

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: The Lost Piano

Escena 2: Spring

Mara Micaela Villavicencio Bravo

Artes Musicales

Trabajo de fin de carrera presentado como requisito
para la obtención del título de
Licenciada en Artes Musicales, itinerario en Composición para Medios
Contemporáneos

Quito, 15 de diciembre de 2022

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

Escena 1: The Lost Piano

Escena 2: Spring

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Quito, 15 de diciembre de 2022

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RESUMEN

El siguiente trabajo propone la composición musical para dos cortometrajes, *The Lost Piano* y *Spring* de la página web The Cue Tube. Este trabajo busca explotar las habilidades musicales teóricas y compositivas que se han adquirido a lo largo de los semestres, aprender a trabajar junto con un director para que el producto final refleje la conexión entre el cine y la música, y desarrollar una noción del trabajo como compositora en la vida real.

Palabras claves: composición musical, film scoring, cortometraje, compositora, director.

ABSTRACT

The following work proposes the musical composition for two short films, *The Lost Piano* and *Spring*, from The Cue Tube website. This work seeks to exploit the theoretical and compositional musical skills that have been acquired throughout the semesters, to learn to work together with a director so that the final product reflects the connection between film and music, and develop a notion of work as a composer in real life.

Keywords: musical composition, film scoring, short film, composer, director.

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INTRODUCCIÓN

La música en el cine es imprescindible, sin ella el audiovisual carecería de emoción, profundidad, color y sensación, como un trabajo a medio hacer, un boceto, un borrador, un mundo de colores negros y grises. Es por eso que la composición para medios audiovisuales es apasionante, creativa y conmovedora.

En el presente proyecto expondré dos composiciones musicales para los cortometrajes *The Lost Piano* y *Spring*. El resultado final de las dos composiciones es una muestra del trabajo que he realizado. El estudio de la composición musical es un largo camino, en el cual varias veces existirán bloqueos y caminos abiertos, pero todo lo vale cuando es lo que me mantiene viva, inhalando y exhalando.

Con dedicación y esfuerzo he logrado crear la composición musical adecuada para los dos cortometrajes. Al compartir mi música estoy expresando una parte sensible de mí, alma y corazón están expuestos entre las melodías y silencios que se encuentran exhibidos en las páginas consecuentes. Es gratificante lograr compartir el siguiente proyecto.

THE LOST PIANO

Film scoring

Composer - Mara Micaela Villavicencio Bravo

The Lost Piano

List of virtual instrument sample libraries

Instrument	Library	Name of instrument inside library	Effects inside library	Effects
Clarinet in Bb	BBC Symphony Orchestra 1	Clarinets a3		EQ Channel Strip -Middle high: -3dB -High: +6dB
Piano	MIDI node	Mini Grand 1		
Synth 1	Spitfire LABS	Textural Pads: Petrichor	Variation: 7% Reverb: 4% Attack: 245ms Release: 1.34s Decay: 44%	EQ Channel Strip -Middle bass: 6dB -High: +6DB Reverb D-verb -Church -Medium -Decay: 3.3sec -Pre delay: 40ms -Hutu: 6.14kHz -Diffusion: 87% -Wet: 100% -LP Filter: 6.14kHz
Synth 2	Spitfire LABS	Tape Orchestra: Woods Overblown	Variation: 0% Reverb: 28% Attack: 1.01s Decay: 750ms Sustain: 67% Release: 2.52s	
Synth 3	Spitfire LABS	Granular Walesong: Subberged	Reverb: 24% Attack: 1.66ms Decay: 750ms Sustain: 100% Release: 1.71s	

Synth 4	Spitfire LABS	Pipe Organ: Muted Horns	Variation: 0% Reverb: 50% Attack: 75.0ms Decay: 750ms Sustain: 100% Release: 600ms	
Synth 5	Spitfire LABS	Pipe Organ: Requiem Pad	Variation: 8% Reverb: 29% Attack: 75ms Decay: 750ms Sustain: 100% Release: 150s	
Synth 6	Spitfire LABS	LapSteel: Resonance	Variation: 0% Reverb: 26% Attack: 75ms Release: 3.50s	
Synth 7	Spitfire LABS	Textural Pads: Hierth	Variation: 0% Reverb: 26% Attack: 75ms Release: 3.50s	
Synth 8	Spitfire LABS	Modular Pianos: 10 Modulorgan	Variation: 31% Reverb: 64% Attack: 5ms Decay: 98.0ms Sustain: 100% Release: 2.20s	
Bass Synth	Spitfire LABS	London Atmos: Broken city	Reverb: 28% Attack: 3.10s Decay: 750ms Sustain: 100% Release: 5.330s	EQ Channel Strip - Bass: -9dB - Middle high: 10DB -High +6dB

Violin I	BBC Symphony Orchestra 1	Violins 1		Reverb D-verb -Plate -Medium -Decay: 1.2 sec -Pre-Delay: 0ms -HF cut: 13.45kHz -Diffusion: 87% -Wet: 100% -LP Filter: OFF -Gain: -4.0dB
Violin II	BBC Symphony Orchestra 1	Violins 2		Reverb D-verb -Plate -Medium -Decay: 1.2 sec -Pre-Delay: 0ms -HF cut: 13.45kHz -Diffusion: 87% -Wet: 100% -LP Filter: OFF -Gain: -4.0dB
Viola	BBC Symphony Orchestra 1	Violas		Reverb D-verb -Plate -Medium -Decay: 1.2 sec -Pre-Delay: 0ms -HF cut: 13.45kHz -Diffusion: 87% -Wet: 100% -LP Filter: OFF -Gain: -4.0dB

Celli	BBC Symphony Orchestra 1	Celli		Reverb D-verb -Plate -Medium -Decay: 1.2 sec -Pre-Delay: 0ms -HF cut: 13.45kHz -Diffusion: 87% -Wet: 100% -LP Filter: OFF -Gain: -4.0dB
Double Bass	BBC Symphony Orchestra 1	Double Basses		Reverb D-verb -Plate -Medium -Decay: 1.2 sec -Pre-Delay: 0ms -HF cut: 13.45kHz -Diffusion: 87% -Wet: 100% -LP Filter: OFF -Gain: -4.0dB

The Lost Piano

Mara Villavicencio

♩ = 70

Click track: 4/4 (with measures 2-9 marked)

Clarinet in B \flat

Piano

Synth 1: *p* → *f*

Synth 2: *p* → *mf* → *subito p* → *f*

Synth 3: *p*

Synth 4: *p* → *f* → *pp*

Synth 5: *p* → *mf* → *p* → *mf*

Synth 6: *p* → *mf*

Synth 7: *p* → *mf* → *p*

Synth 8: *p* → *f* → *p*

Bass Synth 9: *p* → *f*

Violin I

Violin II

Viola

Celli

Double Bass

The Lost Piano

10 11 12 13 14 15 16 17 18 19

Click

B♭ Cl.

Pno.

Bs snth

Sth 2

Sth 3

Sth 4

Sth 5

Sth 6

Sth 7

Sth 8

Bss Snth 9

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *f* *f* *ff*

mf *p* *p* *f* *p* *mf* *p*

p *f* *mf* *f* *pp* *p* *f* *p*

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

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

f *p* *mf* *p* *f* *p* *mf* *p*

p *mf* *f* *ff* *pp* *pp* *f*

f *ff*

dim. -----

The Lost Piano

20 21 22 23 24 25 26 27 28 29

Click

B♭ Cl.

Pno.

Bs snth

Sth 2

Sth 3

Sth 4

Sth 5

Sth 6

Sth 7

Sth 8

Bss Snth 9

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *p* *p* *p* *p* *p* *p* *p* *p*

f *p*

The Lost Piano

$\text{♩} = 80$

30

31

32

33

34

35

36

37

38

39

Click

B♭ Cl.

Pno.

Bs snth

Sth 2

Sth 3

Sth 4

Sth 5

Sth 6

Sth 7

Sth 8

Bss Snth 9

Vln. I

Vln. II

Vla.

Vc.

