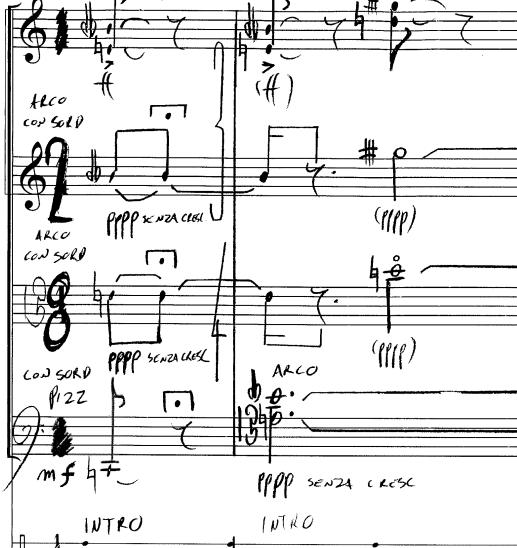


feliplara23@hotmail.com  
Score 917 346 3346

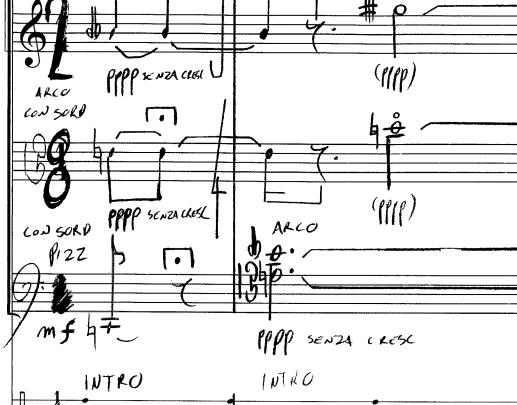
(SENZA SOLO)

= f  
(p. 84)

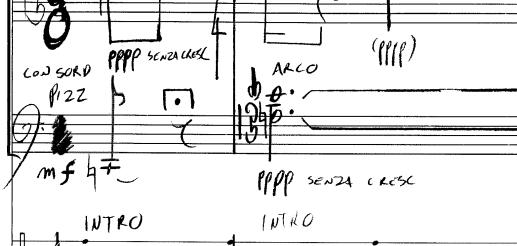
Violin I



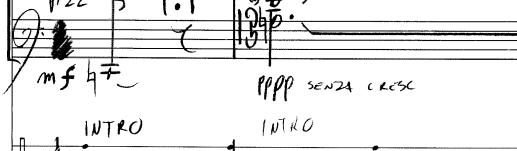
Violin II



Viola



Cello



Vln. I



Vln. II



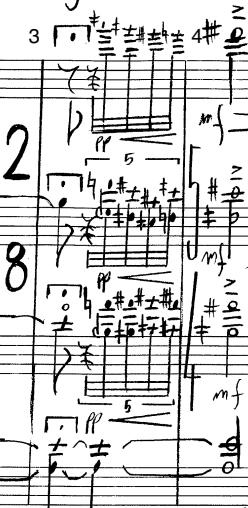
Vla.



Vc.



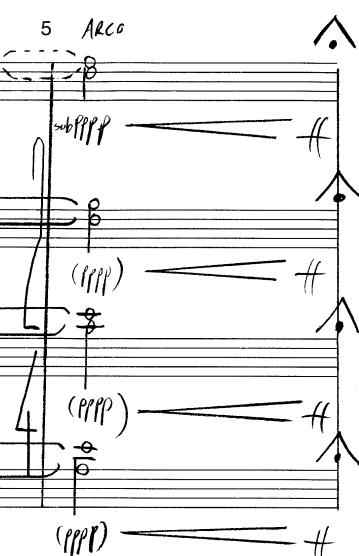
5) ARCO  
5 - 5



pizz



5) ARCO



5)

Felipe Lara

INTRO Retransition

Tb 1 Tb 2

INTRO

OUTRO

INTRO



18 
  
 19 
  
 20 
  
 21 
  
 22 
  
 3

Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc.

