



The Record of Lies: Crown's Formation

Audio Bible

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Introduction

In this Audio Bible we will cover the music (OST) and sound effects (SFX) for the game *The Record of Lies: Crown's Formation*. It is divided into sections, each being a playable area in the game. Images are included to show some of the inspiration for the OST and SFX (most times showing a specific area in a game which could be a similar equivalent to an area in *Crown's Formation*), and also some hyperlinks share some audio examples (be them original to the game or from other games to use as example).

The music in *The Record of Lies: Crown's Formation* is an original soundtrack, composed specifically for the game, using the open source software *MuseScore Studio 4*, while the sound effects (also original for the game) will be edited mainly on *Audacity*.

Throughout the Audio Bible, images, audio examples and snippets are used to properly convey what words alone cannot.

Dwelling into the technicalities of the OST, the music will change depending on the area, characters and point in the story. However, from the get-go, it can already be established that the OST will be mainly orchestral or ambient music, consisting of the same dependencies before established. The main references and inspiration for the OST are:

1. Orchestral Music: *The Legend of Zelda*, *Octopath Traveller*, *Gladiator*, *Star Wars*, *Erlkönig* (Schubert), *In the Steppes of Central Asia* (Borodin)
2. Ambient Music: *Aoi mori IV-tsutayashoten no ongaku* (Haruka Nakamura), *Apollo: Atmospheres And Soundtracks* (Brian Eno), *In the Forest* (Takatoshi Naitoh)

To the extent of SFX, they will be recorded in a somewhat acoustic manner. For example, horses may be simulated by clashing coconuts one another, the whistling of the wind by connecting a few light papers to straw and blowing through it.

Another important thing to stand out is how the music may change depending on the point of the story the player is in. For example, the Town theme at the start may be light-hearted, but later on, upon the conflicts of our main characters, it may change to a lower tone or a minor key, the instruments may change or the whole theme may be completely different.

This Audio Bible is separated into the most significant areas in the game where there is a big music or sound change; and an *Other* section, talking about things that do not fit to one exclusive area.

1. Main Menu

The first thing players experience from the game is the Main Menu, and therefore the whole story must be explained with its sounds to immerse them from the very start. Taking inspiration from *The Legend of Zelda: Ocarina of Time*, which marvelously creates the atmosphere of the game with the musical introduction and its SFXs, *The Record of Lies: Crown's Formation* will first open with a slow and epic theme in A# minor which will evoke the sense of a dying Empire. This piece will be called the *An Empire's Legacy Theme*. From the get-go, the player will know the game to be a tragedy, but if they listen until the end of the initial piece, they will hear how the piece moves from A# minor to C# Major and then to C Major, already explaining the changes within the Empire, and the epic victory of our main characters. With this, without saying anything, we will have already hooked the players into the game.

In addition, between repetitions of this piece, there will be another easy-going theme, which will have some SFX in the background, representing the livelihood in the town. Horses, metallic clatter from smithing weapons and childrens' laughter (for example) may be heard.



In this link you can find the opening piece in its [A# minor](#) variation. Some composition inspirations were the OST from the movie *Gladiator* (Zimmer) and *Star Wars* (Williams), stories that share some common traits with the game; and also *Mars* from *The Planets Suite* (Holst).

A musical score snippet for the 'Variation of An Empire's Legacy Theme in A# minor'. The score is for orchestra, showing parts for Timpani, Violins 1 & 2, Violas, Violoncellos, and Double Basses. The key signature is A# minor (three sharps). The score includes dynamic markings like 'f' (fortissimo), 'pp' (pianissimo), and 'mp' (mezzo-forte). The music consists of a series of measures with various note heads and stems.

Score snippet of the *Variation of An Empire's Legacy Theme in A# minor* hyperlinked before.

2. Town Area

Taking inspiration from Octopath Traveller and *The Legend of Zelda: Breath of the Wild*, the *Town Piece* will be a soft, light-hearted piece with few instruments, most possibly consisting of light woodwind instruments (such as oboes, clarinets or flutes) and lo-fi-like synthesisers. The tone of the piece will most possibly move between Modal and Dorian scales, and most possibly a case of Dor Mull will be included, as this is a modern resource often interpreted as medieval music. The *Town Piece* will possibly include some variation of the *Main Theme* in its respective tone (meaning that it will include both the *Town Theme* and the *Main Theme*), bringing cohesion from the piece to the game.



