

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

Colegio de Música (COM)

**Corto 1: Sprite Fright
Corto 2 : Nosferatu**

Mateo Sebastián Godoy Gutiérrez

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, 07 de mayo de 2025

UNIVERSIDAD SAN FRANCISCO DE QUITO USFQ

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HOJA DE CALIFICACIÓN DE TRABAJO DE FIN DE CARRERA

**Corto 1: Sprite Fright
Corto 2: Nosferatu**

Mateo Sebastián Godoy Gutiérrez

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Quito, 07 de mayo de 2025

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RESUMEN

Mi proyecto de tesis explora la creación de una identidad sonora única a través de la fusión entre la composición orquestal y las posibilidades expresivas del diseño sonoro y la síntesis electrónica. Motivado por la búsqueda de nuevas texturas y el deseo de expandir mi lenguaje compositivo, este trabajo se adentra en la experimentación como herramienta creativa, proponiendo una simbiosis entre lo análogo y lo digital. A quienes se interesen por los cruces entre tradición y vanguardia musical, esta tesis ofrece un recorrido profundo y honesto por los desafíos, aprendizajes y hallazgos de esta integración sonora.

Palabras claves: Filmmaking, composición musical, sound design, compositor, experimental.

ABSTRACT

My thesis project explores the creation of a unique sonic identity through the fusion of orchestral composition and the expressive possibilities of sound design and electronic synthesis. Driven by the search for new textures and a desire to expand my compositional language, this work delves into experimentation as a creative tool, proposing a symbiosis between the analog and the digital. For those interested in the intersections between musical tradition and innovation, this thesis offers a deep and honest journey through the challenges, discoveries, and insights of this sonic integration.

Keywords: Filmmaking, musical composition, sound design, composer, experimental.

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INTRODUCCIÓN

A lo largo de la historia del cine, el *film scoring* ha evolucionado desde el acompañamiento orquestal clásico hasta incluir recursos contemporáneos como la síntesis, el diseño sonoro y técnicas experimentales, ampliando así el espectro expresivo del lenguaje cinematográfico.

Mi proyecto de tesis consiste en la creación de dos cortos animados con enfoques contrastantes en cuanto a composición musical. El primero busca rendir homenaje a las grandes producciones animadas de Disney, utilizando técnicas tradicionales de orquestación que evocan el estilo sinfónico de mediados del siglo XX, pero incorporando también elementos más actuales como sintetizadores y recursos de producción moderna, en un intento de equilibrar lo clásico con lo contemporáneo. El segundo corto, en cambio, representa un terreno más experimental: aquí trabajé con la técnica del *found sound*, manipulando grabaciones de objetos cotidianos para construir paisajes sonoros abstractos que dialogan con lo visual desde una lógica más sensorial que melódica. Ambos trabajos reflejan mi interés por expandir los límites de la música para cine y explorar nuevas formas de narrar a través

ORQUESTACIÓN: SPRITE FRIGHT

Vientos madera:

- Flauta – Spitfire – BBC Sympgony Orchestra - Flaute
- Flauta de pico soprano – Spitfire – BBC Sympgony Orchestra - Piccolo
- Woodwinds ensamble – Spitfire – Albion Loegria – Recorder Lo
- Ocarina – Spitfire – Originals Rare Flautes – Ocarina Mid
- Oboe – Spitfire – BBC Sympgony Orchestra - Oboe
- Clarinete – Spitfire – BBC Sympgony Orchestra - Clarinete
- Fagot – Spitfire – BBC Sympgony Orchestra - Basson
- Bansuri – Spitfire – Originals Rare Flautes – Bansuri

Vientos metales:

- Horn in F – Spitfire – Albion Loegria – Horn Euph
- Trompeta – Spitfire – BBC Sympgony Orchestra - Trompet
- Trombón – Spitfire – BBC Sympgony Orchestra – Tenor Trombon
- Bass trombón – Spitfire – BBC Sympgony Orchestra – Bass Trombon
- Tuba – Spitfire – BBC Sympgony Orchestra - Tuba

Percusión:

- Glockenspiel – Spitfire – BBC Sympgony Orchestra - Glockenspiel
- Percusión 1 – Spitfire – Albion Loegria – Metal Shop 2
- Percusión 2 – Spitfire – BBC Sympgony Orchestra – Untuned percussion
- Music Box – Spitfire – Labs – Hannah Peel´s Music Box
- Celesta – Spitfire – BBC Sympgony Orchestra - Celesta

- Arpa – Spitfire – BBC Symphonic Orchestra - Harp
- Conjunto de bateía – Steven Slate – SSDSampler5
- Tambores taiko – 8 Dio – 8 Dio Epic Taiko Ensemble – The New Epic Taiko
- Resonate 1 – Spitfire – Resonate – Timpani Drum – Paddle drum
- Resonate 2 – Spitfire – Resonate – Barrel drum – Snare
- Resonate 3 Fx – Spitfire – Resonate – Barrel drum – Superball
- Drum Rack – Ableton – Drum Rack – Cyberpunk Percussion Samples (Splice)

Sintetizadores:

- Cinematic pads – Spitfire – Originals Cinematic pads – Bowed Glass
- Synth Rap Beat – Arturia – Analog lab lite – Home Organ (EQ Bass 0)
- Arpeggiator – Arturia – Analog lab lite – Syncer Stinker (Filter Mod Amount 0.708)
- Horror Synth – Spitfire – Labs – Opia – Bass Synth Bend (Attack 1.47s ; Decay 71.3 ms)
- Bass Synth – Splice – FL CC Bass Loop Stnh Cyberpunk
- Synth House beat – Vital – LORN Style Lead (Reverb + Chorus + Distortion)

Cuerdas:

- Violín 1 – Spitfire – Albion Loegria – String hi
- Violín 2 – Spitfire – Albion Loegria – String hi
- Viola – Spitfire – Spitfire – Albion Loegria – String hi
- Violonchelo – Spitfire – Albion Loegria – String low
- Contrabajo – Spitfire – Albion Loegria – String low

Sprite fright

MATEO GODOY

Flauta

Flauta de pico soprano

Woodwinds ensemble

Ocarina

Oboe

Clarinete

Fagot

Bansuri

Horn in F

Trompeta

Trombón

Bass Trombone

Tuba

Alto

Tenor

Bajo

Glockenspiel

Percusión 1

Percusión 2

Tambor militar

Music Box

Celesta

Arpa

Conjunto de batería

Guitarra eléctrica 1

Guitarra eléctrica 2

Bajo eléctrico

Synth house beat

Tambores taiko

Resonate 1

Rasonate 2

Resonate 3 FX

Cinematic pads

Synth Rap beat

Arpeggiator

Horror Synth

Bass Synth

Drum rack

Violin I

Violin II

Viola

Violonchelo

Contrabajo

FL. $J = 104$ $J = 91$

FL. pico sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hn. *div.*

Tpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guit. eL BEAT 1

Guit. el. BEAT 2

Bajo el.

Synth hsb

Tamb. taik.

Rsn1

Rsn2 $J = 104$ $J = 91$

Rsn Fx

Cmtc pds

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drm rek

Vln. I $J = 104$ $J = 91$

Vln. II

Vla. *legato*

Vc.

Cb.

9 10 11 12 13 14 15 16

Fl.

Fl. pïco sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guitt. el. BEAT 1

Guitt. el. BEAT 2

Bajo el.

Synth lsbt

Tamb. taik.

Rsn1

Rsn2

Rsn1 Fx

Cmte pds

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drm rck

Vln. I

Vln. II

Vln.

Vc.

Cb.

17

18

19

20

21

22

23

24

25

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

Fl.

Fl. pico sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hr.

Tpt.

Tbn.

B. Tbn.

Tba.

A.

ALL IS LIFE AND ALL IS PEACE THE FO REST WHIS PERS SOFT AND SWEET THE FOR EST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S AD VANCE RUN AND LAUGH COME ON AND PLAY UN TIL YOU CAN AN Y MORE TO DAY THE BEADS ARE SING ING THE DEER MOVES ON THE SPRITES WILL HELP YOU THE LIGHT IS STRONG

T.

ALL IS LIFE AND ALL IS PEACE THE FO REST WHIS PERS SOFT AND SWEET THE FOR EST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S AD VANCE RUN AND LAUGH COME ON AND PLAY UN TIL YOU CAN AN Y MORE TO DAY THE BEADS ARE SING ING THE DEER MOVES ON THE SPRITES WILL HELP YOU THE LIGHT IS STRONG

Bajo

ALL IS LIFE AND ALL IS PEACE THE FO REST WHIS PERS SOFT AND SWEET THE FOR EST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S AD VANCE RUN AND LAUGH COME ON AND PLAY UN TIL YOU CAN AN Y MORE TO DAY THE BEADS ARE SING ING THE DEER MOVES ON THE SPRITES WILL HELP YOU THE LIGHT IS STRONG

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guit. eL BEAT 1

Guit. el. BEAT 2

Bajo el.

Synth hsbst

Tamb. taik.

Rant1

Rant 2

Rant Fx

Cmtc pds

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drum rck

Vln. I

Vln. II

Vla.

Vc.

Ch.

FL. *J = 82*

Fl. pico sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guit. eL BEAT 1

Guit. el. BEAT 2

Bajo el.

Synth hsbst

Tamb. talk.

Rsn1

Rsn2

Rsn Fx

Cmtc pds

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drm rek

Vln. I

Vln. II

Vla.

Vc.

Ch.

ALL IS LIFE AND ALL IS PEACE THE FO REST WHIS PERS SOFT AND SWEET THE FOR EST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S AD VANCE BEN AND LAUGH COME ON AND PLAY SO ONE HERE WILL HEAR YOU YELL

73 74 75 76 77 78 79 80

pp *mp*

88

89

♩ = 122

♩ = 122

♩ = 122

FL

Fl. pico sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hn.

Trpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guit. eL BEAT 1

Guit. el. BEAT 2

Bajo el.

Synth hsb

Tamb. taik.

Rant1

Rant 2

Rant Fx

Cmtc pds

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drm rck

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

[illegible]

This page of the musical score includes the following parts and details:

- Instrumental Parts:** Fl. (Flute), Fl. pico sop., WD ENS., Oc. (Oboe), Ob. (Clarinet), Cl. (Clarinet), Fag. (Bassoon), Ban. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), B. Tbn. (Baritone Trombone), Tba. (Tuba), Perc. 1, Perc. 2, Caj. c. (Cajon), M. Box (Maracas), Cel. (Cello), Arpa (Harp), Bat. (Bass Drum), Guitt. el. BEAT 1, Guitt. el. BEAT 2, Bajo el. (Bajo), Synth hsb. (Synthesizer), Tamb. taik. (Tambourine), Rsm1, Rsm2, Rsm Fx, Cmte pds. (Cymbal), Synth Rb. (Synthesizer), Arpgt. (Arpeggiator), Hrr Synth. (Harmonizer), Bass Synth., Drm rck. (Drum).
- Vocal Parts:** A. (Alto), T. (Tenor), Bajo (Bass).
- Lyrics:**

CARE FOR THE LEAVES WITH LOVE'S AD VANCE
 RUN AND LAUGH COME ON AND PLAY UN
 TIL YOU CAN AN Y MORE TO DAY
 THE BIRDS ARE SINGING THE DEER MOVES ON
 THE SPIRITS WILL HELP YOU THE LIGHT IS STRONG
 ALL IS LIFE AND ALL IS PEACE THE
 FO REST WHEN PERS SOFT AND SWEET THE
 FOR EST GROWS THE SUN WILL DANCE WE
- Performance Markings:**
 - Dynamic Markings:** *p* (piano), *f* (forte), *ff* (fortissimo).
 - Articulation:** *gliss.* (glissando), *divisi* (divisi).
 - Other:** *unis.* (unison).
- Page Numbering:** The page is numbered 113, 114, 115, 116, 117, 118, 119, and 120 at the bottom.

[illegible]

[illegible]

FL

FL. pïco sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guit. eL BEAT 1

Guit. el. BEAT 2

Bajo el.

Synth hsbst

Tamb. talk.

Rant1

Rant 2

Rant Fx

Cmtc pds

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drm rck

Vln. I

Vln. II

Vla.

Vc.

Cb.

FL.

Fl. pico sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guit. eL BEAT 1

Guit. el. BEAT 2

Bajo el.

Synth hsb1

Tamb. taik.

Rsn11

Rsn2

Rsn1 Fx

Cmtc pda

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drm rck

Vln. I

Vln. II

Vla.

Vc.

Ch.

[illegible]

161 162 163 164 165 166 167 168

169

J = 125

Fl.

Fl. pico sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hr.

Tpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guit. eL BEAT 1

Guit. el. BEAT 2

Bajo el.

Synth hab.

Tamb. taik.

Rmnt1

J = 125

Rant 2

Rant Fx

Cmte pds

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drm rck

J = 125

Vln. I

Vln. II

Vla.

Vc.

Cb.

sul pont.

p

ff

p

f

p

f

p

f

176

177

178

179

180

181

182

183

[illegible]

192 193 194 195 196 197 198 199

Fl.

Fl. pico sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guit. eL BEAT 1

Guit. el. BEAT 2

Bajo el.

Synth hsbst

Tamb. taik.

Rsn1

Rsn2

Rsn1 Fx

Cmtc pds

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drn rck

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

gliss.

p

200

201

202

203

204

205

206

207

Fl.

Fl. plico sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guít. el. BEAT 1

Guít. el. BEAT 2

Bajo el.

Synth hbst

Tamb. taik.

Rsn1

Rsn2

Rsn Fx

Cmte pds

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drm rck

Vln. I

Vln. II

Vla.

Vc.

Cb.

208

209

210

211

212

213

214

215

Fl.

Fl. pico sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guit. eL BEAT 1

Guit. el. BEAT 2

Bajo el.

Synth hsb

Tamb. talk.

Rant1

Rant 2

Rant Fx

Cmtc pds

Synth Rb

Arpgt

Hrr Synth

Bes Synth

Drm rck

Vln. I

Vln. II

Vla.

Vc.

Cb.

216

217

218

219

220

221

222

223

224 225 226 227 228 229 230 231

[illegible]

247

248

Fl.

Fl. pico sop.

WD ENS.

Oc.

Ob.

Cl.

Fag.

Ban.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guit. eL BEAT 1

Guit. el. BEAT 2

Bajo el.

Synth hsbst

Tamb. talk.

Rsnt1

Rsnt 2

Rsnt Fx

Cmte pds

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drm rck

Vln. I

Vln. II

Vla.

Vc.

Cb.

256

257

258

259

260

261

262

263

Fl.

Fl. pico sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hr.

Tpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guit. el. BEAT 1

Guit. el. BEAT 2

Bajo el.

Synth hsb1

Tamb. talk.

Rmnt1

Rmnt 2

Rmnt Fx

Cmte pds

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drum rck

Vln. I

Vln. II

Vla.

Vc.

Cb.

264

265

266

267

268

269

270

271

272 273 274 275 276 277 278 279

FL

FL. pico sop.

WD ENS

Oc.

Ob.

Cl.

Fag.

Ban.

Hr.

Tpt.

Tbn.

B. Tbn.

Tba.

A.

T.

Bajo

Glock.

Perc. 1

Perc. 2

Caj. c.

M. Box

Cel.

Arpa

Bat.

Guit. eL BEAT 1

Guit. el. BEAT 2

Bajo el.

Synth hsb

Tamb. talk.

