

Cartas de un Hombre Muerto

Partitura guía de la Música Original
del cortometraje

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Las piezas de música finales realizadas para el cortometraje *Cartas de un Hombre Muerto*, fueron escritas en secuencias MIDI y ejecutadas por instrumentos virtuales. Esta partitura es una guía visual del material final, ya que luego de creada cada pista individual, a cada una se le agregaron efectos de ecualización, reverberancia, y automatizaciones de estos efectos y de volumen y paneo. Los instrumentos virtuales usados para la creación de las piezas ofrecían la posibilidad de modificar el timbre mediante la edición de diferentes parámetros, por lo que se aprovechó esto y a su vez se crearon automatizaciones para su transformación en el tiempo. Las dinámicas presentes en esta partitura son a modo de guía y no necesariamente reflejan el resultado obtenido en la mezcla final.

En esta partitura hay 4 pianos. Piano 1 y 2 corresponden al piano que tiene mayor reverberancia. Piano 3 y 4 corresponden a un piano que si bien tiene reverberancia, es un sonido más cercano que el primero.

Indicaciones

Libre circa ♩ = 40

rall.

Piano
NI -
Una Corda
Pure

Tempo libre y sin indicación de compás: La ausencia de compases es para evitar hacer una división dentro de la frase en tempo libre del piano. Las barras de compases se hacen presentes al terminar cada frase para separarlas.

Vln. I A

Vln. I B

Vln. II A

Vln. II B

Vla. A

Vla. B

Cuerdas y cuerdas A y B: En esta partitura hay múltiples divisi, y a partir de esta partitura se obtienen hasta 17 pistas para las cuerdas. El usar la división en A y B es para poder separar las voces en dos pentagramas y lograr una mayor claridad en la partitura, pudiendo haber divisi a 3 representado en 2 pentagramas y divisi a 4 de la misma manera.

Pno.

Ligaduras a silencio: Estas ligaduras aparecen varias veces en el pentagrama del piano para indicar que la mano debe permanecer en la posición del acorde hasta el siguiente cambio.

1 - Bloqueo

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Libre circa ♩ = 40

Piano 1

p *rall.* *a tempo* *rall.* *a tempo*
pp *p* *pp* *p*

Pno. 1

p *rall.*
pp

2 - Remitente Tachado

Libre circa ♩ = 40

Pno. 1

mp *p* *pp*
p

♩ = 60

Pno. 3

Vln. I

Vln. II

Vc.

Cb.

mf

p

(loco) mf

p

mp

mp

div.

Pno. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

p

mf

p

pp

p

div.

div.

3

3

p p

Musical score for Pno. 3, Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 3/4 time. Pno. 3 has a treble and bass staff. Vln. I and Vln. II have treble staves. Vla. has a bass staff. Vc. and Cb. have bass staves. Dynamics include *mf* and *p*. There are repeat signs and a double bar line at the end of the section.

3 - Abstraído

♩ = 116

Musical score for Pno. 1, Pno. 3, Vln. I, Vln. II, Vla., Vc., and Cb. The score is in 3/4 time. Pno. 1 has a treble and bass staff. Pno. 3 has a treble and bass staff. Vln. I and Vln. II have treble staves. Vla. has a bass staff. Vc. and Cb. have bass staves. Dynamics include *p*. There are repeat signs and a double bar line at the end of the section.

4
5

Pno. 1

Pno. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

4 - Herida Abierta

Libre circa $\text{♩} = 40$

Pno. 1

Vln. I

p

pp

p

div.

pp

molto rall. *a tempo* *allargando*

Pno. 1

Vln. I

Vln. II

Vla.

tenuto hasta ultima nota del arpeggio del piano unis. *p*

div. *p* unis. *p* tenuto hasta ultima nota del arpeggio del piano

Pno. 3

Pno. 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *p* *pp* *loco* *8va*

mp *mf*

div. *p* unis. *p* *mp*

mp *p* *mp*

(8^{va}) - - - - -

Pno. 3
7 *pp* *p* *p*

Pno. 4
7 *mp* *mf*

Vln. I

Vln. II A

Vln. II B
Vln. II a 3

Vla. A

Vla. B
Vla. a 3 *p* *p*

Vc.

