

Partitura sin título

Subtítulo

Creación sonora - PROENTA primavera 2025

Intro ♩. = 60

Voz 1

Voz 2

Flauta

Violín

Guitarra eléctrica

Guitarra eléctrica

Guitarra acústica 1

Guitarra acústica 2

Bajo eléctrico

Bajo eléctrico

Caja clara

Claves

Pandereta

5

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

p

Detailed description: This musical score page, numbered 2, contains 13 staves. The first seven staves (V 1, V 2, Fl., Vln., Guit. El., Guit. El., Guit. 1) are for string and woodwind instruments and contain whole rests. The eighth staff (Guit. 2) features a melodic line in treble clef with a piano (*p*) dynamic marking, starting on a low G and moving through various intervals, including a sharp sign. The ninth staff (Guit. B.) is in bass clef and contains whole rests. The tenth staff (Guit. B.) also contains whole rests. The final four staves (Caj. Cla., Clv., Pdta.) are for percussion. The Cajon (Caj. Cla.) has a rhythmic pattern of eighth and sixteenth notes with sharp signs. The Clavichord (Clv.) and Pedal (Pdta.) staves contain whole rests.

9 Hoy cae la tarde sobre el patio frío; Se van los nombres, quedan vacíos

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

p

13 Las hojas vuelan como juramentos; Promesas, sueños y pensamientos.

V 1

V 2

Fl.

p
pizz.

Vln.

mp

Guit. El.

Guit. El.

Guit. 1

p

Guit. 2

Guit. B.

mp

Guit. B.

Caj. Cla.

p

Clv.

mp

Pdta.

p

Detailed description of the musical score: The score is for a 13-measure section. Measures 13-16 are shown. The key signature has one sharp (F#). The time signature is 4/4. The instruments and their parts are: V 1 and V 2: Rests. Fl.: Melodic line starting on G4, moving to A4, B4, C5, D5, E5, F#5. Vln.: Melodic line starting on G4, moving to A4, B4, C5, D5, E5, F#5. Guit. El. (both staves): Rests. Guit. 1: Melodic line starting on G4, moving to A4, B4, C5, D5, E5, F#5. Guit. 2: Rhythmic accompaniment with eighth notes. Guit. B.: Rhythmic accompaniment with eighth notes. Guit. B. (bottom staff): Fingering for the bottom guitar: 0, 2, 0, 3, 2, 3, 3, 2, 3, 2. Caj. Cla.: Rhythmic accompaniment with eighth notes. Clv.: Rhythmic accompaniment with eighth notes. Pdta.: Rhythmic accompaniment with eighth notes. Dynamics: *p* (piano) for Fl., Vln., Guit. 1, Caj. Cla., and Pdta.; *mp* (mezzo-piano) for Vln., Guit. B., and Clv.

17 **rit.** $\text{♩} = 30$

V 1

V 2

Fl.

Vln. *p* pizz. *mp*

Guit. El.

Guit. El.

Guit. 1 *p*

Guit. 2

Guit. B. *mp*

Guit. B.

Caj. Cla.

Clv.

Pdta.

21 **A** ♩. = 100

V 1

V 2

Fl.

Vln. arco

Guit. El. *mf* distort

Guit. El. *f* distort

Guit. 1 *f*

Guit. 2 *f*

Guit. B. *f*

Guit. B. *f*

Caj. Cla. *f*

Clv. *f*

Pdta. *mp*

25

V 1

V 2

Fl. *frull...*

Vln. *mf*

Guit. El. *f*

Guit. El.

Guit. 1 *f*

Guit. 2

Guit. B. *f*

Guit. B.

Caj. Cla. *f*

Clv.