Rant1

Rant 2

Rant Fx

Cmtc pds

Synth Rb

Arpgt

Hrr Synth

Bss Synth

Drm rck

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flauta

Sprite fright

MATEO GODOY

♩ = 120 11 ♩ = 104 ♩ = 91 45 ♩ = 72 ♩ = 97

f

♩ = 82

V.S.

Flauta de pico soprano

Sprite fright

MATEO GODOY

♩ = 120

3

p *f*

5

♩ = 104

15

27

♩ = 91

♩ = 72 ♩ = 97

15

p *f*

♩ = 82

3

♩ = 119

6

♩ = 85

p *mp*

♩ = 119

6

5

♩ = 122

2

♩ = 108

5

2



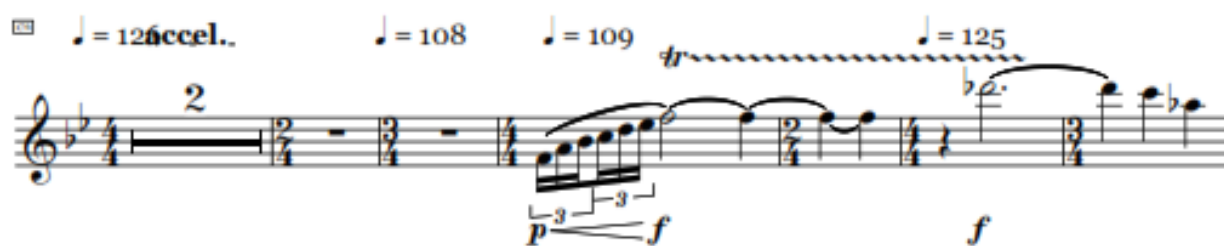
□



□



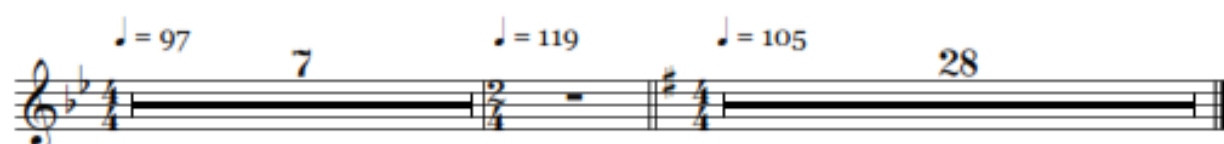
□



□



□



□

Woodwinds ensemble

Sprite fright

MATEO GODOY

♩ = 120

p *f* *mp*

♩ = 104

♩ = 91 15 28 ♩ = 72 ♩ = 97

♩ = 82 15 3

f

♩ = 119 2 *p* *f*

♩ = 85 2 ♩ = 119 6 5 ♩ = 122 2

2

Musical score for a piece, likely a piano or guitar solo, consisting of five staves. The notation includes various time signatures (3/4, 4/4, 2/4, 5/4, 7/4), key signatures (one sharp, two sharps, two flats), and dynamic markings like "accel.". Numbers above the staves indicate measures or groups of measures. Tempo markings like "♩ = 108" are present at the start of several sections.

Staff 1: $\text{♩} = 108$, 5, $\text{♩} = 97$, 12, $\text{♩} = 87$, $\text{♩} = 97$, 4, $\text{♩} = 110$, 46.

Staff 2: $\text{♩} = 78$.

Staff 3: $\text{♩} = 125$, 16, $\text{♩} = 117$, 18, $\text{♩} = 125$, 2, *accel.*, 2.

Staff 4: $\text{♩} = 108$, $\text{♩} = 109$, $\text{♩} = 125$, 2.

Staff 5: 2, 20, $\text{♩} = 97$, 7, $\text{♩} = 119$, $\text{♩} = 105$, 28.

Ocarina

Sprite fright

MATEO GODOY

$\text{♩} = 120$ 11 $\text{♩} = 104$ $\text{♩} = 91$ 45 $\text{♩} = 72$ $\text{♩} = 97$ 2

15 $\text{♩} = 82$ 3 $\text{♩} = 119$ 6

$\text{♩} = 85$ 2 $\text{♩} = 119$ 6 $\text{♩} = 122$ 2

$\text{♩} = 108$ 5 $\text{♩} = 97$ 12 $\text{♩} = 87$ $\text{♩} = 97$ 4 $\text{♩} = 110$ 46

$\text{♩} = 78$

$\text{♩} = 125$ 16 $\text{♩} = 117$ 18 $\text{♩} = 125$ 2 *accel.*

$\text{♩} = 108$ $\text{♩} = 109$ $\text{♩} = 125$ 2

2 $\text{♩} = 97$ 20 $\text{♩} = 119$ 7 $\text{♩} = 105$ 28

Sprite fright

Oboe

MATEO GODOY

Musical score for Oboe titled "Sprite fright" by Mateo Godoy. The score consists of eight staves of music, featuring complex rhythms, triplets, and dynamic markings.

Staff 1: $\text{♩} = 120$, 3, p 3-3, f , 5, $\text{♩} = 104$.

Staff 2: $\text{♩} = 91$, 15, $\text{♩} = 72$, $\text{♩} = 97$, 28.

Staff 3: $\text{♩} = 82$, 15, 3.

Staff 4: $\text{♩} = 119$, p 2, f .

Staff 5: $\text{♩} = 85$, 2, $\text{♩} = 119$, 6, $\text{♩} = 122$, 5, 2.

Staff 6: $\text{♩} = 108$, 5, $\text{♩} = 97$, 12, $\text{♩} = 87$, $\text{♩} = 97$, 4, $\text{♩} = 110$, 46.

Staff 7: $\text{♩} = 78$.

Staff 8: $\text{♩} = 125$, 16, $\text{♩} = 117$, 18, $\text{♩} = 126$ accel., 2.

Staff 9: $\text{♩} = 108$.

2

Top staff: $\text{♩} = 109$ $\text{♩} = 125$

Bottom staff: 2 20 7 28

Tempo markings: $\text{♩} = 97$ $\text{♩} = 119$ $\text{♩} = 105$

Dynamic markings: *p* *f*

Sprite fright

Clarinete

MATEO GODOY

♩ = 120

p *f*

♩ = 104

♩ = 91 15 28 ♩ = 72 ♩ = 97

f 15 3 82

♩ = 119 6 85 2 119 6

♩ = 122 5 2 108 5 97 12 87

♩ = 97 4 110 46 78

♩ = 125 16 117 18 125 *accel.* 2

♩ = 108 109 125 2

2

The first system of the musical score is written on a single staff in treble clef. It begins with a 3/4 time signature, followed by a key signature change to 2/4. The melody consists of a series of eighth and quarter notes. Above the staff, the numbers 2, 20, 7, and 28 are written, corresponding to the measures. Above the staff, the tempo markings $\text{♩} = 97$ and $\text{♩} = 105$ are written. The system ends with a double bar line.

Sprite fright

Fagot

MATEO GODOY

$\text{♩} = 120$ 11 $\text{♩} = 104$ $\text{♩} = 91$ 45 $\text{♩} = 72$ $\text{♩} = 97$ 18

$\text{♩} = 82$ 3 $\text{♩} = 119$ 2 p f

$\text{♩} = 85$ 2 $\text{♩} = 119$ 6

$\text{♩} = 122$ 5 $\text{♩} = 108$ 2 5 $\text{♩} = 97$ 12 $\text{♩} = 87$

$\text{♩} = 97$ 4 $\text{♩} = 110$ 46 $\text{♩} = 78$

$\text{♩} = 125$ 16 $\text{♩} = 117$ 18 $\text{♩} = 124$ accel. 2

$\text{♩} = 108$ $\text{♩} = 109$ $\text{♩} = 125$ 2

$\text{♩} = 97$ 20 7 $\text{♩} = 119$ $\text{♩} = 105$ 28

Bansuri

Sprite fright

MATEO GODOY

$\text{♩} = 120$ $\text{♩} = 104$ $\text{♩} = 91$ $\text{♩} = 72$ $\text{♩} = 97$

11 45 2 6 2 2 6 5 2 5 12 4 46

$\text{♩} = 119$ $\text{♩} = 85$ $\text{♩} = 119$ $\text{♩} = 122$ $\text{♩} = 108$ $\text{♩} = 97$ $\text{♩} = 87$ $\text{♩} = 97$ $\text{♩} = 110$ $\text{♩} = 78$

f

2

The musical score consists of four staves, each with a key signature of two flats and a 4/4 time signature. The first staff begins with a tempo marking of ♩ = 125 and a measure rest of 16. This is followed by a measure rest of 18, then a tempo change to ♩ = 117. The staff concludes with a tempo change to ♩ = 126, marked "accel.", and a final measure rest of 2. The second staff starts with a tempo marking of ♩ = 108 and a measure rest of 2. It then features a triplet of eighth notes marked "p" (piano) and "f" (forte), with a tempo marking of ♩ = 109. This is followed by a measure rest of 2, then a tempo change to ♩ = 125, and a final measure rest of 2. The third staff begins with a measure rest of 2, followed by a measure rest of 2, then a measure rest of 20. The fourth staff starts with a tempo marking of ♩ = 97 and a measure rest of 7. It then features a measure rest of 119, followed by a tempo change to ♩ = 105, and a final measure rest of 28.

[C]

Horn in F

Sprite fright

MATEO GODOY

♩ = 120

p *mp*

div. ♩ = 104

♩ = 91 15 28 ♩ = 72 ♩ = 97

15 ♩ = 82 3

♩ = 119 2 *p* *f*

♩ = 85 2 ♩ = 119 6 5 ♩ = 122 2

2

$\text{♩} = 108$ 5 $\text{♩} = 97$ 12 $\text{♩} = 87$ $\text{♩} = 97$ 4 $\text{♩} = 110$ 46
 $\text{♩} = 78$
 $\text{♩} = 125$ 12 p f 2 4 ff
 $\text{♩} = 117$ 4
 $\text{♩} = 126 \text{ accel.}$ 2 $\text{♩} = 108$ $\text{♩} = 109$ $\text{♩} = 125$
 $\text{♩} = 97$ 2 2 20 7
 $\text{♩} = 119$ $\text{♩} = 105$ 28

Sprite fright

Trompeta

MATEO GODOY

♩ = 120

p *mp*

♩ = 104

♩ = 91 15 28 72 97

♩ = 82 3

♩ = 119 6 85 2 119 6

♩ = 122 5 2 108 5 97 12 87

♩ = 97 4 110 46 78

♩ = 125 16 4

2

ff

$\text{♩} = 117$

$\text{♩} = 126$ *accel.* $\text{♩} = 108$ $\text{♩} = 109$

$\text{♩} = 125$

$\text{♩} = 97$ $\text{♩} = 119$ $\text{♩} = 105$

Trombón

Sprite fright

MATEO GODOY

$\text{♩} = 120$ 11 $\text{♩} = 104$ $\text{♩} = 91$ 45 $\text{♩} = 72$ $\text{♩} = 97$ 18

$\text{♩} = 82$ 3 $\text{♩} = 119$ 6 $\text{♩} = 85$ 2

$\text{♩} = 119$ 6 $\text{♩} = 122$ 2 $\text{♩} = 108$ 5

$\text{♩} = 97$ 12 $\text{♩} = 87$ $\text{♩} = 97$ 4 $\text{♩} = 110$ 46 $\text{♩} = 78$

$\text{♩} = 125$ 12 p f 2 f

ff

$\text{♩} = 117$ 4 $\text{♩} = 126$ accel. 2 $\text{♩} = 108$

$\text{♩} = 109$ $\text{♩} = 125$ 2 2

2

20 $\text{♩} = 97$ 7 $\text{♩} = 119$ $\text{♩} = 105$ 28

The musical notation is written on a single staff with a bass clef and a key signature of one flat (B-flat). The piece consists of several measures, each with a different time signature: 2/4, 3/4, 4/4, 2/4, 3/4, and 4/4. The first measure is a whole rest in 2/4 time. The second measure is a whole rest in 3/4 time. The third measure is a whole rest in 4/4 time. The fourth measure is a whole rest in 2/4 time. The fifth measure is a whole rest in 3/4 time. The sixth measure is a whole rest in 4/4 time. The piece ends with a double bar line. Above the staff, the numbers 20, 7, and 28 are placed above the first, third, and sixth measures respectively. Above the second measure, the tempo marking $\text{♩} = 97$ is written. Above the fourth measure, the tempo marking $\text{♩} = 119$ is written. Above the fifth measure, the tempo marking $\text{♩} = 105$ is written.

[100]

[100]

Bass Trombone

Sprite fright

MATEO GODOY

$\text{♩} = 120$ 11 $\text{♩} = 104$ $\text{♩} = 91$ 45 $\text{♩} = 72$ $\text{♩} = 97$ 18

$\text{♩} = 82$ 3 $\text{♩} = 119$ 6 $\text{♩} = 85$ 2

$\text{♩} = 119$ 6 $\text{♩} = 122$ 2 $\text{♩} = 108$ 5

$\text{♩} = 97$ 3 5

$\text{♩} = 87$ $\text{♩} = 97$ p 4 $\text{♩} = 110$ 46 f $\text{♩} = 78$

$\text{♩} = 125$ p f

2

$mf < f$

12

14 f

16 ff

18 $\text{♩} = 117$

20 $\text{♩} = 126 \text{ accel.}$

22 $\text{♩} = 125$

24 $\text{♩} = 97$

26 $\text{♩} = 108$ $\text{♩} = 109$

28 $\text{♩} = 119$ $\text{♩} = 105$

Tuba

Sprite fright

MATEO GODOY

$\text{♩} = 120$ 11 $\text{♩} = 104$ $\text{♩} = 91$ 45 $\text{♩} = 72$ $\text{♩} = 97$

18 $\text{♩} = 82$

$\text{♩} = 119$ 6 $\text{♩} = 85$ 2

$\text{♩} = 119$ 6 $\text{♩} = 122$ 2 $\text{♩} = 108$ 5

$\text{♩} = 97$

p f p

$\text{♩} = 87$ $\text{♩} = 97$ 5 4

$\text{♩} = 110$ 46 $\text{♩} = 78$

2

[illegible]

Alto

Sprite fright

MATEO GODOY

$\text{♩} = 120$ 11 $\text{♩} = 104$

$\text{♩} = 91$ 45 $\text{♩} = 72$

f $\text{♩} = 97$

FOR EST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S ADVANCE

RUN AND LAUGH COME ON AND PLAY UNTIL YOU CAN ANY MORE TO DAY THE

BIRDS ARE SINGING THE DEER MOVES ON THE SPRITES WILL HELP YOU THE LIGHT IS STRONG

ALL IS LIFE AND ALL IS PEACE THE FOREST WHISPERS SOFT AND SWEET THE

FOR EST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S ADVANCE

RUN AND LAUGH COME ON AND PLAY UNTIL YOU CAN ANY MORE TO DAY THE

BIRDS ARE SINGING THE DEER MOVES ON THE SPRITES WILL HELP YOU THE LIGHT IS STRONG

V.S.

2

ALL IS LIFE AND ALL IS PEACE THE FOREST WHISPERS SOFT AND SWEET THE

FOR EST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S ADVANCE THE

RUN AND LAUGH COME ON AND PLAY NO ONE HERE WILL THE

♩ = 82

HEAR YOU YELL

♩ = 119

♩ = 85

♩ = 119

♩ = 122

♩ = 108

♩ = 97

FOR ESTGROWS THE SUN WILL DANCE WE CARE FOR THELEAVES WITH LOVE'S ADVANCE

Musical score for a song, featuring vocal lines and piano accompaniment. The score includes lyrics and tempo markings.

