

**UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

**Concierto Final**

**Jorge Fernando Ortega Aldas**

**Artes Musicales**

Trabajo de fin de carrera presentado como requisito  
para la obtención del título de  
Lic. en Artes Musicales

Quito, 06 de Mayo de 2023

# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

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

**Concierto Final**

**Jorge Fernando Ortega Aldas**

**Nombre del profesor, Título académico**

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Quito, 06 de Mayo de 2023

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## RESUMEN

Mi propuesta se basa en desarrollar una presentación que abarque las diferentes sensaciones y emociones del oyente, la combinación de la puesta en escena, baile, música e intención permite que el público se conecte con nosotros como músicos profesionales, nos alimentamos de su energía y a su vez ellos se conectan con nuestro arte interior.

Palabras clave: Concierto, performance, PVE, emociones, conexión, audiencia, canto, transmitir, culminación.

## **ABSTRACT**

My proposal is based on developing a presentation that encompasses the different sensations and emotions of the listener, the combination of staging, dance, music and intention allows the public to connect with us as professional musicians, we feed on their energy and their time they connect with our inner art.

Keywords: Concert, performance, PVE, emotions, connection, audience, singing, broadcast, culmination.

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## INTRODUCCIÓN

¿Qué es para ustedes el performance? Delina Pineda Fernández en su ensayo “Entendiendo la Música Desde el Performance” define esta palabra como “la suma de los movimientos que se perciben: visualmente los cuerpos de los artistas, auditivamente las ondas sonoras, sensorialmente los estímulos que se producen en su cuerpo, y mentalmente las imágenes que evocan; en suma, es el acto musical produciendo efecto en usted.”

Esta frase marcó mi visión como músico y me dio un punto de partida muy claro para el desarrollo de mi concierto final, ya que sintetiza de forma precisa todo lo que el performance puede significar para nosotros como músicos ecuatorianos hoy en día. Esta habilidad para transmitir emociones y saber cómo generar sensaciones en la audiencia es lo que a mi parecer separa a los músicos increíbles, de los que son completamente excepcionales, la capacidad de no solo cantar a la perfección un tema, sino transmitir algo a través de nuestro instrumento logrando conectar con el público, considero que parte de nuestro trabajo como intérpretes es lograr que la gente vea el mundo a través de nuestros ojos compartiendo así nuestra visión única de lo que la música significa para cada uno.

## DESARROLLO DEL TEMA

En la actualidad, este concepto de “performance” ha sido dejado un poco de lado, debido a que gran parte de los cantantes profesionales, o con una educación musical académica, hoy en día se enfocan únicamente en demostrar al público su virtuosismo, cuando esto debería ser solo 1 de los muchos elementos que como músicos profesionales debemos tener en cuenta al momento de presentarnos ante una audiencia. Cabe aclarar que esta reflexión se basa en mi visión y experiencias vividas dentro del ámbito artístico de los cantantes ecuatorianos y se rige bajo dicho contexto, “usar la palabra performance permite participar en un “discurso” que une la praxis con la poiesis, la acción con el arte, el tiempo con el espacio y el cuerpo, la relación social con la relación semiótica” (Johnson, 2014). Considero que los intérpretes debemos dar paso a todo este proceso artístico a través de nuestras habilidades musicales y técnicas.

Borja Ruiz en su libro “El Arte del Actor en el Siglo XX” nos habla sobre un personaje femenino llamado Anne Bogart, que junto con el director de escena Tadashi Suzuki crearon la “Saratoga International Theatre Institute” en 1992, donde parte del entrenamiento de los actores está constituido por algo llamado “puntos de vista escénicos” o “PVE”. En esencia los PVE constituyen una filosofía de movimiento escénico cuyo objetivo es fomentar una creación colectiva que privilegie el dinamismo de los diferentes constituyentes escénicos y estos proveen una serie de principios sobre los que trabajar de forma específica y son útiles para desarrollar los recursos expresivos como para orientar la creación de personajes.

Muy bien, y ¿Qué tiene que ver todo esto con mi propuesta? Una vez estudiados los PVE se nos abre una gama de movimientos y expresiones tanto físicas como emocionales, que ejecutados en la forma correcta proveen al músico lo que muchas veces no tomamos en

cuenta al momento de subirnos a un escenario, con esto me refiero al transmitir algo, ya sean emociones, sentimientos, o simplemente la energía propia que posee un tema musical.

Mi propuesta es que, en base a los PVE se pueda desarrollar una presentación que abarque distintas sensaciones y emociones en los oyentes, la combinación de la puesta en escena, baile, música e intención son lo que hace que el público conecte con nosotros como músicos profesionales, nosotros nos alimentamos de su energía y su vez ellos conectan con nuestro arte interior.

En esta sección he decidido tomar como referencia presentaciones como: Michael Jackson - Remember The Time (Official Live), Kalimba - Quien Será, ¡y The Winner Takes It All - Mamma Mia! En las cuales el movimiento y las expresiones se encuentran en armonía con la voz.

### **Propuesta de repertorio**

1. Quien Será- Kalimba (Pablo Beltrán Ruiz & Luis Demetrio; Latin; 4:20; 125-bpm; Arreglo). (Número de instrumentistas: 21).
2. Dímelo- Marc Anthony (Marc Anthony & Mark Cory Rooney; Pop; 3:48; 115-bpm; Transcripción). (Número de instrumentistas: 13).
3. Bones- Imagine Dragons (Ben McKee, Dan Reynolds, Daniel Platzman, Mattias Larsson, Robin Fredriksson, Wayne Sermon; Rock; 2:45; 113-bpm; Arreglo). (Número de instrumentistas: 11).
4. The Winner Takes It All- Abba (Björn Ulvaeus & Benny Andersson; Balada, 4:25; 64-bpm; Arreglo). (Número de instrumentistas: 5).
5. Somewhere Only We Know- Keane (Tim Rice-Oxley; Rock Alternativo; 3:57; 87-bpm; Transcripción.). (Número de instrumentistas: 6).
6. If I Can Dream\_ Elvis Presley (Earl Brown; Soul; 3:16; 62-bpm; Arreglo). (Número de instrumentistas: 6).
7. I'm Still Standing- Elton John (Elton John & Bernie Taupin, Pop- Rock, 4:00, 180-bpm; Arreglo). (Número de instrumentistas: 16).
8. Adventure of a Lifetime - Coldplay (Chris Martin, Jon Buckland, Guy Berryman, Will Champion, Mikkel S. Eriksenestilo, Tor Erik Hermansen; 4:20; 112-bpm; Transcripción) (Número de instrumentistas: 12).

**Músicos.**

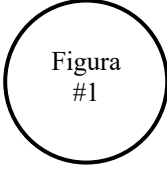
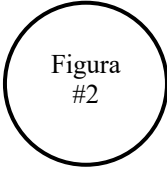

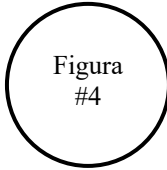
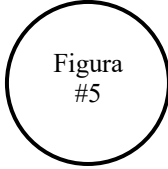
- Voces: Jorge Ortega, Geovanny Rivadeneira, Melinna Navas, Paula Valencia, Ari Paz, Elizabeth Vega, Johann Ezequiel
- Batería: Ulrich Maurer.
- Timbales: Benjamín Coyago.
- Violín 1: Rony Josué
- Violín 2: Paula Ramón
- Viola: Juliana Jiménez.
- Cello: Pedro Ramírez.
- Trompeta 1: Yohendri Hernandez
- Trompeta 2: David Caiza
- Saxofón Tenor: Miguel Ángel Palacios
- Bajo: Oscar Padilla.
- Piano: Josué Granda, María José Alcócer.
- Guitarras: Andrés Calle, Martín Pacheco.

**Rider técnico.**

- Una batería: 1 tom, 1 floor tom, 1 bombo, 1 snare, 1 ride, 1 crash, 1 hi-hat (todo con micrófonos)
- Un par de timbales con accesorios, cortina y congas (todo con micrófonos) (Nota: una de las congas en el primer tema se las va a colocar de tal forma que Uli pueda tocar dicha conga con la batería al mismo tiempo)
- Mesa de percusión
- 1 Cajón
- 2 Atriles para batería
- 1 Atril para bajo
- 1 Atril para guitarra
- Micrófonos para 3 vientos con pedestales (2 trompetas, 1 saxofón tenor)
- 3 Atriles para vientos (2 trompetas, 1 saxofón tenor)
- 1 Monitor de piso para los 3 vientos (2 trompetas, 1 saxofón tenor)
- 1 Monitor de piso para la guitarra
- 1 Monitor de piso para Lead Voice
- 1 Monitor de piso para Bajo.
- 1 Amplificador para bajo.
- 1 Piano clásico (con micrófono)
- 1 Teclado
- 1 Amplificador de guitarra (con regleta para conectar pedal)
- Caja Directa (Guitarra Clásica)
- 4 Sillas para cuerdas (Violín 1, Violín 2, Viola, Cello)
- 4 Atriles para cuerdas (Violín 1, Violín 2, Viola, Cello)
- 2 Micrófonos de condensador (Romos) (para cuarteto de cuerdas)
- 4 Micrófonos con pedestales para coristas (Uno por sección: Sopranos, Altos, Barítonos, Bajos)

- 1 Micrófono con pedestal (Lead Voice)

### Instrumentos

Bajo	
Batería con Conga	
Percusión	
Voz	
Batería	

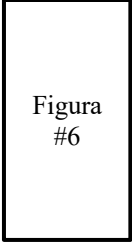
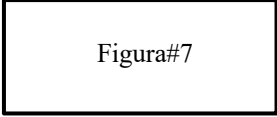
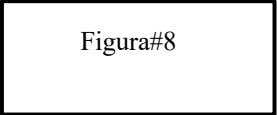

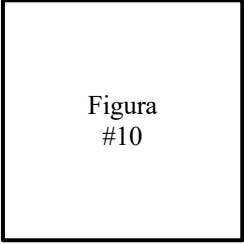
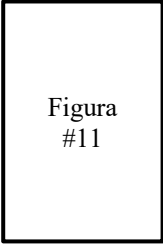
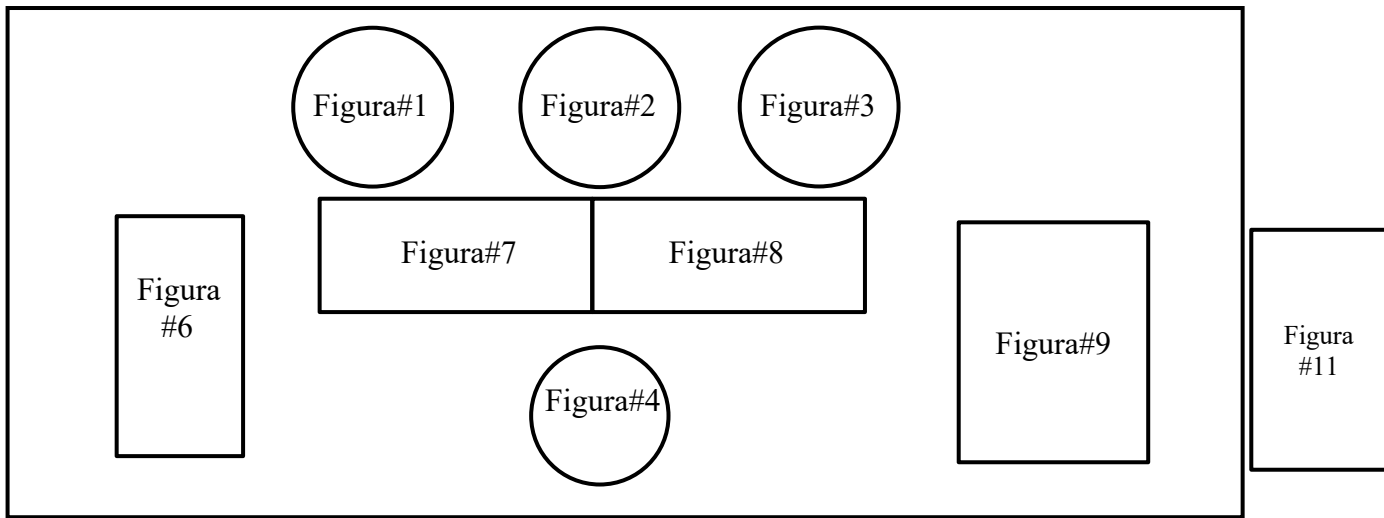
Piano & Keys	
Cuerdas	
Vientos	
Guitarra Clásica (Caja Directa)	
Guitarra Eléctrica (Amplificador)	
Coristas	

Figura #1. Detalle de instrumentos.

