

PIANO SHEET MUSIC

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This file contains a collection of songs that you can hear on Lucre Island.

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

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composers

Clint Bajakian // Michael Land // Peter McConnell // Anna Karney // Michael Lande

Clint Bajakian is mostly responsible for the tracks in Lucre Town.

Peter McConnell is mostly responsible for the tracks that are outside Lucre Town.

Lucre Island

Clint Bajakian
Peter McConnell

1. Lucre Town

ESCAPE FROM MONKEY ISLAND

arr. NPonline

♩ = 120

Chords: B♭⁵, B♭m, G♭, D♭, A♭

Dynamic: *mp*

Measures 1-5 of the piece. The key signature has four flats (B♭, E♭, A♭, D♭). The time signature is 4/4. The music is in a piano style with a moderate tempo of 120 beats per minute. The first measure has a whole rest in the treble and a B♭⁵ chord in the bass. Measures 2-5 feature a melody in the treble with chords in the bass: B♭m, G♭, D♭, and A♭.

Chords: Fm, A♭, B♭m, A♭, E♭

Measures 6-10. Measure 6 starts with an Fm chord. Measures 7-10 continue with chords A♭, B♭m, A♭, and E♭. The melody in the treble moves from a half note to a quarter note and then to a half note.

Chords: D♭, E♭, B♭m, D♭, A♭

Dynamic: *p*, *mp*

Measures 11-15. Measure 11 starts with a D♭ chord and a piano (*p*) dynamic. Measures 12-15 continue with chords E♭, B♭m, D♭, and A♭. The dynamic changes to mezzo-piano (*mp*) in measure 12.

Chords: B♭m, D♭, E♭m, D♭, A♭

Measures 16-20. Measure 16 starts with a B♭m chord. Measures 17-20 continue with chords D♭, E♭m, D♭, and A♭. The melody in the treble is a half note followed by a quarter note.

Chords: Fm, B♭m, Fm, B♭m, Fm, B♭m, D♭, E♭m

Measures 21-25. Measures 21-25 feature a repeating pattern of Fm and B♭m chords in the bass, with a melody in the treble. The pattern is: Fm (half), B♭m (half), Fm (half), B♭m (half), Fm (half), B♭m (half), D♭ (half), E♭m (half).

Chords: A♭, B♭m, A♭, A♭/E♭, A♭/C, B♭m/D♭, A♭/C

Dynamic: *pp*

Measures 26-30. Measures 26-30 continue with chords A♭, B♭m, A♭, A♭/E♭, A♭/C, B♭m/D♭, and A♭/C. The dynamic changes to piano-piano (*pp*) in measure 29. The piece ends with a final A♭/C chord in measure 30.

29 $A\flat$ $D\flat$ $A\flat$ $E\flat$ $D\flat$ $A\flat$ $E\flat$ $G\flat$ $D\flat$

p

36 $E\flat$ 8^{va} N.C. $B\flat m$ $G\flat$

43 $D\flat$ $A\flat$ $B\flat m$ $D\flat/A\flat$ $G\flat$ $G\flat/B\flat$ $D\flat$ $D\flat/G\flat$

49 $A\flat$ $A\flat/B\flat$ $A\flat/C$ $D\flat$ $A\flat$ $B\flat m$ Fm

2. Bait Shop

accel.

54 $B\flat$ $A\flat$ G/B C^7 Fm $A\flat$ $E\flat$

$\text{♩} = 140$

mf

mp

59 $D\flat$ Fm Cm $E\flat$ $A\flat$

64 Db Ab Bbm Ab Eb Db 3

69 Ab Bbm Ab Eb Gb Db

74 Ebm Bbm Cb Gb Bbm Ab

3. Termite Circus

$\text{♩} = 130$

79 Gb Bbm Ab Eb Ab/Eb Eb^{O7} Eb Ab G

84 Ab E Ab G/D Ab p Db C/G mf

88 Db A Db C/G Db Eb

92 $A\flat$ G/D $A\flat$ $E\flat$

96 $D\flat$ $A\flat$ $E\flat$ $D\flat$ $E\flat$ $A\flat$ $E\flat$ $D\flat$ $A\flat$

101 *rit.* N.C. $D\flat$ $A\flat$ $E\flat 7$ $A\flat$ $D\flat$ $A\flat$ $E\flat 7$ $A\flat$ E $A\flat$ E B° C^7

4. The Lawyers $\text{♩} = 100$

106 Fm $D\flat$ $B\flat m$ C Fm $E\flat$ $D\flat$ Fm

mf

111 $E\flat$ $D\flat$ Fm $E\flat$ $D\flat$ $A\flat$ $D\flat$ $G^\circ/B\flat$ C^7

