

From the Warner Bros. Soundtrack

# Wonder Woman

Composed by Rupert Gregson-Williams

Arranged by Victor López

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## INSTRUMENTATION

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1 Conductor	2 Baritone
8 Flute	2 Baritone Treble Clef
2 Oboe	4 Tuba
2 Bassoon	1 String Bass
4 1st B♭ Clarinet	1 Optional Piano/Keyboard
4 2nd B♭ Clarinet	2 Mallet Percussion (Xylophone, Bells)
2 B♭ Bass Clarinet	1 Timpani (Tune: D, B♭, C, D)
5 E♭ Alto Saxophone	4 Percussion 1 (Medium Bhangra or Medium Tom/High Tom/ Snare Drum, Medium Taiko or Floor Tom)
2 B♭ Tenor Saxophone	2 Percussion 2 (Large Taiko or Bass Drum, Suspended Cymbal)
2 E♭ Baritone Saxophone	
4 1st B♭ Trumpet	
4 2nd B♭ Trumpet	
4 F Horn	
4 Trombone	

### WORLD PARTS

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

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

As one of the world's most stable superheros, the film *Wonder Woman* is a departure from most superhero films you've seen. It's a female superhero film, an action film, a romantic comedy, and a war movie all in one. British composer Rupert Gregson-Williams wrote the film score. He is known in the music industry for his orchestrations and for conducting numerous film and television scores. Gregson-Williams is also known for using a hybrid orchestra with ethnic drums, vocals, and a large palette of electronics.

## NOTES TO CONDUCTOR

This arrangement closely follows composer Gregson-Williams' selected themes from the original *Wonder Woman* soundtrack. From beginning to end, the music is very passionate and 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 in this piece are mirror images of the original score. However, the articulations have been extended and, at times, may seem redundant, but they are necessary for young musicians. Additionally, there are many time signature and tempos change; 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. However, the repetitive sections and rhythms throughout make the piece much easier to learn and teach.

The introduction starts very peaceful and gradually builds up to measure 32. Throughout this section, make certain that players who have long notes do not use vibrato. At measure 12, the tremolo in the tenor saxophone part has been cued in the flute part. The term tremolo may be new to young musicians, and it may be necessary to explain that it indicates that a specific note or notes should be repeated as rapidly as possible.

Keep in mind that Gregson-Williams often writes long phrases of music that require one steady flow without a clear distinct break. At rehearsal number 18, *stagger breathing* has been indicated for wind parts with continuous eighth notes. 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 measure and the other one after four measures). At measure 32, the eighth-note pattern continues, but the clarinets now have eighth rests, which allows them to breathe. Players should take big and quick breaths on the eighth rest every four measures.

For an effective performance, work on the articulations, dynamics, attacks, and releases, so they are always evident. To ensure articulation clarity in the ensemble, a brief explanation may be necessary of the staccato forzato accent (>)—a combination of the staccato and the marcato, i.e. a strong accent held for a short time. Note that throughout the piece, different dynamics have been assigned to different sections. This is a common technique used to balance an ensemble for a particular sound or color. Do not overplay the fortissimo (*ff*) dynamic levels, as the marking indicates very loud but not blasted out.

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 smooth. In the original score, the section starting at rehearsal number 69 through measure 86 is written in  $\frac{7}{8}$ —a time signature not used at the young band level. Consequently, it has been re-written in  $\frac{3}{4}$  and  $\frac{4}{4}$  to produce the same effect. Make certain the tonguing is light and short but forte.

From the pickup to measure 77 through approximately measure 84, first the flute, oboe, alto saxophone, and trumpets, and then the clarinets, saxophones, and low brass share the electric guitar solo heard in the original sound track. For the authentic sound, try having an electric guitar player perform the part. This section should be played aggressively.

At 87, the "Trafalgar Celebration" theme is presented, and it sets up the big and bold heroic ending.

The percussion parts will need attention in order to get the style intended. Make certain that all drums are properly tuned, and that students have the proper mallets for each of the instruments. No matter how well the students play the part, if the percussion equipment is not in good shape and properly tuned, the total effect of the instruments will be lost. Additionally, besides making sure that all four timpani drums are properly tuned, the player will have two "on the fly" note changes that will need to be rehearsed.

Overall, this exciting arrangement will be an electrifying piece that both your students and audience will enjoy. Don't forget to remind them that school music is real music!

