



# 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 ... (la suite en ligne)

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

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

## A propos de la pièce



**Titre :** Intermezzo for Orchestra in A-do (Parts)  
[Opus 92]  
**Compositeur :** Pool, Henry  
**Licence :** Copyright © Henry Pool  
**Editeur :** Pool, Henry  
**Style :** Classique moderne

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

### LICENCE

Cette partition nécessite une autorisation :

- pour les représentations publiques
- pour l'utilisation par les professeurs

**S'acquies de cette licence sur :**

[www.free-scores.com/licence-partition.php?partition=76320](http://www.free-scores.com/licence-partition.php?partition=76320)



- écouter l'audio
- partager votre interprétation
- commenter la partition
- s'acquies de la licence
- contacter l'artiste

# HENRY POOL

Opus 92

# Intermezzo

for

# Orchestra

*(Parts)*



# Henry Pool

- Opus 1 Two Sonatas for Piano (1982)  
# 1 in E-la # 2 in C-so
- Opus 2 Two Sonatas for Harpsichord (1982)  
# 1 in F-so # 2 in C-do
- Opus 3 *Mozart* (1993)  
Concerto in Eb-do for Piano &  
Orchestra (K.V. 271)  
Arranged for one piano / two hands
- Opus 4 Grand Sonata for Flute Solo (1978)  
in F#-mi
- Opus 5 Hora for Two Recorders & Strings (1979)  
in Bb-so SCORE & PARTS
- Opus 6 Two Sonatas for Recorder Solo (1979)  
# 1 in G-re # 2 in F-so
- Opus 7 Two Israeli Suites for Harpsichord (1983)  
# 1 in mixed modes, C=do  
# 2 in mixed modes, G=do
- Opus 8 Grand Sonata for Marimba in C-so (1986)
- Opus 9 Quartet for Recorders (SSAT) (1980)  
in F-fa SCORE & PARTS
- Opus 10 Two Israeli Suites for Small  
Orchestra (from Opus 7) SCORE  
# 1 in mixed modes, C=do (1988)  
# 2 in mixed modes, G=do (2003)
- Opus 11 Three Sonatinas for Piano (1997)  
# 1 in C-do # 2 in E-la # 3 in D-la
- Opus 12 Two Sonatas for Piano (1998)  
# 3 in C-la # 4 in G-do
- Opus 13 Three Sonatinas for Harpsichord (1999)  
# 1 in D-do # 2 in G-re # 3 in C-la
- Opus 14 A Selection of Hebrew Songs (1970 → 2000)  
*Nine Songs for Choir a Cappella*  
*Four Hymns for Voice & Piano*  
*Three Supplications for*  
*Congregation & Piano*
- Opus 14a A Selection of Hebrew Songs (2000 → 2001)  
*Six Hymns for Voice & Piano*
- Opus 15 *In Memoriam (Yizkor)* (2001)  
Chorale, Variations, Prelude & Fugue for  
Organ in C-la (*without pedal*)
- Opus 15a *In Memoriam (Yizkor)* (2003 → 2007)  
Chorale, Variations, Prelude & Fugue for  
Organ in C-la (*with pedal*)
- Opus 16 *Haydn Concerto* (1993 → 2001)  
Concerto # 1 for Piano & Orchestra  
in C-la SCORE  
(After Haydn's Sonata # 20)
- Opus 17 Two Sonatas for Piano (2002)  
# 5 in D-do # 6 in C-do
- Opus 18 *Israel* (2002 → 2003)  
Three Songs for Choir & Piano  
(*lyrics both in Hebrew & in English*)
- Opus 19 # 1 Seventh Sonata for Piano in A-la (2005)
- Opus 19 # 2 Eighth Sonata for Piano in Ab-do (2005)  
(*My Three Fatherlands*)
- Opus 20 # 1 Symphony for Piano in D-la (1<sup>st</sup> Movement)  
(1979)
- Opus 20 # 2 Symphony for Piano in D-la (2<sup>nd</sup> Movement)  
(1979)
- Opus 20 # 3 Symphony for Piano in D-la (3<sup>rd</sup> Movement)  
(1979)
- Opus 20 # 4 Symphony for Piano in D-la (4<sup>th</sup> Movement)  
(1979)
- Opus 20a # 1 Symphony for Piano Four Hands in D-la  
(1<sup>st</sup> Movement) SCORE & PARTS (2013)
- Opus 20a # 2 Symphony for Piano Four Hands in D-la  
(2<sup>nd</sup> Movement) SCORE & PARTS (2013)
- Opus 20a # 3 Symphony for Piano Four Hands in D-la  
(3<sup>rd</sup> Movement) SCORE & PARTS (2013)
- Opus 20a # 4 Symphony for Piano Four Hands in D-la  
(4<sup>th</sup> Movement) SCORE & PARTS (2013)
- Opus 21 *A Prayer at Wartime* (2006)  
Psalm 121 for Choir & Piano  
(*lyrics both in Hebrew & in English*)
- Opus 22 *Kinderliedboek # 1* (2007)  
Dutch Children's Songs  
for Voice & Piano
- Opus 22a *Kinderliedboek # 1 (Tweede Editie)* (2013)  
Dutch Children's Songs  
for Voice & Piano
- Opus 23 Grand Sonata for Bassoon & Piano (2007 → 2011)  
in E-la SCORE & PART
- Opus 23a Grand Sonata for Cello & Piano (2011)  
In F-la SCORE & PART
- Opus 23b Grand Sonata for Clarinet & Piano (2011)  
In F-la SCORE & PART

- Opus 24 Six Lullabies, # 1 - # 6 (2005 → 2007)  
(all lullabies have English lyrics too)
- Opus 25 Six Lullabies, # 7 - # 12 (2008 → 2010)  
(all lullabies have English lyrics too)
- Opus 26 *Sabbath* (1975 → 2010)  
Sixteen Hymns for Choir a Cappella  
(lyrics in Hebrew only)
- Opus 27 Six Popular Jewish Songs for Violin &  
Piano, # 1 - # 6, SCORE & PART (2011)
- Opus 27a Six Popular Jewish Songs for Cello &  
Piano, # 1 - # 6, SCORE & PART (2011)
- Opus 27b Six Popular Jewish Songs for Flute &  
Piano, # 1 - # 6, SCORE & PART (2011)
- Opus 27c Six Popular Jewish Songs for Bassoon &  
Piano, # 1 - # 6, SCORE & PART (2011)
- Opus 27d Six Popular Jewish Songs for Bass Clarinet &  
Piano, # 1 - # 6, SCORE & PART (2011)
- Opus 27e Six Popular Jewish Songs for Flute &  
Harp, # 1 - # 6, SCORE & PART (2011)
- Opus 28 A Dutch Rhapsody for Orchestra in Ab-do  
SCORE & PARTS (2011)
- Opus 29 An Israeli Rhapsody for Orchestra in D-la  
SCORE & PARTS (2011)
- Opus 30 An American Rhapsody for Orchestra in G-do  
SCORE & PARTS (2011)
- Opus 31 Quintet for Piano & Strings in A-la  
SCORE & PARTS (2011)
- Opus 31a Quintet for Piano & Strings in D-la  
SCORE & PARTS (2011)
- Opus 32 *Nations United*, a Peace Song for Choir & Piano  
SCORE & PARTS (2011)
- Opus 33 *She Walks in Beauty*, a Love Song for Voice &  
Band SCORE & PARTS (2011)
- Opus 33a *She Walks in Beauty*, a Love Song for Voice,  
Choir & Band SCORE & PARTS (2011)
- Opus 33b *She Walks in Beauty*, a Love Song for Voice &  
Piano (2011)
- Opus 33c *She Walks in Beauty*, a Love Song for Voice &  
Guitar (2011)
- Opus 33d *She Walks in Beauty*, a Love Song for Tenor  
& Orchestra SCORE & PARTS (2012)
- Opus 34 *Chanuka*, a Rondo for Violin & Piano  
(1993 → 2011) SCORE & PART
- Opus 34a *Chanuka*, a Rondo for Flute, Clarinet & Piano  
(2011) SCORE & PARTS
- Opus 35 *Chanuka*, a Rondo for Violin & Orchestra  
(2011) SCORE & PARTS
- Opus 36 Nocturne # 1 for Flute & Piano  
(2011) SCORE & PART
- Opus 36a Nocturne # 1 for Clarinet & Piano  
(2011) SCORE & PART
- Opus 36b Nocturne # 1 for Piano Solo (2011)
- Opus 36c Nocturne # 1 for Piano Four Hands  
(2011) SCORE & PART
- Opus 36d Nocturne # 1 for Guitar Solo (2011)
- Opus 37 Nocturne # 1 for Flute & Strings  
(2011) SCORE & PARTS
- Opus 37a Nocturne # 1 for Clarinet & Strings  
(2011) SCORE & PARTS
- Opus 37a Nocturne # 1 for Trumpet & Strings  
(2012) SCORE & PARTS
- Opus 38 Nocturne # 2 for Flute & Piano  
(2011) SCORE & PART
- Opus 38a Nocturne # 2 for Clarinet & Piano  
(2011) SCORE & PART
- Opus 38b Nocturne # 2 for Piano Solo (2011)
- Opus 38c Nocturne # 2 for Piano Four Hands  
(2011) SCORE & PARTS
- Opus 38d Nocturne # 2 for Guitar Solo (2011)
- Opus 39 Nocturne # 2 for Flute & Strings  
(2011) SCORE & PARTS
- Opus 39a Nocturne # 2 for Clarinet & Strings  
(2011) SCORE & PARTS
- Opus 39b Nocturne # 2 for Trumpet & Strings  
(2012) SCORE & PARTS
- Opus 40 *A Red, Red Rose*, a Love Song for Voice & Band  
(2011) SCORE & PARTS
- Opus 40a *A Red, Red Rose*, a Love Song for Voice &  
Piano (2011)
- Opus 40b *A Red, Red Rose*, a Love Song for Voice &  
Guitar (2011)
- Opus 41 *When I was One-and-Twenty*, a Song about Love  
for Voice, Choir & Band  
(2011) SCORE & PARTS
- Opus 41a *When I was One-and-Twenty*, a Song about Love  
for Voice & Piano (2011)
- Opus 41b *When I was One-and-Twenty*, a Song about Love  
for Voice & Guitar (2011)

