

Atlantis

Orchestra

Arr.: John Glenesk Mortimer

James Howard

EMR 4848

- | | |
|---|--|
| 1 Full Score | 1 Timpani |
| 1 1 st Flute | 1 Glockenspiel / Xylophone (<i>optional</i>) |
| 1 2 nd Flute | 1 1 st Percussion (Snare Drum) |
| 1 1 st Oboe | 1 2 nd Percussion (Cymbals / Tambourine /
Triangle / Suspended Cymbal) |
| 1 2 nd Oboe (<i>optional</i>) | |
| 1 1 st Clarinet | 10 Violin I |
| 1 2 nd Clarinet | 8 Violin II |
| 1 1 st Bassoon | 3 Violin III (<i>optional - replace Viola</i>) |
| 1 2 nd Bassoon (<i>optional</i>) | 6 Viola |
| 1 1 st Trumpet in B \flat + C | 4 Violoncello |
| 1 2 nd Trumpet in B \flat + C | 3 Contrabass / Bass Guitar |
| 1 3 rd Trumpet in B \flat + C | |
| 1 1 st Horn in F + E \flat | 1 B \flat Bass Clarinet (<i>doubles Bassoon</i>) |
| 1 2 nd Horn in F + E \flat (<i>optional</i>) | 1 Alto Saxophone (<i>doubles 1st Horn</i>) |
| 1 1 st Trombone B^+ | 1 Tenor Saxophone (<i>doubles 2nd Horn</i>) |
| 1 2 nd Trombone B^+ | 1 Piano / Keyboard (<i>optional</i>) |
| 1 3 rd Trombone B^+ | |
| 1 Tuba | |

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2	King Arthur (Zimmer)	6'21	EMR 4920
3	Tom And Jerry (Bradley)	4'31	EMR 4996
4	The Last Samurai (Zimmer)	6'53	EMR 4845
5	Atlantis (Howard)	5'14	EMR 4848
6	The Aristocats (Bruns)	7'47	EMR 4856
7	101 Dalmatians (Bruns)	7'33	EMR 4854
8	Quo Vadis (Rozsa)	7'49	EMR 4994
9	Bambi II (Broughton)	7'55	EMR 4865
10	Mickey Mouse March (Dodd)	2'18	EMR 4857

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Atlantis

James Howard
Arr.: John Glenesk Mortimer

Moderato ♩ = 100 *The Submarine*

2 3 4 5 6 7 8 9



1st Flute
2nd Flute
1st / 2nd Oboe (2nd optional)
1st Clarinet in B♭
2nd Clarinet in B♭
1st & 2nd Bassoon (2nd optional)
B♭ Bass Clarinet (optional)
1st Trumpet in B♭
2nd Trumpet in B♭
3rd Trumpet in B♭
1st Horn in F
2nd Horn in F (optional)
1st Trombone
2nd Trombone
3rd Trombone
Tuba
Piano / Keyboard (optional)
Timpani
Glockenspiel / Xylophone (optional)
1st Percussion (S.D.)
2nd Percussion (Cyms./Tamb./Tgl./Susp.Cym.)
Violin I
Violin II
Violin III (optional - replace Viola)
Viola
Violoncello
Contrabass / Bass Guitar

EMR 4848

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Allegro ♩ = 120

Fl.1 *sf* *f* *fp* *ff*

Fl.2 *sf* *f* *mf* *ff*

Ob.1/2 *sf* *f* *mf* 3 *ff* a 2

Cl.1 *sf* *mf* *f* *mf* 3 *ff*

Cl.2 *mf* *f* *mf* *ff*

Bsn.1/2 *f* *mf* *ff*

Tpt.1 *open* *mf* *f* *mf*

Tpt.2 *f* *ff*

Tpt.3 *f* *ff*

Hn.1 *f* *ff*

Hn.2 *f* *ff*

Tbn.1 *mf* *f* *ff*

Tbn.2 *mf* *f* *ff*

Tbn.3 *f* *ff*

Tba. *f* *ff*

Pno./Kbd. *f* *ff*

Timp. *mf* *f* *ff*

Glock./Xylo. *f* *ff*

Perc.1 *mf* *f* *ff*

Perc.2 *f* [SUSP. CYM]

Vln.I *f* *fp* *ff* 7

Vln.II *f*

Vln.III *f*

Vla. *f* *ff*

Vc. *play unis.* *f* *ff*

Cb. *f* *ff*

This page contains a musical score for orchestra, measures 19 through 26. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.1 and Fl.2
- Ob.1/2
- Cl.1 and Cl.2
- Bsn.1/2
- Tpt.1, Tpt.2, and Tpt.3
- Hn.1 and Hn.2
- Tbn.1, Tbn.2, and Tbn.3
- Tba.
- Pno./Kbd.
- Timp.
- Glock./Xylo.
- Perc.1 and Perc.2
- Vln.I, Vln.II, and Vln.III
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as dynamics (ff), articulation (accents), and performance instructions like **[XYLO]**, *div.*, and *unis.*. The time signature changes from 4/4 to 3/4 at measure 21. The page number 5 is located in the top right corner.

