



# 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 # 1 for Flute & Strings (Score & Parts) [Opus 37]  
**Composer:** Pool, Henry  
**Licence:** Copyright © Pool, Henry  
**Publisher:** Pool, Henry  
**Instrumentation:** Flute and String Quartet  
**Style:** Modern classical

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**HENRY**

**POOL**

**Opus 37**

**Nocturne # 1**

**for**

**Flute & 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

*First Impression 2011*

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*Score*

Andante (♩ = 68)

Flute

Violin

Violin

Viola

Violoncello

*p*

*p*

*p*

*p*

*p*

Fl.

Vln.

Vln.

Vla.

Vlc.

3

10

3

3

3

6

5

Fl.

Vln.

Vln.

Vla.

Vlc.

8

Fl.

Vln.

Vln.

Vla.

Vlc.

*mf*

*mf*

*mf*

*mf*

*mf*

11

Fl.

Vln.

Vln.

Vla.

Vlc.

*f*

*f*

*f*

*f*

*f*

14

Fl.

Vln.

Vln.

Vla.

Vlc.

*p*

*p*

*p*

*p*

*p*



18

Fl.

Vln.

Vln.

Vla.

Vlc.

13 3 3 3

20

Fl.

Vln.

Vln.

Vla.

Vlc.

7

23

Fl.

Vln.

Vln.

Vla.

Vlc.

3

3

9

25

Fl.

Vln.

Vln.

Vla.

Vlc.

*mp* *crescendo*

*mp* *crescendo*

*mp* *crescendo*

*mp* *crescendo*

*mp* *crescendo*

27

Fl.

Vln.

Vln.

Vla.

Vlc.

*f*

*f*

*f*

*f*

29

Fl.

Vln.

Vln.

Vla.

Vlc.

*p*

*p*

*p*

*p*

32

Fl.

Vln.

Vln.

Vla.

Vlc.

35

Fl.

Vln.

Vln.

Vla.

Vlc.

38

Fl.

Vln.

Vln.

Vla.

Vlc.

41

Fl.

Vln.

Vln.

Vla.

Vlc.

44

Fl.

Vln.

Vln.

Vla.

Vlc.

47

Fl.

Vln.

Vln.

Vla.

Vlc.

50

Fl.

Vln.

Vln.

Vla.

Vlc.

52

Fl.

Vln.

Vln.

Vla.

Vlc.

54

Fl.

Vln.

Vln.

Vla.

Vlc.

56

Fl.

Vln.

Vln.

Vla.

Vlc.



58

Fl.

Vln.

Vln.

Vla.

Vlc.

Musical score for measures 58-60. The Flute part has a long note with a fermata. The Violin and Viola parts play a rhythmic pattern of eighth notes with triplets. The Violoncello part plays a bass line with some triplets.

61

Fl.

Vln.

Vln.

Vla.

Vlc.

*mp* *crescendo*

Musical score for measures 61-63. All instruments play a series of notes with a crescendo marking. The Violoncello part has a more active eighth-note pattern.

63

Fl.

Vln.

Vln.

Vla.

Vlc.

Detailed description: This system contains measures 63 and 64. The Flute part (Fl.) has a treble clef and a key signature of three sharps (F#, C#, G#), playing a sequence of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4. The Violin I (Vln.) and Violin II (Vln.) parts have treble clefs and play the same sequence of quarter notes. The Viola (Vla.) part has an alto clef and plays the same sequence of quarter notes. The Violoncello (Vlc.) part has a bass clef and plays a sixteenth-note pattern: F#4, G#4, A4, B4, C5, B4, A4, G#4, repeated twice. The system ends with a double bar line and a key signature change to two sharps (F#, C#).

65

Fl.

Vln.

Vln.

Vla.

Vlc.

*f*

10 3 3 3

Detailed description: This system contains measures 65 and 66. The Flute part (Fl.) has a treble clef and a key signature of two sharps (F#, C#), starting with a dynamic marking of *f*. It plays a sequence of quarter notes: F#4, G#4, A4, B4, C5, followed by a ten-note sixteenth-note run (F#4-G#4-A4-B4-C5-B4-A4-G#4-F#4-G#4), and then a triplet of eighth notes (F#4-G#4-A4) followed by another triplet (B4-C5-B4). The Violin I (Vln.) and Violin II (Vln.) parts have treble clefs and play a sequence of quarter notes: F#4, G#4, A4, B4, C5. The Viola (Vla.) part has an alto clef and plays the same sequence of quarter notes. The Violoncello (Vlc.) part has a bass clef and plays a sixteenth-note pattern: F#4, G#4, A4, B4, C5, repeated twice. The system ends with a double bar line.

68 *f*

Fl.

Vln.

Vln.

Vla.

Vlc.

6

71

Fl.

Vln.

Vln.

Vla.

Vlc.

3

3

5

73

Fl.

Vln.

Vln.

Vla.

Vlc.

*f*

75

Fl.

Vln.

Vln.

Vla.

Vlc.

*f*

78

Fl.

Vln.

Vln.

Vla.

Vlc.

