

DOS CRISTALES

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Moderato

The musical score consists of four staves of music, each with a treble clef and a bass clef. The first staff starts with an A chord (A major) and a 4/4 time signature. The second staff starts with a C#m7 chord (C# minor 7) and a 4/4 time signature. The third staff starts with a F#m7 chord (F# minor 7) and a 4/4 time signature. The fourth staff starts with a D9 chord (D major 9) and a 4/4 time signature. The lyrics are written below the staves, corresponding to the chords and time signatures. The music includes various note values such as eighth and sixteenth notes, and rests. The score is divided into sections by vertical bar lines and measures.

Ex-is-ten dos— cris-ta - les pa-ra des - cu-brir— el mun - do, ex-is-ten siem - pre mil— ma-les
La **Dolm** **Fam7**

que son bue - nos pa-ral zur - do. Per-so-nas que— de-se - an que el cos-mos se ha - ga nor - mal
Re9 **La** **Dolm**

per-so-nas que— im - plo-ran que no lo se - a ya.—
Fam7 **Re9** **Mi**

I- lu-sos que hoy— a - rro - jan a la fuen - te sus— mo - ne - das, rea-lis-tas que no du-dan—
La **Dolm** **Fam7**

en mo - jar - se y co - ger - las. Por e - so yo te di - go que hay dos ti - pos de dia - lec -
 - tos, que hay dos ti - pos de se - cre - tos fun - di - dos en u - no mis - mo.
 No es fá - cil e - le - gir, dos mil for - mas de sen - tir,
 dos mil for - mas de vi - vir. Ten - drás que a - pren - der a es - cu - char
 al duen - de que es - tá a - hí, en ti, -
 Do#7 Re Sibm7 La A Bbm7 C#m 4/4 D E

F#m A G#m 4ft.
 Te - ne - mos dos mi - ta - des se - pa - ra - das por um
 Fa#m La Do#m

 F#m7 D9 Re9
 hi - lo ye - se hi - lo, — por su par - te, mil can - to - nes di - xi - di -
 Fa#m7 Re9

 A G#m 4ft.
 dos. — Bus - ca - mos in - sa - cia - bles lo sin - ce - ro de nos o -
 La Do#m

 F#m7 D9 E
 - tros, la fa - cec - ci - on in - co - rrup - ti - ble, lo que es só - li - do en to - dos,
 Fa#m7 Re9 Mi

 A G#m 4ft.
 E - se á - to - mo - que di - ga que tí - re - mos las mo - ne -
 La Do#m

I^{#m7} das ae - sa fuen - te cris - ta - li - na don-de el cos - mos se - ge - ne -

Fa^{#m7} Ra. Por e-so yo - te di - go que hay dos ti - pos de dia - lec - tos, que hay dos ti - pos de se -

A C^{#m} 4fr. Do[#] La Fa^{#m} E^m cre - tos fun - di - dos en u - no mis - mo. No no - no no

Re⁹ Mi

De $\frac{2}{2}$ a $\frac{4}{4}$ 2 veces, y sigue

A C^{#m} 4fr. D^m B^m No es fa - cil e - le - gir, dos mil for - mas de sen - tir, dos mil for -

La Do^{#m} Re

B^{m7} A G^{#m} 4fr. que a - pren - der a es - cu - char a e - se duen -

Si^{m7} La Do^{#m}

SIGUE I Bm7 A C#7 De \$ a A, y sigue I

CODA Bbm7 C#m 4fr. D E D A No no no no

The musical score consists of four systems of music. The first system starts with a vocal line in Bm7, followed by a guitar chord, then another vocal line in Bm7, and finally a guitar chord in C#m. The second system begins with 'Re' on a bass line, followed by 'Sim7', then 'Dolm Re Mi'. The third system starts with a guitar chord in A, followed by 'No', then 'no es fá cil e le gir, dos mil for'. The fourth system starts with 'La' on a bass line, followed by 'Do#7', then 'mas de sen tir, dos mil for mas de vi vir. Ten drás que a pren der a es cu char'. The fifth system starts with 'Re' on a bass line, followed by 'Sim7', then 'La'. The sixth system starts with a guitar chord in C#7, followed by 'al duende que está ahí, en ti.', then 'No no no no'. The seventh system starts with 'Do#7', followed by 'Re', then 'Sim7 ReIm Re Mi'. The eighth system starts with a guitar chord in Bbm7, followed by 'C#m 4fr. D E D', then 'A'. The ninth system starts with 'en ti.' on a bass line, followed by 'Bbm7 Dolm Re Mi Re', then 'La'.