Vocal Lines:

- Line 1: RUN AND LAUGH COME ON AND PLAY UN TIL YOU CAN AN Y MORE TO DAY THE
- Line 2: BIRDS ARE SING ING THE DEER MOVES ON THE SPRITES WILL HELP YOU THE LIGHT IS STRONG
- Line 3: ALL IS LIFE AND ALL IS PEACE THE FO REST WHIS PERS SOFT AND SWEET THE
- Line 4: FOR EST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S AD VANCE
- Line 5: RUN AND LAUGH COME ON AND PLAY UN TIL YOU CAN AN Y MORE TO DAY THE

Piano Accompaniment:

- Line 6: BIRDS ARE SING ING THE DEER MOVES ON (Tempo: ♩ = 87)
- Line 7: (Tempo: ♩ = 97, Measure 4)
- Line 8: (Tempo: ♩ = 110, Measure 46; Tempo: ♩ = 78)
- Line 9: (Tempo: ♩ = 125, Measure 16; Measure 18)
- Line 10: (Tempo: ♩ = 117)
- Line 11: (Tempo: ♩ = 126, **accel.**, Measure 2)

4

$\text{♩} = 108$ $\text{♩} = 109$

$\text{♩} = 125$

2

2

20 f $\text{♩} = 97$

FOR EST GROWS THE SUN WILL DANCE WE

CARE FOR THE LEAVES WITH LOVE'S ADVANCE RUN AND LAUGH COME ON AND PLAY UN

TIL YOU CAN ANY MORE TO DAY THE BIRDS ARE SINGING THE DEER MOVES ON THE

SPRITES WILL HELP YOU THE LIGHT IS STRONG ALL IS LIFE AND ALL IS PEACE THE

$\text{♩} = 119$ $\text{♩} = 105$ *pp* 28

FO REST WHIS PERS

Tenor

Sprite fright

MATEO GODOY

$\text{♩} = 120$ $\text{♩} = 104$

$\text{♩} = 91$ $\text{♩} = 72$

f $\text{♩} = 97$

FOR EST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S ADVANCE

RUN AND LAUGH COME ON AND PLAY UNTIL YOU CAN ANY MORE TO DAY THE

BIRDS ARE SINGING THE DEER MOVES ON THE SPRITES WILL HELP YOU THE LIGHT IS STRONG

ALL IS LIFE AND ALL IS PEACE THE FOREST WHISPERS SOFT AND SWEET THE

FOR EST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S ADVANCE

RUN AND LAUGH COME ON AND PLAY UNTIL YOU CAN ANY MORE TO DAY THE

BIRDS ARE SINGING THE DEER MOVES ON THE SPRITES WILL HELP YOU THE LIGHT IS STRONG

V.S.

2

ALL IS LIFE AND ALL IS PEACE THE FOREST WHISPERS SOFT AND SWEET

FOREST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S ADVANCE

RUN AND LAUGH COME ON AND PLAY NO ONE HERE WILL

HEAR YOU YELL

FOR ESTGROWS THE SUN WILL DANCE WE CARE FOR THELEAVES WITH LOVE'S ADVANCE

Tempo markings: ♩ = 82, ♩ = 119, ♩ = 85, ♩ = 119, ♩ = 122, ♩ = 108, ♩ = 97

Measure counts: 2, 6, 2, 5, 6, 5, 2

S
 RUN AND LAUGH COME ON AND PLAY UN TIL YOU CAN AN Y MORE TO DAY THE
 BIRDS ARE SING ING THE DEER MOVES ON THE SPRITES WILL HELP YOU THE LIGHT IS STRONG
 ALL IS LIFE AND ALL IS PEACE THE FO REST WHIS PERS SOFT AND SWEET THE
 FOR ESTGROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S AD VANCE
 RUN AND LAUGH COME ON AND PLAY UN TIL YOU CAN AN Y MORE TO DAY THE
 ♩ = 87 ♩ = 97 4
 BIRDS ARE SING ING THE DEER MOVES ON
 ♩ = 110 46 ♩ = 78
 ♩ = 125 16 18
 ♩ = 117
 ♩ = 126 accel. 2

4

$\text{♩} = 108$ $\text{♩} = 109$

$\text{♩} = 125$

2

2

20 f $\text{♩} = 97$

FOR EST GROWS THE SUN WILL DANCE WE

CARE FOR THE LEAVES WITH LOVE'S ADVANCE RUN AND LAUGH COME ON AND PLAY UN

TIL YOU CAN ANY MORE TO DAY THE BIRDS ARE SINGING THE DEER MOVES ON THE

SPRITES WILL HELP YOU THE LIGHT IS STRONG ALL IS LIFE AND ALL IS PEACE THE

$\text{♩} = 119$ $\text{♩} = 105$ 28

FO REST WHIS PERS

pp

Bajo

Sprite fright

MATEO GODOY

♩ = 120 11 ♩ = 104 ♩ = 91 45 ♩ = 72

FOR EST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S ADVANCE

RUN AND LAUGH COME ON AND PLAY UNTIL YOU CAN ANY MORE TO DAY THE

BIRDS ARE SINGING THE DEER MOVES ON THE SPRITES WILL HELP YOU THE LIGHT IS STRONG

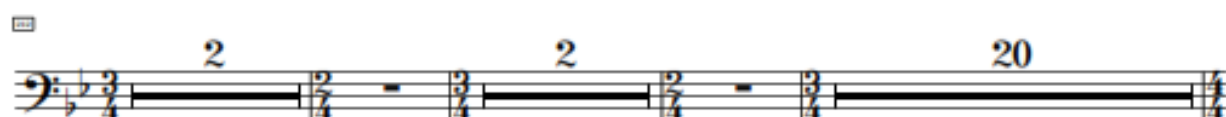
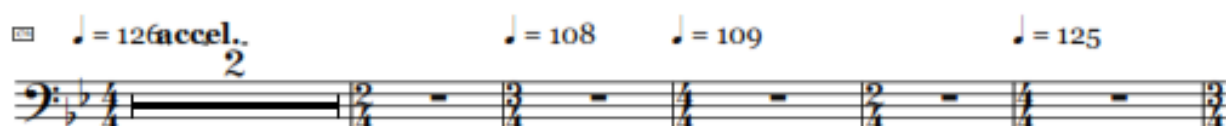
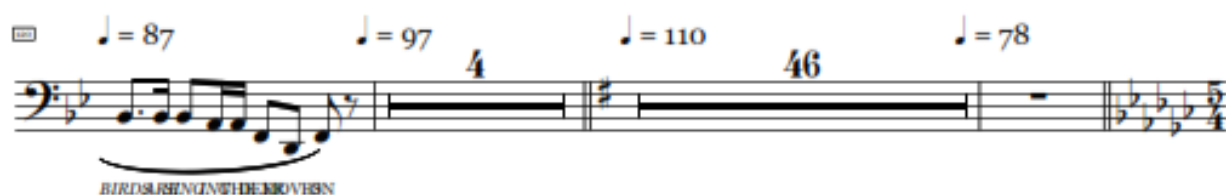
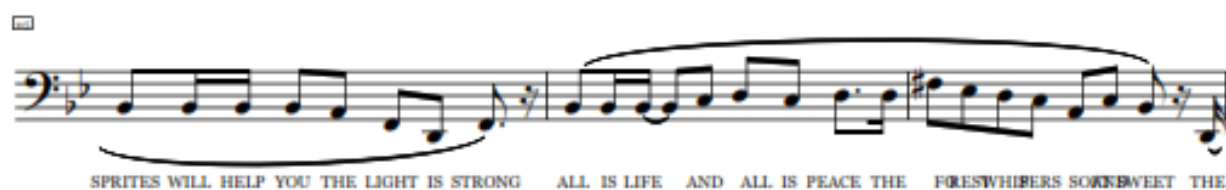
ALL IS LIFE AND ALL IS PEACE THE FOREST WHISPERS SOFT AND SWEET THE

FOR EST GROWS THE SUN WILL DANCE WE CARE FOR THE LEAVES WITH LOVE'S ADVANCE

V.S.

2

[illegible]



4

f ♩ = 97

FOR EST GROWS THE SUN WILL DANCE WE CARE FOR HEAVEN ABOVE'S DANCE RUN AND COME ON AND PLAY UNTIL YOU CAN AN YMORE TO DAY THE BIRDS ARE SINGING IN THE DEER MOVES ON THE SPRITE WILL BE YOU THE LIGHT IS STRONG

pp 28

ALL IS LIFE AND ALL IS PEACE THE FOREST WHISPERS

Glockenspiel

Sprite fright

MATEO GODOY

$\text{♩} = 120$ 11 $\text{♩} = 104$ $\text{♩} = 91$ 45 $\text{♩} = 72$ $\text{♩} = 97$ 18

$\text{♩} = 82$ 3 $\text{♩} = 119$ 6 $\text{♩} = 85$ 2

$\text{♩} = 119$ 6 $\text{♩} = 122$ 2 $\text{♩} = 108$ 5

$\text{♩} = 97$ 12 $\text{♩} = 87$ $\text{♩} = 97$ 4 $\text{♩} = 110$ 46 $\text{♩} = 78$

$\text{♩} = 125$ 16 $\text{♩} = 117$ 18 $\text{♩} = 126$ accel. 2

$\text{♩} = 108$ $\text{♩} = 109$ $\text{♩} = 125$ 2

2 20 $\text{♩} = 97$ 7 $\text{♩} = 119$ $\text{♩} = 105$ 28

Musical score for Glockenspiel titled "Sprite fright" by Mateo Godoy. The score consists of eight staves of music. The first staff has a tempo of $\text{♩} = 120$ and a duration of 11 measures. The second staff has a tempo of $\text{♩} = 104$ and a duration of 45 measures. The third staff has a tempo of $\text{♩} = 91$ and a duration of 18 measures. The fourth staff has a tempo of $\text{♩} = 72$ and a duration of 97 measures. The fifth staff has a tempo of $\text{♩} = 82$ and a duration of 3 measures. The sixth staff has a tempo of $\text{♩} = 119$ and a duration of 6 measures. The seventh staff has a tempo of $\text{♩} = 85$ and a duration of 2 measures. The eighth staff has a tempo of $\text{♩} = 119$ and a duration of 6 measures. The ninth staff has a tempo of $\text{♩} = 122$ and a duration of 2 measures. The tenth staff has a tempo of $\text{♩} = 108$ and a duration of 5 measures. The eleventh staff has a tempo of $\text{♩} = 97$ and a duration of 12 measures. The twelfth staff has a tempo of $\text{♩} = 87$ and a duration of 4 measures. The thirteenth staff has a tempo of $\text{♩} = 97$ and a duration of 46 measures. The fourteenth staff has a tempo of $\text{♩} = 78$ and a duration of 2 measures. The fifteenth staff has a tempo of $\text{♩} = 125$ and a duration of 16 measures. The sixteenth staff has a tempo of $\text{♩} = 117$ and a duration of 18 measures. The seventeenth staff has a tempo of $\text{♩} = 126$ and a duration of 2 measures. The eighteenth staff has a tempo of $\text{♩} = 108$ and a duration of 2 measures. The nineteenth staff has a tempo of $\text{♩} = 109$ and a duration of 20 measures. The twentieth staff has a tempo of $\text{♩} = 125$ and a duration of 7 measures. The twenty-first staff has a tempo of $\text{♩} = 97$ and a duration of 28 measures. The twenty-second staff has a tempo of $\text{♩} = 119$ and a duration of 2 measures. The twenty-third staff has a tempo of $\text{♩} = 105$ and a duration of 2 measures.

MATEO GODOY

Percusión 1

$\text{♩} = 120$ 11 $\text{♩} = 104$ $\text{♩} = 91$ 45 $\text{♩} = 72$ $\text{♩} = 97$ 18

$\text{♩} = 82$ 3 $\text{♩} = 119$ 6 $\text{♩} = 85$ 2

$\text{♩} = 119$ 6 $\text{♩} = 122$ 2 $\text{♩} = 108$ 5

$\text{♩} = 97$ 12 $\text{♩} = 87$ $\text{♩} = 97$ 2 $\text{♩} = 110$ 46

$\text{♩} = 78$

$\text{♩} = 125$ 16 $\text{♩} = 117$ 18 $\text{♩} = 126$ accel. 2

$\text{♩} = 108$ $\text{♩} = 109$ $\text{♩} = 125$ 2

$\text{♩} = 97$ 7 $\text{♩} = 119$ $\text{♩} = 105$ 28

$\text{♩} = 120$ 11 $\text{♩} = 104$ $\text{♩} = 91$ 45 $\text{♩} = 72$ $\text{♩} = 97$ 18

$\text{♩} = 82$ 3 $\text{♩} = 119$ 6 $\text{♩} = 85$ 2

$\text{♩} = 119$ 6 $\text{♩} = 122$ 2 $\text{♩} = 108$ 5

$\text{♩} = 97$ 12 $\text{♩} = 87$ $\text{♩} = 97$ 2 $\text{♩} = 110$ 46

$\text{♩} = 78$

$\text{♩} = 125$ 16 $\text{♩} = 117$ 18 $\text{♩} = 126$ accel. 2

$\text{♩} = 108$ $\text{♩} = 109$ $\text{♩} = 125$ 2

$\text{♩} = 97$ 7 $\text{♩} = 119$ $\text{♩} = 105$ 28

MATEO GODOY

Percusión 2

$\text{♩} = 120$ $\text{♩} = 104$ $\text{♩} = 91$ $\text{♩} = 72$ $\text{♩} = 97$

11 45

$\text{♩} = 82$ $\text{♩} = 119$ $\text{♩} = 122$ $\text{♩} = 108$ $\text{♩} = 97$ $\text{♩} = 87$ $\text{♩} = 97$ $\text{♩} = 110$ $\text{♩} = 78$ $\text{♩} = 125$ $\text{♩} = 117$

2 6 2 5 2 5 12 4 46 16 18

2

♩ = 126
accel. ♩ = 108 ♩ = 109

p crescendo *f*

♩ = 125

2 2 20

♩ = 97 ♩ = 119 ♩ = 105

7 28

[]

Tambor militar

Sprite fright

MATEO GODOY

$\text{♩} = 120$ $\text{♩} = 104$ $\text{♩} = 91$ $\text{♩} = 72$
 $\frac{4}{4}$ 11 $\frac{2}{4}$ 45 $\frac{2}{4}$ $\frac{4}{4}$

