

# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

**Escena 1: Ocean**  
**Escena 2: Spring**

**Omar Santiago Panoluisa Taipe**

**Artes Musicales**

Trabajo de fin de carrera presentado como requisito  
para la obtención del título de  
Licenciado en Artes Musicales, itinerario en Composición para Medios  
Contemporáneos

Quito, 13 de mayo de 2022

# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

## **HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA**

**Escena 1: Ocean**

**Escena 2: Spring**

**Omar Santiago Panoluisa Taipe**

**Nombre del profesor, Título académico**

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Quito, 13 de mayo de 2022

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## RESUMEN

El siguiente trabajo propone la composición musical para dos cortometrajes, Ocean y Spring de la página web The Cue Tube, bajo la orientación de dos profesores que tomaran el rol de directores musicales. Este trabajo busca explotar las habilidades musicales teóricas y compositivas que se han adquirido a lo largo de estos semestres. Aprender a trabajar junto con un director para que el producto final refleje la conexión entre el cine y la música.

**Palabras claves:** composición musical, musicalización, música para cine, cortometraje, compositor, director.

## ABSTRACT

The following work proposes the musical composition for two short films, Ocean and Spring, from The Cue Tube website, under the instruction of two professors that will take the roll of directors. This work seeks to exploit the theoretical and compositional musical skills that have been acquired throughout these semesters. To learn to work together with a director so that the final product reflects the connection between film and music.

**Key words:** musical composition, musicalization, film scoring, short film, composer, director.

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## INTRODUCCIÓN

El proceso de musicalización es un trabajo creativo y de comunicación, durante este proyecto estaré bajo la supervisión de dos profesores que actuarán como directores de las escenas elegidas. Es importante interpretar las ideas que se proponen y llevarlas al plano musical, con una correcta utilización de las herramientas tecnológicas que se disponen para que el trabajo sea de calidad. Las escenas que se utilizarán provienen de la página web “The Cue Tube” donde disponemos de un catálogo de videos sin música, que el compositor podrá ocupar de manera gratuita para realizar trabajos académicos o tener un portafolio profesional.



## DESARROLLO DEL TEMA

### 1. Escena 1: Ocean

Para esta escena el director fue el profesor Manuel García, el criterio para seleccionar la escena con la que se debía trabajar fue que tenga una duración mínima de un minuto y medio y que sea de la página web “The Cue Tube”. El video elegido fue “Ocean” (The Cue Tube 2022). Una vez seleccionada la escena empezamos con la primera spotting session donde se recibieron los parámetros bajo el cual se iba a trabajar en la música, esta escena trata del trailer de un documental sobre el océano y al contener diálogos es importante que la música acompañe el relato y la parte visual, sin interferir con el narrador, también se requirió una orquestación moderna y encontrar algo en ella que represente la inmensidad del mar.

#### 1.1. Proceso de composición

El software o DAW con el que trabajé fue Logic Pro X y lo primero fue escoger la instrumentación, empecé con una orquesta clásica y algunos sintetizadores principalmente de librerías virtuales de Spitfire Audio. Empecé a componer un motivo para la parte inicial en donde se relaciona la inmensidad del espacio exterior con el océano. El tema inicia con un sintetizador simulando el sonido de una sonda espacial, cuando se observa el espacio y los planetas, mientras la orquesta sinfónica va dibujando la melodía del tema principal, hasta que entra el título y presentamos el motivo orquestado de forma grandiosa. En la siguiente parte empieza la descripción del océano donde la composición toma la forma de un suite orquestal, que se va desarrollando poco a poco, la melodía pasa por las distintas familias de instrumentos y la orquestación crece con la narración. Cuando la narración se enfoca en la relación del ser humano con el océano, la orquestación cambia y

empieza un nuevo desarrollo. Hay un motor rítmico que está presente siempre durante toda la escena pasando de las cuerdas a los instrumentos de viento madera simulando el mar y sus olas. Cuando el diálogo vuelve a enfocarse en el océano dejando de lado a los humanos hay un nuevo cambio esta vez denotado por una modulación en la tonalidad con un constante crecimiento a manera de oleadas del tema principal. En la última parte hay un momento importante donde compara el tamaño de los animales en el océano y este símil es denotado en la música por el timbre de los instrumentos. La escena concluye con una curiosa toma de unas tortugas marinas nadando vistas con la cámara desde el fondo del mar hacia arriba, aquí retomo el motivo inicial con el sintetizador, para unir toda la suite y dar un cierre que evoque al motivo principal del espacio exterior.

## **2. Escena 2: Spring**

En esta escena tuve de director al profesor Nelson García, el criterio para elegir el corto fue similar al caso anterior, solo que la escena debía tener una temática diferente, por lo que escogí el corto “Spring” de la misma página web The Cue Tube (The Cue Tube 2022). Esta escena presenta una temática de fantasía animada, y trata sobre un cuento en el que tenemos como protagonista a una chica que mediante la magia de una piedra da inicio a la primavera en un bosque, acompañada siempre de su mascota.

En el spotting session el director me indicó la importancia del personaje y como pasa por diferentes estados de ánimo, teniendo partes de miedo, comicidad, empoderamiento, emotividad y un final majestuoso. También expresó su deseo de incorporar elementos que me sitúen a la escena en el contexto de un bosque ecuatoriano, siendo este mi reto principal, ya que la escena no debía convertirse ni en folclore ni un pastiche.

### **2.1. Proceso de composición**

Decidí enfocar la idea de la locación de bosque ecuatoriano, utilizando instrumentos de viento, como flautas de pan junto con un sintetizador que se asemeje al sonido de un marimba al igual que ritmos que recuerden al yumbo ecuatoriano, también empleé una orquesta sinfónica y algunos sintetizadores para mantener la temática de fantasía. Fue un reto acompañar todas las emociones del personaje principal junto con la composición, para lo cual jugué mucho con la orquestación y los colores de los instrumentos para las parte emotivas, en las partes que requería más acción, la percusión y el ritmo jugaban el papel principal. La flautas estuvieron siempre presentes, desde tener el tema principal, pasando por melodías que acompañen la acción, en gestos de mickey mousing, y también como motor rítmico, para dar la perspectiva de los ritmos más guerreros ocupados en la selva de la

Amazonía ecuatoriana. La escena debía concluir con una cita explícita del tema principal, con una orquestación más ligera para tener la idea de cierre que proponía la incorporación del texto del tema inicial.

# OCEAN

## Instrumentación

2 Flutes  
2 Oboes  
2 Clarinets  
2 Bassoons

Native Instruments – Symphony Essentials: Woodwind Ensemble  
Native Instruments – Symphony Essentials: Bass Winds Essential

2 Horns in F  
2 Bass trombone  
Tuba

Snare Drum  
Bass Drum  
Native Instruments – Middle East: Frame drum  
Native Instruments – Action Strikes: Hits

Spitfire Audio - Tape Orchestra: Brass Hollow  
Spitfire Audio - Tape Orchestra: Wood Hollow  
Spitfire Audio – Ondes Musicales: Octave Echoes  
Spitfire Audio - Opia: Sub Bass

Choir

Violins 1  
Violins 2  
Violas  
Cellos  
Double Basses

# OCEAN

Composer: Santiago Panoluisa

A  $\text{♩} = 88$   
1M1

2 Flutes  
2 Oboes  
2 Clarinets in Bb  
2 Bassoons  
Woodwinds Ensemble  
Bass Winds Essential  
2 Horns in F  
2 Trombones  
Tuba  
Snare Drum  
Bass Drum  
Frame Drum  
Action Strikes Hits  
Synth 1 Brass Hollow  
Synth 2 Wood Hallow  
Synth 3 Octave Echoes  
Synth 4 Sub Bass  
Choir  
Violins I  
Violins II  
Violas  
1 Cellos  
2 Cellos  
Double Bases

2 3 4 5 6 7

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

♩ = 80

rit. 10 ..... ♩ = 80

8 9 11 12 B 14

**1M2**  
unis.

The musical score is arranged in a standard orchestral format. It includes parts for Flute (1 and 2), Oboe (1 and 2), Clarinet in Bb (1 and 2), Bassoon, Woodwinds (W. E., B. W. E.), Horn in F, Trombone, Tuba, Snare Drum, Bass Drum, Floor Drum, and Auxiliary Snare Hits. The string section consists of Violins I and II, Viola, Violoncello (1 and 2), and Double Bass. The score is in 3/4 time with a tempo of 80 beats per minute. It features a variety of dynamics including *mf*, *f*, *mp*, *p*, *pp*, and *ff*. Performance instructions such as *rit.*, *legato*, and *spicc.* are present. The score is divided into measures 8 through 14, with a section labeled 'B' starting at measure 12. Rehearsal marks 1 and 2 are also indicated.

Musical score for measures 15 through 22. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cls. in Bb), Bassoon (Bsn.), Woodwind Ensemble (W. E.), Bass Woodwind Ensemble (B. W. E.), Horn in F (Hn. in F), Trombone (Tbn.), Tuba, Snare Drum (Sn. Dr.), Bass Drum (B. Dr.), Floor Drum (F. Dr.), Auxiliary Snare Hits (A. S. Hits), Saxophone 1 B. H. L., Saxophone 2 W. H., Saxophone 3 O. E., Saxophone 4 S. B., Clarinet (Ch.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measures 15 and 16 are marked with rehearsal numbers 15, 16, 17, 18, 19, 20, 21, and 22. Dynamics include *mp*, *f*, and *mf*. Performance instructions include *unis.* and *arco*. The score features complex rhythmic patterns, including sixteenth-note runs in the woodwinds and bassoon, and sustained notes in the strings and brass.



23 24 25 C 27 28 29 30

Fl.

Ob. *legato*  
*mf* *f* *mf*

1  
Cls. in Bb *mf*

2

Bsn.

W. E. *mf*

B. W. E.

Hn. in F *legato*  
*f*

Tbn.

Tuba

Sn. Dr.

B. Dr.

F. Dr.

A. S. Hits *mf*

S. 1 B. Hll. *mf*

S. 2 W. H.

S. 3 O. E.

S. 4 S. B.

Ch.

Vln. I

Vln. II

Vla.

