

Indiana Jones and the Temple of Doom

John Williams
Arranged by Ray Farr

Furious $\text{♩} = 84$ or $\text{♩} = 168$

Soprano Cornet E

Solo Cornet B

Repiano Cornet B

2nd Cornet B

3rd Cornet B

Flugelhorn B

Solo Horn E

1st Horn E

2nd Horn E

1st Baritone B

2nd Baritone B

1st Trombone B

2nd Trombone B

Bass Trombone

Euphonium B

Bass E

Bass B

1st Percussion

2nd Percussion

3rd Percussion

5

Sop. Cor. Solo Cor. Rep. Cor. 2nd Cor. 3rd Cor.

Flug. Solo Hn. 1st Hn. 2nd Hn.

1st Bar. 2nd Bar. 1st Trb. 2nd Trb. B. Trb.

Euph. E♭ Bass B♭ Bass

1st Perc. 2nd Perc. 3rd Perc.

10 (2)

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

1st Perc.

2nd Perc.

3rd Perc.

Tambourine

marc. e stacc

f

marc. e stacc

f

marc. e stacc

ff

marc. e stacc

ff

marc. e stacc

ff

sim.

sim.

sim.

marc. e stacc

ff

ff

f

15

Sop. Cor.

Solo Cor. *ff*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn. *ff*

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Eup. *ff*

E♭ Bass

B♭ Bass

1st Perc.

2nd Perc.

3rd Perc.

This page of the musical score contains 21 staves of music. The instruments are grouped into two main sections: woodwind and brass. The woodwind section includes Soprano, Alto, and Bassoon, along with various woodwind parts (Flute, Clarinet, Bassoon) and brass parts (Trumpet, Trombone, Bass Trombone). The brass section includes Euphonium, Double Bass, and three Percussionists. The music consists of two bars of music, with the first bar ending on a repeat sign and the second bar continuing. Dynamics such as *ff* (fortissimo) and crescendos are used throughout the piece.

rall.

Slower $\downarrow = 130$

30

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

1st Perc.

2nd Perc.

3rd Perc.

The page contains 12 systems of music, each consisting of 8 measures. The Solo Cor. part has a dynamic marking 'f' at the end of the first system. The 1st Trb., 2nd Trb., and B. Trb. parts play eighth-note patterns throughout the page. The E♭ Bass, B♭ Bass, 1st Perc., 2nd Perc., and 3rd Perc. parts play quarter-note patterns throughout the page.

36

(5) *cup mute*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

1st Perc.

2nd Perc.

3rd Perc.

47

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E \flat Bass

B \flat Bass

1st Perc.

2nd Perc.

3rd Perc.

8

Slower $\text{♩} = 100$

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

1st Perc.

2nd Perc.

3rd Perc.

9

62 *st. mute*

Sop. Cor. *f*

Solo Cor.

Rep. Cor. *st. mute* *f*

2nd Cor. *st. mute* *f*

3rd Cor. *st. mute* *f*

Flug.

Solo Hn.

1st Hn.

2nd Hn. *mf*

1st Bar.

2nd Bar. *mf*

1st Trb.

2nd Trb.

B. Trb. *mf*

Eup. *mf*

E♭ Bass *f*

B♭ Bass *f*

1st Perc. *f* *Xylo.*
(add opt. extra glock)

2nd Perc. *f*

3rd Perc. *f*

68

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

1st Perc.

2nd Perc.

3rd Perc.

74

(10)

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

1st Perc.

2nd Perc.

3rd Perc.

80

Sop. Cor. Solo Cor. Rep. Cor. 2nd Cor. 3rd Cor. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bar. 2nd Bar. 1st Trb. 2nd Trb. B. Trb. Euph. E♭ Bass B♭ Bass 1st Perc. 2nd Perc. 3rd Perc.

The musical score page 11 features a grid of 18 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Euph., E♭ Bass, B♭ Bass, 1st Perc., 2nd Perc., and 3rd Perc. The score is divided into measures by vertical bar lines. Dynamic markings such as *open*, *ff*, *f*, *mf*, and *mf* (with a circled 'Cyms.' above it) are placed above specific notes or groups of notes. The 3rd Perc. staff at the bottom contains the instruction *opt. extra -Xylo.*

86

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

1st Perc.

2nd Perc.

3rd Perc.

92 (12)

Sop. Cor.

