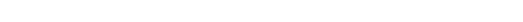
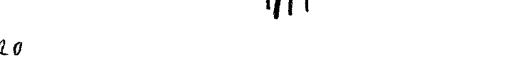
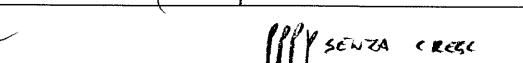
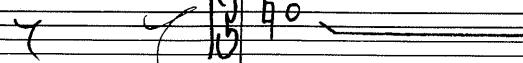
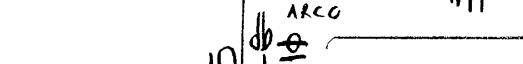
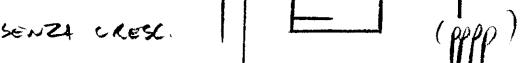
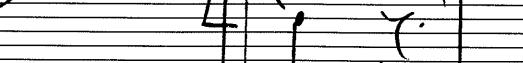
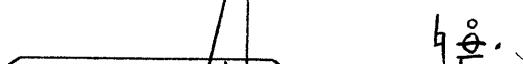
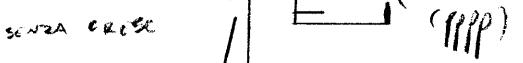
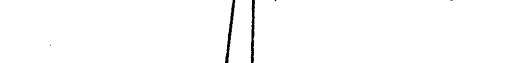
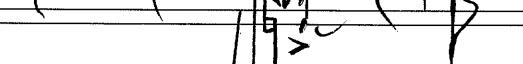
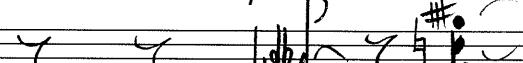
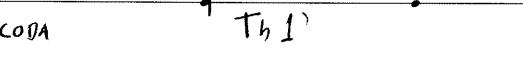
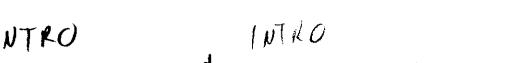
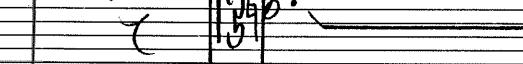
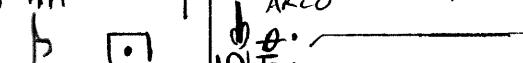
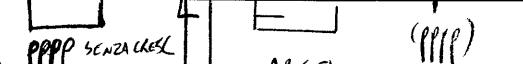
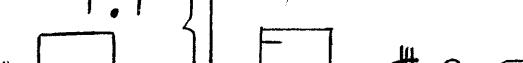
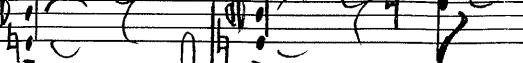
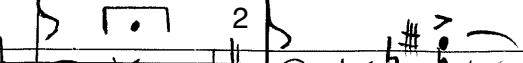


felipelara23@hotmail.com
Score
917 346 3346

(SENZA SOLO)

Pizz.

1



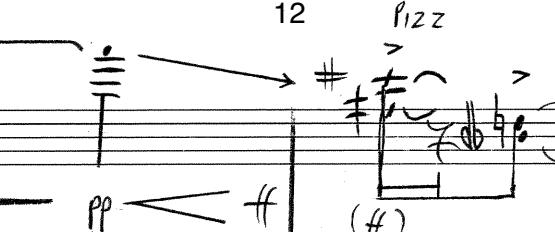
2

10 (ARCO) 

Vln. I

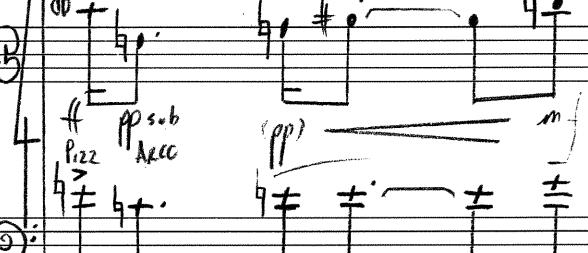
11 

Vln. II

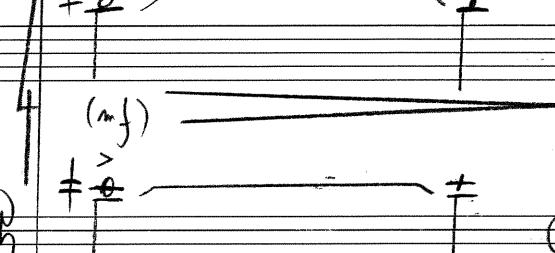
12 Pizz. 

Vla.

Vc.

13 

Vln. II

13 (Pizz.) 

Vln. I

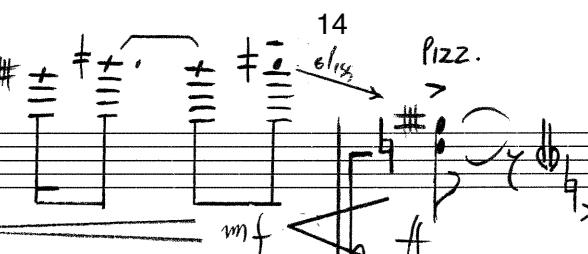
INTRO

Theme 2

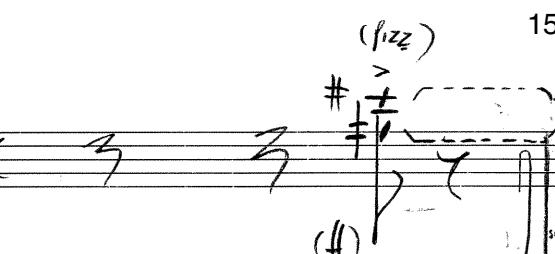
1. h pizz.

