

Zaborrah, the Forsaken

... a suite inspired by themes from Star Wars...

Composed by Nicolaus Mourer

Moderato

The musical score is written for a full orchestra and includes parts for the following instruments:

- Flute
- Clarinet in B♭
- Bassoon
- Horn in F
- Trumpet in B♭
- Trombone
- Euphonium
- Tuba
- Violin I
- Violin II
- Viola
- Cello
- Harp
- Marimba
- Timpani
- Snare Drum
- Bass Drum
- Crash Cymbal

The score is in 4/4 time and features a variety of dynamics and articulations. The tempo is marked **Moderato**. The key signature is B-flat major (two flats). The score is divided into measures, with measure numbers 1 through 10 indicated at the top of each staff. The dynamics range from **ppp** (pianississimo) to **mf** (mezzo-forte). The articulations include **pizz.** (pizzicato) and **arco** (arco). The score is written for a full orchestra and includes parts for the following instruments:

Zaborrah, the Forsaken

11 12 13 14 15 16 17 18 19 20

Fl. *mf*

B♭ Cl. *mf*

Bsn.

Hn. *mf* *f* *mp*

B♭ Tpt. *mf* *f*

Tbn. *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Vln. I *mp* *mf* *pp* *fp* *f*

Vln. II *mp* *mf* *pp* *fp* *f*

Vla. *mp* *mf* *pp* *fp* *f*

Vc. *mp* *mf* *pp* *fp* *f*

Hp.

Mrb. *mf*

Timp.

S. Dr.

B. Dr.

11 12 13 14 15 16 17 18 19 20

This musical score is for the piece 'Zaborrah, the Forsaken'. It is a full orchestral score spanning 20 measures. The instrumentation includes Flute, B♭ Clarinet, Bassoon, Horn, B♭ Trumpet, Trombone, Euphonium, Tuba, Violin I, Violin II, Viola, Violoncello, Harp, Mellophone, Timpani, Snare Drum, and Bass Drum. The score is written in a key with two flats (B♭ major or D minor) and a common time signature. The first system (measures 11-12) features the Flute and B♭ Clarinet playing a melodic line marked *mf*. The second system (measures 13-14) shows the Horn and B♭ Trumpet entering with a melodic line marked *mf*, while the Trombone, Euphonium, and Tuba play a sustained harmonic line marked *p*. The Violin I and II, Viola, and Violoncello also enter in measure 13, playing a sustained harmonic line marked *pp*. The third system (measures 15-16) continues the melodic line in the Horn and B♭ Trumpet, which reaches a peak marked *f* in measure 17. The Trombone, Euphonium, and Tuba also reach a peak marked *f* in measure 17. The Violin I and II, Viola, and Violoncello continue their sustained harmonic line, which reaches a peak marked *f* in measure 17. The fourth system (measures 17-18) shows the Horn and B♭ Trumpet playing a melodic line marked *mp*, while the Trombone, Euphonium, and Tuba play a sustained harmonic line marked *f*. The Violin I and II, Viola, and Violoncello continue their sustained harmonic line, which reaches a peak marked *f* in measure 17. The fifth system (measures 19-20) shows the Horn and B♭ Trumpet playing a melodic line marked *mp*, while the Trombone, Euphonium, and Tuba play a sustained harmonic line marked *f*. The Violin I and II, Viola, and Violoncello continue their sustained harmonic line, which reaches a peak marked *f* in measure 17.

