



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: Waltz for Oboe, Violin, Viola, Cello & Piano (Score & Parts) [Opus 56]
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Instrumentation: Oboe, Violin, Viola, Cello & Piano
Style: Modern classical

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HENRY POOL

Opus 56

Waltz

for

**Oboe, 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 & PARTS</u>	Opus 40	<i>A Red, Red Rose</i> , a Love Song for Voice & Band <u>SCORE & PARTS</u>
Opus 31	Quintet for Piano & Strings in A-la <u>SCORE & 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 & 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 & PARTS</u>	Opus 41	<i>When I was One-and-Twenty</i> , a Song about Love for Voice, Choir & Band <u>SCORE & PARTS</u>
Opus 33	<i>She Walks in Beauty</i> , a Love Song for Voice & Band <u>SCORE & 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 & 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 & PART</u>	Opus 44	Nocturne # 3 for Flute & Piano <u>SCORE & PART</u>
Opus 34a	<i>Chanuka</i> , a Rondo for Flute, Clarinet & Piano <u>SCORE & PARTS</u>	Opus 44a	Nocturne # 3 for Clarinet & Piano <u>SCORE & PART</u>
Opus 35	<i>Chanuka</i> , a Rondo for Violin & Orchestra <u>SCORE & PARTS</u>	Opus 44b	Nocturne # 3 for Piano Solo
Opus 36	Nocturne # 1 for Flute & Piano <u>SCORE & PART</u>	Opus 44c	Nocturne # 3 for Piano Four Hands <u>SCORE & PART</u>
Opus 36a	Nocturne # 1 for Clarinet & Piano <u>SCORE & 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 & PARTS</u>
Opus 36c	Nocturne # 1 for Piano Four Hands <u>SCORE & PART</u>	Opus 45a	Nocturne # 3 for Clarinet & Strings <u>SCORE & PARTS</u>
Opus 36d	Nocturne # 1 for Guitar Solo	Opus 45b	Nocturne # 3 for Trumpet & Strings <u>SCORE & PARTS</u>
Opus 37	Nocturne # 1 for Flute & Strings <u>SCORE & PARTS</u>	Opus 46	Concertino for Brazilian Country Band <u>SCORE & PARTS</u>
Opus 37a	Nocturne # 1 for Clarinet & Strings <u>SCORE & PARTS</u>	Opus 46a	Concertino for Brazilian Country Band <u>PIANO SCORE</u>
Opus 38	Nocturne # 2 for Flute & Piano <u>SCORE & PART</u>	Opus 47	Nocturne # 4 for Piano Solo
Opus 38a	Nocturne # 2 for Clarinet & Piano <u>SCORE & PART</u>	Opus 47a	Nocturne # 4 for Small Orchestra <u>SCORE & PARTS</u>
Opus 38b	Nocturne # 2 for Piano Solo	Opus 47b	Nocturne # 4 for Piano Four Hands <u>SCORE & PARTS</u>
Opus 38c	Nocturne # 2 for Piano Four Hands <u>SCORE & 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 & PART</u>
Opus 39	Nocturne # 2 for Flute & Strings <u>SCORE & PARTS</u>	Opus 47e	Nocturne # 4 for Clarinet, Viola & Piano <u>SCORE & PARTS</u>
Opus 39a	Nocturne # 2 for Clarinet & Strings <u>SCORE & PARTS</u>	Opus 47f	Nocturne # 4 for Bass Clarinet, Viola & Piano <u>SCORE & 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

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Score

Comodo (♩ = 80)

Oboe *mp*

Violin *mp*

Viola *mp*

Violoncello *mp*

Piano *mp*

Ob. 7

Vln. *mf*

Vla. *mf*

Vlc. *mf*

Pno. *mf*

13

Ob. *mf* *mp*

Vln. *mp*

Vla. *mp*

Vlc. *mp*

Pno. *mp*

19

Ob.

Vln.

Vla.

Vlc.

Pno.

25

Ob.

Vln.

Vla.

Vlc.

Pno.

