

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Spring
Escena 2: The Beauty of Cinema

Diego Sebastián Vallejo Padilla

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, 18 de Julio de 2024

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HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

Escena 1: Spring

Escena 2: The Beauty of Cinema

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RESUMEN

Este trabajo propone la composición musical para dos cortometrajes, "Spring" y "The Beauty of Cinema", disponibles en la página web The Cue Tube. El proyecto simula una dinámica profesional entre director y compositor, donde el profesor asume el rol de director y el estudiante el de compositor. El objetivo principal es aplicar los conocimientos adquiridos durante la formación académica y experimentar un escenario que refleje las exigencias del mundo laboral en la industria audiovisual. Este ejercicio permite al estudiante desarrollar habilidades prácticas en la creación de música para cine, enfrentándose a los desafíos y demandas típicas de un proyecto cinematográfico real.

Palabras clave: Composición para cine, música de película, animación, cortometraje, relación director-compositor, diseño sonoro, música original.

ABSTRACT

The following work proposes the musical composition for two short films, "Spring" and "The Beauty of Cinema," from The Cue Tube website. This project simulates a professional dynamic between director and composer, with the teacher assuming the role of director and the student taking on the role of composer. The main objective is to apply the knowledge acquired during academic training and to experience a scenario that reflects the demands of the professional world in the audiovisual industry. This exercise allows the student to develop practical skills in creating music for film, facing the typical challenges and demands of a real film project.

Key words: Film scoring, film music, animation, short film, director-composer relationship, sound design, original music.

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INTRODUCCIÓN

Este proyecto final representa la culminación de un extenso proceso de aprendizaje y creatividad en el campo de la composición para medios audiovisuales. El trabajo se centra en la creación de la música para dos cortometrajes provenientes de The Cue Tube: "Spring" y "The Beauty of Cinema". Cada uno de estos cortos presenta un mundo único con su propia estética visual, lo que demanda un enfoque musical distinto y específico.

"Spring" nos sumerge en un universo de animación lleno de vida y colores dentro de un mundo fantástico y lleno de magia, mientras que "The Beauty of Cinema" nos invita a reflexionar sobre la magia del cine a través de una narrativa cautivadora. La composición musical para estos cortometrajes ha implicado un proceso de prueba y error al experimentar con nuevos acercamientos a la composición, orquestación, desarrollo motivico, interpretación y creación, con el objetivo de realzar la narrativa visual y emocional de cada pieza.

A lo largo de este trabajo, las decisiones compositivas para cada uno de los cortometrajes fueron únicas y específicas, adaptadas a las necesidades narrativas y estéticas particulares de "Spring" y "The Beauty of Cinema".

Para "Spring", las decisiones musicales se orientaron hacia una orquestación más clásica, aprovechando la riqueza y versatilidad de los instrumentos orquestales tradicionales. Esta elección estilística busca evocar una sensación de fantasía y magia, transportando al espectador a un mundo de ensueño y maravilla.

En contraste, "The Beauty of Cinema" requirió un acercamiento diferente, explorando las fronteras entre la música y el diseño sonoro. Para este cortometraje, la aproximación se centró en la creación de un paisaje sonoro más experimental, utilizando técnicas de síntesis, manipulación de samples y diseño sonoro. Esta elección estilística permitió jugar con los espacios creados por el diálogo del cortometraje, entretejiendo elementos sonoros que complementan y expanden la narrativa auditiva.

En las secciones siguientes, se explorará en detalle el proceso creativo detrás de cada composición, analizando las técnicas empleadas, los desafíos enfrentados y las soluciones encontradas para crear paisajes sonoros que complementen y enriquezcan la experiencia visual de cada cortometraje.

DESARROLLO DEL TEMA

Durante el periodo de verano 2023-2024 se desarrolló todo el trabajo final, dividiéndolo en dos partes para abordar cada cortometraje. La primera mitad se dedicó a "Spring", bajo la supervisión Manuel García. Tras la selección del corto, tuvimos una charla inicial sobre la paleta sonora deseada y una breve sesión de spotting para determinar los puntos clave donde entraría la música y su carácter.

Para el inicio de "Spring", se presentó el motivo principal o leitmotif, “una melodía o secuencia tonal corta y característica, recurrente a lo largo de una obra y que se identifica con un determinado contenido: personaje, concepto, idea, sentimiento” (Conrado, 2017). Este motivo nació principalmente de la inspiración de un sonido que aparece al comienzo del cortometraje, representando la magia que posee el personaje principal.

Uno de los mayores desafíos fue componer para la escena de la persecución, cuando la gema va cayendo por el bosque. Esta secuencia presentaba numerosos elementos visuales ocurriendo simultáneamente y varios "hit points". “Un hit point es un punto en el que un ritmo o golpe de la música se sincroniza con un fotograma o un acto específico del vídeo para enfatizar ese preciso momento” (Forte Composer Academy, s. f.). Consecuentemente, el “Beat Mapping”, “el proceso de ajustar una grabación al tempo del DAW o cualquier otro patrón rítmico, mediante los puntos de edición generados por la detección de los picos del audio” (Beat Mapping, 2017), resultó ser un verdadero desafío.

El proceso creativo para "Spring" implicó un constante refinamiento de ideas, buscando la perfecta sincronía entre la música y los elementos visuales del cortometraje. Esta experiencia me permitió profundizar en técnicas de composición para animación y mejorar mi habilidad para crear paisajes sonoros que complementen y realcen la narrativa visual.

Para el segundo cortometraje, "The Beauty of Cinema", contábamos con menos tiempo, lo que requirió un proceso de composición mucho más ágil. Aquí tuve que afrontar el desafío de experimentar con nuevas formas de orquestación, ya que tenía poca experiencia previa con diseño sonoro, sampling y síntesis. El cortometraje demandaba el uso de cues más ambientales - secciones musicales diseñadas para crear una atmósfera específica o resaltar un momento particular en la narrativa.

Este enfoque fue necesario debido a que el cortometraje cuenta con un diálogo prominente, alrededor del cual tuve que componer cuidadosamente, jugando con los silencios para complementar la narrativa y los elementos visuales. Muchos de los sonidos se originaron en sintetizadores, aprovechando sus sonidos predeterminados como punto de partida. Experimenté extensivamente con efectos como tremolos (rápida repetición de una nota o alternancia entre dos notas) y delays (efecto de eco que crea repeticiones del sonido original), aplicándolos no solo a los sonidos sintéticos sino también a instrumentos más convencionales como cellos, violines y violas.

Esta exploración me permitió crear una paleta sonora única y diversa para el cortometraje. La combinación de instrumentos tradicionales con técnicas de producción más modernas resultó en un paisaje sonoro que complementa eficazmente la reflexión sobre la magia del cine que presenta "The Beauty of Cinema".

El proceso de composición para este segundo proyecto, aunque más condensado en tiempo, me brindó la oportunidad de expandir mis habilidades técnicas y creativas, empujándome a pensar fuera de los métodos convencionales de orquestación y arreglo musical.

A continuación, se presentarán las partituras y partichelas de ambas composiciones, ilustrando el resultado final de este proceso creativo.

SPRING

Diego Vallejo

Lista de Instrumentos

Piccolo
2 Flutes
2 Oboes
2 Clarinets
2 Bassoon
4 Horns in F
3 Trumpets in Bb
2 Trombones
Tuba
Timpani
Snare Drum (Damage: PERC Studio Armageddon Ens)
Cymbals
2 Taiko Drums
Music Box
Harp
Violins 1
Violins 2
Violas
Violoncellos
Double Bases

Spring Rescore

Composer: Diego Vallejo

Tempo and Dynamics:
Tempo markings: ♩ = 94, ♩ = 91, ♩ = 80.
Dynamic markings: *n*, *p*, *mf*, *f*, *pp*, *gliss*.

Instrumentation:
Piccolo, Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F (2), Trumpet in B♭ (2), Trombone, Tuba, Timpani, Snare Drum, Cymbals, Taiko Drum 1, Taiko Drum 2, Gong, Music Box, Harp, Violin 1, Violin 2, Viola, Violoncello, Double Bass.

Score Details:
The score is written in 4/4 time. The woodwind section (Piccolo, Flute, Oboe, Clarinet in B♭, Bassoon) and strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) play melodic lines with dynamic markings. The brass section (Horn in F, Trumpet in B♭, Trombone, Tuba) provides harmonic support. The percussion section (Timpani, Snare Drum, Cymbals, Taiko Drum 1, Taiko Drum 2, Gong) is mostly silent. The Harp and Music Box provide texture and accompaniment.

16 $\text{♩} = 134$

Picc. *ff*

Fl.

Ob. *ff*

Cl. *ff*

Bsn. *ff* 2. *ff* 1.

Hn. con sord.

Hn. con sord.

Tpt. *ff*

Tpt.

Tbn.

Tba.

Timp. *n* *ff*

Sna.

Cym. *n* *ff*

Taiko D. *f*

Taiko D. *ff* *f*

Gong *ff*

Vib.

Hp. *ff*

Vln. 1 $\text{♩} = 134$ *ff* 3. *ff*

Vln. 2 *ff* 2.

Vla. *ff*

Vc. *ff*

Db. 1. *ff*

24 ♩ = 128

Woodwinds:
Picc. *f* *p*
Fl. *f* *p*
Ob.
Cl. *p*
Bsn.

Brass:
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.

Drums and Percussion:
Timp.
Sna.
Cym.
Taiko D.
Taiko D.
Gong.

