



Henry Pool

Composer

United States (USA), Brooklyn, New York

About the artist

Henry Pool is born on June 12, 1939 in Amsterdam, Netherlands, as the second of four siblings, all boys. His family suffered with the rest of the Dutch nation the horrors of the Second World War. After the war he went to elementary school, high school and teachers' seminary. He worked seven years as a teacher in Amsterdam, then emigrated to Israel. After a short sojourn in kibbutz Sha'alvim he joined in 1967 a Rabbinical College in Netivot. In 1969 he married Lilette Sroussi, a girl from Paris, France, who emigrated to Israel in 1968. During the years the couple has been blessed with five children. In 1974 they moved to Jerusalem, where he started to work as a graphic artist. In 1988 they emigrated to the USA, where they still live, now as American citizens. In the USA he worked as a computer operator. In 2004 he retired.

Though his career as a composer hasn't been an easy one, he managed over the years to rise to the level of a professional composer. Beside one year (at age 8) of piano lessons he never got any training. He has taught himself and learned by playing the piano, studying the compositions of the masters, going to concerts, listening to classical radio and recordings and from exploring books on composition, harmony, counterpoint, orchestration, etc..... (more online)

Personal web: <http://www.musicianspage.com>

Associate: ASCAP - IPI code of the artist : 628543042

About the piece



Title: An American Rhapsody for Orchestra in G-do (Parts)
[Opus 30]

Composer: Pool, Henry

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Publisher: Pool, Henry

Instrumentation: 1 Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Alto Saxophones in Eb, 1 Bassoon, 2 Horns in F, 2 Trumpets in Bb, 2 Trombones, 1 Tuba in C, Timpani, Cymbals, Piano, First Violins, Second Violins, Violas, Violoncellos, Double Basses

Style: Modern classical

Henry Pool on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-henry-pool.htm>

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HENRY POOL

Opus 29

An Israeli Rhapsody

for Orchestra

Parts



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HENRY POOL

Opus 30

An

American

Rhapsody

for Orchestra

Parts

Introduction

“An American Rhapsody” is the orchestral version of the third movement of Henry Pool’s Eighth Sonata for Piano (*“My Three Fatherlands”*). It is written in rondo form and has the following structure: A > B > A > C > A > D > A > E > A, where A as *“The Star Spangled Banner”* is the main theme, appearing five times gyratory around the four other themes (B, C, D & E). It is the song of the *“Land of the Free”*, which lyrics were written by Francis Scott Key on an existing melody, and which became the official American anthem in 1931.

Theme B, *“America the Beautiful”*, is considered America’s second anthem. Written by Katherine Lee Bates on a melody by Samuel Ward it praises the beauty of the American landscape, both physical and spiritual. It is often sung together with *“The Star Spangled Banner”* on national holidays.

The American Revolution was the fight for both the freedom of the Original Colonies from the exploiting British government and the freedom of Mankind in general from oppression and exploitation as mentioned in the Declaration of Independence: *“We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the Pursuit of Happiness.”* Unfortunately, though the fight for political freedom for the Original Colonies was understood by everyone, the fight for human rights and equality was not.

Slavery was mercilessly upheld as before. The black population suffered terribly. They identified themselves with the Hebrew slaves in Egypt and prayed for deliverance. One of the songs originating from the depths of these sorrows is theme C: "Go down Moses", lyrics and melody in an ever changing form, as in all folksongs, created by the black slaves. Later it became the anthem of the Underground Railroad, organized among others by Harriet Tubman, 'a woman called Moses', who, herself a fugitive, saved countless slaves by bringing them from the oppression in the South to the freedom in the North.

