



# Apotheosis

From the video game *Journey*

AUSTIN WINTORY

Arranged by BOB PHILLIPS

— INSTRUMENTATION —

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

Experience the thrill of this music from the new hit video game *Journey*! With a cello theme that represents the player and runs through all the music, this piece is perfect for string orchestra.

### 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

# Apotheosis

From the video game *Journey*

CONDUCTOR SCORE

Duration - 6:10

Austin Wintory

Arranged by Bob Phillips

Slow lonesome (♩ = 70)

Violins I

Violins II

Viola

Cello

String Bass

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

9 10 11

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

12 13 14

I Vlns. *mf*

II Vlns. *mf*

Vla. *mf*

Cello *pp*

Str. Bass *pp*

15 16 17

I Vlns.

II Vlns. *mp*

Vla. *mp*

Cello *p* *pp*

Str. Bass *p* *pp*

20

4

*p* *mp*

*mp*

*p* *mp*

18 19 20

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*pp*

*pp*

*p*

*mp*

*pp*

21 22 23

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*p*

*mp*

*p*

*mf*

*p*

*mp*

*p*

*p*

*mp*

*p*

24 25 26

I Vlns. II Vlns. Vla. Cello Str. Bass

27 28 29

I Vlns. II Vlns. Vla. Cello Str. Bass

32

30 31 32

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

33 34 35

Detailed description: This system of musical notation covers measures 33, 34, and 35. The Violin I part features a continuous eighth-note triplet pattern. The Violin II part plays a half-note chord in measure 33, followed by a half-note in measure 34, and a half-note with a fermata in measure 35. The Viola part plays a half-note chord in measure 33, followed by a half-note in measure 34, and a half-note with a fermata in measure 35. The Cello part plays a half-note chord in measure 33, followed by a half-note in measure 34, and a half-note with a fermata in measure 35. The String Bass part plays a half-note chord in measure 33, followed by a half-note in measure 34, and a half-note with a fermata in measure 35. Dynamics include *p*, *pp*, *mp*, and *p*.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

36 37 38

Detailed description: This system of musical notation covers measures 36, 37, and 38. The Violin I part continues with the eighth-note triplet pattern. The Violin II part plays a half-note chord in measure 36, followed by a half-note in measure 37, and a half-note with a fermata in measure 38. The Viola part plays a half-note chord in measure 36, followed by a half-note in measure 37, and a half-note with a fermata in measure 38. The Cello part plays a half-note chord in measure 36, followed by a half-note in measure 37, and a half-note with a fermata in measure 38. The String Bass part plays a half-note chord in measure 36, followed by a half-note in measure 37, and a half-note with a fermata in measure 38. Dynamics include *pp*, *p*, *mp*, and *pp*.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

39 40 41

*p mp pp*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

42 43 44

*p mp pp mf*



Musical score for measures 45-47. The score is written for five parts: Violins I and II, Viola, Cello, and String Bass. The key signature has two sharps (F# and C#).  
- Violin I: Measure 45 has a dynamic of *mf* and contains four triplets of eighth notes. Measures 46 and 47 contain triplets of eighth notes and a triplet of sixteenth notes with an accent (>).  
- Violin II: Measures 45-47 contain half notes with dynamics of *p*, *mp*, and *p* respectively. Measure 46 has a fermata over the note.  
- Viola: Measures 45-47 contain half notes with dynamics of *mp*, *mp*, and *p*. Measure 46 has a fermata and a first finger (-1) marking.  
- Cello: Measures 45-47 contain half notes with dynamics of *mp*, *mp*, and *p*. Measure 46 has a fermata and a first finger (-1) marking.  
- String Bass: Measures 45-47 contain half notes with dynamics of *p*, *mp*, and *p*. Measure 46 has a fermata.