Strings:
Vib.
Hp.
Vln. 1 *p*
Vln. 2 *p*
Vla. *p*
Vc. *p*
Db. *p*

Measure 24 starts with a Piccolo and Flute entry. Measure 25 features a Flute solo with a forte dynamic. Measure 26 has a Piccolo and Flute entry with piano dynamics. Measure 27 includes a Piccolo and Flute entry with piano dynamics. Measure 28 features a Piccolo and Flute entry with piano dynamics. Measure 29 has a Piccolo and Flute entry with piano dynamics. Measure 30 includes a Piccolo and Flute entry with piano dynamics. Measure 31 features a Piccolo and Flute entry with piano dynamics.

31 $\text{♩} = 141$

Picc. mf

Fl. mf

Ob.

Cl.

Bsn. mf

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba. mf

Timp. mf

Sna.

Cym.

Taiko D. pp

Taiko D.

Gong

Vib.

Hp.

Vln. 1 p mf

Vln. 2 mf

Vla.

Vc. mf

Db. mf

34

Picc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Sna.

Cym.

Taiko D.

Taiko D.

Gong

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

37 $\text{♩} = 141$

Picc. *ff* *f* *ff*

Fl. *f*

Ob. *f* *f*

Cl. *f* *f*

Bsn. *ff* *f* *2* *a2*

Hn. *f*

Hn. *ff* *f*

Tpt. *ff* *f*

Tpt.

Tbn. *f*

Tba. *ff* *f*

Timp. *ff*

Sna.

Cym.

Taiko D. *ff* *f*

Taiko D. *p*

Gong.

Vib.

Hp.

Vln. 1. $\text{♩} = 141$ *ff* *div.* *f* *2*

Vln. 2. *ff* *f* *2*

Vla. *f*

Vc. *f*

Db. *ff* *f*

This page of a musical score, page 18, covers measures 45 through 50. The score is for a symphony orchestra and includes parts for woodwinds, brass, percussion, strings, and vibraphone. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The score begins at measure 45 with a Piccolo part marked *f*. The Flute part has two first endings (1. and 2.) and a second ending (a2). The Oboe part has two first endings (1. and 2.). The Bassoon part has two first endings (1. and 2.). The Horns and Trumpets parts have dynamic markings of *ff* and *f*. The Trombones and Tubas parts have dynamic markings of *ff* and *f*. The Timpani part has dynamic markings of *ff*, *mf*, and *f*. The Snare Drum part has dynamic markings of *mf* and *f*. The Cymbals part has dynamic markings of *mf* and *ff*. The Taiko Drum part has dynamic markings of *mf* and *f*. The Gong part has a dynamic marking of *ff*. The Violins 1 part has a dynamic marking of *f* and a *div.* marking. The Violins 2 part has a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello part has a dynamic marking of *f*. The Double Bass part has a dynamic marking of *f*. The score is written in a standard musical notation style with various dynamic markings and articulation symbols.

52

Picc. *ff*

Fl.

Ob.

Cl.

Bsn. *ff*

Hn. *sfz*

Hn. *sfz*

Tpt. *sfz*

Tpt. *sfz*

Tbn. *sfz*

Tba. *sfz*

Timp. *ff*

Sna. *ff*

Cym.

Taiko D. *ff*

Gong

Vib. *pp*

Hp. *pp*

Vln. 1 *ff* *p* *n* *pp*

Vln. 2 *ff* *n* *pp*

Vla. *ff* *n* *pp*

Vc. *n* *pp*

Db. *ff*

J = 131

J = 127

This page of a musical score, numbered 20, contains staves for various instruments. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Tubas (Tba.), Timpani (Timp.), Snare (Sna.), Cymbals (Cym.), Taiko Drums (Taiko D.), Gong, Vibraphone (Vib.), and Harp (Hp.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns, including a prominent 16th-note figure in the Flute and Taiko Drums. Dynamic markings such as *p* (piano) and *mf* (mezzo-forte) are used throughout. Performance instructions include breath marks and articulation symbols. The score is set in a key with one sharp (F#) and a 4/4 time signature. A rehearsal mark is present at measure 66. Tempo markings of $\text{♩} = 123$ and $\text{♩} = 97$ are indicated at the top of the page.

76 $\text{♩} = 98$

Picc.
Fl.
Ob.
Cl.
Bsn.
Hn.
Hn.
Tpt.
Tpt.
Tbn.
Tba.
Timp.
Sna.
Cym.
Taiko D.
Taiko D.
Gong
Vib.
Hp.
Vln. 1
Vln. 2
Via.
Vc.
Db.

82 ♩ = 96

The score is divided into two systems. The first system (measures 82-87) includes Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tubas, Timpani, Snare, Cymbals, Taiko Drums, Gong, Vibraphone, and Harp. The second system (measures 82-87) includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music is in a key with three flats and a 4/4 time signature. The tempo is marked as quarter note = 96. The score features complex woodwind and string textures, with woodwinds playing melodic lines and strings providing a rhythmic foundation. Percussion includes a steady snare drum pattern and taiko drums. The brass section provides harmonic support with sustained notes and rhythmic patterns.

88

Picc. *p*

Fl. *p*

Ob.

Cl.

Bsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba. *p*

Timp. *p*

Sna. *p>*

Cym.

Taiko D.

Taiko D.

Gong

Vib.

Hp. *p*

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

Spring Rescore

Piccolo

Composer: Diego Vallejo

Musical score for Piccolo, measures 1-60. The score is written in treble clef and includes various dynamics, articulations, and tempo markings.

Measures 1-11: $\text{♩} = 94$, 2 , n , p , mf , 2

Measures 12-19: $\text{♩} = 80$, f , ff , $\text{♩} = 134$

Measures 20-29: f , 2

Measures 30-32: $\text{♩} = 128$, p

Measures 33-37: $\text{♩} = 141$, mf , ff , f

Measures 38-43: ff , f

Measures 44-45: ff , f

Measures 46-48: ff

Measures 49-56: ff

Measures 57-60: $\text{♩} = 131$, 2 , $\text{♩} = 127$, 2

Piccolo

66 $\text{♩} = 123$ $\text{♩} = 97$

p

75 $\text{♩} = 98$

f

83 $\text{♩} = 96$

f

88

p

Spring Rescore

Flute 1

Composer: Diego Vallejo

♩ = 94 7 ♩ = 91 7 ♩ = 80

16 ♩ = 134 5

23 5

30 ♩ = 128 2 ♩ = 141 *mf*

33 3

37 ♩ = 141 8 *f* ————— *ff*

49 5

57 ♩ = 131 4 3/4 ♩ = 127 2 7 11/16

71 ♩ = 123 11/16

Flute 1

72 $\text{♩} = 97$

74

76 $\text{♩} = 98$

79

87 $\text{♩} = 96$

89

Spring Rescore

Flute 2

Composer: Diego Vallejo

♩ = 94

4

n *p*

8

♩ = 91

mf

15

♩ = 80

♩ = 134

3

f

23

30

♩ = 128

♩ = 141

p

33

mf

37

♩ = 141

3

f

44

5

50

♩ = 131

5

4

62

♩ = 127

♩ = 123

♩ = 97

2

7

11

16

4

Flute 2

76 $\text{♩} = 98$
3

85 $\text{♩} = 96$

90

f

p

Spring Rescore

Oboe 1

Composer: Diego Vallejo

♩ = 94

4

n *p*

8

♩ = 91

mf

2

15

♩ = 80

♩ = 134

ff

22

2

30

♩ = 128

♩ = 141

2

4

37

♩ = 141

3

f

46

6

57

♩ = 131

♩ = 127

4

2

7

71

♩ = 123

♩ = 97

♩ = 98

4

3

79

7

♩ = 96

4

Spring Rescore

Oboe 2

Composer: Diego Vallejo

♩ = 94 7 ♩ = 91 4 2

15 ♩ = 80 ♩ = 134 4

21 7

30 ♩ = 128 ♩ = 141 2 4

37 ♩ = 141 6 *f*

46

49 5

55 ♩ = 131 4

62 ♩ = 127 ♩ = 123 ♩ = 97 2 7 3

76 ♩ = 98

Oboe 2

79

5

Musical notation for Oboe 2, measures 79-86. Measure 79 is a whole rest. Measures 80-86 contain a complex rhythmic pattern of eighth and sixteenth notes with accents and slurs.

87

$\text{♩} = 96$

8

Musical notation for Oboe 2, measures 87-94. Measure 87 is a whole rest. Measures 88-94 are a single long horizontal line representing a whole rest.

Spring Rescore

Clarinet 1

Composer: Diego Vallejo

♩ = 94

4

n ————— *p*

8

♩ = 91

mf

15

♩ = 80

♩ = 134

3

f *ff*

23

♩ = 128

♩ = 141

p

30

♩ = 141

4

f

44

♩ = 131

6

4

3

4

3

4

62

♩ = 127

2

2

p

71

♩ = 123

♩ = 97

11/16

4/4

Clarinet 1

73 $\text{♩} = 98$

Musical staff for measures 73-78. The key signature is three sharps (F#, C#, G#). The staff contains a melodic line with a half rest in measure 73, followed by eighth and quarter notes, and a fermata in measure 78.

79

Musical staff for measures 79-83. The key signature changes to two flats (Bb, Eb). Measure 79 has a half rest. Measures 80-83 feature a rhythmic pattern of eighth notes with a '2' above the staff and a '7' below the staff.

84 $\text{♩} = 96$

Musical staff for measures 84-87. The key signature is two flats (Bb, Eb). Measure 84 has a half rest with a '2' above. Measures 85-86 have quarter notes with a '2' above. Measure 87 has a half rest with a '4' above.

