



# 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>

**Sociétaire :** ASCAP - Code IPI artiste : 628543042

## A propos de la pièce



**Titre:** An American Rhapsody for Orchestra in G-do (Parts)  
[Opus 30]

**Compositeur:** Pool, Henry

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**Editeur:** Pool, Henry

**Instrumentation:** 1 Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in Bb, 2 Alto Saxophones in Eb, 1 Bassoon, 2 Horns in F, 2 Trumpets in Bb, 2 Trombones, 1 Tuba in C, Timpani, Cymbals, Piano, First Violins, Second Violins, V

**Style:** Classique moderne

## Henry Pool sur [free-scores.com](http://www.free-scores.com)

[http://www.free-scores.com/partitions\\_gratuites\\_henry-pool.htm](http://www.free-scores.com/partitions_gratuites_henry-pool.htm)

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# HENRY POOL

Opus 29

## An Israeli Rhapsody for Orchestra

*Parts*



*First Impression 2011*

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***HENRY POOL***

**Opus 30**

***An***  
***American***  
***Rhapsody***  
**for Orchestra**  
***Parts***

# Introduction

*“An American Rhapsody”* is the orchestral version of the third movement of Henry Pool’s Eighth Sonata for Piano (*“My Three Fatherlands”*). It is written in rondo form and has the following structure: A > B > A > C > A > D > A > E > A, where A as “The Star Spangled Banner” is the main theme, appearing five times gyratory around the four other themes (B, C, D & E). It is the song of the “Land of the Free”, which lyrics were written by Francis Scott Key on an existing melody, and which became the official American anthem in 1931.

Theme B, “America the Beautiful”, is considered America’s second anthem. Written by Katherine Lee Bates on a melody by Samuel Ward it praises the beauty of the American landscape, both physical and spiritual. It is often sung together with “The Star Spangled Banner” on national holidays.

The American Revolution was the fight for both the freedom of the Original Colonies from the exploiting British government and the freedom of Mankind in general from oppression and exploitation as mentioned in the Declaration of Independence: “We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the Pursuit of Happiness.” Unfortunately, though the fight for political freedom for the Original Colonies was understood by everyone, the fight for human rights and equality was not.

Slavery was mercilessly upheld as before. The black population suffered terribly. They identified themselves with the Hebrew slaves in Egypt and prayed for deliverance. One of the songs originating from the depths of these sorrows is theme C: “Go down Moses”, lyrics and melody in an ever changing form, as in all folksongs, created by the black slaves. Later it became the anthem of the Underground Railroad, organized among others by Harriet Tubman, ‘a woman called Moses’, who, herself a fugitive, saved countless slaves by bringing them from the oppression in the South to the freedom in the North.

Indeed the Civil War liberated the black slaves. But that was mostly on paper, not in the real world. The emancipation of the now officially free blacks proceeded very slowly. But the fight for human rights and equality continued unstoppably and culminated in some kind of second Civil War: the Civil Rights Movement led by Martin Luther King. And it happened, that in 1965 a knot of demonstrators sang a song, used here as theme D, that was heard more and more often: “We shall overcome”, which lyrics and melody too were fashioned in an ever changing form by the oppressed blacks. It was even sung close to the White House. And then President Lyndon B. Johnson, who in 1964 pushed the Civil Rights Act through, stood up before the members of Congress, the justices of the Supreme Court and seventy million Americans tuning in on their television sets and spoke: “At times history and fate meet at a single time in a single place to shape a turning point in man’s unending search for freedom.” He thereupon promised to pass a voting rights law without

any compromise. And he finished his speech with the words: "We shall overcome."

On September 11, 2001, America was attacked by Al Qaeda terrorists, who destroyed the famous Twin Towers and a part of the Pentagon, killing thousands of Americans. And in the summer of 2005 a fierce hurricane by the name of Katrina destroyed most of New Orleans and killed hundreds of Americans. As the country desperately needs to recover from all these disasters, Senator Orrin Hatch and Janice Kapp Perry wrote a wonderful song: "Heal our Land", used here as theme E, which has been performed at the second inauguration of President George W. Bush. It is a prayer for the healing of America as a whole: State and Society, asking that America again will be a beautiful country and a land of true freedom for all.

May God hearken to our prayers and may

# **GOD BLESS AMERICA**

with His loving kindness as before.

