



# 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>

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## About the piece



**Title:** Three Preludes for String Orchestra (Score & Parts)  
[Opus 76a]  
**Composer:** Pool, Henry  
**Licence:** Copyright © Pool, Henry  
**Publisher:** Pool, Henry  
**Instrumentation:** String orchestra  
**Style:** Modern classical

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# HENRY POOL

Opus 76a

## Three Preludes

for

## String Orchestra

*(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 # 1 Symphony for Piano in D-la (1<sup>st</sup> Movement)
- Opus 20 # 2 Symphony for Piano in D-la (2<sup>nd</sup> Movement)
- Opus 20 # 3 Symphony for Piano in D-la (3<sup>rd</sup> Movement)
- Opus 20 # 4 Symphony for Piano in D-la (4<sup>th</sup> Movement)
- Opus 20a # 1 Symphony for Piano Four Hands in D-la  
(1<sup>st</sup> Movement) SCORE & PARTS
- Opus 20a # 2 Symphony for Piano Four Hands in D-la  
(2<sup>nd</sup> Movement) SCORE & PARTS
- Opus 20a # 3 Symphony for Piano Four Hands in D-la  
(3<sup>rd</sup> Movement) SCORE & PARTS
- Opus 20a # 4 Symphony for Piano Four Hands in D-la  
(4<sup>th</sup> Movement) SCORE & PARTS
- Opus 20b # 1 Symphony for Orchestra in D-la (1<sup>st</sup> Mvmnt)  
SCORE & PARTS
- Opus 20b # 2 Symphony for Orchestra in D-la (2<sup>nd</sup> Mvmnt)  
SCORE & PARTS
- Opus 20b # 3 Symphony for Orchestra in D-la (3<sup>rd</sup> Mvmnt)  
SCORE & PARTS
- Opus 20b # 4 Symphony for Orchestra in D-la (4<sup>th</sup> Mvmnt)  
SCORE & PARTS
- 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 22a *Kinderliedboek # 1 (Tweede Editie)*  
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 27d Six Popular Jewish Songs for Bass Clarinet & Piano, # 1 - # 6, SCORE & PART
- Opus 27e Six Popular Jewish Songs for Flute & Harp, # 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 33d *She Walks in Beauty*, a Love Song for Tenor & Orchestra  
SCORE & PARTS
- 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 # 1 for Flute & Piano  
SCORE & PART
- Opus 36a Nocturne # 1 for Clarinet & Piano  
SCORE & PART
- Opus 36b Nocturne # 1 for Piano Solo
- Opus 36c Nocturne # 1 for Piano Four Hands  
SCORE & PART
- Opus 36d Nocturne # 1 for Guitar Solo
- Opus 37 Nocturne # 1 for Flute & Strings  
SCORE & PARTS
- Opus 37a Nocturne # 1 for Clarinet & Strings  
SCORE & PARTS
- Opus 38 Nocturne # 2 for Flute & Piano  
SCORE & PART
- Opus 38a Nocturne # 2 for Clarinet & Piano  
SCORE & PART
- Opus 38b Nocturne # 2 for Piano Solo
- Opus 38c Nocturne # 2 for Piano Four Hands  
SCORE & PART
- Opus 38d Nocturne # 2 for Guitar Solo
- Opus 39 Nocturne # 2 for Flute & Strings  
SCORE & PARTS
- Opus 39a Nocturne # 2 for Clarinet & Strings  
SCORE & PARTS
- Opus 40 *A Red, Red Rose*, a Love Song for Voice & Band  
SCORE & PARTS
- Opus 40a *A Red, Red Rose*, a Love Song for Voice & Piano
- Opus 40b *A Red, Red Rose*, a Love Song for Voice & Guitar
- Opus 41 *When I was One-and-Twenty*, a Song about Love for Voice, Choir & Band  
SCORE & PARTS
- Opus 41a *When I was One-and-Twenty*, a Song about Love for Voice & Piano
- Opus 41b *When I was One-and-Twenty*, a Song about Love for Voice & Guitar
- Opus 42 Ninth Sonata for Piano in C-la  
(*Sonate des Études*)
- Opus 43 Tenth Sonata for Piano in B-la
- Opus 44 Nocturne # 3 for Flute & Piano  
SCORE & PART
- Opus 44a Nocturne # 3 for Clarinet & Piano  
SCORE & PART
- Opus 44b Nocturne # 3 for Piano Solo

