



Soundtrack

JUSTIN WILLIAMS (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|---|
| 1 Conductor | 2 1st Trombone |
| 3 1st Flute | 2 2nd Trombone |
| 3 2nd Flute | 2 3rd Trombone |
| 2 Oboe | 2 Euphonium |
| 2 Bassoon | 1 Baritone Treble Clef |
| 3 1st B \flat Clarinet | 4 Tuba |
| 3 2nd B \flat Clarinet | 1 Optional Electric Bass |
| 3 3rd B \flat Clarinet | 1 Optional Piano |
| 2 B \flat Bass Clarinet | 1 Mallet Percussion
(Marimba) |
| 2 1st E \flat Alto Saxophone | 1 Timpani |
| 2 2nd E \flat Alto Saxophone | 2 Percussion 1
(Snare Drum, Bass Drum) |
| 1 B \flat Tenor Saxophone | 4 Percussion 2
(Suspended Cymbal, Hi-Hat Cymbals/
Crash Cymbals/Triangle) |
| 1 E \flat Baritone Saxophone | 2 Percussion 3
(Wind Chimes/Large Tom-Toms [4]) |
| 3 1st B \flat Trumpet | |
| 3 2nd B \flat Trumpet | |
| 3 3rd B \flat Trumpet | |
| 2 1st F Horn | |
| 2 2nd F Horn | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

What would your favorite movie be like without the soundtrack? For years, many of the timeless favorites of cinema haven't been defined by the story or the actors, but by the melodies that accompany the images on the big screen.

I'm always composing "movie themes." My library is filled with melodic snippets that have made their way from my head to the score over the years. (None to a film yet, but, hey, maybe one of these days?) Many of life's moments, both carefree and somber, seem to beckon for a musical backdrop. Some of my favorites are presented here in *Soundtrack*.

The piece doesn't follow any particular storyline, per se, and as such, the notes and subsequent description are decidedly brief. While the moods of each section will, hopefully, be evident, it's my wish that the "movie" is left to the collective and individual imaginations of the conductor, ensemble, and audience. After all, it is that childlike wonder that draws all of us to the silver screen year after year. It's my hope that, above all, this piece will bring that back, if only for a moment.

So, sit back. Relax. And enjoy the show.

NOTES TO THE CONDUCTOR

The opening trumpet solo should be very solemn, stately, and free. The metronome marking is 60 bpm, but certainly feel free to take liberties as needed to create a very reverent mood. Be sure the tuba, timpani, and bass drum drones are present, but not overwhelming. The wind chimes should be very smooth and free.

The accelerando and crescendo in measure 10 should be very dramatic leading into measure 11. Be sure the timpani and bass drum are very clear, with the rhythmic figures to set the pulse. The low brass and low reeds should mimic the style and articulations established by the percussion. The flutes, oboes, and clarinets should be very crisp on their figures in measure 15. Remind them they are the “strings” of the orchestra here! Give them room to shine!

At measure 19, the trumpets should soar above the ensemble with the opening melody. Give careful attention to the shaping of the phrases here. Picking up into measure 27, the flutes, oboe, saxophones, and horns should seamlessly take over the melody and mimic the style established by the trumpets.

Measure 35 should be the most emotional moment yet in the piece. Encourage the ensemble to present a sense of longing in the music. Don't be hesitant with the dissonance and suspensions!

At measure 43, the mood quickly changes to very dark and brooding. Let your low brass bite off as much as they can chew on the 8th notes!

The “dark tribal groove” at measure 45 should be as aggressive and intense as possible! Four large toms are scored here, but certainly feel free to use taiko drums (or a mix of both!) if the instrument is available. Encourage your percussionists to be very animated here! No holds barred!

Essentially every wind instrument entrance should be intense, aggressive, and with careful attention to dynamics and articulation. This section is scored to be as energetic and intense as possible. Let your group have as much as they can handle!

