

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)

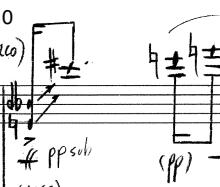
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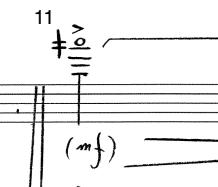
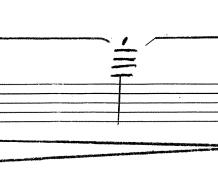
Vln. I

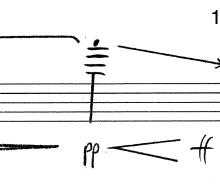
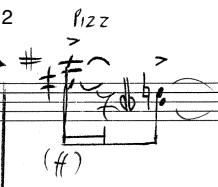
Vln. II

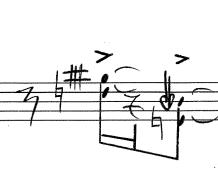
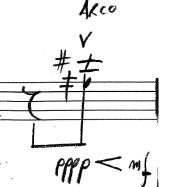
Vla.

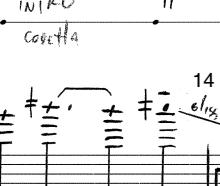
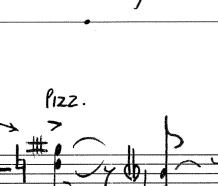
Vc.

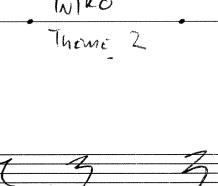
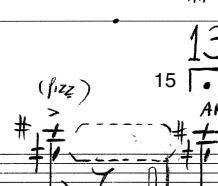
10 (Alco)  (Alco) 

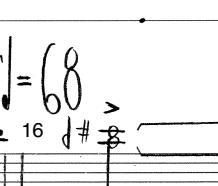
11  (mf) 

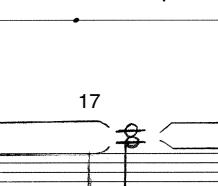
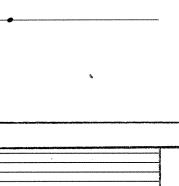
12  (ff) 

13  (Alco) 

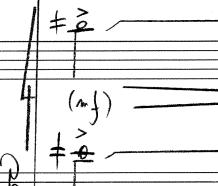
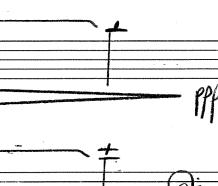
14  (ff) 

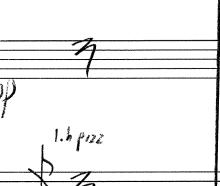
15  (ff) 

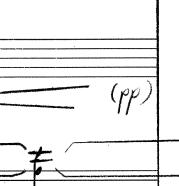
16  (f) 

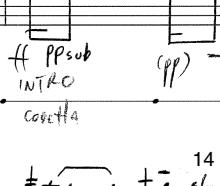
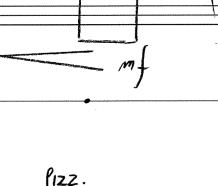
17  (ff) 

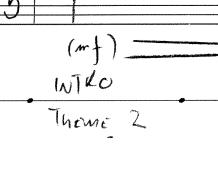
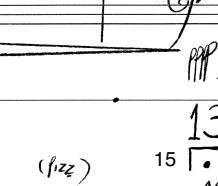
18  (pp sub) 

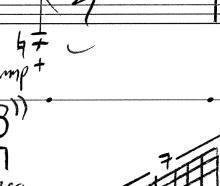
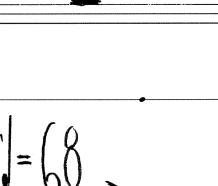
19  (pp) 

