



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



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Style: Modern classical

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HENRY

POOL

Opus 23a

Grand Sonata

for

Violoncello & Piano

in F-la



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Henry Pool

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

Score

First Movement

Opus 23 a Grand Sonata for Violoncello & Piano in F-la Henry Pool

Andante (M.M. 68)

Violoncello

Piano

mf

mf

Vlc.

Pno.

3

Vlc.

Pno.

6

Vlc.

Pno.

9

3

3

12

Vlc.

Pno.

3 3

15

Vlc.

Pno.

3 3 3

18

Vlc.

Pno.

3 3

21

Vlc.

Pno.

3 3 3

2

24

Vlc.

Pno.

27

Vlc.

Pno.

31

Vlc.

Pno.

36

Vlc.

Pno.

39

Vlc.

Pno.

42

Vlc.

Pno.

44

Vlc.

Pno.

p *mf* *f*

48

Vlc.

Pno.

mf *f*

54

Vlc.

Pno.

59

Vlc.

Pno.

ff

63

Vlc.

Pno.

66

Vlc.

Pno.

f *p*

69

Vlc.

mf

Pno.

72

Vlc.

Pno.

75

Vlc.

Pno.

78

Vlc.

Pno.

ff

ff

3

3

3

3

3

3

3

6

83

Vlc.

Pno.

Measures 83-88. The system includes a Violoncello (Vlc.) line and a Piano (Pno.) line. The Vlc. line starts with a triplet of eighth notes (G2, F2, E2) and continues with a melodic line. The Pno. line features a complex accompaniment with triplets and chords. A dynamic marking of *f* is present in the Vlc. line at measure 86.

89

Vlc.

Pno.

Measures 89-93. The system includes a Violoncello (Vlc.) line and a Piano (Pno.) line. The Vlc. line continues with a melodic line, marked with a dynamic of *mf*. The Pno. line features a complex accompaniment with triplets and chords, also marked with a dynamic of *mf*.

94

Vlc.

Pno.

Measures 94-98. The system includes a Violoncello (Vlc.) line and a Piano (Pno.) line. The Vlc. line continues with a melodic line, marked with a dynamic of *f*. The Pno. line features a complex accompaniment with triplets and chords, also marked with a dynamic of *f*.

99

Vlc.

Pno.

Measures 99-103. The system includes a Violoncello (Vlc.) line and a Piano (Pno.) line. The Vlc. line continues with a melodic line, marked with a dynamic of *ff*. The Pno. line features a complex accompaniment with triplets and chords, also marked with a dynamic of *ff*.

102

Vlc.

Pno.

104

Vlc.

Pno.

106

Vlc.

Pno.

109

Vlc.

Pno.

112

Vlc.

Pno.

115

Vlc.

Pno.

118

Vlc.

Pno.

121

Vlc.

Pno.

124

Vlc.

Pno.

127

Vlc.

Pno.

130

Vlc.

Pno.

133

Vlc.

Pno.

136

Vlc.

Pno.

140

Vlc.

Pno.

145

Vlc.

Pno.

149

Vlc.

Pno.

151

Vlc.

Pno.

154

Vlc.

Pno.

mf

p

p

mf

157

Vlc.

Pno.

163

Vlc.

Pno.

168

Vlc.

Pno.

173

Vlc.

Pno.

ritardando -----

mf a tempo

ff

Cadenza

177

Vlc.

Pno.

181

Vlc.

Pno.

f

186

Vlc.

Pno.

ff

3

6

6

Detailed description: This system shows measures 186 to 190. The Violoncello (Vlc.) part begins with a series of chords in the left hand and a melodic line in the right hand. At measure 188, there is a triplet of eighth notes. At measure 189, there are two sixteenth-note runs, each marked with a '6'. The system concludes with a dynamic marking of *ff* (fortissimo).

190

Vlc.

Pno.

mf

3

Detailed description: This system shows measures 190 to 194. The Violoncello part continues with chords and a melodic line. At measure 192, there is a triplet of eighth notes. The system ends with a dynamic marking of *mf* (mezzo-forte).

194

Vlc.

Pno.

