



# 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:** Charleston from "The Ballroom" for Piano Solo [Opus 53b]

**Compositeur:** Pool, Henry

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**Editeur:** Pool, Henry

**Instrumentation:** Piano seul

**Style:** Populaire / Dance

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# HENRY POOL

Opus 53b

## Charleston

from

*“The Ballroom”*

(An American Suite of Dances)

for

**Piano Solo**



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

Opus 54a *The Ballroom*  
An American Suite of Dances for Ballroom  
Orchestra (with Soprano Saxophone)  
SCORE & PARTS

Opus 55 *Love Dream* for Concert Band  
SCORE & PARTS

Opus 56 Waltz for Oboe, Violin, Viola, Cello & Piano  
SCORE & PARTS

Opus 56a Waltz for Clarinet, Violin, Viola, Cello & Piano  
SCORE & PARTS

Opus 56b Waltz for Soprano Sax, Clarinet, Alto Sax,  
Bassoon & Piano  
SCORE & PARTS

Opus 57 *Nocturne # 5* for Chamber Orchestra  
SCORE & PARTS

Opus 57a *Nocturne # 5* for Piano Solo

Opus 57b *Nocturne # 5* for Two Guitars, Viola & Cello  
SCORE & PARTS

Opus 57c *Nocturne # 5* for String Quartet  
SCORE & PARTS

Opus 58 *Capriccio* for Clarinet, Vibraphone & Strings  
SCORE & PARTS

Opus 58 *Capriccio* for Clarinet, Vibraphone & Strings  
SCORE & PARTS

Opus 58a *Capriccio* for Piano Solo

Opus 58b *Capriccio* for Guitar Solo

Opus 58b *Capriccio* for Violin Solo

Opus 59 *Niggun shel Dvekut (Love Song to God)* for Violin  
& Piano  
SCORE & PART

Opus 59a *Niggun shel Dvekut (Love Song to God)* for Flute  
& Piano  
SCORE & PART

Opus 59b *Niggun shel Dvekut (Love Song to God)* for  
Clarinet & Piano  
SCORE & PART

Opus 59c *Niggun shel Dvekut (Love Song to God)* for Piano  
& Organ

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***Charleston***

Moderato (♩ = 92)

Piano

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The first measure begins with a forte dynamic 'f'. The right hand plays a series of eighth notes, while the left hand plays a bass line with some chords.

The second system continues the piece. The right hand features a triplet of eighth notes in the first measure. The left hand has a bass line with some chords and a melodic line in the second measure.

The third system features a triplet of eighth notes in the right hand across the first two measures. The left hand plays a series of chords in the bass.

The fourth system continues the piece. The right hand has a melodic line with some slurs. The left hand has a bass line with some chords.



9

Musical score for measures 9-10. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. The right hand features a melodic line with eighth-note triplets. The left hand provides a harmonic accompaniment with chords and moving bass lines.

11

Musical score for measures 11-13. The right hand continues with eighth-note triplets. The left hand accompaniment includes chords and a bass line that moves in a stepwise fashion.

14

Musical score for measures 14-16. The right hand has a more active melodic line with eighth notes and dotted rhythms. The left hand features a bass line with eighth notes and chords. A repeat sign is present at the end of measure 16.

17

Musical score for measures 17-19. The right hand has a melodic line with eighth notes and dotted rhythms. The left hand features a bass line with eighth notes and chords. A dynamic marking of *mp* (mezzo-piano) is present at the beginning of measure 17. A repeat sign is present at the end of measure 19.

20

Musical notation for measures 20-22. The treble clef staff contains a single whole note chord in the first measure, followed by eighth notes in the subsequent measures. The bass clef staff features a complex chordal accompaniment with many notes and some slurs.

23

Musical notation for measures 23-25. Similar to the previous system, it shows a treble clef staff with a whole note chord followed by eighth notes, and a bass clef staff with dense chordal accompaniment.

26

Musical notation for measures 26-28. The treble clef staff continues with a whole note chord and eighth notes. The bass clef staff maintains the intricate chordal accompaniment.

29

Musical notation for measures 29-31. The treble clef staff shows a whole note chord followed by eighth notes. The bass clef staff features a more active accompaniment with slurs and ties.

31

Musical score for measures 31-32. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 31 features a treble clef with a half note G4 and a bass clef with a half note chord of F4, A-flat4, and C5. Measure 32 consists of two measures: the first has a treble clef with a half note chord of G4, B-flat4, and D5, and a bass clef with a half note chord of F4, A-flat4, and C5; the second measure has a treble clef with a whole note chord of G4, B-flat4, and D5, and a bass clef with a whole note chord of F4, A-flat4, and C5. A repeat sign is present at the end of measure 32.

33

Musical score for measures 33-34. The key signature changes to three flats (E-flat major or C minor) and the time signature changes to 2/4. Measure 33 starts with a forte (*f*) dynamic. The treble clef has a quarter note G4, followed by eighth notes A4, B-flat4, and C5. The bass clef has a quarter note chord of F4, A-flat4, and C5. Measure 34 continues with the same treble line and a bass clef with a quarter note chord of F4, A-flat4, and C5. A repeat sign is present at the end of measure 34.

