

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: The Ocean

Escena 2: Charge

Patricio Miguel Ávila Cantú

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

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

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

**Escena 1: The Ocean
Escena 2: Charge**

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Quito, 18 de julio de 2024

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RESUMEN

El siguiente trabajo consiste en dos composiciones musicales realizadas para cortometrajes. Ambos videos; “The Ocean” y “Charge” fueron extraídos de la empresa The Cue Tube. Estos trabajos son la culminación de un proceso de aprendizaje en el cual se aplican todas las áreas estudiadas a lo largo de la carrera. Simula una situación profesional en el cual el profesor es el director y el estudiante el compositor. Las motivaciones encontradas se centraron en componer música de distintos géneros para proyectar y aplicar distintos conocimientos y habilidades que demuestren versatilidad.

Palabras clave: Cine, film scoring, compositor, música, documental, animación, cortometraje

ABSTRACT

The following work consists of two musical compositions created for short films. Both videos; “The Ocean” and “Charge” were extracted from the company The Cue Tube. These works culminate a learning process in which all the areas studied throughout the career are applied. It simulates a professional situation in which the teacher is the director and the student is the composer. The motivations focused on composing music of different genres to project and apply different knowledge and skills that demonstrate versatility.

Keywords: Cinema, film scoring, composer, music, documentary, animation, short film.

TABLA DE CONTENIDO

Introducción	8
Desarrollo del Tema.....	9
Lista de instrumentos: The Ocean.....	10
The Ocean Score	11
The Ocean Particellas	19
Lista de instrumentos: Charge	68
Charge Score.....	69
Charge Particellas	87
Conclusiones	131
Referencias bibliográficas.....	132

INTRODUCCIÓN

La composición musical para cine es la cúspide de distintos conocimientos y habilidades, ya que debe tomar en cuenta tanto conceptos musicales como cinematográficos. En este proyecto se realizó la composición musical para dos cortometrajes de diferentes géneros; documental y animación. Ambos proyectos fueron extraídos de The Cue Tube, el cual es una página de videos sin copyright. Los temas elegidos proviene de un interés personal al querer incursionar en temas como naturaleza y animales, pero también otros como animación y acción.

Estos cortos elegidos son relevantes dentro del área de conocimiento debido a que proponen un desafío en el cual se debe aplicar distintos conocimientos aprendidos a lo largo de la carrera para poder llevar a cabo el proyecto exitosamente.

DESARROLLO DEL TEMA

El desarrollo del proyecto se llevó a cabo bajo la supervisión de Manuel García. Él tomó el papel de director y fue guiando las decisiones creativas que el estudiante proponía. Se realizaron spotting sessions en las cuales se decidían el sentimiento y propósito de la música en cada escena. Posteriormente, el estudiante realizó distintas propuestas musicales que fueron aprobadas de manera segmentada por el director para finalmente poder llegar a un producto terminado.

El primer video es un corto estilo documental llamado “The Ocean” el cual narra la extraordinaria vida debajo del océano. Para este proyecto se tomó la decisión de usar instrumentos acústicos orquestales tradicionales llevando el liderazgo las cuerdas frotadas. Además, se realizó una mezcla de sintetizadores y pads los cuales crearon una atmósfera cálida y completa. Las motivaciones musicales fueron guiadas para transmitir sentimientos de nostalgia y motivación.

El segundo video tiene como escenario un mundo futurista, distópico, de ciencia ficción y robots. Es un cortometraje animado lleno de acción el cual tiene un final humano y sentimental que nos demuestra que el verdadero mensaje de la historia es el amor. En esta ocasión se optó por mucho más diseño de sonido, utilizando múltiples sintetizadores y automatizaciones de audio y filtros.

A continuación se presenta el score y particellas de ambos videos:

The Ocean**Patricio Ávila****Lista de instrumentos**

Nay Flute

Flute

Bansuri

Duduk

French Horn

Trombone

Synth 1: Glass Piano: Anthem, Piano Pads: Alien (LABS Spitfire)

Synth 2: Piano Pads: Glass 1, Textural Pads: Avarur (LABS Spitfire)

Synth 3: Granular Whalesong: Nautilus soft (LABS Spitfire)

Synth 4: London Atmos: Home Borough, (LABS Spitfire)

Electric Bass

Celesta

Cymbal

Darbuka

Taiko

Bass drum

Drum set

Boobams

Harp

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

OCEAN

11

Patricio Ávila

$\text{♩} = 130$ Space 00:00:00 Close up to earth 00:17:06 $\text{♩} = 113$ $\text{♩} = 130$ The Ocean 00:30:17

Nay Flute

Flute 1,2

Bansuri

Duduk

French Horn 1,2

French Horn 3,4

Trombone 1,2

Synth 1

Synth 2

Synth 3

Synth 4

Electric bass

Celesta

Cymbal

Darbuka

Taiko

Bass Drum

Timpani

Drum Set

Boobams

Harp

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

23

d = 134

d = 130 Fish 00:52:13

N. Fl.

Fl.1,2

Ban.

Dk.

Hn.1,2

Hn.3,4

Tbn.1,2

Synth 1.

Synth 2.

Synth 3.

Synth 4.

Bass.E.

Cel.

Cym.

Dbk.

Tko.

B Drum.

Timp.

D Set.

Bbm.

Harp

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

Waves upper view 01:11:00

38

N. Fl.

Fl. 1,2

Ban

Dk.

Hn. 1,2

Hn. 3,4

Tbn. 1,2

Synth 1.

Synth 2.

Synth 3.

Synth 4.

Bass.E.

Cel.

Cym.

Dbk.

Tko.

B. Drum.

Timp.

D. Set.

Bbm.

Harp

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Vc.

D.B.

51

N. Fl.

Fl. 1,2

Ban

Dk.

Hn. 1,2

Hn. 3,4

Tbn. 1,2

Synth 1.

Synth 2.

Synth 3.

Synth 4.

Bass. E.

Cel.

Cym.

Dbk.

Tko.

B. Drum.

Timp.

D. Set.

Bbm.

Harp

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Vcl.

D.B.

63 Underwater 01:55:08

J = 133

J = 130 Whale 02:15:08

N. Fl.

Fl. 1,2

Ban

Dk.

Hn. 1,2

Hn. 3,4

Tbn. 1,2

Synth 1.

Synth 2.

Synth 3.

Synth 4.

Bass. E.

Cel.

Cym.

Dbk.

Tko.

B Drum.

Timp.

D Set.

Bbm.

Harp

Pno.

Vn. 1

Vn. 2

Va.

Vc.

Vc.

D.B.

75

N. Fl.

Fl. 1,2

Ban

Dk.

Hn.1,2

Hn.3,4

Tbn.1,2

Synth 1.

Synth 2.

Synth 3.

Synth 4.

Bass.E.

Cel.

Cym.

Dbk.

Tko.

B Drum.

Timp.

D Set.

Bbm.

Harp

Pno.

Vn.1

Vn.2

Va.

Vc.

Vc.

D.B.

Marc tree

94 Turtles 02:54:03

Fl. 1,2
Ban
Dk.
Hn.1,2
Hn.3,4
Tbn.1,2
Synth 1. *mp* *pp*
Synth 2.
Synth 3. *mp* *pp*
Synth 4. *mp* *p*
Bass.E. *p*
Cel.
Cym.
Dbk.
Tko.
B Drum.
Timp.
D Set.
Bbm.
Harp
Pno. *p*
Vn.1 > *p*
Vn.2 > *p*
Va. *p*
Vc. *mp*
Vc. *mp*
D.B.

♩ = 110 Ending 03:01:12

OCEAN

Patricio Ávila

Space 00:00:00 Close up to 00:30:17 The Ocean Fish 00:52:13 Waves upper
 earth 00:17:06 view 01:11:00

Nay Flute

51

59 Underwater
01:55:08

67 $\text{♩} = 133$

74 $\text{♩} = 130$ Whale
02:15:08

82

90

95 Turtles 02:54:03

Ending $\text{♩} = 110$ 03:01:12

9

OCEAN

Patricio Ávila

Space earth 00:00:00 00:17:06 Close up to The Ocean 00:30:17 Fish 00:52:13 Waves upper view 01:11:00
9 **7** **12** **10** **10**

Flute 1,2

50

56

61 Underwater 01:55:08 4 5

74 Whale 02:15:08

77

80

83

86

Musical score for measures 89 and 92. The score consists of two staves of music in G major, 3/4 time. Measure 89 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 92 continues the pattern. Measure 92 concludes with a repeat sign and a double bar line, leading to a section labeled "Turtles" at 02:54:03, marked with a "4". This is followed by an ending section at 03:01:12, marked with a "9" and a tempo of $\text{♩} = 110$.

OCEAN

Patricio Ávila

Bansuri

Space earth 00:00:00 00:17:06 Close up to The Ocean 00:30:17 Fish 00:52:13 Waves upper view 01:11:00

9 **7** **12** **10** **10**

50

56

62 Underwater 01:55:08 **4** **7** **Whale** 02:15:08

77 **10** **6** **4** **9** Turtles 02:54:03 Ending 03:01:12

mf **mf** **mf**

OCEAN

Patricio Ávila

Duduk

Space 00:00:00 Close up to earth 00:17:06 The Ocean 00:30:17

9 **7**

mp **mf**

23 Fish 00:52:13

5 **4**

mp **mf**

Waves upper view 01:11:00

39

mp

47

mf

53

Underwater 01:55:08

4

61

Whale 02:15:08

mf

73

mp

81

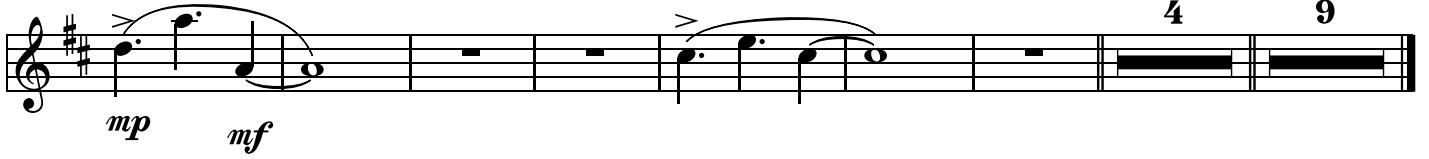
mp

The musical score for the Duduk instrument consists of eight staves of music. Staff 1 (measures 1-17) includes performance instructions: 'Space 00:00:00' at tempo =130, 'Close up to earth 00:17:06' at tempo =130, and 'The Ocean 00:30:17'. It features dynamic markings 'mp' and 'mf' with slurs and grace notes. Staff 2 (measures 18-26) includes 'Fish 00:52:13' at tempo =134, with dynamic markings 'mp' and 'mf'. Staff 3 (measures 27-35) includes 'Waves upper view 01:11:00' with dynamic 'mp'. Staff 4 (measures 36-44) has a tempo change to =133. Staff 5 (measures 45-53) includes 'Underwater 01:55:08' with dynamic 'mf'. Staff 6 (measures 54-62) includes 'Whale 02:15:08' with dynamic 'mf'. Staff 7 (measures 63-71) includes 'Whale 02:15:08' with dynamic 'mf'. Staff 8 (measures 72-80) includes 'Whale 02:15:08' with dynamic 'mp'.

88

Turtles
02:54:03Ending
 $\text{J} = 110$

24

4**9**

OCEAN

Patricio Ávila

French Horn 1,2

Space earth Close up to The Ocean
 $\text{♩} = 130$ 00:00:00 00:17:06 $\text{♩} = 130$ 00:30:17

Fish Waves upper Underwater
28 $\text{♩} = 130$ 00:52:13 01:11:00 01:55:08 $\text{♩} = 133$

9 7 7

mf

Whale 02:15:08
69 $\text{♩} = 130$

f

mp **mf**

Turtles Ending
84 02:54:03 03:01:12 $\text{♩} = 110$

6 4 9

mf

OCEAN

Patricio Ávila

French Horn 3,4

Space earth Close up to The Ocean
 $\text{J}=130$ 00:00:00 00:17:06 $\text{J}=130$ 00:30:17

9 7 7

mf

Fish Waves upper Underwater
 $\text{J}=130$ 00:52:13 01:11:00 01:55:08
28 10 24

f

69 $\text{J}=130$ Whale 02:15:08

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

77

82 Turtles 02:54:03 $\text{J}=110$ Ending 03:01:12
10 4 9

OCEAN

Patricio Ávila

Space 00:00:00 Close up to 00:30:17 The Ocean 00:52:13 Fish 01:11:00 Waves upper view 01:55:08 Underwater
 $\downarrow = 130$ $\downarrow = 130$ $\downarrow = 130$
9 **7** **12** **10** **24**

Trombone 1,2

66 $\downarrow = 133$

75

81

84

Whale 02:15:08 Ending
 Turtles 02:54:03 $\downarrow = 110$ 03:01:12
9 **4** **9**

