

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

**Escena 1: Cosmos laundromat
Escena 2: Spring**

Diana Sharon Gavilanes Suquillo

Composición para medios contemporaneos

Trabajo de fin de carrera presentado como requisito
para la obtención del título de
Licenciada en Composición para Medios Contemporaneos

Quito, 14 de diciembre de 2023

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

Escena 1: Cosmos laundromat

Escena 2: Spring

Diana Sharon Gavilanes Suquillo

Nombre del profesor, Título académico

**Manuel Garcia Albornoz, M.M.
Nelson Garcia Garcia, Compositor**

Quito, 14 de diciembre de 2023

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Nombres y apellidos: Diana Sharon Gavilanes Suquillo

Código: 00203600

Cédula de identidad: 1726498528

Lugar y fecha: Quito, Diciembre de 2023

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RESUMEN

El trabajo de titulación para la obtención de la licenciatura se compone de piezas musicales para 2 cortometrajes. Cosmos laundromat y Spring de la pagina de Blender studio. Las composiciones buscan conectar con el espectador oyente así también como poner en práctica los conocimientos adquiridos a lo largo de la carrera de composición y combinarlos. Conectar la música con los diferentes medios contemporáneos, esperando que el trabajo final sea de agrado del director y del público.

Palabras clave: film scoring, cortometraje, dirección, director, medios contemporáneos, composición, compositor.

ABSTRACT

The degree thesis is composed of musical pieces for 2 short films. Cosmos laundromat and Spring from the Blender studio website. The compositions aim to connect with the viewer/listener as well as to put into practice the knowledge acquired throughout the composition degree and combine it. Connecting the music with the different contemporary media, hoping that the final work will please the director and the audience.

Keywords: film scoring, short film, direction, director, contemporary media, composition, composer.

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INTRODUCCIÓN

Relacionar música con movimiento es tan o más antiguo que el cine mismo, por lo que, el ser humano tiende a conectar más con el arte audiovisual cuando este se combina con sonidos que crean atmósfera. En un inicio la música se utilizaba en espectáculos para atraer a más espectadores y así generar más ingresos, se popularizó en especial con las clases aristócratas y burguesas, pudiendo considerarse a la “ópera” como una estrategia para filtrar a los sectores.

Durante el siglo XX la música que conocemos como clásica y la ópera se popularizó al adecuar estos fragmentos en las escenas cinematográficas, creando así un repertorio con pequeñas partes de las obras popularizándolo en el medio común y ayudando a los directores a acompañar sus obras sin tanta búsqueda.

Al día de hoy la música para medios no es exclusiva de instrumentos clásicos, los ruidos y sonidos que son considerados “no musicales” pueden crear un ambiente propicio y acompañar esa musicalidad que conecte con el público. Usar música/sonidos hace que se refuercen las sensaciones, sentimientos, pensamientos que el público tiene con la propia obra del director, acompañando así los momentos más íntimos del espectador y creando un vínculo.

La música creada para estos dos cortometrajes, busca demostrar el aprendizaje adquirido durante los años de estudio, así también como acompañar y conectar de manera emocional con aquellos que miren y escuchen, intentando captar y demostrar lo que el director quiere.

SCORE

No one choose to be alone ⁹

Diana Gavilanes

INTRO $\text{♩} = 36$

Flute 1

Flute 2

Oboe

English Horn

Clarinet in E

Bassoon

Contrabassoon

Trumpet in C

Trombone

Tuba

Triangle

Plato

Crash Cymbal

Gong

Wood Blocks

Chimes

Piano 1

Piano 2

Soprano

Alto

Tenor

Violin I

Violin II

Violin III

Viola

Cello I

Cello II

Cello III

Cello IV

Contrabass

EPIC TECH ELEMENTS (DAMAGE) 1

Philharmonic Gong (RISE AND HIT) 2

DRY ICE CHIMES (KINETIC METAL) 3

ACTIONS STRIKES - ENSEMBLE 4

epica con platos 5

TAIKO INVASION (ACTION STRIKES) 6

DARK CITY (ACTION STRIKES) 7

ORCHESTRAL PERCUSSION (ACTION STRIKES) 8

ALL CYMBALS (ACTION STRIKES) 9

ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

No one choose to be alone

♩ = 50

PARTE A

This musical score is for the piece "No one choose to be alone" and is divided into two main sections, both labeled "PARTE A". The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The tempo is marked as ♩ = 50. The score is organized into systems, with each system containing multiple staves for different instruments. The instruments listed on the left side of the score are: Fl. 1, Fl. 2, Ob., E. Hr., E. Cl., Bsn., C. Bn., C. Trpt., Tbn., Tuba, Trgl., Plato, Crash Cymbal, Gong, W. Bl., Chm., Pno. 1, Pno. 2, S., A., T., Vln. I, Vln. II, Vln. III, Vla., Vc. I, Vc. II, Vc. III, Vc., Cb., Str., EPIC TECH ELEMENTS (DAMAGE) 1, Philharmonic Gong (RISE AND HIT) 2, DRY ICE CHIMES (KINETIC METAL) 3, ACTIONS STRIKES - ENSEMBLE 4, epica con platos 5, TAIKO INVASION (ACTION STRIKES) 6, DARK CITY (ACTION STRIKES) 7, ORCHESTRAL PERCUSSION (ACTION STRIKES) 8, ALL CYMBALS (ACTION STRIKES) 9, and ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10. The score includes various musical notations such as notes, rests, dynamics (p, mf, f), and articulation marks. The percussion parts are marked with numbers 1 through 10, corresponding to the instrument list on the left.

No one choose to be alone

Fl. 1
Fl. 2
Ob.
E. Hn.
Euph.
Tbn.
Tuba
Tingl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S
A
T
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Cb.
Str.
EPIC TECH ELEMENTS (DAMAGE) 1
Philharmonic Gong (RISE AND HIT) 2
DRY ICE CHIMES (KINETIC METAL) 3
ACTIONS STRIKES - ENSEMBLE 4
epica con platos 5
TAIKO INVASION (ACTION STRIKES) 6
DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

No one choose to be alone

This page of a musical score, page 12, is titled "No one choose to be alone". It features a variety of instruments and percussion parts. The score is written in 4/4 time and includes dynamic markings such as *mf*, *mp*, *p*, and *f*. The instruments listed on the left include Flutes 1 and 2, Oboe, English Horn, Euphonium, Clarinet, Bassoon, Contrabassoon, Trumpets 1-3, Trombone, Tuba, Trigon, Platos, Crash Cymbal, Gong, W. Bl., Chm., Pno. 1, Pno. 2, S., A., T., Vln. I-III, Vla., Vc. I-III, Cb., Str., and a series of percussion elements including Epic Tech Elements (Damage), Philharmonic Gong (Rise and Hit), Dry Ice Chimes (Kinetic Metal), Actions Strikes - Ensemble, Epica con platos, Taiko Invasion (Action Strikes), Dark City (Action Strikes), and Orchestral Percussion (Action Strikes-Hits).

No one choose to be alone

13

♩ = 35

PARTE B

This page contains the musical score for the 13th measure of the piece "No one choose to be alone". The score is divided into two main sections: "PARTE B" (measures 1-5) and "PARTE B" (measures 6-10). The tempo is marked as ♩ = 35. The score includes parts for various instruments and voices:

- Flutes:** Fl. 1 and Fl. 2
- Woodwinds:** Ob., E. Hr., E. Cl., Bsn., C. Bn., C. Trpt., Tbn., and Tuba
- Percussion:** Trgl., Plato, Crash Cymbal, Gong, W. Bl., Chm., Pno. 1, Pno. 2, S., A., T., Vln. I, Vln. II, Vln. III, Vla., Vc. I, Vc. II, Vc. III, Vc., Cb., and Str.
- Vocalists:** S., A., and T.
- Special Effects:** EPIC TECH ELEMENTS (DAMAGE) 1, Philharmonic Gong (RISE AND HIT) 2, DRY ICE CHIMES (KINETIC METAL) 3, ACTIONS STRIKES - ENSEMBLE 4, epica con platos 5, TAIKO INVASION (ACTION STRIKES) 6, DARK CITY (ACTION STRIKES) 7, ORCHESTRAL PERCUSSION (ACTION STRIKES) 8, ALL CYMBALS (ACTION STRIKES) 9, and ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10.

The score features dynamic markings such as *mp*, *f*, and *mf*, and includes various musical notations like slurs, accents, and articulation marks. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

No one choose to be alone

Fl. 1
Fl. 2
Ob.
E. Hn.
Euph.
Bsn.
C. Bn.
C. Trpt.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S.
A.
T.
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Cb.
Str.
EPIC TECH ELEMENTS (DAMAGE) 1
Philharmonic Gong (RISE AND HIT) 2
DRY ICE CHIMES (KINETIC METAL) 3
ACTIONS STRIKES - ENSEMBLE 4
epica con platos 5
TAIKO INVASION (ACTION STRIKES) 6
DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

No one choose to be alone

This page of a musical score, page 15, is titled "No one choose to be alone". It features a variety of instruments and percussion parts. The woodwind section includes Flutes 1 and 2, Oboe, English Horn, Euphonium, Baritone, and Trombones. The brass section includes Trumpets, Tubas, and Trombones. The string section includes Violins I, II, and III, Violas, Violas, Cellos, and Double Basses. The piano section includes two pianos. The vocal section includes Soprano, Alto, and Tenor. The percussion section includes Traps, Platos, Crash Cymbal, Gong, and W. Bl. (Wood Block). The score includes dynamic markings such as *mp*, *mf*, and *p*. The music is written in a key signature of one flat and a 4/4 time signature. The score is divided into measures, with some measures containing rests and others containing notes and rests. The percussion parts are marked with numbers 1 through 10, corresponding to the labels on the left side of the page.

No one choose to be alone

♩ = 55

This page contains a musical score for page 16, titled "No one choose to be alone". The score is written for a large orchestra and includes a variety of instruments and percussion. The tempo is marked as ♩ = 55. The score is divided into several systems, each with a list of instruments on the left. The instruments listed are: Fl. 1, Fl. 2, Ob., E. Hr., E. Cl., Bsn., C. Bn., C. Trpt., Tbn., Tuba, Trgl., Plato, Crash Cymbal, Gong, W. Bl., Chm., Pno. 1, Pno. 2, S., A., T., Vln. I, Vln. II, Vln. III, Vla., Vc. I, Vc. II, Vc. III, Vc., Cb., Str., EPIC TECH ELEMENTS (DAMAGE) 1, Philharmonic Gong (RISE AND HIT) 2, DRY ICE CHIMES (KINETIC METAL) 3, ACTIONS STRIKES - ENSEMBLE 4, epica con platos 5, TAIKO INVASION (ACTION STRIKES) 6, DARK CITY (ACTION STRIKES) 7, ORCHESTRAL PERCUSSION (ACTION STRIKES) 8, ALL CYMBALS (ACTION STRIKES) 9, and ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10. The score includes various musical notations such as notes, rests, dynamics (mp, mf, p, f), and articulation marks. The percussion parts are marked with numbers 1 through 10, corresponding to the instrument list. The score is written in a single system with 10 staves per instrument.