*(mp)*
  
*f p*
  
*mp*
  
*m f*
  
*p (mf)*
  
*pppp*
  
*pppp senza cresc.*
  
*pppp senza cresc.*
  
*(l.h. p122)*

Theme 1

23 
  
 24 
  
 25

Vln. I 
  
 Vln. II 
  
 Vla. 
  
 Vc.

*mf-f semipic.*
  
*(pppp)*
  
*fp*
  
*f*
  
*f*
  
*f*
  
*ff*
  
*ff*

*Via SORD*

Musical score for orchestra, measures 26-28. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measure 26 starts with a dynamic *mf*. Measures 27 and 28 show various dynamics including *p*, *mp*, *sf*, and *pp*. Measure 28 concludes with a dynamic *ppp*.

3  
4 29

Vln. I

Vln. II

Vla.

Vc.

THEME 1

THEME 2

30 l.h. pizz.

31

32 gliss.

33

34  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.

35  
 p < m f  
 ff < fff  
 mp sub  
 mp  
 mp  
 mp

36  
 (mp) — mf  
 mf

37  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.

(mf) sewza pian  
 (mf) sewza pian  
 (mf) sewza pian

38  
 (mf) < f  
 fpp  
 ppp  
 pppp

39  
 mp  
 ppp  
 pp  
 p  
 f

l122  
 Themed cover

This image shows a handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) over four staves. The score includes dynamic markings like *mf*, *f*, *pp*, and *fff*. Measure 40 starts with a forte dynamic *f*. Measures 41 and 42 show sustained notes with grace notes and slurs. Measure 43 features a complex rhythmic pattern with sixteenth-note figures and a dynamic transition from *pp* to *mf*. The score is labeled "Development" at the bottom.

44

Vln. I

(pp) Pizz. 5 ARCO

Vln. II

ff psub. 3 + = 5

Vla.

P 5

Vc.

—

45

Riccochet 5 5

Vln. I

mp 3 Riccochet 5

Vln. II

mf > pp mp

Vla.

(mp) Riccochet 5

Vc.

—

46

mp 3 Riccochet 5

Vln. I

f psub. 5

Vln. II

mp sub. 5

Vla.

f > psub. 5

Vc.

—

47

Vln. I      Vln. II      Vla.      Vc.

48

Pizz Arco      Pizz Arco

49

Pizz Arco

50

Vln. I

Vln. II

Vla.

Vc.

51

52

53

Vln. I

Pizz 5 Arco 5 5

Vln. II

mp 3 Ricchetto

Vla.

Vc.

54 Pizz Arco

Vln. I

Vln. II

Vla.

Vc.

55 Pizz 3 5 Arco 3

56

Vln. I

Vln. II

Vla.

Vc.

57

Vln. I

Vln. II

Vla.

Vc.

58 Pizz Arco Pizz Arco

Vln. I

Vln. II

Vla.

Vc.

Sub pp senza cresc  
Pizz >

Theme 1

Theme 2

outro

59

Vln. I      Vln. II      Vla.      Vc.

60

61

62

63

9

4

64

Vln. I      Vln. II      Vla.      Vc.

65

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67  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.

68  
 (p) *mf*  
 (ppp) *ARCO*  
*sul pont.*

69 *J=112*  
 (sl. *pont.*) *CRD*  
 (ppp) *f*  
 BRIDGE COA

70 (lcc)  
 Vln. I *p* *EVA*  
 Vln. II *p*  
 Vla. *p*  
 Vc. *p* *(ORO)*

71 *#o*  
 Vln. I *mf*  
 Vln. II *mf*  
 Vla. *mf*  
 Vc. *mf*

72 *f* *fp*  
 Vln. I *f* *fp*  
 Vln. II *f* *fp*  
 Vla. *f* *fp*  
 Vc. *f* *fp*

73 *p* *mf*  
 Vln. I *p* *mf*  
 Vln. II *p* *mf*  
 Vla. *p* *mf*  
 Vc. *p* *mf*

BRIDGE Th 1  
 BRIDGE Refrain

Vln. I      Vln. II      Vla.      Vc.

