

ESQUECIMIENTO

Para Cuarteto de cuerdas, Guitarra, Electrónica y Video.

Tomás Fernández Valdés.

2018

ORGÁNICO

Violín 1

Violín 2

Viola

Violonchelo

Guitarra acústica (cuerdas de metal) - muta a Guitarra Clásica.

Pista Electrónica

Video

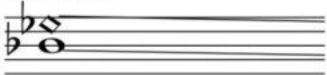
INDICACIONES PARA LA EJECUCIÓN

- Los intérpretes pueden guiarse con el reloj proyectado en la computadora, la cual estará ubicada al medio de ellos.
- El guitarrista debe contar con un pedal de distorsión y un capotraste (*capo* o *cejilla*) para ejecutar esta obra.
- Se proyectará un video a espaldas de los intérpretes que coincidirá temporalmente con la pista electrónica y el reloj proyectado en la computadora.
- En el minuto 13'11" las luces del auditorio deberán apagarse buscando la máxima oscuridad posible. Hacia el minuto 14'45" se deberán encender las luces nuevamente. El resultado buscado será la reproducción de la pista electrónica sola, en un auditorio totalmente a oscuras.

REFERENCIAS

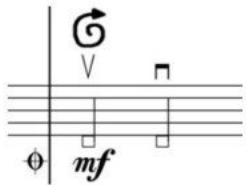
Cuarteto de Cuerdas:

Seagull



pp

Seagull effect (efecto de gaviota): glissar descendente manteniendo fija la posición de la mano izquierda. El efecto resultante es el de un glissando de armónicos que se interrumpe continuamente y vuelve a comenzar.



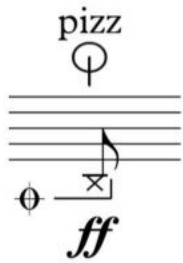
Spazzolato Circular: muteando las cuerdas con la mano izquierda frotar el arco de manera circular, del puente a la tastiera y viceversa. El sonido resultante, es un sonido de aire.



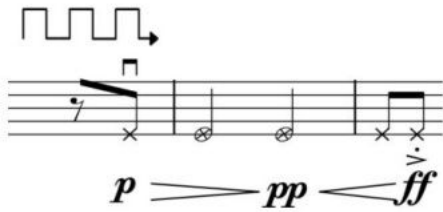
Spazzolato Perpendicular: muteando las cuerdas con la mano izquierda frotar el arco de manera perpendicular a las cuerdas, del puente a la tastiera y viceversa.



Pizzicato Bartók



Pizzicato Bartók Muteado: el sonido resultante es de tipo ruido y de brevísima duración.



Presión de Arco: el sonido resultante es de tipo ruido y la duración e intensidad estarán condicionadas por las indicaciones en la partitura.

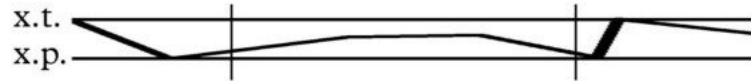
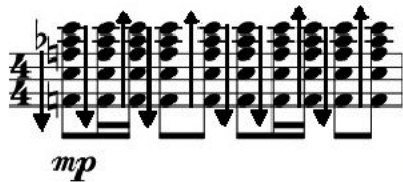


Gráfico indicador de posición de arco: indica una irregular alternancia entre las posiciones *extremo ponticello* y *extremo tasto*, en lo posible análoga al dibujo.

Guitarra:



Pitch Bend: después de que suene el inicio de la nota indicada, estirar la cuerda hacia arriba.



Rasgueo: Rasguear las cuerdas con uña siguiendo la dirección de las flechas.

Capo en I

/ Fuera Capo

Indicadores de uso del Capotraste

ESQUECIMIENTO

Para cuarteto de cuerdas, guitarra, electrónica y video.

Agitado ♩=75

Tomás Fernández Valdés

The musical score is arranged in a system with six staves. The top four staves are for Violín I, Violín II, Viola, and Violonchelo. The bottom two staves are for Guitarra acústica and Electrónica. The score is in 7/4 time and consists of two measures. The first measure is marked 'Agitado ♩=75'. The Violín I part features a complex melodic line with dynamics ranging from *p* to *f* and *pp*. The Violín II part has a sustained note with a dynamic of *ppp*. The Viola part has a melodic line with dynamics from *f* to *p*. The Violonchelo part features a glissando and triplet patterns with dynamics from *pp* to *p*. The Guitarra acústica and Electrónica parts are mostly silent, with some markings like '0"', '5"', and '8"' and a 'Play Video' button.

Violín I

Violín II

Viola

Violonchelo

Guitarra acústica

Electrónica

0" 5" 8"

Play Video

2

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

12" | 15" |

The image shows a page of a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Acoustic Guitar. The score is divided into two systems by a vertical bar line. The first system is marked with a '4' at the top left. The second system is marked with '12"' and '15"'. The Violin I part features a melodic line with a 7th fret marking and dynamic markings of *p*, *f*, *ppp*, *p*, and *f*. The Violin II part has a tremolo section marked 'tr' and a dynamic marking of *f*. The Viola part plays sixteenth-note patterns with dynamic markings of *p*, *f*, *p*, *f*, and *p*. The Violoncello part features triplet patterns with dynamic markings of *pp*, *p*, *pp*, and *f*. The Acoustic Guitar part is mostly silent, indicated by a horizontal line.

6

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

18" 21" 5/4

pp pp f ff (corte cuchillo) pizz. (tr) ppp ff (corte cuchillo) pizz. f p ff pp fff

7 7 7 7 3

6 6 6 6 3 3 3 3 3 3 3 3

4/4 4/4 5/4

Detailed description of the musical score: The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Acoustic Guitar. It is divided into three measures. Measure 1 (18") is in 4/4 time. Vln. I starts with a 7-measure rest, then plays a melodic line with dynamics *pp*, *f*, and *ff*. Vln. II has a *ppp* rest, then a trill (tr) and a sustained note. Vla. has a 6-measure rest, then a melodic line with dynamics *f* and *p*. Vc. has a *pp* rest, then a melodic line with dynamics *f*, *pp*, and *fff*. Guit. ac. is silent. Measure 2 (21") is in 4/4 time. Vln. I continues with *ff*. Vln. II has a *ff* rest, then a note with the instruction '(corte cuchillo)'. Vla. has a 6-measure rest, then a melodic line with *ff*. Vc. has a *pp* rest, then a melodic line with *fff*. Guit. ac. is silent. Measure 3 (5/4 time) is in 5/4 time. Vln. I has a 3-measure rest, then a note with 'pizz.'. Vln. II has a *ff* rest, then a note with '(corte cuchillo) pizz.'. Vla. has a 6-measure rest, then a melodic line with *ff*. Vc. has a *fff* rest, then a melodic line with *fff*. Guit. ac. is silent.

4

8

Vln. I

pp subito

f *pp* *mf*

arco

gliss.

Vln. II

ppp subito

p *mf*

arco

gliss.

