

MUSIC SALES



Richard Addinsell
Benny Andersson and
Björn Ulvaeus
George Antheil
Harold Arlen and E Y Harburg
Craig Armstrong
Malcolm Arnold
Edwin Astley
Samuel Barber
John Barry
Lionel Bart
Richard Rodney Bennett
Lord Berners
Richard Blackford
Howard Blake
Arthur Bliss
Alain Boublil and
Claude-Michel Schönberg
Benjamin Britten
Bruce Broughton
Geoffrey Burgon
Francis Chagrin
Herbert Chappell
Bill Conti
John Corigliano
Bruno Coulais
Léo Delibes

MUSIC SALES

Patrick Doyle
Brian Easdale
John Kander and Fred Ebb
Danny Elfman
Edward Elgar
George Fenton
Benjamin Frankel
Grigory Frid
Karsten Fundal
Jacob Gade
Philip Glass
Marty Gold
Murray Gold
Henryk Mikolaj Górecki
Morton Gould
Michael Gordon
Patrick Gowers
John Harle
Bernard Herrmann
Gustav Holst
James Horner
James Newton Howard
Alberto Iglesias
Maurice Jarre
Dmitry Kabalevsky
Michael Kamen
Robert Kapilow
Aram Khachaturian
David Lang

Andrew Lloyd Webber
Leighton Lucas
Niels Marthinsen
Benedict Mason
Peter Maxwell Davies
John McCabe
Gian Carlo Menotti
Randall Meyers
Wolfgang Amadeus Mozart
Stanley Myers
Per Nørgård
Monty Norman
Michael Nyman
Michael Obst
Andy Pape
Krzysztof Penderecki
Andrei Petrov
Jocelyn Pook
Zbigniew Preisner
Sergei Prokofiev
Nino Rota
Miklós Rózsa
Poul Schierbeck
Alfred Schnittke

STAGE & SCREEN

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Gerard Schurmann
Raymond Scott
Dmitry Shostakovich
Roberto Sierra
Stanley Silverman
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Mischa Spoliansky
Johann Strauss Jr
Georgi Sviridov
Joby Talbot
Tan Dun
John Tavener
Virgil Thomson
Jeff Tyzik
Vangelis
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Richard Wagner
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John Williams
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All Music Publishing and Distribution

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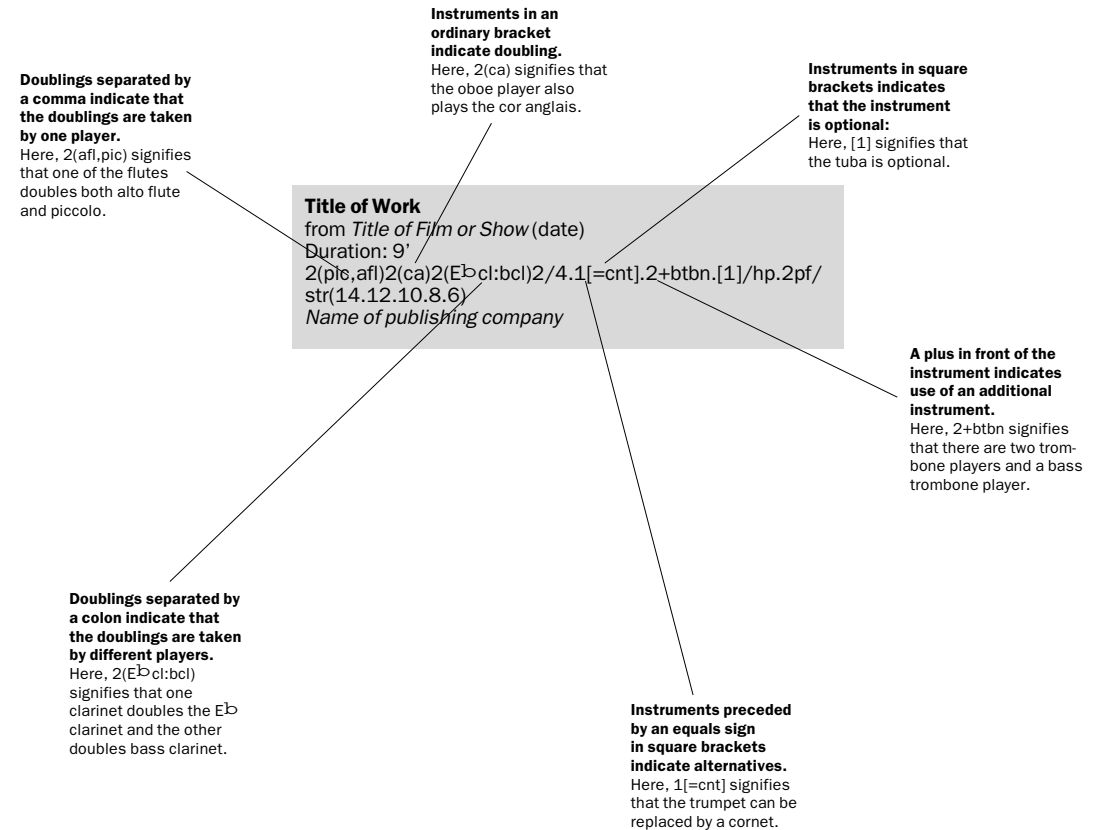
Abbreviations used in the listings

A, a	Alto (voice), alto (prefix)	kbd	keyboard
acn	accordion	lute	lute
acc	accompanied	man	mandolin
acl	alto clarinet	mba	marimba
afl	alto flute	med	medium
amp	amplified	min	minimum
arr	arranged	Mz	Mezzo soprano
asx	alto saxophone		
		Narr	narrator
B, b	Bass (voice), bass (instrument)	ob	oboe
Bar, bar	Baritone (voice), baritone (instrument)	obda	oboe d'amore
barsx	baritone saxophone	obbl	obbligato
bc	basso continuo	om	ondes martenot
bcl	bass clarinet	opt	optional
BD	bass drum	orch	orchestra
bfl	bass flute	org	organ
bgtr	bass guitar		
bjo	banjo	perc	percussion
bn	bassoon	pf	piano
br	brass	pic	piccolo
btbn	bass trombone	pictpt	piccolo trumpet
bthn	basset horn	pr	prepared
bvn	bass violin	pt	part
		real	realised
C	Contralto (voice)	rec	recorder
ca	cor anglais	reconstr	reconstructed by
cbcl	contrabass clarinet	red	reduced
cbn	contrabassoon	rev	revised
cel	celeste	S	Soprano (voice)
chm	chimes	sarrus	sarrusophone
cimb	cimbalom	sc	score
cl	clarinet	sd	snare drum
conc	concertante	ssx	soprano saxophone
cont	continuo	str	strings
cond	conductor	str4tet	string quartet
crot	crotales	str5tet	string quintet
Ct	Countertenor (voice)	susp.cym	suspended cymbal
ctpt	trumpet in C	syn	synthesiser
cym	cymbals		
		T	Tenor (voice)
d	double (prefix)	tab	tabor
db	doublebass	tam	tam-tam
digpf	digital piano	tamb	tambourine
div	divisi	tba	tuba
dm	drum	tbells	tubular bells
dmkit	drumkit	tbn	trombone
		td	tenor drum
E ^b cl	E flat clarinet	tgl	triangle
E ^b tpt	E flat trumpet	timp	timpani
edb	electric double bass	tp	tape
egtr	electric guitar	tpt	trumpet
epf	electric piano	Tr	Treble (voice)
ed	edited by	transcr	transcribed
ens	ensemble	trec	tenor recorder
eorg	electric organ	tsx	tenor saxophone
euph	euphonium	ttbn	tenor trombone
evn	electric violin		
		uke	ukelele
fl	flute	va	viola
flg	flugelhorn	vadg	viola da gamba
		vc	cello
glock	glockenspiel	vib	vibraphone
gtr	guitar	vn	violin
gong	gong		
		Wtba	Wagner tuba
hca	harmonica	ww	woodwind
hmn	harmonium		
hn	horn		
Horg	Hammond organ		
hp	harp		
hpd	harpsichord		
		xyl	xylophone
inst	instruments		

Explanation of instrumentation of scores as shown in the listings

Orchestra and ensemble instrumentation appear in score order as follows...

flute.oboe.clarinet.saxophone.bassoon/
horn.trumpet.trombone.tuba/
percussion/
harp.keyboard/
other plucked strings/
violin1.violin2.viola.cello.doublebass/
continuo/
electronic tape/



Other examples...

pic(afl).1[=ca].1+bcl.1/2100/perc.[timp]/str

pic(afl).1[=ca].1+bcl.1
1 piccolo (doubling alto flute), 1 oboe (or cor anglais), 1 clarinet plus 1 bass clarinet, 1 bassoon

2100
2 horns, 1 trumpet

perc.[timp]
1 percussion player, 1 optional timpanist

str
string group of 1st and 2nd violins, violas, cellos and double basses, without any specific demands as to the number of strings

This catalogue profiles a selection of works available on hire from the stage and screen. It includes works published by the Music Sales Group through our international network of publishing houses as well as works distributed by Music Sales.

It is arranged into the following categories...

Film Music

Soundtracks, suites and themes from the silent movie era through to today's blockbusters, from black-and-white classics to independent art films.

Television Music

Theme tunes and incidental music to television series, documentaries, dramas, comedies and children's programmes.

Stage Works

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Works for the concert hall that can be performed with film or that have specific technical requirements – silent movie scores or film soundtracks to be performed live to picture.

STAGE & SCREEN

For further information about the complete range of composers and music represented by the Music Sales Group please contact any of our offices worldwide listed on the previous page and on the inside back cover.



FILM

Facing page:
Jocelyn Pook
Eyes Wide Shut

**Richard Addinsell**

The Admirable Crichton: Dances (arr. Philip Lane)
from *The Admirable Crichton* (1957)
Duration: 6'
2(+picc)22(+bcl)2/2230/timp.2perc/hp/accdn/str
Novello & Co Ltd

The Black Rose: Suite (arr. Philip Lane)
from *The Black Rose* (1950)
Duration: 8'
2(+picc)22/4330/timp.2perc/hp/accdn/str
Novello & Co Ltd

Blithe Spirit: Prelude & Waltz (arr. Philip Lane)
from *Blithe Spirit* (1945)
Duration: 10'
2222/4231/timp.perc/2hp.pf[=cel]/str
Novello & Co Ltd

Gaslight: Prelude (arr. Philip Lane)
from *Gaslight* (1940)
Duration: 4'
2121/2230/timp.perc/hp.pf[=cel]/str
Novello & Co Ltd



Goodbye, Mr. Chips: Concert Suite (arr. Philip Lane)
from *Goodbye, Mr. Chips* (1939)
Duration: 10'
2222/4231/timp.perc/hp/str
Novello & Co Ltd

Goodbye, Mr. Chips: Theme (arr. Philip Lane)
from *Goodbye, Mr. Chips* (1939)
Duration: 4'
2222/4231/timp.perc/hp/str
Novello & Co Ltd

Love on the Dole: Suite (arr. Philip Lane)
from *Love on the Dole* (1941)
Duration: 13'
22(+CA)2(+bcl)ten.sax 2/4330/timp.perc/hp/cel/str
Novello & Co Ltd

Facing page: *Malcolm Arnold*
The Bridge on The River Kwai
(see next page)

Scrooge: Suite (arr. Steve Bernstein)
from *Scrooge* (1951)
Duration: 3'
3(pic)2(ca)3(bcl)2(cbn)/4331/timp.perc/hp.pf[=cel]/str
Novello & Co Ltd

Sea Devils: Prologue
from Raoul Walsch's *Sea Devils* (1953)
Duration: 3'
1121/2230/perc/hp/str
EMI Music Publishers Ltd

Tom Brown's Schooldays: Overture (arr. Philip Lane)
from *Tom Brown's Schooldays* (1951)
Duration: 9'
2222/4231/timp.perc/hp/str
Novello & Co Ltd

Warsaw Concerto
from *Dangerous Moonlight* (1941)
Duration: 9'
Solo: piano
21(ca)2[bcl]2/4330/timp.perc/str
EMI Music Publishers Ltd

George Antheil

Ballet mécanique (original version)
from *Ballet mécanique* (1924)
Duration: 16'
3xyl.elec bells.3propellers.tam.4dm.siren/2pf/16 pianolas
(min.4/written in 4 parts)
MIDI realisation of the mechanical piano parts is available
on hire
G Schirmer

Ballet mécanique (revised version)
from *Ballet mécanique* (1924)
Duration: 16'
timp.5-10perc.glock.2-6xyl/4pf
G Schirmer

Music to a World's Fair Film (1939)
Duration: 11'
Narrator (opt)1(pic)111/1210/perc/pf/str
G. Schirmer, Inc

Harold Arlen & E Y Harburg

Wizard of Oz Orchestral Suite ('Wizard of Oz Medley')
(arr. Jeff Tyzik)
from *The Wizard of Oz* (1939)
Duration: 10'
2+pic.22+bcl.2/4331/timp.3perc/hp.pf/str
EMI Music Inc

Craig Armstrong

Balcony Scene
from Baz Luhrman's *Romeo + Juliet* (1996)
Duration: 10'
2fl/str
Chester Music Ltd

Slow Movement
from *Romeo + Juliet* (1996)
Duration: 8'
str
Chester Music Ltd



Malcolm Arnold

Ballade (arr. Philip Lane)
from *Stolen Face* (1952)
Duration: 4'
Solo: piano
2(pic)2(ca)22/4330/timp.2perc/hp./str
Novello & Co Ltd

Belles of St. Trinian's: Comedy Suite (Exploits for Orchestra) (arr. Christopher Palmer)
from *The Belles of St. Trinian's* (1954)
Duration: 8'
2(2pic)121/0211/4perc/pf(4hnd)/str
Novello & Co Ltd

The Bridge on the River Kwai: Concert Suite (arr. Christopher Palmer)
from David Lean's *The Bridge on the River Kwai* (1957)
Duration: 24'
3(3pic)34(2bcl)3/4331/timp.6perc/hp[+hp].pf[pf]/str
Novello & Co Ltd

The Bridge on the River Kwai: March (arr. Christopher Palmer)
from *The Bridge on the River Kwai* (1957)
Duration: 4'
3(3pic).3.4(Eb,2Bb,bcl).2(+cbn)/4331/timp.6perc/hp[+hp].pf[pf]/str
Novello & Co Ltd

David Copperfield: Suite (arr. Philip Lane)
from *David Copperfield* (1969)
Duration: 11'
2222/4231/2-3perc/hp.cel/str
Novello and Co. Ltd. (Third Party)

Hobson's Choice: Concert Suite (arr. Christopher Palmer)
from *Hobson's Choice* (1954)
Duration: 17'
2(pic)222/4221/timp.3perc/hp.pf[=cel]/str
Novello & Co Ltd

The Holly and the Ivy: Fantasy on Christmas Carols (arr. Christopher Palmer)
from *The Holly and the Ivy* (1991)
Duration: 9'
3(pic)222/4331/timp.3perc/2hp.pf[cel]/str
Novello & Co Ltd

The Inn of the Sixth Happiness: Concert Suite (arr. Christopher Palmer)
from *The Inn of the Sixth Happiness* (1958)
Duration: 14'
3(1pic)23(1bcl)2/4331/timp.4perc/2hp.pf[=cel]/str
Alternative orchestration: wind band
Novello & Co Ltd

The Inn of the Sixth Happiness: Suite (wind band) (arr. C. Palmer / M. Senoo (1998))
from *The Inn of the Sixth Happiness* (1958)
Duration: 14'
2.pic.2.2.Bbcl(solo).Ebcl.bcl.contrabcl.2asax.tsax.barsax.2-4.3.3.euph.1-timp.perc-hp-pno-db
EMI Music Publishers Ltd

No Love for Johnnie: Suite (arr. Philip Lane)
from *No Love for Johnnie* (1961)
Duration: 10'
2(2pic)222/4231/timp.3perc/hp.cel/str
Novello and Co. Ltd. (Third Party)

Postcard from the Med (arr. Philip Lane)
from *The Captain's Paradise* (1953)
Duration: 4'
2(2pic).2.2(asx)+tsx.2/4431/timp(wdb).4perc/hp.pf.egtr/str
Novello and Co. Ltd. (Third Party)

Scherzetto for Clarinet and Orchestra (arr. Christopher Palmer)
from *You Know What Sailors Are* (1954)
Duration: 3'
Solo: clarinet
1100/4000/timp.2perc/hp.cel/str
Novello and Co. Ltd (Third Party)

The Sound Barrier: Rhapsody for Orchestra from *The Sound Barrier* (1952)
Duration: 8'
3222/4331/timp.2perc/hp.cel/str
Paterson Publications

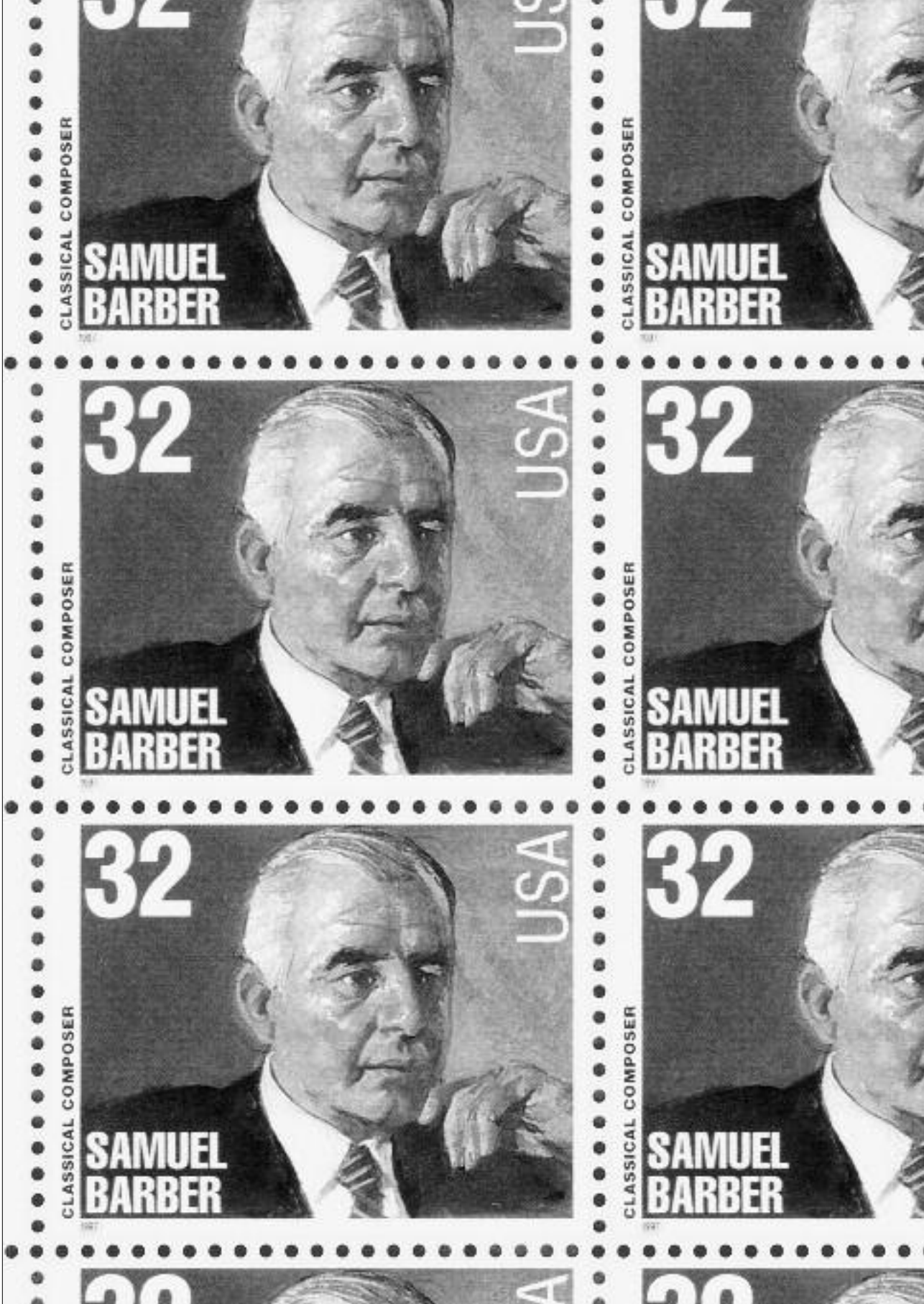
Trapeze: Suite (arr. Philip Lane)
from Carol Reed's *Trapeze* (1956)
Duration: 13'
2(2pic)222/4331/timp.perc/hp/str
Novello and Co. Ltd. (Third Party)

Whistle Down the Wind: Concert Suite (arr. Christopher Palmer)
from *Whistle Down the Wind* (1961)
Duration: 9'
2(pic)120/2000/2perc/hp.pf[=cel]/gtr/str(max 8.6.4.4.2)
Novello & Co Ltd

Samuel Barber

Adagio for Strings (1938)
used in the films *Platoon* (1986); *The Elephant Man* (1980); *El Norte* (1983)
Duration: 8'
str
G. Schirmer, Inc

Facing page:
Samuel Barber



John Barry

007 Theme (arr. Nic Raine)
from *From Russia with Love* (1963)
Duration: 3'
2222/4331/timp.3perc/hp/str
EMI Music Publishers Ltd

The Best of Bond (2005) (arr. Jeff Tyzik (2005))
Duration: 15'
i. James Bond Theme (Norman)
ii. Nobody Does It Better (Hamlisch)
ii. Live and Let Die (McCartney)
iv. For Your Eyes Only (Conti)
v. The Look of Love (Bacharach) from the spoof
Casino Royale
vi. 007 Theme
vii. Thunderball
2(pic)2.2.2/4331/timp.2perc/syn.eb.dmkit.hp/str
EMI Music Inc

Bond Takes the Lektor (007 Theme) (arr. Nic Raine)
from *From Russia with Love* (1963)
Duration: 3'
2222/4331/timp.2perc/hp.pf/str
EMI Music Publishers Ltd

Born Free/ Lions at Play (arr. Nic Raine)
from *Born Free* (1966)
Duration: 6'
2222/4331/timp.perc/hp/str
EMI Music Publishers Ltd

Diamonds Are Forever (arr. Nic Raine)
from *Diamonds Are Forever* (1971)
Orchestral arrangement of the song
Duration: 3'
2222/4331/timp.3perc/cel.hp/str
EMI Music Publishers Ltd

Escape from Piz Gloria/Ski Chase (arr. Nic Raine)
from *On Her Majesty's Secret Service* (1969)
Duration: 6'
2(afl)222/4341/timp.2perc+xyf/syn/gtr.bgtr/str
EMI Music Publishers Ltd



Goldfinger: Song (arr. Nic Raine)
from *Goldfinger* (1964)
Orchestral arrangement of the song
Duration: 3'
2222/4331/timp.3perc/str
EMI Music Publishers Ltd

Goldfinger: Suite (arr. Nic Raine)
from *Goldfinger* (1964)
Duration: 8'
2(2=pic)22.asax2/4341/timp.5perc/hp/str
EMI Music Publishers Ltd

Indecent Proposal: Theme (arr. Nic Raine)
from *Indecent Proposal* (1993)
Duration: 4'
Solo: piano
1100/4030/hp/pf/str
MCA Music Ltd

The Living Daylights: Suite (arr. Nic Raine)
from *The Living Daylights* (1987)
Duration: 5'
2222/4331/timp.3perc/hp.pf/str
EMI Music Publishers Ltd

On Her Majesty's Secret Service / A View to a Kill
(arr. Nic Raine)
from *On Her Majesty's Secret Service* (1969) and
A View to a Kill (1985)
Duration: 6'
2222/4331/timp.3perc/hp.pf/str
EMI Music Publishers Ltd

Out of Africa: Main Title (arr. Al Woodbury)
from *Out of Africa* (1985)
Duration: 4'
4(in unison)2(2nd=ca)00/4(in unison)251/2perc/2hp/str
MCA Music Ltd

Out of Africa: Main Title (arr. Nic Raine)
from *Out of Africa* (1985)
Duration: 4'
2222/4231/timp.2perc/hp/pf/str
MCA Music Ltd

Raise the Titanic: End Title (arr. Nic Raine)
from *Raise the Titanic* (1980)
Duration: 4'
2222/4231/timp.2perc/hp/pf/str
MCA Music Ltd

Somewhere in Time: Theme (End Title) (arr. Nic Raine)
from *Somewhere in Time* (1980)
Duration: 7'
Solo: piano
22+ca22/4001/timp/hp.pf/str
MCA Music Ltd

Thunderball: Song (arr. Nic Raine)
from *Thunderball* (1965)
Orchestral arrangement of the song
Duration: 3'
2222/4331/timp.3perc/hp/str
EMI Music Publishers Ltd

We Have All the Time in the World (arr. Nic Raine)
from *On Her Majesty's Secret Service* (1969)
Duration: 4'
2222/4200/2perc/hp/str
EMI Music Publishers Ltd

You Only Live Twice (Song) (arr. Nic Raine)
from *You Only Live Twice* (1967)
Orchestral arrangement of the song
Duration: 3'
2222/4331/timp.3perc/hp/str
EMI Music Publishers Ltd

You Only Live Twice: Suite (arr. Nic Raine)
from *You Only Live Twice* (1967)
Duration: 10'
2(2=afl+pic)2(2=ca)22/4341/timp.4perc+vib/hp.pf/
koto[=syn]/str
EMI Music Publishers Ltd

Zulu: Suite (arr. Nic Raine)
from *Zulu* (1964)
Duration: 6'
22(2=ca)2(2=bcl)2/4341/timp.3perc/2hp.pf/str
EMI Music Publishers Ltd

Facing page:
Richard Rodney Bennett





Lionel Bart

From Russia with Love (Song) (arr. Nic Raine)
from *From Russia with Love* (1963)
Orchestral arrangement of the song
Duration: 4'
2222/4331/timp.3perc/hp/pf/str
EMI Music Publishers Ltd