- Opus 44c Nocturne # 3 for Piano Four Hands  
SCORE & PART
- Opus 44d Nocturne # 3 for Guitar Solo
- Opus 45 Nocturne # 3 for Flute & Strings  
SCORE & PARTS
- Opus 45a Nocturne # 3 for Clarinet & Strings  
SCORE & PARTS
- Opus 45b Nocturne # 3 for Trumpet & Strings  
SCORE & PARTS
- Opus 46 Concertino for Brazilian Country Band  
SCORE & PARTS
- Opus 47 Nocturne # 4 for Piano Solo
- Opus 47a Nocturne # 4 for Small Orchestra  
SCORE & PARTS
- Opus 47b Nocturne # 4 for Piano Four Hands  
SCORE & PARTS
- Opus 47c Nocturne # 4 for Guitar Solo
- Opus 47d Nocturne # 4 for Flute & Harp  
SCORE & PART
- Opus 47e Nocturne # 4 for Clarinet, Viola & Piano  
SCORE & PARTS
- Opus 47f Nocturne # 4 for Bass Clarinet, Viola & Piano  
SCORE & PARTS
- Opus 48 *Yah Ribon 'Alam* for Double Choir & Organ  
SCORE & PARTS
- Opus 49 *Gypsy*, Three Fragments for Violin Solo
- Opus 49a *Gypsy*, Three Fragments for Clarinet Duo
- Opus 50 *Gypsy*, Three Fragments for Woodwinds & Harp  
SCORE & PARTS
- Opus 51 Eleventh Sonata for Piano in Eb-do
- Opus 52 *The Child Prodigy*  
Concerto for Toy Piano and Children's Orchestra  
in F-do  
SCORE & PARTS
- Opus 52a *The Child Prodigy*  
Concerto for Toy Piano and Children's Orchestra  
in F-do  
TOY PIANO SCORE
- Opus 53 *The Ballroom*  
An American Suite of Dances for Oboe, Violin,  
Cello & Piano  
SCORE & PARTS
- Opus 53a *The Ballroom*  
An American Suite of Dances for Piano Solo
- Opus 54 *The Ballroom*  
An American Suite of Dances for Ballroom  
Orchestra (with Piccolo Trumpet)  
SCORE & PARTS
- Opus 54a *The Ballroom*  
An American Suite of Dances for Ballroom  
Orchestra (with Soprano Saxophone)  
SCORE & PARTS
- Opus 55 *Love Dream* for Concert Band  
SCORE & PARTS
- Opus 56 Waltz for Oboe, Violin, Viola, Cello & Piano  
SCORE & PARTS
- Opus 56a Waltz for Clarinet, Violin, Viola, Cello & Piano  
SCORE & PARTS
- Opus 56b Waltz for Soprano Sax, Clarinet, Alto Sax,  
Bassoon & Piano  
SCORE & PARTS
- Opus 57 *Nocturne # 5* for Chamber Orchestra  
SCORE & PARTS
- Opus 57a *Nocturne # 5* for Piano Solo
- Opus 57b *Nocturne # 5* for Two Guitars, Viola & Cello  
SCORE & PARTS
- Opus 57c *Nocturne # 5* for String Quartet  
SCORE & PARTS
- Opus 58 *Capriccio* for Clarinet, Vibraphone & Strings  
SCORE & PARTS
- Opus 58 *Capriccio* for Clarinet, Vibraphone & Strings  
SCORE & PARTS
- Opus 58a *Capriccio* for Piano Solo
- Opus 58b *Capriccio* for Guitar Solo
- Opus 58b *Capriccio* for Violin Solo
- Opus 59 *Niggun shel Dvekut (Love Song to God)* for Violin  
& Piano  
SCORE & PART
- Opus 59a *Niggun shel Dvekut (Love Song to God)* for Flute  
& Piano  
SCORE & PART
- Opus 59b *Niggun shel Dvekut (Love Song to God)* for  
Clarinet & Piano  
SCORE & PART
- Opus 59c *Niggun shel Dvekut (Love Song to God)* for Piano  
& Organ
- Opus 60 *Niggun shel Dvekut (Love Song to God)* for  
Orchestra  
SCORE & PARTS
- Opus 61 Twelfth Sonata for Piano in G-do
- Opus 62 The Habanera Unsquared for Piano Solo in F-do

- Opus 62a *The Habanera Unsquared* for Violin, Cello & Piano in F-do  
SCORE & PARTS
- Opus 62b *The Habanera Unsquared* for Clarinet, Baritone Saxophone & Piano in F-do  
SCORE & PARTS
- Opus 63 *Une Berceuse pour Karell*  
French Lullaby for Flute, Voice, Guitar & Cello  
SCORE & PARTS
- Opus 64 *Rondo* for Piano in F-do
- Opus 65 *Thirteenth Sonata* for Piano in G-la
- Opus 66 *Yom Zeh Mechubad* for Choir & Piano  
SCORE & PARTS
- Opus 66a *Yom Zeh Mechubad* for Boy Soprano, Violin & Piano  
SCORE & PARTS
- Opus 67 *Yerushalayim shel Zahav* for Tenor, Violin & Piano  
SCORE & PARTS
- Opus 68 *Kinderliedboek # 2*  
Dutch Children's Songs  
for Voice & Piano
- Opus 68a *Kinderliedboek # 2*  
Dutch Children's Songs  
for Voice & Piano  
*Six Songs Arranged for Two Voices & Piano*
- Opus 69 *The Miracles* for Two Voices & Small Orchestra  
SCORE & PARTS
- Opus 69a *The Miracles* for Flute, Voice & Guitar  
SCORE & PARTS
- Opus 69b *The Miracles* for Voice & Piano
- Opus 70 *Fourteenth Sonata* for Piano in D-do
- Opus 71 *Serenata Appassionata* for Violin, Cello & Piano  
SCORE & PARTS
- Opus 71a *Serenata Appassionata* for Small Orchestra  
SCORE & PARTS
- Opus 71b *Serenata Appassionata* for Guitar & Bass Guitar
- Opus 72 *Sweelinck Concerto*  
Concerto Grosso for Chamber Orchestra  
(After Organ Pieces by Sweelinck)  
SCORE & PARTS
- Opus 73 *Fifteenth Sonata* for Piano in F-la
- Opus 74 *Intermezzo* for Guitar & Bass Guitar
- Opus 74a *Intermezzo* for String Orchestra  
SCORE & PARTS
- Opus 74b *Intermezzo* for Flute & Piano  
SCORE & PART
- Opus 74c *Intermezzo* for Clarinet & Piano  
SCORE & PART
- Opus 74d *Intermezzo* for Violin & Piano  
SCORE & PART
- Opus 75 *Brooklyn Rag* for Piano in G-do
- Opus 75a *Brooklyn Rag* for Clarinet, Alto Saxophone & Piano in F-do  
SCORE & PARTS
- Opus 76 *Three Preludes* for Piano Solo  
# 1 in A-la # 2 in C-la # 3 in G-la
- Opus 76a *Three Preludes* for String Orchestra  
# 1 in A-la # 2 in C-la # 3 in G-la  
SCORE & PARTS

*First Impression 2014*

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*Score*



# *Prelude # 1*

Adagio (♩ = 64)

