



# 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:** Concertino for Brazilian Country Band (Parts)  
[Opus 46]

**Compositeur:** Pool, Henry

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**Editeur:** Pool, Henry

**Instrumentation:** Sopranino Recorder, Soprano Recorder, Alto Recorder, Snare Drum, Bass Drum, Congas (Atabaques), Triangle, Cymbals, Maracas (Ganzas), Tambourine (Pandeiro), Guitar, Steel String Guitar (Viola Caipira),

**Style:** Enfants

## 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 46**

**Concertino**

**for**

**Brazilian**

**Country Band**

***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  
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 # 1 for Flute & Piano  
SCORE & PART
- Opus 36a Nocturne # 1 for Clarinet & Piano  
SCORE & PART
- Opus 36b Nocturne # 1 for Piano Solo
- Opus 36c Nocturne # 1 for Piano Four Hands  
SCORE & PART
- Opus 36d Nocturne # 1 for Guitar Solo
- Opus 37 Nocturne # 1 for Flute & Strings  
SCORE & PARTS
- Opus 37a Nocturne # 1 for Clarinet & Strings  
SCORE & PARTS
- Opus 38 Nocturne # 2 for Flute & Piano  
SCORE & PART
- Opus 38a Nocturne # 2 for Clarinet & Piano  
SCORE & PART
- Opus 38b Nocturne # 2 for Piano Solo
- Opus 38c Nocturne # 2 for Piano Four Hands  
SCORE & PART
- Opus 38d Nocturne # 2 for Guitar Solo
- Opus 39 Nocturne # 2 for Flute & Strings  
SCORE & PARTS
- Opus 39a Nocturne # 2 for Clarinet & Strings  
SCORE & PARTS
- Opus 40 *A Red, Red Rose*, a Love Song for Voice & Band  
SCORE & PARTS
- Opus 40a *A Red, Red Rose*, a Love Song for Voice & Piano
- Opus 40b *A Red, Red Rose*, a Love Song for Voice & Guitar
- Opus 41 *When I was One-and-Twenty*, a Song about Love for Voice, Choir & Band  
SCORE & PARTS
- Opus 41a *When I was One-and-Twenty*, a Song about Love for Voice & Piano
- Opus 41b *When I was One-and-Twenty*, a Song about Love for Voice & Guitar
- Opus 42 Ninth Sonata for Piano in C-la  
*(Sonate des Études)*
- Opus 43 Tenth Sonata for Piano in B-la

*First Impression 2012*

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*Sopranino Recorder*  
*Soprano Recorder*  
*Alto Recorder*

*Snare Drum*  
*Bass Drum*  
*Congas (Atabaques)*  
*Triangle*  
*Cymbals*  
*Maracas (Ganzas)*  
*Tambourine (Pandeiro)*

*Guitar*  
*Steel String Guitar (Viola Caipira)*  
*Mandolin*

*Piano*  
*Accordion*  
*Melodica*

*Double Bass*

# *Parts*

Sopranino Recorder **Andante** (♩ = 68)

*f*

17 *mf* *f* *f* 8

37 *f* *mp*

54 *mf*

62 *mf* 16

91

105 *mp* *f*

115 *mf* *f*

131 *f* 8

154 *mf* *p*



Soprano Recorder **Andante** (♩ = 68)

99 Musical staff 1: Treble clef, 8/8 time signature. Measures 99-106. Dynamics: *mp*.

107 Musical staff 2: Treble clef, 8/8 time signature. Measures 107-113. Dynamics: *f*.

114 Musical staff 3: Treble clef, 8/8 time signature. Measures 114-121. Dynamics: *f*.

122 Musical staff 4: Treble clef, 8/8 time signature. Measures 122-130. Dynamics: *mf*, *f*. Time signature change to 5/4 at measure 129.

131 Musical staff 5: Treble clef, 8/8 time signature. Measures 131-136. Dynamics: *mp*.

137 Musical staff 6: Treble clef, 8/8 time signature. Measures 137-143. Dynamics: *mf*, *f*. Time signature change to 4/4 at measure 143.

