

feliplara23@hotmail.com
Score 917 346 3346

(SEZNA SEZNA)

= f
(p = 84)

Violin I ARCO 5) — 5 —
Violin II ARCO cop solo
Viola ARCO con sordino
Cello ARCO con sordino Pizz
INTRO CODA INTRO Th 1' INTRO Retransition INTRO Th 2' INTRO OUTRO

Vln. I Pizz. ff mf <f fp (p) <mf
Vln. II pppp senza cresc. (ppp)
Vla. pppp senza cresc. (ppp)
Vc. Pizz. mf ARCO (ppp) <ff sub ppp <f >pp (p) 3 5

DEVELO. MENÉ

Felipe Lara 5)

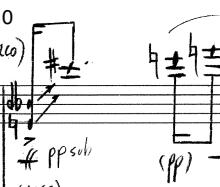
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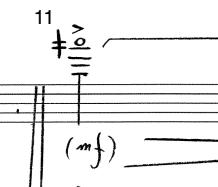
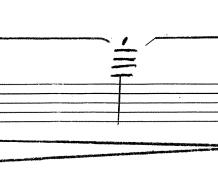
Vln. I

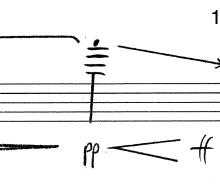
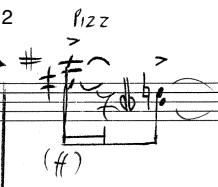
Vln. II

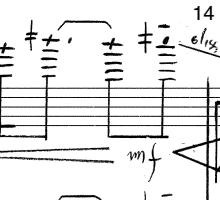
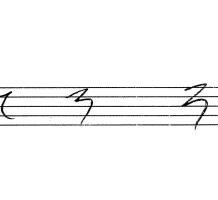
Vla.

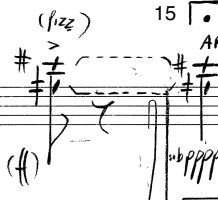
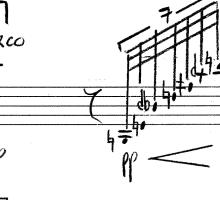
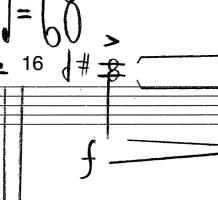
Vc.

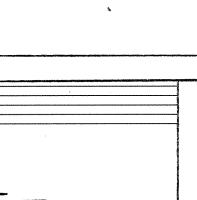
10 (Alco)  (Alco) 

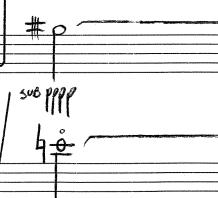
11  (mf) 

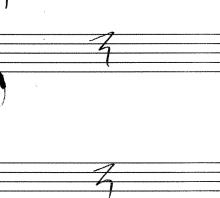
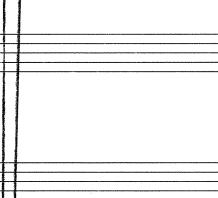
12  (ff)  (ff) 

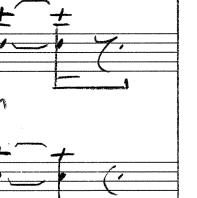
13  (pp sub)  (mf) 

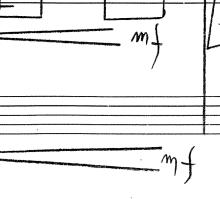
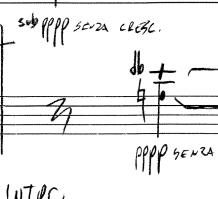
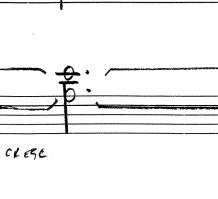
14  (ff)  (ff) 

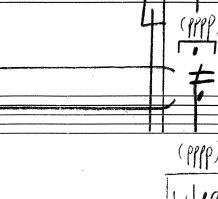
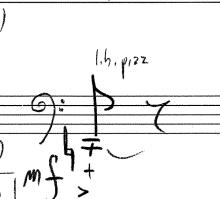
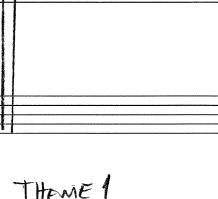
15  (pizz.)  (pp) 

