

1. Desidia (Obertura)

Trabajo Final de Graduación

Modalidad - Evento Especializado

Presentando: Distimia - Una Historia de Amargura

Autor de la letra: Jordan Solano Salazar

Autor de la música: Jordan Solano Salazar & Isaac Vargas Azofeifa

♩ = 50 **A** - Introducción

Yamil - Cello

Isaac (Guitar)

Johan (Guitar Ritmica)

Yamil (Bajo)

Allison (Teclado)

Daniel (Batería)

5

Is

Alli

let ring

p

8

Cello

Is

Alli

let ring

mf

11

This musical score is for measures 11 through 14 of the piece 'The Rose Tree'. It features three staves: Cello (bass clef), Is (treble clef), and Alli (grand staff). The key signature is one sharp (F#). Measure 11 has a tempo marking of 'Allegretto' and a dynamic of 'p'. Measure 12 has a dynamic of 'p'. Measure 13 has a dynamic of 'mp'. Measure 14 has a dynamic of 'mp'. The Cello part includes a triplet in measure 14. The Is part includes a triplet in measure 14. The Alli part includes a triplet in measure 14. The lyrics 'let ring' are written above the Alli staff in measure 11.

Cello

Is

Alli

let ring

mp

mp

15

This musical score is for measures 15 through 20 of the piece 'The Rose Tree'. It features three staves: Cello (bass clef), Is (treble clef), and Alli (grand staff). The key signature is one sharp (F#). Measure 15 has a tempo marking of 'Allegretto'. The Cello part plays a steady eighth-note accompaniment. The Is part has a melodic line with some grace notes. The Alli part consists of a vocal melody in the treble and a bass line in the bass. Dynamics include 'mf' (mezzo-forte) and 'f' (forte). A 'let ring' instruction is present above the Is staff in measure 16. The score ends with a double bar line in measure 20.

Cello

Is

let ring

Alli

mf

f

B - Verso

[illegible]

[illegible][illegible]

This image shows the musical score for measures 27 through 31 of 'The Lord's Prayer' by John Williams. The score is arranged for a six-part choir (Is, Joh, Yam, Alli, Dan) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as quarter note = 68.

Measures 27-28: The choir enters with a half note rest, followed by a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with triplets and piano markings (P.M.).

Measures 29-30: The choir continues with half notes and quarter notes. The piano accompaniment includes a 'let ring' instruction for a sustained chord and a rapid sixteenth-note passage in the right hand.

Measures 31: The choir enters with a half note G4. The piano accompaniment features a rapid sixteenth-note passage in the right hand and a rhythmic pattern of eighth notes and quarter notes in the left hand.

33

Is

Joh

Yam

Dan

P.M. -- 4 P.M. P.M. S S S P.M. -- 4 P.M. P.M. ----- 4 P.M.

3

3

3

3

35

Is

Joh

Yam

Dan

Pater noster qui es in caelis, Deus, Pater omnipotens, Qui regnas, Qui sedes, Qui vivis, Qui regnas cum Sancto Spiritu in gloria Dei Patris Amen.

37

Is

Joh

Yam

Alli

Dan

mf 6 6 *f* 3 3

P.M. P.M. P.M. S S S

$\text{♩} = 70$ $\text{♩} = 140$ **B' - Repetición**

39

Is

Joh

Yam

Alli

Dan

42

Is

Joh

Yam

Alli

Dan

45

Is

Joh

Yam

Alli

Dan

48

Is

Joh

Yam

Alli

Dan

51

Is

Joh

Yam

Alli

Dan

Salida

53

Is

Joh

Yam

Alli

Dan

57

rall.
♩ = 70

♩ = 21

Cello

Is

Joh

Yam

Alli

Dan

The musical score is written for six instruments: Cello, Is, Joh, Yam, Alli, and Dan. The key signature is one sharp (F#). The Cello part begins at measure 57 and includes a 'rall.' (ritardando) marking with a tempo change from 70 to 21 beats per minute. The Is, Joh, Yam, and Dan parts feature sustained notes with various articulations like slurs and accents. The Alli part consists of two staves with sustained notes and slurs. The Dan part features a series of slurs with 'x' marks, possibly indicating a specific articulation or effect.

2. La Amargura

Trabajo Final de Graduación

Modalidad - Evento Especializado

Presentando: Distimia - Una Historia de Amargura

Autor de la letra: Jordan Solano Salazar

Autor de la música: Jordan Solano Salazar & Isaac Vargas Azofeifa

♩ = 60 I Movimiento - Perdóname

Musical score for the piece "2. La Amargura". The score is written for a band and includes the following parts:

- Singer:** Treble clef, 4/4 time signature. The staff contains two whole rests, one in each measure.
- Kimberly:** Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains two whole rests, one in each measure.
- Johan - Overdrive:** Treble clef, 4/4 time signature. The staff contains two whole rests, one in each measure.
- Johan - Distorsión:** Treble clef, 4/4 time signature. The staff contains two whole rests, one in each measure.
- Isaac - Clean:** Treble clef, 4/4 time signature. The staff contains two whole rests, one in each measure.
- Isaac - Overdrive:** Treble clef, 4/4 time signature. The staff contains two whole rests, one in each measure.
- Isaac - Distorsión:** Treble clef, 4/4 time signature. The staff contains two whole rests, one in each measure.
- Yamil - Clean:** Bass clef, 4/4 time signature. The staff contains two whole rests, one in each measure.
- Yamil - Overdrive:** Bass clef, 4/4 time signature. The staff contains two whole rests, one in each measure.
- Allison:** Grand staff (treble and bass clefs), 4/4 time signature. The staff contains two whole rests, one in each measure.
- Daniel:** Treble clef, 4/4 time signature. The staff contains a half rest in the first measure, followed by a sixteenth rest, then a sixteenth note G4. In the second measure, there is a sixteenth note G4, followed by a sixteenth note A4, then a sixteenth note B4, and finally a sixteenth note C5. The staff is marked with a *mf* dynamic and includes various musical notations such as accents (^), slurs, and a "6" indicating a sixteenth note.

A - Introducción

3

tpt. *mf*

od.guit. *mf* let ring - - - - - 6

el.guit. *mf* let ring - - - - -

el.bs. *f* 6
 Tiem - bla mi ma-no_al es - cri - bir por úl_ - ti_

org. *mf* *f*
 Sonido de Teclado Hammond

drm. 6 6 6 6

The musical score is for a piece titled 'A - Introducción'. It features six staves: trumpet (tpt.), oboe guitar (od.guit.), electric guitar (el.guit.), electric bass (el.bs.), Hammond organ (org.), and drums (drm.). The key signature has two sharps (F# and C#). The trumpet part starts with a triplet of eighth notes. The oboe guitar and electric guitar parts have lyrics 'let ring' and include a sixteenth-note triplet. The electric bass part has lyrics 'Tiem - bla mi ma-no_al es - cri - bir por úl_ - ti_' and includes a sixteenth-note triplet. The Hammond organ part is labeled 'Sonido de Teclado Hammond' and features a full chord in the right hand and a single note in the left hand. The drums part features a complex rhythmic pattern with sixteenth-note triplets and sixteenth-note groups.

5

tpt.

od.guit.

el.guit.

el.bs.

org.

drm.

let ring

let ring

ma vez, es-ta car - ta es pa - ra ti. Pe - r-do - na - me ma-má

7

tpt.

od.guit.

el.guit.

el.bs.

org.

drm.

let ring

let ring

Ma - má, re-cuer - das cuan-do me pre - gu - n - ta - ba - s

H P

9

tpt.

od.guit.

el.guit.

let ring -----

el.bs.

po_ _r qué ca-mi - no ca-biz-ba - jo_y con_ _pe__ - sa - dez, y

org.

drm.

11 **B** - Verso I

tpt.

od.guit.

od.guit.

el.bs.

que yo te res - pon - día_es can - san_ _ - cio_ _ tal ve_

org.

let ring -----

let ring -----

drm.

12

tpt.

od.guit.

od.guit.

el.bs.

org.

drum.

_z, tal vez des-de ha - ce mu-cho al - go - se -

let ring

let ring

13

tpt.

od.guit.

od.guit.

el.bs.

org.

drum.

rom - pió - den - tro de - mí -

let ring

let ring

14

tpt.

od.guit.

od.guit.

el.bs.

org.

drum.

Y no sé qué e_s,

let ring

let ring

15

sng.

tpt.

od.guit.

od.guit.

el.bs.

org.

drum.

mf
Tiem-bla mi ma - no_al es - cri - bir por úl - ti - ma

so - lo no de - ja de do le_r.

let ring

let ring

16

sng. vez, es - ta car - ta es pa - ra ti. Pe - r - do - na -

od.guit. P.M.

od.guit.

el.bs. No sé co - mo su - ce - dió - , cuan - do

org. let ring

drum.

17

sng. me ma - má - Ma - má, re -

od.guit. P.M.

od.guit.

el.bs. o por qué - dan - zan los re - cue - r - do

org. let ring

drum.

18

sng.

8

6

6

6

cuer - das cuan - do_ _ me_ _ pre_ _ - gu_ n - ta_ _ - ba_ _s po_

tpt.

od.guit.

P.M.

6

od.guit.

6

6

el.bs.

6

6

_ _s co - mo ho - jas en el vien_ _ - to_ _

org.

6

let ring

6

let ring

drm.

6

6

19

sng.

8

r qué ca - mi - no ca - biz - ba - jo_y con_ pe_ - sa -

tpt.

od.guit.

6

6

P

od.guit.

6

6

el.bs.

6

6

Re - mo - li - nos de pa - sa_ - do_ - que_al

org.

6

let ring

drm.

6

6

6

20

sng.

8

dez, y que yo te res - pon-día_es can - san_ _ - cio_ _ tal

tpt.

od.guit.

6

6 P

od.guit.

6

6

el.bs.

6

6

mo - ti - vo_en - re - do_ _ . De tris - te_ _ - zas y mal - tra_

org.

6

6

let ring

drm.

6

6

21

sng. ve_ _z, tal vez des -

tpt.

od.guit.

od.guit.

el.bs. _ - to_ _s do - lo_ _ - res, po - bre - za_ _ De vio -

org. let ring

drm.

Puente

22

sng.

de_ha-ce mu-cho_al__ - go__ se__ rom__ - pió__ den - tro de__ mí__

tpt.

od.guit.

full full full

od.guit.

P.M. -----

el.bs.

le_n-cia y re - cha__ - zo__, a-bu__ - sos,

org.

let ring -----

drm.

24

sng.

tpt.

od.guit.

od.guit.

el.bs.

org.

drm.

fra ca

6

- Solo I (Guitarra)

25

tpt.

od.guit.

el.bs.

org.

drm.

Am

so _ _s. E_in - jus - ti_ _ - cias y ho - rro_ _ - re_ _s

let ring

let ring

6

26

tpt.

od.guit.

el.bs.

org.

drm.

a_es - te pun - to, oh ma - má - Don - de vein - te_a - ños

let ring

let ring

27

tpt.

od.guit.

el.bs.

org.

drm.

des - pué_s no lo - gra - mo - s_es - ca - pa_r.

let ring

let ring

[illegible]

29

tpt.

od.guit.

el.bs.

org.

drum.

lo_ _ - res, po - bre - za_ _ . De vio - le_ n - cia y re - cha_

let ring -

let ring -

[illegible]

Verso II

33

33

sng.

od.guit.

od.guit.

el.bs.

org.

drm.

Am

6

6

6

6

cu - ro, es pu - ra_a - ma_r - gu -

Y no sé qué_ _

34

34

sng.

od.guit.

od.guit.

el.bs.

org.

drm.

G

6

6

6

6

ra... Lle - vo dos a - ños re - clu - i - do_a - - quí_ _

_s, so - lo no de - ja de do _

35

sng.

od.guit.

od.guit.

el.bs.

org.

drm.

36

sng.

od.guit.

od.guit.

el.bs.

org.

drm.

37

sng. 8 qué_ 3 dan - zan los 6 re - _

tpt. H 6

od.guit.

od.guit. Am 6 6

el.bs. 6 6

_z de li - diar - con la_a - dul - tez y sus_ - pro_ - -

org.

drm. 6 6

38

sng.

r - - - s co - mo ho - jas en el -

tpt.

H 6

od.guit.

6 6

od.guit.

G 6 6

el.bs.

ble - - - mas. Ya ten - go vein-te_y de - sem - plea-do_es -

org.

drm.

6 6

39

sng.

8

to_ _ . Re - mo - li - nos de 6 pa - sa_

tpt.

H

6

od.guit.

6

6

od.guit.

Dm/A

6

6

6

el.bs.

6

to_ _y, sin po - der a - sis - tir a la_u - ni_ _ - ver_

org.

drum.

6

6

Detailed description of the musical score: The score is for a multi-instrument ensemble. The voice part (sng.) is in the treble clef, starting with a whole note 'to_ _ .' followed by a half note 'Re' and a quarter note 'mo', then a half note 'li' and a quarter note 'nos', then a half note 'de' and a quarter note 'pa', and finally a half note 'sa_'. The electric bass part (el.bs.) is in the bass clef, starting with a whole note 'to_ _y,' followed by a half note 'sin' and a quarter note 'po', then a half note 'der' and a quarter note 'a', then a half note 'sis' and a quarter note 'tir', then a half note 'a' and a quarter note 'la_u', and finally a half note 'ni_ _' and a quarter note 'ver_'. The organ part (org.) is in the treble clef, playing a simple harmonic accompaniment with chords. The drums part (drum.) is in the bass clef, featuring a pattern of eighth and sixteenth notes with various articulations like accents and slurs. The two guitar parts (od.guit.) are in the treble clef, playing a complex, fast-paced accompaniment with many sixteenth notes and slurs. The trumpet part (tpt.) is in the treble clef, with a few notes, including a half note 'H'.

40

sng.

que_al mo - ti - vo_en - re - do_

tpt.

od.guit.

od.guit.

el.bs.

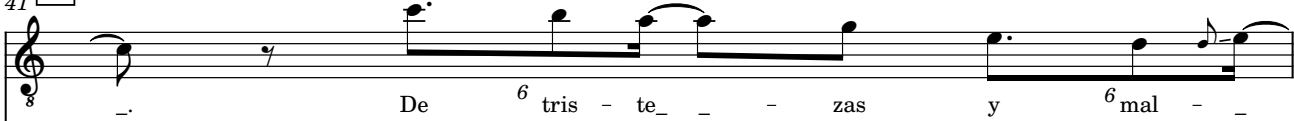
si_ - da_ _d. Me a - tra - pó

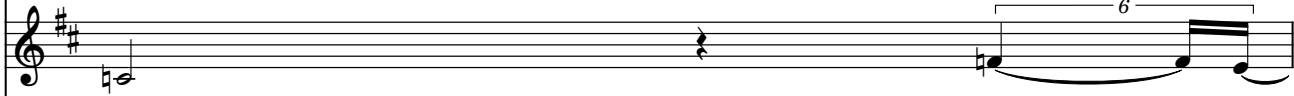
org.

