



# 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:** An Israeli Rhapsody for Orchestra in D-la (Parts) [Opus 29]

**Composer:** Pool, Henry

**Arranger:** Pool, Henry

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**Publisher:** 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, Violoncellos, Doubles Bases

**Style:** Modern classical

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

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# HENRY

# POOL

Opus 29

# An Israeli Rhapsody

for Orchestra

*Parts*



*First Impression 2011*

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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*

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

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

*Viola Solo*

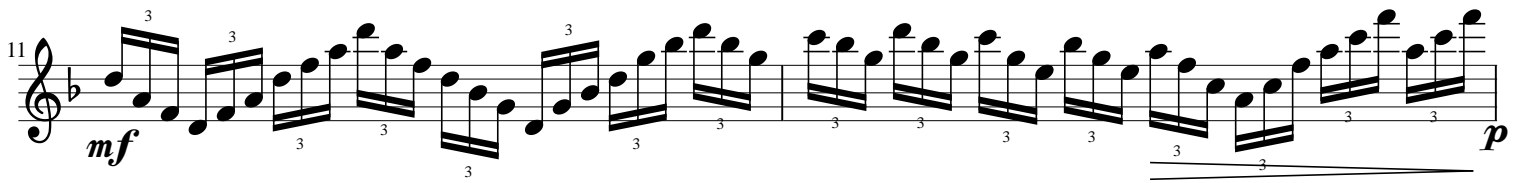
*Violas*

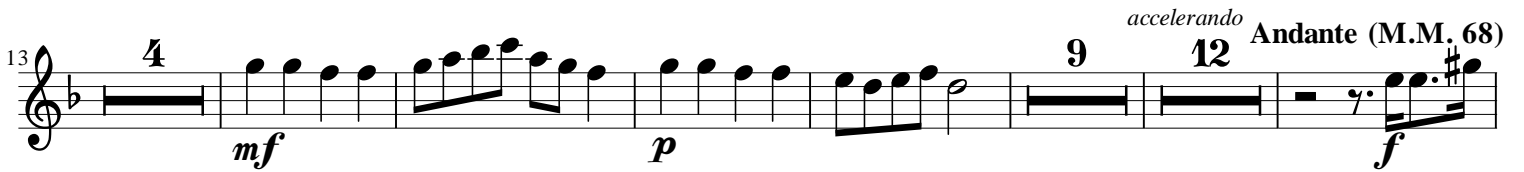
*Violoncellos*

*Double Basses*

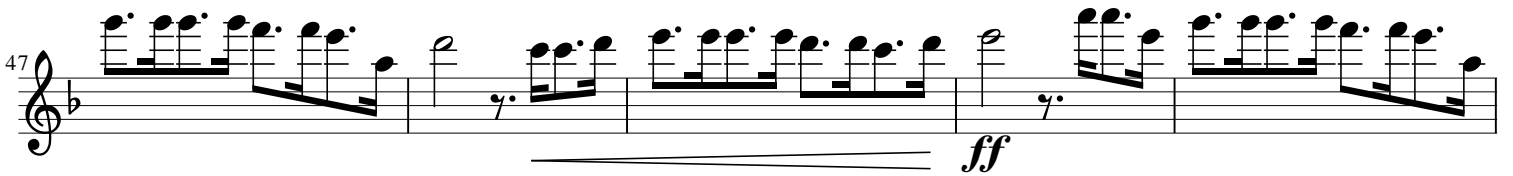
Adagio (M.M. 56)