*1 Piccolo*  
*2 Flutes*  
*2 Oboes*  
*2 Clarinets in B♭*  
*2 Alto Saxophones*  
*1 Bassoon*

*2 Horns in F*  
*2 Trumpets in B♭*  
*2 Trombones*  
*1 Tuba in C*

*Timpani*  
*Cymbals*


*Piano*

*1<sup>st</sup> Violins*  
*2<sup>nd</sup> Violins*  
*Violas*  
*Violoncellos*  
*Double Basses*



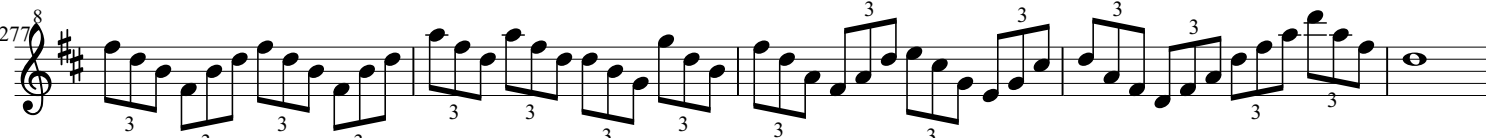
**Sostenuto (M.M. 76)** **Sostenuto (M.M. 76)**

Piccolo 
















Sostenuto (M.M. 76)

Flute

15 *f*

27 *ff f mf p* 5

42 14 *f* 7 *ff*

72 *crescendo ff f* 3 3 *ff*

85 *solo p* 7 *f*

101 *ff f*

113 5 *mf*

130 27 *f*

167 12 11 *ff* 15 *p f*

217

[illegible]

Sostenuto (M.M. 76)

Oboe

3 *solo* *p* 7 *f*

18

28 *ff* *f* *mf* *p* 5

42 14 *f*

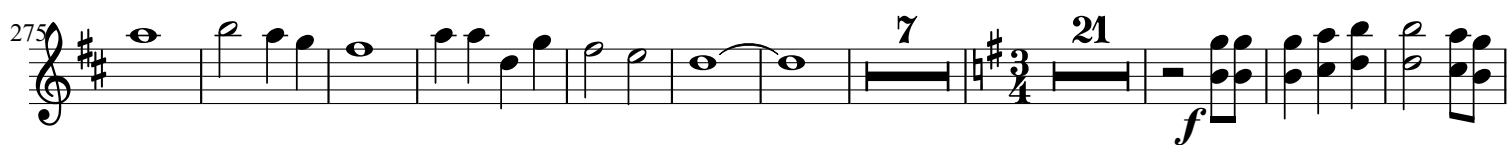
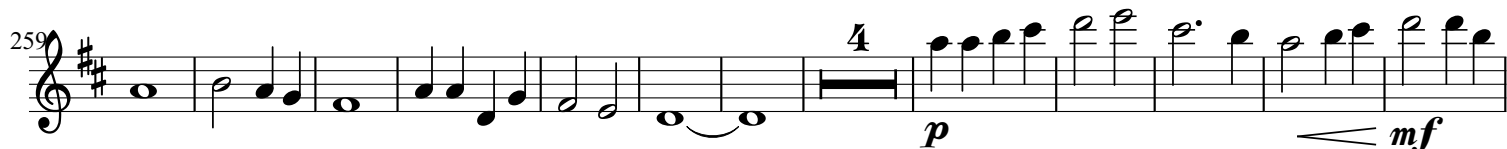
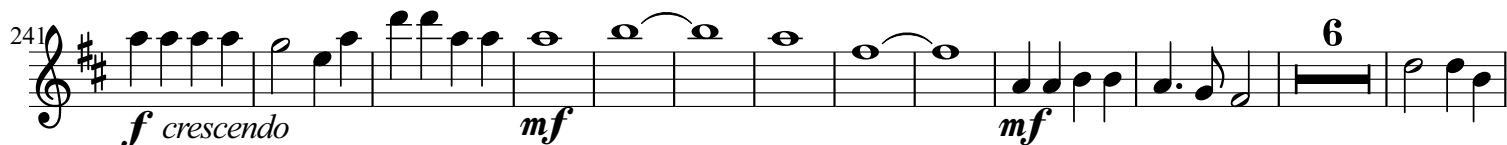
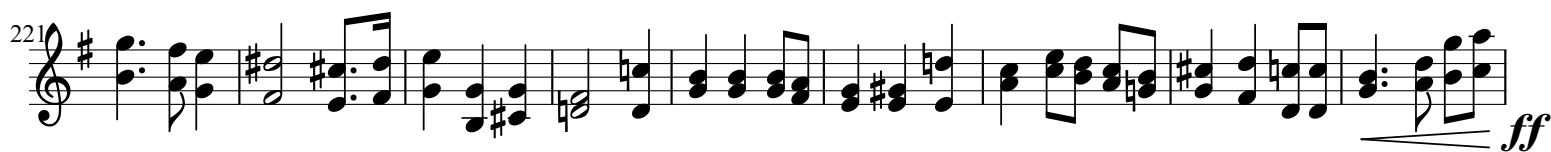
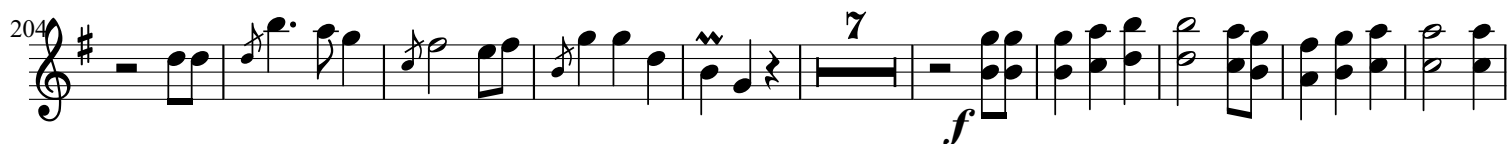
63 7 *ff* *crescendo* *ff* *f* 4 3/4