Violins 1

Violins 2

Violas

Violoncellos

Double Basses

8 *mp*

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

5

Vlns. 1

Vlns. 2 *mf*

Vlas. *mf*

Vlcs. *mf*

Dbs. *mf*

8

7

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

9

Vlns. 1 *f*

Vlns. 2 *f*

Vlas. *f*

Vlcs. *f*

Dbs. *f*

12

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

14

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

17

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

19

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

21

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

23

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

Detailed description: This system of musical notation covers measures 23 and 24. It features five staves: Violins 1 and 2 (treble clef), Viola (treble clef), Violoncello (bass clef), and Double Bass (bass clef). The key signature has one flat (B-flat). Measure 23 shows a melodic line in the Violins 1 and 2 parts, with the Viola and Violoncello providing harmonic support. The Double Bass part consists of a single half note. Measure 24 continues the melodic development in the Violins 1 and 2 parts, with the Viola and Violoncello parts also continuing. The Double Bass part remains a single half note. The system concludes with a double bar line.

25

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

Detailed description: This system of musical notation covers measures 25 and 26. It features five staves: Violins 1 and 2 (treble clef), Viola (treble clef), Violoncello (bass clef), and Double Bass (bass clef). The key signature has one flat (B-flat). Measure 25 shows a melodic line in the Violins 1 and 2 parts, with the Viola and Violoncello providing harmonic support. The Double Bass part consists of a single half note. Measure 26 continues the melodic development in the Violins 1 and 2 parts, with the Viola and Violoncello parts also continuing. The Double Bass part remains a single half note. The system concludes with a double bar line.

# *Prelude # 2*



Adagio (♩ = 72)

Violins 1

Violins 2

Violas

Violoncellos

Double Bases

8 *mf*

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

Vlins. 1  
*mf*

Vlins. 2  
*mf*

Vlas.  
*mf*

Vlcs.

Dbs.

8

Vlins. 1  
*mf*

Vlins. 2  
*mf*

Vlas.  
*mf*

Vlcs.

Dbs.

8

5

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

Detailed description: This system contains measures 5 through 8. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Vlns. 1 and 2 play a dotted quarter note followed by an eighth note. Vlns. 2 has a fermata over the eighth note. Vlas. plays a dotted quarter note followed by an eighth note. Vlcs. play a rhythmic pattern of eighth notes. Dbs. plays a whole note.

6

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

Detailed description: This system contains measures 6 through 8. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Vlns. 1 and 2 play a dotted quarter note followed by an eighth note. Vlns. 2 has a fermata over the eighth note. Vlas. plays a dotted quarter note followed by an eighth note. Vlcs. play a rhythmic pattern of eighth notes. Dbs. plays a whole note.

7

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

8

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

9

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

10

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

*mp*

*mp*

*mp*

*mp*

*mp*

12

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

Detailed description: This system contains measures 12 and 13. The key signature has two flats. Vlns. 1 and 2 play a melody of dotted quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Vlns. 2 has a natural sign under the second measure. Vlas. plays a similar melody: G3, A3, Bb3, C4, Bb3, A3, G3. Vlcs. play a rhythmic pattern of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, repeated. Dbs. plays a bass line of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3.

14

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

Detailed description: This system contains measures 14 and 15. The key signature has two flats. Vlns. 1 and 2 play a melody of dotted quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. Vlns. 2 has a natural sign under the second measure. Vlas. plays a similar melody: G3, A3, Bb3, C4, Bb3, A3, G3. Vlcs. play a rhythmic pattern of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, repeated. Dbs. plays a bass line of quarter notes: G3, A3, Bb3, C4, Bb3, A3, G3.

16

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

17

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

*mf*

19

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

*mf*

8

Detailed description: This system covers measures 19 and 20. The first two staves, Vlns. 1 and Vlns. 2, are silent, indicated by a brace and a horizontal line. The Violoncello (Vlas.) and Viola (Vlcs.) staves play a rhythmic pattern of eighth notes with accents. The Violoncello part starts with a half rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3, with accents on the eighth notes. The Viola part starts with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3, with accents on the eighth notes. The Double Bass (Db.) staff plays a half note G2. The dynamic marking *mf* is present under the Vlas. staff. A rehearsal mark '8' is at the beginning of the Db. staff.

21

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

Detailed description: This system covers measures 21 and 22. The first two staves, Vlns. 1 and Vlns. 2, are silent, indicated by a brace and a horizontal line. The Violoncello (Vlas.) and Viola (Vlcs.) staves play a rhythmic pattern of eighth notes with accents. The Violoncello part starts with a half rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3, with accents on the eighth notes. The Viola part starts with a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3, with accents on the eighth notes. The Double Bass (Db.) staff plays a half note G2. A double bar line is at the end of the system. A rehearsal mark '8' is at the beginning of the Db. staff.



22

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

*mf*

8

23

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

24

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

25

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

26

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

27

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

*f*

*f*

*f*

*f*

29

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

32

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

35

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

*ff*

*ff*

*ff*

*ff*

8

37

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

39

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

41

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

43

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

*f*

*f*

*f*

45

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

48

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

51

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

*mf* *crescendo*



54

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

56

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

*f*

59

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

*mf*

61

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

62

Vlns. 1 *mf*

Vlns. 2 *mf*

Vlas. *mf*

Vlcs.

Db.

8

63

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

64

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

65

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

66

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

Detailed description: This system of musical notation covers measures 66 and 67. It features five staves: Violins 1 and 2 (treble clef), Viola (alto clef), Violoncello (bass clef), and Double Bass (bass clef). The key signature has three flats (B-flat, E-flat, A-flat). In measure 66, the strings play a sustained chord. In measure 67, the Violoncello and Double Bass parts play a rhythmic eighth-note pattern, while the other instruments continue with their sustained notes.

