



Henry Pool

Compositeur

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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: An Israeli Rhapsody for Orchestra in D-la (Score)
[Opus 29]

Compositeur: Pool, Henry

Arrangeur: Pool, Henry

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Editeur: Pool, Henry

Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets in B-flat, 1 Bassoon, 2 Horns in F, 2 Trumpets in B-flat, 2 Trombones, 1 Tuba in C, Timpani, Military Drum, Harp, 1st Violins, 2nd Violins, Viola Solo, Violas, Violoncel

Style: Classique moderne

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

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HENRY

POOL

Opus 29

**An Israeli
Rhapsody**

for Orchestra

Score



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HENRY POOL

Opus 29

***An Israeli
Rhapsody***

for Orchestra

Score

Introduction

“An Israeli Rhapsody” is the orchestral version of the second movement of Henry Pool’s Eighth Sonata for Piano (*“My Three Fatherlands”*). It is written in lied form and has the following structure: $A >^a B_1 >^b C >^c B >^a A$. The themes are connected by modulating transitions. And though themes B_1 and B_2 are indeed different songs, they were given the same letter code, because they came into existence in a congenial way. They are, sort of, like twins. The first theme (in D minor) is the Israeli anthem: “The Hope”, which lyrics were written by Naphtali Herz Imber and which melody was composed by Samuel Cohen and years later re-arranged by Paul Ben-Chaim. This Anthem expresses the hope of the Jewish People, to return to the land of their forefathers, from where they were expelled by the Romans nearly two thousand years ago, and to regain their place among the nations of the world in a free and independent Jewish State in Palestine, as prophesied in the Hebrew Bible (among others: Deuteronomy 30, Jeremiah 31, Psalm 126).

The second theme (in A minor) is the song of the Jewish partisans during the Holocaust: “Never say you’re going on your final way”, a song, as it were, written with blood and not with ink, and sung by people between crumbling walls, holding rifles in their hands, fighting the Germans and still hoping to survive, to be able in the future to go to the green palm-tree land of Israel. The anonymous original Yiddish lyrics have been rewritten in Hebrew by the poet

Abraham Shlonsky and in that version it has been sung by many Israelis in times of distress to encourage themselves to continue to stand firm against the enemy, just like the partisans in the Warsaw ghetto.

The third theme (in C minor) is a song dating from the Six Day War: "Jerusalem of Gold", which lyrics and melody were written by Naomi Shemer. It pays tribute to the beauty of Jerusalem, the capital of Israel and a city where ancient history and modern times meet with one another everywhere.

The fourth theme (in G minor) mirrors the second one. It is "The Song of the Palmach", which lyrics were written by Z. Gilead and which melody was composed by David Zehavi. The Palmach was the forerunner of the I.D.F., the army of the State of Israel. This song has for a long time been the official marching song of the I.D.F., who continues to firmly defend the newly won Jewish independence.

And with that in mind we return to the first theme (in D minor), that of "The Hope". i.e. the hope the Jews never lost and for which fulfillment they prayed and keep on to pray daily: to be a free nation in their homeland, the land of Zion and Jerusalem.

2 Flutes

2 Oboes

2 Clarinets in B \flat

1 Bassoon

2 Horns in F

2 Trumpets in B \flat

2 Trombones

1 Tuba in C

Timpani

Military Drum

Harp

1st Violins

2nd Violins

Viola Solo

Violas

Violoncellos

Double Basses

Adagio (M.M. 56)

This musical score is for the Adagio section starting at measure 56. The tempo is marked Adagio. The score is written for a full orchestra and includes the following instruments and parts:

- Flute:** Rests in both measures.
- Oboe:** Rests in both measures.
- B \flat Clarinet:** Plays a melodic line with triplets in both measures, starting with a *p* dynamic.
- Bassoon:** Rests in both measures.
- Horn:** Rests in both measures.
- B \flat Trumpet:** Rests in both measures.
- Trombone:** Rests in both measures.
- C Tuba:** Rests in both measures.
- Timpani:** Plays a rhythmic pattern of eighth notes in both measures, starting with a *p* dynamic.
- Military Drum:** Rests in both measures.
- Harp:** Rests in both measures.
- Violins 1:** Rests in both measures.
- Violins 2:** Plays a melodic line in both measures, starting with a *p* dynamic.
- Viola:** Rests in both measures.
- Violas:** Plays a melodic line with triplets in both measures, starting with a *p* dynamic.
- Violoncellos:** Plays a melodic line in both measures, starting with a *p* dynamic.
- Double Basses:** Plays a melodic line in both measures, starting with a *p* dynamic.

