

**UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Música (COM)**

**Escena 1: Spring  
Escena 2: Charge**

**Daniel Alejandro Herrera Guerrero**

**Composición para Medios Contemporáneos**

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

Quito, 29 de noviembre de 2024

**UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ****Colegio de Música (COM)****HOJA DE CALIFICACIÓN  
DE TRABAJO DE FIN DE CARRERA****Escena 1: Spring  
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Quito, 29 de noviembre de 2024

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## RESUMEN

En este trabajo, busqué dos cortometrajes de la más alta calidad para crear una composición musical que se ajustara perfectamente a cada uno de ellos. El primero se llama Spring, de Andy Goralczyk, y el segundo, Charge, de Hjalti Hjálmarsson. Utilicé todos los recursos que he ido adquiriendo a lo largo de mi carrera para componer música digna de tan increíbles cortos. Estos contienen armonías únicas, una orquestación intrincada, desarrollo motívico y muchas otras herramientas que me ha brindado mi educación. Espero seguir utilizando estos recursos en el futuro para crear composiciones musicales que inspiren emoción, conexión y sentido a las personas a través de mi arte, y de la colaboración con el mundo cinematográfico.

**Palabras claves:** Composición, Cortos Animados, Música, Orquesta, Film Scoring, Rescores

## ABSTRACT

In this work, I selected two high-quality short films to create a musical composition that would perfectly match each one. The first is called Spring, by Andy Goralczyk, and the second is Charge, by Hjalti Hjálmarsson. I used all the resources I have acquired throughout my studies to compose music worthy of such incredible short films. These include unique harmonies, intricate orchestration, thematic developments, and many other tools provided by my education. I hope to continue using these resources in the future to create musical compositions that inspire emotion, connection, and meaning for people through my art, and through collaboration with the world of cinema.

**Keywords:** Composition, Animated Shorts, Music, Orchestra, Film Scoring, Rescores

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## INTRODUCCIÓN

La música es una de las formas más poderosas de expresión humana, capaz de transmitir emociones, contar historias y revelar aspectos profundos de nuestra condición. De manera similar, el cine es un medio único que nos hace reír, llorar y reflexionar sobre la vida y nuestro propósito. Al combinar ambos, se crea una experiencia aún más impactante. Esto lo descubrieron los directores al integrar música clásica en vivo en sus películas, y lo entendió Charles Chaplin, quien componía para sus propios filmes como *City Lights* (1931). Con la llegada del cine sonoro, la música se convirtió en un componente clave para cautivar a las audiencias, como en clásicos de la época dorada como *Con la muerte en los talones* (Alfred Hitchcock, 1959) y *El mago de Oz* (Victor Fleming, 1939). Mi objetivo es ser parte de este mundo donde la música y la imagen se unen para contar historias que expresan la humanidad.

Por eso estudié Composición para Medios Contemporáneos y realicé este proyecto. Compuse música para dos cortos que me cautivaron profundamente: *Spring*, una animación sobre una niña que debe traer la primavera utilizando un cristal mágico, y *Charge*, una historia sobre un hombre en un futuro distópico que lucha por salvar a su ser querido. Ambos cortos transmiten mensajes importantes sobre la naturaleza, la humanidad y el impacto de la tecnología. Mi música busca resaltar estos mensajes, acompañando los momentos clave con grandes pasajes orquestales y texturas sutiles que complementan la narrativa visual.

Para *Spring* utilicé música orquestal, con sonidos que evocan la belleza de la naturaleza, mientras que para *Charge* creé un score más moderno, incorporando orquesta, sintetizadores y guitarras eléctricas para reflejar la energía del corto. Al final, volví a un sonido más orgánico para enfatizar la humanidad del protagonista. A continuación, se presentará la orquestación detallada que utilicé para ambas composiciones, así como los scores completos.

## ORQUESTACIÓN, SCORES Y PARTICELLAS: SPRING

En esta sección incluiré todos los instrumentos que utilicé para crear el score de *Spring*, al igual que las librerías de instrumentos digitales que usé para recrearlas en el video en sí. Siguiendo eso incluiré el score completo y las particellas de todos los instrumentos.

### ***Vientos Madera***

- Flautín - BBC Symphony Orchestra
- Flauta 1 - BBC Symphony Orchestra
- Flauta 2 - BBC Symphony Orchestra
- Oboe - BBC Symphony Orchestra
- Oboe 2 - BBC Symphony Orchestra
- Clarinete en Bb - BBC Symphony Orchestra
- Clarinete en Bb 2 - BBC Symphony Orchestra
- Fagot - BBC Symphony Orchestra

### ***Vientos Metáles***

- Trompa en F 1 y 2 - BBC Symphony Orchestra
- Trompa en F 3 y 4 - BBC Symphony Orchestra
- Trompeta - BBC Symphony Orchestra
- Trompeta 2 - BBC Symphony Orchestra
- Trombón - BBC Symphony Orchestra
- Trombón 2 - BBC Symphony Orchestra
- Tuba - BBC Symphony Orchestra

### ***Cuerdas***

- Violín
- Violín 1 - BBC Symphony Orchestra
- Violín 2 - BBC Symphony Orchestra
- Viola - BBC Symphony Orchestra
- Violonchelo - BBC Symphony Orchestra
- Contrabajo - BBC Symphony Orchestra

### ***Teclados***

- Celesta - BBC Symphony Orchestra
- Piano - Kontakt - Noire Pure

Arpa - BBC Symphony Orchestra

### ***Coros***

- Mujer lead (u) - Kontakt - Factory Library
- Hombre Lead (u) - Kontakt - Factory Library
- Alto - Kontakt - Factory Library
- Tenor - Kontakt - Factory Library
- Bajo - Kontakt - Factory Library
- Micahs Choir: Warp Fracture (Coro procesado) - Spitfire Labs

### ***Percusión***

- Timbales 29', 26' - Symphony Essentials Percussion
- Platillo - Symphony Essentials Percussion
- Caja China (Woodblock) - Kontakt - Factory Library
- Cortinilla (Chimes) - Kontakt - Factory Library
- Pandereta - Kontakt - Factory Library
- Triángulo - Kontakt - Factory Library
- Tam Tam - Kontakt - Factory Library
- Taikos - Kontakt - Factory Library
- Toms - Symphony Essentials Percussion
- Caja - Symphony Essentials Percussion



***Daniel Herrera***

Flautín       $\text{♩} = 83.5$

Flauta       $\text{♩} = 87.8$

Flauta 2       $\text{♩} = 85.8$

Oboe       $\text{♩} = 92.4$

Oboe 2

Clarinete en Sib

Clarinete en Sib 2

Fagot       $\text{♩} = 92.4$

Trompa en Fa 1 & 2

Trompa en Fa 3 & 4

Trompeta en Sib

Trompeta en Sib 2

Trombón

Trombón 2

Tuba

Timbales

Caja clara

Toms

Takos

Pattillo suspendido

Tam-tam

Cortinilla

Tríngulo

Caja china

Pandereta

Celosía

Piano

Arpa

Mujer Lead

Hombre (Lead)

Alto

Tenor

Bajo

Choir Fractured (Labs)

Violin 1

Violin 1 (Div.)

Violin 2

Violin 2 (Div.)

Viola

Viola (Div.)

Violoncello

Contrabajo

17

accel.  $\text{♩} = 100.4$

Pno.

Arp.

V. (Lead)

A.

T.

B.

Vln. 1

Vln. 1 (Div.)

Vln. 2

Vln. 2 (Div.)

Vla.

Vla. (Div.)

Vc.

Cb.

29

Fl.

Fl. 2

Ob.

Ob. 2

Cl. en Sib

Fg.

Cor. en Fa 1 & 2

Cor. en Fa 3 & 4

Tpt. en Sib

Tpt. en Sib 2

Tbn.

Tbn. 2

Tha.

Timb.

Caj. Cls.

Toms

Tlos.

Plat. Sua

Tam

V. (Lead)

H. (Lead)

A.

T.

B.

Vln. 1

Vln. 1 (Div.)

Vln. 2

Vln. 2 (Div.)

Vla.

Vc.

Ch.

41

Fl. 1  
Fl. 2  
Ob.  
Cl. en Sib

Cor. en Fa 1 & 2  
Cor. en Fa 3 & 4  
Tpt. en Sib  
Tpt. en Sib 2  
Thm.  
Thm. 2  
Thm.

Timb.

Caj. Cl.  
Toms  
Toms  
Plat. Sus

T.  
Vln. 1  
Vln. 1 (Div.)  
Vln. 2  
Vln. 2 (Div.)  
Vla.  
Vc.  
Cb.

47 rall.  $\text{♩} = 92.7$

Fl. 2 ff

Ob. ff

Cl. en Sib

Cl. en Sib2 pp p

Fag. ff

Cor. en Fa 1 & 2 ff

Cor. en Fa 3 & 4 ff

Tpt. en Sib f

Thn. 2 f

Tha. ff

Cort.  $\frac{3}{4}$  p

Tria.  $\frac{3}{4}$  p

Cel. pp p  $\ddot{\text{2a}}$  p  $\ddot{\text{2a}}$  p  $\ddot{\text{2a}}$  p  $\ddot{\text{2a}}$  p

Pno. ppp  $\ddot{\text{2a}}$  p ff  $\ddot{\text{2a}}$  ff  $\ddot{\text{2a}}$  ff  $\ddot{\text{2a}}$  ff

Arp. ff  $\ddot{\text{2a}}$  ff  $\ddot{\text{2a}}$  ff  $\ddot{\text{2a}}$  ff  $\ddot{\text{2a}}$  ff

T. ff

Chr Frct. (Laba) ff f f p

Vln. 1 fff pp Unis. pp f p f p

Vln. 1 (Div.) fff p p f f

Vln. 2 fff pizz. p mp pizz. pizz. ff p

Vln. 2 (Div.) fff pp f p f p

Vla. f

Vc. fff pizz. p

Cb. ff



A page from a musical score, numbered 74 at the top left. The score is for a large orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. en Bb), Triangle (Tri.), Cymbal Chimes (Cym. Ch.), Cello (Cel.), Piano (Pno.), Bassoon (Bass.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Double Bass (Vcl. (Dv.)), and Trombone (Tr.). The music is divided into measures by vertical bar lines. Various musical elements are present: sustained notes (e.g., sustained notes on the first measure), rhythmic patterns (e.g., eighth-note patterns in the second measure), dynamic markings (e.g., dynamics like ppp, f, and mf), and performance instructions (e.g., 'Unis.' for unison playing). The score is written on multiple staves, each with its corresponding instrument name.

78

Fl.

Pl. 2

Ob.

Ob. 2

Cl. en Sib

Cl. en Sib2

Fag.

Cor. en Fa 1 & 2

Cor. en Fa 3 & 4

Tpt. en Sib

Tbn.

Timb.

Plat. Sus.

Cort.

Tria.

Caj. Ch.

Ptba.

Cel.

Pno.

Arp.

V. (Lead)

H. (Lead)

A.

Chr. Prcr. (Labs)

Vln. 1

Vln. 2

Vln. 2 (Div.)

Vcl.

Flautín

20

# Spring

Daniel Herrera

Musical score for Flautín, page 20, section Spring. The score consists of seven measures. Measure 1:  $\text{♩} = 83.5$ , 4. Measure 2:  $\text{♩} = 87.8$ , 5. Measure 3:  $\text{♩} = 85.8$ , 4;  $\text{♩} = 92.4$ , 3. Measure 4: 2. Measure 5: 4. Measure 6: 2. Measure 7: 2.

Musical score for Flautín, page 20, section Spring. Measures 24-27. Measure 24:  $f$  (fortissimo),  $mf$  (mezzo-forte). Measure 25: accel. (accelerando),  $\text{♩} = 100.4$ . Measure 26: 16. Measure 27:  $\text{♩} = 105.2$ , rall. (rallentando), 2.

Musical score for Flautín, page 20, section Spring. Measures 49-56. Measure 49:  $\text{♩} = 92.7$ , 13. Measure 50:  $\text{♩} = 88.3$ , 4. Measure 51:  $\text{♩} = 92.1$ , 4. Measure 52: 5. Measure 53: 2. Measure 54: 3. Measure 55: 2. Measure 56: 11.

Musical score for Flautín, page 20, section Spring. Measure 90:  $\text{♩} = 94.3$ .

Flauta

## Spring

Daniel Herrera

**1** ♩ = 83.5      ♩ = 87.8

71

*f*

*ppp*

*p*

*tr*

*f*

79

*>p*

*f*

*ff*

*p*

90

*ff*

*ppp*

Flauta 2

## Spring

Daniel Herrera

♩ = 83.5      ♩ = 87.8      ♩ = 85.8      ♩ = 92.4

Oboe

## Spring

Daniel Herrera

$\text{J} = 83.5$

$\text{J} = 87.8$

$\text{J} = 85.8$        $\text{J} = 92.4$

$\text{Div.}$

$\text{f} \quad \text{mf}$

$\text{Div.}$

$\text{f}$        $\text{Unis.}$

$\text{accel. } \text{J} = 100.4$

$\text{tr}$

$\text{J} = 105.2$

$\text{rall.}$        $\text{J} = 92.7$

$\text{p} \quad \text{f}$

$\text{ff} \quad \text{f}$

$\text{mf} \quad \text{f}$

$\text{J} = 88.3$

$\text{ff} \quad \text{f}$

$\text{f}$

$\text{J} = 92.1$        $\text{J} = 94.3$

$\text{ff} \quad \text{f}$

$\text{mp} \quad \text{mf}$

$\text{p} \quad \text{f}$

$\text{ff} \quad \text{ppp}$

$\text{ff} \quad \text{ppp}$

This sheet music for Oboe, titled "Spring" by Daniel Herrera, spans ten staves. The first staff begins with a tempo of J = 83.5. It includes dynamic markings p, mf, f, and ppp, and time signature changes between 4/4 and 3/4. The second staff starts at J = 87.8 with a dynamic f. The third staff features a tempo change to J = 85.8 and a dynamic mf. The fourth staff begins at J = 92.4 with a dynamic f. The fifth staff contains a dynamic marking Div. The sixth staff starts at J = 100.4 with a dynamic tr. The seventh staff begins at J = 105.2 with a dynamic rall. The eighth staff starts at J = 92.7 with a dynamic f. The ninth staff includes dynamic markings p, f, ff, and f. The tenth staff ends with a dynamic ff and a pp dynamic. Various time signatures are used throughout, including 4/4, 3/4, and 2/4. Performance techniques such as 'rall.' (rallentando) and 'tr' (trill) are indicated. The score concludes with a dynamic 2.

