



# 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:** Nocturne # 1 for Clarinet & Strings (Score & Parts)  
[Opus 37a]  
**Compositeur:** Pool, Henry  
**Licence:** Copyright © Pool, Henry  
**Editeur:** Pool, Henry  
**Instrumentation:** Quintette : Clarinette, 2 Violons, Alto, Violoncelle  
**Style:** Classique moderne

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

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**HENRY**

**POOL**

**Opus 37a**

**Nocturne # 1**

**for**

**Clarinet & Strings**

***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 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

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*Score*

Andante (♩ = 68)

B Clarinet

Violin

Violin

Viola

Violoncello

B Cl.

Vln.

Vln.

Vla.

Vlc.

5

B Cl.

Vln.

Vln.

Vla.

Vlc.

7

B Cl.

Vln.

Vln.

Vla.

Vlc.

9

B Cl.

*mf*

Vln.

*mf*

Vln.

*mf*

Vla.

*mf*

Vlc.

*mf*

11

B Cl.

*f*

Vln.

*f*

Vln.

*f*

Vla.

*f*

Vlc.

*f*



14

B Cl.

Vln.

Vln.

Vla.

Vlc.

17

B Cl.

Vln.

Vln.

Vla.

Vlc.

*p*

19

B Cl.

Vln.

Vln.

Vla.

Vlc.

13 3 3 3 7

21

B Cl.

Vln.

Vln.

Vla.

Vlc.

23

B Cl.

Vln.

Vln.

Vla.

Vlc.

3

3

9

25

B Cl.

Vln.

Vln.

Vla.

Vlc.

*mp* *crescendo*

*mp* *crescendo*

*mp* *crescendo*

*mp* *crescendo*

*mp* *crescendo*

27

B Cl.

Vln.

Vln.

Vla.

Vlc.

*f*

*f*

*f*

*f*

*f*

29

B Cl.

Vln.

Vln.

Vla.

Vlc.

*p*

*p*

*p*

*p*

*p*

B Cl. 32

Vln.

Vln.

Vla.

Vlc.

B Cl. 35

Vln.

Vln.

Vla.

Vlc.

38

B Cl.

Vln.

Vln.

Vla.

Vlc.

41

B Cl.

Vln.

Vln.

Vla.

Vlc.

44

B Cl.

Vln.

Vln.

Vla.

Vlc.

47

B Cl.

Vln.

Vln.

Vla.

Vlc.

50

B Cl.

Vln.

Vln.

Vla.

Vlc.

52

B Cl.

Vln.

Vln.

Vla.

Vlc.



54

B Cl.

Vln.

Vln.

Vla.

Vlc.

56

B Cl.

Vln.

Vln.

Vla.

Vlc.

58

B Cl.

Vln.

Vln.

Vla.

Vlc.

61

B Cl.

Vln.

Vln.

Vla.

Vlc.

*mp* *crescendo*

63

B Cl.

Vln.

Vln.

Vla.

Vlc.

65

B Cl.

Vln.

Vln.

Vla.

Vlc.

67

B Cl.

Vln.

Vln.

Vla.

Vlc.

10 3 3 3 6

*f*

69

B Cl.

Vln.

Vln.

Vla.

Vlc.

71

B Cl.

Vln.

Vln.

Vla.

Vlc.

Musical score for measures 71-73. The B Cl. part features a complex melodic line with triplets and a quintuplet. The strings provide harmonic support with sustained notes and a moving bass line.

73

B Cl.

Vln.

Vln.

Vla.

Vlc.

Musical score for measures 73-75. The B Cl. part continues with a melodic line featuring a tremolo and triplets. The strings continue with sustained notes and a moving bass line.

75

B Cl.

Vln.

Vln.

Vla.

Vlc.

78

B Cl.

Vln.

Vln.

Vla.

Vlc.

*8va*

82

B Cl.

Vln.

Vln.

Vla.

Vlc.

13 3 3 3

84

B Cl.

Vln.

Vln.

Vla.

Vlc.

7

87

B Cl.

Vln.

Vln.

Vla.

Vlc.

3 3 9

89

B Cl.

Vln.

Vln.

Vla.

Vlc.

*mf* 3 3 3



92

B Cl.

Vln.

Vln.

Vla.

Vlc.

95

B Cl.

Vln.

Vln.