Flute 

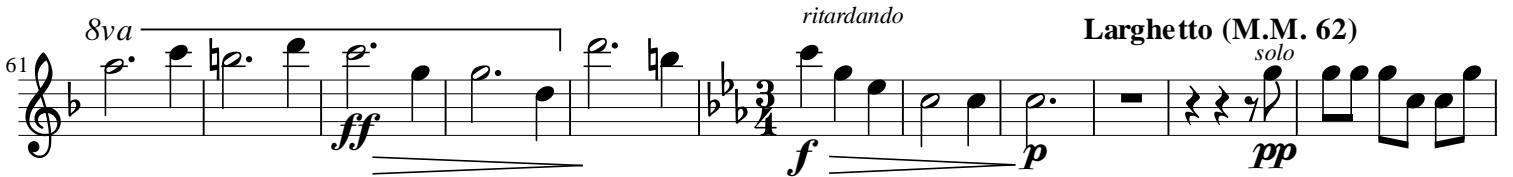


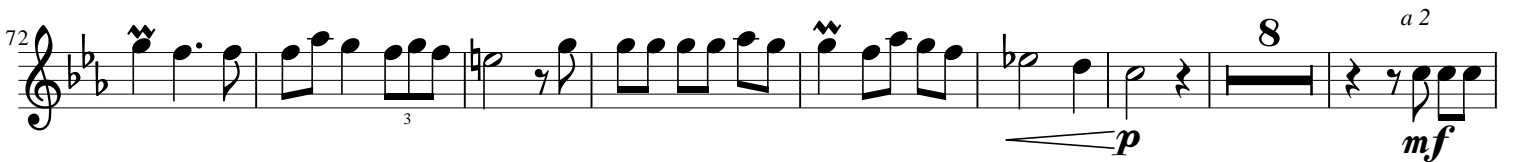
















8va

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

ritardando

Adagio (M.M. 56)

7

107 *pp* *f*

119 *ff*

Animato (M.M. 116)

18

127 *mf*

151 *f*

Adagio (M.M. 56)

6 7 10

158 *diminuendo* *mf*

185 *f*

190 *mf* *p*

4

192 *mf* *p*

Adagio (M.M. 56)

Oboe *mf*

*mf*

*mf* *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 
















Andante (M.M. 68)







44 

55 *poco a poco crescendo* 

Larghetto (M.M. 62)

65 

86 *mf crescendo* 

Adagio (M.M. 56)

98 *p* *ff* *f* *p* *pp* *f* 

116 

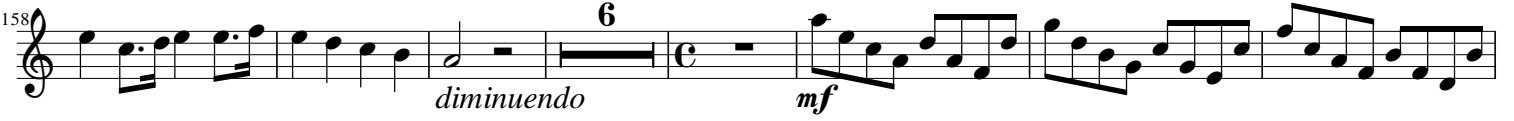
Animato (M.M. 116)

125 *mf* *f* 

140 *mf* 

149 *f* 

Adagio (M.M. 56)

158 *diminuendo* *mf* 

171 *crescendo* *f diminuendo* 

177 *p* *mf* *p*

181

183 *mf*

187 *f*

189 *mp* *mf*

192 *mf*

194 *p*

196 *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*

Adagio (M.M. 56)

101 *f* *p* *pp* *f*

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* 11

43 *ff*

47 *ff*

52 *f poco a poco crescendo*

Larghetto (M.M. 62)

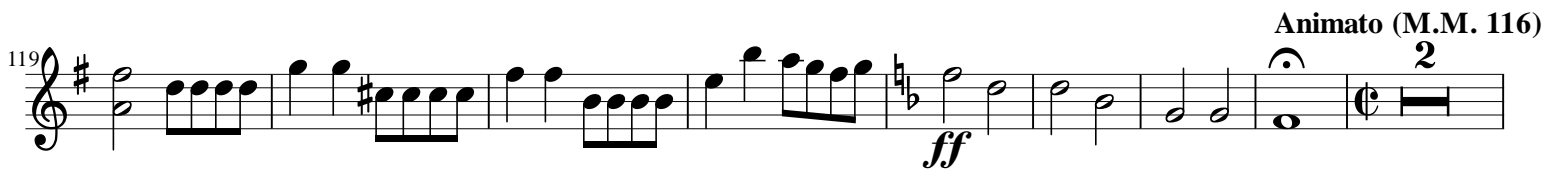
61 *ff* *f* *p* *p* 9

82 *f* *crescendo* 8

Adagio (M.M. 56)

