



Henry Pool

Compositeur

États-Unis, Brooklyn, New York

A propos de l'artiste

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..... (la suite en ligne)

Site Internet: <http://www.musicianspage.com>

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A propos de la pièce



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

Compositeur: Pool, Henry

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Editeur: Pool, Henry

Instrumentation: Flûte et Quatuor à cordes

Style: Classique moderne

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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

p

6

Fl.

Vln.

Vln.

Vla.

Vlc.

p

pp

pp

pp

pp

11

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

Vln. *p* *mf*

Vln. *p* *mf*

Vla. *p* *mf*

Vlc. *p* *mf*

15

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

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.

Musical score for measures 36-37. The Flute part (Fl.) has a melodic line with slurs and accents. The Violin (Vln.) and Viola (Vla.) parts play chords. The Violoncello (Vlc.) part has a long note with a slur.

38

Fl.

Vln.

Vln.

Vla.

Vlc.

8va

Musical score for measures 38-39. The Flute part (Fl.) has a melodic line with slurs and accents, and an *8va* marking. The Violin (Vln.) and Viola (Vla.) parts play chords. The Violoncello (Vlc.) part has a long note with a slur.

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.

f

67

Fl.

Vln.

Vln.

Vla.

Vlc.

73

Fl.

Vln.

Vln.

Vla.

Vlc.

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#), with a melodic line of 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 of 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 of 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. *p*

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.

Vln.

Vln.

Vla.

Vlc.

f crescendo

f crescendo

f crescendo

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 part (Fl.) begins with a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5), then a quarter note (B4), and another eighth-note triplet (A4, G4, F4). At measure 239, it has an 8va passage consisting of a descending eighth-note scale: G5, F5, E5, D5, C5, B4, A4, G4. The Violin I (Vln.) and Violin II (Vln.) parts play a rhythmic pattern of quarter notes with stems up and down. The Viola (Vla.) part plays a similar pattern but with stems up and down. The Violoncello (Vlc.) part has a simple bass line with dotted half notes: G2, F2, E2, D2.

242

Fl.

Vln.

Vln.

Vla.

Vlc.

8va

ff

8va

ff

ff

ff

Detailed description: This system contains measures 242 to 246. The Flute part (Fl.) has an 8va passage of dotted half notes: G5, F5, E5, D5, C5, B4, A4, G4. The Violin I (Vln.) and Violin II (Vln.) parts play a rhythmic pattern of quarter notes with stems up and down. The Viola (Vla.) and Violoncello (Vlc.) parts play a complex, ascending eighth-note pattern. Dynamics include *ff* (fortissimo) for the Violins, Viola, and Violoncello.

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. 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.

Musical score for measures 273-277. The score is in A major (three sharps) and 4/4 time. The Flute part (Fl.) begins with a triplet of eighth notes, followed by a slur over two eighth notes, and then a triplet of eighth notes. The Violin (Vln.) and Viola (Vla.) parts have slurs over their respective lines. The Violoncello (Vlc.) part has a long note with a slur.

278

Fl.

Vln.

Vln.

Vla.

Vlc.

Musical score for measures 278-282. The Flute part (Fl.) features triplets of eighth notes and dynamic markings: *pp* and *p*. The Violin (Vln.) and Viola (Vla.) parts have dynamic markings: *pp* and *p*. The Violoncello (Vlc.) part has dynamic markings: *pp* and *p*.

