

Babylon Garden

Composer: Tomonori Sawada

Game: Sonic Riders

pianogame.org

$\text{♩} = 155$

Pad Synthesizer, Pad-Warm {

String Synthesizer, Synth Strings 2 {

Effect Synthesizer, Bass & Lead {

3

Synth. {

Synth. {

Synth. {

5

Synth. {

Synth. {

Synth. {

7

Synth. { G: b b b 8 | :o :e :8 |

Synth. { G: b b b 8 | :o :e :8 |

Synth. { F: b b b 8 | 16th note pattern | 16th note pattern |

9

Synth. { G: b b b :o :e :8 :8 |

Synth. { G: b b b :o :e :8 :8 |

Synth. { F: b b b :o :e :8 :8 |

11

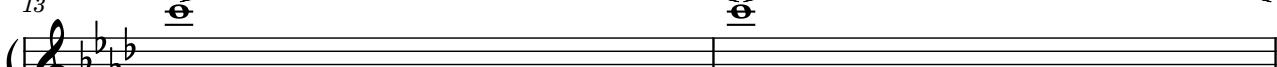
Synth. { G: b b b :o :e :8 :8 |

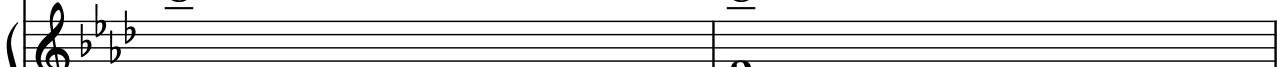
Synth. { G: b b b :o :e :8 :8 |

Synth. { F: b b b :o :e :8 :8 |

This musical score consists of three systems, each featuring three staves for 'Synth.' The music is in common time and uses a key signature of four flats. The first system (measures 7-8) features sustained notes on the eighth and ninth lines of the treble clef staff, with a slight decay over time. The second system (measures 9-10) also features sustained notes on the eighth and ninth lines of the treble clef staff, with a similar decay. The third system (measures 11-12) follows the same pattern. Bass clef staves are present but remain empty throughout the score.

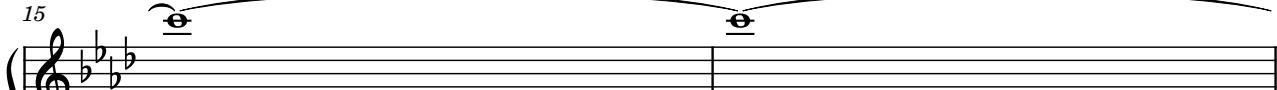
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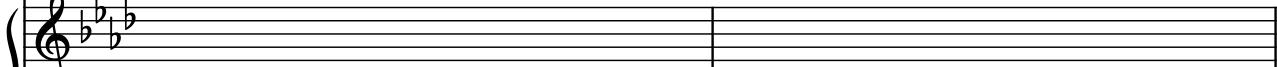
Synth. {  }

Synth. {  }

Synth. 

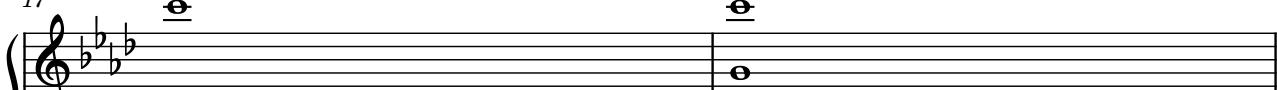
15

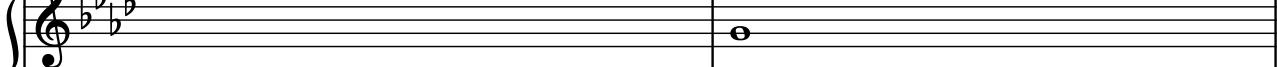
Synth. {  }

Synth. {  }

Synth. 

17

Synth. {  }

Synth. {  }

Synth. 

Musical score for three synth parts (Synth. 1, Synth. 2, and Synth. 3) across two systems. The score uses a treble clef and a bass clef, with a key signature of four flats. Measure 21 consists of eighth-note chords. Measure 22 begins with eighth-note chords and transitions to sixteenth-note patterns. The bass line for Synth. 3 features continuous eighth-note patterns.

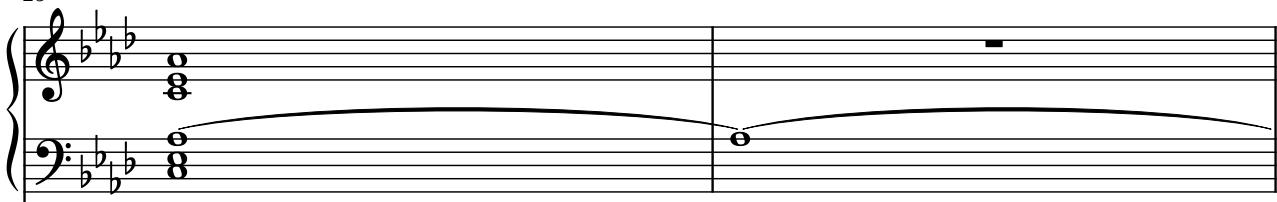
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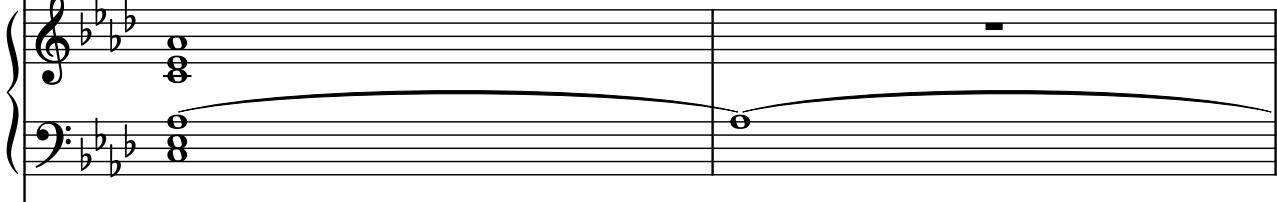
Synth.

Synth.

Synth.

