



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: Nocturne # 2 for Flute & Strings (Score & Parts) [Opus 39]
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Style: Modern classical

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HENRY

POOL

Opus 39

Nocturne # 2

for

Flute & Strings

Score & Parts



Henry Pool

- Opus 1 Two Sonatas for Piano
1 in E-la # 2 in C-so
- Opus 2 Two Sonatas for Harpsichord
1 in F-so # 2 in C-do
- Opus 3 *Mozart*
Concerto in Eb-do for Piano &
Orchestra (K.V. 271)
Arranged for one piano / two hands
- Opus 4 Grand Sonata for Flute Solo
in F#-mi
- Opus 5 Hora for Two Recorders & Strings
in Bb-so SCORE & PARTS
- Opus 6 Two Sonatas for Recorder Solo
1 in G-re # 2 in F-so
- Opus 7 Two Israeli Suites for Harpsichord
1 in mixed modes, C=do
2 in mixed modes, G=do
- Opus 8 Grand Sonata for Marimba in C-so
- Opus 9 Quartet for Recorders (SSAT)
in F-fa SCORE & PARTS
- Opus 10 Two Israeli Suites for Small
Orchestra (from Opus 7) SCORE
1 in mixed modes, C=do
2 in mixed modes, G=do
- Opus 11 Three Sonatinas for Piano
1 in C-do # 2 in E-la # 3 in D-la
- Opus 12 Two Sonatas for Piano
3 in C-la # 4 in G-do
- Opus 13 Three Sonatinas for Harpsichord
1 in D-do # 2 in G-re # 3 in C-la
- Opus 14 A Selection of Hebrew Songs
Nine Songs for Choir a Cappella
Four Hymns for Voice & Piano
Three Supplications for
Congregation & Piano
- Opus 14a A Selection of Hebrew Songs
Six Hymns for Voice & Piano
- Opus 15 *In Memoriam (Yizkor)*
Chorale, Variations, Prelude & Fugue for
Organ in C-la (*without pedal*)
- Opus 15a *In Memoriam (Yizkor)*
Chorale, Variations, Prelude & Fugue for
Organ in C-la (*with pedal*)
- Opus 16 *Haydn Concerto*
Concerto # 1 for Piano & Orchestra
in C-la SCORE
(After Haydn's Sonata # 20)
- Opus 17 Two Sonatas for Piano
5 in D-do # 6 in C-do
- Opus 18 *Israel*
Three Songs for Choir & Piano
(*lyrics both in Hebrew & in English*)
- Opus 19 # 1 Seventh Sonata for Piano in A-la
- Opus 19 # 2 Eighth Sonata for Piano in Ab-do
(*My Three Fatherlands*)
- Opus 20 Symphony # 1 for Orchestra
in D-la SCORE
- Opus 20a Symphony # 1 for Orchestra
in D-la PIANO SCORE
- Opus 21 *A Prayer at Wartime*
Psalm 121 for Choir & Piano
(*lyrics both in Hebrew & in English*)
- Opus 22 *Kinderliedboek # 1*
Dutch Children's Songs
for Voice & Piano
- Opus 23 Grand Sonata for Bassoon & Piano
in E-la SCORE & PART
- Opus 23a Grand Sonata for Cello & Piano
In F-la SCORE & PART
- Opus 23b Grand Sonata for Clarinet & Piano
In F-la SCORE & PART
- Opus 24 Six Lullabies, # 1 - # 6
(*all lullabies have English lyrics too*)
- Opus 25 Six Lullabies, # 7 - # 12
(*all lullabies have English lyrics too*)
- Opus 26 *Sabbath*
Sixteen Hymns for Choir a Cappella
(*lyrics in Hebrew only*)
- Opus 27 Six Popular Jewish Songs for Violin &
Piano, # 1 - # 6, SCORE & PART
- Opus 27a Six Popular Jewish Songs for Cello &
Piano, # 1 - # 6, SCORE & PART
- Opus 27b Six Popular Jewish Songs for Flute &
Piano, # 1 - # 6, SCORE & PART
- Opus 27c Six Popular Jewish Songs for Bassoon &
Piano, # 1 - # 6, SCORE & PART
- Opus 28 A Dutch Rhapsody for Orchestra in Ab-do
SCORE & PARTS
- Opus 29 An Israeli Rhapsody for Orchestra in D-la
SCORE & PARTS
- Opus 30 An American Rhapsody for Orchestra in G-do
SCORE & PARTS

- Opus 31 Quintet for Piano & Strings in A-la
SCORE & PARTS
- Opus 31a Quintet for Piano & Strings in D-la
SCORE & PARTS
- Opus 32 *Nations United*, a Peace Song for Choir & Piano
SCORE & PARTS
- Opus 33 *She Walks in Beauty*, a Love Song for Voice & Band
SCORE & PARTS
- Opus 33a *She Walks in Beauty*, a Love Song for Voice, Choir & Band
SCORE & PARTS
- Opus 33b *She Walks in Beauty*, a Love Song for Voice & Piano
- Opus 33c *She Walks in Beauty*, a Love Song for Voice & Guitar
- Opus 34 *Chanuka*, a Rondo for Violin & Piano
SCORE & PART
- Opus 34a *Chanuka*, a Rondo for Flute, Clarinet & Piano
SCORE & PARTS
- Opus 35 *Chanuka*, a Rondo for Violin & Orchestra
SCORE & PARTS
- Opus 36 Nocturne for Flute & Piano
SCORE & PART
- Opus 36a Nocturne for Clarinet & Piano
SCORE & PART
- Opus 36b Nocturne for Piano Solo
- Opus 37 Nocturne for Flute & Strings
SCORE & PARTS
- Opus 37a Nocturne for Clarinet & Strings
SCORE & PARTS

