

# SAVING ALL MY LOVE SCORING SUITE

- I. SAVING ALL MY LOVE
- II. EL BRAZO PERDIDO DE DIOS
- III. TÚ, YO Y MINI-YO
- IV. POSER

BY

Roberto Aravena Contreras

Submitted to the faculty of the  
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of the requirements for the degree,  
Master of Music  
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Accepted by the faculty of the  
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in partial fulfillment of the requirements for the degree  
Master of Music

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Larry Groupé, Director of Thesis

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# **Saving All My Love**

directed by **Kristina Thomas**

music by **Roberto Aravena**

TOTAL RUNTIME – 12:06 (+ Ending Credits)

SCORE – 05:49

# INSTRUMENTATION

Saving All My Love

directed by KRISTINA THOMAS  
music by ROBERTO ARAVENA

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Alto Saxophone  
Tenor Saxophone  
Trumpet in B

Drum set

Piano  
Electric Piano

Contrabass

---

# PROGRAM NOTES

Saving All My Love

directed by KRISTINA THOMAS  
music by ROBERTO ARAVENA

## SYNOPSIS

Mickey, the black sheep of the family, enlists her older sister Adrienne to confront their mother's compulsive hoarding. But when they try to implement their plan with their mother Elaine, during her birthday things spiral out of control. At the root of it all, Elaine is holding onto the memories of her late husband. Their legacy. In the end, the women come to a consensus of starting anew and rebuilding their relationship.

Mickey starts the film having a panic attack on her mattress in the middle of the street. She's holding the notice to vacate warning on her hand, her mental struggles and easygoing attitude had her losing her job and subsequently her home. She resorts to the help of her big sister Adrienne, a responsible doctor that seems to be the opposite to her little sister. Both go to her childhood home so Mickey can live with her mother, only to find that over the years, the coping mechanism that her mother fell into after losing her husband is compulsive hoarding. The women's views clash between each other, as their problems keep them away from seeing that even if they lost a lot, they still have each other. In the movie there's a sense of nostalgia and personal mourning for each woman. Just because someone is gone, doesn't mean they're able to move on. There's a process.

The music is performed by a small jazz ensemble, we can feel the distinct individual instruments doing their own thing and coming together at the end. The style that inspired the score is old school 1940's Bebop, which is the music the family used to listen throughout their life.



## AUDIO LINKS

Full Soundtrack Album - <https://tr.ee/L51m5mZPBO>

# SAML - 1m01

## Main Titles

Music by Rob Aravena

01:00:30:12

♩ = 100

Alto Saxophone

Tenor Saxophone

Trumpet in B♭

Drum Set

Contrabass

*mf*

*mf*

*mf*

*mf*

*mf*

pizz.

*mf*

2 3 4

Alto Sax.

Ten. Sax.

Tpt.

Dr.

Cb.

5 6 7 8 9

# 1m02 Hurricane M

Music by Rob Aravena

01:02:56:23

♩ = 120

Alto Saxophone

Tenor Saxophone

Trumpet in B♭

Drum Set

Contrabass

2 3 4 5 6

Alto Sax.

Ten. Sax.

Tpt.

Dr.

Cb.

7 8 9 10 11 12

Alto Sax.

Ten. Sax.

Tpt.

Dr.

Cb.

13 14 15 16 17

Alto Sax.

Ten. Sax.

Tpt.

Dr.

Cb.

*f*

*f*

*f*

*f*

*f*

*mf*

*f*

*mf*

18

19

20

Alto Sax.

Ten. Sax.

Tpt.

Dr.

Cb.

*p*

*mf*<sup>3</sup>

*p*

*mf*

21

22

23

24

25

# SAML- 1m03

## Adrienne

Music by Rob Aravena

01:04:24:18

♩ = 100

Alto Saxophone

Tenor Saxophone

Trumpet in Bb

Drum Set

Contrabass

2 3 4 5 6 7

Alto Sax.

Ten. Sax.

Tpt.

Dr.

Cb.

8 9 10 11 12

Alto Sax.

Ten. Sax.

Tpt.

Dr.

Cb.