Vla.

Vlc.

98

B Cl.

Vln.

Vln.

Vla.

Vlc.

*mp*

*mp*

101

B Cl.

Vln.

Vln.

Vla.

Vlc.

105

B Cl.

Vln.

Vln.

Vla.

Vlc.

*f*

*f*

*f*

*f*

*f*

109

B Cl.

Vln.

Vln.

Vla.

Vlc.

*mp* crescendo -----

*mp* crescendo -----

*mp* crescendo -----

*mp* crescendo -----

*mp* crescendo -----

112

B Cl.

Vln.

Vln.

Vla.

Vlc.

115

B Cl.

Vln.

Vln.

Vla.

Vlc.

119

B Cl.

Vln.

Vln.

Vla.

Vlc.

10 3 3 3 6

*f*

121

B Cl.

Vln.

Vln.

Vla.

Vlc.

3 3 3 5

124

B Cl.

Vln.

Vln.

Vla.

Vlc.

This musical system covers measures 124 to 126. The B Clarinet part begins with a whole rest in measure 124, followed by a series of sixteenth-note runs in measures 125 and 126, including a triplet in measure 126. The Violin I and II parts play a steady eighth-note accompaniment. The Viola part follows a similar eighth-note pattern. The Violoncello part plays a descending eighth-note line. Dynamic markings include *f* and *mf*. Trill ornaments are present in measures 125 and 126.

127

B Cl.

Vln.

Vln.

Vla.

Vlc.

This musical system covers measures 127 to 130. The B Clarinet part continues with sixteenth-note runs, featuring a triplet in measure 128 and a trill in measure 129. The Violin I and II parts continue their eighth-note accompaniment, with trill ornaments in measures 129 and 130. The Viola part also continues with eighth notes and trill ornaments. The Violoncello part continues its descending eighth-note line. Dynamic markings include *f* and *mf*.

130

B Cl.

Vln.

Vln.

Vla.

Vlc.

134

B Cl.

Vln.

Vln.

Vla.

Vlc.

136

B Cl.

Vln.

Vln.

Vla.

Vlc.

139

B Cl.

Vln.

Vln.

Vla.

Vlc.



141

B Cl. *mp* *crescendo*

Vln. *mp* *crescendo*

Vln. *mp* *crescendo*

Vla. *mp* *crescendo*

Vlc. *mp* *crescendo*

143

B Cl. *f*

Vln. *f*

Vln. *f*

Vla. *f*

Vlc. *f*

145

B Cl.

*p*

Vln.

*p*

Vln.

*p*

Vla.

*p*

Vlc.

*p*

148

B Cl.

Vln.

Vln.

Vla.

Vlc.

151

B Cl.

Vln.

Vln.

Vla.

Vlc.

154

B Cl.

Vln.

Vln.

Vla.

Vlc.

157

B Cl.

Vln.

Vln.

Vla.

Vlc.

160

B Cl.

Vln.

Vln.

Vla.

Vlc.

*mf*

*mf*

*mf*

*mf*

163

B Cl.

Vln.

Vln.

Vla.

Vlc.

166

B Cl.

Vln.

Vln.

Vla.

Vlc.

169

B Cl.

Vln.

Vln.

Vla.

Vlc.

172

B Cl.

Vln.

Vln.

Vla.

Vlc.

174

B Cl.

Vln.

Vln.

Vla.

Vlc.

177

B Cl.

Vln.

Vln.

Vla.

Vlc.

*mp diminuendo*

179

B Cl.

Vln.

Vln.

Vla.

Vlc.

181

B Cl.

Vln.

Vln.

Vla.

Vlc.

*p*

*p*

*p*

*p*

10

3

3

3



184

B Cl.

Vln.

Vln.

Vla.

Vlc.

187

B Cl.

Vln.

Vln.

Vla.

Vlc.

189

B Cl.

Vln.

Vln.

Vla.

Vlc.

191

B Cl.

Vln.

Vln.

Vla.

Vlc.

194

B Cl.

Vln.

Vln.

Vla.

Vlc.

197

B Cl.

Vln.

Vln.

Vla.

Vlc.

199

B Cl.

Vln.

Vln.

Vla.

Vlc.

13 3 3 3 7

201

B Cl.

Vln.

Vln.

Vla.

Vlc.

203

B Cl.

Vln.

