

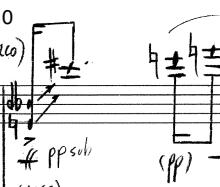
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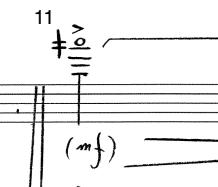
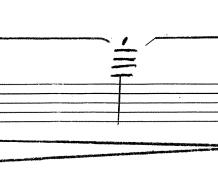
Vln. I

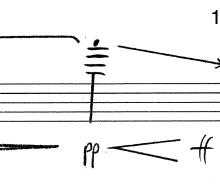
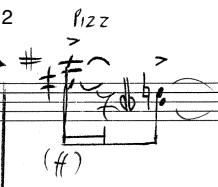
Vln. II

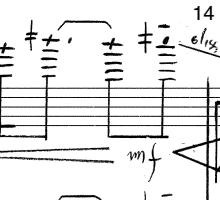
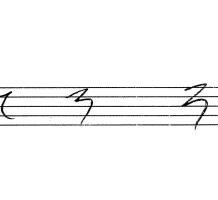
Vla.

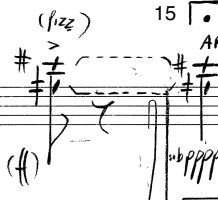
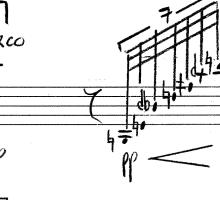
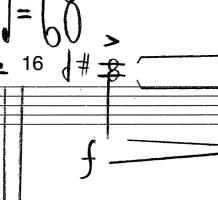
Vc.

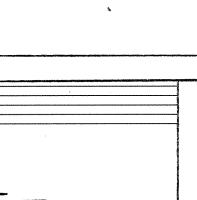
10 (Alco)  (Alco) 

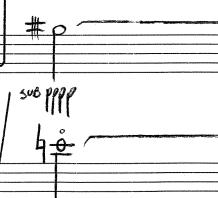
11  (mf) 

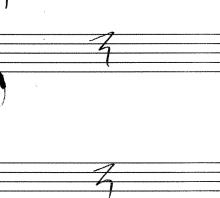
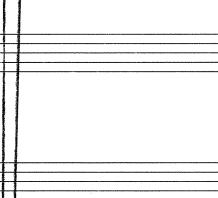
12  (ff)  (ff) 

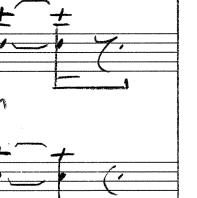
13  (pp sub)  (mf) 

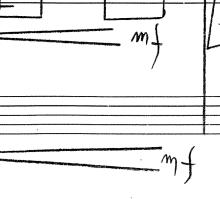
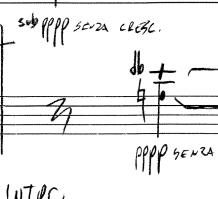
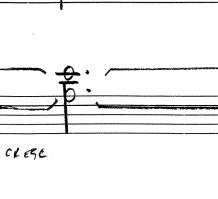
14  (ff)  (ff) 

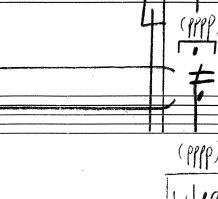
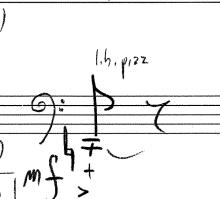
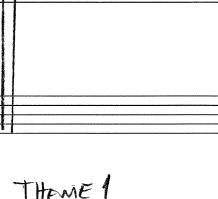
15  (pizz.)  (pp) 

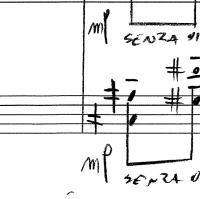
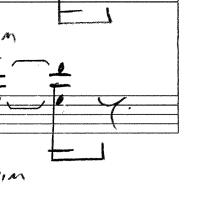
16  (f)  (f) 

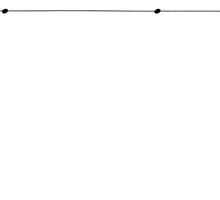
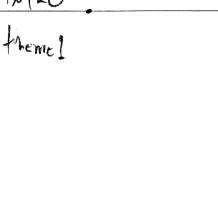
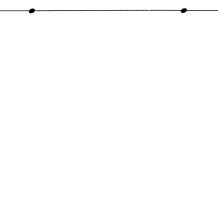
17  (mp)  (mp) 

