

# III

Composed by Jerry Goldsmith

## (Great Day Of Judgement Suite)

Transcribed by Bob Hada (Schoolspianist246t)

Mysterioso ♩ = 79

Soprano & Tenor Voices

Piano

Organ

Flutes

Oboes

Clarinet in B♭

Bassoons

Horns in F

Trumpets in B♭

Trombone

Tuba

Violins I

Violins II

Violas

Violoncellos

Contrabasses

Timpani

Tubular Bells

Concert Bass Drum

Cymbal

*ff*

*pp*

*dim. ...*

*mp*

One soloist.

Ending solo.

S & T V

*p* San-guis Bi-bi-mus Cor-pus Ed-i-mus *mf* San-guis *f* Bi-bi-mus

Pno.

Org.

Fl.

Ob.

B♭ Cl.

Bsn.

*pp* *mf* *pp* *mf* *f*

F Hn.

B♭ Tpt.

Tbn.

Tba.

*mf* *f*

Vln. I

*pp* *mf* *f*

Vln. II

*pp* *mf* *f*

Vla.

*pp* *mf* *f*

Vc.

*pp* *mf* *f*

Cb.

*pp* *mf* *f*

Timp.

*mf* *f*

TB.

Con. BD

*mf* *f* *ff*

Cym.

*mf* *ff*

32

S & T V

Cor-pus Ed-i-mus Tol-le Cor-pus Sa-ti-ni A-ve! San-guis *ff* Bi-bi-mus Cor-pus Ed-i-mus Tol-le Cor-pus

Pno.

Org.

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

TB.

Con. BD

Cym.

*mp* *ff* *mp* *ff* *fp < ff* *f*

43

S & T V

Sa - ta - ni A - ve! A - ve A - ve Ver - sue Chris - tus A - ve A - ve Ver - sue Chris - tus

Pno.

mp

Org.

mp

Fl.

mp

Ob.

mp

B♭ Cl.

mp

Bsn.

mp

F Hn.

mp

B♭ Tpt.

mute

mp

Tbn.

mp

Tba.

mp

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

Cb.

mp

Timp.

*fp < ff*

mf

TB.

mf

Con. BD

mf

Cym.

mf

50

S & T V A - ve A - ve Ver - sue Chris - tus A - - ve Sa - ta - ni. *mp* *ff* San - guis Cor - pus Bi - bi - mus Ed - i - mus Tol - le Cor - pus Sa - ta - ni!

Pno. *ff*

Org.

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

F Hn. *ff*

B♭ Tpt. *ff* *open*

Tbn. *ff*

Tba. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Timp. *ff* *sfz* *sfz* *fp < ff* *fp <*

TB. *ff*

Con. BD *ff*

Cym. *mf* *ff*

58

S & T V

Sa - ta - ni! Sa - ta - ni! *p* A - ve. A - ve. Sa - ta - ni.

Pno.

Org.

Fl.

Ob.

B♭ Cl.

Bsn.

F Hn.

B♭ Tpt.

Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Timp.

TB.

Con. BD

Cym.

SATB

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15

Demonic Demons & Evil Spirits Singing

3

*p*

San-guis Bi-bi-mus Cor-pus Ed-i-mus San-guis Bi-bi-mus

26

Cor-pus Ed-i-mus

*mf*

*f*

San-guis Bi-bi-mus Cor-pus Ed-i-mus Tol-le Cor-pus

35

A - ve!

*ff*

Sa-ti-ni San-guis Bi-bi-mus Cor-pus Ed-i-mus Tol-le Cor-pus

43

A - ve!

A - ve A - ve Ver - sue Chris - tus A - ve A - ve

Sa - ta - ni

49

Ver-sue Chris-tus A-ve A-ve Ver-sue Chris-tus A - ve Sa-ta-ni. *mp* *ff* San-guis Cor-pus

55

Bi-bi-mus Ed-i-mus Tol-le Cor-pus Sa-ta-ni! Sa-ta-ni! Sa-ta-ni! *p* A-ve. A-ve.

64

Sa - ta - ni.



# Piano

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55

6

6

*ff* >

# Pipe Organ

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Measures 1-6 of the piece. Measures 1-4 are whole rests for both staves, with measure numbers 15, 11, and 18 written above the staves. Measures 5-6 feature a melody in the treble clef and a bass line in the bass clef. The melody consists of eighth notes, and the bass line consists of quarter notes. The dynamic marking *mp* is present in measure 5.