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Score

Adagio (♩ = 56)

Flute

Violin

Violin

Viola

Violoncello

p

p

p

p

6 Fl.

Vln.

Vln.

Vla.

Vlc.

pp

pp

pp

pp

11

Fl. *p* 3 3 3 3 *mf*

Vln. *p* *mf*

Vln. *p* *mf*

Vla. *p* *mf*

Vlc. *p* *mf*

15

Fl. 3 3 *f* *mf* 3 3 3 3

Vln. *f* *mf*

Vln. *f* *mf*

Vla. *f* *mf*

Vlc. *f* *mf*

19

Fl. *mp* *mf* *p*

Vln. *mp* *mf* *p*

Vln. *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vlc. *mp* *mf* *p*

24

Fl. *mp* *mf* *p*

Vln. *mp* *mf* *p*

Vln. *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vlc. *mp* *mf* *p*

29

Fl. *pp* 3 3 3 3 *p* 3 3 3 3

Vln. *pp* *p*

Vln. *pp* *p*

Vla. *pp* *p*

Vlc. *pp* *p*

33

Fl. *mf* *sfz* *mf*

Vln. *mf* *sfz* *mf*

Vln. *mf* *sfz* *mf*

Vla. *mf* *sfz* *mf*

Vlc. *mf* *mf*

36

Fl.

Vln.

Vln.

Vla.

Vlc.

38

Fl.

Vln.

Vln.

Vla.

Vlc.

8va

40 *8va*

Fl.

Vln.

Vln.

Vla.

Vlc.

f

f

f

f

43 *8va*

Fl.

Vln.

Vln.

Vla.

Vlc.

45 *8va*

Fl.

Vln.

Vln.

Vla.

Vlc.

48 *8va*

Fl.

Vln.

Vln.

Vla.

Vlc.

51

Fl.

Vln.

Vln.

Vla.

Vlc.

ff

ff

ff

ff

ff

54

Fl.

Vln.

Vln.

Vla.

Vlc.

57

Fl.

Vln.

Vln.

Vla.

Vlc.

60

Fl.

Vln.

Vln.

Vla.

Vlc.

67

Fl.

Vln.

Vln.

Vla.

Vlc.

3

7

73

Fl.

Vln.

Vln.

Vla.

Vlc.

3

9

77

Fl.

ff

Vln.

ff

Vln.

ff

Vla.

ff

Vlc.

ff

80

Fl.

Vln.

Vln.

Vla.

Vlc.

83

Fl.

Vln.

Vln.

Vla.

Vlc.

f *crescendo*

86

Fl.

Vln.

Vln.

Vla.

Vlc.

88

Fl.

Vln.

Vln.

Vla.

Vlc.

90

Fl.

Vln.

Vln.

Vla.

Vlc.

92

Fl.

Vln.

Vln.

Vla.

Vlc.

ff

ff

ff

ff

ff

95

Fl.

Vln.

Vln.

Vla.

Vlc.

p

p

p

p

p

101

Fl. *pp* *p*

Vln. *pp* *p*

Vln. *pp* *p*

Vla. *pp* *p*

Vlc. *pp* *p*

106

Fl. *mf* *f*

Vln. *mf* *f*

Vln. *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

111

Fl. *mf* *mp* *mf* *p*

Vln. *mf* *mp* *mf* *p*

Vln. *mf* *mp* *mf* *p*

Vla. *mf* *mp* *mf* *p*

Vlc. *mf* *mp* *mf* *p*

116

Fl. *mf* *mp* *mf* *p*

Vln. *mf* *mp* *mf* *p*

Vln. *mf* *mp* *mf* *p*

Vla. *mf* *mp* *mf* *p*

Vlc. *mf* *mp* *mf* *p*

121

Fl.

Vln.

Vln.

Vla.

Vlc.

mf

mf

mf

124

Fl.

Vln.

Vln.

Vla.

Vlc.

126

Fl.

Vln.

Vln.

Vla.

Vlc.

128

Fl.

Vln.

Vln.

Vla.

Vlc.

8va

130 *8va*

Fl.

Vln.

Vln.

Vla.

Vlc.

132

Fl.

Vln.

Vln.

Vla.

Vlc.

134

Fl.

Vln.

Vln.

Vla.

Vlc.