Vc. *mf*

D. B.

This musical score is for the piece "Ocean" and spans measures 31 to 37. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinets in B-flat (Cl. in Bb), Bassoon (Bsn.), Woodwinds (W. E.), Bass Woodwinds (B. W. E.), Horn in F (Hn. in F), Trombone (Tbn.), Tuba, Snare Drum (Sn. Dr.), Bass Drum (B. Dr.), Floor Drum (F. Dr.), African Shakers (A. S. Hits), Saxophones (S. 1 B. Hll., S. 2 W. H., S. 3 O. E., S. 4 S. B.), Chamberlain (Ch.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Key performance instructions and dynamics include:

- Measures 31-32:** Flute and Oboe have rests. Clarinets 1 and 2 play a rhythmic pattern. Bassoon has a rest.
- Measure 33:** Clarinets 1 and 2 continue their pattern. Bassoon has a rest.
- Measure 34:** Clarinets 1 and 2 continue their pattern. Bassoon has a rest.
- Measure 35:** Clarinets 1 and 2 continue their pattern. Bassoon has a rest.
- Measure 36:** Clarinets 1 and 2 continue their pattern. Bassoon has a rest.
- Measure 37:** Clarinets 1 and 2 continue their pattern. Bassoon has a rest.

Dynamic markings include *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *f* (forte). Performance techniques include *legato* and *spicc.* (spiccato).

38 39 40 41 42 43 D

1 Fl. *f* *mf* legato

2 Fl. *f* *mf*

Ob. *f* marcato

1 Cls. in Bb unis.

2 Cls. in Bb unis.

Bsn. *f*

W. E.

B. W. E.

Hn. in F

Tbn. *mf*

Tuba *f*

Sn. Dr.

B. Dr.

F. Dr.

A. S. Hits *mp*

S. 1 B. Hll. *mf*

S. 2 W. H. *mf* 8<sup>va</sup>

S. 3 O. E. *f*

S. 4 S. B.

Ch. *f* *mf*

Vln. I

Vln. II

Vla.

Vc.

D. B.

1 45 46 47 48 49 1 50 unis. 51

Fl. 1 *f* *mf*

Fl. 2 *f* *p*

Ob. *f* *p* legato

Bsn. *8va* *mf*

W. E. *mf*

B. W. E.

Hn. in F

Tbn.

Tuba

Sn. Dr.

B. Dr.

F. Dr. *mf*

A. S. Hits

S. 1 B. Hll.

S. 2 W. H.

S. 3 O. E.

S. 4 S. B.

Ch.

Vln. I

Vln. II *mf* spicc.

Vla.

Vc.

D. B.

Musical score for "Ocean" (measures 52-59). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cls. in Bb), Bassoon (Bsn.), Woodwind Ensemble (W. E.), Bass Woodwind Ensemble (B. W. E.), Horn in F (Hn. in F), Trombone (Tbn.), Tuba, Snare Drum (Sn. Dr.), Bass Drum (B. Dr.), Floor Drum (F. Dr.), Auxiliary Snare Hits (A. S. Hits), Saxophone 1 (S. 1 B. Hll.), Saxophone 2 (S. 2 W. H.), Saxophone 3 (S. 3 O. E.), Saxophone 4 (S. 4 S. B.), Chorus (Ch.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Measure numbers 52 through 59 are indicated at the top of the score. The key signature is Bb major (two flats).

Key performance markings include:
 

- mp* (mezzo-piano) for W. E. in measure 52.
- mf* (mezzo-forte) for Cls. in Bb and Bsn. starting in measure 56.
- mf* for Hn. in F in measure 56, with the instruction "legato" above it.
- mf* for A. S. Hits in measure 56.
- mf* for S. 3 O. E. in measure 55.
- f* (forte) for S. 4 S. B. in measure 55.
- mf* (mezzo-forte) and "spicc." (spiccato) for Vc. starting in measure 56.
- f* (forte) and "legato" for D. B. starting in measure 56.

60 61 62 63 64 65 66

1 Fl. *ff* unis.

2 Fl. *ff* unis.

Ob.

Cls. in Bb

Bsn.

W. E.

B. W. E.

Hn. in F *f* legato

Tbn. *ff* *mf*

Tuba *ff*

Sn. Dr.

B. Dr.

F. Dr. *mf*

A. S. Hits

S. 1 B. Hll.

S. 2 W. H.

S. 3 O. E. *f* *ff* *8ba*

S. 4 S. B. *8ba*

Ch. *f*

Vln. I

Vln. II

Vla. *mf* spicc.

Vc.

D. B.

E

1M3

67 68 69 70 71 unis. 72 74

Fl.

Ob.

Cls. in Bb

Bsn.

W. E.

B. W. E.

Hn. in F

Tbn.

Tuba

Sn. Dr.

B. Dr.

F. Dr.

A. S. Hits

S. 1 B. HIL.

S. 2 W. H.

S. 3 O. E.

S. 4 S. B.

Ch.

Vln. I

Vln. II

Vla.

Vc.

D. B.

*mp*

*mp*

*p*

*mf*

*mf dim.*

*f*

*f*

*mp*

*mp*

*mp*

*spicc.*

*spicc.*

75 76 77 78 79 80 81 82 83 84

Fl.

Ob.

Cls. in Bb

Bsn.

W. E.

B. W. E.

Hn. in F

Tbn.

Tuba

Sn. Dr.

B. Dr.

F. Dr.

A. S. Hits

S. 1 B. HL.

S. 2 W. H.

S. 3 O. E.

S. 4 S. B.

Ch.

Vln. I

Vln. II

Vla.

Vc.

D. B.



## Flutes

## Ocean

A  $\text{♩} = 88$ 

1M1

Musical score for Flutes, Ocean, section A. Measures 1-10. The score is in 9/8 time with a tempo of  $\text{♩} = 88$ . It features two staves. Measure 1 has a dynamic of *mf*. Measures 2-10 show various rhythmic patterns and dynamics, including *mp* and a *rit.....* marking at measure 10. Fingerings are indicated by numbers in boxes: 2, 3, 1, 4, 5, 6, 7, 8, 9, 1, 2.

 $\text{♩} = 80$ 

Musical score for Flutes, Ocean, section B. Measures 11-14. The tempo is  $\text{♩} = 80$ . Measures 11-12 are in 9/8 time with dynamics *f* and *mp*. Measures 13-14 are in 3/4 time with a *unis.* marking. Fingerings are indicated by numbers in boxes: 11, 12, 13, 14.

Musical score for Flutes, Ocean, section D. Measures 40-43. Measures 40-43 are in 9/8 time with a dynamic of *f*. Measure 44 is in 3/4 time with a *mf* dynamic and a *legato* marking. Fingerings are indicated by numbers in boxes: 40, 41, 42, 43.

Musical score for Flutes, Ocean, section D. Measures 45-49. Measures 45-49 are in 9/8 time with a dynamic of *f*. Fingerings are indicated by numbers in boxes: 45, 46, 47, 48, 49.

Musical score for Flutes, Ocean, section D. Measures 50-63. Measures 50-63 are in 9/8 time. Measures 50-51 have dynamics *mf* and *p*. Measures 52-53 have a *unis.* marking and a dynamic of *ff*. Measures 54-55 have a dynamic of *ff*. Measures 56-57 have a dynamic of *ff*. Measures 58-59 have a dynamic of *ff*. Measures 60-61 have a dynamic of *ff*. Measures 62-63 have a dynamic of *ff*. Fingerings are indicated by numbers in boxes: 50, 63.

Flutes

**E**

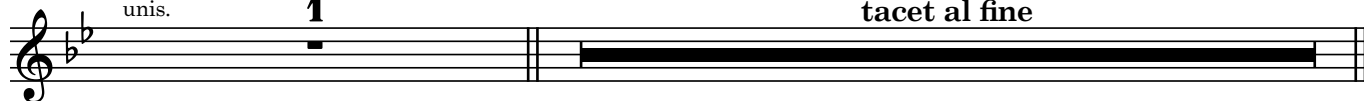
72

**1M3**

unis.

**1**

**tacet al fine**



## Oboes

## Ocean

A  $\text{♩} = 88$ 

1M1

B  $\text{♩} = 80$ 

1M2

## Oboes

Musical score for Oboes, measures 50-56 and 63-69. The score is written in treble clef with a key signature of one flat (B-flat). The first system (measures 50-56) is marked *legato* and includes measure numbers 50, 51, 52, 53, 54, 55, and 56. The second system (measures 63-69) includes measure numbers 6, 63, and 9. The second system is marked *ff* and includes the instruction *tacet al fine*. A box labeled **E** is positioned above the second system, and the marking **1M3** is positioned below the second system.

## Clarinets (B Flat)

A  $\text{♩} = 88$ 

## Ocean

1M1

2 3 1 4 1 5 1 2

8 1 9 rit.  $\text{♩} = 80$  11

*mf*

*mf*

12 8va B 1M2 14 15 16

$\text{♩} = 80$

*mf*

17 18 19

*mp*

*f*

20 21 22

23 24 25

*mf*

## Clarinets (B Flat)

**C**

27 28 29

30 31 32

6

**D**

unis. 5 12 56

*mf*

57 58 59

60 61 62

63 64 65

7

**E**

1M3

tacet al fine

## Bassoons

## Ocean

A  $\text{♩} = 88$ 

1M1

2 3 4 5 6

*mp* *mf* *mp < mf*

rit. ....  $\text{♩} = 80$  11 12

7 8 9

B  $\text{♩} = 80$ 

1M2

5 19 20 21 22 23

*mp* *mf*

24 25 C 8 35 36

*mf*

37 38 D 5 1 8va 45

*f* *mf*

46 47 48 49 50

(8)

51 56 57

(8) 4

*mf*

58 59 60

61 62 63





## Woodwinds Ensemble

A  $\text{♩} = 88$ 

## Ocean

1M1

9 1 rit. 10  $\text{♩} = 80$  11 12 B 1M2 13

C

mf

D

mf

mp

mf

## Woodwinds Ensemble

**E****1M3**

**tacet al fine**

## Bass Winds Essential

A  $\text{♩} = 88$ 

## Ocean

1M1

2 3 4 5

*p*

6 7 8 9 10 11

rit. ....  $\text{♩} = 80$

$\text{♩} = 80$

B 1M2

12 17 18

4

8ba.....