Richard Rodney Bennett

Enchanted April
from *Enchanted April* (1992)
Duration: 22'
ob/hp.cel.om/str (small group)
Novello & Co Ltd

Lady Caroline Lamb: Elegy for Viola and Orchestra
(arr. Marcus Dods)
from *Lady Caroline Lamb* (1972)
Duration: 18'
Solo: viola
2222/2200/timp.perc.cemb/str
EMI Music Publishers Ltd

Murder on the Orient Express: Suite (arr. John Wilson)
from *Murder on the Orient Express* (1974)
1. Overture
2. Waltz
3. Finale
Duration: 18'
2.1+ca.2(2=bcl).2/4331/timp.3perc.dmk/hp.pf(cel)/gtr/str
EMI Music Publishers Ltd

Murder on the Orient Express: Suite (arr. David Lindup)
Duration: 12'
2(pic)22(bcl)2/4331/timp.3perc.dmk/hp.pf/gtr/str
EMI Music Publishers Ltd

Murder on the Orient Express: Theme (arr. Robert Docker)
from *Murder on the Orient Express* (1974)
Duration: 4'
Solo: piano
21(ca)22/4331/timp.perc/hp/gtr/dmk/str
EMI Music Publishers Ltd

Murder on the Orient Express: Waltz (arr. John Wilson)
from *Murder on the Orient Express* (1974)
Duration: 4'
2.1+ca.2(2=bcl).2/4331/timp.3perc.dmk/hp.pf(cel)/gtr/str
EMI Music Publishers Ltd

Murder on the Orient Express: Waltz (arr. Ian Sutherland)
from *Murder on the Orient Express* (1974)
Duration: 4'
2(pic)2(ca)2(bcl)2/4331/timp.perc/pf/str
EMI Music Publishers Ltd

Yanks: Love Theme (arr. John Wilson)
from *Yanks* (1979)
Duration: 4'
11(ca)00/4000/2perc/hp.cel/str
Novello & Co Ltd

Yanks: Love Theme
from *Yanks* (1979)
Duration: 4'
1.1(ca).0.0./4.0.0.0./2perc.hp/cel/str
EMI Music Publishers Ltd

Lord Berners

Champagne Charlie: Come on, Algernon
from *Champagne Charlie* (1944)
Duration: 3'
Solo: Soprano
2(pic)221/2.2.0+btbn.0/2perc/hp/str
Novello & Co Ltd

The Halfway House: Suite
from *The Halfway House* (1944)
Duration: 20'
Chorus: wordless SSA (movt VI only)
2(2pic,af)2(ca)2(bcl)2/4.3.2+btbn.1/timp.3perc/hp.cel/str
Novello & Co Ltd

Richard Blackford

Song for a Raggy Boy
from *Song for a Raggy Boy* (2003)
Duration: 4'
2(l=whistle)111/4221/perc/hp/pf/str
Novello & Co Ltd

Howard Blake

Christmas Lullaby
Based on music from *The Snowman* (1982)
Duet for SA or TB soli (or chorus) and piano or chamber orchestra
Duration: 5'
Solo: SA or TB (or chorus)
1010/0000/str
Chester Music Ltd

The Snowman (1982)
from *The Snowman* (1982)
Duration: 25'
Solo: narrator; boy soprano
2(pic).1(ca).2(bcl).1/2100/timp.2perc/pf (cel)/hp/str
Chester Music Ltd

The Snowman: Ballet
from *The Snowman* (1982)
Duration: 1hr30mins
Solo: boy soprano
2(pic).1(ca).2(bcl).1/2100/timp.2perc/pf (cel)/hp/str
Chester Music Ltd



The Snowman (The schools version) (1982, 1986)
from *The Snowman* (1982)

Flexible scoring suitable for school performance
Duration: 25'

Chorus: flexible mixed
fl.ob(or fl2).2 cl.2 asax.bsn(or bcl) - 2211 -
recorders(descant/treble/tenor) - gtrs.bgtr - pno duet-timp-
classroom perc: chi.ba/xyl/glsp/tamb/sleighbells - orch
perc(2): susp.cym/SD/hi-hat/tgl/wdbl/tamb/bell
tree/xyl/claves/5 tpl.bl/vibraslap/
tam-t/slapstick/glsp/cabaca/bongos/guiro/str
Chester Music Ltd

The Snowman Stage Show

from *The Snowman* (1982)
Duration: 1hr30mins
fl/perc/3syn
Chester Music Ltd

Walking in the Air

Theme from *The Snowman* (1982)
for boy soprano or SSA or SATB chorus and orchestra
Duration: 4'
Solo: boy soprano
Chorus: SSA or SATB chorus
2.ca.2.1/2100/2perc.cel.pf.hp/str
Chester Music Ltd

Arthur Bliss

Christopher Columbus: Two Extracts (arr. Marcus Dods)
from *Christopher Columbus* (1949)
Duration: 5'
2222(cbn)/4330/timp.2perc/hp/str
Novello & Co Ltd

Things to Come (Concert music from the film)

(complete score arranged and reconstructed by Philip Lane)
from *Things to Come* (1935)
Duration: 35'
Movements:
Prologue: Maestoso
Ballet for Children: Allegro moderato
March: Alla Marcia
Attack: Allegro con fuoco
The World in Ruins: Lento doloroso
Pestilence: Molto sostenuto
Excavation: Moderato e pesante
The Building of the New World: Allegro moderato molto deciso
Machines: Moderato
Attack on the Moon Gun: Molto allegro fuoco
Epilogue: Maestoso

3(2pic)2(ca)3(bcl)3(cbn)/4441/timp.3perc/2hp.org.pf/str
Novello & Co Ltd

Things to Come: March

from *Things to Come* (1935)
Duration: 4'
2(2pic)2(ca)22/4331/timp.3perc/hp/str
Novello & Co Ltd

Things to Come: Suite

from *Things to Come* (1935)
Duration: 17'
2(2pic)2(ca)22/4331/timp.2perc/hp/str
Novello & Co Ltd

Things to Come (Optional additions to the suite)

(transcribed and edited by Christopher Palmer)
from *Things to Come* (1935)
Duration: 22'
Movements:
1.Prologue
2.The World in Ruins
3.The Building of the New World
4.Attack on the Moon Gun
5.Epilogue
3(2pic)3(ca)3(bcl)3/4441/timp.3perc/2hp.org/str
Novello & Co Ltd

Benjamin Britten

Love from a Stranger

from *Love from a Stranger* (1937)
Duration: 8'
2(pic)22.asx.2/0211/timp.perc/hp/str
Chester Music Ltd



Night Mail

from *Night Mail* (1936)
Duration: 5'
Text: W. H. Auden
Language: English
Solo: Commentator
1101/0100/perc/hp/str(1.0.1.1.1)
Chester Music Ltd

Bruce Broughton

Silverado: Themes from

from *Silverado* (1985)
Duration: 5'
2(pic)22(Ebcl)2(cbn)/4331/perc/hp.pf.cel/2gtr/str
EMI Music Inc

Geoffrey Burgon

Releasing the Turtles

from the film *Turtle Diary* (1985)
Duration: 3'
0000/2000/hp/str
Chester Music Ltd

Francis Chagrin

An Inspector Calls: Portrait of Eva (arr. Philip Lane)

from *An Inspector Calls* (1954)
Duration: 3'
2(pic)2(ca)22/2221/timp.2perc/hp.cel/str
Novello & Co Ltd

The Bridge: Yugoslav Sketches (arr. Philip Lane)

from *The Bridge* (1946)
Duration: 12'
2121/2221/timp.perc/hp/str
Novello & Co Ltd

The Colditz Story: Prelude and Finale (arr. Philip Lane)

from *The Colditz Story* (1955)
Duration: 4'
2+pic.2.2.2/4331/timp.3perc/hp.pf/str
Novello & Co Ltd

Greyfriars Bobby: Suite (arr. Philip Lane)

from Walt Disney's *Greyfriars Bobby: The True Story of a Dog* (1961)
Duration: 12'
3(3pic)222/4331/timp.3perc/bagpipes[=ca]/hp/str
Novello & Co Ltd

Il Basso Ostinato

Adapted from *Easy Money* (1948) (arr. Philip Lane)
Duration: 7'
2+pic.2.2.2/4331/timp.5perc/hp/str
Novello & Co Ltd

The Intruder: Four Orchestral Episodes (arr. Philip Lane)

from *The Intruder* (1953)
Duration: 12'
2+pic.2.2.2/4321/timp.4perc/hp/str
Novello & Co Ltd

Last Holiday: Suite (arr. Philip Lane)

from *Last Holiday* (1950)
Duration: 15'
2.2.2+2tsx.2/4.3.2.1/timp.4perc/hp/gtr/str
Novello & Co Ltd

Bill Conti

Rocky: Concert Suite (arr. Mike Townsend)

from *Rocky* (1976)
Duration: 3'
0000[asx]/4431/2perc.drms/hp.pf/egtr.ebgtr/str (no DB)
EMI Music Publishers Ltd

John Corigliano

Altered States: Ritual Dance

from the film *Altered States* (1981)
Duration: 3'
3(pic)334(Ebcl,bcl)3(cbn)/4431/timp.5perc/
hp.pf/str
G. Schirmer, Inc

Altered States: Three Hallucinations

Based on the film score to *Altered States* (1981)
Duration: 13'
3(pic)33(Ebcl,bcl)3(cbn)/4331/2timp.5perc/hp.2pf.eorg/
str(min 12.10.8.8.6)
G. Schirmer, Inc

Concerto for Violin and Orchestra (The Red Violin) (2003)

Adapted from *The Red Violin* (1998)
Duration: 24'
Solo: violin
3(2pic,aff).2.2(bcl).2(cbn)/4.2([pictpt]).3.1/timp.4perc/
pf(cel).hp/str
G. Schirmer, Inc

The Red Violin: Chaconne for Violin and Orchestra

from *The Red Violin* (1998)
Duration: 17'
Solo: Violin
2222/4231/timp.3perc/hp.pf/str
G. Schirmer, Inc

The Red Violin: Suite for Violin and Orchestra (1999)

from *The Red Violin* (1998)
Duration: 25'
Solo: violin
0000/0000/timp.2perc/hp/str
G. Schirmer, Inc



Francis Chagrin
drawn by Gerard Hoffnung

Bruno Coulais

Les Choristes

From *Les Choristes (The Choir)* (2004)

Duration: 28'

For solo voice, SSAB chorus and orchestra

2.1+ca.2.1/2041/timp.2perc/hp.pf(CEL)/str

Editions Choudens

Léo Delibes

Sous le dôme épais (Flower Duet from *Lakmé*)

used in numerous films, including *Carlito's Way* (1993);

Meet the Parents (2000) and *Superman Returns* (2006)

Duration: 5'

2222/3000/str

Novello and Co. Ltd. (Third Party)

Patrick Doyle

Carlito's Way: Suite

from *Carlito's Way* (1993)

Duration: 15'

2(pic)23(bcl)2/3331/timp.4perc.jazz dms/hp.pf.syn/str

MCA Music Ltd

Brian Easdale

Adventure On

from *Adventure On* (1956)

Duration: 19'

32+ca2(bcl).2/4231/timp.perc.hp/str

Novello and Co. Ltd

The Battle of the River Plate: March

Adapted from the composer's score by Raymond Jones

Duration: 3'

2121/2230/perc/str

EMI Music Inc.

The Battle of the River Plate: Prelude and March

from *The Battle of the River Plate* (1956)

Duration: 7'

2222/4230/timp.perc./hp./str

EMI Music Inc.

Black Narcissus: Suite

from *Black Narcissus* (1947)

Duration: 15'

Chorus: SATB

2(pic)222/4230/timp.3perc/hp.pf[=cel]/str

EMI Music Publishing

Kew Gardens: Suite (1936)

from *Kew Gardens* (1937)

Duration: 7'

1100/1000/hp.pf/str

Novello and Co Ltd

Peeping Tom: A Study in Terror (Piano Solo)

from *Peeping Tom* (1960)

Duration: 7'

pf

Novello and Co Ltd

Peeping Tom: A Study in Terror (Finale)

from *Peeping Tom* (1960)

Duration: 3'

pf/str

Novello and Co Ltd

Fred Ebb & John Kander

New York, New York (arr. Paul McKibbins)

From the Martin Scorsese film *New York, New York* (1977)

Duration: 5'

solo: voice

3(pic).2+ca.2+bcl.2.cbn/422+btbn.1/timp.2perc/hp/str

EMI Music Inc.

Danny Elfman

Serenada Schizophrana

as used in *Deep Sea* (2006)

Duration: 42'

Movements:

1. Pianos

2. Blue Strings

3. A Brass Thing

4. Quadruped Patrol

5. I Forget

6. Bells and Whistles

7. End Tag

chorus: small womens chous in 5th movement

3(2pic,af1).3(2ca).3(E♭cl,2bcl,asx).3(2cbn)/6.3.3(btbn)+b

tbn(cbtbn).1(Cimbasso)/timp(perc).5perc/hp.2pf(syn).syn

/str (14.10.8.8.6)

No electronics required in 2nd movement

Custom sould files and equipment available for hire

Movemnts can be performed separately

Associated Music Publishers

Edward Elgar

Cello Concerto

used in *Lorenzo's Oil* (1992) and *Hilary and Jackie* (1998)

Duration: 30'

Solo: cello

2(pic)222/4231/timp/str

Novello & Co Ltd

Nimrod (from *Enigma Variations*)

used in *Elizabeth* (1998)

Duration: 5'

222+cbn/4331/timp/str

Novello & Co Ltd

George Fenton

High Spirits

from *High Spirits* (1988)

Duration: 5'

2+pic.3.3.3/4331/timp.5perc/hp.pf/str + fiddle(or

whistle) and pipes

Chester Music Ltd

Land and Freedom: Suite

from *Land and Freedom* (1995)

Duration: 10'

22(2=ca)3(3=bcl)3(3=cbn)/4441/timp.perc/hp.pf/str

Chester Music Ltd

Stage Beauty

from *Stage Beauty* (2004)

Duration: 5'

223(3=bcl)2/4330/timp.perc/hp.pf(=hpd)/str

Chester Music Ltd

Valiant

from the animated feature film *Valiant* (2005)

Duration: 5'

3(3=pic)23(3=bcl)2/5431/timp.perc/hp.pf/str

Chester Music Ltd

Benjamin Frankel

Carriage and Pair

from *So Long at the Fair* (1950)

Duration: 3'

2121/2220/perc(sleigh bells/horse's hoofs)/hp/str

EMI Music Publishers Ltd

*Facing page:
Elizabeth: The Golden Age
Craig Armstrong*



Grigory Frid

Romance for Violoncello, Piano and Ensemble after the film 'Lenin in Paris'
from *Lenin in Paris* (1980)
Duration: 6'
Solo: cello; piano
122.2asx.tsx.barsx.2/2320/perc/pf/gtr/acn/str
Hans Sikorski

Karsten Fundal

Suite from *Flame and Citron* (1999)
from *Flame and Citron* (2008)
Duration: 15'
1(alt. Picc, alt fl).1(alt. Cor.ing)1(alt. Basscl)1./1.0.1 (bass trbn).0./arpa/2.2.2.2.1.
Edition Wilhelm Hansen AS

Mikaël

from the film *Mikaël* (2003)
Duration: 88'
3(pic)(af).3(ca).3(Ebcl)(bcl).3(cbn)/4.3.3.1/3perc/hp/pf(ce)/str
EWH

Jacob Gade

Tango Jalousie (arr. Peter Ettrup Larsen)
used in numerous films, including *Anchors Away* (1945), *Silent Movie* (1976), *Death on the Nile* (1978) and *The Man Who Cried* (2000), among others
Duration: 4'
Solo : violin
3.2.2.2/4.2.3.1/timp.perc/str
Only available on hire in Denmark and Sweden
Edition Wilhelm Hansen AS

Tango Jalousie

In numerous films, including *Anchors Away* (1945), *Silent Movie* (1976), and *Death on the Nile* (1978) among others
Duration: 4'
solo: violin
122.2asx.tsx.barsx.2/2320/perc/pf/gtr/can/str
EMI Music Publishers Ltd

Philip Glass

La Belle et la bête

to Jean Cocteau's *La Belle et la bête* (1946)
Duration: 2'
Language: French
Solo: 2 Sopranos, Mezzo Soprano, 2 Baritone, 2 Bass Baritones
Dunvagen Music Publishers Inc

Dracula Quartets

to *Dracula* (1931)
Duration: 70'
str4tet
Dunvagen Music Publishers Inc

Dracula: Suite (arr. Michael Riesman (2007))

to *Dracula* (1931)
Duration: 27'
pf/str
Dunvagen Music Publishers Inc

Mishima: Music from the Film (arr. Todd Levin)

from *Mishima* (1985)
Duration: 20'
5perc/hp/gtr/str (1.1.2.2.1 or less)
Dunvagen Music Publishers Inc

Philip Glass



Phaedra

from *Phaedra* (1986)
Based on music from *Mishima*
Duration: 13'
str
Dunvagen Music Publishers Inc

Runaway Horses

from *Mishima* (1985)
Duration: 7'
hp.2vn.2va.2vc.db
Dunvagen Music Publishers Inc

The Secret Agent: Theme (arr. Michael Riesman (2007))

from *The Secret Agent* (1996)
Duration: 5'
hp/str
Dunvagen Music Publishers Inc

The Secret Agent: Three Pieces

from *The Secret Agent* (1996)
Duration: 11'
fl.ca.perc(t-tam)/hp.cel/str
Dunvagen Music Publishers Inc

Vessels: Koyaanisqatsi

from *Vessels* (1981)
Duration: 7'
fl.ssx.tsx
Dunvagen Music Publishers Inc

Henryk Mikolaj Górecki

Symphony No. 3 'Symphony of Sorrowful Songs'
used in the films *Police* (1985), *Fearless* (1993), *Basquiat* (1996) and *Ripley's Game* (2002)
Duration: 54'
4(2pic)042+2cbn/4040/hp.pf/str(16.14.12.10.8)
Chester Music Ltd

Bernard Herrmann

Portrait of Hitch (1968)
Adapted from *The Trouble with Harry* (1955)
Duration: 8'
3232/4000/timp/2hp/str
Novello & Co Ltd

Gustav Holst

Planets: Jupiter

used in films *The Right Stuff* (1983); *Paradise Road* (1997) and *Knowing* (2009)
Duration: 8'
4444/6432/2timp.3perc/cel.2hp.org/str
J Curwen & Sons Ltd

Planets: Suite for large orchestra

The Planets: Venus used in *Wallace and Gromit: The Curse of the Were-Rabbit* (2005)
Duration: 55'
Chorus: 6 part female choir (last movement only)
4444/6432/2timp.3perc/2hp.cel.org/str[=3332/4331/2timp.3perc/2hp.cel/str]
J Curwen & Sons Ltd

James Horner

Battle beyond the Stars: Theme (arr. Nic Raine)
from *Battle beyond the Stars* (1980)
Duration: 5'
2222+cbn/4331/timp.2perc/str
EMI Music Publishers Ltd

Titanic: My Heart Will Go On (Duet Version) (arr. Paul Bateman)
from *Titanic* (1997)

Duration: 5'
22+ca.22/4331/timp.3perc/hp/gtr/str
EMI Music Publishers Ltd

Titanic: My Heart Will Go On (Orchestral Version)

(arr. Paul Bateman)
from *Titanic* (1997)
Duration: 5'
22+ca.22/4331/timp.3perc/hp/gtr/str
EMI Music Publishers Ltd

James Newton Howard

Prince of Tides (arr. Brad Dechter)
from *Prince of Tides* (1991)
Duration: 5'
3(pic).2(ca).22/4331/timp.3perc/pf.hp/str
EMI Music Inc

Alberto Iglesias

7 Almodóvar: Amanecer agitado

from *Talk to Her* (2002)
Duration: 21'
0000/4200/timp.perc/str
Unión Musical Ediciones

7 Almodóvar: Hable con ella

from *Talk to Her* (2002)
Duration: 6'
0220/0100/perc(claps)hp/gtr/str
Unión Musical Ediciones

7 Almodóvar: La mala educación

from *Bad Education* (2004)
Duration: 2'
2+afl.2+ca.2+bcl.0.2+cbn/4.3.3.1/timp.3perc/pf/str
Unión Musical Ediciones

7 Almodóvar: Otra vez huyendo y sin despedirme

from *All About my Mother* (1999)
Duration: 2'
0200/0000/mba.vib/pf.cel/str
Unión Musical Ediciones

7 Almodóvar: Puerta final

from *Bad Education* (2004)
Duration: 6'
2.2+ca.2+2bcl.tsx.2+cbn/4.2.2.0/2perc.mba.vib/hp.pf/gtr/str
Unión Musical Ediciones

7 Almodóvar: Soy Marco

from *Talk to Her* (2002)
Duration: 3'
Solo: Violin
str
Unión Musical Ediciones

7 Almodóvar: Todo sobre mi madre

from *All About my Mother* (1999)
Duration: 4'
2.2+ca.2+bcl.0.2+cbn/4.3.3.1/dms.mba.vib/pf.cel/str
Unión Musical Ediciones

Dicen que la han visto

from *Volver* (2006)
Duration: 5'
2+pic(af).0.ca.2+bcl.2/4231/timp.2perc.mba.vib/hp.cel/str
Unión Musical Ediciones

Dos en la furgoneta

from *Volver* (2006)
Duration: 2'
1.afl.1.2+bcl.2/4020/timp/hp.pf/str
Unión Musical Ediciones

Paco congelado

from *Volver* (2006)
Duration: 5'
0.af1.2+ca.2+bcl.2+cbn/4031/timp.2perc.mba/hp/str
Unión Musical Ediciones

Tema llorón

from *Volver* (2006)
Duration: 5'
1+pic.af1.2+ca.2+bcl.2+cbn/000.tbtn.0/vib.tbells/hp/str
Unión Musical Ediciones

Vecinas

from *Volver* (2006)
Duration: 2'
002+bcl.0/0000/perc/hp.pf/str
Unión Musical Ediciones

Volver: Suite

from *Volver* (2006)
Duration: 17'
2+pic(af1).af1.2+ca.2+bcl.2+cbn/4.3.3.1/
timp.4perc.vib.mba/hp.pf.cel/str
Unión Musical Ediciones

Maurice Jarre

Doctor Zhivago: Lara's Theme (arr. Bill Holcomb)
from *Dr Zhivago* (1965)
Duration: 3'
1121/4330/timp.perc/pf/bandoneon.balalaika.3man/
hp/str
EMI Music Inc

Doctor Zhivago: Lara's Theme (arr. Nic Raine)
from *Dr Zhivago* (1965)
Duration: 3'
33+ca33/4230/timp/hp/pf.acn/str
EMI Music Publishers Ltd

Dmitri Kabalevsky

Aerograd (Music for the film) Op 24
from *Aerograd* (1935)
Duration: 3'
333+asx.2/4331/timp.perc/str
Schirmer Russian Music

Michael Kamen

Licence to Kill: Suite (arr. Nic Raine)
from *Licence to Kill* (1989)
Duration: 5'
1.2+ca.2+asx.2/4331/timp.3perc/hp.pf/gtr/str
EMI Music Publishers Ltd

Aram Khachaturian

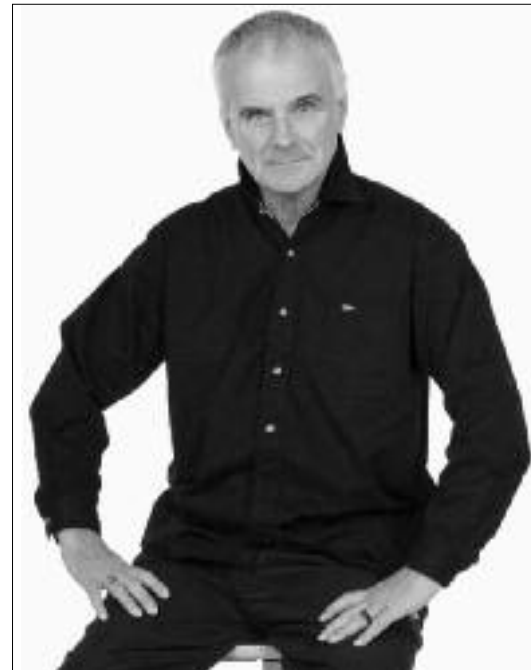
The Battle of Stalingrad (Suite from the film)
from *The Battle of Stalingrad* (1949)
Duration: 29'
2+pic.1+ca.2+Ebcl+bcl.2/4431/timp.perc.xyl.vib/
hp.pf/str
Khachaturian titles under GS

Ode in memory of Vladimir Ilyich Lenin (Funeral Ode)
from *Lenin* (1948)
Duration: 10'
2+pic.2+ca.2+bcl.2/4331/timp.perc/hp.pf/str
Khachaturian titles under GS

Sabre Dance from the ballet 'Gayaneh' (1942)
used in the films *The Barkleys of Broadway* (1949);
One, Two, Three (1961); *Jumpin' Jack Flash* (1986);
The Blues Brothers 2000 (1998); *Hocus Pocus* (1993)
and *Ghost Town* (2008)
Duration: 3'
333.asx.2/4331/timp.perc.xyl.cel.pf.hp/str
Khachaturian titles under GS

Leighton Lucas

Stage Fright Rhapsody
from Alfred Hitchcock's *Stage Fright* (1950)
Duration: 5'
Solo: Piano
2222/4231/timp.perc/2hp/str
EMI Music Publishers Ltd



Peter Maxwell Davies

The Boy Friend: Concert Suite
From Ken Russell's *The Boy Friend* (1971) based on the
musical by Sandy Wilson
Duration: 25'
1(pic)02.ssx(ssx,asx)+asx(tsx)+tsx.0/0211/perc/
hp.pf.4hnd(ce1)/uke(man).tjjo/str
Chester Music Ltd