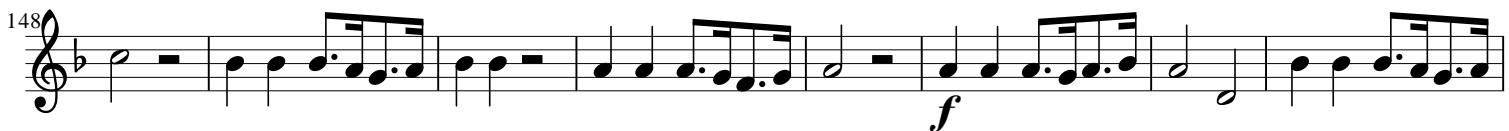
99 *ff* *f* *p* *pp* *mf*

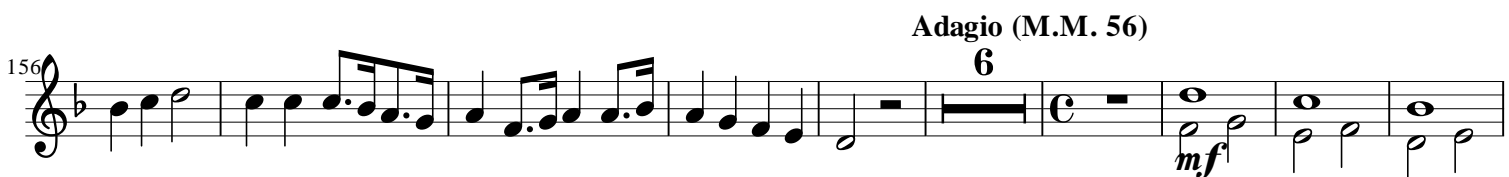
108 

119 

129 

140 

148 

156 

171 

179 

194 

Adagio (M.M. 56)

B♭ Trumpet

8 *f* 6 *mp* 8 *f diminuendo*

Andante (M.M. 68)

11 *p* 11 *f*

47 *ff*

53 *f poco a poco crescendo* 53 *ff*

Larghetto (M.M. 62)

9 *f* *p* 8 *f* *crescendo*

Adagio (M.M. 56)

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

109 *f*

Animato (M.M. 116)

122 *ff* *mf* 122 *f*

138 *mf*

149 *f*

Adagio (M.M. 56)

6 *f diminuendo* 7 *p* *mf* *p*

7 *f* 6 *mf* 2

**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* *mf* **Adagio (M.M. 56)**

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

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

C Tuba 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

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

181 7 6 2

*f* *mf*

Adagio (M.M. 56)

Timpani *p* *mf* *p*

*f* *mf* *mf*

*p* *mf* *p*

Andante (M.M. 68)

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

*mf* *f* *ff*

*mf* *f* *ff*

*f poco a poco crescendo*

Larghetto (M.M. 62)

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

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

Adagio (M.M. 56)

*p* *pp*

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

133 *f*

143 *mf*

153 *f* *diminuendo*

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

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

181 *trm* *mf*

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

195 *trm* *mf* *p*

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 *tr* *mf* *crescendo*

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

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

110 *tr* *f*

116 *tr*

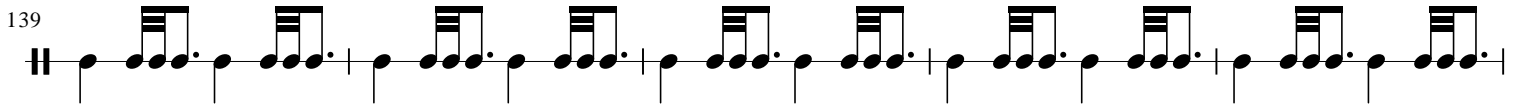
Animato (M.M. 116)