Indeed the Civil War liberated the black slaves. But that was mostly on paper, not in the real world. The emancipation of the now officially free blacks proceeded very slowly. But the fight for human rights and equality continued unstoppably and culminated in some kind of second Civil War: the Civil Rights Movement led by Martin Luther King. And it happened, that in 1965 a knot of demonstrators sang a song, used here as theme D, that was heard more and more often: "We shall overcome", which lyrics and melody too were fashioned in an ever changing form by the oppressed blacks. It was even sung close to the White House. And then President Lyndon B. Johnson, who in 1964 pushed the Civil Rights Act through, stood up before the members of Congress, the justices of the Supreme Court and seventy million Americans tuning in on their television sets and spoke: "At times history and fate meet at a single time in a single place to shape a turning point in man's unending search for freedom." He thereupon promised to pass a voting rights law without

any compromise. And he finished his speech with the words: "We shall overcome."

On September 11, 2001, America was attacked by Al Qaeda terrorists, who destroyed the famous Twin Towers and a part of the Pentagon, killing thousands of Americans. And in the summer of 2005 a fierce hurricane by the name of Katrina destroyed most of New Orleans and killed hundreds of Americans. As the country desperately needs to recover from all these disasters, Senator Orrin Hatch and Janice Kapp Perry wrote a wonderful song: "Heal our Land", used here as theme E, which has been performed at the second inauguration of President George W. Bush. It is a prayer for the healing of America as a whole: State and Society, asking that America again will be a beautiful country and a land of true freedom for all.

May God hearken to our prayers and may

GOD BLESS AMERICA

with His loving kindness as before.

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Alto Saxophones
1 Bassoon

2 Horns in F
2 Trumpets in B \flat
2 Trombones
1 Tuba in C

Timpani
Cymbals

Piano

1st Violins
2nd Violins
Violas
Violoncellos
Double Basses

Sostenuto (M.M. 76)

Sostenuto (M.M. 76)

Piccolo

31 9 38 *ff* 48 31

162 12 15 6 36 4

241 29 *p* 3 3 3 3 3 3 3 3 3 3

273 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *mf*

277 3 3 3 3 3 3 3 3 3 3 3 3 3 3

282 7 55 2 16 7 9 7

389 5

401 7 8 32

Sostenuto (M.M. 76)

Flute 15 *f*

27 *ff f mf p* 5

42 *f ff* 7

72 *crescendo ff f* 3 3

85 *solo p f* 7

101 *ff f*

113 *mf* 5

130 *f* 27

167 *ff p f* 12 11 15

217

Sostenuto (M.M. 76)

Oboe

3 *solo* *p* 7 *f*

18

28 *ff* *f* *mf* *p* 5

42 14 *f* *mf*

63 7 *ff* *crescendo* *ff* *f* 4

81 15 *f* *mf*

106 5 *ff* *f* *mf*

120 *f* *mf*

131 10 *mf* 12 *f*

161 Musical staff 161 in G major, 3/4 time. It begins with a melodic line and a bass line. A fermata is placed over a measure, with the number '8' written above it. The staff concludes with a final measure marked with a fermata and the number '2' above it.

179 Musical staff 179 in G major, 3/4 time. It starts with a fermata and the number '11' above it. The dynamics are marked *ff* and *p*. A fermata is placed over a measure, with the number '3' written above it.

204 Musical staff 204 in G major, 3/4 time. It features a melodic line with a fermata and the number '7' above it. The dynamic is marked *f*.

221 Musical staff 221 in G major, 3/4 time. It consists of a melodic line with a fermata and the number '7' above it. The dynamic is marked *ff*.

230 Musical staff 230 in G major, 3/4 time. It features a melodic line with a fermata and the number '7' above it. The dynamics are marked *f*, *mf*, and *p* *crescendo*.

241 Musical staff 241 in G major, 3/4 time. It features a melodic line with a fermata and the number '6' above it. The dynamics are marked *f* *crescendo*, *mf*, and *mf*.

259 Musical staff 259 in G major, 3/4 time. It features a melodic line with a fermata and the number '4' above it. The dynamics are marked *p* and *mf*.

275 Musical staff 275 in G major, 3/4 time. It features a melodic line with a fermata and the number '7' above it. The dynamic is marked *f*. A key signature change to A major is indicated by a sharp sign above the staff.

