

PIANO SOLOS

# JURASSIC PARK



*A Publication of*

**MCA**

music publishing

*A Division of MCA Inc.*

*Exclusively Distributed by*

**Music Sales Limited**

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# JURASSIC PARK

8 JOURNEY TO THE ISLAND

18 THEME FROM "JURASSIC PARK"

13 MY FRIEND, THE BRACHIOSAURUS

22 REMEMBERING PETTICOAT LANE

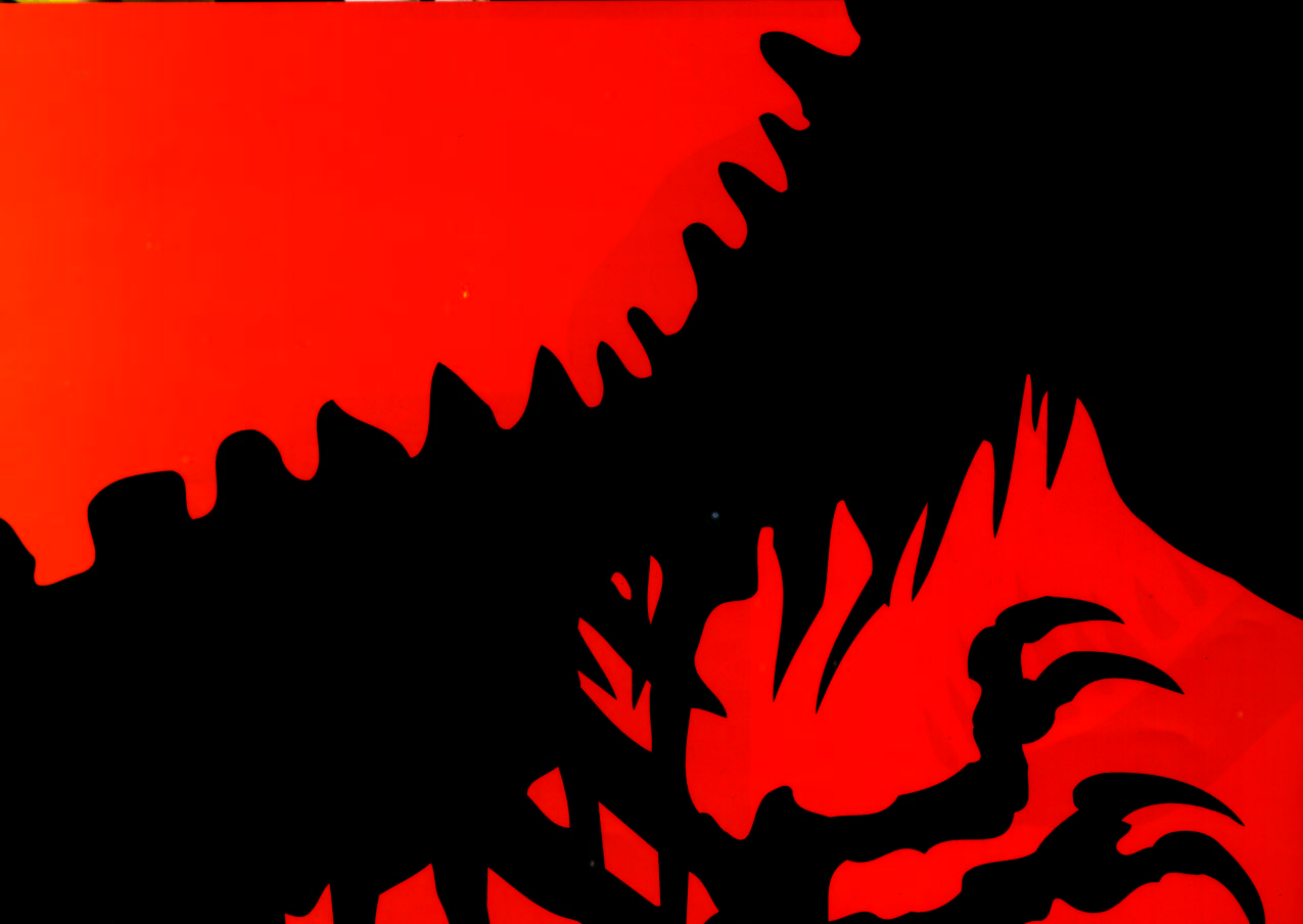
24 A TREE FOR MY BED

26 WELCOME TO JURASSIC PARK













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# JOURNEY TO THE ISLAND

Composed by  
JOHN WILLIAMS

Majestically

To The Island

The first system of music is in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *f* (forte). The right hand features a series of chords and melodic fragments, while the left hand plays a steady eighth-note accompaniment. The system concludes with a fermata over the final chord.

