

# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

**Escena 1: Ocean**  
**Escena 2: Caminantes 3 - Llamigos**

**Frecia Daniella Cisneros Valdizán**

**Artes Musicales**

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

Quito, 09 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: Caminandes 3 - Llamigos**

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Quito, 09 de mayo de 2022

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## RESUMEN

El siguiente trabajo de titulación detalla el proceso investigativo, recopilatorio y práctico de una composición de música para trailer documental y cortometraje de animación. Se han superado etapas como sesión de notas con el director, composición, avances y correcciones pertinentes, desarrollo de partituras para director de orquesta y partituras para cada músico. Estos procesos muestran las habilidades adquiridas y exploradas durante la carrera, con el fin de incrementar el vocabulario y las herramientas compositivas de la tesista en ambos géneros audiovisuales. Tanto el trailer como el cortometraje, fueron obtenidos del portal web “The Cue Tube.”

**Palabras clave:** composición musical, música para películas, música para cortometrajes, compositora, animación, banda sonora, composición para medios

## ABSTRACT

The next undergraduate final work details the investigative, compilative, and practical process of a composition for documentary trailer music and for animation shortfilms. The stages that have been overcome for the development of this work are: spotting session with a director, composition, presentations and corrections, full conductor's score writing, and parts. These procedures indicate the skills that were obtained and explored during the whole major in order to increase the vocabulary and tools for composition in both film genre. The documentary trailer as well as the animated shortfilm were obtained in "The Cue Tube" web page.

**Key words:** musical composition, music for movies, music for shortfilms, composer, animation, soundtrack, composition for media

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## INTRODUCCIÓN

Este trabajo final consiste en la musicalización de 2 escenas. Una escena de trailer documental y otra de animación con temática familiar.

La adaptación de las habilidades de la compositora a un contexto audiovisual, a las indicaciones de los directores con quienes se trabajaron ambas escenas y del género cinematográfico para que sea coherente con lo que el público espera de ambos cortometrajes; ha sido un camino de investigación, análisis, escucha y transcripción de diversos instrumentos y fragmentos musicales relacionados con cada género audiovisual. Estas son actividades que se realizan con el fin de enriquecer el vocabulario para composición, el conocimiento de elementos básicos de cada instrumento, la adecuada orquestación y otros detalles cruciales para definir correctamente cada género musical trabajado.

Ambas composiciones son relevantes para la investigación individual, aprendizaje de herramientas musicales para los géneros estudiados y desarrollo de portafolio musical personal. Las composiciones son importantes para la comunidad en razón de que la exigencia musical en Ecuador debe crecer y hacerse mucho más profesional. Para ello, sirve mucho tener acercamientos a la composición de música para cortometrajes que sigue el proceso y los lineamientos trabajados desde una Spotting Session hasta la presentación final. Es mucho mejor que la industria musical/cinematográfica ecuatoriana se maneje con los estándares internacionales de composición con más frecuencia. Esto la hará más competitiva sin lugar a dudas y permitirá a compositores nacionales formar parte de proyectos de gran escala tanto dentro como fuera del país.

Con el fin de manejar las mismas descripciones durante el desarrollo del proyecto de titulación, se explicarán los siguientes términos:



Score: Partitura que contiene todos los instrumentos utilizados en una obra, pieza o tema de cualquier género.

Synth: Abreviación de Synthesizer o Sintetizador del español. Instrumento o módulo de sonido en el cual se pueden modificar los elementos attack, decay, sustain y release (del inglés: atacar, decaer, mantener y soltar) de cada sonido a libertad del compositor. (Apcho, 2017)

Particella: Partitura específica de cada instrumento que sirve para entregar a los músicos que grabarán o ejecutarán la pieza (o piezas) compuesta.

## DESARROLLO DEL TEMA

Los dos cortometrajes utilizados son de géneros diferentes. La primera es un trailer documental sobre el océano y la interacción del ser humano con él. La segunda escena es una animación para todo público que involucra en la trama a una llama y un pingüino que buscan alimento. La selección de ambas escenas fue realizada con el fin de explorar música para géneros audiovisuales y musicales que tienen pocas características en común. Ambas escenas fueron obtenidas de la página web “The Cue Tube”, es una página web de material audiovisual abierto para compositores. (The Cue Tube, s.f.)

El primer paso para la composición fue la sesión de notas con el director. En ambas mitades del semestre, se trabajó con directores diferentes que entregaron su dirección y puntualizaron aspectos específicos como qué instrumentos utilizar, en qué lugares cambiar o editar la música y cómo esperaban que sonara la composición final. Se entregaron varios avances durante el semestre y estos recibieron retroalimentación de cada director por varios canales de comunicación como correo, sesiones de zoom y sesiones presenciales. Las sugerencias eran de carácter específico, por ejemplo: mejorar el motivo principal, cambiar la armonía, mover la música de un lugar específico a otro lugar específico; y de carácter general: el director necesitaba que la composición se sienta como si viniera de los Andes, que se escuche más contemporánea (la música), desarrollar más las melodías o ideas pendientes, mejorar la mezcla y la edición final. Esto sirve para enfrentarse a las diferentes percepciones de un director ante la escena y ayuda a enfrentarse a cambios o desarrollos drásticos en que se deban aplicar a la música previamente compuesta o a crear nueva música con un carácter diferente pero que de todas maneras acompañen la imagen.

Se utilizó la estación de trabajo de audio digital “Pro – Tools” para la composición, búsqueda de sonidos y trabajo con MIDI. La primera mitad del semestre se estudiaron las bases de

síntesis modular en el programa VCV Rack. Esto sirvió para el mejor desarrollo de sonidos sintetizados en ambas composiciones, puesto que se utilizan varios sintetizadores brillantes, dulces o bajos pulsantes en la primera composición y un sintetizador de carácter dulce y legato para colchones armónicos en la animación. Sin embargo, los sonidos utilizados fueron creados y editados en las librerías de sintetizadores de Kontakt a mayor semejanza de aquellos que fueron programados como práctica en el programa VCV Rack o análogamente en el teclado Numa Compact 2X, que es la estación análoga que la compositora posee.

La creación, edición y perfeccionamiento de scores y particellas fue realizado en el editor de partituras “Sibelius”. Este editor fue utilizado por la compositora por primera vez durante el desarrollo esta tesis. Gracias a una serie de videos, foros de internet, preguntas directas a profesores o compañeros de clase e investigación colectiva; fue posible manejar el programa al nivel suficiente para escribir ambos scores, así como extraer y colocar en formato adecuado cada parte. El formato de los scores es el mismo que se utilizaría en sesiones de grabación en un estudio profesional. Cada score está desarrollado para el director del ensamble. En cada uno se puede visualizar el total de instrumentos que se utilizarían por horario en caso de hacer un cronograma/agenda de grabación. Se ha investigado sobre la notación adecuada en los scores o particellas para que estos tengan mejor comprensión para los músicos y eviten problemas o dudas al momento de grabar. El formato fue definido según los lineamientos que propone Sonny Kompanek (2004) en su libro “From Score to Screen”. A continuación, se desglosan los scores correspondientes a cada cortometraje. El primero es el score de director de “Ocean” seguido de todas las particellas correspondientes. Después, siguen los 10 scores del cortometraje de animación, “Caminandes 3 – Llamigos”. Finalmente, están desglosadas todas las particellas correspondientes a cada momento musical.

# OCEAN

Música por FRECIA CISNEROS V.

1M1

Duración - ca. 3:19

## **Instrumentación**

1 - Piano  
3 - Sintetizadores  
1 - Sintetizador de Bajo Pulsante  
1 - Timbales  
1 - Platillos  
18 - Voces Femeninas  
1 - Violín Solo  
12 - Violín I  
12 - Violín II  
12 - Violas  
8 - Violonchelo  
6 - Contrabajo

# Ocean

1M1

FRECIA CISNEROS V.

A

B

♩ = 137.9031

2

3

4

5

6

7

8

9

10

Piano

15<sup>ma</sup>

*mp*

Detailed description: Piano part notation for measures 2-10. Measure 2 is a whole rest. Measure 3 starts with a 15<sup>ma</sup> (15th measure rest) and contains two chords. Measures 4-10 contain sustained chords with some dynamics like *mp*.

Synth 1

*mp* — *f*      *mp* — *f*      *mp* — *f*      *mp* — *f*

Detailed description: Synth 1 part notation for measures 2-10. Measures 2-3 have chords with dynamics *mp* and *f*. Measures 4-10 have sustained chords with dynamics *mp* and *f*.

Synth Brillante

*mf*

Detailed description: Synth Brillante part notation for measures 2-10. Measure 2 is a whole rest. Measures 3-10 contain a melodic line starting with *mf*.

PSB

Detailed description: PSB part notation for measures 2-10, all whole rests.

Dark Synth

Detailed description: Dark Synth part notation for measures 2-10, all whole rests.

Timpani

Detailed description: Timpani part notation for measures 2-10, all whole rests.

Cymbals

*pp* — *mf*

Detailed description: Cymbals part notation for measures 2-10. Measure 2 is a whole rest. Measure 3 has a cymbal roll from *pp* to *mf*. Measures 4-10 are whole rests.

Voice

Detailed description: Voice part notation for measures 2-10, all whole rests.

Violin Solo

Detailed description: Violin Solo part notation for measures 2-10, all whole rests.

Violin

Detailed description: Violin part notation for measures 2-10, all whole rests.

Violin II

Detailed description: Violin II part notation for measures 2-10, all whole rests.

Viola

Detailed description: Viola part notation for measures 2-10, all whole rests.

Cello

*pp* — *mf*      *pp* — *mf*      *pp* — *mf*      *p* — *mf*      *p* — *mf*

Detailed description: Cello part notation for measures 2-10. Measure 2 is a whole rest. Measures 3-10 contain a melodic line with dynamics *pp*, *mf*, *p*.

Double Bass

Detailed description: Double Bass part notation for measures 2-10, all whole rests.

(15) 11 12 13 14 15 16 17 18 19

Piano

Synth 1

SB

PSB

Dark Synth

Timpani

Cym.

Voice

Violin Solo

Violin

Violin II

Viola

Cello

Double Bass

C

20

21

22

23

24

25

26

27

♩ = 126.8722

15<sup>ma</sup>-----

Piano

Piano part notation for measures 20-27. Measure 20 features a melodic line in the right hand starting with a forte (*f*) dynamic, reaching fortissimo (*ff*) by measure 21. The left hand is mostly silent. Measures 22-27 show sustained chords in both hands, with dynamics ranging from *f* to *mf*.

Synth 1

Synth 1 part notation for measures 20-27. It consists of block chords in the right hand and single notes in the left hand. Dynamics are *f* in measure 20, *ff* in measure 21, *f* in measure 22, and *mf* in measures 24-27.

SB

SB part notation for measures 20-27. The right hand has a melodic line starting in measure 20, reaching *ff* in measure 21. The left hand has a rhythmic accompaniment of eighth notes in measure 20, then rests.

PSB

PSB part notation for measures 20-27. It features a steady eighth-note bass line starting in measure 20 at a forte (*f*) dynamic, transitioning to *mf* in measure 27.

Dark Synth

Dark Synth part notation for measures 20-27. It consists of sustained block chords in the right hand and single notes in the left hand. Dynamics are *f* in measure 20 and *mf* in measure 24.

Timpani

Timpani part notation for measures 20-27. It features a rhythmic pattern of eighth notes in the right hand and rests in the left hand. Dynamics are *f* in measure 20 and *mf* in measure 24.

Cym.

Cym. part notation for measures 20-27. It consists of short bursts of cymbal sound in the right hand and rests in the left hand. Dynamics are *f* in measure 20 and *mf* in measure 24.

Voice

Voice part notation for measures 20-27. It features a melodic line in the right hand and a supporting line in the left hand. Dynamics are *f* in measure 20, *ff* in measure 21, and *f* in measure 24. The word "div." is written above the notes in measures 20 and 21.

Violin Solo

Violin Solo part notation for measures 20-27. The staff is empty, indicating no music for this instrument in this section.

Violin

Violin part notation for measures 20-27. It features a rhythmic eighth-note pattern in the right hand. Dynamics are *ff* in measure 20, *mf* in measure 24, and *f* in measure 27.

Violin II

Violin II part notation for measures 20-27. The staff is empty, indicating no music for this instrument in this section.

Viola

Viola part notation for measures 20-27. The staff is empty, indicating no music for this instrument in this section.

Cello

Cello part notation for measures 20-27. It features a melodic line in the right hand and a supporting line in the left hand. Dynamics are *ff* in measure 20, *p* in measure 22, and *mf* in measures 24 and 27.

Double Bass

Double Bass part notation for measures 20-27. The staff is empty, indicating no music for this instrument in this section.

D

♩ = 134.2949

♩ = 130.4821

28

29

30

31

32

33

34

35

Piano

Synth 1

SB

PSB

Dark Synth

Timpani

Cym.

Voice

Violin Solo

Violin

Violin II

Viola

Cello

Double Bass

The musical score for measures 28-35 is presented in a multi-staff format. The key signature is D major (two sharps) and the time signature is 4/4. The score includes the following parts:

- Piano:** Remains silent throughout the measures.
- Synth 1:** Provides harmonic support with sustained chords in the upper register.
- SB (String Bass):** Features a melodic line with dynamic markings of *mf* and *f*, often using slurs.
- PSB (Percussion Synth Bass):** Remains silent.
- Dark Synth:** Provides a low-frequency melodic line with dynamic markings of *mf* and *f*.
- Timpani:** Plays a rhythmic pattern with dynamic markings of *f* and *mf*.
- Cym. (Cymbal):** Plays a single note at the beginning of measure 28.
- Voice:** Features a melodic line with dynamic markings of *mf* and *f*.
- Violin Solo:** Remains silent.
- Violin:** Plays a rhythmic, eighth-note pattern with dynamic markings of *mf* and *f*.
- Violin II:** Remains silent.
- Viola:** Remains silent.
- Cello:** Provides a low-frequency melodic line with dynamic markings of *mf* and *f*.
- Double Bass:** Remains silent.



E

♩ = 134.3719

36

37

38

39

40

41

42

43

Piano

Musical notation for the Piano part, measures 36-43. The right hand plays a melodic line with dynamics *mf*, *f*, and *mf*. The left hand is silent.

Synth 1

Musical notation for Synth 1, measures 36-43. The part is silent.

SB

Musical notation for SB (String Bass), measures 36-43. The part features chords with dynamics *mf*, *f*, and *mf*.

PSB

Musical notation for PSB (Piano String Bass), measures 36-43. The part features a melodic line with dynamics *mf*, *f*, and *mf*.

Dark Synth

Musical notation for Dark Synth, measures 36-43. The part is silent.

Timpani

Musical notation for Timpani, measures 36-43. The part features a rhythmic pattern with dynamics *f* and *mf*.

Cym.

Musical notation for Cym. (Cymbal), measures 36-43. The part is silent until measure 42, where it has a single note with dynamic *mp*.

Voice

Musical notation for Voice, measures 36-43. The part features a melodic line with dynamics *mf* and *f*.

Violin Solo

Musical notation for Violin Solo, measures 36-43. The part is silent.

Violin

Musical notation for Violin, measures 36-43. The part is silent.

Violin II

Musical notation for Violin II, measures 36-43. The part is silent.

Viola

Musical notation for Viola, measures 36-43. The part is silent.

Cello

Musical notation for Cello, measures 36-43. The part features a melodic line with dynamics *mf* and *f*.

Double Bass

Musical notation for Double Bass, measures 36-43. The part features a melodic line with dynamics *mf*, *f*, and *mf*.

44 45 46 47 48 49 50 51

Piano

Synth 1

SB

PSB

Dark Synth

Timpani

Cym.

Voice

Violin Solo

Violin

Violin II

Viola

Cello

Double Bass

The musical score for measures 44-51 is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score includes the following parts:

- Piano:** Measures 44-48 feature a melodic line in the right hand with a dynamic of *f*. Measures 49-51 continue this line. The left hand is silent.
- Synth 1:** Silent throughout.
- SB (String Bass):** Provides harmonic support with chords and moving lines. Dynamic *f* is indicated in measure 49.
- PSB (Percussion String Bass):** Features a rhythmic pattern of eighth notes. Dynamic *f* is indicated in measure 49.
- Dark Synth:** Silent throughout.
- Timpani:** Features a rhythmic pattern of eighth notes. Dynamic *f* is indicated in measure 49.
- Cym. (Cymbal):** Features a single cymbal hit in measure 44 with a dynamic of *f*.
- Voice:** Silent throughout.
- Violin Solo:** Silent throughout.
- Violin:** Features a melodic line with dynamics *p*, *mf*, and *f* indicated across measures 44-51.
- Violin II:** Features a melodic line with dynamics *p*, *mf*, and *f* indicated across measures 44-51.
- Viola:** Features a melodic line with dynamics *p*, *mf*, and *f* indicated across measures 44-51.
- Cello:** Features a melodic line with dynamics *p*, *mf*, and *f* indicated across measures 44-51.
- Double Bass:** Features a melodic line with dynamics *p*, *mf*, and *f* indicated across measures 44-51.

52 53 54 55 56 57 58 59

Piano  
*mf* *f*

Synth 1  
*mf* *f*

SB  
*mf*

PSB  
*mf* *f*

Dark Synth

Timpani  
*mf* *f*

Cym.  
*mp* *f*

Voice

Violin Solo

Violin  
*f*

Violin II  
*mf* *f*

Viola  
*mf* *f*

Cello  
*mf* *f*

Double Bass  
*mf* *f*

F

♩ = 141.1765

60 61 62 63 64 65 66 67

Piano

Synth 1

SB

PSB

Dark Synth

Timpani

Cym.

Voice

Violin Solo

Violin

Violin II

Viola

Cello

Double Bass

68 69 70 71 72 73 74 75

Piano *f* *ff* *mf*

Synth 1 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

SB *f* *mf* *f* *mf* *f* *mf* *f* *mf*

PSB *f* *mf* *mf* *f* *mf*

Dark Synth *mf*

Timpani *f* *mf* *f* *mf* *f*

Cym. *f* *pp*

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

Violin Solo *f*

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

Violin II *f* *mp* *f* *mf* *f* *mf* *f*

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

Cello *f*

Double Bass *f* *mp* *f* *mf* *f* *mf* *f*

G ♩ = 133.8291

8<sup>va</sup>

76

77

78

79

80

81

82

83

Piano

Synth 1

SB

PSB

Dark Synth

Timpani

Cym.

Voice

Violin Solo

Violin

Violin II

Viola

Cello

Double Bass

The musical score consists of 12 staves. The Piano staff (top) has a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a melodic line in measure 76, followed by sustained chords in measures 77-83. Dynamics range from *ff* to *f*. The Synth 1 staff has a treble clef and plays sustained chords with dynamics *ff*, *mf*, and *f*. The SB staff has a treble clef and plays a rhythmic pattern of eighth notes with dynamics *f*, *ff*, *f*, and *mf*. The PSB staff has a bass clef and plays sustained chords with dynamics *f*, *mf*, *f*, and *mf*. The Dark Synth staff has a bass clef and plays a rhythmic pattern of eighth notes with dynamics *ff* and *f*. The Timpani staff has a bass clef and plays a rhythmic pattern of eighth notes with dynamics *ff* and *f*. The Cym. staff has a percussion clef and plays a single cymbal hit in measure 76 with dynamic *f*. The Voice staff has a treble clef and is empty. The Violin Solo staff has a treble clef and plays a melodic line with dynamics *ff*, *f*, and *mf*. The Violin staff has a treble clef and plays a rhythmic pattern of eighth notes with dynamic *ff*. The Violin II, Viola, Cello, and Double Bass staves are empty.

(8)-----] 84 85 86 87 88 89 90 91

♩ = 135.7466

Piano

Synth 1

SB

PSB

Dark Synth

Timpani

Cym.

Voice

Violin Solo

Violin

Violin II

Viola

Cello

Double Bass

[H] [I]

92 93  $\text{♩} = 138.2488$  94 95 96 97 98 99  $\text{♩} = 138.2488$  100

Piano

Synth 1

SB

PSB

Dark Synth

Timpani

Cym.

Voice

Violin Solo

Violin

Violin II

Viola

Cello

Double Bass

The score is written for measures 92 through 100. It features a variety of instruments and vocal parts. The Piano part has a melodic line starting in measure 94. Synth 1 provides harmonic support with sustained chords. The String section (SB, PSB, Violin Solo, Violin, Violin II, Viola, Cello, Double Bass) plays a lush, sustained texture. The Timpani and Cymbal parts provide rhythmic accents. The Voice part has a melodic line starting in measure 94. The tempo is marked as  $\text{♩} = 138.2488$ . Dynamic markings include *ff*, *p*, and *mf*. Articulation includes *div.* (divisi).



101 102 103 104 105 106 107 108 109 110 111 112 113

Piano

Synth 1

SB

PSB

Dark Synth

Timpani

Cym.

Voice

Violin Solo

Violin

Violin II

Viola

Cello

Double Bass

Piano

## Ocean

1M1

FRECIA CISNEROS V.

A

B

♩ = 137.9031

2

3

4

5

Musical score for measures 2-5. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measure 2 contains whole rests in both staves. Measure 3 begins with a 15-measure fingering line (15<sup>ma</sup>) and a dynamic marking of *mp*. Measures 3, 4, and 5 feature sustained chords in both staves, with the right hand playing octaves.

6

7

8

9

10

Musical score for measures 6-10. A 15-measure fingering line (15<sup>ma</sup>) spans measures 6 through 10. The right hand plays sustained chords with octaves, while the left hand plays sustained chords. The dynamic marking is *mp*.

11

12

13

14

15

Musical score for measures 11-15. A 15-measure fingering line (15<sup>ma</sup>) spans measures 11 through 15. The right hand plays sustained chords with octaves, and the left hand plays sustained chords. The dynamic marking is *mf*.

16

17

18

19

Musical score for measures 16-19. A 15-measure fingering line (15<sup>ma</sup>) spans measures 16 through 19. Measures 16 and 17 feature sustained chords in both staves. Measure 18 begins with a dynamic marking of *f* and contains whole rests in both staves. Measure 19 also contains whole rests in both staves.

C

♩ = 126.8722

Musical score for section C, measures 20-23. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 20 features a melodic line in the treble clef with a slur over measures 20-21 and a fermata over measure 21. The bass clef has a whole note chord. Dynamics are *f* in measure 20 and *ff* in measure 21. Measures 22 and 23 show a 15<sup>ma</sup> (15th measure rest) in the treble clef, with a whole note chord in the bass clef. Dynamics are *f* in measure 22.

Musical score for section C, measures 24-27. Measures 24-27 feature a 15<sup>ma</sup> (15th measure rest) in the treble clef. The bass clef has a whole note chord in measure 24, a melodic line in measure 25, and a whole note chord in measure 27. Dynamics are *mf* in measure 24.

D

♩ = 134.2949

♩ = 130.4821

Musical score for section D, measures 34-35. Measures 34 and 35 feature a whole note chord in both the treble and bass clefs, with a '6' written above and below the notes. Dynamics are *f* in measure 34.

E

♩ = 134.3719

Musical score for section E, measures 36-39. Measures 36-39 feature a melodic line in the treble clef with a slur over measures 36-39. The bass clef has a whole note chord in measure 36 and a whole note chord in measure 38. Dynamics are *mf* in measure 36 and *f* in measure 38.

40 41 42 43

*mf*

This system contains measures 40 through 43. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth-note patterns. A dynamic marking of *mf* is present in measure 42. The bass line is mostly silent, with a few notes in measure 43.

44 45 46 47

This system contains measures 44 through 47. The melody continues with eighth-note patterns. The bass line remains mostly silent.

48 49 50 51

*f*

This system contains measures 48 through 51. The melody continues with eighth-note patterns. A dynamic marking of *f* is present in measure 49. The bass line has some activity in measure 48.

52 53 54 55

*mf*

This system contains measures 52 through 55. The melody continues with eighth-note patterns. A dynamic marking of *mf* is present in measure 52. The bass line has some activity in measure 55.

56 57 58 59

*f*

F

$\text{♩} = 141.1765$

60 61 62 63

*ff*

64 65 66 67

*f* *mf*

68 69 70 71

*f*

72 73 74 75

*ff* *mf*

G

♩ = 133.8291

76 77 78 79

*8va*

*ff*

80 81 82 83

(8)

*f*

84 85 86 87

(8)

*mf* *f* *mf*

♩ = 135.7466

88

89

90

91

Musical score for measures 88-91. Measure 88 starts with a forte (*f*) dynamic. Measure 89 has a mezzo-forte (*mf*) dynamic with a crescendo hairpin. Measure 90 has a forte (*f*) dynamic with a decrescendo hairpin. Measure 91 has a forte (*f*) dynamic. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

H

♩ = 138.2488

92

93

94

95

Musical score for measures 92-95. Measure 92 is a whole rest. Measure 93 is a whole rest. Measure 94 has a fortissimo (*ff*) dynamic. Measure 95 has a triplet of eighth notes in both staves. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

I

♩ = 138.2488

15

15

Musical score for measures 15-15. Both staves show a whole rest for 15 measures. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

## Synth 1

# Ocean

1M1

FRECIA CISNEROS V.

A

B

♩ = 137.9031

2

3

4

5

Musical notation for measures 1-5 of section A. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The treble clef contains chords, and the bass clef contains a single note. Dynamics range from *mp* to *f*.

6

7

8

9

10

Musical notation for measures 6-10 of section A. The treble clef contains chords, and the bass clef contains a single note. Dynamics range from *mp* to *f*.

11

12

13

14

15

16

17

18

19

Musical notation for measures 11-19 of section A. The treble clef contains chords, and the bass clef contains a single note. Dynamics range from *mp* to *f*.

C

♩ = 126.8722

20

21

22

23

24

25

26

27

Musical notation for measures 20-27 of section C. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The treble clef contains chords, and the bass clef contains a single note. Dynamics range from *f* to *ff*.



D

♩ = 134.2949

♩ = 130.4821

Musical score for section D, measures 28-35. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measures 28-35 are marked with boxed numbers. The tempo is indicated as ♩ = 134.2949 for measures 28-32 and ♩ = 130.4821 for measures 33-35. The music consists of chords in the treble clef and single notes in the bass clef.

E

♩ = 134.3719

Musical score for section E, measures 2-14. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measures 2-14 are marked with boxed numbers. The tempo is indicated as ♩ = 134.3719. The music consists of sustained chords in the treble clef and single notes in the bass clef.

Musical score for section F, measures 52-60. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measures 52-60 are marked with boxed numbers. The tempo is indicated as ♩ = 141.1765. The music consists of chords in the treble clef and single notes in the bass clef. Dynamics include *mf* and *f*, with a crescendo hairpin between measures 56 and 58.

F

♩ = 141.1765

Musical score for section F, measures 61-67. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measures 61-67 are marked with boxed numbers. The tempo is indicated as ♩ = 141.1765. The music consists of chords in the treble clef and single notes in the bass clef. Dynamics include *ff* and *f*.