313 Musical staff 313 in A major, 3/4 time. It features a melodic line with a fermata and the number '21' above it.

323 *ff* *mf* *crescendo* *f* *diminuendo*

350 *pp* *f*

375

381 *ff*

398

410 *f*

420 *p* *solo* *f*

439

448 *ff*

Sostenuto (M.M. 76)

B♭ Clarinet

solo
p 19

ff *f* *mf* *p*

5 6 *mf*

f

ff *f* 5

ff *f* 4 23 $\frac{3}{4}$

ff *f* 5 *mf*

f 26

f

Sostenuto (M.M. 76)

Alto Saxophone

23

30

ff *f* *p* *mf*

5 6

49

56

f *ff*

65

f *mf* *p*

9 3

solo

83

19

110

ff *f* *mf*

16 14

148

f

7

164

pp

11

182 *f* *ff*

191 *p* 23

224 *ff* *f* *mf*

233 *p* *crescendo*

238

240 *f* *crescendo*

242 *mf*

249 *mf* *f* 6 23

289 *p* *solo* 5 19

319 Musical staff 319: Treble clef, key signature of three sharps (F#, C#, G#), common time. The staff contains a series of chords and melodic fragments. Dynamics include *ff*, *f*, and *mf*.

328 Musical staff 328: Treble clef, key signature of three sharps. Features a 13-measure rest, a 2-measure rest, and an 8-measure rest. Dynamics include *p*.

357 Musical staff 357: Treble clef, key signature of two sharps (F#, C#), common time. Features a 3-measure rest and a 2/4 time signature change.

363 Musical staff 363: Treble clef, key signature of two sharps. Features a 6-measure rest and a 2/4 time signature change. Dynamics include *f*.

376 Musical staff 376: Treble clef, key signature of two sharps. Features a 3-measure rest, a 2/4 time signature change, and a 6-measure rest.

389 Musical staff 389: Treble clef, key signature of two sharps. Features a 5-measure rest and a 2/4 time signature change.

400 Musical staff 400: Treble clef, key signature of two sharps. Features a 3-measure rest, a 2/4 time signature change, and a *p* dynamic.

408 Musical staff 408: Treble clef, key signature of three sharps. Features a 7-measure rest and a 24-measure rest. Dynamics include *f*.

447 Musical staff 447: Treble clef, key signature of three sharps. Features a *ff* dynamic.

Sostenuto (M.M. 76)

Bassoon

7 *solo* *mf* 19 3

36 *pp* *crescendo*

41 *f* *ff*

45 *p* *f* 16

66 *crescendo* 5

76 *mf* 3 37 *mf* 8

130 *f* *ff* 25 *f*

162 *pp* 11

183 **3**
f *ff*

Musical staff 183-193: Bass clef, key signature of one sharp (F#). Measure 183 starts with a triplet of eighth notes. Dynamics range from *f* to *ff*. The staff ends with a double bar line and repeat sign.

194 **7**
p

Musical staff 194-207: Bass clef, key signature of one sharp (F#). Measure 194 starts with a triplet of eighth notes. Dynamics range from *p*. The staff ends with a double bar line and repeat sign.

208 **20**
mf *mf* *p* *crescendo*

Musical staff 208-237: Bass clef, key signature of one sharp (F#). Measure 208 starts with a triplet of eighth notes. Dynamics range from *mf* to *p* with a *crescendo* marking. The staff ends with a double bar line and repeat sign.

238 *f* *crescendo* *mf* *mf*

Musical staff 238-251: Bass clef, key signature of one sharp (F#). Dynamics range from *f* to *mf* with a *crescendo* marking. The staff ends with a double bar line and repeat sign.

252 **6** **2** **14**
f

Musical staff 252-283: Bass clef, key signature of one sharp (F#). Measure 252 starts with a triplet of eighth notes. Dynamics range from *f*. The staff ends with a double bar line and repeat sign.

284 *pp* *p* *crescendo*

Musical staff 284-287: Bass clef, key signature of one sharp (F#). Measure 284 starts with a triplet of eighth notes. Dynamics range from *pp* to *p* with a *crescendo* marking. The staff ends with a double bar line and repeat sign.