D.B.

f — *p*

pp

mf — *f* *fp* *fp* *f* — *p*

mf — *f* *fp* *fp* *f* — *p*

mf — *f* *fp* *fp* *f* — *p*

mf — *f* *fp* *fp* *f* — *p*

mf — *f* *fp* *fp* *f* — *p*

The Lost Piano

♩ = 110

♩ = 65

40

41

42

43

44

45

46

47

48

49

Click

B♭ Cl.

Pno.

Bs snth

Sth 2

Sth 3

Sth 4

Sth 5

Sth 6

Sth 7

Sth 8

Bss Snth 9

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

f

pp

The Lost Piano

50 51 52 53 54 55 56 57 58 59 60 61

Click

B♭ Cl.

Pno.

Bs snth

Sth 2

Sth 3

Sth 4

Sth 5

Sth 6

Sth 7

Sth 8

Bss Snth 9

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Lost Piano

Clarinet in Bb

Mara Villavicencio

Clarinet

A ♩ = 70 **B**

19 7 27 28

f *p*

29 30 31 32

f *p*

35 38 40 43

♩ = 80 3 2 3 3

C

44 15 60 61

The Lost Piano Piano

Mara Villavicencio

A $\text{♩} = 70$ **B** $\text{♩} = 80$ $\text{♩} = 90$ $\text{♩} = 110$

19 15 35 38 40

19 15 3 2 3

$\text{♩} = 65$ **C**

43 44 15 60 61

15

♩

ff

The Lost Piano Synth 1

Mara Villavicencio

A ♩ = 70

Synth 1

2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

B

19 21 22 23 24

dim.

