

**UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**

**Colegio de Musica (COM)**

**Escena 1: Agente 327**

**Escena 2: Patarishka Kawsaykuma**

**Emily Andrea Merchán Robles**

**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, 29 de Noviembre de 2024

**UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ**  
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**HOJA DE CALIFICACIÓN  
DE TRABAJO DE FIN DE CARRERA**

**Escena 1: Agente 327  
Escena 2: Patarishka Kawsaykuma**

**Emily Andrea Merchán Robles**

**Nombre del profesor, Título académico**

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**Quito, 29 de Noviembre de 2024**

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## RESUMEN

Mi proyecto consta de un corto animado y un documental en donde se exploran diferentes lenguajes musicales para enriquecer la narrativa audiovisual. El primero, Agente 327, es un corto animado con orquestación completa influenciada por la música de Misión Imposible de Danny Elfman. El segundo, Patarishka Kawsaykuma es un documental de la directora Ruby Chasi, aquí se refleja la identidad cultural otavaleña, explorando la experiencia de estar entre dos mundos. Ambos proyectos destacan la fusión de estilos y culturas para lograr una experiencia sensorial única.

**Palabras clave:** composición musical, documental, orquestación, sintetizadores, cultura, corto animado

## ABSTRACT

This project consists of the scoring of an animated short film and a documentary, both exploring different musical languages to enhance audiovisual storytelling. The first, Agente 327, is an animated short with a full orchestration influenced by the music of Danny Elfman's Mission Impossible. The second, Patarishka Kawsaykuma, is a documentary by director Ruby Chasi, which reflects the Otavalo cultural identity and explores the experience of living between two worlds. Both projects highlight the fusion of styles and cultures to create a unique sensory experience.

**Keywords:** musical composition, documentary, orchestration, synthesizers, culture, animated short.

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## Introducción

La composición musical es un arte que va más allá de la creación de melodías y armonías: es un lenguaje en sí mismo que tiene el poder de comunicar emociones, narrativas y atmósferas. En la industria audiovisual, la música no sólo complementa las imágenes, sino que el sonido moldea la experiencia del espectador porque le brinda continuidad narrativa. Por esta razón siempre se ha buscado la interacción o la complementariedad entre lo que se percibe con la vista y lo percibido por el oído. (Radigales, 2008)

A lo largo de estos últimos meses la idea de componer algo que represente y muestre todo lo aprendido durante estos años de carrera me llevó a encontrar un corto animado y un documental con los que he podido aprender mucho más sobre composición y orquestación. Mi proyecto se compone de dos piezas audiovisuales: un corto animado titulado *Agente 327* y un documental, *Patarishka Kawsaykuma*, dirigido por Ruby Chasi. Cada obra representa un enfoque distinto en la creación musical y su función dentro de la narrativa audiovisual.

Por un lado a través de Agente 327, me dejé llevar por un sonidos que contengan más intriga y suspense pero sin alejarme de lo cómico ya que al ser animado también necesitaba ese tipo de ambiente sonoro. Tome como referencia el soundtrack de misión imposible compuesta en 1996 por Danny Elfman y también misión imposible (1966) compuesta por Lalo Schifrin.

Por otra parte para el documental *Patarishka Kawsaykuma*, me inspiré en los sonidos y la música de la cultura otavaleña como es el San Juanito y el fandango. Ambos ritmos se escriben en compás binario y utilizan la escala pentatónica dentro de su base armónica.

Una diferencia muy notoria entre estos géneros está en el golpe del bombo, ya que en el san juan el golpe del bombo hace dos golpes seguidos y cuando llega al tercer golpe se divide en tres, mientras que en el fandango todos los golpes son seguidos.

Ambos proyectos me llevaron a investigar y aprender sobre dos mundos diferentes, con sonidos e ideas melódicas muy específicas en cada uno de ellos. Esto realmente fue un reto para mí, y la experiencia de lograrlo ha sido extraordinaria.

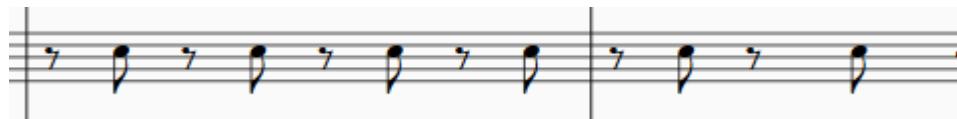
## ORQUESTACIÓN: AGENTE 327

- Flauta:** Spitfire – BBC Symphony Orchestra
- Clarinete Bb:** Spitfire – BBC Symphony Orchestra
- Oboe:** Spitfire – BBC Symphony Orchestra
  
  
  
  
  
  
- Coro I, III:** Spitfire – BBC Symphony Orchestra
- Coro II, IV:** Spitfire – BBC Symphony Orchestra
- Trompeta I:** Spitfire – BBC Symphony Orchestra
- Trompeta II:** Spitfire – BBC Symphony Orchestra
- Session Horn:** Native Instrument – Session Horn
- Tuba:** Spitfire; BBC Symphony Orchestra
  
  
  
  
  
  
- Coro:** Native Instrument – Kontakt – Kontakt Factory Library –Pharlight
- Glockenspiel:** Spitfire – BBC Symphony Orchestra

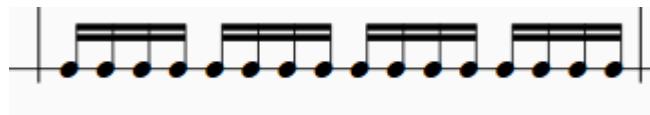
- Bongos:** Native Instruments – Kontakt – Drum Lab



- Redoblante con escobillas:** Native Instruments – Kontakt – Drum Lab



- Shaker:** Native Instrument – Kontakt – Drum Lab



- Sintetizador I :** Native Instruments – Kontakt – Accumulation
- Sintetizador II:** Spitfire – Labs – Foghorn: Brutalizer

-**Sintetizador III:** Native Instruments – Kontakt –

-**Bajo Electrico:** Native Instruments – Kontakt – 40s very own: keys

-**Piano:** Native Instruments – Kontakt – Noire

-**Arpa:** Spitfire – BBC Symphony Orchestra

-**Violin 1:** Spitfire – BBC Symphony Orchestra

-**Violin 2:** Spitfire – BBC Symphony Orchestra

-**Viola:** Spitfire : BBC Symphony Orchestra

-**Violonchelo:** Spitfire – BBC Symphony Orchestra

-**Contrabajo:** Spitfire – BBC Symphony Orchestra

**Agente 327**

Compositora: Emily Merchán Robles

**Flauta** *p*

**Clarinete en Sib**

**Oboe**

**Corno I, III**

**Corno II, IV**

**Trompeta I** *mf* *f*

**Trompeta II** *mf* *f*

**Trombón**

**Tuba**

**Coro**

**Glockenspiel**

**Bongos**

**Tam-tam**

**Low Tom**

**Escobillas** *mf*

**Shaker**

**Sintetizador I**

**Sintetizador II**

**Sintetizador III** *mf*

**Sintetizador IV**

**Bajo eléctrico** *mf*

**Piano** *mf*

**Arpa**

**Violín I** *p*

**Violín II**

**Viola**

**Violonchelo**

**Contrabajo**

6

A musical score page featuring 24 staves. The instruments listed from top to bottom are: Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Cor. I, III, Cor. II, IV, Trompete (Tpt.), Trompete (Tpt.), Trombone (Tbn.), Tuba (Tba.), Coro, Glockenspiel (Glock.), Bongos, Tam tam, Low Tom, Escobillas, Shaker (Shk.) *mf*, Sintetizador (Sint.), Sintetizador (Sint.), Sintetizador (Sint.), Bass guitar (Bajo el.), Piano (Pno.), Harp (Arpa), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (Cb.). The score includes dynamic markings like *mf* and *mf* with a fermata, and performance instructions such as *8va*.

11

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV.

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV.

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*mf*

*p*

*mf*

26

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV.

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV.

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

arco

mf

41

♩=145

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV.

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

♩ = 122

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV.

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

*pizz.*

*mf*

*p*

*mf*

*p*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

51

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV.

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*p*

*mf*

*pizz.*

*mf*

56

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV.

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I pizz.

Vln. II pizz.

Vla.