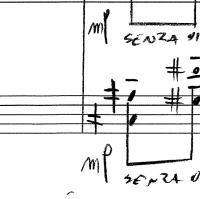
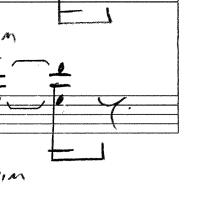
16  (f)  (f) 

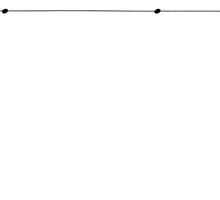
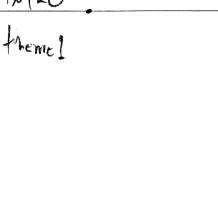
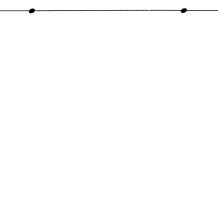
17  (mp)  (mp) 

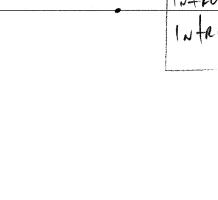
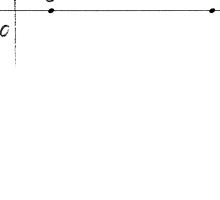
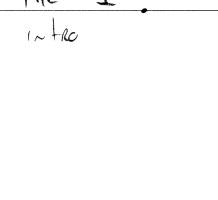
18  (pp) 

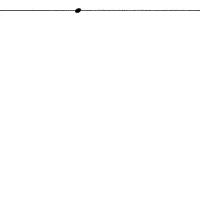
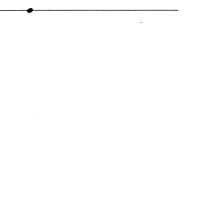
19  (pp)  (pp) 

20  (pp)  (pp) 

21  (pp) 

22  (pp)  (pp) 

23  (pp)  (pp) 

24  (pp) 

25  (pp)  (pp) 

26  (pp)  (pp) 

27  (pp) 

28 (pp) (pp)

29 (pp) (pp)

30 (pp)

31 (pp) (pp)

32 (pp) (pp)

33 (pp)

34 (pp) (pp)

35 (pp) (pp)

36 (pp)

37 (pp) (pp)

38 (pp) (pp)

39 (pp)

40 (pp) (pp)

41 (pp) (pp)

42 (pp)

43 (pp) (pp)

44 (pp) (pp)

45 (pp)

46 (pp) (pp)

47 (pp) (pp)

48 (pp)

49 (pp) (pp)

50 (pp) (pp)

51 (pp)

52 (pp) (pp)

53 (pp) (pp)

54 (pp)

55 (pp) (pp)

56 (pp) (pp)

57 (pp)

58 (pp) (pp)

59 (pp) (pp)

60 (pp)

61 (pp) (pp)

62 (pp) (pp)

63 (pp)

64 (pp) (pp)

65 (pp) (pp)

66 (pp)

67 (pp) (pp)

68 (pp) (pp)

69 (pp)

70 (pp) (pp)

71 (pp) (pp)

72 (pp)

73 (pp) (pp)

74 (pp) (pp)

75 (pp)

76 (pp) (pp)

77 (pp) (pp)

78 (pp)

79 (pp) (pp)

80 (pp) (pp) <img alt="Handwritten musical notation for Vla., Vc., and Vln. II, measure 80. Includes dynamic markings (pppp), articulations (pizz.,弓), and fingerings." data-bbox="690 3150

18

 19

 20

 21

 22

 3

Vln. I

 Vln. II

 Vla.

 Vc.

(mp)

pppp senza cresc.

pfff senza cresc.

(lh. pizz.)

4

Theme 1
 Theme 1

23

 24

 25

Vln. I

 Vln. II

 Vla.

 Vc.

VIA SCR

VIA SCR

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on four staves. The score includes dynamic markings (mf, p, pp, sfp, ff), performance instructions (seza 1m, seza 2m), and measure numbers (26, 27, 28). Measure 26 starts with a forte dynamic (f) and includes a tempo marking L. 122. Measure 27 begins with a dynamic p. Measure 28 starts with a dynamic mf. The score concludes with a dynamic ff.