Vln.

Vla.

Vlc.

205

B Cl.

Vln.

Vln.

Vla.

Vlc.

*mf* *diminuendo* *pp*

*mf* *diminuendo* *pp*

*mf* *diminuendo* *pp*

*mf* *diminuendo* *pp*

# *Parts*

Andante (♩ = 68)

B Clarinet

*p* *mf*

11

*f* *p*

18

*mp* *crescendo* ----- *mf*

28

----- *f* *p* 3 3 3

31

3 3 3

34

3 3 3

37

3 3 3

40

3 3 3

Musical staff 43-51. The key signature is three flats (B-flat, E-flat, A-flat). The staff begins with a treble clef and a common time signature. It contains several triplet markings (indicated by a '3' above the notes) over the first four measures. The notes are eighth and sixteenth notes.

Musical staff 52-63. This staff continues with a treble clef and common time. It features various note values including eighth and sixteenth notes. A dynamic marking of *mp* (mezzo-piano) is placed below the staff at measure 62, followed by the word *crescendo* with a dashed line extending to the right.

Musical staff 64-67. This staff continues with a treble clef and common time. It features various note values including eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the staff at measure 65. A 10-measure triplet is indicated in measure 67.

Musical staff 68-70. This staff continues with a treble clef and common time. It features various note values including eighth and sixteenth notes. A six-measure triplet is indicated in measure 69. An *fz* (forzando) marking is present above the staff at measure 68.

Musical staff 71-72. This staff continues with a treble clef and common time. It features various note values including eighth and sixteenth notes. Triplet markings (3) are present in measures 71 and 72. A five-measure triplet is indicated in measure 72.

Musical staff 73-75. This staff continues with a treble clef and common time. It features various note values including eighth and sixteenth notes. An *fz* marking is present above the staff at measure 74. Triplet markings (3) are present in measures 73, 74, and 75.

Musical staff 76-80. This staff continues with a treble clef and common time. It features various note values including eighth and sixteenth notes. An *fz* marking is present above the staff at measure 76. Triplet markings (3) are present in measures 76 and 80.

Musical staff 81-86. This staff continues with a treble clef and common time. It features various note values including eighth and sixteenth notes. A 13-measure triplet is indicated in measure 83. Triplet markings (3) are present in measures 84 and 86.



84 *ff*  
7

87  
3 3 3 9 *mf* 3

90  
3 3 3 3 *ff*

95  
*f* 3 3 3 3 3

99  
8  
*f* 3 3 3 3 3

110  
3 3 3  
*mp* *crescendo*

115  
*ff*  
3  
*f*

119  
10 3 3 3 6  
*ff*

122

3 3 5

125

3 3 3

128

3 3 3

134

13 3 3 3 7

137

3 3 9

141

*mp* *crescendo* ----- *f* *p* 3 3 3 3

146

3 3 3 3 3 3 3 3

149

3 3 3 3 3 3 3 3 3 3

152

3 3 3 3 3 3 3 3 3 3 3 3

155

3 3 3 3 3 3 3 3 3 3 3 3

158

3 3 3 3 3 3 3 3 3 3 3 3 *mf*

164

*mp* *diminuendo*

178

*p*

187

*mf* *diminuendo*

195

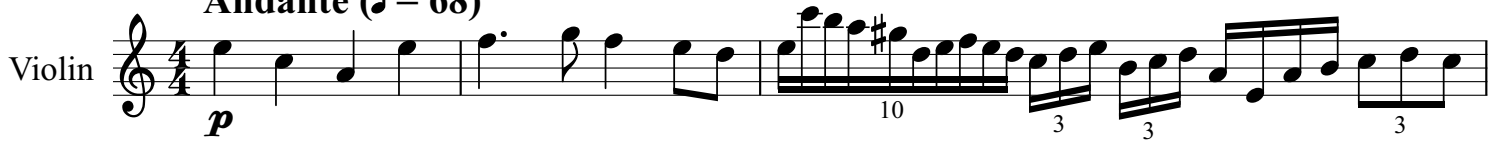
*mf* *diminuendo*

205

*mf* *diminuendo* *pp*

Andante (♩ = 68)

