

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música

Escena 1: Space Time

Escena 2: Lost Piano

Juan José Ortiz Jarrín

Artes Musicales

Trabajo de fin de carrera presentado como requisito
para la obtención del título de
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Contemporáneos

Quito, 15 de diciembre de 2022

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

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HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

Escena 1: Space Time

Escena 2: Lost Piano

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Quito, 15 de diciembre de 2022

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RESUMEN

El siguiente trabajo muestra la composición musical de los dos cortometrajes, Space Time y Lost Piano, derivados de la plataforma The Cue Tube. Este proyecto refleja la evolución de las habilidades basadas en la teoría musical para composición para medios contemporáneos, producción y mezcla avanzada. Asimismo, es producto de aprendizaje de cuatro años consecutivos que demuestra la relación entre director y compositor para crear armonía entre el cine y la música.

Palabras clave: composición musical para cine, film scoring, creatividad musical, género musical épico, género musical dramático.

ABSTRACT

The following work shows the musical composition of the two short films, Space Time and Lost Piano, derived from The Cue Tube platform. This project reflects an academic performance within music theory for composition for contemporary media, production, and advanced mixing. Likewise, it is the product of learning from four consecutive years that demonstrates the relationship between director and composer to create harmony between cinema and music.

Keywords: musical composition for cinema, film scoring, musical creativity, epic musical genre, dramatic musical genre.

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INTRODUCCIÓN

Lejos de lo que puede aparentar, la música en el cine tuvo éxito antes de la llegada del sonido grabado ya que las películas o cine mudo utilizaban la idea de acompañar la escena con música en vivo. Por este motivo, los cines de principios del siglo XX contaban con pianos, gramófonos y a veces con bandas u orquestas. Aunque al principio el propósito de la música en el cine mudo era para apaciguar el ruido de las máquinas de cinta, era inevitable que los directores de la época se den cuenta del efecto que tenía en el público. Una vez implementado el sonido dentro del cine, la música comienza a tener un papel importante para apoyar las escenas de la película.

La música es una forma de expresión que no tiene límites. De la mano del contexto histórico y el aprendizaje adquirido, fue posible desarrollar este proyecto con una visión ambiciosa de lo que ambos directores buscaban en cada escena. Definitivamente fue un reto hacer el proyecto de composición ya que conlleva tiempo, dedicación y perseverancia. En el transcurso del desarrollo de las habilidades prácticas para la composición, fue posible encontrar la razón por la cual estudié música, ese sentimiento que deja las palmas de las manos sudadas, que causa emociones fuertes como alegría, tristeza o enojo y que muchas veces permite dar un respiro del presente.

La razón de ser músico es la inspiración durante la composición de ambas escenas. Más allá de encontrar la tonalidad perfecta o de utilizar la progresión de acordes adecuados, este proyecto fue basado en transmitir el pensamiento filosófico musical para comunicar emociones, para expresar sentimientos.

Lista de Instrumentos

Ins 1: Oboe

Ins2: Trumpeta en Bb

Ins3: Tenor Trombone

Ins4: Timpani

Ins5: Percussion 1 (Tam Tam, Crash y Platos Suspendidos)

Ins6: Percussion 2 (Bass Drum y Snare)

Ins7: Coro

Ins8: Celesta

Ins9: Xpand!2 - Beneath The Waves

Ins10: Xpand!2 - Breathy Phaser (Mod Weel = Cutoff)

Ins11: Xpand!2 - Perc Woody (Mod Weel = Cutoff)

Ins12: Xpand!2 - Its Behind You (Mos Weel = Cutoff)

Ins13: Xpand!2 - Big+Hard

Ins14: Xpand!2 - Das Boot (Cutoff in 0%)