81 15 *f*

106 5 *ff* *f* *mf*

120 *f*

131 10 *mf* 12



323 *ff* *mf* crescendo *f* diminuendo

Musical staff 323-350. Starts with a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and single notes. A bracket under the first few measures is labeled *ff*. A bracket under the next few measures is labeled *mf* crescendo. A bracket under the final measures is labeled *f* diminuendo. Measure numbers 323, 350, and 15 are indicated.

350 *pp* *f*

Musical staff 350-375. Continues with a treble clef and a key signature of one flat (Bb). It features a series of notes and rests. A bracket under the first few measures is labeled *pp*. A bracket under the final measures is labeled *f*. Measure numbers 350, 375, 9, and 7 are indicated.

375

Musical staff 375-381. Continues with a treble clef and a key signature of one flat (Bb). It features a series of notes and rests. A bracket under the final measures is labeled 3. Measure numbers 375 and 381 are indicated.

381 *ff*

Musical staff 381-398. Continues with a treble clef and a key signature of one flat (Bb). It features a series of notes and rests. A bracket under the final measures is labeled *ff*. Measure numbers 381 and 398 are indicated.

398

Musical staff 398-410. Continues with a treble clef and a key signature of one flat (Bb). It features a series of notes and rests. A bracket under the final measures is labeled 3. Measure numbers 398 and 410 are indicated.

410 *f*

Musical staff 410-420. Continues with a treble clef and a key signature of one flat (Bb). It features a series of notes and rests. A bracket under the final measures is labeled *f*. Measure numbers 410 and 420 are indicated.

420 *p* *solo* *f*

Musical staff 420-439. Continues with a treble clef and a key signature of one sharp (F#). It features a series of notes and rests. A bracket under the first few measures is labeled *p*. A bracket under the next few measures is labeled *solo*. A bracket under the final measures is labeled *f*. Measure numbers 420, 439, 4, and 7 are indicated.

439

Musical staff 439-448. Continues with a treble clef and a key signature of one sharp (F#). It features a series of notes and rests. Measure numbers 439 and 448 are indicated.

448 *ff*

Musical staff 448-457. Continues with a treble clef and a key signature of one sharp (F#). It features a series of notes and rests. A bracket under the final measures is labeled *ff*. Measure numbers 448 and 457 are indicated.

Sostenuto (M.M. 76)

B♭ Clarinet

*solo*

*p*

19

27

*ff* *f* *mf* *p*

36

5 6

*mf*

53

*f*

61

*ff* *f*

5

73

*ff* *f*

4 23

107

*ff* *f* *mf*

5

121

*f*

26

157

*f*

167 **8** *mf* *p* *f* *ff*

192 *p*

203 **19** *ff* *f*

231 *mf* *p* *crescendo*

241 *f* *crescendo* *mf* *mf* **6**

258 *f* *pp* **2** **3** **3** **3** **3**

269 **3** **3** **3** **3** **14** *pp* **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** *f* **3**

289 **29** *fff*

326 *mf* **11** *mf* *crescendo* *diminuendo*



348

374

Key signature: one sharp (F#). The melody is written on a single staff. Measure 374 contains a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, and an eighth note F#4. Measure 375 contains a quarter note E4, an eighth note D4, a quarter note C4, an eighth note B3, a quarter note A3, and an eighth note G3. Measure 376 contains a quarter note F#3, an eighth note E3, a quarter note D3, an eighth note C3, a quarter note B2, and an eighth note A2. Measure 377 contains a quarter note G2, an eighth note F#2, a quarter note E2, an eighth note D2, a quarter note C2, and an eighth note B1. The piece ends with a double bar line.