67

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

Detailed description: This system of musical notation covers measures 68 and 69. It features five staves: Violins 1 and 2 (treble clef), Viola (alto clef), Violoncello (bass clef), and Double Bass (bass clef). The key signature has three flats. In measure 68, the Violins 1 and 2 parts play a melodic line, while the Viola and Violoncello parts play sustained notes. In measure 69, the Violoncello and Double Bass parts play a rhythmic eighth-note pattern, while the other instruments continue with their sustained notes.

68

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

69

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

70

Vlns. 1 *mp*

Vlns. 2 *mp*

Vlas. *mp*

Vlcs. *mp*

Dbs. *mp*

8

72

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

74

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

75

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8



76

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

77

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

# *Prelude # 3*

Lento (♩ = 56)

Violins 1

Violins 2

Violas

Violoncellos

Double Basses

8

*pp*

*p*

*mp*

*mp*

*mf*

*pp*

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

*f*

*f*

*f*

*f*

*f*

8

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

*pp*

*p*

*mp*

*mp*

*mf*

*f*

*f*

*f*

12

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

*mf*

*mf*

*mf*

*mf*

*mf*

16

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

20

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

24

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

*mf* *f* *ff*

*mp* *mf* *ff*

*ff*

*ff*

*ff*

8

28

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

*mp* *mf*

*p*

*p*

8

32

Vlins. 1 *mf*<sup>3</sup> *f*<sup>3</sup> *ff*

Vlins. 2 *ff*

Vlas. *ff*

Vlcs. *ff*

Dbs. *ff*

8

36

Vlins. 1 *mf*<sup>3</sup>

Vlins. 2 *mf*<sup>3</sup>

Vlas.

Vlcs. *mf*

Dbs. *mf*

8

39

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

42

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8



45

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

48

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

51

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

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

*diminuendo* *pp* *f*

*diminuendo* *pp*

*diminuendo* *pp* *f*

*diminuendo* *pp* *f*

8

56

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

61

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

66

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

*f*

70

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

74

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Db.

8

*mf*

*mf*

*mf*

*mf*

78

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

82

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

86

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

*mf*

8

90

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

*mp diminuendo*

8

94

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

*p*

*p*

*p*

*p*

*p*

98

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

102

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

*p* *mp* *f*

*mp* *mf* *f*

*f*

8

106

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

*p* *mp*

*pp*

*pp*

8



110

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

*mp* *mf* *f*

*f*

8

114

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

5 5 5

8

118

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

122

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Dbs.

8

*mf* *f*

*mp* *mf*

*p*

*p*

126

Vlns. 1 *ff*

Vlns. 2 *ff*

Vlas. *ff*

Vlcs. *ff*

Dbs. *ff*

8

130

Vlns. 1 *mf*<sup>3</sup> *f*<sup>3</sup> *ff*

Vlns. 2 *mp* *mf* *ff*

Vlas. *p* *ff*

Vlcs. *p* *ff*

Dbs. *ff*

8

134

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

138

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Dbs.

8

*diminuendo* ----- *f* ----- *mf* ----- *mp* ----- *p* ----- *pp*

*diminuendo* ----- *f* ----- *mf* ----- *mp* ----- *p* ----- *pp*

*diminuendo* ----- *f* ----- *mf* ----- *mp* ----- *p* ----- *pp*

*diminuendo* ----- *f* ----- *mf* ----- *mp* ----- *p* ----- *pp*

*diminuendo* ----- *f* ----- *mf* ----- *mp* ----- *p* ----- *pp*

# *Parts*

# *Prelude # 1*

Adagio (♩ = 64)

8

Violins 1

Adagio (♩ = 64)

Violins 2

4

*mf*

8

*f*

11

14

17

4

*mf*

24



Adagio (♩ = 64)

Violas

4

*mf*

8

*f*

11

14

17

4

*mf*

24

Adagio (♩ = 64)

Violoncellos

*mp*

3

6

9

16

19

22

25

# Adagio (♩ = 64)

Double Basses

Musical notation for measures 8-13. The staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. Measure 8 starts with a dynamic marking of *mp*. Measures 9-10 contain half notes, and measures 11-13 contain quarter notes. A dynamic marking of *mf* appears at the beginning of measure 11.

Musical notation for measures 14-20. The staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. Measure 14 starts with a dynamic marking of *f*. Measures 15-19 contain eighth notes, and measure 20 contains quarter notes with a sharp sign (#) on the second line.

Musical notation for measures 21-26. The staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. Measures 21-25 contain eighth notes, and measure 26 contains half notes. A dynamic marking of *mp* appears at the beginning of measure 26.

Musical notation for measures 27-32. The staff is in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. Measures 27-32 contain half notes. A dynamic marking of *mf* appears at the beginning of measure 27.

# *Prelude # 2*

Adagio (♩ = 72)

Violins 1

2

*mp*

3

6

3

*f*

3

3

3

3

3

3

3

*ff*

3

3

3

3

3

3

42 Musical staff 42: Treble clef, key signature of three flats, starting with a treble clef change. Contains two triplet eighth notes and a dynamic marking of *f*.

45 Musical staff 45: Treble clef, key signature of three flats. Contains two triplet eighth notes.

48 Musical staff 48: Treble clef, key signature of three flats. Contains two triplet eighth notes.

51 Musical staff 51: Treble clef, key signature of three flats. Contains a triplet eighth note, followed by a series of chords, and ends with a dynamic marking of *f*. *mf* crescendo ----- *f*

57 Musical staff 57: Treble clef, key signature of three flats. Contains a double bar line with a '2' above it, followed by a dynamic marking of *mf*.

63 Musical staff 63: Treble clef, key signature of three flats. Contains a series of eighth notes.

68 Musical staff 68: Treble clef, key signature of three flats. Contains a series of eighth notes with a dynamic marking of *mp*.