Oboe 2

25

# Spring

Daniel Herrera

Musical score for Oboe 2, featuring five staves of music with various dynamics, time signatures, and performance instructions.

**Staff 1:** Measures 1-19. Time signature changes between 4/4, 3/4, 4/4, 3/4, 2/4, 3/4, and 2/4. Dynamics: dynamic markings at the beginning, followed by *f*, *ff* (with a crescendo), *f*, and *p*.

**Staff 2:** Measures 20-29. Time signature changes between 2/4, 5/4, 3/4, 3/4, 7/8, and 8/8. Dynamics: *ff* (crescendo), *f*, *f*, and *p*. Performance instruction: *accel.*  $\text{♩} = 100.4$  with a trill symbol.

**Staff 3:** Measures 32-41. Time signature changes between 13/16, 2/2, 2/2, 3/4, 5/4, 2/2, 3/4, and 2/2. Dynamics: *f* (crescendo), *ff*, and *f*.

**Staff 4:** Measures 66-75. Time signature changes between 3/4, 4/4, 5/4, 2/2, 3/4, 2/2, 3/4, and 2/2. Dynamics: *f* (crescendo), *ff*, *f*, *ff*, and *f*.

**Staff 5:** Measures 83-92. Time signature changes between 2/2, 3/4, 2/2, 3/4, 2/2, 3/4, and 2/2. Dynamics: *f* (crescendo), *ff*, *f*, *ff*, and *f*. Performance instruction: *p* (decrescendo).

Clarinete en Sib

## Spring

Daniel Herrera

3  $\text{♩} = 83.5$

$p$   $f$   $ppp$

2  $\text{♩} = 85.8$

$p <$

11  $\text{mf}$   $p$   $p < mf$   $p$   $p < mf$   $p$   $f >$

$\text{Unis.}$

18 Div.  $\text{3}$   $\text{accel. } \text{♩} = 100.4$

$mf$   $f$

29  $\text{tr}$   $\text{tr}$   $\text{tr}$   $\text{tr}$

$f$   $p$   $f$

38  $\text{tr}$   $\text{tr}$   $\text{tr}$

$mf$   $p$   $ff$

44  $\text{rall. } \text{2}$   $\text{2}$   $\text{♩} = 105.2$   $\text{♩} = 92.7$   $\text{7}$   $\text{Div.}$

$f$

60  $\text{Unis.}$   $\text{mf}$   $f$   $\text{♩} = 92.1$   $\text{3}$

$p$   $f$   $ff$   $f$   $ff$   $f$

70  $\text{♩} = 94.3$

$p$   $mf$   $p$   $> p <$   $p <$

78  $f$   $ff$   $f$   $ff$

86  $\text{Div.}$   $\text{tr}$   $\text{2}$

$f$   $ff$   $sff$   $ppp$

## Clarinete en Sib 2

# Spring

Daniel Herrera

The musical score consists of six staves of music for a string instrument. The first staff starts at  $\text{♩} = 83.5$  in 4/4 time, followed by measures at  $\text{♩} = 87.8$  in 5/4 time,  $\text{♩} = 85.8$  in 4/4 time,  $\text{♩} = 92.4$  in 3/4 time, and ends with a measure in 3/4 time marked *mf*. The second staff begins at measure 19 with a dynamic *f*, followed by three measures marked *sff*, then a measure in 5/4 time, another in 3/4 time, and a final measure in 3/4 time marked *accel.*. The third staff starts at  $\text{♩} = 100.4$  in 16/8 time, followed by a measure in 3/4 time, a measure in 2/2 time marked *rall.*, a measure in 2/2 time, and ends with a dynamic *pp* followed by a measure in 3/4 time marked *p*. The fourth staff starts at measure 55 with a dynamic *mf*, followed by a measure in 3/4 time marked *p*, a measure in 2/2 time marked *f*, and ends with a measure in 3/4 time, a measure in 4/4 time marked  $\text{♩} = 92.1$ , and a measure in 4/4 time marked  $\text{♩} = 94.3$ . The fifth staff starts at measure 71 with a dynamic *ff*, followed by measures in 4/4 time, 5/4 time, 2/4 time, 3/4 time, 2/4 time, 11/4 time, 3/4 time, 3/4 time, and 4/4 time. The sixth staff starts at measure 94 with a dynamic *ppp*.

Fagot

## Spring

Daniel Herrera

♩ = 83.5      ♩ = 87.8      ♩ = 85.8      ♩ = 92.4  
**4**                  *tr* ~~~~~          **2**          **4**      **3**

Trompa en Fa 2

## Spring

Daniel Herrera

**1**  $\text{♩} = 83.5$  **4**

**2**  $\text{♩} = 87.8$  *mf*

**3**  $\text{♩} = 85.8$  **4**  $\text{♩} = 92.4$  **2**

*ppp*

**16**

*mf* **4**  $f$  **3**  $p$  **4**  $mf$  **5**  $p$  **4**  $p$  **3**  $f$

**25** **accel.**  $\text{♩} = 100.4$

*mf* **3**  $p$  **7**  $f$  **8**  $ff$  **7**  $ff$  **8**  $ff$

**33**

**41** **rall.**

**49**  $\text{♩} = 92.7$  **13**  $\text{♩} = 88.3$   $\text{♩} = 92.1$

**70**  $\text{♩} = 94.3$   $ff >$  **3** **3** **3**  $f$  **ff** **3**  $f$

**84**

*mf* **4**  $p$  **3**  $p$  **4**  $ff$  **3**  $ff$  **4**  $ff$  **3**  $p$

**95**

Trompa en Fa

## Spring

Daniel Herrera

$\text{♩} = 83.5$   $\frac{3}{4}$

$\text{♩} = 87.8$   $\frac{3}{4}$

$\text{♩} = 85.8$   $\frac{4}{4}$   $\text{♩} = 92.4$   $\frac{3}{4}$

$p$  —  $mf$  —  $p$

17

$\text{♩} = 100.4$   $\text{accel.}$

$f$  —  $ff$  —  $f$  —  $ff$  —  $f$

26

$f$  —  $ff$  —  $p$  —  $f$  —  $f$  —  $ff$  —  $f$  —  $f$

35

$f$  —  $ff$  —  $p$  —  $f$  —  $f$  —  $p$  —  $mf$  —

$\text{♩} = 105.2$   $\text{rall.}$  —  $\text{♩} = 92.7$   $\frac{13}{4}$   $\text{♩} = 88.3$

$f$  —  $mf$  —  $f$  —  $mf$  —  $ff$  —  $f$  —  $ff$

43

$ff >$   $f$  —  $ff$

$\text{♩} = 92.1$   $\text{♩} = 94.3$

$ff$  —  $f$  —  $ff$

64

$f$  —  $ff$  —  $f$  —  $ff$

74

$f$  —  $ff$  —  $f$  —  $ff$

86

$f$  —  $ff$  —  $ff$  —  $ppp$

Trompeta en Sib

## Spring

Daniel Herrera

♩ = 83.5      ♩ = 87.8      ♩ = 85.8      ♩ = 92.4  
**4**                    **3**                    **4**                    **3**

## Spring

Daniel Herrera

$\text{♩} = 83.5$     $\text{♩} = 87.8$     $\text{♩} = 85.8$     $\text{♩} = 92.4$

27      **accel.**  $\dots$     $\text{♩} = 100.4$

**13**

45       $\text{♩} = 105.2$

rall.  $\dots$     $\text{♩} = 92.7$    **13**       $\text{♩} = 88.3$     $\text{♩} = 92.1$

70       $\text{♩} = 94.3$

**11**      **6**

Trombón

## Spring

Daniel Herrera

$\text{♩} = 83.5$   $\text{♩} = 87.8$   $\text{♩} = 85.8$   $\text{♩} = 92.4$

20  $\text{♩} = 100.4$

29

36  $\text{♩} = 105.2$

42  $\text{rall.}$   $\frac{2}{2}$

49  $\text{♩} = 92.7$   $\text{♩} = 88.3$   $\text{♩} = 92.1$   $\text{♩} = 94.3$

72

94  $p$

## Trombón 2

# Spring

Daniel Herrera

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**9**

**10**

**11**

**12**

**13**

**14**

**15**

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Tuba

## Spring

Daniel Herrera

$\text{♩} = 83.5$        $\text{♩} = 87.8$

$\text{♩} = 85.8$        $\text{♩} = 92.4$

22       $\text{♩} = 100.4$

accel.       $\text{♩} = 100.4$

37       $\text{♩} = 105.2$

rall. - - -

49       $\text{♩} = 92.7$        $\text{♩} = 88.3$        $\text{♩} = 92.1$

$\text{♩} = 94.3$

72       $\text{♩} = 5$

<img alt="Musical score for Tuba, Spring. Measure 72: 3/4 time, bass clef. Measures 73-74: 2/4 time, bass clef. Measures 75-76: 3/4 time, bass clef. Measures 77-78: 2/4 time, bass clef. Measures 79-80: 3/4 time, bass clef. Measures 81-82: 2/4 time, bass clef. Measures 83-84: 3/4 time, bass clef. Measures 85-86: 2/4 time, bass clef. Measures 87-88: 3/4 time, bass clef. Measures 89-90: 2/4 time, bass clef. Measures 91-92: 3/4 time, bass clef. Measures 93-94: 2/4 time, bass clef. Measures 95-96: 3/4 time, bass clef. Measures 97-98: 2/4 time, bass clef. Measures 99-100: 3/4 time, bass clef. Measures 101-102: 2/4 time, bass clef. Measures 103-104: 3/4 time, bass clef. Measures 105-106: 2/4 time, bass clef. Measures 107-108: 3/4 time, bass clef. Measures 109-110: 2/4 time, bass clef. Measures 111-112: 3/4 time, bass clef. Measures 113-114: 2/4 time, bass clef. Measures 115-116: 3/4 time, bass clef. Measures 117-118: 2/4 time, bass clef. Measures 119-120: 3/4 time, bass clef. 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## Timbales

# Spring

Daniel Herrera

26      accel.  $\text{♩} = 100.4$

**6**      **4**

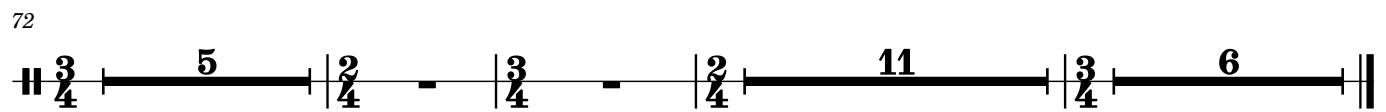
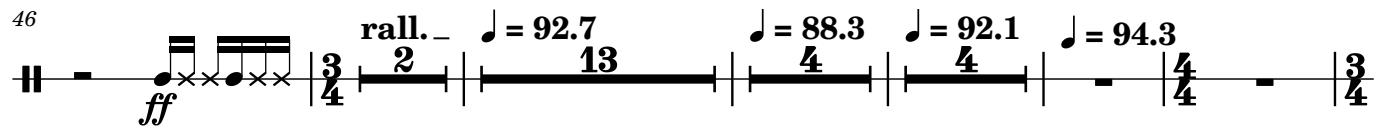
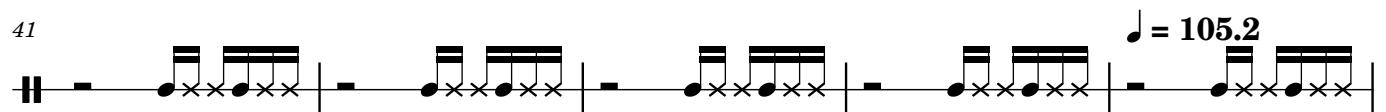
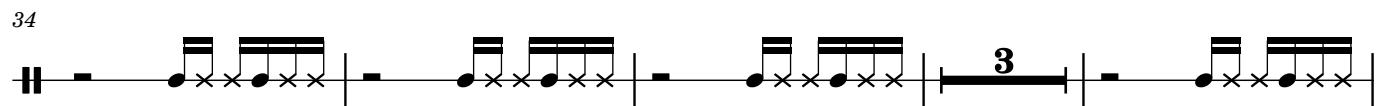
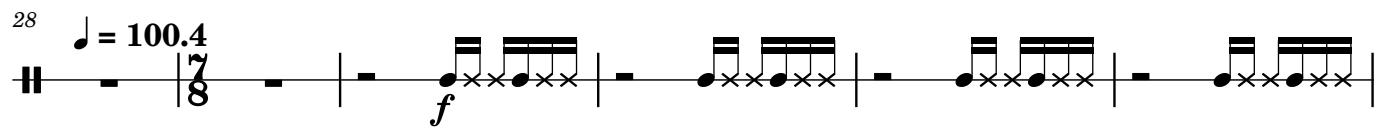
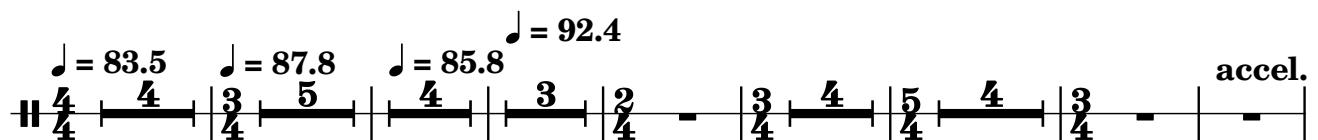
*p < f*      *p < f*      *p < f*

Musical score for page 10, measures 5-10. The score consists of two staves. The top staff has measure numbers 5, 10, and 5 above the bars. The bottom staff has dynamic markings *p* and *ff* below the staff.