- Opus 42 Ninth Sonata for Piano in C-Ia (2012)  
(*Sonate des Études*)
- Opus 43 Tenth Sonata for Piano in B-Ia (2012)
- Opus 44 Nocturne # 3 for Flute & Piano  
(2012) SCORE & PART
- Opus 44a Nocturne # 3 for Clarinet & Piano  
(2012) SCORE & PART
- Opus 44b Nocturne # 3 for Piano Solo (2012)
- Opus 44c Nocturne # 3 for Piano Four Hands  
(2012) SCORE & PARTS
- Opus 44d Nocturne # 3 for Guitar Solo (2012)
- Opus 45 Nocturne # 3 for Flute & Strings  
(2012) SCORE & PARTS
- Opus 45a Nocturne # 3 for Clarinet & Strings  
(2012) SCORE & PARTS
- Opus 45b Nocturne # 3 for Trumpet & Strings  
(2012) SCORE & PARTS
- Opus 46 Concertino for Brazilian Country Band  
(2012) SCORE & PARTS
- Opus 47 Nocturne # 4 for Piano Solo (2012)
- Opus 47a Nocturne # 4 for Small Orchestra  
(2012) SCORE & PARTS
- Opus 47b Nocturne # 4 for Piano Four Hands  
(2012) SCORE & PARTS
- Opus 47c Nocturne # 4 for Guitar Solo (2012)
- Opus 47d Nocturne # 4 for Flute & Harp  
(2012) SCORE & PART
- Opus 47e Nocturne # 4 for Clarinet, Viola & Piano  
(2012) SCORE & PARTS
- Opus 47f Nocturne # 4 for Bass Clarinet, Viola & Piano  
(2012) SCORE & PARTS
- Opus 48 *Yah Ribon 'Alam* for Double Choir & Organ  
(2012) SCORE & PARTS
- Opus 49 *Gypsy*, Three Fragments for Violin Solo (2012)
- Opus 49a *Gypsy*, Three Fragments for Clarinet Duo (2012)
- Opus 50 *Gypsy*, Three Fragments for Woodwinds & Harp  
(2012) SCORE & PARTS
- Opus 51 Eleventh Sonata for Piano in Eb-do (2012)
- Opus 52 *The Child Prodigy*  
Concerto for Toy Piano and Children's Orchestra  
in F-do (2012) SCORE & PARTS
- Opus 52a *The Child Prodigy*  
Concerto for Toy Piano and Children's Orchestra  
in F-do (2012) TOY PIANO SCORE
- Opus 53 *The Ballroom*  
An American Suite of Dances for Oboe, Violin,  
Cello & Piano (2012) SCORE & PARTS
- Opus 53a *The Ballroom* (2012)  
An American Suite of Dances for Piano Solo
- Opus 54 *The Ballroom* (2012)  
An American Suite of Dances for Ballroom  
Orchestra (with Piccolo Trumpet)  
SCORE & PARTS
- Opus 54a *The Ballroom* (2012)  
An American Suite of Dances for Ballroom  
Orchestra (with Soprano Saxophone)  
SCORE & PARTS
- Opus 55 *Love Dream* for Concert Band  
(2012) SCORE & PARTS
- Opus 56 Waltz for Oboe, Violin, Viola, Cello & Piano  
(2012) SCORE & PARTS
- Opus 56a Waltz for Clarinet, Violin, Viola, Cello & Piano  
(2012) SCORE & PARTS
- Opus 56b Waltz for Soprano Sax, Clarinet, Alto Sax,  
Bassoon & Piano (2012) SCORE & PARTS
- Opus 57 *Nocturne # 5* for Chamber Orchestra  
(2012) SCORE & PARTS
- Opus 57a *Nocturne # 5* for Piano Solo (2012)
- Opus 57b *Nocturne # 5* for Two Guitars, Viola & Cello  
(2012) SCORE & PARTS
- Opus 57c *Nocturne # 5* for String Quartet  
(2012) SCORE & PARTS
- Opus 58 *Capriccio* for Clarinet, Vibraphone & Strings  
(2012) SCORE & PARTS
- Opus 58a *Capriccio* for Piano Solo (2012)
- Opus 58b *Capriccio* for Guitar Solo (2012)
- Opus 58b *Capriccio* for Violin Solo (2012)
- Opus 59 *Niggun shel Dvekut (Love Song to God)* for Violin  
& Piano (2012) SCORE & PART
- Opus 59a *Niggun shel Dvekut (Love Song to God)* for Flute  
& Piano (2012) SCORE & PART
- Opus 59b *Niggun shel Dvekut (Love Song to God)* for  
Clarinet & Piano (2012) SCORE & PART
- Opus 59c *Niggun shel Dvekut (Love Song to God)* for Piano  
& Organ (2012)

- Opus 60 *Niggun shel Dvekut (Love Song to God)* for Orchestra  
(2012) SCORE & PARTS
- Opus 61 Twelfth Sonata for Piano in G-do (2012)
- Opus 62 The Habanera Unsquared for Piano Solo in F-do (2013)
- Opus 62a The Habanera Unsquared for Violin, Cello & Piano in F-do  
(2013) SCORE & PARTS
- Opus 62b The Habanera Unsquared for Clarinet, Baritone Saxophone & Piano in F-do  
(2013) SCORE & PARTS
- Opus 63 *Une Berceuse pour Karell*  
French Lullaby for Flute, Voice, Guitar & Cello  
(2013) SCORE & PARTS
- Opus 64 Rondo for Piano in F-do (2013)
- Opus 65 Thirteenth Sonata for Piano in G-la (2013)
- Opus 66 *Yom Zeh Mechubad* for Choir & Piano  
(2013) SCORE & PARTS
- Opus 66a *Yom Zeh Mechubad* for Boy Soprano, Violin & Piano  
(2013) SCORE & PARTS
- Opus 67 *Yerushalayim shel Zahav* for Tenor, Violin & Piano  
(2013) SCORE & PARTS
- Opus 68 *Kinderliedboek # 2* (2013)  
Dutch Children's Songs  
for Voice & Piano
- Opus 68a *Kinderliedboek # 2* (2013)  
Dutch Children's Songs  
for Voice & Piano  
*Six Songs Arranged for Two Voices & Piano*
- Opus 69 *The Miracles* for Two Voices & Small Orchestra  
(2013) SCORE & PARTS
- Opus 69a *The Miracles* for Flute, Voice & Guitar  
(2013) SCORE & PARTS
- Opus 69b *The Miracles* for Voice & Piano (2013)
- Opus 70 Fourteenth Sonata for Piano in D-do (2013)
- Opus 71 *Serenata Appassionata* for Violin, Cello & Piano  
(2013) SCORE & PARTS
- Opus 71a *Serenata Appassionata* for Small Orchestra  
(2013) SCORE & PARTS
- Opus 71b *Serenata Appassionata*  
for Guitar & Bass Guitar (2013)
- Opus 72 *Sweelinck Concerto*  
Concerto Grosso for Chamber Orchestra  
(After Organ Pieces by Sweelinck)  
(2013) SCORE & PARTS
- Opus 73 Fifteenth Sonata for Piano in F-la (2013)
- Opus 74 Intermezzo for Guitar & Bass Guitar (2014)
- Opus 74a Intermezzo for String Orchestra  
(2014) SCORE & PARTS
- Opus 74b Intermezzo for Flute & Piano # 1  
(2014) SCORE & PART
- Opus 74c Intermezzo for Clarinet & Piano # 1  
(2014) SCORE & PART
- Opus 74d Intermezzo for Violin & Piano # 1  
(2014) SCORE & PART
- Opus 74e Intermezzo for Viola & Piano # 1  
(2014) SCORE & PART
- Opus 75 Brooklyn Rag for Piano in G-do (2014)
- Opus 75a Brooklyn Rag for Clarinet, Alto Saxophone & Piano in F-do (2014) SCORE & PARTS
- Opus 76 Three Preludes for Piano Solo (2014)  
# 1 in A-la # 2 in C-la # 3 in G-la
- Opus 76a Three Preludes for String Orchestra  
# 1 in A-la # 2 in C-la # 3 in G-la  
(2014) SCORE & PARTS
- Opus 77 *Im Yiddishen Shtetl (In the Little Jewish Town)* a Klezmerondo for Piano Solo (2014)
- Opus 77a *Im Yiddishen Shtetl (In the Little Jewish Town)* a Klezmerondo for Band  
(2014) SCORE & PARTS
- Opus 78 Sixteenth Sonata for Piano in C-la (2014)
- Opus 79 Intermezzo for Trumpet & Piano  
(2014) SCORE & PART
- Opus 79a Intermezzo for Flute, Violin, Viola & Cello  
(2014) SCORE & PARTS
- Opus 80 Three Waltzes for Piano Solo (2014)
- Opus 81 Three Waltzes for Orchestra  
(2014) SCORE & PARTS
- Opus 82 # 1 Symphony for Orchestra in D-la (1<sup>st</sup> Mvmnt)  
(2014) SCORE & PARTS
- Opus 82 # 2 Symphony for Orchestra in D-la (2<sup>nd</sup> Mvmnt)  
(2014) SCORE & PARTS
- Opus 82 # 3 Symphony for Orchestra in D-la (3<sup>rd</sup> Mvmnt)  
(2014) SCORE & PARTS