25 26 27 28 29 30

The Lost Piano
Synth 1

♩ = 80

31 32 33 34 35

pp

3

♩ = 90

38 40

2 3

♩ = 65

43 44 46 47 48

C

p *mf* *mf* *p*

49 50 51 52 53 54

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

55 56 57 58 59 60 61

p *mf* *fp*

2

The Lost Piano Synth 2

Mara Villavicencio

A ♩ = 70

Synth viento

4

5

6

p

7

8

9

10

11

12

13

mf *subito p* *f* *p* *p* *mf*

14

15

16

17

18

19

f *f* *ff*

B ♩ = 80

15

3

2

3

40

43

C

44

46

47

48

49

50

51

p *mf* *mf* *f*

52

53

54

55

56

57

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

58

2

60

2

The Lost Piano Synth 3

Mara Villavicencio

A $\text{♩} = 70$

Synth aire

6 7 8 9 10 11 12

p *mf* *p*

13 14 15 16 17 18 19

p *f* *p* *mf* *p*

B $\text{♩} = 80$ $\text{♩} = 90$ $\text{♩} = 110$ $\text{♩} = 65$

15 35 38 40 43 44

p *f* *p* *mf* *p*

C

46 47 48 49 50 51 52

p *mf* *p* *p*

53 54 55 56 57 58 60 61

mf *mf* *p*

The Lost Piano Synth 4

Mara Villavicencio

A $\text{♩} = 70$

Synth organ

4 5 6 7 8

p *f* *pp*

9 10 11 12 13 14 15

p *f* *mf* *f* *pp*

B $\text{♩} = 80$ 35

16 17 18 19 15 3

p *f* *p*

$\text{♩} = 90$ 38 $\text{♩} = 110$ 40 $\text{♩} = 65$ 43 **C** 44 46

2 3

p *f*

47 48 49 50 51 52 53

f *p*

54 55 56 57 58 2 60 61

mf *f* *mf* *f*

The Lost Piano Synth 5

Mara Villavicencio

A $\text{♩} = 70$

Synth textural 1

4 5 6 7 8

p *mf* *p*

9 10 11 12 13 14 15

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

16 17 18 19 **B** $\text{♩} = 80$ 35 $\text{♩} = 90$ 38 $\text{♩} = 110$ 40

15 3 2 3

p

$\text{♩} = 65$ **C**

43 44 46 47 48 49 50

p *mf* *p* *p* *mf* *p*

51 52 53 54 55 56 57 58

p *mf* *p* *mf* *p* *mf* *p*

59 60 61

The Lost Piano

Synth 6

Mara Villavicencio

A $\text{♩} = 70$

Synth 6

6 7 8 9 10

p \langle *mf* \rangle *f*

11 12 13 14 15 16 17

mp \langle *f* \rangle *mf* \langle *f* \rangle *p*

B $\text{♩} = 80$ $\text{♩} = 90$

18 19 15 3 35 38 39

mf $>$ *p*

$\text{♩} = 110$ $\text{♩} = 65$

C 40 43 44 46 47 48

49 50 51 52 53 54 55

p \langle *mf* \rangle *p* \langle *f* \rangle

56 57 58 59 60 61

mp *mf* \rangle *pp*

The Lost Piano

Synth 7

Mara Villavicencio

A ♩ = 70

Synth 7

5 6 7 8 9

p < > *mf* > *p*

10 11 12 13 14 15 16

f > < *p* < > *mf* > < *p* < > *f* > < *p* < > *mf* > < *p*

17 18 19 **B** 12 32 33 34

♩ = 80

37 39 42 43 44 **C** 46

♩ = 90 ♩ = 110 ♩ = 65

2 3

p < > *mp* > < *p*

47 48 49 50 51 52 53

p < > *mf* > < *f* > < *p* < > *mf* > < *p*

54 55 56 57 58 59 60

mp > < *p* *mf* > < *p*

The Lost Piano

Synth 8

Mara Villavicencio

A $\text{♩} = 70$

Synth 8

2 3 4 5 6

p *f*

7 8 9 10 11 12

p *p* *mf* *f*

13 14 15 16 17 18

pp *ff* *pp* *pp*

B

19 21 22 23 24

f

$\text{♩} = 80$ 35 $\text{♩} = 90$ 38 $\text{♩} = 110$ 40 $\text{♩} = 65$ 43

3 2 3

C

44

p *mp*

46 47 48 49 50 51 52 53

p *f* *p* *f* *p* *p* *f*

54 55 56 57 58 59 60 61

p *ff* *p* *ff* *p*

The Lost Piano Bass Synth

Mara Villavicencio

A $\text{♩} = 70$

Bass Synth

2 3 4 5 6 7 8 9

$p < f$

10 11 12 13 14 15 16 17

B

18 19 21 22 23 24 25

$f < ff$

26 27 28 29 30 31 32 33

$\text{♩} = 80$ 35 $\text{♩} = 90$ 38 $\text{♩} = 110$ 40

34 3 2 4 **C** 44 46 47

$p < mf > p$

48 49 50 51 52 53 54 55

$p < mp < mf < f > mp > f$

56 57 58 2 60 61

$mp > p$

The Lost Piano

Violin I

Mara Villavicencio

Violin I

A $\text{♩} = 70$ **B** 21 22 23 24

19 *p* *mf*

25 26 27 28 29 30

p *p*

31 32 33 34 35 36 $\text{♩} = 80$

mf *f* *fp* *fp*

37 38 39 40 41 42 $\text{♩} = 90$ $\text{♩} = 110$

f *p* *f* *mf*

C 43 44 46 60 61

14

f *pp*

The Lost Piano

Violin II

Mara Villavicencio

Violin II

A $\text{♩} = 70$ **B**

19 21 22 23 24 25 26

p mf *p*

27 28 29 30 31 32

p mf *f*

$\text{♩} = 80$ $\text{♩} = 90$

33 34 35 36 37 38 39

fp *fp* *f* *p*

$\text{♩} = 110$ $\text{♩} = 65$

40 41 42 43 44

f mf *f*

C

46 60 61

pp

14

The Lost Piano Viola

Mara Villavicencio

Viola

A $\text{♩} = 70$ **B**

19 21 22 23 24

p *mf*

25 26 27 28 29 30

p *p*

$\text{♩} = 80$

31 32 33 34 35 36

mf *f* *fp* *fp*

$\text{♩} = 90$ $\text{♩} = 110$

37 38 39 40 41 42

f *p* *f* *mf*

$\text{♩} = 65$ **C**

43 44 46 60 61

14

f *pp*

The Lost Piano Celli

Mara Villavicencio

Celli

A $\text{♩} = 70$ **B**

19 21 22 23 24

p *mf*

25 26 27 28 29 30

p *p*

$\text{♩} = 80$

31 32 33 34 35 36

mf *f* *fp* *fp*

$\text{♩} = 90$ $\text{♩} = 110$

37 38 39 40 41 42

f *p* *f* *mf*

$\text{♩} = 65$ **C**

43 44 46 60 61

14

f *pp*

The Lost Piano

Double Bass

Mara Villavicencio

Double Bass

A $\text{♩} = 70$ **B**

19 21 22 23 24

p *mf*

25 26 27 28 29 30

p *p*

$\text{♩} = 80$

31 32 33 34 35 36

mf *f* *fp* *fp*

$\text{♩} = 90$ $\text{♩} = 110$

37 38 39 40 41 42

f *p* *f* *mf*

$\text{♩} = 65$ **C**

43 44 46 60 61

14

f *pp*

SPRING

Film scoring

Composer - Mara Micaela Villavicencio Bravo

Spring

List of virtual instrument sample libraries

Instrument	Library	Name of instrument inside library	Effects inside library	Effects
Piccolo	Kontakt Factory Library Orchestral	Piccolo		Reverb RC 24-AAX -Pre delay: 24.0 ms -Depth: 23.0 -Intensity: 1.00 -Bass: 0.60 s -Mid: 2.00 s -HiCut: 2 400.0 Hz
Flute	BBC Symphony Orchestra 2	Woodwinds: Flutes a3		
Oboe	BBC Symphony Orchestra 2	Woodwinds: Oboes a3		
Clarinet	BBC Symphony Orchestra 2	Woodwinds: Clarinets a3		EQ Channel strip -Bass: +6.7 dB -Middle bass: +5.6dB
Bassoon	Kontakt Factory Library Orchestral	Bassoon		
Trumpet	Kontakt Factory Library Orchestral	Trumpet ensemble		EQ Channel strip -Bass: -12.0 dB
Trombone I	Kontakt Factory Library Orchestral	Trombone		
Trombone II	Kontakt Factory Library Orchestral	Trombone		
Tuba	Kontakt Factory Library Orchestral	Tuba		

French Horn	BBC Symphony Orchestra 2	Brass: Horns a4		
Harp	BBC Symphony Orchestra 2	Percussion: Harp and Celeste – Harp plucks		Reverb RC 24-AAx -Pre delay: 105.2 ms -Depth: 23.0 -Intensity: 1.00 -Bass: 2.80 s -Mid: 2.00 s -HiCut: 4 200.0 Hz EQ Channel strip -Bass: -12.0 dB -Middle: +8.6 dB
Choir	Kontakt Factory Library Choir	Choir – Choir [a]		
Violin I	Kontakt Factory Library Orchestral	Violin Ensemble		Reverb D-verb -Hall -Large EQ Channel strip -Bass: -12.0 dB
Violin II	Kontakt Factory Library Orchestral	Violin Ensemble		Reverb D-verb -Hall -Large EQ Channel strip -Bass: -12.0 dB
Viola	Kontakt Factory Library Orchestral	Viola ensemble		EQ Channel strip -Bass: -12.0 dB
Celli	Kontakt Factory Library Orchestral	Cello Ensemble		
Double Bass	Kontakt Factory Library Orchestral	Double Bass Ensemble		

Timpani	BBC Symphony Orchestra 2	Percussion: Percussion – Timpani Hits		EQ Channel strip -Middle bass: +7.4Db -Middle high: -5.2dB
Celesta	BBC Symphony Orchestra 2	Percussion: Harp and Celeste – Celeste		EQ Channel strip -Bass: -12.0 dB
Glockenspiel	BBC Symphony Orchestra 2	Percussion: Tuned percussion – Glockenspiel		EQ Channel strip -Bass: -12.0 dB
Textural Percussion	Kontakt Factory Library Orchestral	All percussion		EQ Channel strip -Bass: -12.0 dB
Percussion patterns 1	Kontakt Action Stikes	Action strikes - Ensemble	Custom 7/8 Basic 8 th feel – Accentuation 2	Reverb RC 24-AAX -Pre delay: 24.0 ms -Depth: 54.5 -Intensity: 1.00 -Bass: 2.85 s -Mid: 5.70 s -HiCut: 660.0 Hz EQ Channel strip -Bass: -11.6 dB -Middle bass: +6.6 dB
Percussion patterns 2	Kontakt Action Stikes	Action strikes - Ensemble	Custom 7/8 Basic 8 th feel – Accentuation 3	Reverb RC 24-AAX -Pre delay: 24.0 ms -Depth: 48.0 -Intensity: 1.00 -Bass: 11.0 s -Mid: 2.00 s -HiCut: 109 000.0 Hz

Percussion patterns 3	Kontakt Action Stikes	Action strikes - Ensemble	Custom 3/4 Basic 16 th feel – 4 th notes accents	Reverb RC 24-AAX -Pre delay: 24.0 ms -Depth: 23.0 -Intensity: 1.00 -Bass: 2.80 s -Mid: 2.00 s -HiCut: 4 200.0 Hz EQ Channel strip -Middle bass: +7.3 Db -Middle high: +9-9dB -High: +12dB
Percussion patterns 4	Kontakt Action Stikes	Action strikes - Ensemble	Custom 6/8 Basic 8 th feel – hald note accents	Reverb RC 24-AAX -Pre delay: 24.0 ms -Depth: 23.0 -Intensity: 1.00 -Bass: 2.80 s -Mid: 2.00 s -HiCut: 4 200.0 Hz EQ Channel strip -Middle high: +9.3dB -High: +10.5dB
Percussion patterns 5	Kontakt Percusion Symphony Essentials	Field Drum		Reverb RC 24-AAX -Pre delay: 24.0 ms -Depth: 23.0 -Intensity: 1.00 -Bass: 2.80 s -Mid: 2.00 s -HiCut: 4 200.0 Hz EQ Channel strip

				-Bass: +12dB -Middle bass: +12dB -High: -12dB
Percussion patterns 6	Kontakt Action Stikes	Action strikes - Ensemble	Custom 7/8 Basic 8 th feel – Accentuation 2	Reverb RC 24-AAX -Pre delay: 24.0 ms -Depth: 54.5 -Intensity: 1.00 -Bass: 2.85 s -Mid: 5.70 s -HiCut: 660.0 Hz EQ Channel strip -Bass: -11.6 dB -Middle bass: +6.6 dB
Percussion patterns 7	Kontakt Action Stikes	Action strikes - Ensemble	Custom 6/8 Basic 8 th feel – endings	Reverb RC 24-AAX -Pre delay: 24.0 ms -Depth: 48.0 -Intensity: 1.00 -Bass: 11.0 s -Mid: 2.00 s -HiCut: 109 000.0 Hz

Spring

Mara Villavicencio

A ♩ = 103

Click track

Piccolo

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone 1

Trombone 2

Tuba

Timpani

Glockenspiel

Celesta

Harp

Textural percussion 1

Percussion pattern 2

Percussion pattern 3

Percussion pattern 4

Percussion pattern 5

Percussion pattern 6

Percussion pattern 7

Percussion pattern 8

A ♩ = 103

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Contrabass

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B

♩ = 115

Musical score for measures 19-40. The score includes parts for Click, Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Glockenspiel, Cymbal, Harp, and Percussion patterns 1-8. Measure numbers 19-40 are indicated at the top. Dynamics include *p*, *mf*, *f*, and *mp*. A performance instruction "Play when the trees rise....." is present above the Timpani part.

B

♩ = 115

Musical score for measures 41-50. The score includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and string parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). Dynamics include *p*, *mf*, and *f*. The instruction "arco" is present for the Violoncello and Contrabass parts.

Spring

C ♩ = 140

Musical score for percussion instruments. The score includes staves for Click, Picc., Fl., Ob., B♭ Cl., Bsn., Hn., C Tpt., Tbn. 1, Tbn. 2, Tuba, Timp., Glk., Cel., Hp., Txt. perc. 1, Perc. patt. 2, Perc. patt. 3, Perc. patt. 4, Perc. patt. 5, Perc. patt. 6, Perc. patt. 7, and Perc. patt. 8. The top staff (Click) features a rhythmic pattern of 'x' marks. The Timp. staff has a dynamic marking of *p* followed by *f* with a crescendo hairpin. The rest of the percussion staves are mostly empty.