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

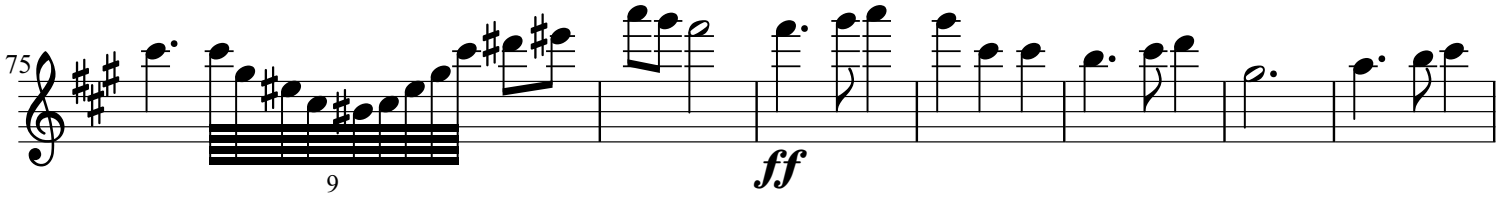
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47

53

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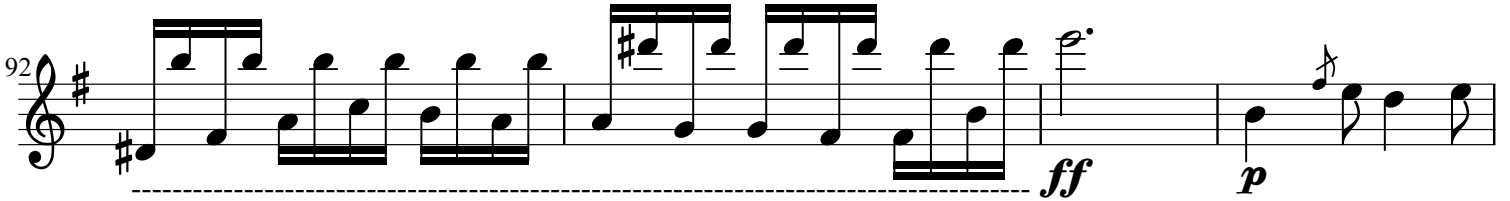
69

