

From the movie *Black Adam*

# Black Adam

## Main Theme

By Lorne Balfe

Arranged by Chris M. Bernotas

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### INSTRUMENTATION

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- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B♭ Clarinet
- 4 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 5 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 1st B♭ Trumpet
- 4 2nd B♭ Trumpet
- 4 F Horn

- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 2 Optional Electric Bass/Synthesizer
- 2 Bells
- 3 Percussion 1  
(Snare Drum/Hi-Hat Cymbals,  
Bass Drum [Opt. Drumset])
- 4 Percussion 2  
(Shekere [or Cabasa]/Suspended  
Cymbal/Large Gong, Low Tom)
- 2 Timpani  
(Tune: A♭, C, F)

### WORLD PARTS

 Available for download from  
[www.alfred.com/supplemental](http://www.alfred.com/supplemental)

- E♭ Alto Clarinet
- Horn in E♭
- Trombone in B♭ Bass Clef
- Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

### PROGRAM NOTES

The powerful theme from the action-packed DC superhero adventure, *Black Adam*, comes to life in this fantastic arrangement by Chris M. Bernotas. The epic theme is dark and bold, and all sections of the band have engaging and exciting parts. The original score, by Lorne Balfe, is brilliant, and this arrangement will be a hit at your next concert.

## NOTES TO THE CONDUCTOR

This arrangement offers opportunities to focus on many elements of musical performance, particularly balance. This piece builds in layers, and as each layer enters, attention will be needed to ensure proper balance so that the themes are equally heard.

At the beginning of the piece, there are some longer, sustained pitches with added dynamics. Encourage students to maintain their airspeed to keep the tone steady and full as they blend with other entering voices. The introduction leads to a powerful percussion impact at measure 13, which sets the stage for the upcoming theme. Beginning with measure 17, the low brass and winds perform the dark and accented theme. The tone should be full and have a round sound. The accompaniment figures should be contrasting, with a lighter articulation—adding to the overall texture.

Another thematic layer is presented starting in measure 25 with the clarinets, alto and tenor saxophones, and horns. This should be soaring, powerful, and equal to, if not a little more present than, the low brass and wind theme that has been established. Measure 33 is the climax of the section and exudes strength and power; however, students also have to control the sound so the tone stays open and rich without distorting or losing quality.

The mood changes a bit after measure 41, and some performers will stomp their feet and clap, adding a change in texture. Once the woodwinds enter, starting in measure 46, the stomping and clapping should be quieter so the woodwinds can be heard. Here, the music begins to layer again, adding earlier themes and coming to a high point starting in measure 79. It is important to continue to build throughout for maximum effect. There is an included electric bass/synthesizer part for one, or both, instruments to be added. If a synthesizer bass is used, experiment with the sound and octave to match the depth of the original soundtrack.

The music from *Black Adam* is exciting, powerful, and full of wonderful musical opportunities. I truly enjoyed exploring this music and arranging it and hope you have an epic performance.



From the movie *Black Adam*  
**Black Adam**  
 Main Theme

FULL SCORE  
 Duration - 2:30

By Lorne Balfé  
 Arranged by Chris M. Bernotas

**Bold and aggressive** ♩ = 158

Flute

Oboe

Bassoon

1  
 B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto  
 Saxophone

B♭ Tenor  
 Saxophone

E♭ Baritone  
 Saxophone

**Bold and aggressive** ♩ = 158

1  
 B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba  
 (Optional Electric Bass <sup>DUX</sup>/  
 Synthesizer)

Bells

Percussion 1  
 (Snare Drum/  
 Hi-Hat Cymbals,  
 Bass Drum [Opt. Drumset])

Percussion 2  
 (Shekere [or Cabasa]/  
 Suspended Cymbal/  
 Large Gong, Low Tom)

Timpani

Tune: A♭, C, F

1 *mf*

2

3

4

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Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn.

1 Cls. *mp* *mf*

2 Cls. *mp* *mf*

B. Cl.

A. Sax. *mp* *mf*

T. Sax.

Bar. Sax.

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp* *mf*

Tbn.

Bar.

Tuba

Bells

Perc. 1 *v* *v* *2* *ff*

Perc. 2 *ff* *ff* *ff* *ff*

Timp.

Fl. *mp* *f*

Ob. *mp* *f*

Bsn.

1 Cls. *mp* *f*

2 Cls. *mp* *f*

B. Cl.

A. Sax. *mp* *mf* *f*

T. Sax.

Bar. Sax.

1 Tpts. *mf* *mp* *f*

2 Tpts. *mf* *mp* *f*

Hn. *mp* *mf* *f*

Tbn.

Bar.

Tuba

Bells (w/hard rubber mallets) *mf*

Perc. 1 2

Perc. 2

Timp.



Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Bells  
Perc. 1  
Perc. 2  
Timp.