Violin *p*



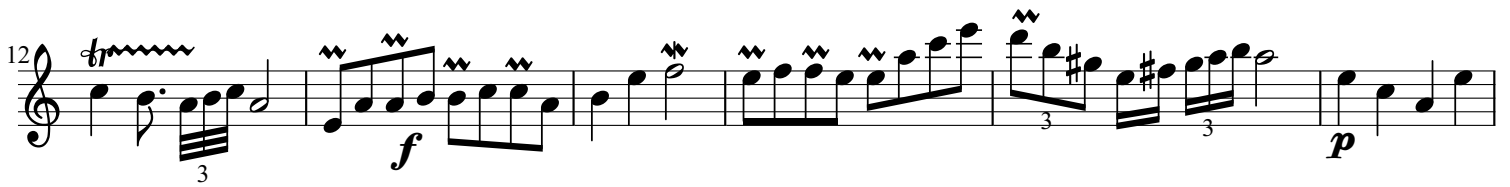
4 *f*



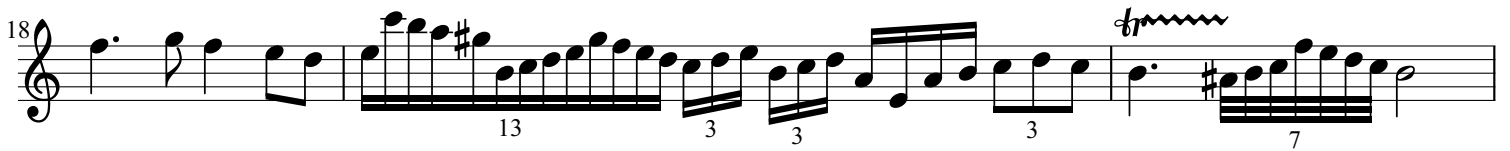
8 *mf*




12 *f* *p*



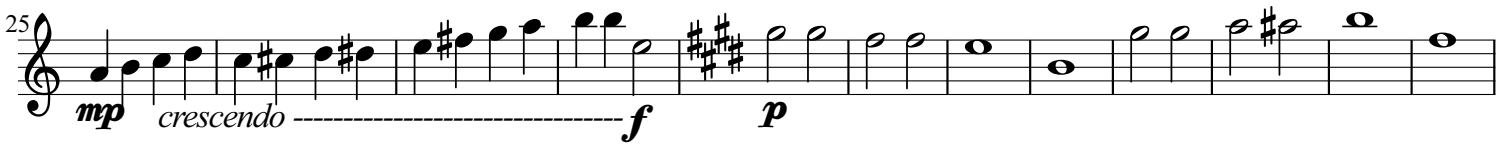
18 *f*



21



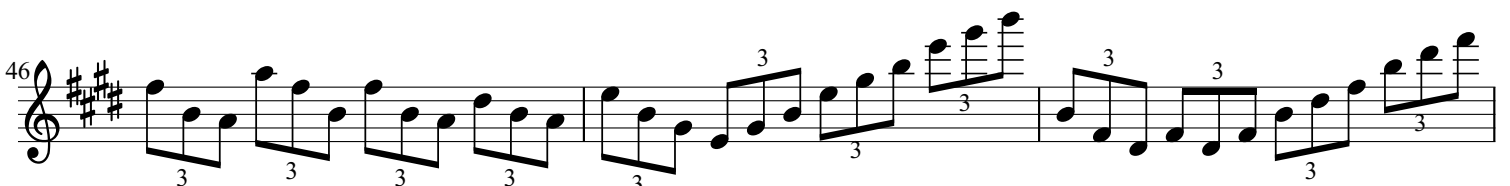
25 *mp* *crescendo* *f* *p*



37



46



49

52

55

58 *mp* *crescendo* -----

63 ----- *f*

74 *8va* -----

82 *mf*

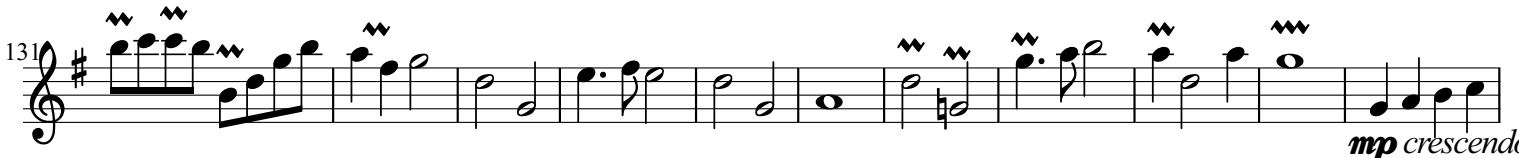
