



Showcasing *Mamma Mia!*, *La La Land* and *Chicago*

At the Movies—The Musicals

Featuring *Dancing Queen*, *Mia and Sebastian's Theme*, and *Overture/And All That Jazz*

Arranged by Justin Williams

INSTRUMENTATION

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

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

Musicals and movies are a match made in Heaven! *Mamma Mia!*, *La La Land*, and *Chicago* are three timeless masterpieces of this immensely popular genre. Incorporating "Dancing Queen," "Mia and Sebastian's Theme," and "Overture/And All That Jazz," *At The Movies—The Musicals* provides a memorable and exciting journey into the wonderland of movie musicals.

NOTES TO THE CONDUCTOR

The opening statement of “Dancing Queen” should be very bold and exciting. While this portion of the medley is fairly straightforward, take care that each phrase is shaped to completion and that written articulations are executed properly to ensure as much clarity as possible. Be sure that each entrance is balanced to ensure that the beginning of the chorus at measure 16 is a dramatic “arrival point” in this portion of the medley. Depending on the endurance of your ensemble, it is certainly appropriate to add a tapered decrescendo in measures 28–31. Allow the crescendo in measures 32–34 to be very intense!

“Mia and Sebastian’s Theme” from *La La Land* begins at measure 36, and it should be a completely different tone and mood from the opening section. Let the wind chimes and the suspended cymbal roll into the $\frac{3}{4}$ bar; be very free and laid back. Let your flute soloist (or cued clarinet soloist) be very soulful and free. Don’t feel like it’s a necessity to be strict with the tempo here; be as expressive and imaginative as your creativity dictates to set the mood represented by this section. Continue this shaping in measure 44, when the euphonium, horns, bassoon, oboe, and the rest of the flute section take over the melody.

At measure 52, the tempo should become slightly more strict and the mood a bit bolder. The crescendo at measure 59 should be very dramatic and measure 60 should be extremely emotional and cinematic. Feel free to shape this portion as you and your ensemble feel it needs to be. Beginning in measures 64–67 and 68–70, the tempo should increase in a very intense manner. The chord at measure 71 should be very intense and have a clean cut-off.

“Overture/And All That Jazz” begins at measure 73 with a trumpet solo that should be very free and stylistically expressive. I recommend playing the original recording for your trumpet player (as well as the entire ensemble), so that appropriate style can be achieved. The use of a plunger is preferred, but a harmon mute, if available, will also work very well. At measure 78, the tempo becomes very fast, in two, and in an aggressive jazz style. It is imperative that articulations be executed properly. Ensure your percussion section stays “ahead of the beat” to keep this section driving forward and as exciting as possible. Measure 122 to the end should be “wide open” and “no-holds-barred”!

I hope that you, your ensemble, and your audience have as much fun with *At The Movies—The Musicals* as I did arranging it. I wish you fun rehearsals and most memorable performances!



DANCING QUEEN (from *Mamma Mia!*)

Words and Music by BENNY ANDERSSON, STIG ANDERSON and BJORN ULVAEUS

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MIA & SEBASTIAN’S THEME (from *La La Land*)

By JUSTIN HURWITZ

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OVERTURE/AND ALL THAT JAZZ (from *Chicago*)

Lyrics by FRED EBB

Music by JOHN KANDER

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Showcasing Mamma Mia!, La La Land, and Chicago

At the Movies – The Musicals

Featuring Dancing Queen, Mia and Sebastian's Theme, and Overture/And All That Jazz

FULL SCORE

Approx. Duration - 4:00

"Dancing Queen" (from Mamma Mia!)

Arranged by Justin Williams

Words and Music by Benny Andersson, Stig Anderson and Bjorn Ulvaeus

Boldly! ♩ = 100

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Boldly! ♩ = 100

"Dancing Queen" (from Mamma Mia!)

