



# 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:** Waltz for Clarinet, Violin, Viola, Cello & Piano (Score & Parts)  
[Opus 56a]

**Compositeur:** Pool, Henry

**Licence:** Copyright © Pool, Henry

**Editeur:** Pool, Henry

**Instrumentation:** Clarinette, Violon, Alto, Violoncelle et Piano

**Style:** Classique moderne

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

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

- Contacter l'artiste
- Commenter cette partition
- Ajouter votre interprétation MP3
- Accès partition et écoute audio avec ce QR Code :



Cette partition ne fait pas partie du domaine public. Merci de contacter l'artiste pour toute utilisation hors du cadre privé.

# HENRY POOL

Opus 56a

*Waltz*

for

**Clarinet, Violin, Viola,  
Cello & Piano**

***Score & 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  
SCORE & PARTS

*First Impression 2012*

Copyright © 2012 by

**Henry Pool**  
**82 Surrey Lane**  
**Bergenfield, NJ 07621-3356**  
**E-mail: [hhenpo7@aol.com](mailto:hhenpo7@aol.com)**

**This book has been registered with the**  
**Library of Congress, Washington DC**

*Score*

Comodo (♩ = 80)

B Clarinet

Violin

Viola

Violoncello

Piano

The first system of the musical score is for measures 1 through 6. It features five staves: B Clarinet, Violin, Viola, Violoncello, and Piano. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Comodo' with a quarter note equal to 80 beats per minute. The dynamics are marked 'mp' (mezzo-piano) for all instruments. The B Clarinet and Piano parts play a melodic line, while the Violin, Viola, and Violoncello parts provide harmonic support with chords and rhythmic patterns.

B Cl.

Vln.

Vla.

Vlc.

Pno.

The second system of the musical score is for measures 7 through 12. It features five staves: B Clarinet, Violin, Viola, Violoncello, and Piano. The key signature remains two flats, and the time signature is 3/4. The dynamics are marked 'mf' (mezzo-forte) for all instruments. The B Clarinet part has a measure rest for measures 8, 9, and 10. The Violin, Viola, and Violoncello parts continue their harmonic support, and the Piano part provides a steady accompaniment.



13

B Cl. *mf* *mp*

Vln. *mp*

Vla. *mp*

Vlc. *mp*

Pno. *mp*

19

B Cl.

Vln.

Vla.

Vlc.

Pno.

25

B Cl.

Vln.

Vla.

Vlc.

Pno.

34

B Cl.

Vln.

Vla.

Vlc.

Pno.

43

B Cl.

Vln.

Vla.

Vlc.

Pno.

*mf*

*mf*

*mf*

*mf*

*mf*

49

B Cl.

Vln.

Vla.

Vlc.

Pno.

*mf*

*mf*

*mf*

*mf*

*mf*

54

B Cl.

Vln.

Vla.

Vlc.

Pno.

58

B Cl.

Vln.

Vla.

Vlc.

Pno.

63

B Cl.

Vln.

Vla.

Vlc.

Pno.

69

B Cl.

Vln.

Vla.

Vlc.

Pno.

75

B Cl.

Vln.

Vla.

Vlc.

Pno.

81

B Cl.

Vln.

Vla.

Vlc.

Pno.

*Both Hands an Octave Higher*

87

B Cl.

Vln.

Vla.

Vlc.

Pno.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Both hands in Place

94

B Cl.

Vln.

Vla.

Vlc.

Pno.

101

B Cl.

Vln.

Vla.

Vlc.

Pno.

107

B Cl.

Vln.

Vla.

Vlc.

Pno.

*pp*



113

B Cl.

Vln.

Vla.

Vlc.

Pno.

119

B Cl.

Vln.

Vla.

Vlc.

Pno.

125

B Cl.

Vln.

Vla.

Vlc.

Pno.

131

B Cl.

Vln.

Vla.

Vlc.

Pno.

*Both hands an Octave Higher*



144

B Cl.

Vln.

Vla.

Vlc.

Pno.

*ritardando* ----- *a tempo*

147

B Cl.

Vln.

Vla.

Vlc.

Pno.

152

B Cl.

Vln.

Vla.

Vlc.

Pno.

*ff*

*ff*

*ff*

*ff*

*ff*

This system of musical notation covers measures 152 through 158. It features five staves: B Clarinet (B Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The B Cl. staff is in treble clef with a key signature of one sharp (F#). The Vln., Vla., and Pno. staves are in treble clef with a key signature of one flat (Bb). The Vlc. staff is in bass clef with a key signature of one flat (Bb). The Pno. part is written in grand staff notation. The music consists of quarter and eighth notes, with some rests. A dynamic marking of *ff* (fortissimo) is present in the later measures of each staff.