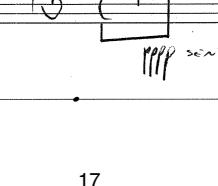
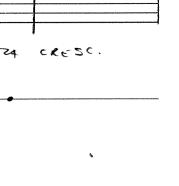
20  (pp) 

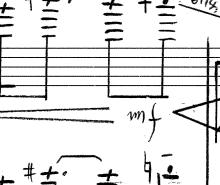
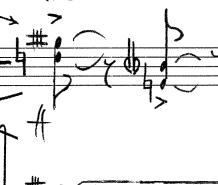
21  (pp) 

22  (pp sub) 

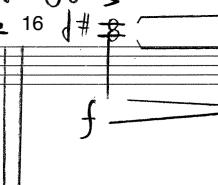
23  (pp) 

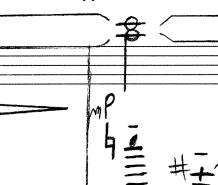
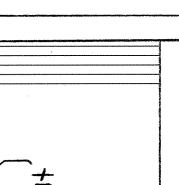
24  (pp) 

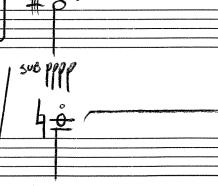
25  (pp) 

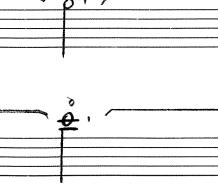
26  (pp) 

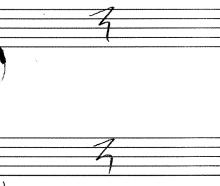
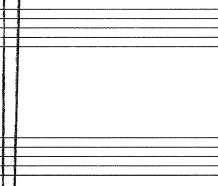
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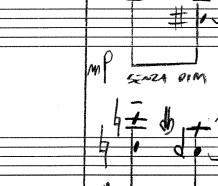
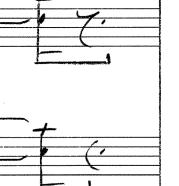
28  (pp) 

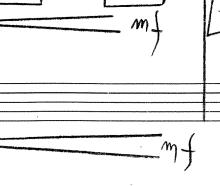
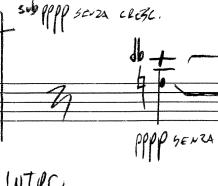
29  (pp) 

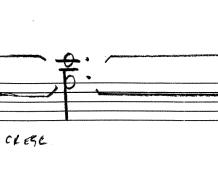
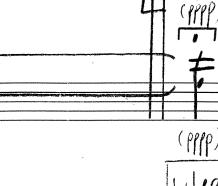
30  (pp) 

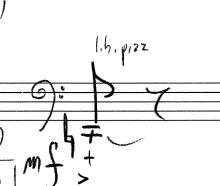
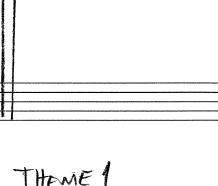
31  (pp) 

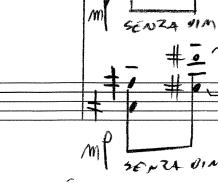
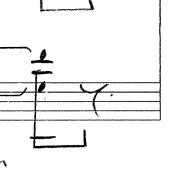
32  (pp) 

33  (pp) 

34  (pp) 

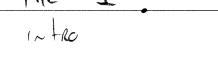
35  (pp) 

36  (pp) 

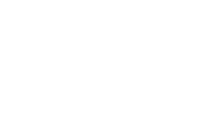
37  (pp) 

38  (pp) 

39  (pp) 

40  (pp) 

41  (pp) 

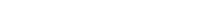
42  (pp) 

43  (pp) 

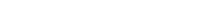
44  (pp) 

45  (pp) 

46  (pp) 

47  (pp) 

48  (pp) 

49  (pp) 

50 (pp)

51 (pp)

52 (pp)

53 (pp)

54 (pp)

55 (pp)

56 (pp)

57 (pp)