13 14 15 16

# SAML- 1m04

01:05:06:16

Music by Rob Aravena

♩ = 153

Alto Saxophone

Tenor Saxophone

Trumpet in B $\flat$

Hand Claps

Drum Set

E.Piano

Piano

Contrabass

*mf*

*mf*

*pizz.*

*mf*

2 3 4 5 6 7 8

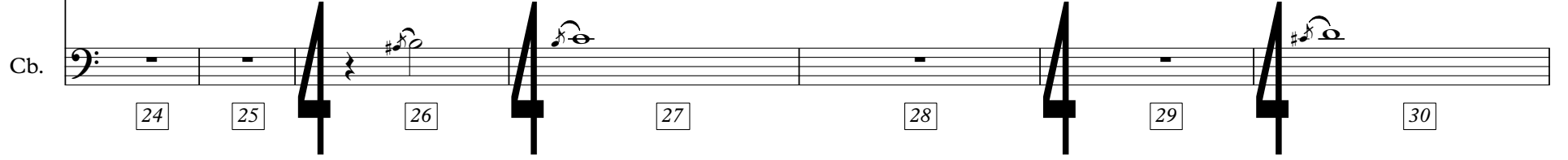
Alto Sax. Ten. Sax. Tpt. HC Dr. E.Pno. Pno. Cb.

9 10 11 12 13 14 15 16

Alto Sax. Ten. Sax. Tpt. HC Dr. E.Pno. Cb.

17 18 19 20 21 22 23

Dr. 

Cb. 

24 25 26 27 28 29 30



Alto Sax. 

Ten. Sax. 

Tpt. 

Dr. 

E.Pno. 

Pno. 

Cb. 

31 32 33 34 35 36

Alto Sax. Ten. Sax. Tpt. Dr. E.Pno. Pno. Cb.

Musical score for measures 37-42. The score includes parts for Alto Sax., Ten. Sax., Tpt., Dr., E.Pno., Pno., and Cb. Measures 37 and 38 show a sustained note in the saxophones and trumpets. Measures 39-42 feature a dynamic shift from *ff* to *mf* and include large circular markings (8, 2, 4) and a double bar line. The drum part shows a pattern of eighth notes and rests.

37 38 39 40 41 42



Alto Sax. Ten. Sax. Tpt. Dr. E.Pno. Pno. Cb.

Musical score for measures 43-48. The score includes parts for Alto Sax., Ten. Sax., Tpt., Dr., E.Pno., Pno., and Cb. Measures 43-48 feature a dynamic shift from *ff* to *mf* and include large circular markings (8, 2, 4) and a double bar line. The drum part shows a pattern of eighth notes and rests.

43 44 45 46 47 48

# SAML 1m05

## Flashback

01:07:51:19

Music by Rob Aravena

♩ = 55

Alto Saxophone

Tenor Saxophone

Piano

E. Piano I

E. Piano II

Contrabass

col pedale

col pedale

soft Rhodes  
brighter tone than E. Piano II

soft Rhodes with vibrato

*pp* *mp* *pp* *mp* *pp* *mp*

*p* *pp* *p* *pp* *p*

*p* *pp*

*p* *pp*

*p* *pizz.*

2 3 4 5 6 7

Alto Sax. *pp* *mp* *pp* *mp*<sup>3</sup>

Ten. Sax. *pp* *pp*

Pno. *mp* *pp* *mp* *p* *mp*

Pno. *dolce e cantabile* *mp*

Tecl.

Cb.

8 9 10 11 12 13 14

Detailed description: This page of a musical score contains five systems of staves. The first system includes Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Piano (Pno.). The Alto Sax part features a melodic line with dynamics *pp*, *mp*, *pp*, and *mp* (with a triplet of eighth notes). The Tenor Sax part has a similar melodic line with *pp* dynamics. The Piano part has a rhythmic accompaniment with dynamics *mp*, *pp*, *mp*, *p*, and *mp*. The second system includes Piano (Pno.) and features a *dolce e cantabile* section with *mp* dynamics. The third system includes Teclavier (Tecl.) and features a sustained chordal accompaniment. The fourth system includes Contrabass (Cb.) and features a rhythmic accompaniment. Measure numbers 8 through 14 are indicated at the bottom of the page.

# SAML 1m06

If you make space for me, I'll make space for you

01:08:56:10

Music by Rob Aravena

♩ = 100

Alto Saxophone

Piano

E.Piano I

E.Piano II

E.Piano III

Contrabass

2 3 4 5 6 7 8 9 10 11

Alto Sax.

Pno.

E. Pno.I

E. Pno.II

E. Pno.III

Cb.