OCEAN

Patricio Ávila

J=130 Space 00:00:00

Synth 1

Close up to earth 00:17:06

9

The Ocean 00:30:17

J=130

18

Fish 00:52:13

27

Waves upper view
01:11:00

36

45

51

56

61

Underwater
01:55:08 Whale 02:15:08 $\text{♩} = 130$

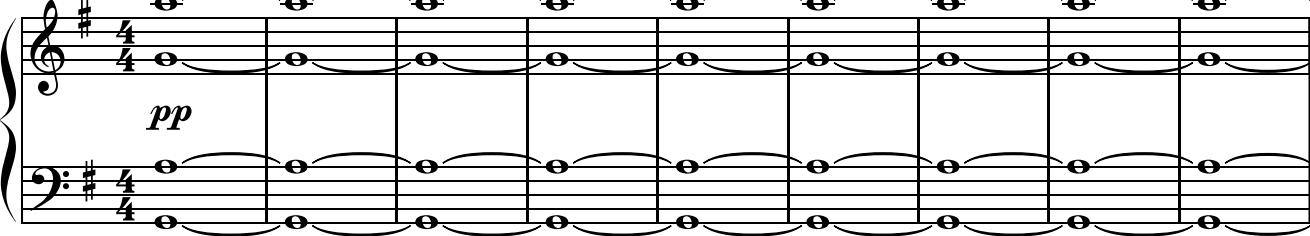
Turtles 02:54:03

Ending
♩ = 110 03:01:12

OCEAN

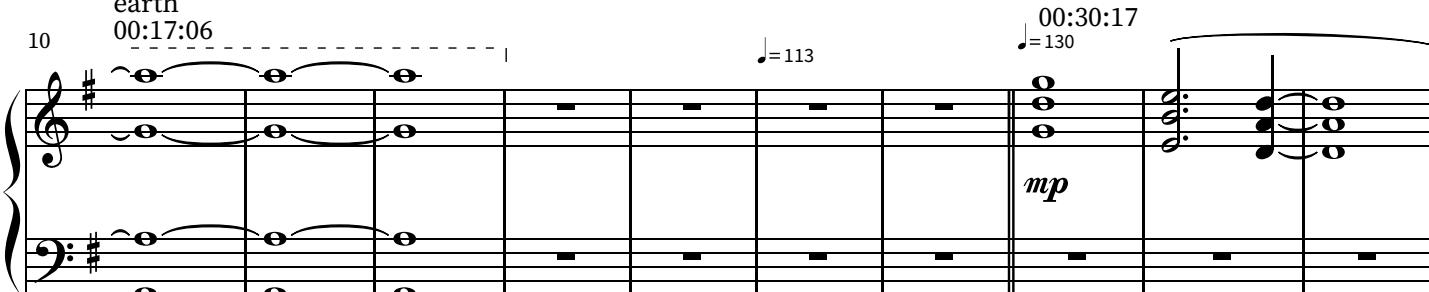
Patricio Ávila

Space 00:00:00
 $\text{♩} = 130$
 $8va$

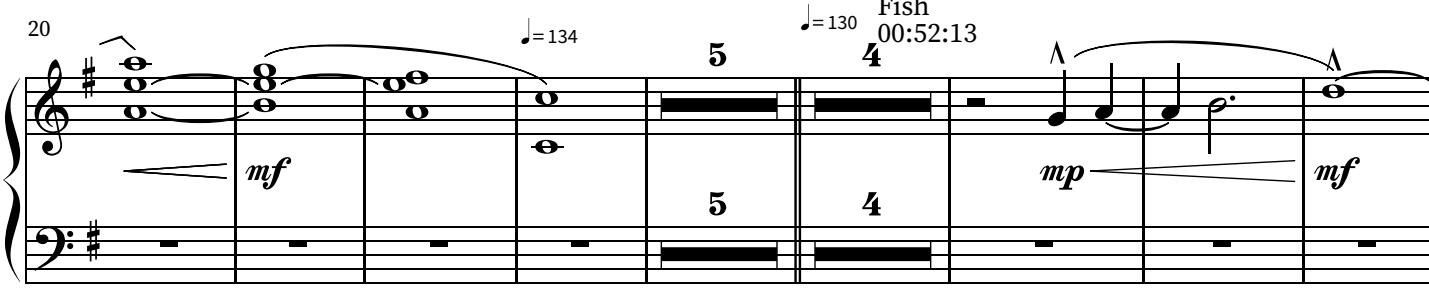
Synth 2 

Close up to earth
00:17:06

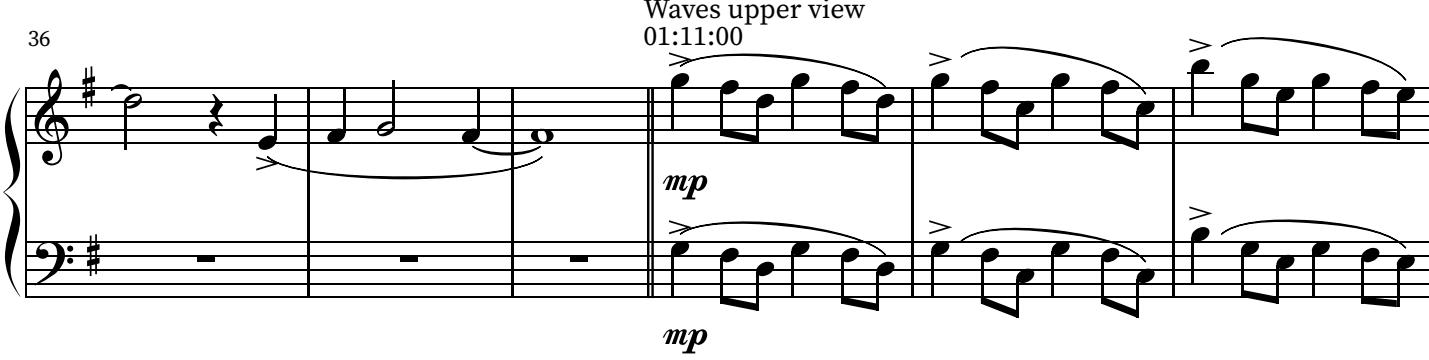
The Ocean
00:30:17
 $\text{♩} = 130$



20 Fish
00:52:13
 $\text{♩} = 130$



36 Waves upper view
01:11:00
 mp



42



Musical score for page 48. The score consists of two staves: treble and bass. The key signature is one sharp. The music features six measures of eighth-note chords. Measure 1: C major chord. Measures 2-6: G major chords.

Underwater 01:55:08

Musical score for page 58. The score consists of two staves: treble and bass. The key signature is one sharp. The music features eighth-note chords. Measure 1: C major chord. Measures 2-3: G major chords. Measures 4-5: A major chords. Measure 6: Dynamic markings include a fermata over the first note, a crescendo arrow, and a forte dynamic (f).

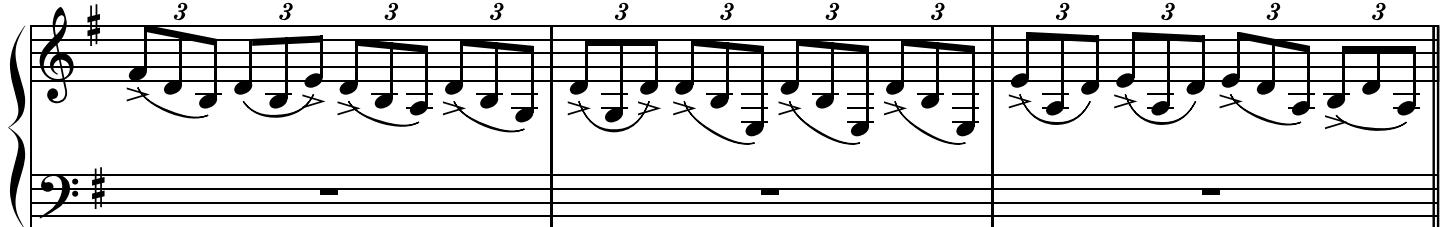
Musical score for page 67. The score consists of two staves: treble and bass. The key signature is one sharp. The music features eighth-note chords. Measure 1: Dynamics include *mf*. Measures 2-3: Bassoon entries with eighth-note chords. Measures 4-5: Bassoon entries with eighth-note chords. Measure 6: Bassoon entry with eighth-note chords.

Musical score for page 74. The score consists of two staves: treble and bass. The key signature is one sharp. The music features sixteenth-note patterns. Measure 1: Dynamics include *mf*. Measures 2-6: Sixteenth-note patterns on the treble staff.

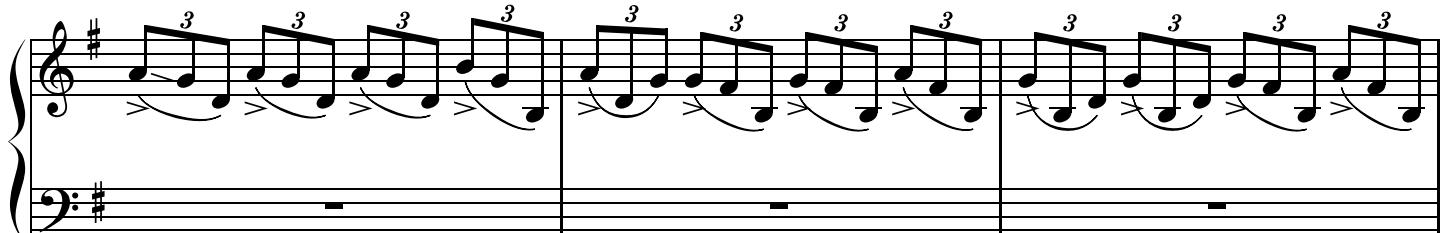
Musical score for page 77. The score consists of two staves: treble and bass. The key signature is one sharp. The music features sixteenth-note patterns. Measures 1-2: Sixteenth-note patterns on the treble staff. Measures 3-4: Sixteenth-note patterns on the treble staff. Measures 5-6: Sixteenth-note patterns on the treble staff.

Musical score for page 80. The score consists of two staves: treble and bass. The key signature is one sharp. The music features sixteenth-note patterns. Measures 1-2: Sixteenth-note patterns on the treble staff. Measures 3-4: Sixteenth-note patterns on the treble staff. Measures 5-6: Sixteenth-note patterns on the treble staff.

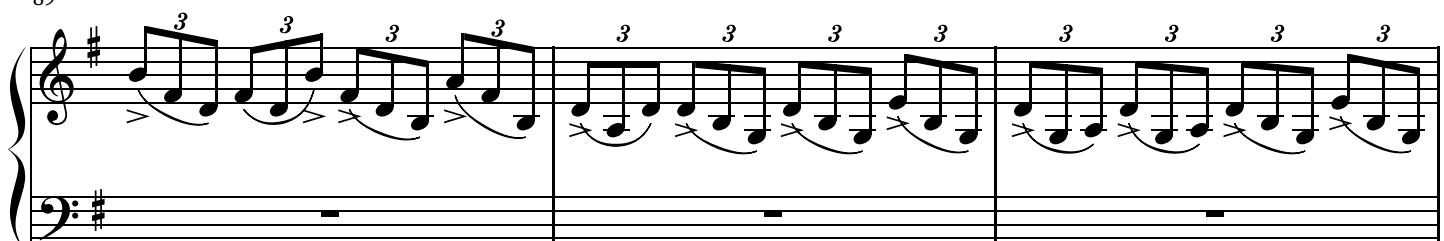
83



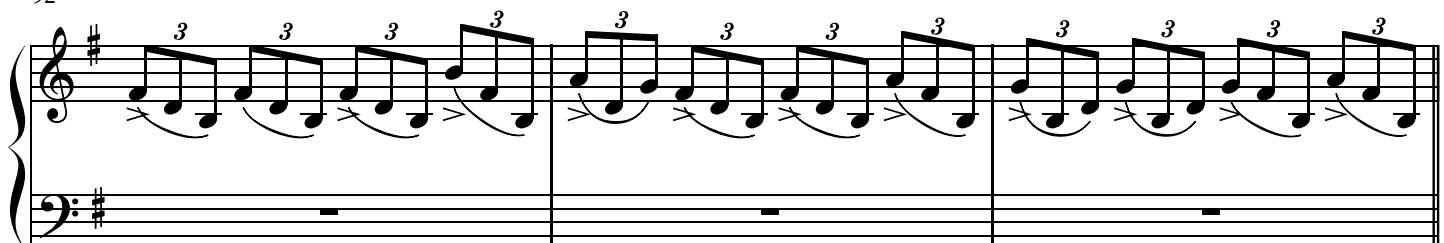
86



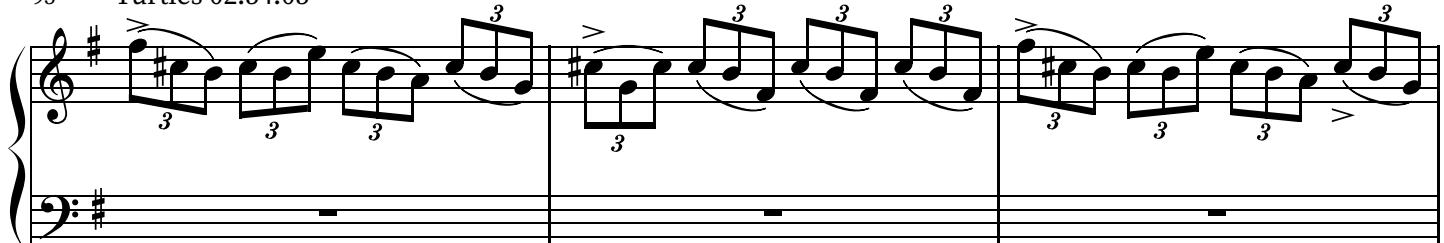
89



92

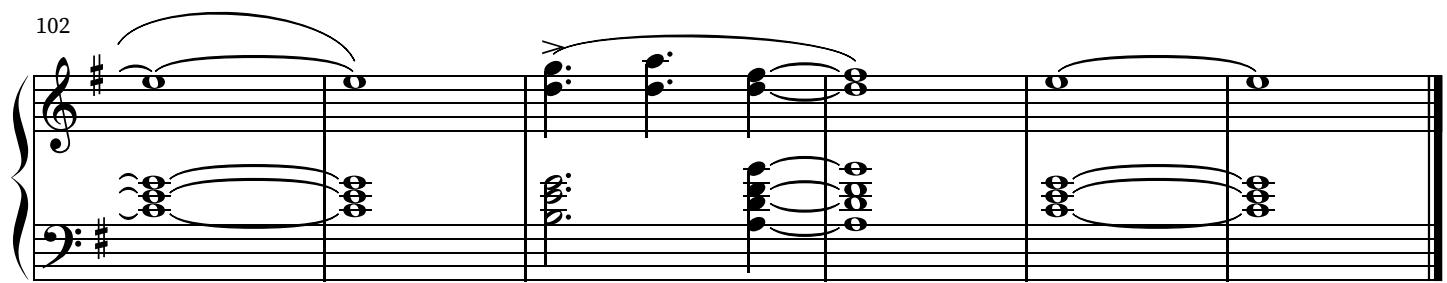


95 Turtles 02:54:03



98





OCEAN

Patricio Ávila

$\text{♩} = 130$ Space 00:00:00

Synth 3

9 Close up to earth 00:17:06

$\text{♩} = 113$

The Ocean Fish 00:52:13
00:30:17

$\text{♩} = 130$

12 12 p

30

Waves upper view Underwater 01:11:00

24 4

35

67 $\text{♩} = 133$

v v v v

Whale 02:15:08

♩ = 130

71

78

87

Ending
♩ = 110 03:01:12

96

102

OCEAN

Patricio Ávila

J=130 Space 00:00:00

Synth 4

Close up to earth 00:17:06 *J=130*

The Ocean 00:30:17

Fish 00:52:13

J=130

Waves upper view 01:11:00 *J=130*

J=133

Whale 02:15:08

J=130

Underwater 01:55:08

f

75

78

81

84

87

90

93

Turtles 02:54:03

mp

8

99 Ending
♩=110 03:01:12

A musical score for piano, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The score consists of a series of eighth-note pairs connected by horizontal beams. In the first measure, the treble staff has a dynamic marking 'p' (piano) and the bass staff has a dynamic marking 'f' (fortissimo). The music continues with a repeating pattern of eighth-note pairs across both staves.

OCEAN

Patricio Ávila

Space 00:00:00 Close up to earth 00:17:06

9

Electric bass

The Ocean Fish Waves upper view
00:30:17 00:52:13 01:11:00 Underwater 01:55:08

12 10 24

69

78

87

93

Turtles 02:54:03

Whale 02:15:08

Ending 03:01:12

9

p

OCEAN

Patricio Ávila

Space earth Close up to The Ocean Fish
 $\text{♩} = 130$ 00:00:00 00:17:06 $\text{♩} = 130$ 00:30:17 $\text{♩} = 130$ 00:52:13

Celesta

9 7 12

32

Waves upper view
01:11:00

36

41

46

51

Musical score page 51. Treble and bass staves. Key signature: one sharp. Measure 51 consists of six measures of eighth-note patterns. The first five measures have a common time signature, indicated by a 'C'. The sixth measure has a time signature of 2/4, indicated by a '2' over a '4'. The dynamic marking 'mp' is placed above the sixth measure.

56

Musical score page 56. Treble and bass staves. Key signature: one sharp. Measures 56-60 show a continuous eighth-note pattern across five measures, with a common time signature 'C' throughout.

61

Musical score page 61. Treble and bass staves. Key signature: one sharp. Measures 61-65 show a eighth-note pattern. Measure 61 has a common time signature 'C'. Measures 62-64 have a time signature of 4/4, indicated by a '4' above the staff. Measure 65 has a common time signature 'C'. The tempo is marked '♩ = 133'. The section title 'Underwater' and the timestamp '01:55:08' are written above the staff.

69

Musical score page 69. Treble and bass staves. Key signature: one sharp. Measures 69-73 show a eighth-note pattern. Measure 69 has a common time signature 'C'. Measures 70-73 have a time signature of 4/4, indicated by a '4' above the staff. The tempo is marked '♩ = 133'.