Vla.

pizz.

ppp subito

arco

p *f* *p*

6

Vc.

pizz.

ppp subito

arco

Seagull

pp

gliss.

gliss.

Guit. ac.

pp

24" $\frac{5}{4}$

28" $\frac{4}{4}$

$\frac{2}{4}$

Detailed description of the musical score: The score is divided into two systems. The first system (measures 8-11) is in 5/4 time. Vln. I plays a triplet of eighth notes, starting *pp subito*. Vln. II plays a triplet of eighth notes, starting *ppp subito*. Vla. plays a triplet of eighth notes, starting *ppp subito*. Vc. plays a triplet of eighth notes, starting *ppp subito*. Guit. ac. plays a triplet of eighth notes, starting *pp*. The second system (measures 12-14) is in 4/4 time. Vln. I is *arco*, starting *f*, then *pp*, then *mf*, with *gliss.* markings. Vln. II is *arco*, starting *p*, then *mf*, with *gliss.* markings. Vla. is *arco*, starting *p*, then *f*, then *p*, with a *tr* (trill) and a *6* (sixteenth note) marking. Vc. is *arco*, starting *pp*, with *gliss.* markings. Guit. ac. is silent. The piece ends in 2/4 time.

6

18

$\text{♩} = 75$

arco

Vln. I

ppp 7 *ff* *p* 3 3 *arco* 7

Vln. II

p 3 *fff* *mf* 3 3 3 *p*

Vla.

ppp 6 *fff* 6 *mf* 6

Vc.

mf

Guit. ac.

$\text{♩} = 75$ capo en I

p

39" 41"

$\frac{4}{4}$ | $\frac{5}{4}$

20

Vln. I *mp* *p* *pizz* *p* *fff*

Vln. II *fff* *pizz* *p* *fff* *arco* *p*

Vla. *pizz* *ff* *arco* *mf* *pp* *V.N.* *p* *mf*

Vc. *ppp* *pp* *mp*

capo en IV

Guit. ac. *f*

45"

5/4

[Some call me Nature.]

49" [Voz]

<Acusmática>

<Slide Gtr.>

8 23

Vln. I *p* *p* *pp* *ppp*

Vln. II *pp* *ppp* *mf*

Vla. *p* *ff*

Vc. *ff*

arco V.N.

Guit. ac. *mf*

6 3

muta a guitarra clásica

[Others call me ...] [...depends on me.]

57" 1'01" 1'05" 1'09"

6/4

27 **Calmo** 9

Vln. I

Vln. II

Vla.

Vc.

ppp p pp mp

ppp p p pp p pp

ppp mf mp pp

ppp pp

capo en IV **Calmo** Guitarra clásica

Guit. ac.

mp mf p f

(Fx)

(Campana)

1'13" 1'18" 1'22"

6/4 5/4 4/4

(Vidrio roto)

1'25" 1'28"

(Cristal)

1'31"

(Viento)

10

33

Vln. I *ppp* *mf* *ppp* *ff* *pp* *mf*

Vln. II *mf* *ff* *ppp* *pp* *ppp*

Vla. *mf* *ff* *p* *pp* *p*

Vc. *p* *ff* *pp* *s.p.*

Guit. *f* *mf* *mp* *pp*

Agitado ♩=150 **Calmo** ♩=75

ord. → s.p.

tr

Fuera Capo

1'35"
[... greater than you ...]

1'37"

[... and i have starved ...]

(Explosión) 1'41"

(Trueno) 1'44" 1'47"

(Campana)

1'39"

1'44"

1'47"

39

Vln. I *pp* *p* *pp* 11

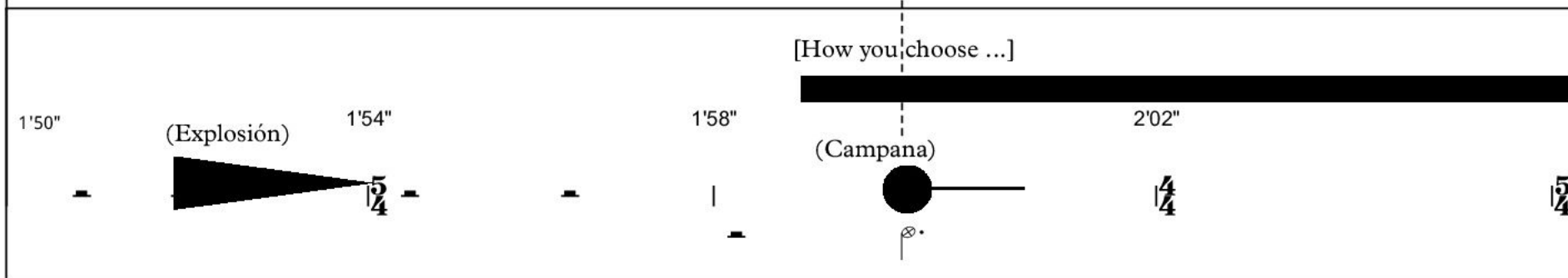
Vln. II *ppp* *ff* *f* ord. *tr*

Vla. *pp* *fff* *f* ord. *tr*

Vc. *p* *pp* *p* ord.

Guit. *mf* Guitarra acústica

Detailed description: This block contains the musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Acoustic Guitar. The score is divided into three measures. Measure 1 (measures 39-40) is in 5/4 time, with dynamics ranging from *pp* to *ppp*. Measure 2 (measures 41-42) is in 4/4 time, with dynamics ranging from *fff* to *f*. Measure 3 (measures 43-44) is in 5/4 time, with dynamics ranging from *pp* to *p*. Performance instructions include *ord.* (order) and *tr* (trill) for various instruments.



12 43

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

(Campana)

2'05" [...doesn't really matter to me...]

2'09"

2'13" [...not mine...]

(Cristal)

46

Vln. I *mp* 7 13

Vln. II *mf* *mp* 5

Vla. *gliss.* *mp*

Vc. *p*

Guit. ac.

(llanto de mujer) (Reloj)

2'18" [i am prepared to evolve...] 2'22" 2'26" (Campana)

5/4

14

49

gliss.

Agitado ♩=150

(corte cuchillo)

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

pp *ppp* *ppp* *fff*

pp *f* *ff* *ff*

gliss. *gliss.* *gliss.*

(corte cuchillo)

pizz *arco*

Agitado ♩=150 **Distorsión On**

ff *ff*

(Reloj)

(Cristal)

2'30" 2'34" 2'38" 2'41" 2'44" 2'47" 2'51" 2'52" 2'53"

[... ¿ are you ?]

(Trueno)

<Batería>

58 **Calmo** ♩=75 **♩=150** (corte cuchillo) **♩=75** 15

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

The score consists of five staves. Vln. I and Vln. II are in treble clef with a key signature of one flat. Vla. is in alto clef with a key signature of one flat. Vc. is in bass clef with a key signature of one flat. Guit. ac. is in treble clef with a key signature of one flat. The piece starts at measure 58 in 8/4 time, changes to 4/4 at measure 60, and returns to 8/4 at measure 15. Dynamics include *ppp*, *pp*, *ff*, and *fff*. A 'corte cuchillo' effect is indicated in the Vc. part. The guitar part features a complex rhythmic pattern in the final section.