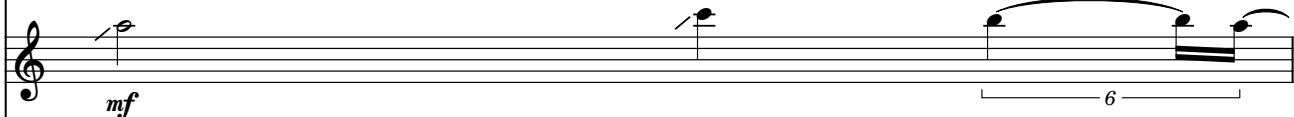
drm.

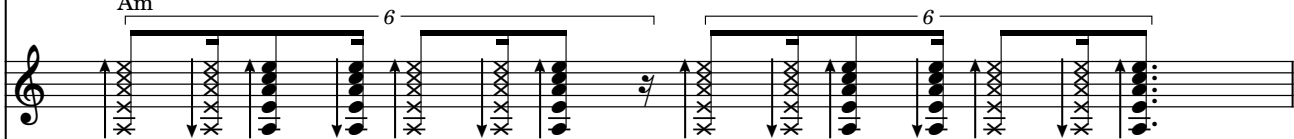
- Coro I

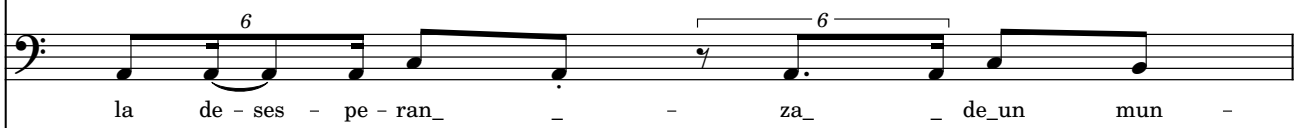
41 **D**

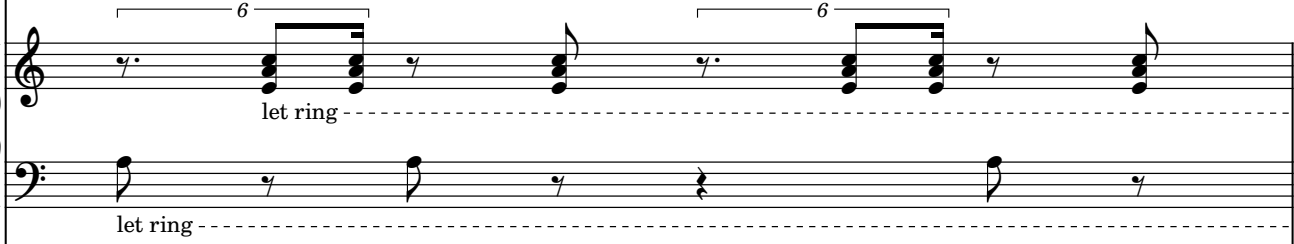
sng.  De tris - te - zas y mal -

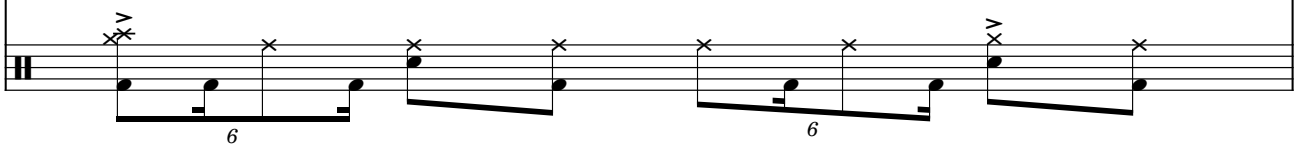
tpt.  6

dist.guit.  *mf* 6

od.guit.  Am 6

el.bs.  6 la de - ses - pe - ran - za - de_un mun -

org.  6 let ring -

drm.  6

42

sng.

8

to_s do lo res, po bre za

tpt.

6

dist.guit.

6

od.guit.

F

6

6

6

el.bs.

6

6

do_en fer mo a pun to de co

org.

6

6

let ring

let ring

drum.

6

6

44

sng.

8

3

6

zo_ a - bu_ - sos, fra - ca - so_

tpt.

6

dist.guit.

6

od.guit.

G

6

6

6

6

el.bs.

6

6

la de_ - si_ - gual_ dad, e - co -

org.

6

6

let ring

let ring

drm.

6

6

45

sng. _s. E_in - 6 jus - ti_ - cias y 6 ho - _

tpt.

dist.guit.

od.guit.

el.bs. no - mí - a bru - ta sien - do_ - ca_ - _

org. let ring - _

drum.

46

sng.

8 re_s a_es te pun to, oh ma

tpt.

6

dist.guit.

6

od.guit.

F 6 6

el.bs.

6 6

ni bal. Ge no ci dios a dia rio_y

org.

let ring

let ring

drm.

6 6

47

sng.

Don - de vein - te_a - ños des - pué_

tpt.

dist.guit.

od.guit.

el.bs.

sin in_ - ter_ - ven_ - ción. Ham - bre_en

org.

let ring

let ring

drm.

6

6

48

sng.

8

_s no lo - gra - mo 6 - s_es - ca_ - - pa_

tpt.

3

3

dist.guit.

od.guit.

G 6 F G

el.bs.

6

el mun - do sin nin - gu - na_

org.

6

let ring -----

let ring -----

drm.

6 6

- Solo II (Trompeta)

The musical score is for the song "Amenazados" by Carlos Vives. It is a full band arrangement with the following parts:

- sng. (Singer):** Vocal line starting at measure 49 with a rest, then entering at measure 51.
- tpt. (Trumpet):** Melodic line in G major, featuring sixteenth-note runs and triplets.
- dist.guit. (Distorted Guitar):** Provides a rhythmic accompaniment with a steady eighth-note pattern.
- od.guit. (Omnichord):** Plays chords and arpeggios, including a "let ring" instruction at measure 51.
- el.bs. (Electric Bass):** Bass line with a mix of eighth and sixteenth notes, including a "let ring" instruction at measure 51.
- org. (Organ):** Provides harmonic support with sustained chords and arpeggios.
- drm. (Drums):** Features a complex rhythmic pattern with sixteenth-note runs and a "let ring" instruction at measure 51.

The score includes lyrics in Spanish: "so - lu - ción. A-me-na - za - dos por ca-tas-tro - fe - ambien -". The arrangement is marked with various musical notations such as rests, ties, and dynamic markings.

[illegible][illegible]

55

- Coro II

57 **D**

sng. De tris-te - zas y mal - _ _ to _ _ s do - lo - res, po - bre - za _

tpt.

dist.guit.

dist.guit.

el.bs.

org. let ring - - -
let ring - - -

drm.

59

sng.

De vio-le_n - cia y re - _ - zo_ _ , a - bu_ - sos, fra - ca - so_

tpt.

dist.guit.

dist.guit.

el.bs.

org.

let ring

let ring

drm.

61

sng.

8

_s. Mi-rar ha - cia_el fu - - ro_ es u - na tor - tu -

tpt.

6

6

dist.guit.

6

6

dist.guit.

6

el.bs.

6

6

org.

let ring -

let ring -

drum.

6

6

6

6

63

sng.

El pre-sen - te_es muy o_s - - ro_ , es pu-ra_a_-ma_-r-gu-

tpt.

dist.guit.

dist.guit.

el.bs.

org.

let ring

let ring

drum.

II Movimiento - Mamá (Transición)

65 $\text{♩} = 170$

sng. ra...

tpt.

dist.guit.

dist.guit.

el.bs.

drum.

68

tpt.

dist.guit.

dist.guit.

el.bs.

drum.

69

dist.guit.

dist.guit.

el.bs.

drum.

The musical score is arranged in three systems. The first system (measures 65-67) includes staves for sng. (singer), tpt. (trumpet), two dist.guit. (distorted guitar) staves, el.bs. (electric bass), and drum. (drums). The singer's part has the lyrics 'ra...'. The trumpet plays a sustained note with a slur. The distorted guitar staves feature complex, overlapping melodic lines. The electric bass plays a steady eighth-note pattern. The drums play a consistent eighth-note pattern. The second system (measures 68-69) continues the instrumentation. The trumpet has a short melodic phrase. The distorted guitar staves continue their complex patterns. The electric bass and drums maintain their respective patterns. The third system (measures 70-71) shows the distorted guitar staves continuing their patterns, while the electric bass and drums conclude the section.

71

dist.guit.

dist.guit.

el.bs.

drm.

- Verso I

73

A

sng.

8

Lle-vo dos a-ños re-clu - i-do_a_-quí_.

Su-fro por la vi-da que no pu_-de_- vi_-vir.

el.bs.

drm.

77

sng.

8

So-lo_un zi - le - nial que no es ca_ _ - pa_ _z

de li - diar-con la_a-dul - tez

el.bs.

drm.

80

sng.

8

y sus_ _ - pro_ _ - ble_ _ - mas.

el.bs.

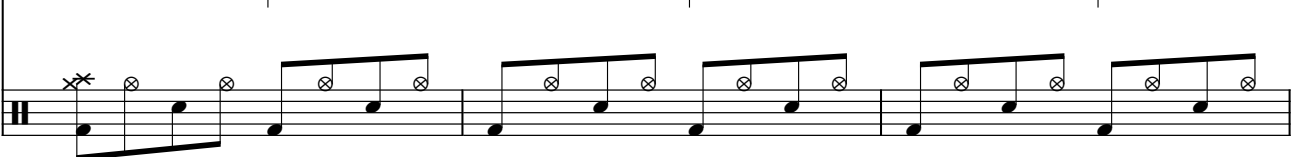
drm.

81

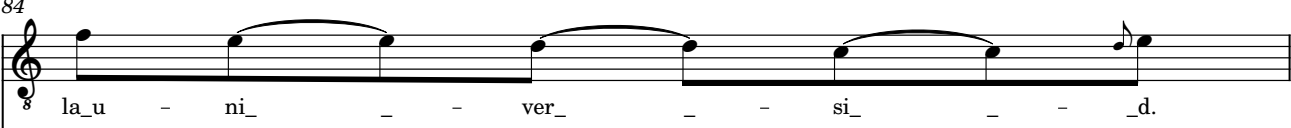
sng. 

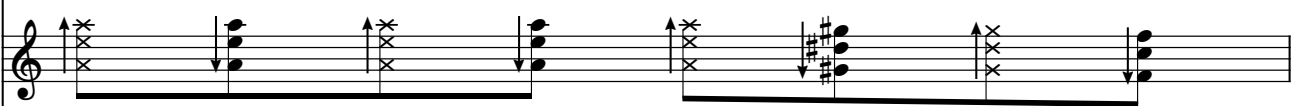
dist.guit. 

el.bs. 

drm. 

84

sng. 

dist.guit. 

el.bs. 

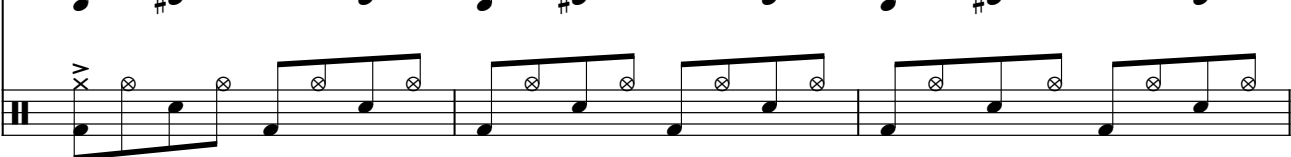
drm. 

85

sng. 

dist.guit. 

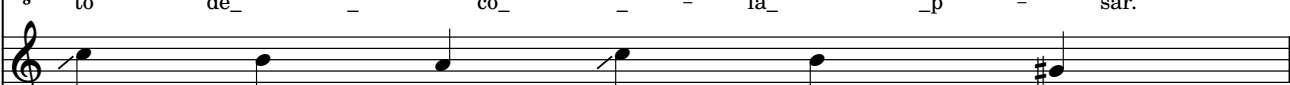
el.bs. 

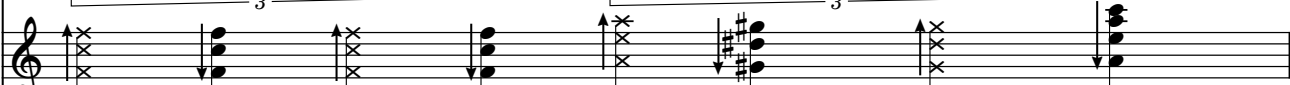
drm. 

88

sng. 

to de_ _ co_ _ - la_ _ p - sar.

dist.guit. 

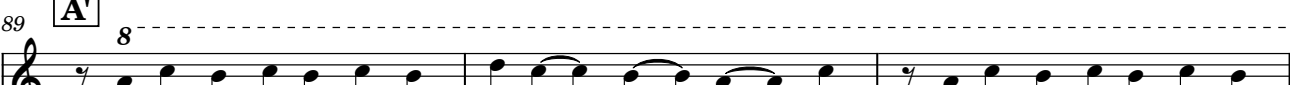
dist.guit. 

el.bs. 

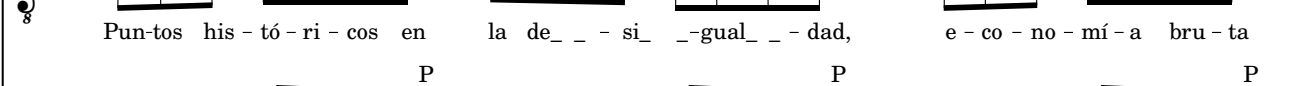
drum. 

- Precoro I

89 **A'** 8

sng. 

Pun-tos his - tó - ri - cos en la de_ _ - si_ _ - gual_ _ - dad, e - co - no - mí - a bru - ta

dist.guit. 

dist.guit. 

el.bs. 

drum. 

92 8

sng. 

sien - do_ _ ca_ _ - ni_ _ - bal. P

dist.guit. 

dist.guit. 

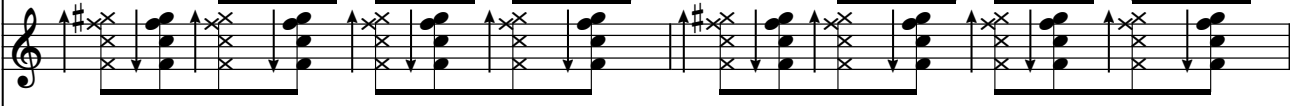
el.bs. 

drum. 