13' 

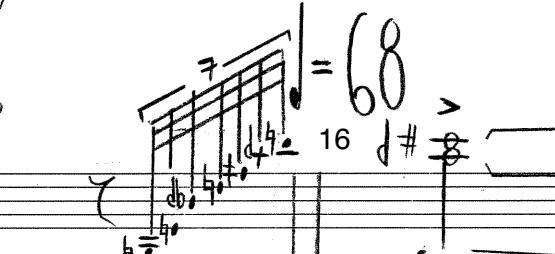
Vln. I

14 Pizz. 

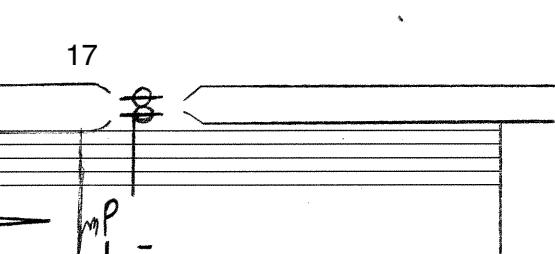
Vln. II

15 ARCO 

Vla.

16 = 68 

Vc.

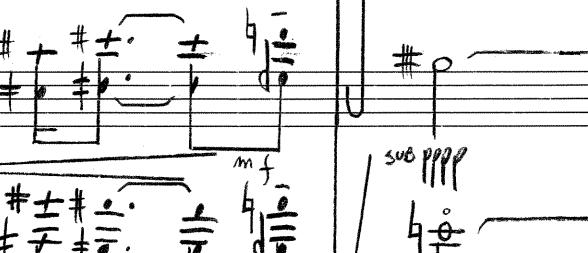
17 

Vln. I

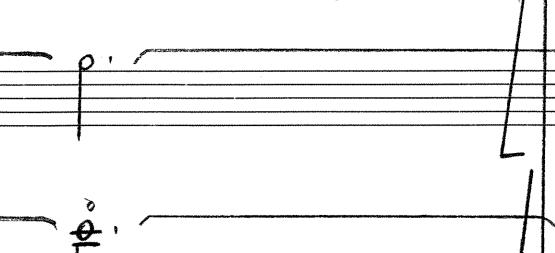
INTRO

Theme 2

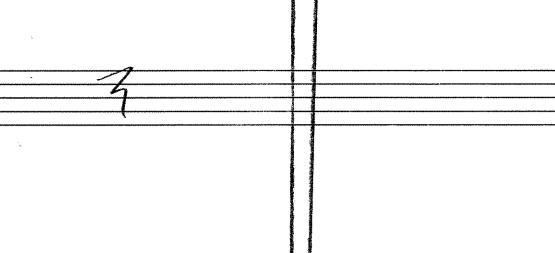
1. h pizz.

13' 

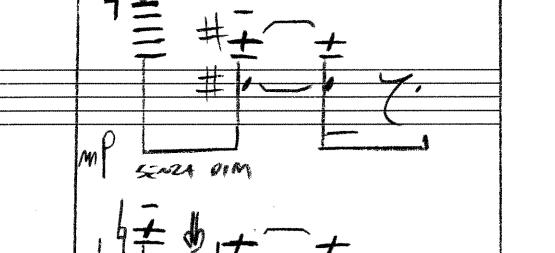
Vln. II

15' 

Vla.

16' 

Vc.

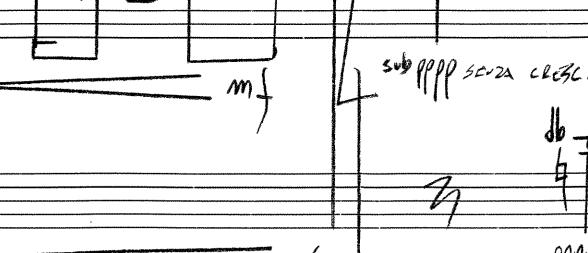
17' 

Vln. I

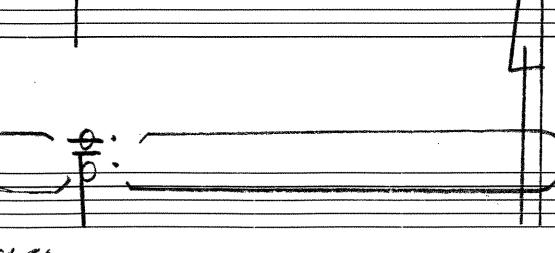
INTRO

Theme 1

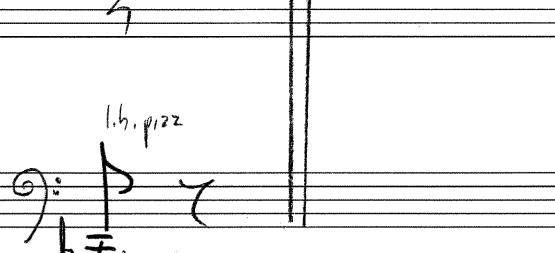
1. h pizz.

