



# 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 Clarinet, Viola & Piano (Score & Parts) [Opus 47e]  
**Composer:** Pool, Henry  
**Licence:** Copyright © Pool, Henry  
**Publisher:** Pool, Henry  
**Instrumentation:** Clarinet, Viola, Piano  
**Style:** Modern classical

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# HENRY POOL

Opus 47e

## Nocturne # 4

for

# Clarinet, Viola & 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  
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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# *Nocturne*

*Score*

Larghetto (♩ = 62)

B♭ Clarinet

Viola

Piano

mf

mf

mf

Detailed description: This system contains the first six measures of the score. It features three staves: B♭ Clarinet (top), Viola (middle), and Piano (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Larghetto' with a quarter note equal to 62 beats per minute. The dynamic marking 'mf' (mezzo-forte) is present in all three parts. The Clarinet and Viola play a melodic line of eighth notes, while the Piano provides a harmonic accompaniment with chords and moving bass lines.

B♭ Cl.

Vla.

Pno.

Detailed description: This system contains measures 7 through 12. The instrumentation remains the same: B♭ Clarinet, Viola, and Piano. The melodic lines in the Clarinet and Viola continue with eighth-note patterns. The Piano accompaniment features a mix of chords and eighth-note bass lines. The dynamic marking 'mf' is maintained throughout this section.

B♭ Cl.

Vla.

Pno.

mp

mp

mp

Detailed description: This system contains measures 13 through 18. The instrumentation is B♭ Clarinet, Viola, and Piano. The dynamic marking changes to 'mp' (mezzo-piano) starting at measure 13. The melodic lines in the Clarinet and Viola continue. The Piano accompaniment features a mix of chords and eighth-note bass lines. At the end of measure 18, there is a key signature change to two flats (B♭ and E♭).



18

B♭ Cl.

Vla.

Pno.

*f*

22

B♭ Cl.

Vla.

Pno.

*mp*

26

B♭ Cl.

Vla.

Pno.

*mf*

B♭ Cl.

Vla.

Pno.

30

B♭ Cl.

Vla.

Pno.

33

*f*

*f* *8va*

*f*

B♭ Cl.

Vla.

Pno.

36

*mf*

*mf*

*mf*

41

B♭ Cl.

Vla.

Pno.

Musical score for measures 41-45. The B♭ Clarinet part features a melodic line with triplets. The Viola part has a similar melodic line with triplets. The Piano part consists of chords and a bass line with triplets.

46

B♭ Cl.

Vla.

Pno.

Musical score for measures 46-50. The B♭ Clarinet part continues with a melodic line and triplets. The Viola part has a melodic line with triplets. The Piano part features chords and a bass line with triplets.

49

B♭ Cl.

Vla.

Pno.

*8va*

Musical score for measures 49-53. The B♭ Clarinet part has a melodic line with triplets. The Viola part has a melodic line with triplets. The Piano part features chords and a bass line with triplets. An *8va* marking is present above the piano part in measure 50.

53

B♭ Cl.

Vla.

Pno.

*p*

*p*

*p*

This system contains measures 53 and 54. The B♭ Clarinet part (top staff) features a melodic line with notes G4, A4, Bb4, C5, D5, Eb5, and F5. The Viola part (middle staff) plays a similar melodic line. The Piano part (bottom system) consists of a complex accompaniment with sixteenth-note patterns in both hands. The key signature is three flats (Bb, Eb, Ab).

55

B♭ Cl.

Vla.

Pno.

This system contains measures 55 and 56. The B♭ Clarinet part (top staff) continues the melodic line. The Viola part (middle staff) also continues the melodic line. The Piano part (bottom system) continues the complex accompaniment. The key signature is three flats (Bb, Eb, Ab).

57

B♭ Cl.

Vla.

Pno.

*mp*

*mp*

*mp*

This system contains measures 57, 58, 59, and 60. The B♭ Clarinet part (top staff) features a melodic line with notes G4, A4, Bb4, C5, D5, Eb5, and F5. The Viola part (middle staff) plays a similar melodic line. The Piano part (bottom system) consists of a complex accompaniment with sixteenth-note patterns in both hands. The key signature changes to two flats (Bb, Eb).