Words and Music by Benny Andersson, Stig Anderson and Bjorn Ulvaeus

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba (Optional Electric Bass 8va)

Mallet Percussion (Marimba, Vibraphone)

Timpani

Percussion 1 (Drumset)

Percussion 2 (Suspended Cymbal, Crash Cymbals, Wind Chimes/Triangle/Tambourine)

46636S

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6

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mf*

A. Saxes. 1 2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 2 3

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Milt. Perc. *mf*

Timp.

Perc. 1 *mf*

Perc. 2

6 7 8 9 10

This page contains the musical score for measures 16 through 20 of a piece. The instruments listed are Flute (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cls.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Saxes.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpts.), Horn (Hns.), Trombone (Tbns.), Euphonium (Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The dynamic marking *ff* (fortissimo) is used throughout. A large red watermark reading "Preview Only! Requires Purchase" is overlaid diagonally across the page. The page number "6" is in the top left corner, and the instrument list and measure numbers (16-20) are at the bottom.

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

mf *f* *f* *mf*

“Mia and Sebastian’s Theme” (from *La La Land*) By Justin Hurwitz
Gently, calmer, flowing ♩ = 90

Solo, freely
1.

Fls. 1 2 *mf*

Ob.

Bsn.

Cl. 1 2 3 (Fls.) *mf*

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

“Mia and Sebastian’s Theme” (from *La La Land*) By Justin Hurwitz
Gently, calmer, flowing ♩ = 90

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3 *p* *a2*

Euph. *p*

Tuba *p*

Mlt. Perc. *p* *Vibraphone (motor on)*

Timp.

Perc. 1 *mf*

Perc. 2 *mf* Triangle *p*

36 37 38 39 40 41

44

Fls. 1 2 *mp* *All a2*

Ob. *mp*

Bsn. *mp*

Cls. 1 *mp* *Play*

2 3 *mp*

B. Cl. *mp*

A. Saxes. 1 2 *mp*

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 *mp*

2 *mp*

Tbns. 1 2 *mp*

3 *mp*

Euph. *mp*

Tuba *mp*

Mlt. Perc. *p* *mf*

Timp.

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

44

52

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2 *mf* *a2*

T. Sax. *mf*

Bar. Sax. *mp* *mf*

Tpts. 1 2 3

Hns. 1 2 *mf* *mf* *a2*

Tbns. 1 2 3 *mf* *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp.

Perc. 1 *p* *mf*

Perc. 2 *p* *mf*

52

Faster! ♩ = 112

60

Fls. 1 2 *f*

Ob. *f*

Bsn. *f* *mf*

Cls. 1 2 3 *f*

B. Cl. *f*

A. Saxes. 1 2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

60

Tpts. 1 2 3 *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Faster! ♩ = 112

“Overture/And All That Jazz” (from Chicago)
Lyrics by Fred Ebb, Music by John Kander

Freely, not conducted

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

“Overture/And All That Jazz” (from Chicago)
Lyrics by Fred Ebb, Music by John Kander

Freely, not conducted

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo, sultry - Opt. plunger or harmon mute

end solo

mf

mp

Fill

71 72 73 74 75 76

Suddenly fast, in two! $\text{♩} = 106$ ($\text{♩} = \overset{\sim}{\text{J}}\overset{\sim}{\text{J}}\overset{\sim}{\text{J}}$)

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. Marimba

Timp.

Perc. 1 stick clicks Ride Cymbal

Perc. 2 Tambourine

46636S 77 78 79 80 81 82



84

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

84

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1 H.H.

Perc. 2

90

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

90

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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

106

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 3 *ff*

B. Cl. *ff*

A. Saxes. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

106

Tpts. 1 2 3 *ff*

Hns. 1 2 *ff*

Tbns. 1 2 3 *ff*

Euph. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. 1 Ride Cym. *ff*

Perc. 2 *ff*

Trgl. *ff*

114

Fls. 1 2

Ob.

Bsn.

Clas. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

114

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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