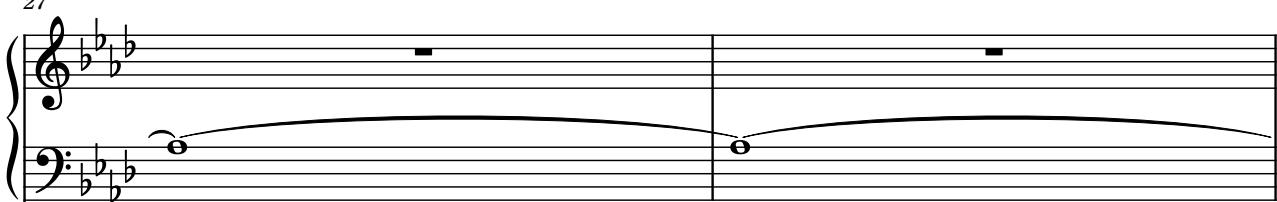
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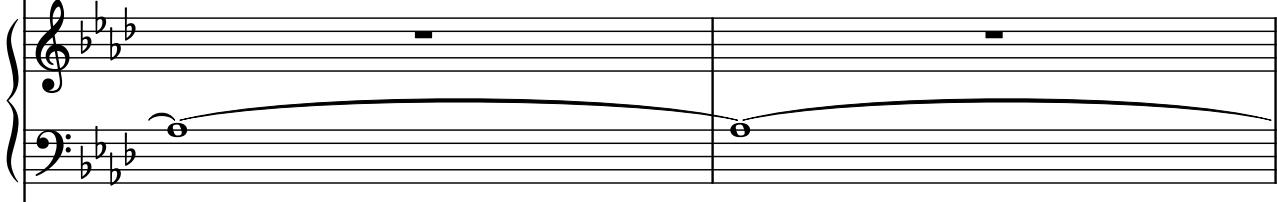
Synth. {  }

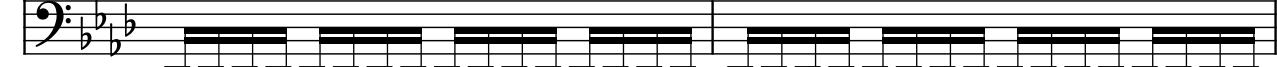
Synth. {  }

Synth. {  }

27

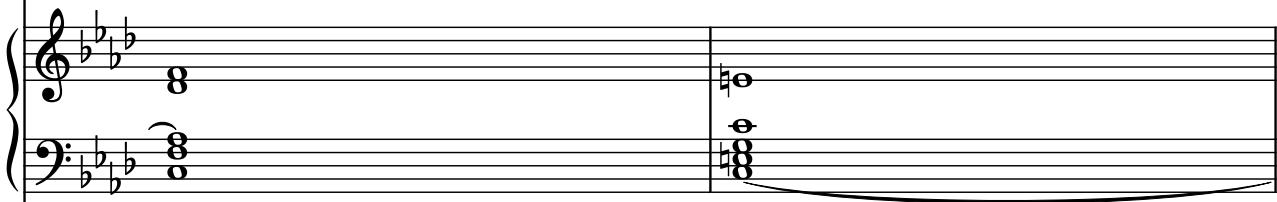
Synth. {  }

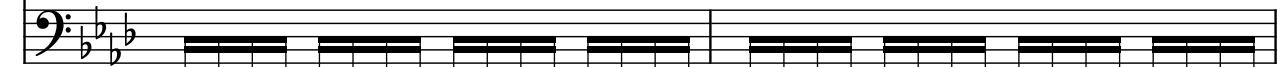
Synth. {  }

Synth. {  }

29

Synth. {  }

Synth. {  }

Synth. {  }

31

Synth.  

Synth.  

Synth. 

33

Synth.  

Synth.  

Synth. 

35

Synth.  

Synth.  

Synth. 

37

Synth.

Synth.

Synth.

Synth.

39

Synth.

Synth.

Synth.

Synth.

41

Synth.

Synth.

Synth.

Synth.

Musical score for three synthesizers (Synth. 1, Synth. 2, and Synth. 3) in 4/4 time, key signature of three flats, and common time. The score consists of three systems of five-line staves. Each system starts with a clef (G for top, F for middle), followed by a key signature of three flats, and a tempo marking of 45. The first two systems have rests in measures 1 and 2. The third system begins with a rhythmic pattern of eighth notes (two black, one white, two black, one white) repeated three times. Measures 1 and 2 are separated by a vertical bar line.

Musical score for three synthesizers (Synth. 1, Synth. 2, and Synth. 3) across four measures. The score is in 4/4 time, B-flat major, and includes a tempo marking of 108 BPM.

Synth. 1: Treble clef, B-flat key signature. Measures 1-2: Notes C4, E4, G4. Measures 3-4: Notes D4, F#4, A4.

Synth. 2: Bass clef, B-flat key signature. Measures 1-2: Notes C3, E3, G3. Measures 3-4: Notes D3, F#3, A3.

Synth. 3: Bass clef, B-flat key signature. Measures 1-4: Sixteenth-note patterns consisting of eighth-note groups of B3, D4, G4, B3, D4, G4.

49

Synth.

Synth.

Synth.

51

Synth.

Synth.

Synth.

53

Synth.

Synth.

Synth.

This musical score consists of three staves, each representing a synthesizer. The staves are arranged vertically, with measure numbers 49, 51, and 53 indicated above them. Measure 49 begins with a single note on the top staff, followed by sustained notes on the middle and bottom staves. Measures 51 and 53 show sustained notes on all three staves. Measure 53 concludes with a rhythmic pattern of eighth notes on the bottom staff.

55

Synth. { G: b b b 8 | o | o | o | o |

Synth. { G: b b b o | o | o | o |

Synth. { G: b b b o | o | o | o |

57

Synth. { G: b b b - | - | - | - |

Synth. { G: b b b - | - | - | - |

Synth. { G: b b b - | - | - | - |

Synth. { G: b b b - | - | - | - |

59

Synth. { G: b b b - | - | - | - |

Synth. { G: b b b - | - | - | - |

Synth. { G: b b b - | - | - | - |

61

Synth.

Synth.

Synth.

63

Synth.

Synth.

Synth.

65

Synth.

Synth.

Synth.