Detailed description: This system contains measures 134 and 135. The Flute part (Fl.) has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth notes and rests. The Violin I part (Vln.) has a treble clef and a key signature of one sharp (F#), playing a similar melodic line. The Violin II part (Vln.) has a treble clef and a key signature of one sharp (F#), with a whole rest. The Viola part (Vla.) has an alto clef and a key signature of one sharp (F#), with a whole rest. The Violoncello part (Vlc.) has a bass clef and a key signature of one sharp (F#), playing a melodic line with eighth notes and rests.

136

Fl.

Vln.

Vln.

Vla.

Vlc.

Detailed description: This system contains measures 136, 137, and 138. The Flute part (Fl.) has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth notes and rests. The Violin I part (Vln.) has a treble clef and a key signature of one sharp (F#), playing a melodic line with eighth notes and rests. The Violin II part (Vln.) has a treble clef and a key signature of one sharp (F#), with a whole rest. The Viola part (Vla.) has an alto clef and a key signature of one sharp (F#), with a whole rest. The Violoncello part (Vlc.) has a bass clef and a key signature of one sharp (F#), playing a melodic line with eighth notes and rests.

139

Fl.

Vln.

Vln.

Vla.

Vlc.

8va

142

Fl.

Vln.

Vln.

Vla.

Vlc.

p

145

Fl.

Vln.

Vln.

Vla.

Vlc.

148

Fl.

Vln.

Vln.

Vla.

Vlc.

151 *8va*

Fl.

Vln.

Vln.

Vla.

Vlc.

154 *8va*

Fl.

8va

Vln.

Vln.

Vla.

Vlc.

157 *8va*

Fl. *p* *mf*

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vlc. *mf*

160

Fl.

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vlc. *mf*

162

Fl.

Vln.

Vln.

Vla.

Vlc.

164

Fl.

Vln.

Vln.

Vla.

Vlc.

166

Fl.

Vln.

Vln.

Vla.

Vlc.

168

Fl.

Vln.

Vln.

Vla.

Vlc.

170

Fl.

Vln.

Vln.

Vla.

Vlc.

173

Fl.

Vln.

Vln.

Vla.

Vlc.

176

Fl. *ff*

Vln. *ff*

Vln. *ff*

Vla. *ff*

Vlc. *ff*

180

Fl. *p*

Vln. *p*

Vln. *p*

Vla.

Vlc. *p*

185

Fl. *pp*

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vlc. *pp*

190

Fl. *p* *mf*

Vln. *p* *mf*

Vln. *p* *mf*

Vla. *p* *mf*

Vlc. *p* *mf*

195

Fl. *f* *mf* *mp*

Vln. *f* *mf* *mp*

Vln. *f* *mf* *mp*

Vla. *f* *mf* *mp*

Vlc. *f* *mf* *mp*

199

Fl. *mf* *p*

Vln. *mf* *p*

Vln. *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

204

Fl.

Vln.

Vln.

Vla.

Vlc.

208

Fl.

f *crescendo*

Vln.

f *crescendo*

Vln.

f *crescendo*

Vla.

f *crescendo*

Vlc.

f *crescendo*

210

Fl.

Vln.

Vln.

Vla.

Vlc.

212

Fl.

Vln.

Vln.

Vla.

Vlc.

219

Fl. *8va*

Vln.

Vln.

Vla.

Vlc.

222

Fl.

Vln.

Vln.

Vla.

Vlc.

225

Fl.

Vln.

Vln.

Vla.

Vlc.

f

f

f

f

f

8va

231

Fl.

Vln.

Vln.

Vla.

Vlc.

8va

3

7

237

Fl.

Vln.

Vln.

Vla.

Vlc.

3

8va

9

Detailed description: This system contains measures 237 to 241. The Flute (Fl.) part begins with a triplet of eighth notes, followed by a dotted quarter note, and then an 8va passage of a descending eighth-note scale. The Violin (Vln.) parts play a rhythmic pattern of quarter notes with accents. The Viola (Vla.) part plays a similar rhythmic pattern. The Violoncello (Vlc.) part has a simple bass line with dotted half notes.

242

Fl.

Vln.

Vln.

Vla.

Vlc.

8va

ff

8va

ff

ff

ff

Detailed description: This system contains measures 242 to 246. The Flute (Fl.) part plays a melodic line with an 8va marking. The Violin (Vln.) parts play a similar melodic line, with the first violin marked *ff* and the second violin marked *ff*. The Viola (Vla.) and Violoncello (Vlc.) parts play a complex, fast-moving accompaniment with sixteenth-note patterns, both marked *ff*.

245

Fl.

Vln.

Vln.

Vla.

Vlc.

248

Fl.

Vln.

Vln.

Vla.

Vlc.

mf

mf

mf

mf

251

Fl.

Vln.

Vln.

Vla.

Vlc.

253

Fl.

Vln.

Vln.

Vla.

Vlc.

8va

255 *8va*

Fl.
Vln.
Vln.
Vla.
Vlc.

257 *8va*

Fl.
Vln.
Vln.
Vla.
Vlc.

259

Fl. *8va*

Vln.

Vln.

Vla.

Vlc.

261

Fl. *8va*

Vln.

Vln.

Vla.

Vlc.

263 *8va*

Fl.
Vln.
Vln.
Vla.
Vlc.