B

27

28

29

30

31

32

33

34

Fl.1 *p* *mf*

Fl.2 *p* *mf*

Ob.1/2 *mf*

Cl.1 *mf*

Cl.2 *mf*

Bsn.1/2 *mp*

Tpt.1

Tpt.2

Tpt.3

Hn.1 *p*

Hn.2 *p*

Tbn.1 *p*

Tbn.2

Tbn.3

Tba. optional *mp*

Pno./Kbd. *mp*

Timp.

Glock./Xylo. *p*

Perc.1 *p*

Perc.2

Vln.I

Vln.II

Vln.III *mf*

Vla. *mf* *div.*

Vc. *(arco)* *mp* *pizz.*

Cb. *mp*

The score is written for a full orchestra. It includes parts for Flutes (Fl.1, Fl.2), Oboe (Ob. 1/2), Clarinets (Cl.1, Cl.2), Bassoon (Bsn. 1/2), Trumpets (Tpt.1, Tpt.2, Tpt.3), Horns (Hn.1, Hn.2), Trombones (Tbn.1, Tbn.2, Tbn.3), Tuba (Tba.), Piano/Kb. (Pno./Kbd.), Timpani (Timp.), Glockenspiel/Xylophone (Glock./Xylo.), Percussion 1 (Perc.1), Percussion 2 (Perc.2), Violins (Vln.I, Vln.II, Vln.III), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *div.* (divisi). There are also dynamic hairpins and accents throughout the score.

Specific annotations include:

- "optional (double or replace horn)" above the Tpt.1 part.
- "solo" above the Hn.1 part.
- "play" above the Tbn.3 part.
- "optional" above the Tba. part.

Fl.1 *f* *mf* 3 5

Fl.2 *f* *mf* 3 5

Ob.1/2 *f* *mf* 3

Cl.1 *f* *mf*

Cl.2 *f* *mf*

Bsn.1/2 *f* *mf* *f*

Tpt.1 *mf* *mf* 3 *mf*

Tpt.2 *mf*

Tpt.3 *mf*

Hn.1 *mf* *f*

Hn.2 *mf* *f*

Tbn.1 *mf* *f*

Tbn.2 *mf* *f*

Tbn.3 *mf* *f*

Tba. *f* *mf* *mf* *play* *f*

Pno./Kbd. *f* 3 *mf* *f*

Timp.

Glock./Xylo. *f* [GLOCK] 3

Perc.1 3

Perc.2 *f* Δ

Vln.I *f* 3 *mf* *unis.*

Vln.II *f* *mf*

Vln.III *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *arco* *f*

Musical score for orchestra and strings, measures 53-60. The score includes parts for Flutes (Fl.1, Fl.2), Oboe (Ob.1/2), Clarinets (Cl.1, Cl.2), Bassoon (Bsn.1/2), Trumpets (Tpt.1, Tpt.2, Tpt.3), Horns (Hn.1, Hn.2), Trombones (Tbn.1, Tbn.2, Tbn.3), Tuba (Tba.), Piano/Kb. (Pno./Kbd.), Timpani (Timp.), Glockenspiel/Xylophone (Glock./Xylo.), Percussion 1 and 2 (Perc.1, Perc.2), Violins (Vln.I, Vln.II, Vln.III), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 53-56 show the beginning of the section with various dynamics like *mf*, *ff*, and *fp*. Measures 57-60 feature a crescendo leading to *mp cresc.* and *p cresc.* dynamics. The Perc. 2 part includes a *SUSP.CYM.* instruction.

Poco sostenuto $\text{♩} = 104$

The musical score is arranged in a standard orchestral format. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Contrabasses) play melodic and harmonic lines. The brass section (Trumpets, Horns, Trombones, Tuba) provides harmonic support and rhythmic drive. The percussion section (Timpani, Glockenspiel, Percussion) adds rhythmic texture. The piano part (Piano/Kb.) provides harmonic accompaniment. The score is marked with various dynamics and includes complex rhythmic patterns such as triplets and sixteenth-note runs.

Fl.1 *mp* *ff* *f* solo if no ob.

Fl.2 *mp* *ff*

Ob.1/2 *mp* *ff* *f* 1st solo

Cl.1 *mp* *ff* *mf*

Cl.2 *ff* *mf*

Bsn.1/2 *mp* *ff* *mf*

Tpt.1 *ff*

Tpt.2 *ff*

Tpt.3 *ff*

Hn.1 *mf* *ff*

Hn.2 *mf* *ff*

Tbn.1 *ff*

Tbn.2 *ff*

Tbn.3 *ff*

Tba. *mf* *ff* *mf*

Pno./Kbd. *mf* *ff*

Timp. *ff*

Glock./Xylo. *mp*

Perc.1

Perc.2

Vln.I *p* *ff* *mf* div.

Vln.II *p* *ff*

Vln.III *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

ORCHESTRA

ORCHESTRA

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