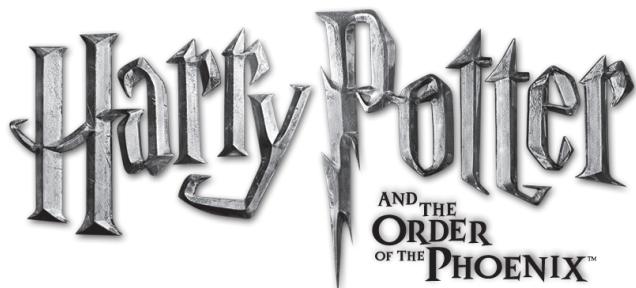




CONCERT FULL ORCHESTRA

Belwin

Concert Suite from the Original Soundtrack



Featuring **ANOTHER STORY, FLIGHT OF THE ORDER OF THE PHOENIX, PROFESSOR UMBRIDGE, DUMBLEDORE'S ARMY** and **THE ROOM OF REQUIREMENTS**

by

NICHOLAS HOOPER and JOHN WILLIAMS

Arranged by VICTOR LOPEZ

INSTRUMENTATION

Conductor	1st B♭ Trumpet	3 Percussion II (Suspended Cymbal, Wind Chimes/Taiko/Triangle/Hi-Hat, Tom-Tom/Crash Cymbals)
1st Flute	2nd B♭ Trumpet	Piano
2nd Flute	3rd B♭ Trumpet	8 1st Violin
Oboe	1st Trombone	8 2nd Violin
1st B♭ Clarinet	2nd Trombone	5 Viola
2nd B♭ Clarinet	3rd Trombone	5 Cello
B♭ Bass Clarinet	Tuba	5 String Bass
Bassoon	2 Mallet Percussion (Glockenspiel, Xylophone)	
1st F Horn	Timpani (E-G-C-E)	
2nd F Horn	2 Percussion I (Snare Drum, Bass Drum)	
3rd F Horn		
4th F Horn		

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

After scoring the first three Harry Potter films and writing a plethora of themes, composer John Williams passed the baton on to composer Patrick Doyle, who wrote his own themes, but kept Williams' "Hedwig's Theme" and integrated it into his score. As the books have progressively gotten darker, so have the films, with *Harry Potter and the Goblet of Fire* taking advantage of Doyle's ability to write lush melodies and strongly dramatic action cues.

Director David Yates, who is relatively unknown to audiences in the USA, was tapped to direct the next film, *Harry Potter and the Order of the Phoenix*, and insisted in bringing along the composer he had collaborated with in the past, BAFTA-winner Nicholas Hooper, also relatively unknown to American audiences. Hooper won over the Warner Brothers music department, and subsequently wrote over two hours of score for the film, which was recorded at Abbey Road in London. Mixed by Peter Cobbin and recorded with the Chamber Orchestra of London, Hooper—like Doyle—wrote new themes, while retaining "Hedwig's Theme" for key moments.

The score to *Harry Potter and the Order of the Phoenix* has two prominent new themes: the Professor Umbridge Theme and the Possession Theme. There also appears to be a recurring motif for Dumbledore's Army and a few other bits and pieces that turn up a few times, as well as an orchestrational wink-and-nod to some of Williams' previous themes.

The titles chosen for this medley were selected from the original soundtrack by veteran composer/arranger Victor Lopez and are presented out of chronological order, undoubtedly for a more enjoyable playing and listening experience.

NOTES TO THE CONDUCTOR

This arrangement is based on the original *Harry Potter and the Order of the Phoenix* soundtrack. The first title used is "Another Story," and one can hear the original "Hedwig's Theme" as the medley begins. It's a little darker, with some orchestrational fluttering, and builds up into a large statement, but the horns never get to finish—instead it transitions into piano and some distant atmosphere, with soft strings. Now the flutes alternate up and down while the strings swell slowly, and the French horns restate a bit of "Hedwig's Theme" in an ominous and foreboding manner. At measure 29 in "Flight of the Order of the Phoenix," the snare drum taps out a rhythm joined by the strings as things slowly build, growing quickly into a rather boisterous piece. Fast strings swirl around as the rhythm is maintained and what sounds like a variation on the "Dumbledore's Army" motif is heard on the brass and strings before coming to an end. The energy developed in this section is derived from the intensity of the rhythm patterns. "Professor Umbridge" is introduced at measure 65. Tremolo strings slowly ascend, leading into a rather jaunty rendition of the theme on high strings with chimes. Soft woodwinds join in, and soon the full orchestra plays the A-part of the theme. Now the B-theme comes in, a rising build-up that is very Williams-esque (reminiscent of parts of *Hook*), utilizing the French horns. Now the A-theme is played on oboe, then full orchestra, leading into the B-theme played on clarinet and glockenspiel, backed by strings. Flutes move lightly, and then we're treated to a full version of the A-theme. The track ends with a slightly ominous downward movement of the strings and glockenspiel, softly fading out. Much care must be given to the "swing" interpretation. Listening to a recording of this arrangement or the original soundtrack will help less experienced musicians assimilate this style. The end titles at measure 106 until the end include two titles: "Dumbledore's Army" and "The Room of Requirements." In "Dumbledore's Army," pulsing strings start the ostinato-like rhythm, slowly joining the flutes. The clarinets start playing a rather buoyant line and are then joined by the French horns. It's upbeat and playful. There is a short transition from "Dumbledore's Army" starting at measure 142 and leading to "The Room of Requirements" at measure 144, which is the last title used in this medley. This section is written in 6/8, which is a bit simplistic as opposed to the 12/8 time signature used in the original score. Ostinato 6/8 rhythmic lines create the pulse throughout this part. A wave rushes over the music and there is a somewhat magical vibe to this section as strings swell in major and minor chords, creating a recurring motif. Soon there is a bit of a percussive melodic groove building upwards. The strings get a little more dissonant, but the theme continues. Soon one can feel the ending approaching as the entire orchestra rises up with the theme. It climaxes in the major-minor motif and ends on a rousing note.

