

From the Original Motion Picture Soundtrack

I'll Never Love Again (from *A Star Is Born*)

As performed by Lady Gaga

Words and Music by Lady Gaga, Natalie Hemby, Hillary Lindsey and Aaron Raitiere
 Arranged by Michael Kamuf

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B \flat Clarinet
- 4 2nd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 5 E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 4 1st B \flat Trumpet
- 4 2nd B \flat Trumpet
- 4 F Horn
- 4 Trombone

- 2 Baritone
- 2 Baritone Treble Clef
- 4 Tuba
- 1 Optional Electric Bass
- 1 Optional Piano
- 2 Mallet Percussion
(Bells/Xylophone)
- 1 Timpani
(Tune: F, B \flat , C)
- 4 Percussion 1
(Snare Drum/Hi-Hat Cymbals/Ride Cymbal,
Bass Drum or Optional Drumset)
- 4 Percussion 2
(Suspended Cymbal, Tambourine/Triangle/
Crash Cymbals)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone in B \flat Bass Clef
- Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

This powerful anthem from the Original Motion Picture Soundtrack to *A Star Is Born* was performed in the 2018 blockbuster film by stars Lady Gaga and Bradley Cooper. Lady Gaga's vocal track for the song was recorded just an hour after the passing of her lifelong friend Sonja Durham, as a tribute to Sonja and her husband. A collaboration among the songwriters—Lady Gaga, Natalie Hemby, Hillary Lindsey, and Aaron Raitiere—this tune delivers as a poignant, memorable song from a classic movie.

NOTES TO THE CONDUCTOR

This arrangement closely follows the film version of this song. If endurance and duration are a concern, feel free to take out the repeats and go directly to the second endings in each of these passages. If you elect to shorten the arrangement, begin the piece with the alto saxophone and horn pick-up notes in measure 8 prior to the downbeat of measure 1 for the full ensemble. The optional piano part can add a nice color to the ensemble. Also, the mallet percussion part is written for one player, but the part can easily be expanded for two players by having one player on bells and another on xylophone. If using two players, have the xylophone play measures 46–53, 71–82, 90–end, and have the bells play the indicated part as written but tacit for measures 71–82. If using piano, the bells in measures 1–38 and 83–89 should not overshadow the piano. However, if the piano is not used, the bells should be more predominant.

The opening accompaniment figures in the flute, oboe, clarinets, tenor saxophone, bells, and optional piano, and the subsequent statements of these figures should be played smoothly and expressively. The melody begins in the alto saxophone and horn in measure 8. The melody is passed to the clarinets and alto saxophone in measure 9. The chorus melody begins at measure 17 in the first trumpet part and can be played by a soloist, a section soli, or a combination of both. Percussion 1 enters at measure 38 and announces another statement of the verse. Percussion 1 can be played by two players (Player 1: closed hi-hat cymbals/snare drum/ride cymbal; Player 2 plays bass drum) or by one player (on drumset).

The chorus returns at measure 55 with the melody played by alto saxophones and trumpets. The countermelody, played the second time through this passage, in the flute, oboe, clarinets, horn, bells, and piano should soar above the ensemble. The bridge section occurs at measure 67 with the low woodwind and brass stating the theme before the flute, oboe, 1st trumpet, and baritone horn take over at measure 75. Again, accompaniment figures here and throughout the arrangement should complement the melodic material without being overpowering. At measure 83, the bass clarinet and saxophones state the chorus. In contrast to the original recording, a full and final ensemble statement of the chorus begins at measure 91, leading to a slightly slower tag and a powerful concert ending.

Another suggestion for this arrangement would be to feature soloists on the melodies in the softer passages (i.e. measures 1–9, 9–17, and 83–89) and bring the accompaniment parts down dynamically to feature some of the ensemble's better players.

I hope you and your students enjoy studying and performing *I'll Never Love Again!*

Michael Hamf

From the Original Motion Picture Soundtrack
I'll Never Love Again (from A Star Is Born)

FULL SCORE
Approx. Duration - 4:00

As performed by Lady Gaga

Words and Music by
Lady Gaga, Natalie Hemby,
Hillary Lindsey and Aaron Raitiere
Arranged by Michael Kamuf

Pop ballad (half-time feel) ♩ = 120/♩ = 60

Flute

Oboe

Bassoon

1 B♭ Clarinets

2 B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1 B♭ Trumpets

2 B♭ Trumpets

F Horn

Trombone

Baritone

Tuba (Optional Electric Bass 8^{va})

Mallet Percussion (Bells/Xylophone)

Timpani

Percussion 1 (Snare Drum/Hi-Hat Cymbals/Ride Cymbal, Bass Drum or Opt. Drumset)

