

Enemy Raid

Composer: Noriyuki Iwadare

Game: Front Mission: Gun Hazard (Japan)

pianogame.org

♩ = 192

Timpani, Front Mission: Gun Hazard

Timpani, "Enemy Raid"

Bass Synthesizer, Composed by Junya Nakano

♩ = 192

The image shows a musical score for a piece titled "The Rose Tree". The score is written for three staves. The top staff uses a treble clef and a key signature of one flat (Bb). The middle and bottom staves use bass clefs. The time signature is 4/4, and the tempo is marked as quarter note = 192. The music is in 4/4 time, with a tempo marking of quarter note = 192. The piece consists of 8 measures. The melody is played on the top staff, and the accompaniment is split between the middle and bottom staves. The piece is in a simple, folk-like style.

3

Timp.

Timp.

Synth.

3

The image shows a musical score for three staves. The top two staves are in bass clef and have a key signature of one flat (B-flat). The bottom staff is in bass clef and has a key signature of one sharp (F-sharp). The music consists of eighth and sixteenth notes with various accidentals.

6

Timp.

Timp.

Synth.

6



6

9

Timp.

Timp.

Synth.

9

9

12

Timp.

Timp.

Synth.

12

Musical score for three staves. The top two staves are in bass clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with a key signature of one sharp (F-sharp). The music consists of eighth and sixteenth notes, with some rests. The bottom staff has a whole rest in the first measure, followed by a half note in the second measure, and then a whole rest in the third measure.

15

Timpani (Timp.) and Synthesizer (Synth.) score for measures 15-17. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each playing a rhythmic pattern of eighth and sixteenth notes. The Synthesizer part consists of one staff, which is mostly silent, with a few notes appearing in measures 16 and 17.

18

Timpani (Timp.) and Synthesizer (Synth.) score for measures 18-20. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each playing a rhythmic pattern of eighth and sixteenth notes. The Synthesizer part consists of one staff, which is mostly silent, with a few notes appearing in measures 19 and 20.

21

Timpani (Timp.) and Synthesizer (Synth.) score for measures 21-23. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each playing a rhythmic pattern of eighth and sixteenth notes. The Synthesizer part consists of one staff, which is mostly silent, with a few notes appearing in measures 22 and 23.

24

Timpani (Timp.) and Synthesizer (Synth.) score for measures 24-26. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each playing a rhythmic pattern of eighth and sixteenth notes. The Synthesizer part consists of one staff, which is mostly silent, with a few notes appearing in measures 25 and 26.

27

Timpani (Timp.) and Synthesizer (Synth.) score for measures 27-29. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each playing a rhythmic pattern of eighth and sixteenth notes. The Synthesizer part consists of one staff, which is mostly silent, with a few notes appearing in measures 28 and 29.

30

Timpani and Synthesizer score for measures 30-32.

Measures 30-32: The Timpani part (two staves) plays a rhythmic pattern of eighth notes, primarily on G2 and F2, with occasional chromatic movement. The Synthesizer part (one staff) is mostly silent, with a few notes appearing in measure 31: G#2, F2, and E2.

33

Measures 33-35: The Timpani part continues its rhythmic pattern. The Synthesizer part has notes in measure 33 (G#2, F2, E2) and measure 35 (G#2, F2, E2).

36

Measures 36-38: The Timpani part continues its rhythmic pattern. The Synthesizer part has notes in measure 37 (G#2, F2, E2).

39

Measures 39-41: The Timpani part continues its rhythmic pattern. The Synthesizer part has notes in measure 39 (G#2, F2, E2) and measure 41 (G#2, F2, E2).

42

Measures 42-44: The Timpani part continues its rhythmic pattern. The Synthesizer part has notes in measure 43 (G#2, F2, E2).

45

Timpani (Timp.) and Synthesizer (Synth.) score for measures 45-47. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each playing a rhythmic pattern of eighth and sixteenth notes. The Synthesizer part consists of one staff, which is mostly silent, with a few notes appearing in measures 46 and 47.

48

Timpani (Timp.) and Synthesizer (Synth.) score for measures 48-50. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each playing a rhythmic pattern of eighth and sixteenth notes. The Synthesizer part consists of one staff, which is mostly silent, with a few notes appearing in measures 49 and 50.