93 *f*

99 *mp*

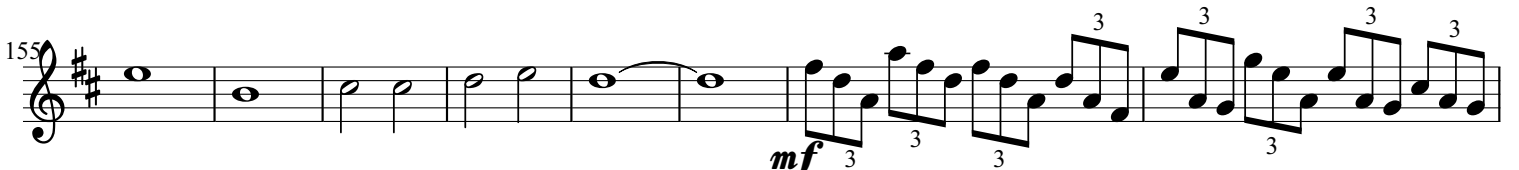
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111 

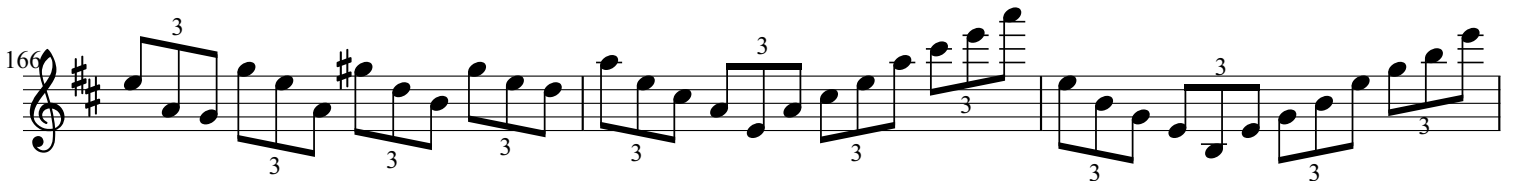
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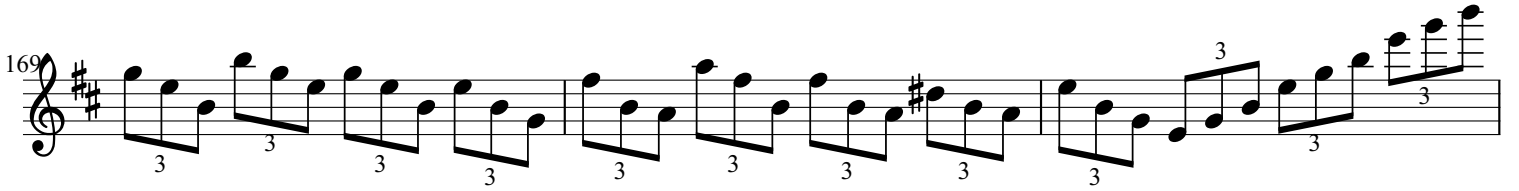
131 

142 

155 

163 

166 

169 

172

175

*mp diminuendo* ----- *p*

182

186

189

192

198

201

*mf dim.*

206

*pp*

Andante (♩ = 68)

