



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: A Dutch Rhapsody for Orchestra in Ab-do(Parts) [Opus 28]

Composer: Pool, Henry

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Publisher: Pool, Henry

Instrumentation: 2 Flutes, 2 Oboes, 1 B-Clarinet, 1 Bassoon, 2 F-Horns, 2 B-Trumpets, 1 Trombone, 1 C-Tuba, Timpani, Glockenspiel, Harp, Violins 1, Violins 2, Violas, Violoncellos, Double Bases

Style: Modern classical

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HENRY

POOL

Opus 28

A Dutch

Rhapsody

for Orchestra

Parts



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HENRY POOL

Opus 28

***A Dutch
Rhapsody***

for Orchestra

Parts

Introduction

"A Dutch Rhapsody" is the orchestral version of the first movement of Henry Pool's Eighth Sonata for Piano (*"My Three Fatherlands"*). It is written in sonata form and the first theme – in A-flat major – is the Dutch anthem: the *"Wilhelmus"*. The lyrics are an acrostic on the name *"Willem van Oranje"*, who was the patriarch of the Dutch Royal Family (the House of Orange-Nassau) and the leader of the Dutch nation in its fight for freedom and independence from the Spanish tyrants in the sixteenth century. Those lyrics were written by Marnix van Sint-Aldegonde on an old Dutch folk melody. This anthem is the symbol of the freedom of the Dutch and of the strong bond with their sovereign (who in World War II was Queen Wilhelmina, the grandmother of today's Queen Beatrix).

The second theme – in E-flat major – is a song from later time: *"Holland the Beautiful"*, of which both the lyrics and the melody were written by S. Abramsz. It extols the beauty of the Dutch landscape: the green meadows with the gleaming cows, the wide slow-flowing rivers bordered by blooming orchards, the vast yellow cornfields and the manifold towns and villages.

The themes are connected by a modulating transitional theme, while the exposition concludes with a playful coda.

The elaboration tells the story of The Netherlands during World War II, when it was occupied by the Germans under the Nazi regime. It starts therefore with the *"Wilhelmus"* set in minor, followed by the begin of an old Dutch song:

“O Netherland mind now thy cause” in a Dorian mode, which song became the watchword of the Dutch underground. This song is even today still played on the carillon of the old Munttoren (Mint Tower) in the center of Amsterdam. That is, why it in this orchestral version is played by the glockenspiel. Immediately after the opening sentence of this song is heard, the sounds of the ominous theme of *“Fate knocking on the door”* from Beethoven’s Fifth Symphony comes thundering down. The rhythm of this theme was used by the Dutch incarcerated by the Germans. They would knock it on the walls to contact other inmates. Most of these people were tortured and shot dead. That is why *“Holland the Beautiful”* appears now in minor. The elaboration continues with playing the various themes in minor, until ‘the allied armies succeed in liberating The Netherlands from the Germans’. And then emerges the theme of Fate in major, as it has turned for the good, followed by *“O Netherland mind now thy cause”* in a Lydian mode – which is the major of the Dorian mode – after which the *“Song of Freedom”*, melody by J.W. Wilms on lyrics by M.J. Brand van Cabauw, burst out in a jubilating fanfare. A modulating transitional theme brings us then to the repetition of the exposition, but now with both themes in the scale of A-flat major. And The Netherlands are as peaceful and beautiful as before.