Detailed description: This system of musical notation covers measures 263 and 264. It features five staves: Flute (Fl.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vlc.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The Flute part is marked *8va* and plays a melodic line with eighth notes and rests. The Violin I and Violoncello parts play a similar melodic line in the lower register. The Violin II and Viola parts are silent, indicated by a horizontal bar on each staff. The music concludes with a double bar line at the end of measure 264.

265 *8va*

Fl.
Vln.
Vln.
Vla.
Vlc.

Detailed description: This system of musical notation covers measures 265 and 266. It features the same five staves as the previous system: Flute (Fl.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vlc.). The key signature remains three sharps (F#, C#, G#) and the time signature is 3/4. The Flute part is marked *8va* and continues the melodic line. The Violin I and Violoncello parts also continue their melodic lines. The Violin II and Viola parts remain silent. The music concludes with a double bar line at the end of measure 266.

267 *8va*

Fl.

Vln.

Vln.

Vla.

Vlc.

269 *8va*

Fl.

Vln.

Vln.

Vla.

Vlc.

ff *f* *p*

f *p*

f *p*

f *p*

273

Fl.

Vln.

Vln.

Vla.

Vlc.

278

Fl.

Vln.

Vln.

Vla.

Vlc.

283

Fl. *mf* *f*

Vln. *mf* *f*

Vln. *mf* *f*

Vla. *mf* *f*

Vlc. *mf* *f*

288

Fl. *mf* *mp* *mf*

Vln. *mf* *mp* *mf*

Vln. *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vlc. *mf* *mp* *mf*

292

Fl. *p*

Vln. *p*

Vln. *p*

Vla. *p*

Vlc. *p*

297

Fl. *pp*

Vln. *pp*

Vln. *pp*

Vla. *pp*

Vlc. *pp*

302

Fl. *p* 3 3 3 3 *mf* 3 3 3 3 *sfz*

Vln. *p* *mf* *sfz*

Vln. *p* *mf* *sfz*

Vla. *p* *mf* *sfz*

Vlc. *p* *mf*

306

Fl. *sfz* 3 *mf* *mp* *p* *pp* 8va

Vln. *sfz* *mf* *mp* *p* *pp*

Vln. *sfz* *mf* *mp* *p* *pp*

Vla. *sfz* *mf* *mp* *p* *pp*

Vlc. *mp* *p* *pp*

Parts

Adagio (♩ = 56)