The Devils: Suite
From Ken Russell's *The Devils* (1971)
Duration: 20'
1(pic,af1)01(bcl)0/0110/3perc/Horg(out-of-tune
pf,cel).untuned zither/vn(va,regal).vc.db
Chester Music Ltd



Facing page:
Volver
Alberto Iglesias

Randall Meyers

The King That Wanted More Than a Crown

from *The King That Wanted More Than a Crown* (1999)
Duration: 17'
Chorus1111/3111/timp.3perc/hp.pf/str
Edition Wilhelm Hansen AS

Wolfgang Amadeus Mozart

Piano Concerto No 21 in C

from Bo Widerberg's *Elvira Madigan* (1967)
Duration: 29'
1202/2200/timp/str
Novello and Co. Ltd. (Third Party)

Stanley Myers

The Deer Hunter: Theme (Cavatina) (1978)

(arr. Johnny Pearson)
from *The Deer Hunter* (1978)
Duration: 9'
solo: piano
2222/3000/hp.gtr/str (inc. solo pizz db)
EMI Music Publishers Ltd

Per Nørgård

Amled: Prince of Jutland

from *Prince of Jutland* (1994)
Duration: 35'
1.1.1.1/1.1.0.0/perc/str(1.1.1.1.1)
Edition Wilhelm Hansen AS

Amled: Prince of Jutland: Suite

from *Prince of Jutland* (1994)
Duration: 20'
1111/1100/perc/str(1.1.1.1.1)
Edition Wilhelm Hansen AS

Babette's Feast: Pastorale

from *Babette's Feast* (1987)
Duration: 8'
str
Edition Wilhelm Hansen AS

Monty Norman

James Bond Theme (Full Orchestra)

(arr. John Barry/Nic Raine)
from *Dr. No* (1962)
Duration: 4'
2222/4331/timp.perc.2dmkit/elgtr.bgtr/hp/str
EMI Music Publishers Ltd

James Bond Theme (Jazz Band) (arr. John Barry)

from *Dr. No* (1962)
Duration: 4'
0af1000/2440/perc.vib/dmkit/egtr/cb
EMI Music Publishers Ltd

Michael Nyman

Chasing Sheep Is Best Left to Shepherds

from *The Draughtsman's Contract* (1982)
Duration: 3'
0.2rec.2+obdc.0.1/hpd/str
Chester Music Ltd

The Claim for Orchestra

from *The Claim* (2000)
Duration: 16'
2(pic)+pic.2+ca.3(bcl).2/4.3(fl).2+btbn.1/str
Chester Music Ltd

The Draughtsman's Contract for Orchestra

from *The Draughtsman's Contract* (1982)
Duration: 4'
1+2pic.3.2+bcl.3/4431/hpd(amp)/str
Chester Music Ltd

Drowning by Numbers for Chamber Orchestra

from *Drowning by Numbers* (1988)
Duration: 20'
2(pic).1+ca.2(bcl).2/2.2.btbn.0/pf/str(8.6.4.4.2)
Chester Music Ltd

Drowning by Numbers for Small Ensemble

from *Drowning by Numbers* (1988)
Duration: 3'
ssax.asax.tsax/11.btbn.0/bgtr/str (No DB)
Chester Music Ltd

Michael Nyman



Gattaca for Orchestra

from *Gattaca* (1997)
Duration: 17'
3(pic).3(ca).2+bcl.3/4.3.2+btbn.1/pf/str
Chester Music Ltd

Gattaca Suite (arr. Andrew Keenan)

from *Gattaca* (1997)
Duration: 23'
2(pic)21+bcl.ssx.asx.2/2210/timp/pf/str
Chester Music Ltd

If (arr. Andrew Keenan (2008))

from *The Diary of Anne Frank* (1995)
Duration: 5'
pf/str
Chester Music Ltd

If and Why (arr. Simon Haram)

from *The Diary of Anne Frank* (1995)
Duration: 10'
ssx.asx/pf/str
Chester Music Ltd

If and Why (arr. Simon Haram)

from *The Diary of Anne Frank* (1995)
Duration: 10'
fl.sax/pf/str
Chester Music Ltd

Libertine: Suite for Orchestra

from *The Libertine* (2004)
Duration: 25'
2(2=pic).2(2=ca).2(2=bcl).2/2221/perc/pf/str
Chester Music Ltd

Manhatta

to *Manhatta* (Silent film from 1921))
Duration: 10'
ssx.asx.barsx/hn.tpt.btbn/solo bgtr/str(1.1.1.1.0)
Chester Music Ltd

Manhatta (Bang On A Can Version) (arr. Andrew Keenan)

to *Manhatta* (2003)
Duration: 10'
cl(bcl)/vib(mba).kbd/egtr/vc.db
Chester Music Ltd

Miranda

from *Prospero's Books* (1991)
Duration: 4'
2(pic)22(bcl)2/2210/pf/str (tbc)
Chester Music Ltd

The Piano Concerto

from Jane Campion's *The Piano* (1993)
Duration: 32'
2(pic,af1)2(ca)2(bcl)2/2211/hp/str(8.6.4.4.2)
Chester Music Ltd

The Piano for Strings

from *The Piano* (1993)
Duration: 15'
str(5.4.3.2.1)
Chester Music Ltd

The Piano: Concert Suite (arr. John Campion)

from *The Piano* (1993)
Duration: 9'
2(af1)3(ca)22/2211/str
Chester Music Ltd

Prospero's Books: Concert Suite

from *Prospero's Books* (1991)
Duration: 25'
2(pic)22(bcl)2/2210/pf/str
Chester Music Ltd

Trysting Fields

from *Man on Wire* (2008)
from *Drowning by Numbers*
Duration: 11'
hp/str
Chester Music Ltd

Michael Obst

Der große Spieler. Ein Bild der Zeit Part I (1990/91)

Duration: 165'
2fl(2pic.af1.bfl).ob.cl(cl[E>].bcl)/hn.tpt.tbn/2perc/
2vn.2va.2vc.db
Breitkopf und Härtel

Inferno. Menschen der Zeit Part II (1992/93) (1990)

Duration: 128'
2fl(2pic.af1.bfl).ob.cl(cl[E>].bcl)/hn.tpt.tbn/2perc/
2vn.2va.2vc.db/live electronic or tape (in part II)
Breitkopf und Härtel

Andy Pape

Suite from My Childhood Symphony - Min Fynske Barndom suite

from *Min Fynske Barndom* (1994)
Duration: 15'
1.1.1.1/1.0.0.0/str(1.1.1.1.1)
Edition Wilhelm Hansen AS

Krzysztof Penderecki

Threnody (To the Victims of Hiroshima)

used in the film *Children of Men* (2006)
Duration: 9'
for 52 string instruments (24.0.10.10.8)
Belwin Mills

Andrei Petrov

Bittere Romanze. March, after the Film

Duration: 6'
wind ensemble
Hans Sikorski
Available on hire in the USA and Canada only

Jocelyn Pook

Dream

from Stanley Kubrick's *Eyes Wide Shut* (1999)
Duration: 5'
str(6.0.1.1.1)
Chester Music Ltd

Naval Officer

From Stanley Kubrick's *Eyes Wide Shut* (1999)
Duration: 5'
str(6.0.2.1.1)
Chester Music Ltd

Zbigniew Preisner

Beautiful Country: End Titles

from *The Beautiful Country* (2004)
Duration: 3'
Strings
Chester Music Ltd



Solo: Mezzo-soprano
 Chorus: SATB
 3(pic).3(ca).5(e♭cl,2bcl).4sax.3(cbn)/6.7+flg.4(btbn).2/
 timp.3perc/2hp.pf/str
Sergei Prokofiev Estate
 Available on hire in the USA and Canada only

Alexander Nevsky, Cantata. Op 78 (1939)
 After the film *Alexander Nevsky* (1938)

Duration: 7'
 Solo: Mezzo soprano
 Chorus: SATB
 333.tsx.3/4331/timp.perc.xyl.bells.glock/hp/str
Sergei Prokofiev Estate
 Available on hire in the USA and Canada only



Ivan the Terrible: Suite of Themes (1959) (arr P. Haletzki)
 After the Eisenstein film *Ivan the Terrible* (1944-5)
 Duration: 20'
 2222/4331/timp.perc/str
Hans Sikorski/Schirmer (1976)
 Available on hire in the USA and Canada only

Nino Rota

Legend of the Glass Mountain (arr. Arthur Wilkinson)
 from *The Glass Mountain* (1949)
 Duration: 4'
 solo: piano
 212+3sx.1/2330/perc(timp)/hp/str
EMI Music Publishers Ltd

Miklós Rózsa

Ben-Hur: The Burning Desert (1960)
 From William Wyler's *Ben-Hur* (1959)
 Duration: 5'
 32+ca.32/4331/timp.2perc/2hp.pf.org/str
EMI Music Inc

Ben-Hur: Choral Suite (arr. Daniel Robbins)
 from *Ben-Hur* (1959)
 Duration: 20'
 Chorus: SATB
 2(pic)+pic.2+1(ca).3(E♭cl)+bcl.2(cbn)/4331/timp.perc/
 hp.pf(cel.org)/str
EMI Music Inc

Beautiful Country: Theme
 from *The Beautiful Country* (2004)
 Duration: 3'
 Strings
Chester Music Ltd

Lacrimosa Day of Tears
 from *The Double Life of Veronika* (1991)
 Duration: 4'
 Solo: soprano
 2(pic)+rec.1+ca.2(e♭cl)+bcl.asx.1/4220/timp.3perc/
 pf.org.hp.cimb/str
Chester Music Ltd

Three Colours Blue: Song for the Unification of Europe
 from Kieslowski's *Three Colours Blue* (1993)
 Duration: 8'
 solo: soprano
 chorus: SATB
 1.1.1+bcl.0/2110/2perc/str
MK2

Tango: White
 from *Three Colours White* (1994)
 Duration: 3'
 str
MK2

Three Colours Red: Bolero
 from *Three Colours Red* (1994)
 Duration: 3'
 Solo: Spanish Guitar
 1.1+bcl.1/2000/hp/str
MK2

Sergei Prokofiev

Alexander Nevsky (complete film music) (1938)
 (reconstructed by Frank Strobel)
 From Sergei Eisenstein's *Alexander Nevsky* (1938)
 Duration: 55'

Ben-Hur: Love Theme
 from *Ben-Hur* (1959)
 Duration: 3'
 2232/4330/timp/2hp/str
EMI Music Inc

Ben-Hur: Mother's Love
 from *Ben-Hur* (1959)
 Duration: 3'
 22+ca.32+cbl/4330/timp/2hp/str
EMI Music Inc

Ben-Hur: Parade of the Charioteers
 from *Ben-Hur* (1959)
 Duration: 4'
 2+pic.232/4332/timp.perc/pf/str
EMI Music Inc

Ben-Hur: Prelude
 from *Ben-Hur* (1959)
 Duration: 2'
 3(pic)232/4332/timp.2perc/2hp.pf.org/str
EMI Music Inc

Ben-Hur: Rowing of the Galley Slaves
 from *Ben-Hur* (1959)
 Duration: 3'
 3(pic)232(cbn)/4332/timp.2perc/pf/str
EMI Music Inc

Ben Hur
 Miklós Rózsa

Caesar, Now Be Still (Finale)
 from *Julius Caesar* (1953)
 Duration: 5'
 2232/4331/timp.perc/2hp/kbd/str
EMI Music Inc

El Cid: Love Scene
 from *El Cid* (1961)
 Duration: 5'
 222+bcl.1+cbl/4331/timp.2perc/hp.pf/str
EMI Music Inc

El Cid: Love Theme
 from *El Cid* (1961)
 Duration: 5'
 Solo: violin
 2232/4330/timp/hp/str
EMI Music Inc

El Cid: March (Entr'acte)
 from *El Cid* (1961)
 Duration: 4'
 3232/4331/timp.perc/hp.2pf/str
EMI Music Inc

El Cid: Overture
 from *El Cid* (1961)
 Duration: 4'
 3(pic)232/4331/timp.2perc/hp.pf/str
EMI Music Inc



El Cid: Suite

from *El Cid* (1961)
Duration: 6'
2+pic.23(bcl)2(cbn)/4331/timp.2perc/hp.pf/str
EMI Music Inc

Ivanhoe (arr. Patrick Russ)

from *Ivanhoe* (1952)
Duration: 8'
SATB
chorus2+pic.2+ca.2+bcl.2+cbn/4331/timp.4perc/hp.pf/str
EMI Music Inc

The Killers: Concert Suite

From Robert Siodmak's *The Killers* (1946)
Duration: 12'
32(ca).3(bcl).2(cbn)/4331/timp.3perc/pf(ce)/hp/str
EMI Music Inc

Madame Bovary: Waltz

From Vincente Minnelli's *Madame Bovary* (1949)
Duration: 8'
323+bcl2/4331/timp.3perc/2hp/pf(ce)/str
EMI Music Inc

Quo Vadis: Suite

from *Quo Vadis* (1951)
Duration: 20'
3333/4331/timp.3perc/hp.pf.cele/str
EMI Music Inc

King of Kings: Resurrection and Finale

(arr. Daniel Robbins)
from *King of Kings* (1961)
Duration: 2'
Chorus: SATB
2+pic.2+ca.2+E♭cl+bcl.2+cbn/4331/imp.perc/hp.org/str
EMI Music Inc

Poul Schierbeck

Largo Op 33
from Carl Th. Dreyer's *The Word*
For string orchestra
Duration: 5'
str
Edition Wilhelm Hansen AS

Alfred Schnittke

The Adventures of a Dentist: Suite (2003)
(arr. Frank Strobel)
from *The Adventures of a Dentist* (1965)
Duration: 27'
3.2.3.asx+barsx.2/4342/timp.perc/bjo.2egtr.hp.cel.pf.hp.d.syn/str; band: 2cnt, 2alto hn, tenor hn, baritone hn
Hans Sikorski Russian Works

The Ascent: Suite (arr. Frank Strobel)

from *The Ascent* (1977)
Duration: 15'
4243/4441/timp.perc/egtr.bgtr.hp.cel.hpd.pf.eorg/str
(12.10.8.8.4)
Hans Sikorski/VAAP

Clowns and Children: Suite (arr. Frank Strobel)

from *Clowns and Children* (1976)
Duration: 10'
3.2.3.barsx.3/4331/timp.perc/egtr.bgtr.hp.cel.hpd.pf.acn.eorg/str
Hans Sikorski

The Glass Harmonica: Suite (2003) (arr. Frank Strobel)

from *The Glass Harmonica* (1968)
Duration: 21'

3.2.3.asx+barsx.3/4331/perc/egtr.bgtr.hp.cel.pf.kbd.termenvox.eorg.each/str [db 5-stringed]
Hans Sikorski

The Last Days of St Petersburg: Suite (arr. Frank Strobel)

from *The End of St Petersburg* (1992)
Duration: 12'
str (18 players), tp
Hans Sikorski/VAAP

The Life-Story of an Unknown Actor: Suite (1977)

from *Story of an Unknown Actor* (1976)
Duration: 19'
2232/4241/timp.perc/2egtr.bgtr.hp.pf.cel.hpd.eorg/str
Hans Sikorski Russian Works

The Fairy Tale of Wanderings: Suite (2003)

(arr. Frank Strobel)
Duration: 48'
4343/4441+euph/timp.perc/egtre.bgtr.hp.cel.pf.org.syn/str
Hans Sikorski Russian Works

The Master and Margarita: Suite (1989)

from *The Master and Margarita* (1994)
Duration: 13'
str (43 players)
Hans Sikorski

My Past and Thoughts: Suite (arr. Frank Strobel)

Duration: 14'
Chorus: SATB
2(pic).2.3(bcl).3(cbn)/4231/timp.perc/pf.ionika(eorg).hpd.hp/str (6.5.4.4.3)
Hans Sikorski Russian Works

Rikki-Tikki-Tavi: Suite (arr. Frank Strobel)

from *Rikki-Tikki-Tavi* (1975)
Duration: 35'
3(pic).3(ca).4(E♭cl,bcl).3(cbn)/4441/timp.perc/gtr.egtr.bgtr.hp.cel.pf.eorg.org/str
Hans Sikorski Russian Works

Sport, Sport, Sport: Suite (arr. Frank Strobel)

from *Sport, Sport, Sport* (1970)
Duration: 30'
3.3.3.asx+tsx(ssx)+barsx.3/4441/timp.3perc/3gtr.man.2hp.hmn.cel.pf.eorg.syn[=chorus]/str
Hans Sikorski/VAAP

Gunther Schuller

Automation (music for a real or imagined film score)

(1962)
Duration: 7'
fl, cl(bcl), bn, hn, 2 perc, hp, pf, vn, db
Margun Music

William Schuman

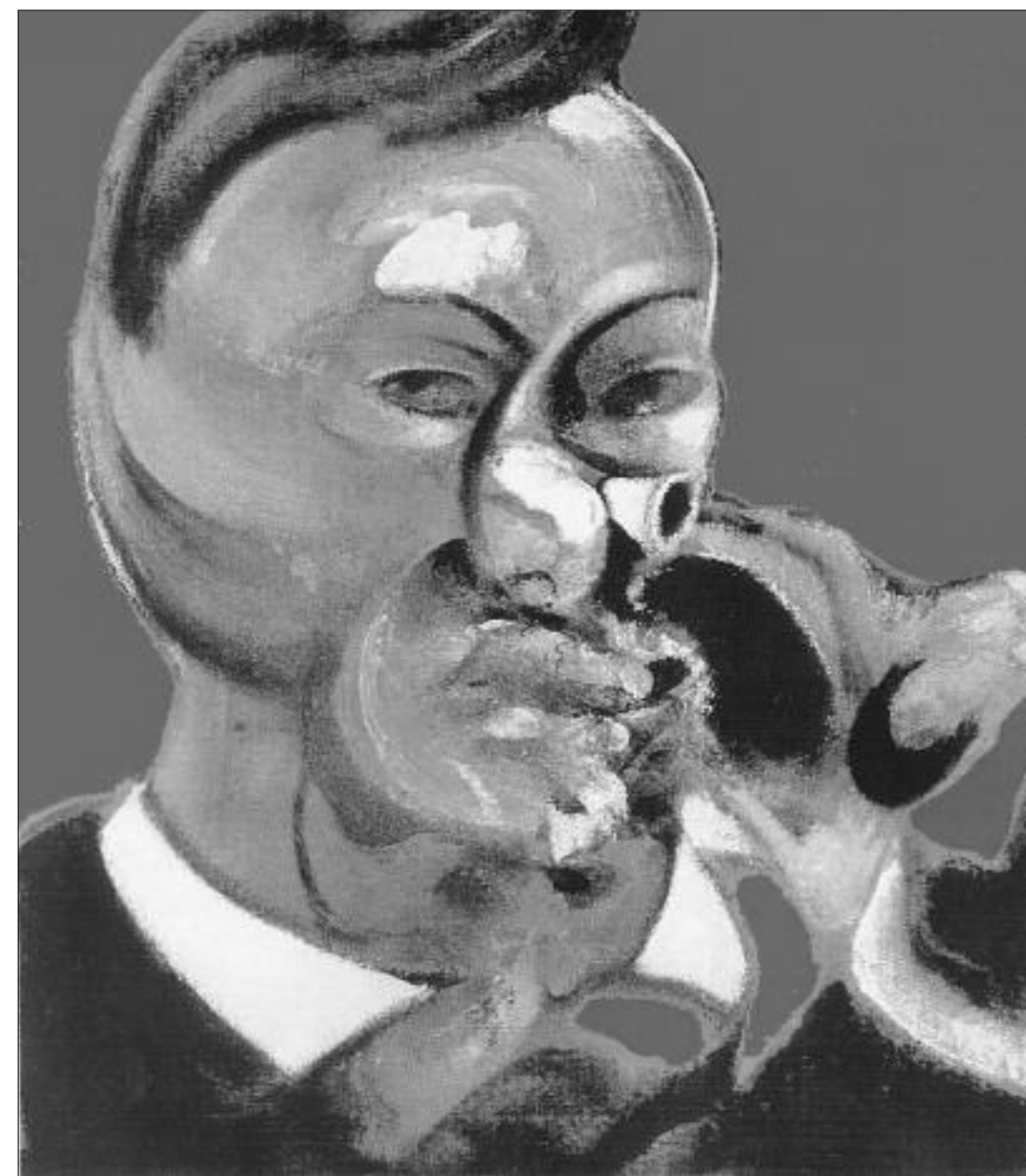
Circus Overture (Sideshow)(1944)

Duration: 7'
3343/4331/timp.perc/str
Alt scoring: 2230/2331/timp.perc/pf/str
Associated Music Publishers

Gerard Schurmann

The Man in the Sky: Overture

from *The Man in the Sky* (1957)
Duration: 4'
2(pic)222/4331/timp.2perc/str
Novello & Co Ltd



Raymond Scott

Huckleberry Duck (1937) (arr. Robert Wendel)

used in *Robot Rabbit* (1953)
Duration: 4'
2+pic.2.2.2/4331/timp.perc/str[pf]
Music Sales Corporation

The Penguin (arr. Robert Wendel)

used in *Duck Amuck* (1953)
Duration: 4'
2+pic.2.2.2/4.3.3.1/timp.perc/str
Music Sales Corporation

Powerhouse (1937) (arr. Robert Wendel)

from *Oily Hare* (1952)
Duration: 4'
2(pic)222/4331/timp.3perc/pf/str
Music Sales Corporation

A Raymond Scott Fantasia (2002) (arr. Robert Wendel)

Duration: 7'
2+pic.2.2.2/4331/timp.3perc/pf(ce).hp/str
Music Sales Corporation

The Toy Trumpet (arr. Robert Wendel)

from *Drop-Along Daffy* (1951)
Duration: 3'
2+pic.222/432+btbn.1/timp.dms.glock.perc/hp.cel/str
Music Sales Corporation

Above:
Raymond Scott
portrait by Francis Bacon



Dmitri Shostakovich

Alone, Op 26 (restored by Mark Fitz-Gerald)
for the silent film *Alone (Odna)* (1931)
Duration: 75'
Hans Sikorski

Excerpts from music to the 'Maxim' film trilogy, Op 50a
(1961) (arr. Levon Atovmian)
from *Maxim* (1961)
Duration: 20'
Chorus: TB
2+pic.33+E♭cl+bcl.3+cbn/4331/timp.perc./xyl.bells.2hp/
banda/str
Dmitry Shostakovich Estate

The Fall of Berlin: Suite, Op 821 (arr. Levon Atovmian)
from *The Fall of Berlin* (1949)
Duration: 20'
Chorus: SATB
3332/4.3[+3].3[+3].1/timp.perc./2hp.cel.2pf/str
Dmitry Shostakovich Estate

The First Echelon [The First Squadron]: Suite, Op 99a
from *The First Echelon* (1955-6)
Duration: 40'
Chorus: SATB
333.asx.3/4331/timp.perc./hp.pf.cel/str
Dmitry Shostakovich Estate

Five Days, Five Nights: Suite, Op 111a (arr. Levon
Atovmian)
from *Five Days, Five Nights* (1960)
Duration: 33'
3333/4331/timp.perc.glock/hp.pf/str
Dmitry Shostakovich Estate

The Gadfly: Suite, Op 97a
from *The Gadfly* (1955)
Duration: 42'
2+pic.33(3asx)2+cbn/4331/timp.perc.glock.xyl/
hp.pf.cel/str
Dmitry Shostakovich Estate

Golden Mountains: Suite, Op 30a
from *Golden Mountains* (1931)
Duration: 27'
333.ssx+asx+tsx.3/8442/timp.perc.glock.xyl/
2hp.Hawaiian gtr/str
Dmitry Shostakovich Estate

Hamlet, Music from the film, Op 116
from the Russian film adaptation of *Hamlet* by Grigori
Kozintser (1964)
Duration: 63'
2+pic.222/4331/timp.perc.xyl/hp.hpd.pf.cel/str
Dmitry Shostakovich Estate

Hamlet: Suite, Op 116a (arr. Levon Atovmian)
from the Russian film adaptation of *Hamlet* directed by
Grigori Kozintser (1964)
Duration: 33'
2+pic.222/4331/timp.perc.xyl/hp.hpd.pf.cel/str
Dmitry Shostakovich Estate

King Lear: Suite, Op 137a
from the Russian film adaptation of *King Lear* (1970)
Duration: 13'
3222/4331/timp.perc.xyl/str
Dmitry Shostakovich Estate

The New Babylon: Film music, Op 18
for the silent film *The New Babylon* (1929)
Duration: 103'
Dmitry Shostakovich Estate

The New Babylon: Suite for Orchestra, Op 18a (1975)
(arr. Gennadi Rozhdestvensky)
from the silent film *The New Babylon* (1929)
Duration: 40'
1111/2110/3perc/pf/str
Dmitry Shostakovich Estate

Pirogov: Suite from the film, Op 76a (arr. Levon Atovmian)
from *Pirogov* (1947)
Duration: 25'
3333/4331/timp.perc./2hp.cel.2pf/str
Dmitry Shostakovich Estate

**The Silly Little Mouse: Music from the film for Violin and
Orchestra Op 56**
from *The Silly Little Mouse* (1939)
Duration: 13'
solo: Violin
2222/4220/timp.perc./hp.cel
Dmitry Shostakovich Estate

Song of the Great Rivers, Op 95
from the documentary film *Song of the Great Rivers* (1954)
Chorus: SATB
3222/4331/timp.perc./hp/str
Dmitry Shostakovich Estate

The Tale of the Priest and His Worker Balda: Suite (1935)
from the animated film *The Tale of the Priest and His Worker
Balda* (1933-4)
Duration: 75'
Solo: 2 sopranos, mezzo-soprano, 2 tenors, 3 basses
Chorus: SATB
2+2pic.2+ca.2+E♭cl+bcl.2ssx+2tsx.3(cbn)/433+bar.1/
timp.perc.xyl.vib.glock.bells/hp.bayan.hca.gtr.balalaika/
str
Dmitry Shostakovich Estate

A Year Is Like a Lifetime: Suite, Op 120a (arr. Levon
Atovmian)
from *A Year Is Like a Lifetime* (1965)
Duration: 27'
3222/4331/timp.perc.chm/str
Dmitry Shostakovich Estate

The Young Guard: Suite, Op 75a (arr. Levon Atovmian)
from *The Young Guard* (1947-8)
Duration: 22'
3333/4661/timp.perc/str
Dmitry Shostakovich Estate

Roberto Sierra

Celebration from 'Tropicalia' (1991)
Duration: 7'
2+pic.2+ca.2+bcl.2+cbn/4331/timp.4perc/hp.pf(cel)/str
G Schirmer, Inc

Stanley Silverman

**Nanook of the North:
Suite from incidental music to the film**
from *Nanook of the North* (1922)
Duration: 22'
0010/0000/perc/pf/str(1.1.0.1.1)
EMI Music Inc

Alan Silvestri

Back to the Future Theme (arr. James Campbell)
from *Back to the Future* (1985)
Duration: 3'
3(pic)332+cbn/6441/timp.4perc/2hp/4kbd/str
MCA Music Ltd

Myroslav Skoryk

Hutsul Triptych: Suite
from *Shadows of Forgotten Ancestors* (1964)
3333/4331/timp.2perc/hp.pf
Schirmer Russian Music

Mischa Spoliansky

Five Robeson Songs (arr. Philip Lane)
Vocal items from *Sanders of the River* (1935) and *King
Solomon's Mines* (1950)
Duration: 14'
2(2=pic)2(2=ca)22(2=cbn)/4021/2perc[inc.
timp]/hp.cel/str
Campbell Connelly & Co. Ltd.