67

Synth. 1 and Synth. 2 play eighth-note patterns. Synth. 1 starts with a grace note followed by an eighth note on the second line, then an eighth note on the fourth line. Synth. 2 starts with an eighth note on the second line, then an eighth note on the fourth line. Both continue with eighth-note patterns across the measures.

Synth. 1

Synth. 2

Synth. 3

69

Synth. 1 and Synth. 2 play eighth-note patterns. Synth. 1 starts with a grace note followed by an eighth note on the second line, then an eighth note on the fourth line. Synth. 2 starts with an eighth note on the second line, then an eighth note on the fourth line. Both continue with eighth-note patterns across the measures.

Synth. 1

Synth. 2

Synth. 3

71

Synth. 1 and Synth. 2 play eighth-note patterns. Synth. 1 starts with a grace note followed by an eighth note on the second line, then an eighth note on the fourth line. Synth. 2 starts with an eighth note on the second line, then an eighth note on the fourth line. Both continue with eighth-note patterns across the measures.

Synth. 1

Synth. 2

Synth. 3

73

Musical score for three synthesizers (Synth. 1, Synth. 2, and Synth. 3) in 4/4 time, key signature of four flats. The score consists of three staves. Synth. 1 and Synth. 2 play eighth-note patterns with grace notes and slurs. Synth. 3 plays a continuous eighth-note pattern. Measure 73 starts with a rest followed by a sixteenth note, then eighth notes, then another sixteenth note, then eighth notes, then a sixteenth note, then eighth notes. Measures 74-75 show similar patterns with slurs and grace notes.

78

Musical score for three synthesizers (Synth. 1, Synth. 2, and Synth. 3) in 4/4 time, key signature of four flats. The score consists of three staves. Synth. 1 and Synth. 2 play eighth-note patterns with grace notes and slurs. Synth. 3 plays a continuous eighth-note pattern. Measure 78 starts with a rest followed by a sixteenth note, then eighth notes, then a sixteenth note, then eighth notes, then a sixteenth note, then eighth notes. Measures 79-80 show similar patterns with slurs and grace notes.

83

Musical score for three synthesizers (Synth. 1, Synth. 2, and Synth. 3) in 4/4 time, key signature of four flats. The score consists of three staves. Synth. 1 and Synth. 2 play eighth-note patterns with grace notes and slurs. Synth. 3 plays a continuous eighth-note pattern. Measure 83 starts with a rest followed by a sixteenth note, then eighth notes, then a sixteenth note, then eighth notes, then a sixteenth note, then eighth notes. Measures 84-85 show similar patterns with slurs and grace notes.

85

This musical score section for measures 85 consists of three staves, each labeled "Synth.". The first two staves are in treble clef, and the third is in bass clef. All staves are in a key signature of four flats. The first staff has a single note on the A line. The second staff has a single note on the G line. The third staff has a continuous eighth-note pattern. To the right of the staff lines, there are three horizontal lines with small circles at their ends, representing sustained notes or sustained sounds.

87

This musical score section for measures 87 consists of three staves, each labeled "Synth.". The first two staves are in treble clef, and the third is in bass clef. All staves are in a key signature of four flats. The first staff has a single note on the A line. The second staff has a single note on the G line. The third staff has a continuous eighth-note pattern. To the right of the staff lines, there are three horizontal lines with small circles at their ends, representing sustained notes or sustained sounds.

89

This musical score section for measures 89 consists of three staves, each labeled "Synth.". The first two staves are in treble clef, and the third is in bass clef. All staves are in a key signature of four flats. The first staff has a single note on the A line. The second staff has a single note on the G line. The third staff has a continuous eighth-note pattern. To the right of the staff lines, there are three horizontal lines with small circles at their ends, representing sustained notes or sustained sounds.

91

Synth.

Synth.

Synth.

93

Synth.

Synth.

Synth.

95

Synth.

Synth.

Synth.

97

Musical score for Synth. 1 and Synth. 2 at measure 97. The score consists of two systems of five staves each. The first system (measures 1-4) shows Synth. 1 playing eighth-note chords (B-flat major) and Synth. 2 playing eighth-note chords (G major). The second system (measures 5-8) shows Synth. 1 playing eighth-note chords (B-flat major) and Synth. 2 playing eighth-note chords (G major). The bass line consists of eighth-note patterns on the bass staff.

99

Musical score for Synth. 1 and Synth. 2 at measure 99. The score consists of two systems of five staves each. The first system (measures 1-4) shows Synth. 1 playing eighth-note chords (B-flat major) and Synth. 2 playing eighth-note chords (G major). The second system (measures 5-8) shows Synth. 1 playing eighth-note chords (B-flat major) and Synth. 2 playing eighth-note chords (G major). The bass line consists of eighth-note patterns on the bass staff.

101

Musical score for Synth. 1 and Synth. 2 at measure 101. The score consists of two systems of five staves each. The first system (measures 1-4) shows Synth. 1 playing eighth-note chords (B-flat major) and Synth. 2 playing eighth-note chords (G major). The second system (measures 5-8) shows Synth. 1 playing eighth-note chords (B-flat major) and Synth. 2 playing eighth-note chords (G major). The bass line consists of eighth-note patterns on the bass staff.

103

Synth.

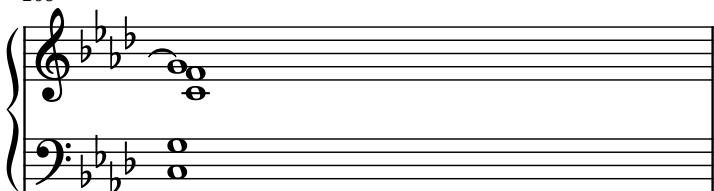
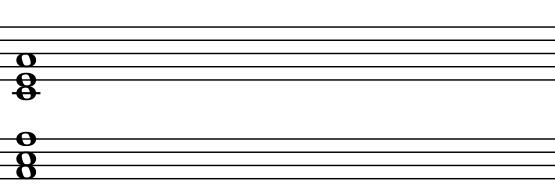
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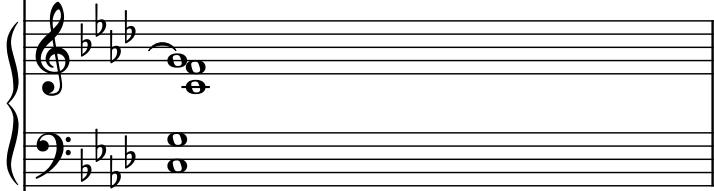
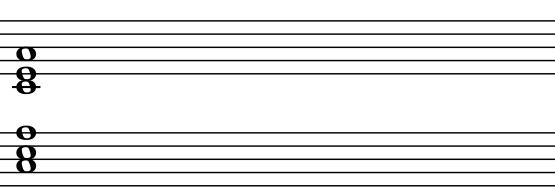
Synth.