Flute

p

pp

p *mf*

f *mf*

mp *mf* *p*

mf *p*

pp *p*

sfz *mf*

36

38

40

43

47

53

62

69

75 *ff*

82 *f crescendo*

87

89

92 *ff* *p*

96 *3* *3* *3*

101 *pp* *p* *3* *3* *3*

106 *mf* *f* *3* *3* *3*

111 *mf* *mp* *mf*

115 *p*

120 *mf*

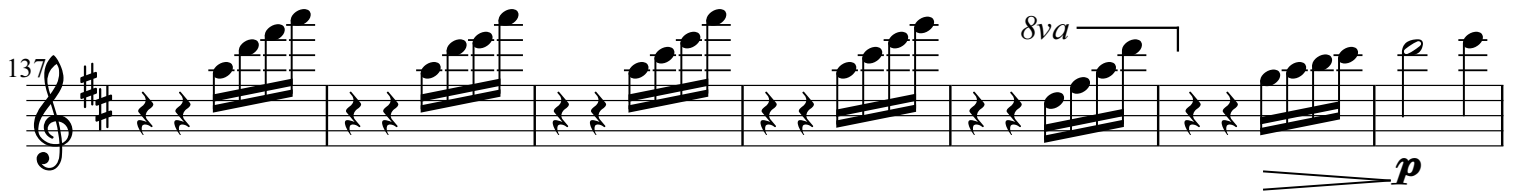
124

126

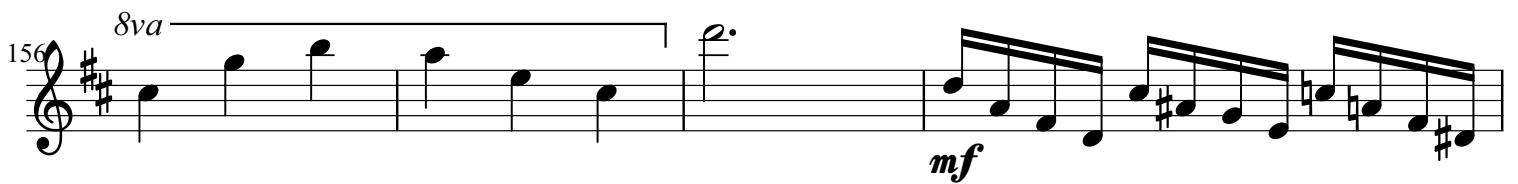
128 *8va*

130 *8va*

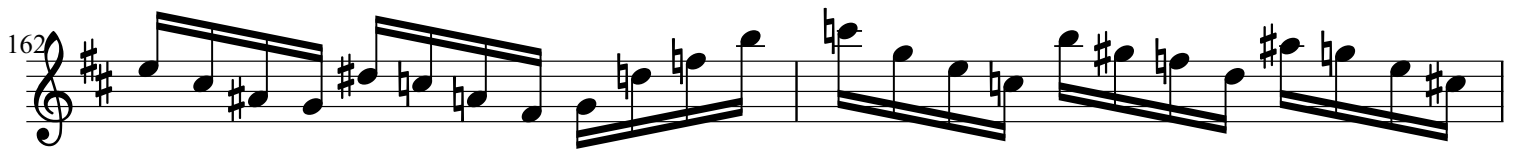
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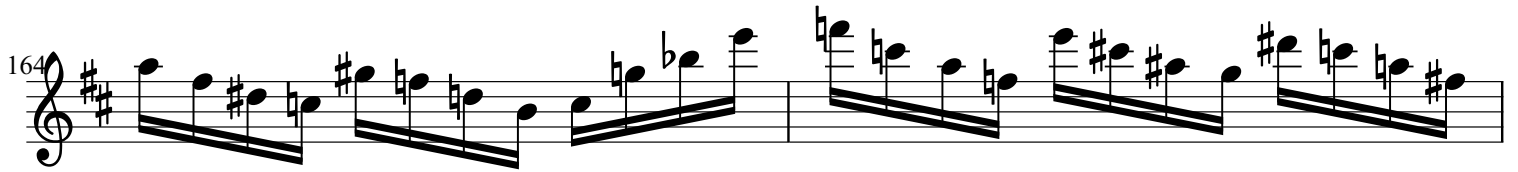
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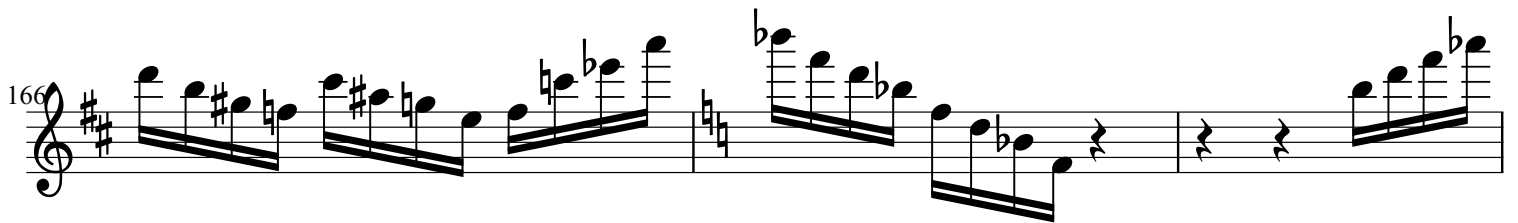
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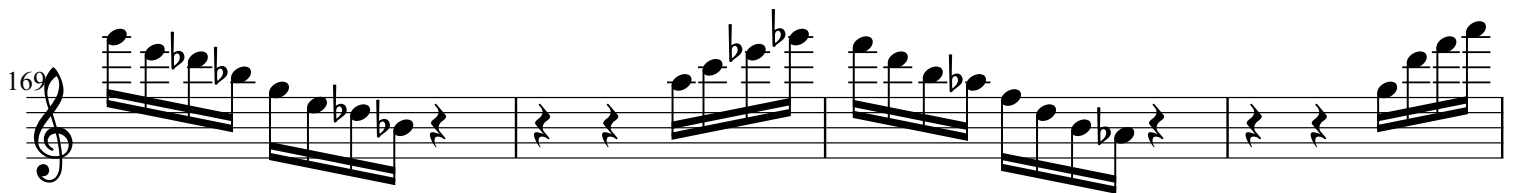
156 

160 

162 

164 

166 

169 

173 *ff*

180 *p* *mf*

185 *p* *pp*

190 *p* *mf*

194 *f* *mf*

198 *mp* *mf* *p*

203 *mf* *p*

208 *crescendo* *ff*

210

210

212

212

215

215

ff *ff*

8va

220

220

f

229

229

8va

3

236

236

8va

7

3

240

240

8va

9

ff

247

247

mf

251

253

255

258

262

266

270

275

280 *pp* *p* *S*

Musical staff 280-283: Treble clef, key signature of three sharps (F#, C#, G#). Measures 280-283. Measure 280 starts with a piano (*pp*) dynamic and contains three triplet eighth notes. Measure 281 starts with a piano (*p*) dynamic and contains three triplet eighth notes. Slurs are present over measures 280-281 and 282-283. A fermata (*S*) is placed over the final note of measure 283.

284 *mf* *f*

Musical staff 284-287: Treble clef, key signature of three sharps. Measures 284-287. Measure 284 starts with a mezzo-forte (*mf*) dynamic and contains two triplet eighth notes. Measure 285 starts with a forte (*f*) dynamic and contains two triplet eighth notes. Slurs are present over measures 284-285 and 286-287.

288 *mf* *mp* *mf*

Musical staff 288-291: Treble clef, key signature of three sharps. Measures 288-291. Measure 288 starts with a mezzo-forte (*mf*) dynamic and contains three triplet eighth notes. Measure 289 starts with a mezzo-piano (*mp*) dynamic and contains three triplet eighth notes. Measure 290 starts with a mezzo-forte (*mf*) dynamic and contains three triplet eighth notes. Slurs are present over measures 288-289 and 290-291.

