

From the Motion Picture

HOW TO TRAIN YOUR DRAGON

**Additional parts
arranged by Christoph Kalz
www.musikalz.de**

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HOW TO TRAIN YOUR DRAGON

by JOHN POWELL
Arranged by CHRISTOPH KALZ

1 **Slowly** rit. **9 Allegro** **tr**

Flöte (easy flute)
Altsaxophon 3 (Horn 3)
Altsaxophon 4 (Horn 4)
Tenorsaxophon 4 (Horn 4)
Horn 3 in F
Horn 4 in F
Trompete 2 in C
Trompete 2 in B
Hakenharfe
Violine 1
Violine E1
Violine 2
Violine E2
Viola
Violine 3
Violoncello
Easy Cello

[Es-Dur]
Eb F# G# Ab
Bb C# D#

The score is written for a full orchestra. It begins with a 'Slowly' tempo and a key signature of one sharp (F#). The first section (measures 1-8) is marked 'Slowly' and includes dynamics *p*, *mp*, *mf*, and *p*. A 'rit.' (ritardando) marking is placed above measures 8-9. At measure 9, the tempo changes to 'Allegro' and the key signature changes to two sharps (D major). The second section (measures 9-16) is marked 'Allegro' and includes dynamics *mf* and *ff*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the string sections. The harp part has a 'tr' (trill) marking at the end. The woodwinds and brass parts have various articulations and dynamics. The string parts are highly detailed with many triplets and slurs.

14 22

Fl. *f*

Asax. 3 *f*

Asax. 4 *f*

Tsax. 4 *f*

Hn. 3 *f*

Hn. 4 *f*

C-Trp. *f*

Fig.hn. *f*

Tpt. 1 *f*

Hfce.

Vl. 1 *f*

Vl. E1 *f*

Vl. 2 *f*

Vl. E2 *f*

Vla. *f*

Vl. 3 *f*

Vc. *f*

Easy Vc. *f*



25

Fl. *f*

Asax. 3 *f*

Asax. 4 *f*

Tsax. 4 *f*

Hn. 3 *f*

Hn. 4 *f*

C-Trp. *f*

Fig.hn. *f*

Tpt. 1 *f*

Hfce.

Vl. 1 *f*

Vl. E1 *f*

Vl. 2 *f*

Vl. E2 *f*

Vla. *f*

Vl. 3 *f*

Vc. *f*

Easy Vc. *f*

Flöte (easy flute)

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HOW TO TRAIN YOUR DRAGON

Liebe Nadine,
Noten mit den kleinen Notenköpfen kannst du weglassen,
außerdem alles was dir zu kompliziert ist! Viel Spaß!

by JOHN POWELL
Arranged by CHRISTOPH KALZ

1 Slowly 5 rit. 9 Allegro

mp < *mf* > *p* *mf*

12 *mf* *f* *f*

17 *f*

21 22 Hier spielst du mit Hörnern und Saxofonen

25 ... und wieder mit den Flöten

30 5 35 4

42 43

47

51 53

Tenorsaxophon 4 (Horn 4)

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by JOHN POWELL

Arranged by CHRISTOPH KALZ

1 Slowly

p *mp* *mf* *p* rit.

9 **9** Allegro **14**

mf *f* 3

19 **22**

3 3 3 3 3 3 3 3

23

3 3 3 3 3 3 3 3 *f* 3

27

3 3 3 3 3 3 3 3 *mf* *f* 3 4

35 **35**

mf 3 *mf* 3

43 **43**

f 3 3 3 3 3 3 3 3

47

3 3 3 3 3 3 3 3

Trompete in C
Flügelhorn in C
(Trompete 2)

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1 **Slowly** **4** **rit.**

p *mp* *mf* *p*

9 **Allegro** **3** **14**

mf *f*

16

19

22 **22** **4**

28

35 **35** **6** **43**

mp *mf* *f*

Hakenharfe

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Slowly

E \flat F \sharp G \sharp A \flat
B \flat C \sharp D \sharp

[Es-Dur]

rit.

9 Allegro

6 2 4 4 6 2 4

ff

14 7 22

f

25 3 3 3 3

29 3 4 4

35 8 43

116

Musical notation for measures 116-117. Treble clef, key signature of two flats. The right hand plays a melodic line with eighth notes and quarter notes. The left hand plays a rhythmic accompaniment of eighth notes.

118

Musical notation for measures 118-120. Treble clef, key signature of two flats. The right hand continues the melodic line, with some notes beamed together. The left hand continues the rhythmic accompaniment.

121

Musical notation for measures 121-124. Treble clef, key signature of two flats. The right hand has a more complex melodic line with some slurs. The left hand continues the rhythmic accompaniment.

125 **125** **12** **138**

f **12** *ff*

Musical notation for measures 125-138. Treble clef, key signature of two flats. Measures 125-126 are marked with a box containing "125". Measures 127-137 are marked with a box containing "12". Measure 138 is marked with a box containing "138". The right hand has a melodic line. The left hand has a rhythmic accompaniment. Dynamics include "f" and "ff".

141

Musical notation for measures 141-144. Treble clef, key signature of two flats. The right hand has a melodic line. The left hand has a rhythmic accompaniment. The piece ends with a double bar line.

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Liebe easy-Cello-Spielerinnen und -Spieler,

wenn Passagen oder Takte noch immer zu viel Mühe machen, dann gilt immer:

- (a) Schwierige Takte/Zählzeiten können pausiert oder oktaviert werden, kleine Notenköpfe können ignoriert werden,
 (b) schnelle Rhythmen und Läufe können ausgelassen/übersprungen oder auf die Notenwerte der Hauptzählzeiten reduziert werden (z. B. spielt man **nur die erste Note von Gruppen aus Achteltriolen** oder Sechzehnteln, wie z. B. in Takt 13).
 Viel Spaß!

1 *Slowly* *rit.*

9 **9** *Allegro*

13 **14**

22 **22** (Ihr spielt hier ein paar Takte zusammen mit Va. & Vl.3!)

27

33 **35** pizz. *mf*

42 **43** arco *mf* *ff*

48 **53** *fp*

Easy Cello

2

56 (T. 56-88: Contrabass unisono) 64 Move ahead

pizz. *p*

66

74 80

mf

83

arco *p*

92 97 Slower

p *f*

101 107

simile *mf sub.*

111

< f

121 125

bring out *mf* *f*

130 138

fp *fp* *ff*

139