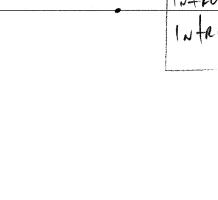
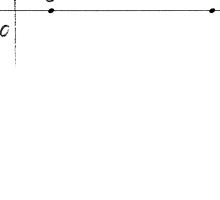
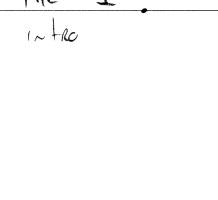
18  (pp) 

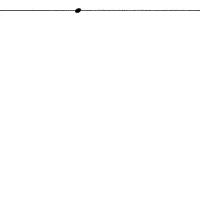
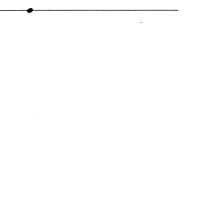
19  (pp)  (pp) 

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

4

26 Vln. I

Vln. II

Vla.

Vc.

THEME 1
DRIVE

27

28

5

3

29 Vln. I

Vln. II

Vla.

Vc.

THEME 1
Theme 2

30

31

32

33

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, including a dynamic marking '5' above certain notes.

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

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

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 *p*, *f*, *pp*, *mf*, and *mp*, as well as various performance techniques indicated by brackets and arrows. Measure 53 starts with *Vln. I* at *f* dynamic, followed by *Vln. II* at *pp*, *Vla.* at *p sub.*, and *Vc.* at *mp*. Measure 54 begins with *Vln. I* at *pizz.* and *Akco*, followed by *Vln. II* at *pp*, *Vla.* at *pp*, and *Vc.* at *f*. Measure 55 continues with *Vln. I* at *f pp*, *Vln. II* at *f pp*, *Vla.* at *fp*, and *Vc.* at *f pp*.

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)

This image shows a handwritten musical score for orchestra, spanning four pages (70-73). The score includes parts for Vln. I, Vln. II, Vla., and Vc. Each page features a treble clef staff with various musical markings such as dynamic changes (e.g., *p*, *mf*, *f*, *fp*, *ff*, *fff*), articulations (e.g., *acc.*, *EVIA*, *ORO*, *gloss*, *sub6*, *6/8*, *BRIDGE*, *Reflexiones*), and performance instructions (e.g., *3*, *3*, *3*, *3*). The score is written on five-line staves with some ledger lines. The first page (70) starts with a forte dynamic (*f*) and includes a tempo marking *acc.*. The second page (71) begins with a dynamic *mf*. The third page (72) features a dynamic *f* and includes a tempo marking *acc.* and a dynamic *p*. The fourth page (73) begins with a dynamic *p* and includes a tempo marking *acc.*

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

Vln. I

Vln. II

Vla.

Vc.

85

86

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.

This image shows a handwritten musical score for a string quartet. The score consists of four staves, each representing a different instrument: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. (Cello). The music is divided into six measures, numbered 87 through 92. Measure 87 begins with a single note on Vln. I followed by a series of grace notes and slurs. Measures 88 and 89 continue this pattern with more complex rhythmic figures involving grace notes and slurs. Measures 90, 91, and 92 feature sustained notes and eighth-note patterns. Various dynamics like *mp* (mezzo-forte) and *mf* (mezzo-forte) are indicated throughout the score.

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
fp
 Vln. I
 Vln. II
 Vla.
 Vc.
 111
fp
 Vln. I
 Vln. II
 Vla.
 Vc.
 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.

123
 Vln. I
 Vln. II
 Vla.
 (mf)
 Vc.
 pp
 pizz.
 subff

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

A handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) over four staves. The score includes dynamic markings like *ARCO*, *mf*, *f*, *p*, *pp*, *OVERPRESS*, *gloss*, *submf*, *mf*, *press. or v.*, *pp*, *f*, *fff*, and *mp*. Measure 136 starts with *ARCO* for Vln. I. Measure 137 begins with *ARCO* for Vla. Measures 138 and 139 feature complex dynamics and performance instructions like *OVERPRESS* and *press. or v.*.