35

Musical score for measures 35-36. The key signature remains three flats and the time signature is 2/4. Measure 35 features a treble clef with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. The bass clef has a quarter note chord of F4, A-flat4, and C5. Measure 36 has a treble clef with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. The bass clef has a quarter note chord of F4, A-flat4, and C5. A repeat sign is present at the end of measure 36.

37

Musical score for measures 37-38. The key signature remains three flats and the time signature is 2/4. Measure 37 features a treble clef with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. The bass clef has a quarter note chord of F4, A-flat4, and C5. Measure 38 has a treble clef with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. The bass clef has a quarter note chord of F4, A-flat4, and C5. A repeat sign is present at the end of measure 38.

39

Musical score for measures 39-40. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and moving bass lines.

41

Musical score for measures 41-42. The right hand contains triplet eighth-note patterns. The left hand consists of block chords and a simple bass line.

43

Musical score for measures 43-44. This system is identical to the previous one, featuring triplet eighth-note patterns in the right hand and block chords in the left hand.

45

Musical score for measures 45-48. The right hand has a more complex melodic line with slurs and accents. The left hand continues with chords and a bass line, including a final chord with a fermata.

48

*mf*

This system contains measures 48 and 49. Measure 48 features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a supporting bass line. A repeat sign is present at the end of measure 48. Measure 49 begins with a dynamic marking of *mf* and continues the melodic and bass lines.

50

This system contains measures 50 and 51. Measure 50 continues the melodic and bass lines from the previous system. Measure 51 features a more active melodic line in the treble clef with sixteenth notes, while the bass clef continues with a steady bass line.

52

This system contains measures 52 and 53. Measure 52 shows a melodic line in the treble clef with some phrasing slurs, and a bass line with chords. Measure 53 continues the melodic and bass lines.

54

This system contains measures 54 and 55. Measure 54 features a melodic line in the treble clef with sixteenth notes and a bass line with chords. Measure 55 continues the melodic and bass lines.

56

Musical notation for measures 56-57. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). Measure 56 features a melodic line in the treble with a slur over the first two notes and a triplet of eighth notes in the second half. The bass line has a slur over the first two notes. Measure 57 continues the melodic line with a triplet of eighth notes in the first half and a triplet of eighth notes in the second half. The bass line consists of chords.

58

Musical notation for measures 58-59. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. Measure 58 features a melodic line in the treble with a triplet of eighth notes in the first half and a triplet of eighth notes in the second half. The bass line has a triplet of eighth notes in the first half and a triplet of eighth notes in the second half. Measure 59 continues the melodic line with a triplet of eighth notes in the first half and a triplet of eighth notes in the second half. The bass line consists of chords.

60

Musical notation for measures 60-61. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. Measure 60 features a melodic line in the treble with a triplet of eighth notes in the first half and a triplet of eighth notes in the second half. The bass line has a triplet of eighth notes in the first half and a triplet of eighth notes in the second half. Measure 61 continues the melodic line with a triplet of eighth notes in the first half and a triplet of eighth notes in the second half. The bass line consists of chords.

62

Musical notation for measures 62-65. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. Measure 62 features a melodic line in the treble with a slur over the first two notes and a slur over the last two notes. The bass line has a slur over the first two notes and a slur over the last two notes. Measure 63 continues the melodic line with a slur over the first two notes and a slur over the last two notes. The bass line has a slur over the first two notes and a slur over the last two notes. Measure 64 continues the melodic line with a slur over the first two notes and a slur over the last two notes. The bass line has a slur over the first two notes and a slur over the last two notes. Measure 65 continues the melodic line with a slur over the first two notes and a slur over the last two notes. The bass line has a slur over the first two notes and a slur over the last two notes.

65

Measures 65-66: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 65 begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth-note runs and slurs, while the left hand provides a bass line with chords and single notes.

67

Measures 67-68: Continuation of the piece. Measure 67 shows a continuation of the eighth-note runs in the right hand. Measure 68 features a more complex melodic phrase in the right hand with slurs and a fermata, while the left hand continues with a steady bass line.

69

Measures 69-70: Treble clef. Measure 69 contains a triplet of eighth notes in the right hand. Measure 70 continues with another triplet. The left hand consists of a series of chords in the bass register.

71

Measures 71-72: Treble clef. Measure 71 features a melodic line with slurs and a fermata. Measure 72 continues the melodic development. The left hand provides a bass line with chords and single notes.

73

Musical score for measures 73-74. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The right hand features a melodic line with eighth-note triplets. The left hand provides a harmonic accompaniment with chords and moving bass lines.

75

Musical score for measures 75-76. The right hand continues with eighth-note triplets. The left hand accompaniment includes chords and a bass line with some eighth-note patterns.

77

Musical score for measures 77-78. The right hand has a melodic line with dotted rhythms and eighth notes. The left hand features a bass line with eighth-note patterns and chords.

79

Musical score for measures 79-80. The right hand concludes with a melodic phrase. The left hand accompaniment includes chords and a bass line. The piece ends with a double bar line and repeat dots. The word "Fine" is written above the final measure.