*Victor Lopez*

From the Warner Bros. Soundtrack  
**Wonder Woman**

FULL SCORE  
Approx. Duration - 4:00

Composed by Rupert Gregson-Williams  
Arranged by Victor López

\* Moderately ♩ = 112

Flute

Oboe

Bassoon

1 *p* stagger breathing

B♭ Clarinets

2 *p* stagger breathing

B♭ Bass Clarinet

E♭ Alto Saxophone *mp* (Hns.) Solo *p*

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderately ♩ = 112

1

B♭ Trumpets

2

F Horn *mp* Solo *p*

Trombone

Baritone

Tuba

String Bass

Mallet Percussion (Xylophone, Bells)

Timpani Tune: D, B♭, C, D

Percussion 1 (Medium Bhangra or Medium Tom/High Tom/ Snare Drum, Medium Taiko or Floor Tom)

Percussion 2 (Large Taiko or Bass Drum, Suspended Cymbal)

\* Optional keyboard effect "Atmospheric Pad" and "Low-end sub-bass" to measure 32. Thereafter doubling winds or mallets.

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10

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Xylophone

Medium Taiko (or Floor Tom)

Large Taiko (or Bass Drum)  
(superball mallet stirring)

*p* *mp* *p*

*p* *mp* *p*

*p* *mp* *p*

*mp*

*p*

*p*

7 8 9 10 11

(Tenor Sax.)  
stagger breathing

Fl. *p*

Ob.

Bsn. *mp* *p*

1  
Cls. *mf*

2 *mf*

B. Cl. *mp* *p*

A. Sax.

T. Sax. *p* *mf*

Bar. Sax. *mp* *mf*

1  
Tpts.

2

Hn. *All* *mp* *mf*

Tbn. *p*

Bar. *mp* *mf*

Tuba *mp* *p*

Str. Bass *mf*

Mlt. Perc.

Timp.

Perc. 1 *mp*

Perc. 2 *mf*

Play

Fl. *f* smoothly but powerful *ff* *mp*

Ob. *f* smoothly but powerful *ff* *mp*  
stagger breathing

Bsn. *f* gradually getting louder with emphasis and driving stagger breathing *ff* *mp*

1 Cls. *p* *f* gradually getting louder with emphasis and driving

2 Cls. *p* *f*

B. Cl. *f* *ff*

A. Sax. *f* gradually getting louder with emphasis and driving

T. Sax. *p* *f* gradually getting louder with emphasis and driving

Bar. Sax. *p* *f* with emphasis and heavy *ff*

1 Tpts. *f* with emphasis and heavy *ff*

2 Tpts. *f* with emphasis and heavy *ff*

Hn. *p* *f* with emphasis and heavy *ff*

Tbn. *p* *f* with emphasis and heavy *ff*

Bar. *p* *f* with emphasis and heavy *ff*

Tuba *p* *f* with emphasis and heavy *ff*

Str. Bass *p* *f* with emphasis and heavy *ff*

Mlt. Perc. *p* *f*

Timp. change low D to G *p* *f*

Perc. 1 *p* *f*

Perc. 2 regular tam beater *p* *f*



Fl. *f* *ff* *mp* *f* *ff* *mp*

Ob. *f* *ff* *mp* *f* *ff* *mp*

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

26

Fl. *f* *ff* *mp* *f* *ff* *mp*

Ob. *f* *ff* *mp* *f* *ff* *mp*

Bsn. *ff*

1 Cls. *f* *ff* *mp* *f* *ff* *mp*

2 Cls. stagger breathing with emphasis and driving

B. Cl. *mf* *f*

A. Sax. Play stagger breathing *f*

T. Sax. *mf* *f*

Bar. Sax. *ff* *mf* *f*

1 Tpts. (Hns.) *mf* *ff*

2 Tpts. (Hns.) *mf* *ff*

Hn. *ff* *f* *ff* brassy

Tbn. *ff* *mf* *f*

Bar. *ff* *mf* *f*

Tuba *ff* *mf*

Str. Bass *ff* *mf*

Mlt. Perc.

