



Selections from

# Harry Potter

AND THE  
DEATHLY  
HALLOWS  
PART I

**Featuring Hedwig's Theme, Obliviate, Dobby, Lovegood,  
Ministry of Magic, Farewell to Dobby, and The Elder Wand**

Music by **JOHN WILLIAMS** and **ALEXANDRE DESPLAT**

Arranged by **MICHAEL STORY**

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### INSTRUMENTATION

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|---------------------------|--|---|
| 1 Conductor               | 1 1st B $\flat$ Trumpet                                | 3 Percussion<br>(Suspended Cymbal, Snare<br>Drum/Tom-Tom, Shaker) |
| 1 1st Flute               | 1 2nd B $\flat$ Trumpet                                | 1 Piano (Optional)  |
| 1 2nd Flute               | 3 Trombone   | 8 1st Violin  |
| 2 Oboe                    | 1 Tuba   | 8 2nd Violin  |
| 1 1st B $\flat$ Clarinet  | 1 Mallet Percussion<br>(Bells/Xylophone or<br>Marimba) | 5 3rd Violin (Viola T.C.)   |
| 1 2nd B $\flat$ Clarinet  | 1 Timpani<br>(F $\sharp$ -B-D-E)                       | 5 Viola   |
| 2 Bassoon                 |  | 5 Cello   |
| 1 B $\flat$ Bass Clarinet |  | 5 String Bass   |
| 4 F Horn                  |  |   |
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### NOTES TO THE CONDUCTOR

This arrangement of music from the wonderful soundtrack to the seventh movie in the Harry Potter series contains seven contrasting themes. It is scored for intermediate-level full orchestra; however, it is also completely playable by string orchestra alone, or with any number of added winds or percussion. "Hedwig's Theme" is written for both solo violin and bells, but you may wish to use either just the violin or bells only. In "Ministry of Magic," the staccato eighth notes in the upper strings and winds should be played very lightly and should not cover up the melody in the lower parts. "Farewell to Dobby" may be played in-tempo, or, if desired, in a rubato manner. In the final section, "The Elder Wand," there should be a steady crescendo throughout. If desired, as your students become familiar with the music, feel free to increase the tempo to up to around 172 bpm.

I hope you and your orchestra find this piece to be an exciting and worthwhile musical experience!

*Michael Story*

### NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# Harry Potter and the Deathly Hallows – Part 1

Featuring HEDWIG'S THEME, OBLIVIATE, DOBBY, LOVEGOOD, MINISTRY OF MAGIC, FAREWELL TO DOBBY, THE ELDER WAND

CONDUCTOR SCORE

Duration - 4:50

“Hedwig’s Theme” - By JOHN WILLIAMS

Arranged by Michael Story

Mysteriously (♩ = 126)

9

**Flutes** I II

**Oboe**

**B♭ Clarinets** I II

**Bassoon (B♭ Bass Clarinet)**

**F Horn**

**B♭ Trumpets** I II

**Trombone**

**Tuba**

**Mallet Percussion** (Bells/Xylophone or Marimba)  
Bells  
*mp*

**Timpani (F♯-B-D-E)**  
Tune: F♯-B-D-E

**Percussion** (Suspended Cymbal, Snare Drum/Tom-Tom, Shaker)

**Piano (optional)**

“Hedwig’s Theme” - By JOHN WILLIAMS  
Mysteriously (♩ = 126)

**Violins** I II  
Solo *mp*

**Viola (Violin III)**

**Cello**

**String Bass**

1 2 3 4 5 6 7 8 9



"Obliviate" - by ALEXANDRE DESPLAT  
poco rit. 15 With motion (♩ = 80)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

poco rit. 15 "Obliviate" - by ALEXANDRE DESPLAT  
With motion (♩ = 80)

10 11 12 13 14 15 16

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc. Xyl. or Mrb. (soft mallets) *mf*

Timp.