No one choose to be alone

This page contains a musical score for 25 different parts. The parts are listed on the left side of the page, and each part has a corresponding staff with musical notation. The parts are:

- Fl. 1
- Fl. 2
- Ob.
- E. Hr.
- Ei Cl.
- Bsn.
- C. Bn.
- C. Trpt.
- Tbn.
- Tuba
- Trgl.
- Plato
- Crash Cymbal
- Gong
- W. Bl.
- Chm.
- Pno. 1
- Pno. 2
- S.
- A.
- T.
- Vln. I
- Vln. II
- Vln. III
- Vla.
- Vc. I
- Vc. II
- Vc. III
- Vc.
- Cb.
- Str.
- EPIC TECH ELEMENTS (DAMAGE) 1
- Philharmonic Gong (RISE AND HIT) 2
- DRY ICE CHIMES (KINETIC METAL) 3
- ACTIONS STRIKES - ENSEMBLE 4
- epica con platos 5
- TAIKO INVASION (ACTION STRIKES) 6
- DARK CITY (ACTION STRIKES) 7
- ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
- ALL CYMBALS (ACTION STRIKES) 9
- ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *p*, *mf*, *f*), and articulation marks. Some parts have specific performance instructions or markings like '3' or '3-1-1'.

No one choose to be alone

♩ = 98

Fl. 1
Fl. 2
Ob.
E. Hr.
Ft. Cl.
Bsn.
C. Bn.
C. Trpt.
Tbn.
Tuba
Trgl.
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S.
A.
T.
Vin. I
Vin. II
Vin. III
Via.
Vc. I
Vc. II
Vc. III
Vc.
Cb.
Str.
EPIC TECH ELEMENTS (DAMAGE) 1
Philharmonic Gong (RISE AND HIT) 2
DRY ICE CHIMES (KINETIC METAL) 3
ACTIONS STRIKES - ENSEMBLE 4
epica con platos 5
TAIKO INVASION (ACTION STRIKES) 6
DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

Detailed description: This is a page of a musical score for a film score. The title is "No one choose to be alone" and the page number is 18. The score is for a large orchestra and includes various percussion elements. The instruments listed on the left are: Fl. 1, Fl. 2, Ob., E. Hr., Ft. Cl., Bsn., C. Bn., C. Trpt., Tbn., Tuba, Trgl., Crash Cymbal, Gong, W. Bl., Chm., Pno. 1, Pno. 2, S., A., T., Vin. I, Vin. II, Vin. III, Via., Vc. I, Vc. II, Vc. III, Vc., Cb., Str., EPIC TECH ELEMENTS (DAMAGE) 1, Philharmonic Gong (RISE AND HIT) 2, DRY ICE CHIMES (KINETIC METAL) 3, ACTIONS STRIKES - ENSEMBLE 4, epica con platos 5, TAIKO INVASION (ACTION STRIKES) 6, DARK CITY (ACTION STRIKES) 7, ORCHESTRAL PERCUSSION (ACTION STRIKES) 8, ALL CYMBALS (ACTION STRIKES) 9, and ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10. The score is in 4/4 time with a tempo of 98 beats per minute. The key signature has one flat. The music is written in a standard orchestral format with staves for each instrument. The score includes various musical notations such as notes, rests, dynamics (mp, mf, p), and articulation marks. The percussion parts are indicated by vertical lines and specific notation for each instrument.

No one choose to be alone

♩ = 124
CLIMAX

This page of the musical score, titled "No one choose to be alone" (page 19), features a climactic section. The tempo is marked as ♩ = 124. The score includes parts for Flutes 1 and 2, Oboe, English Horn, Euphonium and Clarinet, Bassoon, Contrabassoon, Trumpets, Trombones, Tuba, Trigon, Plots, Crash Cymbal, Gong, W. Bl., Chm., Pno. 1, Pno. 2, S, A, T, Vln. I, Vln. II, Vln. III, Vla., Vc. I, Vc. II, Vc. III, Vc., Cb., Str., and various percussion elements including Epic Tech Elements (Damage), Philharmonic Gong (Rise and Hit), Dry Ice Chimes (Kinetic Metal), Actions Strikes - Ensemble, Epica con platos, Taiko Invasion (Action Strikes), Dark City (Action Strikes), Orchestral Percussion (Action Strikes), and All Cymbals (Action Strikes). The score is divided into measures, with a "CLIMAX" section starting at measure 67. Dynamics such as *mp*, *mf*, *f*, and *pp* are indicated throughout. The percussion parts include complex rhythmic patterns and strikes.

No one choose to be alone

Fl. 1
Fl. 2
Ob.
E. Hn.
E. Cl.
Bsn.
C. Bn.
C. Trp.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S
A
T
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Cb.
Str.
EPIC TECH ELEMENTS (DAMAGE) 1
Philharmonic Gong (RISE AND HIT) 2
DRY ICE CHIMES (KINETIC METAL) 3
ACTIONS STRIKES - ENSEMBLE 4
epica con platos 5
TAIKO INVASION (ACTION STRIKES) 6
DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

No one choose to be alone

Fl. 1
Fl. 2
Ob.
E. Hn.
Ei. Cl.
Bsn.
C. Bn.
C Trp.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
Vl. I.
Chm.
Pno. 1
Pno. 2
S.
A.
T.
Vln. I
Vln. II
Vln. III
Via.
Vc. I
Vc. II
Vc. III
Cb.
Str.
EPIC TECH ELEMENTS (DAMAGE) 1
Philharmonic Gong (RISE AND HIT) 2
DRY ICE CHIMES (KINETIC METAL) 3
ACTIONS STRIKES - ENSEMBLE 4
epica con platos 5
TAIKO INVASION (ACTION STRIKES) 6
DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

No one choose to be alone

This musical score is for the track "No one choose to be alone" and is page 22. It features a variety of instruments and percussion parts. The woodwind section includes Flutes 1 and 2, Oboe, English Horn, Euphonium, Clarinet, Bassoon, and Contrabassoon. The brass section includes Trumpets, Trombones, Tuba, and Trombone III. Percussion includes Gong, Crash Cymbal, and various action strikes. The string section includes Violins I, II, and III, Viola, Violoncello I, II, and III, and Contrabass. The piano section includes Piano 1 and Piano 2. The score includes dynamic markings such as *f*, *ff*, *mf*, and *mp*. It also features specific percussion parts like "EPIC TECH ELEMENTS (DAMAGE)", "Philharmonic Gong (RISE AND HIT)", "DRY ICE CHIMES (KINETIC METAL)", "ACTIONS STRIKES - ENSEMBLE", "epica con platos", "TAIKO INVASION (ACTION STRIKES)", "DARK CITY (ACTION STRIKES)", "ORCHESTRAL PERCUSSION (ACTION STRIKES)", and "ALL CYMBALS (ACTION STRIKES)".

No one choose to be alone

This musical score is for the piece "No one choose to be alone" on page 23. It is a full orchestral score with the following parts and staves:

- Fl. 1
- Fl. 2
- Ob.
- E. Hr.
- Ei Cl.
- Bsn.
- C. Bn.
- C Trpt.
- Tbn.
- Tuba
- Trgl.
- Plato
- Crash Cymbal
- Gong
- W. Bl.
- Chm.
- Pno. 1
- Pno. 2
- S.
- A.
- T.
- Vln. I
- Vln. II
- Vln. III
- Vla.
- Vc. I
- Vc. II
- Vc. III
- Vc.
- Cb.
- Str.
- EPIC TECH ELEMENTS (DAMAGE) 1
- Philharmonic Gong (RISE AND HIT) 2
- DRY ICE CHIMES (KINETIC METAL) 3
- ACTIONS STRIKES - ENSEMBLE 4
- epica con platos 5
- TAIKO INVASION (ACTION STRIKES) 6
- DARK CITY (ACTION STRIKES) 7
- ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
- ALL CYMBALS (ACTION STRIKES) 9
- ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

The score includes various musical notations such as dynamics (mf, f, ff, mp), articulation (accents, slurs), and performance instructions. The percussion section is particularly detailed, featuring multiple layers of action strikes and hits.

No one choose to be alone

Fl. 1

Fl. 2

Ob.

E. Hn.

E. Cl.

Bsn.

C. Bn.

C. Trpt.

Tbn.

Tuba

Trgl.

Plato

Crash Cymbal

Gong

W. Bl.

Chm.

Pno. 1

Pno. 2

S

A

T

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Vc. III

Vc.

Cb.

Str.

EPIC TECH ELEMENTS (DAMAGE) 1

Philharmonic Gong (RISE AND HIT) 2

DRY ICE CHIMES (KINETIC METAL) 3

ACTIONS STRIKES - ENSEMBLE 4

epica con platos 5

TAIKO INVASION (ACTION STRIKES) 6

DARK CITY (ACTION STRIKES) 7

ORCHESTRAL PERCUSSION (ACTION STRIKES) 8

ALL CYMBALS (ACTION STRIKES) 9

ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

No one choose to be alone

Fl. 1
Fl. 2
Ob.
E. Hn.
E. Cl.
Bsn.
C. Bn.
C Trp.
Tbn.
Tuba
Trgl.
Plato
Crash Cymbal
Gong
W. Bl.
Chm.
Pno. 1
Pno. 2
S
A
T
Vln. I
Vln. II
Vln. III
Vla.
Vc. I
Vc. II
Vc. III
Vc.
Cb.
Str.
EPIC TECH ELEMENTS (DAMAGE) 1
Philharmonic Gong (RISE AND HIT) 2
DRY ICE CHIMES (KINETIC METAL) 3
ACTIONS STRIKES - ENSEMBLE 4
epica con platos 5
TAIKO INVASION (ACTION STRIKES) 6
DARK CITY (ACTION STRIKES) 7
ORCHESTRAL PERCUSSION (ACTION STRIKES) 8
ALL CYMBALS (ACTION STRIKES) 9
ORCHESTRAL PERCUSSION (ACTION STRIKES-HITS) 10