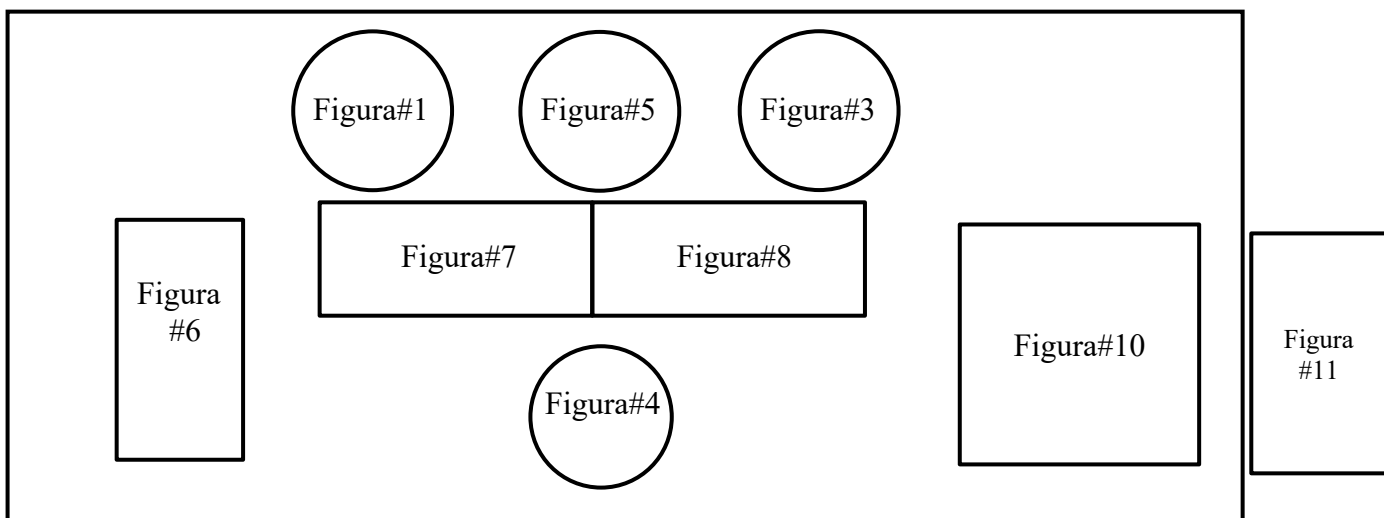


**Ubicación en escenario.**



Frente del Escenario

Figura #2. Ubicación de escenario 1.



Frente del Escenario

Figura #3. Ubicación de escenario 3.

## CONCLUSIONES

Retomando el tema, la implementación de una puesta en escena en base a los puntos de vista otorgará un dinamismo extra a dicho concierto, el cual, al ser un evento académico considero es uno de mis puntos más fuertes al momento de exponer el resultado de este arduo esfuerzo que se ha llevado a cabo por casi 4 meses.

Cabe recalcar el compromiso, profesionalismo, organización y creatividad que este evento ha requerido, ya que, en mi caso la organización de 21 músicos resulto en un trabajo de tiempo completo, y al final me siento satisfecho con el trabajo logrado, no solo por mí, sino por mis músicos quienes han demostrado su alto nivel como instrumentistas y su pasión por lo que hacen.

Para finalizar, la forma en como se desarrollará el concierto será una demostración de todo lo que hemos aprendido y cuanto hemos crecido en estos 4 años de estudio, finalmente podremos demostrar al público que clase de artistas somos y como nos presentamos ante el medio, marcando así el final de nuestra etapa como estudiantes para así abrirnos paso a un nuevo mundo de experiencias que, si lo sabemos aprovechar, seguirá enriqueciendo nuestro camino como artistas.

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**ANEXO A: QUIEN SERÁ - KALIMBA**

Score

## Quién será

Pablo Beltrán Ruiz / Luis Demetrio / Norman Gimbel

Arr. Geovanny Rivadeneira &amp; Jorge Ortega

**Intro**

The score is for an introduction in 4/4 time, featuring a key signature of one flat (Bb). The instruments and their parts are as follows:

- Guitarra eléctrica:** Four measures of whole rests.
- Violín:** Four measures of whole rests.
- Trumpet in B♭ 1:** Four measures of whole rests.
- Trumpet in B♭ 2:** Four measures of whole rests.
- Tenor Sax:** Four measures of whole rests, followed by a melodic phrase starting in the fifth measure: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Guitarra bajo:** Four measures of a rhythmic bass line: G2 (quarter), Bb2 (quarter), D3 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter).
- Piano:** Four measures of a harmonic accompaniment in the right hand: G4 (quarter), Bb4 (quarter), D5 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The left hand has four measures of whole rests.



Gtr. eléc.

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

T. Sax.

Bajo

Pno.

A7

Detailed description: This is a musical score for page 23, system 3. It features seven staves for different instruments: Electric Guitar (Gtr. eléc.), Violin (Vln.), two B-flat Trumpets (B♭ Tpt. 1 and B♭ Tpt. 2), Tenor Saxophone (T. Sax.), Bass (Bajo), and Piano (Pno.). The music is written in 4/4 time with a key signature of one flat (B-flat major or D minor). The system contains four measures. The Electric Guitar part has a melodic line with eighth and quarter notes. The Violin part is mostly silent. The Trumpets and Tenor Saxophone have rhythmic patterns, with the Tenor Saxophone playing a melodic line in the second measure. The Bass part has a steady eighth-note accompaniment. The Piano part features a complex chordal accompaniment with many accidentals. A first ending bracket labeled 'A7' spans the first two measures of the piano part.

4  
13

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sx.

Bajo

Pno.

A7 Dm



**Instrumental**

5

The musical score for the instrumental section on page 5 consists of seven staves. The instruments are: Gtr. eléc. (Electric Guitar), Vln. (Violin), B♭ Tpt. 1 (First Trumpet), B♭ Tpt. 2 (Second Trumpet), T. Sax. (Tenor Saxophone), Bajo (Bass), and Pno. (Piano). The score begins at measure 17. The Gtr. eléc., Vln., and T. Sax. staves are mostly silent, indicated by a horizontal line with a bar. The B♭ Tpt. 1 and B♭ Tpt. 2 staves feature rhythmic patterns of eighth and sixteenth notes. The Bajo staff has a melodic line with a long note in the first measure, followed by eighth notes. The Pno. staff has a complex accompaniment with chords and moving lines in both hands. Chord markings 'A7' and 'Dm' are present in the Bajo staff. The key signature has one flat (Bb) and the time signature is 4/4.

6  
21

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sax.

Bajo

Pno.

A7

Dm

Detailed description of the musical score: The score is for page 26, measures 21 through 24. It features seven staves: Electric Guitar (Gtr. eléc.), Violin (Vln.), Bb Trumpet 1 (B $\flat$  Tpt. 1), Bb Trumpet 2 (B $\flat$  Tpt. 2), Tenor Saxophone (T. Sax.), Bass (Bajo), and Piano (Pno.). The key signature has one flat (Bb) and the time signature is 4/4. The electric guitar and violin parts are mostly rests. The Bb trumpet parts have melodic lines. The tenor saxophone part is mostly rests. The bass part has a melodic line with a triplet in measure 24. The piano part has a complex accompaniment with chords A7 and Dm. The number '6' is written above measure 21, and '21' is written above the first staff of each system.

**A** 7

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sax.

Bajo

Pno.

8  
20

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sx.

Bajo

Pno.

Musical score for a band, page 9, measures 33-36. The score is written for the following instruments: Gtr. eléc. (Electric Guitar), Vln. (Violin), B♭ Tpt. 1 (Trumpet 1), B♭ Tpt. 2 (Trumpet 2), T. Sax. (Tenor Saxophone), Bajo (Bass), and Pno. (Piano). The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The score shows the following parts:

- Gtr. eléc.:** Measures 33-36, featuring a melodic line with eighth and quarter notes.
- Vln.:** Measures 33-36, showing a whole rest in every measure.
- B♭ Tpt. 1:** Measures 33-36, featuring a melodic line with eighth and quarter notes.
- B♭ Tpt. 2:** Measures 33-36, featuring a melodic line with eighth and quarter notes.
- T. Sax.:** Measures 33-36, showing a whole rest in every measure.
- Bajo:** Measures 33-36, featuring a bass line with eighth and quarter notes.
- Pno.:** Measures 33-36, featuring a piano accompaniment with chords and single notes.

10  
37

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sx.

Bajo

Pno.

**B** 11

The musical score for rehearsal mark B on page 11 consists of seven staves. The instruments are: Gtr. eléc. (Electric Guitar), Vln. (Violin), B♭ Tpt. 1 (Trumpet 1), B♭ Tpt. 2 (Trumpet 2), T. Sx. (Tenor Saxophone), Bajo (Bass), and Pno. (Piano). The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at rehearsal mark 41. The Electric Guitar part features a melodic line with several triplet markings. The Violin part has a few notes at the end of the measure, marked with a *p* dynamic. The Trumpet parts have melodic lines with triplet markings. The Tenor Saxophone part is mostly silent. The Bass part has a melodic line with a triplet marking. The Piano part features a bass line with a *mp* dynamic and some chordal accompaniment in the right hand.

12  
45

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sx.

Bajo

Pno.



**A** 13

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sax.

Bajo

Pno.

14  
53

Gtr. eléc.

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

T. Sax.

Bajo

Pno.



16  
61

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sax.

Bajo

Pno.

A7

Dm

**B** 17

The musical score for page 37, section B, consists of seven staves. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The staves are labeled as follows:

- Gtr. eléc.:** Features a melodic line with several triplet markings (indicated by a '3' over a group of notes) and a final triplet at the end of the phrase.
- Vln.:** Contains a whole rest for the entire duration of the section.
- B♭ Tpt. 1:** Features a melodic line with a triplet in the second measure and another triplet in the fourth measure.
- B♭ Tpt. 2:** Features a melodic line with a triplet in the second measure and another triplet in the fourth measure.
- T. Sax.:** Contains a whole rest for the entire duration of the section.
- Bajo:** Features a bass line with a steady eighth-note rhythm.
- Pno.:** Features a piano accompaniment with chords in the right hand and a bass line in the left hand. The right hand has some sustained chords indicated by a fermata.

18 Soli

Gtr. eléc. <sup>oo</sup>

Vln. <sup>oo</sup>

B♭ Tpt. 1 <sup>oo</sup>

B♭ Tpt. 2 <sup>oo</sup>

T. Sax. <sup>oo</sup>

Bajo <sup>oo</sup>

Pno. <sup>oo</sup>

Detailed description of the musical score: The score is for measures 18 through 21. The key signature has one flat (Bb). The Gtr. eléc. part starts with a half rest in measure 18, followed by eighth-note triplets in measures 19 and 20, and a half note triplet in measure 21. A 'Soli' box is placed above measure 21. The Vln. part has whole rests in all four measures. The B♭ Tpt. 1 part has a half rest in measure 18, followed by eighth-note patterns in measures 19, 20, and 21. The B♭ Tpt. 2 part has a half rest in measure 18, followed by eighth-note patterns in measures 19, 20, and 21. The T. Sax. part has whole rests in all four measures. The Bajo part has a rhythmic pattern of eighth and quarter notes throughout. The Pno. part has a complex texture with chords and arpeggios in both hands.

Solo violín

73

Gtr. eléc.

Vln.

B♭ Tpt. 1

B♭ Tpt. 2

T. Sax.

Bajo

Pno.

20  
77

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sx.

Bajo

Pno.

The musical score for page 40, measures 20-77, is presented in a standard staff format. The instruments and their parts are as follows:

- Gtr. eléc.**: Electric guitar part, consisting of rests from measure 20 to 76.
- Vln.**: Violin part, consisting of rests from measure 20 to 76.
- B $\flat$  Tpt. 1** and **B $\flat$  Tpt. 2**: Trumpet parts, consisting of rests from measure 20 to 76.
- T. Sx.**: Tenor saxophone part, consisting of rests from measure 20 to 76.
- Bajo**: Bass part, consisting of rests from measure 20 to 76, followed by a melodic line in measure 77.
- Pno.**: Piano part, consisting of rests from measure 20 to 76, followed by a complex accompaniment in measure 77.

Measure 77 is the only measure containing musical notation for the Bass and Piano parts. The Bass part features a melodic line starting on a whole note, while the Piano part features a complex accompaniment with multiple voices.





22  
85

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sx.

Bajo

Pno.

