

# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

**Escena 1: Glass Half**

**Escena 2: The Creed**

**Pedro José Ramírez Arroyo**

**Composición para Medios Contemporáneos**

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

Quito, 15 de diciembre de 2023

# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

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

**Escena 1: Glass Half**

**Escena 2: The Creed**

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Quito, 15 de diciembre de 2023

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## RESUMEN

El siguiente proyecto de film scoring consiste en la musicalización de dos cortos de la plataforma digital CueTube, llamados 'Glass Half' y 'The Creed'. Las composiciones utilizan recursos y técnicas aprendidas a lo largo de la carrera de Composición para Medios Contemporáneos de la USFQ, como orquestación, arreglos, armonía, composición dramática, entre otras. Además, la música cumple con los requerimientos artísticos de los tutores de cada uno de los cortos del Proyecto Integrador CMC, que en este caso actuaron como directores de cine.

**Palabras clave:** musicalización, composiciones, orquestación, arreglos, armonía, composición dramática, directores de cine, film scoring.

## ABSTRACT

This film scoring project consists in the musicalization of two short films from the digital platform CueTube, called 'Glass Half' and 'The Creed'. These musical compositions use resources and techniques acquired during the Composition for Contemporary Media major in Universidad San Francisco de Quito, like orchestration, arrangement, harmony, dramatic composition, etc. Further, the music achieves the artistic requirements of the tutors of each short film of the Proyecto Integrador CMC course, who in this case acted like film directors.

**Palabras clave:** musicalization, compositions, orchestration, arrangement, harmony, dramatic composition, film directors, film scoring.

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## INTRODUCCIÓN

El proyecto final de la carrera de Composición para Medios Contemporáneos de la Universidad San Francisco de Quito, consiste en la creación de dos piezas musicales que acompañen y complementen a dos cortos de la plataforma online CueTube. En este caso, los cortos son ‘Glass Half’ y ‘The Creed’. El primero de ellos es un corto animado que relata la historia de dos personajes completamente opuestos, quienes tratan de demostrarse mutuamente que su gusto por el arte es mejor. El segundo es un montaje de diferentes escenas sobre el boxeo, con una voz en off que narra la fuerza y la estrategia necesarias para sobresalir en el ring.

Cada uno de los cortos es abordado de una manera diferente. El primero tiene un acercamiento más a la música clásica europea, con un ensamble de cuerdas y vientos madera. El segundo experimenta más con sintetizadores, efectos de sonido e incluso samples de diferentes elementos del boxeo que complementan a lo que sucede en la imagen y la música. De esta manera se ponen en práctica dos desafíos creativos, que se resuelven en el camino.

Para entender mejor la importancia que tiene la música para éstos dos cortos y en general para cualquier producción audiovisual, es importante conocer sobre su historia e impacto en el mundo del cine.

## DESARROLLO DEL TEMA

La música es un modo de expresión muy importante y necesario, que acompaña y complementa al cine desde su génesis. En éste arte audiovisual, la música desempeña un papel fundamental, ya que, a través de sus melodías, ritmos y arreglos, contribuye a establecer el tono, la intensidad y la atmósfera de una película. Funciona como un poderoso lenguaje narrativo que amplifica las emociones y conecta al público con los personajes y la trama.

La historia de la música y el cine empieza en la era del cine mudo (1890 - 1929). La música es vital para narrar la historia y mantener a la audiencia enganchada, pero el acompañamiento es diferente al cine que vemos ahora. Esto es lo que explica Fort Collins Symphony sobre la música en el cine mudo:

Pianistas, organistas o incluso pequeñas orquestas interpretaban el score en vivo en el cine, improvisando o siguiendo una partitura compilada que combinaba composiciones clásicas, melodías populares y piezas originales. Los músicos recibían hojas con los detalles de la escena de la película para ayudarles a sincronizar su interpretación con los acontecimientos de la pantalla. (2023, parr. 3)

Siguiendo el hilo de la historia, entre 1930 y 1950, los compositores tienen backgrounds musicales y componen, en su mayoría, piezas orquestales. Posteriormente, el jazz encuentra su lugar en los scores de las películas, por lo que la música de Hollywood se aleja de su sonido anterior, mayoritariamente europeo.

A partir de 1960, “algunas bandas sonoras están compuestas casi exclusivamente por canciones que no tienen nada que ver con la película. La posibilidad de obtener ingresos complementarios de las ventas de bandas sonoras, junto con el hecho de que resultaba más barato componer una película con canciones, hacían de esto una estrategia muy atractiva para los estudios.” (Paris, 2023, parr. 16)

Para los 70s, se regresa un poco al sonido clásico del cine, pero se incorporan nuevas tecnologías e instrumentos, como los sintetizadores. Ya no se necesitan tantos instrumentistas para crear todos los sonidos, sino que era más fácil que una sola persona genere el sonido de todos los instrumentos con tecnología. Para los 80s, la tecnología dentro del ámbito musical sigue avanzando. Ahora, varios scores usan mucho los sintetizadores, “sampling” y secuenciación por ordenador (computer-based sequencing).

Ahora, a partir de todos éstos descubrimientos y desarrollo, la música para películas permite la entrada a músicos que no tienen un background clásico. En los scores, se usan diferentes géneros, técnicas de composición y diferentes tecnologías que permiten a los compositores expresarse de manera más libre y poder crear la música perfecta para una película, aunque las decisiones que se hagan sobre la música casi siempre dependerán de lo que el director busca, quiere y necesita para la película.

La música en las películas es acompañante, pero también tiene un impacto en el desarrollo de la trama, además que permite a la audiencia generar conexiones emocionales con lo que está pasando en la película. Schulte explica que la mayoría del tiempo, la gente atribuye a los actores o actrices su afectación emocional, sin tomar en cuenta que el score puede establecer el ambiente general de la película, reflejar los sentimientos y pensamientos de un personaje e incluso influir en la simpatía que la audiencia siente por un personaje (2019).

Así, la música se entiende como un complemento esencial para cualquier producción cinematográfica. Juntos, los dos artes nos cuentan historias, nos permiten sentir una gama inmensa de emociones, nos llevan en un viaje único y nos transforman cada vez que vemos una película.

**Glass Half: Lista de Instrumentación**

**Flauta traversa:** BBC Symphony Orchestra de *Spitfire Audio*

**Oboe:** BBC Symphony Orchestra de *Spitfire Audio*

**Fagot:** BBC Symphony Orchestra de *Spitfire Audio*

**Violin I, II, III & IV:** BBC Symphony Orchestra de *Spitfire Audio*

**Viola I & II:** BBC Symphony Orchestra de *Spitfire Audio*

**Violoncello I & II:** BBC Symphony Orchestra de *Spitfire Audio*

**Contrabajo:** BBC Symphony Orchestra de *Spitfire Audio*

Score

# GLASS HALF

Pedro Ramírez

**Intro** ♩ = 66

**GLASS HALF**

Musical score for the first system of 'GLASS HALF'. The system includes parts for Flute, Oboe, Bassoon, Violin I, Violin II, Violin III, Violin IV, Viola I, Viola II, Cello I, Cello II, and Double Bass. The tempo is marked as ♩ = 66. The key signature has one flat. The score begins with a dynamic of *p* (piano) and includes markings for *mp* (mezzo-piano) and *mp dolce* (mezzo-piano dolce). The Flute part has a *mp* marking. The Cello I and Double Bass parts have *pizz.* (pizzicato) markings. The Cello I part also has an *mp dolce* marking.

♩ = 142

Musical score for the second system of 'GLASS HALF'. The system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The tempo is marked as ♩ = 142. The key signature has one flat. The Flute part has a *f dolce* (forte dolce) marking. The Violin I part has a *mf* (mezzo-forte) marking. The Viola II part has a *mf arco* (mezzo-forte arco) marking. The Violoncello I part has a *mf espressivo* (mezzo-forte espressivo) marking. The Violoncello II part has a *mf arco* (mezzo-forte arco) marking. The Double Bass part has a *mf* (mezzo-forte) marking.

GLASS HALF

Musical score for measures 17-24. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The tempo is marked as quarter note = 65. The key signature has two flats. Measure 17 features a dynamic marking of *mp*. Measures 21-24 show a melodic line in the Bassoon and a sustained chord in the Double Bass, both marked *mp*.

Musical score for measures 25-32. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The tempo is marked as quarter note = 142 for measures 25-30 and quarter note = 98 for measures 31-32. The key signature has two flats. Measures 25-30 feature a melodic line in the Bassoon marked *mf*. Measures 31-32 feature a melodic line in the Bassoon marked *mf* and a melodic line in the Double Bass marked *mp*. The Viola I part has a dynamic marking of *mp*. The Violoncello I and II parts have markings for *pizz.* and *arco*.

GLASS HALF

(con la scena)

$\text{♩} = 107$  a piacere

34 35 36 37 38 39 40 41 42 43

Fl. I *mf*

Ob.

Bsn. *f*

Vln. I *mf*

Vln. II *mf*

Vln. III *mf*

Vln. IV

Vla. I *mf*

Vla. II

Vc. I *mf*

Vc. II

D.B.

*a tempo*

$\text{♩} = 101$

$\text{♩} = 141$

44 45 46 47 48 49 50 51 52

Fl. I *mp* *f*

Ob. *p* *mf giocoso*

Bsn. *f*

Vln. I *pizz.*

Vln. II *mp* *mp*

Vln. III *mp* *mp*

Vln. IV *pizz.*

Vla. I *mp* *mp*

Vla. II *pizz.*

Vc. I *mp* *mp* *mf*

Vc. II

D.B. *mp*

GLASS HALF

Musical score for measures 50-54 and 55-59. The score is for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The tempo is marked as  $\text{♩} = 142$ . The key signature has one sharp (F#). The time signature is 3/4. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for measures 57-61. The score is for a full orchestra. The instruments listed are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The tempo is marked as *Andante*. The key signature has one sharp (F#). The time signature is 3/4. The dynamics are marked as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

GLASS HALF

This page of the musical score for "GLASS HALF" contains two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The second system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.).