*f*

19 20 21

22 23 24

25

C 18

D 20

E 1M3

64 8

*ff*

tacet al fine

## Horns

## Ocean

**A**  $\text{♩} = 88$

**1M1**

2 3 1 4 1 5 3

$\text{♩} = 80$

9 10 rit.  $\text{♩} = 80$  11 12 **B** **1M2** 14

*mf* *p* *mf*

15 16 17 20 27 **C** legato *f*

28 29 30 31 32 33 37 *f*

38 39 40 41 42 43 **D** 12

56 legato 57 58 59 60 61 62 *mf*

63 64 65 66 67 68 *f*

**E** **1M3** *mp* **tacet al fine**

69 70 71 72

## Trombones

## Ocean

A  $\text{♩} = 88$ 

1M1

2 3 4 5 2

8 9 10 11 12

*mf* *f* *p*

B  $\text{♩} = 80$ 

1M2

4 17 18 19 20 21 22 23

*mf*

24 25 C 12 38 39 40

*mf*

41 42 43 D 20 64 65

*ff*

E

66 legato 67 68 69 70 71 72 1M3

*mf* *tacet al fine*

## Tubas

## Ocean

**A**  $\text{♩} = 88$   
**1M1**  
**2** **3** **4** **5** **3**

**9** **10**  $\text{rit.} \dots \text{♩} = 80$  **11** **12** **B** **1M2**  
 $\text{♩} = 80$   
**1** **1** **1** **12** **38** **39** **40**  
*f* *pp*

**12** **C** **12** **38** **39** **40**  
*f*

**41** **42** **43** **D** **20**

**E** **1M3** **8** **64** **tacet al fine**  
*ff*

## Snare Drum

## Ocean

**A** ♩ = 88

**1M1**

9 2 12 3 1 9 4 1 12 5 1 9 3 6

♩ = 80

9 rit. .... ♩ = 80 10 11 12 **B** **1M2** 13

*f*

**C** 18 **D** 29 **E** **1M3** tacet al fine

## Bass Drum

## Ocean

**A** ♩ = 88

**1M1**

2 3 1 4 1 5 3 6

9 10 11 12

rit. ..... ♩ = 80

*mp* *mf* *f*

**B** ♩ = 80

**1M2** 13 **C** 18 **D** 29 **E** **1M3** tacet al fine

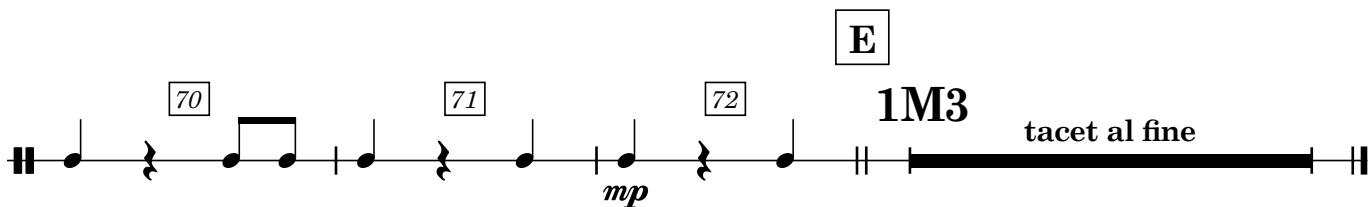
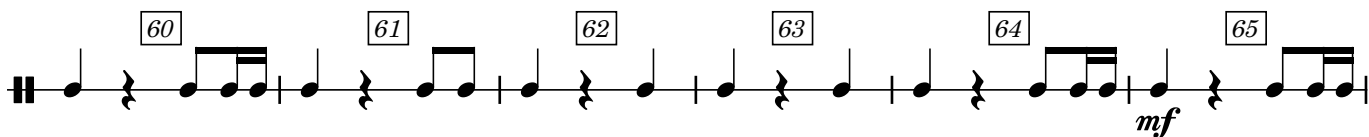
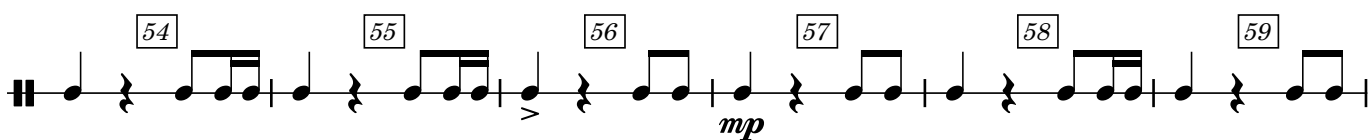
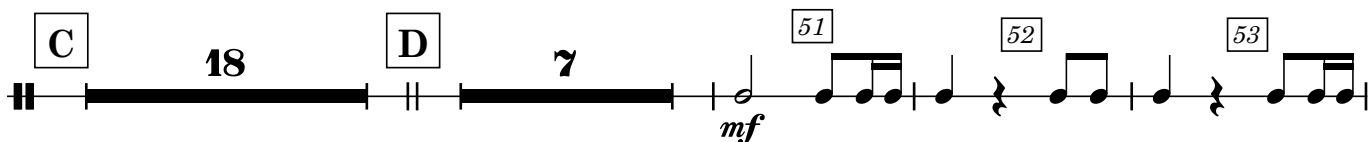
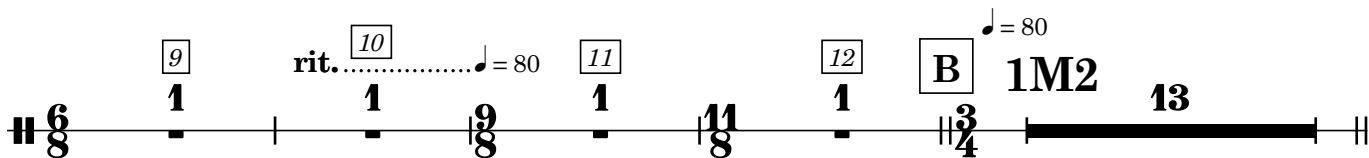
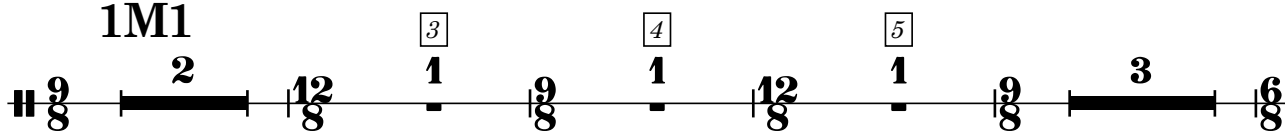


## Frame Drum

A  $\text{♩} = 88$ 

## Ocean

1M1



## Action Strikes Hits

**A**  $\text{♩} = 88$  Ocean

**1M1**

2 3 4 5 3 6

9 10 rit.  $\text{♩} = 80$  11 12

*mf*

**B**  $\text{♩} = 80$  **1M2** 13

**C** 27 28 29

*mf*

30 31 32 33 34 35

36 37 38 39 40 41

42 43 **D** 45 46 47

*mp*

48 49 50 51 52 53 54

55 56 57 58 59 60

61 62 63 64 65 66 67

**E** **1M3**

68 69 70 71 72

*mp* *p* tacet al fine

Detailed description of the musical score: The score is for a piece titled 'Ocean' and is divided into five sections labeled A through E. Section A starts with a tempo of quarter note = 88 and a 9/8 time signature. It features a series of notes with fingerings 2, 3, 4, 5, 3, and 6. Section B begins with a tempo of quarter note = 80 and a 6/8 time signature, followed by a 3/4 time signature. It includes a 'rit.' (ritardando) marking and a dynamic of *mf*. Section C starts with a 3/4 time signature and a dynamic of *mf*. Section D begins with a dynamic of *mp*. Section E concludes with a dynamic of *p* and the instruction 'tacet al fine'. The score includes various musical notations such as beams, slurs, and accents.

## Synth 1 Brass Hollow

**A**  $\text{♩} = 88$

## Ocean

**1M1**

2

3

4

5

6

7

8

9

rit.  $\text{♩} = 80$

10

11

$\text{♩} = 80$

**B** **1M2**

12

25

**C**

27

28

29

30

31

## Synth 1 Brass Hollow

32 D 45 46 47

11 *mf*

E

48 49 50 1M3 74

22 *mf*

75 76 77 78 79

80 81 82 83 84

*mp* *pp*

## Synth 2 Wood Holloy

**A** ♩ = 88

## Ocean

1M1

*mp*

♩ = 80

**B** 1M2

*mf*

**C**

17

**D**

*mf*

**E**

1M3

*mf*

tacet al fine

## Synth 3 Octave Echoes

A  $\text{♩} = 88$ 

## Ocean

1M1

1

2

3

4

*mf*

5

6

7

8

9

10

rit.  $\text{♩} = 80$

11

12

B 1M2

8

21

22

23

24

25

C

18

D

*mf*

*f*

45

46

47

48

49

50

3

54

E

1M3

55

7

15

63

64

8

1

74

75

76

77

78

*mf dim.*

79

1

80

81

82

2

*pp*

## Synth 4 Sub Bass Opia

## Ocean

**A**  $\text{♩} = 88$   
1M1

**B**  $\text{♩} = 80$   
1M2

**C** **D** **E**

13 18 11 55

**E** 1M3

8 64 8

*8<sup>ba</sup>.....*  
*ff*

tacet al fine

## Choir

## Ocean

A  $\text{♩} = 88$ 

1M1

2 1 *p*

6 7 8 9 10 *mf* rit.....

1

 $\text{♩} = 80$  $\text{♩} = 80$ 

11

12

B 1M2

C

13 8

34 35 36 37 38 39 40 41

*mp* *f* *mf* *f*

42 43 63 64

*mf* 19 *f*



Choir

**E****1M3**

Musical score for piano and choir. The score is written in G major (one flat) and 4/4 time. The piano part is in the bass clef, and the choir part is in the treble clef. The piano part begins with a melodic line in measures 65, 66, and 67, followed by a rest in measure 68 and a final rest in measure 69. The choir part is silent throughout. The score ends with a double bar line and a repeat sign.

65 66 67

5 tacet al fine

## Violins 1

## Ocean

A  $\text{♩} = 88$ 

1M1

B  $\text{♩} = 80$ 

1M2

spicc.

## Violines 2

## Ocean

**A**  $\text{♩} = 88$

**1M1**

2 3 1 4 1 5 3

$\text{♩} = 80$

9 10 rit.  $\text{♩} = 80$  11 12 **B** **1M2** spicc. *mp*

14 15 16 9

**C** 7 spicc. 33 34 35 36 *mf*

37 38 39 40 41 42

43 **D** 50 spicc. 51 *mf*

52 53 54

55 56 12

69 70 71 *f*

**E** Violines 2

72

**1M3**

*mp*

tacet al fine

## Violas

## Ocean

A  $\text{♩} = 88$ 

1M1

2 3 4 5 6

*mf*

7 8 9 10 11 12

rit.  $\text{♩} = 80$

B  $\text{♩} = 80$ 

1M2

19 20 21 22 23 24

arco

*mf*

25

C

17

D

21

spicc.