King Solomon's Mines: Suite (arr. Philip Lane (2008))
from *King Solomon's Mines* (1950)
Duration: 9'
22(2=ca)2(1&2=bcl)2/2330/timp.2perc/hp.cel/str
Cinephonic Music Co. Ltd.

North West Frontier: Suite (arr. Philip Lane (2008))
from *North West Frontier* (1959)
Duration: 10'
3(3=pic)1(ca)21/3331/timp.4perc/hp/str
Novello & Co Ltd



Sanders of the River: Suite
from *Sanders of the River* (1935)
Novello & Co Ltd

Johann Strauss Jr

The Blue Danube Waltz
from *2001: A Space Odyssey*
Duration: 11'
2(pic)222/4211/timp.perc/hp/str
Novello and Co. Ltd. (Third Party)

Georgi Sviridov

Time, Forward: Suite
from the film *Time, Forward* (1965)
Duration: 19'
3(pic).3(ca).33/4331/timp.perc./2hp.cel.pf/str
Schirmer Russian Music

Joby Talbot

Dying Swan (2002)
to Evgeny Bauer's eponymous film (1916)
Duration: 49'
pf.vn.vc
Chester Music Ltd

The Lodger (arr. Christopher Austin) (1999)
to Hitchcock's *The Lodger* (1927)
Duration: 90'
001(E♭cl,bcl,asx).1(cbn)/0110/perc/pf(kbd)/
str(1.0.0.0.1)
Chester Music Ltd



Tan Dun

Crouching Tiger Concerto (2000)
from *Crouching Tiger, Hidden Dragon* (2000)
Duration: 45'
Solo cello
af(pic)[=bawu(dizi)].000/0000/5perc/hp/str
G. Schirmer, Inc

Crouching Tiger Concerto for Erhu and chamber orchestra
from *Crouching Tiger, Hidden Dragon* (2000)
Duration: 45'
af(pic)[=bawu(dizi)].000/0000/5perc/hp/str
G Schirmer

Don't Cry, Nanjing
from the original soundtrack to *Nanjing 1937* (1995)
Duration: 10'
Solo: Soprano [=Low Bass], Violin (Erhu)
222+bcl.1+cbn/4331/timp.2perc/hp/str
G. Schirmer, Inc

The Map: Concerto for Cello, Video and Orchestra (2002)

Duration: 55'
Solo: Cello
2(2pic).2(ca).1+E♭cl(bcl).1+cbn/2221/4perc/hp/str and video
Visit www.schirmer.com for technical details
G Schirmer Inc

Orchestra Theatre III: Red Forecast (1996)

Duration: 40'
Solo: Soprano
1(pic)11(bcl).tsx.1(cbn)/2220/3perc/hp/str(22221+22221); video and audio tape
G Schirmer Inc

Orchestra Theatre IV: The Gate (1999)

Duration: 55'
Solo: female Peking Opera singer, Western operatic soprano, Japanese Puppeteer
1(pic).1.1(bcl).1(cbn)/2221/timp.2perc/hp/str(8.8.8.8.4); video
Visit www.schirmer.com for technical details
G Schirmer Inc

Requiem and Lullaby (1995)

Duration: 12'
Solo: Soprano (or Low Bass or children's chorus), string instrument (vc, vn, or Erhu)
Chorus: Soprano (or Low Bass or children's chorus); string instrument (vc, vn, or Erhu)
222+bcl.2+cbn/4331/timp.2perc/hp/str
G Schirmer Inc

John Tavener

Eternity's Sunrise

used in *Children of Men* (2006)
Duration: 10'
Solo: Soprano
Chester Music Ltd

Fragments of a Prayer (2006)

from *Children of Men* (2006)
Duration: 12'
Solo: Mezzo-soprano
perc/str
Universal Music Publishing



Song of the Angel (1994)

used in *Children of Men* (2006)
Solo: soprano; violin
Duration: 5'
str
Chester Music Ltd

Virgil Thomson

Acadian Songs and Dances

from *Louisiana Story* (1948)
Duration: 15'
2(pic)2(ca)2(bcl)2/2220/2perc.xyl/acn.hp/str
G. Schirmer, Inc

Chorale (arr. Frank Erickson)

from *Louisiana Story* (1948)
Duration: 3'
2fl+pic.2ob.3cl+E♭cl+acl+bcl+2cbcl.4sx.2bn
G Schirmer Inc

Fugue and Chorale on Yankee Doodle (1945)

Duration: 5'
212+bcl.1/2320/timp.perc/str
G Schirmer Inc

Journey to America: Pilgrims and Pioneers

from *Journey to America* (1964)
Duration: 10'
11(ca)2(bcl)1/4200/perc/str
G. Schirmer, Inc



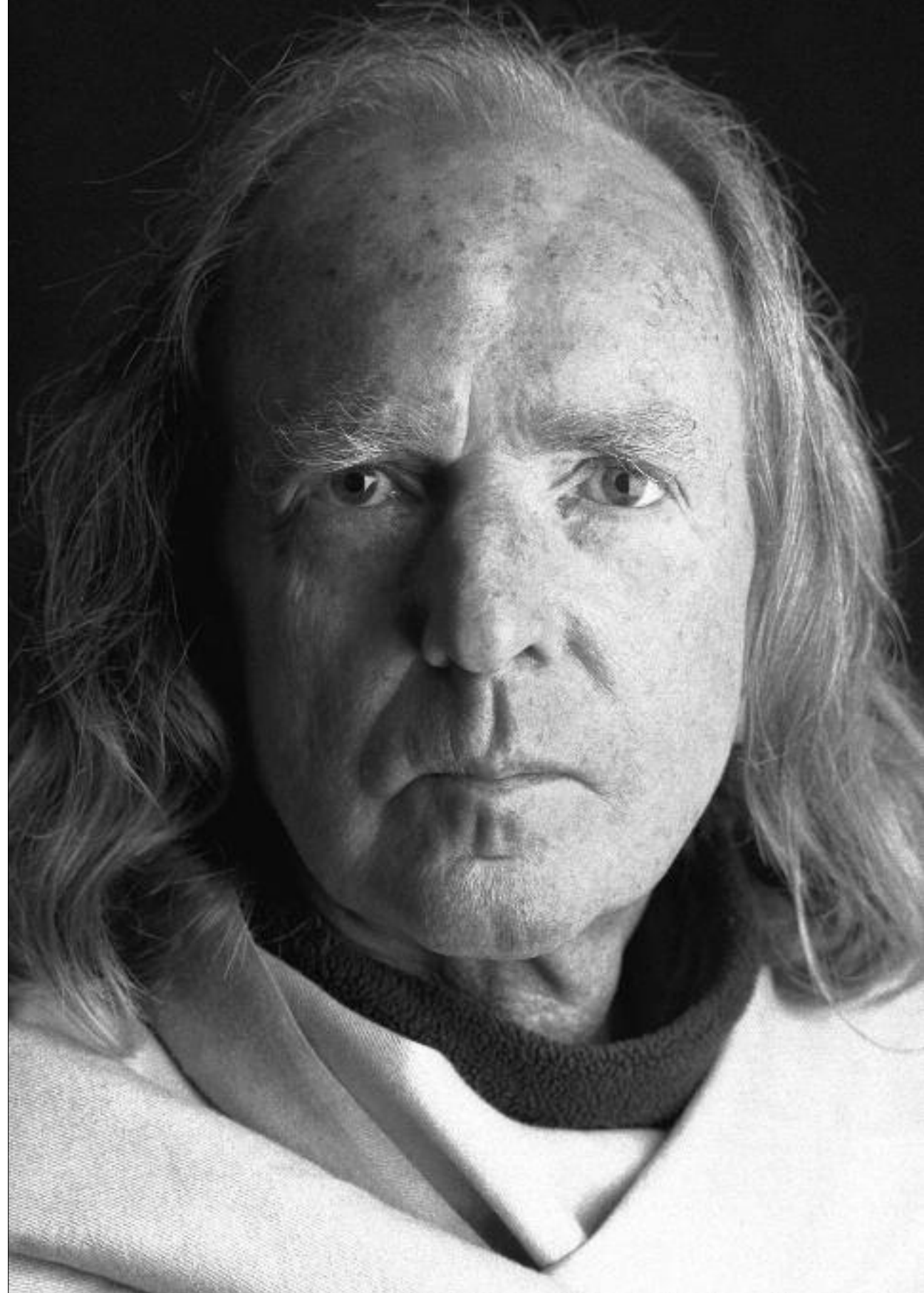
Louisiana Story: Suite (orchestra)

from *Louisiana Story* (1948)
Duration: 18'
2222/4231/timp.perc/hp/str
G. Schirmer, Inc

The Plow That Broke the Plains: Complete Film Score

(1936)
from the 1936 documentary *The Plow That Broke the Plains*
Duration: 26'
Solo: narrator (opt)
1(pic).1(ca).1(asx)+bcl(tsx).1+cbn/2220/timp.3perc/gtr(bjo).hmn/str
G. Schirmer, Inc

Facing page:
John Tavener



The Plow that Broke the Plains: Suite (orchestra) (1942)
from *The Plow That Broke the Plains* (1936)
Duration: 15'
11(ca).2+bcl.asx+tsx.2/2220/timp.2perc/gtr(bjo)/str
G. Schirmer, Inc

Jeff Tyzik

The Big Movie Suite (2006)
Duration: 17'
Movements:
1. Tara's Theme from *Gone With The Wind*
2. *Ben Hur*
3. *Laura*
4. *Dr Zhivago*
5. Main theme from *Lawrence of Arabia*
6. *Gonna Fly Now* from *Rocky*
7. *The Pink Panther*
8. *The Way We Were*
Narrator
3(pic).2.3(bcl)+asx(tsx).2/4.3.3.1/timp.2perc.dmkit/
pf.eb.hp/str
EMI Music Inc

The Great Westerns Suite (2005)
Duration: 11'
Movements:
1. *The Magnificent Seven*
2. *How The West Was Won*
3. *Silverado*
4. *Dances With Wolves*
3(pic).2.2.2/4331/timp.3perc/pf.cel.syn.hp/str
EMI Music Inc

Vangelis

Chariots of Fire: Suite (arr. Don Rose)
from *Chariots of Fire* (1981)
Duration: 7'
Solo: piano
2+pic(af).2+ca.2+bcl.2+cbn/4331/timp.3[+]perc/
hp.pf.cel/str
EMI Music Publishers Ltd



Chariots of Fire: Theme (arr. Thomas Pasatieri)
from *Chariots of Fire* (1981)
Duration: 5'
3+pic.2.3+bcl.2+cbn/4441/timp.5perc/hp.pf[=cel]/str
EMI Music Publishers Ltd

Heitor Villa-Lobos

Bachianas Brasileiras No 5
used in the films *Spy Kids 2: Island of Lost Dreams* (2002)
and *Glauber o Filme, Labirinto do Brazil* (2003)
Duration: 8'
solo: Soprano
8vc
Associated Music Publishers Inc

Richard Wagner

Ride of the Valkyries
used in *Apocalypse Now* (1979) and *Valkyrie* (2008)
Duration: 5'
solo: Soprano
4443/8341/timp.perc/str
Novello and Co. Ltd. (Third Party)

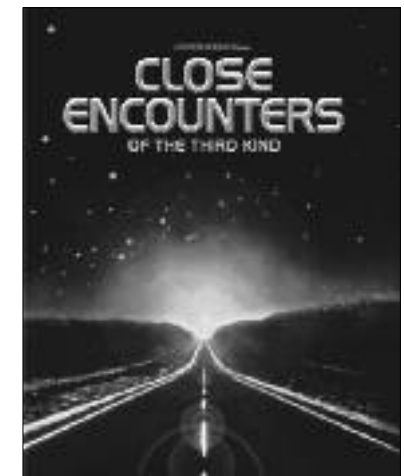
Charles Williams

Cutty Sark (arr. Philip Lane)
Duration: 3'
1+pic.1.2.1/2230/timp.1[=2]perc/str
Bosworth & Co Ltd

Dream of Olwen (arr. Henry Geehl)
from *While I Live* (1947)
Duration: 4'
Solo: piano
2121/2230/perc/hp/str
EMI Music Publishers Ltd

Dream of Olwen (arr. Sidney Torch)
from *While I Live* (1947)
Duration: 4'
Solo: piano
21.ca.22/4331/3perc(inc. timp)/str
EMI Music Publishers Ltd

John Williams



Close Encounters of the Third Kind: Suite
from *Close Encounters of the Third Kind* (1977)
Duration: 15'
2+pic.222+cbn/4441/timp.3perc/hp.pf/str
EMI Music Inc

E.T.: Adventures on Earth (arr. John Cacavas)
from *E.T.: The Extraterrestrial* (1982)
Duration: 10'
3(3pic)2(2ca)23(3cbn)/4331/timp.3perc/hp.pf(=cel)/str
MCA Music Ltd

A STEVEN SPIELBERG FILM

E.T.

THE EXTRA-TERRESTRIAL
IN HIS ADVENTURE ON EARTH

E.T.: Selections (arr. John Cacavas)
from *E.T.: The Extraterrestrial* (1982)
Duration: 10'
3(=pic)2(=ca)23(=cbn)/5331/timp/4perc/pf/2hp/str
MCA Music Ltd

E.T.: The Flying Theme (arr. James Ployhar)
from *E.T.: The Extraterrestrial* (1982)
Duration: 5'
2222/4331/timp.2perc(bells.cym)/pf/str
MCA Music Ltd

E.T.: The Flying Theme
from *E.T.: The Extraterrestrial* (1982)
Duration: 5'
3222/4331/2perc/vib/hp/2pft(=cel)/str
MCA Music Ltd

Far and Away: Suite
from *Far and Away* (1992)
Duration: 7'
2(afl.pic)1(ca)22/433(tuba)0/timp.perc/hp.syn/str
MCA Music Ltd

Hook: Main Themes (arr. Mark McGorty)
from *Hook* (1991)
Duration: 5'
3(2&3=pic)2+ca.2(1=E¹ cl)+bcl.2+cbn/6441/timp.5perc
/2hp.pf/2syn/str
EMI Music Publishers Ltd



Gabriel Yared

Betty Blue: Suite
from *Betty Blue* (1986)
Duration: 5'
21+ca.2.asx.2/4000/hp.pf/str
Chester Music Ltd

Betty Blue: Suite (reduced version)
from *Betty Blue* (1986)
Duration: 5'
asx/pf/str
Campbell Connelly

Breaking and Entering: Piano Atmos
from *Breaking and Entering* (2003)
Duration: 3'
pf/str
Chester Music Ltd

Camille Claudel: Sextet
from *Camille Claudel* (1988)
Duration: 7'
2vn.2va.2vc
Chester Music Ltd

City of Angels: Unfeeling Kiss
from *City of Angels* (1998)
Duration: 4'
2perc/2gtr/str
Chester Music Ltd

Cold Mountain: Ada Plays
from *Cold Mountain* (2003)
Duration: 4'
pf/str
Chester Music Ltd

Cold Mountain: I Hardly Know Her
from *Cold Mountain* (2003)
Duration: 2'
2122/4000/pf/str
Chester Music Ltd

Cold Mountain: I Hardly Know Her (reduced version)
from *Cold Mountain* (2003)
Duration: 2'
0120/0000/pf/str
Chester Music Ltd



Jaws: Suite (arr. John Cacavas)
from *Jaws* (1975)
Duration: 8'
212[2asx.tsax].1/4331/timp.2perc/hp.pf/str
MCA Music Ltd

Jurassic Park: Theme
from *Jurassic Park* (1993)
Duration: 6'
3333/4331/perc/timp/hp.kbd/str
MCA Music Ltd

Schindler's List: Jewish Town
from *Schindler's List* (1993)
Duration: 6'
3.1.ca.3(=bcl)2.cbn/3000/perc/timp/hp/str
MCA Music Ltd

Schindler's List: Remembrances
from *Schindler's List* (1993)
Duration: 5'
2.1.ca.2.1/1030/perc/hp/str
MCA Music Ltd

Schindler's List: Theme
from *Schindler's List* (1993)
Duration: 5'
1.2afl.0.ca.3.2/1000/perc/cel/hp/str
MCA Music Ltd



The English Patient: Suite
from *The English Patient* (1996)
Duration: 13'
2.1+ca.2.2/3000/perc/hp.pf/str + soprano
Chester Music Ltd

English Patient: Suite (reduced version)
from *The English Patient* (1996)
Duration: 13'
0.1(ca).1.0/0000/pf/str + soprano
Chester Music Ltd

The Lover (L'Amant): Main Theme (full version)
from *The Lover* (1992)
Duration: 5'
1010/hp.pf/str;

Orchestration for full suite:
21.ca.22/4031/2perc/hp.pf(cel.perc3)/str
Chester Music Ltd

The Lover (L'Amant): Main Theme (reduced version)
from *The Lover* (1992)
Duration: 5'
cl/str
Chester Music Ltd

Lullaby for Cain and Crazy Tom
from *The Talented Mr. Ripley* (1999)
Last two movements of the suite
Duration: 7'
ob.E¹cl/pf/str + soprano ('Lullaby for Cain' only)
Chester Music Ltd

Moon in the Gutter: Suite
from *The Moon in the Gutter* (1983)
Duration: 11'
21+ca.2.asx.2/4031/2perc/hp/bandoneon/str
Chester Music Ltd

Moon in the Gutter: Tango de l'impassé
from *The Moon in the Gutter* (1983)
Duration: 4'
21+ca.2.asax.2/4.0.3.1/2perc.other/pf.hp/strother=Ban
doneon
Chester Music Ltd

The Talented Mr Ripley: Suite
From *The Talented Mr Ripley* (1999)
Duration: 17'
21+ca.22/4031/2perc/hp.pf[mvt 3 only]/str +
soprano[mvt 3 only]
Chester Music Ltd

Luigi Zanelli

The Tale of Peter Rabbit
Duration: 18' / 40'
Text: Beatrix Potter Language: English
Solo: Narrator; tuba
2(pic)22(bcl)2/4330/timp.perc/hp.pf(cel)/str
Alt orch: 1(pic)11(bcl)1/1100/prec/hp.pf/str(5.4.3.2.0)
Shawnee Press





TELEVISION

Facing page:
Brideshead Revisted
Geoffrey Burdon

**Edwin Astley**

The Saint: Theme (arr. Mike Townsend)
from *The Saint* (1962)
Duration: 15'
1+pic.0.2tsax.0.0/0431/2perc/dms/pf/gtr/bgtr
EMI Music Publishers Ltd

John Barry

The Persuaders: Theme (arr. Nic Raine)
from *The Persuaders* (1971)
Duration: 2'
2222/4331/hp.pf/str
EMI Music Publishers Ltd

Richard Rodney Bennett

Gormenghast: Suite for Orchestra (arr. John Wilson)
from *Gormenghast* (2000)
Duration: 20'
0000/4331/timp.3perc/2hp.pf(cel)/str
Novello & Co Ltd

**Geoffrey Burgon**

Bleak House: Suite
from BBC's adaptation of Charles Dickens' novel (1985)
Duration: 12'
fl.cl.bn/hn.cnt[=tpt]/[hp]/str
Chester Music Ltd

Brideshead Variations

from the ITV series *Brideshead Revisited* (1981)
Duration: 18'
1(pic)1(ca)01/1100/hp/str
Chester Music Ltd

Chronicles of Narnia: Suite

from *The Chronicles of Narnia* (1988-1990)
Duration: 14'
1(pic)011/1100/perc/str
Chester Music Ltd

Facing page:
The Blue Planet
George Fenton

The Forsyte Sage: June's Song

from *The Forsyte Saga* (2002-3)
Duration: 4'
110.asx.0/0000/pf/str
Chester Music Ltd

The Forsyte Saga : Irene's Song

from *The Forsyte Saga* (2002-3)
Duration: 4'
Language: English
Solo: Soprano[Tenor]
Chester Music Ltd

Longitude: Theme

from *Longitude* (2000)
Duration: 2'
1010/2000/str
Chester Music Ltd

Martin Chuzzlewit: Suite

from the serialised *Martin Chuzzlewit* (1994)
Duration: 24'
1(pic)1(ca)1(bcl)1/1000/perc(timp)/str
Chester Music Ltd

Nunc Dimittis

from *Tinker, Tailor, Soldier, Spy* (1979)
Duration: 3'
Solo: soprano
[tpt]/org/[str]
Chester Music Ltd

Testament of Youth: Suite

from *Testament of Youth* (1979)
Duration: 10'
[timp]/str
Chester Music Ltd

Francis Chagrin

The Four Just Men: Main titles and Theme (arr. Philip Lane)
from *The Four Just Men* (1959)
Duration: 4'
1+pic.2.2[+bcl].2/3331/timp.4perc/hp.pf/str
Novello & Co Ltd

Herbert Chappell**Paddington Bear's First Concert**

from *Paddington* (1976)
Duration: 28'
2(pic)2(2ca)2(asx)2/2200/2perc/hp/str
Chester Music Ltd

Paddington Bear's First Concert (ensemble version)

(arr. Gavin Sutherland (2003))
from *Paddington* (1976)
Duration: 18'
1111/1000/perc/pf/db
Chester Music Ltd

George Fenton**Angel Falls**

from *Planet Earth* (2006)
Duration: 3'
2222/4130/timp.perc/hp/str
Chester Music Ltd

Beyond the Clouds (Ed. Simon Chamberlain)

from the TV documentary *China: Beyond the Clouds* (1994)
Duration: 5'
Solo: violin
2WW.pipa/6perc/hp.autohp.pf.synth/str
Chester Music Ltd



The Blue Planet: Live! (2008)
from the BBC TV series (2008)

Duration: 90'
solo: presenter; trumpet/flugal player; guitar (electric, acoustic, spanish)
chorus: four voices or SATB chorus; boys choir [opt]
2222/5430/4perc.hp.kbd/str(14.12.10.8.6)
For complete technical requirements to stage *The Blue Planet Live!* visit www.chesternovello.com
Chester Music Ltd

The Blue Planet: Theme
from *The Blue Planet Live!* (2008)

Duration: 5'
2(II=pic).2(II=ca).2(II=bcl).2/4330/timp.perc/hp.synth/str
Chester Music Ltd

Dolphins
from *The Blue Planet Live!* (2008)

Duration: 3'
2.1.2.1/4.3.3.0/perc/syn/str
Chester Music Ltd

The Jewel in the Crown: Theme
from *The Jewel in the Crown* (1984)

Duration: 3'
3232/4331/timp.perc/2hp/str
Chester Music Ltd

March of the Lobsters
from *The Trials of Life* (1990)

Duration: 6'
334(4=bcl)3(3=cbn)/6331/timp.perc/2hp.pf(syn)/str
Chester Music Ltd

The Monocled Mutineer: Theme
from *The Monocled Mutineer* (1986)

Duration: 3'
1011/2000/perc/pf/vn.db
Chester Music Ltd

Facing page:
Morton Gould
Holocaust Suite

Our Planet is a Blue Planet

from *The Blue Planet Live!* (2008)
Duration: 4'
chorus: TrATB chorus
2(2=pic)2(2=ca)2(2=bcl)2/4330/timp.3perc/hp.2syn/str
Chester Music Ltd

Planet Earth: Suite (Elephants in the Desert)
from *Planet Earth* (2006)

Duration: 6'
22(2=ca)3(3=bcl)2/4331/timp.perc/hp.pf(CEL)/str
Chester Music Ltd

Sardine Run

from *The Blue Planet Live!* (2008)
Duration: 4'
2+2pic.2+2ca.2.0.2/4.3.3.0/timp.perc/hp.pf/str
Chester Music Ltd

Shallow Seas

from *Planet Earth* (2006)
Duration: 4'
22(2=ca)22/4330/timp.perc/hp.pf(syn)/str
Chester Music Ltd

Marty Gold

Jeopardy: Theme
from *Jeopardy!* (1984)
Duration: 2'
2222/2221/3perc/pf/str
EMI Music Inc