13' 

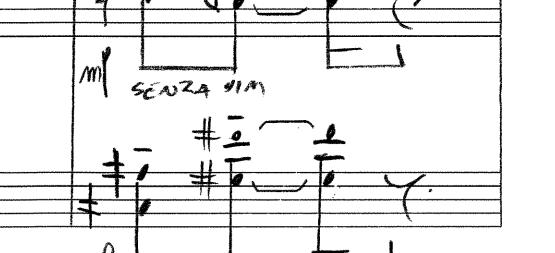
Vln. II

15' 

Vla.

16' 

Vc.

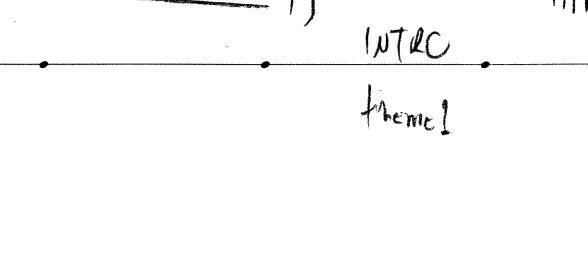
17' 

Vln. I

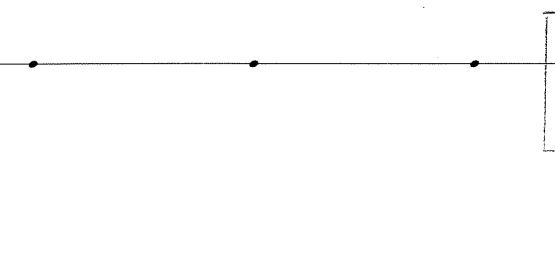
INTRO

Theme 1

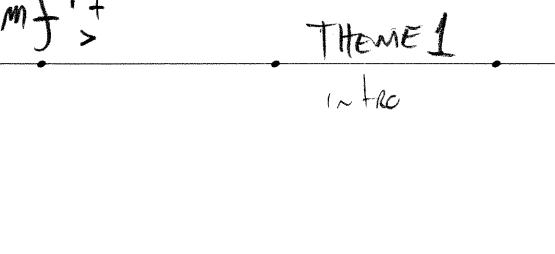
1. h pizz.

13' 

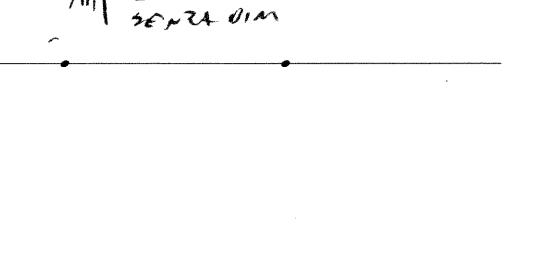
Vln. II

15' 

Vla.

16' 

Vc.

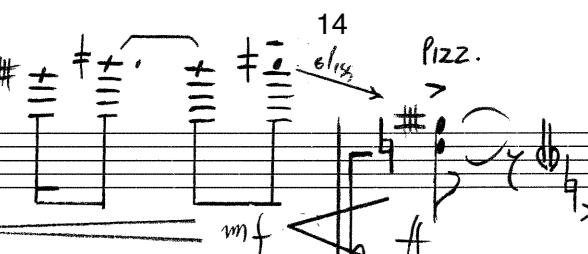
17' 

Vln. I

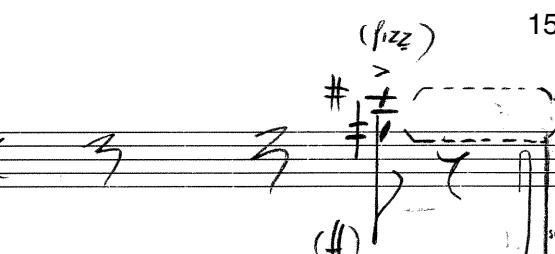
INTRO

Theme 1

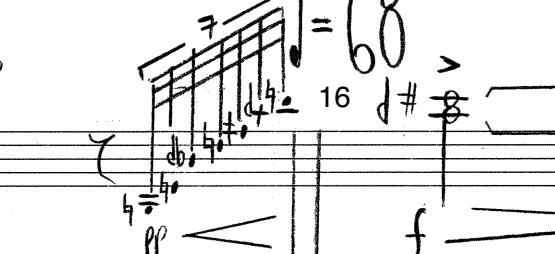
1. h pizz.

13' 

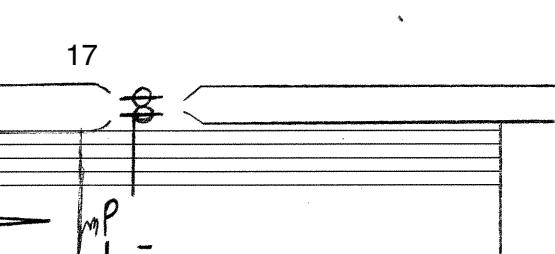
Vln. II

14' 

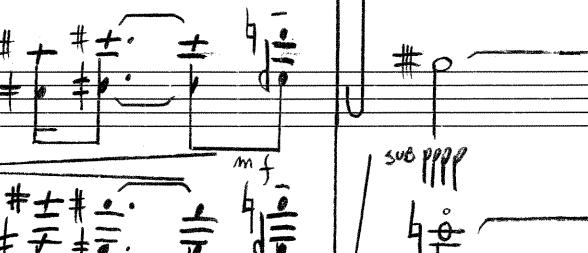
Vla.