34

Ob.

Vln.

Vla.

Vlc.

Pno.

43

Ob.

Vln.

Vla.

Vlc.

Pno.

mf

mf

mf

mf

mf

mf

This musical score covers measures 43 to 48. It features five staves: Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Piano (Pno.). The key signature has one flat (B-flat). The Oboe part begins in measure 45 with a melodic line marked *mf*. The Violin part has a melodic line starting in measure 43, also marked *mf*. The Viola part provides harmonic support with chords and rests, marked *mf*. The Violoncello part has a simple melodic line, marked *mf*. The Piano part consists of a right-hand melodic line and a left-hand accompaniment of chords and single notes, both marked *mf*.

49

Ob.

Vln.

Vla.

Vlc.

Pno.

mf

mf

mf

mf

mf

mf

This musical score covers measures 49 to 54. It features the same five staves as the previous system. The Oboe part has a melodic line in measure 49, marked *mf*, and then rests. The Violin part has a melodic line with triplets in measures 50-54, marked *mf*. The Viola part has a melodic line with triplets in measures 50-54, marked *mf*. The Violoncello part has a melodic line with triplets in measures 50-54, marked *mf*. The Piano part has a right-hand melodic line with triplets and a left-hand accompaniment of chords and single notes, both marked *mf*.

54

Ob.

Vln.

Vla.

Vlc.

Pno.

58

Ob.

Vln.

Vla.

Vlc.

Pno.

64

Ob.

Vln.

Vla.

Vlc.

Pno.

71

Ob.

Vln.

Vla.

Vlc.

Pno.

77

Ob.

Vln.

Vla.

Vlc.

Pno.

83

Ob.

Vln.

Vla.

Vlc.

Pno.

ff

ff

ff

Both Hands an Octave Higher

89

Ob.

Vln.

Vla.

Vlc.

Pno.

mf

mf

mf

mf

mf

mf

Both hands in Place

97

Ob.

Vln.

Vla.

Vlc.

Pno.

104

Ob.

Vln.

Vla.

Vlc.

Pno.

pp

pp

pp

111

Ob.

Vln.

Vla.

Vlc.

Pno.

p

p

p

117

Ob.

Vln.

Vla.

Vlc.

Pno.

123

Ob.

Vln.

Vla.

Vlc.

Pno.

129

Ob.

Vln.

Vla.

Vlc.

Pno.

ff

ff

ff

Both hands an Octave Higher

135

Ob.

Vln.

Vla.

Vlc.

Pno.

mf

mf

mf

Both hands in Place

140

Ob.

Vln.

Vla.

Vlc.

Pno.

144

Ob.

Vln.

Vla.

Vlc.

Pno.

ritardando ----- *a tempo*

147

Ob.

Vln.

Vla.

Vlc.

Pno.

153

Ob.

Vln.

Vla.

Vlc.

Pno.

161

Ob.

Vln.

Vla.

Vlc.

Pno.

f

f

168

Ob.

Vln.

Vla.

Vlc.

Pno.

mp

mp

mp

mp

174

Ob.

Vln.

Vla.

Vlc.

Pno.

179

Ob.

Vln.

Vla.

Vlc.

Pno.

mf

184

Ob.

Vln.

Vla.

Vlc.

Pno.

mf

189

Ob.

Vln.

Vla.

Vlc.

Pno.

mp

mp

mp

mp

calando al fine -----

195

Ob.
Vln.
Vla.
Vlc.
Pno.

202

Ob.
Vln.
Vla.
Vlc.
Pno.