Solo Cor. *ff*

Rep. Cor.

2nd Cor. *ff*

3rd Cor. *f* *ff*

Flug.

Solo Hn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

1st Bar. *ff* *ff*

2nd Bar. *ff* *ff*

1st Trb. > gliss. >

2nd Trb. > gliss. >

B. Trb. ->- gliss. ->-

Euph. *ff*

E♭ Bass

B♭ Bass

1st Perc. Clash Cyms. *ff* *ff*

2nd Perc. *Glock.* *f*

3rd Perc. *f*

13

98

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

1st Perc.

2nd Perc.

3rd Perc.

st. mute
mf

Measure 98: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Euph., E♭ Bass, B♭ Bass, 1st Perc., 2nd Perc., 3rd Perc. play eighth-note patterns. Flug. has a sixteenth-note pattern.

Measure 99: Dynamics change to st. mute. Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Euph., E♭ Bass, B♭ Bass, 1st Perc., 2nd Perc., 3rd Perc. continue their patterns. Flug. and Solo Hn. play sixteenth-note patterns.

Measure 100: Dynamics change to mf. Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Trb., 2nd Trb., B. Trb., Euph., E♭ Bass, B♭ Bass, 1st Perc., 2nd Perc., 3rd Perc. continue their patterns. Flug. and Solo Hn. play sixteenth-note patterns. A 'Cow bell' sound is indicated.

(14)

Sop. Cor.

Solo Cor. *2nd time only*
One straight mute. *mf*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *p*

2nd Bar. *p*

1st Trb.

2nd Trb. *subito p*
1st time only

B. Trb. *1st time only*

Euph. *p*

E♭ Bass *(f¹ x only)* *p*

B♭ Bass *(f¹ x only)* *p*

1st Perc. *Xylo.*
2nd time only

2nd Perc. *(opt. extra finger cyms)*

3rd Perc. *Bell Tree*

(15)

Sop. Cor.

Solo Cor. *st. mute* *mf*

Rep. Cor.

2nd Cor.

3rd Cor. *st. mute* *mf*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *mp*

2nd Bar. *mp*

1st Trb. *mp*

2nd Trb. *mp*

B. Trb. *mp*

Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

1st Perc. *#p*

2nd Perc.

3rd Perc.

16

Adagio

♩ = 66

open

Sop. Cor. *poco f* *mp* 6

Solo Cor. *poco f* 4 *open* 4 *mp* 3

Rep. Cor. *f* *open* *p*

2nd Cor. *open* *p*

3rd Cor. *open* *p*

Flug. *bassoon* *legato* *p*

Solo Hn. *mf* *legato* *p*

1st Hn. 4 *mf* *legato* *p*

2nd Hn. *mf* *p*

1st Bar. *mf* *p*

2nd Bar. *legato* *mf* *p*

1st Trb. *mf* *legato* *p*

2nd Trb. *mf* *legato* *p*

B. Trb. *mf* *legato* *p*

Euph. *poco f* *mp* *mf* *cresc.*

E♭ Bass 4 *legato* *mp*

B♭ Bass 4 *mf* *legato* *mp*

1st Perc. *p*

2nd Perc. *p*

3rd Perc. *gliss.*

128

Sop. Cor. *mf sub*

Solo Cor. *f*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *mf*

2nd Bar. *mf*

1st Trb. *mf*

2nd Trb. *mf*

B. Trb. *mf*

Euph. *f* *poco f*

E Bass *f*

B Bass *f*

1st Perc.

2nd Perc. *Vibes.*

3rd Perc.

Fast

17

Sop. Cor. *mp*

Solo Cor.

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *marc.*

poco *f* *marc.*

Solo Hn. *poco f* *marc.*

1st Hn. *poco f* *marc.*

2nd Hn. *poco f* *marc.*

1st Bar. *poco f* *marc.*

2nd Bar. *poco f*

1st Trb. *mp*

2nd Trb. *mp*

B. Trb. *mp*

Euph. *mp* *staccatissimo*

tutti

E♭ Bass *mp*

B♭ Bass *mp*

1st Perc.