2 Flutes

2 Oboes

2 Clarinet in B \flat

1 Bassoon

2 Horns in F

2 Trumpets in B \flat

1 Trombone

1 Tuba in C

Timpani

Glockenspiel

Harp

1st Violins

2nd Violins

Violas

Violoncellos

Double Basses

Andante (M.M. 68)

Flute

2
mf *f*

9
ff *mf*

22
f

31
p *mf* *f*

39
crescendo *ff*

46
mf *crescendo*

49
f *mf* *f* *crescendo*

56
ff *f* *ff*

77
f *pp* *mf* *p* *mf*

86
f *f*

91
f

93
ff *f* *ff* *f*

101 *mf* *f*

110 *ff f* *mf* *ff* *ff* *mf*

120 *Calando* *a tempo*
ppp *pp*

130 *f*

140 *ff* *mf*

152

163 *f*

171 *p* *mf* *f* *crescendo*

180 *mf crescendo*

186 *f* *mf* *mp* *f crescendo*

193 *tr* *ff* *f*

Andante (M.M. 68)

Oboe

2

ff

14 *mf*

26 *f*

33 *p* *mf*

40 *crescendo* 3

49 *p* *p* *mf* *crescendo*

56 *ff* *f* 2 *mf* *f*

64 *f* *ff* *f*

74 *ff* *mf* *p* *pp*

81 *mf* *mf*

88 *ff*

94 *f* *ff* *f* *mf*

103 *f* *f*

113 *mf* *ff* *ff*

121 *Calando* *a tempo* 2 *pp* *p*

130 *mf*

135 *f* *ff*

146 *mf*

156 *f*

167 *p*

173 *f* *crescendo*

180 *ff* *p* 3 *p*

189 *mp* *mf* *mf* *f* *ff* *f*

Andante (M.M. 68)

B♭ Clarinet

p *mf*

5 *f*

12 *ff* *f* *p*

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

47 *f* *p* *mf* *f* *crescendo*

55 *ff* *f* *p* *mf*

60 *f*

64 *f* *ff* *f*

73 *ff*

77 *f* *mf* *pp* *mf* *p* *mf*

85 *f*

90 *f*

3

92 *ff* *f*

96 *ff*

100 *f* *mf* *f*

106

110 *ff* *f*

114 *mf* *ff* *ff* *mf*

119 *a tempo* *p*

131 *mf*

135 *f* *ff* *mf* **21**

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

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

188 *p* *mf* *f* *crescendo* *ff* *f*

4 Calando

Andante (M.M. 68)

Bassoon

2

mf

f

10

ff

mf

28

f

p

mf

f

39

crescendo

ff

3

50

p

crescendo

f

f

p

2

mf

f

62

f

ff

72

f

76

f

mf

pp

mf

p

mf

85

f

91

ff

f

97

ff

f

mf

103

107

111

115

124

Calando *a tempo*

135

150

170

181

191

Andante (M.M. 68)

Horn

2 3

f

10

11

f

29

34

f *crescendo*

43

ff *p* *mf*

53

f *crescendo* *ff* *f*

2

59

mf *f* *ff*

5

70

ff *f* *ff*

77

f *mf* *p* *ff*

2 9

94 *f* *ff* *f*

101 *mf* *f*

108 *ff f* *mf* *ff*

116 *ff* *a tempo* *ppp*

136 *f* *ff*

146 *f*

170 *f* *crescendo*

180 *f* *crescendo*

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

Andante (M.M. 68)

B♭ Trumpet

2 3

12 *ff* 11 *f*

31 *f* *crescendo* 4

43 *ff* 8 *crescendo* *trill* 2 *fff*

6 *f* 6 *f* 6 *f*

75 *f* 13 *f*

97 *ff* *f* *mf* *f*

106 *fff* *mf* *ff* *ff* 9

a tempo

126 *ppp* *p* 2 3 2 3 2 *f*

141 *ff* 20 *f*

169 4 *f* *crescendo*

181 *ff* 8 *f* *crescendo* *trill* *ff* *f*

Andante (M.M. 68)

Trombone

2
mf

10
ff *f* 11

31
f *crescendo* 4

42
f *crescendo* 8

ff *mf* *f* 2

68
ff *f* *mf* 6

85
ff *f* 5

100
f *ff* *f* *mf* *ff* 3 10 *a tempo* 2

130
mf *f*

141
ff *f* 20

170
f *crescendo* 4

182
ff *f* *crescendo* *ff* *f* 8

Andante (M.M. 68)