Detailed description: This system shows measures 194 to 198. The Violoncello part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are two grace notes (marked with a 'y') in measures 195 and 197. The piano accompaniment (Pno.) is silent throughout this system.

197

Vlc.

Pno.

p

3

Detailed description: This system shows measures 197 to 201. The Violoncello part starts with a rhythmic eighth-note pattern in the right hand and chords in the left hand. At measure 199, there is a triplet of eighth notes. The system concludes with a dynamic marking of *p* (piano).

20

Vlc.

Pno.

ff *p* *f*

21

Vlc.

Pno.

ff *ff*

21

Vlc.

Pno.

21

Vlc.

Pno.

f *p* *f* *p*

Second Movement

Largo (M.M. 44)

Violoncello

Piano

mf

mf

Vlc.

Pno.

Vlc.

Pno.

Vlc.

Pno.

Vlc. 15

Pno.

Vlc. 19

Pno.

Vlc. 23

Pno.

Vlc. 26

Pno.

29

Vlc.

Pno.

33

Vlc.

Pno.

36

Vlc.

Pno.

mf

40

Vlc.

Pno.

44

Vlc.

Pno.

47

Vlc.

Pno.

50

Vlc.

Pno.

53

Vlc.

Pno.

56

Vlc.

Pno.

8va

60

Vlc.

Pno.

8va

loco

crescendo

63

Vlc.

Pno.

ff

8va

67

Vlc.

Pno.

loco

mf

3

70

Vlc.

Pno.

72

Vlc.

Pno.

74

Vlc.

Pno.

76

Vlc.

Pno.

78

Vlc.

Pno.

80

Vlc.

Pno.

81

Vlc.

Pno.

mp *mf*

8va

83

Vlc.

Pno.

mf

8va

84

Vlc.

Pno.

8va

85

Vlc.

Pno.

8va

8va

86

Vlc.

Pno.

8va

8va

87

Vlc.

Pno.

88

Vlc.

Pno.

f

f

8va

8va

90

Vlc.

Pno.

ff

8va

91

Vlc.

Pno.

ff

8va

8va

92

Vlc.

Pno.

8va

93

Vlc.

Pno.

8va

94

Vlc.

Pno.

8va

95

Vlc.

Pno.

96

Vlc.

Pno.

y

97 *mf*

Vlc.

Pno.

mf

8va

8va

98

Vlc.

Pno.

8va

8va

99

Vlc.

Pno.

8va

8va

100 *f*

Vlc.

Pno.

f

8va

8va

8va

102

Vlc.

Pno.

8va

104

Vlc.

Pno.

8va

ff

106

Vlc.

Pno.

8va

108

Vlc.

Pno.

8va

f

110

Vlc.

Pno.

8va

8va

Detailed description: This system covers measures 110 and 111. The Violin (Vlc.) part is in the bass clef with a key signature of two flats. It features a melodic line with eighth notes and a final quarter note. The Piano (Pno.) part is in grand staff with a key signature of two flats. The right hand has a series of eighth notes, and the left hand has a bass line with eighth notes and rests. Two '8va' markings indicate octave transposition for the right hand.

111

Vlc.

Pno.

8va

8va

Detailed description: This system covers measures 111 and 112. The Violin (Vlc.) part continues the melodic line from measure 110. The Piano (Pno.) part maintains the eighth-note accompaniment. Two '8va' markings are present in the right hand.

112

Vlc.

Pno.

8va

f

Detailed description: This system covers measures 112 and 113. The Violin (Vlc.) part has a long note in measure 112 and a quarter note in measure 113. The Piano (Pno.) part continues the accompaniment. An '8va' marking is in the right hand, and a dynamic marking of *f* (forte) is placed above the Violin part in measure 113.

113

Vlc.

Pno.

8va

8va

f

Detailed description: This system covers measures 113 and 114. The Violin (Vlc.) part has a long note in measure 113 and a quarter note in measure 114. The Piano (Pno.) part continues the accompaniment. Two '8va' markings are in the right hand, and a dynamic marking of *f* (forte) is placed above the Piano part in measure 113.

114

Vlc.

Pno.