Parts

Comodo (♩ = 80)

Oboe *mp*

6 *mf*

14 *mp*

22 *f*

34 *ff* *f*

47 *mf* *mf*

92

100

rit. ----- a tempo

106 **32** **10** *f* *ff*

158 **4**

170 *mp*

178 *mf*

186 **3** *mp*

194

calando al fine -----

200 **4**

Comodo (♩ = 80)

Violin

mp

11

mf *mp*

19

26

f *ff*

39

f *mf* 4

51

mf 3

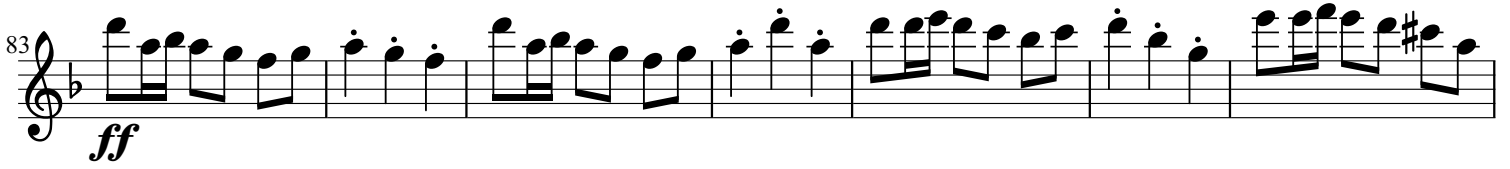
56

3 3 3 8 *p*

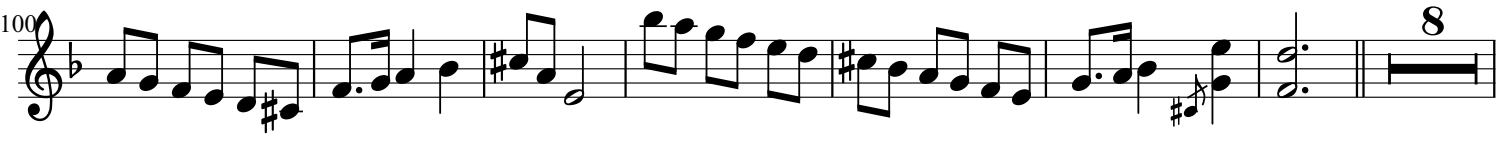
69

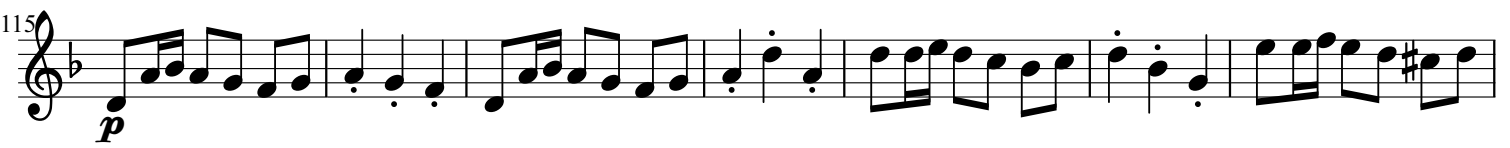
f

76 

83 
ff

90 
mf

100 
8

115 
p

122 
f

129 
ff

136 
mf 3 3 3 3

142

3 3 3 3 3

ritardando ----- *a tempo*

147

3 3 *f*

157

ff

165

3 *f* *mp*

175

mf

182

189

mp

calando al fine -----

200


ppp

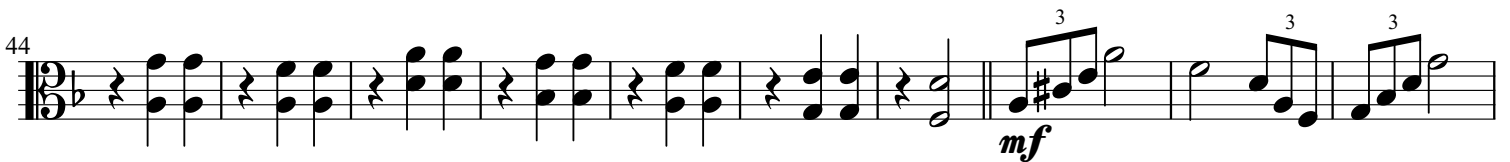
Comodo (♩ = 80)

