

Rock Castle - "Psycho Warrior" (3)

Composer: Hidehiro Funauchi

Game: Castlevania II: Belmont's Revenge

pianogame.org

♩ = 232

Bass Guitar, Bass

Mallet Synthesizer, Square

Effect Synthesizer, Lead

First system of musical notation (measures 1-3). The Bass Guitar part (bass clef) starts with a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. The Mallet Synthesizer part (bass clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. The Effect Synthesizer part (treble clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1.

4

B. Guit.

Mal. Syn.

Synth.

Second system of musical notation (measures 4-6). The Bass Guitar part (bass clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. The Mallet Synthesizer part (bass clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. The Effect Synthesizer part (treble clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1.

8

B. Guit.

Mal. Syn.

Synth.

Third system of musical notation (measures 7-9). The Bass Guitar part (bass clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. The Mallet Synthesizer part (bass clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. The Effect Synthesizer part (treble clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1.

12

B. Guit.

Mal. Syn.

Synth.

Fourth system of musical notation (measures 10-12). The Bass Guitar part (bass clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. The Mallet Synthesizer part (bass clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. The Effect Synthesizer part (treble clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1.

16

B. Guit.

Mal. Syn.

Synth.

Fifth system of musical notation (measures 13-15). The Bass Guitar part (bass clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. The Mallet Synthesizer part (bass clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1. The Effect Synthesizer part (treble clef) has a quarter rest, followed by eighth notes G2, F2, E2, D2, C2, B1, A1, G1.

20

B. Guit.

Mal. Syn.

Synth.

Measures 20-23: B. Guit. plays a repeating eighth-note pattern. Mal. Syn. and Synth. are silent.

24

B. Guit.

Mal. Syn.

Synth.

Measures 24-27: B. Guit. continues the repeating eighth-note pattern. Mal. Syn. and Synth. are silent.

28

B. Guit.

Mal. Syn.

Synth.

Measures 28-31: B. Guit. continues the repeating eighth-note pattern. Mal. Syn. and Synth. are silent.

32

B. Guit.

Mal. Syn.

Synth.

Measures 32-35: B. Guit. continues the repeating eighth-note pattern. Mal. Syn. and Synth. are silent.

36


B. Guit.

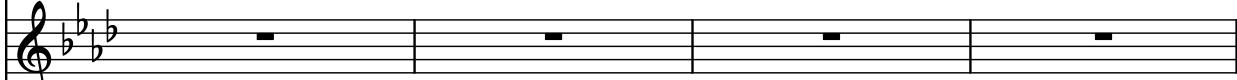
Mal. Syn.

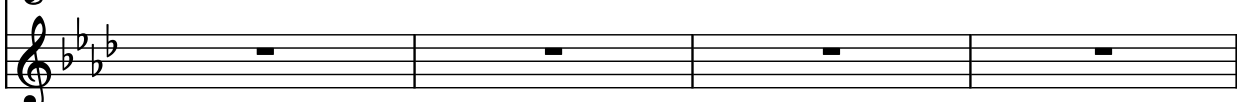
Synth.

Measures 36-39: B. Guit. continues the repeating eighth-note pattern. Mal. Syn. and Synth. are silent.

40

B. Guit. 

Mal. Syn. 

Synth. 


44

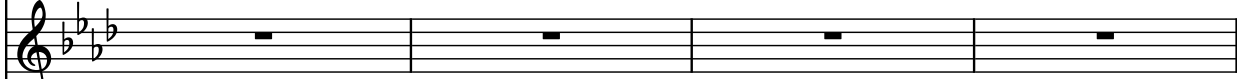
B. Guit. 

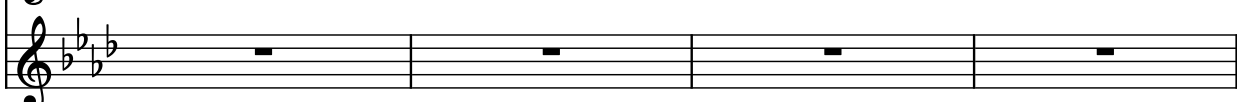
Mal. Syn. 

Synth. 