62

B♭ Cl.

Vla.

Pno.

67

B♭ Cl.

Vla.

Pno.

73

*espressivo e marcato*

B♭ Cl.

*espressivo e marcato*

Vla.

*mf*

Pno.

*mp*

76

B $\flat$  Cl.

Vla.

Pno.

Musical score for measures 76-77. The B $\flat$  Clarinet part (treble clef, key signature of one sharp) has a whole note G4 in measure 76 and quarter notes G4, A4, B4, C5 in measure 77. The Viola part (bass clef, key signature of one flat) has a whole note G3 in measure 76 and quarter notes G3, A3, B3, C4 in measure 77. The Piano part (grand staff, key signature of one flat) features a continuous eighth-note arpeggiated pattern in the right hand and a simple bass line in the left hand.

78

B $\flat$  Cl.

Vla.

Pno.

Musical score for measures 78-79. The B $\flat$  Clarinet part has quarter notes G4, A4, B4, C5 in measure 78 and quarter notes D5, C5, B4, A4 in measure 79. The Viola part has quarter notes G3, A3, B3, C4 in measure 78 and quarter notes D4, C4, B3, A3 in measure 79. The Piano part continues with the eighth-note arpeggiated pattern in the right hand and a simple bass line in the left hand.

80

B $\flat$  Cl.

Vla.

Pno.

Musical score for measures 80-81. The B $\flat$  Clarinet part has a whole note G4 in measure 80 and quarter notes G4, A4, B4, C5 in measure 81. The Viola part has a whole note G3 in measure 80 and quarter notes G3, A3, B3, C4 in measure 81. The Piano part continues with the eighth-note arpeggiated pattern in the right hand and a simple bass line in the left hand.

82

B♭ Cl.

Vla.

Pno.

84

B♭ Cl.

Vla.

Pno.

87

B♭ Cl.

Vla.

Pno.

*mp*

91

B♭ Cl.

Vla.

Pno.

This system contains measures 91 through 95. The B♭ Clarinet part (top staff) features a melodic line with dotted rhythms and rests. The Viola part (middle staff) mirrors the clarinet's melodic line. The Piano part (bottom staff) consists of a steady eighth-note accompaniment in the left hand and chordal accompaniment in the right hand.

96

B♭ Cl.

Vla.

Pno.

This system contains measures 96 through 100. The B♭ Clarinet part (top staff) has a melodic line with some rests. The Viola part (middle staff) continues the melodic line. The Piano part (bottom staff) maintains the eighth-note accompaniment and chordal accompaniment.

101

B♭ Cl.

Vla.

Pno.

This system contains measures 101 through 105. The B♭ Clarinet part (top staff) has a melodic line. The Viola part (middle staff) continues the melodic line. The Piano part (bottom staff) maintains the eighth-note accompaniment and chordal accompaniment.



105

B♭ Cl.

Vla.

Pno.

Measures 105-106. The B♭ Clarinet part starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The Viola part starts with a treble clef, a key signature of one flat (B♭), and a dynamic marking of *p*. The Piano part consists of two staves, both starting with a treble clef, a key signature of one flat (B♭), and a dynamic marking of *p*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional rests in the left hand.

107

B♭ Cl.

Vla.

Pno.

Measures 107-108. The B♭ Clarinet part starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The Viola part starts with a treble clef, a key signature of one flat (B♭), and a dynamic marking of *p*. The Piano part consists of two staves, both starting with a treble clef, a key signature of one flat (B♭), and a dynamic marking of *p*. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

109

B♭ Cl.

Vla.

Pno.

Measures 109-114. The B♭ Clarinet part starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a dynamic marking of *mf*. The Viola part starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a dynamic marking of *mf*. The Piano part consists of two staves, both starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a dynamic marking of *mf*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional rests in the left hand.

116

B♭ Cl.

Vla.

Pno.

122

B♭ Cl.

Vla.

Pno.

*mp*

127

B♭ Cl.