74      75      76      77      78      79

Rit

f senza dim  
 $b\frac{1}{2}$   
 $\# \frac{1}{2}$

f senza dim  
 $\# \frac{1}{2}$

f senza dim  
 $\# \frac{1}{2}$

f senza dim  
 $\# \frac{1}{2}$

(f)  $p b\frac{1}{2}$   
 sil pont  $\# \frac{1}{2}$   
 sul G

(f)  $p b\frac{1}{2}$   
 sil pont  $\# \frac{1}{2}$   
 sul G

(f)  $p b\frac{1}{2}$   
 sil pont  $\# \frac{1}{2}$   
 sul G

BRIDGE  
 Theme 2

Accel  $facc$   $A focc$

Vln. I      Vln. II      Vla.      Vc.

77      78      79

pp  
 mf  
 (mf)

pp  
 mf  
 (mf)

pp  
 mf  
 (mf)

pp  
 mf  
 (mf)

Handwritten musical score for string quartet (Vln. I, Vln. II, Vla., Vc.)

**Section 1:**

Measures 80-81: Vln. I, Vln. II, Vla., Vc. play eighth-note patterns. Vln. I has slurs and dynamics *sforzando piano* (sfz p) and *f*. Vln. II has slurs and dynamics *sforzando piano* (sfz p) and *f*. Vla. and Vc. have eighth-note patterns.

Measure 82: Vln. I, Vln. II, Vla., Vc. play sixteenth-note patterns. Dynamics include *p*, *SENZA CRESC.*, and *subp. SENZA CRESC.* Vln. I has a grace note. Vln. II has a grace note and a dynamic *f*.

Measure 83: Vln. I, Vln. II, Vla., Vc. play sixteenth-note patterns. Dynamics include *p*, *SENZA CRESC.*, and *subp. SENZA CRESC.* Vln. I has a grace note. Vln. II has a grace note and a dynamic *f*.

**Section 2:**

Measures 84-86: Vln. I, Vln. II, Vla., Vc. play eighth-note patterns. Measures 84 and 85 show slurs and dynamics *f*. Measures 86 show slurs and dynamics *d*.

**Text Labels:**

- Measure 82: *(Espresso)*
- Measure 82: *BRIDGE DEVELOPMENT*

87  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.

88  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.

89  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.

90  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.

91  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.

92  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 93 and 94. The score includes dynamic markings like  $\text{f}$ ,  $\text{ff}$ , and  $\text{p}$ , and performance instructions like slurs, grace notes, and triplets. Measure 93 ends with a forte dynamic. Measure 94 begins with a piano dynamic and features a prominent eighth-note pattern in the upper voices.

A handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) over four staves. The score includes measure numbers 95, 96, 97, and 98. Measure 95 shows sustained notes with dynamic markings. Measures 96 and 97 show more complex patterns with grace notes and slurs. Measure 98 features dynamic markings like  $\text{sfz} > \text{pp}$  and  $\text{sfz} > \text{pp}$ , along with performance instructions such as "sl. part" and "class".

BRIDGE  
CODEFA

## BRIDGE

99 *ord*

Vln. I

Vln. II

Vla.

Vc.

100

101

15

102

Vln. I

Vln. II

Vla.

Vc.

103

104

105  
 Vln. I      *sul pont* *b>* *ham. chas*  
*sfz = pp*  
 Vln. II  
 Vla.  
 Vc.  
 106      *ORD* *b* *o*  
*f* *ff* *sfz = pp*  
 107      *ORD* *b* *o*  
*sfz = pp*  
 108      *ORD* *b* *o*  
*sfz = pp*  
 109      *BRIDGE*  
 110      *(p)* *f*  
 111      *fp*  
 112      *fp*  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 113      *fp*  
 114      *fp*  
 115      *fp*  
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**118** 18 **ORD**  
**sul D**  
 Vln. I  
 PPP  
 ORD  
 Vln. II  
 PPP  
 pizz.  
 Vla.  
 ff sub  
 ORD  
 Vc.  
 PPP  
 T6 2  
 Intro

