

PIANO SHEET MUSIC

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## 'TWINSEN'S ODYSSEY'

This file contains a collection of songs that you can hear in LBA2.

It's constructed as a medley, but the pieces can also be played individually.

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### composer

Philippe Vachey

\* unofficial title



## 2. LBA Theme ( part 1 )

18 Eb(add9) Ab/Eb Eb(sus2) Eb Eb6 Eb(add9) Fm/Eb

*mf*

22 Eb(add9) Eb(add9)/G Bb(sus4) Eb(add2)/G

26 Eb(add9) Eb

30 Abm Eb/G Abm Abm6/9

34 Eb(add9) Eb Ab/Eb Eb Ab(sus2)

39 Eb/G Ab(sus2) Eb Gb/Ab Ab Gb/Ab Ab

*Red*

## 3. Honey B.

44  $C\#m$   $C\#m(maj7)$   $C\#m7$   $F\#/C\#$   $C\#m$   $C\#m(maj7)$   $C\#m7$   $F\#/C\#$

*mp*

Detailed description: This system contains measures 44 through 47. The key signature is three sharps (F#, C#, G#). The music is in a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with chords and moving lines. Chord symbols are placed above the staff:  $C\#m$ ,  $C\#m(maj7)$ ,  $C\#m7$ , and  $F\#/C\#$ . The dynamic marking *mp* is present.

48  $C\#m$   $C\#m(maj7)$   $C\#m7$   $F\#/C\#$   $C\#m$   $C\#m(maj7)$   $C\#m7$   $F\#/C\#$

*mf* *mp*

Detailed description: This system contains measures 48 through 51. The right hand features a melodic line with eighth notes, including a triplet of eighth notes in measures 48 and 50. The left hand continues with a steady accompaniment. Chord symbols are placed above the staff:  $C\#m$ ,  $C\#m(maj7)$ ,  $C\#m7$ , and  $F\#/C\#$ . Dynamic markings *mf* and *mp* are present.

52  $C\#m$   $C\#m(maj7)$   $C\#m7$   $F\#/C\#$   $G\#$   $C\#m$   $G\#/C\#$   $C\#m7$   $F\#/C\#$

*f*

Detailed description: This system contains measures 52 through 55. The right hand has a melodic line with eighth notes and chords. The left hand has a steady accompaniment. Chord symbols are placed above the staff:  $C\#m$ ,  $C\#m(maj7)$ ,  $C\#m7$ ,  $F\#/C\#$ ,  $G\#$ ,  $C\#m$ ,  $G\#/C\#$ ,  $C\#m7$ , and  $F\#/C\#$ . A dynamic marking *f* is present.

56  $C\#m$   $C\#m6$   $C\#m$   $F\#/C\#$   $C\#m$   $G\#/C\#$   $C\#m7$   $F\#/C\#$

*f*

Detailed description: This system contains measures 56 through 59. The right hand has a melodic line with eighth notes and chords. The left hand has a steady accompaniment. Chord symbols are placed above the staff:  $C\#m$ ,  $C\#m6$ ,  $C\#m$ ,  $F\#/C\#$ ,  $C\#m$ ,  $G\#/C\#$ ,  $C\#m7$ , and  $F\#/C\#$ . A dynamic marking *f* is present.

60  $C\#m$   $C\#m(maj7)$   $C\#m7$   $F\#/C\#$   $C\#m(add9)$   $D\#7$   $F\#m7/A$

*p* *mf* *mp* *mf*

Detailed description: This system contains measures 60 through 63. The right hand has a melodic line with eighth notes and chords. The left hand has a steady accompaniment. Chord symbols are placed above the staff:  $C\#m$ ,  $C\#m(maj7)$ ,  $C\#m7$ ,  $F\#/C\#$ ,  $C\#m(add9)$ ,  $D\#7$ , and  $F\#m7/A$ . Dynamic markings *p*, *mf*, *mp*, and *mf* are present.