Key musical details include:

- Tempo and Meter:** The first system is marked with a tempo of  $\text{♩} = 66$  and a 4/4 time signature. The second system features tempo changes to  $\text{♩} = 101$  and  $\text{♩} = 141$ , with a 3/4 time signature.
- Dynamic Markings:** Dynamics range from *f* (forte) to *mf* (mezzo-forte) and *mp* (mezzo-piano). Specific markings include *mf giocoso* for the Oboe and *arco* for the Violoncello I.
- Performance Techniques:** *pizz.* (pizzicato) is indicated for the Viola II, Violoncello I, and Double Bass. *sub. p.* (subito piano) is marked for the Violoncello I.
- Rehearsal Marks:** Rehearsal marks are numbered 66, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, and 80.
- Articulation:** Accents and slurs are used throughout the score to indicate phrasing and emphasis.

GLASS HALF

Musical score for measures 81-88. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The tempo is marked  $\text{♩} = 69$ . Measure numbers 81, 83, 84, 85, 86, 87, and 88 are indicated above the staves. The Flute part has a melodic line with slurs and accents. The Bassoon part has a similar melodic line. The string parts (Vln. II, Vln. III, Vla. I, Vc. I, D.B.) have a sustained chord in measure 88, marked *arco* and *mp*.

Musical score for measures 89-96. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Violin IV (Vln. IV), Viola I (Vla. I), Viola II (Vla. II), Violoncello I (Vc. I), Violoncello II (Vc. II), and Double Bass (D.B.). The tempo is marked  $\text{♩} = 114$  (*jazz cue, crédits*). Measure numbers 89, 90, 91, 92, 93, 94, 95, and 96 are indicated above the staves. All parts are mostly silent, with some initial notes in measures 89 and 90.

GLASS HALF

$\text{♩} = 101$

Fl.

Ob. *mf giocoso*

Bsn.

Vln. I *pizz*

Vln. II *pizz mp*

Vln. III *mp*

Vln. IV *pizz*

Vla. I *mp*

Vla. II *pizz*

Vc. I

Vc. II

D.B.

97 98 99 100 101 102

Flute

## GLASS HALF

Pedro Ramírez

**Intro** ♩ = 66 **GLASS HALF**

3

*mp*

8

9

10

11

12

13

14

15

16

17

*f dolce*

♩ = 142

18

9

27

28

29

30

31

*mp*

♩ = 65

32

33

34

35

36

*mf*

♩ = 98

37

38

39

42

43

44

*mf*

♩ = 107 piacere

♩ = 101 a tempo

45

47

48

49

50

51

*f*

52

53

54

55

56

57

58

*mf*

♩ = 142

*f*

59

60

61

62

63

64

*ff*

65

66

67

68

69

2

GLASS HALF

70  $\text{♩} = 66$  *mp* 71 72 73 74 75  $\text{♩} = 101$

76  $\text{♩} = 141$  2 78 79 80 81

82  $\text{♩} = 69$  5 83 84 85 90

91  $\text{♩} = 114$  5 96 97 4 101 2  $\text{♩} = 101$

Oboe

# GLASS HALF

Pedro Ramírez

Intro ♩ = 66 **GLASS HALF** ♩ = 142 ♩ = 65

31 ♩ = 142 ♩ = 98 ♩ = 107 *a piacere* ♩ = 101

43 44 45 *p* *mf giocoso* 46 47

48 ♩ = 141 ♩ = 142 ♩ = 66

75 ♩ = 101 ♩ = 141 76 77 3 3

78 ♩ = 69 ♩ = 114 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96

97 ♩ = 101 98 99

100 101 102

Bassoon

# GLASS HALF

Pedro Ramírez

**Intro** ♩ = 66 **GLASS HALF**

3 5 6

*mp*

7 8 9 10 11 ♩ = 142 7

18 ♩ = 65 20 21 22 23 24 25

*mp*

26 27 28 29 30 31 ♩ = 142

*mf*

32 ♩ = 98 33 34 35 2

*mf*

37 ♩ = 107 *a piacere* 39 40 41 42 ♩ = 101 *a tempo* 43

*f*

44 45 47

48 ♩ = 141 49 50 51 52 53 54

55 ♩ = 142 *f*

56 57

*mf*

58 59 60 61 62 63 64

65 66 67 68 69 70 ♩ = 66

2

GLASS HALF

♩ = 101

Musical score for 'GLASS HALF' in bass clef, measures 71-101. The score is divided into three systems. The first system (measures 71-75) features a melodic line with dynamics *mp* and *mf*. The second system (measures 76-84) includes a double bar line with a fermata, a tempo change to ♩ = 141, and a 2-measure rest. The third system (measures 85-101) includes a double bar line with a fermata, a tempo change to ♩ = 69, a 5-measure rest, a tempo change to ♩ = 114, a 5-measure rest, a tempo change to ♩ = 101, a 4-measure rest, and a 2-measure rest. The piece concludes with a double bar line and a fermata.

Violin I

# GLASS HALF

Pedro Ramírez

**Intro** ♩ = 66 **GLASS HALF**

11 ♩ = 142 *mf*

14 ♩ = 65 9 27 28 3 31 ♩ = 142

18 ♩ = 98 32 *mf* 33 34 35 2

37 ♩ = 107 *a piacere* ♩ = 101 *a tempo* 5 42 2 44 45 2 47 48 7 ♩ = 141

55 ♩ = 142 *mf* 56 57 9 9

58 *p* 59 3 60

61 *mp* 62 63 3 64 *mf*

65 *f* 66 3 3 3 3

67 68 69

2

GLASS HALF

The musical score consists of two staves. The first staff begins at measure 70 and contains seven measures with the following time signatures: 4/4, 3/4, 2/4, 4/4, 7/8, 4/4, and 5/4. Above the staff, there are five musical notes with stems pointing down, each with a number above it: 66, 101, 141, 69, and 114. Below the staff, there are several numbers: 5, 75, 76, 9, 85, 5, 90, 91, 5, and 96. The second staff begins at measure 97 and contains two measures with time signatures 3/4 and 3/8. Above the staff, there are two musical notes with stems pointing down, each with a number above it: 101 and 101. Below the staff, there are two numbers: 4 and 2.

Violin II

# GLASS HALF

Pedro Ramírez

**Intro** ♩ = 66 **GLASS HALF** ♩ = 142

18 ♩ = 65 ♩ = 142

32 ♩ = 98 ♩ = 107 *a piacere* ♩ = 101 *a tempo*

45 pizz. ♩ = 141 ♩ = 142

58 mf

65 f ♩ = 66

74 ♩ = 101 ♩ = 141

85 ♩ = 69 arco ♩ = 114

97 ♩ = 101 pizz. ♩ = 101

Violin III

# GLASS HALF

Pedro Ramírez

**Intro** ♩ = 66 **GLASS HALF**

Measures 1-10: ♩ = 142, *p*

Measures 11-17: *mf*, ♩ = 65

Measures 18-31: *mp*, *mf*, *a tempo*, ♩ = 142

Measures 32-43: *mp*, *mf*, *a piacere*, ♩ = 107, ♩ = 101, *mp*

Measures 44-47: *mp*, *pizz.*, ♩ = 141

Measures 48-54: ♩ = 142, *mp*, *arco*

Measures 55-57: *mp*, ♩ = 142

Measures 58-64: *mf*, ♩ = 142

Measures 65-69: *f*, ♩ = 142

Measures 70-76: ♩ = 66, *pizz.*, ♩ = 101, ♩ = 141

Measures 77-84: ♩ = 142, *mp*, ♩ = 141

2

GLASS HALF

85  $\text{♩} = 69$  2 87 arco 88 89 90 91  $\text{♩} = 114$  5 96

97  $\text{♩} = 101$  pizz. 98 99 100 101 2

*mp*

Violin IV

# GLASS HALF

Pedro Ramírez

♩ = 142

**Intro** ♩ = 66 **GLASS HALF**

*mf*

14

18

42

58

65

70

75

91

♩ = 65

♩ = 142

♩ = 98

♩ = 107 *a piacere*

♩ = 101 *a tempo*

♩ = 141

♩ = 142

♩ = 66

♩ = 101

♩ = 141

♩ = 69

♩ = 114

♩ = 101



2

## GLASS HALF

The musical score consists of two staves. The first staff begins at measure 85 with a tempo marking of ♩ = 69. It features a double bar line with a '2' above it, followed by measures 87, 88, 89, and 90. Measure 88 is marked 'arco' and 'mp'. Measure 91 has a tempo marking of ♩ = 114 and a '5' above it. Measure 96 ends with a double bar line. The second staff begins at measure 97 with a tempo marking of ♩ = 101 and 'pizz.' above it. It contains measures 98, 99, 100, and 101. Measure 101 ends with a double bar line and a '2' above it. The dynamic 'mp' is indicated below the first staff.

Viola II

# GLASS HALF

Pedro Ramírez

**Intro** ♩ = 66 **GLASS HALF** ♩ = 142

11 12 13

*mf*

14 15 16 17

18 ♩ = 65 27 28 ♩ = 142 31 32 ♩ = 98 33 37 ♩ = 107 *a piacere*

42 ♩ = 101 *a tempo* 44 45 47 48 ♩ = 141 55 57 ♩ = 142

58 59 60 61 62 63 64

*mf*

65 66 67 68 69

*f*

70 ♩ = 66 73 74

*mf*

75 ♩ = 141 76 85 ♩ = 69 90

91 ♩ = 114 96 97 ♩ = 101 101



2

GLASS HALF

The musical score consists of four staves of music, each with a different time signature and tempo marking. The first staff (measures 70-75) is in 4/4 time with a tempo of ♩ = 66, starting with a *pizz.* marking and transitioning to *arco* and *mf* dynamics. The second staff (measures 76-83) is in 3/4 time with a tempo of ♩ = 141, marked *mf*. The third staff (measures 85-96) is in 4/4 time with a tempo of ♩ = 69, marked *mp*, and includes a section in 4/4 time with a tempo of ♩ = 114. The fourth staff (measures 97-101) is in 3/4 time with a tempo of ♩ = 101, starting with a *pizz.* marking and ending with a *2* marking.