380

6 5

*ff*

397

Musical notation for measures 397-400. Measure 397: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: quarter note D5, eighth note E5, eighth note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 398: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: quarter note D6, quarter note C6, quarter note B5, quarter note A5, quarter note G5, quarter note F#5, quarter note E5, quarter note D5. Measure 399: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 400: Treble clef, key signature of one sharp (F#), 4/4 time. Notes: quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, quarter note F#3, quarter note E3, quarter note D3. A final double bar line is present.

403

5

7


*solo*

*f*

*p*

422

19

450 

Sostenuto (M.M. 76)

Alto Saxophone

23

30

49

56

65

83

110

148

164

*ff* *f* *p* *mf* *f* *ff* *mf* *pp*

*solo*

7 11 14 16 19

182 

191

23

*p*

224

*ff* *f* *mf*

233 

238

240

*f* *crescendo*

242

Musical notation for measures 242-246. The key signature has four sharps (F#, C#, G#, D#). Measures 242-245 feature a continuous eighth-note pattern in the right hand, while the left hand plays chords. Measure 246 begins with a half rest followed by a whole note E5.

249

6

*mf*

*f*

23

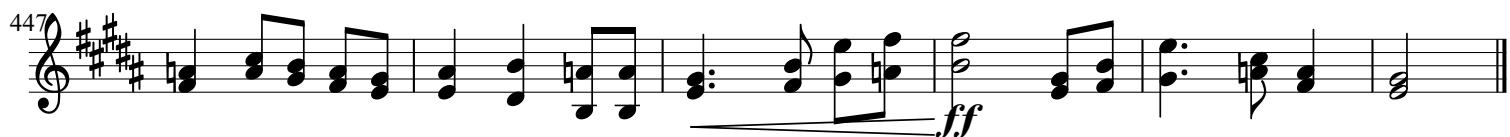
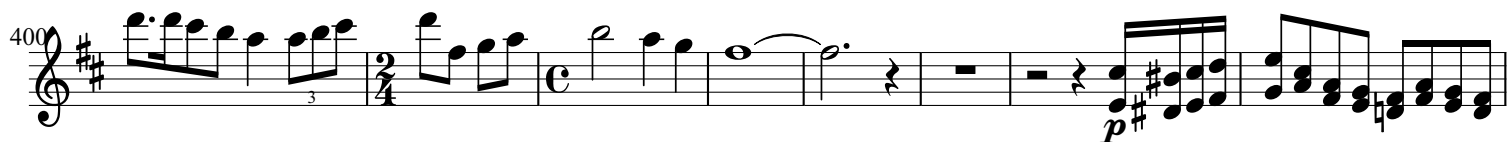
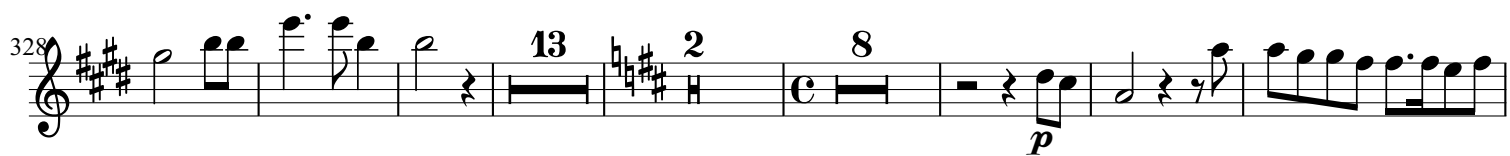
289

5

*solo*

*p*

19



Sostenuto (M.M. 76)

Bassoon

7 *solo* *mf* 19 3

36

*pp* *crescendo*

41

*f* *ff*

45

*p* 16 *f*

66

5 *crescendo*

76

*mf* 3 3/4 37 *mf* 8

130

*f* *ff* 25 *f* 25 25 25 25

162

11 *pp* 11 11 11 11 11 11 11

183 3 *f* *ff*

194 *p* 7

208 *mf* 20 *mf* *p* *crescendo*

238 *f* *crescendo* *mf* *mf*

252 6 2 14 *f*

284 *pp* *p* *crescendo*

288 3 *calando*

291 31 *ppp* *mf*

328

*pp* *crescendo*

337

*mf* *crescendo*

344

*f* *diminuendo* *pp*

362

*ff*

395

400

412

*mf* *solo*

Sostenuto (M.M. 76)

