



# 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:** Grand Sonata for Flute Solo in F#-mi  
[Opus 4]

**Compositeur:** Pool, Henry

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**Editeur:** Pool, Henry

**Instrumentation:** Flûte seule

**Style:** Classique moderne

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

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# HENRY POOL

Opus 4

## Grand Sonata for Flute

in F#-mi

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# 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
- 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
- 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-la # 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 Congre-*  
*gation & 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 and 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
- Opus 20 Symphony # 1 for Orchestra  
in D-la 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
- Opus 23a Grand Sonata for Violoncello  
& Piano in F-la
- Opus 24 Six Lullabies  
for Voice & Piano  
(*all lullabies have English lyrics too*)
- Opus 24a *Berceuse*  
French Lullaby for Voice & Piano
- Opus 24b *Shir 'Eres*  
Hebrew Lullaby for Voice & Piano

# **Grand Sonata**

*for Flute*



# Grand Sonata for Flute

in F#-mi

Henry Pool

Allegro (♩ = 128)

Opus 4

The musical score is written for a single flute part in F# major and 2/4 time. It begins with a tempo marking of Allegro and a metronome setting of 128. The score is divided into 12 staves. The first staff starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The second staff includes a ritardando (*rit.*) and diminuendo (*dim.*) section leading to a piano (*p*) dynamic, followed by a return to the original tempo (*a tempo*). The third staff begins with a piano (*p*) dynamic. The fourth staff features a forte (*f*) dynamic. The fifth staff shows a fortissimo (*ff*) dynamic followed by a forte (*f*) dynamic and then piano (*p*) dynamics. The sixth staff includes a piano (*p*) dynamic, a pianissimo (*pp*) dynamic, and a return to the original tempo (*a tempo*). The seventh staff starts with a pianissimo (*pp*) dynamic and ends with a forte (*f*) dynamic. The eighth staff begins with a piano (*p*) dynamic. The ninth staff starts with a pianissimo (*pp*) dynamic. The tenth staff features a forte (*f*) dynamic. The eleventh staff includes a ritardando (*rit.*) and a return to the original tempo (*a tempo*). The final staff concludes with a fortissimo (*ff*) dynamic.

A handwritten musical score for a single melodic line in treble clef. The piece is in a key with one sharp (F#) and a 4/4 time signature. The score consists of 12 staves of music. The dynamics range from *ppp* (pianissimo) to *ff* (fortissimo). Tempo markings include *ten.* (ritardando), *a tempo*, and *rit.* (ritardando). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout. A first ending bracket is present in the fourth staff, and a second ending bracket is in the sixth staff. The score concludes with a *p* (piano) dynamic and a *a tempo* marking.



A musical score for piano, consisting of 12 staves of music. The key signature is G major (one sharp) and the time signature is 4/4. The score is marked with various dynamics including *f*, *p*, *ff*, *mf*, and *pp*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. The piece concludes with a series of dynamic markings: *pp*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.

ten. *p* *f*

*rit.* *dim.* *p* *a tempo*

*f* *ff* *f* *p* *p*

*rit.* *pp* *a tempo*

*pp* *p*

*pp* *p*

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

*cal.*

The musical score consists of 12 staves of music in G major. It begins with a tenuto (ten.) marking and a piano (p) dynamic. The first staff features a melodic line with a fermata over the first measure and a crescendo leading to a forte (f) dynamic. The second staff includes a ritardando (rit.) and decrescendo (dim.) section leading to a piano (p) dynamic, followed by a return to tempo (a tempo). The third staff continues with a piano (p) dynamic. The fourth staff features a forte (f) dynamic. The fifth staff shows a fortissimo (ff) dynamic followed by a crescendo to forte (f) and then a decrescendo to piano (p). The sixth staff contains a triplet of eighth notes, a ritardando (rit.) section, and a decrescendo to pianissimo (pp) dynamic, followed by a return to tempo (a tempo). The seventh staff starts with a pianissimo (pp) dynamic and ends with a piano (p) dynamic. The eighth staff begins with a pianissimo (pp) dynamic. The ninth staff features a forte (f) dynamic. The tenth staff continues with a forte (f) dynamic. The eleventh staff features a forte (f) dynamic. The twelfth staff concludes with a calando (cal.) marking.

trm  
ppp p  
a tempo  
pp  
f ff f



Andantino (♩ = 72)

p  
mf  
f mf f  
f  
p  
f ff

*p* *f*

*p* *f* *f*

3

3

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*f* 3

3 *p*

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

*pp cresc. rit.*

*mf a tempo*

5 5

Three staves of musical notation in treble clef with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *f* and contains several measures of eighth-note patterns. The second staff starts with *ff* and includes a slur over a group of notes and a fingering '5' at the end. The third staff also begins with *ff* and features a slur and a fingering '5'.

Two staves of musical notation in treble clef with a key signature of one sharp (F#). The first staff starts with a dynamic marking of *f*. The second staff begins with a dynamic marking of *p* and includes the instruction *pp cal.* followed by a dashed line and a final dynamic marking of *pp*.



**Rondo burlesco** ( $\text{♩} = 68$ )

A single staff of musical notation in treble clef with a key signature of one sharp (F#). The piece is in 6/8 time. It begins with a dynamic marking of *p* and consists of a series of eighth-note patterns.



*cresc.*-----





The image displays a page of musical notation consisting of 12 staves. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The piece concludes with a double bar line.



The musical score consists of ten staves of music in G major (one sharp). The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes, often beamed together. The first staff ends with a *dim.* marking and a dashed line. The second staff continues with similar rhythmic patterns. The third staff includes a *p* (piano) dynamic marking and a slur over a phrase. The fourth staff features a slur and a *2* (finger) marking. The fifth staff has a slur and a *2* marking. The sixth staff includes a slur and a *2* marking. The seventh staff has a slur and a *2* marking. The eighth staff features a slur and a *2* marking. The ninth staff includes a slur, a *f* (forte) dynamic marking, and a *2* marking. The tenth staff begins with a *p* marking and a slur, and ends with a *f* marking and a slur.