Vla.

Pno.

*f*

130

B $\flat$  Cl.

Vla.

Pno.

*mp*

*mp*

134

B $\flat$  Cl.

Vla.

Pno.

*mf*

*mf*

138

B $\flat$  Cl.

Vla.

Pno.

*f*

*f*

8va

142

B♭ Cl.

Vla.

Pno.

*mf*

*mf*

*mf*

146

B♭ Cl.

Vla.

Pno.

150

B♭ Cl.

Vla.

Pno.

154

B♭ Cl.

Vla.

Pno.

Musical score for measures 154-156. The B♭ Clarinet part features a melodic line with triplets and slurs. The Viola part has a similar melodic line with triplets. The Piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

157

B♭ Cl.

Vla.

Pno.

*8va*

Musical score for measures 157-160. The B♭ Clarinet and Viola parts continue with melodic lines. The Piano part features a dense texture of chords in the right hand, with an *8va* marking indicating an octave shift. The left hand continues with a bass line.

160

B♭ Cl.

Vla.

Pno.

*p*

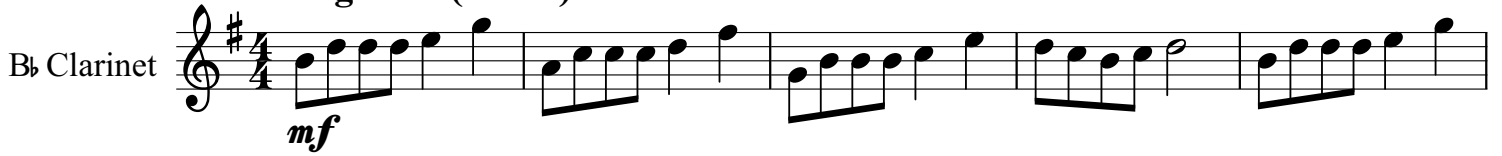
*pp*

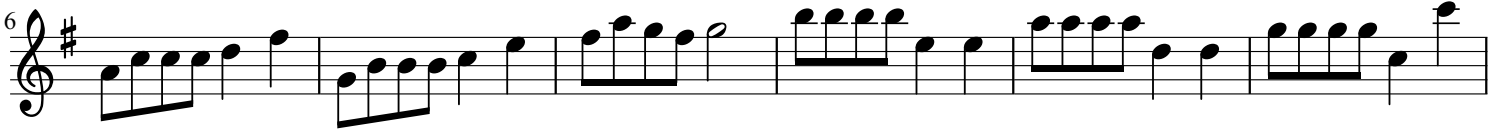
*8va*

Musical score for measures 160-162. The B♭ Clarinet part includes dynamic markings *p* and *pp*. The Viola part has an *8va* marking and dynamic markings *p* and *pp*. The Piano part features chords and dynamic markings *p* and *pp*.

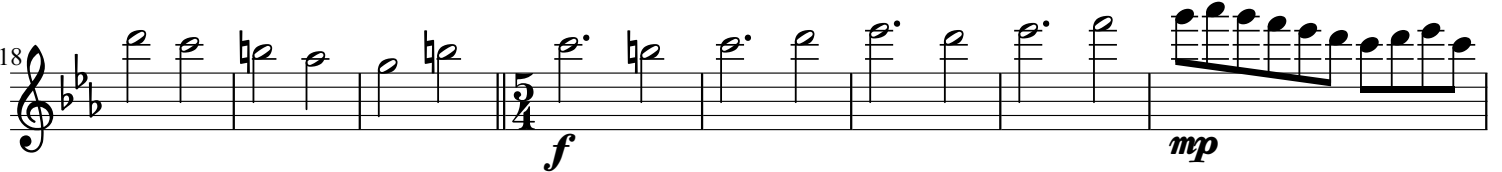
# *Parts*

Larghetto (♩ = 62)