- Opus 82 # 4 Symphony for Orchestra in D-la (4<sup>th</sup> Mvmnt)  
(working on it) SCORE & PARTS
- Opus 83 Hora for Trumpet, Percussion & Piano  
(2014) SCORE & PARTS
- Opus 84 Seventeenth Sonata for Piano in E-do (2014)
- Opus 85 Intermezzo for Flute & Piano # 2  
(2014) SCORE & PART
- Opus 85a Intermezzo for Clarinet & Piano # 2  
(2014) SCORE & PART
- Opus 85b Intermezzo for Violin & Piano # 2  
(2014) SCORE & PART
- Opus 85c Intermezzo for Viola & Piano # 2  
(2014) SCORE & PART
- Opus 86 Intermezzo for Trumpet & Orchestra  
(2014) SCORE & PARTS
- Opus 87 Theme with Variations for Piano in G-do (2015)
- Opus 88 Theme with Variations for Orchestra in G-do  
(2015) SCORE & PARTS
- Opus 89 Marche Funèbre for Marching Band in G-la  
(2015) SCORE & PARTS
- Opus 90 Eighteenth Sonata for Piano in A-la (2015)
- Opus 91 Intermezzo for Flute & Piano # 3  
(2015) SCORE & PART
- Opus 91a Intermezzo for Trumpet & Piano  
(2015) SCORE & PART
- Opus 92 Intermezzo for Orchestra in A-do  
(2015) SCORE & PARTS

*First Impression 2015*

Copyright © 2015 by

**Henry Pool**  
**3301 Nostrand Avenue**  
**Apt. 5-A**  
**Brooklyn, NY 11229-3760**  
**E-mail: [hhenpo7@aol.com](mailto:hhenpo7@aol.com)**

This book has been registered with the

**Library of Congress, Washington DC**



# *Intermezzo*

# *Parts*

*Flute*

*Oboe*

*Clarinet in B $\flat$*

*Bassoon*

*Trumpet in B $\flat$*

*Horn in F*

*Timpani*

*Snare Drum*

*Bass Drum*

*1<sup>st</sup> Violins*

*2<sup>nd</sup> Violins*

*Violas*

*Violoncellos*

*Double Basses*

Adagio (♩ = 72)

Flute

2

*mf*

7

12

17

6

34

4

L'istesso Tempo (♩ = 72)

65

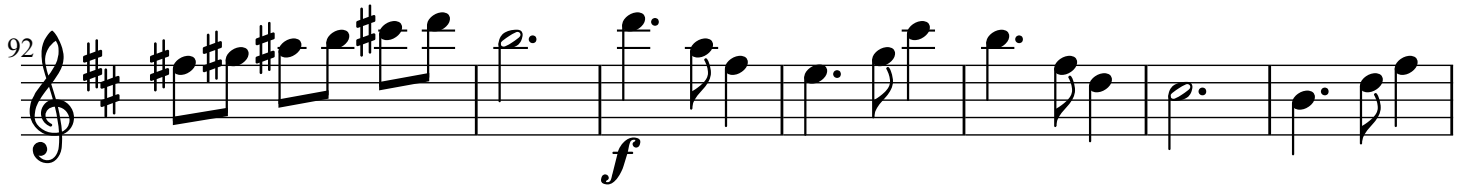
*crescendo*

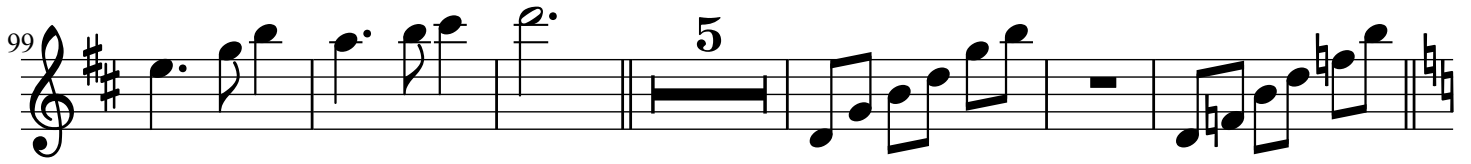
*f* *ff* *f*


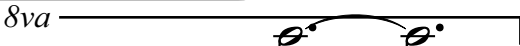
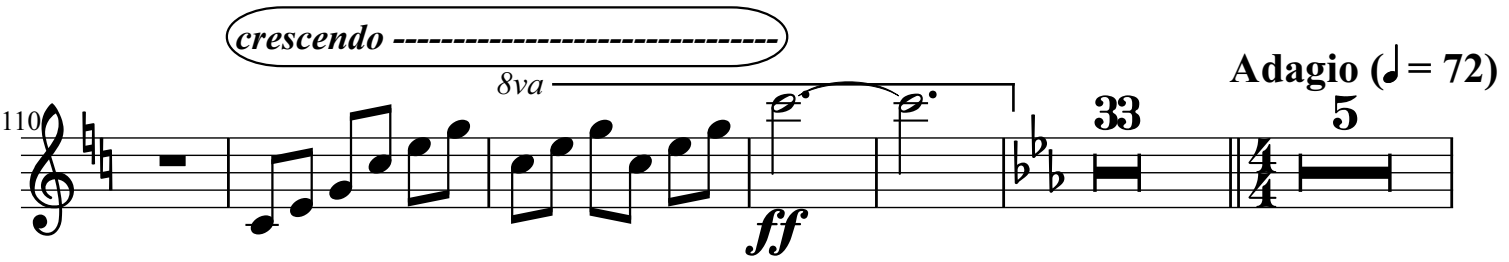
74

*mf*

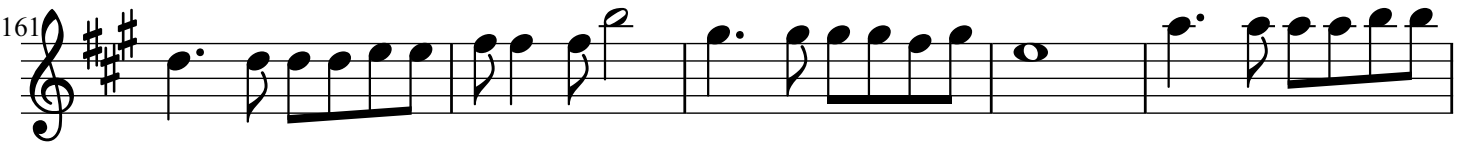
84

92 

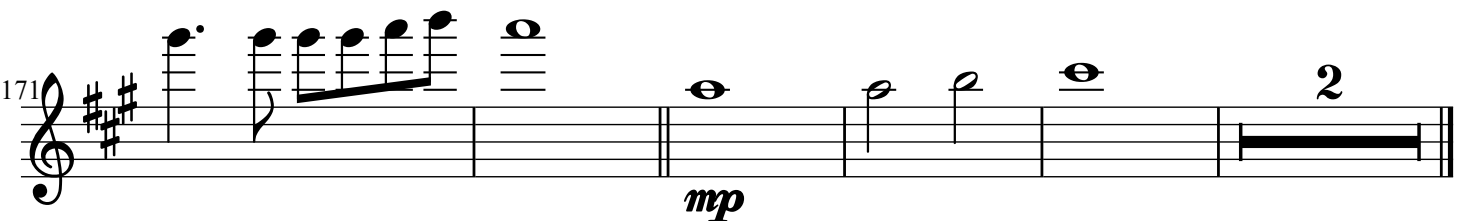
99 

*crescendo*  *8va*  **Adagio** (♩ = 72) 

153 

161 

166 

171 

Adagio (♩ = 72)

Oboe

2

*mf*

L'istesso Tempo (♩ = 72)