**119**  
 (ppp)  
 Vln. I  
 Vln. II  
 (ppp)  
 Vla.  
 (ff)  
 Vc.  
 (ppp)

**120**  
 pp  
 Vln. I  
 Vln. II  
 pp  
 Vla.  
 (ff)  
 Vc.  
 pp

**121**  
 p  
 Vib. molto  
 ARCO  
 sendt Kb.  
 Vln. I  
 Vln. II  
 mp  
 (mp) == pp  
 Vla.  
 Vc.

**122**  
 Vln. I  
 3 pp  
 Vln. II  
 pp  
 Vla.  
 4 pizz.  
 subff  
 Vc.  
 pp

**123**  
 ARCO  
 Vln. I  
 Vln. II  
 mf  
 Vla.  
 (mf)  
 Vc.

**124**  
 Vln. I  
 Vln. II  
 pp  
 Vla.  
 pizz.  
 subff  
 Vc.

THEME 2

125

126

127

19

Vln. I

Vln. II

Vla.

Vc.

128

129

130

Vln. I

Vln. II

Vla.

Vc.

131

Vln. I      *mf*      *p*

Vln. II      *mf*      *p*  
SENZA V.b.

Vla.      *mf*      *p*

Vc.      *mf*      *p*

THEME 2  
BASSO

132

Vln. I      *p*

Vln. II      *p*

Vla.      *p*

Vc.      *p*

133

Vln. I      *p*

Vln. II      *p*

Vla.      *p*

Vc.      *p*

134

Vln. I      *p*

Vln. II      *p*

Vla.      *p*

Vc.      *p*

135

Vln. I      *p*

Vln. II      *p*

Vla.      *p*

Vc.      *p*

136

Vln. I      *p*

Vln. II      *p*

Vla.      *p*

Vc.      *p*

5:4      *pizz*

Theme 2

Theme 2

137

Vln. I

Vln. II

Vla.

Vc.

138 *Arco* *detacher*

139

P *ARCO* *OVER PFLR*

PP *f*

P *OVERPRESS.* *eliss.*

PP *f*

mf *PRESS. ORV*

submf *pizz. 3*

*pizz. ord* *mp*

submf

141

Vln. I

Vln. II

Vla.

Vc.

142

P *(p)* *mf*

P *4:3* *mf*

P *4:3* *ff*

143 *pizz. >* *f*

*pizz. >* *f*

*pizz. >* *f*

*pizz. >* *f*

*ARCO*

144 *Arco*

*fp* *SENZA CRESC.*

*fp* *SENZA CRESC.*

*OVERPRESS.* *cresc.*

PP *ff*

145

22

Vln. I      ARCO  
              (p) OVERPRESS.

Vln. II     sp

Vla.

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

146

f mf pizz. ORD  
sub (Mf) 4:3

147

p mp  
ARCO  
P mp  
p mp

148

Vln. I      (mp)

Vln. II     (mp)

Vla.

Vc.          (mp) mf (mf)

149

Vln. I      mf

Vln. II     (mp) mf (mf)

Vla.

Vc.          (mp) mf (mf)

150

Vln. I      p

Vln. II     (mf) p

Vla.

Vc.          (mf) p (mf) p

151

Vln. I

Vln. II

Vla.

Vc.

*p<sub>122</sub>* 5:6 *p<sub>122</sub>* 5:6 *p<sub>122</sub>* 5:6 *p<sub>122</sub>* 5:6 *p<sub>122</sub>* 5:6

*mf* *ff* *mf sub* *mf* *mf*

*ARCO* *ARCO* *ARCO* *ARCO* *ARCO*

*B*

23

154

Vln. I

Vln. II

Vla.

Vc.