68 69 70 71 72 73 74 75

*mf* < *f*      *mf* < *f*      *mf* < *f*      *mf* < *f*

**G**

♩ = 133.8291

76 77 78 79 80 81 82 83

*ff*      *mf* < *f*      *mf* < *f*      *mf* <

♩ = 135.7466

84 85 86 87 88 89 90 91

*f*      *mf* < *f*      *mf* < *f*      *mf* < *f*      <

**H**

♩ = 138.2488

92 93 94 95 96 97 98

*ff*      > *p*

I

 $\text{♩} = 138.2488$ 

99

100

Musical score for measures 99 and 100. The piece is in the key of F# major (three sharps) and 3/4 time. The tempo is marked as  $\text{♩} = 138.2488$ . The first system shows two measures. Measure 99 contains a fortissimo (*mf*) chord of F#4, A#4, and C#5. Measure 100 contains a fortissimo (*mf*) chord of F#4, A#4, and C#5. The bass line is silent in both measures.

101

102

103

104

105

106

107

Musical score for measures 101 through 107. The piece is in the key of F# major (three sharps) and 3/4 time. The first system shows seven measures. Measure 101 contains a fortissimo (*f*) chord of F#4, A#4, and C#5. Measure 102 contains a fortissimo (*f*) chord of F#4, A#4, and C#5. Measure 103 contains a piano (*p*) chord of F#4, A#4, and C#5. Measure 104 contains a piano (*p*) chord of F#4, A#4, and C#5. Measure 105 contains a piano (*p*) chord of F#4, A#4, and C#5. Measure 106 contains a piano (*p*) chord of F#4, A#4, and C#5. Measure 107 contains a piano (*p*) chord of F#4, A#4, and C#5. The bass line is silent in all seven measures.

108

109

110

111

112

113

Musical score for measures 108 through 113. The piece is in the key of F# major (three sharps) and 3/4 time. The first system shows six measures. Measure 108 contains a piano-piano (*pp*) chord of F#4, A#4, and C#5. Measure 109 contains a piano-piano (*pp*) chord of F#4, A#4, and C#5. Measure 110 contains a piano-piano (*pp*) chord of F#4, A#4, and C#5. Measure 111 contains a piano-piano (*pp*) chord of F#4, A#4, and C#5. Measure 112 contains a piano-piano (*pp*) chord of F#4, A#4, and C#5. Measure 113 contains a piano-piano (*pp*) chord of F#4, A#4, and C#5. The bass line is silent in all six measures.

Synth Brillante

## Ocean

1M1

FRECIA CISNEROS V.

A

B

♩ = 137.9031

3

4

5

6

Musical notation for measures 2-6 of section A. Measure 2 has a fermata. Measure 3 starts with a treble clef and a dynamic marking of *mf*. Measures 4-6 are rests.

7

8

9

10

Musical notation for measures 7-10. Measures 7-10 show a melodic line in the treble clef with rests in the bass clef.

11

12

13

14

15

Musical notation for measures 11-15. Measures 11-15 show a melodic line in the treble clef with rests in the bass clef. Measure 12 has a dynamic marking of *f*.

16

17

18

19

Musical notation for measures 16-19. Measures 16-19 show a melodic line in the treble clef with rests in the bass clef. Measure 16 has a dynamic marking of *mf*, and measure 19 has a dynamic marking of *f*.

C

♩ = 126.8722

20

21

6

6

Musical notation for measures 20-21. Measure 20 has a dynamic marking of *ff*. Measure 21 has a fermata and a dynamic marking of *ff*. Both measures have a '6' above and below the staff.

**D**

♩ = 134.2949

♩ = 130.4821

Musical score for section D, measures 28-35. The score is written for piano in G major (one sharp) and 2/4 time. Measures 28-35 are grouped into four pairs, each with a dynamic marking: *mf* and *f*. The first three pairs (measures 28-29, 30-31, 32-33) feature a crescendo from *mf* to *f*. The fourth pair (measures 34-35) features a decrescendo from *mf* to *f*. The right hand plays chords with a melodic line, while the left hand plays a bass line with eighth notes. A 7/7 time signature change is indicated at the start of measure 34.

**E**

♩ = 134.3719

Musical score for section E, measures 36-39. The score is written for piano in G major (one sharp) and 2/4 time. Measures 36-39 are grouped into four pairs, each with a dynamic marking: *mf* and *f*. The first pair (measures 36-37) is marked *mf*, and the second pair (measures 38-39) is marked *f*. The right hand plays chords with a melodic line, while the left hand plays a bass line with eighth notes.

Musical score for section E, measures 40-43. The score is written for piano in G major (one sharp) and 2/4 time. Measures 40-43 are grouped into four pairs, each with a dynamic marking: *mf*. The right hand plays chords with a melodic line, while the left hand plays a bass line with eighth notes.

Musical score for section E, measures 44-47. The score is written for piano in G major (one sharp) and 2/4 time. Measures 44-47 are grouped into four pairs, each with a dynamic marking: *mf*. The right hand plays chords with a melodic line, while the left hand plays a bass line with eighth notes.

Musical score for measures 48-51. The key signature is three sharps (F#, C#, G#). The score is written for piano with a grand staff. Measure 48 features a forte (*f*) dynamic. Measures 49, 50, and 51 continue the melodic and harmonic progression.

Musical score for measures 52-55. The key signature is three sharps (F#, C#, G#). The score is written for piano with a grand staff. Measure 52 features a mezzo-forte (*mf*) dynamic. Measures 53, 54, and 55 continue the melodic and harmonic progression.

Musical score for measures 56-59. The key signature is three sharps (F#, C#, G#). The score is written for piano with a grand staff. Measures 56, 57, 58, and 59 continue the melodic and harmonic progression.

Musical score for measure 60. The key signature is three sharps (F#, C#, G#). The score is written for piano with a grand staff. Measure 60 concludes the sequence.

F

 $\text{♩} = 141.1765$ 

61 62 63

ff

Measures 61-63: Treble clef, key signature of three sharps (F#, C#, G#). Measure 61 starts with a forte fortissimo (ff) dynamic. The melody consists of quarter notes: F#4, G#4, A4, B4, A4, G#4, F#4. Measure 62 continues with quarter notes: E5, D5, C#5, B4, A4, G#4, F#4. Measure 63 continues with quarter notes: E5, D5, C#5, B4, A4, G#4, F#4. The bass line is silent in all three measures.

64 65 66 67

f mf

Measures 64-67: Treble clef, key signature of three sharps. Measure 64 starts with a half note F#4. Measure 65 starts with a forte (f) dynamic, followed by quarter notes: G#4, A4, B4, A4, G#4, F#4. Measure 66 continues with quarter notes: E5, D5, C#5, B4, A4, G#4, F#4. Measure 67 starts with a mezzo-forte (mf) dynamic, followed by quarter notes: E5, D5, C#5, B4, A4, G#4, F#4. The bass line is silent in all four measures.

68 69 70 71 72 73 74 75

f mf f mf f mf f mf

Measures 68-75: Treble clef, key signature of three sharps. Measure 68 starts with a forte (f) dynamic, followed by a half note F#4. Measures 69-75 feature a series of chords in the treble clef, each with a dynamic marking: mf, f, mf, f, mf, f, mf. The chords are: F#4-G#4-A4, F#4-G#4-A4-B4, F#4-G#4-A4-B4, F#4-G#4-A4-B4, F#4-G#4-A4-B4, F#4-G#4-A4-B4, F#4-G#4-A4-B4. The bass line is silent in all eight measures.

G

 $\text{♩} = 133.8291$ 

76 77 78 79

f ff f

Measures 76-79: Treble clef, key signature of three sharps. Measure 76 starts with a forte (f) dynamic, followed by a half note F#4. Measures 77-79 feature a series of chords in the treble clef, each with a dynamic marking: ff, f. The chords are: F#4-G#4-A4, F#4-G#4-A4-B4, F#4-G#4-A4-B4, F#4-G#4-A4-B4. The bass line is silent in all four measures.

80 81 82 83

*mf*

84 85 86 87

*f*

$\text{♩} = 135.7466$

88 89 90 91

**H**

$\text{♩} = 138.2488$

92 93 94 95 96 97 98

*ff* *ff* *p*

**I**

$\text{♩} = 138.2488$

15 15



PSB

# Ocean

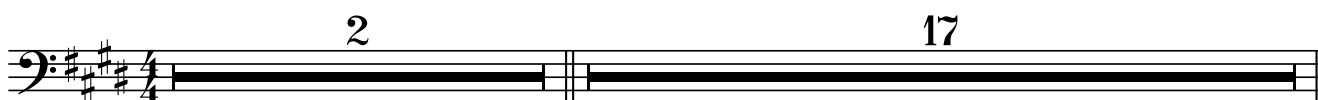
1M1

FRECIA CISNEROS V.

A

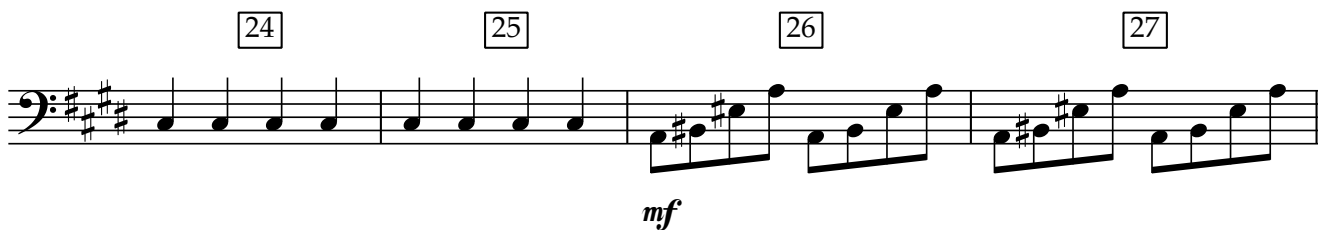
B

♩ = 137.9031



C

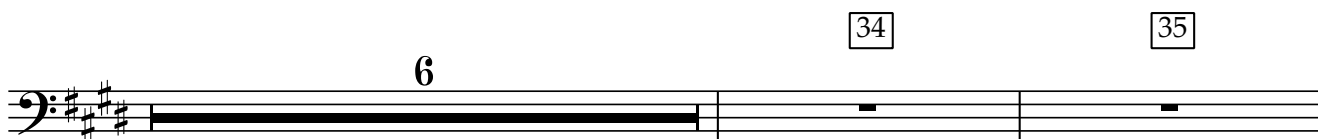
♩ = 126.8722



D

♩ = 134.2949

♩ = 130.4821



E

♩ = 134.3719



40

41

42

43



44

45

46

47

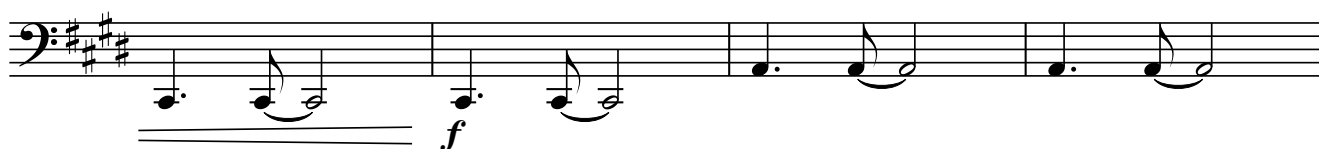


48

49

50

51



52

53

54

55

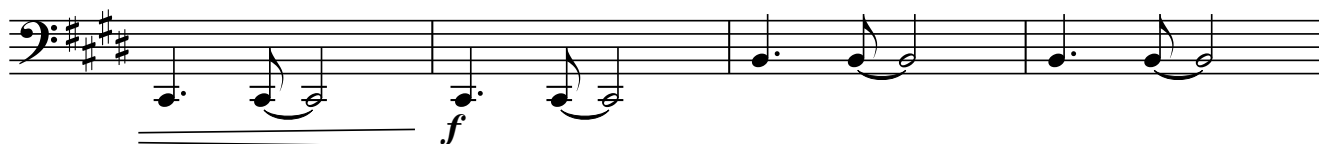


56

57

58

59



F

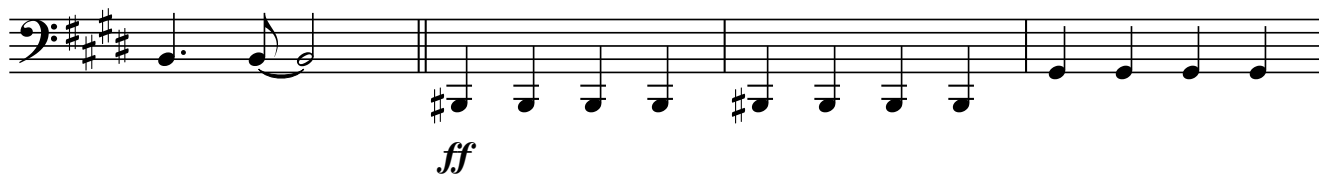
♩ = 141.1765

60

61

62

63



64 65 66 67 68

*f* *mf* *f*

69 70 71 72 73 74 75 76

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

**G**

$\text{♩} = 133.8291$

77 78 79 80 81 82 83

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

$\text{♩} = 135.7466$

84 85 86 87 88 89 90 91

*f* *mf* *f*

**H**

$\text{♩} = 138.2488$

92 93 94 95

*ff* 3

**I**

$\text{♩} = 138.2488$

15

## Dark Synth

## Ocean

1M1

FRECIA CISNEROS V.

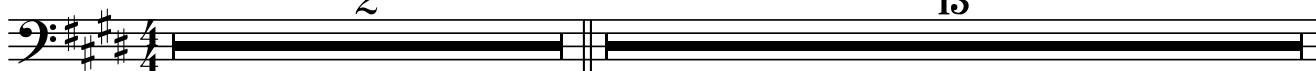
A

B

♩ = 137.9031

2

13

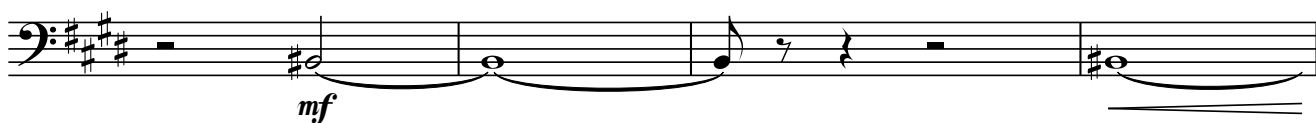


16

17

18

19



C

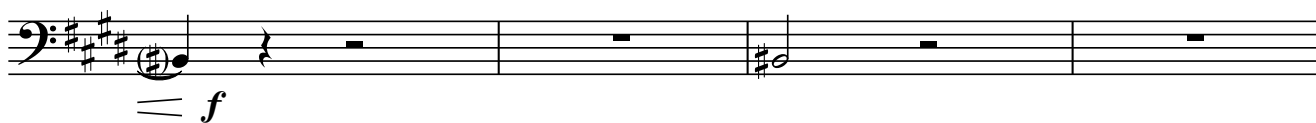
♩ = 126.8722

20

21

22

23

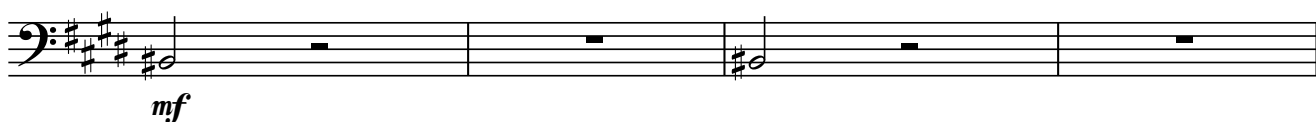


24

25

26

27



D

♩ = 134.2949

♩ = 130.4821

28

29

30

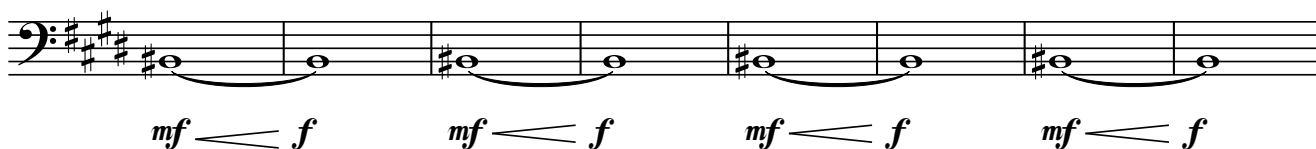
31

32

33

34

35

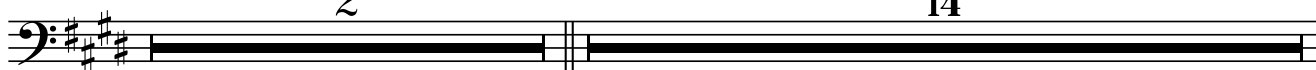


E

♩ = 134.3719

2

14





**F**

$\text{♩} = 141.1765$

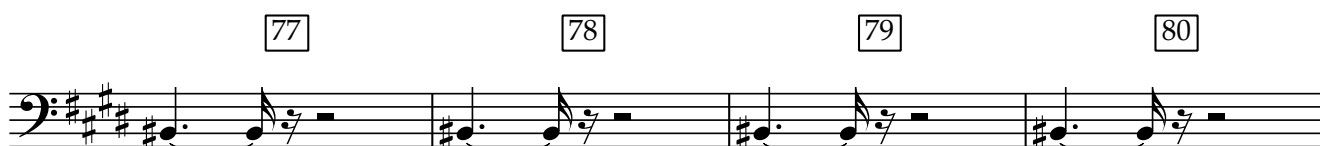


*mf*

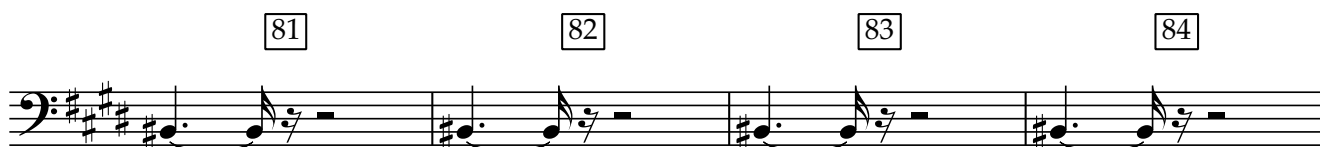


**G**

$\text{♩} = 133.8291$



*ff*



*f*

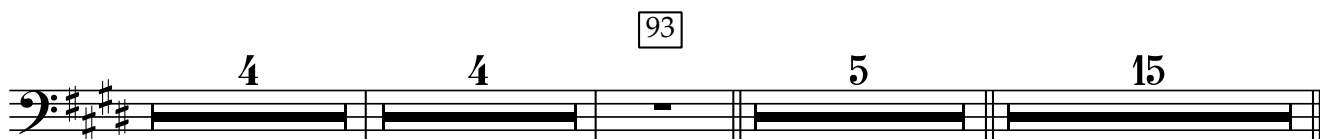
**H**

**I**

$\text{♩} = 135.7466$

$\text{♩} = 138.2488$

$\text{♩} = 138.2488$



## Timpani

## Ocean

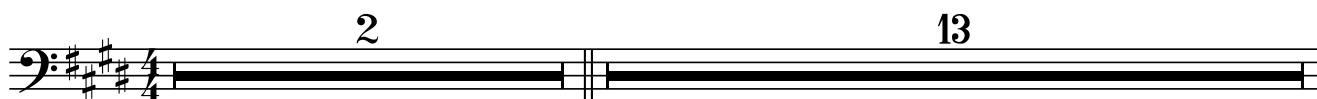
1M1

FRECIA CISNEROS V.

A

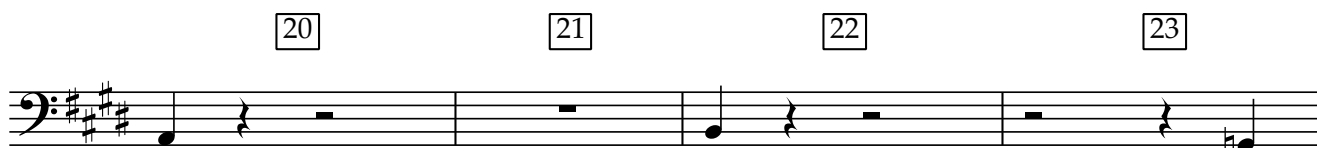
B

♩ = 137.9031

*mf*

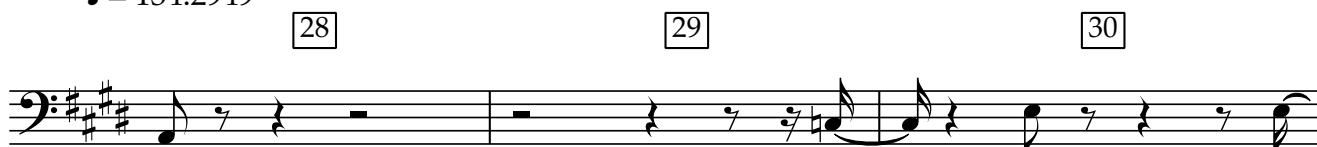
C

♩ = 126.8722

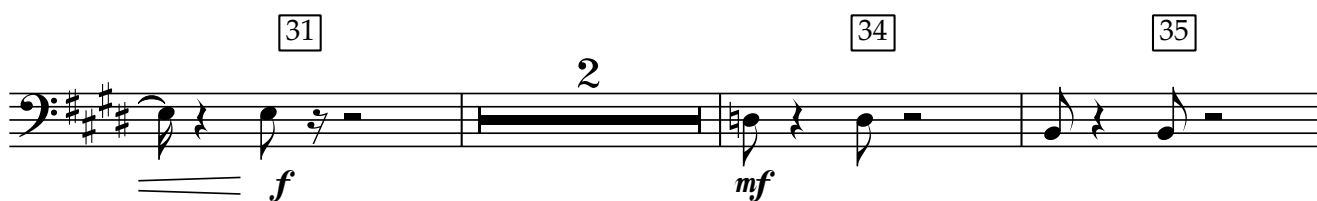
*f**mf*

D

♩ = 134.2949



♩ = 130.4821

*f**mf*

E

♩ = 134.3719

36 37 38 39

*f*

40 41 42 43

*mf*

44 45 46 47

48 49 50 51

*f*

52 53 54 55

*mf*

56 57 58 59

*f*

F

♩ = 141.1765

60 61 62 63

*ff*

64 65 66 67

*f* *mf*

68 69 70 71

*f* *mf* *f*

72 73 74 75

*mf* *f*

G

♩ = 133.8291

76 77 78 79

*ff*

80 81 82 83

*f*

84 85 86 87

*mf*

♩ = 135.7466

88 89 90 91

*ff*

H

♩ = 138.2488

92 93 94 95

*f* *ff*

2

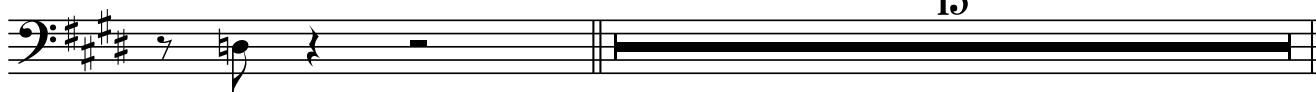


**I**

98

♩ = 138.2488

15



## Cymbals

## Ocean

1M1

FRECIA CISNEROS V.

A

♩ = 137.9031

B

C

♩ = 126.8722

D

♩ = 134.2949

♩ = 130.4821

E

♩ = 134.3719

**F**

$\text{♩} = 141.1765$

60 61 67

*mp* *f* *pp*

68 69 75

*f* *pp*

**G**

$\text{♩} = 133.8291$

76 77

*f*

$\text{♩} = 135.7466$

91

*pp*

**H**

$\text{♩} = 138.2488$

**I**

$\text{♩} = 138.2488$

92 93

*f*

Voice

## Ocean

1M1

FRECIA CISNEROS V.

A

B

♩ = 137.9031

Musical notation for sections A and B. Section A consists of two measures, and section B consists of 17 measures. The notation is for a piano accompaniment in 4/4 time with a key signature of three sharps (F#, C#, G#).

C

♩ = 126.8722

Musical notation for section C, measures 20-27. The notation is for a piano accompaniment in 4/4 time with a key signature of three sharps. It includes dynamics markings *f* and *ff*, and a *div.* (divisi) marking.

D

♩ = 134.2949

♩ = 130.4821

Musical notation for section D, measures 28-35. The notation is for a piano accompaniment in 4/4 time with a key signature of three sharps. It includes dynamics markings *mf* and *f*, and a *div.* (divisi) marking.

E

36

37

♩ = 134.3719

23

Musical score for measures 36-37 and 23. The score is in E major (three sharps) and 3/4 time. Measures 36 and 37 show a melodic line in the treble clef starting on E4, moving to F#4, G#4, and A4. Dynamics range from *mf* to *f*. Measure 23 is a whole rest in both staves.

F

♩ = 141.1765

8

Musical score for measure 8. The score is in F major (one sharp) and 3/4 time. Measure 8 is a whole rest in both staves.

69

70

71

Musical score for measures 69-71. The score is in F major (one sharp) and 3/4 time. Measure 69: Treble clef has a melodic line starting on F4, moving to G4, A4, and B $\flat$ 4. Dynamics range from *mp* to *f*. Measure 70: Treble clef has a melodic line starting on B $\flat$ 4, moving to C5, B $\flat$ 4, and A4. Dynamics range from *mf* to *f*. Measure 71: Treble clef has a melodic line starting on A4, moving to B $\flat$ 4, C5, and B $\flat$ 4. Dynamics range from *mf* to *f*. Bass clef has whole rests in all three measures.

72

73

74

75

Musical score for measures 72-75. The score is in F major (one sharp) and 3/4 time. Measure 72: Treble clef has a melodic line starting on F4, moving to G4, A4, and B $\flat$ 4. Dynamics range from *f* to *mf*. Measure 73: Treble clef has a melodic line starting on B $\flat$ 4, moving to C5, B $\flat$ 4, and A4. Dynamics range from *mf* to *f*. Measure 74: Treble clef has a melodic line starting on A4, moving to B $\flat$ 4, C5, and B $\flat$ 4. Dynamics range from *mf* to *f*. Measure 75: Treble clef has a melodic line starting on B $\flat$ 4, moving to C5, B $\flat$ 4, and A4. Dynamics range from *mf* to *f*. Bass clef has whole rests in all four measures.

**G**

♩ = 133.8291      ♩ = 135.7466      ♩ = 138.2488

76      12      4      93

**H**

div.      94      95      96      97      98

*ff*

**I**

♩ = 138.2488

15      15

## Violin Solo

## Ocean

1M1

FRECIA CISNEROS V.