No one choose to be alone

26

♩ = 55
FINAL Expressively

Pno. 2 107

Philharmonic Gong (RISE AND HIT) 2

DRY ICE CHIMES (KINETIC METAL) 3

Pno. 2 112

Philharmonic Gong (RISE AND HIT) 2

DRY ICE CHIMES (KINETIC METAL) 3

Pno. 1 117

Pno. 2 117

DRY ICE CHIMES (KINETIC METAL) 3

Pno. 2 122

DRY ICE CHIMES (KINETIC METAL) 3

No one choose to be alone

Diana Gavilanes

INTRO

♩ = 50

PARTE A

♩ = 36

4

2

4

6

♩ = 35

PARTE B3

CLIMAX

♩ = 55

FINAL

39

3

16

6

No one choose to be alone

Diana Gavilanes

INTRO

♩ = 50

PARTE A

♩ = 36

PARTE B

No one choose to be alone

30

83 *f* *ff* *f* *f > ff*

89 *f* *ff* *mf* *f*

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

101 *f* *f* *ff*

107 *3* *FINAL* *16* *6*

No one choose to be alone

Clarinet in Eb

31

Diana Gavilanes

INTRO

$\text{♩} = 36$ 4 2 3

$\text{♩} = 50$
PARTE A

mp *p* *p* *f*

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

PARTE B

$\text{♩} = 35$ 3 5 2

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

CLIMAX

$\text{♩} = 55$ 4 13 39 3

47 *mp* *mp* *mf*

FINAL

$\text{♩} = 55$ 16 6

111

No one choose to be alone

Bassoon

Diana Gavilanes

32

INTRO

$\text{♩} = 36$

2

PARTE A

$\text{♩} = 50$

3

PARTE B

$\text{♩} = 35$

$\text{♩} = 55$

No one choose to be alone

33

50 *mf* *p* *mp* *mf* :
♩ = 55
2
FINAL

56 *mp*
12 CLIMAX 39 3 16 6

No one choose to be alone

Contrabassoon

34

Diana Gavilanes

INTRO

♩ = 50

♩ = 36

PARTE A

4/4

p *mf* *p*

8 *mp* *mf* *mp* *pp* *mp*

15 *f* *p*

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

3 3 3 3 3

♩ = 35

PARTE B

♩ = 55

CLIMAX

♩ = 124

3 3

♩ = 55

FINAL

6

127

No one choose to be alone

INTRO

♩ = 36

♩ = 50

p *mf* *pp*

2

PARTE A

7

p *mp* *mf* *pp*

6

13

♩ = 35

♩ = 55

♩ = 124

PARTE B

CLIMAX

8 3 13 20 39

25

♩ = 55

FINAL

3 16 6

108

No one choose to be alone

INTRO

♩ = 36

♩ = 50

2

PARTE A

1 2 3 4

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

5 6 7 8

mf *pp* *mp*

9 10 11 12 13 14 15

f *mp* *mp*

♩ = 35

5

3

PARTE B

16 17 18 19 20 21 22 23 24 25

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

26 27 28 29 30 31 32 33 34 35 36 37

p

♩ = 55

3

17

38 39 40 41 42 43 44

mp *mf* *mp*

45 46 47 48 49 50

mp *mp* *mp* *mp*

♩ = 124
CLIMAX

39

3

♩ = 55
FINAL

16

6

No one choose to be alone

INTRO

♩ = 36

2

PARTE A

PARTE B

CLIMAX

75 *mp* *f*

82 *f* *ff* *f* *f*

88 *ff* *f* *mf* *f*

94 *f*

101 *f* *ff*

3 *FINAL* 16 6

No one choose to be alone

Piano 1

39

Diana Gavilanes

INTRO $\text{♩} = 36$ **4** **2** **12** $\text{♩} = 50$ PARTE A

Pno.

$\text{♩} = 35$ PARTE B

$\text{♩} = 55$ *mp* **3**

No one choose to be alone

3

40

Pno.

Pno.

Pno.

Pno.

Pno.

No one choose to be alone

Piano score system 1 (measures 80-83). The right hand features a melodic line with a slur over measures 81-82. Measure 83 contains a chord marked with a '4'. The left hand has rests in measures 80-82 and a chord marked with a '4' in measure 83.

Piano score system 2 (measures 84-87). The right hand has a melodic line with slurs and dynamics *f* (measures 84-85) and *mf* (measures 86-87). The left hand has rests in measures 84-86 and a chord in measure 87.

Piano score system 3 (measures 88-91). The right hand has a melodic line with slurs and dynamics *mp* (measures 88-89) and *mp* (measures 90-91). The left hand has rests in measures 88-90 and a chord in measure 91.

Piano score system 4 (measures 92-95). The right hand has a melodic line with slurs and dynamics *mp* (measures 92-93) and *mp* (measures 94-95). Measure 95 includes a triplet of eighth notes. The left hand has rests in measures 92-94 and a chord marked with a '4' in measure 95.

Piano score system 5 (measures 96-102). The right hand has a melodic line with slurs and dynamics *mp* (measures 96-97) and *mp* (measures 98-102). Measure 97 includes a triplet of eighth notes. The left hand has rests in measures 96-98 and chords marked with a '3' in measures 99 and 100.

♩ = 55

FINAL No one choose to be alone

Piano score for measures 108-117. The score is in two systems. The first system contains measures 108-111, and the second system contains measures 112-117. The key signature has two flats (B-flat and E-flat). Measure numbers 3, 10, and 42 are indicated above the staff. The dynamic marking *mp* is present in measure 112. The piece concludes with a fermata in measure 117.

Piano score for measures 123-126. The score is in two systems. The first system contains measures 123-124, and the second system contains measures 125-126. The key signature has two flats. The dynamic marking *mp* is present in measure 123. The piece concludes with a fermata in measure 126.

Piano score for measures 127-130. The score is in two systems. The first system contains measures 127-129, and the second system contains measure 130. The key signature has two flats. Measure numbers 5 and 5 are indicated above the staff. The piece concludes with a fermata in measure 130.

No one choose to be alone

Piano 2

43

Diana Gavilanes

INTRO $\text{♩} = 36$ 4 2 12

$\text{♩} = 50$
PARTE A 12

Piano

$\text{♩} = 35$
PARTE B 13

Pno. 22

$\text{♩} = 55$ 20 $\text{♩} = 124$ CLIMAX 39 3 $\text{♩} = 55$ FINAL Expressively

Pno. 49 *mp*

Pno. 112 *mf*

No one choose to be alone

Pno.

117 *mp*

Pno.

122 *mp* *mp*

Pno.

127 *mf*

No one choose to be alone

Diana Gavilanes

INTRO

♩ = 50

♩ = 36

4

2

PARTE A

Musical notation for the Intro and Part A section, measures 1-27. The piece is in G minor (one flat) and 4/4 time. It begins with a 4-measure rest, followed by a 2-measure rest, and then a melodic line starting on G4. Dynamics include *mp*, *mf*, and *f*. There are slurs and accents throughout. Measure 10 is marked with a '10' below the staff. Measure 19 is marked with a '19' below the staff. Measure 28 is marked with a '28' below the staff.

PARTE B

2

Musical notation for Part B section, measures 28-62. The piece continues in G minor and 4/4 time. It features a 2-measure rest at the beginning of the section. Dynamics include *f*, *mf*, *mp*, and *p*. There are slurs and accents throughout. Measure 36 is marked with a '36' below the staff. Measure 41 is marked with a '41' below the staff. Measure 49 is marked with a '49' below the staff. Measure 63 is marked with a '63' below the staff.

CLIMAX

Musical notation for the Climax section, measures 63-75. The piece continues in G minor and 4/4 time. It features a melodic line with slurs and accents. Dynamics include *mf*, *mp*, and *f*. There are slurs and accents throughout. Measure 69 is marked with a '69' below the staff. Measure 75 is marked with a '75' below the staff.

No one choose to be alone

81 *mf* *mp*

Musical staff 81-86: Treble clef, key signature of two flats. Staff 81 starts with a triplet of eighth notes marked *mf*. The melody continues with eighth and quarter notes. Staff 86 ends with a quarter note marked *mp*.

87 *mp* *f* *mf*

Musical staff 87-91: Treble clef, key signature of two flats. Staff 87 starts with a quarter note marked *mp*. The melody features a quintuplet of eighth notes marked *f*. Staff 91 ends with a quarter note marked *mf*.

92 *mp* *f*

Musical staff 92-97: Treble clef, key signature of two flats. Staff 92 starts with a quarter note marked *mp*. The melody continues with quarter and eighth notes. Staff 97 ends with a quarter note marked *f*.

98 *f*

Musical staff 98-103: Treble clef, key signature of two flats. Staff 98 starts with a quarter note marked *f*. The melody continues with quarter and eighth notes. Staff 103 ends with a quarter note.

104 *f* *ff*

Musical staff 104-109: Treble clef, key signature of two flats. Staff 104 starts with a quarter note marked *f*. The melody continues with quarter and eighth notes. Staff 109 ends with a quarter note marked *ff*.

127

Musical staff 127-132: Treble clef, key signature of two flats. Staff 127 starts with a quarter note. The melody continues with quarter and eighth notes. Staff 132 ends with a quarter note.

ff = 55
3 FINAL 16

6

No one choose to be alone

Violin II

47
Diana Gavilanes

INTRO $\text{♩} = 36$ 4 2 $\text{♩} = 50$ PARTE A

10 *mp* *mp* *p* *p*

19 *mp* *mf* *mp* *p* *mp*

29 *mf* *mp* *mf*

PARTE B

36 *mf* *mp*

43 *mp* *mf*

48 *mp* $\text{♩} = 50$ *mf*

57 $\text{♩} = 124$ CLIMAX *mp* *p* *mp* *mf* 2

71 *f* *mf* *mf* *f*

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

86 *mf* *f*

92 *mf* *f*

99 *f* *ff*

106 *ff*

3 FINAL 16 6

No one choose to be alone

Violin III

49
Diana Gavilanes

INTRO

The musical score is written for Violin III and consists of several staves. It begins with an **INTRO** section. The first staff has a tempo marking of $\text{♩} = 36$ and a 4/4 time signature. It contains two measures of whole notes with dynamic markings *p* and *mf*. The second staff continues with a tempo marking of $\text{♩} = 50$ and a 2/4 time signature, labeled **PARTE A**. It features a series of notes with dynamic markings *p*, *mf*, and *p*. The third staff has a tempo marking of $\text{♩} = 35$ and a 3/4 time signature, labeled **PARTE B**. It includes a 7-measure rest followed by notes with dynamic markings *mp* and *f*. The fourth staff has a tempo marking of $\text{♩} = 55$ and a 3/4 time signature, with dynamic markings *mp* and *f*. The fifth staff has a tempo marking of $\text{♩} = 124$ and a 2/4 time signature, labeled **CLIMAX**. It contains notes with dynamic markings *mf*, *mp*, *mf*, and *f*. The sixth staff continues with dynamic markings *mp*, *mf*, and *f*. The seventh staff has a tempo marking of $\text{♩} = 124$ and a 2/4 time signature, with dynamic markings *mp* and *f*. The eighth staff has a tempo marking of $\text{♩} = 124$ and a 2/4 time signature, with dynamic markings *mf* and *mp*. The ninth staff has a tempo marking of $\text{♩} = 124$ and a 2/4 time signature, with dynamic markings *mf* and *mp*. The score includes various musical notations such as rests, slurs, and dynamic markings.