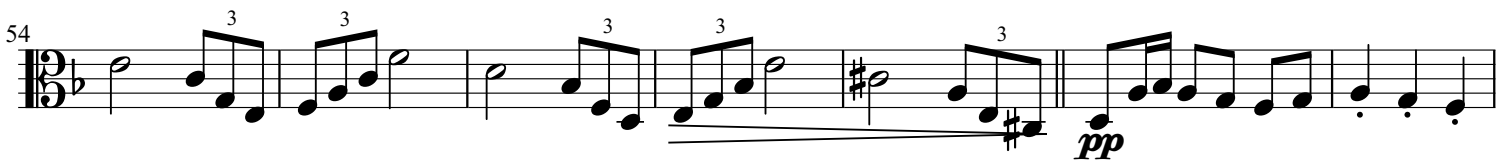
Viola 

10 

22 

33 

44 

54 

61 

67 

74 *f*

81 *ff*

88 *mf*

98

107 *pp*

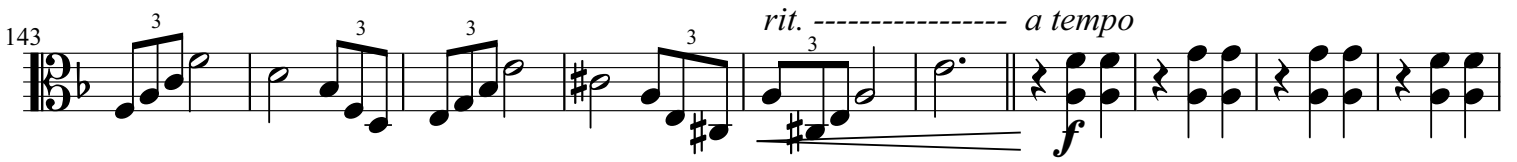
114 *p*

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 (Bb). Measures 135-142 feature a melodic line with eighth-note patterns and triplets. A dynamic marking of *mf* is present below the staff.

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

Musical notation for measures 143-152. Measures 143-152 continue the melodic line with triplets. A dynamic marking of *f* is present. A tempo change is indicated by *rit.* followed by a dashed line and *a tempo*.

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*.

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* at the beginning and *mp* 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  *ppp* *calando al fine* -----

Musical notation for measures 198-207. Measures 198-207 feature a melodic line with eighth-note patterns and a final note with a fermata. A dynamic marking of *ppp* is present. The instruction *calando al fine* is written above the staff with a dashed line extending to the right.

Comodo (♩ = 80)

Violoncello

mp *mf*

10

mp

24

f *ff*

40

f *mf* *mf*

53

mf

59

pp

66

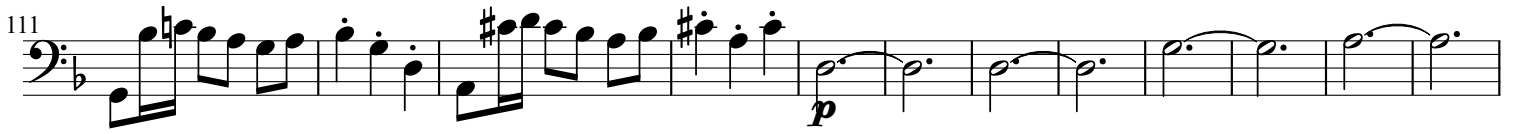
p *f*

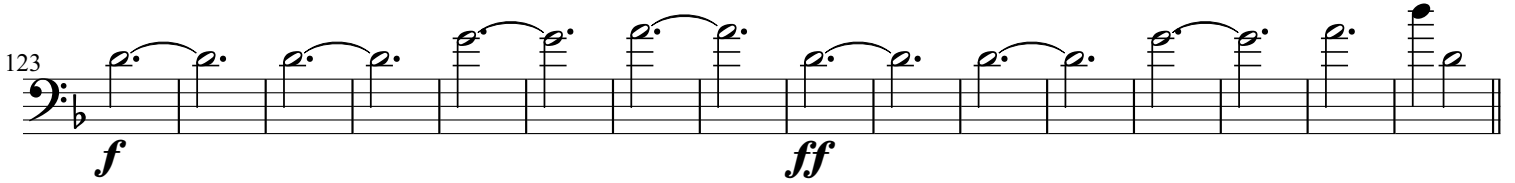
82

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 tempo of 80 beats per minute. It features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. The key signature has two flats (B-flat and E-flat). The first measure is marked with a mezzo-piano (*mp*) dynamic. The melody consists of quarter and eighth notes, while the bass line uses chords and single notes.