93 8

sng. 
 Ge - no - ci - dios a dia - rio_y sin in_ _ - ter_ _ - ven_ _ - ción.

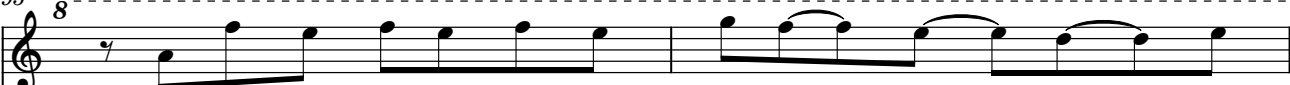
dist.guit. 
 P

dist.guit. 
 #

el.bs. 

drm. 
 *

95 8

sng. 
 Ham-bre_en el mun - do sin nin - gu - na_ _ so_ _ - lu_ _ - ción.

dist.guit. 
 P

dist.guit. 
 #

el.bs. 

drm. 
 *

97 8

sng. 
 A-me-na-za-dos por ca - tas-tro_ _ - fe_am_bien_ _ - tal. So-lo nos que-da la_es-cla -

dist.guit. 
 P

dist.guit. 
 #

el.bs. 

drm. 
 *

100 8

sng. vi - tu_ _d la_ - - bo_ - - ral.

dist.guit.

dist.guit.

el.bs.

drm.

101 8

sng. Ya no te pue-do o - cul - tar e_ s - ta_ _ ve_ r - da_ _d... ma - má_

dist.guit. $\frac{1}{2}$ P H P H P H P H P H P H P

dist.guit. 3 3 3

el.bs.

drm.

104 8

sng.

dist.guit. P H P H full

dist.guit.

el.bs.

drm. 6 6 6

6

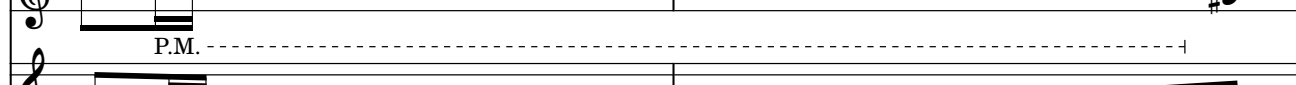
- Coro I

B

105

sng.  Es - toy muer - to... ...es - toy muer - to...

dist.guit.  P.M. -----

dist.guit.  P.M. -----

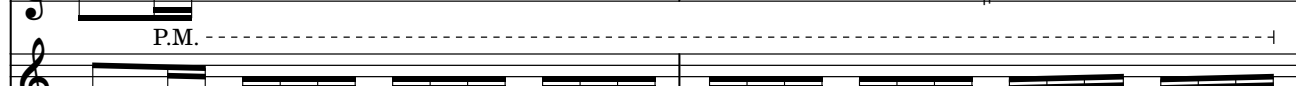
el.bs. 

drm. 

107

sng.  Es - toy muer - to po_r den_ - - tro_ - - .

dist.guit.  P.M. -----

dist.guit.  P.M. -----

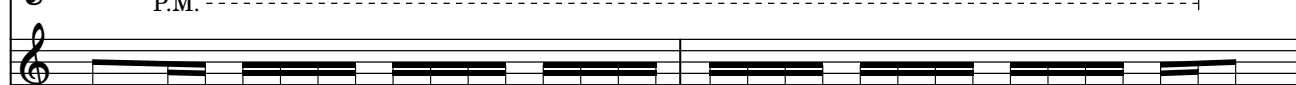
el.bs. 

drm. 

109

sng.  Es - toy muer - to... ...es - toy muer - to...

dist.guit.  P.M. -----

dist.guit.  P.M. -----

el.bs. 

drm. 

111

sng. 8 So - lo que - da mi_ _ cue_r - po_ _.

dist.guit. P.M.

dist.guit. P.M.

el.bs.

drm.

113

sng. 8 Es - toy muer - to... ...es - toy muer - to...

dist.guit.

dist.guit. P.M.

el.bs.

drm.

115

sng. 8 Es - te_es mi_úl - ti - mo_a_ _ - lie_ _n - to_ _.

dist.guit.

dist.guit. P.M.

el.bs.

drm.

117

sng. 8 Es - toy muer - to... ...es - toy muer - to...

dist.guit.

dist.guit. P.M.

el.bs.

drm.

119

sng. 8 Per - do - na_ _ - me_ _ ma -

dist.guit.

dist.guit. P.M.

el.bs.

drm.

- Puente**A**

121

sng. 8 má_ _...

dist.guit.

od.guit.

el.bs.

drm.

dist.guit. 125 ^H ^{1/2}

el.bs.

drm.

- Intermedio**C**

129

sng. 8 Y_a-ho-ra so-lo_es-toy a-tra-pa-do a-quí, a-pri-sio-na-do_en es-te

dist.guit.

od.guit.

el.bs. let ring

drm.

132

sng. 8 mal - di_ - - to_ - co_ _l - chón,

dist.guit.

od.guit. let ring

el.bs. H

drm.

133

sng. 8 in - ca - paz - de_a - sear - me, cui - dar de_es - te cuer - po mien - tras mi cor - du - ra_es - tá_en

dist.guit.

od.guit. let ring

el.bs.

drm.

136

sng. 8 des - com_ - - po_ - - si_ - - ción.

dist.guit.

od.guit. let ring

el.bs. H

drm.

- Verso II

A

137

sng. 8

Pues ya no pue-do ni mi - rar-me_al__ e_s - pe__ - jo, me con-ver - tí en un com -

dist.guit.

od.guit. let ring -

dist.guit.

el.bs.

drm.

140

sng. 8

ple to_ _ de_ _ - sa_ _s - tre.

dist.guit.

od.guit. let ring -

dist.guit.

el.bs.

drm.

141

sng. 8 Del tor-men-to_en mi men-te es el _ re _ - fle _ - jo. En mi mi-ra-da so-lo

dist.guit. 3

od.guit. let ring

dist.guit.

el.bs.

drm.

144

sng. 8 que - da_el _ des _ - ga _ _s - te.

dist.guit.

od.guit. let ring

dist.guit.

el.bs.

drm.

- Precoro II

145 **A'** 8

sng. 8 De ma - dru - ga - das ab - yec - to en _ pan _ - ta _ - llas, en la in - ter - net y sus mal -

dist.guit. P P P

od.guit. let ring -

dist.guit.

el.bs.

drm.

148 8

sng. 8 di - tas _ men _ - ti _ - ras. P

dist.guit. P

od.guit. let ring -

dist.guit.

el.bs.

drm.

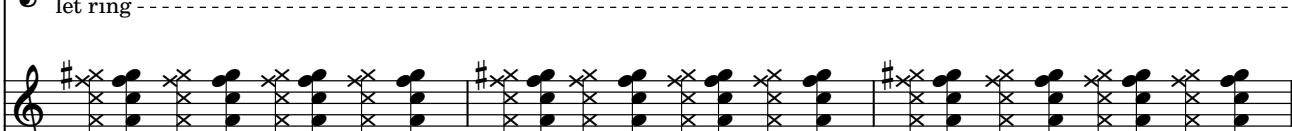
149 8-

sng. 

dist.guit. 

od.guit. 

let ring - - - - -

dist.guit. 

el.bs. 

drm. 

152 8

sng. li - da_ _d pe_ _r - di_ _ - da.

dist.guit.

od.guit. let ring - - - - -

dist.guit.

el.bs.

drm.

Modulación

153

8

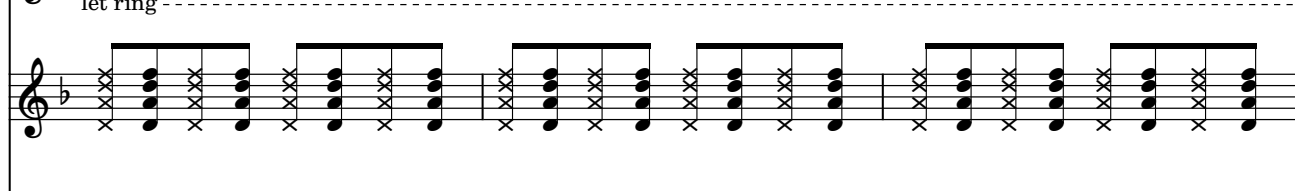
sng. 

Y con do-lor te di-go por úl - ti - ma - vez... ...te a - mo ma-má por fa -

dist.guit. 

od.guit. 

let ring

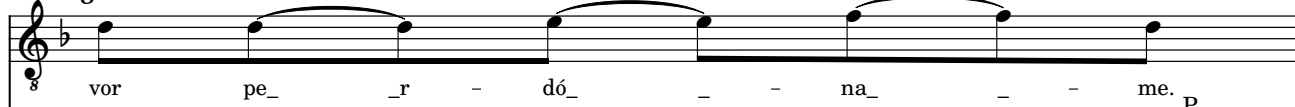
dist.guit. 

el.bs. 

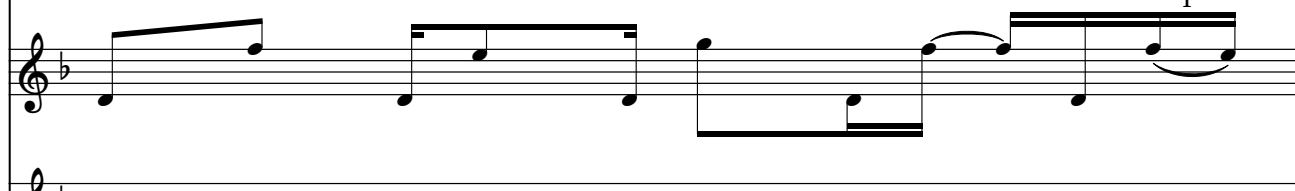
drum. 

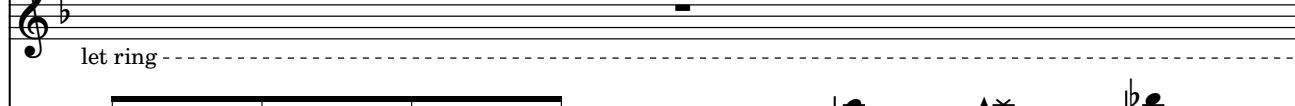
156

8

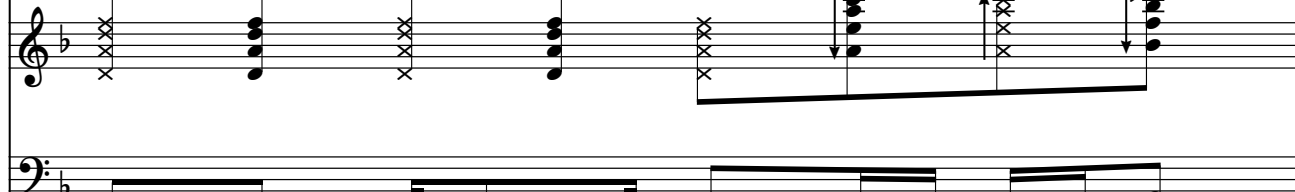
sng. 

vor pe - _r - dó - _ - na - _ - me.

dist.guit. 

od.guit. 

let ring

dist.guit. 

el.bs. 

drum.

157

sng. 8 El al-cohol me_es-ta_a-r-ran-can - do la_ lu_ - ci_ - dez. La pe - sa - dez es -

dist.guit. P P P

od.guit. let ring

dist.guit.

el.bs. 3

drm.

160

sng. 8 tá_a - rra_ _s - trán_ - do_ - me_

dist.guit. b

od.guit. let ring

dist.guit.

el.bs. 3

drm.

- Solo I

161 **D**

sng. 8

dist.guit.

od.guit.

dist.guit. let ring

el.bs.

drm.

165

od.guit. let ring

dist.guit.

el.bs.

drm.

168

od.guit. let ring

dist.guit.

el.bs. 3

drm.

169

od.guit. let ring

dist.guit. P.M. P.M. P.M.

el.bs.

drm.

172

od.guit. let ring

dist.guit. P.M.

el.bs.

drm.

173

od.guit. let ring

dist.guit. P.M. P.M. P.M.

el.bs.

drm.

176

od.guit. let ring

dist.guit. 3 3 3 3

el.bs. 3 3 3 3

drm. 6 3 3 3

181

sng. 8 to po_r den_ _ - tro_ _ . Es - toy muer - to...

dist.guit. P.M. P.M.

od.guit. let ring

dist.guit. P.M. P.M.

el.bs.

drm.

183

sng. 8 ...es - toy muer - to... So - lo que -

dist.guit. P.M. P.M.

od.guit. let ring

dist.guit. P.M. P.M.

el.bs.

drm.

185

sng. 8 da mi_ _ cue_r-po_ _ . Es-toy muer - to... ...es-toy muer - to...

dist.guit.

od.guit. let ring -----

dist.guit. P.M. -----

el.bs.

drm.

188

sng. 8 Es - te_es mi_úl -

dist.guit.

od.guit. let ring -----

dist.guit. P.M. -----

el.bs.

drm.

189

sng. 8 ti - mo_a _ - lie _ n - to _ . Es - toy muer - to...

dist.guit.

od.guit. let ring

dist.guit. P.M.

el.bs.

drm.

191

sng. 8 ...es - toy muer - to... Per -

dist.guit.

od.guit. let ring

dist.guit. P.M.

el.bs.

drm.

Solo II

193

sng. do - na_ _ - me_ _ ma - má_

dist.guit.

od.guit. let ring

dist.guit. 3 3 P.M.

el.bs.

drm.

196

sng.

dist.guit.

od.guit. let ring

dist.guit. P.M.

el.bs.

drm.

197

sng.

dist.guit.

od.guit.

let ring

dist.guit.

P.M.

P.M.

el.bs.

drm.

199

sng.

dist.guit.

od.guit.

dist.guit.

el.bs.

drm.

Per -

1/2

1/2

1/2

let ring

P.M.

P.M.

201

sng.

do - na _ - me _ ma - má _

dist.guit.

od.guit.

let ring

dist.guit.

P.M.

el.bs.

drm.

204

sng.

dist.guit.

od.guit.

let ring

dist.guit.

P.M.

el.bs.

drm.

205

sng.

8

dist.guit.

od.guit.

let ring

dist.guit.

P.M.

P.M.

el.bs.

drm.

207

sng.

8

dist.guit.

od.guit.

let ring

dist.guit.

P.M.

P.M.

el.bs.

drm.

209 $\text{♩} = 150$

dist.guit.

od.guit.

let ring -----

dist.guit.

el.bs.

drm.