Double Bass

# GLASS HALF

Pedro Ramírez

**Intro** ♩ = 66 **GLASS HALF** pizz.

7 8 9 10

11 12 13

14 15 16 17

18 19 20 21 22 23 24 25 26 27 28 2

30 31 32 33 34 35 2

37 41 42 43 44 45 2

47 48 49 50 51 52 53 54

55 56 57

58 59 60 61 62 63 64

65 66 67 68 69

2

GLASS HALF

The musical score consists of four staves of bass clef notation. The first staff (measures 70-75) is in 4/4 time, marked *pizz.* with a tempo of ♩ = 66. It features eighth and sixteenth notes with accents and slurs. The second staff (measures 76-84) is in 2/4 time, marked with a tempo of ♩ = 141, and contains a triplet of eighth notes in measure 76 and a quarter note in measure 84. The third staff (measures 85-90) is in 4/4 time, marked *arco* and *mp* with a tempo of ♩ = 69. It includes a half note in measure 88 and a quarter note in measure 89. The fourth staff (measures 91-101) is in 4/4 time, marked with a tempo of ♩ = 114, and contains a half note in measure 91, a quarter note in measure 96, a half note in measure 97, and a quarter note in measure 101. The piece concludes with a double bar line.

**The Creed: Lista de instrumentación**

**Synth 1:** Soft Piano & Woods Loop de *Labs by Spitfire Audio*

**Synth 2:** Soft Piano, Woods Loop & Pluck Synth de *Labs by Spitfire Audio*

**Synth 3:** The Deeps de *Labs by Spitfire Audio*

**Synth 4:** Avar de *Labs by Spitfire Audio*

**Synth 5:** Brutalizer de *Labs by Spitfire Audio*

**Synth 6:** Wind & Thunder de *Labs by Spitfire Audio*

**Synth 7:** Pluck Synth de *Labs by Spitfire Audio*

**Synth 8:** Oseny de *Labs by Spitfire Audio*

**Choir:** Choir – Long de *Labs by Spitfire Audio*

**Choir 2:** Gaelic Voices – Oh Riser de *Labs by Spitfire Audio*

**Synth 9:** The Machine de *Labs by Spitfire Audio*

**Synth 10:** Nightfrost de *Labs by Spitfire Audio*

**Synth 11:** Sound The Alarm de *Labs by Spitfire Audio*

**Synth 12:** Bass Synth Bend de *Labs by Spitfire Audio*

**Cellos:** Grabados por Pedro Ramírez, procesados con RC 24 de *Softube*

**Synth 13:** Cloud Supply de *Kontakt*

**Percussion:** Action Strikes (Metal Box, Tikitaka Coins, Hybrid Flaps, Taiko Low Solo, Cinematic Selection) de *Kontakt*, Animal Kit de *Labs by Spitfire Audio* & BBC Symphony Orchestra (Tubular Bells y Crotales) de *Spitfire Audio*

Score

# CREED

Pedro Ramírez

The musical score is presented on a page with 24 staves. The top staff is marked with a tempo of  $\text{♩} = 101$ . The score includes the following tracks from top to bottom:

- Labs: Soft Piano, Woods Loop
- Labs: Soft Piano, Woods Loop, Phuck Synth
- Labs: The Deeps
- Labs: Avar
- Labs: Brutalizer
- Labs: Wind & Thunder
- Labs: Phuck Synth
- Labs: Oseny
- Labs: Choir - Long
- Labs: Gaelic Voices - Oh Riser
- Labs: The Machine
- Labs: Nightfrost
- Labs: Sound The Alarm
- Labs: Bass Synth Bend
- Cello Rise
- Cello Pedal C
- Cello Pedal F
- Cello Pulse Bass
- Cello Hits
- Kontakt: Cloud Supply
- Kontakt: Action Strikes - CINEMATIC SELECTION
- Labs: Animal Kit
- Kontakt: Action Strikes - METAL BOX
- Kontakt: Action Strikes - TIKITAKA CODNS
- Kontakt: Action Strikes - HYBRID FLAPS
- Kontakt: Action Strikes - TAIKO LOW SOLO
- BBC Symphony Orchestra: Tubular Bells
- BBC Symphony Orchestra: Crotales

The score contains various musical notations, including notes, rests, and dynamic markings such as *mp* and *p*. The tracks are arranged in a vertical stack, with some tracks having multiple staves.

# CREED

Musical score for measures 17-31. The score includes staves for KEYS, PEDAL 1, PEDAL 2, DEEP, AMBIENT 2, TOAST, PULSE BASS, CELLO PDL C, CELLO PDL F, CELLO HITS, KEYS 2, and BELLS. Measure numbers 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, and 31 are indicated above the staves. Dynamics include *mp*, *p*, *pp*, and *mf*. A section marked *ad libitum* begins at measure 28.

Musical score for measures 32-46. The score includes staves for KEYS, PEDAL 1, PEDAL 2, DEEP, AMBIENT 2, TOAST, PULSE BASS, CELLO PDL C, CELLO PDL F, CELLO HITS, and KEYS 2. Measure numbers 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, and 47 are indicated above the staves. Dynamics include *mf*, *p*, and *pp*.

# CREED

Musical score for 'CREED' featuring the following instruments: KEYS, PEDAL 1, PEDAL 2, DEEP, AMBIENT 2, TOAST, PULSE BASS, CELLO PDL C, CELLO PDL F, CELLO HITS, and BELLS. The score spans measures 50 to 60. Pedal parts include a *g<sup>6</sup>* marking. A *mf* dynamic marking is present in the BELLS part at measure 55.

## FIGHT

Musical score for 'FIGHT' featuring the following instruments: KEYS, KEYS OST, PEDAL 1, PEDAL 2, DEEP, AMBIENT 2, VOX 2, PULSE BASS, BASS SYNTH, CELLO UP UP, CELLO PDL C, CELLO PDL F, CELLO PB, CELLO HITS, KEYS 2, BOOM, COINS, BELLS, and CROTALES. The score spans measures 02 to 08. Dynamics include *mp*, *mf*, *p*, and *mf*. Pedal parts include a *g<sup>6</sup>* marking. A *mf* dynamic marking is present in the KEYS 2 part at measure 02.

# CREED

Musical score for measures 67-76. The score includes staves for KEYS, KEYS OST, PEDAL 1, PEDAL 2, PULSE BASS, BASS SYNTH, CELLO UP UP, CELLO PDL C, CELLO PDL F, CELLO PB, KEYS 2, BOOM, and COINS. The KEYS staff features complex chordal textures with various articulations. The PULSE BASS and BASS SYNTH parts provide a rhythmic foundation. The CELLO parts are mostly sustained notes. The BOOM part has a consistent rhythmic pattern. The COINS part features a melodic line with some rests.

Musical score for measures 77-86. The score includes staves for KEYS, KEYS OST, PEDAL 1, PEDAL 2, DEEP, AMBIENT 2, VOX, TOAST, PULSE BASS, BASS SYNTH, CELLO PDL C, CELLO PDL F, CELLO PB, CELLO HITS, KEYS 2, BOOM, and COINS. The VOX part has a melodic line with dynamics *mp* and *p*. The TOAST part has a melodic line with dynamics *mf* and *mp*. The PULSE BASS part has a melodic line with dynamics *mp* and *mf*. The CELLO HITS part has a melodic line with dynamics *mf*. The KEYS staff continues with complex chordal textures. The PULSE BASS and BASS SYNTH parts provide a rhythmic foundation. The CELLO parts are mostly sustained notes. The BOOM part has a consistent rhythmic pattern. The COINS part features a melodic line with some rests.

# CREED

This musical score is for the piece 'CREED' and spans 10 measures. The instruments and parts are as follows:

- KEYS:** Features a melodic line with notes and rests, including a trill in measure 9.
- KEYS OST:** Provides a rhythmic accompaniment with eighth notes.
- PEDAL 1 & 2:** Play sustained, low-frequency notes.
- DEEP:** Similar to the pedals, playing sustained notes.
- AMBIENT 2:** Features a melodic line with a trill in measure 9.
- VOX & VOX 2:** Vocal parts with sustained notes and a trill in measure 9.
- TOAST:** Plays a rhythmic pattern with eighth notes.
- PULSE BASS:** Plays a steady eighth-note pulse.
- BASS SYNTH:** Plays sustained notes.
- CELLO PDL C & F:** Play sustained notes.
- CELLO PB:** Plays a rhythmic pattern with eighth notes.
- KEYS 2:** Plays a melodic line with a trill in measure 9.
- BOOM:** Plays sustained notes.
- PERCU HI:** Plays a rhythmic pattern with eighth notes.
- COINS:** Plays a melodic line with notes and rests.

Measure numbers 85 through 92 are indicated at the top of the score. A dynamic marking of *mf* is present in measure 9.

# CREED

Musical score for 'CREED' featuring various instruments and vocal parts. The score includes:

- KEYS
- KEYS OST
- PEDAL 1
- PEDAL 2
- DEEP
- AMBIENT 2
- AMBIENT 3
- VOX 2
- TOAST
- PULSE BASS
- BASS SYNTH
- CELLO UP UP
- CELLO PDL C
- CELLO PDL F
- CELLO PB
- CELLO HITS
- KEYS 2
- BOOM
- PERCU HI
- COINS
- CROTALES

Annotations include dynamics such as *mf* and *f*, and performance directions like *glissando hacia arriba* and *mf c. poco a poco*. Measure numbers 92 through 100 are indicated at the top of the score.