A

B

$\text{♩} = 137.9031$

C

$\text{♩} = 126.8722$

D

$\text{♩} = 134.2949$        $\text{♩} = 130.4821$

E

$\text{♩} = 134.3719$

F

$\text{♩} = 141.1765$

G

♩ = 133.8291

77

78

79

80

*ff*

81

82

83

*f* *mf*

84

♩ = 135.7466

*f*

H

♩ = 138.2488

92

93

94

98

*ff*

I

♩ = 138.2488

15



## Violin

## Ocean

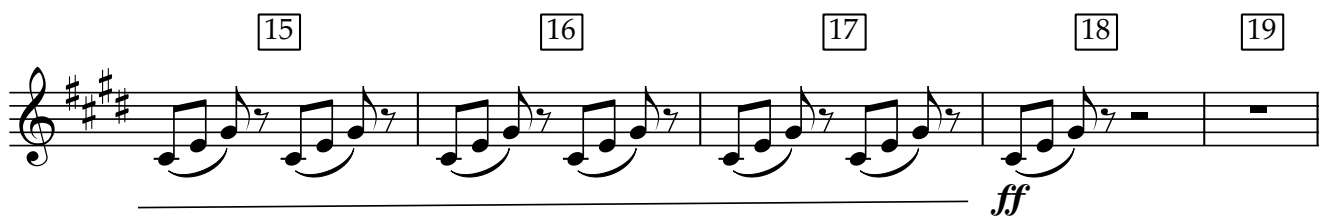
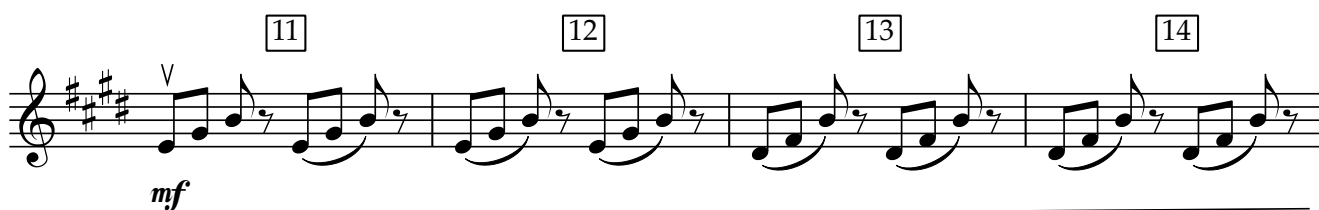
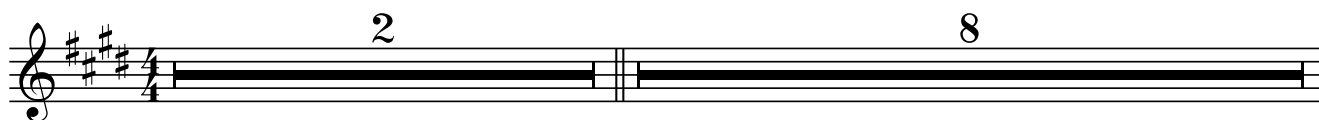
1M1

FRECIA CISNEROS V.

A

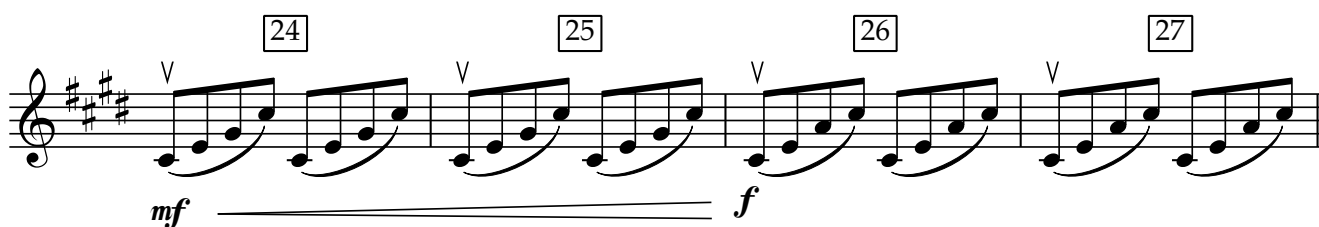
B

♩ = 137.9031



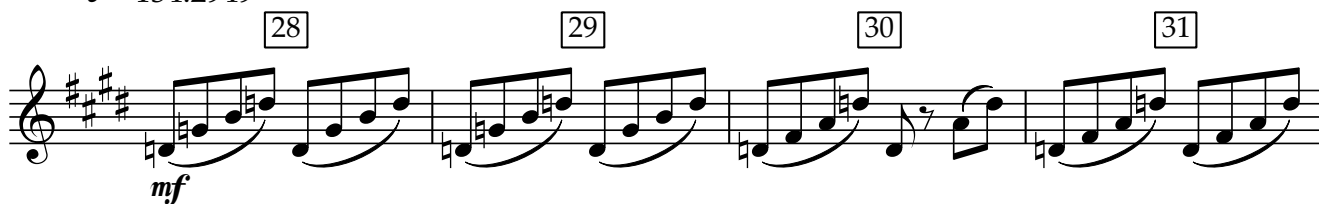
C

♩ = 126.8722



D

♩ = 134.2949



♩ = 130.4821

32 33 34 35

*f*

**E**

♩ = 134.3719

2 6

v 44 45 46 47

*p* *mf*

48 49 50 51

*f*

52 53 54 55

56 57 58 59

*f*

**F**

♩ = 141.1765

60 61 62 63

*ff*

64 65 66 67

*f* *mf*

68 69 70 71

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

72 73 74 75

*f*

G

$\text{♩} = 133.8291$

76

*ff* 12

$\text{♩} = 135.7466$   $\text{♩} = 138.2488$  93

4

*ff* 12

H

94 95 96 97 98

*ff*

I

$\text{♩} = 138.2488$

15

*ff* 12

## Violin II

## Ocean

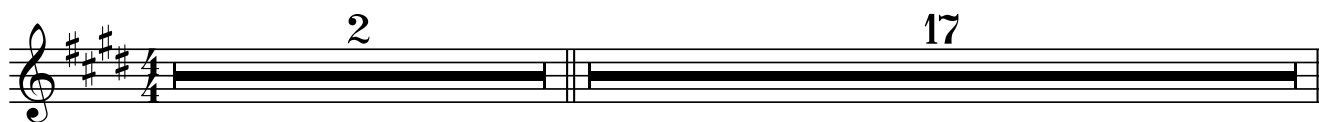
1M1

FRECIA CISNEROS V.

A

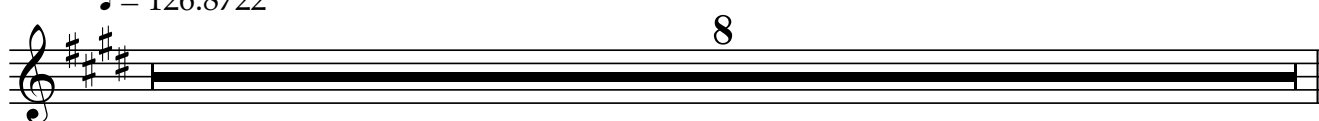
B

♩ = 137.9031



C

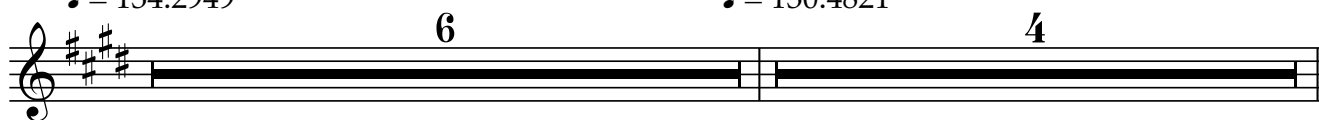
♩ = 126.8722



D

♩ = 134.2949

♩ = 130.4821



E

♩ = 134.3719

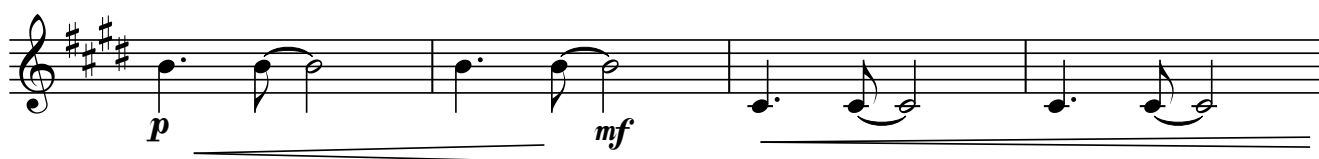


44

45

46

47



48

49

50

51



52

53

2

56



57 58 59 60

*f*

**F**

♩ = 141.1765

61 62 63 64 65 66 67

*ff* *f* *mf*

68 69 70 71 72 73 74 75 76

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

**G**

♩ = 133.8291

12

♩ = 135.7466

4 93

**H**

♩ = 138.2488

94 95 96 97 98

*ff*

**I**

♩ = 138.2488

15

Viola

## Ocean

1M1

FRECIA CISNEROS V.

A

B

♩ = 137.9031

Two musical staves, A and B, in 3/4 time with a key signature of three sharps (F#, C#, G#). Staff A contains two measures of whole notes, with measure numbers 2 and 17 written above. Staff B contains one measure of a whole note with measure number 17 written above.

C

♩ = 126.8722

Musical staff C in 3/4 time with a key signature of three sharps. It contains one measure of a whole note with measure number 8 written above.

D

♩ = 134.2949

♩ = 130.4821

Two musical staves, D and E, in 3/4 time with a key signature of three sharps. Staff D contains two measures of whole notes, with measure numbers 6 and 4 written above. Staff E contains one measure of a whole note with measure number 4 written above.

E

♩ = 134.3719

Musical staff E in 3/4 time with a key signature of three sharps. It contains one measure of a whole note with measure number 6 written above.

44

45

46

47

Musical staff 44-47 in 3/4 time with a key signature of three sharps. It contains four measures of music. Measures 44 and 45 are marked with a piano (*p*) dynamic, and measures 46 and 47 are marked with a mezzo-forte (*mf*) dynamic. The notes are: 44 (quarter note G#4), 45 (quarter note A4), 46 (quarter note B4), 47 (quarter note C5).

48

49

50

51

Musical staff 48-51 in 3/4 time with a key signature of three sharps. It contains four measures of music. Measures 48 and 49 are marked with a forte (*f*) dynamic. The notes are: 48 (quarter note D5), 49 (quarter note E5), 50 (quarter note F#5), 51 (quarter note G#5).

52

53

54

55

Musical staff 52-55 in 3/4 time with a key signature of three sharps. It contains four measures of music. Measures 52 and 53 are marked with a mezzo-forte (*mf*) dynamic. Measures 54 and 55 are marked with a forte (*f*) dynamic. The notes are: 52 (quarter note A4), 53 (quarter note B4), 54 (quarter note C5), 55 (quarter note D5).

56

57

58

59

Musical staff 56-59 in 3/4 time with a key signature of three sharps. It contains four measures of music. Measures 56 and 57 are marked with a forte (*f*) dynamic. The notes are: 56 (quarter note E5), 57 (quarter note F#5), 58 (quarter note G#5), 59 (quarter note A5).

**F**

$\text{♩} = 141.1765$

60 61 62 63 64 65 66 67

*ff* *f* *mf*

68 69 70 71 72 73 74 75

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

**G**

76  $\text{♩} = 133.8291$  12  $\text{♩} = 135.7466$  4

**H**

$\text{♩} = 138.2488$

93 94 95 96 97 div. 98

*ff*

**I**

$\text{♩} = 138.2488$  15

## Cello

## Ocean

1M1

FRECIA CISNEROS V.

A

B

♩ = 137.9031

2

3

4

5

pp  $\curvearrowright$  mf

pp  $\curvearrowright$  mf

pp  $\curvearrowright$

6

7

8

9

10

mf

p  $\curvearrowright$  mf

p  $\curvearrowright$  mf

p  $\curvearrowright$  mf

11

12

13

14

15

16

17

18

19

p  $\curvearrowright$  mf

p  $\curvearrowright$  mf

p  $\curvearrowright$  mf

p  $\curvearrowright$  mf

mf  $\curvearrowright$  f

mf  $\curvearrowright$  f

C

♩ = 126.8722

20

21

22

23

24

25

26

27

ff

p  $\curvearrowright$  mf

p  $\curvearrowright$  mf

p  $\curvearrowright$  mf

p  $\curvearrowright$  mf

p  $\curvearrowright$  mf

p  $\curvearrowright$  mf

D

♩ = 134.2949

♩ = 130.4821

28

29

30

31

32

33

34

35

mf  $\curvearrowright$  f

mf  $\curvearrowright$  f

mf  $\curvearrowright$  f

mf  $\curvearrowright$  f

mf  $\curvearrowright$  f

mf  $\curvearrowright$  f

mf  $\curvearrowright$  f

E

♩ = 134.3719

36

37

6

mf  $\curvearrowright$  f

mf  $\curvearrowright$  f



44 45 46 47

*p* *mf*

48 49 50 51

*f*

52 53 54 55

*mf*

56 57 58 59

*f*

**F**  
♩ = 141.1765

60 61 62 63

*ff*

64 65 66 67

*f* *mf*

68

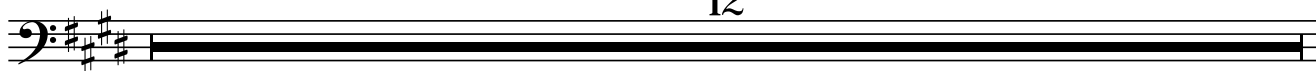
8

*f*

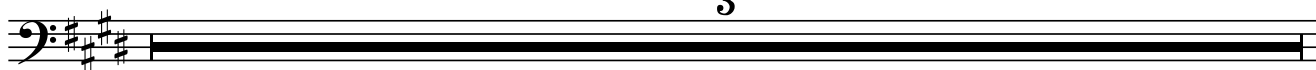
G

 $\text{♩} = 133.8291$ 

12

 $\text{♩} = 135.7466$ 

3



H

 $\text{♩} = 138.2488$ 

92

93

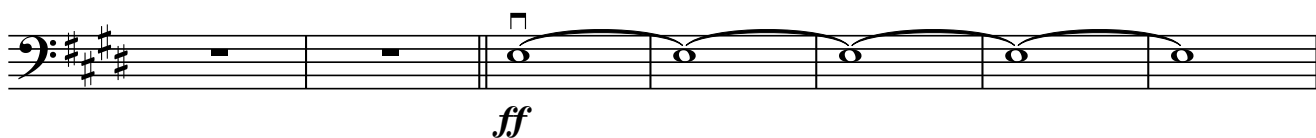
94

95

96

97

98

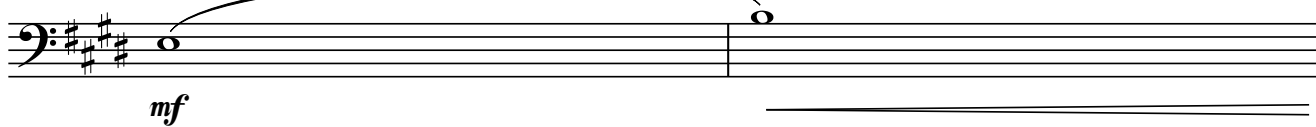


I

 $\text{♩} = 138.2488$ 

99

100



101

102

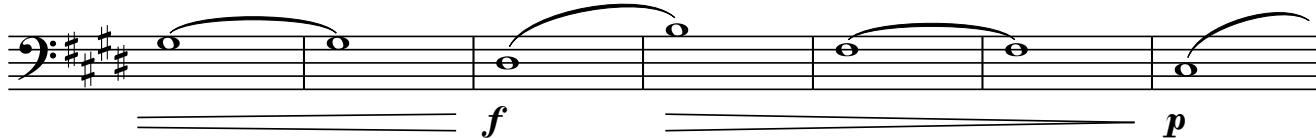
103

104

105

106

107



108

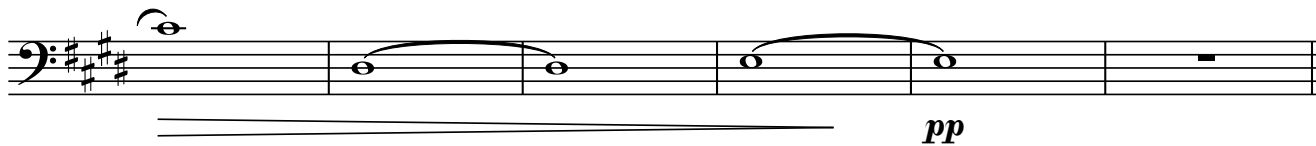
109

110

111

112

113



## Double Bass

## Ocean

1M1

FRECIA CISNEROS V.

A

B

♩ = 137.9031

C

♩ = 126.8722

D

♩ = 134.2949

♩ = 130.4821

E

♩ = 134.3719

52

53

F

♩ = 141.1765

61

62

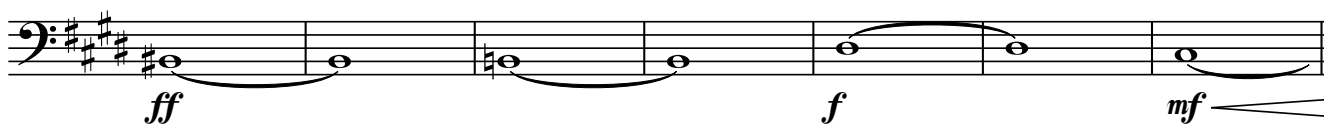
63

64

65

66

67



68

69

70

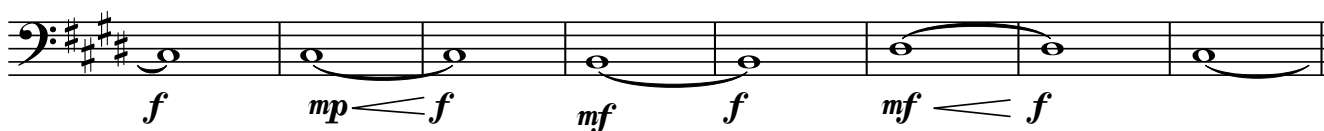
71

72

73

74

75



G

♩ = 133.8291

76

♩ = 135.7466

12

4



H

♩ = 138.2488

93

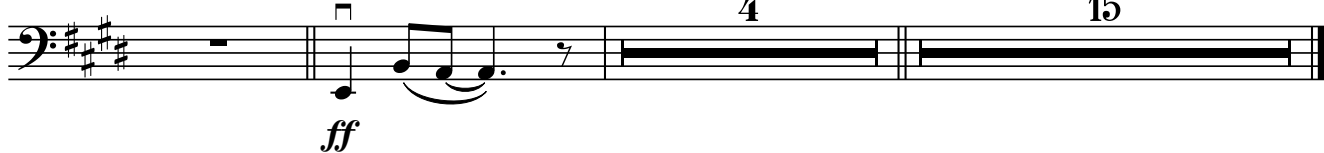
94

I

♩ = 138.2488

4

15



# **CAMINANDES 3 - LLAMIGOS**

Música por FRECIA CISNEROS V.

1M1

Duración - ca. 0:06

## **Instrumentación**

1 - Quena  
1 - Zampoña  
1 - Guiro  
1 - Set de tambores andinos  
12 - Violin 1  
12 - Violin 2  
12 - Viola  
8 - Violonchelo  
6 - Contrabajo

Full Score

# Caminandes 3 - Llamigos

1M1

Frecia Cisneros V.

A

♩ = 85

♩ = 327.5574

2

3

Quena

Quena part: Treble clef, 12/8 time signature. Starts with a forte (*f*) dynamic, playing a melodic line with eighth notes. A fermata covers the first measure. The piece concludes with a fortissimo (*ff*) dynamic. Rehearsal marks 2 and 3 are indicated above the staff.

Zampoña

Zampoña part: Bass clef, 12/8 time signature. Starts with a forte (*f*) dynamic, playing a rhythmic accompaniment of eighth notes. A fermata covers the first measure. The piece concludes with a fortissimo (*ff*) dynamic.

Guiro

Guiro part: Treble clef, 12/8 time signature. Starts with a forte (*f*) dynamic, playing a rhythmic accompaniment of eighth notes with 'v' (vibrato) markings above the notes. A fermata covers the first measure. The piece concludes with a fortissimo (*ff*) dynamic.

Andean drums

Andean drums part: Treble clef, 12/8 time signature. Starts with a forte (*f*) dynamic, playing a rhythmic accompaniment of eighth notes. A fermata covers the first measure. The piece concludes with a fortissimo (*ff*) dynamic.

Violin I

Violin I part: Treble clef, 12/8 time signature. Starts with a piano (*p*) dynamic, playing a sustained note with a vibrato ('v') marking. A fermata covers the first measure. The piece concludes with a forte (*f*) dynamic.

Violin II

Violin II part: Treble clef, 12/8 time signature. Starts with a piano (*p*) dynamic, playing a sustained note with a vibrato ('v') marking. A fermata covers the first measure. The piece concludes with a forte (*f*) dynamic.

Viola

Viola part: Alto clef, 12/8 time signature. Starts with a piano (*p*) dynamic, playing a sustained note with a vibrato ('v') marking. A fermata covers the first measure. The piece concludes with a forte (*f*) dynamic.

Violoncello

Violoncello part: Bass clef, 12/8 time signature. Starts with a piano (*p*) dynamic, playing a sustained note with a vibrato ('v') marking. A fermata covers the first measure. The piece concludes with a forte (*f*) dynamic.

Contrabass

Contrabass part: Bass clef, 12/8 time signature. Starts with a piano (*p*) dynamic, playing a sustained note with a vibrato ('v') marking. A fermata covers the first measure. The piece concludes with a forte (*f*) dynamic.

# CAMINANDES 3 - LLAMIGOS

Música por FRECIA CISNEROS V.

1M2

Duración - ca. 0:27

## **Instrumentación**

- 4 - Flauta
- 4 - Clarinete
- 1 - Flauta de Pan
- 1 - Quena
- 1 - Rondador
- 1 - Zampoña
- 1 - Glockenspiel
- 1 - Xilófono
- 1 - Marimba
- 1 - Celesta
- 1 - Platillos
- 1 - Triángulo
- 1 - Clave
- 1 - Guiro
- 1 - Set de Tambores Andinos
- 1 - Piano
- 1 - Charango
- 1 - Guitarra Acústica
- 1 - Bajo Eléctrico
- 12 - Violín I
- 12 - Violín II

Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

**A**  
♩ = 138.5326    ♩ = 167.9929

The musical score is arranged for a large ensemble. The top section includes woodwinds: Flute, Clarinet in A, Pan Flute, and Quena. Below these are stringed instruments: Rondador, Zampona, Glockenspiel, Xylophone, Marimba, and Celesta. The percussion section consists of Cymbals, Triangle, Wood Blocks, and Guiro. The Andean drums part features a complex rhythmic pattern with accents and slurs, marked *mf*. The piano part (Piano I) is currently silent. The Charango I and Acoustic Guitar parts play a single chord, marked *f*. The Bass part plays a single note, marked *f*, with a *mf* dynamic indicated below. The Violin I and Violin II parts are also silent. The score is divided into four measures, with measure numbers 2, 3, and 4 indicated above the Flute staff.



**B** ♩ = 168.4182 ♩ = 171.4286 ♩ = 166.7389 ♩ = 175.8886 ♩ = 150.7447 **C** ♩ = 169.3805 ♩ = 164.5025

5 6 7 8 9 10 11 12 13 14

Fl. *mf*

Cl. *f* *ff* *f* *mf*

Pan Flute *mf*

Quena *f* *ff* *f* *mf*

Rondador *mf* *f* *mf* *f* *mf* *f*

Zampoia *mf* *f* *mf* *f* *mf* *f*

Glockenspiel *mf*

Xylophone *mf* *f*

Marimba *mf* *f*

Celesta *mf* *f*

Cym. *mf* *f*

Tri. *mf* *f*

W.B. *mf* *f*

Gro. *mp* *f* *mf*

Andean drums *mp* *f* *mf*

Piano I *mf* *f* *mf* *f*

Charango I *mp* *f* *mf*

Acoustic Guitar *mp* *f* *mf*

Bass *f* *mf* *f* *mf* *f* *mf*

Vln. I *p*

Vln. II *p*

*B<sup>b</sup>* *F* *C*

$\text{♩} = 165.0079$   $\text{♩} = 157.3428$   $\text{♩} = 149.0839$   $\text{♩} = 158.0682$   $\text{♩} = 167.3341$   $\text{♩} = 168.0108$   $\text{♩} = 161.8704$   $\text{♩} = 161.2361$   $\text{♩} = 165.5711$

Fl.  $f$   
 Cl.  $f$   $mf$   
 Pan Flute  $f$   $mf$   
 Quena  $f$   
 Rondador  $mf$   $f$   $p$   
 Zampoña  $mf$   $f$   $p$   
 Glockenspiel  
 Xylophone  $mf$   
 Marimba  
 Celesta  $mf$   $mf$   
 Cym.  
 Tri.  $f$   
 W.B.  $mf$   
 Gro.  $f$   $mf$   $f$   $mp$   
 Andean drums  $f$   $mp$   $f$   
 Piano I  
 Charango I F F B $\flat$  Dm Am Gm C F  $f$   $mf$   
 Acoustic Guitar  $f$   $mf$   
 Bass  $f$   $mf$   $f$   $mf$   
 Vln. I  $mf$   
 Vln. II  $mf$

# CAMINANDES 3 - LLAMIGOS

Música por FRECIA CISNEROS V.

1M3

Duración - ca. 0:17

## Instrumentación

- 1 - Flauta
- 1 - Flauta de Pan
- 1 - Corno en F
- 1 - Glockenspiel
- 1 - Xilófono
- 1 - Marimba
- 1 - Celesta
- 1 - Platillos
- 1 - Triángulo
- 1 - Shaker
- 1 - Guiro
- 1 - Set de Tambores Andinos
- 1 - Piano
- 1 - Charango
- 1 - Guitarra Acústica
- 1 - Bajo Eléctrico
- 12 - Violín I
- 12 - Violín 2

# Caminandes 3 - Llamigos

1M3

Frecia Cisneros V.

A

Flute  $\text{♩} = 188.5036$   $\text{♩} = 195.2731$

Pan Flute

Horn in F *mf* *f* *mf* *f* *f* *mf*

Glockenspiel *mf* *f*

Xylophone *f*

Marimba

Celesta *f*

Cymbals *f*

Triangle *f*

Shaker *f* *ff* *f*

Guiro *f* *ff* *f*

Andean drums *f* *ff*

Piano I *f* *ff* *f*

Charango I *f* *ff* *f*

Acoustic Guitar *f* *ff* *f*

Bass *f* *ff* *f*

Violin I *f* *ff* *f*

Violin II *f* *ff* *f*

*E<sub>b</sub>maj<sup>7</sup>/G* *D<sup>7</sup>*

This musical score page features 18 staves for various instruments. The top staves include Flute, Pan Flute, Horn (Hn.), Glockenspiel, Xylophone, Marimba, and Celesta. The middle section contains Cymbals (Cym.), Triangle (Tri.), Shaker (Shk.), and Gong (Gro.). Below these are Andean drums, Piano I, Charango I, Acoustic Guitar, and Bass. The bottom staves are for Violin I (Vln. I) and Violin II (Vln. II). The score includes dynamic markings such as *f*, *mf*, *ff*, and *fff*, and tempo markings like  $\text{♩} = 99.6923$ ,  $\text{♩} = 100$ , and  $\text{♩} = 100.6213$ . Measure numbers 8 through 14 are indicated at the top. The key signature is B-flat major, and the time signature is 4/4.

