

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Hero
Escena 2: Elephants Dream

José Antonio Gaybor Oquendo

Artes Musicales

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

Quito, 13 de diciembre de 2022

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

**Escena 1: Hero
Escena 2: Elephants Dream**

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Quito, 13 de diciembre de 2022

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RESUMEN

Este documento incluye dos obras compuestas para dos cortos de *Cue Tube: Hero* y *Elephants Dream*, ambos animados y producidos por la fundación Blender. La música busca apoyar de manera artística el uso de los colores, paisajes, la trama general y el movimiento de los elementos visuales de cada video. El objetivo de este trabajo es aplicar los conocimientos y destrezas adquiridas durante la carrera, apegadas al estilo de cada video.

Palabras clave: composición musical, corto animado, orquestación, orquesta híbrida, secuencias.

ABSTRACT

This document includes two scores composed for two Cue Tube shorts: *Hero* and *Elephants Dream*, both animated and produced by the Blender Foundation. The music seeks to artistically support the use of colors, landscapes, the general plot and the movement of the visual elements of each video. The objective of this work is to apply the knowledge and skills acquired during the degree, attached to the style of each video.

Keywords: musical composition, animated short, orchestration, hybrid orchestra, sequences.

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INTRODUCCIÓN

Tras las últimas décadas, el espacio del cine en la cultura ecuatoriana se ha expandido y complementado gracias a las nuevas corrientes artísticas y al desarrollo de la tecnología. Por ello, en este proyecto se busca abordar nuevas posibilidades sonoras que fusionan la orquesta con elementos tecnológicos con el fin de apoyar adecuadamente cada escena.

Cada obra busca aplicar todos los conocimientos necesarios trabajados durante la carrera de composición para medios contemporáneos, tales como orquestación, creación de secuencias musicales, forma y el uso de material sonoro con intenciones psicológicas y técnicas enfocadas en cortos ya existentes. Para mí es un primer intento de abordar la profesión.

A continuación, dos trabajos desarrollados durante el último semestre de la carrera de composición.

Hero!

Jose Antonio Gaybor Oquendo

INTRO

♩ = 120 ♩ = 119.99 ♩ = 119

B

This section of the score includes parts for Piccolo, Flute, Oboe, Clarinet in Bb, Bassoon, Horn in F, Trumpet in Bb, Trombone, Tuba, Timpani, four Percussion staves, Bass Drum, Cymbals, Snare Drum, Glockenspiel, and Xylophone. The woodwinds and strings (from the section below) are mostly silent during the intro. The percussion and keyboard instruments provide rhythmic and melodic accompaniment. The Bass Drum part features a *pp* dynamic marking. The Glockenspiel and Xylophone parts are marked with a *p* dynamic. The Snare Drum part has a *v* marking. The Percussion staves show various rhythmic patterns, including a dense sixteenth-note run in the third staff.

INTRO

♩ = 120 ♩ = 119.99 ♩ = 119

B

This section of the score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings enter during the 'B' section of the intro. The Violoncello part starts with a *pp* dynamic marking. The Violin I, Violin II, and Viola parts also begin with a *p* dynamic marking. The Double Bass part is mostly silent during this section.

9 $\text{♩} = 119$ $\text{♩} = 118$

Picc. Fl. Ob. Cl. Bsn.

Hn. Tpts. Tbn. Tba.

Timp. Perc. Perc. Perc. B. D. Cym. S. D. Glock. Xyl. Synth.

Vln. I Vln. II Vla. Vc. Db.

mp *mp* *p* *mp*

24

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tba.

Timp.

Perc.

Perc.

Perc.

Perc.

B. D.

Cym.

S. D.

Glock.

Xyl.

Synth.

Vln. I

Vln. II

Vla.

Vc.

Db.

33

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpts.

Tbn.

Tba.

Timp.

Perc.

Perc.

Perc.

Perc.

B. D.

Cym.

S. D.

Glock.

Xyl.

Synth.

Vln. I

Vln. II

Vla.

Vc.

Db.

38

Picc. Fl. Ob. Cl. Bsn. Hn. Tpts. Tbn. Tba. Timp. Perc. B. D. Cym. S. D. Glock. Xyl. Synth. Vln. I Vln. II Vla. Vc. Db.

This page of a musical score contains measures 38 through 43. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) is mostly silent. The brass section (Horn, Trumpet, Trombone, Tuba, Timpani) plays rhythmic patterns and chords. The percussion section includes four different parts with various rhythmic textures. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides harmonic support with sustained notes and rhythmic figures. The score is written in a key with one flat and a 4/4 time signature.

44

Picc. Fl. Ob. Cl. Bsn. Hn. Tpts. Tbn. Tba. Timp. Perc. Perc. Perc. Perc. B. D. Cym. S. D. Glock. Xyl. Synth. Vln. I Vln. II Vla. Vc. Db.

This page of a musical score covers measures 44 through 49. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) is mostly silent. The brass section (Horn, Trumpet, Trombone, Tuba) plays sustained chords with long notes. The percussion section is active, featuring a snare drum with a rhythmic pattern, a bass drum with sustained notes, and a cymbal. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) plays sustained chords with long notes. The score is in 7/8 time and includes various musical notations such as rests, notes, and slurs.

50

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
Perc.
Perc.
Perc.
Perc.
B. D.
Cym.
S. D.
Glock.
Xyl.
Synth.
Vln. I
Vln. II
Vla.
Vc.
Db.

The musical score for page 8, measures 50-57, is presented in a standard orchestral layout. It features 21 staves, each corresponding to a different instrument or section. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The measures are numbered 50 through 57. The Piccolo, Flute, Oboe, Clarinet, and Bassoon parts are mostly silent, indicated by a horizontal line with a dash. The Horn, Trumpet, Trombone, and Tuba parts play sustained chords, often with long notes and slurs. The Timpani part has a rhythmic pattern of eighth notes. The Percussion section includes multiple parts with various rhythmic patterns, including sixteenth-note runs and dotted rhythms. The Bass Drum, Cymbal, and Snare Drum parts have specific rhythmic markings. The Glockenspiel and Xylophone parts are silent. The Synthesizer part is also silent. The Violin I and Violin II parts play sustained notes with slurs. The Viola, Violoncello, and Double Bass parts play sustained notes with slurs.

58 J = 115

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpts.
Tbn.
Tba.
Timp.
Perc.
Perc.
Perc.
Perc.
B. D.
Cym.
S. D.
Glock.
Xyl.
Synth.
Vln. I J = 115
Vln. II
Vla.
Vc.
Db.

69 $\text{♩} = 119$

Picc. Fl. Ob. Cl. Bsn. Hn. Tpts. Tbn. Tba. Timp. Perc. B. D. Cym. S. D. Glock. Xyl. Synth. Vln. I Vln. II Vla. Vc. Db.

$\text{♩} = 119$

78

Picc. Fl. Ob. Cl. Bsn. Hn. Tpts. Tbn. Tba. Timp. Perc. Perc. Perc. Perc. B. D. Cym. S. D. Glock. Xyl. Synth. Vln. I Vln. II Vla. Vc. Db.

$\text{♩} = 117$ $\text{♩} = 116.9999$ $\text{♩} = 115$ $\text{♩} = 113.0001$ $\text{♩} = 111$ $\text{♩} = 108$

$\text{♩} = 116.9999$ $\text{♩} = 115$ $\text{♩} = 113.0001$ $\text{♩} = 111$ $\text{♩} = 108$

Hero!