51

Timpani (Timp.) and Synthesizer (Synth.) score for measures 51-53. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each playing a rhythmic pattern of eighth and sixteenth notes. The Synthesizer part consists of one staff, which is mostly silent, with a few notes appearing in measures 52 and 53.

54

Timpani (Timp.) and Synthesizer (Synth.) score for measures 54-56. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each playing a rhythmic pattern of eighth and sixteenth notes. The Synthesizer part consists of one staff, which is mostly silent, with a few notes appearing in measures 55 and 56.

57

Timpani (Timp.) and Synthesizer (Synth.) score for measures 57-59. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each playing a rhythmic pattern of eighth and sixteenth notes. The Synthesizer part consists of one staff, which is mostly silent, with a few notes appearing in measures 58 and 59.

60

Timpani and Synthesizer musical notation for measures 60-62. The Timpani part consists of two staves with a complex rhythmic pattern of eighth and sixteenth notes. The Synthesizer part is on a single staff, mostly silent, with a few notes appearing in measure 62.

63

Timpani and Synthesizer musical notation for measures 63-65. The Timpani part continues with its complex rhythmic pattern. The Synthesizer part has more notes in measure 65.

66

Timpani and Synthesizer musical notation for measures 66-68. The Timpani part continues with its complex rhythmic pattern. The Synthesizer part has more notes in measure 68.

69

Timpani and Synthesizer musical notation for measures 69-71. The Timpani part continues with its complex rhythmic pattern. The Synthesizer part has more notes in measure 71.

72

Timpani and Synthesizer musical notation for measures 72-74. The Timpani part continues with its complex rhythmic pattern. The Synthesizer part has more notes in measure 74.

75

Timpani (Timp.) and Synthesizer (Synth.) score for measures 75-77. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each with a melodic line of eighth and sixteenth notes. The Synthesizer part consists of a single staff with a melodic line of eighth and sixteenth notes, including a trill in measure 76.

78

Timpani (Timp.) and Synthesizer (Synth.) score for measures 78-80. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each with a melodic line of eighth and sixteenth notes. The Synthesizer part consists of a single staff with a melodic line of eighth and sixteenth notes, including a trill in measure 79.

81

Timpani (Timp.) and Synthesizer (Synth.) score for measures 81-83. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each with a melodic line of eighth and sixteenth notes. The Synthesizer part consists of a single staff with a melodic line of eighth and sixteenth notes, including a trill in measure 82.

84

Timpani (Timp.) and Synthesizer (Synth.) score for measures 84-86. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each with a melodic line of eighth and sixteenth notes. The Synthesizer part consists of a single staff with a melodic line of eighth and sixteenth notes, including a trill in measure 85.

87

Timpani (Timp.) and Synthesizer (Synth.) score for measures 87-89. The score is written in bass clef with a key signature of one flat (B-flat). The Timpani part consists of two staves, each with a melodic line of eighth and sixteenth notes. The Synthesizer part consists of a single staff with a melodic line of eighth and sixteenth notes, including a trill in measure 88.

90

Timpani and Synthesizer score for measures 90-92.

Measures 90-92: The Timpani part features a rhythmic pattern of eighth notes, primarily on G2 and F2, with occasional sixteenth-note runs. The Synthesizer part is mostly silent, with a few notes appearing in measure 92: G#2, F2, and E2.

93

Timpani and Synthesizer score for measures 93-95.

Measures 93-95: The Timpani part continues with the same rhythmic pattern. The Synthesizer part has notes in measures 93 and 95: G#2, F2, and E2.

96

Timpani and Synthesizer score for measures 96-98.

Measures 96-98: The Timpani part continues with the same rhythmic pattern. The Synthesizer part has notes in measures 97 and 98: G#2, F2, and E2.

99

Timpani and Synthesizer score for measures 99-101.

Measures 99-101: The Timpani part continues with the same rhythmic pattern. The Synthesizer part has notes in measures 100 and 101: G#2, F2, and E2.

102

Timpani and Synthesizer score for measures 102-104.

Measures 102-104: The Timpani part continues with the same rhythmic pattern. The Synthesizer part has notes in measure 103: G#2, F2, and E2. The piece ends with a double bar line in measure 104.