Violin *p*

9 *mf* *f*

16 *p*

25 *mp* *crescendo* *f* *p*

35

46

49

52



55

3 3 3 3 3 3

58

3 3 3 3 3 3

*mp* *crescendo*

62

*f*

71

79

*8va*

89

*mf* *f*

97

*mp*

102

107 *f* *mp* *crescendo*

114 *f*

126

134 *mp* *crescendo*

144 *f* *p*

158 *mf*

163

166

169

3 3 3 3 3 3 3 3 3 3 3 3

172

3 3 3 3 3 3 3 3 3 3 3 3

175

3 3 3 3 3 3 3 3 3 3 3 3

*mp diminuendo*

181

*p*

190

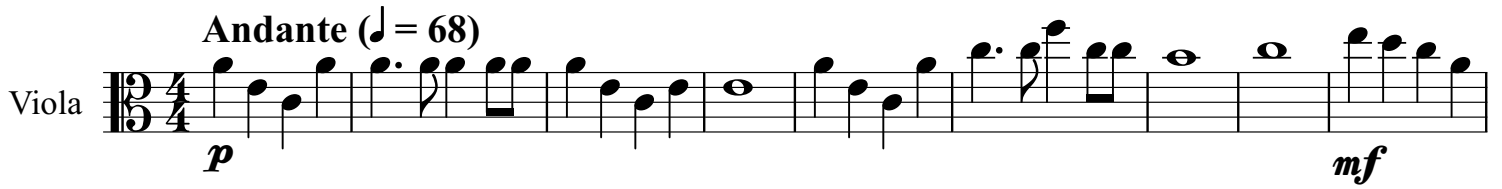
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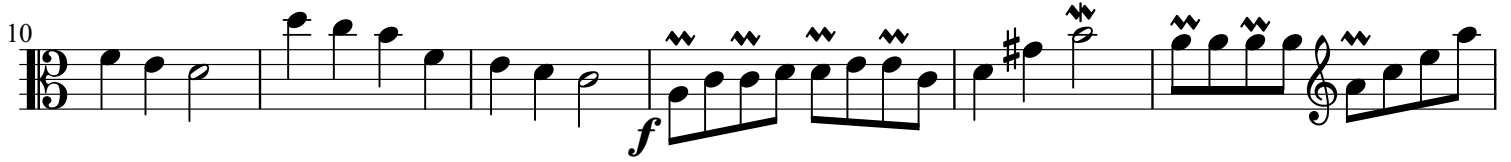
3

205

*mf diminuendo* *pp*

Andante (♩ = 68)