6

34

3

*mf*

65

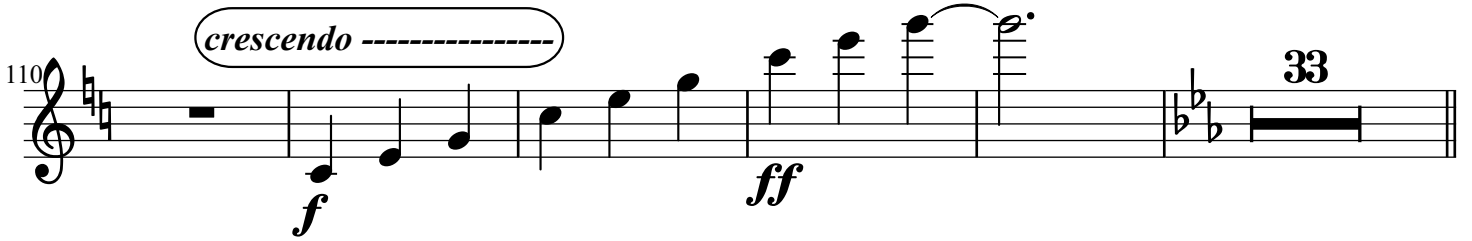
*crescendo*

*f* *ff* *f*

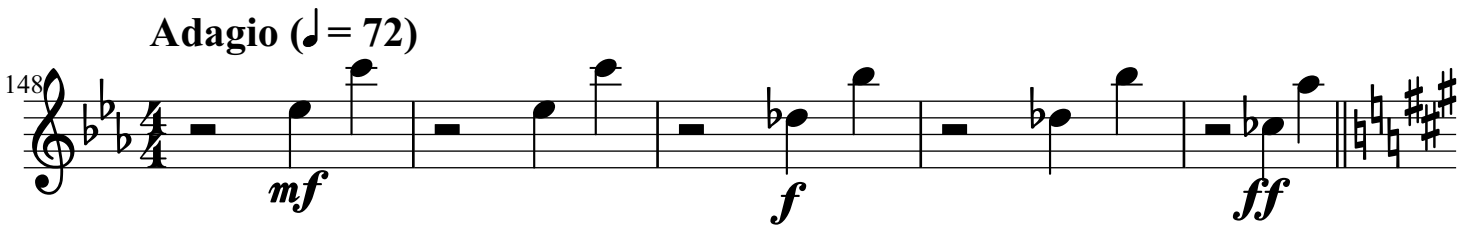
*mf*

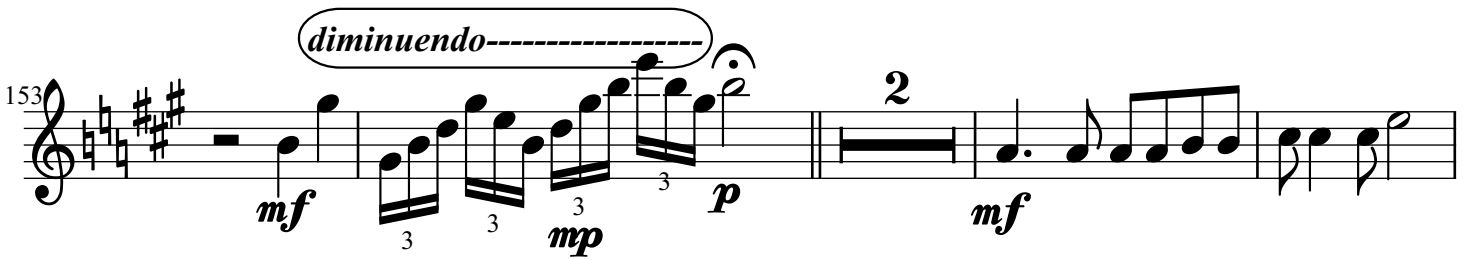
*f*

99 

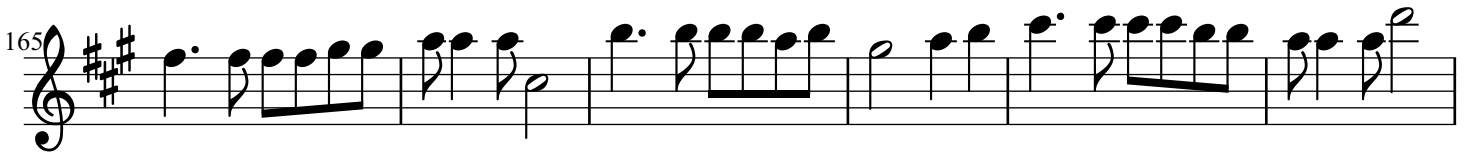
110 

Adagio (♩ = 72)

148 

153 

159 

165 

171 

Adagio (♩ = 72)

L'istesso Tempo (♩ = 72)

B♭ Clarinet

18 6 2

*mp*

33

*mf*

43

*f* *mf* *mp*

54

*mf*

63

*crescendo*

*f* *ff*

70

*f*

74

*f*

78

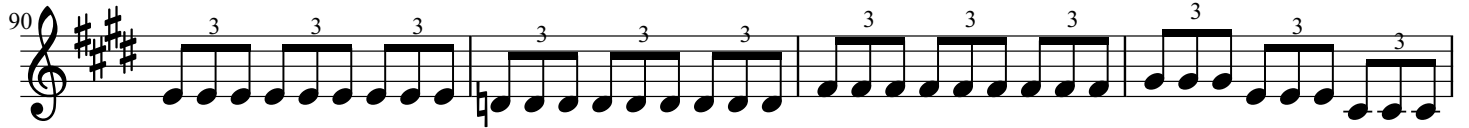
*mf*

82

*f*

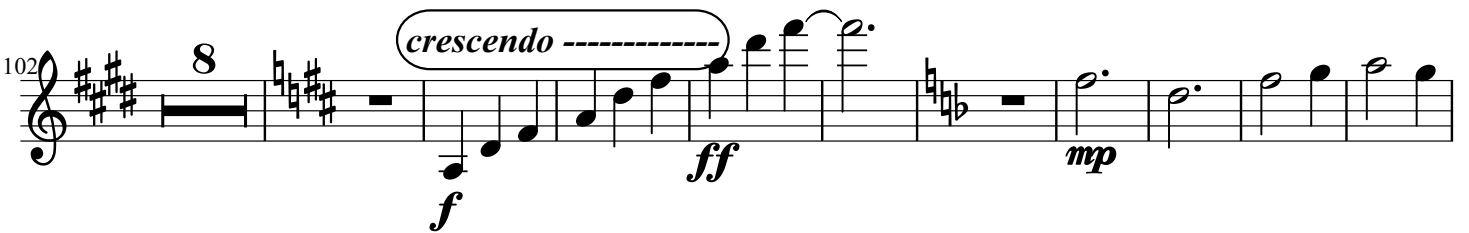


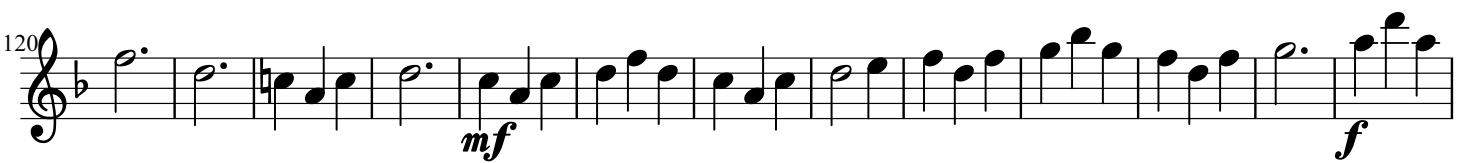
86 

90 

94 

98 

102 

120 

133 

147 



73

3 3 3 3 3 3 3 3 3 3 3 3

77

3 3 3 *mf* 3 3 3 3 3 3 3

81

3 3 3 3 3 3 3 3 3 3 3

85

3 3 3 3 3 3 3 3 3 3 3

89

3 3 3 3 3 3 3 3 3 3 3

93

3 3 3 *f* 3 3 3 3 3 3 3 3 3 3 3

97

3 3 3 3 3 3 3 3 3 3 3 3

101

3 3 *mf* 5 4

116

*mp* 3 3 3 3

120

3 3 3 3 3 3 3

124 *mf*

128

132 *f*

136 *mf*

140

144

**Adagio** (♩ = 72)

148 *mp* *f*

151 *ff*

153 *mf* *p* 18 5

Adagio (♩ = 72)

L'istesso Tempo (♩ = 72)

B♭ Trumpet

18 6 2

*mp*

31

*mf*

40

*f* *mf*

48

*mp*

58

4 5

*ff* *f*

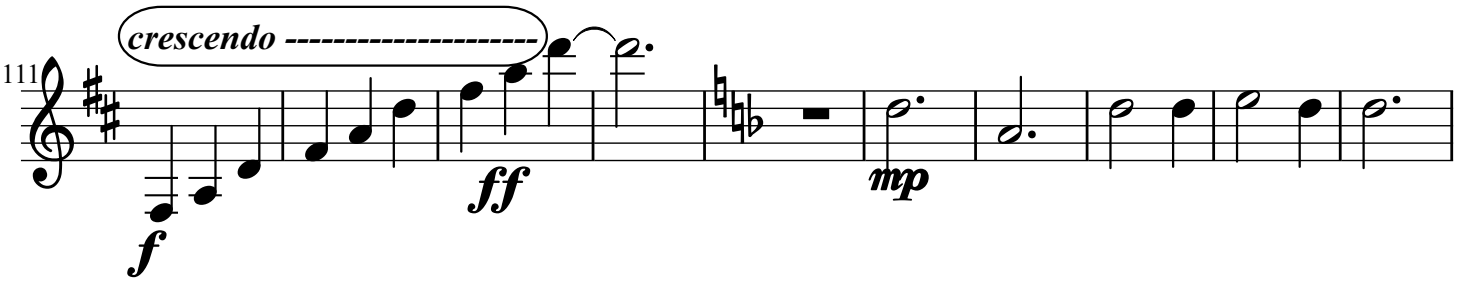
72

*mf*

81

90 

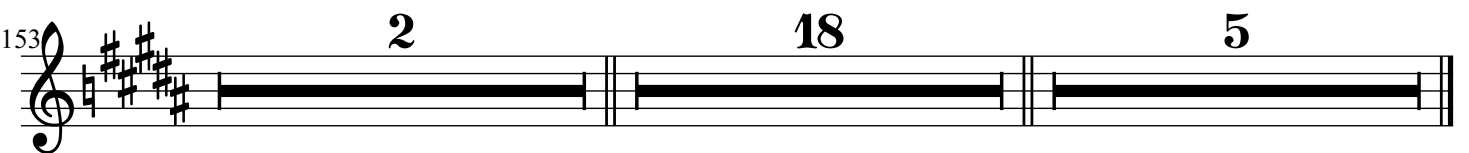
96 

111 

121 

130 

139 

153 

Adagio (♩ = 72) L'istesso Tempo (♩ = 72)

Horn Horn part, measures 18-24. Key signature: three sharps (F#, C#, G#). Time signature: 4/4. Measure 18: 18. Measure 19: 6. Measure 20: 2. Dynamic: *mp*.