*gliss* *gliss* *gliss* *gliss* *gliss*

*f* *f* *f* *f* *f*

*mf* *mf* *mf* *mf* *mf*

*p* *p* *p* *p* *p*

*pp* *pp* *pp* *pp* *pp*

*OVERPRESS.* *OVERPRESS.* *OVERPRESS.* *OVERPRESS.* *OVERPRESS.*

*gliss* *gliss* *gliss* *gliss* *gliss*

155

156

157

*gliss* *gliss* *gliss* *gliss* *gliss*

158 24

Vln. I *f p sempre*

Vln. II *f p SEMPRE*

Vla. *f p sempre*

Vc. *f p sempre*  
Theme 2

Development

159

160

Press ORP → OVERPRESS 211

(f p) (Press ORP) → OVERPRESS

(p) 5 OVERPRESS

(p) (Press ORP) → OVERPRESS.

G. 56

161 sub PRESS ORP

Vln. I *f p sempre*

Vln. II *f p sempre*

Vla. *Pizz 3 ARCO*

Vc. *f f*  
sub press ORP  
*f p sempre*

162

163

164

Vln. I

Vln. II

Vla.

Vc.

165

sw E

166

25

167

Vln. I

Vln. II

Vla.

Vc.

168

169

Handwritten musical score for string quartet (Vln. I, Vln. II, Vla., Vc.). The score consists of two systems of five measures each, numbered 170 through 175.

**Measure 170:** Measures 26-5. The score includes dynamic markings like  $\hat{}$ ,  $\#$ ,  $\circ$ , and  $\diamond$ . Measure 26 starts with a rest followed by a sixteenth-note pattern. Measures 27-5 show various rhythmic patterns with eighth and sixteenth notes, some with grace marks and slurs.

**Measure 171:** Measures 3-5. The score continues with sixteenth-note patterns and grace marks. Measure 3 features a sixteenth-note run. Measures 4-5 show more complex patterns with grace marks and slurs.

**Measure 172:** Measures 5-5. The score includes measures 172-175. Measure 5 starts with a sixteenth-note pattern. Measures 6-5 show sixteenth-note patterns with grace marks and slurs.

**Measure 173:** Measures 3-5. The score includes measures 173-175. Measure 3 starts with a sixteenth-note pattern. Measures 4-5 show sixteenth-note patterns with grace marks and slurs.

**Measure 174:** Measures 5-5. The score includes measures 173-175. Measure 5 starts with a sixteenth-note pattern. Measures 6-5 show sixteenth-note patterns with grace marks and slurs.

**Measure 175:** Measures 5-5. The score includes measures 173-175. Measure 5 starts with a sixteenth-note pattern. Measures 6-5 show sixteenth-note patterns with grace marks and slurs.

176

(PRESS. ORD) → OVER PRESS

Vln. I

Vln. II

Vla.

Vc.

177

5/15c

(PRESS. ORD)

mf → OVERPRESS.

178

PRESS. ORD

27

fp sempre

press ord

180

(PRESS. ORD) → OVERPRESS

Vln. I

Vln. II

Vla.

Vc.

181

5/15c

(PRESS. ORD) → OVERPRESS

2"

182

PRESS. ORD

SUP SENZA CRESC.

PRESS. ORD

SUP P SENZA CRESC.

Pizz.

f

PRESS. ORD

SUP P SENZA CRESC.

THEME 2  
OUTRO

183

28

Vln. I

Vln. II

Vla.

Vc.

184

(p) ff

(p) ff

(p) ff

5:6

Theme 2

Vln. I

Vln. II

Vla.

Vc.

187

188

189

mf

ARCO

mf

(mf) f

(mf)

pizz.

(mf)

(mf) ff

5:6

Theme 2

190

Vln. I      Vln. II      Vla.      Vc.

29

193

Vln. I      Vln. II      Vla.      Vc.

Theme 2  
Retransition

197

30

Vln. I

Vln. II

Vla.

Vc.

198 (l. b. pm)

ff sub.

ARCO

(PRESS ORG.) → OVER press

(mf) OVER press

(p) OVERPRES.

199

200

Theme 2  
them 1' 202

201 Press org. f SENZA DIM

202 Press org. f SENZA DIM

203 (f)

Vln. I

Vln. II

Vla.

Vc.

f SENZA CRESCE.

f SENZA DIM



211

32

Vln. I

Vln. II

Vla.