Piccolo

INTRO

Jose Antonio Gaybor Oquendo

♩ = 120 ♩ = 119.99 ♩ = 119

[6] B ♩ = 119 ♩ = 118

[21]

[54] ♩ = 115

[71] ♩ = 119

[79] ♩ = 117

[82] ♩ = 116.9999 ♩ = 115 ♩ = 113.0001 ♩ = 111 ♩ = 108

Flute

Hero!

Jose Antonio Gaybor Oquendo

INTRO

$\text{♩} = 120$ $\text{♩} = 119.99$ $\text{♩} = 119$ 2

6 B 3 $\text{♩} = 119$ 4 $\text{♩} = 118$ 6

21 12 6 6

45 9 10

66 $\text{♩} = 115$

72 $\text{♩} = 119$

79 $\text{♩} = 117$

82 $\text{♩} = 116.9999$ $\text{♩} = 115$ $\text{♩} = 113.0001 = 111 = \text{♩} = 1108$

Oboe

Hero!

Jose Antonio Gaybor Oquendo

INTRO

$\text{♩} = 120$ $\text{♩} = 119.99$ $\text{♩} = 119$ 2

6 B $\text{♩} = 119$ 3 4 $\text{♩} = 118$ 6

21 12 6 6

45 9 10

66 $\text{♩} = 115$

73 $\text{♩} = 119$

79 $\text{♩} = 117$

82 $\text{♩} = 116.9999$ $\text{♩} = 115$ $\text{♩} = 113.0001$ $\text{♩} = 111$ $\text{♩} = 108$

Hero!

Clarinet in Bb

INTRO

Jose Antonio Gaybor Oquendo

♩ = 120 ♩ = 119.99 ♩ = 119

[6] B ♩ = 119 ♩ = 118

[21] 12 6 6

[45] 9 10

[66] ♩ = 115

[71] ♩ = 119

[76] ♩ = 117

[81] ♩ = 116.9999 ♩ = 115 ♩ = 113.0001 ♩ = 111 ♩ = 108

Hero!

Bassoon

INTRO

Jose Antonio Gaybor Oquendo

♩ = 120 ♩ = 119.99 ♩ = 119

2

6 B 3 ♩ = 119 4 ♩ = 118 6

21 12 6 6

45 9 10

66 ♩ = 115 2 ♩ = 119

74

♩ = 117 ♩ = 116.9999 ♩ = 115 ♩ = 113.0001 ♩ = 108

80

Hero!

Horn in F

INTRO

Jose Antonio Gaybor Oquendo

♩ = 120

♩ = 119.99

♩ = 119

Musical notation for the first system of the intro, measures 1-3. The music is in F major (one flat) and 4/4 time. Measure 1 is in 4/4, measure 2 is in 5/4, and measure 3 is in 4/4. The notes are whole rests in all staves. A fermata is placed over the end of measure 3, with a '2' above it, indicating a two-measure repeat.

Musical notation for the second system of the intro, measures 4-7. Measure 4 is in 4/4 with a tempo of 119. Measure 5 is in 5/4 with a tempo of 119. Measure 6 is in 4/4 with a tempo of 118. Measure 7 is in 3/4. The notes are whole rests in all staves. Fermatas are placed over measures 4 and 6, with '3' and '4' above them respectively, indicating triplet and quadruplet rhythms.

Musical notation for the third system of the intro, measures 8-15. Measure 8 is in 4/4. Measures 9-14 are in 4/4. Measure 15 is in 3/4. The notes are whole rests in all staves. A fermata is placed over the end of measure 15, with a key signature change to D major (two sharps) indicated by the key signature change in the next system.

mf

2

Horn in F

21

Musical notation for measures 21-25. The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. The upper staff contains a melodic line with a dynamic marking of *p* (piano). The lower staff contains a bass line with a dynamic marking of *p*. The notation includes various note values, rests, and articulation marks.

26

Musical notation for measures 26-32. The key signature is three sharps. The upper staff features a melodic line with a dynamic marking of *p*. The lower staff contains a bass line with a dynamic marking of *p*. The notation includes various note values, rests, and articulation marks.

33

Musical notation for measures 33-36. The key signature is three sharps. The upper staff contains a melodic line with a dynamic marking of *p*. The lower staff contains a bass line with a dynamic marking of *p*. The notation includes various note values, rests, and articulation marks.

37

Musical notation for measures 37-43. The key signature is three sharps. The upper staff contains a melodic line with a dynamic marking of *p*. The lower staff contains a bass line with a dynamic marking of *p*. The notation includes various note values, rests, and articulation marks.

44

Musical notation for measures 44-50. The key signature is three sharps. The upper staff contains a melodic line with a dynamic marking of *p*. The lower staff contains a bass line with a dynamic marking of *p*. The notation includes various note values, rests, and articulation marks.

Horn in F

52

Musical notation for measures 52-58. Measure 52 starts with a whole rest. Measures 53-58 feature complex textures with multiple notes beamed together and various rests in both staves.

59

Musical notation for measures 59-65. Measure 59 has a half note in the upper staff and a dotted quarter note in the lower staff. Measures 60-65 continue with similar rhythmic patterns and rests.

66 ♩ = 115

Musical notation for measures 66-71. Measure 66 begins with a quarter note in the upper staff and a dotted quarter note in the lower staff. Measures 67-71 consist of whole rests in the upper staff and various notes in the lower staff.

72 ♩ = 119

Musical notation for measures 72-78. Measure 72 has a whole rest in the upper staff and a quarter note in the lower staff. Measures 73-78 continue with whole rests in the upper staff and notes in the lower staff.

79 ♩ = 117 ♩ = 116.9999 ♩ = 115 ♩ = 113.0001 ♩ = 108

Musical notation for measures 79-84. Measure 79 has a whole rest in the upper staff and a half note in the lower staff. Measures 80-84 feature changes in time signature (2/4 and 4/4) and various rests in both staves.

Trumpet in Bb

Hero!

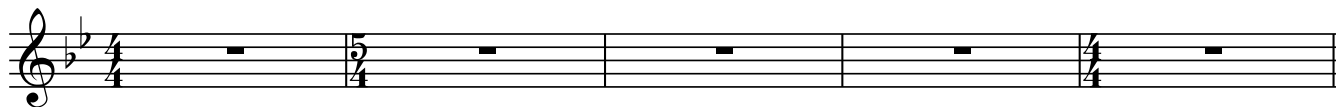
Jose Antonio Gaybor Oquendo

INTRO

♩ = 120

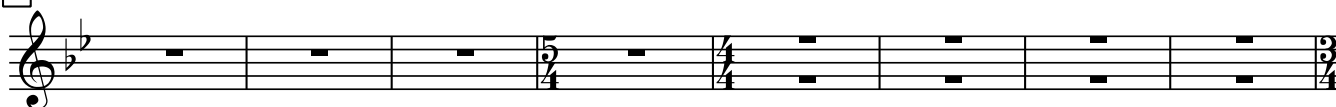
♩ = 119.99

♩ = 119

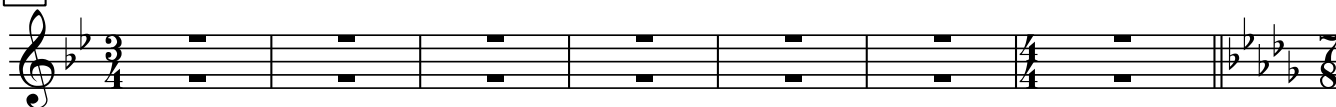


[6] B

♩ = 119



[14] ♩ = 118



[21]



[26]



[31]



[35]



[39]



Hero!

