



At the Movies with James Horner

*Featuring The Pelican Brief (Main Title), The Greek Army and Its Defeat (from Troy),
and Glory (Closing Credits)*

Composed by James Horner
Arranged by Justin Williams

INSTRUMENTATION

- | | | | |
|---|------------------------------|---|--|
| 1 | Conductor | 2 | 1st Trombone |
| 3 | 1st Flute | 2 | 2nd Trombone |
| 3 | 2nd Flute | 2 | 3rd Trombone |
| 2 | Oboe | 2 | Euphonium |
| 2 | Bassoon | 1 | Baritone Treble Clef |
| 3 | 1st B \flat Clarinet | 4 | Tuba |
| 3 | 2nd B \flat Clarinet | 1 | Optional Electric Bass |
| 3 | 3rd B \flat Clarinet | 1 | Optional Piano/Keyboard |
| 2 | B \flat Bass Clarinet | 2 | Mallet Percussion
(Marimba/Chimes) |
| 2 | 1st E \flat Alto Saxophone | 1 | Timpani |
| 2 | 2nd E \flat Alto Saxophone | 3 | Percussion 1
(Wind Chimes/Snare Drum, Bass Drum) |
| 1 | B \flat Tenor Saxophone | 2 | Percussion 2
(Suspended Cymbal, Crash Cymbals) |
| 1 | E \flat Baritone Saxophone | 2 | Percussion 3
(Claves/Concert Tom, [4] or
Optional Taiko Drums) |
| 3 | 1st B \flat Trumpet | | |
| 3 | 2nd B \flat Trumpet | | |
| 3 | 3rd B \flat Trumpet | | |
| 2 | 1st F Horn | | |
| 2 | 2nd F Horn | | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

James Horner is recognized as one of Hollywood's most innovative musical talents. For nearly three decades Horner composed and produced music for over 100 films including many critically acclaimed film scores. His works are notable for integrating electronics, choral scoring, and Celtic elements along with traditional orchestral arrangements. In his career, Horner was the recipient of six Grammy awards and two Academy awards.

At the Movies with James Horner is not so much a medley of tunes as it is a portrait of his styles and moods. Incorporating selections from *The Pelican Brief*, *Troy*, and *Glory*, the piece is a tapestry of the dramatic and emotional cinematic textures only James Horner can provide.

NOTES TO CONDUCTOR

The opening bars of "The Pelican Brief (Main Title)" should be very ethereal and mysterious. Direct your wind chimes player to be very free with the execution. Quite literally, there should be a gentle "wind" effect created here. The flute entrance at measure 6 should be very "breathy" with careful attention to intonation. At measure 12, allow your marimba player and, if available, your piano player to speak above the ensemble. The subsequent entrances in trumpets, horns, bassoon, and euphonium should be very gentle. The crescendo into measure 21 should be intense, but not too aggressive. It is important that this entire section establish a somewhat tense and pensive mood. Less is more here!

The timpani transition into measure 31 should be very aggressive, establishing a *battle* feel for this next section. The pallet created by the tubas, euphoniums, baritone saxophone, bass clarinet, and bassoon should be very present, but not overpowering. The toms (or optional taiko drums) and bass drum are marked at *mf*, but, the initial attacks should be very intense! The trombone entrance at measure 34 should be very crisp and biting. Let them have fun with this! The swells in the horns, trumpets, saxophones, clarinets, oboe, and flutes at measure 37 and in all subsequent appearances should be menacing. The accelerando that begins at measure 51 is marked at 124 bpm and increases to 140 bpm by measure 54, but you are certainly free to increase this tempo as your ensemble control will allow. It is important that this section build to bombastic climax at measure 60. No holds barred and gloves off!

James Horner's music for the closing credits of the films he scored constitutes some of his most memorable work. The "Closing Credits" from *Glory* are presented here as a perfect example of this material, as well as the "closing credits" for the arrangement. The rhythmic ostinato in the low woodwinds and timpani should be very crisp and speak well through the ensemble. Every subsequent entrance in this section should be very choral in nature. Encourage your ensemble to perhaps sing their parts several times before playing it on a regular basis to solidify this style. It is recommended to play this soundtrack material for your ensemble. The crescendo into measure 91 should be very sudden. This section should be majestic, glorious, and very powerful! The final crescendo beginning in measure 97 should be as intense as possible without losing control. Let your horns, saxes, and flutes soar above the ensemble in measure 98!

