



# Henry Pool

United States (USA), Brooklyn

## Waltz for Flute, Clarinet, Violin, Cello & Piano (Score & Parts) (Opus 56c)

### 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 ... (more online)

**Associate:** ASCAP - IPI code of the artist : 628543042

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-henry-pool.htm>

### About the piece



**Title:** Waltz for Flute, Clarinet, Violin, Cello & Piano (Score & Parts) [Opus 56c]  
**Composer:** Pool, Henry  
**Copyright:** Copyright © Pool, Henry  
**Publisher:** Pool, Henry  
**Instrumentation:** Flute, Clarinet, Violin, Cello & Piano  
**Style:** Modern classical

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# HENRY POOL

Opus 56c

*Waltz*

for

**Flute, Clarinet, Violin,  
Cello & Piano**

***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 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 &amp; PARTS</u>	Opus 40	<i>A Red, Red Rose</i> , a Love Song for Voice & Band <u>SCORE &amp; PARTS</u>
Opus 31	Quintet for Piano & Strings in A-la <u>SCORE &amp; 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 &amp; 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 &amp; PARTS</u>	Opus 41	<i>When I was One-and-Twenty</i> , a Song about Love for Voice, Choir & Band <u>SCORE &amp; PARTS</u>
Opus 33	<i>She Walks in Beauty</i> , a Love Song for Voice & Band <u>SCORE &amp; 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 &amp; 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 &amp; PART</u>	Opus 44	Nocturne # 3 for Flute & Piano <u>SCORE &amp; PART</u>
Opus 34a	<i>Chanuka</i> , a Rondo for Flute, Clarinet & Piano <u>SCORE &amp; PARTS</u>	Opus 44a	Nocturne # 3 for Clarinet & Piano <u>SCORE &amp; PART</u>
Opus 35	<i>Chanuka</i> , a Rondo for Violin & Orchestra <u>SCORE &amp; PARTS</u>	Opus 44b	Nocturne # 3 for Piano Solo
Opus 36	Nocturne # 1 for Flute & Piano <u>SCORE &amp; PART</u>	Opus 44c	Nocturne # 3 for Piano Four Hands <u>SCORE &amp; PART</u>
Opus 36a	Nocturne # 1 for Clarinet & Piano <u>SCORE &amp; 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 &amp; PARTS</u>
Opus 36c	Nocturne # 1 for Piano Four Hands <u>SCORE &amp; PART</u>	Opus 45a	Nocturne # 3 for Clarinet & Strings <u>SCORE &amp; PARTS</u>
Opus 36d	Nocturne # 1 for Guitar Solo	Opus 45b	Nocturne # 3 for Trumpet & Strings <u>SCORE &amp; PARTS</u>
Opus 37	Nocturne # 1 for Flute & Strings <u>SCORE &amp; PARTS</u>	Opus 46	Concertino for Brazilian Country Band <u>SCORE &amp; PARTS</u>
Opus 37a	Nocturne # 1 for Clarinet & Strings <u>SCORE &amp; PARTS</u>	Opus 46a	Concertino for Brazilian Country Band <u>PIANO SCORE</u>
Opus 38	Nocturne # 2 for Flute & Piano <u>SCORE &amp; PART</u>	Opus 47	Nocturne # 4 for Piano Solo
Opus 38a	Nocturne # 2 for Clarinet & Piano <u>SCORE &amp; PART</u>	Opus 47a	Nocturne # 4 for Small Orchestra <u>SCORE &amp; PARTS</u>
Opus 38b	Nocturne # 2 for Piano Solo	Opus 47b	Nocturne # 4 for Piano Four Hands <u>SCORE &amp; PARTS</u>
Opus 38c	Nocturne # 2 for Piano Four Hands <u>SCORE &amp; 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 &amp; PART</u>
Opus 39	Nocturne # 2 for Flute & Strings <u>SCORE &amp; PARTS</u>	Opus 47e	Nocturne # 4 for Clarinet, Viola & Piano <u>SCORE &amp; PARTS</u>
Opus 39a	Nocturne # 2 for Clarinet & Strings <u>SCORE &amp; PARTS</u>	Opus 47f	Nocturne # 4 for Bass Clarinet, Viola & Piano <u>SCORE &amp; 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 E $\flat$ -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