75  *ff*

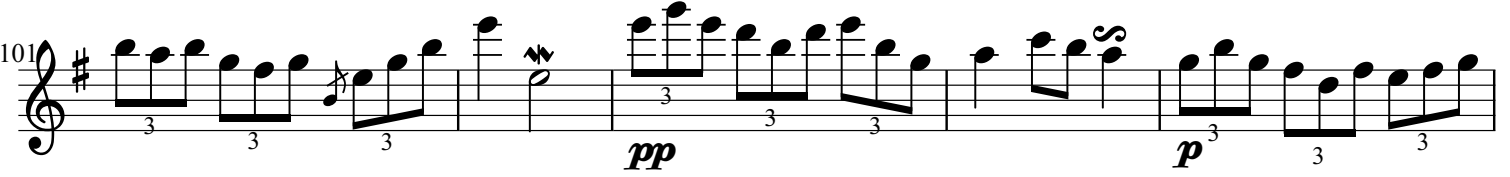
82  *f crescendo*

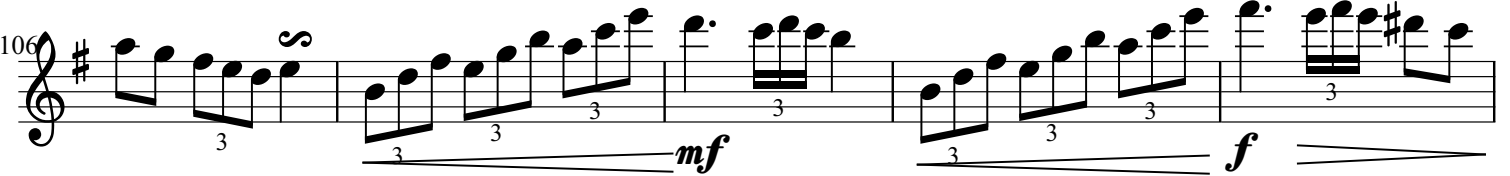
87 

89 

92  *ff* *p*

96 

101  *pp* *p*

106  *mf* *f*

111 *mf* *mp* *mf*

115 *p*

120 *mf*

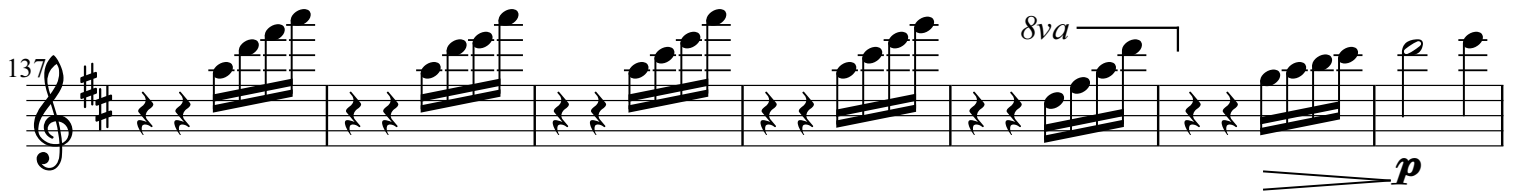
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126

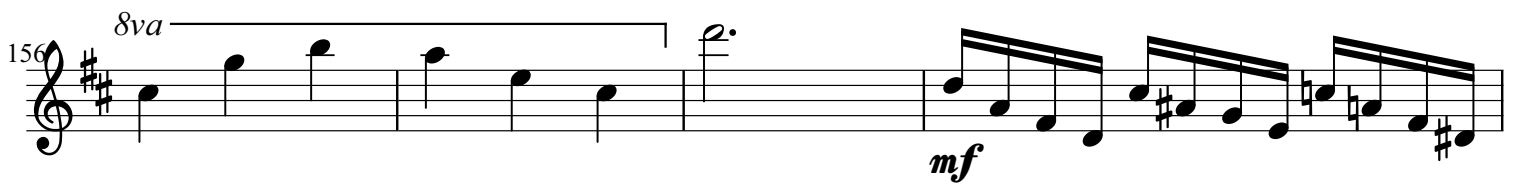
128 *8va*

130 *8va*

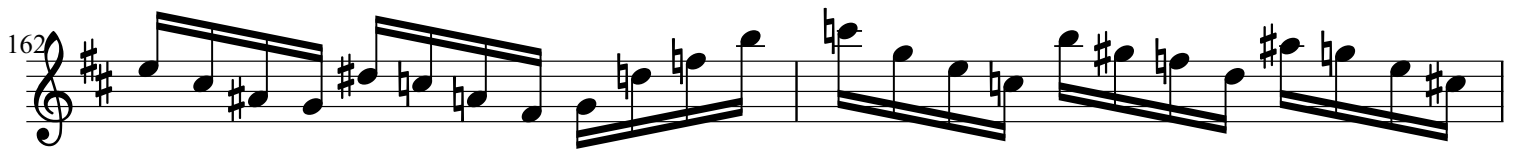
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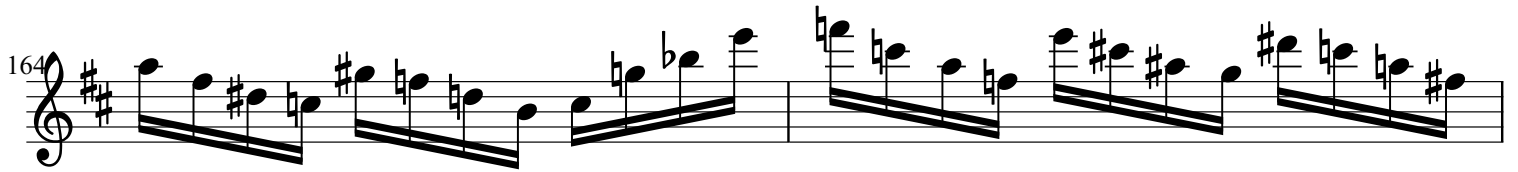
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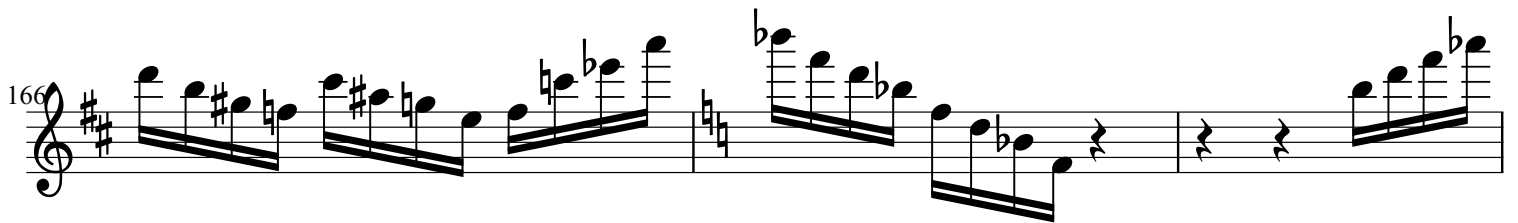
144 

