



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: An Israeli Rhapsody for Orchestra in D-la (Parts)
[Opus 29]
Compositeur: Pool, Henry
Arrangeur: Pool, Henry
Licence: Copyright © Pool Henry
Editeur: Pool, Henry
Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets in B-flat, 1 Bassoon, 2 Horns in F, 2 Trumpets in B-flat, 2 Trombones, 1 Tuba in C, Timpani, Military Drum, Harp, 1st Violins, 2nd Violins, Viola Solo, Violas, Violoncel
Style: Classique moderne

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

http://www.free-scores.com/partitions_gratuites_henry-pool.htm

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HENRY

POOL

Opus 29

**An Israeli
Rhapsody**

for Orchestra

Parts

The logo for Viola Editions USA features a stylized, ornate letter 'V' on the left. To its right, the words 'Viola Editions' are written in a flowing, cursive script, with 'Viola' on the top line and 'Editions' on the bottom line. Below this script, the letters 'USA' are printed in a simple, bold, sans-serif font.

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HENRY POOL

Opus 29

***An Israeli
Rhapsody***

for Orchestra

Parts

Introduction

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

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

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

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

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

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

2 Flutes

2 Oboes

2 Clarinets in B \flat

1 Bassoon

2 Horns in F

2 Trumpets in B \flat

2 Trombones

1 Tuba in C

Timpani

Military Drum

Harp

1st Violins

2nd Violins

Viola Solo

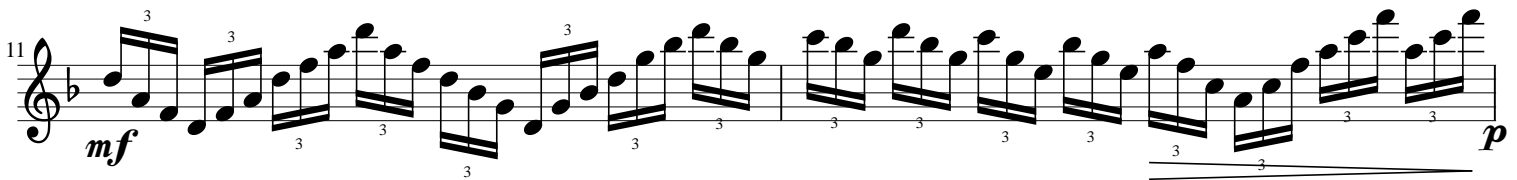
Violas

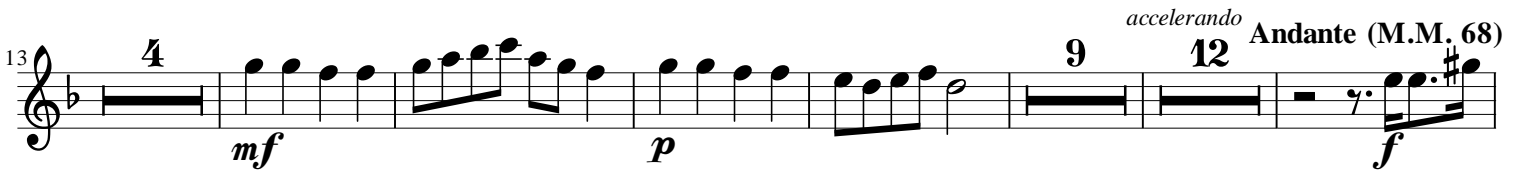
Violoncellos

Double Basses

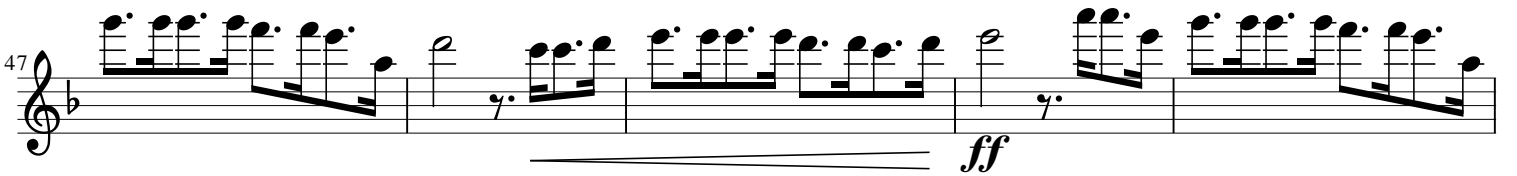
Adagio (M.M. 56)