The musical score for page 23 consists of seven staves. The instruments and their parts are as follows:

- Gtr. eléc.:** Electric guitar, staff with a treble clef and a flat key signature. It contains four measures of whole rests, each marked with a dynamic of *sf*.
- Vln.:** Violin, staff with a treble clef and a flat key signature. It contains four measures of a continuous tremolo pattern, each marked with a dynamic of *sf*.
- B♭ Tpt. 1:** First trumpet in B-flat, staff with a treble clef and a sharp key signature. It contains four measures of whole rests, each marked with a dynamic of *sf*.
- B♭ Tpt. 2:** Second trumpet in B-flat, staff with a treble clef and a sharp key signature. It contains four measures of whole rests, each marked with a dynamic of *sf*.
- T. Sx.:** Tenor saxophone, staff with a treble clef and a sharp key signature. It contains four measures of whole rests, each marked with a dynamic of *sf*.
- Bajo:** Bass, staff with a bass clef and a flat key signature. It contains four measures of a melodic line with eighth and sixteenth notes, marked with a dynamic of *sf*.
- Pno.:** Piano, grand staff with treble and bass clefs and a flat key signature. It contains four measures of a complex accompaniment with chords and moving lines in both hands, marked with a dynamic of *sf*.

24  
93

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sax.

Bajo

Pno.

Inglés

25

The musical score for page 25, titled "Inglés", features a rehearsal mark 97. The score is arranged for the following instruments: Gtr. eléc. (Electric Guitar), Vln. (Violin), B♭ Tpt. 1 (First Trumpet), B♭ Tpt. 2 (Second Trumpet), T. Sax. (Tenor Saxophone), Bajo (Bass), and Pno. (Piano). The score is written in a key signature of one flat (Bb) and a common time signature (C). The music begins with a double bar line and a rehearsal mark 97. The Gtr. eléc. part has a whole rest for the first three measures, followed by a melodic line in the fourth measure. The Vln. part has a whole rest for the first three measures, followed by a whole note chord in the fourth measure. The B♭ Tpt. 1 part has a melodic line in the first three measures, followed by a whole note chord in the fourth measure. The B♭ Tpt. 2 part has a melodic line in the first three measures, followed by a whole note chord in the fourth measure. The T. Sax. part has a whole rest for the first three measures, followed by a whole note chord in the fourth measure. The Bajo part has a melodic line in the first three measures, followed by a whole note chord in the fourth measure. The Pno. part has a complex accompaniment in the first three measures, followed by a whole note chord in the fourth measure. The score ends with a double bar line and a rehearsal mark 97.

26  
101

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sax.

Bajo

Pno.



28  
109

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sax.

Bajo

Pno.



Musical score for page 29, measures 113-116. The score is written for the following instruments: Gtr. eléc., Vln., B♭ Tpt. 1, B♭ Tpt. 2, T. Sax., Bajo, and Pno. The key signature is one sharp (F#) and the time signature is 4/4. Measure 113 begins with a treble clef and a key signature of one sharp. The guitar part features a melodic line with eighth and quarter notes. The violin part has a rest in measure 113 and enters in measure 114 with a sixteenth-note figure. The trumpet parts have rests until measure 115, where they play a short phrase. The saxophone part has a rest until measure 115, where it plays a short phrase. The bass part has a melodic line with eighth and quarter notes. The piano part provides harmonic support with chords and a bass line.

30  
117

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sx.

Bajo

Pno.

B 7

Em

121

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sx.

Bajo

Pno.

B 7

Em

Detailed description of the musical score: The score is for page 31, measures 121-124. It features seven staves. The top staff is for Electric Guitar (Gtr. eléc.), which has rests in all four measures. The Violin (Vln.) staff also has rests. The first and second Trumpets (B $\flat$  Tpt. 1 and B $\flat$  Tpt. 2) play a melodic line starting with a quarter note G4, followed by eighth notes, and ending with a quarter note G4. The Trombone (T. Sx.) has rests. The Bass (Bajo) plays a rhythmic line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The Piano (Pno.) has a complex accompaniment with chords and moving lines in both hands. Chords B7 and Em are indicated below the piano staff in the second and third measures respectively.

32  
125

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sax.

Bajo

B 7

Pno.

33

129

Gtr. eléc.

Vln.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

T. Sx.

Bajo

Pno.

Detailed description: This page of a musical score covers measures 129 and 130. The score is arranged in a system with seven staves. The instruments are: Gtr. eléc. (Electric Guitar), Vln. (Violin), B $\flat$  Tpt. 1 (First Trumpet), B $\flat$  Tpt. 2 (Second Trumpet), T. Sx. (Tenor Saxophone), Bajo (Bass), and Pno. (Piano). The key signature is one sharp (F#) and the time signature is 4/4. In measure 129, all instruments play a whole rest. In measure 130, the instruments play a whole note chord. The notes are: Gtr. eléc. (F#), Vln. (F#), B $\flat$  Tpt. 1 (F#), B $\flat$  Tpt. 2 (F#), T. Sx. (F#), Bajo (F#), and Pno. (F#). The piano part includes a dynamic marking of  $\text{v}$  (forte) and a hairpin crescendo leading to the note.

**ANEXO B: DIMELO – MARC ANTHONY**

Score

## Dimelo

Marc Anthony &amp; Mark Cory Rooney

Jorge Ortega

**Intro** ♩ = 115

The score is for the introduction of the song 'Dimelo'. It is in 4/4 time with a tempo of 115 beats per minute. The key signature has one flat (Bb). The score consists of five staves: two for Trompetas (Trumpets) in Bb, Violin, Piano, and Bajo Guitarras (Bass Guitars). The Trompetas and Bajo Guitarras are mostly silent, indicated by rests. The Violin and Piano parts are active, with the Piano providing a harmonic accompaniment. The Violin part features a melodic line with eighth and quarter notes. The Piano part has a bass line with eighth and quarter notes, and a treble line with chords and single notes.

rompeta en si $\flat$  1

rompeta en si $\flat$  2

Violín

Piano

Guitarra bajo

2  
5 Dimelo

. en si<sup>b</sup> 1

. en si<sup>b</sup> 2

Vln.

Pno.

Bajo

9

. en si<sup>b</sup> 1

. en si<sup>b</sup> 2

Vln.

Pno.

Bajo



## Dimelo

3

13

. en si $\flat$  1

. en si $\flat$  2

Vln.

Pno.

Bajo

A

17

. en si $\flat$  1

. en si $\flat$  2

Vln.

Pno.

Bajo

4

Dimelo

The musical score consists of five staves. The first two staves are vocal parts labeled ". en si<sup>b</sup> 1" and ". en si<sup>b</sup> 2", both in treble clef with a key signature of one flat. The third staff is for the Violin (Vln.) in treble clef. The fourth staff is for the Piano (Pno.) in grand staff notation, with both treble and bass clefs containing diagonal hatching. The fifth staff is for the Bass (Bajo) in bass clef. A rehearsal mark "21" is placed above the first measure of each staff. The vocal parts and violin part contain whole rests in all four measures. The piano part is marked with diagonal hatching. The bass part contains a rhythmic pattern of eighth and quarter notes.

Dimelo

5

**Coro**

25

. en si $\flat$  1

. en si $\flat$  2

Vln.

Pno.

25

Bajo

6

Dimelo

29

. en si<sup>b</sup> 1

. en si<sup>b</sup> 2

Vln.

Pno.

Bajo

29

The musical score consists of five staves. The first two staves are vocal lines for two voices, both in the key of B-flat major. The first staff has a treble clef and the second has an alto clef. The third staff is for the Violin (Vln.) in treble clef, showing a melodic line with eighth notes and rests. The fourth staff is for the Piano (Pno.) in grand staff notation, with both treble and bass clefs, and contains a rhythmic accompaniment of slanted lines. The fifth staff is for the Bass (Bajo) in bass clef, also containing a rhythmic accompaniment of slanted lines. The number '29' is written above the first staff and below the fifth staff.

Dimelo

7

33

. en si $\flat$  1

. en si $\flat$  2

Vln.

Pno.

33

Bajo

33

8

Dimelo

en si<sup>b</sup> 1

en si<sup>b</sup> 2

Vln.

Pno.

Bajo

Dimelo

9

**B**

. en si<sup>b</sup> 1

. en si<sup>b</sup> 2

Vln. <sup>41</sup>

Pno. <sup>41</sup>

Bajo <sup>41</sup>

The musical score for rehearsal mark B consists of five staves. The first two staves are for vocalists, both with rests. The third staff is for Violin (Vln.), showing a melodic line starting at measure 41. The fourth staff is for Piano (Pno.), showing a rhythmic accompaniment of slanted lines. The fifth staff is for Bass (Bajo), with rests.

10

Dimelo

The musical score consists of five staves. The first two staves are for vocal parts: 'en si♭ 1' and 'en si♭ 2'. Both vocal staves contain whole rests in every measure. The third staff is for the Violin (Vln.), showing a melodic line with notes and rests. The fourth staff is for the Piano (Pno.), with both treble and bass clefs containing diagonal hatching, indicating a sustained accompaniment. The fifth staff is for the Bass (Bajo), containing whole rests in every measure. A rehearsal mark '45' is placed above the first measure of each staff.



Dimelo

11

**Coro**

49

. en si $\flat$  1

. en si $\flat$  2

Vln.

Pno.

Bajo

12

Dimelo

53

. en si<sup>b</sup> 1

. en si<sup>b</sup> 2

Vln.

Pno.

53

Bajo

53

The musical score consists of five staves. The first two staves are vocal lines for two voices, both in the key of B-flat major (en si<sup>b</sup>). The first staff has a treble clef and the second has an alto clef. Both contain whole rests. The third staff is for the Violin (Vln.) in treble clef, showing a melodic line with eighth notes and rests. The fourth staff is for the Piano (Pno.) in grand staff notation, with both treble and bass clefs filled with diagonal hatching. The fifth staff is for the Bass (Bajo) in bass clef, also filled with diagonal hatching. Measure numbers 53 are indicated at the beginning of the vocal, violin, piano, and bass staves.

Dimelo

57

. en si $\flat$  1

. en si $\flat$  2

Vln.

Pno.

57

Bajo

57

14

Dimelo

The musical score consists of five staves. The first two staves are vocal parts: the top staff is labeled ". en si<sup>b</sup> 1" and the second staff is labeled ". en si<sup>b</sup> 2". Both vocal staves begin with a measure rest marked "61". The third staff is for Violin (Vln.) and contains a melodic line starting with a measure rest marked "61". The fourth and fifth staves are for Piano (Pno.) and Bass (Bajo), both containing rhythmic accompaniment indicated by diagonal slashes, starting with a measure rest marked "61".

Dimelo

Solo Congas

The musical score is arranged in five systems. The first system contains two staves for Congas, labeled 'en si♭ 1' and 'en si♭ 2', each with a treble clef and a single bar line. The second system is for the Violin (Vln.), with a treble clef and a melodic line consisting of quarter notes and rests. The third system is for the Piano (Pno.), with a grand staff (treble and bass clefs) and a single bar line. The fourth system is for the Bass (Bajo), with a bass clef and a rhythmic pattern of diagonal slashes. The number '65' is written above the first measure of each staff.

16 Dimelo

**Coro**

69

. en si $\flat$  1

. en si $\flat$  2

Vln.

Pno.

69

Bajo

69

Dimelo

17

73

. en si $\flat$  1

. en si $\flat$  2

Vln.

Pno.

73

Bajo

73

18

Dimelo

en si $\flat$  1

en si $\flat$  2

Vln.

Pno.

Bajo

77

77

77

77



Dimelo

The musical score for 'Dimelo' consists of five staves. The first two staves are vocal lines: the top staff is labeled 'en si<sup>b</sup> 1' and the second staff is labeled 'en si<sup>b</sup> 2'. Both vocal staves begin with a dynamic marking of *81*. The third staff is for Violin (Vln.), also starting with *81*, and contains a melodic line with some rests. The fourth and fifth staves are for Piano (Pno.) and Bass (Bajo), both starting with *81*. These two staves are filled with diagonal hatching, indicating that the parts are not written out for this section.

20

Dimelo

en si<sup>b</sup> 1

en si<sup>b</sup> 2

Vln.

Pno.

Bajo

The musical score is arranged in five systems. The first system contains two vocal staves, both in the key of B-flat major (en si<sup>b</sup>). The first vocal staff (1) uses a soprano clef and contains a melodic line with a half note followed by a quarter note, then a half note with a slur over it, and finally a quarter note. The second vocal staff (2) uses an alto clef and contains a similar melodic line. The second system contains three instrumental staves. The Violin (Vln.) staff uses a soprano clef and contains a rhythmic accompaniment of quarter notes with rests. The Piano (Pno.) and Bass (Bajo) staves both use a bass clef and contain a rhythmic accompaniment of eighth notes with slurs. The number '85' is written above the first measure of each of the five systems.

