



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: Waltz for Soprano Sax, Clarinet, Alto Sax, Bassoon & Piano (Score & Parts) [Opus 56b]

Composer: Pool, Henry

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Publisher: Pool, Henry

Instrumentation: Soprano Saxophone, Clarinet, Alto Saxophone, Bassoon and Piano

Style: Modern classical

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HENRY POOL

Opus 56*b*

Waltz

for

**Soprano Sax, Clarinet,
Alto Sax, Bassoon & Piano
*Score & Parts***

The logo for Viola Editions USA features a stylized, ornate letter 'V' on the left. To its right, the words 'Viola Editions' are written in a flowing, cursive script, with 'Viola' on the top line and 'Editions' on the bottom line. Below this script, the letters 'USA' are printed in a simple, bold, sans-serif font.

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Editions
USA

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 27d Six Popular Jewish Songs for Bass Clarinet &
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 <u>SCORE & PARTS</u>	Opus 40	<i>A Red, Red Rose</i> , a Love Song for Voice & Band <u>SCORE & PARTS</u>
Opus 31	Quintet for Piano & Strings in A-la <u>SCORE & PARTS</u>	Opus 40a	<i>A Red, Red Rose</i> , a Love Song for Voice & Piano
Opus 31a	Quintet for Piano & Strings in D-la <u>SCORE & PARTS</u>	Opus 40b	<i>A Red, Red Rose</i> , a Love Song for Voice & Guitar
Opus 32	<i>Nations United</i> , a Peace Song for Choir & Piano <u>SCORE & PARTS</u>	Opus 41	<i>When I was One-and-Twenty</i> , a Song about Love for Voice, Choir & Band <u>SCORE & PARTS</u>
Opus 33	<i>She Walks in Beauty</i> , a Love Song for Voice & Band <u>SCORE & PARTS</u>	Opus 41a	<i>When I was One-and-Twenty</i> , a Song about Love for Voice & Piano
Opus 33a	<i>She Walks in Beauty</i> , a Love Song for Voice, Choir & Band <u>SCORE & PARTS</u>	Opus 41b	<i>When I was One-and-Twenty</i> , a Song about Love for Voice & Guitar
Opus 33b	<i>She Walks in Beauty</i> , a Love Song for Voice & Piano	Opus 42	Ninth Sonata for Piano in C-la <i>(Sonate des Études)</i>
Opus 33c	<i>She Walks in Beauty</i> , a Love Song for Voice & Guitar	Opus 43	Tenth Sonata for Piano in B-la
Opus 34	<i>Chanuka</i> , a Rondo for Violin & Piano <u>SCORE & PART</u>	Opus 44	Nocturne # 3 for Flute & Piano <u>SCORE & PART</u>
Opus 34a	<i>Chanuka</i> , a Rondo for Flute, Clarinet & Piano <u>SCORE & PARTS</u>	Opus 44a	Nocturne # 3 for Clarinet & Piano <u>SCORE & PART</u>
Opus 35	<i>Chanuka</i> , a Rondo for Violin & Orchestra <u>SCORE & PARTS</u>	Opus 44b	Nocturne # 3 for Piano Solo
Opus 36	Nocturne # 1 for Flute & Piano <u>SCORE & PART</u>	Opus 44c	Nocturne # 3 for Piano Four Hands <u>SCORE & PART</u>
Opus 36a	Nocturne # 1 for Clarinet & Piano <u>SCORE & PART</u>	Opus 44d	Nocturne # 3 for Guitar Solo
Opus 36b	Nocturne # 1 for Piano Solo	Opus 45	Nocturne # 3 for Flute & Strings <u>SCORE & PARTS</u>
Opus 36c	Nocturne # 1 for Piano Four Hands <u>SCORE & PART</u>	Opus 45a	Nocturne # 3 for Clarinet & Strings <u>SCORE & PARTS</u>
Opus 36d	Nocturne # 1 for Guitar Solo	Opus 45b	Nocturne # 3 for Trumpet & Strings <u>SCORE & PARTS</u>
Opus 37	Nocturne # 1 for Flute & Strings <u>SCORE & PARTS</u>	Opus 46	Concertino for Brazilian Country Band <u>SCORE & PARTS</u>
Opus 37a	Nocturne # 1 for Clarinet & Strings <u>SCORE & PARTS</u>	Opus 46a	Concertino for Brazilian Country Band <u>PIANO SCORE</u>
Opus 38	Nocturne # 2 for Flute & Piano <u>SCORE & PART</u>	Opus 47	Nocturne # 4 for Piano Solo
Opus 38a	Nocturne # 2 for Clarinet & Piano <u>SCORE & PART</u>	Opus 47a	Nocturne # 4 for Small Orchestra <u>SCORE & PARTS</u>
Opus 38b	Nocturne # 2 for Piano Solo	Opus 47b	Nocturne # 4 for Piano Four Hands <u>SCORE & PARTS</u>
Opus 38c	Nocturne # 2 for Piano Four Hands <u>SCORE & PART</u>	Opus 47c	Nocturne # 4 for Guitar Solo
Opus 38d	Nocturne # 2 for Guitar Solo	Opus 47d	Nocturne # 4 for Flute & Harp <u>SCORE & PART</u>
Opus 39	Nocturne # 2 for Flute & Strings <u>SCORE & PARTS</u>	Opus 47e	Nocturne # 4 for Clarinet, Viola & Piano <u>SCORE & PARTS</u>
Opus 39a	Nocturne # 2 for Clarinet & Strings <u>SCORE & PARTS</u>	Opus 47f	Nocturne # 4 for Bass Clarinet, Viola & Piano <u>SCORE & PARTS</u>