$\text{♩} = 97$
 $\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

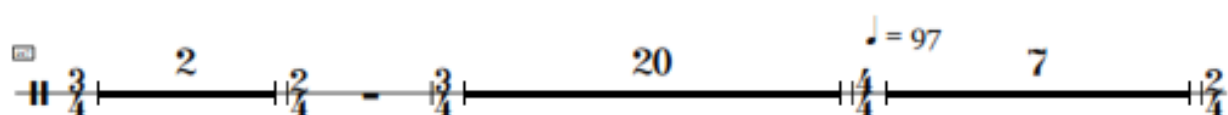
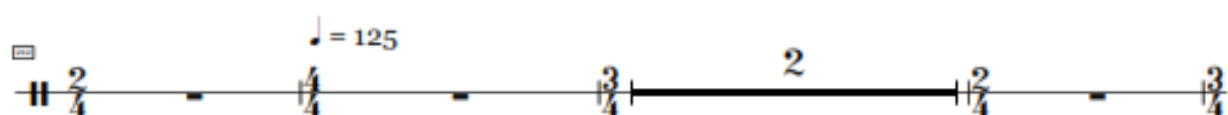
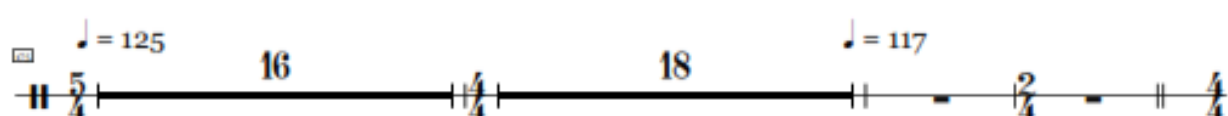
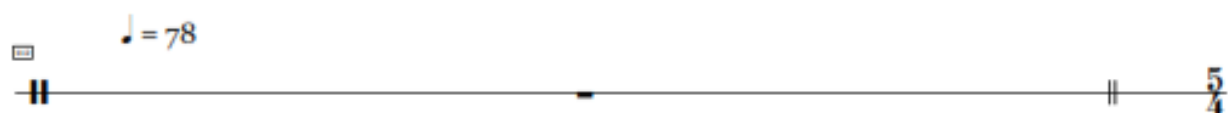
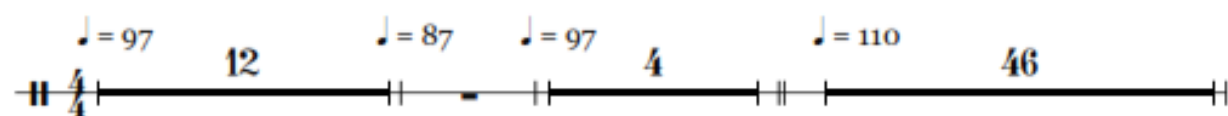
$\frac{4}{4}$

$\text{♩} = 82$ 2 $\text{♩} = 119$ 6
 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

$\text{♩} = 85$ 2 $\text{♩} = 119$ 6
 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

$\text{♩} = 122$ 2 $\text{♩} = 108$ 5
 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

2



Music Box

Sprite fright

MATEO GODOY

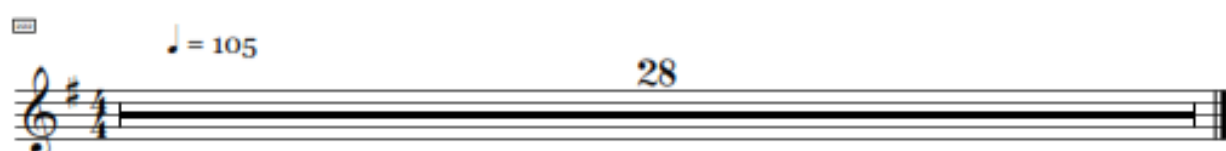
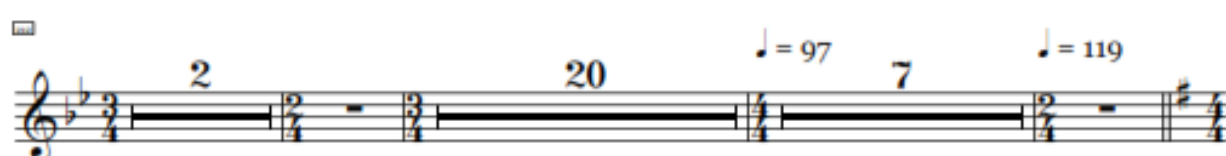
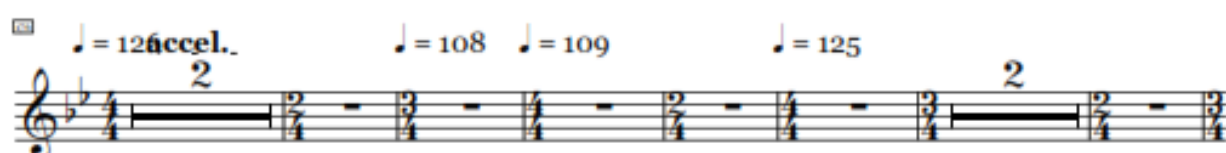
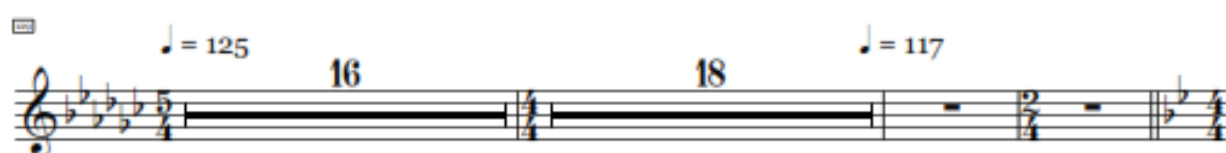
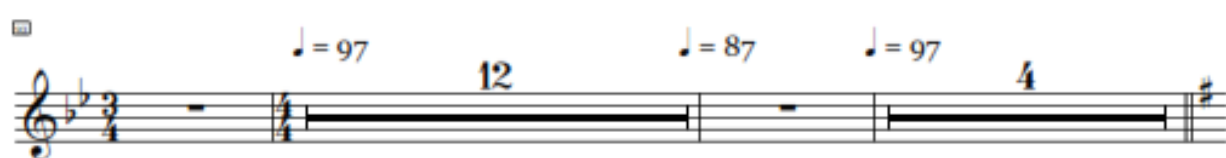
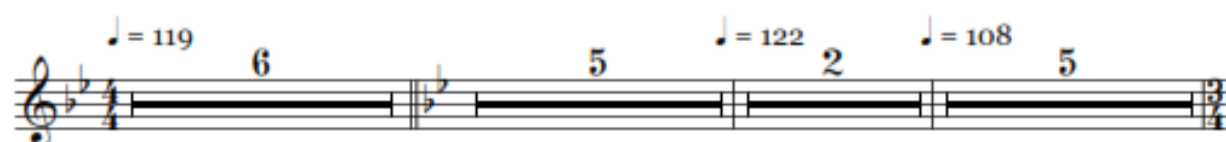
♩ = 120 11 ♩ = 104 ♩ = 91 45 ♩ = 72 ♩ = 97

f

♩ = 82 2

♩ = 119 6 ♩ = 85 2

2



Celesta

Sprite fright

MATEO GODOY

♩ = 120

♩ = 104

♩ = 91

15

21

f

p

mp

♩ = 72

♩ = 97

f

15

♩ = 82

3

♩ = 119

6

♩ = 85

2

♩ = 119

6

♩ = 122

2

♩ = 108

5

♩ = 97

12

♩ = 87

♩ = 97

4

♩ = 110

46

♩ = 78

♩ = 125

16

♩ = 117

18

♩ = 126

2

accel..

2

♩ = 108 ♩ = 109 ♩ = 125

2

2 20 7 28

♩ = 97 ♩ = 119 ♩ = 105

□

MATEO GODOY

Arpa

$\text{♩} = 120$

2

The musical score consists of five systems of piano notation. The first system (measures 104-105) features a treble staff with sixteenth-note chords and a bass staff with a single note. The second system (measures 106-107) includes a tempo marking of quarter note = 91, measure counts of 15, and a fortissimo (f) dynamic. The third system (measures 108-109) shows a treble staff with sixteenth-note chords and a bass staff with a single note, with measure counts of 21. The fourth system (measures 110-111) features a treble staff with a melodic line and a bass staff with a single note, with dynamics of piano (p) and mezzo-piano (mp). The fifth system (measures 112-113) features a treble staff with a melodic line and a bass staff with a single note, with dynamics of piano (p) and mezzo-piano (mp).

♩ = 91

15

15

f

21

21

p

mp

p

mp

3

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked as "♩ = 72". The score consists of two systems. The first system has a vocal line with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter rest, a quarter note G4, a quarter note F#4, a quarter rest, and a quarter note E4. The piano accompaniment has a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter rest, a quarter note G3, a quarter note F#3, a quarter rest, and a quarter note E3. The second system has a vocal line with a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. The piano accompaniment has a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, and a quarter note D2. The score ends with a double bar line.

The image displays a musical score for the song "The Rose Tree". It is written for voice and piano. The tempo is marked as quarter note = 97. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system shows the vocal melody and piano accompaniment. The second system shows the vocal melody and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand and a steady bass line in the left hand. The vocal part consists of a single melodic line with lyrics written below it.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff joined by a brace on the left. Both staves are in G major (one sharp) and 4/4 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). Both staves contain a single measure of a whole note, with the number '15' written above the note. The second system is a continuation of the first, showing the same two staves. The treble staff has a whole note with the number '15' above it. The bass staff has a whole note with the number '15' above it. The system concludes with a double bar line and a repeat sign.

$\text{♩} = 82$

3

3

4

$\text{♩} = 85$

2

2

$\text{♩} = 119$

6

6

5

5

$\text{♩} = 122$ $\text{♩} = 108$

2

2

5

5

$\text{♩} = 97$

12

12

$\text{♩} = 87$ $\text{♩} = 97$

4

4

$\text{♩} = 110$ $\text{♩} = 78$

46

46

$\text{♩} = 125$

16 18

16 18

Detailed description: This system shows measures 16 and 18 of a piano piece. The tempo is marked as quarter note = 125. The key signature has three flats. The time signature is 5/4. Both staves (treble and bass) contain whole rests for the entire duration of each measure.

$\text{♩} = 117$

17 18

Detailed description: This system shows measures 17 and 18. The tempo is marked as quarter note = 117. The key signature has three flats. The time signature is 5/4. Both staves contain whole rests. Measure 18 ends with a double bar line and a repeat sign, followed by a key signature change to two flats and a time signature change to 4/4.

$\text{♩} = 126$ *accel.*

2 2

Detailed description: This system shows measures 19 and 20. The tempo is marked as quarter note = 126 with the instruction 'accel.'. The key signature has two flats. The time signature is 4/4. Both staves contain whole rests. Measure 20 ends with a double bar line and a repeat sign, followed by a key signature change to one flat and a time signature change to 3/4.

$\text{♩} = 108$ $\text{♩} = 109$

21 22

Detailed description: This system shows measures 21 and 22. The tempo is marked as quarter note = 108 for measure 21 and quarter note = 109 for measure 22. The key signature has one flat. The time signature is 3/4. Both staves contain whole rests. Measure 22 ends with a double bar line and a repeat sign, followed by a key signature change to no sharps or flats and a time signature change to 4/4.

$\text{♩} = 125$

23 24

Detailed description: This system shows measures 23 and 24. The tempo is marked as quarter note = 125. The key signature has no sharps or flats. The time signature is 4/4. Both staves contain whole rests. Measure 24 ends with a double bar line and a repeat sign, followed by a key signature change to one flat and a time signature change to 3/4.

2 2

25 26

Detailed description: This system shows measures 25 and 26. The key signature has one flat. The time signature is 3/4. Both staves contain whole rests. Measure 26 ends with a double bar line and a repeat sign, followed by a key signature change to two flats and a time signature change to 4/4.

6

The image displays three systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs) in 3/4 time. The first system shows a whole rest in both staves, with a '2' above the treble staff and a '2' below the bass staff. The second system shows a whole rest in both staves, with a '20' above the treble staff and a '20' below the bass staff. The third system shows a whole rest in both staves, with a '28' above the treble staff and a '28' below the bass staff. The tempo is marked as $\text{♩} = 97$ for the first system and $\text{♩} = 119$ for the second system. The key signature is one flat (B-flat).

2

2

20

20

7

7

28

28

$\text{♩} = 97$

$\text{♩} = 119$

$\text{♩} = 105$

Conjunto de batería

Sprite fright

MATEO GODOY

♩ = 120 ♩ = 104 ♩ = 91

11

f

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

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2

The musical score consists of 10 staves, each representing a different drum part. The first five staves show rhythmic patterns with 'x' marks indicating specific notes. The last five staves show numerical counts for different drum parts, with tempo markings in beats per minute (BPM).

Staff 1: $\text{♩} = 72$ $\text{♩} = 97$

Staff 2: $\text{♩} = 82$ $\text{♩} = 119$

Staff 3: $\text{♩} = 85$ $\text{♩} = 119$

Staff 4: $\text{♩} = 122$ $\text{♩} = 108$

Staff 5: $\text{♩} = 97$ $\text{♩} = 87$ $\text{♩} = 97$ $\text{♩} = 110$

Staff 6: 12 4 46

Staff 7: 18

Staff 8: 3 6

Staff 9: 2 6

Staff 10: 5 2 5

$\text{♩} = 78$

$\text{♩} = 125$ 16 $\text{♩} = 117$ 18

$\text{♩} = 126$ accel. 2 $\text{♩} = 108$ $\text{♩} = 109$

$\text{♩} = 125$ 2

2 20 $\text{♩} = 97$ 7

$\text{♩} = 119$ $\text{♩} = 105$ *f*

mf

f *mf* V.S.

4

The musical score consists of three staves. The top two staves are in treble clef and contain a complex rhythmic pattern. The first staff begins with a *ff* dynamic marking, and the second staff begins with a *f* dynamic marking. The bottom staff is in treble clef and contains a simple melody with quarter notes and accents.

[102]

Sprite fright

Guitarra eléctrica 1

MATEO GODOY

♩ = 120 ♩ = 104 ♩ = 91

f

2

♩ = 72 ♩ = 97

♩ = 82 ♩ = 119

18 3 6

2

Musical score for a piece with 10 measures, featuring various time signatures and tempo markings. The score is written in treble clef and includes the following details:

- Measure 1:** Tempo $\text{♩} = 85$, time signature $\frac{2}{4}$, duration 2.
- Measure 2:** Rest, time signature $\frac{2}{4}$.
- Measure 3:** Tempo $\text{♩} = 119$, time signature $\frac{4}{4}$, duration 6.
- Measure 4:** Rest, time signature $\frac{4}{4}$.
- Measure 5:** Tempo $\text{♩} = 122$, time signature $\frac{5}{4}$, duration 5.
- Measure 6:** Tempo $\text{♩} = 108$, time signature $\frac{2}{4}$, duration 2.
- Measure 7:** Rest, time signature $\frac{5}{4}$.
- Measure 8:** Tempo $\text{♩} = 97$, time signature $\frac{3}{4}$, duration 12.
- Measure 9:** Rest, time signature $\frac{4}{4}$.
- Measure 10:** Tempo $\text{♩} = 87$, time signature $\frac{4}{4}$, duration 4.
- Measure 11:** Tempo $\text{♩} = 97$, time signature $\frac{4}{4}$, duration 4.
- Measure 12:** Tempo $\text{♩} = 110$, time signature $\frac{4}{4}$, duration 46.
- Measure 13:** Rest, time signature $\frac{4}{4}$.
- Measure 14:** Tempo $\text{♩} = 78$, time signature $\frac{5}{4}$.
- Measure 15:** Rest, time signature $\frac{5}{4}$.
- Measure 16:** Rest, time signature $\frac{5}{4}$.
- Measure 17:** Tempo $\text{♩} = 125$, time signature $\frac{5}{4}$, duration 16.
- Measure 18:** Rest, time signature $\frac{4}{4}$.
- Measure 19:** Tempo $\text{♩} = 117$, time signature $\frac{4}{4}$, duration 18.
- Measure 20:** Rest, time signature $\frac{2}{4}$.
- Measure 21:** Tempo $\text{♩} = 126$, time signature $\frac{4}{4}$, duration 2, marked *accel.*.
- Measure 22:** Rest, time signature $\frac{2}{4}$.
- Measure 23:** Rest, time signature $\frac{3}{4}$.
- Measure 24:** Tempo $\text{♩} = 108$, time signature $\frac{3}{4}$, duration 2.
- Measure 25:** Rest, time signature $\frac{4}{4}$.
- Measure 26:** Tempo $\text{♩} = 109$, time signature $\frac{4}{4}$, duration 2.
- Measure 27:** Rest, time signature $\frac{2}{4}$.
- Measure 28:** Tempo $\text{♩} = 125$, time signature $\frac{4}{4}$, duration 2.
- Measure 29:** Rest, time signature $\frac{2}{4}$.
- Measure 30:** Rest, time signature $\frac{3}{4}$.
- Measure 31:** Tempo $\text{♩} = 97$, time signature $\frac{4}{4}$, duration 20.
- Measure 32:** Rest, time signature $\frac{4}{4}$.
- Measure 33:** Tempo $\text{♩} = 119$, time signature $\frac{4}{4}$, duration 7.
- Measure 34:** Rest, time signature $\frac{2}{4}$.
- Measure 35:** Tempo $\text{♩} = 105$, time signature $\frac{4}{4}$, duration 28.
- Measure 36:** Rest, time signature $\frac{4}{4}$.