Ins15: Violin 1

Ins16: Violin 2

Ins17: Viola

Ins18: Violoncello

Ins19: Contrabajo 1

Ins20: Contrabajo 2

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SPACE TIME

SPACE TIME

00:00:02:00
2.1.04
MUSIC START

00:00:10:22
7.3.94
CARA DE PERSONAJE

00:00:13:05
9.2.41
Location 3

00:00:18:16
12.3.82
SPACE

♩ = 121

♩ = 121

♩ = 115

♩ = 110

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Oboe:** Features a melodic line starting at 00:00:10:22 with dynamics *mp*, *p*, and *mp*. Includes a 6-measure and 3-measure triplet.
- Trumpet in Bb:** Enters at 00:00:13:05 with dynamics *p* and *mp*.
- Tenor Trombone:** Enters at 00:00:13:05 with dynamics *p* and *mp*.
- Timpani:** Features a rhythmic pattern with dynamics *mf*, *ppp*, and *f*.
- Percussion:** Includes Tam Tam (*mp*), Crash (*mf*), and Suspended Cymbals (*ppp* to *f*). A Bass Drum Snare part is also present with dynamics *p* and *f*.
- Choir:** Two staves, both silent.
- Celesta:** Enters at 00:00:18:16 with dynamics *ppp* and *f*. Includes 6-measure and 3-measure triplets.
- Instrument 9-14:** All staves are silent.
- Violin 1:** Features a melodic line with dynamics *p*, *mp*, and *f*. Includes a 6-measure and 3-measure triplet.
- Violin 2:** Features a melodic line with dynamics *p* and *mp*.
- Viola:** Features a melodic line with dynamics *mp* and *f*.
- Violoncello:** Features a melodic line with dynamics *p* and *mp*.
- Contrabass (top):** Features a rhythmic line with dynamics *p* and *mp*.
- Contrabass (bottom):** Features a rhythmic line with dynamics *p* and *mp*.

00:00:25:03
15.4.77
FOOT STEP

♩ = 111

Ob.

Tpt.

Tbn.

Timp.

Perc.

Perc.

Choir

Cel.

PAD SYNTH

SYNTH BASS

SYNTH MELODY

FX NISE RISE

Percucion grave

FX 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cb.

mf

mp

pppp

pppp

cresc.

pizz

14

♩ = 111

Oboe

SPACE TIME

$\text{♩} = 121$ $\text{♩} = 121$ $\text{♩} = 115$

6 *mp* 6 3

13 $\text{♩} = 110$ $\text{♩} = 111$ 2 3

21 12 $\text{♩} = 111$ 11

Trumpet in B \flat

SPACE TIME

$\text{♩} = 121$ $\text{♩} = 121$ $\text{♩} = 115$ $\text{♩} = 110$

6
p ————— *mp*

15 $\text{♩} = 111$
 2 3 12

34 $\text{♩} = 111$
 7
mp

Tenor Trombone

SPACE TIME

♩ = 121 ♩ = 121 ♩ = 115 ♩ = 110

6

p *mp*

15 ♩ = 111

2 3 5

mp 3

29

3 3

34 ♩ = 111

8

Detailed description: This is a musical score for Tenor Trombone, titled "SPACE TIME". The score is written on a single staff in bass clef with a key signature of one flat (Bb) and a time signature of 3/4. The piece is divided into four systems. The first system (measures 1-14) starts with a 6-measure rest, followed by a melodic line with dynamics *p* and *mp*. The second system (measures 15-28) features a 2-measure rest, followed by a 3-measure rest, a 5-measure rest, and then a melodic line with dynamics *mp* and a triplet. The third system (measures 29-33) continues the melodic line with triplets. The fourth system (measures 34-41) begins with a triplet, followed by a melodic line with dynamics *mp*, and ends with an 8-measure rest. The tempo markings are ♩ = 121, ♩ = 121, ♩ = 115, and ♩ = 110.

