

# Romanian Valley / Castle Siege

Composer: Junichi Nakatsuru

Game: Soul Calibur III

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♩ = 65

Grand Piano, Staff-11

Timpani, Staff-1

This system contains the first two measures of the piece. The Grand Piano part (Staff-11) is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains whole rests in both measures. The Timpani part (Staff-1) is in bass clef with the same key signature and time signature. It features a continuous eighth-note pattern: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, 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F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299, A-299, G-299, F#-299, E-299, D-299, C-299, B-300, A-300, G-300, F#-300, E-300, D-300, C-300, B-301,

13

Pno.

Timp.

Measures 13-19. Piano part: measures 13-17 are rests; measure 18 has a half note G#4; measure 19 has a half note A#4. Timpani part: measures 13-17 have a half note G#2; measure 18 has a triplet of eighth notes (F#2, G#2, A#2); measure 19 has a triplet of eighth notes (G#2, A#2, B2).

20

Pno.

Timp.

$\text{♩} = 55$   $\text{♩} = 62$

Measures 20-25. Piano part: measures 20-24 are rests; measure 25 has a half note G#4. Timpani part: measure 20 has a half note G#2; measure 21 has a triplet of eighth notes (F#2, G#2, A#2); measures 22-24 are rests; measure 25 has a half note G#2. Time signature changes to 4/4 in measure 25.

26

Pno.

Timp.

Measures 26-30. Piano part: measure 26 has a half note G#4 and a half note A#4; measure 27 has a half note B4 and a half note C#5; measure 28 has a half note D5 and a half note E5; measure 29 has a half note F#5 and a half note G#5; measure 30 has a half note A#5 and a half note B5. Timpani part: measures 26-30 have a half note G#2.

31

Pno.

Timp.

$\text{♩} = 63$   $\text{♩} = 64$   $\text{♩} = 65$

Measures 31-35. Piano part: measure 31 has a half note G#4 and a half note A#4; measure 32 has a half note B4 and a half note C#5; measure 33 has a half note D5 and a half note E5; measure 34 has a half note F#5 and a half note G#5; measure 35 has a half note A#5 and a half note B5. Timpani part: measures 31-35 have a half note G#2. Tempo markings:  $\text{♩} = 63$  at measure 31,  $\text{♩} = 64$  at measure 32, and  $\text{♩} = 65$  at measure 33.

35

Pno.

Timp.

Measures 35-37: The piano part has a treble staff with a key signature of two sharps (F# and C#) and a bass staff with a key signature of two sharps (F# and C#). The piano part is mostly silent, with a few notes in the bass staff. The timpani part has a single staff with a key signature of two sharps (F# and C#) and plays a continuous eighth-note pattern.

38

Pno.

Timp.

Measures 38-40: The piano part has a treble staff with a key signature of two sharps (F# and C#) and a bass staff with a key signature of two sharps (F# and C#). The piano part is mostly silent, with a few notes in the bass staff. The timpani part has a single staff with a key signature of two sharps (F# and C#) and plays a continuous eighth-note pattern.

41

Pno.

Timp.

Measures 41-43: The piano part has a treble staff with a key signature of two sharps (F# and C#) and a bass staff with a key signature of two sharps (F# and C#). The piano part is mostly silent, with a few notes in the bass staff. The timpani part has a single staff with a key signature of two sharps (F# and C#) and plays a continuous eighth-note pattern. At measure 43, the time signature changes to 3/4.

44

Pno.

Timp.

Measures 44-49: The piano part has a treble staff with a key signature of two sharps (F# and C#) and a bass staff with a key signature of two sharps (F# and C#). The piano part is mostly silent, with a few notes in the bass staff. The timpani part has a single staff with a key signature of two sharps (F# and C#) and plays a continuous eighth-note pattern.

50

Pno.

Timp.

Measures 50-55: The piano part is silent. The timpani part has a rhythmic pattern of eighth and sixteenth notes with rests.

56

Pno.

Timp.

$\text{♩} = 55$   $\text{♩} = 60$

Measures 56-61: The piano part has a melodic line starting at measure 56. The timpani part has a rhythmic pattern of eighth and sixteenth notes with rests.

62

Pno.

Timp.

Measures 62-65: The piano part has a melodic line with slurs. The timpani part has a rhythmic pattern of eighth and sixteenth notes with rests.

66

Pno.

Timp.

$\text{♩} = 61$   $\text{♩} = 62$   $\text{♩} = 63$   $\text{♩} = 64$   $\text{♩} = 65$

Measures 66-71: The piano part has a melodic line with slurs. The timpani part has a rhythmic pattern of eighth and sixteenth notes with rests.

70

Pno.

Timp.

Measures 70-71. The piano part has a treble staff with a key signature of two sharps and a bass staff with a continuous eighth-note pattern. The timpani part has a single bass staff with a continuous eighth-note pattern. Both parts have a repeat sign at the end of measure 71.

72

Pno.

Timp.

Measures 72-73. The piano part has a treble staff with a key signature of two sharps and a bass staff with a continuous eighth-note pattern. The timpani part has a single bass staff with a continuous eighth-note pattern. Both parts have a repeat sign at the end of measure 73.

74

Pno.

Timp.

Measures 74-75. The piano part has a treble staff with a key signature of two sharps and a bass staff with a continuous eighth-note pattern. The timpani part has a single bass staff with a continuous eighth-note pattern. Both parts have a repeat sign at the end of measure 75.

76

Pno.

Timp.

Measures 76-79. The piano part has a treble staff with a key signature of two sharps and a bass staff with a continuous eighth-note pattern. The timpani part has a single bass staff with a continuous eighth-note pattern. Both parts have a repeat sign at the end of measure 79.

80

Pno.

Timp.

The musical score consists of two staves. The top staff is for the Piano (Pno.) and the bottom staff is for the Timpani (Timp.). Both staves are in the key of D major, indicated by two sharps (F# and C#) in the key signature. The time signature is not explicitly shown but is implied to be 2/4 based on the note values. The Piano part begins with a whole rest in measure 80, followed by a half note D4 in measure 81, a half note E4 in measure 82, and a half note F#4 in measure 83. The Timpani part begins with a quarter rest in measure 80, followed by a quarter note D4 in measure 81, a quarter note E4 in measure 82, and a quarter note F#4 in measure 83. The score ends with a double bar line at the end of measure 83.