C Tuba

2 3

f *ff*

13

11

f

39

8 2

ff *f crescendo* *ff f*

59

6 20 7

f *ff* *f* *f* *8vb f*

104

4

8vb *<ff>f > mf <ff*

122

Calando *a tempo*

2 3

136

20

f *<ff* *f*

169

8

f *crescendo*

192

f crescendo *ff* *f*

Andante (M.M. 68)

Timpani

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

7 17 25 35 44 59 68 77 86

8 3

97 *ff* *mf*

106 *ff* *f* *mf* *ff*

116 10 *a tempo* *p* *mf*

135 *f* *ff*

145 *mf*

153

161 *f*

171 *p* *mf* *f* *crescendo*

181 8 *ff* *f* *crescendo* *ff* *f*

Andante (M.M. 68)

Glockenspiel

15 2 3 2 2

15 5 40 2

mf

15 2 4

f

15 6 7

15 27 2

f *a tempo*

15 3 2 2 5 49

Andante (M.M. 68)

Harp

2 3

f

f

ff

11 11

f *p* *mf* *f* *mf*

f *crescendo* *ff* *f*

f *p* *f*

52 *mf* *f* *crescendo*

ff *f* *f*

66

70 *ff* *pp* *mf* *p*

87 *f*

90

Musical score for measures 91-92. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Both the treble and bass staves feature a continuous eighth-note triplet pattern. The notes in the treble staff are G4, A4, Bb4, and the notes in the bass staff are G3, A3, Bb3.

Musical score for measures 93-96. Measures 93-95 continue the eighth-note triplet pattern from the previous system. In measure 96, the music changes to a sustained sixteenth-note chordal texture. The treble staff has a six-measure rest, and the bass staff has a six-measure rest. The dynamic marking *ff* (fortissimo) is present in measure 95, and *p* (piano) is present in measure 96.

Musical score for measures 103-105. The piece returns to a steady eighth-note pattern. The treble staff has a dynamic marking of *f* (forte) at the beginning of measure 103. The notes in the treble staff are G4, A4, Bb4, and the notes in the bass staff are G3, A3, Bb3.

Musical score for measures 106-108. The eighth-note pattern continues in both staves. The notes in the treble staff are G4, A4, Bb4, and the notes in the bass staff are G3, A3, Bb3.

Musical score for measures 109-111. The eighth-note pattern continues in both staves. The notes in the treble staff are G4, A4, Bb4, and the notes in the bass staff are G3, A3, Bb3.

Musical score for measures 112-114. The eighth-note pattern continues. Dynamic markings *ff* (fortissimo) and *f* (forte) are present in measures 112-113, and *mf* (mezzo-forte) is present in measure 114. The notes in the treble staff are G4, A4, Bb4, and the notes in the bass staff are G3, A3, Bb3.

115

ff ff mf

Musical score for measures 115-117. The piece is in B-flat major (three flats). Measures 115-117 feature a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics are marked *ff* (fortissimo) for measures 115 and 116, and *mf* (mezzo-forte) for measure 117.

118

Musical score for measures 118-120. The right hand continues with eighth-note patterns, while the left hand has rests in measures 118 and 119, followed by a melodic line in measure 120.

121

Musical score for measures 121-123. The right hand has a melodic line of eighth notes, and the left hand has a rhythmic accompaniment of quarter notes.

124

Calando

Musical score for measures 124-126. The tempo is marked *Calando* (ritardando). The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The piece ends with a final chord in measure 126.

127

ppp *p* *a tempo* *f*

Musical score for measures 127-136. The piece is in 2/4 time. Measures 127-130 are marked *ppp* (pianississimo) and *p* (piano). Measures 131-134 are marked *a tempo*. Measures 135-136 are marked *f* (forte). The piece features a complex rhythmic structure with changes in time signature: 2/4, 2/4, 2/4, 2/4, 3/4, 3/4, 3/4, 3/4.