2'55" (Trueno) 2'59" 3'02"

A diagram showing a 4/4 time signature with a diamond-shaped waveform representing a pulse or sound effect. The waveform is centered between the 2nd and 3rd beats.

3'05" 3'08"

A diagram showing a 4/4 time signature with a vertical bar indicating a specific point in time.

3'11" <Batería> 3'13"

A diagram showing a 4/4 time signature with a rhythmic pattern of notes and rests, labeled '<Batería>'. The pattern consists of eighth and sixteenth notes.

3'15" 3'18"

A diagram showing a 4/4 time signature with a vertical bar indicating a specific point in time.

5/4

16

67

$\text{♩} = 150$ pizz $\text{♩} = 75$ arco

Vln. I

Vln. II

Vla.

Vc.

ff pizz *ppp* arco *port.* *ppp* *p* *ppp* *ppp* *gliss.* *ppp* *gliss.*

Guit. ac.

$\text{♩} = 150$ Distorsión Off. $\text{♩} = 75$

muta a guitarra clásica

p

3'21"

3'25"

3'27"

3'28"

3'31"

3'35"

3'38"

3'41"

<Batería>

$\frac{4}{4}$ - 7 | 7 |

$\frac{5}{4}$

$\frac{5}{4}$

Enérgico ♩=150

75 pizz **fff** arco **ff** 17

Vln. I

Vln. II

Vla.

Vc. *gliss.* **f** < **fff** pizz **f**

Guit. ac. **Enérgico** ♩=150

Detailed description: This is a page of a musical score for a string quartet and acoustic guitar. The score is in 9/8 time and features a key signature of three sharps (F#, C#, G#). The tempo is marked 'Enérgico' with a quarter note equal to 150 beats per minute. The piece starts at measure 75. The Vln. I part begins with a pizzicato (pizz) instruction and a fortissimo (fff) dynamic, playing a rhythmic pattern of eighth notes. The Vln. II part has a fortissimo (fff) dynamic and plays a melodic line with slurs. The Vla. part also has a fortissimo (fff) dynamic and plays a sustained chord. The Vc. part starts with a glissando (gliss.) and a fortissimo (f) dynamic, then moves to a fortissimo (fff) dynamic with a pizzicato (pizz) instruction. The Guit. ac. part is silent throughout this section. The score ends at measure 17.

3'44"

3'48"

3'49"

3'49"

3'50"

3'51"

3'52"

3'53"

<Mandolina>



18 83

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

[El bastón, las monedas, el llavero...]

3'53"

3'54"

3'55"

3'56"

3'57"

3'57"

3'58"

3'59"

<mandolina>



$\text{♩} = 100$

pizz

Vln. I

Vln. II

Vla.

Vc.

Guitarra clásica
Capo en I

Guit.

$\text{♩} = 100$

p

[...dócil cerradura...]



4'00" 4'00" 4'03" 4'05"

<Clave Candombe>

|| 4/4

20

95

Vln. I

Vln. II

pizz

fff

Vla.

fff

Vc.

arco

f

Guit.

ff

[...un libro...]

[...la ajada violeta...]

4'08"

4'10"

4'13"

98 *arco*

Vln. I *f* 3 3 3 3 21

Vln. II *f* *arco* *p*

Vla. *f* *arco*

Vc. *pp*

Guit. *mf* *p*

[...y ya olvidada...] [...cuantas cosas...]

4'15" 4'17" 4'20"

22

101

Vln. I

Vln. II

Vla.

Vc.

Guit.

[...mas allá...]

[...umbrales, atlas, copas, clavos...]

4'22"

4'24"

4'27"

4'29"

<Clave Candombe>

105

Vln. I *p* 3 3 3 3 3 3 3 3 23

Vln. II *mf* *pp*

Vla. *mf* *p*

Vc. *p*

Guit. *p* *pp* Fuera capo

[...cuantas cosas, nos sirven como tacitos esclavos a ciegas y, extranamente sigilosos, duraran mas alla de nuestro olvido...]

4'32"

4'34"

4'37"

4'39"

<Clave Candombe>

|

|

7

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

∩

24 109

Vln. I

Vln. II

Vla.

Vc.

Guit.

Guitarra acústica

[... no sabran nunca que nos hemos ido.]

4'41" 4'44" 4'46" 4'49"

113 25

Vln. I *> pp* *port. port.* *f*

Vln. II *fff* *ff* *f*

Vla. *fff* *f*

Vc. *> pp* *fff* *ord.* *mf*

Guit. ac. *mf*

The musical score consists of five staves. Vln. I starts with a long note marked *> pp* and *port. port.*, followed by a dynamic shift to *f*. Vln. II and Vla. play a rhythmic pattern of eighth notes, with dynamics *fff*, *ff*, and *f* respectively. Vc. has a bass line with triplets and sixteenth notes, marked *> pp*, *fff*, and *mf*, with *ord.* markings above. Guit. ac. plays a simple accompaniment of chords and single notes, marked *mf*. The score is in 7/4 and 4/4 time signatures.

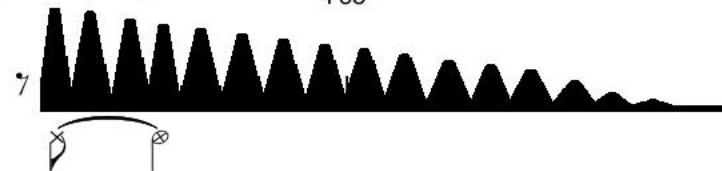
4'51"

4'53"

7/4 -

(Vidrio roto)

4'58"



26 ¹¹⁶

Vln. I

Vln. II

Vla.

Vc.

ff *fff*

ff

ff *ppp* *ff* *gliss.*

pizz

ff

Guit. ac.

mf

5'00"

5'02"

5'05"

5'08"



120 ♩=75 27

Vln. I *p* *ppp* *f* *ppp* subito

Vln. II *f*

Vla. (ord.) S.P. *f* *ff* ord.

Vc. arco *f* *ff*

Guit. ac. ♩=75

5'09"

5'11"

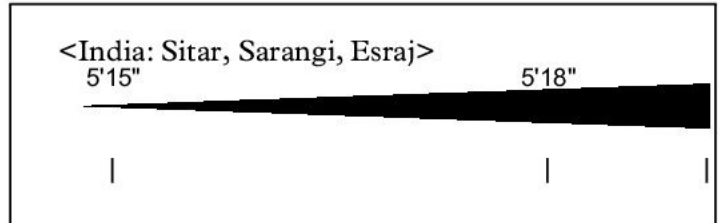
5'13"

<India: Sitar, Sarangi, Esraj>

5'15"

5'18"

$\frac{4}{4}$



28 *fluctuar
afinación
sutilmente* 125 **Agitado** ♩=150
ord.