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Allegretto

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 21-24 with notes, then rests. Measure 25 has a *pp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- B♭ Cl.** (B-flat Clarinet): Measures 21-24 with notes, then rests. Measure 25 has a *pp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- Bsn.** (Bassoon): Measures 21-24 with notes, then rests. Measure 25 has a *pp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- Hn.** (Horn): Measures 21-24 with notes, then rests. Measure 25 has a *pp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- B♭ Tpt.** (B-flat Trumpet): Measures 21-24 with notes, then rests. Measure 25 has a *pp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- Tbn.** (Trombone): Measures 21-24 with notes, then rests. Measure 25 has a *pp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- Euph.** (Euphonium): Measures 21-24 with notes, then rests. Measure 25 has a *pp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- Tuba**: Measures 21-24 with notes, then rests. Measure 25 has a *pp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- Vln. I** (Violin I): Measures 21-24 with notes, then rests. Measure 25 has a *pp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- Vln. II** (Violin II): Measures 21-24 with notes, then rests. Measure 25 has a *pp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- Vla.** (Viola): Measures 21-24 with notes, then rests. Measure 25 has a *pp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- Vc.** (Cello): Measures 21-24 with notes, then rests. Measure 25 has a *pp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- Hp.** (Harp): Measures 21-24 are rests. Measure 25 has a *pppp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- Mrb.** (Maracas): Measures 21-24 are rests. Measure 25 has a *pppp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- Tim.** (Tympani): Measures 21-24 are rests. Measure 25 has a *pppp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- S. Dr.** (Snare Drum): Measures 21-24 are rests. Measure 25 has a *pppp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.
- B. Dr.** (Bass Drum): Measures 21-24 are rests. Measure 25 has a *pppp* marking. Measures 26-28 are rests. Measure 29 has a *pppp* marking. Measure 30 is a rest.

The score includes measures 21 through 30. The key signature is one flat (B-flat). The tempo is marked **Allegretto**. The dynamic markings are *p* (piano), *pp* (pianissimo), and *pppp* (pianississimo).

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8va-----, 8va-----, 1

31 32 33 34 35 36 37 38 39 40

FL. *p* *ppp* cresc. *ppp* cresc.

Bs. Cl. *ppp* cresc.

Bsn. *pp* *f* *pp* *f* *pp* *f*

Hn. *pp* *f* *pp* *f* *pp* *f*

Bs. Tpt. *pp* *f* *pp* *f* *pp* *f*

Tbn. *pp* *mf*

Euph. *pp*

Tuba *pp*

Vln. I *pppp* *pp*

Vln. II *pppp* *pp*

Vla. *pppp* *pp*

Vc. *pppp* *pp*

Hp. *pp* *f* *pp* *f* *pp* *f*

Mrb. *pp* *f* *pp* *f* *pp* *f*

Timp. *pp* *f* *pp* *f* *pp* *f*

S. Dr. *pp* *f* *pp* *f* *pp* *f*

B. Dr. *pp* *f* *pp* *f* *pp* *f*

31 32 33 34 35 36 37 38 39 40

31 32 33 34 35 36 37 38 39 40

Zaborrah, the Forsaken

This page of the musical score covers measures 41 through 50. The instrumentation includes Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet in B-flat (B♭ Tpt.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Ve.), Double Bass (Cb.), Harp (Hp.), Maracas (Mrb.), Timpani (Timp.), Snare Drum (S.Dr.), and Bass Drum (B. Dr.).

The score is written in 3/4 time and features a variety of dynamics and articulations. Key dynamics include *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *pppp* (pianississimo). Articulations such as *pizz.* (pizzicato) and *arco* (arco) are used for the strings. The woodwinds and strings play sustained notes with various bowings or breathings indicated. The percussion parts include rhythmic patterns on the timpani and snare/bass drums.

The page concludes with a *pppp* dynamic marking and a *fff* (fortissimo) marking, indicating a powerful conclusion to the section.

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51 52 53 54 55 56 57 58 59 60