12 13 14 15 16 17 18 19

Alto Sax. *mf* <sup>5</sup> *pp* *mf*

Pno. **2** **2**

E. Pno.I **8** **8**

E. Pno.II

E. Pno.III **2** **2**

Cb. **3** **20** **21** **3** **22** **23**



Alto Sax. *p* *mp* *mf* *p*

Pno. **2** **2** **2**

E. Pno.I **8** **8** **8**

E. Pno.II **8**

E. Pno.III **2** **2** **2**

Cb. **3** **24** **25** **3** **26** **27** **3** **28** **29**

Alto Sax. *f* *p* *mf*

Pno. **2** **2**

E. Pno.I

E. Pno.II

E. Pno.III **2**

Cb. **3** **30** **31** **32** **33** **34**

Detailed description: This page of a musical score covers measures 30 to 34. The Alto Saxophone part begins in measure 30 with a triplet of eighth notes marked *f*, followed by a half note marked *p*, and then a half note marked *mf* in measure 31. The Piano part features a double bar line with a '2' above it in measure 30, and another double bar line with a '2' above it in measure 31. The E. Pno.I part has a whole note chord in measure 30 and a whole note chord in measure 31. The E. Pno.II part has a whole rest in measure 30 and a whole note chord in measure 31. The E. Pno.III part has a double bar line with a '2' above it in measure 30 and a whole note chord in measure 31. The Cb. part has a triplet of eighth notes in measure 30, a quarter note in measure 31, and a half note in measure 32. Measures 33 and 34 show whole notes for the saxophone and piano, and whole rests for the other instruments.

# 1m07

## End Credits

Music by Rob Aravena

01:10:15:16

♩ = 100

Alto Saxophone

Tenor Saxophone

BASS

Trumpet in B♭

Drum Set

Piano

Contrabass

2 3 4 5 6



Alto Sax.

Ten. Sax.

Tpt.

Dr.

Pno.

Cb.

7 8 9 10 11 12 13

Alto Sax.  
Ten. Sax.  
Tpt.  
Dr.  
Pno.  
Cb.

Musical score for measures 14-19. The score includes parts for Alto Saxophone, Tenor Saxophone, Trumpet, Drums, Piano, and Contrabass. Measures 14-15 are marked with a repeat sign. Measures 16-19 contain musical notation with dynamics such as *f* and *mf*. Measure numbers 14, 15, 16, 17, 18, and 19 are indicated at the bottom of the staves.

Alto Sax.  
Ten. Sax.  
Tpt.  
Dr.  
Pno.  
Cb.

Musical score for measures 20-24. The score includes parts for Alto Saxophone, Tenor Saxophone, Trumpet, Drums, Piano, and Contrabass. Measures 20-21 are marked with a repeat sign. Measures 22-24 contain musical notation with dynamics such as *mf*. Large numbers 3, 4, 6, and 8 are written vertically between the saxophone and trumpet staves. Measure numbers 20, 21, 22, 23, and 24 are indicated at the bottom of the staves.

Alto Sax. *mf* *mp*

Ten. Sax.

Tpt. *mf*

Dr. 4

Pno.

Cb.

25 26 27 28 29 30



Alto Sax. *f*

Ten. Sax.

Tpt.

Dr.

Pno.

Cb.

31 32 33 34

Alto Sax. *mf* *f* *rit.*

Ten. Sax. *mf* *f*

Tpt. *mf* *f*

Dr. *mf* *f*

Pno.

Cb.

35 36 37 38 39 40 41 42

Detailed description: This is a page of a musical score for a jazz ensemble. It features six staves: Alto Saxophone, Tenor Saxophone, Trumpet, Drums, Piano, and Contrabass. The Alto Saxophone and Tenor Saxophone parts are in treble clef, while the Piano and Contrabass are in bass clef. The Trumpet part is also in treble clef. The Drums part uses a standard drum notation with 'x' marks for cymbals and a '4' for a four-measure rest. The Piano part consists of chords and arpeggios. The Contrabass part is a simple bass line. The score is marked with dynamics like *mf* (mezzo-forte) and *f* (forte), and includes a *rit.* (ritardando) marking at the end. Measure numbers 35 through 42 are indicated at the bottom of the page.

# **El Brazo Perdido De Dios**

directed by **Angel G. Mendoza**

music by **Roberto Aravena**

TOTAL RUNTIME - 9:56

SCORE - 7:56

# INSTRUMENTATION

El Brazo Perdido de Dios

directed by Angel G. Mendoza

music by Roberto Aravena

-----

Midi Percussion

Synths

Harp  
Piano

Violins  
Viola  
Violoncello  
Contrabass

-----

\* As is typical with film music, violins 1 and 2 are combined into a single grand staff.