97 *f*

104 *f* *ff* 2

♩ = 55
FINAL

111 16 6

No one choose to be alone

Strings

51
Diana Gavilanes

INTRO $\text{♩} = 36$ 4 2 12

$\text{♩} = 50$ PARTE A 12

$\text{♩} = 35$ PARTE B 13

22

$\text{♩} = 55$ 20 $\text{♩} = 124$ CLIMAX 8

49 *mp* *mf*

82 *mf* *mp*

89 *mf* *mp*

96 *mf* *f*

102 *f* *ff*

108 2 $\text{♩} = 55$ FINAL 16 6

No one choose to be alone

INTRO

♩ = 50

♩ = 36

PARTE A

4 2

11 5 p mf

23 p mf mp 3 mf

36 mp mf mp 4 mp

50 mf mp mp 98

59 mf 124 CLIMAX

66 mp mf f mf

73 mp f mf

81 mf f mp

No one choose to be alone

89 *mf* *mf* *f* *mf*

96 *f* *ff*

103 *f* *ff*

FINAL

3

16 6

No one choose to be alone

Cello I

54

Diana Gavilanes

INTRO

♩ = 36

2

PARTE A

p ----- *f*

7 *mp* ----- *p* ----- *mf* ----- *mp* ----- *mp*

15 *mf*

25 *p* ----- *mf* ----- *mp* ----- *mf*

31 ----- *f* ----- *mp* ----- *mf* ----- *mp*

39 *mf* ----- *p* ----- *mp* ----- ♩ = 55 -----

45 ----- *mf* ----- ----- *mp* ----- *mp* ----- 2 -----

50 ----- *f* ----- ----- *p* ----- ♩ = 98 ----- *mp* -----

58 ----- *f* ----- *mp* ----- ♩ = 124 ----- *mf* -----

64 *mp* ----- *mp* ----- *p* -----

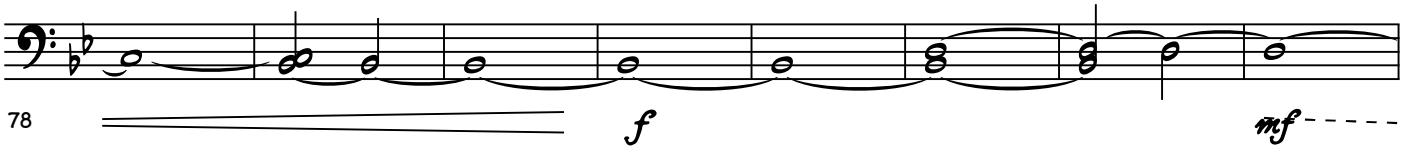
CLIMAX

No one choose to be alone

71 *mf* *mf* *mf* <



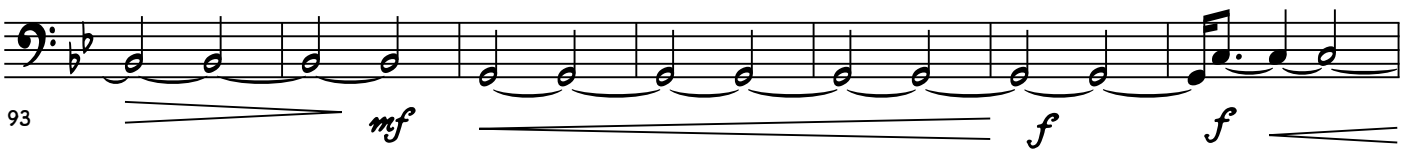
78 *f* *mf*



86 *f* *mf* *ff*



93 *mf* *f* *f*



100 *ff* = 55 *ff*



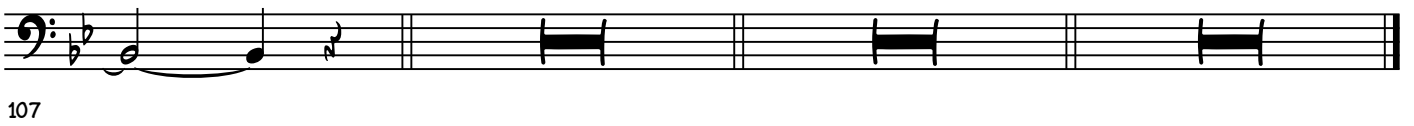
FINAL

3

16

6

107



INTRO

♩ = 50

♩ = 36

2

2

PARTE A

♩ = 35

3

PARTE B

No one choose to be alone

Cello III

57
Diana Gavilanes

INTRO

♩ = 36

p *mp* *f*

♩ = 50

2

PARTE A

mp *mf*

p *mf* *p*

♩ = 35

mp

mp *mf* *mp*

♩ = 55
20

p

p

69

No one choose to be alone

Cello IV

58
Diana Gavilanes

INTRO

$\text{♩} = 36$

2 $\text{♩} = 50$
PARTE A

8 *mp* *mp* *mf* *pp* *mp*

16 *mp* *pp*

25 *p* *mp* *mf*

3 $\text{♩} = 35$
PARTE B

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

39 *mp* *mp*

$\text{♩} = 55$

46 *p* *mp* *mf*

52 *mp* *mf* $\text{♩} = 98$

57 *mf* *mp* *mf* *mp*

$\text{♩} = 124$
CLIMAX

64 *mp* *mp* *mf* *mp*

No one choose to be alone

72 *mf* *mf* *f* 59

79 *mp* *mf* 10

86 *mp* *mf* *f*

93 *mf* *f*

100 *ff*

107 *ff* 3 *♩* = 55 FINAL 16 6

No one choose to be alone

Contrabass

60
Diana Gavilanes

INTRO

♩ = 36

2

PARTE A

p ----- *f*

7 *mp* *pp* *p* *mp* *mp* *mf*

16 *p* *mf* *p*

27 *mf* *mf* *f*

36 *mf* *mp* *mf*

45 *mp* *mp* *mf* *mp*

51 *mp* *mf*

57 *mp* *mf* *mp*

64 *mp* *p* *mp* *mf* *mp*

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

CLIMAX

78 *mp* *mf*

86 *mp* *mf*

93 *mf* *f*

100 *f* *ff*

107 *ff*

3 ♩ = 55 FINAL 16 6

No one choose to be alone

Soprano

62
Diana Gavilanes

INTRO $\text{♩} = 36$ 4 2 12

$\text{♩} = 50$ PARTE A

$\text{♩} = 35$ PARTE B 8 3 13

$\text{♩} = 55$ 20 $\text{♩} = 124$ CLIMAX 2

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

75 *mp* *mp*

84 *mf* *mf* *f* *mf*

90 *f* *f* *ff* *f* *ff*

97 *f* *f* *ff*

No one choose to be alone

63

103

f *ff*

A musical staff in G major (one flat) with a treble clef. It contains a melodic line starting with a dotted quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A dashed line is drawn below the notes from the first measure to the eighth measure. The first measure is marked with a forte (*f*) dynamic, and the eighth measure is marked with fortissimo (*ff*).

109

2 = 55 FINAL 16 6

A musical staff in G major (one flat) with a treble clef. It contains three measures, each with a whole rest. The first measure is marked with the number '2', the second with 'FINAL', and the third with '6'. There are bar lines between the measures and at the end of the staff.

No one choose to be alone

Alto

64

Diana Gavilanes

INTRO $\text{♩} = 36$ 4 2 12

$\text{♩} = 50$ PARTE A 13

$\text{♩} = 35$ PARTE B 13

22 $\text{♩} = 124$ CLIMAX 2

49 $\text{♩} = 55$ 20

75 f f mp

82 mf mf

89 f ff f

96 f

102

f *ff*

2 16 6

♩ = 55
FINAL

109

No one choose to be alone

Tenor

66

Diana Gavilanes

INTRO $\text{♩} = 36$ 4 2 12

$\text{♩} = 50$ PARTE A

$\text{♩} = 35$ PARTE B 13

$\text{♩} = 55$ 20 $\text{♩} = 124$ CLIMAX 2

49⁸ *pp* *mf*

75⁸ *f* *mp*

83⁸ *mf* *f*

90⁸ *f* *ff*

97⁸ *f* *ff*

No one choose to be alone

104

$\text{♩} = 55$ *f* *ff*

67 2

FINAL

16 6

111

The image shows a musical score for a piece titled "No one choose to be alone". It consists of two staves of music. The top staff begins at measure 104 and contains a series of chords, with dynamics *f* and *ff* indicated. A tempo marking of $\text{♩} = 55$ is present. The bottom staff begins at measure 111 and contains two measures of chords, with the word "FINAL" written above the first measure. Measure numbers 67 and 2 are also visible above the top staff.

No one choose to be alone

Chimes

68

Diana Gavilanes

INTRO $\text{♩} = 36$ 4 2 12 $\text{♩} = 50$ PARTE A

22 $\text{♩} = 35$ 8 3 PARTE B 13

49 $\text{♩} = 55$ 20 CLIMAX 3

74

78 mp $\text{♩} = 55$ 27

108 3 FINAL 16 6

No one choose to be alone

EPIC TECH ELEMENTS (DAMAGE) 1

69

Diana Gavilanes

INTRO

♩ = 36

4

2

12

♩ = 50

PARTE A

♩ = 35

PARTE B

13

♩ = 55
20

♩ = 124
CLIMAX
4

No one choose to be alone

70

85

85

90

90

95

95

100

100

106

♩ = 55
FINAL

3 16 6

3 16 6

106

No one choose to be alone

Philharmonic Gong (RISE AND HIT)

71

2

Diana Gavilanes

INTRO $\text{♩} = 36$ 4 2 $\text{♩} = 50$ PARTE A 12

22 $\text{♩} = 35$ PARTE B 13 8 3

49 $\text{♩} = 55$ 18 CLIMAX 2

74 $\text{♩} = 55$ 31 3 FINAL 16

127 6

No one choose to be alone

DRY ICE CHIMES (KINETIC METAL) 3

72

Diana Gavilanes

INTRO

♩ = 50

♩ = 36

4

2

PARTE A 12

(KINETIC METAL)

♩ = 35

PARTE B 13

(KINETIC METAL)

♩ = 124

♩ = 55

♩ = 55

CLIMAX 39

2

FINAL

(KINETIC METAL)

(KINETIC METAL)

(KINETIC METAL)

(KINETIC METAL)

(KINETIC METAL)

No one choose to be alone

73

ACTIONS STRIKES - ENSEMBLE 4

Diana Gavilanes

INTRO

♩ = 36 4 2 12

♩ = 50
PARTE A

22

♩ = 35
PARTE B

8 3 13

49

♩ = 55 20 8

♩ = 124
CLIMAX

81

87

92

98

No one choose to be alone

74 2



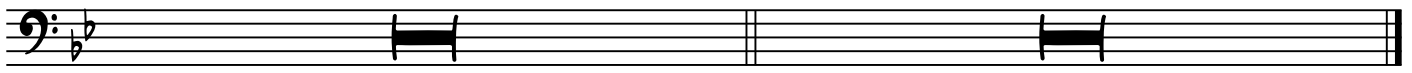
A musical staff in bass clef with a key signature of one flat. It contains 12 measures. Measures 1-4 have quarter notes with accents (>) and staccato dots. Measures 5-6 have quarter notes with staccato dots. Measures 7-8 have quarter notes with accents (>) and staccato dots. Measures 9-10 are whole rests. Measure 11 is a whole rest. Measure 12 is a whole note chord.