Vc. pizz.

Cb.

Musical score page 61, featuring a grid of 20 staves for different instruments. The instruments listed on the left are: Fl., Cl., Ob., Cor. I, III, Cor. II, IV., Tpt., Tpt., Tbn., Tba., Coro., Glock., Bongos, Tam tam, Low Tom, Escobillas, Shk., Sint., Sint., Sint., Sint., Bajo el., Pno., Arpa., Vln. I, Vln. II, Vla., Vc., and Cb. The score includes dynamic markings such as  $p$ , *arco*, and  $\text{♩}$ . Measure numbers 61, 128, 132, and 138 are indicated at the top right.



73

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV.

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

tr

p

arco

pizz.

p

mf

pizz.

78

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

(dr)

f

arco

p

mf

arco

p

mf

Vla.

Vc.

Cb.

83

A musical score page featuring 21 staves. The instruments listed from top to bottom are: Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Horn I, III (Cor. I, III), Horn II, IV (Cor. II, IV), Trompete (Tpt.), Trompete (Tpt.), Trombone (Tbn.), Tromba (Tba.), Coro, Glockenspiel (Glock.), Bongos, Tam tam, Low Tom, Escobillas, Shaker (Shk.), Sintetizador (Sint.), Sintetizador (Sint.), Sintetizador (Sint.), Bajo eléctrico (Bajo el.), Piano (Pno.), Arpa, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is in common time and G major (indicated by a key signature of two sharps). Measure 83 consists primarily of rests. In measure 84, the Vln. I and Vln. II play eighth-note patterns. The Vla. and Vc. play sustained notes with grace notes. The Cb. has a sustained note. Measure 85 begins with a dynamic *p* for the Vln. I and Vln. II, followed by a dynamic *mf*. The Vla. and Vc. continue their sustained-note patterns.

88

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV.

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score page 93, featuring a grid of 20 staves for different instruments. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Horn I, III (Cor. I, III), Horn II, IV (Cor. II, IV), Trompete (Tpt.), Trompete (Tpt.), Trombone (Tbn.), Tromba (Tba.), Coro (Coro), Glockenspiel (Glock.), Bongos, Tam tam, Low Tom, Escobillas, Shaker (Shk.), Sintetizador (Sint.), Sintetizador (Sint.), Sintetizador (Sint.), Bass (Bajo el.), Piano (Pno.), Arpón (Arpa), Violin I (Vln. I), Violin II (Vln. II), Cello (C. B.), and Double Bass (Cb.). The score includes dynamic markings such as *legato*, *mf*, *pizz.*, *pp*, and *p*. Measures 1 through 5 show primarily sustained notes and sustained chords. Measures 6 through 10 feature melodic lines with slurs and grace notes. Measures 11 through 15 show rhythmic patterns with eighth and sixteenth notes. Measures 16 through 20 conclude with sustained notes and final dynamic markings.

98

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV.

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

103

Fl.

Cl.

Ob.

Cor. I, III

Cor. II, IV.

Tpt.

Tpt.

Tbn.

Tba.

Coro

Glock.

Bongos

Tam tam

Low Tom

Escobillas

Shk.

Sint.

Sint.

Sint.

Sint.

Bajo el.

Pno.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flauta

**Agente 327****Compositora: Emily Merchán Robles**

**112**

4

6

8

3

9

24

18

**145**

45

2

**122**

15

**128**

**132**

65

**138**

2

**122**

34

**mf**

102

**f**

2

Clarinete en Si♭

# Agente 327

34

Compositora: Emily Merchán Robles

$\text{♩} = 112$

4

6

8

3

9

24

18

$\text{♩} = 145$

45

2

$\text{♩} = 122$

15

$\text{♩} = 128$

$\text{♩} = 132$

65

$\text{♩} = 138$

2

$\text{♩} = 122$

34

$\text{mf}$

102

$f$

2

# Agente 327

# Oboe

# **Compositora: Emily Merchán Robles**

35

A musical score for piano. The key signature is B-flat major (two flats), indicated by a treble clef and two flat symbols. The time signature is common time (4/4). The measure number is 112. The score consists of two staves. The left staff shows a single eighth note followed by a short vertical bar line. The right staff begins with a quarter note followed by a long horizontal bar line extending across both measures.

A musical score fragment on a single staff. The key signature has three flats. Measure 6 consists of a whole note followed by a measure rest. Measure 8 starts with a measure rest. Measure 9 starts with a half note followed by a measure rest.

Musical score for piano, page 24, measure 18. The key signature has four flats. The tempo is indicated as ♩=145. The score consists of two staves. The left staff starts with a whole rest followed by a sixteenth-note rest. The right staff begins with a sixteenth-note rest.

A musical score for piano. The key signature is two sharps. Measure 45 starts with a treble clef, two sharps, and a tempo of  $\text{♩}=122$ . It consists of a single eighth note followed by a measure rest. Measure 46 begins with a bass clef, three sharps, and a tempo of  $\text{♩}=128$ . It contains a measure rest. Measure 47 begins with a treble clef, one sharp, and a tempo of  $\text{♩}=132$ . It contains a measure rest.

Musical score for piano, page 10, measures 65-66. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a tempo of  $\text{♩}=138$ . It contains a measure of two eighth-note chords followed by a measure of three eighth-note chords. The bottom staff starts with a bass clef, a key signature of one sharp, and a tempo of  $\text{♩}=122$ . It contains a measure of two eighth-note chords followed by a measure of three eighth-note chords. The dynamic marking *mf* is placed at the end of the second measure of the bottom staff.

Musical score page 102, system 2. The key signature is two sharps. The first measure shows a bass clef, a two-sharp key signature, and a dynamic of *f*. The second measure begins with a bass note followed by a series of eighth notes and sixteenth-note patterns. The third measure features a bass note followed by a sustained note tied over to the next measure. The fourth measure consists of a single eighth note. The fifth measure is a rest. The sixth measure is a solid black bar. The measure number "2" is located above the staff.

Corno I, III

# Agente 327

Compositora: Emily Merchán Robles

**1**

**4**

**6**                   **8**                   **9**

**24**                   **12**                   **3**                   **145**

**44**                   **mf**                   **122**

**50**                   **2**                   **2**

**58**                   **128**                   **132**                   **138**                   **122**

**68**                   **23**

**95**                   **Legato**

**101**                   **mf**                   **f**                   **2**

Corno II, IV

# Agente 327

**Compositora: Emily Merchán Robles**

The sheet music consists of ten staves of musical notation for Corno II, IV. The music is divided into measures by vertical bar lines. Key changes and time signature changes are indicated above the staff. Dynamics such as *p*, *mf*, *f*, and *Legato* are also present. Measure numbers are placed above specific measures.

- Measure 1: *A=112*. Staff 1: 2/4. Staff 2: 4/4. Measure 4: 4/4.
- Measure 6: 6/8. Measure 8: 3/4. Measure 9: 4/4.
- Measure 24: 2/4. Measure 12: 12/8. Measure 3: 3/4. Measure 145: 4/4.
- Measure 44: 4/4. Measure 122: 4/4.
- Measure 50: 2/4. Measure 2: 2/4.
- Measure 58: 2/4. Measures 128, 132, 138, 122: 2/4.
- Measure 68: 2/4. Measure 23: 2/4.
- Measure 95: Legato. Staff 1: 2/4. Staff 2: 4/4.
- Measure 101: 2/4. Measure 2: 2/4. Measure 101: *mf*. Measure 2: *f*.