Caja clara

## Spring

Daniel Herrera



Toms

## Spring

Daniel Herrera

$\text{♩} = 83.5$     $\text{♩} = 87.8$     $\text{♩} = 85.8$     $\text{♩} = 92.4$

**4**      **5**      **4**      **3**      **2** -      **4**      **4**      **5**      **3** -      -

28       $\text{♩} = 100.4$

**4**

**f**

37

**4**       $\text{♩} = 105.2$

46

rall. -       $\text{♩} = 92.7$        $\text{♩} = 88.3$        $\text{♩} = 92.1$        $\text{♩} = 94.3$

**2**      **13**      **4**      **4**      **4**

**ff**

72

**5**

**11**

**6**

## Taikos

# Spring

Daniel Herrera

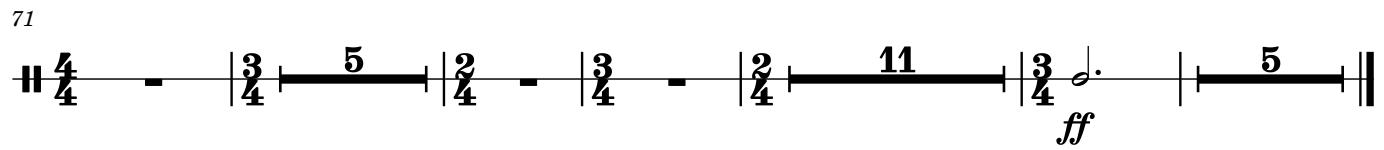
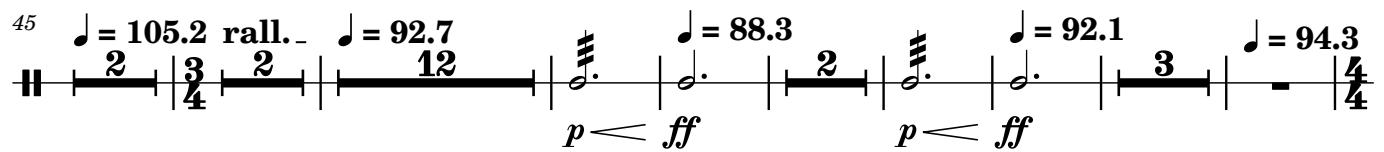
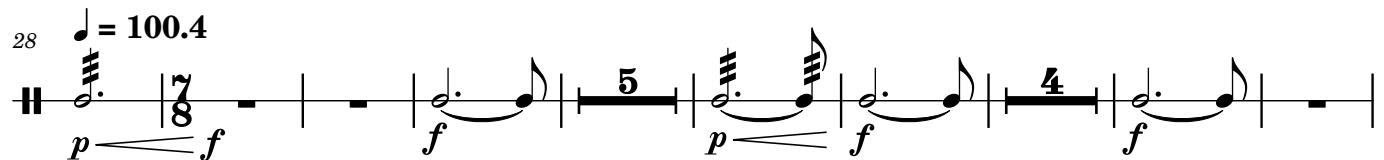
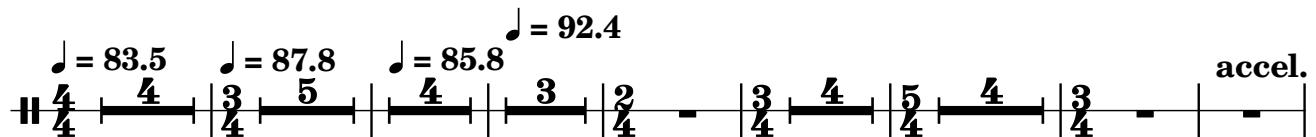
The sheet music consists of six staves of music for a solo instrument. The first staff starts at  $\text{♩} = 83.5$  with a 4/4 time signature. The second staff begins at  $\text{♩} = 87.8$  with a 5/4 time signature. The third staff starts at  $\text{♩} = 85.8$  with a 4/4 time signature and a 3/4 measure. The fourth staff begins at  $\text{♩} = 92.4$ . The fifth staff starts at  $\text{♩} = 100.4$  with a dynamic *f*. The sixth staff begins at  $\text{♩} = 105.2$ . The seventh staff starts at  $\text{♩} = 92.7$  with a 2/13 time signature. The eighth staff begins at  $\text{♩} = 88.3$  with a 4/4 time signature. The ninth staff begins at  $\text{♩} = 92.1$  with a 4/4 time signature. The tenth staff begins at  $\text{♩} = 94.3$ . The eleventh staff starts at  $\text{♩} = 5$ . The twelfth staff begins at  $\text{♩} = 11$ . The thirteenth staff begins at  $\text{♩} = 6$ . The score includes dynamics such as *rall.*, *accel.*, and *f*.

Platillo suspendido

40

# Spring

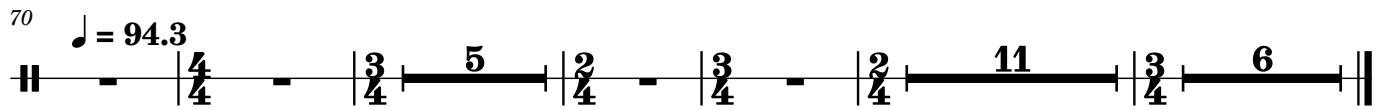
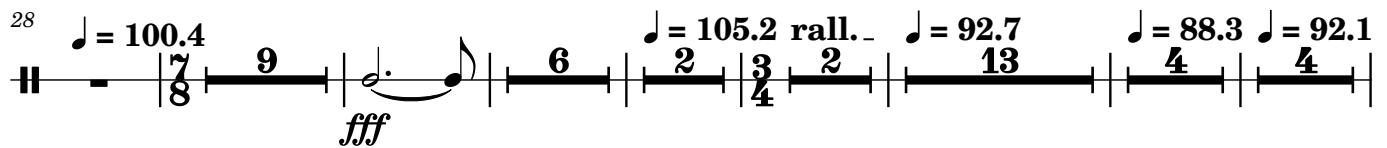
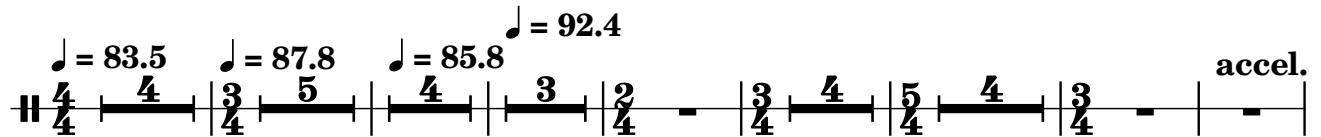
Daniel Herrera



Tam-tam

Daniel Herrera

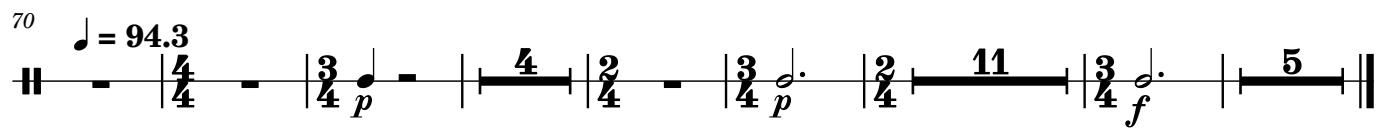
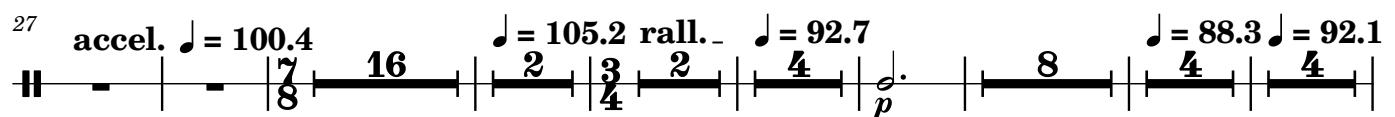
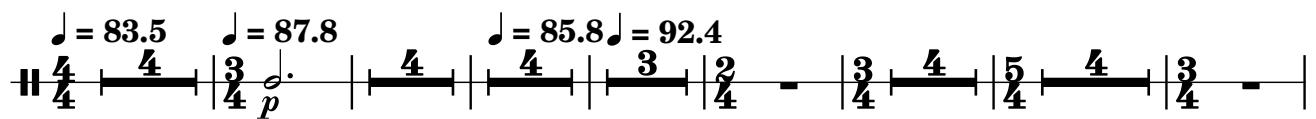
## Spring



Cortinilla

## Spring

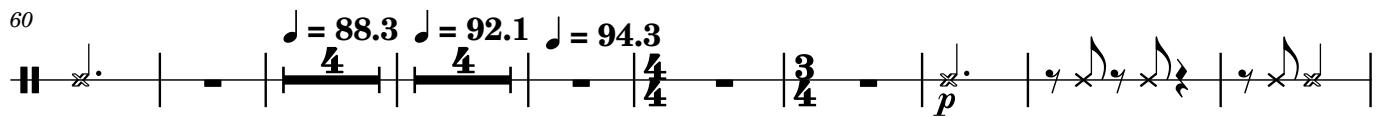
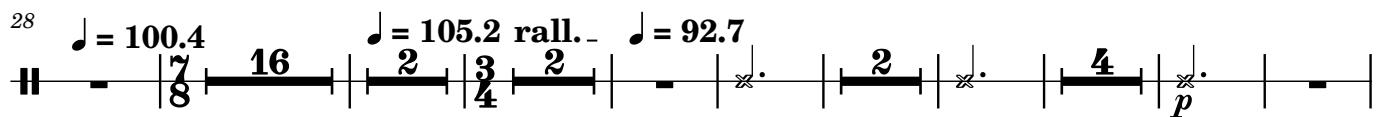
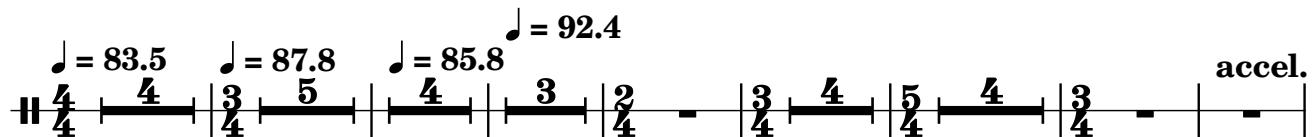
Daniel Herrera



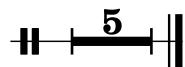
Triángulo

## Spring

Daniel Herrera



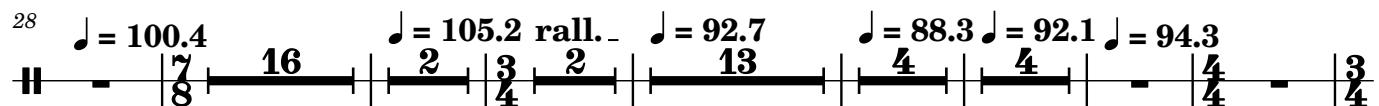
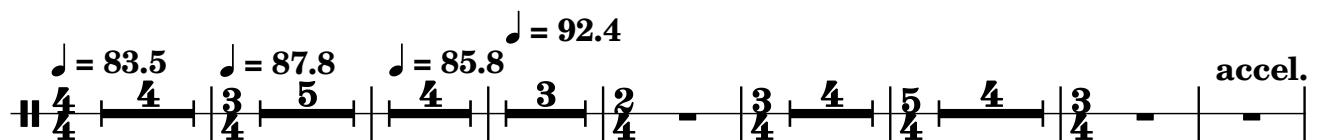
91



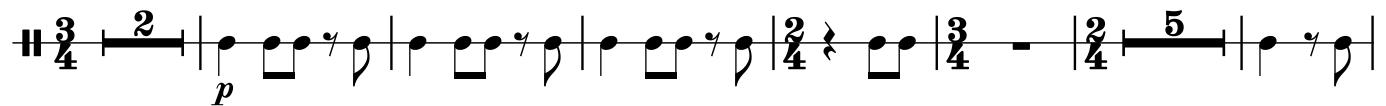
Caja china

## Spring

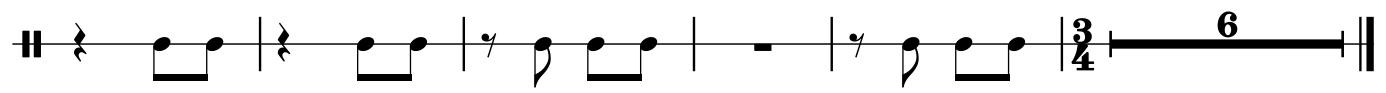
Daniel Herrera



72



85



Pandereta

# Spring

Daniel Herrera

Musical score for page 72, measures 1-10. The score consists of ten measures. Measures 1-3 are in common time (indicated by a '4'). Measure 1 starts with a whole note followed by a half note. Measure 2 starts with a half note followed by a quarter note. Measure 3 starts with a quarter note followed by a eighth note. Measures 4-10 are in common time (indicated by a '4'). Measure 4 starts with a half note followed by a quarter note. Measure 5 starts with a quarter note followed by a eighth note. Measures 6-10 start with a eighth note followed by a quarter note. Measures 7-10 have a dynamic marking 'mf' below them.

