



Suite from

Harry Potter

AND THE
DEATHLY
HALLOWS
PART I

Featuring *Obliviate, Polyjuice Potion, Harry and Ginny,
Ministry of Magic and Ron Leaves*

ALEXANDRE DESPLAT

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

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

PROGRAM NOTES

Harry Potter and the Deathly Hallows – Part 1 is the next to last film of the ongoing Harry Potter saga. The final movie had to be divided into two parts because the condensed version would have been over five hours long. Victor López has arranged Part 1 as a medley for full orchestra, which includes five titles from the original soundtrack. Continue the Harry Potter journey and enjoy the ‘wizardry’.

NOTES TO THE CONDUCTOR

The titles included in this medley follow the original soundtrack very closely with a few small adjustments. Although most of the tempi are on the slow side, the focus is on building intensity throughout. The French horns have several exposed parts, which for support, have been cued in other parts. At rehearsal number 51, the piano solo has been cued in the flutes and clarinets in case there is no piano available. At 66, play with a strong pulse, but not overpowering. Work on the crescendos and decrescendos at 79. Always keep the winds and percussion dynamics under the strings. I know that this *Harry Potter and the Deathly Hallows* medley will be a winner at your next concert! Go get ‘em wizard!

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

Harry Potter and the Deathly Hallows

Featuring OBLIVIATE, POLYJUICE POTION, HARRY AND GINNY, MINISTRY OF MAGIC and RON LEAVES

CONDUCTOR SCORE

Duration - 6:55

Alexandre Desplat

Arranged by Victor López

"Oblivate"
Moderately (♩ = 75)

3

Flutes
I *mp* *p*
II *mp* *p*

Oboe

B♭ Clarinets
I
II

B♭ Bass Clarinet

Bassoon

Horns in F
I II *a2* *p* *mp*
III IV *a2* *p* *mp*
(Hn. 1 & 2) *p* *mp*
I (Hn. 1 & 2) *p* *mp*
II (Hn. 3 & 4) *p* *mp*
III *p* *mp*

B♭ Trumpets
I
II
III

Trombones
I
II
III

Tuba

Mallet Percussion
(Vibraphone/Bells/Marimba)
mp *p*
Tune: A-C-E-F

Timpani (A-C-E-F)

Percussion I
(Snare Drum/Wind Chimes/Hi-Hat Cymbals, Bass Drum)
B.D. *mp*

Percussion II
(Finger Cymbals/Suspended Cymbals/Triangle/Ride Cymbal, Low Tom)
Finger Cymbals *mp* *p* *mp* *p* *mp* *p*

Piano
pp *poco marc.*

Violins
I *p* *poco marc.*
II *p* *poco marc.*

Viola
p *poco marc.*

Cello
p *poco marc.*

String Bass
pizz. *poco marc.*

1 2 3 4 5 6

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11

Fls. I *mp* *p* *mp* *p* *mp* *p* *mf*

Fls. II *mp* *p* *mp* *p* *mp* *p* *mf*

Ob. *mf*

Cls. I *mf*

Cls. II *mp* *mf*

B. Cl. *mf*

Bsn. *mf*

Hns. I *mp* *mf* *mp*

Hns. II *mp* *mf* *mp*

Hns. III *mp* *mf* *mp*

Hns. IV *mp* *mf* *mp*

Tpts. I *mp* *mf* *mp*

Tpts. II *mp* *mf* *mp*

Tpts. III *mp* *mf* *mp*

Tbns. I *mp* *mf* *mp*

Tbns. II *mf*

Tbns. III *mf*

Tuba *mf*

Mlt. Perc. *mp* *p* *mp* *p* *mp* *p* *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mp* *p* *mp* *p* *mp* *p* *mf*

Pno. *p* *mf*

Vlins. I *mp* *mf*

Vlins. II *mp* *mf*

Vla. *mp* *mf* *div.*

Cello *mp* *mf* *div.*

Str. Bass *mp* *mf* *div.*

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20

This page of a musical score is for a large orchestra. It contains staves for the following instruments:

- Fls.** (Flutes): I and II
- Ob.** (Oboe): I
- Cls.** (Clarinets): I and II
- B. Cl.** (Bass Clarinet)
- Bsn.** (Bassoon)
- Hns.** (Horns): I, II, III, and IV
- Tpts.** (Trumpets): I, II, and III
- Tbns.** (Trombones): I, II, and III
- Tuba**
- Mlt. Perc.** (Mallet Percussion)
- Timp.** (Timpani)
- Perc. I** and **Perc. II** (Percussion)
- Pno.** (Piano)
- Vlms.** (Violins): I and II
- Vla.** (Viola)
- Cello**
- Str. Bass** (String Bass)

The score includes various musical notations such as notes, rests, dynamics (mf, f, mp), and articulation marks. The page is numbered 10 at the bottom right.

Pno.

