



# 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:** Niggun shel Dvekut (Love Song to God) for Orchestra (Parts)  
[Opus 60]  
**Compositeur:** Pool, Henry  
**Licence:** Copyright © Pool, Henry  
**Editeur:** Pool, Henry  
**Instrumentation:** Orchestre  
**Style:** Hassidique

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

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# HENRY POOL

Opus 60

*Niggun shel Dvekut*  
*(Love Song to God)*

for

**Orchestra**

*Parts*



# Henry Pool

- Opus 1 Two Sonatas for Piano  
# 1 in E-la # 2 in C-so
- Opus 2 Two Sonatas for Harpsichord  
# 1 in F-so # 2 in C-do
- Opus 3 *Mozart*  
Concerto in Eb-do for Piano &  
Orchestra (K.V. 271)  
Arranged for one piano / two hands
- Opus 4 Grand Sonata for Flute Solo  
in F#-mi
- Opus 5 Hora for Two Recorders & Strings  
in Bb-so SCORE & PARTS
- Opus 6 Two Sonatas for Recorder Solo  
# 1 in G-re # 2 in F-so
- Opus 7 Two Israeli Suites for Harpsichord  
# 1 in mixed modes, C=do  
# 2 in mixed modes, G=do
- Opus 8 Grand Sonata for Marimba in C-so
- Opus 9 Quartet for Recorders (SSAT)  
in F-fa SCORE & PARTS
- Opus 10 Two Israeli Suites for Small  
Orchestra (from Opus 7) SCORE  
# 1 in mixed modes, C=do  
# 2 in mixed modes, G=do
- Opus 11 Three Sonatinas for Piano  
# 1 in C-do # 2 in E-la # 3 in D-la
- Opus 12 Two Sonatas for Piano  
# 3 in C-la # 4 in G-do
- Opus 13 Three Sonatinas for Harpsichord  
# 1 in D-do # 2 in G-re # 3 in C-la
- Opus 14 A Selection of Hebrew Songs  
*Nine Songs for Choir a Cappella*  
*Four Hymns for Voice & Piano*  
*Three Supplications for*  
*Congregation & Piano*
- Opus 14a A Selection of Hebrew Songs  
*Six Hymns for Voice & Piano*
- Opus 15 *In Memoriam (Yizkor)*  
Chorale, Variations, Prelude & Fugue for  
Organ in C-la (*without pedal*)
- Opus 15a *In Memoriam (Yizkor)*  
Chorale, Variations, Prelude & Fugue for  
Organ in C-la (*with pedal*)
- Opus 16 *Haydn Concerto*  
Concerto # 1 for Piano & Orchestra  
in C-la SCORE  
(After Haydn's Sonata # 20)
- Opus 17 Two Sonatas for Piano  
# 5 in D-do # 6 in C-do
- Opus 18 *Israel*  
Three Songs for Choir & Piano  
(*lyrics both in Hebrew & in English*)
- Opus 19 # 1 Seventh Sonata for Piano in A-la
- Opus 19 # 2 Eighth Sonata for Piano in Ab-do  
(*My Three Fatherlands*)
- Opus 20 Symphony # 1 for Orchestra  
in D-la SCORE
- Opus 20a Symphony # 1 for Orchestra  
in D-la PIANO SCORE
- Opus 21 *A Prayer at Wartime*  
Psalm 121 for Choir & Piano  
(*lyrics both in Hebrew & in English*)
- Opus 22 *Kinderliedboek # 1*  
Dutch Children's Songs  
for Voice & Piano
- Opus 23 Grand Sonata for Bassoon & Piano  
in E-la SCORE & PART
- Opus 23a Grand Sonata for Cello & Piano  
In F-la SCORE & PART
- Opus 23b Grand Sonata for Clarinet & Piano  
In F-la SCORE & PART
- Opus 24 Six Lullabies, # 1 - # 6  
(*all lullabies have English lyrics too*)
- Opus 25 Six Lullabies, # 7 - # 12  
(*all lullabies have English lyrics too*)
- Opus 26 *Sabbath*  
Sixteen Hymns for Choir a Cappella  
(*lyrics in Hebrew only*)
- Opus 27 Six Popular Jewish Songs for Violin &  
Piano, # 1 - # 6, SCORE & PART
- Opus 27a Six Popular Jewish Songs for Cello &  
Piano, # 1 - # 6, SCORE & PART
- Opus 27b Six Popular Jewish Songs for Flute &  
Piano, # 1 - # 6, SCORE & PART
- Opus 27c Six Popular Jewish Songs for Bassoon &  
Piano, # 1 - # 6, SCORE & PART
- Opus 27d Six Popular Jewish Songs for Bass Clarinet &  
Piano, # 1 - # 6, SCORE & PART
- Opus 28 A Dutch Rhapsody for Orchestra in Ab-do  
SCORE & PARTS
- Opus 29 An Israeli Rhapsody for Orchestra in D-la  
SCORE & PARTS