8va

8va

7

7

Detailed description: This system covers measures 114 and 115. The Violin (Vlc.) part is in the bass clef with a key signature of two flats. It features a melodic line with a fermata over the final note of each measure. The Piano (Pno.) part is in grand staff. The right hand has a treble clef and a key signature of two flats, with an 8va marking above the staff. It plays a sequence of eighth notes, with a fermata over the final note of each measure. The left hand has a bass clef and a key signature of two flats, playing a sequence of eighth notes with a fermata over the final note of each measure. A '7' is written above the first measure of the right hand.

115

Vlc.

Pno.

8va

8va

7

7

Detailed description: This system covers measures 115 and 116. The Violin (Vlc.) part is in the bass clef with a key signature of two flats. It features a melodic line with a fermata over the final note of each measure. The Piano (Pno.) part is in grand staff. The right hand has a treble clef and a key signature of two flats, with an 8va marking above the staff. It plays a sequence of eighth notes, with a fermata over the final note of each measure. The left hand has a bass clef and a key signature of two flats, playing a sequence of eighth notes with a fermata over the final note of each measure. A '7' is written above the first measure of the right hand.

116

Vlc.

Pno.

7

7

Detailed description: This system covers measures 116 and 117. The Violin (Vlc.) part is in the bass clef with a key signature of two flats. It features a melodic line with a fermata over the final note of each measure. The Piano (Pno.) part is in grand staff. The right hand has a treble clef and a key signature of two flats. It plays a sequence of eighth notes that ascend in pitch, with a fermata over the final note of each measure. The left hand has a bass clef and a key signature of two flats, playing a sequence of eighth notes with a fermata over the final note of each measure. A '7' is written above the first measure of the right hand.

117

Vlc.

Pno.

8va

8va

7

7

Detailed description: This system covers measures 117 and 118. The Violin (Vlc.) part is in the bass clef with a key signature of two flats. It features a melodic line with a fermata over the final note of each measure. The Piano (Pno.) part is in grand staff. The right hand has a treble clef and a key signature of two flats, with an 8va marking above the staff. It plays a sequence of eighth notes, with a fermata over the final note of each measure. The left hand has a bass clef and a key signature of two flats, playing a sequence of eighth notes with a fermata over the final note of each measure. A '7' is written above the first measure of the right hand.

118

Vlc.

Pno.

8va

119

Vlc.

Pno.

8va

120

Vlc.

Pno.

8va

ff

121

Vlc.

Pno.

8va

ff

122

Vlc.

Pno.

8va

123

Vlc.

Pno.

8va

124

Vlc.

Pno.

125

Vlc.

Pno.

8va

126

Vlc.

Pno.

8va

8va

127

Vlc.

Pno.

8va

8va

128

Vlc.

Pno.

8va

129

Vlc.

Pno.

mf

mf

8va

8va

130

Vlc.

Pno.

131

Vlc.

Pno.

132

Vlc.

Pno.

134

Vlc.

Pno.

136

Vlc.

Pno.

ff

8va

138

Vlc.

Pno.

8va

140

Vlc.

Pno.

f

8va

142

Vlc.

Pno.

8va

143

Vlc. *mf*

Pno. *mf* 8va

144

Vlc. *mp*

Pno. *diminuendo* 8va

145

Vlc. *p*

Pno. *mp* 8va *p*

147

Vlc. *mf*

Pno. *pp* 8va *loco* *mf*

151

Vlc.

Pno.

154

Vlc.

Pno.

157

Vlc.

Pno.

diminuendo

160

Vlc.

Pno.

pp *mf*

164

Vlc.

Pno.

168

Vlc.

Pno.

172

Vlc.

Pno.

176

Vlc.

Pno.

179

Vlc.

Pno.

183

Vlc.

Pno.

186

Vlc.

Pno.

f

189

Vlc.

Pno.

192

Vlc.

Pno.

195

Vlc.

Pno.

198

Vlc.

Pno.

mf

201

Vlc.

Pno.

205

Vlc.

Pno.

208

Vlc.

Pno.

211

Vlc.

Pno.

214

Vlc.

Pno.

217

Vlc.

Pno.

221

Vlc.

Pno.

8va

225

Vlc.

Pno.

8va

ff

228

Vlc.

Pno.