C ♩ = 140

Musical score for strings. The score includes staves for S, A, T, B, Vln. I, Vln. II, Vla., Vc., and Cb. The strings play a melodic line with long notes and slurs. Dynamic markings include *mf* and *f*. Tremolos (trem.) are indicated above several notes in the Vln. I, Vln. II, Vla., and Cb. staves.

Spring

This page of the musical score for 'Spring' includes the following parts and markings:

- Click:** A rhythmic track with a tempo of $\text{♩} = 200$ and a sequence of measures numbered 50 through 76.
- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Tuba.
- Timpani (Timp.):** Features a rhythmic pattern with dynamic markings *f*, *f*, *p*, *p*, *f*, and *p*.
- Gluck (Glk.):** A melodic line with dynamic markings *f*, *p*, *p*, *f*, and *p*.
- Celesta (Cel.):** A melodic line with dynamic markings *f*, *p*, *p*, *f*, and *p*.
- Harpsichord (Hp.):** A melodic line with dynamic markings *f*, *p*, *p*, *f*, and *p*.
- Textured Percussion (Txt. perc. 1):** A melodic line with dynamic markings *mf* and *mf*.
- Percussion Patterns (Perc. patt. 2-8):** Eight different percussion patterns with various dynamic markings including *mf*, *f*, and *p*.
- Vocalists (S, A, T, B):** Soprano, Alto, Tenor, and Bass parts, all currently silent.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a sustained texture with dynamic markings *f*, *f* \rightarrow *p*, *p* \leftarrow *f*, and *p* \leftarrow *f*.

Spring

D ♩ = 115

78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

♩ = 180

Click

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk.

Cel.

Hp.

Txt. perc. 1

Perc. patt. 2

Perc. patt. 3

Perc. patt. 4

Perc. patt. 5

Perc. patt. 6

Perc. patt. 7

Perc. patt. 8

D ♩ = 115

♩ = 180

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *f*

p *mf* *f*

arco *p* *f*

arco *p* *mf* *f*

mf *f*

Click 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124

Picc.

Fl. *p* *f* *f* *pp*

Ob.

B♭ Cl. *p* *f* *pp*

Bsn. *p* *mf* *p*

Hr. *f*

C Tpt.

Tbn. 1 *p* *p* *f*

Tbn. 2

Tuba *p* *p* *f*

Timp.

Glk.

Cel. *mf* *mf*

Hp.

Txt. perc. 1

Perc. patt. 2

Perc. patt. 3

Perc. patt. 4

Perc. patt. 5

Perc. patt. 6 *f*

Perc. patt. 7 *f*

Perc. patt. 8 *mf*

S. *U* *p* *mf* *f*
toggle every four measures between sopranos for breathing

A. *U* *p* *mf* *f*
toggle every four measures between altos for breathing

T. *U* *p* *mf* *f*
toggle every four measures between tenors for breathing

B. *U* *p* *mf* *f*
toggle every four measures between basses for breathing

Vln. I *pizz.* *f*

Vln. II *p* *f* *p* *f*

Vla. *f* *f* *p* *f*

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

Cb. *p* *f*

Click 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk.

Cel.

Hp.

Txt. perc. 1

Perc. patt. 2

Perc. patt. 3

Perc. patt. 4

Perc. patt. 5

Perc. patt. 6

Perc. patt. 7

Perc. patt. 8

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains the musical score for measures 125 through 144 of the piece 'Spring'. The score is arranged in a standard orchestral format with multiple staves. At the top, a 'Click' track shows a series of 'x' marks corresponding to measures 125-144. The instruments listed on the left include Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon, Horn, C Trumpet, Trombone 1 and 2, Tuba, Timpani, Glockenspiel, Cymbals, Harp, Textured Percussion 1, and eight different Percussion patterns. The vocal parts (Soprano, Alto, Tenor, Bass) are also present. Dynamic markings such as *f*, *p*, *mf*, and *pp* are used throughout to indicate volume changes. The score includes various musical notations such as notes, rests, slurs, and ties.

Click 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn. 1

Tbn. 2

Tuba

Timp.

Glk.

Cel.

Hp.

Txt. perc. 1

Perc. patt. 2

Perc. patt. 3

Perc. patt. 4

Perc. patt. 5

Perc. patt. 6

Perc. patt. 7

Perc. patt. 8

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Spring Piccolo

Mara Villavicencio

A ♩ = 103

Piccolo

B ♩ = 110 ♩ = 107 ♩ = 115

mf ————— *f* ————— *p*

mf ————— *f* ————— *p*

C ♩ = 140 ♩ = 200 **D** ♩ = 115 ♩ = 180

Spring Flute

Mara Villavicencio

Flute

A ♩ = 103

B ♩ = 107 ♩ = 115 [28] **C** ♩ = 140

D ♩ = 115 ♩ = 180 [86]

Measures: 9, 10, 11, 12, 13, 14, 15, 16, 17, 10, 13, 7, 9, 50, 27, 9, 19, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 6

Dynamics: *f*, *f*, *f* >, *p*, *p*, *f*, *f*, *pp*, *f*, *f*, *pp*, *f*, *pp*

Spring Oboe

Mara Villavicencio

Oboe

A ♩ = 103

9 10 11 12 13

♩ = 110 14 4 **B** ♩ = 107 10 115 28 **C** ♩ = 140 9 200 50 27

D ♩ = 115 9 180 86 147 148 149 150 151

f

152 153 154 155 156 6

f — *pp*

Spring Clarinet

Mara Villavicencio

Clarinet

A ♩ = 103

9 10 11 12 13 14

f *f*

B ♩ = 107

15 16 17 19 20 21 22

p *p*

23 28 **C** ♩ = 140 **D** ♩ = 115

5 13 9 27 9

♩ = 180 86 106 107 108 109 110 111 112

19 105

p *f*

113 114 135 136 137 138 139 140

21

pp *p* *f*

141 142 143 144 145 146 147 148

f *p* *f*

149 150 151 152 153 154 155 156

6

f *pp*

Spring Bassoon

Mara Villavicencio

Bassoon

A ♩ = 103

9 10 11 12 13 14 15 16

f *f* > *p*

B ♩ = 107

17 23 24 25 26 27 28

mf *mf* > *p* *mf*

29 30 31 32 33 34 35 36

mp

C ♩ = 140 ♩ = 200 **D** ♩ = 115 ♩ = 180

37 38 39 40 50 50 9 27 9 19 86

p

105 106 107 108 109 110 111 112

p *mf*

113 114 147 148 149 150 151 152

p *f*

153 154 155 156

f *pp* 6

Spring French Horn

Mara Villavicencio

French Horns

A ♩ = 103

9 10 11 12 13 14

f *f* >

B ♩ = 107

15 16 26 27

p *p* < *f*

♩ = 115

28 29 30 31 32 33

34 35 36 37 38 39

f *p*

C ♩ = 140 ♩ = 200

40 50 59 60 61

f >

D ♩ = 115 ♩ = 180

62 86 115 116 117

15 9 29

f

Spring
French Horn

118 119 120 121 122 123

124 125 126 127 128 129

f *p*

130 131 132 133 134 135

p

136 137 138 139 140 141

f

142 143 144 147 148 149

f *p* *f*

150 151 152 153 154 155 156

f *pp*

Spring Trumpet

Mara Villavicencio

Trumpet

A ♩ = 103

9 10 11 12 13

♩ = 110 14 **B** ♩ = 107 ♩ = 115 28 34 35 36

4 10 6

mf

37 38 39 40 **C** ♩ = 140 ♩ = 200 50

9 27

f \triangleright *p*

D ♩ = 115 ♩ = 180 86 147 148 149 150

9 61

f

151 152 153 154 155 156

6

f \triangleright *pp*

Spring Trombone I

Mara Villavicencio

A ♩ = 103

Trombone I

p

♩ = 110

mf *f* *p*

B ♩ = 107

mf *f* *p* *f*

♩ = 115

♩ = 140

C ♩ = 200

f *p* *f*

♩ = 115

D ♩ = 180

p

p

Spring
Trombone I

Musical score for Trombone I, measures 121-148. The score is written in bass clef with a key signature of one sharp (F#). The music consists of a single melodic line with various dynamics and articulations.

