



From the Warner Bros. Soundtrack

Wonder Woman

By Rupert Gregson-Williams

Arranged by Victor López

INSTRUMENTATION

- | | | |
|---------------------------|---|--|
| 1 Conductor | 1 1st B \flat Trumpet | 2 Percussion II
(Suspended Cymbal/Large Taiko or Gran Casa) |
| 1 1st Flute | 1 2nd B \flat Trumpet | 1 Timpani
(E-A-C-D) |
| 1 2nd Flute | 1 3rd B \flat Trumpet | 1 Piano/Synthesizer |
| 2 Oboe | 1 1st Trombone | 8 1st Violin |
| 1 1st B \flat Clarinet | 1 2nd Trombone | 8 2nd Violin |
| 1 2nd B \flat Clarinet | 1 3rd Trombone | 5 Viola |
| 1 B \flat Bass Clarinet | 1 Tuba | 5 Cello |
| 1 1st Bassoon | 1 Mallet Percussion
(Xylophone) | 5 String Bass |
| 1 2nd Bassoon | 2 Percussion I
(Medium Taiko or Floor Tom, Dhol Medium Bhangra or Medium Concert Tom/High Concert Tom/Snare) | |
| 1 1st F Horn | | |
| 1 2nd F Horn | | |

From beginning to end, this music is passionate and driven by strong emotions. Catch the explosive and engaging film action in this intense, yet flowing arrangement of themes from throughout the movie. Perfect for working on watching the conductor!

PROGRAM NOTES

A female superhero film, an action film, a romantic comedy, and a war movie all in one, *Wonder Woman* thrilled audiences. British composer Rupert Gregson-Williams is known for his orchestrations and conducting of films and television works as well as for his use of hybrid orchestras, ethnic drums, vocals, and a large palette of electronics in his compositions. His music definitely captures the explosive and engaging action.

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

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.

NOTES TO THE CONDUCTOR

This arrangement is true to form and closely follows composer Gregson-Williams' selected themes from the original *Wonder Woman* soundtrack.

From beginning to end, the music is very passionate, and it is driven by strong emotions. The melodic contours, explosive dynamics, time signature changes, and metronome markings are to be strictly followed but played flowingly throughout. Most of the dynamics and articulations are mirror images of the original score. There are many time signatures and tempos changes, and, consequently, the conductor becomes indispensable. Conducting this piece will require some flexibility, and the ensemble will have to be cognizant of the director throughout the rehearsals as he/she shapes the piece for the performance. The repetitive sections and rhythms throughout make the piece much more intense.

The introduction starts very peacefully and gradually builds up to measure 32. Throughout this section, make certain that wind players who have long notes do not use vibrato. Keep in mind that Gregson-Williams often writes long phrases of music that require one steady flow without a clear distinct break. In order to accomplish this, 'stagger breathing' may be necessary at rehearsal number 18 for 1st clarinet and bassoon, measure 26 for 2nd clarinet, and measure 87 for 1st clarinet. If only one player is available, breathe every two or four measures. If two or more players are available, the pattern may be broken up in a way that avoids breathing together (e.g. one player takes a breath every two measures and the other one after four measures).

For an effective performance, work on the articulations, dynamics, attacks, and releases, so they are always evident. Note that throughout the piece, different dynamics have been assigned to different sections to balance the ensemble for a particular sound or color. Do not overplay the fortissimo (*ff*) dynamic levels, as the marking indicates very loud but not blaring. At rehearsal number 50, a very peaceful section is introduced that should provide contrast from the previous explosive dynamics. Play delicately and with much passion. Work on all transitions until they are completely seamless. In the original score, the section starting at rehearsal number 69 through measure 86 is written in $\frac{3}{4}$ but, for playability, it has been re-written in $\frac{3}{4}$ and $\frac{4}{4}$. Make certain the tonguing is light and short but forte. At 87, play passionately as the big and bold heroic ending is set up.

The percussion parts will need much attention in order to get the intended results. The timpani part has several "on the fly" note changes that will need to be rehearsed.

This exciting arrangement of *Wonder Woman* will be an electrifying piece that both your students and audience will enjoy.