65

66

67

*mf*

68

69

70

E

1M3

71

72

tacet al fine

*mp*

Cellos

## Ocean

A  $\text{♩} = 88$ 

1M1

1 3 4 5 6

2

*mp* *mf* *mp*

7 8 9 *rit.* 10  $\text{♩} = 80$  11

*f* *ff*

 $\text{♩} = 80$ 

1M2

B unis.  
legato

12 14 15 16

*mp* *mf* unis.  
legato

17 18 *f* 19 20 21 22 23 24 25

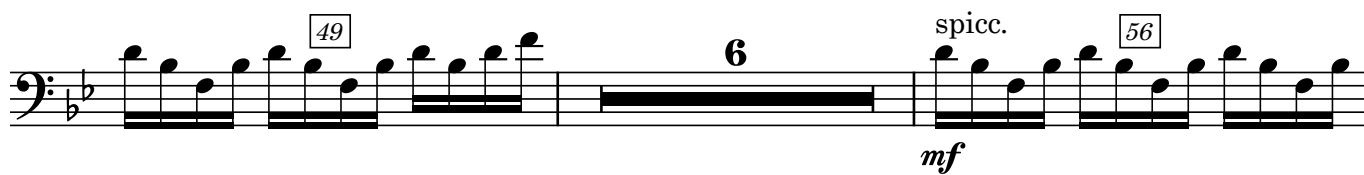
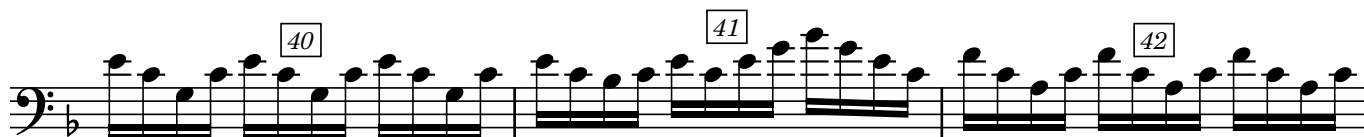
*mp*

C 27 28 29 30

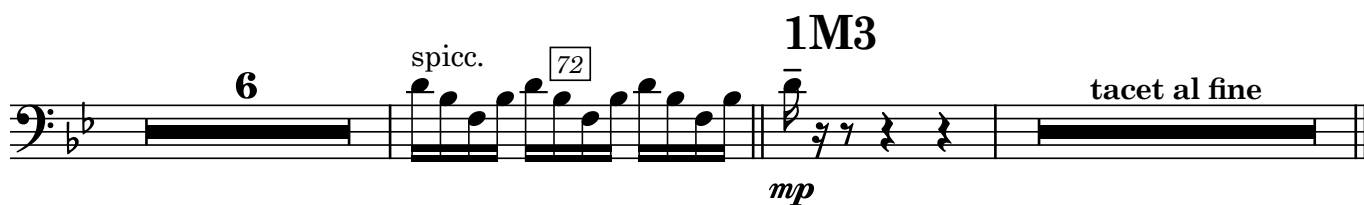
*mf* 31 32 *spicc.* 33

34 *f* 35 36

## Cellos



E



## Double Bass

A  $\text{♩} = 88$ 

## Ocean

1M1

2

3 1

4 1

5 1

3

9 1

rit. 10  $\text{♩} = 80$

11

12

*mp*

*f*

B  $\text{♩} = 80$ 

## 1M2

4

17

18

19

20

21

22

23

*mf*

24

25

C

7

34

35

*mf*

36

37

38

39

40

41

42

43

D

12

56

legato

57

*f*

E

## 1M3

58

59

60

61

62

10

tacet al fine



# SPRING

## Instrumentación

Piccolo  
 2 Flutes  
 2 Oboes  
 2 Clarinets  
 2 Bassoons  
 2 Bansuri flute  
 Shakuhachi flute

2 Horns in F  
 2 Bass trombone  
 Tuba

Timpani  
 Marimba  
 Glockenspiel  
 Celeste  
 Harp  
 Chimes  
 Taiko

Native Instruments – Middle East: Daf drum  
 Native Instruments – Middle East: Frame drum  
 Native Instruments – Action Strikes: Hits  
 Native Instruments – Rise and hit: Suspended cymbal

Native Instruments – Ethereal earth: Atmoswhistle  
 Spitfire Audio - Tape Orchestra: Strings flautando  
 Spitfire Audio – Modular pianos: Granular piano  
 Spitfire Audio – Modular pianos: Chiff piano

Violins 1  
 Violins 2  
 Violas  
 Cellos  
 Double Basses

# SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

Musical score for "SPRING" 1M1 - TEMA PRINCIPAL. The score is written in 2/4 time and features a variety of instruments and dynamic markings. The tempo is marked as quarter note = 53, with a ritardando section starting at measure 6 and a change to quarter note = 50 at measure 8. The score includes parts for Piccolo, Flute, Bansuri flute, Shakuhachi Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Bass Trombone, Tuba, Glockenspiel, Celeste, Harp, Chimes, Granular Piano, Violin 1, Violin 2, Viola 1 and 2, Violoncello 1 and 2, and Double Bass 1 and 2. The score is divided into 10 measures, with measure numbers 2 through 10 indicated at the top. Dynamic markings include *mp*, *mf*, *f*, *p*, *pp*, *dim.*, and *ff*. The score also includes performance instructions such as "rit.....", "flautando", "unis.", and "3" (triplets).

# SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56

2 **accel.** ♩ = 70

rit.

3 ♩ = 58

4 **accel.**

♩ = 90

Flute

Oboe

Clarinet in Bb

Bassoon

Bansuri Flute

Timpani

Marimba

Glockenspiel

Celeste

Chimes

Strings Flautando

Chiff Piano

1

Violins 1 2

3

Violoncello

Double Bass

2

# SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

♩ = 106

2

3

4

5

6

Bansuri Flute

Shakuhachi Flute

Bass Trombone

Tuba

Timpani

Daf Drum

Frame Drum

Action Strikes

Chiff Piano

Granular Piano

Violins 1

Violoncello

Double Bass

Musical score for measures 7 through 13. The score includes parts for B. Fl., Sh. Fl., B. Tbn., Tba, Timp., D. Dr., F. Dr., A. Strikes, Ch. Pno, G. Pno, Vln. 1, Vc., and D. B. The key signature is three flats (B-flat major or D-flat minor). The score shows various dynamics such as *mf* and *f*, and includes performance markings like hairpins and accents.

Measures 7-13 are marked with boxed numbers 7, 8, 9, 10, 11, 12, and 13. The Sh. Fl. part features a melodic line starting in measure 8 with dynamics *f* and *mf*. The Ch. Pno part has a complex texture with *mf* and *f* dynamics. The Vln. 1 part mirrors the Sh. Fl. line with *mf* and *f* dynamics. The D. B. and Vc. parts provide harmonic support with *mf* dynamics.

This musical score page, numbered 62, is titled "1M3 - EL BOSQUE". It contains ten staves of music for various instruments. The staves are labeled as follows from top to bottom: B. Fl., Sh. Fl., B. Tbn., Tba, Timp., D. Dr., F. Dr., A. Strikes, Ch. Pno, G. Pno, Vln. 1, Vc., and D. B. The score is divided into measures 14 through 24. The key signature is three flats (B-flat major or D-flat minor). The B. Fl. staff has dynamics *mp* and *mf*. The Sh. Fl. staff has a dynamic of *f*. The B. Tbn. and Tba staves have a dynamic of *f*. The Ch. Pno staff has a dynamic of *mf*. The Vln. 1 staff has a dynamic of *mp*. The Vc. and D. B. staves have a dynamic of *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

SPRING

Compositor: Santiago Panoluisa

1M4 - PERSECUCIÓN

The score is set in 4/4 time with a key signature of three flats (B-flat major/D minor). It features several woodwind instruments (Shakuhachi, Bansuri, C. Bass American Flute), brass instruments (Horns in F, Trombones, Tuba), and a variety of percussion (Taiko, Daf, Frame, Action Strikes, Suspended Cymbal, Timpani). The string section includes Violins 1 & 2, Viola, Violoncello, and Double Bass. Dynamics range from *mf* to *fff*. Rehearsal marks 2 and 3 indicate repeated sections.

Shakuhachi Flute: *f* 2 similar... 3 similar...

Bansuri Flute 1: *ff* similar...

Bansuri Flute 2: *f* similar...

C. Bass American Flute: *f* similar...

Horns in F: *ff*

2 Bass Trombones: *ff* *f*

Tuba: *fff*

Timpani: *mf* *f*

Taiko: *f*

Daf Drum: *mf*

Frame Drum: *f*

Action Strikes Hits: *f*

Suspended Cymbal: *f*

Violins 1: *f* spicc.

Violins 2: *f* spicc.

Viola: *f* spicc.

Violoncello: *f*

Double Bass: *f*

This musical score is for the piece 'PERSECUCIÓN' (1M4). It is a page from a larger score, numbered 64. The score is written for a full orchestra and includes the following parts:

- Sh. Fl.**: Solo Flute, measures 4, 5, and 6.
- B. Fl. 1**: Bass Flute 1, measures 4, 5, and 6.
- B. Fl. 2**: Bass Flute 2, measures 4, 5, and 6.
- C. B. A. Fl.**: Clarinet in B-flat, Bassoon, and Alto Flute, measures 4, 5, and 6.
- Hn. in F in F**: Horn in F, measures 4, 5, and 6. A dynamic marking of *8<sup>ba</sup>* is present in measure 5.
- B. Tbn.**: Baritone Trombone, measures 4, 5, and 6.
- Tba**: Trombone, measures 4, 5, and 6.
- Timp.**: Timpani, measures 4, 5, and 6.
- Tko**: Tom-toms, measures 4, 5, and 6.
- D. Dr.**: Snare Drum, measures 4, 5, and 6.
- F. Dr.**: Floor Drum, measures 4, 5, and 6.
- A. S. H.**: Auxiliary Snare Drum, measures 4, 5, and 6.
- Sus. Cym.**: Suspended Cymbal, measures 4, 5, and 6.
- Vln. 2**: Violin 2, measures 4, 5, and 6.
- VI. 2**: Viola 2, measures 4, 5, and 6.
- Vla**: Viola, measures 4, 5, and 6. Includes markings *legato* and *spicc.*
- Vc.**: Violoncello, measures 4, 5, and 6. Includes marking *similar...*
- D. B.**: Double Bass, measures 4, 5, and 6. Includes marking *similar...*

The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The woodwinds and strings play rhythmic patterns, while the brass and percussion provide harmonic support and rhythmic drive.