Murray Gold

The Sarah Jane Adventures: Theme (2007)
3(III=pic)22+bcl.22+cbn/4331/timp.2perc.xyl/hp.pf/str
Chester Music Ltd

Morton Gould

Babi Yar (4th movement from Holocaust Suite) (1980)
from the NBC series *Holocaust* (1978)

Duration: 4'
concert band
G. Schirmer, Inc

Berta and Joseph from Holocaust Suite (1980)
from *Holocaust* (1978)

Duration: 4'
concert band
G. Schirmer, Inc

Dramatic Fanfares from CBS-TV documentary 'World War I' (orchestra) (1964)

Duration: 3'
2(pic)121/2221/timp.perc/hp.pf(CEL)/str
G&C Music Corporation

Elegy from Holocaust Suite (1980)
from *Holocaust* (1978)

Duration: 3'
str(5.5.3.3.3)
G. Schirmer, Inc

Holocaust Suite (1978)
from the NBC-TV series *Holocaust* (1978)

Duration: 20'
2(2pic).2(ca).3(E♭cl).2(cbn)/4331/timp.2perc/hp.pf/str
G. Schirmer, Inc

Holocaust Suite for Band (1980)
from the NBC-TV series *Holocaust* (1978)

Duration: 22'
2+pic.2[+ca]3+E♭cl+acl+bcl [+E♭cbcl+Bbcbcl].
2asx+tsx+barsx.2/4441+bar/timp.3perc/db
G. Schirmer, Inc

Kristallnacht - The Night of the Broken Glassfrom *Holocaust Suite* (1978)

Duration: 5'30"

concert band

G. Schirmer, Inc

Liberation Suitefrom the NBC-TV series *Holocaust* (1978)

Duration: 3'30"

concert band

G. Schirmer, Inc

Sarajevo Suite from the CBS-TV Documentary**'World War I'** (1964)

Duration: 13'

2(pic)121/2221/timp.perc/hp.pf(cel)/str

G&C Music Corporation

Warsaw Ghetto Surrenderfrom *Holocaust* (1978)

Duration: 2'18"

222+E^bcl.1+cbn/4331/timp.2perc/hp/str

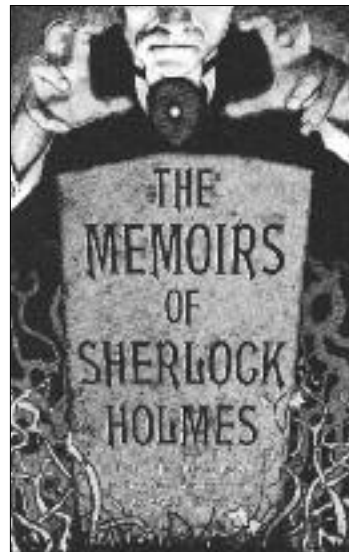
G. Schirmer, Inc

World War I: Selections (music for the CBS-TV series)

(1964)

2(pic)121/2221/timp.perc/hp.pf(cel)/str

G&C Music Corporation

**Patrick Gowers****Sherlock Holmes Suite**from *The Adventures of Sherlock Holmes* (1984-5), *The Return of Sherlock Holmes* (1986-8), *The Casebook of Sherlock Holmes* (1991-3) and *The Memoirs of Sherlock Holmes* (1994)

Duration: 50'

2+pic.1.2+bcl.1/2240/timp.perc/hp.kbd/str

EMI Music Publishers Ltd

John Harle**Silencium** (1998)Based on the music from the television series *Silent Witness*

Duration: 35'

For soloists and orchestra

Solo: 2 sopranos; saxophone

2(af1)2(ca)2(bcl)2/2200/3perc/hp.pf(syn,kbd)/str

Chester Music Ltd

Andrew Lloyd Webber**Variations 1-4 for Cello and Rock Band**from *The South Bank Show* (1978-)

Duration: 4'

Solo: cello

fl.af1.tsx/dms/kbd.syn/2gtr

*The Really Useful Group***John McCabe****Sam**

Music from the Granada TV series (1973)

Duration: 10'

2(pic)020/0100/perc/str

*Novello & Co Ltd***Sam**

Music from the Granada TV series (1973)

Duration: 4'

1+pic.0.2.0/0100/perc/str

*Novello & Co Ltd***Sam: Theme Music** (arr. John Golland)

Music from the Granada TV series (1973)

Duration: 2'

brass band

*Novello & Co Ltd***Sam Watts****The Sarah Jane Adventures: Concert Suite No 1 (2008)**

Duration: 6'

3(III=pic).2(II=ca).2+bcl.2+cbn/4331/

timp.4perc.xyl.vib/hp.pf(cel)/str

*Chester Music Ltd***Debbie Wiseman****The Fairy Tale of the Devoted Friend** (1999)from Oscar Wilde's *Fairy Tales*

For orchestra and narrator

Duration: 25'

Solo: narrator

2222/2220/timp.perc/hp.pf/str

*Chester Music Ltd***The Fairy Tale of The Nightingale and the Rose** (1999)from Oscar Wilde's *Fairy Tales*

For orchestra and narrator

Duration: 25'

Solo: narrator

2222/2220/timp.perc/hp.pf/str

*Chester Music Ltd***The Fairy Tale of The Selfish Giant** (1999)from Oscar Wilde's *Fairy Tales*

For orchestra and narrator

Duration: 22'

Solo: narrator

2222/2220/timp.perc/hp.pf/str

*Chester Music Ltd***Wilde Stories: Suite**

Duration: 6'

Solo: narrator

2222/2220/timp.perc/hp.pf/str

Chester Music Ltd



STAGE



Benny Andersson & Björn Ulvaeus

Anthem (Anders Eljas)

No 9 from *Chess*

Duration: 3'

for solo voice and orchestra

2+pic.2+ca.2+bcl.2+cbn/4331/hp/pf/perc.timp/
elec.gtr/str

Chester Music Ltd

Bangkok/One Night in Bangkok (Anders Eljas)

No 10 from *Chess*

Duration: 5'

for solo voices and orchestra

3.2+ca.2+bcl.2+cbn/4331/timp.perc.dms/
2kbd/gtr.bgtr/str

Chester Music Ltd

Epilogue: You and I/The Story of the Chess (Anders Eljas)

No 17 from *Chess*

Duration: 11'

for voice and orchestra

2222/4210/timp.perc/pf/str

Chester Music Ltd

Heaven Help My Heart

No 11 from *Chess*

Duration: 5'

for voices and orchestra

0.pic.000/0000/dms/2kbd/gtr.bgtr/str

Chester Music Ltd

I Know Him So Well (Anders Eljas)

No 13 from *Chess*

Duration: 5'

for 2 voices (pop chorus) and orchestra

3(=pic)2+ca2+bcl2+cbn/5331/timp.4perc/hp/dms/
7rhythm parts/str

Chester Music Ltd

Merano (Anders Eljas)

No 1 from *Chess*

Duration: 7'

for voice and orchestra

3.2+ca.2+bcl.2+cbn/5331/timp.perc.dms/hp.3kbd/
gtr.bgtr/str

Chester Music Ltd

The Russian and Molokov/Where I Want to Be

(Anders Eljas)

No 2 from *Chess*

Duration: 7'

for solo voices and orchestra

3.2+ca.2+bcl.2+cbn/5331/timp.perc.dms/hp.kbd/
gtr.bgtr/str

Chester Music Ltd

Facing page:

Les Misérables

Alain Boublil & Claude-Michel Schönberg

Someone Else's Story (Anders Eljas)

No 7b from *Chess*

Duration: 12:04:00 AM

for solo voice and orchestra

32.ca.2.bcl.2.cbn/4031/timp.perc/hp/gtr/
elec.bass.gtr/2keybd/str

Chester Music Ltd

Howard Blake

The Snowman: Ballet

from *The Snowman Ballet* (2001)

Duration: 90'

Solo: Treble

2(pic).1(ca).2(bcl).1/2100/2perc/pf(cele)/hp/str

Chester Music Ltd (from 1.1.10)

The Snowman Stage Show

from *The Snowman Stage Show* (1993)

Duration: 90'

fl/perc/3syn

Chester Music Ltd (from 1.1.10)

Alain Boublil & Claude-Michel Schönberg

ABC Café

from *Les Misérables* (1987)

Duration: 6'

for male voices and orchestra

1110/2310/perc+dms/2kbd/gtr/str

Alain Boublil Music Ltd

At the End of the Day

from *Les Misérables* (1987)

Duration: 5'

for mixed chorus and orchestra

2111/2310/perc.dms/2kbd/gtr/str

Alain Boublil Music Ltd

At the End of the Day (large orchestra) (arr. John Cameron)

from *Les Misérables* (1987)

Duration: 5'

for mixed chorus and orchestra

2221/4320/perc.dms/hp.2kbd/gtr.bgtr/str

Alain Boublil Music Ltd

Bring Him Home (The Night)

from *Les Misérables* (1987)

Duration: 4'

for voice (Valjean) and orchestra

11(=ca)11/2010/2kbd/gtr/str

Alain Boublil Music Ltd

Bui Doi

from *Miss Saigon* (1989)

Duration: 4'

for male voices and orchestra

2121/2230/3perc/2kbd/gtr/str(inc.elec.bass)

Alain Boublil Music Ltd

Bui Doi (large orchestra)

from *Miss Saigon* (1989)

Duration: 4'

for male voices and orchestra

2222/4330/timp.perc/hp.2kbd/gtr.bgtr/str

Alain Boublil Music Ltd

Castle on a Cloud (Little Cosette)

from *Les Misérables* (1987)

Duration: 4'

for voice (Little Cosette) and orchestra

1111/2310/perc.dms/2kbd/gtr/str

Alain Boublil Music Ltd

Do You Hear the People Sing? (The People's Song)

from *Les Misérables* (1987)

Duration: 2'

for male voices, mixed chorus and orchestra >

1111/2310/perc.dms/2kbd/gtr/str
Alain Boublil Music Ltd

Empty Chairs at Empty Tables (The Café Song)

from *Les Misérables* (1987)
Duration: 3'
for voice (Marius) and orchestra
1111/2310/timp.perc/2kbd/gtr/bgtr/str
Alain Boublil Music Ltd

Epilogue (arr. John Cameron)

from *Les Misérables* (1987)
Duration: 9'
for mixed voices, mixed chorus and orchestra
2221/4320/perc.dms/hp.2kbd/gtr.bgtr/str
Alain Boublil Music Ltd

The Face I See

from *Marguerite* (2008)
Duration: 5'
For voice and orchestra
101(=bcl)0/1000/perc/pf.2kbd/str
Alain Boublil Music Ltd

The Heat is On in Saigon

from *Miss Saigon* (1989)
Duration: 5'
for mixed voices, mixed chorus and orchestra
1(=pic+Asian.fl)1(=ca)1(=asax)1/21(=flg|hn)10/2perc/3k
bd/str
Alain Boublil Music Ltd

The Holy Fight

from *Martin Guerre* (1989)
Duration: 2'
for mixed voices (André and Catherine), mixed chorus and
orchestra
110ssax0/1100/perc/2kbd/str
Alain Boublil Music Ltd

How Did I Get to Where I Am?

from *Marguerite* (2008)
Duration: 4'
For voice and orchestra
101(=bcl)0/1000/perc/pf.2kbd/str
Alain Boublil Music Ltd

I Dreamed a Dream

from *Les Misérables* (1987)
Duration: 5'
for voice (Fantine) and orchestra
1111/2310/perc.dms/2kbd/gtr/ebgtr/str
Alain Boublil Music Ltd

I'd Give My Life for You (Finale to Act I)

from *Miss Saigon* (1989)
Duration: 5'
for voice (Kim), mixed chorus and orchestra
2(2=Cfl+Asian.fl)121/2220/3perc/2kbd(2=hp)/gtr.bgtr/s
tr
Alain Boublil Music Ltd

I'd Give My Life for You (large orchestra)

from *Miss Saigon* (1989)
Duration: 5'
for voice (Kim), mixed chorus and orchestra
2222/4330/timp.perc.dms/hp.2kbd/gtr.bgtr/str
Alain Boublil Music Ltd

I'm Martin Guerre

from *Martin Guerre* (1989)
Duration: 3'
for voice (Martin Guerre) and orchestra
1110/1100/perc/2kbd/str
Alain Boublil Music Ltd

I Still Believe

from *Miss Saigon* (1989)
Duration: 5'
for duet (Kim and Ellen) and orchestra
2(2=Cfl,Asian.fl)1(=ca)21/2230/3perc/2kbd/gtr str
Alain Boublil Music Ltd

Jazz Time

from *Marguerite* (2008)
Duration: 5'
for voice and orchestra
101(=bcl)0/1000/perc/pf.2kbd/str
Alain Boublil Music Ltd

The Imposter Is Here

from *Martin Guerre* (1989)
Duration: 5'
for mixed voices, mixed chorus and orchestra
111(=ssax)0/1100/perc/2kbd/str
Alain Boublil Music Ltd

The Land of the Fathers

from *Martin Guerre* (1989)
Duration: 7'
for mixed voices, mixed chorus and orchestra
1121/2220/timp.perc/hp.kbd/str
Alain Boublil Music Ltd

The Last Night of the World

from *Miss Saigon* (1989)
Duration: 5'
for duet (Kim and Chris) and orchestra
211asax1/2230/perc/2kbd/gtr/str
Alain Boublil Music Ltd

Live with Somebody You Love

from *Martin Guerre* (1996)
Duration: 4'
for duet (Martin and Arnaud) and orchestra
2222/4441/timp/hp.pf/bgtr/str
Alain Boublil Music Ltd

Master of the House

from *Les Misérables* (1987)
Duration: 7'
for voices (Thénadier and his wife), mixed chorus and
orchestra
1(=pic)1(=ca)1(=asax)1/2310/perc.dms/2kbd/gtr/
bgtr/str
Alain Boublil Music Ltd

Master of the House (large orchestra) (arr. John Cameron)

from *Les Misérables* (1987)
Duration: 7'
for voices (Thénadier and his wife), mixed and orchestra
21+ca.21/4320/perc.dms/2kbd/gtr.bgtr/str
Alain Boublil Music Ltd

Les Misérables: Suite (arr. Tony Britten)

from *Les Misérables* (1987)
Duration: 31'
for orchestra
22(ca)2(bcl)2(cbn)/4231/timp.2perc/hp/kbd/gtr/str
Alain Boublil Music Ltd

Les Misérables: Symphonic Suite (arr. John Cameron)

from *Les Misérables* (1987)
Duration: 30'
for orchestra (with chorus ad lib)
2(pic)2(ca)2(bcl)2(cbn)/4421/timp.perc/2hp.pf/str
Alain Boublil Music Ltd

Miss Saigon: Rhapsody

from *Miss Saigon* (1989)
Duration: 15'
for piano and orchestra
2+pic.2+ca.2+bcl.asx.2/4231/timp/hp.1cbcl(ce)hp.gtr/
str
Alain Boublil Music Ltd

Miss Saigon: Suite (arr. Tony Britten)

from *Miss Saigon* (1989)
Duration: 26'
for orchestra
2.ethnic.fl.2(ca)2(bcl).asx.2(cbn)/4231/timp.2perc/
hp/kbd/gtr/str
Alain Boublil Music Ltd

The Movie in My Mind

from *Miss Saigon* (1989)
Duration: 5'
for female voices voices, (Kim and Gigi), mixed chorus and
orchestra
1(=Asian.fl)111/21(=flg|.hn)1(=btbn)0/2perc/3kbd/str
Alain Boublil Music Ltd

The Movie in My Mind (large orchestra)

from *Miss Saigon* (1989)
Duration: 5'
for female voices voices, (Kim and Gigi), mixed chorus and
orchestra
2222/4330/timp.perc/hp.2kbd/gtr.bgtr/str
Alain Boublil Music Ltd

The Night ('Drink with Me' and 'Bring Him Home')

(arr. John Cameron)
from *Les Misérables* (1987)
Duration: 7'
for mixed voices, mixed chorus and orchestra
2221/4320/perc.dms/hp.2kbd/gtr.bgtr/str
Alain Boublil Music Ltd

On My Own

from *Les Misérables* (1987)
Duration: 4'
for voice (Eponine) and orchestra
11(=ca)11/23(1&2=flg|hn)10/timp.perc/2kbd/gtr/str
Alain Boublil Music Ltd

One Day More

from *Les Misérables* (1987)
Duration: 4'
for mixed voices, mixed chorus and orchestra
1111/2310/perc.dms/2kbd/gtr/str
Alain Boublil Music Ltd

One Day More (large orchestra) (arr. John Cameron)

from *Les Misérables* (1987)
Duration: 4'
for mixed voices, mixed chorus and orchestra
2221/4320/perc.dms/hp.2kbd/gtr.bgtr/str
Alain Boublil Music Ltd

Opening to Act I (Overture/Backstage Dreamland)

from *Miss Saigon* (1989)
Duration: 4'
for mixed voices, mixed chorus and orchestra
WW1(pic,Asian.fl)WW2(ob)WW3(fl.cl,asax)WW4(bsn)/
21(flgl.hn)1(=btbn)0/2perc/3kbd/str
Alain Boublil Music Ltd

Stars

from *Les Misérables* (1987)
Duration: 4'
for voice (Javert) and orchestra
1111/2310/perc/dms/2kbd/gtr/str
Alain Boublil Music Ltd

Stars (large orchestra) (arr. John Cameron)

from *Les Misérables* (1987)
Duration: 4'
for voice (Javert) and orchestra
2221/4320/perc.dms/hp.2kbd/gtr.bgtr/str
Alain Boublil Music Ltd

Miss Saigon
Alain Boublil & Claude-Michel Schönberg



Sun and Moon

from *Miss Saigon* (1989)
Duration: 4'
for duet (Kim and Chris) and orchestra
2121/2230/3perc/2kbd/gtr/str
Alain Boublil Music Ltd

This Is the Hour

from *Miss Saigon* (1989)
Duration: 3'
for mixed chorus and orchestra
21(=ca)21/2230/perc/2kbd/gtr/str
Alain Boublil Music Ltd

Why, God, Why?

from *Miss Saigon* (1989)
Duration: 5'
for voice (Chris) and orchestra
2121/2220/perc/2kbd/gtr/str
Alain Boublil Music Ltd

Herbert Chappell**Paddington Bear's First Concert**

from *Paddington Bear's First Concert* (1984)
Duration: 28'
2(pic)2(2ca)2(asx)2/2200/2perc/hp/str
Chester Music Ltd

**Paddington Bear's First Concert (ensemble version)**

(arr. Gavin Sutherland (2003))
from *Paddington Bear's First Concert* (1984)
Duration: 18'
1111/1000/perc/pf/db
Chester Music Ltd

Morton Gould**The Jogger and the Dinosaur**

from *The Jogger and the Dinosaur* (1992)
Duration: 22'
Solo: narrator (rapper)
2(pic)121/2221/2perc/str plus optional dancers, mimes, puppeteers
G. Schirmer, Inc

Robert Kapilow**Dr Seuss's Green Eggs and Ham**

from *Dr. Seuss's Green Eggs and Ham* (1992)
Duration: 18'
Text: Dr Seuss
Solo: Soprano, Boy Narrator
2(pic)222/2220/2perc/pf/str
Alternative Orchestration: 1(pic)021/1100/perc/pf/db
G. Schirmer, Inc

Andrew Lloyd Webber**All I Ask of You**

from *Phantom of the Opera* (1986)
Duration: 4'
for voice(s) and orchestra
2222/4230/3perc/hp.2syn/str
The Really Useful Group Limited

Angel of Music

from *Phantom of the Opera* (1986)
Duration: 6'
for vocal quartet and orchestra
2(2c)1(ca)11/3210/perc/hp.pf.syn/str
The Really Useful Group Limited

Another Suitcase in Another Hall

from *Evita* (1976)
Duration: 4'
for female voice, chorus and orchestra
2222/3000/perc(mba)/str
The Really Useful Group Limited

Any Dream Will Do

from *Joseph and the Amazing Technicolor Dreamcoat* (1968)
Duration: 3'
for male voice and orchestra
2222/332+btbn.0/2perc.dms/3kbd/egtr.ebgr/str
The Really Useful Group Limited

Anything but Lonely

from *Aspects of Love* (1989)
Duration: 3'
for female voice and orchestra
3(pic)332+cbn/4331/timp.perc/hp.pf.3syn/ebgr/str
The Really Useful Group Limited

As If We Never Said Goodbye

from *Sunset Boulevard* (1993)
Duration: 5'
for female voice and orchestra
22(ca)2(+bcl)2/3330//timp.perc/hp.pf(cel).synth/str
The Really Useful Group Limited

Aspects of Aspects

from *Aspects of Love* (1989)
Duration: 4'
for orchestra
3(pic)3(ca)3(bcl)2/4331/timp.perc/hp.pf/str
The Really Useful Group Limited

Buenos Aires

from *Evita* (1976)
Duration: 5'
for voice and orchestra
1110/220.btbn.0/perc.dms/3kbd/2gtr.bgtr/str
The Really Useful Group Limited

Can I Have Another Cup of Tea? (arr. Chris Walker (2009))

from *The Likes of Us* (1965)
Duration: 6'
soloists and orchestra
1(pic)121/112[1]/[perc]dms/pf.[syn]/gtr(bjo)/str(11111)
The Really Useful Group Limited

Capped Teeth and Caesar Salad

from *Tell Me on a Sunday* (1979)
Duration: 3'
for chorus and orchestra
2000/2000/perc.dms/pf.2syn/2gtr.ebgr/str
The Really Useful Group Limited

Cats: Overture

from *Cats* (1981)
Duration: 2'
for orchestra
010.tsx(fl)+bsx(cl).0/2210/perc.dms/3kbd/egtr.ebgr/vc
The Really Useful Group Limited

**Chanson d'Enfance**

from *Aspects of Love* (1989)
Duration: 4'
for voice and orchestra
3(pic:af).1.2+bcl.1/3030/timp.perc/hp.cel/str
The Really Useful Group Limited

Close Every Door

from *Joseph and the Amazing Technicolor Dreamcoat* (1968)
Duration: 4'
for male voice and orchestra
2222/3330/perc.dms/3kbd/acgtr.ebgr/str
The Really Useful Group Limited

Could We Start Again, Please?

from *Jesus Christ Superstar* (1970)
Duration: 5'
for voice and orchestra
2.2+ca.2.2/4330/dms/hp.pf/egtr.ebgr/str
The Really Useful Group Limited

Don't Cry for Me, Argentina

from *Evita* (1976)
Duration: 5'
for soprano and orchestra
2(pic)222/4331/timp.dms/hp.pf/egtr.rhygr.ebgr/str
The Really Useful Group Limited

Entr'acte

from *The Phantom of the Opera* (1986)
Duration: 3'
for orchestra
2(pic)1(ca)11/3210/perc/hp.pf.syn/str
The Really Useful Group Limited

Evermore without You

from *The Woman in White* (2004)
Duration: 5'
for voice and orchestra
211+bcl1/3320/perc.dms/3kbd/hp/gtr.bgtr/str (no db)
The Really Useful Group Limited

Everything's Alright

from *Jesus Christ Superstar* (1970)
Duration: 5'
for voices and orchestra
2222/4330/2perc.dms/3kbd.gtr.bgtr/str
The Really Useful Group Limited

Evita Interlude

from *Evita* (1976)
Duration: 5'
for orchestra
3(pic,af)3(ca)3(Acl:EB cl,asx:bcl)2/432+btbn.1/
timp.3perc/hp.pf/str
The Really Useful Group Limited

Evita Interlude Tag

from *Evita* (1976)
Duration: 1'
for orchestra
3(pic)222/3331/timp.perc.dms/hp.3kbd/gtr.ebgr/str
The Really Useful Group Limited

Gethsemane

from *Jesus Christ Superstar* (1970)
Duration: 6'
for voice, optional chorus and orchestra
2+pic.2(ca)22/4330/3perc.dms/pf.org/2gtr.ebgr/str
The Really Useful Group Limited

Gethsemane (arr. Larry Wilcox)from *Jesus Christ Superstar* (1970)

Duration: 6'

for voice, optional chorus and orchestra

2222/3330/2perc.dms/3kbd/acgtr.ebgtr/str

*The Really Useful Group Limited***Greatest Star of All**from *Sunset Boulevard* (1993)

Duration: 3'

for male voice and orchestra

2(pic:cl)11(bcl)1/300+2btbn.0/perc/hp.pf.syn/gtr/

str(no db).str bass

*The Really Useful Group Limited***Half a Moment**from *By Jeeves* (1996)

Duration: 4'

Soloists, chorus and orchestra

22(ca)2(asx)2/3320/perc.dms/3kbd/gtr.bgtr/str

*The Really Useful Group Limited***Hand Me the Wine and the Dice**from *Aspects of Love* (1989)

Duration: 5'

for voice(s) and orchestra

flt.ob.clt.bclt/hn/perc.hp/synth.pf.cel/str

*The Really Useful Group Limited***Heaven on Their Minds**from *Jesus Christ Superstar* (1970)

Duration: 5'

for voice and orchestra

2+pic.222/4330/perc.dms/pf(org)/rhygtr.egtr.ebgtr/str

The Really Useful Group Limited**High Flying Adored**from *Evita* (1976)

Duration: 5'

for voice(s) and orchestra

2222/0000/dms/pf/gtr.rhgtr.bgtr/str

*The Really Useful Group Limited***I Believe My Heart**from *The Woman in White* (2004)

Duration: 5'

for 2 voices and orchestra

21(ca)1+bcl1/3320/perc.dms/3kbd/hp/gtr.ebgtr/str

(no db)

*The Really Useful Group Limited***I Don't Know How to Love Him**from *Jesus Christ Superstar* (1970)