Vc.

212

213

214

215

216

Vln. I

Vln. II

Vla.

Vc.

Codeff A  
Outro

Sul fasto  
Sordina Vib.

MP sempte  
Sul fasto  
Sordina Vib.

MP sempte

f

Codeff A  
Development

217

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

Vln. II

Vla.

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

218

*mf* >

219

> *f* > *f* (f)

33

220

Vln. I *mf*

Vln. II *sfiss*

Vla.

Vc.

221

*f*

222

*p* *mf*

223

34

Vln. I

(f) > <

Vln. II

< >

Vla.

Vc.

224

m f

(mp)

(mp)

OK!

ff

5

REPEAT ONCE (PLAY twice)

Colectiva  
Colectiva

225

226

227

228

REPEAT ONCE (PLAY twice)

229

Vln. I

Vln. II

Vla.

Vc.

Colectiva  
Theme 2

230

Vln. I

231

Vln. II

Vla.

Vc.

232

35

REPEAT  
4 TIMES  
(PLAY 5 TIMES)

**233**

Vln. I

**234**

Petachie

Vln. II

Vla.

Vc.

**235**

**236**

Molto Rit. - - - - -

2



243

ARCO

Vln. I

P SENZA CRESC.

()

Sul D consonant

3

as high as possible

simile

Vln. II

3

"ff"

()

simile

Vla.

3

"ff"

()

Vc.

ARCO

()

P SENZA CRESC.

Development

Intro

244

245

37

246

Vln. I

(p)

Mf

()

Vln. II

"ff"

()

Vla.

3

()

Vc.

3

()

247

248

fp (p - mp sempre)

Development

Theme 1

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) in 38 time. The score includes dynamic markings like *f*, *fp*, *p-mp*, *mf*, and *ff*, and performance instructions such as *SENZA VIM*. Measure 249 starts with a forte dynamic from Vln. I. Measure 250 features a dynamic transition from *fp* to *p-mp*. Measure 251 concludes with a dynamic of *ff*.

This image shows a handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) across three staves. The score includes dynamic markings like *(mf)*, *f*, *fp*, *p-mp*, and *f''*. Measure 252 starts with *(mf)* and transitions to *f*. Measure 253 begins with *p-mp* and leads into *f''*. Measure 254 concludes with *f*. Various slurs and grace notes are present throughout the score.

255

255

Vln. I  
(f) → p → mf → f → ff

Vln. II

Vla. "f" second dim "f" second dim

Vc. (f) → p → f → ff Development

256

257

39

258

258

Vln. I f fp fp f fp (p) fp

Vln. II

Vla.

Vc. p fp fp fp fp

259

260

Development

Bridge

39

261

40

Vln. I

Vln. II

Vla.

Vc.

262

Sul fasto

smile

Remove practice mute / INSERT REGULAR MUTE

263

OKP

>

mp

CON SORP

CONSORD

OKD

pppp

Remove practice Mute / INSERT REGULAR MUTE

Development / th 2

264

Vln. I

mf

Sul-Asto

5

5

5

5

265

Vln. II

mp

mp

mp

(mf)

pppp

266

Vla.

Vc.

mf - mp SEMPRE

mf - mp SEMPRE

mf - mp SEMPRE

mf - mp SEMPRE

267

268

(ARCO)

l.h. pizz.

269

s.w.e.

l.h. pizz.

41

Vln. I

Vln. II

Vla.

Vc.

270

271

272

l.h. pizz.

l.h. pizz.

mf

mf

p

f

400

mf

p

400

f

mf

p

l.h. pizz.

Vln. I

Vln. II

Vla.

Vc.

273

Vln. I

Vln. II

Vla.

Vc.

274

275

276

Vln. I

Vln. II

Vla.

Vc.

277

278

EPE 1  
 NICE  
 (AP 3 times)

279

280

281

43

Development contd A

282

283

284

44 V1 solo (Double concerto)

Vln. I

Vln. II

Vla.

Vc.

Cello solo

Development

Development

Vln. I

Vln. II

Vla.

Vc.