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vlcs.

Dbs.

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp. *mf*

Mil. Dr.

Hrp.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf*

Vlcs. *mf*

Dbs. *mf*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vlcs.

Dbs.

Fl. *f* *mp*

Ob. *f* *mp*

B♭ Cl. *f* *mp*

Bsn. *f* *mp*

Hn. *f* *mp*

B♭ Tpt. *f* *mp*

Trb. *f* *mp*

C Tu. *f* *mp*

Timp. *f* *mp*

Mil. Dr. *f* *mp*

Hrp. *f* *mp*

Vlns. 1 *f* *mp*

Vlns. 2 *f* *mp*

Vla. *mp*

Vlas. *f* *mp*

Vlcs. *f* *mp*

Dbs. *f* *mp*

Fl. *mf* *p*

Ob. *mf* *p*

B♭ Cl. *mf* *p*

Bsn. *mf* *p*

Hn.

B♭ Tpt.

Trb. *mf* *p*

C Tu.

Timp. *mf* *p*

Mil. Dr.

Hrp. *mf* *p*

Vlns. 1 *mf* *p*

Vlns. 2 *mf* *p*

Vla.

Vlas. *mf* *p*

Vlcs. *mf* *p*

Dbs. *mf* *p*

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt.

Trb. *mf*

C Tu.

Timp. *mf*

Mil. Dr.

Hrp.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf*

Vlcs. *mf*

Dbs. *mf*

Fl.

Ob. *p*

Bb Cl. *p* 3

Bsn. *p*

Hn. *p*

Bb Tpt.

Trb.

C Tu.

Timp. *p* *tr*

Mil. Dr.

Hrp.

Vlns. 1 *p*

Vlns. 2 *p*

Vla.

Vlas. *p* 3

Vlcs. *p*

Dbs. *p* 3

Fl. *mf*

Ob. *mf* 3

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt. *mf*

Trb. *mf*

C Tu. *mf*

Timp. *mf* *ff*

Mil. Dr.

Hrp.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Vlas. *mf* 3

Vlcs. *mf*

Dbs. *mf*

Fl. *p*

Ob. *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B♭ Cl. *p*

Bsn. *p*

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp. *p*

Mil. Dr.

Hrp.

Vlns. 1 *p*

Vlns. 2 *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla.

Vlas. *p*

Vlcs. *p*

Dbs. *p*

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt.

Trb.

C Tu.

Timp. *mf*

Mil. Dr.

Hrp. *mf*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf*

Vlcs. *mf*

Db. *mf*

Fl.

Ob. *crescendo*

B♭ Cl. *crescendo*

Bsn.

Hn. *crescendo*

B♭ Tpt.

Trb. *crescendo*

C Tu.

Timp. *crescendo*

Mil. Dr.

Hrp. *crescendo*

Vlns. 1 *crescendo*

Vlns. 2 *crescendo*

Vla.

Vlas. *crescendo*

Vlcs. *crescendo*

Dbs. *crescendo*

Fl.
 Ob. *f diminuendo*
 B♭ Cl. *f diminuendo*
 Bsn. *f diminuendo*
 Hn. *f diminuendo*
 B♭ Tpt. *f diminuendo*
 Trb. *f diminuendo*
 C Tu. *f diminuendo*
 Timp. *f diminuendo*
 Mil. Dr.
 Hrp. *f diminuendo*
 Vlns. 1 *f diminuendo*
 Vlns. 2 *f diminuendo*
 Vla.
 Vlas. *f diminuendo*
 Vlcs. *f diminuendo*
 Dbs. *f diminuendo*

accelerando

Andante (M.M. 68)

This musical score page shows measures 29 through 32 of an orchestral piece. The tempo is marked *Andante* (M.M. 68) and the dynamics are *accelerando*. The instruments and their parts are:

- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, melodic line starting at measure 29 with a *p* dynamic.
- Bb Cl.**: Bassoon, melodic line with *p* and *mf* dynamics.
- Bsn.**: Bassoon, melodic line with *p* and *mf* dynamics.
- Hn.**: Horn, melodic line with a *p* dynamic.
- Bb Tpt.**: Trombone, melodic line with a *p* dynamic.
- Trb.**: Trumpet, rests throughout.
- C Tu.**: Trombone, rests throughout.
- Timp.**: Timpani, rhythmic accompaniment with *p* and *mf* dynamics.
- Mil. Dr.**: Military Drum, rests throughout.
- Hrp.**: Harp, accompaniment with *p* and *mf* dynamics.
- Vlns. 1**: Violin I, melodic line with *p* dynamic.
- Vlns. 2**: Violin II, rests throughout.
- Vla.**: Viola, rests throughout.
- Vlas.**: Violoncello, rhythmic accompaniment with *p* and *mf* dynamics.
- Vlcs.**: Double Bass, rhythmic accompaniment with *p* and *mf* dynamics.
- Dbs.**: Double Bass, melodic line with *p* and *mf* dynamics.