MATEO GODOY

Guitarra eléctrica 2

♩ = 120 11 ♩ = 104

♩ = 91 45 ♩ = 72

♩ = 97 18

♩ = 82 3

♩ = 119 6

♩ = 85 2

♩ = 119 6

♩ = 122 2

♩ = 108 5

2

The image displays ten staves of musical notation, likely for a piano piece. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various time signatures, tempo markings, and dynamic markings.

- Staff 1:** Tempo marking $\text{♩} = 97$. A measure of 12 is indicated. The tempo changes to $\text{♩} = 87$ for the final measure.
- Staff 2:** Tempo marking $\text{♩} = 97$. A measure of 4 is indicated. The tempo changes to $\text{♩} = 110$ for a measure of 46. A dynamic marking of mf is present.
- Staff 3:** Tempo marking $\text{♩} = 78$. The staff ends with a key signature change to B-flat major (one flat) and a time signature change to 5/4.
- Staff 4:** Tempo marking $\text{♩} = 125$. A measure of 16 is indicated. A dynamic marking of mf is present. The staff changes to a 4/4 time signature for a measure of 18.
- Staff 5:** Tempo marking $\text{♩} = 117$. The staff changes to a 2/4 time signature for a measure, then back to 4/4 for the final measure.
- Staff 6:** Tempo marking $\text{♩} = 126$ and the instruction **accel.**. A measure of 2 is indicated. A dynamic marking of mf is present. The staff changes to a 2/4 time signature for a measure, then back to 4/4 for the final measure.
- Staff 7:** Tempo marking $\text{♩} = 108$. The staff changes to a 4/4 time signature for a measure, then back to 2/4 for the final measure. A dynamic marking of mf is present.
- Staff 8:** Tempo marking $\text{♩} = 125$. The staff changes to a 4/4 time signature for a measure, then back to 2/4 for the final measure. A dynamic marking of mf is present.
- Staff 9:** A measure of 2 is indicated. A dynamic marking of mf is present. The staff changes to a 2/4 time signature for a measure, then back to 4/4 for the final measure.
- Staff 10:** A measure of 2 is indicated. A dynamic marking of mf is present. The staff changes to a 2/4 time signature for a measure, then back to 4/4 for the final measure.

20 $\text{♩} = 97$ 7

$\text{♩} = 119$ $\text{♩} = 105$

f

mf

f *mf* V.S.

4

The musical score consists of four staves, all in treble clef with a key signature of one sharp (F#). The first staff contains a continuous sequence of eighth-note chords, with some notes marked with a 'z' (accidental). The second staff begins with a forte (*ff*) dynamic marking and continues with eighth-note chords, ending with a 4-measure rest. The third and fourth staves feature a complex rhythmic pattern of eighth-note chords, with some notes marked with an 'x' (accidental). The score is divided into two systems by a double bar line. The first system includes the first two staves, and the second system includes the last two staves. The page number '4' is located at the top left of the first staff.

Bajo eléctrico

Sprite fright

MATEO GODOY

♩ = 120 ♩ = 104 ♩ = 91

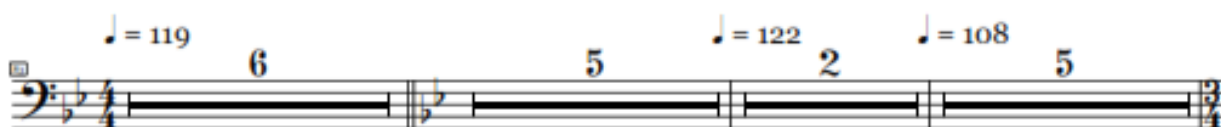
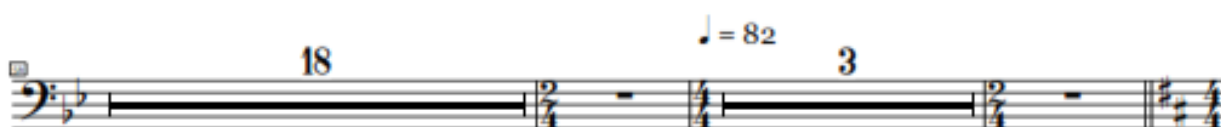
11

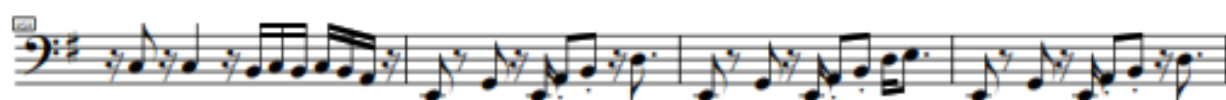
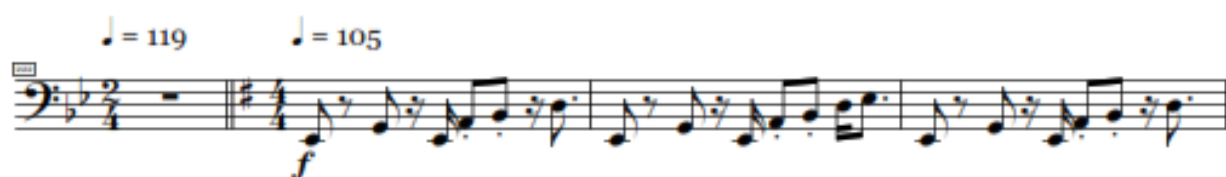
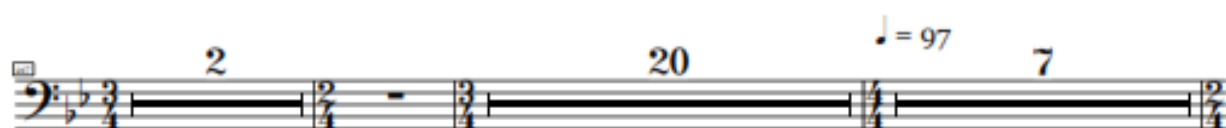
f

3

The musical score is written for a bass electric guitar. It begins with a 4/4 time signature and a tempo of 120 beats per minute. The first measure is a whole note, marked with a double bar line and the number 11. This is followed by a 2/4 time signature and a tempo of 104 beats per minute. The third measure is a whole note, marked with a double bar line and the number 91. The score then continues with a series of eighth and sixteenth notes, marked with a forte (*f*) dynamic. The time signature changes to 4/4, and the tempo returns to 120 beats per minute. The score concludes with a final measure marked with a double bar line and the number 3.

2





4

ff

f

[112]

Synth house beat

Sprite fright

MATEO GODOY

♩ = 120 ♩ = 104 ♩ = 91 ♩ = 72 ♩ = 97

11 45

18 ♩ = 82 3

♩ = 119 ♩ = 85 6 2

♩ = 119 6 5 ♩ = 122 ♩ = 108 2 5

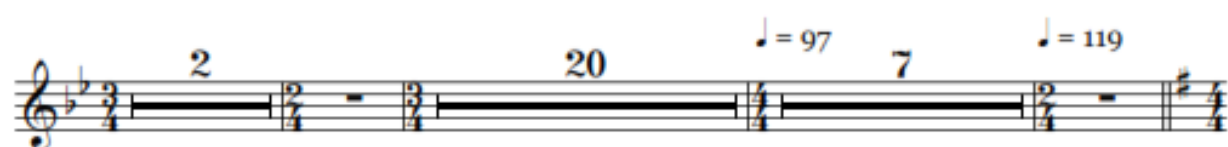
♩ = 97 12 ♩ = 87 ♩ = 97 4

♩ = 110 46 ♩ = 78

♩ = 125 16 18 ♩ = 117

♩ = 126 *accel.* ♩ = 108 ♩ = 109 ♩ = 125 2

2



2

$\text{♩} = 125$

ff

$\text{♩} = 117$

3

$\text{♩} = 126$

accel. 2

$\text{♩} = 108$ $\text{♩} = 109$ $\text{♩} = 125$

2

116

2 20 7 28

$\text{♩} = 97$ $\text{♩} = 119$ $\text{♩} = 105$

117

Resonate 1

Sprite fright

MATEO GODOY

♩ = 120 ♩ = 104 ♩ = 91 ♩ = 72 ♩ = 97

11 45

18 ♩ = 82 3

♩ = 119 ♩ = 85 6 2

♩ = 119 6 5 ♩ = 122 ♩ = 108 2

♩ = 97 10

♩ = 87 ♩ = 97 2 3 3 3 3

♩ = 110 45 ♩ = 78

♩ = 125 16 18 ♩ = 117

2

♩ = 126 **accel.** ♩ = 108 ♩ = 109 ♩ = 125

2

2

2

20

♩ = 97 7 ♩ = 119

♩ = 105

28

68

MATEO GODOY

Rasonate 2

♩ = 120 ♩ = 104 ♩ = 91 ♩ = 72 ♩ = 97

11 45 18

♩ = 82 ♩ = 119 ♩ = 85

3 6 2

♩ = 119 ♩ = 122 ♩ = 108

6 5 2 5

♩ = 97 ♩ = 87 ♩ = 97 ♩ = 110 ♩ = 78

12 4 46 78

♩ = 125 ♩ = 117

16 13 3

♩ = 126 ♩ = 108 ♩ = 109

accel. . .

p — *f*

2

 $\text{♩} = 125$

The musical score consists of four staves in bass clef. The first staff begins with a ff dynamic marking and a tempo of $\text{♩} = 125$. It contains six measures with time signatures of 4/4, 3/4, 4/4, 2/4, 3/4, and 2/4. The second staff contains six measures with time signatures of 2/4, 3/4, 4/4, 4/4, 2/4, and 3/4. The third staff contains six measures with time signatures of 4/4, 3/4, 4/4, 4/4, 2/4, and 3/4. The fourth staff contains four measures with time signatures of 4/4, 3/4, 2/4, and 4/4. Above the fourth staff, there are tempo markings: $\text{♩} = 97$ over the first measure, $\text{♩} = 119$ over the second measure, $\text{♩} = 105$ over the third measure, and pp over the fourth measure. Above the first three measures of the fourth staff are the numbers 9, 7, and 28 respectively. The score ends with a double bar line.

□

Resonate 3 FX

Sprite fright

MATEO GODOY

$\text{♩} = 120$ 11 $\text{♩} = 104$ $\text{♩} = 91$ 45 $\text{♩} = 72$ $\text{♩} = 97$

18 $\text{♩} = 82$ 3

$\text{♩} = 119$ 6 $\text{♩} = 85$ 2

$\text{♩} = 119$ 6 $\text{♩} = 122$ 2 $\text{♩} = 108$ 4

$\text{♩} = 97$ 10 $\text{♩} = 87$ $\text{♩} = 97$ 4

$\text{♩} = 110$ 46 $\text{♩} = 78$

$\text{♩} = 125$ 16 13 4 $\text{♩} = 117$

$\text{♩} = 126$ accel. 2 $\text{♩} = 108$ $\text{♩} = 109$ $\text{♩} = 125$ 2

2

2

20

$\text{♩} = 97$

7

$\text{♩} = 119$

$\text{♩} = 105$

28

□

Cinematic pads

Sprite fright

MATEO GODOY

♩ = 120 ♩ = 104 ♩ = 91 ♩ = 72 ♩ = 97

♩ = 82 ♩ = 119 ♩ = 85

♩ = 119 ♩ = 122 ♩ = 108

♩ = 97

♩ = 87 ♩ = 97 ♩ = 110

2

♩ = 78

♩ = 125 16 18 ♩ = 117 ♩ = 125 *accel.* 2

♩ = 108 ♩ = 109 ♩ = 125 2

2 20 ♩ = 97 7 ♩ = 119 ♩ = 105 28

Synth Rap beat

Sprite fright

MATEO GODOY

♩ = 120 ♩ = 104 ♩ = 91

The musical score is written for piano. It begins with a tempo of 120, which changes to 104, and then to 91. The key signature has two flats (B-flat major). The melody in the right hand consists of eighth-note patterns, often grouped with slurs. The bass line in the left hand features chords with eighth-note patterns, some of which are also slurred. The score is divided into five systems, each marked with a square symbol. The piece concludes with the instruction 'V.S.'.

V.S.

2

$\text{♩} = 72$
 25 25

$\text{♩} = 97$ 18 18 $\text{♩} = 82$ 3 3

$\text{♩} = 119$ 6 6 $\text{♩} = 85$ 2 2

$\text{♩} = 119$ 6 6 $\text{♩} = 122$ 5 5 2 2

$\text{♩} = 108$ 5 5 $\text{♩} = 97$ 12 12 $\text{♩} = 87$

$\text{♩} = 97$ 4 4 $\text{♩} = 110$ 46 46 $\text{♩} = 78$

♩ = 125 16 18 ♩ = 117

♩ = 126 accel. 2 ♩ = 108 ♩ = 109

♩ = 125

♩ = 97 2 20 7

♩ = 119

4

$\text{♩} = 105$

First system of musical notation, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. Measures 1-3 contain chords: G4-A4-B4 (treble) over G3-A3-B3 (bass). Measure 4 contains a descending eighth-note scale: G4, F#4, E4, D4 (treble) and G3, F#3, E3, D3 (bass).

[Coda]

Second system of musical notation, measures 5-8. Measures 5-7 contain the same chords as the first system. Measure 8 contains a descending eighth-note scale: G4, F#4, E4, D4 (treble) and G3, F#3, E3, D3 (bass).

[Coda]

Third system of musical notation, measures 9-12. Measures 9-11 contain the same chords as the first system. Measure 12 contains a descending eighth-note scale: G4, F#4, E4, D4 (treble) and G3, F#3, E3, D3 (bass).

[Coda]

12

12

Fourth system of musical notation, measures 13-16. Measures 13-14 contain a whole-note chord: G4-A4-B4 (treble) over G3-A3-B3 (bass). Measures 15-16 contain the same chords as the first system.

[Coda]

Fifth system of musical notation, measures 17-20. Measures 17-18 contain a whole-note chord: G4-A4-B4 (treble) over G3-A3-B3 (bass). Measures 19-20 contain the same chords as the first system.

[Coda]

Arpeggiator

Sprite fright

MATEO GODOY

The musical score for 'Sprite fright' consists of six staves of music, each representing a different arpeggiated pattern. The tempo and time signature change throughout the piece.