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*Score*

Comodo (♩ = 80)

Flute *mp*

B Clarinet *mp*

Violin *mp*

Violoncello *mp*

Piano *mp*

This block contains the first six measures of the piece. The tempo is marked 'Comodo' with a quarter note equal to 80 beats per minute. The key signature has one sharp (F#) and the time signature is 3/4. The Flute part plays a melodic line starting on G4. The B Clarinet, Violin, and Violoncello parts play a rhythmic accompaniment of eighth notes. The Piano part provides harmonic support with chords and single notes. All parts are marked with a mezzo-piano (*mp*) dynamic.

7

Fl. *mf*

B Cl. *mf*

Vln. *mf*

Vlc. *mf*

Pno. *mf*

This block contains measures 7 through 12. Measure 7 is marked with a '7' at the beginning. The Flute part has a rest in measure 7 and then enters in measure 8 with a melodic line. The B Clarinet, Violin, and Violoncello parts continue their accompaniment. The Piano part continues with harmonic support. The dynamic for all parts in this section is mezzo-forte (*mf*).



13

Fl. *mf* *mp*

B Cl. *mp*

Vln. *mf* *mp*

Vlc. *mp*

Pno. *mp*

19

Fl.

B Cl.

Vln.

Vlc.

Pno.

25

Fl.

B Cl.

Vln.

Vlc.

Pno.

34

Fl.

B Cl.

Vln.

Vlc.

Pno.

43

Fl.

B Cl.

Vln.

Vlc.

Pno.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

This musical score covers measures 43 to 48. It features five staves: Flute (Fl.), Bass Clarinet (B Cl.), Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The Flute part begins in measure 45 with a melodic line marked *mf*. The Bass Clarinet part has a melodic line marked *mf* starting in measure 43. The Violin part consists of a rhythmic accompaniment of eighth notes marked *mf*. The Viola part has a melodic line marked *mf*. The Piano part features a complex accompaniment with chords and moving lines in both hands, marked *mf*.

49

Fl.

B Cl.

Vln.

Vlc.

Pno.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

This musical score covers measures 49 to 54. It features the same five staves as the previous system. The Flute part has a melodic line marked *mf* in measure 49. The Bass Clarinet part has a melodic line marked *mf* with triplets in measures 50-54. The Violin part has a rhythmic accompaniment marked *mf*. The Viola part has a melodic line marked *mf*. The Piano part features a complex accompaniment with chords and moving lines in both hands, marked *mf*.

54

Fl.

B Cl.

Vln.

Vlc.

Pno.

58

Fl.

B Cl.

Vln.

Vlc.

Pno.

*pp*

63

Fl.

B Cl.

Vln.

Vlc.

Pno.

*p*

*p*

*p*

*p*

*p*

This musical system covers measures 63 to 68. The Flute part is mostly silent, with rests. The Bass Clarinet, Violin, and Viola parts feature active melodic lines with eighth and sixteenth notes. The Piano part provides harmonic support with chords and moving lines in both hands. A dynamic marking of *p* (piano) is present in measures 65, 66, 67, and 68.

69

Fl.

B Cl.

Vln.

Vlc.

Pno.

*p*

*p*

*p*

*p*

This musical system covers measures 69 to 74. The Flute part remains silent. The Bass Clarinet, Violin, and Piano parts continue with their respective melodic and harmonic roles. The Viola part features long, sustained notes. A dynamic marking of *p* (piano) is present in measures 70, 71, 72, and 73. The system concludes with a double bar line and repeat dots.

75

Fl.

B Cl.

Vln.

Vlc.

Pno.

*f*

*f*

*f*

81

Fl.

B Cl.

Vln.

Vlc.

Pno.