74

Musical score page 74. Treble and bass staves. Key signature: one sharp. Measures 74-78 show a eighth-note pattern. Measure 74 has a common time signature 'C'. Measures 75-78 have a time signature of 3/4, indicated by a '3' above the staff. The dynamic marking 'mf' is placed below the staff.

77

Musical score page 77. Treble and bass staves. Key signature: one sharp. Measures 77-81 show a eighth-note pattern. Measure 77 has a common time signature 'C'. Measures 78-81 have a time signature of 3/4, indicated by a '3' above the staff.

80

83

86

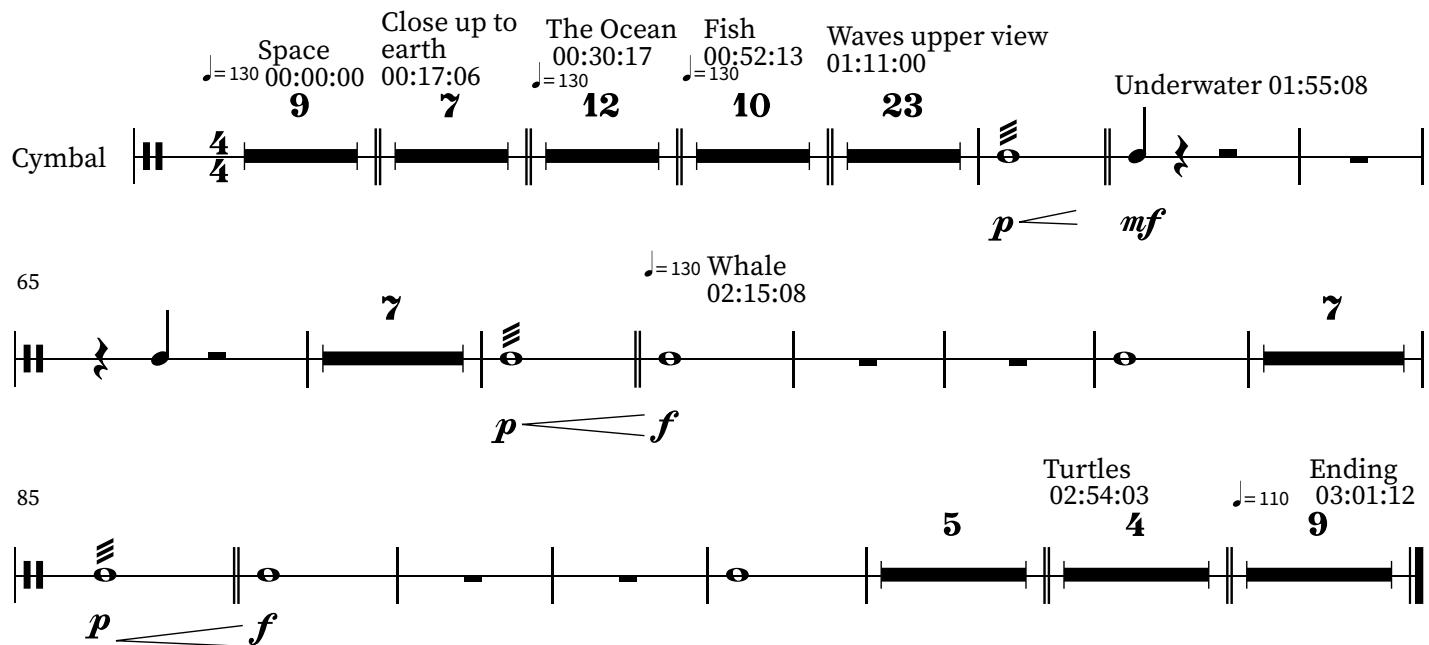
89

92

Turtles
02:54:03 $\text{♩} = 110$ Ending
 4 9

OCEAN

Patricio Ávila



OCEAN

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Space earth Close up to The Ocean Fish Waves upper view
 $\text{J}=130$ 00:00:00 00:17:06 00:30:17 00:52:13 01:11:00
9 **7** **12** **10** **8**

Darbuka

49

54

59

62 Underwater 01:55:08 **11** Whale 02:15:08 **21** Turtles 02:54:03 **4** Ending 03:01:12 **9**

OCEAN

Patricio Ávila

Space 00:00:00 Close up to earth 00:17:06 The Ocean 00:30:17 Fish 00:52:13 Waves upper view 01:11:00
 Taiko **9** **7** **12** **10** **mp**

42

48

55

62 Underwater 01:55:08 **133**

68

74 Whale 02:15:08 **130**

80

85

90 Turtles 02:54:03 **110** Ending **9**

OCEAN

Patricio Ávila

Bass Drum

Space 00:00:00 $\text{J}=130$ 9 Close up to earth 00:17:06 $\text{J}=130$ 7 The Ocean 00:30:17 $\text{J}=130$ 12 Fish 00:52:13 $\text{J}=130$ 10 Waves upper view 01:11:00

Underwater 01:55:08 $\text{J}=133$ 60 *mf*

Whale 02:15:08 $\text{J}=130$ 66

Turtles 02:54:03 $\text{J}=110$ 79 Ending 03:01:12 83 9 4 9

OCEAN

Patricio Ávila

Space earth Close up to The Ocean Fish Waves upper view
 $\text{J}=130$ 00:00:00 00:17:06 $\text{J}=130$ 00:30:17 $\text{J}=130$ 00:52:13 01:11:00 Underwater 01:55:08
9 **7** **12** **10** **24**

Timpani

66 $\text{J}=133$

74 $\text{J}=133$ Whale 02:15:08

5

Turtles 02:54:03 $\text{J}=110$ Ending 03:01:12
4 **9**

OCEAN

Patricio Ávila

Close up to The Ocean
Space earth 00:30:17 Fish 00:52:13 Waves upper view
 $\text{J} = 130$ 00:00:00 00:17:06 $\text{J} = 130$ 01:11:00 Underwater 01:55:08

9 7 12 10 24

Drum Set

65

$\text{J} = 133$
Marc tree

72

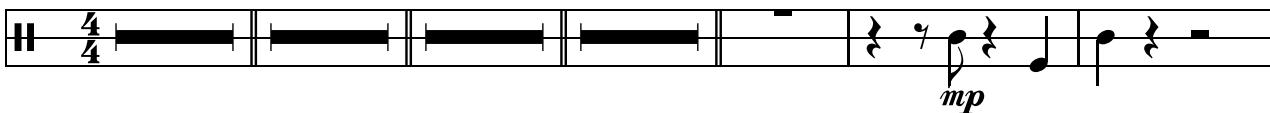
$\text{J} = 130$ Whale 02:15:08 Turtles 02:54:03 Ending 03:01:12

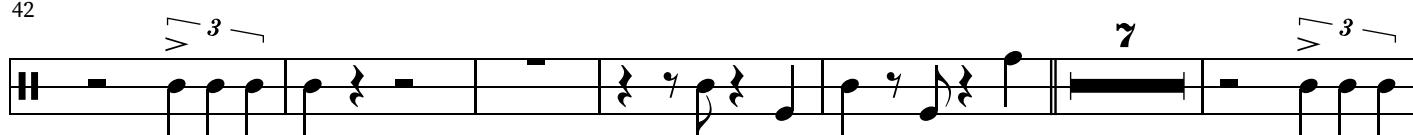
Marc tree 10 Marc tree 8 4 9

OCEAN

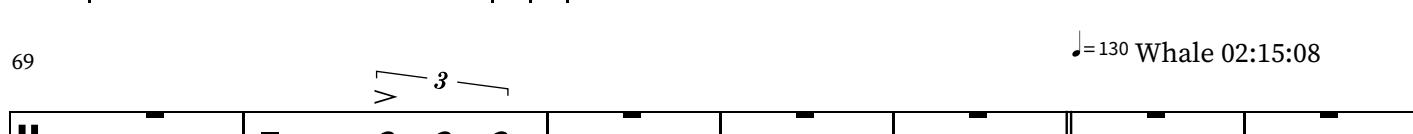
Patricio Ávila

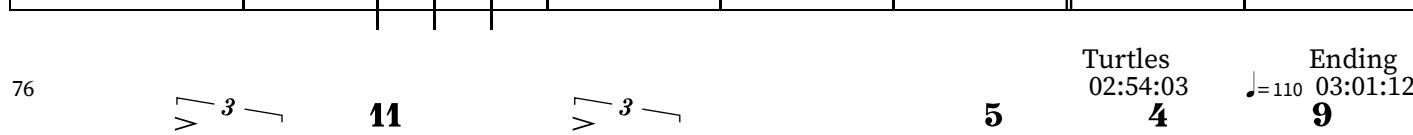
Space 00:00:00 Close up to earth 00:17:06 The Ocean 00:30:17 Fish 00:52:13 Waves upper view 01:11:00
 9 7 12 10

Boobams 

 42 

 55 

 69 

 76 

Underwater 01:55:08 $\text{♩} = 133$
 6

Whale 02:15:08 $\text{♩} = 130$
 9

Turtles 02:54:03 $\text{♩} = 110$
 4 5 9 Ending 03:01:12

OCEAN

Patricio Ávila

Space
00:00:00 Close up to earth
00:17:06 The Ocean
00:30:17 Fish 00:52:13

Harp

9 7 12

32

Waves upper view
01:11:00

mp

36

41

46

p

mp

51

56

61

Underwater 01:55:08

68

72

=130 Whale 02:15:08

76

79

Treble Clef
Bass Clef
Key Signature: One Sharp
Measure 1: Grace Note, 2 eighth notes
Measure 2: 2 eighth notes, 2 eighth notes
Measure 3: 2 eighth notes, 2 eighth notes
Measure 4: 2 eighth notes, 2 eighth notes
Measure 5: 2 eighth notes, 2 eighth notes
Measure 6: 2 eighth notes, 2 eighth notes

82

Treble Clef
Bass Clef
Key Signature: One Sharp
Measure 1: Grace Note, 2 eighth notes
Measure 2: 2 eighth notes, 2 eighth notes
Measure 3: 2 eighth notes, 2 eighth notes
Measure 4: 2 eighth notes, 2 eighth notes
Measure 5: 2 eighth notes, 2 eighth notes
Measure 6: 2 eighth notes, 2 eighth notes

85

Treble Clef
Bass Clef
Key Signature: One Sharp
Measure 1: Grace Note, 2 eighth notes
Measure 2: 2 eighth notes, 2 eighth notes
Measure 3: 2 eighth notes, 2 eighth notes
Measure 4: 2 eighth notes, 2 eighth notes
Measure 5: 2 eighth notes, 2 eighth notes
Measure 6: 2 eighth notes, 2 eighth notes

88

Treble Clef
Bass Clef
Key Signature: One Sharp
Measure 1: Grace Note, 2 eighth notes
Measure 2: 2 eighth notes, 2 eighth notes
Measure 3: 2 eighth notes, 2 eighth notes
Measure 4: 2 eighth notes, 2 eighth notes
Measure 5: 2 eighth notes, 2 eighth notes
Measure 6: 2 eighth notes, 2 eighth notes

91

Treble Clef
Bass Clef
Key Signature: One Sharp
Measure 1: Grace Note, 2 eighth notes
Measure 2: 2 eighth notes, 2 eighth notes
Measure 3: 2 eighth notes, 2 eighth notes
Measure 4: 2 eighth notes, 2 eighth notes
Measure 5: 2 eighth notes, 2 eighth notes
Measure 6: 2 eighth notes, 2 eighth notes

94

Turtles 02:54:03

Treble Clef
Bass Clef
Key Signature: One Sharp
Measure 1: Grace Note, 2 eighth notes
Measure 2: 2 eighth notes, 2 eighth notes
Measure 3: 2 eighth notes, 2 eighth notes
Measure 4: 2 eighth notes, 2 eighth notes
Measure 5: 2 eighth notes, 2 eighth notes
Measure 6: 2 eighth notes, 2 eighth notes

