

Manumisión

Alejandro Moreno Peña

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$\text{♩} = 155$

Violin I

Violin II

Viola

Violoncello



Vln. I

Vln. II

Vla.

Vc.

7

Vln. I

Vln. II

Vla.

Vc.

f

f

arco ord.

mf

f

arco ord.

mf

f



10

Vln. I

Vln. II

Vla.

Vc.

ff

f

ff

mf

ff

mf

f

A

Vln. I

Vln. II

Vla.

Vc.

ff ff ff

mf - f

col legno battuto col legno battuto

ff ff



Vln. I

Vln. II

Vla.

Vc.

f f

arco ord.

mf f

arco ord.

mf f

22

Vln. I

Vln. II

Vla.

Vc.

mp

f *mf*



26

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

B

30

Vln. I

Vln. II

Vla.

Vc.

pizz.

ff

f

pizz.

f

ff

mf



34

Vln. I

Vln. II

Vla.

Vc.

pizz.

f

arco

arco

f

pizz.

C

38

Vln. I

Vln. II

Vla.

Vc.

ff

ff

arco

arco

ff

ff



42

Vln. I

Vln. II

Vla.

Vc.

ff

46

Vln. I

Vln. II pizz. *mf*

Vla. pizz. *mf*

Vc. *mp*

D

arco *mp* *mf*



50

Vln. I

Vln. II

Vla.

Vc.

54

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff



E

57 arco ord.

Vln. I

p espress.

Vln. II

M. I. (tapa)

mf

Vla.

pizz.

mf

Vc.

f

ff

ff

ff

61

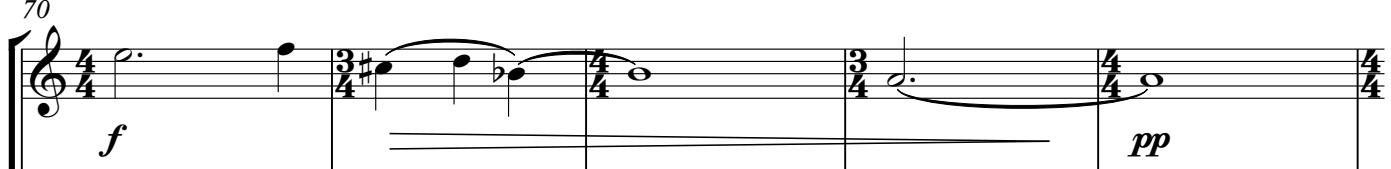
Vln. I Vln. II Vla. Vc.

Violin I: Measure 61 starts with eighth notes in 3/4 time, dynamic *mf*. Measures 62-63 feature complex rhythmic patterns with eighth and sixteenth notes, with time signatures alternating between 4/4 and 3/4. Measure 63 ends with a dynamic *f*. Violin II: Measures 62-63 feature eighth-note patterns in 3/4 and 4/4 time. Cello: Measures 62-63 feature eighth-note patterns in 3/4 and 4/4 time. Double Bass: Measures 62-63 feature eighth-note patterns in 3/4 and 4/4 time.



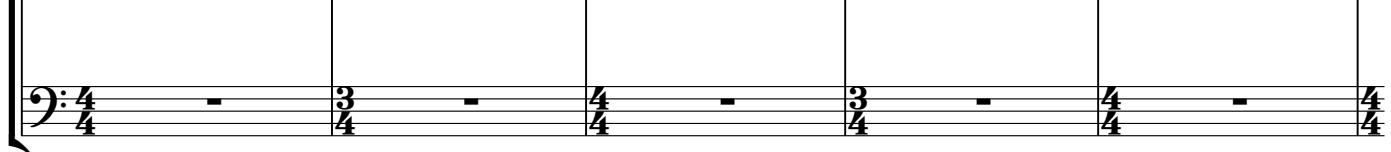
Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 65-66. The score consists of four staves. Vln. I starts with a sixteenth-note pattern in 3/4 time, followed by eighth notes in 4/4, then a sustained note in 3/4, and finally eighth notes in 4/4. Vln. II and Vla. provide harmonic support with sustained notes. Vc. has a sustained note in 3/4 time. Measure 66 begins with a dynamic *mf*. The instrumentation remains the same, providing harmonic support.

70

Vln. I 

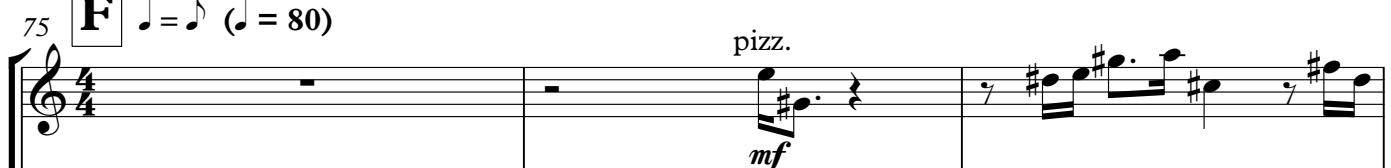
Vln. II 

Vla. 