48

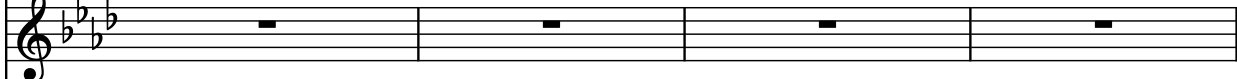
B. Guit. 

Mal. Syn. 

Synth. 


52

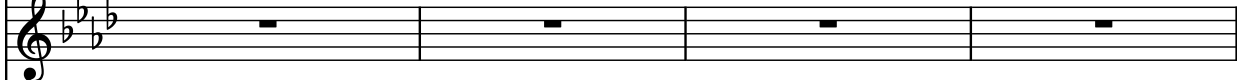
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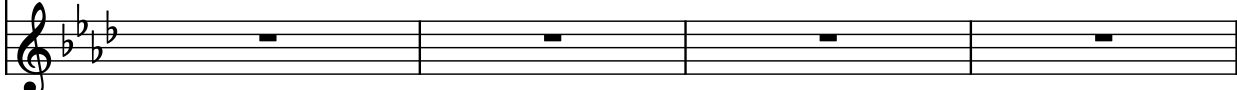
Mal. Syn. 

Synth. 

56

B. Guit. 

Mal. Syn. 

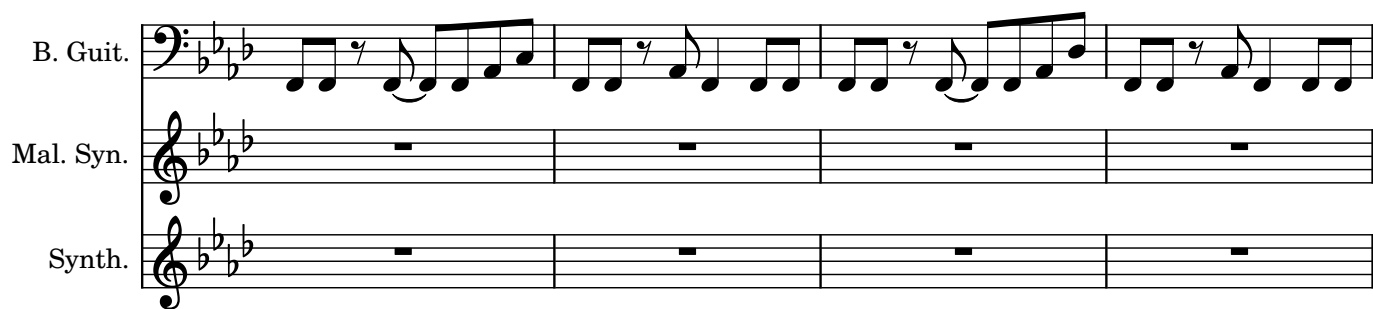
Synth. 

60

B. Guit.

Mal. Syn.

Synth.



64

B. Guit.

Mal. Syn.

Synth.



68

B. Guit.

Mal. Syn.

Synth.

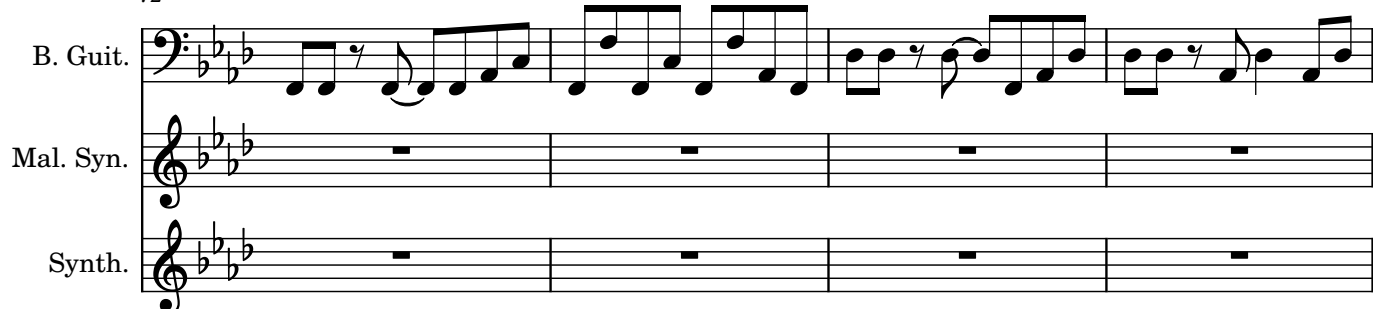


72

B. Guit.

Mal. Syn.