Timpani

SPACE TIME

$\text{♩} = 121$ $\text{♩} = 121$ $\text{♩} = 115$ $\text{♩} = 110$

2 3 4 2

$\text{♩} = 111$ $\text{♩} = 111$

2 3 12 10

mf *ppp* < *f* *ppp* < *f*

Percussion

SPACE TIME

$\text{♩} = 121$ $\text{♩} = 121$ $\text{♩} = 115$

4 Tam Tam 2 Crash Suspended Cymbals

mp mf ppp ————— f

13 $\text{♩} = 110$ $\text{♩} = 111$ ----- 11

33 ----- $\text{♩} = 111$ 3 6

ppp ————— f mf f

Percussion

SPACE TIME

♩ = 121 ♩ = 121 Snare ♩ = 115
Bass Drum

The score consists of four staves of music. The first staff (measures 1-11) features a 5-measure rest followed by a series of eighth notes on a single line, with a dynamic marking of *p*. The second staff (measures 12-23) includes rests of 2, 2, 3, and 12 measures, with a dynamic marking of *f*. The third staff (measures 24-33) features a 3-measure rest followed by eighth notes, with a dynamic marking of *mf*. The fourth staff (measures 34-40) continues with eighth notes, ending with a dynamic marking of *f*.

5

12

34

41

p

f

mf

f

Choir

SPACE TIME

♩ = 121 ♩ = 121 ♩ = 115 ♩ = 110 ♩ = 111 -----

6 5 3 2

6 5 3 2

mp

20 -----

30 ----- ♩ = 111

8

8

Celesta

SPACE TIME

$\text{♩} = 121$ $\text{♩} = 121$ $\text{♩} = 115$

6 4 6 3

13 $\text{♩} = 110$ *ppp*

16 $\text{♩} = 111$ *mf*

3 5 6 3

28 6 3 6 3 6 3 6 3

32 6 3 6 3

34 $\text{♩} = 111$ *f* 10

SPACE TIME

Instrument 9

♩ = 121 ♩ = 121 ♩ = 115 ♩ = 110 ♩ = 111

6 5 3

19 *mf*

30 ♩ = 111

38

SPACE TIME

Instrument 10

♩ = 121 ♩ = 121 ♩ = 115 ♩ = 110 ♩ = 111

6 5 3

pppp

17

21

25

mf

29

33

♩ = 111

8

SPACE TIME

Instrument 11

♩ = 121 ♩ = 121 ♩ = 115 ♩ = 110 ♩ = 111 - - - - -

6 5 3 2 2

20

pppp

26 Mood Wheel 0%

31 *mp*

34 ♩ = 111 Mod Wheel 86% 9

SPACE TIME

Instrument 12

♩ = 121 ♩ = 121 ♩ = 115 ♩ = 110 ♩ = 111

6 5 3 2 3

Mod Weel 0%

21

5

mp

Mod Weel 100% ♩ = 111

31

11

SPACE TIME

Instrument 13

♩ = 121 ♩ = 121 ♩ = 115 ♩ = 110 ♩ = 111

6 5 3 2 3

21 5

32 -*mf* ♩ = 111 10

SPACE TIME

Instrument 14

♩ = 121 ♩ = 121 ♩ = 115 ♩ = 110 ♩ = 111

6 5 3 2 3

21

11 8

mp

Violin 1

SPACE TIME

Violin 1 score for "SPACE TIME". The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked with a quarter note equal to 121 beats per minute. The score consists of five staves of music.

Staff 1 (Measures 1-9):
Tempo: ♩ = 121
Measure 1: Rest
Measure 2: 6/8 time signature, notes G4, A4, B4, C5, D5, E5 (sixteenth notes), dynamic *p*
Measure 3: notes D5, C5, B4, A4, G4 (eighth notes), dynamic *p*
Measure 4: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *p*
Measure 5: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mp*
Measure 6: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mp*
Measure 7: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mp*
Measure 8: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mp*
Measure 9: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mp*