288 *calando*

Musical staff 288-290: Bass clef, key signature of one sharp (F#). Measure 288 starts with a triplet of eighth notes. Dynamics range from *calando*. The staff ends with a double bar line and repeat sign.

291 **31**
ppp *mf*

Musical staff 291-310: Bass clef, key signature of one sharp (F#). Measure 291 starts with a triplet of eighth notes. Dynamics range from *ppp* to *mf*. The staff ends with a double bar line and repeat sign.

328 *pp* *crescendo*

337 *mf* *crescendo*

344 *f* *diminuendo* *pp* 9

362 7 9 7 5 *ff*

395 *ff* 7

400 *mf* 7

412 8 8 *solo* *mf* 19

Sostenuto (M.M. 76)

Horn

31 3

pp *crescendo*

41 17

f *ff* *p*

66 8 3 7

f *mf*

89 25

mf *mf*

122 8 27

f

164 12 11

ff

194 36 4

pp

241 11 8 2

p *f* *p* *pp*

270 *p* *mf*

280 *p* *mf*

5 13

304 *mf*

37 2 16 7

371 *mf* *f*

9 7

393 *ff*

399 *p*

3

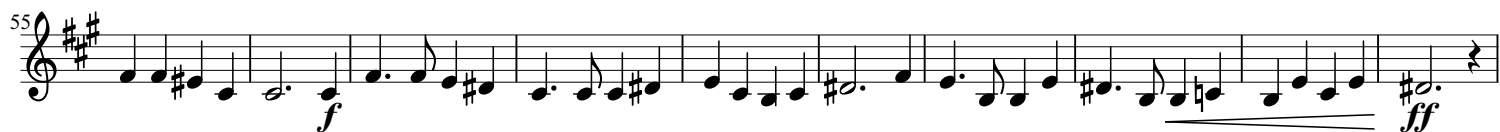
405 *p*

5 8 32

Sostenuto (M.M. 76)

B \flat Trumpet 



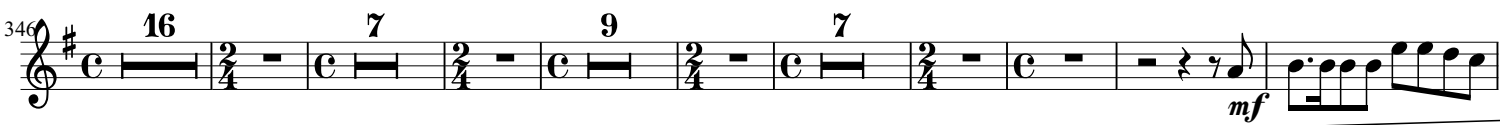
















Sostenuto (M.M. 76)

Trombone *mf* *solo* 11 15 9 6 *mf*



50 *f*



62 *ff* *f* 11 39 *mf*



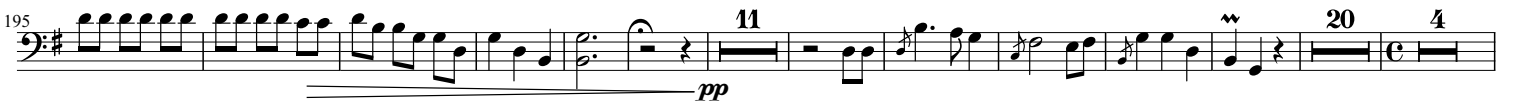
127 31 *f* 10 *p* 3 *p*



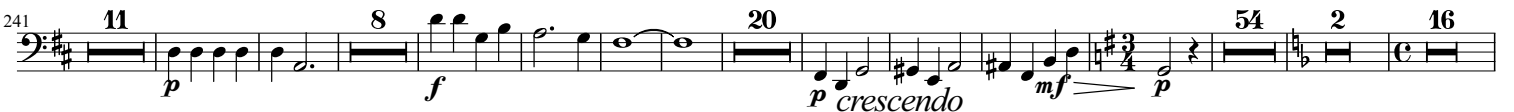
183 3 *ff*



195 11 20 4 *pp*



241 11 8 20 54 2 16 *p* *f* *p crescendo* *mf* *p*



362 7 9 7 5 *ff*



398 7 8 12



432 *mf* *solo* 15



Sostenuto (M.M. 76)

C Tuba Musical staff for C Tuba, measures 31-30. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music consists of a series of rests followed by a melodic line. Dynamics include *crescendo*, *f*, *mf*, and *pp*.