In this link you will find an example of *Town Theme* in [Diatonic Tone](#). Even though it is not contemplated as the eventual tone of the piece, it is comfortable to work and think in this tone to see how it works out.

A musical score snippet for the *Town Theme* in *Diatonic Tone*. The score consists of five staves: Arpa (top), Oboe, Violins, Violes, and Violoncelos (bottom). The tempo is marked as quarter note = 80. Dynamics range from *mf* to *ppp*. The score is written in common time with a key signature of four sharps.

Score snippet of the *Town Theme in Diatonic Tone* hyperlinked before.

As to SFX, some sounds will be heard depending on where the player is at. For example, if they are near the town square, some children playing or merchants shouting may be heard;

if they are near the outside of the town, some *cliti-clit-tak* from some horses could be heard, or maybe a carriage.

3. The Forest

The score for the music in *The Forest* is the longest, as the forest represents the evolution in mindset, strength and courage of our main characters. In the beginning of the game, the mood will be set to a confused mixture of light synthesisers with some heavier basses at some points. At random moments, some random snippets of music (a few piano notes, some tuba or french horns, harps...) will be played. The forest is a somewhat magical moment, and where magic is involved (be it or not in reality) randomness, or controlled randomness, is found, which is what is wanted to be conveyed using this technique.

As the game progresses, this randomness in sound will be reduced, the clash between light and heavy synths will slowly become a more cohesive piece and an actual theme will start to be able to be heard. In the end, the theme will have completely evolved, surrounded by mixed-in-tone and coordinated synths and a controlled disorder in the before-random-instruments.

The SFXs in the forest area are nature-driven. The whistling of the air through the leaves, the rustling of a small river and the sounds of insects and animals moving, singing or roaring in the distance are but a few examples of what can be done.

In this link you will be able to listen to an edit made by the team in which you can identify the most significant parts of [In The Forest \(Takatoshi Naitoh\)](#), which is a great influence in the music for *The Forest* in the game.

3.1. The Old Cottage

The Old Cottage is a specific score within the music of *The Forest*. In the game, the Old Cottage represents the change in mentality our players have to succeed in and the hardships and training they must overcome.

Using the piece *In The Forest* (Takatoshi Naitoh) as an example, it can help to understand the use of instruments that will be so important in the scores of both *The Forest* and *The Old Cottage*. Once Cassian and Artis have to escape from the Empire, the mysterious sounds at the start invite to explore and adventure an unknown, slightly dark area in a dark moment of the story and they find an elderly couple, whilst the following piano creates a sense of relaxation upon finding out that the couple will actually try to help them succeed in their mission. Throughout the piece, the mixing of the piano with the lofty synthesisers create a magical mood. Upon hearing a harpsichord-like instrument and the harp, they break out from the repetitiveness and create a new sense. The oboe can be interpreted as a hopeful, but not strong, sound. However, the horns are a steady, strong-footed instrument, with a clear sound: they represent the change in heart of our protagonists, and the purity of their heart and objective is seen with the harp. A light trumpet within a choir-like synth creates a special, magical, and explosively positive ending, which could represent the enlightenment our characters have gone through.

Around the Old Cottage, the SFXs will suffice with those of the forest area and some extras, such as the barks of a dog (in case the old couple had one as a pet).

4. The Palace

The Palace will be an epic variation of the *Main Theme*, with a sense of supremacy and overruling of all land, but also mixed with a lamentful variation of the *An Empire's Legacy Theme*. The Palace is the center of the Zalium Empire, the strongest and most influential figures in the World all gather there, but Zalium is but a dying moth, no more than a flashing dream of its glorious past. It is a puppet in the hands of a few, all of them controlled by its biggest enemy: the Kingdom. The Empire lies in a sorrowful state, drowning in a sea of gold and jewelry, while its people suffer at the expense of wars and injustice. That is why *The Palace* needs to include both themes before mentioned, they represent the two sides of the coin of the Empire.

Inside The Palace, the SFXs will be minimal. In nearly complete silence, our feet will trot on echoing marble and the few words spoken by the servants in it will be no more than a whisper. Unless a fight were to happen, the Palace will be ruled by silence.