Trombone

INTRO

Jose Antonio Gaybor Oquendo

♩ = 120

♩ = 119.99

♩ = 119

2

6

B

♩ = 119

♩ = 118

3

4

20

p

p

25

f

32

36

42

50

Tuba

Hero!

Jose Antonio Gaybor Oquendo

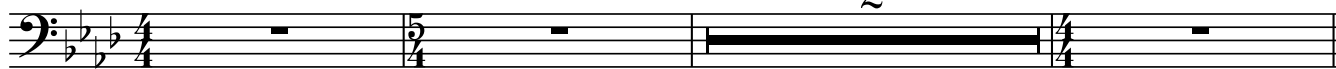
INTRO

♩ = 120

♩ = 119.99

♩ = 119

2



[6]

B

♩ = 119

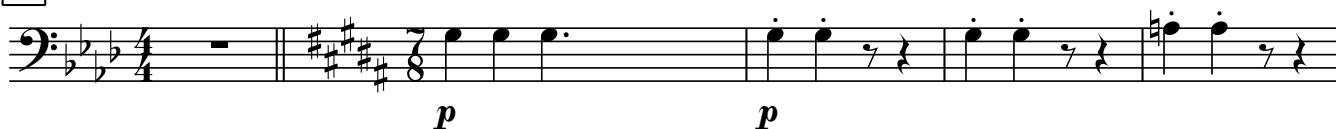
♩ = 118

3

4



[20]



[25]



[32]



[36]



[42]



[49]



2

Tuba

[57]

[66] ♩ = 115 ♩ = 119 ♩ = 117

[81] ♩ = 116.9999 ♩ = 115 ♩ = 113.0001 ♩ = 111 ♩ = 108

Hero!

Timpani

INTRO

Jose Antonio Gaybor Oquendo

♩ = 120 ♩ = 119.99 ♩ = 119

6 B ♩ = 119

11 ♩ = 118

16

21

5

33

2

Timpani

35



40



45



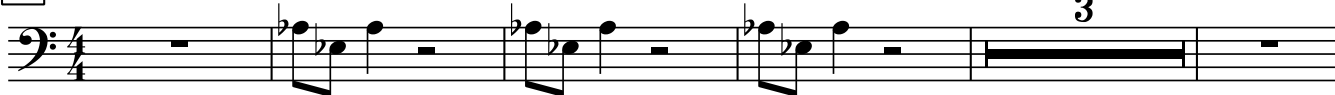
50



55



61

66 $\text{♩} = 115$  $\text{♩} = 119$

74

 $\text{♩} = 117$

81

 $\text{♩} = 116.9999$ $\text{♩} = 115$ $\text{♩} = 113.0001$ $\text{♩} = 111$ $\text{♩} = 108$

Percussion

Hero!

Jose Antonio Gaybor Oquendo

INTRO $\text{♩} = 120$ $\text{♩} = 119.99$ $\text{♩} = 119$

[6] B $\text{♩} = 119$ $\text{♩} = 118$

[20]

[33]

[45]

[64] $\text{♩} = 115$ $\text{♩} = 119$

[76] $\text{♩} = 117$ $\text{♩} = 116.99$ $\text{♩} = 115.99$ $\text{♩} = 115.00$ $\text{♩} = 108$

Percussion

Hero!

Jose Antonio Gaybor Oquendo

INTRO ♩ = 120 ♩ = 119.99 ♩ = 119

[6] B ♩ = 119 ♩ = 118

[21] 7/8

[35]

[38] 4/4

[42]

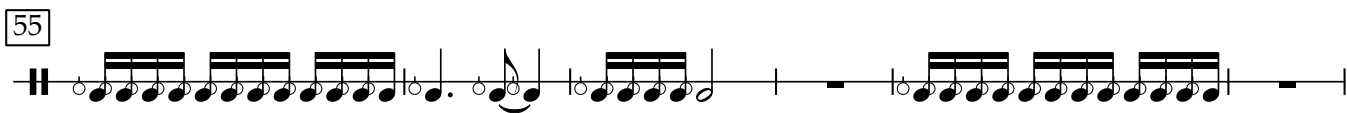
[45] 7/8

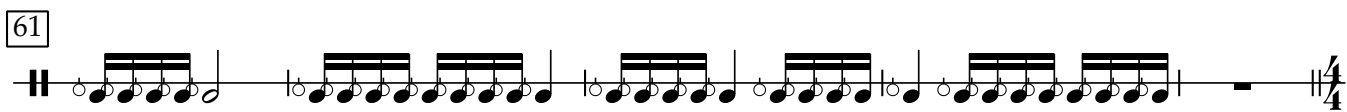
[48]

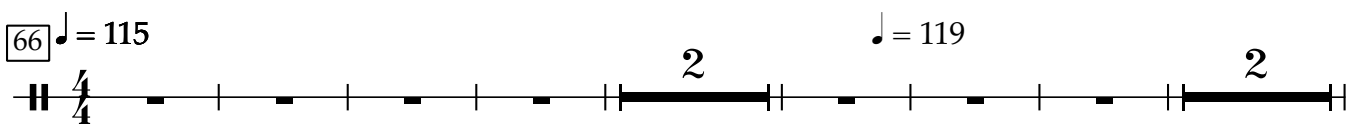
V.S.

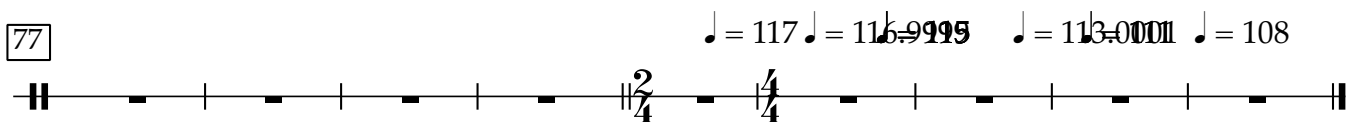
Percussion

[51] 

[55] 

[61] 

[66] $\text{♩} = 115$ $\text{♩} = 119$


[77] $\text{♩} = 117$ $\text{♩} = 116$ $\text{♩} = 115$ $\text{♩} = 113$ $\text{♩} = 108$


Percussion

Hero!

Jose Antonio Gaybor Oquendo

INTRO ♩ = 120 ♩ = 119.99 ♩ = 119

[6] B ♩ = 119

[10] ♩ = 118

[21]

[41]

[47]

[50]

[54]

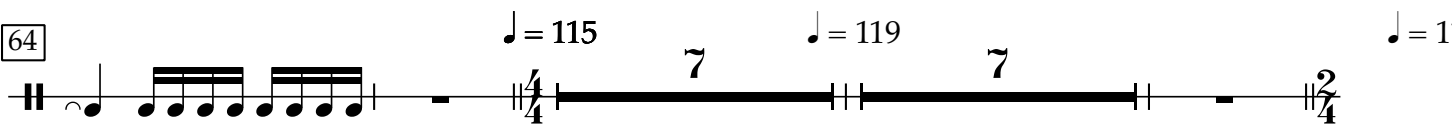
2

Percussion

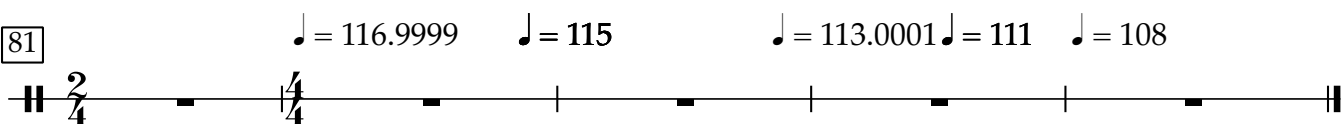
59



64



81



Percussion

Hero!

