

# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

**Escena 1: Ocean**

**Escena 2: Pes**

**María José Alcócer**

**Composición para Medios Contemporáneos**

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

Quito, 12 de mayo de 2023

# **UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música**

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

**Escena 1: Ocean**

**Escena 2: Pes**

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Quito, 12 de mayo de 2023

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## RESUMEN

El siguiente proyecto de titulación incluye la composición musical para dos cortometrajes: Ocean de la página web The Cue Tube y Pes, proyecto de titulación de la carrera de Animación Digital de la USFQ. De esta manera, se explorarán técnicas compositivas y se pondrán en práctica lo aprendido en la carrera para lograr representar un producto final donde haya sinergia entre el contenido visual y auditivo.

**Palabras claves:** composición musical, cortometraje, contenido audiovisual, sinergia, técnicas compositivas.

## ABSTRACT

The following degree project includes the musical composition of two short films: Ocean from the webpage The Cue Tube, and Pes, degree project from the major of Digital Animation of USFQ. In this way, compositional techniques will be explored and what has been learned in the degree will be put into practice to represent a final product where there is synergy between the visual and auditory content.

**Keywords:** musical composition, short film, audiovisual content, synergy, compositional techniques.

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## INTRODUCCIÓN

La música se ha convertido en un elemento esencial en el cine, debido a que contribuye a la narración reforzando el contexto, el ambiente, las emociones o la temporalidad de la historia.

La música desempeña también el rol de enlace entre escenas, contribuye a la credibilidad de la historia o puede generar vínculos narrativos. Es por ello, que la conexión entre el contenido visual y auditivo es tema de exploración en este trabajo para así crear una composición musical que transmita lo que los cortometrajes pretenden decir.

Las composiciones serán el fruto de 4 años de estudio, donde se aplicarán las técnicas compositivas estudiadas, y más que nada la musicalidad desarrollada a lo largo de este tiempo. Como compositora, considero que vivimos en un boom de contenido audiovisual, donde existe información y material de todo tipo. Es por ello, que aprender a cómo aportar positivamente de manera que tenga un significado más trascendental que solamente para ser material difundido y para la masa, es una temática para explorar en el presente trabajo y a futuro.

El trabajo de titulación a continuación se conformará de composiciones musicales para dos cortometrajes. En donde en un corto, tuve la oportunidad de aprender a cómo trabajar con un director y cómo conectar musicalmente con otras disciplinas como es la animación digital.



# Ocean

## Synths:

Cloud Wurlt (LABS Spitfire; Synth; Pedal Pads: Cloud Wurlt, Reverb 59%)

Water Organ (LABS Spitfire; Synth; Piano Pads: Water Organ; Reverb 28%)

Water Organ 2 (LABS Spitfire; Synth; Piano Pads: Water Organ; Reverb 28%)  
Orchestral Sphere (Kontakt; The Giant - Cinematic; Orchestral Sphere)

Minimal Arp (Alchemy; Synths-Ambient-Complex; Minimal Arp; Character 9.4%; Number Osc 0.0%; Cutoff 17.7%; Filter Envelope 72.7%; Unison 99.6%;  
Reverb 15.3%; Movement 66.1%; Resonance 35.5%; X1 - Y1: -15, -3; X2 - Y2: -15, -5; Attack 0%; Decay 72.7%; Sustain 21.2%; Release 56%)

Synth Pad (LABS Spitfire, Synth; Synth Pads: Pad #0005; Reverb 63%)

Synth Sine (Reaktor 6; Oscillator 1: Sine, Symm 0.18, Interval -30; Oscillator 2: Puls-Sym 0.48, Detune 0.02; Mix: Osc 1 0.57, Osc 2 0.46; Filter Envelope: A 23 D 80 S 0.65 R 34,  
AMP Envelope A 26, D 44, S 0.47, R 41; LFO: sine, rate 4.45)

Marimba

Marimba 2

Synth Choir:

Wandering Voices 1 (Alchemy; Vocals - Choir - Soundtrack; Wandering Voices; Soft Vocal Pad; Delay 36%; Cutoff 100%; Vibrato Rate 0.24Hz; Attack 61%; Decay 0%;  
Sustain 100%; Release 63%; X1 - Y1: 0, 0; X2 - Y2: 15, 15)

Wandering Voices 2 (Alchemy; Vocals - Choir - Soundtrack; Wandering Voices; Soft Vocal Pad; Delay 36%; Cutoff 100%; Vibrato Rate 0.24Hz; Attack 61%; Decay 0%;  
Sustain 100%; Release 63%; X1 - Y1: 0, 0; X2 - Y2: 15, 15)

Wandering Voices 3 (Alchemy; Vocals - Choir - Soundtrack; Wandering Voices; Soft Vocal Pad; Delay 36%; Cutoff 100%; Vibrato Rate 0.24Hz; Attack 61%; Decay 0%;  
Sustain 100%; Release 63%; X1 - Y1: 0, 0; X2 - Y2: 15, 15)

Wandering Voices 4 (Alchemy; Vocals - Choir - Soundtrack; Wandering Voices; Soft Vocal Pad; Delay 36%; Cutoff 100%; Vibrato Rate 0.24Hz; Attack 61%; Decay 0%;  
Sustain 100%; Release 63%; X1 - Y1: 0, 0; X2 - Y2: 15, 15)

Percussion:

Timpani Roll

Conga Drums

Shaker

Strings:

Violins 1

Violins 2

Violas

Celli

Double Basses

Ocean

Score

Intro  $\text{♩} = 83.2$

The musical score for "Ocean" is an introduction in 4/4 time with a tempo of 83.2. The key signature is one sharp (F#). The score is divided into two main sections. The first section, from measure 1 to 7, features a sustained harmonic texture. The Cloud Wurl, Water Organ, and Orchestral Sphere parts play a series of chords: F#4 (measures 1-2), G4 (measures 3-4), and F#4 (measures 5-7). The Water Organ 2 part is silent. The Minimal Arp part plays a rhythmic accompaniment of eighth notes: F#4 (measures 1-2), G4 (measures 3-4), and F#4 (measures 5-7). The Synth Pad part is silent. The Synth sine part plays a melodic line: F#4 (measures 1-2), G4 (measures 3-4), and F#4 (measures 5-7). The Marimba, Wandering Voices, Timpani, Conga Drums, and Shaker parts are silent. The second section, from measure 8 to 11, features a more active texture. The Cloud Wurl, Water Organ, and Orchestral Sphere parts play a series of chords: G4 (measures 8-9), F#4 (measures 10-11), and G4 (measures 12-13). The Water Organ 2 part is silent. The Minimal Arp part plays a rhythmic accompaniment of eighth notes: G4 (measures 8-9), F#4 (measures 10-11), and G4 (measures 12-13). The Synth Pad part is silent. The Synth sine part plays a melodic line: G4 (measures 8-9), F#4 (measures 10-11), and G4 (measures 12-13). The Marimba, Wandering Voices, Timpani, Conga Drums, and Shaker parts are silent. The Violins 1 and 2 parts play a melodic line: G4 (measures 8-9), F#4 (measures 10-11), and G4 (measures 12-13). The Viola part plays a harmonic accompaniment of eighth notes: G4 (measures 8-9), F#4 (measures 10-11), and G4 (measures 12-13). The Cello and Double Bass parts play a harmonic accompaniment of eighth notes: G4 (measures 8-9), F#4 (measures 10-11), and G4 (measures 12-13).

♩ = 54 Ocean A

This musical score is for the piece "Ocean" (Section A), with a tempo of 54 beats per minute. The score is arranged for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two main sections by a double bar line. The first section features a dynamic of *f* (forte). The second section begins with a dynamic of *mf* (mezzo-forte) and includes a *pp* (pianissimo) dynamic for the woodwinds and brass. The percussion parts, including Mtruba, Mtruba 2, WV1, WV2, WV3, and WV4, are active throughout the piece, with some parts marked *f* and others *mf*. The string parts (CW, WO, OS, MA, SP) provide a harmonic foundation, with some parts marked *f* and others *mf*. The woodwind parts (Vles 1, Vles 2, Vla, Vc, DB) and brass parts (TP) are also marked with dynamics such as *f* and *pp*.