Measures 121-127: *f* (forte). Measures 121-127 are marked with dynamics *f*. Measures 121-127 are marked with dynamics *f*.

Measures 128-134: *f* \rightrightarrows *p* (piano). Measures 128-134 are marked with dynamics *f* \rightrightarrows *p*. Measures 128-134 are marked with dynamics *f* \rightrightarrows *p*.

Measures 135-141: *p* \rightrightarrows *f* (piano). Measures 135-141 are marked with dynamics *p* \rightrightarrows *f*. Measures 135-141 are marked with dynamics *p* \rightrightarrows *f*.

Measures 142-147: *f* \rightrightarrows *p* (piano). Measures 142-147 are marked with dynamics *f* \rightrightarrows *p*. Measures 142-147 are marked with dynamics *f* \rightrightarrows *p*.

Measure 148: **14** (rehearsal mark). Measure 148 is marked with a rehearsal mark **14**.

Spring Trombone II

Mara Villavicencio

A $\text{♩} = 103$

Trombone II

B $\text{♩} = 107$ $\text{♩} = 115$ **C** $\text{♩} = 140$ $\text{♩} = 200$

D $\text{♩} = 115$ $\text{♩} = 180$

mp pp

Spring Tuba

Mara Villavicencio

A ♩ = 103 ♩ = 110 14

Tuba

B ♩ = 107 ♩ = 115 28 **C** ♩ = 140 ♩ = 200 50

D ♩ = 115 ♩ = 180 86

61 62 15 9 26 112 113 114

115 116 117 118 119 120 121 122 123 124

125 126 127 128 129 130 131 132 133 134

135 136 137 138 139 140 141 142 143 144

145 146 147 148 **14**

f *p* *f* *p* *f* *p* *f* *p*

Spring Timpani

Mara Villavicencio

Timpani

A ♩ = 103

9 10 11 12 13

♩ = 110 14 4 **B** ♩ = 107 24 25 26

p \rightarrow *f*

♩ = 115 27 28 29 **C** ♩ = 140 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49

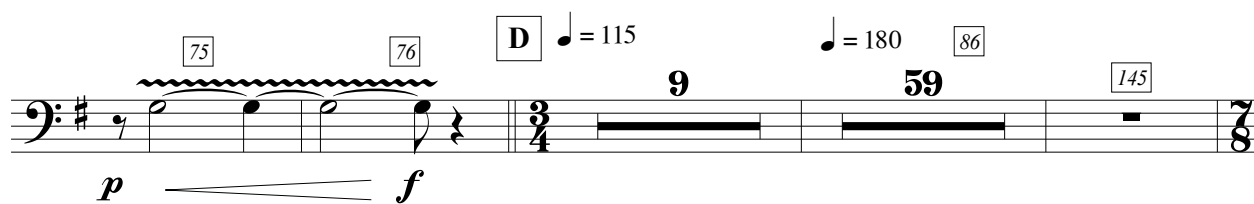
Play when the trees rise

f

p < *f*

♩ = 200 50 51 52 53 54

f

Spring
Timpani*f* *p**p* *f*

Spring Glockenspiel

Mara Villavicencio

Glockenspiel

A ♩ = 103
 9 10 11 12 13

♩ = 110 14 4 **B** ♩ = 107 19 6 25 26
mp *mf*

27 ♩ = 115 28 13 **C** ♩ = 140 7 9 27 50 **D** ♩ = 115 9

♩ = 180 86 61 147 148 149 150
mf

151 152 153 154 155 156 6

Spring Celesta

Mara Villavicencio

Celesta

A ♩ = 103 11 12 13 ♩ = 110 14

B ♩ = 107 28 ♩ = 115 34 35

C ♩ = 140 50

D ♩ = 115 86 ♩ = 180 106 107 108 109 121

9 **10** **6** **9** **27** **9** **20** **12** **23** **6**

f *mf* *mf* *f*

Spring Harp

Mara Villavicencio

A ♩ = 103

Harp

8 9 10 11 12 13

♩ = 110 **14** **B** ♩ = 107 **28** **C** ♩ = 140 **9**

4 10 13 9

4 10 13 9

♩ = 200 **50** **D** ♩ = 115 **86** ♩ = 180 **76**

27 9 76

27 9 76

Spring

Textural percussion 1

Mara Villavicencio

A ♩ = 103

Textural percussion 1

♩ = 110 **B** ♩ = 107 ♩ = 115 **C** ♩ = 140 ♩ = 200

60 61 62 63 64

mf

72 73 74 75 76

mf

D ♩ = 115 ♩ = 180 86

9 76

Spring

Percussion pattern 2

Mara Villavicencio

Percussion pattern 2

A ♩ = 103

9 10 11 12

B ♩ = 107

13 14 10 13 13 9

C ♩ = 140

13 14 10 13 13 9

♩ = 200

50 51 52 53 54 55 56 59

mf *mf*

60 61 62 63 72 73 74 75

mf

D ♩ = 115

76 9 76

♩ = 180

86

The score consists of five staves of music in bass clef with a key signature of one sharp (F#).
 - Staff 1: Labeled 'A', tempo ♩ = 103. It contains four measures of rests, with measure numbers 9, 10, 11, and 12 above them. The time signatures are 3/4, 4/4, 3/4, and 2/4 respectively.
 - Staff 2: Labeled 'B', tempo ♩ = 107. It contains five measures of rests, with measure numbers 13, 14, 10, 13, and 13 above them. The time signatures are 2/4, 3/4, 4/4, 4/4, and 7/8 respectively.
 - Staff 3: Labeled 'C', tempo ♩ = 140. It contains eight measures of music. Measures 50-55 are eighth notes with a slur, marked *mf*. Measure 56 is a rest, and measure 59 is a half note with a slur, also marked *mf*.
 - Staff 4: Continues the eighth-note pattern from measure 60 to 75, marked *mf*. Measure 63 is a rest.
 - Staff 5: Labeled 'D', tempo ♩ = 115. It contains three measures of rests, with measure numbers 76, 9, and 76 above them. The time signatures are 4/4, 3/4, and 4/4 respectively. A tempo change to ♩ = 180 is indicated above the second measure, and measure 86 is marked above the third measure.

Spring Percussion pattern 3

Mara Villavicencio

Percussion pattern 3

A ♩ = 103

9 10 11 12

♩ = 110 13 14 **B** ♩ = 107 15 16 17 18 19 20 21 22 23 24 25 26 27 28 ♩ = 115 **C** ♩ = 140 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49

♩ = 200

50 51 52 53 54 55 56 57

f

58 59 60 61 62 63 64 65

66 67 68 69 70 71 72 73

f *p* *f*

D ♩ = 115 74 75 76 77 78 79 80 81 82 83 84 85 86 ♩ = 180 87 88 89 90 91 92 93 94 95 96 97 98 99 100

9 76

The score is written on a single bass clef staff with a key signature of one sharp (F#). Section A (measures 9-12) uses time signatures 3/4, 4/4, 3/4, and 2/4. Section B (measures 13-28) uses 2/4, 3/4, and 4/4. Section C (measures 29-49) uses 7/8 and 2/4. Section D (measures 74-100) uses 2/4 and 3/4. Dynamics include *f* (forte) and *p* (piano). Measure numbers are boxed and placed above the notes.