Horn

31 3

*pp* *crescendo*

41

*f* *ff* *p* 17

66

*f* *mf* 8 3 7

89

*mf* 25 *mf*

122

8 27 *f*

164

12 11 *ff*

194

*pp* 36 4

241

*p* *f* *p* *pp* 11 8 2



270

Staff 270-279: Treble clef, key of D major (two sharps). The staff contains a series of eighth and quarter notes. A piano (*p*) dynamic marking is at the beginning, and a mezzo-forte (*mf*) dynamic marking with a crescendo hairpin is in the middle.

280

Staff 280-289: Bass clef, key of D major. The staff contains eighth and quarter notes. A piano (*p*) dynamic marking is at the beginning, and a mezzo-forte (*mf*) dynamic marking is at the end. Above the staff, the numbers 5 and 13 are written over specific measures.

304

Staff 304-313: Bass clef, key of D major. The staff contains eighth and quarter notes, including a triplet. Above the staff, the numbers 37, 2, 16, and 7 are written over specific measures.

371

Staff 371-380: Bass clef, key of D major. The staff contains eighth and quarter notes. Above the staff, the numbers 9 and 7 are written over specific measures. A mezzo-forte (*mf*) dynamic marking is at the beginning, and a forte (*f*) dynamic marking is at the end.

393

Staff 393-402: Treble clef, key of D major. The staff contains eighth and quarter notes. A fortissimo (*ff*) dynamic marking is at the beginning.

399

Staff 399-408: Treble clef, key of D major. The staff contains eighth and quarter notes. A piano (*p*) dynamic marking is at the end. Above the staff, the number 3 is written over a specific measure.

405

Staff 405-414: Treble clef, key of D major. The staff contains eighth and quarter notes. Above the staff, the numbers 5, 8, and 32 are written over specific measures.

Sostenuto (M.M. 76)

B $\flat$  Trumpet

35

*pp* *crescendo* *f*

44 *ff* *p*

55 *f* *ff*

65 *f* 12 50 31 *f*

165 12 3 *p* *ff*

194 36 4 11 8 *p*

263 23 37 *mf* 13 2

346 16 7 9 7 *mf*

392 *f* *ff*

400 3 7 8 32

# Sostenuto (M.M. 76)

Trombone

11 *solo* *mf* 15 9 6 *mf*

50 *f*

62 *ff* *f* 11 39 *mf*

127 31 *f* 10 *p* 3 *p*

183 3 *ff*

195 11 *pp* 20 4

241 11 *p* 8 *f* 20 *p* *crescendo* 54 *mf* 2 *p* 16

362 7 9 7 5 *ff*

398 7 8 12

432 *solo* *mf* 15

Sostenuto (M.M. 76)

C Tuba

31 9 30 *crescendo* *f* *pp*

80 11 23 *mf*

123 32 *f* *f*

167 8 15 4 36 4 *mf* *p* *pp*

241 11 8 23 11 *p* *f* *p* *ppp* *calando*

306 28 *mf* *p* *crescendo*

340 3 3 3 3 3 *mf* *f* *diminuendo*

352 9 7 9 7 7 3 *pp*

400 10 8 32

Sostenuto (M.M. 76)