7 8

Sh. Fl.

B. Fl. 1

B. Fl. 2

C. B. A. Fl.

Hn. in F in F  
(8)

B. Tbn.

Tba  
8ba

Timp.

Tko

D. Dr.

F. Dr.

A. S. H.

Sus. Cym.

Vln. 2

Vl. 2

Vla

Vc.

D. B.

*ff*

*f*

*f*

This musical score is for the piece "PERSECUCIÓN" (1M4). It is written in 4/4 time and features a variety of instruments. The score is divided into three measures, with measure numbers 9, 10, and 11 indicated at the top. The instruments and their parts are as follows:

- Sh. Fl.**: Flute in C, playing a melodic line with slurs and accents.
- B. Fl. 1**: Bass Flute 1, playing a melodic line.
- B. Fl. 2**: Bass Flute 2, playing a melodic line.
- C. B. A. Fl.**: Clarinet in B-flat, playing a rhythmic pattern.
- Hn. in F in F**: Horn in F, playing a melodic line with a *ff* dynamic.
- B. Tbn.**: Bass Trombone, playing a melodic line with a *f* dynamic.
- Tba**: Trombone, playing a melodic line.
- Timp.**: Timpani, playing a rhythmic pattern.
- Tko**: Tom-tom, playing a rhythmic pattern.
- D. Dr.**: Snare Drum, playing a rhythmic pattern.
- F. Dr.**: Floor Drum, playing a rhythmic pattern.
- A. S. H.**: Auxiliary Snare, playing a rhythmic pattern.
- Sus. Cym.**: Suspended Cymbal, playing a rhythmic pattern.
- Vln. 2**: Violin 2, playing a melodic line with a *mf* dynamic.
- VI. 2**: Viola 2, playing a melodic line.
- Vla**: Viola, playing a melodic line with a *mf* dynamic.
- Vc.**: Violoncello, playing a melodic line with a *ff* dynamic.
- D. B.**: Double Bass, playing a melodic line with a *ff* dynamic.

Musical score for measures 12, 13, and 14. The score is in 2/4 time and features the following instruments and parts:

- Sh. Fl.**: Solo part with melodic lines and accents.
- B. Fl. 1**: Rested.
- B. Fl. 2**: Solo part with melodic lines and accents.
- C. B. A. Fl.**: Solo part with a rhythmic pattern of eighth notes.
- Hn. in F in F**: Solo part with a melodic line and a slur.
- B. Tbn.**: Solo part with a melodic line.
- Tba**: Solo part with a melodic line, marked *f*.
- Timp.**: Solo part with a melodic line, marked *mf*.
- Tko**: Solo part with a rhythmic pattern of eighth notes.
- D. Dr.**: Solo part with a rhythmic pattern of eighth notes.
- F. Dr.**: Solo part with a rhythmic pattern of eighth notes.
- A. S. H.**: Solo part with a rhythmic pattern of eighth notes.
- Sus. Cym.**: Solo part with a melodic line, marked *mf*.
- Vln. 2**: Solo part with a melodic line.
- VI. 2**: Rested.
- Vla**: Solo part with a rhythmic pattern of eighth notes.
- Vc.**: Solo part with a melodic line.
- D. B.**: Solo part with a melodic line.

15 16

Sh. Fl.

B. Fl. 1

B. Fl. 2

C. B. A. Fl.

Hn. in F in F

B. Tbn.

Tba

Timp.

Tko

D. Dr.

F. Dr.

A. S. H.

Sus. Cym.

Vln. 2

VI. 2

Vla

Vc.

D. B.

*f*

Detailed description: This page of a musical score covers measures 15 and 16. The score is for a full orchestra. The woodwind section includes Sh. Fl., B. Fl. 1, B. Fl. 2, C. B. A. Fl., Hn. in F in F, B. Tbn., and Tba. The percussion section includes Timp., Tko, D. Dr., F. Dr., A. S. H., and Sus. Cym. The string section includes Vln. 2, VI. 2, Vla, Vc., and D. B. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 2/4. Measure 15 shows various rhythmic patterns across the instruments, with the C. B. A. Fl. playing a sixteenth-note figure and the strings playing a similar pattern. Measure 16 features a sustained chord in the strings, marked with a forte (*f*) dynamic, and a final chord in the woodwinds.

# SPRING

Compositor: Santiago Panoluisa

## 1M5 - Control

Tempo: ♩ = 97 vib. 2 3 4 5 6 ♩ = 105

accel....

**Bansuri flute**  
*p* *mp* *pp*

**Shakuhachi Flute**

**Marimba**

**Granular Piano**  
*mp*

**Violins**  
*p* *mp*

Tempo: ♩ = 92

7 8 9 10 11 12 13

**B. Fl.**

**Sh. Fl.**  
*mp* *p* *con gracia*

**Mar.**  
*mp*

**G. Pno.**  
*mf* *mp* *mf*

**Vln.**  
*mp* *mf*

# SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A** ♩ = 59

2 3 4 5

Flute

Oboes

Clarinets in Bb

Bassoons

Bansuri Flute

Shakunhachi Flute

C. Bass American Flute

Bass Trombones

Tuba

Timpani

Daf Drum

Frame Drum

Taiko

Chimes

Suspended Cymbal

Celeste

Glockenspiel

Atmoswhistle

Chiff Piano

Granular Piano

Violoncello

Double Bass

6 7 8 9 10

Fl.

Ob.

Cl. in Bb

Bsn

B. Fl.

Sh. Fl.

C. B. A. Fl.

B. Tbn.

Tba

Timp.

D. Dr.

F. Dr.

Tk.

Ch.

Sus. Cym.

Cel.

Glock.

Atm.

Ch. Pno

G. Pno

Vc.

D. B.

*note c1 played*

*mf*

*mp*

*f*

*f*

*mf*

*f*

*legato*

*f*

*legato*

*f*

11 12 13 14 15

Fl.

Ob.

Cl. in Bb

Bsn

B. Fl.

Sh. Fl.

C. B. A. Fl.

B. Tbn.

Tba

Timp.

D. Dr.

F. Dr.

Tk.

Ch.

Sus. Cym.

Cel.

Glock.

Atm.

Ch. Pno

G. Pno

Vc.

D. B.

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*mp*

*mp*



16 17 18 19 20

Fl.

Ob.

Cl. in Bb

Bsn

B. Fl.

Sh. Fl.

C. B. A. Fl.

B. Tbn.

Tba

Timp.

D. Dr.

F. Dr.

Tk.

Ch.

Sus. Cym.

Cel.

Glock.

Atm.

Ch. Pno

G. Pno

1 Vc.

2 Vc.

1 D. B.

2 D. B.

*f*

*mf*

*f*

*mf*

*f*

*ff*

*f*

*ff*

*8va.*

*note f1 played*

*note d1 played*

**B** ♩ = 47

TEMA PRINCIPAL

Musical score for '1M6 PRIMAVERA', page 74. The score is for measures 21-26, starting with the 'TEMA PRINCIPAL' at measure 25. It features a full orchestral ensemble including woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon, Bass Flute, Soprano Flute, Contrabass Flute), brass (Bass Trombone, Trombone, Tympani, Snare Drum, Cymbals, Suspended Cymbal, Chimes), percussion (Tom-toms, Congas, Suspended Cymbal), strings (Violin 1, Violin 2, Viola, Double Bass), and piano (Chamber and Grand). The score includes various musical notations such as dynamics (mf, f, pp, p), articulation (accents), and performance directions (dim., mf, f, pp, p). Measure numbers 21, 22, 23, 25, and 26 are indicated at the top of the page.

Piccolo

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

Musical score for Piccolo, titled "SPRING" by Santiago Panoluisa, "1M1 - TEMA PRINCIPAL". The score is in 2/4 time and consists of ten measures. The tempo is marked as quarter note = 53. The key signature has one flat (B-flat). The score includes dynamic markings: *mf*, *f*, and *p*. The tempo changes to quarter note = 50 at measure 8. The score includes fingerings: 5, 6, 7, 8, 3, 9, 10. The score includes a *rit.* marking at measure 6. The score includes a triplet of eighth notes in measure 8. The score includes a fermata over measure 10.

♩ = 53

5

6 rit. 7

8 ♩ = 50 3 9 10

*mf* *f* *p*

Flutes

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

♩ = 53

1

2

3

*mp*

4

5

6 *rit.* 7

8 ♩ = 50 9

10

1

*mp* *mf*

## Bansuri Flute

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

Musical notation for the main theme (1M1 - TEMA PRINCIPAL) in 2/4 time. The piece is marked with a tempo of 53 BPM and a dynamic of *mf*. The notation includes fingerings (5, 6, 7, 8, 10, 1) and a *rit.* (ritardando) marking over the notes 6, 7, and 8. The tempo changes to 50 BPM for the final measure.

Tempo:  $\text{♩} = 53$  (initial),  $\text{♩} = 50$  (final)

Dynamic: *mf*

Tempo change:  $\text{♩} = 50$

Fingerings: 5, 6, 7, 8, 10, 1

Markings: *rit.*

## Shakuhachi Flute

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

Musical notation for the main theme (1M1 - TEMA PRINCIPAL) in 2/4 time. The piece is in G major (one sharp). The tempo is marked with a quarter note equal to 53 (♩ = 53). The notation includes fingerings (5, 6, 7, 8, 9, 10, 1) and dynamics (mf, f). A ritardando (rit.) is indicated between measures 6 and 7. The tempo changes to 50 (♩ = 50) at measure 8. The piece concludes with a double bar line.

Oboes

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

Musical score for Oboe 1, first movement, principal theme. The score is in 2/4 time and consists of 10 measures. The tempo is marked as  $\text{♩} = 53$  at the beginning and  $\text{♩} = 50$  at measure 8. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes fingering numbers (4, 5, 6, 7, 8, 9, 10) and a *rit.* (ritardando) marking at measure 7. The piece ends with a double bar line.

♩ = 53

4

5

6 rit. 7

8 ♩ = 50 9

10

1

*mp* *mf*

Clarinets Bb

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

♩ = 53

5

6 rit. 7

8 ♯ ♯ ♩ = 50 9 10

1

*mf*



## Bassoons

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

♩ = 53

**2** 3 4 5 6 **rit.** 7 8 ♩ = 50 9 10

*mf* *pp*

Horns in F

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

♩ = 53

5

6 **rit.** 7

8 ♩ = 50 9 10

*mf* *pp*

## Bass Trombones

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

♩ = 53

5

6 rit.

