

2025/12/05 - 12/23

Tokyo, Japan

Hi, Melos Han-Tani here. Thanks for checking out my music! It's a few days before launch for Angeline Era and I'm finally getting around to writing up my influences/thoughts on the soundtrack (although it will take me until after release to properly finish these notes). First of all, if you're not already familiar, I broke up Angeline Era's OST into 3 volumes.

1. Volume 1 - Half of the game's songs.
2. Volume 2 - The other half of the game's songs.
3. Volume 3 - The extras - unused tracks, drafts, etc. Free!

Volume 3 has the liner notes on the Bandcamp page so I'll leave those there.

Playlist of references (unfortunately on spotify): open.spotify.com/playlist/2nozCjDxZFscHx5RAwgMQ

Hardware/Software

For what I used - I'm entirely a soft-synth + MIDI keyboard user, much of my "sound" is based in sound design whether it be using synths or manipulating samples, but a lot of this is informed by my background in other musical experience like playing violin, guitar, drums, and piano, and interest in live performance (from classical to club music).

Hardware:

- iRigKeys 2Pro Keyboard

Software

- Ableton Live 11/12

Synths & Plugins

- Primarily Ableton Wavetable, Operator, Sampler, Simpler
- Occasionally Ableton's Meld, Tension & Collision.
- imagiro piano
- sforzando VST (a soundfont loader). For soundfonts this time I mostly used general MIDI and Quest 64 soundfont on a few tracks, although their sonic presence isn't as big as e.g. Anodyne 1.

Sample Libraries

- Stock Ableton Packs and Samples
- mindful-audio's Holiday Freebie field recordings,
- manipulated or used CC0/free-commercial-use samples from FreeSound, ZapSplat, otologic, TK's free sound fx, soundeffect-lab.info, dova-syndrome, sfx from the Humble Bundle sfx/music for games pack.

Influences

Angeline Era's story covers a lot of tonal ground, and its gameplay covers a lot more ground than I was used to for most games. My past OSTs have the occasional fast song, but for the most part those games live in the land of ~130 BPM or less. Angeline Era, in contrast, needed a lot of boss music, action level music... stuff that often lives at faster speeds than that. Additionally, we wanted a mythical, Irish, 1950's setting, and so there was the idea of trying to evoke some musical relations to that, while also keeping in mind the 1950's were a time of a lot of musical change with increasing popularity of electric guitar, rock, etc. Tets' story felt slightly melancholic and so I wanted to evoke that with some shoegaze-y guitar work.

Basically I had the sense I should try to dig a bit deeper into categories of music I was already familiar with - I know a lot of classical, game, and dance music, of course, but it didn't hurt to dig more.

So generally there were a few categories of music I tried to research and listen to more.

- Irish folk (1900s-2000s)
- ~1950s pop-classical music (British Light Music... basically like, commercial or documentary bgm)
- Dance music
- Shoegaze and its descendants (1980s~)

Key Artists

Classical/Older

- Takashi Yoshimatsu (Japanese classical composer, b. 1953, "Dream Colored Mobile")
- Big shoutout to light orchestral music composers and relatively more modern classical composers. Filled in a big knowledge gap for me in between 1800s classical and late 90s film/tv music. I didn't get to write that many songs in this style but there were a few and I think they turned out nice!
- Yasushi Akutagawa (Trinita Sinfonica mvmt III - Allegro assai, 1948)
- Trevor Duncan (b. 1924, Light Music, "Anglesey")
- Felton Rapley (b. 1908, Light Music, "Bubble Car")
- Frederic Curzon (b. 1899, Dance of an Ostracized Imp)
- Albert Ketelbey (b. 1875)
- Charles Williams (Devil's Galop)
- Eric Coates (London Again Suite 1)
- Some 1920s-1930s pop music
- ragtime

Electronic

I usually listened to a bunch of songs by each artist but I'll just point out a few key tracks/albums.

- Machine Girl (Neon White OST)
- Penance - Cure of Soul (super interesting dark electronic)
- the format records compilation "Art Form 2" esp Circle Limit's Insense
- **Maybe my personal favorite:** Many of the artists on the compilation reissue by Music from Memory, "Virtual Dreams II", such as: Missing Project, Dub Squad, Akio / Okihide, Palomatic, Yukihiro Fukutomi, Riow Arai, Drawing FutureLife. It's hard to understate how phenomenal of a compilation this is, it really broke upon and established a lot of missing links for me to some 2000s game music. It was like discovering some lost relatives!
- TORIENA (Albums: RAW, TORIENA makes me smile)
- NANORAY
- Denki Groove (Niji)
- Akio/Okihide (Blue 1996)
- Eiffel 65 (Johnny Gray)
- Blümchen (Herz an Herz)
- crayon moon - hallow (epilogue)
- James Ferraro (Green Hill Cross)
- Nav Katze (Tightrope)
- Iglooghost (Coral Mimic/A DJ set in tokyo)
- AG Cook (Soulbreaker, Superstar, etc)
- Autechre (Albums - Amber)
- The Radio Dept (album, Pet Grief)

- Vitesse X (Us ephemeral)
- No.9 (1826 D.F. Thank you)
- sawaka yoshino (i love you- tracks 2 and 3)
- ... All the various music played by DJs and musicians in Tokyo clubs.

Also shout outs to: GACKT (freesia op 1, wasurenaikara), Tommy february6, GRRL, Unklevon (E-Computer), RP Boo (Bang'n), Jensen Interceptor (Boy U Nasty), LSDXOXO (Double Tap), Pavel Milyakov (gabba-17), Confidence Man (WHO KNOWS WHAT YOU'LL FIND?), Emma Aibara, Astra King, Father Koi, Soichi Terada, Julien Andreas (Hideous), UNIT KAI, Equip (Crystal Matrix), June Chikuma (Oddman Hypothesis), Ulrich Schnauss, Masashi Hamauzu, Susumu Hirasawa, Caroline Polachek (So hot you're hurting my feelings), Aseul (marginal man), Kylie Monique, Donna Lewis, Mitsuto Suzuki

Folky/Acoustic-y/Minimal/Other

- Kate Rusby
- Some man performing in a Ireland music festival singing folk songs
- Some women doing some kind of New Age drumming/singing in Ireland ruins
- Yuji Nomi - 電車で揺られて (Whisper of the Heart OST)
- Pat Metheny Group (Barcarole)
- Euglossine (Periwinkle Goose)
- Scott Hill & Mzungu L'Echanteur (Kisii Harvest) - a super fun mixture of drum ensemble and electronic elements and singing. Reminds me of some of Stewart Copeland's work on Spyro and films, or some game OSTs like NiGHTS
- Akira Mitake - album: Himawari
- aichakushi - pour it out
- Makiko Hirohashi - album: rainbow

Shoegazey/Guitars

- mojera AKA mitsuto suzuki and non (who worked on FF16 music and much more)
- Guitar Michael Luckner (How so bright of universe)
- Supercar (Lucky)
- Cocteau Twins (Frou-frou Foxes)
- The Sleepwalk (Album: Forest of Foss Darya, Upon a Broun)
- Watchman (Springpour)
- Yes (Machine Messiah)
- Tapeworms (IRL)
- The Depreciation Guild (Dream About Me)
- 2lcd (close)
- Built to Spill (Carry the Zero)
- Fishmans (DAYDREAM)
- SPOOL (Be my valentine)
- The bilinda butchers