Jose Antonio Gaybor Oquendo

INTRO ♩ = 120 ♩ = 119.99 ♩ = 119

Musical notation for the Intro section, showing three measures with different time signatures: 4/4, 5/4, and 4/4.

[6] B ♩ = 119

Musical notation for measure 6, starting with a B section marker and a tempo of 119. It shows a 5/4 time signature followed by a 4/4 time signature.

[13] ♩ = 118

Musical notation for measure 13, showing a 3/4 time signature followed by a 4/4 time signature.

[21]

Musical notation for measure 21, featuring a 7/8 time signature, a fermata with a '2' above it, and a 4/4 time signature.

[28]

Musical notation for measure 28, showing a complex rhythmic pattern with many eighth notes.

[33]

Musical notation for measure 33, showing a 4/4 time signature.

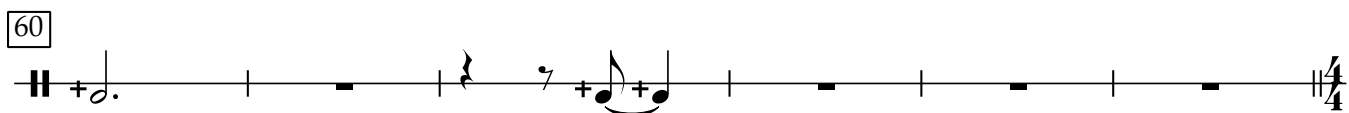
[43]

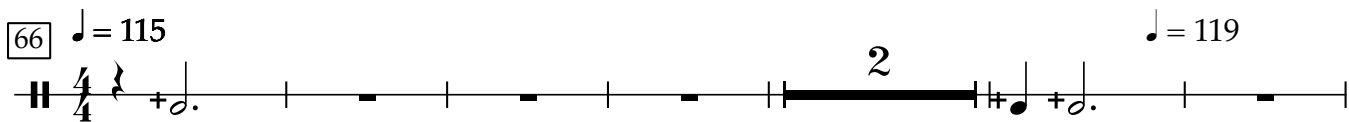
Musical notation for measure 43, showing a 7/8 time signature and a series of eighth notes.

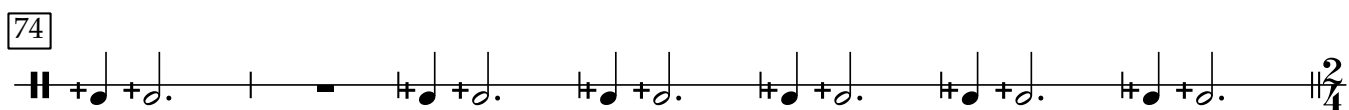
[51]

Musical notation for measure 51, showing a 3/4 time signature and a series of eighth notes.

Percussion

[60] 

[66] $\text{♩} = 115$  $\text{♩} = 119$

[74]  $\text{♩} = 1$

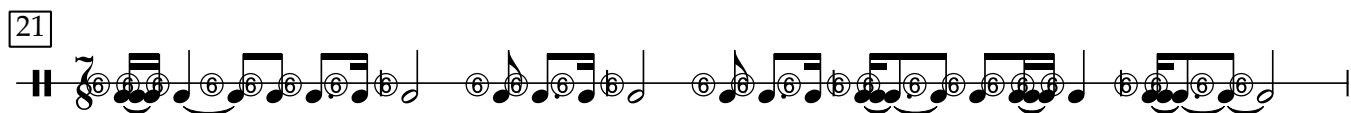
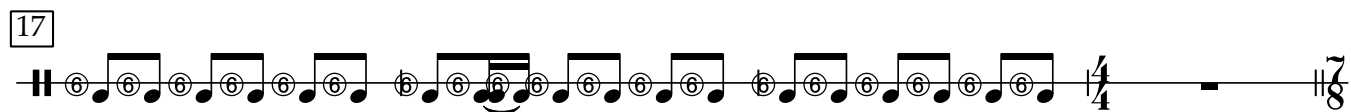
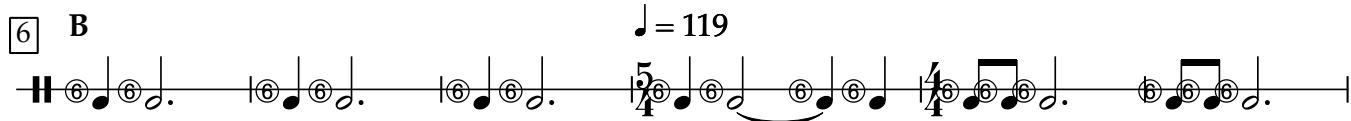
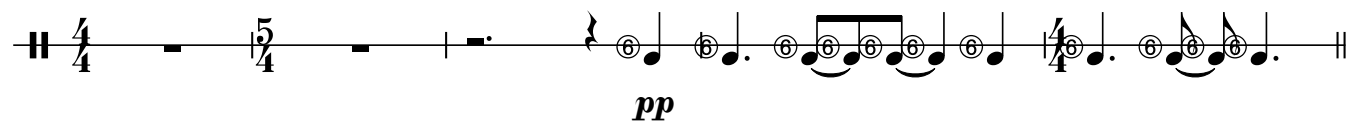
[81] $\text{♩} = 116.9999$ $\text{♩} = 115$ $\text{♩} = 113.0001$ $\text{♩} = 111$ $\text{♩} = 108$ 

Bass Drum

Hero!

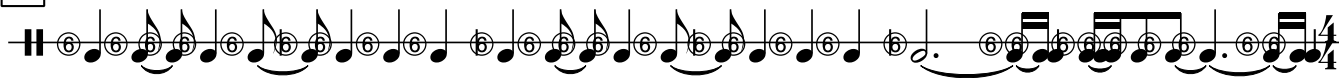
Jose Antonio Gaybor Oquendo

INTRO ♩ = 120 ♩ = 119.99 ♩ = 119



Bass Drum

33



39



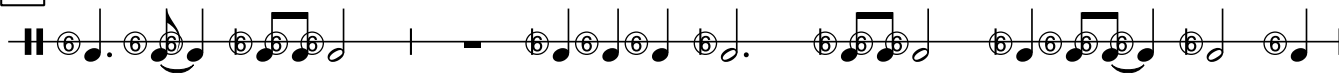
46



51

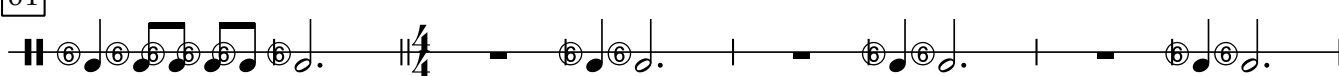


56



64

♩ = 115



72

♩ = 119



79

♩ = 117 ♩ = 116.9999 ♩ = 115 ♩ = 113.0001 ♩ = 108



Cymbals

Hero!

Jose Antonio Gaybor Oquendo

INTRO ♩ = 120 ♩ = 119.99 ♩ = 119

[6] B

[9] ♩ = 119

[10]

[12] ♩ = 118

[21]

Cymbals

33

Musical notation for measure 33: Cymbal pattern. It begins with two rests of 7 measures each, followed by a sequence of eighth notes.