107

Synth.

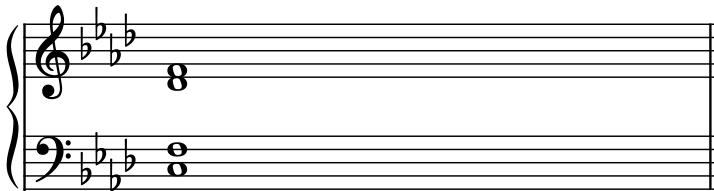
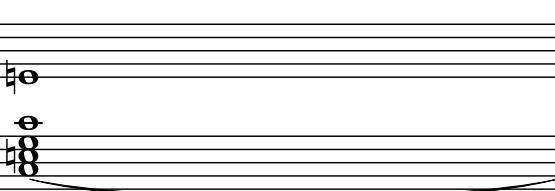
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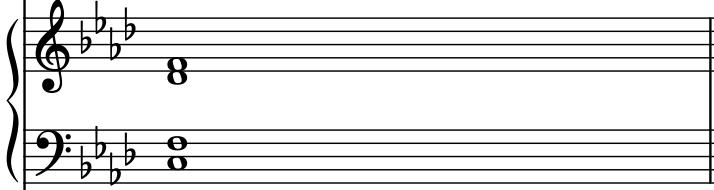
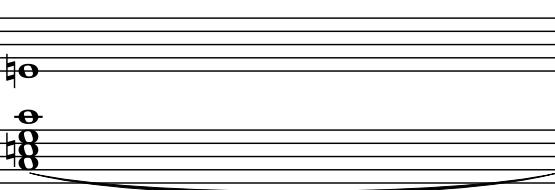
Synth. {  | 

Synth. {  | 

Synth. {  | 

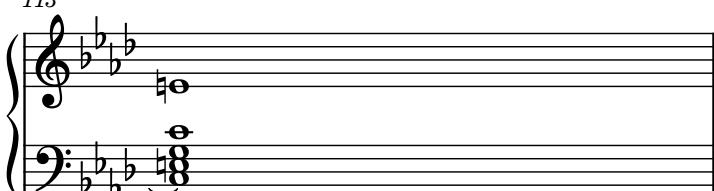
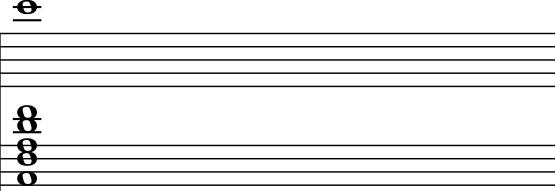
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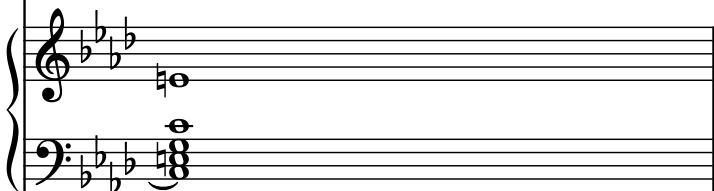
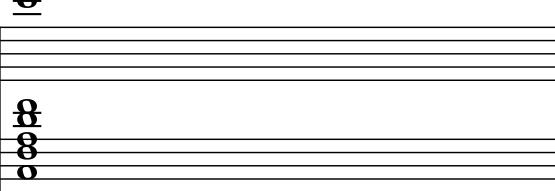
Synth. {  | 

Synth. {  | 

Synth. {  | 

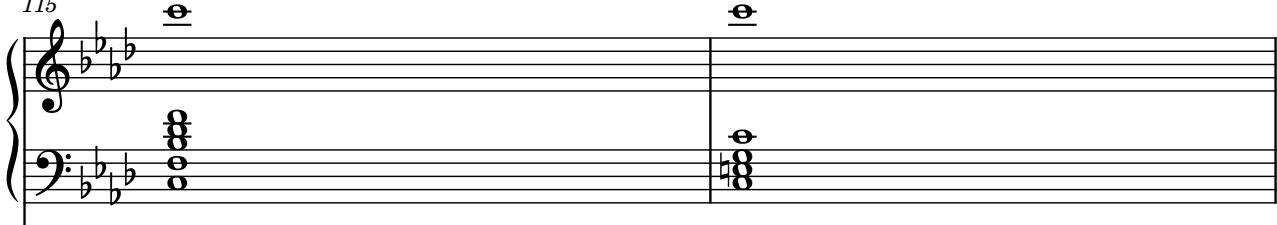
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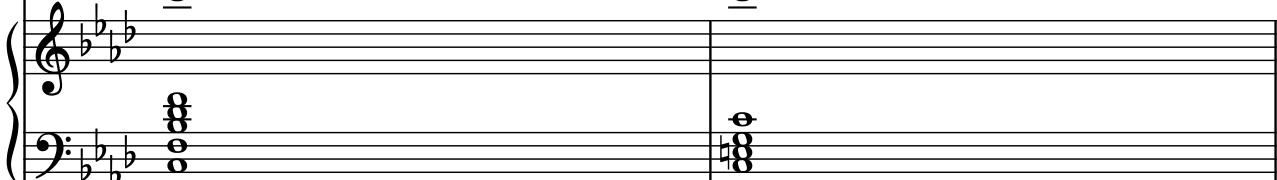
Synth. {  | 