Vln. I

Vln. II *pizz* *mf* *arco* *f subito*

Vla. *pizz* *mf* *arco* *f subito*

Vc. *pizz* *mp* *arco* *f subito*

Guit. ac. *x.p.* *ff* **Agitado** ♩=150
(ord.) *f*

<India: Sitar, Sarangi, Esraj>

5'21"

5'24"

5'27"

5'31"

5'35"

<Guitarra acust.>

6/4

2/4 ♩ ♪ ♩ ♪ 2/4

130

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

fff

mf

ff

f

mf

f

mf

f

mp

f

Rasgueo

ord.

5'36" 5'37" 5'38" 5'40" 5'41" 4'42"

<Guitarra acustica>

2/4 3/4 4/4 3/4 4/4 3/4

Detailed description: This is a page of a musical score for a string quartet and acoustic guitar. The score is divided into five systems. The first system (measures 130-131) shows the beginning of the piece with various time signatures (2/4, 3/4, 4/4). The second system (measures 132-133) features dynamic markings of *fff* for Vln. I and *mf* for Vln. II, Vla., and Vc. The third system (measures 134-135) continues with *ff* for Vln. I and *f* for Vln. II, Vla., and Vc. The fourth system (measures 136-137) shows *mf* for Vln. I and *f* for Vln. II, Vla., and Vc. The fifth system (measures 138-139) features *ff* for Vln. I and *f* for Vln. II, Vla., and Vc. The guitar part (Guit. ac.) is marked with *mp* and *f*. A box at the bottom contains a diagram for the guitar technique 'Rasgueo' (strumming) with the instruction '<Guitarra acustica>'. The diagram shows the time signatures and strumming patterns for measures 130-139. The time signatures are 2/4, 3/4, 4/4, 3/4, 4/4, 3/4. The strumming patterns are indicated by arrows and flags: 2/4 (up, down), 3/4 (up, down, up), 4/4 (up, down, up, down), 3/4 (up, down, up), 4/4 (up, down, up, down), 3/4 (up, down, up). The word 'Rasgueo' is written above the guitar part in measures 132-135, and 'ord.' is written above it in measures 136-139. The page number '130' is at the top left, and '29' is at the top right.

Muy calmo ♩=75

♩=60

punta de arco

30

136

Vln. I

ppp subito

ppp

ppp

Vln. II

ppp

espr.

Vla.

ff

f

ff

punta de arco

ppp

ppp

Vc.

Muy calmo ♩=75

muta a guitarra clásica

♩=60

Guit. ac.

5'44"

5'45"

5'47"

5'48"

5'51"

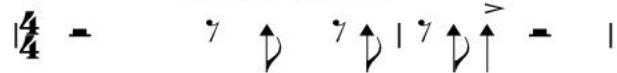
5'55"

5'58"

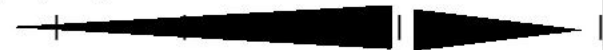
6'01"

6'05"

<Guitarra acustica>



(Pájaros)



145 $\text{♩} = 120$

Vln. I

Vln. II

Vla.

Vc.

ord.

ppp < *mp* *espr.* *mf*

Guitarra clásica

$\text{♩} = 120$

Guit.

pp

6'09"

<Batería Bossa Nova>

	6'13"	6'15"	6'17"	6'19"
<Aro>	x	x	x	x
<Bombo>	♩	♩	♩	♩

32

150 $\text{♩} = 60$ ord. $\text{♩} = 120$ $\text{♩} = 60$

Vln. I *ppp*

Vln. II *pp* 5 *ppp* *mp* 3

Vla. *ppp*

Vc. *pp* *mf* *ppp*

Guit. $\text{♩} = 60$ $\text{♩} = 120$ $\text{♩} = 60$ *ppp* *pp*

<Bateria Bossa Nova>

6'21"

6'25"

6'29"

6'31"

(Ciudad)



155 $\text{♩} = 120$ $\text{♩} = 60$ 33

Vln. I

Vln. II

Vla.

Vc.

mf *ppp* *ppp* *mf* *p* *mf* *mf* *p*

Guit.

$\text{♩} = 120$ $\text{♩} = 60$

pp

(Ciudad) (Aplausos)

6'37" <Bateria Bossa Nova> 6'41" 6'43" 6'45" 6'47" 6'49"

(Grito)

(Vidrio roto)

34 161 $\text{♩} = 120$

Vln. I *p* *mf* *p* *> pp* *f subito* *ff*

Vln. II *pp* *f*

Vla. *p* *pp* *p* *f subito* *gliss.*

Vc. *p* *pp* *p* *f* *pizz*

Guit. *mp*

$\text{♩} = 120$

(Aplausos)



(Zapping)

6'57"

[... la felicidad ...]

7'01"

(Silbato)



7'05"

(Grito)



7'11"



$\text{♩} = 120$

167

Vln. I

Vln. II

Vla.

Vc.

Guit.

8

8

p *ppp*

(ord.) S.P

ppp

pp *ppp*

arco

mf

pp

7'12" 7'14" 7'16" 7'18"

Detailed description of the musical score: The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Guitar. It starts at measure 167. Violin I has a melodic line with a vibrato and a dynamic marking from *p* to *ppp*. Violin II has a sustained note with a dynamic marking of *ppp* and an instruction '(ord.)' with an arrow pointing to 'S.P'. Viola has a melodic line with dynamics *pp* and *ppp*. Violoncello has a melodic line with a dynamic marking of *mf* and the instruction 'arco'. Guitar has a melodic line with a dynamic marking of *pp*. The score is divided into four measures, with time signatures 7'12", 7'14", 7'16", and 7'18" indicated below the staves.

<Bateria Bossa Nova>

7'16" 7'18"

Detailed description of the Bateria Bossa Nova notation: The notation is for a 4/4 time signature. It shows the rhythmic patterns for the snare drum (x), hi-hat (.), and bass drum (|). The first measure (7'16") has a snare on the first beat, a hi-hat on the second, and a snare on the third. The second measure (7'18") has a snare on the first, a hi-hat on the second, and a snare on the third. The notation is as follows:

7'16": x . | x . | x . | x . |

7'18": x . | x . | x . | x . |

36 *171* ♩ = 60

Vln. I *p*

Vln. II ord. *pp* pizz *mf*

Vla. *pp* *mf*

Vc. *ppp* *p*

Guit. ♩ = 60

<Bateria Bossa Nova>
7'20"

7 (Mujer llorando)

7'23" (Mujer hablando)

173 37

Vln. I *ppp* *pp* *mf*

Vln. II

Vla. *p* *mf* *p*

Vc. *ppp* *mf* *p*

Guit. *pp*

7'27" (Mujer hablando)

(Mujer llorando)

7'31" <Batería Bossa Nova>

(Estática radio)

7'35" (Explosión)

38 176

Vln. I arco *p* *mf* 6 *f* 6

Vln. II arco *mf* *>pp* *f* *mf* *ppp* 3

Vla. *mf* *p* *pp* *ppp*

Vc. *mf* *pp*

Guit. Guitarra acústica

(Estática radio) 7'40" 7'44" 7'48"

(Mujer llorando) 7'54" 8'02"

(multitud gritando) 6/4 8/4 4/4

181

punta de arco

Vln. I

ppp *ppp*

Vln. II

punta de arco

Vla.

ppp

Vc.

ppp

Guit. ac.