Synth.




76


B. Guit.

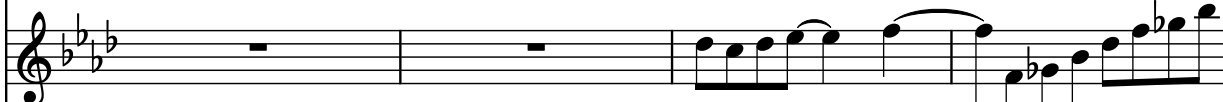
Mal. Syn.

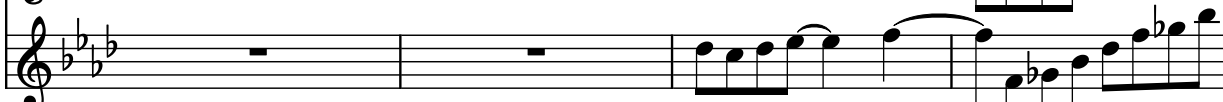
Synth.




80


B. Guit. 


Mal. Syn. 

Synth. 


84


B. Guit. 

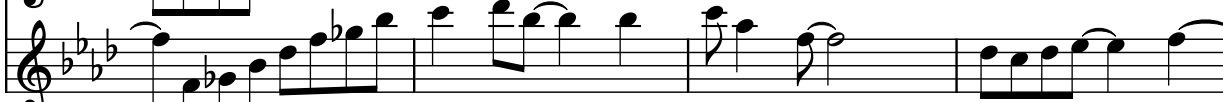
Mal. Syn. 

Synth. 

87

B. Guit. 

Mal. Syn. 

Synth. 

91

B. Guit. 

Mal. Syn. 

Synth. 

95

B. Guit. 

Mal. Syn. 

Synth. 


99

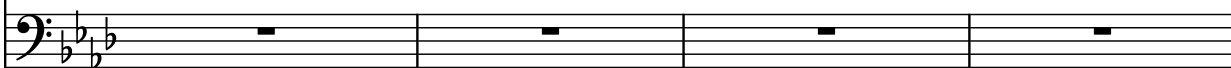
B. Guit. 

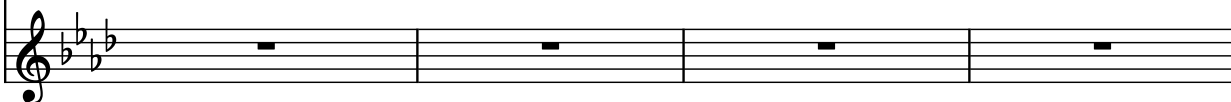
Mal. Syn. 

Synth. 


103

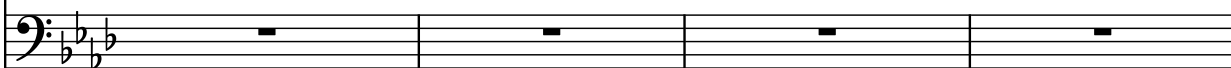
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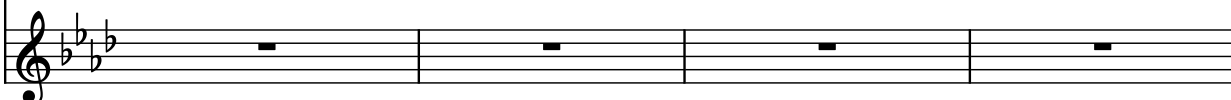
Mal. Syn. 

Synth. 


107

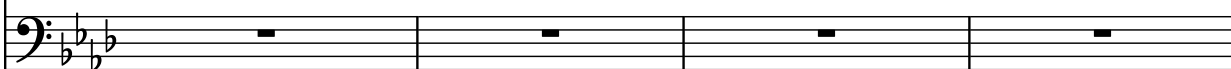
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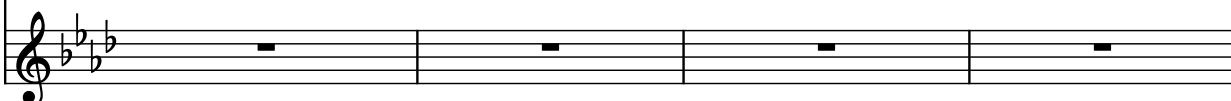
Mal. Syn. 