Opus 30	An American Rhapsody for Orchestra in G-do <u>SCORE &amp; PARTS</u>	Opus 40	<i>A Red, Red Rose</i> , a Love Song for Voice & Band <u>SCORE &amp; PARTS</u>
Opus 31	Quintet for Piano & Strings in A-la <u>SCORE &amp; PARTS</u>	Opus 40a	<i>A Red, Red Rose</i> , a Love Song for Voice & Piano
Opus 31a	Quintet for Piano & Strings in D-la <u>SCORE &amp; PARTS</u>	Opus 40b	<i>A Red, Red Rose</i> , a Love Song for Voice & Guitar
Opus 32	<i>Nations United</i> , a Peace Song for Choir & Piano <u>SCORE &amp; PARTS</u>	Opus 41	<i>When I was One-and-Twenty</i> , a Song about Love for Voice, Choir & Band <u>SCORE &amp; PARTS</u>
Opus 33	<i>She Walks in Beauty</i> , a Love Song for Voice & Band <u>SCORE &amp; PARTS</u>	Opus 41a	<i>When I was One-and-Twenty</i> , a Song about Love for Voice & Piano
Opus 33a	<i>She Walks in Beauty</i> , a Love Song for Voice, Choir & Band <u>SCORE &amp; PARTS</u>	Opus 41b	<i>When I was One-and-Twenty</i> , a Song about Love for Voice & Guitar
Opus 33b	<i>She Walks in Beauty</i> , a Love Song for Voice & Piano	Opus 42	Ninth Sonata for Piano in C-la <i>(Sonate des Études)</i>
Opus 33c	<i>She Walks in Beauty</i> , a Love Song for Voice & Guitar	Opus 43	Tenth Sonata for Piano in B-la
Opus 34	<i>Chanuka</i> , a Rondo for Violin & Piano <u>SCORE &amp; PART</u>	Opus 44	Nocturne # 3 for Flute & Piano <u>SCORE &amp; PART</u>
Opus 34a	<i>Chanuka</i> , a Rondo for Flute, Clarinet & Piano <u>SCORE &amp; PARTS</u>	Opus 44a	Nocturne # 3 for Clarinet & Piano <u>SCORE &amp; PART</u>
Opus 35	<i>Chanuka</i> , a Rondo for Violin & Orchestra <u>SCORE &amp; PARTS</u>	Opus 44b	Nocturne # 3 for Piano Solo
Opus 36	Nocturne # 1 for Flute & Piano <u>SCORE &amp; PART</u>	Opus 44c	Nocturne # 3 for Piano Four Hands <u>SCORE &amp; PART</u>
Opus 36a	Nocturne # 1 for Clarinet & Piano <u>SCORE &amp; PART</u>	Opus 44d	Nocturne # 3 for Guitar Solo
Opus 36b	Nocturne # 1 for Piano Solo	Opus 45	Nocturne # 3 for Flute & Strings <u>SCORE &amp; PARTS</u>
Opus 36c	Nocturne # 1 for Piano Four Hands <u>SCORE &amp; PART</u>	Opus 45a	Nocturne # 3 for Clarinet & Strings <u>SCORE &amp; PARTS</u>
Opus 36d	Nocturne # 1 for Guitar Solo	Opus 45b	Nocturne # 3 for Trumpet & Strings <u>SCORE &amp; PARTS</u>
Opus 37	Nocturne # 1 for Flute & Strings <u>SCORE &amp; PARTS</u>	Opus 46	Concertino for Brazilian Country Band <u>SCORE &amp; PARTS</u>
Opus 37a	Nocturne # 1 for Clarinet & Strings <u>SCORE &amp; PARTS</u>	Opus 46a	Concertino for Brazilian Country Band <u>PIANO SCORE</u>
Opus 38	Nocturne # 2 for Flute & Piano <u>SCORE &amp; PART</u>	Opus 47	Nocturne # 4 for Piano Solo
Opus 38a	Nocturne # 2 for Clarinet & Piano <u>SCORE &amp; PART</u>	Opus 47a	Nocturne # 4 for Small Orchestra <u>SCORE &amp; PARTS</u>
Opus 38b	Nocturne # 2 for Piano Solo	Opus 47b	Nocturne # 4 for Piano Four Hands <u>SCORE &amp; PARTS</u>
Opus 38c	Nocturne # 2 for Piano Four Hands <u>SCORE &amp; PART</u>	Opus 47c	Nocturne # 4 for Guitar Solo
Opus 38d	Nocturne # 2 for Guitar Solo	Opus 47d	Nocturne # 4 for Flute & Harp <u>SCORE &amp; PART</u>
Opus 39	Nocturne # 2 for Flute & Strings <u>SCORE &amp; PARTS</u>	Opus 47e	Nocturne # 4 for Clarinet, Viola & Piano <u>SCORE &amp; PARTS</u>
Opus 39a	Nocturne # 2 for Clarinet & Strings <u>SCORE &amp; PARTS</u>	Opus 47f	Nocturne # 4 for Bass Clarinet, Viola & Piano <u>SCORE &amp; PARTS</u>

Opus 48 *Yah Ribon 'Alam* for Double Choir & Organ  
SCORE & PARTS

Opus 49 *Gypsy*, Three Fragments for Violin Solo

Opus 49a *Gypsy*, Three Fragments for Clarinet Duo

Opus 50 *Gypsy*, Three Fragments for Woodwinds & Harp  
SCORE & PARTS

Opus 51 Eleventh Sonata for Piano in Eb-do

Opus 52 *The Child Prodigy*  
Concerto for Toy Piano and Children's Orchestra  
in F-do  
SCORE & PARTS

Opus 52a *The Child Prodigy*  
Concerto for Toy Piano and Children's Orchestra  
in F-do  
TOY PIANO SCORE

Opus 53 *The Ballroom*  
An American Suite of Dances for Oboe, Violin,  
Cello & Piano  
SCORE & PARTS

Opus 53a *The Ballroom*  
An American Suite of Dances for Piano Solo

Opus 54 *The Ballroom*  
An American Suite of Dances for Ballroom  
Orchestra (with Piccolo Trumpet)  
SCORE & PARTS

Opus 54a *The Ballroom*  
An American Suite of Dances for Ballroom  
Orchestra (with Soprano Saxophone)  
SCORE & PARTS

Opus 55 *Love Dream* for Concert Band  
SCORE & PARTS

Opus 56 Waltz for Oboe, Violin, Viola, Cello & Piano  
SCORE & PARTS

Opus 56a Waltz for Clarinet, Violin, Viola, Cello & Piano  
SCORE & PARTS

Opus 56b Waltz for Soprano Sax, Clarinet, Alto Sax,  
Bassoon & Piano  
SCORE & PARTS