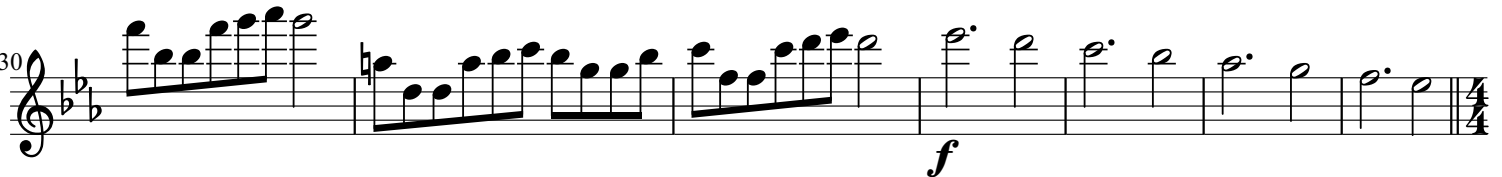
B♭ Clarinet 

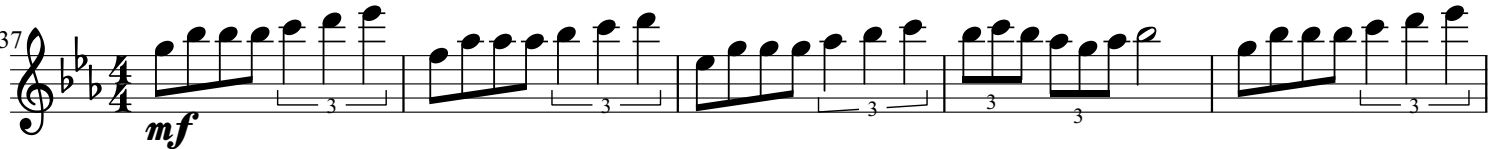


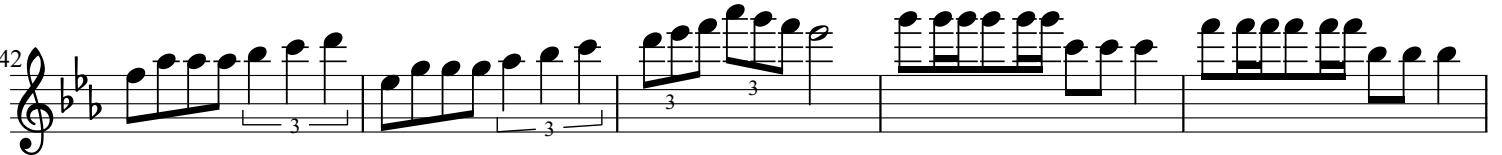


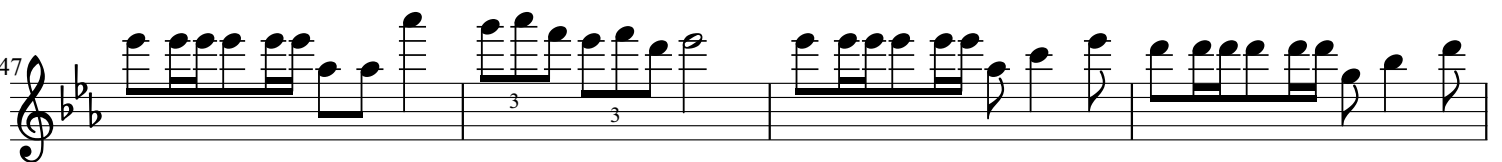












51 *p*

55 *mp*

60

70

78

86 *mp*

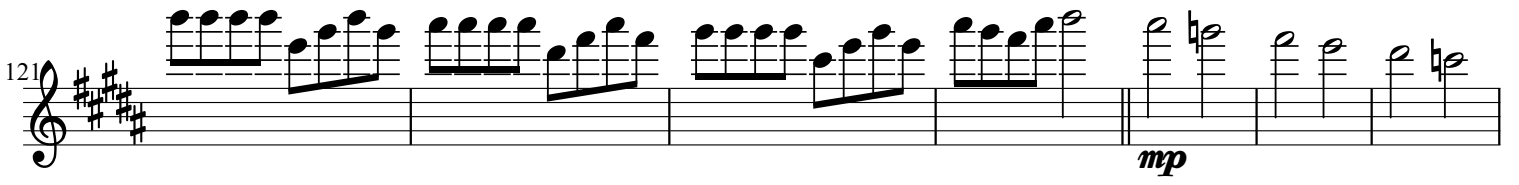
95

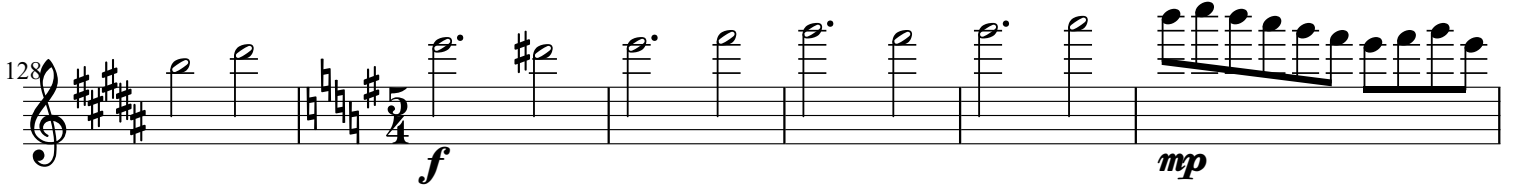
104 *p*

