

Rey's Theme

Written by JOHN WILLIAMS

Orchestration and Arrangement by FILIPPO PARIS

A Moderato ♩ = 100

Flauti. *a 2* *mp*

Oboi. *a 2* *pp* *p* *mp* *mf*

Corno Inglese.

Clarineti in Bb. *a 2* *mp* *mp*

Clarinetto Basso in Bb. *p* *mp*

Fagotti. *mf* *mp*

A Moderato ♩ = 100

3 Corni in F.

2 Trombe in Bb.

2 Tromboni.

Glockenspiel. *pp*

Marimba. *p*

A Moderato ♩ = 100

Arpa. *pp*

Piano.

Celesta. *p* *mp*

A Moderato ♩ = 100

Violini I.

Violini II. *pizz.* *p*

Viole.

Violoncelli. *pizz.* *mp*

Contrabbassi. *pizz.* *mf* *f*

Fl. *mf* *p* *mf*

Ob.

C. A.

Cl. *mp* *mp* *mf*

Soff. Cl. *mf*

Fgt. *a 2* *mf* *f*

Cn. *mp* *f*

Trb. *mf*

Trb. *mf*

Glock.

Mar.

Arp. *gliss.* *mf* *mf*

PF. *mp* *mf*

Cel.

Vln. I *mp* *mp* *divisi*

Vln. II *arco* *p* *mp* *trem.*

Vla. *p* *f*

Vc. *arco* *pizz.* *mf*

Cb. *arco* *pizz.* *f*

mf *fp* *fp* *f*

Fl. *mf*

Ob. *f*

C. A.

Cl. *f*

Soff. Cl.

Fgt. *mf*

Cn. *mf*

Trb. *mf* *mp* *mf* *mp* *mf* *mp*

Trb.

Glock. *f* *f*

Mar. *sf*

Arp.

Pf.

Cel.

Vln. I *f*

Vln. II *f* unis.

Vla. *mf* trem.

Vc. *f*

Cb.

fuori 3

Fl.

Ob.

C. A.

Cl. *a 2*
mf

Soff. Cl.

Fgt.
mp *mf* *mp* *mf* *mp*

Cn.
mp *mf* *mp* *mf*

Trb.
mf

Trb.
p

Glock.

Mar.
sf *sf* *mp*

Arp.
mf *p*

PF.

Cel.
mf *mp*

Vln. I
p

Vln. II

Vla.

Vc.
arco
mf
arco

Cb.
mf

22 23 24 25 26 27

Fl. *p*

Ob. *p* *mf* *ff*

C. A. *mf* *ff*

Cl. *f*

Soff. Cl. *ff*

Fgt. *ff*

Cn. *p* *sf* *sf* *sf* *sf* *sf* *sf*

Trb. *mf*

Trb. *p* *sf* *sff* *sf* *sff* *sf* *mf*

Glock. *mp* *f*

Mar. *mf*

Arp. *mf*

Pf. *f*

Cel. *mf* *f*

Vln. I *mp* *mf* *f*

Vln. II *p* *mf* *f*

Vla. *p* *mf* *f* *divisi*

Vc. *f*

Cb. *ff*

28 29 30 31 32 33

This page contains measures 6 through 10 of a musical score. The instrumentation includes woodwinds (Flute, Oboe, Clarinet in A, Bassoon), brass (Trumpet, Trombone), percussion (Glockenspiel, Maracas), keyboard (Arpeggiator, Piano), and strings (Cello, Violin I, Violin II, Viola, Violoncello, Double Bass). The score is written in common time (C) and features a variety of rhythmic textures, including triplets and sixteenth-note passages. Dynamic markings are used throughout to indicate volume changes, such as *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), and *p* (piano). The string section enters in measure 8 with a sustained chord, while the woodwinds and brass play more active melodic and harmonic roles.

The image displays a page from a musical score, likely for a symphony or concert piece. It contains multiple staves for different instruments and sections. The instruments listed include Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bassoon (Soff. Cl.), Bassoon (Fgt.), Contrabassoon (Cn.), Trumpet (Trb.), Trombone (Trb.), Glockenspiel (Glock.), Maracas (Mar.), Arpeggiator (Arp.), Piano (Pf.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.).

The score is written in standard musical notation, featuring notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also articulation marks like "unis." (unison) and "tutti". A key signature change to three flats is indicated by a box labeled "D" above the staff.

The page shows measures 1 through 7. Measures 1-6 are in G major, and measure 7 begins the new key signature of three flats. The instrumentation changes significantly between measures 1 and 7, with many instruments entering or leaving the ensemble.

Fl. *a 2*

Ob. *a 2*

C. A.

Cl. *a 2*

Soff. Cl. *f*

Fgt.

rall. A Tempo

mf

mp

mf

Cn. *a 2* marc.

Trb. *mf* *f* *mf* *f*

Trb. *f*

rall. A Tempo

Glock.

Mar.

Arp. *f* *f*

rall. A Tempo

Pf.

Cel. *mf*

Vln. I *a 2*

Vln. II *a 2*

Vla. *unis.* *div.* *unis.* *div.*

Vc. *mp*

Cb.

rall. A Tempo

dim. rall.

Fl.

Ob.

C. A.

Cl.

Soff. Cl.

Fgt.

Cn.

Trb.

Trb.

Glock.

Mar.

Arp.

Pf.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

pp

dim.

rall.

pp

dim.