Measures 7-10 of the piece. Measures 7-10 continue the melody and bass line from the previous system. The melody consists of eighth notes, and the bass line consists of quarter notes.

Measures 11-14 of the piece. Measures 11-12 continue the melody and bass line. Measures 13-14 are whole rests for both staves, with measure numbers 4 and 7 written above the staves. The piece ends with a double bar line.

# Flutes

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ff mp < ff

13 11 8

40 mp

47

51 ff

57 7

# Oboes

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ff

mp < ff

40

mp

47

51

ff

57

7

# Clarinets in B $\flat$

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33

43

51

59

7

*ff*

*mf* < *f*

*mp*

*ff*

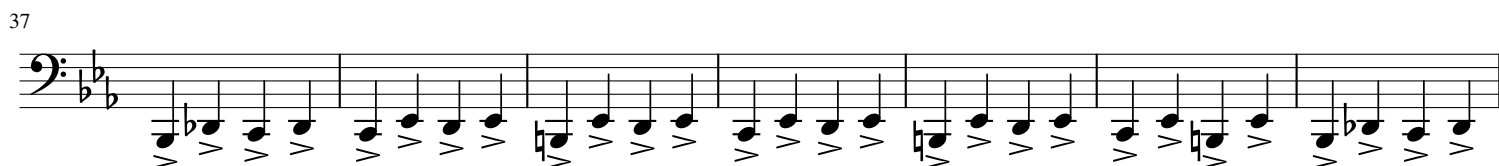
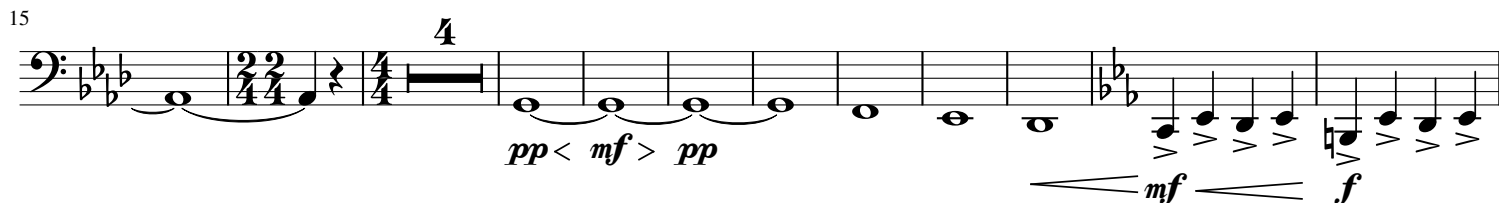
# Bassoons

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## Horns in F

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*ff* *mf* *f*

32

41 *mp*

49 *ff*

55 *ff* 6



# III

## Trumpets in B $\flat$

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Mysterioso  $\text{♩} = 79$

13 11 17

*ff* *mp* *mute*

48

*ff* *open*

57

7

# Trombone

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4

*ff* *dim.* *p*

10 11 10

40

46

*mp*

54

*ff* *ff* >

61

6

# Tuba

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Mysterioso ♩ = 79

10 11

*ff* *dim.* *p* *mf* *f*

32

41

*mp*

49

*ff*

56

6

*ff*

## Violin I

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One soloist.

Measures 1-10 of the Violin I part. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is Mysterioso (♩ = 79). The dynamics are *ff* (fortissimo) for measures 1-2 and *mp* (mezzo-piano) for measures 3-10. Measure 3 contains a double bar line and the number '2' above it, indicating a second ending. The notation includes various note values, rests, and slurs.

Measures 11-24 of the Violin I part. Measure 11 is marked with a measure rest. The dynamics are *pp* (pianissimo) for measures 11-24. The notation includes various note values, rests, and slurs. The key signature remains three flats.

Measures 25-35 of the Violin I part. The dynamics are *mf* (mezzo-forte) for measures 25-30 and *f* (forte) for measures 31-35. The notation includes various note values, rests, and slurs. The key signature remains three flats.