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

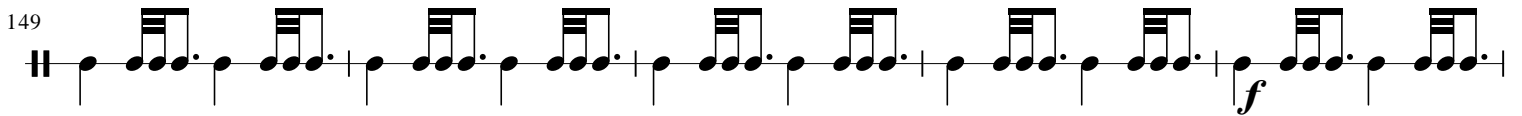
129 *mf*



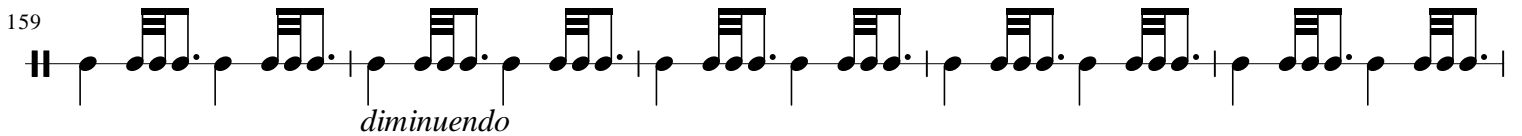
134 

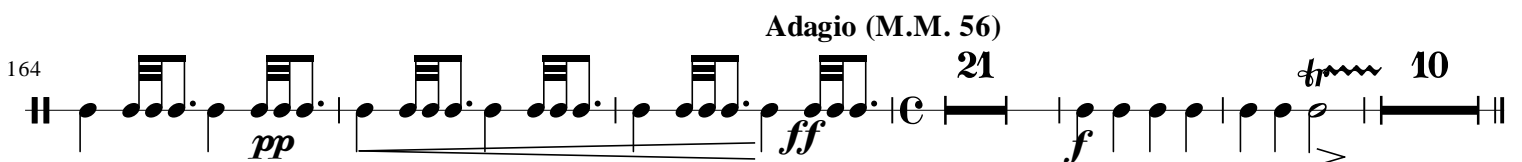
139 

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

24

*crescendo*

26

*f* *diminuendo*

This system contains measures 26 and 27. The right hand features a series of chords that descend in pitch. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present, followed by the instruction *diminuendo* (diminishing).

28

Andante (M.M. 68)

*p* *mf*

This system contains measures 28, 29, and 30. The tempo is marked *Andante* with a metronome marking of 68. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

31

*f*

This system contains measures 31 through 38. The right hand consists of chords with a rhythmic pattern of eighth notes. The left hand has a simple eighth-note accompaniment. A dynamic marking of *f* (forte) is shown.

39

*mf* *f*

This system contains measures 39 through 46. The right hand continues with chords and eighth-note patterns. The left hand has a steady eighth-note accompaniment. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

47

*ff* *f* *crescendo*

This system contains measures 47 through 54. The right hand features chords with eighth-note patterns. The left hand has a steady eighth-note accompaniment. Dynamic markings include *ff* (fortissimo), *f* (forte), and *crescendo* (increasing in volume).

Musical score for measures 55-62. The piece is in B-flat major and 3/4 time. The right hand features a series of chords with a rhythmic pattern of eighth notes. The left hand provides a steady accompaniment of eighth notes.

Larghetto (M.M. 62)

Musical score for measures 63-73. The tempo is marked *Larghetto*. The key signature changes to B-flat major. The right hand has a series of chords, and the left hand has a steady accompaniment. Dynamic markings include *ff*, *f*, *p*, and *pp*. A 3/4 time signature is present.

Musical score for measures 74-84. The right hand has a series of chords, and the left hand has a steady accompaniment. A dynamic marking of *p* is present.

Musical score for measures 85-94. The right hand has a series of chords, and the left hand has a steady accompaniment. Dynamic markings include *mf*, *crescendo*, and *f*.

Musical score for measures 95-104. The right hand has a series of chords, and the left hand has a steady accompaniment. Dynamic markings include *mf*, *f*, *crescendo*, *ff*, and *f*.

Adagio (M.M. 56)

105

*p* 15 *ff* 15

124

Animato (M.M. 116) *p* 15

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. The right hand features a melody of eighth notes, while the left hand plays a steady eighth-note accompaniment.

177

Musical score for measures 177-178. Measure 177 begins with a piano (*p*) dynamic. Measure 178 features a crescendo leading to a mezzo-forte (*mf*) dynamic. The right hand has a melody of quarter notes, and the left hand continues with eighth-note accompaniment.

179

Musical score for measures 179-188. Measure 179 starts with a piano (*p*) dynamic. Measures 180-181 contain a whole rest with a '7' above and below, indicating a seven-measure rest. From measure 182, the right hand plays a complex triplet-based melody, and the left hand plays a simpler eighth-note accompaniment. The dynamic is marked forte (*f*).

189

Musical score for measures 189-190. Both hands feature complex triplet-based patterns. The right hand has a more intricate melody, while the left hand provides a steady accompaniment. Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*).

191

Musical score for measures 191-192. Measure 191 continues with triplet-based patterns in both hands. Measure 192 consists of a whole rest with an '8' above and below, indicating an eight-measure rest. The dynamic is marked piano (*p*).