*ff*

*ff*

*ff*

*Both Hands an Octave Higher*

87

Fl.

B Cl.

Vln.

Vlc.

Pno.

*mf*

*mf*

*mf*

*mf*

*mf*

Both hands in Place.

94

Fl.

B Cl.

Vln.

Vlc.

Pno.

101

Fl.

B Cl.

Vln.

Vlc.

Pno.

107

Fl.

B Cl.

Vln.

Vlc.

Pno.

*pp*



113

Fl.

B Cl.

Vln.

Vlc.

Pno.

*p*

*p*

*p*

119

Fl.

B Cl.

Vln.

Vlc.

Pno.

*f*

*f*

*f*

125

Fl.

B Cl.

Vln.

Vlc.

Pno.

131

Fl.

B Cl.

Vln.

Vlc.

Pno.

*ff*

*Both hands an Octave Higher*

137

Fl.

B Cl.

Vln.

Vlc.

Pno.

*mf*

*mf*

*mf*

*mf*

*mf*

Both hands in Place

141

Fl.

B Cl.

Vln.

Vlc.

Pno.

*ritardando* -----

145

Fl.

B Cl.

Vln.

Vlc.

Pno.

----- *a tempo*

148

Fl.

B Cl.

Vln.

Vlc.

Pno.

153

Fl.

B Cl.

Vln.

Vlc.

Pno.

*ff*

*ff*

*ff*

*ff*

This musical system covers measures 153 to 158. It features five staves: Flute (Fl.), Bass Clarinet (B Cl.), Violin (Vln.), Viola (Vlc.), and Piano (Pno.). The Flute part has a melodic line with a dynamic marking of *ff* starting in measure 156. The Bass Clarinet part is mostly silent with some rests. The Violin part plays a rhythmic pattern of eighth notes with a dynamic marking of *ff* in measure 156. The Viola part plays a simple bass line with a dynamic marking of *ff* in measure 156. The Piano part has a complex accompaniment with chords and moving lines in both hands, with a dynamic marking of *ff* in measure 156.

159

Fl.

B Cl.

Vln.

Vlc.

Pno.

This musical system covers measures 159 to 164. It features the same five staves as the previous system. The Flute part continues its melodic line. The Bass Clarinet part remains mostly silent. The Violin part continues its rhythmic pattern. The Viola part continues its simple bass line. The Piano part continues its complex accompaniment.

165

Fl.

B Cl.

Vln.

Vlc.

Pno.

170

Fl.

B Cl.

Vln.

Vlc.

Pno.

174

Fl.

B Cl.

Vln.

Vlc.

Pno.

179

Fl.

B Cl.

Vln.

Vlc.

Pno.

*mf*

*mf*

*mf*

184

Fl.

B Cl.

Vln.

Vlc.

Pno.

189

Fl.

B Cl.

Vln.

Vlc.

Pno.

*mp*

*mp*

*mp*

*mp*



195

Fl.

B Cl.

Vln.

Vlc.

Pno.

*calando al fine* -----

200

Fl.

B Cl.

Vln.

Vlc.

Pno.

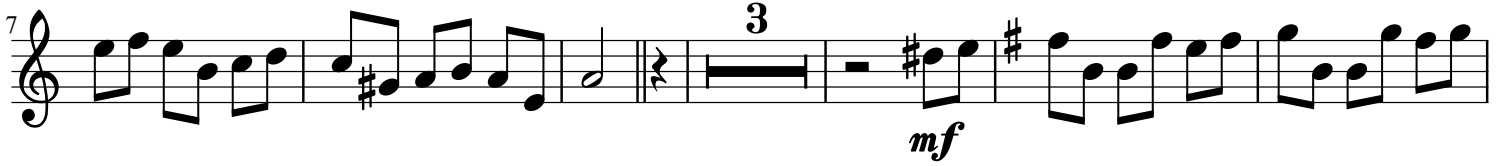
# *Parts*

Comodo (♩ = 80)