The second system continues the piece, maintaining the 4/4 time and two-flat key signature. The right hand has more complex melodic lines with some chromaticism, and the left hand continues its rhythmic accompaniment. A crescendo hairpin is visible in the right hand.

The third system shows further development of the musical themes. The right hand has a more active melodic line, and the left hand's accompaniment remains consistent. A decrescendo hairpin is present in the right hand.

The fourth system concludes the piece with a dynamic marking of *mf* (mezzo-forte) and the instruction "lyrically". The right hand features a melodic line with a long slur, and the left hand plays a final accompaniment pattern.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a bass line with slurs and accents. Dynamics include *cresc.* and *sub. p*. The key signature has two flats.

Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a bass line with slurs and accents. Dynamics include *sub. p*. The key signature has two flats.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a bass line with slurs and accents. Dynamics include *f* and *ff*. The key signature has two flats.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a bass line with slurs and accents. Dynamics include *mf*. The key signature has two flats.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and accents. Bass staff contains a bass line with slurs and accents. Dynamics include *mf*. The key signature has two flats.

*ff*

*f*

*mf cresc.*

*ff*

**Faster, agitated**  
**The Entrance Of The Park**

*sfz mf forcefully*

sim.

This system contains the first three measures of the piece. The right hand features a complex, rhythmic pattern with many beamed eighth and sixteenth notes, and some triplets. The left hand provides a steady accompaniment of eighth notes. The dynamic marking *sim.* is placed below the first measure.

*f*

This system contains measures 4 through 6. The right hand continues with intricate rhythmic patterns. The left hand accompaniment remains consistent. A dynamic marking of *f* (forte) is placed above the sixth measure.

*poco cresc.* *mp*

This system contains measures 7 through 9. The right hand has a long, flowing melodic line with a slur. The left hand has a more active accompaniment. The dynamic marking *poco cresc.* is placed above the seventh measure, and *mp* (mezzo-piano) is placed above the ninth measure.

*no rit.* *mf* bring out melody

This system contains measures 10 through 12. The right hand features a prominent, melodic line with slurs. The left hand accompaniment is simpler. The dynamic marking *mf* (mezzo-forte) is placed above the tenth measure, with the instruction *bring out melody* written next to it. The marking *no rit.* (no ritardando) is placed above the tenth measure.

This system contains the final three measures of the piece (measures 13-15). The right hand continues with a melodic line, and the left hand provides accompaniment. The piece concludes with a final chord in the right hand.

roughly

This system shows the first two staves of music. The treble clef staff begins with a series of eighth notes, followed by a half note and a quarter note. The bass clef staff starts with a half note, followed by a quarter note and a half note. A slur covers the final two measures of the system, with the instruction "roughly" written above the treble staff.

**f** heavily

This system continues the piece. The treble clef staff has a whole note chord in the first measure, followed by a whole rest. The bass clef staff has a series of eighth notes. A slur covers the final two measures, with the instruction "**f** heavily" written above the treble staff.

bell-like

**p** mysteriously

This system features more complex rhythmic patterns. The treble clef staff has a series of eighth notes. The bass clef staff has a series of eighth notes. A slur covers the final two measures, with the instruction "bell-like" written above the treble staff and "**p** mysteriously" written above the bass staff.

**pp**

This system shows a change in dynamics. The treble clef staff has a series of eighth notes. The bass clef staff has a series of eighth notes. A slur covers the final two measures, with the instruction "**pp**" written above the treble staff.

This system concludes the piece. The treble clef staff has a whole note chord in the first measure, followed by a whole rest. The bass clef staff has a series of eighth notes. A slur covers the final two measures.