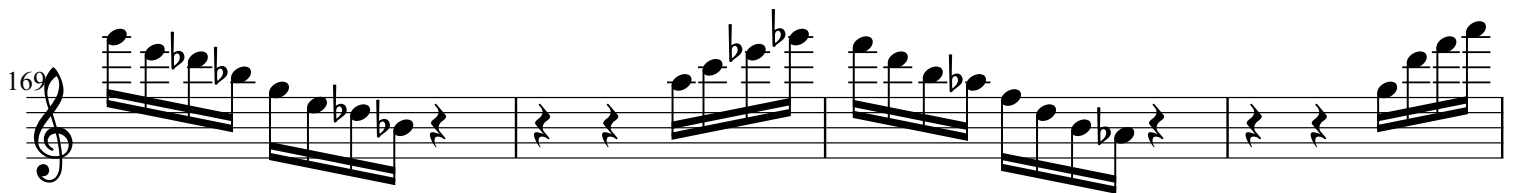
156 

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

212

215

220

229

236

240

247

251

253

255

258

262

266

270

275

280 *pp* *p* *S*

284 *mf* *f*

288 *mf* *mp* *mf*

292 *p*

297 *pp*

302 *p* *mf* *sfz*

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

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  Musical notation for measures 65-74. The key signature has three sharps (F#, C#, G#). The melody consists of eighth and quarter notes with slurs. Measure 74 ends with a repeat sign.

75  Musical notation for measures 75-84. Measure 75 starts with a slurred eighth-note melody. Measure 76 begins with a *ff* dynamic marking. The melody continues with eighth notes and quarter notes.

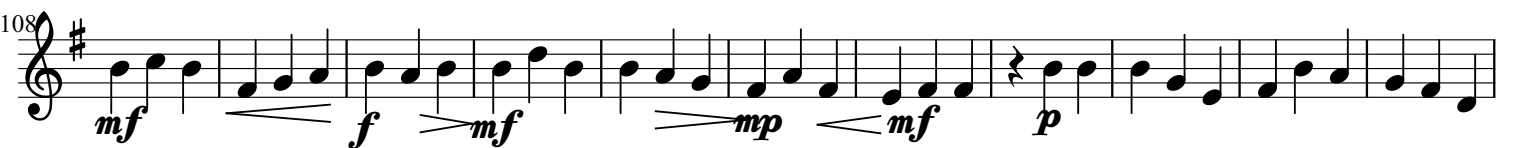
85  Musical notation for measures 85-86. The melody is a rapid eighth-note sequence. Measure 85 includes a *crescendo* marking with a dashed line leading to a repeat sign at the end of the measure.

87  Musical notation for measures 87-88. Similar to measure 85, it features a rapid eighth-note melody. Measure 88 ends with a repeat sign.