7

8 ♩ = 50

9

10

*mf* *dim.* *pp*

Tuba

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

Musical score for Tuba, titled "SPRING" by Santiago Panoluisa, "1M1 - TEMA PRINCIPAL". The score is in bass clef, 2/4 time signature, and consists of 10 measures. The tempo is marked as quarter note = 53. The score begins with a whole rest in measure 5. Measures 6 and 7 are marked with a box containing the number 6, followed by "rit.", and a box containing the number 7. Measures 8 and 9 are marked with a box containing the number 8, followed by quarter note = 50, and a box containing the number 9. Measure 10 is marked with a box containing the number 10. The dynamics are marked as *mf* (measures 6-7), *dim.* (measures 8-9), and *pp* (measure 10).

Glockenspiel

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

Musical notation for the main theme (1M1 - TEMA PRINCIPAL) on a Glockenspiel. The piece is in 2/4 time and begins with a tempo marking of  $\text{♩} = 53$ . The notation shows a sequence of notes with fingerings: 5, 6, 7, 8, 2, 10, and 1. A *rit...* marking is placed above the notes 6 and 7. A dynamic marking of *mf* is placed below the notes 6 and 7. A second tempo marking of  $\text{♩} = 50$  is placed above the notes 8 and 10. The piece concludes with a double bar line.

Celeste

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

♩ = 53

6 rit... 7 8 ♩ = 50 10

5 *mf* 2 1

The musical score is for a piano piece in 2/4 time. It consists of five measures. The first measure has a tempo marking of ♩ = 53 and a fingering of 5 in the right hand. The second measure has a fingering of 6, a dynamic marking of *mf*, and a *rit...* marking. The third measure has a fingering of 7. The fourth measure has a fingering of 8 and a tempo marking of ♩ = 50. The fifth measure has a fingering of 1. The bass line is mostly silent, with some rests and a few notes in the first and fourth measures.

Harp

## SPRING

Composer: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

♩ = 53

2 3 4 5 6 **rit.** 7

1 *mp* 1

8 ♩ = 50 10

2 1

Chimes

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

Musical notation for the main theme '1M1 - TEMA PRINCIPAL'. The notation is on a single staff with a treble clef and a 2/4 time signature. It begins with a tempo marking of quarter note = 53. The first measure contains a whole note chord labeled '5'. This is followed by a measure with a whole note chord labeled '1' and a dynamic marking of *f*. The next measure is marked 'rit.' and contains a whole note chord labeled '1' with a dynamic marking of *mf*. The tempo marking changes to quarter note = 50. The final measure contains a whole note chord labeled '1' with a dynamic marking of *mf*. The piece concludes with a double bar line.



Granular Piano

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

♩ = 53    2    3    4    5    6    rit. 7    8    ♩ = 50    9    10

*p*    *mp*    1

Violins 1

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

Musical notation for Violins 1, TEMA PRINCIPAL. The score is in 2/4 time and begins with a tempo marking of ♩ = 53. The first measure contains a whole note with a fingering of 5. The second measure contains a whole rest. The third measure contains a whole note with a fingering of 1. The fourth measure contains a whole note with a fingering of 1. The fifth measure contains a whole rest. The sixth measure contains a quarter note with a fingering of 7, followed by a triplet of eighth notes with a fingering of 3. The seventh measure contains a quarter note with a fingering of 10. The tempo marking changes to ♩ = 50 at the beginning of the eighth measure. The piece concludes with a forte (f) dynamic marking.

## Violins 2

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

♩ = 53

5

6

rit.

7

1

8

♩ = 50

9

10

flautando

mf

Violas

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

$\text{♩} = 53$   
 1

4 5 6 **rit.** 7

$\text{♩} = 50$   
 8<sup>1</sup> flautando 9 10

*p*

Violoncellos

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

♩ = 53

1 2 3 4 5 6 7 8 9 unis. 10

*p* *mf* *ff*

*mf* *ff*

*rit.*

♩ = 50

unis. 3

## Double Basses

## SPRING

Compositor: Santiago Panoluisa

## 1M1 - TEMA PRINCIPAL

♩ = 53

6 1 rit. 7 8 ♩ = 50 9 10

5

*mf*

2

3

*ff*

Flutes

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56      **1**      **2** **accel.** ♩ = 70      **rit.** **3** ♩ = 58      **1**      **4** **accel.** ♩ = 90

*mf*

The musical score is written on a single staff in 4/4 time. It begins with a treble clef and a 4/4 time signature. The first measure contains a whole rest, with a first ending bracket above it. The second measure contains a half note G4, a quarter note F#4, and a quarter note E4, with a first ending bracket above it. The third measure contains a whole note G4, with a first ending bracket above it. The fourth measure contains a whole rest, with a first ending bracket above it. The score concludes with a double bar line. Performance instructions include a dynamic marking of *mf* under the second measure, and tempo markings: **accel.** (♩ = 70) above the second measure, **rit.** (♩ = 58) above the third measure, and **accel.** (♩ = 90) above the fourth measure. First ending brackets are numbered 1, 2, 3, and 4 above the respective measures.

Oboes

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56      1      2 accel. ♩ = 70      3 rit. ♩ = 58      4 accel. ♩ = 90

*mp*      *mf*



Clarinets

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

The musical score is written for Clarinet in G major (one sharp) and 4/4 time. It consists of four measures. The first measure is a whole rest, marked with a tempo of ♩ = 56 and a fingering of 1. The second measure contains a dotted quarter note G4, a quarter note A4, and a quarter note B4, marked with a tempo of ♩ = 70, an acceleration (accel.) instruction, and a fingering of 2. The third measure contains a quarter note C5, a quarter note B4, and a quarter note A4, marked with a tempo of ♩ = 58, a ritardando (rit.) instruction, and a fingering of 3. The fourth measure is a whole note G4, marked with a tempo of ♩ = 90, an acceleration (accel.) instruction, and a fingering of 4. The dynamic marking mp (mezzo-piano) is placed below the second measure, and mf (mezzo-forte) is placed below the fourth measure with a hairpin crescendo leading to it.

## Bassoons

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56

*mp*

2 **accel.** ♩ = 70

3 **rit.** ♩ = 58

1

4 **accel.** ♩ = 90

The musical score is written on a single staff in bass clef with a 4/4 time signature. It begins with a quarter rest followed by a quarter note G2, a quarter note F2, and a quarter note E2. The first measure is marked *mp*. The second measure contains a quarter rest, followed by a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter rest. The fourth measure contains a quarter rest. The fifth measure contains a quarter rest. The sixth measure contains a quarter rest. The seventh measure contains a quarter rest. The eighth measure contains a quarter rest. The piece ends with a double bar line.

Bansuri flute

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56      1      2 accel. ♩ = 70      3 rit. ♩ = 58      4 accel. ♩ = 90

*mf*



Marimba

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56

2 **accel.** ♩ = 70

**rit.**

3 ♩ = 58

4 **accel.** ♩ = 90

*mf*

The musical score is written on a single staff in 4/4 time. It begins with a quarter rest, followed by a quarter note G4 (marked *mf*), an eighth note A4, an eighth note B4, and a quarter note C5. This is followed by a quarter rest, a quarter note D5, and a quarter note E5. The piece then enters a second measure marked '2 accel.' with a tempo of ♩ = 70, starting with a quarter note F5, followed by a quarter note G5, and a quarter note A5. The third measure is marked '3 rit.' with a tempo of ♩ = 58, starting with a quarter note B5, followed by a quarter note C6, and a quarter note D6. The fourth measure is marked '4 accel.' with a tempo of ♩ = 90, starting with a quarter note E6, followed by a quarter note F6, and a quarter note G6. The piece concludes with a quarter rest.

Glockenspiel

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

The musical score is written for a Glockenspiel in 4/4 time. It begins with a tempo of 56 bpm. The first measure contains a whole rest, marked with a '1'. The second measure is a whole rest, marked with a '2' in a box and 'accel.' with a tempo of 70 bpm. The third measure contains a whole rest, marked with a '3' in a box and 'rit.' with a tempo of 58 bpm. The fourth measure contains a whole note G4, marked with a '4' in a box and 'accel.' with a tempo of 90 bpm. The fifth measure contains a whole note G4, marked with a '4' in a box and 'accel.' with a tempo of 90 bpm. The sixth measure contains a whole note G4, marked with a '4' in a box and 'accel.' with a tempo of 90 bpm. The seventh measure contains a whole note G4, marked with a '4' in a box and 'accel.' with a tempo of 90 bpm. The eighth measure contains a whole note G4, marked with a '4' in a box and 'accel.' with a tempo of 90 bpm. The piece ends with a double bar line. The dynamic marking *mp* is placed below the staff in the fifth measure.

Celeste

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56

1

2 accel. ♩ = 70

3 rit. ♩ = 58

4 accel. ♩ = 90

*mp*

Chimes

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56      **1**      **accel.** ♩ = 70      **rit.** ♩ = 58      **1**      **accel.**      ♩ = 90  
mf



Strings Flautando

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56                      2 accel. ♩ = 70                      rit.                      3 ♩ = 58                      4 accel.                      ♩ = 90

*mp*                      *mf*

Chiff Piano

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56

*mf*

2 **accel.** ♩ = 70

**rit.**

3 ♩ = 58

4 **accel.** ♩ = 90

## Violins 1

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56  
1

2 accel. ♩ = 70 rit. 3 ♩ = 58 4 accel. ♩ = 90

*mf*

*mp*

*mf*

Violoncello

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56      1      2 accel. ♩ = 70      3 rit. ♩ = 58      4 accel.      ♩ = 90

*mp* ————— *mf*

The musical score is written on a single staff in bass clef with a 4/4 time signature. It begins with a whole rest in the first measure, followed by a whole rest in the second measure. The third measure contains a whole note with a fingering '1'. The fourth measure contains a whole note with a fingering '1'. The fifth measure contains a whole note with a fingering '1'. The sixth measure contains a whole note with a fingering '1'. The seventh measure contains a whole note with a fingering '1'. The eighth measure contains a whole note with a fingering '1'. The ninth measure contains a whole note with a fingering '1'. The tenth measure contains a whole note with a fingering '1'. The eleventh measure contains a whole note with a fingering '1'. The twelfth measure contains a whole note with a fingering '1'. The thirteenth measure contains a whole note with a fingering '1'. The fourteenth measure contains a whole note with a fingering '1'. The fifteenth measure contains a whole note with a fingering '1'. The sixteenth measure contains a whole note with a fingering '1'. The seventeenth measure contains a whole note with a fingering '1'. The eighteenth measure contains a whole note with a fingering '1'. The nineteenth measure contains a whole note with a fingering '1'. The twentieth measure contains a whole note with a fingering '1'. The score concludes with a double bar line.