Ocean

B

This musical score is for a piece titled "Ocean" and includes a section labeled "B". The score is arranged for a large ensemble of instruments. The instruments listed on the left are: CW (Cello), WO (Woodwind), WO 2 (Woodwind 2), OS (Oboe), SP (Soprano), Mtrmba (Mtrmba), Mtrmba 2 (Mtrmba 2), WV1 (Violin 1), WV2 (Violin 2), WV3 (Violin 3), WV4 (Violin 4), Vles 1 (Viola 1), Vles 2 (Viola 2), Vla (Viola), and Vc. (Violoncello). The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is characterized by sustained chords in the upper strings and woodwinds, and more active melodic lines in the lower strings and woodwinds. Dynamic markings include *mf* (mezzo-forte), *ppp* (pianissimo), and *f* (forte). The score is divided into measures by vertical bar lines, and some measures contain fermatas. The section "B" begins with a double bar line and a box containing the letter "B".

♩ = 129

C

Ocean

This musical score is for the piece "Ocean" and is marked with a tempo of 129 beats per minute and a common time signature (C). The score is arranged for a large ensemble, including strings (Violins 1 & 2, Viola, Violoncello), woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone), and percussion (Cymbal, Snare, Drum Set). The score is divided into two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 20. The music features a complex rhythmic structure with frequent changes in dynamics, ranging from *ppp* (pianississimo) to *f* (forte). The strings play a prominent role, often with sustained notes and intricate patterns. The woodwinds and brass provide harmonic support and melodic lines. The percussion adds a driving, rhythmic element to the overall texture. The score is written in a key signature of three sharps (F#, C#, G#).

**D** ♩ = 86 Ocean

WO 2 *p*

OS

SP *p*

Mmba *mf*

Mmba 2 *mf*

WV1 *p* *mf* *f* *mf*

WV2 *p* *mf* *f* *mf*

WV3 *p* *mf* *f* *mf*

WV4 *p* *mf* *f* *mf*

C. Dr. *mf*

Shaker *p*

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

Detailed description: This is a page of a musical score for a piece titled "Ocean". The score is in 6/8 time and features a variety of instruments. The woodwinds (WO 2, OS, SP) play sustained chords, with WO 2 and SP starting at a piano (*p*) dynamic. The strings (WV1-4) play a melodic line that starts at piano (*p*) and gradually increases in volume through mezzo-forte (*mf*) to forte (*f*), before returning to mezzo-forte (*mf*) and ending at pianissimo (*pp*). The percussion (C. Dr. and Shaker) provides a steady rhythmic accompaniment, with the shaker playing at a piano (*p*) dynamic. The voice part (Vc.) features a melodic line that starts at mezzo-forte (*mf*), reaches a forte (*f*) peak, and then returns to mezzo-forte (*mf*) before ending at pianissimo (*pp*). The score includes dynamic markings, articulation marks, and a tempo indication of quarter note = 86.

E Ocean  $\text{♩} = 138$

This musical score is for a symphony orchestra, featuring a variety of instruments and dynamic markings. The score is written in 4/4 time with a tempo of 138 beats per minute. The key signature has one flat (B-flat). The instruments and their parts are as follows:

- CW (Cello):** Part of the string section, playing sustained chords.
- WO (Viola):** Part of the string section, playing sustained chords.
- WO 2 (Viola):** Part of the string section, playing sustained chords.
- OS (Oboe):** Part of the woodwinds, playing sustained chords.
- SP (Soprano):** Part of the woodwinds, playing sustained chords.
- Mmba (Mandolin):** Part of the strings, playing a rhythmic pattern.
- Mmba 2 (Mandolin):** Part of the strings, playing a rhythmic pattern.
- WV 1 (Violin):** Part of the strings, playing sustained chords.
- WV 2 (Violin):** Part of the strings, playing sustained chords.
- WV 3 (Violin):** Part of the strings, playing sustained chords.
- WV 4 (Violin):** Part of the strings, playing sustained chords.
- C. Dr. (Cymbal):** Part of the percussion, playing a rhythmic pattern.
- Shaker:** Part of the percussion, playing a rhythmic pattern.
- Vles 1 (Violoncello):** Part of the strings, playing sustained chords.
- Vles 2 (Violoncello):** Part of the strings, playing sustained chords.
- Vla (Viola):** Part of the strings, playing sustained chords.
- Vc. (Violoncello):** Part of the strings, playing sustained chords.

Dynamic markings include *mf* (mezzo-forte), *ppp* (pianissimo), *f* (forte), *pp* (pianissimo), *p* (piano), and *pizz.* (pizzicato). The score is divided into measures, with a double bar line and repeat sign at the end of each line.

F  $\text{♩} = 54$  Ocean

This musical score is for the piece "Ocean" and is marked with a first ending bracket (F) and a tempo of quarter note = 54. The score is written in 6/8 time and the key signature has three sharps (F#, C#, G#). The instruments and parts are as follows:

- CW (Cello):** Starts with *pp* and moves to *mf* by the second measure.
- WO (Viola):** Starts with *pp* and moves to *mf* by the second measure.
- OS (Violin):** Starts with *pp* and moves to *mf* by the second measure.
- SP (Violin):** Starts with *pp* and moves to *mf* by the second measure.
- Mmba (Mandolin):** Enters in the third measure with a *p* dynamic, playing a melodic line.
- WV1 (Woodwind 1):** Enters in the seventh measure with a *mf* dynamic.
- WV2 (Woodwind 2):** Enters in the seventh measure with a *mf* dynamic.
- WV3 (Woodwind 3):** Enters in the seventh measure with a *mf* dynamic.
- WV4 (Woodwind 4):** Enters in the seventh measure with a *mf* dynamic.
- C. Dr. (Cymbal):** Enters in the seventh measure with a *mf* dynamic, playing a rhythmic pattern.
- Shaker:** Plays a steady rhythmic pattern throughout the piece, starting with a *p* dynamic.
- Vles 1 (Violin 1):** Starts with *arco* and *p*, then moves to *ppp* and *mf* in the seventh measure.
- Vles 2 (Violin 2):** Starts with *arco* and *p*, then moves to *ppp* and *mf* in the seventh measure.
- Vla (Viola):** Enters in the seventh measure with a *mf* dynamic.
- Vc (Violoncello):** Enters in the seventh measure with a *mf* dynamic.



Ocean

This musical score is for the piece "Ocean" and is arranged for a large ensemble. The score is written in the key of D major (two sharps) and 4/4 time. The instruments and their parts are as follows:

- CW (Cello/Woodwind):** Plays sustained chords with a *mf* dynamic.
- WO (Woodwind):** Plays sustained chords with a *mf* dynamic.
- OS (Oboe/Saxophone):** Plays sustained chords with a *mf* dynamic.
- SP (Soprano/Saxophone):** Plays sustained chords with a *mf* dynamic.
- Mmba (Mandolin/Mandola):** Features a melodic line with dynamics ranging from *mf* to *f*, and *p* in later measures.
- WV1 (Woodwind 1):** Plays a melodic line with dynamics *mf*, *f*, and *pp*.
- WV2 (Woodwind 2):** Plays a melodic line with dynamics *mf*, *f*, and *pp*.
- WV3 (Woodwind 3):** Plays a melodic line with dynamics *mf* and *pp*.
- WV4 (Woodwind 4):** Plays a melodic line with a *pp* dynamic.
- C. Dr. (Cymbal/Drum):** Provides a rhythmic accompaniment with a *mf* dynamic.
- Shaker:** Provides a rhythmic accompaniment with a *p* dynamic.
- Vies 1 & 2 (Violins 1 & 2):** Play melodic lines with dynamics *mf*, *f*, and *ppp*.
- Vla (Viola):** Plays a melodic line with dynamics *mf* and *f*.
- Vc (Violoncello):** Plays a melodic line with a *mf* dynamic.

G  $\text{♩} = 176$

Ocean

$\text{♩} = 87$

Musical score for the piece "Ocean". The score consists of five staves for woodwinds (CW, WO, OS, SP) and a Mtrmba (Mtrmba) staff, and a C. Dr. (Cymbal/Drum) staff. The woodwind parts are marked with *(mf)*. The Mtrmba part starts with a *(p)* dynamic. The C. Dr. part is mostly silent, with some rhythmic markings. The score includes a time signature change from 8/8 to 2/4. The tempo is marked as  $\text{♩} = 176$  and  $\text{♩} = 87$ .