Flute *mp*



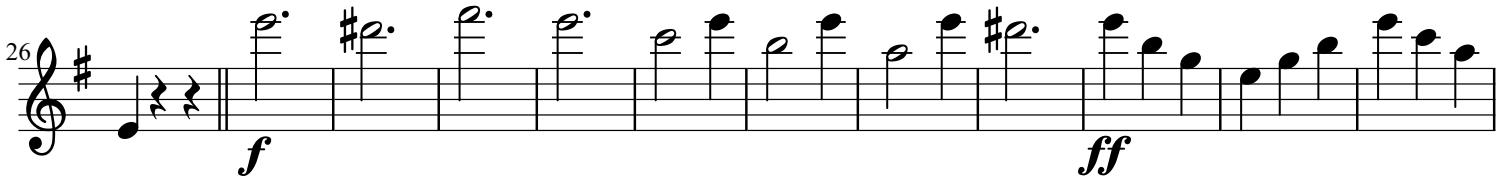
7 *mf*



16 *mp*



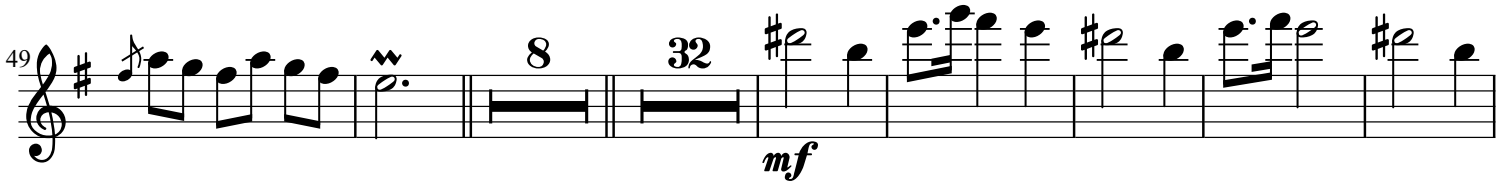
26 *f* *ff*



38 *f* *mf*



49 *mf*



96



103 *f*





# Comodo (♩ = 80)

B Clarinet

10

22

35

52

56

61

67

73

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

79 

85 

92 

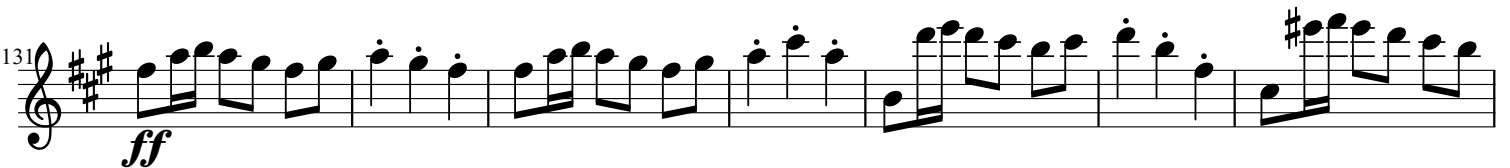
100 

107 

113 

119 

125 

131 

138 *mf* 3 3 3 3 3 3 3 3

142 3 3 3 3 3 3 3 3

145 3 3 3 3 3 3 3 3 3 3 3 3

149 *f* 8

165 *f* 3 *mp*

175 *mf*

182

189 *mp*

200 *ppp*

Comodo (♩ = 80)

Violin

*mp*

11

*mf* *mp*

19

25

35

*ff* *mf*

44

*mf*

56

*p*

71

*f*



77

83   
*ff*

89

98   
8

115   
*p*

121   
*f*

127

133   
*mf*

140

Musical staff 140-152: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with accents, followed by a half note with a sharp sign and a fermata. The piece concludes with a series of chords marked with a forte (*f*) dynamic.

153

Musical staff 153-161: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords marked with a fortissimo (*ff*) dynamic, followed by a half note with a sharp sign.

162

Musical staff 162-171: Treble clef, key signature of one sharp (F#). The staff contains a sequence of chords marked with a forte (*f*) dynamic, followed by a half note with a sharp sign.