145 Musical staff 7: Treble clef, 4/4 time signature. Measures 145-151. Dynamics: *f*. Includes triplets.

152 Musical staff 8: Treble clef, 4/4 time signature. Measures 152-157. Dynamics: *f*. Includes triplets.

158 Musical staff 9: Treble clef, 4/4 time signature. Measures 158-164. Dynamics: *mf*, *p*. Includes triplets.

Alto Recorder **Andante** (♩ = 68)

10 *mf*

21 *f* 8 *f* *f*

39 *f*

48 *mf* 4

65 16 *mf*

103 4 *f*

118 *mf*

129 8 *f* *f* *f*

147

156 *mf*

Andante (♩ = 68)

Snare Drum  $\text{H} \frac{4}{4}$  *f*

9

17 *mf*  $\frac{5}{4}$  *f*

23 *mp* *mf*

32 *f*  $\frac{4}{4}$  *f*

38

45

51 *mp* *mf*

59

67 16 *mf*

90

98 *mp*

107 *f*

116 *f*

124 *mf*

130 *mp*

138 *f*

145 *f*

152 *f*

158 *mf* *p*

# Andante (♩ = 68)

Bass Drum  $\text{H} \frac{4}{4}$  *f*

13 *mf*  $\frac{5}{4}$  *f* 8

33 *f*  $\frac{4}{4}$  *f*

46  $\frac{4}{4}$  *mf*

63 *mp*

77 *mf*

91

105  $\frac{4}{4}$  *f*

122 *mf*  $\frac{5}{4}$  *f* 8

142  $\frac{4}{4}$  *f*

155 *mf* *p*

# Andante (♩ = 68)

Congas  $\text{H} \frac{4}{4}$  *f*

13  $\text{H}$   $\frac{4}{4}$  *f*  $\frac{4}{4}$  *f*  $\frac{5}{4}$  *f*  $\frac{8}{4}$  *f*

35  $\text{H}$   $\frac{4}{4}$  *f*

47  $\text{H}$   $\frac{4}{4}$  *mf*

63  $\text{H}$   $\frac{16}{4}$  *mf*

90  $\text{H}$

102  $\text{H}$   $\frac{4}{4}$  *f*

118  $\text{H}$   $\frac{4}{4}$  *f*  $\frac{5}{4}$  *f*

133  $\text{H}$   $\frac{8}{4}$  *f*  $\frac{4}{4}$  *f*

152  $\text{H}$  *mf* *p*

Andante (♩ = 68)

Triangle  $\text{H}$   $\frac{7}{4}$  *f*

12  $\text{H}$   $\frac{7}{4}$  *f*  $\frac{4}{4}$   $\frac{5}{4}$  *f*  $\frac{8}{4}$  *f*

34  $\text{H}$   $\frac{7}{4}$  *f*

46  $\text{H}$   $\frac{7}{4}$  *mf*

62  $\text{H}$   $\frac{7}{4}$  *mf* 16

90  $\text{H}$   $\frac{7}{4}$

103  $\text{H}$   $\frac{7}{4}$  *f*

119  $\text{H}$   $\frac{7}{4}$  *f*  $\frac{4}{4}$   $\frac{5}{4}$  *f*  $\frac{8}{4}$

141  $\text{H}$  *f*  $\frac{7}{4}$  *f*

153  $\text{H}$  *mf* *p*



Andante (♩ = 68)