Cb.

Detailed description: This page of a musical score contains eight staves. Pno. 3 (Piano 3) has two staves; the upper staff begins with a fortissimo (pp) dynamic and features a melodic line with some grace notes, while the lower staff provides harmonic support with sustained chords. Pno. 4 (Piano 4) also has two staves, with the upper staff playing sustained chords and the lower staff providing a bass line. Vln. I (Violin I) has a single staff with sustained notes. Vln. II A (Violin II A) has a single staff with sustained notes. Vln. II B (Violin II B) has a single staff with a rest followed by a melodic line. Vla. A (Viola A) has a single staff with sustained notes. Vla. B (Viola B) has a single staff with a rest followed by a melodic line featuring a triplet. Vc. (Violoncello) has a single staff with sustained notes. Cb. (Contrabasso) has a single staff with sustained notes. Dynamics range from pp to mf. The score includes various articulations such as slurs and accents.

Pno. 3
Musical notation for Piano 3, including treble and bass staves. Dynamics include *pp* and *p*. Includes a double bar line with repeat dots.

Pno. 4
Musical notation for Piano 4, including treble and bass staves. Dynamics include *mp* and *p*. Includes a double bar line with repeat dots.

Vln. I
Musical notation for Violin I, featuring a double bar line with repeat dots.

Vln. II A
Musical notation for Violin II A, featuring a double bar line with repeat dots.

Vln. II B
Musical notation for Violin II B, featuring a double bar line with repeat dots.

Vla. A
Musical notation for Viola A, featuring a double bar line with repeat dots.

Vla. B
Musical notation for Viola B, featuring a double bar line with repeat dots.

Vc.
Musical notation for Violoncello, featuring a double bar line with repeat dots.

Cb.
Musical notation for Contrabass, including fingering numbers *IV* and *V*.

12

Pno. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

6 - Desbloqueado

Calmo ♩ = 65

Pno. 3

pp

p

mp

(poco a poco accel. al *)

7 ♩ = 95 rit. (♩ = 100) rit. a tempo (continua accel.) (♩ = 108) rit. a tempo (continua accel.)

Pno. 3

pp

p

mp

p

12 (♩ = 116) (continua accel.) * ♩ = 125

Pno. 3

mp

mp

f

♩ = 72

19

Vln. I

Vln. II

Vla.

Cb.

div.

p

div.

p

div.

p

soló pizz.

unis.

25

Vln. I

Vln. II

Vla.

Cb.

div.

unis.

31

Vln. I

Vln. II

Vla.

Cb.

36

Pno. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *8va*

mp

f *8va*

div. *mf*

div. *mf*

div. *mf*

div. *mf*

(solo pizz.) *f*



41

Pno. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f *8va*

(*8va*)

mf a 3

mf a 3

mf a 3

un. div.

altri arco div. *mf*

(solo pizz.) *f*

This musical score page, numbered 12, covers measures 46 through 49. It features a variety of instruments including two pianos (Pno. 3 and Pno. 4), four violins (Vln. I A, Vln. I B, Vln. II A, Vln. II B), a viola (Vla.), a cello (Vc.), and a double bass (Cb.).

