



# Henry Pool

Composer

United States (USA), Brooklyn, New York

## About the artist

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..... (more online)

**Personal web:** <http://www.musicianspage.com>

**Associate:** ASCAP - IPI code of the artist : 628543042

## About the piece



**Title:** Hora for Two recorders & Strings in Bb-so (Score)  
[Opus 5]  
**Composer:** Pool, Henry  
**Licence:** Copyright © Pool, Henry  
**Publisher:** Pool, Henry  
**Instrumentation:** Recorders and Strings  
**Style:** Modern classical

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# HENRY POOL

Opus 5

## Hora for Two Recorders & Strings

in Bb-so

(Score & Parts)

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# Henry Pool

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|----------|---|-------------|--|
| Opus 1   | Two Sonatas for Piano<br># 1 in E-la # 2 in C-so  | Opus 15     | <i>In Memoriam (Yizkor)</i><br>Chorale, Variations, Prelude & Fugue<br>for Organ in C-la ( <i>without pedal</i> )    |
| Opus 2   | Two Sonatas for Harpsichord<br># 1 in F-so # 2 in C-do  | Opus 15a    | <i>In Memoriam (Yizkor)</i><br>Chorale, Variations, Prelude & Fugue<br>for Organ in C-la ( <i>with pedal</i> )       |
| Opus 3   | <i>Mozart</i><br>Concerto in Eb-do for Piano &<br>Orchestra (K.V. 271)<br>Arranged for one piano / two hands  | Opus 16     | <i>Haydn Concerto</i><br>Concerto # 1 for Piano and Orchestra<br>in C-la <u>SCORE</u><br>(After Haydn's Sonata # 20) |
| Opus 4   | Grand Sonata for Flute solo<br>in F#-mi   | Opus 17     | Two Sonatas for Piano<br># 5 in D-do # 6 in C-do   |
| Opus 5   | Hora for Two Recorders & Strings<br>in Bb-so <u>SCORE &amp; PARTS</u>   | Opus 18     | <i>Israel</i><br>Three songs for Choir & piano<br>( <i>lyrics both in Hebrew &amp; in English</i> )                  |
| Opus 6   | Two Sonatas for Recorder solo<br># 1 in G-re # 2 in F-so  | Opus 19 # 1 | Seventh Sonata for Piano in A-la   |
| Opus 7   | Two Israeli Suites for Harpsichord<br># 1 in mixed modes, C = do<br># 2 in mixed modes, G = do  | Opus 19 # 2 | Eighth Sonata for Piano in Ab-do   |
| Opus 8   | Grand Sonata for Marimba in C-so  | Opus 20     | Symphony # 1 for Orchestra<br>in D-la <u>SCORE</u>   |
| Opus 9   | Quartet for Recorders (SSAT)<br>in F-fa <u>SCORE &amp; PARTS</u>  | Opus 21     | <i>A Prayer at Wartime</i><br>Psalm 121 for Choir & Piano<br>( <i>lyrics both in Hebrew &amp; in English</i> )       |
| Opus 10  | Two Israeli Suites for Small<br>Orchestra (from opus 7) <u>SCORE</u><br># 1 in mixed modes, C = do<br># 2 in mixed modes, G = do  | Opus 22     | <i>Kinderliedboek # 1</i><br>Dutch Children's Songs<br>for Voice & Piano   |
| Opus 11  | Three Sonatinas for Piano<br># 1 in C-do # 2 in E-la # 3 in D-la  | Opus 23     | Grand Sonata for Bassoon & Piano<br>in E-la  |
| Opus 12  | Two Sonatas for Piano<br># 3 in C-la # 4 in G-do  | Opus 23a    | Grand Sonata for Violoncello<br>& Piano in F-la  |
| Opus 13  | Three Sonatinas for Harpsichord<br># 1 in D-la # 2 in G-re # 3 in C-la  | Opus 24     | Six Lullabies<br>for Voice & Piano<br>( <i>all lullabies have English lyrics too</i> )                               |
| Opus 14  | A Selection of Hebrew Songs<br><i>Nine Songs for Choir a Cappella</i><br><i>Four Hymns for Voice &amp; Piano</i><br><i>Three Supplications for Congregation &amp; Piano</i> | Opus 24a    | <i>Berceuse</i><br>French Lullaby for Voice & Piano  |
| Opus 14a | A Selection of Hebrew Songs<br><i>Six Hymns for Voice &amp; Piano</i>   | Opus 24b    | <i>Shir 'Eres</i><br>Hebrew Lullaby for Voice & Piano  |