Measures 29-32 show a progression of dynamics from *p* to *mf* across the ensemble.

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vlcs.

Dbs.

32

f

f

f

f

f

f

f

f

3

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vlcs.

Dbs.

Fl. *ff* *f* poco a poco crescendo

Ob. *ff* *f* poco a poco crescendo

B♭ Cl. *ff* *f* poco a poco crescendo

Bsn. *ff* *f* poco a poco crescendo

Hn. *ff* *f* poco a poco crescendo

B♭ Tpt. *ff* *f* poco a poco crescendo

Trb. *ff* *f* poco a poco crescendo

C Tu. *ff* *f* poco a poco crescendo

Timp. *ff* *f* poco a poco crescendo

Mil. Dr. -

Hrp. *ff* *f* poco a poco crescendo

Vlns. 1 *ff* *f* poco a poco crescendo

Vlns. 2 *ff* *f* poco a poco crescendo

Vla. -

Vlas. *ff* *f* poco a poco crescendo

Vlcs. *ff* *f* poco a poco crescendo

Dbs. *ff* *f* poco a poco crescendo

Fl. *8va* *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

B♭ Tpt. *ff*

Trb. *ff*

C Tu. *ff*

Timp. *ff*

Mil. Dr.

Hrp. *ff*

Vlns. 1 *8va* *ff*

Vlns. 2 *ff*

Vla.

Vlas. *ff*

Vlcs. *ff*

Dbs. *ff*

Larghetto (M.M. 62)

ritardando

solo

Fl. *f* *p* *pp* *solo*

Ob. *f* *p*

B♭ Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

B♭ Tpt. *f* *p*

Trb. *f* *p*

C Tu. *f* *p*

Timp. *f* *p*

Mil. Dr. *pp*

Hrp. *f* *p* *pp*

Vlns. 1 *f* *p* *pp*

Vlns. 2 *f* *p* *pp*

Vla. *f* *p* *pp*

Vlas. *f* *p* *pp*

Vlcs. *f* *p* *pp*

Dbs. *f* *p* *pp*

74

Fl. *p*

Ob.

Bb Cl. *p*

Bsn. *p*

Hn. *p*

Bb Tpt. *p*

Trb. *p*

C Tu.

Timp.

Mil. Dr. *p*

Hrp. *p*

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p* *solo*

Vlas. *p*

Vlcs. *p*

Dbs. ₃

32

Fl. *a 2*
mf crescendo

Ob.

B♭ Cl. *mf* crescendo

Bsn. *mf* crescendo

Hn.

B♭ Tpt.

Trb.

C Tu. *mf* crescendo

Timp. *mf* crescendo

Mil. Dr. *mf* crescendo

Hrp. *mf* crescendo

Vlns. 1 *mf* crescendo

Vlns. 2

Vla. *mf* crescendo

Vlas. *mf* crescendo

Vlcs. *mf* crescendo

Obs. *mf* crescendo

Fl. *f* *mf* *f* *crescendo* 8va

Ob. *f* *crescendo*

B♭ Cl. *f* *mf* *f* *crescendo*

Bsn. *f* *mf* *f* *crescendo*

Hn. *f* *crescendo*

B♭ Tpt. *f* *crescendo*

Trb. *f* *crescendo*

C Tu. *f* *mf* *f* *crescendo*

Timp. *f* *mf* *f* *crescendo*

Mil. Dr. *f* *mf* *f*

Hrp. *f* *mf* *f* *crescendo*

Vlns. 1 *f* *mf* *f* *crescendo* 8va

Vlns. 2 *f* *crescendo*

Vla. *f* *mf* *f* *crescendo*

Vlas. *f* *mf* *f* *crescendo*

Vlcs. *f* *mf* *f* *crescendo*

Dbs. *f* *mf* *f* *crescendo*

8va

Fl. *ff* *f* *p*

Ob. *ff* *f* *p*

B♭ Cl. *ff* *f* *p*

Bsn. *ff* *f* *p*

Hn. *ff* *f* *p*

B♭ Tpt. *ff* *f* *p*

Trb. *ff* *f* *p*

C Tu. *ff* *f* *p*

Timp. *ff* *f* *p*

Mil. Dr. *ff* *f* *p*

Hrp. *ff* *f* *p*

Vlns. 1 *ff* *f* *p*

Vlns. 2 *ff* *f* *p*

Vla. *ff* *f* *p*

Vlas. *ff* *f* *p*

Vlcs. *ff* *f* *p*

Dbs. *ff* *f* *p*

8vb

ritardando Adagio (M.M. 56)