Staff 2 (Measures 10-19):
Measure 10: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mp*
Measure 11: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mp*
Measure 12: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mp*
Measure 13: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mp*
Measure 14: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mp*
Measure 15: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mp*
Measure 16: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mp*
Measure 17: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mp*
Measure 18: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mp*
Measure 19: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mp*

Staff 3 (Measures 20-31):
Measure 20: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *pppp*
Measures 21-31: Notes G4, A4, B4, C5, D5, E5 (quarter notes) with a dashed line above, dynamic *pppp*

Staff 4 (Measures 32-39):
Measure 32: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mf*
Measure 33: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mf*
Measure 34: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mf*
Measure 35: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mf*
Measure 36: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mf*
Measure 37: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mf*
Measure 38: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mf*
Measure 39: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mf*

Staff 5 (Measures 40-47):
Measure 40: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mf*
Measure 41: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mf*
Measure 42: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mf*
Measure 43: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mf*
Measure 44: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mf*
Measure 45: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mf*
Measure 46: notes G4, A4, B4, C5, D5, E5 (quarter notes), dynamic *mf*
Measure 47: notes D5, C5, B4, A4, G4 (quarter notes), dynamic *mf*

Violin 2

SPACE TIME

♩ = 121 ♩ = 121 ♩ = 115

2

p

12 ♩ = 110 ♩ = 111 3 2 3 12

35 ♩ = 111

p *mf*

Viola

SPACE TIME

♩ = 121 ♩ = 121 ♩ = 115

2

mp

10

♩ = 110 ♩ = 111

2 3

22

12 3

mf

40

Detailed description of the musical score: The score is for a Viola part in 2/5 time. It consists of four systems of music. The first system (measures 1-9) starts with a whole rest, followed by a 2-measure rest, then a melodic line starting on a half note G4 (with a flat) and moving through various intervals. Dynamics include *mp*. The second system (measures 10-19) continues the melodic line with slurs and includes a 2-measure rest and a 3-measure rest. Dynamics include *mf*. The third system (measures 20-39) features a 12-measure rest, a 3-measure rest, and a melodic line starting on a half note G4 (with a flat). Dynamics include *mf*. The fourth system (measures 40-40) concludes with a melodic line. The piece ends with a double bar line.

Violoncello

SPACE TIME

♩ = 121 ♩ = 121 ♩ = 115

5

p

13 ♩ = 110 ♩ = 111

3 2 3 pizz 3 6 3

pppp 6

23

3 6 3 3 6 3

6 6

27

3 6 3 3 6 3

6 6

31

3 6 3 3 6 3

6 6

34 ♩ = 111

6 3 10

mf

Contrabass

SPACE TIME

$\text{♩} = 121$ $\text{♩} = 121$ $\text{♩} = 115$

2
p

10
 $\text{♩} = 110$ $\text{♩} = 111$ 2

18 3 12 $\text{♩} = 111$ 11

Contrabass

SPACE TIME

♩ = 121 ♩ = 121

8 ♩ = 115 ♩ = 110

16 ♩ = 111 ♩ = 111

2 3 12 3

38

p *mp* *mf*

Lista de Instrumentos

Ins1: Corno en Fa

Ins2: Arpa

Ins3: Xpand!2 - Thunder and Birdsong

Ins4: Piano

Ins5: Violín 1

Ins6: Violín 2

Ins7: Violín 2 (Stacatto)

Ins8: Viola (Tremolo)

Ins9: Violoncello (Tremolo)

Ins10: Violoncello (Stacatto)

Ins11: Contrabajo

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LOST PIANO

LOST PIANO

Horn in F $\text{♩} = 117$ $\text{♩} = 117$
 Harp
 Thunder and Birdsong
 PIANO
 Violin 1 $\text{♩} = 117$ $\text{♩} = 117$
 Violin 2
 Violin 2
 Viola trem. *mp* *p* *mf* *mf* *pp* *mf*
 Violoncello trem. *mp* *mf* *p* *mf*
 Violoncello
 Double Bass

Hn. 28 $\text{♩} = 123$
 Hp.
 Thunder and Birdsong *mf*
 PIANO
 Vln. 1 $\text{♩} = 123$ *mf* *pp*
 Vln. 2 *mf* *pppp*
 Vln. 2 *f* *pp*
 Vla. *mf* *pppp*
 Vc. *mf* *pppp*
 Vc.
 Db.