- Conclusión

213 **rall.** $\text{♩} = 150$

Perdóname, mamá... ...porque sé que diste todo por darme un futuro que vivir...

sng.

dist.guit.

od.guit.

let ring -----

dist.guit.

el.bs.

drm.

(rall.) -----

217 ...pero ya nada me logra motivar. Y lamento mucho cada día no haber sido más fuerte de voluntad...

sng.

dist.guit.

od.guit.

let ring -----

el.bs.

drm.

(rall.) -----

221 ...para superar este dolor... ...donde atrapado me encuentro... ...repitiendo sin descanso la copia...

sng.

od.guit.

let ring -----

el.bs.

drm.

(rall.) -----

225 ...de la copia... ...de la copia... ...de la copia... ...de la copia...

sng.

od.guit.

let ring -----

el.bs.

drm.

229 (rall.) ---del día... ---anterior---

sng.

od.guit.

el.bs.

drm.

let ring

let ring

233 (rall.) --- ♩ = 1

od.guit.

el.bs.

let ring

3. Vencer

Trabajo Final de Graduación
Modalidad - Evento Especializado

Presentando: Distimia - Una Historia de Amargura

Autor de la letra: Jordan Solano Salazar

Autor de la música: Jordan Solano Salazar & Isaac Vargas Azofeifa

Introducción - I

♩ = 105

Megan(Psicologa)

Jordan (Martín)

Isaac - Distorsión

Johan

Jordan

Yamil

Synt - Cuerdas

Piano

Daniel

3

Isaac Dist.

Joh

Dan

4

Isaac Dist.

Joh

Yamil

Dan

5

Isaac Dist. *P.M.*

Joh *P.M.*

Yamil

Dan

7

Isaac Dist. *P.M.* *mp*

Joh *P.M.* *mp*

Yamil

Dan *mp*

Introducción - II

9

Isaac Dist. *mf*

Joh *mf*

Yamil

Dan

11

Isaac Dist. *mf*

Joh

Yamil

Dan

13

Isaac Dist.

Joh

Jord. *mf*

Yamil

Dan

15

Isaac Dist.

Joh

Jord.

Yamil

Dan

A - Verso

17 **Puente - I**

Meg

Isaac Dist.

Joh

Yamil

Dan

full

Ah-o - ra - com -

P.M. ----- 4

P.M. ----- 4

20

Meg

Joh

Yamil

Dan

pren do mej - or eldo - lor que te tra - jo a es - te lu - gar

23

Meg

Isaac Dist.

Joh

Yamil

Dan

y de - bo de - cir quehas si - do - va - li - en - te mu - cha

B - Precoro

26

Meg

gen - te lo - gra lle - gar En - la in fan - cia - no nos en se ñan - a - va - li - dar

Isaac Dist.

Joh

Yamil

Dan

29

Meg

nu - es - tras - emo - ci - o - nes.

Isaac Dist.

Joh

Yamil

Dan

31

Meg

Pu - edo ver que fuis - te una una - vic - ti

Isaac Dist.

Joh

Yamil

Dan

33

Meg

ma — de e - so y mas —

Isaac Dist.

P.M. -----

Joh

P.M. -----

Yamil

Dan

35

Meg

Pe - ro no te - mas, yo pu - edoa - ayu

Isaac Dist.

Joh

Yamil

Dan

37 **Puente - II**

Meg

dar.

Isaac Dist.

mp *mf* *mp* *mf*

P.M. ----- P.M. P.M. P.M. ----- P.M. P.M. ----- P.M.

Joh

Jord.

P.M. -----

Yamil

Dan

39

Isaac Dist. *mp* P.M. ----- *mf* *mp* P.M. ----- *mf*

Jord. P.M. ----- *mp* ----- *mf*

Yamil

Dan

C - Coro

41

Meg Mu - cha - cho lo que vi - vis - te na - da de eso

Isaac Dist.

Joh

Yamil

Dan

44

Meg fue tu cul - pa Ven - cer el due - lo

Isaac Dist.

Joh

Yamil

Dan

47

Meg

Tu tam - bién lo po - drás lo -

Isaac Dist.

Joh

Yamil

Dan

Introducción - II

49

Meg

grar.

Isaac Dist.

Joh

Jord.

Yamil

Dan

51

Isaac Dist.

Joh

Jord.

Yamil

Dan

53

Isaac Dist.

Joh

Jord.

Yamil

Dan

55

Modulación a Cm

Isaac Dist.

Joh

Jord.

Yamil

Dan

57

Intermedio

♩ = 65

Mar

Isaac Dist.

Joh

Jord.

Yamil

Synt Str.

Pno.

Dan

¿Lo-grar qué? ser al-gui-en la vi-

Clean

mf

mf

61

Mar

da_ es-o ya lo in - tente me pre-pa-ré pa-ra un fu - tu-ro que ja-más lle - gó. La cru-el-dad de es-te mun-

Joh

f *mf*

Yamil

gliss.

Synt Str.

Pno.

Dan

65

Mar

do con mis sue-ños a - rra só. y yo - a-go-ni - cé a-plas-

Isaac Dist.

Joh

Yamil

Synt Str.

Pno.

mf
let ring

Dan

69

Mar ta - do en las pá - gi - nas de la vi - da. sin pro - po - si - to guar da - do so - lo pa - ra des -

Isaac Dist. *gliss.* *gliss.* *gliss.*

Joh

Yamil

Synt Str.

Pno.

Dan

72

Mar pu - és ser ha - ya - do ya de - for -

Isaac Dist. *gliss.*

Joh

Yamil *gliss.*

Synt Str.

Pno.

Dan

74

Mar ma - do full en el mis - mi - si - mo - te -

Isaac Dist. *full*

Joh

Yamil

Synt Str.

Pno.

Dan

75

Mar
mor. ni ale - gri - a i - ra o tris - te - za so-lo-que-dóol vi-do en

Isaac Dist.
P P P P P full full full

Joh

Yamil

Synt Str.

Pno.

Dan

78

Mar
mi li - en - zo mancha - do de do - lor una den - sa abs - trac -

Isaac Dist.

Joh

Yamil

Synt Str.

Pno.

Dan

80 $\text{♩} = 105$

Mar
ción sin el po - der-de-ci dir a don-de de-bia - hu -

Isaac Dist.

Joh

Yamil

Synt Str.

Pno.

Dan

84 **Solo**

Mar
ir

Joh

Yamil

Dan

85

Mar
nun ca pu-de-ci - di -

Joh

Yamil

Dan

88

Mar
cir

Joh

Yamil

Dan

B - Precoro

91

Meg

Mar

Isaac Dist.

Joh

Yamil

Dan

un pa - so ala vez

so - lo - me - qui - ero - mo - rir

P P P P H

[Recorrido]

93

Meg

hay tra - ba - jo queha ce - er te

Isaac Dist.

P.M. P.M. P.M. P.M. P.M.

Joh

P.M. P.M. P.M. P.M. P.M.

Yamil

Dan

95

Meg

de - bes com - pro - me - ter da - te una - opor - tu -

Isaac Dist.

P.M. ----- 4 P.M. ----- 4

Joh

P.M. ----- 4 P.M. ----- 4

Yamil

Dan

The image shows a musical score for a five-part setting of 'The Lord's Prayer'. The parts are for Meg, Isaac Dist., Joh, Yamil, and Dan. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are 'de - bes com - pro - me - ter da - te una - opor - tu -'. The notation includes vocal lines with lyrics, a double bass line, and a percussion line with various rhythmic symbols like 'x' and '>'. There are two 'P.M.' (Percussion Mark) markings with dashed lines and the number 4, indicating specific rhythmic patterns for the percussion parts. The score is divided into two measures by a double bar line.

Puente - III

97

Meg ni - dad - es tá bien cae - er

Isaac Dist.

Joh

Jord.

Yamil

Dan

mp *mf*

P.M. P.M. P.M. P.M.

3 3 3 3

99

Meg es nor - malal cre -

Isaac Dist.

Joh

Jord.

Yamil

Dan

mp *mf* *mp* *mf*

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

- Coro

C

101

Meg cer Las co - sas no tie - enen

Isaac Dist.

Joh

Jord.

Yamil

Dan

mp *mf*

P.M. P.M.

104

Meg

por qué te - ner res - pues - ta Mu - cha - cho

Isaac Dist.

Joh

Yamil

Dan

107

Meg

lo - que - vi - vis - te na - da dee so

Isaac Dist.

Joh

Yamil

Dan

109

Meg

fue tu cul - pa Los due - los se ven - cen

Isaac Dist.

Joh

Yamil

Dan

112

Meg

un día a

Isaac Dist.

Joh

Yamil

Dan

113

Meg

a la - vez Y sé e que jun - tos

Isaac Dist.

Joh

Yamil

Dan

116

Conclusión

Meg

tu tam - bién lo po - drás lo - grar.

Isaac Dist.

Joh

Yamil

Dan

119

Isaac Dist. 

Joh 

Jord. 

Yamil 

Dan 

120

Meg 

Isaac Dist. 

Joh 

Jord. 

Yamil 

Dan 

122

Meg 

Isaac Dist. 

Joh 

Jord. 

Yamil 

Dan 

124

Isaac Dist. $\text{♩} = 100$ $\text{♩} = 90$ $\text{♩} = 80$ $\text{♩} = 75$ **rall.** $\text{♩} = 70$ $\text{♩} = 40$ $\text{♩} = 20$

Joh

Jord.

Yamil *mf*

Dan *Crescendo en platillos*

4. Hombre Pequeño

Trabajo Final de Graduación

Modalidad - Evento Especializado

Presentando: Distimia - Una Historia de Amargura

Autor de la letra: Jordan Solano Salazar

Autor de la música: Jordan Solano Salazar & Isaac Vargas Azofeifa

♩ = 165

A - Introducción

Score for "4. Hombre Pequeño" (Trabajo Final de Graduación, Modalidad - Evento Especializado). The score is for the introduction section, marked with a tempo of 165 beats per minute and a key signature of four flats (B-flat major/D-flat minor). The time signature is 4/4.

The score is arranged for the following instruments:

- Tammy (Felicía)
- Jordan (Martin)
- Johan (Guitar Lider)
- Isaac (Guitar ritmica)
- Yamil (Bajo)
- Allison Arp
- Allison Strings
- Daniel (Bateria)
- Is
- Yam
- Alli arp
- Dan

The score is divided into three systems, each starting with a measure number (3, 5, and 7). The notation includes various musical symbols such as notes, rests, and dynamic markings (mf, f). The percussion part (Daniel) includes specific notation for drums and cymbals.

The musical score for "The Wind" by John Williams is presented in three systems. Each system contains five staves: Joh (Violin), Is (Violin), Yam (Cello), Alli arp (Arpeggiated Harp), and Dan (Piano). The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a tempo marking of *mf* (mezzo-forte) and a dynamic marking of *P* (piano). The first system (measures 8-10) features a melodic line in the Joh staff, a rhythmic pattern in the Is staff, a steady eighth-note accompaniment in the Yam staff, a similar eighth-note pattern in the Alli arp staff, and a complex piano accompaniment in the Dan staff. The second system (measures 11-13) continues the melodic and rhythmic themes, with the Joh staff featuring a series of eighth-note patterns. The third system (measures 14-16) concludes the excerpt, with the Joh staff featuring a melodic line and the Dan staff featuring a complex piano accompaniment. The score is written for a full orchestra, with the piano part being particularly prominent.

Puente - I

16

Joh

Is

Yam

Alli arp

Dan

18

Joh

Is

Yam

Alli arp

Dan

21

Joh

Is

Yam

Dan

1 1/2

P.M. - + P.M. - - - - - + P.M. - - - - - + P.M. - - - - - + P.M. - -

6

6

P.M. + P.M. - - + P.M. P.M. P.M. - - + P.M. - - + P.M. - - - - + P.M. - - + P.M. P.M.

P.M. - - + P.M. - - + P.M. - - - - + P.M. - - + P.M. P.M. P.M. - - + P.M. - - + P.M.

6

B - Verso

24

Tam

Joh

Is

Yam

Alli str

Dan

De - sea - ri - no sa - ber la ra - zo -

let ring -

mf

28

Tam

Joh

Is

Yam

Alli str

Dan

nes Pe - ro - re - dun - dar No nos ayu - da - rá

let ring -

32

Tam

Joh

Is

Yam

Alli str

Dan

Clean *f* Es - ta - mos so - me - ti - dos por - la - cau - sa - li -

let ring -

let ring -

36

Tam
dad. En una co - rrien - te

Joh
let ring -

Is
let ring -

Yam

Alli str

Dan

39

Tam
de do - pa - mi - na Mi - en - tras es - quivo

Joh
let ring -

Is
let ring -

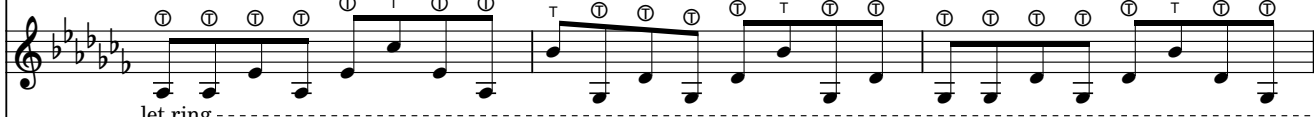
Yam

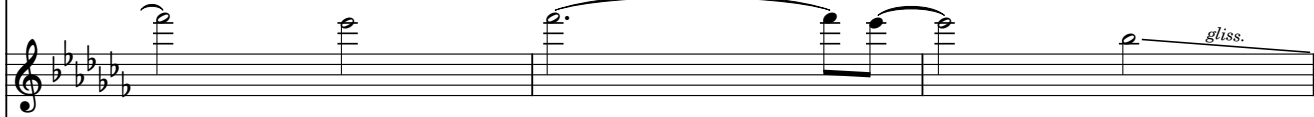
Alli str

Dan

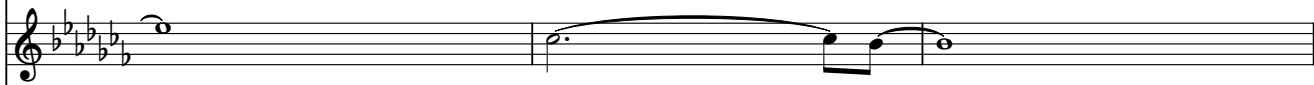
42

Tam  del re-cuer - do La ven-tis - ca po - de - ro - sa

Joh  let ring -

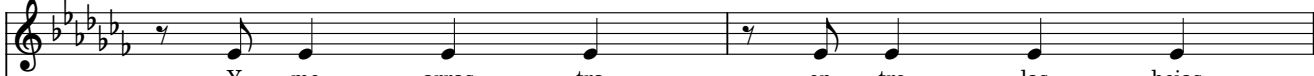
Is  gliss.