Duration: 4'

for female voice and orchestra

2+pic.222/4330/perc.dms/pf(org)/rhygtr.egtr.ebgtr/str

*The Really Useful Group Limited***If This Is What We're Fighting for**from *The Beautiful Game* (2000)

Duration: 2'

for soprano and chamber orchestra

1000/0000/perc.dms/3kbd/gtr/vn.db

*The Really Useful Group Limited***Jacob and Sons**from *Joseph and the Amazing Technicolor Dreamcoat*

(1968)

Duration: 3'

for chorus and orchestra

2(pic)22.asx.2/3330/2perc.dms/3kbd/acgtr.ebgtr/str

*The Really Useful Group Limited***Jellicle Ball**from *Cats* (1981)

Duration: 6'

for orchestra

2+pic.222+cbn/4321(btbn)/timp.3perc.dms/pf.2syn/

2egtr.ebgtr/str

*The Really Useful Group Limited***Jellicle Songs for Jellicle Cats**from *Cats* (1981)

Duration: 5'

for voice and orchestra

1(ssx,tsx)1(ca)1(barsx,af1)0/2210/perc.dms/2kbd/

gtr.bgtr/vc

*The Really Useful Group Limited***Jesus Christ Superstar Medley**from *Jesus Christ Superstar* (1970)

Duration: 7'

for orchestra

2(2pic)22+bcl.2/4331/timp.2perc/[hp.pf]/egtr.ebgtr/

str

*The Really Useful Group Limited***Jesus Christ Superstar Symphonic Suite**

(arr. Steven Margoshes)

from *Jesus Christ Superstar* (1970)

Duration: 20'

for orchestra

3(pic)2+ca.3(E♭cl)2/432+btbn.1/timp.3perc/hp/str

*The Really Useful Group Limited***Jesus Christ Superstar: Overture**from *Jesus Christ Superstar* (1970)

Duration: 3'

for orchestra

1+pic.222/4330/2perc.dms/3kbd/2gtr.bgtr/str

*The Really Useful Group Limited***Jesus Christ Superstar: Overture (Extended Ending Version)**from *Jesus Christ Superstar* (1970)

Duration: 3'

for orchestra

2+pic222/4330/2perc.dms/3kbd/2gtr.bgtr/str;

*The Really Useful Group Limited***Joseph Entr'acte**from *Joseph and the Amazing Technicolor Dreamcoat*

(1968)

Duration: 4'

for orchestra

2222/3330/2timp.2perc.dms/2syn/acgtr.ebgtr/str

*The Really Useful Group Limited***Keys to the Vaults of Heaven**from *Whistle Down the Wind* (1996)

Duration: 5'

for voice, chorus & orchestra

201+bcl2/3430/perc.dms/3kbd/gtr.bgtr

*The Really Useful Group Limited***King Herod's Song**from *Jesus Christ Superstar* (1970)

Duration: 5'

for voice and orchestra

2222/4031/perc.dms/pf/2gtr.ebgtr/str

*The Really Useful Group Limited***Last Man in My Life**from *Song and Dance* (1982)

Duration: 3'

for female voice and orchestra

33(2ca)32/4331/timp.perc/hp.3syn(kbd)/str

*The Really Useful Group Limited***Learn to Be Lonely**from *The Phantom of the Opera* (2004)

Duration: 3'

voice and orchestra

00.ca.1+bcl.0/3000/perc.dms/3kbd/hp/gtr.bgtr/

str(no db)

*The Really Useful Group Limited***Light at the End of the Tunnel**from *Starlight Express* (1984)

Duration: 4'

for voice and orchestra

3234/4331/perc.dms/hp.3kbd/gtr.ebgtr/str

*The Really Useful Group Limited***Love Changes Everything**from *Aspects of Love* (1989)

Duration: 5'

for solo voice(s) and orchestra

3(pic)332+cbn/4331/timp.3perc.dms/hp/pf.3synth/

gtr.bgtr/str

*The Really Useful Group Limited***Macavity**from *Cats* (1981)

Duration: 7'

for voice and orchestra

010.tsx(fl)+bsx(cl).0/2210/perc.dms/3kbd/gtr/str

*The Really Useful Group Limited***Magical Mr Mistoffelees**from *Cats* (1981)

Duration: 3'

for male voices, children's chorus and orchestra

010.tsx+ssx+barsx.0/2210/perc.dms/syn/gtr/

vc.db(ebgtr)

*The Really Useful Group Limited***Masquerade**from *Phantom of the Opera* (1986)

Duration: 3'

for SATB chorus and orchestra

2(pic:cl)1(ca)1(bcl)1/3230/timp/hp.pf.3kbd/str

*The Really Useful Group Limited***Memory**from *Cats* (1981)

Duration: 5'

for solo voice and orchestra

32(ca)20/4031/perc.dms/pf.syn/gtr.ebgtr/str

*The Really Useful Group Limited***Music of the Night**from *Phantom of the Opera* (1986)

Duration: 6'

for male voice and orchestra

21+1.21/321[3].[1]/timp.perc/hp.synth.pf/str

*The Really Useful Group Limited***No Matter What**from *Whistle Down the Wind* (1996)

Duration: 5'

for voice, chorus and orchestra

201+Bcl2/003(opt)0/perc.dms/epf.2syn/gtr.bgtr/

str (DB tacet)

*The Really Useful Group Limited***Norma in the Studio**from *Sunset Boulevard* (1993)

Duration: 2'

for orchestra

Reed1=asax.fl/ Reed2=asax.fl/

Reed3=tsax.clar/Reed4=ob/

Reed5=bsax.bcl/2.3.3.0/dm/perc/gtr/2kbd/str

*The Really Useful Group Limited***Nothing Like You've Ever Known**from *Tell Me on a Sunday* (1979)

Duration: 4'

for voice and orchestra

21+ca.2+bcl.2/4030/timp/hp.pf.kbd/str

*The Really Useful Group Limited***O, What a Circus**from *Evita* (1976)

Duration: 4'

for voice and orchestra

2222/4230/timp.perc.dms/hp.pf/egtr.ebgtr/str

*The Really Useful Group Limited***O, What a Circus (Small Orchestra Version)**from *Evita* (1976)

Duration: 4'

for voice and orchestra

Reed1(Fl/Clt/Tsax)Reed2(Clt/flu/Tsax)/2200/perc.dms/

3kbd/gtr.bgtr

*The Really Useful Group Limited***Perfect Year**from *Sunset Boulevard* (1993)

Duration: 4'

for female voice (Norma), male voice (Joe) and orchestra

2(af1)2(ca)2(bcl)2/3330/2perc.dms/3kbd(hp)/gtr.bgtr/

str

*The Really Useful Group Limited***Perfect Year**from *Sunset Boulevard* (1993)

Duration: 4'

for female voice (Norma), male voice (Joe) and orchestra

2(af1)2(ca)2(bcl)2/3230/perc/hp.2kbd/str

*The Really Useful Group Limited***Phantom Fantasia** (arr. Harry Rabinowitz)from *Phantom of the Opera* (1986)

Duration: 25'

for orchestra

3(pic,af1)3(ca)3(tsx:bcl,E♭cl)1/43(pictpt)2+btbn.1/

timp.3perc/2hp/str

*The Really Useful Group Limited***Phantom of the Opera (Song)**from *Phantom of the Opera* (1986)

Duration: 5'

for duet (Christine and Phantom) with mixed voices and

orchestra

2(pic:cl)1(ca)1(bcl)1/3210/2perc/pf.syn/ebgtr(syn)/str

*The Really Useful Group Limited***Phantom of the Opera: Overture**from *Phantom of the Opera* (1986)

Duration: 3'

for orchestra

2(pic:cl)1(ca)1(bcl)1/3210/perc/hp.pf.org.2syn/str

The Really Useful Group Limited



Pharaoh's Story (arr. John Cameron)
from *Joseph and the Amazing Technicolor Dreamcoat* (1968)
Duration: 5'
for narrator, chorus and orchestra
3(pic).2+ca.32+cbn/4331/timp.2perc.dms/hp.pf.2kbd/gtr.bgtr/str
The Really Useful Group Limited

Pilate's Dream
from *Jesus Christ Superstar* (1970)
Duration: 5'
for male voice and orchestra
3hns/kbd/egtr.ebgtr/str
The Really Useful Group Limited

Playout (Finale, Act 2)
from *Phantom of the Opera* (1986)
Duration: 5'
for orchestra
WW1:fl(pic),WW2:fl,WW3:ob(ca),WW4:cl(bcl)WW5:bsn/3210/perc/hp.pf.syn./str
The Really Useful Group Limited

Point of No Return
from *Phantom of the Opera* (1986)
Duration: 6'
for mixed voices and orchestra
2(pic:cl)1(ca)1(bcl)1/3210/perc/hp.pf.syn/str
The Really Useful Group Limited

Prima Donna
from *Phantom of the Opera* (1986)
Duration: 11'
for vocal septet and orchestra
2(pic:cl)1(pic)0+bcl.1/3210/perc/hp.pf.syn/str
The Really Useful Group Limited

Pumping Iron
from *Starlight Express* (1984)
Duration: 4'
for chorus and orchestra
210+bcl.tsx.1/3330/perc.dms/3kbd/gtr.ebgtr/[str]
The Really Useful Group Limited

Seeing Is Believing
from *Aspects of Love* (1989)
Duration: 4'
for male voice, female voice and orchestra
3(pic)22+bcl.2+cbn/4331/timp.perc/hp.pf/str
The Really Useful Group Limited

Song of the King (Pharaoh's Song) (arr. David Firman)
from *Joseph and the Amazing Technicolor Dreamcoat* (1968)
Duration: 5'
for male voice and orchestra
222.asx.tsx.2/3330/timp.perc.dms/pf.syn/gtr.bgtr/str(no db)
The Really Useful Group Limited

Starlight Sequence
from *Starlight Express* (1984)
Duration: 5'
for 2 male voices, chorus and orchestra
3232/4331/perc.dms/hp.3kbd/gtr.ebgtr/str
The Really Useful Group Limited

Sunset Boulevard (song)
from *Sunset Boulevard* (1993)
Duration: 4'
for male voice and orchestra
2(pic)2(ca)2(bcl)2/4330/perc.dms/pf.2kbd/gtr.bgtr/str
The Really Useful Group Limited

Sunset Boulevard: Entr'acte
from *Sunset Boulevard* (1993)
Duration: 4'
for orchestra
2(2af1)2(2ca)2(asx,bcl)2/4330/perc.dms/[hp]2kbd/egtr.ebgtr/str
The Really Useful Group Limited

Superstar
from *Jesus Christ Superstar* (1970)
Duration: 5'
for solo voices, chorus and orchestra
3(pic)22(tsx)2/4330/timp.2perc.dms/3kbd/2gtr.bgtr/str
The Really Useful Group Limited

Surrender
from *Sunset Boulevard* (2003)
Duration: 4'
for soprano and orchestra
2(2pic)12+bcl.2/4330/3perc.dms/hp.kbd(cel,glock)/gtr.ebgtr/str
The Really Useful Group Limited

Take That Look off Your Face
from *Tell Me on a Sunday* (1979)
Duration: 3'
for female voice, chorus and orchestra
0000/3330/perc.dms/pf.syn/2gtr.ebgtr/str(no db)
The Really Useful Group Limited

Tell Me on a Sunday (arr. Larry Wilcox)
from *Tell Me on a Sunday* (1979)
Duration: 4'
for solo voice and orchestra
2(pic)2(ca)2(bcl)2/3330/2perc(timp)+dms/3kbd(1=pf)/gtr.bgtr/str
The Really Useful Group Limited

There Is More to Love
from *Aspects of Love* (1989)
Duration: 3'
for voice and orchestra
222+bcl.2/4330/timp.perc/hp.pf.syn/str
The Really Useful Group Limited

There's Me
from *Starlight Express* (1984)
Duration: 3'
for male voice, chorus and orchestra
1100/1320/perc/pf(kbd)2kbd/db
The Really Useful Group Limited

Think of Me
from *Phantom of the Opera* (1986)
Duration: 3'
for female voice and orchestra
2(pic:cl)111/3210/timp.perc/hp.pf.syn/str
The Really Useful Group Limited

Too Much in Love to Care
from *Sunset Boulevard* (2003)
Duration: 5'
for male voice, female voice and orchestra
2(pic:cl)11(bcl)1/300+2btbn.0/perc/hp.pf.syn/gtr.ebgtr/str(no db)
The Really Useful Group Limited

U.N.C.O.U.P.L.E.D (arr. Larry Wilcox)
from *Starlight Express* (1984)
Duration: 3'
for female voice and orchestra
2222/3330/perc.dms/3kbd/gtr/str
The Really Useful Group Limited

Unexpected Song
from *Tell me on a Sunday* (1982)
Duration: 3'
for voice and orchestra
3(pic)222/422+btbn.0/dms/hp.2kbd/egtr.ebgtr/str
The Really Useful Group Limited

Whistle Down the Wind: Title Song
from *Whistle Down the Wind* (1996)
Duration: 5'
for solo voice and orchestra
2221/3330/perc.dms/3kbd(=pft)/2gtr.bgtr/str
The Really Useful Group Limited

Facing page:
Phantom of the Opera
Andrew Lloyd Webber

Wishing You Were Somehow Here Again
from *Phantom of the Opera* (1986)
Duration: 4'
for female voice and orchestra
2(pic:cl)1(ca)1(bcl)1/3210/perc/pf.hp.2syn/str
The Really Useful Group Limited

With One Look
from *Sunset Boulevard* (2003)
Duration: 4'
for voice and orchestra
2111/320.btbn0/2perc/hp.pf.2synth/gtr.bgtr/str
The Really Useful Group Limited

Woman in White: Suite (arr. Laurence Roman)
from *The Woman in White* (2004)
Duration: 25'
for orchestra
3(1=Pic,3=af1)3(3=ca)3(3=bcl)3(3=cbn)/4331/3perc/hps
d.cel/str
The Really Useful Group Limited

You Must Love Me
from *Evita* (1976)
Duration: 3'
For voice and ensemble
solo: voice
vc/pf
The Really Useful Group Limited

This song is only available for voice, cello and piano (the way it was performed in the 1996 film version of *Evita*). It won the Oscar for Best Original Song in 1996.



Gian Carlo Menotti

Introduction, March, and Shepherd's Dance (1951)
from *Amahl and the Night Visitors*
for orchestra
Duration: 7'
1211/1100/perc/hp.pf/str
G Schirmer Inc

Gian Carlo Menotti Shepherd's Chorus (1951)
from *Amahl and the Night Visitors*
for chorus and orchestra
Duration: 5'
Chorus: SATB
1211/1100/perc/hp.pf/str
G Schirmer Inc

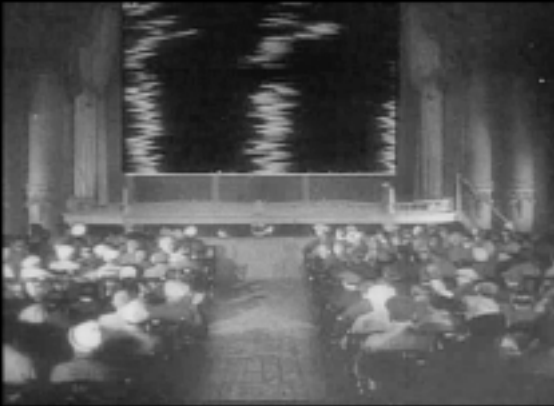
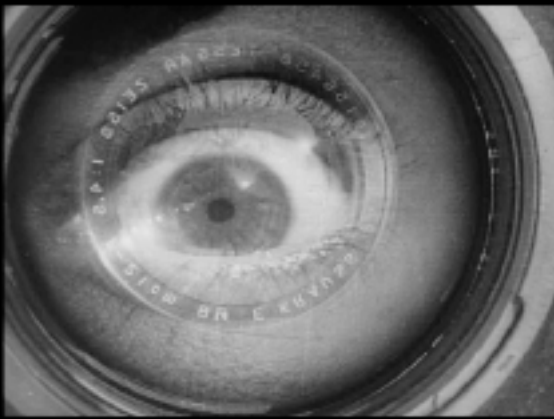
Robert Xavier Rodriguez

The Tempest (2000)
Duration: 34'
solo: puppeteers or actors (2-4 male voices, 1 female voice)
3(3pic).2+ca.2+bcl.2+cbn/4(conch shells).32+btbn.1/
timp.3perc/pf(hpd).hp/str + bird songs on tape
G Schirmer Inc



MULTIMEDIA

*Facing page:
Craig Armstrong*

**Craig Armstrong****One Minute** (2005)

Concert work with film

Duration: 15'

3(pic).3(ca).3.3/6.3.3.1/timp.4perc/hp.pf+kbd/
str(14.12.10.8.6)

Chester Music Ltd

Karsten Fundal**Efterklang: Parades** (2008)

Duration: 50'

pop group

1.1.2(bcl).2(cbn)/2220/2perc/hp/str

Edition Wilhelm Hansen AS

**Michael Gordon****Decasia** (2001)

Duration: 70'

3(3pic).33.2ssx.2/2442/2perc/egtr.4kbd/str + amp
Red Poppy**Gotham** (2004)

Duration: 27'

2(af).pic)200/2320/pf/2perc/egtr.5 str ebass
gtr/str(min.33331)

Video available on rental from Red Poppy,

email info@redpoppymusic.com

Red Poppy

David Lang**The Carbon Copy Building** (1999)

Duration: 75'

solo: 3 male voices, 1 female voice

4 players: sampler, percussion, clarinets, electric guitar,
Red Poppy

Facing page:

Man with a Movie Camera

Michael Nyman

Niels Marthinsen**Atlantis Revisited** (2009)

Duration: 13'

Soloist(s): voice and DJ

String quartet

Edition Wilhelm Hansen AS

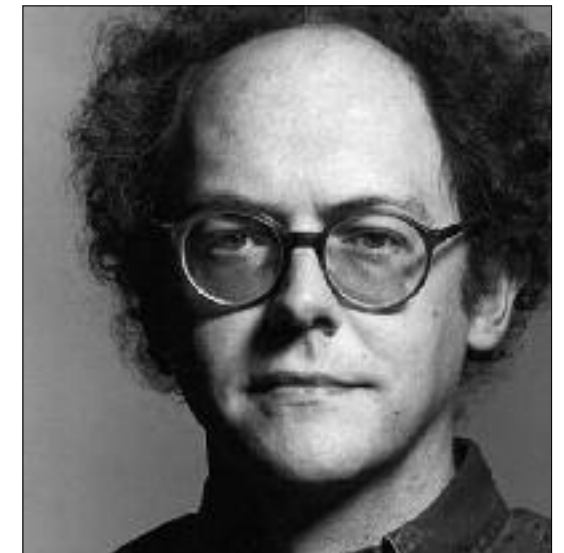
Frøen (The Frog) (2009)

Duration: 27'

Solo: narrator

2222/4331/timp.2perc/hp/str

Edition Wilhelm Hansen AS

**Benedict Mason****ChaplinOperas: Easy Street** (1988)to the silent film *Easy Street* (1917)

Duration: 10'

1(pic,af).1.1(E cl,bcl).ssx(asx,cbcl).1(cbn)/
11(ptpt,cnt)1(slide tpt)1/2perc.sampler/hp.2kbd(incl
DX72FD)/str(11221)

Chester Music Ltd

ChaplinOperas: The Adventurer (1988)to the silent film *The Adventurer* (1917)

Duration: 25'

1(pic,af).1(ca,obda).1(E cl,bcl).sx(ssx,asx,tsx,cbcl).
1(cbn)/11(ptpt,cnt,flg)1(slide tpt)1/2perc (incl E-max
sampler)/hp.2kbd(incl DX72FD)/ebgtr/str(22442)

Chester Music Ltd

ChaplinOperas: The Immigrant (1988)to the silent film *The Immigrant* (1917)

Duration: 25'

1(pic).1(ca,obda).1(bcl).ssx(asx,barsx).1(cbn,wind
machine)/11(ptpt,flg)11/2perc.sampler/hp.2kbd
(incl DX72FD)/ebgtr/str(11220)

Chester Music Ltd

Michael Nyman**Man with a Movie Camera (orchestral version)**

(arr. Andy Keenan)

to the silent Vesto film of 1929

Duration: 60'

2+pic.3(ca).2+bcl.3(cbn)/4.3.2+btbn.1/mba.vib/hp.pf/str
Chester Music Ltd



Manhatta (Bang On A Can Version)(1921)
(arr. Andy Keenan)
Duration: 10'
cl(bcl)/vib(mba).kbd/egtr/vc.db
Chester Music Ltd

Bent Sørensen

Sounds Like You (2008)
Duration: 44'
Solo: 2 actors
Chorus: SATB
3(3pic).2.3(3E^bcl).2/4331/3perc/pf.hp/str
Edition Wilhelm Hansen AS

Joby Talbot

Dying Swan (2002)
For the silent film *The Dying Swan* (1916)
Duration: 49'
pf.vn.vc
Chester Music Ltd

The Lodger
For the film *The Lodger* (1999)
(arr. Christopher Austin)
Duration: 90'
001(E^bcl,bcl,asx).1(cbn)/0110/perc/pf(kbd)/
str(1.0.0.0.1)
Chester Music Ltd

Tan Dun

The Map: Concerto for Cello, Video and Orchestra (2002)
Duration: 55'
2(2pic).2(ca).1+E^bcl(bcl).1+cbn/2221/4perc/hp/
str and video
G. Schirmer, Inc

Orchestra Theatre III: Red Forecast (1996)
Duration: 40'
1(pic)11(bcl).tsx.1(cbn)/2220/3perc/hp.pf/
str(22221+22221); video and audio tape
G. Schirmer, Inc

Orchestra Theatre IV: The Gate (1999)
Duration: 55'
Soprano1(pic).1.1(bcl).1(cbn)/2221/timp.2perc/
hp/str (8.8.8.8.4); video
G. Schirmer, Inc

INDEX

ABC Café 51
Acadian Songs and Dances 34
Adagio for Strings 12
Addinsell, Richard 11
The Admirable Crichton: Dances 11.*Adventure On* 20
The Adventures of a Dentist: Suite (2003) 30
*Aerograd (Music for the film)*Op 24 24
Alexander Nevsky (complete film music) 28
Alexander Nevsky, Cantata. Op 78 28
All I Ask of You 54
Alone, Op 26 32
Altered States: Ritual Dance 19
Altered States: Three Hallucinations 19
Amadeus Mozart, Wolfgang 26
Amled: Prince of Jutland 26
Amled: Prince of Jutland: Suite 26
An Inspector Calls: Portrait of Eva 19
Andersson, Benny & Björn Ulvaeus 51
Angel Falls 43
Angel of Music 54
Another Suitcase in Another Hall 54
Antheil, George 11
Anthem 51
Any Dream Will Do 54
Anything but Lonely 54
Arlen, Harold 11
Armstrong, Craig 63, 11
Arnold, Malcolm 12
As If We Never Said Goodbye 54
The Ascent: Suite 30
Aspects of Aspects 54
Astley, Edwin 43
At the End of the Day 51
At the End of the Day (large orchestra) 51
Atlantis Revisited (2009) 63
Automation (music for a real or imagined film score) 30
Babette's Feast: Pastorale 26
Babi Yar (4th movement from Holocaust Suite) 45
Bachianas Brasileiras No 5 37
Back to the Future Theme 33
Balcony Scene 11
Ballade 12
Ballet mécanique (original version) 11
Ballet mécanique (revised version) 11
Bangkok/One Night in Bangkok 51
Barber, Samuel 12
Barry, John 14, 43
Bart, Lionel 17
Battle Beyond the Stars: Theme 23
The Battle of Stalingrad (Suite from the film) 24
The Battle of the River Plate: March 20
The Battle of the River Plate: Prelude and March 20
Beautiful Country: End Titles 27
Beautiful Country: Theme 28
Belles of St. Trinian's: Comedy Suite 12
Ben-Hur: Choral Suite 28
Ben-Hur: Love Theme 29
Ben-Hur: Mother's Love 29
Ben-Hur: Parade of the Charioteers 29
Ben-Hur: Prelude 29
Ben-Hur: Rowing of the Galley Slaves 29
Ben-Hur: The Burning Desert 28
Bennett, Richard Rodney 17
The Best of Bond 14
Berners, Lord 17
Berta and Joseph from Holocaust Suite 45
Betty Blue: Suite 38
Betty Blue: Suite (reduced version) 38
Beyond the Clouds 43
Bittere Romanze. March, after the Film 27
Black Narcissus: Suite 20
The Black Rose: Suite 11
Blackford, Richard 17
Blake, Howard 17, 51
Bleak House: Suite 43
Bliss, Arthur 18
Blithe Spirit: Prelude & Waltz 11
The Blue Danube Waltz 33
The Blue Planet: Live! 45
The Blue Planet: Theme 45

