

Piano

# Theme from "Jaws"

*a low rumble  
trilling the  
lowest notes ad lib.*

by John Williams  
arranged by Mike Brun  
for the Dust City Symphony

A ♩=54

Section A consists of two systems of music. The first system contains measures 1 through 6, and the second system contains measures 7 through 11. The music is written for piano in a low register, featuring a rumbling bass line with trills on the lowest notes. The dynamic marking is *pp* (pianissimo). The tempo is marked as ♩=54. The key signature has two flats (B-flat and E-flat). The notation includes a fermata over the first measure, and a series of six measures of trills in the bass line, with a bracket underneath indicating an acceleration (*accel.*) starting at measure 5. The second system continues the trills, ending with a fermata and a repeat sign.

B ♩=108

Section B consists of four measures of music, numbered 12 through 15. The music is written for piano in a higher register, featuring a rhythmic pattern of eighth notes. The dynamic marking is *mp* (mezzo-piano) in measure 12, and *ff* (fortissimo) in measure 15. The tempo is marked as ♩=108. The key signature has two flats. The notation includes accents over the eighth notes in measures 13, 14, and 15.

C

Section C consists of two systems of music. The first system contains measures 16 through 19, and the second system contains measures 20 through 23. The music is written for piano in a higher register, featuring a rhythmic pattern of eighth notes. The dynamic marking is *sub mp* (sub-mezzo-piano) in measure 16, and *sfz* (sforzando) in measures 17 and 18. The tempo is marked as ♩=108. The key signature has two flats. The notation includes accents over the eighth notes in measures 17 and 18, and a dynamic marking of *f* (forte) in measure 22.

V.S.

"Jaws" Theme // arr. Mike Brun

2

D

Musical notation for measures 24-27, bass clef, *mf* dynamic. The piece is in D major. The bass line consists of a steady eighth-note accompaniment: D2, F#2, A2, B2, D3, F#3, A3, B3.

Musical notation for measures 28-29, treble and bass clefs. The treble clef part features a complex rhythmic pattern of eighth and sixteenth notes, while the bass clef part continues the eighth-note accompaniment.

E

Musical notation for measures 30-32, treble and bass clefs, *mp* dynamic. Both staves feature triplet eighth-note patterns. A *Red.* (ritardando) marking is present at the start of measure 30.

Musical notation for measures 33-35, treble and bass clefs. The piece continues with triplet eighth-note patterns in both staves.

Musical notation for measures 36-38, treble and bass clefs. The piece continues with triplet eighth-note patterns in both staves.

F

Musical notation for measures 39-41, treble and bass clefs, *f* dynamic. The treble clef part features a series of chords and single notes, while the bass clef part remains silent.

39

**G**

*f*

45

49

**H**

*sub. p*

51

**I**

55

*mp*

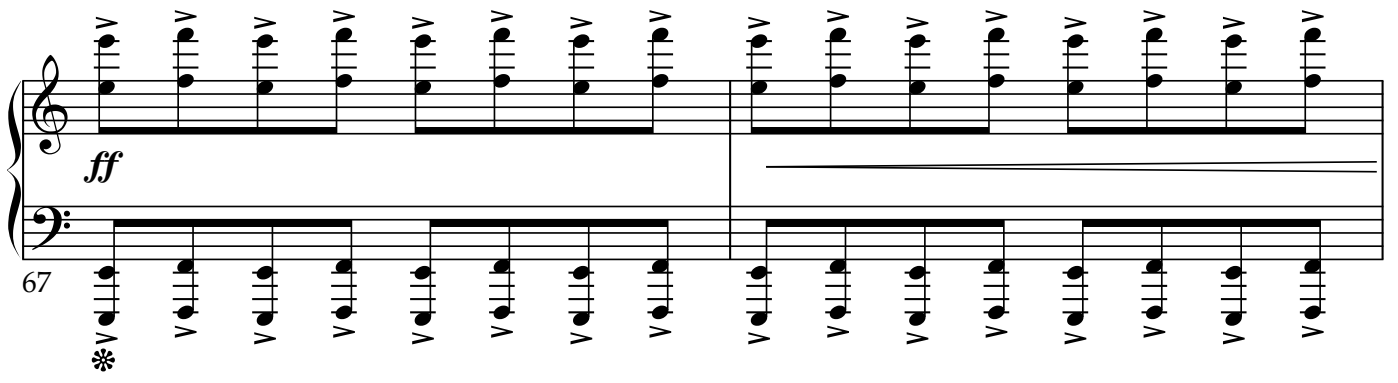
59

*mf* *f*

63

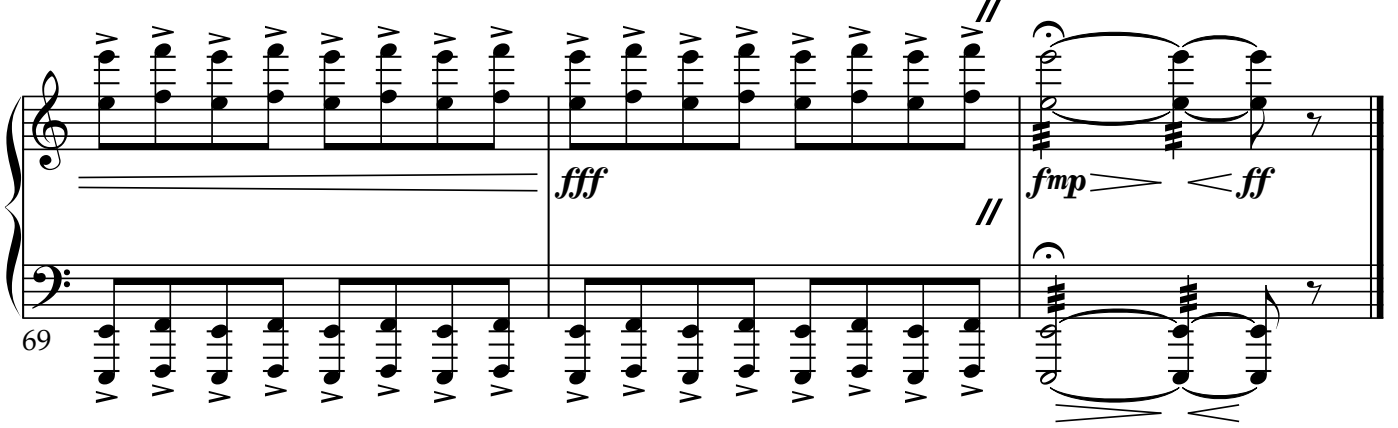
massive noisy gliss.  
sound & fury

V.S.



Musical score for measures 67-68. The piece is in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. A dynamic marking of *ff* is present at the beginning of measure 67. A double bar line is at the end of measure 68.

*molto rall.* . . . . .



Musical score for measures 69-70. The piece is in 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. A dynamic marking of *fff* is present at the beginning of measure 69. A double bar line is at the end of measure 69. In measure 70, there is a dynamic marking of *fmp* followed by a crescendo hairpin leading to *ff*. The piece ends with a double bar line.