

GENESIS

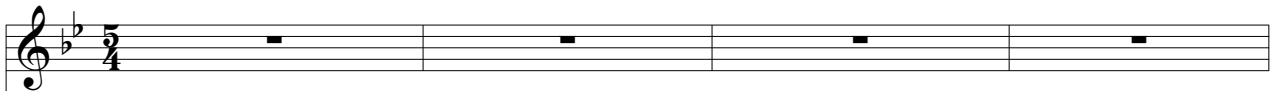
Score

Sergio Andrés Torres Ruiz

Intro

♩ = 80

Guitarra Eléctrica

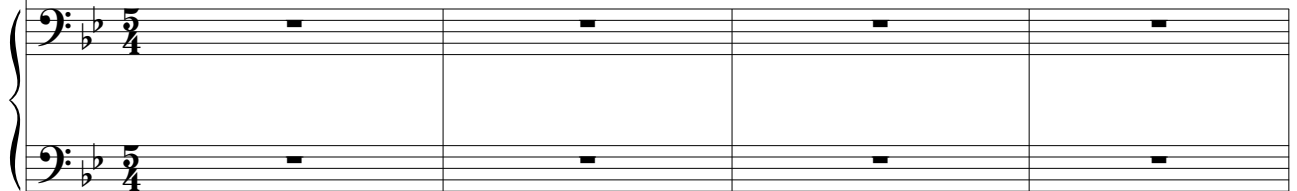


Sintetizador

Strings

p *mf*

Bajo Eléctrico



Batería



Gtr.E.

5

mp

Sint.

5

p

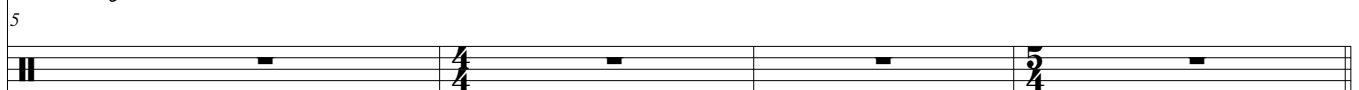
B.E.

5

Taping

mf *mf*

Btr.



2 A

Gtr.E.

Sint.

B.E.

Btr.

Measures 2-6. The score is in B-flat major (two flats) and features a 4/4 to 5/4 time signature change. The instruments are Electric Guitar (Gtr.E.), Synth (Sint.), Bass (B.E.), and Drums (Btr.). The Synth part starts with a piano (*p*) dynamic. The Electric Guitar and Drums are silent throughout this section. The Synth and Bass parts have melodic lines with ties across the measure change.

Gtr.E.

Sint.

B.E.

Btr.

Measures 13-16. The score is in B-flat major (two flats) and features a 5/4 time signature. The instruments are Electric Guitar (Gtr.E.), Synth (Sint.), Bass (B.E.), and Drums (Btr.). The Electric Guitar and Drums are silent throughout this section. The Synth and Bass parts have melodic lines with ties across the measure change.

B

3

Gr.E.

Sint.

B.E.

Btr.

This musical score for section B covers measures 17 to 20. It features five staves: Gr.E. (Guitar Electric), Sint. (Synthesizer), B.E. (Bass Electric), and Btr. (Drum). The Gr.E. staff has a treble clef and a key signature of one flat, with a melodic line that changes with the meter. The Sint. staff has a grand staff (treble and bass clefs) and provides harmonic support with chords and arpeggios. The B.E. staff has a bass clef and plays a melodic line in the lower register. The Btr. staff has a drum clef and shows a rhythmic pattern with 'x' marks for cymbals. The time signature changes from 4/4 to 5/4 between measures 18 and 19.

C

Gr.E.

Sint.

B.E.

Btr.

This musical score for section C covers measures 21 to 24. It features the same five staves as section B. The Gr.E. staff continues the melodic line. The Sint. staff provides harmonic support with chords and arpeggios. The B.E. staff plays a melodic line in the lower register. The Btr. staff shows a rhythmic pattern with 'x' marks for cymbals. The time signature changes from 4/4 to 5/4 between measures 22 and 23.

4
25

Gtr.E.

Sint.

B.E.

Btr.

D

♩ = 160

Gtr.E.

Sint.

B.E.

Btr.

Cuerda Pulsada

mp *mf*

34

Gtr.E.

Sint.

B.E.

Btr.

mp

mp

mp

40

Gtr.E.

Sint.

B.E.