[Je me suis...][on ne croyez...] [...humaine.]

(Murmullo)

8'10" 8'14" 8'18" 8'22" 8'26" 8'30" 8'34" 8'38" 8'42" 8'46"

(multitud gritando)

$\frac{4}{4}$

[tan] [tac] [me] [til] [u] [me][me] [me] [tan] [me]
 [me] [til] [til] [do] [til] [do][do] [til] [do] [til]
 [til] | [me] | [do] | [me][tan] | [do] | [tan] [do] |
 [do] [tan] [tan] [u] [til] [u]

40 191

Vln. I *ppp* *sfz* *ppp* s.p. ord. flaut. balz.

Vln. II *mf* *sfz* *mf* *sfz*

Vla. *ppp* *p* ord. balz. flaut. *sfz* *ppp*

Vc. *ppp* *mf* *sfz* *sfz* flautando balzato

Guit. ac.

[...pouvais pas survivre...] [...combien de fois...]



8'50" 8'54" 8'58" 9'02" 9'06" 9'10" 9'14" 9'18"
 (murmullo)

[me]
 [tan]
 [me]

[Voz hombre]

[Voz mujer]

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

Detailed description: This block contains the musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Acoustic Guitar. The score is written in 5/4 time. Vln. I has a 'col legno' instruction and a dynamic marking of *p*. Vln. II has a dynamic marking of *sfz*. Vla. has a dynamic marking of *sfz*. Vc. has a dynamic marking of *sfz*. The guitar part is mostly silent with some rests.

[Voz hombre]

[Voz mujer]

(Voz distorsionada)

9'22" 9'26"

[aunque de cerca apestan.]

9'30" 9'34" [Voz mujer] 9'38"

[Para mim...] [Eu sabia...]

[Voz hombre]

[...i lost my family in that country...]

Detailed description: This block shows a spectrogram and waveform analysis of vocal tracks. The spectrogram displays frequency content over time, with labels for male voice ([Voz hombre]), female voice ([Voz mujer]), and distorted voice ((Voz distorsionada)). Time markers in minutes and seconds (9'22", 9'26", 9'30", 9'34", 9'38") are placed above the spectrogram. Below the spectrogram, a waveform shows the amplitude of the vocal tracks. Text labels identify the lyrics: "[aunque de cerca apestan.]", "[Para mim...]", "[Eu sabia...]", and "[...i lost my family in that country...]".

42

204

Vln. I

x.t.
x.p.

f brutal

3 3 3 3 3

Vln. II

x.t.
x.p.

f brutal

5 5 5 5 5

Vla.

x.t.
x.p.

f brutal

3 3 3 3

Vc.

x.t.
x.p.

fff *f brutal* *fff* *f* *fff*

Guit. ac.

(Voz distorsionada)

9'42"

9'46"

9'50"

9'54"

9'58"

10'02"

(murmullo)



Agitado ♩=150

(ord.)

arco

210

Vln. I

Vln. II

Vla.

Vc.

flaut.

fff

ppp

ff

mf

f

ff

mf

pizz

f

Agitado ♩=150

Rasgueo

Guit. ac.

mf

(Voz distorsionada)

10'06"

10'10"

10'16"

10'23"

10'25"

[til]

[do][do]

[do]

9/8

6/4

7/4

4/4

44 215 **Calmo** ♩=75

Vln. I *pizz*

Vln. II *ord.*

Vla. *pizz*

Vc. *pizz*

Guit. ac. **Calmo** ♩=75 *ord. M.Vib.* Capo en VII

10'26" 10'28" 10'28" 10'30"

$\frac{2}{4}$ $\frac{3}{4}$ |

10'31" 10'34" 10'36"

<Xiao>

222

Vln. I arco *pp* *f* *ppp subito* arco 45

Vln. II *pp* *ff* *fff* *ppp*

Vla. arco *pp* *ff* *ppp*

Vc. arco *pp* pizz *mf* *f* *ppp*

Guit. ac. s.v. *f* Fuera Capo

10'39" <Guzheng>

10'42" <Xiao>

10'45"

10'49"

10'52" [francés]

46 227

Agitado ♩=150 **Calmo** ♩=75

Vln. I arco (corte cuchillo) *ppp* *fff* *ppp*

Vln. II *ppp* *fff* *ppp*

Vla. arco *fff* arco (corte cuchillo) *ppp*

Vc. *ppp* *fff* *ppp*

Agitado ♩=150 **Calmo** ♩=75

Guit. ac. *f* *mf*

[i lost my family...] [...back?]

10'55" 10'58" 11'02" 11'05" 11'06"

11'08" 11'10" 11'13"

235 **Agitado** ♩=150 (corte cuchillo) arco ♩=75 47

Vln. I *ppp* *fff* *ppp* *p* *f* *fff*

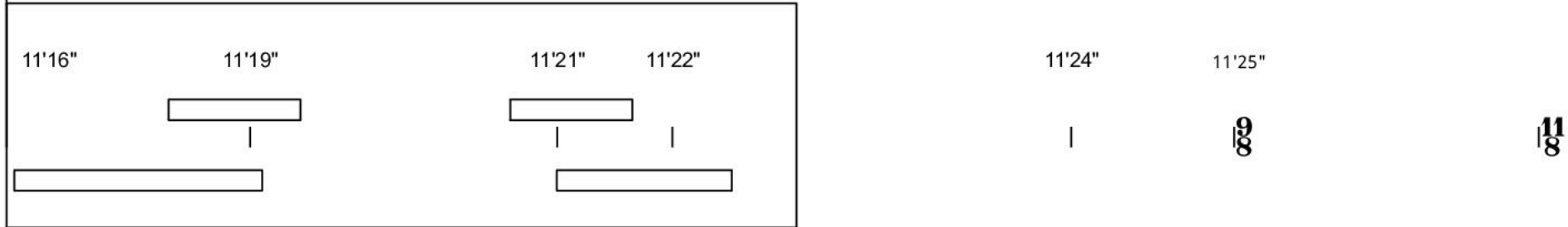
Vln. II *fff* *f*

Vla. *fff* (corte cuchillo) *f*

Vc. *ppp* *fff* *ppp* *p* *fff* *pizz*

Guit. ac. **Agitado** ♩=150 *f* *mf*

gliss. gliss. gliss.