43

Hn. *pp* *mf* *ppp*

Hp. *pp* *mp*

Thunder and Birdsong

PIANO

Vln. 1 *mf* *mp* *mf* *mf* *mp* *mf*

Vln. 2 *f* *f*

Vln. 2

Vla. *ppp* *mf* *mp* *mf*

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

Vc.

Db. *f*³ *stacc.*

60

Hn. *p*

Hp.

Thunder and Birdsong

PIANO

Vln. 1 *mf* *mp* *mf*

Vln. 2 *p* *mf* *f*

Vln. 2 *pppp*

Vla. *p* *mp* *mf*

Vc. *p* *mf*

Vc. *stacc.* *pppp*

Db. *f*³

73

Hn. *mf* *pppp*

Hp.

Thunder and Birdsong

PIANO

Vln. 1 *mf* *p* *mp*

Vln. 2 *f* *p* *mf*

Vln. 2 *f* *pp*

Vla. *mf* *pp*

Vc. *mf* *p* *mf*

Vc. *f* *p*

Db. *f* *pp* arco.



86

Hn.

Hp.

Thunder and Birdsong

PIANO

Vln. 1 *mp < mf* *mf* *p*

Vln. 2 *f* *f* *p*

Vln. 2

Vla. *mf* *mf* *p*

Vc. *mf* *p*

Vc.

Db.

$\downarrow = 115$ $\downarrow = 70$

102

Hn.

Hp.

Thunder and Birdsong

PIANO

Vln. 1

Vln. 2

Vln. 2

Vla.

Vc.

Vc.

Db.

Horn in F

LOST PIANO

$\text{♩} = 117$ $\text{♩} = 117$ $\text{♩} = 123$

2 34 6

pp

46

10

mf *ppp*

10

63

p

72

mf

81

14

pppp

2

Horn in F

99 ♩ = 115

♩ = 70

9

The musical score consists of three measures on a single staff. Measure 99 is in bass clef with a key signature of one sharp (F#) and contains a whole rest. Measure 100 is in 2/4 time signature and contains a whole rest. Measure 101 is in 4/4 time signature and contains a whole note. A large number '9' is positioned above the staff in measure 101.

Harp

LOST PIANO

$\text{♩} = 117$ $\text{♩} = 117$ $\text{♩} = 123$

2 34 6

44

48

52 12 34

99 $\text{♩} = 115$ $\text{♩} = 70$ 9

pp

mp

LOST PIANO

Thunder and Birdsong

The musical score consists of four staves of music in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of rests: a 2-measure rest, followed by a 34-measure rest, and then a 123-measure rest. The tempo markings are ♩ = 117, ♩ = 117, and ♩ = 123. The music resumes with a melodic line of five notes: E4, E4, E4, E4, and F#4, each with a fermata. The dynamic marking *mf* is placed below the first note. The second staff starts at measure 42 and contains a continuous sequence of chords, each with a fermata, moving in a stepwise fashion. The third staff begins at measure 52 and contains a 12-measure rest, followed by a 34-measure rest. The fourth staff starts at measure 99 and contains a 115-measure rest, followed by a 70-measure rest, and finally a 9-measure rest. The tempo markings are ♩ = 115 and ♩ = 70.