Btr.

mf

mf

mf

Gtr.E.

Sint.

B.E.

Btr.

f

f

f

6
51

Gtr.E.

Sint.

B.E.

Btr.

55

G

Gtr.E.

Sint.

B.E.

Btr.

60

H

Gtr.E.

Sint.

B.E.

Btr.

66

Gtr.E.

Sint.

B.E.

Btr.

71

Gtr.E.

Sint.

B.E.

Btr.

I

76

Gtr.E.

Sint.

B.E.

Btr.

J

mf

f

fill

8 ♩ = 80

83

Gtr.E.

Sint.

B.E.

Btr.

p

89

Gtr.E.

Sint.

B.E.

Btr.

pp

8va

94

Gtr.E.

Sint.

B.E.

Btr.

p

mp

100

Gtr.E.

Sint.

B.E.

Btr.

p

12/8

L

$\text{♩} = 125$

107

Gtr.E.

Sint.

B.E.

Btr.

f

loco

p

f

12/8

111

Gtr.E.

Sint.

B.E.

Btr.

12/8

10
115

Gtr.E.

Sint.

B.E.

Btr.

M

118

Gtr.E.

Sint.

B.E.

Btr.

122

Gtr.E.

Sint.

B.E.

Btr.

126

Gtr.E.

Sint.

B.E.

Btr.

132

Gtr.E.

Sint.

B.E.

Btr.

136

Gtr.E.

Sint.

B.E.

Btr.

GENESIS

Guitarra Eléctrica

Sergio Andrés Torres Ruiz

Intro
♩ = 80

4

mp **A**

8

B

C

D ♩ = 160 8

25

E *mp* *mf*

37

F *f*

43

48

52

G

H 4

61

2
69

2 2 I

76 J

82 *mf* $\text{♩} = 80$ *p*

89 K 4

98 3 3 3 4 12/8

L $\text{♩} = 125$ 2 *f*

112 M

116

120

124

128 Coda

133

136

This musical score is written for a single melodic line in B-flat major. It begins in 4/4 time and features several time signature changes: 5/4, 3/4, 6/8, 7/8, 3/4, 4/4, 12/8, 3/4, 5/8, and 9/8. The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). Performance instructions include a tempo of $\text{♩} = 80$ and another of $\text{♩} = 125$. The piece is divided into sections labeled I, J, K, L, M, and a final Coda. The notation includes various note values, rests, and articulation marks like accents and slurs.

GENESIS

Sintetizador

Sergio Andrés Torres Ruiz

Intro ♩ = 80

Strings

p *mf*

5 A

p *p*

11

B

C

2
25

D

E

$\text{♩} = 160$ 8

F

44

53

G

H

62

I

3

Section I consists of six measures. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with the same key signature. The time signature changes from 4/4 to 5/4, then back to 4/4, then 5/4, then 3/4, and finally 6/8. The music features a series of chords, mostly triads, with some eighth and sixteenth notes. The bottom staff has a 4-measure rest in the first 4/4 measure.

J

Section J consists of six measures. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with the same key signature. The time signature is 6/8. The music features a series of eighth and sixteenth notes. The first measure has a forte (*f*) dynamic marking. The bottom staff has a 4-measure rest in the first 6/8 measure.

$\text{♩} = 80$

Section J continues with measures 13-18. The top staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with the same key signature. The time signature changes from 6/8 to 3/4, then 4/4, then 3/4, then 4/4, then 3/4, and finally 4/4. The music features a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The bottom staff has a 4-measure rest in the first 3/4 measure.

K

Section K consists of six measures. The top staff is in treble clef with a key signature of one sharp (F-sharp). The bottom staff is in bass clef with the same key signature. The time signature is 4/4. The music features a series of chords, mostly triads, with some eighth and sixteenth notes. The first measure has a pianissimo (*pp*) dynamic marking, and the second measure has a piano (*p*) dynamic marking.

Section K continues with measures 25-30. The top staff is in treble clef with a key signature of one sharp. The bottom staff is in bass clef with the same key signature. The time signature is 4/4. The music features a series of chords, mostly triads, with some eighth and sixteenth notes. The first measure has a mezzo-piano (*mp*) dynamic marking, and the second measure has a piano (*p*) dynamic marking. The section ends with a double bar line and a repeat sign.

