



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: Nocturne # 4 for Piano Four Hands (Parts) [Opus 47b]
Composer: Pool, Henry
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Instrumentation: 1 Piano, 4 Hands (duet)
Style: Modern classical

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HENRY

POOL

Opus 47*b*

Nocturne # 4

for

Piano Four Hands

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
SCORE & PARTS
- Opus 31 Quintet for Piano & Strings in A-la
SCORE & PARTS
- Opus 31a Quintet for Piano & Strings in D-la
SCORE & PARTS
- Opus 32 *Nations United*, a Peace Song for Choir & Piano
SCORE & PARTS
- Opus 33 *She Walks in Beauty*, a Love Song for Voice & Band
SCORE & PARTS
- Opus 33a *She Walks in Beauty*, a Love Song for Voice, Choir & Band
SCORE & PARTS
- Opus 33b *She Walks in Beauty*, a Love Song for Voice & Piano
- Opus 33c *She Walks in Beauty*, a Love Song for Voice & Guitar
- Opus 34 *Chanuka*, a Rondo for Violin & Piano
SCORE & PART
- Opus 34a *Chanuka*, a Rondo for Flute, Clarinet & Piano
SCORE & PARTS
- Opus 35 *Chanuka*, a Rondo for Violin & Orchestra
SCORE & PARTS
- Opus 36 Nocturne # 1 for Flute & Piano
SCORE & PART
- Opus 36a Nocturne # 1 for Clarinet & Piano
SCORE & PART
- Opus 36b Nocturne # 1 for Piano Solo
- Opus 36c Nocturne # 1 for Piano Four Hands
SCORE & PART
- Opus 36d Nocturne # 1 for Guitar Solo
- Opus 37 Nocturne # 1 for Flute & Strings
SCORE & PARTS
- Opus 37a Nocturne # 1 for Clarinet & Strings
SCORE & PARTS
- Opus 38 Nocturne # 2 for Flute & Piano
SCORE & PART
- Opus 38a Nocturne # 2 for Clarinet & Piano
SCORE & PART
- Opus 38b Nocturne # 2 for Piano Solo
- Opus 38c Nocturne # 2 for Piano Four Hands
SCORE & PART
- Opus 38d Nocturne # 2 for Guitar Solo
- Opus 39 Nocturne # 2 for Flute & Strings
SCORE & PARTS
- Opus 39a Nocturne # 2 for Clarinet & Strings
SCORE & PARTS
- Opus 40 *A Red, Red Rose*, a Love Song for Voice & Band
SCORE & PARTS
- Opus 40a *A Red, Red Rose*, a Love Song for Voice & Piano
- Opus 40b *A Red, Red Rose*, a Love Song for Voice & Guitar
- Opus 41 *When I was One-and-Twenty*, a Song about Love for Voice, Choir & Band
SCORE & PARTS
- Opus 41a *When I was One-and-Twenty*, a Song about Love for Voice & Piano
- Opus 41b *When I was One-and-Twenty*, a Song about Love for Voice & Guitar
- Opus 42 Ninth Sonata for Piano in C-la
(Sonate des Études)
- Opus 43 Tenth Sonata for Piano in B-la

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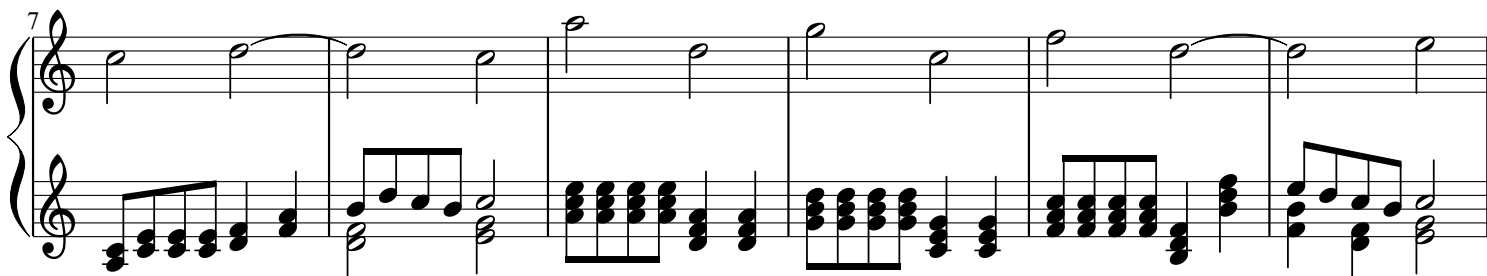
Parts