Timpani

23

33

43

54

63

111

141

159

179

*ff* *f* *mf*

*p* *pp* *crescendo* *f*

*ff* *p* *mf*

*f*

*ff* *f* *mf* *mf*

*f* *pp*

*f* *ff*

194 

229 

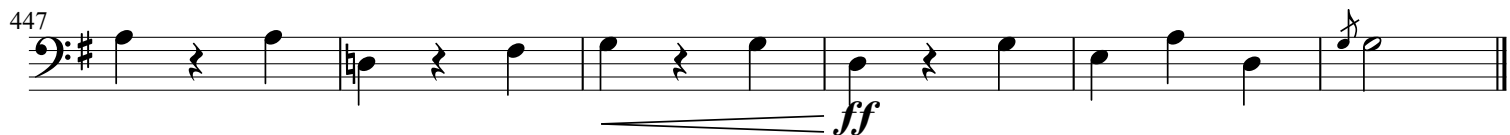
242 

255 

319 

363 

399 

447 

# Sostenuto (M.M. 76)

Cymbal  $\text{H } \frac{3}{4}$

28  $\text{ff}$   $f$   $\text{mf}$   $p$  5 20 15  $f$   $\text{ff}$

80  $\frac{3}{4}$  28  $\text{ff}$   $f$  17 47 *brushes*  $\text{pp}$   $p$

183

193  $\text{pp}$  28  $\text{ff}$   $f$

233 4 13 *sticks*  $\text{mp}$  2  $\text{mp}$   $\text{mf}$

264  $\text{ff}$   $f$  19 7 *sticks*

355  $\frac{2}{4}$

362  $\frac{2}{4}$   $p$

369  $\frac{2}{4}$   $\text{mf}$

376  $\frac{2}{4}$   $f$

383  $\frac{2}{4}$

390  $p$   $f$

397  $\frac{2}{4}$

405 15 29  $\text{ff}$

Sostenuto (M.M. 76)

Piano

31 3

*pp* *crescendo*

41

*f* *ff*

46

29 *poco a poco allargando*

*p* *pp*

Sostenuto  
(M.M. 76)

80

*ff* 31 *mf*

120

10 *ff*

134



137

10

10

*f*

153

*mf*

*ff*

*f*

9

9

172

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat). The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes a repeat sign and a double bar line. The lyrics are written below the staves.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat). The melody is in the Treble staff, and the bass line is in the Bass staff. The score includes a repeat sign and a double bar line. The lyrics are written below the staves.

247

39 55 2

39 55 2

349

pp

9

9

363

7

9

7

5

*<ff>*

397

3

403

7

7

*<ff>*

415

418

pp

31

31

Sostenuto (M.M. 76)

Violins 1

15 *f*

25 *ff f mf p*

35 *pp crescendo f ff*

48 *p mf f*

57 *ff*

68 *ff f ff*

97 *f*

108 *ff f mf mf*

122 *f mf*

135 *mf*

148  $f$

165  $f$   $ff$

194  $p$   $f$

222  $ff$

232  $mf$   $p$  *crescendo*

240  $f$  *crescendo*  $mf$

254  $mf$   $f$   $f$   $f$

311

322  $ff$   $f$   $p$   $pp$

335 *crescendo*  $f$  *diminuendo*

350 *pp* **9** *mf*

368 *ff*

382

388 *ff*

398

408 *mf* *f*

415 *pp* *f*

443 *ff* *f*

Sostenuto (M.M. 76)

Violins 2

8

*mf*

14

*f*

23

*ff* *f*

32

*mf* *p* *pp* *crescendo*

42

*f* *ff* *p* *mf*

53

*f*

61

*ff* *f*

69

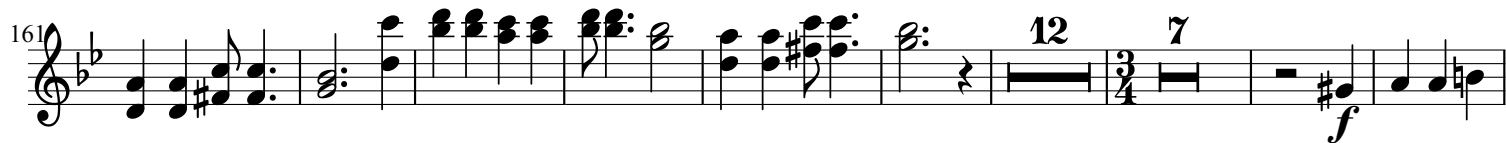
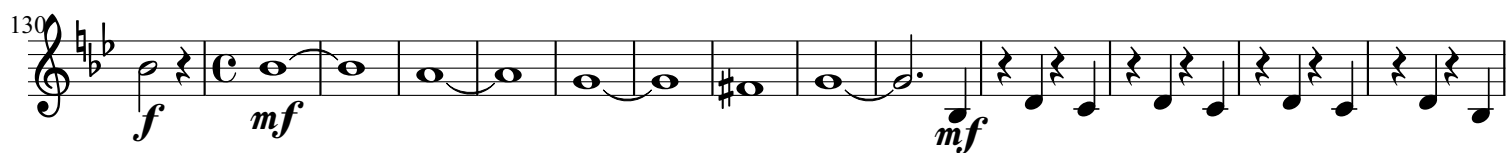
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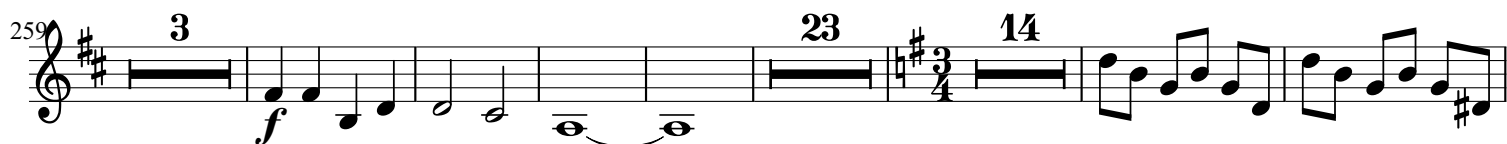
7