58 (pp)

59 (pp)

60 (pp)

61 (pp)

62 (pp)

63 (pp)

64 (pp)

65 (pp)

66 (pp)

67 (pp)

68 (pp)

69 (pp)

70 (pp)

71 (pp)

72 (pp)

73 (pp)

74 (pp)

75 (pp)

76 (pp)

77 (pp)

78 (pp)

79 (pp)

80 (pp)

81 (pp)

82 (pp)

83 (pp)

84 (pp)

85 (pp)

86 (pp)

87 (pp)

88 (pp)

89 (pp)

90 (pp)

91 (pp)

92 (pp)

93 (pp)

94 (pp)

95 (pp)

96 (pp)

97 (pp)

98 (pp)

99 (pp)

100 (pp)

101 (pp)

102 (pp)

103 (pp)

104 (pp)

105 (pp)

106 (pp)

107 (pp)

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

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*, *p*, *pp*, *ppp*, and *sforzando*. Measure 26 starts with a forte dynamic and includes a tempo marking of L. 122. Measure 27 begins with a dynamic of *p* and includes a tempo marking of *seconda mm*. Measure 28 starts with a dynamic of *mf*. The score concludes with a dynamic of *sf > ff*. The title "THEME 1" is written at the bottom left.

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 *mf*, 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*, Vla. *5*, Vc. *5*. Measure 31: Vln. I *pp*, Vln. II *pp*, Vla. *pp*, Vc. *pp*. Measure 32: Vln. I *gloss*, Vln. II *pp*, Vla. *pp*, Vc. *pp*. Measure 33: Vln. I *mf*, Vln. II *mf*, Vla. *mf*, Vc. *mf*.

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*.

37

Vln. I

Vln. II (mf) SENZA RIT.

Vla. (mf) SENZA RIT.

Vc. (mf) SENZA RIT.

38

(mf) > f

39

mp

ppp

pp

p

f

122

mf

Themed
Coda A

44

Vln. I

(*p*) Pizz. 5 ARCO

Vln. II

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

Vla.

p 5

Vc.

—

45

Vln. I

5 5 *mp*

Vln. II

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

Vla.

f *mp* sub. 5 5 *mf* > *pp* 5 *pp* sub.

Vc.

—

46

Vln. I

5 5 *p* sub. 5 5 *mf* > *pp*

Vln. II

5 5 *f* *mp* sub. 5 5 *mf* > *pp*

Vla.

5 5 *f* *mp* sub. 5 5 *mf* > *pp*

Vc.

—

47

Vln. I Vln. II Vla. Vc.

48

Pizz Acco Pizz Acco

49

Pizz Acco

53

Vln. I

Vln. II

Vla.

Vc.

54

55

56

Vln. I

Vln. II

Vla.

Vc.

57

Vln. I

Vln. II

Vla.

Vc.

58

Pizz. Arco Pizz. Arco

Ricochet f

f p sub mf

sub pp senza cresc.

Pizz. >

Theme 1

Theme 2

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
Retardation

Theme 1
Th1'

(f)

A handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) on four staves. Measure 67 starts with a forte dynamic (F) and includes a dynamic instruction *mf* = *fp*. Measure 68 follows with dynamics *p*, *(pp)*, and *(ppp)*, along with performance instructions *ARCO* and *sul pont.* Measure 69 begins with a tempo marking of $\text{J} = 112$ and a dynamic *f*. The score concludes with a section labeled *BRIDGE COPIA* and *ORD*.

This image shows a handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) across four staves. The score includes dynamic markings like *p*, *mf*, *f*, and *fp*, and performance instructions such as *(laco)*, *(ORO)*, *gliss.*, and *sub 6*. Measure 70 starts with *(laco)* for Vln. I. Measures 71 and 72 show various rhythmic patterns with triplets and sixteenth-note figures. Measure 73 concludes with a *BRIDGE* section labeled *Th 1*.