Opus 57 *Nocturne # 5* for Chamber Orchestra  
SCORE & PARTS

Opus 57a *Nocturne # 5* for Piano Solo

Opus 57b *Nocturne # 5* for Two Guitars, Viola & Cello  
SCORE & PARTS

Opus 57c *Nocturne # 5* for String Quartet  
SCORE & PARTS

Opus 58 *Capriccio* for Clarinet, Vibraphone & Strings  
SCORE & PARTS

Opus 58 *Capriccio* for Clarinet, Vibraphone & Strings  
SCORE & PARTS

Opus 58a *Capriccio* for Piano Solo

Opus 58b *Capriccio* for Guitar Solo

Opus 58b *Capriccio* for Violin Solo

Opus 59 *Niggun shel Dvekut (Love Song to God)* for Violin  
& Piano  
SCORE & PART

Opus 59a *Niggun shel Dvekut (Love Song to God)* for Flute  
& Piano  
SCORE & PART

Opus 59b *Niggun shel Dvekut (Love Song to God)* for  
Clarinet & Piano  
SCORE & PART

Opus 59c *Niggun shel Dvekut (Love Song to God)* for Piano  
& Organ

*First Impression 2012*

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*Flute(s)*

*Oboe(s)*

*Clarinet(s) in B $\flat$*

*Bassoon(s)*

*Trumpet(s) in B $\flat$*

*Horn(s) in F*

*Horn(s) in F*

*Snare Drum*

*Bass Drum*

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

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

*Violas*

*Violoncellos*

*Double Basses*

*Niggun shel Dvekut*  
*(Love Song to God)*



# *Parts*

Lento espressivo (♩ = 50)

Flute

Measures 1-10: Flute part in 4/4 time. Measure 1 has a 4-measure rest. Measure 2 starts with *mf*. Measure 3 has a 3-measure triplet. Measure 4 has a 2-measure rest. Measure 5 has a 3-measure triplet. Measure 6 has a 2-measure rest. Measure 7 has a 3-measure triplet. Measure 8 has a 2-measure rest. Measure 9 has a 3-measure triplet. Measure 10 has a 2-measure rest.

Measures 11-16: Measure 11 has a 3-measure triplet. Measure 12 has a 2-measure rest. Measure 13 has a 2-measure rest. Measure 14 has a 2-measure rest. Measure 15 has a 2-measure rest. Measure 16 has a 2-measure rest.

Measures 17-23: Measure 17 has a 3-measure triplet. Measure 18 has a 2-measure rest. Measure 19 has a 2-measure rest. Measure 20 has a 2-measure rest. Measure 21 has a 2-measure rest. Measure 22 has a 2-measure rest. Measure 23 has a 3-measure triplet.

Measures 24-27: Measure 24 has a 3-measure triplet. Measure 25 has a 2-measure rest. Measure 26 has a 2-measure rest. Measure 27 has a 2-measure rest.

Measures 28-40: Measure 28 has a 3-measure triplet. Measure 29 has a 4-measure rest. Measure 30 has a 4-measure rest. Measure 31 has a 4-measure rest. Measure 32 has a 4-measure rest. Measure 33 has a 4-measure rest. Measure 34 has a 4-measure rest. Measure 35 has a 4-measure rest. Measure 36 has a 4-measure rest. Measure 37 has a 4-measure rest. Measure 38 has a 4-measure rest. Measure 39 has a 4-measure rest. Measure 40 has a 4-measure rest.

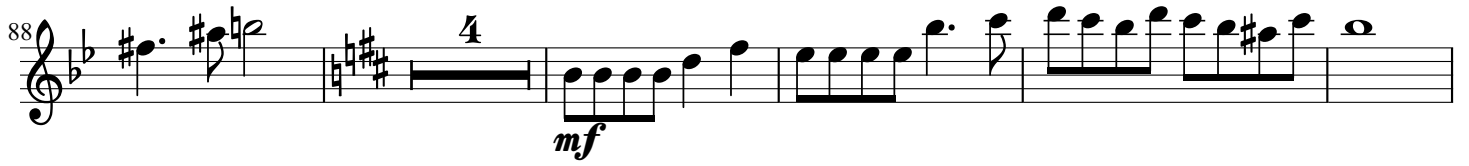
Measures 41-50: Measure 41 has a 4-measure rest. Measure 42 has a 4-measure rest. Measure 43 has a 4-measure rest. Measure 44 has a 4-measure rest. Measure 45 has a 4-measure rest. Measure 46 has a 4-measure rest. Measure 47 has a 4-measure rest. Measure 48 has a 4-measure rest. Measure 49 has a 4-measure rest. Measure 50 has a 4-measure rest.

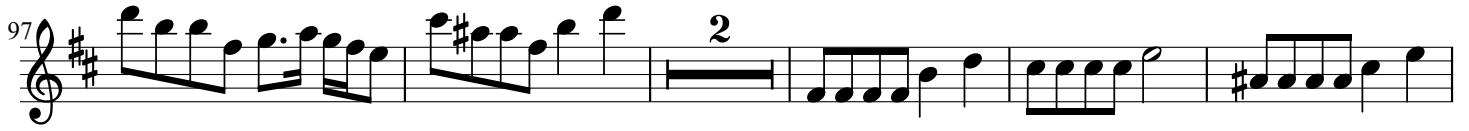
Measures 51-60: Measure 51 has a 3-measure triplet. Measure 52 has a 3-measure triplet. Measure 53 has a 3-measure triplet. Measure 54 has a 3-measure triplet. Measure 55 has a 3-measure triplet. Measure 56 has a 3-measure triplet. Measure 57 has a 3-measure triplet. Measure 58 has a 3-measure triplet. Measure 59 has a 3-measure triplet. Measure 60 has a 3-measure triplet.