- Staff 1:** Tempo $\text{♩} = 120$, 11 measures, $\text{♩} = 104$, 45 measures, $\text{♩} = 91$, 45 measures, $\text{♩} = 72$, 97 measures.
- Staff 2:** 18 measures, $\text{♩} = 82$, 3 measures.
- Staff 3:** $\text{♩} = 119$, 6 measures, $\text{♩} = 85$, 2 measures.
- Staff 4:** $\text{♩} = 119$, 6 measures, $\text{♩} = 122$, 5 measures, $\text{♩} = 108$, 2 measures, 5 measures.
- Staff 5:** $\text{♩} = 97$, 12 measures, $\text{♩} = 87$, 4 measures, $\text{♩} = 97$, 4 measures.
- Staff 6:** $\text{♩} = 110$, 12 measures.

The image displays ten staves of musical notation, each containing a continuous eighth-note pattern. The music is written in G major, indicated by one sharp (F#) on the treble clef. The pattern consists of eighth notes grouped in pairs, with slurs and accents (v) marking the beginning of each pair. The first staff begins with a forte (f) dynamic marking. The notation is consistent across all staves, showing a steady, rhythmic progression.

$\text{♩} = 78$
 $\text{♩} = 125$
 $\text{♩} = 117$
 $\text{♩} = 126$
accel.
 $\text{♩} = 108$ $\text{♩} = 109$ $\text{♩} = 125$
 $\text{♩} = 97$ $\text{♩} = 119$
 $\text{♩} = 105$

16 18 2 2 20 7 28

Horror Synth

Sprite fright

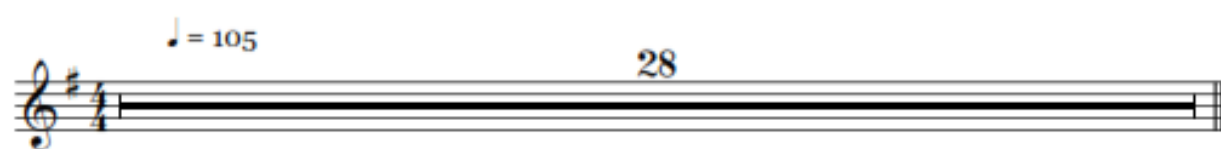
MATEO GODOY

♩ = 120 ♩ = 104 ♩ = 91 ♩ = 72 ♩ = 97

11 45 18 3 6 2 6 5 2 5 12 4 24

2

The musical score consists of nine staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of $\text{♩} = 125$. The word *legato* is written below the first measure. The second staff continues the melody with a treble clef and a key signature of one sharp. The third staff features a treble clef and a key signature of one sharp, with a tempo marking of $\text{♩} = 78$. The fourth staff continues the melody with a treble clef and a key signature of one sharp, with a tempo marking of $\text{♩} = 117$. The fifth staff features a treble clef and a key signature of one sharp, with a tempo marking of $\text{♩} = 126$. The sixth staff continues the melody with a treble clef and a key signature of one sharp, with a tempo marking of $\text{♩} = 108$. The seventh staff features a treble clef and a key signature of one sharp, with a tempo marking of $\text{♩} = 109$. The eighth staff continues the melody with a treble clef and a key signature of one sharp, with a tempo marking of $\text{♩} = 125$. The ninth staff features a treble clef and a key signature of one sharp, with a tempo marking of $\text{♩} = 97$. The score includes various musical notations such as notes, rests, and dynamic markings like *legato* and *accel.*.



Bass Synth

Sprite fright

MATEO GODOY

♩ = 120 ♩ = 104 ♩ = 91 ♩ = 72 ♩ = 97

11 45

18 ♩ = 82 3

♩ = 119 ♩ = 85 6 2

♩ = 119 6 5 ♩ = 122 ♩ = 108 2 5

♩ = 97 12 ♩ = 87 ♩ = 97 4

♩ = 110

f

V.S.

2

The image displays ten staves of musical notation, all in bass clef and 2/4 time. The notation is dense, featuring a variety of eighth and sixteenth notes, often beamed together. Many notes are marked with accents, slurs, and other articulation marks. The key signature is one sharp (F#), and the time signature is 2/4. The staves are arranged vertically, with each staff containing a single line of music. The notation is consistent across all staves, suggesting a single melodic or harmonic line. The overall style is that of a technical exercise or a short musical piece.

The musical score is written for a single melodic line in bass clef. It consists of several systems of music, each with a different time signature and tempo marking.

- System 1:** Four staves of music in 2/4 time, marked with a tempo of $\text{♩} = 78$.
- System 2:** Two staves of music in 2/4 time, marked with a tempo of $\text{♩} = 125$.
- System 3:** Two staves of music in 2/4 time, marked with a tempo of $\text{♩} = 117$.
- System 4:** Two staves of music in 2/4 time, marked with a tempo of $\text{♩} = 125$.
- System 5:** Two staves of music in 2/4 time, marked with a tempo of $\text{♩} = 108$ and $\text{♩} = 109$.
- System 6:** Two staves of music in 2/4 time, marked with a tempo of $\text{♩} = 125$.
- System 7:** Two staves of music in 2/4 time, marked with a tempo of $\text{♩} = 97$ and $\text{♩} = 119$.

The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The time signatures change throughout the piece, including 2/4, 3/4, and 4/4. The tempo markings are indicated by a quarter note followed by a number.

4

 $\text{♩} = 105$

28



28

Drum rack

Sprite fright

MATEO GODOY

♩ = 120 ♩ = 104 ♩ = 91 ♩ = 72 ♩ = 97

11 45

18 3 82

6 2 119 85

6 5 2 5 119 122 108

12 4 97 87 97

♩ = 110

f

V.S.

The image displays a page of musical notation, likely for a guitar or piano arrangement, consisting of ten staves. The notation is written in a 2/4 time signature and features a complex, rhythmic melody with many beamed sixteenth notes and triplets. The key signature has one sharp (F#). The piece is divided into two systems of five staves each. The first system contains staves 1 through 5, and the second system contains staves 6 through 10. The notation is dense and intricate, with many accidentals and dynamic markings.

Musical score for a percussion instrument, likely a snare drum, featuring six systems of notation. Each system consists of a top staff with rhythmic patterns (beats with 'x' marks) and a bottom staff with a melodic line. The score includes tempo markings (♩ = 78, 125, 108, 109, 125) and dynamic markings (acc.). The piece concludes with a double bar line and a 5/4 time signature.

System 1: ♩ = 78
 System 2: ♩ = 125
 System 3: ♩ = 117
 System 4: ♩ = 125
 System 5: accel., ♩ = 108, ♩ = 109, ♩ = 125
 System 6: ♩ = 126, 2, ♩ = 108, ♩ = 109, ♩ = 125, 2

4

2 20 7 28

$\text{♩} = 97$ $\text{♩} = 119$ $\text{♩} = 105$

mus

mus

Violín I

Sprite fright

MATEO GODOY

Violín I score for "Sprite fright" by Mateo Godoy. The score consists of seven staves of music in 4/4 time, featuring various musical notations including notes, rests, slurs, and dynamic markings.

Staff 1: $\text{♩} = 120$, p to f dynamic range, slurs over measures 1-4 and 5-8.

Staff 2: Slurs over measures 1-4 and 5-8.

Staff 3: Slurs over measures 1-4 and 5-8, $\text{♩} = 104$ at the end.

Staff 4: $\text{♩} = 91$, measures 15 and 28, p to f dynamic range.

Staff 5: $\text{♩} = 72$, $\text{♩} = 97$, p dynamic marking.

Staff 6: $\text{♩} = 82$, measures 15 and 3, f dynamic marking.

Staff 7: $\text{♩} = 119$, measure 2.

2

The musical score consists of ten staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with a crescendo from *p* to *f*, marked *sul pont.* below. The second staff continues the melody with a tempo marking of $\text{♩} = 85$ and a dynamic marking of *mp*. The third staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, featuring a crescendo from *p* to *f*. The fourth staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, showing a sequence of notes with a tempo marking of $\text{♩} = 122$ and a dynamic marking of *f*. The fifth staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, featuring a sequence of notes with a tempo marking of $\text{♩} = 108$ and a dynamic marking of *f*. The sixth staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, showing a sequence of notes with a tempo marking of $\text{♩} = 97$ and a dynamic marking of *p*. The seventh staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, featuring a sequence of notes with a tempo marking of $\text{♩} = 87$ and a dynamic marking of *f*. The eighth staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, showing a sequence of notes with a tempo marking of $\text{♩} = 97$ and a dynamic marking of *f*. The ninth staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, featuring a sequence of notes with a tempo marking of $\text{♩} = 110$ and a dynamic marking of *f*. The tenth staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, showing a sequence of notes with a tempo marking of $\text{♩} = 110$ and a dynamic marking of *f*.

3

The musical score consists of nine staves of music. The notation includes various rhythmic figures, primarily triplets and sixteenth-note runs. Key features include:

- Staff 1:** Features a triplet of eighth notes and a triplet of sixteenth notes. The word "divisi" is written above the staff.
- Staff 2:** Continues the triplet patterns. A measure with a fermata and the number "11" is shown.
- Staff 3:** Includes the word "unis." above the staff. It features a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 4:** Shows a triplet of eighth notes and a triplet of sixteenth notes. A measure with a fermata and the number "4" is shown.
- Staff 5:** Includes a tempo marking of $\text{♩} = 78$. It features a triplet of eighth notes and a triplet of sixteenth notes.
- Staff 6:** Includes a tempo marking of $\text{♩} = 125$. It features a triplet of eighth notes and a triplet of sixteenth notes. The word "sever" is written above the staff.
- Staff 7:** Features a triplet of eighth notes and a triplet of sixteenth notes. The dynamic marking *p* is written below the staff, and *ff* is written below the staff.
- Staff 8:** Features a triplet of eighth notes and a triplet of sixteenth notes. The dynamic marking *p* is written below the staff, and *ff* is written below the staff.
- Staff 9:** Features a triplet of eighth notes and a triplet of sixteenth notes. The dynamic marking *p* is written below the staff, and *ff* is written below the staff. A measure with a fermata and the number "8" is shown.

4

Musical notation for a single melodic line, likely for a flute or violin. The notation is in treble clef and includes various dynamics, articulations, and tempo markings. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The piece is divided into measures, with some measures containing rests and others containing active notes. The notation includes slurs, trills, and a 'flautando' marking. The piece ends with a double bar line.

Dynamics: *ff*, *p*, *ff*, *f*.
 Tempo/Tempo markings: $\text{♩} = 117$, $\text{♩} = 126$ *accel.*, $\text{♩} = 108$, $\text{♩} = 109$, $\text{♩} = 125$, $\text{♩} = 97$, $\text{♩} = 119$, $\text{♩} = 105$.
 Articulations: *tr*, *flautando*, *divisi*.
 Rehearsal marks: 2, 7, 17, 28.

MATEO GODOY

Violín II

♩ = 120

p *f*

♩ = 104

♩ = 91

15 28

p *f*

♩ = 72 ♩ = 97

p

♩ = 82

15 3

f

♩ = 119

2

2

p *f* *sul pont.* $\text{♩} = 85$

p *mp* $\text{♩} = 119$

p *f* $\text{♩} = 122$

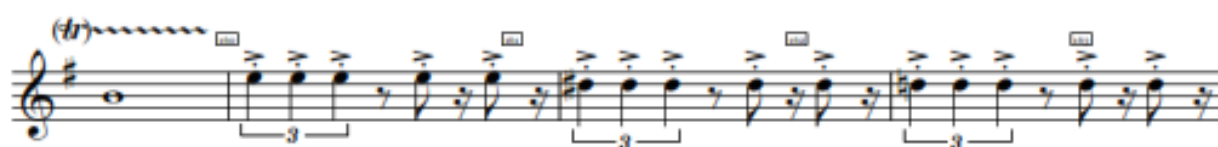
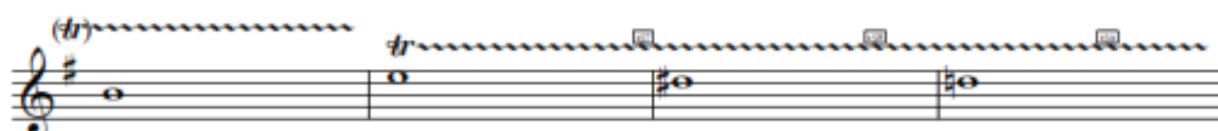
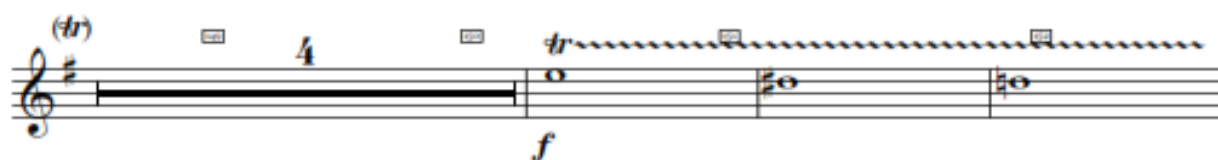
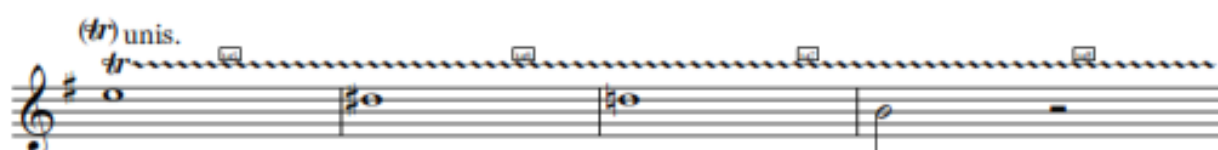
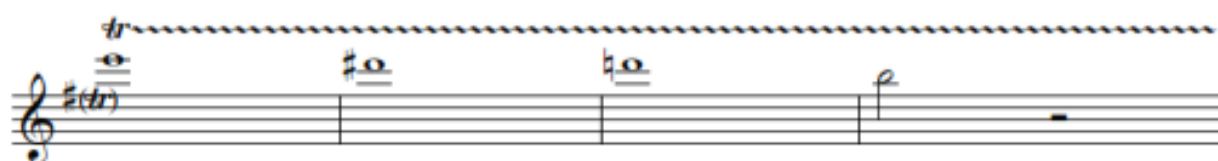
$\text{♩} = 108$ $\text{♩} = 97$ *p*

f

$\text{♩} = 87$ $\text{♩} = 97$ $\text{♩} = 110$

f

3



4

♩ = 119 ♩ = 105 28

The image shows a musical score for a single staff. The first measure is in 2/4 time with a tempo marking of ♩ = 119. The second measure is in 4/4 time with a tempo marking of ♩ = 105. The number 28 is written above the staff. The staff ends with a double bar line.

MATEO GODOY

Viola

♩ = 120
div.

p *f*

♩ = 104

♩ = 91 15 28 ♩ = 72 ♩ = 97

p *f*

15 ♩ = 82

p *f* *pp*

♩ = 119

mp *f* *f*

♩ = 85 2

♩ = 119
divisi

divisi

divisi

p *f*

5 ♩ = 122 2 ♩ = 108

2

divisi $\text{♩} = 97$

cresc.