Flute 



















8va

97 *mp* *ff* *f* *p*

ritardando Adagio (M.M. 56)

107 *pp* *f*

119 *ff*

Animato (M.M. 116)

127 *mf*

151 *f*

Adagio (M.M. 56)

158 *diminuendo* *mf*

185 *f*

190 *mf* *p*

192 *mf* *p*

Adagio (M.M. 56)

Oboe **mf**

mf

mf **p** **p**

mf

p **mf**

crescendo **f diminuendo**

Andante (M.M. 68)

p **f**

ff

f poco a poco crescendo **ff**

Larghetto (M.M. 62)

f **p** **f crescendo** **ff** **f**

Adagio (M.M. 56)

p **pp** **f**

Animato (M.M. 116)

ff **mf**

137 *f* *mf*

147 *mp* *f*

157 *Adagio* (M.M. 56)
6 *diminuendo* *mf*

171 *crescendo* *f* *diminuendo* *p*

178 *mf* *p* *mf*

185

187 *f* *mp mf* *p mf*

194 *p* *mf*

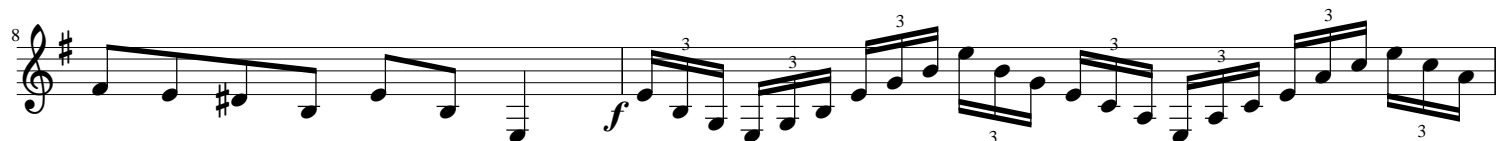
198 *p*

Adagio (M.M. 56)

B♭ Clarinet 





















177 *p* *mf* *p*

Adagio (M.M. 56)

Bassoon *mf* *f* *mf* *mp*

13 *mf* *p* *mf*

18 *p* *mf*

23 *f diminuendo* *p* *mf* **Andante (M.M. 68)**

37 *mf* *f* *poco a poco crescendo*

48 *ff* *f*

58 *ff* *f*

Larghetto (M.M. 62)

68 *p* *p* *mf crescendo*

89 *f* *mf* *f crescendo* *ff*

101 *f* *p* *pp* *f* **Adagio (M.M. 56)**

117 *p*

122 *ff*

Animato (M.M. 116)

125 *mf* 18 *f*

Adagio (M.M. 56)

154 *diminuendo* *pp* *ff* *f*

168 *mf* 3

174 *f* *diminuendo* *p* *mf* *p* 3 *mf* *f*

189 *mf* *mf* *p*

196 *mf* *p*

Adagio (M.M. 56)

Horn

8

f *mf* *mp* *p*

16

mf *mf* *crescendo*

Andante (M.M. 68)

27

f *diminuendo* *p* *f*

43

f

47

ff

52

f *poco a poco crescendo*

Larghetto (M.M. 62)

61

ff *f* *p*

82

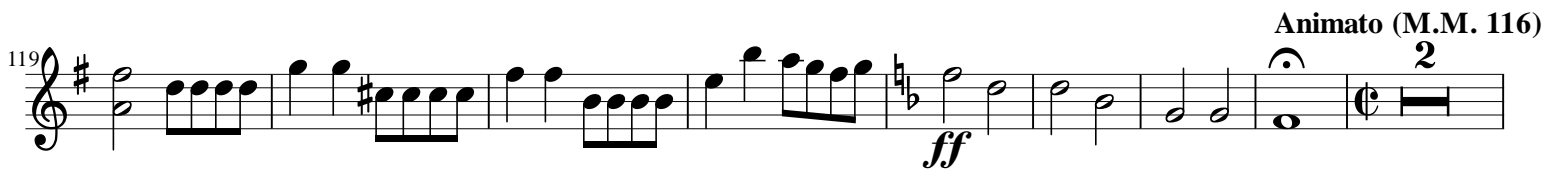
f *crescendo*

Adagio (M.M. 56)