Measures 61-71: Measure 61 has a 4-measure rest. Measure 62 has a 4-measure rest. Measure 63 has a 4-measure rest. Measure 64 has a 4-measure rest. Measure 65 has a 4-measure rest. Measure 66 has a 4-measure rest. Measure 67 has a 4-measure rest. Measure 68 has a 4-measure rest. Measure 69 has a 4-measure rest. Measure 70 has a 4-measure rest. Measure 71 has a 4-measure rest.


Measures 72-81: Measure 72 has a 4-measure rest. Measure 73 has a 4-measure rest. Measure 74 has a 4-measure rest. Measure 75 has a 4-measure rest. Measure 76 has a 4-measure rest. Measure 77 has a 4-measure rest. Measure 78 has a 4-measure rest. Measure 79 has a 4-measure rest. Measure 80 has a 4-measure rest. Measure 81 has a 4-measure rest.

Measures 82-90: Measure 82 has a 3-measure triplet. Measure 83 has a 3-measure triplet. Measure 84 has a 3-measure triplet. Measure 85 has a 3-measure triplet. Measure 86 has a 3-measure triplet. Measure 87 has a 3-measure triplet. Measure 88 has a 3-measure triplet. Measure 89 has a 3-measure triplet. Measure 90 has a 3-measure triplet.

88   
*mf*

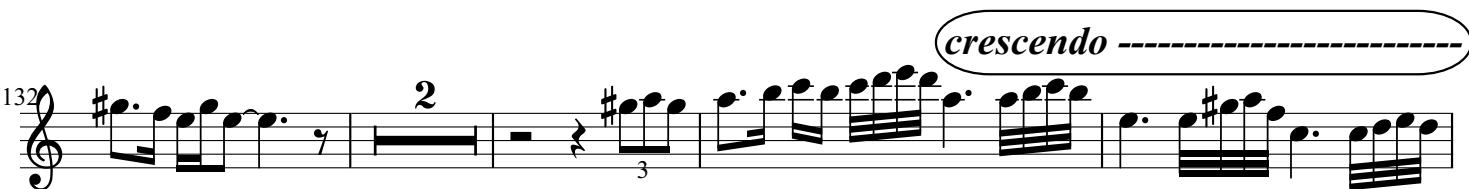
97 

104   
*sfz* *sfz*

111   
*sfz* *sfz* *mf*

119 

127 

132   
*crescendo*

138   
*ff* *pp*

Lento espressivo (♩ = 50)

Oboe

4

*mf*

3

2

11

3

2

17

3

2

3

24

*sfz*

*sfz*

*sfz*

*sfz*

29

4

*mf*

4

42

4

*f*

3

52

4

*mp*

63

4

4

77

*f*

3

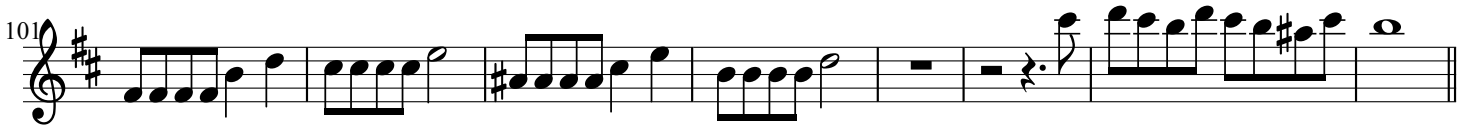
84

3

4

*mf*

94 

101 

109 

117 

124 

130 

*crescendo* -----

136 

*calando* -----

139 

Lento espressivo (♩ = 50)

B♭ Clarinet *mf*



5



10



15




20



25



31



46



54



83



89 *mf*

103 *sfz sfz*

111 *sfz sfz mf*

115

120

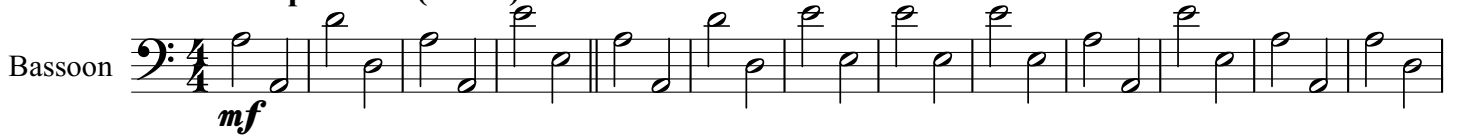
125

130

135 *ff pp*

*crescendo* ----- *calando*-----

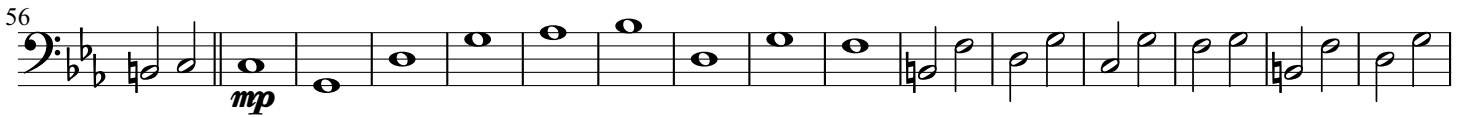
Lento espressivo (♩ = 50)