104 ♩ = 55

FINAL

16

6



A musical staff in bass clef with a key signature of one flat. It contains two measures, each with a whole rest, separated by a double bar line.

No one choose to be alone

epica con platos 5

75

Diana Gavilanes

INTRO

♩ = 36

4

2

12

♩ = 50

PARTE A

♩ = 35

PARTE B

8

3

13

22

♩ = 55

20

♩ = 124
CLIMAX

8

49

81

87

93

3

99

♩ = 55

FINAL

3

16

6

107

No one choose to be alone

76

TAIKO INVASION (ACTION STRIKES) 6

Diana Gavilanes

INTRO

♩ = 36

4

2

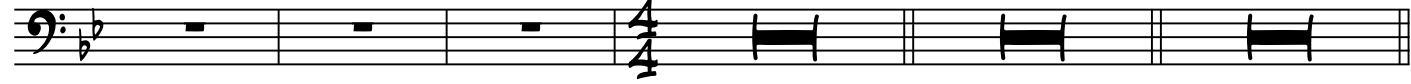
12

♩ = 50
PARTE A



♩ = 35

PARTE B
13



22

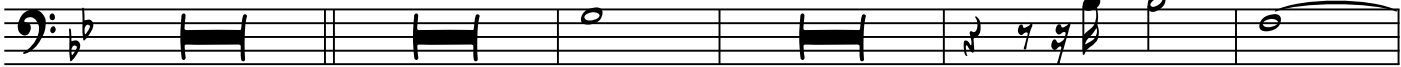
♩ = 55

20

♩ = 124
CLIMAX

9

2



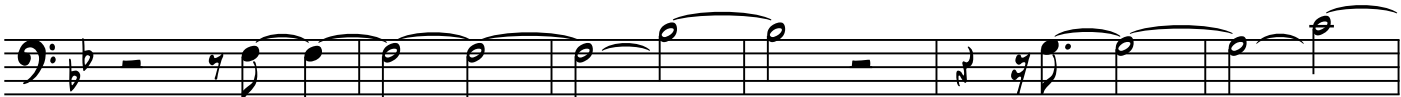
49



83



89



95



101

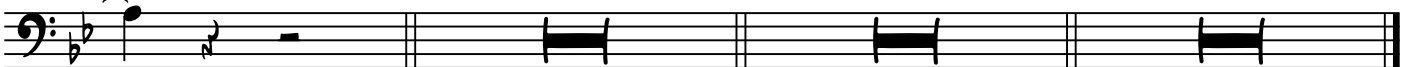
♩ = 55

3

FINAL

16

6



107

No one choose to be alone

DARK CITY (ACTION STRIKES) 7

77

Diana Gavilanes

INTRO $\text{♩} = 36$ 4 2 12

$\text{♩} = 50$ PARTE A 12

$\text{♩} = 35$ PARTE B 13

22 $\text{♩} = 55$ 20 $\text{♩} = 124$ CLIMAX 10

49

83

89 FINAL $\text{♩} = 55$ 15 3

111 16 6

No one choose to be alone

ORCHESTRAL PERCUSSION (ACTION STRIKES) 8

78

Diana Gavilanes

INTRO $\text{♩} = 36$

4 2 12

$\text{♩} = 50$
PARTE A

$\text{♩} = 35$
PARTE B
13

22 $\text{♩} = 55$ 20 $\text{♩} = 124$ CLIMAX 9

49

83

89 $\text{♩} = 55$ 3 FINAL 16 6

108

No one choose to be alone

ALL CYMBALS (ACTION STRIKES) 9

79

Diana Gavilanes

INTRO

♩ = 36

4

2

12

♩ = 50

PARTE A

♩ = 35

PARTE B

8

3

13

22

♩ = 55

17

♩ = 124

CLIMAX

49

72

78

85

92

98

No one choose to be alone

♩ = 55

80

3

FINAL 16

Musical staff 104-116. It begins with a treble clef and a key signature of two flats (Bb and Eb). The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, followed by a whole rest. The staff concludes with a double bar line, a repeat sign, and two measures of whole rests.

104

6

Musical staff 127-132. It begins with a treble clef and a key signature of two flats (Bb and Eb). The staff contains a single measure with a whole rest, followed by a double bar line.

127

No one choose to be alone

INTRO

♩ = 50
PARTE A
4 2 12

♩ = 36

♩ = 35
PARTE B 13

22 ♩ = 55 17

49 ♩ = 124

CLIMAX

69

73

76

78

81

84

87

90

93

97

100

104

$\text{♩} = 55$

2

FINAL

16

6

108

No one choose to be alone

Gong

83

Diana Gavilanes

INTRO

♩ = 36

♩ = 50

PARTE A

9

20

29

♩ = 35

PARTE B

13

49

♩ = 55

3

♩ = 124

CLIMAX

14

8

77

85

No one choose to be alone

92

92 ♩ = 55

11

3

84

The first staff of music shows a sequence of notes: a half note, followed by seven quarter notes, and a quarter rest. This is followed by a double bar line, then a measure with a thick black bar, another double bar line, a measure with another thick black bar, and finally a double bar line. The numbers 11, 3, and 84 are positioned above the staff.

FINAL

16

6

The second staff consists of a double bar line, a measure with a thick black bar, a double bar line, a measure with another thick black bar, and a final double bar line. The numbers 16 and 6 are positioned above the staff.

No one choose to be alone

Plato

85

Diana Gavilanes

INTRO

♩ = 36

4

2

♩ = 50

PARTE A

12

♩ = 35

PARTE B

♩ = 55

8

3

13

7

22

♩ = 124

CLIMAX

9

56

2

70

3

77

4

86

No one choose to be alone

86

Musical notation for measure 95. It features a treble clef and a double bar line at the beginning. The first six notes are quarter notes with stems pointing up, connected by a slur. The next two notes are quarter rests. The seventh note is a quarter note with a stem pointing up, marked with a '3' above it. The eighth note is a quarter rest. The final two notes are eighth notes with stems pointing up, marked with a '7' above them, and are also connected by a slur.

95

♩ = 55

Musical notation for measure 104. It features a treble clef and a double bar line at the beginning. The first two notes are quarter notes with stems pointing up, connected by a slur. The next two notes are quarter rests. The fifth note is a quarter note with a stem pointing up, marked with a '2' above it. The sixth note is a quarter rest. The seventh note is a quarter note with a stem pointing up, marked with a '3' above it. The eighth note is a quarter rest. The ninth note is a quarter note with a stem pointing up, marked with 'FINAL 16' above it. The tenth note is a quarter rest. The eleventh note is a quarter note with a stem pointing up, marked with a '6' above it. The measure ends with a double bar line.

104

No one choose to be alone

INTRO $\text{♩} = 36$ **4** **2** $\text{♩} = 50$ **12**
 PARTA A

$\text{♩} = 35$ $\text{♩} = 55$
 PARTA B **8** **3** **13** **8**

22

$\text{♩} = 98$

57

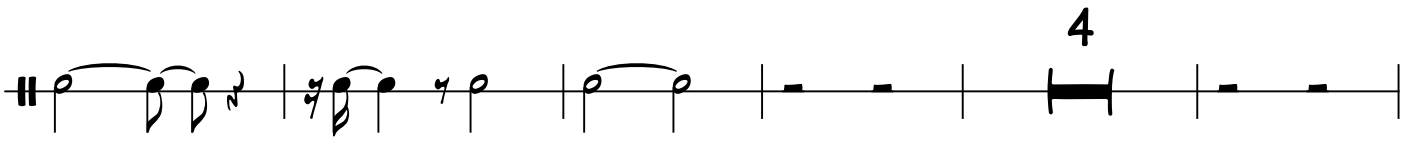
63

$\text{♩} = 124$
 CLIMAX

69

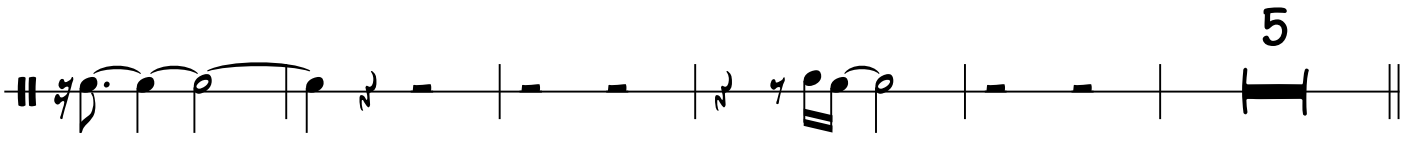
2 **7**

76



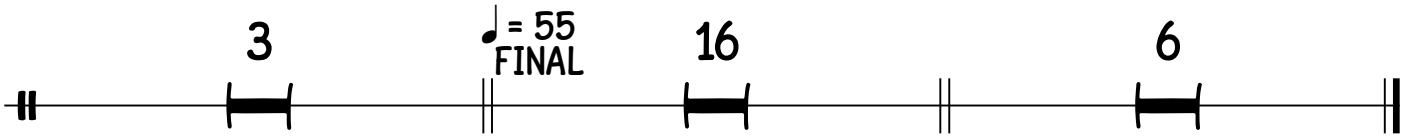
Musical staff 89. The staff contains several measures of music. The fourth measure is highlighted with a thick black bar and the number 4 above it.

89



Musical staff 98. The staff contains several measures of music. The fifth measure is highlighted with a thick black bar and the number 5 above it.

98



Musical staff 108. The staff contains several measures of music. The third, sixth, and tenth measures are highlighted with thick black bars and labeled with the numbers 3, 16, and 6 respectively. Above the sixth measure, there is a tempo marking: a quarter note followed by "= 55" and "FINAL" below it.