Timp. *>*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

26



Fl. *mf* *f* *p* *f* *ff* *opt. 8va to 32* *div.*

Ob. *mf* *f* *p* *mf* *ff*

Bsn. *mf* *fff*

1 Cls. *ff*

2 Cls. *ff*

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

A. Sax. *ff*

T. Sax. *mf* *f* *mf* *ff*

Bar. Sax. *mf* *f* *mf* *ff*

1 Tpts. *mf* *f* *mf* *ff* *Play*

2 Tpts. *mf* *f* *mf* *ff* *Play div.*

Hn. *f* *ff* *f* *fff*

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

Bar. *mf* *f* *mf* *f* *mf* *ff*

Tuba *mf* *f* *mf* *f* *mf* *ff*

Str. Bass

Mlt. Perc.

Timp. *mf*

Perc. 1

Perc. 2

32 With intensity ♩ = 120

Fl.

Ob.

Bsn. *stagger breathing*  
*f*

1 Cls. *f marc.*

2 Cls. *f marc.*

B. Cl.

A. Sax. *stagger breathing*  
*f*

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts. *div.*

Hn.

Tbn.

Bar.

Tuba

Str. Bass *Martelé (Hammered)*  
*f*

Mlt. Perc.

Timp.

Perc. 1 *ff*  
Medium Bhangra (or Med. Tom)  
*f*

Perc. 2  
*f*

*f* *mf* *f* *mf* *f*

32 33 34 35



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

43

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



50 Moderately ♩ = 112

Fl. one player only *p* *mp* *p*

Ob. one player only *p* *mp* *p*

Bsn. one player only *p* *mp* *p*

1 Cls. one player only *p* *mp* *p*

2 Cls. one player only *p* *mp* *p*

B. Cl. *p* *mp* *p*

A. Sax. (Hn.) *p* *mf* *p* Play one player only

T. Sax.

Bar. Sax.

50 Moderately ♩ = 112

1 Tpts. *p*

2 Tpts.

Hn. Solo *p* *mf* *p* All *p*

Tbn. one player only *p* *mp* *p*

Bar. one player only *p* *mp* *p*

Tuba *p* *mp* *p*

Str. Bass *p* arco *p*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

57

Fl. *mp* gradually getting louder *mf*

Ob. *mp* gradually getting louder *mf*

Bsn. *mp* gradually getting louder *mf*

1 Cls. *mp* gradually getting louder *mf* *f*

2 Cls. *mp* gradually getting louder *mf* *f*

B. Cl. *mp* gradually getting louder *mf*

A. Sax. *mp* gradually getting louder *mf* *f*

T. Sax. *mp* gradually getting louder *mf*

Bar. Sax. *p* *mf*

57

1 Tpts. *mp* *mf* *div.*

2 Tpts. *mf* *f*

Hn. *mp* *mf* *f*

Tbn. *mp* gradually getting louder *mf*

Bar. *mp* gradually getting louder *mf*

Tuba *mp* gradually getting louder *mf*

Str. Bass *mp* gradually getting louder *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



♩ = 138

Opt. 8va (One player)

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

♩ = 138

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

69 Aggressively

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

*ff* with very much emphasis

*ff* *mf* *ff*

*ff* with very much emphasis

*ff* with very much emphasis

*ff* with very much emphasis

69 Aggressively

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*ff* *mf* *ff*

*ff* with very much emphasis

Martelé (Hammered)

*ff* with very much emphasis

*ff* with very much emphasis

High Tom

Medium Taiko (or Floor Tom) *ff*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*with very much emphasis*