8va

loco

Third Movement

Moderato (M.M. 92)

Violoncello

Piano

mf

mf

Vlc.

Pno.

f

f

Vlc.

Pno.

f

Vlc.

Pno.

mf

mf

22

Vlc.

Pno.

f

27

Vlc.

Pno.

32

Vlc.

Pno.

mf

mf

37

Vlc.

Pno.

f

f

42

Vlc.

Pno.

47

Vlc.

Pno.

mp

50

Vlc.

Pno.

poco a poco rallentando -----

52

Vlc.

Pno.

Adagio (M.M. 56)

54

Vlc.

ff *p*

Pno.

ff *p*

57

Vlc.

Pno.

59

Vlc.

Pno.

61

Vlc.

Pno.

63

Vlc.

Pno.

mf

65

Vlc.

Pno.

mf

66

Vlc.

Pno.

68

Vlc.

Pno.

69

Vlc.

Pno.

71

Vlc.

Pno.

72

Vlc.

Pno.

73

Vlc.

Pno.

74

Vlc.

Pno.

76

Vlc.

Pno.

77

Vlc.

Pno.

79

Vlc.

Pno.

80

Vlc.

mp

Pno.

mp

82

Vlc.

Pno.

84

Vlc.

Pno.

86

Vlc.

Pno.

95

Vlc.

Pno.

96

Vlc.

Pno.

97

Vlc.

Pno.

98

Vlc.

Pno.

100

Vlc.

Pno.

101

Vlc.

Pno.

103

Vlc.

Pno.

104

Vlc.

Pno.

poco a poco accelerando -----

p

p poco a poco crescendo -----

107

Vlc.

Pno.

109

Vlc.

Pno.

111

Vlc.

Pno.

113

Moderato (M.M. 92)

Vlc.

Pno.

ff *diminuendo* *p* *mf*

117

Vlc.

Pno.

123

Vlc.

Pno.

f

128

Vlc.

Pno.

mf

133

Vlc.

Pno.

139

Vlc.

Pno.

f

144

Vlc.

Pno.

mf

149

Vlc.

Pno.

155

Vlc.

Pno.

f

160 *poco a poco rallentando --*

Vlc. *mp poco a poco cresc. --*

Pno. *mp poco a poco cresc. --*

165

Vlc.

Pno.

169 **Comodo (M.M. 80)**

Vlc. *ff*

Pno. *ff*

173

Vlc. *mf*

Pno. *mp*

178

Vlc.

Pno.

f

182

Vlc.

Pno.

mf

mp

186

Vlc.

Pno.

190

Vlc.

Pno.

f

195

Vlc.

Pno.

200

Vlc.

Pno.

f

mf

204

Vlc.

Pno.

ff

208

Vlc.

Pno.

ff

f

212

Vlc.

Pno.

217

Vlc.

Pno.

ff

222

Vlc.

Pno.

227

Vlc.

Pno.

poco a poco accelerando -----

mf

f

229

Vlc.

Pno.

231

Vlc.

Pno.

233

Vlc.

Pno.

235

Vlc.

Pno.

237

Vlc.

Pno.

f

ff

239

Vlc.

Pno.

pp

mf

p

mf

Moderato (M.M. 92)

244

Vlc.

Pno.

249

Vlc.

Pno.

f

f

254

Vlc.

Pno.

mf

259

Vlc.

Pno.

264

Vlc.

Pno.

f

269

Vlc.

Pno.

mf

274

Vlc.

Pno.

280

Vlc.

Pno.

f

285

Vlc.

Pno.