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

p f.p.

f.p.

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)

130
 20
 Vln. I
 Vln. II
 Vla.
 Vc.

131
 Vln. I
 Vln. II
 Vla.
 Vc.

132
 Vln. I
 Vln. II
 Vla.
 Vc.

THEME 2
 BASSO
 133
 Vln. I
 Vln. II
 Vla.
 Vc.

134
 Vln. I
 Vln. II
 Vla.
 Vc.

135
 5:4
 Pizz.
 5:4
 Pizz.

122
 Pizz.

Theme 2
 Theme 2

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

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on four staves. The score includes dynamic markings (e.g., f , ff , mf , $mf\text{ sub}$) and performance instructions (e.g., pizz , arco , sf). Measure 150 starts with a 5:6 time signature. Measures 151 and 152 begin with a 15:16 time signature. Measure 152 ends with a repeat sign and leads into section B.

This image shows a handwritten musical score for string instruments (Violin I, Violin II, Viola, Cello) over four staves. The score includes dynamic markings (e.g., ff, f, p, pp, ppp), performance instructions like 'gliss' and 'OVERPRESS.', and rhythmic patterns involving grace notes and triplets. Measure 153 starts with a glissando for Vln. I. Measure 154 features complex sixteenth-note patterns with grace notes and dynamic changes between ff and p. Measures 155 and 156 continue with similar patterns, including 'OVERPRESS.' markings and dynamic shifts between pp and 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

A handwritten musical score for string quartet (Vln. I, Vln. II, Vla., Vc.) featuring four staves. The score includes measure numbers 169, 170, 171, 172, 173, and 174. Measure 169 starts with a 26th note followed by six eighth-note pairs. Measures 170 and 171 show complex rhythmic patterns with sixteenth-note figures and grace notes. Measures 172 through 174 continue this pattern, with measure 174 concluding with a single eighth note.

169

26

Vln. I

Vln. II

Vla.

Vc.

170

171

172

173

174

175

(PRESS. ORD) → OVER PRESS

Vln. I

176

5 > (P) (PRESS. ORD) → OVERPRESS.

Vln. II

(P) (PRESS. ORD) → OVERPRESS.

Vla.

(fp) (PRESS. ORD) → OVERPRESS.

Vc.

(P) (PRESS. ORD) → OVERPRESS.

177

mf #

178

PRESS. ORD

f p sempre

press ord

f p sempre

press ord

f p sempre

27

179

(PRESS. ORD) → OVERPRESS

Vln. I

180

5 > (P) (PRESS. ORD) → OVERPRESS

Vln. II

5 > (P) (PRESS. ORD) → OVERPRESS

Vla.

5 > (P) (PRESS. ORD) → OVERPRESS

Vc.

5 > (P) (PRESS. ORD) → OVERPRESS

181

press. ord

2"

sub p senza cresc.

press. ord

sub p senza cresc.

pizz. >

f

press ord

sub p senza cresc.

THEME 2
OUTRO

182

28

Vln. I

Vln. II

Vla.

Vc.

183

184

185

(p) ff

(p) ff

(p) ff

Theme 2
THEME 2)

Vln. I

Vln. II

Vla.

Vc.

186

187

188

mf

(mf) f

(mf) f

ARCO

pizz

mf

ff

189

Vln. I Vln. II Vla. Vc.

29

192

Vln. I

193

Vln. II

Vla.

Vc.

Dettelle

194

195

Theme 2
Retransition

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

Vln. I

Vln. II

Vla.

vc.

207

208

209

Contra

Theme 1

Contra

Retransition

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

218

33

219

Vln. I *mf*

Vln. II *mf* *pizz.*

Vla.

Vc.

220

221

p *mf*

222

34

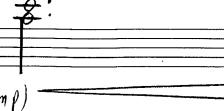
Vln. I

(f) 

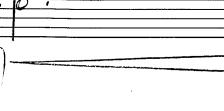
Vln. II



Vla.

