



# Classic Movie Ballads

Featuring *The Summer Knows* and *The Windmills of Your Mind*

Music by MICHEL LEGRAND

Arranged by ANDREW H. DABCZYNSKI

## INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment

## PROGRAM NOTES

"The Summer Knows," the theme song to the 1970s hit movie *The Summer of '42*, has become a pop music standard. It was written by French-born composer and pianist Michael Legrand, and is the first ballad heard in this medley. The bittersweet song was recorded by numerous artists, including Tony Bennett, Frank Sinatra, and Sarah Vaughan. We next hear another of Legrand's famous tunes, "The Windmills of Your Mind," from *The Thomas Crown Affair*, a romantic adventure film from 1968. This classic has been orchestrated and recorded in countless versions and in various languages, even including an Arabic setting.

## NOTES TO THE CONDUCTOR

The ballads in this concert set reflect the popular music sound of the 1960s and '70s that remains current even today. The optional piano part will lend depth and additional rhythm; however, the strings are orchestrated to stand alone. The optional divided parts are provided for musical interest and to challenge players, and will enhance the sound of the piece. After a two-measure introduction, "The Summer Knows" melody is heard in the first violins; care should be taken that the other accompanying voices mesh their parts to create one continuous arpeggiated effect (mm. 3–10). The theme is joined and harmonized (mm. 11–22) by the second violins and violas, until it is taken by the violas and celli (m. 23). At this point, the first violins provide an accompanying obbligato until the tune fades and ends (m. 30). A faster pop-rock figure is then provided by the basses (mm. 31–72) to accompany "The Windmills of Your Mind," with the melody heard in the violas/celli (35–48). During this statement, the first violins rest until the section is repeated, at which time they provide an important countermelody. The violins then take the tune (mm. 49–64) in octaves and then in harmony (note the optional division in m. 54–57), until the melody returns to the violas/celli (mm. 65–72) to close out the ballad.

## 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



**Vlns. I**  
*cresc.*  
*f* 3

**Vlns. II**  
*cresc.*  
*mf* 3

**Vla.**  
*cresc.*  
*mf*

**Cello**  
*cresc.*  
*mf*

**Str. Bass**  
*cresc.*  
*mf* 3

**Pno. Accomp.**  
*cresc.*  
*mp* 3

7 8 9

**Vlns. I**  
*mf* 3 4

**Vlns. II**  
*mp* 3

**Vla.**  
*mf sub.*

**Cello**  
*mp*

**Str. Bass**  
*mp*

**Pno. Accomp.**  
*p* 3 11

10 11 12

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

*cresc.*

13 14 15

This section of the score covers measures 13, 14, and 15. It features six staves: Violins I and II, Viola, Cello, String Bass, and Piano Accompaniment. All parts are marked with a *cresc.* (crescendo) instruction. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 13 shows the beginning of a melodic line in the strings and piano accompaniment. Measures 14 and 15 continue this line, with some notes marked with a *V* (vibrato) symbol.

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

*div.* *-3* *17* *-2* *div.* *sim.*

*f* *f* *f* *f* *f* *mf*

16 17 18

This section of the score covers measures 16, 17, and 18. It features the same six staves as the previous section. The music is marked with *f* (forte) in measures 16 and 17, and *mf* (mezzo-forte) in measure 17. There are several performance markings: *div.* (divisi) in measures 16 and 17, *-3* and *-2* (fingerings) in measure 16, *17* (a boxed measure number) in measure 17, and *sim.* (sostenuto) in measure 18. The piano accompaniment in measure 17 has a *mf* marking. The strings play a rhythmic pattern of eighth notes.