## Double Bass

## SPRING

Compositor: Santiago Panoluisa

## 1M2 - LA ENTREGA

♩ = 56      2 accel. ♩ = 70      3 rit. ♩ = 58      4 accel. ♩ = 90

*p* ————— *mp*

*p* ————— *mp*

*mp* ————— *mf*

Bansuri Flute

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

♩ = 106

**21** 22 23 24

*mp* ————— *mf*

## Shakuhachi Flute

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

♩ = 106

*mf*

*f* *mf*

*f*

*tacet al fine*

The musical score is written on a single staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The tempo is marked as quarter note = 106. The piece is divided into four lines of music. The first line contains measures 1 through 6, starting with a mezzo-forte (*mf*) dynamic. The second line contains measures 7 through 13, with dynamics of forte (*f*) and mezzo-forte (*mf*). The third line contains measures 14 through 18, starting with a forte (*f*) dynamic. The fourth line contains measures 19 and 20, ending with a 'tacet al fine' instruction indicated by a thick black bar.

## Bass Trombones

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

♩. = 106

**18** 19 20 21 22 23 **2**

*f*



Tuba

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

♩. = 106

**18** 19 20 21 22 23 **2**

**f**

## Timpani

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

♩ = 106

*f*

2 7 9 10 11 10

21 22 23 2

Daf Drum

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

♩. = 106

**mf** **f**

2 3 4 5 6 7

8 9 10 11 12 13

14 15 16 17 18

19 20 21 22 23

**2**

## Frame Drum

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

♩. = 106

mf f

2 3 4 5 6 7

8 9 10 11 12 13

14 15 16 17 18

19 20 21 22 23

2

Action Strikes Hit

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

Musical score for "1M3 - EL BOSQUE" in 6/8 time. The tempo is marked as quarter note = 106. The score consists of two staves. The first staff begins with a double bar line, a treble clef, and a 6/8 time signature. It features a 9-measure rest, followed by measures 10 through 15. Measure 10 starts with a *mf* dynamic. The notes are: 10 (quarter), 11 (quarter), 12 (quarter), 13 (quarter), 14 (quarter), 15 (quarter). The second staff begins with a double bar line and contains measures 16 through 23. Measure 16 starts with a double bar line. The notes are: 16 (quarter), 17 (quarter), 18 (quarter), 19 (quarter), 20 (quarter), 21 (quarter), 22 (quarter), 23 (quarter). The score ends with a 2-measure rest and a double bar line.

Chiff Piano

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

$\text{♩} = 106$

*mf* *f* *mf* *f*

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

tacet al fine

Granular Piano

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

♩. = 106

2 3 21 22 23 24

*f*

**18**

*mf*

## Violins 1

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

♩. = 106

7 8 9 10 11

*mf* *f*

12 13 14 15 16 17

18 19 20 21 22

**3**



Violoncello

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

$\text{♩} = 106$

8 9 10 11 12

*mf*

13 14 15 16 17 18

19 20 21 22 23 2

## Double Basses

## SPRING

Compositor: Santiago Panoluisa

## 1M3 - EL BOSQUE

$\text{♩} = 106$

8 9 10 11 12

*mf*

13 14 15 16 17 18

19 20 21 22 23 2

Shakuhachi flute

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

1 2 3 similar..

*f*

4 5 6

7 8

9 10 11

12 13 14

15 16

## Bansuri flute 1

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

ff

2

3 similar...

4

5

6

7

8

9

10

11

12

3

15

2

## Bansuri flute 2

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

1 2 3 similar..

*f*

4 5 6

7 8

9 10 11

12 13 14

15 16

Contra Bass Native flute

## SPRING

Composer: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

1

2

3 similar...

4

5

6

7

8

9

10

11

12

13

14

*f*

## Contra Bass Native flute

Musical notation for measures 15 and 16. The notation is on a single staff with a treble clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Measure 15 contains a series of eighth notes: B-flat4, A-flat4, G4, F4, E-flat4, D4, C4, B-flat3, A-flat3, G3, F3, E-flat3, D3, C3, B-flat2, A-flat2, G2. Measure 16 contains a single quarter note: B-flat2, followed by a double bar line. A dynamic marking of > is placed below the quarter note in measure 16.

## Horns

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

Musical score for Horns, titled "SPRING" by Santiago Panoluisa, "1M4 - PERSECUCIÓN". The score consists of three staves of music in G major, 3/4 time. The first staff starts with a treble clef, key signature of two flats (B-flat, E-flat), and a 3/4 time signature. It contains measures 1-6. Measure 1 has a forte (*ff*) dynamic. Measure 2 has a "2" above it. Measure 3 has a "3" above it. Measure 4 has a "2" above it. Measure 5 has a "5" above it. Measure 6 has a "6" above it. The second staff starts with measure 7 and contains measures 7-10. Measure 7 has a "7" above it. Measure 8 has an "(8)" below it. Measure 9 has a "9" above it. Measure 10 has a "10" above it and a forte (*ff*) dynamic. The third staff starts with measure 11 and contains measures 11-16. Measure 11 has an "11" above it. Measure 12 has a "12" above it. Measure 13 has a "13" above it. Measure 14 has a "14" above it. Measure 15 has a "15" above it. Measure 16 has a "16" above it. The score ends with a double bar line. There are also some performance markings like "8ba" and a dashed line indicating a breath mark.



Bass trombones

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

ff

f

ff

f

11

12

13

14

15

16

Tuba

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

Musical score for Tuba, titled "SPRING" by Santiago Panoluisa, "1M4 - PERSECUCIÓN". The score consists of three staves of music in bass clef with a key signature of three flats (B-flat, E-flat, A-flat).

The first staff starts in 9/8 time, changes to 4/4 at measure 2, and ends in 6/4 at measure 5. Dynamics include *fff* at the beginning. Fingerings are indicated by numbers 2, 3, and 5 in boxes above the notes.

The second staff starts in 6/4, changes to 4/4 at measure 9, and ends in 2/4 at measure 14. Dynamics include *8ba* (octave below) at measure 8 and *f* at measure 13. Fingerings are indicated by numbers 4, 13, and 14 in boxes above the notes.

The third staff starts in 2/4 and ends at measure 16. Fingerings are indicated by numbers 15 and 16 in boxes above the notes.

## Timpani

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

2 3 4

*mf*  $\text{—————}$  *f*

5 6 7

8 9 10 13

*mf*

14 15 16

Taiko

# SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

The musical score is written on seven staves, each containing a sequence of rhythmic patterns. The measures are numbered 1 through 16. Measure 1 is a whole rest in 9/8 time. Measure 2 starts in 4/4 time with a forte (*f*) dynamic and a triplet of eighth notes. Measures 3-5 continue the 4/4 pattern with triplets. Measure 6 changes to 6/4 time. Measure 7 returns to 4/4. Measure 8 changes to 6/4. Measure 9 returns to 4/4. Measures 10-11 continue the 4/4 pattern. Measure 12 continues the 4/4 pattern. Measure 13 continues the 4/4 pattern. Measure 14 continues the 4/4 pattern. Measure 15 changes to 2/4 time. Measure 16 concludes with a final note and a fermata.

Daf Drum

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

The musical score for '1M4 - PERSECUCIÓN' is written for Daf Drum and consists of five staves of music. The notation includes various time signatures and dynamics.

- Staff 1:** Starts with a 3/8 time signature, followed by a 4/4 time signature. The first measure is a whole rest, and the second measure is marked *mf*. Measures 2-4 are marked with boxes containing the numbers 2, 3, and 4.
- Staff 2:** Measures 5-7 are marked with boxes containing the numbers 5, 6, and 7. The staff ends with a 6/4 time signature.
- Staff 3:** Measures 8-10 are marked with boxes containing the numbers 8, 9, and 10. The staff starts with a 6/4 time signature and changes to 4/4 at measure 9.
- Staff 4:** Measures 11-13 are marked with boxes containing the numbers 11, 12, and 13.
- Staff 5:** Measures 14-16 are marked with boxes containing the numbers 14, 15, and 16. The staff starts with a 2/4 time signature and ends with a fermata.

Frame Drum

# SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

*f*

*>*

# SPRING

Composer: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

Musical notation for '1M4 - PERSECUCIÓN' consisting of two staves. The first staff begins with a treble clef and a 9/8 time signature. It contains measures 1 through 9. Measure 1 has a quarter rest. Measure 2 has a quarter note. Measure 3 has a quarter note. Measure 4 has a quarter note. Measure 5 has a quarter note. Measure 6 has a quarter note. Measure 7 has a quarter note. Measure 8 has a quarter note. Measure 9 has a quarter note. The second staff begins with a treble clef and a 4/4 time signature. It contains measures 10 through 15. Measure 10 has a quarter note. Measure 11 has a quarter note. Measure 12 has a quarter note. Measure 13 has a quarter note. Measure 14 has a quarter note. Measure 15 has a quarter note. The notation includes various rests, notes, and dynamic markings such as *ff*.

## Suspended Cymbal

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

11 9/8 1 2 4/4 6 8 6/4 1 4/4 1 10 *f*

11 12 2 14 15 2/4 16 *mf* *f*



## Violins 1

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

1

2

spicc.

3

*f*

4

5

1

6

7

8

9

10

11

*mf* ————— *f*

12

13

14

15

16

1

## Violins 2

## SPRING

Composer: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

1 2 spicc. 3

*f*

4 5 6 7 1

8 9 6 15 2

## Violas

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

1

2

spicc.

3

*f*

4

5

legato

6

spicc.

7

8

9

10

11

*mf* ————— *f*

12

13

14

15

16

1

## Violoncello

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

2 3

*f*

4 similar... 5 6

7 8 9 10

*f* ————— *ff*

11 12 13 14 15 16

## Double Bass

## SPRING

Compositor: Santiago Panoluisa

## 1M4 - PERSECUCIÓN

Musical score for Double Bass, titled "SPRING" by Santiago Panoluisa, specifically "1M4 - PERSECUCIÓN". The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves of music. The first staff starts with a 9/8 time signature and a dynamic marking of *f*. The second staff has a "similar..." instruction above it. The third staff has a dynamic marking of *f* and a crescendo line leading to *ff*. The fourth staff ends with a double bar line. Measure numbers 2 through 16 are boxed and placed above the notes.