137

Musical score for measures 137-140. The piece continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The time signature changes to 3/4 in measure 137 and remains 3/4 through measure 140.

141 *ff*

145 *mf* *f* *p* *mf*

20

tr

175 *f* *crescendo* *ff* 3

187 *f* *p*

190 *mf* *f* *crescendo*

194 *ff* *f*

Andante (M.M. 68)

Violins 1

2

mf *f*

8 *ff* *mf*

18 *f*

28 *p* *mf* *f*

34 *crescendo*

40 *mf* *crescendo*

46 *f* *p* *mf*

48 *crescendo* *f* *f*

53 *mf* *f* *f*

59

66 *ff* *f*

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

81 *mf* *p* *mf*

87 *f*

91

92 *ff*

94 *f* *ff* *f*

101 *mf* *f*

109 *ff* *f* *mf* *ff* *ff* *mf* *mf*

120 *Calando* *a tempo* *mf*

133 Musical staff 133: Treble clef, key signature of three flats, 2/4 time signature. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: *f*, *ff*.

142 Musical staff 142: Treble clef, key signature of three flats, common time. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: *mf*.

152 Musical staff 152: Treble clef, key signature of three flats, common time. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: *mf*.

161 Musical staff 161: Treble clef, key signature of three flats, common time. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: *mf*, *f*, *crescendo*.

168 Musical staff 168: Treble clef, key signature of three flats, common time. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: *p*.

174 Musical staff 174: Treble clef, key signature of three flats, common time. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: *mf*, *f*, *crescendo*.

181 Musical staff 181: Treble clef, key signature of three flats, common time. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: *ff*, *mf*, *crescendo*.

185 Musical staff 185: Treble clef, key signature of three flats, common time. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: *f*, *mf*.

189 Musical staff 189: Treble clef, key signature of three flats, common time. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: *mp*, *crescendo*.

194 Musical staff 194: Treble clef, key signature of three flats, common time. Notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. Dynamics: *ff*, *f*.

Andante (M.M. 68)

Violins 2

p *mf*

4

6 *f* *ff*

15

24 *f*

30

34 *mf*

39 *crescendo*

44 *ff* *f* *p*

51 *mf* *f* *crescendo*

ff *f* *p* *mf*

60

62 *f*

68 *ff*

73

75 *ff* *f* *mf*

79 *p* *pp* *mf* *p*

83 *mf*

85 

88 

93 

97 

100 

107 

115 

126 

132 

135 Musical notation for measures 135-143. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The music features a series of chords and some melodic lines. Dynamics include *f* and *ff*. There are accents (\lessdot) over some notes.

144 Musical notation for measures 144-152. The key signature has three flats. The time signature is common time. The music consists of a melodic line with some grace notes. Dynamics include *mf*.

153 Musical notation for measures 153-160. The key signature has three flats. The time signature is common time. The music consists of a melodic line with grace notes.

161 Musical notation for measures 161-167. The key signature has three flats. The time signature is common time. The music features a melodic line and some chords. Dynamics include *f*.

168 Musical notation for measures 168-172. The key signature has three flats. The time signature is common time. The music features a melodic line and some chords. Dynamics include *p*.

173 Musical notation for measures 173-176. The key signature has three flats. The time signature is common time. The music features a melodic line and some chords. Dynamics include *mf*, *f*, and *crescendo*.

179 Musical notation for measures 179-186. The key signature has three flats. The time signature is common time. The music features a melodic line and some chords. Dynamics include *mf*, *p*, *mp*, *mf*, and *mf*. There is a triplet of eighth notes in measure 186.

187 Musical notation for measures 187-191. The key signature has three flats. The time signature is common time. The music features a melodic line and some chords. Dynamics include *mf*, *p*, *mp*, *mf*, and *mf*.