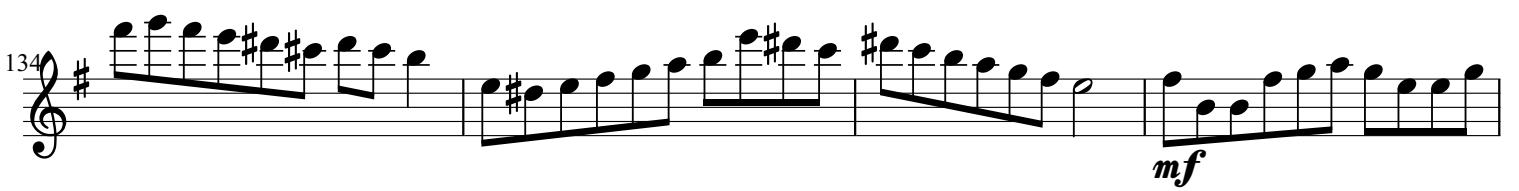
109 *mf*

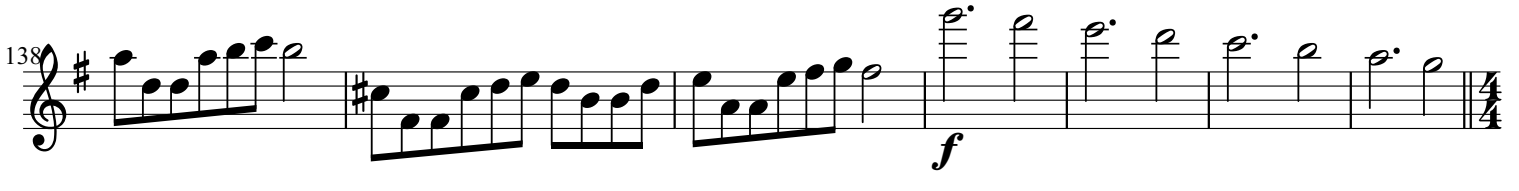


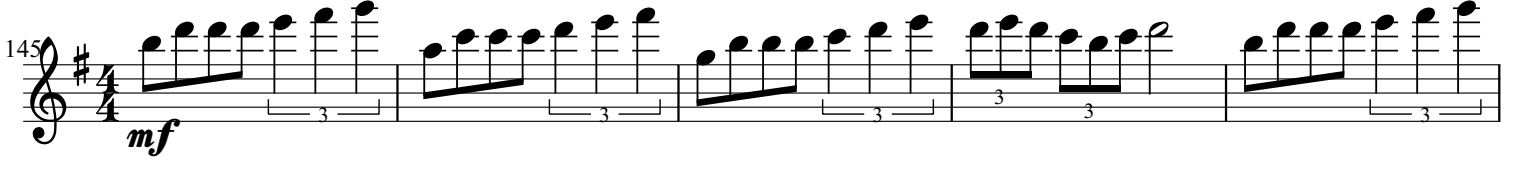
115 

121 

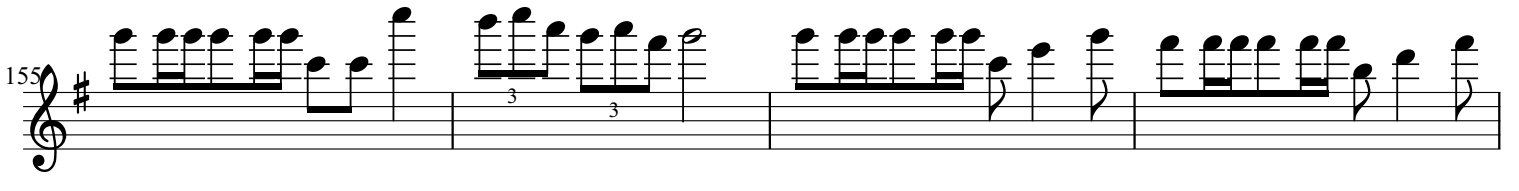
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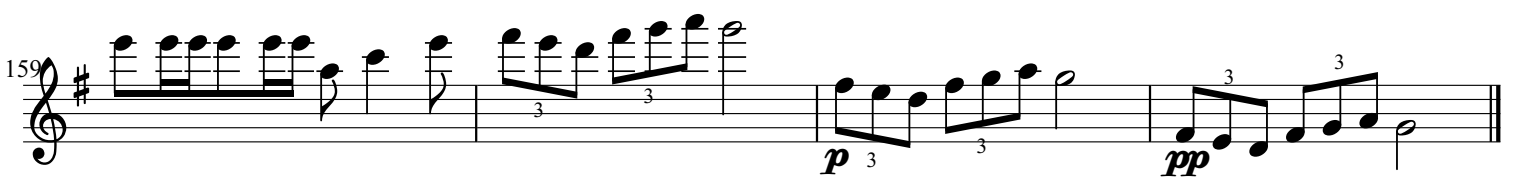
134 

138 

145 

150 

155 

159 

# Larghetto (♩ = 62)

Viola