This medley has plenty of tense and exciting moments. With numerous melodic moments, a few sprinkles of Williams' "Hedwig's Theme" and a few passing orchestrational references (intentional or otherwise) to Patrick Doyle's score, I have tried to stay true to Nicolas Hooper's original work. Ultimately, I must say that writing a medley approximately 5:15 long from a two-hour long soundtrack is always a challenge, but I am sure that this work will give your audience a taste of the original soundtrack in a "short and sweet" way.

Enjoy!



Harry Potter and the Order of the Phoenix

Featuring ANOTHER STORY, FLIGHT OF THE ORDER OF THE PHOENIX,
PROFESSOR UMBRIDGE, DUMBLEDORE'S ARMY and THE ROOM OF REQUIREMENTS

CONDUCTOR SCORE

Duration - Approx. 5:10

By Nicholas Hooper and John Williams

Arranged by Victor Lopez

Moderately (♩ = 120)
"Another Story" - by NICHOLAS HOOPER and JOHN WILLIAMS

Flutes I
Flutes II
Oboe I
B♭ Clarinets I
B♭ Bass Clarinet
Bassoon
Horns in F I
Horns in F II
Horns in F III
Horns in F IV
B♭ Trumpets I
B♭ Trumpets II
Trombones I
Trombones II
Trombones III
Tuba
Mallet Percussion (Glockenspiel, Xylophone)
Timpani (E-G-C-E)
Percussion I (Snare Drum, Bass Drum)
Percussion II (Suspended Cymbal, Wind Chimes/Taiko/Triangle/Hi-Hat, Tom-Tom/Crash Cymbals)
Piano
Violins I
Violas
Cellos
String Bass

4

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Picc. 12

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

12

6 7 8 9 10 11 12

Musical score for orchestra, page 5. The score includes parts for Flutes I & II, Oboe, Clarinet I & II, Bassoon, Horn I-IV, Trombones I-III, Tuba, Mallet Percussion, Timpani, Percussion I & II, Piano, Violins I & II, Viola, Cello, and Double Bass. The score consists of ten staves of music with various dynamics and performance instructions.

Instrumentation:

- Fls. I, II
- Ob.
- Cls. I, II
- B. Cl.
- Bsn.
- Hns. I, II, III, IV
- Tpts. I, II, III
- Tbns. I, II, III
- Tuba
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II
- Pno.
- Vlns. I, II
- Vla.
- Cello
- Str. Bass

Measure Numbers: 13, 14, 15, 16, 17, 18, 19

Performance Instructions:

- Measure 14: Change G to F, E to D
- Measure 17: div.

Dynamics and Articulations:

- p (pianissimo)
- f (fortissimo)
- mf (mezzo-forte)
- mp (mezzo-piano)
- div. (divide)
- Change G to F, E to D (percussion instruction)

Flute Solo

mf

(Pno.) *mp*

p

(Pno.) *mp*

p

W.C.

mp

p

mf

mp

p

div. **8**

mf

8

p

mf

p

mf

p

mf

p

mf

p

Steadily ($\text{♩} = 120$)

"Flight of the Order of the Phoenix" - by NICHOLAS HOOPER

Fls.
II
Ob.
I
Cl.
II
B. Cl.
Bsn.
Hns.
III
IV
I
Tpts.
II
III
I
Tbns.
II
III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

Steadily ($\text{♩} = 120$)

"Flight of the Order of the Phoenix" - by NICHOLAS HOOPER

Vlns.
II
Vla.
Cello
Str. Bass

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

mf > mp

mf > mp

mf > mp

pizz. arco

pizz.

simile

31 32 33 34

A page from a musical score for orchestra and piano. The score is arranged in ten staves. The top staff is Flute I, followed by Flute II, Oboe, Clarinet I, Clarinet II, Bassoon, Horn I, Horn II, Horn III, Horn IV, Trumpet II, Trumpet III, Trombone II, Trombone III, Tuba, Mallet Percussion, Timpani, Percussion I, Percussion II, Piano, Violin I, Violin II, Viola, Cello, and Double Bass. The music is divided into four measures. Measures 1-3 show various instruments playing eighth-note patterns. Measure 4 features a prominent piano part with eighth-note chords. A large red watermark 'Review Use Requires Purchase' is diagonally across the page.