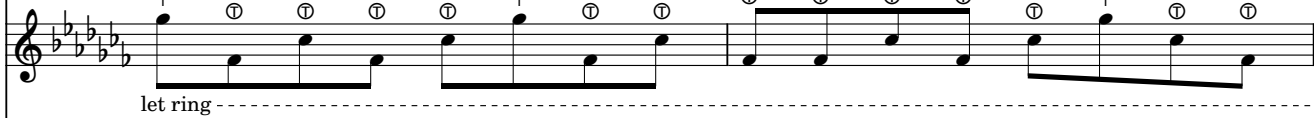
Yam 

Alli str 

Dan 

45

Tam  Y me arras - tra en - tre las hojas

Joh  let ring -

Is 

Yam 

Alli str 

Dan 

47

Tam In - ten - tán - do - teal - can - zar

Joh let ring

Is *f*

Yam

Alli str

Dan

C - Precoro

49

Tam Ya no pue - do to - car tu ma - no co - mo an tes

Joh Overdrive

Is P.M. 3

Yam

Alli str

Dan

53

Tam

y cu - an - do lo ha - go al fin el cor - ti - sol me vuel - ve a

Joh

Is

Yam

Alli str

Dan

56

Tam

a - rre - ba tar te

Joh

Is

Yam

Alli str

Dan

57

Tam y em - pie - za el ri - tual Tece - ga el de -

Joh

Is

Yam

Alli str

Dan

60

Tam ses - pe - ro ex tra - ño po - der ju - gar

Joh

Is

Yam

Alli str

Dan

63

Tam

mo - rim - mos ca - si en los re - cuer - dos

Joh

Is

Yam

Alli str

Dan

65 **Intermedio - I**

Jord

A - ún guar - do e sos - re cuer - dos - de ni

Joh

Is

Yam

Alli str

Dan

68

8

Jord *ñez Lu-chan-do jun - tos al tar His - to - rias*

Joh

Is P.M. † P.M. ----† P.M. P.M. P.M. ----† P.M. ----† P.M. ----† P.M. ----† P.M. P.M.

Yam

Alli str

Dan

71

8

Jord *sin fin ven - cien - do al mal*

Joh *mf*

Is P.M. -----† P.M. -----† P.M. -----† P.M. -----† P.M. † P.M. †

Yam

Alli str

Dan

73

Jord

O por po - tre - ros al sa - lir a ex - plo -

Joh

f *mf* *f*

Is

P.M. ----+ P.M. ----+ P.M. -----+ P.M. ----+ P.M. P.M. P.M. ----+ P.M. ----+ P.M. .

Yam

Alli str

Dan

76

Jord

rar Me en - ve - ne - na el a - yer

Joh

mf P.M. ----+ P.M. ----+ P.M. -----+ P.M. ----+ P.M. P.M. P.M.

Is

P.M. + P.M. ----+ P.M. P.M. P.M. ----+ P.M. ----+ P.M. -----+ P.M. ----+ P.M. P.M.

Yam

Alli str

Dan

79

Jord

Que ra - yos ha - go a - quí

Joh

Is

Yam

Alli str

Dan

P.M. -----

P.M. -----

P.M. -----

P.M. -----

mf *f*

3

81

A - Coro

Tam

El dol - lor Me arran -

Jord

El do - lor Me arran -

Joh

Is

Yam

Alli arp

Dan

P.M. ----

P.M. ----

P.M. ----

P.M. ----

P.M. P.M.

P.M. ----

P.M. ----

P.M. .

[illegible]

87

Tam de tu se - er

Jord de tu se - er

Joh

Is P.M. P.M. P.M. P.M. P.M. P.M.

Yam

Alli arp

Dan

89

Tam

Pe - que - ño su - frien -

Jord

Pe - que - ño su - frien -

Joh

Is

P.M. ---- P.M. ---- P.M. ---- P.M. ---- P.M. P.M. P.M. ---- P.M. ---- P.M.

Yam

Alli arp

Dan

92

Tam

do sin sa - ber

Jord

do sin sa - ber

Joh

Is

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Yam

Alli arp

Dan

95

Tam que ha - - ce - er

Jord que ha - - ce - er.

Joh

Is

Yam

Alli arp

Dan

97

Solo

Tam el do - lo - or

Jord el do - lo - or

Yam

Alli arp

Alli str

Dan

100

Yam

Alli str

Dan

103

f

Yam

Alli str

Dan

105

Yam

Alli str

Dan

108

mf

Yam

Alli str

Dan

111

f

Modulación a Em

Yam

Alli str

Dan

114

Yam

Alli str

Dan

Intermedio - II

117

Tam *No te rin - das*
 Jord *siento queno*
 Joh
 Is *P.M. ---+ P.M. ---+ P.M. -----+ P.M. ---+ P.M. P.M. P.M. P.M. ---+ P.M. ---+ P.M. .*
 Yam
 Alli str *f*
 Dan

120

Tam *Diste elpri mer paso*
 Jord *pue - do Me*
 Joh
 Is *P.M. + P.M. ---+ P.M. P.M. P.M. ---+ P.M. ---+ P.M. -----+ P.M. ---+ P.M. P.M.*
 Yam *mf*
 Alli str
 Dan

[illegible]

126

Tam

Jord

Joh

Is

Yam

Alli str

Dan

cul - pa Sal

¿Y qué con e - so?

129

Tam

Jord

Joh

Is

Yam

Alli str

Dan

dre - mos de es - to No te

132

Tam

Jord

Joh

Is

Yam

Alli str

Dan

cre - o No cre - o lo - grar - lo

mf

6

135

Tam *La cul - pa tecal*
 Jord *no qui - e - ero es - to no*
 Joh *no qui - e - ero es - to no*
 Is *P.M. P.M. P.M. P.M. P.M. P.M.*
 Yam *f*
 Alli str
 Dan

C - Precoro

137

Tam *Y em - pieza el*
 Jord *qui - ero se - guir - más*
 Joh *qui - ero se - guir - más*
 Is *P.M. P.M. P.M. P.M. f*
 Yam *f*
 Alli str *mf*
 Dan

140

Tam

ri - tual con un a - tra - cón en - tre ba - las y

Joh

Is

Yam

Alli str

Dan

144

Tam

e ne - mi gos vir - tua - les por mon - tón

Joh

Is

Yam

Alli str

Dan

148

Tam
yal la - ce-rar tu pi - el al a - no - che - cer

Joh

Is
P.M. 3

Yam
3

Alli str
8

Dan
3

152

Tam
enl una ava-lan-cha de cuer - pos y ge - mi - dos por do -

Joh

Is
P.M. 3

Yam
3

Alli str
8

Dan
3 6 6 3 3 3 3 6

155

Tam
quier La cul - pa tecal - ci - na

Joh

Is

Yam

Alli str

Dan

158

Tam
mien - tras inten - taslle - gar ha - ta mi

Joh

Is

Yam

Alli str

Dan

A - Coro

161

A - Coro

Tam
teha - ces da - ñoa ti - i El dol -

Jord

Joh
P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4 El do -

Is
P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---4 P.M. ---

Yam

Alli arp

Alli str

Dan

164

Tam

Jord

Joh

Is

Yam

Ali arp

Dan

lor Me arran có

167

Tam

dea po co

Jord

8 dea po co

Joh

Is

P.M. P.M. P.M. P.M. P.M. P.M.

Yam

Alli arp

Dan

169

Tam

Jord

Joh

Is

Yam

Alli arp

Dan

de tu se - er Pe - que -

172

Tam
 Jord
 Joh
 Is
 Yam
 Alli arp
 Dan

175

Tam
 Jord
 Joh
 Is
 Yam
 Alli arp
 Dan

177

Tam que ha - ce - er El dol -
 Jord que ha - ce - er. El dol -
 Joh
 Is P.M. ---- P.M. ---- P.M. ----- P.M. ---- P.M. P.M. P.M. ---- P.M. ---- P.M. ·
 Yam
 Alli arp
 Dan

180

Tam lor nos ma - tó
 Jord lor nos ma - tó
 Joh
 Is P.M. + P.M. ---- P.M. P.M. P.M. ---- P.M. ---- P.M. ----- P.M. ---- P.M. P.M.
 Yam
 Alli arp
 Dan

183

Tam

Jord

Joh

Is

Yam

Ali arp

Dan

The musical score is for a piece titled 'Escla vos del ex'. It features seven staves, each representing a different instrument or voice part. The key signature is one sharp (F#), and the time signature is 8/8. The vocal parts (Tam, Jord, Joh) have lyrics: 'Es - cla - vos del ex -'. The instrumental parts include Is (P.M. ---+), Yam (bass line), Ali arp (arpeggiated line), and Dan (drum line with various symbols like x, *, and circled x).

186

The musical score is for a 7-part ensemble. The parts are:

- Tam**: Vocal line with lyrics "ce - so" and "Ahora so - -".
- Jord**: Vocal line with lyrics "ce - so" and "Ahora sol - -".
- Joh**: Rhythmic line with eighth notes and sixteenth notes, marked with "P" and "T" symbols.
- Is**: Rhythmic line with eighth notes and sixteenth notes, marked with "P.M." and "P.M." symbols.
- Yam**: Rhythmic line with eighth notes and sixteenth notes.
- Alli arp**: Arpeggiated line with eighth notes and sixteenth notes.
- Dan**: Rhythmic line with eighth notes and sixteenth notes, marked with "6" and "X" symbols.

The score is divided into two systems, with the first system ending at measure 186.

188

Tam

Jord

Joh

Is

Yam

Alli arp

Dan

lo tesé encon - trar

P.M. 4 P.M. ---4 P.M. P.M. P.M. ---4 P.M. ---4 P.M. -----4 P.M. ---4 P.M. P.M.

191 Puente - II

Tam en la adic - ción de - eva - dir

Jord en la adic - ción de - eva - dir

Joh

Is P.M. --- P.M. --- P.M. --- P.M. --- P.M. P.M.

Yam

Alli arp

Dan

194

Tam *la* *rea*
 Jord *la* *rea*
 Is
 Yam
 Alli arp
 Dan

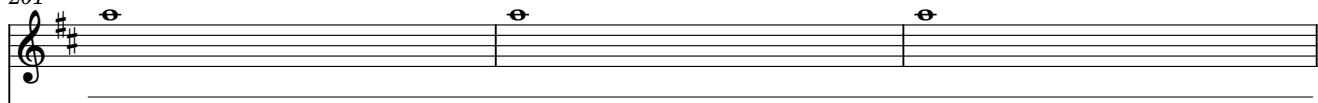
196

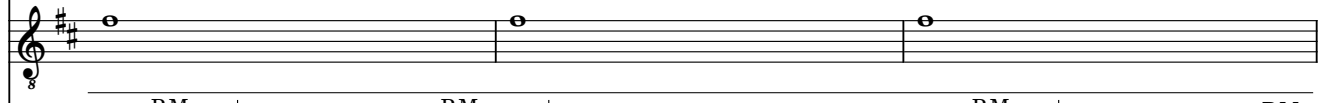
Tam *li* *dad*
 Jord *li* *dad*
 Is P.M. ----+ P.M. ----+ P.M. ----+ P.M. ----+ P.M. P.M.
 Yam
 Alli arp
 Dan

199

Tam
 Jord
 Is P.M. ----+ P.M. ----+ P.M. ----+ P.M. ----+ P.M. + P.M. +
 Yam
 Alli arp
 Dan

201

Tam 

 Jord 

 Is 

 Yam 

 Alli arp 

 Dan 

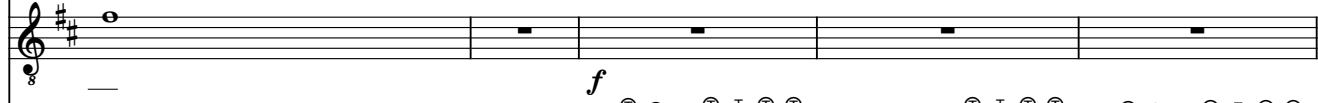
- Conclusión

B

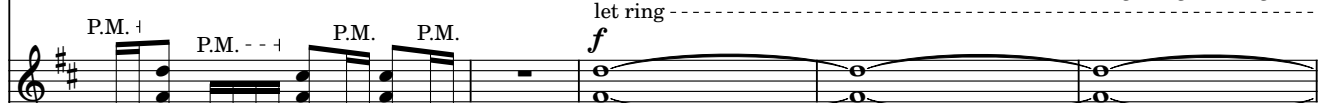
204

♩ = 150

Tam 

 Jord 

 Joh 

 Is 

 Yam 

 Alli arp 

 Alli str 

 Dan 

209

Joh

let ring

Is

Yam

Alli str

Dan

213

Tam

per - do - na - me _____ por ha - ber - te fa - lla - do

Joh

let ring

Is

Yam

Alli str

Dan

217 rall. - - - - -
♩ = 150

Tam
a - s Ex - tra - - - - - ño ver - te son - reír

Joh
let ring

Is

Yam
mf *f* *mf* *f*

Alli str

Dan

221 (rall.) ♩ = 100

Joh
let ring

Is

Yam
mf *f*

Alli str

Dan

5. Elefante de Circo

Trabajo Final de Graduación

Modalidad - Evento Especializado

Presentando: Distimia - Una Historia de Amargura

Autor de la letra: Jordan Solano Salazar

Autor de la música: Jordan Solano Salazar & Isaac Vargas Azofeifa

♩ = 200 I Movimiento - Avulsión Introducción

Mezzosoprano Gutural

Tenor Gutural

Trumpeta

Isaac

Johan

Yamil

Jordan

Piano

Daniel

4

dist.guit.

dist.guit.

el.bs.

Dani.

7

dist.guit. P.M.----- P P.M.----- P P.M.----- P P.M.----- P P.M.-----

dist.guit. P.M.----- P P.M.----- P P.M.----- P P.M.----- P P.M.-----

el.bs.

Dani.

10

dist.guit. P.M.----- P P.M.----- P P.M.----- P P.M.----- P P.M.----- P

dist.guit. P.M.----- P P.M.----- P P.M.----- P P.M.----- P P.M.----- P

el.bs.

Dani.

13

dist.guit. P.M.----- P P.M.----- P P.M.----- P P.M.----- P $\text{♩} = 210$ P.M.-----

dist.guit. P.M.----- P P.M.----- P P.M.----- P P.M.----- P P.M.-----

el.bs.

Dani.

Verso - I
 $\text{♩} = 230$
mf

16

sng. E-ran no - ches in - fi - ni - ta_s, de ple - ga - rias

dist.guit. P.M.-----

dist.guit. P.M.-----

el.bs.

Dani.

