



As Recorded by The Weeknd

Blinding Lights

Words and Music by Ahmad Balshe, Oscar Holter, Max Martin, Jason Quenneville and Abel Tesfaye
Arranged by Michael Kamuf

INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola ♩)
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment
(Opt. Synthesizer)
- 2 Drumset
(or Opt. Closed Hi-Hat,
Cymbals/ Snare Drum,
Bass Drum)

This hit by Canadian singer, The Weeknd, rose to number one on the charts in thirty-four countries, including the US and Canada. Taken from his fourth album *After Hours*, the singer combines elements of pop music along with the synth-pop era of the 1980s. This piece is the perfect vehicle to reinforce syncopation while having fun, and its infectious groove will make this a favorite of students and audience alike!

NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

’
bow lift/reset

(b), (#), (q)
high or low fingerings

▣ ▣ or V V
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!

Chris M. Bernotas
Director of String Publications



NOTES TO THE CONDUCTOR

This arrangement can be felt in a fast four or in cut-time. The drumset part is crucial to the groove and feel of the tune. Adding the piano accompaniment, utilizing a synth patch, can add to the performance. If possible, consider having one player play the string bass part on electric bass for added color.

The introduction should be played in a strong and confident manner. In the introduction and throughout the entire arrangement, staccato marks should be observed. At measure 9, the melody is played by viola and cello with all other instruments playing accompanying figures. There are several passages in this arrangement that have sustained notes longer than four beats. In these areas, playing the printed bowing indications will result in a fuller, sustained tone. At measure 44, the violin I part should complement and not overpower the melody. At measure 70, the dialogue between lower and upper strings should be played enthusiastically but in agreement with the mezzo forte dynamic. The crescendo in measure 92 should be strong to signal the final four notes of the arrangement.

A strong subdivision of the beat by all throughout the piece will contribute to ensemble precision as well as a high energy level!

I hope you and your students have fun studying and performing *Blinding Lights*!

As Recorded by The Weeknd
Blinding Lights

FULL SCORE
Duration - 2:40

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Fast Rock ♩ = 170 or ♩ = 85

The score is arranged in systems. The first system includes Violins I and II, Viola (Violin III), Cello, and String Bass, all marked with a forte (f) dynamic. The second system includes Piano Accompaniment (Opt. Synthesizer) and Drumset (or Opt. Hi-Hat Cymbals/Snare Drum, Bass Drum), also marked with f. The drumset part shows a consistent pattern of Hi-Hat Cymbals (closed), Snare Drum, and Bass Drum. The third system includes Violins I and II, Viola (Vln. III), Cello, and String Bass. The Cello and String Bass parts are marked with mezzo-forte (mf) dynamics. The Piano Accompaniment and Drumset parts continue in the fourth system, with the piano part marked with mf. The score is numbered 1 through 8 at the bottom of the staves.

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Play 2nd time

9 *div.* *mp*

Vlns. I

Vlns. II *mp*

Vla. (Vln. III)

Cello

Str. Bass *mf*

Pno. Accomp. *mp*

Drumset *mf*

9 10 11 12

1.

Vlns. I

Vlns. II *3* *V*

Vla. (Vln. III)

Cello

Str. Bass *V*

Pno. Accomp.

Drumset

13 14 15 16

2. 18 (Vln. 2) **Play** (Vln. 2)

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp. 18

Drumset

17 18 19 20

Play (Vln. 2)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

21 22 23 24 25

26 Play

Vlns. I *f*

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

26 27 28 29

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

30 31 32 33

2. 36 (Vln. 2)

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

Pno. Accomp. *mf*

Drumset *mf*

34 35 36 37 38

Vlns. I

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mf*

Drumset

39 40 41 42 43

44 **Play**
mp

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Pno. Accomp.
Drumset

44 45 46 47

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Pno. Accomp.
Drumset

48 49 50 51

52

Vlns. I *mf*

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

52 53 54 55

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

56 57 58 59

60

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

Play 2nd time

60 61 62 63

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

64 65 66 67

2. 70

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mf*

Drumset *mf*

68 69 70 71 72

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

73 74 75 76

78

Vlns. I *f*

Vlns. II *f*

Vla. (Vln. III) *ff*

Cello *f*

Str. Bass *f*

Pno. Accomp. *f*

Drumset *mf*

77 78 79 80

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

81 82 83 84 85

86

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

f

86 87 88 89 90

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Drumset

fp

ff

91 92 93 94