# CREED

This musical score is for the piece 'CREED' and consists of 16 staves. The instruments and their parts are as follows:

- KEYS:** Features a melodic line with various ornaments and dynamics, including accents and slurs.
- KEYS OST:** Provides a rhythmic accompaniment for the main keys.
- PEDAL 1 & 2:** Both play sustained, low-frequency chords that create a deep, atmospheric texture.
- AMBIENT 2 & 3:** Add to the atmospheric quality with sustained, layered textures.
- TOAST:** Plays a rhythmic pattern of eighth notes with a triplet.
- PULSE BASS:** Provides a steady, rhythmic pulse.
- BASS SYNTH:** Plays a simple, rhythmic bass line.
- CELLO UP UP:** Plays sustained, low-frequency chords.
- CELLO PDL C & F:** Play sustained, low-frequency chords.
- CELLO PB:** Plays a rhythmic pattern of eighth notes.
- CELLO HITS:** Features a few specific rhythmic hits.
- KEYS 2:** Provides a melodic counterpoint to the main keys.
- BOOM:** Plays sustained, low-frequency chords.
- PERCU HI:** Plays a rhythmic pattern of eighth notes.
- COINS:** Plays a rhythmic pattern of eighth notes.

# CREED

This musical score is for the piece "CREED" and consists of 18 staves. The instruments and parts are as follows:

- KEYS:** Top staff, bass clef, featuring a complex melodic line with many accidentals and ties.
- KEYS OST:** Second staff, treble clef, providing a simple harmonic accompaniment.
- PEDAL 1 & 2:** Third and fourth staves, bass clef, playing sustained chords.
- DEEP:** Fifth staff, bass clef, playing sustained chords.
- AMBIENT 2 & 3:** Sixth and seventh staves, bass clef, playing sustained chords.
- AMBIENT 4:** Eighth staff, treble clef, playing sustained chords.
- TOAST:** Ninth staff, bass clef, playing a rhythmic pattern of eighth notes.
- PULSE BASS:** Tenth staff, bass clef, playing a rhythmic pattern of eighth notes.
- BASS SYNTH:** Eleventh staff, bass clef, playing sustained chords.
- CELLO UP UP:** Twelfth staff, bass clef, playing sustained chords.
- CELLO PDL C:** Thirteenth staff, bass clef, playing sustained chords.
- CELLO PDL F:** Fourteenth staff, bass clef, playing sustained chords.
- CELLO PB:** Fifteenth staff, bass clef, playing a rhythmic pattern of eighth notes.
- CELLO HITS:** Sixteenth staff, bass clef, playing sustained chords.
- KEYS 2:** Seventeenth staff, treble clef, playing sustained chords.
- BOOM:** Eighteenth staff, bass clef, playing sustained chords.
- PERCU HI:** Nineteenth staff, bass clef, playing a rhythmic pattern of eighth notes.
- COINS:** Twentieth staff, bass clef, playing a rhythmic pattern of eighth notes.

The score includes various musical notations such as ties, slurs, and dynamic markings like *pp* and *ppp*. Measure numbers are indicated at the beginning of several staves: 100, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200.

# CREED

This musical score is for the track 'CREED' and spans measures 117 to 120. The score is arranged for a large ensemble of instruments and includes the following parts:

- KEYS:** Main keyboard part with melodic lines and chords.
- KEYS OST:** Keyboard ostinato.
- PEDAL 1 & 2:** Pedal parts for the keyboard.
- AMBIENT 2, 3, & 4:** Ambient textures, with measures 118-119 marked with a *g<sup>60</sup>* dynamic.
- VOX 2:** Second vocal part.
- TOAST:** A melodic line, possibly for a vocal or synth.
- PULSE BASS & 2:** Bass lines, with measure 118 marked with a *g<sup>60</sup>* dynamic.
- BASS SYNTH:** Bass synth part.
- CELLO UP UP, PDL C, PDL F, PB:** Cello parts, including up-bow, pedal, and body parts.
- CELLO HITS:** Cello hits.
- KEYS 2:** Second keyboard part.
- BOOM:** Boom part.
- TOMS:** Tom part, with measure 121 marked with a *p* dynamic.
- PERCU HI:** High percussion part.
- COINS:** Coin part.
- PERCU MID & LOW:** Middle and low percussion parts, with measure 121 marked with a *p* dynamic.

The score includes various musical notations such as dynamics (*p*, *g<sup>60</sup>*), articulation marks (>), and measure numbers (117, 118, 119, 120, 121, 122).

# CREED

This musical score for 'CREED' is a multi-stemmed arrangement. The instruments and tracks are listed on the left side of the page:

- KEYS
- KEYS OST
- PEDAL 1
- PEDAL 2
- DEEP
- AMBIENT 2
- AMBIENT 3
- AMBIENT 4
- VOX 2
- TOAST
- PULSE BASS
- PULSE BASS 2
- BASS SYNTH
- CELLO UP UP
- CELLO PDL C
- CELLO PDL F
- CELLO PB
- KEYS 2
- BOOM
- TOMS
- PERCU HI
- COINS
- PERCU MID
- PERCU LOW
- BELLS

The score is written in a 4/4 time signature. It features a variety of musical textures, including sustained chords, rhythmic patterns, and melodic lines. The notation includes stems, beams, and various articulation marks. The page includes measure numbers (125, 126, 127, 128, 129, 130, 131, 132) and dynamic markings such as *mf* and *mf*. The bottom right corner of the page contains a double slash symbol (//).

# CREED

Musical score for 'CREED' featuring multiple instruments. The score includes measure numbers 133, 134, 135, 136, 137, 138, 139, and 140. The instruments listed on the left are: KEYS, KEYS OST, PEDAL 1, PEDAL 2, DEEP, AMBIENT 2, AMBIENT 3, AMBIENT 4, TOAST, PULSE BASS, PULSE BASS 2, BASS SYNTH, CELLO UP UP, CELLO PDL C, CELLO PDL F, CELLO PB, CELLO HITS, KEYS 2, TOMS, PERCU HI, COINS, PERCU MID, and PERCU LOW. The score is written in a multi-staff format with various musical notations including notes, rests, and dynamic markings.

# CREED

This musical score for 'CREED' is a multi-stemmed arrangement. It features the following instruments and parts:

- KEYS:** Main keyboard part in bass clef with sustained chords.
- KEYS OST:** Keyboard ostinato in treble clef.
- PEDAL 1 & 2:** Pedal parts in bass clef, with notes marked with  $(5^{th})$ .
- DEEP:** Deep bass line in bass clef.
- AMBIENT 2, 3, & 4:** Ambient textures in treble and bass clefs.
- TOAST:** Rhythmic part in bass clef.
- PULSE BASS & PULSE BASS 2:** Pulsing bass lines in bass clef.
- BASS SYNTH:** Bass synth part in bass clef.
- CELLO UP UP, CELLO PDL C, CELLO PDL F, CELLO PB:** Cello parts in bass clef.
- CELLO HITS:** Cello hits in bass clef.
- KEYS 2:** Secondary keyboard part in treble clef.
- BOOM:** Boom part in bass clef.
- TOMS:** Tom part in bass clef.
- PERCU HI:** High percussion part in bass clef.
- COINS:** Coin part in treble clef.
- PERCU MID & PERCU LOW:** Middle and low percussion parts in treble clef.

The score includes measure numbers (191, 192, 193, 194, 195, 196, 197, 198) and various musical notations such as slurs, accents, and dynamic markings.

# CREED

This musical score is for the track 'CREED' and spans 13 measures. The instrumentation includes:

- KEYS:** Bass clef, playing sustained chords with a tremolo effect.
- KEYS OST:** Treble clef, playing a sparse ostinato.
- PEDAL 1 & 2:** Bass clef, playing a steady eighth-note pulse.
- DEEP:** Bass clef, playing a melodic line with a tremolo effect.
- AMBIENT 2, 3, 4:** Treble clef, playing sustained chords with a tremolo effect.
- TOAST:** Bass clef, playing a melodic line with a tremolo effect.
- PULSE BASS & 2:** Bass clef, playing a steady eighth-note pulse.
- BASS SYNTH:** Bass clef, playing sustained chords with a tremolo effect.
- CELLO UP UP:** Bass clef, playing sustained chords with a tremolo effect.
- CELLO PDL C & F:** Bass clef, playing sustained chords with a tremolo effect.
- CELLO PB:** Bass clef, playing a melodic line with a tremolo effect.
- KEYS 2:** Treble clef, playing a sparse ostinato.
- TOMS:** Bass clef, playing a steady eighth-note pulse.
- PERCU HI:** Bass clef, playing a steady eighth-note pulse.
- COINS:** Treble clef, playing a melodic line with a tremolo effect.
- PERCU MID:** Treble clef, playing a steady eighth-note pulse.
- PERCU LOW:** Treble clef, playing a steady eighth-note pulse.

The score includes various musical notations such as slurs, tremolos, and dynamic markings. Measure numbers 109 through 120 are indicated at the top and bottom of the page.

# CREED

This musical score is for the track "CREED" and spans 14 measures. The instrumentation is extensive, including:

- KEYS:** Main keyboard part with notes and chords.
- KEYS OST:** Organ-style accompaniment.
- PEDAL 1 & 2:** Pedal points in the bass.
- DEEP:** Deep bass notes.
- AMBIENT 2, 3, 4:** Ambient textures.
- TOAST:** A melodic line with a "toast" effect.
- PULSE BASS & PULSE BASS 2:** Pulsing bass lines.
- BASS SYNTH:** Synthesized bass.
- CELLO UPUP, CELLO PDL C, CELLO PDL F, CELLO PB:** Various cello parts.
- CELLO HITS:** Cello hits.
- KEYS 2:** A second keyboard part.
- BOOM:** Boom effects.
- TOMS:** Tom drum patterns.
- PERCU HI & PERCU MID:** High and mid percussion.
- COINS:** Coin sounds.
- PERCU LOW:** Low percussion.