97

$\text{♩} = 110$ Ending 03:01:12 54

9

OCEAN

Patricio Ávila

Piano

Space
00:00:00

p

mp

mf

7

Close up to earth
00:17:06

15

The Ocean 00:30:17

j=130

mp

mf

mf

23

Fish 00:52:13

j=134

p

mf

31

36

Waves upper view 01:11:00

mp

mp

44

54

Underwater 01:55:08

f

v

64

$\text{♩} = 133$

mf

73

$\text{♩} = 130$ Whale 02:15:08
21

Turtles 02:54:03
4

$\text{♩} = 110$ Ending 03:01:12
p

102

OCEAN

Patricio Ávila

Violin 1

Space $\text{♩} = 130$ 00:00:00 **Close up to earth** $\text{♩} = 130$ 00:17:06

9

The Ocean $\text{♩} = 130$ 00:30:17 **Fish** $\text{♩} = 130$ 00:52:13

5 **4**

Waves upper view 01:11:00

41

Underwater 01:55:08

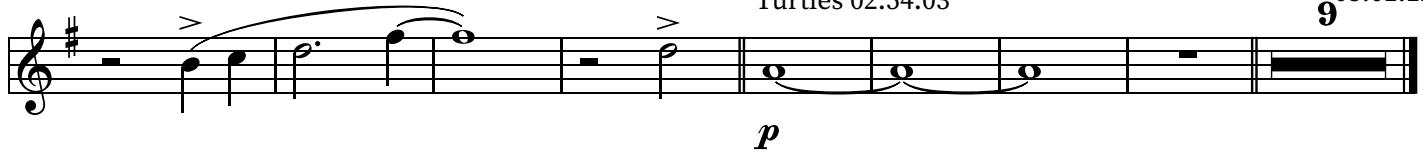
65

Whale $\text{♩} = 130$ 02:15:08

83

91

Turtles 02:54:03

 $\downarrow = 110$ Ending 58
9 03:01:12

OCEAN

Patricio Ávila

Space 00:00:00 00:17:06
Close up to earth 00:17:06

The Ocean 00:30:17
J=130

Violin 2

18

27 J=130 Fish 00:52:13

36 Waves upper view 01:11:00

44

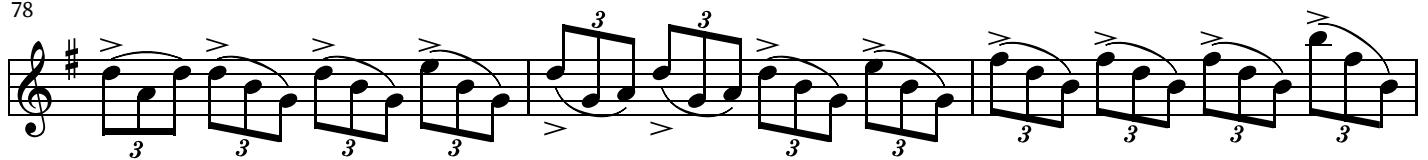
52

60 Underwater 01:55:08

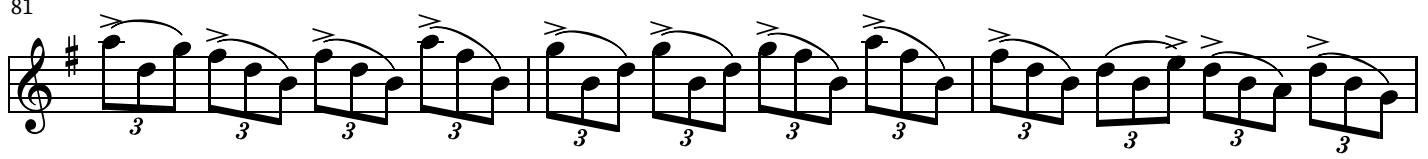
68 J=130 Whale 02:15:08

75

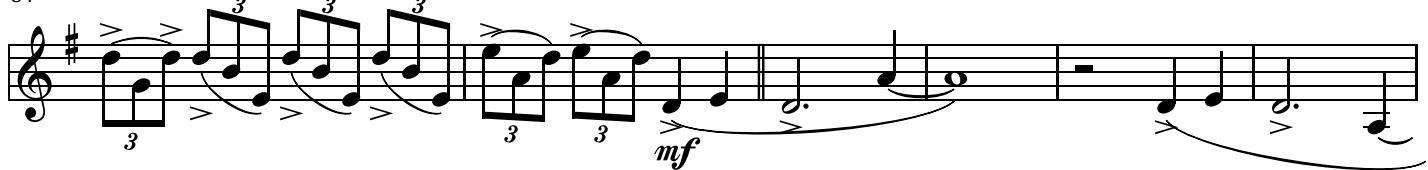
78



81



84

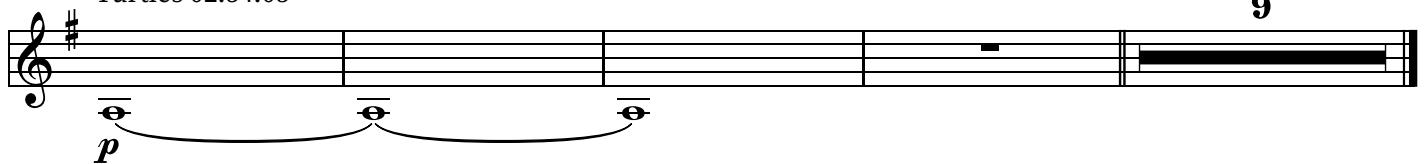


90



95 Turtles 02:54:03

$\downarrow = 110$ Ending 03:01:12
9

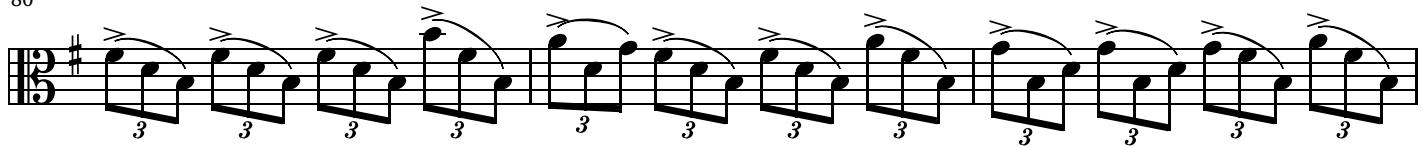


OCEAN

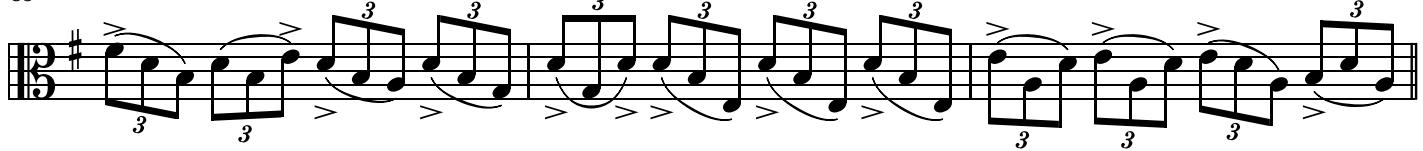
Patricio Ávila

Viola
 The score consists of ten staves of music for Viola. The key signature is one sharp (F#). The tempo varies throughout the piece. The score includes dynamic markings such as *mp*, *mf*, *p*, and *f*. The music is divided into sections with titles and time markers: "Space 00:00:00 00:17:06 Close up to earth" (measures 9-17), "The Ocean 00:30:17" (measures 18-26), "Fish 00:52:13" (measures 27-35), "Waves upper view 01:11:00" (measures 36-44), "Underwater 01:55:08" (measures 45-53), "Whale 02:15:08" (measures 54-62), and "Waves lower view 02:45:08" (measures 63-71). Measure numbers are indicated at the beginning of each staff: 18, 27, 36, 45, 55, 65, 74, and 77. Measure 9 is marked with a circled '9'. Measure 18 starts with a dynamic *mp*. Measures 27-35 feature a dynamic *mf*. Measures 36-44 feature a dynamic *p*. Measures 45-53 feature dynamics *mp* and *f*. Measures 54-62 feature dynamics *mp* and *f*. Measures 63-71 feature dynamics *mp* and *f*. Measure 74 starts with a dynamic *mf*. Measure 77 ends with a dynamic *f*.

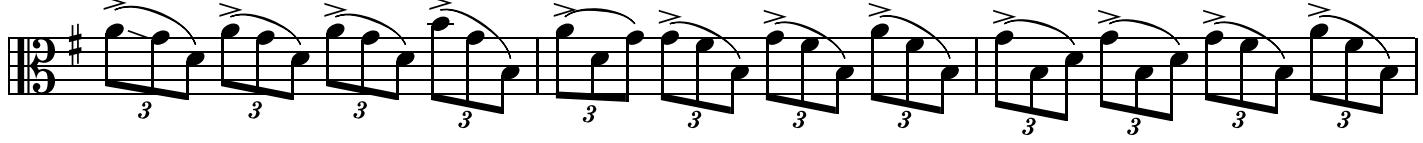
80



83



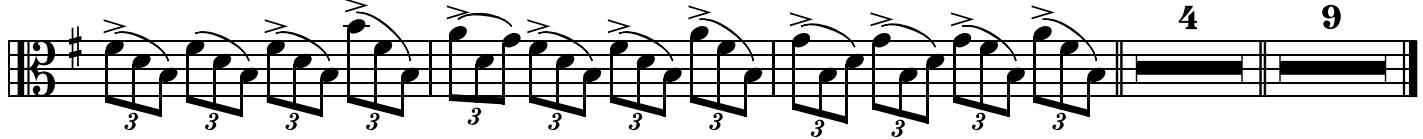
86



89



92

Turtles
02:54:03Ending
J=110 03:01:12

4

9

OCEAN

Patricio Ávila

Space 00:00:00
 $\text{♩} = 130$



10 Close up to earth
 $00:17:06$

Vc.

$\text{♩} = 130$ The Ocean 00:30:17

19

Vc.

Div

Unis

28

Vc.

$\text{♩} = 130$ Fish 00:52:13

34

Vc.

39 Waves upper view 01:11:00

Vc.

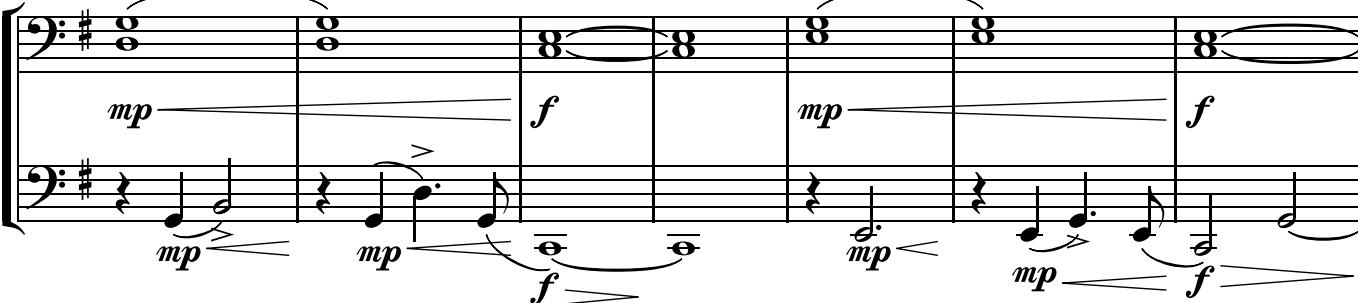
Vc.

47

Vc.

Vc.

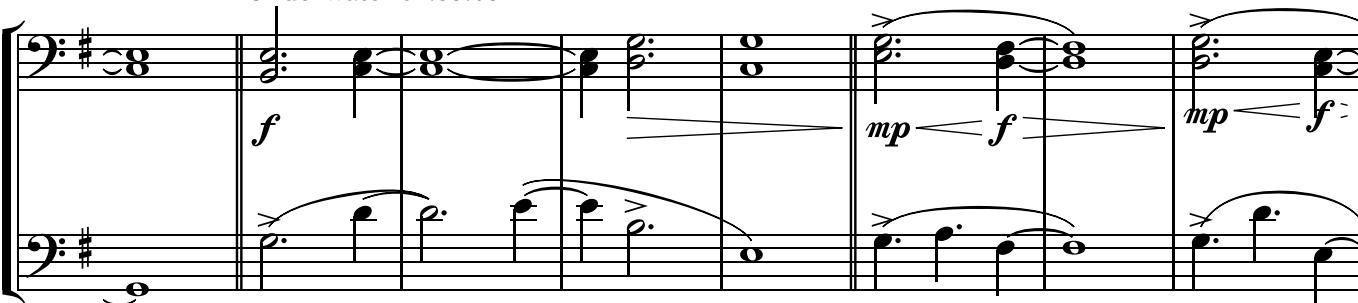
55

Vc. 

62

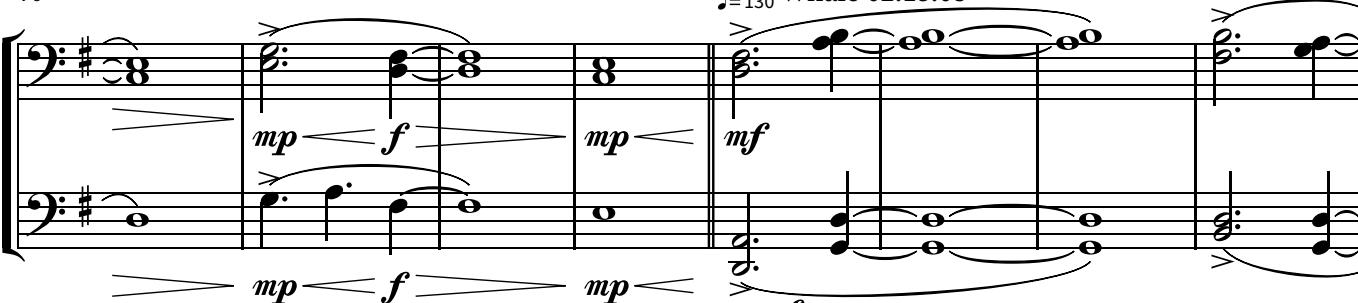
Underwater 01:55:08

 $\text{♩} = 133$

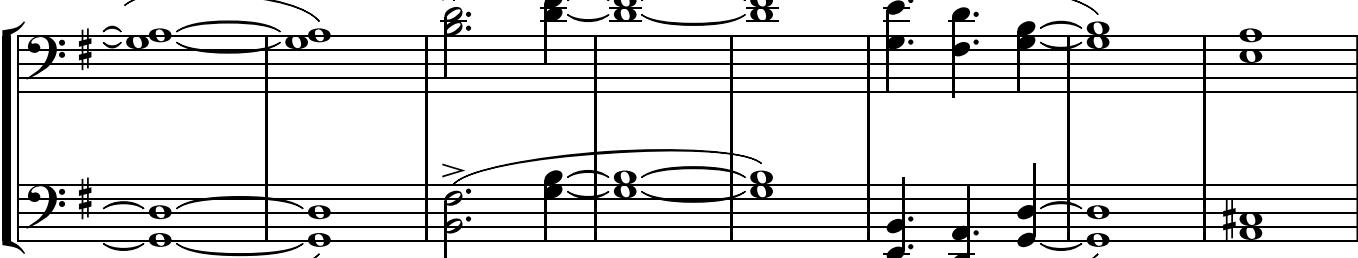
Vc. 

70

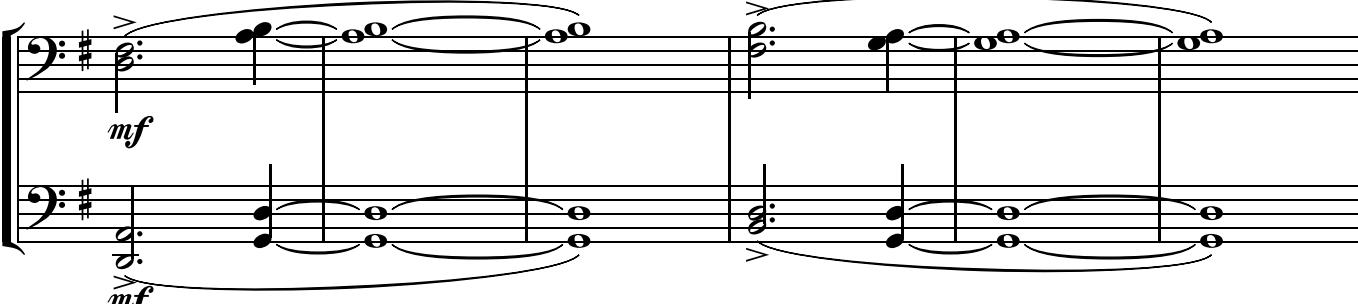
 $\text{♩} = 130$ Whale 02:15:08

Vc. 

78

Vc. 

86

Vc. 

92

Vc.

Vc.

Turtles 02:54:03

98 $\downarrow = 110$ Ending 03:01:12

Vc.

mp

mp

OCEAN

Patricio Ávila

Double Bass

Space 00:00:00 **Close up to earth 00:17:06**

9 **J=130** **mp** **J=113**

17 **J=130** **The Ocean 00:30:17** **J=134**

27 **J=130** **Fish 00:52:13**

36 **Waves upper view 01:11:00**

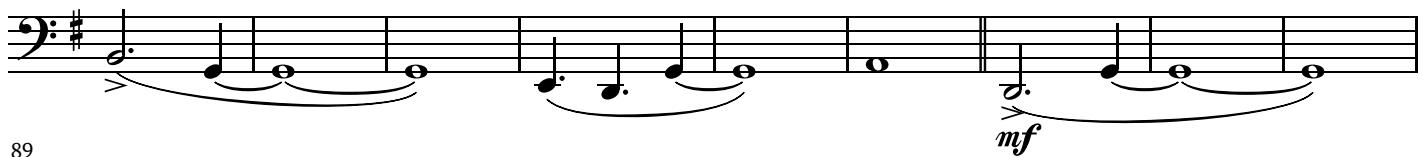
46

52

57

62 **Underwater 01:55:08** **J=133**

70 **J=130** **Whale 02:15:08**

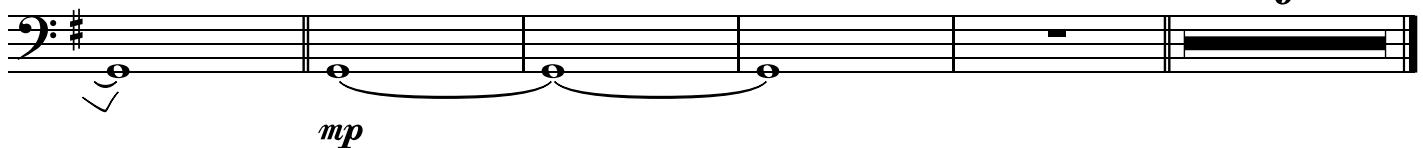


89



94

Turtles 02:54:03

♩ = 110 Ending 03:01:12
9

Charge**Patricio Ávila****Lista de instrumentos**

Duduk

French Horn

Trombone

Synth 1: Shimmer (EW Forbidden Planet), Glass Piano: Anthem, (LABS Spitfire)

Synth 2: Piano Pads: Glass 1, Synth Pads: Pad 0001, Piano Pads: Alien (LABS Spitfire)

Synth 3: Monochord: Fever Dream, Opia: Vocal Synth (LABS Spitfire)

Synth 4: Godzilla Lead 04 (EW Forbidden Planet), Intrusion (EW Goliath)

Electric Bass

Taiko

Hi-Hat

Drums (Línea 5: Hi hat) (Espacio 2: Bass drum)

Piano

Violin 1

Violin 2

Viola

Violoncello

Double Bass

CHARGE

69

Patricio Ávila

J = 126 Intro 00:00:00

Duduk

French Horn 1,2

French Horn 3,4

Trombone 1,2

Synth 1 *mp*

Synth 2 *mp*

Synth 3 *mp*

Synth 4

Electric bass

Taikos

Hi-Hat *pp* *mp*

Drums

Piano

Violin 1 *Sul tasto* *p*

Violin 2 *Sul tasto* *p*

Viola

Cello

Double Bass

12

J = 140 Outside 00:23:16

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

19

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass *mf*

Tko. *mf*

Hi.H. *mf*

Drums. *p*

Pno.