Games (incomplete list)

- Big shoutout to Einhander ost, was helpful to listen to for a game with interesting boss fight music
- Opoona
- PSO 3 - "Hi, Guys"!
- Ys 6/Oath/8/9
- Enchanted Arms
- Paper Mario
- napple Tale
- Super Mario RPG
- kota hoshino's work on PS1/2/3 armored core
- kings field 1-4 OSTs
- Astal OST - the crystal palace
- Junya Nakano (Dewprism etc)
- Evergrace 1 and 2
- Brightis
- Ano, subarashii o mou ichido - Crystal
- brandish
- fantastep OST
- NiGHTS into dreams
- Runescape Classic
- Super Monkey Ball 2
- Various songs curated on my Melos Music Picks YT channel
- Trails into Daybreak

Volume 1 Track Notes

Note you can hear some of the older versions of these in the free Volume 3 Extras OST on Bandcamp.

Please note, the "Refs" section for each track refers to specific references that came to mind for that song, rather than the more general references/influences mentioned previously. If it says "refs: none" it doesn't mean I came up with the song in a vacuum but rather that it didn't sound like it drew upon a particular song(s) that much.

1-1 Angeline Era

- Written: 2024/03
- plays on: Title Screen
- With the 2024 demo on the horizon, I was forced to finally write a title theme. At this point we had the imagery of Throne in the crater and a mostly final version of the story, so I was aware of the hope that Throne represents for Arkas and Tets at the start of the game. I already had the useful Angeline Era motif to try and build a song around, so I then tried to figure out a sound direction for the song. Around this time I found a tutorial on making "your own cool pads" which came down to making a pad as normal, but recording the output of a single note, and resampling it with a ping-pong sampling method... er... long story short is it creates these very "starry spacey future"-coded ethereal sounds - the kind you hear a lot from the synths and sample packs used some Y2K-era game music like Phantasy Star Online (see: Prenotion, Image of Hero, but especially the synth swells in Jungle -a lush load-). I was kind of hesitant on the similarity to PSO, but at the same time I loved the idea of opening the game with my fancy ethereal pad effect, and it is just useful to use sounds that are so straightforwardly future-coded.
- That all said, I tried to push the song a bit towards the groundedness of humanity in Angeline Era by including some guitar.
- like how much the song's sound design feels like 'shimmering' or 'stars' or 'shooting stars', though, angels soaring into space, and has this idyllic happiness to it.

1-2 Era Calling

- 2023/04 (first part for trailer), 2025/02 (second part for game)
- Ship intro, some Angel Party lvels
- Uses the *Angeline Era* motif. Originally this was just a trailer song, but I felt like it represented Tets' ecstatic, hopeful mindset at the start of the game so well that I included it on the introductory ship. I like how the harp part feels like sailing on an open sea, and the bassline feels really anticipatory. It has a really good "Start of a Fantasy Adventure!" vibe.
- Refs: Drake - Passionfruit, Deltarune - Field of Hopes and Dreams, AG Cook - Superstar, Aqua Timez - Niji, Susumu Hirasawa - Garden where the Solutions Are Found, FFX - Besaid Island / People of the North Pole (I always wish this song in particular went on a bit longer with its ideas)

1-3 FERAL MARINE LIFE: VS. VERY ALMOST NEARLY SIXTY-FOUR FISH

- 2023/07 (Sketch), 2023/02 (Final)

- Fish Boss Fight
- The fish song used to be the song used in the fights against the Duelists, but as time went on it didn't feel chaotic enough for the fish fight. Instead I turned to a draft that was being used for the Bugdog Mass (which is why there are some dog sounds), and finished that up for the fish as the song was too goofy for the Bugdog Mass which is a creepier kinda boss. There's a really obscure vocal sound sampled here for some of the weirder SFX, like a surprised anime-esque "eh??" Overall I wanted this song to be kind of weird/intense/goofy as a good first impression for the game, lol.
- Refs: I didn't use much reference for this song, but the kicks in the 2nd half definitely remind me of some gabber stuff.

1-4 Arkas Gemini

- Written 2025/04-05
- Used in some scenes with Arkas and Tets
- This wasn't envisioned as a theme song for Arkas - it's more meant for those more mysterious, tense moments when Arkas/Tets are talking throughout the game. Most of this song was built on synth patches I made for other AE songs.
- Refs: Trails in the Sky - that song that plays in quiet dramatic night scenes, Twin Peaks - Laura Palmer's Theme (first minute)

1-5 Shimmering

- Written 2025/03-06
- For dramatic Arkas-related scenes
- Uses the *Angeline Era* motif
- Originally this song started at 1:33 before looping, but I realized you almost never hear the melody this way because cutscenes are short. This song is pretty dramatic and spacey feeling, supposed to represent Arkas's vision and the sad/dark aspects of it.
- Refs: Not much, but the mallet part that comes in at 1:13 in FFX People of the North Pole

1-6 Who's this now? A guy?

- 2023/02
- Dulla & Han cutscene, maybe like one other cave. Was used for the demo's boss caves.
- Originally was a sketch called "Fog Field". It basically is the sketch still, and is mainly in the game because it's like a 'creepy strange' cave song that also happened to fit well for Dulla & Han's cutscene.
- Refs: None

1-7 UNYIELDING LOYAL DUO: VS. DULLA & HAN

- 2023/01
- One of the earliest finished songs, made after making the boss fight (the story beat wasn't quite nailed down yet at that point). I was going to some clubs around this time and did a bit of searching on psytrance basslines which I used for this song. This song was also a big turning point in some of the percussion direction for the game - a lot of the conga/weird hits/bongo feeling stuff and complicated layering were ideas I applied to other boss songs and scale level songs throughout the game, which I internally considered to be "Fae-coded" in terms of sound palette. I would sometimes play this song over boss prototypes to see if they felt they had the right intensity. You can tell this

song's on the older side bc it uses some midi piano which I moved a bit away from as more of the OST was written.

- Refs: some psytrance bassline tutorial, Einhander - bloody battle

1-8 Please Sleep In Bed!!

- 2023/01 (started), 2025/01 (finished)
- Pub (and only the pub)
- One of those early sketches that almost didn't make it in the game (the sound palette on this is pretty far off from the core of AE's sound lol.. this might actually be all Quest 64 soundfonts and general MIDI). But I kinda liked the song's bassline and string part, so I just finished it off in 2025 haha. It's also funny because the pub doesn't even have other NPCs in it!!! Honestly I think a different song would've been more fitting but you're barely in the pub so.. shrug
- Refs: I swear to god I am ripping something off in this song especially at 0:18 but I CANNOT think of what. I thought it was FFTA's guild song but it's totally different. I think it might just be because this song has a pretty normal "fantasy pub" instrumentation and is pretty MIDI-core.

1-9 Hello Again, Yukata Woman...