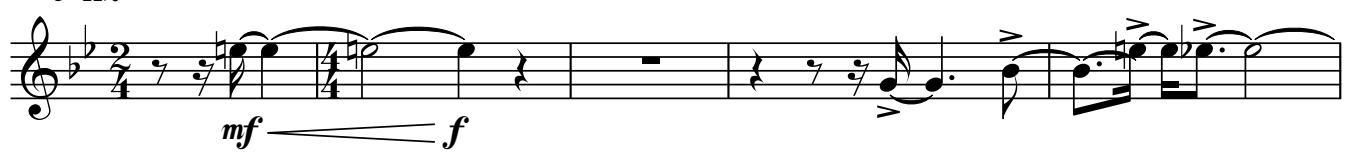
# Agente 327

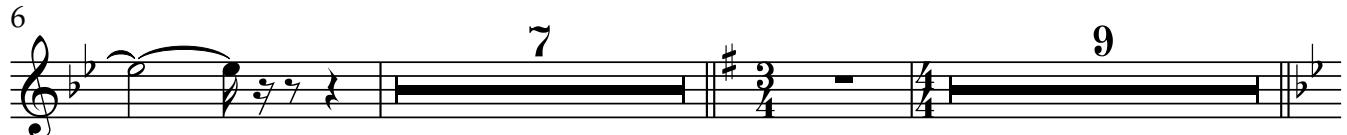
Trompeta I

Compositora: Emily Merchán Robles

**Tenor Trombone I**

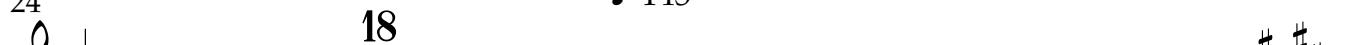
**Tempo:** =112

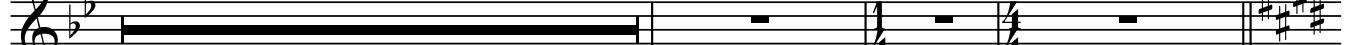
**Measure 1:** 

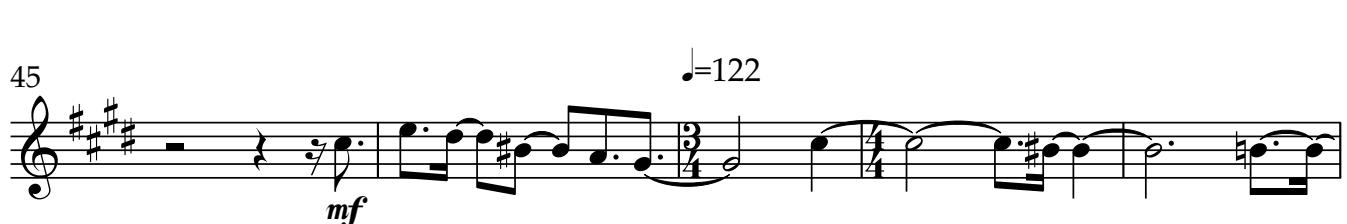
**Measure 6:** 

**Measure 7:** 

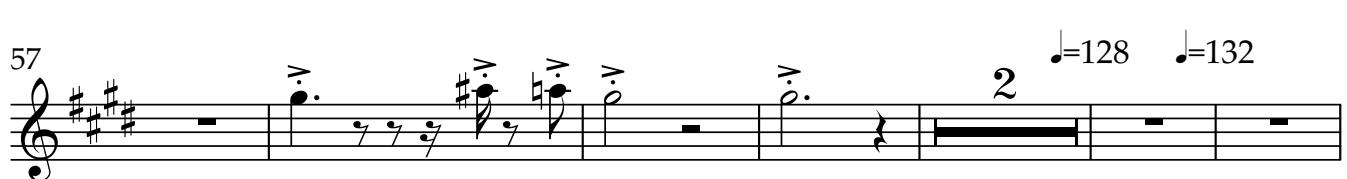
**Measure 9:** 

**Measure 18:** 

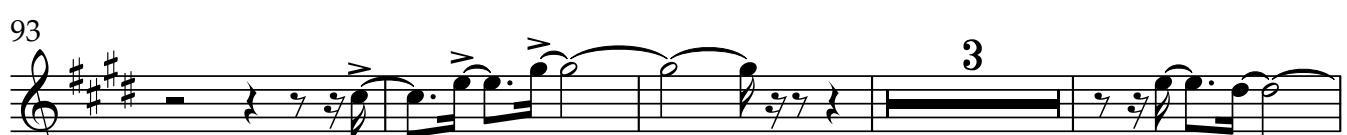
**Measure 24:** 

**Measure 45:** 

**Measure 50:** 

**Measure 57:** 

**Measure 65:** 

**Measure 93:** 

**Measure 100:** 

Trompeta II

**Agente 327****Compositora: Emily Merchán Robles**

**1**

**3**

**6**                   **8**                   **9**

**24**                   **18**                   **145**

**45**                   **2**                   **5**

**55**

**61**                   **2**                   **128**                   **132**                   **138**                   **2**                   **122**

**68**                   **3**                   **37**

# Agente 327

Trombón

Compositora: Emily Merchán Robles

**Tenor Trombone**

**Tempo:** ♩=112

**Measure 4:** ♭, 2/4, 4/4 (barline)

**Measure 6:** ♭, 2/4 (barline), 3/4 (barline), 4/4 (barline)

**Measure 8:** ♭, 2/4 (barline), 3/4 (barline), 4/4 (barline)

**Measure 9:** ♭, 2/4 (barline), 3/4 (barline), 4/4 (barline)

**Measure 18:** ♭, 2/4 (barline), 3/4 (barline), 4/4 (barline), 4/4 (barline)

**Measure 24:** ♭, 2/4 (barline), 3/4 (barline), 4/4 (barline), 4/4 (barline)

**Measure 45:** ♪, 2/4 (barline), 3/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline)

**Measure 50:** ♪, 2/4 (barline), 3/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline)

**Measure 56:** ♪, 2/4 (barline), 3/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline)

**Measure 60:** ♪, 2/4 (barline), 3/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline)

**Measure 65:** ♪, 2/4 (barline), 3/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline)

**Measure 73:** ♪, 2/4 (barline), 3/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline)

**Measure 93:** ♪, 2/4 (barline), 3/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline), 4/4 (barline)

# Agente 327

Tuba

Compositora: Emily Merchán Robles

**Tuba**

**1**

**4**

**6**

**8**

**9**

**24**

**18**

**•=145**

**45**

**2**

**5**

**•=122**

**8**

**•=128**

**•=132**

**•=138**

**2**

**67**

**28**

**mf**

**99**

**mf**

**102**

**f**

**2**

Coro

# Agente 327

Compositora: Emily Merchán Robles

The musical score consists of eight staves of music for a choir (Coro). The score is divided into sections by measure numbers and key changes.