Synth. {  | 

Synth. {  | 

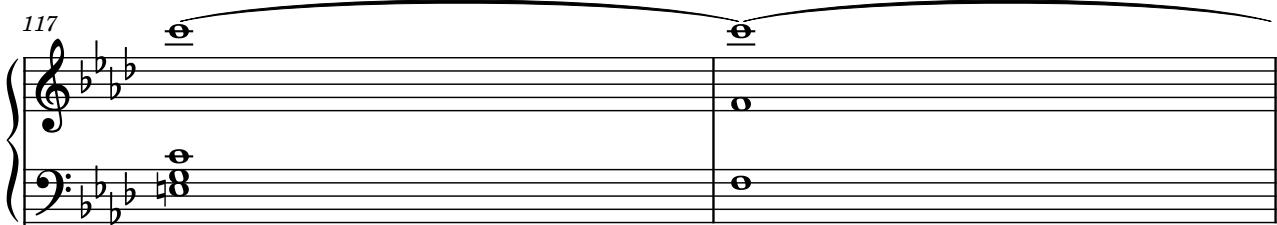
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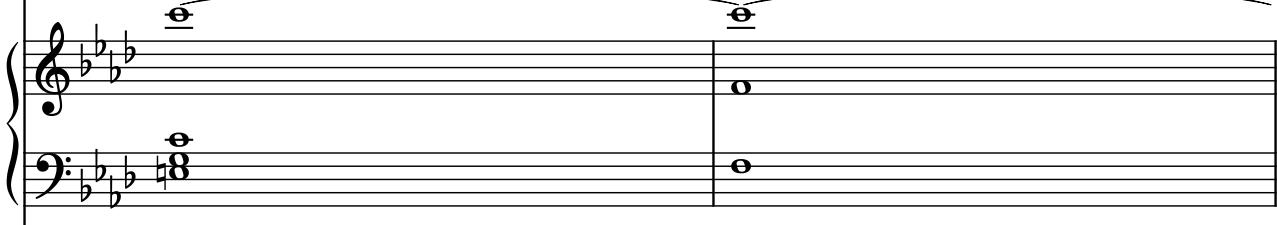
Synth. 

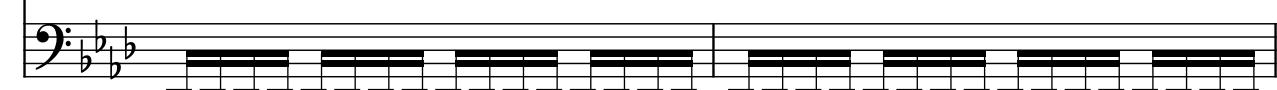
Synth. 

Synth. 

117

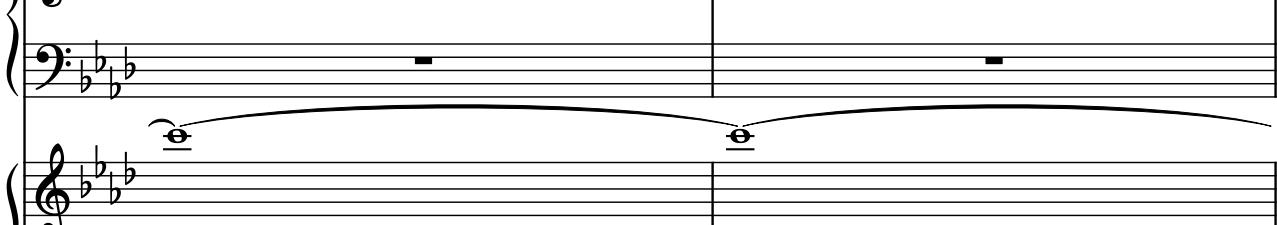
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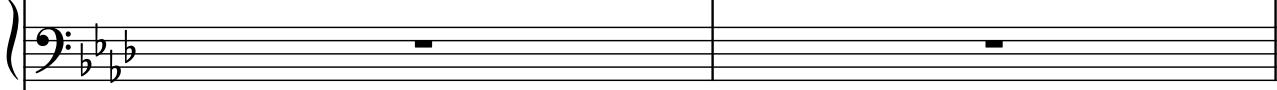
Synth. 

Synth. 

Synth. 

119

Synth. 

Synth. 

Synth. 

121

Synth.

Synth.

Synth.

123

Synth.

Synth.

Synth.

125

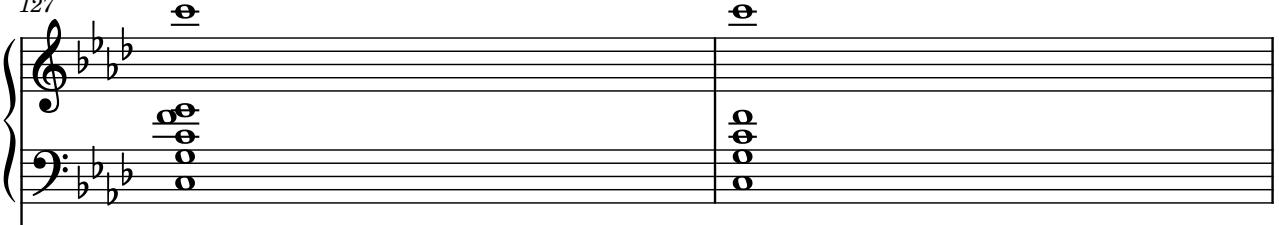
Synth.

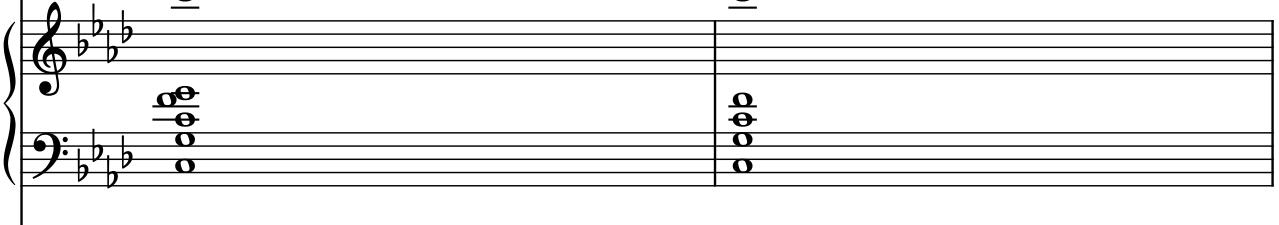
Synth.

Synth.

This musical score consists of three systems, each featuring three staves for 'Synth.' The music is in common time and uses a key signature of four flats. Measure 121 begins with sustained notes on the first and second staves, each accompanied by a grace note. The third staff has a single sustained note. Measures 122 and 123 show sustained notes followed by eighth-note chords. Measure 125 features sustained notes with sixteenth-note chords. The notation includes various note heads (solid, open, and dotted) and rests.