Pdta. *f*

The musical score for page 7, measures 25-28, is written in 9/8 time with a key signature of one sharp (F#). The score includes the following instruments and parts:

- V 1**: Violin 1, playing a melodic line with a slur over measures 25-26.
- V 2**: Violin 2, playing a similar melodic line to V 1.
- Fl.**: Flute, playing a melodic line with a slur over measures 25-26. The marking *frull...* is present.
- Vln.**: Violoncello, playing a melodic line with a slur over measures 25-26. The marking *mf* is present.
- Guit. El.**: Electric Guitar, playing a melodic line with a slur over measures 25-26. The marking *f* is present.
- Guit. El.**: Electric Guitar, playing a melodic line with a slur over measures 25-26. The marking *f* is present.
- Guit. 1**: Guitar 1, playing a melodic line with a slur over measures 25-26. The marking *f* is present.
- Guit. 2**: Guitar 2, playing a melodic line with a slur over measures 25-26. The marking *f* is present.
- Guit. B.**: Bass Guitar, playing a melodic line with a slur over measures 25-26. The marking *f* is present.
- Guit. B.**: Bass Guitar, playing a melodic line with a slur over measures 25-26. The marking *f* is present.
- Caj. Cla.**: Cajon/Cymbal, playing a melodic line with a slur over measures 25-26. The marking *f* is present.
- Clv.**: Clavichord, playing a melodic line with a slur over measures 25-26.
- Pdta.**: Piano/Drum, playing a melodic line with a slur over measures 25-26. The marking *f* is present.

29 **B**

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

The musical score for measures 29-32, marked with rehearsal symbol **B**, features the following instrumentation and notation:

- V 1, V 2, Fl., Vln., Guit. El., Guit. El.:** Each of these staves contains a whole rest in every measure, indicating they are silent during this passage.
- Guit. 1, Guit. 2:** These staves contain a complex, fast-paced guitar solo. The notation uses eighth and sixteenth notes, often beamed together in groups. A key signature change from C major to D major (indicated by two sharps) occurs at the beginning of measure 31.
- Guit. B., Guit. B.:** Each of these staves contains a whole rest in every measure.
- Caj. Cla., Clv., Pdta.:** These percussion staves contain whole rests in every measure.

33

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

0 0 3 3 2

37 *f* El eco del timbre anuncia el mar

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

41 Se apagan las voces del viejo portal

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

gliss.

0 0 3 3 2

45 Soldados de lápiz, tinta y papel

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

mp

gliss.

2 0 0 5 5 2

0 0 3 3 2

49 Trazan memorias que guarda la piel.

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

C

Marchan los días con paso cansado

53 *f*

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

gliss.

5 4 2 0 3 2 3 2 0 3

57 Se tiñe el ocaso de gris poesía

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

gliss.

5 4 2 0 0 3 3 3 2 0 3

61 Sueños caídos, silencio callado

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

gliss.

gliss.

gliss.

5 4 2 0 3 2 2 3 0 2 3 2 0

Adiós, inocencia, mi vieja utopía.

65

f

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

gliss.

gliss.

5—4—2—0 3—2 3—3

69 **Solo**

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

73

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

gliss.

5 4 2 0 0 3 3 3 2 0 3

77

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

gliss.

5 4 2 0 3 2 2 3 0 2 3 2 0

Detailed description of the musical score for page 20, measures 77-80:

- V 1 and V 2:** Both staves contain whole rests for all four measures.
- Fl.:** The flute staff contains whole rests for all four measures.
- Vln.:** The violin staff features a melodic line with glissandos. Measure 77 starts with a half note G4, followed by a glissando to A4. Measure 78 continues with a half note A4, followed by a glissando to B4. Measure 79 continues with a half note B4, followed by a glissando to C5. Measure 80 ends with a half note C5.
- Guit. El. (Electric Guitar):** Both staves contain whole rests for all four measures.
- Guit. 1 and 2 (Acoustic Guitars):** Both staves feature a complex, fast-paced rhythmic pattern consisting of many sixteenth notes, likely a tremolo or a similar effect.
- Guit. B. (Bass Guitar):** The bass staff shows a simple bass line. Measure 77 starts with a half note G2, followed by a quarter note A2. Measure 78 continues with a quarter note B2, followed by a quarter note C3. Measure 79 continues with a quarter note D3, followed by a quarter note E3. Measure 80 ends with a quarter note F3.
- Guit. B. (Fingerings):** A staff below the bass guitar staff shows fingerings for the bass guitar. The fingerings are: 0, 5, 4, 2, 0, 3, 2, 2, 3, 0, 2, 3, 2, 0.
- Caj. Cla. (Cajon):** The cajon staff shows a simple rhythmic pattern. Measure 77 starts with a half note G2, followed by a quarter note A2. Measure 78 continues with a quarter note B2, followed by a quarter note C3. Measure 79 continues with a quarter note D3, followed by a quarter note E3. Measure 80 ends with a quarter note F3.
- Clv. (Clavichord):** The clavichord staff shows a simple rhythmic pattern. Measure 77 starts with a half note G2, followed by a quarter note A2. Measure 78 continues with a quarter note B2, followed by a quarter note C3. Measure 79 continues with a quarter note D3, followed by a quarter note E3. Measure 80 ends with a quarter note F3.
- Pdta. (Percussion):** The percussion staff shows a simple rhythmic pattern. Measure 77 starts with a half note G2, followed by a quarter note A2. Measure 78 continues with a quarter note B2, followed by a quarter note C3. Measure 79 continues with a quarter note D3, followed by a quarter note E3. Measure 80 ends with a quarter note F3.

81

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

gliss.

5—4—2 0 3 2 3 3

85

D

V 1

V 2

Fl.

Vln.

arco

mf

Guit. El.

distort

f

distort

Guit. El.

0 2 2 0 2 2-0 1 0

0 2 0 2 3 2 0 2 2 0

0 2 0 2 0 2 2-0 1 0

3 2 0 2 2 0

Guit. 1

f

Guit. 2

Guit. B.

f

Guit. B.

0 0 3

3 2

0 0 3

3 2

Caj. Cla.

f

f

Clv.

Pdta.

mp

89

V 1

V 2

Fl. *frull...*

Vln. *mf*

Guit. El. *f*

Guit. El.

Guit. 1 *f*

Guit. 2

Guit. B. *f*

Guit. B.

Caj. Cla. *f*

Clv.

Pdta. *f*

The musical score for measures 89-92 is written for a large ensemble. The instruments and their parts are as follows:

- V 1 and V 2:** Violins 1 and 2, playing a melodic line with a slur across measures 89-92.
- Fl.:** Flute, playing a melodic line with a slur across measures 89-92, marked *frull...*.
- Vln.:** Violoncello, playing a melodic line with a slur across measures 89-92, marked *mf*.
- Guit. El.:** Electric guitar, playing a melodic line with a slur across measures 89-92, marked *f*.
- Guit. El.:** Electric guitar, playing a melodic line with a slur across measures 89-92, marked *f*.
- Guit. 1 and 2:** Two acoustic guitars, playing a melodic line with a slur across measures 89-92, marked *f*.
- Guit. B.:** Bass guitar, playing a melodic line with a slur across measures 89-92, marked *f*.
- Guit. B.:** Bass guitar, playing a melodic line with a slur across measures 89-92, marked *f*.
- Caj. Cla.:** Cajon and Clavichord, playing a melodic line with a slur across measures 89-92, marked *f*.
- Clv.:** Clavichord, playing a melodic line with a slur across measures 89-92, marked *f*.
- Pdta.:** Piano, playing a melodic line with a slur across measures 89-92, marked *f*.

The score includes various musical notations such as slurs, dynamic markings (*f*, *mf*), and articulation (*frull...*). The guitar parts include detailed fretting and picking notation.

93

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

The musical score for measures 93-96 is as follows:

- Measures 93-94:** V 1, V 2, Fl., Vln., Guit. El., and Guit. B. have whole rests. Guit. 1 and Guit. 2 play eighth-note chords. Caj. Cla., Clv., and Pdta. have whole rests.
- Measures 95-96:** V 1, V 2, Fl., Vln., Guit. El., and Guit. B. have whole rests. Guit. 1 and Guit. 2 play eighth-note chords. Caj. Cla., Clv., and Pdta. have whole rests.

