagner

INSTRUMENTATION

1 Conductor	1 1st F Horn	2 Mallet Percussion (Bells, Chimes)
1 1st Flute	1 2nd F Horn	1 Timpani (D-A-B-E)
1 2nd Flute	1 3rd F Horn	2 Percussion (Triangle, Suspended Cymbal)
1 1st Oboe	1 4th F Horn	8 1st Violin
1 2nd Oboe	1 1st B $\flat$ Trumpet	8 2nd Violin
1 1st B $\flat$ Clarinet	1 2nd B $\flat$ Trumpet	5 Viola
1 2nd B $\flat$ Clarinet	1 3rd B $\flat$ Trumpet	5 Cello
1 B $\flat$ Bass Clarinet	1 1st Trombone	5 String Bass
2 Bassoon	1 2nd Trombone	
	1 3rd Trombone	
	1 Tuba	

Enjoy the music of the hit movie, *Pan*, with heroic themes and soaring melodies!

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

As a prequel to James Matthew Barrie's classic *Peter Pan (The Boy Who Wouldn't Grow Up)*, director Joe Wright's fantasy adventure film is full of all the swashbuckling action and tender emotional moments that anyone who has read the book would expect. Characters we all know and love are part of the story, but aren't all they necessarily appear to be in later life.

The dynamic score is by British composer, John Powell (*Shrek, Chicken Run, Happy Feet, How to Train Your Dragon*). Heroic themes and soaring melodies amplify the drama, and provide musical satisfaction well beyond the scope of the screenplay.

NOTES TO THE CONDUCTOR

As in any movie or Broadway musical medley of this nature, players must be on their toes for quick changes in rhythm and meter. The scoring is straightforward, but not without sections that will require some individual practice at this level.

Tempo indications in the two expressive sections (beginning at m. 1 and m. 90) may be regarded as suggestions, and conductors are encouraged to further expand on the give and take of the phrasing. The bottom line of course, is to make music.

rit. 9 A tempo rit.

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

rit. 9 A tempo rit.

44807S

8 9 10 11 12 13 14 15 16

The image shows a page of a musical score, page 4, for measures 8 through 16. The score is for a symphony orchestra. The instruments listed on the left are: Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoon (B. Cl.), Bassoon (Bsn.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion (Perc.), Violins (Vlns.), Viola (Vla.), Cello, and Double Bass (Str. Bass). The score is divided into two systems. The first system covers measures 8-11, and the second system covers measures 12-16. Measures 8-11 are marked 'rit.' and 'A tempo'. Measures 12-16 are marked 'rit.'. The score includes a large red watermark that reads 'Preview Only' and 'Legal Use Requires Purchase'. The page number '44807S' is at the bottom left, and the measure numbers 8 through 16 are at the bottom.

A tempo

20 "Mine Escape"

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

mp *f* *a2* *mf*

A tempo

20 "Mine Escape"

Vlns. I II

Vla.

Cello

Str. Bass

div. *f* *4* *mf*

27 Confidently (♩ = 60)

Fls. I *mf*

Fls. II *mf*

Obs. I *mf*

Obs. II *mf*

Cls. I *mf*

Cls. II *mf*

B. Cl. *mf*

Bsn. *mf*

Hns. I *mf*

Hns. II *mf*

Hns. III *mf*

Hns. IV *mf*

Tpts. I *mf*

Tpts. II *mf*

Tpts. III *mf*

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. *mf*

Triangle

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

25 26 27 28 29 30 31 32 33 34

[illegible]

Fls. I *mf*

Fls. II *mf*

Obs. I *mf*

Obs. II *mf*

Cls. I *mf*

Cls. II *mf*

B. Cl.

Bsn. *mf*

Hns. I *mf*

Hns. II *mf*

Hns. III *mf*

Hns. IV *mf*

Tpts. I *mf*

Tpts. II *mf*

Tpts. III *mf*

Tbns. I *mf*

Tbns. II *mf*

Tbns. III *mf*

Tuba

Mlt. Perc.

Timp.

Perc.

Vlins. I *mf*

Vlins. II *mf*

Vla. *mf*

Cello

Str. Bass

45 46 47 48 49 50 51 52 53 54

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55

Fls.

Obs.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns.

Vla.

Cello

Str. Bass

55 56 57 58 59 60 61 62 63 64

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

65 66 67 68 69 70 71 72 73

44807S

“Pirates vs Natives vs Heroes vs Chickens”
Quicker (↓ = 120)

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90 “Transfiguration” Nobly, with freedom (♩ = 76) poco rit. A tempo poco rit. A tempo poco rit.

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

90 "Transfiguration" Nobly, with freedom (♩ = 76) poco rit. A tempo poco rit. A tempo poco rit.

Violins I and II, Viola, Cello, and String Bass. The score is in 4/4 time. The key signature has two sharps (F# and C#). The tempo markings are: "Nobly, with freedom (♩ = 76) poco rit. A tempo poco rit. A tempo poco rit." The dynamic markings are: *mf* (mezzo-forte). The score includes many slurs, ties, and dynamic markings like *mf* and crescendos.

A tempo **poco rit.** **A tempo** **rit.**

Fls. I *mp* *mf*

Fls. II *mp* *mf*

Obs. I *mp* *mf*

Obs. II *mp* *mf*

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I *mp* *mf*

Hns. II *mp* *mf*

Hns. III *mp* *mf*

Hns. IV *mp* *mf*

Tpts. I

Tpts. II

Tpts. III

Tbns. I *mp* *mf*

Tbns. II *mp* *mf*

Tbns. III *mp* *mf*

Tuba *mp* *mf*

Mlt. Perc.

Timp.

Perc.

A tempo **poco rit.** **A tempo** **rit.**

Vlns. I *mp* *mf*

Vlns. II *mp* *mf*

Vla. *mp* *mf*

Cello *mp* *mf*

Str. Bass *mp* *mf*

44807S 98 99 100 101 102 103 104

105

"Fetching the Boys"
Lightly (♩ = 116)

Fls. I *p*

Fls. II *p*

Obs. I *p*

Obs. II *p*

Cls. I *p*

Cls. II *p*

B. Cl. *p*

Bsn. *p*

Hns. I *a2* *p*

Hns. II *a2* *p*

Hns. III *p*

Hns. IV *p*

Tpts. I

Tpts. II

Tpts. III

Tbns. I *p*

Tbns. II *p*

Tbns. III *p*

Tuba *p*

Mlt. Perc.

Timp. *pp*

Perc.

105

"Fetching the Boys"
Lightly (♩ = 116)

Vlins. I *p*

Vlins. II *p*

Vla. *p* pizz.

Cello *p* pizz.

Str. Bass *p* pizz.

117

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Vlns. I II

Vla.

Cello

Str. Bass

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113 114 115 116 117 118 119

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Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc.

Vlins. I II

Vla.

Cello

Str. Bass

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120 121 122 123 124 125 126

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134

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc. Chimes

Timp.

Perc.

134

Vlns. I II

Vla.

Cello

Str. Bass

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134 135 136 137 138 139 140 141 142

f *mp*

div. *div.*

a2 *a2*

V *V* *V* *V*

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151

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

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151

152

153

154