Spring Rescore

Clarinet 2

Composer: Diego Vallejo

The musical score for Clarinet 2, titled "Spring Rescore" by Diego Vallejo, is presented on page 35. The score is written in treble clef and consists of nine staves of music. The key signature and time signature change throughout the piece. Performance markings include dynamics such as *f* and *fz*, and articulation like accents and slurs. The score is divided into measures, with some measures containing rests or specific rhythmic patterns. The tempo markings are as follows: $\text{♩} = 94$, $\text{♩} = 91$, $\text{♩} = 80$, $\text{♩} = 134$, $\text{♩} = 128$, $\text{♩} = 141$, $\text{♩} = 141$, $\text{♩} = 131$, $\text{♩} = 127$, $\text{♩} = 123$, $\text{♩} = 97$, $\text{♩} = 98$, $\text{♩} = 96$. The time signatures include 4/4, 2/4, 3/4, 5/4, 7/8, 11/16, and 2/2. The key signatures include F major, C major, B-flat major, and B-flat minor. The score is divided into measures, with some measures containing rests or specific rhythmic patterns. The score is divided into measures, with some measures containing rests or specific rhythmic patterns.

Spring Rescore

Bassoon 1

Composer: Diego Vallejo

Musical score for Bassoon 1, measures 1-80. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). The tempo and dynamics are indicated throughout.

Measures 1-14: $\text{♩} = 94$, 7-measure rest, $\text{♩} = 91$, 5-measure rest, followed by a melodic phrase.

Measures 15-22: $\text{♩} = 80$, *f*, 2-measure rest, $\text{♩} = 134$, 3-measure rest, followed by a melodic phrase. Dynamics change to *ff*.

Measures 23-29: Continuation of the melodic phrase from measure 22.

Measures 30-35: $\text{♩} = 128$, 2-measure rest, $\text{♩} = 141$, 5-measure rest, followed by a melodic phrase.

Measures 36-40: $\text{♩} = 141$, 7-measure rest, followed by a melodic phrase. Dynamics change to *ff*.

Measures 41-46: Continuation of the melodic phrase from measure 40. Dynamics change to *f*.

Measures 47-53: 2-measure rest, followed by a melodic phrase.

Measures 54-61: $\text{♩} = 131$, 4-measure rest, followed by a melodic phrase.

Measures 62-75: 2-measure rest, $\text{♩} = 127$, 7-measure rest, $\text{♩} = 123$, 11-measure rest, $\text{♩} = 97$, 4-measure rest, followed by a melodic phrase.

Measures 76-79: $\text{♩} = 98$, 3-measure rest, followed by a melodic phrase.

Bassoon 1

80

f

84

♩ = 96

8

Spring Rescore

Bassoon 2

Composer: Diego Vallejo

♩ = 94 ♩ = 91 ♩ = 80

7 7

16 ♩ = 134

ff

23

2

30 ♩ = 128 ♩ = 141

2 *mf*

35 ♩ = 141

ff *f*

42

47

6

57 ♩ = 131 ♩ = 127

4 2 7 11
16

71 ♩ = 123 ♩ = 97

11 16

Bassoon 2

73

♩ = 98



79



83



87

♩ = 96



4

Spring Rescore

Horns 1,3

Composer: Diego Vallejo

♩ = 94

4

n *p*

8

♩ = 91

2

mf *p*

15

♩ = 80

♩ = 134

3

con sord.

f

23

30

♩ = 128

♩ = 141

2

4

37

♩ = 141

3

open

f

46

3

ff *f*

54

♩ = 131

4

sfz

62

♩ = 127

♩ = 123

♩ = 97

2

7

11/16

4

76

♩ = 98

3

8

♩ = 96

Horns 1,3

88

Musical notation for Horns 1,3, measure 88. The notation is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The measure contains a whole rest, followed by a quarter note G4, a quarter note A4, a half note B-flat4, and a whole note C5. A repeat sign is present at the end of the measure, with a '4' above it, indicating a four-measure repeat.

Spring Rescore

Horns 2,4

Composer: Diego Vallejo

Musical score for Horns 2,4, measures 7-93. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked with quarter notes and measure numbers: 94, 91, 80, 134, 128, 141, 141, 131, 127, 123, 97.

Measures 7-14: $\text{♩} = 94$, $\text{♩} = 91$. Measure 7 contains a whole rest with a '7' above it. Dynamics: *p*, *mf*, *p*.

Measures 15-22: $\text{♩} = 80$, $\text{♩} = 134$. Measure 15 contains a whole rest. Measure 22 contains a triplet of eighth notes with a '3' above it and 'con sord.' above. Dynamics: *p*.

Measures 23-29: $\text{♩} = 128$, $\text{♩} = 141$. Measure 23 contains a whole rest with a '2' above it. Dynamics: *mf*.

Measures 30-36: $\text{♩} = 141$. Measure 30 contains a whole rest with a '2' above it. Measure 36 contains a whole note with a '2' above it. Dynamics: *ff*, *f*.

Measures 37-41: $\text{♩} = 141$. Measure 37 contains a whole rest with a '2' above it. Measure 41 contains a whole note with an 'open' marking above it. Dynamics: *ff*, *f*.

Measures 42-46: $\text{♩} = 141$. Measure 42 contains a whole rest with a '2' above it. Measure 46 contains a whole note with an 'open' marking above it. Dynamics: *ff*, *f*.

Measures 47-50: $\text{♩} = 141$. Measure 47 contains a whole rest with a '2' above it. Measure 50 contains a whole note with an 'open' marking above it. Dynamics: *ff*, *f*.

Measures 51-56: $\text{♩} = 141$. Measure 51 contains a whole rest with a '2' above it. Measure 56 contains a whole note with an 'open' marking above it. Dynamics: *sfz*.

Measures 57-63: $\text{♩} = 131$. Measure 57 contains a whole rest with a '4' above it. Measure 63 contains a whole rest with a '2' above it. Dynamics: *sfz*.

Measures 64-93: $\text{♩} = 127$, $\text{♩} = 123$, $\text{♩} = 97$. Measure 64 contains a whole rest with a '7' above it. Measure 93 contains a whole rest with a '4' above it. Dynamics: *sfz*.

Horns 2,4

76 $\text{♩} = 98$

3

f

82 $\text{♩} = 96$

3

8

Trumpet 1

Spring Rescore

Composer: Diego Vallejo

$\text{♩} = 94$ $\text{♩} = 91$ $\text{♩} = 80$

16 $\text{♩} = 134$ 3

24

30 $\text{♩} = 128$ $\text{♩} = 141$ 2 5/4 *mf*

37 $\text{♩} = 141$ 2/4 7/8 *ff* *f*

44

49 *ff* 3 *sfz*

57 $\text{♩} = 131$ 4 3/4 2

64 $\text{♩} = 127$ 7 11/16 $\text{♩} = 123$ $\text{♩} = 97$ 4

76 $\text{♩} = 98$ 3

Trumpet 1

80 ♩ = 96

f

89

4

Trumpet 2

Spring Rescore

Composer: Diego Vallejo

Musical score for Trumpet 2, Spring Rescore, page 46. The score consists of ten staves of music in 4/4 time, with various dynamics and articulations.

Staff 1: Measures 1-4. Tempo markings: $\text{♩} = 94$, $\text{♩} = 91$. Dynamics: *mf*, *n*. Articulation: > . Rehearsal mark **7** at measure 1, **2** at measure 4.

Staff 2: Measures 5-8. Tempo markings: $\text{♩} = 80$, $\text{♩} = 134$. Dynamics: *ff*. Rehearsal mark **15** at measure 5.

Staff 3: Measures 9-12. Dynamics: *ff*. Rehearsal mark **22** at measure 9.

Staff 4: Measures 13-16. Tempo markings: $\text{♩} = 128$, $\text{♩} = 141$. Dynamics: *mf*. Rehearsal marks **2** at measure 13, **3** at measure 15.

Staff 5: Measures 17-20. Tempo marking: $\text{♩} = 141$. Dynamics: *mf*. Rehearsal mark **7** at measure 17.

Staff 6: Measures 21-24. Dynamics: *ff*, *sfz*. Rehearsal mark **3** at measure 21.

Staff 7: Measures 25-28. Tempo marking: $\text{♩} = 131$. Rehearsal marks **4** at measure 25, **2** at measure 27.

Staff 8: Measures 29-32. Tempo markings: $\text{♩} = 127$, $\text{♩} = 123$, $\text{♩} = 97$. Rehearsal marks **7** at measure 29, **4** at measure 31.

Staff 9: Measures 33-36. Tempo marking: $\text{♩} = 98$. Dynamics: *f*. Rehearsal marks **3** at measure 33, **5** at measure 35.

Staff 10: Measures 37-40. Tempo marking: $\text{♩} = 96$. Rehearsal mark **4** at measure 39.