Musical staff, measures 35-45. Dynamic: *mf* (measures 35-40), *f* (measures 41-45).

Musical staff, measures 46-56. Dynamic: *mf* (measures 46-52), *mp* (measures 53-56).

Musical staff, measures 57-64. Dynamic: *mf*.

Musical staff, measures 65-71. Dynamic: *f*. Marking: *crescendo* (measures 65-71). Measure 66: 3. Measure 71: 3.

Musical staff, measures 72-75. Dynamic: *f*. Triplet markings: 3.

Musical staff, measures 76-79. Dynamic: *mf*. Triplet markings: 3.

Musical staff, measures 80-83. Dynamic: *mf*. Triplet markings: 3.

Musical staff, measures 84-87. Dynamic: *mf*. Triplet markings: 3.

Musical staff, measures 88-91. Dynamic: *mf*. Triplet markings: 3.

92 3 3 3 3 3 3 3 3 3 3 3 3 **f**

96 3 3 3 3 3 3 3 3 3 3 3 3

100 3 3 3 3 3 3 4 3 3 3 3 3

110 5 mp mf

127 f mf

**Adagio** (♩ = 72)

139 mp mf

149 3 3 3 3 3 3 3 3 3 3 3 3 **f**

152 3 3 3 3 3 3 3 3 3 3 3 3 **ff**

*diminuendo*-----

18 5



Adagio (♩ = 72) L'istesso Tempo (♩ = 72)

Timpani

18 6 2

*mp* *mf*

*f* *mf* *mp*

*mf*

2

*f* *mf*

*f*

8 5

*mp* *mf*

*f* *mf* *mp*

Adagio (♩ = 72)

5 2 18 5

# Adagio (♩ = 72)

Snare Drum **mf**

3 3 3 3 3 3 3

2

3 3 3 3 3 3 3

3

3 3 3 3 3 3 3

4

3 3 3 3 3 3 3

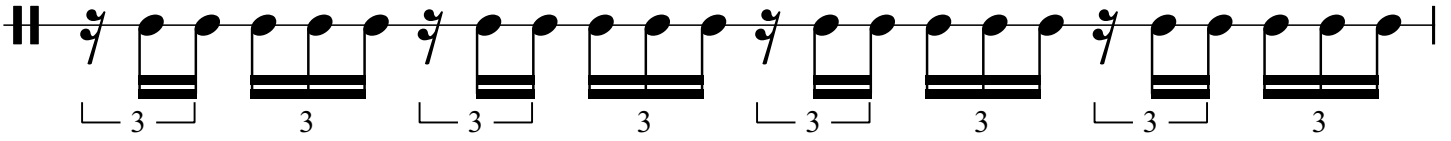
5

3 3 3 3 3 3 3

6

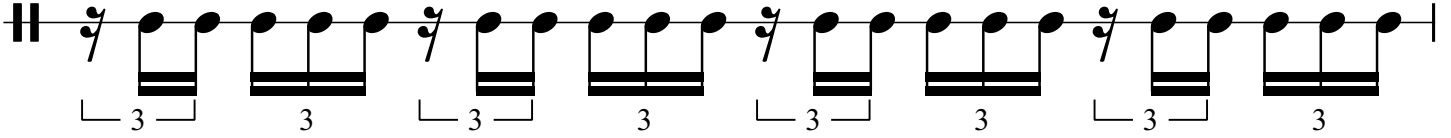
3 3 3 3 3 3 3

7



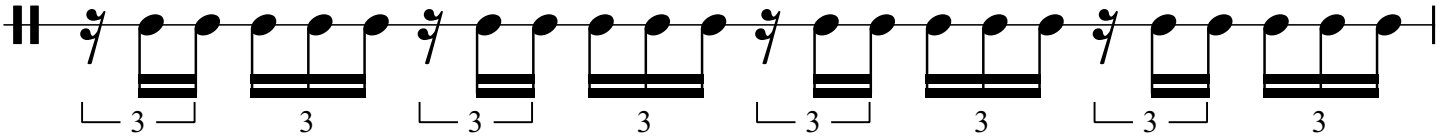
Musical notation for exercise 7, featuring a treble clef, a double bar line, and a series of eighth notes grouped in pairs. Each pair is bracketed with a '3' underneath, indicating a triplet. The notes are on a single staff.

8



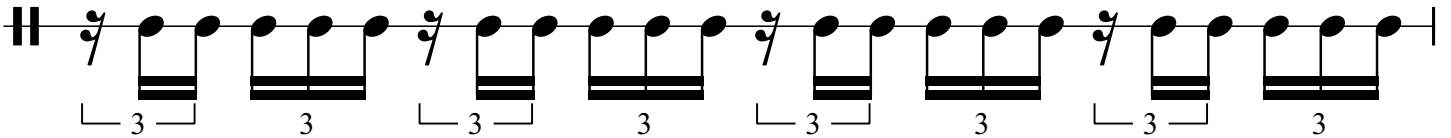
Musical notation for exercise 8, featuring a treble clef, a double bar line, and a series of eighth notes grouped in pairs. Each pair is bracketed with a '3' underneath, indicating a triplet. The notes are on a single staff.

9



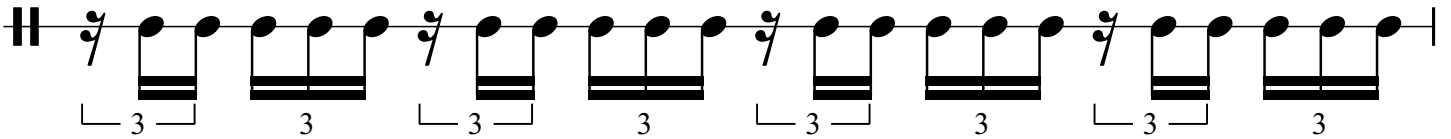
Musical notation for exercise 9, featuring a treble clef, a double bar line, and a series of eighth notes grouped in pairs. Each pair is bracketed with a '3' underneath, indicating a triplet. The notes are on a single staff.

10



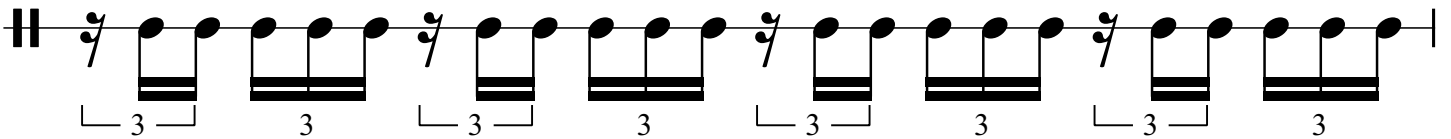
Musical notation for exercise 10, featuring a treble clef, a double bar line, and a series of eighth notes grouped in pairs. Each pair is bracketed with a '3' underneath, indicating a triplet. The notes are on a single staff.

11



Musical notation for exercise 11, featuring a treble clef, a double bar line, and a series of eighth notes grouped in pairs. Each pair is bracketed with a '3' underneath, indicating a triplet. The notes are on a single staff.

12



Musical notation for exercise 12, featuring a treble clef, a double bar line, and a series of eighth notes grouped in pairs. Each pair is bracketed with a '3' underneath, indicating a triplet. The notes are on a single staff.

13

Musical notation for exercise 13, consisting of a single staff with a treble clef and a common time signature. The exercise features a sequence of eight eighth-note triplets. Each triplet is marked with a bracket and the number '3' below it. The notes in each triplet are G4, A4, and B4. The exercise begins with a double bar line and a repeat sign, and ends with a double bar line.

14

Musical notation for exercise 14, consisting of a single staff with a treble clef and a common time signature. The exercise features a sequence of eight eighth-note triplets. Each triplet is marked with a bracket and the number '3' below it. The notes in each triplet are G4, A4, and B4. The exercise begins with a double bar line and a repeat sign, and ends with a double bar line.

15

Musical notation for exercise 15, consisting of a single staff with a treble clef and a common time signature. The exercise features a sequence of eight eighth-note triplets. Each triplet is marked with a bracket and the number '3' below it. The notes in each triplet are G4, A4, and B4. The exercise begins with a double bar line and a repeat sign, and ends with a double bar line.

16

Musical notation for exercise 16, consisting of a single staff with a treble clef and a common time signature. The exercise features a sequence of eight eighth-note triplets. Each triplet is marked with a bracket and the number '3' below it. The notes in each triplet are G4, A4, and B4. The exercise begins with a double bar line and a repeat sign, and ends with a double bar line.

17

Musical notation for exercise 17, consisting of a single staff with a treble clef and a common time signature. The exercise features a sequence of eight eighth-note triplets. Each triplet is marked with a bracket and the number '3' below it. The notes in each triplet are G4, A4, and B4. The exercise begins with a double bar line and a repeat sign, and ends with a double bar line.