The score includes various musical notations such as notes, rests, and dynamic markings like *8<sup>va</sup>*. Measure numbers 037, 038, 039, 040, 041, 042, 043, and 044 are indicated at the top and bottom of the page.

# CREED

This musical score is for the track 'CREED' and spans 15 measures. The score is organized into multiple staves, each representing a different instrument or sound source. The instruments listed on the left are: KEYS, KEYS OST, PEDAL 1, PEDAL 2, DEEP, AMBIENT 2, AMBIENT 3, AMBIENT 4, TOAST, PULSE BASS, PULSE BASS 2, BASS SYNTH, CELLO UP UP, CELLO PDL C, CELLO PDL F, CELLO PB, CELLO HITS, KEYS 2, BOOM, TOMS, PERCU HI, COINS, PERCU MID, and PERCU LOW. The notation includes various musical symbols such as notes, rests, and dynamic markings. Measure numbers 105, 107, 110, 113, 115, 117, and 121 are indicated at the top of the score. The score concludes with a double bar line at the end of the 15th measure.

# CREED

This musical score is for the track 'CREED' and spans measures 173 to 182. It features a complex arrangement of instruments and sounds, organized into 20 staves. The instruments and their parts are as follows:

- KEYS:** Bass clef, playing sustained chords with a melodic line in the upper register.
- KEYS OST:** Treble clef, playing a rhythmic ostinato pattern.
- PEDAL 1 & 2:** Bass clef, playing sustained chords.
- DEEP:** Bass clef, playing sustained chords.
- AMBIENT 2, 3, 4:** Treble clef, playing sustained chords.
- TOAST:** Bass clef, playing a rhythmic pattern.
- PULSE BASS & 2:** Bass clef, playing a rhythmic pulse.
- BASS SYNTH:** Bass clef, playing sustained chords.
- CELLO UP UP:** Bass clef, playing sustained chords.
- CELLO PDL C & F:** Bass clef, playing sustained chords.
- CELLO PB:** Bass clef, playing a rhythmic pattern.
- CELLO HITS:** Bass clef, playing a rhythmic pattern.
- KEYS 2:** Treble clef, playing a melodic line.
- BOOM:** Bass clef, playing a rhythmic pattern.
- TOMS:** Bass clef, playing a rhythmic pattern.
- PERCU HI:** Bass clef, playing a rhythmic pattern.
- COINS:** Treble clef, playing a rhythmic pattern.
- PERCU MID:** Treble clef, playing a rhythmic pattern.
- PERCU LOW:** Treble clef, playing a rhythmic pattern.

The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 173, 176, 179, and 182 are indicated at the top of the page.

# CREED

This musical score for 'CREED' is a complex arrangement for a large ensemble. It consists of 20 staves, each representing a different instrument or sound source. The score is written in a common time signature and features a variety of musical notations, including chords, melodic lines, and rhythmic patterns. The instruments listed on the left are: KEYS, KEYS OST, PEDAL 1, PEDAL 2, DEEP, AMBIENT 2, AMBIENT 3, AMBIENT 4, TOAST, PULSE BASS, PULSE BASS 2, BASS SYNTH, CELLO UPUP, CELLO PDL C, CELLO PDL F, CELLO PB, CELLO HITS, KEYS 2, BOOM, TOMS, PERCU HI, COINS, PERCU MID, and PERCU LOW. The score includes dynamic markings such as *8<sup>va</sup>* and *8<sup>va</sup>*, and time signature changes indicated by numbers like 12/7, 12/2, 12/3, 12/4, 12/5, 12/6, 12/7, and 12/8. The notation is dense, with many notes and rests across the staves, indicating a highly detailed and layered composition.

# CREED

This musical score for 'CREED' is a complex orchestration featuring 20 distinct parts. The instruments listed on the left are: KEYS, KEYS OST, PEDAL 1, PEDAL 2, DEEP, AMBIENT 2, AMBIENT 3, AMBIENT 4, VOX, TOAST, PULSE BASS, PULSE BASS 2, BASS SYNTH, CELLO UP UP, CELLO PDL C, CELLO PDL F, CELLO PB, CELLO HITS, KEYS 2, BOOM, TOMS, PERCU HI, and COINS. The score is written in a 4/4 time signature with a key signature of one flat (B-flat). It consists of 10 measures. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *sp* (sforzando) and *mf* (mezzo-forte). The 'KEYS' part features a melodic line with a trill in the final measure. The 'KEYS OST' part provides a harmonic accompaniment. The 'PEDAL 1' and 'PEDAL 2' parts consist of sustained chords. The 'DEEP' part has a low-frequency, slow-moving line. The 'AMBIENT' parts (2, 3, 4) use sustained chords to create a textured background. The 'VOX' part has a melodic line with a trill. The 'TOAST' part has a rhythmic, syncopated line. The 'PULSE BASS' and 'PULSE BASS 2' parts provide a steady, rhythmic foundation. The 'BASS SYNTH' part has a low-frequency, sustained line. The 'CELLO' parts (UP UP, PDL C, PDL F, PB) have a low-frequency, sustained line. The 'CELLO HITS' part has a rhythmic, syncopated line. The 'KEYS 2' part has a rhythmic, syncopated line. The 'BOOM' part has a low-frequency, sustained line. The 'TOMS' part has a rhythmic, syncopated line. The 'PERCU HI' part has a rhythmic, syncopated line. The 'COINS' part has a rhythmic, syncopated line.

# CREED

This musical score is for the piece 'CREED' and spans 240 measures. It is arranged for a large ensemble of instruments. The score is organized into systems, with measures 1-240 marked at the top. The instruments and their parts are as follows:

- KEYS:** Bass clef, playing sustained chords with a *p* dynamic.
- KEYS OST:** Treble clef, playing sustained chords with a *p* dynamic.
- PEDAL 1 & 2:** Bass clef, playing sustained chords with a *p* dynamic.
- DEEP:** Bass clef, playing sustained chords with a *p* dynamic.
- AMBIENT 2 & 3:** Treble clef, playing sustained chords with a *p* dynamic.
- AMBIENT 4:** Treble clef, playing sustained chords with a *p* dynamic.
- VOX & VOX 2:** Treble clef, playing sustained chords with a *p* dynamic.
- TOAST:** Bass clef, playing sustained chords with a *p* dynamic.
- PULSE BASS & PULSE BASS 2:** Bass clef, playing a rhythmic pulse with a *p* dynamic.
- BASS SYNTH:** Bass clef, playing sustained chords with a *p* dynamic.
- CELLO PDL C & F:** Bass clef, playing sustained chords with a *p* dynamic.
- CELLO PB:** Bass clef, playing a rhythmic pulse with a *p* dynamic.
- CELLO HITS:** Bass clef, playing sustained chords with a *p* dynamic.
- KEYS 2:** Treble clef, playing a rhythmic pulse with a *p* dynamic.
- BOOM:** Bass clef, playing a single note with a *f* dynamic.
- TOMS:** Bass clef, playing a rhythmic pulse with a *p* dynamic.
- PERCU HI:** Bass clef, playing a rhythmic pulse with a *p* dynamic.
- COINS:** Treble clef, playing a rhythmic pulse with a *p* dynamic.
- PERCU MID & LOW:** Treble clef, playing a rhythmic pulse with a *p* dynamic.
- BELLS:** Treble clef, playing a single note with a *p* dynamic.
- CROTALES:** Treble clef, playing a single note with a *p* dynamic.

Labs: Soft Piano,  
Woods Loop

# CREED

Pedro Ramirez

$\text{♩} = 101$

5 6 7 8 9 10 11 12 13 14 15 16  
17 18 19 20 21 22 23 24 25 26 27 28  
29 30 31 32 33 34 35 36 37 38 39 40  
41 42 43 44 45 46 47 48 49 50 51 52  
53 54 55 56 57 58 59 60

*mp*

Detailed description: This system contains the first 60 measures of the piece. It is written in 4/4 time with a tempo of 101 beats per minute. The key signature has one flat (B-flat). The notation consists of a single melodic line in the treble clef. Measures 5-16 are marked with a '5' above the staff. The dynamic marking 'mp' (mezzo-piano) is placed below measures 19-20. The piece concludes with a double bar line and a bass clef at the end of measure 60.

**FIGHT**

62 63 64 65 66 67 68  
69 70 71 72 73 74 75 76  
77 78 79 80 81 82 83 84  
85 86 87 88 89 90 91 92  
93 94 95 96 97 98 99 100  
101 102 103 104 105 106 107 108  
109 110 111 112 113 114 115 116

*mp*

Detailed description: This section is titled 'FIGHT' and spans measures 62 to 116. It is written in the bass clef. The key signature changes to two flats (B-flat and E-flat) at measure 62. The notation features sustained chords, many of which are beamed together across two measures. The dynamic marking 'mp' is placed below measure 62. The section ends with a double bar line at measure 116.