80 Musical staff, measures 11-23. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music consists of a series of rests followed by a melodic line. Dynamics include *mf*.

123 Musical staff, measures 32-32. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music consists of a series of rests followed by a melodic line. Dynamics include *f* and *f*.

167 Musical staff, measures 8-4-36-4. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music consists of a series of rests followed by a melodic line. Dynamics include *mf*, *p*, *pp*, and *pp*.

241 Musical staff, measures 11-8-23-11. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music consists of a series of rests followed by a melodic line. Dynamics include *p*, *f*, *p*, and *ppp*. The marking *calando* is present.

306 Musical staff, measures 28-28. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music consists of a series of rests followed by a melodic line. Dynamics include *mf*, *p*, and *crescendo*.

340 Musical staff, measures 3-3-3-3-3. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music consists of a series of rests followed by a melodic line. Dynamics include *mf*, *f*, and *diminuendo*.

352 Musical staff, measures 9-7-9-7-7-3. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music consists of a series of rests followed by a melodic line. Dynamics include *pp*.

400 Musical staff, measures 10-8-32. The staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music consists of a series of rests followed by a melodic line.

Sostenuto (M.M. 76)

Timpani 23 *ff* *f* *mf*

33 *p* *pp* *crescendo* *f*

43 *ff* *p* *mf*

54 *f*

63 15 23 *ff*

111 16 *ff* *f* *mf* *mf*

141 8 *f*

159 11 *f* *pp*

179 3 *f* *ff*

194 *pp* 23

229 *ff f* 4

242 2 *pp* *tr* *mp*

255 *mf* 23 29

319 17 2 16

363 7 9 7 5

399 7 8 24

447 *ff*

Sostenuto (M.M. 76)

Cymbal $\text{H } \frac{3}{4}$ 28 ff f mf p 5 20 f ff 15

80 $\text{H } \frac{3}{4}$ 28 ff f 17 47 *brushes* pp p

183 H

193 H 28 pp ff f

233 H 4 13 *sticks* mp 2 mp mf

264 H 23 34 ff f 19 7 *sticks*

355 H $\frac{2}{4}$

362 $\text{H } \frac{2}{4}$ p

369 H $\frac{2}{4}$ mf

376 H $\frac{2}{4}$ f

383 H $\frac{2}{4}$

390 H p f

397 H $\frac{2}{4}$

405 H 15 29 ff

Sostenuto (M.M. 76)

Piano

31 3

pp *crescendo*

This system shows measures 31 to 40. The right hand features a triplet of eighth notes in measures 31 and 32, followed by chords. The left hand has a triplet of eighth notes in measures 31 and 32, then a steady eighth-note accompaniment. Dynamics include *pp* and *crescendo*.

41

f *ff*

This system shows measures 41 to 45. The right hand has chords and dyads, while the left hand continues with eighth-note accompaniment. Dynamics include *f* and *ff*.

46

29 *poco a poco allargando*

p *pp*

This system shows measures 46 to 55. The right hand has chords and a melodic line starting in measure 53. The left hand has eighth-note accompaniment. Dynamics include *p* and *pp*. The tempo marking *poco a poco allargando* is present.

Sostenuto
(M.M. 76)

80

31

ff *mf*

This system shows measures 80 to 89. The right hand has a melodic line with a triplet in measure 81, followed by chords. The left hand has chords. Dynamics include *ff* and *mf*.

120

10

ff

This system shows measures 120 to 133. The right hand has a continuous eighth-note melodic line. The left hand has a steady eighth-note accompaniment. Dynamics include *ff*.