Spring

Percussion pattern 4

Mara Villavicencio

Percussion pattern 4

A ♩ = 103

9 10 11 12

B ♩ = 107

10 13

C ♩ = 140

9

13 14

110 107 115 140

13 14 10 13 9

♩ = 200 50

6 56 57 58 59 63 64

f *f*

65 66 67 68 69 70 71 72

5

f *p*

D ♩ = 115

9 76

115 180 86

9 76

The score is written on a single bass clef staff with a key signature of one sharp (F#). Section A (measures 9-12) is in 3/4 time with a tempo of 103. Section B (measures 10-13) is in 4/4 time with a tempo of 107. Section C (measures 13-14) is in 7/8 time with a tempo of 140. Section D (measures 50-76) is in 3/4 time with a tempo of 115. Dynamics include *f* (forte) and *p* (piano), with a crescendo/decrescendo hairpin in measures 65-71. Measure numbers are boxed in the original image.

Spring

Percussion pattern 5

Mara Villavicencio

Percussion pattern 5

A ♩ = 103

9 10 11 12

♩ = 110 13 14 **B** ♩ = 107 15 16 17 18 19 20 21 22 23 24 25 26 27 28 ♩ = 115 **C** ♩ = 140 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49

♩ = 200 50 51 52 53 54 55 56 57 58 59 60 61

62 63 64 65 66

67 68 69 70 71 72 **D** ♩ = 115 73 74 75 76 77 78 79 80 81 82 83 84 85 86 ♩ = 180

f *f* *f* *f* *f* *f* *f* *p*

The score consists of several staves of music in bass clef with a key signature of one sharp (F#). The first staff, labeled 'A', shows a sequence of rhythmic patterns with durations of 9, 10, 11, and 12 measures. The second staff, labeled 'B', shows a sequence of rhythmic patterns with durations of 10, 13, and 9 measures. The third staff, labeled 'C', shows a sequence of rhythmic patterns with durations of 6, 56, 57, 58, 59, 60, and 61 measures. The fourth staff, labeled 'D', shows a sequence of rhythmic patterns with durations of 5, 9, and 76 measures. Dynamics include *f* (forte) and *p* (piano). The tempo markings are ♩ = 103, ♩ = 110, ♩ = 107, ♩ = 115, ♩ = 140, and ♩ = 200.

Spring

Percussion pattern 6

Mara Villavicencio

Percussion pattern 6

A ♩ = 103

♩ = 110

B ♩ = 107

♩ = 115

mf

C ♩ = 140

♩ = 200

D ♩ = 115

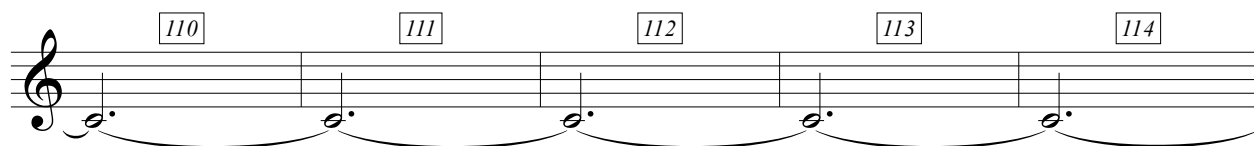
♩ = 180

E ♩ = 115

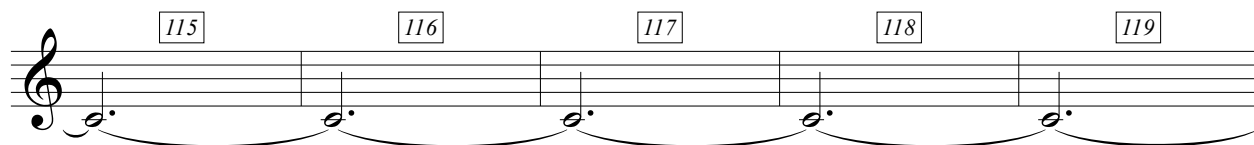
f

Spring
Percussion pattern 6

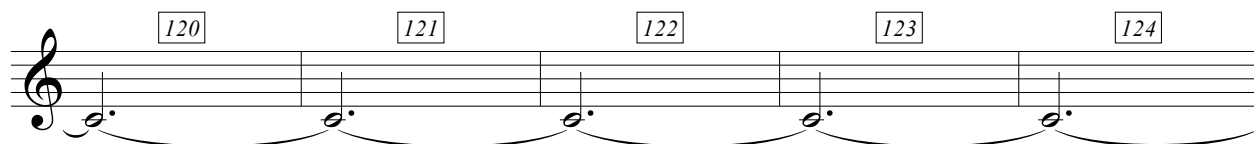
110 111 112 113 114



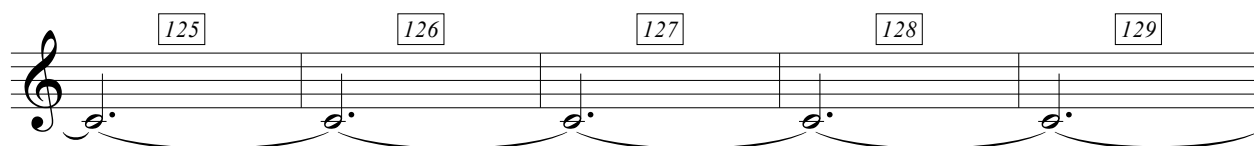
115 116 117 118 119



120 121 122 123 124



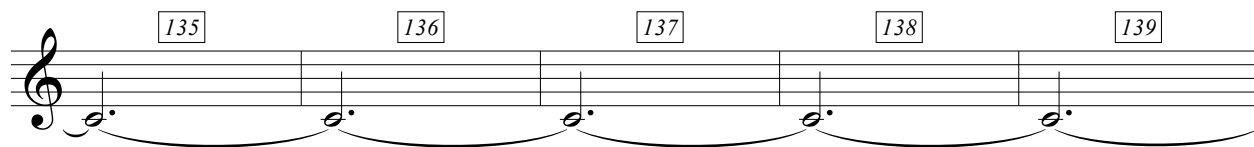
125 126 127 128 129



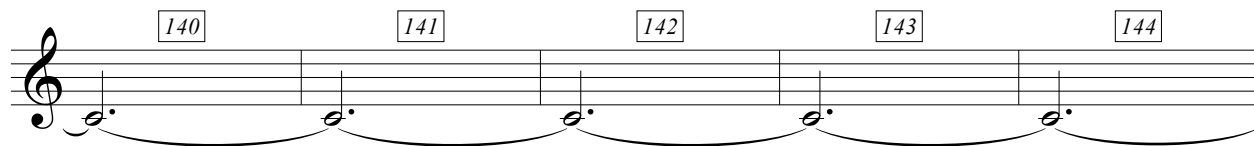
130 131 132 133 134



135 136 137 138 139

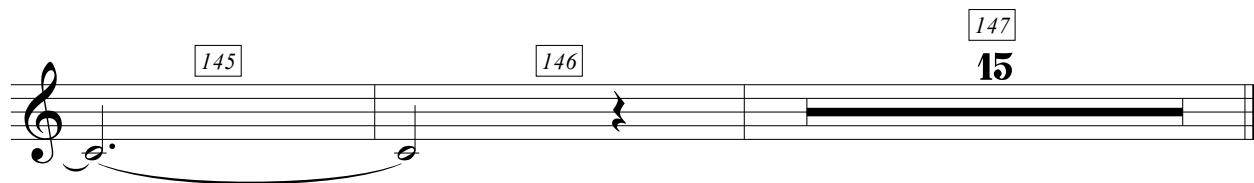


140 141 142 143 144



145 146 147

15



Spring

Percussion pattern 7

Mara Villavicencio

Percussion pattern 7

A ♩ = 103

9 10 11 12 13

♩ = 110 14 4

B ♩ = 107 8 26 27 28 ♩ = 115

mf

29 30 31 32 33

34 35 36 37 38

C ♩ = 140 39 40 9 50 ♩ = 200 27 **D** ♩ = 115 9

♩ = 180 86 14 100 101 102 103

f

104 105 106 107 108

109 38 147 148 14

f

The score consists of ten staves of music. The first staff (A) shows a sequence of rhythmic patterns with measures 9-13. The second staff (B) starts with a 4-measure rest (14), followed by an 8-measure rest (26), and then a melodic line (27-28) marked *mf*. The third staff continues the melodic line (29-33). The fourth staff continues the melodic line (34-38). The fifth staff (C) starts with a melodic line (39-40), followed by a 9-measure rest (41-49), a 27-measure rest (50-76), and a 9-measure rest (77-85). The sixth staff (D) starts with a 14-measure rest (86-99), followed by a melodic line (100-103) marked *f*. The seventh staff continues the melodic line (104-108). The eighth staff continues the melodic line (109-146), followed by a 14-measure rest (147-160). The ninth staff continues the melodic line (161-148) and ends with a 14-measure rest (149-162) marked *f*.