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* *mf*

33

*mf* *f*

37

*f*

42

*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*

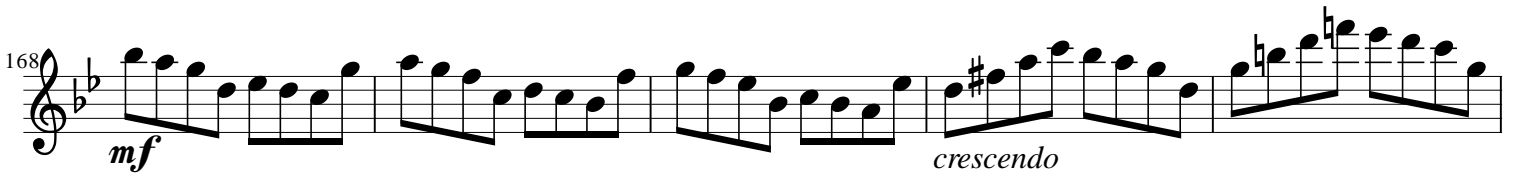
116 *f*

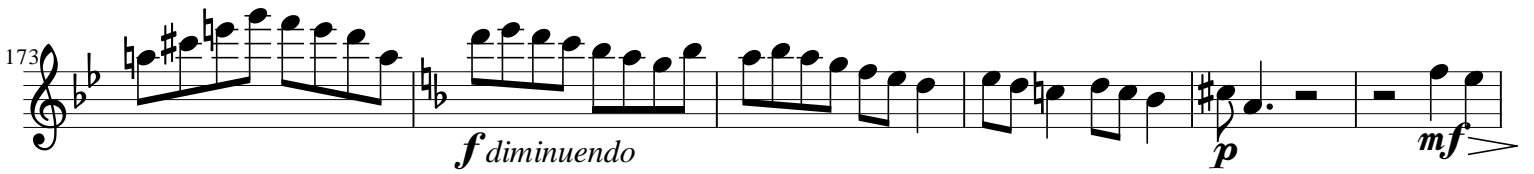
122 *ff* *f* **Animato (M.M. 116)** 10

140 *mf*

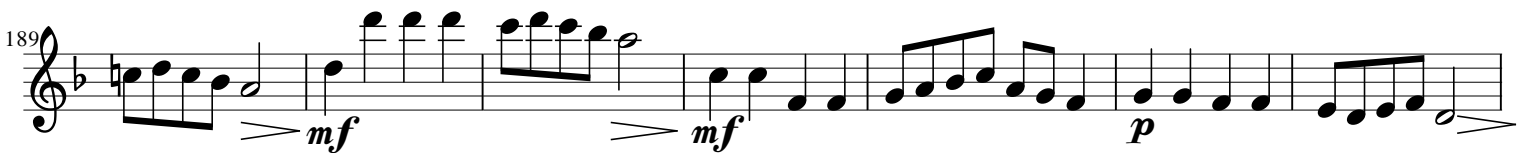
148 

156 

168 

173 

179 

189 

196 

Adagio (M.M. 56)

Violins 2 *p*

5 *mf*

6

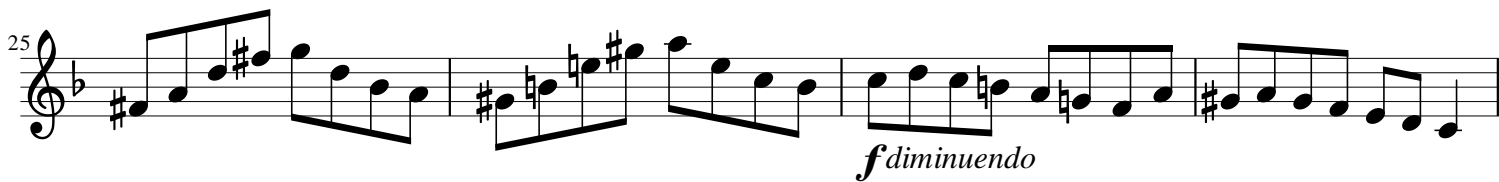
7

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

15 *p* *mf*

19 *p*

21 *mf* *crescendo*


25  *f diminuendo*

Andante (M.M. 68)