♩ = 117 ♩ = 117 ♩ = 123

2 34 27

65 ♩ = 115 ♩ = 70

34 3 3

102

3 3 3 3

104

3 3 3 3

106

3 3 3 3

108

3

Violin 1

LOST PIANO

Musical score for Violin 1, titled "LOST PIANO". The score consists of ten staves of music. It begins with a tempo marking of quarter note = 117. The first staff has a fermata for 2 measures, followed by another for 20 measures. Dynamics range from *pppp* to *mf*. The second staff has a tempo change to quarter note = 123 and dynamics from *mf* to *pp*. The third staff is a continuation of the previous line. The fourth staff has dynamics from *mf* to *mp*. The fifth staff has dynamics from *mf* to *mp* and includes a time signature change from 2/4 to 4/4. The sixth staff has a dynamic of *mf*. The seventh staff has dynamics from *p* to *mp*. The eighth staff has dynamics from *mp* to *mf*. The ninth staff has a tempo change to quarter note = 115, a time signature change to 2/4, and dynamics from *mf* to *p*. The piece ends with a fermata for 8 measures.

Violin 2

LOST PIANO

♩ = 117 ♩ = 117

2 20

pppp ————— *mf*

29 ♩ = 123

mf ————— *pppp*

39

49

f ————— *f*

59

p *mf* ————— *f*

67

75

f —————

84

p *mf* ————— *f*

90

2

Violin 2

97 $\text{♩} = 115$ $\text{♩} = 70$

f *p*

102 *pppp* **4**

Violin 2

LOST PIANO

♩ = 117 ♩ = 117

2 24

stacc.

f 3 3 3 3

30

3 3 3 3

f 3 3 3 3

34

3 3 3 3 3 3 3 3 3 3 3 3

pp

37 ♩ = 123

27

pppp 3 3 3 3 3 3 3 3

67

3 3 3 3 3 3 3 3 3 3 3 3

70

3 3 3 3 3 3 3 3 3 3 3 3

73

f 3 3 3 3 3 3 3 3 3 3 3 3

76

f 3 3 3 3 3 3 3 3 3 3 3 3

V.S.

Violin 2

79

3 3 3 3 3 3 3 3 *pp*

81

18 ♩ = 115 ♩ = 70 9

Viola

LOST PIANO

♩ = 117 ♩ = 117
trem.

2

mp ————— *p* ————— *mf*

11

mf —————

21

pp ————— *mf*

31

♩ = 123

4

mf ————— *pppp*

43

ppp ————— *mf*

53

mp ————— *mf* ————— *p*

63

mp ————— *mf*

73

mf —————

83

pp ————— *mf*

V.S.

2

Viola

91

mf

99 ♩ = 115

♩ = 70

4

p pppp

Violoncello

LOST PIANO

♩ = 117 ♩ = 117 trem.

2 4

mp

14

mf *p*

24

mf *mf*

34

♩ = 123 8

pppp *p*

50

mf *mp* *mf*

60

p *mf*

70

mf

80

p *mf*

89

2

Violoncello

97

$\text{♩} = 115$ $\text{♩} = 70$

mf *p*

102

pppp

Violoncello

LOST PIANO

♩ = 117 ♩ = 117 ♩ = 123

2 34 27

65 *stacc.* 3

pppp

68

71

f

74

77

f

80

♩ = 115 ♩ = 70

18 9

p

Double Bass

LOST PIANO

♩ = 117 ♩ = 117 ♩ = 123

2 34 20

stacc. *f* 3

58

3 2

3

67

3

71

3

75

3

f

79

3

arco.

pp

88

96

♩ = 115 ♩ = 70

8

CONCLUSIONES

Este proyecto final es producto de dedicación que no solo muestra el nivel de estudio que tiene la Universidad San Francisco de Quito, sino que también es un recordatorio propio de lo que la perseverancia y dedicación puede lograr. Además del efecto placebo de acabar una meta, este proyecto es proceso del desarrollo cerebral tanto creativo cómo madurativo. De igual manera, la filosofía que conlleva componer música para cine generó en mí el interés por seguir el camino de compositor y de manifestar mi propósito.

Finalmente, agradezco el desarrollo final de este proyecto por la experiencia y por el proceso de descubrimiento como persona.

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