L

 $\text{♩} = 125$

M

Section L consists of six measures. The top staff is in treble clef with a key signature of one sharp. The bottom staff is in bass clef with the same key signature. The time signature is 12/8. The music features a series of chords, mostly triads, with some eighth and sixteenth notes. The first measure has a mezzo-forte (*mf*) dynamic marking. The section ends with a double bar line and a repeat sign.

4
123

Musical score for measures 123-127. Treble and bass staves in G major, 4/4 time. Measure 123 starts with a treble clef and a key signature of one sharp (F#). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with dotted half notes and eighth notes. The piece concludes with a double bar line and repeat signs.

Coda

128

Musical score for measures 128-132. Treble and bass staves in G major, 5/8 time. Measure 128 is marked "Coda" in a box. The melody in the treble staff consists of dotted half notes. At measure 130, the time signature changes to 12/8, indicated by a "12" over the staff. The treble staff continues with eighth notes, and the bass staff has a long note with a fermata. A dynamic marking *f* (forte) is placed between the staves at measure 130. The piece ends with a double bar line and repeat signs.

133

Musical score for measures 133-135. Treble and bass staves in G major, 4/4 time. Measure 133 starts with a treble clef and a key signature of one sharp (F#). The treble staff features a continuous eighth-note melody. The bass staff provides a harmonic accompaniment with dotted half notes and eighth notes. The piece concludes with a double bar line and repeat signs.

136

Musical score for measures 136-140. Treble and bass staves in G major, 4/4 time. Measure 136 starts with a treble clef and a key signature of one sharp (F#). The treble staff features a continuous eighth-note melody with some accidentals (flats). The bass staff provides a harmonic accompaniment with dotted half notes and eighth notes. The piece concludes with a double bar line and repeat signs.

GENESIS

Bajo Eléctrico

Sergio Andrés Torres Ruiz

Intro
♩ = 80

Taping

mf

A

B

C

The musical score is written for electric bass guitar. It begins with an 'Intro' section marked with a tempo of 80 bpm. The first system contains measures 1 through 7, featuring a 'Taping' section. The second system contains measures 8 through 11, with a section labeled 'A'. The third system contains measures 12 through 16, with a section labeled 'B'. The fourth system contains measures 17 through 20, with a section labeled 'C'. The fifth system contains measures 21 through 24. The score includes various time signatures (5/4, 4/4, 5/4, 4/4, 5/4) and dynamic markings like 'mf'. The bass line is written in a single staff with a key signature of two flats (B-flat major).