20

sng. an - gus - tio - sa_ _s. So-por-tan - do_el de - sam - pa - ro, don-de-se_as - fi -

dist.guit.

dist.guit.

el.bs.

Dani.

24

sng. xió la fe. Vo-mi-tan - do o - ra - cio - ne_ _s, so-me-ti - do_al

dist.guit.

dist.guit.

el.bs.

Dani.

28

Puente - I

sng. de - ses - pe - ro. Por to-do_el mal - tra - to de quién

dist.guit.

dist.guit.

el.bs.

Dani.

3

Verso - II

mf

33

sng. Pe-ro e - ra sor-do_el cie - lo, al ro-gar po - der sal - var - te.

sng. no-s_a-bu-só.

dist.guit.

dist.guit.

el.bs.

Dani.

38

sng. Im-po-ten - te mi mi - ra-da_en tu-s_o-jos al ser am - pu - ta - da De mis ex -

dist.guit.

dist.guit.

el.bs.

Dani.

43

sng. tre - mi - da - de_ _s, por el o - dio_en sus pa - la - bra_ _s. So-loque - da - ban mis gri - to_

dist.guit.

dist.guit.

el.bs.

Dani.

Transición al Solo

48 $\text{♩} = 210$ $\text{♩} = 200$

sng. $\text{—} \text{—}_s, \text{ ya no te pu - de res - ca -}$

dist.guit.

dist.guit.

el.bs.

Dani.

Solo

52

sng. $\text{ta}_\text{—} \text{—}_r.$

dist.guit. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

el.bs.

Dani.

57

dist.guit. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

el.bs.

Dani.

62

dist.guit. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

el.bs.

Dani.

67

dist.guit. P.M. - P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

el.bs.

Dani.

71

dist.guit. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

el.bs.

Dani.

75

dist.guit. P.M. - P.M. P.M. P.M. P.M. P.M. - P.M. - P.M. P.M.

el.bs.

Dani.

78

dist.guit. P.M. P.M. P.M. - P.M. - P.M. P.M. P.M. P.M. P.M. - P.M. -

el.bs.

Dani.

81

dist.guit. P.M. - P.M. P.M. P.M. P.M. P.M. - P.M. - P.M. P.M.

el.bs.

Dani.

Precoro

84

sng. Te vol - vis - te ca - lla - do_ _...

sng. ...la va - len -

dist.guit.

dist.guit.

el.bs.

Dani.

87

sng. Re - pri-mien - do tu ca-be_ _ - za_ _

sng. tía nos a - rran-có_ _

dist.guit. P.M. -----

dist.guit. P.M. -----

el.bs.

Dani.

90

sng. Mu - ti - la - da_a -

sng. ...la ra - bia nos am - pu - to_.

dist.guit. P.M. P.M. P.M.

dist.guit. P.M. P.M. P.M.

el.bs.

Dani.

93

sng. quí_a tu la - do. Per - dón por de - jar - te mo-ri_

dist.guit.

dist.guit.

el.bs.

Dani.

96

sng. _r. No te pu - de res - ca-ta_ _r. Pe - ro_aún nos

dist.guit. P.M. P.M. P.M. P.M. P.M.

dist.guit. P.M. P.M. P.M. P.M. P.M.

el.bs.

Dani.

Puente - II

99

sg. pue - des li - be - ra_

dist.guit. P.M. ----- 1/2

dist.guit. P.M. ----- full

el.bs.

Dani.

102

sg. _r.

dist.guit.

dist.guit.

el.bs.

Dani.

Coro
♩ = 95

106

sng. Gri - to_s ro_-to_s,

dist.guit.

dist.guit.

el.bs.

Dani.

110

sng. Muer-te_al ta_c-to_ ,

sng. la-men_-to_s Cru-da_es-ta_-si_s, y_el pa_-vo_r.

dist.guit.

dist.guit.

el.bs.

Dani.

114

sng. en tu_o - i _-do_ _ De la_i - no__ - ce_n-cia_ _, po - r_un de_s - cui_ _-do_ _.

sng.

dist.guit.

dist.guit.

el.bs.

Dani.

No *gliss.*

117

sng.

sng. Siem -

e - ra__ lla_n-to_ _, e - ra_un su_s-pi_-ro_ _Me ha-bían ma_r-ca_-do_ _, es-te es mi__ fi_n.

dist.guit.

dist.guit.

el.bs.

Dani.

Transición al Intermedio

rall.

♩ = 95

121

sng. pre_in-te_n-ta_-ba_s ca - er do_r-mi_-do_ _ Mi pe - ni_ - te _-n-cia_ _

dist.guit.

dist.guit.

el.bs.

Dani.

Intermedio

♩ = 76

124 (rall.)

sng. te lo_im - pi - dió...

dist.guit. *gliss.* *gliss.*

dist.guit.

el.bs. *mf*

dist.guit.

Dani. 6 6 6

127

dist.guit.

dist.guit.

el.bs.

dist.guit.

Dani. 3 6

130

dist.guit. *gliss.*

dist.guit. *gliss.*

el.bs.

dist.guit.

Dani. 3 3 6

Respiración

♩ = 150

II Movimiento - Tortura

accel.

♩ = 140

133

dist.guit.

dist.guit.

el.bs.

dist.guit.

Dani.

p

140(accel.)

Dani.

144

♩ = 150 [A] - Verso I

sng.

dist.guit.

dist.guit.

el.bs.

Dani.

(accel.)

P.M. *mp*

P.M. *mp*

f

6 6

3 3

Pe-ro_es__ - cu_

147

sng.

dist.guit.

dist.guit.

el.bs.

Dani.

150 **[B] - Coro I**

sng.

dist.guit.

dist.guit.

el.bs.

Dani.

153

sng.

dist.guit.

dist.guit.

el.bs.

Dani.

156

sng.

cu - do_ _ Nun - ca_ _ ja - más un man_ _ - do - ble

dist.guit.

dist.guit.

el.bs.

Dani.

6 6 6 6 3 6 6

159 **Puente - I** **A - Verso II**

sng.

pa-ra_he-rir, pa-ra_he-rir, pa-ra_he-rir, pa-ra_he-rir.. So-lo_ de - be-mo_s sa-nar

dist.guit.

dist.guit.

el.bs.

Dani.

3 3 3 3 P.M. P.M.

163

sng.

De la_s pa - la - bra_s de o - dio Que la_ pa -

dist.guit.

dist.guit.

el.bs.

Dani.

P.M. P.M.

B - Coro II

166

sng. re - ja de ma - má U - só pa - ra he - rir nos die - z a ño - s a -

dist.guit. P.M. -----

dist.guit. P.M. -----

el.bs.

Dani. 6

169

sng. tras Y que a - ún se - pue - den es - cu - char Cuál pa - ra -

dist.guit.

dist.guit.

el.bs.

Dani. 6 6

172

Puente - II (al III Movimiento)

sng. si - to - que nos vie - ne a... Tor-tu-rar, tor-tu-rar, tor-tu-rar, tor-tu-rar,

dist.guit.

dist.guit.

el.bs.

Dani. 6 6 3 6 6 3 3 3 3 3 3

176

sng.

tor - tu - rar, tor - tu - rar, tor - tu - rar, tor - tu - rar, tor - tu - rar, tor - tu - rar,

dist.guit.

dist.guit.

el.bs.

Dani.

179

sng.

tor - tu - rar, tor - tu - rar, tor - tu - rar, tor - tu - rar,

dist.guit.

dist.guit.

el.bs.

Dani.

♩ = 80 III Movimiento - Fanfarria

181

sng. *tor - tu - rar, tor - tu - ra_ r...*

dist.guit.

dist.guit.

el.bs.

pno. *mf* *let ring*

Dani. *6* *6*

185

tpt. *Solo mf*

pno. *let ring*

192

tpt.

pno. *let ring*

Verso - I

198

sng. En lo pro-fun_ _do_ _ de los re-cue_ _r-do_ _s re -

tpt.

pno. let ring

let ring

Declamación

203

sng. sue-nan_ _ es-con-di - dos en-tre_el si-len__ cio_ _

sng. ¡Ya! ¡Cállese! Que hijueputa lloradera...¡Man

tpt.

el.bs.

pno. let ring

let ring

mf

207

sng. Parece una chiquita. Se va a convertir en un completo inútil como el papá

tpt.

el.bs.

pno. let ring

let ring

211 y el hermano, un bueno para nada es lo que es este chiquito, ¡un completo vago!

sng.

tpt.

el.bs.

pno.

let ring

let ring

215 ¡Ya! ¡Cállese! ¡No sea necio! Este hijueputa es un completo come mierda, Patricia. Siempre nos deja en ridículo.

sng.

tpt.

el.bs.

pno.

let ring

let ring

219 Verso - II

sng.

sng.

tpt.

el.bs.

pno.

let ring

let ring

Y_aún-que de-

Encárguese de ese mal parido o se va de la casa, ¿Me escuchó?! ¡Y ya! ¡Cállese...cállese...cállese!

223

sng. *ci - das mi-ra_r - me po - r_úl - ti - ma ve__ _z,* *y la con-de_*

tpt.

el.bs.

pno. *let ring*

let ring

227 **Conclusión**

sng. *_ - na desus pa-la-bra_ _s me_en-cie - rre has-ta_el fi-na_ _l... ...de mis gri_ _ - to_*

pno. *let ring*

let ring

232 **rall.** $\text{♩} = 80$

sng. *_s... ...el des-ga_ _ - rro_ _... ...no te de - ja-ra_ol-vi-da_r que no fue*

pno. *let ring*

let ring

f

mp

237 **(rall.)** $\text{♩} = 45$

sng. *tu cul - pa...*

pno. *let ring*

let ring

p

	I ₀	I ₅	I ₁₀	I ₄	I ₉	I ₁	I ₆	I ₃	I ₇	I ₂	I ₈	I ₁₁	
P ₀	F#	B	E	A#	D#	G	C	A	C#	G#	D	F	R ₀
P ₇	C#	F#	B	F	A#	D	G	E	G#	D#	A	C	R ₇
P ₂	G#	C#	F#	C	F	A	D	B	D#	A#	E	G	R ₂
P ₈	D	G	C	F#	B	D#	G#	F	A	E	A#	C#	R ₈
P ₃	A	D	G	C#	F#	A#	D#	C	E	B	F	G#	R ₃
P ₁₁	F	A#	D#	A	D	F#	B	G#	C	G	C#	E	R ₁₁
P ₆	C	F	A#	E	A	C#	F#	D#	G	D	G#	B	R ₆
P ₉	D#	G#	C#	G	C	E	A	F#	A#	F	B	D	R ₉
P ₅	B	E	A	D#	G#	C	F	D	F#	C#	G	A#	R ₅
P ₁₀	E	A	D	G#	C#	F	A#	G	B	F#	C	D#	R ₁₀
P ₄	A#	D#	G#	D	G	B	E	C#	F	C	F#	A	R ₄
P ₁	G	C	F	B	E	G#	C#	A#	D	A	D#	F#	R ₁
	RI ₀	RI ₅	RI ₁₀	RI ₄	RI ₉	RI ₁	RI ₆	RI ₃	RI ₇	RI ₂	RI ₈	RI ₁₁	

6. Miedo al Amanecer

Trabajo Final de Graduación

Modalidad - Evento Especializado

Presentando: Distimia - Una Historia de Amargura

Autor de la letra: Jordan Solano Salazar

Autor de la música: Jordan Solano Salazar & Isaac Vargas Azofeifa

$\text{♩} = 115$ **Introducción - I**

Jordan (Martín)

Isaac (Guitar lider)

Johan (Guitar Ritmica)

Yamil (Bajo)

Daniel (Bateria)

mf

ff

3

Is

Joh

Yam

Dan

5

Is

Joh

Yam

Dan

7

Is

Joh

Yam

Dan

9

$\text{♩} = 105$

$\text{♩} = 115$

3₃ 3₃

3

H P H P H P H P H P H P

3 3

11

Is

Joh

Yam

Dan

HPHPHPHPHPHPHPHP

13

Is

Joh

Yam

Dan

full

Solo - I

15

Is

Joh

Yam

Dan

full

full

17

Is

Joh

Yam

Dan

HP

HP

20

Is

Joh

Yam

Dan

Puente - I

fff

mf

23 **Pre Verso**

Jor *mf* Un mun - do sin sa - li_

Is

Joh

Yam

Dan

25

Jor _ - da Lle - no de_hom-bre_s de fe_ - - Con - de - na - do_a es - ta vi_

Is

Joh

Yam

Dan

27

Jor _ - da Y_a_u-na gue - rra sin cuar - tel A - quí mis pe - sa - di_

Is

Joh

Yam

Dan

29

Jor _ - llas No só - lo_a-ce-chan al a - no - che-ce_ - _r Se_han vuel - to tan re - a_

Is

Joh

Yam

Dan

A - Verso I

31

Jor *les* Que son pe - o - res al a - ma - ne - cer Ya es - toy

Is

Joh

Yam P.M.