mf

The second system continues the piece, starting at measure 7. The melody and bass line maintain their respective patterns. A mezzo-forte (*mf*) dynamic marking is present in the middle of the system. The piece concludes with a double bar line.

mp

The third system begins at measure 13. The melodic and harmonic lines continue. A mezzo-piano (*mp*) dynamic marking is located towards the end of the system. The system ends with a double bar line.

The fourth system starts at measure 19. The musical notation remains consistent with the previous systems, showing the continuation of the melody and accompaniment. The system concludes with a double bar line.

f

The fifth and final system on this page starts at measure 25. The melody and bass line continue. A forte (*f*) dynamic marking is present. The system ends with a double bar line.

34

ff f

This system contains measures 34 through 42. The music is in a key with one sharp (F#) and a common time signature. The upper staff features a melodic line with various ornaments and dynamics, while the lower staff provides a harmonic accompaniment with chords and single notes. The dynamic markings *ff* and *f* are present.

43

mf

This system contains measures 43 through 48. The upper staff has a melodic line with eighth and sixteenth notes, and the lower staff has a steady accompaniment of chords. The dynamic marking *mf* is used.

49

mf

This system contains measures 49 through 52. It features triplet markings (indicated by a '3' over the notes) in both the upper and lower staves. The dynamic marking *mf* is present.

53

This system contains measures 53 through 55. It continues with triplet markings in both staves. The upper staff has a more active melodic line, while the lower staff has a simpler accompaniment.

56

pp

This system contains measures 56 through 60. It features triplet markings in both staves. The piece concludes with a *pp* (pianissimo) dynamic marking and a final cadence.

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 melodic line with some chromaticism, and the left hand provides harmonic support with chords and moving lines. 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 a melodic line, and the left hand plays chords and moving lines. The dynamics remain consistent with the previous system.

Both Hands an Octave Higher

83

ff

This system contains measures 83 through 88. The right hand plays a melodic line, and the left hand plays chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the right hand. A dashed line above the staff indicates that both hands are an octave higher.

Both hands in Place

89

mf

This system contains measures 89 through 94. The right hand plays a melodic line, and the left hand plays chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present in the right hand. A dashed line above the staff indicates that both hands are in place.

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 in the upper staff and more rhythmic accompaniment in the lower staff.

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. A *pp* (pianissimo) dynamic marking is present in the lower staff starting at measure 106. The music continues with complex textures and includes a fermata over a note in the lower staff at the end of the system.

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 features complex textures and includes a fermata over a note in the lower staff at the end of the system.