- Measures 1-4:** Key signature is  $\text{B}^{\flat}\text{C}^{\flat}\text{D}^{\flat}\text{E}^{\flat}\text{F}^{\flat}\text{G}^{\flat}$ . Time signature is  $\frac{2}{4}$ . Dynamics:  $\text{♩}=112$ ,  $\text{♩}=\underline{\text{4}}$ .
- Measures 5-12:** Key signature changes to  $\text{A}^{\flat}\text{B}^{\flat}\text{C}^{\flat}\text{D}^{\flat}\text{E}^{\flat}\text{F}^{\flat}\text{G}^{\flat}$ . Time signature changes to  $\frac{3}{4}$ . Dynamics:  $\text{♩}=8$ ,  $\text{♩}=\underline{\text{4}}$ ,  $\text{♩}=9$ .
- Measures 13-20:** Key signature changes to  $\text{A}^{\flat}\text{B}^{\flat}\text{C}^{\flat}\text{D}^{\flat}\text{E}^{\flat}\text{F}^{\flat}\text{G}^{\flat}$ . Time signature changes to  $\frac{2}{4}$ . Dynamics:  $\text{♩}=8$ ,  $\text{♩}=\underline{\text{4}}$ ,  $\text{♩}=9$ .
- Measures 21-28:** Key signature changes to  $\text{A}^{\flat}\text{B}^{\flat}\text{C}^{\flat}\text{D}^{\flat}\text{E}^{\flat}\text{F}^{\flat}\text{G}^{\flat}$ . Time signature changes to  $\frac{3}{4}$ . Dynamics:  $\text{♩}=18$ ,  $\text{♩}=145$ .
- Measures 29-36:** Key signature changes to  $\text{A}^{\flat}\text{B}^{\flat}\text{C}^{\flat}\text{D}^{\flat}\text{E}^{\flat}\text{F}^{\flat}\text{G}^{\flat}$ . Time signature changes to  $\frac{2}{4}$ . Dynamics:  $\text{♩}=18$ .
- Measures 37-44:** Key signature changes to  $\text{G}^{\sharp}\text{A}^{\sharp}\text{B}^{\sharp}\text{C}^{\sharp}\text{D}^{\sharp}\text{E}^{\sharp}\text{F}^{\sharp}$ . Time signature changes to  $\frac{3}{4}$ . Dynamics:  $\text{♩}=122$ ,  $p$ ,  $f$ ,  $\text{♩}=10$ .
- Measures 45-52:** Key signature changes to  $\text{G}^{\sharp}\text{A}^{\sharp}\text{B}^{\sharp}\text{C}^{\sharp}\text{D}^{\sharp}\text{E}^{\sharp}\text{F}^{\sharp}$ . Time signature changes to  $\frac{2}{4}$ . Dynamics:  $\text{♩}=122$ ,  $\text{♩}=128$ ,  $\text{♩}=10$ .
- Measures 53-60:** Key signature changes to  $\text{G}^{\sharp}\text{A}^{\sharp}\text{B}^{\sharp}\text{C}^{\sharp}\text{D}^{\sharp}\text{E}^{\sharp}\text{F}^{\sharp}$ . Time signature changes to  $\frac{3}{4}$ . Dynamics:  $\text{♩}=132$ ,  $\text{♩}=138$ ,  $\text{♩}=122$ ,  $\text{♩}=28$ .
- Measures 61-68:** Key signature changes to  $\text{G}^{\sharp}\text{A}^{\sharp}\text{B}^{\sharp}\text{C}^{\sharp}\text{D}^{\sharp}\text{E}^{\sharp}\text{F}^{\sharp}$ . Time signature changes to  $\frac{2}{4}$ . Dynamics:  $\text{♩}=28$ ,  $\text{mf}$ .
- Measures 69-76:** Key signature changes to  $\text{G}^{\sharp}\text{A}^{\sharp}\text{B}^{\sharp}\text{C}^{\sharp}\text{D}^{\sharp}\text{E}^{\sharp}\text{F}^{\sharp}$ . Time signature changes to  $\frac{3}{4}$ . Dynamics:  $\text{♩}=5$ .
- Measures 77-84:** Key signature changes to  $\text{G}^{\sharp}\text{A}^{\sharp}\text{B}^{\sharp}\text{C}^{\sharp}\text{D}^{\sharp}\text{E}^{\sharp}\text{F}^{\sharp}$ . Time signature changes to  $\frac{2}{4}$ . Dynamics:  $\text{♩}=5$ .

Glockenspiel

**Agente 327****Compositora: Emily Merchán Robles**

**Glockenspiel**

$\text{♩} = 112$

6

$4$

$8va$

12

$(8) \cdots |$

$9$

24

$18$

$\text{♩} = 145$

45

$2$

$\text{♩} = 122$

$15$

$\text{♩} = 128$

64

$\text{♩} = 132$

$\text{♩} = 138$

$2$

$\text{♩} = 122$

$40$

Bongos

# Agente 327

Compositora: Emily Merchán Robles

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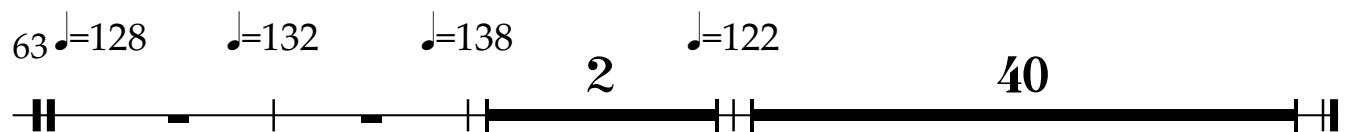
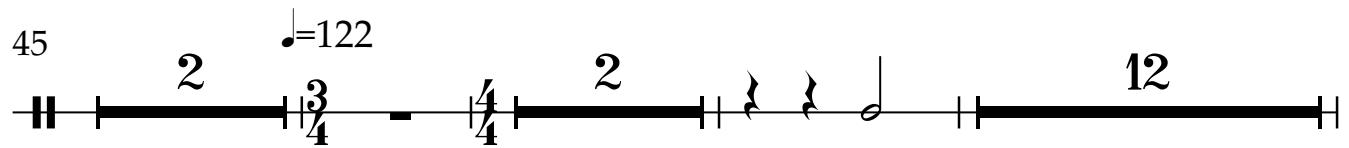
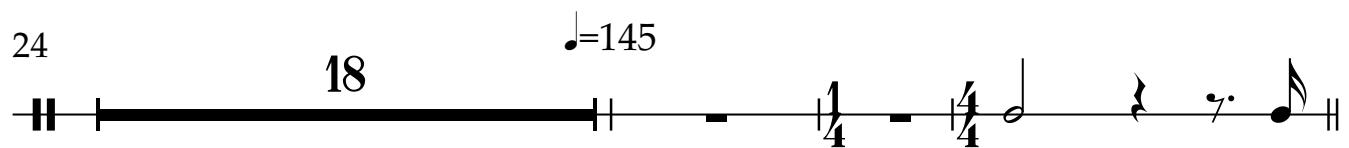
**926**

**9**

Tam-tam

# Agente 327

**Compositora: Emily Merchán Robles**



Low Tom

# Agente 327

**Compositora: Emily Merchán Robles**

$\text{♩}=112$

4

6                    8                    9

24                    18                     $\text{♩}=145$

45                     $\text{♩}=122$                     15

63                     $\text{♩}=128$                      $\text{♩}=132$                      $\text{♩}=138$                     2                     $\text{♩}=122$                     40

Escobillas

# Agente 327

**Compositora: Emily Merchán Robles**

 **$\text{♩}=112$** 

A musical staff starting with a common time signature. It features a series of eighth notes and rests, with a dynamic marking *mf* placed below the staff.

**6****8****9**

A musical staff showing a continuation of the rhythmic pattern from the previous measure, ending with a common time signature.

**24****18** **$\text{♩}=145$** 

A musical staff showing a continuation of the rhythmic pattern, ending with a common time signature.

**45****2** **$\text{♩}=122$** **15** **$\text{♩}=128$** 

A musical staff showing a continuation of the rhythmic pattern, ending with a common time signature.

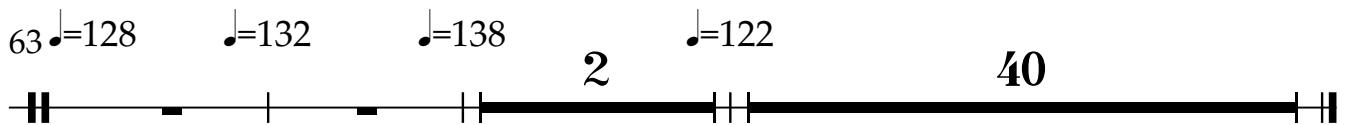
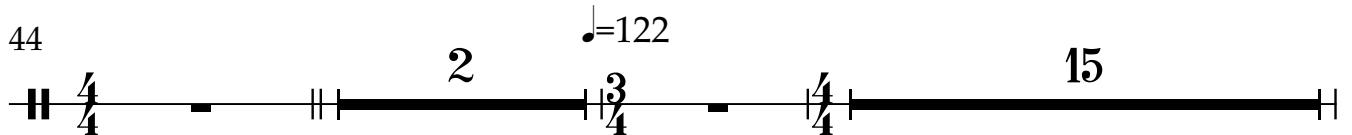
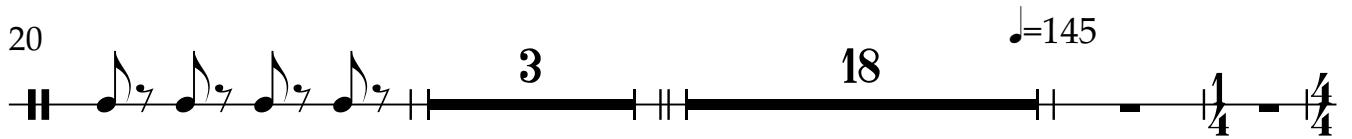
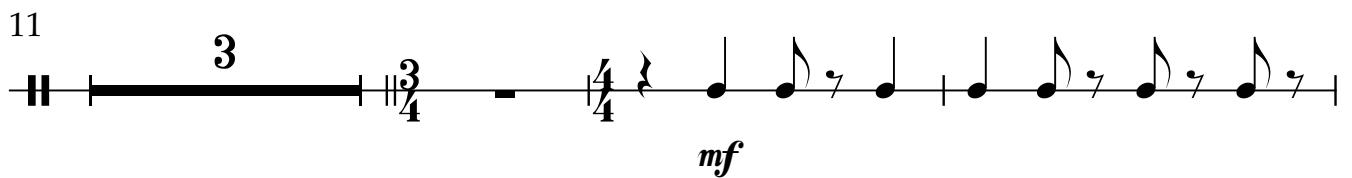
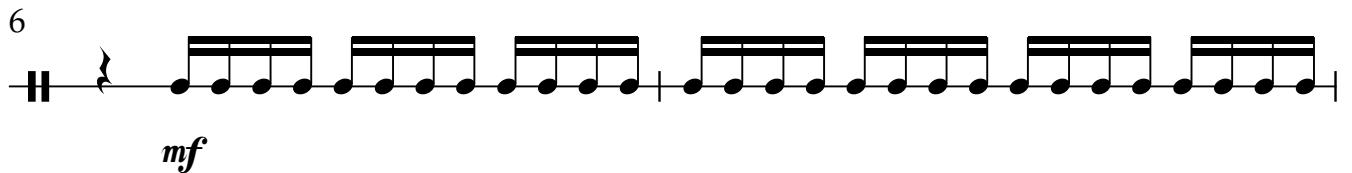
**64** **$\text{♩}=132$** **2** **$\text{♩}=138$** **40** **$\text{♩}=122$** 