Spring Rescore

Composer: Diego Vallejo

♩ = 94 ♩ = 91

7

p *mf* *n*

14 ♩ = 80 ♩ = 134

21

2

30 ♩ = 128 ♩ = 141

2

mf

36 ♩ = 141

3

f

44

49

ff *f*

52

sfz

57 ♩ = 131 ♩ = 127

4 2 7

11/16

Bass Trombone

71 $\text{♩} = 123$ $\text{♩} = 97$ $\text{♩} = 98$

4

mf

79

2

87 $\text{♩} = 96$

4

Tuba

Spring Rescore

Composer: Diego Vallejo

$\text{♩} = 94$ $\text{♩} = 91$
 7

14 $\text{♩} = 80$ $\text{♩} = 134$

21

29 $\text{♩} = 128$ $\text{♩} = 141$
 2

35 $\text{♩} = 141$

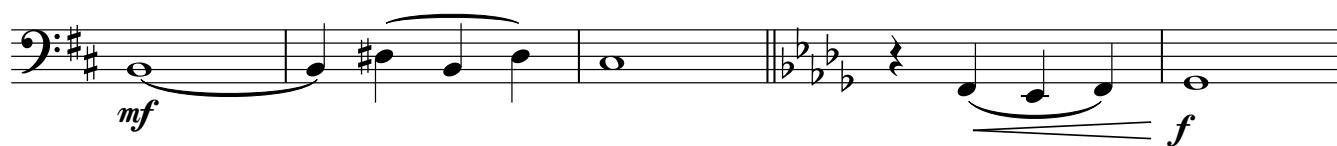
41

49

57 $\text{♩} = 131$ $\text{♩} = 127$
 4 2 7

71 $\text{♩} = 123$ $\text{♩} = 97$
 4

Tuba

76 $\text{♩} = 98$ 

81

87 $\text{♩} = 96$ 

Spring Rescore

Timpani

Composer: Diego Vallejo

♩ = 94 7 ♩ = 91 7 ♩ = 80

16 ♩ = 134

n < ff

22

30 ♩ = 128 ♩ = 141

mf

34

37 ♩ = 141

ff 4 *ff*

46

mf ff *f*

52

ff

57 ♩ = 131 4 3/4 2 ♩ = 127 7 11/16

Timpani

71 $\text{♩} = 123$ $\text{♩} = 97$ $\text{♩} = 98$

3 3

79 $\text{♩} = 96$

6

f

88

3 3

p

Spring Rescore

Snare Drum

Composer: Diego Vallejo

$\text{♩} = 94$ $\text{♩} = 91$ $\text{♩} = 80$

$\frac{4}{4}$ |----- 7 -----|

16 |----- 13 -----| $\text{♩} = 134$ $\text{♩} = 128$ 2 $\frac{2}{4}$

32 $\text{♩} = 141$ $\text{♩} = 141$

$\frac{2}{4}$ |----- $\frac{5}{4}$ -----| 4 $\frac{2}{4}$ |----- $\frac{7}{8}$ -----| 11 $\frac{4}{4}$

49 $\frac{4}{4}$ *mf* *f*

52 $\frac{3}{4}$

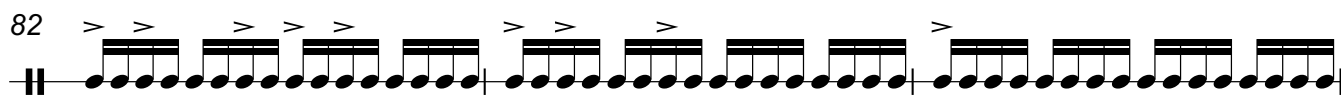
55 $\text{♩} = 131$

$\frac{3}{4}$ *ff* $\frac{4}{4}$ |----- 4 -----| $\frac{3}{4}$ |----- $\frac{4}{4}$ -----|

62 $\frac{4}{4}$ 2 $\text{♩} = 127$ 7 $\text{♩} = 123$ $\text{♩} = 97$ 4

76 $\text{♩} = 98$ 3

Kontakt Library: Damage (PERC Studio Armageddon Ens)



Spring Rescore

Cymbals

Composer: Diego Vallejo

$\text{♩} = 94$ $\text{♩} = 91$ $\text{♩} = 80$

7 7

16 $\text{♩} = 134$

$n \triangleleft ff$

26 $\text{♩} = 128$ $\text{♩} = 141$

3 2 2/4 5/4

33 $\text{♩} = 141$

4 7/8 11 4/4

49

$mf < ff$

5 3/4 4/4

57 $\text{♩} = 131$ $\text{♩} = 127$

4 3/4 4/4 2 7 11/16

71 $\text{♩} = 123$ $\text{♩} = 97$ $\text{♩} = 98$

11/16 4/4 4 3 8

87 $\text{♩} = 96$

8

Spring Rescore

Composer: Diego Vallejo

The musical score is written for Taiko Drum 1 and consists of eight staves of music. The notation includes various time signatures, dynamics, and tempo markings.

- Staff 1:** Starts with a 4/4 time signature. It features two measures of rests, each marked with a **7** above the staff. Above the first measure is a tempo marking $\text{♩} = 94$, and above the second is $\text{♩} = 91$. The staff ends with a final bar line.
- Staff 2:** Starts at measure 16. It begins with a 4/4 time signature and a measure of rest. This is followed by a series of eighth notes with accents, marked with a **4** above the staff and a tempo marking $\text{♩} = 134$. The dynamic is **f**.
- Staff 3:** Starts at measure 24. It continues with eighth notes and accents, ending with a quarter rest. The dynamic is **f**.
- Staff 4:** Starts at measure 30. It begins with a 2/4 time signature and a measure of rest. This is followed by a 5/4 time signature and a measure of rest. The music then consists of eighth notes with accents, marked with a **2** above the staff and a tempo marking $\text{♩} = 141$. The dynamic is **pp**.
- Staff 5:** Starts at measure 34. It consists of continuous eighth notes with accents, marked with a **2** above the staff.
- Staff 6:** Starts at measure 36. It continues with eighth notes and accents, marked with a **2** above the staff. It then changes to a 7/8 time signature and continues with eighth notes and accents, marked with a **7** above the staff and a tempo marking $\text{♩} = 141$. The dynamic is **ff**.
- Staff 7:** Starts at measure 39. It consists of eighth notes with accents, marked with a **7** above the staff and a dynamic of **f**. It ends with a 7-measure rest and a final bar line.
- Staff 8:** Starts at measure 49. It consists of measures of rests, marked with **6**, **3**, **4**, **4**, **4**, **4**, **3**, and **4** above the staff. A tempo marking $\text{♩} = 131$ is placed above the fourth measure. The staff ends with a final bar line.

Taiko Drum 1

62 $\text{♩} = 127$ $\text{♩} = 123$ $\text{♩} = 97$

$\frac{4}{4}$ 2 7 $\frac{11}{16}$ - $\frac{4}{4}$ 4

76 $\text{♩} = 98$ $\text{♩} = 96$

3 8 8

Taiko Drum 2

54

ff

57 $\text{♩} = 131$

$\text{♩} = 127$

4 $\frac{3}{4}$ $\frac{4}{4}$ 2 7 $\frac{11}{16}$

71 $\text{♩} = 123$

$\text{♩} = 97$

$\frac{11}{16}$ $\frac{4}{4}$

74

76 $\text{♩} = 98$

78

80

83

86 $\text{♩} = 96$

89

4

Gong

Spring Rescore

Composer: Diego Vallejo

$\text{♩} = 94$ $\text{♩} = 91$ $\text{♩} = 80$

$\frac{4}{4}$ |-----7-----|-----7-----|-----80-----|

16

$\text{♩} = 134$

ff

$\frac{4}{4}$ |-----|-----7-----|-----4-----|

30

$\text{♩} = 128$ $\text{♩} = 141$ $\text{♩} = 141$

$\frac{2}{4}$ |-----|----- $\frac{5}{4}$ -----4-----|----- $\frac{2}{4}$ -----7-----11-----|----- $\frac{4}{4}$ -----|

49

ff

$\frac{4}{4}$ |-----|-----5-----|----- $\frac{3}{4}$ -----|----- $\frac{4}{4}$ -----|

57

$\text{♩} = 131$ $\text{♩} = 127$

$\frac{4}{4}$ |-----4-----|----- $\frac{3}{4}$ -----|----- $\frac{4}{4}$ -----2-----|-----7-----|-----11-----16-----|

