

TARIC

Riot Games

4 Clicks To Bar 0

♩ = 118

The score is divided into two systems. The first system includes woodwinds (Flute 1,2; Piccolo; Oboe; English Horn; B♭ Clarinet 1,2; Bassoon 1,2), brass (F Horn 1,2; F Horn 3,4; F Horn 5,6; B♭ Trumpet 1,2; Trumpet 3; Trombone 1,2; Bass Trombone; Tuba), and strings (Violin I (14); Violin II (12); Viola (10); Violoncello (8); Contrabass (6)).

Tempo: ♩ = 118. Dynamics: *f* (forte). Performance instructions include *div.* (divisi) and *3. div. - spiccato sempre* for the strings.

Bar markers: -1, 0, 1, 2, 3.

Fl. 1, 2 *a2*

Picc.

Ob.

Eng. Hrn.

Cl. 1, 2 *a2*

Bsn. 1, 2

Hrn. 1, 2 *f* *mf* *f*

Hrn. 3, 4 *f* *mf* *f*

Hrn. 5, 6 *f* *mf* *f*

Tpt. 1, 2

Tpt. 3

Trbn. 1, 2

B. Trbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

4

5

6

Fl. 1, 2 *mf* *mf*

Picc.

Ob. *mf*

Eng. Hrn. *mf*

Cl. 1, 2 *mf* *mf*

Bsn. 1, 2 *mf* *mf*

Hrn. 1, 2 *mf*

Hrn. 3, 4 *mf*

Hrn. 5, 6 *mf*

Tpt. 1, 2 *f* *ps > mf* *mf*

Tpt. 3 *f* *ps > mf* *mf*

Trbn. 1, 2 *f* *mf* *mf*

B. Trbn. *f* *mf* *mf*

Tuba *f* *mf* *mf*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

7 8 9 10

Fl. 1, 2
Picc.
Ob.
Eng. Hrn.
Cl. 1, 2
Bsn. 1, 2
Hrn. 1, 2
Hrn. 3, 4
Hrn. 5, 6
Tpt. 1, 2
Tpt. 3
Trbn. 1, 2
B. Trbn.
Tuba
Vln. I
Vln. II
Vla.
Vc.
Cb.

1.
a2
7
tr
7
f
7
f
7
f
mf
f
1.
a2
7
tr
7
f
fp
f
fp
f
fp
f
mf
mf
f
f
a2
fp
fp
fp
tr
7
tr
7
f
f
f
f
f

11

12

13

The image displays a page of a musical score for an orchestra, page 5. The score is divided into three measures, labeled 14, 15, and 16 at the bottom. The instruments listed on the left include Fl. 1, 2; Picc.; Ob.; Eng. Hrn.; Cl. 1, 2; Bsn. 1, 2; Hrn. 1, 2; Hrn. 3, 4; Hrn. 5, 6; Tpt. 1, 2; Tpt. 3; Trbn. 1, 2; B. Trbn.; Tuba; Vln. I; Vln. II; Vla.; Vc.; and Cb. The notation includes various musical symbols such as notes, rests, slurs, trills, and dynamic markings like *f*, *mf*, and *div.*. The key signature has two flats, and the time signature is 2/2. The score shows a complex arrangement of parts with many trills and slurs, particularly in the woodwind and string sections.

14

15

16

Fl. 1, 2
 Picc.
 Ob.
 Eng. Hrn.
 Cl. 1, 2
 Bsn. 1, 2
 Hrn. 1, 2
 Hrn. 3, 4
 Hrn. 5, 6
 Tpt. 1, 2
 Tpt. 3
 Trbn. 1, 2
 B. Trbn.
 Tuba
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

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

bring out

7 8

17

18

19

20

The musical score is arranged in a standard orchestral format with the following parts:

- Fl. 1, 2:** Flutes, starting with a dynamic of *mf* and moving to *f*.
- Picc.:** Piccolo flute, following the same dynamics as the flutes.
- Ob.:** Oboe, following the same dynamics.
- Eng. Hrn.:** English Horn, following the same dynamics.
- Cl. 1, 2:** Clarinets, starting with a dynamic of *mf* and moving to *f*.
- Bsn. 1, 2:** Bassoons, starting with a dynamic of *mf*.
- Hrn. 1, 2:** Horns (first two), starting with a dynamic of *f*.
- Hrn. 3, 4:** Horns (last two), starting with a dynamic of *f*.
- Hrn. 5, 6:** Horns (last two), starting with a dynamic of *f*.
- Tpt. 1, 2:** Trumpets (first two), starting with a dynamic of *mf* and moving to *f*.
- Tpt. 3:** Trumpet (third), starting with a dynamic of *mf* and moving to *f*.
- Trbn. 1, 2:** Trombones (first two), starting with a dynamic of *mf* and moving to *f*.
- B. Trbn.:** Baritone Trombone, starting with a dynamic of *mf* and moving to *f*.
- Tuba:** Tuba, starting with a dynamic of *mf* and moving to *f*.
- Vln. I:** Violins (first), starting with a dynamic of *f*.
- Vln. II:** Violins (second), starting with a dynamic of *f*.
- Vla.:** Viola, starting with a dynamic of *f* and the instruction "bring out".
- Vc.:** Violoncello, starting with a dynamic of *f*.
- Cb.:** Double Bass, starting with a dynamic of *f*.