18

Musical notation for exercise 18, consisting of a single staff with a treble clef and a common time signature. The exercise features a sequence of four eighth-note triplets, each marked with a bracket and the number '3' below it. The notes in each triplet are G4, A4, and B4. The exercise begins with a double bar line and a repeat sign, and ends with a double bar line.

19

*mf*

3 3 3 3 3 3 3

20

3 3 3 3 3 3 3

21

*f*

3 3 3 3 3 3 3

22

3 3 3 3 3 3 3

23

*mp*

3 *diminuendo*

3 3 3 3 3 3 3

24

L'istesso Tempo (♩ = 72)

3 3 3 3 3 *p* *mp* 3

28

Musical notation for measures 28-30. Each measure contains a dotted quarter note followed by an eighth note, a triplet of eighth notes, and another eighth note. The notes are G4, A4, B4, C5, B4, A4, G4. The triplet is underlined with a '3' below it.

31

Musical notation for measures 31-33. Each measure contains a dotted quarter note followed by an eighth note, a triplet of eighth notes, and another eighth note. The notes are G4, A4, B4, C5, B4, A4, G4. The triplet is underlined with a '3' below it.

34

Musical notation for measures 34-36. Each measure contains a dotted quarter note followed by an eighth note, a triplet of eighth notes, and another eighth note. The notes are G4, A4, B4, C5, B4, A4, G4. The triplet is underlined with a '3' below it. The dynamic marking *mf* is placed below the first measure of this system.

37

Musical notation for measures 37-39. Each measure contains a dotted quarter note followed by an eighth note, a triplet of eighth notes, and another eighth note. The notes are G4, A4, B4, C5, B4, A4, G4. The triplet is underlined with a '3' below it.

40

Musical notation for measures 40-42. Each measure contains a dotted quarter note followed by an eighth note, a triplet of eighth notes, and another eighth note. The notes are G4, A4, B4, C5, B4, A4, G4. The triplet is underlined with a '3' below it.

43

Musical notation for measures 43-45. Each measure contains a dotted quarter note followed by an eighth note, a triplet of eighth notes, and another eighth note. The notes are G4, A4, B4, C5, B4, A4, G4. The triplet is underlined with a '3' below it.

46

49

52

55

58

62

65 *crescendo*

*f* *ff* *ff*

70

*f* 3 3 3 3 3 3 3 3 3

73

3 3 3 3 3 3 3 3 3 3

76

3 3 3 3 3 3 3 *mf* 3 3

79

3 3 3 3 3 3 3 3 3 3

82

3 3 3 3 3 3 3 3 3 3



85

88

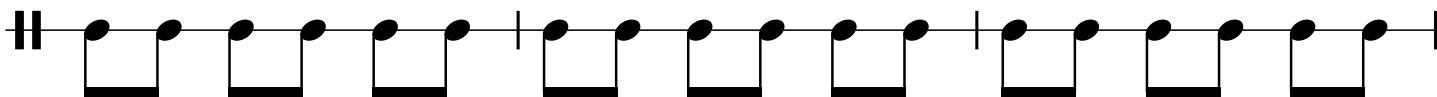
91

94

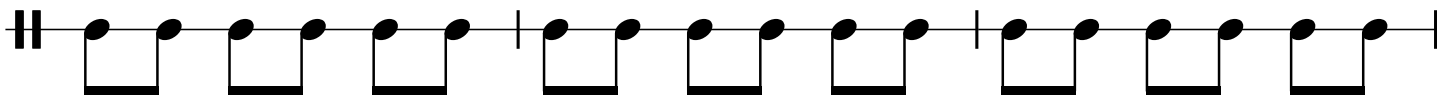
97

100

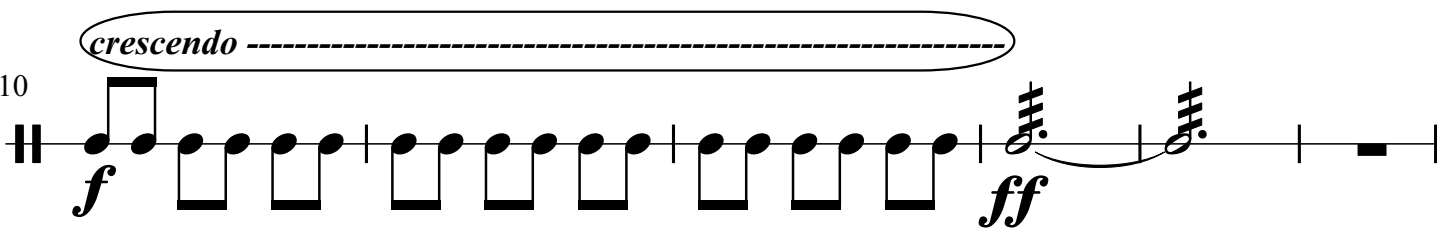
104



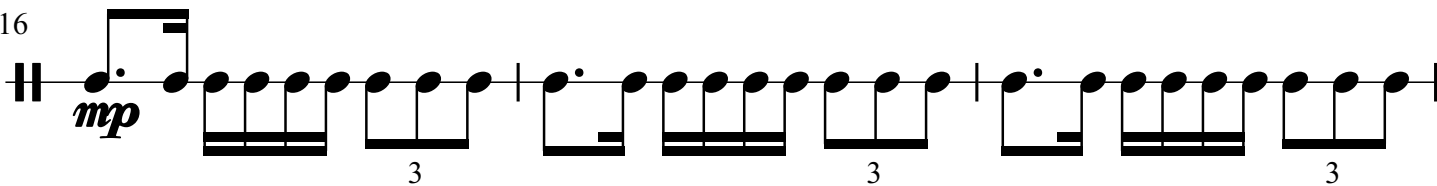
107



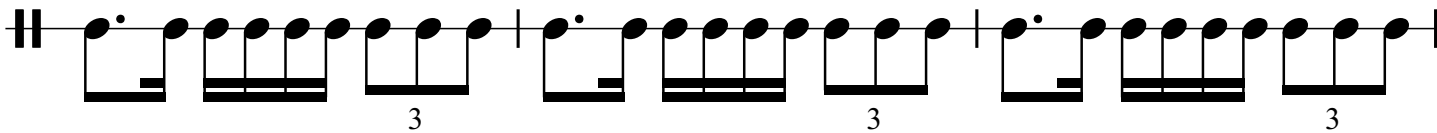
110



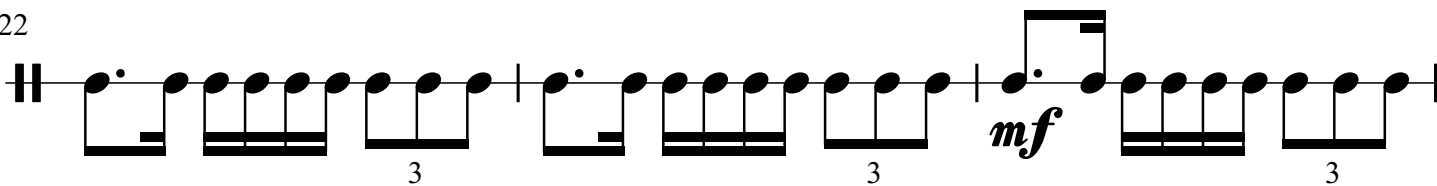
116



119



122



125

Musical notation for measures 125-127. Each measure contains a dotted quarter note followed by an eighth note, then a triplet of eighth notes, and finally a quarter note. The triplet is marked with a '3' below it. The pattern repeats in each of the three measures.

128

Musical notation for measures 128-130. Each measure contains a dotted quarter note followed by an eighth note, then a triplet of eighth notes, and finally a quarter note. The triplet is marked with a '3' below it. The pattern repeats in each of the three measures.

131

Musical notation for measures 131-133. Measures 131 and 133 contain a dotted quarter note, eighth note, triplet eighth notes, and quarter note. Measure 132 contains a dotted quarter note, eighth note, and a pair of beamed eighth notes. The triplet in measure 133 is marked with a '3' below it. A dynamic marking of *f* (forte) is placed below the first note of measure 132.

134

Musical notation for measures 134-136. Measures 134 and 136 contain a dotted quarter note, eighth note, triplet eighth notes, and quarter note. Measure 135 contains a dotted quarter note, eighth note, and a pair of beamed eighth notes. The triplet in measure 136 is marked with a '3' below it. A dynamic marking of *mf* (mezzo-forte) is placed below the first note of measure 135.

137

Musical notation for measures 137-139. Each measure contains a dotted quarter note followed by an eighth note, then a triplet of eighth notes, and finally a quarter note. The triplet is marked with a '3' below it. The pattern repeats in each of the three measures.

140

Musical notation for measures 140-142. Measure 140 begins with a dynamic marking of *mp* (mezzo-piano) followed by a dotted quarter note and eighth note. Measures 140 and 142 contain a dotted quarter note, eighth note, triplet eighth notes, and quarter note. Measure 141 contains a dotted quarter note, eighth note, and a pair of beamed eighth notes. The triplet in measure 142 is marked with a '3' below it.

143

146

**Adagio** (♩ = 72)

148

149

150

151

152 *ff* *diminuendo*

153 *f* *mf*

154 *mp* *p*

155 *mf*

156

157

158

Musical notation for exercise 158. It consists of a single staff with a treble clef and a common time signature. The exercise is a sequence of eight groups of eighth notes. Each group starts with a triplet of eighth notes, indicated by a bracket and the number '3' below it. This is followed by two more eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4. The sequence repeats eight times.