- 2023/02 (started) (up to 1:25), 2025 finished
- First use of *Dream House* motif (itself based on Anodyne 1 Theme)
- Plays in Tets' Dream House
- This started out as a title screen draft really early in dev, when the game was still Anodyne 3, hence the Ano1 motif. I kept the motif because it was cool and fits the Dream House theming, and I really liked the composition I made. Theory wise I tried to use some strange harmonic variations on the Ano1 theme. Esp 0:30-0:38. Earlier version of the songs had a second section that was too much like Ryuichi Sakamoto's Merry Xmas and out of place so I cut that.
- This song uses an imagiro piano plugin which I use elsewhere on the OST

1-10 Laigen of the Coast

- Plays in Laigen
- Started 2023/11, finished 2025/01.
- A lot of the times when I start a song and finish it over a year later, I'm not thinking about it too much. But this song actually I had trouble figuring out until 2025...basically I had half the song and was stuck. The sound palette is a little bit out of place for the game, but ultimately Laigen is kind of a lighthearted and fun moment in the game so I kept the MIDI-focused sound. There's just something I really liked about the MIDI clarinets that felt right. This is one of the songs in the game I'm most proud of the chord progressions in, especially the buildup around 1:26 towards the ending section. I think my song endings tend to be "good enough" or "work really well", this one worked really well. Someone do a cover of this!!
- Refs: For some reason this song makes me think of Stevie Wonder's Sir Duke, but they're nothing alike at all... except loosely the sense of energy/joy. My memory is actually like this with some things like recalling stories or songs, and I think it might be pretty valuable as a composer to misremember aspects of music.

1-11 A Sudajii's Shade, Noon Sky Drifting By (World Map)

- Plays in most of the overworld zones

- Written 2022/12
- It's CRAZY this song was written so early on and basically perfectly nailed the overworld and story tone. Basically the story I think took a slightly darker turn than this for a while so we considered rewriting it, but eventually the story became more cheery haha so it worked out. I sorta had Tets' vague character/quest in mind when writing it, or at least as much as was there at the end of 2012. I wrote this song pretty soon after getting COVID in Vancouver and deciding to be more outgoing... so maybe all that socializing gave me a lot to process and work with emotionally for this song. The song started with the intro part - I think trying to imitate that reverse reverb thing you hear on some shoegaze songs. But then the song eventually took more of a cheery/on-the-road feel.
- In early 2022 I heard The Sleepwalk's Forest of Foss Darya for the first time which still blows my mind. Later that year I think at first I was just experimenting with guitar sounds, and so wrote this song. It wasn't for AE at all actually, and the first version was about 4 minutes long. But eventually I essentially wanted to write an iconic world map song with this and so I added 2 more minutes towards the end. Kind of weird how it all works out, because the song's melody ended up working out as the Angeline Era motif!
- I think this turned out as a really good overworld song. It really fits the explorative idealistic feel Tets has while running all over Era. I programmed it in-game to start at different points in the song.
- Refs: Radio Dept - Sleeping In, The Sleepwalk - Time after Time cover / Forest of Foss Darya album, A bunch of other shoegaze stuff (see influences)

1-12 I'm Searching For Something Good...

- Plays in the level entry minigames
- Written 2024/02
- Not much to say here. I used a pre-made drum loop arrangement in Ableton and then did some sample manipulation to make it feel like a weird walk through the forest, and added some animal-cry-esque synths. The drum choice was influenced by the overall "Fae Percussion Sound".
- refs: none

1-13 missing you (in this distant country)

- Plays in Scale Levels (farm/daytime ones)
- Started 2024/01, finished 2025/01.
- As the title implies, this is a very loose interpretation of Missing You from Maple Story, mainly through the guitar melody. I actually made a normal remix of this song a long time ago, you can find it on my release "Great Tree Library of Melos Layer 2".
- I feel like compositionally the part after 1:03 doesn't connect super well, but that just happens some times. That being said I really like the rock band jam feel of the part from 1:40 on. I also do like how the song unites a lot of band drumming/guitar with the synth parts.
- Refs: Maple story: Missing You, probably indie rock

1-14 A Little Bit Happier, Maybe (Scale Found Theme)

- Plays after getting scales.
- Written 2024/02
- Uses instrumentation from the overworld song but has an original melody. This whole scale sequence is to nicely punctuate the end of levels before heading back to the world map.

- refs: none

1-15 Another Summer On My Own

- Plays in some farm/daytime Town and non-scale levels
- First half finished 2023/07, finished 2024/02
- This is a song where I do like the 2nd half's connection. I think the additional melody at 2:20 is really pretty. The guitar riff I came up with 1:15 is one of my favorite melodic moments on the OST... super 工毛い ! I feel like this song gets at a bit of Tets' inner feelings while travelling around Era and staying the night.
- Most of this song just came from playing with ableton guitar samples and messing around.
- Refs: percussion rhythm from FFX Besaid island. maybe stuff by Houses (All Night) too? I sense a little debussy piano in the guitar composition at the start.

1-16 Sleepy Hilltown Gorteennameale

- Plays in a few town areas, especially Caitlin's.
- Mostly finished 2023/11, finalized 2024/09
- Funnily this song got re-used in Danchi Days. I wanted to make a gentle town theme, so i pulled out the Yoshimura and then mixed it together with some AE style and percussion. I quite like the percussion at 0:50, it really pulls the song together mood wise...
- refs: hiroshi yoshimura - maple syrup factory

1-17 JADE WONDERLAND

- Plays in some forest levels
- Started 2023/05, finished 2023/09
- This was the first real attempt at an action level song once I had a better sense of the level design in mind and had gone to a bunch of live music and thought about dance music more in detail. There's a few drafts in the extras album you can find, but I eventually settled on this. I had the imagery for this level as a lot of tall trees in a cave, kinda like that Sephonie level, maybe why it feels sorta dark and shaded-woods-like. Making this song was also helpful in getting used writing in to the right, faster tempos for the action levels.
- I really like the transition at 1:50, and the low percussion throughout
- Refs: for one of the pads - PSO Ep 2 - jungle a lush load. For the spatial and percussion changeup at 1:50, i think i had in mind the bit 4:45 into Nanoray - Blue Whale. And definitely some ape escape / ps1/2-era jungle in mind.

1-18 Caitlin Morrow (Forgotten Child)

- Plays only in Caitlin's hut I think?
- Written 2024/12-2025/01
- This song came pretty easily once I had Caitlin story/imagery in mind. Kinda sad, regretful, dark... but with a core of something that should have been loved more.
- Refs: nothing specific comes to mind, but there is something overall that reminds me of Art Form 2 (Various), Virtual Dreams II, Penance - Cure Of Soul which I purchased around this time. Or maybe Maken X -Kei, or Sayonara wo Oshiete - l'ange a contre jour? I feel like I'm referencing something with the cool bassline at 0:49 but nothing is coming to mind. Sometimes you just absorb a lot of musical vibes and that essence drives the song.

1-19 DAUGHTER MEANT TO BE: VS. CAITLIN MORROW

- Caitlin fight!
- Written 2025/06
- This song went through a lot of revisions. An old version's in the Extras album! Caitlin was a particularly hard boss fight song to nail down for a few reasons... her actions are understandable to a degree, she's not really like evil, the point of the fight isn't to really feel 'cool' - it's more tragic. Earlier drafts were a bit too boss-music-y or dark. I quoted Forgotten Child around 0:45 to connect the songs and then used the vocal synth I made for other songs from around 0:50
- I'm kind on the fence with the lead synth guitar in this, it still feels a little out of place, but oh well! This song was REALLY annoying to mix
- Refs: The bassline's reminding me of something... mid 2000's capsule...? Likewise the outro reminds me of something lol but I cannot remember. It does have a jpop chord progression vibe to it at the end.