172

Musical staff 172-181: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with accents, marked with a mezzo-piano (*mp*) dynamic.

182

Musical staff 182-191: Treble clef, key signature of one sharp (F#). The staff begins with a triplet of eighth notes, followed by a sequence of eighth notes with accents, marked with a mezzo-piano (*mp*) dynamic.

193

Musical staff 193-201: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with accents, followed by a sequence of eighth notes.

202

Musical staff 202-210: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a half note with a sharp sign and a fermata, marked with a pianissimo (*ppp*) dynamic.

# Comodo (♩ = 80)

Violoncello 

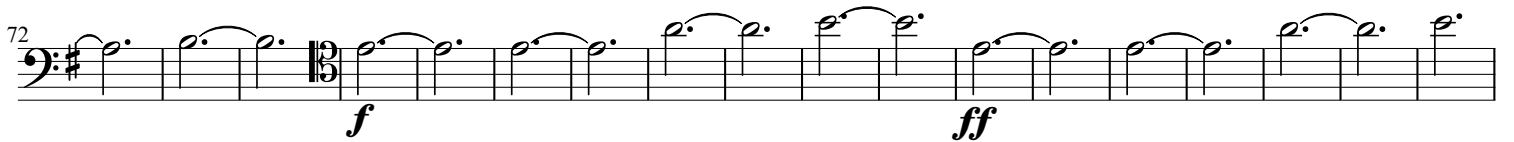
10 

25 

42 

54 

61 

72 

90 

107 

115 Musical notation for measures 115-123. The piece is in G major (one sharp) and 3/4 time. Measures 115-123 feature a sequence of eighth notes with slurs. The dynamics are *p* (piano) for measures 115-121, *f* (forte) for measures 122-123, and *ff* (fortissimo) for measures 124-130.

134 Musical notation for measures 134-143. The piece is in G major (one sharp) and 3/4 time. Measures 134-143 feature a sequence of eighth notes with slurs. The dynamic is *mf* (mezzo-forte).

144 Musical notation for measures 144-152. The piece is in G major (one sharp) and 3/4 time. Measures 144-152 feature a sequence of eighth notes with slurs. The dynamic is *f* (forte).

153 Musical notation for measures 153-171. The piece is in G major (one sharp) and 3/4 time. Measures 153-171 feature a sequence of eighth notes with slurs. The dynamics are *ff* (fortissimo) for measures 153-160, *f* (forte) for measures 161-171.

172 Musical notation for measures 172-185. The piece is in G major (one sharp) and 3/4 time. Measures 172-185 feature a sequence of eighth notes with slurs. The dynamic is *mp* (mezzo-piano). A 4-measure rest is indicated at the end of the line.

186 Musical notation for measures 186-197. The piece is in G major (one sharp) and 3/4 time. Measures 186-197 feature a sequence of eighth notes with slurs. The dynamic is *mp* (mezzo-piano). A 3-measure rest is indicated at the beginning of the line.

198 Musical notation for measures 198-206. The piece is in G major (one sharp) and 3/4 time. Measures 198-206 feature a sequence of eighth notes with slurs. The dynamic is *ppp* (pianissimo).

Comodo (♩ = 80)

Piano

*mp*

The first system of the musical score for 'Comodo' is in 3/4 time with a tempo of 80 beats per minute. It features a treble clef with a melody of eighth and quarter notes, and a bass clef with a steady accompaniment of chords. The dynamic marking is mezzo-piano (*mp*).

*mf*

The second system continues the piece, showing a change in dynamics to mezzo-forte (*mf*). The melodic line in the treble clef becomes more active with sixteenth notes, while the bass clef accompaniment remains consistent.

*mp*

The third system returns to a mezzo-piano (*mp*) dynamic. The melodic line in the treble clef features a mix of eighth and quarter notes, with some rests. The bass clef accompaniment continues with chords.

*f*

The fourth system introduces a forte (*f*) dynamic. The treble clef melody includes a trill-like figure. The bass clef accompaniment features a more complex rhythmic pattern with eighth notes.