Perc. Sus. Cym. with mallets *p* *mf*

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass arco *mf*

20 All  $\frac{2}{4}$  *mf*

4 Hi 3 *mf*

17 18 19 20



The image shows a page of a musical score for an orchestra, spanning measures 21, 22, and 23. The instruments listed on the left are: Fls. (I and II), Ob., Cls. (I and II), Bsn. (B $\flat$  B. Cl.), Hn., Tpts. (I and II), Trb., Tuba, Mlt. Perc., Timp., Perc., Pno. (opt.), Vlns. (I and II), Vla. (Vln. III), Cello, and Str. Bass. The score is in a key with one sharp (F#) and a 4/4 time signature. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The percussion section includes a mallet part with a rhythmic pattern of eighth notes, a timpani part, and a general percussion part with a dynamic marking of *p*. The string section includes violins I and II, a viola (Violin III), cello, and string bass. The woodwind section includes flutes, oboes, clarinets, and bassoon. The brass section includes horns, trumpets, trombones, and tuba. The piano part is optional. The dynamic marking *mf* is present in the clarinet and bassoon parts in measure 23.

Fls. I *mf*

Fls. II *mf*

Ob. *mf*

Cls. I

Cls. II

Bsn. (B $\flat$  B. Cl.) *mf*

Hn. *mf*

Tpts. I

Tpts. II *mf*

Trb. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp.

Perc.

Pno. (opt.) *mf*

Vlns. I *V* *Lo 1*

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

29

Fls. I  
 Fls. II  
 Ob.  
 Cls. I  
 Cls. II  
 Bsn. (B $\flat$  B. Cl.)  
 Hn.  
 Tpts. I  
 Tpts. II  
 Trb.  
 Tuba  
 Mlt. Perc.  
 Timp.  
 Perc.  
 Pno. (opt.)

29

Vlms. I  
 Vlms. II  
 Vla. (Vln. III)  
 Cello  
 Str. Bass

The musical score for page 8 covers measures 31 through 34. The instrumentation includes:

- Fls. (Flutes):** I and II parts, both playing a melodic line starting with a whole note rest, followed by quarter notes, and then a half note. Dynamics are marked *mf*.
- Ob. (Oboes):** I and II parts, mirroring the flute parts.
- Cls. (Clarinets):** I and II parts, mirroring the flute parts.
- Bsn. (Bassoon):** (B♭ B. Cl.) part, playing a steady eighth-note accompaniment.
- Hn. (Horns):** I and II parts, playing a melodic line with eighth notes and quarter notes.
- Tpts. (Trumpets):** I and II parts, playing a melodic line with quarter notes and half notes.
- Trb. (Trombones):** I and II parts, playing a melodic line with quarter notes.
- Tuba:** Playing a melodic line with quarter notes.
- Mlt. Perc. (Milt. Perc.):** Playing a steady eighth-note accompaniment.
- Timp. (Timp.):** Playing a steady eighth-note accompaniment.
- Perc. (Perc.):** Playing a steady eighth-note accompaniment.
- Pno. (opt.):** (optional piano part, currently silent).
- Vlins. (Violins):** I and II parts, playing a melodic line with quarter notes and half notes. Dynamics are marked *mf*.
- Vla. (Viola):** (Vln. III) part, playing a melodic line with quarter notes.
- Cello:** Playing a melodic line with quarter notes.
- Str. Bass (Str. Bass):** Playing a melodic line with quarter notes.

The score features a large red watermark reading "Preview Only" diagonally across the page. Dynamic markings of *mf* (mezzo-forte) are present throughout the score.



37 Playfully (♩ = 128)

Fls. I *f* *mp* (*mp*)

Fls. II *f* *mp*

Ob. *f* *mp* (*mp*)

Cls. I *f* *mp* (*mp*)

Cls. II *f* *mp* (*mp*)

Bsn. (B♭ B. Cl.) *f* *mp*

Hn. *f* *mp* (*mp*)

Tpts. I *f* *mp*

Tpts. II *f* *mp*

Trb. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *f* *p*

Perc. *f*

Pno. (opt.) *f*

37 Playfully (♩ = 128)

Vlns. I *f* *mp* *mp* *mp*

Vlns. II *f* *pizz.* *mp*

Vla. (Vln. III) *f* *pizz.* *mp* (V)

Cello *f* *mp*

Str. Bass *f* *pizz.* *p* *mp*

Fls. I II

Ob.

Cls. I II

Bsn. (Bb B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc. (Bells)

Timp.

Perc.

Pno. (opt.)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

50

pizz.

mf (pizz.)

mf

arco

mf

pizz.

mf

mf

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B $\flat$  B. Cl.)  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlt. Perc.  
Timp.  
Perc.  
Pno. (opt.)