Dimelo

89

. en si $\flat$  1

. en si $\flat$  2

Vln.

Pno.

89

Bajo

89

22

Dimelo

93

. en si $\flat$  1

. en si $\flat$  2

Vln.

Pno.

93

Bajo

93

The musical score is arranged in five systems. The first system contains two vocal staves: the top staff is labeled '. en si $\flat$  1' and the bottom staff is labeled '. en si $\flat$  2'. Both vocal staves begin with a measure rest marked '93'. The second system contains three staves: a Violin staff labeled 'Vln.' with a measure rest marked '93', and a grand staff for Piano labeled 'Pno.' with slash marks in both the treble and bass clefs. The third system contains a single staff for Bass labeled 'Bajo' with a measure rest marked '93'. The fourth system contains the continuation of the Piano and Bass parts, both with slash marks. The fifth system contains the continuation of the Piano and Bass parts, both with slash marks.

Dimelo

97

. en si<sup>b</sup> 1

. en si<sup>b</sup> 2

Vln.

Pno.

97

Bajo

97

24  
**Ending**

Dimelo

The musical score consists of five staves. The first two staves are for vocal parts: 'en si<sup>b</sup> 1' and 'en si<sup>b</sup> 2'. The third staff is for Violin (Vln.), the fourth for Piano (Pno.), and the fifth for Bass (Bajo). Each staff begins with a dynamic marking of *101*. The score is divided into four measures, each containing a single note with a stem and a flag, indicating a staccato articulation. The notes are positioned on the same pitch across all staves in each measure.

Dimelo

105

. en si<sup>b</sup> 1

. en si<sup>b</sup> 2

Vln.

Pno.

Bajo

105

105

105

Detailed description: This is a musical score for five instruments: two vocal parts (labeled '. en si<sup>b</sup> 1' and '. en si<sup>b</sup> 2'), Violin (Vln.), Piano (Pno.), and Bass (Bajo). The score covers measures 105 through 108. Each instrument part is represented by a staff with a treble or bass clef. The vocal parts use a soprano and alto clef respectively. The Piano part is shown as a grand staff with both treble and bass clefs. The Bass part uses a bass clef. In all staves, measures 105 and 106 contain a whole rest, while measures 107 and 108 contain a half note. The notes in measures 107 and 108 are not explicitly named but correspond to the 'si<sup>b</sup>' (B-flat) indicated in the vocal part labels. The page number '79' is in the top right, the title 'Dimelo' is centered, and the page number '25' is in the top right of the score area.

**ANEXO C: BONES- IMAGINE DRAGONS**



Score

## Bones

Ben McKee, Dan Reynolds  
 Daniel Platzman, Mattias Larsson  
 Robin Fredriksson & Wayne Sermon

Jorge Ortega

**Coro**

Voz 

I-I I I I got this fee-lin yeah you know where I'm lo-sin all con-trol cause there's ma-gic in my bones

**Intro**

Voz 

**Verso**

Voz 

gi-mme gi-mme gi-mme some time to think I'm in the bath-room loo-kin at me face in the mi-rror is all I need \_\_\_

Voz <sup>13</sup> 

Wait un-til the rea-per takes my life ne-ver gonna get me aout a-live I will live a thou-sand mil-lion lives My

**Pre- Coro**

Voz 

pa-tience is wa-nin\_\_\_ is this en-ter-tainin my pa-tience is wa-nin\_\_\_ is this en-ter-tai-ning

**Coro**

Voz 

I I I I I got this fee-lin yeah you know where I'm lo-sin all con-trol cause there's ma-gic in my bones

Voz <sup>25</sup> 

I I I I I got this fee-lin in my soul go a-head and throw your stones cause there's ma-gic in my bones

**Puente Tran.**

Voz 

**Verso 2**

Voz 

pla-yin with a stick of dy-na-mite There was ne-ver gray in black and white There was ne-ver wrong 'till there was right \_\_\_

2

## Bones

37 **B $\flat$ m** **F** **A $\flat$**  **E $\flat$**

Voz 

**Pre- Coro**

**B $\flat$ m** **F** **A $\flat$**  **E $\flat$**


Voz 

45 **B $\flat$ m** **F** **A $\flat$**

Voz 

**Solo Guitarra**

**B $\flat$ m** **F** **A $\flat$**  **E $\flat$**

Voz 

53 **B $\flat$ m** **F** **A $\flat$**  **E $\flat$**

Voz 


**Coro**

**B $\flat$ m** **F** **A $\flat$**  **E $\flat$**

Voz 

I I I I I got this fee- lin yeah you know where I'm lo- sin all con- trol cause there's ma- gic in my bones

61 **B $\flat$ m** **F** **A $\flat$**  **E $\flat$**

Voz 

I I I I I got this fee- lin in my soul go a- head and throw your stones cause there's ma- gic there goes my

**Coro 2**

**B $\flat$ m** **F** **A $\flat$**  **E $\flat$**

Voz 

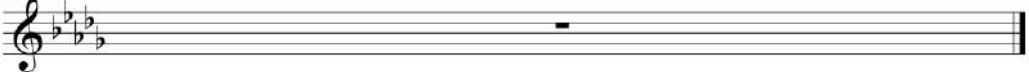
mind don't mind there goes my mind there goes my

69 **B $\flat$ m** **F** **A $\flat$**  **E $\flat$**

Voz 

mind don't mind there goes my mind cause there's ma- gic in my bones

73

Voz 

**ANEXO D: THE WINNER TAKES IT ALL- ABBA**

Score

# The Winner Takes It All

Björn Ulvaeus &amp; Benny Andersson

Jorge Ortega

**Intro** ♩ = 128

Voz

Piano

Guitarra eléctrica

Bajo acústico

Chelo

Batería

The score is for an instrumental introduction. It features a piano part with a melody in the right hand and a bass line in the left hand. The tempo is 128 beats per minute. The key signature has two flats. The piano part includes a melody in the right hand and a bass line in the left hand. Chords Bb, D7/F#, Gm, and G/B are indicated above the piano staff. Other instruments (Voz, Guitarra eléctrica, Bajo acústico, Chelo, Batería) are shown with rests.

2

The Winner Takes It All

The musical score is arranged in a system of six staves. The top staff is for the voice (Voz), followed by piano (Pno.) with treble and bass clefs, electric guitar (Gtr. eléc.) in treble clef, acoustic guitar (B. acúst.) in bass clef, bass (Vc.) in bass clef, and drums (Bat.) in a drum set notation. The piano part includes a melody in the treble clef and a bass line in the bass clef, with a 'Cm' chord marking above the first measure and an 'F' chord marking above the third measure. The vocal line, electric guitar, acoustic guitar, bass, and drums parts are currently blank, each starting with a '5' above the first measure.

The Winner Takes It All

3

The musical score is arranged in a system with six staves. From top to bottom, the staves are labeled: Voz, Pno., Gtr. eléc., B. acúst., Vc., and Bat. The key signature is B-flat major (two flats). The score is marked with a forte dynamic (*f*) at the beginning of each staff. The piano part (Pno.) is the most active, starting with a melodic line in the right hand and a bass line in the left hand. The guitar parts (Gtr. eléc. and B. acúst.) and the vocal line (Voz) are mostly silent, indicated by horizontal lines with a bar. The electric guitar (Gtr. eléc.) and bass (B. acúst.) parts have a few notes in the first measure. The drum part (Bat.) is also mostly silent, with a few notes in the first measure. The piano part continues with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The guitar parts (Gtr. eléc. and B. acúst.) and the vocal line (Voz) remain silent throughout the rest of the page. The piano part is accompanied by chords: Bb, D/F#, Gm, and G7/B.

4

The Winner Takes It All

The musical score is arranged in six staves. The top staff is for the voice (Voz), followed by piano (Pno.), electric guitar (Gtr. eléc.), acoustic bass (B. acúst.), double bass (Vc.), and drums (Bat.). The piano part includes chord markings for Cm and F. The score consists of four measures, with the piano part showing a melodic line in the right hand and a bass line in the left hand.

The Winner Takes It All

5

**A**

17

Voz

I don't wan-na talk a-bout things we've gone through

Pno.

17

B $\flat$  F/A

Gtr. elec.

B. acúst.

Vc.

17

Bat.

The musical score is arranged in a system with six staves. The vocal line (Voz) is in the top staff, with lyrics: "I don't wan-na talk a-bout things we've gone through". The piano accompaniment (Pno.) is in the second staff, with a treble clef and a bass clef. The piano part includes a B-flat chord and an F/A chord. The electric guitar (Gtr. elec.), acoustic guitar (B. acúst.), violin (Vc.), and bass (Bat.) parts are shown as empty staves with a double bar line at the beginning of each staff, indicating they are not played in this section.



6

The Winner Takes It All

21

Voz

thought it's hurt-ing me now it's his - to - ry

21

Pno.

Cm F

21

Gtr. eléc.

21

B. acúst.

21

Vc.

21

Bat.

Detailed description: This is a page of a musical score for the song 'The Winner Takes It All'. It features a vocal line (Voz) and piano accompaniment (Pno.) starting at measure 21. The vocal line has lyrics: 'thought it's hurt-ing me now it's his - to - ry'. The piano accompaniment includes chord markings 'Cm' and 'F'. Below the piano part are five empty staves for other instruments: electric guitar (Gtr. eléc.), acoustic bass (B. acúst.), violin (Vc.), and drums (Bat.). Each of these empty staves also has a '21' at the beginning, indicating the start of the section.

The Winner Takes It All

7

25

Voz

I've played all my cards and that's what you've done too

25

Pno.

B $\flat$  F/A

25

Gtr. eléc.

B. acúst.

25

Vc.

25

Bat.

Detailed description: This is a page of a musical score for the song 'The Winner Takes It All'. It features a vocal line and piano accompaniment. The vocal line is in the key of B-flat major and starts at measure 25 with the lyrics 'I've played all my cards and that's what you've done too'. The piano accompaniment is in the same key and starts at measure 25. The piano part includes a bass line and a treble line. The guitar (Gtr. eléc.), acoustic bass (B. acúst.), and double bass (Vc.) parts are shown as empty staves with a '25' at the beginning of each line. The drum set (Bat.) part is also shown as an empty staff with a '25' at the beginning. The score is written in a standard musical notation style with a treble clef for the vocal line and a grand staff for the piano accompaniment.

8

## The Winner Takes It All

29

Voz

no-thing more to say C m no more acc to play F

Pno.

Gtr. eléc.

B. acúst.

Vc.

Bat.

The Winner Takes It All

Coro

33

Voz

the win-ner takes it all the lo-ser stan-ding small

Pno.

33

B $\flat$  D/F $\sharp$  G

Gtr. eléc.

B. acúst.

Vc.

33

Bat.

The Winner Takes It All

37

Voz

bc - side the vic - to - ry that's her des - ti - ny

Pno.

G7/B Cm F

Gtr. eléc.

B. acúst.

Vc.

Bat.

Detailed description: This is a musical score for the song 'The Winner Takes It All'. It features a vocal line and piano accompaniment. The vocal line starts at measure 37 with the lyrics 'bc - side the vic - to - ry that's her des - ti - ny'. The piano accompaniment includes a right-hand part with chords G7/B, Cm, and F, and a left-hand part. There are also staves for electric guitar, acoustic bass, double bass, and drums, all of which are currently empty.

The Winner Takes It All

**B**

The musical score is arranged in a standard orchestral layout. It includes the following parts:

- Voz:** Vocal line with lyrics: "I was in your arms think-ing I be-longed there".
- Pno.:** Piano accompaniment with chords  $B\flat$  and  $F/A$  indicated.
- Gtr. elec.:** Electric guitar part with rhythmic slash notation.
- B. acúst.:** Acoustic bass part with rhythmic slash notation.
- Vc.:** Double bass part with *pp* (pianissimo) dynamics and hairpins.
- Bat.:** Drum part with rhythmic slash notation.

The score is in 4/4 time and the key signature has two flats (B-flat major or D-flat minor).

12

The Winner Takes It All

45

Voz

I fi-gured it made sense build-ing me a fence

45

Pno.

C m/G F

45

Gtr. eléc.

B. acúst.

45

Vc.

*pp* *pp*

45

Bat.