116 Dm C $B\flat$ Dm C Fm

120 Bbm Ab Gb C Fm Bbm⁷ 5

124 B^{o7} C⁷ Db Bbm⁷ C⁷ C⁺ C⁷

127 Fm Dm C Bb Dm

132 C G Dm C Bb F Bb C D swing

5. Protheses Shop

137 Gm A/G Ab/G Gm A/G Ab/G D(b9)

141 Gm A/G Ab/G Gm A/G Ab/G D Gm

straight

145 D/F# Em D A Em

149 D A Em D A Bm

♩ = 125

6. House of Sticks

154 Em B7 Em C7/Bb C7 F Cm7

160 F Eb Bb C F

165 Eb Bb C Bb Ab

170 Gb F Bb Ab Db

175 C F Eb Bb

180 C F Eb Bb C

185 Bb C Dm Bb C Dm

189 Bb C F Cm7

7. Ozzie Mandrill

192 N.C. rit. . . .

$\text{♩} = 115$

198

202 Em F B \flat C E $\text{♩} = 120$

p

208 F \sharp B A

8. The Bank

p

213 E F \sharp B A G

grace

218 E B E B E F \sharp

rit.

9. Speaking with Inspector Canard / Hall of Justice

223 **swing** $\text{♩} = 120$ G \sharp m D \sharp m G \sharp m D \sharp m G \sharp m D \sharp m

mf

227 A \sharp m D \sharp m A \sharp m D \sharp m

232 A[#]m D[#]m N.C.

10. The Swamp

238 A⁷([#]11) C⁷ Am⁷([#]11)

p

244 Gm E^b D^b6

251 B^bm G^b E^b C⁷([#]11) B⁷

11. Pegnose Pete

257 straight ♩ = 160 Em C⁷ Em Am B⁷

mf Em B⁷

264 Em Em B⁷

271 Em C⁷ Em Am B

276 Em Gm F[♯]° Gm

282 F[♯]° Gm F[♯]° Gm F[♯]°

287 E F[♯]° E F[♯]° Em

292 F[♯]° Em

rit. - - - - -
N.C.

12. Under Water

299 ♩ = 110

p

303 *p* $G^{(b13)}$ Gm

307 C^\sharp $G^\sharp m$ B F^\sharp A

312 F Dm D Am D Am/C D Am/C

317 D^{+7}/F^\sharp $B7/F^\sharp$

13. The Wood

322 B $N.C.$ *p*

327 Em^7 C^9 Ab/Bb Bb rit. $\text{♩} = 70$

14. Outside the Booty Showcase

331 $\text{♩} = 70$ D^{\flat} E^{\flat} D^{\flat} E^{\flat}

mp

335 D^{\flat} E^{\flat} D^{\flat} E^{\flat}

339 D^{\flat} E^{\flat} D^{\flat} E^{\flat}

343 D^{\flat} E^{\flat} D^{\flat} C $\text{B}^{\flat}/\text{D}$

348 C^7 $\text{B}^{\flat}/\text{D}$ C $\text{B}^{\flat}/\text{D}$ C^7

353 $\text{E}7(\text{b}9)$ C^7 $\text{E}7(\text{b}9)$ C^7 $\text{E}7(\text{b}9)$

The musical score is written for piano in a key of three flats (B-flat major or D-flat minor). It consists of six systems of two staves each. The first system (measures 331-334) features a melody in the right hand with chords and a bass line in the left hand. The second system (measures 335-338) continues the melody and bass line. The third system (measures 339-342) shows a similar pattern. The fourth system (measures 343-347) includes a key change to C major for measures 345-346, indicated by a natural sign on the B-flat in the key signature. The fifth system (measures 348-352) returns to the original key. The sixth system (measures 353-357) features a more complex harmonic progression with tritone substitutions (E7(b9) for C7). The score includes various musical notations such as chords, intervals, and a triplet in measure 334.

358 $A\flat$ $B\flat$ $A\flat$ $B\flat$ $A\flat$

363 $B\flat$ $A\flat$ $B\flat$ $A\flat$ $B\flat$

368 $A\flat$ $B\flat$ $A\flat$ $B\flat$

372 $A\flat$ $B\flat$ $A\flat$ $B\flat$

15. Lucre Island Map

376 $E\flat$ $D\flat$ $E\flat$ $D\flat$

380 $E\flat$ $D\flat$ $E\flat$ $D\flat/A\flat$

384

Ab Gb Db Ab Gb Db

p

mp

388

Ab Gb Db Ab Gb Db

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score begins with a treble clef on the first staff and a bass clef on the second staff. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with a mix of quarter, eighth, and sixteenth notes. Above the treble staff, the notes A-flat, G-flat, and D-flat are written above the first, second, and third measures respectively, indicating the pitch of the melody. The score is divided into four measures by vertical bar lines. The first measure contains the melody and a bass line starting with a quarter note. The second measure continues the melody and the bass line. The third measure shows the melody and a bass line with a half note. The fourth measure concludes the melody and the bass line with a half note.

396

Ab Gb/Bb Gb Ab Gb/Bb Gb Ab

401 $G\flat/B\flat$ $G\flat$ $A\flat$ $G\flat$ $D\flat$ $A\flat$ $G\flat/B\flat$

406 E_b **rit.** $\text{♩} = 90$ **rit.** D_b E_b D_b E_b

p *p* *p* *p* *p*

set sail to next island...