Vn.1

Vn.2

Va. *mf*

Vc. *mf* > Arco

D.B. *mf*

Arcos

mf

25

Enters building
00:44:05

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

Arco

p

f

p

f

p

f

f

f

mp

Divisi

45

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

J = 108 J = 140 Punches back
01:26:06

This page from a musical score (page 74) shows a complex arrangement of instruments. The top half of the page features woodwind and brass sections, with various dynamics and articulations indicated by symbols like 'f' (fortissimo), 'mp' (mezzo-forte), and 'p' (pianissimo). The bottom half features strings and percussion. The strings section includes parts for Vn.1, Vn.2, Va., Vc., and D.B. The percussion section includes Tko. (timpani), Hi.H. (high hats), and Drums. The score is numbered 45 at the top left. At the top right, there are tempo markings: 'J = 108' and 'J = 140' with the instruction 'Punches back' and the time code '01:26:06'. The page is filled with musical notation on multiple staves, showing various notes, rests, and dynamic markings.

Falls to ground

01:38:06

55

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

12

8

8

7

55

Falls to ground
01:38:06

62

Cought arm
01:49:21

$\downarrow = 133$ $\downarrow = 132$

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth.1.

Sth.2.

Sth.3.

Sth.4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

73 *Ddk.*

J = 140 Destroys robot
02:02:16

J = 124 Leaves building
02:16:06

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

Door 02:29:02

87

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

99

Hands 03:01:24 $\text{♩} = 119$ $\text{♩} = 126$

Ddk. Hn.1,2 Hn.3,4 Tbn.1,2

Sth 1.

Sth 2. Sth 3. Sth 4.

E. Bass

Tko. Hi.H.

Drums.

Pno.

Vn.1 Vn.2

Va. Vc. Vc.

D.B.

111 = 142 End Credits 03:08:19

Ddk.

Hn.1,2 Divisi *p* *ff* *p*

Hn.3,4 *f*

Tbn.1,2 *f*

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass *f*

Tko. $\frac{4}{4}$ *mf*

Hi.H. $\frac{4}{4}$ *mf*

Drums. *p*

Pno.

Vn.1

Vn.2

Va. *f*

Vc. *f*

D.B. *f*

117

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

123

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth 1.

Sth 2.

Sth 3.

Sth 4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

ff

ff

f

ff

mf

f

mp

p

Unis

130

Ddk.

Hn.1,2

Hn.3,4

Tbn.1,2

Sth.1.

Sth.2.

Sth.3.

Sth.4.

E. Bass

Tko.

Hi.H.

Drums.

Pno.

Vn.1

Vn.2

Va.

Vc.

D.B.

Musical score page 138 featuring a grid of 12 staves. The top section (measures 1-7) includes Ddk., Hn.1,2, Hn.3,4, Tbn.1,2, Sth 1., Sth 2., Sth 3., Sth 4., E. Bass, Tko., Hi.H., Drums., and Pno. The bottom section (measures 8-12) includes Vn.1, Vn.2, Va., Vc., and D.B. Measure 8 shows a rhythmic pattern of eighth-note pairs in the Tko. and Drums. staves. Measures 9-10 show sixteenth-note patterns in the Hi.H. and Drums. staves, with dynamics *mf* and *p*. Measure 11 shows eighth-note patterns in the Va., Vc., and D.B. staves. Measure 12 concludes with eighth-note patterns in all staves.

144

Ddk. Hn.1,2 Hn.3,4 Tbn.1,2 Sth.1. Sth.2. Sth.3. Sth.4. E. Bass Tko. Hi.H. Drums. Pno. Vn.1 Vn.2 Va. Vc. D.B.

CHARGE

Patricio Ávila

CHARGE

Patricio Ávila

French Horn 1,2

Intro 00:00:00 Outside 00:23:16 Enters building 00:44:05 $\text{J}=142$ $\text{J}=140$ $\text{J}=148$

14 **12** **8**

Robot attacks 01:06:08 $\text{J}=140$

39

Punches back 01:26:06 $\text{J}=108$ $\text{J}=140$

52

Falls to ground 01:38:06 $\text{J}=12$ $\text{J}=8$

57

Caughts arm 01:49:21 $\text{J}=133$

61

Destroys robot 02:02:16 $\text{J}=132$ Leaves building 02:16:06 $\text{J}=140$ Door 02:29:02 $\text{J}=124$ $\text{J}=4$ $\text{J}=8$ $\text{J}=4$ $\text{J}=10$

70

Hands 03:01:24 $\text{J}=119$ $\text{J}=126$

102

End Credits 03:08:19 Divisi $\text{J}=140$

111

f ff p ff p

120

ff

p ff

Unis

129

f

135

8

146

CHARGE

Patricio Ávila

French Horn 3,4

Intro 00:00:00 Outside 00:23:16 Enters building 00:44:05 $\downarrow = 148$

14 **12** **9**

f

Robot attacks 01:06:08 Punches back 01:26:06 $\downarrow = 140$ $\downarrow = 108$ $\downarrow = 140$

12

Falls to ground 01:38:06 Caught arm 01:49:21 $\downarrow = 133$ $\downarrow = 132$

59 **4**

Destroys robot 02:02:16 Leaves building 02:16:06 Door 02:29:02

74 $\downarrow = 140$ $\downarrow = 124$ **8** **4** **8**

mf

Hands 03:01:24 $\downarrow = 119$ $\downarrow = 126$

101

End Credits 03:08:19 $\downarrow = 142$

110

f

119

6

133

mf

145

CHARGE

Patricio Ávila

57

A musical score for bassoon, page 10. The score consists of two measures of music. The first measure contains eight eighth notes, with the first four having a vertical bar below them and the last four having a vertical bar above them. The second measure also contains eight eighth notes, with the first four having a vertical bar below them and the last four having a vertical bar above them. The notes are separated by vertical stems.

60 Falls to ground
01:38:06

A musical score for a single instrument, likely a bassoon or double bass, featuring a bass clef and a key signature of one flat. The time signature starts at 7/8 and changes to 13/8. The score consists of two staves of music, each with six measures. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. The dynamic marking 'V.' appears under several notes.

64

Caughts arm
01:49:21

The musical score shows three measures for the bassoon. The key signature is B-flat major (one flat). Measure 13 starts with a half note followed by a sixteenth-note pattern: B-flat, A, C-sharp, B-flat, A, C-sharp. Measures 14 and 15 continue this pattern. Measure 15 ends with a half note followed by a sixteenth-note pattern: B-flat, A, C-sharp, B-flat, A, C-sharp.

Destroys robot

68

13

02:02:16
♩ = 140 ♩ = 124

Leaves building
02:16:06

Door
02:29:02 Hands
42 03:01:24

A musical score for a bassoon part, page 17. The score consists of two systems of five measures each. The key signature is B-flat major (two flats). Measure 4 starts with a half note rest followed by a eighth note rest. Measures 5-6 show a eighth note rest followed by a half note rest. Measures 7-8 show a eighth note rest followed by a half note rest. Measures 9-10 show a eighth note rest followed by a half note rest. Measures 11-12 show a eighth note rest followed by a half note rest. Measures 13-14 show a eighth note rest followed by a half note rest. Measures 15-16 show a eighth note rest followed by a half note rest. Measures 17-18 show a eighth note rest followed by a half note rest.

108

• = 126

•=142 End Credits 03:08:19

114

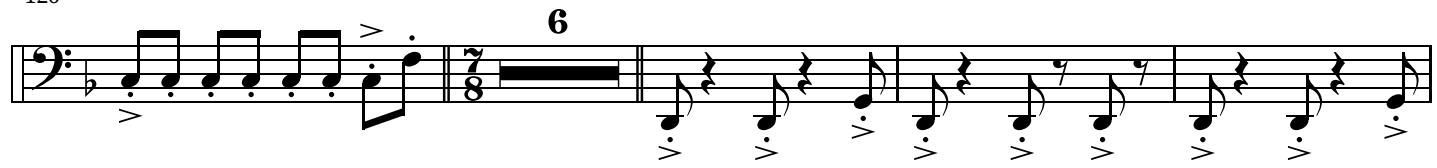
118

Musical score for bassoon part, measures 11-12. The score consists of two staves. The first staff starts with a bass clef, a key signature of one flat, and a common time signature. It features a continuous eighth-note pattern with several grace notes indicated by small vertical strokes above the main notes. Measure 11 ends with a double bar line. Measure 12 begins with a dynamic marking *f*. The second staff continues the eighth-note pattern from measure 11, with measure 12 ending at the end of the line.

122

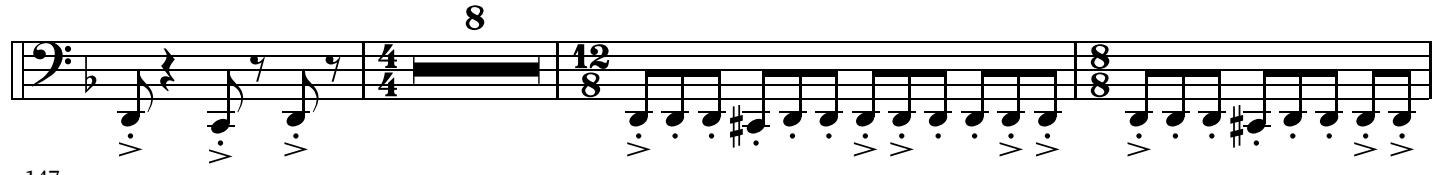
A musical score for bassoon, starting with a bass clef, followed by a B-flat key signature, and a 2/4 time signature. The music is divided into two staves by a vertical bar line. The first staff begins with a dotted half note, followed by a series of eighth notes and sixteenth notes. The second staff begins with a dotted half note, followed by a series of eighth notes and sixteenth notes.

126



6

136



8

147



CHARGE

Patricio Ávila

Intro 00:00:00 $\text{J}=142$

Synth 1

mp

Outside 00:23:16 Enters building 00:44:05 $\text{J}=140$

9 12 p

29 $\text{J}=148$

Robot attacks 01:06:08 $\text{J}=140$ 6 5 $\text{J}=108$ Punches back 01:26:06 $\text{J}=140$ 12 8 8

mf

39 7 8 6 5 12 8 8

Falls to ground 01:38:06 4 Caughts arm 01:49:21 8va

58 7 8 7 8 13 8 7 8 3 8

4 13 8 7 8 3 8

Door
02:29:02

A musical score for piano. The top staff uses a treble clef and has a continuous eighth-note pattern starting with a dotted half note. The bottom staff uses a bass clef and has a continuous eighth-note pattern starting with a half note. Both staves are in common time (indicated by a '4'). The key signature is one flat.

95

A musical staff consisting of two parts. The top part is a treble clef staff with a key signature of one flat. It features a continuous eighth-note bass line. The bottom part is a bass clef staff with a key signature of one flat. It features a continuous eighth-note bass line.

105

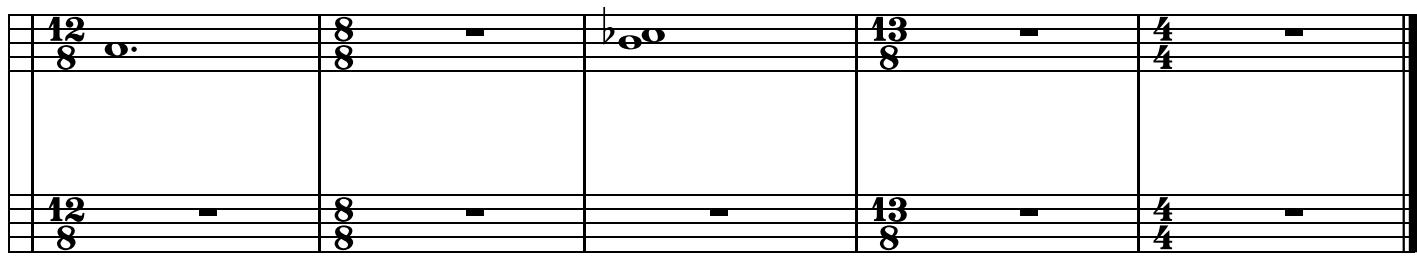
Hands ♩=119 ♩=126
03:01:24

End Credits
♩ = 142 03:08:19
8

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 11 starts with a whole rest followed by a half note. Measure 12 begins with a measure repeat sign. The right hand plays eighth-note chords (G, B, D) in the treble clef staff, while the left hand rests. The dynamic is *f*. Measure 13 starts with a measure repeat sign and ends with a double bar line.

122

A musical score page showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a forte dynamic. Measures 12 and 13 show sustained notes. Measure 14 begins with a half note followed by a fermata over a eighth-note triplet. Measures 15 and 16 show sustained notes. Measures 17 and 18 show sustained notes.



CHARGE

Patricio Ávila

Intro 00:00:00 $\text{♩} = 142$

Synth 2

mp

10 Outside 00:23:16 Enters building 00:44:05 $\text{♩} = 140$

12

12

p

31 $\text{♩} = 148$

f

Robot attacks 01:06:08 $\text{♩} = 140$ 6

Punches back 01:26:06 $\text{♩} = 108$ 5 $\text{♩} = 140$

mf

40 $\text{♩} = 140$ 6

12 8 7 8 7 8

6 5 12 8 8 8 8

59

Falls to ground
01:38:06Coughts arm
01:49:21

7 8 13 8 7 8

mf — *ff* *mf* — *ff*

mp

67

Destroys robot
02:02:16

7 8 3 8 7 8 13 8

=133 =132 =140 =124

83

Leaves building
02:16:06Door
02:29:02

8va —

p

mp

ff

92

2/4 3/4 2/4 3/4

ff *ff*

101

Hands
03:01:24*J* = 119*J* = 126

2/4 3/4 2/4 3/4

ff *ff*

2/4 3/4 2/4 3/4

110

End Credits
♩=142 03:08:19

Musical score for End Credits, page 98, measures 110-111. The score consists of two staves. The top staff uses a bass clef, a key signature of one flat, and a 2/4 time signature. The bottom staff also uses a bass clef and a key signature of one flat. Measure 110 starts with a rest followed by a measure of 8 eighth notes. Measure 111 begins with a measure of 8 eighth notes, followed by a dynamic marking *f*, a measure of 6 eighth notes, a measure of 7 eighth notes, and a final measure of 8 eighth notes.