35

Musical notation for measure 35: Cymbal pattern consisting of eighth notes.

36

Musical notation for measure 36: Cymbal pattern consisting of eighth notes.

37

Musical notation for measure 37: Cymbal pattern consisting of eighth notes.

38

Musical notation for measure 38: Cymbal pattern consisting of eighth notes, ending with a 1/4 note rest.

43

Musical notation for measure 43: Cymbal pattern with a 7-measure rest.

53

Musical notation for measure 53: Cymbal pattern with a 3/4 measure rest followed by a 2-measure rest.

64

♩ = 115

Musical notation for measure 64: Cymbal pattern with a 1/4 measure rest followed by a 3-measure rest. Tempo: ♩ = 115.

73

♩ = 119

Musical notation for measure 73: Cymbal pattern with a 2-measure rest followed by a 2/4 note. Tempo: ♩ = 119.

81

♩ = 116.9999 ♩ = 115 ♩ = 113.0001 ♩ = 111 ♩ = 108

Musical notation for measure 81: Cymbal pattern with a 2/4 note followed by a 1/4 note. Tempo: ♩ = 116.9999, ♩ = 115, ♩ = 113.0001, ♩ = 111, ♩ = 108.

♩ = 1

Snare Drum

Hero!

Jose Antonio Gaybor Oquendo

INTRO ♩ = 120 ♩ = 119.99 ♩ = 119

The Intro section consists of three measures. The first measure is in 4/4 time, the second in 5/4 time, and the third in 4/4 time. Each measure contains a single snare drum hit.

[6] B ♩ = 119

Measure 6 starts with a snare drum hit. The notation includes a half note with a 'v' (vibrato) and a 5/4 time signature. The measure concludes with a 4/4 time signature and a snare drum hit.

[13] ♩ = 118

Measure 13 begins with a snare drum hit, followed by a half note with a 'v'. The time signature changes to 3/4. The measure ends with a 4/4 time signature and a snare drum hit.

[21]

Measure 21 features a snare drum hit followed by a 7/8 time signature. A thick black bar with the number '3' above it spans the next three measures. This is followed by a 2/4 time signature and a snare drum hit.

[33]

Measure 33 contains a snare drum hit followed by a series of eighth notes with 'v' markings. The measure concludes with a 4/4 time signature and a snare drum hit.

[39]

Measure 39 starts with a snare drum hit in 4/4 time, followed by a half note with a 'v'. The measure ends with a snare drum hit.

[43]

Measure 43 begins with a snare drum hit, followed by a half note with a 'v'. The time signature changes to 7/8. The measure ends with a snare drum hit.

Snare Drum

[48]

[53]

[58]

[66] $\text{♩} = 115$ $\text{♩} = 119$

[75] $\text{♩} = 1$

[81] $\text{♩} = 116.9999$ $\text{♩} = 115$ $\text{♩} = 113.0001$ $\text{♩} = 111$ $\text{♩} = 108$

Glockenspiel

Hero!

Jose Antonio Gaybor Oquendo

INTRO

♩ = 120 ♩ = 119.99 ♩ = 119

2

Glockenspiel

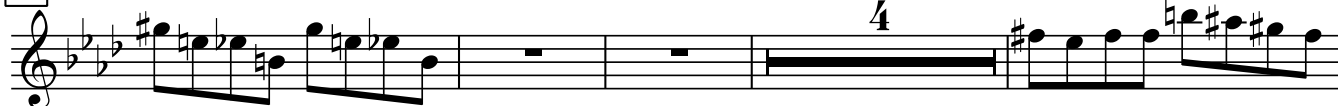
66

♩ = 115



70

♩ = 119



78

♩ = 117

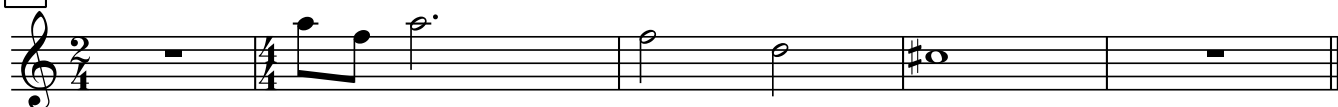


81

♩ = 116.9999

♩ = 115

♩ = 113.0001 = 113 = 108



Hero!

Xylophone

INTRO

Jose Antonio Gaybor Oquendo

♩ = 120 ♩ = 119.99 ♩ = 119

p

6 B ♩ = 119

12 ♩ = 118 = 118

mp

16

21 12 6 6

45 9 10

66 ♩ = 115

69 ♩ = 119 4

2

Xylophone

77

♩ = 117

81

♩ = 116.9999

♩ = 115

♩ = 113.0011 = 111 = 110 = 108

Synthesizer

Hero!

Jose Antonio Gaybor Oquendo

INTRO ♩ = 120 ♩ = 119.99 ♩ = 119

6 B ♩ = 119

14 ♩ = 118

33

66 ♩ = 115 ♩ = 119 ♩ = 117

Synthesizer

81 ♪ = 116.9999 ♪ = 115 ♪ = 113.0001 ♪ = 111 ♪ = 108

The musical score consists of two staves, treble and bass clef, in 2/4 time. Each staff contains five measures of whole rests. Above the staves, tempo markings are provided for each measure: 116.9999, 115, 113.0001, 111, and 108. The score concludes with a double bar line at the end of the fifth measure.

Hero!

Violin I

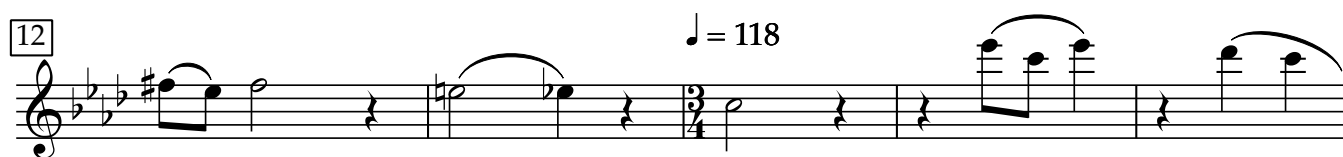
INTRO

Jose Antonio Gaybor Oquendo

♩ = 120

♩ = 119.99

♩ = 119



2

Violin I

59

66 $\text{♩} = 115$ $\text{♩} = 119$

74

80 $\text{♩} = 117$ $\text{♩} = 116.9999$ $\text{♩} = 115$ $\text{♩} = 113.0001$ $\text{♩} = 114$ $\text{♩} = 108$

Violin II

Hero!

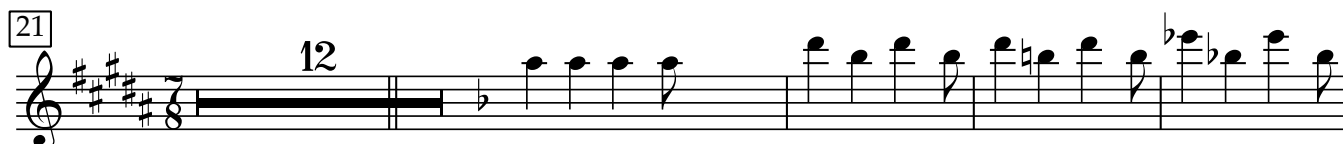
Jose Antonio Gaybor Oquendo

INTRO

♩ = 120

♩ = 119.99

♩ = 119



2

Violin II

59

Musical notation for measure 59, featuring a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The notation includes a half note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2, all beamed together. There are also rests and a double bar line.