108

No one choose to be alone

Wood Blocks

89

Diana Gavilanes

INTRO

♩ = 36



♩ = 50

2 PARTE A 12



5

♩ = 35

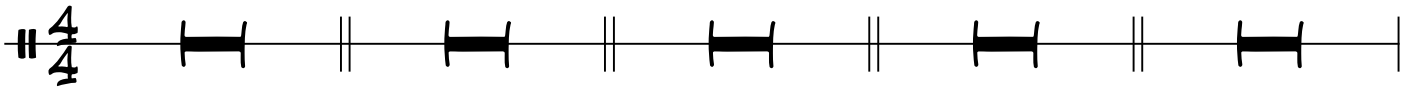
3 PARTE B 13

♩ = 55

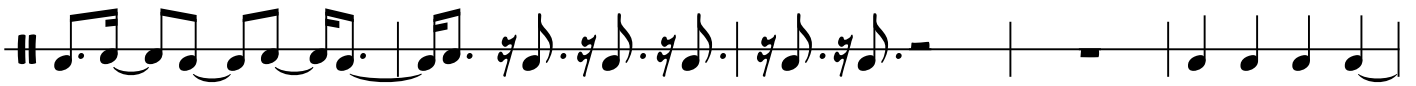
20

♩ = 124
CLIMAX

10



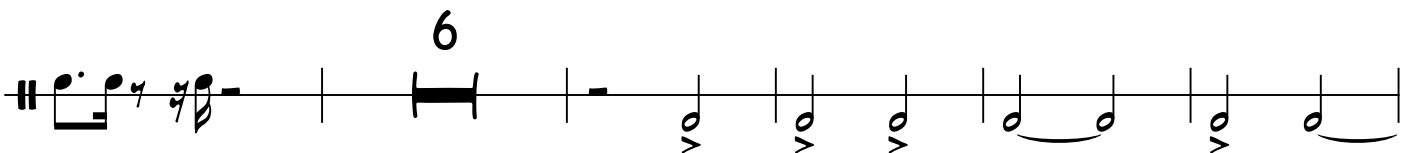
25



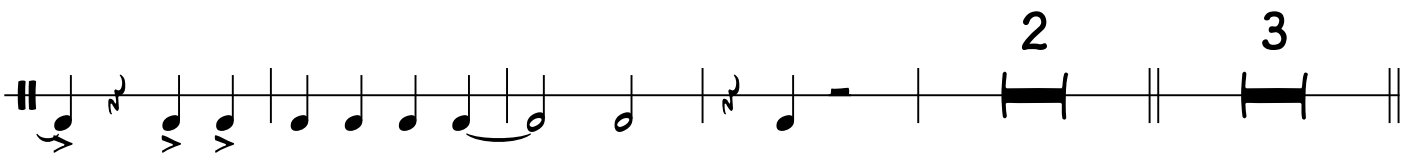
79



84



91



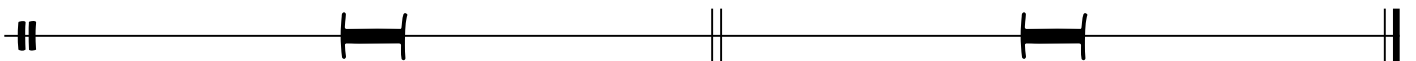
102

♩ = 55

FINAL

16

6



111

No one choose to be alone

Crash Cymbal

90

Diana Gavilanes

INTRO

♩ = 36

4

2

♩ = 50

PARTE A

12

Musical notation for the first staff of the Intro section, showing a 4/4 time signature and a cymbal crash symbol.

♩ = 35

PARTE B

♩ = 55

8

3

13

15

Musical notation for the second staff of the Intro section, showing a 4/4 time signature and a cymbal crash symbol.

22

Musical notation for the third staff of the Intro section, showing a cymbal crash symbol and a note with an accent.

64

♩ = 124

CLIMAX

Musical notation for the fourth staff of the Intro section, showing a cymbal crash symbol and a series of notes.

69

Musical notation for the fifth staff of the Intro section, showing a cymbal crash symbol and a series of notes.

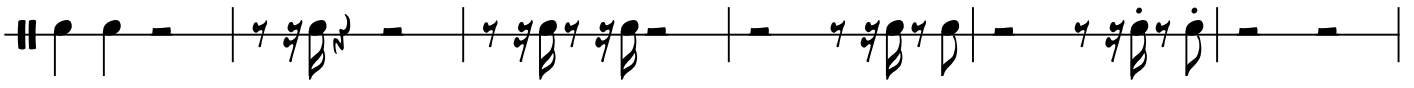
75

Musical notation for the sixth staff of the Intro section, showing a cymbal crash symbol and a series of notes with slurs.

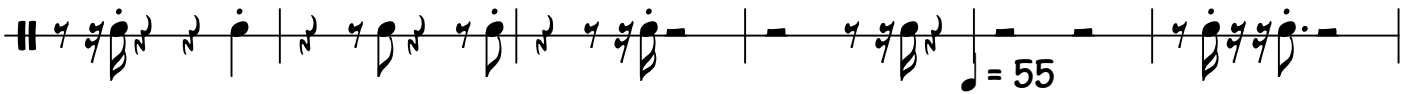
80

Musical notation for the seventh staff of the Intro section, showing a cymbal crash symbol and a series of notes.

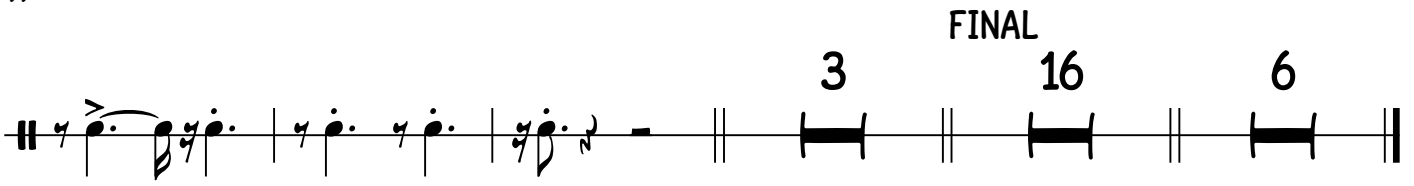
87



93



99



105

♩ = 118

INTRO

The musical score is for the piece "frühlingsblumen" by Diana Gavilanes, page 92. It is in 4/4 time with a tempo of 118. The score is divided into an "INTRO" section. The instruments and their parts are as follows:

- Oboe:** Features a melodic line with dynamics *p*, *mf*, and *pp*. It includes a triplet of eighth notes.
- Alto:** Features a melodic line with dynamics *p*, *mf*, and *pp*. It includes a triplet of eighth notes.
- Bass:** Remains silent throughout the intro.
- Violin:** Remains silent throughout the intro.
- Cello:** Remains silent throughout the intro.
- PAD- PHARLIGH, THE ALCHEMIST (SAMPLE CHOIR) 6:** Features a melodic line with dynamics *p* and *mp*.
- Gong:** Features a melodic line with dynamics *p* and *mp*.
- BALINESE GALEMAN 1.5 (SPOTLIGHT COLLECTION) 3:** Features a melodic line with dynamics *p* and *mp*. It includes a triplet of eighth notes.
- MALLET FLUX SINGLE (MALLET FLUX) 4:** Remains silent throughout the intro.
- License to drums (ACTION STRIKES, ENSEMBLE) 5:** Features a melodic line with dynamics *p*.
- Vibraphone 6:** Remains silent throughout the intro.
- STRAYEFFECTS (KONTAKT) 8:** Remains silent throughout the intro.
- SEVEN SOULS 7/8 (ACTION STRINGS 2) 9:** Remains silent throughout the intro.
- TAMTAM (PERCUSSION -SYMPHONY ESSENTIALS-) 11:** Remains silent throughout the intro.
- VOICE STORM (RISE AND HIT - HYBRID BREATH1 -1A) 10:** Remains silent throughout the intro.