89

1

2

# Celesta

# Spring

Daniel Herrera

accel.

**28**       $\text{♩} = 100.4$       **16**       $\text{♩} = 105.2$  rall. -       $\text{♩} = 92.7$   
 $\ddot{\text{x}}\ddot{\text{o}}.$

**56**       $\text{♩} = 88.3$   
 $\text{♩} = 4$   
 $p$        $mf$   
 $\ddot{\text{x}}\ddot{\text{o}}.$        $\ddot{\text{x}}\ddot{\text{o}}.$        $\ddot{\text{x}}\ddot{\text{o}}.$

**66**       $\text{♩} = 92.1$   
 $\text{♩} = 4$        $\text{♩} = 94.3$   
 $\ddot{\text{x}}\ddot{\text{o}}.$        $\ddot{\text{x}}\ddot{\text{o}}.$        $\ddot{\text{x}}\ddot{\text{o}}.$

**75**       $f$       **11**       $f$   
 $\ddot{\text{x}}\ddot{\text{o}}.$        $\ddot{\text{x}}\ddot{\text{o}}.$        $\ddot{\text{x}}\ddot{\text{o}}.$

**92**  
 $\ddot{\text{x}}\ddot{\text{o}}.$        $\ddot{\text{x}}\ddot{\text{o}}.$

## Piano

# Spring

Daniel Herrera

Sheet music for piano, page 10, measures 15-29. The music is in 4/4 time, with various tempo changes indicated by metronome markings above the staves.

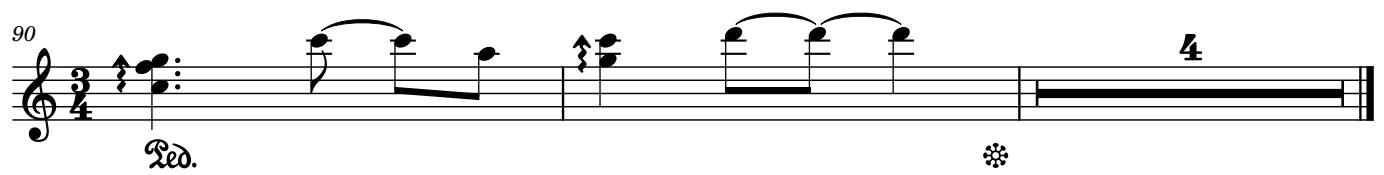
**Measures 15-19:** The music begins with a dynamic of  $p$  (pianissimo) and a tempo of  $\text{♩} = 83.5$ . It transitions through  $\text{♩} = 87.8$  and  $\text{♩} = 85.8$ . The dynamics change to  $mf$  (mezzo-forte) and finally  $f$  (fortissimo). The tempo at the end of this section is  $\text{♩} = 92.4$ .

**Measure 20:** The tempo is  $\text{♩} = 100.4$ . The dynamic is  $ff$  (fortississimo).

**Measures 23-25:** The tempo is  $\text{♩} = 105.2$ . The dynamic is  $ff$  (fortississimo). The measure 25 tempo is  $\text{♩} = 100.4$ .

**Measure 26:** The tempo is  $\text{♩} = 105.2$ . The dynamic is  $ff$  (fortississimo).





Arpa

# Spring

Daniel Herrera

## Spring

Daniel Herrera

♩ = 83.5   ♩ = 87.8   ♩ = 85.8   ♩ = 92.4  
 4            5            4            3            4            4            f ————— ff

Hombres

## Spring

Daniel Herrera

$\text{♩} = 83.5$     $\text{♩} = 87.8$     $\text{♩} = 85.8$     $\text{♩} = 92.4$

accel.

28    $\text{♩} = 100.4$     $f$  —  $ff$  —  $p$

6

45    $\text{♩} = 105.2$  rall.    $\text{♩} = 92.7$     $\text{♩} = 88.3$     $\text{♩} = 92.1$

3

70    $\text{♩} = 94.3$    5   5    $f$  —

88    $ff$  —  $p$

Alto

## Spring

Daniel Herrera

1       $\text{♩} = 83.5$        $\text{♩} = 87.8$        $\text{♩} = 85.8$        $\text{♩} = 92.4$

15       $f$        $mf$        $f$        $ff$

25      accel.       $p$        $f$        $ff$        $mf$        $f = 105.2$

47      rall.       $2$        $11$        $p$        $f$        $ff$        $f$        $ff$        $sf$        $ff$        $sf$

69       $ff$        $p$        $f = 94.3$        $5$        $11$        $ff$

92       $p$

Tenor

## Spring

Daniel Herrera

♪ = 83.5      ♪ = 87.8      ♪ = 85.8      ♪ = 92.4      *mf* < *f*      *ff*

*f*      *ff*      *accel.* ♪ = 100.4  
p

*mf*      *f*      *mf*      *f* <      ♪ = 105.2

rall.      ♪ = 92.7

13      ♪ = 88.3      ♪ = 92.1      ♪ = 94.3

5      11      6

Bajo

55

# Spring

Daniel Herrera

♩ = 83.5      ♩ = 87.8      ♩ = 85.8      ♩ = 92.4  
4                5                4                3  
2/4 -      3/4 -      5/4 -      3/4 -      -  
accel.

28      ♩ = 100.4  
p ————— f ————— mf ————— f  
7/8      1flat

37      8      ♩ = 105.2 rall. -      ♩ = 92.7      ♩ = 88.3      ♩ = 92.1  
2      2      13      f ————— ff > f  
11      6  
8/8      2/2      3/4      13/13      11/11      3/4

69      ♩ = 94.3  
mf  
2/2      4/4      5/4      2/2      3/4      4/4      11/11      3/4

Alto 2

56

# Spring

Daniel Herrera

Musical score for Alto 2, page 56, measures 1-10. The score consists of ten measures of music. Measure 1 starts with a quarter note at  $\text{J} = 83.5$  in 4/4 time. Measures 2-4 follow with quarter notes at  $\text{J} = 87.8$ ,  $\text{J} = 85.8$ , and  $\text{J} = 92.4$  respectively, all in 4/4 time. Measures 5-10 show a pattern of 4/4, 3/4, 2/4, 3/4, 5/4, 4/4, 3/4, and 2/4 time signatures. The tempo increases to  $\text{J} = 92.4$  by measure 10. An instruction "accel." is placed at the end of the section.

Musical score for Alto 2, page 56, measures 28-35. Measure 28 begins with a quarter note at  $\text{J} = 100.4$ . Measures 29-30 show a 16th-note pattern starting at 16th-note triplets and transitioning to eighth-note triplets. Measure 31 starts with a eighth-note at  $\text{J} = 105.2$  followed by a "rall." (rallentando) and a eighth-note at  $\text{J} = 92.7$ . Measures 32-35 continue with eighth-note triplets at  $\text{J} = 92.7$ .

Musical score for Alto 2, page 56, measures 55-62. Measures 55-57 feature eighth-note triplets at  $\text{J} = 94.3$ . Measure 58 starts with a dynamic *p*. Measures 59-60 show a 3/4 time signature with eighth-note triplets at  $\text{J} = 88.3$ . Measures 61-62 show a 4/4 time signature with eighth-note triplets at  $\text{J} = 92.1$ .

Musical score for Alto 2, page 72-75. Measures 72-74 feature eighth-note triplets at  $\text{J} = 94.3$ . Measures 75-77 show a 2/4 time signature with eighth-note triplets at  $\text{J} = 94.3$ . Measures 78-80 show a 3/4 time signature with eighth-note triplets at  $\text{J} = 94.3$ .

Musical score for Alto 2, page 82-85. Measures 82-84 feature eighth-note triplets at  $\text{J} = 94.3$ . Measures 85-87 show a 5/4 time signature with eighth-note triplets at  $\text{J} = 94.3$ . Measures 88-90 show a 6/4 time signature with eighth-note triplets at  $\text{J} = 94.3$ .

Violín 1

## Spring

Daniel Herrera

*J = 83.5*

*n << mf* — *pp* *f* *f* — *ppp*

*J = 85.8*

*pp* — *p* *p* — *pp* *f* *f*

*J = 92.4*

*ff* *f* — *ff*

*Div.*

*f* — *ff* *f* — *ff*

*f* — *ff* *f* — *ff*

*accel. J = 100.4*

*f*

*ff*

*sf*

*ff* *f*

*ff*

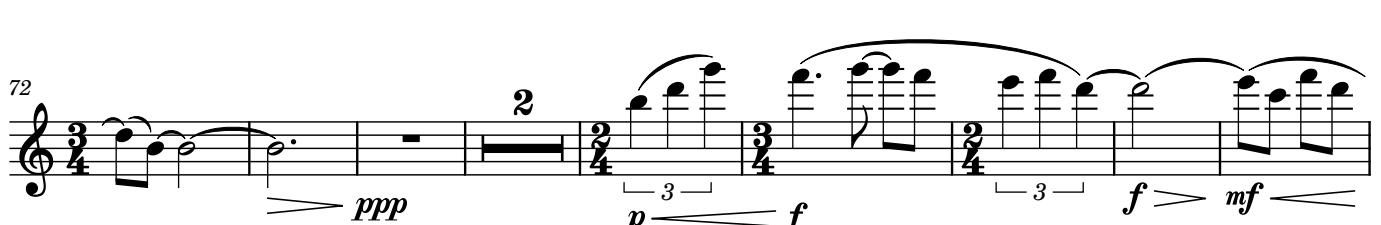
2

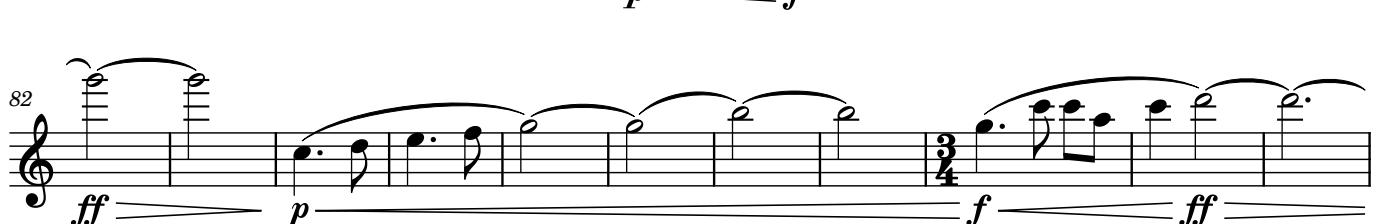
43 

46 

53 

64 

72 

82 

93 

## Violín 1 (Div)

# Spring

Daniel Herrera

$\text{♩} = 83.5$     $\text{♩} = 87.8$     $\text{♩} = 85.8$     $\text{♩} = 92.4$   
**4**              **5**              **4**      **3**              **2**      **-**      **3**      **4**      **5**  
**4**              **5**              **4**      **3**              **2**      **-**      **3**      **4**      **5**  
*p*

**24**              **accel.**       $\text{♩} = 100.4$   
**3**      **4**      **5**      **6**      **7**      **8**  
*f*      *ff*      *mf*      *f*      *f*

**33**  
*ff*      *f*      *ff*      *ff*      *mf*      *ff*

**42**  
*p*       $\text{♩} = 105.2$       **rall.**       $\text{♩} = 92.7$   
*mf*      *ff*      *f*      *fff*  
**8**

**57**  
*p*      *f*      *ppp*  
 $\text{♩} = 88.3$        $\text{♩} = 92.1$        $\text{♩} = 94.3$   
**4**      **4**      **4**

**72**  
**3**      **4**      **5**      **2**      **-**      **3**      **-**      **2**      **11**      **3**      **4**      **6**  
**4**      **4**      **4**      **4**      **-**      **3**      **-**      **2**      **11**      **3**      **4**      **6**

Violín 2

60

## Spring

Daniel Herrera

**1**  $\text{♩} = 83.5$   $\text{♩} = 87.8$

**8**  $\text{♩} = 85.8$   $\text{♩} = 92.4$

**18** Div. Unis.

**25** Div. accel.  $\text{♩} = 100.4$

**32**

**35**

**38**

**41**

**44**  $\text{♩} = 105.2$  rall.  $\text{fff}$

2

Musical score for string bass, page 10, measures 49-50. The score shows two measures of music. Measure 49 starts with a fermata over the first note, followed by a dynamic of *p*, then *mp*. The instruction "pizz." is written above the staff. Measure 50 begins with a dynamic of *p*, followed by a measure repeat sign ("4"). The dynamic changes to *mf* in the middle of the measure. Measure 50 ends with a dynamic of *p*, followed by *arco* markings above the staff.

62

♩ = 88.3  
Unis.

♩ = 92.1

♩ = 94.3

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

♩ = 94.3

71

71

$\text{G} \ \frac{4}{4}$   $\text{G} \ \frac{3}{4}$   $\text{G} \ \frac{3}{4}$   $\text{G} \ \frac{3}{4}$  - 2  $\text{G} \ \frac{3}{4}$   $\text{G} \ \frac{3}{4}$   $\text{G} \ \frac{3}{4}$   $\text{G} \ \frac{3}{4}$

$\gg ppp$   $p \longrightarrow f$   $f \gg$

82

Musical score for page 81, measures 1-2. The score consists of two staves. The first staff starts with a dynamic of *mf*, followed by a measure of *p*. The second staff begins with *Div.* (Divisi) and ends with *ff* (fortissimo). Measure 1 ends with a fermata over the first note of the second staff. Measure 2 ends with a fermata over the last note of the second staff. The key signature is one sharp, and the time signature is  $\frac{3}{4}$ .

90

Musical score for piano, page 10, measures 90-91. The score is in 3/4 time, treble clef, dynamic f. Measure 90 starts with a forte dynamic. Measure 91 begins with a piano dynamic. Measure 92 ends with a piano dynamic.