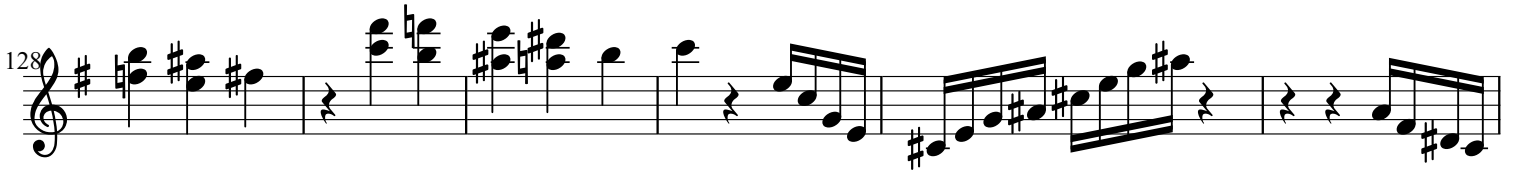
89  Musical notation for measures 89-91. Measure 89 contains a series of chords. Measure 91 begins with a *p* dynamic marking.

92  Musical notation for measures 92-96. Measure 92 has a rapid eighth-note melody. Measure 93 contains chords. Measure 94 starts with a *ff* dynamic marking. Measure 95 starts with a *p* dynamic marking. Measure 96 ends with a slur.

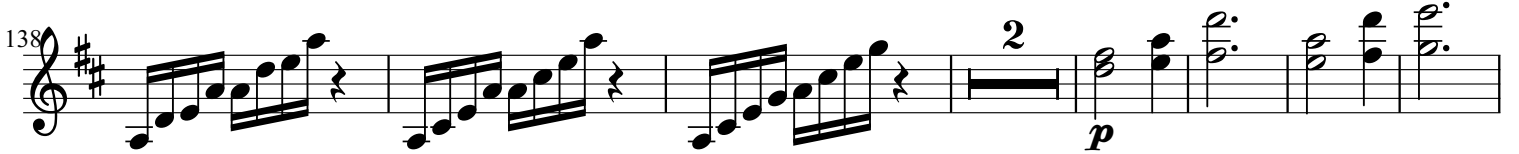
97  Musical notation for measures 97-107. Measure 97 begins with a *pp* dynamic marking. Measure 98 starts with a *p* dynamic marking. The melody is primarily quarter notes with slurs. Measure 107 ends with a slur.

108  Musical notation for measures 108-113. Measure 108 starts with an *mf* dynamic marking. The melody consists of quarter notes with slurs. Measure 110 has an *mp* dynamic marking. Measure 111 has an *mf* dynamic marking. Measure 112 has a *p* dynamic marking.

119 

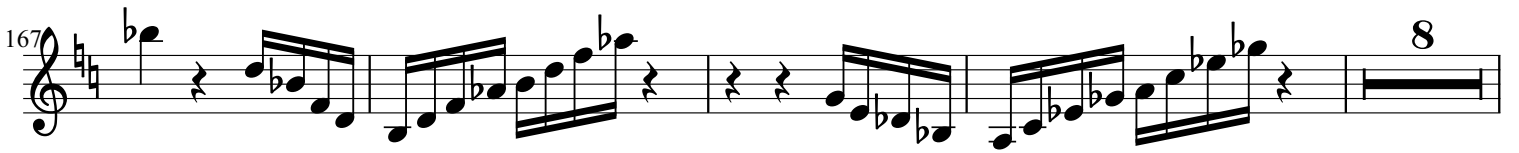
128 

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* (pianissimo) 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 include *p* (piano) at the start, *mf* (mezzo-forte) in the middle, *f* (forte) towards the end, and *mf* (mezzo-forte) at the very end.

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 include *mp* (mezzo-piano) at the start, *mf* (mezzo-forte) in the middle, and *p* (piano) towards the end.

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* (mezzo-forte) is placed in the middle.

127 Musical staff 127-142: Treble clef, key signature of one sharp (F#). The staff contains chords and rests. There are two bar lines with the numbers 4 and 7 above them, indicating a 4-measure rest and a 7-measure rest.

