



Concert selections from the motion picture

FANTASTIC BEASTS

AND WHERE TO FIND THEM

Featuring Hedwig's Theme, Main Titles, Macusa Headquarters, Newt's Friend, and End Titles

Composed by James Newton Howard

Arranged by Patrick Roszell

Contains "Hedwig's Theme" by John Williams

INSTRUMENTATION

- | | | |
|---------------------------|----------------------------------------|-----------------------------------------------------------------------------------|
| 1 Conductor | 1 3rd F Horn | 2 Percussion I
(Bass Drum, Snare Drum) |
| 1 1st Flute | 1 4th F Horn | 3 Percussion II
(Wind Chimes/Crash
Cymbal, Suspended
Cymbal, Field Drum) |
| 1 2nd Flute | 1 1st B \flat Trumpet | 1 Celesta (Optional) |
| 1 1st Oboe | 1 2nd B \flat Trumpet | 8 1st Violin |
| 1 2nd Oboe | 1 3rd B \flat Trumpet | 8 2nd Violin |
| 1 1st B \flat Clarinet | 1 1st Trombone | 5 Viola |
| 1 2nd B \flat Clarinet | 1 2nd Trombone | 5 Cello |
| 1 B \flat Bass Clarinet | 1 3rd Trombone | 5 String Bass |
| 1 1st Bassoon | 1 Tuba | |
| 1 2nd Bassoon | 2 Mallet Percussion
(Bells, Chimes) | |
| 1 1st F Horn | 1 Timpani
(G-C-D \flat -E) | |
| 1 2nd F Horn | | |
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The magic, mystery, and wonder of the latest adventures from J.K. Rowling swirl, twirl, and spiral in this fantastic arrangement with delightful parts for all.

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

Fantastic Beasts and Where to Find Them

Featuring Hedwig's Theme, Main Titles, Macusa Headquarters, Newt's Friend, and End Titles

CONDUCTOR SCORE

Duration - 5:30

Composed by James Newton Howard

Arranged by Patrick Roszell

Contains "Hedwig's Theme" by John Williams

"Hedwig's Theme (from Harry Potter and the Sorcerer's Stone)"
by John Williams

Mysteriously (♩ = 130)

Flutes I II

Oboes I II

B♭ Clarinets I II

B♭ Bass Clarinet

Bassoons I II

Horns in F I II III IV

B♭ Trumpets I II III

Trombones I II III

Tuba

Mallet Percussion (Bells, Chimes)

Timpani (G-C-D-E)

Percussion I (Bass Drum, Snare Drum)

Percussion II (Wind Chimes/Crash Cymbal, Suspended Cymbal, Field Drum)

Celesta (Optional)

"Hedwig's Theme (from Harry Potter and the Sorcerer's Stone)"
by John Williams

Mysteriously (♩ = 130)

Violins I II

Viola

Cello

String Bass

"Main Titles"
by James Newton Howard

11 Massive!

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc. Bells

Timp.

Perc. I

Perc. II B.D. let ring

Cel.

"Main Titles"
by James Newton Howard

11 Massive!

Vlins. I II

Vla.

Cello (V)

Str. Bass (V)

19

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlms. I II

Vla.

Cello

Str. Bass

15 16 17 18 19

ff *p* *ff* *let ring*

“Macusa Headquarters”
by James Newton Howard

27 Light, playful (♩ = 114)

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc. Chimes

Timp.

Perc. I

Perc. II

Cel.

mf

p

Straight mute

Change C to A, D \flat to D

“Macusa Headquarters”
by James Newton Howard

27 Light, playful (♩ = 114)

Vlins. I II

Vla.

Cello

Str. Bass

p

pizz.

p

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlns. I II

Vla.

Cello

Str. Bass

The musical score for page 7 includes parts for Flutes (I, II), Oboes (I, II), Clarinets (I, II), Bass Clarinet, Bassoons (I, II), Horns (I, II, III, IV), Trumpets (I, II, III), Trombones (I, II, III), Tuba, Mallet Percussion, Timpani, Percussion I and II, Celesta, Violins (I, II), Viola, Cello, and String Bass. The score shows complex rhythmic patterns with many triplets and sixteenth notes. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlns. I II

Vla.

Cello

Str. Bass

p

p

p

Straight mute

p

37

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mt. Perc.

Timp.

Perc. I

Perc. II

Cel.

37

Vlins. I II

Vla.

