

RAIDERS MARCH

(From the Paramount Motion Picture RAIDERS OF THE LOST ARK)

JOHN WILLIAMS

Alla Marcia (♩ = 126)

This page contains the musical score for the Raiders March, arranged for a full orchestra. The score is divided into two systems. The first system includes woodwinds (Flute, Piccolo, Oboe, English Horn, B♭ Clarinet, Bassoon, Contra Bassoon), brass (F Horn, B♭ Trumpet, Trombone, Tuba), and percussion (Timpani, Percussion, Harp, Piano/Celeste). The second system includes strings (Violin I & II, Viola, Violoncello, Contrabass). The music is in 2/4 time with a tempo of 126 beats per minute. Dynamics range from *pp* to *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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Fl. 1
2

Picc.
(Fl. 3)

Ob. 1
2

E. H.
(Ob. 3)

Cl. 1
2

Bs. Cl.
(Cl. 3)

Bn. 1
2

C. Bn.
(Bn. 3)

Hn. 1
2
3
4

Tpt. 1
2
3
4

Tbn. 1
2
3
4

Tuba

Timp.

Perc. 1
2

Hrp.

Pno.

Vn. I
II

Va.

Vc.

Cb.

6 7 8 9 10

13

Fl. 1/2

Picc. (Fl. 3)

Ob. 1/2

E. H. English Horn

Cl. 1/2 3 Clarinet 3

Bn. 1/2

C. Bn. (Bn. 3)

Hn. 1/2 3/4

Tpt. 1/2 3/4

Tbn. 1/2 3/4

Tuba

Timp.

Perc. 1 2

Piatti

Hp.

Pno.

13

Vn. I

Vn. II

Va.

Vc. pizz. arco

Cb. pizz. arco

11

12

13

14

15

Fl. 1/2 *sfz* *Picc.* *mf* *a2*
 Picc. *mf*
 Ob. 1/2 *sfz* *a2* *f* (-2)
 E. H. *sfz* *f*
 Cl. 1/2 *sfz*
 3 *sfz*
 Bn. 1/2 *f*
 C. Bn. (Bn. 3)
 Hn. 1/2 *a2* *mf*
 3/4 *a2* *mf*
 Tpt. 1/2 *a2* *a2*
 3/4 *a2* *a2*
 Tbn. 1/2 *sfz*
 3/4 *sfz*
 Tuba
 Timp.
 Perc. 1
 2
 Hp.
 Pno.
 Vn. I *v*
 II *v*
 Va. *v*
 Vc. *pizz.* *arco*
 Cb. *pizz.* *f*

21

Fl. 1 2

Picc.

Ob. 1 2

E. H.

Cl. 1 2 3

Bn. 1 2 3 Bassoon

Hn. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2 3 4

Tuba

Timp.

Perc. 1 2

Hp.

Pno.

Vn. I II

Va.

Vc.

Cb.

mf

1. (-2.)

3.

sim.

div.

21 22 23 24 25

29

Fl. 1/2

Picc.

Ob. 1/2

E. H.

Cl. 1/2

3

Bn. 1/2

3

Hn. 1/2

3/4

Tpt. 1/2

3/4

Tbn. 1/2

3/4

Tuba

Timp.

Perc. 1/2

3/4

Hp.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

26 27 28 29 30

Fl. 1/2
 Picc.
 Ob. 1/2
 E. H. (Ob. 3)
 Cl. 1/2/3
 Bn. 1/2/3
 Hn. 1/2/3/4
 Tpt. 1/2/3/4
 Tbn. 1/2/3/4
 Tuba
 Timp.
 Perc. 1/2
 Hp.
 Pno.
 Vn. I/II
 Va. div.
 Vc. sim.
 Cb.

