

Lead Synth

Trap OMA

Daniel Rickler

A ♩ = 130

Section A consists of four measures in 4/4 time. The melody in the treble clef features eighth-note patterns: measures 1 and 3 have eighth notes on G4, A4, and B4; measures 2 and 4 have eighth notes on F4, E4, and D4. The bass line is silent throughout. A measure rest of 1 measure is indicated at the end of the section.

5 **B**

Section B consists of four measures in 4/4 time. The melody in the treble clef continues the eighth-note patterns from section A. The bass line is silent. A measure rest of 8 measures is indicated at the end of the section.

17 **C**

Section C consists of four measures in 4/4 time. The melody in the treble clef continues the eighth-note patterns. The bass line is silent. A measure rest of 4 measures is indicated at the end of the section.

25 **D**

Section D consists of four measures in 4/4 time. The melody in the treble clef continues the eighth-note patterns. The bass line is silent. A measure rest of 1 measure is indicated at the end of the section.

29

This musical score is for a 'Lead Synth' part, spanning measures 29 to 32. It is written in a key with one flat (B-flat) and a 4/4 time signature. The notation is presented on a grand staff with a treble and bass clef. The melody in the treble clef consists of four measures: Measure 29 starts with a whole rest, followed by a quarter note G5, a quarter note A5, and a quarter note B5. Measure 30 begins with a quarter note A5, followed by a quarter note G5, a quarter note F5, and a quarter note E5. Measure 31 starts with a whole rest, followed by a quarter note G5, a quarter note A5, and a quarter note B5. Measure 32 begins with a quarter note A5, followed by a quarter note G5, a quarter note F5, and a quarter note E5. The bass clef part is a simple accompaniment consisting of whole notes: G3 in measure 29, F3 in measure 30, E3 in measure 31, and D3 in measure 32. The piece concludes with a double bar line at the end of measure 32.