71

$\text{♩} = 123$ $\text{♩} = 97$ $\text{♩} = 98$

$\frac{11}{16}$ |-----|----- $\frac{4}{4}$ -----4-----|-----3-----|-----8-----|

87

$\text{♩} = 96$

$\frac{4}{4}$ |-----8-----|

Music Box

Spring Rescore

Composer: Diego Vallejo

$\text{♩} = 94$ $\text{♩} = 91$
 7 4
mf

15 $\text{♩} = 80$ $\text{♩} = 134$
f

17 $\text{♩} = 128$ $\text{♩} = 141$
 13 2

33 $\text{♩} = 141$
 4 11

49 6
pp

57 $\text{♩} = 131$

62 $\text{♩} = 127$
 2 2
p

69 $\text{♩} = 123$ $\text{♩} = 97$
 11 16 4

76 $\text{♩} = 98$ $\text{♩} = 96$
 3 8 8

Harp

Spring Rescore

Composer: Diego Vallejo

♩ = 94

4

4

pp

p

8

♩ = 91

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

mf

3

3

15

♩ = 80

f

f

♩ = 134

17

♩ = 128

ff

12

2

12

2

32

♩ = 141

4

11

Harp

49

6

6

pp

57 $\text{♩} = 131$

62 $\text{♩} = 127$ $\text{♩} = 123$ $\text{♩} = 97$

2

7

11

16

4

76 $\text{♩} = 98$ $\text{♩} = 96$

3

8

4

91

p

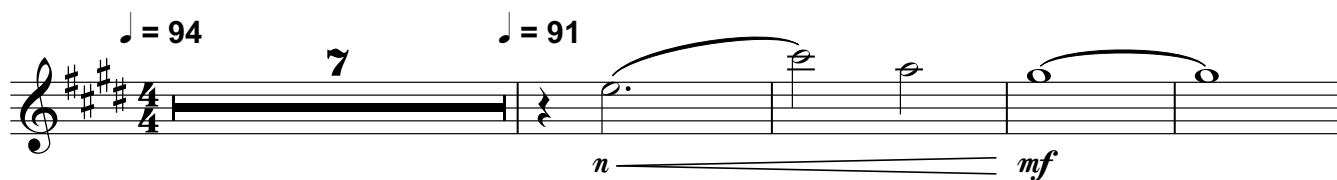
n

Violin 1

Spring Rescore

Composer: Diego Vallejo

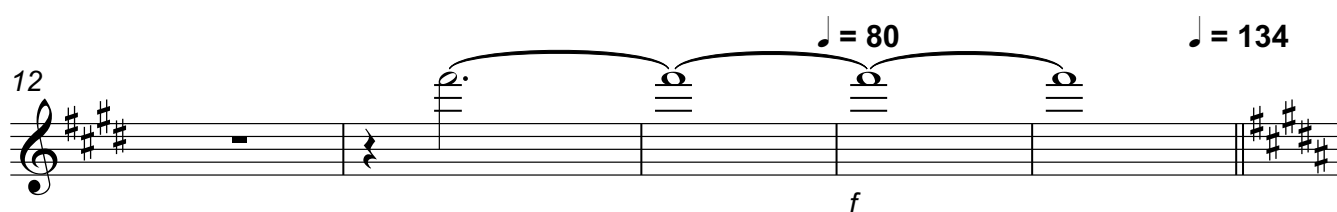
♩ = 94 ♩ = 91



7

n ————— *mf*

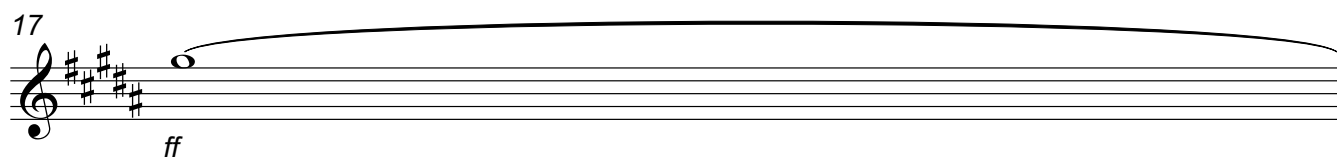
12



♩ = 80 ♩ = 134

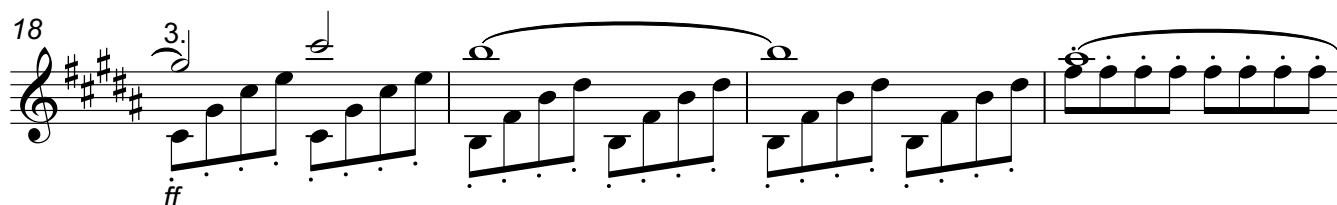
f

17



ff

18



3.

ff

mf

22



mf

ff

24



mf

ff

a2

Violin 1

27 $\text{♩} = 128$ *tr*

30 *tr*

32 $\text{♩} = 141$ *p(tr)*

33 *mf*

34

35

36

37 $\text{♩} = 141$ *ff* *Div.*

40 *f* *unis.*

43 *Div.*

Violin 1

48

unis.

50

Div.
3.

52

ff *p*

57

$\text{♩} = 131$

n *ff*

62

$\text{♩} = 127$

n *pp* *p*

71

$\text{♩} = 123$ $\text{♩} = 97$

76

$\text{♩} = 98$

Violin 1

78 \sharp \flat

81 *f*

87 $\text{♩} = 96$
2.

89 1. \flat \flat \flat \flat 4

Detailed description: This page of a violin score contains measures 78 through 94. Measure 78 begins with a treble clef, a key signature of one sharp (F#) and one flat (Bb), and a dynamic marking of *f*. The music features a series of eighth notes followed by a complex, rapid sixteenth-note passage. Measure 81 continues with a similar rhythmic pattern. Measure 87 is marked with a tempo of quarter note = 96 and includes a first and second ending. Measure 89 features a first ending with a key signature change to three flats (Bb, Eb, Ab) and a final measure with a fermata and a '4' marking.

Violin 2

Spring Rescore

Composer: Diego Vallejo

Musical score for Violin 2, Spring Rescore, measures 1-30. The score is written in treble clef with a key signature of three sharps (F#, C#, G#).

- Measure 1:** Tempo marking $\text{♩} = 94$. A whole rest is followed by a 4-measure rest. The piece begins with a *n* (natural) dynamic, followed by a *p* (piano) dynamic. A *Div.* (divisi) instruction is present.
- Measure 8:** Tempo marking $\text{♩} = 91$. The music features a *mf* (mezzo-forte) dynamic.
- Measure 15:** Tempo marking $\text{♩} = 80$. The music features a *f* (forte) dynamic.
- Measure 16:** Tempo marking $\text{♩} = 134$. The music features a *ff* (fortissimo) dynamic.
- Measure 22:** The music is marked *unis.* (unison).
- Measure 25:** The music is marked *Div.* (divisi).
- Measure 27:** The music features a trill marked *a2 tr*.
- Measure 30:** Tempo marking $\text{♩} = 128$. The music features a *p* (piano) dynamic. A 2-measure rest is followed by a tempo change to $\text{♩} = 141$. The music then features a *mf* (mezzo-forte) dynamic and a 2-measure rest.

Violin 2

36 $\text{♩} = 141$ a2

40 Div.

43 2. 1.

48

52

55 $\text{♩} = 131$ 4

62 a2 $\text{♩} = 127$

71 $\text{♩} = 123$ $\text{♩} = 97$

74

Violin 2

76 $\text{♩} = 98$

Musical notation for measures 76-77. Measure 76 starts with a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth notes with accents. Measure 77 continues with eighth notes and a long horizontal line below the staff.

78 2.

Musical notation for measures 78-83. Measure 78 has a treble clef and a key signature of two sharps. It contains eighth notes. Measure 79 has a key signature change to two flats (Bb and Eb) and contains eighth notes. Measure 80 has a key signature change to one flat (Bb) and contains a half note. Measure 81 has a key signature change to one flat and contains a half note. Measure 82 has a key signature change to no sharps or flats and contains a half note. Measure 83 has a key signature change to one flat and contains a half note. A dynamic marking *f* is placed below the staff between measures 80 and 81.

84 $\text{♩} = 96$

Musical notation for measures 84-88. Measure 84 has a treble clef and a key signature of one flat (Bb) and contains a half note. Measure 85 has a key signature of one flat and contains a half note. Measure 86 has a key signature of one flat and contains a half note. Measure 87 has a key signature of one flat and contains a half note. Measure 88 has a key signature of one flat and contains a half note.

89 1.

Musical notation for measures 89-93. Measure 89 has a treble clef and a key signature of one flat (Bb) and contains a half note. Measure 90 has a key signature of one flat and contains a half note. Measure 91 has a key signature of one flat and contains a half note. Measure 92 has a key signature of one flat and contains a half note. Measure 93 has a key signature of one flat and contains a half note. A dynamic marking *p* is placed below the staff between measures 92 and 93.

Viola

Spring Rescore

Composer: Diego Vallejo

♩ = 94

4

n *p*

8

♩ = 91

mf

3

15

♩ = 80

♩ = 134

ff

18

24

27

30

♩ = 128

♩ = 141

p

3

36

♩ = 141

f

3

Viola

43



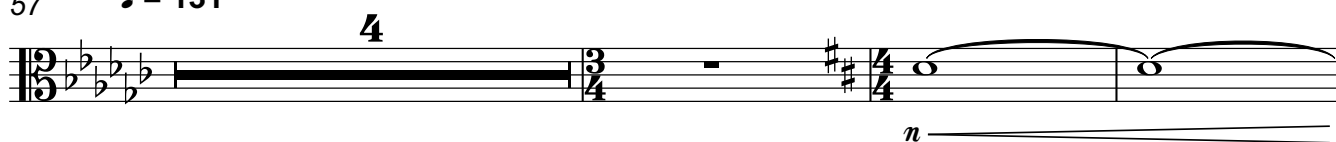
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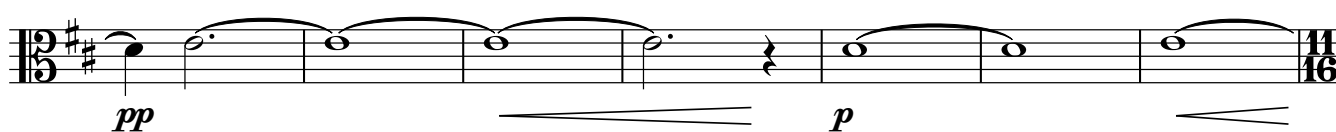
52



57 ♩ = 131



64 ♩ = 127



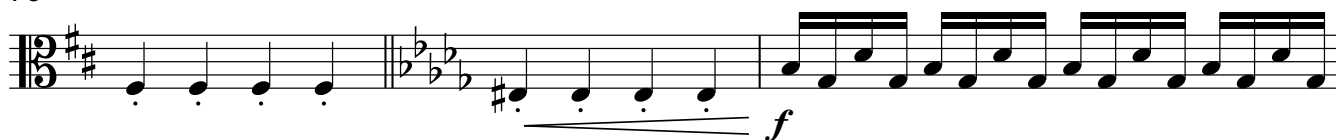
71 ♩ = 123 ♩ = 97



76 ♩ = 98



78



81



84



Viola

87 $\text{♩} = 96$

Measures 87 and 88 of the Viola part. The music is in 3/8 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 87 contains two measures of eighth-note patterns, each with a slur underneath. Measure 88 contains two measures of eighth-note patterns, each with a slur underneath.

89

Measures 89 and 90 of the Viola part. Measure 89 contains two measures of eighth-note patterns, each with a slur underneath. Measure 90 contains two measures of eighth-note patterns, each with a slur underneath.

91

Measures 91 and 92 of the Viola part. Measure 91 is a whole rest. Measure 92 contains two measures of whole notes, each with a slur underneath. A dynamic marking *p* is placed below the first measure of 92.

