

Zimmer Medley

Monarch 2018

H. Zimmer
Arr. Filipiak

Full Score for Zimmer Medley (Monarch 2018) by H. Zimmer, Arr. Filipiak. The score is in 4/4 time, with a tempo of 98 BPM. The key signature is one flat (B-flat major/D minor). The score is divided into measures 1 through 16, with a rehearsal mark 'A' at measure 9. The instruments and their parts are:

- Synth 1:** Features a melodic line starting at measure 9, marked *mp* and *mf*, with dynamics *f* and *f* at measures 13 and 15 respectively.
- Synth 2:** Provides harmonic support with sustained chords, marked *mp* and *mf*.
- Glockenspiel:** Plays a rhythmic pattern, marked *mp* and *mf*.
- Vibe 1, Vibe 2, Vibe 3:** Play a rhythmic pattern, marked *mp* and *mf*, with dynamics *f* and *mf* at measures 13 and 15 respectively.
- Xylo:** Plays a rhythmic pattern, marked *mp* and *mf*.
- Marimba 1, Marimba 2, Marimba 3:** Play a rhythmic pattern, marked *mp* and *mf*, with dynamics *f* and *mf* at measures 13 and 15 respectively. They also play a melodic line at the end of the piece, marked *mp* and *mf*.
- Drumset:** Provides the main rhythmic foundation, marked *p* and *mp*, with dynamics *mf* and *f* at measures 13 and 15 respectively.
- Electric Bass:** Provides the harmonic foundation, marked *mp* and *mf*.
- Aux. 1:** Features a melodic line starting at measure 9, marked *mp* and *mf*, with dynamics *f* and *f* at measures 13 and 15 respectively.
- Aux. 2:** Provides harmonic support with sustained chords, marked *mp* and *mf*.

The score includes various musical notations such as notes, rests, and dynamic markings (*mp*, *mf*, *f*, *p*). The piece concludes with a *rit.* (ritardando) marking at measure 16.

Score for Percussion and Auxiliary Instruments, measures 31 to 42.

Section D (Measures 31-38) and **Section E** (Measures 39-42).

Measures 31-38: Section D. Measures 39-42: Section E. Tempo: $\text{♩} = 132$.

Instrumentation: S1, S2, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2.

Key Signatures: D major (Section D), E major (Section E).

Measure 31: S1, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2. Dynamics: *pp*.

Measure 32: S1, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2. Dynamics: *pp*.

Measure 33: S1, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2. Dynamics: *pp*.

Measure 34: S1, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2. Dynamics: *pp*.

Measure 35: S1, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2. Dynamics: *p*.

Measure 36: S1, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2. Dynamics: *p*.

Measure 37: S1, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2. Dynamics: *p*.

Measure 38: S1, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2. Dynamics: *p*.

Measure 39: S1, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2. Dynamics: *pp*. **Section E** begins.

Measure 40: S1, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2. Dynamics: *p*. Tempo: $\text{♩} = 132$.

Measure 41: S1, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2. Dynamics: *mf*.

Measure 42: S1, Glock., V1, V2, V2, Xylo., Mar. 1, Mar. 2, Mar. 3, Dr. Set, E. Bass, Aux. 1, Aux. 2. Dynamics: *mf*.

Notes: Mar. 1, Mar. 2, Mar. 3: *dead* (measures 31-38), *Natural* (measures 39-42). Dr. Set: *pp* (measures 31-38), *f* (measures 39-42). Aux. 1: *pp* (measures 31-38), *pp* (measures 39-42). Aux. 2: *mp* (measures 31-38), *mp* (measures 39-42).

43 44 45 46 47 48 49

f

S1

f

S2

Glock.

f

V1

f

V2

f

V2

f

Xylo

f

Mar. 1

f

Mar. 2

f

Mar. 3

f

Dr. Set

mp

E. Bass

f

Aux. 1

f

Aux. 2

f

f

f

Choke on 3

50 51 $\text{[E]} = 196$ 52 53

S1

S2

Glock.