5. The Military Camp

The SFXs in the Military Camp will include the metal clashing of a smithery repairing weapons, and the *hi-aghs* and *hai-iaghs* and clashes of wooden swords of the fighters training.

The Military Camp will consist of two secondary themes (the themes of the Empire) and two main themes: *Rogue Squadron Theme* and *Artis' Theme*. The reason behind this is that, even though Cassian is the main character and the leader of the Rogue Squadron, he is but a faithful servant of the Emperor and loyal friend to Artis: he is the leader of a squadron in the Empire, and Artis is the heir to everything in it. This may seem like something unnoticeable, but in reality, it demonstrates Cassian's mentality and his friendship with Artis. As he is the leader of the squadron, he is not what is important, but actually the squadron's strength. That is why the most important themes in the Empire (those that are used to build *The Palace*) sound together with the Rogue Squadron's to create *The Military Camp*.

5.1. Rogue Squadron Theme

The *Rogue Squadron Theme* will be a mostly orchestral theme. It will include some strong brass, the theme lead by trumpets and horns and accompanied by the rest of the brass section. In some silences, the flutes will use some tremolos to convey the weakness of the Empire (weakness in the Rogue Squadron is synonymous to weakness in the Empire). Some strings will be used throughout the theme to show the strong footing the Rogue Squadron has.

6.1. Artis' Theme

Artis' Theme will be the most changing theme in the game, as she is the character that truly undergoes a metamorphosis. However, strictly speaking to *Artis' Theme* in *The Military Camp*, it will be strong. She may not have a clear mind and a strict set of values, but she upholds righteousness before anything. She is a true leader, born to bring changes to the

Empire and the whole world. And in the Military Camp she is seen as such, and is looked up to by others. She is well known in the Rogue Squadron, and her's and the squadron's theme mix and blend perfectly.

6. Other

6.1. General SFX

Other than the aforementioned sound effects, there are some that accompany the player throughout the whole game. Footsteps (sound of which changes depending on the land our characters are treading on), weapons carried or eating a healthy sandwich that restores your life are constantly heard, and are not belonging to one only zone.

6.2. Fighting Music and SFX

In a fight, the music will change depending on the area the players are at. The music will consist of the theme of the area, but energised to match the adrenaline of the fight, creating a bond between situation, location and sound.

When fighting, each character will have specific SFXs. These will vary because of their weapons, but also because of their fighting cry. When they pull their ultimate attack, the characters will have a unique and powerful shout.

6.3. Character Themes

Each character has a unique theme, which is then used to build up the piece for each zone. Depending on the most important characters, one theme or another will be present. With some heavy arrangement to make it appropriate for the moment, this mix of themes of areas and characters will help the players understand not only the mood of the situation, but the mood of the characters. For example, in the situation in which our main characters are exiled, the theme of Cassian and Artis may be discouraging, while the theme of our enemies will have a stronger footing, helping the players understand and immerse themselves, much beyond words and images.

6.4. Themes of the Empire

The themes of the Empire include the *An Empire's Legacy Theme* and the *Main Theme*.

6.5. Main Theme

Throughout this Audio Bible, the *Main Theme* has been frequently referenced, but it has not been previously explained. That is because, even though it is the most important theme in the game, it is rarely heard alone. However, there is one situation in which it is heard by itself: that is, after the Final Fight.

During the Final Fight, the piece will have an adrenaline, combat-like rush to it, and will be varied with the themes of the Empire and our Characters. It will not be epic, but close enough. Once our main characters have beaten the villains, Artis will sit on her throne. This is when the *Main Theme* will sound alone on horns, epic, but lonely. That is how Artis feels just at that moment. But, upon turning around and seeing all her companions who helped her regain her throne and become Empress, a few female voices will start accompanying the

horns, until these fade away and a choir sings the *Main Theme*. Once the game ends, and the credit scene starts, the choir will add a string orchestra and the woodwinds section and the piece, reminiscing *In the Steppes of Central Asia* (Borodin), until the piece receives an upbeat, then the brass will join. Some instruments will play a major-tone variation of the *An Empire's Legacy Theme* until the piece, together with the game, end.