Bansuri flute

## SPRING

Compositor: Santiago Panoluisa

## 1M5 - Control

The musical score is written on two staves. The first staff contains measures 1 through 6. Measure 1 is in 4/4 time with a tempo marking of ♩ = 97, a vibrato marking (vib.), and a dynamic of *p*. Measures 2, 3, 4, 5, and 6 are in 3/4 time. Measure 4 has an acceleration marking (accel...). Measure 5 has a tempo marking of ♩ = 105. The dynamic changes to *mp* between measures 2 and 3, and to *pp* between measures 5 and 6. The second staff contains measures 7 through 13. Measure 7 is in 4/4 time with a tempo marking of ♩ = 92 and a dynamic of *p*. Measures 8, 9, 10, 11, 12, and 13 are in 3/4 time. The dynamic changes to *mp* between measures 7 and 8, and to *pp* between measures 11 and 12. The score ends with a double bar line at the end of measure 13.

## Shakuhachi flute

## SPRING

Composer: Santiago Panoluisa

## 1M5 - Control

$\text{♩} = 97$  **2** 3 **1** 4 **1** *accel.....*

$\text{♩} = 105$  **2** 7 8 *con gracia*  
*mp*

9 10 11 **2** 13 **1**  
*p*

## Marimba

## SPRING

Compositor: Santiago Panoluisa

## 1M5 - Control

$\text{♩} = 97$       **2**      3      **1**      4      **1**      5      **2**      7      **1**

$\text{♩} = 105$       **2**      7      **1**

$\text{♩} = 92$

$\text{♩} = 97$       **2**      3      **1**      4      **1**      5      **2**      7      **1**

$\text{♩} = 105$       **2**      7      **1**

$\text{♩} = 92$

8       $\overbrace{3}$       9       $\overbrace{3}$       10      11      **2**      13      **1**

*mp*



Granular Piano

# SPRING

Compositor: Santiago Panoluisa

## 1M5 - Control

♩ = 97

2 3 4 5 6

*mp*

**1** **2**

**accel.**

♩ = 105

7 8 9 10 11 12 13

♩ = 92

**1** *mf* *mp* *mf*

## Violins

## SPRING

Composer: Santiago Panoluisa

## 1M5 - Control

$\text{♩} = 97$       **2**      **3**      **1**      **4**      **1**       $\text{♩} = 105$       **5**      **6**

$\text{♩} = 92$       **7**      **8**      **9**      **10**      **11**      **12**      **13**

*accel...*

*p* ————— *mp*

*mp* ————— *mf*

Flutes

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A** ♩ = 59 2 **13** 15

**16** 17 18 *f*

**B** ♩ = 47

19 **5** TEMA PRINCIPAL **3**

Oboes

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A**  $\text{♩} = 59$  **2** **13** **15**

**16** **17** **18** *f*

**19** **5** **B** **3**  $\text{♩} = 47$  TEMA PRINCIPAL

Clarinets

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A** ♩ = 59 2 13 15

*f*

16 17 18

**B** ♩ = 47

TEMA PRINCIPAL

5 3

19

Bassoons

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A**  $\text{♩} = 59$  2 13 15

**B**  $\text{♩} = 47$

TEMA PRINCIPAL

5 3

## Bansuri Flute

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A**  $\text{♩} = 59$

2 9 11 12 13

*mf*

14 15 16 17 18

*mf*  $\text{mf}$  *f* 3 3

19 20 21 22

**B**  $\text{♩} = 47$

TEMA PRINCIPAL

23 25 26 1

*mf*

## Shakuhachi Flute

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A**  $\text{♩} = 59$

*mf*  $\leftarrow$  *f*

**B**  $\text{♩} = 47$   
TEMA PRINCIPAL

*mf* *dim.*



## C.Bass American Flute

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A**  $\text{♩} = 59$

2 5 7 8

*f*

9 10 11 12

13 14 15 18

*f*

19 20 21 22

**B**  $\text{♩} = 47$   
TEMA PRINCIPAL

23 3

## Bass Trombones

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A**  $\text{♩} = 59$

2 3 4 5 6 7 **15**

*mf*  $\text{mf}$   $f$

**B**  $\text{♩} = 47$

TEMA PRINCIPAL

22 23 25 26

*f*  $f$  *pp*

Tuba

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A** ♩ = 59

2 17 19 20 21

**f**

**B** ♩ = 47

TEMA PRINCIPAL

22 23 25 26 1

**p**

Timpani

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A**  $\text{♩} = 59$  2 12 14 15 16 1 17

**B**  $\text{♩} = 47$  19 20 4 3

TEMA PRINCIPAL

## Daf Drum

## SPRING

Compositor: Santiago Panoluisa

♩ = 59  
note c1 played

**A** 2 3 4 5 6 7 8 9 10

**mf**

11 12 13 14 15 18 19 20 21 22

note f1 played

**f**

**B** ♩ = 47

TEMA PRINCIPAL

**3**

23

## Frame Drum

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

♩ = 59

**A** 2 **4** 6 7 8 9 10 11 12

*mf*

*note c1 played*

**B** ♩ = 47

**TEMA PRINCIPAL**

13 14 15 **3** 18 19 20 21 22 23 **3**

*f*

*note d1 played*

Taiko

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

♩ = 59

**A**

6 4 6 7 8 6 14

*mp* *f* *mf*

15 16 18 19 20

**B** ♩ = 47

TEMA PRINCIPAL

21 22 23 25

*f*

2

Chimes

# SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A** ♩ = 59 **2**

**B** TEMA PRINCIPAL

**22**

**25** **26** **1**

*mp*



## Suspended Cymbal

## SPRING

Compositor: Santiago Panoluisa

1M6 PRIMAVERA  $\text{♩} = 47$ 

TEMA PRINCIPAL

**A**  $\text{♩} = 59$  **2**  
**21** **23** **B** **25**  
**2**  
*mf* *p*

Celeste

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A** ♩. = 59 2 **22** **B** TEMA PRINCIPAL 25 26 **1**

*mf*

Glockenspiel

# SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A** ♩ = 59 2 **22** **B** TEMA PRINCIPAL 25 26 **1**

The musical notation is written on a single staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The tempo is marked as ♩ = 59. The piece is divided into two sections: Section A, which begins at measure 2 and ends at measure 22 with a double bar line; and Section B, the 'TEMA PRINCIPAL', which begins at measure 25 and ends at measure 26 with a double bar line. Section B contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, a dotted quarter note C5, and a quarter note B4. The dynamic marking *mf* is placed below the first note of Section B. Measure numbers 2, 22, 25, and 26 are enclosed in boxes above the staff. A circled '1' is placed above the final measure (26).

Atmoswhistle

# SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A** ♩ = 59

1 2 3 4 5 6 7 8 9 10 11

*f* *mf* *f*

## Atmoswhistle

Musical score for measures 12-14. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 12 features a melodic line in the right hand with a slur and a bass line with chords. Measure 13 continues the melodic line with a slur and a bass line with chords. Measure 14 features a melodic line in the right hand with a slur and a bass line with chords, marked with a forte (*f*) dynamic.

Musical score for measures 15-19. Measure 15 features a melodic line in the right hand with a slur and a bass line with chords, marked with a forte (*f*) dynamic. Measure 16 features a melodic line in the right hand with a slur and a bass line with chords. Measure 17 features a melodic line in the right hand with a slur and a bass line with chords. Measure 18 features a melodic line in the right hand with a slur and a bass line with chords. Measure 19 features a melodic line in the right hand with a slur and a bass line with chords.

Musical score for measures 20-22. Measure 20 features a melodic line in the right hand with a slur and a bass line with chords. Measure 21 features a melodic line in the right hand with a slur and a bass line with chords. Measure 22 features a melodic line in the right hand with a slur and a bass line with chords.

**B**  $\text{♩} = 47$   
TEMA PRINCIPAL

Musical score for measure 23. The measure features a melodic line in the right hand with a slur and a bass line with chords, marked with a forte (*f*) dynamic. The measure concludes with a double bar line and a repeat sign.

Chiff Piano

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A**  $\text{♩} = 59$  **B** TEMA PRINCIPAL

22 *mf* 25 26

Granular Piano

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A** ♩ = 59 2

**B** TEMA PRINCIPAL ♩ = 47 25 26

**22** *mf*

## Violoncello

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A**  $\text{♩} = 59$

**10** **11** **12** **13** **14** **15** *mp*

**16** **17** **18** **19** **20** *f*

**21** **22** **23** **25** **B**  $\text{♩} = 47$  **TEMA PRINCIPAL**

**2**



## Double Bass

## SPRING

Compositor: Santiago Panoluisa

## 1M6 PRIMAVERA

**A**  $\text{♩} = 59$

2 4 6 *legato* 7 8 9

*f*

10 11 12 13 14 15

*mp*

16 17 18 19 20

*f*

2 21 22 23 25

**B**  $\text{♩} = 47$

TEMA PRINCIPAL

2

## CONCLUSIONES

El plasmar una idea en la música de una composición es un reto, acompañar, sugerir y reforzar las emociones que ya te genera una obra visual es una labor compleja pero a la vez muy gratificante cuando logras interpretar las ideas de un director. El rol de compositor te da la libertad de tener un sinnúmero de posibilidades, en instrumentación, ritmo, melodías y armonía, pero al estar siguiendo las indicaciones de un director, tienes que emplear todos los conocimientos adquiridos, al igual que tu propia creatividad, para generar una conexión entre el trabajo visual y tus ideas artísticas, ya que muchas veces las instrucciones no vienen en términos académico musicales, sino que con frecuencia son sugeridas de forma ambigua en palabras, sentimientos, sensaciones, colores, etc. teniendo como labor interpretar todas las indicaciones de manera correcta en la composición musical.

El proyecto cumplió con el objetivo de presentarme el reto al que un compositor se ve avocado en su día a día y las diferentes soluciones disponibles al poner en práctica todos los conocimientos musicales aprendidos en mi carrera así como también el manejo de las diferentes herramientas tecnológicas en conjunto con la creatividad propia del músico, para tener un trabajo audiovisual de calidad que emocione a los diversos actores en el proceso de composición y en especial al público en general.

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