75 Musical staff 75: Treble clef, key signature of three flats. Contains a series of eighth notes ending with a double bar line.

Adagio (♩ = 72)

Violins 2

2

7

*mp*

12

17

3

*mf*

23

25

28

*f*

3

3

30

3

3

3

33

3

3

3

36

*ff*

3

3

38

3

3

40

3

3

42

3

3

44

*f*

3

3



46

3 3 3

49

3 3 3

52

*mf* *crescendo* ----- *f*

58

2  
*mf*

65

70

*mp*

75

Adagio (♩ = 72)

Violas

2

7

*mp*

13

19

*mf*

22

26

*ff* 3

37

3 3

39

3

41

3

43

3

8

*mf* crescendo -----

56

*f*

2

*mf*

64

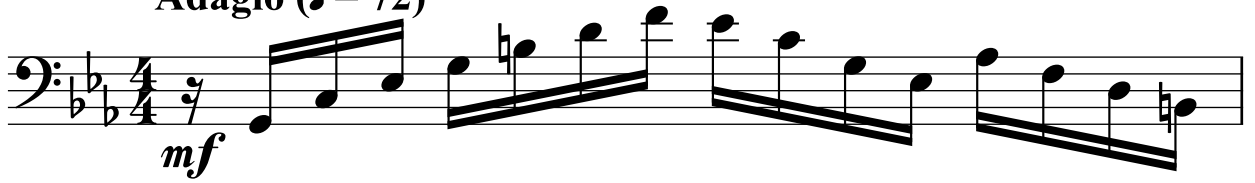
70

*mp*

75

Adagio (♩ = 72)

Violoncellos

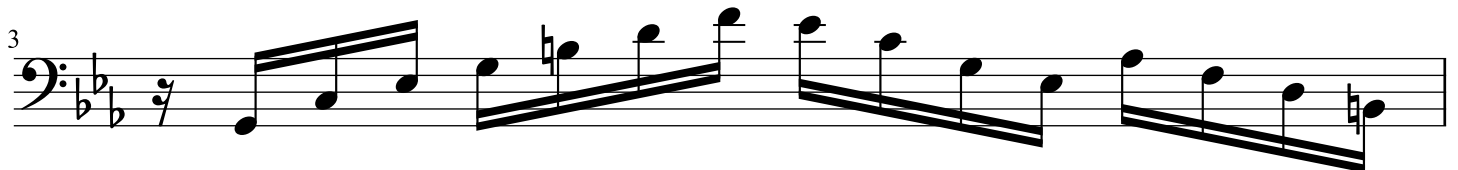


mf

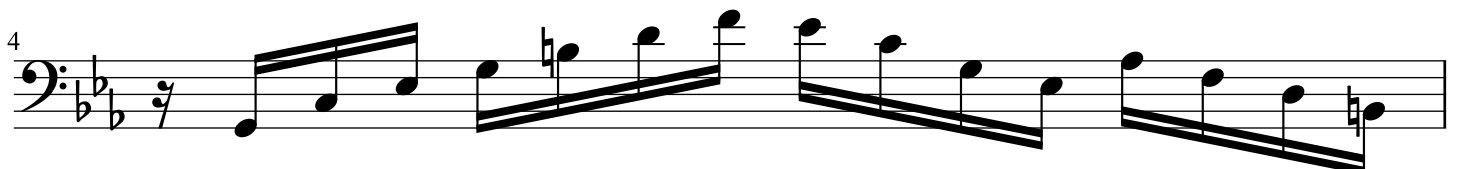
First staff of music for Violoncellos, starting with a dynamic marking of *mf*. The music is in bass clef, 4/4 time, and features a melodic line with a mix of eighth and quarter notes.



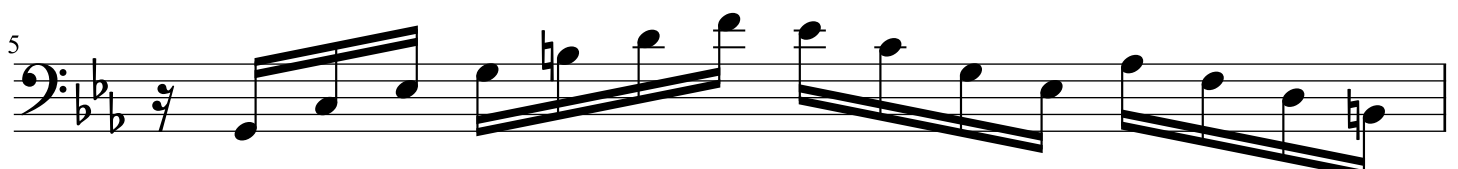
Second staff of music, continuing the melodic line from the first staff.



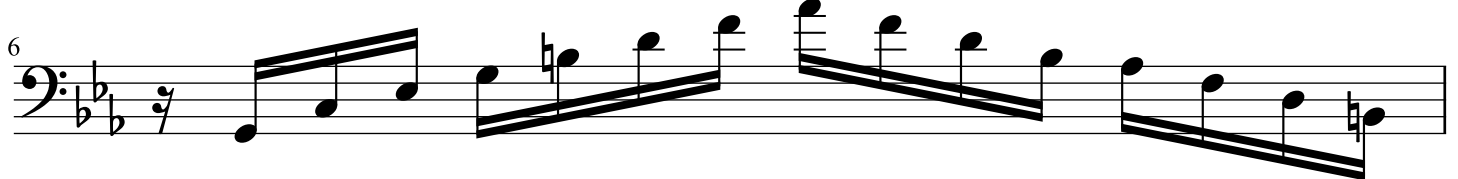
Third staff of music, continuing the melodic line.