A musical staff showing a continuation of the rhythmic pattern, ending with a common time signature.

Shaker

# Agente 327

**Compositora: Emily Merchán Robles**



Sintetizador I

# Agente 327

**Compositora: Emily Merchán Robles**

$\text{♩}=112$

4

4

6

8

9

8

9

24

17

$\text{♩}=145$

p

45

$\text{♩}=122$

mf

p

54

9

$\text{♩}=128$

$\text{♩}=132$

$\text{♩}=138$

2

$\text{♩}=122$

40

9

2

40

Sintetizador II

# Agente 327

Compositora: Emily Merchán Robles

**1**

**2**

**4**

**6**      **8**      **9**

**8**      **9**

**24**      **18**      **18**

**45**      **2**      **15**      **15**      **2**      **17**

**17**

**84**

**91**      **11**

**11**

Sintetizador III

# Agente 327

Compositora: Emily Merchán Robles

$\text{♩} = 112$

6

11

9

24

$\text{♩} = 145$

5

5

43

$\text{♩} = 122$

2

p

mf

53

$\text{♩} = 128$

$\text{♩} = 132$

$\text{♩} = 138$

$\text{♩} = 122$

9

2

40

2

40

p

Sintetizador IV

# Agente 327

Compositora: Emily Merchán Robles

**Musical Score for Sintetizador IV (Agente 327)**

The score consists of eight staves of musical notation, each with a specific measure number and tempo marking.

- Staff 1 (Measures 1-4):** Treble and Bass staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 1: Rest. Measure 2: Rest. Measure 3: Rest. Measure 4: Rest.
- Staff 2 (Measures 5-8):** Treble and Bass staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest.
- Staff 3 (Measures 9-12):** Treble and Bass staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest.
- Staff 4 (Measures 13-16):** Treble and Bass staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: Rest.
- Staff 5 (Measures 17-20):** Treble and Bass staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 17: Rest. Measure 18: Rest. Measure 19: Rest. Measure 20: Rest.
- Staff 6 (Measures 21-24):** Treble and Bass staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 21: Rest. Measure 22: Rest. Measure 23: Rest. Measure 24: Rest.
- Staff 7 (Measures 25-28):** Treble and Bass staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 25: Rest. Measure 26: Rest. Measure 27: Rest. Measure 28: Rest.
- Staff 8 (Measures 29-32):** Treble and Bass staves. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 29: Rest. Measure 30: Rest. Measure 31: Rest. Measure 32: Rest.

Tempo markings:  $\text{♩} = 112$ ,  $\text{♩} = 145$ ,  $\text{♩} = 122$ ,  $\text{♩} = 128$ ,  $\text{♩} = 132$ ,  $\text{♩} = 138$ ,  $\text{♩} = 122$ .

Bajo eléctrico

# Agente 327

Compositora: Emily Merchán Robles

**1**  $\text{♩} = 112$

6

5

14

9

18

**12**  $\text{♩} = 145$

44

2

**12**  $\text{♩} = 122$

50

2

**12**  $\text{♩} = 128$

56

60

64  $\text{♩} = 132$

**13**  $\text{♩} = 138$

2

**12**  $\text{♩} = 122$

40

## Piano

# Agente 327

## **Compositora: Emily Merchán Robles**

112

6

14

19

24

$\text{♩} = 145$

45

Arpa

**Agente 327**

Compositora: Emily Merchán Robles

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**9**

**10**

**11**

**12**

**13**

**14**

**15**

**16**

**17**

**18**

**19**

**20**

**21**

**22**

**23**

**24**

**25**

**26**

**27**

**28**

**29**

**30**

**31**

**32**

**33**

**34**

**35**

**36**

**37**

**38**

**39**

**40**

**41**

**42**

**43**

**44**

**45**

**46**

**47**

**48**

**49**

**50**

**51**

**52**

**53**

**54**

**55**

**56**

**57**

**58**

**59**

**60**

**61**

**62**

**63**

**64**

**65**

**66**

**67**

**68**

**69**

**70**

**71**

**72**

**73**

**74**

**75**

**76**

**77**

**78**

**79**

**80**

**81**

**82**

**83**

**84**

**85**

**86**

**87**

**88**

**89**

**90**

**91**

**92**

**93**

**94**

**95**

**96**

**97**

**98**

**99**

**100**

Violín I

**Agente 327**

Compositora: Emily Merchán Robles

**112**

4

6

14

7

14

25

5

34

(tr)

mf

p

mf

p

mf

p

mf

p

mf

44

(tr)

2

122

8

pizz.

mf

57

=128

=132

=138

arco

p

62

67

122

pizz.

3

arco

mf

74

mf

79

5

p

mf

88

93

pizz.

pp

p

98

mf

f

5

Violín II

**Agente 327**

Compositora: Emily Merchán Robles

**Violín II**

**Agente 327**

Compositora: Emily Merchán Robles

The sheet music for Violin II consists of 12 staves of musical notation. The first staff starts with a tempo of  $\text{♩}=112$ . Staff 2 begins with a dynamic  $p$ . Staff 3 starts with a dynamic  $p$  and includes a performance instruction *mf*. Staff 4 starts with a dynamic  $mf$ . Staff 5 starts with a dynamic  $p$  and includes a performance instruction *pizz.*. Staff 6 starts with a dynamic  $p$  and includes a performance instruction *tr.*. Staff 7 starts with a dynamic  $p$  and includes a performance instruction *mf*. Staff 8 starts with a dynamic  $p$  and includes a performance instruction *mf*. Staff 9 starts with a dynamic  $p$  and includes a performance instruction *mf*. Staff 10 starts with a dynamic  $p$  and includes a performance instruction *mf*. Staff 11 starts with a dynamic  $p$  and includes a performance instruction *mf*. Staff 12 starts with a dynamic  $p$  and includes a performance instruction *mf*.

Viola

**Agente 327**

Compositora: Emily Merchán Robles

**1 = 112**

**4**

**6**      8      9      8      10 *mf*

42      **1 = 145**      2      **1 = 122**      pizz.  
*mf*

48      **1 = 128**      **1 = 132**      **1 = 138**      **1 = 122**      **p**

63      **mf**

68      9      pizz.

81      arco  
**p**      **mf**      **p**

86      2

92      3      pizz.  
**pp**      **p**

99      **mf**      5

Violonchelo

**Agente 327****Compositora: Emily Merchán Robles**

**J=112**

4

6 8 9 8 pizz.

33 arco  
mf

38 145

43 2 122 pizz.  
mf

49 2 pizz.  
mf

55 pizz.