- Piano 3 (Pno. 3):** Measures 46-49. Treble clef, 12/8 time signature. Part 1 (top staff) is marked *mp* and consists of a continuous sixteenth-note pattern. Part 2 (bottom staff) is marked *mf* and features sustained chords with some movement in the lower register.
- Piano 4 (Pno. 4):** Measures 46-49. Bass clef, 12/8 time signature. Part 1 (top staff) is marked *f* and features sustained chords. Part 2 (bottom staff) is marked *f* and features a melodic line with eighth-note patterns.
- Violin I (Vln. I A, Vln. I B):** Measures 46-49. Treble clef, 12/8 time signature. Vln. I A is marked *f* and includes a *div.* (divisi) section in measure 46 and a *f* section in measure 48. Vln. I B is marked *f* and remains sustained.
- Violin II (Vln. II A, Vln. II B):** Measures 46-49. Treble clef, 12/8 time signature. Vln. II A is marked *f* and includes a *div.* section in measure 46 and a *f* section in measure 48. Vln. II B is marked *f* and remains sustained.
- Viola (Vla.):** Measures 46-49. Alto clef, 12/8 time signature. Part 1 (top staff) is marked *f* and includes a *div. a 3* section in measure 46. Part 2 (bottom staff) is marked *f* and features a melodic line with eighth-note patterns.
- Cello (Vc.):** Measures 46-49. Bass clef, 12/8 time signature. Part 1 (top staff) is marked *f* and includes a *a 3* section in measure 46. Part 2 (bottom staff) is marked *f* and features a melodic line with eighth-note patterns.
- Double Bass (Cb.):** Measures 46-49. Bass clef, 12/8 time signature. Part 1 (top staff) is marked *f* and includes a *a 3* section in measure 46. Part 2 (bottom staff) is marked *f* and features a melodic line with eighth-note patterns.

48

Pno. 3

Pno. 4

Vln. I A

Vln. I B

Vln. II A

Vln. II B

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 13, covers measures 48 to 51. It features a full orchestral ensemble. The piano parts (Pno. 3 and Pno. 4) are highly active, with Pno. 3 playing a rapid sixteenth-note melody in the right hand and chords in the left, while Pno. 4 provides harmonic support with chords and moving bass lines. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is primarily sustained, with long notes and occasional melodic fragments. The score is written in a key with one flat and a common time signature. The page concludes with a double bar line and repeat dots.

This page of a musical score, numbered 14, begins at measure 50. It features eight staves for different instruments: Pno. 3, Pno. 4, Vln. I A, Vln. I B, Vln. II A, Vln. II B, Vla., and Cb. The Pno. 3 staff shows a melodic line with a trill-like figure. The Pno. 4 staff has a complex texture with many beamed notes. The string staves (Vln. I A, Vln. I B, Vln. II A, Vln. II B, Vla., Vc., and Cb.) are primarily playing sustained notes with long, sweeping slurs. The score is written in a key with one flat and a 3/8 time signature. The page concludes with a double bar line and repeat signs at the end of each staff.

52

Pno. 3

p

52

Pno. 4

p

The image shows a musical score for two pianos, Pno. 3 and Pno. 4, starting at measure 52. Pno. 3 is written in treble clef with a 12/8 time signature. It begins with a piano (*p*) dynamic and features a melodic line of eighth notes in the first measure, followed by a dotted half note in the second measure. Pno. 4 is written in two bass clefs with a 12/8 time signature. It also begins with a piano (*p*) dynamic and features a bass line of dotted half notes in the first measure, followed by a dotted half note in the second measure. The score is written on two systems of staves, with measure 52 on the first system and measure 53 on the second system.

♩. = 60 *molto rall.* (♩. = 40)

This page of a musical score contains measures 3 through 12. The score is for a full orchestra and includes the following parts: Flute (Fltn.), Flute I and II (Fl. I, II), Oboe I and II (Ob. I, II), Cor Anglais (Cor. ing.), Clarinet in B-flat I and II (Cl. en sib I, II), Bassoon I and II (Fg. I, II), Piano 3 (Pno. 3), Piano 4 (Pno. 4), Violin I A and B (Vln. I A, B), Violin II A and B (Vln. II A, B), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 12/8 time and features a complex texture with many sixteenth-note passages in the woodwinds and strings. A tempo change is indicated at the top right, from a quarter note equal to 60 (molto rall.) to a quarter note equal to 40. The score is divided into two systems, with measures 3-8 in the first system and measures 9-12 in the second. Measure numbers 3, 8, and 12 are clearly marked at the beginning and end of the systems.