## Violín 2 (Div)

# Spring

Daniel Herrera

Musical score for string instruments, likely cello or double bass, featuring ten staves of music with various dynamics, time signatures, and performance instructions.

**Measure 1:**  $\text{♩} = 83.5$ ,  $\frac{4}{4}$  time. Dynamics:  $f$ .

**Measure 2:**  $\text{♩} = 87.8$ ,  $\frac{5}{4}$  time.

**Measure 3:**  $\text{♩} = 85.8$ ,  $\frac{4}{4}$  time;  $\text{♩} = 92.4$ ,  $\frac{3}{4}$  time.

**Measure 4:**  $\text{♩} = 100.4$ ,  $\frac{3}{4}$  time, marked "accel."

**Measure 5:**  $\text{ff}$ ,  $p$ ;  $f$ ,  $ff$ ,  $p$ .

**Measure 6:**  $f$ ,  $ff$ ,  $f$ ,  $mf$ .

**Measure 7:**  $\text{ff}$ ,  $ff$ ,  $p$ ,  $ff$ ,  $mf$ ,  $f$ ,  $fff$ .

**Measure 8:**  $\text{ff}$ ,  $ff$ ,  $p$ ,  $ff$ ,  $mf$ ,  $f$ ,  $fff$ .

**Measure 9:**  $\text{rall.}$

**Measure 10:**  $\text{(rall.)}$ ,  $\text{♩} = 92.7$ .

**Measure 11:**  $pp$ ,  $pp$ ,  $p$ .

**Measure 12:**  $\text{♩} = 88.3$ ,  $\frac{3}{4}$  time;  $\text{♩} = 92.1$ ,  $\frac{4}{4}$  time;  $\text{♩} = 94.3$ ,  $\frac{5}{4}$  time.

**Measure 13:**  $p$ ,  $f$ ,  $f$ .

**Measure 14:**  $\text{pizz.}$ ,  $5$ ,  $p$ ,  $f$ ,  $f$ .

**Measure 15:**  $2$ ,  $\frac{3}{4}$  time,  $f$ .

**Measure 16:**  $3$ ,  $3$ ,  $3$ ,  $3$ .

**Measure 17:**  $3$ ,  $3$ ,  $3$ .

**Measure 18:**  $p$ .

Viola

## Spring

Daniel Herrera

$\text{♩} = 83.5$

$\text{♩} = 87.8$

$\text{♩} = 85.8$

$\text{♩} = 92.4$

$\text{♩} = 100.4$  **2**

$\text{♩} = 105.2$  **2**

$\text{♩} = 92.7$  **11**

$\text{♩} = 88.3$  **Div.**

$\text{♩} = 94.3$  **pizz.**

$\text{♩} = 92.1$

$\text{♩} = 67.5$  **11**

$\text{♩} = 67.5$  **6**

9

19

23

25

33

48

67

75

Viola (Div)

## Spring

Daniel Herrera

$\text{♩} = 83.5$        $\text{♩} = 87.8$        $\text{♩} = 85.8$        $\text{♩} = 92.4$

25      accel.  $\text{♩} = 100.4$       **16**       $\text{♩} = 105.2$  rall.       $\text{♩} = 92.7$

*f* ————— *ff* > *p*

62       $\text{♩} = 88.3$        $\text{♩} = 92.1$

*f* ————— *ff* ————— *f* ————— *ff* ————— *f* —————

69       $\text{♩} = 94.3$

*p* ————— *ppp*

79      **11**      **6**

Violonchelo

## Spring

Daniel Herrera

**2** ♩ = 83.5      ♩ = 87.8

8      ♩ = 85.8      ♩ = 92.4

18      ♩ = 100.4

23      ♩ = 100.4

25      accel.      ♩ = 100.4

31      ♩ = 100.4

35      ♩ = 100.4

37      ♩ = 100.4

40      ♩ = 100.4

2

42

*p*

*f* *ff* *ff* *f*

46

*fff*

*p*

60

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

68

*ff* *p*

77

*f* *f* *mf*

86

*ff* *f*

93

*ppp*

Contrabajo

67

# Spring

Daniel Herrera

Musical score for Contrabass (Bassoon) featuring ten staves of music. The score includes dynamic markings such as *f*, *ff*, *fff*, *p*, *accel.*, *pizz.*, *rall.*, *arco*, and *ff*. Tempos are indicated by  $\text{♩} = 83.5$ ,  $\text{♩} = 87.8$ ,  $\text{♩} = 85.8$ ,  $\text{♩} = 92.4$ ,  $\text{♩} = 100.4$ ,  $\text{♩} = 105.2$ ,  $\text{♩} = 92.7$ ,  $\text{♩} = 88.3$ ,  $\text{♩} = 92.1$ , and  $\text{♩} = 94.3$ . Measure numbers 1 through 78 are marked along the left side of the score.

1  $\text{♩} = 83.5$   $\frac{4}{4}$   $\text{♩} = 87.8$   $\frac{5}{4}$   $\text{♩} = 85.8$   $\frac{4}{4}$   $\text{♩} = 92.4$   $\frac{3}{4}$   $\text{♩} = 100.4$   $\frac{2}{4}$

22  $\text{♩} = 83.5$   $\frac{5}{4}$   $\text{♩} = 87.8$   $\frac{4}{4}$   $\text{♩} = 85.8$   $\frac{3}{4}$   $\text{♩} = 92.4$   $\frac{2}{4}$   $\text{♩} = 100.4$   $\frac{2}{4}$

31  $\text{♩} = 105.2$   $\text{♩} = 92.7$   $\text{♩} = 88.3$   $\text{♩} = 92.1$

38  $\text{♩} = 83.5$   $\frac{4}{4}$   $\text{♩} = 87.8$   $\frac{4}{4}$   $\text{♩} = 85.8$   $\frac{3}{4}$   $\text{♩} = 92.4$   $\frac{2}{4}$   $\text{♩} = 100.4$   $\frac{2}{4}$

45  $\text{♩} = 83.5$   $\frac{4}{4}$   $\text{♩} = 87.8$   $\frac{4}{4}$   $\text{♩} = 85.8$   $\frac{3}{4}$   $\text{♩} = 92.4$   $\frac{2}{4}$   $\text{♩} = 100.4$   $\frac{2}{4}$

67  $\text{♩} = 83.5$   $\frac{4}{4}$   $\text{♩} = 87.8$   $\frac{4}{4}$   $\text{♩} = 85.8$   $\frac{3}{4}$   $\text{♩} = 92.4$   $\frac{2}{4}$   $\text{♩} = 100.4$   $\frac{2}{4}$

78  $\text{♩} = 83.5$   $\frac{4}{4}$   $\text{♩} = 87.8$   $\frac{4}{4}$   $\text{♩} = 85.8$   $\frac{3}{4}$   $\text{♩} = 92.4$   $\frac{2}{4}$   $\text{♩} = 100.4$   $\frac{2}{4}$

## ORQUESTACIÓN, SCORE Y PARTICELLAS – CHARGE

En esta sección presentare la orquestación usada en la composición del corto *Charge* al igual que todas las librerías de instrumentos digitales que utilicé para recrearlas en el video en sí.

Siguiendo eso incluiré el score completo y las particellas de todos los instrumentos.

### ***Vientos Madera***

- Flautín - BBC Symphony Orchestra
- Flauta - BBC Symphony Orchestra
- Oboe - BBC Symphony Orchestra
- Clarinete en Bb - BBC Symphony Orchestra
- Fagot - BBC Symphony Orchestra

### ***Vientos Metales***

- Trompa en F (Lead) - BBC Symphony Orchestra
- Trompa en F - BBC Symphony Orchestra
- Trompeta - BBC Symphony Orchestra
- Trombon Tenor - BBC Symphony Orchestra
- Tuba - BBC Symphony Orchestra

### ***Cuerdas***

- Violín 1- BBC Symphony Orchestra
- Violín 2 - BBC Symphony Orchestra
- Viola - BBC Symphony Orchestra
- Violonchelo - BBC Symphony Orchestra
- Contrabajo- BBC Symphony Orchestra

Bateria

### ***Guitarras***

- Guitarra Electrica 1
- Guitarra Electrica 2 - Kontakt 7 - Session Guitarist Electric Sunburst Deluxe
- Guitarra Electrica 3 - Kontakt 7 - Session Guitarist Electric Sunburst Deluxe
- Guitarra Electrica 4 - Kontakt 7 - Session Guitarist Electric Sunburst Deluxe
- Guitarra Electrica 5 - Kontakt 7 - Session Guitarist Electric Sunburst Deluxe
- Guitarra Electrica 6 - Kontakt 7 - Session Guitarist Electric Sunburst Deluxe
- Guitarra Acústica

Piano - Kontakt - Noire Dark

**Percusión (Action Strikes)**

- Sintetizador de percusión 1 - Action Strikes 4/4 - Kontakt 7 – “Custom”
- Sintetizador de percusión 2 - Action Strikes 7/8 - Kontakt 7 – “Odd Rythms 7/8 A - 8th feel”
- Sintetizador de percusión 3 - Action Strikes 7/8 - Kontakt 7 – “Odd Rythms 7/8 A - 8th feel”
- Sintetizador de percusión 4 - Action Strikes 3/4 - Kontakt 7 – “Odd Rythms 3/4 C - 16th feel”
- Sintetizador de percusión 5 - Action Strikes 6/8 - Kontakt 7 – “Odd Rythms 6/8 A - 8th feel”

**Sintetizadores**

- Sintetizador 1 - Jupiters Organ - Ethereal Earth
- Sintetizador 2 - Factory - Ethereal Earth
- Sintetizador 3 - Zener Cards - Ethereal Earth
- Sintetizador 4 - Ethoric Body - Ethereal Earth
- Sintetizador 5 - Foggy Choir - Ethereal Earth



*Daniel Herrera*

*J = 137*

MX In

Flautín

Flauta

Oboe

Clarinete en Sib

Fagot

Trompa en Fa 1 & 2

Trompa en Fa 3 & 4

Trompeta en Sib

Trombón

Tuba

Batería

Piano de cola

Sintetizador de Percusión 1

Sintetizador de Percusión 2

Sintetizador de Percusión 3

Sintetizador de Percusión 4

Sintetizador de Percusión 5

Sintetizador 1

Sintetizador 2

Sintetizador 3

Sintetizador 4

Sintetizador 5

Guitarra eléctrica 1

Guitarra eléctrica 2

Guitarra eléctrica 3

Guitarra eléctrica 4

Guitarra eléctrica 5

Guitarra eléctrica 6

Guitarra acústica

Violín

Violín 2

Viola

Violonchelo

Contrabajo

17

Fl. *p* — *f* — *mf*  
Ob. *p* — *f* — *mf*  
Cl. en Sib *p* — *f* — *mf*  
Fg. *p* — *f* — *mf*  
Cor. en Fa 3 & 4 *f*  
Tpt. en Sib *p* — *f*  
Tbn.  
Tba.  
Sint. Perc. 1 *p*  
Sint. Perc. 2 *f*  
Sint. Perc. 4 *p*  
Sint. 1 *p* — *f*  
Sint. 2 *p* — *f*  
Sint. 3 *f*  
Sint. 4 *p*  
Sint. 5 *p* — *mf* — *mf*  
Guit. El. 1 *mf*  
Vln. *f* — *p* — *mf* — *f* — *f* — *p*  
Vln. 2 *p* — *Unis.* — *mf* — *f* — *p*  
Vla.  
Vc.

28

Fl. *p* — *f* — *p*  
Ob. *p* — *f* — *p*  
Cl. en Sib *p* — *f* — *p*  
Fg. *p* — *f* — *p*  
Cor. en Fa 1 & 2 *p* — *f* — *p*  
Cor. en Fa 3 & 4 *p* — *f* — *p*  
Tpt. en Sib *p* — *f* — *p*  
Tbn. *p* — *f* — *p*  
Sint. Perc. 3 *p* — *f* — *mf*  
Sint. Perc. 4 *p* — *f* — *mf*  
Sint. 1 *mf*  
Sint. 2 *f* — *p*  
Sint. 4 *p* — *mf*  
Sint. 5 *p* — *f*  
Guit. El. 1 *p* — *f* — *p*  
Guit. El. 2 *p* — *f* — *p*  
Vln. *p* — *f* — *ff*  
Vln. 2 *p* — *f* — *p*  
Vla. *p* — *f* — *p*  
Vc. *f* — *p* — *Spiccato.* — *p* — *pizzicato*  
Cb. *p* — *f* — *mf*

40 ♩ = 125

Fl.

Ob.

Cl. en Sib

Cor. en Fa 3 & 4

Tpt. en Sib

Tbn.

Tba.

Sint. Perc. 2

Sint. Perc. 3

Sint. 1

Sint. 2

Sint. 5

Guit. El. 1

Guit. El. 2

Guit. El. 6

Vln.

Vln. 2

Vla.

Vc.

Cb.

51 *Flutter.*

Fln. *p* *f*

Fl. *f* *p*

Ob. *p* *f*

Cor. en Fa 1 & 2 *p* *f* *p* *f*

Cor. en Fa 3 & 4 *f* *f* *mf*

Tpt. en Sib *f* *ff*

Tbn. *mf* *f* *mf*

Bat. Start Rock (Apoyar las guitarras) Subir intensidad Hit

Sint. Perc. 2

Sint. Perc. 3 *f*

Sint. 1 *p*

Sint. 2 *p* *f*

Sint. 4 *p* *f*

Sint. 5 *p* *mf* *p* *f*

Guit. El. 1 *f*

Guit. El. 2 *f*

Guit. El. 3 *fff*

Guit. El. 4 *ff* *fff*

Guit. El. 5 *ff*

Guit. El. 6 *ff*

Vln. *p* *f* *ff*

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

Vla. *p*

Vc. *mf* *f* *p*

Cb.