60 arco 128 132

65 138 122 5 arco  
mf

74

79 arco  
p mf

84

89

94 5 f 6

Contrabajo

**Agente 327****Compositora: Emily Merchán Robles**

**♩=112**

**4**

**6**

**8**

**mf**

**18**

**2**

**p**

**mf**

**29**

**34**

**7**

**♩=145**

**2**

**12**

**132**

**138**

**2**

**10**

**77**

**pizz.**

**27**

## ORQUESTACIÓN: PATARISHKA KAWSAYKUMA

**Quena**

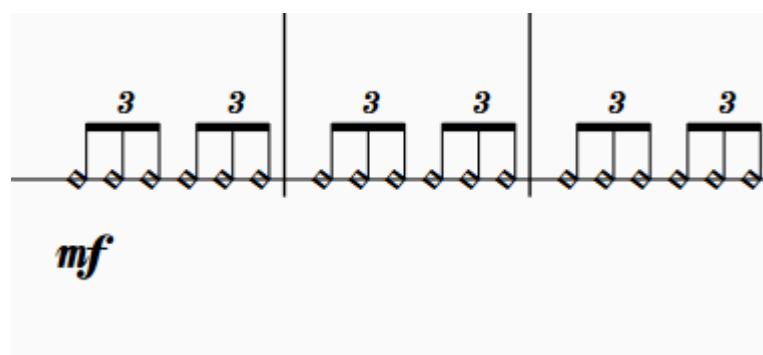
**Saxofón Alto**

**Coro:** Voces cantando articulación AH

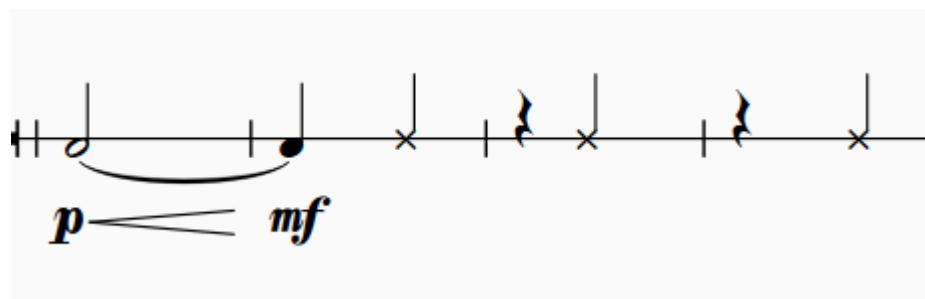
**Percusión 1:** (Lo use en referencia al Bombo andino) Native Instrument – Spotlight collection: West Africa – Donunba



**Percusión 2:** (Lo use en referencia a los golpes que hacen en el costado del bombo andino) – Native Instrument – Spotlight collection: West Africa – Krin



**Percusión 3:** Chachas (Instrumento Grabado)



**Guitarra:** Native Instruments – Kontakt – Session Guitarist: Picked Nylon – Calm Sea

**Bajo**

**Piano:** Native Instruments – Kontakt – Piano Noire: Felt

**Sintetizador 1:** Spitfire – Labs – Piano Pads Glitched

**Sintetizador 2:** Spitfire – Labs – Modular Piano: 10 Modulorgan

**Sintetizador 3:** Native Instruments – Kontakt – Kontakt Factory Library – Pad: up and down

**Violonchelo:** Spitfire – BBC Symphony Orchestra

## Patarishka Kawsaykuma

Compositora: Emily Merchán Robles

*J=75*

Quena 6 00:00:17:10

Saxofón contralto 6

Coro 6

Percusión I 6

Percusión II 6

Percusión III 6 *p*

Sintetizador I 6 *p* *mp*

Sintetizador II 6 *p* *mp*

Sintetizador III 6

Guitarra 6 *mf*

Bajo eléctrico 6

Piano 6

Violonchelo 6

24

Quena: Playing eighth-note patterns with dynamics *p*, *mf*, and *p*. Measures 24-27.

Sax. ctrl.: Rests throughout measures 24-27.

Coro: Rests throughout measures 24-27.

Perc.: Eighth-note patterns on measures 24-27.

Perc.: Eighth-note patterns on measures 24-27.

Perc.: Eighth-note patterns on measures 24-27.

Sint.: Playing eighth-note patterns with dynamics *p*, *mf*, and *p*. Measures 24-27.

Sint.: Playing eighth-note patterns with dynamics *p*, *mf*, and *p*. Measures 24-27.

Sint.: Rests throughout measures 24-27.

Guit.: Playing sixteenth-note patterns with grace notes and measure numbers 3 over three eighth notes. Measures 24-27.

Bajo el.: Rests throughout measures 24-27.

Pno.: Rests throughout measures 24-27.

Vc.: Rests throughout measures 24-27.

00:01:32:13      00:02:46:02       $\text{♩} = 80$

Quena 47      Sax. ctrl. 45

Coro 45

Perc. 45

Perc. 45

Perc. 45      pp      p      mf

Sint. 45      45

Sint. 45      45

Sint. 45      p      mf

Guit. 45      p

Bajo el. 45

Pno. 45      45      p

Vc. 45      80

This page contains ten staves of musical notation. The instruments listed from top to bottom are: Quena, Sax. ctrl., Coro, Perc., Perc., Perc., Sint., Sint., Sint., Guit., Bajo el., Pno., and Vc. The music consists of measures 47 through 45, followed by a repeat of measures 45. Measure 47 starts with dynamic *mf* for Quena and *p* for Sax. ctrl. Measure 45 begins with a dynamic *p*. Various performance instructions like '45' are placed above certain measures. Timecode markers '00:01:32:13' and '00:02:46:02' are at the top, and a tempo marking ' $\text{♩} = 80$ ' is on the right.



250

Quena

Sax. ctrl.

Coro

Perc.

Perc.

Perc.

Sint.

Sint.

Sint.

Guit.

Bajo el.

Pno.

Vc.

00:06:39:05 00:06:51:13

This figure displays a page from a musical score, specifically page 250. The score is arranged for a variety of instruments, each with its own staff. The instruments listed are Quena, Sax. ctrl., Coro, Perc. (three staves), Sint. (three staves), Guit., Bajo el., Pno., and Vc. The music consists of measures separated by vertical bar lines. Many measures contain rests. Dynamic markings are present, including *mf*, *p*, and *mp*. Performance instructions like slurs and grace notes are also included. Measure numbers 7 are placed above specific measures in several staves. The top right corner of the page shows two timestamp markers: 00:06:39:05 and 00:06:51:13.

Quena 275 00:07:20:19 00:07:50:09  
 Sax. ctrl.

Coro 19

Perc. 19

Perc. 19

Perc. 19

Sint. 19 19

Sint. 19

Sint. 19

Guit. 19 p p mf

Bajo el. 19

Pno. 19 19

Vc. p mf p 3 mf p mf

313

Quena

Sax. ctrl.

Coro

Perc.

Perc.

Perc.

Sint.

Sint.

Sint.

Guit.

Bajo el.

Pno.

Vc.

Dynamics and performance instructions:

- Quena:  $p$ ,  $mf$ ,  $p$
- Vc.:  $p$ ,  $p$ ,  $mf$ ,  $p$ ,  $p$ ,  $mf$ ,  $>p$ ,  $p$

00:09:02:16

00:14:25:06

Quena 335 214  
Sax. ctrl. *mf* *p*

Coro 214

Perc. 214

Perc. 214

Perc. *mf* *p*

Sint. 214  
Sint. 214

Sint. 214 *p*

Guit. 214 *p*

Bajo el. 214

Pno. 214  
Pno. 214

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

This musical score page contains ten staves of music. The instruments listed are Quena, Sax. ctrl., Coro, Percussion, Sint., Guit., Bajo el., Pno., and Vc. The score begins at measure 335 and ends at measure 214. Various dynamics are marked, including *mf*, *p*, and crescendos. Measure 335 shows the Quena and Sax. ctrl. parts. Measures 214 through the end of the page show the Coro, Percussion, Sint., Guit., Bajo el., Pno., and Vc. parts. The Vc. part at the bottom has a dynamic marking of *mf* followed by *p*, then *mf* again, and finally *p*. The Pno. part has two instances of the number 214. The Guit. part has a dynamic marking of *p* at the end of its staff.

572

Quena

Sax. ctrl.

Coro

Perc.

Perc.

Perc. *mf*

Sint.

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

Guit.

Bajo el.

Pno. *p mf*

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

Musical score page 596, measures 90-140.