159

B Cl.

Vln.

Vla.

Vlc.

Pno.

This system of musical notation covers measures 159 through 164. It features the same five staves as the previous system: B Cl., Vln., Vla., Vlc., and Pno. The B Cl. staff is in treble clef with a key signature of one sharp (F#). The Vln., Vla., and Pno. staves are in treble clef with a key signature of one flat (Bb). The Vlc. staff is in bass clef with a key signature of one flat (Bb). The Pno. part is written in grand staff notation. The music continues with quarter and eighth notes, and some rests. The system concludes with a double bar line.

165

B Cl.

Vln.

Vla.

Vlc.

Pno.

171

B Cl.

Vln.

Vla.

Vlc.

Pno.

177

B Cl.

Vln.

Vla.

Vlc.

Pno.

*mf*

*mf*

*mf*

182

B Cl.

Vln.

Vla.

Vlc.

Pno.

*mf*

187

B Cl.

Vln.

Vla.

Vlc.

Pno.

*mp*

*mp*

*mp*

*mp*

192

B Cl.

Vln.

Vla.

Vlc.

Pno.

*mp*



197 *calando al fine*

B Cl.

Vln.

Vla.

Vlc.

Pno.

202

B Cl.

Vln.

Vla.

Vlc.

Pno.

# *Parts*

Comodo (♩ = 80)

B Clarinet

*mp*

B Cl.

*mf*

B Cl.

*mp*

B Cl.

*f*

B Cl.

*ff*

B Cl.

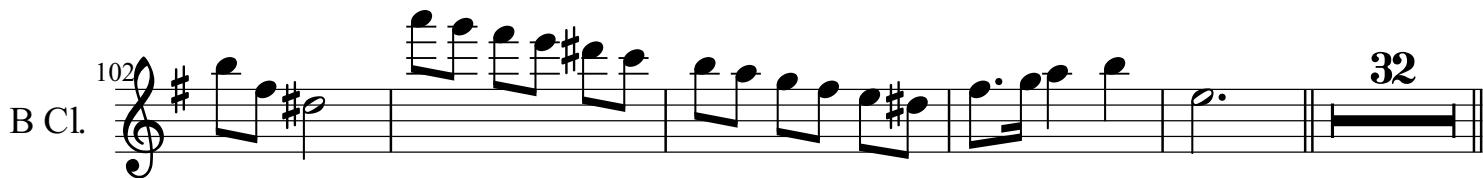
*f* *mf*

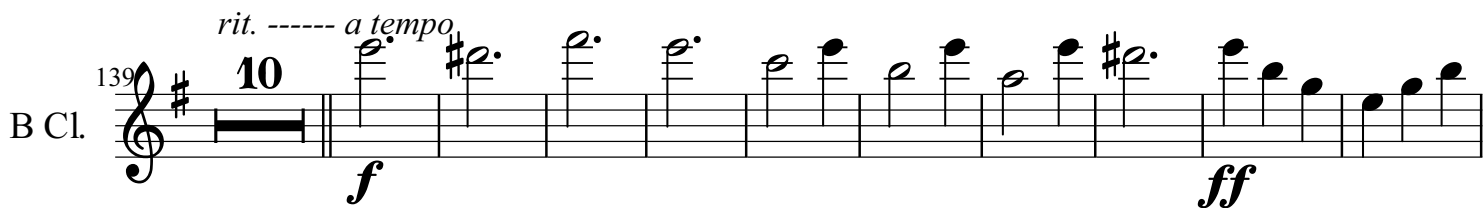
B Cl.

*mf*


B Cl.

*mf*

B Cl. 102 

B Cl. 139 *rit. ----- a tempo* 

B Cl. 159 

B Cl. 170 

B Cl. 177 

B Cl. 184 

B Cl. 193 

B Cl. 198 *calando al fine -----* 

Comodo (♩ = 80)