Musical score for *Raiders March - 9*. The score is arranged in systems for various instruments. The first system includes Flute (1/2), Piccolo, Oboe (1/2), E. Horn (Ob. 3), Clarinet (1/2/3), Bassoon (1/2/3), Horn (1/2/3/4), Trumpet (1/2/3/4), Trombone (1/2/3/4), Tuba, Snare Drum (Timp.), Percussion (1/2), Harp (Hp.), Piano (Pno.), Violin (I/II), Viola (div.), Violoncello (Vc. sim.), and Contrabass (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *sfz* and *sim.* are indicated. The page number 31 is visible at the bottom left.

This musical score is for the piece "Raiders March" and is divided into two pages, 36 and 37. The score is arranged for a large ensemble, including woodwinds, brass, and percussion.

Woodwinds: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba. The woodwinds play a melodic line with dynamic markings of *mf* and *ff*, and articulation marks like accents and slurs.

Brass: Trumpet (Tpt.), Trombone (Tbn.), and Tuba. The brass instruments play a rhythmic accompaniment, often with accents and slurs.

Percussion: Timpani (Timp.), Percussion (Perc.), and Snare Drum (S.D.). The timpani and snare drum provide a steady rhythmic foundation.

Other Instruments: Harp (Hp.), Piano (Pno.), Violin (Va.), Viola (Vc.), and Cello (Cb.). These instruments are present in the score but have no notation on this page.

The score includes various musical notations such as dynamics (*mf*, *ff*), articulation (accents, slurs), and performance instructions (e.g., *a2*, *mf*, *ff*). The page numbers 36, 37, 38, 39, and 40 are visible at the bottom of the score.

43

FL. 1 2

Picc. 1 2

Ob. 1 2 3

Cl. 1 2 3

Bn. 1 2 3

Hr. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2 3 4

Tuba

Timp.

Perc. 1 2

Hp.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

mf

f

sfz

sim.

mf

f

sfz

sim.

mf

f

sfz

sim.

mf

f

sfz

sim.

mf

Glock.

sfz

mf

43

f

sfz

sim.

mf

f

sfz

sim.

f

sfz

sim.

f

sfz

sim.

41

42

43

44

45

f

sfz

sim.

Fl. 1
 2
 Picc.
 Ob. 1
 2
 3
 Cl. 1
 2
 3
 Bn. 1
 2
 3
 Hn. 1
 2
 3
 4
 Tpt. 1
 2
 3
 4
 Tbn. 1
 2
 3
 4
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Pno.
 Vn. I
 Vn. II
 Va.
 Vc.
 Cb.

S.D.
 sfz
 mf
 mf
 f
 Piatti
 div.
 pizz.
 pizz. - div.
 pizz.

46 47 48 49 50

Fl. 1/2

Picc. 1/2

Ob. 3

Cl. 1/2 3

Bn. 1/2 3

Hn. 1/2 3/4

Tpt. 1/2 3/4

Tbn. 1/2 3/4

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vn. I

Vn. II

Va.

Vc.

Cb.

56 57 58 59 60

Fl. 1/2 *ff*

Picc. *ff*

Ob. 1/2 *ff* *a2*

Ob. 3 *ff*

Cl. 1/2 *ff* *a2*

Cl. 3 *ff*

Bn. 1/2 *To Contra*

Bn. 3

Hr. 1/2 *ff* *a2*

Hr. 3/4 *ff* *a2*

Tpt. 1/2

Tpt. 3/4

Tbn. 1/2 *mf*

Tbn. 3/4

Tuba

Timp.

Perc. 1 *Piatti*

Perc. 2 *To Vibes* *mf*

Hp.

Pno.