A detailed musical score page for orchestra and band, numbered 61. The score is arranged in two systems. The top system features woodwind instruments (Flute, Clarinet in C, Horn in F/B-flat, Trumpet in C, Trombone, Bassoon) and brass instruments (Tuba). The bottom system features strings (Violin 1, Violin 2, Viola, Cello), electric guitars (Guitar 1-6), and a battery (Bat.). The score includes dynamic markings like ff, f, p, mf, and sf, as well as performance instructions such as 'Fill Rapido', 'Nada', 'Hit Rock', 'Spiccato', and 'bartok'. Measure 61 consists of 8 measures, with measure 8 ending on a double bar line.

Fl. *f* *ff* > *f*

Ob.

Cl. en Sib

Fg. *f* *ff* > *f*

*f* *ff* > *f*

Cor. en Fa 1 & 2 *pp* *mf* *pp*

Cor. en Fa 3 & 4 *pp* *mf* *pp* *mf* *p*

Tpt. en Sib *ff*

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

Tba. *f*

Final *p*

Pno. *p* *f* *p* *p* *p*

Sint. Perc. 5 *mf*

Sint. 1 *f* *p* *f* *p*

Sint. 5 *p* *p* *mf*

Guit. El. 1 *f*

Guit. El. 2

Guit. El. 4 *sf*

Guit. El. 6

Vln. *p* *f* > *p* *p* *f* *f*

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

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

Vc. *p* *f* *f* *p*

Cb. *ordinario* *p* *mf* *p* *mf*

*Div.*

81

Fl. *f*

Ob. *ff* *p*

Cl. en Sib *>f*

Fg. *ff* *p*

*J = 125* *J = 120* *J = 103*

Cor. en Fa 1 & 2 *f* *ff* *p*

Cor. en Fa 3 & 4 *f* *p*

Tpt. en Sib *ff* *ff* *p*

Tbn. *ff* *p*

Pno. *f* *p* *ff*  
(*Reo.*) \* \* \*

Sint. 1 *p* *f* *p*

Sint. 2 *p* *f* *p*

Sint. 3 *p* *mf* *mf* *p*

Sint. 4 *p* *pp*

Sint. 5 *p* *f* *pp* *p*

Guit. El. 1 *f* *ff*

Guit. El. 2 *ff*

Guit. El. 3 *ff*

Guit. El. 4 *ff*

Guit. El. 5 *ff*

Guit. El. 6 *ff*

Guit. *p*

Vln. *f* *ff* *n-p*

Vln. 2 *f* *ff*

Vla. *f* *p* *ff*

Vc. *f* *ff*

Cb. *p*

Musical score for orchestra and piano, page 98. The score includes parts for Flute, Clarinet in B-flat, Horn in F major, Trumpet in B-flat, String Quartet (Violin 1, Violin 2, Cello), Double Bass, and Piano. The piano part features a melodic line with dynamic markings like *p*, *f*, and *mf*. The strings provide harmonic support with sustained notes and rhythmic patterns.

Musical score for orchestra and piano, page 108-109. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. en Sib), Bassoon (Fag.), Horn in F (Cor. en Fa 1 & 2), Trumpet in B-flat (Tpt. en Sib), Piano (Pno.), String quartet (Sint. 4, Sint. 5), Guitars (Guit.), Violin (Vln.), Violin II (Vln. 2), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The score is divided into three sections: measures 108-111 (Flute solo with piano accompaniment), measures 112-115 (String quartet and piano), and measures 116-119 (String quartet and piano). Measure 119 concludes with a dynamic of  $p$ .

118  $\text{♩} = 140$

Fln.  $p-f$

Fg.  $p-f$

Cor. en Fa 1 & 2  $f$

Cor. en Fa 3 & 4  $p-f-p$

Tba.  $pp-mf$

Pno.  $p-f$   
(R.R.) \*

Sint. Perc. 1  $mf$

Sint. 1  $p-f-p$

Sint. 2  $f-p$

Sint. 3  $mp$

Sint. 4  $pp$

Sint. 5  $pp$

Guit.

Vln.  $p-f-p$

Vln. 2  $p-f-p$

Vcl.  $mf-p$

Vla.  $p$

Vcl.  $p-f$

137

Sint. Perc. 1

Sint. 1  $p-f-p$

Sint. 3

Sint. 4

Vln.  $A A A A$

Vla.  $D D D D$

Flautín

Flauta

Oboe

Clarinete en Sib

Fagot

Trompa en Fa 1 & 2

Trompa en Fa 3 & 4

Trompeta en Sib

Trombón

Tuba

Batería

Piano de cola

Sintetizador de Percusión 1

Sintetizador de Percusión 2

Sintetizador de Percusión 3

Sintetizador de Percusión 4

Sintetizador de Percusión 5

Sintetizador 1

Sintetizador 2

Sintetizador 3

Sintetizador 4

Sintetizador 5

Guitarra eléctrica 1

Guitarra eléctrica 2

Guitarra eléctrica 3

Guitarra eléctrica 4

Guitarra eléctrica 5

Guitarra eléctrica 6

Guitarra acústica

Violín

Violín 2

Viola

Violonchelo

Contrabajo

Flautín

## Charge

Daniel Herrera

$\text{♩} = 137$  **4** MX In **4** **2** - **8** **9** **4** **1** - **7**

32 **3**  $\text{♩} = 130$   $\text{♩} = 135$  **11**  $\text{♩} = 140$   $\text{♩} = 125$   $\text{♩} = 140$  Flutter. *p*

52 **9** **3**

70 **7**  $\text{♩} = 130$  **2** **2** **2** **3**  $\text{♩} = 125$  **7**  $\text{♩} = 120$

96  $\text{♩} = 103$  **10** **4** **2** - **4** **2** - **2** **3**  $\text{♩} = 93$   $\text{♩} = 77$  *p*

118  $\text{♩} = 140$  **3** **2** - **4** **32**

**9**

Flauta

## Charge

Daniel Herrera

**1** *d = 137*

8

2

*p* *f* *p*

15

*p* *f* *p*      *p* *f* *mf*

19

*mf* *f* *mf*      2      3

*p* *f*

28

*p* *f* *p*      2      3

*p* *f*

35

*d = 130*

*p*      *mf*

*d = 135*

*p*      *f*

*d = 140*

*p*

43

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

47

3      *d = 125*      *d = 140*

*f*      *p*

6

64

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

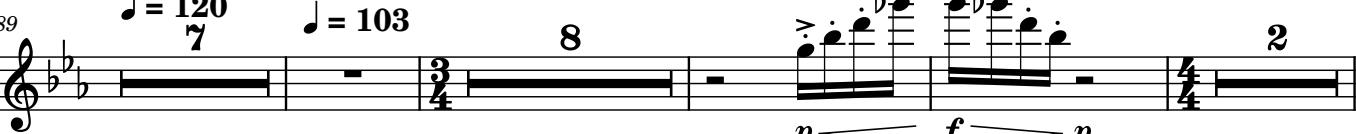
67

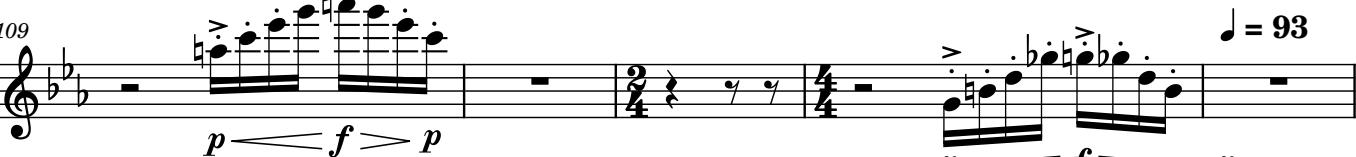
3      5      *d = 130*      6

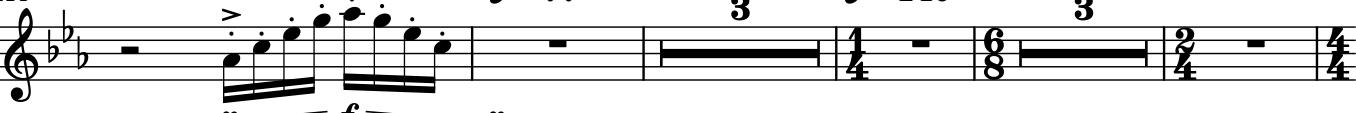
*f* *ff* *f*      *f* *ff* *f*

2

79 

89 

109 

114 

124 



Oboe

## Charge

Daniel Herrera

**1**  $\text{♩} = 137$  8

**20**

**21**  $\text{♩} = 130$

**31**  $\text{♩} = 135$   $\text{♩} = 140$

**44**  $\text{♩} = 125$   $\text{♩} = 140$

**53**  $\text{tr}$   $\text{tr}$  **54** **9** **3** **6**

**70**  $\text{♩} = 130$

**83**  $\text{tr}$  **3**  $\text{♩} = 125$   $\text{♩} = 103$  **10** **3**  $\text{tr}$

**111**  $\text{♩} = 93$   $\text{♩} = 77$   $\text{♩} = 140$  **32**

**9**

## Clarinete en Sib

# Charge

Daniel Herrera

**8**  
*p < f = mf*

**23**  
*p — f*

**35**  
*f — p*  
**46**  
*f*

**56**  
*p — f*

**66**  
*f < ff > f*  
**79**  
*p — f*  
*f < ff > f*

**89**  
*p — f > p*  
**109**  
*p — f > p*

**120**  
*3*  
**32**

# Fagot

## Charge

Daniel Herrera

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Daniel Herrera

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## Trompa en Fa 2

## Charge

Daniel Herrera

$\text{♩} = 137$

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$\text{♩} = 135$

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$\text{♩} = 125$

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$\text{♩} = 130$

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$\text{♩} = 120$

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$\text{♩} = 93$

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$\text{♩} = 140$

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Trompeta en Sib

89

## Charge

Daniel Herrera

**21**  $\text{♩} = 137$  8      7      8      7 -  $p < f$        $f$

**35**  $\text{♩} = 130$        $\text{♩} = 135$        $\text{♩} = 140$  4       $f > p$        $f > p$        $ff$        $\text{♩} = 125$        $\text{♩} = 140$  2       $f$

**46**       $f$

**54**       $ff$

**63**       $f$

**70** 5       $ff$        $\text{♩} = 130$  2      2      2       $ff$

**83**       $ff$        $p$        $\text{♩} = 125$        $\text{♩} = 120$  7       $\text{♩} = 103$  3

**97** 9       $p < f > p$       3       $\text{♩} = 93$        $\text{♩} = 77$

**116** 3       $\text{♩} = 140$       3      32

The musical score consists of 12 staves of music for trumpet in C. The score includes dynamic markings such as *p*, *f*, *ff*, and *p < f >*. It features tempo changes indicated by  $\text{♩} = \dots$  and time signature changes throughout the piece. The music is divided into measures numbered 21, 35, 46, 54, 63, 70, 83, 97, and 116.

# Trombón

# Charge

Daniel Herrera

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Tuba

## Charge

Daniel Herrera

**Tuba**

The musical score for Tuba consists of eleven staves of music. Staff 1 starts with a dynamic *f* followed by *p*. Staff 2 starts with a dynamic *p*. Staff 3 starts with a dynamic *f* followed by *p*. Staff 4 starts with a dynamic *p*. Staff 5 starts with a dynamic *f* followed by *f*. Staff 6 starts with a dynamic *f*. Staff 7 starts with a dynamic *f*. Staff 8 starts with a dynamic *pp* followed by *mf*. Staff 9 starts with a dynamic *pp*.

**Charge**

Detailed description of the score:

- Staff 1:** Dynamics *f*, *p*. Time signature changes from 4/4 to 2/4, 4/4, 6, 7, 9, 3, 4.
- Staff 2:** Dynamics *p*. Time signature changes from 3, 7, 8, 4, 3, 4, 2, 7, 8, 5.
- Staff 3:** Dynamics *f*, *p*. Time signature changes from 4/4 to 2/4, 3, 4, 2, 7, 8, 5.
- Staff 4:** Dynamics *p*. Time signature changes from 4/4 to 2/4, 3, 4, 2, 7, 8, 5.
- Staff 5:** Dynamics *f*, *f*. Time signature changes from 4/4 to 5, 8, 5.
- Staff 6:** Dynamics *p*. Time signature changes from 3, 7, 8, 4, 3, 4, 2, 7, 8, 5.
- Staff 7:** Dynamics *f*. Time signature changes from 2, 7, 6, 8, 3, 4, 2, 7, 8, 6.
- Staff 8:** Dynamics *f*. Time signature changes from 3, 7, 6, 8, 3, 4, 2, 7, 8, 6.
- Staff 9:** Dynamics *pp*, *mf*. Time signature changes from 6, 8, 3, 4, 2, 7, 8, 6.
- Staff 10:** Dynamics *pp*. Time signature changes from 3, 7, 6, 8, 3, 4, 2, 7, 8, 6.
- Staff 11:** Dynamics *pp*. Time signature changes from 3, 7, 6, 8, 3, 4, 2, 7, 8, 6.

## Charge

Daniel Herrera

**1**  $\text{♩} = 137$  8

35  $\text{♩} = 130$

$\text{♩} = 135$

$\text{♩} = 140$  11

$\text{♩} = 125$   $\text{♩} = 140$  4

56 Start Rock (Apoyar las guitarras)

Subir intensidad

Hit

61 Fill Rapido

Nada

Fill Rapido

Nada

Hit Rock

67 Final

$\text{♩} = 130$

84 3  $\text{♩} = 125$  7  $\text{♩} = 103$  10 4

113 2  $\text{♩} = 93$  4  $\text{♩} = 77$  3  $\text{♩} = 140$  32

9

## Charge

Daniel Herrera

$\text{♩} = 137$

35       $\text{♩} = 130$        $\text{♩} = 135$        $\text{♩} = 140$        $\text{♩} = 125$        $\text{♩} = 140$

57       $\text{♩} = 130$

80       $\text{♩} = 125$        $\text{♩} = 120$        $\text{♩} = 103$        $\text{♩} = 10$        $\text{♩} = 4$

112       $\text{♩} = 93$        $\text{♩} = 77$

2

116

*(Rêd.)*

\* \* Rêd.