V1

V2

V2

Xylo

Mar. 1

Mar. 2

Mar. 3

Dr. Set

E. Bass

Aux. 1

Aux. 2

BD and Tam Tam

This musical score page, numbered 7, covers measures 50 through 53. It is written for a percussion ensemble. The notation is as follows:

- Measures 50-51:** Most instruments (S1, S2, Glock., V1, V2, V2, Xylo, Mar. 1, Mar. 2, Mar. 3, Dr. Set, and Aux. 1) play a triplet of eighth notes. S1 and S2 are marked *mp*. The other instruments are marked *f*. Aux. 2 is silent.
- Measure 52:** S1 and S2 continue with triplets, marked *f*. Glock., V1, V2, and V2 play sustained chords, marked *ff*. Xylo, Mar. 1, Mar. 2, Mar. 3, and Dr. Set play eighth notes, marked *ff*. E. Bass and Aux. 1 play sustained notes, marked *f*. Aux. 2 is silent.
- Measure 53:** S1 and S2 continue with triplets, marked *f*. Glock., V1, V2, and V2 play sustained chords, marked *ff*. Xylo, Mar. 1, Mar. 2, Mar. 3, and Dr. Set play eighth notes, marked *f*. E. Bass and Aux. 1 play sustained notes, marked *f*. Aux. 2 plays a sustained note, marked *f*.

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♩ = 98

A

8 10 11 12 13

mp *mf* *f*

14 15 16 18 19

f *mf* *pp*

rit.

♩ = 86

B

21 22 23 24 25 26 27 28

mp *mp* *mf* *f* *mp* *p* *mp* *mf* *f* *mf*

C Solo Violin?

29 30 32 33 34 35 36 37 38 39

ff *p* *pp* *p* *pp*

accel.

♩ = 132

E

41 42 43 44 45

p *mf* *f*

46 47 48 49 50

mp

6/4 6/4

F ♩ = 198 52 53

f

6/4 6/4

54 55 56 57

fff

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♩ = 98

A

8 10 11 12 13 14 15 16 rit.

mf *mp*

B ♩ = 86 18 19 **C** ♩ = 72 21 22 23 24 25 26 27 28 29

ff *p* *mp=mf* *f* *mp>p* *mp=mf* *f* *mf* *ff*

30 **D** 39 **E** ♩ = 132 41 42 43 44

pp *mf* *f* *accel.*

45 46 47 48 49 50 3

F ♩ = 198 52 53 54 55 56 57

ff *mp* *fff*

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♩ = 98

A

8 10 11 12 13 14 15 16 *rit.*

mp *mf*

♩ = 86

B 18 19

♩ = 72

C 21 22 23 24 25 26

f *p* *mp* *mp* *mf* *f* *mp* *p* *mp*

27 28 29 30 **D** 32 33 34 35 36 37 38

mf *f* *mf* *ff* *p* *pp* *p*

accel. ♩ = 132

E 39 42 43 44 45 46 47 48 49 50

2 *mf* *f* *mp* 3

F ♩ = 198 52 53 54 55 56 57

ff *fff*

41 42 43 44 45 46 47

mf f

This system contains measures 41 through 47. Measure 41 begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of eighth and sixteenth notes. A dynamic marking of *mf* is placed below measure 41, and a dynamic marking of *f* is placed below measure 43. A crescendo hairpin spans from measure 42 to 43. A bracket underneath the staff groups measures 41-42, 43-44, 45-46, and 47.

48 49 50 51 52

mp *ff* **F** ♩ = 198

This system contains measures 48 through 52. Measure 48 continues the melodic line. Measure 49 has a whole rest. Measure 50 features a triplet of eighth notes with a dynamic marking of *mp*. Measure 51 has a dynamic marking of *ff*. Measure 52 contains a half note with a fermata, a dynamic marking of *ff*, and a tempo marking **F** ♩ = 198. A bracket underneath the staff groups measures 48-49 and 50-52.

53 54 55 56 57

fff

This system contains measures 53 through 57. Measure 53 has a whole rest. Measures 54 and 55 are whole notes. Measure 56 is a half note. Measure 57 is a half note with a fermata and a dynamic marking of *fff*. A bracket underneath the staff groups measures 53-54, 55-56, and 57.