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 29 through 33. The score includes dynamic markings like *mf*, *pp*, and *ACCO*, and performance instructions like *pizz.* and *gloss*. Measure 29: Vln. I *mf*, Vln. II *5*. Measure 30: Vln. I *l.h. pizz.*, Vln. II *5*. Measure 31: Complex rhythmic pattern with *pp* dynamic. Measure 32: Complex rhythmic pattern with *gloss* instruction and *pp* dynamic. Measure 33: Complex rhythmic pattern with *mf* dynamic and *ACCO* markings.

This image shows a handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) over three staves. The score includes dynamic markings like *p*, *f*, *fff*, *mp*, *sub. pppp*, and *sub. PPPP*. Measure 34 features slurs and grace notes. Measures 35 and 36 show complex rhythmic patterns with sixteenth-note figures and various dynamics. Measure 36 concludes with a dynamic of *mf*.

40 41 42 43

Vln. I Vln. II Vla. Vc.

Theme 1

44

Vln. I

(*p*) Pizz. 5 ARCO

Vln. II

ff psub. 3 5 *mp* *mf* > *pp* *mp*

Vla.

p

Vc.

45

Vln. I

> Ricchet. 5 5 *mp*

Vln. II

3 5

Vla.

Ricchet. 5 *mf* > *pp* 5 *pp* sub.

Vc.

3 5

46

Vln. I

3 5 Pizz. 5 ARCO Ricchet. 5

Vln. II

f mpsub. 5 5 *mf* Pizz. 5

Vla.

f > psub. 5 *mp* Pizz. 5

Vc.

3 5

47

Vln. I Vln. II Vla. Vc.

48

Pizz Acco Pizz Acco

49

Pizz Acco

53

Vln. I

Vln. II

Vla.

Vc.

54

55

59

Vln. I Vln. II Vla. Vc.

60

61

62

63

9

4

64

Vln. I Vln. II Vla. Vc.

65

66

6143

fff SENZA CRESC.

fff SENZA CRESC.

(f) f

Pizz.

fff SENZA CRESC.

(f)

Theme 1
Retrodunition

Theme 1
Th1'

(Pizz.)

(f)

67

Vln. I

Vln. II

Vla.

Vc.

68

(p) $\nearrow \searrow$

$\text{f} = 112$

69

(sul pont.) \longrightarrow CRD

BRIDGE
Coda

70

(laco)

Vln. I

Vln. II

Vla.

Vc.

71

mf

72

73

BRIDGE
Th 1

BRIDGE
Referencias

74

Vln. I

Vln. II

Vla.

Vc.

BRIDGE
Theme 2)

75

f senza dim

f senza dim

f senza dim

f senza dim

Rit

76

Sul pont

Sul G

Sul pont

Sul G

Sul pont

Sul G

77

78

79

Accel pocc A pocc

Vln. I

Vln. II

Vla.

Vc.

80

Vln. I

Vln. II

Vla.

Vc.

Bridge

Cresc.

81

82

83

(Superioridad del solista)

Subp. senza cresc.

p senza cresc.

p senza cresc.

BRIDGE DEVELOPMENT

84

85

86

Vln. I

Vln. II

Vla.

Vc.

87

Vln. I

Vln. II

Vla.

Vc.

88

3

Vln. I

Vln. II

Vla.

Vc.

89

3

Vln. I

Vln. II

Vla.

Vc.

13

mp

90

Vln. I

mp

Vln. II

Vla.

Vc.

91

3

Vln. I

Vln. II

Vla.

Vc.

92

mf

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

93

14

Vln. I

Vln. II

Vla.

Vc.

94

95

96

97

98

Vln. I

Vln. II

Vla.

Vc.

BRIDGE
codetta

BRIDGE
The me 2

99 *ord*
 Vln. I
 Vln. II
 Vla.
 Vc.