Primo

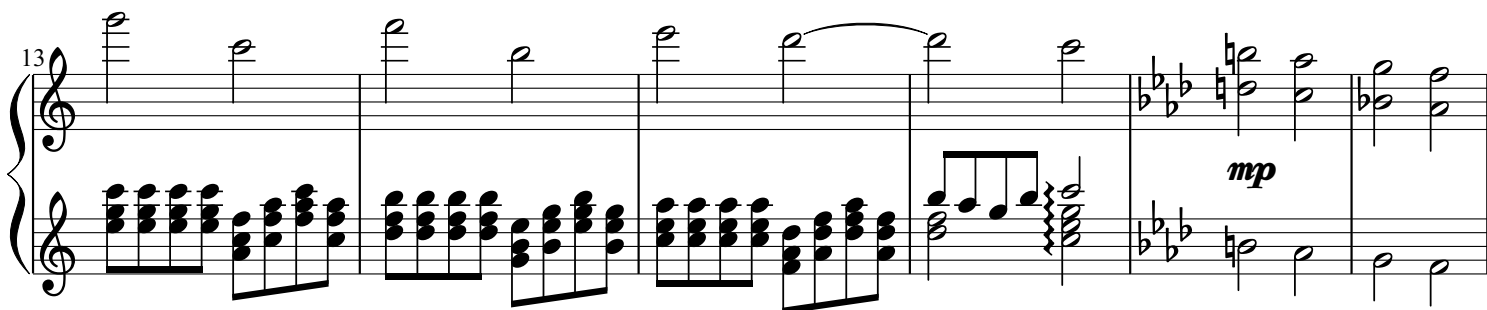
Larghetto (♩ = 62)

Piano

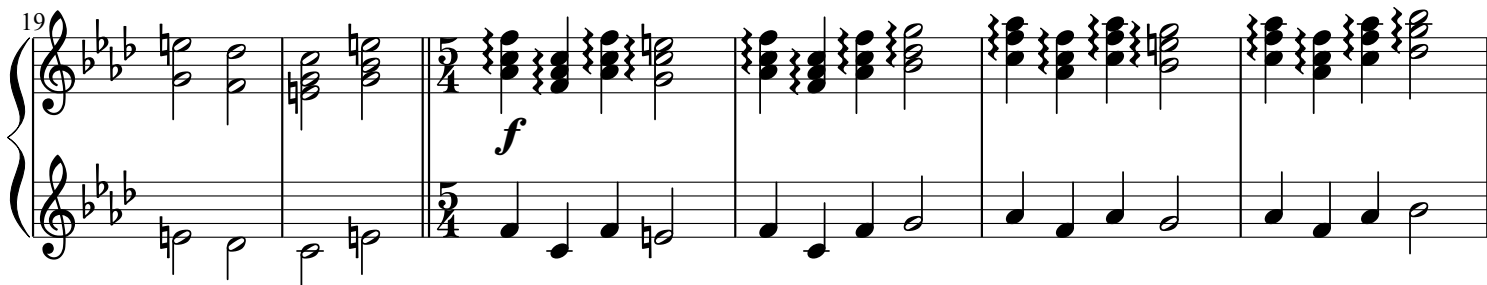
mf



Musical score system 1, measures 1-6. The right hand features a melody of half notes, and the left hand plays a rhythmic accompaniment of eighth notes.



Musical score system 2, measures 7-12. The right hand continues the melody, and the left hand accompaniment changes to a pattern of chords and eighth notes. A dynamic marking of *mp* is present.



Musical score system 3, measures 13-18. The right hand has a melody of half notes, and the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *f* is present.



Musical score system 4, measures 19-24. The right hand features a melody of eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *mp* is present.

29 *mf*

33 *f* *mf*

38

43

47 *8va*

51 *8va* *p*

Musical score for measures 51-54. The right hand features a melodic line with an *8va* marking and a fermata. The left hand has a bass line with triplets and a dynamic marking of *p*.

55 *mp*

Musical score for measures 55-58. The right hand has a melodic line with a dynamic marking of *mp*. The left hand has a bass line with a dynamic marking of *mp*.

59 *8va*

Musical score for measures 59-66. The right hand has a melodic line with an *8va* marking. The left hand has a bass line.

67 *8va* *mp*

Musical score for measures 67-73. The right hand has a melodic line with an *8va* marking and a dynamic marking of *mp*. The left hand has a bass line with a dynamic marking of *mp*.

