



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<br>(Suspended Cymbal/Large Taiko or Gran Casa) |
| 1 1st Flute               | 1 2nd B $\flat$ Trumpet   | 1 Timpani<br>(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<br>(Xylophone)  | 5 String Bass  |
| 1 2nd Bassoon             | 2 Percussion I<br>(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)

Flutes I II

Oboe

B♭ Clarinets I II

B♭ Bass Clarinet

Bassoons I II

Horns in F I II

B♭ 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

Violins I II

Viola

Cello

String Bass

stagger breathing

pp

stagger breathing

pp

I. Solo

mp

p

pp

p

Tune: E-A-C-D

Synth. Atmospheric Pad sound

pp

Moderately (♩ = 112)

sul ponticello

free bowing

pp

Solo sul ponticello

mp

p

pp

p

Large Taiko or Gran Casa Superball Mallet Stirring

p

1 2 3 4 5 6 7 8 9

10

*stagger breathing*  
*pp*  
*stagger breathing*  
*pp*  
*pp*  
*a2*  
*mp*  
*mp*  
*a2*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*pp*  
*mp*  
*pp*  
*mp*  
*mf*  
*pp*  
*Low End Sub-Bass*  
*pp*  
*sul ponticello*  
*pp*  
*All sul ponticello*  
*div.*  
*div.*  
(V)  
(V)  
(V)  
(V)  
(V)  
(V)  
(V)

10

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

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

Ob. *mf* *p* *f*

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

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

B. Cl. *mf* *p* *f* *ff*

Bsns. I *mf* *p* *f* *ff*  
*a2 marcato, driving*  
*f poco a poco cresc.*  
*pesante*

Bsns. II *mf* *p* *f* *ff*

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

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

Tpts. I *mf* *p* *f* *ff*

Tpts. II *mf* *p* *f* *ff*

Tpts. III *mf* *p* *f* *ff*

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

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

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

Tuba *pp* *f* *ff*

Mlt. Perc. *mf* *p* *f*

Timp. *mf* *p* *f*

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

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

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

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

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

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

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

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



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)

Fls. I, II

Ob.

Clars. 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.

32 Bright (♩ = 120)

Vlins. I, II

Vla.

Cello

Str. Bass



Fls. I II

Ob.

Clas. 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.

Vlms. I II

Vla.

Cello

Str. Bass

This musical score page covers measures 40 through 43. The instruments and parts are as follows:

- Fls. (Flutes):** I and II parts, mostly silent.
- Ob. (Oboe):** Part I, silent.
- Cls. (Clarinets):** I and II parts, playing rhythmic patterns.
- B. Cl. (Bass Clarinet):** Part I, playing a rhythmic pattern.
- Bsns. (Bassoons):** I and II parts, playing a rhythmic pattern with dynamics *mf* and *f*.
- Hns. (Horns):** I and II parts, playing sustained notes with dynamics *mf* and *f*.
- Tpts. (Trumpets):** I, II, and III parts, playing sustained notes with dynamics *mf* and *f*.
- Tbns. (Trumpets):** I and II parts, playing sustained notes with dynamics *mf* and *f*.
- Tuba:** Playing sustained notes with dynamics *mf* and *f*.
- Mlt. Perc. (Multiple Percussion):** Playing a rhythmic pattern.
- Timp. (Timpani):** Silent.
- Perc. I (Percussion I):** Playing a rhythmic pattern.
- Perc. II (Percussion II):** Playing a rhythmic pattern with dynamics *mf* and *f*.
- Pno./Synth. (Piano/Synthesizer):** Playing a rhythmic pattern.
- Vlins. (Violins):** I and II parts, playing a rhythmic pattern with dynamics *sim.* (sustained).
- Vla. (Viola):** Playing a rhythmic pattern.
- Cello:** Playing a rhythmic pattern.
- Str. Bass (String Bass):** Playing a rhythmic pattern.

Measures 40-41 are in 3/4 time, and measures 42-43 are in 4/4 time. The score includes various dynamic markings such as *mf*, *f*, and *sim.*

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

mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff  
 mf f ff

poco rall. 50 Moderately (♩ = 112)

Fls. I, II

Ob.

Cls. I (Hn. I), II

B. Cl.

Bsns. I, II

Hns. I, II

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Pno./Synth. *f*

Change A to F, C to B

*ppp*, *pp*, *p*, *ppp sub.*, *I. Solo*, *Play*, *pp*, *pp*, *pp*

poco rall. 50 Moderately (♩ = 112)

Vlns. I, II

Vla.

Cello *Solo*, *ppp sub.*, *ppp*

Str. Bass *div. >*, *ppp*

*div. V.*, *ppp*, *pp*, *ppp*, *pp*, *ppp*, *pp*, *All*

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*

*mf*

*mp*

*p poco a poco cresc.*

*mf*

*mp*

*p poco a poco cresc.*

*mf*

*mp*

*p poco a poco cresc.*

*mf*

*mp*

*div.*

*p poco a poco cresc.*

*mf*

*mp*

*div.*

*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 3

Perc. II

Pno./Synth.

Vlns. I, II

Vla.

Cello

Str. Bass

46700S

67 68 69 70 71 72

This is a page of a musical score, page 15, containing measures 73 through 77. The score is for a full orchestra and strings. The instruments listed on the left are: Fls. (Flutes I and II), Ob. (Oboe), Cls. (Clarinets I and II), B. Cl. (Bass Clarinet), Bsns. (Bassoons I and II), Hns. (Horns I and II), Tpts. (Trumpets I, II, and III), Tbn. (Trombones I and II), Tuba, Mlt. Perc. (Mallet Percussion), Timp. (Timpani), Perc. I and II (Percussion I and II), Pno./Synth. (Piano/Synthesizer), Vlns. (Violins I and II), Vla. (Viola), Cello, and Str. Bass (String Bass). The score is written in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated throughout. A large red watermark reading "Preview Only - Requires Purchase" is overlaid diagonally across the page. Measure numbers 73, 74, 75, 76, and 77 are printed below their respective staves.

This page contains the musical score for measures 78 through 82. 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, Piano/Synth, Violins (I, II), Viola, Cello, and String Bass. The score is written in 4/4 time with a key signature of one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex rhythmic pattern. Dynamics include *mf*, *ff*, *f*, and *ff*. A large red watermark 'PROHIBED TO BE USED FOR ANY PURPOSES WITHOUT PURCHASE' 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  
Perc. II  
Pno./Synth.  
Vlns. I II  
Vla.  
Cello  
Str. Bass

46700S

88 89 90 91 92 93







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