99

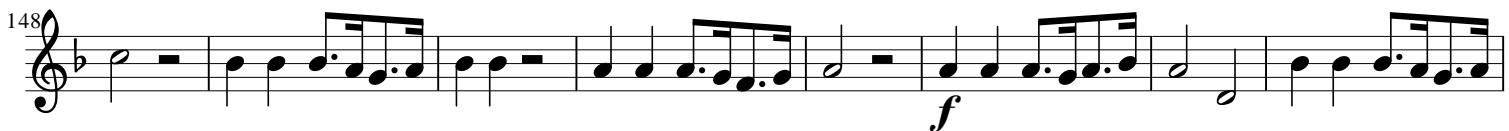
ff *f* *p* *pp* *mf*

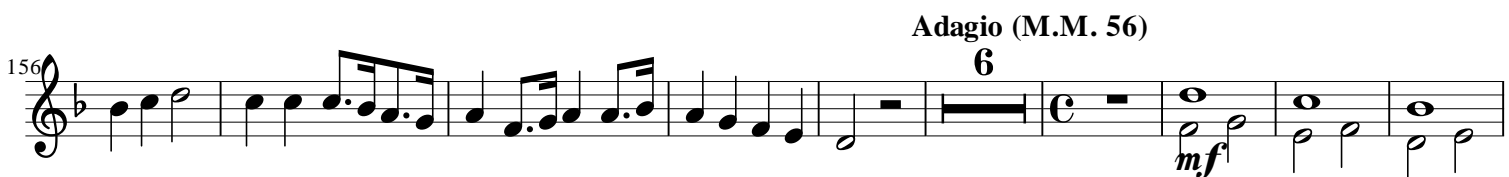
108 

119 

129 

140 

148 

156 

171 

179 

194 

Adagio (M.M. 56)

B♭ Trumpet

f *mp* *f diminuendo*

Andante (M.M. 68)

p *f*

ff

f poco a poco crescendo *ff*

Larghetto (M.M. 62)

f *p* *p* *f crescendo*

Adagio (M.M. 56)

ff *f* *p* *pp* *mf*

f

Animato (M.M. 116)

ff *mf* *f*

mf

f

Adagio (M.M. 56)

f diminuendo *p* *mf* *p*

f *mf*

Adagio (M.M. 56)
Trombone 8 *f* *mf* *mf* 2 5

24 *crescendo* *f diminuendo*

Andante (M.M. 68)
30 11 *p* *f* *ff*

53 *f poco a poco crescendo* *ff*

Larghetto (M.M. 62)
64 9 8 *f* *p* *p* *f crescendo*

97 *ff* *f* *p* *pp* **Adagio (M.M. 56)** *mf*

109 *f*

Animato (M.M. 116)
122 26 *ff* *f*

Adagio (M.M. 56)
159 6 4 *crescendo*

173 *f diminuendo* *p* *mf* *p* 7

188 *f* *mf* *p* *mf* 2 2

C Tuba

Adagio (M.M. 56) Andante (M.M. 68)

8 6 8 11

f *mp* *f* *diminuendo* *p*

44

ff *f*

Larghetto (M.M. 62)

59

18

ff *f* *p* *crescendo*

91

f *mf* *crescendo* *ff* *f* *8vb p*

Adagio (M.M. 56)

107

3

pp *f*

Animato (M.M. 116)

123

26

ff *f* *diminuendo*

Adagio (M.M. 56)

164

6 6

pp *ff* *f* *f* *diminuendo* *p* *mf* *p*

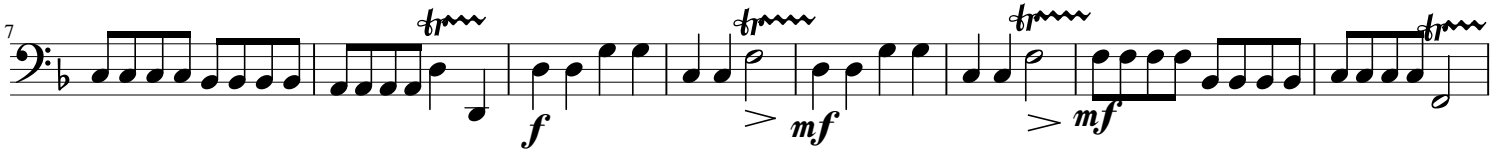
181

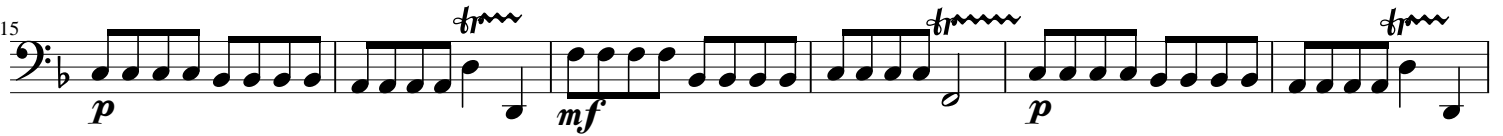
7 6 2

f *mf*


Adagio (M.M. 56)