292 *p*

Musical staff 292-296: Treble clef, key signature of three sharps. Measures 292-296. Measure 292 starts with a piano (*p*) dynamic and contains a quarter note followed by a triplet eighth note. Measure 293 contains a quarter note followed by a triplet eighth note. Measure 294 contains a quarter note followed by a triplet eighth note. Measure 295 contains a quarter note followed by a triplet eighth note. Measure 296 contains a quarter note followed by a triplet eighth note. Slurs are present over measures 292-293, 294-295, and 296.

297 *pp*

Musical staff 297-301: Treble clef, key signature of three sharps. Measures 297-301. Measure 297 starts with a piano (*p*) dynamic and contains a quarter note followed by a triplet eighth note. Measure 298 contains a quarter note followed by a triplet eighth note. Measure 299 contains a quarter note followed by a triplet eighth note. Measure 300 contains a quarter note followed by a triplet eighth note. Measure 301 starts with a pianissimo (*pp*) dynamic and contains three triplet eighth notes. Slurs are present over measures 297-298, 299-300, and 301.

302 *p* *mf* *sfz*

Musical staff 302-305: Treble clef, key signature of three sharps. Measures 302-305. Measure 302 starts with a piano (*p*) dynamic and contains three triplet eighth notes. Measure 303 contains three triplet eighth notes. Measure 304 starts with a mezzo-forte (*mf*) dynamic and contains three triplet eighth notes. Measure 305 starts with a sforzando (*sfz*) dynamic and contains three triplet eighth notes. Slurs are present over measures 302-303, 304-305, and 305.

306 *sfz* *mf* *mp* *p* *pp* *8va*

Musical staff 306-309: Treble clef, key signature of three sharps. Measures 306-309. Measure 306 starts with a sforzando (*sfz*) dynamic and contains a triplet eighth note. Measure 307 starts with a mezzo-forte (*mf*) dynamic and contains a triplet eighth note. Measure 308 starts with a mezzo-piano (*mp*) dynamic and contains a triplet eighth note. Measure 309 starts with a piano (*p*) dynamic and contains a quarter note. Slurs are present over measures 306-307, 307-308, and 309. A fermata (*V*) is placed over the final note of measure 309. An octave sign (*8va*) is placed above the final note of measure 309.

Adagio (♩ = 56)

Violin

p *pp*

11

p *mf* *f* *mf* *mp* *mf*

21

p *pp* *p*

32

mf *sfz* *mf*

40

f

45

f

49

ff

54

f

65

75 *ff*

85 *crescendo*

87

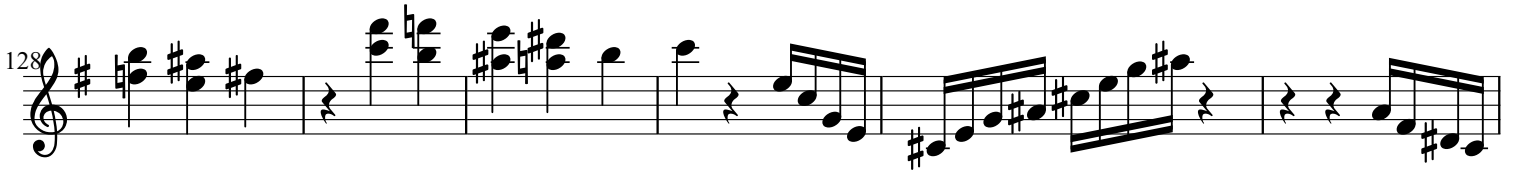
89

92 *ff* *p*

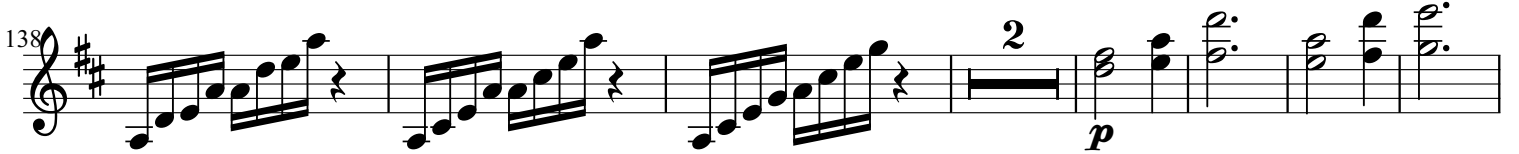
97 *pp* *p*

108 *mf* *f* *mf* *mp* *mf* *p*

119 

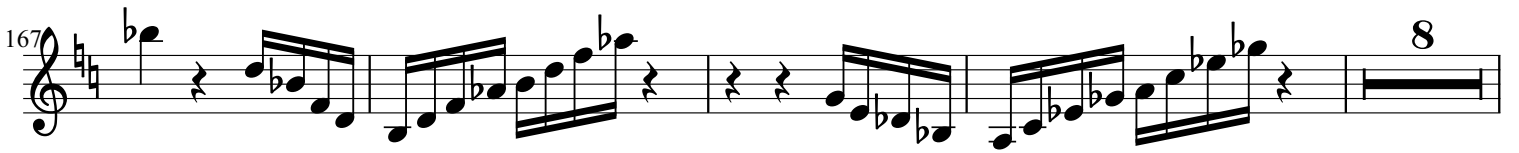
128 

134 

138 

147 

159 

167 

179 

190 *p* *mf* *f* *mf* *mp* *mf* *p*

201 *f* *frescendo*

209

212

215 *ff* *ff* *8va*

220 *f*

231

242 *ff* *mf* *8va*

252

258

262

265

273

284

294

305

Adagio (♩ = 56)