The musical score is for the Adagio section (M.M. 56) of a piece, marked *ritardando*. The score is in 5/4 time and features the following instruments and parts:

- Fl.:** Flute, starting with a *pp* dynamic.
- Ob.:** Oboe, starting with a *pp* dynamic.
- Bb Cl.:** Bass Clarinet, starting with a *pp* dynamic.
- Bsn.:** Bassoon, starting with a *pp* dynamic.
- Hn.:** Horn, starting with a *pp* dynamic and moving to *mf*.
- Bb Tpt.:** Trumpet, starting with a *pp* dynamic and moving to *mf*.
- Trb.:** Trombone, starting with a *pp* dynamic and moving to *mf*.
- C Tu.:** C Trumpet, starting with a *pp* dynamic.
- Timp.:** Timpani, starting with a *pp* dynamic.
- Mil. Dr.:** Military Drum, starting with a *pp* dynamic and moving to *mf*.
- Hrp.:** Harp, with a tremolo effect indicated by a wavy line.
- Vlns. 1:** Violin 1, starting with a *pp* dynamic and moving to *mf*.
- Vlns. 2:** Violin 2, starting with a *pp* dynamic and moving to *mf*.
- Vla.:** Viola, starting with a *pp* dynamic.
- Vlas.:** Violoncello, starting with a *pp* dynamic and moving to *mf*.
- Vlcs.:** Violoncello, starting with a *pp* dynamic and moving to *mf*.
- Dbs.:** Double Bass, starting with a *pp* dynamic.

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

B♭ Tpt. *f*

Trb. *f*

C Tu. *f*

Timp.

Mil. Dr. *f*

Hrp.

Vlns. 1 *f*

Vlns. 2 *f*

Vla.

Vlas. *f*

Vlcs. *f*

Dbs. *f*

This page of a musical score, numbered 27, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Trb.), and Contrabass Trombone (C Tu.). The percussion section consists of Timpani (Timp.) and Military Drum (Mil. Dr.). The string section includes Violins 1 and 2 (Vlns. 1, 2), Viola (Vla.), Violoncello (Vcls.), and Double Bass (Dbs.). The Harp (Hrp.) is present but has no notation on this page. The score is written in a key signature of one flat (B♭) and a common time signature (C). The woodwinds and strings play melodic lines with various rhythmic patterns, while the percussion provides a steady accompaniment. The Military Drum part features a specific rhythmic pattern with a trill-like flourish. The Harp part is entirely blank, indicating it is not used in this section of the music.

123

Fl. *ff*

Ob. *ff*

B \flat Cl. *ff*

Bsn. *ff*

Hn. *ff*

B \flat Tpt. *ff*

Trb. *ff*

C Tu. *ff*

Timp. *ff*

Mil. Dr. *ff*

Hrp. *ff*

Vlns. 1 *ff*

Vlns. 2 *ff*

Vla. *ff*

Vlas. *ff*

Vlcs. *ff*

Dbs. *ff*

Animato (M.M. 116)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vlcs.

Dbs.

120

p

mf

p

mf

p

mf

p

mf

3

132

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vlcs.

Obs.

3

137

Fl.

Ob. *f*

Bb Cl. *f*

Bsn.

Hn. *f*

Bb Tpt. *f*

Trb.

C Tu.

Temp. *f*

Mil. Dr. *f*

Hrp. *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vla.

Vlas. *f*

Vlcs. *f*

Dbs. *f*

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
B♭ Tpt.
Trb.
C Tu.
Timp.
Mil. Dr.
Hrp.
Vlns. 1
Vlns. 2
Vla.
Vlas.
Vlcs.
Dbs.

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vlcs.

Dbs.

3

152

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vlcs.

Dbs.

3

34

157

Fl. *diminuendo*

Ob. *diminuendo*

Bb Cl. *diminuendo*

Bsn. *diminuendo*

Hn. *diminuendo*

Bb Tpt. *diminuendo*

Trb. *diminuendo*

C Tu. *diminuendo*

Timp. *diminuendo*

Mil. Dr. *diminuendo*

Hrp. *diminuendo*

Vlns. 1 *diminuendo*

Vlns. 2 *diminuendo*

Vla. *diminuendo*

Vlas. *diminuendo*

Vlcs. *diminuendo*

Dbs. *diminuendo*

3

168

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt.

