

# Run like hell

## Notas para la performance

- Para la interpretación de esta obra se usarán las siguientes configuraciones de sonido:

Clean: refiere al sonido limpio de la guitarra eléctrica conectada al amplificador. Se requerirá el agregado de un 30% aprox. de reverb, puede ser generada por el mismo amplificador o por un pedal específico. La ecualización del amplificador tendrá los valores aproximados de (en una escala de 1 al 10) 8 de agudos, 5 de medios y 5 de graves. Por último dejo a criterio del intérprete la posibilidad de agregar, del mismo amplificador o por un pedal a parte, un 40% aprox. de chorus.

Clean + delay: corresponde a la misma configuración de "clean" con el agregado de un pedal de delay que contenga los siguientes parámetros: tiempo de delay (medido en figuras rítmicas) ajustado en 1/4 (valor de negra). En una escala de 0 a 100, un feedback de 60% y un mix también de 60%. La aparición de la frase "l.v. sempre" significa que las repeticiones generadas por el delay deben seguir sonando aunque la partitura nos indique silencio. La única forma de interrumpir esta acción es que se pida que se apague momentáneamente el delay (solo sucede en la guitarra 6, cuando se indica que se active el overdrive y que se apague el delay).

Overdrive: este sonido lo requerirá la guitarra 6. La disposición del amplificador será la misma que el clean, pero deberá tener un pedal que le permita activar el overdrive cuando la partitura lo requiera y luego desactivarlo nuevamente. Respecto a los parámetros de este pedal se requerirá el nivel de drive al 60% y el tono al 50%. El volumen se debe ajustar en el ensayo junto a las demás guitarras. Cuando se requiera este sonido se debe apagar el pedal que genera el delay y solo se volverá a activar cuando la parte lo pida específicamente.

- La ubicación de los armónicos en la partitura dan cuenta del lugar de la guitarra en el cual deben ser ejecutados, la escritura no representa la octava real en donde suenan.

# Run Like Hell

Arreglo: Tomás Cusmano

**A** ♩ = 110

Guitarra eléctrica 1

Guitarra eléctrica 2

Guitarra eléctrica 3

Guitarra eléctrica 4

Guitarra eléctrica 5

Guitarra eléctrica 6  
6ta en re

Guitarra eléctrica 7

Guitarra eléctrica 8

Tap clean + delay

l.v. sempre

Tap clean

Simile

5

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

Tap clean + delay

l.v. sempre

9

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

Tap clean + delay

*p*

l.v. sempre



13

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

Tap clean + delay

*pp*

l.v. sempre

17

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

Tap clean

*pp* ⑤



21

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

*p*

25

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

*mf*

*mf*



29

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

Tap clean

Tap clean

**B** 1/2 C.10

*f*

*f*

*f*

*mf*

*mf*

VII

34

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8



38

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

42

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

*mf* *ff* *mf*

1/2 C.14



46

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

**C**

*mf*

VII

*mf*

*mf*

Tap overdrive (no delay)

*f*

*ff* *mf*

*ff* *mf*

50

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

Detailed description of measures 50-54: This system contains measures 50 through 54. Guitars 1 and 2 are silent. Guitars 3, 4, 6, 7, and 8 play a sequence of chords and melodic lines. Guitars 3 and 4 play chords with fingerings like 1-2, 3-4, and 1-2-3. Guitars 6, 7, and 8 play a rhythmic pattern of eighth notes with fingerings 1-2-3-4. Guitars 5 and 6 play sustained chords with fingerings 1-2-3-4-5-6 and 1-2-3-4-5-6-7-8.



55

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

Detailed description of measures 55-59: This system contains measures 55 through 59. Guitars 1 and 2 are silent. Guitars 3, 4, 6, 7, and 8 play a sequence of chords and melodic lines. Guitars 3 and 4 play chords with fingerings like 1-2, 3-4, and 1-2-3. Guitars 6, 7, and 8 play a rhythmic pattern of eighth notes with fingerings 1-2-3-4. Guitars 5 and 6 play sustained chords with fingerings 1-2-3-4-5-6 and 1-2-3-4-5-6-7-8.



60

**D**

Guit. el. 1 *f*

Guit. el. 2 *f*

Guit. el. 3

Guit. el. 4 *f*

Guit. el. 5 *mf*

Guit. el. 6 *mf*

Guit. el. 7 *mf*

Guit. el. 8 *mf*

64

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7 *mf* *ff* *mf*

Guit. el. 8

68

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

*mf*

*mf*

*ff*

*mf*



72

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

*mf*

*ff*

*mf*

**E**

76

Musical score for guitar ensemble, measures 76-79. The score includes staves for Guit. el. 1 through 8. Measure 76 starts with a large chord in Guit. el. 1 and 3, and a melodic line in Guit. el. 2. Measure 77 features a melodic line in Guit. el. 4 and a large chord in Guit. el. 5. Measure 78 has a melodic line in Guit. el. 6 and a large chord in Guit. el. 5. Measure 79 has melodic lines in Guit. el. 7 and 8, and a large chord in Guit. el. 5. Dynamic markings include *mf* and *f*. A Roman numeral **VII** is placed above Guit. el. 4 in measure 77.



80

Musical score for guitar ensemble, measures 80-83. The score includes staves for Guit. el. 1 through 8. Measure 80 has a melodic line in Guit. el. 2 and a large chord in Guit. el. 5. Measure 81 has a melodic line in Guit. el. 4 and a large chord in Guit. el. 5. Measure 82 has a melodic line in Guit. el. 6 and a large chord in Guit. el. 5. Measure 83 has melodic lines in Guit. el. 7 and 8, and a large chord in Guit. el. 5. Dynamic markings include *mf* and *f*.

85

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8



90

**F**

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

pp

Tap clean + delay

l.v. sempre

pp

94

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8



98

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

102

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

*mf*

*p*



106

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

*f*

*mf*

108

Guit. el. 1

Guit. el. 2

Guit. el. 3

Guit. el. 4

Guit. el. 5

Guit. el. 6

Guit. el. 7

Guit. el. 8

The musical score consists of eight staves, each labeled 'Guit. el. 1' through 'Guit. el. 8'. The music is written in treble clef. Measure 108 starts with a treble clef and a key signature of one flat. The notation includes various rhythmic values, accidentals, and dynamics. Guit. el. 1 has a melodic line with a slur. Guit. el. 2 has a complex rhythmic pattern with a 'b' (bend) and a 'z' (slide) mark. Guit. el. 3 has a 'ff' dynamic and a long slur. Guit. el. 4 has a 'f' dynamic and a short melodic phrase. Guit. el. 5 has a 'f' dynamic and a short melodic phrase. Guit. el. 6 is mostly silent. Guit. el. 7 has a 'f' dynamic and a dense rhythmic pattern. Guit. el. 8 has a long slur and a 'b' (bend) mark.