Timpani 





Andante (M.M. 68)









Larghetto (M.M. 62)





Adagio (M.M. 56)



122 *trm* *trm* *trm* *trm* Animato (M.M. 116)
ff *p* *mf*

133 *f*

143 *mf*

153 *f* *diminuendo*

Adagio (M.M. 56)
163 *pp* *ff* *f* *mf* *crescendo*

173 *f* *diminuendo* *p* *mf* *p*

181 *trm* *mf*

187 *trm* *f* *mf* *mf* *p*

195 *trm* *mf* *p* *trm* *trm*

Adagio (M.M. 56)

Andante (M.M. 68)

Larghetto (M.M. 62)

Military Drum

8 *f* 19 *tr* 36 $\frac{3}{4}$ 3 *pp*

72 *p* *tr*

82 *mf* *tr* *crescendo*

92 *f* *tr* *mf* *f* *ff*

102 *f* *tr* *p* $\frac{5}{4}$ *pp* Adagio (M.M. 56) *mf*

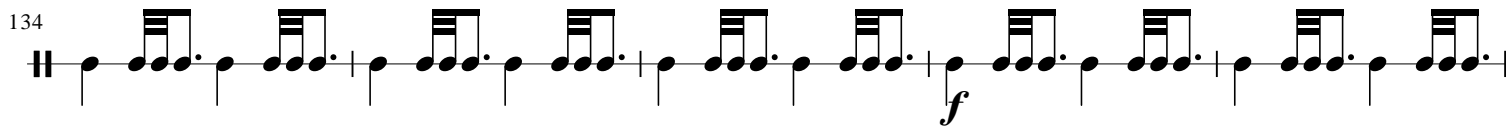
110 *f* *tr*

116 *tr*

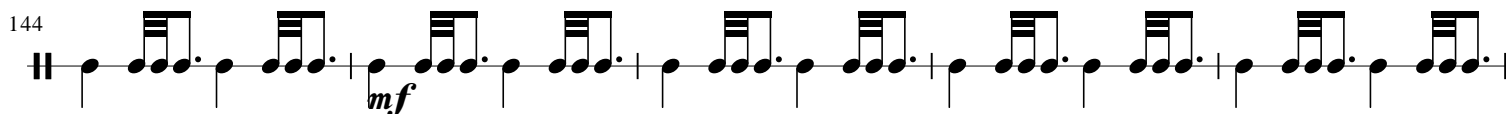
Animato (M.M. 116)

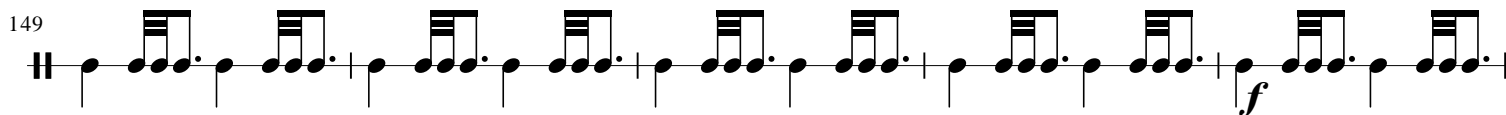
122 *tr* *ff* *tr* *tr* *tr* *p*

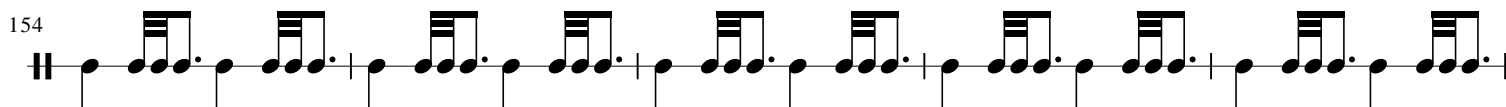
129 *mf*

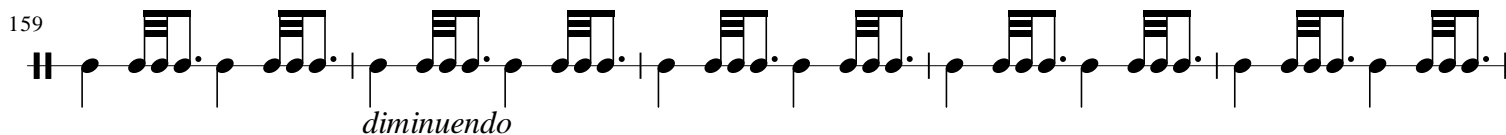
134 

139 

144 

149 

154 

159 

164 

Adagio (M.M. 56)