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♩ = 98

1 2 3 4 5 6 7 8

mp

A

10 11 12 13 14 15 16 *rit.*

mf mp mf mp f mf f mf

♩ = 86

B 18 19 **C** 21 22 23

ff mp mp mf f

24 25 26 27 28

mp p mp mf f mf

2/4 1 3 2 2/3 4 3 2 1/3 2 3 2 3 2 3 2

29 30 **D** 34 35 36 37 38 39 *accel.*

ff p pp p

1/4 2 3 4 3 2 3 2 1/3 R R R 1 3 2 2/3 4 3 2 1/4 2 3 2 3 2 R 2 1 R 2 1 R 2 1 R 2 1

E ♩ = 132

R R

41 42 43 44 45 46 47

mf f

This system contains measures 41 through 47. It begins with a treble clef and a key signature of one sharp (F#). Measure 41 starts with a mezzo-forte (mf) dynamic. A crescendo hairpin spans from measure 42 to 43, where the dynamic becomes forte (f). The music consists of eighth and sixteenth notes, with some beamed sixteenth notes in measures 44 and 45. Measure 46 features a complex rhythmic pattern with beamed sixteenth notes and a final measure (47) ending with a quarter note.

48 49 50 51 52

mp ff F ♩ = 198

This system contains measures 48 through 52. Measure 48 starts with a mezzo-piano (mp) dynamic. A crescendo hairpin spans from measure 49 to 50, where the dynamic becomes fortissimo (ff). Measure 50 includes a triplet of eighth notes. Measure 51 is a full bar rest. Measure 52 begins with a time signature change to 6/4, indicated by a box containing 'F' and '♩ = 198'. The measure contains a half note and a quarter note, with a crescendo hairpin leading into the next system.

53 54 55 56 57

fff

This system contains measures 53 through 57. Measure 53 starts with a fortissimo (fff) dynamic. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes in measures 54 and 55. Measure 56 features a complex rhythmic pattern with beamed sixteenth notes. Measure 57 ends with a quarter note and a final double bar line.

54

55

56

57

fff

This musical score segment contains measures 54 through 57. Measure 54 features a treble clef and a key signature of one sharp (F#). It begins with a triplet of eighth notes (F#, G, A) on the first beat, followed by six more eighth notes (B, C, D, E, F#, G) grouped in pairs. Measures 55 and 56 continue with eighth-note patterns, including some beamed sixteenth notes. Measure 57 concludes with a final triplet of eighth notes (F#, G, A) and a double bar line. The dynamic marking *fff* is placed below the final measure.

35 Natural *mp* 6 5 *p* 36 37 dead 38 39 *pp* *accel.* Natural

2 3 2 3 2 3 etc.
♩ = 132

2 2 3 3 2 2 3 3

E *p* *mf*

1 2 4 3 etc.

43 *f* 44 45

46 47 48 49

50 *mp* 3 3 3 3 3 3 3 3 **F** ♩ = 198 *ff* 52

53 54 3 3 3 3 3 3

55 56 57 *fff*

35 Natural *mp* 6 5 *p* 36 37 dead 38 39 *pp* *accel.* Natural

2 3 2 3 2 3 etc.
♩ = 132

2 2 3 3 2 2 3 3

E *p* *mf* 41 42

1 2 4 3 etc.

43 44 45 *f*

46 47 48 49

50 *mp* 3 3 3 3 3 3 3 3 **F** ♯ = 198 *ff* 52

53 54

55 56 57 *fff*

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A $\text{♩} = 98$

8 *mp* *mf*

10 11 12 13 14

B $\text{♩} = 86$

15 16 rit. *f* *mp* *f* $\text{♩} = 72$

18 19

3 6

3 3 2 2 3 3 2 2 3 3 2 2

C

22 *mp* *mf* *f*

2 6 6 6 6

1 2 3 2 3 2 3 2 3 2 3 2 1 2 3 2 3

23

2 3 2 3 2 3 etc.

1 2 3 2 3 2 3 2 3 2 4 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3

24 *mp* *p*

25

6 6 6 6

2 3 2 3 2 3 etc.

1 2 3 4 1 2 3 2 4 3 2 1 4 3 2 1 3 2 3 2 3 2 3 2 3 2 3 2 4 3

26 *mp* *mf* *f*

27

6 6 6 6

1 2 3 2 3 4 1 2 3 2 3 2 4 3 2 3 2 1 4 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3

28 *mf* *ff* *p*

29 30

6 6 3 5

2 3 2 3 2 3 etc.

D *pp* *mp* *p*

32 dead 33 34 Natural 35 36 37 dead 38

6 5

2 3 2 3 2 3 etc.

V.S.

accel. ♩ = 132

39 Natural **E** 41 42

pp *p* *mf*

2 2 3 3 2 2 3 3 1 3 2 4 etc.