134

This system shows measures 134 to 143. The right hand continues with a continuous eighth-note melodic line. The left hand continues with a steady eighth-note accompaniment.

137

10

10

f

Detailed description: This system contains measures 137 to 146. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand has a simple bass line. A fermata is placed over measure 146, with the number '10' written above and below it. The dynamic marking *f* is present in measure 146.

153

mf

9

ff

9

f

Detailed description: This system contains measures 153 to 162. The right hand has a complex texture with chords and moving lines. The left hand has a steady bass line. A fermata is placed over measure 162, with the number '9' written above and below it. Dynamic markings include *mf* in measure 153, *ff* in measure 162, and *f* in measure 162.

172

4

15

6

36

4

3

4

15

6

36

4

3

Detailed description: This system contains measures 172 to 181. It features a series of chords in the right hand and a bass line in the left hand. A fermata is placed over measure 181, with the number '3' written above and below it. The numbers 4, 15, 6, 36, 4, and 3 are written above the notes in the right hand, and 4, 15, 6, 36, 4, and 3 are written below the notes in the left hand.

244

ff

Detailed description: This system contains measures 244 to 253. Both hands feature a rapid, repetitive sixteenth-note arpeggiated pattern. The dynamic marking *ff* is present in measure 244.

247

39

55

2

39

55

2

Detailed description: This system contains measures 247 to 256. The right hand has a series of chords, and the left hand has a bass line. A fermata is placed over measure 256, with the number '2' written above and below it. The numbers 39, 55, and 2 are written above the notes in the right hand, and 39, 55, and 2 are written below the notes in the left hand.

346

ff

diminuendo

Detailed description: This system contains measures 346 to 355. The right hand has a sixteenth-note arpeggiated pattern, and the left hand has a bass line. The dynamic marking *ff* is present in measure 346, and the instruction *diminuendo* is written in the right hand in measure 347.

349

pp

7 9 7 5

363

ff

7 9 7 5

397

7 9 7 5

403

ff

7 9 7 5

415

7 9 7 5

418

pp

31 31

Sostenuto (M.M. 76)

Violins 1

15 *f*

25 *ff f mf p*

35 *pp crescendo f ff*

48 *p mf f*

57 *ff*

68 *ff f*

97 *f*

108 *ff f mf mf*

122 *f mf*

135 *mf*

148 *f*

165 *f* *ff*

194 *p* *f*

222 *ff*

232 *mf* *p* *crescendo*

240 *f* *crescendo* *mf*

254 *mf* *f* *f* *f*

311

322 *ff* *f* *p* *pp*

335 *crescendo* *f* *diminuendo*

Detailed description: This is a musical score for a single melodic line, spanning measures 148 to 335. The score is written in treble clef and includes various dynamics and articulations. Measure 148 starts with a rest followed by a quarter note, then a half note, and a measure with a fermata and a dynamic of *f*. Measure 165 features a triplet of eighth notes, a measure with a fermata, and a dynamic of *f*, followed by a section with a dynamic of *ff*. Measure 194 begins with a dynamic of *p*, followed by a measure with a fermata and a dynamic of *f*. Measure 222 shows a dynamic of *ff*. Measure 232 starts with a dynamic of *mf*, followed by a section with a dynamic of *p* and a *crescendo* marking. Measure 240 begins with a dynamic of *f* and a *crescendo* marking, followed by a section with a dynamic of *mf*. Measure 254 starts with a dynamic of *mf*, followed by a section with a dynamic of *f*. Measure 311 is a continuation of the melodic line. Measure 322 begins with a dynamic of *ff*, followed by a section with a dynamic of *f*, then a section with a dynamic of *p*, and finally a section with a dynamic of *pp*. Measure 335 starts with a *crescendo* marking, followed by a section with a dynamic of *f*, and finally a section with a *diminuendo* marking.