Dan

33

Jor har - to de co - rrer En - tre es - com -

Is

Joh

Yam

Dan

35

Jor bros y la muer - te So - lo quie - ro des - per tar A - llá muy

Is

Joh

Yam

Dan

Introducción - II

39

Jor le - jos don - de pue - da ir a ju - ga _ r

Is

Joh

Yam

Dan

41

Is

Joh

Yam

Dan

rall. $\text{♩} = 115$

rall. $\text{♩} = 110$

rall. $\text{♩} = 95$

43

Jor

Is

Joh

Yam

Dan

B Coro I

Dé - ja - me - so - _r

3

45

Jor

Is

Joh

Yam

Dan

Que - do - de - s - _r - ta - _r en un lu - ga - _r Don - de las

47

Jor

Is

Joh

Yam

Dan

ex - plo - sio - nes sea_n can - cio - nes Que - ha - blan de - _ pa - _z Dón - de po -

49

Jor

Is

Joh

Yam

Dan

lí - ti - ca ni re - - - gio - - - nes con - tro - la - _n El fu -

51

Jor

Is

Joh

Yam

Dan

tu - ro de es - ta ma _l - di - ta hu _ - ma - ni - da _d

$\text{♩} = 115$

Puente - II

53

Is

Joh

Yam

Dan

55

Jor

Is

Joh

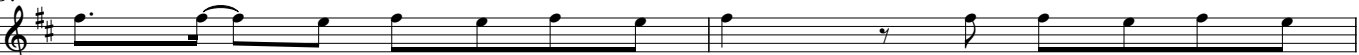
Yam

Dan

A - Verso II

Los gri - tos son de

57

Jor  mie - do_ _ por to - do el te - rror No son ni - ños ju -

Is 

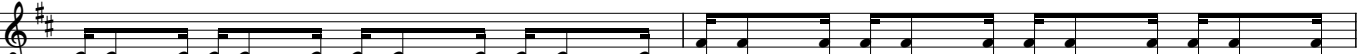
Joh 

Yam 

Dan 

59

Jor  gan - do_ _ Es - cu - cho_o - tra_ex - plo - sión Es - toy man - cha - do_en

Is 

Joh 

Yam 

Dan 

61

Jor  ro - jo_ _ Tam-bién las ma-nos de la fe_ _ La vi - lla del se - ñor re -

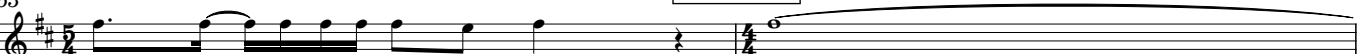
Is 

Joh 

Yam 

Dan 

63

Jor  bo - za_E_n-tre_es-tos ríos de sa_ _n - gre_

Is 

Joh 

Yam 

Dan 

Intermedio

65

Jor

Is

Joh

Yam

Dan

67

Is

Joh

Yam

Dan

69

Is

Joh

Yam

Dan

71

Pre Solo - II

Is

Joh

Yam

Dan

73

Is

Joh

Yam

Dan

75

Is

Joh

Yam

Dan

77

Is

Joh

Yam

Dan

79

Solo - II

Is

Joh

Yam

Dan

81

Is

Joh

Yam

Dan

83

Is

Joh

Yam

Dan

87 **rall.** $J = 80$ **B - Coro**

Jor

Is

Joh

Yam

Dan

Dé - ja - me - so - _r

ff

mf

89

Jor

Que _ _ do_ _ de_ _ s _ _ r _ _ ta_ _ r en un lu_ _ - ga_ _ _ r Don-de las

Is

Joh

Yam

Dan

91

Jor

ex - plo - sio - nes sea_n can - cio - nes Que_ha - blan de _ pa_ _ z Dón - de po -

Is

gliss.

Joh

Yam

Dan

A musical score for five parts: Jor, Is, Joh, Yam, and Dan. The key signature is one sharp (F#). The time signature is 8/8. The Jor part is a vocal line with lyrics. The Is part is a vocal line with a glissando. The Joh part is a piano accompaniment with chords. The Yam part is a piano accompaniment with eighth notes. The Dan part is a piano accompaniment with eighth notes and x marks.

93

Jor

lí - ti - ca ni re_ _ _ _ gio_ _ _ _ nes con - tro_ _ la_ _ _ _ n El fu -

Is

Joh

Yam

Dan

95 **accel.** $\text{♩} = 100$ A' - Verso III $\text{♩} = 115$

Jor ro de_es - ta ma_l - di - ta_hu__ma - ni - da_d Y_es que_a - ún ten - go ham -

Is

Joh

Yam

Dan

97

Jor  - bre_ No de - jo de llo - rar Ma - má_y pa - pá han muer -

Is 

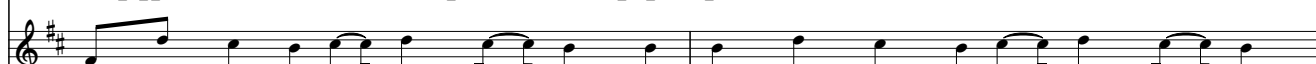
Joh 

Yam 

Dan 

99

Jor  - to_E_l do - lor me va_a ma - ta_ _ _r Mal - di - tos sean los hom -

Is 

Joh 

Yam 

Dan 

101

Jor  - bre_s Que ma-tan en nom-bre de di_ _os Mien-tras el mun - do_en - te - ro_ob - ser -

Is 

Joh 

Yam 

Dan 

103

Jor  - va_en com - ple - to si - len - cio_ _ **Conclusión**

Is 

Joh 

Yam 

Dan 

105

Jor 

Is 

Joh 

Yam 

Dan 

107

Is 

Joh 

Yam 

Dan 

109

Is

Joh

Yam

Dan

111

Is

Joh

Yam

Dan

113

Is

Joh

Yam

Dan

115

Is

Joh

Yam

Dan

117

Is

Joh

Yam

Dan

119

Is

Joh

Yam

Dan

121

Is

Joh

Yam

Dan

123

Is

Joh

Yam

Dan

125

Is

Joh

Yam

Dan

127

Puente - III

Is

Joh

Yam

Dan

129

Is

Joh

Yam

Dan

The musical score consists of four staves. The top staff (Is) and second staff (Joh) are in treble clef with a key signature of two sharps (D major). The third staff (Yam) is in bass clef with the same key signature. The bottom staff (Dan) is in alto clef with the same key signature. The Is and Joh parts have a melodic line with eighth and sixteenth notes, and a final measure with a fermata. The Yam part has a similar melodic line. The Dan part has a more complex rhythmic pattern with eighth and sixteenth notes, and a final measure with a triplet of eighth notes.

7. Melancolías

Trabajo Final de Graduación

Modalidad - Evento Especializado

Presentando: Distimia - Una Historia de Amargura

Autor de la letra: Jordan Solano Salazar

Autor de la música: Jordan Solano Salazar & Isaac Vargas Azofeifa

♩ = 140 Introducción

Megan (Psicologa)

Jordan (Martin)

Isaac (Guitar Lider)

Johan (Guitar Ritmica)

Yamil (Bajo)

Cuerdas

Pad

Daniel (Bateria)

The introduction is in 4/4 time with a tempo of 140 bpm. It features a key signature of three flats (B-flat, E-flat, A-flat). The bass line (Yamil) starts with a mezzo-forte (mf) dynamic and includes a triplet of eighth notes in the final measure. The drum line (Daniel) also starts with mf and features a triplet of eighth notes in the final measure. The guitar and string parts are currently silent.

5 [A] - Coro I
mf

Jord.

Is

Joh

Yam

pad.synth.

Dan

The first chorus begins at measure 5. The vocal line (Jord.) has lyrics: "Ro - ta si - en - to el al ma ro - ta pe - da - zos me ha - cen fal -". It includes glissando markings and a mezzo-forte (mf) dynamic. The guitar (Is) and bass (Yam) parts feature triplets and a half-note triplet. The drums (Dan) have a complex pattern with triplets and accents. The strings (Joh) and pad (pad.synth.) provide harmonic support with sustained chords and moving lines.

Jord. *gliss.*
ta mis gri-et-as se__ lle - na - ron de de - ses - pe ran za__

Is *full* *1/2*
3 3

Joh

Yam 3 *gliss.*

pad.synth.

Dan 3 3 3 3 6

13 *mf*
Meg *gliss.* ¿Ro - ta? Te son-ará a lo - cu - ra - Ese do - lor__ ad - vier__

Is *1/2* *full*
3 3 3 3

Joh

Yam 3

pad.synth.

Dan 3 3 3 3

17

Meg *gliss.* te _____ Que aun no po de mos sa - nar _____ tu a - mar - gu - ra _____ w/bar-----

Is *full*

Joh

Yam *mf*

pad.synth. *mf*

Dan

3 6 6

21 $\text{♩} = 70$ [B] - Solo I

Meg w/bar-----

Is

Joh *f* *mf* P.M. - P.M. P.M. - P.M. P.M. - P.M. P.M. P.M. - P.M. P.M. - P.M.

Yam

pad.synth. *mf*

pad.synth.

Dan

25 w/bar-----

Is

Joh P.M. - P.M. P.M. P.M. - P.M. P.M. - P.M. P.M. - P.M. P.M.

Yam

pad.synth.

pad.synth.

Dan 3

Verso I

28

Meg

Is

Joh

Yam

pad.synth.

pad.synth.

Dan

32

Meg

Is

Yam

pad.synth.

Dan

35

Meg

Is

Joh

Yam

pad.synth.

Dan

- Verso II

B'

38

Meg ca- lle sin_ sa- li- da_ Y es - toy se- gu- ra_ E- res más que ese_ te - mor_

Is *gliss.* *gliss.* *full* *1/2* *gliss.*

Joh P.M. - - - - - P.M. P.M. - - - - - P.M. P.M. - - - - - P.M. P.M. - - - - - P.M. P.M. - - - - - P.M.

Yam HP $\oplus$ H H

pad.synth.

Dan *mp* *p* *mf*

41

Meg Mar- tín_ no sol - lo es ex- ce- so in- ten- tan- do es- ca- par del do - lor_ Va- lo- ras la jus- ti - cia so - ci - al

Is *P* *1/2*

Joh P.M. - - - - - P.M. P.M. - - - - - P.M. P.M. - - - - - P.M. P.M. - - - - - P.M.

Yam HP $\oplus$ H H

pad.synth.

Dan

44

Meg _ ¿Te gus- ta el ca- fé con a - zu - car? ¡Qui- ero es- cu - char de_ tus sue- ños! ¿Cre- es que el mun do ten- ga_ due - ño?_

Is *1/2*

Joh H

Yam P.M. - - - - - P.M. P.M. - - - - - P.M.

pad.synth.

Dan

♩ = 140 A - Coro II

47

Meg

Jord.

Is

Joh

Yam

pad.synth.

Dan

Ro - ta me que-do el al - ma ro - ta cuan - do re - nun-cié al

52

Jord.

Is

Joh

Yam

pad.synth.

Dan

sue - ño De ser mu - si - co que te-nía de pe - que - ño Ro - ta Que -

57

Jord. *gliss.* dó que ma-da y ro - ta La li - bre ta se - cre - ta De

Is

Joh

Yam

pad.synth.

Dan

mf *f* *mf* *f*

P.M. P.M.

3

- Solo II

61

Jord. **A'** so - ne - tos de es te frus - tra - do po e ta

Is

Joh

Yam

pad.synth.

pad.synth.

Dan

mf *f* *mf* *f*

P.M. P.M. P.M.

gliss. *full* *w/bar*

65

Joh

Yam

pad.synth.

Dan

mf *f* *mf* *f*

P.M. P.M. P.M. P.M.

3

69

Joh

Yam

pad.synth.

Dan

73

Joh

Yam

pad.synth.

Dan

77

Joh

Yam

pad.synth.

Dan

This musical score page contains three systems of music, numbered 69, 73, and 77. Each system consists of four staves: Joh (treble clef), Yam (bass clef), pad.synth. (grand staff), and Dan (percussion). The key signature is D major (two sharps). Measure 69 shows Joh with chords and triplets, Yam with a triplet, pad.synth. with chords, and Dan with a melody marked *mf*. Measure 73 shows Joh with chords and triplets, Yam with a triplet, pad.synth. with chords, and Dan with a melody marked *mf*. Measure 77 shows Joh with chords and triplets, Yam with a triplet, pad.synth. with chords, and Dan with a melody marked *mf*. The score includes various musical notations such as notes, rests, chords, triplets, and dynamic markings.

81 **A** - Coro III

Meg *gliss.* Ro - ta tal vez tu al ma ro - ta Pue - da sen tir con-su -

Is

Joh

Yam

pad.synth.

Dan *mf* *f* *mf*

85

Meg *gliss.* e - lo Si es - cri bes mu - si - ca - so - bre to - do tu due lo

Is *gliss.*

Joh

Yam

pad.synth.

Dan *f* *mf* *f* *mf*

89

Meg *gliss.* Y ro - ta ya no es mas ro - ta sin per ca tar te un

Is

Joh

Yam *gliss.*

pad.synth.

Dan *f* *mf* *f* *mf*

93

Meg

Is

Joh

Yam

pad.synth.

Dan

gliss.

Ca - mi - nan - do - por la vi - da - mi - ran - do - las ho - jas - ca -

mf

f

mf

3

97

Puente - Transición

Conclusión - Diálogo

Meg

Is

Joh

Yam

pad.synth.

Dan

er

3

3

3

mf

f

3

101

Meg

Is

Joh

Yam

pad.synth.

Dan

mf

3

3

3

106

Is

Joh

Yam

pad.synth.

Dan

fff

6

6

6

6

Crescendo de Platillos

mf

8 Intermezzo - Una Mañana Soleada

Trabajo Final de Graduación

Modalidad - Evento Especializado

Presentando: Distimia - Una Historia de Amargura

Autor de la letra: Jordan Solano Salazar

Autor de la música: Jordan Solano Salazar

$\text{♩} = 55$
mf

8 let ring -

15 let ring -

22 let ring -

29 let ring -

36 let ring - let ring - let ring -

42 let ring - let ring - let ring -

48 let ring - let ring - let ring -

54 let ring - let ring - let ring -

60 let ring - let ring -

$\text{♩} = 58$

$\text{♩} = 150$

Detailed description: This is a musical score for a piece titled '8 Intermezzo - Una Mañana Soleada'. The score is written for a single melodic line in treble clef with a key signature of one sharp (F#). It begins with a tempo marking of quarter note = 55 and a dynamic of mezzo-forte (mf). The music is divided into measures, with some measures containing a '2' indicating a second ending or a specific rhythmic value. The score includes several 'let ring' markings, which are indicated by a dashed line above the staff. The tempo changes to quarter note = 58 at measure 22 and to quarter note = 150 at measure 29. The score ends at measure 60. The overall structure is a single melodic line with various rhythmic patterns and articulations.