# PROGRAM NOTES

El Brazo Perdido de Dios

directed by Angel G. Mendoza  
music by Roberto Aravena

*El Brazo Perdido de Dios* is a Mexican short film written and directed by Angel G. Mendoza. Mateo is a young Catholic priest, but at the same time he's also part of a drug dealing business in Mexico. Mateo every day, secretly performs his part of the job with the cartel and his religious duties with the Catholic Church in the same Temple, the confessionalary is his usual place for dealing and collecting. The feelings of guilt have been building up since Mateo was a kid, and now as an adult these feelings are at their peak, and they eventually break his spirit as he starts his path of redemption, but this path may be too late for him.

*"And if your right hand causes you to stumble, cut it off and throw it away. It is better for you to lose one part of your body than for your whole body to go into hell."* Mateo 5:30. This is the Bible text that opens the movie, signaling that guilt is the main theme of this short film, as Mateo can't get rid of his "right hand" on time, and lives his life working for the cartel, knowing that this job is hurtful for his community, and that it's against the will of God and the teachings of the Bible. On time Mateo makes the decision of stop doing the Cartel's job and faces the dangers he's been fearing for a long time, as he gets shot and his guilt and suffering become something divine, that gets him closer to redemption and salvation.

The music in this short is a hybrid of disturbing synth pads and organic sounds using a string ensemble. There are elements of horror with jump scares, voices of guilt coming from different places, and the beauty of salvation at the end.



## AUDIO LINK

1m01-1m05 : [INSTRUUMMEZOGDLEGGK UOGDLL?AveU039ND5RGU-QBqvIqvWNf21GUQ#EPB?azG Pe?LAG Le DGT](#)

# BPD 1m01

## Opening Credits

Rob Aravena

01:00:09:00

♩ = 60  
Rhythmic pads  
Clean Bass

Soft Pads  
Texture Pads

Midi Percussion

♩ = 60

Violin

Violin Solo

Viola

Violoncello

Violoncello Solo

Contrabass

2 3 4 5 6 7 8 9 10

+ Whoosh

Synth.

M.Perc.

Vln.

Vln.S

Vla.

Vc.

Vc.S

Cb.

11 12 13 14 15

Synth.

M.Perc.

Vln.

Vln.S

Vla.

Vc.

Vc.S

Cb.

16 17 18 19 20 21

Tail of the reverb and effects  
let ring-

*f* niente

# BDP 1m02

## La Culpa

01:01:24:00

♩ = 63    ♩ = 90

Rob Aravena

Lead synth

Synthesizer

Midi Percussion

Violin

Violin Solo

Viola

Violoncello

Violoncello Solo

Contrabass

*p*    *mf*    *p*

Tense pads  
+ Distorted Piano Pads

Low drum

*p*    *mf*    *niente*

2    3    4    5    6    7

Increasing the distortion with the intensity  
+Stereo distortion effect  
+ Rhythmic reversed synth

*Let the tail ring out*

The musical score consists of eight staves. The top staff is for Synth. and the second for M.Perc. The bottom six staves are for Vln., Vln.S, Vla., Vc., Vc.S, and Cb. The Synth. staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a slur over measures 8-10, a large '3' above measure 11, and a large '4' above measure 12. The dynamic marking *f* is placed above measure 12, and *mente* is at the end of the staff. The M.Perc. staff has a snare drum icon and shows two large '4' characters above measures 11 and 12. The Vln., Vln.S, Vla., Vc., Vc.S, and Cb. staves are mostly empty, with large '3' and '4' characters placed above measures 11 and 12 respectively. A dashed line labeled 'let ring-' extends from measure 12 across measures 13-16. Measure numbers 8 through 16 are boxed at the bottom.

# BPD 1m03

## La Caída

Rob Aravena

Tempo: ♩ = 90, then ♩ = 96

**Synthesizer**  
Lead Synth + whoosh (measures 2-4)  
Piano Pad + Electric Pad (measures 2-4)  
Tension Pad (measures 9-13)  
heartbeat-like sub bass drum (measures 9-13)

**Midi Percussion**  
P (measures 9-13)

**Violin**  
3, 2, 5, 4, 7, 3

**Viola**  
4, 4, 8, 4, 16, 4

**Violoncello**  
p (measures 2-4), mf (measures 4-5)

**Violoncello Solo**  
p (measures 2-4), mf (measures 4-5)

**Contrabass**

Measures: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13

**Synth.**  
Lead Synth (measures 14-19)  
niente (measures 14-19), mf (measures 19-20)  
Bells (measures 20-21)  
tremor effect (measures 21-22)  
+ distorted voices (measures 22-23)