Instrumentation: Quena, Sax. contr., Coro, Perc., Sint., Guit., Bajo el., Pno., Vc.

Key signature: F major (one sharp).

Time signature: Common time.

Tempo: Measure 90:♩=90; Measure 140:♩=140.

Dynamic markings: *p*, *mf*.

Text: "ah.. ah ah ah ah ah".

Measure 90: Quena rests. Sax. contr. rests. Coro rests. Perc. rests. Sint. rests. Guit. rests. Bajo el. rests. Pno. rests. Vc. rests.

Measure 100: Quena rests. Sax. contr. rests. Coro begins with "ah..". Perc. begins with "ah". Sint. rests. Guit. rests. Bajo el. rests. Pno. rests. Vc. rests.

Measure 110: Quena rests. Sax. contr. rests. Coro continues with "ah ah ah ah ah ah". Perc. continues with "ah ah ah ah ah ah". Sint. rests. Guit. rests. Bajo el. rests. Pno. rests. Vc. rests.

Measure 120: Quena rests. Sax. contr. rests. Coro rests. Perc. rests. Sint. rests. Guit. rests. Bajo el. rests. Pno. rests. Vc. rests.

Measure 130: Quena rests. Sax. contr. rests. Coro rests. Perc. rests. Sint. rests. Guit. rests. Bajo el. rests. Pno. begins with a dynamic *p*. Vc. rests.

Measure 140: Quena rests. Sax. contr. rests. Coro rests. Perc. rests. Sint. rests. Guit. rests. Bajo el. rests. Pno. rests. Vc. begins with a dynamic *p*, followed by *mf*, then *p*.

616

Quena

Sax. ctrl.

Coro

Perc.

Perc.

Perc.

Sint.

Sint.

Guit.

Bajo el.

Pno.

Vc.

00:15:39:03

625

Quena

Sax. ctrl.

Coro

Perc.

Perc.

Perc.

Sint.

Sint.

Guit.

Bajo el.

Pno.

Vc.

00:15:39:03

# Patarishka Kawsaykuma

75

Quena

Compositora: Emily Merchán Robles

$\text{♩} = 75$

6      00:00:17:10      13

24      2

37      4

53      46      00:01:32:13      17      00:02:46:02

00:03:13:04      122      00:06:15:05      16      00:06:39:05      8      00:06:51:13

272      mp      00:07:20:19      p      3      mf

285      19      00:07:50:09      7      p      mf

320      p

333      mf

347      p

00:09:02:16      215      00:14:25:06      26       $\text{♩} = 90$       5       $\text{♩} = 140$       33      00:15:39:03

356

## Saxofón contralto

# Patarishka Kawsaykuma

## Compositora: Emily Merchán Robles

A musical score excerpt for a string quartet. The key signature is A major (three sharps). The time signature is common time (indicated by a '4'). The tempo is marked as quarter note = 75. Measure 6 starts with a half note on the first string, followed by a whole note on the second string, and a half note on the third string. Measure 17 begins with a whole note on the first string, followed by a half note on the second string, and a whole note on the third string.

A musical score excerpt for a single melodic line. The key signature is F major (one sharp). Measure 24 starts with a half note followed by a whole note. Measures 25-27 show a repeating pattern of eighth notes. Measure 28 begins with a half note. Measures 29-31 show a repeating pattern of eighth notes. Measure 32 begins with a half note. Measures 33-35 show a repeating pattern of eighth notes. Measure 36 begins with a half note. Measures 37-39 show a repeating pattern of eighth notes. Measure 40 begins with a half note. Measures 41-43 show a repeating pattern of eighth notes. Measure 44 begins with a half note. Measures 45-46 show a repeating pattern of eighth notes.

A musical score excerpt for a single instrument. The score consists of five measures. Measure 122 starts with a treble clef, a key signature of two sharps, and a common time signature. Measures 122, 16, and 19 begin with a tempo marking of 122 BPM. Measure 16 changes to a tempo of 16 BPM. Measure 8 changes to a tempo of 8 BPM. Measure 19 changes to a tempo of 19 BPM. The music consists of sustained notes on each beat, with vertical bar lines indicating measure boundaries.

00:07:20:19      00:07:50:09      00:09:02:16      00:14:25:06

287                  20                  49                  215                  26

Musical score for page 597, measures 5-7. The key signature is G major (two sharps). Measure 5 consists of two measures of solid black notes. Measure 6 starts with a bass note followed by a measure of eighth-note pairs. Measure 7 starts with a bass note followed by a measure of eighth-note pairs. The dynamic is *mf*.

Musical score for piano, page 10, measures 617-620. The score consists of two staves. The top staff uses a treble clef, a key signature of three sharps, and a common time signature. The bottom staff uses a bass clef, a key signature of one sharp, and a common time signature. Measure 617 starts with a single note followed by a sixteenth-note pattern. Measure 618 begins with a sixteenth-note pattern. Measure 619 starts with a sixteenth-note pattern. Measure 620 starts with a sixteenth-note pattern.

A musical score for piano, page 626, measures 1-10. The score consists of two staves. The left staff uses a treble clef and the right staff uses a bass clef. Both staves have a key signature of four sharps. Measures 1-10 show a continuous pattern of eighth-note chords and sixteenth-note figures, primarily in the treble clef staff. Measure 10 ends with a fermata over the final note. The page number 626 is at the top left, and the time code 00:15:39:03 is at the top right.

Coro

# Patarishka Kawsaykuma

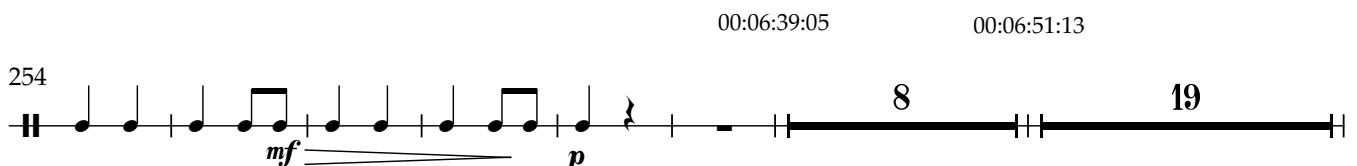
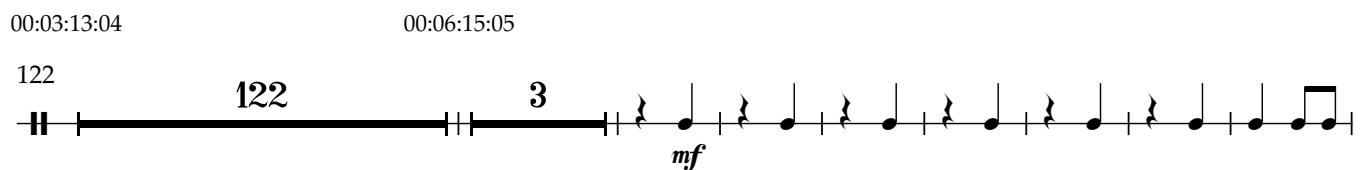
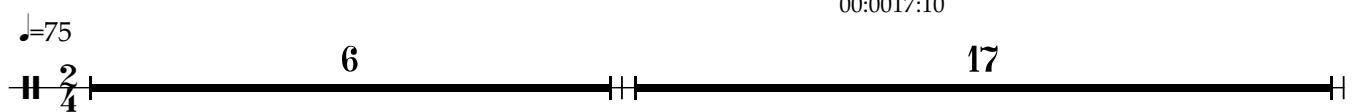
Compositora: Emily Merchán Robles