*ff*

The fifth and final system on this page reaches a fortissimo (*ff*) dynamic. The treble clef melody is highly textured with many sixteenth notes and trills. The bass clef accompaniment is also very dense with many chords and sixteenth notes.

40

40

*f* *mf*

Musical score for measures 40-47. The piece is in G major (one sharp). Measures 40-41 feature a tremolo in the right hand and chords in the left. Measures 42-47 show a melodic line in the right hand with a dynamic shift from *f* to *mf*, and chords in the left hand.

48

48

*mf*

Musical score for measures 48-52. Measures 48-51 feature a melodic line in the right hand and chords in the left. Measure 52 features a triplet in the right hand and a chord in the left. Dynamics include *mf*.

53

53

Musical score for measures 53-56. Measures 53-56 feature a melodic line in the right hand with triplets and chords in the left hand.

57

57

*pp*

Musical score for measures 57-66. Measures 57-60 feature a melodic line in the right hand with triplets and chords in the left. Measures 61-66 feature a melodic line in the right hand and a sustained bass line in the left. Dynamics include *pp*.

67

67

*p*

Musical score for measures 67-74. Measures 67-74 feature a melodic line in the right hand with eighth notes and chords in the left hand. Dynamics include *p*.

73

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

79

*Both Hands an Octave Higher --*

Musical score for measures 79-84. This section is marked *ff* (fortissimo). The instruction *Both Hands an Octave Higher --* is written above the staff. The melodic and harmonic textures continue with increased intensity.

85

*Both hands in Place*

Musical score for measures 85-91. The instruction *Both hands in Place* is written above the staff. The dynamics are marked *mf* (mezzo-forte). The piece concludes this section with a final chord in the right hand.

92

Musical score for measures 92-99. This section features a dense texture with many chords in both hands, creating a rich harmonic background.

100

Musical score for measures 100-105. The piece concludes with a final cadence in the right hand and a sustained bass line in the left hand.

107

*pp*

Musical score for measures 107-113. The piece is in G major (one sharp). The bass clef system contains two staves. The upper staff features a melodic line with eighth-note patterns and some sixteenth-note runs. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking *pp* (pianissimo) is present at the beginning.

114

*p*

Musical score for measures 114-120. The piece continues in G major. The bass clef system contains two staves. The upper staff has a melodic line with some rests and eighth-note patterns. The lower staff has a steady accompaniment. The dynamic marking *p* (piano) is present.

121

*f*

Musical score for measures 121-126. The piece continues in G major. The bass clef system contains two staves. The upper staff has a melodic line with eighth-note patterns. The lower staff has a steady accompaniment. The dynamic marking *f* (forte) is present.

*Both hands an Octave Higher*

127

*ff*

Musical score for measures 127-132. The piece continues in G major. The bass clef system contains two staves. The upper staff has a melodic line with eighth-note patterns. The lower staff has a steady accompaniment. The dynamic marking *ff* (fortissimo) is present.

*Both hands  
in Place*

133

Musical score for measures 133-138. The piece continues in G major. The bass clef system contains two staves. The upper staff has a melodic line with eighth-note patterns. The lower staff has a steady accompaniment.



139

*mf*

143

*ritardando* ----- *a tempo*

147

*f*

155

165

172

*mp*

Musical score for measures 172-179. The piece is in G major (one sharp). 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 mezzo-piano (*mp*) dynamic marking is present.

180

*mf*

Musical score for measures 180-185. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. A mezzo-forte (*mf*) dynamic marking is present.

186

*mp*

Musical score for measures 186-192. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. A mezzo-piano (*mp*) dynamic marking is present.

193

Musical score for measures 193-199. The right hand has a melodic line, and the left hand has a steady accompaniment.

*calando al fine*

200

*ppp*

Musical score for measures 200-207. The piece concludes with a *calando al fine* instruction and a pianissimo (*ppp*) dynamic marking. The right hand has a melodic line, and the left hand has a steady accompaniment.