The final section at measure 101 is scored with only a solo trumpet, snare drum, and bass drum, as was frequently employed by Horner in many of his soundtracks. The trumpet solo should be very free and stately, while the snare and bass drums should let every release ring. Allow the final crescendo with the joining timpani to be very dramatic!

I hope that you and your ensemble have as much fun playing *At the Movies with James Horner* as I did arranging it! Best wishes for a memorable and exciting performance!



THE PELICAN BRIEF (Main Title)

Composed by JAMES HORNER

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THE GREEK ARMY AND ITS DEFEAT (from Troy)

Composed by JAMES HORNER

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GLORY (Closing Credits)

Composed by JAMES HORNER

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At the Movies with James Horner

Featuring The Pelican Brief (Main Title), The Greek Army and Its Defeat (from *Troy*), and Glory (Closing Credits)

FULL SCORE

Approx. Duration - 4:15

Composed by James Horner

Arranged by Justin Williams

"The Pelican Brief (Main Title)"
Ethereal, freely ♩ = 116

The score is arranged for the following instruments and sections:

- Flutes (1, 2)
- Oboe
- Bassoon
- B♭ Clarinets (1, 2, 3)
- B♭ Bass Clarinet
- E♭ Alto Saxophones (1, 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1, 2, 3)
- F Horns (1, 2)
- Trombones (1, 2, 3)
- Euphonium
- Tuba (Optional Electric Bass 8^{va})
- Mallet Percussion (Marimba/Chimes)
- Timpani (Tune F, G, B♭, E♭)
- Percussion 1 (Wind Chimes/ Snare Drum, Bass Drum)
- Percussion 2 (Suspended Cymbal, Crash Cymbals)
- Percussion 3 (Claves/ Concert Toms [4] or Optional Taiko Drums)

Key performance markings include dynamics such as *mp*, *p*, and *mf*, and specific instructions like "Wind Chimes (slowly)" and "Suspended Cymbal". The score is divided into five measures, with measure numbers 1 through 5 indicated at the bottom.

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45809S



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1. *p* *mf*

2. *p* *mf*

6 7 8 9 10 11

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16

Fls. 1 2 *mp*

Ob. *mp*

Bsn. *mp*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

16

Tpts. 1 2 3 *p* straight mute *mp*

Hns. 1 2 *mp*

Tbns. 1 2 3

Euph. *mp*

Tuba

Marimba *mp*

Mit. Perc.

Timp.

Perc. 1

Perc. 2 *p* *mf*

Perc. 3

12 13 14 15 16 17



“The Greek Army and Its Defeat (from *Troy*)”
Menacing! ♩ = 100

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *mf*

“The Greek Army and Its Defeat (from *Troy*)”
Menacing! ♩ = 100

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *f* *a2* 3

Euph. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Bass Drum
Sharp attack

Perc. 1 *mf*

Perc. 2

Perc. 3
Large Toms (opt. Taiko Drums) *mf*

31 32 33 34 35 36



43 Slightly faster ♩ = 116

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

Tbn. 1 2 3

Euph.

Tuba

Mt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

42 43 44 45 46

60 Bombastic!

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

60 Bombastic!

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Crash Cymbals

"Glory (Closing Credits)"

Fls. 1 2

Ob.

Bsn. *p* *cresc.*

Cls. 1 2 3

B. Cl. *p* *cresc.*

A. Saxes. 1 2

T. Sax.

Bar. Sax. *p* *cresc.*

"Glory (Closing Credits)"

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *p* *cresc.*

Tuba *p* *cresc.*

Mlt. Perc.

Timp. *p* *cresc.*

Perc. 1

Perc. 2 *mf*

Perc. 3

Fls. 1 2

Ob.

Bsn. *mp*

Cls. 1 2 3

B. Cl. *mp*

A. Saxes. 1 2 *mp*

T. Sax.

Bar. Sax. *mp*

Tpts. 1 2 3

Hns. 1 2 *mp*

Tbns. 1 2 3

Euph. *mp*

Tuba *mp*

Chimes

Mlt. Perc. *mf*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *p*

Perc. 3

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

cresc.

opt. div.

mf

ff

rit.

sfz

rit.

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

rit.

mf

p

f

ff