100
 Vln. I
 Vln. II
 Vla.
 Vc.

101
 Vln. I
 Vln. II
 Vla.
 Vc.

102
 Vln. I
 Vln. II
 Vla.
 Vc.

103
 Vln. I
 Vln. II
 Vla.
 Vc.

104
 Vln. I
 Vln. II
 Vla.
 Vc.

15

105
 Vln. I *sul pont* *bassoon class*
sfz = pp
 Vln. II
 Vla.
 Vc.
 106
 ORD *f* *ff* *sfz = pp*
 Vln. I *sul pont* *bassoon class*
 Vln. II
 Vla.
 Vc.
 107
 ORD *fp* *3* *5* *3*
 Vln. I
 Vln. II
 Vla.
 Vc.
 108
 Vln. I
 Vln. II
 Vla.
 Vc.
 109
 (P) *f*
 Vln. I
 Vln. II
 Vla.
 Vc.
 110
 (P) *f*
 Vln. I
 Vln. II
 Vla.
 Vc.
 111
 (P) *f*
 Vln. I
 Vln. II
 Vla.
 Vc.
 BRIDGE
 BRIDGE
 THEME 1

=
 7
 117 18 ORP sul D
 Vln. I
 PPP
 ORD
 Vln. II
 PPP
 pizz.
 Vla.
 ff sub
 ORD
 Vc.
 PPP
 T6 2
 Intro

118
 (ppp)
 Vln. I
 Vln. II
 (ppp)
 Vla.
 (ff)
 Vc.
 (ppp)

119
 pp
 Vln. I
 Vln. II
 pp
 Vla.
 (ff)
 Vc.
 pp

120
 p
 Vib. molto
 ARCO
 sendt Ulb.
 Vln. I
 (mp) == pp
 Vln. II
 mp
 Vla.
 (mp)
 Vc.
 pp

121
 Vln. I
 3 pp
 Vln. II
 pp
 Vla.
 4 pizz.
 subff
 Vc.
 pp

122
 ARCO
 Vln. I
 Vln. II
 Vla.
 mf
 Vc.
 (mf)

123
 Vln. I
 Vln. II
 Vla.
 pizz.
 subff
 Vc.
 pp

THEME 2

124

125

126

19

Vln. I

Vln. II

Vla.

Vc.

Vib. Molto (p) 122

Arco (Vib. Molto) → SENZA vib.

(pp)

(pp)

127

128

129

Vln. I

Vln. II

Vla.

Vc.

Detache

p

p

(pp)

(p)

Vib. Molto

(p)

(pp)

136

Vln. I

137 *detacher*

Arco

Vln. II

Arco

Vla.

Vc.

138

P *Arco* OVERPLCS

PP f

P mf

OVERPRESS. gliss

139

mf PRESS. ORG

submf

pizz. 3

pizz. 3

press. org

mp

submf

140

Vln. I

Vln. II

(p) mf

Vla.

Arco

Vc.

141

pizz. 4:3

(mf) ff

142

f pizz. 4:3

ff

143

f pizz. 4:3

pp ff

Arco

SENZA CRESC.

OVERPRESS. gliss

144

22

Vln. I ARCO
 (p) OVERPRESS.

Vln. II sp

Vla.

Vc. (p) (OVERPRESS.) elss
 p f sub mf

145

f sub mf pizz. ORD 4:3

146

p ARCO
P mp

147

(mp) mf

148

(mp) mf

149

(mf) f

Vln. I

(mp) mf

Vln. II

(mp) mf

Vla.

Vc. (mp) mf (mf) f

This image shows a handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) across four staves. The score includes dynamic markings (e.g., ff, f, mf, p, pp, ppp), performance instructions like 'gloss' and 'overpress', and rhythmic patterns involving grace notes and sixteenth-note figures. Measure 153 starts with a dynamic ff. Measure 154 begins with a dynamic f. Measure 155 starts with a dynamic p. Measure 156 starts with a dynamic pp. The score concludes with a dynamic ff.

157 24

Vln. I *f p sempre*

Vln. II *f p SEMPRE*

Vla. *f p sempre*

Vc. *f p sempre*
Theme 2

DEVELOPMENT

158

159 Press OK! → OVERPRESS 211

(f p) (Press OK!) → OVERPRESS

(p) 5 OVERPRESS

(p) (Press OK!) → OVERPRESS.

G.SG

160 sub PRESS OK!

Vln. I *f p sempre*

Vln. II *f p sempre*

Vla. *Pizz 3 ARCO*

Vc. *f f sub press OK! f p sempre*

161

162

163

Vln. I

Vln. II

Vla.

Vc.

164

sw E

165

25

166

Vln. I

Vln. II

Vla.

Vc.

167

168

169

26

Vln. I

Vln. II

Vla.

Vc.