Violin

*mp*

11

*mf* *mp*

19

26

*f* *ff*

39

*f* *mf* 4

51

*mf* 3

56

3 3 3 8 *p*

69

*f*

76

83

*ff*

90

*mf*

100

8

115

*p*

122

*f*

129

*ff*

136

*mf*

3

142

3 3 3 3 3

*ritardando* ----- *a tempo*

147

3 3 3 3

**f**

157

**ff**

165

3

**f** **mp**

175

**mf**

182

**mf**

189

**mp**

*calando al fine* -----

200


**ppp**

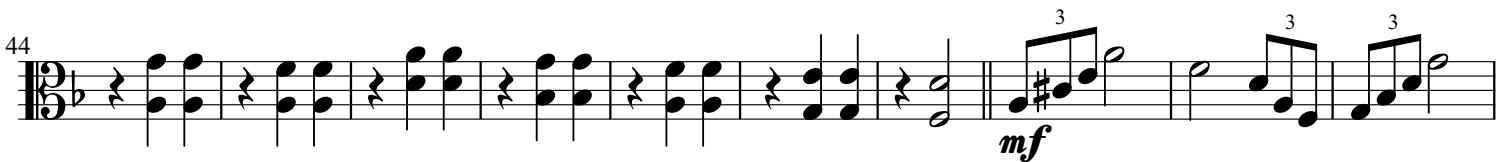
# Comodo (♩ = 80)

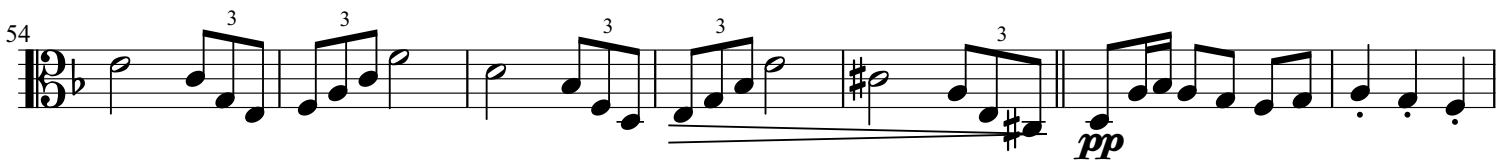
Viola 

10 

22 

33 

44 

54 

61 

67 



74 *f*

81 *ff*

88 *mf*

98

107 *pp*

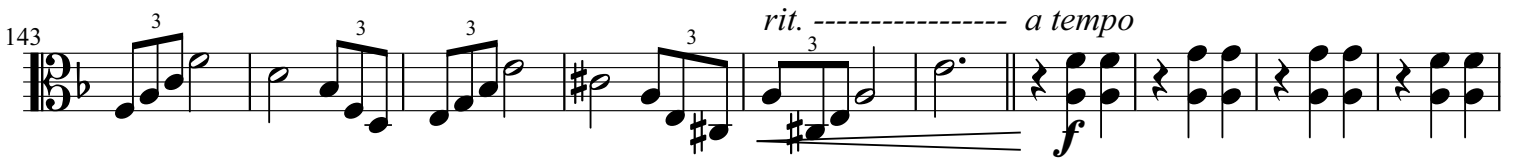
114 *p*

121 *f*

128 *ff*

135  *mf*

Musical notation for measures 135-142. The piece is in 3/4 time with a key signature of one flat (B-flat). Measures 135-142 feature a melodic line with eighth-note patterns and triplets. A dynamic marking of *mf* is present.

143  *rit.* ----- *a tempo* *f*

Musical notation for measures 143-152. Measures 143-152 continue the melodic line with triplets. A *rit.* (ritardando) marking is shown above the staff, followed by a dashed line and the instruction *a tempo*. A dynamic marking of *f* is present.

153  *ff*


Musical notation for measures 153-163. This section consists of a series of chords, primarily dyads and triads, with a dynamic marking of *ff* (fortissimo).

164  *f* *mp*

Musical notation for measures 164-175. This section consists of a series of chords, primarily dyads and triads, with a dynamic marking of *f* (forte) at the beginning and *mp* (mezzo-piano) later in the section.

176  *mf*

Musical notation for measures 176-187. Measures 176-187 feature a melodic line with eighth-note patterns and a triplet. A dynamic marking of *mf* is present.

188  *mp*

Musical notation for measures 188-197. Measures 188-197 feature a melodic line with eighth-note patterns. A dynamic marking of *mp* is present.

198  *calando al fine* ----- *ppp*

Musical notation for measures 198-205. Measures 198-205 feature a melodic line with eighth-note patterns. A *calando al fine* (ritardando to the end) instruction is shown above the staff with a dashed line. A dynamic marking of *ppp* (pianissimo) is present.

