

# Partitura sin título

Subtítulo

Compositor / arreglista

**Intro** ♩. = 60

Mezzo-soprano

Alto

Flauta

Violín

Guitarra eléctrica

Guitarra acústica 1

Guitarra acústica 2

Bajo eléctrico

Caja clara *pp*

Claves

Pandereta

5

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

*p*

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

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

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

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

*p*

*pizz.*

*mp*

*p*

*mp*

*p*

*mp*

*p*

17 **rit.**  $\text{♩} = 30$

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

21 **A** ♩. = 100

Mzs.

A.

Fl.

Vln. *arco*  
*mf*

Guit. El. *distort*  
*f*

Guit. 1 *f*

Guit. 2 *f*

Guit. B. *f*

Caj. Cla. *f*

Clv. *f*

Pdta. *mp*

The musical score for page 6, measures 21-24, is written for a large ensemble. The key signature is 8 flats, and the tempo is 100 beats per minute. The score includes parts for Mzs., A., Fl., Vln., Guit. El., Guit. 1, Guit. 2, Guit. B., Caj. Cla., Clv., and Pdta. The Vln. part is marked 'arco' and 'mf'. The Guit. El. part is marked 'distort' and 'f'. The Guit. 1 and Guit. 2 parts are marked 'f'. The Guit. B. part is marked 'f'. The Caj. Cla. and Clv. parts are marked 'f'. The Pdta. part is marked 'mp'.

25

Mzs.

A.

Fl. *frull...*  
*mf*

Vln.

Guit. El.

Guit. 1 *f*

Guit. 2

Guit. B. *f*

Caj. Cla. *f*

Clv.

Pdta. *f*

29

B

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.



33

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

The musical score for measures 33-36 is as follows:

- Mzs. (Mezzo-soprano):** Four measures of whole rests.
- A. (Alto):** Four measures of whole rests.
- Fl. (Flute):** Four measures of whole rests.
- Vln. (Violin):** Four measures of whole rests.
- Guit. El. (Electric Guitar):** Four measures of whole rests.
- Guit. 1 (Electric Guitar):** Four measures of complex rhythmic patterns, primarily eighth notes and sixteenth notes, with a key signature change to two sharps (F# and C#) in measure 35.
- Guit. 2 (Electric Guitar):** Four measures of complex rhythmic patterns, primarily eighth notes and sixteenth notes, with a key signature change to two sharps (F# and C#) in measure 35.
- Guit. B. (Bass Guitar):** Four measures of eighth notes, starting on G2 and moving up stepwise to D3.
- Caj. Cla. (Cajon/Claudio):** Four measures of eighth notes, starting on G2 and moving up stepwise to D3.
- Clv. (Clavichord):** Four measures of whole rests.
- Pdta. (Percussion):** Four measures of eighth notes, starting on G2 and moving up stepwise to D3.

El eco del timbre anuncia el final

37 *f*

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

41 Se apagan las voces del viejo portal

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

The musical score for page 11, measures 41-44, is arranged for a large ensemble. The parts are as follows:

- Mzs. (Mezoprime):** Melodic line starting with a quarter rest, followed by eighth and quarter notes, ending with a half note and a quarter rest.
- A. (Alto):** Four measures of whole rests.
- Fl. (Flute):** Four measures of whole rests.
- Vln. (Violin):** Melodic line with a slur over measures 41-42, a quarter rest in measure 43, and a glissando in measure 44.
- Guit. El. (Electric Guitar):** Four measures of whole rests.
- Guit. 1 & 2 (Guitars 1 & 2):** Play a complex, fast-paced pattern of eighth and sixteenth notes, with a key signature change to two sharps in measure 43.
- Guit. B. (Bass Guitar):** Melodic line in bass clef, starting with a quarter note, followed by eighth and quarter notes, ending with a half note and a quarter rest.
- Caj. Cla. (Cajón/Clares):** Rhythmic pattern of quarter and eighth notes.
- Clv. (Clarinete):** Rhythmic pattern of quarter and eighth notes.
- Pdta. (Percusión):** Rhythmic pattern of eighth and sixteenth notes.