15' 

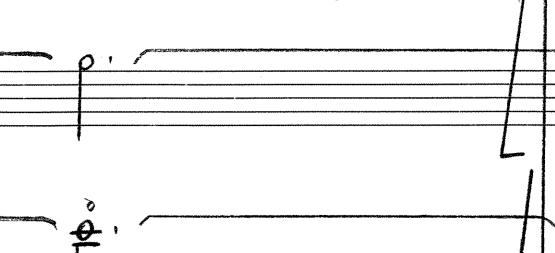
Vc.

16' 

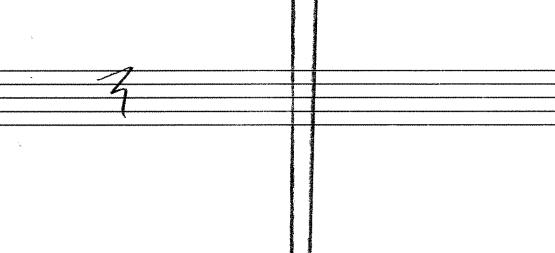
Vln. I

17' 

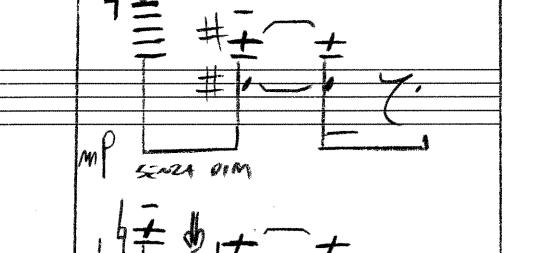
Vln. II

18' 

Vla.

19' 

Vc.

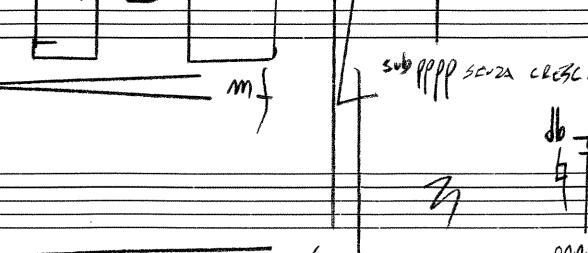
20' 

Vln. I

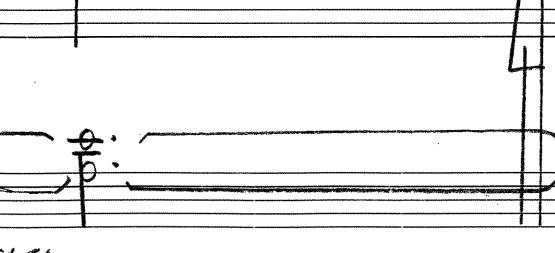
INTRO

Theme 1

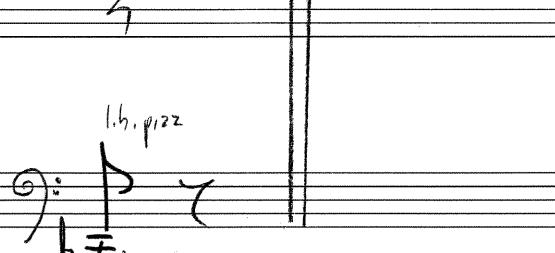
1. h pizz.

13' 

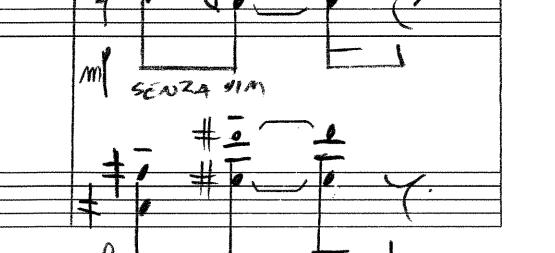
Vln. II

15' 

Vla.

16' 

Vc.

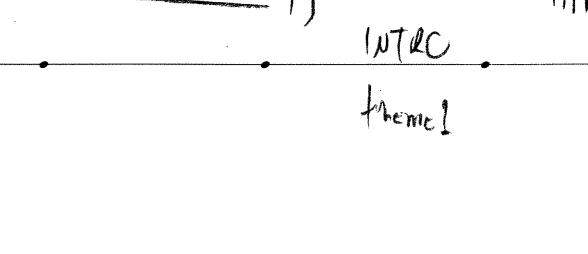
17' 

Vln. I

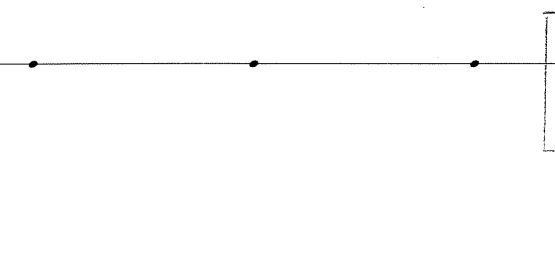
INTRO

Theme 1

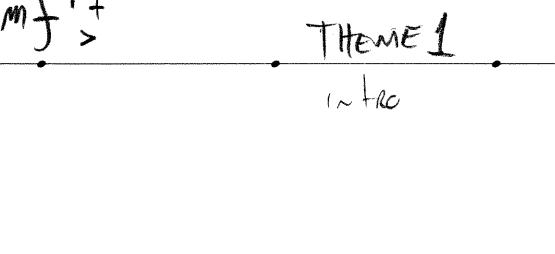
1. h pizz.