First system of the piano accompaniment for 'The Rose Tree'. The piano part consists of two staves. The right hand plays a melody of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The left hand plays a bass line of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The music is in 2/4 time and ends with a double bar line.

“Polyjuice Potion”
30 Warmly (♩ = 85)

Violins I and II: *mf*, *div.*
Viola: *mf*
Cello: *mf*
String Bass: *mf*

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"Harry and Ginny"
Slower (♩ = 74)

51

Fls. I II

Ob.

Cls. I (Piano L.H.)
II (Piano L.H.)
p stagger breathing

B. Cl.

Bsn.

Hns. I II
III IV

Tpts. I II
III

Tbns. I II
III

Tuba

Mlt. Perc.

Timp. Change D to E♭

Perc. I

Perc. II

Pno. w/pedal

51 "Harry and Ginny"
Slower (♩ = 74)

Vlns. I *sneak in*
II *pp*

Vla.

Cello

Str. Bass

51 52 53 54 55 56 57 58

60

Fls. I *p* *pp* *p* *pp*

Fls. II

Ob.

Cls. I *p* *pp* *p* *pp*

Cls. II

B. Cl.

Bsn. *p* *p* *pp*

Hns. I *(mp)* *p* *p* *pp*

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I *p* *p* *pp*

Tbns. II *p* *p* *pp*

Tbns. III *p* *p* *pp*

Tuba *p* *p* *pp*

Mlt. Perc. *Bells* *pp*

Timp.

Perc. I

Perc. II

Pno. *(p)* *pp* *p* *pp*

Vlins. I *mp* *p* *pp*

Vlins. II *mp* *p* *pp*

Vla. *mp* *p* *pp*

Cello *div.* *mp* *p* *pp*

Str. Bass

59 60 61 62 63 64 65

66 "Ministry of Magic"
With a strong pulse (♩ = 118)

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. Marimba

Timp.

Perc. I H.H. closed

Perc. II Ride Cym. Low Tom

Pno.

Vlins. I II

Vla.

Cello

Str. Bass

66 "Ministry of Magic"
With a strong pulse (♩ = 118)

67 68 69 70

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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.

Vlms. I II

Vla.

Cello

Str. Bass

71 72 73 74 75

mp *sfz* *div.*

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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.

Vlms. I II

Vla.

Cello

Str. Bass

85 86 87 88 89

mp *p* *marcato* *div.*

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.

Vlins. I II

Vla.

Cello

Str. Bass

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90 91 92 93 94

sfz *mp* *sfz* *mp* *sfz*

Open *sfz* *Open* *sfz* *Open* *sfz*

div. *mp* *sfz*

95 “Ron Leaves”
Slowly (♩ = 68)

I
 Vlns.
 II
 Vla.
 Cello
 Str. Bass

Musical score for measures 95-102. The score includes staves for Violins I and II, Viola, Cello, and String Bass. The key signature is one flat (B-flat). The time signature changes from 2/4 to 4/4 at measure 101. The Cello part features a melodic line with a crescendo from *mp* to *p*. The String Bass part features a low, sustained line with a crescendo from *p* to *mp*. The Viola part features a melodic line with a crescendo from *mp* to *p*. The Violin parts are mostly silent, with some notes in measures 101 and 102.

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Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba (Bs.)

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Sus. Cym.

p

sub. p

sub. p

pp

mp

Vlins. I II

Vla.

Cello

Str. Bass

mp

sub. mp

mp

111 112 113 114 115 116 117

122 Moderately (♩ = 75)

Fls. I II

Ob. I II

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

Bells

Vibes

“Obliviate”

122 Moderately (♩ = 75)

sim.

div.

pizz.

arco

pp

p

mp

mf

22

Fls. I II

Ob. I II

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

133

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.

Vlms. I II

Vla.

Cello

Str. Bass

Play Solo *f*

Play *f*

Bells *mf*

Sus. Cym. *mp* *f*

div.

div.

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130 131 132 133 134 135 136

Fls. I *mf* *f*

Fls. II *mf* *f*

Ob. *mf* *f*

Cls. I *mf* *f*

Cls. II *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hns. I *mf* *f*

Hns. II *mf* *f*

Hns. III *mf* *f*

Hns. IV *mf* *f*

Tpts. I *mf* *f*

Tpts. II *mf* *f*

Tpts. III *mf* *f*

Tbns. I *mf* *f*

Tbns. II *mf* *f*

Tbns. III *mf* *f*

Tuba *mf* *f*

Mlt. Perc. *mf* *f*

Timp. *mf* *sfz*

Perc. I *sfz*

Perc. II *sfz*

Pno. *mp* *mf*

Vlns. I *mf* *f* *div.* *sim.*

Vlns. II *mf* *f* *div.* *sim.*

Vla. *mf* *f* *div.* *sim.*

Cello *mf* *f*

Str. Bass *mf* *f*

Change E to D

Sus. Cym.

35948S 137 138 139 140 141 142 143