Synth. 


111

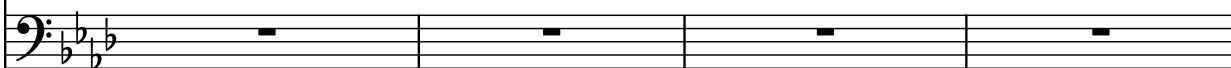
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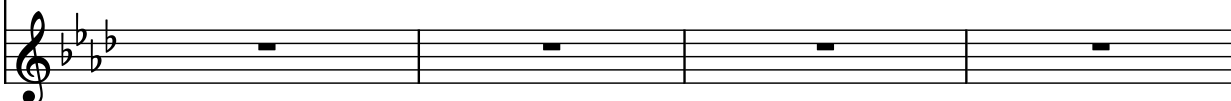
Mal. Syn. 

Synth. 

115

B. Guit. 

Mal. Syn. 

Synth. 


119


B. Guit. 

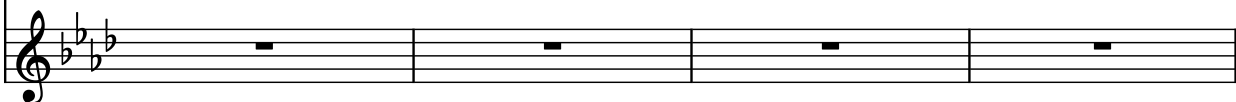
Mal. Syn. 

Synth. 

123

B. Guit. 

Mal. Syn. 

Synth. 


127

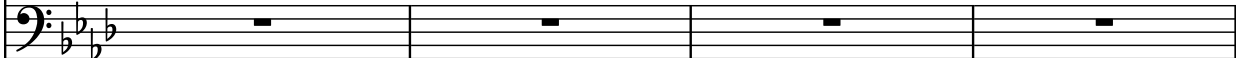
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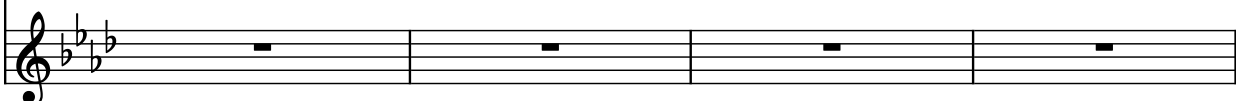
Mal. Syn. 

Synth. 

131

B. Guit. 

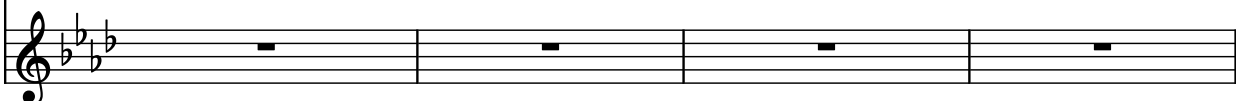
Mal. Syn. 

Synth. 


135

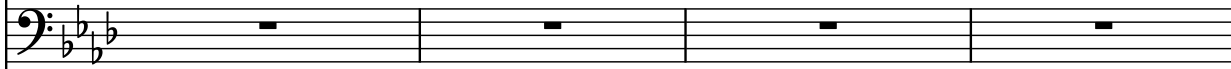
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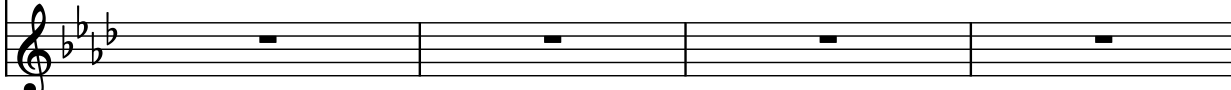
Mal. Syn. 

Synth. 