66

♩ = 115

Musical notation for measure 66, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The notation includes a half note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2, all beamed together. There are also rests and a double bar line.

73

♩ = 119

Musical notation for measure 73, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The notation includes a half note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2, all beamed together. There are also rests and a double bar line.

80

♩ = 117

♩ = 116.9999 ♩ = 115

♩ = 113.0001

♩ = 108

Musical notation for measure 80, featuring a treble clef, a key signature of three flats, and a 4/4 time signature. The notation includes a half note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2, all beamed together. There are also rests and a double bar line.

Hero!

Viola

Jose Antonio Gaybor Oquendo

INTRO

♩ = 120 ♩ = 119.99 ♩ = 119

6 **B** ♩ = 119

12 ♩ = 118

18 **mf** 12

33

38

45

53

2

Viola

60

Musical staff for measure 60. The staff is in 3/4 time with a key signature of two flats (B-flat and E-flat). The notation includes quarter notes, eighth notes, and a half note, with some notes beamed together.

66

♩ = 115

Musical staff for measure 66. The staff is in 3/4 time with a key signature of two flats. It features a complex rhythmic pattern with eighth and sixteenth notes, some beamed together, and rests.

72

♩ = 119

Musical staff for measure 72. The staff is in 3/4 time with a key signature of two flats. It features a complex rhythmic pattern with eighth and sixteenth notes, some beamed together, and rests.

77

♩ = 117

Musical staff for measure 77. The staff is in 3/4 time with a key signature of two flats. It features a complex rhythmic pattern with eighth and sixteenth notes, some beamed together, and rests.

81

♩ = 116.9999

♩ = 115

♩ = 113.0001 = 111 = 108

Musical staff for measure 81. The staff is in 3/4 time with a key signature of two flats. It features a complex rhythmic pattern with eighth and sixteenth notes, some beamed together, and rests.

Hero!

Violoncello

Jose Antonio Gaybor Oquendo

INTRO

♩ = 120 ♩ = 119.99 ♩ = 119

pp

B

6

p

12

♩ = 118 = 118

mp *Simile*

16

18

2

Violoncello

21

25

29

32

38

45

53

59

66

$\text{♩} = 115$

Violoncello

3

72

♩ = 119

Musical staff for measure 72. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The measure contains a sequence of notes: a quarter note G2, an eighth note F2, a quarter note E2, a quarter note D2, a quarter rest, a half note C#2, a whole rest, a whole rest, a half note C#2, a quarter rest, a half note C#2, a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter rest, a half note C#2, a quarter rest, a half note C#2, a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter rest.

79

♩ = 117 ♩ = 116.9999 ♩ = 115 ♩ = 113.000111 = 111 108

Musical staff for measure 79. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The measure contains a sequence of notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter rest, a half note C#2, a whole rest, a whole rest, a half note C#2, a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter rest, a half note C#2, a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter rest.

Double Bass

Hero!

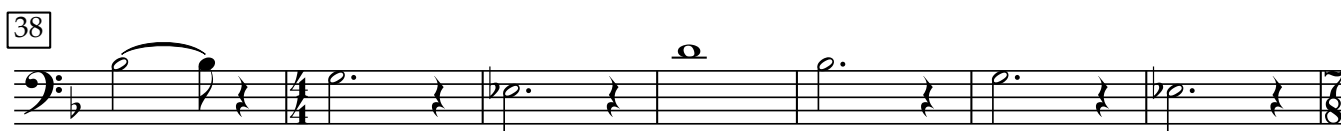
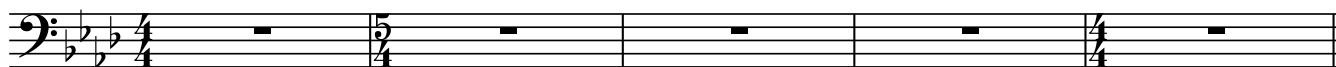
Jose Antonio Gaybor Oquendo

INTRO

♩ = 120

♩ = 119.99

♩ = 119



2

Double Bass

45



53



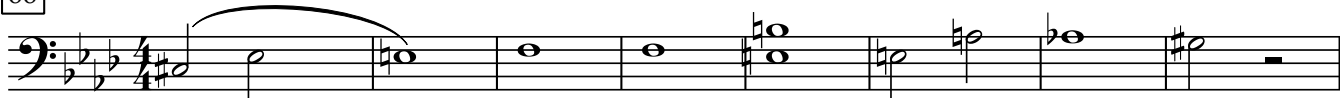
60



66

♩ = 115

♩ = 119



74

♩ = 117



81

♩ = 116.9999

♩ = 115

♩ = 113.00011 = 111 = 108



Elephants Dream

Jose Antonio Gaybor Oquendo

$\text{♩} = 86$

1

pp *Simile* **molto accel.**

Piccolo

Flutes

Oboes

Clarinets in B \flat

Bassoons

Horns in F

Trumpets in B \flat

Trombone

Bass Trombone

Tuba

Timpani

Taladro

Drum Set

Bass Drum

Cymbals

Snare Drum

Glockenspiel

Harp

Keyboard

Synthesizer

$\text{♩} = 86$

p *pp* *p* *pp* *p* **molto accel.** *Simile* *Simile*

Violin I

Violin II

Viola

Violoncello

Contrabass

This page contains the second system of a musical score for page 67. The score is for a large ensemble and includes the following instruments and parts:

- Picc.** (Piccolo): Treble clef, eighth-note patterns.
- Fl.** (Flute): Treble clef, eighth-note patterns.
- Ob.** (Oboe): Treble clef, eighth-note patterns.
- Cl.** (Clarinet): Treble clef, eighth-note patterns.
- Bsn.** (Bassoon): Bass clef, eighth-note patterns.
- Hn.** (Horn): Treble clef, mostly rests.
- Tpt.** (Trumpet): Treble clef, mostly rests.
- Tbn.** (Trombone): Bass clef, mostly rests.
- B. Tbn.** (Baritone Trombone): Bass clef, mostly rests.
- Tba.** (Tuba): Bass clef, mostly rests.
- Timp.** (Timpani): Bass clef, rhythmic patterns.
- Tri.** (Triangle): Percussion, mostly rests.
- Dr.** (Drums): Percussion, rhythmic patterns.
- B. D.** (Bass Drum): Percussion, rhythmic patterns.
- Cym.** (Cymbals): Percussion, rhythmic patterns.
- S. D.** (Snare Drum): Percussion, rhythmic patterns.
- Glock.** (Glockenspiel): Treble clef, rhythmic patterns.
- Hp.** (Harp): Treble and Bass clefs, mostly rests.
- Kbd.** (Keyboard): Treble and Bass clefs, chordal accompaniment.
- Synth.** (Synthesizer): Treble and Bass clefs, rhythmic accompaniment.
- Vln. I** (Violin I): Treble clef, sixteenth-note patterns.
- Vln. II** (Violin II): Treble clef, sixteenth-note patterns.
- Vla.** (Viola): Bass clef, mostly rests.
- Vc.** (Violoncello): Bass clef, eighth-note patterns.
- Cb.** (Contrabass): Bass clef, eighth-note patterns.