# THEME FROM "JURASSIC PARK"

Composed by  
JOHN WILLIAMS

Reflectively

*mp*

*tenderly*

*poco rit.* *a tempo*

Reverently

*rit.* *mp a tempo*

First system of musical notation, measures 1-2. The piece is in B-flat major (two flats) and 6/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation, measures 3-4. Measure 3 contains a long slur over the right hand. Measure 4 begins with a *mf* dynamic marking. The right hand continues with melodic patterns, and the left hand maintains its accompaniment.

Third system of musical notation, measures 5-6. The right hand continues with melodic lines, and the left hand provides accompaniment. The notation includes various note values and rests.

Fourth system of musical notation, measures 7-8. Measure 7 includes a *cresc.* (crescendo) marking. Measure 8 begins with a *mf* dynamic marking. The right hand features more complex melodic figures, and the left hand continues with quarter notes.

Fifth system of musical notation, measures 9-10. The right hand continues with melodic lines, and the left hand provides accompaniment. The notation includes various note values and rests.



First system of a piano score. The key signature has two flats (B-flat and E-flat). The music is written for both treble and bass staves. The treble staff features a complex, flowing melody with many beamed eighth and sixteenth notes. The bass staff provides a steady accompaniment with quarter and eighth notes. A *cresc.* (crescendo) marking is placed in the treble staff. The system concludes with a fermata over a final chord.

Second system of the piano score. The treble staff continues with the intricate melodic line. The bass staff features a more active accompaniment with eighth-note patterns. A *ff* (fortissimo) dynamic marking is present in the treble staff, and a *mf* (mezzo-forte) marking is in the bass staff. The system ends with a fermata.

Third system of the piano score. The treble staff has a *bring out melody* instruction. The treble staff's melody becomes more prominent and features a series of sixteenth-note runs. The bass staff accompaniment consists of block chords and simple rhythmic patterns. The system ends with a fermata.

Fourth system of the piano score. The treble staff continues with the sixteenth-note melodic runs. The bass staff accompaniment is more rhythmic, with a steady eighth-note pattern. The system ends with a fermata.

Fifth system of the piano score. The treble staff features a more melodic line with some rests. The bass staff accompaniment is characterized by a steady eighth-note pattern. The system ends with a fermata.

*cresc.*

This system contains the first two measures of the piece. The piano part features a series of chords in the right hand and a steady eighth-note bass line in the left hand. A *cresc.* marking is present in the first measure. Dynamic accents (*v*) are placed over the first notes of the piano part in both measures.

*ff*

This system contains the next two measures. The piano part continues with chords in the right hand and eighth notes in the left hand. A *ff* marking is placed in the first measure.

*2/4*

This system contains the next two measures. The piano part continues with chords in the right hand and eighth notes in the left hand. The time signature changes to 2/4 at the end of the second measure.

*ff*

*4/4*

This system contains the next two measures. The piano part continues with chords in the right hand and eighth notes in the left hand. The time signature changes to 4/4 at the start of the second measure. A *ff* marking is placed in the first measure of the second measure.

*dim.*

*mf rit.*

*Ped.*

This system contains the final two measures. The piano part continues with chords in the right hand and eighth notes in the left hand. A *dim.* marking is placed in the first measure. The second measure features a *mf rit.* marking and a *Ped.* (pedal) marking with a line extending across the measure.

# MY FRIEND, THE BRACHIOSAURUS

Composed by  
JOHN WILLIAMS

Slowly

*p* tenderly

*poco cresc.*

bring out melody

*a tempo*

First system of a piano score. The right hand starts with a *rall.* section, followed by a section marked *mp with great expression*, and ends with a *cresc.* section. The left hand provides harmonic support with chords and moving lines.

Second system of a piano score. It begins with a *p* dynamic marking and the instruction *bring out melody*. The right hand features a melodic line with a crescendo hairpin, while the left hand continues with accompaniment.

Third system of a piano score. It includes the markings *poco rit.*, *mp agitated*, and *cresc. poco a poco*. The right hand has a more active melodic line, and the left hand features a steady accompaniment.