74

Musical score for measures 74-81. The right hand has a melodic line. The left hand has a bass line.

76

Musical notation for measures 76-77. The system consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes with a sharp sign on the first measure. The lower staff is in bass clef and contains a sequence of eighth notes.

78

Musical notation for measures 78-79. The system consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes with a sharp sign on the first measure. The lower staff is in bass clef and contains a sequence of eighth notes.

80

Musical notation for measures 80-81. The system consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes. The lower staff is in bass clef and contains a sequence of eighth notes.

82

Musical notation for measures 82-83. The system consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes with a sharp sign on the first measure. The lower staff is in bass clef and contains a sequence of eighth notes.

84

Musical notation for measures 84-85. The system consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes. The lower staff is in bass clef and contains a sequence of eighth notes.

86

Measures 86-88: Treble and bass staves with eighth-note patterns. Measure 87 features a sharp sign (#) above the treble staff.

89

mp

Measures 89-96: Treble and bass staves with chords and eighth-note accompaniment. Dynamic marking *mp* is present at the start.

97

8va

Measures 97-104: Treble and bass staves with chords and eighth-note accompaniment. An 8va bracket is above the treble staff.

105

p

Measures 105-107: Treble and bass staves with chords and eighth-note accompaniment. Dynamic marking *p* is present.

108

mf

Measures 108-111: Treble and bass staves with chords and eighth-note accompaniment. Dynamic marking *mf* is present.

113

Musical score for measures 113-118. The piece is in A major (three sharps). The right hand features a melodic line with eighth and quarter notes, while the left hand plays a rhythmic accompaniment of eighth-note chords. A fermata is placed over the final note of the right hand in measure 118.

119

8va

Musical score for measures 119-123. The right hand continues with a melodic line, and the left hand plays a rhythmic accompaniment of eighth-note chords. An 8va (octave) marking is placed above the right hand in measure 121, with a line extending to the end of the system.

124

8va

mp *f*

Musical score for measures 124-130. The right hand features a melodic line with a fermata in measure 124. The left hand plays a rhythmic accompaniment of eighth-note chords. An 8va (octave) marking is placed above the right hand in measure 124, with a line extending to the end of the system. Dynamic markings *mp* and *f* are present. A key signature change to B minor (three sharps) occurs in measure 128, and the time signature changes to 5/4 in measure 129.

131

mp

Musical score for measures 131-134. The right hand features a melodic line with a fermata in measure 131. The left hand plays a rhythmic accompaniment of eighth-note chords. A dynamic marking of *mp* is present.

135

mf

Musical score for measures 135-138. The right hand features a melodic line with a fermata in measure 135. The left hand plays a rhythmic accompaniment of eighth-note chords. A dynamic marking of *mf* is present.

139 *8va*

f

144 *mf*

149

154 *8va*

158 *8va*

pp

Secondo

Larghetto (♩ = 62)

Piano

mf

Musical score for measures 1-9. The piece is in 4/4 time with a tempo of Larghetto (♩ = 62). The key signature has one flat (B-flat). The score is for piano. The first staff (treble clef) contains a melody of quarter notes, starting with a half rest. The second staff (bass clef) contains a bass line of quarter notes. The dynamic marking *mf* is present in the first staff.

10

Musical score for measures 10-14. The first staff (treble clef) features a melody of eighth notes with slurs. The second staff (bass clef) features a bass line of quarter notes.

15

mp

Musical score for measures 15-18. The key signature changes to two flats (B-flat and E-flat). The first staff (treble clef) features a melody of eighth notes with slurs. The second staff (bass clef) features a bass line of quarter notes. The dynamic marking *mp* is present in the first staff.

19

f

Musical score for measures 19-22. The key signature changes to three flats (B-flat, E-flat, and A-flat). The first staff (treble clef) features a melody of eighth notes with slurs. The second staff (bass clef) features a bass line of quarter notes. The dynamic marking *f* is present in the first staff. A double bar line occurs at measure 20, where the time signature changes to 5/4.

23

mp

Musical score for measures 23-26. The first staff (treble clef) features a melody of eighth notes with slurs. The second staff (bass clef) features a bass line of quarter notes. The dynamic marking *mp* is present in the first staff.

27

mf

30

33

f

37

mf

45

50

Musical score for measures 50-52. The top staff is in treble clef and the bottom in bass clef. The key signature has three flats. Measure 50 features a triplet of eighth notes in the treble and a half note in the bass. Measure 51 continues the triplet in the treble and has a half note in the bass. Measure 52 has a quarter note in the treble and a half note in the bass.