29  *f*

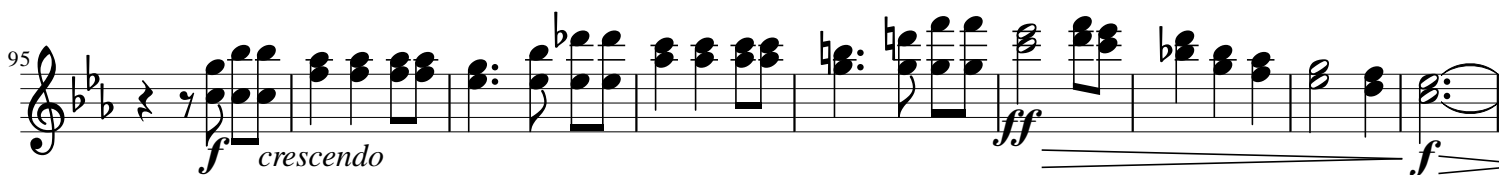
45 

49  *ff*

53  *f poco a poco crescendo*

62  *ff* *f* *p* *pp*

74  *p* **8**

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

104 *Adagio* (M.M. 56)

*p* *pp* *mf*

113

*f*

119

*ff*

*Animato* (M.M. 116)

127 *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 features a series of chords and melodic lines with dynamic markings of *f*, *p*, *pp*, and *p*.

82

*mf* *crescendo* *f*

This system contains measures 82 to 93. It continues with the bass clef and key signature. The dynamics include *mf*, a *crescendo* marking, and *f*.

94

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

This system contains measures 94 to 104. The dynamics are *mf*, *f*, *crescendo*, *ff*, and *f*.

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

*p* *pp* *mf*

This system contains measures 105 to 112. It features a change in time signature to 5/4 and a change in clef to a treble clef. Dynamics include *p*, *pp*, and *mf*.

113

*f*

This system contains measures 113 to 119. The dynamics include *f*.

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

*ff* *p*

This system contains measures 120 to 128. It features a change in time signature to common time (C) and a change in clef to a bass clef. Dynamics include *ff* and *p*.

129

*f*

This system contains measures 129 to 138. The dynamics include *f*.

139

*mf*

This system contains measures 139 to 148. The dynamics include *mf*.

149

*f*

This system contains measures 149 to 155. The dynamics include *f*.