$\text{♩} = 87$ $\text{♩} = 97$

5 *p* *f*

$\text{♩} = 110$ 16 *tr*

12 *tr*

$\text{♩} = 78$

$\text{♩} = 125$ 6 2 *p* *f* *p* *f*

8 *p* *mp* *f* *ff*

4

The musical score consists of ten staves. The first staff begins with a 'divisi' instruction and a tempo marking of quarter note = 97. It features a series of tied notes with a 'cresc.' (crescendo) marking below. The second staff continues this pattern. The third staff introduces a new tempo of quarter note = 87, followed by a change to quarter note = 97, and includes a dynamic shift from piano (p) to forte (f). The fourth staff has a tempo of quarter note = 110 and a measure of 16, with a trill (tr) indicated. The fifth staff has a measure of 12 and another trill. The sixth staff has a tempo of quarter note = 78. The seventh staff has a tempo of quarter note = 125 and measures of 6 and 2, with dynamics p, f, p, and f. The eighth staff has measures of 8 and dynamics p, mp, f, and ff. The ninth staff has a measure of 4. The notation includes various musical symbols such as notes, rests, ties, trills, and dynamic markings.

3

$\text{♩} = 117$ $\text{♩} = 126$ $\text{♩} = 108$ $\text{♩} = 109$

accel.
2

$\text{♩} = 125$ 2 2

20 7 28

$\text{♩} = 97$ $\text{♩} = 119$ $\text{♩} = 105$

MATEO GODOY

Violonchelo

$\text{♩} = 120$

p *f*

legato

$\text{♩} = 104$ $\text{♩} = 91$ 15 *p* *f*

28 $\text{♩} = 72$ $\text{♩} = 97$ *p*

15 $\text{♩} = 82$ 3 *f*

$\text{♩} = 119$ *f*

$\text{♩} = 85$ 2 $\text{♩} = 119$ *p*

f

5 $\text{♩} = 122$ 2 $\text{♩} = 108$ 5 $\text{♩} = 97$ 3

2

divisi

$\text{♩} = 87$

$\text{♩} = 97$

$\text{♩} = 110$

46

gliss.

$\text{♩} = 78$

$\text{♩} = 125$

6

2

$\text{♩} = 117$

4

$\text{♩} = 126$

accel.

2

$\text{♩} = 108$

$\text{♩} = 109$

$\text{♩} = 125$

ff

gliss.

$\text{♩} = 97$

9 7

pp

$\text{♩} = 119$ $\text{♩} = 105$

28

Contrabajo

Sprite fright

MATEO GODOY

♩ = 120 11 ♩ = 104 ♩ = 91 45 ♩ = 72

♩ = 97 *f*

♩ = 82 2 ♩ = 119 *f*

♩ = 85 2

2

$\text{♩} = 119$ $\text{♩} = 122$ $\text{♩} = 108$
 6 5 2 *divisi gliss.*
pp

gliss. *f* *p* *mp*

$\text{♩} = 97$ *gliss.* *f*

p *unis.*

$\text{♩} = 87$ $\text{♩} = 97$ 4 4 *ff*

$\text{♩} = 110$ 46 $\text{♩} = 78$

$\text{♩} = 125$ 16 13 *divisi gliss.* *p*

gliss. $\text{♩} = 117$ *gliss.*

$\text{♩} = 126$ *accel.* $\text{♩} = 108$

gliss. *f*

ORQUESTACIÓN: NOSFERATU

Vientos madera:

- Woodwinds ensamble – Spitfire – Albion Loegria – Recorder Lo
- Oboe – Spitfire – BBC Sympgony Orchestra - Oboe
- Clarinete Bb – Spitfire – BBC Sympgony Orchestra - Clarinete

Percusión:

- Campanas tubulares – Spitfire – BBC Sympgony Orchestra – Tubular Bells
- Bells – Church Bells Sample (Splice)
- Glockenspiel – Spitfire – BBC Sympgony Orchestra – Glockenspiel
- Percusión metal – Spitfire – Albion Loegria – Metal Shop 2
- Celesta – Spitfire – BBC Sympgony Orchestra - Celesta
- Arpa – Spitfire – BBC Sympgony Orchestra - Harp
- Resonate 1 – Spitfire – Resonate – Timpani Drum – Paddle drum
- Resonate 2 – Spitfire – Resonate –Barrel drum – Superball
- Resonate 3 – Spitfire – Resonate – Barrel drum – Snare
- Metal Chirrido – Metal screech Sample (Splice)
- Gotas de agua – Water drops Sample (Splice)
- Heartbeat – Heartbeat Sample (Splice)
- Tambores taiko – 8 Dio – 8 Dio Epic Taiko Ensemble – The New Epic Taiko
- Rat – Rat squeak Sample (Splice)
- Bats – Flying Bats Sample (Splice)
- Respiraciones – Human Breathing Sample (Splice)

- Whispers – Human whispers Sample (Splice)
- Blood – Human whispers Sample (Splice)
- Crawl – Crawl Sample (Splice)

Sintetizadores:

- Synth 1 – Spitfire – Originals Cinematic pads – Bowed Glass
- Crystal pads – Crystal pad sample (Splice) + Ableton Sampler
- Organo – Spitfire – Labs – Full Organ + Fabfilter Saturn 2 (Smudge + Drive 99%)

Cuerdas:

- Violín 1 – Spitfire – Albion Loegria – String hi
- Violín 2 – Spitfire – Albion Loegria – String hi
- Viola – Spitfire – Spitfire – Albion Loegria – String hi
- Violonchelo – Spitfire – Albion Loegria – String low
- Contrabajo – Spitfire – Albion Loegria – String low

Nosferatu

Mateo Godoy

The image displays a complex musical score for a large ensemble, spanning 25 staves. The score is organized into two main systems. The first system, from staff 1 to 19, includes woodwinds (Flute, Oboe, Clarinet in Bb), percussion (Campanas tubulares, Bells, Glockenspiel, Taikos, Resonate 1, Resonate 2, Resonate 3, Percusión metal, Metal chirrido, Gotas de agua, Heart beat, Tambor taiko), and various sound effects (Rat, Bats, Respiraciones, Whispers, Blood, Crowl, Synth 1, Crystal pads, Celesta, Órgano, Arpa). The second system, from staff 20 to 25, includes strings (Violin I, Violin II, Viola, Violonchelo, Contrabajo). The tempo is marked as J = 164. The score includes various musical notations such as notes, rests, dynamics (p, mp, f, mf), and articulation marks. The notation is in 3/4 time, and the key signature is one sharp (F#).

Fl.

Ob.

Cl.

Camp. tub.

Bls

Glock.

Rsn. 1

Rsn. 2

Rsn. 3

Perc. mtl.

Mtl. chrd.

Gts.

Hrtb.

Tamb. taik.

Rt.

Bts.

Resp.

Whsprs.

Blood

Crwl.

Stnhl.

Pds.

Cel.

Org.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

Fl.

Ob.

Cl.

Camp. tub.

Bls

Glock.

Rsn. 1

Rsn. 2

Rsn. 3

Perc. mtl.

Mtl. chrd.

Gts.

Hrtbt.

Tamb. taik.

Rt.

Bts.

Resp.

Whsps.

Blood

Crvl.

Stnbl.

Pds.

Cel.

Org.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

75

76

77

78

79

80

81

82

83

84

85

FL.

Ob.

Cl.

Camp. tub.

Blls.

Glock.

Rsst 1

Rsst 2

Rsst 3

Perc. mtl

Mtl chrrd

Gts

Hrtbt

Tamb. taik.

Rt

Bts

Resp

Whsprs

Blood

Crwl

Stnhl

Pds

Cel.

Org.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

86 87 88 89 90 91 92 93 94 95 96 97

6

FL

Ob.

Cl.

Camp. tub.

Blls

Glock.

Rsst 1

Rsst 2

Rsst 3

Perc. mtl

Mtl chrrd

Gts

Hrtbt

Tamb. taik

Rt

Bts

Resp

Whsprs

Blood

Crwl

Stnh1

Pds

Cel.

Org.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

p

tremolo

f

p

mp

p

tremolo

nat.

nat.

nat.

tremolo

p

mp

p

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

Fl.

Ob.

Cl.

Camp. tub.

Blls

Glock.

Rsnt 1

Rsnt 2

Rsnt 3

Perc. mtl.

Mtl chrd.

Gts.

Hrtb.

Tamb. taik.

Rt.

Bts.

Resp.

Whsprs.

Blood

Crwl

Stnhl

Pds.

Cel.

Org.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139

Fl.

Ob.

Cl.

Camp. tub.

Blls

Glock.

Rsn. 1

Rsn. 2

Rsn. 3

Perc. mtl.

Mtl. chrd.

Gts.

Hrtb.

Tamb. taik.

Rt.

Bts.

Resp.

Whsprs.

Blood

Crwl

Stnbl

Pds.

Cel.

Org.

Arpa

Vln. I

Vln. II

Vla.

Vc.

Cb.

divisi

mf

f

unis

140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156

Nosferatu

Flauta

Mateo Godoy

♩ = 164 **4**

p

mp

accel.

p

36

59

The musical score is written for a single flute. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as 164 bpm. The score is divided into measures numbered 1 through 61. Measures 1-4 are a whole rest. Measures 5-12 are marked with a piano (*p*) dynamic. Measures 13-22 are marked with a mezzo-piano (*mp*) dynamic. Measures 23-33 continue the melodic line. Measures 34-41 are marked with an acceleration (*accel.*) instruction. Measures 42-49 continue the melodic line. Measures 50-56 are marked with a piano (*p*) dynamic. Measures 57-61 are marked with a piano (*p*) dynamic. A repeat sign is placed at the beginning of measure 36, which is also marked with a piano (*p*) dynamic. The score ends with a double bar line at measure 59.

Nosferatu

Oboe

Mateo Godoy

$\text{♩} = 164$ **4**

p

mp

accel.

p

36

59

The musical score for the Oboe part of 'Nosferatu' is written in 3/4 time with a tempo of 164 beats per minute. The key signature has one sharp (F#). The score consists of 61 numbered measures across eight staves. The first staff begins with a piano (*p*) dynamic and a 4-measure rest. Measures 5-12 are marked with boxes. The second staff begins with a mezzo-piano (*mp*) dynamic and measures 13-22 are marked with boxes. The third staff contains measures 23-33, all marked with boxes. The fourth staff contains measures 34-41, with measures 34-39 marked with boxes and an 'accel.' marking above measure 39. The fifth staff contains measures 42-49, all marked with boxes. The sixth staff contains measures 50-56, all marked with boxes. The seventh staff contains measures 57-61, with measures 57-60 marked with boxes and a piano (*p*) dynamic below measure 57. A first ending bracket spans measures 61 to 36, and a second ending bracket spans measures 36 to 59. The final staff is a single measure marked with a box and the number 59.

Clarinet in B $\flat$

Nosferatu

Mateo Godoy

$\text{♩} = 164$
4
p

13
mp

23

33 *accel.*

42

49

56 *p* **36**

59

Nosferatu

Campanas tubulares

Mateo Godoy

♩ = 164 **4**

p

f

accel.

ff

44

59

Nosferatu

Bells

Mateo Godoy

$\text{♩} = 164$

2 **7** **11** **12** **26** **39** **accel.**

p

40 **41** **5** **47** **7** **55** **56** **57**

58 **5** **64** **65** **66** **67** **68** **69** **70** **71**

p *mp*

72 **73** **74** **75** **76** **77** **78** **79** **80** **81** **82**

83 **84** **4** **89** **90** **91** **92** **93** **4**

30 **128** **129** **130** **131** **132** **133** **134** **135**

f

136 **137** **138** **139** **140** **141** **142** **143** **144** **145** **146**

147 **148** **149** **150** **151** **152** **153** **154** **155** **156**

Nosferatu

Glockenspiel

Mateo Godoy

$\text{♩} = 164$

12

p

13 14

2

17 18 19

f

20 21 22 23 24 25 26 27 28

mf

29 30 31 32 33 34 35 36 37

f

38 39 40 41 42 43 44 45

accel.

46 47 48 49 50 51 52 53

54 55 56 57 58

p

39

59

Nosferatu

Resonate 1

Mateo Godoy

♩ = 164
Taikos

38

accel.

39 40 41

4 46 47

p *f* *p* *f*

48 49 50 51 52 53 54 55

56 57 13 71 72 73 74

p *mp* *p*

75 76 77 78 79 80 81 82

83 84 85 86 87 88 89 90

f

91 92 93 94 95 96 97

98 99 100 101 102 103 104 105

106 107 108 109 110 46

The musical score is written for a single bass line in 3/4 time. It begins with a tempo marking of 164 beats per minute and the genre 'Taikos'. The score is divided into measures, many of which are numbered in boxes. Dynamics include piano (p), forte (f), mezzo-piano (mp), and fortissimo (f). There are also markings for acceleration (accel.) and a 4-measure rest. The piece concludes with a final 46-measure rest.

Nosferatu

Resonate 2

Mateo Godoy

♩ = 164
Barril fx

The musical score is written in bass clef with a 3/4 time signature. It consists of several measures, each containing a single eighth note. The notes are grouped into measures of 4, 4, and 2 beats. The dynamics range from *p* (piano) to *f* (forte). The score includes a variety of articulations, including slurs, accents, and a final double bar line. The measures are numbered 4 through 59.

p

mp

f **3** **accl.**

13 **24**

mp

59

Nosferatu

Resonate 3

Mateo Godoy

♩ = 164

38

accel.

39 40 41

4

46 47

p *f* *p* *f*

7

55 56 57

27

85

p *f*

86 87 88 89 90 91

92 93 94 95 96 97

98 99 100 101 102 103 104 105

106 107 108 109 110

46

Nosferatu

Percusión metal

♩ = 164

accel. Mateo Godoy

38 4

p *f*

48 49 50 51 52 53 54 55

56 57 70 97

12 26

pp *f* *p*

98 99 100 101 102 103 104 105

106 107 108 109 110 46

f

Nosferatu

Metal chirrido

Mateo Godoy

♩ = 164

14

15 **16** **17** **18** **19** **20** **21**

p

3 **25** **26** **27** **28** **29** **30** **31** **7**

accel.

3 **42** **84** **13**

59

Gotas de agua

Nosferatu

Mateo Godoy

♩ = 164

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** **accl.**

40 **41** **42** **43** **44** **45** **46** **47** **48** **49**

50 **12** **63** **64** **65** **66** **67**

68 **69** **70** **71** **72** **73** **74** **75**

5 **81** **82** **83** **84** **85** **86** **87** **88**

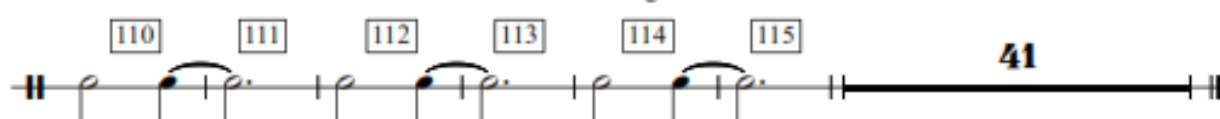
2 **91** **92** **93** **94** **95** **96** **97**

98 **99** **100** **101** **8**

p *mp*

2

Gotas de agua



Nosferatu

Heart beat

Mateo Godoy

♩ = 164

38 **3** *accel.* **42** **43** **44** **45** **46** **47**

p

16 **64** **65** **66** **67** **68** **69** **70** **71**

mp

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** **101** **10** **112** **113** **114** **115**

116 **117** **118** **119** **120** **121** **122** **123** **124** **125** **126**

127 **128** **129** **130** **131** **132** **133** **134** **135** **136** **137**

f

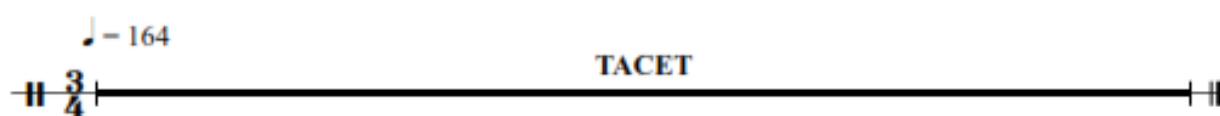
138 **139** **140** **141** **142** **143** **144** **145** **146** **147**

148 **149** **150** **151** **152** **153** **154** **155** **156**

Nosferatu

Tambor taiko

Mateo Godoy



Nosferatu

Rat

Mateo Godoy

The musical score for 'Nosferatu' by Mateo Godoy is presented in three staves. The first staff begins with a treble clef, a 3/4 time signature, and a tempo marking of ♩ = 164. It contains a measure rest, followed by a quarter note, and then a half note. Above the staff, measure numbers 2, 3, 4, and 5 are indicated. A dynamic marking of *p* is placed below the first half note, and an *accel.* marking is placed below the second half note. The staff ends with a double bar line. The second staff starts with a treble clef and contains a measure rest, followed by a half note, and then a half note. Measure numbers 3 and 56 are indicated above the staff. The staff ends with a double bar line. The third staff starts with a treble clef and contains a measure rest, followed by a half note, and then a half note. Measure number 59 is indicated above the staff. The staff ends with a double bar line.