45 Soldados de lápiz, tinta y papel

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

The musical score is written for a 12-piece ensemble. The instruments are arranged in a vertical stack. The Mzs. (Maracas) part is in the key of D major and has a 4/4 time signature. The A. (Alto) part is in the key of D major and has a 4/4 time signature. The Fl. (Flute) part is in the key of D major and has a 4/4 time signature. The Vln. (Violin) part is in the key of D major and has a 4/4 time signature. The Guit. El. (Electric Guitar) part is in the key of D major and has a 4/4 time signature. The Guit. 1 and Guit. 2 parts are in the key of D major and have a 4/4 time signature. The Guit. B. (Bass Guitar) part is in the key of D major and has a 4/4 time signature. The Caj. Cla. (Cajón) part is in the key of D major and has a 4/4 time signature. The Clv. (Clavichord) part is in the key of D major and has a 4/4 time signature. The Pdta. (Percussion) part is in the key of D major and has a 4/4 time signature.

49 Trazan memorias que guarda la piel.

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

*gliss.*

C

Marchan los días con paso cansado

53 *f*

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

57 Se tiñe el ocaso de gris poesía

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

61 Sueños caídos, silencio callado

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.



Adiós, inocencia, mi vieja utopía.

65

Mzs. *f*

A.

Fl.

Vln. *gliss.*

Guit. El. 8

Guit. 1 8

Guit. 2 8

Guit. B.

Caj. Cla.

Clv.

Pdta.

Mez. Soprano (Mzs.) part: Measure 65 starts with a forte (f) dynamic. The melody begins on a half rest, followed by an eighth note, a quarter note, and a half note. Measure 66 continues with a quarter note, a half note, and a quarter rest. Measure 67 has a quarter note, a half note, and a quarter rest. Measure 68 ends with a quarter note, a half note, and a quarter rest.

Alto (A.) part: Measures 65-68 are silent.

Flute (Fl.) part: Measures 65-68 are silent.

Violin (Vln.) part: Measures 65-68 feature glissando markings over a sustained note.

Electric Guitar (Guit. El.) part: Measures 65-68 are silent.

Guitar 1 (Guit. 1) and Guitar 2 (Guit. 2) parts: Measures 65-68 play a dense, rhythmic pattern of eighth notes.

Bass Guitar (Guit. B.) part: Measures 65-68 play a bass line with a half note and a quarter note.

Cajón (Caj. Cla.) and Clavichord (Clv.) parts: Measures 65-68 play a simple rhythmic pattern of eighth notes.

Percussion (Pdta.) part: Measures 65-68 play a steady eighth-note pattern.

69 **Solo**

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

8

8

8

8

73

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

gliss.

gliss.

77

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

The musical score for measures 77-80 features the following details:

- Mzs. and A.:** Each staff contains a whole rest in every measure.
- Fl.:** Each staff contains a whole rest in every measure.
- Vln.:** The staff contains a melodic line with glissandos. The notes are G4 (half), A4 (half), B4 (half), C5 (half), and D5 (half), with glissandos indicated between G4-A4, A4-B4, and B4-C5.
- Guit. El.:** Each staff contains a whole rest in every measure.
- Guit. 1 and 2:** Both staves feature a complex, dense texture of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand.
- Guit. B.:** The staff contains a bass line with eighth notes: G2 (half), A2 (half), B2 (half), C3 (half), D3 (half), E3 (half), F3 (half), and G3 (half).
- Caj. Cla. and Clv.:** Both staves contain a rhythmic pattern of eighth notes: G2 (half), A2 (half), B2 (half), C3 (half), D3 (half), E3 (half), F3 (half), and G3 (half).
- Pdta.:** The staff contains a rhythmic pattern of eighth notes: G2 (half), A2 (half), B2 (half), C3 (half), D3 (half), E3 (half), F3 (half), and G3 (half).