## Percusión I

## Patarishka Kawsaykuma

Compositora: Emily Merchán Robles

00:00:17:10



00:15:39:03

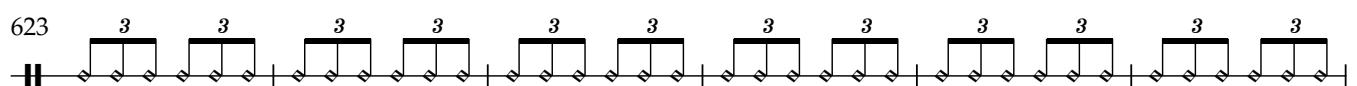
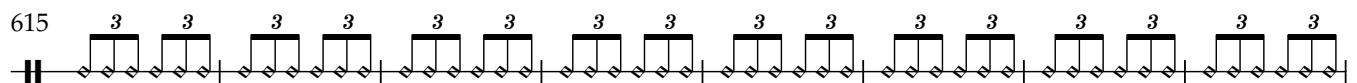
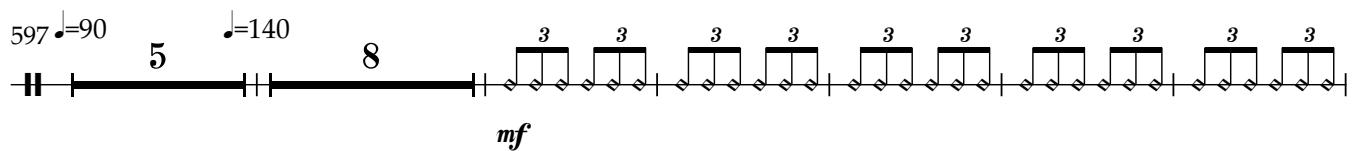
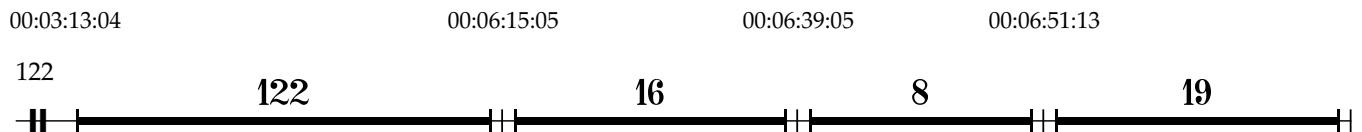
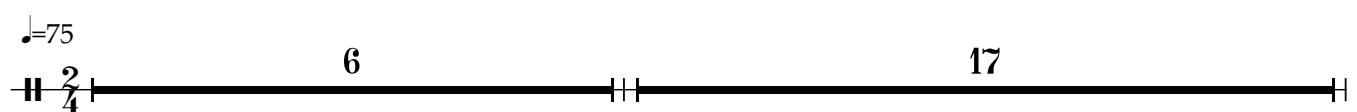


# Patarishka Kawsaykuma

Percusión II

Compositora: Emily Merchán Robles

79



00:15:39:03



# Patarishka Kawsaykuma

Compositora: Emily Merchán Robles

00:00:17:10

**6**      **11**      **2**

**p**

**24**

**39**

00:01:32:13      00:02:46:02

**46**

**pp**      **p**      **mf**

00:03:13:04

**112**      **122**

**p**

00:06:15:05

**244**

**p** < **mf**

00:06:39:05      00:06:51:13

**257**

**p** < **mf**      **14**

00:07:50:09

**287**

**20**      **19**      **23**

**mf** 00:14:25:06      **p**

**p**      **mf**

00:09:02:16

**354**

**p**

**214**

**p**      **mf**

**597** **5**      **8**

**mf**

**617**

00:15:39:03

**626**

**p** < **mf**

# Patarishka Kawsaykuma

Sintetizador I

00:00:17:10

Compositora: Emily Merchán Robles

**Sinfonía de la Madre Tierra**

Sheet music for Sintetizador I (Synthesizer I) showing multiple staves of musical notation with various dynamics and performance instructions.

**Measure 6:** Treble clef, 2/4 time, tempo = 75. Dynamics: **p**. Measures 6-13.

**Measure 14:** Treble clef, 2/4 time, tempo = 75. Dynamics: **mp**. Measures 14-21.

**Measure 24:** Treble clef, 2/4 time, tempo = 75. Measures 24-31.

**Measure 39:** Treble clef, 2/4 time, tempo = 75. Dynamics: **mf**. Measures 39-46.

**Measure 55:** Treble clef, 2/4 time, tempo = 80. Dynamics: **p**. Measures 55-62.

**Measure 244:** Treble clef, 2/4 time, tempo = 90. Measures 244-251.

**Measure 356:** Treble clef, 2/4 time, tempo = 140. Measures 356-363.

**Performance Instructions:**

- 00:01:32:13
- 00:02:46:02
- 00:03:13:04
- 00:06:15:05
- 00:06:39:05
- 00:06:51:13
- 00:07:20:19
- 00:07:50:09
- 00:09:02:16
- 00:14:25:06
- 00:15:39:03

# Patarishka Kawsaykuma

Sintetizador II

Compositora: Emily Merchán Robles

**1**

**6**

00:00:17:10

**14**

**mp**

**24**

**39**

**mf**

00:01:32:13      00:02:46:02      00:03:13:04

**55**

**46**      **17**      **122**

**p**

00:06:15:05      00:06:39:05      00:06:51:13      00:07:20:19      00:07:50:09

**244**

**16**      **8**      **19**      **20**      **49**

**16**      **8**      **19**      **20**      **49**

00:09:02:16      00:14:25:06      00:15:39:03

**356**

**215**      **26**      **5**      **33**

**215**      **26**      **5**      **33**

# Patarishka Kawsaykuma

### Sintetizador III

Compositora: Emily Merchán Robles

00:0017:10

00:00:17.10

6 17  
6 17  
00:01:32:13 00:02:46:02

24 34 46 14  
34 46 14  
00:03:13:04 00:06:15:05 00:06:39:05 00:06:51:13

122 122 16 8 19  
122 16 8 19  
00:07:20:19 00:07:50:09 00:09:02:16 00:14:25:06

287 20 49 215  
20 49 215  
00:15:39:03

575  
00:15:39:03

590 90  
00:15:39:03

601 140 4 25  
00:15:39:03

# Patarishka Kawsaykuma

84

Guitarra

00:00:17:10

Compositora: Emily Merchán Robles

**1=75**

6                          4

15                          2

24                          2                          3                          3                          3                          2

37                          2                          4

52                          45

105 =80                          00:03:13:04                          00:06:15:05

118                          121                          3

247                          00:06:39:05                          00:06:51:13

255                          7                          mf

270                          00:07:20:19                          00:07:50:09

280                          20                          p

00:01:32:13                          00:02:46:02

2

## Guitarra

308

316

327

339

353

00:09:02:16

215

00:14:25:06

26

♩=90

5

♩=140

2

604

613

621

00:15:39:03

628



# Patarishka Kawsaykuma

87

Piano

Compositora: Emily Merchán Robles

**1=75**

00:01:32:13      00:02:46:02

**24**

00:03:13:04      00:06:15:05

**111**

00:06:39:05

**122**

00:07:50:09      00:09:02:16      00:14:25:06

**307**

00:15:39:03

**578**

**592**

**600**

00:17:10

17

17

34

46

p

pp

122

16

8

19

20

49

215

p

mf

31

31

# Patarishka Kawsaykuma

88

## Violonchelo

Compositora: Emily Merchán Robles

## Conclusiones

En conclusión, la experiencia de componer para ambos proyectos ha sido un proceso enriquecedor y formativo que ha permitido profundizar en las diferentes formas en que la música se integra en el ámbito audiovisual. A través de la pieza de animación, pude explorar la importancia de crear un ambiente sonoro que mantuviera el suspenso y la intriga, al mismo tiempo que preservaba el tono cómico. Este proyecto me permitió entender cómo la música puede intensificar la narrativa y añadir una capa adicional de emoción al espectador.

Por otro lado, la composición para el documental *Patarishka Kawsaykuma* me brindó la oportunidad de adentrarme en la riqueza sonora de la cultura otavaleña, utilizando el San Juanito y el fandango como base musical. Esta investigación me permitió comprender mejor la relación entre la música tradicional y su capacidad para contar historias a través de ritmos y melodías, y cómo estos elementos pueden fusionarse para generar un ambiente sonoro auténtico y evocador.

Ambos proyectos no solo me retaron a integrar diversos estilos musicales, sino que también me ofrecieron una visión más amplia sobre el papel crucial que juega la música en el cine y la animación, como un vehículo que conecta emociones, imágenes y narrativas. Este proyecto me ha permitido expandir mis horizontes compositivos y fortalecer mi capacidad para crear música que no solo acompaña, sino que también enriquece la historia contada en la pantalla. Sin lugar a dudas, este proceso ha sido una experiencia extraordinaria que ha marcado un hito en mi desarrollo como compositora.

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