♩. = 50 rall.

Pno. 3

Pno. 4

8 - La Carta

LUCAS: Papá mandó una carta.

ANA: Claudio murió hace mucho L: Papá murió hace poco.

L: No. No, no.

Pno. 1

L: Y creo que no es la primera carta que envían a esta dirección,

L: ¿o me equivoco?

L: Al principio me pareció raro, el remitente tachado, así que me puse a investigar un poco más,

Pno. 1

L: y en el correo me dijeron que no era la primera carta que enviaban a esta dirección.

A: Lo que sea que decía esa carta, no la escribió el hombre que yo conocí

Pno. 1

Pno. 2

L: ¿Qué hacías?, ¿qué hacías? L: Seguro le pagabas un poco más al cartero L: para que tachara el remitente y así Adriana y yo ,

Pno. 1 *ppp*

Pno. 2 *p*

L: no supiéramos de dónde venía la carta. L: ¿Qué pasó esta semana?, L: ¿eh?, seguro se te olvidó de decirle que iba a estar yo

Pno. 1 *pp*

Pno. 2 *mp*

L: en la casa esta semana. A: Lucas.

Pno. 1 *ppp*

Pno. 2 *p*

A: Claudio murió hace mucho L: Vos lo sabías, ¿no? L: Sabías de las deudas, L: Sabías de las amenazas, L: Sabías de toda la gente pesada que andaba con papá.

11 $\text{♩} = 50$ *(poco a poco accel.)*

Pno. 1 *pp*

Pno. 2 *pp*

A: Nos Abandonó A: A vos, A: A mí A: A tu hermana A: Y seguro se fue con alguna puta. A: Y lo que decían esas cartas es todo mentira, porque es

15

Pno. 1

Pno. 2

A: Eso lo que era él, una mentira A: Y eso es lo único que ustedes tienen que saber L: ¡Vos no tenes derecho a decidir lo que tenemos que saber o no! L: ¡Dios!

19 $\text{♩} = 55$

Pno. 1 *p*

Pno. 2 *p*

(♩ = 60) L: ¡Sos tan mentirosa como él! L: Todos estos años pensando qué hijo de puta que fue mi viejo.

Pno. 1

Pno. 2



(♩ = 65) A: ¿Qué decían las cartas? A: ¿Que te amaba? A: ¿Que no quería morirse... A: ...sin que lo perdonaras?

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

(♩ = 75)

A: ¿Qué decían las cartas?

A: Lucas, ¿Qué decían las cartas?

Musical score for measures 34-40. The score includes parts for Pno. 1, Pno. 2, Vln. I, Vln. II, Vla., Vc., and Cb. The tempo is marked as quarter note = 75. The music features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The strings play a sustained, rhythmic accompaniment.

(♩ = 90)

Musical score for measures 41-47. The score includes parts for Pno. 1, Pno. 2, Vln. I, Vln. II, Vla. A, Vla. B, Vc., and Cb. The tempo is marked as quarter note = 90. The music features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The strings play a sustained, rhythmic accompaniment. The Vc. part includes pizzicato and arco markings.

48

Pno. 1

Pno. 2

Pno. 3

Vln. I

Vln. II

Vla. A

Vla. B

Vc.

Cb.

p

mf

mp

Detailed description: This page of a musical score contains measures 48 through 53. The score is for a chamber ensemble consisting of three pianos, two violins, two violas, a violinist, and a cellist. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. Measure 48 is the starting point for all instruments. Pno. 1 plays a melody in the right hand and a bass line in the left hand, starting with a piano (*p*) dynamic. Pno. 2 and Pno. 3 provide harmonic support with chords and moving lines. The strings (Vln. I, Vln. II, Vla. A, Vla. B, Vc., Cb.) play sustained notes, with the violins and violas using long, flowing lines. Dynamics for the strings range from mezzo-forte (*mf*) to mezzo-piano (*mp*). The score is written in a clean, professional style with clear notation and dynamic markings.