# CAMINANDES 3 - LLAMIGOS

Música por FRECIA CISNEROS V.

1M4

Duración - ca. 0:12

## **Instrumentación**

4 - Flauta  
4 - Clarinete  
4 - Fagot  
1 - Rondador  
2 - Trombón  
1 - Platillos  
1 - Shaker  
1 - Guiro  
1 - Set de Tambores Andinos  
1 - Bajo Eléctrico

# Caminandes 3 - Llamigos

1M4

Frecia Cisneros V.

♩ = 138.5326 ♩ = 99.4084      ♩ = 90.566      ♩ = 86.8966      [2]      ♩ = 84.1122      ♩ = 96.4286 ♩ = 70.4042      [3]      ♩ = 63.5294      ♩ = 59.089      [4]

The musical score is arranged in ten staves, each representing a different instrument or percussion part. The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into four measures by vertical bar lines. Measure 1 (measures 1-4) contains the main melodic material for most instruments. Measure 2 (measures 5-8) features a change in dynamics and some instruments have rests. Measure 3 (measures 9-12) continues the melodic development. Measure 4 (measures 13-16) concludes the section with a final cadence. The Flute part has a dynamic marking of *f* and a triplet of eighth notes in measure 13. The Clarinet part has a dynamic marking of *mf* and a triplet of eighth notes in measure 1. The Bassoon part has a dynamic marking of *f* and a triplet of eighth notes in measure 13. The Rondador part has a dynamic marking of *mf* in measure 5 and *f* in measure 13. The Trombone part has a dynamic marking of *mf* in measure 13. The Cymbals part has a dynamic marking of *mf* in measure 13. The Shaker part has a dynamic marking of *mf* in measure 5. The Guiro part has a dynamic marking of *mf* in measure 5. The Andean drums part has a dynamic marking of *mf* in measure 5. The Bass part has a dynamic marking of *mf* in measure 13. The score includes various musical notations such as slurs, accents, and dynamic markings.

# CAMINANDES 3 - LLAMIGOS

Música por FRECIA CISNEROS V.

1M5

Duración - ca. 0:08

## **Instrumentación**

- 4 - Clarinete
- 1 - Rondador
- 1 - Marimba
- 1 - Platillos
- 1 - Triángulo
- 1 - Clave
- 1 - Shaker
- 1 - Guiro
- 1 - Set de Tambores Andinos
- 1 - Guitarra Acústica
- 1 - Bajo Eléctrico
- 12 - Violín I
- 12 - Violín II



# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

**A**  $\text{♩} = 104.3105$

Clarinet in A  $\text{♩} = 104.4488$

Rondador

Marimba *sw*

Cymbals

Triangle

Wood Blocks

Shaker

Guiro

Andean drums

Acoustic Guitar  $B\flat m^7$

Bass

Violin I *pizz.*

Violin II *pizz.*

# CAMINANDES 3 - LLAMIGOS

Música por FRECIA CISNEROS V.

1M6

Duración - ca. 0:14

## Instrumentación

- 4 - Flauta
- 4 - Clarinete en La
- 4 - Fagot
- 2 - Corno en Fa
- 2 - Trompeta
- 2 - Trombón
- 1 - Campanas Tubulares
- 1 - Glockenspiel
- 1 - Xilófono
- 1 - Marimba
- 1 - Celesta
- 1 - Platillos
- 1 - Triángulo
- 1 - Clave
- 1 - Shaker
- 1 - Guiro
- 1 - Set de Tambores Andinos
- 1 - Piano
- 1 - Bajo Eléctrico
- 12 - Violín I
- 12 - Violín II
- 12 - Viola
- 8 - Violonchelo
- 6 - Contrabajo

# Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372 ♩ = 138.5326 ♩ = 163.9344

2

3

4

5

Flute

Clarinet in A

Bassoon

Horn in F

Trumpet in Bb

Trombone

Tubular bells

Glockenspiel

Xylophone

Marimba

Celesta

Cymbals

Triangle

Wood Blocks

Shaker

Guiro

Andean drums

Piano I

Bass

Violin I

Violin II

Viola

Violoncello

Double Bass

*f*, *ff*, *mf*, *fff*, *divisi pizz.*, *pizz.*

Cmaj7/E, Ebmaj7/G, Cmaj7/E

6  $\text{♩} = 143.9999$  7  $\text{♩} = 169.3093$  8 9  $\text{♩} = 172.6554$  10 11  $\text{♩} = 172.5789$

Fl.  $mf \rightarrow f$

Cl.  $mf \rightarrow f$

Bsn.  $mf \rightarrow f$

Hn.  $f$

Tpt.  $f$

Tbn.  $f$   $ff$

Tubular bells  $ff$

Glockenspiel  $mf$   $f$   $ff$

Xylophone

Marimba

Celesta

Cym.  $ff$

Tri.  $f$

W.B.  $ff$

Shk.  $ff$

Gro.  $ff$

Andean drums  $ff$

Piano I  $f$   $ff$

Bass  $ff$

Vln. I  $mf$   $f$   $ff$

Vln. II  $mf$   $f$   $ff$

Vla.  $mf$   $f$   $ff$

Vc.  $mf$   $f$   $ff$

Db.  $mf$   $f$   $ff$

D7 A7 Ab F D B Ab

# CAMINANDES 3 - LLAMIGOS

Música por FRECIA CISNEROS V.

1M7

Duración - ca. 0:25

## **Instrumentación**

- 1 - Campanas Tubulares
  - 1 - Glockenspiel
  - 1 - Xilófono
  - 1 - Marimba
  - 1 - Platillo
  - 1 - Triángulo
  - 1 - Clave
- 1 - Set de Tambores Andinos
  - 1 - Sintetizador
  - 12 - Violín I
  - 12 - Violín II
  - 12 - Viola
  - 8 - Violonchelo

# Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

**A**

♩ = 175.732      ♩ = 173.3227      ♩ = 171.2632

Tubular bells

Glockenspiel

Xylophone

Marimba

Cymbals

Triangle

Wood Blocks

Andean drums

Synth

Violin I

Violin II

Viola

Violoncello

Tempo markings: ♩ = 172.5248, ♩ = 162.4001 ♩ = 162.1622 ♩ = 148.6528, ♩ = 54.3243

Measures 8, 9, 10, 11, 12, 13

**Tubular bells**: Treble clef, rests in measures 8-11, quarter note in measure 13.

**Glockenspiel**: Treble clef, rests in measures 8-11, quarter note in measure 13.

**Xylophone**: Treble clef, quarter notes in measures 8-9 (*f*), quarter notes in measures 10-11 (*mf*), quarter notes in measures 12-13 with accents.

**Marimba**: Treble clef, rests in measures 8-11, quarter note in measure 13.

**Cym.**: Percussion clef, rests in measures 8-11, quarter notes in measures 12-13 with accents.

**Tri.**: Percussion clef, quarter notes in measures 8-9, quarter notes in measures 10-11 with accents, quarter notes in measures 12-13 with accents.

**W.B.**: Percussion clef, rests in measures 8-11, quarter notes in measures 12-13 with accents.

**Andean drums**: Bass clef, rests in measures 8-11, quarter notes in measures 12-13 with accents (*mf*).

**Synth**: Treble clef, half notes in measures 8-11 (*f*, *mp*), quarter notes in measures 12-13 (*f*).

**Vln. I**: Treble clef, half notes in measures 8-11 (*f*, *mf*), quarter notes in measures 12-13 (*p*, *f*).

**Vln. II**: Treble clef, half notes in measures 8-11 (*f*, *mf*), quarter notes in measures 12-13 (*p*, *f*).

**Vla.**: Bass clef, half notes in measures 8-11 (*f*, *mf*), quarter notes in measures 12-13 (*p*, *f*).

**Vc.**: Bass clef, half notes in measures 8-11 (*f*, *mf*), quarter notes in measures 12-13 (*p*, *f*).

# **CAMINANDES 3 - LLAMIGOS**

Música por FRECIA CISNEROS V.

1M8

Duración - ca. 0:28

## **Instrumentación**

4 - Fagot  
1 - Triángulo  
1 - Sintetizador  
1 - Guitarra Acústica  
12 - Violín I  
12 - Violín II  
12 - Viola  
8 - Violonchelo



# Caminandes 3 - Llamigos

1M8

Frecia Cisneros V.

A

♩ = 58.7297

♩ = 54.4885 ♩ = 58.002

♩ = 66.0437 ♩ = 55.9061

♩ = 170.3936

Bassoon

pp mf p mf p f mp mf f

Triangle

p mf

Synth

pp mf p mf p f mp mf ff

Acoustic Guitar

C Em G F Fm Dm/A G C

pp mf p mf p f mp mf f

Violin I

pp mf p mf p f mp mf f

Violin II

pp mf p mf p f mp mf f

Viola

mf f

Violoncello

mf f mp f mf ff mf f

# CAMINANDES 3 - LLAMIGOS

Música por FRECIA CISNEROS V.

1M9

Duración - ca. 0:23

## Instrumentación

- 4 - Clarinete en La
- 1 - Quena
- 1 - Rondador
- 1 - Zampoña
- 1 - Glockenspiel
- 1 - Xilófono
- 1 - Celesta
- 1 - Platillo
- 1 - Triángulo
- 1 - Clave
- 1 - Shaker
- 1 - Set de Tambores Andinos
- 1 - Piano
- 1 - Charango
- 1 - Guitarra Acústica
- 1 - Bajo Eléctrico
- 12 - Violín I
- 12 - Violín II

# Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

The musical score is arranged in a standard orchestral format with multiple staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score is divided into two main sections, A and B, with measures numbered 1 through 11. Section A begins at measure 1 with a tempo marking of  $\downarrow = 138.5326$ . Section B begins at measure 5 with a tempo marking of  $\downarrow = 167.8392$ . The instruments and their parts are as follows:

- Clarinet in A:** Melodic line with dynamics *mf*, *f*, and *mf*.
- Quena:** Melodic line with dynamics *mf*, *f*, and *mf*.
- Rondador:** Bass line with dynamics *mf*, *f*, and *mf*.
- Zampona:** Melodic line with dynamics *mf* and *f*.
- Glockenspiel:** Percussive line with dynamics *p* and *15mm*.
- Xylophone:** Percussive line.
- Celesta:** Percussive line with dynamics *mf* and *f*.
- Cymbals:** Percussive line with dynamics *mf*, *f*, and *mf*.
- Triangle:** Percussive line with dynamics *mf* and *f*.
- Wood Blocks:** Percussive line.
- Shaker:** Percussive line with dynamics *mf* and *f*.
- Guiro:** Percussive line with dynamics *mf* and *f*.
- Andean drums:** Percussive line with dynamics *mf* and *f*.
- Piano 1:** Accompanying piano part.
- Charango I:** Melodic line with dynamics *mf* and *f*, and chords F, Dm.
- Acoustic Guitar:** Melodic line with dynamics *mf* and *f*, and chords F, Dm.
- Bass:** Bass line with dynamics *mf* and *f*, and a *sc* marking.
- Violin I:** Melodic line with dynamics *mf* and *f*.
- Violin II:** Melodic line with dynamics *mf* and *f*.

Cl.  $\text{♩} = 166.2768$  [12] [13] [14] [15] [16] [17] [18] [19] [20] [21]  $\text{♩} = 85.0009$  [22]

Quena

Rondador

Zampoia

Glockenspiel

Xylophone

Celesta

Cym.

Tri.

W.B.

Shk.

Gro.

Andean drums

Piano I

Charango I

Acoustic Guitar

Bass

Vln. I

Vln. II

# CAMINANDES 3 - LLAMIGOS

Música por FRECIA CISNEROS V.

1M10

Duración - ca. 0:06

## **Instrumentación**

1 - Flauta de Pan  
1 - Zampona  
1 - Guiro  
12 - Violin 1  
12 - Violin 2  
12 - Viola  
8 - Violonchelo

# Caminandes 3 - Llamigos

1M10

Frecia Cisneros V.

A

♩ = 85.0009

2

3

The musical score is arranged in a system with seven staves. The top staff is for Pan Flute, the second for Zampona, the third for Guiro, and the bottom three for Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 12/8. The Pan Flute and Zampona parts feature dynamics of *f* and *ff*. The Guiro part is marked *mf*. The string parts (Violin I, Violin II, Viola, and Violoncello) are marked *p* and *f*. The score includes first, second, and third endings, indicated by the boxed numbers 2 and 3. The first ending is marked with a 'V' and a slur, and the second and third endings are marked with a 'V' and a slur. The score concludes with a double bar line.

Quena

## Caminandes 3 - Llamigos

1M1

Frecia Cisneros V.

A

 $\text{♩} = 85$  $\text{♩} = 327.5574$ 

2

3

The musical notation is written on a single staff in treble clef. It begins with a key signature of one flat (Bb) and a time signature of 12/8. The first measure contains a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. A slur covers the first 11 notes, with a dynamic marking of *f* below the first note. The 12th measure contains a dotted half note Bb3. A second slur covers the last two notes of the piece, with a dynamic marking of *ff* below the first note. Above the staff, there are two boxed numbers: '2' above the 12th measure and '3' above the final measure. The piece ends with a double bar line.

Zampona

# Caminandes 3 - Llamigos

1M1

Frecia Cisneros V.

A

 $\text{♩} = 85$  $\text{♩} = 327.5574$ 

Musical notation for the piece "Caminandes 3 - Llamigos". The notation is on a single bass staff. It begins with a 12/8 time signature and a key signature of one flat (B-flat). The music starts with a forte (*f*) dynamic. The first part consists of a series of eighth notes, followed by a dotted quarter note. A slur covers the first part of the piece. The tempo is indicated as  $\text{♩} = 85$ . The second part of the notation is in 3/4 time and starts with a fortissimo (*ff*) dynamic. It features a half note followed by a whole rest. Above the whole rest are two boxed numbers, 2 and 3, indicating fingerings. The tempo for this section is indicated as  $\text{♩} = 327.5574$ . The piece ends with a double bar line.



Guiro

# Caminandes 3 - Llamigos

1M1

Frecia Cisneros V.

A

 $\text{♩} = 85$  $\text{♩} = 327.5574$ 

Musical notation for Guiro part A. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). The piece starts in 12/8 time and changes to 3/4 time at the end. The first section consists of six measures of eighth notes, each marked with a 'v' above it, indicating a vibrato effect. The second section consists of two measures of a whole note, marked with a '2' above it, indicating a double-measure rest. The piece ends with a double bar line. The dynamic marking *f* is placed below the first measure.

Andean drums

## Caminandes 3 - Llamigos

1M1

Frecia Cisneros V.

A

♩ = 85

♩ = 327.5574

Musical notation for 'Caminandes 3 - Llamigos'. The notation is on a single staff in treble clef. The first measure is in 12/8 time and contains a quarter note followed by six eighth notes, with a dynamic marking of *f* below the first note. The second measure is in 3/4 time and contains a whole note with a dynamic marking of *f* below it. A fermata is placed over the whole note, with the number '2' above it, indicating a two-measure rest.

Violin I

# Caminandes 3 - Llamigos

## 1M1

A

Frecia Cisneros V.

 $\text{♩} = 85$  $\text{♩} = 327.5574$ 

2 3

*p* *f*

Violin II

# Caminandes 3 - Llamigos

## 1M1

Frecia Cisneros V.

**A**

♩ = 85

♩ = 327.5574

2 3

*p* *f*

Viola

# Caminandes 3 - Llamigos

## 1M1

Frecia Cisneros V.

A

 $\bullet = 85$  $\bullet = 327.5574$ 

2

3

*p* *f*

Violoncello

# Caminandes 3 - Llamigos

1M1

Frecia Cisneros V.

A

♩ = 85

♩ = 327.5574

23

The musical notation is on a single bass clef staff. It begins with a 12/8 time signature and a key signature of one flat (B-flat). The first measure contains a half note G2 with a 'v' above it. A slur covers the first two measures. The second measure has a 3/4 time signature and a half note G2. The third measure has a 7/8 time signature and contains a quarter note G2, followed by two eighth rests. The piece ends with a double bar line. Dynamics are marked as *p* at the start and *f* at the end of the slur. There are also boxed numbers 2 and 3 above the second and third measures respectively.

Contrabass

# Caminandes 3 - Llamigos

## 1M1

A

Frecia Cisneros V.

♩ = 85

♩ = 327.5574

musical notation for Contrabass, showing a piece titled "Caminandes 3 - Llamigos" by Frecia Cisneros V. The notation is in bass clef with a key signature of one flat (Bb) and a 12/8 time signature. It features a half note followed by a quarter note, with a dynamic marking of *p* (piano) and a fermata over the first note. The second measure is a quarter note with a dynamic marking of *f* (forte). The third measure is a quarter note with a dynamic marking of *f*. The piece ends with a double bar line. There are also some markings above the staff: a *v* above the first note, a **2** in a box above the second measure, and a **3** in a box above the third measure.

## Flute

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

B

♩ = 138.5326

♩ = 167.9929

Staff A: Treble clef, 3/4 time signature. A whole rest is followed by a bar with a fermata and the number 3 above it. Staff B: Treble clef, 3/4 time signature. A bar with a fermata and the number 2 above it.

♩ = 168.4182

♩ = 171.4286

♩ = 166.7389

♩ = 175.8886

♩ = 150.7447

Staff with notes 7, 8, 9, and 10. Note 7: ♩ = 168.4182, boxed 7. Note 8: ♩ = 171.4286, boxed 8. Note 9: ♩ = 166.7389, boxed 9. Note 10: ♩ = 175.8886, boxed 10. A bar with a fermata and the number 2 above it follows.

C

♩ = 169.3805

♩ = 164.5025

♩ = 165.0079

♩ = 157.3428

♩ = 149.0839

Staff C: Treble clef, 3/4 time signature. A bar with a fermata and the number 2 above it is followed by a whole rest, then a bar with a fermata and the number 15 above it, and finally a bar with a fermata and the number 2 above it.

♩ = 158.0682

♩ = 167.3341

♩ = 168.0108

♩ = 161.8704

♩ = 161.2361

Staff with notes 18, 19, 20, and 21. Note 18: ♩ = 158.0682, boxed 18. Note 19: ♩ = 167.3341, boxed 19. Note 20: ♩ = 168.0108, boxed 20. Note 21: ♩ = 161.8704, boxed 21. Note 22: ♩ = 161.2361, boxed 22. A bar with a fermata and the number 2 above it is followed by a bar with a fermata and the number 20 above it, and finally a bar with a fermata and the number 2 above it. The final note is marked with a forte *f* dynamic.

♩ = 165.5711

Staff with notes 2 and 4. A bar with a fermata and the number 2 above it is followed by a bar with a fermata and the number 4 above it.



## Clarinet in A

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A B  
 ♪ = 138.5326    ♪ = 167.9929    ♪ = 168.4182

8 9 10 7  
 ♪ = 171.4286    ♪ = 166.7389    ♪ = 175.8886    ♪ = 150.7447

C  
 ♪ = 169.3805    ♪ = 164.5025    ♪ = 165.0079    ♪ = 157.3428

♪ = 149.0839    ♪ = 158.0682    ♪ = 167.3341    ♪ = 168.0108

20    ♪ = 161.8704    21    ♪ = 161.2361

22 23 24  
 ♪ = 165.5711

*mf*

## Pan Flute

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A  $\text{♩} = 138.5326$   $\text{♩} = 167.9929$  2 3

4 5 6  $\text{♩} = 168.4182$   $\text{♩} = 171.4286$  7 8

9  $\text{♩} = 166.7389$  10  $\text{♩} = 175.8886$   $\text{♩} = 150.7447$  13  $\text{♩} = 169.3805$   $\text{♩} = 164.5025$  C

14  $\text{♩} = 165.0079$  15  $\text{♩} = 157.3428$   $\text{♩} = 149.0839$  16

17  $\text{♩} = 158.0682$  18  $\text{♩} = 167.3341$  19  $\text{♩} = 168.0108$  20  $\text{♩} = 161.8704$

24  $\text{♩} = 161.2361$   $\text{♩} = 165.5711$

## Quena

## Caminandes 3 - Llamigos

1M2

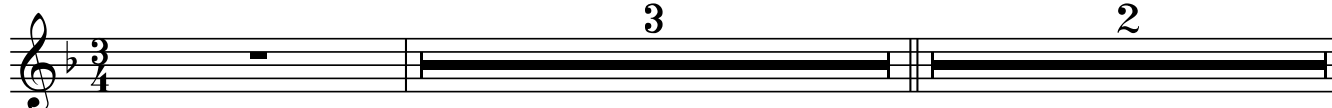
Frecia Cisneros V.

A

B

♩ = 138.5326

♩ = 167.9929



♩ = 168.4182

♩ = 171.4286

♩ = 166.7389

♩ = 175.8886

7

8

9

10



C

♩ = 150.7447

♩ = 169.3805

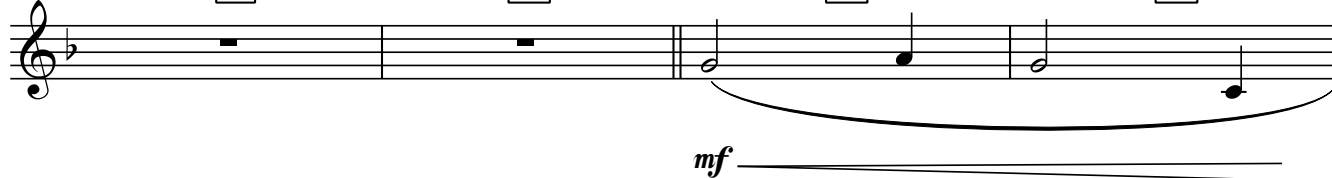
♩ = 164.5025

11

12

13

14



♩ = 165.0079

♩ = 157.3428

♩ = 149.0839

♩ = 158.0682

♩ = 167.3341

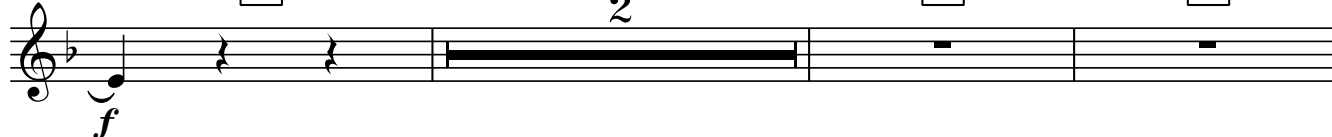
♩ = 168.0108

15

2

18

19



♩ = 161.8704

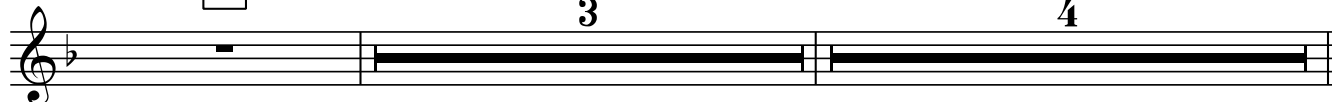
♩ = 161.2361

♩ = 165.5711

20

3

4



## Rondador

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

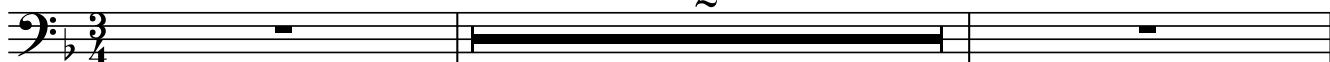
A

♩ = 138.5326

♩ = 167.9929

4

2



B

♩ = 168.4182

♩ = 171.4286

5

6

7

8



♩ = 166.7389

♩ = 175.8886

♩ = 150.7447

9

10

2



C

♩ = 169.3805

♩ = 164.5025

♩ = 165.0079

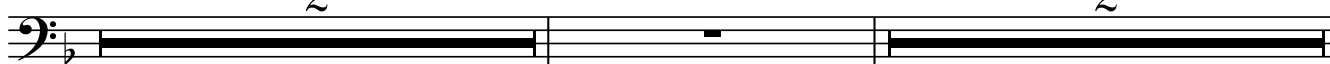
♩ = 157.3428

♩ = 149.0839

2

15

2



♩ = 158.0682

♩ = 167.3341

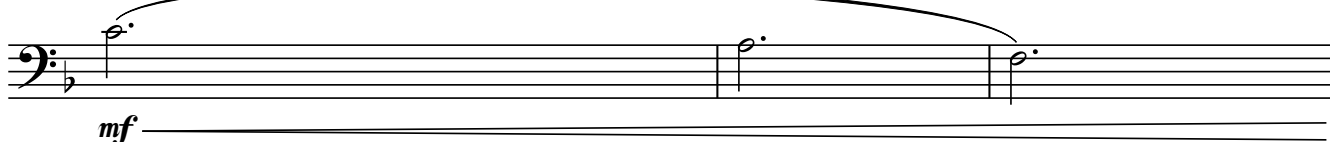
♩ = 168.0108

♩ = 161.8704

18

19

20



21

♩ = 161.2361

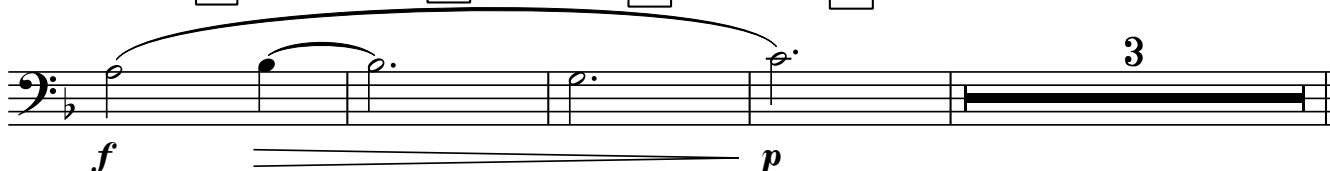
22

23

♩ = 165.5711

24

3



## Zampoña

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

♩ = 138.5326

♩ = 167.9929

B

♩ = 168.4182

♩ = 171.4286

♩ = 166.7389

♩ = 175.8886

♩ = 150.7447

C

♩ = 169.3805

♩ = 164.5025

♩ = 165.0079

♩ = 157.3428

♩ = 149.0839

♩ = 158.0682

♩ = 167.3341

♩ = 168.0108

♩ = 161.8704

♩ = 161.2361

♩ = 165.5711

## Glockenspiel

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

B

♩ = 138.5326   ♩ = 167.9929

♩ = 168.4182   ♩ = 171.4286

♩ = 166.7389

♩ = 175.8886

♩ = 150.7447

C

♩ = 169.3805   ♩ = 164.5025   ♩ = 165.0079   ♩ = 157.3428   ♩ = 149.0839

♩ = 158.0682   ♩ = 167.3341

♩ = 168.0108

♩ = 161.8704

♩ = 161.2361

♩ = 165.5711

## Xylophone

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

B

♩ = 138.5326    ♩ = 167.9929

♩ = 168.4182    ♩ = 171.4286

Musical notation for measures 3 and 2. Measure 3 is a whole rest. Measure 2 is a whole note. Measure 7 is a whole rest. Measure 8 is a whole rest.