Measures 36-44 of the Violin I part. The dynamics are *mp* (mezzo-piano) for measures 36-40 and *ff* (fortissimo) for measures 41-44. The notation includes various note values, rests, and slurs. The key signature remains three flats.

Measures 45-53 of the Violin I part. The dynamics are *mp* (mezzo-piano) for measures 45-53. The notation includes various note values, rests, and slurs. The key signature remains three flats.

Measures 54-63 of the Violin I part. Measure 54 is marked with a repeat sign. The dynamics are *ff* (fortissimo) for measures 54-60 and *ff* > *pp* (fortissimo to pianissimo) for measures 61-63. The notation includes various note values, rests, and slurs. The key signature remains three flats.

Measures 64-66 of the Violin I part. The dynamics are *ff* (fortissimo) for measures 64-66. The notation includes various note values, rests, and slurs. The key signature remains three flats.

## Violin II

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13

*ff* *pp*

27

*mf* *f* *mp*

37

*ff* *mp*

46

*mp* *ff*

55

*ff* *pp*

66

# Viola

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13

*pp*

27

*mf* < *f*

37



46

*mp*

*ff*

55

*ff* > *pp*

66



# Violoncello

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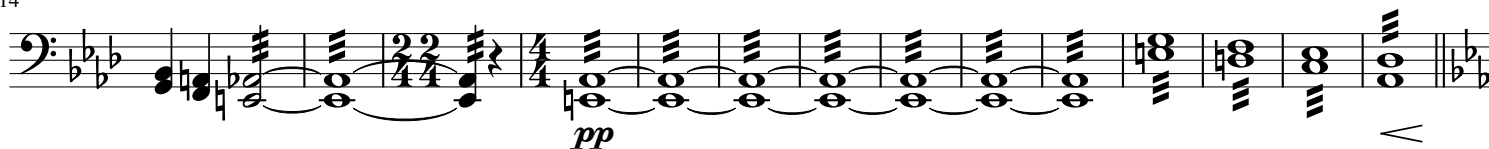
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Mysterioso ♩ = 79



14



28



38



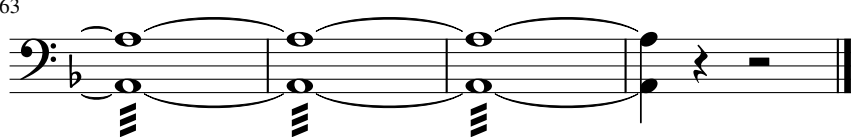
46



54



63



# Contrabasses

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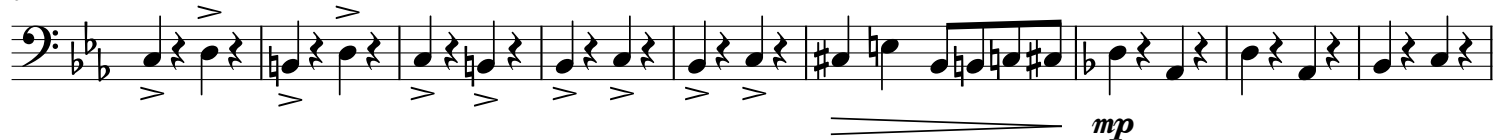
16



30



40



49



56





# Timpani

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ff pp mf f

35 fp < ff f fp < ff

46 mf ff sfz

55 fz fp < ff fp < ff fp < ff fp < ff >



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Musical score for "The Great Wall" by John Williams, measures 12-11. The score is in 4/4 time and features a piano part with various dynamics including *ff*, *mf*, and *f*. The notation includes a key signature change to one sharp (F#) and a series of sixteenth notes.

34

The first staff of the 'Trio' section begins with a double bar line and a repeat sign. It contains a sequence of 16 eighth notes, grouped into eight pairs. Each pair consists of a quarter note followed by an eighth note, with an accent (>) placed above the quarter note. The notes are all on a single line, likely representing a specific pitch or rhythm.

45

The first staff of music is a single melodic line on a five-line staff. It begins with a double bar line and a repeat sign. The melody consists of eighth notes, mostly beamed in pairs. There are dynamic markings: *mf* (mezzo-forte) at the beginning and *ff* (fortissimo) towards the end. The key signature has one sharp (F#), and the time signature is 2/4. The staff ends with a double bar line and a repeat sign.

55