Bassoon  *mf*

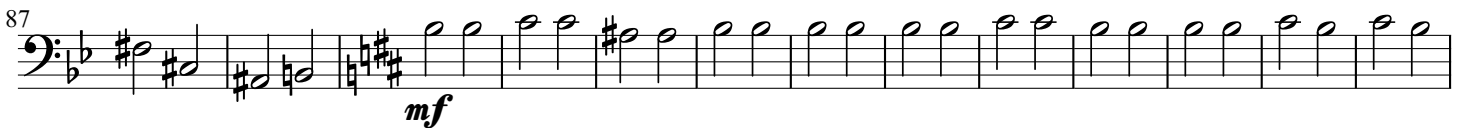
14  *f*

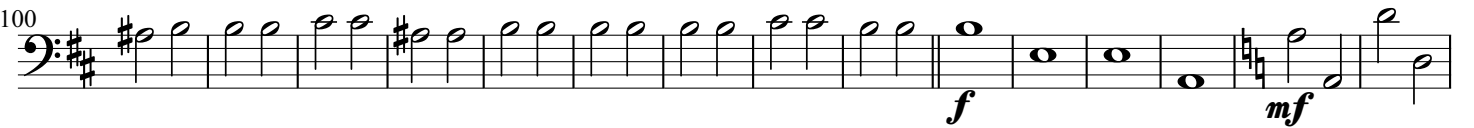
29  *mf*

43  *f*

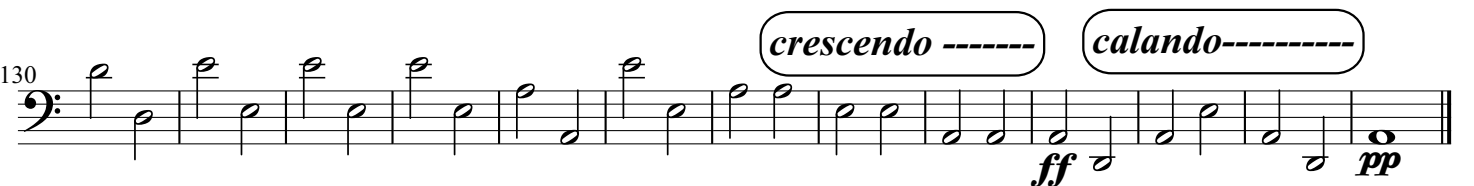
56  *mp*

72  *f*

87  *mf*

100  *f* *mf*

115 

130  *ff* *pp*



Lento espressivo (♩ = 50)

B♭ Trumpet

4 3

11

*f* 5

21

*f* *sfz*

26

*sfz* *sfz* *sfz* *mf*

30

4

38

4

46

8 *mp*

60

4 4

74 *mf*

91

105 *sfz*

111 *sfz* *mf*

121 *f*

126

134 *f* *crescendo*

138 *ff* *calando* *pp*

Lento espressivo (♩ = 50)

Horn

*mf*

5

10

15

20

25

*sfz sfz sfz sfz mf*

34

48

*mp*

66

*mp*

77 *mf*

99 *sfz* *sfz*

111 *sfz* *sfz* *mf*

116

121

126

131

136 *ff* *pp*

Lento espressivo (♩ = 50)

Horn

*mf*

5

10

15

20

25

*sfz* *sfz* *sfz* *sfz* *mf*

34

47

*mp* 8

67

80 **8**  
Bass clef, key signature of one sharp (F#), 4/4 time signature. Measure 80 starts with a whole rest. Measure 81 has a dynamic marking of *mf*. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

98  
Bass clef, key signature of one sharp (F#), 4/4 time signature. Measure 98 starts with a dynamic marking of *sfz*. The staff contains a sequence of notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

110  
Bass clef, key signature of one sharp (F#), 4/4 time signature. Measures 110-112 feature a dynamic marking of *sfz* and slurs over groups of notes. Measure 113 has a dynamic marking of *mf*. The staff contains a sequence of notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

115  
Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

120  
Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

125  
Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

130  
Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

135  
Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Above the staff, there are markings for *crescendo* and *calando* with dashed lines. The dynamic marking *ff* is placed below the staff, and *pp* is placed below the final note.

Lento espressivo (♩ = 50)

Snare Drum  $\frac{4}{4}$   $\frac{4}{4}$

*mf* 3

9

3

14

18

3

23

3 *sfz* *sfz* *sfz*

28

*sfz* *mf*

34

39

45

*f* 3

51

58

66

73

81

88

94

99

105



110

*sfz* *sfz* *sfz* 4

118

*sfz* 3

123

3

127

3

132

3

136

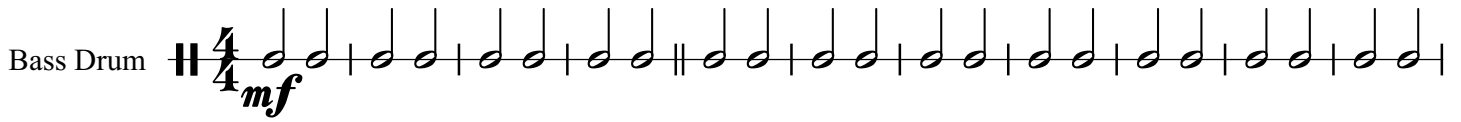
*crescendo*

139

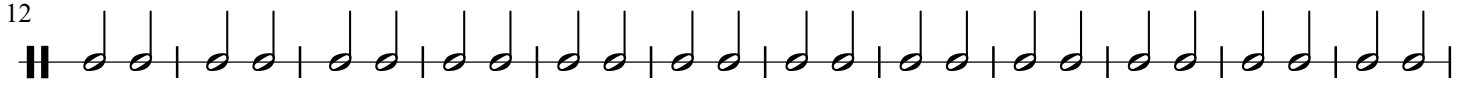
*ff* *calando* *pp*

Lento espressivo (♩ = 50)