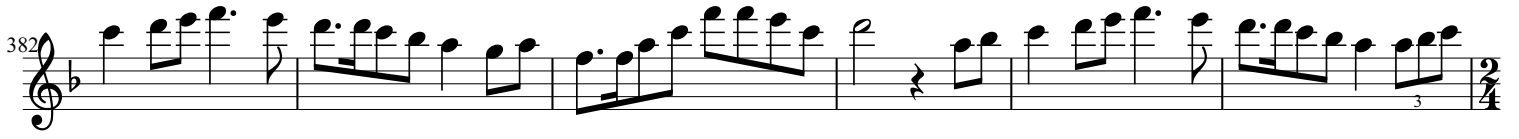
350 *pp* **9** *mf*



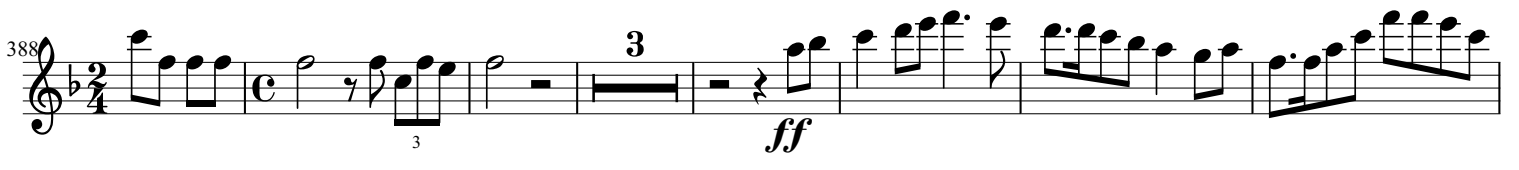
368 **3** **7** *ff*



382 **3**



388 **3** *ff*



398 **3**



408 *mf* *f*



415 **15** *pp* *f*



443 *ff* *f*



Sostenuto (M.M. 76)

Violins 2

8

mf

14

f

23

ff
f

32

mf
p
pp *crescendo*

42

f
ff
p
mf

53

f

61

ff
f

69

ff
f

7

8

8va

90

mf

96 *f*

106 *ff* *f*

116 *mf*

130 *f* *mf* *mf*

144 *f*

161 *f*

188 *ff* *p*

200 *f*

214 *f*

223 *ff* *f* *mf*

233 *p* *crescendo* *f* *crescendo*

243 *mf* *mf* *f*

259 *f*

305 *f*

312 *f*

322 *ff* *f* *p*

334 *pp* *crescendo* *f* *diminuendo*

348 *pp* *mf*

366

366

373

373

386

386

396

396

402

402

429

429


435

435

445

445

Sostenuto (M.M. 76)

Violas 

p



f



ff f



mf p pp crescendo f



ff p mf



f



ff f



ff f p



89 *7*

106 *ff f mf*

116 *mf* *3*

130 *f mf mf*

144 *7* *f*

160 *mf* *8*

177 *3* *p f*

188 *ff*

196 *p p*

205 *f*

220

230 *ff f mf p crescendo*

240 *f crescendo mf mf*

255 *f*

295 *p*

301 *f*

317 *ff f*

327 *p pp crescendo*

341 *f* *diminuendo* *pp* 9

363 7 9 *ff*

384 3 3 *ff*

390 3 3 *ff*

400 3 3 *mf*

410 *ff* *f* *pp*

422

428 7 *f*

445 *ff*

Sostenuto (M.M. 76)

16

Violoncellos

First musical staff (measures 16-21) in bass clef, key of D major, 3/4 time. It begins with a whole rest, followed by a series of eighth notes. A dynamic marking of *f* is placed below the first eighth note.

Second musical staff (measures 22-27) in bass clef, key of D major, 3/4 time. It continues with eighth notes, including some with accidentals.

Third musical staff (measures 28-34) in bass clef, key of D major, 3/4 time. It features a crescendo leading to *ff*, followed by *f*, *mf*, and *p* dynamics.

Fourth musical staff (measures 35-46) in bass clef, key of D major, 3/4 time. It starts with *pp* and a *crescendo* marking, followed by *f* and *ff* dynamics.