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

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

161

167

11

185

193

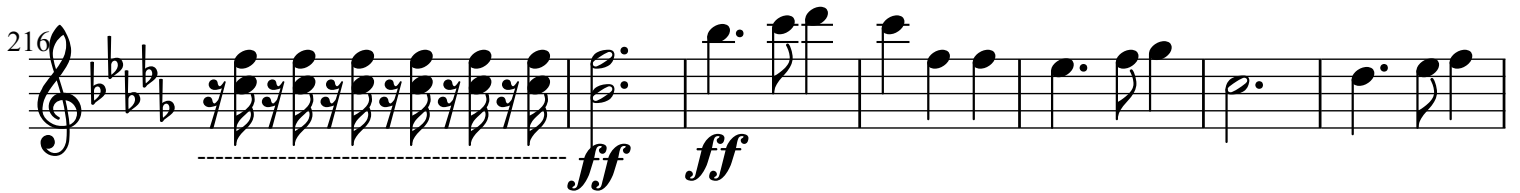
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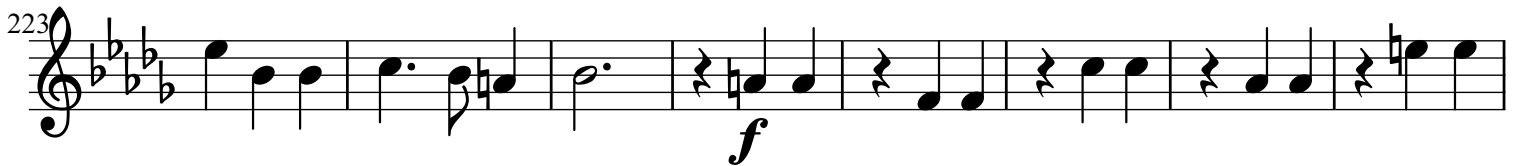
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210