Vn. I *ff*

Vn. II *ff*

Va. *arco* *ff*

Vc. *arco* *ff*

Cb. *arco* *ff* *pizz.*

61 62 63 64 65

69 *Meno Mosso* (♩ = 116)

Fl. 1 2 *poco rall.* To Flute

Picc. *poco rall.*

Ob. 1 2 *poco rall.* To Eng. Horn

3 *poco rall.*

Cl. 1 2 *poco rall.* *p*

3 *poco rall.*

Bn. 1 2 *poco rall.* *p*

C. Bn. (Bn. 3) *poco rall.*

Hn. 1 2 *poco rall.* *mf* *cantabile*

3 4 *poco rall.* *mf* *cantabile*

Tpt. 1 2 *poco rall.*

3 4 *poco rall.*

Tbn. 1 2 *poco rall.*

3 4 *poco rall.*

Tuba *poco rall.*

Timp. *poco rall.*

Perc. 1 *poco rall.*

2 *poco rall.*

Hp. *mp* *poco rall.* *alleg. ad lib.*

Pno. *poco rall.*

69 *Meno Mosso* (♩ = 116)

Vn. I *mf espr.* *poco rall.* *mp*

Vn. II *mf espr.* *poco rall.* *mp*

Va. *mf espr.* *poco rall.* *mp* niente

Vc. *mf espr.* *poco rall.* *f cantabile*

Cb. *arco* *mf espr.* *poco rall.* *mp*

66 67 68 *poco rall.* 69 70

1. Solo
(-2.) *mf*

Fl. 1
2

Picc.
(Fl. 3)

Ob. 1
2

E. H.
(Ob. 3)

Cl. 1
2
3

Bn. 1
2

C. Bn.
(Bn. 3)

Hn. 1
2
3
4

Tpt. 1
2
3
4

Tbn. 1
2
3
4

Tuba

Timp.

Perc. 1
2

Hp.

Pno.

Vn. I
II

Va.

Vc.

Cb.

71 72 73 74 75 76

77

Fl. 1 2 *a2* *+2. mp*

Picc. (Fl. 3)

Ob. 1 2

E. H. (Ob. 3)

Cl. 1 2 3

Bn. 1 2

C. Bn. (Bn. 3)

Hr. 1 2 3 4

Tpt. 1 2 3 4

Tbn. 1 2 3 4

Tuba

Timp.

Perc. 1 2

Hp. *8va-*

Cel. *Celeste*

Vn. I II

Va.

Vc.

Cb.

77 78 79 80 81 82

Fl. 1/2, Picc. (Fl. 3), Ob. 1/2, E. H. (Ob. 3), Cl. 1/2/3, Bn. 1/2, C. Bn. (Bn. 3)

Hn. 1/2/3/4, Tpt. 1/2/3/4, Tbn. 1/2/3/4, Tuba, Timp., Perc. 1/2, Hp.

Cel., Vn. I/II, Va., Vc., Cb.

1. Solo

(-2.) *mf*

Soli with Strings
Eng. Horn
mp *mf*

1. *p* *mp*

(-2.) *p* *mp*

1. *mp*

3. *mp*

(-4.) *mp*

mp

(D#) *mf*

div.

mf *mp*

89 90 91 92 93 94

97

1. Solo
(-2.) *f ma dolce*

Fl. 1/2
Picc. (Fl. 3)
Ob. 1/2
E. H.
Cl. 1/2
Bs. Cl. (Cl. 3)
Bn. 1/2
C. Bn. (Bn. 3)

Hn. 1/2
3/4
Tpt. 1/2
3/4
Tbn. 1/2
3/4
Tuba
Timp.
Perc. 1
2
Hp.
Cel.

Vn. I
Vn. II
Va.
Vc.
Cb.

95 96 97 98 99 100

101 102 103 104 105 106 *poco rall.*

107 Tempo Primo (♩ = 126)

Fl. 1/2 *mf* *sfz* *sim.* *Picc.* *Opt. Sva 1*
 Picc. *mf*
 Ob. 1/2 *+2. mf* *sfz* *sim.*
 E. H. *mf* *sfz* *sim.*
 Cl. 1/2 *mf* *sfz* *sim.*
 Bass Cl. *mf* *sfz* *sim.*
 Bn. 1/2 *mf*
 C. Bn. (Bn. 3) *mf*