The score is divided into measures 21, 22, 23, and 24, with measure numbers displayed in boxes at the bottom of the page.

21

22

23

24

Fl. 1, 2 *a2* *mf*

Picc. *mf*

Ob. *mf*

Eng. Hrn. *mf*

Cl. 1, 2 *a2* *mf*

Bsn. 1, 2 *a2* *mf*

Hrn. 1, 2 *mf* *mf* *mf* *f*

Hrn. 3, 4 *mf* *mf* *mf* *f*

Hrn. 5, 6 *mf* *mf* *mf* *f*

Tpt. 1, 2 *mf*

Tpt. 3 *mf*

Trbn. 1, 2 *mf*

B. Trbn. *mf*

Tuba *mf*

Vln. I *mf* *mf*

Vln. II *mf* *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

Cb. *mf* *mf*

25

26

27

28

♩ = 96

Fl. 1, 2 *ff*

Picc. *ff*

Ob. *ff*

Eng. Hrn. *ff*

Cl. 1, 2 *ff*

Bsn. 1, 2 *ff*

Hrn. 1, 2 *ff*

Hrn. 3, 4 *ff*

Hrn. 5, 6 *ff*

Tpt. 1, 2 *ff* *mp*

Tpt. 3 *ff* *mp*

Trbn. 1, 2 *ff* *mp*

B. Trbn. *ff* *mp*

Tuba *ff*

♩ = 96

Vln. I *ff* *mp* *p* *mp*

Vln. II *ff* *mp* *p* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp* *p* *mp*

Cb. *ff* *mp*

half trem, half norm.

div.

29

30

31

32

Fl. 1, 2 *a2* *mp* *mp*

Picc. *mp* *mp*

Ob.

Eng. Hrn.

Cl. 1, 2 *1.* *mp*

Bsn. 1, 2

Hrn. 1, 2 *1. slightly wavering up to quarter tones* *p* *mp*

Hrn. 3, 4 *3. slightly wavering up to quarter tones* *p* *mp*

Hrn. 5, 6

Tpt. 1, 2

Tpt. 3

Trbn. 1, 2

B. Trbn.

Tuba

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

33

34

35

36

Fl. 1, 2 *a2*
mf ³ *mp* *mp*

Picc. *mf* ³ *mp* *mp*

Ob. *mp*

Eng. Hrn. *mp* *p* *mp*

Cl. 1, 2 *mf* ³ *p* *mp* *p*

Bsn. 1, 2 *p* *mp* *mp*

Hrn. 1, 2 *simile* *p* *mp*

Hrn. 3, 4 *simile* *p* *mp*

Hrn. 5, 6

Tpt. 1, 2

Tpt. 3

Trbn. 1, 2

B. Trbn.

Tuba *p* *mp*

Vln. I *mf* ³ *mp* *p* *mp*

Vln. II *mf* ³ *mp* *p* *mp*

Vla. *mf* ³ *mp* *p* *mp*

Vc. *mf* *mp* *p* *pizz.* *mp*

Cb. *mp*

37

38

39

40

Fl. 1, 2 *a2* *p* *mp*

Picc.

Ob. *mp*

Eng. Hrn.

Cl. 1, 2 *p* *sub p* *mp*

Bsn. 1, 2 *a2* *p* *sub p* *mp*

Hrn. 1, 2 *1.* *p*

Hrn. 3, 4 *3.* *p*

Hrn. 5, 6 *5.* *p*

Tpt. 1, 2

Tpt. 3

Trbn. 1, 2 *p*

B. Trbn. *p*

Tuba

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp*

Cb. *mp*

41

42

43

44

Fl. 1, 2 *mf* *p* *mf*

Picc.