♩ = 166.7389

♩ = 175.8886

♩ = 150.7447

Musical notation for measures 9, 10, and 2. Measure 9 is a whole rest. Measure 10 contains a sixteenth note followed by a dotted eighth note, with a slur over the next six notes. Measure 2 is a whole note. Dynamics: *mf* to *f*. Performance markings: *15ma* (15th measure rest), *6* (6th measure rest), *2* (2nd measure rest).

C

♩ = 169.3805    ♩ = 164.5025    ♩ = 165.0079    ♩ = 157.3428    ♩ = 149.0839

Musical notation for measures 2 and 15. Measure 2 is a whole note. Measure 15 is a whole note. Measure 2 is a whole note.

♩ = 158.0682    ♩ = 167.3341    ♩ = 168.0108

♩ = 161.8704

♩ = 161.2361

Musical notation for measures 18, 19, 20, and 3. Measure 18 is a whole rest. Measure 19 is a whole rest. Measure 20 is a whole rest. Measure 3 is a whole note. Performance marking: *15ma* (15th measure rest).

♩ = 165.5711

Musical notation for measure 4. Measure 4 is a whole note.

## Marimba

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

**A**  $\text{♩} = 138.5326$   $\text{♩} = 167.9929$  **B**  $\text{♩} = 168.4182$   $\text{♩} = 171.4286$

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

$\text{♩} = 166.7389$   $\text{♩} = 175.8886$   $\text{♩} = 150.7447$

**C**  $\text{♩} = 169.3805$   $\text{♩} = 164.5025$   $\text{♩} = 165.0079$   $\text{♩} = 157.3428$   $\text{♩} = 149.0839$

$\text{♩} = 158.0682$   $\text{♩} = 167.3341$   $\text{♩} = 168.0108$   $\text{♩} = 161.8704$

$\text{♩} = 161.2361$   $\text{♩} = 165.5711$



## Celesta

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

B

♩ = 138.5326   ♩ = 167.9929

♩ = 168.4182   ♩ = 171.4286

3 2 7 8

♩ = 166.7389

♩ = 175.8886   ♩ = 150.7447

9 10 11 12

15<sup>ma</sup>

6 6 3 3

*mf* ————— *f*

C

♩ = 169.3805

♩ = 164.5025

♩ = 165.0079

♩ = 157.3428

2 15

♩ = 149.0839

♩ = 158.0682   ♩ = 167.3341

♩ = 168.0108

2 18 19

15<sup>ma</sup>

*mf* —————

♩ = 161.8704   ♩ = 161.2361

♩ = 165.5711

20 21 24 3

(15) 15<sup>ma</sup>

*mf* —————

## Cymbals

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A B

$\text{♩} = 138.5326$      $\text{♩} = 167.9929$      $\text{♩} = 168.4182$

7

$\frac{3}{4}$

**3**    **2**

$\text{♩} = 171.4286$      $\text{♩} = 166.7389$      $\text{♩} = 175.8886$      $\text{♩} = 150.7447$

8    9    10    11

C

$\text{♩} = 169.3805$      $\text{♩} = 164.5025$

12

**2**

$\text{♩} = 165.0079$      $\text{♩} = 157.3428$      $\text{♩} = 149.0839$      $\text{♩} = 158.0682$      $\text{♩} = 167.3341$

15    18

**2**

$\text{♩} = 168.0108$      $\text{♩} = 161.8704$

19    20

$\text{♩} = 161.2361$      $\text{♩} = 165.5711$

**3**    **4**

Detailed description: The image displays musical notation for cymbals, organized into six horizontal lines. Each line represents a different rhythmic pattern or measure. The notation includes vertical bar lines, horizontal lines, and various symbols such as dots, beams, and numbers. Some numbers are enclosed in boxes. The first line starts with a 3/4 time signature and includes a boxed 'A' and 'B'. The second line has four boxed numbers (8, 9, 10, 11) above it. The third line has a boxed 'C' and a boxed '12'. The fourth line has a boxed '15' and a boxed '18'. The fifth line has a boxed '19' and a boxed '20'. The sixth line has two boxed numbers (3, 4) above it. Numerical values are placed above the lines, often with a quarter note symbol. Some lines feature thick black bars representing sustained or specific rhythmic elements.

## Triangle

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

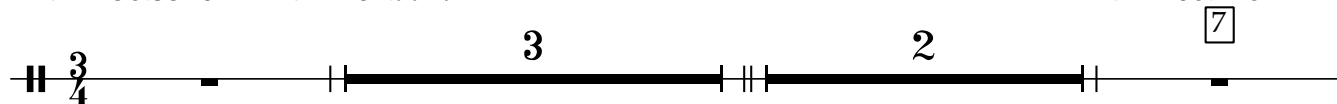
A

B

♩ = 138.5326

♩ = 167.9929

♩ = 168.4182

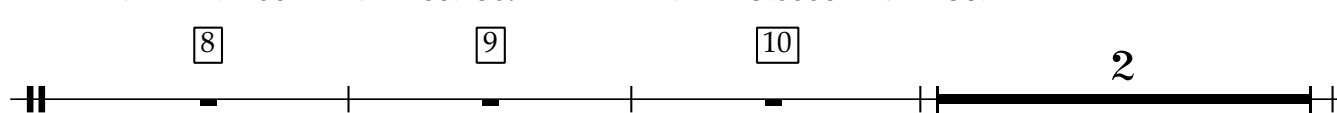


♩ = 171.4286

♩ = 166.7389

♩ = 175.8886

♩ = 150.7447



C

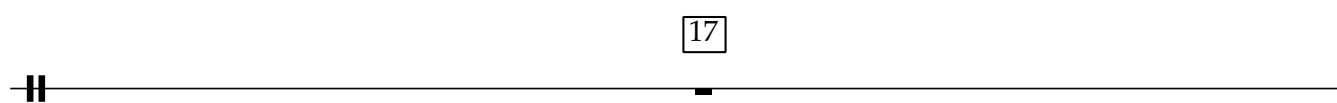
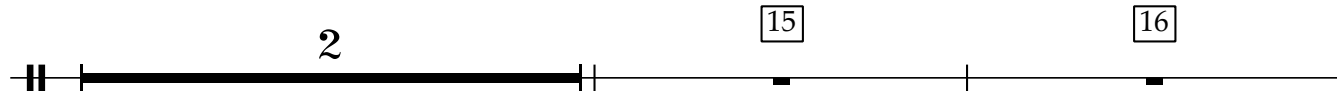
♩ = 169.3805

♩ = 164.5025

♩ = 165.0079

♩ = 157.3428

♩ = 149.0839



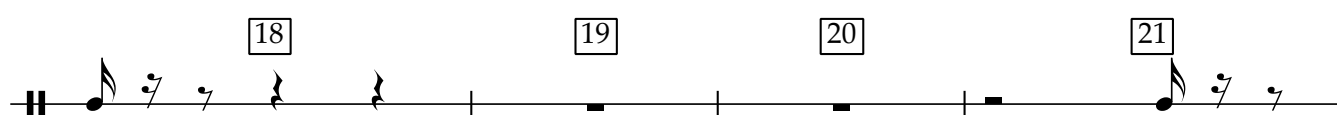
♩ = 158.0682

♩ = 167.3341

♩ = 168.0108

♩ = 161.8704

♩ = 161.2361

*f*

♩ = 165.5711



## Wood Blocks

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

♩ = 138.5326

♩ = 167.9929

B

♩ = 168.4182

7

♩ = 171.4286

♩ = 166.7389

♩ = 175.8886

♩ = 150.7447

8

9

10

2

C

♩ = 169.3805

♩ = 164.5025

♩ = 165.0079

♩ = 157.3428

♩ = 149.0839

2

15

2

♩ = 158.0682

♩ = 167.3341

♩ = 168.0108

♩ = 161.8704

♩ = 161.2361

18

19

20

21

22

*mf*

♩ = 165.5711

23

24

3

## Guero

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

B

♩ = 138.5326 ♩ = 167.9929

♩ = 168.4182

Musical notation for section A and B. Section A starts with a 3/4 time signature, a rest, and a triplet of eighth notes. Section B continues with eighth notes numbered 5, 6, and 7. Dynamics include *mp*.

♩ = 171.4286

♩ = 166.7389

♩ = 175.8886

♩ = 150.7447

Musical notation for section C. It features eighth notes numbered 8, 9, and 10, followed by a double bar line and a '2' indicating a second ending. Dynamics include *f*.

C

♩ = 169.3805 ♩ = 164.5025

♩ = 165.0079

♩ = 157.3428

♩ = 149.0839

Musical notation for section C. It features eighth notes numbered 13, 14, 15, and 16. Note 15 has a fermata. Dynamics include *mf* and *f*.

♩ = 158.0682 ♩ = 167.3341

Musical notation for section C. It features eighth notes numbered 17, 18, 19, and 20. Note 19 has a fermata. Dynamics include *f*.

♩ = 161.2361

♩ = 161.2361

♩ = 161.2361

♩ = 165.5711

Musical notation for section C. It features eighth notes numbered 21, 22, and 23, followed by a 4-measure rest. Dynamics include *mp*.

## Andean drums

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

♩ = 138.5326 ♩ = 167.9929

B

♩ = 168.4182

♩ = 171.4286

♩ = 166.7389

♩ = 175.8886

♩ = 150.7447

C

♩ = 169.3805 ♩ = 164.5025

♩ = 165.0079

♩ = 157.3428

♩ = 149.0839

♩ = 158.0682 ♩ = 167.3341

♩ = 168.0108

♩ = 161.8704

♩ = 161.2361

2

Andean drums

$\text{♩} = 165.5711$

**f**

**3**

## Piano 1

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

♩ = 138.5326

♩ = 167.9929

B

5

6

♩ = 168.4182

7

8va-----|

Musical score for measures 3, 5, 6, and 7. Measure 3 and 5 contain a triplet of eighth notes in both hands. Measure 6 contains a triplet of eighth notes in the right hand. Measure 7 contains a sixteenth-note triplet in the right hand, marked with *mf* and *f* dynamics.

♩ = 171.4286

♩ = 166.7389

♩ = 175.8886

♩ = 150.7447

8

9

10

2

Musical score for measures 8, 9, 10, and 2. Measures 8, 9, and 10 contain a whole rest in both hands. Measure 2 contains a pair of eighth notes in both hands.

C

♩ = 169.3805

♩ = 164.5025

♩ = 165.0079 ♩ = 157.3428

13

14

15

Musical score for measures 13, 14, and 15. Measure 13 contains a sixteenth-note triplet in the right hand, marked with *mf*. Measure 14 contains a sixteenth-note triplet in the right hand, marked with *f*. Measure 15 contains a whole rest in both hands.



2

## Piano 1

♪ = 149.0839      ♪ = 158.0682 ♪ = 167.3341      ♪ = 168.0108      ♪ = 161.8704

2      18      19      20

♪ = 161.2361      ♪ = 165.5711

3      4      4

## Charango 1

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

♩ = 138.5326

♩ = 167.9929

F

2 3 4

*f*

B

♩ = 168.4182

♩ = 171.4286

♩ = 166.7389

♩ = 175.8886

B $\flat$ 

F

5 6 7 8 9 10

*mp* *f*

C

♩ = 150.7447

♩ = 169.3805

♩ = 164.5025

C

11 12 13 14

*mf*

♩ = 165.0079

♩ = 157.3428

♩ = 149.0839

F

15 16 17

♩ = 158.0682

♩ = 167.3341

♩ = 168.0108

♩ = 161.8704

♩ = 161.2361

F

B $\flat$ 

Dm

Am

18 19 20 21

*f*

2

Charango 1

♩ = 165.5711

Gm                      C                      F

22                      23                      24                      25

*mf*

2

## Acoustic Guitar

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

♩ = 138.5326

♩ = 167.9929

F

$f$

B

♩ = 168.4182

♩ = 171.4286

$mp$

♩ = 166.7389

♩ = 175.8886

♩ = 150.7447

$f$

C

♩ = 169.3805

♩ = 164.5025

♩ = 165.0079

♩ = 157.3428

♩ = 149.0839

$mf$

♩ = 158.0682

♩ = 167.3341

♩ = 168.0108

♩ = 161.8704

$f$

2

## Acoustic Guitar

Musical notation for acoustic guitar, showing a sequence of notes with fret numbers 21, 22, 23, 24, and a triplet ending. The notation includes a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *mf* (mezzo-forte). The notes are marked with diamond symbols and slanted lines, indicating specific fret positions. The fret numbers 21, 22, 23, and 24 are enclosed in boxes above the notes. The triplet ending is marked with a '3' above the notes. The tempo or speed is indicated by a quarter note followed by the number 161.2361 and another quarter note followed by the number 165.5711.

♩ = 161.2361

♩ = 165.5711

21 22 23 24 3

*mf*

## Bass

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

♩ = 138.5326

♩ = 167.9929

2 3 4

*f* *mf*

B

♩ = 168.4182

♩ = 171.4286

5 6 7 8

*f* *mf* *f*

(8)

♩ = 166.7389

♩ = 175.8886

♩ = 150.7447

9 10 11 12

*mf* *f*

(8)

C

♩ = 169.3805 ♩ = 164.5025

♩ = 165.0079

♩ = 157.3428

♩ = 149.0839

13 14 15 16

*mf* *f* *mf*

(8)

Bass

$\text{♩} = 158.0682$     $\text{♩} = 167.3341$     $\text{♩} = 168.0108$

[17]   [18]   [19]

(8)-----

*f*

Detailed description: This block contains the first musical staff, which is a bass clef staff with a key signature of one flat (B-flat). It contains three measures of music, labeled with boxed numbers 17, 18, and 19. Above the staff, three quarter notes are shown with their corresponding frequencies: 158.0682 Hz, 167.3341 Hz, and 168.0108 Hz. The notes in the staff are quarter notes, with the first measure containing two notes and the second and third measures each containing one note. A dashed line labeled (8) is positioned below the staff, indicating an octave. Below the staff, there are two horizontal lines, and the dynamic marking *f* is placed at the end of the staff.

$\text{♩} = 161.8704$     $\text{♩} = 161.2361$

[20]   [21]   [22]   [23]

(8)-----

*mf*

Detailed description: This block contains the second musical staff, which is a bass clef staff with a key signature of one flat. It contains four measures of music, labeled with boxed numbers 20, 21, 22, and 23. Above the staff, two quarter notes are shown with their corresponding frequencies: 161.8704 Hz and 161.2361 Hz. The notes in the staff are quarter notes, with the first measure containing two notes and the second, third, and fourth measures each containing one note. A dashed line labeled (8) is positioned below the staff, indicating an octave. Below the staff, there are two horizontal lines, and the dynamic marking *mf* is placed at the end of the staff.

$\text{♩} = 165.5711$

2   2

Detailed description: This block contains the third musical staff, which is a bass clef staff with a key signature of one flat. It contains two measures of music, each consisting of a whole note. Above the first measure, a quarter note is shown with its frequency: 165.5711 Hz. The notes in the staff are whole notes. Above the staff, the number 2 is placed above each measure, indicating a double bar line. The staff ends with a double bar line.

## Violin I

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

♩ = 138.5326

♩ = 167.9929

3

B

♩ = 168.4182

♩ = 171.4286

♩ = 166.7389

2

7

8

9

C

♩ = 175.8886

♩ = 150.7447

♩ = 169.3805

♩ = 164.5025

10

2

13

*p*

♩ = 165.0079

♩ = 157.3428

♩ = 149.0839

14

15

2

*mf*

♩ = 158.0682

♩ = 167.3341

♩ = 168.0108

18

19

20

♩ = 161.8704

♩ = 161.2361

♩ = 165.5711

3

4



## Violin II

## Caminandes 3 - Llamigos

1M2

Frecia Cisneros V.

A

♩ = 138.5326

♩ = 167.9929

Musical notation for section A, measures 1-3. Measure 1 is a whole rest. Measure 2 is a whole note. Measure 3 is a triplet of whole notes.

B

♩ = 168.4182

♩ = 171.4286

♩ = 166.7389

Musical notation for section B, measures 4-9. Measure 4 is a half note. Measure 5 is a whole rest. Measure 6 is a whole note. Measure 7 is a whole note. Measure 8 is a whole note. Measure 9 is a whole note.

C

♩ = 175.8886 ♩ = 150.7447

♩ = 169.3805

♩ = 164.5025

Musical notation for section C, measures 10-14. Measure 10 is a whole rest. Measure 11 is a half note. Measure 12 is a whole note. Measure 13 is a half note. Measure 14 is a half note.

*p*

♩ = 165.0079

♩ = 157.3428

♩ = 149.0839

♩ = 158.0682 ♩ = 167.3341

Musical notation for section C, measures 15-18. Measure 15 is a quarter note. Measure 16 is a quarter rest. Measure 17 is a half note. Measure 18 is a whole rest.

*mf*

♩ = 168.0108

♩ = 161.8704

♩ = 161.2361

♩ = 165.5711

Musical notation for section C, measures 19-20. Measure 19 is a whole rest. Measure 20 is a whole rest. Measure 21 is a triplet of whole notes. Measure 22 is a quadruplet of whole notes.

Flute

## Caminandes 3 - Llamigos

1M3

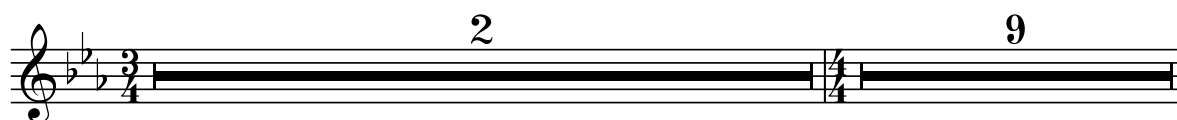
Frecia Cisneros V.

A

♩ = 138.5326

♩ = 187.3051

♩ = 195.2731



♩ = 99.6923

♩ = 100 ♩ = 100.6213



Pan Flute

## Caminandes 3 - Llamigos

1M3

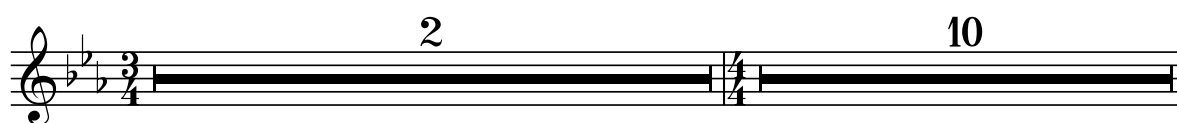
Frecia Cisneros V.

A

♩ = 138.5326

♩ = 187.3051

♩ = 195.2731



♩ = 99.6923

♩ = 100

♩ = 100.6213



Horn in F

## Caminandes 3 - Llamigos

1M3

Frecia Cisneros V.

A

♩ = 138.5326 ♩ = 187.3051 ♩ = 195.2731

2 3 4

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

5 6 7 8 9 10

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

♩ = 99.6923 ♩ = 100 ♩ = 100.6213

11 12 13 14

*f* *mf*

Glockenspiel

## Caminandes 3 - Llamigos

1M3

Frecia Cisneros V.

A

♩ = 138.5326 ♩ = 187.3051 ♩ = 195.2731

2 3 6

*mf* *f*

♩ = 99.6923 ♩ = 100 ♩ = 100.6213

6 2

Xylophone

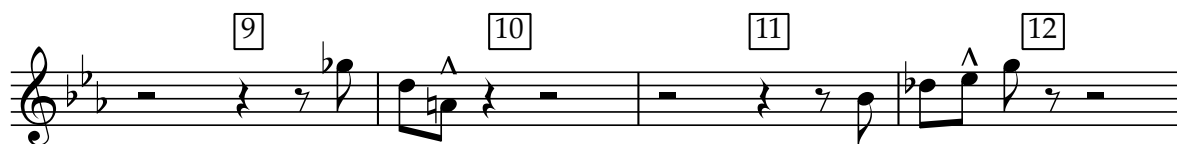
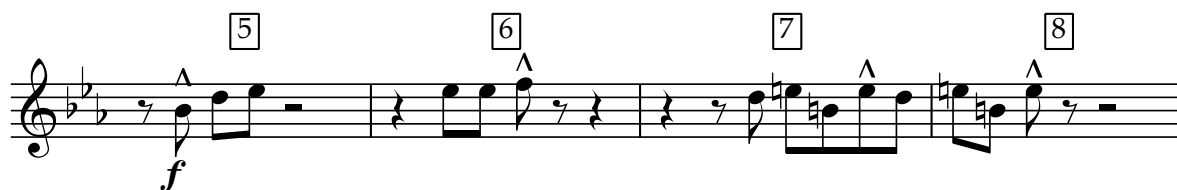
## Caminandes 3 - Llamigos

1M3

Frecia Cisneros V.

A

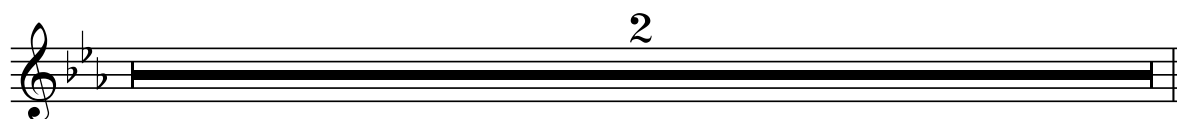
♩ = 138.5326    ♩ = 187.3051    ♩ = 195.2731



♩ = 99.6923

♩ = 100

♩ = 100.6213



Marimba

## Caminandes 3 - Llamigos

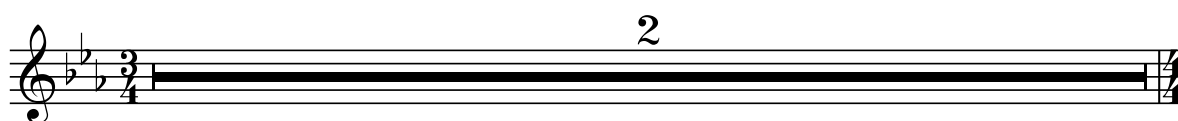
1M3

Frecia Cisneros V.

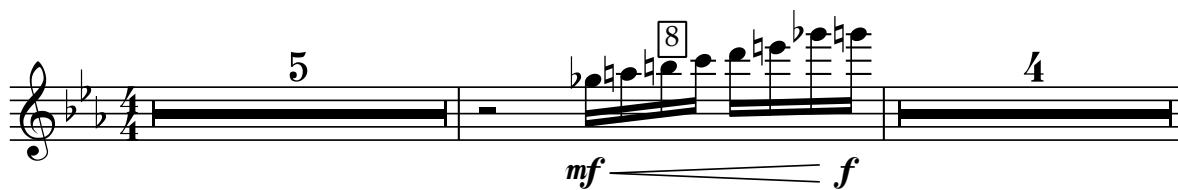
A

♩ = 138.5326

♩ = 187.3051



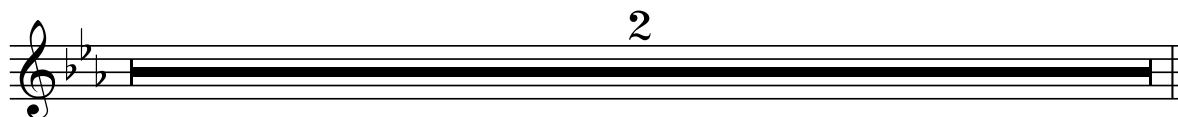
♩ = 195.2731



♩ = 99.6923

♩ = 100

♩ = 100.6213



Celesta

## Caminandes 3 - Llamigos

1M3

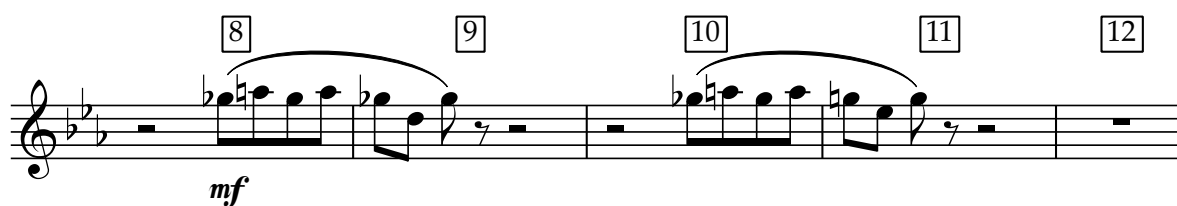
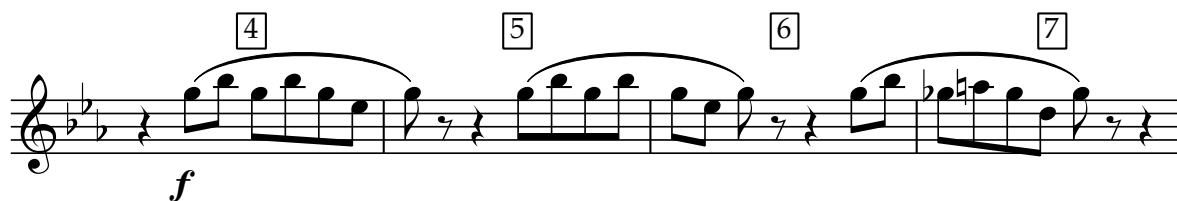
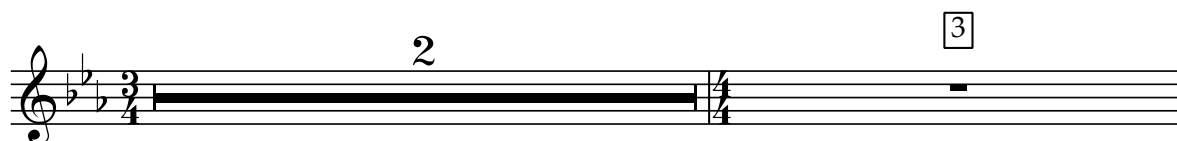
Frecia Cisneros V.

A

♩ = 138.5326

♩ = 187.3051

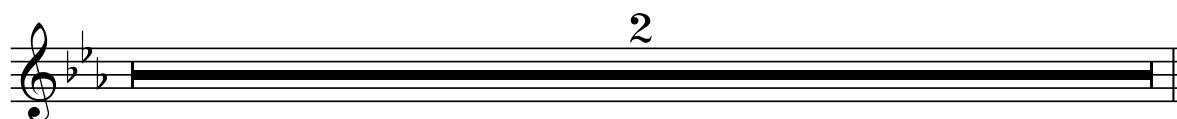
♩ = 195.2731



♩ = 99.6923

♩ = 100

♩ = 100.6213





## Cymbals

## Caminandes 3 - Llamigos

1M3

Frecia Cisneros V.