Trb.

C Tu.

Timp. *mf*

Mil. Dr.

Hrp. *mf*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf*

Vlcs. *mf*

Dbs. *mf*

Fl.

Ob. *crescendo*

B♭ Cl. *crescendo*

Bsn.

Hn. *crescendo*

B♭ Tpt.

Trb. *crescendo*

C Tu.

Timp. *crescendo*

Mil. Dr.

Hrp. *crescendo*

Vlns. 1 *crescendo*

Vlns. 2 *crescendo*

Vla.

Vlas. *crescendo*

Vlcs. *crescendo*

Dbs. *crescendo*

172

Fl.

Ob. *f diminuendo*

B♭ Cl. *f diminuendo*

Bsn. *f diminuendo*

Hn. *f diminuendo*

B♭ Tpt. *f diminuendo*

Trb. *f diminuendo*

C Tu. *f diminuendo*

Timp. *f diminuendo*

Mil. Dr.

Hrp. *f diminuendo*

Vlns. 1 *f diminuendo*

Vlns. 2 *f diminuendo*

Vla. *f diminuendo*

Vlas. *f diminuendo*

Vlcs. *f diminuendo*

Dbs. *f diminuendo*

Fl.

Ob. *p* *mf*

B \flat Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

B \flat Tpt. *p* *mf*

Trb. *p* *mf*

C Tu. *p* *mf*

Timp. *p* *mf*

Mil. Dr.

Hrp. *p* *mf*

Vlns. 1 *p* *mf*

Vlns. 2 *p* *mf*

Vla. *mp* *f*

Vlas. *p* *mf*

Vlcs. *p* *mf*

Dbs. *p* *mf*

180

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vlcs.

Dbs.

p

182

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vlcs.

Obs.

184

Fl. *mf*

Ob. *mf*

Bb Cl. *mf*

Bsn. *mf*

Hn.

Bb Tpt.

Trb.

C Tu.

Timp. *mf*

Mil. Dr.

Hrp.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf*

Vcls. *mf*

Dbs. *mf*

186

Fl.

Ob.

Bb Cl.

Bsn.

Hn.

Bb Tpt.

Trb.

C Tu.

Timp.

Mil. Dr.

Hrp.

Vlns. 1

Vlns. 2

Vla.

Vlas.

Vlcs.

Obs.

188

Fl. *f* *mp*

Ob. *f* *mp*

B♭ Cl. *f* *mp*

Bsn. *f* *mp*

Hn. *f* *mp*

B♭ Tpt. *f* *mp*

Trb. *f* *mp*

C Tu. *f* *mp*

Timp. *f* *mp*

Mil. Dr. *f* *mp*

Hrp. *f* *mp*

Vlns. 1 *f* *mp*

Vlns. 2 *f* *mp*

Vla. *f* *mp*

Vlas. *f* *mp*

Vlcs. *f* *mp*

Dbs. *f* *mp*

190

Fl. *mf* *p*

Ob. *mf* *p*

B♭ Cl. *mf* *p*

Bsn. *mf* *p*

Hn.

B♭ Tpt.

Trb. *mf* *p*

C Tu.

Timp. *mf* *ff* *p*

Mil. Dr.

Hrp. *mf* *p*

Vlns. 1 *mf* *p*

Vlns. 2 *mf* *p*

Vla.

Vlas. *mf* *p*

Vlcs. *mf* *p*

Dbs. *mf* *p*

192

Fl.

Ob. *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt.

Trb. *mf*

C Tu.

Timp. *mf* *f*

Mil. Dr.

Hrp.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf*

Vlcs. *mf*

Dbs. *mf*

194

Fl.

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

B♭ Tpt.

Trb.

C Tu.

Timp. *p*

Mil. Dr.

Hrp.

Vlns. 1 *p*

Vlns. 2 *p*

Vla.

Vlas. *p*

Vlcs. *p*

Dbs. *p*

196

Fl. *mf*

Ob. *mf* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf*

B♭ Tpt. *mf*

Trb. *mf*

C Tu. *mf*

Timp. *mf* tr

Mil. Dr.

Hrp.

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla.

Vlas. *mf* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vlcs. *mf*

Dbs. *mf*

198

Fl. *p*

Ob. *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B♭ Cl. *p*

Bsn. *p*

Hn.

B♭ Tpt.

Trb.

C Tu.

Timp. *p* *f*

Mil. Dr.

Hrp.

Vlns. 1 *p*

Vlns. 2 *p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vla.

Vlas. *p*

Vlcs. *p*

Dbs.