65 C#m(add9)/G# C#m(add9) D#7 F#m7/A C#m(add9)/G#

70 C#m C#m11 Amaj9 B

*mf*

74 A% C#m7

78 C#m Amaj9 B(add9)

*mf*

82 A% C#m7

86 C#m C#m(maj7) C#m7 F#7 N.C. rit.

*mf* *mp*

### 4. The Empire

♩ = 70

90 E<sup>5</sup> E(sus4)/B E<sup>5</sup> Em Bm/E Bm<sup>7</sup>/E Em Bm<sup>7</sup>/E G/E

*f* *pp* 8vb 8vb 8vb 8vb

97 ♩ = 140 ♩ = ♩. Em

*mf* *f* *p* 12/8 8vb

101 D D/F#

104 G A

107 N.C.

111 G<sup>5</sup> D

115 D/F# G A<sup>5</sup>

119 Em

122 G

125 D D/F#

128 G

130 A<sup>5</sup> E<sup>5</sup>

*p*

133 Em<sup>11</sup> A(add9)/E

*mf* *p*

8va

137 Am<sup>11</sup>/E Em<sup>11</sup>

*mf* *p*

8va

141 Em<sup>11</sup> A<sup>7</sup>/G

*mf* *p*

8va

145 C<sup>9</sup> Em<sup>11</sup>

*mf* *p*

8va

149 Cmaj<sup>13</sup> D(add9)

*mf* *rit.*

## 5. Emerald Moon

♩ = 70

153  $G^5$   $C^5/G$   $Fmaj^9$   $Am$   $\text{♩} = 80$   $Am^7$

160  $F\%/A$   $Am/C$   $F\%$   $Fmaj^{13}$   $Am$

167  $Am(add^9)$   $G$   $G(add^9)$   $F^6$   $Am^7$

*p*

173  $G$   $F^6$   $Am(add^9)$   $Am$   $G^7$

*f*

178  $F$   $E^7(omit3)$   $Am$   $G^6$

182  $Fmaj^7$   $E^5$   $Am(add^9)$   $B^7(sus^4)/F\#$   $F\#$   $F\#/A\#$

*rit.*

### 6. Tavern

♩ = 140

185 *mf*

Bm F# A Bm7 Bm/D Em7

♩ = 70

191 N.C. D /A F#7 N.C.

### 7. Zeelich

196 *pp*

*mp*

201 (8)

206 ♩ = 140

*mf*

*p*

210 *mf* *p*

214 *mf* *mp*

B<sup>5</sup>(b13) C<sup>6</sup> C<sup>#</sup>(add4) D

218 F<sup>#7</sup>(sus4)/C<sup>#</sup> Bm F<sup>#7</sup>(sus4)/C<sup>#</sup> C(sus2)

222 *f*

B<sup>5</sup>(b13) C<sup>6</sup> C<sup>#</sup>(add4) D

226 F<sup>#7</sup>(sus4)/C<sup>#</sup> Bm F<sup>#7</sup>(sus4)/C<sup>#</sup> C(sus2)

230 B<sup>5</sup>(b13) C<sup>6</sup> C<sup>#</sup>(add4) D

234 F#7(sus4)/C# Bm F#7(sus4)/C# C(sus2)

238 mf N.C.

242

246

250

254

259 Bm A#m/B Bm<sup>7</sup>

264 C#/B Gmaj7/B B<sup>o7</sup>

### 8. Purple

♩ = 70

269 *pp* 8<sup>va</sup> N.C. Cm/G Bm(omit5)/D Cm/G A<sup>o7</sup>

274 (8) Bm(omit5)/D Cm<sup>6</sup> Bm(omit5)/D Cm<sup>6</sup> G G/F Cm/Eb D<sup>o7</sup> Bb7(b9)

### 9. LBA Theme (part 2)

280 ♩ = 110 Eb

283

286

E $\flat$  B $\flat$ (sus4)

289

E $\flat$  B $\flat$ (sus4) A $\flat$ 6

292

E $\flat$ (add9)/G C $\flat$ 7 B $\flat$ (sus4)

295

E $\flat$  A $\flat$ m/E $\flat$  E $\flat$

299

A $\flat$ m/E $\flat$  E $\flat$

303 Cm<sup>7</sup>(add4) B<sup>b</sup>6(omit3) A<sup>b</sup>maj13 E<sup>b</sup>(add9)/B<sup>b</sup>

*mp*

Red.

307 E<sup>b</sup>(add9) Cm<sup>11</sup> E<sup>b</sup>(add9)/B<sup>b</sup> E<sup>b</sup>(add9)

*mp*

Red.