Fl. *fp*

B♭ Cl. *p*

Bsn. *p*

Hn. 51 52 53 open 54 55 56 57 58 59 60

B♭ Tpt. *f*

Tbn. *p*

Euph. *p*

Tuba *p*

Vln. I 51 52 53 54 55 56 57 58 59 60

Vln. II 51 52 53 54 55 56 57 58 59 60

Vla. *pppp*

Vc. *pppp*

Hp. 51 52 53 54 55 56 57 58 59 60

Mrb. *p*

Timp. *pppp*

S. Dr. 51 52 53 54 55 56 57 58 59 60

B. Dr. 51 52 53 54 55 56 57 58 59 60

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This musical score page, titled "Zaborrah, the Forsaken", displays measures 61 through 70. The instruments are arranged in the following order from top to bottom: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Harp (Hp.), Maracas (Mrb.), Tom-tom (Timp.), Snare Drum (S.Dr.), and Bass Drum (B. Dr.). Measures 61-65 are marked with a common time signature (C). Measures 66-70 are marked with a 3/4 time signature. The Flute, B♭ Clarinet, Bassoon, Violin I, Violin II, Viola, Violoncello, Harp, Maracas, Tom-tom, Snare Drum, and Bass Drum parts are mostly silent, indicated by whole rests. The Horn, B♭ Trumpet, Trombone, Euphonium, and Tuba parts feature melodic lines with various note values, including half notes, quarter notes, and eighth notes, often connected by slurs. The Snare Drum and Bass Drum parts show rhythmic patterns with eighth and sixteenth notes.

Zaborrah, the Forsaken

71 72 73 74 75 76 77 78 79 80

Fl.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Euph.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Hp.

Mrb.

Timp.

S. Dr.

B. Dr.

71 72 73 74 75 76 77 78 79 80

71 72 73 74 75 76 77 78 79 80

pp

ppp *cresc.*

ppp *cresc.*

ppp *cresc.*

ppp *cresc.*

ppp *cresc.*

Zaborrah, the Forsaken

9

81 82 83 84 85 86 87 88 89 90

Fl. *mp* *cresc.* *8va*

B♭ Cl. *p* *cresc.* *8va*

Bsn. *p* *cresc.*

Hn. *cresc.*

B♭ Tpt. *mf* *cresc.*

Tbn. *cresc.*

Euph. *cresc.*

Tuba *cresc.*

Vln. I

Vln. II

Vla.

Vc.

Hp.

Mrb.

Timp.

S. Dr.

B. Dr.

81 82 83 84 85 86 87 88 89 90

Zaborrah, the Forsaken

Fl.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Euph.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Hp.

Mrb.

Timp.

S. Dr.

B. Dr.

Zaborrah, the Forsaken

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This page of the musical score covers measures 101 through 110. The instrumentation includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Harp (Hp.), Maracas (Mrb.), Snare Drum (S. Dr.), and Bass Drum (B. Dr.). The score is written for a symphony orchestra, with measures 101-110. The key signature is three flats (B♭, E♭, A♭), and the time signature is 3/4. The music features a variety of dynamics, including fortissimo (ff), fortissimo piano (fp), mezzo-piano (mp), and fortissimo (f). The score shows a complex orchestration with many instruments playing simultaneously. The Flute, B♭ Clarinet, Bassoon, and Horn parts are prominent in the upper register, while the strings and percussion provide a strong foundation. The Maracas and Snare Drum parts are also clearly visible. The Bass Drum part is marked with a double bar line, indicating it is not played in this section. The score is a page from a larger manuscript, with measures 101-110. The page number 101 is visible in the top left corner. The score is a page from a larger manuscript, with measures 101-110. The page number 101 is visible in the top left corner.

Zaborrah, the Forsaken

FL.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Euph.

Tuba.

Vln. I

Vln. II

Vla.

Vcl.

Hp.

Mrb.

Timp.

S. Dr.

B. Dr.

111 112 113 114 115 116 117 118 119 120

f

ff *dim.*

f

mf

mf

mf

ff

mp *cresc.*

f

f

ff

ff

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13

121 122 123 124 125 126 127 128 129 130

Fl. *mf* *f* *dim.* *p*

B♭ Cl. *mf* *f* *dim.* *p*

Bsn. *mf* *f* *dim.* *p*

Hn. *dim.* *mf* *cresc.* *pp* *f* *dim.* *p*

B♭ Tpt. *dim.* *mf* *cresc.* *f* *dim.* *p*

Tbn. *mf* *cresc.* *dim.* *p*

Euph. *dim.* *p*

Tuba *dim.* *p*

Vln. I *mf* *f* *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Hp. 121 122 123 124 125 126 127 128 129 130

Mrb. 121 122 123 124 125 126 127 128 129 130

Timp. 121 122 123 124 125 126 127 128 129 130

S. Dr. 121 122 123 124 125 126 127 128 129 130

B. Dr. 121 122 123 124 125 126 127 128 129 130