13' 

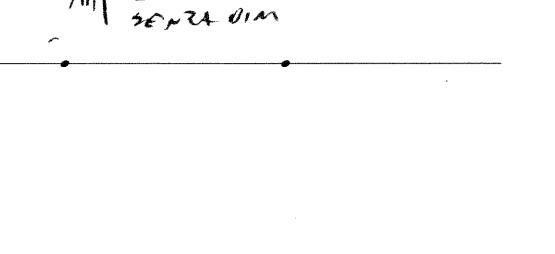
Vln. II

15' 

Vla.

16' 

Vc.

17' 

Vln. I

INTRO

Theme 1

1. h pizz.

18

Vln. I

Vln. II

Vla.

Vc.

19

(mp)

pppp SENZA CRESC.

20

fp

mf

mp

mf

pppp SENZA CRESC.

21

6/16s

22

pppp

4

Theme 1

Theme 1

23

Vln. I

mf-f SENZA

Vln. II

Vla.

Vc.

24

fp

elise

25

f

(f)

ff

(f)

ff

VIA SORD

VIA SORN

This image shows a handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) over five staves. The score includes dynamic markings like *mf*, *pp*, *f*, and *p*, and performance instructions such as *l.h. pizz.* and *gloss*. Measure 29 starts with *mf* for Vln. I and *f* for Vln. II. Measure 30 begins with *pp* and includes a *l.h. pizz.* instruction. Measures 31 and 32 show complex rhythmic patterns with sixteenth-note figures and grace notes, leading to a *gloss* instruction in measure 32. Measure 33 concludes with *mf* dynamics and *arco* instructions. The score also includes labels "Theme 1" and "Theme 2" near the bottom left.

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 34, 35, and 36. The score includes dynamic markings like ff, mp, and mf, and performance instructions like "sub. pppp" and "sub. pfff". Measure 34 features sixteenth-note patterns. Measure 35 includes a melodic line with grace notes and a dynamic transition from ff to mp. Measure 36 concludes with sustained notes and a final dynamic of mf.

37

Vln. I B

Vln. II (mf) SENZA RIM

Vla. (mf) SENZA RIM

Vc. (mf) SENZA RIM

38

(mf) < f ff mp ppp

39

fff (l.122) -

Theme 1 coro eff A mf

50

Vln. I

Ricchet

Arco

Pizz

51

Vln. II

mp

8

Vla.

P SENZA CACC.

Vc.

52

Ricochet

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) over three systems. Measure 53: Vln. I has slurs and dynamics pp, ff, p sub. Measure 54: Vln. II has slurs and dynamics mp, ff, pp, mp. Vla. has slurs and dynamics p sub, ff, pp, mp, mf, pp. Vc. has slurs and dynamics mp, f, ff. Measure 55: Vln. I has slurs and dynamics f pp, ff, f pp, ff. Vln. II has slurs and dynamics f pp, ff, f pp, ff. Vla. has slurs and dynamics pp, ff, mp, ff, mp, ff, ff, ff, ff. Vc. has slurs and dynamics ff, ff, ff, ff.

59

Vln. I Vln. II Vla. Vc.

60

61

62

63

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on four staves. Measure 67: Vln. I starts at **F**, dynamic **mf**, with a grace note pattern above the staff. Measure 68: Vln. I dynamic **fp**, Vln. II dynamic **(p)**, Vla. dynamic **(ppp)**, Vc. dynamic **fff**. Measure 69: Vln. I dynamic **mf**, Vln. II dynamic **mf**, Vla. dynamic **mf**, Vc. dynamic **fff**. The score includes performance instructions like "ARCO sul pont.", "ORD", "BRIDGE", and "Coda". Measure 69 ends with a tempo marking **J = 112**.

Vln. I
 Vln. II
 Vla.
 Vc.

74

f senza dim

f senza dim

f senza dim

f senza dim

BRIDGE Theme 2

Accel pocc A pocc

75

f senza dim

f senza dim

f senza dim

f senza dim

Rit

f > pp

f > pp

f > pp

f > pp

76

f senza dim

f senza dim

f senza dim

f senza dim

77

ORD

pp

pp

pp

pp

78

mf

mf

mf

mf

79

(mf)

(mf)

(mf)

(mf)

84

Vln. I

Vln. II

Vla.

Vc.

87

Vln. I

Vln. II

Vla.

Vc.

88

3

Vln. I

Vln. II

Vla.

Vc.

89

13

Vln. I

Vln. II

Vla.

Vc.

90

Vln. I

Vln. II

Vla.

Vc.

91

3

Vln. I

Vln. II

Vla.

Vc.

92

mf

Vln. I

Vln. II

Vla.

Vc.

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
Theme 2

99 *ord*

Vln. I

Vln. II

Vla.

Vc.

100

mp

101

mf

15

102

Vln. I

Vln. II

Vla.

Vc.

103

104

f

112

Vln. I $\# \frac{2}{4}$

Vln. II $\natural \frac{2}{4}$

Vla. $\flat \frac{2}{4}$

Vc. $\flat \frac{2}{4}$

Musical score for measures 112-114. The score consists of four staves: Vln. I, Vln. II, Vla., and Vc. Measure 112: Vln. I and Vln. II play eighth-note patterns with dynamics *mf* and *mp*. Vla. and Vc. play sustained notes. Measure 113: Vln. I and Vln. II play sixteenth-note patterns with dynamics *mf* and *mf*. Vla. and Vc. play sustained notes. Measure 114: Vln. I and Vln. II play sixteenth-note patterns with dynamics *mf* and *mf*. Vla. and Vc. play sustained notes. Measures 112-114 are followed by a bracketed section labeled $(J=112)$ *sul pont* *sul G*.