I
Fls.
II
Ob.
I
Cl. *mf*
II
Cl. *mf*
B. Cl.
Bsn.
I
Hns.
II
III
IV
I
Tpts.
II
III
I
Tbns. II
III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

44

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

44

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

12

49

Fls.

Ob.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns.

Vla.

Cello

Str. Bass

49

Preview requires purchase

Fls. I

Fls. II

Ob.

Cl. I

Cl. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

52

53

54

f 3

55

ff 3

56

Change C to D

(Str. Bass)

57

Fls.

Ob.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlt. Perc.

Timp.

Perc. I

Taiko
(opt. Wide
Drum)

Perc. II

Tom

Pno.

Vlns.

Vla.

Cello

Str. Bass

57

58

59

60

61

29696S

65 Bouncy Swing ($\text{♩} = 132$) 
 "Professor Umbridge" - by NICHOLAS HOOPER

Fls.
II
Ob.
I
Cl.
II
B. Cl.
Bsn.

 Hns.
III
IV
I
Tpts.
II
III
I
Tbns.
II
III
Tuba

 Mlt. Perc.

 Timp.

 Perc. I

 Perc. II

 Pno.



Bouncy Swing ($\text{♩} = 132$) 
 "Professor Umbridge" - by NICHOLAS HOOPER

Vlns.
II
Vla.
Cello
Str. Bass

62 63 64 65 66 67 68 69 

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Picc.

I Fls. *mf*

II

Ob.

I Cls. *mf*

II

B. Cl. *mf*

(Str. Bass)

Bsn. *mf*

(Cello)

I Hns. *mf*

II (Vla.)

III (Cello)

IV (Cello)

I Tpts. II

III

I Tbns. II

III (Cello) *mf*

Tuba *mf*

(Str. Bass)

Glock.

Mlt. Perc. *mf*

Timp.

Perc. I

Perc. II *mp*

Tri.

Pno.

Vlns. I

II

Vla. *pizz.*

Cello *pizz. mf* *div.*

Str. Bass *mf*

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70 71 72 73 74

Preview Use Requires Purchase

Fls. I

Fls. II

Ob.

Cl. I

Cl. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

75

76

77

78

79

18

80

I Fls. II Ob. I Cls. II

B. Cl. Bsn. Hns. III IV

Tpts. Tbps. III

Tuba Mlt. Perc.

Timp. Tune: D-G-C-D

Perc. I

Perc. II

Pno. 80

Vlns. II

Vla. Cello Str. Bass

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88

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

85 86 87 88 89

Preview Requires Purchase

21

97

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

97

(Ob.) *mf*

(Ob.) *mp*

95 96 97 98 99

Preview requires purchase

Fls. II Ob. Cls. II B. Cl. Bsn. Hns. III IV Tpts. II III I Tbn. II III Tuba Mlt. Perc. Xyl. Timp. Perc. I Perc. II Pno. Vlns. II Vla. Cello Str. Bass

29696S 100 101 102 103 104 105

106 Joyfully ($\text{♩} = 148$)
 "Dumbledore's Army" - by NICHOLAS HOOPER

Fls. I
Fls. II
Ob. I
Ob. II
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tpts. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

Fls. I
Fls. II
Ob.
I Cls.
II Cls.
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbn. I
Tbn. II
Tbn. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

117

Fls. I
Fls. II
Ob.
Cl. I *mf*
Cl. II *cresc.*
B. Cl. I *mf*
B. Cl. II *cresc.*
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

117

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

125

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

Preview Use Requires Purchase
Legal

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

Preview Use Requires Purchase

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
(Vin. 2)
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

126 127 128 129 130

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tpts. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

137 138 *mf* 139 140 141

With intensity ($\text{♩} = 148$)

"The Room of Requirements" - by NICHOLAS HOOPER

144

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
I
Tbns. II
III
Tuba
Mlt. Perc.
Xyl.
Timp.
f
Perc. I
Perc. II
Pno.

With intensity ($\text{♩} = 148$)

"The Room of Requirements" - by NICHOLAS HOOPER

144

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
29696S

160

Fls.
II
Ob.
I
Cl.
II
B. Cl.
Bsn.
Hns.
II
III
IV
I
Tpts.
II
III
I
Tbns.
II
III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns.
II
Vla.
Cello
Str. Bass

160

155 156 157 158 159 160

29696S

172

Fls.
Ob.
Cl.
B. Cl.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns.
Vla.
Cello
Str. Bass

168 169 170 171 172 173 174

A musical score page for orchestra and piano, page 35. The score includes parts for Flutes I & II, Oboe, Clarinet I & II, Bassoon, Horn I & II, Trombones I & II, Trombones III, Tuba, Mallet Percussion, Timpani, Percussion I, Percussion II, Piano, Violins I & II, Viola, Cello, and Double Bass. The score shows measures 175 through 181. A large red watermark 'Review Use Only Purchase' is diagonally across the page.

36

182

Fls.

Ob.

Cls.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns.

Vla.

Cello

Str. Bass

182

182

183

184

185

186

187

188

189

190

191

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