

Aerie (Minecraft)

I did not write this.

Lena Raine

$\text{♩} = 54$
Surge XT (modified version of the Arigoth/Keys/Gumdrops preset)

Melody Synthesizer

Vital Synth (basically just reverb from white noise and sine wave)

Arpeggio Synthesizer

Muse Keys Soft Piano (LABS Soft Piano is too soft, but this isn't soft enough... IDK what to do).

Piano *mp*

Red. _____

5

Mel. Synth.

Arp. Synth.

Pno.

Red. _____

9

Mel. Synth. *mp*

Arp. Synth.

Pno.

Red. _____

Red. _____

13

Mel. Synth.

Arp. Synth.

Pno.

Red. _____

These should be tied but MuseScore 4.2 *still* hasn't fixed the bug where glissandos don't play back on tied notes, so this is a slur instead.

17

Mel. Synth.

Arp. Synth.

Pno.

Red. _____

21

Mel. Synth.

Arp. Synth.

Pno.

Red. _____

Not sure if this is "proper" trill notation, but it plays back correctly so I assume it's fine.

25

Mel. Synth.

Arp. Synth.

Pno.

Red.

29

Mel. Synth.

Arp. Synth.

Pno.

mf

(another slur instead of a tie so MS will play the glissando)

$\text{♩} = 58$

The sixteenth notes ruin the consistent 4-measure systems... I guess it'll just be 2-measure systems now.

33

Mel. Synth.

Arp. Synth.

Pno.

Red.

I don't think I've ever used a triple dot before.

35

Mel. Synth.

Arp. Synth.

Pno.

Red.

(second voice is quieter)

37

Mel. Synth.

Arp. Synth.

Pno.

Red.

39

Mel. Synth.

Arp. Synth.

Pno.

Red.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing three staves: Mel. Synth. (Melody Synth.), Arp. Synth. (Arpeggiated Synth.), and Pno. (Piano). The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 42-43):

- Mel. Synth.:** Measures 42 and 43. The melody consists of eighth and quarter notes, with a half note in measure 43.
- Arp. Synth.:** Measures 42 and 43. The arpeggiated part is represented by horizontal lines, indicating sustained chords.
- Pno.:** Measures 42 and 43. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half note in measure 42 and a dotted half note in measure 43.

System 2 (Measures 44-45):

- Mel. Synth.:** Measures 44 and 45. The melody continues with eighth and quarter notes, including a measure rest in measure 45.
- Arp. Synth.:** Measures 44 and 45. The arpeggiated part remains as horizontal lines.
- Pno.:** Measures 44 and 45. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a half note in measure 44 and a dotted half note in measure 45.

System 3 (Measures 46-47):

- Mel. Synth.:** Measures 46 and 47. The melody continues with eighth and quarter notes, including a measure rest in measure 47.
- Arp. Synth.:** Measures 46 and 47. The arpeggiated part remains as horizontal lines.
- Pno.:** Measures 46 and 47. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a half note in measure 46 and a dotted half note in measure 47.

48

Mel. Synth.

Arp. Synth.

Pno.

50

Mel. Synth.

Arp. Synth.

Pno.

52

Mel. Synth.

Arp. Synth.

Pno.

rit.

Red.

The musical score is organized into three systems, each spanning two measures. The first system (measures 48-49) features a Mel. Synth. part starting with a half note G#4, followed by a half note G#4 and a quarter note G#4. The Arp. Synth. part is silent. The Pno. part features a continuous eighth-note arpeggiated pattern in the right hand and a sustained bass note in the left hand. The second system (measures 50-51) features a Mel. Synth. part with a half note G#4 and a half note G#4. The Arp. Synth. part is silent. The Pno. part continues the eighth-note arpeggiated pattern in the right hand and has a sustained bass note in the left hand. The third system (measures 52-53) features a Mel. Synth. part with a half note G#4 and a half note G#4. The Arp. Synth. part is silent. The Pno. part continues the eighth-note arpeggiated pattern in the right hand and has a sustained bass note in the left hand. The tempo marking 'rit.' is placed above the Mel. Synth. part in measure 52, and the 'Red.' marking is placed below the Pno. part in measure 52.

54 ♩ = 54

Mel. Synth.

Arp. Synth.

Pno.

p

Reverb and dotted 8th delay gradually increase from here to the end... Wish I could find some way to do that in MS.

Why is going from mezzopiano to piano such a huge change, Muse Sounds? :(

Reverb. _____

56

Mel. Synth.

Arp. Synth.

Pno.

Reverb. _____

58

Mel. Synth.

Arp. Synth.

Pno.

Reverb. _____

(Higher octave sounds more like an overtone at first, then gradually becomes the "main" one before the lower octave disappears)

60

Mel. Synth.

Arp. Synth.

Pno.

Red.

62

Mel. Synth.

Arp. Synth.

Pno.

Red.

As mentioned before, the delay and reverb *should* have been increasing up until the end, so the final notes last a while... but I can't really do that here.

64

Mel. Synth.

Arp. Synth.

Pno.

Red.