\*

*p* — *f*

*d* = 140

3

123

—

32

9

9

## Charge

Daniel Herrera

$\text{♩} = 137$

**Staff 1:** Dynamics: *f*. Time signature:  $\frac{4}{4}$ . Measures 1-13.

**Staff 2:** Measure 14: Dynamics: *f*. Time signature:  $\frac{4}{4}$ . Measures 14-17. Key signature:  $\#$ .

**Staff 3:** Measure 36: Dynamics: *f*. Time signature:  $\frac{3}{4}$ . Measures 36-39. Key signature:  $\#$ .

**Staff 4:** Measure 58: Dynamics: *f*. Time signature:  $\frac{2}{4}$ . Measures 58-61. Key signature:  $\#$ .

**Staff 5:** Measure 88: Dynamics: *f*. Time signature:  $\frac{2}{4}$ . Measures 88-91. Key signature:  $\#$ .

**Staff 6:** Measure 119: Dynamics: *mf*. Time signature:  $\frac{4}{4}$ . Measures 119-122.

**Staff 7:** Measure 129: Time signature:  $\frac{2}{4}$ . Measures 129-132.

**Staff 8:** Measure 141: Time signature:  $\frac{2}{4}$ . Measures 141-144.

**Staff 9:** Measure 153: Time signature:  $\frac{2}{4}$ . Measures 153-156.

**Staff 10:** Measures 157-160. Time signature:  $\frac{2}{4}$ .

## Charge

Daniel Herrera

**Measure 1:**  $\text{♩} = 137$  8. The first measure consists of a single eighth note followed by a rest. The time signature changes between  $\frac{2}{4}$ ,  $\frac{4}{4}$ , and  $\frac{8}{8}$ . The dynamic is *f*.

**Measure 23:**  $\text{♩} = 130$ . The time signature changes frequently:  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ .

**Measure 36:**  $\text{♩} = 135$  and  $\text{♩} = 140$ . The time signature changes between  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{7}{8}$ ,  $\frac{5}{4}$ ,  $\frac{8}{8}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{7}{8}$ . Dynamics include *mf* and *f*.

**Measure 49:**  $\text{♩} = 125$  and  $\text{♩} = 140$ . The time signature changes between  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{5}{4}$ ,  $\frac{8}{8}$ ,  $\frac{5}{4}$ ,  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{7}{8}$ .

**Measure 58:**  $\text{♩} = 130$ . The time signature changes between  $\frac{7}{8}$ ,  $\frac{9}{8}$ ,  $\frac{3}{4}$ ,  $\frac{6}{8}$ ,  $\frac{7}{4}$ ,  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{7}{8}$ ,  $\frac{6}{8}$ ,  $\frac{2}{8}$ ,  $\frac{2}{4}$ ,  $\frac{3}{8}$ .

**Measure 88:**  $\text{♩} = 125$ ,  $\text{♩} = 120$ ,  $\text{♩} = 103$ ,  $\text{♩} = 10$ ,  $\text{♩} = 4$ ,  $\text{♩} = 93$ ,  $\text{♩} = 77$ . The time signature changes between  $\frac{7}{8}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{4}{4}$ .

**Measure 119:**  $\text{♩} = 140$ . The time signature changes between  $\frac{1}{4}$ ,  $\frac{6}{8}$ ,  $\frac{2}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{32}{4}$ .

**Measure 120:**  $\text{♩} = 9$ . The time signature changes between  $\frac{1}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ .

## Sintetizador de Percusión 3

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## Charge

Daniel Herrera

$\text{♩} = 137$  8

31

$\text{♩} = 130$

$\text{♩} = 135$

$\text{♩} = 140$

$\text{♩} = 125$

$\text{♩} = 140$

55

$\text{♩} = 130$

82

$\text{♩} = 120$

$\text{♩} = 125$

$\text{♩} = 103$

$\text{♩} = 4$

112

$\text{♩} = 93$

$\text{♩} = 77$

$\text{♩} = 140$

$\text{♩} = 32$

9

## Charge

Daniel Herrera

$\text{♩} = 137$

35  $\text{♩} = 130$

$\text{♩} = 135$

$\text{♩} = 140$

$\text{♩} = 125$

57

77  $\text{♩} = 130$

$\text{♩} = 125$

$\text{♩} = 120$

$\text{♩} = 103$

97  $\text{♩} = 93$

$\text{♩} = 77$

$\text{♩} = 140$

$\text{♩} = 103$

123

32

9

Sintetizador de Ciencia Ficción 1 Charge

100

Daniel Herrera

**Staff 1 (Top):**

- Measure 1:  $\text{♩} = 137$ . Measures 1-2:  $\frac{8}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{8}{4}$ .
- Measure 3:  $\frac{3}{4}$ ,  $p \leftarrow f$ .
- Measure 4:  $\frac{2}{4}$ ,  $p \leftarrow f$ .
- Measure 5:  $\frac{8}{4}$ .

**Staff 2 (Bottom):**

- Measure 1:  $\frac{8}{4}$ ,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{8}{4}$ .
- Measure 2:  $\frac{3}{4}$ ,  $\frac{8}{4}$ .

**Staff 1 (Top):**

- Measure 26:  $\frac{3}{4}$ ,  $\frac{8}{4}$ ,  $p$ .
- Measure 27:  $\frac{8}{4}$ ,  $mf$ .
- Measure 28:  $mf \leftarrow f$ .

**Staff 2 (Bottom):**

- Measure 35:  $\frac{10}{4}$ ,  $\frac{125}{4}$ ,  $\frac{140}{4}$ .
- Measure 36:  $\frac{10}{4}$ ,  $\frac{125}{4}$ ,  $\frac{140}{4}$ .
- Measure 37:  $p \leftarrow$ .

**Staff 1 (Top):**

- Measure 52:  $\frac{9}{4}$ ,  $\frac{2}{4}$ .
- Measure 53:  $p \leftarrow$ .

**Staff 2 (Bottom):**

- Measure 69:  $f$ ,  $p$ .
- Measure 70:  $f$ ,  $p$ .
- Measure 71:  $\frac{2}{4}$ ,  $\frac{2}{4}$ .
- Measure 72:  $\frac{130}{4}$ .

**Staff 1 (Top):**

- Measure 80:  $\frac{2}{4}$ ,  $\frac{125}{4}$ ,  $\frac{120}{4}$ .
- Measure 81:  $p$ .
- Measure 82:  $f$ .
- Measure 83:  $p$ .

**Staff 2 (Bottom):**

- Measure 96:  $\frac{10}{4}$ ,  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{4}{4}$ ,  $\frac{2}{4}$ ,  $\frac{4}{4}$ ,  $\frac{1}{4}$ ,  $\frac{6}{8}$ .
- Measure 97:  $\frac{93}{2}$ ,  $\frac{77}{4}$ ,  $\frac{140}{4}$ .

**Staff 1 (Top):**

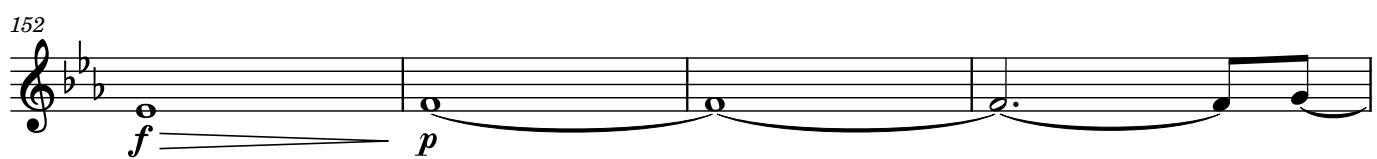
- Measure 120:  $\frac{3}{4}$ .
- Measure 121:  $p$ .
- Measure 122:  $p \leftarrow f$ .
- Measure 123:  $f \leftarrow$ .

**Staff 2 (Bottom):**

- Measure 132:  $p$ .

**Staff 1 (Top):**

- Measure 141:  $p$ .
- Measure 142:  $p \leftarrow f$ .



A two-staff system for piano. The treble staff continues the melodic line from the previous measure, starting with a half note and followed by a decrescendo line leading to a dotted half note. The bass staff consists entirely of vertical dashes, indicating that the bass part is silent.

Sintetizador de Ciencia Ficción 2 Charge

Daniel Herrera

# Sintetizador de Ciencia Ficción 3 Charge

Daniel Herrera

The sheet music consists of ten staves of music. The first staff starts at measure 1 with a tempo of  $\text{♩} = 137$  and a key signature of  $\text{F}_\flat$ . It features a treble clef and a bass clef. Measures 2-4 show various rhythmic patterns including eighth and sixteenth notes. Measures 5-8 continue with similar patterns. Measures 9-12 introduce a dynamic range from  $p$  to  $f$ . Measures 13-16 show a mix of eighth and sixteenth notes. Measures 17-20 feature a variety of time signatures including  $2$ ,  $3$ ,  $4$ , and  $8$ . Measures 21-24 continue with eighth and sixteenth note patterns. Measures 25-28 show a mix of time signatures. Measures 29-32 introduce a dynamic range from  $p$  to  $f$ . Measures 33-36 feature a mix of eighth and sixteenth notes. Measures 37-40 show a mix of time signatures. Measures 41-44 feature a mix of eighth and sixteenth notes. Measures 45-48 show a mix of time signatures. Measures 49-52 feature a mix of eighth and sixteenth notes. Measures 53-56 show a mix of time signatures. Measures 57-60 feature a mix of eighth and sixteenth notes. Measures 61-64 show a mix of time signatures. Measures 65-68 feature a mix of eighth and sixteenth notes. Measures 69-72 show a mix of time signatures. Measures 73-76 feature a mix of eighth and sixteenth notes. Measures 77-80 show a mix of time signatures. Measures 81-84 feature a mix of eighth and sixteenth notes. Measures 85-88 show a mix of time signatures. Measures 89-92 feature a mix of eighth and sixteenth notes. Measures 93-96 show a mix of time signatures. Measures 97-100 feature a mix of eighth and sixteenth notes. Measures 101-104 show a mix of time signatures. Measures 105-108 feature a mix of eighth and sixteenth notes. Measures 109-112 show a mix of time signatures. Measures 113-116 feature a mix of eighth and sixteenth notes. Measures 117-120 show a mix of time signatures. Measures 121-124 feature a mix of eighth and sixteenth notes. Measures 125-128 show a mix of time signatures. Measures 129-132 feature a mix of eighth and sixteenth notes. Measures 133-136 show a mix of time signatures.

2



3

The score continues from the previous measure. The left hand (piano) has a sustained eighth note on the fourth line of the treble clef staff. The right hand has a sixteenth-note pair (dotted eighth note followed by sixteenth note) on the third line of the treble clef staff. The left hand then plays a sixteenth-note pair (sixteenth note followed by dotted eighth note) on the second line of the bass clef staff. The right hand then plays a sixteenth-note pair (dotted eighth note followed by sixteenth note) on the third line of the treble clef staff. The dynamic is indicated as  $p$ . The measure ends with a thick black bar line.

3

# Sintetizador de Ciencia Ficción 4 Charge

Daniel Herrera

Sheet music for two voices, page 2, measures 14-111.

**Measure 14:**  $\text{♩} = 137$ . The top voice starts with a long note followed by a short note. The bottom voice has a dynamic  $p$ . Measures 15-16: The top voice has a short note followed by a long note. The bottom voice has a dynamic  $f$ . Measures 17-18: The top voice has a short note followed by a long note. The bottom voice has a dynamic  $p$ .

**Measure 24:** The top voice starts with a short note followed by a long note. The bottom voice has a dynamic  $p$ . Measures 25-26: The top voice has a short note followed by a long note. The bottom voice has a dynamic  $mf$ .

**Measure 34:** The top voice starts with a short note followed by a long note. The bottom voice has a dynamic  $mf$ . Measures 35-36: The top voice has a short note followed by a long note. The bottom voice has a dynamic  $p$ .

**Measure 55:** The top voice starts with a short note followed by a long note. The bottom voice has a dynamic  $f$ . Measures 56-57: The top voice has a short note followed by a long note. The bottom voice has a dynamic  $p$ .

**Measure 66:** The top voice starts with a short note followed by a long note. The bottom voice has a dynamic  $f$ . Measures 67-68: The top voice has a short note followed by a long note. The bottom voice has a dynamic  $p$ .