**M.Perc.**  
mp (measures 23-27)

**Vln.**  
9, 4, 3, 4, 2, 4

**Vla.**  
8, 4, 4, 4, 4, 4  
sul pont. (measures 23-27)  
p (measures 23-27)

**Vc.**  
8, 4, 4, 4, 4, 4  
sul pont. (measures 23-27)  
p (measures 23-27)

**Cb.**

Measures: 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27



piano pad      High metal pad      Reverse effect      Big synth pad

Synth. *p* *pp* *p* *f*

M.Perc. *ppp* *p* *p* *f*

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

47 48 49 50 51 52 53 54 55 56 57 58 59

♩ = 100

Big synth pad

Tutti diminuendo until the end

Synth. Bass + Rhythmic bass synth Voice effects

M.Perc. *ff* Impact Perc

Vln. *ff* *div.*

Vla. *ff* *div.*

Vc. *ff* *div.*

Cb. *ff*

60 61 62 63 64 65 66 67 68

Synth. *niente*

M.Perc. *niente*

Vln. *niente*

Vla. *niente*

Vc. *niente*

Cb. *niente*

69 70 71 72 73 74 75 76 77 78

# BPD 1m04

Mateo en la luz

01:05:35:06

Rob Aravena

♩ = 50 *Animato*

*accel.*

distorted grains effect

Synthesizer

+ Electric pad

Midi Percussion

sub bass drum

Violin

Viola

Violoncello

Contrabass

*p* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

2 3 4 5 6 7 8

♩ = 195

Electric Pad effect  
Big Synth

♩ = 210

Synth. *p*

M.Perc.

Vln. *f*

Vla.

Vc. *f*

Cb. *f*

9

10

11

12

13

14

Synth. *fff*

M.Perc. *fff*

Vln. *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

15

16

17

18

19

20

21

22

Musical score for Synthesizer (Synth.), M. Perc., Violins (Vln.), Violas (Vla.), Violas (Vla.), Violas (Vla.), and Contrabass (Cb.). The score is divided into measures 23 through 36. The Synthesizer part features a complex rhythmic pattern with large numbers 2, 5, 4, 4, 8, 4 overlaid on the first six measures. The M. Perc. part includes a dynamic marking of *ff* starting at measure 25. The Violins, Violas, and Contrabass parts have a dynamic marking of *n* at the end of the section. The Violas part has a dynamic marking of *n* at the end of the section. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

23 24 25 26 27 28 29 30 31 32 33 34 35 36

# BPD 1m05

## El Brazo Perdido de Dios

From the fade to white

01:06:28:00

Rob Aravena

Tempo: ♩ = 60

Harp

Piano

Synthesizer

Midi Percussion

Violin Solo

Violoncello Solo

*col pedale*

*ppp*

*mf*

*dolce sempre*

*f*

*niente*

2 3 4 5 6 7 8

**Credits roll**

Hp.

Pno.

Synth.

M.Perc.

Vln.S

Vc.S

*Electric tense effect*

*p*

*mp*

*Elec. Piano*

*mf*

*mf*

9 10 11 12 13 14 15

Musical score for measures 16-20. The score includes staves for Hp., Pno., Synth., M.Perc., Vln.S, and Vc.S. Measure 16 starts with a piano (mp) dynamic. The Hp. part features a melodic line with eighth and sixteenth notes. The Pno. part has a bass line with eighth notes and chords. The Synth. part has a melodic line with eighth notes and sustained chords. The Vln.S and Vc.S parts are mostly silent, with a few notes in measure 16. Measure numbers 16, 17, 18, 19, and 20 are indicated at the bottom of the staves.

Musical score for measures 21-23. The score includes staves for Hp., Pno., Synth., M.Perc., Vln.S, and Vc.S. Measure 21 starts with a mezzo-forte (mf) dynamic. The Hp. part continues with a melodic line. The Pno. part has a complex melodic line with many sixteenth notes. The Synth. part has a melodic line with eighth notes and sustained chords. The Vln.S and Vc.S parts have sustained notes with some movement. Measure numbers 21, 22, and 23 are indicated at the bottom of the staves.

Hp.

Pno.

Synth.

M.Perc.