Harp

8

8

f

3

3

3

3

3

10

3

3

3

3

3

3

3

3

3

mp

mf

12

3

3

3

3

3

3

3

3

3

8

8

p

mf

22

mf

24

crescendo

26 *f* *diminuendo*

28 *p* *mf* **Andante (M.M. 68)**

31 *f*

39 *mf* *f*

47 *ff* *f* *crescendo*

Musical score for measures 55-62. The score is in G minor (one flat) and 3/4 time. It features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. Measure 55 starts with a treble clef and a key signature of one flat. The piece concludes with a double bar line at the end of measure 62.

Larghetto (M.M. 62)

Musical score for measures 63-73. The score is in G minor (one flat) and 3/4 time. It begins with a treble clef and a key signature of one flat. The piece starts with a forte (*ff*) dynamic in measure 63, which then transitions to a piano (*p*) dynamic in measure 65. The tempo is marked as *Larghetto*. The score ends with a double bar line at the end of measure 73.

Musical score for measures 74-84. The score is in G minor (one flat) and 3/4 time. It begins with a treble clef and a key signature of one flat. The piece starts with a piano (*p*) dynamic in measure 74, which then transitions to a forte (*f*) dynamic in measure 80. The score ends with a double bar line at the end of measure 84.

Musical score for measures 85-94. The score is in G minor (one flat) and 3/4 time. It begins with a treble clef and a key signature of one flat. The piece starts with a mezzo-forte (*mf*) dynamic in measure 85, which then transitions to a forte (*f*) dynamic in measure 88. The score ends with a double bar line at the end of measure 94.

Musical score for measures 95-104. The score is in G minor (one flat) and 3/4 time. It begins with a treble clef and a key signature of one flat. The piece starts with a mezzo-forte (*mf*) dynamic in measure 95, which then transitions to a forte (*f*) dynamic in measure 98. The score ends with a double bar line at the end of measure 104.

Adagio (M.M. 56)

105

p *ff*

15 15

124

Animato (M.M. 116)

p

128

mf

137

f *mf*

146

f

155

diminuendo

164

8va

Adagio (M.M. 56)

pp *ff* *f* *mf*

169

171

crescendo

173

f diminuendo

175

Musical score for measures 175-176. The piece is in G major (one sharp) and 3/4 time. Measure 175 features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 176 continues the melody and accompaniment.

177

Musical score for measures 177-178. Measure 177 begins with a piano (*p*) dynamic in the treble clef. Measure 178 features a mezzo-forte (*mf*) dynamic in the treble clef. The bass clef accompaniment remains consistent.

179

Musical score for measures 179-188. Measure 179 starts with a piano (*p*) dynamic. Measure 180 contains a whole rest in both staves, with a '7' above and below. Measure 181 begins with a forte (*f*) dynamic and features a complex treble clef melody with triplets and a bass clef accompaniment.

189

Musical score for measures 189-190. Measure 189 features a treble clef melody with triplets and a bass clef accompaniment. Measure 190 continues with a mezzo-piano (*mp*) to mezzo-forte (*mf*) dynamic range.

191

Musical score for measures 191-192. Measure 191 features a treble clef melody with triplets and a bass clef accompaniment. Measure 192 consists of two whole rests, one in the treble clef and one in the bass clef, both marked with an '8' above and below.

