

# Amapola Azul

Sofía Giraldo Cardona

Moderato ♩ = 110

The first system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature. It begins with a *dolce* marking and a long slur over the entire system. The right hand plays a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The left hand plays a bass line with quarter notes and eighth notes. A *p* (piano) dynamic marking is placed below the first measure of the grand staff.

5

The second system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature. It continues the melodic line from the first system with a long slur. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a bass line with quarter notes and eighth notes.

9

The third system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing four measures of whole rests. The middle staff is a grand staff (treble and bass clefs) with a 4/4 time signature. It continues the melodic line from the previous systems with a long slur. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a bass line with quarter notes and eighth notes.

13

*espress.*

Musical score for measures 13-16. The vocal line consists of whole rests. The piano accompaniment features a melodic line in the right hand with slurs and a bass line with eighth-note patterns. A mezzo-piano (*mp*) dynamic marking is present.

17

Musical score for measures 17-20. The vocal line consists of whole rests. The piano accompaniment continues with similar melodic and bass line patterns as in the previous system.

21

Musical score for measures 21-24. The vocal line begins with lyrics: *mp* co-mo u-na flor que na - ce\_\_\_. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking and features chords in the right hand.

25

*gliss.*

*gliss.*

Musical score for measures 25-28. The vocal line begins with lyrics: e - xu - be ran - te\_\_\_. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking and features chords in the right hand. The word *gliss.* is written above the vocal line in two places.

29

*gliss.*



tan in - ce san - te que a ve - ces se mar - chi - ta

33

*gliss.**gliss.*


con las he - ri - das mas con el tiem - po na - ce

37



o - tra se - mi - lla y se i - ma - gi - na gran - de con

41



fuer - za in - fi - ni - ta sin que pue - dan to - car - la

45

sin más he-ri - das      cuan - tas no flo - re - cen por no que - dar

*mf*

49

en el in - ten - to      las flo res más be llas cre - cen su - bli mes en

53

me dio del de - sier - to      ah ah ah ah ah

57

a - ma po - la a - zul no te cie - rres

*f*

61

en fra-gi - li - dad \_\_\_\_\_ a - ma po - la a - zul \_\_\_\_\_ cre - ce y cre - ce

65

sin mi rar \_\_\_\_\_ a - trás \_\_\_\_\_ si el pa - sa - do a tí \_\_\_\_\_ te en tris - te - ce

69

pue des \_\_\_\_\_ es - pe - rar \_\_\_\_\_ que el a mor \_\_\_\_\_ que lle - ga y flo - re - ce

73

te en ca \_\_\_\_\_ mi - na - ra \_\_\_\_\_ lai \_\_\_\_\_ ra \_\_\_\_\_ lai la ra \_\_\_\_\_ la \_\_\_\_\_ lai \_\_\_\_\_ ra \_\_\_\_\_ la

77

la-ra la la ra la ra la ra la ra la rai la lai la ra la ra lai ra

*marcato*

*ff*

81

lai la ra la la lai ra lai ra la ra la lai ra

85

lai-ra la ra la lai ra *mf* y con la llu via que en el va

*mf*

89

- lle ca - e - ra no bas - ta - rá pa - ra que des un pa - so a - trá

93

*rit.* . . . . .

*dolce*

Musical score for measures 93-96. The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of chords with accents. The lyrics "ah ah" are written under the vocal line.

97

Musical score for measures 97-100. The vocal line continues with a melodic phrase. The piano accompaniment continues with the same rhythmic pattern. The lyrics "a - ma - po - la a - zul flo - re - ce ah" are written under the vocal line.

101

*rit.* . . . . .

Musical score for measures 101-104. The vocal line continues with a melodic phrase. The piano accompaniment continues with the same rhythmic pattern.

105

Musical score for measures 105-108. The vocal line continues with a melodic phrase. The piano accompaniment continues with the same rhythmic pattern.

# Explosiones

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♩ = 85

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of four sharps (F#, C#, G#, D#) and a 2/4 time signature. It contains three measures of whole rests. The middle and bottom staves are joined by a brace and contain the piano accompaniment. The middle staff has a dynamic marking of *p* (piano) at the beginning. The accompaniment features a melodic line in the middle staff and a bass line in the bottom staff, both with various note values and rests.

The second system of the musical score starts at measure 4. It consists of three staves. The top staff has three measures of whole rests. The middle and bottom staves contain the piano accompaniment. The middle staff has a dynamic marking of *mp* (mezzo-piano) at the beginning. The accompaniment continues with melodic and bass lines, including accents (^) on the bass line in the first measure of the system.

The third system of the musical score starts at measure 7. It consists of three staves. The top staff has three measures of whole rests. The middle and bottom staves contain the piano accompaniment. The accompaniment continues with melodic and bass lines, including accents (^) and accents with a slash (>) on the bass line in the final measures of the system.