Violin

1 *p*

8

8 *pp* *p* *mf*

16

16 *f* *mf* *mp* *mf* *p*

24

24 *pp* *p*

32

32 *sfz* *mf*

39

39 *f* *ff*

57

57 *f*

65

73

81

86

88

90

92

96 Musical staff 96-103: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth and quarter notes. A dynamic marking of *pp* is placed at the end of the staff.

104 Musical staff 104-111: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth and quarter notes. Dynamic markings *p*, *mf*, *f*, and *mf* are placed below the staff with slurs indicating crescendos and decrescendos.

112 Musical staff 112-119: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth and quarter notes. Dynamic markings *mp*, *mf*, and *p* are placed below the staff with slurs indicating crescendos and decrescendos.

120 Musical staff 120-126: Treble clef, key signature of one sharp (F#). The staff contains a melodic line of eighth and quarter notes, transitioning into chords. A dynamic marking of *mf* is placed below the staff.

127 Musical staff 127-142: Treble clef, key signature of one sharp (F#). The staff contains chords and rests. Dynamic markings *mf* and *p* are placed below the staff. A 4-measure rest is marked with a bracket and the number 4, and a 7-measure rest is marked with a bracket and the number 7.

143 Musical staff 143-152: Treble clef, key signature of one sharp (F#). The staff contains chords and rests. A dynamic marking of *p* is placed below the staff.

153 Musical staff 153-159: Treble clef, key signature of one sharp (F#). The staff contains chords and rests. A dynamic marking of *mf* is placed below the staff. The label *8va* is written to the left of the staff.

161

167

11

185

193

201

208

210

212

214

216

223

231

239

247

254 6 8 *f* *p*

273 *pp*

281 *p* *mf* *f* *mf*

289 *mp* *mf* *p*

297 *pp* *p* *mf*

305 *sfz* *sfz* *mf* *mp* *p* *pp*

Adagio (♩ = 56)