*with very much emphasis*

*ff with very much emphasis*

*with very much emphasis*

*with very much emphasis*

*with very much emphasis*

*f*

*ff*

*f*

*ff*

Fl. *ff*

Ob. *ff*

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts. *ff*

2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1 *f* *ff*

Perc. 2

75 76 77

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mf* *ff*

*mf* *ff*

*mf* *ff*

*mf* *ff*

*f*

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*ff*

*ff*

Fl. *with very much emphasis*

Ob. *with very much emphasis*

Bsn. *with very much emphasis*

Cls. 1 *mf* *ff with very much emphasis*

Cls. 2 *mf* *ff with very much emphasis*

B. Cl. *with very much emphasis*

A. Sax. *mf* *ff with very much emphasis*

T. Sax. *mf* *ff with very much emphasis*

Bar. Sax. *with very much emphasis*

Tpts. 1 *with very much emphasis*

Tpts. 2 *with very much emphasis*

Hn. *mf* *ff with very much emphasis*

Tbn. *mf* *ff with very much emphasis*

Bar. *mf* *ff with very much emphasis*

Tuba *ff with very much emphasis*

Str. Bass *with very much emphasis*

Mlt. Perc. *with very much emphasis*

Timp. *with very much emphasis*

Perc. 1 *with very much emphasis* *f* *Susp. Cym.* *ff*

Perc. 2 *p*

87 **Passionately** ♩ = 78

Fl. *mf* *f* *mp* *mf* *f*

Ob. *mf* *f* *mp* *mf* *f*

Bsn. *mf* *f* *mf* *f* *mf*

1 Cls. *f* *mf* *f* *mf*

2 Cls. *f* *mf* *f* *mf*

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

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

T. Sax. *mf* *f* *mf* *f* *mf*

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

87 **Passionately** ♩ = 78

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

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

Hn. *mf* *f* *mf* *f* *mf*

Tbn. *mf* *f* *mf* *f* *mf*

Bar. *mf* *f* *mf* *f* *mf*

Tuba *mf* *f* *mf* *f* *mf*

Str. Bass *mf* *f* *mf* *f* *mf*

Mlt. Perc. *mf* *mp* *mf* *f*

Timp.

Perc. 1

Perc. 2



*div.* **a bit slower** [96] **Heroic** ♩ = 60

Fl. *mp* *f* *mp* *ff*

Ob. *mp* *f* *mp* *ff*

Bsn. *f* *mf* *f* *mp* *f* *mp* *f* *mp*

1 Cls. *f* *f* *mp* *f* *mp* *f* *mp*

2 Cls. *f* *mp* *f* *mp* *f* *mp*

B. Cl. *f* *mf* *f* *mp* *f* *mp* *f* *mp*

A. Sax. *f* *mf* *f* *mp* *ff* *bring out*

T. Sax. *f* *mp* *mf* *f* *mp* *f*

Bar. Sax. *f* *mf* *f* *mp* *f*

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

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

Hn. *f* *mf* *mp* *ff* *bring out*

Tbn. *f* *mf* *f* *mp* *f*

Bar. *f* *mf* *f* *mp* *f*

Tuba *f* *mf* *f* *mp* *f*

Str. Bass *f* *mf* *f* *mp* *f*

Mlt. Perc. *f* *mp* *f* *mp*

Timp. *mf* *f* *mp* *f* *mp*

Perc. 1 *mp* *f* *mp* *f* *mp*

Perc. 2 *f* *mp* *f* *mp*

fast change D to Eb

Susp. Cym. *mp*

Large Taiko (or Bass Drum) *f*

Medium Taiko (or Floor Tom) *f*

Xyl. *f* *mp* *f* *mp*

Snare Drum *f* *mp* *f* *mp*



Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Str. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



Fl. *mf* *f* *ff* *sff-mp* *fff* *div.*

Ob. *mf* *f* *ff* *sff-mp* *fff*

Bsn. *f* *mf* *f* *ff* *sff-mp* *fff*

1 Cls. *f* *mf* *f* *ff* *sff-mp* *fff*

2 Cls. *f* *mf* *f* *ff* *sff-mp* *fff* *div.*

B. Cl. *f* *mf* *f* *ff* *sff-mp* *fff*

A. Sax. *ff* *sff-mp* *fff* *div.*

T. Sax. *mf* *f* *ff* *sff-mp* *fff*

Bar. Sax. *mf* *f* *ff* *sff-mp* *fff*

1 Tpts. *mf* *f* *ff* *sff-mp* *fff*

2 Tpts. *mf* *f* *ff* *sff-mp* *fff* *div.*

Hn. *bring out* *brassy* *f* *ff* *sff-mp* *fff* *div.*

Tbn. *mf* *f* *ff* *sff-mp* *fff*

Bar. *mf* *f* *ff* *sff-mp* *fff*

Tuba *mf* *f* *ff* *sff-mp* *fff*

Str. Bass *mf* *f* *ff* *sff-mp* *fff*

Mlt. Perc. *f* *mf* *f* *ff* *sff-mp* *fff*

Timp. *f* *mf* *f* *ff* *sff-mp* *fff*

Perc. 1 *f* *ff* *sff-mp* *fff*

Perc. 2 *Susp. Cym.* *release w/ensemble*