Cymbal  $\text{H } \frac{4}{4}$  *brushes* **f**

10  $\text{H}$   $\frac{4}{4}$  *brushes* **f**

23  $\text{H}$  *mp* *mf* **f**

34  $\text{H}$  *brushes* **f**

44  $\text{H}$

53  $\text{H}$  *mp* *mf*

64  $\text{H}$  16 *brushes* *mf*

93  $\text{H}$  *mp*

106  $\text{H}$  **f**

115  $\text{H}$

123  $\text{H}$   $\frac{4}{4}$   $\frac{5}{4}$  *sticks* **f** *mp*

135  $\text{H}$  *mf* **f**  $\frac{4}{4}$

145  $\text{H}$   $\frac{4}{4}$  *brushes* **f**

154  $\text{H}$  *mf* **p**

# Andante (♩ = 68)

Maracas  $\text{H } \frac{4}{4}$  *f*

14  $\text{H}$   $\frac{4}{4}$  *f*  $\frac{4}{4}$  *mp*

29  $\text{H}$  *mf* *f*  $\frac{4}{4}$  *f*

41  $\text{H}$   $\frac{4}{4}$  *mf*

58  $\text{H}$

71  $\text{H}$   $\frac{16}{4}$  *mf*

99  $\text{H}$   $\frac{4}{4}$  *f*

116  $\text{H}$   $\frac{4}{4}$   $\frac{5}{4}$  *f*

132  $\text{H}$  *mp* *mf* *f*

142  $\text{H}$   $\frac{4}{4}$  *f*

152  $\text{H}$  *mf* *p*

# Andante (♩ = 68)

Tambourine

13

29

42

56

70

99

113

130

140

150

Andante (♩ = 68)

Guitar

8

10

19

27

34

43

50

54

57

64

71

76

79

*mf*

*mp*

*f*

83

87 *mf*

93

100 *mp*

106 *f*

110

119 *mf*

128 *mp*

136 *mf* *f*

145 *f*

153

160 *mf* *p*

Detailed description: This musical score consists of 12 staves of music, numbered 83 to 160. The notation includes various rhythmic patterns, including sixteenth-note runs and chords. Dynamics are indicated by *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The score features several triplet markings (indicated by a '3' above the notes) and a change in time signature from 4/4 to 5/4 at measure 128. The piece concludes with a *p* (piano) dynamic and a fermata over the final note.

Andante (♩ = 68)

Steel string Guitar

The musical score is written for a steel string guitar and is in the key of B-flat major (two flats). The tempo is marked 'Andante' with a quarter note equal to 68 beats per minute. The piece begins in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *f* (forte) to *p* (piano). There are several key signature changes: from two flats to one flat (B-flat major to A-flat major) at measure 12, from one flat to no flats (A-flat major to G major) at measure 24, from no flats to one sharp (G major to A major) at measure 48, and from one sharp to two sharps (A major to B major) at measure 103. The score includes a repeat sign at measure 16 and a 4-measure rest at measure 116. The piece concludes with a final cadence in B major.

Andante (♩ = 68)

Mandolin

84

87

95

106

112

121

132

144

151

157



Andante (♩ = 68)

Piano

Musical notation for measures 1-7. The piece is in 4/4 time and begins with a piano (*f*) dynamic. The right hand features a series of chords, while the left hand plays a simple bass line.

Musical notation for measures 8-13. The right hand continues with chords, and the left hand has a more active bass line with eighth notes.

Musical notation for measures 14-18. The key signature changes to three flats (B-flat major/C minor). The dynamic is marked *mf*. The right hand has a complex chordal texture, and the left hand has a steady eighth-note bass line.

Musical notation for measures 19-22. The key signature changes to two flats (D-flat major/E-flat minor). The dynamic is marked *f*. The right hand has a complex chordal texture, and the left hand has a steady eighth-note bass line.

Musical notation for measures 23-26. The key signature changes to one flat (F major/C minor). The dynamic is marked *mp*. The right hand has a complex chordal texture, and the left hand has a steady eighth-note bass line.

Musical notation for measures 27-30. The key signature changes to no sharps or flats (C major/F minor). The dynamic is marked *mf*. The right hand has a complex chordal texture, and the left hand has a steady eighth-note bass line.

31

*f*

35

*f*

40

3

45

3

49

*8va*

3

53

*mp*

*b*

55

*mf*

58

64

70

*mp*  
*espressivo e marcato*

74

77

80

Measures 80-82: Treble clef contains a continuous eighth-note pattern. Bass clef contains a simple accompaniment of quarter notes. Measure 82 features a key signature change to one sharp (F#).

83

Measures 83-85: Treble clef continues the eighth-note pattern. Bass clef accompaniment remains simple. Measure 85 features a key signature change to two sharps (F# and C#).

86

Measures 86-88: Treble clef continues the eighth-note pattern. Bass clef accompaniment remains simple. Measure 88 features a key signature change to one sharp (F#) and a dynamic marking of *mf* (mezzo-forte).

90

Measures 90-94: Treble clef features a series of chords. Bass clef continues with a simple eighth-note accompaniment.