170

171

172

173

174

This image shows a handwritten musical score for string quartet (Vln. I, Vln. II, Vla., Vc.). The score consists of two systems of four staves each. Measure 169 begins with a 26th note. Measures 170-171 feature complex rhythmic patterns involving sixteenth-note figures and grace notes. Measures 172-174 continue with similar patterns, including eighth-note pairs and sixteenth-note figures. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with various slurs, grace notes, and dynamic markings. Measure numbers 169, 170, 171, 172, 173, and 174 are indicated at the top of each system.

175

Vln. I

(PRESS. ORD) → OVER PRESS

176

Vln. II

(PRESS. ORD)

mf → OVERPRESS.

gliss

Vla.

(PRESS. ORD)

mf → OVERPRESS.

gliss

Vc.

(PRESS. ORD)

mf → OVERPRESS.

gliss

177

PRESS. ORD

5,6

178

Vln. I

fp sempre

PRESS. ORD

5

Vln. II

fp sempre

PRESS. ORD

5

Vla.

fp sempre

PRESS. ORD

5

Vc.

fp sempre

PRESS. ORD

5

27

179

Vln. I

2"

180

Vln. II

(PRESS. ORD) → OVERPRESS

5

Vla.

(PRESS. ORD) → OVERPRESS

5

Vc.

(PRESS. ORD) → OVERPRESS

5

181

Vln. I

SUP SENZA CRESC.

PRESS. ORD

Vln. II

SUP P SENZA CRESC.

Pizz

Vla.

SUP P SENZA CRESC.

f

Vc.

SUP P SENZA CRESC.

press ord

THEME 2
OUTRO

182

28

Vln. I

Vln. II

Vla.

Vc.

183

184

185

(p) ff

(p) ff

(p) ff

Theme 2
THEME 2)

186

187

188

Vln. I

Vln. II

Vla.

Vc.

mf

mf

ARCO

mf

mf

mf

f

pizz.

mf

ff

187

188

> 5:6 >

192

Vln. I

Dettaché (p)

Vln. II

mf

f p

Vla.

mf

Vc.

193

dettaché

194

(mf)

Arco OVERPIECE

mf

195

(p)

Arco OVERPIECE

(p)

Theme 2

196

30

Vln. I

Vln. II

Vla.

Vc.

197 (l. b. pm)

ff sub.

ARCO

(PRESS ORG.) → OVER press

(mf) OVER press

(p) OVERPRES.

Theme 2
them 1)

200 PRESS ORG. f SENZA DIM

201 PRESS ORG. f SENZA DIM

202 f

Vln. I

Vln. II

Vla.

Vc.

f SENZA CRESCE

f SENZA DIM

206 207 208 209

Vln. I Vln. II Vla. Vc.

Coda HA

Theme 2

210

Vln. I

Vln. II

Vla.

Vc.

211

212

213

Vln. I

Vln. II

Vla.

Vc.

214

mp

f

215

9:8

(f)

Sul fas to
SENZA VIB.

mp semple

Sul fas to
SENZA VIB.

mp semple

Codetta
outro

Codetta
Development

216

Vln. I (f) *mf* <*f*

Vln. II

Vla.

Vc. *mf* <*f* *mp* *mf* <*f*

217

Vln. I *mf* >

Vln. II

Vla.

Vc.

218

Vln. I > *f* > *f* (f)

Vln. II

Vla.

Vc.

33

219

Vln. I *mf*

Vln. II *ffiss*

Vla.

Vc.

220

Vln. I *f*

Vln. II

Vla.

Vc.

221

Vln. I *f*

Vln. II

Vla.

Vc. *p* *mf*

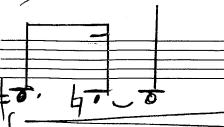
222

34

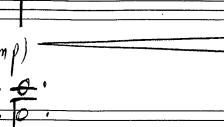
Vln. I

(f) 

Vln. II



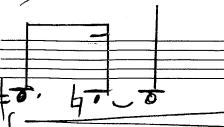
Vla.

(mp) 

Vc.