113

114

17

Vln. I

Vln. II

Vla.

Vc.

Musical score for measures 115-116. The score consists of four staves: Vln. I, Vln. II, Vla., and Vc. Measure 115: Vln. I and Vln. II play eighth-note patterns with dynamics *sfz* and *pp*. Vla. and Vc. play sustained notes. Measure 116: Vln. I and Vln. II play eighth-note patterns with dynamics *sfz* and *pp*. Vla. and Vc. play sustained notes. Measures 115-116 are followed by a bracketed section labeled $(J=72)$ *2"*. The score then transitions to a new section labeled *BRIDGE* *INTRO* *THEME 2*.

117
 18 ORP
 SVL D
 Vln. I
 PPP
 ORD
 Vln. II
 PPP
 p₁₂₂
 Vla.
 ff sub
 a/c/p
 Vc.
 PPP
 (PPP)
 762
 Intro

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

119
 pp
 Vln. I
 Vln. II
 pp
 Vla.
 (f)
 Vc.
 mp
 (mp) pp

120
 p
 Vib. molto
 ARCO
 SWING vib.
 Vln. I
 Vln. II
 Vla.
 Vc.

121
 Vln. I
 3 pp
 Vln. II
 4 p₁₂₂
 Vla.
 sub ff
 Vc.
 pp

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

123
 Vln. I
 Vln. II
 Vla.
 Vc.
 p₁₂₂
 sub ff

Theme 2

124

Vln. I

Vln. II

Vla.

Vc.

Vib. Molto
(P122)

ARCO

(Vib. Molto)

SENZA vib.

PP

(pp)

125

126

19

127

Vln. I

Vln. II

Vla.

Vc.

Detaché

P

(pp)

(p)

Vib. Molto

pp

128

129

19

130

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

131

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

132

133

134

135

THEME 2
BRIDGE

133

Vln. I *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Vln. II

Vla.

Vc.

134

135

5:4 *pizz.* *mf*

Theme 2

136

Vln. I

ARCO

137 Detacher

Vln. II

ARCO

Vla.

Vc.

138

P ARCO OVER PRESS

PP f

submf

pizz 3

P OVERPRESS gliss

PP f

submf

139

mf

PRESS. OR VI

submf

pizz 3

PRESS. OR VI

mp

140

Vln. I

f (p) mf

Vln. II

(p) mf

Vla.

ARCO

Vc.

141

pizz 4:3

4:3

142

f pizz > ARCO

f pizz >

f pizz >

OVERREG. gliss

143

ARCO

f fp senza cresc.

pp ff

144

22

Vln. I

ARCO

(p) OVERPRESS.

Vln. II

f p

Vla.

(p) (OVERPRESS.)

Vc.

p f sub mf

145

>

mf PRESS. ORD.

sub fmf

PIZZ. 4:3

sub ff PRESS. ORD.

146

#

p

ARCO

p

mp

mp

mp

147

Vln. I

(mp)

Vln. II

(mp)

Vla.

(mp)

Vc.

(mp)

148

mf

Vln. I

(mp)

Vln. II

(mp)

Vla.

(mp)

Vc.

(mp)

149

(mf)

Vln. I

(mf)

Vln. II

(mf)

Vla.

(mf)

Vc.

(mf)

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) on five staves. The score includes dynamic markings (e.g., ff, mf), articulations (e.g., pizz., arco), and performance instructions (e.g., 5:6 time signature changes). Measure 150 starts with a forte dynamic (ff) and a pizzicato instruction (pizz.). Measures 151 and 152 continue with various dynamics (mf, ff, mf sub), articulations (arco, slurs), and time signature changes (5:6). The score concludes with a dynamic marking (mf) and a tempo instruction (T h 2 copetta).

157 24

Vln. I *fp sempre*

Vln. II *fp SEMPRE*

Vla.

Vc. *fp sempre*
Theme 2
Development

158

159 Press OK → OVER PRESS 2)

(*fp*) (Press OK) → OVER PRESS

(*p*) 5 OVERPRESS

(*p*) (Press OK) → OVERPRESS.

G.S.

f

160 sub PRESS OKP

Vln. I *fp SEMPRE*

Vln. II *fp SEMPRE*

Vla. PIZZ 3 ARCO

Vc. ff sub press ord *fp SEMPRE*
fp sempre

161

162

163

Vln. I

Vln. II

Vla.

Vc.

164

s/f E

165

25

166

Vln. I

Vln. II

Vla.

Vc.

167

168

10

5

169

26

Vln. I

Vln. II

Vla.

Vc.

170

171

172

173

174

Vln. I

Vln. II

Vla.

Vc.

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 175 through 178. The score includes dynamic markings such as (PRESS. ORD.), (P), (fp), mf, ff, and overpress. Specific performance instructions like 'gloss' and 'gliss' are also present. Measure 175 starts with a forte dynamic. Measures 176 and 177 show various dynamics and performance techniques, including slurs and grace notes. Measure 178 concludes with a final dynamic marking of fp sempre.

179

Vln. I

Vln. II

Vla.

Vc.

180

(PRES. ORD) → OVERPRESS

181 PRES. ORD

2"

sub p senza cresc.
PRES. ORD

sub p senza cresc.
Pizz.

f

PRES. ORD

sub p senza cresc.

THEME 2

182

28

Vln. I

Vln. II

Vla.

Vc.

182

183

184

185

(p) ff

(p) ff

(p) ff

(p) ff

Theme 2
THEME 2)

186

187

188

Vln. I

Vln. II

Vla.