The Big Movie Suite 37
Bond (007 Theme) 14
Bond Takes the Lektor (007 Theme) 14
Born Free/Lions at Play 14
Boublil, Alain, & Claude-Michel Schönberg 51
The Boy Friend: Concert Suite 24
Breaking and Entering: Piano Atmos 38
Brideshead Variations 43
The Bridge on the River Kwai: Concert Suite 12
The Bridge on the River Kwai: March 12
The Bridge: Yugoslav Sketches 19
Bring Him Home (The Night) 51
Britten, Benjamin 18
Broughton, Bruce 18
Buenos Aires 54
Bui Doi 51
Bui Doi (large orchestra) 51
Burgon, Geoffrey 19, 43
Caesar, Now Be Still (Finale) 29
Camille Claudel: Sextet 38
Can I Have Another Cup of Tea? 54
Capped Teeth and Caesar Salad 54
The Carbon Copy Building 63
Carlito's Way: Suite 20
Carriage and Pair 20
Castle on a Cloud (Little Cosette) 51
Cats: Overture 54
Celebration from 'Tropicalia' 33
Cello Concerto 20
Chagrin, Francis 19, 43
Champagne Charlie: Come on, Algernon 17
Chanson d'Enfance 55
ChaplinOperas: Easy Street 63
ChaplinOperas: The Adventurer 63
ChaplinOperas: The Immigrant 63
Chappell, Herbert 43, 54
Chariots of Fire: Suite 37
Chariots of Fire: Theme 37
Chasing Sheep Is Best Left to Shepherds 26
Chorale 34
Christmas Lullaby 17
Christopher Columbus: Two Extracts 18
Chronicles of Namia: Suite 43
Circus Overture (Sideshow) 30
City of Angels: Unfeeling Kiss 38
The Claim for Orchestra 26
Close Encounters of the Third Kind: Suite 37
Close Every Door 55
Clowns and Children: Suite 30
Cold Mountain: Ada Plays 38
Cold Mountain: I Hardly Know Her 38
Cold Mountain: I Hardly Know Her (reduced version) 38
The Colditz Story: Prelude and Finale 19
Concerto for Violin and Orchestra (The Red Violin) 19
Conti, Bill 19
Corigliano, John 19
Coulais, Bruno 20
Could We Start Again, Please? 55
Crouching Tiger Concerto 33
Crouching Tiger Concerto for Erhu and chamber orchestra 33
Cutty Sark 37
David Copperfield: Suite 12
Decasia 63
The Deer Hunter: Theme (Cavatina) (1978) 26
Der große Spieler. Ein Bild der Zeit Part I 27
The Devils: Suite 24
Diamonds Are Forever 14
Dicen que la han visto 23
Do You Hear the People Sing? (The People's Song) 51
Doctor Zhivago: Lara's Theme 24
Doctor Zhivago: Lara's Theme 24
Dolphins 45
Don't Cry for Me, Argentina 55
Don't Cry, Nanjing 33
Dos en la furgoneta 23
Doyle, Patrick 20
Dr Seuss's Green Eggs and Ham 54
Dracula Quartets 22
Dracula: Suite 22

The Draughtsman's Contract for Orchestra 26
Dramatic Fanfares from CBS-TV documentary 45
Dream 27
Dream of Olwen 37
Drowning by Numbers for Chamber Orchestra 26
Drowning by Numbers for Small Ensemble 26
Dying Swan 33, 64
E.T.: Adventures on Earth 37
E.T.: Selections 38
E.T.: The Flying Theme 38
Easdale, Brian 20
Ebb, Fred 20
Efterklang: Parades 63
El Cid: Love Scene 29
El Cid: Love Theme 29
El Cid: March (Entr'acte) 29
El Cid: Overture 29
El Cid: Suite 30
Elegy from Holocaust Suite 45
Elfman, Danny 20
Elgar, Edward 20
Empty Chairs at Empty Tables (The Café Song) 52
Enchanted April 17
The English Patient: Suite (reduced version) 39
The English Patient: Suite 39
Entr'acte 55
Epilogue 52
Epilogue: You and I/The Story of the Chess 51
Escape from Pliz Gloria/Ski Chase 14
Eternity's Sunrise 34
Evermore without You 55
Everything's Alright 55
Evita Interlude 55
Evita Interlude Tag 55
Excerpts from music to the 'Maxim' film trilogy, Op 50a 32
The Face I See 52
The Fairy Tale of The Nightingale and the Rose 46
The Fairy Tale of The Selfish Giant 46
The Fairy Tale of Wanderings: Suite 30
The Fairy Tale of the Devoted Friend 46
The Fall of Berlin: Suite, Op 821 32
Far and Away: Suite 38
Fenton, George 20, 43
The First Echelon [The First Squadron]: Suite, Op 99a 32
Five Days, Five Nights: Suite, Op 111a 32
Five Robeson Songs 33
The Forsythe Saga : Irene's Song 43
The Forsythe Sage: June's Song 43
The Four Just Men: Main titles and Theme 43
Fragments of a Prayer 34
Frankel, Benjamin 20
Frid, Grigory 22
From Russia with Love (Song) 17
Frøen (The Frog) 63
Fugue and Chorale on Yankee Doodle 34
Fundal, Karsten 22, 63
Gade, Jacob 22
The Gadfly: Suite, Op 97a 32
Gaslight: Prelude 11
Gattaca Suite 27
Gattaca for Orchestra 27
Gethsemane 55, 56
Gian Carlo MenottiShepherd's Chorus 59
Glass, Philip 22
The Glass Harmonica: Suite 30
Gold, Marty 45
Gold, Murray 45
Golden Mountains: Suite, Op 30a 32
Goldfinger: Song 14
Goldfinger: Suite 14
Goodbye, Mr. Chips: Concert Suite 11
Goodbye, Mr. Chips: Theme 11
Gordon, Michael 63
Gormenghast: Suite for Orchestra (arr. John Wilson) 43
Gotham 63
Gould, Morton 45, 54
Gowers, Patrick 46
The Great Westerns Suite 37
Greatest Star of All 56
Greyfriars Bobby: Suite 19

Half a Moment 56
The Halfway House: Suite 17
Hamlet, Music from the film, Op 116 32
Hamlet: Suite, Op 116a 32
Hand Me the Wine and the Dice 56
Harburg, EY 11
Harle, John 46
The Heat is On in Saigon 52
Heaven Help My Heart 51
Heaven on Their Minds 56
Herrmann, Bernard 23
High Flying Adored 56
High Spirits 20
Hobson's Choice: Concert Suite 12
The Holly and the Ivy: Fantasy on Christmas Carols 12
Holocaust Suite (1978) 45
Holocaust Suite for Band (1980) 45
Holst, Gustav 23
The Holy Fight 52
Hook: Main Themes 38
Homer, James 23
How Did I Get to Where I Am? 52
Huckleberry Duck 31
Hutsul Triptych: Suite 33
I Believe My Heart 56
I Don't Know How to Love Him 56
I Dreamed a Dream 52
I Know Him So Well 51
I Still Believe 53
If 27
If This Is What We're Fighting for 56
If and Why 27
If and Why 27
Iglesias, Alberto 23
Il Basso Ostinato 19
The Imposter Is Here 53
Indecent Proposal: Theme 14
Inferno. Menschen der Zeit Part II 27
The Inn of the Sixth Happiness: Concert Suite 12
The Inn of the Sixth Happiness: Suite (wind band) 12
Introduction, March, and Shepherd's Dance 59
The Intruder: Four Orchestral Episodes 19
Ivan the Terrible: Suite of Themes 28
Ivanhoe 30
I'd Give My Life for You (Finale to Act I) 52
I'd Give My Life for You (large orchestra) 52
I'm Martin Guerre 52
Jacob and Sons 56
James Bond (007 Theme) 14
James Bond Takes the Lektor (007 Theme) 14
James Bond Theme (Full Orchestra) 26
James Bond Theme (Jazz Band) 26
Jarre, Maurice 24
Jaws: Suite 38
Jazz Time 53
Jellicle Ball 56
Jellicle Songs for Jellicle Cats 56
Jeopardy: Theme 45
Jesus Christ Superstar Medley 56
Jesus Christ Superstar Symphonic Suite 56
Jesus Christ Superstar: Overture 56
Jesus Christ Superstar: Overture 56
The Jewel in the Crown: Theme 45
The Jogger and the Dinosaur 54
Joseph Entr'acte 56
Journey to America: Pilgrims and Pioneers
Louisiana Story: Suite (orchestra) 34
Jurassic Park: Theme 38
Kabalevsky, Dmitri 24
Kamen, Michael 24
Kander, John 20
Kapilow, Robert 54
Kew Gardens: Suite (1936) 20
Keys to the Vaults of Heaven 57
Khachaturian, Aram 24
The Killers: Concert Suite 30
The King That Wanted More Than a Crown 26
King Herod's Song 57
King Lear: Suite, Op 137a 32
King Solomon's Mines: Suite 33

King of Kings: Resurrection and Finale 30
Kristallnacht - The Night of the Broken Glass 46
La Belle et la bête 22
Lacrimosa Day of Tears 28
Lady Caroline Lamb: Elegy for Viola and Orchestra 17
Land and Freedom: Suite 20
The Land of the Fathers 53
Lang, David 63
Largo Op 33 30
The Last Days of St Petersburg: Suite 30
Last Holiday: Suite 19
The Last Night of the World 53
Last Man in My Life 57
Learn to Be Lonely 57
Legend of the Glass Mountain 28
Les Choristes 20
Les Misérables: Suite 53
Les Misérables: Symphonic Suite 53
Liberation Suite 46
Libertine: Suite for Orchestra 27
Licence to Kill: Suite 24
The Life-Story of an Unknown Actor: Suite 30
Light at the End of the Tunnel 57
Live with Somebody You Love 53
The Living Daylights: Suite 14
Lloyd Webber, Andrew 46, 54
The Lodger 33, 64
Longitude: Theme 43
Love Changes Everything 57
Love from a Stranger 18
Love on the Dole: Suite 11
The Lover (L'Amant): Main Theme (full version) 39
The Lover (L'Amant): Main Theme (reduced version) 39
Lucas, Leighton 24
Lullaby for Cain and Crazy Tom 39
Léo Delibes 20
Macavity 57
Madame Bovary: Waltz 30
Magical Mr Mistoffelees 57
The Man in the Sky: Overture 30
Man with a Movie Camera (orchestral version) 63
Manhatta 27
Manhatta (Bang On A Can Version) 27, 64
The Map: Concerto for Cello, Video and Orchestra 34, 64
March of the Lobsters 45
Marthinsen, Niels 63
Martin Chuzzlewit: Suite 43
Mason, Benedict 63
The Master and Margarita: Suite 30
Masquerade 57
Master of the House 53
Master of the House (large orchestra) 53
Maxwell Davies, Peter 24
McCabe, John 46
Memory 57
Menotti, Gian Carlo 59
Merano 51
Meyers, Randall 26
Mikaël 22
Mikolaj Górecki, Henryk 23
Miranda 27
Mishima: Music from the Film 22
Miss Saigon: Rhapsody 53
Miss Saigon: Suite (arr. Tony Britten) 53
The Monocled Mutineer: Theme Our Planet is a Blue Planet 45
Moon in the Gutter: Suite 39
Moon in the Gutter: Tango de l'impasse 39
The Movie in My Mind 53
The Movie in My Mind (large orchestra) 53
Murder on the Orient Express: Suite 17
Murder on the Orient Express: Suite 17
Murder on the Orient Express: Theme 17
Murder on the Orient Express: Waltz 17
Murder on the Orient Express: Waltz 17
Music of the Night 57
Music to a World's Fair Film 11
My Past and Thoughts: Suite 30
Myers, Stanley 26
Nanook of the North: Suite from incidental music to the film 33
Naval Officer 27

The New Babylon: Film music, Op 18 32
The New Babylon: Suite for Orchestra, Op 18a 32
New York, New York 20
Newton Howard, James 23
The Night ('Drink with Me' and 'Bring Him Home') 53
Night Mail 18
Nimrod (from Enigma Variations) 20
No Love for Johnnie: Suite 12
No Matter What 57
Norma in the Studio 57
Norman, Monty 26
North West Frontier: Suite 33
Nothing Like You've Ever Known 57
Nunc Dimittis 43
Nyman, Michael 26, 63
Nørgård, Per 26
O, What a Circus 57
O, What a Circus (Small Orchestra Version) 57
Obst, Michael 27
Ode in memory of Vladimir Ilyich Lenin (Funeral Ode) 42
On Her Majesty's Secret Service / A View to a Kill 14
On My Own 53
One Day More 53
One Day More (large orchestra) 53
One Minute 63
Opening to Act I (Overture/Backstage Dreamland) 53
Orchestra Theatre III: Red Forecast 34, 64
Orchestra Theatre IV: The Gate 34, 64
Out of Africa: Main Title 14
Paco congelado 24
Paddington Bear's First Concert 43, 54
Paddington Bear's First Concert (ensemble version) 43, 54
Pape, Andy 27
Peeping Tom: A Study in Terror (Finale) 20
Peeping Tom: A Study in Terror (Piano Solo) 20
Penderecki, Krzysztof 27
The Penguin 31
Perfect Year 57
The Persuaders: Theme 43
Petrov, Andrei 27
Phaedra 23
Phantom Fantasia 57
Phantom of the Opera (Song) 57
Phantom of the Opera: Overture 57
Pharaoh's Story 58
Piano Concerto No 21 in C 26
The Piano Concerto 27
The Piano for Strings 27
The Piano: Concert Suite 27
Pilate's Dream 58
Pirogov: Suite from the film, Op 76a 32
Planet Earth: Suite (Elephants in the Desert) 45
Planets: Jupiter 23
Planets: Suite for large orchestra 23
Playout (Finale, Act 2) 58
The Plow That Broke the Plains: Complete Film Score 34
The Plow that Broke the Plains: Suite (orchestra) 37
Point of No Return 58
Pook, Jocelyn 27
Portrait of Hitch 23
Postcard from the Med 12
Powerhouse 31
Preisner, Zbigniew 27
Prima Donna 58
Prince of Tides 23
Prokofiev, Sergei 28
Prospero's Books: Concert Suite 27
Pumping Iron 58
Quo Vadis: Suite 30
Raise the Titanic: End Title 14
The Red Violin: Chaconne for Violin and Orchestra 19
The Red Violin: Suite for Violin and Orchestra 19
Releasing the Turtles 19
Requiem and Lullaby 34
Ride of the Valkyries 37
Rikki-Tikki-Tavi: Suite 30
Rocky: Concert Suite 19
Rodney Bennett, Richard
Romance for Violoncello, Piano and Ensemble after the film 'Lenin in Paris' 22

Rota, Nino 28
Rózsa, Miklós 28
Runaway Horses 23
The Russian and Molokov/Where I Want to Be 51
Sabre Dance from the ballet 'Gayaneh' 24
The Saint: Theme 43
Sam 46
Sam: Theme Music 46
Sanders of the River: Suite 33
The Sarah Jane Adventures: Concert Suite No 1 (2008) 46
The Sarah Jane Adventures: Theme (2007) 45
Sarajevo Suite from the CBS-TV Documentary 46
Sardine Run 45
Scherzetto for Clarinet and Orchestra 12
Schierbeck, Poul 30
Schindler's List: Jewish Town 38
Schindler's List: Remembrances 38
Schindler's List: Theme 38
Schnittke, Alfred 30
Schuller, Gunther 30
Schuman, William 30
Schurmann, Gerard 30
Schönberg, Claude-Michel (see Boublil, Alain)
Scott, Raymond 31
Scrooge: Suite 11
Sea Devils: Prologue 11
The Secret Agent: Theme 23
The Secret Agent: Three Pieces 23
Seeing Is Believing 58
Serenada Schizophrana 20
7 Almodóvar: Amanecer agitado 23
7 Almodóvar: Hable con ella 23
7 Almodóvar: La mala educación 23
7 Almodóvar: Otra vez huyendo y sin despedirme 23
7 Almodóvar: Puerta final 23
7 Almodóvar: Soy Marco 23
7 Almodóvar: Todo sobre mi madre 23
Shallow Seas 45
Sherlock Holmes Suite 46
Shostakovich, Dmitri 32
Sierra, Roberto 33
Silencium 46
The Silly Little Mouse: Music from the film for Violin and Orchestra Op 56 32
Silverado: Themes from 18
Silverman, Stanley 33
Silvestri, Alan 33
Skoryk, Myroslav 33
Slow Movement 11
The Snowman (1982) 17
The Snowman (The schools version) 18
The Snowman Stage Show 18, 51
TThe Snowman: Ballet 17, 51
Someone Else's Story 51
Somewhere in Time: Theme (End Title) 14
Song for a Raggy Boy 17
Song of the Angel 34
Song of the Great Rivers Op 95 32
Song of the King (Pharaoh's Song) 58
The Sound Barrier: Rhapsody for Orchestra 12
Sounds Like You 64
Sous le dôme épais (Flower Duet from Lakmé) 20
Spoliansky, Mischa 33
Sport, Sport, Sport: Suite 30
Stage Beauty 20
Stage Fright Rhapsody 24
Starlight Sequence 58
Stars 53
Stars (large orchestra) 53
Strauss Jr, Johann 33
Suite from Flame and Citron 22
Suite from My Childhood Symphony - Min Fynske Barndom suite 27
Sun and Moon 54
Sunset Boulevard (song) 58
Sunset Boulevard: Entr'acte 58
Superstar 58
Surrender 59
Sviridov, Georgi 33
Symphony No. 3 'Symphony of Sorrowful Songs' 23

Sørensen, Bent 64
Take That Look off Your Face 59
Talbot, Joby 33
Talbot, Joby 64
The Tale of Peter Rabbit 39
The Tale of the Priest and His Worker Balda: Suite 32
The Talented Mr Ripley: Suite 39
Tan Dun 33, 64
Tango Jalousie 22
Tango Jalousie 22
Tango: White 28
Tavener, John 34
Tell Me on a Sunday 59
Tema Ilorón 24
The Tempest 59
Testament of Youth: Suite 43
There Is More to Love 59
There's Me 59
Things to Come (Concert music from the film) 18
Things to Come (Optional additions to the suite) 18
Things to Come: March 18
Things to Come: Suite 18
Think of Me 59
This Is the Hour 54
Thomson, Virgil 34
Three Colours Blue: Song for the Unification of Europe 28
Three Colours Red: Bolero 28
Threnody (To the Victims of Hiroshima) 27
Thunderball: Song 14
Time, Forward: Suite 33
Titanic: My Heart Will Go On (Duet Version) 23
Titanic: My Heart Will Go On (Orchestral Version) 23
Tom Brown's Schooldays: Overture 11
Too Much in Love to Care 59
The Toy Trumpet 31
Trapeze: Suite 12
Trysting Fields 27
Tyzik, Jeff 37
U.N.C.O.U.P.L.E.D 59
Ulvaeus, Björn (see Andersson, Benny)
Unexpected Song 59
Valiant 20
Vangelis 37
Variations 1-4 for Cello and Rock Band 46
Vecinas 24
Vessels: Koyaanisqatsi 23
Villa-Lobos, Heitor 37
Volver: Suite 24
Wagner, Richard 37
Walking in the Air 18
Warsaw Concerto 11
Warsaw Ghetto Surrender 46
Watts, Sam 46
We Have All the Time in the World 14
Whistle Down the Wind: Concert Suite 12
Whistle Down the Wind: Title Song 59
Why, God, Why? 54
Wilde Stories: Suite 46
Williams, Charles 37
Williams, John 37
Wiseman, Debbie 46
Wishing You Were Somehow Here Again 59
With One Look 59
Wizard of Oz Orchestral Suite ('Wizard of Oz Medley') 11
Woman in White: Suite 59
World War I: Selections (music for the CBS-TV series) 46
'World War I' 46
'World War I' (orchestra) 45
Xavier Rodríguez, Robert 59
Yanks: Love Theme 17
Yared, Gabriel 38
A Year Is Like a Lifetime: Suite, Op 120a 32
You Must Love Me 59
You Only Live Twice (Song) 14
You Only Live Twice: Suite 14
The Young Guard: Suite, Op 75a 32
Zanelli, Luigi 39
Zulu: Suite 14



SELECTED COMPOSER BIOGRAPHIES

Facing page:
The Chronicles of Namia
Geoffrey Burgon

Richard Addinsell

Born 1904, London, UK; died London 1977

Educated at the Royal College of Music, Richard Addinsell began his music career contributing songs to revues and incidental music for the stage, forming a notable partnership with the playwright Clemence Dane. He is best remembered now as a composer for British cinema, his career in that medium beginning in 1936 and achieving early and widespread recognition with his score for the Oscar-winning *Goodbye, Mr Chips* in 1939. He went on to work in revue with the legendary comedienne Joyce Grenfell (1910-79), writing songs with her for West End shows like *Tuppence Coloured* (1947) and *Penny Plain* (1951). Undoubtedly his most successful work was to be the *Warsaw Concerto*, for piano and orchestra in the grand heroic style of Rachmaninov, the most memorable feature of the film *Dangerous Moonlight* (1941). But his fluent and versatile writing was to prove highly suitable to a whole era of British films of the mid-twentieth century, in many instances, as in all the best film scores, contributing independently to the popular success of the film. Addinsell was a match for many cinematic genres including historic drama, psychological drama and even comedy. He was hugely influential on a generation of British film composers and established a quality and style of full scale orchestral writing that was never bettered.

Fire over England (1937), **Tom Brown’s Schooldays** (1950), **Beau Brummel** (1954), **Gaslight** (1940), **Love on the Dole** (1941), **Life at the Top** (1965), **The Prince and the Showgirl** (1957) and **Waltz of the Toreadors** (1962).

George Antheil

Born 1900, Trenton, New Jersey; died New York, USA, 1959

The work of George Antheil, the self-proclaimed ‘bad boy of music,’ is marked by sustained rhythmic vitality, harmonic pungency, and melodic vigour. Antheil studied with Constantin von Sternberg, Ernest Bloch, and with Clark Smith at the Philadelphia Conservatory. In 1922, he travelled to Europe to pursue a career as a concert pianist, performing in recital many of his own works such as *Mechanisms*, *Airplane Sonata*, and *Sonata Sauvage*. In Berlin, he met Stravinsky who became an important influence on his compositional style. He later adopted neo-romantic and classical elements. In 1936, he settled in Hollywood and began writing film scores. He wrote over thirty scores for the popular directors Cecil B. DeMille and Nicholas Ray including *The Scoundrel* (1935) and *The Plainsman* (1936) He then came to prefer working for independent producers such as Ben Hecht who hired him to score films, particularly *In a Lonely Place* (1950) that starred Humphrey Bogart. Antheil was confident in his ability of his music to save a weak film. ‘If I say so myself I’ve saved a couple of sure flops,’ he said.

Ballet Mécanique (1924), **Angels over Broadway** (1940), **Specter of the Rose** (1946), **Dementia** (1955), **We Were Strangers** (1949), **The Pride and the Passion** (1957)

Craig Armstrong

Born 1958, Glasgow, UK

A Royal Academy of Music graduate, Craig Armstrong passed through the ranks of his native city’s band culture (a band member of Hipsway, Texas and The Big Dish) to become one of the world’s most sought-after and respected composers and arrangers. In the contemporary field, Madonna, U2, Björk and Massive Attack are among the acts to have benefited from his talents, but he is also a skilled and experienced writer for theatre and film. Amongst his many credits are the scores for the Baz Luhrmann hits, *Romeo + Juliet* (for which he received the Anthony Asquith BAFTA Award and an Ivor Novello for Best Original Score) and *Moulin Rouge!* (for which he received a Golden Globe Award and the American Film Institute Award).

The Incredible Hulk (2008), **Elizabeth: The Golden Age** (2007), **World Trade Center** (2006), **Must Love Dogs** (2005), **Fever Pitch** (2005), **Ray** (2004), **The Clearing** (2004), **Wimbledon** (2004), **Love Actually** (2003), **Benjamim** (2003), **The Quiet American** (2002) *Ivor Novello winner*, **The Magdalene Sisters** (2002), **Al Cuore** (2002), **Kiss of the Dragon** (2001), **Moulin Rouge!** (2001) *Golden Globe winner, American Film Institute winner*, **Complicity** (2000), **Long Haul** (2000), **One Day In September** (1999), **Mauvaises fréquentations** (1999), **The Bone Collector** (1999) *ASCAP winner*, **Best Laid Plans** (1999), **Plunkett & Macleane** (1999), **Orphans** (1997), **Romeo + Juliet** (1996) *BAFTA winner, Ivor Novello winner, Fridge* (1995)

‘What I love about [Craig’s] work is the way in which it’s like a movie in itself, but without any pictures’.
Baz Luhrmann
www.craigarmstrong.com

Malcolm Arnold

Born 1921, Northampton, UK; died Norwich,UK, 2006.

Arnold began his career as a professional trumpeter, but by the time he was thirty he was composing full-time, being bracketed with Britten and Walton as one of the most exciting new composers in Britain. His natural melodic gift has earned him a reputation as a composer of light music in works such as the sets of English, Scottish and Welsh Dances, or the scores to the St Trinian’s films of the 1950s and *Hobson’s Choice*. His output of concertos and symphonies, however, demonstrate a fascinating, complex and sometimes profound musical personality. Arnold’s reputation was established first by his many film scores, winning an Oscar for *The Bridge on the River Kwai* (1957), and also providing music for *The Belles of St Trinian’s* (1954). He won the Ivor Novello Award for the music in *The Inn of the Sixth Happiness* (1958). Never one to confine himself to any genre, he conducted the Royal Philharmonic Orchestra as a component of Deep Purple’s *Concerto for Group and Orchestra*, later conducting the London Symphony Orchestra in the *Gemini Suite* composed by the group’s keyboardist, Jon Lord.

The Belles of St Trinian’s (1954), **The Bridge on the River Kwai** (1957) *Academy Award winner*, **The Inn of the Sixth Happiness** (1958) *Ivor Novello Award*, **Whistle Down the Wind** (1961)

Richard Rodney Bennett

Born 1936, Broadstairs, UK

Richard Rodney Bennett is widely acknowledged as one of the UK’s most versatile and influential musicians. He is equally at home in the worlds of jazz, film, concert and stage music with a catalogue of over two hundred works for the concert hall and a string of collaborations with artists such as Marion Montgomery, Cleo Laine and Paul McCartney, as well as with his ‘partner-in-cabaret’ singer Claire Martin. Having scored almost fifty films, including *Murder on the Orient Express*, *Enchanted April* and *Four Weddings and a Funeral*, he has established himself as one of the most consistently sought after film composers of his generation.