Fifth musical staff (measures 47-55) in bass clef, key of D major, 3/4 time. It begins with *p* and *mf* dynamics, followed by a series of eighth notes with accidentals.

Sixth musical staff (measures 56-64) in bass clef, key of D major, 3/4 time. It starts with *f* and ends with *ff* and *f* dynamics.

Seventh musical staff (measures 65-76) in bass clef, key of D major, 3/4 time. It includes a fermata and a dynamic marking of *ff*. A bracket with the number 5 is placed above the final measure.

poco a poco allargando

Sostenuto (M.M. 76)

17

Eighth musical staff (measures 77-82) in bass clef, key of D major, 3/4 time. It starts with *p* dynamics and ends with a fermata. A bracket with the number 5 is placed above the final measure.

99



102



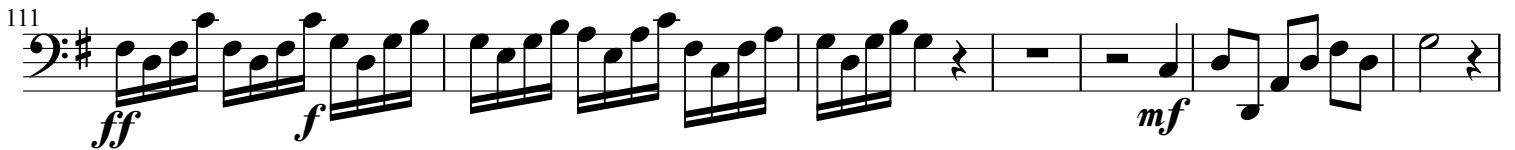
105



108



111



118



133



146



163 Musical notation for measures 163-170. Measure 163 starts with a bass clef, a key signature of one flat, and a common time signature. It features a sequence of eighth notes. Measure 164 contains an 8-measure rest. Measure 165 has a dynamic marking of *mf*. Measure 166 has a dynamic marking of *p*. Measure 167 has a dynamic marking of *p*. Measure 168 contains a 3-measure rest. Measure 169 has a dynamic marking of *p*. Measure 170 ends with a quarter note.

183 Musical notation for measures 183-190. The key signature changes to two flats. The music consists of eighth notes. Measure 189 has a dynamic marking of *f*. Measure 190 has a dynamic marking of *ff*.

191 Musical notation for measures 191-196. The music consists of eighth notes. Measure 195 has a dynamic marking of *pp*. Measure 196 has a dynamic marking of *f*.

197 Musical notation for measures 197-220. Measure 197 has a dynamic marking of *pp*. Measure 198 has a dynamic marking of *f*. Measure 199 contains a 16-measure rest. Measures 200-220 consist of eighth notes.

221 Musical notation for measures 221-226. The music consists of eighth notes.

227 Musical notation for measures 227-233. Measure 227 has a dynamic marking of *ff*. Measure 228 has a dynamic marking of *f*. Measure 233 has a dynamic marking of *mf*.

234 Musical notation for measures 234-237. Measure 234 has a dynamic marking of *p*. Measure 235 has a dynamic marking of *crescendo*. Measures 236-237 consist of eighth notes.

238 Musical notation for measures 238-245. The music consists of eighth notes.

240 *f* *crescendo*

242 *mf*

250 *mf* *f* *f*

311

314

317

320

323 *ff* *f* *3*

330 *p* *pp* *crescendo*

338 *mf*

346 *f* *diminuendo* *pp* *p*

356

362 *mf*

368 *f*

374

380 *ff*

386

mf

392

ff

398

404

mf *f*

420

pp *f*

443

449

ff *f*

Sostenuto (M.M. 76)

Double Basses $\frac{3}{4}$ **16**
8 *f*

29
8 *f ff mf p pp crescendo f*

43 **18** **5**
8 *ff p ff p*

poco a poco allargando **17** **3/4**
8 *pp*

106 **3**
8 *fff mf mf*

123
8 *f mf*

138
8 *mf*

149 **8**
8 *f*

167 **8** **15** **4** **16**
8 *mf p pp f*

218
8 *f ff mf*