Vc.

mf

mf ARCO

mf

mf

186

187

188

(mf) f

(mf) f pizz

(mf) ff

(mf) f pizz

189

Vln. I

29

192

Vln. I

Detaché (p)

Vln. II

mf

Vla.

Vc.

193 Detaché (p) mf

194 (mf)

Arco OVER PRESS (p)

195 (p) Arco over press (p)

Theme 2
Retransition

196

30

Vln. I

Vln. II

Vla.

Vc.

197 (l.h pizz.)

ff sub.

198 ARCO

mf

(Press ord.) → OVER press

(mf) OVER press

(p) OVER PRES.

pp

Theme 2
them 1'

200 Press ord.

Vln. I f SENZA DIM

Vln. II Press ord. f SENZA DIM

Vla. f SENZA CRESCE.

Vc. f SENZA DIM

201 (f)

202 (f)

203

1

206

207

208

209

Vln. I

Vln. II

Vla.

Vc.

Conda
Theme 1

Retransition

Conda ff f
Theme 2

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) across three staves. The score includes dynamic markings (e.g., *f*, *p*, *mp*, *fff*, *pppp*) and performance instructions (e.g., *sul fasto senza vib.*, *sempre*). Measure 213 shows a melodic line with grace notes and slurs. Measure 214 continues with a similar pattern. Measure 215 features a rhythmic pattern with a 9:8 time signature bracket. The score concludes with a section labeled "Coda" and "Development".

216

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

Vln. II

Vla.

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

217

mf

218

>

33

219

Vln. I *mf*

Vln. II *p* *clsc*

Vla.

Vc.

220

f

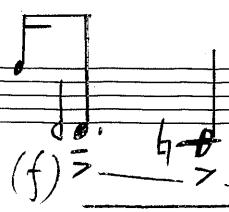
221

p *mf*

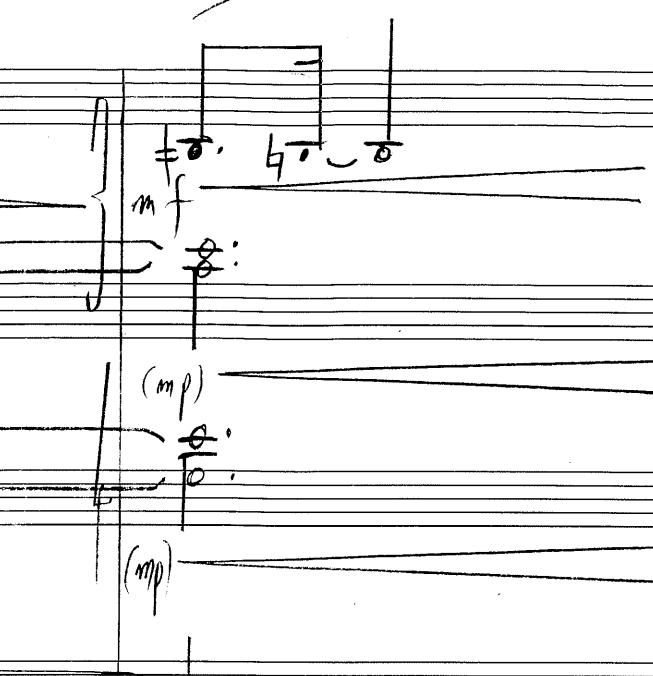
222

34

Vln. I

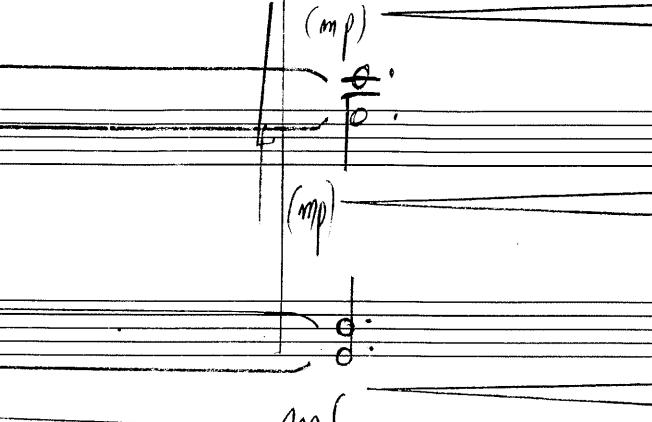
(f) 

Vln. II



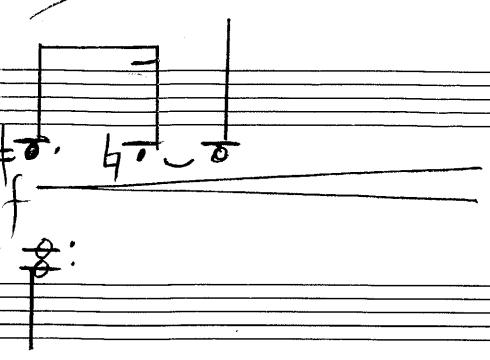
Vla.

Vc.