Nosferatu

Bats

Mateo Godoy

$\text{♩} = 164$

34

35 **36** **37** **38** **39** **40** **41** **42**

p

43 **44** **45** **46** **47** **48** **49** **50** **51**

52 **53** **54** **55** **56** **57**

40

59

Nosferatu

Respiraciones

Mateo Godoy

♩ = 164

2 **3** **4** **34** **3** **accel.**

p

48 **90** **91** **92** **93** **94** **95** **96** **97**

98 **99** **57**

The musical score is written for a single melodic line in 3/4 time. The tempo is marked as 164 beats per minute. The score is divided into three systems. The first system contains measures 1 through 37, with measures 2, 3, and 4 grouped together, followed by a 34-measure rest, and then a 3-measure rest. The second system contains measures 48 through 97, with a 48-measure rest at the beginning and measures 90 through 97 grouped together. The third system contains measures 98 through 154, with measures 98 and 99 grouped together, followed by a 57-measure rest. The score ends with a double bar line. The dynamics include a piano (*p*) marking and an acceleration (**accel.**) marking.

Nosferatu

Whispers

Mateo Godoy

♩ = 164

38 **3** *accel.* **56**

14 [112] [113] [114] [115] [116] [117] [118] [119]

[120] [121] [122] [123] [124] [125] [126] **30**

Nosferatu

Blood

Mateo Godoy

♩ = 164

38 **3** **accel.** **18** **60** **61** **62**

p

63 **64** **65** **66** **67** **68** **69** **70** **71** **72**

73 **74** **75** **76** **77** **78** **18** **97**

98 **99** **100** **56**

Nosferatu

Crawl

Mateo Godoy

♩ = 164

38 **3** *accel.* **56**

14 **112** **113** **2** **116**

117 **2** **120** **121** **35**

The musical score is written for a single melodic line in 3/4 time. It begins with a tempo marking of 164 beats per minute. The first staff contains measures 38, 3, and 56, with an 'accel.' marking above measure 56. The second staff contains measures 14, 112, 113, 2, and 116. The third staff contains measures 117, 2, 120, 121, and 35. The score uses various musical notations including rests, beams, and slurs to indicate phrasing and timing.

Synth 1

Nosferatu

Mateo Godoy

♩ = 164

38

38

accel.

p

46

23

23

mf

76

85

f

92

Musical score for Synth 1, measures 98-148. The score is written for a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and dynamic markings.

Measures 98-108: Treble clef contains a series of chords, mostly triads and dyads, with some accidentals (sharps and naturals). Bass clef contains a series of eighth notes, mostly in pairs, with some accidentals.

Measures 109-121: Treble clef contains a series of chords, mostly triads and dyads, with some accidentals. Bass clef contains a series of eighth notes, mostly in pairs, with some accidentals. A measure rest of 4 measures is indicated in both staves.

Measures 122-130: Treble clef contains a series of chords, mostly triads and dyads, with some accidentals. Bass clef contains a series of eighth notes, mostly in pairs, with some accidentals.

Measures 131-140: Treble clef contains a series of chords, mostly triads and dyads, with some accidentals. Bass clef contains a series of eighth notes, mostly in pairs, with some accidentals. A measure rest of 4 measures is indicated in both staves.

Measures 141-147: Treble clef contains a series of chords, mostly triads and dyads, with some accidentals. Bass clef contains a series of eighth notes, mostly in pairs, with some accidentals. A measure rest of 4 measures is indicated in both staves.

Measures 148-150: Treble clef contains a series of chords, mostly triads and dyads, with some accidentals. Bass clef contains a series of eighth notes, mostly in pairs, with some accidentals. A measure rest of 2 measures is indicated in both staves.

Nosferatu

Crystal pads

Mateo Godoy

$\text{♩} = 164$ 2 3 4 5 6 7 8 9 10 11

p

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 **accel.** 40 41 42 43 44

45 46 47 48 49 50 51 52

53 54 55 56 57 **40**

59

Nosferatu

Celesta

Mateo Godoy

$\text{♩} = 164$

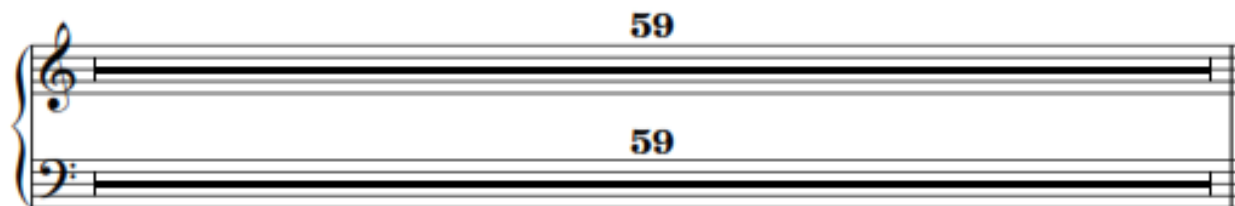
Measures 12, 13, 14, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58.

Dynamic markings: *p*, *f*, *mf*, *accel.*

Repeat signs: 39, 39

2

Celesta



Nosferatu

Órgano

Matteo Godoy

♩ = 164

38 3 accel. 5 47 48 49 50

38 3 5 *p*

51 52 53 54 2 2 59 60 61 62

f 2 2 *p*

63 72 73 74 75 76 77 78

8 8 *mf*

79 80 81 82 83 84 85 86 87 88

89 90 91 92 93 94 95 96 97

f

2

98 99 100 101 102 Organ 103 104 105 106 107 108

109 114 115 116 117 118 119 120 121

122 123 124 125 126 127 128 129 130

131 132 133 134 135 136 137 138 139

140 141 142 143 144 145 146 147

148 149 150 151 152 153 154 155 156

The musical score is written for piano, spanning measures 98 to 156. It is in 3/4 time. The notation includes a treble staff and a bass staff. Measures 98-108 feature a series of chords in the treble staff, with the bass staff mostly empty. Measures 109-121 show a 4-measure rest in the bass staff, followed by a melodic line in the treble staff. Measures 122-130 show a melodic line in the treble staff, with the bass staff mostly empty. Measures 131-139 show a melodic line in the treble staff, with the bass staff mostly empty. Measures 140-147 show a melodic line in the treble staff, with the bass staff mostly empty. Measures 148-156 show a melodic line in the treble staff, with the bass staff mostly empty. The score ends with a double bar line at measure 156.

Nosferatu

Arpa

Mateo Godoy

♩ = 164

12 13 14 17 18 19

2 2

p *f*

20 21 22 23 24 25 26 27 28

mf

29 30 31 32 33 34 35 36 37

f *accel.*

38 39 40 41 42 43 44 45

46 47 48 49 50 51 52 53

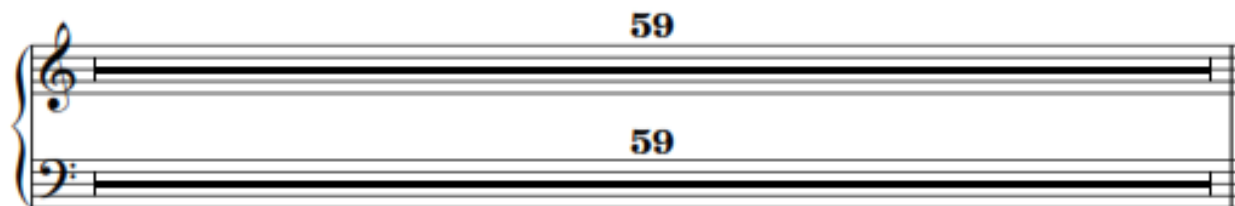
54 55 56 57 58

p

39 39

2

Arpa



Nosferatu

Violin I

Mateo Godoy

♩ = 164 **4**

5 6 7 8 9 10 11 12 13

p *mp* *p* *mp* *p*

14 15 16 17 18 19 20 21 22 23 24

mp *p* *mp* *p*

25 *divisi* 26 27 28 29 30 31 32 33 34 35

f *p*

36 37 38 39 40 41 42 43 44 45

mp *p* *mp* *p* *mp*

46 *divisi* 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63

gliss. **10** *unis*

p *mp*

64 65 66 67 68 69 70 71 72 73 74

p *p*

75 76 77 78 79 80 *divisi* 81 82 83 *unis* 84 85

mp *p* *f*

86 87 88 89 90 91

92 93 94 95 96 97

f

2 *divisi* *Violini*

The musical score for Violini consists of two staves. The first staff contains measures 98 through 108, and the second staff contains measures 109 through 154. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first staff features a series of eighth notes in measures 98-103, followed by a series of eighth notes in measures 104-108. The second staff begins with a triplet of eighth notes in measure 109, followed by a series of eighth notes in measures 110-118. Measures 119-124 feature a series of eighth notes with a forte (f) dynamic marking. Measures 125-138 feature a series of eighth notes with a forte (f) dynamic marking. Measures 139-144 feature a series of eighth notes with a forte (f) dynamic marking. Measures 145-154 feature a series of eighth notes with a forte (f) dynamic marking. The score concludes with a double bar line in measure 154.

Measures: 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154.

Nosferatu

Violin II

Mateo Godoy

♩ = 164 **4**

5 6 7 8 9 10 11 12 13

p *mp* *p* *mp* *p*

14 15 16 17 18 19 20 21 22 23 24

mp *p* *mp* *p*

divisi
25 26 27 28 29 30 31 32 33 34 35

f *p*

36 37 38 39 40 41 42 43 44 45 46

mp *p* *mp* *p* *mp* *p*

47 48 49 50 51 52 53 54 55 56

f

57 58 59 60 61 62 63 64 65 66

p *mp*

67 68 69 70 71 72 73 74 75 76 77

p *p* *mp*

78 79 80 81 82 83 84 85 86 87

p *f*

88 89 90 91 92 93 94 95 96 97

f

2

tremolo Violin II

98 99 100 101 102 103 104 105 106 107 108

109 110 111 112 113 nat. 114 115 116 117 118

f

119 120 121 122 123 124 125 126 127 128

129 130 131 132 133 134 135 136 137 138 139

f

140 141 142 143 144 145 146 147

148 149 150 151 152 153 154

2

Nosferatu

Viola

Mateo Godoy

♩ = 164 **4**

p *mp* *p* *mp* *p*

mp *p* *mp* *p*

f accel. *p*

mp *p* *mp* *p* *mp* *p*

divisi *f*

p *mp* *p*

p *mp*

p *f*

f

2 tremolo Viola

98 99 100 101 102 103 104 105 106 107 108

109 120 121 122 123 124 125 126

10

nat.

p *mp*

127 128 132 133 134 135 136 137

138 139 140 141 142 143 144 145 146

3

p *mp*

divisi

147 unis 148 149 150 151 152 153 154

f

2

Detailed description: This musical score for Viola spans measures 98 to 154. It begins with a tremolo in measure 98. Measures 99-108 are marked with a slur and a box number. Measure 109 starts a new phrase with a slur and a box number. Measure 110 contains a ten-measure rest. Measures 120-126 are marked with a slur and a box number. Measures 127-137 are marked with a slur and a box number. Measures 138-146 are marked with a slur and a box number. Measures 147-154 are marked with a slur and a box number. The score includes dynamic markings *p* (piano) and *mp* (mezzo-piano), and a fortissimo *f* marking at the beginning of measure 147. The score also includes a 'divisi' instruction in measure 144 and a '2' marking at the end of measure 154.

Nosferatu

Violonchelo

Mateo Godoy

♩ = 164

38 3 accel. 4

46 47 48 49

50 51 52 53 54 55 56 *p* 57 58 59 60

f *p*

61 62 63 64 65 66 67 68 69 70 71

divisi *mp* *p*

72 73 74 75 76 77 78 79 80 81 82

unis *p* *mp* *p*

83 84 85 86 87 88 89 90

mp

91 92 93 94 95 96 97

f

98 99 100 101 102 103 104 105 106 107 108

p tremolo

109 110 111 112 113 114 115 116

p *mp*

117 118 119 120 121 122

p 9

2

Violonchelo

The musical score for the Violonchelo part consists of three staves of music in bass clef, with a key signature of one sharp (F#). The first staff contains measures 132 through 140. The second staff contains measures 141 through 147. The third staff contains measures 148 through 153, ending with a double bar line and a fermata. Dynamics include *p* (piano) at measure 141 and *mp* (mezzo-piano) at measure 142. A triplet of eighth notes is marked with a '3' at the end of measure 153.

Measures 132, 133, 134, 135, 136, 137, 138, 139, 140

p *mp*

Measures 141, 142, 143, 144, 145, 146, 147

Measures 148, 149, 150, 151, 152, 153

3

Nosferatu

Contrabajo

Mateo Godoy

♩ = 164

38 **3** **accl.** **4**

46 *divisi* *gliss.* *gliss.* **57** **40**

f *mf*

59

CONCLUSIONES

En conclusión, esta tesis se trata de una exploración creativa en torno a la música para cine, específicamente desde una perspectiva que busca integrar tradición y experimentación. A través de la realización de dos cortometrajes animados con enfoques compositivos distintos, se propone una reflexión sonora sobre los diversos caminos que puede tomar la narrativa audiovisual. El primer corto, con su enfoque orquestal clásico al estilo Disney, justifica el uso de grandes orquestaciones por su capacidad para evocar emociones profundas y estructurar la narrativa de manera clara y envolvente. La inclusión de sintetizadores y técnicas modernas responde a la necesidad de actualizar ese lenguaje sin perder su esencia. Por otro lado, el segundo corto apuesta por la libertad y la ruptura de convenciones a través del *found sound*, una técnica que permite construir significados desde lo sensorial, lo accidental y lo cotidiano, proponiendo así una nueva forma de escuchar y de contar.

Ambos trabajos justifican su existencia en tanto exploran posibilidades expresivas que enriquecen la música cinematográfica, y se sostienen sobre una búsqueda constante de identidad sonora. El equilibrio entre lo aprendido y lo descubierto, entre lo técnico y lo intuitivo, define no solo el resultado final de esta tesis, sino también el proceso de formación personal y artística que representa.

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