10

Un dí - a me des-per - té con la i - lu - sión

13

de en - ten - der por-que al-gu - nas co-sas pa -

16

re-cen to-car re-mo-ver lo que lle - vo den - tro al -

19

gu-nos ges - tos que lle-gan pa-re-cen tan má-gi - cos

22

que a - ve - ves me to - man por sor - pre - sa se su -

25

mer - gen en lo pro - fun - do de mi se - er

28

co - mien - zan con vuel - tas y vuel - tas

rit. . . . .

*mp*

31

ah ah ah son ex - plo - sio - nes de

*f*

A tempo

34

mil co - lo-res que se a-den - tran en co-ra - zo - nes

37

y con el ras-tro de la tor - men - ta van cre - an - do u-na in-men-sa ho - gue

40

ra al - gu - nas de-sa-pa - re - cen

43

por - que les a-pe - te - ce y o-tras se que-dan un

46

po - qui - to más a su ma - ne - ra

*rit.*

**A tempo**

49

si voy a mi - rar un po - qui -

52

- to más a den - tro hay lu - ces

55

te-nues que van dan - zan - do - uo - oh

58

con u - nos le - ves mo - vi - mien - tos se u - nen\_

61

**rit.**

be - sos a - bra - zos mi - ra - das la - men - tos pa -

64

la - bras y ver - sos mo - men - tos de fue - go in - ten - so

67

**A tempo**

co - mien - zan con vuel - tas y vuel - tas

70

ah ah son ex - plo - sio - nes de

73

mil co - lo - res que sea - den - tran en co - ra - zon - nes

76

y con el ras - tro de la tor - men - ta van cre - an - do u na in - men - sa ho - gue

79

ra al - gu - nas de - sa - pa - re - cen

82

por - que les a - pe - te - ce y o - tras se que - dan un

*mp*

85

— po - qui - to más a su ma - ne - ra

88

**A tempo**

si voy a mi - rar un po - qui -

*p*

91

- to más a den - tro hay lu - ces

94

te-nues que van dan - zan - do - uo - oh

97

con u - nos le - ves mo - vi - mien - tos se u - nen\_

100

no-ches bo - ni - tas son - ri - sas in - ten - tos can-

103

**rit.**

cio-nes que ha-blan de a - mor y sus de - fec - tos



106

co - mien - zan con vuel - tas y vuel - ta - a -

109

a - as rit. . . . .

112

**A tempo**

son ex - plo-sio-nes de mil co - lo-res que sea-den - tran en co-ra - zon

115

- nes y sue-len que-dar-se pa-

rit. . . . .

118

Musical score for measures 118-120. The score is in G major (one sharp) and 3/4 time. The vocal line (treble clef) has lyrics: - ra siem - pre. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

121

**A tempo**

Musical score for measures 121-123. The score is in G major (one sharp) and 3/4 time. The vocal line (treble clef) is silent. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The tempo marking **A tempo** is present. A **rit.** (ritardando) marking is placed above the piano part in measure 122.

124

Musical score for measures 124-125. The score is in G major (one sharp) and 3/4 time. The vocal line (treble clef) is silent. The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The piece concludes with a double bar line in measure 125.

# Magia sutil

♩ = 140

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## Intro

Voz

Guit.

*dolce*

*mp*

5

## Verso 1

9

i - ba ca - mi - nan - do el

13

rit - mo

17

tiem - poi - ma - gi - na - rio — cir - cu -

*mp*

21

la - ar

25

*dolce*

en u - na ciu - dad que

29

sue - ña

*leggiero*

33

lo que me se -

*mf*

37

-pa - ra del sue - ño

*mf*

41

ca - si lo

*p*

45

pue - do to - ca - ar

49

si no ten - go

*mf*

53

pri - saen - tien - do

*p*

57

que na - da me

*p*

61

pue - de — las - ti - ma - ar

65

Coro

e - llos no sa -  
po - bres al - mas

*f*

69

be - e - en de mí  
ro - o - o - o - tas


73

y no se i - ma -  
la tu - ya y - la

77

gi - i - i - i - nan  
mí - i - i - i - a

81

segunda vez al segno 

que si los mi - roa - los

85

o - jos

89

hay un a - bra - zo su - ti -

93

si tan so - lo su -

97

pie - ran la

101

rit. . . . .

ma - gia de - vi - vi - ir.

105

Segunda vez To.Coda

Verso 1

A tempo

quien nos po - ne el

*mp*

109

ve - lo tan cer - ca

113

quien se ha a - tre

117

-vi - do a - des - tru - ir



121

*dolce*

nues - tro cú - mu-lo de es -

125

tre - llas y el - sue - ño sin dor -

129

Al coro

-mi - ir

133

Guit.