95

Measures 95-99: Treble clef features a series of chords. Bass clef continues with a simple eighth-note accompaniment.

101

Measures 101-104: Treble clef features a series of chords. Bass clef continues with a simple eighth-note accompaniment. Measure 104 features a dynamic marking of *mp* (mezzo-piano) and a key signature change to one flat (Bb).

106

Musical score for measures 106-107. The piece is in a key with two flats (B-flat major or D minor) and a common time signature. The right hand features a melody of eighth notes with a descending contour, while the left hand plays a steady eighth-note accompaniment. The key signature changes to one flat (F major or D minor) at the end of measure 107.

108

Musical score for measures 108-112. The key signature is one flat (F major or D minor). The right hand has a melody of eighth notes, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 110. The key signature changes to two sharps (D major or F# minor) at the end of measure 112.

113

Musical score for measures 113-119. The key signature is two sharps (D major or F# minor). The right hand features a melody of eighth notes, and the left hand has a steady eighth-note accompaniment. The key signature changes to one sharp (E major or C# minor) at the end of measure 119.

120

Musical score for measures 120-125. The key signature is one sharp (E major or C# minor). The right hand has a melody of eighth notes, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in measure 125. The key signature changes to two sharps (D major or F# minor) at the end of measure 125.

126

Musical score for measures 126-129. The key signature is two sharps (D major or F# minor). The right hand has a melody of eighth notes, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present in measure 129. The key signature changes to one sharp (E major or C# minor) at the end of measure 129.

130

Musical score for measures 130-134. The key signature is one sharp (E major or C# minor). The right hand has a melody of eighth notes, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in measure 134. The key signature changes to two sharps (D major or F# minor) at the end of measure 134.

134

*mf*

138

*8va*

*f*

143

*f*

148

*f*

154

*f*

159

*mf*

*p*

Andante (♩ = 68)

Accordion

First system of musical notation for the accordion part, measures 1-7. The music is in 4/4 time and begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a simple bass line.

Second system of musical notation for the piano part, measures 8-14. The right hand has a melodic line with some chords, and the left hand continues the bass line. Measure 14 ends with a double bar line.

Third system of musical notation for the piano part, measures 15-22. The key signature changes to three flats (B-flat major/C minor). The right hand has a melodic line with some chords, and the left hand continues the bass line. Measure 15 starts with a mezzo-forte (*mf*) dynamic, and measure 22 starts with a forte (*f*) dynamic. Measure 22 ends with a double bar line.

Fourth system of musical notation for the piano part, measures 23-37. The key signature changes to two flats (B-flat major/C minor). The right hand has a melodic line with some chords, and the left hand continues the bass line. Measure 23 starts with a forte (*f*) dynamic. Measure 37 ends with a double bar line.

Fifth system of musical notation for the piano part, measures 38-43. The right hand has a melodic line with some chords, and the left hand continues the bass line. Measure 38 starts with a forte (*f*) dynamic. Measure 43 ends with a double bar line.

Sixth system of musical notation for the piano part, measures 44-50. The right hand has a melodic line with some chords, and the left hand continues the bass line. Measure 44 starts with a forte (*f*) dynamic. Measure 50 ends with a double bar line.

49

mf

58

67

mf

91

100

f

112



119

mf

This system contains measures 119 through 125. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a complex texture of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the right hand at the end of the system.

126

*f*

8

8

This system contains measures 126 through 140. The key signature changes to two sharps (F#, C#) and the time signature changes to 5/4. The right hand has a *f* dynamic marking. Both staves end with a fermata and the number 8, indicating an 8-measure rest.

141

*f*

*f*

3

3

3

This system contains measures 141 through 147. The key signature changes to one sharp (F#) and the time signature changes to 4/4. The right hand features a *f* dynamic marking and includes triplet markings (3) over several notes.

148

3

3

3

3

This system contains measures 148 through 152. The right hand continues with triplet markings (3) over various notes.

153

3

3

This system contains measures 153 through 157. The right hand features more triplet markings (3).

158

*mf*

*p*

3

3

This system contains measures 158 through 164. The right hand has a *mf* dynamic marking in the first half and a *p* dynamic marking in the second half. It also includes triplet markings (3).