1-20 BICONE

- Normal Totally Fine Song that Plays when receiving Bicones.
- Sound effects made around 2025/08
- Overall I wanted these SFX to almost convey the raw like... power and possible danger to the Bicones... like an objective portrayal of what unknown forces Arkas and Tets are curious about. How'd I do? Ho ho... I really like the jarring contrast they have with the super hopeful wacky intro of the game.
- Someone compared some sound design I did for the Neo-Kerygma fight song, to that clip from Eva of the diamond thing screaming. I built the sound design for one of the bicone things slightly on that idea - the scream around 0:20 (which I think uses the vocal synth used elsewhere in the OST)
- This one was pretty fast to make once some cutscene visuals were in place.
- The background noise is basically a really messed up high-pitched screaming square wave-esque sample with FM modulation that creates these nice lower-pitched artifacts. I filter out the highs and then do some processing to wash out the sound a bit.
- The other bicone sounds (during the text lines) are mostly from a wavetable synth that uses a random lfo to skip around the wave table, then processing. Made to sound like ominous mumbling..
- The screaming sound is based on a vocal sample pitched high, with glissando added and then processing.

1-21 Going Hmmm In Grotto...

- Plays in some cave levels
- Started 2024/03 , finished 2025/01
- I tried to make this one a little weird and mysterious rhythmically though with the unpredictable melodies and grooving rhythm. there's a bit of Sephonie OST-esque to this actually I'd say, haha, especially with the cave-ness.
- Refs: none. the off-beat guitar strums used to be mallets, whose rhythm were definitely influenced by the rhythm of the beat in mondo grosso's late night blue, which is a good song but pretty unrelated overall

1-22 GOOFY GUNNER GUY: VS. GUNNADÓIR

- Started 2022/12, Finished 2025/02
- This started as me trying to do something mashing together Quest 64 and gabber kicks really early in dev. I shelved the idea, but when it came to doing Gunna's song, a few drafts from late 2023 weren't working. Eventually I turned to this old draft and wrote roughly the second half in 2025.
- Most of the first half was just the first thing I thought of when making a kinda memey draft in 2022.
- With finishing the second half I pushed the song in a more classical music influenced direction with a lot of those synth runs and melodies. I like the bassline a lot in this song, was perfect for the chaotic multitaskingness of the fight.
- refs: toriena -supergabber, for some reason "Neil Cicierega - brodyquest"'s tinny goofy synths come to mind but maybe they aren't that similar. or are they? you decide...
 - Also there's a bit of penismusic-esqueness to 0:50 that feels like it's drawing on something else but I can't think of it. Like there's some aspects to shibuya-kei out there that have this sliver of corniness to it and I think that's what I had in mind a little

1-23 Angeline Harmony (lotus lake in spring)

- Plays in a few towns, angeline harmony room
- More or less done in 2023/11
- A pretty straightforward song, probably started with the harp line and wanting to do some kind of peaceful town song. The lead uses some guitar distortion on it inspired by previous songs on the OST I did already. I actually wanted the OST to have more songs like this but there didn't end up being quite enough places to fit them in. Luckily I have Danchi Days OST for that!
- refs: none

1-24 Soft and Sunny

- started 2023/05, finished 2024/12
- plays in some daytime forest/outdoors action levels
- a lot of times i use off-beat 5-note rhythms (which I do a lot now) i think the idea originally came from Kokorowa off an album by Killing Time. This song started as a draft for JADE WONDERLAND in 2023, but I set it aside early because it was too sunny. I came back to this at the end of 2024 to finish it off. I think the ending of this song left something to be desired but it generally worked and I like the warmth of the synth a lot and the punchiness of the percussion work against the synth line around 3:00
- refs: broadly speaking, mitsuto suzuki - neurovision (album), some of his work on ff13-2 field songs, killing time: kokorowa

1-25 Oh No

- Plays when ambushed by fae in the level entry minigame
- Early 2024
- Written pretty quickly, it just uses the same drum loop as the level entry minigame song but with a funny beat on top.
- refs: none

1-26 These Woods... They're Strange And Sticky...

- Plays in some non-action forest levels, usually ones with goofier moods.
- Started 2023/11, finished 2024/03

- I think by the end of 2023 I was leaning into MIDI instruments when trying to evoke a more lighthearted/goofy mood, hence why a lot of this song is definitely quest 64 instruments. Maybe I had some runescape in mind too..
- Despite the goofiness I think this song is pretty tightly composed, I like it a lot, especially how the 2nd half fits in. I was imagining something that would score some kind of classical european fairy tale theatre show really well.
- Theory wise I was playing with some off-key melodies, as well as some irish folk music rolls on the flute melodies (which I use at times elsewhere on the OST). Rolls and similar ornamentations are pretty interesting, they have different flavors depending on where you start on the note (e.g. <https://www.youtube.com/watch?v=eUeKtwuNZIA>). They're a kind of melodic styling that emerge pretty naturally from the violin and how there's no frets.
- Quest 64 - Forest of the Lost (for the harp strums)

1-27 LOVELY CAVERN HOP

- Plays in cave action levels
- Written 2024/01 to 2024/02
- The vocal synth in this was based on the one I was using in earlier trailer songs / final boss song. I had a good sense of the pace I wanted for action level songs at this point, so wanted something kinda cavernous and light and everything followed from there pretty easily with the staccato synth melodies. My fav part is 1:45 when the calm synth pads come together with the building synth melody. You can also hear the application of the chaotic low percussion arrangement here, originating with the dullahan song
- ref: for the shuffling beat's hihats, ghost town DJs - my boo

1-28 Hehe Funney Towne....

- Plays in some town/architecture levels.
- Piano sketch from 2023/02, finished 2025/02
- I sat on this as a piano sketch for a really long time until realizing that the slight goofiness of it would be perfect for a slightly corny MIDI-core song. There's just something that really works with the tendency classical style arrangements to try to 'illustrate' with their melodies... with the grating but lovable quality of some MIDI instruments, there's a lot going on here with the composition haha.
- the 2nd half i wrote much later. i like the funny groove of the the horns and piano and the tight composition
- refs: Tchaikovsky - nutcracker - trepak, debussy - golliwoggs cakewalk, yoko shimomura - SMRPG - still the road is full of dangers, legend of mana - polpota, towns from paper mario

1-29 TERRA ALMIGHTY

- Plays in hilly/mountainy levels
- Mostly finished 2023/11, polish/adjustments in 2024/03
- Meant to feel like climbing up an exciting mountain in the daytime, so I tried to capture that with the arpeggios and vocal synth

- refs: for the rhythm synths, i think again the mondo grosso blue song, towards the end, AG cook superstar for some of the approach to the synth stabs

1-30 Morning On The Breezy Road!