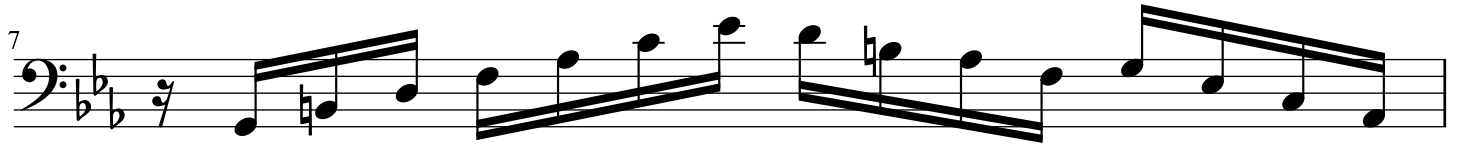
Fourth staff of music, continuing the melodic line.



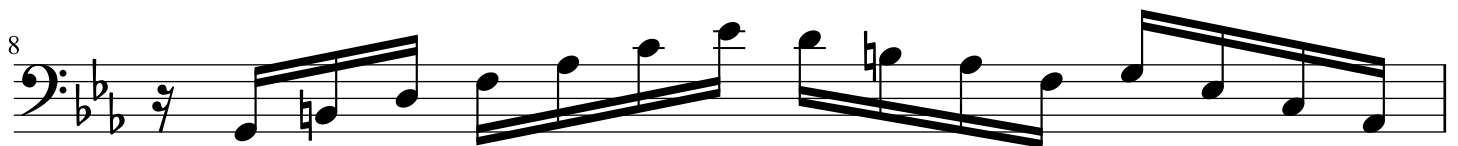
Fifth staff of music, continuing the melodic line.



Sixth staff of music, continuing the melodic line.



Seventh staff of music, continuing the melodic line.



Eighth staff of music, continuing the melodic line.

9

Staff 9: Bass clef, key signature of two flats (Bb, Eb), and a common time signature (C). The staff begins with a fermata over the first measure. The melody consists of eighth and quarter notes, with some slurs and accents.

10

Staff 10: Continuation of the musical staff from staff 9, maintaining the same key signature and time signature.

11

Staff 11: Continuation of the musical staff from staff 9. The dynamic marking *mp* (mezzo-piano) is placed below the first measure.

12

Staff 12: Continuation of the musical staff from staff 9. It features a fermata over the first measure.

13

Staff 13: Continuation of the musical staff from staff 9.

14

Staff 14: Continuation of the musical staff from staff 9. It features a fermata over the first measure.

15

Staff 15: Continuation of the musical staff from staff 9.

16

Staff 16: Continuation of the musical staff from staff 9. It features a fermata over the first measure.