Musical score for End Credits, page 98, measures 12-13. The score consists of two staves. The top staff has a 12/8 time signature and the bottom staff has an 8/8 time signature. Both staves feature measures of 8 eighth notes. Measure 13 begins with a measure of 13 eighth notes, followed by a measure of 8 eighth notes, and a final measure of 4 eighth notes.

CHARGE

Patricio Ávila

Intro 00:00:00 $\text{J}=142$

Synth 3 $\left\{ \begin{matrix} \text{G clef} \\ \text{Bass clef} \end{matrix} \right.$ $\frac{4}{4}$ **5** *mp*

14 Outside 00:23:16 $\text{J}=140$

Enters building 00:44:05 $\text{J}=140$ **9** *p* **5**

<img alt="Musical score for Synth 3 showing a 4/4 time signature, G clef, and B flat. Measures 14-15 show eighth-note chords. Measure 16 starts with a bass note followed by eighth-note chords. Measures 17-18 show eighth-note chords. Measure 19 starts with a bass note followed by eighth-note chords. Measures 20-21 show eighth-note chords. Measure 22 starts with a bass note followed by eighth-note chords. Measures 23-24 show eighth-note chords. Measure 25 starts with a bass note followed by eighth-note chords. Measures 26-27 show eighth-note chords. Measure 28 starts with a bass note followed by eighth-note chords. Measures 29-30 show eighth-note chords. Measure 31 starts with a bass note followed by eighth-note chords. Measures 32-33 show eighth-note chords. Measure 34 starts with a bass note followed by eighth-note chords. Measures 35-36 show eighth-note chords. Measure 37 starts with a bass note followed by eighth-note chords. Measures 38-39 show eighth-note chords. 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Measure 661 starts with a bass note followed by eighth-note chords. Measures 662-663 show eighth-note chords. Measure 664 starts with a bass note followed by eighth-note chords. Measures 665-666 show eighth-note chords. Measure 667 starts with a bass note followed by eighth-note chords. Measures 668-669 show eighth-note chords. Measure 670 starts with a bass note followed by eighth-note chords. Measures 671-672 show eighth-note chords. Measure 673 starts with a bass note followed by eighth-note chords. Measures 674-675 show eighth-note chords. Measure 676 starts with a bass note followed by eighth-note chords. Measures 677-678 show eighth-note chords. Measure 679 starts with a bass note followed by eighth-note chords. Measures 680-681 show eighth-note chords. Measure 682 starts with a bass note followed by eighth-note chords. Measures 683-684 show eighth-note chords. Measure 685 starts with a bass note followed by eighth-note chords. Measures 686-687 show eighth-note chords. Measure 688 starts with a bass note followed by eighth-note chords. Measures 689-690 show eighth-note chords. Measure 691 starts with a bass note followed by eighth-note chords. Measures 692-693 show eighth-note chords. Measure 694 starts with a bass note followed by eighth-note chords. Measures 695-696 show eighth-note chords. Measure 697 starts with a bass note followed by eighth-note chords. Measures 698-699 show eighth-note chords. Measure 700 starts with a bass note followed by eighth-note chords. Measures 701-702 show eighth-note chords. Measure 703 starts with a bass note followed by eighth-note chords. Measures 704-705 show eighth-note chords. Measure 706 starts with a bass note followed by eighth-note chords. Measures 707-708 show eighth-note chords. Measure 709 starts with a bass note followed by eighth-note chords. Measures 710-711 show eighth-note chords. Measure 712 starts with a bass note followed by eighth-note chords. Measures 713-714 show eighth-note chords. Measure 715 starts with a bass note followed by eighth-note chords. Measures 716-717 show eighth-note chords. Measure 718 starts with a bass note followed by eighth-note chords. Measures 719-720 show eighth-note chords. Measure 721 starts with a bass note followed by eighth-note chords. Measures 722-723 show eighth-note chords. Measure 724 starts with a bass note followed by eighth-note chords. Measures 725-726 show eighth-note chords. Measure 727 starts with a bass note followed by eighth-note chords. Measures 728-729 show eighth-note chords. Measure 730 starts with a bass note followed by eighth-note chords. Measures 731-732 show eighth-note chords. Measure 733 starts with a bass note followed by eighth-note chords. Measures 734-735 show eighth-note chords. Measure 736 starts with a bass note followed by eighth-note chords. Measures 737-738 show eighth-note chords. Measure 739 starts with a bass note followed by eighth-note chords. Measures 740-741 show eighth-note chords. 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Measure 796 starts with a bass note followed by eighth-note chords. Measures 797-798 show eighth-note chords. Measure 799 starts with a bass note followed by eighth-note chords. Measures 800-801 show eighth-note chords. Measure 802 starts with a bass note followed by eighth-note chords. Measures 803-804 show eighth-note chords. Measure 805 starts with a bass note followed by eighth-note chords. Measures 806-807 show eighth-note chords. Measure 808 starts with a bass note followed by eighth-note chords. Measures 809-810 show eighth-note chords. Measure 811 starts with a bass note followed by eighth-note chords. Measures 812-813 show eighth-note chords. Measure 814 starts with a bass note followed by eighth-note chords. Measures 815-816 show eighth-note chords. Measure 817 starts with a bass note followed by eighth-note chords. Measures 818-819 show eighth-note chords. Measure 820 starts with a bass note followed by eighth-note chords. Measures 821-822 show eighth-note chords. Measure 823 starts with a bass note followed by eighth-note chords. Measures 824-825 show eighth-note chords. Measure 826 starts with a bass note followed by eighth-note chords. Measures 827-828 show eighth-note chords. Measure 829 starts with a bass note followed by eighth-note chords. Measures 830-831 show eighth-note chords. Measure 832 starts with a bass note followed by eighth-note chords. Measures 833-834 show eighth-note chords. Measure 835 starts with a bass note followed by eighth-note chords. Measures 836-837 show eighth-note chords. Measure 838 starts with a bass note followed by eighth-note chords. Measures 839-840 show eighth-note chords. Measure 841 starts with a bass note followed by eighth-note chords. Measures 842-843 show eighth-note chords. Measure 844 starts with a bass note followed by eighth-note chords. Measures 845-846 show eighth-note chords. Measure 847 starts with a bass note followed by eighth-note chords. Measures 848-849 show eighth-note chords. Measure 850 starts with a bass note followed by eighth-note chords. Measures 851-852 show eighth-note chords. Measure 853 starts with a bass note followed by eighth-note chords. Measures 854-855 show eighth-note chords. Measure 856 starts with a bass note followed by eighth-note chords. Measures 857-858 show eighth-note chords. Measure 859 starts with a bass note followed by eighth-note chords. Measures 860-861 show eighth-note chords. Measure 862 starts with a bass note followed by eighth-note chords. Measures 863-864 show eighth-note chords. Measure 865 starts with a bass note followed by eighth-note chords. Measures 866-867 show eighth-note chords. Measure 868 starts with a bass note followed by eighth-note chords. Measures 869-870 show eighth-note chords. Measure 871 starts with a bass note followed by eighth-note chords. Measures 872-873 show eighth-note chords. Measure 874 starts with a bass note followed by eighth-note chords. Measures 875-876 show eighth-note chords. 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Measure 904 starts with a bass note followed by eighth-note chords. Measures 905-906 show eighth-note chords. Measure 907 starts with a bass note followed by eighth-note chords. Measures 908-909 show eighth-note chords. Measure 910 starts with a bass note followed by eighth-note chords. Measures 911-912 show eighth-note chords. Measure 913 starts with a bass note followed by eighth-note chords. Measures 914-915 show eighth-note chords. Measure 916 starts with a bass note followed by eighth-note chords. Measures 917-918 show eighth-note chords. Measure 919 starts with a bass note followed by eighth-note chords. Measures 920-921 show eighth-note chords. Measure 922 starts with a bass note followed by eighth-note chords. Measures 923-924 show eighth-note chords. Measure 925 starts with a bass note followed by eighth-note chords. Measures 926-927 show eighth-note chords. Measure 928 starts with a bass note followed by eighth-note chords. Measures 929-930 show eighth-note chords. 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Falls to ground
01:38:06

A musical score for piano in 2/8 time. The top staff (treble clef) has a rest in measure 12, followed by measures 13 and 14. The bottom staff (bass clef) shows eighth-note patterns: measure 12 has two pairs of eighth-note chords (G-C-E-G and B-D-F-B), measure 13 has a single G-C-E-G chord, and measure 14 has a single B-D-F-B chord. Measure 14 ends with a dynamic instruction: *mf* (mezzo-forte) followed by *ff* (fortissimo). Measures 15 and 16 are indicated by vertical lines.

Caughts arm
01:49:21

♩ = 133

Destroys robot

02:02:16

Leaves building

70 $\text{♩} = 132$

$\text{♩} = 140$ $\text{♩} = 124$

Musical score for piano showing measures 7-8. The score consists of two staves. The top staff is in treble clef, 7/8 time, and has a measure number 8 above it. The bottom staff is in bass clef, 7/8 time, and has a measure number 8 below it. Both staves have vertical bar lines dividing the measures. The top staff has a thick black bar in measure 8. The bottom staff has a thick black bar in measure 8.

Door
02:29:02

87

A musical score for two staves. The top staff is treble clef with a key signature of one flat. It consists of six measures. The first measure has a single note. The second measure has two notes. The third measure has two notes. The fourth measure has two notes. The fifth measure has two notes. The sixth measure has two notes. The bottom staff is bass clef with a key signature of one flat. It consists of six measures. The first measure has a single note. The second measure has two notes. The third measure has two notes. The fourth measure has two notes. The fifth measure has two notes. The sixth measure has two notes.

96

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and also has a key signature of one flat. The tempo is marked as 'mf' (mezzo-forte) above the top staff. The music consists of a series of eighth-note chords. The top staff starts with a G major chord (B, D, G), followed by an A major chord (C, E, A), and then a C major chord (E, G, C). The bottom staff starts with a C major chord (E, G, C), followed by an F major chord (A, C, F), and then a G major chord (B, D, G).

Hands
03:01:24 $\text{♩} = 119$ $\text{♩} = 126$ End Credits
03:08:19 $\text{♩} = 142$ **16** **10**

Musical score for hands (measures 106-136). The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 106 starts with a dynamic instruction 'Hands' and a time signature of 03:01:24. The tempo is indicated by $\text{♩} = 119$. Measures 107-108 show eighth-note patterns. Measures 109-110 show eighth-note patterns with a fermata over the second note. Measures 111-112 show eighth-note patterns. Measures 113-114 show eighth-note patterns. Measures 115-116 show eighth-note patterns. Measures 117-118 show eighth-note patterns. Measures 119-120 show eighth-note patterns. Measures 121-122 show eighth-note patterns. Measures 123-124 show eighth-note patterns. Measures 125-126 show eighth-note patterns. Measures 127-128 show eighth-note patterns. Measures 129-130 show eighth-note patterns. Measures 131-132 show eighth-note patterns. Measures 133-134 show eighth-note patterns. Measures 135-136 show eighth-note patterns. The score ends with a section labeled 'End Credits' at 03:08:19 with a tempo of $\text{♩} = 142$.

137

8

Musical score for end credits section (measures 137-146). The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 137 starts with a dynamic instruction '8'. Measures 138-146 show eighth-note patterns.

CHARGE

Patricio Ávila

Intro
♩ = 142 00:00:00

4

Synth 4

13 Outside
♩ = 140 00:23:16

9 **11**

Enters building
00:44:05 ♩ = 148

40 Robot attacks
♩ = 140 01:06:08

7 **8**

f

50 Punches back
♩ = 108 ♩ = 140 01:26:06

4 **12** **8** **8** **7** **8**

Falls to ground
01:38:06

mf — **ff**

Caughts arm
01:49:21

62

13
8

mf *ff*

Destroys robot
02:02:16*d=140*

69

*d=133**d=132*

5

3
8

f

7
8

5

82 *d=124*Leaves building
02:16:06

Door

02:29:02

Hands
03:01:24*d=119**d=126*

4

17

4

4

2
4

4

End Credits
03:08:19111 *d=142*

16 10 8

4
4

7
8

4
4

12
8

8
8

13
8

4
4

16 10 8

4
4

7
8

4
4

12
8

8
8

13
8

4
4

CHARGE

Patricio Ávila

Electric bass

Intro 00:00:00 Outside 00:23:16

14 **4**

mf

22

Enters building 00:44:05 **11** Robot attacks 01:06:08

f

42

48

Punches back 01:26:06

12 **8**

53

Falls to ground 01:38:06

12 **8** **7**

60

Caughts arm 01:49:21

13 **8** **7**

68 $\text{J}=133$ $\text{J}=132$ Destroys robot
02:02:16 $\text{J}=140$ $\text{J}=124$ Leaves building
02:16:06 $\text{J}=124$ 4 Leaves building
Door 02:29:02 9

100 Hands 03:01:24 $\text{J}=119$ $\text{J}=126$

110 End Credits 03:08:19 $\text{J}=142$

115

119

123

127

132

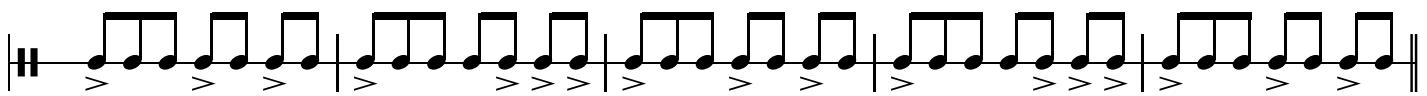
137 8

147

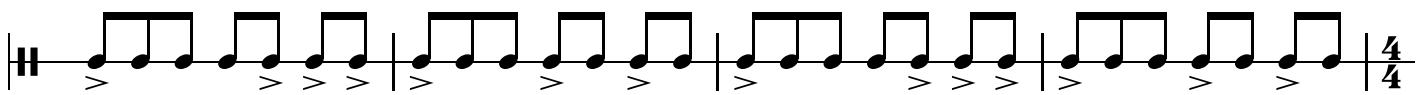
CHARGE

Patricio Ávila

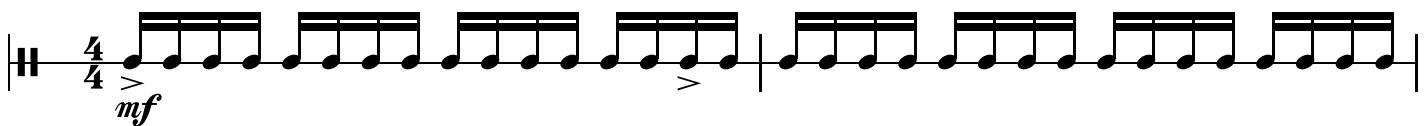
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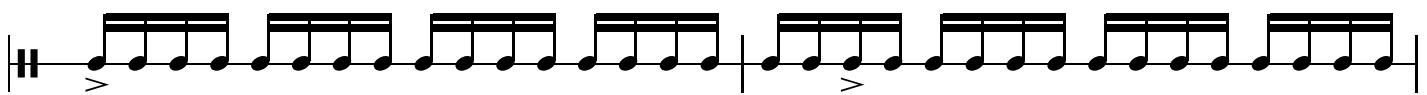
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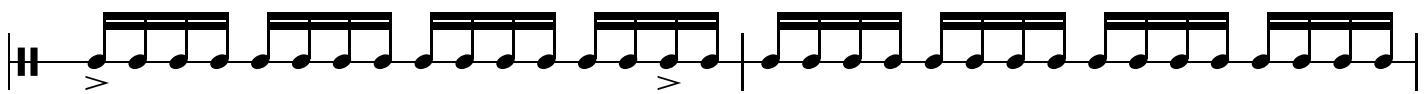
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139