- Plays in some outdoors areas
- Written 2024/03
- One of my personal favorites. I just wanted something that felt like a lighthearted stroll along a mountain path during the daytime i like how tight the composition is too. This song was definitely inspired by a bunch of walks around various towns/danchis around japan.
- In particular the swell at 0:24 brings to mind like, reaching the top of a hill and seeing a nice view. I like this song a lot.
- refs: Possibly some whisper of the heart OST (The guitar runs around 0:52 give me that sense), esp 猫を追いかけて/電車に揺られて and maybe Akira Inoue's album Anne: Dreaming an Island. the MIDI bell at 1:03 is def drawing on Runescape's use of those pretty midi bells/chimes. But also those rustic/countryside feelings that 90s/80s acoustic guitar synths kinda suggest.

1-31 Celestial Dreaming

- Some non-action mountain levels, esp Angeline Harmony's darkcloud view
- Started 2023-04 (scrapped composition in the process of making Waltz of the Brigand King), stuff after 1:05 finished 2025-02
- Another personal favorite, even though I think some synths could have been tweaked slightly. For a long time I couldn't figure out what to do with the song, but it finally clicked towards the end of dev and the themes of the story and people's relation to mountaintops/space and their hopes. So I pushed the song more towards this dreamy, romantic kind of power ballad.
- I really like the guitar-esque melody at 1:34. This song has a good sense of tension building and release with the really slow backbeat
- refs: Astal OST - crystal palace for the kinda power-ballad guitar-esque melody i have throughout, 2:02's effect from a sample that Maple Story OST uses in e.g. Blue Sky at 0:59

1-32 SOARING ANGELSONG

- Started 2023/07, finished 2025/08
- Plays in some mountain action levels
- This started out as just a draft called "Angel Song", trying to fuse some of the future-y synths of the game with the guitar stuff. Wasn't much use for the song until figuring out it'd be good for an action level!
- refs: passion pit - I've Got Your Number, something by ag cook or on pc music i cant remember off hand for the syncopated instruments in the intro. Also percussion work in some coltemonikha songs and mid-2000s Capsule

1-33 Lord Azza Lothian (Adagio for Fallen Angel)

- Plays in Lothian's Manor
- Written 2025/01 - 02
- Kinda straightforward haunted manor-esque classical music. The harp work and overall balance was influenced a bit by the MIDI arrangements of runescape classic music

- refs: none, maybe jrpg and runescape music vaguely

1-34 How Deep, How Dark, How Smooth and Hollow...

- Plays for some events during the Lothian Manor sequence
- Written 2025/06
- Straightforward spooky ambient lamb song written using existing instruments/SFX used for the NK077 boss fight

1-35 Hard Flesh Soft Bone

- Written 2025/05
- Plays during NK077 Phase 1
- Uses some mechanical foley samples plus some pads I made. Kind of a mix of ominous horror ambience, lamb noises and laboratory creepiness.

1-36 LAMB OF SORROW: VS. NEO-KERYGMA 077

- Written 2025/06
- Plays during NK077 Phase 2
- There's a lot of cool sound design here I like which is mostly done with wavetable synthesis, from the opening lamb scream to the quieter baas. I wanted to have a really dark feeling like lab-experiment-gone-wrong horror feel to this song.
- Upon looking again, the animal sounds a lot of it is just a matter of having the right pitch envelope and wavetable sweep that sounds just vaguely like a voice. Then it's all processing/getting the overall pitch right.
- refs: some metroid prime sound design/boss fights

1-37 Forfeit Growth

- Written 2025/08
- Forfeit Growth overworld
- Ominous forest ambience, supposed to sound really wild-growth-forest. I borrowed some free Mindful Audio field recordings for this purpose to set the scene. Some of the sound design in this reminds me of Even the Ocean OST. The background percussions's from the level-entry game song! The various weird animal-esque synths were trying to give it a Fae/alien atmosphere, and the reverbed guitar synths are a callback to the main overworld theme. I think there's midi bagpipes in here too, which were actually the basis for a lot of monster SFX.
- refs: a little bit of the ambient sound design from Nausicaa's opening

1-38 Moonlight

- Started 2024/06, written 2025/01
- Plays in some nighttime foresty areas
- Has the Angeline Era motif in it towards the end
- Originally started as part of Sweetness, I eventually expanded this into its own song for some night-time or secluded feeling forest bits that are on the calmer side.
- refs: none

1-39 WICKED WOOD: VS. POISON TREE AND FAERIES

- Written 2025-02

- A lot of the direction of this song was based on an earlier lore motivation for the poison tree we didn't go with, which was some small leader brought his tiny harem to the woods and they died there and turned into the poison tree + fairies. So that's why this song has a slightly sensual feel with some moan-esque synth design throughout haha. It still sorta roughly fits with the faeries protecting the tree, but yeah I would say it's slightly 'off' overall and mostly was kept for convenience/liking it.
- refs: A friend showed me a cool ambient/detroit techno album, John Beltran - Earth & Nightfall. That genre of techno was heavily inspired by the feeling of detroit and its sorta "lost future", I've always thought it was neat how it has that scifi quality to it. Some of the percussion stylings for this boss song came from the dark vibes of that album.

1-40 Sweetness

- Mostly finished 2024/06, finished 2025/01
- Plays in happier forest areas. I like how the harps come in around 0:33 and stuff. Nice interplay with the synth melodies. This might be apparent from other songs, but the synth bells around 0:45 are a signature 'fae' instrument I used a lot.
- I think I wrote this thinking of the Sweetbear village in Forfeit growth - a forest song that was more on the happy, positive side
- refs: none

1-41 Drifting Faewood

- Started 2022/07, finished 2024/03
- One of the oldest song tests that made it into the final game, I did this to try to think of like a fae-filled misty forest level using some Quest 64 synths lol. Actually wrote this before visiting Ireland. So that's mainly why the sound palette is so heavily midi-rompler-esque sounding.
- I remember listening this to a bit while in Ireland, but I never figured out how to finish the song until a bit before our 2024 demo.
- I wrote the 2nd half in 2024. I think the solution was ultimately taking a classical music approach where songs are more split into distinct imagery moments rather than a pop approach. So I just let the misty forest imagery lead me to the way the song kind of 'discovers' the really nice harmonic turn around 1:45. the bit from 1:40-2:00 is one of my favorite bits in the OST.
- The bit from 0:12 to 0:26 is a really nice buildup, I like how intricate the composition is.
- Refs: 1:40 strikes me as a very Sakuraba-esque golden sun pan flute riff. 0:40 melody sounds a bit merry xmas mr lawrence inspired. And I think maybe I was thinking a bit about the neoclassical composition in Quest 64 OST.

Volume 2 Track Notes

2-1 ULTRAVIOLET DARKTHORN

- Started end of 2023, finished early 2024 for the demo
- Plays in some darker forest levels. Maybe my fav song on the OST, the parts flow into each other really nicely, except the loop ending is a little so-so (it fits better as a standalone song). I think it

has a nice balance of sections that flow together well emotionally but also not too tiring to listen to. A good representation of the AE "sound palette" from the darker percussion to the bell melodies. I really like the offbeat snare at 2:21/2:01

- Started as a remix of JADE WONDERLAND.
- Refs: none, although some of the melody around 2:25/3:15 is influenced by Joe Hisaishi's "Silent Love".