*mf*

9

17 *mp* *f*

25 *mp* *mf*

30 *f*

35 *mf*

42

49 *p*

54 *mp*

60

71 *mf* *espressivo e marcato*

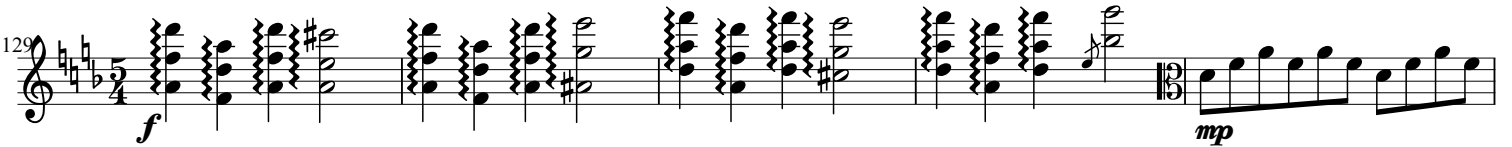
82  *mp*

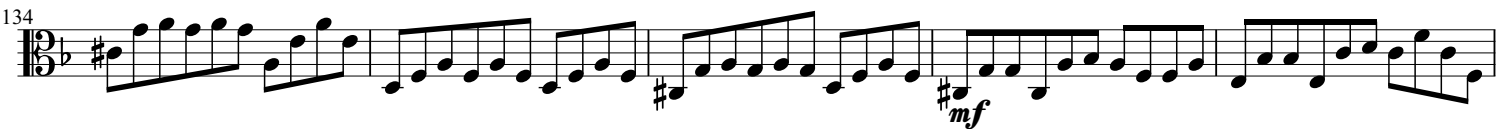
93  *mp*

104  *p* *mf*

110  *mp*

119  *mp*

129  *f* *mp*

134  *mf*

139  *f*

145  *mf*

153  *p*

159  *p* *pp*