Detailed description: This is a page of a musical score for the song 'The Winner Takes It All'. It features six staves: Voice (Voz), Piano (Pno.), Electric Guitar (Gtr. eléc.), Acoustic Bass (B. acúst.), Double Bass (Vc.), and Drums (Bat.). The score is in G minor (one flat) and 4/4 time. The vocal line starts at measure 45 with the lyrics 'I figured it made sense' and 'building me a fence'. The piano accompaniment includes chords C m/G and F. The electric guitar part consists of a rhythmic pattern of eighth notes. The acoustic bass and double bass parts provide a steady bass line. The drums play a simple pattern. Dynamics include piano (*pp*) markings.

The Winner Takes It All

49

Voz

Build-ing me a homes think-ing I'd be strong there

Pno.

Gtr. eléc.

B. acúst.

Vc.

Bat.

*pp* *pp*

Detailed description: This is a page of a musical score for the song 'The Winner Takes It All'. It features six staves: Voice (Voz), Piano (Pno.), Electric Guitar (Gtr. eléc.), Acoustic Bass (B. acúst.), Double Bass (Vc.), and Drums (Bat.). The score is in the key of B-flat major and 4/4 time. The vocal line starts at measure 49 with the lyrics 'Build-ing me a homes' and 'think-ing I'd be strong there'. The piano accompaniment includes chords for Bb and F/A. The electric guitar part consists of rhythmic slashes. The acoustic bass and drums parts are represented by horizontal lines with stems. The double bass part has a *pp* (pianissimo) dynamic marking. The page number 13 is in the top right corner.



14

## The Winner Takes It All

53

Voz

but I was a fool play-ing by the rules

53

Pno.

Cm F

53

Gtr. eléc.

B. acúst.

53

Vc.

*pp* *pp*

53

Bat.

Detailed description of the musical score: The score is for the song 'The Winner Takes It All'. It features a vocal line (Voz) with lyrics 'but I was a fool play-ing by the rules'. The piano accompaniment (Pno.) includes chords Cm and F. The electric guitar (Gtr. eléc.) part consists of a rhythmic pattern of slashes. The acoustic bass (B. acúst.) part has a simple bass line. The violin (Vc.) part has a melodic line with a *pp* (pianissimo) dynamic marking. The drum part (Bat.) has a simple drum line.

The Winner Takes It All

Coro

The musical score is arranged in a standard system with six staves. The vocal line (Voz) is in the top staff, with lyrics: "The gods may throw a dice Their minds as cold as ice". The piano accompaniment (Pno.) is in the second staff, with chord symbols Bb, D/F#, and Gm. The electric guitar (Gtr. eléc.) is in the third staff, marked with diagonal slashes. The acoustic bass (B. acúst.) is in the fourth staff, marked with horizontal dashes. The double bass (Vc.) is in the fifth staff, marked with *mp*. The drums (Bat.) are in the bottom staff, marked with horizontal dashes. The score is in 4/4 time and the key signature has two flats (Bb and Eb).

16

## The Winner Takes It All

61

Voz

and some-one way down here los - es some-one dear

61

Pno.

G7/B Cm F

61

Gtr. eléc.

B. acúst.

61

Vc.

61

Bat.

## The Winner Takes It All

17

65

Voz

— The win-ner takes it all the los-er has to fall

65

Pno.

B $\flat$  D/F $\sharp$  Gm

*simile*

65

Gtr. eléc.

B. acúst.

65

Vc.

*simile*

65

Bat.

18

## The Winner Takes It All

69

Voz

it's sim-ple and it's plain \_\_\_\_\_ why should I com - plain? \_\_\_\_\_

69

Pno.

69

Gtr. eléc.

B. acúst.

69

Vc.

69

Bat.

## The Winner Takes It All

19

C

The musical score is arranged in a standard Western format with six staves. The vocal line (Voz) is in the top staff, with lyrics: "but tell me does he kiss like I used to kiss you". The piano accompaniment (Pno.) consists of two staves (treble and bass clef). The electric guitar (Gtr. eléc.) is in the second staff from the top, showing a rhythmic pattern of slashes. The acoustic bass (B. acúst.) is in the third staff, showing a bass line with diamond-shaped notes. The double bass (Vc.) is in the fourth staff, showing a bass line with eighth notes. The drums (Bat.) are in the bottom staff, showing a rhythmic pattern of slashes. A "Ped." (pedal) marking is present under the piano accompaniment. A circled "C" is placed above the piano staff. The number "73" is written above the first measure of each staff.

Voz

Pno.

Gtr. eléc.

B. acúst.

Vc.

Bat.

*Ped.*

20

## The Winner Takes It All

77

Voz

does it fell the same when he calls your name?

Pno.

Gtr. eléc.

B. acúst.

Vc.

Bat.

*Ped.*

The musical score is arranged in a standard system with six staves. From top to bottom, they are: Voice (Voz), Piano (Pno.), Electric Guitar (Gtr. eléc.), Acoustic Bass (B. acúst.), Violoncello (Vc.), and Drums (Bat.). The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 77. The vocal line has lyrics: "does it fell the same when he calls your name?". The piano accompaniment features a steady bass line and chords. The electric guitar part consists of a series of muted notes. The acoustic bass line is simple, following the harmonic structure. The cello part has a melodic line with some grace notes. The drums play a consistent pattern of eighth notes.

## The Winner Takes It All

21

81

Voz

81

Pno.

81

Gtr. eléc.

B. acúst.

Vc.

81

Bat.

some-where deep in - side you must know I miss you

B $\flat$  E/A

The musical score is arranged in six staves. The vocal line (Voz) is in the top staff, with lyrics: "some-where deep in - side you must know I miss you". The piano accompaniment (Pno.) is in the second staff, with chords B $\flat$  and E/A indicated. The electric guitar (Gtr. eléc.) is in the third staff, showing a series of rests. The acoustic bass (B. acúst.) is in the fourth staff, with diamond-shaped notes. The violin (Vc.) is in the fifth staff, with a melodic line. The drums (Bat.) are in the bottom staff, with a rhythmic pattern of slashes.



22

## The Winner Takes It All

85

Voz

but what can I say rules must be o - beyed

Pno.

85

Gtr. eléc.

B. acúst.

Vc.

85

Bat.

85

Detailed description: This is a page of a musical score for the song 'The Winner Takes It All'. The page number is 22, and it is page 105 of the score. The score is for measures 85-88. The instruments are: Voice (Voz), Piano (Pno.), Electric Guitar (Gtr. eléc.), Acoustic Bass (B. acúst.), Violin (Vc.), and Drums (Bat.). The key signature has one flat (B-flat major or D minor). The vocal line has lyrics: 'but what can I say rules must be o - beyed'. The piano part features a complex chordal texture with many beamed notes. The electric guitar part has a series of rests. The acoustic bass part has a simple bass line. The violin part has a melodic line with accents. The drums play a steady pattern of eighth notes.

The Winner Takes It All

Coro

The musical score is arranged in six staves. The vocal line (Voz) is in the top staff, with lyrics: "The jud-ges will de - cide the likes of me a - bidc". The piano part (Pno.) consists of two staves, with dynamics *f* and *mf*. The electric guitar (Gtr. eléc.) part is in the third staff, showing a sustained chord. The acoustic bass (B. acúst.) part is in the fourth staff, with a steady eighth-note rhythm. The violin (Vc.) part is in the fifth staff, with dynamics *f* and *mp*. The drum part (Bat.) is in the bottom staff, with a simple rhythmic pattern. The score is marked with measure numbers 89, 90, 91, and 92. Chord symbols Bb, D/F#, and Gm are placed under the vocal line.

Voz

The jud-ges will de - cide the likes of me a - bidc

Pno.

Gtr. eléc.

B. acúst.

Vc.

Bat.

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

24

## The Winner Takes It All

93

Voz

spec - ta - tors of the show al - ways sta - ying low

93

G 7/B Cm F

Pno.

93

Gtr. eléc.

B. acúst.

Vc.

93

Bat.

## The Winner Takes It All

25

97

Voz

— The game is on a - gain — a lov - er or a friend

97

Pno.

B $\flat$  D/F# G m

97

Gtr. eléc.

B. acúst.

simile

97

Vc.

simile

97

Bat.

Detailed description of the musical score: The score is for the song 'The Winner Takes It All'. It features a vocal line (Voz) and instrumental parts for piano (Pno.), electric guitar (Gtr. eléc.), acoustic bass (B. acúst.), violin (Vc.), and drums (Bat.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line starts at measure 97 with the lyrics 'The game is on a - gain' and continues with 'a lov - er or a friend'. The piano part consists of a steady eighth-note accompaniment. The electric guitar part has a single note per measure. The acoustic bass part has a steady eighth-note accompaniment. The violin part has a steady eighth-note accompaniment. The drum part has a steady eighth-note accompaniment. The piano part includes chord markings: B $\flat$ , D/F#, and G m.

26

## The Winner Takes It All

101 *rit.*

Voz

a big thing or a small \_\_\_\_\_ the wi- nner takes it all

101 G 7/B C m F

Pno.

101

Gtr. eléc.

B. acúst.

101

Vc.

101

Bat.

The musical score is arranged in a system with six staves. The vocal line (Voz) is in the top staff, with lyrics: "a big thing or a small \_\_\_\_\_ the wi- nner takes it all". The piano (Pno.) part consists of two staves (treble and bass clef) with diagonal hatching. The electric guitar (Gtr. eléc.) part is a single staff with diagonal hatching. The acoustic bass (B. acúst.) part is a single staff with a rhythmic pattern of eighth notes. The violin (Vc.) part is a single staff with diagonal hatching. The drums (Bat.) part is a single staff with a rhythmic pattern of eighth notes. The score is marked with "101" at the beginning of each staff and "rit." above the vocal line.

## The Winner Takes It All

27

105 **D** *a tempo*

Voz

I don't wa-nna talk if it makes you

Pno.

*pp*

*pp*

Gtr. eléc.

B. acúst.

Vc.

Bat.

28

## The Winner Takes It All

109

Voz

feel sad and I un-der stand you've come to shake my

F/A Cm

Pno.

109

Gtr. eléc.

B. acúst.

109

Vc.

109

Bat.

## The Winner Takes It All

29

113

Voz

hand I a - po - lo - gize if it makes you

113

Pno.

113

Gtr. eléc.

B. acúst.

Vc.

*p*

Bat.

113

The musical score is arranged in a system of six staves. The vocal line (Voz) is in the top staff, with lyrics: "hand I a - po - lo - gize if it makes you". The piano accompaniment (Pno.) is in the second staff, with a treble and bass clef. The electric guitar (Gtr. eléc.) is in the third staff, showing a rhythmic pattern of slashes. The acoustic bass (B. acúst.) is in the fourth staff, showing a rhythmic pattern of dashes. The violin (Vc.) is in the fifth staff, with a dynamic marking of *p*. The drums (Bat.) are in the bottom staff, showing a rhythmic pattern of dashes. The score is marked with the number 113 at the beginning of each staff.



30

## The Winner Takes It All

117

Voz

feel bad see - ing me so tense no self - con - fi -

117  
F/A

Pno.

117 Cm

Gtr. eléc.

B. acúst.

Vc.

117

Bat.

The musical score is arranged in a vertical stack of staves. The vocal line (Voz) is in the top staff, with lyrics: "feel bad see - ing me so tense no self - con - fi -". Below it is the piano accompaniment (Pno.) with a treble and bass clef. The electric guitar (Gtr. eléc.) staff shows a rhythmic pattern of slashes. The acoustic bass (B. acúst.) staff has a few notes. The double bass (Vc.) staff has a rhythmic pattern. The drum (Bat.) staff has a few notes.

## The Winner Takes It All

31

**Coro**

The musical score is arranged in six staves. The vocal line (Voz) begins at measure 121 with the lyrics "dence The wi- nner takes it all". The piano accompaniment (Pno.) features a complex chordal texture in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The electric guitar (Gtr. eléc.) and acoustic bass (B. acúst.) parts are mostly silent, indicated by horizontal lines. The double bass (Vc.) and drums (Bat.) parts provide a rhythmic foundation, with the drums starting at *pp* and increasing to *mf*. A "Fill" instruction is placed above the double bass staff. Chord symbols F, B $\flat$ , and D/F $\sharp$  are indicated below the piano staff.

Voz  
121  
dence The wi- nner takes it all

Pno.  
121  
*mf*

Gtr. eléc.  
121

B. acúst.  
121

Vc.  
121  
*mf*

Bat.  
121  
*pp* *mf*

Fill

F B $\flat$  D/F $\sharp$

32

## The Winner Takes It All

125

Voz

The wi-ner takes it all

125 G m G 7/B C m

Pno.