**A**

♪ = 138.5326      ♪ = 187.3051      ♪ = 195.2731

**4**      **5**      **6**      **7**

*f*

**8**      **9**      **2**

*f*

♪ = 99.6923      ♪ = 100      ♪ = 100.6213

**12**      **13**      **14**

*f*

Triangle

## Caminandes 3 - Llamigos

1M3

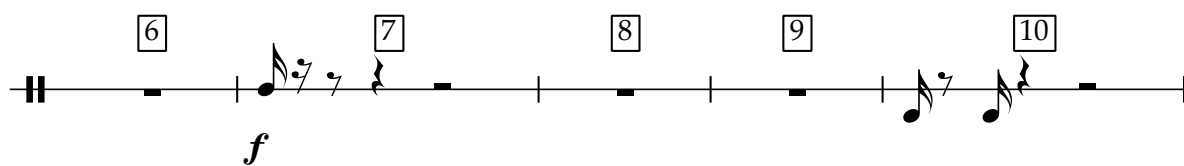
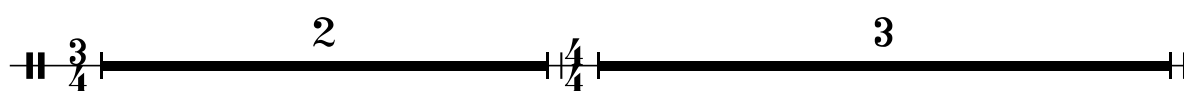
Frecia Cisneros V.

A

♩ = 138.5326

♩ = 187.3051

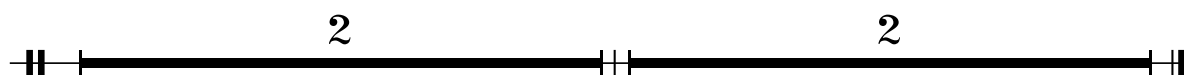
♩ = 195.2731



♩ = 99.6923

♩ = 100

♩ = 100.6213



Shaker

## Caminandes 3 - Llamigos

1M3

Frecia Cisneros V.

A

♩ = 138.5326   ♩ = 187.3051

♩ = 195.2731

Staff 1: Musical notation for the first line, starting with a forte (*f*) dynamic. It features a series of eighth-note patterns with accents (^) and a boxed measure '2'.

Staff 2: Musical notation for the second line, featuring a boxed measure '4'.

Staff 3: Musical notation for the third line, featuring boxed measures '6' and '7', and a dynamic change to fortissimo (*ff*).

Staff 4: Musical notation for the fourth line, featuring boxed measures '8' and '9'.

Staff 5: Musical notation for the fifth line, featuring boxed measures '10' and '11', and a dynamic change to fortissimo (*ff*).

Staff 6: Musical notation for the sixth line, featuring a boxed measure '12' and a dynamic change to fortississimo (*fff*).

♩ = 99.6923

♩ = 100

♩ = 100.6213

Staff 7: A thick black bar with a '2' above it, indicating a double bar line or a specific measure.

Guiro

## Caminandes 3 - Llamigos

1M3

Frecia Cisneros V.

A

♩ = 138.5326 ♩ = 187.3051

♩ = 195.2731

*f*

*ff*

*f*

*ff f fff*

♩ = 99.6923

♩ = 100

♩ = 100.6213

2

Andean drums

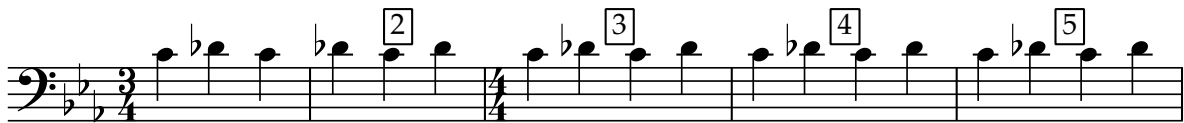
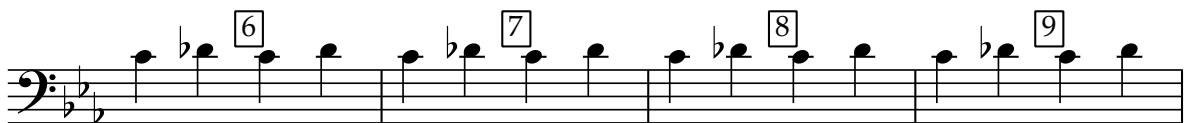
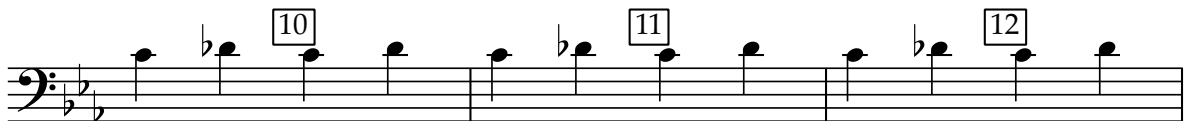
## Caminandes 3 - Llamigos

1M3

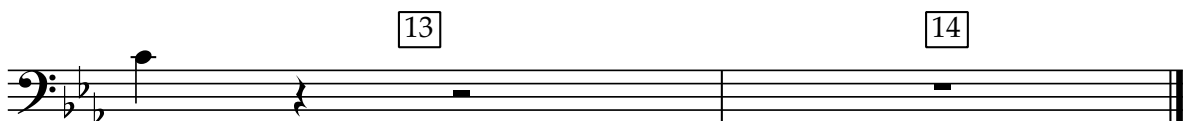
Frecia Cisneros V.

A

♩ = 138.5326   ♩ = 187.3051   ♩ = 195.2731

*f* —————————— *ff* —————————— *ff f* —————

♩ = 99.6923   ♩ = 100   ♩ = 100.6213

*fff*

Piano 1

## Caminandes 3 - Llamigos

1M3

Frecia Cisneros V.

A

♩ = 138.5326 ♩ = 187.3051 ♩ = 195.2731

The musical score is written for Piano 1 and consists of 12 measures. It is in 3/4 time and features a treble and bass clef. The piece is marked with a box 'A' and includes tempo markings for different sections: ♩ = 138.5326, ♩ = 187.3051, and ♩ = 195.2731. The dynamics range from *f* (forte) to *ff* (fortissimo). The score is divided into four systems, each containing three measures. The measures are numbered 2 through 12. The first system (measures 2-4) is marked *f*. The second system (measures 6-8) is marked *ff* and *f*. The third system (measures 9-10) is marked *ff*. The fourth system (measures 11-12) is marked *ff*.

2

## Piano 1

 $\text{♩} = 99.6923$       $\text{♩} = 100$       $\text{♩} = 100.6213$ 

Musical score for Piano 1, measures 13 and 14. The score is written for two staves: Treble Clef (top) and Bass Clef (bottom). The key signature is B-flat major (two flats). The time signature is 4/4. The dynamic marking is *fff* (fortissimo). Measure 13 contains a whole note chord consisting of G4, B-flat4, and D5 in the treble clef, and G2, B-flat2, and D3 in the bass clef. Measure 14 contains a whole rest in both staves. The measures are numbered 13 and 14 in boxes above the staves.

## Charango 1

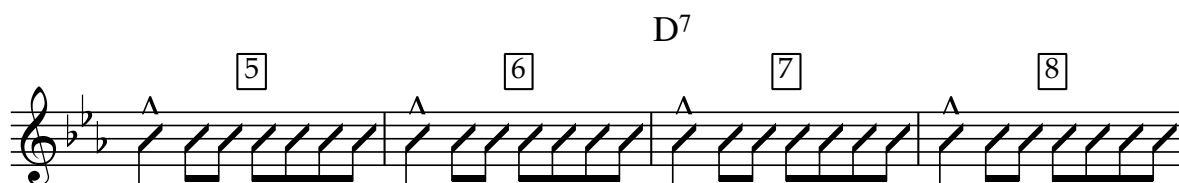
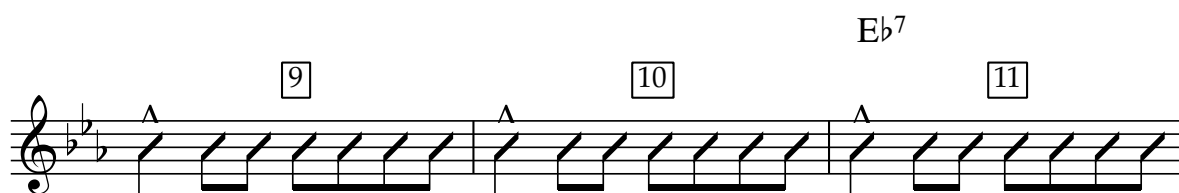
## Caminandes 3 - Llamigos

1M3

Frecia Cisneros V.

A

♩ = 138.5326   ♩ = 187.3051   ♩ = 195.2731  
 E♭maj7/G

*f**ff f**ff f**fff*



Acoustic Guitar

## Caminandes 3 - Llamigos

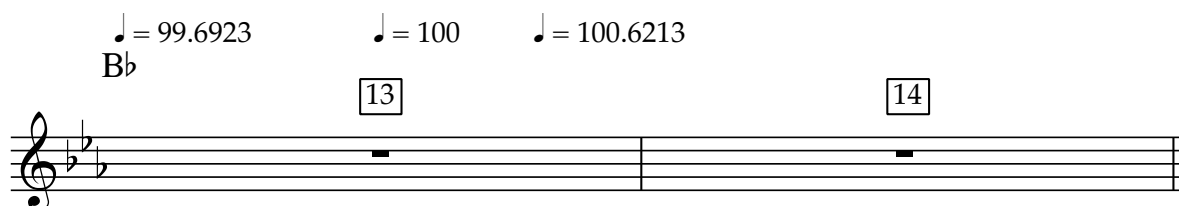
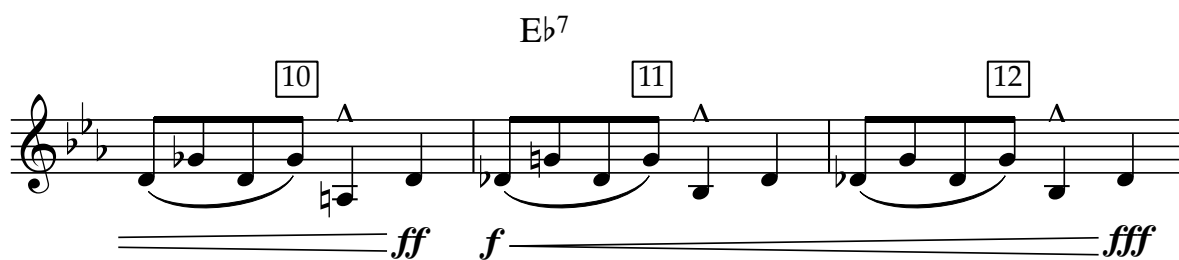
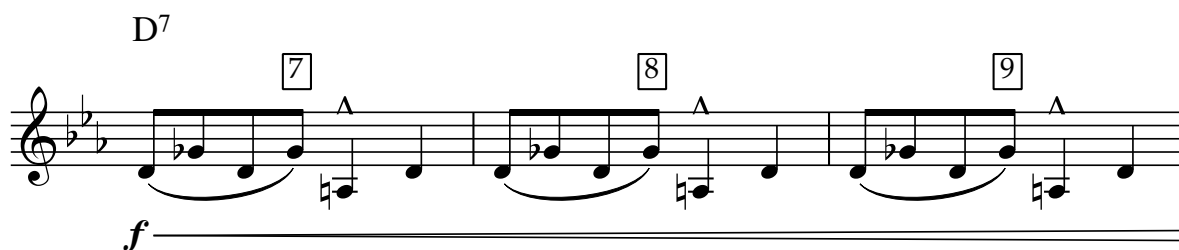
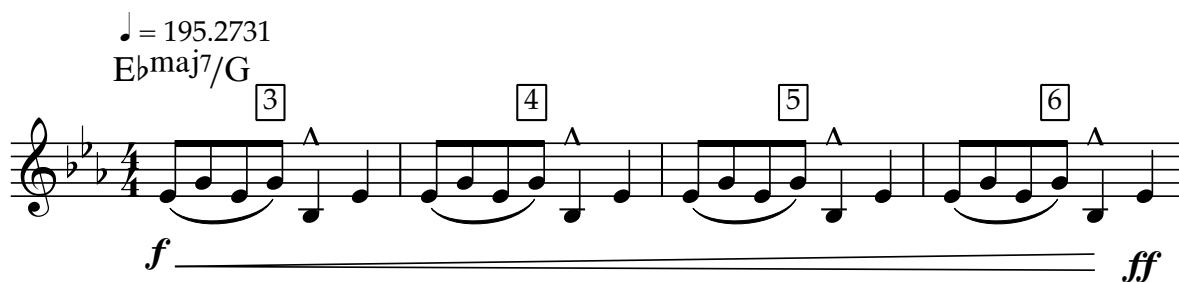
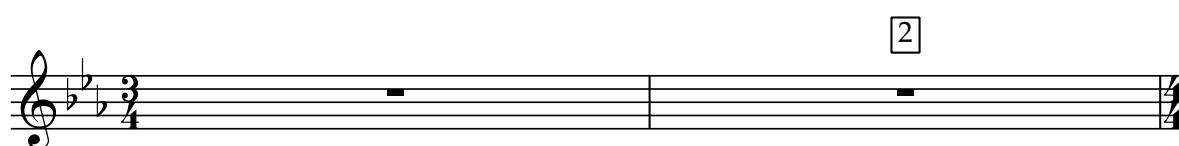
1M3

Frecia Cisneros V.

A

♩ = 138.5326

♩ = 187.3051



Bass

## Caminandes 3 - Llamigos

1M3

Frecia Cisneros V.

A

♩ = 138.5326 ♩ = 187.3051 ♩ = 195.2731

2 3 4 5

8<sup>va</sup>  
*f*

6 7 8 9

(8)  
*ff*

10 11 12

(8)  
*ff* *fff*

♩ = 99.6923

♩ = 100

♩ = 100.6213

2

(8).1

Violin I

## Caminandes 3 - Llamigos

1M3

Frecia Cisneros V.

A

♩ = 138.5326 ♩ = 187.3051

♩ = 195.2731

Musical score for Violin I, titled "Caminandes 3 - Llamigos" by Frecia Cisneros V. The score is marked "A" and "1M3". It consists of 14 measures of music, divided into two systems of seven measures each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a series of eighth-note patterns with slurs and accents. Dynamics include *f*, *ff*, and *fff*. Measure numbers 1 through 14 are indicated in boxes above the notes. The first measure has a dynamic marking of *f*. The second system starts with measure 8 and ends with measure 14, which has a dynamic marking of *fff*. The tempo markings are ♩ = 138.5326, ♩ = 187.3051, and ♩ = 195.2731.

## Violin II

## Caminandes 3 - Llamigos

1M3

Frecia Cisneros V.

A

♩ = 138.5326 ♩ = 187.3051

♩ = 195.2731

Musical score for Violin II, titled "Caminandes 3 - Llamigos" by Frecia Cisneros V. The score is marked "A" and "1M3". It consists of 14 measures of music, each with a measure number in a box above it. The music is written on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The piece is marked with dynamics: *f* (forte) at the beginning, *ff* (fortissimo) at measures 6 and 10, and *fff* (fortississimo) at the end. The tempo markings are ♩ = 138.5326, ♩ = 187.3051, and ♩ = 195.2731. The score ends with a double bar line and a fermata over the final note.

Flute

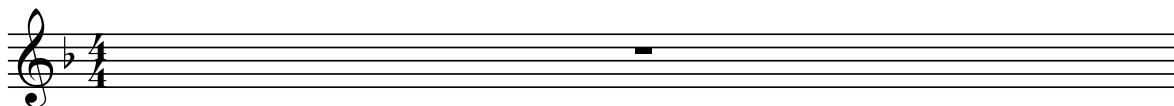
# Caminandes 3 - Llamigos

1M4

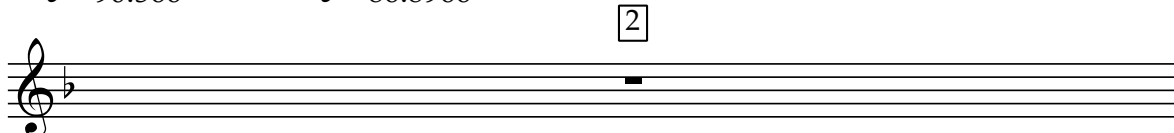
Frecia Cisneros V.

A

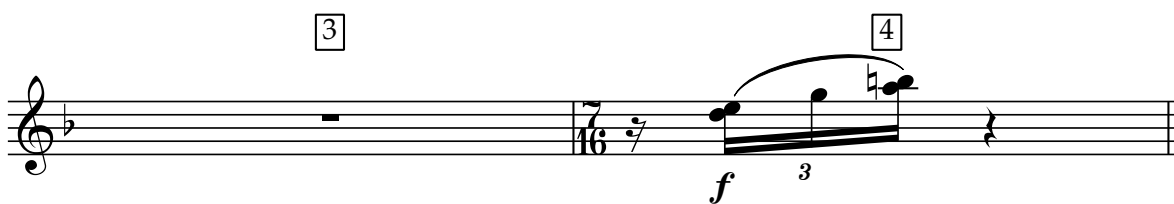
♩ = 138.5326   ♩ = 99.4084



♩ = 90.566   ♩ = 86.8966



♩ = 84.1122   ♩ = 96.4286   ♩ = 70.4042   ♩ = 63.5294   ♩ = 59.089



Clarinet

## Caminandes 3 - Llamigos

1M4

Frecia Cisneros V.

A

♩ = 138.5326 ♩ = 99.4084

♩ = 90.566

♩ = 86.8966

2

♩ = 84.1122

♩ = 96.4286

♩ = 70.4042

♩ = 63.5294

♩ = 59.089

3

4

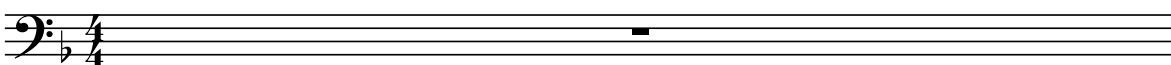
Bassoon

# Caminandes 3 - Llamigos

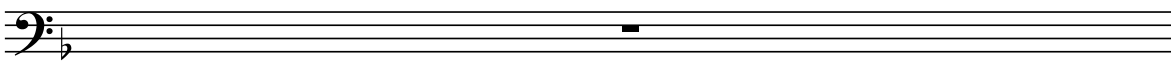
1M4

Frecia Cisneros V.

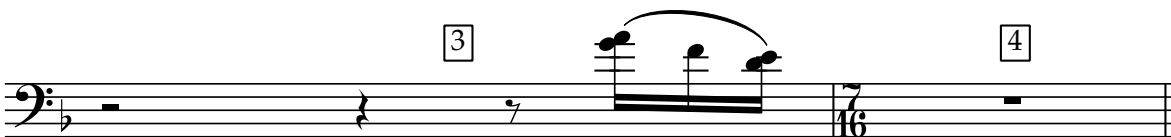
A

 $\text{♩} = 138.5326$     $\text{♩} = 99.4084$ 

 $\text{♩} = 90.566$ 
 $\text{♩} = 86.8966$ 

2


 $\text{♩} = 84.1122$     $\text{♩} = 96.4286$     $\text{♩} = 70.4042$ 
 $\text{♩} = 63.5294$     $\text{♩} = 59.089$ 

3



4

*f*   3

Rondador

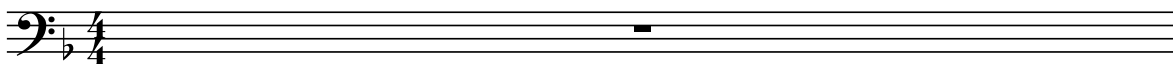
# Caminandes 3 - Llamigos

1M4

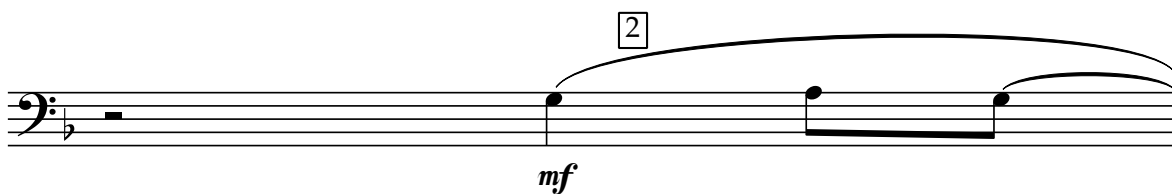
Frecia Cisneros V.

A

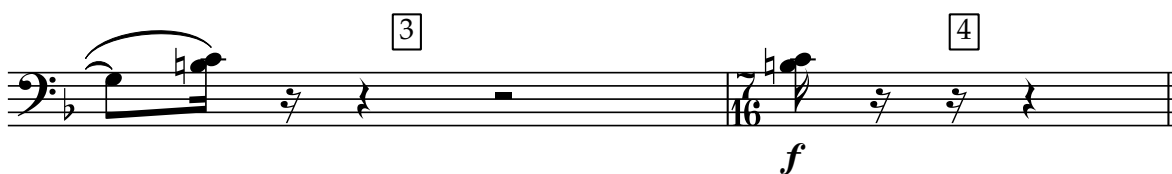
♩ = 138.5326    ♩ = 99.4084



♩ = 90.566    ♩ = 86.8966



♩ = 84.1122    ♩ = 96.4286    ♩ = 70.4042    ♩ = 63.5294    ♩ = 59.089





Trombone

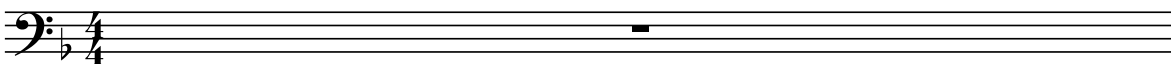
## Caminandes 3 - Llamigos

1M4

Frecia Cisneros V.

A

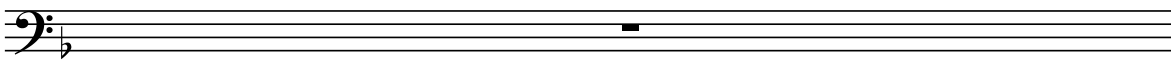
♩ = 138.5326 ♩ = 99.4084



♩ = 90.566

♩ = 86.8966

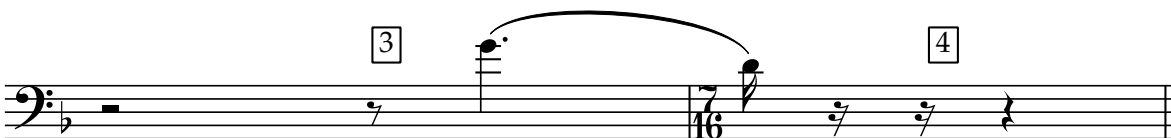
2



♩ = 84.1122 ♩ = 96.4286 ♩ = 70.4042

♩ = 63.5294

♩ = 59.089

*mf*

Cymbals

# Caminandes 3 - Llamigos

1M4

Frecia Cisneros V.

**A**

♪ = 138.5326   ♪ = 99.4084

**4**

♪ = 90.566   ♪ = 86.8966

**2**

♪ = 84.1122   ♪ = 96.4286   ♪ = 70.4042   ♪ = 63.5294   ♪ = 59.089

**3**   **4**

**7**  
**16**   ♪   ♪

Shaker

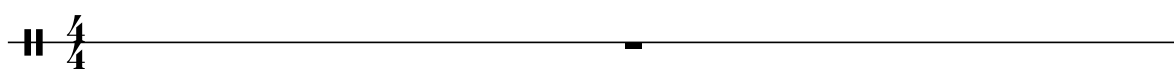
# Caminandes 3 - Llamigos

1M4

Frecia Cisneros V.

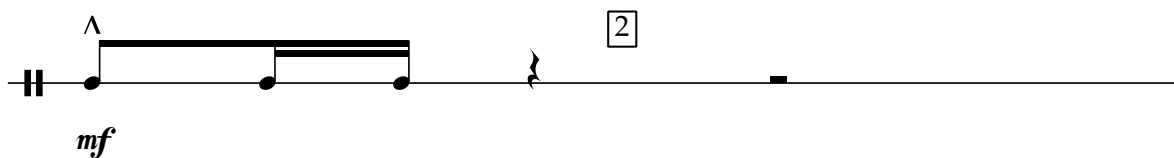
A

♩ = 138.5326 ♩ = 99.4084



♩ = 90.566

♩ = 86.8966



♩ = 84.1122 ♩ = 96.4286 ♩ = 70.4042

♩ = 63.5294 ♩ = 59.089



Guiro

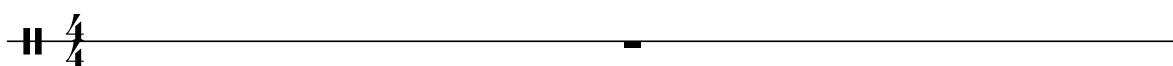
## Caminandes 3 - Llamigos

1M4

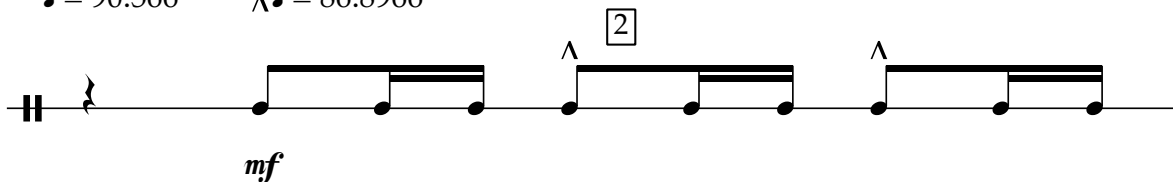
Frecia Cisneros V.

A

♩ = 138.5326 ♩ = 99.4084

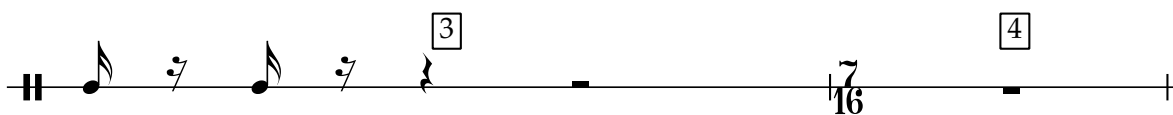


♩ = 90.566    ^ ♩ = 86.8966

*mf*

♩ = 84.1122

♩ = 96.4286    ♩ = 70.4042    ♩ = 63.5294    ♩ = 59.089



Andean drums

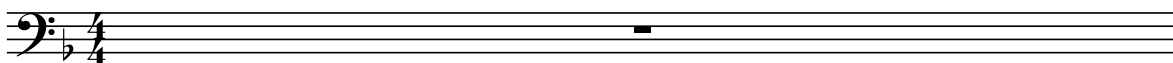
# Caminandes 3 - Llamigos

1M4

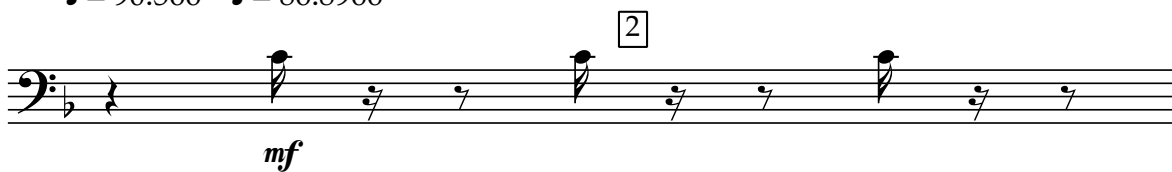
Frecia Cisneros V.