Adagio (M.M. 56)

Violins I

4

mf *f*

11 *mf* *mf* *p* *p* *mf*

18 *p* *mf*

24 *crescendo* *f diminuendo*

Andante (M.M. 68)

28 *p*

33 *f*

37 *mf* *f*

47 *ff*

52 *mp* *f* poco a poco crescendo *8va*

61 *ff* *f* *p* *pp* **Larghetto (M.M. 62)** *8va*

74 *p* *mf* crescendo

89 *f* *mf* *f* crescendo *8va*

98 *ff* *f* *p* *pp* *mf* **Adagio (M.M. 56)** *8va*

108 *f*

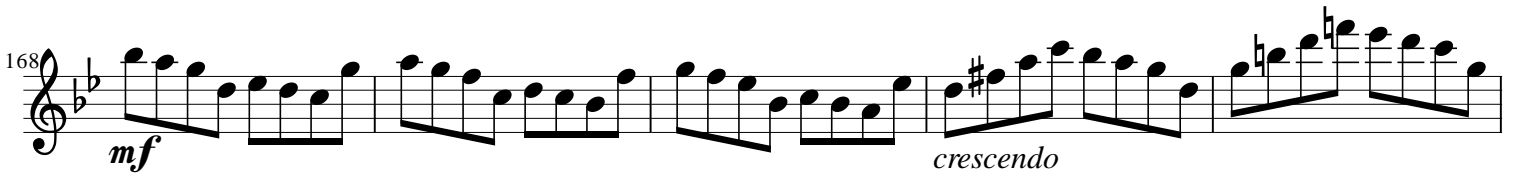
116

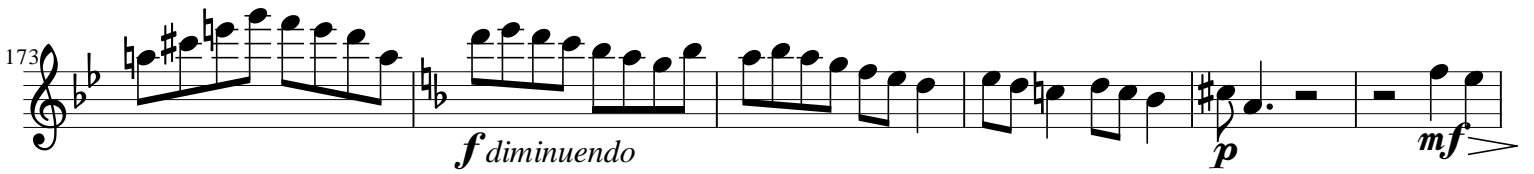
122 **Animato (M.M. 116)** **10** *ff* *f*

140 *mf*

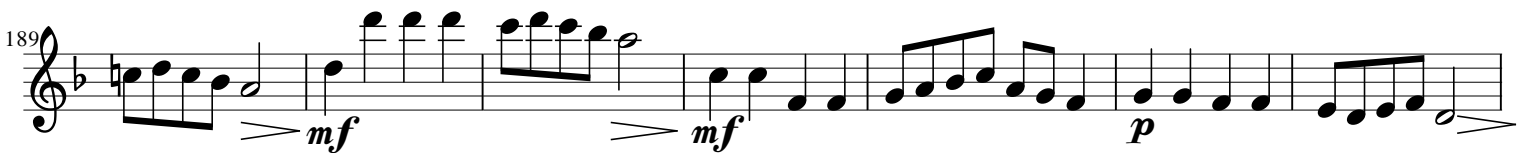
148 

156 

168 

173 

179 

189 

196 

Adagio (M.M. 56)

Violins 2 *p*

5 *mf*

6

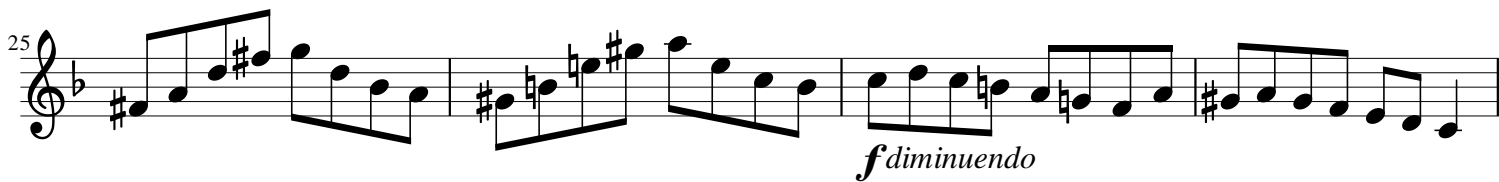
7

9 *f* > *mf* *mp* > *mf*

15 *p* *mf*

19 *p*

21 *mf* *crescendo*

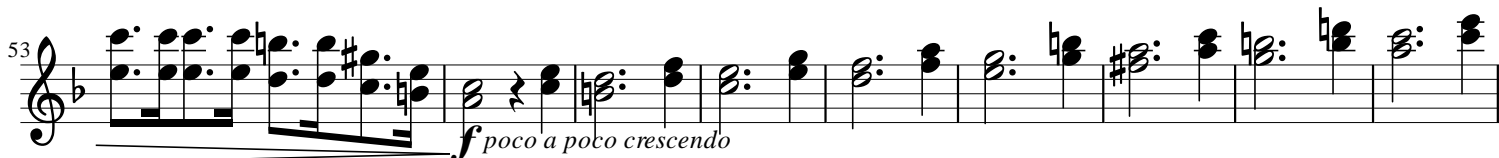
25  *f diminuendo*

Andante (M.M. 68)