159 *diminuendo* *ff* *f*

168 *mf* *crescendo*

173 *diminuendo*

175

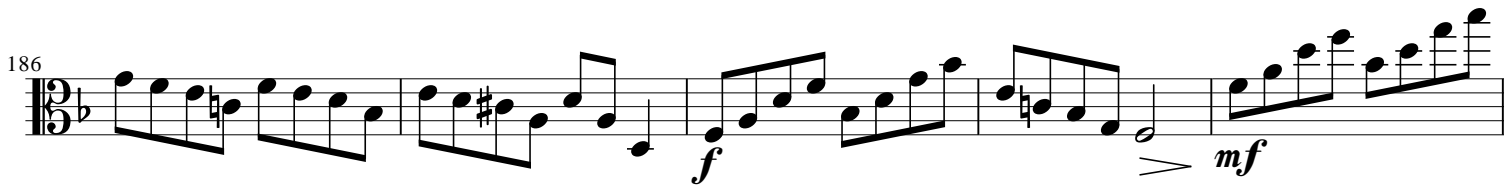
177 *p* *mf*

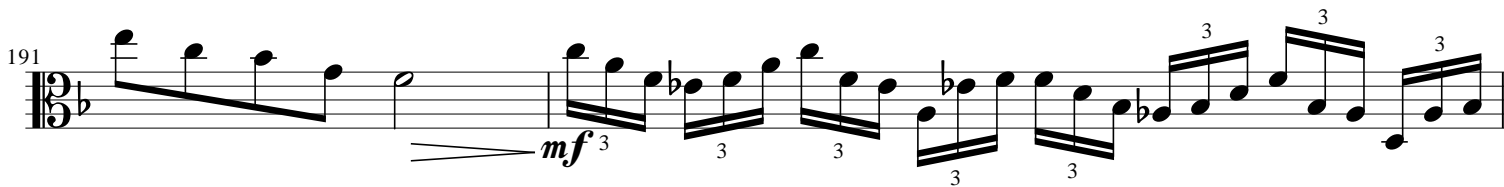
179 *p*

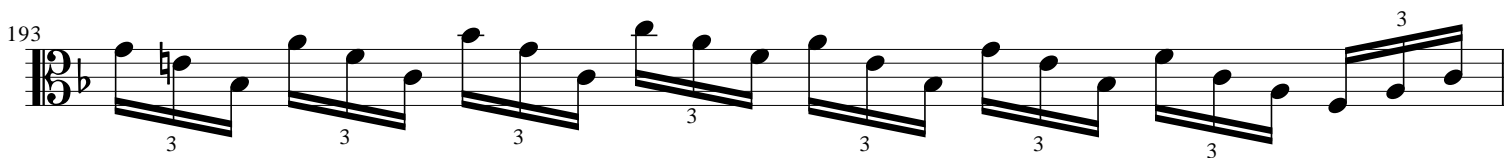
181

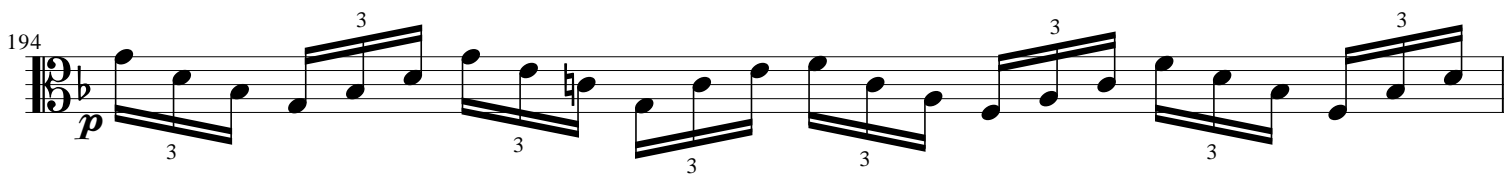
182

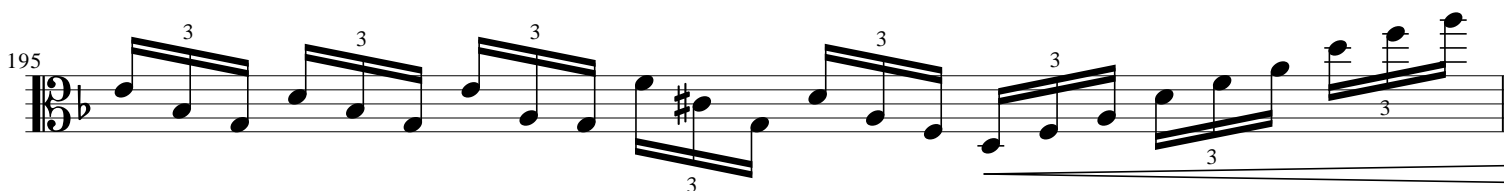
183 *mf*

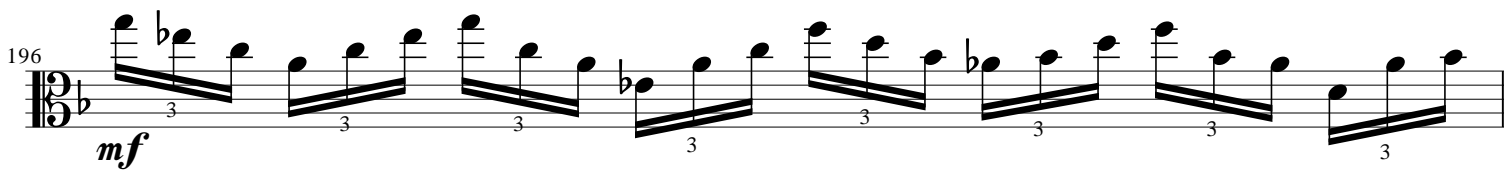
186 

191 

193 

194 

195 

196 

197 

Adagio (M.M. 56)

Violoncellos

*p*

5

*mf* *mf*

12

*mf* *p*

17

*mf* *p* *mf*

22

*mf* *p*

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 sequence of eighth and sixteenth notes, mostly ascending and then descending. The key signature changes to one flat (Bb) at measure 120.

120

Musical staff 120-124: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth and sixteenth notes, mostly ascending and then descending. 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 sequence of eighth and sixteenth notes, mostly ascending and then descending. The dynamic marking *p* is present at the end of the staff. The tempo marking **Animato (M.M. 116)** is located to the right of the staff.

128

Musical staff 128-136: Bass clef, key signature of one flat (Bb). The staff contains a sequence 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 sequence 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 sequence 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 sequence 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 sequence 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 located to the right 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 *ff* *f* *p* *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**