2-2 BYGONE WARRIOR: VS. UNFORMED BEAST

- Written early/mid 2025
- It was tricky to nail down the tone for this fight, because it needs to be a boss fight song but also a little tragic because of this boss's relation to Niamh. Ultimately I went with working in Niamh's motif (from 2-24 and 2-25), but trying to keep the song feeling kind of grand and courageous even though this boss is past their prime.
- Refs: none. Well actually 0:55 I think I borrowed from something but I forget.

2-3 Funhouse Faewaltz

- Plays in some interior action levels or castley levels
- Started 2023/02, finished 2024/10
- This also started from me intentionally trying to do some weirder harmonic/melodic things to explore a potential "Fae" sound. I went for more of a spooky circus kind of vibe with this song. Originally this song was made when we still had Zelda dungeon-esque areas planned, which is why it has a calmer tempo. I was imagining some kind of tricky fairy's fort in the middle of an overgrown forest with a lot of large ferns and wild grasses.
- I think this song has a very fun composition, very classical in terms of its unpredictability
- refs: none but the bell melody around 0:16 really sounds like Trails in the sky sora wo miagete

2-4 Recently Cleared Land

- Plays in some spooky non-action levels and other spooky moments.
- Written 2024/03
- A pretty straightforward ambient piece. Supposed to sound like an empty windswept grove on a foggy night.
- refs: none

2-5 HUNDRED-FAE NIGHT PARADE

- Plays in some late-game action levels, usually caves.
- Started 2025/01, finished 2025/07
- The song title is a reference to... something! If you know... you know
- I wanted to keep exploring the idea of remixing my own work as a basis for new songs, so this one was built on top of elements of ULTRAVIOLET DARKTHORN. Originally it started with the drum bits at the start and the ending part at 3:47. I had a sense the song could be cool but I couldn't figure out what to do... I just knew I wanted at least one more banger for the OST's action levels. I already had a bunch of good synths designed (the roaring basslines and synth voices, growls). Some of these might have been from the Throne fight song

- I think I eventually hit upon the cool growing riff around 1:20 and decided to push it towards something more off-kilter/lighthearted. Kind of like fae bouncing and running around. I really like this song! I think it captures the game really well.
- refs: For the melodies, some of Blumchen's work, maybe a bit of eiffel 65 johnny gray

2-6 welcome! to neph family

- Plays on floors 1-5 of the mines
- written 2025/03
- Marina used a NES-inspired visual style for this area, so I wanted to limit the music in some way. I decided to think a bit about how Cave Story's PxTone tools synths work - they have this really unique sound that is actually pretty easy to imitate - I think it's based around very short, looped synth samples (e.g. from a wavetable synth), but with zero attack or release. They have a really characteristic start/stop to them. I used this approach on most of the melodic Mines songs, and it was fun to have a bit of a throwback to PxTone-style sound design because I started out making music in PxTone around 2011/12!
- refs: The first half is a completed/remixed version of the Sephonie draft 'dainty dark' from 2019 (you can find link on Sephonie bandcamp page). Otherwise, none, although synth accompaniment around 1:30 reminds me of that nba opening song (SIRIUS - the alan parsons project, from 1982)

2-7 funneee faeriee SONGGG!!!

- Plays when you're with the fairy in the mines, and another place in the game...
- written 2025/03
- Originally I tried to write a intentionally bad song that i'd then fuck up a bit to make play in deeper layers of the mines to feel creepy. But that didn't really work, so I ended up with this song, which actually was kind of catchy in a funny way. I was almost not going to use it in the game but it actually ended up working well here lol
- refs: around 1:25, a bit of my own song Circus from Anodyne (2013). maybe japanese koto music (sakura, etc) around 1:40.

2-8 hehe, we mine for fun.

- Plays floors 6-10 of mines.
- written 2025/03
- i like the way the synths have an unsettling quality to them , slightly detuned and sudden-feeling. It's this layer of the mines where things start to feel a bit off, so I wanted to represent that with the music being a bit goofy and unsettling.
- refs: 1:30, a bit of White Goblin's Farness Epitaph . spooky flute carnival..

2-9 remember? the beauty

- plays floors 11-15 of mines
- written 2025/03.
- I developed most of the mines synths via working on this song initially. From the creepy staccatos to the really pretty sine synths around 0:50. The part of 1:28 is one of my favorite parts on the OST with how the various synth parts intertwine.

- I always liked the minimal creepiness of link's awakening music but thought it was a shame how they're such short loops, so I wanted to imagine something with the energy of one of those songs but much longer.
- refs: links awakening dungeon music

2-10 been here 1000 years...

- Written 2025/03-04
- Plays floor 16-20 of mines
- Quotes some melodies from the other mines songs but kinda dark/creepy. Mostly ambient creepy dark vocal-esque sound design that jumps out at you.
- refs: none

2-11 DARKVEIN EXECUTIONER: VS. SORCERER OF BAEI GORTA

- Written 2024/09-10
- This one came together pretty easily, I just wanted something quiet and dark, foreboding.
- refs: For the synth bit at 0:29, some of the sound design in the flahgraa fight in metroid prime, but also that creepy ambient song in Metroid 2

2-12 Ancient Hunger, Bael Gorta

- Written 2025/03-04
- Plays on the bottom most floors of the mines
- For sound design on this I wanted it to sound like some kind of pulsating/growling darkness drawing Tets further down. After nailing down a few key sounds it was pretty straightforward to put together.
- refs: none, but uses some sound design from other mines songs

2-13 Imaginal

- Plays during the scene where Arkas is saving Tets
- Written 2025/08
- There was an earlier different draft but I went with a different direction (emphasizing the sadness/nostalgia), but kept the underwater feel and string notes around 1:00, and some sound design. Pretty straightforward melody to write, I like how the song loops a lot.
- refs: none

2-14 Prayer

- Some cutscenes, like the end of Arkas saving Tets.
- Written 2025/04
- Just a reverbed remix of Shimmering with alternate instruments
- refs: none

2-15 Empty Mountain...

- Started 2024/03, finished 2025/06
- Some cave areas
- Started as a draft for a eerie mountain area. Almost didn't use it but it ended up fitting into a few places.
- refs: 0:28 is referencing something but I forget what

2-16 Waltz of the Brigand King

- Plays in some of the Brigand Fort levels and other places.
- One of the earliest songs started in 2023/04, finished in 2023/06. The instruments here led to another song (Celestial Dreaming). This song was written when the game had that more dungeon-focus, but ultimately didn't fit. This song was part of trying to figure out an earlier "Fae" -style music direction. Luckily the song fit into a few levels in the final game! I like the composition a lot, especially the dramatic piano at the end. I think I wanted to write something in 6/8 for this.
- refs: none

2-17 Throne's Pall

- Some Throne levels and the overworld.
- Started 2024/12, written 2024/03
- I think this song is a bit too loud but I really like the composition, especially how the bassline fits in with everything. The ending is really nice too! Kinda spiritual and ghostly. The area around Throne is supposed to feel kind of otherworldly (not in the Fae sense). I wanted to further extend ideas around the muffled/distorted guitars in the game and applied it to some synths here.
- refs: The voice-like synths in the ending remind me of some of Niffilas's work , e.g. 'gratt och mulet' off of Within a Deep Forest 2. the lead synth warbles at the end are referencing Frou-frou foxes by cocteau twins

2-18 KILLERS FOR THRONE!

