

GAME OF THRONES MAIN THEME

MUSIC BY RAMIN DJAWADI
ARR. ALISON GILLIES

$\text{♩} = 60$

Cello 1: 6/4 *f*

Cello 2: 6/4 *mf*

Cello 3: 6/4 *sfz*

Cello 4: 6/4 *sfz*

(A)

5

Vc. 1: *mp* *f*

Vc. 2: *mp*

Vc. 3: *mf*

Vc. 4: *f*

9

Vc. 1: *mp*

Vc. 2:

Vc. 3:

Vc. 4: *f*

(B)

13

VC. 1

VC. 2

VC. 3

VC. 4

f

f

mf

f

f

Detailed description: This system contains measures 13 through 16. It features four staves for Violins (VC. 1-4). VC. 1 plays a rhythmic eighth-note pattern with a flat key signature. VC. 2 has a half-note chord in measure 13, followed by eighth-note patterns, and a long melodic line with a slur and a fermata in measure 15. VC. 3 plays a steady eighth-note accompaniment. VC. 4 has a half-note chord in measure 13, followed by eighth-note patterns, and a long melodic line with a slur and a fermata in measure 15. Dynamics include *f* and *mf*. A hairpin symbol is present at the end of the system.

17

VC. 1

VC. 2

VC. 3

VC. 4

mp

f

mf

f

Detailed description: This system contains measures 17 through 20. VC. 1 plays eighth-note patterns with dynamics *mp* and *mf*. VC. 2 has half-note chords and eighth-note patterns, with a slur and fermata in measure 19. VC. 3 continues the eighth-note accompaniment with dynamic *f*. VC. 4 has half-note chords and eighth-note patterns with dynamic *f*. A hairpin symbol is present at the end of the system.

(C)

21

VC. 1

VC. 2

VC. 3

VC. 4

f

f

mp

f

mf

Detailed description: This system contains measures 21 through 24. VC. 1 has a half-note chord in measure 21, followed by eighth-note patterns, and a long melodic line with a slur and a fermata in measure 23. VC. 2 plays eighth-note patterns with dynamic *f*. VC. 3 plays eighth-note patterns with dynamic *mp*. VC. 4 plays eighth-note accompaniment with dynamic *f*. A hairpin symbol is present at the end of the system.

(E)

37

Vc. 1 *ff* $\overset{\circ}{e}$ $b\overset{\circ}{e}$ $\overset{\circ}{e}$

Vc. 2

Vc. 3 *f* $\overset{\circ}{e}$ $b\overset{\circ}{e}$ $\overset{\circ}{e}$

Vc. 4 *ff*

41

Vc. 1 *mf* $b\overset{\circ}{e}$ $b\overset{\circ}{e}$ $\overset{\circ}{e}$ $\overset{\circ}{e}$ *ff* $\overset{\circ}{e}$

Vc. 2 *mf* $b\overset{\circ}{e}$ $b\overset{\circ}{e}$ $\overset{\circ}{e}$ $\overset{\circ}{e}$ *ff* $b\overset{\circ}{e}$ $b\overset{\circ}{e}$ $\overset{\circ}{e}$ $\overset{\circ}{e}$

Vc. 3 *mf* $b\overset{\circ}{e}$ $b\overset{\circ}{e}$ $\overset{\circ}{e}$ $\overset{\circ}{e}$ *ff* $\overset{\circ}{e}$

Vc. 4 *mf* $b\overset{\circ}{e}$ $b\overset{\circ}{e}$ $\overset{\circ}{e}$ $\overset{\circ}{e}$ *ff*

44

Vc. 1 *SUBITO pp* $\overset{\circ}{e}$ $b\overset{\circ}{e}$ $b\overset{\circ}{e}$ $\overset{\circ}{e}$ $\overset{\circ}{e}$ $b\overset{\circ}{e}$ $b\overset{\circ}{e}$ $\overset{\circ}{e}$ $\overset{\circ}{e}$

Vc. 2 *SUBITO pp*

Vc. 3 *SUBITO pp* $\overset{\circ}{e}$ $\overset{\circ}{e}$

Vc. 4 *SUBITO pp*

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6 *f*

4 (A) *mp*

7 *f* *mp*

10

13 (B) *f*

16 *mp* *mf*

20 (C) *f*

26 (D) *f*

34 (E) *ff* *mf*

42 *ff* *SUBITO pp*

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♩. = 60

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6
4 *mf*

5 (A) *mp*

9

13 (B) *f*

19 (C) *f* *mp*

24 *f*

28 (D) *f*

32 *mf*

36 (E) *mf*

40 *mf*

43 *ff* 2 45-46

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♩. = 60

6/4 *sfz* **(A)** *mf*

7

11 **(B)** *f* *mf*

15

18

21 **(C)** *f*

25 *mf*

29 **(D)**

33 *mf*

37 **(E)** *f* *mf*

43 *ff* *SUBITO pp*

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$\text{♩} = 60$

7

sfz *f*

13

f

19

f

24

mf

28

f

32

mf

36

ff

40

mf

43

ff

45-46

ff