Violoncello

Spring Rescore

Composer: Diego Vallejo

$\text{♩} = 94$ $\text{♩} = 91$

7

mf

3

15 $\text{♩} = 80$ $\text{♩} = 134$

ff

18

23

27 $\text{♩} = 128$

tr

p

32 $\text{♩} = 141$

mf

34

36 $\text{♩} = 141$

3

41

f

Violoncello

43



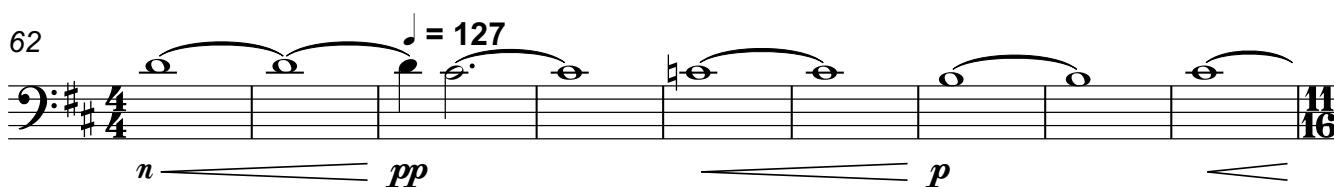
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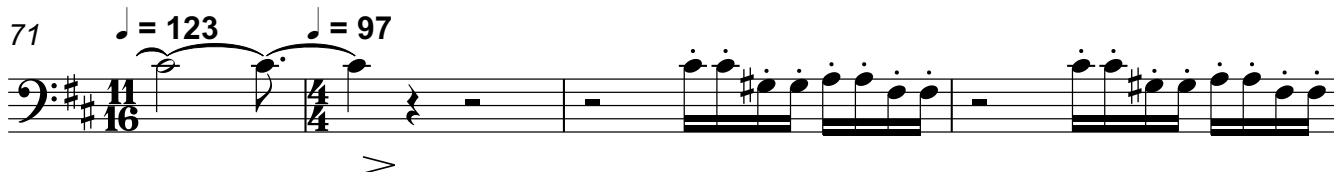
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62



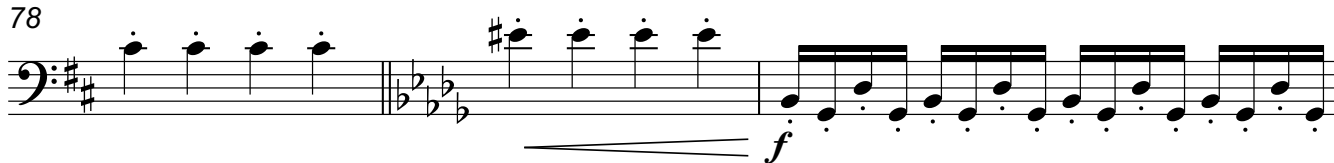
71



75



78



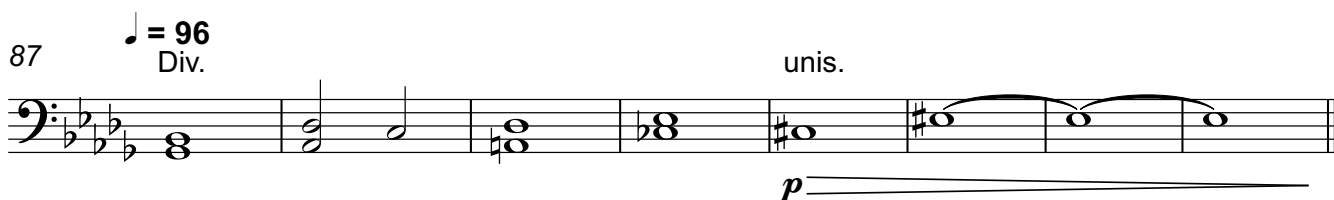
81



84



87



Double Bass

Spring Rescore

Composer: Diego Vallejo

♩ = 94 ♩ = 91

7

2.

mf

13

♩ = 80 ♩ = 134

f

17

1.

ff

18

22

27

2.

♩ = 128

2

32

♩ = 141

mf

Double Bass

36

♩ = 141



40



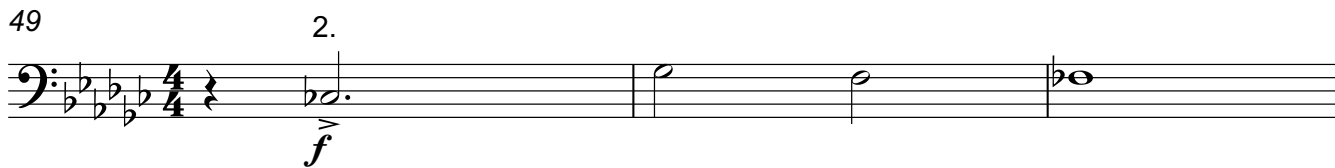
43



46



49



52



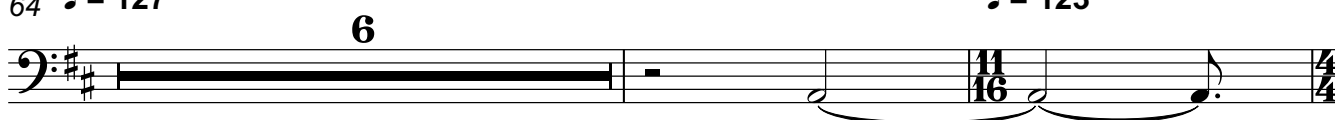
57

♩ = 131



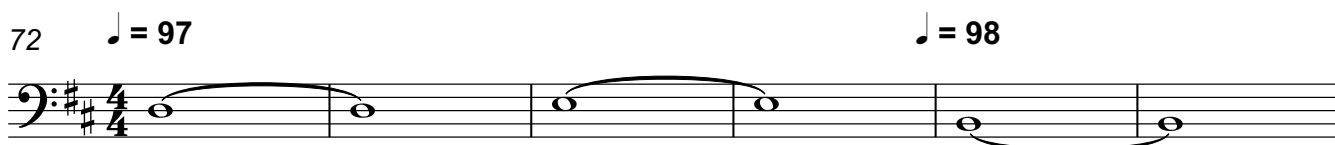
64

♩ = 127



72

♩ = 97



♩ = 98

Double Bass

78

1.

f

82

86

$\text{♩} = 96$

90

p

THE BEAUTY OF CINEMA

Diego Vallejo

Lista de Instrumentos

Horn in F (Tremolo)
 Tuba
 Piano
 Synth 1: Alchemy: Mellotron Flute (Pulsing)
 Synth 2: Alchemy: Mellotron Flute (Soundscape)
 Synth 3: LABS: Piano Pads Glass 1
 Synth 4: Noire Felt (Delay)
 Synth 5: Piano Colors: Awakening
 Synth 6: Cloud Supply: Hazed
 Synth 7: Piano Colors: Aleatoric Sequence
 Synth 8: Ashlight Complex Expression
 Synth 9: LABS: Astral Forms: Sax Organ
 Synth 10: LABS: Tape Orchestra: Woods Overblown
 Synth 11: Modular Icons: Glass Keys
 Synth 12: Ashlight: Entrance Exit
 Synth 13: Ashlight Revelation Time
 Synth 14: LABS: Textural Pads: Deneb
 Sample 1: Ashlight: Ash Bark (Reversed)
 Sample 2: Explosion
 Sample 3: Intro Camera Sound (Looped & Reverse Delay)
 Sample 4: Reverse Piano
 Vibraphone
 Percussion: 40's Very Own Drums: Queen Alley Kit
 Violin (Solo)
 Viola (Reverse delay)
 3 Celli (Reverse delay)
 Double Bass

The Beauty Of Cinema Rescore

Composer: Diego Vallejo

Score for *The Beauty Of Cinema Rescore*, page 80. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). It is divided into three measures with tempo markings: $\text{♩} = 64$, $\text{♩} = 60$, and $\text{♩} = 137$.

The instruments and parts include:

- Horn in F
- Tuba
- Piano (with *pp* and *Lead* markings)
- Synth 1 (with *p* and *mf* markings)
- Synth 2 (with *mf* marking)
- Synth 3 (with *mf* marking)
- Synth 4
- Synth 5 (with *pp* marking)
- Synth 6 (with *pp* marking)
- Synth 7
- Synth 8
- Synth 9
- Synth 10 (with *pp* and *mf* markings)
- Synth 11
- Synth 12
- Synth 13
- Synth 14
- Sample 1 (with *pp* marking)
- Sample 2 (with *mf* marking)
- Sample 3 (with *pp* marking)
- Sample 4 (with *pp* marking)
- Vibraphone (with *mf* marking)
- Percussion (with *mf* marking)
- Violin (with $\text{♩} = 64$, $\text{♩} = 60$, and $\text{♩} = 137$ markings)
- Viola
- Celli
- Double Bass

The score contains various musical notations, including triplets, dynamics (*pp*, *p*, *mf*), and articulation marks.

13

Hn. *mf*

Tba.

Pno. *mf* *Rca* * *Rca* * *Rca* *

Syn. 1

Syn. 2 *ff* *mf*

Syn. 3 *ff*

Syn. 4

Syn. 5 *mf*

Syn. 6 *ff* *mf*

Syn. 7 *mf*

Syn. 8 *mf*

Syn. 9

Syn. 10

Syn. 11

Syn. 12 *ff* *mf*

Syn. 13 *ff* *mf*

Syn. 14 *ff*

Samp. 1 *mf*

Samp. 2 *mf*

Samp. 3

Samp. 4

Vib. *ff*

Perc. *ff* *mf*

Vln.

Strings Reverse Delay 1

Strings Reverse Delay 2

Db.

26

Hn.

Tba.

Pno.