Hn. *a2* *mf*
 3/4 *a2* *mf*
 Tpt. 1/2
 3/4
 Tbn. 1/2 *mp*
 3/4 *mp*
 Tuba *mp*
 Timp.
 Perc. 1 *Tri.*
 2 *f*
 Hp. *mp piaz.*
 Pno. *Piano* *Sva 1* *mpz*

107 Tempo Primo (♩ = 126)

Vn. I *p* *pp*
 II *p* *pp*
 Va. *p* *pp*
 Vc. *p* *pp* *v* *pizz.* *mp*
 Cb. *pizz.* *mp*

Fl. 1/2 *Opt. 8va* *mf* *loco* *mf* *sfz* *sim.*

Picc. *mf* *sfz* *sim.*

Ob. 1/2 *mf*

E. H. *mf*

Cl. 1/2 *mf*

Bs. Cl. *mf*

Bn. 1/2 *mf* *Contra* *mf* *Soft-a2* *+2, f*

C. Bn. *mf*

Hn. 1/2 3/4

Tpt. 1/2 3/4

Tbn. 1/2 3/4 *mp* *+4, mp*

Tuba *mp*

Timp.

Perc. 1/2

Hp. *8va* *mf* *loco gliss*

Pno. *mfz* *loco* *8va* *loco*

Vn. I *loco* *mf* *p* *div.* *v*

Vn. II *mf* *p* *v*

Va. *p*

Vc. *p*

Cb. *p*

121

Fl. 1/2

Picc.

Ob. 1/2

E. H.

Cl. 1/2

Bs. Cl.

Bn. 1/2

C. Bn.

Hrn. 1/2

3/4

Tpt. 1/2

3/4

Tbn. 1/2

3/4

Tuba

Timp.

Perc. 1

2

Hp.

Pno.

Vn. I

II

Va.

Vc.

Cb.

To Clarinet

S.D.

Sva

Sva

laco

div.

arco

mf

mf

117 118 119 120 121

Fl. 1/2

Picc.

Ob. 1/2

E. H.

Cl. 1/2

Bs. Cl. (Cl. 3)

Bn. 1/2

C. Bn.

Hr. 1/2

3/4

Tpt. 1/2

3/4

Tbn. 1/2

3/4

Tuba

Timp.

Perc. 1/2

Hp.

Pno.

lucro

Vn. I/II

Va.

Vc.

Cb.

sim.

Fl. 1
 2
 Picc.
 Ob. 1
 2
 E. H.
 1
 2
 Cl. 2
 3
 Ba. 1
 2
 C. Bn.
 1
 2
 3
 4
 Hn. 1
 2
 3
 4
 Tpt. 1
 2
 3
 4
 Tbn. 1
 2
 3
 4
 Tuba
 Timp.
 Perc. 1
 2
 Hp.
 Pno.
 Vn. I
 II
 Va.
 Vc.
 Cb.

Musical score for *Raiders March - 27*. The score is written for a full symphony orchestra and includes parts for woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures 126 through 130.

Key performance instructions and dynamics include:

- f* (forte)
- ff* (fortissimo)
- mf* (mezzo-forte)
- div.* (divisi)
- sim.* (sforzando)
- Soli - a2* (Solo in second octave)
- a2* (second octave)

Measure numbers: 126, 127, 128, 129, 130.

FL. 1/2
Picc.
Ob. 1/2
E. H.
Cl. 1/2
3
Bn. 1/2
C. Bn.

Hr. 1/2
3/4
Tpt. 1/2
3/4
Tbn. 1/2
3/4
Tuba
Timp.
Perc. B.D.
Hp.
Pno.

Vn. I
II
Va.
Vc.
Cb.

Fl. 1/2
Picc.
Ob. 1/2
E. H.
Cl. 1/2
3
Bn. 1/2
C. Bn.

139

Hr.
3/4
Tpt. 1/2
3/4
Tbn. 1/2
3/4
Tuba
Timp.
Perc. 1
Perc. 2
Hp.
Pno.

