

Dynablade: Area 1 (Arranged)

Composer: Jun Ishikawa

Game: Kirby Super Star

pianogame.org

$\text{♩} = 160$

Bass Guitar, Bass Guitar

Celesta, Melody 1-A

Violins (section), Melody 1-B

3 3 3

4

B. Guit.

Cel.

Vlms.

3 3 3

7

B. Guit.

Cel.

Vlms.

3 3 3

11

B. Guit.

Cel.

Vlms.

3 3 3

14

B. Guit.

Cel.

Vlns.

Measures 14-16. B. Guit. has a melodic line with eighth and sixteenth notes. Cel. has a rhythmic pattern of eighth notes. Vlns. has a triplet of eighth notes in the first measure, followed by eighth notes and a triplet in the third measure.

17

B. Guit.

Cel.

Vlns.

Measures 17-19. B. Guit. has a melodic line with eighth and sixteenth notes. Cel. has a rhythmic pattern of eighth notes. Vlns. has a triplet of eighth notes in the first measure, followed by eighth notes and a triplet in the third measure.

20

B. Guit.

Cel.

Vlns.

Measures 20-22. B. Guit. has a melodic line with eighth and sixteenth notes. Cel. has a rhythmic pattern of eighth notes. Vlns. has a triplet of eighth notes in the first measure, followed by eighth notes and a triplet in the third measure.

23

B. Guit.

Cel.

Vlns.

Measures 23-25. B. Guit. has a melodic line with eighth and sixteenth notes. Cel. has a rhythmic pattern of eighth notes. Vlns. has a triplet of eighth notes in the first measure, followed by eighth notes and a triplet in the third measure.

3

26

B. Guit.

Cel.

Vlns.

29

B. Guit.

Cel.

Vlns.

33

B. Guit.

Cel.

Vlns.

37

B. Guit.

Cel.

Vlns.

40

B. Guit.

Cel.

Vlms.

Triplet markings are present above the violin staves in measures 40 and 41.

43

B. Guit.

Cel.

Vlms.

Triplet markings are present above the bass guitar staff in measures 43 and 44.

46

B. Guit.

Cel.

Vlms.

Triplet markings are present above the bass guitar staff in measures 46 and 47.

49

B. Guit.

Cel.

Vlms.

Triplet markings are present above the bass guitar staff in measures 49 and 50.

┌ 3 ┐

52

B. Guit.

Cel.

Vlns.

55

B. Guit.

Cel.

Vlns.

59

B. Guit.

Cel.

Vlns.

63

B. Guit.

Cel.

Vlns.

66

B. Guit.

Cel.

Vlms.

3

3

3

3

69

B. Guit.

Cel.

Vlms.

3

3

72

B. Guit.

Cel.

Vlms.

3

3

3

3

75

B. Guit.

Cel.

Vlms.

3

3

78

B. Guit.

Cel.

Vlns.

81

B. Guit.

Cel.

Vlns.

85

B. Guit.

Cel.

Vlns.

89

B. Guit.

Cel.

Vlns.

92

B. Guit.

Cel.

Vlns.

3

3

3

3

3

95

B. Guit.

Cel.

Vlns.

3

3

98

B. Guit.

Cel.

Vlns.

3

3

3

3

3

101

B. Guit.

Cel.

Vlns.

3

┌ 3 ┐

104

B. Guit.

Cel.

Vlms.

107

B. Guit.

Cel.

Vlms.

111

B. Guit.

Cel.

Vlms.

115

B. Guit.

Cel.

Vlms.

118

B. Guit.

Cel.

Vlms.

3

3

3

3

121

B. Guit.

Cel.

Vlms.

3

3

124

B. Guit.

Cel.

Vlms.

3

3

3

3

3

127

B. Guit.

Cel.

Vlms.

3

┌ 3 ┐

130

B. Guit.

Cel.

Vlns.

133

B. Guit.

Cel.

Vlns.

137

B. Guit.

Cel.

Vlns.

141

B. Guit.

Cel.

Vlns.

144

B. Guit.

Cel.

Vlns.

Triplet markings are present above the Vlns. staff in measures 144, 145, and 146.

147

B. Guit.

Cel.

Vlns.

Triplet markings are present above the B. Guit. staff in measures 147 and 148.

150

B. Guit.

Cel.

Vlns.

Triplet markings are present above the B. Guit. staff in measures 150, 151, and 152.

153

B. Guit.

Cel.

Vlns.

Triplet markings are present above the B. Guit. staff in measures 153 and 154.

┌ 3 ┐

156

B. Guit.

Cel.

Vlns.

159

B. Guit.

Cel.

Vlns.

163

B. Guit.

Cel.

Vlns.

167

B. Guit.

Cel.

Vlns.

170

B. Guit.

Cel.

Vlms.

Triplet markings are present above and below the Vlms. staff.

173

B. Guit.

Cel.

Vlms.

Triplet markings are present above and below the B. Guit. staff in measure 173.

176

B. Guit.

Cel.

Vlms.

Triplet markings are present above and below the B. Guit. staff in measures 176, 177, and 178.

179

B. Guit.

Cel.

Vlms.

Triplet markings are present above and below the B. Guit. staff in measure 179.

┌ 3 ┐

182

B. Guit.

Cel.

Vlms.

185

B. Guit.

Cel.

Vlms.

189

B. Guit.

Cel.

Vlms.

193

B. Guit.

Cel.

Vlms.

196

B. Guit.

Cel.

Vlns.

Measures 196-198. B. Guit. has a melodic line with eighth and sixteenth notes. Cel. has a rhythmic pattern of eighth notes. Vlns. has a triplet of eighth notes in the first measure, followed by eighth notes and a triplet in the third measure.

199

B. Guit.

Cel.

Vlns.

Measures 199-201. B. Guit. has a melodic line with eighth and sixteenth notes. Cel. has a rhythmic pattern of eighth notes. Vlns. has a triplet of eighth notes in the first measure, followed by eighth notes and a triplet in the third measure.

202

B. Guit.

Cel.

Vlns.

Measures 202-204. B. Guit. has a melodic line with eighth and sixteenth notes. Cel. has a rhythmic pattern of eighth notes. Vlns. has a triplet of eighth notes in the first measure, followed by eighth notes and a triplet in the third measure.

205

B. Guit.

Cel.

Vlns.

Measures 205-207. B. Guit. has a melodic line with eighth and sixteenth notes. Cel. has a rhythmic pattern of eighth notes. Vlns. has a triplet of eighth notes in the first measure, followed by eighth notes and a triplet in the third measure.

208

B. Guit.

Cel.

Vlms.

3

211

B. Guit.

Cel.

Vlms.

The image shows a musical score for three instruments: B. Guit., Cel., and Vlms. The score is for measures 211, 212, and 213. The B. Guit. part is written in bass clef and contains a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets. The Cel. and Vlms. parts are mostly silent, with a few notes at the end of the sequence.