**Vlns. I**  
**Vlns. II**  
**Vla.**  
**Cello**  
**Str. Bass**  
**Pno. Accomp.**

*dim.*

19 20 21

**Vlns. I**  
**Vlns. II**  
**Vla.**  
**Cello**  
**Str. Bass**  
**Pno. Accomp.**

*rit. div.*

*mf* *mf*

*mp* *mf*

*mp* *mp*

*mp* *mp*

*rit.* *A tempo*

*p* *p*

22 23 24

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

25 26 27

*mp*

27

This section of the score covers measures 25 to 27. It features five string staves (Violins I and II, Viola, Cello, and String Bass) and a grand staff for piano accompaniment. The music is in a minor key, indicated by a flat sign on the first staff. The tempo is marked *mp* (mezzo-piano). Measure 27 is boxed with the number 27. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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

28 29 30

*rit.*  
*div.*  
*p*  
*pp*

This section of the score covers measures 28 to 30. It features the same five string staves and grand staff for piano accompaniment. The tempo is marked *rit.* (ritardando) at the beginning of measure 28. In measure 29, there is a *div.* (divisi) instruction for the violins. The dynamics are marked *p* (piano) at the end of measure 29 and *pp* (pianissimo) at the end of measure 30. Measure 30 is boxed with the number 30. A large red watermark 'Preview Only' is overlaid diagonally across the page.

"The Windmills of Your Mind (from *The Thomas Crown Affair*)"  
Words by ALAN and MARILYN BERGMAN  
Moderately (♩ = 110)

I  
Vlns. *pp*

II  
Vlns. *pp*

Vla.  
Vla. *pp*

Cello  
Cello *pp*

Str. Bass  
Str. Bass *pizz.* *mf*

"The Windmills of Your Mind (from *The Thomas Crown Affair*)"  
Words by ALAN and MARILYN BERGMAN  
Moderately (♩ = 110)

Pno. Accomp.  
Pno. Accomp. *mp*

I  
Vlns. *mf legato*

II  
Vlns. *mp/mf legato*

Vla.  
Vla. *mp/mf legato*

Cello  
Cello *mp/mf legato*

Str. Bass  
Str. Bass *mp/mf*

Pno. Accomp.  
Pno. Accomp. *p/mp*

**Vlns. I**  
*cresc.* *f*

**Vlns. II**  
*cresc.* *mf/f*

**Vla.**  
*cresc.* *mf/f*

**Cello**  
*cresc.* *mf/f*

**Str. Bass**  
*cresc.* *mf/f*

**Pno. Accomp.**  
*cresc.* *mp/mf*

39 40 41

**Vlns. I**  
*dim.*

**Vlns. II**  
*dim.*

**Vla.**  
*dim.* 4

**Cello**  
*dim.*

**Str. Bass**  
*dim.*

**Pno. Accomp.**  
*dim.*

42 43 44 45



**Vlns. I**  
*mf*

**Vlns. II**  
*mp/mf*

**Vla.**  
*mp/mf*

**Cello**  
*mp/mf*

**Str. Bass**  
*mp/mf*

**Pno. Accomp.**  
*mp/mf*

46 47 48

**Vlns. I**  
*mf p sub. cresc.*

**Vlns. II**  
*mf p sub. cresc.*

**Vla.**  
*mf p sub. cresc.*

**Cello**  
*mf p sub. cresc.*

**Str. Bass**  
*mf p sub. cresc.*

**Pno. Accomp.**  
*mp pp cresc.*

49 50 51 52

53

*opt.*  
-4  
5th Pos.  
-2  
4  
3  
-3  
4

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

*mf*  
*mf*  
*mf*  
*mf*  
*mp*

53 54 55

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

3  
-2  
4  
-1  
-1  
2

*mf*  
*mf*  
*mf*  
*mf*  
*mp*

Vlns.

I *dim.*

II *dim.*

Vla.

*dim.*

Cello

*dim.*

Str. Bass

*dim.*

Pno. Accomp.

*dim.*

59

60

61

Vlns.

I *p*

II *p*

Vla.

*mp*

Cello

*mp*

Str. Bass

*p*

Pno. Accomp.

*pp*

62

63

64

65

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

66 67 68

This block contains the musical score for measures 66, 67, and 68. It features six staves: Violins I and II, Viola, Cello, String Bass, and Piano Accompaniment. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and slurs. A large red watermark is overlaid on the page.

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

69 70 71 72

This block contains the musical score for measures 69, 70, 71, and 72. It features the same six staves as the previous block. Dynamic markings include *mf*, *f*, and *mp*. Performance instructions include *rit.* and *V*. The score concludes with a double bar line and repeat signs. A large red watermark is overlaid on the page.