17

18

20

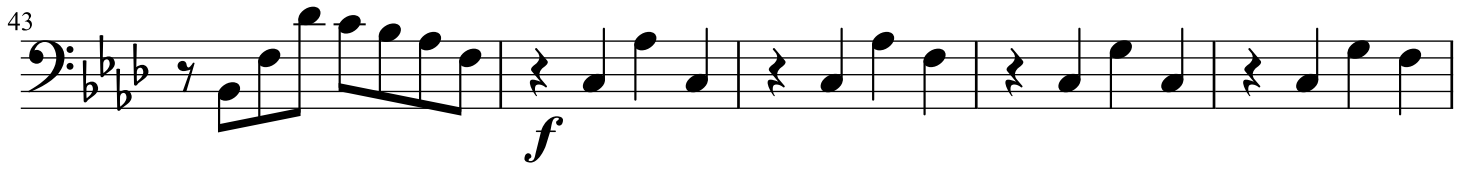
23

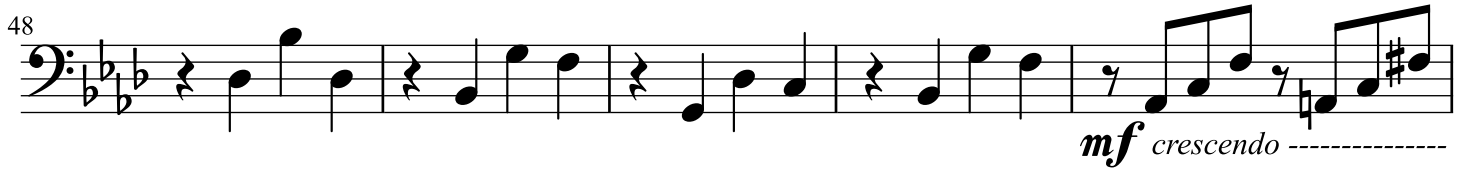
27

32

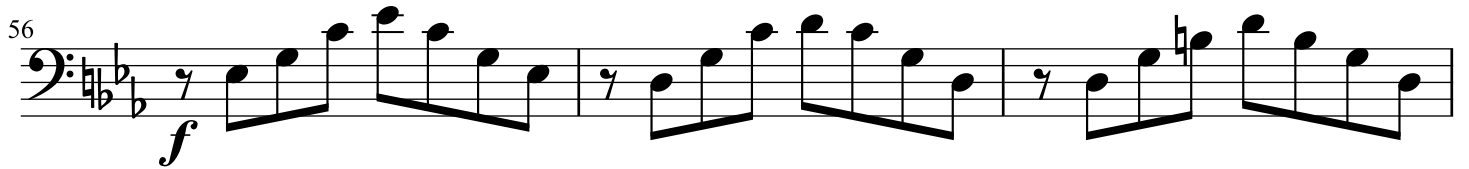
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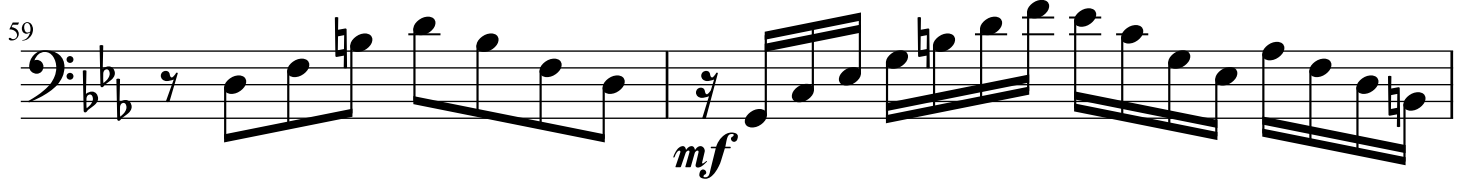
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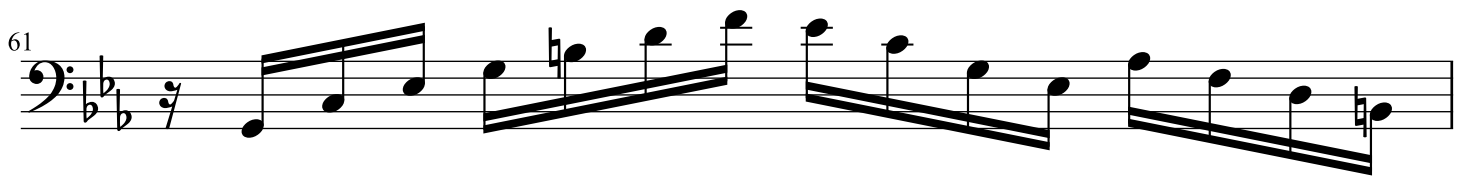
43 

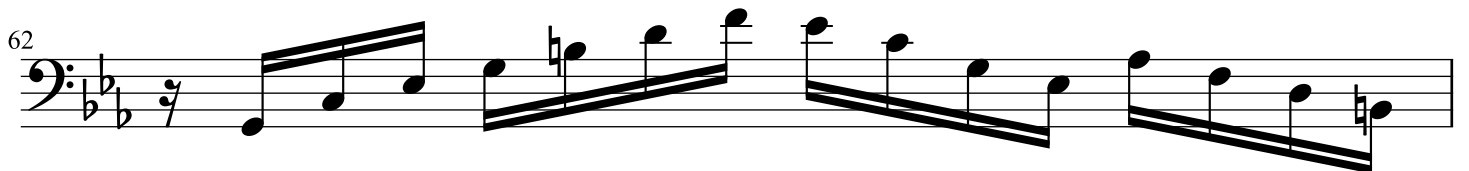
48 

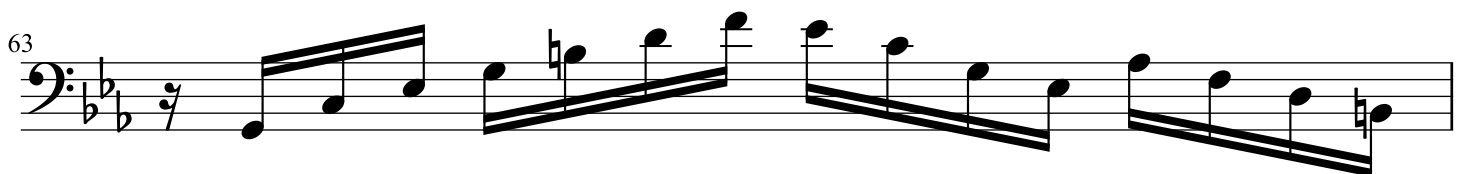
53 

56 

59 

61 

62 

63 

64

65

66

67

68

69

70

*mp*

71



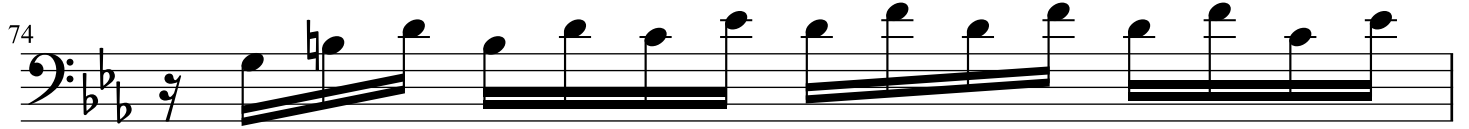
72



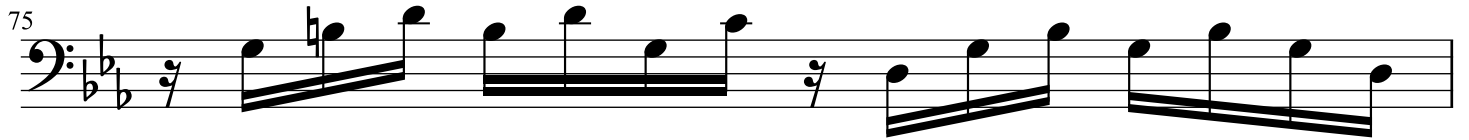
73



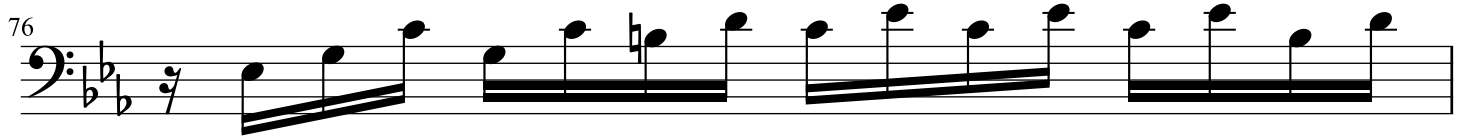
74



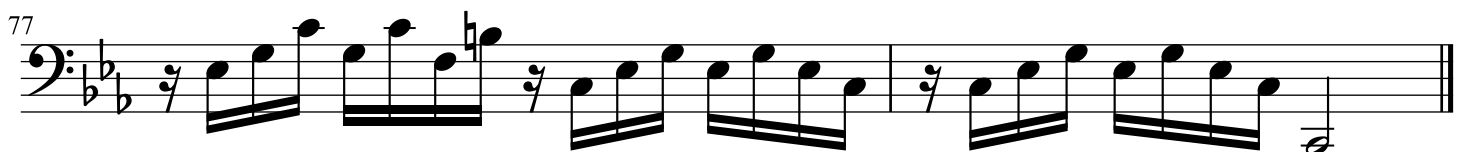
75



76



77



# Adagio (♩ = 72)

Double Basses

8 *mf* *mp*

12 8 *mf*

24 8 *f* *ff*

37 8 *f*

49 8 *mf* *crescendo* *f*

59 8 *mf* *mp*

73 8

# *Prelude # 3*

Lento (♩ = 56)