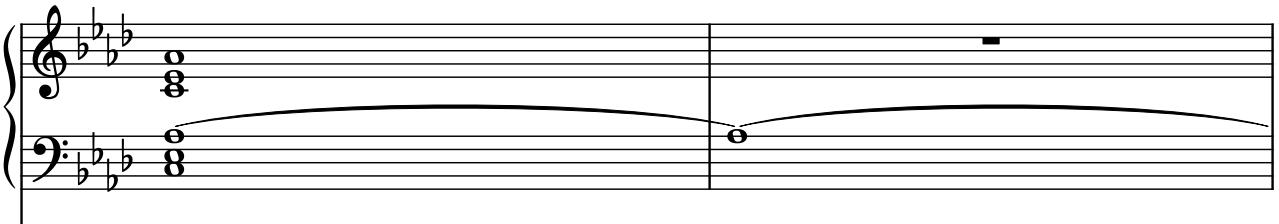
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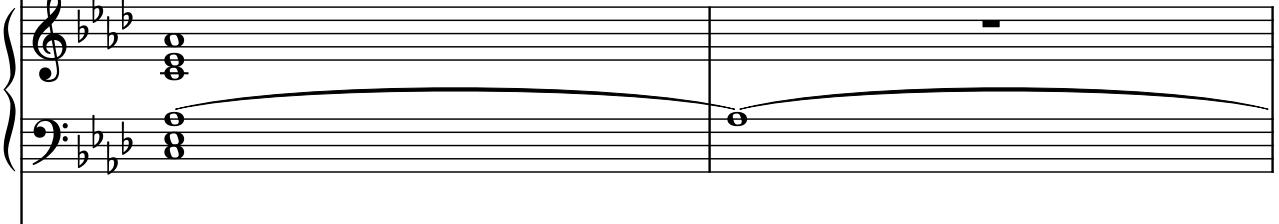
Synth. 

Synth. 

Synth. 

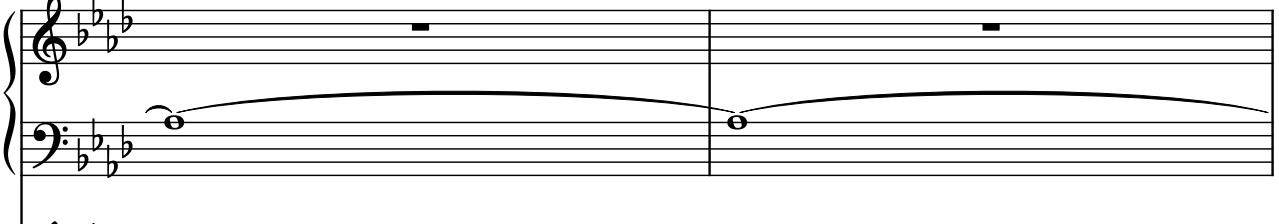
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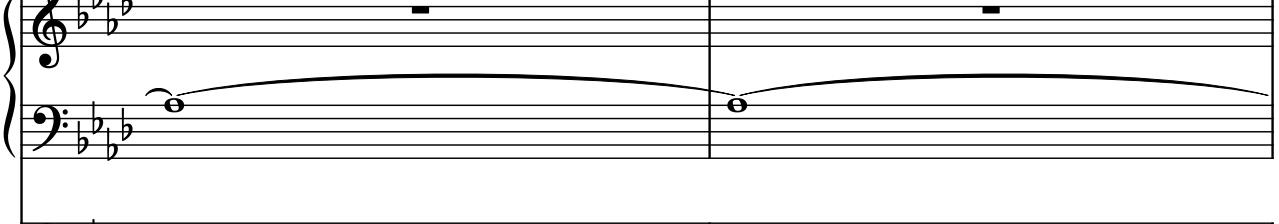
Synth. 

Synth. 

Synth. 

131

Synth. 

Synth. 

Synth. 

133

Synth. The score shows two staves for Synth. The top staff has a treble clef, a key signature of four flats, and a bass clef. It consists of two measures. In the first measure, there are two eighth notes on the second line, followed by a fermata over the second measure. In the second measure, there is a bass note on the third line, followed by a fermata. The bottom staff has a treble clef, a key signature of four flats, and a bass clef. It also consists of two measures. In the first measure, there are two eighth notes on the second line, followed by a fermata over the second measure. In the second measure, there is a bass note on the third line, followed by a fermata.

135

Synth. The score shows two staves for Synth. The top staff has a treble clef, a key signature of four flats, and a bass clef. It consists of two measures. In the first measure, there are two eighth notes on the second line, followed by a bass note on the third line, and a fermata over the second measure. In the second measure, there are two eighth notes on the second line, followed by a bass note on the third line, and a fermata. The bottom staff has a treble clef, a key signature of four flats, and a bass clef. It also consists of two measures. In the first measure, there are two eighth notes on the second line, followed by a bass note on the third line, and a fermata over the second measure. In the second measure, there are two eighth notes on the second line, followed by a bass note on the third line, and a fermata.

137

Synth. The score shows two staves for Synth. The top staff has a treble clef, a key signature of four flats, and a bass clef. It consists of two measures. In the first measure, there are two eighth notes on the second line, followed by a bass note on the third line, and a fermata over the second measure. In the second measure, there are two eighth notes on the second line, followed by a bass note on the third line, and a fermata. The bottom staff has a treble clef, a key signature of four flats, and a bass clef. It also consists of two measures. In the first measure, there are two eighth notes on the second line, followed by a bass note on the third line, and a fermata over the second measure. In the second measure, there are two eighth notes on the second line, followed by a bass note on the third line, and a fermata.

Musical score for three Synthesizer parts (Synth.) across three staves, spanning measures 139, 141, and 143.

The score consists of three staves, each representing a Synthesizer part. The staves are positioned vertically, with the top staff being the highest and the bottom staff being the lowest.

Measure 139:

- Top Staff (Synth. 1):** Treble clef, key signature of four flats. Notes: open circle, open circle, open circle, open circle.
- Middle Staff (Synth. 2):** Treble clef, key signature of four flats. Notes: open circle, open circle, open circle, open circle.
- Bottom Staff (Synth. 3):** Bass clef, key signature of four flats. Notes: eighth-note pattern (open circle, solid circle, open circle, solid circle).