Musical score for measures 48-50. The score is written for five parts: Violins I and II, Viola, Cello, and String Bass. The key signature has two sharps (F# and C#).  
- Violin I: Measures 48-50 contain triplets of eighth notes with dynamics of *mp*, *p*, and *p* respectively. Measures 49 and 50 have accents (>) over the final notes.  
- Violin II: Measures 48-50 contain half notes with dynamics of *mp*, *p*, and *p*.  
- Viola: Measures 48-50 contain half notes with dynamics of *p*, *p*, and *p*.  
- Cello: Measures 48-50 contain half notes with dynamics of *p*, *p*, and *p*.  
- String Bass: Measures 48-50 contain half notes with dynamics of *mp*, *p*, and *p*.

52

I Vlns. *mf*

II Vlns. *mp*

Vla. *mp*

Cello *mp* *p* *mp*

Str. Bass *mp* *mf*

51 52 53

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

54 55 56

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

57 58 59

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

60 61 62

62

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

63 64 65

This musical score block covers measures 63, 64, and 65. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The Violins II, Cello, and String Bass parts contain triplets, with the Cello part starting at a mezzo-forte (*mf*) dynamic. The Viola part has rests in measures 64 and 65. A large red watermark is overlaid on the score.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

66 67 68

This musical score block covers measures 66, 67, and 68. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The Violins II, Cello, and String Bass parts contain triplets and some notes with fingerings (4, -3, -1, V). The Viola part has rests in measures 67 and 68. A large red watermark is overlaid on the score.

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

69 70 71

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

72 73 74

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

75 76 77

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

*f*

*mf*

78 79 80

82

Vlns.

Violin I and II staves. Violin I starts with a tremolo and a fermata, then plays a half note. Violin II plays a triplet eighth-note pattern. Dynamics range from *sfp* to *f*. Includes fingerings like -2 and 1.

Vla.

Viola staff. Plays a half note with a fermata. Includes fingering -2.

Cello

Cello staff. Plays a triplet eighth-note pattern. Includes fingerings -1 and 3. Dynamics include *mf* and *arco*.

Str. Bass

String Bass staff. Plays a half note. Dynamics include *mf*.

81

82

83

Vlns.

Violin I and II staves. Violin I plays a half note with a fermata. Violin II plays a half note with a fermata. Dynamics range from *mp* to *f*. Includes fingerings like -1 and 3.

Vla.

Viola staff. Plays a half note with a fermata. Dynamics include *mp* and *f*. Includes fingering -3.

Cello

Cello staff. Plays a triplet eighth-note pattern. Includes fingerings -4 and -1. Dynamics include *mp* and *f*.

Str. Bass

String Bass staff. Plays a half note. Dynamics include *mp* and *f*.

84

85

86

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

87 88 89

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

90 91 92



94

Vlns.

I *mp* *f*  
II *mp* *f*  
div.

Vla.

(V) *mp* *f*

Cello

*mf* *f*

Str. Bass

93 94 95

Vlns.

I *ff*  
II *ff*

Vla.

*ff*

Cello

*ff*

Str. Bass

96 97 98

I Vlns. II Vlns. Vla. Cello Str. Bass

99 100 101

I Vlns. II Vlns. Vla. Cello Str. Bass

103

102 103 104 105

Vlns. I *p* *mp*

Vlns. II *p* *mp*

Vla. *p* *mp*

Cello

Str. Bass

106 107 108

Vlns. I *p*

Vlns. II *p*

Vla. *p*

Cello *p*

Str. Bass *p*

109 110 111

113 Slow lonesome (♩ = 70)

rit. *p*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*pp* 3 3

*p*

*mp*

arco

arco

112 113 114

V

(♩)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*pp*

*p*

*mp*

*pp*

*pp*

*pp*

115 116 117 118

rit. div. 121 Slightly slower (♩ = 60)

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

119 120 121 122

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

123 124 125 126

I Vlns. II Vlns. Vla. Cello Str. Bass

127 128 129 130

I Vlns. II Vlns. Vla. Cello Str. Bass

133

131 132 133 134 135

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

136 137 138 139

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

140 141 142 143 144