2

## CREED

117 118 119 120 121 122 123 124

125 126 127 128 129 130 131 132

133 134 135 136 137 138 139 140

141 142 143 144 145 146 147 148

149 150 151 152 153 154 155 156

157 158 159 160 161 162 163 164

165 166 167 168 169 170 171 172

173 174 175 176 177 178 179 180

181 182 183 184 185 186 187 188

189 190 191 192 193 194 195 196

197 198 199 200 201 202 203 204

*p*

Labs: Soft Piano,  
Woods Loop, Pluck Synth

# CREED

Pedro Ramirez

♩ = 101

**60**

**FIGHT**

*mf*

62 63 64 65 66

67 68 69 70 71 72

73 75 76 77 78 79 80 81

82 83 84 85 86 87 88

89 91 92 93 94 95 96 97

98 99 100 101 102 103 104

105 107 108 109 110 111 112

113 114 115 116 117 118 119

120 121 122 123 124 125 126 127

128 129 130 131 132 133 134 135

136 137 138 139 140 141 142 143



Labs: The Deeps

# CREED

Pedro Ramirez

$\text{♩} = 101$

2 3 4 5 6 7 8 9 10 11 12

*mp* *p*

13 14 15 16 17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32 33 34 35 36

37 38 39 40 41 42 43 44 45 46 47 48

49 50 51 52 53 54 55 56 57 58 59 60

**FIGHT**

62 63 64 65 66 67 68

69 70 71 72 73 74 75 76

77 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92

93 94 95 96 97 98 99 100

101 102 103 104 105 106 107 108

109 110 111 112 113 114 115 116

2

**CREED**

117 118 119 120 121 122 123 124

125 126 127 128 129 130 131 132

133 134 135 136 137 138 139 140

141 142 143 144 145 146 147 148

149 150 151 152 153 154 155 156

157 158 159 160 161 162 163 164

165 166 167 168 169 170 171 172

173 174 175 176 177 178 179 180

181 182 183 184 185 186 187 188

189 190 191 192 193 194 195 196

197 198 199 200 201 202 203 204

*p* \_\_\_\_\_

Labs: Aaur

# CREED

Pedro Ramírez

♩ = 101

2 3 4 5 6 7 8 9 10 11 12

*mp* *p*

13 14 15 16 17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32 33 34 35 36

37 38 39 40 41 42 43 44 45 46 47 48

8<sup>va</sup>

49 50 51 52 53 54 55 56 57 58 59 60

8<sup>va</sup>

**FIGHT**

62 63 64 65 66 67 68

8<sup>va</sup>

69 70 71 72 73 74 75 76

8<sup>va</sup>

77 78 79 80 81 82 83 84

8<sup>va</sup>

85 86 87 88 89 90 91 92

8<sup>va</sup>

93 94 95 96 97 98 99 100

8<sup>va</sup>

101 102 103 104 105 106 107 108

8<sup>va</sup>

109 110 111 112 113 114 115 116

8<sup>va</sup>

2

**CREED**

117 118 119 120 121 122 123 124

(8<sup>va</sup>)

125 126 127 128 129 130 131 132

(8<sup>va</sup>)

133 134 135 136 137 138 139 140

(8<sup>va</sup>)

141 142 143 144 145 146 147 148

(8<sup>va</sup>)

149 150 151 152 153 154 155 156

(8<sup>va</sup>)

157 158 159 160 161 162 163 164

(8<sup>va</sup>)

165 166 167 168 169 170 171 172

(8<sup>va</sup>)

173 174 175 176 177 178 179 180

(8<sup>va</sup>)

181 182 183 184 185 186 187 188

(8<sup>va</sup>)

189 190 191 192 193 194 195 196

(8<sup>va</sup>)

197 198 199 200 201 202 203 204

(8<sup>va</sup>)

***p***

Labs: Brutalizer

# CREED

Pedro Ramírez

♩ = 101

16 17 18 19 20 21 22 23 24 4 28 29 30

8<sup>va</sup> p

31 32 33 34 35 4 39 40 41 42 43 44 45 5

(8<sup>va</sup>) p 8<sup>va</sup>

50 51 52 53 54 55 56 57 58 59 60

8<sup>va</sup>

**FIGHT**

62 15 77 78 79 80 81 82

(8<sup>va</sup>) 8<sup>va</sup>

83 84 85 86 87 88 89 90

(8<sup>va</sup>)

91 92 93 94 95 96 97 98

(8<sup>va</sup>)

99 100 101 8 109 110 111 112 113

(8<sup>va</sup>)

114 115 116 117 8 125 126 127 128

(8<sup>va</sup>)

129 130 131 132 133 134 135 136

(8<sup>va</sup>)

137 138 139 140 141 142 143 144

(8<sup>va</sup>)

145 146 147 148 149 150 151 152

(8<sup>va</sup>)

2

## CREED

153 154 155 156 157 158 159 160

(8<sup>va</sup>)

161 162 163 164 165 166 167 168

(8<sup>va</sup>)

169 170 171 172 173 174 175 176

(8<sup>va</sup>)

177 178 179 180 181 182 183 184

(8<sup>va</sup>)

185 186 187 188 189 190 7

(8<sup>va</sup>)

197 198 199 200 201 202 203 204

*p*  
8<sup>va</sup>

Labs: Wind & Thunder

# CREED

Pedro Ramirez

$\text{♩} = 101$

**16** *mp*

*p*

**FIGHT** **19** *mp*

*mf*

2

**CREED**

Musical staff 135-142: Treble clef, showing measures 135 through 142. Each measure contains a chord with a slur above it.

Musical staff 143-150: Treble clef, showing measures 143 through 150. Each measure contains a chord with a slur above it.

Musical staff 151-158: Treble clef, showing measures 151 through 158. Each measure contains a chord with a slur above it.

Musical staff 159-166: Treble clef, showing measures 159 through 166. Each measure contains a chord with a slur above it.

Musical staff 167-174: Treble clef, showing measures 167 through 174. Each measure contains a chord with a slur above it.

Musical staff 175-182: Treble clef, showing measures 175 through 182. Each measure contains a chord with a slur above it.

Musical staff 183-190: Treble clef, showing measures 183 through 190. Each measure contains a chord with a slur above it.

Musical staff 191-196: Treble clef, showing measures 191 through 196. Each measure contains a chord with a slur above it.

Musical staff 197-204: Treble clef, showing measures 197 through 204. Measures 197-203 contain chords with slurs, and measure 204 is a whole rest.

*p* \_\_\_\_\_

Labs: Pluck Synth

# CREED

Pedro Ramírez

♩ = 101

60

**FIGHT**

32

93 *mp* 8<sup>va</sup>

94 95 96 97 98 99

100 101 102 103 104 105 106 107

(8<sup>va</sup>)

108 109 110 111 112 113 114 115

(8<sup>va</sup>)

116 117 118 119 120 121 122 123

(8<sup>va</sup>)

124 125 126 127 128 129 130 131

(8<sup>va</sup>)

132 133 134 135 136 137 138 139

140 141 142 143 144 145 146 147

148 149 150 151 152 153 154 155

156 157 158 159 160 161 162 163

2

**CREED**

164 165 166 167 168 169 170 171

172 173 174 175 176 177 178 179

180 181 182 183 184 185 186 187

188 189 190 191 192 193 194 195

196 197 198 199 200 201 202 203 204

*p* \_\_\_\_\_

Labs: Oseny

# CREED

Pedro Ramírez

♩ = 101

60

**FIGHT**

48

109 110 111 112 113 114 115

*mp*

116 117 118 119 120 121 122 123

124 125 126 127 128 129 130 131

132 (8<sup>va</sup>) 133 134 135 136 137 138 139

140 (8<sup>va</sup>) 141 142 143 144 145 146 147

148 (8<sup>va</sup>) 149 150 151 152 153 154 155

156 (8<sup>va</sup>) 157 158 159 160 161 162 163

164 (8<sup>va</sup>) 165 166 167 168 169 170 171

172 (8<sup>va</sup>) 173 174 175 176 177 178 179

2

**CREED**

180 (8<sup>va</sup>)

188 (8<sup>va</sup>)

196 (8<sup>va</sup>)

*p*

Labs: Choir - Long

# CREED

Pedro Ramírez

♩ = 101

**60**

**FIGHT**

**19**

80 81 82 83 84 85 86 87 88 89 90 91 92

*p*

**96**

189 190 191 192 193 194 195 196

197 198 199 200 201 202

*p*

203

**2**

Labs: Gaelic Voices - Oh Riser

# CREED

Pedro Ramírez

$\text{♩} = 101$

**60**

**FIGHT**

62 63 64 65 66 **22**

*p*

88 89 90 91 92 93 94 **26**

*p*

120 121 122 123 124 125 126 **71**

*p*

197 198 199 200 201 202 203 **2**

*p*

Labs: The Machine

# CREED

Pedro Ramírez

♩ = 101

27 28 29 30 31 32

33 34 35 36 37 38

*p* 8<sup>va</sup>

39 40 41 42 43 44

45 46 47 48 49 50

51

10

**FIGHT**

16 77 78 79 80 3 81 82 83 3

*mf* 8<sup>va</sup>

84 85 86 3 87 88 89 3 90 91

92 93 94 95 96 97 98 3 99

100 101 102 103 104 105 106 107 3

108 109 110 111 112 113 114 115 3

116 117 118 3 119 120 121 3 122 123

124 125 126 127 128 3 129 130 131

2

CREED

132 133 134 135 136 137 138 139

(8<sup>va</sup>)

140 141 142 143 144 145 146 147

(8<sup>va</sup>)

148 149 150 151 152 153 154 155

(8<sup>va</sup>)

156 157 158 159 160 161 162 163

(8<sup>va</sup>)

164 165 166 167 168 169 170 171

(8<sup>va</sup>)

172 173 174 175 176 177 178 179

(8<sup>va</sup>)

180 181 182 183 184 185 186 187

(8<sup>va</sup>)

188 189 190 191 192 193 194 195 196

(8<sup>va</sup>)