- 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
SCORE & PARTS

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Score

Comodo (♩ = 80)

Soprano Saxophone *mp*

B Clarinet *mp*

Alto Saxophone *mp*

Bassoon *mp*

Piano *mp*

6 S. Sax.

B Cl. *mf*

A. Sax. *mf*

Bsn. *mf*

Pno. *mf*

12

S. Sax. *mf*

B Cl. *mp*

A. Sax.

Bsn.

Pno. *mp*

18

S. Sax. *mp*

B Cl.

A. Sax. *mp*

Bsn. *mp*

Pno.

25

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

f

34

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

ff

40

S. Sax. *f*

B Cl. *f* *mf*

A. Sax. *f* *mf*

Bsn. *f* *mf*

Pno. *f* *mf*

47

S. Sax. *mf*

B Cl. *mf*

A. Sax. *mf*

Bsn. *mf*

Pno. *mf*

52

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

55

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

58

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

3

3

3

pp

pp

pp

63

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

p

p

p

69

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

75

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

f

f

f

8va

81

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

8va

ff

ff

ff

Both Hands an Octave Higher

87

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

mf

mf

mf

mf

Both hands in Place

94

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

101

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

107

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

113

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

119

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

125

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

141

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

144

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

ritardando ----- *a tempo*

147

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

152

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

160

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

Score for measures 160-166. The key signature is one sharp (F#). The S. Sax. part has a melodic line with a fermata at the end. The B Cl. part has a melodic line with a fermata and a dynamic marking of *f*. The A. Sax. part has a rhythmic pattern with a dynamic marking of *f*. The Bsn. part has a melodic line with a dynamic marking of *f*. The Pno. part has a complex accompaniment with chords and a dynamic marking of *f*.

167

S. Sax.

B Cl.

A. Sax.

Bsn.

Pno.

Score for measures 167-172. The key signature is one sharp (F#). The S. Sax. part has a melodic line with a fermata and a dynamic marking of *mp*. The B Cl. part has a melodic line with a dynamic marking of *mp*. The A. Sax. part has a rhythmic pattern. The Bsn. part has a melodic line. The Pno. part has a complex accompaniment with chords and a dynamic marking of *mp*.

173

S. Sax. *mp*

B Cl.

A. Sax. *mp*

Bsn. *mp*

Pno.

180

S. Sax. *mf*

B Cl. *mf*

A. Sax.

Bsn.

Pno. *mf*

185

S. Sax. *mp*

B Cl.

A. Sax. *mf*

Bsn.

Pno. *mp*

190

S. Sax.

B Cl. *mp*

A. Sax. *mp*

Bsn. *mp*

Pno.

197 *calando al fine*

S. Sax.
B Cl.
A. Sax.
Bsn.
Pno.

202

S. Sax.
B Cl.
A. Sax.
Bsn.
Pno.

Parts

Comodo (♩ = 80)