H ♩ = 54

Ocean

This musical score is for the piece "Ocean" and is marked with a tempo of ♩ = 54. The score is arranged for a large ensemble and includes the following parts:

- CW (Corno):** Part of the woodwind section, starting with a *ppp* dynamic and moving to *mf*.
- WO (Woodwind):** Another woodwind part, also starting *ppp* and moving to *mf*.
- OS (Oboe):** Part of the woodwind section, starting *ppp* and moving to *mf*.
- MA (Mandola):** Part of the string section, starting *ppp* and moving to *mf*.
- SP (Soprano):** Part of the string section, starting *ppp* and moving to *mf*.
- Mrbba (Mandolin):** Part of the string section, starting *p* and moving to *f*.
- Mrbba 2 (Mandolin):** Second mandolin part, starting *p* and moving to *f*.
- WV1 (Violin):** First violin part, starting *mf*.
- WV2 (Violin):** Second violin part, starting *mf*.
- WV3 (Viola):** Viola part, starting *mf*.
- WV4 (Viola):** Second viola part, starting *mf*.
- TP (Trumpet):** Part of the brass section, starting *p* and moving to *f*.
- C. Dr. (Cymbal):** Part of the percussion section, starting *mf*.
- Shaker:** Part of the percussion section, starting *mf*.
- Vles 1 (Violoncello):** First cello part, starting *ppp* and moving to *f*.
- Vles 2 (Violoncello):** Second cello part, starting *ppp* and moving to *f*.
- Vla. (Violone):** Part of the string section, starting *ppp* and moving to *f*.
- Vc. (Violone):** Part of the string section, starting *ppp* and moving to *f*.

Ocean

This musical score, titled "Ocean", is arranged for a large ensemble. The score is written in the key of D major (indicated by two sharps) and a 4/4 time signature. The instruments and their parts are as follows:

- CW (Cornet/Wind):** Plays a melodic line with sustained notes and slurs.
- WO (Woodwind):** Similar to CW, playing sustained melodic lines.
- WO 2 (Woodwind):** Similar to WO, playing sustained melodic lines.
- OS (Oboe/Saxophone):** Similar to WO, playing sustained melodic lines.
- MA (Mandolin/Acorn):** Similar to WO, playing sustained melodic lines.
- SP (Soprano):** Similar to WO, playing sustained melodic lines.
- Mmba (Mandolin/Banjo):** Features a rhythmic, melodic line with slurs and dynamics like *f* and *mf*.
- Mmba 2 (Mandolin/Banjo):** Similar to Mmba, with dynamics like *f* and *mf*.
- WV1 (Violin 1):** Plays a melodic line with slurs and dynamics like *f* and *mf*.
- WV2 (Violin 2):** Plays a melodic line with slurs and dynamics like *f* and *mf*.
- WV3 (Viola 3):** Plays a melodic line with slurs and dynamics like *f* and *mf*.
- WV4 (Viola 4):** Plays a melodic line with slurs and dynamics like *f* and *mf*.
- C. Dr. (Cymbal/Drum):** Provides a steady rhythmic accompaniment.
- Shaker:** Provides a steady rhythmic accompaniment.
- Vles 1 (Violoncello 1):** Plays a melodic line with slurs and dynamics like *f* and *mf*.
- Vles 2 (Violoncello 2):** Similar to Vles 1, with dynamics like *f* and *mf*.
- Vla. (Violoncello):** Plays a melodic line with slurs and dynamics like *f* and *mf*.
- Vc. (Violoncello):** Plays a melodic line with slurs and dynamics like *f* and *mf*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *mf*, *ppp*) to guide the performance.

Cloud Wurl

# Ocean

**Intro** ♩ = 83.2

8 ♩ = 54 **A**

**B** *mf*

15 ♩ = 129 **C**

*ppp mf*

24 ♩ = 86 **D**

*f ppp*

41 ♩ = 138 **E**

*mf*

57 ♩ = 54 **F**

*pp < mf*

66 ♩ = 176 **G**

*(mf)*

74 ♩ = 87

*ppp*

Ocean

83 H ♩. = 54

83 *pp* *mf*

92 *p* *ppp*

Water Organ

# Ocean

**Intro** ♩ = 83.2

*p* **A** ♩ = 54

*f* *mf*

*ppp*

**B** *mf* *f* *ppp* **C** ♩ = 129

**D** ♩ = 86 **E** ♩ = 138

**F** ♩ = 54 *pp* *mf*

Measures 57-63

**G** ♩ = 176

Measures 69-76

Ocean

76  $\text{♩} = 87$

83  $\text{♩} = 54$

**H**

90

97

*ppp*



Water Organ 2

# Ocean

Intro

♩ = 83.2

♩ = 54

A

B

Musical notation for the Intro, A, and B sections. The Intro consists of two measures: the first in 4/4 time with a fermata of 10 measures, and the second in 2/4 time with a fermata. Section A is a 9-measure fermata in 6/8 time. Section B consists of two measures of sustained chords in 6/8 time, marked *mf*.

♩ = 129

C

6

7

Musical notation for section C. It begins with a 4-measure fermata in 4/8 time, marked *f*. This is followed by a 6-measure fermata and a 7-measure fermata, both marked *ppp*.

D

♩ = 86

Musical notation for section D, consisting of five measures of sustained chords in 6/8 time, marked *p*.

E

♩ = 138

F

♩ = 54

4

16

Musical notation for sections E and F. Section E is a 4-measure fermata in 4/4 time, marked *ppp*. Section F is a 16-measure fermata in 6/8 time.

G

♩ = 176

♩ = 87

H

♩ = 54

5

5

6

Musical notation for sections G and H. Section G consists of two 5-measure fermatas in 2/4 time. Section H is a 6-measure fermata in 6/8 time.

Musical notation for the final section, consisting of three measures of sustained chords in 6/8 time, marked *ppp*.

# Ocean

**Intro** ♩ = 83.2

Measures 1-6 of the Intro. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Dynamics: *p*. Tempo: ♩ = 83.2.

♩ = 54

Measures 7-12. Treble clef, key signature of two sharps (F# and C#). Measure 10 changes to 2/4 time signature. Dynamics: *f*.

**A**

Measures 13-18. Treble clef, key signature of two sharps (F# and C#). Dynamics: *mf*.

**B**

Measures 19-24. Treble clef, key signature of two sharps (F# and C#). Dynamics: *ppp*, *mf*.

♩ = 129

**C**

**D**

♩ = 86

Measures 25-31. Treble clef, key signature of two sharps (F# and C#). Measure 25 changes to 4/4 time signature. Measure 27 changes to 6/8 time signature. Measure 29 changes to 7/8 time signature. Measure 31 changes to 11/8 time signature. Dynamics: *f*, *ppp*.

**F**

Measures 32-57. Treble clef, key signature of two sharps (F# and C#). Measure 32 changes to 4/4 time signature. Measure 57 changes to 6/8 time signature. Dynamics: *mf*, *pp*.

♩ = 138

**E**

♩ = 54

Measures 58-63. Treble clef, key signature of two sharps (F# and C#). Dynamics: *mf*.

Measures 64-69. Treble clef, key signature of two sharps (F# and C#). Dynamics: *mf*.

64

70 G ♩ = 176

76 ♩ = 87

82 H ♩ = 54

88

94

Minimal Arp

# Ocean

**Intro**

♩ = 83.2

Musical notation for the Intro section in bass clef, 4/4 time. It consists of five measures of sustained chords. The first measure has a dynamic marking of *mf*. The notes are: G2, B2, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

**A**

♩ = 54

Musical notation for Section A in bass clef. It starts with a 4-measure rest, followed by a 2-measure rest, then a 6-measure rest, and ends with a 9-measure rest. A dynamic marking of *f* is present.

**B**

♩ = 129

**C**

6

**D**

♩ = 86

7

12

Musical notation for sections B, C, and D in bass clef. Section B is a 5-measure rest in 4/4 time. Section C is a 6-measure rest in 4/4 time. Section D is a 7-measure rest in 6/8 time, followed by a 12-measure rest in 4/4 time.

**E**

♩ = 138

**F**

♩ = 54

**G**

♩ = 176

♩ = 87

4

16

5

5

Musical notation for sections E, F, G, and H in bass clef. Section E is a 4-measure rest in 4/4 time. Section F is a 16-measure rest in 6/8 time. Section G is a 5-measure rest in 3/8 time. Section H is a 5-measure rest in 2/4 time, followed by a 6-measure rest in 6/8 time.