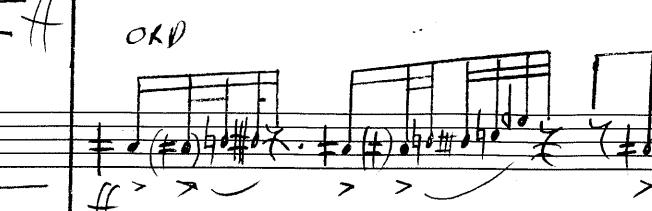


REPEAT ONCE (PLAY twice)

223

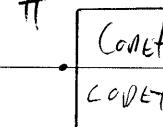
mf 

224

OKD 

225

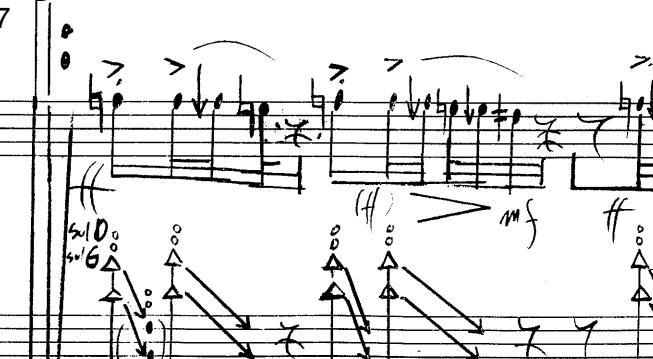




226

227

Vln. I



Vln. II



Vla.



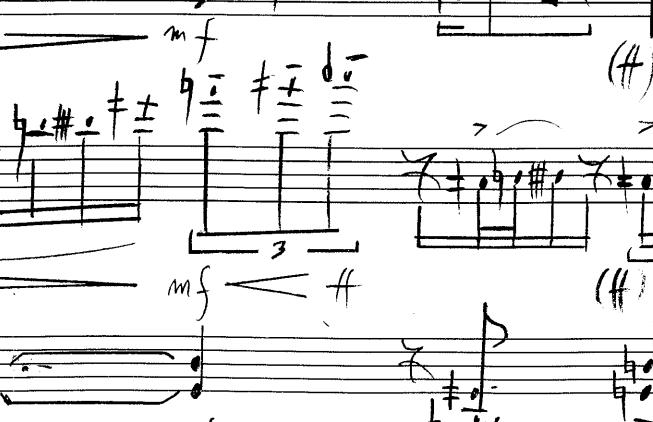
Vc.

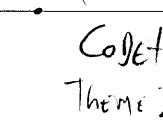


228









229

Vln. I

230

Vln. I

231

Vln. I

35

Theme 1

Molto Rit. A tempo

239

Vln. I

Vln. II

Vla.

Vc.

240

241 Pizz.

PREPARE Artino Practice Mute

PREPARE Artino Practice Mute

Pizz.

Coda

mf

INTRO

242

ARCO

243

52

Vln. I

Vln. II

Vla.

Vc.

ARCO

P SENZA CRESC

Sul D consona
* As high as possible

simile

"f"

"ff"

"fff"

"fff"

"fff"

Development

Intro

244

37

245

246

247

Vln. I

(p)

mf

fp (p-mp sempre)

Vln. II

Vla.

Vc.

(p)

fp (p-mp 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 vibrato*. Measure 248 (measures 38-39) shows complex sixteenth-note patterns with grace notes and slurs. Measure 249 shows eighth-note patterns with slurs and grace notes. Measure 250 continues the rhythmic patterns with slurs and grace notes.

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 251, 252, and 253. The score includes dynamic markings like (mf), f, fp, p-mp, and ff, as well as performance instructions such as "senza vibrato". Measure 251 starts with a dynamic (mf) and transitions to f. Measure 252 begins with p-mp. Measure 253 concludes with ff.

254

255

256

39

Vln. I Vln. II Vla. Vc.

(f) p mf

f 3 (f)

ff 3 ff

"f" second dim

"f" second dim

ff Development

BRIDGE

257

258

259

Vln. I Vln. II Vla. Vc.

f fp fp

f fp

(p) fp

f Development

fp fp

fp fp

260

Vln. I f (f) *pppp*

Vln. II

Vla.

Vc. *fp*

40

sufasto *simile*

261

simile

remove practice mute / insert regular mute

262

OKP *>*

con sord

consord

ORD *>*

Development / th 2

263

Vln. I *mf*

Vln. II

Vla.

Vc. *mf*

sufA

264

(*mf*) *pppp*

265

mf - mp sempre

mf - mp sempre

266

(ARCO)

Vln. I

Vln. II

Vla.

Vc.

267

S/E

268

41

l.h. p122

269

Vln. I

Vln. II

Vla.

Vc.

270

(ARCO)

271

400

f

l.h. p122

272 42

Vln. I

273

Vln. II

Vla.

Vc.

274

275

Vln. I

276

Vln. II

Vla.

Vc.

277

EPEAT
 NICE
 (A Y 3 TIMES)

278

279

280

43

Development con effetto

281

282

283

44 V1 solo Double concerto

Vln. I

Vln. II

Vla.

Cello solo

Vc.

Development
DEVELOPMENT

This page shows a handwritten musical score for five string instruments: Vln. I, Vln. II, Vla., Vc., and Cello. The Cello staff features a rectangular box containing the handwritten text "Development" on the first line and "DEVELOPMENT" on the second line. The Vln. I staff begins with a treble clef and a sharp sign, indicating G major. The Vln. II, Vla., and Vc. staves are blank. The Cello staff begins with a bass clef and a sharp sign, also indicating G major. The score is marked "Double concerto".

Vln. I

Vln. II

Vla.

Vc.

This page shows a continuation of the handwritten musical score. It includes staves for Vln. I, Vln. II, Vla., and Vc. The staves are currently blank, suggesting a section where these instruments are not active or are being held over from the previous page.