Soprano Saxophone

mp

3

mf

mp

f

ff

f

mf

8

32

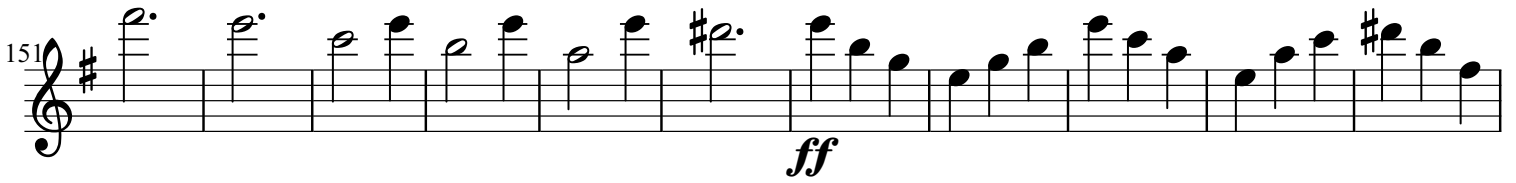
mf

32

10

rit. ----- a tempo

f

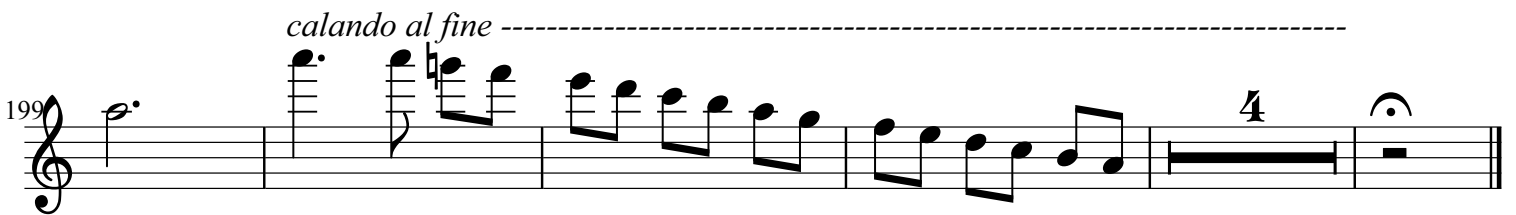
151 

162 

172 

182 

192 

199 *calando al fine* 

Comodo (♩ = 80)

B Clarinet

mp

mf *mp*

f *ff*

f *mf* 4

mf 3

3 3 3 3 3 8 *p*

75 *f*

82 *ff*

89 *mf*

98

105 *p* 8

120 *f*

127 *ff*

133 *mf* 3

140

ritardando ----- *a tempo*

145

152

164

174

181

188

199

Comodo (♩ = 80)

Alto Saxophone

Staff 1: Measures 1-8. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *mp*.

Staff 2: Measures 9-18. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *mf*, *mp*. Includes a triplet of eighth notes in measure 15.

Staff 3: Measures 21-31. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f*.

Staff 4: Measures 32-42. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *ff*, *f*.


Staff 5: Measures 43-52. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *mf*. Includes triplets of eighth notes in measures 50 and 52.

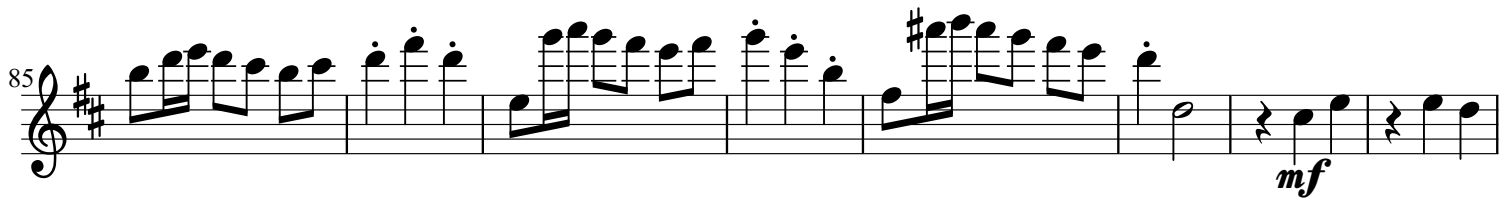
Staff 6: Measures 53-60. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *pp*. Includes triplets of eighth notes in measures 53, 54, 55, 56, 57, and 58.

Staff 7: Measures 61-66. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p*.

Staff 8: Measures 67-74. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p*.

73 

79 *8va* 

85 

93 

103 

111 

117 

123 *f* 

129 *8va*
ff

135 *8va*
mf

142 *3* *3* *3* *3* *3* *rit.* ----- *a tempo*
f

151
ff

162
f

173 *mp* *3* *mf*

186
mp

196 *calando al fine* -----
ppp

Comodo (♩ = 80)