Spring

Percussion pattern 8

Mara Villavicencio

Percussion pattern 8

A ♩ = 103

9 10 11 12 13

B ♩ = 107

14 26 27 28

mf

29 30 31 32 33

34 35 36 37 38

C ♩ = 140

39 40 9 27 9

D ♩ = 115

♩ = 180

86 15 101 102 103 104

mf

105 106 107 108 109

110 111 112 113 114

Spring
Percussion pattern 8

Musical score for Percussion pattern 8, measures 115-147. The score is written on seven staves in treble clef. Each staff contains five measures of music, with measures 115-119 on the first staff, 120-124 on the second, 125-129 on the third, 130-134 on the fourth, 135-139 on the fifth, 140-144 on the sixth, and 145-147 on the seventh. The notes are quarter notes with stems pointing down, connected by a slur. Measure 147 contains a double bar line and the number 15.

Spring Soprano

Mara Villavicencio

Soprano

A ♩ = 103

9 10 11 12 13

♩ = 110 **B** ♩ = 107 ♩ = 115 **C** ♩ = 140 ♩ = 200

14 10 13 9 27

D ♩ = 115 ♩ = 180

9 31

toggle every four measures between sopranos for breathing

117 118 119 120 121 122

U.....

p *mf*

123 124 125 126 127 128

f *mf*

129 130 131 132 133 134

mf *p*

135 136 137 138 139 140

mf *f*

141 142 143 144 145 146

Spring
Soprano

Musical score for Soprano, measures 147-161. The score is written in treble clef with a key signature of one sharp (F#). The music consists of a single melodic line with a dynamic range from *f* to *pp*.

Measures 147-152: *f* dynamic. Notes: G4 (147), A4 (148), B4 (149), C5 (150), B4 (151), A4 (152). A slur covers measures 147-152. A dynamic hairpin starts at *f* and tapers to *mf* by measure 152.

Measures 153-158: *p* dynamic. Notes: G4 (153), A4 (154), B4 (155), C5 (156), B4 (157), A4 (158). A slur covers measures 153-158. A dynamic hairpin starts at *p* and remains constant.

Measures 159-161: *pp* dynamic. Notes: G4 (159), A4 (160), B4 (161). A slur covers measures 159-161. A dynamic hairpin starts at *pp* and remains constant. The piece ends with a double bar line.

Spring Alto

Mara Villavicencio

A ♩ = 103

Soprano

♩ = 110 **14** **B** ♩ = 107 **10** ♩ = 115 **28** **C** ♩ = 140 **9** ♩ = 200 **50**

D ♩ = 115 **9** ♩ = 180 **31** **86**

toggle every four measures between altos for breathing

117 **118** **119** **120** , **121** **122**

U.....

p *mf*

123 **124** , **125** **126** **127** **128**

f *mf*

129 **130** **131** **132** , **133** **134**

mf *p*

135 **136** , **137** **138** **139** **140**

mf *f*

141 **142** **143** **144** , **145** **146**

Spring
Alto

Musical score for Spring Alto, measures 147-161. The score is written in treble clef with a key signature of one sharp (F#). The music consists of three staves of music, each with a dynamic marking and a crescendo/decrescendo hairpin.

Staff 1 (Measures 147-152):
Measures 147-152. Dynamic: *f* (forte). The music features a melodic line with a crescendo hairpin starting at measure 147 and reaching *mf* (mezzo-forte) by measure 152.

Staff 2 (Measures 153-158):
Measures 153-158. Dynamic: *p* (piano). The music features a melodic line with a decrescendo hairpin starting at measure 153 and reaching *pp* (pianissimo) by measure 158.

Staff 3 (Measures 159-161):
Measures 159-161. Dynamic: *pp* (pianissimo). The music features a melodic line with a decrescendo hairpin starting at measure 159 and reaching *pp* by measure 161. The piece concludes with a double bar line at the end of measure 161.

Spring Tenor

Mara Villavicencio

A ♩ = 103

Soprano

9 10 11 12 13

♩ = 110 14 **B** ♩ = 107 15 16 17 18 19 20 21 22 23 24 25 26 27 28 ♩ = 115 29 **C** ♩ = 140 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 ♩ = 200 50

4 10 13 9 27

D ♩ = 115 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 ♩ = 180

9 31

toggle every four measures between tenors for breathing

117 118 119 120 121 122

U.....

p *mf*

123 124 125 126 127 128

f *mf*

129 130 131 132 133 134

mf *p*

135 136 137 138 139 140

mf *f*

Spring
Tenor

141 142 143 144 145 146

147 148 149 150 151 152

f *mf*

153 154 155 156 157 158

p *p*

159 160 161

pp

Spring Bass

Mara Villavicencio

A ♩ = 103

Soprano

♩ = 110 **B** ♩ = 107 ♩ = 115 **C** ♩ = 140 ♩ = 200

D ♩ = 115 ♩ = 180

toggle every four measures between basses for breathing

117 118 119 120 , 121 122

123 124 , 125 126 127 128

129 130 131 132 , 133 134

135 136 , 137 138 139 140

141 142 143 144 , 145 146

Spring
Bass

Musical score for Spring Bass, measures 147-161. The score is written in bass clef with a key signature of one sharp (F#). The music consists of three staves of music, each with a dynamic marking and a slur over the notes.

Staff 1: Measures 147, 148, 149, 150, 151, 152. Dynamic marking: *f* (forte) at the beginning, *mf* (mezzo-forte) at the end.

Staff 2: Measures 153, 154, 155, 156, 157, 158. Dynamic marking: *p* (piano).

Staff 3: Measures 159, 160, 161. Dynamic marking: *pp* (pianissimo).

Spring Violin I

Mara Villavicencio

A ♩ = 103

Violin I

arco

p

7 8 9 10 11 12

♩ = 110

13 14 15 16 17

f *p*

B ♩ = 107

19 20 21 22 23

p

♩ = 115

24 25 26 27 28 29

mf *f*

30 31 32 33 34 35

36 37 38 39 40

f *p* *mf*

C ♩ = 140

42 43 44 45 trem. 46 47

Spring
Violin I

$\text{♩} = 200$

mf \longrightarrow *f*

f \longrightarrow *p*

p \longrightarrow *f*

D $\text{♩} = 115$

p \longrightarrow *mf*

$\text{♩} = 180$

f

16

Spring
Violin I

pizz. [103] [104] [105] [106] [107]

f [108] [109] [110] [111] [112] [113]

[114] [115] [116] [117] [118] [119]

[120] [121] [122] [123] [124] [125]

[126] [127] [128] [129] [130] [131]

[132] [133] [134] [135] [136] [137]

[138] [139] [140] [141] [142] [143]

[144] [145] [146] [147] *arco* [148] [149]

[150] [151] [152] [153] [154] [155] [156] **6**

f ————— *pp*

Detailed description: This page of a musical score for Violin I, titled 'Spring', contains measures 103 through 156. The music is written in treble clef with a key signature of one sharp (F#). Measures 103-107 are marked 'pizz.' (pizzicato) and feature eighth-note patterns with accents. Measures 108-143 are marked 'f' (forte) and consist of eighth-note patterns. Measures 144-146 continue the eighth-note patterns. Measures 147-149 are marked 'arco' (arco) and feature a long, sweeping melodic line with a fermata over measure 149. Measures 150-155 are marked 'f' and feature a long, sweeping melodic line with a fermata over measure 155. Measure 156 is marked 'pp' (pianissimo) and features a final chord with a fermata. A dynamic hairpin indicates a transition from 'f' to 'pp' across the final measures.