16 $\text{♩} = 149$

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Dr.
B. D.
Cym.
S. D.
Glock.
Hp.
Kbd.
Synth.
Vln. I
Vln. II
Vla.
Vc.
Cb.

4

25

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.
Timp.
Tri.
Dr.
B. D.
Cym.
S. D.
Glock.
Hp.
Kbd.
Synth.
Vln. I
Vln. II
Vla.
Vc.
Cb.

31

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp. *f*

Tri.

Dr. *f*

B. D. *f*

Cym.

S. D. *f*

Glock.

Hp.

Kbd.

Synth. *f*

Vln. I *f*

Vln. II *f*

Vla.

Vc. *f*

Cb. *f*

6

Musical score for page 71, measures 37-40. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Bass Trombone, Tuba, Timpani, Triangle, Drums, Bass Drum, Cymbals, Snare Drum, Glockenspiel, Harp, Keyboard, Synthesizer, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon) have a melodic line starting at measure 37, marked with a forte (*ff*) dynamic. The brass section (Trombone, Bass Trombone, Tuba) provides harmonic support with sustained notes. The percussion section (Drums, Bass Drum, Cymbals, Snare Drum, Timpani) features a rhythmic pattern. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play a steady accompaniment. The Keyboard and Synthesizer parts provide additional harmonic texture. The score is written in a single system with multiple staves for each instrument.

45

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Timp.

Tri.

Dr.

B. D.

Cym.

S. D.

Glock.

Hp.

Kbd.

Synth.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

Piccolo

Elephants Dream

Jose Antonio Gaybor Oquendo

♩ = 86

1

pp

7 **molto accel.**

Simile

11

15 ♩ = 149

20 3

29

34 *ff*

38 *fff* 14

Flutes

Elephants Dream

Jose Antonio Gaybor Oquendo

♩ = 86

1

pp

7 **molto accel.**

Simile

11

15

♩ = 149

20

23

2

Flutes

28

32

ff

37

fff 14

Oboes

Elephants Dream

Jose Antonio Gaybor Oquendo

♩ = 86

2

1

pp

7 **molto accel.**

Simile

11

15

♩ = 149

20

23

3

2

Oboes

28

Musical staff 1: Treble clef, measures 28-32. The melody consists of eighth and quarter notes with various accidentals.

33

Musical staff 2: Treble clef, measures 33-36. The melody continues with eighth and quarter notes. A dynamic marking *ff* is present below measure 35.

37

Musical staff 3: Treble clef, measures 37-50. The melody continues with eighth and quarter notes. A dynamic marking *fff* is present below measure 39. A repeat sign with the number 14 is at the end of the staff.

Clarinets in Bb

Elephants Dream

Jose Antonio Gaybor Oquendo

♩ = 86

1

pp

7

molto accel.

Simile

11

15

♩ = 149

20

23

2

2

Clarinets in Bb

28

32

37

Bassoons

Elephants Dream

Jose Antonio Gaybor Oquendo

♩ = 86

2

1

pp

7

molto accel.

Simile

11

15

♩ = 149

20

23

3

2

Bassoons

28



32



37



Horns in F

Elephants Dream

Jose Antonio Gaybor Oquendo

$\text{♩} = 86$ **3** **1** **3** **molto accel.**

mp

12 $\text{♩} = 149$

19 **31**

Trumpets in Bb

Elephants Dream

Jose Antonio Gaybor Oquendo

♩ = 86 1 molto accel.

3 3 2

mp

12

♩ = 149

17

22

27

32

36

15

Trombone

Elephants Dream

Jose Antonio Gaybor Oquendo

$\text{♩} = 86$ 1 *molto accel.*

3 3 2

12

$\text{♩} = 149$

17

22

27

32

36

15

Bass Trombone

Elephants Dream

Jose Antonio Gaybor Oquendo

♩ = 86 1 molto accel.

3 3 2

12

♩ = 149

17

22

27

32

36

15

Tuba

Elephants Dream

Jose Antonio Gaybor Oquendo

$\text{♩} = 86$ 1 *molto accel.*

3 3 2

12 $\text{♩} = 149$

17

22

27

32

36

15

Timpani

Elephants Dream

Jose Antonio Gaybor Oquendo

$\text{♩} = 86$ **3** **1** **2** **molto accel.**

p

10

14 $\text{♩} = 149$

18

23 **7** **2**

35 *f*

37 **16**

Taladro

Elephants Dream

Jose Antonio Gaybor Oquendo

♩ = 86

TACET



Drum Set

Elephants Dream

Jose Antonio Gaybor Oquendo

♩ = 86 1 3 3 molto accel.

Musical staff 1: Drum set notation. It begins with a 4/4 time signature. The first two measures contain a thick black bar, indicating a rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a quarter rest followed by a quarter note with a flat. The sixth measure has a quarter rest followed by a quarter note with a flat. The seventh measure has a quarter rest followed by a quarter note with a flat. The eighth measure has a quarter rest followed by a quarter note with a flat.

12

Musical staff 2: Drum set notation. It consists of a continuous eighth-note pattern across four measures.

16 ♩ = 149

Musical staff 3: Drum set notation. It consists of a continuous eighth-note pattern across four measures.

20

Musical staff 4: Drum set notation. It consists of a continuous eighth-note pattern across four measures.

24

Musical staff 5: Drum set notation. It consists of a continuous eighth-note pattern across four measures.

28

Musical staff 6: Drum set notation. It consists of a continuous eighth-note pattern across four measures.

32

Musical staff 7: Drum set notation. It consists of a continuous eighth-note pattern across four measures.

36

Musical staff 8: Drum set notation. It consists of a continuous eighth-note pattern across four measures. A dynamic marking *f* is placed below the staff at the end of the fourth measure.

41

Musical staff 9: Drum set notation. It consists of eighth notes and rests across four measures.

46

Musical staff 10: Drum set notation. It consists of eighth notes and rests across three measures, followed by a final measure with a thick black bar. A dynamic marking *5* is placed above the final measure.

Bass Drum

Elephants Dream

Jose Antonio Gaybor Oquendo

$\text{♩} = 86$ 3 1 **molto accel.**

10

15 $\text{♩} = 149$

22

25

28

32

34 *f*

37

41

2

Bass Drum

46

Musical notation for Bass Drum, measures 46-50. Measure 46 starts with a double bar line and contains a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. Measure 47 contains eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. Measure 48 contains eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. Measure 49 contains a quarter rest, followed by eighth notes G4, A4, B4, and C5. Measure 50 is a whole rest, indicated by a thick horizontal line with the number 5 above it, and ends with a double bar line.

Cymbals

Elephants Dream

Jose Antonio Gaybor Oquendo

$\text{♩} = 86$ 3 1 3 *molto accel.*

4/4

9

11

13

15 $\text{♩} = 149$

21

25

27 8

36

38 14

The musical score is written for a cymbal part in 4/4 time. It begins with a tempo of 86 bpm. The first measure contains a triplet of eighth notes, followed by a single eighth note, and another triplet of eighth notes. The tempo then increases to 149 bpm, marked 'molto accel.'. The score consists of nine staves of music. The first staff starts with a 4/4 time signature. The second staff begins with a 7/8 time signature. The third and fourth staves continue with 7/8 time. The fifth staff returns to 4/4 time. The sixth staff begins with a 7/8 time signature. The seventh staff continues with 7/8 time. The eighth staff begins with a 7/8 time signature and ends with a measure containing a whole note with the number '8' above it, indicating an 8-measure rest. The ninth staff begins with a 7/8 time signature and ends with a measure containing a whole note with the number '14' above it, indicating a 14-measure rest.