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# **Hora**

***for Two Recorders & Strings***

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# **Score**

# *Hora for Two Recorders & Strings*

in Bb-so

Henry Pool

Opus 5

Hora ( $\text{♩} = 56$ )

The musical score is written for two recorders and a string quartet. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked as  $\text{♩} = 56$ . The score is divided into two systems by a double bar line. The first system includes staves for Recorder I, Recorder II, Violin I (1<sup>o</sup>), Violin II (2<sup>o</sup>), Viola (Vla.), and Violoncello (Vlc.). All parts begin with a forte (*f*) dynamic. The second system continues the piece with more complex rhythmic patterns for the recorders and strings.

First system of a musical score, measures 1-4. The score is for five parts: I (Violin I), II (Violin II), Vln. 1<sup>o</sup> (Violin 1st), Vln. 2<sup>o</sup> (Violin 2nd), Vla. (Viola), and Vlc. (Violoncello). The key signature has two flats (B-flat and E-flat). The first measure is a whole rest for all parts. The second measure contains a first ending bracket over measures 2 and 3, with a '1.' marking at the start and a '3' marking at the end. The third measure contains a second ending bracket over measures 3 and 4, with a '2.' marking at the start. The fourth measure is the end of the first system, marked 'Fine.' for all parts.

Second system of a musical score, measures 5-8. The score is for five parts: I (Violin I), II (Violin II), Vln. 1<sup>o</sup> (Violin 1st), Vln. 2<sup>o</sup> (Violin 2nd), Vla. (Viola), and Vlc. (Violoncello). The key signature has two flats (B-flat and E-flat). The first measure is a whole rest for all parts. The second measure contains a first ending bracket over measures 2 and 3, with a '1.' marking at the start and a '3' marking at the end. The third measure contains a second ending bracket over measures 3 and 4, with a '2.' marking at the start. The fourth measure is the end of the second system, marked 'Fine.' for all parts.

First system of musical notation for measures 1-4. The score is for a string section with five staves: Violin I (I), Violin II (II), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The key signature has two flats (B-flat and E-flat). The first measure of each staff contains a crescendo hairpin leading to a fortissimo (ff) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation for measures 5-8. The score continues with the same five staves. Measures 5 and 6 feature first and second endings, indicated by '1.' and '2.' above the staves. The first ending leads back to an earlier section, while the second ending concludes with a fortissimo (f) dynamic and a 'D.C.' (Da Capo) instruction. Measures 7 and 8 continue the musical development with various dynamics and articulations.

D.C. al Fine e poi il Trio



# Trio (♩ = 56)

4

I *p*

II *p*

Vln. 1<sup>o</sup> *p*

Vln. 2<sup>o</sup> *p*

Vla. *p*

Vcl. *p*

I *Fine.*

II *Fine.*

Vln. 1<sup>o</sup> *Fine.*

Vln. 2<sup>o</sup> *Fine.*

Vla. *Fine.*

Vcl. *Fine.*

First system of the musical score, measures 1-4. The score is for a string ensemble consisting of Violins I and II, Violins (1st and 2nd), Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the Violins and a supporting bass line in the Violoncello. The first measure includes a repeat sign.

Second system of the musical score, measures 5-8. This system continues the string ensemble. It includes dynamic markings: *f cresc.* (forte crescendo), *ff* (fortissimo), and *p* (piano). The instruction *D.C.* (Da Capo) appears at the end of each staff. A double bar line with repeat dots is at the end of measure 8. A double slash (//) is placed below the first staff of this system.

D.C. al Fine e poi l'Ora