223

m f 

224

OKD

ff 

225

5 

Colectiva
Colectiva

REPEAT ONCE (PLAY twice)

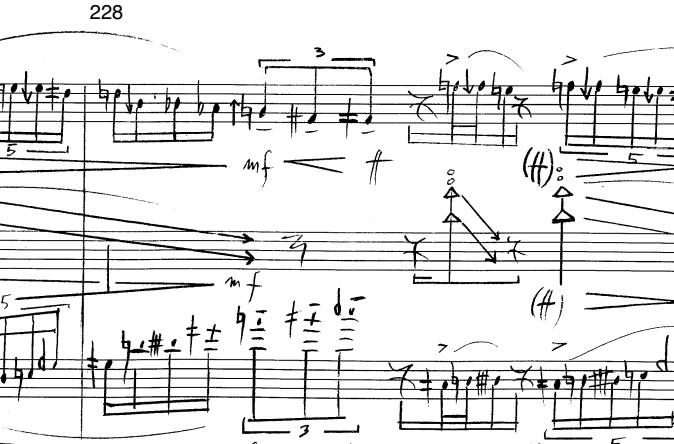
226

227

Vln. I



Vln. II



Vla.



Vc.



228

Colectiva
Theme 2

229

Vln. I

Vln. II

Vla.

Vc.

230

231

35

242

ARCO

243

244

37

Vln. I

p senza cresc.

Sul D consonant
as high as possible

Sul D consonant
as high as possible

Vln. II

p senza cresc.

Vla.

Vc.

ARCO

p senza cresc.

Development

Intro

245

246

247

Vln. I

(p)

Mf

Vln. II

Vla.

Vc.

(p)

fp (p - mp sempre)

fp (p - mp sempre)

Development

Theme 1

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 3/4 time. The score includes dynamic markings like *f*, *fp*, *p-mp*, *mf*, and *f senza vibrato*. Measure 248 starts with *f* for Vln. I. Measure 249 begins with *fp* for Vln. II. Measure 250 starts with *mf* for Vla. Measures 248-250 feature various rhythmic patterns and grace notes.

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 251 through 253. The score includes dynamic markings like *(mf)*, *f*, *fp*, *p-mp*, and *f''*, as well as performance instructions such as slurs, grace notes, and fingerings. Measure 251 starts with a dynamic *(mf)*. Measure 252 begins with a dynamic *f* and includes a dynamic marking *p-mp*. Measure 253 concludes with a dynamic *f*.

This image shows a handwritten musical score for orchestra, page 39, containing measures 254 through 256. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 254 starts with a dynamic of *f* for Vln. I. Measure 255 begins with a dynamic of *p*, followed by *mf*. The music features complex rhythmic patterns with sixteenth-note figures and rests. Measures 256 continue with dynamics of *f* and *ff*, with specific instructions for the second dim (diminuendo) and leveling off at *f*.

39

A handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) over three systems. The score includes dynamic markings (f, fp, p) and performance instructions (e.g., grace notes, slurs). Measure 257 starts with a forte dynamic (f) for Vln. I. Measures 258 and 259 show complex rhythmic patterns with frequent changes in dynamics (fp, f, p) and articulations. Measure 259 concludes with a dynamic marking of *fp*.

260
 Vln. I f (f) pppp mp
 Vln. II "ff" pp
 Vla.
 Vc. ff fppp mp
Sul fasto *smile* *gloss*
 261
 Vln. I mp o
 Vln. II "ff" pp
 Vla.
 Vc. mp o
Remove practice mute / insert regular mute
 262
 Vln. I mp o
 Vln. II "ff" pp
 Vla.
 Vc. mp o
con sord *ORD*
Development / th 2
 263
 Vln. I mf f pppp
 Vln. II mp o
 Vla.
 Vc. mf f pppp
Sul fasto *mp*
 264
 Vln. I (mf) pppp
 Vln. II mp o
 Vla.
 Vc. (mf) pppp
Development / th 2
 265
 Vln. I mf - mp sempre
 Vln. II p
 Vla.
 Vc. mf - mp sempre

266

Vln. I (ALCO) > 267 268 41

Vln. II

Vla.

Vc.

269 270 271

Vln. I

Vln. II

Vla.

Vc.

272 42 Vln. I > > >

 Vln. II

 Vla.

 Vc.

 275 Vln. I

 Vln. II

 Vla.

 Vc.

EPE 1
 NICE
 (AP 3 times)

278

279

280

43

Development cont'd

281

282

283

44 V1 solo (Double concerto)

Vln. I

Vln. II

Vla.

Vc.

Cello solo

Development Development

Vln. I

Vln. II

Vla.

Vc.