**H**

♩ = 54

Musical notation for Section H in bass clef. It begins with a 6-measure rest in 6/8 time, followed by four measures of sustained chords. The dynamic marking *pp* is shown with a crescendo hairpin leading to *mf*.

Musical notation for the final section in treble clef. It consists of four measures of sustained chords. A dynamic marking of *ppp* is shown with a decrescendo hairpin.

Synth Pad

# Ocean

Intro ♩ = 83.2

6  
♩ = 54 A f

B mf ♩ = 129 C 6 ppp mf f ppp

D 7 ♩ = 86 p

E ♩ = 138 4 ppp F ♩ = 54 pp mf

G ♩ = 176

H ♩ = 54 ppp

pp mf ppp

Synth sine

# Ocean

**Intro**

♩ = 83.2

♩ = 54

**A**

6

**B**

♩ = 129

**C**

**D**

♩ = 86

22

**E**

♩ = 138

**F**

♩ = 54

42

**G**

♩ = 176

♩ = 87

**H**

♩ = 54

73

Marimba

# Ocean

**Intro**

♩ = 83.2

♩ = 54

**A**

10

14

18

**B**

22

5

♩ = 129

**C**

30

34

38

**D**

♩ = 86

42

Ocean

46

50

E

F

♩ = 54

57

2

p

p

62

mf

66

f

p

mf

f

G

♩ = 176

70

p

74

♩ = 87

78

H

♩ = 54

82



Ocean

84

Musical staff 84: Bass clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains two measures. The first measure starts with a forte (*f*) dynamic and features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#). The second measure starts with a mezzo-forte (*mf*) dynamic and features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#).

86

Musical staff 86: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains four measures. The first measure starts with an accent (>) and features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#). The second measure features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#). The third measure features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#). The fourth measure features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#).

90

Musical staff 90: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains four measures. The first measure features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#). The second measure features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#). The third measure features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#). The fourth measure features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#).

94

Musical staff 94: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains four measures. The first measure features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#). The second measure features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#). The third measure features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#). The fourth measure features a half note chord (F#, C#, G#) followed by a half note chord (F#, C#, G#).

Marimba 2

# Ocean

**Intro**

♩ = 83.2

♩ = 54

**A**

10

*f*

14

*mf*

18

**B**

♩ = 129

**C**

22

5

*mf*

30

34

**D**

♩ = 86

38

*mf* *f* *mf*

42

Ocean

46



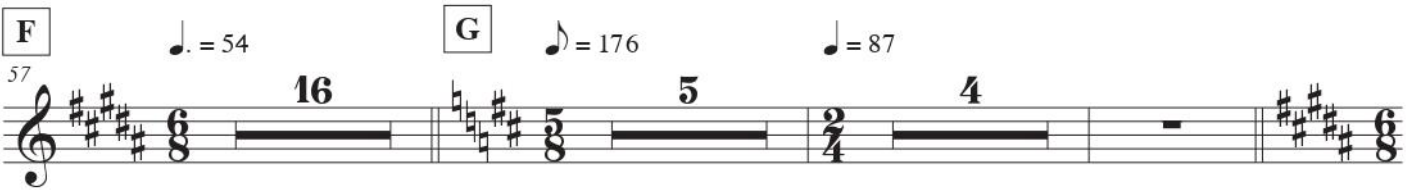
50

E  $\text{♩} = 138$



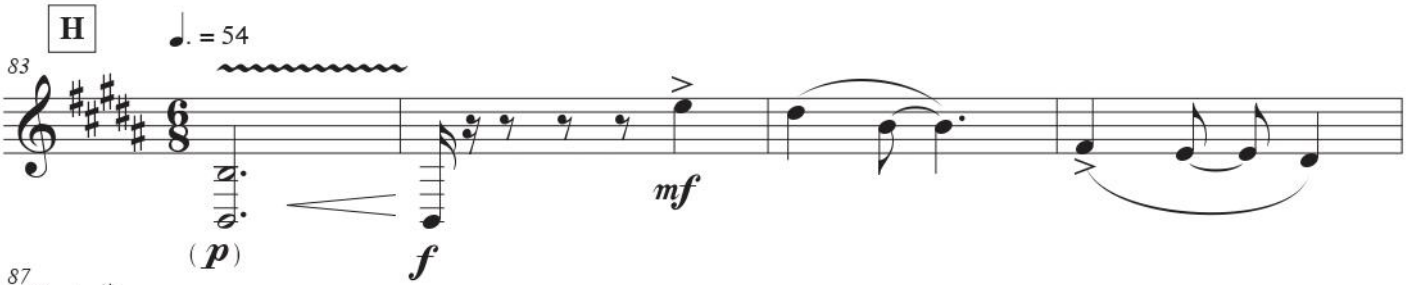
F  $\text{♩} = 54$  G  $\text{♩} = 176$   $\text{♩} = 87$

16 5 4

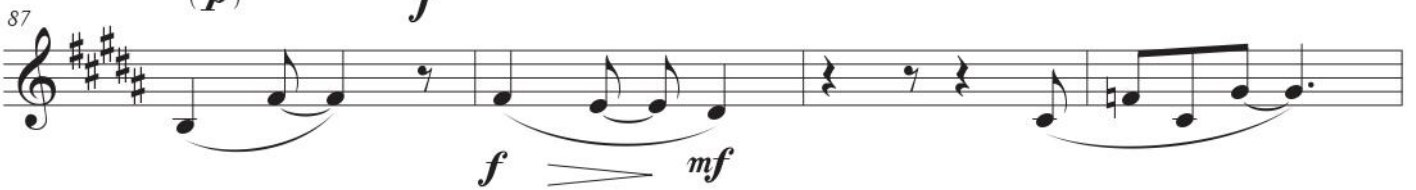


83

H  $\text{♩} = 54$



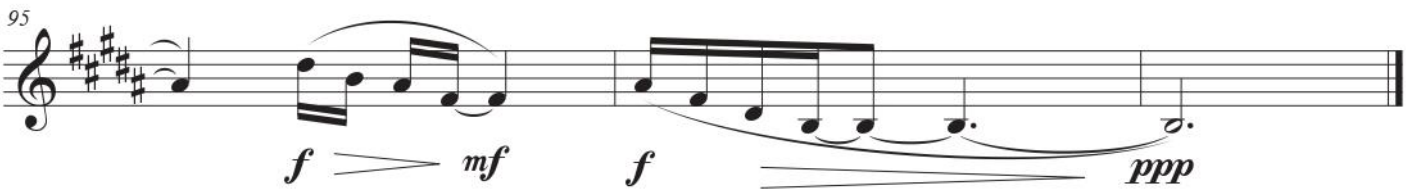
87



91



95



Wandering Voice 1

# Ocean

**Intro** ♩ = 83.2 **A** ♩ = 54

10

17 **B** ♩ = 129

5

**C** **D** ♩ = 86

28 6 7

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

46 *mf* *f* *pp*

**E** ♩ = 138 **F** ♩ = 54

53 6

*mf*

65 *f* *mf* *pp*

**G** ♩ = 176 ♩ = 87 **H** ♩ = 54

72 5 5

*mf*

87

Ocean

94

*ppp*

Wandering Voice 2

# Ocean

**Intro** ♩ = 83.2 ♩ = 54 A

10 *mf* B ♩ = 129

17 *ppp* 5

C D ♩ = 86

28 6 7 *p* *mf* *f*

46 *mf* *f* *pp*

E ♩ = 138 F ♩ = 54

53 6 *(pp)* *mf*

65 *f* *mf* *pp*

G ♩ = 176 ♩ = 87 H ♩ = 54

72 5 5 *mf*

87

Ocean

94

A musical staff in bass clef with a key signature of two sharps (F# and C#). The staff contains a sequence of notes: a quarter note chord (F#4, C#5), a quarter note (F#4), a quarter note (C#5), and a quarter rest. The staff ends with a double bar line.

A musical dynamic marking consisting of a hairpin symbol (two lines tapering to a point) followed by the text *ppp*.