Part

Grand Sonata for Violoncello & Piano

Opus 23 a

in F-la

Henry Pool

Andante (M.M. 68)

Violoncello

mf

6

11

16

22

27

32

p *mf* *f*

41

50

56

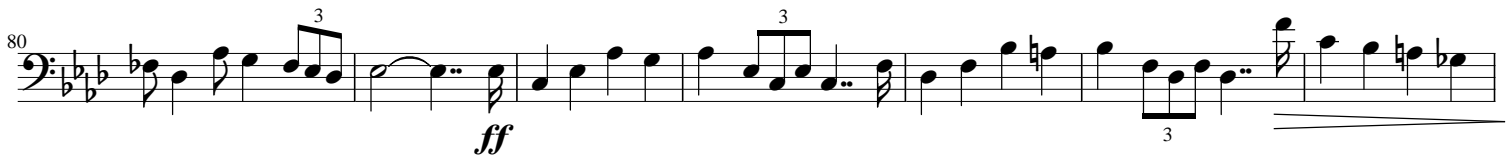
mf *f* *ff*

62 

65 

68 

73 

80 

87 

93 

98 

102 

106 

112

Musical staff 112: Bass clef, key signature of two flats. Measures 112-116. Measure 112 starts with a triplet of eighth notes. Measure 116 has a fermata over a quarter note.

117

Musical staff 117: Bass clef, key signature of two flats. Measures 117-121. Measures 119, 120, and 121 each contain a triplet of eighth notes.

122

Musical staff 122: Bass clef, key signature of two flats. Measures 122-127. Measure 122 starts with a triplet of eighth notes.

128

Musical staff 128: Bass clef, key signature of two flats. Measures 128-133. Measures 128, 130, 131, 132, and 133 each contain a triplet of eighth notes.

134

Musical staff 134: Bass clef, key signature of two flats. Measures 134-138. Measures 134, 135, 136, and 138 each contain a triplet of eighth notes. Measure 137 has a forte (*f*) dynamic marking.

139

Musical staff 139: Bass clef, key signature of two flats. Measures 139-145. Measure 144 has a triplet of eighth notes. Measure 145 has a forte (*f*) dynamic marking.

146

Musical staff 146: Bass clef, key signature of two flats. Measures 146-156. Measure 156 has a piano (*p*) dynamic marking.

157

Musical staff 157: Bass clef, key signature of two flats. Measures 157-162. Measure 157 starts with a triplet of eighth notes.

163

Musical staff 163: Bass clef, key signature of two flats. Measures 163-168. Measure 163 starts with a triplet of eighth notes.

Cadenza

169

Musical staff 169: Bass clef, key signature of two flats. Measures 169-174. Measure 169 starts with a triplet of eighth notes. Measure 171 has a *ritardando* marking. Measure 173 has a mezzo-forte (*mf*) dynamic marking and *a tempo* marking.

176

Musical staff 176: Bass clef, key signature of two flats, starting with a melodic line of eighth notes.

181

Musical staff 181: Bass clef, key signature of two flats, continuing the melodic line with a forte (*f*) dynamic marking.

186

Musical staff 186: Bass clef, key signature of two flats, featuring chords and a triplet of eighth notes, with a fortissimo (*ff*) dynamic marking.

190

Musical staff 190: Bass clef, key signature of two flats, continuing the melodic line with a mezzo-forte (*mf*) dynamic marking.

195

Musical staff 195: Bass clef, key signature of two flats, featuring chords with accents and a mezzo-forte (*mf*) dynamic marking.

197

Musical staff 197: Bass clef, key signature of two flats, featuring chords and a triplet of eighth notes, with a piano (*p*) dynamic marking and the instruction *poco a poco crescendo*.

205

Musical staff 205: Bass clef, key signature of two flats, featuring chords and a fortissimo (*ff*) dynamic marking, with a tremolo effect indicated by a wavy line.

210

Musical staff 210: Bass clef, key signature of two flats, continuing the melodic line with a fortissimo (*ff*) dynamic marking.

214

Musical staff 214: Bass clef, key signature of two flats, continuing the melodic line.

217

Musical staff 217: Bass clef, key signature of two flats, featuring a melodic line with a forte (*f*) dynamic marking and a four-measure rest with a piano (*p*) dynamic marking.