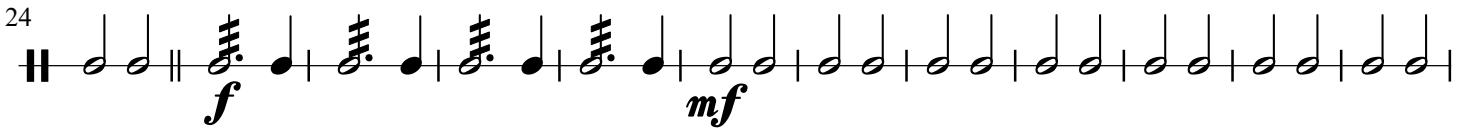
Bass Drum  $\text{H}$   $\frac{4}{4}$  *mf*



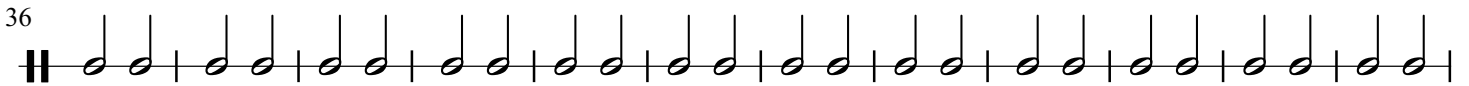
12



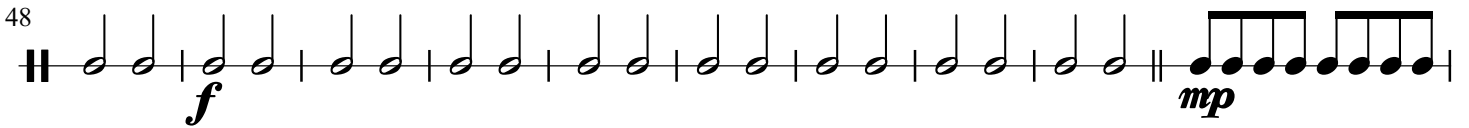
24



36



48



58



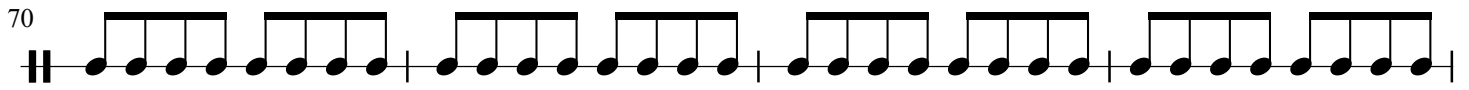
62



66



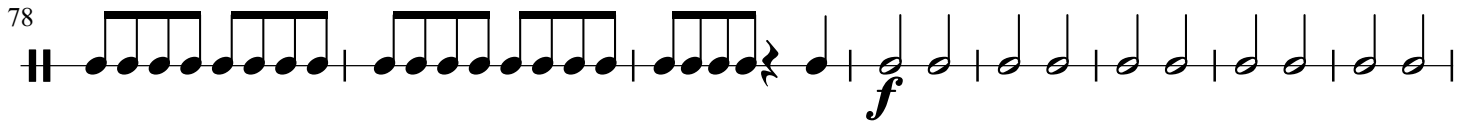
70



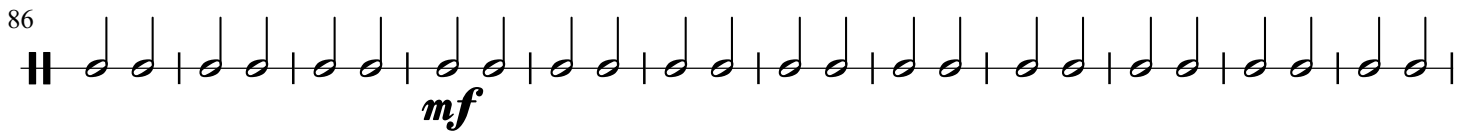
74



78



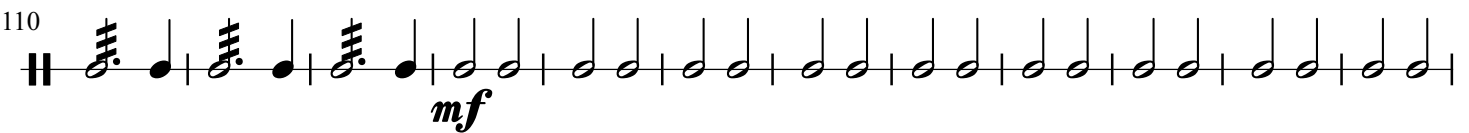
86



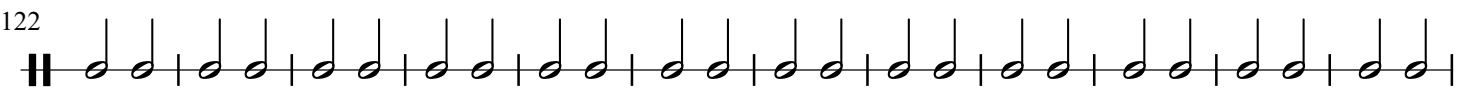
98



110



122



134



Lento espressivo (♩ = 50)

