

Stage 1 - "Vampire Killer" (Remix) (2)

Composer: Kinuyo Yamashita

Game: Castlevania

pianogame.org

$\text{♩} = 128$

Brass

Organ, ORGAN

Strings, STRINGS

This block contains the first three measures of a musical score. The tempo is marked as quarter note = 128. The key signature has one flat (B-flat). The time signature is 4/4. The Brass part (top staff) is in treble clef and has rests in measures 1 and 2, followed by a complex chordal texture in measure 3. The Organ part (middle staves, grand staff) has rests in measures 1 and 2, followed by a melodic line in measure 3. The Strings part (bottom staff) is in bass clef and has a complex chordal texture in measure 3.

4

Br.

Org.

St.

This block contains measures 4 through 6 of the musical score. The Brass part (top staff) has a complex chordal texture in measure 4, followed by rests in measures 5 and 6. The Organ part (middle staves, grand staff) has rests in measures 4 and 5, followed by a melodic line in measure 6. The Strings part (bottom staff) has a complex chordal texture in measure 4, followed by rests in measures 5 and 6.

7

Br.

Org.

St.

This block contains measures 7 through 9 of the musical score. The Brass part (top staff) has rests in measures 7 and 8, followed by a melodic line in measure 9. The Organ part (middle staves, grand staff) has a complex chordal texture in measure 7, followed by rests in measures 8 and 9. The Strings part (bottom staff) has a complex chordal texture in measure 7, followed by rests in measures 8 and 9.

10

Br.

Org.

St.

Br. part: Measures 10-12 show a highly active melodic line with frequent sixteenth and thirty-second notes, often beamed together. The Org. part: Measures 10-12 show a more rhythmic accompaniment with eighth and sixteenth notes. The St. part: Measures 10-12 show a steady bass line with eighth notes.

13

Br.

Org.

St.

$\text{♩} = 220$

$\text{♩} = 128$

Br. part: Measures 13-15 show a complex melodic line with many sixteenth and thirty-second notes. The Org. part: Measures 13-15 show a more complex accompaniment with many sixteenth and thirty-second notes. The St. part: Measures 13-15 show a steady bass line with eighth notes. A tempo change is indicated by a note followed by $\text{♩} = 220$ and another note followed by $\text{♩} = 128$.

16

Br.

Org.

St.

This system contains measures 16, 17, and 18. The Br. part begins with a melodic line of eighth and sixteenth notes, followed by a half note and a quarter note. The Org. part features a dense texture with many beamed notes, creating a rapid scale-like effect. The St. part has a simple accompaniment with eighth notes.

19

Br.

Org.

St.

This system contains measures 19, 20, and 21. The Br. part begins with a melodic line of eighth and sixteenth notes, followed by a half note and a quarter note. The Org. part features a dense texture with many beamed notes, creating a rapid scale-like effect. The St. part has a simple accompaniment with eighth notes.

22

Br.

Org.

St.

Br. part: Whole rests in measures 22-25.

Org. part: Measures 22-25 feature a complex texture with sixteenth-note runs and chords. The right hand plays a series of sixteenth-note chords, while the left hand plays a similar pattern. Measure 23 has a whole rest in the right hand. Measure 24 has a whole rest in the right hand. Measure 25 has a whole rest in the right hand.

St. part: Measures 22-25 feature a bass line with eighth and sixteenth notes. Measure 22 has a whole rest. Measure 23 has a whole rest. Measure 24 has a whole rest. Measure 25 has a whole rest.

26

Br.

Org.

St.

Br. part: Measures 26-28 feature a melodic line with eighth notes. Measure 26 has a whole rest. Measure 27 has a whole rest. Measure 28 has a whole rest.

Org. part: Measures 26-28 feature a complex texture with sixteenth-note runs and chords. The right hand plays a series of sixteenth-note chords, while the left hand plays a similar pattern. Measure 26 has a whole rest in the right hand. Measure 27 has a whole rest in the right hand. Measure 28 has a whole rest in the right hand.

St. part: Measures 26-28 feature a bass line with eighth and sixteenth notes. Measure 26 has a whole rest. Measure 27 has a whole rest. Measure 28 has a whole rest.

29

Br.

Org.

St.

$\text{♩} = 220$

Br. part: Measures 29-31 feature a melodic line with eighth notes. Measure 29 has a whole rest. Measure 30 has a whole rest. Measure 31 has a whole rest.

Org. part: Measures 29-31 feature a complex texture with sixteenth-note runs and chords. The right hand plays a series of sixteenth-note chords, while the left hand plays a similar pattern. Measure 29 has a whole rest in the right hand. Measure 30 has a whole rest in the right hand. Measure 31 has a whole rest in the right hand.

St. part: Measures 29-31 feature a bass line with eighth and sixteenth notes. Measure 29 has a whole rest. Measure 30 has a whole rest. Measure 31 has a whole rest.

♩ = 128

32

Br.

Org.

St.

35

Br.

Org.

St.

40

Br.

Org.

St.

42

Br.

Org.

St.

44

Br.

Org.

St.

46

Br.

Org.

St.

Measures 46-48. The Br. part has whole rests. The Org. part has whole rests. The St. part has a complex rhythmic pattern of eighth and sixteenth notes, with a key signature change to two sharps in measure 47.

49

Br.

Org.

St.

Measures 49-51. The Br. part has a melodic line with a slur. The Org. part has whole rests. The St. part has a complex rhythmic pattern of eighth and sixteenth notes, with a key signature change to two sharps in measure 50.