Vlms. I  
Vlms. II  
Vla. (Vln. III)  
Cello  
Str. Bass

51 52 53 54 55 56 57 58 59 60

Fls. I, II

Ob.

Cls. I, II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I, II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

*mf*

*(mf)*

*mf*

*(mf)*

Shaker

Tom-Tom *mf*

*mf*

Vlns. I, II

Vla. (Vln. III)

Cello

Str. Bass

*pizz.*

*arco*

*arco*

*arco*

4

Fls. I, II

Ob.

Cls. I, II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I, II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I, II

Vla. (Vln. III)

Cello

Str. Bass

1. 2. 75

*mf*

*(mf)*

arco

arco V

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlms. I II

Vla. (Vln. III)

Cello

Str. Bass

*mp*

*mp*

*pizz.*

*pizz.*

*mp*

2 -2 Lo 1 0 -4 o Lo 1 2 Lo 1 -3 Lo 4 Lo 4 4

2 Lo 1 0 -4 o Lo 1 2 Lo 1 -3 Lo 4

Lo 1 Lo 1

x4

*pizz.*

*pizz.*

*mp*

Fls. I *mp* *mf*

Fls. II *mp* *mf*

Ob. *mp* *mf*

Cls. I *mp* *mf*

Cls. II *mp* *mf*

Bsn. (B $\flat$  B. Cl.) *mp* *mf*

Hn. *mp* *mf*

Tpts. I *mp* *mf*

Tpts. II *mp* *mf*

Trb. *mf*

Tuba *mf*

Mlt. Perc.

Timp.

Perc. *mp* *mf*

Pno. (opt.) *mf*

Vlins. I *mp* *mf*

Vlins. II *mp* *mf*

Vla. (Vln. III) *mp* *mf*

Cello *mp* *mf* arco x4

Str. Bass *mp* *mf* arco

Fls. I  
Fls. II  
Ob.  
Cls. I  
Cls. II  
Bsn. (B $\flat$  B. Cl.)  
Hn.  
Tpts. I  
Tpts. II  
Trb.  
Tuba  
Mlt. Perc.  
Timp.  
Perc.  
Pno. (opt.)  
Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass



96

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

96

Hi 3

4

101 Expressively (♩ = 86)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc. (mf)

Timp.

Perc.

Pno. (opt.)

rit.

*p*

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

rit.

Hi 3 4 4

*mp*

*p*

*p*

*mp*

*mp*

*p*

*mp*

*p*

*mp*

107

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Sus. Cym. with mallets

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*p* *mp*

107

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

4

4

Hi 3

V

V

Fls. I, II

Ob.

Cls. I, II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I, II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlins. I, II

Vla. (Vln. III)

Cello

Str. Bass

Hi 3

118

123 Bright (♩ = 156)

Fls. I *mf*

Fls. II *mf*

Ob. *mf*

Cls. I *mf* *mp*

Cls. II *mf*

Bsn. (B♭ B. Cl.) *mf* *mp*

Hn. *mf* *mp*

Tpts. I *mf*

Tpts. II *mf*

Trb. *mf* *mp*

Tuba *mf* *mp*

Mlt. Perc. *mf*

Timp. *mf*

Perc. T.T. *mp*

Pno. (opt.) *mf* *mp*

123 Bright (♩ = 156)

Vlins. I *mf*

Vlins. II *mf* *mp* *p*

Vla. (Vln. III) *mf* *mp*

Cello *mf* *mp*

Str. Bass *mf* *mp*

Fls. I II

Ob.

Cls. I II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

*(mp)* *mf* *mf* *mf* *mf* *mf* *mf*

128 129 130 131 132 133 134 135

35934S



141

Fls. I (mf) f

Fls. II (mf) f

Ob. (mf) f

Cls. I f

Cls. II f

Bsn. (Bb B. Cl.) f

Hn. f

Tpts. I mf f

Tpts. II mf f

Trb. f

Tuba f

Mlt. Perc. Xyl. (hard mallets) f

Timp. f

Perc. f (Sus. Cym.)

Pno. (opt.) f

Vlins. I (V) mf f

Vlins. II (V) f

Vla. (Vln. III) (V) f

Cello f

Str. Bass f

141



149

Fls. I, II

Ob.

Cls. I, II

Bsn. (B $\flat$  B. Cl.)

Hn.

Tpts. I, II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I, II

Vla. (Vln. III)

Cello

Str. Bass

*ff*

Choke

149