2
25

25

D **Cuerda Pulsada**

$\text{♩} = 160$

mp *mf*

E

37

mp *mf*

F

43

f

48

52

G

H

60

65

70



3

75



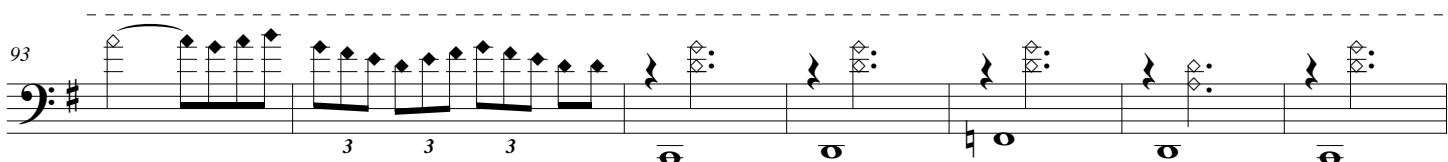
80



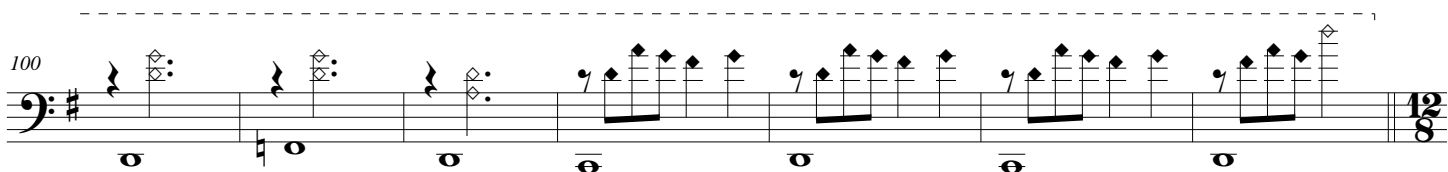
86



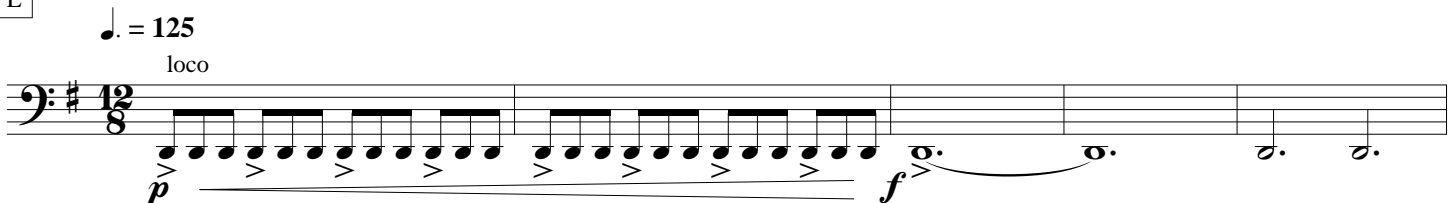
93



100



L



112



116



4
120



124



Coda

128



133



136



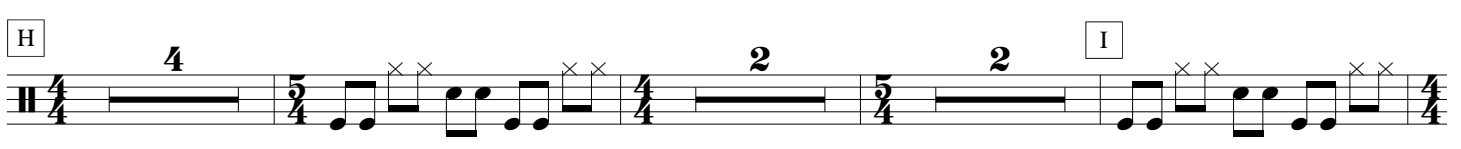
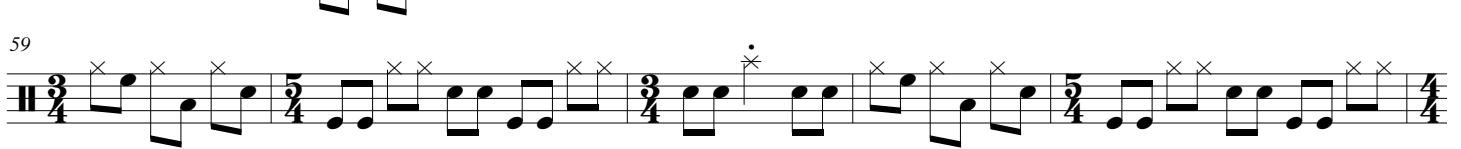
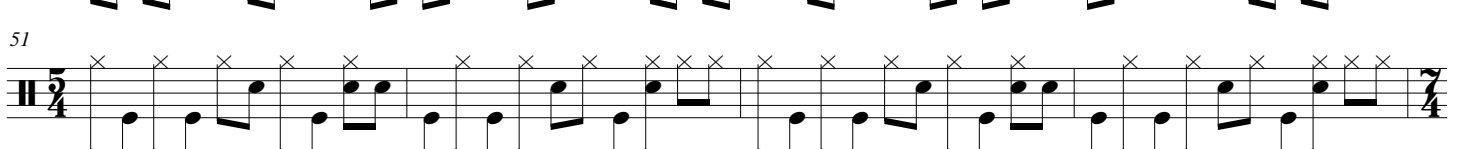
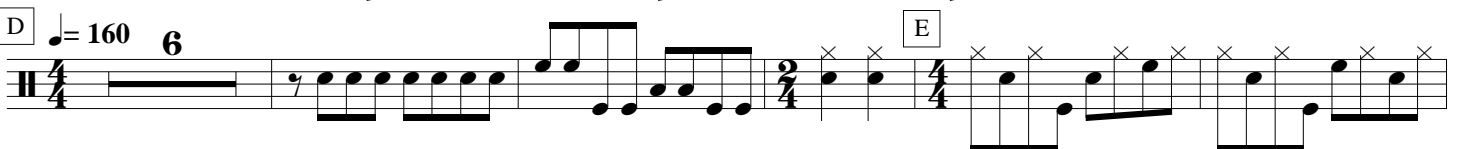
GENESIS

Batería

Sergio Andrés Torres Ruiz

Intro

♩ = 80



2
74 *fill* *fill* J

80

88 $\text{♩} = 80$ K 16 L $\text{♩} = 125$

110 2

115 M

119

123

127 Coda

133

137