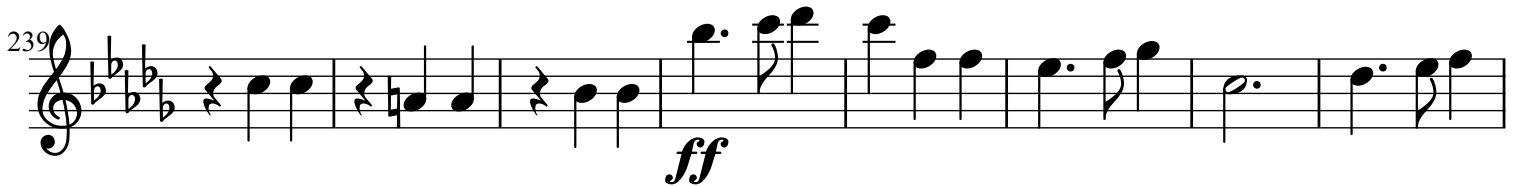
212 


214 

216 

223 

231 

239 

247 

254 *f* *p*

273 *pp*

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

289 *mp* *mf* *p*

297 *pp* *p* *mf*

305 *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

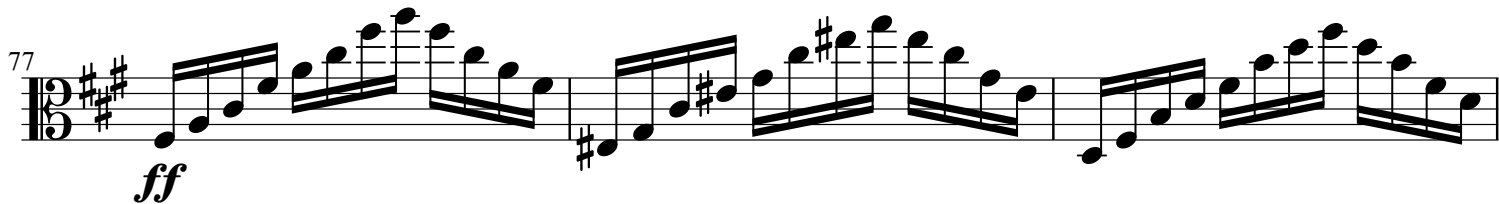
ff

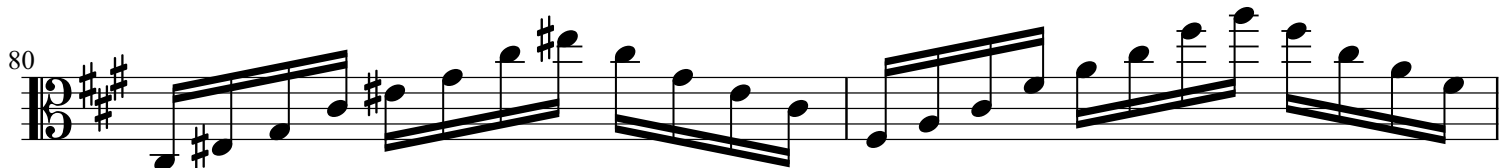
57

ff

60 

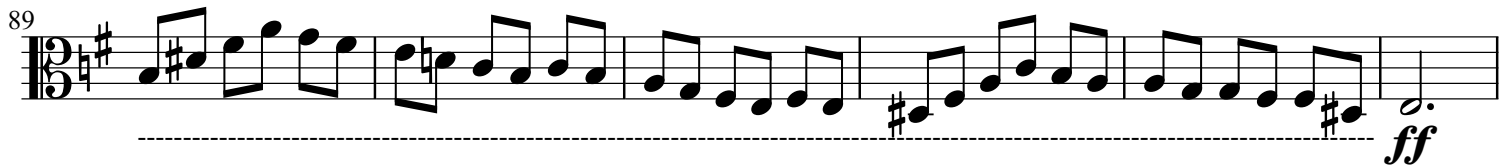
68 

77 

80 

82 

85 

89 

95 

105

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

115

124

132

4 5 *p*

144

147

150

153

156 *mf*

160 *mf*

167 *mf*

174 *mf*

178 *ff*

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

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

205 *f* *crescendo*

211

Musical staff 211: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note. A dashed line is positioned below the first two measures.

216

Musical staff 216: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note. A dashed line is positioned below the first two measures. The dynamic marking *ff* appears below the staff.

220

Musical staff 220: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note.

222

Musical staff 222: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note.

224

Musical staff 224: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note. The dynamic marking *f* appears below the staff.

230

Musical staff 230: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note.

240

Musical staff 240: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note. The dynamic marking *ff* appears below the staff.

244

Musical staff 244: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a sequence of eighth and quarter notes, including a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note.

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

53

ff

55

57

59

f

65

77

ff

79

81

83

f
f *crescendo* -----

86

90

ff *p*

97

pp *p*

108

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

118

mf

This musical staff contains measures 118 through 130. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with some notes beamed together. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. The staff concludes with a double bar line.

131

This musical staff contains measures 131 through 133. It features a treble clef and a key signature of one sharp. The melody is characterized by sixteenth-note runs and rests. The staff ends with a double bar line.

134

This musical staff contains measures 134 through 136. It continues the sixteenth-note runs from the previous staff. The staff ends with a double bar line.

137

This musical staff contains measures 137 through 139. It maintains the sixteenth-note rhythmic pattern. The staff ends with a double bar line.

140

p

This musical staff contains measures 140 through 145. It continues the sixteenth-note runs. The final measure of the staff features a dynamic marking of *p* (piano). The staff ends with a double bar line.

146

This musical staff contains measures 146 through 158. The melody is primarily composed of quarter notes with some eighth-note pairs. The staff ends with a double bar line.

159

mf

This musical staff contains measures 159 through 167. It begins with a treble clef and a key signature of one sharp. The melody features quarter notes and eighth notes, with some notes beamed together. A dynamic marking of *mf* is placed below the staff. The staff ends with a double bar line.

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

257

260

263

265

268

275

285

294

306