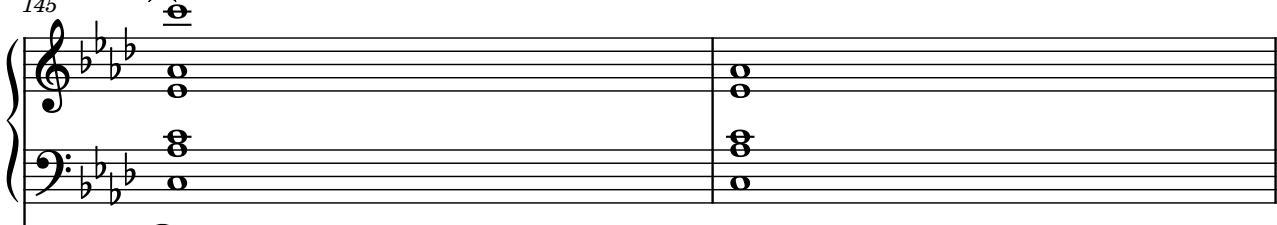
Measure 141:

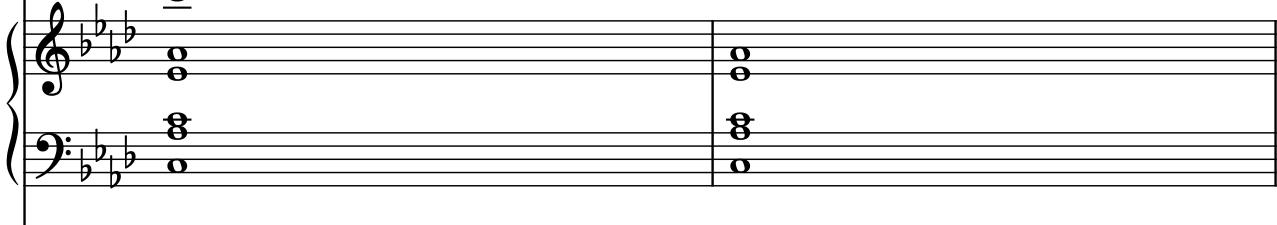
- Top Staff (Synth. 1):** Treble clef, key signature of four flats. Notes: open circle, open circle, open circle, open circle.
- Middle Staff (Synth. 2):** Treble clef, key signature of four flats. Notes: dash, dash, dash, dash.
- Bottom Staff (Synth. 3):** Bass clef, key signature of four flats. Notes: eighth-note pattern (open circle, solid circle, open circle, solid circle).

Measure 143:

- Top Staff (Synth. 1):** Treble clef, key signature of four flats. Notes: open circle, open circle, open circle, open circle.
- Middle Staff (Synth. 2):** Treble clef, key signature of four flats. Notes: dash, dash, dash, dash.
- Bottom Staff (Synth. 3):** Bass clef, key signature of four flats. Notes: eighth-note pattern (open circle, solid circle, open circle, solid circle).

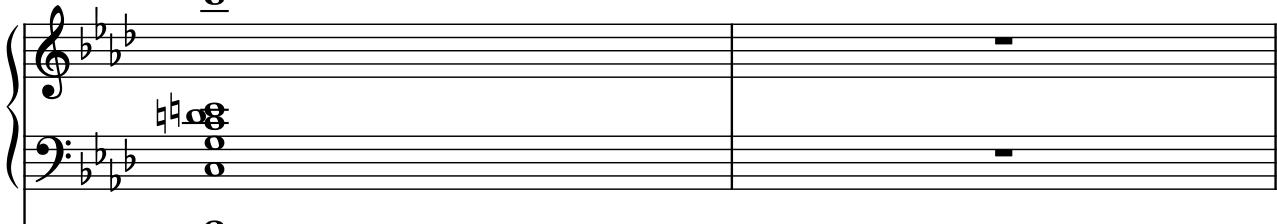
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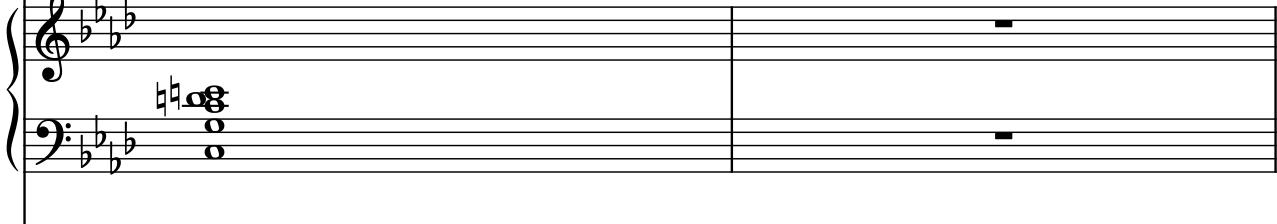
Synth. {  }

Synth. {  }

Synth. 

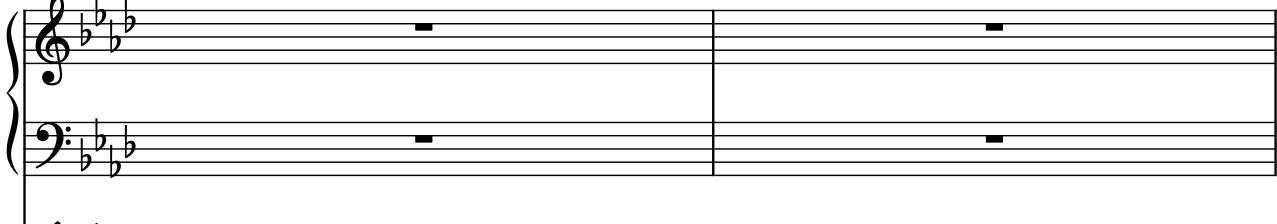
147

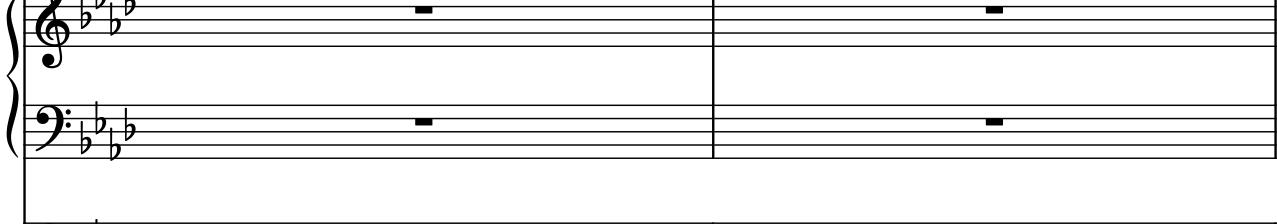
Synth. {  }

Synth. {  }

Synth. 