Vln.S

Vc.S

*pp*

*pp*

24

25

26

27

28

29

30

# Tú, yo y Mini-Yo

directed by **Magali Sánchez**

music by **Roberto Aravena**

TOTAL RUNTIME – 6:44

SCORE – 1:56

# INSTRUMENTATION

Tú, Yo y Mini-Yo

directed by Magali Sánchez  
music by Roberto Aravena

---

Piano  
Electric Piano

Violins  
Viola  
Violoncello

---

\* As is typical with film music, violins 1 and 2 are combined into a single grand staff.

# PROGRAM NOTES

Tú, Yo y Mini-Yo

directed by Magali Sánchez  
music by Roberto Aravena

Tú, Yo y Mini-Yo is a short Mexican animated film written and directed by Magali Sánchez. If you hide the most embarrassing parts of yourself, you will not allow yourself to connect with others. In this story a girl named Lani does her best so her most embarrassing side, her past, doesn't interfere with her date. Lani is a young college student that tries to maintain her image of "functional adult", her introverted nature caused her to not have much experience in social relationships, so she became very reserved about her taste and anything she likes, preferring to enjoy them in the calmness of her home.

Lani brings her classmate Aura after a date to her apartment and realizes that a lot of her embarrassing hobbies and photos of her past are about to be seen by someone other than her for the first time, and she tries her best to hide them. This struggle accidentally liberates her younger version, who personifies with only one objective, to embarrass her in front of her date. Lani must survive while Mini Lani slowly but surely reveals everything in her apartment that might made her look weird in front of her date. Lani focuses too much on stopping Mini Lani that she forgets why she wanted to spot this disaster on the first place. Finally Lani understands that everyone has parts of themselves that makes them embarrassed, and that it's good to share these parts about yourself with the people you care the most.

The music on this short film is only a selection of the last cue, which uses the Piano and Electric piano as the main instruments, and it's the only scene that will have strings as an accompaniment.



## AUDIO LINKS

1m07 -

[INSTRUUMMEZOGDLEEGK UOGDLL?AveU02OHR3P2MfETA TEv I GufM#MAA  
YG 1K 07](#)



Pno.

Kbd.

Vln.

Vla.

Vc.

12 13 14 15 16

Detailed description: This system contains measures 12 through 16. The Pno. part has a melodic line in the right hand and a bass line in the left hand. The Kbd. part is mostly silent until measure 15, where it begins with a piano (*p*) accompaniment. The Vln. part consists of two staves, both playing a melodic line with a dynamic marking of *mf*. The Vla. part plays a similar melodic line with a dynamic marking of *mf*. The Vc. part provides a bass line with a dynamic marking of *mf*. Measure numbers 12, 13, 14, 15, and 16 are indicated in boxes below the staves.

Pno.

Kbd.

Vln.

Vla.

Vc.

17 18 19 20 21

Detailed description: This system contains measures 17 through 21. The Pno. part is silent until measure 19, where it begins with a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The Kbd. part plays a complex accompaniment with chords and moving lines in both hands. The Vln. part consists of two staves, both playing a melodic line with a dynamic marking of *p* and the instruction *arco*. The Vla. part plays a similar melodic line with a dynamic marking of *p* and the instruction *arco*. The Vc. part provides a bass line with a dynamic marking of *p* and the instruction *arco*. Measure numbers 17, 18, 19, 20, and 21 are indicated in boxes below the staves.

The musical score is arranged in five systems, each with a label on the left: Pno., Kbd., Vln., Vla., and Vc. The Pno. part features a melodic line in the right hand and rests in the left hand. The Kbd. part consists of chords in the right hand and a bass line in the left hand. The Vln. part has two staves with melodic lines. The Vla. part has a single staff with a melodic line. The Vc. part has a single staff with a bass line. The score is divided into measures 22 through 27, with measure numbers in boxes below the staves.

22

23

24

25

26

27

# Poser

directed by **Madeleine Swift**

music by **Roberto Aravena**

TOTAL RUNTIME – 6:44

SCORE – 1:56

# INSTRUMENTATION

Poser

directed by Madeleine Swift  
music by Roberto Aravena

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Piano  
Electric Piano

Violins  
Viola  
Violoncello

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# PROGRAM NOTES

Poser

directed by Madeleine Swift  
music by Roberto Aravena

Poser is a short horror Film written, produced, and directed by IU student Madeleine Swift. *Poser* handles the doppelgänger motif in a refreshing way that nods to other elements traditionally associated with the horror genre such as found footage and the corrupted individual. Director Madeleine Swift's goal with this film primarily serves to illustrate the illusion of safety as the unknowns of the past seep into the present while showcasing moments of inspiration found across 2000s horror.