frühlingsblumen

Ob. 11 *mf* *mp* *p* *mf*

A 11 *mf* *p* *mp* *mf* *p*

Vln. 11 *mf*

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1 *p* *p* *mf* *p*

Gong 11

BALINESE GALEMAN 1.5 (POTLIGHT COLLECTION) 3 *mp* *mp*

License to drums (ACTION STRIKES, ENSEMBLE) 5 *mp*

Ob. 21 *pp* *p* *mf* *pp* *p* *mf* *p*

A 21 *p* *p* *mf*

Vln. 21 *p* *mp* *p*

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1 21 *p* *pp*

BALINESE GALEMAN 1.5 (POTLIGHT COLLECTION) 3 21

MALLET FLUX SINGLE (MALLET FLUX) 4

License to drums (ACTION STRIKES, ENSEMBLE) 5

Ob. 31 *mp*

A 31 *p* *mp* *p*

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1 31 *p* *mp*

frühlingsblumen

BAJADA TENEBROSA

B
41

Vc.
mp *p* *mp*

PAD- PHARLIGTH,
THE ALCHEMIST
(SAMPLE CHOIRD) 1
41 *mp* *pp* *mf* *stip*

TAMTAM (PERCUSSION
MPHONY ESSENTIALS-) 10

VOICE STORM (RISE AND HIT
- HYBRID BREATH1 -1A) 11

B
51

Vc.
mp *pp*

PAD- PHARLIGTH,
THE ALCHEMIST
(SAMPLE CHOIRD) 1
51 *mp* *p* *mp* *mf*

Gong
51

TRAYEFECTS (KONTAKT) 8

TAMTAM (PERCUSSION
MPHONY ESSENTIALS-) 10

VOICE STORM (RISE AND HIT
- HYBRID BREATH1 -1A) 11

A 61 *p*

B *p* *mf*

Vc. *p* *mf* *p*

PAD- PHARLIGH,
THE ALCHEMIST
(SAMPLE CHOIR) 1 61 *mp*

Gong 61

License to drums
(ACTION STRIKES,
ENSEMBLE) 5

TAMTAM (PERCUSSION
MPHONY ESSENTIALS-) 10

A 71 *mf* *mf* *p*

B *pp* *mp* *p*

Vc. *p* *mp* *p*

PAD- PHARLIGH,
THE ALCHEMIST
(SAMPLE CHOIR) 1 71 *mp* *mf*

Gong 71

License to drums
(ACTION STRIKES,
ENSEMBLE) 5

VIBRAPHONE 6 *p* *mf* *p*

TAMTAM (PERCUSSION
MPHONY ESSENTIALS-) 10

A 81 *p* *mf*

Vc. *p* *mp* *p*

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1 81 *mp* *p*

Gong 81

License to drums (ACTION STRIKES, ENSEMBLE) 5

VIBRAFHONE 6 *p*

TAMTAM (PERCUSSION MPHONY ESSENTIALS-) 10

A 91 *mf* *pp* *p* *mf*

Vc. *p* *mp* *p*

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1 91 *mp*

Gong 91

License to drums (ACTION STRIKES, ENSEMBLE) 5

VIBRAFHONE 6 *p* *mp*

frühlingsblumen

A 101 *mf* *mp* *p* *p* *mf*

Vc. *p* *mp* *p*

PAD- PHARLIGTH,
THE ALCHEMIST
(SAMPLE CHOIRD) 1 101 *mp* *mp*

Gong 101

License to drums
(ACTION STRIKES,
ENSEMBLE) 5

VIBRAFHONE 6

Ob. 111 *p* *mp*

A 111 *mf* *p*

Vc. *p*

PAD- PHARLIGTH,
THE ALCHEMIST
(SAMPLE CHOIRD) 1 111 *mp*

License to drums
(ACTION STRIKES,
ENSEMBLE) 5

VIBRAFHONE 6

frühlingsblumen

Ob. 121 *mp* *p* *mp*

A 121 *p* *mp*

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1 *mp*

BALINESE GALEMAN 1.5 (POTLIGHT COLLECTION) 3

License to drums (ACTION STRIKES, ENSEMBLE) 5

VIBRAFHONE 6

Ob. 131 *mp* *p* *mf* *p*

A 131 *mp* *p*

Vc. *p*

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1 *mp* *mp*

BALINESE GALEMAN 1.5 (POTLIGHT COLLECTION) 3

VIBRAFHONE 6

TRAYEFECTS (KONTAKT) 8

SEVEN SOULS 7/8 (ACTION STRINGS 2) 9

A 141 *p* *mf*

Vc. *p* *mp* *mf*

PAD- PHARLIGH,
THE ALCHEMIST
(SAMPLE CHOIRD) 1 141 *mp* *mp*

Gong 141

VIBRAFHONE 6

TRAYEFECTS (KONTAKT) 8

SEVEN SOULS 7/8
(ACTION STRINGS 2) 9

A 151 *mf* *mp* *p*

Vc. *mf* *p* *mp*

PAD- PHARLIGH,
THE ALCHEMIST
(SAMPLE CHOIRD) 1 151 *mp*

Gong 151

MALLET FLUX SINGLE
(MALLET FLUX) 4

TRAYEFECTS (KONTAKT) 8

SEVEN SOULS 7/8
(ACTION STRINGS 2) 9

frühlingsblumen

A 161 *p* *mf* *mp*

Vc. *mp* *p* *p* *mp*

PAD- PHARLIGH,
THE ALCHEMIST
(SAMPLE CHOIRD) 1 161 *mp*

MALLET FLUX SINGLE
(MALLET FLUX) 4

License to drums
(ACTION STRIKES,
ENSEMBLE) 5

TRAYEFECTS (KONTAKT) 8

SEVEN SOULS 7/8
(ACTION STRINGS 2) 9

Ob. 171 *mp* *mf* *p*

A 171 *mp* *mp* *p*

Vc. *mp* *mp* *mp*

PAD- PHARLIGH,
THE ALCHEMIST
(SAMPLE CHOIRD) 1 171 *mp*

Gong 171

MALLET FLUX SINGLE
(MALLET FLUX) 4

License to drums
(ACTION STRIKES,
ENSEMBLE) 5

frühlingsblumen

Ob. 181 *p* *mf* *pp*

Vln. 181 *p* *mp*

Vc. *p* *mp*

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1 *mp* *mp*

Gong 181

MALLET FLUX SINGLE (MALLET FLUX) 4 *p* *mp*

License to drums (ACTION STRIKES, ENSEMBLE) 5

Vln. 191 *mp* *p* *p* *mp*

Vc. *mp* *mf*

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1 191 *mp*

Gong 191

MALLET FLUX SINGLE (MALLET FLUX) 4

License to drums (ACTION STRIKES, ENSEMBLE) 5

frühlingsblumen

Ob. 201 *p* *mp* *p* *mp*

A 201 *p* *mf* *mp*

Vln. 201 *mp* *p*

Vc. *mf* *p*

PAD- PHARLIGH,
THE ALCHEMIST
(SAMPLE CHOIR) 1 201 *mp*

Gong 201

MALLET FLUX SINGLE
(MALLET FLUX) 4

ICE STORM (RISE AND HIT
- HYBRID BREATH1 -1A) 11

Ob. 211 *mp* *mf* *p*

A 211 *mp* *p* *p* *mp*

Vln. 211 *p*

PAD- PHARLIGH,
THE ALCHEMIST
(SAMPLE CHOIR) 1 211 *mp* *mp*

Gong 211

MALLET FLUX SINGLE
(MALLET FLUX) 4

ICE STORM (RISE AND HIT
- HYBRID BREATH1 -1A) 11

frühlingsblumen

Ob. 221 *mp* *p*

Musical staff for Oboe (Ob.) in treble clef. It features a melodic line starting with a half note, followed by quarter notes, and ending with a half note. A dynamic marking of *mp* is at the start, and *p* is at the end. A slur covers the first two measures.

A 221 *mp* *p*

Musical staff for Flute (A) in treble clef. It features a melodic line starting with a quarter note, followed by quarter notes, and ending with a half note. A dynamic marking of *mp* is at the start, and *p* is at the end. A slur covers the first two measures.

PAD- PHARLIGTH, THE ALCHEMIST (SAMPLE CHOIRD) 1 221 *p*

Musical staff for Pad in treble clef. It features a sustained melodic line with a dynamic marking of *p* at the start.

Gong 221

Musical staff for Gong in percussion clef. It features a sustained melodic line with a dynamic marking of *p* at the start.

MALLET FLUX SINGLE (MALLET FLUX) 4

Musical staff for Mallet Flux Single (MALLET FLUX) 4 in treble clef. It features a melodic line with a dynamic marking of *p* at the start.

VOICE STORM (RISE AND HIT - HYBRID BREATH1 -1A) 11

frühlingsblumen

♩ = 118

INTRO

3

9

17

24

7

BAJADA TENEBROSA 54

31

114

4

128

30

138

Frühlingsblumen

177 *p* **3** *p* *mf*

Musical staff 177-188. It begins with a treble clef and a key signature of one sharp (F#). The music starts with a piano (*p*) dynamic. A triplet of eighth notes is marked with a '3' above it. This is followed by a measure with a whole rest. The melody continues with eighth notes, some beamed together, and includes a triplet of eighth notes. The dynamic changes to mezzo-forte (*mf*) towards the end of the staff.

189 *pp* *p* *mp* *p* *mp* **13** **2**

Musical staff 189-211. It continues with a piano (*p*) dynamic. A piano-piano (*pp*) dynamic is indicated. The music features a triplet of eighth notes marked with a '3' above it. There are several measures with rests, some marked with a '13' above them. The dynamic fluctuates between piano (*p*), mezzo-piano (*mp*), and piano-piano (*pp*). A double bar line is present, followed by a measure with a '2' above it, and then another measure with a '2' above it.

212 *mp* *mf* *p* *mp* *p* **2**

Musical staff 212-223. It starts with a mezzo-piano (*mp*) dynamic. A triplet of eighth notes is marked with a '3' above it. The dynamic changes to mezzo-forte (*mf*), then piano (*p*), and then mezzo-piano (*mp*). A double bar line is present, followed by a measure with a '2' above it, and then another measure with a '2' above it. The staff ends with a piano (*p*) dynamic.

224

An empty musical staff with a treble clef, starting at measure 224. The staff is mostly blank, with a few notes visible at the very end, indicating the end of the piece.

frühlingsblumen

♩ = 118

INTRO

Musical score for the Intro section, measures 1-32. The piece is in 4/4 time. It begins with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*) and then piano-piano (*pp*). The melody features a triplet of eighth notes in measures 1, 16, 23, and 33. Measure 32 ends with a double bar line and a '2' above it, indicating the start of the next section.

Musical score for the BAJADA TENEBROSA section, measures 33-92. The section begins at measure 33 with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. It features a triplet of eighth notes in measure 33. The score includes a key signature change to one sharp (F#) in measure 41. Measure 41 is marked with a '19' above it, and measure 50 is marked with a '10' above it. The section concludes at measure 92 with a double bar line and a '2' above it.

100 *mf* *mp* *p* *p* *mf* *mf*

Musical staff 100-111: Treble clef, 4/4 time. Measures 100-111. Dynamics: *mf*, *mp*, *p*, *p*, *mf*, *mf*. Includes a fermata over measure 111.

112 *p* *p*

Musical staff 112-125: Treble clef, 4/4 time. Measures 112-125. Dynamics: *p*, *p*. Includes a fermata over measure 125. A large number '5' is written above the staff.

126 *p* *mp* *p*

Musical staff 126-139: Treble clef, 4/4 time. Measures 126-139. Dynamics: *p*, *mp*, *p*. Includes a triplet in measure 127 and a fermata over measure 139. A large number '6' is written above the staff.

141 *p* *mf* *mf*

Musical staff 141-151: Treble clef, 4/4 time. Measures 141-151. Dynamics: *p*, *mf*, *mf*. Includes a fermata over measure 141. A large number '2' is written above the staff.

152 *mp* *p* *mp*

Musical staff 152-164: Treble clef, 4/4 time. Measures 152-164. Dynamics: *mp*, *p*, *mp*. Includes a fermata over measure 152. A large number '4' is written above the staff.

165 *mf* *mp* *mp*

Musical staff 165-175: Treble clef, 4/4 time. Measures 165-175. Dynamics: *mf*, *mp*, *mp*. Includes a triplet in measure 167 and a fermata over measure 175.

176 *p* *p* *mf*

Musical staff 176-208: Treble clef, 4/4 time. Measures 176-208. Dynamics: *p*, *p*, *mf*. Includes a fermata over measure 176. A large number '23' is written above the staff.

209 *mp* *mp* *p* *p*

Musical staff 209-218: Treble clef, 4/4 time. Measures 209-218. Dynamics: *mp*, *mp*, *p*, *p*. Includes a triplet in measure 212.

219 *mp* *mp* *p*

Musical staff 219-228: Treble clef, 4/4 time. Measures 219-228. Dynamics: *mp*, *mp*, *p*. Includes a fermata over measure 219.

frühlingsblumen

♩ = 118

INTRO

40

BAJADA TENEBROSA

8

40

8

52

65

78

84

88

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

3 5

3

2

4

5

3

frühlingsblumen

♩ = 118

INTRO

14

Musical staff 1: Intro, measures 1-14. Dynamics: *mf*, *f*, *p*.

Musical staff 2: Measures 15-26. Dynamics: *p*, *mp*.

Musical staff 3: Measures 27-36. Dynamics: *mp*, *p*. Section: BAJADA TENEBROSA.

Musical staff 4: Measures 37-59. Dynamics: *p*, *mp*.

Musical staff 5: Measures 60-189. Dynamics: *mp*, *p*, *mp*.

Musical staff 6: Measures 190-201. Dynamics: *mp*, *p*.