48

241

6/8 + 5/8

pizz

ppp

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

ff

gliss.

arco

pizz

ppp

5

3

3

3

3

p

p

mp

mf

11'29"

11'33"

11'35"

11'36"

11'38"

11/8

5/16

4/8

246 49

arco $\text{♩} = 150$

Vln. I *ff* *ff* *p* *ppp*

Vln. II *ff* *mf* *ff*

Vla. *ff* *mf* *ff* *fff*

Vc. *f* *ff*

Guit. ac. $\text{♩} = 150$

mf *f*

Muta a Guitarra Clásica

11'39" 11'41" 11'43" 11'44" 11'45" 11'46" 11'47"

$\frac{6}{8}$ $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{4}{4}$ ■

50 253 $\text{♩} = 75$

Vln. I

Vln. II

Vla.

Vc.

ff *fff* *pizz* *p* *pizz* *p*

Guit. Guitarra clásica capo. en I $\text{♩} = 75$

p

11'49" 11'51" 11'52" 11'53"

11'54" 11'55" 11'59" 12'02" 12'05"

[...to your country]

262 pizz ♩=150 51

Vln. I *p* *f*

Vln. II *f*

Vla. *mf* *f*

Vc. *mf* *f*

Detailed description: This block contains the first four staves of a musical score. The top staff is for Violin I (Vln. I), starting with a piano (*p*) dynamic and a pizzicato (*pizz*) articulation. The second staff is for Violin II (Vln. II), starting with a forte (*f*) dynamic. The third staff is for Viola (Vla.), starting with a mezzo-forte (*mf*) dynamic. The fourth staff is for Violoncello (Vc.), starting with a mezzo-forte (*mf*) dynamic. The score includes a tempo marking of quarter note = 150 (♩=150) and a time signature change from 3/4 to 3/4. The page number 262 is at the top left, and 51 is at the top right.

Guit. ♩=150

mf

Detailed description: This block contains the fifth staff of the musical score, for Guitar (Guit.). It starts with a mezzo-forte (*mf*) dynamic. The tempo marking is quarter note = 150 (♩=150). The score includes a time signature change from 3/4 to 3/4. The page number 51 is at the top right.

12'08"	12'11"

12'15"	12'16"	12'17"	12'18"
$\frac{3}{4}$			

52 268

Vln. I arco

Vln. II *ff*

Vla. arco *ff*

Vc. arco *mf* *f*

Guit. Fuera Capo *f*

12'19" 12'20" 12'22" 12'23" 12'24" 12'25" 12'27" 12'28" 12'29"

277 53

Vln. I

Vln. II

Vla.

Vc.

arco

mf

*ff*³

*f*³

ff

mf

f

Guit.

mf

12'30" 12'31" 12'32" 12'34" 12'35" 12'36"

54 283

Vln. I

Vln. II

Vla.

Vc.

Guit.

12'37" 12'39" 12'40" 12'42"

$\frac{4}{4}$

Detailed description of the musical score: The score is for measures 54-57 (measures 283-286). The key signature has one sharp (F#) and the time signature is 4/4.
 - **Vln. I:** Measure 54 has a whole note G4. Measure 55 is a whole rest. Measure 56 is a whole rest. Measure 57 has a triplet of eighth notes (A4, B4, C5) followed by a quarter note D5, marked *f*.
 - **Vln. II:** Measure 54 has a triplet of eighth notes (F#4, G4, A4) followed by a quarter note B4. Measure 55 has a triplet of eighth notes (A4, B4, C5) followed by a quarter note D5. Measure 56 has a triplet of eighth notes (B4, C5, D5) followed by a quarter note E5. Measure 57 has a triplet of eighth notes (C5, D5, E5) followed by a quarter note F#5.
 - **Vla.:** Measure 54 has a whole rest. Measure 55 has a triplet of eighth notes (F#3, G3, A3) followed by a quarter note B3, marked *f*. Measure 56 has a quarter rest. Measure 57 has a triplet of eighth notes (A3, B3, C4) followed by a quarter note D4, marked *p*.
 - **Vc.:** Measure 54 has a whole rest. Measure 55 has a triplet of eighth notes (F#2, G2, A2) followed by a quarter note B2, marked *f*. Measure 56 has a quarter rest. Measure 57 has a quarter note F#2, marked *f*.
 - **Guit.:** Measures 54-57 consist of a continuous pattern of triplets of eighth notes, alternating between two chords: one with notes F#2, G2, A2 and another with notes G2, A2, B2.
 - **Other markings:** The Viola and Violoncello parts have a *sul pont.* marking in measure 57. The Violoncello part has a *ppp* marking in measure 57.
 - **Timing and Tempo:** The timing marks at the bottom are 12'37", 12'39", 12'40", and 12'42". The time signature $\frac{4}{4}$ is shown at the bottom left.

287 55

Vln. I *f* *ppp* 7 7 7

Vln. II 3 3 3 3 3 3 3 3 3 3 *p* 3

Vla. *pp*

Vc. 3 3 3 3 3 3 3 3

Guit. 3 3 3 3 3 3 3 3

Guitarra acústica

12'44"

12'45"

12'47"

12'48"

(campana)
(vidrio roto)



56 291

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

7 7 7 7 7 7 7 7

mf

ppp 5 5 5 5 5 5

mf

3 3 3 3 3 3 3 3

[it's a ground of killing the people]

(campana)

12'50" 12'52" 12'53" 12'55"

(vidrio roto)

Vln. I *pp* *ff subito*

Vln. II *pp* *ff subito*

Vla. *fff subito*

Vc. *ff subito*

Guit. ac.

[it's a killing ground] [i dont need your help]

(cristal)

12'57" 12'58" 13'00" 13'01" 13'03"

58 ³⁰⁰

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

Apagar Luz

[...fighting] [it's not a country]

13'05" 13'06" 13'08" 13'09" 13'11" 13'13" 13'14"

(Murmullo)

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

(pájaros)

(grito)

(Avión)

13'16" 13'17" 13'19" 13'21" 13'22" 13'24" 13'25" 13'27" 13'29" 13'30" 13'32"

(Murmullo)

(multitud)

60 322

Vln. I

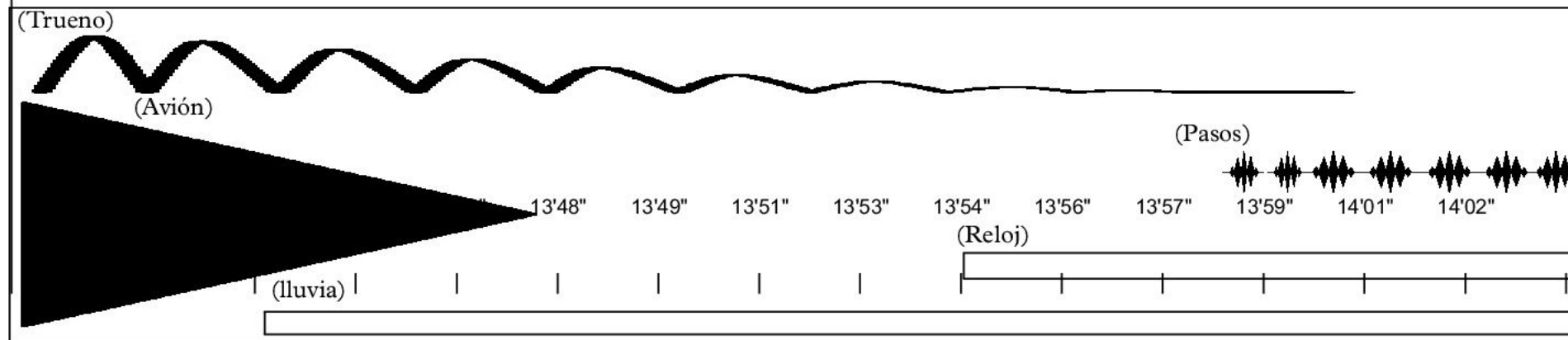
Vln. II

Vla.