Victor Lopez

From the Warner Bros. Soundtrack
Wonder Woman

CONDUCTOR SCORE
Duration - 4:00

Composed by Rupert Gregson-Williams
Arranged by Victor López

Moderately (♩ = 112)

The score is for a conductor and includes parts for the following instruments:

- Flutes (I, II)
- Oboe
- Bb Clarinets (I, II) with performance instructions: *stagger breathing*, *pp*, *stagger breathing*, *pp*
- Bb Bass Clarinet
- Bassoons (I, II)
- Horns in F (I, II) with performance instruction: *I. Solo*, *mp*, *p*
- Bb Trumpets (I, II, III)
- Trombones (I, II, III)
- Tuba
- Mallet Percussion (Xylophone)
- Timpani (E-A-C-D)
- Percussion I (Medium Taiko or Floor Tom, Dhol Medium Bhangra or Medium Concert Tom/ High Concert Tom/Snare)
- Percussion II (Suspended Cymbal/ Large Taiko or Gran Casa)
- Piano/Synthesizer with performance instruction: *Synth. Atmospheric Pad sound*, *pp*
- Violins (I, II) with performance instructions: *sul ponticello*, *free bowing*, *pp*
- Viola
- Cello with performance instruction: *Solo sul ponticello*, *mp*, *p*
- String Bass

Measures 1-9 are shown. Dynamic markings include *pp* and *p*. Performance instructions include *stagger breathing*, *I. Solo*, *sul ponticello*, *free bowing*, and *Synth. Atmospheric Pad sound*. A large red watermark "PREVIEW ONLY" is overlaid on the score.

10

stagger breathing
pp

stagger breathing
pp

pp
a2

pp

pp
a2

mp

mp

mp

mp

pp

mp

mp

mp

mp

pp
a2

mp

Xylophone
mp

Timp.

Medium Taiko or Floor Tom
pp

Perc. I
pp

Perc. II
mf

Pno./Synth.
Low End Sub-Bass
pp

10

Vlns. I
(V)

Vlns. II
(V)

Vla.
pp
All sul ponticello
(V)

Cello
(V)
div.

Str. Bass
div.
(V)



Fls. I *mf* *p* *f*

Fls. II *mf* *p* *f*

Ob.

Clars. I *mf* *p* *f* *poco a poco cresc.* *marcato, driving*

Clars. II *mf* *p* *f*

B. Cl.

Bsns. I *f* *ff* *marcato, driving*

Bsns. II *f* *ff* *poco a poco cresc.* *pesante*

Hns. I *mf* *p* *f* *ff*

Hns. II *mf* *p* *f* *ff*

Tpts. I

Tpts. II

Tpts. III

Tbns. I *pp* *f* *ff* *pesante*

Tbns. II *pp* *f* *ff* *a2 pesante*

Tbns. III *pp* *f* *ff*

Tuba

Mlt. Perc.

Timp.

Perc. I *mp* *p* *f*

Perc. II *mp* *p* *f* *Regular Tam Beater*

Pno./Synth. *mf* *p* *f*

Vlins. I *mf* *p* *f* *ff* *mp* *legato but powerful normal*

Vlins. II *mf* *p* *f* *ff* *mp* *legato but powerful normal*

Vla. *mf* *p* *f* *ff* *mp* *marcato, driving normal*

Cello *mf* *p* *f* *ff* *mp* *pesante*

Str. Bass *mf* *p* *f* *ff* *mp* *pesante*

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsns. I, II

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno./Synth.

Vlins. I, II

Vla.

Cello

Str. Bass

Opt.

f, *ff*, *mf*

46700S

20 21 22 23 24 25

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II

Tbns. I II

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno./Synth.

Vlms. I II

Vla.