81

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

*gliss.*

*gliss.*

The musical score for page 21, rehearsal mark 81, features eleven staves. The top five staves (Mzs., A., Fl., Vln., Guit. El.) are for melodic instruments, mostly containing rests. The Vln. staff includes two glissando markings. The next three staves (Guit. 1, Guit. 2, Guit. B.) are for guitars, with Guit. 1 and 2 playing complex rhythmic patterns and Guit. B. playing a bass line. The bottom three staves (Caj. Cla., Clv., Pdta.) are for percussion, with Caj. Cla. and Clv. playing simple rhythmic patterns and Pdta. playing a more complex pattern.

85

Mzs.

A.

Fl.

Vln. *arco*  
*mf*

Guit. El. *distort*  
*f*

Guit. 1 *f*

Guit. 2 *f*

Guit. B. *f*

Caj. Cla. *f*

Clv. *f*

Pdta. *mp*

The musical score for page 22, starting at measure 85, is written for a ten-piece ensemble. The staves are arranged vertically: Mzs., A., Fl., Vln., Guit. El., Guit. 1, Guit. 2, Guit. B., Caj. Cla., and Pdta. The key signature is 9 flats (B-flat major/C minor). The time signature changes from 9/8 to 6/8 and back to 9/8. The Vln. part is marked 'arco' and 'mf'. The Guit. El. part is marked 'distort' and 'f'. The Guit. 1 and Guit. 2 parts are marked 'f'. The Guit. B. part is marked 'f'. The Caj. Cla. and Clv. parts are marked 'f'. The Pdta. part is marked 'mp'.

89

Mzs.

A.

Fl. *frull...*  
*mf*

Vln.

Guit. El.

Guit. 1 *f*

Guit. 2

Guit. B. *f*

Caj. Cla. *f*

Clv.

Pdta. *f*

The musical score for measures 89-92 is written for a large ensemble. The parts are arranged vertically. The Flute part has a 'frull...' marking. The Guit. 1 and 2 parts are marked 'f'. The Caj. Cla. and Pdta. parts are also marked 'f'. The score is in 9 flats and 8/8 time.

93

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

The musical score for page 24, measures 93-96, is presented below. The score includes staves for Mzs., A., Fl., Vln., Guit. El., Guit. 1, Guit. 2, Guit. B., Caj. Cla., Clv., and Pdta. Measures 93-95 contain rests for most instruments, while Guit. 1 and Guit. 2 play a complex rhythmic pattern. Measure 96 features a key signature change to two sharps (F# and C#) for the guitar parts.



97

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

The musical score for measures 97-100 is as follows:

- Mzs. (Mezzo-soprano):** Four measures of whole rests.
- A. (Alto):** Four measures of whole rests.
- Fl. (Flute):** Four measures of whole rests.
- Vln. (Violin):** Four measures of whole rests.
- Guit. El. (Electric Guitar):** Four measures of whole rests.
- Guit. 1 (Electric Guitar):** Four measures of complex rhythmic patterns, primarily eighth notes and sixteenth notes, with a key signature change to two sharps (F# and C#) in measure 99.
- Guit. 2 (Electric Guitar):** Four measures of complex rhythmic patterns, primarily eighth notes and sixteenth notes, with a key signature change to two sharps (F# and C#) in measure 99.
- Guit. B. (Bass Guitar):** Four measures of eighth notes, starting on G2 and moving up stepwise to D3.
- Caj. Cla. (Cajon/Claudio):** Four measures of eighth notes, starting on G2 and moving up stepwise to D3.
- Clv. (Clavichord):** Four measures of whole rests.
- Pdta. (Percussion):** Four measures of eighth notes, starting on G2 and moving up stepwise to D3.