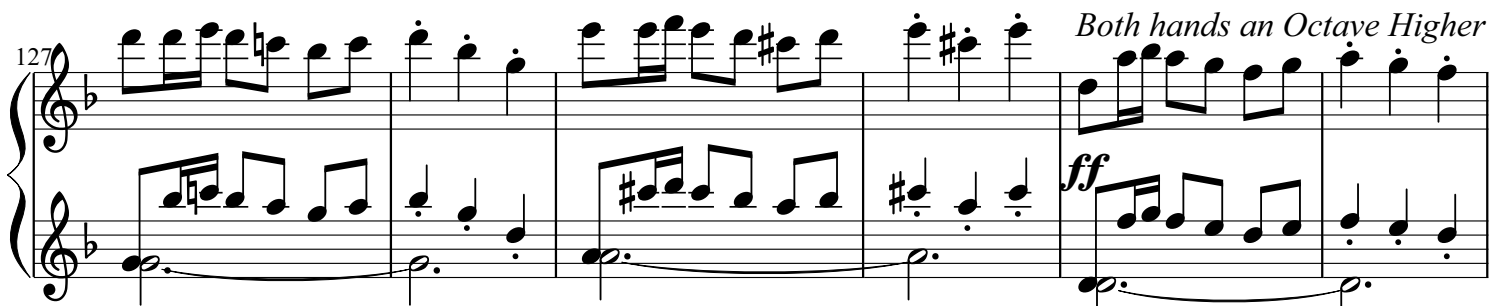
115

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. A *p* (piano) dynamic marking is present in the upper staff starting at measure 115. The music features complex textures and includes a fermata over a note in the lower staff at the end of the system.

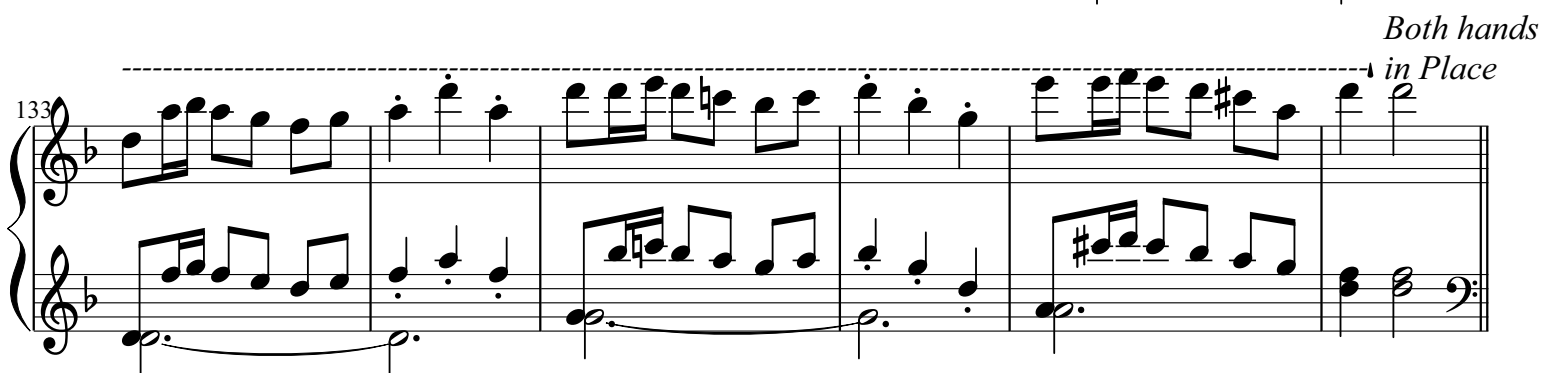
121

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. A *f* (forte) dynamic marking is present in the upper staff starting at measure 123. The music features complex textures and includes a fermata over a note in the lower staff at the end of the system.