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

2nd time only

2nd time only

Bells

Tuning: F, B♭, C

1 2 3 4 5

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Fl. *mp* *p*

Ob. *mp* *p*

Bsn. *p*

Cls. 1 *mp* *mf*

Cls. 2 *mp* *mf*

B. Cl. *p*

A. Sax. *mf* *p*

T. Sax. *mp* *p*

Bar. Sax. *p*

Tpts. 1 *p*

Tpts. 2 *p*

Hn. *mf* *p*

Tbn. *p*

Bar. *p*

Tuba *p*

Mlt. Perc. *mp* *p*

Timp. *p*

Perc. 1 *p*

Perc. 2 *p*

Fl. *mp* *p*

Ob. *mp* *p*

Bsn. *mp* *p*

1
Cls. *mp* *p*

2

B. Cl. *mp* *p*

A. Sax. *mp* *p*

T. Sax. *mp* *p*

Bar. Sax. *mp* *p*

1
Tpts.

2

Hn. *mp* *p*

Tbn.

Bar.

Tuba

Mlt. Perc. *mp* *p*

Timp.

Perc. 1

Perc. 2

18 2nd time only

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpts. *mf* Solo (or opt. Soli)

2 Tpts. *p*

Hn. *mp*

Tbn. *p*

Bar. *p*

Tuba *p*

Mlt. Perc. *mp*

Timp. *mp*

Perc. 1

Perc. 2 *p* Suspended Cymbal *mf* Triangle *mf*



1.

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

p *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

31

Fl. *p* *mp* *p*

Ob. *p* *mp* *p*

Bsn. *mp* *p*

1
Cls.

2

B. Cl. *mp* *p*

A. Sax. *p* *mp* *p*

T. Sax. *p* *mp* *p*

Bar. Sax. *mp* *p*

31

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *p* *mp* *p*

Timp.

Perc. 1

Perc. 2

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *(mf)*

2 Cls. *(mf)*

B. Cl. *mp* *mf*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp* *mf*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *(mf)*

Tbn. *mp*

Bar. *(mf)*

Tuba *(mf)*

Mlt. Perc. *mp*

Timp. *fp*

Perc. 1 *mf* Snare Drum

Bass Drum

Susp. Cym. *p*

Hi-Hat Cymbals (closed) *mf*

Tambourine *mf*



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

47

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls.

2 Cls.

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax.

47

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *mf* Xylophone

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

fp

mf

mf

fp

fp

All

mf

mf

fp

fp

fp

p

55 2nd time only

Fl.

Ob.

Bsn.

mf

2nd time only

1.

1

Cl. 1

2

Cl. 2

B. Cl.

mf

A. Sax.

T. Sax.

Bar. Sax.

mf

55

1

Tpts. 1

2

Hn.

2nd time only

Tbn.

mf

Bar.

mf

Tuba

mf

Mlt. Perc.

2nd time only

Timp.

mf

Perc. 1

mf

Perc. 2

Fl. *Play* *(mf)*

Ob. *Play* *(mf)*

Bsn.

1 *Play* *(mf)*

2 *Play* *(mf)*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 *Play* *(mf)*

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc. *Play Bells* *mf*

Timp. *fp*

Perc. 1 *p*

Perc. 2

Fl. *mp*

Ob. *mp*

Bsn. *f*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *f*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *f*

1 Tpts.

2 Tpts.

Hn.

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc.

Timp.

Perc. 1 Ride Cymbal >

Perc. 2

Fl.
Ob.
Bsn.
1 Cls.
2 Cls.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
1 Tpts.
2 Tpts.
Hn.
Tbn.
Bar.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

mf
f

70 71 72 73 74

75

Fl. *f*

Ob. *f*

Bsn.

1 *f*

Cl. 2 *f*

B. Cl.

A. Sax. *f*

T. Sax. *f*

Bar. Sax.

75

1 *f*

Tpts. 2 *f*

Hn. *f*

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1 *f*

Perc. 2

f 75 76 77 78 79

83

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

83

p

p

p

p

p

mf

mp

p

mp

p

p

p

p

f

mp

H.H. (closed)

mp

80

81

82

83

84

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

mf fp

f

mf fp

mp *p* *mp* *mf fp*

mf fp

f

mf fp

mf fp

mf fp

mp *p* *mp* *f*

mf fp

mf

p



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

rit.

fp

f

rit.

fp

f

fp

f

fp

f

fp

f

fp

f

mf

101 Slightly slower $\text{♩} = 108/\text{♩} = 54$

rit.

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

101 Slightly slower $\text{♩} = 108/\text{♩} = 54$

rit.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2