149

Synth. {  }

Synth. {  }

Synth. 

151

Synth.

Synth.

Synth.

153

Synth.

Synth.

Synth.

158

Synth.

Synth.

Synth.

163

Synth. { G clef, 3 flats, treble and bass staves. Measures 1-2: rest. Measure 3: eighth note on each staff.

Synth. { G clef, 3 flats, treble and bass staves. Measures 1-2: rest. Measure 3: eighth note on each staff.

Synth. { C clef, 3 flats, bass staff only. Measures 1-2: eighth notes on each beat. Measure 3: sixteenth-note pattern.

165

Synth. { G clef, 3 flats, treble and bass staves. Measures 1-2: rest. Measure 3: eighth note on each staff.

Synth. { G clef, 3 flats, treble and bass staves. Measures 1-2: rest. Measure 3: eighth note on each staff.

Synth. { C clef, 3 flats, bass staff only. Measures 1-2: eighth notes on each beat. Measure 3: sixteenth-note pattern.

167

Synth. { G clef, 3 flats, treble and bass staves. Measures 1-2: rest. Measure 3: eighth note on each staff.

Synth. { G clef, 3 flats, treble and bass staves. Measures 1-2: rest. Measure 3: eighth note on each staff.

Synth. { C clef, 3 flats, bass staff only. Measures 1-2: eighth notes on each beat. Measure 3: sixteenth-note pattern.

169

Synth.

Three staves for Synth. 169. The top two staves have treble clefs and the bottom staff has a bass clef. All staves have three flats. The first measure shows sustained notes on the first and third strings. The second measure shows sustained notes on the first and third strings. The third measure shows sustained notes on the first and third strings. The fourth measure shows eighth-note patterns on the first and third strings.

Synth.

Synth.

Synth.

171

Synth.

Three staves for Synth. 171. The top two staves have treble clefs and the bottom staff has a bass clef. All staves have three flats. The first measure shows sustained notes on the first and third strings. The second measure shows sustained notes on the first and third strings. The third measure shows sustained notes on the first and third strings. The fourth measure shows eighth-note patterns on the first and third strings.

Synth.

Synth.

Synth.

173

Synth.

Three staves for Synth. 173. The top two staves have treble clefs and the bottom staff has a bass clef. All staves have three flats. The first measure shows sustained notes on the first and third strings. The second measure shows sustained notes on the first and third strings. The third measure shows sustained notes on the first and third strings. The fourth measure shows eighth-note patterns on the first and third strings.

Synth.

Synth.

Synth.

175

Synth. 1: Treble clef, key signature of three flats. Measures 1-2: Rests. Measure 3: Rests. Measures 4-5: Rests.

Synth. 2: Treble clef, key signature of three flats. Measures 1-2: Rests. Measure 3: Rests. Measures 4-5: Rests.

Synth. 3: Bass clef, key signature of three flats. Measures 1-5: Sixteenth-note patterns.

177

Synth. 1: Treble clef, key signature of three flats. Measures 1-2: Open circles. Measures 3-4: Open circles. Measures 5-6: Open circles.

Synth. 2: Treble clef, key signature of three flats. Measures 1-2: Open circles. Measures 3-4: Open circles. Measures 5-6: Open circles.

Synth. 3: Bass clef, key signature of three flats. Measures 1-5: Sixteenth-note patterns.

182

Synth. 1: Treble clef, key signature of three flats. Measures 1-2: Open circles. Measures 3-4: Open circles. Measures 5-6: Open circles.

Synth. 2: Treble clef, key signature of three flats. Measures 1-2: Open circles. Measures 3-4: Open circles. Measures 5-6: Open circles.

Synth. 3: Bass clef, key signature of three flats. Measures 1-5: Rests.

192

Synth. 1: Treble clef, key signature of three flats. Notes: open circle, open circle, open circle, dash, dash, dash, open circle, sharp circle.

Synth. 2: Treble clef, key signature of three flats. Notes: sharp circle, open circle, open circle, open circle, open circle, dash, dash, dash, open circle, sharp circle.

Synth. 3: Treble clef, key signature of three flats. Notes: open circle, open circle, open circle, open circle, open circle, dash, dash, dash, open circle, sharp circle.

Synth. Bass: Bass clef, key signature of three flats. Notes: dash, dash, dash, dash, dash, dash, dash, dash.

202

Synth. 1: Treble clef, key signature of three flats. Notes: open circle, dash, dash, dash, open circle, open circle, open circle, open circle.

Synth. 2: Treble clef, key signature of three flats. Notes: open circle, dash, dash, dash, open circle, open circle, open circle, open circle.

Synth. 3: Treble clef, key signature of three flats. Notes: open circle, dash, dash, dash, open circle, open circle, open circle, open circle.

Synth. Bass: Bass clef, key signature of three flats. Notes: dash, dash, dash, dash, dash, dash, dash, dash.

212

Synth. 1: Treble clef, key signature of three flats. Notes: open circle, open circle.

Synth. 2: Bass clef, key signature of three flats. Notes: open circle, open circle.

Synth. Bass: Bass clef, key signature of three flats. Notes: dash, dash, dash, dash, dash, dash, dash, dash, dash, dash.

222

Synth.

Synth.

Synth.

The musical score consists of three staves, each representing a synthesizer part. The top two staves begin with a treble clef, a key signature of four flats, and a tempo marking of 222. The first measure shows a pair of eighth notes with a grace note above them, followed by a sixteenth-note chord. This pattern repeats five more times. The bottom staff begins with a bass clef, a key signature of four flats, and a tempo marking of 222. It remains entirely silent throughout the measures shown.