Cello

Str. Bass

The image displays a page of a musical score for a large ensemble. The instruments listed on the left are: Fls. (Flutes I and II), Obs. (Oboes I and II), Cls. (Clarinets I and II), B. Cl. (Bass Clarinet), Bsns. (Bassoons I and II), Hns. (Horns I, II, III, and IV), Tpts. (Trumpets I, II, and III), Tbns. (Trombones I, II, and III), Tuba, Mlt. Perc. (Multiple Percussion), Timp. (Timpani), Perc. I and II (Percussion I and II), Cel. (Cello), Vlns. (Violins I and II), Vla. (Viola), Cello, and Str. Bass (String Bass). The score is written in 2/4 time and includes various musical notations such as rests, triplets, and pizzicato markings. A large red watermark reading 'Preview Only' is overlaid diagonally across the page.

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlins. I II

Vla.

Cello

Str. Bass

mf

pizz.

47 48 49 50

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlms. I II

Vla.

Cello

Str. Bass

Preview Only
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The image shows a page of a musical score for a large ensemble. The instruments listed on the left are: Fls. (I, II), Obs. (I, II), Cls. (I, II), B. Cl., Bsns. (I, II), Hns. (I, II, III, IV), Tpts. (I, II, III), Tbns. (I, II, III), Tuba, Mlt. Perc., Timp., Perc. I, Perc. II, Cel., Vlns. (I, II), Vla., Cello, and Str. Bass. The score is written in treble and bass clefs with various musical notations including notes, rests, and dynamic markings like *ff*. A large red watermark is overlaid diagonally across the page, reading "Preview Only" and "Legal Use Requires Purchase".

"Newt's Friend"
by James Newton Howard
Tenderly (♩ = 64)

rit.

65

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

"Newt's Friend"
by James Newton Howard
Tenderly (♩ = 64)

rit.

65

Vlns. I II

Vla.

Cello

Str. Bass

Fls. I II
Obs. I II
Cls. I II
B. Cl.
Bsns. I II
Hns. I II III IV
Tpts. I II III
Tbns. I II III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Cel.
Vns. I II
Vla.
Cello
Str. Bass

75

Fls. I
Fls. II
Obs. I
Obs. II
Cls. I
Cls. II
B. Cl.
Bsns. I
Bsns. II
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Cel.

75

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

Fls. I II
Obs. I II
Cls. I II
B. Cl.
Bsns. I II
Hns. I II III IV
Tpts. I II III
Tbns. I II III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Cel.
Vns. I II
Vla. *div. V*
Cello *div. V*
Str. Bass

pp *pp* *pp* *pp* *pp* *pp*

82 83 84 85 86 87 88

"End Titles"
by James Newton Howard

89 **Brightly** (♩ = 134)

Fls. I, II

Obs. I, II

Cls. I, II

B. Cl.

Bsns. I, II

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

"End Titles"
by James Newton Howard

89 **Brightly** (♩ = 134)

Vlins. I, II

Vla.

Cello

Str. Bass

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vns. I II

Vla.

Cello

Str. Bass

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlms. I II

Vla.

Cello

Str. Bass

Faster (♩ = 154)

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Faster (♩ = 154)

Vlns. I II

Vla.

Cello

Str. Bass

Fls. I, II

Obs. I, II

Clars. I, II

B. Cl.

Bsns. I, II

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlins. I, II

Vla.

Cello

Str. Bass

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlms. I II

Vla.

Cello

Str. Bass

p *f*

div.

111 112 113 114 115

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlns. I II

Vla.

Cello

Str. Bass

div. (V)

div.

V

V

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vns. I II

Vla.

Cello

Str. Bass

Field Drum

Sus. Cym. *f*

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlns. I II

Vla.

Cello

Str. Bass

131

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II

III IV

Tpts. I II III

Tbns. I II III

Tuba

Broad and lyrical

Warm, full bodied tone

Opt.

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

f

131

Vlms. I II

Vla.

Cello

Str. Bass

div.

139

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

139

Vlns. I II

Vla.

Cello

Str. Bass

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlns. I II

Vla.

Cello

Str. Bass

p *f*

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlins. I II

Vla.

Cello

Str. Bass

Fls. I II

Obs. I II

Cls. I II

B. Cl.

Bsns. I II

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mt. Perc.

Timp.

Perc. I

Perc. II

Cel.

Vlns. I II

Vla.

Cello

Str. Bass

p *mf*

155 156 157 158 159 160 161

45859S

Fls. I II
Obs. I II
Cls. I II
B. Cl.
Bsns. I II
Hns. I II III IV
Tpts. I II III
Tbns. I II III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Cel.
Vlns. I II
Vla.
Cello
Str. Bass

45859S