*mp*

137

*rit.*

141 - **Fin**

The image shows two musical staves. The top staff is empty. The bottom staff begins with a treble clef, followed by a key signature of three sharps (F#, C#, G#). A fermata symbol is placed over the first few notes of the staff.

# Canción para dejar el miedo

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Voz

Guitarra acústica

*mp*

5

Voz

Guit. ac.

9

Voz

Hoy quie - ro de - jar el mie - do a - trá -

Guit. ac.

13

Voz

as

Guit. ac.

17

Voz

Voy a co - men - zar a in - ve - es ti - ga -

Guit. ac.

21

Voz

ar en mí

Guit. ac.

25

Voz

No me voy a li - mi - tar.

*mp* *mf*

Guit. ac.

29

Voz

Ni un se - gun - do má - - as

*mp*

Guit. ac.

33

Voz

ta ra ra ra ra ta ta ta ra

Guit. ac.

37

Voz

ta ra ra ra ra ta ti ta ra a

Guit. ac.

41

Voz

Guit. ac.

45

Voz

ya no quie - ro ver lo que e

*mf*

Guit. ac.

49

Voz

- ra an - tes

Guit. ac.

53

Voz

voy a to - mar o - tro rum - bo

Guit. ac.

57

Voz

en bus-ca de un fin que ha bí-a ol - vi-

Guit. ac.

61

Voz

da - - do *mp* ta ra ra ra ra ta ta ta

Guit. ac.

65

Voz

ra ta ra ra ra ta ti ta

Guit. ac.

69

Voz

ra ra

Guit. ac.

73

Voz

y se - rá *f*

Guit. ac.

con rasgueo

77

Voz

que mi - ro pa-ra a trás y lue-go pien - so que

Guit. ac.

81

Voz

cam - biar - el rum - bo — po - drí - a va -

Guit. ac.

fin del rasgueo *mp*

85

Voz

ler - me — lo que lle - vo

Guit. ac.

89

Voz

y — tal - vez me

Guit. ac.

con rasgueo *f*

93

Voz

sien - to a - tra - pa - da muy a - den - tro con ga - nas de ex - pre -

Guit. ac.

97

Voz

sar - lo y gri - tar - lo — a los cua - tro

Guit. ac.

fin del rasgueo *mp*

101

Voz

vien - to os

Guit. ac.

105

Voz

Guit. ac.

109

## Segunda vez To coda

Voz

y vuel - vo un po - qui -

*mp*

Guit. ac.

113

Voz

- to más tran - qui - la

Guit. ac.

*p*

117

Voz

u - na bris - sa que

*mp*

Guit. ac.



121

Voz

me en - vuel - ve el - cuer - po

Guit. ac.

*p*

125

Voz

tie - ne la in - ten - ción

Guit. ac.

*mp*

129

Voz

u o o o de re - fres car a - quí a

Guit. ac.

133

Voz

den - tro ta ra ra ra ta ta ta

Guit. ac.

137

Voz

ra ta ra ra ra ta ti ta

Guit. ac.

141

Voz

ra a a a

Guit. ac.



## Al segno

*dolce*

145

Voz

a \_\_\_\_\_ y \_\_\_\_\_ se tu ru ru

Guit. ac.

*mp*

149

Voz

\_\_\_\_\_ ru ru ru ru ru ru m

Guit. ac.

153

Voz

\_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ tu ru ru

Guit. ac.

*p*

157

Voz

\_\_\_\_\_ ru ru ru ru ru ru

Guit. ac.

161

Voz

\_\_\_\_\_ \_\_\_\_\_ \_\_\_\_\_ tu ri tu

Guit. ac.

165

Voz

ti ta u a a ta ra ra ra

Guit. ac.

Detailed description: This system contains two staves. The top staff is for the voice, starting at measure 165. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of quarter and eighth notes with lyrics: 'ti ta u a a ta ra ra ra'. The bottom staff is for the acoustic guitar, also in treble clef and three sharps. It shows a series of chords and melodic fragments, including a half note chord in measure 165 and a sequence of eighth notes in measure 166. The piece concludes with a double bar line at the end of measure 168.

169

Voz

pa pa pa ram

Guit. ac.

Detailed description: This system contains two staves. The top staff is for the voice, starting at measure 169. It features a treble clef and a key signature of three sharps. The melody consists of quarter and eighth notes with lyrics: 'pa pa pa ram'. The bottom staff is for the acoustic guitar, also in treble clef and three sharps. It shows a series of chords and melodic fragments, including a half note chord in measure 169 and a sequence of eighth notes in measure 170. The piece concludes with a double bar line at the end of measure 172.