A: ¿Qué decían
las cartas?

A: Lucas, ¿Qué
decían las cartas?

54

Pno. 1

Pno. 2

Pno. 3

Vln. I

Vln. II

Vla. A

Vla. B

Vc.

Cb.



♩ = 65

59

Pno. 3

p

9 - C3mplice

♩ = 80

Pno. 3

mf

Pno. 4

Pno. 3

f

Pno. 4

Pno. 3

f

Pno. 4

19

Pno. 3

Pno. 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

mf

mf

mf

pizz.

mf

mp

divisi

p

p

p

p

25

Pno. 3

Pno. 4

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mp

f

mf

f

mf

mp

mf

p

p

p

p

mf

mp

mf

divisi

31

Fltn. *p* 4 4 4 4

Fl. I, II *p* 4 4 4 4

Ob. I, II *p* 4 4 4 4

Cor. ing. *p* 4 4 4 4

Cl. en sib I, II *p* 4 4 4 4

Pno. 3 *f*

Pno. 4 *f*

Vln. I A *f*

Vln. I B *f* Vln. I a 3

Vln. II A *f*

Vln. II B *f* Vln. II a 4

Vla. A *f* Vla. a 4

Vla. B *f*

Vc. *f* a 3

Cb. *f* a 3

This page of a musical score, numbered 28, covers measures 33 and 34. The score is arranged in a standard orchestral layout with the following parts:

- Fltn.** (Flute): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Fl. I, II** (Flute I and II): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Ob. I, II** (Oboe I and II): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Cor. ing.** (Trumpet in G): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Cl. en si \flat I, II** (Clarinet in B \flat I and II): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Pno. 3** (Piano 3): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Pno. 4** (Piano 4): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Vln. I A** (Violin I A): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Vln. I B** (Violin I B): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Vln. II A** (Violin II A): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Vln. II B** (Violin II B): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Vla. A** (Viola A): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Vla. B** (Viola B): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Vc.** (Violoncello): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.
- Cb.** (Cello): Measures 33-34, playing a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.

The score is written in a key signature of one flat (B \flat) and a common time signature (C). The woodwind and string parts feature a consistent rhythmic pattern of eighth notes, while the piano parts play a similar pattern. The woodwinds and strings have a four-measure rest indicated by a '4' below the staff. The piano parts play a rhythmic pattern of eighth notes with a four-measure rest indicated by a '4' below the staff.

This page of a musical score covers measures 35 to 38. The instruments and their parts are as follows:

- Fltn.**: Flute part, starting with a sixteenth-note pattern in measure 35.
- Fl. I, II**: Flute I and II parts, mirroring the Flute part.
- Ob. I, II**: Oboe I and II parts, mirroring the Flute part.
- Cor. ing.**: Cor Anglais part, playing a rhythmic pattern of eighth notes.
- Cl. en si \flat I, II**: Clarinet in B-flat I and II parts, mirroring the Flute part.
- Pno. 3**: Piano 3 part, featuring a complex rhythmic pattern in the right hand and sustained chords in the left hand.
- Pno. 4**: Piano 4 part, featuring a complex rhythmic pattern in the right hand and sustained chords in the left hand.
- Vln. I A, B**: Violin I parts, playing sustained notes with long slurs.
- Vln. II A, B**: Violin II parts, playing sustained notes with long slurs.
- Vla. A, B**: Viola parts, playing sustained notes with long slurs.
- Vc.**: Violoncello part, playing sustained notes with long slurs.
- Cb.**: Contrabasso part, playing sustained notes with long slurs.

Measure 35 is marked with a '4' under the woodwind parts, indicating a four-measure rest. Measure 36 is marked with a 'p' (piano) dynamic. Measure 37 is marked with a 'p' dynamic and a 'b2.' (second flat) dynamic marking. Measure 38 is marked with a 'p' dynamic. The score is written in 3/8 time and features a key signature of one flat (B-flat).