- Started 2025/04, finished 2025/08
- Some throne scale levels
- Started out as the Throne boss fight, but didn't quite fit so I scrapped it for a while. Eventually decided to use it as a basis for a Scale level song. I don't think the composition quite came together how I liked (the new part written was from 1:05 on), but it generally works! I do like the part from 2:00 more, the part before feels maybe not enough energy.
- Refs: Some of the synth solo stuff makes me think of Deep Distance (by Ashra), a really cool and old synth song

2-19 Withered Portal

- Written 2024/05
- Some non-scale forest levels
- Creepy ambience originally made for the level with weird bats in the forest. Straightforward composition
- refs: none

2-20 PULSATING GESTATION: VS. BUGDOG MASS

- Written 2025/06
- This was originally a draft for Caitlin's fight, but the tone didn't quite fit Caitlin. I still liked the idea and there wasn't a song for Bugdog Mass yet, so I finished this one off for Bugdog Mass. Strictly speaking I think there could theoretically be a more fitting song for the fight, but I thought the song was pretty fun with some time signature stuff. It also kind of feels like the creepy crawliness of the Bugdog Mass song with how the melody is really frantic and passed around different instruments.
- Refs: the 2nd half off a slight mishearing of the last minute of machine girl's schizodipshit

2-21 Sailing the Clarst Pavements

- Started late 2023, finished 2025/08
- Plays in Clarst Pavements overworld
- This is a slower version of the song that plays in some late-game levels. Originally I wasn't gonna use it but I thought it'd be cool to have a separate overworld song for Clarst Pavements so I finished it off. It also feels like Tets' quest is coming to a close.
- refs: none

2-22 LIMESTONE COSMOS

- Started late 2023, finished 2025/02-05
- Plays in some late-game action levels
- This song has a bit too much of that MIDI feel again owing to its earlier composition date, but I like the composition a lot. Some of the song was written in 2023 with most of it done in 2025. I like all the little guitar melodies and how they fit in with the strumming. It wasn't till 2025 that I had the idea to work the Angeline Era motif in around 2:00.
- ref: Sword of Mana - seeking the holy sword/endless battlefield, towards the end: ag cook generally

2-23 HONORABLE WARRIORS: VS. DUELISTS

- Mostly done in 2023/04
- Plays in a few combat situations, especially the Duelist fights. This is definitely not really in AE's overall style, but I kept the song in because it was handy to use for the Duelists, even if not ideal. For most of dev this actually played against the Fish (see the demo). I think the hi-hat sound is a little too mechanical maybe. But I do like the cool rhythm the song has overall.
- refs: none

2-24 Princess Niamh, Loveliest Of Them All!

- Started 2025/02, done 2025/04
- Plays in events with Niamh
- Niamh's design is kinda inspired by 1950s ads, so I drew on stereotypical music of that period for the song. Kind of noir jazz with a clarinet melody. Smoky club kind of vibe.
- refs: I forget, but some solo vocalist female jazz songs from the 1920s-50s

2-25 FOR JOY AND HONOR: VS. FAE PRINCESS NIAMH

- Started 2025/01, finished 2025/04
- For a lot of development I wanted to do something with a triplet kick feel at least once. There's always something kind of jig-ish when a DJ drops a triplet kick in the middle of a set lol. This doesn't quite get there, but the bassline does do a triplet feel and the percussion reflects that generally, as does the melody.
- For this song I tried to make a "Niamh synth"... which is why a lot of melody sounds kinda like a female voice. Like she's pridefully singing and dancing around. I think this song captures the playfulness of the two's duel, since it's almost like a courtship thing, not really a true duel to the death
- Out of the songs on the game, this boss theme definitely has some of the most unique melodies, especially 0:31 which I like a lot. A lot of cool music ideas can come from weird time signatures and thematic motivations! I think the composition at the end with all the intertwining melodies is neat.

- refs: gabber kicks, whatever those djs were playing in clubs lol

2-26 Solitude of the Mothership

- Written 2025/07
- Plays inside Throne
- Ambient song utilizing synths I made for the Throne fight. I wanted it to sound like the inside of an organic, pulsating machine, its sounds echoing from the foggy depths inside of Throne. Like you're near some kind of ancient machine whose use you have forgotten but it still pulsates with some kind of unknown desire...
- refs: none

2-27 GOD-GIVEN DEICIDE: VS. THRONE

- Written 2025/05-06
- I remember I was SO pissed when writing this song, for real-life reasons, not for anything game-dev related. But then that energy let me write this song. This song is not so much what Throne feels or thinks as an entity, it's a lot more from Tets' perspective. The fight is kind of fucked up narratively and he's just had his most recent worldview shattered... I wanted to reflect that.
- Compositionally I love this song a lot, I got to use a lot of dark sound design using Ableton's wavetable that I usually can't use because of how atonal/noisy they are. I like how the beat subtly shifts around 1:10
- refs: the intro alarm is a ref to various action games that go ALERT ALERT at the start. Some of the beat and dark sound design takes loose influence from some of the darker stuff on the electronic influences list like GRRL - Honeybee's sound design, Unkle von's E-Computer, LSDXOXO - Double Tap

2-28 Joan Shimizu 1938

- Written 2025/06
- Plays during some of the america scenes
- I mostly drew on my experience playing ragtime on piano growing up but I also listened to a few reference tracks from the 30s/40s to get a better sense for the melody. see Annette Hanshaw & Victor Young - We Just Couldn't Say Goodbye ,

2-29 In Remembrance of Seiko Kinoshita (Shaku Jyokou)

- Written 2025/07
- Plays at Seiko's funeral and also some other spots (wish land lab)
- Just reverbed/processed recordings of buddhist funeral prayers. Meant to sound sort of like spacing out/daydreaming during a funeral. There's a less and more reverbed version in-game which this track fades between.
- refs: none

2-30 Sailing The Ship Of Amida's Vow

- Written 2025/07
- Play during the LA overworld/cutscenes.
- Uses the same motif from the Dream House (Yukata Woman) song. I like how this song draws a lot of AE OST-isms together with the guitar sound. It was good to represent the kind of eerie spiritual

state Tets finds himself in while going through his dad's stuff, getting upset at Joan, walking around LA, etc.