159

Musical notation for exercise 159. It consists of a single staff with a treble clef and a common time signature. The exercise is a sequence of eight groups of eighth notes. Each group starts with a triplet of eighth notes, indicated by a bracket and the number '3' below it. This is followed by two more eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4. The sequence repeats eight times.

160

Musical notation for exercise 160. It consists of a single staff with a treble clef and a common time signature. The exercise is a sequence of eight groups of eighth notes. Each group starts with a triplet of eighth notes, indicated by a bracket and the number '3' below it. This is followed by two more eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4. The sequence repeats eight times.

161

Musical notation for exercise 161. It consists of a single staff with a treble clef and a common time signature. The exercise is a sequence of eight groups of eighth notes. Each group starts with a triplet of eighth notes, indicated by a bracket and the number '3' below it. This is followed by two more eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4. The sequence repeats eight times.

162

Musical notation for exercise 162. It consists of a single staff with a treble clef and a common time signature. The exercise is a sequence of eight groups of eighth notes. Each group starts with a triplet of eighth notes, indicated by a bracket and the number '3' below it. This is followed by two more eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4. The sequence repeats eight times.

163

Musical notation for exercise 163. It consists of a single staff with a treble clef and a common time signature. The exercise is a sequence of eight groups of eighth notes. Each group starts with a triplet of eighth notes, indicated by a bracket and the number '3' below it. This is followed by two more eighth notes. The notes are: G4, A4, B4, C5, B4, A4, G4. The sequence repeats eight times.

164

Musical notation for exercise 164, featuring a treble clef, a double bar line, and a 7/8 time signature. The exercise consists of eight measures, each containing a triplet of eighth notes. The notes in each triplet are G4, A4, and B4. The first measure of each triplet is marked with a 7/8 time signature. The exercise concludes with a double bar line.

165

Musical notation for exercise 165, featuring a treble clef, a double bar line, and a 7/8 time signature. The exercise consists of eight measures, each containing a triplet of eighth notes. The notes in each triplet are G4, A4, and B4. The first measure of each triplet is marked with a 7/8 time signature. The exercise concludes with a double bar line.

166

Musical notation for exercise 166, featuring a treble clef, a double bar line, and a 7/8 time signature. The exercise consists of eight measures, each containing a triplet of eighth notes. The notes in each triplet are G4, A4, and B4. The first measure of each triplet is marked with a 7/8 time signature. The exercise concludes with a double bar line.

167

Musical notation for exercise 167, featuring a treble clef, a double bar line, and a 7/8 time signature. The exercise consists of eight measures, each containing a triplet of eighth notes. The notes in each triplet are G4, A4, and B4. The first measure of each triplet is marked with a 7/8 time signature. The exercise concludes with a double bar line.

168

Musical notation for exercise 168, featuring a treble clef, a double bar line, and a 7/8 time signature. The exercise consists of eight measures, each containing a triplet of eighth notes. The notes in each triplet are G4, A4, and B4. The first measure of each triplet is marked with a 7/8 time signature. The exercise concludes with a double bar line.

169

Musical notation for exercise 169, featuring a treble clef, a double bar line, and a 7/8 time signature. The exercise consists of eight measures, each containing a triplet of eighth notes. The notes in each triplet are G4, A4, and B4. The first measure of each triplet is marked with a 7/8 time signature. The exercise concludes with a double bar line.

170

Musical notation for measure 170. It consists of a single staff with a double bar line at the beginning. The notation features a sequence of eighth notes grouped into pairs of triplets. Each triplet is indicated by a bracket with the number '3' underneath. The notes are beamed together, and there are slurs over each pair of triplets. The measure ends with a double bar line.

171

Musical notation for measure 171. It consists of a single staff with a double bar line at the beginning. The notation features a sequence of eighth notes grouped into pairs of triplets. Each triplet is indicated by a bracket with the number '3' underneath. The notes are beamed together, and there are slurs over each pair of triplets. The measure ends with a double bar line.

172

Musical notation for measure 172. It consists of a single staff with a double bar line at the beginning. The notation features a sequence of eighth notes grouped into pairs of triplets. Each triplet is indicated by a bracket with the number '3' underneath. The notes are beamed together, and there are slurs over each pair of triplets. The measure ends with a double bar line.

173

Musical notation for measure 173. It consists of a single staff with a double bar line at the beginning. The notation features a sequence of eighth notes grouped into pairs of triplets. Each triplet is indicated by a bracket with the number '3' underneath. The notes are beamed together, and there are slurs over each pair of triplets. The measure starts with the dynamic marking *mp*. The measure ends with a double bar line.

174

Musical notation for measure 174. It consists of a single staff with a double bar line at the beginning. The notation features a sequence of eighth notes grouped into pairs of triplets. Each triplet is indicated by a bracket with the number '3' underneath. The notes are beamed together, and there are slurs over each pair of triplets. The measure ends with a double bar line.

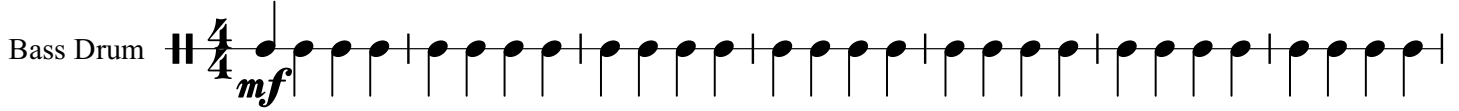
175

Musical notation for measure 175. It consists of a single staff with a double bar line at the beginning. The notation features a sequence of eighth notes grouped into pairs of triplets. Each triplet is indicated by a bracket with the number '3' underneath. The notes are beamed together, and there are slurs over each pair of triplets. The measure starts with the dynamic marking *p*. The measure ends with a double bar line.

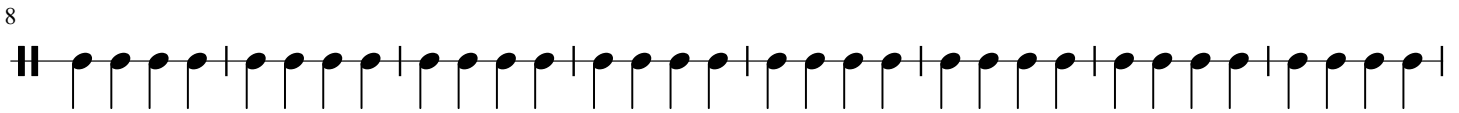


# Adagio (♩ = 72)

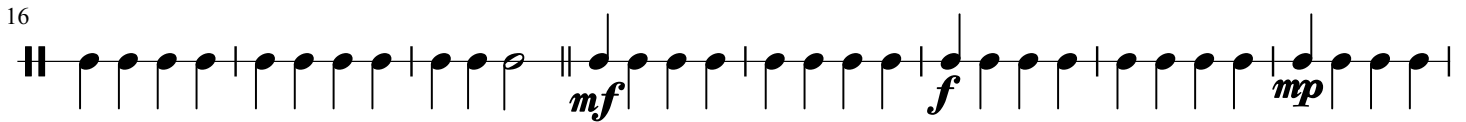
Bass Drum  $\text{H} \frac{4}{4}$  *mf*



8



16 *mf* *f* *mp*



# L'istesso Tempo (♩ = 72)

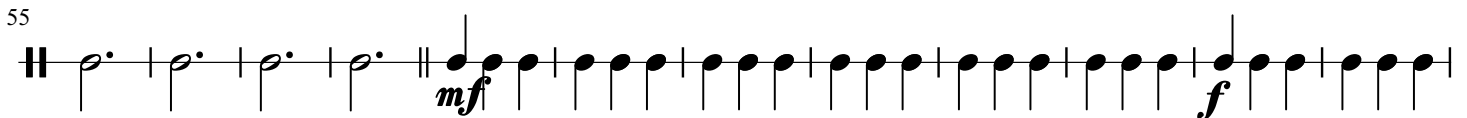
24 *p*  $\frac{3}{4}$   $\frac{2}{4}$  *mp* *mf*



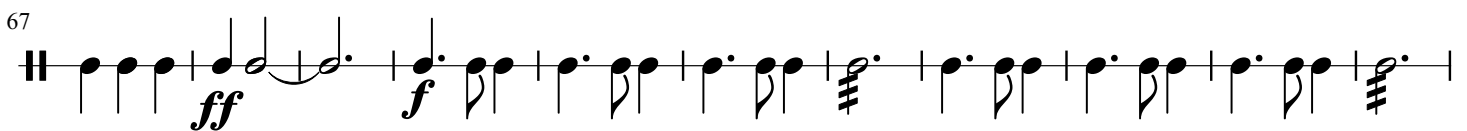
39 *f* *mf* *mp*



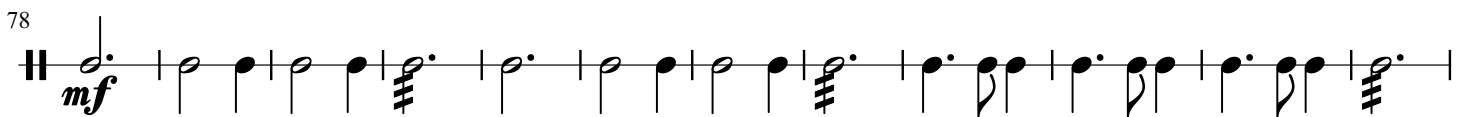
55 *mf* *f*



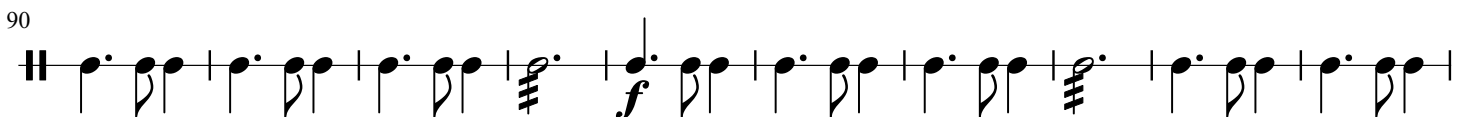
67 *ff* *f*



78 *mf*



90 *f*





Adagio (♩ = 72)

Violins 1

2

*mf*

7

11

15

19

*mf*

20

21

*f*



67 Musical staff 67: Treble clef, key signature of one flat (Bb). Measures 67-74. Dynamics: *ff* (measures 67-74), *f* (measures 75-78).