The story of Poser begins with Logan, a young man that is sitting down on his living room, providing a video confession about the events that happened two days ago. He is a tall and stoic looking person, but his attitude is timid, vulnerable, and cold. His girlfriend Claire pushes him to tell his story. While he was running late to class when at the distance, he sees a figure that looked oddly like him, same size, and body shape, as he gets closer, he discovers that the figure is himself and he runs away in fear. Back in their home Logan mentions that he's seen this doppelgänger after that first encounter. At the end, Claire notice that Logan is acting weird, only to Logan to understand that the story he's telling is from another point of view, and he is the doppelgänger that has been posing as Logan this entire time.

The score for this movie was mostly Midi based with dozens of different custom-made synth sounds. A lot of the melodic movements are based in reflection and retrograde. The Clarinet and Flute duo are always mirroring what they're doing and there are synths sounds and melodies that were written, played, and later reversed to give a special eerie effect to their retrograde. All of this to keep the theme of Doppelgänger, something that looks and sounds like you but it's not quite that.



## AUDIO LINKS

Full Score -

[https://www.icloud.com/iclouddrive/0e8Zgfz1tCYBuyBXPpJOUOPeg#Rob Aravena Poser Stereo Mix](https://www.icloud.com/iclouddrive/0e8Zgfz1tCYBuyBXPpJOUOPeg#Rob%20Aravena%20Poser%20Stereo%20Mix)

Full Score

1m01 Opening Credits

00:00:31:23

00:00:00:00

♩ = 60

Musical score for measures 2 through 11. The score includes staves for Flute, B♭ Clarinet, Violin 1, Violoncello, and Synth & Texture Pads (MIDI). The tempo is 60 beats per minute. The key signature has one flat. The time signature is 4/4. The score shows rests for measures 2-8. In measure 9, the texture pad begins with a piano (*p*) dynamic. In measure 10, the dynamic changes to mezzo-forte (*mf*). In measure 11, the texture pad continues with a melodic line. Large numbers 4, 3, 5, 4, 8, 4 are placed above the staves in measures 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11 respectively, indicating specific performance techniques or dynamics.

1m02

00:01:01:03

♩ = 70

Musical score for measures 12 through 21. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violoncello (Vc.), and Synth. The tempo is 70 beats per minute. The key signature has one flat. The time signature is 4/4. The score shows rests for measures 12-13. In measure 14, the Flute and Clarinet enter with a piano (*p*) dynamic, which increases to mezzo-piano (*mp*) and then pianissimo (*pp*) by measure 16. The Violin 1 and Violoncello enter with a mezzo-piano (*mp*) dynamic, marked with "harmonic gliss. Sul G" and "harmonic gliss. Sul C" respectively. In measure 19, the Violin 1 and Violoncello play with a piano (*p*) dynamic, marked with "non vib." and "gliss.". The Synth part includes "synth pads" in measure 14 and "percussion" in measure 20, marked with a fortissimo (*ff*) dynamic. Large numbers 4, 3, 4, 4 are placed above the staves in measures 12, 13, 14, 15, 16, 17, 18, 19, 20, and 21 respectively.

♩ = 90

Fl.

Cl.

Vln. 1

Vc.

Synth.

*molto vib.* *non vib.* *molto vib.*

*gliss.* *gliss.* *gliss.*

*ff* *ff*

reverse synth

bass riser

*pp* *ff* *pp*

22 23 24 25 26 27 28 29 30 31 32

1m03

00:02:11:13

Fl.

Cl.

Vln. 1

Vc.

Synth.

Scare Jump

*ff*

low rumble

*pp*

33 34 35 36 37 38 39 40 41 42 43

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Musical score for measures 44-54. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violoncello (Vc.), and Synthesizer (Synth.).

- Fl. and Cl.:** Play a melodic line starting at measure 44 with dynamics *p*, *mp*, and *pp*. Large numbers 2 and 4 are written above the staves in measures 52 and 53.
- Vln. 1 and Vc.:** Play a melodic line starting at measure 47 with dynamics *mp* and *pp*. Performance instruction: *sul pont.*
- Synth.:** Play a low-frequency line. Performance instruction: *reverse synth*. Dynamics *p* and *mf* are indicated. Additional instruction: *+ Whisper voices*.

Measure numbers 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54 are shown in boxes below the staff.

Musical score for measures 55-62. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violoncello (Vc.), and Synthesizer (Synth.).