8

90

*mf*









Sostenuto (M.M. 76)

Violas

6

22

32

43

53

61

69

83

*p*

*f*

*ff* *f*

*mf* *p* *pp* *crescendo* *f*

*ff* *p* *mf*

*f*

*ff* *f*

*ff* *f* *p*

89

106

116

130

144

160

177

188

196

205 *f*

220

230 *ff f mf p crescendo*

240 *f crescendo mf mf*

255 *f*

295 *p*

301 *f*

317 *ff f*

327 *p pp crescendo*

341 *f* diminuendo *pp*

363 *ff*

384 *ff*

390 *ff*

400 *mf*

410 *ff* *f* *pp*

422 *ff*

428 *ff*

445 *ff*

Sostenuto (M.M. 76)

Violoncellos

16

*f*

22

28

*ff* *f* *mf* *p*

35

*pp* *crescendo* *f* *ff*

47

*p* *mf*

56

*f* *ff* *f*

65

*ff* *f*

5

77

*p*

*poco a poco allargando*

Sostenuto (M.M. 76)

17

99

102

105

108

111

118

133

146

*ff* *f* *mf* *f* *mf*

3

7

163

8

*mf*

*p*

3

*p*

Detailed description: This staff contains measures 163 to 170. It begins with a series of eighth notes in a descending pattern. At measure 167, there is a measure rest followed by a chord of F# and C. At measure 168, there is a whole note F# and a half note C. At measure 169, there is a measure rest followed by a 3/4 time signature change. The staff ends with a quarter note F# and a quarter rest.

183

*f*

*ff*

Detailed description: This staff contains measures 183 to 190. It features a continuous eighth-note pattern that starts in B-flat major and changes to B major at measure 188. The dynamics are *f* and *ff*.

191

Detailed description: This staff contains measures 191 to 196. It consists of a continuous eighth-note pattern in B major, with a key signature change to B-flat major at measure 194.

197

16

*pp*

*f*

Detailed description: This staff contains measures 197 to 204. It begins with a half note F# and a half note C, followed by a measure rest. At measure 199, there is a 16-measure rest. The staff then continues with a continuous eighth-note pattern in B major. Dynamics are *pp* and *f*.

221

Detailed description: This staff contains measures 221 to 226. It features a continuous eighth-note pattern in B major.

227

*ff*

*f*

*mf*

Detailed description: This staff contains measures 227 to 233. It features a continuous eighth-note pattern in B major. Dynamics are *ff*, *f*, and *mf*.

234

*p* crescendo

Detailed description: This staff contains measures 234 to 237. It features a continuous eighth-note pattern in B major. Dynamics are *p* and *crescendo*.

238

Detailed description: This staff contains measures 238 to 245. It features a continuous eighth-note pattern in B major.



240

241

*f* *crescendo*

This staff contains measures 240 and 241. It features a continuous eighth-note ascending scale in the bass clef, starting on G2 and ending on A3. The key signature has one sharp (F#). The dynamic starts at *f* and is marked with a *crescendo* hairpin.

242

243

*mf*

This staff contains measures 242 and 243. Measure 242 continues the eighth-note ascending scale. Measure 243 consists of four whole notes: G2, A2, B2, and C3. The dynamic is marked *mf*.

250

251

*mf* *f*

This staff contains measures 250 and 251. Measure 250 has a 4-measure rest followed by a dotted quarter note G2. Measure 251 has a 3-measure rest followed by a quarter note G2. Dynamics are *mf* and *f*. There is an accent mark (<) under the first G2 in measure 251.

311

312

313

This staff contains measures 311, 312, and 313. It features a continuous eighth-note ascending scale in the bass clef, starting on G2 and ending on A3. The key signature has one sharp (F#).

314

315

316

This staff contains measures 314, 315, and 316. It features a continuous eighth-note ascending scale in the bass clef, starting on G2 and ending on A3. The key signature has one sharp (F#).

317

318

319

This staff contains measures 317, 318, and 319. It features a continuous eighth-note ascending scale in the bass clef, starting on G2 and ending on A3. The key signature has one sharp (F#).