Andante (♩ = 68)

Melodica

*f*

8

15 *mf* *f*

24 4 *f*

34 *f*

41

47

52 *mp*

56 *mf*

63

73 *espressivo e marcato* *mp*

83 Musical staff 83: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of eighth and quarter notes, followed by a half note, and then a series of chords. A dynamic marking of *mf* is placed below the staff.

94 Musical staff 94: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of chords and eighth notes.

105 Musical staff 105: Treble clef, key signature of one sharp (F#), 4/4 time. The staff contains a sequence of chords with accidentals (flats and sharps). A dynamic marking of *mp* is placed below the staff.

109 Musical staff 109: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains a sequence of chords. A dynamic marking of *f* is placed below the staff.

116 Musical staff 116: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains a sequence of chords.

123 Musical staff 123: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains a sequence of chords. A dynamic marking of *mf* is placed below the staff. At the end of the staff, there is a time signature change to 5/4 and a dynamic marking of *f*.

130 Musical staff 130: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains a sequence of chords. A dynamic marking of *mf* is placed below the staff. A bracket with the number 4 is placed above the staff.

140 Musical staff 140: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains a sequence of chords. A dynamic marking of *f* is placed below the staff. A bracket with the number 3 is placed above the staff.

147 Musical staff 147: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains a sequence of chords. A bracket with the number 3 is placed above the staff.

153 Musical staff 153: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains a sequence of chords. A bracket with the number 3 is placed above the staff.

158 Musical staff 158: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains a sequence of chords. A dynamic marking of *mf* is placed below the staff. A bracket with the number 3 is placed above the staff. At the end of the staff, there is a dynamic marking of *p*.

# Andante (♩ = 68)

*pizzicato*

Double Bass

8 **f**

10

8 **mf** arco

21

8 **f** **mp** **mf** pizzicato arco

30

8 **f** pizzicato

38

8 **f**

47

8 **mp** arco

57

8 **mf** **mp** espressivo e marcato

74

8 **mf**

83

8 **mf**

97  
8  
*mp*  
*pizzicato*  
*f*

Musical staff 97-110: Bass clef, 8/8 time signature. Measures 97-100: quarter notes, half notes, and quarter rests. Measure 101: *mp*. Measures 102-103: quarter notes with flats. Measure 104: quarter note with sharp. Measure 105: quarter note with sharp. Measure 106: quarter note with sharp. Measure 107: quarter note with sharp. Measure 108: quarter note with sharp. Measure 109: quarter note with sharp. Measure 110: quarter note with sharp. *pizzicato* and *f* markings are present.

111  
8

Musical staff 111-119: Bass clef, 8/8 time signature. Measures 111-119: quarter notes with stems and beams, quarter rests.

120  
8  
*arco*  
*mf*

Musical staff 120-128: Bass clef, 8/8 time signature. Measures 120-124: quarter notes with stems and beams, quarter rests. Measure 125: *arco*. Measures 126-128: quarter notes with stems and beams, quarter rests. *mf* marking is present.

129  
8  
*pizzicato*  
*f*  
*arco*  
*mp*  
*mf*

Musical staff 129-137: Bass clef, 8/8 time signature. Measures 129-133: *pizzicato*, quarter notes with stems and beams, quarter rests. Measure 134: *f*. Measures 135-137: *arco*, quarter notes with stems and beams, quarter rests. *mp* and *mf* markings are present.

138  
8  
*pizzicato*  
*f*  
*f*

Musical staff 138-146: Bass clef, 8/8 time signature. Measures 138-142: *pizzicato*, quarter notes with stems and beams, quarter rests. Measure 143: *f*. Measures 144-146: quarter notes with stems and beams, quarter rests. *f* marking is present.

147  
8

Musical staff 147-156: Bass clef, 8/8 time signature. Measures 147-156: quarter notes with stems and beams, quarter rests.

157  
8  
*mf*  
*p*

Musical staff 157-160: Bass clef, 8/8 time signature. Measures 157-159: quarter notes with stems and beams, quarter rests. Measure 160: quarter note with stem and beam, quarter rest. *mf* and *p* markings are present.