- Fl. and Cl.:** Large numbers 3, 2, 4, 3, 4, 3 are written above the staves in measures 55, 56, 57, 58, 59, and 60 respectively.
- Vln. 1 and Vc.:** Play a melodic line starting at measure 58 with dynamics *p*, *mf*, and *p*. Performance instruction: *sul pont.*
- Synth.:** Play a low-frequency line. Performance instruction: *cresc. reverse synth*. Dynamics *p* and *mf* are indicated. Additional instructions: *+ low voices cluster*, *+ heartbeat loop*, and *+ Whisper voices*.

Measure numbers 55, 56, 57, 58, 59, 60, 61, 62 are shown in boxes below the staff.

Musical score for measures 63-66. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violoncello (Vc.), and Synthesizer (Synth.).

- Measures 63-64:** Flute and Clarinet parts are marked with a large '3' and a dynamic of *p*. Violin 1 and Violoncello parts are marked with a large '4' and a dynamic of *p*.
- Measure 65:** Flute and Clarinet parts are marked with a large '5' and a dynamic of *p*. Violin 1 and Violoncello parts are marked with a large '8' and a dynamic of *ff*. The Synthesizer part is marked with a dynamic of *fff* and includes the instruction "big hits + deep boom".
- Measure 66:** Flute and Clarinet parts are marked with a large '4' and a dynamic of *p*. Violin 1 and Violoncello parts are marked with a large '4' and a dynamic of *ff*. The Synthesizer part is marked with a dynamic of *fff*.

Measure numbers 63, 64, 65, and 66 are indicated in boxes below the staff.

Musical score for measure 67. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Violoncello (Vc.), and Synthesizer (Synth.).

- Measure 67:** Flute and Clarinet parts are marked with a large '3' and a dynamic of *ff*. Violin 1 and Violoncello parts are marked with a large '4' and a dynamic of *ff*. The Synthesizer part is marked with a dynamic of *ff*.

Measure number 67 is indicated in a box below the staff.

Musical score for measures 68-72. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Viola (Vc.), and Synthesizer (Synth.).

- Fl.:** Measures 68-69: *fff* (fortissimo), *mf* (mezzo-forte). Measure 70: *mf*. Measure 71: *mf*. Measure 72: *mf*.
- Cl.:** Measures 68-69: *fff*. Measure 70: *mf*. Measure 71: *mf*. Measure 72: *mf*.
- Vln. 1:** Measures 68-69: *fff*. Measure 70: *mf*. Measure 71: *mf*. Measure 72: *mf*.
- Vc.:** Measures 68-69: *fff*. Measure 70: *mf*. Measure 71: *mf*. Measure 72: *mf*.
- Synth.:** Measures 68-69: *mf*. Measure 70: *mf*. Measure 71: *mf*. Measure 72: *mf*. Includes annotations: "synth pad" and "low texture pads + low voices clusters".

Measures 68, 69, 70, 71, 72 are indicated at the bottom of the score.

Musical score for measures 73-81. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin 1 (Vln. 1), Viola (Vc.), and Synthesizer (Synth.).

- Fl.:** Measures 73-74: *pp* (pianissimo). Measure 75: *pp*. Measure 76: *pp*. Measure 77: *pp*. Measure 78: *pp*. Measure 79: *pp*. Measure 80: *pp*. Measure 81: *niente* (nothing).
- Cl.:** Measures 73-74: *pp*. Measure 75: *pp*. Measure 76: *pp*. Measure 77: *pp*. Measure 78: *pp*. Measure 79: *pp*. Measure 80: *pp*. Measure 81: *niente*.
- Vln. 1:** Measures 73-74: *mf* (mezzo-forte), *sul ponti*. Measure 75: *pp*. Measure 76: *pp*. Measure 77: *pp*. Measure 78: *pp*. Measure 79: *pp*. Measure 80: *pp*. Measure 81: *niente*.
- Vc.:** Measures 73-74: *mf*, *sul ponti*. Measure 75: *pp*. Measure 76: *pp*. Measure 77: *pp*. Measure 78: *pp*. Measure 79: *pp*. Measure 80: *pp*. Measure 81: *niente*.
- Synth.:** Measures 73-74: *pp*. Measure 75: *pp*. Measure 76: *pp*. Measure 77: *pp*. Measure 78: *pp*. Measure 79: *pp*. Measure 80: *pp*. Measure 81: *niente*.

Measures 73, 74, 75, 76, 77, 78, 79, 80, 81 are indicated at the bottom of the score.