29  *f*

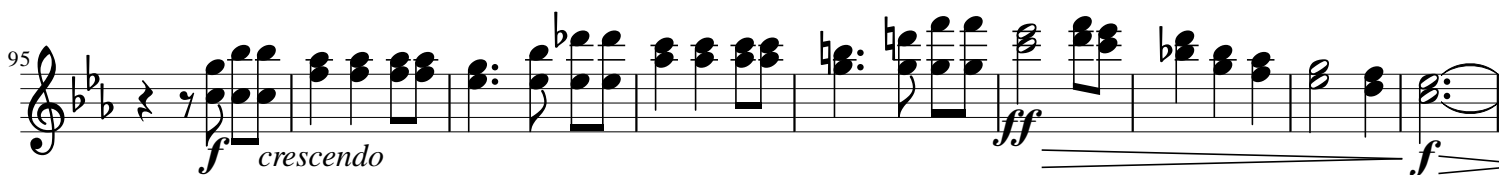
45 

49  *ff*

53  *f poco a poco crescendo*

62  *ff* *f* *p* *pp* **Larghetto (M.M. 62)**

74  *p* **8**

95  *f* *crescendo* *ff* *f*

104 **Adagio (M.M. 56)**
p *pp* *mf*

113 *f*

119 *ff*

Animato (M.M. 116)
2 *mf*

135 *f*

143 *mf*

150 *f*

157 **Adagio (M.M. 56)**
diminuendo *ff* *f*

168 *mf* *crescendo*

172 *f* *diminuendo*

176 *p* *mf* *p*

184 *mf*

186

188 *f* *mf* *mf*

194 *mf*

198 *p*

Adagio (M.M. 56)

Andante (M.M. 68)

Larghetto (M.M. 62)

29

35

3

9

Viola

80

Adagio (M.M. 56)

Animato (M.M. 116)

Adagio (M.M. 56)

19

15

4

40

7

87

174

178

Adagio (M.M. 56)

Violas

1

p

2

3

4

7

f *mf*

12

mf

14

15

p

16

17 *mf* 3 3 3 3 3 3 3

18 3 3 3 3 3 3 3 *p*

21 *mf* *crescendo*

26 *f* *diminuendo*

28 *p* *mf* **Andante (M.M. 68)**

31 *f*

40 *mf*

50 *ff* *f* *poco a poco crescendo*

59 *ff*

66 **Larghetto (M.M. 62)**

f *p* *pp* *p*

This system contains measures 66 to 81. It begins with a bass clef, a key signature of two flats, and a 3/4 time signature. The music starts with a forte (*f*) dynamic, followed by piano (*p*), pianissimo (*pp*), and then a crescendo leading to a mezzo-forte (*p*) dynamic.

82

mf *crescendo* *f*

This system contains measures 82 to 93. The music continues with a mezzo-forte (*mf*) dynamic, followed by a crescendo and then a forte (*f*) dynamic.

94

mf *f* *crescendo* *ff* *f*

This system contains measures 94 to 104. The music features a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, a crescendo, a fortissimo (*ff*) dynamic, and finally a forte (*f*) dynamic.

105 **Adagio (M.M. 56)**

p *pp* *mf*

This system contains measures 105 to 112. It begins with a bass clef, a key signature of two flats, and a 5/4 time signature. The music starts with piano (*p*), pianissimo (*pp*), and mezzo-forte (*mf*) dynamics. The time signature changes to common time (C) at the end of the system.

113

f

This system contains measures 113 to 119. The music is written in a treble clef and features a forte (*f*) dynamic.

120 **Animato (M.M. 116)**

ff *p*

This system contains measures 120 to 128. It begins with a treble clef, a key signature of two flats, and a common time signature. The music starts with fortissimo (*ff*) and piano (*p*) dynamics. The time signature changes to 3/4 at the end of the system.