Violin

4

*mf*

*f*

3

9

*f*

3

13

17

*f*

3

21

*f*

3

25

*sfz*

*sfz*

*sfz*

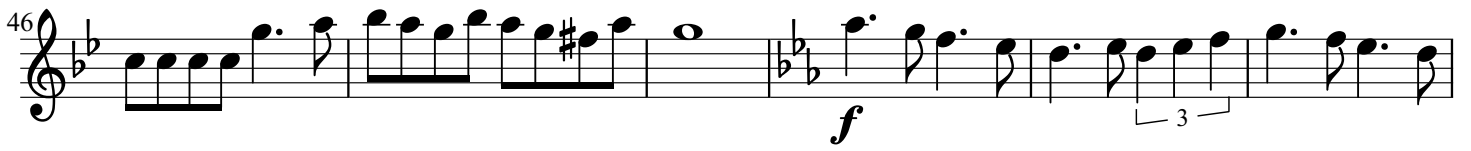
*sfz*

29

*mf*

35

40

46 

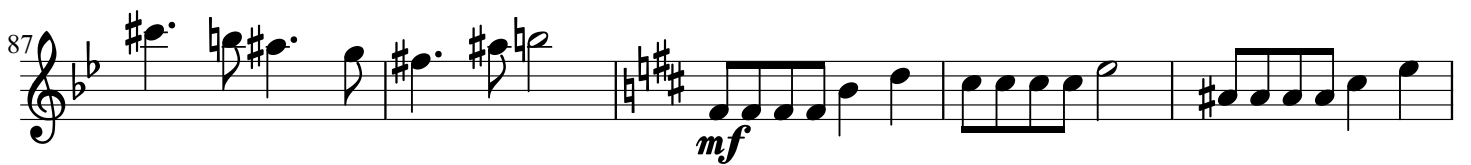
52 

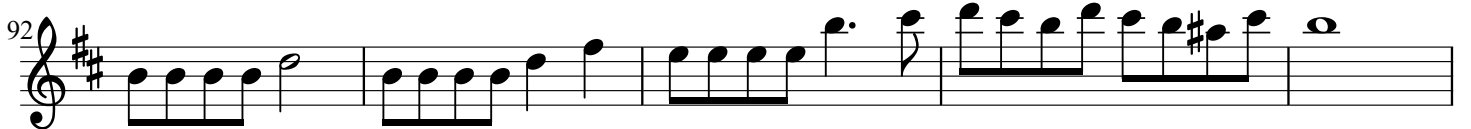
59 

67 

74 

81 

87 

92 

97 

102

Musical staff 102: Treble clef, key signature of one sharp (F#), starting with a quarter rest followed by eighth notes.

107

Musical staff 107: Treble clef, key signature of one sharp (F#), starting with eighth notes and chords, marked *sfz*.

112

Musical staff 112: Treble clef, key signature of one sharp (F#), starting with chords, marked *sfz*, followed by a 4-measure rest, then *mf*.

120

Musical staff 120: Treble clef, key signature of one sharp (F#), starting with eighth notes and chords, ending with a triplet.

124

Musical staff 124: Treble clef, key signature of one sharp (F#), starting with eighth notes and chords, ending with a triplet.

128

Musical staff 128: Treble clef, key signature of one sharp (F#), starting with eighth notes and chords, ending with a triplet.

132

Musical staff 132: Treble clef, key signature of one sharp (F#), starting with eighth notes and chords, ending with a triplet.

*crescendo* -----

136

Musical staff 136: Treble clef, key signature of one sharp (F#), starting with eighth notes and chords, ending with a triplet.

*calando* -----

139

Musical staff 139: Treble clef, key signature of one sharp (F#), starting with eighth notes and chords, marked *ff*, ending with a triplet marked *pp*.

Lento espressivo (♩ = 50)

Violin

4

*mf*

*f*

3

8

*f*

3

12

15

19

*f*

3

*f*

3

24

*sfz*

*sfz*

*sfz*

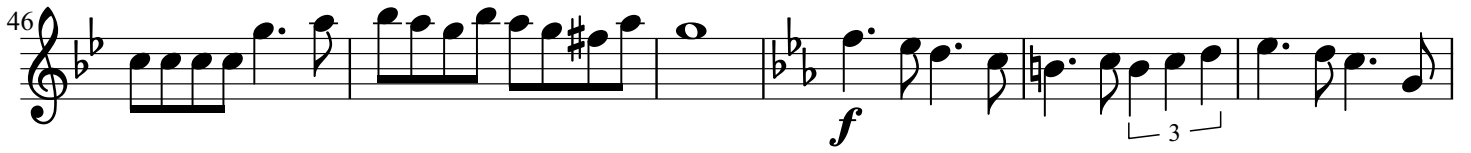
*sfz*

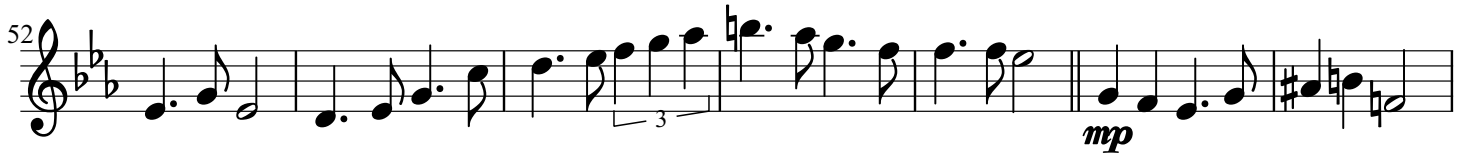
29

*mf*

35

40

46 

52 

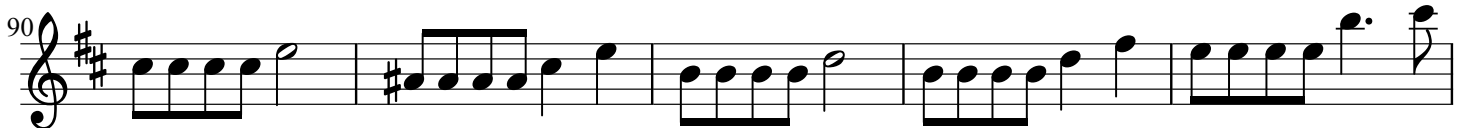
59 

66 

72 

79 

85 

90 

95 



100

106

*sfz* *sfz* *sfz*

112

*sfz* *mf*

4 3

120

124

127

131

*crescendo* -----

136

*calando* -----

139

*ff* *pp*

Lento espressivo (♩ = 50)

Viola

*mf*

5

10

14

19

23

*sfz sfz sfz sfz*

29

*mf*

33

37

41

Musical staff 41: Bass clef, two flats. Eighth-note triplet pattern.