43 44 45 46

47 48 49

50 52

mp *ff*

53 54

55 56 57

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♩ = 98

7 8 **A** 10 11 12 13 14 15 16 rit.

p *mp* *mf*

B ♩ = 86 18 6 19 ♩ = 72 Snare On

f *p* *f* *pp* *pp*

C 21 22 23 24 25

p *mp* *mf* *f* *mp* *p*

26 27 28 6 6 29 30

mp *mf* *f* *mf* *ff* *mf* *pp*

D 3 34 35 36 3 39 accel.

pp

E ♩ = 132

41 42 43 44 45

f p mf f

46 47 48 49 50 51 52 53 54

mp

F ♩ = 198 52 53 54

ff

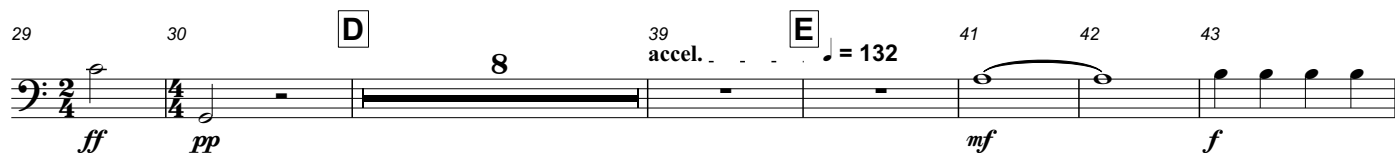
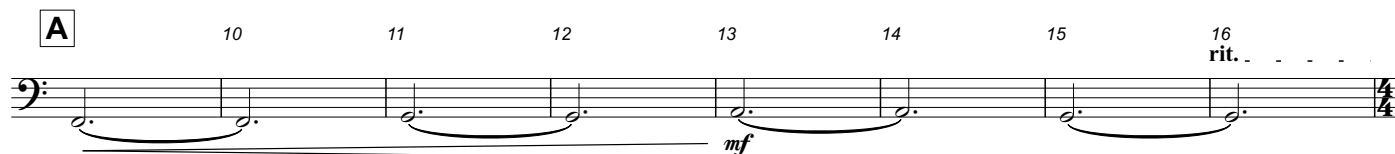
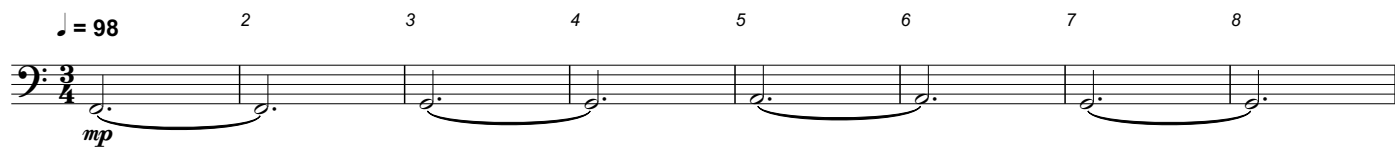
55 56 57

fff

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Aux. 1
BD and Tam Tam
Sizzle Cymbal

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♩ = 98 7 8 **A** 10 11 12 13 14 15 16 rit.

BD and Tam Tam

mp *mp* *mf* *mf*

B ♩ = 86 18 19 **C** ♩ = 72 21 22 23 24 25 26 2

f *p* *p* *mp*

Sus. Choke

28 29 30 **D** 32 33 34 35 39 accel.

Sizzle Cymbal

f *pp* *pp* *pp* *pp*

E ♩ = 132 41 42 43 44 46 47 50 6

Choke on 4

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

F ♩ = 198 52 53 54 55 56 57

f *f* *f* *fff*

Aux. 2
BD and Tam Tam

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♩ = 98

7 8 **A** 10 11 12 13 14 15 16 rit.

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

B ♩ = 86 18 19 Sus. Choke **C** ♩ = 72 21 22 25 26

mp *p* *mp*

28 29 30 **D** 35 36 Sus. Choke 39 accel.

f *mp*

E ♩ = 132 41 42 Choke on 4 43 44 46 47 49 Choke on 3 50

mf *f* *f* *f*

F ♩ = 198 52 53 54 55 56 57

BD and Tam Tam

f *f* *f* *fff*