A

♩ = 138.5326   ♩ = 99.4084



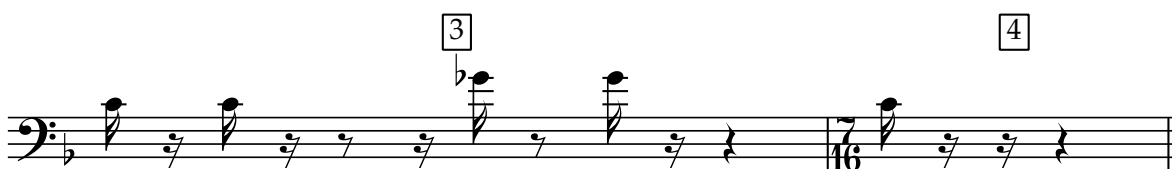
♩ = 90.566   ♩ = 86.8966



♩ = 84.1122

♩ = 96.4286   ♩ = 70.4042

♩ = 63.5294   ♩ = 59.089



Bass

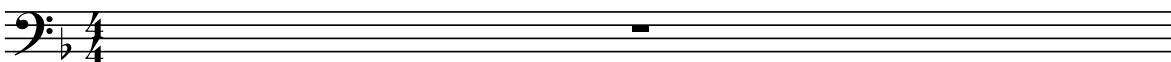
# Caminandes 3 - Llamigos

1M4

Frecia Cisneros V.

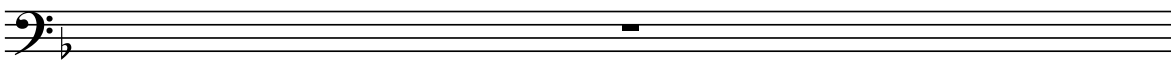
A

♩ = 138.5326    ♩ = 99.4084



♩ = 90.566    ♩ = 86.8966

2



♩ = 84.1122    ♩ = 96.4286    ♩ = 70.4042    ♩ = 63.5294    ♩ = 59.089

3

4

*mf*

Clarinet in A

# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

A

♩ = 104.3105

Musical notation for the first staff, showing a treble clef, key signature of three flats, and 4/4 time signature. The staff contains two measures, each with a whole rest. A box with the number '2' is positioned above the second measure.

♩ = 104.4488

Musical notation for the second staff, showing a treble clef, key signature of three flats, and 4/4 time signature. The staff contains two measures. The first measure has a triplet of eighth notes (G4, F4, E4) with a slur and a box containing the number '3'. Below the notes is a bracket with the number '6' and a dynamic marking 'mf' that transitions to 'f'. The second measure has a whole rest. A box with the number '4' is positioned above the second measure.

Rondador

# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

A

♩ = 104.3105

Musical notation for the first staff, bass clef, 4/4 time signature. The staff contains a whole rest in the first measure, followed by a half note G2, a dotted half note G2, and a whole note G2. A slur covers the dotted half note and the whole note. A box with the number '2' is positioned above the slur. The dynamic marking *mf* is centered below the staff.

♩ = 104.4488

Musical notation for the second staff, bass clef, 4/4 time signature. The staff begins with two measures of whole rests. The third measure contains a half note G2, a dotted half note G2, and a whole note G2. A slur covers the dotted half note and the whole note. A box with the number '3' is positioned above the slur. The fourth measure contains a half note G2, a dotted half note G2, and a whole note G2. A slur covers the dotted half note and the whole note. A box with the number '4' is positioned above the slur. The staff ends with a double bar line.



Marimba

# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

**A**

♩ = 104.3105

Musical notation for the first staff, marked **A**. The tempo is indicated as ♩ = 104.3105. The notation is in 4/4 time, featuring a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with a dynamic marking of *mf*. A dashed line labeled *8va* indicates an octave transposition. A boxed number **2** is placed above the second measure of the melody.

♩ = 104.4488

Musical notation for the second staff, continuing the melody. The tempo is indicated as ♩ = 104.4488. The notation is in 4/4 time, featuring a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with a dynamic marking of *mf*. A dashed line labeled *(8)* indicates an octave transposition. Boxed numbers **3** and **4** are placed above the first and second measures of the melody, respectively.

Cymbals

# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

**A**

♩ = 104.3105

**2**

♩ = 104.4488

**2**

Triangle

# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

**A**

$\text{♩} = 104.3105$

*mf*

$\text{♩} = 104.4488$

**3**

**4**

Wood Blocks

# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

A

♪ = 104.3105

♪ = 104.4488

The musical notation is on a single staff with a 4/4 time signature. The first measure contains a whole note with a dynamic marking of *mf* below it. Above the first measure is a circled '2', above the second measure is a circled '3', and above the third measure is a circled '4'. The notation includes rests, eighth notes, and quarter notes.

Shaker

# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

**A**

♩ = 104.3105

Musical notation for the first staff, starting with a double bar line and a 4/4 time signature. The melody consists of eight eighth notes with stems pointing up, followed by a bar line and another eight eighth notes with stems pointing up. A box containing the number '2' is positioned above the second measure of the second phrase. The dynamic marking *mf* is placed below the first measure.

♩ = 104.4488

Musical notation for the second staff, starting with a double bar line and a 4/4 time signature. The melody consists of eight eighth notes with stems pointing up, followed by a bar line and another eight eighth notes with stems pointing up. A box containing the number '3' is positioned above the second measure of the first phrase, and a box containing the number '4' is positioned above the second measure of the second phrase. The staff ends with a double bar line.

Guiro

# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

**A**

♩ = 104.3105

*mf*

♩ = 104.4488

**3** **4**

Andean drums

# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

**A**

$\text{♩} = 104.3105$

*mf*

$\text{♩} = 104.4488$

**3** **4**

Acoustic Guitar

# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

**A**Bbm<sup>7</sup>

♩ = 104.3105

Musical notation for the first staff, featuring a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The piece is marked *mf*. The notation includes a sequence of notes: a dotted quarter note (Bb), an eighth note (Ab), a dotted quarter note (G), a quarter rest, a quarter note (F), a dotted quarter note (E), and a quarter note (D). The second measure contains a dotted quarter note (Bb), an eighth note (Ab), a dotted quarter note (G), and a quarter note (F). A boxed number '2' is placed above the second measure.

Bbm<sup>7</sup>

♩ = 104.4488

Musical notation for the second staff, featuring a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notation includes a sequence of notes: a dotted quarter note (Bb), an eighth note (Ab), a dotted quarter note (G), a quarter rest, a quarter note (F), a dotted quarter note (E), and a quarter note (D). The second measure contains a dotted quarter note (Bb), an eighth note (Ab), a dotted quarter note (G), and a quarter note (F). The third measure contains a dotted quarter note (Bb), an eighth note (Ab), a dotted quarter note (G), and a quarter note (F). The fourth measure contains a dotted quarter note (Bb), an eighth note (Ab), a dotted quarter note (G), and a quarter note (F). A boxed number '3' is placed above the first measure, and a boxed number '4' is placed above the fourth measure.



Bass

# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

**A**

♩ = 104.3105

The first staff of music is in bass clef with a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The melody consists of quarter notes and eighth notes. A bracket labeled '2' spans the eighth notes in the second measure.

♩ = 104.4488

The second staff of music is in bass clef with a 4/4 time signature. It begins with a bracket labeled '3' over the first measure. The melody continues with quarter notes and eighth notes. A bracket labeled '4' spans the eighth notes in the fourth measure.

Violin I

# Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

**A**

pizz. ♩ = 104.3105

*mp*

**2**

♩ = 104.4488

**3**

**4**

## Violin II

## Caminandes 3 - Llamigos

1M5

Frecia Cisneros V.

**A**

$\text{♩} = 104.3105$

pizz.

*mp*

**2**

$\text{♩} = 104.4488$

**3**

**4**

Flute

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

**A**

♪ = 163.5372    ♮ = 163.9344    ♮ = 143.9999    ♮ = 169.3093

5    6    7    8

*mf* < *f*

9    10    11

8va

*mf* < *f*    *mf* < *f*

♪ = 172.6554    ♮ = 172.5789

Clarinet in A

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372

♩ = 163.9344

♩ = 143.9999

♩ = 169.3093

6 7 8

♩ = 172.6554

♩ = 172.5789

9 10 11

8<sup>va</sup>

*mf* *f*

Bassoon

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372

♩ = 163.9344 ♩ = 143.9999 ♩ = 169.3093

6 7 2

The first system of music consists of three measures of rests on a bassoon staff. The first measure is a whole rest for 6 measures. The second measure is a whole rest for 7 measures. The third measure is a whole rest for 2 measures. The staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4.

♩ = 172.6554

♩ = 172.5789

10 11

*8va*

*mf* *f*

The second system of music shows a melodic line on a bassoon staff. It begins at measure 10 with a note marked *8va* (octave above). The line consists of four notes: a quarter note, a quarter note, a quarter note, and a quarter note. The first two notes are marked *mf* and the last two are marked *f*. The line ends at measure 11 with a quarter rest. The staff is in bass clef with a key signature of one flat (Bb) and a time signature of 4/4.

Horn in F

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372 ♩ = 163.9344

Musical notation for measures 2 through 6. The staff is in 4/4 time. Measure 2 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. Measure 3 contains a half note C5. Measure 4 contains a half note D5. Measure 5 contains a half note E5. Measure 6 contains a half note F5. Fingerings are indicated by numbers 2, 3, 4, 5, and 6 in boxes above the notes. Dynamics are *f* for measures 2-4 and *ff* for measures 5-6.

♩ = 143.9999 ♩ = 169.3093

♩ = 172.6554 ♩ = 172.5789

Musical notation for measures 7 through 11. The staff is in 4/4 time. Measure 7 contains a half note G4. Measure 8 contains a half note A4. Measure 9 contains a half note B4. Measure 10 contains a half note C5. Measure 11 contains a half note D5. Fingerings are indicated by numbers 7, 8, 9, 10, and 11 in boxes above the notes. Dynamics are *f* for measures 7-9 and *f* for measures 10-11.

Trumpet in B $\flat$ 

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372   ♩ = 163.9344

2 3 4

*f*

5 6 7

♩ = 143.9999

*ff*

♩ = 169.3093   ♩ = 172.6554   ♩ = 172.5789

8 9 10 11

*f*



Trombone

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372 ♩ = 163.9344

Musical notation for measures 1-5. The notation is in bass clef, 4/4 time, and B-flat major. Measures 1-5 are marked with dynamics *f* and *ff*. A dashed line below the staff is labeled *8vb*.

Musical notation for measures 6-8. The notation is in bass clef, 4/4 time, and B-flat major. Measures 6-8 are marked with dynamics *f* and *ff*. A dashed line below the staff is labeled (8).

Musical notation for measures 9-11. The notation is in bass clef, 4/4 time, and B-flat major. Measures 9-11 are marked with dynamics *f* and *ff*. A dashed line below the staff is labeled (8).

Tubular bells

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372 ♩ = 163.9344

Musical notation for measures 2 through 5. The piece is in 4/4 time with a key signature of one flat (Bb). Measure 2 starts with a fermata and a dynamic marking of *f*. Measures 2, 3, 4, and 5 are marked with boxed numbers 2, 3, 4, and 5 respectively. The notes are: 2 (Bb4), 3 (Bb4), 4 (Bb4), 5 (Bb4).

♩ = 143.9999 ♩ = 169.3093

♩ = 172.6554 ♩ = 172.5789

Musical notation for measures 6 through 11. Measure 6 is marked with a boxed number 6. Measures 7, 8, 9, 10, and 11 are marked with boxed numbers 7, 8, 9, 10, and 11 respectively. Measure 7 has an accent (^) over the first note. Measure 8 has an accent (^) over the first note. Measure 9 has an accent (^) over the first note. Measure 10 has an accent (^) over the first note. Measure 11 has an accent (^) over the first note. The piece ends with a double bar line and a dynamic marking of *ff*.

Glockenspiel

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

**A**

♩ = 163.5372      ♩ = 163.9344      ♩ = 143.9999

*mf*      *f*

♩ = 169.3093      ♩ = 172.6554      ♩ = 172.5789

*ff*

Xylophone

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372    ♩ = 163.9344

Musical notation for measures 2 through 5. The piece is in 4/4 time. Measure 2 contains a whole rest. Measure 3 contains a whole rest. Measure 4 contains a half note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 5 contains a half note C4, a quarter note B3, a quarter note A3, and a quarter note G3. A dynamic marking of *mf* is placed below measure 4, and a dynamic marking of *f* is placed below measure 5. A hairpin crescendo connects the two dynamic markings. Above the staff, measure numbers 2, 3, 4, and 5 are indicated in boxes.

♩ = 143.9999    ♩ = 169.3093    ♩ = 172.6554    ♩ = 172.5789

Musical notation for measures 6 through 11. The piece is in 4/4 time. Measure 6 contains a whole rest. Measure 7 contains a whole rest. Measure 8 contains a whole rest. Measure 9 contains a whole rest. Measure 10 contains a whole rest. Measure 11 contains a whole rest. Above the staff, measure numbers 6, 7, 10, and 11 are indicated in boxes. A '2' is written above measure 9, indicating a double bar line. The piece ends with a double bar line at the end of measure 11.

Marimba

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372 ♩ = 163.9344

♩ = 143.9999 ♩ = 169.3093 ♩ = 172.6554 ♩ = 172.5789

Celesta

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372   ♩ = 163.9344

Musical notation for measures 2 through 5. The piece is in 4/4 time and B-flat major. Measure 2 contains a whole rest. Measure 3 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 4 contains a quarter note Bb4, a quarter note A4, and a quarter note G4. Measure 5 contains a whole rest. A dynamic marking *mf* is placed below measures 3 and 4, with a hairpin crescendo leading to a *f* dynamic at the end of measure 4. Fingerings are indicated by boxed numbers: 2 for the first note of measure 3, 3 for the first note of measure 4, 4 for the second note of measure 4, and 5 for the first note of measure 5.

♩ = 143.9999   ♩ = 169.3093

♩ = 172.6554   ♩ = 172.5789

Musical notation for measures 6 through 11. Measure 6 contains a whole rest. Measure 7 contains a whole rest. Measure 8 contains a quarter rest, a quarter note G4, a quarter note A4, a quarter rest, and a quarter note Bb4. Measure 9 contains a quarter rest, a quarter note Bb4, a quarter note A4, a quarter rest, and a quarter note G4. Measure 10 contains a whole rest. Measure 11 contains a whole rest. The piece concludes with a double bar line. Fingerings are indicated by boxed numbers: 6 for the first note of measure 8, 7 for the second note of measure 8, 8 for the first note of measure 9, 9 for the second note of measure 9, 10 for the first note of measure 10, and 11 for the first note of measure 11.

Cymbals

# Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

Musical score for Cymbals, consisting of two staves. The first staff begins with a 4/4 time signature, a half note with a fermata, and a dynamic marking of *f*. It features a measure with a note and a fermata, followed by a 4-measure rest, and then a 2/4 time signature section with notes and accents. The second staff starts with a 4/4 time signature and notes, followed by measures 8, 9, 10, and 11. Measure 10 includes a dynamic marking of *ff* and a hairpin. The score includes various musical notations such as notes, rests, time signatures, dynamics, and measure numbers.

$\text{♩} = 163.5372$      $\text{♩} = 163.9344$      $\text{♩} = 143.9999$

6    7

$\text{♩} = 169.3093$      $\text{♩} = 172.6554$      $\text{♩} = 172.5789$

8    9    10    11

*ff*

Triangle

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372   ♩ = 163.9344

Musical notation for measures 1-5. The piece is in 4/4 time. Measure 1 contains a whole rest. Measure 2 contains a quarter rest followed by a quarter note with a dynamic marking of *f*. Measure 3 contains a quarter rest followed by a quarter note and an eighth note. Measure 4 contains a quarter rest followed by a quarter note and an eighth note. Measure 5 contains a quarter rest. Above measures 2, 3, 4, and 5 are boxed numbers 2, 3, 4, and 5 respectively.

Musical notation for measures 6-8. Measure 6 contains a quarter rest followed by a quarter note. Measure 7 contains a quarter note with an accent (^) and a quarter rest. Measure 8 contains a quarter note with an accent (^) and a quarter rest. Above measures 6, 7, and 8 are boxed numbers 6, 7, and 8 respectively. Above measure 7 is the tempo marking ♩ = 143.9999. Above measure 8 is the tempo marking ♩ = 169.3093.

Musical notation for measures 9-11. Measure 9 contains a quarter rest followed by a quarter note with an accent (^) and a quarter rest. Measure 10 contains a quarter rest followed by a quarter note with an accent (^) and a quarter rest. Measure 11 contains a quarter rest. Above measures 9, 10, and 11 are boxed numbers 9, 10, and 11 respectively. Above measure 10 is the tempo marking ♩ = 172.6554. Above measure 11 is the tempo marking ♩ = 172.5789. A dynamic marking of *f* is placed below measure 10.



Wood Blocks

# Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

**A**

♩ = 163.5372      ♩ = 163.9344

**2**

Musical notation for measure 2, starting with a forte (*f*) dynamic and an accent (^) over the first note.

**3**

**4**

Musical notation for measures 3 and 4.

♩ = 143.9999

**5**

**6**

**7**

Musical notation for measures 5, 6, and 7, ending with a change in time signature to 2/4.

♩ = 169.3093

**8**

**9**

Musical notation for measures 8 and 9, starting with an accent (^) over the first note.

♩ = 172.6554

♩ = 172.5789

**10**

**11**

Musical notation for measures 10 and 11, ending with a fortissimo (*ff*) dynamic and a final double bar line.

Shaker

# Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

**A**

♩ = 163.5372      ♩ = 163.9344

**2**

**3**

**4**

♩ = 143.9999

**5**

**6**

**7**

**8**

**9**

♩ = 169.3093

**10**

♩ = 172.6554      ♩ = 172.5789

**11**

*ff*

Guiro

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

**A**

♩ = 163.5372    ♩ = 163.9344

**2** **3**

**4** **5** **6**

♩ = 143.9999    ♩ = 169.3093

**7** **8**

♩ = 172.6554    ♩ = 172.5789

**9** **10** **11**

*f* *ff*

Andean drums

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372    ♩ = 163.9344

*f*

*ff*

♩ = 169.3093

♩ = 172.6554    ♩ = 172.5789

*ff*

Piano 1

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372

♩ = 163.9344

*ff*

2

*15ma*

V.S.

2

## Piano 1

(15) 3

(15) 4

(15) 5

*fff*

♩ = 143.9999

(15) 6 7

*f*

## Piano 1

3

♩ = 169.3093

8

9

♩ = 172.6554

♩ = 172.5789

10

11

Bass

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372    ♩ = 163.9344

Cmaj7/E

E♭maj7/G

2

3

*f*

♩ = 143.9999

Cmaj7/E

D7

4

5

6

7

♩ = 169.3093

♩ = 172.6554    ♩ = 172.5789

A7

A♭

F

D

B

A♭

8

9

10

11

*ff*



## Violin I

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372   ♩ = 163.9344

divisi  
pizz.

*f*

*ff*

♩ = 143.9999   ♩ = 169.3093

*mf*   *f*

♩ = 172.6554   ♩ = 172.5789

*ff*

## Violin II

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372   ♩ = 163.9344

divisi  
pizz.

*f*

2 3

4 5 6

*ff*   *mf*

♩ = 143.9999 7 8

♩ = 172.6554   ♩ = 172.5789

9 10 11

*ff*

Viola

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372 ♩ = 163.9344

pizz. 2 3 4

*f*

♩ = 143.9999 ♩ = 169.3093

5 6 7 8

*ff* *mf* *f*

♩ = 172.6554 ♩ = 172.5789

9 10 11

*ff*

Violoncello

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372 ♩ = 163.9344

pizz. 2 3 4

♩ = 143.9999 ♩ = 169.3093

5 6 7 8

♩ = 172.6554 ♩ = 172.5789

9 10 11

## Double Bass

## Caminandes 3 - Llamigos

1M6

Frecia Cisneros V.

A

♩ = 163.5372   ♩ = 163.9344

pizz. 2 3 4

♩ = 143.9999   ♩ = 169.3093

5 6 7 8

♩ = 172.6554   ♩ = 172.5789

9 10 11

## Tubular bells

## Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

A

♩ = 175.732

♩ = 173.3227

mf

♩ = 171.2632

♩ = 172.5248

♩ = 162.4001

♩ = 162.1622

♩ = 148.6528

♩ = 54.3243

Glockenspiel

# Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

**A**

♩ = 175.732   ♩ = 173.3227   ♩ = 171.2632

*mf* ————— *f*

♩ = 172.5248

**8**   **2**   **11**

♩ = 162.4001   ♩ = 162.1622   ♩ = 148.6528   ♩ = 54.3243

**12**   **13**

## Xylophone

## Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

**A**

♩ = 175.732    ♩ = 173.3227    ♩ = 171.2632

3    4    5    6    7

*mf*    *f*    *mf*

8    9    10    11

♩ = 172.5248

*f*    *mf*

♩ = 162.4001    ♩ = 162.1622    ♩ = 148.6528    ♩ = 54.3243

12    13

15<sup>ma</sup>



Marimba

# Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

**A**

♩ = 175.732

♩ = 173.3227

**2**

♩ = 171.2632

**3**

♩ = 172.5248

**8**

**2**

**11**

♩ = 162.4001

♩ = 162.1622

♩ = 148.6528

♩ = 54.3243

**12**

**13**

Cymbals

# Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

**A**

♩ = 175.732

♩ = 173.3227

♩ = 171.2632

♩ = 172.5248

♩ = 162.4001

♩ = 162.1622

♩ = 148.6528

♩ = 54.3243

## Triangle

## Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

**A**  
 $\text{♩} = 175.732$   $\text{♩} = 173.3227$

**mf** **f**

$\text{♩} = 171.2632$

$\text{♩} = 172.5248$

$\text{♩} = 162.4001$   $\text{♩} = 162.1622$   $\text{♩} = 148.6528$   $\text{♩} = 54.3243$

Wood Blocks

# Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

**A**

♩ = 175.732

♩ = 173.3227

Musical staff with a treble clef and a key signature of one flat. The time signature is 4/4. The music consists of a series of eighth notes with accents (^) above them. A box containing the number '2' is placed above the eighth note in the 10th measure. The piece ends with a fermata over the final note. A forte dynamic marking (*f*) is placed below the first measure.

♩ = 171.2632

Musical staff with a treble clef and a key signature of one flat. The time signature is 4/4. The staff contains three measures, each with a whole rest. Above the first measure is a box containing the number '3'. Above the second and third measures is the number '2'.

♩ = 172.5248

Musical staff with a treble clef and a key signature of one flat. The time signature is 4/4. The staff contains four measures, each with a whole rest. Above the first measure is a box containing the number '8'. Above the second measure is a box containing the number '9'. Above the third measure is a box containing the number '10'. Above the fourth measure is a box containing the number '11'. The time signature changes to 5/4 at the end of the fourth measure.

♩ = 162.4001 ♩ = 162.1622 ♩ = 148.6528

♩ = 54.3243

Musical staff with a treble clef and a key signature of one flat. The time signature is 5/4. The music starts with a quarter note with an accent (^) above it, followed by a quarter rest. In the 12th measure, there is a quarter note with an accent (^) above it. In the 13th measure, there is a quarter note with an accent (^) above it, followed by a quarter rest. Boxes containing the numbers '12' and '13' are placed above the notes in the 12th and 13th measures, respectively. The piece ends with a double bar line.

Andean drums

# Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

A

♩ = 175.732

♩ = 173.3227

♩ = 171.2632

5

2

♩ = 172.5248

8

2

11

♩ = 162.4001 ♩ = 162.1622 ♩ = 148.6528

♩ = 54.3243

12

13

*mf*

Synth

## Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

A

♩ = 175.732 ♩ = 173.3227

♩ = 171.2632

Musical notation for measures 2 through 7. The piece is in 4/4 time with a key signature of one flat (B-flat). A dashed line labeled '8va' indicates an octave transposition. Measures 2, 3, 4, 5, 6, and 7 are marked with boxed numbers 2 through 7. The notes are: 2 (B-flat), 3 (B-flat), 4 (B-flat), 5 (B-flat), 6 (B-flat), 7 (B-flat). Dynamics are indicated as *p* (piano) and *f* (forte) with hairpins. The notes are beamed together in pairs: (2,3), (4,5), and (6,7).

♩ = 172.5248

Musical notation for measures 8 through 11. The piece is in 4/4 time with a key signature of one flat. A dashed line labeled '(8)' indicates an octave transposition. Measures 8, 9, 10, and 11 are marked with boxed numbers 8 through 11. The notes are: 8 (B-flat), 9 (B-flat), 10 (B-flat), 11 (B-flat). Dynamics are indicated as *f* (forte) and *mp* (mezzo-piano) with hairpins. The notes are beamed together in pairs: (8,9), (9,10), and (10,11).

♩ = 162.4001 ♩ = 162.1622 ♩ = 148.6528

♩ = 54.3243

Musical notation for measures 12 and 13. The piece is in 4/4 time with a key signature of one flat. A dashed line labeled '(8)' indicates an octave transposition. Measures 12 and 13 are marked with boxed numbers 12 and 13. The notes are: 12 (B-flat), 13 (B-flat). Dynamics are indicated as *f* (forte) with a hairpin. The notes are beamed together in pairs: (12,13).

## Violin I

## Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

A

♩ = 175.732 ♩ = 173.3227  
arco

♩ = 171.2632

Musical notation for measures 2-7. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 2 starts with a rest, followed by a half note G4 (fingered 2), a half note F4 (fingered 3), a quarter note E4 (fingered 4), a half note D4 (fingered 5), a half note C4 (fingered 6), and a half note B3 (fingered 7). Dynamics are marked as *mf* for measures 2-3, *f* for measure 4, *p* for measures 5-6, and *f* for measure 7.

Musical notation for measures 8-11. Measure 8 begins with a half note B3 (fingered b) and a half note A3, both marked *f*. Measure 9 contains a half note G3 (fingered 8) and a half note F3 (fingered 9), both marked *mf*. Measure 10 contains a half note E3 (fingered 10) and a half note D3 (fingered 11), both marked *f*. Measure 11 contains a half note C3 (fingered 11) and a half note B2, both marked *p*. The tempo marking is ♩ = 172.5248.

Musical notation for measures 12-13. Measure 12 starts with a half note B3 (fingered b) and a half note A3, both marked *f*. Measure 13 contains a half note G3 (fingered 12) and a half note F3 (fingered 13), both marked *f*. The tempo marking is ♩ = 162.4001 ♩ = 162.1622 ♩ = 148.6528. Measure 13 ends with a double bar line and a fermata over the final note.