44

Musical staff 44: Bass clef, two flats. Eighth-note triplet pattern.

48

Musical staff 48: Bass clef, two flats. Eighth-note triplet pattern, followed by a melody with a triplet. Dynamics: *f*.

54

Musical staff 54: Bass clef, two flats. Eighth-note triplet pattern, followed by a melody with a triplet and a measure rest. Dynamics: *f*.

83

Musical staff 83: Bass clef, two flats. Eighth-note triplet pattern, followed by a complex melody. Dynamics: *f*.

89

Musical staff 89: Bass clef, three sharps. Eighth-note triplet pattern. Dynamics: *mf*.

92

Musical staff 92: Bass clef, three sharps. Eighth-note triplet pattern.

96

Musical staff 96: Bass clef, three sharps. Eighth-note triplet pattern.

100

Musical staff 100: Bass clef, three sharps. Eighth-note triplet pattern.

103

106

110

115

120

125

130

135

*crescendo* ----- *calando*-----

*ff* *pp*

Lento espressivo (♩ = 50)

Violoncello

*mf*

5

9

13

17

21

26

30

33

36

39

42

45

48

52

56

59

61

63

Musical staff 63: Bass clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are fermatas above the first and third notes.

65

Musical staff 65: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are fermatas above the first and third notes.

67

Musical staff 67: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are fermatas above the first and third notes.

69

Musical staff 69: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are fermatas above the first and third notes.

71

Musical staff 71: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are fermatas above the first and third notes.

73

Musical staff 73: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are fermatas above the first and third notes.

75

Musical staff 75: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are fermatas above the first and third notes.

77

Musical staff 77: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are fermatas above the first and third notes.

79

Musical staff 79: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. There are fermatas above the first and third notes. The staff concludes with a dynamic marking *f* (forte).

82

Musical staff 82: Bass clef, 7/8 time signature, key signature of two flats. The staff contains six measures of eighth-note patterns with rests.

86

Musical staff 86: Bass clef, 7/8 time signature, key signature of two flats. The staff contains six measures of eighth-note patterns with rests, ending with a double bar line and key signature change to two sharps.

89

Musical staff 89: Bass clef, 7/8 time signature, key signature of two sharps. The staff contains six measures of eighth-note patterns with accents. The first measure is marked *mf*.

92

Musical staff 92: Bass clef, 7/8 time signature, key signature of two sharps. The staff contains six measures of eighth-note patterns with accents.

95

Musical staff 95: Bass clef, 7/8 time signature, key signature of two sharps. The staff contains six measures of eighth-note patterns with accents.

98

Musical staff 98: Bass clef, 7/8 time signature, key signature of two sharps. The staff contains six measures of eighth-note patterns with accents.

101

Musical staff 101: Bass clef, 7/8 time signature, key signature of two sharps. The staff contains six measures of eighth-note patterns with accents.

104

Musical staff 104: Bass clef, 7/8 time signature, key signature of two sharps. The staff contains six measures of eighth-note patterns with accents.

107

Musical staff 107: Bass clef, 7/8 time signature, key signature of two sharps. The staff contains six measures. The first four are eighth-note patterns with accents. The last three are marked *sfz* and feature longer note values.



112 *sfz* *mf*

116

120

124

128

132

136 *crescendo* *calando* *ff* *pp*

Lento espressivo (♩ = 50)

Double Bass

8 *mf*

10

8

21

8 *f* *mf*

32

8

42

8 *f*

52

8 *mp*

64

8

76  
8  
*f*

Musical staff 76-85: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking of *f* is placed below the staff.

86  
8  
*mf*

Musical staff 86-93: Bass clef, key signature of two flats. The staff contains a sequence of notes: G#2, A#2, B#2, C#3, D#3, E#3, F#3, G#3, A#3, B#3, C#4, D#4, E#4, F#4, G#4, A#4, B#4, C#5. A dynamic marking of *mf* is placed below the staff.

94  
8

Musical staff 94-103: Bass clef, key signature of two sharps (F#, C#). The staff contains a sequence of notes: G#2, A#2, B#2, C#3, D#3, E#3, F#3, G#3, A#3, B#3, C#4, D#4, E#4, F#4, G#4, A#4, B#4, C#5.

104  
8  
*f* *mf*

Musical staff 104-114: Bass clef, key signature of two sharps. The staff contains a sequence of notes: G#2, A#2, B#2, C#3, D#3, E#3, F#3, G#3, A#3, B#3, C#4, D#4, E#4, F#4, G#4, A#4, B#4, C#5. A dynamic marking of *f* is placed below the staff, and a dynamic marking of *mf* is placed below the staff.

115  
8

Musical staff 115-125: Bass clef, key signature of two sharps. The staff contains a sequence of notes: G#2, A#2, B#2, C#3, D#3, E#3, F#3, G#3, A#3, B#3, C#4, D#4, E#4, F#4, G#4, A#4, B#4, C#5.

126  
8

Musical staff 126-135: Bass clef, key signature of two sharps. The staff contains a sequence of notes: G#2, A#2, B#2, C#3, D#3, E#3, F#3, G#3, A#3, B#3, C#4, D#4, E#4, F#4, G#4, A#4, B#4, C#5.

136  
8  
*ff* *pp*

*crescendo* ----- *calando* -----

Musical staff 136-145: Bass clef, key signature of two sharps. The staff contains a sequence of notes: G#2, A#2, B#2, C#3, D#3, E#3, F#3, G#3, A#3, B#3, C#4, D#4, E#4, F#4, G#4, A#4, B#4, C#5. A dynamic marking of *ff* is placed below the staff, and a dynamic marking of *pp* is placed below the staff. Above the staff, two ovals contain the markings *crescendo* and *calando* with dashed lines indicating the range of dynamics.