Violins 1

3 *f*

7 3 *f*

14 *mf* 5 5 5

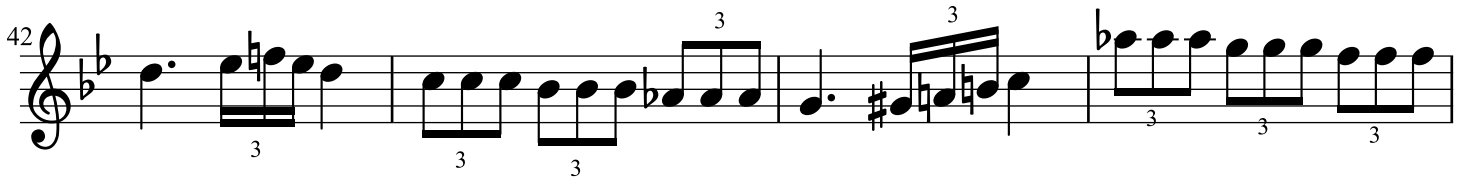
18 5 5

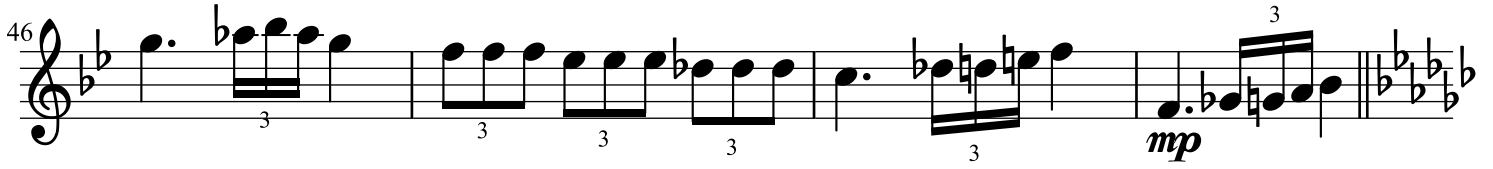
22 2 *mf*<sup>3</sup> *f*<sup>3</sup> *ff*<sup>3</sup>

28 2 *mf*<sup>3</sup> *f*<sup>3</sup>

33 *ff* *mf*<sup>3</sup> 3 3

38 3 3 3 3 3 3 3 3

42 

46   
*mp*

50   
*p* *diminuendo* ----- *pp* *f*

60 

67 

74   
*mf*

82 

90   
*mp* *diminuendo* ----- *p* ----- *pp*

101 *f* 3

108 *f* 3

115 5 5 5

119 5 5

123 2 *mf* 3 *f* 3 3 *ff*

128 2 *mf* 3 *f* 3 3

133 *ff*

138 *diminuendo* *f* *mf* *mp* *pp*

Lento (♩ = 56)

Violins 2

2 3 3 3

*mp* *mf* *f*

6

2 3 3 3

*mp* *mf*

11

*f* *mf*

18

*mp* *mf*

26

*ff*

31

*mp* *mf*

36

3 3 3 3

40

3 3 3 3

44

3 3 3 3

49

3

*diminuendo* ----- *pp* **f**

56

64

72

**mf**

79

86

**mp** *diminuendo* ----- **p**

96

*pp* **mp** **mf**

2 3 3



104 *f* 2

110 *mp* *mf* *f*

114

122 *mp* *mf* *ff*

128 *mp* *mf*

134

138 *diminuendo* *f* *mf* *mp* *p* *pp*

Lento (♩ = 56)

Violas

*p mp f*

9

*p mp f mf*

17

*p*

24

*ff p*

33

*ff p*

52

*diminuendo pp f*

74

*mf mp diminuendo p*

97

*pp* *p* *mp* *f*

106

*p* *mp* *f*

114

122

*p* *ff*

130

*p* *ff*

138

*diminuendo* *f* *mf* *mp* *p* *pp*

Lento (♩ = 56)

2

Violoncellos

pp *f*

pp *f* *mf*

*p*

*ff*

3

3

3

3

49 *mp* *p* *diminuendo* *pp*

55 *f*

60

65

70 *mf*

75

80

85

90 *mp* *diminuendo*

94 *p*

98 *pp* *pp* 2

104 *f* *pp* 2 *f*

112

120 *p* 2 *ff*

129 *p* 2

138 *diminuendo* *f* *mf* *mp* *p* *pp*

Lento (♩ = 56)

2

2

Double Basses

8 *pp* *f* *pp*

11

8 *f* *mf*

23

8 *ff* *mf*

38

45

8 *mp*

50

8 *p* 3 3 *diminuendo*

54

8 *pp* *f*

65  
8  
**mf**  
3

76  
8

88  
8  
**mp** *diminuendo* ----- **p** -----

100  
8  
**pp** **pp** **f** **pp**  
2 2

111  
8  
**f**

123  
8  
**ff**  
3 3

138  
8  
*diminuendo* -- **f** ----- **mf** ----- **mp** ----- **p** ----- **pp**