Wandering Voice 3

# Ocean

**Intro** ♩ = 83.2

**A** ♩ = 54

10

17 **B** *mf* ♩ = 129

5

**C** 28 **D** ♩ = 86

6 7

*p* *mf* *f*

46 *mf* *f* *pp*

**E** ♩ = 138 **F** ♩ = 54

53 6

*(pp)* *mf*

65 *pp*

**G** ♩ = 176 ♩ = 87 **H** ♩ = 54

72 5 5

*mf*

87



Ocean

94

The musical notation is written on a single staff in bass clef. The key signature consists of three sharps: F#, C#, and G#. The piece begins at measure 94 with a quarter rest, followed by a quarter note G#2. The next measure contains a quarter note C#3, and the following measure contains a quarter note F#2. A hairpin symbol (two lines diverging to the right) is positioned below the staff, starting under the first measure and ending under the second measure. The dynamic marking *ppp* is placed below the staff to the right of the hairpin. The piece concludes with a quarter rest in the final measure, which is marked with a double bar line.

Wandering Voice 4

# Ocean

Intro

♩ = 83.2

♩ = 54

A

10

B

♩ = 129

17

5

C

28

6

7

D

♩ = 86

ppp

p mf f

46

E

53

♩ = 138

mf f pp

F

♩ = 54

6

(pp) mf

65

pp

G

♩ = 176

♩ = 87

H

♩ = 54

72

5

5

mf

87

Ocean

94

A musical score for a piece titled "Ocean". It consists of a single staff in bass clef with a key signature of three sharps (F#, C#, G#). The first measure contains a quarter note on G2, a quarter note on F#2, and a quarter note on E2. The second measure contains a quarter note on D2. The third measure contains a quarter note on C2. The fourth measure contains a whole rest. A dynamic marking of *ppp* (pianissimo) is placed below the staff, with a hairpin symbol indicating a crescendo leading to it.

Timpani

# Ocean

**Intro** ♩ = 83.2 ♩ = 54 **A**

14 **B** ♩ = 129 **C** 6

34 **D** ♩ = 86 **E** ♩ = 138 4

**F** ♩ = 54 **G** ♩ = 176 **H** ♩ = 54

57 16 5 5 *p* < *f*

85 **13**

Conga Drums

# Ocean

**Intro** ♩ = 83.2      ♩ = 54      **A**      **B**      ♩ = 129

10      9      5

**C**

*mf*

**D** ♩ = 86

*mf* — *f*      *mf*

**E** ♩ = 138      **F** ♩ = 54

4      6

**G** ♩ = 176      ♩ = 87      **H** ♩ = 54

2      5      5

2

Shaker

# Ocean

**Intro** ♩ = 83.2

**A** ♩ = 54

**B**

**C** ♩ = 129

**D** ♩ = 86

**E** ♩ = 138

**F** ♩ = 54

**G** ♩ = 176

**H** ♩ = 54

10

9

5

6

34

7

*p*

47

*(p)*

4

57

*p*

64

71

5

5

*mf*

86

93

Violin 1

# Ocean

Intro

♩ = 83.2

6

♩ = 54

A

11

16

B

pp

f

ppp

21

5

♩ = 129

C

30

35

D

♩ = 86

E

♩ = 138

pizz.

40

12

F

♩ = 54

arco

56

Ocean

61 *p* *ppp* *mf*

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

71 *ppp* *ppp*

84 *f* *f*

89

94

**G** ♩ = 176 **H** ♩ = 54

5 5

Detailed description: This page of a musical score, titled 'Ocean', contains measures 61 through 94. The music is written in a single treble clef staff with a key signature of three sharps (F#, C#, G#). The score is divided into six systems. The first system (measures 61-65) begins with a piano (*p*) dynamic, followed by a crescendo to pianissimo (*ppp*) and then a mezzo-forte (*mf*) section. The second system (measures 66-70) features a forte (*f*) dynamic, a piano (*p*) section, a mezzo-forte (*mf*) section, and another forte (*f*) section. The third system (measures 71-75) starts with a pianissimo (*ppp*) dynamic, includes a section with a 5/8 time signature and a 5-measure rest, a 2/4 time signature with a 5-measure rest, and ends with a pianissimo (*ppp*) dynamic. The fourth system (measures 76-83) is marked forte (*f*). The fifth system (measures 84-88) continues with a forte (*f*) dynamic. The sixth system (measures 89-94) concludes the piece with a final melodic line and a double bar line.



Violins 2

# Ocean

6  
*mp*  
♩. = 54

11  
*f*  
*pp < f*

16  
*pp*  
*f*  
*ppp*

21  
5  
*p*

30

35  
*mf*  
*p*

40  
*mf < f*  
12  
*pizz.*  
*p*

56  
♩. = 54  
arco  
*p*  
*ppp*

A

B

C

D

E

F

Ocean

61 *p* *ppp* *mf*

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

71 *ppp* *ppp*

84 *f*

89 *f*

94 *f*

Viola

# Ocean

**Intro** ♩ = 83.2

6

*mp*

♩ = 54 **A**

*f* *pp* < *f*

**B** 5 ♩ = 129 **C** pizz. *mf*

*ppp*

**D** ♩ = 86 arco 12 *f*

*f*

**E** ♩ = 138 pizz. *p* **F** ♩ = 54 arco (*p*)

*p* (*p*)

4 *mf*

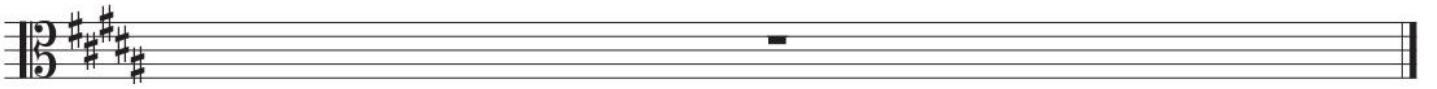
*mf*

2

**G** ♩ = 176 5 ♩ = 87 5 **H** ♩ = 54 *ppp* < *f*

*ppp* < *f*

## Ocean



Cello

# Ocean

**Intro**

♩ = 83.2

6 *mp*

10 *f* *pp* < *f* **A** ♩ = 54

16 *(f)* *ppp*

**B** 22 *mf* *(mf)* **C** pizz.

31 *arco*

35 *(mf)* **D**

40 *f* *mf* *f* *mf* *(mf)* ♩ = 86

48 *pp* *f* *pp* **E** ♩ = 138

54 *p* *mf* **F** ♩ = 54 6

Ocean

64

(mf) (mf)

Detailed description: This staff contains measures 64 through 69. It begins with a bass clef and a key signature of three sharps (F#, C#, G#). The music consists of eighth and quarter notes with stems pointing down. There are two dynamic markings: (mf) at measure 65 and (mf) at measure 68.

70

**G** ♩ = 176 ♩ = 87

2 5 5

Detailed description: This staff contains measures 70 through 72. It starts with a bass clef and a key signature of three sharps. Measure 70 has a dynamic marking of **G** in a box. Measure 71 has a tempo marking of ♩ = 176. Measure 72 has a tempo marking of ♩ = 87. There are three fermatas: one in measure 70, one in measure 71, and one in measure 72. The numbers 2, 5, and 5 are written above the first, second, and third measures respectively.

83

**H** ♩ = 54

ppp < f (f) (f)

Detailed description: This staff contains measures 83 through 88. It starts with a bass clef and a key signature of three sharps. Measure 83 has a dynamic marking of **H** in a box and a tempo marking of ♩ = 54. The music features a crescendo from ppp to f, with dynamic markings ppp, f, (f), and (f) at measures 83, 84, 86, and 87 respectively.

89

(f)

Detailed description: This staff contains measures 89 through 94. It starts with a bass clef and a key signature of three sharps. The music consists of eighth and quarter notes with stems pointing down. A dynamic marking of (f) is placed at measure 90.

95

ppp

Detailed description: This staff contains measures 95 through 98. It starts with a bass clef and a key signature of three sharps. The music consists of quarter notes with stems pointing down. A dynamic marking of ppp is placed at measure 97, with a hairpin indicating a decrescendo from the previous measure.