125

Gtr. eléc.

B. acúst.

Vc.

125

Bat.

The musical score is arranged in a system of six staves. The vocal line (Voz) is in the top staff, with lyrics 'The wi-ner takes it all' and a melodic line starting on a whole note G4. The piano accompaniment (Pno.) consists of two staves with a rhythmic pattern of eighth notes. The electric guitar (Gtr. eléc.) part is in the third staff, showing a series of rests. The acoustic bass (B. acúst.) part is in the fourth staff, featuring a rhythmic pattern of eighth notes. The double bass (Vc.) part is in the fifth staff, with a melodic line of eighth notes. The drum part (Bat.) is in the bottom staff, showing a simple drum pattern with a kick drum on the first and third beats.

## The Winner Takes It All

33

## Ending

129

Voz

129

Pno.

129

Gtr. eléc.

B. acúst.

129

Vc.

129

Bat.

(snare) Fill (marco corcheas con ride)

Detailed description of the musical score: The score is for measures 129-132. The key signature has two flats (Bb and Eb). The time signature is 4/4. The Voice part (Voz) has a whole note rest in measure 129 and three whole note rests in measures 130-132. The Piano part (Pno.) starts in measure 129 with a chord of F major. The right hand plays a sequence of chords: F major, Bb major, and D7/F# major. The left hand plays a steady eighth-note bass line. Dynamics include a forte (f) marking. The Electric Guitar (Gtr. eléc.) has whole note rests in all four measures. The Acoustic Bass (B. acúst.) plays a steady eighth-note bass line. The Violoncello (Vc.) part has a melodic line with eighth and quarter notes. The Drums (Bat.) part shows a snare fill in measure 130 and a ride cymbal pattern in measures 131-132.

34

The Winner Takes It All

133

Voz

133

Gm

G7/B

Cm

Pno.

133

Gtr. eléc.

B. acúst.

133

Vc.

133

Bat.

Detailed description: This is a page of a musical score for the song 'The Winner Takes It All'. It features six staves. The top staff is for the Voice (Voz) and contains four measures of rests. The second staff is for the Piano (Pno.) and contains four measures of music with chord symbols Gm, G7/B, and Cm. The third staff is for the Electric Guitar (Gtr. eléc.) and contains four measures of rests. The fourth staff is for the Acoustic Bass (B. acúst.) and contains four measures of music. The fifth staff is for the Violoncello (Vc.) and contains four measures of music. The sixth staff is for the Drums (Bat.) and contains four measures of a steady eighth-note pattern. The number 133 is written at the beginning of each staff.

## The Winner Takes It All

35

137 *rit.*

Voz

Pno.

Gtr. eléc.

B. acúst.

Vc.

Bat.

*F7*

*p*

*p*

*On Q*  
*B♭*

*On Q*

*On Q*

36

## The Winner Takes It All

140

Voz

140

Pno.

140

Gtr. eléc.

B. acúst.

140

Vc.

140

Bat.

**ANEXO E: SOMEWHERE ONLY WE KNOW- KEANE**



Score

# Somewhere Only We Know

by Keane

Tim Rice-Oxley, Richard Hughe,  
Tom Chaplin  
Jorge Ortega

♩ = 93

**Intro**

Voz

Piano

Bajo acústico

Voz

Pno.

(Simile)

3. acúst.

**A** Somewhere Only We Know

Voz

Pno.

3. acúst.

9  $A^b$   $A^b/G$   $A^b \text{ sus}/G$   $A^b/G$   $B^b m7$   $E^b \text{ sus}$   $E^b$   $E^b \text{ sus}$

13

Voz

Pno.

3. acúst.

13  $A^b$   $A^b/G$   $A^b \text{ sus}/G$   $A^b/G$   $B^b m7$   $E^b \text{ sus}$   $E^b$   $E^b \text{ sus}$

**B**

Voz

Pno.

3. acúst.

17  $F m$   $C m$   $A^b/C$   $C m$   $D^b$   $D^b 6$   $E^b 7 \text{ sus}$   $E^b 7$

## Somewhere Only We Know

3

21

Voz

F m                      C m    A $\flat$ /C    C m    D $\flat$                       D $\flat$ 6    E $\flat$ 7sus E $\flat$ 7

Pno.

3. acúst.

**A2**

25

Voz

A $\flat$                       A $\flat$ /G    A $\flat$ sus/G    A $\flat$ /G    B $\flat$ m7                      E $\flat$ sus E $\flat$     E $\flat$ sus

Pno.

3. acúst.

4

## Somewhere Only We Know

29

Voz

29

Pno.

3. acúst.

A $\flat$  A $\flat$ /G A $\flat$ sus/G A $\flat$ /G B $\flat$ m7 Ebsus E $\flat$  Ebsus

**B2**

Voz

33

Pno.

3. acúst.

Fm Cm A $\flat$ /C Cm D $\flat$  D $\flat$ 6 E $\flat$ 7sus E $\flat$ 7

## Somewhere Only We Know

5

37

Voz

37 F m C m A<sup>b</sup>/C C m D<sup>b</sup> D<sup>b</sup>6 E<sup>b</sup>7sus E<sup>b</sup>7

Pno.

3. acúst.

**C**

41

Voz

41 B<sup>b</sup>m7 A<sup>b</sup>9/C A<sup>b</sup>9/E<sup>b</sup> B<sup>b</sup>m7 A<sup>b</sup>9/C A<sup>b</sup>9/E<sup>b</sup>

Pno.

3. acúst.

6

## Somewhere Only We Know

45

Voz

45

B $\flat$ m7 A $\flat$ 9/C A $\flat$ 9/E $\flat$  D $\flat$ 6 Cm/E $\flat$  A $\flat$ 9 A $\flat$

Pno.

3. acúst.

49

Voz

49

D $\flat$ 6 E $\flat$ 6 D $\flat$ 6 E $\flat$ 6 B $\flat$ m/E $\flat$

Pno.

3. acúst.

## Somewhere Only We Know

7

**B3** Eb7susEb7

Voz

53 F m C m A b/C C m D b D b6

Pno.

3. acúst. 53

57 Eb7susEb7

Voz

57 F m C m A b/C C m D b D b6

Pno.

3. acúst. 57

8  
C2  
Somewhere Only We Know

Voz

61 B♭m7 A♯9/C A♯9/E♭ B♭m7 A♯9/C A♯9/E♭

Pno.

3. acúst.

65

Voz

65 B♭m7 A♯9/C A♯9/E♭ D♯6 B♭m7 C♯m/E♭

Pno.

3. acúst.



Somewhere Only We Know

9

Ending

Voz

69 Bbm7 A♭9/C A♭9/E♭ Bbm7 A♭9/C A♭9/E♭

Pno.

3. acúst.

Voz

73 Bbm7 A♭9/C A♭9/E♭ D♭6 Cm/E♭ A♭9 A♭

Pno.

3. acúst.

10

Somewhere Only We Know *rit.*

77

Voz

77

Pno.

77

3. acúst.

D $\flat$ 6 E $\flat$ 6 D 6 D $\flat$ 6 E $\flat$ 6 D $\flat$  D $\flat$  A $\flat$

Detailed description: The image shows a musical score for the song 'Somewhere Only We Know' by Coldplay. It is page 10 of a 130-page document. The score is for measures 77-80. The vocal line (Voz) starts with a whole rest, followed by a quarter note G4, an eighth note A4, an eighth note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The piano accompaniment (Pno.) and acoustic guitar (3. acúst.) parts consist of a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano part is written in a grand staff (treble and bass clefs), and the acoustic guitar part is in a bass clef. Chord symbols are placed above the piano part: D $\flat$ 6, E $\flat$ 6, D 6, D $\flat$ 6, E $\flat$ 6, D $\flat$ , D $\flat$ , and A $\flat$ . The tempo marking is *rit.* (ritardando).

**ANEXO F: IF I CAN DREAM\_ ELVIS PRESLEY**

Score

# If I Can Dream

Earl Brown  
Jorge Ortega

**Intro**

Voz

Guitarra eléctrica

Bajo eléctrico

**A**

Voz

Git. eléc.

E.B.

Voz

Git. eléc.

E.B.

D $\flat$  B $\flat$ m D $\flat$  B $\flat$ m D $\flat$  B $\flat$ m D $\flat$  B $\flat$ m

(Arpeggio)

D $\flat$  B $\flat$ m G $\flat$  A $\flat$  D $\flat$  F B $\flat$ m Fm G $\flat$  A $\flat$

(Enter the 2<sup>o</sup> repetition)

1.

D $\flat$  D $\flat$ 7 G $\flat$  F B $\flat$ m D $\flat$  B $\flat$ m G $\flat$  E $\flat$ m D $\flat$  B $\flat$ m

2  
13

If I Can Dream

Voz

3tr. eléc.

E.B.

$E\flat m$   $A\flat$   $G\flat$   $E\flat m$   $F A\flat$   $D\flat$   $G\flat$   $D\flat D\flat 7$

**B**

Voz

3tr. eléc.

E.B.

$G\flat$   $G$   $D\flat$   $G\flat$   $G 7$   $D\flat$

(Chords)

22

Voz

3tr. eléc.

E.B.

$G\flat$   $G m$   $A\flat$   $F$   $B\flat m$   $E\flat m$   $A\flat$   $B\flat$

## If I Can Dream

3

**C**

Voz

3tr. eléc.

E.B.

27

E $\flat$  C $\flat$  A $\flat$  B $\flat$  E $\flat$  G $\flat$  C $\flat$  G $\flat$  F B $\flat$

31

Voz

3tr. eléc.

E.B.

31

E $\flat$  E $\flat$ 7 A $\flat$  A dim B $\flat$  C $\flat$  B $\flat$  C $\flat$

35

Voz

3tr. eléc.

E.B.

35

A $\flat$  F B $\flat$

4

## If I Can Dream

39

Voz

39

E $\flat$  C $m$  E $\flat$  C $m$  *rit.* E $\flat$  A $\flat$  E $\flat$

3tr. eléc.

E.B.

**ANEXO G: I'M STILL STANDING- ELTON JOHN**



Score

## I'm Still Standing

Elton John, Bernie Taupin

Art. Maria Jose Aleocer

♩ = 70 V1 ♩ = 100

Vocals

Soprano

Alto

Baritone

Bass

Violin I

Violin II

Viola

Cello

Piano

Electric Guitar

Bass Guitar

Drum Set

Tenor Sax

*f* You could ne-ver know what it's like —

*pp* *p* *ppp* *pp*

*pp* *p* *ppp* *pp*

*pp* *mf* *ppp* *pp*

*pp* *mf* *ppp* *pp*

*B<sup>un</sup>* *F<sup>b</sup>* *B<sup>b</sup>* *E<sup>b</sup>*

*mf* *p*

## I'm Still Standing

2

Vox. *o*  
 Your blood like win-ter free-zes just like ice — And there's a cold lone-ly light that shi-nes from you You'll *p* wind

S. *p*  
 Uh —

A. *p*  
 Uh —

B. *p*  
 Uh —

B. *p*  
 Uh —

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Puo. *mf*  
 F B $\flat$  Gm E $\flat$  F

D. S.

T. Sx.

## I'm Still Standing

3

15 V2

Vox. *f* up like the wreck you hide be-hind that mask you use Did you think this fool could never win Well

S *mf* Uh mask you use *PPP*

A *mf* Uh mask you use *PPP*

B *mf* Uh mask you use *PPP*

B *mf* Uh mask you use *PPP*

Vln. I *mf* *PPP PP*

Vln. II *mf* *PPP PP*

Vla. *mf* *PPP PP*

Vc. *mf* *PPP PP*

Pno. *mf* *PPP PP* *p*

E.Gtr.

Bass

D. S.

T. Sx.

I'm Still Standing

4

21 *p*

Vox. look at me I'm co-ming back a - gain — i got a tas - te of love in a sim - ple way If you... need to know while I'm still

S. *p* Uh

A. *p* Uh

B. *p* Uh

B. *p* Uh

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Pno. *pp* F B $\flat$  Cm7/B $\flat$  E $\flat$  F Gm

E.Gtr.