Spring Violin II

Mara Villavicencio

Violin II

A ♩ = 103 arco

6 7 8 9 10 11 12

p ————— *f*

♩ = 110 **B** ♩ = 107

13 14 15 16 17 19

f ————— *pp* *mf*

20 21 22 23 24 25

♩ = 115

26 27 28 29 30 31 32 33

mf ————— *p* < *mf* > *p* ————— *mf*

34 35 36 37 38 39 40

p ————— *mf* > *p* ————— *mf* > *p*

C ♩ = 140

42 43 44 45 trem. 46 47

p —————

Spring
Violin II

♩ = 200

48 49 50 51 52 53 54

mf *f*

55 56 57 58 59 60 61

62 63 64 65 66 67 68

f *p*

69 70 71 72 73 74 75 76

p *f*

D ♩ = 115

80 81 82 83 84

p *mf*

85 86 87 105 106 107 108

f *p*

109 110 111 112 113 114

f *p*

Spring
Violin II

Musical score for Violin II, measures 115-161. The score is written in treble clef with a key signature of one sharp (F#). The dynamics range from *f* (forte) to *pp* (pianissimo).

Measures 115-122: *f*. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Measures 123-128: *f*. Notes: C4, D4, E4, F#4, G4, A4, B4, C5.

Measures 129-134: *p* to *pp*. Notes: D4, E4, F#4, G4, F#4, E4, D4.

Measures 135-142: *p* to *f* to *p*. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Measures 143-152: *f*. Measure 143 is a whole rest with a '4' below it. Notes: C4, D4, E4, F#4, G4, A4, B4, C5.

Measures 153-155: *f*. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Measures 156-161: *p* to *pp*. Notes: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Spring Viola

Mara Villavicencio

A ♩ = 103

Viola

arco

p

5 6 7 8 9 10

11 12 13 14 15 16 17

♩ = 110

mf *f* *p*

B ♩ = 107

19 20 21 22

p *mf*

23 24 25 26 27

28 29 30 31 32 33

♩ = 115

f

34 35 36 37 38 39 40

mf *f*

C ♩ = 140

42 43 44 45 trem. 46

mf

Spring
Viola

$\text{♩} = 200$

47 48 49 50 51 52

mf *f*

53 54 55 56 57 58

59 60 61 62 63 64

65 66 67 68 69 70

f *p*

71 72 73 74 75 76

p *f*

D $\text{♩} = 115$

78 79 80 arco 81 82

p

$\text{♩} = 180$

83 84 85 86 87

p *f*

13

Spring
Viola

Musical score for Spring Viola, measures 100-162. The score is written in 3/4 time with a key signature of one sharp (F#). The dynamics range from *f* (forte) to *pp* (pianissimo).

Measures 100-106: *f* (forte).
Measures 107-113: *f* (forte) to *p* (piano).
Measures 114-120: *p* (piano) to *f* (forte).
Measures 121-127: *f* (forte) to *p* (piano).
Measures 128-134: *f* (forte) to *p* (piano).
Measures 135-141: *f* (forte) to *p* (piano).
Measures 142-148: *f* (forte).
Measures 149-155: *f* (forte) to *p* (piano).
Measures 156-162: *pp* (pianissimo).

Spring Celli

Mara Villavicencio

A ♩ = 103

arco

4

5 6 7 8 9 10

Celli

p

11 12 13 14 15 16 17

♩ = 110

f *p*

B ♩ = 107

19 20 21 22 23 24

p *mf* *f*

25 26 27 28 29 30 31

♩ = 115

32 33 34 35 36 37 38

C ♩ = 140

arco

39 40 42 43 44 45

mf

trem. 46 47 48 49

f *mf*

Spring
Celli

$\text{♩} = 200$

50 51 52 53

54 55 56 57 58 59

60 61 62 63 64 65 66

67 68 69 70 71 72 73

f \rightrightarrows *p* *p* \leftarrow *f*

74 75 76 **D** $\text{♩} = 115$ **3** **arco** 80 81 82

$\text{♩} = 180$ 83 84 85 86 **13** 87 *p* 100 101

mf \rightrightarrows *f* *f*

102 103 104 105 106 107 108

f \rightrightarrows

109 110 111 112 113 114 115

mf \rightrightarrows *f*

Spring
Celli

Musical score for Cello, Spring section, measures 116-162. The score is written in bass clef with a key signature of one sharp (F#). The music consists of a single melodic line with various dynamics and articulations.

Measures 116-122: Quarter notes, slurred together.

Measures 123-129: Quarter notes, slurred together.

Measures 130-136: Quarter notes, slurred together.

Measures 137-143: Quarter notes, slurred together.

Measures 144-150: Quarter notes, slurred together.

Measure 151: Quarter note, *f* dynamic.

Measures 152-157: Quarter notes, slurred together, *mf* dynamic.

Measures 158-162: Quarter notes, slurred together, *p* dynamic.

Measures 161-162: Quarter notes, slurred together, *pp* dynamic.

Spring Double bass

Mara Villavicencio

A ♩ = 103

Double bass

arco

p

3

4 5 6 7 8 9

10 11 12 13 14 15 16

♩ = 110

f **f** **p**

B ♩ = 107

17 19 20 21 22 23 24 25

p **mf**

26 27 28 29 30

♩ = 115

f

31 32 33 34 35

36 37 38 39 40 arco

C ♩ = 140

42 43 44 45

mf

trem. 46 47 48 49

f **mf**

Spring
Double bass

$\text{♩} = 200$

Measures 50-52: *f*

Measures 53-59: *f*

Measures 60-66: *f*

Measures 67-73: *f* \rightrightarrows *p* *p* \leftrightsquigarrow *f*

Measures 74-76: *f*

Measures 77-78: **D** $\text{♩} = 115$ (7)

Measures 79-86: *mf* \rightrightarrows *f* ($\text{♩} = 180$)

Measures 87-105: **13** *p* \rightrightarrows *f*

Measures 106-112: *f*

Measures 113-119: *f*

Spring
Double bass

8

120 121 122 123 124 125 126

8

127 128 129 130 131 132 133

f ————— *mf*

8

134 135 136 137 138 139 140

8

141 142 143 144 145 146 147

8

148 149 150 151 152 153 154

mf —————

8

155 156

p

6

Detailed description: This is a musical score for double bass, titled 'Spring'. It consists of six staves of music in the bass clef with a key signature of one sharp (F#). The first five staves contain measures 120 through 154, each with a measure number in a box above the staff. The notes are mostly quarter notes with stems pointing up, and many are beamed together in pairs or groups. A dynamic marking of *f* (forte) is placed above measure 131, and *mf* (mezzo-forte) is placed above measure 132. A hairpin symbol indicates a gradual decrease in volume from *f* to *mf* between measures 131 and 132. Another hairpin symbol indicates a gradual increase in volume from *mf* to *f* between measures 152 and 153. The sixth staff begins with a dynamic marking of *p* (piano) below the staff. It contains measures 155 and 156. Measure 155 has a measure number in a box above it. Measure 156 has a measure number in a box above it and a large number '6' below it, indicating a six-measure rest. The piece ends with a double bar line at the end of measure 156.

CONCLUSIONES

He tenido una relación con la música que ha fluctuado de varias formas, cambiando de tamaño y opinión. Cuando niña, no logré percibir que el estudio de la música era algo mucho más que un pasatiempo. Cuando adolescente no conseguí percibir a la creación musical como algo bello y relajante, lo asumí como una obligación académica, aunque siempre acompañada de personas que me apoyaban. Ahora, veo la composición musical como un Ser omnipresente que ha estado en cada instante de mi vida, como una vieja y buena amiga.

Recuerdo aún el día que ingresé a la primera clase de música en la universidad, todos tan curiosos y dudosos del porvenir. Descubrí un mundo nuevo, lleno de oportunidades, para arruinarlo y arreglarlo todo. La música fue el refugio y amparo en los años de la pandemia ocasionada por el Covid-19. Fue la luz que iluminó la cueva. Fue ese Ser que causaba tranquilidad dentro del caos por el que transitaba nuestra sociedad.

No existen palabras para describir el sentimiento de saber que nunca me equivoqué al elegir la carrera de composición musical. Siento el culminar de una etapa de gran importancia. La música siempre será el primer y último amor de esta compositora.

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