- The title is a reference to the poem we did a new translation of in-game.
- refs: the weird bell melody is pretty Sugiyama/Dragon Quest-esque, but otherwise nothing

2-31 Father's Butsudan

- Written 2025/07
- Plays in Seiko (Tets' Dad's) butsudan (buddhist altar)
- Quick song I made using the existing samples/instrument choices for the Yukata Woman fight. Helps set the tone for the brief dialogues there.
- refs: none except the yukata woman fight song's refs

2-32 DANCER FOR THE DEAD: VS. YUKATA WOMAN

- Written 2025/01, Finished 2025/06
- I was dreading working on this fight's theme for a while but then it struck me I should probably sample actual buddhist sutras so I did and it kinda clicked from there. I took the rhythm from common percussion/rhythms used in actual modern day buddhist chants, like ones I've experienced in person, this really steady single percussive drum. With the vocal manipulation I took some ideas from Susumu Hirasawa. Most of the song was written after the initial idea in 2025/01, where I figured out the other vocal manipulation variations which I think turned out pretty cool.
- Overall I wanted this song to be a bit scary/distorted because it is really scary for Tets, although of course in our reality the buddhist chants aren't particularly scary (compared to other religious prayers, at least) if you know the context for it
- refs: none other than the aforementioned stuff

2-33 I'll Bear The Cross

- Written 2025/06
- Plays in some late-game cutscenes (Niamh revealing things to Tets, Tets going to the ocean)
- Pretty straightforward, it's just the usual guitar sound with the Angeline Era motif played very minimally and some ocean/seagull ambience. Originally there was no melody but I thought it would help set the tone for these scenes.

2-34 Fine Morning In Otherworld!

- Written 2024/02, polished 2025/02
- Plays at the start of each day in the Otherworld.
- I was also stressed a bit about Otherworld music for a while. Like the art I wanted it to be a different style, 1950's commercial idealism inspired. So I went with a sorta intentionally-cliche "happy sitcom morning opening" vibe for this, the sound of Tets waking up to each new day...
- refs: none

2-35 Industrious Town, Carved to Beauty!

- Written 2025/01-02
- Plays in the courtyard+town of the Otherworld.
- I wrote this after the minigame/kid-raising song, making a slower, expanded version. I tried to go for a really idealistic, almost propagandisticly-so "nice countryside town morning" theme with this. Usually I don't use a lot of real instruments so it was fun to try and get the woodwinds' articulation

sounding nice together. I drew on a lot of 1950's light music (kind of like easier-to-listen to orchestral/commercial/film music common in the USA/UK). This music is nice to listen to now but I wonder how much of it was propagandistic back in the day...

2-36 Joyous Revelry, Wondrous Fatherhood!

- Started 2024/10, finished 2025/02
- Plays during the Otherworld target minigame and kid-raising sections
- If you can believe it this song used to be even MORE christmas-y and goofy... (see Extras album)
- I kinda just went for the first thing that came to mind for celebratory and holiday-esque. The sort of thing you'd hear in Santa's workshop or something as he plans to send presents to the good little boys and girls of America. It's a Santa Banger.
- Refs: none other than light music perhaps.

2-37 Pavane for Loveless Princess

- Written 2025/07
- Plays during night segments with Niamh in the Otherworld
- One of those songs whose use I didn't quite realize until having cutscene art in and implemented. I just remixed Niamh's theme but took a really somber, dark, slow approach, utilizing various synth/bell ideas developed on the album.
- I think this song captures a lot of the motivations/fears underpinning Niamh's beliefs really well. She's scary and dangerous, but also sad and fearful...
- refs: none

2-38 Blood Flowing Fast

- Written 2025/07
- Plays during night segments with Niamh in the Otherworld
- Tets is totally disoriented and numb at this point in the story so I drew on some of those emotions to try to write this. What's it like to be staring at the dark ceiling having hallucinations while dealing with Niamh's needs? It probaly sounds like a fever dream of organs or something...
- refs: none... or hm, maybe some of the organ stuff in ff13-3 final bosses?

2-39 RITUAL HUNT: VS. KING BOAR

- Written 2025/02-03
- I wanted a boss song that also sounded kind of 1950s, so I went with classical instruments. I tried to make a song that sounded a bit theatrical, even ritualistic with its turn into happiness/joy halfway through
- Honestly the strings here don't sound that good (I think with strings there's nearly no way to make them sound good without a better library which I didn't have on hand. But they don't sound as bad as orchestrion strings lol). I also think the song is a bit too loud overall.
- Refs: Some of Sugiyama's early DQ boss themes, Tchaikovsky symphonies or piano concertos or something.

2-40 God's Forgotten Kingdom

- Written mostly in 2024/02, finished up 2025/02
- Plays in the distant regions of the Otherworld.

- The Otherworld arc specifics weren't totally nailed down at the start of 2024, but I knew the general emotions and wanted to have a kind of sad-sounding yet energetic adventure theme for Tets. Ultimately this got used in part of the Otherworld, although at one point we envisioned more linear action levels.
- The song definitely still feels like Tets is seeking meaning, but perhaps a bit more reluctant and unsure.
- refs: none

2-41 ANGELINE REVOLUTION: VS. IMAGO ARKAS

- Written mostly in 2023/08, finished up 2025/06.
- This song was the origin of most of the interesting vocally-guitar synths in the game.
- Used in one of our earlier trailers, happened to really fit the Arkas fight! For a while I wondered if I'd use this song - I had debated using it in Throne early on until it was obvious how different tonally the Throne fight would be.
- This song went through a lot of iterations early on. For the trailer I was trying to capture the game's action and some of the dark themes I felt from the (still early) story and setting.
- 1:10 on was written in 2025 so the song could loop. This song is just looped twice for the OST.
- refs: The higher synths staccatos around 0:57 bring AG cook's stylizations to mind. Also I think those Sword of Mana songs mentioned earlier were a ref for the interesting melody at the start of this song. There's an interesting bit in Caroline Polachek's So Hot you're hurting my feelings (2:10? I might be misremembering where or if it was this song) with a vocal solo that turns into a kind of sample-voice-synth that is reminiscent of the solo in Daft Punk's Digital love (itself reminiscent of cliffs of dover.. anyways lol)
 - The point here being that I thought the Polachek vocal processing(AG cook produced?) was cool so I tried to develop a similar idea which I used on this song.

2-42 One Thousand Years Asleep

- Written 2025/07
- Plays when tets is sleeping at the end of the game exploring that dream void full of giants. Uses the Yukata Woman motif (Anodyne theme hehe)
- First part is a straightforward rearrangement of the Dream House song. The second half draws on unused ideas from the Dream House song that sounded too Ryuichi Sakamoto Merry Xmas-y, here I edited them a bit to be more fitting. I wanted the end of this song to feel kind of peaceful but with a sense of dread or forgetfulness in the distance.

2-43 Farewell, Wanderer

- Written 2025-09. The last song written for the game.
- I needed a song for a few end-of-game moments - Gaidiar talking to Tets, Arkas dying, Tets returning to the otherworld.
- I thought it would be an interesting thematic link to use the chords from JADE WONDERLAND here because they have a nice sense of wonder to them. I used those, changed out the synths, probably edited the chord progression bit and that was it! And some processing to make it really sound like a vast kind of spiritual expanse.
- refs: JADE WONDERLAND, maybe some of the ambient stuff in FFX (farplane, etc)

2-44 My Name Is Tets Kinoshta

- Written 2025/02
- Hehe, this plays at the very start... and end! Of the game. It represents hopefulness in both cases, but very different kinds of hope... I thought it was perfect to end the game (and OST) on.
- It's a remix of ERA CALLING basically
- Refs: My Even the Ocean OST - silent breeze (the 2nd half). ETO is an *extremely* overlooked OST I did with a good number of incredible ambient/melodic atmospheric tracks. I drew on the synth solo in that song for this song's synth solo.
 - Refs: the same as the Era Calling, this draws on hamauzu's chord progression stylings from FFX/FF13