Bass

D. S.

T. Sx.

I'm Still Standing

5

27 *rit.* *f* *a tempo* **C1** *ff*

Vox. *stan-ding* You just fade a-way Don't you know I'm still stan-ding bet-ter than I e-ver did loo-king like a

S. Uh fade a-way I'm still stan-ding e-ver did

A. Uh fade a-way I'm still stan-ding e-ver did

B. Uh fade a-way I'm still stan-ding e-ver did

B. Uh fade a-way I'm still stan-ding e-ver did

Vln. I *ppp* *mf* *ppp* *f* *ppp*

Vln. II *ppp* *mf* *ppp* *f* *ppp*

Vla. *ppp* *mf* *ppp* *f* *ppp*

Vc. *ppp* *mf* *ppp* *f* *ppp*

Fno. *E<sup>b</sup>* *B<sup>b</sup>* *Cm 7/B<sup>b</sup>* *B<sup>b</sup>* *B<sup>b</sup>un* *Fm*

E.Gtr.

Bass *f* *f* *mf*

D.S.

T.Sx.

## I'm Still Standing

6

34

Vox. true sur - viv - or fee - ling like a li - ttle kid... And I'm still stan - ding af - ter all this time

S. *mf* Uh *ppp* Uh I'm still stan - ding Uh *f* *mf*

A. *mf* Uh *ppp* Uh I'm still stan - ding Uh *f* *mf*

B. *mf* Uh *ppp* Uh I'm still stan - ding Uh *f* *mf*

B. *mf* Uh *ppp* Uh I'm still stan - ding Uh *f* *mf*

Vln. I. *mf* *ppp* *f*

Vln. II. *mf* *ppp* *f*

Vla. *mf* *ppp* *f*

Vc. *mf* *ppp* *f*

Pno. *mp* *mp*

E.Gtr.

Bass. *f* *p* *f* *mf*

D.S.

T.Sx.

34

E7m(add 9) G7 A7 B7m Fm

I'm Still Standing

7

*41* *accel.* *47*

Vox. *ppp* *Rh.* Ah Ah Ah *f*  
pi-cking up the pie-ces of my life with-out you on my mind

S *ppp* *Rh.* Ah Ah Ah *f*

A *ppp* *Rh.* Ah Ah Ah *f*

B *ppp* *Rh.* Ah Ah Ah *f*

B *ppp* *Rh.* Ah Ah Ah *f*

Vln. I *ppp* *p* *mf* *f*

Vln. II *ppp* *p* *mf* *f*

Vla. *ppp* *p* *mf* *f*

Vc. *ppp* *p* *mf* *f*

Pno. *ppp* *p* *mf* *f*

E.Gtr. *ppp* *p* *mf* *f*

Bass *ppp* *p* *mf* *f*  
Fill

D. S. *ppp* *p* *mf* *f*  
Build Up

T. Sx. *ppp* *p* *mf* *f*

I'm Still Standing

8  $\text{♩} = 180$

Vox. <sup>48</sup>

S. *f* Ah Ah Ah

A. *f* Ah Ah Ah

B. *f* Ah Ah Ah

B. *f* Ah Ah Ah

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f*

E.Gtr. *mf* *f*

Bass *mf* *f*

D.S. <sup>48</sup> *mf* *f*

T. Sx. *mf* *f*

*B♭m E♭m F G♭ A♭ B♭m E♭m F*



I'm Still Standing

9

55 **V3** *f*

Vox. *f*  
Once I ne-ver could hope to win — You star-ting down road lea-ving me a - gain The fire-ads

S *ppp*

A *ppp*

B *ppp*

B *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Pno. *mf* *p*  
G<sup>+</sup> A<sup>+</sup> B<sup>+</sup> E<sup>b</sup>/B<sup>+</sup> F<sup>b</sup>/B<sup>+</sup> B<sup>+</sup>

E.Gtr. *mf*

Bass *mf*

D.S. *mf* Rock-Pop pattern

T. Sx. *f*

Detailed description: This is a page of a musical score for the song 'I'm Still Standing'. It features a vocal line at the top with lyrics: 'Once I ne-ver could hope to win — You star-ting down road lea-ving me a - gain The fire-ads'. The score includes parts for Soprano (S), Alto (A), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all marked *ppp*. The piano (Pno.) part has dynamics *mf* and *p*, with chord symbols G<sup>+</sup>, A<sup>+</sup>, B<sup>+</sup>, E<sup>b</sup>/B<sup>+</sup>, F<sup>b</sup>/B<sup>+</sup>, and B<sup>+</sup>. The electric guitar (E.Gtr.) and bass parts are marked *mf*. The double bass (D.S.) part is marked *mf* and includes a 'Rock-Pop pattern'. The tenor saxophone (T. Sx.) part is marked *f*. A rehearsal mark 'V3' is present at the beginning of the vocal line.

I'm Still Standing

10

50

Vox. *mf*  
 you made were meant to cut me down And if our love was just a cir - cus you'd be a clown by now Don't you know

S  
 A  
 B  
 B

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*

Vc.  
*p*

Pno.  
*mf*  
 E<sup>b</sup> F Gm E<sup>b</sup> B<sup>b</sup> Cm7 B<sup>b</sup> Cm7 B<sup>b</sup>

E Gtr.  
*mf*

Bass  
*mf*

D. S.  
*mf*

T. Sx.  
*mf*

Fill

I'm Still Standing

**C2** *ff*

Vox. *f* I'm still stan - ding bet - ter than I e - ver did... *ppp* loo-king like a true *mf* sur - vi - vor

S *f* I'm still stan - ding Ah *ppp* Ah *mf*

A *f* I'm still stan - ding Ah *ppp* Ah *mf*

B *f* I'm still stan - ding Ah *ppp* Ah *mf*

B *f* I'm still stan - ding Ah *ppp* Ah *mf*

Vln. I *f* *ppp* *mf*

Vln. II *f* *ppp* *mf*

Vla. *f* *ppp* *mf*

Vc. *f* *ppp* *mf*

Pno. *f* *ppp* *mf*

E.Gtr. *ppp* *mf*

Bass *ppp* *mf*

D. S. *ppp* *mf*

T. Sx. *ppp* *mf*

I'm Still Standing

12

71  
Vox. fee-ling like a li-ttle kid... And I'm still stan-ding af-ter all...  
S *ppp* Ah Ah Ah I'm still stan-ding *f*  
A *ppp* Ah Ah Ah I'm still stan-ding *f*  
B *ppp* Ah Ah Ah I'm still stan-ding *f*  
B *ppp* Ah Ah Ah I'm still stan-ding *f*  
Vln. I *ppp* *f*  
Vln. II *ppp* *f*  
Vla. *ppp* *f*  
Vc. *ppp* *f*  
Pno. *ppp* *f* Go *B♭m*  
E.Gtr. *ppp*  
Bass *ppp*  
D. S. *ppp*  
T. Sx. *ppp*

I'm Still Standing

76  
Vox. *mf* *ppp*  
S *mf* *ppp*  
A *mf* *ppp*  
B *mf* *ppp*  
B *mf* *ppp*  
Vln. I *ppp* *p*  
Vln. II *ppp* *p*  
Vla. *ppp* *p*  
Vc. *ppp* *Fm* *F*  
Pno. *ppp* *Fm* *F*  
E.Gtr. *Fill*  
Bass *Fill*  
D.S. *Fill*  
T. Sx.

— this time — pi-cking up the pie - ces of my life — with - out you on my mind —

*ppp* *p* *ppp* *p* *ppp* *p* *ppp* *Fm* *F* *ppp* *Fm* *F*

I'm Still Standing

14

The musical score is arranged in a standard Western format with the vocal line at the top and instrumental parts below. The key signature has one flat (Bb) and the time signature is 4/4. The score is divided into two systems, with the first system starting at measure 37 and the second at measure 51. The vocal line (Vox.) features the lyrics "I'm still stan - ding" and "Yeah Yeah Yeah". The instrumental parts include Violin I and II, Viola, Violoncello (Vc.), Piano (Pno.), Electric Guitar (E.Gtr.), Bass, Double Bass (D.S.), and Tenor Saxophone (T. Sx.). The piano part includes chord symbols: Eb9, F7, Gm, Cm7, and D. The electric guitar part includes a "Full" marking. The double bass part includes a "Full" marking. The tenor saxophone part is marked with a "Full" marking.

## I'm Still Standing

15

**Solo Guitarra y Voz**

Vox. <sup>59</sup>

S

A

B

B

Vln. I <sup>59</sup>

Vln. II

Vla.

Vc.

Pno. <sup>59</sup>

E<sup>b</sup>9      B<sup>9</sup>      E<sup>b</sup>7<sup>b</sup>      F<sup>b</sup>7<sup>b</sup>      B<sup>9</sup>      B<sup>9</sup>

E. Gtr.

Bass <sup>59</sup> *mf* (simile)

D. S. <sup>59</sup>

T. Sx. <sup>59</sup> *mf*

## I'm Still Standing

16

65

Vox. 

S 

A 

B 

B 

Vln. I 

Vln. II 

Vla. 

Vc. 

Pno.   
E $\flat$ /B $\flat$  F/B $\flat$  B $\flat$  C $\sharp$ /B $\flat$  E $\flat$ /B $\flat$  F G m

E.Gtr. 

Bass 

D. S. 

T. Sx. 



I'm Still Standing

17

The musical score for 'I'm Still Standing' is arranged for a full band and vocal ensemble. The score is divided into several systems of staves:

- Vocal Section:** Includes parts for Voice (Vox.), Soprano (S), Alto (A), Bass (B), and Baritone (B).
- String Section:** Includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).
- Piano (Pno.):** Features a complex harmonic accompaniment with chords such as E<sup>b</sup>, Cm7/B<sup>b</sup>, E<sup>b</sup>B<sup>b</sup>, F, Gm, E<sup>b</sup>, and Cm7.
- Electric Guitar (E. Gtr.) and Bass:** Both parts consist of rhythmic slash marks, indicating a consistent rhythmic pattern throughout the section.
- Drum Set (D. S.):** Also consists of rhythmic slash marks.
- Tuba (T. SX.):** The part is mostly silent, indicated by rests.

The score begins with a rehearsal mark *101* and a key signature of one flat (B-flat major / E-flat minor). The piano part provides a steady harmonic and rhythmic foundation for the vocal and instrumental ensemble.

I'm Still Standing

18

**C2** *ff*

Vox. *ff*  
I'm still stan - ding bet - ter than I e - ver did...

S *f*  
I'm still stan - ding Uh

A *f*  
I'm still stan - ding Uh

B *f*  
I'm still stan - ding Uh

B *f*  
I'm still stan - ding Uh

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Pno. *f* *mf* *f* *mf*  
Cm7(b5) F7(b9) Fm

E. Gtr. *f*

Bass *f* *mf*  
Fill

D. S. *f* *mf*

T. Sx. *mf*

I'm Still Standing

The musical score for 'I'm Still Standing' includes the following parts:

- Vox:** Lead vocal line with lyrics: "loo-king like a true sur-vi - vor fee-ling like a li - ttle kid... And I'm".
- S (Soprano):** Harmonizing vocal line with lyrics: "Uh Uh Ah Ah I'm".
- A (Alto):** Harmonizing vocal line with lyrics: "Uh Uh Ah Ah I'm".
- B (Bass):** Harmonizing vocal line with lyrics: "Uh Uh Ah Ah I'm".
- Vln. I & II:** Violin parts.
- Vla.:** Viola part.
- Vc.:** Violoncello part.
- Pno.:** Piano accompaniment.
- E. Gtr. & Bass:** Electric guitar and bass guitar parts.
- D. S.:** Drum set part.
- T. Sx.:** Tenor saxophone part.

The score features dynamic markings such as *ppp*, *mf*, and *f*. The piano part includes a *tr* (trill) marking. The electric guitar and bass parts feature rhythmic patterns with diagonal lines. The drum set part is marked with a *tr* (trill) marking.

I'm Still Standing

20

The musical score for "I'm Still Standing" is presented on page 20. It features a vocal ensemble consisting of a lead voice (Vox) and three backup voices (Soprano, Alto, and Bass). The instrumental ensemble includes Violin I and II, Viola, Violoncello, Piano, Electric Guitar, Bass, and Trombone. The score is in the key of B-flat major and 4/4 time. The vocal parts have lyrics: "still stan - ding af - ter all this time pi - cking up the pie - ces of my life". The instrumental parts include dynamic markings such as *mf*, *ppp*, and *p*. The piano part includes chord markings for Bbm and Fm. The electric guitar and bass parts feature rhythmic patterns with diagonal slashes. The trombone part is marked with a double bar line and a repeat sign. The score is numbered 118 at the beginning of the vocal and instrumental staves.