Vc. 



75 **F** $\text{♩} = \text{♪}$ ($\text{♩} = 80$)

Vln. I 

Vln. II 

Vla. 

M.I. (costilla)

Vc. 

78

Vln. I *f*

Vln. II

Vla. *f*

Vc.

arco

81

Vln. I *pp*

Vln. II *espress.* *mp*

Vla. *mf*

Vc.

espress.

mf

pp

84

Vln. I

Vln. II

Vla.

Vc.

pp

mf

≡

87

Vln. I

Vln. II

Vla.

Vc.

mf

pp

mf

f

90

Vln. I pizz.
 mp

Vln. II

Vla. pizz.
 mp

Vc.



93

Vln. I

Vln. II

Vla. arco ord.
 mp

Vc. arco ord.
 mp

p

97

Vln. I arco *f* *mp*

Vln. II arco *mf* *f*

Vla. *mf* *f*

Vc. pizz. *mf*



100

Vln. I - *f*

Vln. II *mp* *f* *mp*

Vla. - pizz. *mp*

Vc. *mp* pizz. *mp*

103

Vln. I *mp* arco *pizz.*

Vln. II

Vla. *mf* *f*

Vc. arco *mf* *f*

arco *mf* *f*

G $\text{♪} = \text{♩}$ ($\text{♩} = 155$)

106

Vln. I *mp*

Vln. II *mp*

Vla. *pizz.* *mf*

Vc. costilla *mp* tapa *pizz.* *mp*

110

Vln. I

Vln. II

Vla.

Vc.

f

ff



114

Vln. I

Vln. II

Vla.

Vc.

mf

ff

118

Vln. I

Vln. II

Vla.

Vc.



122 arco

Vln. I

mf

col legno battuto

Vln. II

f

col legno battuto

Vla.

f

Vc.

126

Vln. I

mf

Vln. II

Vla.

Vc.

≡

130

Vln. I

Vln. II

Vla.

Vc.

≡

134

Vln. I

Vln. II

Vla.

Vc.



138

H Più mosso ($\text{♩} = 165$)

Vln. I

Vln. II

Vla.

Vc.

arco ord.

f

arco ord.

f

arco ord.

f

arco ord.

f

142

Vln. I

Vln. II

Vla.

Vc.

I



146

151 **J**

Vln. I

Vln. II

Vla.

Vc.

col legno battuto

col legno battuto



154

Vln. I

Vln. II

Vla.

Vc.

arco ord.

arco ord.

157

Vln. I 

Vln. II 

Vla. 

Vc. 

ff



162

Vln. I 

Vln. II 

Vla. 

Vc. 

K

col legno battuto

f

166

Vln. I *f* *mp* — *mf* *mp* — *f*

Vln. II *f* *mp* — *mf* *mp* — *f*

Vla. arco ord.

Vc. *f* v.



170

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. pizz. arco ord.

Vc. *mf*

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 174-175. The score consists of four staves. Measure 174 starts with a forte dynamic (ff) for Vln. I and Vln. II. The Vla. and Vc. provide harmonic support with sustained notes. Measure 175 begins with a dynamic marking "arco ord." above the Vla. staff, followed by a forte dynamic (ff). The Vln. I and Vln. II continue with rhythmic patterns of eighth and sixteenth notes. The Vla. and Vc. maintain their harmonic function. The score concludes with a final dynamic marking (fff) for all instruments.



179

Vln. I

Vln. II

Vla.

Vc.

M

183

Vln. I

Vln. II

Vla.

Vc.

f

fff

f

fff

mf

fff

mf

fff

≡

186

Vln. I

Vln. II

Vla.

Vc.

v.

v.

f

fff

v.

v.

f

fff

v.

v.

f

fff

N

189

Vln. I

Vln. II

Vla.

Vc.

O

191

Vln. I

Vln. II

Vla.

Vc.

193

A musical score for string instruments. The page number '28' is at the top left. Measure 193 begins with a forte dynamic. The first two measures feature Vln. I and Vln. II playing eighth-note chords. In the third measure, Vln. I and Vln. II play eighth-note chords with 'sfz' (sforzando) dynamics. The fourth measure shows Vln. II playing eighth-note chords with 'v.' dynamics. The fifth measure features Vla. and Vc. playing eighth-note chords with 'sfz' dynamics. The sixth measure shows Vc. playing eighth-note chords with 'sfz' dynamics.

Vln. I

Vln. II

Vla.

Vc.