Cello

Str. Bass

mf *f* *p* *mf* *f* *p* *f* *ff*

mf *f* *p* *mf* *f* *p* *f* *ff*

mf *f* *p* *mf* *f* *p* *f* *ff*

marcato, driving *f* *ff*

mf *f* *mf* *f* *f* *mf* *ff*

ff *brassy* *mf* *ff*

mf *ff* *brassy* *mf* *f* *mf* *ff*

mf *f* *mf* *f* *mf* *f* *mf* *ff*

mf *f* *mf* *f* *mf* *f* *mf* *ff*

mf *f* *mf* *f* *mf* *f* *mf* *ff*

f *ff* *mp* *f* *ff* *mp* *f* *fff*

f *ff* *mp* *f* *ff* *mp* *f* *fff*

f *ff* *f* *ff* *f* *fff*

f *ff* *f* *ff* *f* *fff*

div. *f* *ff* *f* *ff* *f* *fff*

div. *f* *ff* *f* *ff* *f* *fff*

div. *f* *ff* *f* *ff* *f* *fff*

div. *f* *ff* *f* *ff* *f* *fff*

f *ff* *f* *ff* *f* *fff*



32 Bright (♩ = 120)

Musical score for measures 32-35, parts 1-18. The score is written in 4/4 time with a tempo of 120 beats per minute. The key signature has two sharps (F# and C#). The instruments listed on the left are Flutes (I, II), Oboe, Clarinets (I, II), Bass Clarinet, Bassoons (I, II), Horns (I, II), Trumpets (I, II, III), Trombones (I, II, III), Tuba, Mallet Percussion, Timpani, Percussion I and II, and Piano/Synth. Measure 32 starts with a forte (f) dynamic and a marcato (marc.) articulation. Measures 33-35 feature dynamics of f, mf, and f, with crescendos and decrescendos. There are specific performance markings such as a_2 for the Horns and $div.$ for the String Bass.

32 Bright (♩ = 120)

Musical score for measures 32-35, parts 19-23. This section includes Violins (I, II), Viola, Cello, and String Bass. Measures 32-35 feature dynamics of f and mf, with crescendos and decrescendos. The Viola part has a forte (f) dynamic and an accent (>). The String Bass part has a forte (f) dynamic and a diviso (div.) marking. Measure 34 includes a fortissimo (sim.) dynamic marking for the Violins.

Fls.
I
II

Ob.

Cl.
I
II

B. Cl.

Bsns.
I
II

Hns.
I
II

Tpts.
I
II
III

Tbns.
I
II
III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno./Synth.

Vlins.
I
II

Vla.

Cello

Str. Bass

mf *f* *mf* *f* *mf* *f* *mf* *f*

f marc. *div.*

I Fls.
 II Fls.
 Ob.
 I Cls.
 II Cls.
 B. Cl.
 I Bsns.
 II Bsns.
 I Hns.
 II Hns.
 I Tpts.
 II Tpts.
 III Tpts.
 I Tbns.
 II Tbns.
 III Tbns.
 Tuba
 Mlt. Perc.
 Timp.
 Perc. I
 Perc. II
 Pno./Synth.
 I Vlns.
 II Vlns.
 Vla.
 Cello
 Str. Bass



poco rall. 50 Moderately (♩ = 112)

Fls. I: *ppp* — *pp*

Fls. II: *ppp* — *pp*

Ob.: *p* Play

Cls. I (Hn. I): *p* — *ppp* — *p*

Cls. II: *ppp* — *pp*

B. Cl.: *ppp sub.* — *ppp*

Bsns. I: *ppp* — *pp*

Bsns. II: *ppp* — *pp*

Hns. I: *p* — *ppp* — *p*

Hns. II: *ppp* — *pp*

Tpts. I: *pp sub.* — *ppp*

Tpts. II: *pp sub.* — *ppp*

Tpts. III: *pp sub.* — *ppp*

Tbns. I: *ppp* — *pp*

Tbns. II: *ppp* — *pp*

Tbns. III: *ppp* — *pp*

Tuba: *ppp* — *pp*

Mlt. Perc.: *ff*

Timp.: *ff*

Perc. I: *ff*

Perc. II: *ff*

Pno./Synth.: *f* — *pp*

Change A to F, C to B

poco rall. 50 Moderately (♩ = 112)

Vlns. I: *ppp* — *pp*

Vlns. II: *ppp* — *pp*

Vla.: *ppp* — *pp*

Cello: *pp sub.* — *ppp*

Str. Bass: *ppp* — *pp*

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno./Synth.

Vlins. I II

Vla.

Cello

Str. Bass

mp poco a poco cresc.

mf

pp

poco a poco cresc.

mp

mf

f

mp

p

mf

mp

poco a poco cresc.

mp

mf

f

mp

mp poco a poco cresc.

mp

mf

f

pp

mp

p

mf

mp

p poco a poco cresc.

mf

mp

p poco a poco cresc.

mf

mp

p poco a poco cresc.

mf

mp

p poco a poco cresc.

mf

mp

p poco a poco cresc.

mf

mp

p poco a poco cresc.

mf

mp

p poco a poco cresc.

mf

mp

69 Aggressively

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsns. I, II

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I
High Tom
Medium Taiko or Floor Tom

Perc. II

Pno./Synth.

Vlins. I, II

Vla.

Cello

Str. Bass

46700S

67 68 69 70 71 72

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno./Synth.