Se cierran libros, quedan (los?) recuerdos

101 *f*

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

105 Risas flotando por largos pasillos

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

*gliss.*

109 Sigue el tiempo, llevándose enredos

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

*mp*

*gliss.*

## Tras cada puerta nacen más brillos

113

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

8

8

8

117  $\text{♩} = 60$

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

The musical score for measures 117-120 is as follows:

- Mzs.:** Rest in all four measures.
- A.:** Rest in all four measures.
- Fl.:** Rest in all four measures.
- Vln.:** Rest in all four measures.
- Guit. El.:** Rest in all four measures.
- Guit. 1:** Rest in all four measures.
- Guit. 2:** Melodic line in treble clef, 8va. Measure 117: quarter notes G4, A4, B4, C5. Measure 118: quarter notes D5, E5, F#5, G5. Measure 119: quarter notes A5, B5, C6, D6. Measure 120: quarter notes E6, F#6, G6, A6.
- Guit. B.:** Rest in all four measures.
- Caj. Cla.:** Melodic line in treble clef. Measure 117: quarter notes G4, A4, B4, C5. Measure 118: quarter notes D5, E5, F#5, G5. Measure 119: quarter notes A5, B5, C6, D6. Measure 120: quarter notes E6, F#6, G6, A6.
- Clv.:** Rest in all four measures.
- Pdta.:** Rest in all four measures.

121

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

The musical score for page 31, measures 121-124, is as follows:

- Mzs.:** Rest in all four measures.
- A.:** Rest in all four measures.
- Fl.:** Rest in all four measures.
- Vln.:** Rest in all four measures.
- Guit. El.:** Rest in all four measures.
- Guit. 1:** Rest in all four measures.
- Guit. 2:** Melodic line in all four measures. Measure 121: G4, A4, B4, C5. Measure 122: B4, A4, G4, F#4. Measure 123: E4, D4, C4, B3. Measure 124: A3, G3, F#3, E3.
- Guit. B.:** Rest in all four measures.
- Caj. Cla.:** Rhythmic pattern in all four measures. Measure 121: G4, A4, B4, C5. Measure 122: B4, A4, G4, F#4. Measure 123: E4, D4, C4, B3. Measure 124: A3, G3, F#3, E3.
- Clv.:** Rest in all four measures.
- Pdta.:** Rest in all four measures.

125

Mzs.

A.

Fl.

Vln. pizz.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

The musical score for page 32, measures 125-128, is as follows:

- Measure 125:** Mzs., A., Fl., and Guit. B. have whole rests. Vln. has a whole rest. Guit. El. and Guit. 1 have whole rests with a '8' marking. Caj. Cla. has a half note G4 with a sharp. Clv. and Pdta. have whole rests.
- Measure 126:** Mzs., A., Fl., and Guit. B. have whole rests. Vln. has a half note G4 with a sharp, followed by two eighth notes A4 and B4. Guit. El. and Guit. 1 have whole rests with a '8' marking. Caj. Cla. has a half note G4 with a sharp. Clv. and Pdta. have whole rests.
- Measure 127:** Mzs., A., Fl., and Guit. B. have whole rests. Vln. has a half note A4 with a sharp, followed by two eighth notes B4 and C5. Guit. El. and Guit. 1 have whole rests with a '8' marking. Caj. Cla. has a half note G4 with a sharp. Clv. and Pdta. have whole rests.
- Measure 128:** Mzs., A., Fl., and Guit. B. have whole rests. Vln. has a half note B4, followed by two eighth notes C5 and D5. Guit. El. and Guit. 1 have whole rests with a '8' marking. Caj. Cla. has a half note G4 with a sharp. Clv. and Pdta. have whole rests.



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

Mzs. 

A. 

Fl. 

Vln. 


Guit. El. 

Guit. 1 

Guit. 2 

Guit. B. 

Caj. Cla. 

Clv. 

Pdta. 

133

Mzs.

A.

Fl.

Vln.

Guit. El.

Guit. 1

Guit. 2

Guit. B.

Caj. Cla.

Clv.

Pdta.

$\text{♩} = 30$