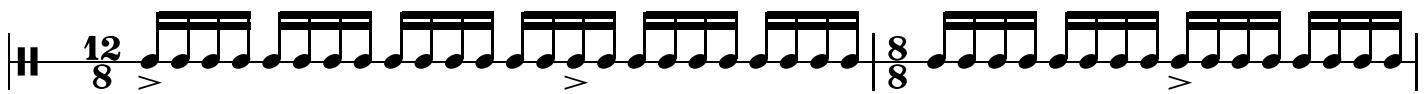
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143



145



147



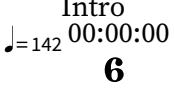
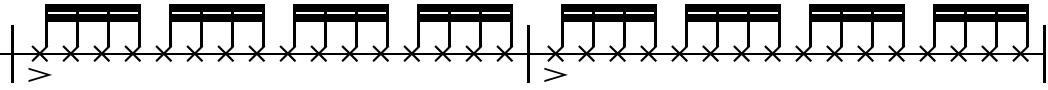
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CHARGE

Patricio Ávila

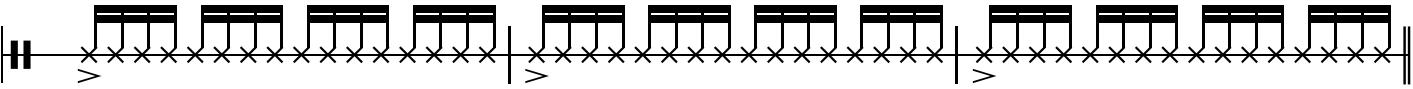
Intro 00:00:00

Hi-Hat  6 

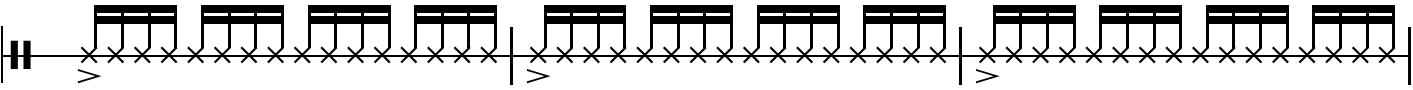
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9 

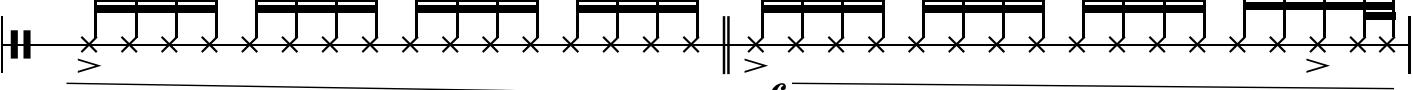
mp

12 

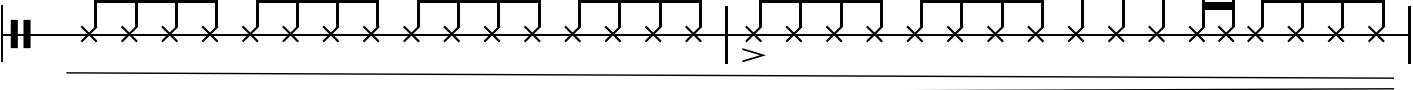
Outside 00:23:16

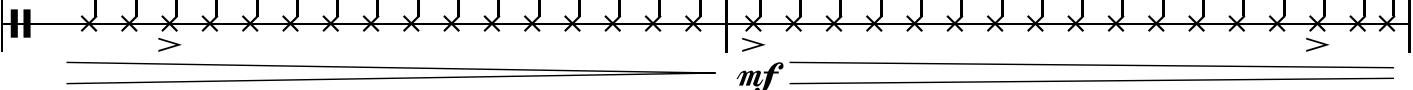
15 

mf

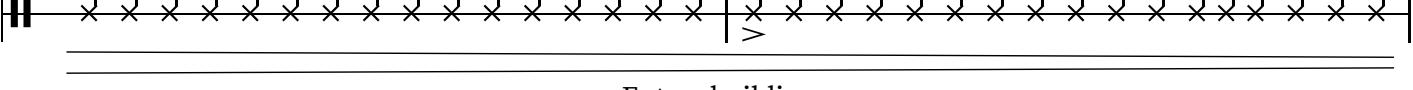
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mf

20 

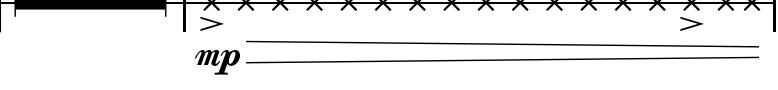
22 

mf

24 

Enters building 00:44:05

26 

9 

mp

37 $\text{J}=148$

39 $\text{J}=140$ Robot attacks
01:06:08

42

45

49 $\text{J}=108$

53 $\text{J}=140$ Punches back
01:26:06

4

Falls to ground
01:38:06

61

65 Caughts arm
01:49:21

12

8

7

8

13

$\text{J}=133$ $\text{J}=132$ $\text{J}=140$ $\text{J}=124$

Destroys robot
02:02:16

Leaves building
02:16:06

Door
02:29:02

Hands
03:01:24

108 $\text{J}=119$ $\text{J}=126$ $\text{J}=142$ End Credits 03:08:19

2

4

4

7

3

7

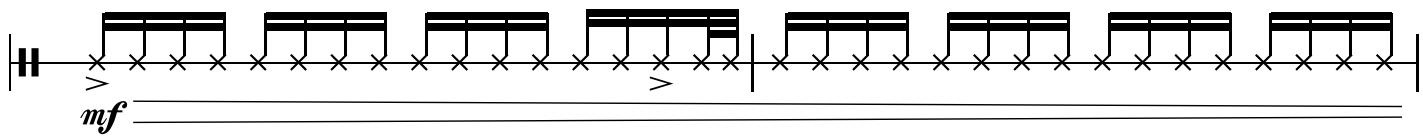
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17

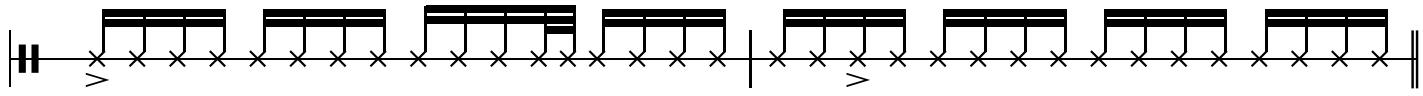
mf

113

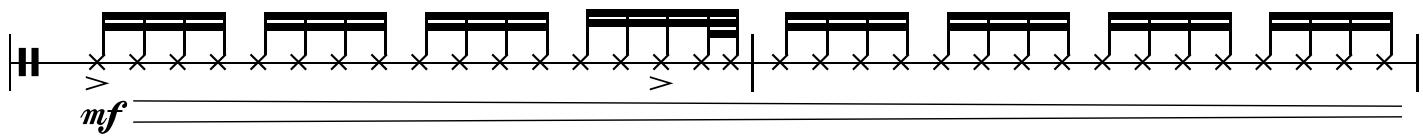
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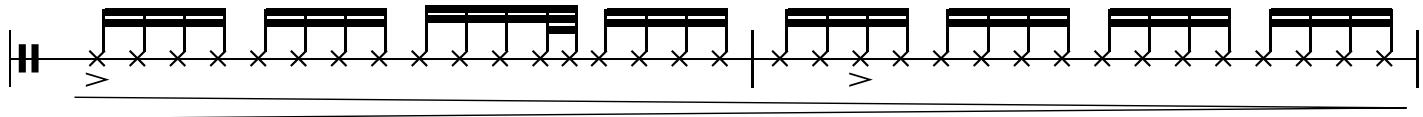
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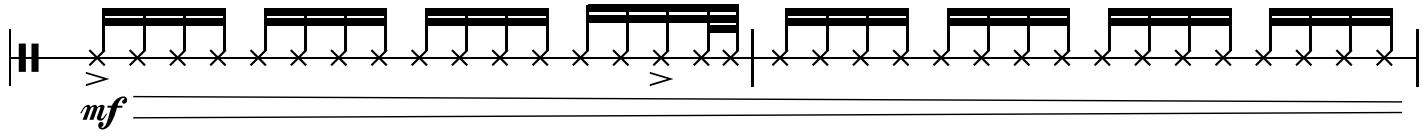
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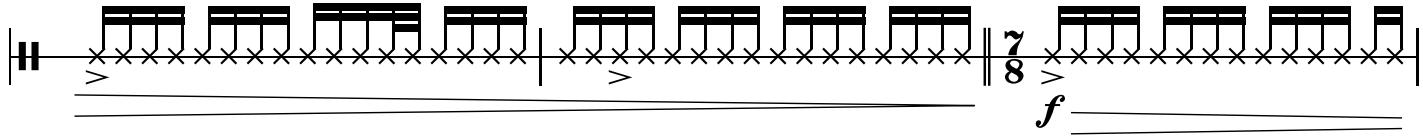
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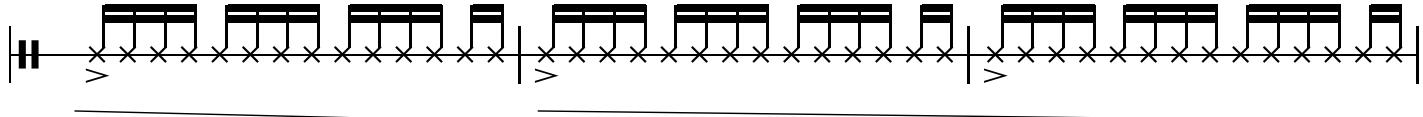
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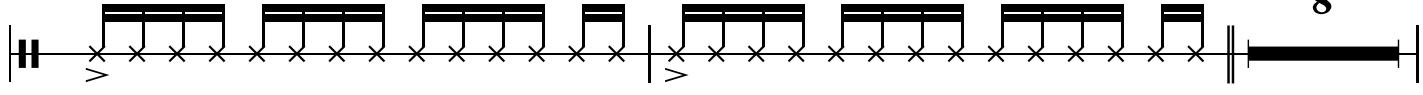
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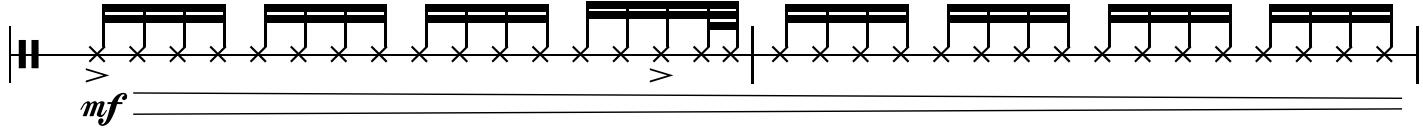
128



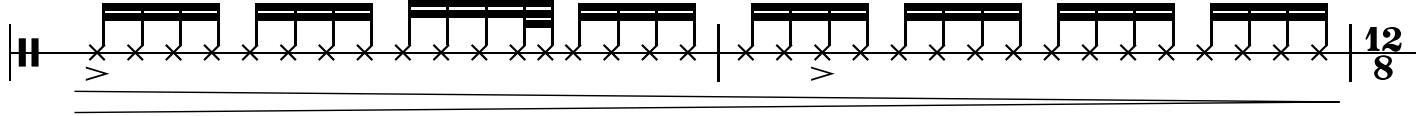
131



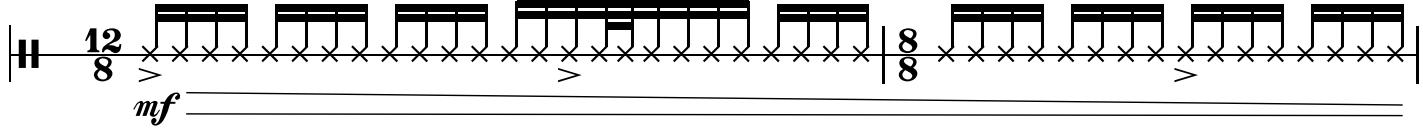
141



143

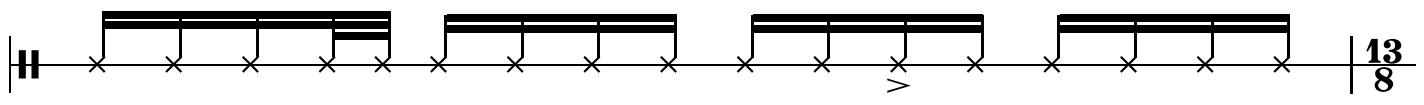


145

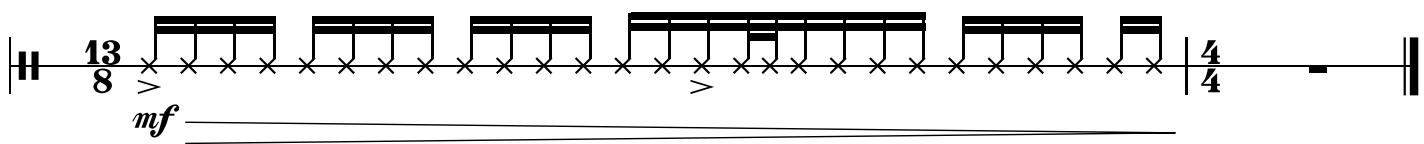


112

147



148

*mf*

CHARGE

Patricio Ávila

Drums

Intro 00:00:00 Outside 00:23:16

14 **4**

21

24

Enters building 00:44:05 **11** Robot attacks 01:06:08

42

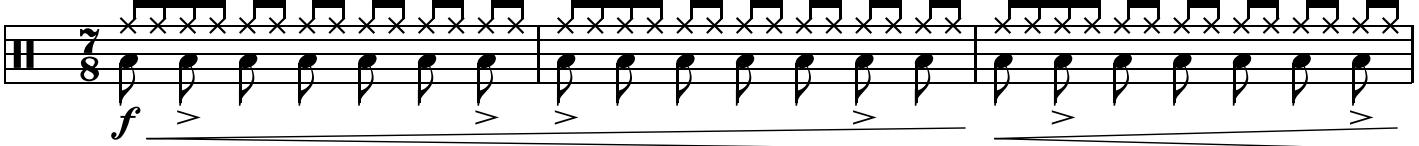
45

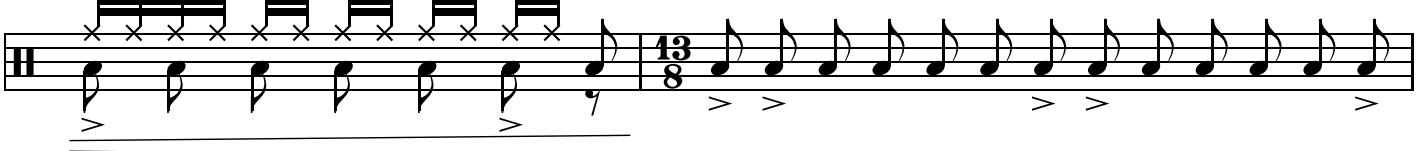
49

53 PUNCHES BACK 01:26:06

57

Falls to ground
01:38:06

60 > 

63 > 

Destroys robot
02:02:16

65 Caught arm
01:49:21 $\text{J}=133$ $\text{J}=132$ $\text{J}=140$

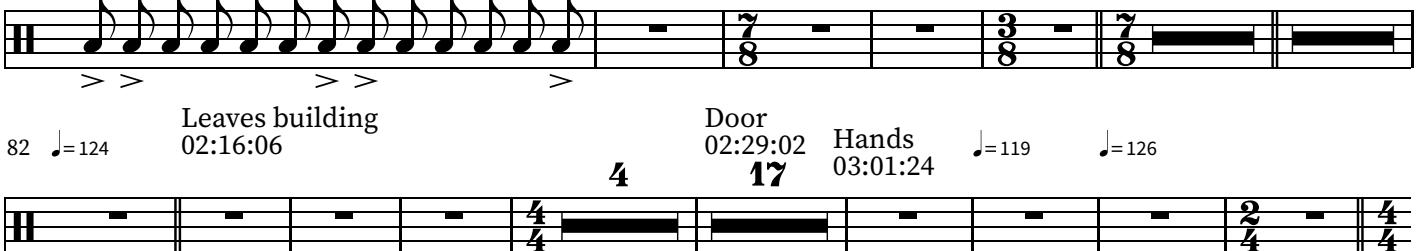
Leaves building
02:16:06

Door
02:29:02

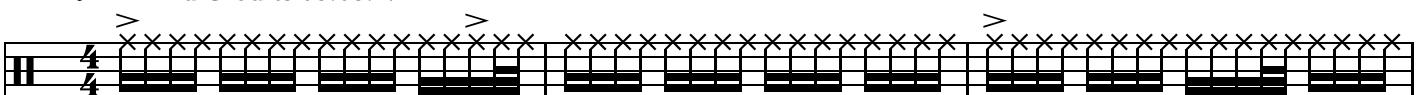
Hands
03:01:24 $\text{J}=119$ $\text{J}=126$