97

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

0 0 3 3 2

f

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

105 Risas flotando por largos pasillos

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- V 1**: Violin 1, Treble clef. Starts with a quarter rest, followed by a series of eighth and quarter notes, ending with a quarter rest.
- V 2**: Violin 2, Treble clef. Four measures of whole rests.
- Fl.**: Flute, Treble clef. Four measures of whole rests.
- Vln.**: Violoncello, Treble clef. Starts with a half note, followed by a quarter note, then a half note with a glissando line, ending with a half note.
- Guit. El.**: Electric Guitar, Treble clef. Four measures of whole rests.
- Guit. El.**: Electric Guitar, Treble clef. Four measures of whole rests.
- Guit. 1**: Acoustic Guitar 1, Treble clef. Four measures of dense, fast-moving sixteenth-note patterns.
- Guit. 2**: Acoustic Guitar 2, Treble clef. Four measures of dense, fast-moving sixteenth-note patterns.
- Guit. B.**: Bass Guitar, Bass clef. Four measures of half notes.
- Guit. B.**: Bass Guitar, Bass clef. Four measures of whole notes with fingerings 0, 0, 3, 3, 2 indicated below the staff.
- Caj. Cla.**: Cajón, Treble clef. Four measures of quarter notes.
- Clv.**: Clavichord, Treble clef. Four measures of quarter notes.
- Pdta.**: Piano, Treble clef. Four measures of eighth notes.

109 Sigue el tiempo, llevándose enredos

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

mp

gliss.

Tras cada puerta nacen más brillos

113

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

2 0 0 5 5 5

0 0 3 3 2

117

E



♩. = 60

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

121

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

125

V 1

V 2

Fl.

Vln. pizz.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

Detailed description: This is a musical score for measures 125 through 128. The score is written for a large ensemble. The instruments and their parts are as follows: V 1 (Violin 1) has a whole rest in all four measures. V 2 (Violin 2) has a whole rest in all four measures. Fl. (Flute) has a whole rest in all four measures. Vln. (Violoncello) has a whole rest in measure 125, followed by a quarter rest, then a dotted quarter note, eighth notes, and a quarter note in measure 126, and a whole rest in measure 127. The word 'pizz.' is written above the staff in measure 126. Guit. El. (Electric Guitar) has a whole rest in all four measures. Guit. El. (Electric Guitar) has a whole rest in all four measures. Guit. 1 (Guitar 1) has a whole rest in all four measures. Guit. 2 (Guitar 2) has a melodic line starting on a low E in measure 125, moving up stepwise to a sharp sign in measure 126, and then continuing the melody in measure 127. Guit. B. (Bass Guitar) has a whole rest in all four measures. Guit. B. (Bass Guitar) has a whole rest in all four measures. Caj. Cla. (Cajon/Cla. Combo) has a rhythmic pattern of eighth notes with sharp signs in measures 125 and 127. Clv. (Clavichord) has a whole rest in all four measures. Pdta. (Percussion) has a whole rest in all four measures.

129 **rit.** - - - - -

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.

The musical score for measures 129-132 is marked with a 'rit.' (ritardando) instruction. The score includes staves for V 1, V 2, Fl., Vln., Guit. El., Guit. 1, Guit. 2, Guit. B., and Caj. Cla., Clv., and Pdta. Most instruments have whole rests, while Guit. 2 and Caj. Cla. have melodic lines. Guit. 2 plays a melodic line in the treble clef, starting on a low note and moving upwards, with a sharp sign indicating a key change or accidentals. Caj. Cla. plays a rhythmic pattern in the treble clef, featuring eighth and sixteenth notes with sharp signs. The other instruments (V 1, V 2, Fl., Vln., Guit. El., Guit. 1, Guit. B., Clv., and Pdta.) have whole rests throughout the measures.

133 ♩. = 30

V 1

V 2

Fl.

Vln.

Guit. El.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Guit. B.

Caj. Cla.

Clv.

Pdta.