Viola

p *pp*

10

p *mf* *f* *mf*

19

mp *mf* *p*

29

pp *p* *mf* *sfz* *mf*

37

f 11

53

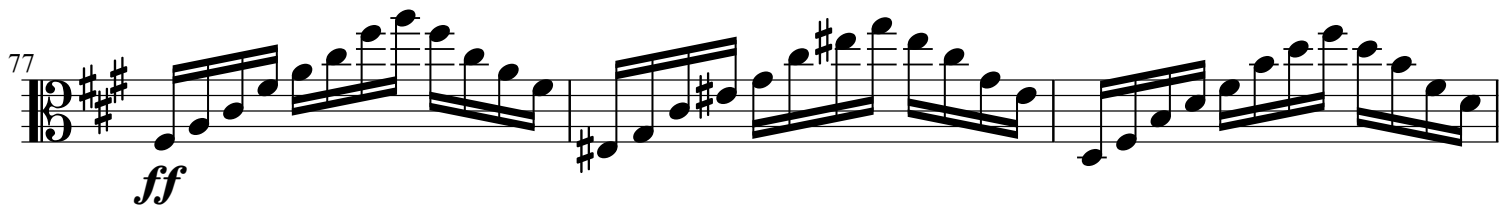
ff

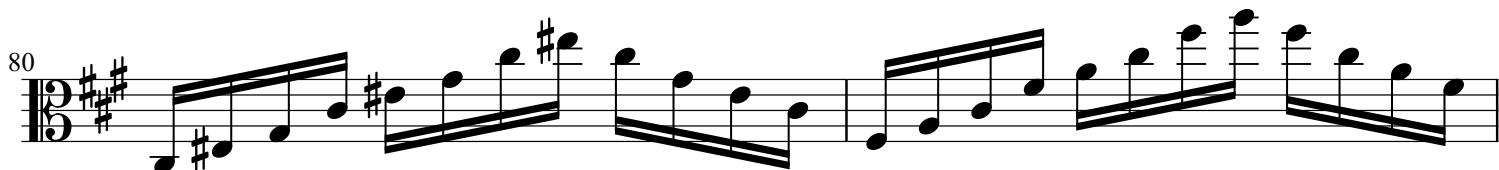
55

57

60 

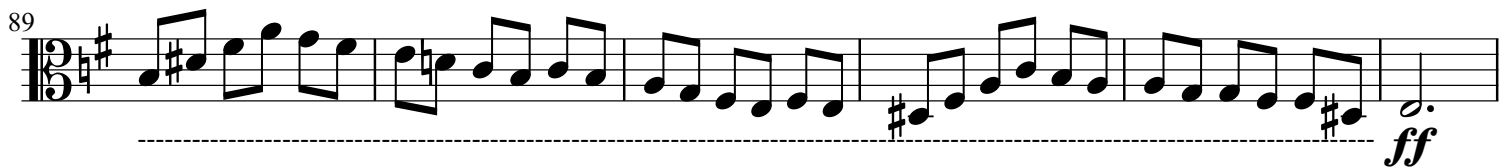
68 

77 

80 

82 

85 

89 

95 

105

p *mf* *f* *mf* *mp* *mf*

115

p

124

132

4 5 *p*

144

147

150

153

156 *mf*

160

167 3

174

178 *ff*

186 *pp* *p* *mf* *f*

196 *mf* *mp* *mf* *p*

205 *f* *crescendo*

211

216

220

222

224

230

240

244

246

249

mf

255

6 2 3

269

f *p*

277

pp *p* *mf*

286

f *mf* *mp* *mf* *p*

295

pp *p* *mf*

305

sfz *sfz* *mf* *mp* *p* *pp*

Adagio (♩ = 56)

Violoncello

p *pp*

11

p *mf* *f* *mf*

19

mp *mf* *p* *pp*

31

p *mf* *mf*

41

f

44

47

50

Musical staff 50: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes, including triplets and rests.

53

ff

Musical staff 53: Bass clef, key signature of two sharps. Starts with a forte (*ff*) dynamic marking. The staff contains a sequence of eighth and sixteenth notes, including triplets and rests.

55

Musical staff 55: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, including triplets and rests.

57

Musical staff 57: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, including triplets and rests.

59

f

Musical staff 59: Bass clef, key signature of two sharps. Starts with a forte (*f*) dynamic marking. The staff contains a sequence of eighth and sixteenth notes, including triplets and rests, followed by a few dotted notes.

65

Musical staff 65: Bass clef, key signature of two sharps. The staff contains a sequence of dotted notes.

77

ff

Musical staff 77: Bass clef, key signature of two sharps. Starts with a forte (*ff*) dynamic marking. The staff contains a sequence of eighth and sixteenth notes, including triplets and rests.

79

81

83

f
f *crescendo* -----

86

90

ff *p*

97

pp *p*

108

mf *f* *mf* *mp* *mf p*

118

mf

This system contains measures 118 to 130. It features a bass clef and a key signature of one sharp (F#). The notation includes quarter notes, eighth notes, and dotted quarter notes, with some notes beamed together. A dynamic marking of *mf* (mezzo-forte) is present below the staff.

131

This system contains measures 131 to 133. It features a bass clef and a key signature of one sharp (F#). The notation is characterized by rapid sixteenth-note passages, some of which are beamed together, and includes fermatas at the end of measures.

134

This system contains measures 134 to 136. It features a bass clef and a key signature of one sharp (F#). The notation continues with rapid sixteenth-note passages and includes fermatas.

137

This system contains measures 137 to 139. It features a bass clef and a key signature of one sharp (F#). The notation continues with rapid sixteenth-note passages and includes fermatas.

140

p

This system contains measures 140 to 145. It features a bass clef and a key signature of one sharp (F#). Measures 140-143 consist of rapid sixteenth-note passages with fermatas, while measures 144-145 are slower, featuring dotted half notes. A dynamic marking of *p* (piano) is present below the staff.

146

This system contains measures 146 to 158. It features a bass clef and a key signature of one sharp (F#). The notation consists of a sequence of dotted half notes, with some notes beamed together.

159

mf

This system contains measures 159 to 168. It features a bass clef and a key signature of one sharp (F#). The notation includes dotted half notes and sixteenth-note passages. A dynamic marking of *mf* (mezzo-forte) is present below the staff.

168

Musical notation for measures 168-171. Bass clef, key signature of two flats. Measures 168-171 feature a complex rhythmic pattern with eighth and sixteenth notes, including triplets and rests.

172

Musical notation for measures 172-174. Bass clef, key signature of two flats. Measures 172-174 continue the rhythmic pattern from the previous system.

175

Musical notation for measures 175-177. Bass clef, key signature of two flats. Measures 175-177 continue the rhythmic pattern from the previous system.

178

Musical notation for measures 178-187. Bass clef, key signature of two flats. Measure 178 has a triplet. Measures 179-187 are mostly quarter notes with dynamic markings: *ff*, *p*, *mf*, *f*, *mf*.

188

Musical notation for measures 188-196. Bass clef, key signature of two flats. Measures 188-196 are mostly quarter notes with dynamic markings: *pp*, *p*, *mf*, *f*, *mf*.

197

Musical notation for measures 197-206. Bass clef, key signature of two flats. Measures 197-206 are mostly quarter notes with dynamic markings: *mp*, *mf*, *p*.

208

Musical notation for measures 208-216. Bass clef, key signature of two flats. Measures 208-216 are mostly quarter notes with a dynamic marking: *f* *crescendo*.

212

216

ff

ff

219

221

223

225

f

235

ff

243

245

247

249

mf

257

260

263

265

268

275

285

294

306