4 **8**

4 **17**



111 $\text{J}=142$ End Credits 03:08:19

> 

p

114 > 

p

117 > 

p

120 > 

123 >

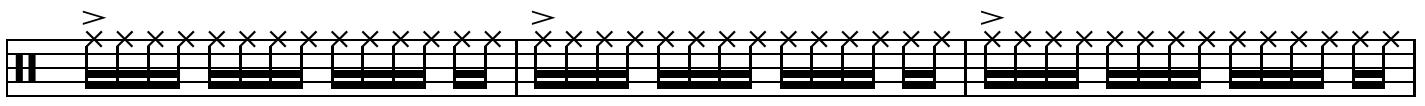
> 

p

126 > 

mp

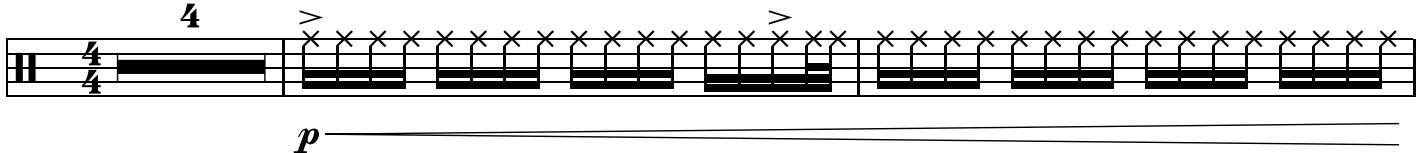
129



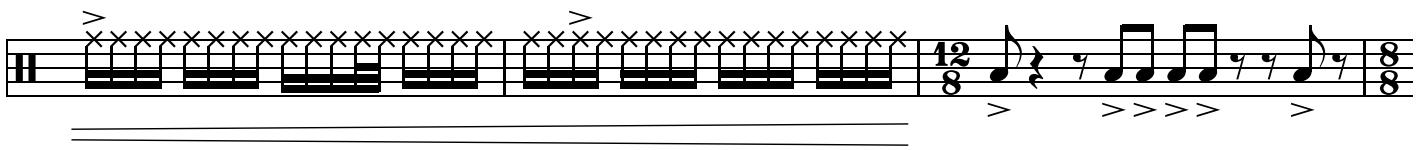
132



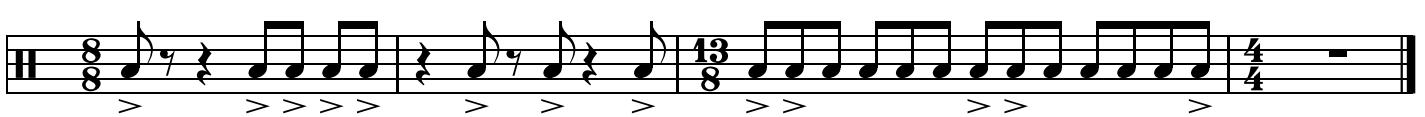
137



143



146



CHARGE

Patricio Ávila

Piano

Intro 00:00:00 $\text{J}=142$ Outside 00:23:16 $\text{J}=140$ Enters building 00:44:05 $\text{J}=148$

Robot attacks 01:06:08 $\text{J}=140$ Punches back 01:26:06 $\text{J}=140$

14 **12** **11** **12** **4** **12** **8** **8**

Falls to ground 01:38:06 $\text{J}=4$ Caught arm 01:49:21 $\text{J}=133$

Destroy robot 02:02:16 $\text{J}=132$ Leaves building 02:16:06 $\text{J}=140$ $\text{J}=124$

7 **8** **4** **8** **4** **7** **8** **3** **7**

Door 02:29:02 $\text{J}=90$

Hands 03:01:24 $\text{J}=99$

mf

End Credits
03:08:19

108 ♩=119 ♩=126 ♩=142

16 10 8

16 10 8

12/8

145

12 - 8 - - 13 - 4 -

12 - 8 - - 13 - 4 -

CHARGE

Patricio Ávila

Violin 1

Intro 00:00:00 **Sul tasto**

6

p

15 Outside 00:23:16 **Arco**

7

mf

26 Enters building 00:44:05

p

35

f

J=148

J=140 Robot attacks 01:06:08

f

41

46

51

J=108

J=140 Punches back 01:26:06

56

12

8

8

59

Falls to ground 01:38:06

63

66 Caught arm 01:49:21 8va $\text{J} = 133$ $\text{J} = 132$ **4** Destroys robot 02:02:16 $\text{J} = 140$ **8** Leaves building 02:16:06

86 Door 02:29:02 **4** **11** 8va mf

107 Hands 03:01:24 $\text{J} = 119$ $\text{J} = 126$ 8va End Credits $\text{J} = 142$ 03:08:19 **8**

121

125

129

134

145

147

CHARGE

Patricio Ávila

Violin 2

Intro $\text{J}=142$ 00:00:00 Sul tasto **9**

Outside $\text{J}=140$ 00:23:16 Enters building **12** Arco p

29

f

37 $\text{J}=148$ Robot attacks 01:06:08 f

43

$\text{J}=108$

53 $\text{J}=140$ 01:26:06 Punches back **12** $\frac{8}{8}$

57

60 Falls to ground 01:38:06 $\frac{7}{8}$ $\frac{13}{8}$

64 Caught arm 01:49:21 $\frac{7}{8}$

Destroys robot
02:02:16

Leaves building
02:16:06

67

p

8va

=133 =132 =140 =124

4 8 4

90 Door 02:29:02

9

mf

103

107 Hands 03:01:24

=119 =126

End Credits 03:08:19

8

119

123

127

132

137

8

12

8

147

CHARGE

Patricio Ávila

Intro $\text{J}=142$ 00:00:00 **Outside** $\text{J}=140$ 00:23:16

14 4

Viola

22 *mf*

26 Enters building
00:44:05

35 *p* $\text{J}=148$ $\text{J}=140$ Robot attacks
01:06:08

41

46

51 $\text{J}=108$ $\text{J}=140$ Punches back
01:26:06

56

60 Falls to ground
01:38:06

$\text{J}=12$ $\text{J}=8$ $\text{J}=8$ $\text{J}=7$

$\text{J}=13$ $\text{J}=8$

64

Caughts arm
01:49:21

68

Destroys robot
02:02:16

Leaves building
02:16:06

Door
02:29:02

4 **8** **4** **9**

99

Hands 03:01:24

109

J=126 End Credits 03:08:19

114

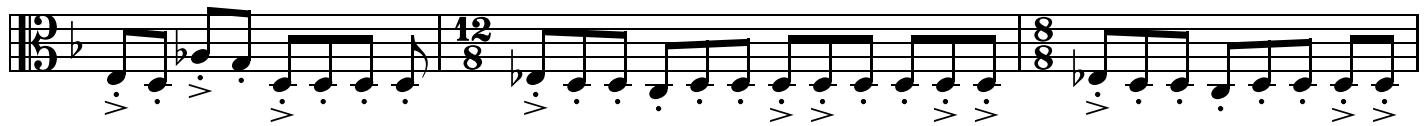
118

122

126

131

136



CHARGE

Patricio Ávila

Intro $\text{J}=142$ 00:00:00

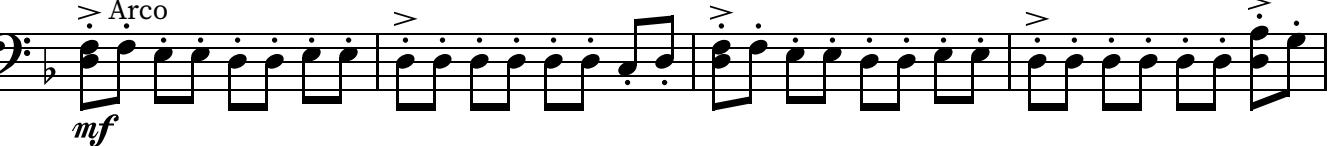
Sul tasto

Cello 

p

10 Outside $\text{J}=140$ 00:23:16

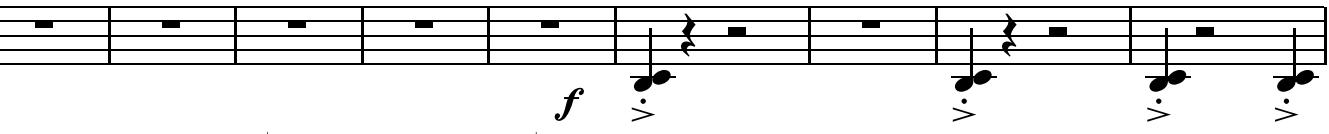
Vc. 

19 Arco 

mf

23 Enters building 00:44:05

Vc. 

Vc. 

f

37 Robot attacks $\text{J}=148$ 01:06:08

Vc. 

43

Vc. 

48 $\text{J}=108$

Vc. 

53 Punches back $\text{J}=140$ 01:26:06

Vc. 

Vc. 

60 Falls to ground
01:38:06

Vc. 

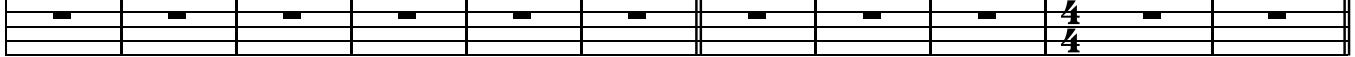
64 Caughts arm
01:49:21

Vc. 

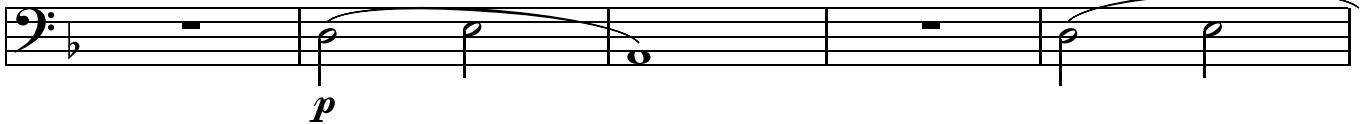
Destroys robot
02:02:16

Vc. 

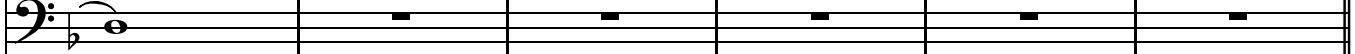
$\text{♩} = 124$ Leaves building
02:16:06

Vc. 

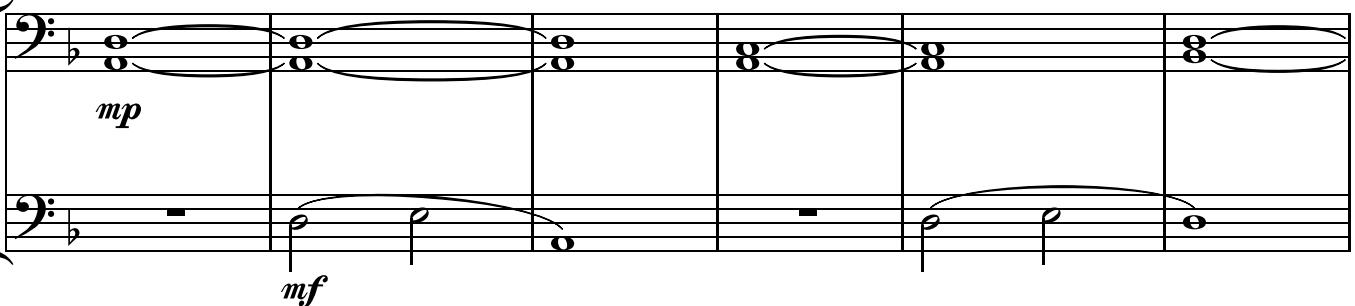
88 Door
02:29:02

Vc. 

93

Vc. 

99

Vc. 

105

Hands 03:01:24 $\text{♩} = 119$ $\text{♩} = 126$

127

Vc.

Vc.

$\text{♩} = 142$ End Credits 03:08:19

Vc.

115 f

Vc.

119

Vc.

123

Vc.

127

Vc.

131

Vc.

135

Vc.

141

Vc.

145

Vc.



CHARGE

Patricio Ávila

Intro 00:00:00 Outside 00:23:16
14 **4**

Double Bass

23 Enters building Divisi
6

35 Robot attacks
 Unis 01:06:08

42

48 Punches back
 01:26:06

54

58 Falls to ground
 01:38:06

62

CONCLUSIONES

En conclusión, el desarrollo de este proyecto ha sido una experiencia en la cual he puesto en práctica una situación de trabajo profesional al colaborar con un director. Ha sido una experiencia enriquecedora trabajar con géneros tan distintos como documental y animación. Esa es la razón por la cual existe un aprendizaje y crecimiento en la versatilidad de un compositor.

En el transcurso de este trabajo he aprendido que algunas veces podemos estar en desacuerdo o no con nuestro director, pero tener distintas opiniones creativas es beneficioso debido a que puede enriquecer mucho al proyecto.

Una de las dificultades que tuve a lo largo del proceso fue la realización del score en un periodo limitado de tiempo en el cual había mucha presión.

Una sugerencia de posibles estudios que se realicen a futuro para comprender mejor este tema es no tener miedo a experimentar diferentes estilos o paletas de sonido. Muchas veces la creatividad se ve limitada por no salir de la zona de confort de un compositor.

REFERENCIAS BIBLIOGRÁFICAS (EJEMPLO ESTILO APA)

Davis, R. (2008). *Complete guide to film scoring*. Hal Leonard Corporation.