Bassoon

mp

8

mf *mp*

20

f

31

ff *f*

46

mf

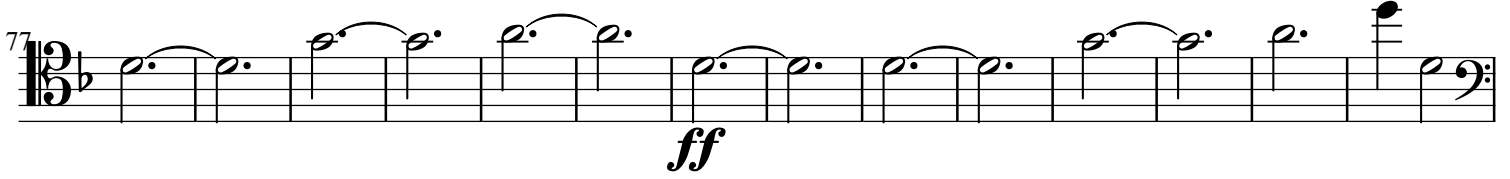
54

mf

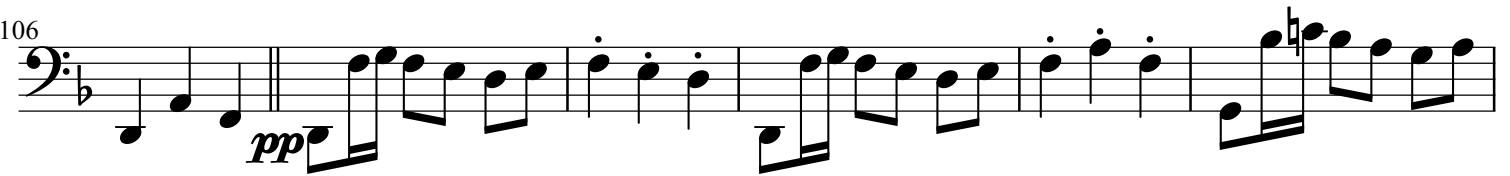
59

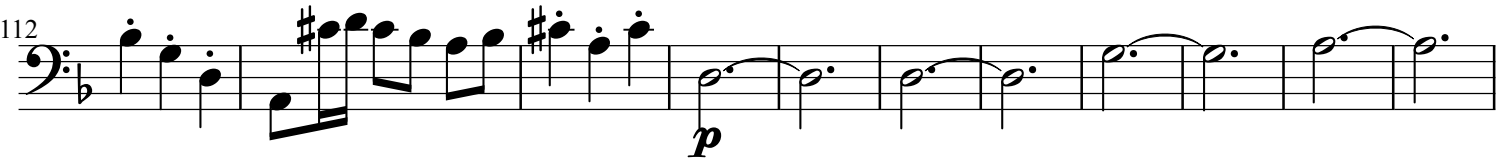
pp

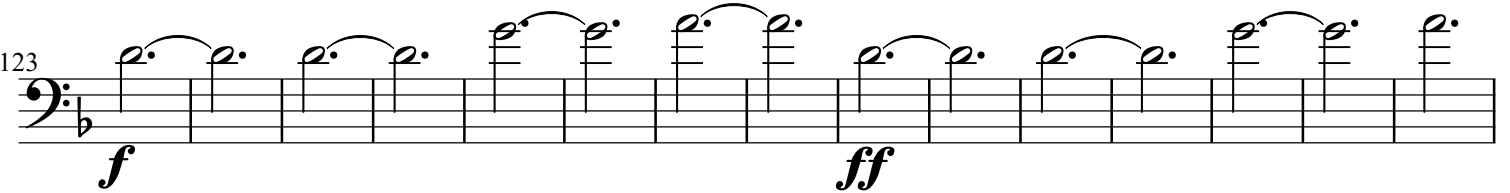
65  Musical notation for measures 65-76. The piece is in bass clef with a key signature of one flat. Measures 65-76 feature a melodic line with slurs and accents. Dynamic markings include *p* (piano) and *f* (forte). A repeat sign is present at the end of measure 76.

77  Musical notation for measures 77-90. The piece is in bass clef with a key signature of one flat. Measures 77-90 feature a melodic line with slurs and accents. A dynamic marking of *ff* (fortissimo) is present.

91  Musical notation for measures 91-105. The piece is in bass clef with a key signature of one flat. Measures 91-105 feature a melodic line with slurs and accents. A dynamic marking of *mf* (mezzo-forte) is present.

106  Musical notation for measures 106-111. The piece is in bass clef with a key signature of one flat. Measures 106-111 feature a melodic line with slurs and accents. A dynamic marking of *pp* (pianissimo) is present.

112  Musical notation for measures 112-122. The piece is in bass clef with a key signature of one flat. Measures 112-122 feature a melodic line with slurs and accents. A dynamic marking of *p* (piano) is present.