At measure 69, the mood changes again. The chords in the low brass should be very free and with a bittersweet feel. Shape these progressions as you see fit. If you have a piano player, he/she can be the dominant voice here. The oboe solo should be very expressive and melancholy. Allow the soloist as much creative freedom expression as is appropriate. Ensure the clarinets, trombones, and marimba maintain a smooth harmonic pallet, but do not overpower the soloist. (Explain to them that they should mimic a softly pedaled piano if you feel it will help!)

The flute solo at measure 83 should be the most fragile moment in the piece. The tempo moves to 80bpm—for the most part, simply ensure there is more motion here. Again, allow the soloist as much expression as possible!

Beginning in measure 87, the ritard should be interpreted as dramatically as possible. Give careful attention to the shape and build of measures 87 and 88 so that the climax at measure 89 is as emotional as possible. This is the “tear jerker” moment in the piece. Be very expressive! Let the horn solo in measures 92 and 93 move smoothly into the recapped material at measure 94. This section should be very exciting and victorious! The *fff* triplet figures in measure 118 should be sudden and aggressive! Allow your horns and trombones to cut through the hall in measure 121! No holds barred again! The triplets in the final measure should be crisp, powerful, and clearly articulated. As always, as aggressive as possible.

May you, your ensemble, and audience have a thoroughly enjoyable experience with *Soundtrack*. Best wishes for a memorable and thrilling performance!



Soundtrack

FULL SCORE

Approx. Duration - 4:45

By Justin Williams (ASCAP)

Reverently ♩ = 60

The score is arranged in a standard orchestral format with the following parts:

- Flutes:** 1 and 2 staves.
- Oboe:** 1 staff.
- Bassoon:** 1 staff.
- B♭ Clarinets:** 1, 2, and 3 staves.
- B♭ Bass Clarinet:** 1 staff.
- E♭ Alto Saxophones:** 1 and 2 staves.
- B♭ Tenor Saxophone:** 1 staff.
- E♭ Baritone Saxophone:** 1 staff.
- B♭ Trumpets:** 1, 2, and 3 staves. Includes a solo for the first trumpet starting in measure 3, marked *mf* and *Solo, stately*.
- F Horns:** 1 and 2 staves.
- Trombones:** 1, 2, and 3 staves.
- Euphonium:** 1 staff.
- Tuba (Optional Electric Bass 8^{va}):** 1 staff. Includes the instruction *staggered breathing*.
- Mallet Percussion (Marimba):** 1 staff. Includes the instruction *staggered breathing*.
- Timpani:** 1 staff. Includes the instruction *staggered breathing* and the tuning *Tune: F, G, B♭, E♭*.
- Percussion 1 (Snare Drum, Bass Drum):** 1 staff. Includes *Bass Drum (soft mallets)* and *Suspended Cymbal*.
- Percussion 2 (Suspended Cymbal, Hi-Hat Cymbals, Crash Cymbals/Triangle):** 1 staff.
- Percussion 3 (Wind Chimes, Large Tom-Toms(4)):** 1 staff. Includes *Wind Chimes (slowly)*.

The score is marked with a tempo of *Reverently ♩ = 60*. Dynamics include *p* (piano) and *mf* (mezzo-forte). The score is divided into five measures.

Preview Only
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accel.

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Snare Drum

f

mf

mf

mf

6 7 8 9 10

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Spirited! ♩ = 128

Fls. 1/2

Ob.

Bsn. *mf*

Cls. 1/2/3

B. Cl. *mf*

A. Saxes. 1/2 *mf*

T. Sax. *mf*

Bar. Sax.

Spirited! ♩ = 128

Tpts. 1/2/3

Hns. 1/2 *mf*

Tbns. 1/2/3

Euph.

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. 1

Perc. 2 *f* *mf*

Perc. 3

15

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*

2 3 *a2* *mf*

B. Cl. *mf*

A. Saxes. 1 2 *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *mf*

15

Tpts. 1 2 3 *f* *mf* *f* *a2* *f*

Hns. 1 2 *f* *mf* *f*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Marimba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *f*

Perc. 3 Hi-Hat Cymbals (closed) *f*

All *f* *a2* *f*

35

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

35

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

Crash Cymbals

f

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

f

3

7

a2

6

49

Fls. 1 2

Ob.