Largo (M.M. 44)

Violoncello

mf

f

mf

48

52

57

crescendo -----

63

ff *mf*

2

79

mp *mf*

86

f *ff*

93

mf

100

f *ff*

108

f *f*

115

ff

121

127

mf *f*

135

ff *f*

143

mf *mp* *p* 2 *mf*

156

diminuendo *pp* *mf*

165

169

175

179

183

187 *f*

191

195

199 *mf*

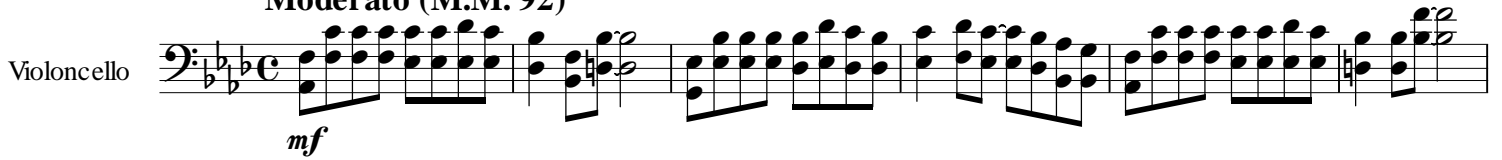
207 *f*

213 *ff*

217

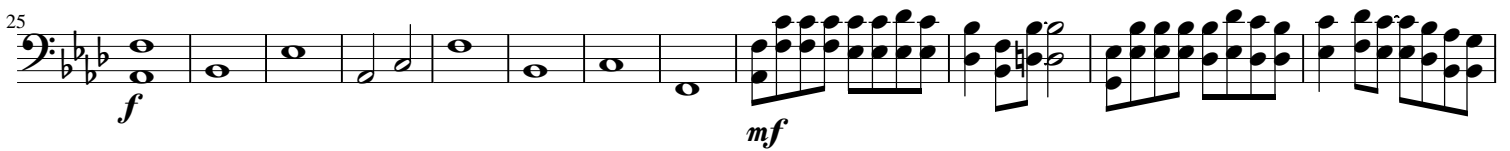
222 *ff*

Moderato (M.M. 92)

Violoncello 











poco a poco rallentando ----- Adagio (M.M. 56)









88 *f*

Musical staff 88-96: Bass clef, key signature of two flats (B-flat, E-flat), 6/8 time signature. The music features a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic.

97 *p* *mf* *poco a poco accelerando --*

Musical staff 97-100: Bass clef, key signature of two flats. The music continues with a melodic line, ending with a piano (*p*) dynamic and a *poco a poco accelerando* instruction.

----- Moderato (M.M. 92) -----
100 *mf*

Musical staff 100-119: Bass clef, key signature of two flats. The music transitions to a Moderato tempo (M.M. 92). It features a complex texture with a melodic line and dense chordal accompaniment, starting with a mezzo-forte (*mf*) dynamic.

120 *f*

Musical staff 120-130: Bass clef, key signature of two flats. The music continues with a melodic line and dense accompaniment, marked with a forte (*f*) dynamic.

131 *mf*

Musical staff 131-137: Bass clef, key signature of two flats. The music features a melodic line and dense accompaniment, marked with a mezzo-forte (*mf*) dynamic.

138 *f* *mf*

Musical staff 138-149: Bass clef, key signature of two flats. The music continues with a melodic line and dense accompaniment, marked with forte (*f*) and mezzo-forte (*mf*) dynamics.

150 *f*

Musical staff 150-157: Bass clef, key signature of two flats. The music features a melodic line and dense accompaniment, marked with a forte (*f*) dynamic.

poco a poco rallentando -----
158 *mp* *poco a poco cresc.* ----- *ff*

Musical staff 158-172: Bass clef, key signature of two flats. The music features a melodic line with a *poco a poco rallentando* instruction, marked with mezzo-piano (*mp*) and fortissimo (*ff*) dynamics.

----- Comodo (M.M. 80) -----
173 *mf*

Musical staff 173-181: Bass clef, key signature of three sharps (F-sharp, C-sharp, G-sharp). The music transitions to a Comodo tempo (M.M. 80). It features a melodic line and accompaniment, marked with mezzo-forte (*mf*) dynamic.

182 *mf*

Musical staff 182-188: Bass clef, key signature of three sharps. The music continues with a melodic line and accompaniment, marked with mezzo-forte (*mf*) dynamic.

191 *f*

203

210 *ff*

220 *poco a poco accelerando* -----
 mf

232 *pp*
f

Moderato (M.M. 92)

241 *mf*

247 *f* *mf*

258

265 *f* *mf*

277 *f*