123  Musical notation for measures 123-137. The piece is in bass clef with a key signature of one flat. Measures 123-137 feature a melodic line with slurs and accents. Dynamic markings include *f* (forte) and *ff* (fortissimo).

138  Musical notation for measures 138-147. The piece is in bass clef with a key signature of one flat. Measures 138-147 feature a melodic line with slurs and accents. A dynamic marking of *mf* (mezzo-forte) is present.

144 *ritardando*

149 *a tempo*

164

176

190

199 *calando al fine*

Comodo (♩ = 80)

Piano

mp

The first system of the piano score for 'Comodo' consists of two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is 3/4. The music begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

mf

The second system continues the piece. The right hand has a more active melodic line with eighth notes. The left hand continues with a steady accompaniment. The dynamic is marked mezzo-forte (*mf*).

mp

The third system shows a change in dynamics to mezzo-piano (*mp*). The melodic line in the right hand becomes more rhythmic and repetitive. The left hand accompaniment remains consistent.

f

The fourth system begins with a forte (*f*) dynamic. The right hand has a melodic line with some grace notes. The left hand accompaniment features more complex chordal textures.

ff

The fifth and final system on this page is marked fortissimo (*ff*). The right hand has a melodic line with some grace notes. The left hand accompaniment is very dense and rhythmic, with many chords and notes.

40

Musical score for measures 40-47. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 40 features a complex chordal texture with a fermata. Dynamic markings include *f* and *mf*. The piece concludes with a fermata in the final measure.

48

Musical score for measures 48-52. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat. Measure 48 begins with a fermata. Measures 50-52 feature prominent triplet patterns in both staves. The dynamic marking is *mf*.

53

Musical score for measures 53-56. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat. Measures 53-56 feature continuous triplet patterns in both staves.

57

Musical score for measures 57-66. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat. Measures 57-60 feature triplet patterns. Measure 61 begins with a fermata. The dynamic marking is *pp*.

67

Musical score for measures 67-74. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat. Measure 67 begins with a fermata. The dynamic marking is *p*.

73

73

f

Musical score for measures 73-78. The piece is in G major (one sharp) and 3/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in measure 75.

79

79

ff

Both Hands an Octave Higher --

Musical score for measures 79-84. The piece continues in G major and 3/4 time. A dynamic marking of *ff* (fortissimo) is present in measure 81. An instruction *Both Hands an Octave Higher --* is written above the staff in measure 81, indicating that the melodic line in the right hand should be played an octave higher than written.

85

85

mf

Both hands in Place

Musical score for measures 85-91. The piece continues in G major and 3/4 time. A dynamic marking of *mf* (mezzo-forte) is present in measure 88. An instruction *Both hands in Place* is written above the staff in measure 88, indicating that the melodic line in the right hand should be played in its original register.

92

92

Musical score for measures 92-99. The piece continues in G major and 3/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

100

100

Musical score for measures 100-106. The piece continues in G major and 3/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

107

pp

Musical score for measures 107-113. The piece is in B-flat major (two flats). The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *pp* (pianissimo) is present.

114

Musical score for measures 114-120. The right hand continues with its rhythmic pattern, and the left hand maintains the accompaniment. A dynamic marking of *p* (piano) is shown. The key signature changes to B major (no sharps or flats) at measure 118.

121

Musical score for measures 121-126. The right hand's melody becomes more active with sixteenth-note runs. The left hand accompaniment remains consistent. A dynamic marking of *f* (forte) is indicated.

127

Musical score for measures 127-132. The right hand's melody is more complex, featuring sixteenth-note patterns. The left hand accompaniment continues. A dynamic marking of *ff* (fortissimo) is present. The instruction "Both hands an Octave Higher --" is written above the right hand staff.

133

Musical score for measures 133-138. The right hand's melody continues with sixteenth-note runs. The left hand accompaniment remains. The instruction "Both hands in Place" is written above the right hand staff. The piece concludes with a final chord in the right hand.

139

mf

143

ritardando ----- *a tempo*

147

f

155

ff

165

f

172

mp

This system contains measures 172 through 179. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mp* is present in the first measure.

180

mf

This system contains measures 180 through 184. The right hand continues with a melodic line, and the left hand has a more active bass line with eighth notes. A dynamic marking of *mf* is present in the second measure.

185

mp

This system contains measures 185 through 190. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. A dynamic marking of *mp* is present in the fifth measure.

191

This system contains measures 191 through 197. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment with chords.

calando al fine -----

198

ppp

This system contains measures 198 through 204. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. A dynamic marking of *ppp* is present in the eighth measure.