Ob. *mf* *mp* *mf*

Eng. Hrn. *mp* *mf*

Cl. 1, 2 *mf* *mf*

Bsn. 1, 2 *mf* *mf* *mf*

Hrn. 1, 2 *mf* *p* *mf* *mf sf*

Hrn. 3, 4 *mf* *p* *mf* *mf sf*

Hrn. 5, 6 *mf* *p* *mf* *mf sf*

Tpt. 1, 2

Tpt. 3

Trbn. 1, 2 *mf* *p* *mf* *mf sf*

B. Trbn. *mf* *p* *mf* *mf sf*

Tuba *mf sf*

Vln. I *mf* *mf*

Vln. II *mf* *mf* bring out

Vla. *mf* *f* *mp*

Vc. *mf* *mf*

Cb. *mf* *mf*

45

46

47

48

Fl. 1, 2 *mf*³ *f* *fp* *ff*

Picc. *mf* *f* *fp* *ff*

Ob. *mp*

Eng. Hrn. *f*³ *mf* *f* *fp* *ff*

Cl. 1, 2 *mf* *f* *fp* *ff*

Bsn. 1, 2 *mf* *mf* *f* *fp* *ff*

Hrn. 1, 2 *mf*³ *mf* *f* *fp* *ff*

Hrn. 3, 4 *mf*³ *mf* *f* *fp* *ff*

Hrn. 5, 6 *mf*³ *mf* *f* *fp* *ff*

Tpt. 1, 2 *mf* *f* *fp* *ff*

Tpt. 3 *mf* *f* *fp* *ff*

Trbn. 1, 2 *mf* *f* *fp* *ff*

B. Trbn. *f* *fp* *ff*

Tuba *f* *fp* *ff*

Vln. I *mp* *mf*³ *f* *fp* *ff*

Vln. II *mp* *mf*³ *f* *fp* *ff*

Vla. *mf* *mp* *ff*

Vc. *f* *fp* *ff*

Cb. *mp* *f* *fp* *ff*

49

50

51

52

Fl. 1, 2

Picc.

Ob.

Eng. Hrn.

Cl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Hrn. 3, 4

Hrn. 5, 6

Tpt. 1, 2

Tpt. 3

Trbn. 1, 2

B. Trbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mf

mf

div.

p

p

p

mf

div.

p

mf

div.

p

p

half section

53 54 55 56 57 58

Fl. 1, 2
Picc.
Ob.
Eng. Hrn.
Cl. 1, 2
Bsn. 1, 2
Hrn. 1, 2
Hrn. 3, 4
Hrn. 5, 6
Tpt. 1, 2
Tpt. 3
Trbn. 1, 2
B. Trbn.
Tuba
Vln. I
Vln. II
Vla.
Vc.
Cb.

59 60 61 62

Detailed description: This page of a musical score covers measures 59 through 62. The instrumentation includes Flutes 1 & 2, Piccolo, Oboe, English Horn, Clarinets 1 & 2, Bassoons 1 & 2, Horns 1, 2, 3, 4, 5, and 6, Trumpets 1, 2, and 3, Trombones 1 & 2, Baritone Trombone, Tuba, Violins I & II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (mf, mp, solo), articulation (accents, slurs), and performance instructions (trills, triplets). Large numbers (5, 4, 3, 4) are placed above the woodwind staves, likely indicating fingerings or breath marks. The bottom of the page is marked with measure numbers 59, 60, 61, and 62 in boxes.

Fl. 1, 2

Picc.

Ob.

Eng. Hrn.

Cl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Hrn. 3, 4

Hrn. 5, 6

Tpt. 1, 2

Tpt. 3

Trbn. 1, 2

B. Trbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

63

64

65

66

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). It also features articulation marks like accents and slurs, as well as performance instructions such as *div.* (divisi) for the strings. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into five measures, numbered 67 through 71 at the bottom.

67 68 69 70 71

Fl. 1, 2
 Picc.
 Ob.
 Eng. Hrn.
 Cl. 1, 2
 Bsn. 1, 2
 Hrn. 1, 2
 Hrn. 3, 4
 Hrn. 5, 6
 Tpt. 1, 2
 Tpt. 3
 Trbn. 1, 2
 B. Trbn.
 Tuba
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