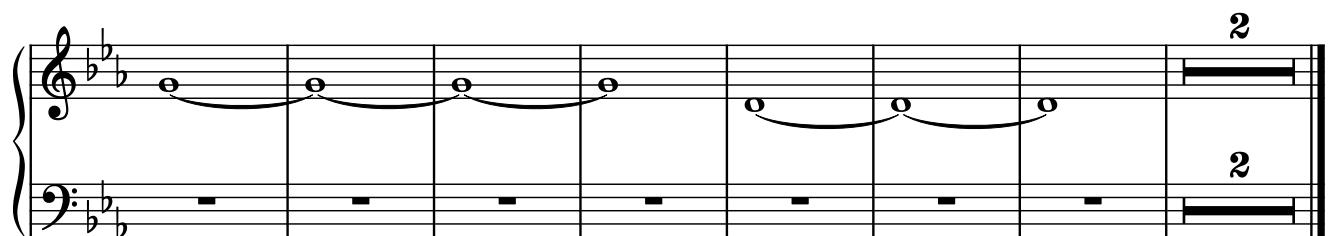
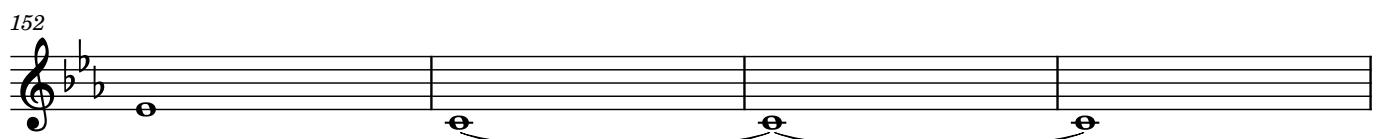
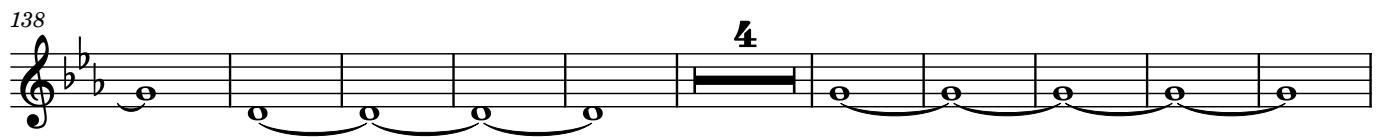
**Measure 82:** The top voice starts with a short note followed by a long note. The bottom voice has a dynamic  $p$ . Measures 83-84: The top voice has a short note followed by a long note. The bottom voice has a dynamic  $p$ .

**Measure 101:** The top voice starts with a short note followed by a long note. The bottom voice has a dynamic  $p$ . Measures 102-103: The top voice has a short note followed by a long note. The bottom voice has a dynamic  $pp$ .

**Measure 111:** The top voice starts with a short note followed by a long note. The bottom voice has a dynamic  $> ppp$ .

106

2



## Sintetizador de Ciencia Ficción 5 Charge

Daniel Herrera

This image shows the first page of a piano sheet music score. The music is divided into 14 staves across two systems. The first system starts at measure 1 (page 1) with a tempo of  $\text{♩} = 137$ . It features a treble clef, a key signature of one flat, and a 4/4 time signature. Measures 1-5 include dynamic markings such as  $p$ ,  $f > p$ , and  $f$ . Measures 6-7 show a transition to a 6/8 time signature. The second system begins at measure 18 (page 2) with a tempo of  $\text{♩} = 130$ . It includes measures 18-21 with a 7/8 time signature, followed by measures 22-25 with a 3/4 time signature. Measures 26-29 show a return to 4/4 time with a tempo of  $\text{♩} = 135$ . The third system starts at measure 38 (page 3) with a tempo of  $\text{♩} = 140$ . It includes measures 38-41 with a 2/4 time signature. The fourth system begins at measure 52 (page 4) with a tempo of  $\text{♩} = 125$ . It includes measures 52-55 with a 2/4 time signature. The fifth system starts at measure 61 (page 5) with a tempo of  $\text{♩} = 130$ . It includes measures 61-64 with a 7/8 time signature. The sixth system begins at measure 78 (page 6) with a tempo of  $\text{♩} = 120$ . It includes measures 78-81 with a 3/8 time signature. The seventh system starts at measure 88 (page 7) with a tempo of  $\text{♩} = 103$ . It includes measures 88-91 with a 10/8 time signature. The eighth system begins at measure 107 (page 8) with a tempo of  $\text{♩} = 93$ . It includes measures 107-110 with a 2/8 time signature. The ninth system starts at measure 118 (page 9) with a tempo of  $\text{♩} = 140$ . It includes measures 118-121 with a 3/8 time signature. The tenth system ends at measure 32 (page 10) with a 32/8 time signature.

# Charge

Daniel Herrera

This page contains ten staves of musical notation for piano, starting with a tempo of  $\text{♩} = 137$ . The music includes dynamic markings such as  $p$ ,  $f$ ,  $mf$ ,  $>p$ ,  $<f$ ,  $ff$ , and  $\gamma$ . Time signatures vary frequently, including  $4$ ,  $3$ ,  $6$ ,  $2$ ,  $3$ ,  $4$ ,  $8$ ,  $6$ ,  $2$ ,  $3$ ,  $4$ ,  $10$ ,  $4$ ,  $2$ ,  $4$ ,  $3$ , and  $2$ . The page number "32" is located at the bottom right.

## Charge

Daniel Herrera

$\text{♩} = 137$

8      8      9      4      3

35       $\text{♩} = 130$        $\text{♩} = 135$        $\text{♩} = 140$

*p*      *f*

41       $\text{♩} = 125$        $\text{♩} = 140$

56      *f*      *ff*

62

70       $\text{♩} = 130$

7      2      2      6      8      6

*ff*

85       $\text{♩} = 125$        $\text{♩} = 120$        $\text{♩} = 103$       10

6      2      7      8      6

107      4      2      2      1      8      6      2      4

$\text{♩} = 93$        $\text{♩} = 77$        $\text{♩} = 140$       3

124      32      9

## Charge

Daniel Herrera

$\text{♩} = 137$

35       $\text{♩} = 130$        $\text{♩} = 135$        $\text{♩} = 140$        $\text{♩} = 125$        $\text{♩} = 140$

56       $\text{♩} = 11$

61

65       $\text{♩} = 130$

80

87       $\text{♩} = 120$        $\text{♩} = 125$        $\text{♩} = 103$        $\text{♩} = 10$        $\text{♩} = 4$

113       $\text{♩} = 93$        $\text{♩} = 77$        $\text{♩} = 140$        $\text{♩} = 3$        $\text{♩} = 2$        $\text{♩} = 32$

9

## Charge

Daniel Herrera

$\text{♩} = 137$

35       $\text{♩} = 130$

54       $\text{♩} = 135$

60       $\text{♩} = 140$

64       $\text{♩} = 125$

70       $\text{♩} = 130$

82       $\text{♩} = 120$

89       $\text{♩} = 103$

119      $\text{♩} = 93$

120      $\text{♩} = 77$

121      $\text{♩} = 140$

122      $\text{♩} = 32$

123      $\text{♩} = 9$

## Charge

Daniel Herrera

$\text{♩} = 137$

8      8      9      4      3

35       $\text{♩} = 130$        $\text{♩} = 135$        $\text{♩} = 140$   
11       $\text{♩} = 125$        $\text{♩} = 140$

56       $\text{ff}$

63

69       $\text{♩} = 130$

85       $\text{♩} = 125$        $\text{♩} = 120$        $\text{♩} = 103$

97      10      4       $\text{♩} = 93$        $\text{♩} = 77$        $\text{♩} = 140$       3

123      32

9

## Charge

Daniel Herrera

Sheet music for a musical score, page 119, measures 35-120. The music is in 2/4 time, key signature of B-flat major (two flats). The tempo changes frequently, indicated by metronome markings above the staff.

- Measure 35:  $\text{♩} = 130$
- Measure 36:  $\text{♩} = 135$
- Measure 37:  $\text{♩} = 140$
- Measure 38:  $\text{♩} = 125$  (acciaccatura),  $\text{♩} = 140$  (main note)
- Measure 39:  $\text{♩} = 130$
- Measure 40:  $\text{♩} = 125$
- Measure 41:  $\text{♩} = 130$
- Measure 42:  $\text{♩} = 125$
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- Measure 117:  $\text{♩} = 120$
- Measure 118:  $\text{♩} = 103$
- Measure 119:  $\text{♩} = 120$
- Measure 120:  $\text{♩} = 103$

## Charge

Daniel Herrera

**J = 137**

8

35 130 135 140 11 125 140

57 9 3 7 2 2 2 2

84 3 125 120 103

99

105

110

115 77 140

120 3 32

Violín

## Charge

Daniel Herrera

$\text{♩} = 137$

Spiccato

$\text{♩} = 137$

$\text{♩} = 130$

$\text{♩} = 135$

$\text{♩} = 140$

$\text{♩} = 125 \text{ } \text{♩} = 140$

Spiccato

2

The sheet music consists of ten staves of music for a single instrument. The key signature is consistently one flat (B-flat). The music includes dynamic markings such as *f*, *p*, *mf*, *mf > p*, *p < f > p*, *n*, and *ff*. Time signatures vary frequently, including 3/4, 6/8, 2/4, 3/4, 2/4, 4/4, 6/8, 2/4, 2/4, 9/8, 2/4, 2/4, 11/8, 2/4, 2/4, and 3/4. Performance instructions like "j = 130", "j = 120", "j = 103", "j = 93", and "j = 77" are placed above specific measures. Measures 123 through 154 feature large numbers (9, 2, 2, 11, 2) below the staff, and measures 139 through 154 include vertical arrows under some notes.

Violín 2

## Charge

Daniel Herrera

$\text{♩} = 137$

2

112

A musical score for a string instrument. The key signature is three flats. Measure 112 starts with a rest followed by a eighth note. Measure 113 begins with a sixteenth note followed by a eighth note. Measure 114 consists of two eighth notes. Measure 115 has a sixteenth note followed by a eighth note. Measure 116 contains two eighth notes. Measure 117 features a sixteenth note followed by a eighth note. Measure 118 concludes with a sixteenth note followed by a eighth note. Various dynamics like *f*, *p*, and *Div.* are indicated. The tempo changes from  $\text{♩} = 93$  to  $\text{♩} = 77$  to  $\text{♩} = 140$ .

120

A musical score for a string instrument. The key signature is three flats. The measure begins with a sixteenth note followed by a eighth note. This pattern repeats. Measure 120 ends with a sixteenth note followed by a eighth note. The tempo is  $\text{♩} = 32$ . Dynamics include *p*.

9

A musical score for a string instrument. The key signature is three flats. The measure consists of a single sixteenth note followed by a eighth note. The tempo is  $\text{♩} = 9$ .

Viola

## Charge

Daniel Herrera

**1**

**Spiccato**

**2**

**13**

**2** **4** **8** **mf** **f** **mf**

**27**

**4** **8** **mf** **f** **p**

**37** **135** **4** **5** **f** **140** **140**

**47**

**54**

**2** **p** **f**

**62** **Spiccato** **p** **f** **p** **f**

**68** **ff** **mf**

**73** **2** **f** **p** **f**

**80** **Div.** **Unis.** **ff** **p** **f** **p** **ff**

**1** **125**

This page contains ten staves of musical notation for Viola. The music is set in common time, with various key signatures (B-flat major, A minor, G major) indicated by the bass clef and sharps/flats. The tempo varies throughout the piece, with markings such as  $\text{♩} = 137$ ,  $\text{♩} = 130$ ,  $\text{♩} = 135$ ,  $\text{♩} = 140$ ,  $\text{♩} = 125$ , and  $\text{♩} = 125$ . Performance instructions include 'Spiccato' and 'Unis.'. Dynamics range from  $p$  (pianissimo) to  $ff$  (fortissimo). Measure numbers 1, 13, 27, 37, 47, 54, 62, 68, 73, and 80 are present. Measure 1 starts with a six-measure rest followed by a six-measure section with spiccato strokes. Measures 13-26 show a sequence of eighth-note patterns with dynamic changes. Measures 27-36 show a more complex rhythmic pattern with a dynamic change from  $f$  to  $p$ . Measures 37-46 show a series of eighth-note chords. Measures 47-56 show a continuation of eighth-note patterns. Measures 57-66 show a return to eighth-note chords. Measures 67-76 show a return to eighth-note patterns. Measures 77-86 show a final section with eighth-note patterns and a dynamic change from  $p$  to  $ff$ .

120

2

89       $\text{♩} = 120$      $\text{♩} = 103$     3

*p* — *f* —

106

*p* — *f* — *p*

$\text{♩} = 93$      $\text{♩} = 77$

119       $\text{♩} = 140$ 

*mf* — *p*

129

140

151

# Violonchelo

# Charge

Daniel Herrera

2

85

**2**

**ff**

**7**

**4**

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

***mf***

105

**p**

***mf***

**p**

**f**

**p**

112

**p**

**f**

**p**

**f**

116

**p**

**f**

**p < f**

124

**32**

**ff**

**9**

**ff**

Contrabajo

## Charge

$\text{♩} = 137$

8

35       $\text{♩} = 130$       pizzicato       $\text{♩} = 135$        $\text{♩} = 140$       bartok

mf

48

55

66      ordinario

p      mf      p

75       $\text{♩} = 130$

mf      p      mf      p

85      3       $\text{♩} = 125$        $\text{♩} = 120$        $\text{♩} = 103$       8

$\text{♩} = 93$        $\text{♩} = 77$        $\text{♩} = 140$       3

$f = p$

124      32

9

## CONCLUSIONES

A lo largo de este proyecto, he mejorado significativamente mis habilidades en composición, manejo del tiempo y escritura de partituras, aprendizajes que valoro profundamente y que me acompañarán en mi vida profesional. Además de los avances prácticos, también crecí teóricamente, utilizando recursos como libros de composición para cine, escuchando bandas sonoras y estudiando las obras de grandes compositores como John Williams. Este proyecto me ha convertido en un compositor más capacitado y preparado para enfrentar mis objetivos y entrar al ámbito laboral.

El cine es una de las formas de arte más bellas, pero en Ecuador aún no está completamente desarrollado, al igual que la música. Con los conocimientos adquiridos, deseo colaborar con directores, músicos y compositores ecuatorianos para fortalecer la industria del cine y la música en el país. Creo que el cine y la música no solo son arte, sino cultura, y el poder de la cultura de un país es inmenso. Estoy convencido de que, como compositor, puedo aportar significativamente al bienestar social de los ecuatorianos, ya sea evocando emociones a través de mi música o contribuyendo a proyectos que brinden reconocimiento internacional al Ecuador. Las posibilidades son enormes, ya que el cine y la música no solo cuentan historias, sino que expresan lo más profundo de la humanidad.

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