Gormenghast (2000) *BAFTA nomination*, **The Tale of Sweeney Todd** (1998), **Swann** (1996), **Four Weddings and a Funeral** (1994) *ASCAP winner*, **Enchanted April** (1992), **Strange Interlude** (1998), **Murder with Mirrors** (1985) *Emmy nomination*, **Tender is the Night** (1985) *BAFTA nomination*, **The Ebony Tower** (1984) *BAFTA nomination*, **The Return of the Soldier** (1982),**Yanks** (1979) *BAFTA nomination*, **Equus** (1977) *BAFTA nomination*, **Permission to Kill** (1975), **Murder on the Orient Express** (1974) *Academynomination, BAFTA winner, GRAMMY nomination*, **Lady Caroline Lamb** (1972) *BAFTA nomination*, **Nicholas and Alexandra** (1971) *Academy nomination, GRAMMY nomination*, **Figures in a Landscape** (1970) *BAFTA nomination*, **Secret Ceremony** (1968), *Billion Dollar Brain* (1967), **Far from the Madding Crowd** (1967) *Academy nomination*, **Billy Liar** (1963), **The Man Inside** (1958), **Face in the Night** (1957)

‘Bennett comes up with a huge range of striking colours and translucent textures’.
The Independent on Sunday

Arthur Bliss

Born 1891, London, UK; died London, UK, 1975

For over fifty years Arthur Bliss was a familiar and central figure on the English musical scene. At Cambridge, he studied under Charles Wood After demobilisation in 1919, he quickly won a reputation as a cosmopolitan and advanced composer. In 1934-35 he moved into a new field: ballet and film music. In the music for the film *Things to Come* (1935) based on H.G. Wells and the ballet *Checkmate* (1937), Bliss showed striking ability to write vivid illustrative music in a relatively simple and direct style. He became the Director of Music at the BBC (1942-44), was knighted in 1950, and appointed Master of the Queen’s Music in 1953. His later works include cantatas, several orchestral works, amongst which the *Meditations on a Theme of John Blow* (1955) stands out as one of his finest scores, and opera for television and many occasional pieces.

Things to Come (1935), **Christopher Columbus** (1949), **War in the Air** (1954), **Welcome the Queen** (1954), **Seven Waves Away** (1957)

Geoffrey Burgon

Born 1941, Habledon, UK

Television would not be the same without Geoffrey Burgon – he has created some of the best-known soundtracks and themes: *Tinker, Tailor, Soldier, Spy* with its unforgettable end theme, ‘Nunc Dimittis’, which entered the pop charts; *Brideshead Revisited*, often referred to as ‘the greatest score ever written for television’, as well as *Longitude* and *The Forsyte Saga* both of which won him a BAFTA for Best Original Score. His work in film includes *Monty Python’s Life of Brian*, *Turtle Diary* and *A Foreign Field* starring Alec Guinness and Lauren Bacall.

The Forsyte Saga (2002) *BAFTA winner*, **Longitude** (2000) *BAFTA winner*, **Cider with Rosie** (1998), **Silent Witness** (1996), **Martin Chuzzlewit** (1994) *BAFTA nomination*, **A Foreign Field** (1993), **The Silver Chair** (1990), **Prince Caspian** (1989), **The Lion, the Witch and the Wardrobe** (1988), *Turtle Diary* (1985), **How Many Miles to Babylon?** (1982), **Brideshead Revisited** (1981) *BAFTA nomination*, **Dogs of War** (1980), **Tinker, Tailor, Soldier, Spy** (1979), **Life of Brian** (1979), **Doctor Who** (1976)

‘A composer who has something worth saying and knows how to say it’.
The Guardian

www.geoffreyburgon.co.uk

Francis Chagrin

Born 1905, Bucharest, Romania; died London, UK, 1972.

The sheer volume of Romanian born, French educated and British bred Francis Chagrin’s commercial work is staggering. He wrote scores for two hundred films, many television programs and numerous commercials for every household product from soup to chocolate. In 1963 he was elected Film Composer of the Year in the Harriet Cohen International Awards. As well as conducting his own film scores he frequently conducted orchestral concerts in the UK and abroad and, in 1951, formed his own chamber ensemble which gave regular concerts and broadcasts of varied and unusual repertoire. Chagrin’s friend and composer, Benjamin Frankel, struck the right tone when he wrote that he was ‘always able to see the lighter aspect of serious effort.’

The Bridge (1946), **Easy Money** (1948), **Last Holiday** (1950), **The Intruder** (1953), **An Inspector Calls** (1954), **The Colditz Story** (1955), **Greyfriars Bobby: The True Story of a Dog** (1961)

John Corigliano

Born 1939, New York City, USA

American composer John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano’s numerous scores—including three symphonies and eight concertos among over one hundred chamber, vocal, choral, and orchestral works—have been performed and recorded by many of the world’s most prominent orchestras, soloists, and chamber musicians. Recent scores include *Conjurer* (2008), for percussion and string orchestra, commissioned for and introduced by Dame Evelyn Glennie; *Concerto for Violin and Orchestra: The Red Violin* (2005), developed from the themes of the score to the François Girard’s film of the same name, which won Corigliano an Oscar in 1999; *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000) for orchestra and amplified soprano, the recording of which was nominated for the Grammy for Best Contemporary Composition in 2008; *Symphony No. 3: Circus Maximus* (2004), scored simultaneously for wind orchestra and a multitude of wind ensembles; and *Symphony No. 2* (2001: Pulitzer Prize in Music.) Other important scores include *String Quartet* (1995: Grammy Award, Best Contemporary Composition); *Symphony No. 1* (1991: Grawemeyer Award); the opera *The Ghosts of Versailles* (Metropolitan Opera commission, 1991); and the *Clarinet Concerto* (1977.) One of the few living composers to have a string quartet named for him, Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, New York.

Altered States (1980), **Revolution** (1985), **The Ghosts of Versailles** (1992), **The Red Violin** (1999) *Academy Award winner*, **The Oscar Winning Chaconne** (2008)

‘John Corigliano’s musical language is unique and unmistakable, yet rooted in the grand traditions of the past. While his music is often harmonically complex and rhythmically challenging, he also dares to write a simple, beautiful melody, which is unusual for our time. He is a performers dream – every notes has a place, a direction and a purpose, and his mastery of sound colour in orchestration is unparalleled. My association with John and The Red Violin has been one of the great privileges of my musical life’.
Joshua Bell

Philip Glass

Born 1937, Baltimore, USA

Philip Glass’s eclectic musical career has been informed by a dizzying array of inspirations. Born in Baltimore where he worked in his father’s radio repair shop and listened to every type of music from Schubert to Elvis, Glass went to Paris to study with the legendary Nadia Boulanger and discovered a world of music beyond the West when transcribing the works of Ravi Shankar. He has collaborated with many artists from Doris Lessing to Leonard Cohen, David Bowie and Brian Eno to Paul Simon and has written more than twenty operas as well as innumerable concert works. *Koyaanisqatsi* (1982), considered the most radical and influential matching of sound and vision since ‘Fantasia’, marked the beginning of a glittering career in composing for film. From Martin Scorsese to Stephen Daldry, Glass has worked with some of the greatest directors of our time and his film music has collected awards and critical acclaim at every turn.

No Reservations (2007), **Cassandra’s Dream** (2007), **Notes on a Scandal** (2006) *Academy nomination*, **The Illusionist** (2006), **Neverwas** (2005), **Undertow** (2004), **Taking Lives** (2004), **Secret Window** (2004), **The Hours** (2002) *BAFTA winner, Academy nomination, Golden Globe nomination*, *Grammy nomination*, **Naqoyqatsi** (2002), **The Truman Show** (1998) *Golden Globe winner, ASCAP winner*, **Kundun** (1997) *Academy nomination, Golden Globe nomination*, **The Secret Agent** (1996), **Candyman** (1992), **Anima Mundi** (1992), **The Thin Blue Line** (1988), **Powaqqatsi** (1988), **Hamburger Hill** (1987), **Mishima** (1985) *Cannes winner, Koyaanisqatsi* (1982)

‘The most powerful composer of our time... what Glass is doing is changing the face of music for our time and all time’.
Daily Telegraph

‘The best-known composer of art music in America, if not the world’.
Los Angeles Times

Morton Gould

Born 1913, Richmond Hill, New York, USA; died Orlando, FL, 1996.

Capping a life of musical achievements are Morton Gould’s 1995 Pulitzer Prize for *Stringmusic*, commissioned by the National Symphony Orchestra for the final season of music director Mstislav Rostropovich, and his 1994 Kennedy Center Honor in recognition of lifetime contributions to American culture. Gould composed many Broadway scores (*Billion Dollar Baby, Arms and the Girl*), film music (*Delightfully Dangerous, Cinerama Holiday, Windjammer*), music for television (*Holocaust*, the CBS documentary *World War I*), and ballet scores (*Interplay, Fall River Legend*, and *I’m Old Fashioned*). His music was commissioned by symphony orchestras throughout the United States, the Library of Congress, the Chamber Music Society of Lincoln Center, the American Ballet Theatre, and the New York City Ballet. Gould integrated jazz, blues, gospel, country-and-western, and folk elements into compositions which bear his unequalled mastery of orchestration and imaginative formal structures. These instantly recognisable American sounds led to Gould’s receiving three commissions for the US Bicentennial (including *American Ballads, Symphony of Spirituals*, and *Something to Do*).

Ring of Steel (1942), **Windjammer** (1958), **World War I** (1964), **The Land of Hope** (1976), **F. Scott Fitzgerald in Hollywood** (1976), **Holocaust** (1978) *Emmy and Grammy award nominations*

Bernard Herrmann

Born 1911, New York City, USA; died Los Angeles, USA, 1975

No composer contributed more to film than Bernard Herrmann, who, in over forty scores, enriched the work of such directors as Orson Welles, Alfred Hitchcock, François Truffaut, and Martin Scorsese. From his first film *Citizen Kane* to his last *Taxi Driver*, Herrmann was a master at evoking psychological nuance and dramatic tension through music, often using unheard-of instrumental combinations to suit the dramatic needs of a film. His scores are amongst the most distinguished ever written, ranging from the fantastic (*Fahrenheit 451, The Day the Earth Stood Still*) to the romantic (*The Ghost and Mrs. Muir*) to the terrifying (*Obsession, Psycho*).

Citizen Kane (1941), **The Devil and Daniel Webster** (1941) *Academy Award winner*, **North by Northwest** (1959), **Vertigo** (1958), **The Man Who Knew Too Much** (1956), **Psycho** (1960), **The Ghost and Mrs. Muir** (1947), **Cape Fear** (1962), **Taxi Driver** (1976)

It seems fitting that a composer who blazed new trails in electronic media of the 20th century - radio, cinema and television - is finding fresh appreciation in the age of the internet - a time when Herrmann’s influence on the art of dramatic music continues to grow’.
Steven C Smith

Alberto Iglesias

Born 1955, San Sebastian, Spain

Spain’s most acclaimed composer, Alberto Iglesias’s early musical training included the piano, guitar and composition as well as electronic music studies. His considerable experience in film composition began in the 1980s with Spanish directors such Pedro Almodóvar, Julio Médem, Icíar Bollain and Carlos Saura. With Almodóvar he has produced some of the most beautiful and memorable collaborations of music and film. He has also worked with directors Oliver Stone, Fernando Meirelles, John Malkovitch and Marc Forster. His film accolades include Academy award nominations for *The Constant Gardener* and *The Kite Runner*.

Los Abrazos rotos (2008), **Che Parts 1 & 2** (2008), **The Kite Runner** (2007) *Academy nomination, BAFTA nomination, Golden Globe nomination, Satellite Award winner*, **Volver** (2006) *CEC winner, Spanish Music Award winner, Goya winner, Spanish Music Award winner, European Film Award winner*, **The Constant Gardener** (2005) *Academy nomination, BAFTA nomination, World Soundtrack winner, Satellite Award nomination, Cannes winner*, **Bad Education** (2004) *CEC nomination, Spanish Music Award nomination, World Soundtrack Award nomination, European Film Award nomination*, **Take My Eyes** (2003) *CEC winner, Spanish Music Award nomination, European Film Award nomination*, **Terror In Moscow** (2003), **Comandante** (2003), **Talk to Her** (2002) *CEC winner, Goya winner*, **The Dancer Upstairs** (2002) *ROTA Soundtrack Award*, **Sex and Lucia** (2001) *Goya winner*, **All about My Mother** (1999) *Goya winner, Spanish Music Award winner, CEC nomination*, **Lovers of the Arctic Circle** (1998) *Goya winner, Live Flesh* (1997), **The Flower of my Secret** (1995), **Tierra** (1996) *Goya winner*, **La Ardilla Roja** (1993) *Goya winner*, **Vacas** (1992) *Goya winner*

‘One of my greatest joys is to watch a composer spread his wings, and create the most affecting moments in film. Alberto Iglesias score for The Kite Runner is a continuous movement within the story telling, never overlapping itself. Nothing is ever ended or dismissed, and nothing is ever begun and finished. His score is like a wheel created by senses, where the senses are set whirling into the infinity of space. It is timeless, spaceless and moving’.
Marc Forster
www.albertoiglesias.net

Michael Nyman

Born 1944, London, UK

Michael Nyman’s astonishing career in film music began with a collaboration with his friend Peter Greenaway on *The Draughtsman’s Contract*. So central to the director’s vision was Nyman’s music, that Greenaway actually cut the film to the delivered score. Their relationship continued to produce some of the greatest film music of the period, including *Drowning By Numbers, A Zed & Two Noughts* and *The Cook, the Thief, His Wife and Her Lover*. Unprecedented soundtrack success came with *The Piano* directed by Jane Campion – the CD was a best-seller around the world and the main theme remains one of the best-loved of all time. Other fruitful director-composer relationships include Michael Winterbottom (*Wonderland*), Laurence Dunmore for *The Libertine* and a collaboration with Damon Albarn (Blur, Gorillaz) on Antonia Bird’s *Ravenous*. Nyman’s instantly recognisable compositional style is characterised by his strong melodies and assertive rhythms, and since forming the Michael Nyman Band in the 1970’s his output has been wide and varied including five operas, eight concertos, five string quartets and substantial song cycles. He was awarded a CBE for his services to music in 2008.

Man on Wire (2008), **The Body of Christ** (2007), **Never Forever** (2007), **Jestem** (2005) *Polish Film Award winner*, **Detroit: Ruin of a City** (2005), **The Libertine** (2004), **Luminal** (2004), **Nathalie** (2003), **The Actors** (2003), **24 Heures de la vie d’une femme** (2002), **Haute fidélité** (2001), **Subterrain** (2001), **The Claim** (2000), **Act without Words** (2000), **The End of the Affair** (1999) *BAFTA nomination, Golden Globe nomination, Wonderland* (1999), **Ravenous** (1999) *Satellite winner, Gattaca* (1997) *Golden Globe nomination*, **Enemy Zero** (1996), **Carrington** (1995), **The Piano** (1993) *AFI Award, CFCA Award, BAFTA nomination*, **Prospero’s Books** (1991), **The Cook, The Thief, His Wife & Her Lover** (1989), **Monsieur Hire** (1989) *César nomination*, **A Zed & Two Noughts** (1985), **The Draughtsman’s Contract** (1982)

www.michaelnyman.com

Miklós Rózsa

Born 1907, Budapest, Hungary, died Los Angeles, USA, 1995

Miklós Rózsa was a Hungarian-born composer best known for his film scores, most notably the score to the 1959 epic *Ben-Hur*. it was in London that Rózsa broke into the new medium when he was invited to write the score for the picture *Knight without Armour* directed by his fellow Hungarian Alexander Korda. After his next score (for *Thunder in the City*), he joined the staff of Korda’s London Films. In 1939 Rózsa went with Korda to Hollywood to complete *The Thief of Bagdad*. Rózsa remained in California the rest of his life and scored over a hundred films. The recipient of seventeen Academy Award nominations, Rózsa won three Oscars: for *Spellbound, A Double Life*, and his magnum opus, *Ben-Hur* (1959). Other notable scores are *Double Indemnity* (1944), *Quo Vadis* (1951), *King of Kings* (1961), *El Cid* (1961), *The Private Life of Sherlock Holmes* (1971) and his highly stylized, descriptive film score for *The Golden Voyage of Sinbad* (1974). Calling it ‘one of the great musical scores of the Seventies’, film critic Duncan Shepherd praised Rózsa’s scoring of 1977’s *Providence* from Alain Resnais, as ‘a darkly romantic work that harks back to the mood and manner of his *film noir* scores of the Forties.’

Jungle Book (1942), **Double Indemnity** (1944), **Spellbound** (1944) *Academy Award winner, A Double Life* (1947) *Academy Award winner, Julius Caesar* (1953), **Ben-Hur** (1959) *Academy Award winner, King of Kings* (1961), **The Private Life of Sherlock Holmes** (1971), **The Golden Voyage of Sinbad** (1974), **Time after Time** (1979), **Eye of the Needle** (1981)

Andrew Lloyd Webber

Born 1949, London, UK

The worldwide and commercial success of the English composer Andrew Lloyd Webber's music gives it a life well beyond the theatre. His range from a Requiem Mass through to rock and roll, symphonic works through to electro! As well as some of the most widely covered compositions in the world, such as the instantly recognizable *Memory*, or *No Matter What*. Lloyd Webber has achieved great popular success, with several musicals that have run for more than a decade, both in the West End and on Broadway. He has composed, among other things, thirteen musicals, a song cycle, a set of variations and two film scores. He has also gained a number of honours, including a knighthood in 1992, followed by a peerage for services to music, seven Tony Awards (and forty nominations), three Grammy Awards (with an additional sixty nominations), an Academy Award (two other nominations), seven Olivier Awards (with a hundred nominations), a Golden Globe, and the Kennedy Center Honors in 2006. Many of his songs, notably 'The Music of the Night' from *The Phantom of the Opera*, 'I Don't Know How to Love Him' from *Jesus Christ Superstar*, 'Don't Cry for Me, Argentina' from *Evita*, 'Any Dream Will Do' from *Joseph and the Amazing Technicolor Dreamcoat* and 'Memory' from *Cats* are now legendary, even without the the hugely successful musicals in which they were featured. His company, the Really Useful Group, is one of the largest theatre operators.

Jesus Christ Superstar, *Academy Award nomination (1974)*, **Evita** *Tony Award winner (1980)*, *Grammy Award winner (1980)*, *Golden Globe Award award winner (1987)* *Academy Award winner (1997)*, *Cats*, *Tony Award amd Grammy Award Winner (1983)*, **The Phantom of the Opera** *Academy Award nomination (2004)**Tony Award winner*, **Sunset Boulevard** *Tony Award winner (1995)*, **Joseph and the Amazing Technicolor Dreamcoat** *(1968)*

*'Andrew Lloyd Webber is arguably the most successful composer of our time'. **The Internet Movie Database***

Jocelyn Pook

Born 1960, Solihull, Birmingham, UK

Jocelyn Pook is a multi award-winning composer who writes music for film, television, theatre, dance and the concert platform. Since graduating from the Guildhall School of Music and Drama where she studied the viola, she has also toured and recorded extensively with many leading names in rock, pop and classical music. She has collaborated with a diverse range of artists, including The Communards, Laurie Anderson, Massive Attack, Ryuichi Sakamoto and Peter Gabriel. Jocelyn's scores for Stanley Kubrick's *Eyes Wide Shut* and Laurent Cantet's *Time Out (L'Emploi du temps)* established her as a highly original composer of screen music. Recent film scores have included Michael Radford's *The Merchant of Venice* and Sarah Gavron's adaptation of Monica Ali's award-winning book *Brick Lane*.

Brick Lane (2007), **Chaotic Ana** (2007), **Heidi** (2005), **The Government Inspector** (2005), **The Merchant of Venice** (2004) *Classical BRIT nomination*, *Golden Globe nomination*, *Chicago Film Critics Award winner*, *ASCAP winner*, **Wild Side** (2004), **Time Out** (2001), **Comment j'ai tué mon père** (2001), **Eyes Wide Shut** (1999), **Butterfly Collectors** (1999) *RTS Award winner*

*'A magnificent score written for [Eyes Wide Shut] by Jocelyn Pook. It is one ofthe most varied and compelling in all Kubrick's work'. **The Economist***

www.jocelynpook.com

Zbigniew Preisner

Born 1955, Bielsko-Biala, Poland

Zbigniew Preisner is Poland's leading film music composer. For many years he enjoyed a close collaboration with the director Krzysztof Kieslowski and his script-writer Krzysztof Piesiewicz; his scores for Kieslowski's films *Dekalog*, *The Double Life of Véronique*, *Three Colours Blue*, *Three Colours White* and *Three Colours Red* have brought him international acclaim and many commissions for film and television scores. His music has a kind of purity and timelessness which moves people: huge chord sequences or tunes as simple and attractive as nursery rhymes. Outside film, he has worked on orchestrations for Pink Floyd's David Gilmour and he wrote *Requiem for My Friend* in memory of Kieslowski, which was released by Warners and became an international best-seller.

Anonyma: A Woman in Berlin (2008), **Un Secret** (2007) *César nomination*, **The Beautiful Country** (2004), **It's All About Love** (2003), **Between Strangers** (2002), **The Last September** (1999), **Fairytales: A True Story** (1997), **The Island on Bird Street** (1997) *Silver Bear winner*, **Élisa** (1995) *César winner*, **Three Colours: Red** (1994) *César winner*, **Three Colours: White** (1994), **Three Colours: Blue** (1993) *Golden Globe nomination*, *César nomination*, *LAFCA winner*, **The Secret Garden** (1993), **Damage** (1992) *LAFCA winner*, **At Play in the Fields of the Lord** (1991) *Golden Globe nomination*, **The Double Life of Véronique** (1991) *César nomination*, *LAFCA winner*, **Dekalog** (1990) *César nomination*

*'A composition has to come along and make something of what's been written in a literary language. But how can you describe music? That it's beautiful, for example, sublime? That it's memorable? That it's mysterious? You can write all this down but the composer's got to come along and find the notes. Then the musicians have to play all these notes. And all this, in the end, has to remind you of what was written down in literary language. And Zbigniew Preisner simply does it wonderfully'. **Krzysztof Kieslowski***

www.preisner.com

Debbie Wiseman

Born 1963, London, UK

Debbie Wiseman was learning the piano from the tender age of seven; while on a family holiday, her parents noticed her playing in a hotel where they were staying, so lessons were arranged. She went on to study at the Guildhall School of Music and Drama with Buxton Orr and began composing scores for television during the late 1980s. A pioneer female composer in film and television, her musical output has included over 150 scores for productions including the award-winning *Wilde*, the start of an long collaboration with Stephen Fry. Debbie was awarded an MBE in 2004.

Lesbian Vampire Killers (2009), **Fry in America** (2008), **The Passion** (2008), **New Europe** (2007), **Jekyll** (2007), **Flood** (2007), **Baker Street Irregulars** (2007), **Judge John Deed** (2007), **Middletown** (2006), **Catherine the Great** (2005), **The Inspector Lindley Mysteries** (2005), **Beaten** (2005), **Arsène Lupin** (2004), **The Truth about Love** (2004), **The Private Life of Samuel Pepys** (2003), **Stig of the Dump** (2002), **Empires: Egypt's Golden Empire** (2002), **Othello** (2001), **My Uncle Silas** (2000), **Innocents** (2000), **Warriors** (1999) *RTS Award winner*, **Wilde** (1997) *Ivor Novello nomination*, **Death of Yugoslavia** (1995) *Ivor Novello nomination*, *RTS Award nomination*, **The Good Guys** (1992)

*'A moving orchestral work by Debbie Wiseman... Strings soar and balloon like a net curtain in a breeze, held in place by simple but evocative themes and patterns that inter twine to create a sense of dignified sadness. A truly impressive work'. **Empire** (on the soundtrack for *Wilde*)*

www.debbiewiseman.co.uk

Gabriel Yared

Born 1949, Beirut, Lebanon

A well known and versatile composer, with film scores that range from the French classic *Betty Blue* to the Oscar-winning *The English Patient*. Gabriel Yared was born in Beruit and lived there for the first eighteen years of his life. From four to fourteen he attended a Jesuit boarding school where he learnt music on his own, practising on the school organ and reading the repertoire, thanks to the musical library there. His commitment to music soon became exclusive, spending his entire free time expanding his musical knowledge, always on the trail of a musical ideal yet still open to all kinds of music. Since 1980, he has composed over seventy original movie scores, most notably in his extraordinary collaborations with Anthony Minghella. Yared has composed music for dance, working with choreographers Roland Petit and Carolyn Carlson.

Adam Resurrected (2008), **The No.1 Ladies' Detective Agency** (2008), **A Room with a View** (2007), **Manolete** (2007), **1408** (2007), **Breaking and Entering** (2006), **Azur et Asmar** (2006) *César nomination*, **The Lives of Others** (2006), **Underexposure** (2005), **L'Avion** (2005), **Shall We Dance** (2004), **Cold Mountain** (2003) *Academy nomination*, *BAFTA winner*, *Golden Globe nomination*, *Golden Satellite nomination*, **Sylvia** (2003), **Marins Perdus** (2003), **Bon Voyage** (2003) *César nomination*, **The One and Only** (2002), **Possession** (2002), **L'Idole** (2002), **Not Afraid, Not Afraid** (2001), **Autumn In New York** (2000), **The Talented Mr Ripley** (1999) *Academy nomination*, *BAFTA nomination*, *Golden Globe nomination*, **City of Angels** (1998) *ASCAP winner*, *GRAMMY nomination*, *Golden Satellite nomination*, **The English Patient** (1996) *Academy winner*, *Golden Globe winner*, *GRAMMY winner*, *Golden Satellite winner*, *BAFTA winner*, *Golden Globe nomination*, **L'Amant** (1993) *César winner*, **Camille Claudel** (1988) *César winner*, **Agent Trouble** (1987) *César nomination*, **Betty Blue** (1986) *César nomination*

*'On both The Talented Mr Ripley and The English Patient, Gabriel and I had such an amazing time collaborating. He is like my brother. I think he is the best composer for movies living, by a mile'. **Anthony Minghella***

www.gabrielyared.com

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