*ff*  
*ff*  
*ff*  
*ff*

(on head)  
2  
2  
2

13 14 15 16

17

Fl. *mf*

Ob. *mf*

Bsn. *f*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *f*

A. Sax.

T. Sax.

Bar. Sax. *f*

1 Tpts. *mf*

2 Tpts. *mf*

Hn.

Tbn. *f*

Bar. *f*

Tuba *f*

Bells *mf*

Perc. 1 *mf* (on rim) (on head) *sim.*

Perc. 2 *mf* (on rim) (on head) *sim.*

Timp. *mf*

Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Bells  
Perc. 1  
Perc. 2  
Timp.

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Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

25

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

Fl.  
Ob.  
Bsn.  
Cls. 1  
Cls. 2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Hn.  
Tbn.  
Bar.  
Tuba  
Bells  
Perc. 1  
Perc. 2  
Timp.

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29 30 31 32

33

Fl. *ff*

Ob. *ff*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

33

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Bells *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Timp. *ff*

Fl.  
Ob.  
Bsn.  
Cls. 1  
Cls. 2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
Tpts. 1  
Tpts. 2  
Hn.  
Tbn.  
Bar.  
Tuba  
Bells  
Perc. 1  
Perc. 2  
Timp.

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41

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

41

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

*mf*

*f*

stomp

clap

(on rim)

(on head)

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41

42

43

44

45

47

Fl. *mf*

Ob. *mf*

Bsn.

1 *mf*

Cls. *mf*

2 *mf*

B. Cl.

A. Sax. stomp clap *mf* stomp clap

T. Sax. stomp clap *mf* stomp clap

Bar. Sax.

47

1 stomp clap *mf* stomp clap

Tpts. *mf* stomp clap stomp clap

2 *mf* stomp clap stomp clap

Hn. *mf* stomp clap stomp clap

Tbn.

Bar.

Tuba

Bells stomp clap *mf* stomp clap

Perc. 1 2

Perc. 2 2

Timp. *mf* stomp clap stomp clap

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

stomp

clap

Play

*mf*

2

//

2

//

55

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

55

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

stomp

f

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Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Sus. Cym. (w/mallets)

Perc. 2

Timp.

*mp cresc.*

*mf*

Play

The image shows a page of musical notation for an orchestra. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horn), Tbn. (Trombone), Bar. (Baritone), Tuba, Bells, Perc. 1 (Percussion 1), Perc. 2 (Percussion 2, including a Low Tom), and Timp. (Timpani). The score spans measures 63 to 66. A large red watermark is overlaid across the page, reading 'Preview Only Legal Use Requires Purchase'. The page number '18' is in the top left corner. The instrument labels are on the left side of the staves. The measure numbers are at the bottom of the page.

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

*mp* *cresc.*

Perc. 2

Timp.

71

Fl.

Ob.

Bsn.

1

2

Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

71

1

2

Tpts.

Hn.

Tbn.

Bar.

Tuba

Bells

H.H. (closed)

Perc. 1

Perc. 2

Timp.

*f*

*ff*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

opt *g<sup>ua</sup>*

79

Fl. *ff*

Ob. *ff*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

79

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Bells *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Large Gong

Timp. *ff*

87

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

87

Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Bells  
Perc. 1  
Perc. 2  
Timp.

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This musical score page includes the following instrument parts and markings:

- Fl.**: Flute part with dynamic markings *mf* and *cresc.*
- Ob.**: Oboe part with dynamic markings *mf* and *cresc.*
- Bsn.**: Bassoon part with dynamic markings *mf* and *cresc.*
- Cl. 1, 2**: Clarinet parts with dynamic markings *mf* and *cresc.*
- B. Cl.**: Bass Clarinet part with dynamic markings *mf* and *cresc.*
- A. Sax.**: Alto Saxophone part with dynamic markings *mf* and *cresc.*
- T. Sax.**: Tenor Saxophone part with dynamic markings *mf* and *cresc.*
- Bar. Sax.**: Baritone Saxophone part with dynamic markings *mf* and *cresc.*
- Tpts. 1, 2**: Trumpet parts with dynamic markings *mf* and *cresc.*
- Hn.**: Horn part with dynamic markings *mf* and *cresc.*
- Tbn.**: Trombone part with dynamic markings *mf* and *cresc.*
- Bar.**: Baritone part with dynamic markings *mf* and *cresc.*
- Tuba**: Tuba part with dynamic markings *mf* and *cresc.*
- Bells**: Bells part with dynamic markings *mf* and *cresc.*
- Perc. 1, 2**: Percussion parts with dynamic markings *mp* and *mf* *cresc.*
- Timp.**: Timpani part with dynamic markings *mp* and *mf* *cresc.*



Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Bells  
Perc. 1  
Perc. 2  
Timp.

*sfz* *sfz* *ff*  
*sfz* *sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*sfz* *ff*  
*ff* *ff*  
*ff* *ff*  
*ff* *ff*

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