Handwritten musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 140 through 143. The score includes dynamic markings (p, mf, f, ff, pp), articulations (pizz., arco, accents), and performance instructions (SENZA CRESC., OVER PRES., c/ta.). Measure 140: Vln. I and Vln. II play eighth-note patterns at $\frac{4}{3}$ time. Vla. and Vc. play eighth-note patterns at $\frac{4}{3}$ time. Measure 141: All parts play eighth-note patterns at $\frac{4}{3}$ time. Measure 142: Vln. I and Vln. II play eighth-note patterns at $\frac{4}{3}$ time. Vla. and Vc. play eighth-note patterns at $\frac{4}{3}$ time. Measure 143: Vln. I and Vln. II play eighth-note patterns at $\frac{4}{3}$ time. Vla. and Vc. play eighth-note patterns at $\frac{4}{3}$ time.

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, followed by measure 151 (5:6) and measure 152 (152). Measure 152 concludes with a repeat sign and 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, mf, p, pp, ppp), articulations (e.g., gliss, overpress), and performance instructions (e.g., 3, 5). Measure 153 starts with a glissando for Vln. I. Measure 154 features complex rhythmic patterns with sixteenth-note figures and grace notes. Measures 155 and 156 continue with similar patterns, including dynamic changes and performance techniques like overpressing.

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

(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

5

f p sempre

press ord

3

27

179

Vln. I

180

(PRESS. ORD) → OVERPRESS

Vln. II

5 >

(fp) (PRESS. ORD) → OVERPRESS

Vla.

(fp) (PRESS. ORD) → OVERPRESS

Vc.

(fp) (PRESS. ORD) → OVERPRESS.

181

2^o

PRESS. ORD

sub p senza cresc.

press ord

sub p senza cresc.

pizz. >

f

press ord

sub p senza cresc.

THEME 2
OUTRO

A handwritten musical score for string instruments (Vln. I, Vln. II, Vla., Vc.) over four staves. The score includes measure numbers 182, 183, 184, and 185. Measure 182 shows Vln. I and Vln. II playing eighth-note patterns. Measure 183 continues this pattern. Measure 184 features dynamic markings (p, ff) and a tempo change to 5:6 indicated by a bracket. Measure 185 concludes with a dynamic ff and a label "Theme 2". Various performance techniques like slurs, grace notes, and slurs are marked throughout.

186

Vln. I

Vln. II

Vla.

Vc.

187

188

189

Vln. I Vln. II Vla. Vc.

29

192

Vln. I Vln. II Vla. Vc.

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.

198

199

Theme 2
them 1)

200 PRESS ORG. f SENZA DIM

201

202

Vln. I

Vln. II

Vla.

Vc.

f SENZA DIM

PRESS ORG. f SENZA DIM

f SENZA CRESCE

f SENZA DIM

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

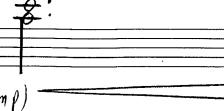
Vln. I

(f) 

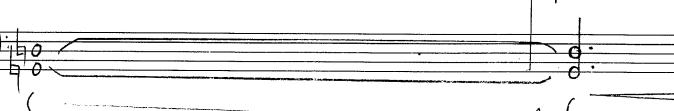
Vln. II



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

mf 

(ff) 

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

248 38 Vln. I
 f
 Vln. II
 "f"
 Vla.
 "f" SENZA DIM.
 Vc.
 5 (p-mp) f p-mp
 249
 p-mp
 250
 mf
 3
 "f"
 "f"
 "f"

251 (mf) f fp
 Vln. I
 252 p-mp
 Vln. II
 "f"
 Vla.
 "f" SENZA DIM.
 Vc.
 5
 (mf) f p-mp
 253
 f
 3
 "f"
 "f"
 "f"

254

Vln. I
(f) → p → mf

Vln. II

Vla.

Vc.

"f" second dim

"f" second dim

ff Development

BRIDGE

39

257

Vln. I
f → fp → fp → f → fp

Vln. II

Vla.

Vc.

p < fp < fp

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

(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 starts with a bass clef and a key signature of one sharp. The Vc. staff starts with a bass clef and a key signature of one sharp. A bracket labeled "Cello solo" is placed above the Vla. and Vc. staves. A box labeled "Development Development" is placed below the Vc. staff. The music consists of a series of eighth-note dots connected by a horizontal line.

Vln. I

Vln. II

Vla.

Vc.

This page shows a continuation of the handwritten musical score from the previous page. It includes four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The staves are identical to the previous page, with treble clefs and one sharp key signature. The music consists of a series of eighth-note dots connected by a horizontal line.