# Comodo (♩ = 80)

Violoncello

*mp* *mf*

10

*mp*

24

*f* *ff*

40

*f* *mf* *mf*

53

*mf*

59

*pp*

66

*p* *f*

82

*ff* *mf*

100

*pp*

111

*p*

123

*f* *ff*

139

*mf*

145

*ritardando* ----- *a tempo*

*f*

154

*ff* *f*

172

*mp* 4

186

3 *mp*

199

*calando al fine* -----

*ppp*

Comodo (♩ = 80)

Piano

*mp*

The first system of the piano score for 'Comodo' is in 3/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Comodo' with a quarter note equal to 80 beats per minute. The music begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment of chords and single notes.

*mf*

The second system continues the piece, marked mezzo-forte (*mf*). The melodic line in the right hand shows some chromatic movement, and the left hand accompaniment remains consistent with the first system.

*mp*

The third system is marked mezzo-piano (*mp*). It features a double bar line in the middle of the system, indicating a structural change or a new phrase. The dynamics and instrumentation remain the same.

The fourth system continues the melodic and harmonic development. The right hand has a more active melodic line with eighth notes, and the left hand provides a steady accompaniment.

*f*

The fifth and final system is marked forte (*f*). It concludes the piece with a melodic flourish in the right hand and a final chordal cadence in the left hand.

34

ff f

This system contains measures 34 through 42. It features a complex texture with many chords and some tremolos. The dynamic markings are *ff* (fortissimo) and *f* (forte).

43

*mf*

This system contains measures 43 through 48. The texture is less dense than the previous system, with a more melodic line in the right hand and chords in the left hand. The dynamic marking is *mf* (mezzo-forte).

49

*mf*

This system contains measures 49 through 52. It includes triplet markings (indicated by a '3' over the notes) in both hands. The dynamic marking is *mf* (mezzo-forte).

53

This system contains measures 53 through 55. It continues with triplet markings in both hands.

56

*pp*

This system contains measures 56 through 60. It features triplet markings in both hands. The dynamic marking is *pp* (pianissimo). The system concludes with a fermata over a whole note in the right hand.

61

*p*

This system contains measures 61 through 70. The left hand plays a series of half notes in the bass clef, while the right hand plays a more complex melodic line with eighth and sixteenth notes. A dynamic marking of *p* (piano) is present in the right hand.

71

*f*

This system contains measures 71 through 76. The right hand features a more active melodic line with eighth notes, while the left hand continues with half notes. A dynamic marking of *f* (forte) is present in the right hand.

77

This system contains measures 77 through 82. The right hand continues with eighth-note patterns, and the left hand maintains its half-note accompaniment.

*Both Hands an Octave Higher*

83

*ff*

This system contains measures 83 through 88. Both hands play an octave higher than in the previous system. The right hand has a dynamic marking of *ff* (fortissimo).

*Both hands in Place*

89

*mf*

This system contains measures 89 through 94. Both hands return to their original octave. The right hand has a dynamic marking of *mf* (mezzo-forte).

96

Musical score for measures 96-102. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features complex chordal textures with many accidentals (sharps and naturals) and some triplets. The right hand has a more active melodic line than the left hand.

103

Musical score for measures 103-108. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with complex textures. A *pp* (pianissimo) dynamic marking is present in the lower staff starting at measure 106. The right hand has a more active melodic line than the left hand.

109

Musical score for measures 109-114. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with complex textures. The right hand has a more active melodic line than the left hand.

115

Musical score for measures 115-120. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with complex textures. A *p* (piano) dynamic marking is present in the upper staff starting at measure 115. The right hand has a more active melodic line than the left hand.

121

Musical score for measures 121-126. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music continues with complex textures. A *f* (forte) dynamic marking is present in the upper staff starting at measure 123. The right hand has a more active melodic line than the left hand.



127 *Both hands an Octave Higher*

*ff*

133 *Both hands in Place*

139 *mf*

142

145 *ritardando*

148 *a tempo*

3 3 3

*f*

156

*ff*

165

*f*

171

*du*

178

*mf*

183

Musical score for measures 183-187. The piece is in a minor key with a key signature of two flats. The melody in the right hand consists of eighth-note runs and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes.

188

Musical score for measures 188-193. Measure 188 begins with a *mp* (mezzo-piano) dynamic marking. The melody continues with eighth-note patterns, and the left hand features block chords and moving bass lines.

194

Musical score for measures 194-200. The melody in the right hand shows a slight change in rhythm with dotted notes. The left hand continues with a steady accompaniment. The phrase concludes with the instruction *calando al fine* (rushing to the end).

201

Musical score for measures 201-206. A dashed line is present above the first measure. The right hand features a more active melody with sixteenth-note runs. The left hand has a simple accompaniment. The piece ends with a *ppp* (pianissimo) dynamic marking.