Snare Drum

Elephants Dream

Jose Antonio Gaybor Oquendo

$\text{♩} = 86$ 1 *molto accel.*

3 3

12 $\text{♩} = 149$

18

24

27

30

33

35 *f*

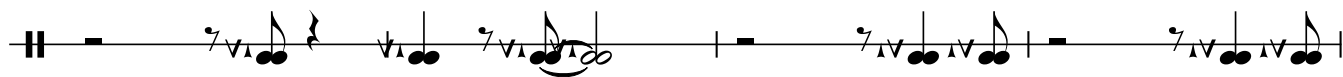
36

38

2

Snare Drum

42



46



Glockenspiel

Elephants Dream

Jose Antonio Gaybor Oquendo

$\text{♩} = 86$ 3 1 3 *molto accel.* 2

11

16 $\text{♩} = 149$

22 14 16

Harp

Elephants Dream

Jose Antonio Gaybor Oquendo

♩ = 86

3 1

3

mp

7 *molto accel.*

11

15

♩ = 149

19

23

14 15

14 15

Keyboard

Elephants Dream

Jose Antonio Gaybor Oquendo

♩ = 86

1 3 3 4

13

♩ = 149

17

21

25

29

2

Keyboard

33

Musical notation for measures 33-36. The system consists of a treble clef staff and a bass clef staff. Measure 33: Treble has a quarter rest, bass has a quarter rest. Measure 34: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; bass has a quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 35: Treble has a quarter note B4, quarter note A4, quarter note G4, quarter note F4; bass has a quarter note B3, quarter note A3, quarter note G3, quarter note F3. Measure 36: Treble has a quarter note E4, quarter note D4, quarter note C4, quarter note B3; bass has a quarter note E3, quarter note D3, quarter note C3, quarter note B2.

37

Musical notation for measures 37-40. The system consists of a treble clef staff and a bass clef staff. Measure 37: Treble has a quarter note G4, quarter note A4, quarter note B4, quarter note C5; bass has a quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 38: Treble has a quarter note B4, quarter note A4, quarter note G4, quarter note F4; bass has a quarter note B3, quarter note A3, quarter note G3, quarter note F3. Measure 39: Treble has a quarter note E4, quarter note D4, quarter note C4, quarter note B3; bass has a quarter note E3, quarter note D3, quarter note C3, quarter note B2. Measure 40: Treble has a quarter note A4, quarter note G4, quarter note F4, quarter note E4; bass has a quarter note A3, quarter note G3, quarter note F3, quarter note E3. The system ends with a double bar line. The number 14 is written above the treble staff and below the bass staff in the final measure.

Elephants Dream

Jose Antonio Gaybor Oquendo

$\text{♩} = 86$ 1 **molto accel.**

3

3

p

8

12

$\text{♩} = 149$

16

20

24

2

Synthesizer

Musical score for Synthesizer, measures 28-41. The score is written for piano with treble and bass clefs. Measure 28 starts with a treble clef and a bass clef. The treble staff contains complex chords and melodic lines, while the bass staff has a steady eighth-note accompaniment. Measure 32 features a dynamic marking of *f* (forte) in the bass staff. Measure 36 includes a slur over a chord in the treble staff. Measure 38 ends with a double bar line and a repeat sign, with the number 14 written above and below the staff.

Elephants Dream

Violin I

Jose Antonio Gaybor Oquendo

♩ = 86

2

1

p

6

molto accel.

Simile

9

13

♩ = 149

22

26

28

30

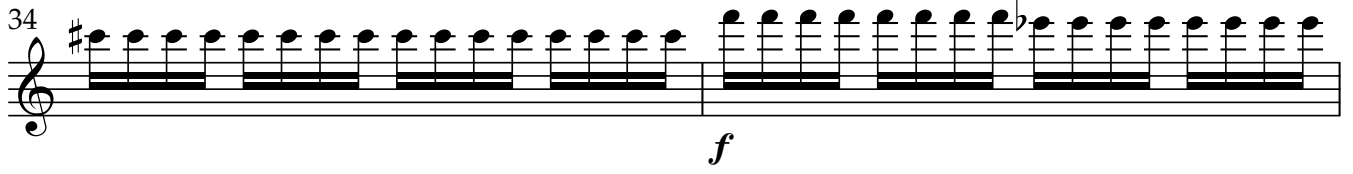
2

Violin I

32



34



36



38



Elephants Dream

Violin II

Jose Antonio Gaybor Oquendo

♩ = 86

2

1

p

6

molto accel.

Simile

9

13

♩ = 149

22

26

28

30

2

Violin II

32

34

36

38

Elephants Dream

Viola

Jose Antonio Gaybor Oquendo

♩ = 86

pp

4 1

molto accel.

p

11

♩ = 149

4 22 10

p

49

pp

51

pp

Elephants Dream

Violoncello

Jose Antonio Gaybor Oquendo

♩ = 86 3 1 **molto accel.**

8

12

16 ♩ = 149

20

24

28

32

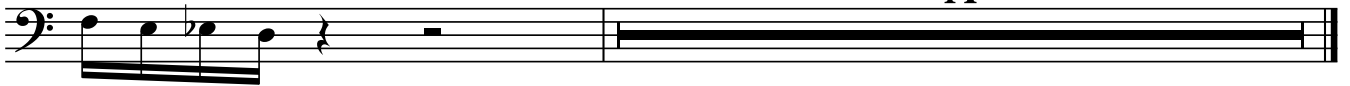
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Violoncello

36



39



Elephants Dream

Contrabass

Jose Antonio Gaybor Oquendo

♩ = 86

2 1 **molto accel.**

8

12

16 ♩ = 149

20

24

28

32

f

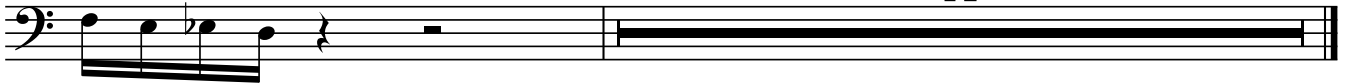
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Contrabass

36



39



14

CONCLUSIONES

El proceso fue extenso, la principal conclusión es que las herramientas adquiridas durante la carrera son un cimiento esencial en la composición para medios, pero la excelencia se alcanzará cuando el nivel de detalle sea complementario con la calidad del clip. En el caso de los cortos musicalizados, aspiran a apoyar estéticamente a los videos, pero se puede llegar mucho más lejos en cuanto al desarrollo melódico rítmicamente con cada elemento visual, es decir, alcanzar un mayor nivel en cada detalle, porque el nivel de detalle de cada animación es mucho más cercano a un nivel profesional.

Otro aspecto fundamental fue el proceso creativo en sí, el nivel de profundidad adquirido es mucho mayor al de los trabajos en clases previas, se profundizó en posibles métodos y abrió puertas a la investigación musical que, definitivamente, será la precursora en cada uno de mis futuros proyectos.

Finalmente, lo más relevante a destacar es el conocimiento personal sobre uno mismo como músico, como compositor y como persona. Aprendí mucho de mis debilidades y numerosos aspectos a trabajar en adelante para ser un compositor profesional en el medio nacional. Este proceso me hizo cuestionarme sobre cada decisión que he tomado en mi camino musical y hoy solo sé que tengo mucho por aprender, por trabajar y por mejorar. Espero que esta experiencia me guíe en el futuro.

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