## Violin II

## Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

A

♩ = 175.732 ♩ = 173.3227

arco  
divisi

♩ = 171.2632

Musical notation for measures 2 through 7. The piece is in 4/4 time with a key signature of one flat (B-flat). The notation features a series of eighth notes, each beamed to a pair of notes (divisi). Above each measure, a box contains the measure number: 2, 3, 4, 5, 6, and 7. Below the staff, dynamic markings are indicated: *mf* for measures 2 and 3, *f* for measure 4, *p* for measure 5, *f* for measure 6, and *p* for measure 7.

♩ = 172.5248

Musical notation for measures 8 through 11. The notation continues with beamed eighth notes. Above each measure, a box contains the measure number: 8, 9, 10, and 11. Dynamic markings are: *f* for measure 8, *mf* for measure 9, *f* for measure 10, and *p* for measure 11. The time signature changes from 4/4 to 5/4 at the end of measure 11.

♩ = 162.4001 ♩ = 162.1622 ♩ = 148.6528

♩ = 54.3243

Musical notation for measures 12 and 13. Measure 12 begins with a dynamic marking of *f*. Above measure 12 is a box with the number 12. Measure 13 features a fermata over a single note, with a box containing the number 13 above it. The time signature changes from 5/4 to 2/4 at the start of measure 13.



## Viola

## Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

A

♩ = 175.732 ♩ = 173.3227

♩ = 171.2632

arco

*mf* ————— *f* *p* ————— *f* *p* —————

♩ = 172.5248

*f* *mf* ————— *f* ————— *p* —————

♩ = 162.4001 ♩ = 162.1622 ♩ = 148.6528

♩ = 54.3243

*f*

## Violoncello

## Caminandes 3 - Llamigos

1M7

Frecia Cisneros V.

A

 $\text{♩} = 175.732$ 
 $\text{♩} = 173.3227$   
 arco

 $\text{♩} = 171.2632$ 

Musical notation for measures 2-7. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. Measure 2 starts with a whole rest. Measures 2-7 contain a melodic line with notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The notes are grouped with slurs and have dynamic markings: *mf* (measures 2-3), *f* (measure 4), *p* (measures 5-6), and *f* (measure 7). Fingerings are indicated by numbers 2, 3, 4, 5, 6, and 7 in boxes above the notes.

 $\text{♩} = 172.5248$ 

Musical notation for measures 8-11. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. Measure 8 starts with a whole rest. Measures 8-11 contain a melodic line with notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The notes are grouped with slurs and have dynamic markings: *f* (measure 8), *mf* (measures 9-10), and *p* (measure 11). Measure 11 ends with a double bar line.

 $\text{♩} = 162.4001$ 
 $\text{♩} = 162.1622$ 
 $\text{♩} = 148.6528$ 
 $\text{♩} = 54.3243$ 

Musical notation for measures 12-13. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. Measure 12 starts with a whole rest. Measure 13 contains a whole rest. The dynamic marking *f* is placed below the first measure.

Bassoon

## Caminandes 3 - Llamigos

1M8

Frecia Cisneros V.

A

♩ = 58.7297

♩ = 58.002   ♩ = 54.4885

2 3 4

*pp* *mf* *p* *mf* *p*

♩ = 66.0437   ♩ = 55.9061

♩ = 170.3936

5 6 7 8 9 10 11

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

Triangle

# Caminandes 3 - Llamigos

1M8

Frecia Cisneros V.

**A**  
♪ = 58.7297                      ♪ = 54.4885   ♪ = 58.002

**2**                      **3**                      **4**

*p*                      *mf*                      *p*

♪ = 66.0437   ♪ = 55.9061                      ♪ = 170.3936

**5**                      **6**                      **11**

*mf*

Synth

## Caminandes 3 - Llamigos

1M8

Frecia Cisneros V.

**A**

♩ = 58.7297      ♩ = 54.4885      ♩ = 58.002

**2**      **3**      **4**      **5**

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

♩ = 66.0437      ♩ = 55.9061      ♩ = 170.3936

**6**      **7**      **8**      **9**      **10**      **11**

*mf*      *ff*

Acoustic Guitar

## Caminandes 3 - Llamigos

1M8

Frecia Cisneros V.

A

♩ = 58.7297

♩ = 54.4885 ♩ = 58.002

C Em G

*pp* *mf* *p*

F Fm

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

♩ = 66.0437 ♩ = 55.9061

♩ = 170.3936

Dm/A G C

*mf* *f*

Violin I

# Caminandes 3 - Llamigos

1M8

Frecia Cisneros V.

A

♩ = 58.7297

♩ = 54.4885    ♩ = 58.002

2

3

4

8va

*pp* ————— *mf* ————— *p* ————— *mf* ————— *p*

♩ = 66.0437    ♩ = 55.9061

♩ = 170.3936

5

6

7

8

9

10

11

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

Violin II

# Caminandes 3 - Llamigos

1M8

Frecia Cisneros V.

A

♩ = 58.7297                      ♩ = 54.4885    ♩ = 58.002

2                      3                      4

*pp* ————— *mf* ————— *p* ————— *mf* ————— *p*

♩ = 66.0437    ♩ = 55.9061                      ♩ = 170.3936

5                      6                      7                      8                      9                      10                      11

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



Viola

## Caminandes 3 - Llamigos

1M8

Frecia Cisneros V.

A

♩ = 58.7297

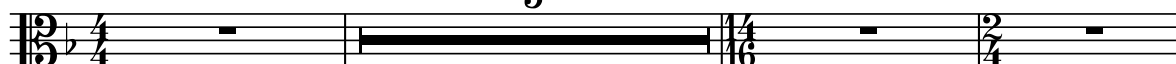
♩ = 54.4885 ♩ = 58.002

♩ = 66.0437

5

6

3



♩ = 55.9061

♩ = 170.3936

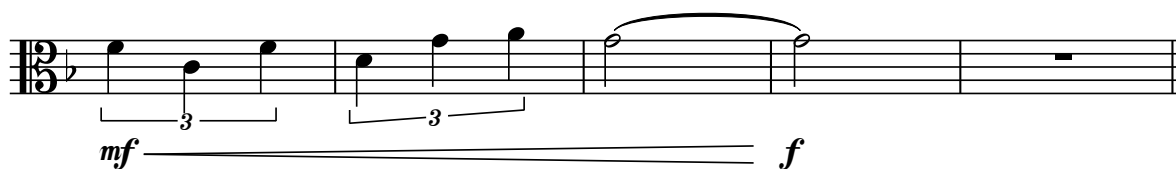
7

8

9

10

11



Violoncello

# Caminandes 3 - Llamigos

1M8

Frecia Cisneros V.

**A**

♩ = 58.7297      ♩ = 54.4885    ♩ = 58.002

*dolce*

**2**      **3**      **4**

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

♩ = 66.0437    ♩ = 55.9061      ♩ = 170.3936

**5**      **6**      **7**      **8**      **9**      **10**      **11**

*ff* > *mf*      *f*

Clarinet in A

# Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

**A**

**B**

♩ = 170.3936

♩ = 167.8392

Musical notation for measures 4 through 10. Measure 4 is a whole rest. Measures 5-7 and 9-10 contain eighth notes. Measures 6 and 9 have accents. Dynamics include *mf*, *f*, and *mf* with hairpins.

♩ = 166.2768

Musical notation for measures 11 through 16. Measures 11, 13, and 14 have accents. Dynamics include *mf*, *f*, and *mf* with hairpins.

♩ = 85.0009

Musical notation for measures 17 through 22. Measures 17-20 contain eighth notes. Measure 22 is a whole rest. Dynamics include *ff*.

Quena

# Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

A

B

♩ = 170.3936

♩ = 167.8392

4 5 6 7 8 9 10

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

♩ = 166.2768

11 12 13 14 15 16

*mf* *f* *mf*

♩ = 85.0009

17 18 19 20 21 22

*mf* *f* *ff*

Rondador

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

**A** **B**

♩ = 170.3936

♩ = 167.8392

4

5 6 7 8 9 10

*mf* < *f* > *mf* *mf* < *f* >

♩ = 166.2768

11 12 13 14 15 16

*mf* *mf* < *f* > *mf*

♩ = 85.0009

17 18 19 20 21 22

*ff*

Zampoña

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

A

B

♩ = 170.3936

♩ = 167.8392

Musical notation for section A, measures 4-8. Measure 4 is a whole rest. Measures 5 and 6 are eighth notes with a slur and dynamics *mf* and *f*. Measures 7 and 8 are eighth notes with a slur and dynamics *mf* and *f*. Measure 9 is a whole rest.

♩ = 166.2768

♩ = 85.0009

Musical notation for section B, measures 11-22. Measure 11 is a whole rest. Measure 12 is a whole note with dynamics *mf* and *f*. Measure 13 is a whole rest. Measure 14 is a triplet of eighth notes. Measure 15 is a whole rest. Measure 16 is a half note with dynamics *mf* and *f*. Measure 17 is a half note with dynamics *mf* and *f*. Measure 18 is a whole rest. Measure 19 is a whole rest. Measure 20 is a whole rest. Measure 21 is a whole rest. Measure 22 is a whole rest.

## Glockenspiel

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

A

B

♩ = 170.3936

♩ = 167.8392

♩ = 166.2768

♩ = 85.0009

Xylophone

## Caminandes 3 - Llamigos

1M9

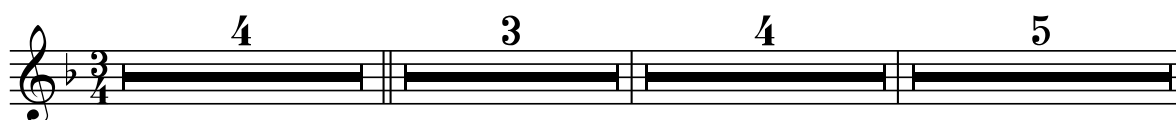
Frecia Cisneros V.

A

B

♩ = 170.3936

♩ = 167.8392   ♩ = 166.2768



15<sup>ma</sup> —————

♩ = 85.0009

mf ————— ff



Celesta

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

A

♩ = 170.3936

Musical notation for section A, measures 2-4. The staff is in 3/4 time with a key signature of one flat. Measure 2 contains a quarter note G4, a quarter note A4, and a quarter rest. Measure 3 contains a quarter note Bb4, a quarter note C5, and a quarter rest. Measure 4 contains a quarter note D5, a quarter note E5, and a quarter rest. Dynamics range from *mf* to *f*.

B

♩ = 167.8392

Musical notation for section B, measures 5-8. The staff is in 3/4 time with a key signature of one flat. Measure 5 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 6 contains a quarter note C5, a quarter note D5, and a quarter rest. Measure 7 contains a quarter note E5, a quarter note F6, and a quarter rest. Measure 8 contains a quarter note G6, a quarter note A6, and a quarter rest. Dynamics range from *mf* to *f*.

♩ = 166.2768

♩ = 85.0009

Musical notation for section C, measures 3, 9, 21, and 22. The staff is in 3/4 time with a key signature of one flat. Measure 3 contains a quarter note G4, a quarter note A4, and a quarter note Bb4. Measure 9 contains a quarter note C5, a quarter note D5, and a quarter rest. Measure 21 contains a quarter note E5, a quarter note F6, and a quarter rest. Measure 22 contains a quarter note G6, a quarter note A6, and a quarter rest.

## Cymbals

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

**A** **B**

$\text{♩} = 170.3936$   $\text{♩} = 167.8392$

8 3 3 8

$\text{♩} = 166.2768$   $\text{♩} = 85.0009$

9 10 11 10 22

*mf* *f* *mf*

Triangle

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

[A] ♩ = 170.3936

Musical notation for section A, measures 1-4. The staff is in 3/4 time. Measure 1 starts with a half note followed by two eighth notes. Measures 2-4 contain eighth notes with rests. Dynamics range from *mf* to *f*.

[B]

♩ = 167.8392

Musical notation for section B, measures 5-10. The staff is in 3/4 time. Measures 5-7 contain eighth notes with rests. Measure 8 has a quarter note followed by an eighth note and a rest. Measures 9-10 contain eighth notes with rests. Dynamics range from *mf* to *f*.

♩ = 166.2768

Musical notation for section B, measures 11-16. The staff is in 3/4 time. Measures 11-16 contain eighth notes with rests. Dynamics range from *f* to *mf*.

♩ = 85.0009

Musical notation for section B, measures 17-22. The staff is in 3/4 time. Measures 17-20 contain eighth notes with rests. Measures 21-22 contain eighth notes with rests and accents. Dynamics range from *mf* to *ff*.

Wood Blocks

## Caminandes 3 - Llamigos

1M9

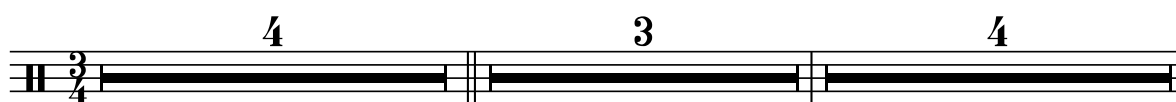
Frecia Cisneros V.

A

B

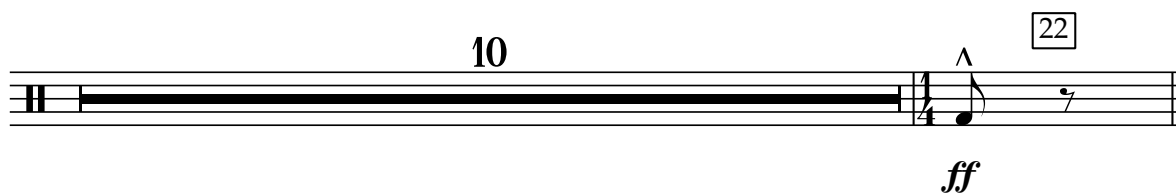
♩ = 170.3936

♩ = 167.8392



♩ = 166.2768

♩ = 85.0009



Shaker

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

A

 $\text{♩} = 170.3936$ 

Musical notation for section A, measures 1-4. The notation is on a single staff with a  $\frac{3}{4}$  time signature. It consists of a sequence of eighth notes. Measures 2, 3, and 4 are marked with boxed numbers 2, 3, and 4 respectively. The dynamic marking is *mf* for measures 1-3 and *f* for measure 4.

B

 $\text{♩} = 167.8392$ 

Musical notation for section B, measures 5-9. The notation is on a single staff with a  $\frac{3}{4}$  time signature. It consists of a sequence of eighth notes. Measures 5, 6, 7, 8, and 9 are marked with boxed numbers 5, 6, 7, 8, and 9 respectively. The dynamic marking is *mf* for measures 5-7 and *f* for measures 8-9.

 $\text{♩} = 166.2768$ 

Musical notation for section B, measures 10-14. The notation is on a single staff with a  $\frac{3}{4}$  time signature. It consists of a sequence of eighth notes. Measures 10, 11, 12, 13, and 14 are marked with boxed numbers 10, 11, 12, 13, and 14 respectively. The dynamic marking is *f* for measures 10-12 and *mf* for measures 13-14.

Musical notation for section B, measures 15-18. The notation is on a single staff with a  $\frac{3}{4}$  time signature. It consists of a sequence of eighth notes. Measures 15, 16, 17, and 18 are marked with boxed numbers 15, 16, 17, and 18 respectively. The dynamic marking is *f* for measures 15-16 and *mf* for measures 17-18.

 $\text{♩} = 85.0009$ 

Musical notation for section B, measures 19-22. The notation is on a single staff with a  $\frac{3}{4}$  time signature. It consists of a sequence of eighth notes. Measures 19, 20, 21, and 22 are marked with boxed numbers 19, 20, 21, and 22 respectively. Measure 22 has an accent (^) over the note and a fermata. The dynamic marking is *ff* for measure 22.

Guiro

# Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

**A**

♩ = 170.3936

Musical notation for section A, starting with a treble clef and a 3/4 time signature. The melody consists of quarter notes and eighth notes. The first measure is marked with a box containing the number 2, the second with 3, and the third with 4. A dynamic marking of *mf* is placed below the first measure, and a *f* marking is placed below the third measure. A double bar line is at the end of the section.

**B**

♩ = 167.8392

Musical notation for section B, measures 5 through 9. The melody consists of quarter notes and eighth notes. Each measure is marked with a box containing its measure number (5, 6, 7, 8, 9). A dynamic marking of *mf* is placed below the first measure, a *f* marking below the fourth measure, and another *mf* marking below the sixth measure. A double bar line is at the end of the section.

♩ = 166.2768

Musical notation for section B, measures 10 through 14. The melody consists of quarter notes and eighth notes. Each measure is marked with a box containing its measure number (10, 11, 12, 13, 14). A dynamic marking of *f* is placed below the first measure, and a *mf* marking is placed below the second measure. A double bar line is at the end of the section.

Musical notation for section B, measures 15 through 18. The melody consists of quarter notes and eighth notes. Each measure is marked with a box containing its measure number (15, 16, 17, 18). A dynamic marking of *f* is placed below the first measure, and a *mf* marking is placed below the second measure. A double bar line is at the end of the section.

♩ = 85.0009

Musical notation for section B, measures 19 through 22. The melody consists of quarter notes and eighth notes. Each measure is marked with a box containing its measure number (19, 20, 21, 22). A dynamic marking of *ff* is placed below the first measure. The final measure (22) contains a quarter note with an accent (^) and a fermata, followed by a quarter rest. A double bar line is at the end of the section.

## Andean drums

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

A

♩ = 170.3936

Musical notation for section A, measures 1-4. Bass clef, 3/4 time signature, key signature of one flat. The melody consists of eighth notes with accents. Dynamics range from *mf* to *f*.

♩ = 167.8392

B

Musical notation for section B, measures 5-11. Bass clef, 3/4 time signature, key signature of one flat. The melody consists of eighth notes with accents. Dynamics range from *mf* to *f*.

♩ = 166.2768

Musical notation for section B, measures 12-16. Bass clef, 3/4 time signature, key signature of one flat. The melody consists of eighth notes with accents. Dynamics range from *f* to *mf*.

♩ = 85.0009

Musical notation for section B, measures 17-22. Bass clef, 3/4 time signature, key signature of one flat. The melody consists of eighth notes with accents. Dynamics range from *mf* to *ff*.

Piano 1

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

A

B

♩ = 170.3936

♩ = 167.8392

♩ = 166.2768

♩ = 85.0009



## Charango 1

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

A

♩ = 170.3936

F

2

3

4

Musical notation for section A, measures 1-4. Treble clef, 3/4 time signature. The melody consists of eighth notes with accents. Dynamics range from *mf* to *f*.

B

♩ = 167.8392

F

Dm

5

6

7

8

9

Musical notation for section B, measures 5-9. Treble clef, 3/4 time signature. The melody consists of eighth notes with accents. Dynamics range from *mf* to *f*.

♩ = 166.2768

Am

10

11

12

13

14

Musical notation for section B, measures 10-14. Treble clef, 3/4 time signature. The melody consists of eighth notes with accents. Dynamics range from *f* to *mf*.

Gm

C

15

16

17

18

Musical notation for section B, measures 15-18. Treble clef, 3/4 time signature. The melody consists of eighth notes with accents. Dynamics range from *f* to *mf*.

♩ = 85.0009

F

F

19

20

21

22

Musical notation for section B, measures 19-22. Treble clef, 3/4 time signature. The melody consists of eighth notes with accents. Dynamics range from *f* to *ff*.

Acoustic Guitar

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

A

 $\text{♩} = 170.3936$ 

F

2 3 4

*mf* *f*

B

 $\text{♩} = 167.8392$ 

F Dm

5 6 7 8 9 10 11

*mf* *f* *mf*

 $\text{♩} = 166.2768$ 

Am

12 13 14 15 16

*f* *mf* *f*

 $\text{♩} = 85.0009$ 

Gm

C

F

F

17 18 19 20 21 22

*mf* *ff*

Bass

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

A

♩ = 170.3936

2 3 4

*mf* *f*

8vb

(8)

B

♩ = 167.8392

5 6 7 8 9 10 11

*mf* *f* *mf*

(8)

♩ = 166.2768

12 13 14 15 16 17

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

(8)

♩ = 85.0009

18 19 20 21 22

*ff*

(8)

## Violin I

## Caminandes 3 - Llamigos

1M9

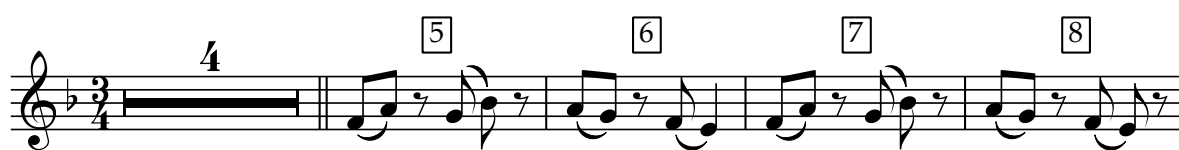
Frecia Cisneros V.

A

B

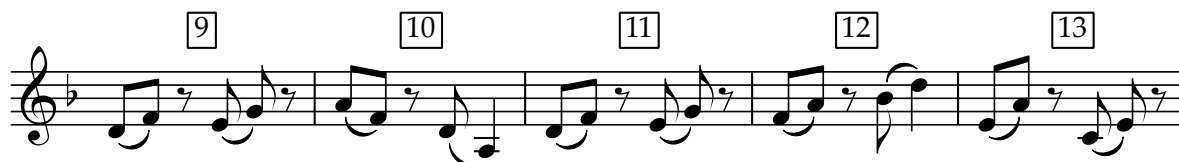
♩ = 170.3936

♩ = 167.8392



*mf* ————— *f*

♩ = 166.2768



*mf* ————— *f* *mf* —————



————— *f* *mf* —————

♩ = 85.0009



————— *ff*

## Violin II

## Caminandes 3 - Llamigos

1M9

Frecia Cisneros V.

A

B

♩ = 170.3936

♩ = 167.8392

4 5 6 7 8

*mf* *f*

♩ = 166.2768

9 10 11 12 13

*mf* *f* *mf*

14 15 16 17

*f* *mf*

♩ = 85.0009

18 19 20 21 22

*ff*

Pan Flute

# Caminandes 3 - Llamigos

1M10

Frecia Cisneros V.

A

♩ = 85.0009

Musical notation for Pan Flute, featuring a treble clef, 12/8 time signature, and dynamics markings *f* and *ff*. The notation includes a sequence of eighth notes, a triplet of eighth notes, and a final measure with a fermata. Boxed numbers 2 and 3 are placed above the staff.

Zampoña

# Caminandes 3 - Llamigos

1M10

Frecia Cisneros V.

**A**

♩ = 85.0009

The musical notation is written on a single staff with a bass clef and a 12/8 time signature. It begins with a dynamic marking of *f* (forte). The first measure contains a series of eighth notes, followed by a half note. A slur covers the first two measures. The second measure contains a half note. The third measure contains a half note with a fermata. The fourth measure contains a half note with a fermata. The fifth measure contains a half note with a fermata. The sixth measure contains a half note with a fermata. The seventh measure contains a half note with a fermata. The eighth measure contains a half note with a fermata. The ninth measure contains a half note with a fermata. The tenth measure contains a half note with a fermata. The eleventh measure contains a half note with a fermata. The twelfth measure contains a half note with a fermata. The piece ends with a double bar line. There are two boxed markings, '2' and '3', above the staff in the tenth and eleventh measures respectively. A dynamic marking of *ff* (fortissimo) is placed below the staff, with a wedge-shaped hairpin pointing to the right, indicating a crescendo leading to the final measure.

Guero

# Caminandes 3 - Llamigos

1M10

Frecia Cisneros V.

A

♩ = 85.0009

*mf*

2 3



Violin I

## Caminandes 3 - Llamigos

1M10

Frecia Cisneros V.

A

♩ = 85.0009

*p* ————— *f*

2 3

Violin II

## Caminandes 3 - Llamigos

1M10

Frecia Cisneros V.

A

♩ = 85.0009

2

3

Musical notation for Violin II, Caminandes 3 - Llamigos. The score is in 12/8 time, key of B-flat major. It features a single staff with a treble clef. The music begins with a 7-measure rest, followed by a sixteenth note G4 (marked with a 'v' above it), an eighth note A4, and a dotted quarter note Bb4. These three notes are beamed together. This is followed by a dotted quarter note C5, an eighth note Bb4, and a dotted quarter note A4. These three notes are also beamed together. The piece concludes with a 7-measure rest. Dynamics range from piano (p) to forte (f).

Viola

# Caminandes 3 - Llamigos

1M10

Frecia Cisneros V.

A

$\text{♩} = 85.0009$

2

3

The musical notation is written on a single staff in 12/8 time. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 12/8. The first measure contains a quarter rest followed by an eighth rest. The second measure starts with a dynamic marking of *p* (piano) and a breath mark (v) above the first note. The melody consists of a sequence of notes: a quarter note (G4), a dotted quarter note (A4), a dotted quarter note (Bb4), a dotted quarter note (C5), a dotted quarter note (Bb4), a dotted quarter note (A4), and a quarter note (G4). The notes from G4 to C5 are beamed together. The piece concludes with a dynamic marking of *f* (forte) and a fermata over the final G4 note. Above the staff, there are three boxed numbers: 'A' at the beginning, '2' above the second measure, and '3' above the final measure.

Violoncello

## Caminandes 3 - Llamigos

1M10

Frecia Cisneros V.

A

♩ = 85.0009

*p* ————— *f*

## CONCLUSIONES

Sin previo estudio del género o análisis musical, no se puede componer absolutamente nada. Es crucial informarse sobre las nuevas tendencias musicales en el ámbito cinematográfico y adaptar estos pensamientos a lo que el director está buscando para su trabajo. Siempre sirve tener información actualizada.

En base a esta primera conclusión, vale la pena recordar que la labor de un músico es escuchar y hacer música. Por ello es valioso explorar la mayor cantidad de géneros musicales posible y tener apertura ante la música que pueda llegar a la vida de cada uno tanto de manera académica como fortuita. También atreverse a dudar y preguntar, hay mucha gente experta que está dispuesta a brindar su conocimiento y ayuda a otros músicos, para que estos crezcan en su profesión.

Es bueno considerar que la labor del compositor es nunca parar de componer. Si bien la vida presenta vicisitudes, la parte más importante de la composición es conocer la identidad individual que se puede aportar a cada una de las composiciones solicitadas por directores, otros compositores o para el grupo en el cual trabajamos. Esa identidad solamente puede desarrollarse o conocerse cuando el compositor se ha equivocado, ha acertado o ha conocido en muchas ocasiones qué es lo que prefiere, en qué es bueno y qué prefiere aportar a sus composiciones.

Entre las dificultades de la ejecución de este trabajo el primero fue la elección de sonidos para los instrumentos. Decidir fue el trabajo más difícil, puesto que hubo muchos sonidos que funcionaban con la composición. Por ello es recomendable tener un banco de sonidos preseleccionado para desarrollar maquetas o composiciones, así se evita invertir más tiempo del necesario en la recopilación de sonidos MIDI.

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