75 Musical staff 75: Treble clef, key signature of two sharps (F#C#). Measures 75-84. Dynamics: *mf* (measures 75-84).

85 Musical staff 85: Treble clef, key signature of two sharps (F#C#). Measures 85-91. Dynamics: *mf* (measures 85-91).

92 Musical staff 92: Treble clef, key signature of two sharps (F#C#). Measures 92-98. Dynamics: *f* (measures 92-98).

99 Musical staff 99: Treble clef, key signature of two sharps (F#C#). Measures 99-106. Dynamics: *mf* (measures 99-106).

107 Musical staff 107: Treble clef, key signature of two sharps (F#C#). Measures 107-111. Dynamics: *crescendo* (measures 107-111).

112 Musical staff 112: Treble clef, key signature of two flats (BbEb). Measures 112-118. Dynamics: *ff* (measures 112-114), *mp* (measures 115-118).

122

*mf*

Musical staff 122-129: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a melodic line starting with a dotted half note, followed by eighth and quarter notes. A dynamic marking of *mf* is placed below the staff.

130

*f* *mf*

Musical staff 130-137: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a dynamic marking of *f* at the beginning and *mf* later in the staff.

138

*mp*

Musical staff 138-147: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line with a dynamic marking of *mp*. The staff ends with a double bar line and a 4/4 time signature.

Adagio (♩ = 72)

148

*mf*

Musical staff 148-158: Treble clef, key signature of three flats, 4/4 time signature. The staff begins with a 5-finger chord, followed by a 2-finger chord, and then a melodic line with a dynamic marking of *mf*.

159

Musical staff 159-163: Treble clef, key signature of three sharps (F-sharp, C-sharp, G-sharp), 4/4 time signature. The staff contains a melodic line.

164

Musical staff 164-169: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line.

170

*mp*

Musical staff 170-174: Treble clef, key signature of three sharps, 4/4 time signature. The staff contains a melodic line with a dynamic marking of *mp* and a 2-finger chord at the end.

Adagio (♩ = 72)

Violins 2

mf

L'istesso Tempo (♩ = 72)

6 2 mp

mf

f mf

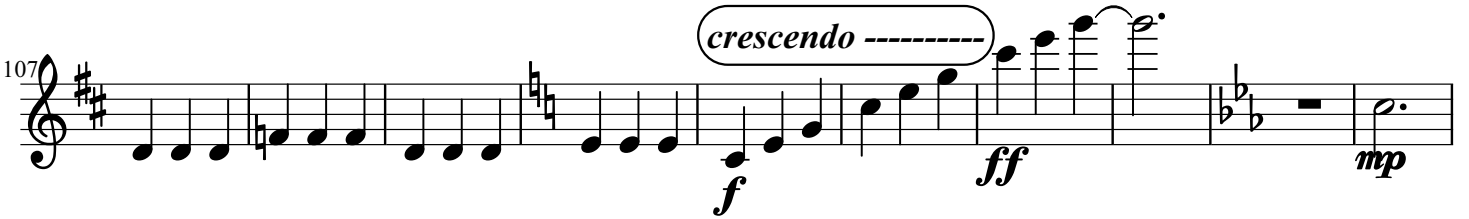
mp mf

crescendo f ff

f mf

90 

98 

107 

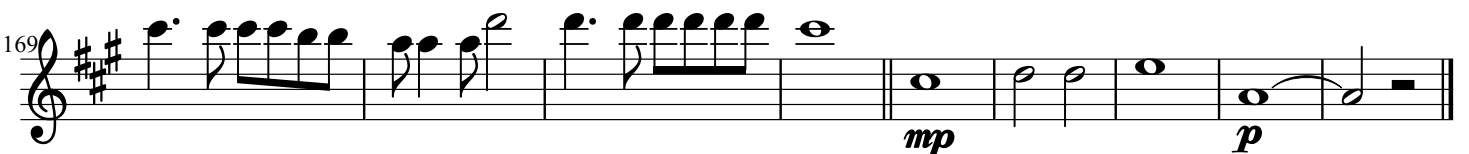
117 

129 

139 

155 

163 

169 



# Adagio (♩ = 72)

Violas

Staff 1: Musical notation for Viola 1. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is Adagio with a quarter note equal to 72 beats per minute. The music consists of eighth notes, with every second eighth note beamed together in pairs. The first pair is marked with a fermata. The piece starts with a dynamic marking of *mf*. The first measure contains a pair of eighth notes, followed by a triplet of eighth notes, and then continues with alternating pairs and triplets.

Staff 2: Musical notation for Viola 2. It continues the piece with the same key signature and time signature. It features a pair of eighth notes, followed by a triplet of eighth notes, and then continues with alternating pairs and triplets.

Staff 3: Musical notation for Viola 3. It continues the piece with the same key signature and time signature. It features a pair of eighth notes, followed by a triplet of eighth notes, and then continues with alternating pairs and triplets.

Staff 4: Musical notation for Viola 4. It continues the piece with the same key signature and time signature. It features a pair of eighth notes, followed by a triplet of eighth notes, and then continues with alternating pairs and triplets.

Staff 5: Musical notation for Viola 5. It continues the piece with the same key signature and time signature. It features a pair of eighth notes, followed by a triplet of eighth notes, and then continues with alternating pairs and triplets.

Staff 6: Musical notation for Viola 6. It continues the piece with the same key signature and time signature. It features a pair of eighth notes, followed by a triplet of eighth notes, and then continues with alternating pairs and triplets.

Staff 7: Musical notation for Viola 7. It continues the piece with the same key signature and time signature. It features a pair of eighth notes, followed by a triplet of eighth notes, and then continues with alternating pairs and triplets.

Staff 8: Musical notation for Viola 8. It continues the piece with the same key signature and time signature. It features a pair of eighth notes, followed by a triplet of eighth notes, and then continues with alternating pairs and triplets.

Staff 9: Musical notation for Viola 9. It continues the piece with the same key signature and time signature. It features a pair of eighth notes, followed by a triplet of eighth notes, and then continues with alternating pairs and triplets.





91 *f*

95

99 *mf*

105 *f* *ff* *crescendo*

114 *mp* *mf*

126 *f*

136 *mf* *mp* 4/4

Adagio (♩ = 72)

148 5 2 *mf*

156

157

158

159

160

161

162

163

164

165

The image displays a sequence of musical staves from measure 157 to 165. Each staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The notation consists of eighth notes, often grouped into triplets indicated by a bracket with the number '3' underneath. Some measures also feature a fermata over a note. The music is a continuous melodic line with a consistent rhythmic pattern.

166

167

168

169

170

171

172

174

175

*mp*

*p*

# Adagio (♩ = 72)

Violoncellos

*mf*

6

12

19

*mf* *f* *mp*

# L'istesso Tempo (♩ = 72)

24

*mp*

27

*mp*

30

33

mf

36

39

42

45

mf

48

51



54

3 3 3

57

3 *mf*

64

*f* *ff* *crescendo*

70

*f* 3 3 3 3 3 3 3 3 3 3

73

3 3 3 3 3 3 3 3 3 3

76

3 3 3 3 3 3 3 *mf* 3 3 3

79

3 3 3 3 3 3 3 3 3 3

82

3 3 3 3 3 3 3 3 3

85

3 3 3 3 3 3 3 3 3

88

3 3 3 3 3 3 3 3 3

91

3 3 3 3 3 3 3 3 3

94

*f* 3 3 3 3 3 3 3 3 3

97

3 3 3 3 3 3 3 3 3

100

3 3 3 3 3 *mf*

*crescendo* -----

106

*f*

113

*ff* *p* 3

117

*p* 3

119

*p* 3

121

*p* 3

124

*mf* 3

127

*mf* 3

130

*f*

133

136

*mf*

139

*mp*

142

145

Adagio (♩ = 72)

148

*mf*

157

Musical staff 157: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3.

161

Musical staff 161: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3. The notes from G4 to C5 are marked with accents.

165

Musical staff 165: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3.

169

Musical staff 169: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3.

173

Musical staff 173: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3. The first note is marked with *mp*.

176

Musical staff 176: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3. The first note is marked with *p* and there are triplets over the first four notes.

Adagio (♩ = 72) L'istesso Tempo (♩ = 72)

Double Basses

8 *mp*

34 *mf* *f* *mf*

50 *mp* *mf*

65 *f*

73

77 *mf*

81

85

89

93  
8  
*f*

97  
8

101  
8  
*mf*

108  
8  
*f* *mp*

122  
8  
*mf* *f*

**Adagio (♩ = 72)**

138  
8  
*mp*

152  
8  
*p*