2nd Perc. *bass*

3rd Perc. *Tri.*

Bell Tree

This musical score page contains 17 staves of music for various instruments. The instruments listed are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug. (Flute), Solo Hn. (Solo Horn), 1st Hn. (First Horn), 2nd Hn. (Second Horn), 1st Bar. (First Bassoon), 2nd Bar. (Second Bassoon), 1st Trb. (First Trombone), 2nd Trb. (Second Trombone), B. Trb. (Bass Trombone), Euph. (Euphonium), E♭ Bass (E-flat Bass), B♭ Bass (B-flat Bass), 1st Perc. (1st Percussion), 2nd Perc. (2nd Percussion), and 3rd Perc. (3rd Percussion). The score is marked with dynamic instructions such as *mp*, *f*, *marc.*, *poco f*, and *staccatissimo*. The 3rd Percussion part includes a section labeled *Tri.* and *Bell Tree*. Measures 1 through 10 are shown, with measure 11 indicated by a repeat sign and measure 12 by a double bar line. Measures 13 through 17 are shown, with measure 17 ending with a final double bar line.

142

Sop. Cor.

tutti

Solo Cor. *mp*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

1st Perc.

2nd Perc.

3rd Perc.

18

148

Sop. Cor. cresc open ff fzp ff

Solo Cor. cresc ff open >> >> >> >> >> >> >>

Rep. Cor. cresc open ff >> >> >> >> >> >> >>

2nd Cor. cresc open ff >> >> >> >> >> >> >>

3rd Cor. cresc ff fzp >> >> >> >> >> >> >>

Flug. cresc ff >> >> >> >> >> >> >>

Solo Hn. 3 cresc ff fzp >> >> >> >> >> >> >>

1st Hn. 3 cresc ff fzp >> >> >> >> >> >> >>

2nd Hn. 3 cresc ff fzp >> >> >> >> >> >> >>

1st Bar. ff fzp >> >> >> >> >> >> >>

2nd Bar. ff fzp >> >> >> >> >> >> >>

1st Trb. cresc ff fzp >> >> >> >> >> >> >>

2nd Trb. cresc ff fzp >> >> >> >> >> >> >>

B. Trb. cresc ff fzp >> >> >> >> >> >> >>

Euph. cresc marc. e stacc ff marc. e stacc

Eb Bass cresc ff marc. e stacc

Bb Bass cresc ff marc. e stacc

1st Perc. ff ff

2nd Perc. ff Clash Cyms. ff S. D. ff gliss. Glock. Bell Tree

3rd Perc. ff

(19)

Sop. Cor. *fzp*

Solo Cor. *fzp*

Rep. Cor. *fzp*

2nd Cor. *fzp*

3rd Cor. *fzp*

Flug. *fzp*

Solo Hn. *fzp*

1st Hn. *fzp*

2nd Hn. *fzp*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *fzp*

2nd Trb. *fzp*

B. Trb. *fzp*

Euph. *ff*

E♭ Bass *f*

B♭ Bass *f*

1st Perc. *f*

2nd Perc.

3rd Perc. *f*

(add opt. cl. cymb. or H.H.)

161

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

1st Perc.

2nd Perc.

3rd Perc.

175 22

Sop. Cor. st. mute f

Solo Cor.

Rep. Cor. st. mute f

2nd Cor. st. mute f

3rd Cor. st. mute f

Flug. cresc ff cresc

Solo Hn. cresc ff cresc

1st Hn. cresc ff cresc

2nd Hn. cresc ff cresc

1st Bar. cresc ff cresc

2nd Bar. cresc ff cresc

1st Trb. cresc ff cresc

2nd Trb. cresc ff cresc

B. Trb. cresc ff cresc

Euph. f ff

E♭ Bass f ff

B♭ Bass f ff

1st Perc. f ff

2nd Perc. Clash Cyms.

3rd Perc. f

181

Sop. Cor. open > > >

Solo Cor. >>> ff > > >

Rep. Cor. open ff > > >

2nd Cor. open ff > > >

3rd Cor. open ff > > >

Flug. > ff > > >

Solo Hn. > ff > > >

1st Hn. > ff > > >

2nd Hn. > ff > > >

1st Bar. > ff > > >

2nd Bar. > ff > > >

1st Trb. > ff > > >

2nd Trb. > ff > > >

B. Trb. > ff > > >

Euph. > ff > > >

E♭ Bass > ff > > >

B♭ Bass > ff > > >

1st Perc. > ff > > >

2nd Perc. > ff > > >

3rd Perc. > ff > > >

(opt. Tam Tam) (opt. extra S.D.)

(+ opt. extra Bell Tree) gliss.