Piatti
Glock.
8va
gliss.

I
Vn.
II
Va.
Vc.
Cb.

136 137 138 139 140

Fl. 1/2
 Picc.
 Ob. 1/2
 E. H.
 Cl. 1/2/3
 Bn. 1/2
 C. Bn.
 Hn. 1/2/3/4
 Tpt. 1/2/3/4
 Tbn. 1/2/3/4
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Pno.
 Vn. I/II
 Va.
 Vc.
 Cb.

The score is for a full orchestra and includes various performance markings such as *mf*, *f*, *div.*, *pizz.*, *δva*, and *dampen*. The percussion part includes a snare drum pattern with a *mf* dynamic. The strings play a rhythmic accompaniment with *f* dynamics. The woodwinds and brass parts feature complex rhythmic patterns and articulation marks.

Fl. 1/2, Picc., Ob. 1/2, E. H., Cl. 1/2/3, Bn. 1/2, C. Bn., Hn. 1/2/3/4, Tpt. 1/2/3/4, Tbn. 1/2/3/4, Tuba, Timp., Perc. 1, Perc. 2, Hp., Pno., Vn. I/II, Va., Vc., Cb.

Musical score for measures 147-151. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), English Horn (E. H.), Clarinet (Cl.), Bassoon (Bn.), Contrabassoon (C. Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc. 1, Perc. 2), Harp (Hp.), Piano (Pno.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *ff*, *mf*, *sfz*, *arco*, *pizz.*, and *div.*. The page number is 148.

Fl. 1/2
 Picc.
 Ob. 1/2
 E. H.
 Cl. 1/2
 3
 Bn. 1/2
 C. Bn.
 Hn. 1/2
 3/4
 Tpt. 1/2
 3/4
 Tbn. 1/2
 3/4
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Pno.
 Vn. I
 Vn. II
 Va.
 Vc.
 Cb.

Musical notation includes notes, rests, and articulation marks. Dynamics include *mf*, *f*, *ff*, *ff secco*, and *fff*. Performance instructions include *arco*, *pizz.*, *aliss.*, and *S.D.*.

Instrumentation

FLUTE 1	B \flat TRUMPET 1
FLUTE 2	B \flat TRUMPET 2
PICCOLO	B \flat TRUMPET 3
(Flute 3)	B \flat TRUMPET 4
OBOE 1	TROMBONE 1
OBOE 2	TROMBONE 2
ENGLISH HORN	TROMBONE 3
(Oboe 3)	TROMBONE 4
B \flat CLARINET 1	TUBA
B \flat CLARINET 2	
B \flat CLARINET 3	TIMPANI
(Bass Clarinet)	PERCUSSION 1
BASSOON 1	(S.D., B.D., Piatti, Triangle)
BASSOON 2	PERCUSSION 2
CONTRA BASSOON	(Glockenspiel, Vibraphone)
(Bassoon 3)	HARP
	PIANO/CELESTE
F HORN 1	
F HORN 2	VIOLIN I
F HORN 3	VIOLIN II
F HORN 4	VIOLA
	VIOLONCELLO
	CONTRABASS

Performance Time 5:05

Complete Set 04490014

Full Score 04490015

"The Raiders March" was written in 1981 for Steven Spielberg's production of *Raiders of the Lost Ark*.

I created the march as an "adventure" theme to be associated with Indiana Jones, the colorful hero of the film, played so brilliantly by actor Harrison Ford.

The success of this wonderful movie led to two sequels: *Indiana Jones and the Temple of Doom* and *Indiana Jones and the Last Crusade*. These films formed a trilogy which became one of the most successful action-film series in cinema history and we used the march as the central musical theme for all three episodes. This music was introduced at the beginning of the first film when Indiana Jones made his initial escape from the pursuing villains and it was subsequently used as the musical accompaniment for all of his daring exploits.

Since its composition, I've had so much joy performing this piece in its original form, that I'm delighted that this edition has been made available.

John Williams