(mp) 

Vc.



223

m f 

224

OKD

ff 

225

5 

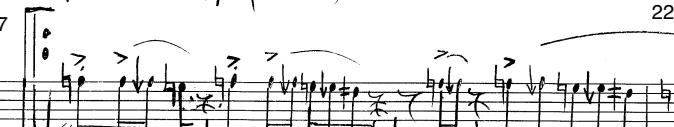
Colectiva
Colectiva

REPEAT ONCE (PLAY twice)

226

227

Vln. I



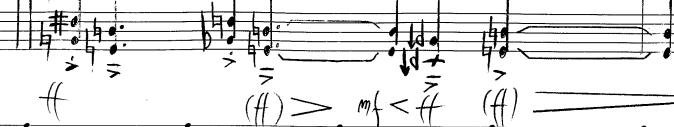
Vln. II



Vla.



Vc.



228

Colectiva
Theme 2

229

Vln. I

Vln. II

Vla.

Vc.

230

231

35

52 242 *Arco*

Vln. I

p SENZA CRESC.

SUL D CONCORD. *(*)* SIMILE
* as high as possible

Vln. II

f 3 *f* 3 *f* 3 *f*

SUL D CONCORD.
* as high as possible *(*)* SIMILE

Vla.

p *f* *f*

Vc.

Arco

p SENZA CRESC.

DEVELOPMENT

INTRO

243 244 37

245

Vln. I (p) *Mf* *fp* (p-m/ sempre)

Vln. II

Vla.

Vc. (p) *fp* (p-m sempre)

Development
Theme 1

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on four staves. The score includes dynamic markings like *f*, *fp*, *p-mp*, *mf*, and *f senza rit.*. Measure 248 starts at measure 38. Measure 249 begins with a dynamic *f* and includes a tempo marking of 5. Measure 250 begins with a dynamic *mf* and includes a tempo marking of 3. Various slurs and grace notes are present throughout the score.

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 *SENZA RIT.* and grace notes. Measure 251 starts with *(mf)* and ends with *f*. Measure 252 begins with *fp* and ends with *p-mp*. Measure 253 concludes with *f*.

254

254

Vln. I
(f) → p → mf → #f → ff

Vln. II

Vla. → "f" second dim

Vc. → "f" second dim

ff Development

Bridge

255

256

39

257

257

Vln. I → f → fp → fp → f → fp

Vln. II

Vla.

Vc. → p → ffp → fp → f → fp

258

259

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. ff fppp mp
Remove practice mute / insert regular mute
 262
 Vln. I mp o
 Vln. II "ff" pp
 Vla.
 Vc. ff fppp mp
con sord *ORD*
Development / th 2
 263
 Vln. I mf ff ffffff
 Vln. II mp o
 Vla.
 Vc. mf ff ffffff
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

(ARCO)

267

SfE

268

41

Vln. II

mp

Vla.

Vc.

269

270

271

Vln. I

1.4. pizz.

Vln. II

mf

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

This page shows a handwritten musical score for string quartet. The score includes four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The Vln. I staff begins with a treble clef and a key signature of one sharp. The Vln. II staff follows with a treble clef and a key signature of one sharp. The Vla. staff uses a bass clef and a key signature of one sharp. The Vc. staff also uses a bass clef and a key signature of one sharp. A bracket labeled "Cello solo" spans across the Vla. and Vc. staves. A box on the Vc. staff contains the handwritten text "Development Development". The musical notation consists of a series of eighth-note dots connected by a horizontal line, indicating a sustained or repeated note pattern.

Vln. I

Vln. II

Vla.

Vc.

This page is a continuation of the handwritten musical score from the previous page. It features the same four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The staves are identical to the ones on page 44, with treble clefs and a key signature of one sharp. The musical notation consists of a series of eighth-note dots connected by a horizontal line, continuing the pattern established on the previous page.