65 let ring ----- | let ring ----- |

70 let ring ----- | let ring ----- | let ring ----- |

76 let ring ----- | let ring ----- | let ring ----- |

82 let ring ----- | let ring ----- |

87 let ring ----- | let ring ----- | Δ |

93 let ring ----- | H | let ring ----- | let ring ----- | H |

98 let ring ----- | let ring ----- | H | let ring ----- |

103 let ring ----- | let ring ----- | H | let ring ----- |

108 let ring ----- | let ring ----- | let ring ----- | let ring ----- |

113 let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring ----- |

119 let ring ----- let ring ----- let ring -----

124 let ring ----- let ring ----- let ring ----- let ring -----

129 let ring ----- let ring ----- let ring ----- let ring -----

135 let ring ----- let ring ----- let ring ----- let ring -----

141 let ring ----- let ring ----- let ring ----- let ring -----

147 let ring ----- let ring ----- let ring ----- let ring -----

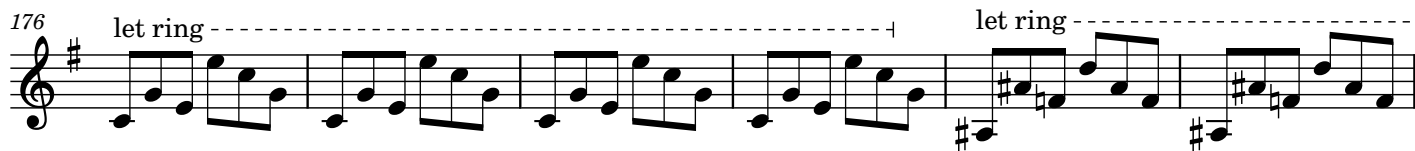
153 let ring ----- let ring ----- let ring ----- let ring -----

159 let ring ----- let ring ----- let ring ----- let ring -----

165 let ring ----- let ring ----- let ring ----- let ring -----

171 let ring ----- let ring ----- let ring -----

176 let ring -



182 let ring -

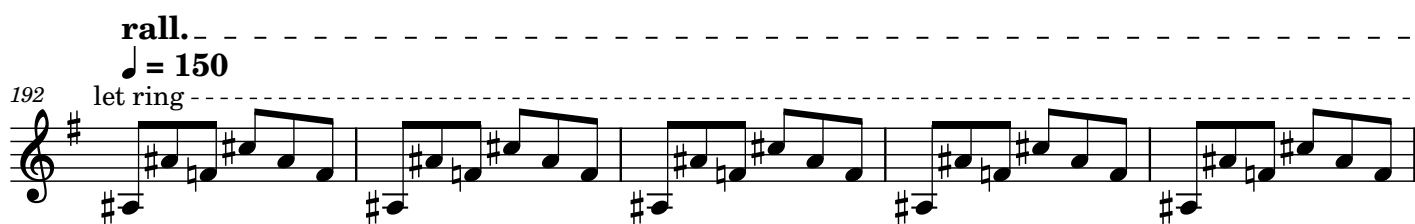


187 let ring -



rall.
♩ = 150

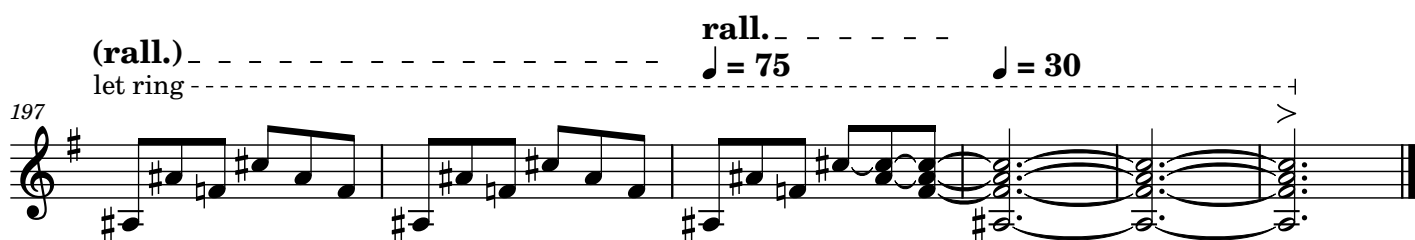
192 let ring -



(rall.)
let ring -

rall.
♩ = 75 ♩ = 30

197



Presentando: Distimia - Una Historia de Amargura

Autor de la música: Jordan Solano Salazar & Isaac Vargas Azofeifa

♩ = 98 **A**

Jordan (Martín)
 Jordan - Armónica
 Isaac - Acústica
 Johan - Distorsión
 Yamil
 Daniel
 Jord. Arm.
 s.guit.
 dist.guit.
 el.bs.
 drm.
 Jord. Arm.
 s.guit.
 dist.guit.
 el.bs.
 drm.

Verso I

10

Jor

sus con - vul-sio - nes se pa - ra - ron. El bri - llo de sus o - jos muy

s.guit.

let ring

dist.guit.

el.bs.

drum.

13

Jor

o - pa - co se vol-vió su res - pi-rar ha - bía ce - sa - do

s.guit.

let ring

el.bs.

drum.

Puente I

16

Jor

lo uni-co que ha-bía que - da Delanna - te el o-lor

s.guit.

let ring

dist.guit.

el.bs.

drum.

19

s.guit.

let ring

dist.guit.

el.bs.

drum.

21

s.guit.

let ring

dist.guit.

el.bs.

drum.

24

Verso II

Jor

Que - ria gri - tar des - es. pe -

s.guit.

let ring

dist.guit.

el.bs.

drum.

27

Jor

ra - do Hal - bía muer - to jus - to a - quí

s.guit.

let ring

dist.guit.

el.bs.

drum.

29

Jor

en-tre mis bra-zos Ah - ora re - cu-er - do an gus-tia - do

s.guit.

let ring

dist.guit.

el.bs.

drum.

- Precoro I

B

32

Jor

co-mo el mi - edo me atra - pó no su - pe que ha-cer So - lo sa - bí - a

s.guit.

let ring

dist.guit.

el.bs.

drum.

35

Jor

mo - ver la co - la Ra - ra vez se

s.guit.

let ring - 3 4

dist.guit.

el.bs.

6

drum.

37

Jor

po - nía a la - drar Y muy con - ten - ta Me sa - lu - da - ba

s.guit.

let ring - 3 4

dist.guit.

el.bs.

6

drum.

40

Jor

Ca - da vez que me ve - í a re - gre - sar Ca - chi - to de ca -

s.guit.

let ring - 3 4

dist.guit.

el.bs.

6

drum.

C - Coro I

43

Jor

ri - ño le so - lía lla - mar — Ca - chi - to su au

s.guit.

let ring

dist.guit.

el.bs.

drum.

3 6 3 3

45

Jor

sen - cia no pue - do a - guan - tar Ca - chi - to de con - ti - nuar e - ra la ra - zón

s.guit.

let ring

dist.guit.

el.bs.

drum.

3 6 3 3 3 6

48

Jor

Ca - chi - to de mi tris tris - te co - ra - zón

s.guit.

let ring

dist.guit.

el.bs.

drum.

3 6 3 6

full

- Puente II**A**

51

Jord. Arm.

s.guit.

let ring

dist.guit.

let ring

el.bs.

6

drum.

53

Jord. Arm.

s.guit.

let ring

dist.guit.

let ring

el.bs.

6

drum.

56

Jord. Arm.

s.guit.

let ring

dist.guit.

let ring

el.bs.

6

drum.

59 **B' - Precoro II**

Jor. A - quel ve - ne - no la ma - tó ae - lla

s.guit. let ring ----- $\text{L} \text{ 3 } \text{J}$ let ring ----- $\text{L} \text{ 3 } \text{J}$

dist.guit. let ring

el.bs.

drm.

61 Jor. en mi me - mo - ria se inten - tó - ocul - tar A - quel re - cuer - do

s.guit. let ring ----- $\text{L} \text{ 3 } \text{J}$ let ring ----- $\text{L} \text{ 3 } \text{J}$ let ring ----- $\text{L} \text{ 3 } \text{J}$ let ring ----- $\text{L} \text{ 3 } \text{J}$

dist.guit.

el.bs.

drm.

64 Jor. Que aho - gó lacul - pa por no ha - ber - la po - di-do sal-var

s.guit. let ring ----- $\text{L} \text{ 3 } \text{J}$ let ring ----- $\text{L} \text{ 3 } \text{J}$ let ring ----- $\text{L} \text{ 3 } \text{J}$ let ring ----- $\text{L} \text{ 3 } \text{J}$

dist.guit.

el.bs.

drm.

67 **C** - Coro II

Jor.

s.guit.

dist.guit.

el.bs.

drum.

Jor.

s.guit.

dist.guit.

el.bs.

drum.

Jor.

s.guit.

dist.guit.

el.bs.

drum.

75

Jor. Ca - chi - to se ha i - do ja - más vol - ve - rá

s.guit. *let ring -*

dist.guit. *P*

el.bs.

drm. 6 6

77

Jor. Ca - chi - to de mi al - ma na - die tesa - ca - rá Pe - ro di-me ca - chi -

s.guit. *let ring -*

dist.guit. *P*

el.bs.

drm. 6 6 6

80

Jor. to co - mo podre se-guir Si no es-tas ca - chi - to to

s.guit. *Distorción*

dist.guit. *mf f mf f*

el.bs.

drm. 6 6

accel. ♩ = 98

(accel.) ----- $\text{♩} = 108$ **C'** - Conclusión

83

Jor. ♩ Ya noquie - ro - vi - vir

s.guit.

dist.guit.

el.bs.

drum.

6

85

Jor. ♩ Ya noquie - ro - vi - vir

s.guit.

dist.guit.

el.bs.

drum.

88

Jor. ♩

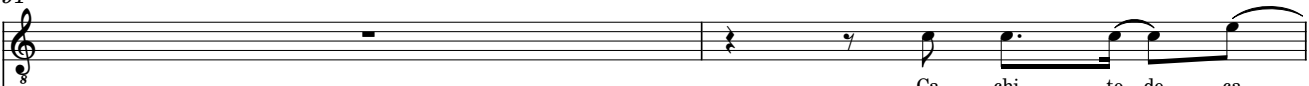
s.guit.

dist.guit.

el.bs.

drum.

91

Jor.  Ca - chi - to de ca -

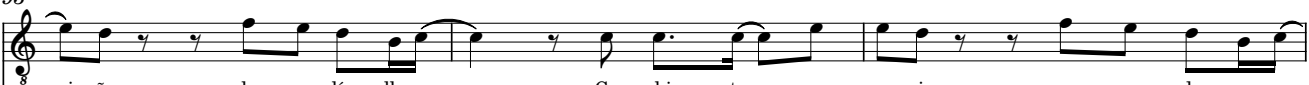
s.guit. 

dist.guit. 

el.bs. 

drm. 

93

Jor.  ri - ño le so - lía lla-mar Ca - chi - to su au sen-cia no pue - do a-guan-

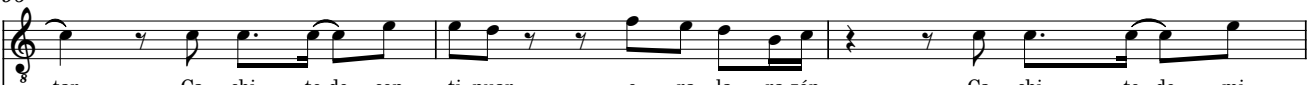
s.guit. 

dist.guit. 

el.bs. 

drm. 

96

Jor.  tar Ca - chi - to de con - ti-nuar e - ra la ra-zón Ca - chi - to de mi

s.guit. 

dist.guit. 

el.bs. 

drm. 

99

Jor.

tris - te co - ra - zón

s.guit.

dist.guit.

el.bs.

drm.

101

Jor.

s.guit.

dist.guit.

el.bs.

drm.

10. Abrázame

Trabajo Final de Graduación

Modalidad - Evento Especializado

Presentando: Distimia - Una Historia de Amargura

Autor de la letra: Jordan Solano Salazar

Autor de la música: Jordan Solano Salazar & Isaac Vargas Azofeifa

♩ = 80 Introducción - Solo I

Ziany (Dézira)

Jordan (Martin)

Isaac (Guitar Lider)

Johan (Guitar Ritmica)

Yamil (Cello)

Yamil (Bajo)

Daniel (Bateria)

5

Is

Joh

Yam

Dani.

10

Is

Joh

Yam

Dani.

Verso - I

15 *mf* 2

Zia

Mi - ra - me, es - tu - ve_a - quí_ - to - do _el

Is

let ring

Joh

let ring

Yam

Dani.

20 2

Zia

tiem - po_ - vi - vie_ - n - do _en si - len - cio_ -, aho - ga_ - n - do mi

Is

let ring

Joh

let ring

Yam

Dani.

24

Zia

se_ - - _r. No te _en - se - ña - ron a li - diar_ - con mi pre_ -

Is

let ring

Joh

let ring

Yam

Dani.

28

Zia

sen - cia_ _ , no sa-bías co - mo va - li-da_r mi e-xis_ _ -

Is

let ring

Joh

let ring

Yam

Dani.

32

Puente

Zia

ten - cia_ _ . Pa-sa-ron lo_ _ - s_a - ños y me_a-rrai-gué_ _ jus-to_en el_ _

Is

1/2

Joh

let ring

Yam

S S S S S

Dani.

3

36

Zia

fon - do de tu co_ _ - ra - zón sem - bran_ _ - do do -

Is

full

2 2

Joh

S S S S S

Yam

S S S S S

Dani.

Verso - II

40

Zia

lo_ _r. Ro-dea-da de__ ma-los re-cuer__-dos

Is

full

Joh

Yam

2

Dani.

43

Zia

y frus-tra__-ción de no po-der cam-

Is

Joh

Yam

Dani.

3 3

46

Zia

biar nues-tra tris-te rea-li-da_d di-me¿por__

Is

Joh

Yam

Dani.

Declamación

49

Zia

qué?

Jor

Me_o - bli - ga - ron a _ ca - lla _ _ r_y no _ _ llo-rar,

Is

Joh

Yam

Dani.

3

52

Jor. a cre - er - me_in-do__ - len - te_ _ , a no me - re-ce_r

Is.

Joh.

Yam.

Dani.

55

Jor

Is

Joh

Yam

Dani.

paz 2 ni cal 2 ma, a siem - pre guar-da_r

Verso - III

57

Jor

lo ² que due ² le. A no me-re-ce_r a - mo_r ni_ ca-ri - ño,

Is

^{1/2}

Joh

Yam

Dani.

3 6 6 6

60

Jor

a cul - par-me siem - pre al fra - ca - sa_r, a siem - pre vi-vi_ -

Is

gliss.

Joh

Yam

Dani.

63

Jor

r_in ² se - gu ² ro, a o - diar - me so_ - bre

Is

2

Joh

Yam

Dani.

3 3 3

65 **Intermedio**

Jor *8* to - do_a mí_ - mis ² mo_ - so-bre

Is

Joh let ring - - - - -

Yam

Dani.

69

Jor *8* to-do a_ mí mis - mo_ - so-bre to-do a_ mí mis - mo...

Joh let ring - - - - -

Cell *mf*

Yam

75

Zia Es -

Joh let ring - - - - -

Cell

82

Zia

cú - cha - me_ _ , por fa - vo_ _ r, no fue tu cul - pa_ _ ... lo que pa -

Jor

No quie - ro_ _ , me nie - go_ _ , ¿qué di - ce_

Joh

let ring

Cell

2 2 2

89

Conclusión

Zia

só_ _ . A - brá - za - me_ _ , li - bé - ra - me_

Jor

s? ¿Por qué no _ me de - jas de do - le_ _ _r? ¡No

Joh

let ring

Cell

2 2

Dani.

2 3 2

93

Zia

_ , soy par - te de ti, no me o - cul - tes más

Jor

te pue - do ven - ce_ _ _r! Es - tá bie_ _ _n,

Joh

Cell

2 2

Dani.

3 2 3 2

Solo II

[illegible]

109

Is

Joh

Yam

Dani.

rall. $\text{♩} = 78$

full

full

114

Is

Joh

Yam

Dani.

(rall.) *full* $\text{♩} = 50$