139

B. Guit. 

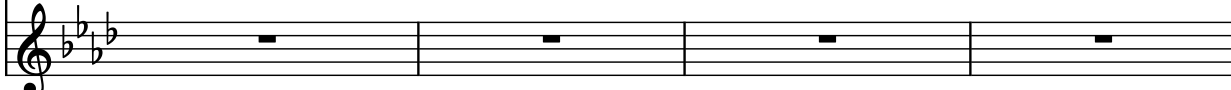
Mal. Syn. 

Synth. 


143

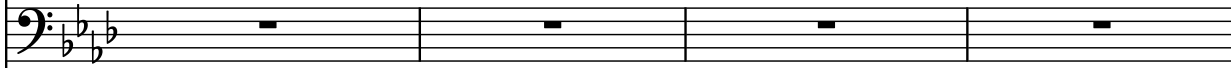
B. Guit. 

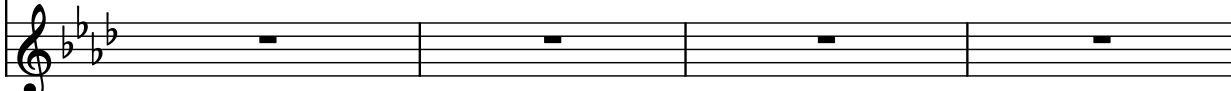
Mal. Syn. 

Synth. 

147

B. Guit. 

Mal. Syn. 

Synth. 


151

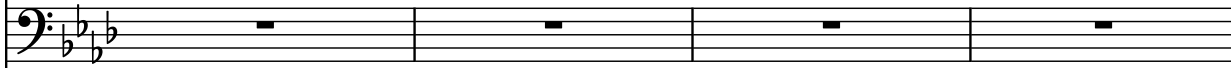
B. Guit. 

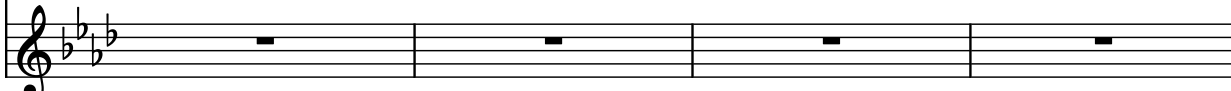
Mal. Syn. 

Synth. 

155

B. Guit. 

Mal. Syn. 

Synth. 


159

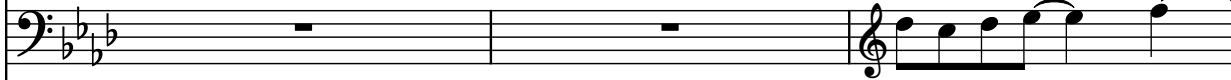
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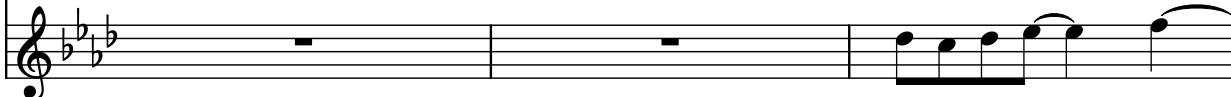
Mal. Syn. 

Synth. 

163

B. Guit. 

Mal. Syn. 

Synth. 


166


B. Guit. 

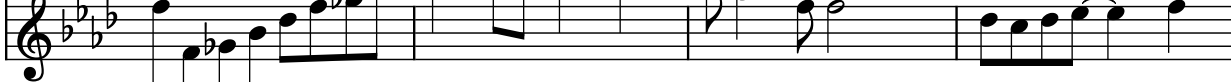
Mal. Syn. 

Synth. 


170

B. Guit. 


Mal. Syn. 

Synth. 

174

B. Guit. 

Mal. Syn. 

Synth. 

178

B. Guit.

Mal. Syn.

Synth.

Measures 178-181. The B. Guit. part is in the bass clef, featuring eighth and sixteenth notes with slurs and ties. The Mal. Syn. and Synth. parts are in the treble clef, featuring dotted half notes and eighth notes with slurs and ties. The Synth. part has a whole rest in the final measure.

182

B. Guit.

Mal. Syn.

Synth.

Measures 182-184. The B. Guit. part is in the bass clef, featuring eighth and sixteenth notes with slurs and ties. The Mal. Syn. part is in the bass clef, featuring eighth and sixteenth notes with slurs and ties. The Synth. part is in the treble clef, featuring whole rests. The section ends with a double bar line.