Bsn. 3

Cls. 1 2 3

B. Cl. 3

A. Saxes. 1 2

T. Sax.

Bar. Sax. 3

49

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

56

Fls. 1 2 *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff* *mf*

Clas. 1 2 3 *ff* *mf*

B. Cl. *ff* *mf*

A. Saxes. 1 2 *ff* *mf*

T. Sax. *ff* *mf*

Bar. Sax. *ff* *mf*

56

Tpts. 1 2 3 *ff* *mf*

Hns. 1 2 *ff* *mf*

Tbns. 1 2 3 *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *mf*

Mlt. Perc. *ff* *mf*

Timp. *ff* *mf*

Perc. 1 *ff* *mf*

Perc. 2 *ff* *mf*

Perc. 3 *ff* *mf*

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60

Fls. 1/2 *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

Cls. 1/2/3 *f* *ff*

B. Cl. *f* *ff*

A. Saxes. 1/2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

Tpts. 1/2/3 *f* *ff*

Hns. 1/2 *f* *ff*

Tbns. 1/2/3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

60

59 60 61

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rit.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Cr. Cyms.

fff

mf

p

Rip it!

choke

Suddenly slow, reflective ♩ = 76

Fls. 1/2

Ob.

Bsn. *p* *mp*

Cls. 1 *p* *mp*

2/3 *p* *mp*

B. Cl. *p* *mp*

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Suddenly slow, reflective ♩ = 76

Tpts. 1/2/3

Hns. 1 *p* *mp*

2 *p* *mp*

Tbns. 1/2/3 *p* *mp*

Euph. *p* *mp*

Tuba *p* *mp*

Mlt. Perc. *p* soft mallets

Timp.

Perc. 1

Perc. 2 *mf* Wind Chimes (slowly) *mf* Triangle

Perc. 3 *p*

69 70 71 72 73 74

Fls. 1 2

Ob. Solo, with great expression
p *mf*

Bsn. *p*

Cls. 1 *p*
2 3 *a2*

B. Cl. *p*

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 *p*
2 *p*

Tbns. 1 2 3 *p* *a2*

Euph. *p*

Tuba *p*

Mlt. Perc. *p* *mf*

Timp.

Perc. 1

Perc. 2 Susp. Cym. *p* *mf*

Perc. 3

rit.

All
a2

Fls. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

Cls. 1 *mf* *f*

2 3 *mf* *f*

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

A. Saxes. 1 2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *p* *mf* *f*

Tpts. 1 *mf* *f*

2 3 *mf* *f*

Hns. 1 *mf* *f*

2 *mf* *f*

Tbns. 1 2 *mf* *f*

3 *mf* *f*

Euph. *mf* *f*

Tuba *p* *mf* *f*

Mlt. Perc. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf*

Perc. 2 *p* *mf* *p*

Perc. 3



Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

ff *mf* *p*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

ff *mf* *p*

Solo, boldly

Cr. Cyms. *ff*

Wind Chimes

accel. Spirited! ♩ = 128

Fls. 1/2

Ob.

Bsn. *mf*

Cls. 1/2/3

B. Cl. *mf*

A. Saxes. 1/2 *mf*

T. Sax. *mf*

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2 *mf*

Tbns. 1/2/3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. 1

Perc. 2 *p* *f* *mf*

Perc. 3

93 94 95 96 97



Fls. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1/2/3 *mf*

B. Cl. *mf*

A. Saxes. 1/2 *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *mf*

Tpts. 1/2/3

Hns. 1/2 *f* *mf*

Tbns. 1/2/3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1

Perc. 2

Perc. 3 *f* Hi-Hat Cymbals (closed)



Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax.

Tpts. 1 2 3 *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

ffz

fff

3

a2

T.T.

119

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

f

ff

fff

a2

Rip it!

dampen

choke

119 120 121 122

