



# Theme from “Advent Rising”

(“Bounty Hunter”)

As performed by



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By TOMMY TALLARICO, MICHAEL PLOWMAN,  
EMMANUEL FRATIANNI and LAURIE ROBINSON

Arranged by BOB PHILLIPS

## INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola  $\text{tr}$ )
- 5 Viola
- 5 Cello
- 5 String Bass

Easy, easy, easy yet powerful! This ever-popular video game music grabs your students' attention while providing plenty of opportunities for stealth teaching—they will be having so much fun they will never know how much they are learning! Every section takes their turn with the melody and an accented rhythmic accompaniment. Great for into-the-string playing, rhythmic study, learning to accompany, and more.

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# Theme from "Advent Rising"

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CONDUCTOR SCORE

Duration - 2:00

By Tommy Tallarico, Michael Plowman,  
Emmanuel Fratianni and Laurie Robinson

Arranged by Bob Phillips

**Dramatically** (♩ = 80)

**Violins**

**Viola (Violin III)**

**Cello**

**String Bass**

Musical score for measures 1-4, marked **Dramatically** (♩ = 80). The score is for Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 starts with a forte (**f**) dynamic. Measure 2 has a piano (**p**) dynamic. Measure 3 returns to forte (**f**). Measure 4 is also forte (**f**). The score includes various musical notations such as slurs, accents, and dynamic markings.

**Forcefully** (♩ = 80)

**Vlns.**

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

Musical score for measures 5-8, marked **Forcefully** (♩ = 80). The score is for Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 5 starts with a piano (**p**) dynamic. Measure 6 has a fortissimo (**fp**) dynamic. Measure 7 has a mezzo-forte (**mf**) dynamic. Measure 8 is also mezzo-forte (**mf**). The score includes various musical notations such as slurs, accents, and dynamic markings.

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

9 10 11 12

This section of the score covers measures 9 through 12. It features five staves: Violins I and II, Viola (Violin III), Cello, and String Bass. The key signature is one sharp (F#). Measures 9 and 10 show the strings playing a rhythmic pattern of eighth notes. Measures 11 and 12 continue this pattern with some melodic variation in the upper strings.

**Vlns.**  
I  
II

**Vla. (Vln. III)**

**Cello**

**Str. Bass**

13 14 15 16

*mp*  
*f*  
*mf*

This section of the score covers measures 13 through 16. It features the same five staves as the previous section. Measure 15 is marked with a box containing the number 15. Dynamic markings include *mp* (mezzo-piano) for the Violins and Viola, *f* (forte) for the Cello, and *mf* (mezzo-forte) for the String Bass. The score shows a crescendo leading into measure 15, followed by a slight decrescendo.

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

17 18 19 20

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

21 22 23 24

23

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

25 26 27 28

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

29 30 31 32

*f* *mf* *mf* *mf*

I  
Vlns.  
II  
Vla.  
(Vln. III)  
Cello  
Str. Bass

33 34 35 36

I  
Vlns.  
II  
Vla.  
(Vln. III)  
Cello  
Str. Bass

37 38 39 40

43

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

41 42 43 44

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

45 46 47 48

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

51

*mf*

*mf*

*ff*

*ff*

49 50 51 52

I Vlns.

II Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Opt. octave

Opt. octave

53 54 55 56



59 Opt. octave

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

*f*

57 58 59 60

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

-1

4

-3

61 62 63 64

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

*ff*

*ff*

*ff*

*ff*

65 66 67 68

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

69 70 71

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