197 198 199 200 201 202 203

*p*

Labs: Nightfrost

**CREED**

Pedro Ramírez

$\text{♩} = 101$

27 28 29 30 31 32 33 34 35 36 37 38

*p*  $8^{\text{va}}$

39 40 41 42 43 44 45 46 47 48 49 50

51  $(8^{\text{va}})$  52 53 54 55 56 57 58 59 60

**FIGHT** 62 63 64 65 66 67 68

*mp*  $(8^{\text{va}})$  69 70 71 72 73 74 75 76

77 78 79 80 81 82 83 84

*mp*  $(8^{\text{va}})$  85 86 87 88 89 90 91 92

93 94 95 96 97 98 99 100

$(8^{\text{va}})$  101 102 103 104 105 106 107 108

109 110 111 112 113 114 115 116

$(8^{\text{va}})$  117 118 119 120 121 122 123 124

125 126 127 128 129 130 131 132

$(8^{\text{va}})$

2

**CREED**

133 134 135 136 137 138 139 140

(8<sup>va</sup>)

141 142 143 144 145 146 147 148

(8<sup>va</sup>)

149 150 151 152 153 154 155 156

(8<sup>va</sup>)

157 158 159 160 161 162 163 164

(8<sup>va</sup>)

165 166 167 168 169 170 171 172

(8<sup>va</sup>)

173 174 175 176 177 178 179 180

(8<sup>va</sup>)

181 182 183 184 185 186 187 188

(8<sup>va</sup>)

189 190 191 192 193 194 195 196

(8<sup>va</sup>)

197 198 199 200 201 202 **3**

*p*  
(8<sup>va</sup>)

Labs: Sound The Alarm

# CREED

Pedro Ramírez

♩ = 101

60

**FIGHT**

61

122 123 124 125 126 127 128

*p* ————— *mf*

8<sup>va</sup>

129 130 131 132 133 134 135 136

8<sup>va</sup>

137 138 139 140 141 142 143 144

8<sup>va</sup>

145 146 147 148 149 150 151 152

8<sup>va</sup>

153 154 155 156 157 158 159 160

8<sup>va</sup>

161 162 163 164 165 166 167 168

8<sup>va</sup>

169 170 171 172 173 174 175 176

8<sup>va</sup>

177 178 179 180 181 182 183 184

8<sup>va</sup>

185 186 187 188

8<sup>va</sup>

2

**CREED**

Musical score for 'CREED' in bass clef. Measures 189-196 are connected by a single slur. Measures 197-203 are marked with a piano (*p*) dynamic. A second slur covers measures 197-202, and a third slur covers measures 202-203. A fermata is placed over measure 203. A double bar line follows measure 203. A dashed line labeled *(8<sup>va</sup>)* is positioned below the first staff. A second dashed line labeled *(8<sup>va</sup>)* is positioned below the second staff.

Labs: Bass Synth Bend

# CREED

Pedro Ramírez

♩ = 101

**60**

**FIGHT**

**3** 64 65 66 67 68 69 70

*mp*

71 72 73 74 75 76 77 **5**

82 83 84 85 86 87 88 89

90 91 92 93 94 95 96 97

98 99 100 101

102 **7** 109 110 111 112 113

114 **3** 117 118 119 120 121 122

123 124 125 126 127 128 129 130

131 132 133 134 135 136 137 138

139 140 141 142 143 144 145 146

2

**CREED**

147 148 149 150 151 152 153 154

155 156 157 158 159 160 161 162

163 164 165 166 167 168 169 170

171 172 173 174 175 176 177 178

179 180 181 182 183 184 185 186

187 188 189 190 191 192 193 194

195 196 197 198 199 200 201 202 **3**

*p*

Cello Rise

**CREED**

Pedro Ramírez

♩ = 101

**60**

**FIGHT**

*glissando hacia arriba*

**32**

*mp cresc. poco a poco*

93 94 95 96 97 98 99 100

101 102 103 104 105 106 107 108

109 110 111 112 113 114 115 116

117 118 119 120 121 122 123 124

125 126 127 128 129 130 131 132

133 134 135 136 137 138 139 140

141 142 143 144 145 146 147 148

149 150 151 152 153 154 155 156

157 158 159 160 161 162 163 164

2

**CREED**

Musical score for 'CREED' in bass clef, measures 165-190. The score consists of three staves of music. Each staff contains a series of chords, with measures numbered 165 through 190. The first two staves end with a double bar line. The third staff continues the sequence and ends with a double bar line and the number 15.

Cello Pedal C

# CREED

Pedro Ramírez

♩ = 101

2 3 4 5 6 7 8 9 10 11 12

13 *p* 14 15 16 17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32 33 34 35 36

37 38 39 40 41 42 43 44 45 46 47 48

49 50 51 52 53 54 55 56 57 58 59 60

**FIGHT** 62 63 64 65 66 67 68

69 70 71 72 73 74 75 76

77 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92

93 94 95 96 97 98 99 100

101 102 103 104 105 106 107 108

109 110 111 112 113 114 115 116

2

**CREED**

117 118 119 120 121 122 123 124

A musical staff in bass clef containing eight quarter notes, numbered 117 through 124. Each note is connected to the next by a slur.

125 126 127 128 129 130 131 132

A musical staff in bass clef containing eight quarter notes, numbered 125 through 132. Each note is connected to the next by a slur.

133 134 135 136 137 138 139 140

A musical staff in bass clef containing eight quarter notes, numbered 133 through 140. Each note is connected to the next by a slur.

141 142 143 144 145 146 147 148

A musical staff in bass clef containing eight quarter notes, numbered 141 through 148. Each note is connected to the next by a slur.

149 150 151 152 153 154 155 156

A musical staff in bass clef containing eight quarter notes, numbered 149 through 156. Each note is connected to the next by a slur.

157 158 159 160 161 162 163 164

A musical staff in bass clef containing eight quarter notes, numbered 157 through 164. Each note is connected to the next by a slur.

165 166 167 168 169 170 171 172

A musical staff in bass clef containing eight quarter notes, numbered 165 through 172. Each note is connected to the next by a slur.

173 174 175 176 177 178 179 180

A musical staff in bass clef containing eight quarter notes, numbered 173 through 180. Each note is connected to the next by a slur.

181 182 183 184 185 186 187 188

A musical staff in bass clef containing eight quarter notes, numbered 181 through 188. Each note is connected to the next by a slur.

189 190 191 192 193 194 195 196

A musical staff in bass clef containing eight quarter notes, numbered 189 through 196. Each note is connected to the next by a slur.

197 198 199 200 201 202 203 204

A musical staff in bass clef containing eight quarter notes, numbered 197 through 204. Each note is connected to the next by a slur. The staff ends with a double bar line. Below the staff, the dynamic marking *p* is written.

Cello Pedal F

**CREED**

Pedro Ramírez

♩ = 101

*p*

**FIGHT**

©

2

**CREED**

117 118 119 120 121 122 123 124

125 126 127 128 129 130 131 132

133 134 135 136 137 138 139 140

141 142 143 144 145 146 147 148

149 150 151 152 153 154 155 156

157 158 159 160 161 162 163 164

165 166 167 168 169 170 171 172

173 174 175 176 177 178 179 180

181 182 183 184 185 186 187 188

189 190 191 192 193 194 195 196

197 198 199 200 201 202 203 204

*p* \_\_\_\_\_

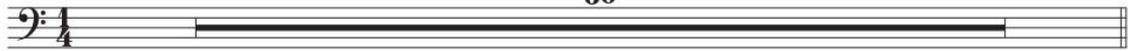
Cello Pulse Bass

# CREED

Pedro Ramírez

♩ = 101

60



**FIGHT**

62 63 64 65 66 67 68

*p*

69 70 71 72 73 74 75 76

77 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92

93 94 95 96 97 98 99 100

101 102 103 104 105 106 107 108

109 110 111 112 113 114 115 116

117 118 119 120 121 122 123 124

125 126 127 128 129 130 131 132

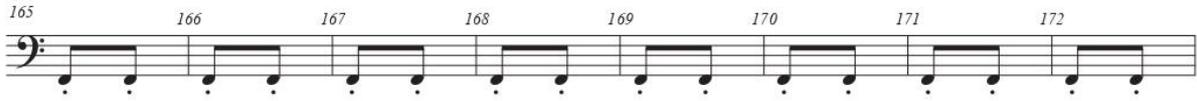
133 134 135 136 137 138 139 140

*mf*

141 142 143 144 145 146 147 148

The 'FIGHT' section consists of 14 measures of music, numbered 62 to 148. Each measure contains a single eighth note. The notes are: 62 (G2), 63 (A2), 64 (B2), 65 (C3), 66 (D3), 67 (E3), 68 (F3), 69 (G3), 70 (A3), 71 (B3), 72 (C4), 73 (D4), 74 (E4), 75 (F4), 76 (G4), 77 (A4), 78 (B4), 79 (C5), 80 (D5), 81 (E5), 82 (F5), 83 (G5), 84 (A5), 85 (B5), 86 (C6), 87 (D6), 88 (E6), 89 (F6), 90 (G6), 91 (A6), 92 (B6), 93 (C7), 94 (D7), 95 (E7), 96 (F7), 97 (G7), 98 (A7), 99 (B7), 100 (C8), 101 (D8), 102 (E8), 103 (F8), 104 (G8), 105 (A8), 106 (B8), 107 (C9), 108 (D9), 109 (E9), 110 (F9), 111 (G9), 112 (A9), 113 (B9), 114 (C10), 115 (D10), 116 (E10), 117 (F10), 118 (G10), 119 (A10), 120 (B10), 121 (C11), 122 (D11), 123 (E11), 124 (F11), 125 (G11), 126 (A11), 127 (B11), 128 (C12), 129 (D12), 130 (E12), 131 (F12), 132 (G12), 133 (A12), 134 (B12), 135 (C13), 136 (D13), 137 (E13), 138 (F13), 139 (G13), 140 (A13), 141 (B13), 142 (C14), 143 (D14), 144 (E14), 145 (F14), 146 (G14), 147 (A14), 148 (B14). The dynamics are *p* (piano) from measure 62 to 132, and *mf* (mezzo-forte) from measure 133 to 148.