Double Bass

# Ocean

**Intro**

♩ = 83.2

6

*mp*

♩ = 54

**A**

9

*f*

**B**

♩ = 129

**C**

5

6

7

6

8

**D**

♩ = 86

**E**

♩ = 138

**F**

♩ = 54

**G**

♩ = 176

12

4

16

5

8

4

8

8

4

♩ = 87

**H**

♩ = 54

5

15

8

## Pes

Flute 1  
Flute 2  
Oboe  
Clarinets in Bb  
Bassoons  
Horns in F  
Trumpet in Bb  
Trombone  
Bass Trombone 1  
Bass Trombone 2  
Timpani  
Triangle  
Glockenspiel  
Harp  
Piano  
Synth Pad (Alchemy; Soundscapes - Warm - Dreams Illuminated - Softer)  
Choir Pad (Alchemy; Vocals - Mixed - Bright - Songhellir Granular Choir - Songhellir 3)  
Choir Mmm  
Choir Oh  
Violin 1  
Violin 2  
Viola  
Cello  
Viola Spiccato  
Cello Spiccato



Intro  $\text{♩} = 59$  A

Flute 1

Flute 2

Oboe

Clarinet in B

Bassoon

Horns in F

Trumpet in B

Trombone

Bass Trombone 1

Bass Trombone 2

Timpani

Triangle

Glockenspiel

Harp

Piano

Synth Pad

Choir Mmm

Choir Oh

Choir Pad

Violin I

Cello

Viola Spiccato

Cello Spiccato

Fl. I  
Ob.  
Pao.  
Vln. I  
Vc.

Fl. I  
Fl. II  
Ob.  
B. Cl.  
Bsn.  
Glc.  
Hp.  
Pao.  
Vln. I  
Vln. II  
Vln.  
Vc.

♩ = 80, 3294

Fl. I  
Glc.  
Hp.  
Pao.  
Vc.

Solo

This page of a musical score, titled "PES", contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 has a tempo marking of  $\text{♩} = 100$  and a dynamic marking of *mf*.
- Woodwinds:** Ob. (Oboe), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Tpt. (Trumpet), Tpt. 2 (Trumpet 2), Tbn. (Tenor Trombone), and B. Tbn. 2 (Bass Trombone 2). Dynamics include *mf* and *f*.
- Brass:** Timp. (Timpani), Trgl. (Trombone), Gk. (Glockenspiel), Hp. (Harp), and Pao. (Percussion). Dynamics include *f* and *mf*.
- String Ensemble:** Pd. (Piano), C. (Violin), C. (Viola), C. P. (Violoncello), and Vc. (Violone). Dynamics include *pp*, *mf*, and *f*.
- Violins:** Vla. I and Vla. II. Dynamics include *pp*, *mf*, and *f*. There are markings for "Dwh." (Double Whistle) and "Uhn." (Ulna).
- Violas:** Vla. (Violola). Dynamics include *mf*.
- Violoncellos:** Vc. (Violoncello). Dynamics include *mf*.
- Violone:** Vc. (Violone). Dynamics include *mf*.

The score features various musical notations such as slurs, ties, and dynamic markings. A rehearsal mark "E" is present at the beginning of the section. The tempo is marked as  $\text{♩} = 100$ .

This page of the musical score, titled "PES", is page 60. It features a full orchestral and string arrangement. The instruments listed on the left are: Fl. I, Ob., Cl., Bsn., Hrn., Trn., B. Trn. 1, B. Trn. 2, Timp., Trgl., Gk., Bp., Pad., C., C., C. P., Vln. I, Vln. II, Vla., Vlc., and Vcb. The score is written in a minor key and includes various musical notations such as notes, rests, dynamics (e.g., *f*, *ff*), and articulation marks. The page number "60" is located in the top right corner, and the title "PES" is centered at the top.

This page contains a musical score for measures 10 through 105. The instruments listed on the left are: Fl 1, Ob., Ba Cl., Ban., Hrn., Tbn., B Tbn 1, B Tbn 2, Timp., Trgl., Glk., Hp., Pno., Pad., C., C., C. P., Vln. I, Vln. II, Vla., Vc., Vla., and Vc. The score is written in a key signature of two flats and a 3/4 time signature. It features a variety of musical notations including melodic lines, chords, and dynamic markings such as *ppp*, *mf*, and *sfz*. A rehearsal mark '10' is placed at the beginning of each measure. A 'Solo' marking appears above the Vln. I and Vc. staves in the later measures. The page number '61' is located in the top right corner.

Musical score for measures 27-31, featuring Piano (Pno), Violin I (Vln. I), and Violoncello (Vc.).

The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The Piano part (top staff) features a melodic line with slurs and a bass line with chords and slurs. The Violin I part (middle staff) plays a continuous melodic line with slurs. The Violoncello part (bottom staff) plays a continuous melodic line with slurs.

Flute 1

# PES

Maria Jose Alcocer

**Intro**

$\text{♩} = 59$

**A**

**B**

$\text{♩} = 86.3294$

**C**

**D**

**E**

$\text{♩} = 104.8$

PES

Musical score for PES, measures 66-71. The score is written in a single system with two staves. The first staff (measures 66-70) contains a melodic line in a treble clef with a key signature of three flats. It features a series of eighth and sixteenth notes, some beamed together, and a final half note. A dynamic marking of *ff* is placed at the end of the staff. The second staff (measures 71) begins with a dynamic marking of *ppp* and a hairpin. It contains two measures of whole notes, each with a duration of 10. A box containing the letter 'F' and a quarter note followed by '= 95' is positioned above the first measure of this staff.