Musical staff 7: Measures 202-213. Dynamics: *mp*, *p*.

214

frühlingsblumen

♩ = 118

INTRO

40

BAJADA TENEBROSA

46 *p* *mp* *p* *mp*

63 *mp* *mf* *p* *p*

77 *mp* *p* *p* *mp* *p* *p*

94 *mp* *p* *p* *mp*

109 *p* *p*

142 *mp* *mf* *mf*

154 *p* *mp* *p*

3

165 *p* *mp*

178 *mf* *p* *p* *mp*

190 *mp* *mf*

202 *mf* *p*

19

frühlingsblumen

♩ = 118

INTRO

The musical score is written in 4/4 time. It begins with an 'INTRO' section. The first two staves show the main melody, starting with a piano (*p*) dynamic and moving to mezzo-piano (*mp*). The third staff features a triplet of eighth notes marked 'r37' and dynamics *p* and *mp*. The fourth staff continues the melody with dynamics *p* and *mp*. The fifth staff has dynamics *p* and *mp*. The remaining staves are empty.

Musical notation for the first system, starting at measure 13. It features a treble clef staff with a melody and a piano staff with chords. Dynamics include *p* and *mf*. A double bar line is present at the end of the system.

Musical notation for the second system, starting at measure 13. It consists of a treble clef staff with a melody and a grand staff (piano) with chords. Dynamics include *mp*. The system contains 10 measures.

BAJADA TENEBROSA

Musical staff with treble clef. Measure numbers 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60 are indicated. Dynamic markings include *mp*, *pp*, and *mp*. The staff contains a melodic line with various note values and rests.

Musical staff with measure number 40. The staff is mostly empty, with some rests and a few notes in the later measures.

Musical staff with measure number 40. The staff is mostly empty, with some rests and a few notes in the later measures.

Musical staff with measure number 40. The staff is mostly empty, with some rests and a few notes in the later measures. A dynamic marking of *mf* is present.

Musical staff with measure number 40. The staff is mostly empty, with some rests and a few notes in the later measures. A dynamic marking of *mf* is present. There are triplet markings (L-3) under some notes.

Musical staff with measure number 40. The staff is mostly empty, with some rests and a few notes in the later measures.

Musical staff with measure number 40. The staff is mostly empty, with some rests and a few notes in the later measures.

Musical staff with measure number 40. The staff is mostly empty, with some rests and a few notes in the later measures.

Musical staff with measure number 40. The staff is mostly empty, with some rests and a few notes in the later measures. Dynamic markings include *mp* and *pp*.

52

mp *mf* *mp*

2/4

52

p

2/4

This page of a musical score for 'Frühlingsblumen' (page 117) contains the following musical elements:

- Staff 1 (Top):** Treble clef, starting at measure 64. It features a melodic line with a slur over the first three notes and a dynamic marking of *mf* at the end.
- Staff 2:** Treble clef, starting at measure 64. It contains a series of rests.
- Staff 3:** Treble clef, starting at measure 64. It contains a series of rests.
- Staff 4:** Treble clef, starting at measure 64. It contains a series of rests.
- Staff 5:** Bass clef, starting at measure 64. It features a melodic line with a triplet of eighth notes and a dynamic marking of *mp*.
- Staff 6:** Treble clef, starting at measure 64. It contains a series of rests.
- Staff 7:** Treble clef, starting at measure 64. It contains a series of rests.
- Staff 8:** Bass clef, starting at measure 64. It contains a series of rests.
- Staff 9:** Treble clef, starting at measure 64. It contains a series of rests.
- Staff 10:** Bass clef, starting at measure 64. It contains a series of rests.
- Staff 11:** Treble clef, starting at measure 64. It features a melodic line with a slur and a dynamic marking of *p* with a triplet of eighth notes.
- Staff 12:** Bass clef, starting at measure 64. It contains a series of rests.
- Staff 13:** Treble clef, starting at measure 64. It features a melodic line with a slur and a dynamic marking of *p*.
- Staff 14:** Bass clef, starting at measure 64. It contains a series of rests.

76 *mp* ----- *p*

76

76

mf ----- *p* ----- *p*

88 *mp*

88

88

88

88

88

88 *p* *mp*

88

88

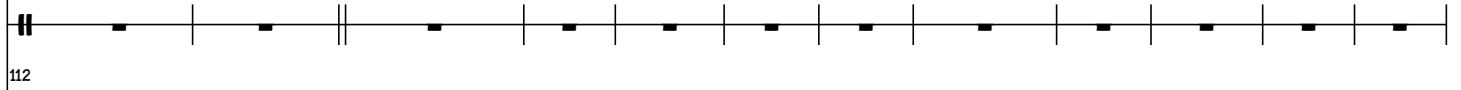
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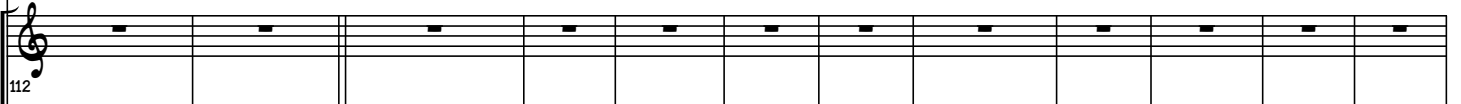
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112  Musical staff with treble clef, showing a melodic line with a dynamic marking of *mp*.

112  Piano staff with a whole rest.

112  Musical staff with treble clef, showing a whole rest.

 Musical staff with treble clef, showing a whole rest.

 Musical staff with treble clef, showing a melodic line.

 Musical staff with bass clef, showing a whole rest.

 Musical staff with treble clef, showing a melodic line with a triplet.

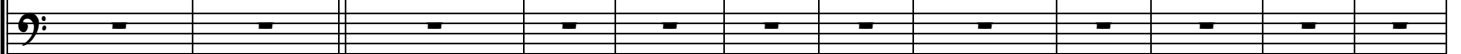
 Musical staff with treble clef, showing a melodic line.

 Musical staff with bass clef, showing a whole rest.

 Musical staff with treble clef, showing a whole rest.

 Musical staff with bass clef, showing a whole rest.

 Musical staff with treble clef, showing a whole rest.

 Musical staff with bass clef, showing a whole rest.

This page of a musical score for 'Frühlingsblumen' (page 122) contains the following elements:

- Staff 1 (Top):** Treble clef, starting at measure 124. It features a melodic line with a slur over five eighth notes and a dynamic marking of *mp*.
- Staff 2:** A single bar line with a repeat sign, indicating a section break.
- Staff 3:** Treble clef, starting at measure 124. It contains a melodic line with a slur over four eighth notes.
- Staff 4:** Treble clef, mostly containing rests.
- Staff 5:** Treble clef, containing a melodic line with a slur over four eighth notes.
- Staff 6:** Bass clef, mostly containing rests.
- Staff 7:** Treble clef, containing a melodic line with a slur over four eighth notes.
- Staff 8:** Bass clef, containing a melodic line with a slur over four eighth notes.
- Staff 9:** Treble clef, mostly containing rests.
- Staff 10:** Bass clef, containing a melodic line with a slur over four eighth notes and a marking '3' with a horizontal line underneath.
- Staff 11:** Treble clef, mostly containing rests.
- Staff 12:** Bass clef, mostly containing rests.

Musical staff 1 (Melody): *mp* *mp* *mp*

Musical staff 2 (Percussion): *mp*

Musical staves 3-12 (Piano accompaniment): Includes triplets and various rhythmic patterns.

Frühlingsblumen

The musical score for "Frühlingsblumen" begins at measure 148. The vocal line (top staff) features a melodic phrase starting with a triplet of eighth notes, marked *mp*. The piano accompaniment (lower staves) includes a bass line with a triplet of eighth notes and a right-hand part with a series of chords and moving lines. The score is presented in a multi-staff format, with the vocal line at the top and several staves for the piano accompaniment below. The notation includes various note values, rests, and dynamic markings.

160

mp

160

160

3

Musical staff 1 (Treble clef): 172 *mp*

172 *mp*

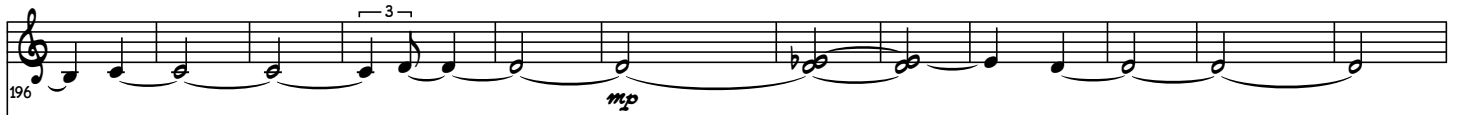
Musical staff 2 (Piano clef): 172

172 *mp*

Musical staves 3-10 (Piano accompaniment): 172

172

This musical score page contains measures 184 through 193. It features a vocal line and a piano accompaniment. The vocal line begins in measure 184 with a melodic phrase marked *mp*. The piano accompaniment includes a bass line with a triplet in measure 185 and a bass line with a series of eighth notes in measure 193. The score is written on ten staves: a vocal staff and two systems of piano accompaniment (treble and bass clefs).

196 

196 

196 

208 *mp*

208

208

Musical staff 1: Treble clef, 7/8 time signature. Measures 220-224. Dynamics: *mp*, *p*.

Musical staff 2: Alto clef, measures 220-224.

Musical staff 3: Treble clef, measures 220-224.

Musical staff 4: Treble clef, measures 220-224.

Musical staff 5: Treble clef, measures 220-224.

Musical staff 6: Bass clef, measures 220-224.

Musical staff 7: Treble clef, measures 220-224.

Musical staff 8: Treble clef, measures 220-224.

Musical staff 9: Bass clef, measures 220-224.

Musical staff 10: Treble clef, measures 220-224.

Musical staff 11: Bass clef, measures 220-224.

Musical staff 12: Treble clef, measures 220-224.

Musical staff 13: Bass clef, measures 220-224.

CONCLUSIONES

Crear la música para estos cortometrajes fue un gran desafío, no solo por la longitud del primer corto “cosmos” sino también por el encontrar los colores e intensidad que el cortometraje expresa, lidiando con bloqueos creativos, frustraciones, muchas revisiones y correcciones, prueba y error consante, también con fallas de las diferentes herramientas digitales (DAW Digital Audio Workstation) perder y ganar motivación con las diferentes retroalimentaciones además de circunstancias externas.

A pesar de ser un gran desafío, crear esto me ayudó a crecer como músico compositor, descubrir nuevas texturas, herramientas para la vida profesional, es un aprendizaje que agradezco a la carrera, ponerme al límite con mis propias emociones para crear lo que es este trabajo de titulación, salir de mi zona de confort para cumplir con esto me ha hecho crecer musicalmente de manera ascelerada.

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