Vc.

Guit. ac.

The musical score consists of five staves, each containing 14 measures of rests. The staves are labeled Vln. I, Vln. II, Vla., Vc., and Guit. ac. The rests are represented by short horizontal lines on the staff lines.



Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

Detailed description: This block contains five musical staves, each representing a different instrument: Violin I, Violin II, Viola, Violoncello, and Acoustic Guitar. Each staff is filled with a horizontal line, indicating that all instruments are silent (rests) throughout the 15 measures shown.

(Pasos)

(Explosión)

(Cristal)

(Estática de radio)

(Vidrio roto)

(grito)

(Reloj)

(lluvia)

(llanto)

14'04" 14'05" 14'07" 14'09" 14'10" 14'12" 14'13" 14'15" 14'17" 14'18" 14'20" 14'21" 14'23" 14'25" 14'26"

Detailed description: This block is a timeline diagram showing various audio events over time. The x-axis represents time in minutes and seconds, with labels every 1 or 2 seconds from 14:04 to 14:26. Above the timeline, there are several graphical representations of sound events: a series of small pulses for '(Pasos)', a large black triangle for '(Explosión)', a horizontal bar for '(Cristal)', a horizontal bar for '(Estática de radio)', a series of vertical spikes for '(Vidrio roto)', and a series of diamond shapes for '(grito)'. Below the timeline, there are more graphical elements: a horizontal bar for '(Reloj)', a horizontal bar for '(lluvia)', and a series of pulses for '(llanto)'. The '(llanto)' pulses are located at approximately 14:11, 14:14, 14:17, 14:19, 14:21, 14:22, and 14:24.

352

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

arco

ppp

gliss.

pp

♩=75

Encender Luz

(campana)

(campana)

(metal)

(cristal)

14'28" 14'29" 14'31" 14'33" 14'34" 14'36" 14'37" 14'39" 14'41" 14'42" 14'44" 14'45" 14'49" 14'52"

(campana)

(explosión)

(vidrio roto)

(Estática de radio)

(risa)

(explosiones)

(grito)

(metales)

(grito)

(Murmullo)

(campana)

366 (ord.) arco → S.P → ord. (corte cuchillo) 63

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

The musical score consists of five staves. Vln. I plays a series of triplets in the right hand and glissandos in the left hand, with dynamics ranging from *pp* to *f*. Vln. II plays a sustained melodic line with a *port.* ending, starting at *ppp*. Vla. plays a melodic line with *gliss.* markings and dynamics from *pp* to *f*. Vc. plays a bass line with *gliss.* markings and dynamics from *pp* to *f*. Guit. ac. is silent throughout.

14'55"	14'58"	15'01"	15'05"	15'08"	15'11"	15'14"	15'17"	15'21"
(Murmullo)								
[Redacted]								

64 ♩=150

375

Vln. I *pp* *ppp* *ppp*

Vln. II *fff*

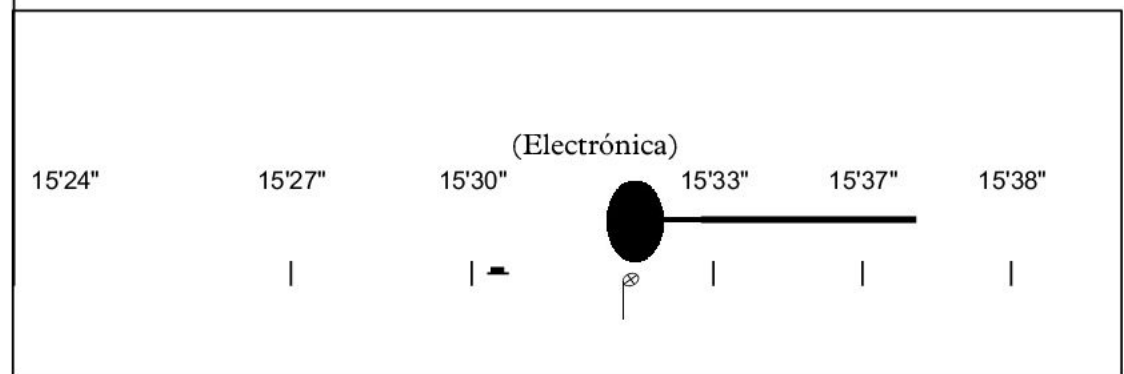
Vla. *ppp* *fff*

Vc. arco *fff subito* *p* *fff*

Guit. ac. *mf*

♩=150

9/4



382 (corte cuchillo) (corte cuchillo) $\text{♩} = 75$ arco arco arco arco 65

Vln. I *ff* *ppp* *ff* *ppp* *p > ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *p* *fff* *ppp* arco

Guit. ac. *f* $\text{♩} = 75$

(Electrónica)

15'41" 15'45" 15'46" 15'48" 15'51" 15'55" 15'58"

9/4 4/4

66 389

$\text{♩} = 150$ $\text{♩} = 75$

Vln. I *f subito* *ff* *ppp* pizz 7 7 7

Vln. II *ff subito* *ppp* 5 pizz

Vla. *ppp* *fff* *ppp* *ppp* pizz

Vc. *f subito* *ppp* *fff* *ppp* pizz 3 3 3

Guit. ac. $\text{♩} = 150$ $\text{♩} = 75$ *f*

(Electrónica)

16'01"

16'04"

16'06"

16'07"

16'11"

16'12"

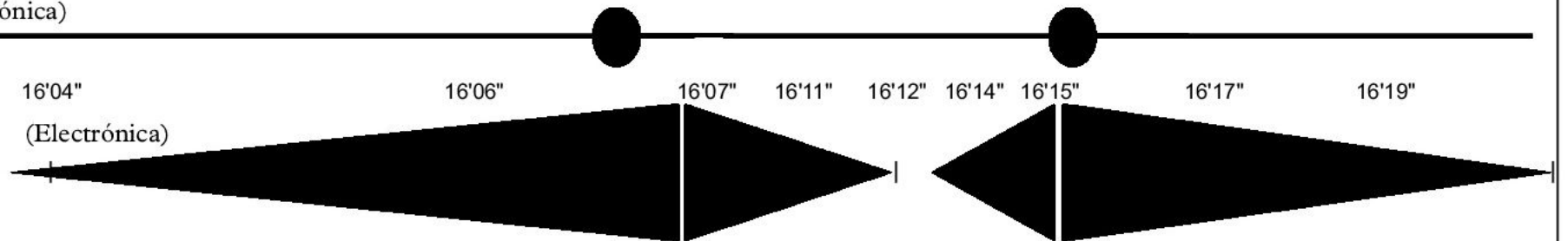
16'14"

16'15"

16'17"

16'19"

(Electrónica)



Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

[francés]

16'20" 16'22" 16'23" 16'25" 16'27" 16'28" 16'30" 16'33" 16'36" 16'39" 16'46"

68

411

Vln. I

arco
8^{va}

ppp
arco
8^{va}
gliss.
gliss.
gliss.
gliss.