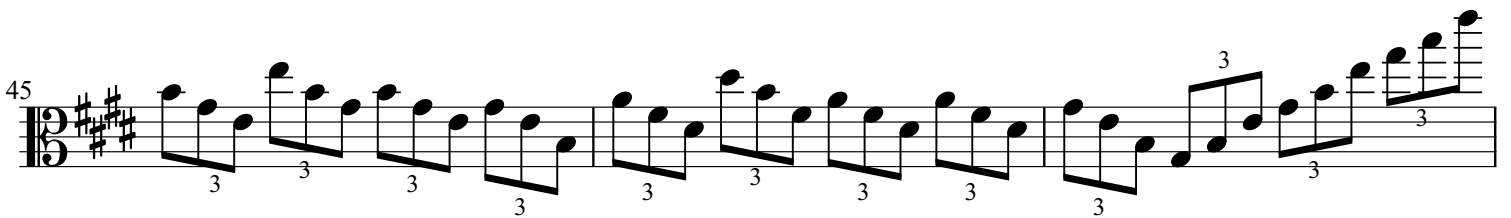
Viola 

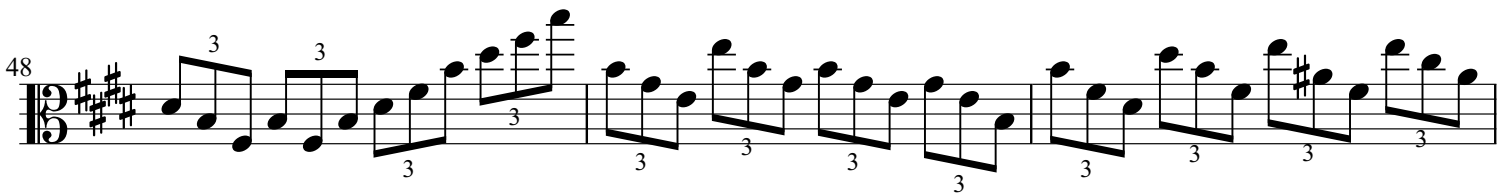
10 

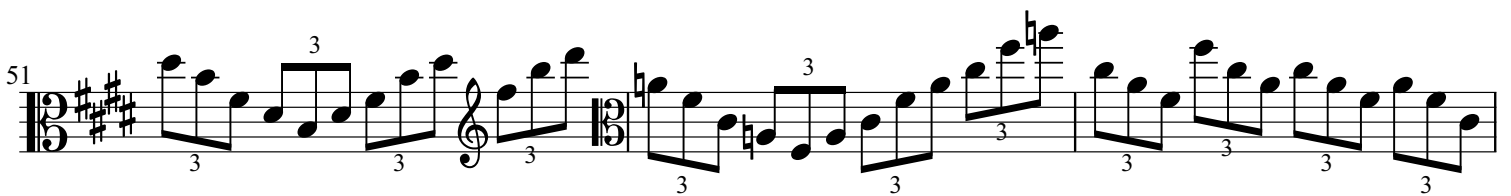
16 

24 

34 

45 

48 

51 

54

3 3 3 3 3 3 3 3

56

3 3 3 3 3

58

3 3 3 3 3 3 3

*mp* *crescendo*

62

*f*

71

*f*

79

*f*

88

*mf* *f*

96

*f*

101

106

*f* *mp* *cresc.*

112

122

131

141

*mp* *crescendo* *f* *p*

153

*mf*

162

165

3 3 3 3 3 3 3 3 3 3 3

168

3 3 3 3 3 3 3 3 3 3 3

171

3 3 3 3 3 3 3 3 3 3 3

174

3 3 3 3 3 3 3 3 3 3

*mp* *diminuendo*

178

3 3 3 3 3 3 3 3 3 3 3

*p*

186

3 3 3 3 3 3 3 3 3 3 3

195

3 3 3 3 3 3 3 3 3 3 3

202

3 3 3 3 3 3 3 3 3 3 3

*mf* *diminuendo* ----- *pp*

Andante (♩ = 68)

Violoncello

1 *p*

5

9 *mf*

13 *f*

17 *p*

21

25 *mp* *crescendo*

27 *f*



29 *p*

37

44

52

59 *mp* *crescendo*

62

64 *f*

67

71

75

79

83

87

91

95

105

112

112

115

115

120

120

124

124

128

128

132

132

136

136

141

141

*mp* *crescendo*

143

Musical staff 143-146: Bass clef, key signature of two sharps (F# and C#). The staff contains a series of eighth-note chords and a melodic line. A dynamic marking of *f* (forte) is present at the end of the staff.

147

Musical staff 147-154: Bass clef, key signature of two sharps. The staff contains a series of eighth-note chords and a melodic line.

155

Musical staff 155-162: Bass clef, key signature of two sharps. The staff contains a series of eighth-note chords and a melodic line. A dynamic marking of *mf* (mezzo-forte) is present at the end of the staff.

163

Musical staff 163-170: Bass clef, key signature of two sharps. The staff contains a series of eighth-note chords and a melodic line.

171

Musical staff 171-176: Bass clef, key signature of two sharps. The staff contains a series of eighth-note chords and a melodic line.

177

Musical staff 177-178: Bass clef, key signature of two sharps. The staff contains a series of eighth-note chords and a melodic line. A dynamic marking of *mp* (mezzo-piano) and the instruction *diminuendo* are present at the beginning of the staff.

179

Musical staff 179-180: Bass clef, key signature of two sharps. The staff contains a series of eighth-note chords and a melodic line.

181

Musical staff 181-182: Bass clef, key signature of two sharps. The staff contains a series of eighth-note chords and a melodic line. A dynamic marking of *p* (piano) is present at the beginning of the staff.

185

Musical staff 185: Bass clef, starting with a sharp sign. The staff contains a sequence of eighth notes and quarter notes, including a sharp sign in the second measure and a double sharp sign in the fourth measure.

189

Musical staff 189: Bass clef, starting with a sharp sign. The staff contains a sequence of eighth notes and quarter notes, including a sharp sign in the second measure and a double sharp sign in the fourth measure.

193

Musical staff 193: Bass clef, starting with a sharp sign. The staff contains a sequence of eighth notes and quarter notes, including a sharp sign in the second measure and a double sharp sign in the fourth measure.

197

Musical staff 197: Bass clef, starting with a sharp sign. The staff contains a sequence of eighth notes and quarter notes, including a sharp sign in the second measure and a double sharp sign in the fourth measure.

201

Musical staff 201: Bass clef, starting with a sharp sign. The staff contains a sequence of eighth notes and quarter notes, including a sharp sign in the second measure and a double sharp sign in the fourth measure.

205

Musical staff 205: Bass clef, starting with a sharp sign. The staff contains a sequence of eighth notes and quarter notes, including a sharp sign in the second measure and a double sharp sign in the fourth measure. The staff ends with a double bar line. Dynamics markings *mf* and *pp* are present.