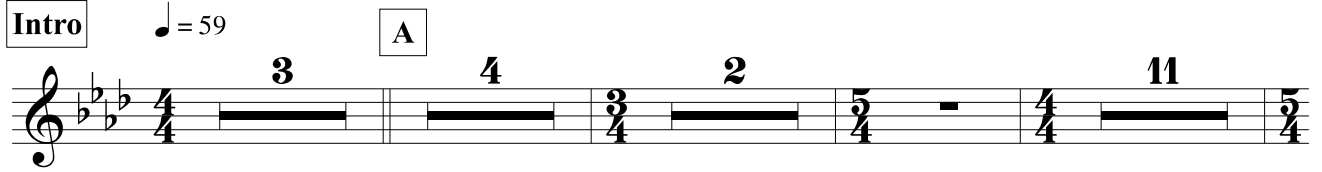


Flute 2

# PES

Maria Jose Alcocer

**Intro** ♩ = 59 A



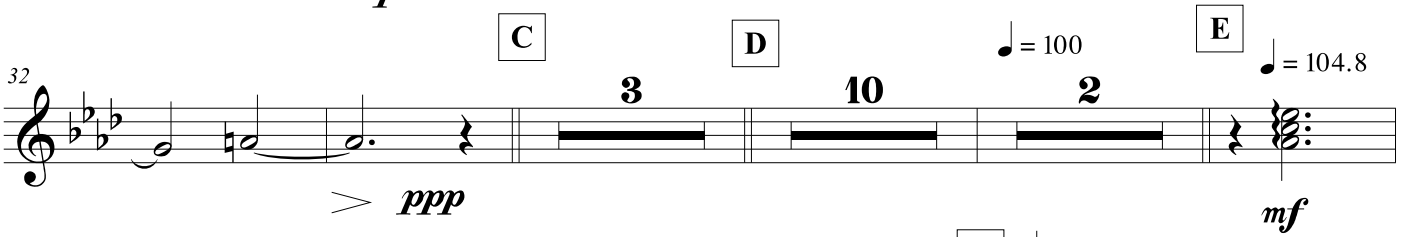
B ♩ = 86.3294

22



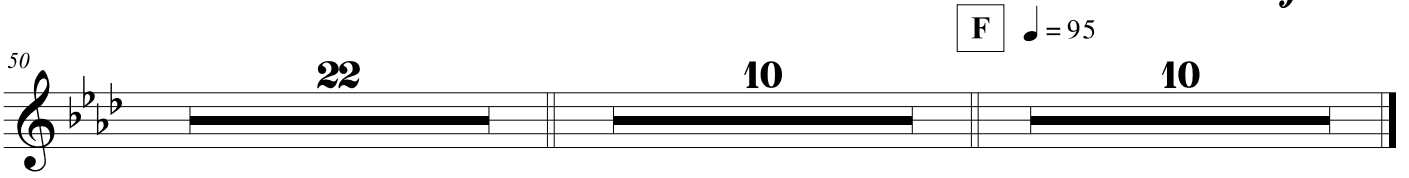
C D ♩ = 100 E ♩ = 104.8

32



F ♩ = 95

50



Oboe

# PES

Maria Jose Alcocer

**Intro**

♩ = 59

**A**

**B**

♩ = 86.3294

22

**C**

**D**

♩ = 100

31

**E**

♩ = 104.8

49

54

60

64

68

**F**

♩ = 95

82

Clarinet in B $\flat$

# PES

Maria Jose Alcocer

Intro

$\text{♩} = 59$

A

B

$\text{♩} = 86.3294$

C

D

$\text{♩} = 100$

E  $\text{♩} = 104.8$

F  $\text{♩} = 95$

Bassoon

# PES

Maria Jose Alcocer

Intro

♩ = 59

A

B

♩ = 86.3294

*p*

C

D

♩ = 100

E

♩ = 104.8

> *ppp*

*mf*

F

♩ = 95

*ff* *ppp*

Horns in F

# PES

Maria Jose Alcocer

**Intro** ♩ = 59

**A** 3 4 2 11

22 **B** 5 **C** 6 **D** 3 10

47 ♩ = 100 **E** ♩ = 104.8

56 *f*

64 *ff* *ppp*

72 **F** ♩ = 95 10 10

Trumpet in B $\flat$

# PES

Maria Jose Alcocer

**Intro**  $\text{♩} = 59$

**A**  $\text{♩} = 59$

**B**  $\text{♩} = 86.3294$

**C**

**D**

**E**  $\text{♩} = 100$   $\text{♩} = 104.8$

**F**  $\text{♩} = 95$

*ff*  $\text{ppp}$

Trombone

# PES

Maria Jose Alcocer

**Intro** ♩ = 59 A

3 4 2 11

22 B ♩ = 86.3294 C D

5 6 3 10

47 ♩ = 100 E ♩ = 104.8

2 6 *f*

59

*f*

64

68 F ♩ = 95

2 10 10

Bass Trombone 1

# PES

Maria Jose Alcocer

**Intro** ♩ = 59 A

3 4 2 11

22 B ♩ = 86.3294 C D

5 6 3 10

47 ♩ = 100 E ♩ = 104.8

2 8

61

*f*

66

*ff*

72 F ♩ = 95

10 10



## Bass Trombone 2

## PES

Maria Jose Alcocer

**Intro** ♩ = 59

**A**

3 4 2 11

22

**B** ♩ = 86.3294 **C** **D**

5 6 3 10

47

**E** ♩ = 100 ♩ = 104.8

2

*mf*

55

61

*f*

68

**F** ♩ = 95

10 10

*ff* *ppp*

Timpani

# PES

Maria Jose Alcocer

**Intro** ♩ = 59 A

22 B ♩ = 86.3294 C D

47 ♩ = 100 E ♩ = 104.8

54

62

70 F ♩ = 95

Triangle

## PES

Maria Jose Alcocer

**Intro** ♩ = 59

**A**

3 4 2 5 4 11 5

22

**B** ♩ = 86.3294 **C** **D** ♩ = 100

5 6 3 10 2

**E** ♩ = 104.8

49

*f* 3 3 3 3 3 *mf* 3

55

3 7 *f*

68

10

**F** ♩ = 95

82

10

# PES

Maria Jose Alcocer

**Intro**

♩ = 59

**A**

**B**

♩ = 86.3294

**C**

**D**

**E**

♩ = 104.8

PES

Musical score for PES, measures 68-71. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. Measure 68 starts with a dynamic marking of *ff* and an articulation marking of *8va*. The melody consists of eighth notes with slurs. Measure 69 continues the eighth-note pattern. Measure 70 features a dotted quarter note followed by an eighth note, with a dynamic marking of *ff* and an articulation marking of *8va*. Measure 71 begins with a dotted quarter note followed by an eighth note, with a dynamic marking of *ff* and an articulation marking of *8va*. Below the staff, there are two measures of rests, each marked with the number **10**. A box containing the letter **F** and a tempo marking of ♩ = 95 are positioned between the two rest measures.

Harp

# PES

Maria Jose Alcocer

Intro

♩ = 59

A

B

♩ = 86.3294

C

D

PES

60 Hp. *f*

Musical staff for measure 60, Hp. part. The staff contains a sequence of notes with a triplet of eighth notes. The dynamic marking *f* is placed below the staff.

64 Hp.

Musical staff for measures 64-67, Hp. part. The treble clef staff shows a melodic line with a slur and a fermata. The bass clef staff shows accompaniment with a slur and a fermata.

68 Hp. *ff*

Musical staff for measures 68-70, Hp. part. The bass clef staff features a melodic line with a slur and a fermata. The dynamic marking *ff* is placed below the staff.

71 Hp. **10** **10** **F** ♩ = 95

Musical staff for measure 71, Hp. part. The staff shows a melodic line with a fermata. Below the staff are two horizontal lines with the number **10** above each. To the right, there is a box containing the letter **F** and a tempo marking ♩ = 95.

Piano

# PES

Maria Jose Alcocer

**Intro** ♩ = 59

**A**

Piano

*mf* *p*

Pno.

*mf*

Pno.

*p*

Pno.

*mf*

Pno.

*mf*



PES

**B**

Pno.

20

21

22

23

24

C

$\text{♩} = 86.3294$

Pno.

25

26

27

28

29

**D**

Pno.

37

38

39

40

41

*mf*

Pno.

42

43

44

45

46

$\text{♩} = 100$

**E**

$\text{♩} = 104.8$

**F**

$\text{♩} = 95$

Pno.

47

48

49

50

51

23

10

23

10

*mf*<sup>3</sup>

PES

84

Pno.

Musical notation for measures 84-87. The right hand has whole rests. The left hand features a descending triplet eighth-note pattern in measures 84-86, followed by a whole note chord in measure 87.

88

Pno.

Musical notation for measures 88-90. The right hand has whole rests. The left hand has chords in measure 88, followed by a descending triplet eighth-note pattern in measures 89-90.

91

Pno.

Musical notation for measures 91-92. The right hand has whole rests. The left hand has a long triplet eighth-note pattern in measure 91, followed by a whole note chord in measure 92.

Synth Pad

## PES

Maria Jose Alcocer

**Intro** ♩ = 59 **A**

Synth Pad

**B** ♩ = 86.3294 **C** **D**

Pad

**E** ♩ = 100 ♩ = 104.8

Pad

**E** ♩ = 104.8

Pad

70

Pad

PES

**ff** *ppp*

**F** ♩ = 95

**10** **10**

Detailed description of the musical score: The score is for a 'Pad' instrument. It begins at measure 70. The treble clef staff contains a fortissimo (**ff**) chord consisting of notes G4, A4, Bb4, and C5. The bass clef staff contains a piano (p) note on G3. In measure 71, the treble clef staff contains a pianissimo (*ppp*) chord with notes G4, A4, Bb4, and C5. The bass clef staff contains a piano (p) note on G3. Measures 72 and 73 are marked with a bold '10' in both staves, indicating a 10-measure rest. Above the first two measures is the instruction 'PES'. Above the third measure is a boxed 'F' followed by a quarter note and '= 95'.

Choir Pad

## PES

Maria Jose Alcocer

**Intro** ♩ = 59 **A**

Choir Pad

**B** ♩ = 86.3294 **C**

Pad

**D** ♩ = 100 **E** ♩ = 104.8

Pad

Pad

Pad

PES

64

Pad

*ff* *ppp*

Detailed description: This musical score for the Pad instrument covers measures 64 to 71. The right hand plays a sequence of chords: a triad of G4, B4, and D5 in measure 64; a dyad of G4 and B4 in measure 65; a triad of G4, B4, and D5 in measure 66; a dyad of G4 and B4 in measure 67; a triad of G4, B4, and D5 in measure 68; a dyad of G4 and B4 in measure 69; a triad of G4, B4, and D5 in measure 70; and a complex chord with G4, B4, D5, and F5 in measure 71. The left hand plays single notes: G3 in measure 64, B3 in measure 65, a whole rest in measure 66, G3 in measure 67, B3 in measure 68, a whole rest in measure 69, G3 in measure 70, and B3 in measure 71. Dynamics are indicated as *ff* (fortissimo) for measures 70 and 71, and *ppp* (pianissimo) for measure 71. A hairpin crescendo is shown over measures 70 and 71.