Fourth system of a piano score. It features a *mf* dynamic marking and a crescendo hairpin. The right hand has a melodic line with some rests, and the left hand provides a consistent accompaniment.

dim. *p* fading away

This system contains the first three measures of a piece. The first measure starts with a piano introduction marked *dim.* The second measure begins the main melody with a piano dynamic *p*. The third measure continues the melody, marked *fading away*. The bass line consists of a steady eighth-note accompaniment.

*pp* a bit faster *mf* poco accel.

This system contains measures 4 through 7. Measure 4 is marked *pp* a bit faster. Measures 5 and 6 continue in this dynamic. Measure 7 is marked *mf* poco accel. and features a change in time signature to 3/4.

*f*

This system contains measures 8 through 11. Measure 8 is marked *f*. The system includes several time signature changes: 2/4, 3/4, and 4/4. The music features complex chordal textures and melodic lines in both staves.

*mp* calming down

This system contains measures 12 through 15. Measure 12 is marked *mp* calming down. The system concludes with a 3/4 time signature. The music shows a clear deceleration and softening of dynamics.

First system of a piano score. The right hand starts in 3/4 time with a melodic line in B-flat major, featuring a grace note and a slur. The left hand has a long note in the bass clef. The system concludes with a 4/4 time signature change. Dynamics include *mf* and the instruction *sweetly*. A hairpin crescendo is shown above the staff.

Second system of the piano score. The right hand continues with a melodic line in B-flat major, marked *mp*. The left hand features a rhythmic accompaniment with slurs and grace notes. A hairpin crescendo is shown below the staff.

Third system of the piano score. The right hand continues with a melodic line in B-flat major, marked *p*. The left hand features a rhythmic accompaniment with slurs and grace notes. A hairpin crescendo is shown above the staff.

Fourth system of the piano score. The right hand continues with a melodic line in B-flat major, marked *mp* and *playfully*. The left hand features a rhythmic accompaniment with slurs and grace notes. The system concludes with a 2/4 time signature change and the instruction *Quickly*. A hairpin crescendo is shown above the staff.

First system of musical notation. The treble clef staff contains a complex melodic line with many sixteenth notes and slurs. The bass clef staff contains a bass line with chords and slurs. A *pp* dynamic marking is present in the second measure of the treble staff.

Second system of musical notation. The treble clef staff features a melodic line with slurs and a *mp* dynamic marking. The bass clef staff contains a bass line with chords and slurs.

Third system of musical notation. The treble clef staff has a melodic line with slurs and a *mp* dynamic marking. The bass clef staff has a bass line with chords and slurs, including a *mf warmly* dynamic marking.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and a *Slowly* tempo marking. The bass clef staff contains a bass line with chords and slurs.

# REMEMBERING PETTICOAT LANE

Composed by  
JOHN WILLIAMS

Like a music box

*mp nostalgically*

*p simile*

*poco cresc.*

*simile*



*poco rit.* *fading away*

*mp* *p*

Tempo I

*poco rit.* *p*

*pp*

# A TREE FOR MY BED

Composed by  
JOHN WILLIAMS

Moderately slow

The first system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Moderately slow'. The first measure of the top staff begins with a piano (*p*) dynamic. The bottom staff includes the instruction 'With pedal' at the beginning. The music features flowing eighth-note patterns in both hands, with some notes beamed together and slurs over phrases.

The second system continues the piece. It features a 'poco rit.' (poco ritardando) marking in the middle of the system, followed by an 'a tempo' marking. The notation includes various rhythmic values and slurs, maintaining the melodic and harmonic flow established in the first system.

The third system shows a continuation of the musical themes. The right hand has a more active eighth-note line, while the left hand provides a steady accompaniment. The key signature and time signature remain consistent.

The fourth system concludes the piece. It features a final melodic phrase in the right hand and a supporting bass line in the left hand. The notation includes slurs and dynamic markings to guide the performer through the ending.

The first system of music consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins in 2/4 time, then changes to 4/4. The bottom staff is in bass clef with the same key signature. It also begins in 2/4 and changes to 4/4. A wavy line indicates a fermata over a chord in the top staff. The instruction "let ring" is written below the bottom staff.