Syn. 1

Syn. 2

Syn. 3

Syn. 4

Syn. 5

Syn. 6

Syn. 7

Syn. 8

Syn. 9

Syn. 10

Syn. 11

Syn. 12

Syn. 13

Syn. 14

Samp. 1

Samp. 2

Samp. 3

Samp. 4

Vib.

Perc.

Vln.

Strings Reverse Delay 1

Strings Reverse Delay 2

Db.

The musical score for page 82 is arranged in a vertical stack of staves. The instruments and parts are: Horns (Hn.), Trombones (Tba.), Piano (Pno.), Synthesizer 1 (Syn. 1), Synthesizer 2 (Syn. 2), Synthesizer 3 (Syn. 3), Synthesizer 4 (Syn. 4), Synthesizer 5 (Syn. 5), Synthesizer 6 (Syn. 6), Synthesizer 7 (Syn. 7), Synthesizer 8 (Syn. 8), Synthesizer 9 (Syn. 9), Synthesizer 10 (Syn. 10), Synthesizer 11 (Syn. 11), Synthesizer 12 (Syn. 12), Synthesizer 13 (Syn. 13), Synthesizer 14 (Syn. 14), Sample 1 (Samp. 1), Sample 2 (Samp. 2), Sample 3 (Samp. 3), Sample 4 (Samp. 4), Vibraphone (Vib.), Percussion (Perc.), Violins (Vln.), Strings Reverse Delay 1, Strings Reverse Delay 2, and Double Bass (Db.). The score begins at measure 26. The Piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings of *p* and *mf*. The Percussion part has a steady rhythmic pattern. The Synthesizer parts include various textures, with Syn. 2, 5, 7, 8, and 9 featuring prominent melodic lines and sustained notes. The Violins and Strings Reverse Delay parts have a rhythmic accompaniment. The Double Bass part is mostly silent.

40

Hn.

Tba.

Pno.

Syn. 1

Syn. 2

Syn. 3

Syn. 4

Syn. 5

Syn. 6

Syn. 7

Syn. 8

Syn. 9

Syn. 10

Syn. 11

Syn. 12

Syn. 13

Syn. 14

Samp. 1

Samp. 2

Samp. 3

Samp. 4

Vib.

Perc.

Vln.

Strings Reverse Delay 1

Strings Reverse Delay 2

Db.

f

mf

** Rca*

58

Hn.

Tba.

Pno.

Syn. 1

Syn. 2

Syn. 3

Syn. 4

Syn. 5

Syn. 6

Syn. 7

Syn. 8

Syn. 9

Syn. 10

Syn. 11

Syn. 12

Syn. 13

Syn. 14

Samp. 1

Samp. 2

Samp. 3

Samp. 4

Vib.

Perc.

Vln.

Strings Reverse Delay 1

Strings Reverse Delay 2

Db.

* *Red* * *Red* * *Red* * *Red* *

mf

The Beauty Of Cinema Rescore

Horn in F

Composer: Diego Vallejo

Musical score for Horn in F, measures 1-60. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The tempo markings are $\text{♩} = 64$, $\text{♩} = 60$, and $\text{♩} = 137$. The score is divided into six systems, each with a measure number at the beginning: 5, 14, 24, 35, 53, and 60. The first system (measures 1-5) is in 4/4 time and contains a whole rest. The second system (measures 6-13) starts in 4/4, changes to 3/4 at measure 7, and ends in 2/4 at measure 13. It contains a whole rest in measure 6, followed by notes in measures 7-12, and a whole rest in measure 13. The dynamic marking *mf* is placed below measure 7. The third system (measures 14-23) starts in 2/4, changes to 4/4 at measure 15, 3/4 at measure 18, 1/4 at measure 21, and 2/4 at measure 23. It contains whole rests in measures 14, 17, 20, and 22, and a whole note in measure 19. The fourth system (measures 24-34) starts in 2/4, changes to 1/4 at measure 25, and 4/4 at measure 26. It contains whole rests in measures 24, 27, 28, 31, and 32, and a whole note in measure 29. The fifth system (measures 35-52) starts in 2/4, changes to 1/4 at measure 36, and 4/4 at measure 37. It contains whole rests in measures 35, 38, 41, 44, 47, and 50, and a whole note in measure 39. The dynamic marking *ff* is placed below measure 35. The sixth system (measures 53-60) contains notes in measures 53-58 and a whole rest in measure 59. The dynamic marking *ff* is placed below measure 53.

The Beauty Of Cinema Rescore

Piano

Composer: Diego Vallejo

♩ = 64

4

pp
Ped.

6

♩ = 60 ♩ = 137

6

14

mf
Ped.

19

* Ped.

23

* Ped. * V.S.

Piano

28



p
Ped.

31



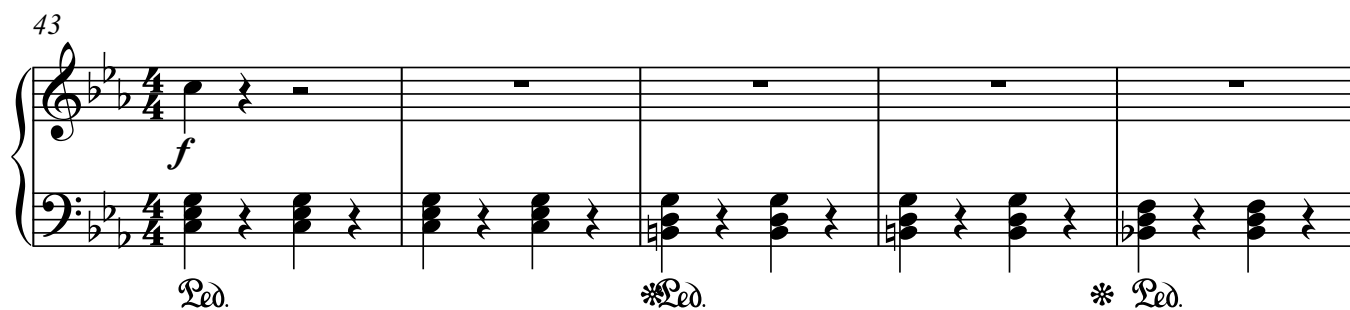
* Ped. *

35



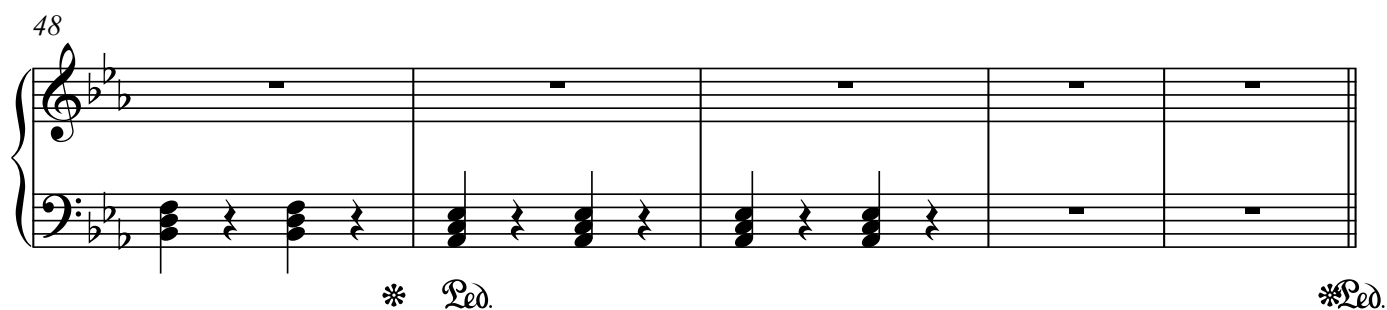
Ped. * Ped. * Ped. *

43



f
Ped. * Ped. * Ped.

48



* Ped. * Ped.

53



ff
* Ped. * Ped. *

Piano

59

Musical notation for measures 59-62. The piece is in a key with two flats and a 4/4 time signature. Measures 59 and 60 feature a piano accompaniment with chords in the right hand and single notes in the left hand. Measures 61 and 62 continue this pattern with some melodic movement in the right hand.

Ped.

* *Ped.*

*

63

Musical notation for measures 63-65. Measure 63 continues the previous texture. Measure 64 has a similar accompaniment. Measure 65 features a four-measure rest in both staves, indicated by a large '4' above and below the staff lines.

Ped.

Ped.

*

Synth 1

The Beauty Of Cinema Rescore

Composer: Diego Vallejo

♩ = 64

4 4 4 4 4 4

p

7

♩ = 60 ♩ = 137

mf

14

3 4 3 3 4 3

28

4 4 4 4 4 4

35

7 7 7 7 7 7 7 7

Synth 1

43

f

51

ff

58

f

62

f

4

4

Synth 2

The Beauty Of Cinema Rescore

Composer: Diego Vallejo

♩ = 64 5 ♩ = 60 ♩ = 137

mf

13 2 2

ff *mf*

22

28 2

p

35 3

43 *f*

49

53 *ff*

Synth 2

55

60

5

Synth 3

The Beauty Of Cinema Rescore

Composer: Diego Vallejo

♩ = 64 ♩ = 60 ♩ = 137

5 5

mf

11

10 3

ff

10 3

28

4

4

35

7 10

7 10

53

16

16

The Beauty Of Cinema Rescore

Composer: Diego Vallejo

Musical score for Synth 4, consisting of six staves of music in 3/4 time. The piece is marked with tempo indicators: ♩ = 64, ♩ = 60, and ♩ = 137. Measure numbers are indicated on the left of each staff: 5, 14, 28, 35, 53, and 60. The score includes rests, a fermata over measure 53, and a ***ff*** dynamic marking. Time signatures are 4/4, 3/4, 2/4, and 3/4. A triplet is marked with a '3' underneath it in the final measure.