72

73

74

75

Fl. 1, 2 *mf* *mp* *p*

Picc. *mf* *mp*

Ob. *mf* *mp*

Eng. Hrn. *mf* *mp*

Cl. 1, 2 *mf* *mp* *p*

Bsn. 1, 2 *mp* *p*

Hrn. 1, 2 *mf* *mp*

Hrn. 3, 4 *mf* *mp*

Hrn. 5, 6 *mf* *mp*

Tpt. 1, 2 *mf* *mp*

Tpt. 3 *mf* *mp*

Trbn. 1, 2 *mf* *mp*

B. Trbn. *mf* *mp*

Tuba *mf* *mp*

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Cb. *mf* *mp* *p*

76

77

78

79

Fl. 1, 2 *mf* *ff* *mf fp < ff*

Picc. *f* *ff* *mf fp < ff*

Ob. *mf* *ff* *mf fp < ff*

Eng. Hrn. *mf* *ff* *mf fp < ff*

Cl. 1, 2 *mp* *mf* *ff* *mf fp < ff*

Bsn. 1, 2 *mf* *ff* *mf fp < ff*

Hrn. 1, 2

Hrn. 3, 4

Hrn. 5, 6

Tpt. 1, 2 *ff* *mf fp < ff*

Tpt. 3 *ff* *mf fp < ff*

Trbn. 1, 2 *ff* *mf fp < ff*

B. Trbn. *ff* *mf fp < ff*

Tuba *ff* *mf fp < ff*

Vln. I *mf* *ff* *mf fp < ff*

Vln. II *mf* *ff* *mf fp < ff*

Vla. *mp* *mf* *ff* *mf fp < ff*

Vc. *mf* *ff* *mf fp < ff*

Cb. *mf* *ff* *mf fp < ff*

80 81 82 83

128

♩. = 118

Fl. 1, 2 *mf*

Picc.

Ob.

Eng. Hrn.

Cl. 1, 2 *mf*

Bsn. 1, 2 *mf*

Hrn. 1, 2 *f*

Hrn. 3, 4 *f*

Hrn. 5, 6 *f*

Tpt. 1, 2 *f* *mf*

Tpt. 3 *f* *mf*

Trbn. 1, 2 *mf*

B. Trbn. *mf*

Tuba *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *unis.* *mf*

Vc. 4. *mf*

Cb. *mf*

84 85 86

The musical score is arranged in a system with 20 staves. The instruments are listed on the left side of the staves. The score is divided into three measures, labeled 87, 88, and 89 at the bottom. The first measure (87) begins with a first ending bracket labeled '1.' and a second ending bracket labeled 'a2'. The second measure (88) features several trills marked with 'tr' and slurs. The third measure (89) continues the musical development. Dynamics such as *mf*, *f*, and *fp* are indicated throughout the score. The key signature has one flat (B-flat) and the time signature is 4/4.

Fl. 1, 2

Picc.

Ob.

Eng. Hrn.

Cl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Hrn. 3, 4

Hrn. 5, 6

Tpt. 1, 2

Tpt. 3

Trbn. 1, 2

B. Trbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

unis.

div.

a2

7

tr

90

91

92

The musical score is arranged in systems for various instruments. The woodwind section includes Flutes (Fl. 1, 2), Piccolo (Picc.), Oboe (Ob.), English Horn (Eng. Hrn.), and Clarinets (Cl. 1, 2). The brass section includes Bassoons (Bsn. 1, 2), Horns (Hrn. 1, 2; 3, 4; 5, 6), Trumpets (Tpt. 1, 2; 3), Trombones (Trbn. 1, 2; B. Trbn.), and Tuba. The string section includes Violins (Vln. I; Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 96: Flutes, Piccolo, Oboe, and English Horn play a melodic line starting on a whole note, marked *mf*. Clarinets play a similar line, also marked *mf*. Bassoons play a rhythmic pattern of eighth notes, marked *mf*. Horns 1, 2, 3, 4, and 5, 6 play a melodic line, marked *f*. Trumpets 1, 2 and 3 play a whole note chord, marked *mf*. Trombones 1, 2 and B. Trbn. play a whole note chord, marked *mf*. Tuba plays a whole note chord, marked *mf*. Violins I and II play a melodic line, marked *f*. Viola plays a melodic line, marked *f*. Violoncello and Contrabass play a whole note chord, marked *f*.

Measure 97: Similar to measure 96, with dynamics increasing to *f* for the woodwinds and strings. The horn and trumpet parts remain at *f*. The strings continue with *f* dynamics. The instruction "bring out" is written above the Viola part.

Measure 98: Dynamics are *f* for woodwinds and strings. The horn and trumpet parts remain at *f*. The strings continue with *f* dynamics.

Measure 99: Dynamics are *f* for woodwinds and strings. The horn and trumpet parts remain at *f*. The strings continue with *f* dynamics.

96

97

98

99

Fl. 1, 2

Picc.

Ob.

Eng. Hrn.

Cl. 1, 2

Bsn. 1, 2

Hrn. 1, 2

Hrn. 3, 4

Hrn. 5, 6

Tpt. 1, 2

Tpt. 3

Trbn. 1, 2

B. Trbn.

Tuba

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

mf

100

101

102

Fl. 1, 2 *mf* *ff*

Picc. *mf* *ff*

Ob. *mf* *ff*

Eng. Hrn. *mf* *ff*

Cl. 1, 2 *mf* *ff*

Bsn. 1, 2 *a2* *mf* *ff*

Hrn. 1, 2 *f* *ff*

Hrn. 3, 4 *f* *ff*

Hrn. 5, 6 *f* *ff*

Tpt. 1, 2 *mf* *ff*

Tpt. 3 *mf* *ff*

Trbn. 1, 2 *mf* *ff*

B. Trbn. *mf* *ff*

Tuba *mf* *ff*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

103

104

105