320

321

322

This staff contains measures 320, 321, and 322. It features a continuous eighth-note ascending scale in the bass clef, starting on G2 and ending on A3. The key signature has one sharp (F#).

323

324

*ff* *f*

This staff contains measures 323 and 324. Measure 323 has a 4-measure rest followed by a dotted quarter note G2. Measure 324 has a 3-measure rest followed by a quarter note G2. Dynamics are *ff* and *f*. There is an accent mark (<) under the first G2 in measure 324.

330 *p* *pp* *crescendo*

330-337: Bass clef, key of D major. Measures 330-337 contain eighth and sixteenth note patterns, many with triplets. Dynamics range from *p* to *pp* with a *crescendo* marking.

338 *mf*

338-345: Bass clef, key of D major. Measures 338-345 continue the melodic patterns with triplets. Dynamics include *mf*.

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

346-355: Bass clef, key of B-flat major. Measures 346-355 feature a series of half notes with fermatas, followed by eighth note patterns. Dynamics include *f*, *diminuendo*, *pp*, and *p*.

356

356-361: Bass clef, key of B-flat major. Measures 356-361 contain eighth note patterns. The staff ends with a 2/4 time signature change.

362 *mf*

362-367: Bass clef, key of B-flat major. Measures 362-367 contain eighth note patterns. Dynamics include *mf*. The staff starts with a 2/4 time signature change.

368 *f*

368-373: Bass clef, key of B-flat major. Measures 368-373 contain eighth note patterns. Dynamics include *f*. The staff starts with a 2/4 time signature change.

374

374-379: Bass clef, key of B-flat major. Measures 374-379 contain eighth note patterns. The staff ends with a 2/4 time signature change.

380 *ff*

380-385: Bass clef, key of B-flat major. Measures 380-385 contain eighth note patterns. Dynamics include *ff*. The staff starts with a 2/4 time signature change.

386

Bass line musical notation for measures 386-390. The key signature has one flat (B-flat). The time signature is 2/4. The notation includes eighth and sixteenth notes, rests, and a dynamic marking of *mf* (mezzo-forte) with a crescendo hairpin.

392  Musical score for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. A dynamic marking of *ff* (fortissimo) is present.

[illegible][illegible][illegible]

443



449

The musical score for the ending of 'The Rose Tree' is written in bass clef with a key signature of one sharp (F#). It consists of four measures. The first measure contains a triplet of eighth notes (F3, G3, A3) followed by a quarter note (B3). The second measure contains a quarter note (F3), an eighth note (G3), and a quarter note (A3). The third measure contains a quarter note (B3), an eighth note (A3), and a quarter note (G3). The fourth measure contains a quarter note (F3), an eighth note (E3), and a quarter note (D3). The piece concludes with a double bar line. Dynamics include *ff* (fortissimo) under the first measure and *f* (forte) under the second measure.

Sostenuto (M.M. 76)

Double Basses

8

16

*f*

29

8

*f ff mf p pp crescendo f*

43

8

18

5

*ff p ff p*

*poco a poco allargando*

Sostenuto (M.M. 76)

78

8

17

*pp*

106

8

3

*ff f mf mf*

123

8

*f mf*

138

8

*mf*

149

8

*f*

167

8

15

4

16

*mf p pp f*

218

8

*f ff mf*

233  
8  
*p* crescendo *f* crescendo *mf*

Musical staff 233-248: Bass clef, key of D major. Measures 233-248. Dynamics: *p* crescendo, *f* crescendo, *mf*.

249  
8  
39 22  
*f*

Musical staff 249-263: Bass clef, key of D major. Measures 249-263. Dynamics: *f*.

323  
8  
*ff* *f* *p* crescendo

Musical staff 323-342: Bass clef, key of D major. Measures 323-342. Dynamics: *ff*, *f*, *p* crescendo.

341  
8  
*mf* *f* diminuendo *pp*

Musical staff 341-356: Bass clef, key of D major. Measures 341-356. Dynamics: *mf*, *f*, diminuendo, *pp*.

357  
8

Musical staff 357-374: Bass clef, key of D major. Measures 357-374.

375  
8

Musical staff 375-392: Bass clef, key of D major. Measures 375-392.

393  
8  
*f*

Musical staff 393-416: Bass clef, key of D major. Measures 393-416. Dynamics: *f*.

417  
8  
*pp* *f*

Musical staff 417-447: Bass clef, key of D major. Measures 417-447. Dynamics: *pp*, *f*.

448  
8  
*ff*

Musical staff 448-457: Bass clef, key of D major. Measures 448-457. Dynamics: *ff*.