2

**CREED**

Cello Hits

# CREED

Pedro Ramirez

♩ = 101

16 17 18 10 28 29

*mf* *mf*

30 39 40 4 44 45 10 55 56 5

*mf* *mf*

**FIGHT** 62 15 77 78 15 93 94 9 103 104

*f*

105 4 109 110 5 115 116 117 7 124 125 8

133 134 135 6 141 142 3 145 146 2 148

149 8 157 158 2 160 161 162 163 164

165 3 168 169 170 3 173 174 175 176 5

181 182 183 3 186 187 2 189 190 7

197 198 199 200 201 202

*p*

203 2

Kontakt: Cloud Supply

# CREED

Pedro Ramirez

♩ = 101

27

28 *ad libitum* 30 31 32 33 34 35

36 25

**FIGHT**

62 69 70 77 78 85 86 2

88 89 90 91 92 93 94 95 *ad libitum*

96 97 98 99 2 101 102 4 106 107 2

109 110 7 117 118 7 125 126 2 128 129 2

131 132 133 134 2 136 137 2 139 140

141 142 2 144 145 2 147 148 149 150 2

152 153 2 155 156 157 158 159 160

161 162 163 164 165 166 167 168

2

**CREED**

Musical score for 'CREED' measures 169-203. The score is written in treble clef with a 3/4 time signature. It consists of five staves of music. Measures 169-176, 177-184, and 185-192 are marked with accents (>) and slurs. Measure 185 is marked with a dynamic of *fp*. Measures 193-200 are marked with accents (>) and slurs. Measure 201 is marked with an accent (>). Measure 202 is marked with an accent (>) and a fermata. Measure 203 is marked with a fermata and a double bar line. A large number '2' is placed below the staff at the end of measure 203.

Kontakt: Action Strikes -  
CINEMATIC SELECTION

# CREED

Pedro Ramirez

$\text{♩} = 101$

**60**

**FIGHT**

*mf*

62 63 64 65 66 67 68

69 70 71 72 73 74 75 76

77 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92

93 94 95 96 97 98 99 100

*mf*

101 102 103 104 105 106 107 108

109 110 111 112 113 114 115 116

117 118 119 120 121 **4**

125 126 127 128 129 130 131 **10**

141 142 143 144 145 146 147 148 149 **8**

157 158 159 160 161 162 163 164

2

**CREED**

165 166 167 168 169 170 **3**

173 174 175 176 177 178

179 180 181 182 183 **6**

189 190 191 192 193 194 195 196 197 **5**

202 203 204 *f*

Labs: Animal Kit

# CREED

Pedro Ramírez

♩ = 101

**60**

**FIGHT**

**61** 122 123 124 125 126 127 128

*p* *mf*

129 130 131 132 133 134 135 136

137 138 139 140 141 142 143 144

145 146 147 148 149 150 151 152

153 154 155 156 157 158 159 160

161 162 163 164 165 166 167 168

169 170 171 172 173 174 175 176

177 178 179 180 181 182 183 184

185 186 187 188 189 190 **7** 197 198

199 200 201 202 203 **2**

Kontakt: Action Strikes -  
METAL BOX

# CREED

Pedro Ramírez

♩ = 101

60

**FIGHT**

31

92 93 94 95 96 97 98

*mf*

99 100 101 102 103 104 105 106

107 108 109 110 111 112 113 114

115 116 117 118 119 120 121 122

123 124 125 126 127 128 129 130

131 132 133 134 135 136 137 138

139 140 141 142 143 144 145 146

147 148 149 150 151 152 153 154

155 156 157 158 159 160 161 162

163 164 165 166 167 168 169 170

2

**CREED**

171 172 173 174 175 176 177 178



179 180 181 182 183 184 185 186

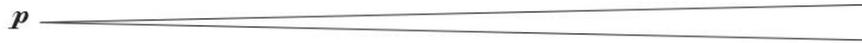


187 188 189 190 **7**



197 198 199 200 201 202 203 **2**



*p* 

Kontakt: Action Strikes -  
TIKITAKA COINS

# CREED

Pedro Ramírez

$\text{♩} = 101$

**60**

**FIGHT**

*mp*

62 63 64 65 66 67 68

69 70 71 72 73 74 75 76

77 78 79 80 81 82 83 84

85 86 87 88 89 90 91 92

93 94 95 96 97 98 99 100

101 102 103 104 105 106 107 108

109 110 111 112 113 114 115 116

117 118 119 120 121 122 123 124

125 126 127 128 129 130 131 132

*mf*

2

**CREED**

Musical score for 'CREED' in G major, 4/4 time. The score consists of ten staves of music. Measures 133-140, 141-148, 149-156, 157-164, 165-172, 173-180, 181-188, 190-196, 197-201, 202-203, and 204 are numbered. A fermata is placed over measure 190, and a dynamic marking of *p* (piano) is placed below measure 197. The score ends with a double bar line at measure 204.

Kontakt: Action Strikes -  
HYBRID FLAPS

# CREED

Pedro Ramírez

♩ = 101

**60**

**FIGHT** **60** *p* > > > > > >

121 122 123 124

125 126 127 128 129 130 131 132 133 134 135 *mf*

136 137 138 139 140 141 142 143

144 145 146 147 148 149 150 151

152 153 154 155 156 157 <sup>8<sup>va</sup></sup> 158 159

160 (<sup>8<sup>va</sup></sup>) 161 162 163 164 165 166 167

168 (<sup>8<sup>va</sup></sup>) 169 170 171 172 173 174 175

176 (<sup>8<sup>va</sup></sup>) 177 178 179 180 181 182 183

184 (<sup>8<sup>va</sup></sup>) 185 186 187 188 189 **8**

197 198 199 200 201 202 **2**

©

Kontakt: Action Strikes -  
TAIKO LOW SOLO

# CREED

Pedro Ramírez

♩ = 101

**60**

**FIGHT** **60** 121 122 123 124

*p*

125 126 127 128 129 130 131 132 133 134 135

*mf*

136 137 138 139 140 141 142 143

144 145 146 147 148 149 150 151

152 153 154 155 156 157 158 159

160 161 162 163 164 165 166 167

168 169 170 171 172 173 174 175

176 177 178 179 180 181 182 183

184 185 186 187 188 189 **8**

197 198 199 200 201 202 203 **2**

*p*



BBC Symphony Orchestra:  
Tubular Bells

# CREED

Pedro Ramírez

The musical score is presented in three staves, all in treble clef. The first staff begins with a tempo marking of quarter note = 101. It contains three measures of music, with measure numbers 16, 17, 18, 32, 50, 51, and 10. The first measure (16) has a dynamic marking of *f*. The second measure (17) has a dynamic marking of *f*. The third measure (18) has a dynamic marking of *f*. The fourth measure (32) has a dynamic marking of *f*. The fifth measure (50) has a dynamic marking of *f*. The sixth measure (51) has a dynamic marking of *f*. The seventh measure (10) has a dynamic marking of *f*. The second staff begins with a box containing the word "FIGHT". It contains three measures of music, with measure numbers 62, 63, 125, 126, and 76. The first measure (62) has a dynamic marking of *f*. The second measure (63) has a dynamic marking of *f*. The third measure (125) has a dynamic marking of *mf*. The fourth measure (126) has a dynamic marking of *mf*. The fifth measure (76) has a dynamic marking of *mf*. The third staff begins with measure number 202. It contains three measures of music, with measure numbers 203 and 2. The first measure (202) has a dynamic marking of *f*. The second measure (203) has a dynamic marking of *f*. The third measure (2) has a dynamic marking of *f*.

BBC Symphony Orchestra:  
Crotales

# CREED

Pedro Ramírez

♩ = 101

The musical score consists of three staves in 4/4 time. The first staff has a tempo marking of ♩ = 101 and a 60-measure rest. The second staff is marked 'FIGHT' in a box and contains two measures of music. The first measure (62) is marked *mf* and features a chord of G<sup>8va</sup>, A<sup>b</sup>, and B. The second measure (93) is marked *f* and features a chord of G<sup>8va</sup>, A<sup>b</sup>, and B, followed by two eighth notes. The third staff contains three measures: a 108-measure rest (94), a measure (202) with a chord of G<sup>8va</sup>, A<sup>b</sup>, and B, and a 2-measure rest (203).

## CONCLUSIONES

Como conclusión de este proyecto, se puede decir que la composición musical relacionada al cine es un área donde se requiere mucha versatilidad, apertura y creatividad. Hay retos, correcciones, propuestas e ideas que se presentan constantemente, y es importante cuestionar y entender cuál es el verdadero papel de la música al complementar a la imagen. También, el diálogo constante con el director es esencial, pues tiene un conocimiento profundo de lo que se necesita en la música para que la película pueda transmitir su mensaje. Por todo esto, la habilidad como compositor de adaptarse y descubrir nuevas maneras de abordar la creación musical es esencial, porque nos permite complementar a la imagen de manera más honesta, más profunda, más real.

Los dos cortos fueron abordados de una manera muy distinta. 'Glass Half' fue un proceso muy divertido de desarrollo motivico, y entendimiento de la coexistencia de tres temas musicales opuestos. Cada uno de los personajes está representado por un motivo e instrumento de viento diferente y hay un colchón de cuerdas acompañando a sus acciones en todo momento. Fue muy interesante lograr mantener ligereza y humor en el desarrollo de todo el corto, a pesar del conflicto entre los personajes. En 'Creed', por el otro lado, la trama se entiende por la voz en off y el montaje de diferentes escenas de boxeo y ajedrez. Se habla de una estrategia, del boxeo como el camino de un guerrero, de la fuerza y voluntad necesarias para no quemarse. La música refleja todo esto, a través del uso de muchas capas de sintetizadores, samples y percusión que se mezclan y crecen poco a poco.

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