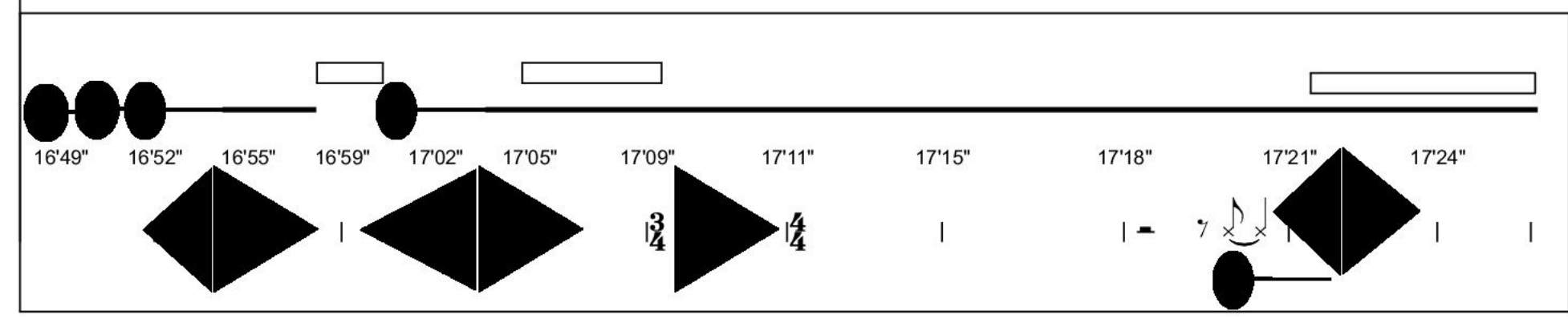
Vln. II

ppp

Vla.

Vc.

Guit. ac.



423

Vln. I

Vln. II

Vla.

Vc.

Guit. ac.

$\text{♩} = 150$

f subito $\overset{7}{\text{—}}$ $\overset{7}{\text{—}}$ *fff*

ff subito $\overset{5}{\text{—}}$ $\overset{5}{\text{—}}$ *f*

arco

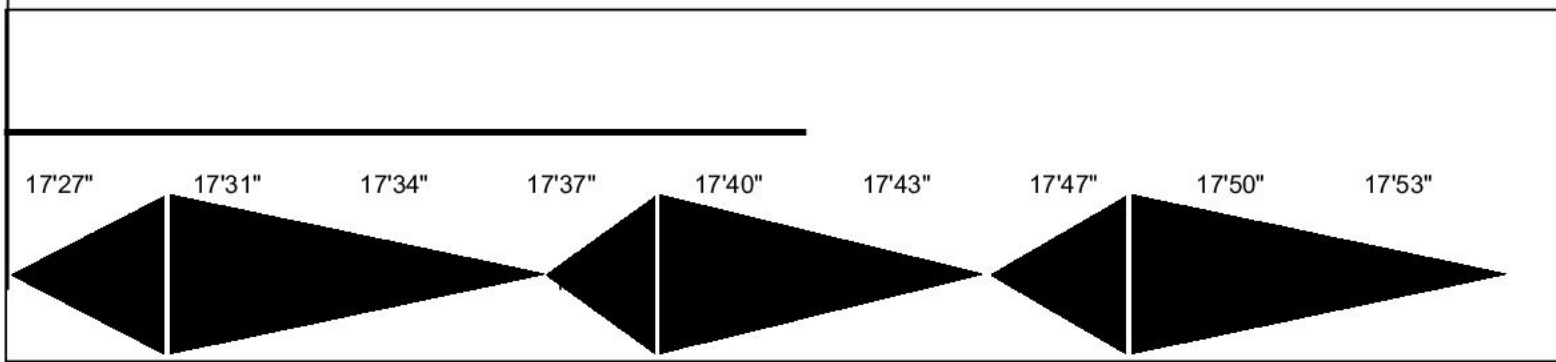
ppp

ppp — *mf*

f subito — *p*

$\text{♩} = 150$

69



70 432 $\text{♩} = 75$

Vln. I

Vln. II

Vla.

Vc.

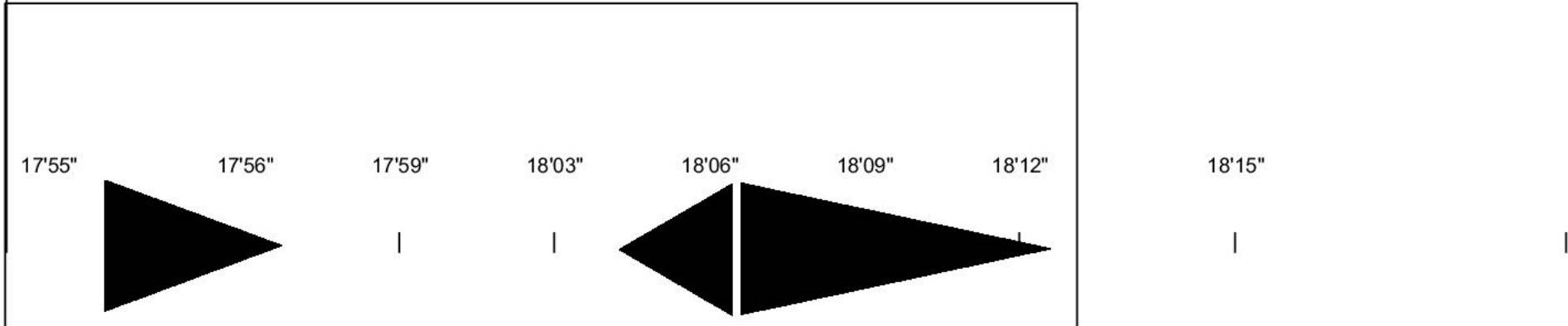
Guit. ac.

f

fff

p 5

col legno.



440 71

Vln. I *mf* *f* *f* *sfz*

Vln. II *sfz*

ord. *mf* *sfz*

Vla.

Vc.

Guit. ac.

The musical score consists of five staves. Vln. I has a treble clef and a series of notes with dynamic markings *mf*, *f*, *f*, and *sfz*. Vln. II has a treble clef and a single note with *sfz*. Vla. has a bass clef and notes with *mf* and *sfz*. Vc. and Guit. ac. have bass and treble clefs respectively and are mostly silent. There are 'V' and 'ord.' markings above the staves.