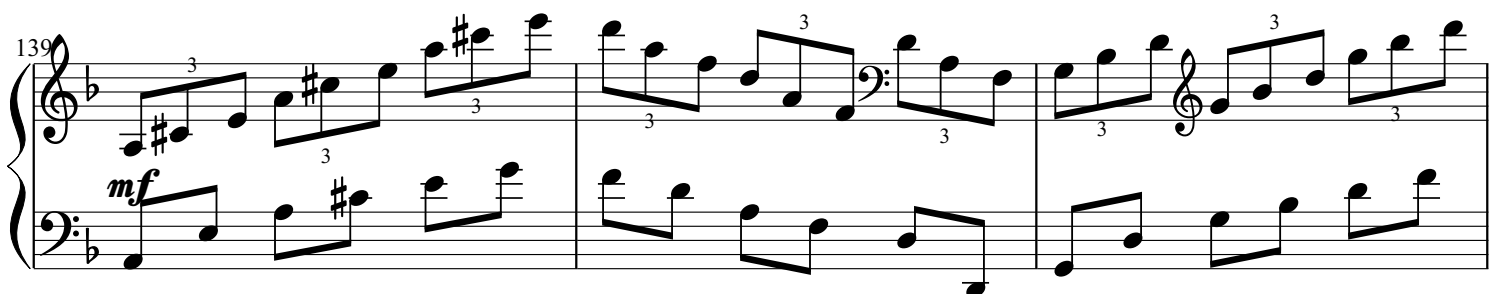
127 *Both hands an Octave Higher*



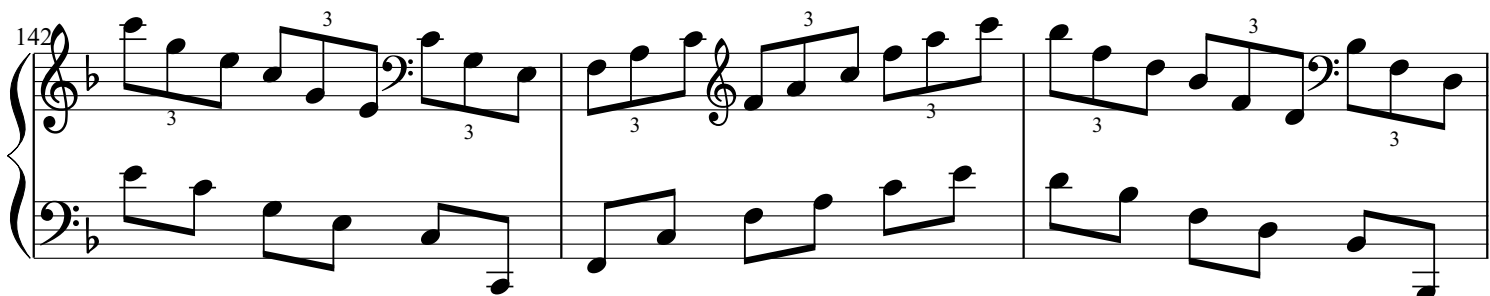
133 *Both hands in Place*



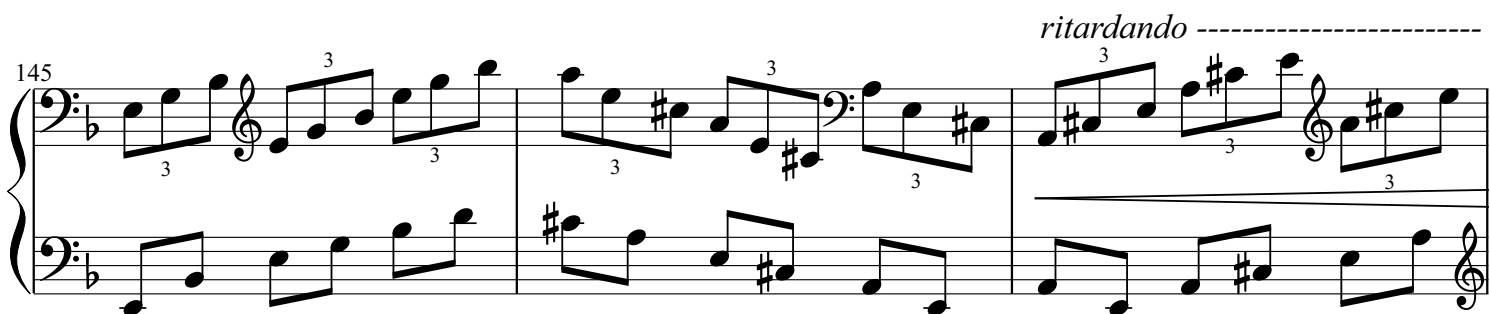
139 *mf*



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 B-flat major (two flats) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while 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 right hand continues with a melodic line, and the left hand features a steady accompaniment of chords.

194

Musical score for measures 194-200. The right hand has a melodic line with some grace notes. The left hand continues with a chordal accompaniment. The phrase *calando al fine* is written above the right hand in the final measure.

201

Musical score for measures 201-206. The right hand features a more active melodic line with sixteenth notes. The left hand has a bass line with chords. A *ppp* (pianissimo) dynamic marking is present in the final measure.