The second system continues the piece. The top staff is in treble clef with a key signature of two sharps. It starts in 2/4 time and changes to 4/4. The bottom staff is in bass clef with the same key signature, starting in 2/4 and changing to 4/4. A dynamic marking of *pp* (pianissimo) is placed above the top staff.

The third system features two staves. The top staff is in treble clef with a key signature of two sharps, containing eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature, featuring chords and eighth notes.

The fourth system consists of two staves. The top staff is in treble clef with a key signature of two sharps, in 3/4 time. The bottom staff is in bass clef with the same key signature, also in 3/4 time. The system concludes with a double bar line.

# WELCOME TO JURASSIC PARK

Composed by  
JOHN WILLIAMS

*Reflectively*

*pp sweetly*

*With pedal*

*p*

*sempre legato*

*poco rit.*

*somewhat freely*

*mp tenderly*

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The bass staff begins with a bass clef and contains a bass line with eighth and sixteenth notes. A dynamic marking of *mp* and the instruction *tenderly* are placed between the staves.

The second system continues the musical piece. The treble staff features a melodic line with various note values and rests. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The notation includes slurs and ties across measures.

*mf moving along*

The third system of music shows a change in dynamics and mood. The treble staff has a more active melodic line with eighth and sixteenth notes. The bass staff has a simpler accompaniment. A dynamic marking of *mf* and the instruction *moving along* are placed between the staves.

*f joyfully*

The fourth system concludes the piece with a final flourish. The treble staff has a more complex melodic line with slurs and ties. The bass staff has a steady accompaniment. A dynamic marking of *f* and the instruction *joyfully* are placed between the staves.

First system of musical notation. The treble clef part features a series of chords and moving lines. The bass clef part has a steady eighth-note accompaniment. Dynamics include *cresc.* and *ff*. A fermata is present over the final chord of the system.

Second system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part provides harmonic support. The dynamic is marked *mp*.

Third system of musical notation. The treble clef part has a melodic line with a slur. The bass clef part has a more active accompaniment. Dynamics include *sim.* and *rall.* A fermata is present at the end of the system.

Fourth system of musical notation. The treble clef part has a melodic line with a slur. The bass clef part has a steady accompaniment. Dynamics include *a tempo* and *calmer*.

Fifth system of musical notation. The treble clef part has a melodic line with a slur. The bass clef part has a steady accompaniment. The system concludes with a final chord.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with eighth notes and rests. A *rall.* marking is present in the right-hand staff.

Second system of musical notation. The treble clef staff has a long note with a slur over it, marked *slowly*. The bass clef staff has a melodic line starting with *ppp* and *molto cresc.*, leading to a section marked *Majestically* with a *f* dynamic. A double bar line separates the sections.

Third system of musical notation. The treble clef staff features complex chordal textures with many notes beamed together. The bass clef staff has a steady eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff continues with complex textures and some slurs. The bass clef staff continues with the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has complex textures and slurs. The bass clef staff continues with the eighth-note accompaniment.

*mf* *lyrically*

*mf* *lyrically*

*cresc.* *sub. p*

*mf* *lyrically*

*f*



First system of musical notation. The treble clef staff features a melodic line with eighth notes and a half note, followed by a half note chord with a sharp sign. The bass clef staff has a bass line with eighth notes and a half note. A dynamic marking of *ff* is present in the second measure.

Second system of musical notation. The treble clef staff continues the melodic line with eighth notes and a half note. The bass clef staff has a bass line with eighth notes and a half note, with accents (>) under the first two notes.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and a half note. The bass clef staff has a bass line with eighth notes and a half note. A dynamic marking of *f* is present in the first measure.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and a half note. The bass clef staff has a bass line with eighth notes and a half note. A dynamic marking of *mf cresc.* is present in the first measure.

Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes and a half note. The bass clef staff has a bass line with eighth notes and a half note. A dynamic marking of *ff* is present in the first measure.

The first system of music consists of two staves. The treble staff begins with a whole rest, followed by a series of chords: a triad of G4, B4, and D5, then a triad of A4, C5, and E5, and finally a triad of B4, D5, and F#5. The bass staff starts with a whole rest, followed by a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, 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