I'm Still Standing

**Solo Sax**

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Vox:** Lead vocal line with lyrics: "wilt - out - you on - my mind -". Dynamics include *f* and *f*. Lyrics for the second part are "I'm still stan -".
- S:** Soprano vocal line with lyrics: "On - my mind -". Dynamics include *f*.
- A:** Alto vocal line with lyrics: "On - my mind -". Dynamics include *f*.
- B:** Tenor vocal line with lyrics: "On - my mind -". Dynamics include *f*.
- B:** Bass vocal line with lyrics: "On - my mind -". Dynamics include *f*.
- Vln. I:** Violin I part.
- Vln. II:** Violin II part.
- Vla.:** Viola part.
- Vc.:** Violoncello part.
- Pno.:** Piano part with chord markings: F7, Ebm, F7, E7m, F7, Eb9, F7, Gm.
- E.Gtr.:** Electric guitar part.
- Bass:** Bass guitar part.
- D.S.:** Drum set part with a "Fill" indicated.
- T. Sx.:** Tenor saxophone part.

Measure numbers 129 and 131 are indicated at the start of their respective staves.

I'm Still Standing

22

129

Vox. *- ding I'm still stan - ding I'm still stan -*

S *Yeah Yeah Yeah — Yeah Yeah Yeah —*

A *Yeah Yeah Yeah — Yeah Yeah Yeah —*

B *Yeah Yeah Yeah — Yeah Yeah Yeah —*

B *Yeah Yeah Yeah — Yeah Yeah Yeah —*

Vln. I

Vln. II

Vla.

Vc.

Pno. *Cm7 D Eb9 F7 Gm Cm7 D Eb9 F7 Gm*

E.Gtr.

Bass *Fill --- > > >*

D. S.

T. Sx.

I'm Still Standing

137

Vox. *ding* I'm still stan - ding

S Yeah Yeah Yeah I'm still stan - ding

A Yeah Yeah Yeah I'm still stan - ding

B Yeah Yeah Yeah I'm still stan - ding

B Yeah Yeah Yeah I'm still stan - ding

Vln. I

Vln. II

Vla.

Vc.

Pno. Cm7 D E9 F Gm

E. Gtr.

Bass Fill

D. S.

T. Sx.

I'm Still Standing

24

142

Vox.   
 S Yeah Yeah Yeah   
 A Yeah Yeah Yeah   
 B Yeah Yeah Yeah   
 B Yeah Yeah Yeah

Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Pno. Cm7 D G A<sup>b</sup> Bbm   
 E.Gtr.   
 Bass Fill F   
 D.S.   
 T. Sx.

Detailed description: This is a page of a musical score for the song "I'm Still Standing". The page number is 160, and the rehearsal mark is 142. The score includes parts for five vocalists (Soprano, Alto, Bass, Bass, and Tenor), Violin I and II, Viola, Violoncello, Piano, Electric Guitar, Bass, Double Bass, and Trombone. The vocalists all sing the word "Yeah". The instrumental parts feature various chords and melodic lines. The piano part includes chords Cm7, D, G, A<sup>b</sup>, and Bbm. The electric guitar and bass parts include a "Fill" section. The double bass part has a "Fill" section. The trombone part has a "Fill" section.



**ANEXO H: ADVENTURE OF A LIFETIME – COLDPLAY**

Score

## Adventure of a Lifetime

by Coldplay

Chris Martin, Jon Buckland,  
Guy Berryman, Will Champion,  
Mikkel S. Eriksenestilo & Tor Erik Hermansen

Jorge Ortega

♩ = 112

Intro

Chords: Dm G Am

Voz

Piano

Guitarra eléctrica

Guitarra bajo

The first system of the score is for the 'Intro' section. It consists of five staves. The top staff is for the voice (Voz), which is currently silent. The second and third staves are for the piano (Piano), also silent. The fourth staff is for the electric guitar (Guitarra eléctrica), which plays a rhythmic pattern of eighth notes in a D minor key. The fifth staff is for the bass guitar (Guitarra bajo), which is silent.

Chords: Dm G Am

Voz

Pno.

Gtr. eléc.

Bajo

The second system of the score continues the 'Intro' section. It consists of five staves. The top staff is for the voice (Voz), which is silent. The second and third staves are for the piano (Pno.), which now plays a simple harmonic accompaniment with diamond-shaped notes. The fourth staff is for the electric guitar (Gtr. eléc.), which continues its rhythmic eighth-note pattern. The fifth staff is for the bass guitar (Bajo), which is silent.

2

## Adventure of a Lifetime

10 Dm G Am

Voz

Pno.

Gtr. eléc.

Bajo

14 Dm G Am

Voz

Pno.

Gtr. eléc.

Bajo

## Adventure of a Lifetime

3

**A**

Dm G Am Am/E Am/C

Voz

18

Pno.

18

Gtr. eléc.

Bajo

Dm G Am Am/E Am/C

22

Voz

22

Pno.

22

Gtr. eléc.

Bajo

The image shows a musical score for the song 'Adventure of a Lifetime'. It is divided into two systems, each starting with a measure number (18 and 22). The first system is marked with a box containing the letter 'A'. The score includes a vocal line (Voz) and instrumental parts for Piano (Pno.), Electric Guitar (Gtr. eléc.), and Bass (Bajo). The vocal line consists of eighth and quarter notes. The piano part has a few notes in the right hand and rests in the left hand. The electric guitar and bass parts are indicated by diagonal slashes, suggesting a rhythmic accompaniment. Chord symbols are placed above the vocal line: Dm, G, Am, Am/E, and Am/C. The key signature has one flat (Bb).

4 Adventure of a Lifetime

26 Dm G Am Am/E Am/C

Voz

Pno.

Gtr. eléc.

Bajo

30 Dm G Am Am/E Am/C

Voz

Pno.

Gtr. eléc.

Bajo

Detailed description of the musical score: The score is for a piece titled 'Adventure of a Lifetime'. It begins at measure 26. The vocal line (Voz) starts with a whole rest in measure 26, then enters in measure 27 with a melodic line. The piano accompaniment (Pno.) consists of chords: Dm in measure 26, G in measure 27, Am in measure 28, and Am/E and Am/C in measure 29. The electric guitar (Gtr. eléc.) and bass (Bajo) parts are indicated by slash marks, suggesting a rhythmic pattern. The score continues to measure 30 with similar instrumentation and chord changes.

## Adventure of a Lifetime

5

**B**

Voz

Pno.

Gtr. eléc.

Bajo

34

38

Dm G Am Am/E Am/C

Dm G Am Am/E Am/C

6 Adventure of a Lifetime

**Coro**

Dm G Am Am/E Am/C

Voz

42 Dm G Am

Pno.

42

Gtr. eléc.

Bajo

46 Dm G Am Am/E Am/C

Voz

46 Dm G Am

Pno.

46

Gtr. eléc.

Bajo

The image displays a musical score for the song "Adventure of a Lifetime". It is divided into two systems, each containing four staves. The first system starts at measure 6, marked as the beginning of the "Coro" (chorus). The vocal line (Voz) has rests for the first three measures, followed by a melodic phrase in measures 4 and 5. The piano (Pno.) part consists of diamond-shaped chord markers in the right hand and single notes in the left hand. The electric guitar (Gtr. eléc.) plays a rhythmic pattern of eighth notes, and the bass (Bajo) plays a simple bass line. The second system starts at measure 42. The vocal line has a rest in measure 42, followed by a melodic phrase in measures 43 and 44. The piano part continues with diamond markers. The guitar and bass parts maintain their respective rhythmic patterns. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4.

## Adventure of a Lifetime

7

**A2**

Voz

Pno.

Gtr. eléc.

Bajo

50

54

Dm G Am Am/E Am/C



8  
**B2**  
Adventure of a Lifetime

Voz

Pno.

Gtr. eléc.

Bajo

Voz

Pno.

Gtr. eléc.

Bajo

Dm G Am Am/E Am/C

Dm G Am Am/E Am/C

## Adventure of a Lifetime

9

**Coro**

**Voz**

Dm G Am Am/E Am/C

**Pno.**

66 Dm G Am

**Gtr. eléc.**

66

**Bajo**

**Voz**

70 Dm G Am Am/E Am/C

**Pno.**

70 Dm G Am

**Gtr. eléc.**

70

**Bajo**

10  
C  
Adventure of a Lifetime

Dm G Am

Voz

74

Pno.

74

Gtr. eléc.

Bajo

78 Dm G Am Am/G

Voz

78

Pno.

78

Gtr. eléc.

Bajo

The image shows a musical score for the song "Adventure of a Lifetime". It is divided into two systems. The first system starts at measure 10, marked with a common time signature (C) and a key signature of one flat (Bb). The chords are Dm, G, and Am. The vocal line (Voz) has a whole rest in each of the four measures. The piano (Pno.) and electric guitar (Gtr. eléc.) parts also have whole rests. The bass (Bajo) part has diamond-shaped notes: Dm in the first measure, G in the second, and a half-note G in the third and fourth measures, tied across the bar line. The second system starts at measure 78. The chords are Dm, G, Am, and Am/G. The vocal line (Voz) has a quarter rest in the first measure, followed by eighth-note patterns in the second, third, and fourth measures. The piano (Pno.) and electric guitar (Gtr. eléc.) parts have whole rests. The bass (Bajo) part has diamond-shaped notes: Dm in the first measure, G in the second, and a half-note G in the third and fourth measures, tied across the bar line.

## Adventure of a Lifetime

11

Musical score for "Adventure of a Lifetime" (page 11), measures 82-85. The score is written for Voice (Voz), Piano (Pno.), Electric Guitar (Gtr. eléc.), and Bass (Bajo). The key signature is B-flat major (one flat).

**Measures 82-84:**

- Voz:** Melodic line with lyrics. Chords indicated above: Dm, G, Am.
- Pno.:** Treble and bass staves with rests.
- Gtr. eléc.:** Treble and bass staves with rests.
- Bajo:** Bass line with diamond-shaped notes and a slur over measures 83-84.

**Measures 85-87:**

- Voz:** Melodic line with lyrics. Chord indicated above: Em.
- Pno.:** Treble and bass staves with rests.
- Gtr. eléc.:** Treble and bass staves with rests.
- Bajo:** Bass line with rests.

12  
**Coro** Adventure of a Lifetime

The image shows two systems of a musical score for the song "Adventure of a Lifetime". Each system consists of five staves: a vocal line (Voz), a piano accompaniment (Pno.), an electric guitar (Gtr. eléc.), and a bass line (Bajo). The key signature is one flat (B-flat major/D minor). The first system starts at measure 12, marked as the beginning of the chorus. The vocal line has a whole note rest in the first three measures, followed by a quarter note G in the fourth measure. The piano accompaniment features diamond-shaped chords in the right hand and diamond-shaped chords in the left hand, corresponding to the chords Dm, G, Am, and Am/E Am/C. The electric guitar plays a rhythmic pattern of eighth notes in the first three measures, followed by a quarter note G in the fourth measure. The bass line consists of a rhythmic pattern of eighth notes in the first three measures, followed by a quarter note G in the fourth measure. The second system starts at measure 92, marked with a repeat sign. The vocal line has a whole note rest in the first three measures, followed by a quarter note G in the fourth measure. The piano accompaniment features diamond-shaped chords in the right hand and diamond-shaped chords in the left hand, corresponding to the chords Dm, G, Am, and Am/E Am/C. The electric guitar plays a rhythmic pattern of eighth notes in the first three measures, followed by a quarter note G in the fourth measure. The bass line consists of a rhythmic pattern of eighth notes in the first three measures, followed by a quarter note G in the fourth measure.

Voz

Pno.

Gtr. eléc.

Bajo

Voz

Pno.

Gtr. eléc.

Bajo

Dm G Am Am/E Am/C

Dm G Am Am/E Am/C

Dm G Am Am/E Am/C

Dm G Am Am/E Am/C

Adventure of a Lifetime

Ending

Chord progression: Dm, G, Am, Am/E Am/C

96

Voz

Pno.

Gtr. eléc.

Bajo

100

Voz

Pno.

Gtr. eléc.

Bajo

14

## Adventure of a Lifetime

104 Dm G Am Am/E Am/C

Voz

Pno.

104 Dm G Am

Gtr. eléc.

Bajo

108 Dm G Am Am/E Am/C

Voz

Pno.

108 Dm G Am

Gtr. eléc.

Bajo

## Adventure of a Lifetime

15

112 Dm G Am Am/E Am/C

Voz

Pno.

Gtr. eléc.

Bajo

116 Dm G Am Am/E Am/C

Voz

Pno.

Gtr. eléc.

Bajo



16

## Adventure of a Lifetime

120 Dm G Am

Voz

Pno.

Gtr. eléc.

Bajo