192 Musical notation for measures 192-199. The key signature has three flats. The time signature is common time. The music features a melodic line and some chords. Dynamics include *f*, *crescendo*, *ff*, and *f*.

120 *Calando* *a tempo*
p

129 *mf*

133

137

141 *ff*

146

155

163 *f* *p* *mf*

ff

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

186 *f* *mf* *p* *mf* *crescendo*

193 *ff* *f*

Andante (M.M. 68)

Violoncellos

p *mf*

6 *f*

10

13 *mf*

18

27 *f* *p* *mf*

37 *f* *crescendo* *ff* 3

49 *f* *p* *mf* *f* *crescendo*

55 *p*

61 *f*

67 Musical notation for measures 67-72. The piece is in a key with three flats (B-flat, E-flat, A-flat) and common time. Measures 67-72 feature a dense texture of sixteenth-note chords. Measure 73 begins with a half note G2, followed by a half note F2, and then a half note E2. Dynamic markings include *ff* and *f*.

73 Musical notation for measures 73-82. Measures 73-82 consist of a series of eighth notes, with some slurs and accents. Measure 83 begins with a half note G2, followed by a half note F2, and then a half note E2. Dynamic markings include *ff*, *f*, *mf*, *pp*, and *mf p*.

83 Musical notation for measures 83-90. Measures 83-90 consist of a series of eighth notes, with some slurs and accents. Measure 91 begins with a half note G2, followed by a half note F2, and then a half note E2. Dynamic markings include *mf* and *f*.

91 Musical notation for measures 91-98. Measures 91-98 consist of a series of eighth notes, with some slurs and accents. Measure 99 begins with a half note G2, followed by a half note F2, and then a half note E2. Dynamic markings include *ff* and *f*.

99 Musical notation for measures 99-103. Measures 99-103 consist of a series of eighth notes, with some slurs and accents. Measure 104 begins with a half note G2, followed by a half note F2, and then a half note E2. Dynamic markings include *ff*, *f*, and *mf*.

104 Musical notation for measures 104-106. Measures 104-106 consist of a series of eighth notes, with some slurs and accents. Measure 107 begins with a half note G2, followed by a half note F2, and then a half note E2.

107 Musical notation for measures 107-109. Measures 107-109 consist of a series of eighth notes, with some slurs and accents. Measure 110 begins with a half note G2, followed by a half note F2, and then a half note E2.

110 Musical notation for measures 110-112. Measures 110-112 consist of a series of eighth notes, with some slurs and accents. Measure 113 begins with a half note G2, followed by a half note F2, and then a half note E2.

113 Musical notation for measures 113-115. Measures 113-115 consist of a series of eighth notes, with some slurs and accents. Measure 116 begins with a half note G2, followed by a half note F2, and then a half note E2. Dynamic markings include *ff*.

116 Musical notation for measures 116-120. Measures 116-120 consist of a series of eighth notes, with some slurs and accents. Measure 121 begins with a half note G2, followed by a half note F2, and then a half note E2. Dynamic markings include *ff* and *mf*. The tempo marking *Calando* is present.

127 *a tempo*
p *mf*

136 *f*

139 *ff*

142 *mf*

147

155

164 *f* *p* *mf*

175 *f* *crescendo* *ff* 3

187 *mf* *p* *mf* *f* *crescendo*

193 *ff* *f*

Andante (M.M. 68)

Double Basses

8 *mf* *f*

10 *ff* *mf*

28 *f* *p* *mf* *f* *crescendo*

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

63 *f* *f* *ff* *f*

76 *ff* *f* *mf* *pp* *mf* *mf* *f*

89 *ff* *f* *ff* *f* *mf* *f* *a tempo*

106 *ff* *f* *mf* *ff* *mf*

132 *f* *ff*

145 *mf* *f*

167 *p* *mf* *f* *crescendo* *ff*

192 *f crescendo* *ff* *f*