72

Pad

**F** ♩ = 95

**10** **10**

**10** **10**

Detailed description: This musical score for the Pad instrument covers measures 72 to 75. It consists of four measures of sustained chords. Measures 72 and 73 feature a triad of G4, B4, and D5 in the right hand and a dyad of G3 and B3 in the left hand. Measures 74 and 75 feature a triad of G4, B4, and D5 in the right hand and a dyad of G3 and B3 in the left hand. Each of these four measures is marked with a bold "10", indicating a 10-measure sustain. Above measure 72, there is a box containing the letter "F" followed by a quarter note and "= 95".

Choir Mmm

# PES

Maria Jose Alcocer

**Intro** ♩ = 59

**A** 3 4 2 11

22 **B** ♩ = 86.3294 **C** **D** 5 6 3 10

47 ♩ = 100 **E** ♩ = 104.8 *mf*

56 *f*

64 *ff* *ppp*

72 **F** ♩ = 95 10 10

Choir Oh

# PES

Maria Jose Alcocer

**Intro** ♩ = 59

**A** 3 4 3 2 5 4 11

22 **B** ♩ = 86.3294 **C** **D** 5 6 3 10

47 **E** ♩ = 100 ♩ = 104.8 *mf*

56 *f*

64 *ff* *ppp*

72 **F** ♩ = 95 10 10



Violin I

# PES

Maria Jose Alcocer

**Intro**

$\text{♩} = 59$   
Solo

**A**

Musical staff 1: Intro, measures 1-6. Dynamics: *mf*, *p*. Includes a fermata with a '2' above it.

Musical staff 2: Measures 7-11. Dynamics: *mf*, *p*. Includes a fermata with a '2' above it.

**B**

Musical staff 3: Measures 12-24. Dynamics: *mf*. Includes a fermata with a '7' above it and 'Unis.' marking.

$\text{♩} = 86.3294$

Musical staff 4: Measures 25-33. Dynamics: *mf*, *p*. Includes a fermata with a '2' above it.

**C**

**D**

**E**

$\text{♩} = 100$

$\text{♩} = 104.8$

Musical staff 5: Measures 34-50. Dynamics: *pp*, *mf*. Includes fermatas with '3' and '9' above them.

Musical staff 6: Measures 51-55. Dynamics: *f*. Includes a triplet marking.

Musical staff 7: Measures 56-61. Dynamics: *f*. Includes a fermata.

Musical staff 8: Measures 62-67. Dynamics: *ff*. Includes a fermata.

**F**

$\text{♩} = 95$

Musical staff 9: Measures 68-78. Dynamics: *ppp*. Includes fermatas with '10' and '2' above them.

Solo PES

84 *mf*

89

Detailed description: The image shows two staves of musical notation. The first staff, labeled 'Solo PES', begins at measure 84 with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The music starts with a dynamic marking of *mf*. The first measure contains a sixteenth-note scale: B-flat4, C5, D5, E-flat5, F5, G5. The second measure has a half note G5. The third measure has a sixteenth-note scale: G5, A5, B-flat5, C6, D6, E-flat6. The fourth measure has a half note E-flat6. The fifth measure has a sixteenth-note scale: E-flat6, F6, G6, A6, B-flat6, C7. The sixth measure has a half note C7. The seventh measure has a sixteenth-note scale: C7, B-flat6, A6, G6, F6, E-flat6. The eighth measure has a half note E-flat6. The second staff begins at measure 89 with the same key signature and time signature. It contains three measures of music. The first measure has a sixteenth-note scale: E-flat6, D6, C6, B-flat5, A5, G5. The second measure has a half note G5. The third measure has a sixteenth-note scale: G5, F5, E-flat5, D5, C5, B-flat4. The piece ends with a double bar line at the end of the third measure.

Violin II

# PES

Maria Jose Alcocer

**Intro** ♩ = 59

**A** 3 4 2 11

**B** ♩ = 86.3294

22 *mf* *f* *mf*

**C** 3 **D** 9

32 *p* *pp*

**E** ♩ = 104.8

49 *mf* *f* 3

54 3 *f*

61

**F** ♩ = 95

67 8 10 10

*ff* *ppp*

Viola

# PES

Maria Jose Alcocer

Intro

♩ = 59

A

B

11

♩ = 86.3294

28

C

D

♩ = 100

E

♩ = 104.8

Divisi

37

52

60

F

♩ = 95

68

Cello

# PES

Maria Jose Alcocer

**Intro**

Solo  $\text{♩} = 59$

**A**

Musical notation for measures 1-5. Bass clef, 4/4 time. Dynamics: *mf*, *p*.

Musical notation for measures 6-10. Treble clef, 4/4 time. Dynamics: *mf*, *p*.

Musical notation for measures 11-15. Treble clef, 4/4 time. Dynamics: *mf*.

Musical notation for measures 16-20. Treble clef, 4/4 time. Dynamics: *mf*.

Musical notation for measures 21-29. Treble clef, 4/4 time. Dynamics: *mf*. Section **B** Unis. Tempo:  $\text{♩} = 86.3294$ .

Musical notation for measures 30-35. Bass clef, 4/4 time. Dynamics: *mf*, *> p*. Section **C** Solo.

Musical notation for measures 36-49. Treble clef, 4/4 time. Dynamics: *pp*. Section **D**, **E**. Tempo:  $\text{♩} = 100$ ,  $\text{♩} = 104.8$ .

Musical notation for measures 50-54. Bass clef, 4/4 time. Dynamics: *mf*. Section **Divisi**.

PES

58

Musical staff 58-65 in bass clef, F major, 4/4 time. It features a sequence of chords: F major (octaves), C major (octaves), F major (octaves), C major (octaves), F major (octaves), C major (octaves), F major (octaves), and C major (octaves). A dynamic marking *f* is placed below the staff with a hairpin indicating a crescendo.

66

Musical staff 66-72 in bass clef, F major, 4/4 time. It features a sequence of chords: F major (octaves), C major (octaves), F major (octaves), C major (octaves), F major (octaves), and C major (octaves). A dynamic marking *ff* is placed below the staff with a hairpin indicating a crescendo, followed by a hairpin indicating a decrescendo to *ppp*. A box containing the letter 'F' and a quarter note with "= 95" is located above the staff. The word "Solo" is written above the staff. A fermata is placed over the final chord, with the number "10" above it. The dynamic marking *mf* is placed below the staff.

83

Musical staff 83-88 in treble clef, F major, 4/4 time. It features a melodic line with eighth notes and quarter notes, including a chromatic descent: F4, E4, D4, C4, B3, A3, G3, F3.

89

Musical staff 89-94 in treble clef, F major, 4/4 time. It features a melodic line with quarter notes and half notes, including a chromatic ascent: F3, G3, A3, B3, C4, D4, E4, F4.

Viola Spiccato

# PES

Maria Jose Alcocer

Intro

♩ = 59

A

3 4 2 5 4

B

♩ = 86.3294

11 5 6

C

D

♩ = 100

E

♩ = 104.8

3 10 2 4

*mf*

*f*

*ff*

F

♩ = 95

10 10

Cello Spiccato

# PES

Maria Jose Alcocer

**Intro**

♩ = 59

**A**

**B**

♩ = 86.3294

**C**

**D**

♩ = 100

**E**

♩ = 104.8

*mf*

*f*

**F** ♩ = 95

*ff*



## CONCLUSIONES

El trabajo presentado anteriormente fue desafiante en varios aspectos, tanto en el ámbito teórico, académico y personal. Considero que fue una manera de acercarnos hacia el mundo real y el campo laboral fuera de la universidad, debido a que guiar la composición hacia una versión que funcione auditivamente en conjunto con lo visual es un trabajo en equipo con el director.

Es por ello que, uno de los desafíos más grandes que se presentó fue poder guiar las ideas musicales hacia la visión y comentarios externos, más que personales. Además, pienso que el hecho de poder trabajar con un material original me permitió explorar y desafiarme en el ámbito compositivo con ideas frescas. Incluyendo que, en este caso al recibir comentarios que vienen de personas de otras áreas, me permitió aprender a cómo comunicarme fuera de la teoría musical, y estar más arraigada a la interdisciplinariedad.

Agradezco la oportunidad de presentar este proyecto de titulación que ha sido herramienta de crecimiento académico y persona.

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