53

p

Musical score for measures 53-54. The top staff is in bass clef and the bottom in bass clef. The key signature has three flats. Measure 53 features a triplet of eighth notes in the top staff and a half note in the bottom staff. Measure 54 features a triplet of eighth notes in the top staff and a half note in the bottom staff.

55

Musical score for measures 55-56. The top staff is in bass clef and the bottom in bass clef. The key signature has three flats. Measure 55 features a triplet of eighth notes in the top staff and a half note in the bottom staff. Measure 56 features a triplet of eighth notes in the top staff and a half note in the bottom staff.

57

mp

Musical score for measures 57-61. The top staff is in bass clef and the bottom in bass clef. The key signature has three flats. Measure 57 features a triplet of eighth notes in the top staff and a half note in the bottom staff. Measure 58 features a triplet of eighth notes in the top staff and a half note in the bottom staff. Measure 59 features a triplet of eighth notes in the top staff and a half note in the bottom staff. Measure 60 features a triplet of eighth notes in the top staff and a half note in the bottom staff. Measure 61 features a triplet of eighth notes in the top staff and a half note in the bottom staff.

62

Musical score for measures 62-66. The top staff is in bass clef and the bottom in bass clef. The key signature has three flats. Measure 62 features a triplet of eighth notes in the top staff and a half note in the bottom staff. Measure 63 features a triplet of eighth notes in the top staff and a half note in the bottom staff. Measure 64 features a triplet of eighth notes in the top staff and a half note in the bottom staff. Measure 65 features a triplet of eighth notes in the top staff and a half note in the bottom staff. Measure 66 features a triplet of eighth notes in the top staff and a half note in the bottom staff.

67

Musical score for measures 67-71. The right hand features a rhythmic pattern of eighth notes with slurs and accents. The left hand plays a simple bass line of quarter notes.

72

mf *espressivo e marcato*

Musical score for measures 72-76. The right hand has a more complex melodic line with slurs and accents. The left hand continues with quarter notes. The dynamic marking *mf* *espressivo e marcato* is present.

81

Musical score for measures 81-85. The right hand continues with a melodic line of eighth notes. The left hand plays quarter notes.

89

mp

Musical score for measures 89-93. The right hand has a rhythmic pattern of eighth notes with slurs and accents. The left hand plays a simple bass line of quarter notes. The dynamic marking *mp* is present.

94

Musical score for measures 94-98. The right hand has a rhythmic pattern of eighth notes with slurs and accents. The left hand plays a simple bass line of quarter notes.

99

Musical score for measures 99-103. The upper staff features a complex rhythmic pattern of eighth and sixteenth notes with frequent rests. The lower staff provides a simple accompaniment of quarter notes.

104

Musical score for measures 104-106. Measure 104 begins with a piano (*p*) dynamic marking. The upper staff has a dense texture of sixteenth notes, while the lower staff has a sparse accompaniment of quarter notes.

107

Musical score for measures 107-110. The upper staff continues with sixteenth-note patterns, and the lower staff has a simple accompaniment. The key signature changes to three sharps (F#, C#, G#) at the end of measure 110.

109

Musical score for measures 109-118. Measure 109 begins with a mezzo-forte (*mf*) dynamic marking. The upper staff has a steady eighth-note accompaniment, and the lower staff has a simple accompaniment of quarter notes.

119

Musical score for measures 119-123. The upper staff features a complex rhythmic pattern of eighth and sixteenth notes with frequent rests. The lower staff provides a simple accompaniment of quarter notes.

124

mp

128

f

131

mp

135

mf

139

f

143

mf

This system contains measures 143 through 148. It is written for piano in 4/4 time. The left hand features a melodic line with eighth-note patterns and rests, while the right hand plays a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present in measure 146.

149

This system contains measures 149 through 154. The left hand continues with eighth-note patterns, and the right hand provides a steady accompaniment. The piece concludes this system with a whole note chord in the final measure.

155

This system contains measures 155 through 159. The left hand has a melodic line with eighth notes, and the right hand has a similar accompaniment. The system ends with a treble clef in the final measure.

160

pp

This system contains measures 160 through 162. The piece is written for piano in 4/4 time. The left hand has a melodic line with eighth notes, and the right hand has a similar accompaniment. A dynamic marking of *pp* is present in measure 161.