129

f

This system contains measures 129 to 138. The music is written in a bass clef and features a forte (*f*) dynamic.

139

mf

This system contains measures 139 to 148. The music is written in a bass clef and features a mezzo-forte (*mf*) dynamic.

149

f

This system contains measures 149 to 158. The music is written in a bass clef and features a forte (*f*) dynamic.

159 *diminuendo* *ff* *f*

168 *mf* *crescendo*

173 *diminuendo*

175

177 *p* *mf*

179 *p*

181

182

183 *mf*

186 Musical staff 186: Bass clef, key signature of one flat. Measures 186-190. Dynamics: *f*, *mf*.

191 Musical staff 191: Bass clef, key signature of one flat. Measures 191-192. Dynamics: *mf*. Includes triplets.

193 Musical staff 193: Bass clef, key signature of one flat. Measures 193-194. Includes triplets.

194 Musical staff 194: Bass clef, key signature of one flat. Measures 194-195. Dynamics: *p*. Includes triplets.

195 Musical staff 195: Bass clef, key signature of one flat. Measures 195-196. Includes triplets.

196 Musical staff 196: Bass clef, key signature of one flat. Measures 196-197. Dynamics: *mf*. Includes triplets.

197 Musical staff 197: Bass clef, key signature of one flat. Measures 197-200. Dynamics: *p*. Includes triplets.

Adagio (M.M. 56)

Violoncellos

p

5

mf *> mf*

12

> mf *p*

17

mf *p*

22

24

crescendo *f diminuendo*

28

Andante (M.M. 68)

p *mf*

31

f

39

mf *f*

47

ff *f* *crescendo*

55

Larghetto (M.M. 62)

63

ff *f* *pp*

75

p *mf* *crescendo*

90

f *mf* *f* *crescendo* *ff*

101

f *pp* *mf*

Adagio (M.M. 56)

111

f

116

Musical staff 116-120: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, mostly ascending and then descending. There are two sharp signs (#) above the staff.

120

Musical staff 120-124: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes, mostly ascending and then descending. There are two sharp signs (#) above the staff. The dynamic marking *ff* is present at the end of the staff.

124

Musical staff 124-128: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth and sixteenth notes, mostly ascending and then descending. There are two sharp signs (#) above the staff. The dynamic marking *p* is present at the end of the staff. The tempo marking **Animato (M.M. 116)** is present at the end of the staff.

128

Musical staff 128-136: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth and sixteenth notes, mostly ascending and then descending. The dynamic marking *mf* is present at the beginning of the staff.

136

Musical staff 136-144: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth and sixteenth notes, mostly ascending and then descending. The dynamic marking *f* is present at the beginning of the staff.

144

Musical staff 144-152: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth and sixteenth notes, mostly ascending and then descending. The dynamic marking *mf* is present at the beginning of the staff.

152

Musical staff 152-160: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth and sixteenth notes, mostly ascending and then descending. The dynamic marking *f* is present at the beginning of the staff.

160

Musical staff 160-164: Bass clef, key signature of one flat (Bb). The staff contains a series of eighth and sixteenth notes, mostly ascending and then descending. The dynamic marking *pp* is present at the beginning of the staff, and *ff* is present at the end of the staff. The tempo marking **Adagio (M.M. 56)** is present at the end of the staff.

168 *mf*

170 *crescendo*

174 *f*
f diminuendo

176 *p*

178 *p*

181 *mf*

188 *mf* *mp* *mf*

194 *p* *mf* *p*

Adagio (M.M. 56)

Double Basses

8 *p* *mf* *f* >

11 8 *mf* >*mf* *p* *p* *mf* *p* *mf*

Andante (M.M. 68)

24 8 *crescendo* *f* *diminuendo* *p mf*

37 8 *f* *mf*

50 8 *ff* *f* *poco a poco crescendo*

Larghetto (M.M. 62)

62 8 *p* *ff* *f* *mf* *crescendo*

92 8 *f* *mf* *f* *crescendo* *ff* *f*

Adagio (M.M. 56)

105 8 *p* *pp* *f*

Animato (M.M. 116)

10

121
8
ff

143
8
mf *f*

156
8
diminuendo *pp* *ff*

Adagio (M.M. 56)

167
f *mf* *crescendo* *f* *diminuendo* *p* *mf*

179
p *mf* *f*

190
mf *mf* *p* *mf* **2**