Vlns. I II

Vla.

Cello

Str. Bass

77

77

73 74 75 76 77

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsns. I
Bsns. II
Hns. I
Hns. II
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno./Synth.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

mf *ff* *ff* *f* *ff* *f* *ff*

78 79 80 81 82

The image shows a page of a musical score for 'Passionately 17' at measure 87. The score is written for a full symphony orchestra and includes the following instruments and parts:

- Fls.**: Flute I and II
- Ob.**: Oboe
- Cls.**: Clarinet I and II
- B. Cl.**: Bass Clarinet
- Bsns.**: Bassoon I and II
- Hns.**: Horn I and II
- Tpts.**: Trumpet I, II, and III
- Tbns.**: Trombone I, II, and III
- Tuba**
- Mlt. Perc.**: Mallet Percussion
- Timp.**: Timpani
- Perc. I**: Percussion I
- Perc. II**: Percussion II, including a Suspended Cymbal
- Pno./Synth.**: Piano/Synthesizer
- Vlns.**: Violin I and II
- Vla.**: Viola
- Cello**
- Str. Bass**

The score is in 3/4 time and features various dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). A large red watermark with the text 'Purchase Requires Legal Use' is overlaid diagonally across the page.

Fls. I II
Ob.
Cls. I II
B. Cl.
Bsns. I II
Hns. I II
Tpts. I II III
Tbns. I II III
Tuba
Mlt. Perc.
Timp.
Perc. I II
Pno./Synth.
Vlns. I II
Vla.
Cello
Str. Bass

46700S

88 89 90 91 92 93

poco rall.

96 Heroic (♩ = 60)

Fls. I II
Ob.
Cls. I II
B. Cl.
Bsns. I II
Hns. I II
Tpts. I II III
Tbns. I II III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno./Synth.

poco rall.

96 Heroic (♩ = 60)

Vlins. I II
Vla.
Cello
Str. Bass

Fls.
I *f > mp* *f* *mf* *f* *ff*
II *f > mp* *f* *mf* *f* *ff*

Ob. *mp* *ff* *mf* *f* *ff*

Cls.
I *mp* *f > mp f > mp* *f > mp* *f > mp* *f > mp f > mp*
II *f > mp* *f > mp f > mp* *f > mp* *f > mp* *f > mp f > mp*

B. Cl. *f > mp* *f > mp f > mp* *f > mp* *f > mp* *f > mp f > mp*

Bsns.
I *f > mp* *f > mp f > mp* *f > mp* *f > mp* *f > mp f > mp*
II *f > mp* *f > mp f > mp* *f > mp* *f > mp* *f > mp f > mp*

Hns.
I *mp*
II *mp*

Tpts.
I *mp* *f a2* *mf* *f*
II *mp* *f* *mf* *f*
III *mp* *f* *mf* *f*

Tbns.
I *mp* *f* *mf* *f*
II *mp* *f* *mf* *f*
III *mp* *f* *mf* *f*

Tuba *mp* *f* *mf* *f*

Mlt. Perc. *f > mp* *f > mp f > mp* *f > mp* *f > mp* *f > mp f > mp*

Timp. *f > mp* *f > mp f > mp* *f > mp* *f > mp* *f > mp f > mp*

Perc. I *f > mp* *f > mp f > mp* *f > mp* *f > mp* *f > mp f > mp*

Perc. II *mf* *f* *mf* *f*

Pno./Synth. *mp* *ff* *f* *ff*

Vlns.
I *mp* *ff* *mf* *f* *ff*
II *mp* *div. ff* *mf* *f* *ff*

Vla. *mp* *ff* *f* *ff*

Cello *mp* *ff* *f* *ff*

Str. Bass *mp* *ff* *f* *ff*

This page contains a detailed musical score for a large ensemble. The instruments listed on the left include:
Fls. (I, II)
Ob.
Cls. (I, II)
B. Cl.
Bsns. (I, II)
Hns. (I, II)
Tpts. (I, II, III)
Tbns. (I, II, III)
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno./Synth.
Vlins. (I, II)
Vla.
Cello
Str. Bass

The score is divided into four systems, numbered 104, 105, 106, and 107 at the bottom. It features various dynamic markings such as *mf*, *f*, *ff*, *sfzp*, and *fff*. Performance instructions include *div.* and *Sus. Cym.*. A large red watermark reading "Preview - Legal Use Requires Purchase" is overlaid diagonally across the page.

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