



Batman

The Dark Knight Rises

Featuring *Rise*, *On Thin Ice*, and *Imagine the Fire*

HANS ZIMMER

Arranged by RALPH FORD

INSTRUMENTATION

1 Conductor	1 1st B♭ Trumpet	5 Percussion I (Hi-Hat, Suspended Cymbal, Drum Shell/Rim, Large Tam, Bass Drum w/2 mallets)
1 1st Flute	1 2nd B♭ Trumpet	2 Percussion II (Four Concert Toms – Two Players)
1 2nd Flute	1 3rd B♭ Trumpet	1 Piano
2 Oboe	1 1st Trombone	8 1st Violin
1 1st B♭ Clarinet	1 2nd Trombone	8 2nd Violin
1 2nd B♭ Clarinet	1 3rd Trombone	5 Viola
1 B♭ Bass Clarinet	1 Tuba	5 Cello
2 Bassoon	1 Mallet Percussion (Chimes)	5 String Bass
1 1st F Horn	1 Timpani (D-F-A-B♭)	
1 2nd F Horn		
1 3rd F Horn		
1 4th F Horn		

NOTES TO THE CONDUCTOR

From the highly anticipated finale of Christopher Nolan's Batman trilogy, Zimmer's dynamic and exciting music brings the story to life. This medley, featuring "Rise," "On Thin Ice," and "Imagine the Fire," will thrill your orchestra and audiences alike.

The percussion throughout this arrangement is a consolidation of several electronic drum tracks/timbres. Percussion 1 (two players) also calls for rhythms to be performed on the shell (sides) of a deep drum or snare drum. You may also consider playing this part on the rim of a snare drum. The performer on bass drum will need to use two mallets. Percussion 2 is to be performed by two percussionists with one player on the upper toms (stems up) and one player on the lower toms (stems down). The larger the concert toms are, the better. You may substitute a Taiko Drum for the lowest tom part. Though this arrangement includes standard instrumentation, should you look to be as faithful to the original score as possible, then the following instrumentation may be used: all strings, piano, all percussion, French horns, trombones, and tuba.

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

Featuring *Rise*, *On Thin Ice*, and *Imagine the Fire*

Duration - 6:30

“Rise”
Dark, reflective (♩ = 96)

Arranged by Ralph Ford

“Rise”
Dark, reflective (♩ = 96)

40497S

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

mp

f

p

40497S

10 11 12 13 14

40497S

40497S

40497S

30

35 Agitato (♩ = 132)

Fls. I *sfpp* *mp* *f*

Fls. II *sfpp* *mp* *f*

Ob. *sfpp* *mp* *f*

Cls. I *sfpp* *mp* *f*

Cls. II *sfpp* *mp* *f*

B. Cl. *sfpp* *mp* *f*

Bsn. *sfpp* *mp* *f*

Hns. I *sfpp* *mp* *f*

Hns. II *sfpp* *mp* *f*

Hns. III *sfpp* *mp* *f*

Hns. IV *sfpp* *mp* *f*

Tpts. I *sfpp* *mp* *f*

Tpts. II *sfpp* *mp* *f*

Tpts. III *sfpp* *mp* *f*

Tbns. I *sfpp* *mp* *f*

Tbns. II *sfpp* *mp* *f*

Tbns. III *sfpp* *mp* *f*

Tuba *sfpp* *mp* *f*

Mlt. Perc. *sfpp* *mp* *f*

Timp. *sfpp* *mp* *f*

Hi-Hat *sfpp* *mp* *f*

Perc. I *sfpp* *mp* *f*

Perc. II *sfpp* *mp* *f*

Player II *sfpp* *mp* *f*

Pno. *sfpp* *mp* *f*

35 Agitato (♩ = 132)

Vlms. I *f marc.*

Vlms. II *f marc.*

Vla. *f marc.*

Cello *f marc.*

Str. Bass *div. f marc.*

40497S 35 36 *f marc.* 37 38 39

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlms. I II

Vla.

Cello

Str. Bass

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40 41 42

div. 3

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Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlins. I II

Vla.

Cello

Str. Bass

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47 48 49 50

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404975

64 Moving (♩ = 80)

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

64 Moving (♩ = 80)

Vlns. I II

Vla.

Cello

Str. Bass

p *mp*

ord. *sim.*

poco accel.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

poco accel.

Vlns. I II

Vla.

Cello

Str. Bass

p *mf* *poco* *sim.* *mp*

(V) (V) (V) (V) (V)

80 "Imagine the Fire"
Into action (♩ = 104)

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc. Chimes

Timp.

Perc. I

Perc. II

Pno.

On Rim or Shell of S.D.

80 "Imagine the Fire"
Into action (♩ = 104)

Vlms. I II

Vla.

Cello

Str. Bass

84 Rise up

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

84 Rise up

Vlns. I II

Vla.

Cello

Str. Bass

40497S

84 85 86 87 88

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlms. I II

Vla.

Cello

Str. Bass

40497S

89

90

91

92

93

mp

f

ff

sim.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

94 95 96 97 98

40497S

100

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

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ff *sfz* *sim.* *a2*

100

Vlms. I II

Vla.

Cello

Str. Bass

99 100 101 102

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlms. I II

Vla.

Cello

Str. Bass

103 104 105 106

40497S

108

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

108

Vlins. I II

Vla.

Cello

Str. Bass

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

40497S 111 112 113 114

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115

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

poco a poco cresc.

sim.

115 116 117 118

40497S

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlins. I II

Vla.

Cello

Str. Bass

40497S

119 120 121 122

40497S

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlins. I II

Vla.

Cello

Str. Bass

40497S

127 128 129

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlms. I II

Vla.

Cello

Str. Bass

40497S

130 131 132

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Preview

Requires Purchase

fff

div.

(8th)

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

134

Vlns. I II

Vla.

Cello

Str. Bass

40497S

133

134

135

136

mp

f

p

loco

very gradual cresc.

(V)

40497S

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Sus. Cym.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass (V)

141 142 143 144

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlins. I II

Vla.

Cello

Str. Bass (V)

40497S 145 146 147 148

40497S

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlins. I II

Vla.

Cello

Str. Bass

Chimes

Large Tam

(V)

40497S

153 154 155 156

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157

158

159

160

161