Synth 5

The Beauty Of Cinema Rescore

Composer: Diego Vallejo

♩ = 64

pp

6 ♩ = 60 ♩ = 137

mf

19

28

p

35

p

Synth 5

53

ff

ff

This musical system covers measures 53 to 59. It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music consists of dense, sustained chords in both hands, with a forte (*ff*) dynamic marking. The notes are held across multiple measures, creating a rich, textured sound.

60

4

4

This musical system covers measures 60 to 63. It continues with the grand staff and key signature. Measures 60-62 show sustained chords, while measure 63 features a final chord with a fermata. The dynamic remains forte. The system concludes with a double bar line and repeat dots. The number '4' is printed above the treble staff and below the bass staff in the final measure.

Synth 6

The Beauty Of Cinema Rescore

Composer: Diego Vallejo

♩ = 64

4

4

pp

pp

7 ♩ = 60 ♩ = 137

4

4

ff

14

mf

21

2/4

4/4

28

4

4

3/4

1/4

4/4

2/4

Synth 6

35

7 9

53

ff

59

3

64

mf

The Beauty Of Cinema Rescore

Synth 7

Composer: Diego Vallejo

The musical score for Synth 7 consists of six staves of music. The first staff is a whole rest in 4/4 time, marked with a tempo of ♩ = 64 and a measure count of 5. The second staff is a whole rest in 3/4 time, marked with a tempo of ♩ = 60. The third staff is a whole rest in 4/4 time, marked with a tempo of ♩ = 137 and a measure count of 6. The fourth staff (measures 14-19) features a melody in 4/4 time with a dynamic of *mf*. The fifth staff (measures 20-27) continues the melody with various time signatures (2/4, 4/4, 3/4, 1/4, 4/4, 2/4) and a dynamic of *p*. The sixth staff (measures 28-34) features a melody in 2/4 time with a measure count of 6. The seventh staff (measures 35-44) features a melody in 4/4 time with a measure count of 10. The eighth staff (measures 45-60) features a melody in 4/4 time with a measure count of 16.

Synth 10

The Beauty Of Cinema Rescore

Composer: Diego Vallejo

♩ = 64

6 *pp* ♩ = 60 ♩ = 137 5

14 *mf*

21 3 3 4

35 7 10

53 16

3/4

The Beauty Of Cinema Rescore

Composer: Diego Vallejo

$\text{♩} = 64$ $\text{♩} = 60$ $\text{♩} = 137$

5 **6**

14 **10** **3**

28 **4**

35 **7** **9**

53

ff

60

64

mf

Synth 12

The Beauty Of Cinema Rescore

Composer: Diego Vallejo

♩ = 64 ♩ = 60 ♩ = 137

5 4

ff

14 4

mf

25 3

mf

35 6 2 6

f

53 16

Synth 13

The Beauty Of Cinema Rescore

Composer: Diego Vallejo

♩ = 64 ♩ = 60 ♩ = 137

5 3

ff

14 8 3

mf

28 4

35 7 10

53 16

Synth 14

The Beauty Of Cinema Rescore

Composer: Diego Vallejo

♩ = 64 ♩ = 60 ♩ = 137

5

11

mf

10 **3**

ff

28

4

35

7 **10**

53

16

The Beauty Of Cinema Rescore

Sample 1

Composer: Diego Vallejo

The musical score consists of five staves of music, all in a B-flat major key signature (two flats). The first staff begins with a tempo marking of ♩ = 64 and a 4/4 time signature. It contains a whole rest, followed by a half note G4, and then a 3-measure rest. The second staff starts at measure 7 with a tempo change to ♩ = 60 and ♩ = 137. It features a half note G4, a 6-measure rest, a half note G4, a 9-measure rest, a 2-measure rest, and a 3-measure rest. The third staff starts at measure 28 and contains a 4-measure rest, a 3-measure rest, a 1-measure rest, a 4-measure rest, and a 2-measure rest. The fourth staff starts at measure 35 and contains a 7-measure rest, a 1-measure rest, and a 10-measure rest. The fifth staff starts at measure 53 and contains a 16-measure rest. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

The Beauty Of Cinema Rescore

110

Sample 2

Composer: Diego Vallejo

The musical score consists of five staves of music, each starting with a measure number and a dynamic marking. The first staff begins at measure 5 with a tempo marking of ♩ = 64 and a dynamic of *mf*. The second staff starts at measure 14 with a dynamic of *mf*. The third staff starts at measure 28. The fourth staff starts at measure 35 with a dynamic of *f*. The fifth staff starts at measure 53 with a dynamic of *ff*. The score includes various time signatures such as 4/4, 3/4, 2/4, and 1/4, and features several rests and musical notations.

♩ = 64 ♩ = 60 ♩ = 137

5

mf

14

mf

9

3

28

4

35

7

9

f

53

ff

15

The Beauty Of Cinema Rescore

Sample 3

Composer: Diego Vallejo

♩ = 64

pp

6

♩ = 60

♩ = 137

6

14

10

3

28

4

35

7

10

53

16

Detailed description: The score is written in bass clef with a key signature of two flats. It consists of six systems of music. The first system (measures 1-5) is in 4/4 time, starting with a piano (*pp*) dynamic. The second system (measures 6-13) starts with a 3/4 time signature, then changes to 4/4 (measures 7-12), and ends with a 3/4 time signature. The third system (measures 14-23) starts with 4/4 (measures 14-21), changes to 2/4 (measures 22-23). The fourth system (measures 24-34) starts with 4/4 (measures 24-31), changes to 3/4 (measures 32-33), and ends with 2/4 (measures 34). The fifth system (measures 35-44) starts with 2/4 (measures 35-42), changes to 1/4 (measures 43-44). The sixth system (measures 45-60) is in 4/4 time. Rests are indicated by horizontal lines above the staff, with their durations in measures written in bold numbers above the staff.

The Beauty Of Cinema Rescore

Sample 4

Composer: Diego Vallejo

♩ = 64

pp

6 ♩ = 60 ♩ = 137

6 10 3

28 4

35 7 10

53 16

Detailed description: The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The first line shows a piano introduction with a tempo of 64 (♩ = 64) in 4/4 time. The second line starts at measure 6 with a tempo of 60 (♩ = 60) and a dynamic of *pp*. It features a series of sustained notes with durations of 6, 10, and 3 measures, with time signatures changing to 4/4, 2/4, and 4/4. The third line starts at measure 28 with a duration of 4 measures, with time signatures 3/4, 1/4, 4/4, and 2/4. The fourth line starts at measure 35 with durations of 7 and 10 measures, with time signatures 2/4, 1/4, and 4/4. The fifth line starts at measure 53 with a duration of 16 measures, with a time signature of 4/4.

Percussion

43

Musical staff 43-48: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a sequence of eighth notes with stems pointing up, starting with a dynamic marking of *f*.

49

Musical staff 49-56: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a sequence of eighth notes with stems pointing up, followed by a double bar line with a fermata above it and a dynamic marking of *ff*. The staff ends with a half note G#4 and a half note G4, both with stems pointing up and a slur above them.

57

Musical staff 57-62: Bass clef, 4/4 time signature, key signature of two flats. The staff contains a sequence of half notes with stems pointing up, starting with a dynamic marking of *ff*. The staff ends with a double bar line with a fermata above it and a dynamic marking of *5*.

Viola

57

Musical staff for Viola, measures 57-60. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of a sequence of eighth notes and quarter notes, primarily moving in a descending or stepwise fashion. Measure 57 starts with a quarter rest followed by eighth notes. Measures 58-60 continue with eighth notes, with some beamed eighth notes in measure 60.

61

Musical staff for Viola, measures 61-62. The staff is in bass clef with a key signature of one flat (B-flat). Measure 61 contains a sequence of eighth notes. Measure 62 begins with a quarter rest, followed by a whole note chord marked with a '5' above it, indicating a fifth finger position. The staff ends with a double bar line.

CONCLUSIONES

Este proyecto de composición musical para los cortometrajes "Spring" y "The Beauty of Cinema" ha representado un viaje de crecimiento artístico y técnico significativo. A través de estos dos trabajos, he podido aplicar y expandir los conocimientos adquiridos durante mi formación académica, enfrentándome a desafíos reales del mundo de la composición para medios audiovisuales.

La experiencia de trabajar en "Spring" me permitió profundizar en la orquestación clásica y el desarrollo de leitmotifs, mientras que "The Beauty of Cinema" me impulsó a explorar técnicas más contemporáneas de diseño sonoro y síntesis. Esta dualidad en los enfoques compositivos ha enriquecido enormemente mi paleta creativa y mi comprensión de cómo la música puede adaptarse y transformarse para servir a diferentes narrativas visuales.

Uno de los aprendizajes más valiosos ha sido la importancia de la flexibilidad y la adaptabilidad en el proceso creativo. Cada cortometraje presentó sus propios desafíos únicos, desde la sincronización precisa con elementos visuales en "Spring" hasta la integración sutil con el diálogo en "The Beauty of Cinema". Superar estos obstáculos no solo mejoró mis habilidades técnicas, sino que también reforzó mi confianza como compositor.

Este proyecto también ha subrayado la importancia de la colaboración y la comunicación en el proceso de creación audiovisual. Trabajar bajo la guía de mi profesor tomando el rol de director me ha proporcionado una valiosa perspectiva sobre las dinámicas profesionales en la industria del cine y la animación.

En conclusión, este trabajo final no solo representa la culminación de mi formación académica, sino que también marca el inicio de mi camino como compositor profesional para medios audiovisuales. Las lecciones aprendidas y las habilidades desarrolladas durante este proceso serán fundamentales en mi futuro profesional, permitiéndome abordar proyectos diversos con creatividad, competencia técnica y una comprensión profunda de la sinergia entre música e imagen.

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