8va

3

Detailed description: This system covers measures 78 to 81. The Flute part begins with a trill on G4, followed by a melodic line with trills and triplet eighth notes. The Violin I and Violin II parts mirror the flute's melodic line, with the second violin part marked *8va*. The Viola part follows a similar pattern but includes a change in clef from bass to treble in measure 80. The Violoncello part plays a consistent eighth-note ascending scale throughout the system.

82

Fl.

Vln.

Vln.

Vla.

Vlc.

13

3

3

3

Detailed description: This system covers measures 82 to 85. The Flute part starts with a dotted quarter note, followed by a triplet of 13 sixteenth notes, and then continues with triplet eighth notes. The Violin I, Violin II, and Viola parts are mostly silent, with only a few notes in measures 82 and 83. The Violoncello part continues with the eighth-note ascending scale from the previous system.

84 *f*

Fl.

Vln.

Vln.

Vla.

Vlc.

87

Fl.

Vln.

Vln.

Vla.

Vlc.

89

Fl. *mf* 3

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vlc. *mf*

92

Fl. *f* 3

Vln. *f*

Vln. *f*

Vla. *f*

Vlc. *f*

96

Fl.

Vln.

Vln.

Vla.

Vlc.

99

Fl.

Vln.

Vln.

Vla.

Vlc.

*mp*

*mp*



103

Fl.

Vln.

Vln.

Vla.

Vlc.

107

Fl.

Vln.

Vln.

Vla.

Vlc.

*f*

*f*

*f*

*f*

*f*

110

Fl. *mp* *crescendo*

Vln. *mp* *crescendo*

Vln. *mp* *crescendo*

Vla. *mp* *crescendo*

Vlc. *mp* *crescendo*

113

Fl. *tr*

Vln.

Vln.

Vla.

Vlc.

117

Fl. *f*

Vln. *f*

Vln. *f*

Vla. *f*

Vlc. *f*

120

Fl. *f*

Vln. *f*

Vln. *f*

Vla. *f*

Vlc. *f*

123

Fl. Vln. Vln. Vla. Vlc.

This system contains measures 123, 124, and 125. The Flute part features a melodic line with triplets and a quintuplet. The Violin and Viola parts provide harmonic support with sustained notes and tremolos. The Violoncello part has a steady eighth-note accompaniment.

125

Fl. Vln. Vln. Vla. Vlc.

This system contains measures 125, 126, and 127. The Flute part continues with a melodic line, including a trill in measure 126. The Violin and Viola parts continue with sustained notes and tremolos. The Violoncello part continues with its eighth-note accompaniment.

127

Fl.

Vln.

Vln.

Vla.

Vlc.

3

3

130

Fl.

Vln.

Vln.

Vla.

Vlc.

3

3

134

Fl.

Vln.

Vln.

Vla.

Vlc.

13 3 3 3

136

Fl.

Vln.

Vln.

Vla.

Vlc.

7

139

Fl. *3* *3* *9*

Vln.

Vln.

Vla.

Vlc.

141

Fl. *mp crescendo*

Vln. *mp crescendo*

Vln. *mp crescendo*

Vla. *mp crescendo*

Vlc. *mp crescendo*

143

Fl.

Vln.

Vln.

Vla.

Vlc.

*f*

*f*

*f*

*f*

*f*

145

Fl.

Vln.

Vln.

Vla.

Vlc.

*p*

*p*

*p*

*p*

*p*



148

Fl.

Vln.

Vln.

Vla.

Vlc.

151

Fl.

Vln.

Vln.

Vla.

Vlc.

154

Fl.

Vln.

Vln.

Vla.

Vlc.

157

Fl.

Vln.

Vln.

Vla.

Vlc.

160

Fl.

Vln.

Vln.

Vla.

Vlc.

*mf*

*mf*

*mf*

*mf*

*mf*

163

Fl.

Vln.

Vln.

Vla.

Vlc.

166

Fl.

Vln.

Vln.

Vla.

Vlc.

169

Fl.

Vln.

Vln.

Vla.

Vlc.

172

Fl.

Vln.

Vln.

Vla.

Vlc.

Musical score for measures 172-173. The Flute part has a whole rest in measure 172 and a half note in measure 173. The Violin and Viola parts play a triplet eighth-note pattern. The Violoncello part plays a simple bass line.

174

Fl.

Vln.

Vln.

Vla.

Vlc.

Musical score for measures 174-175. The Flute part has a half note in measure 174 and a whole note in measure 175. The Violin and Viola parts play a triplet eighth-note pattern. The Violoncello part plays a simple bass line.

177

Fl. *mp diminuendo*

Vln. *mp diminuendo*

Vln. *mp diminuendo*

Vla. *mp diminuendo*

Vlc. *mp diminuendo*

179

Fl.

Vln.

Vln.

Vla.

Vlc.

181

Fl. *p*

Vln. *p* 10 3 3 3

Vln. *p*

Vla. *p*

Vlc. *p*

184

Fl.

Vln. 6

Vln. #

Vla.

Vlc.

187

Fl.

Vln.

Vln.

Vla.

Vlc.

Musical score for measures 187-190. The Flute part has a whole note G4. The Violin I part has a melodic line with triplets and a quintuplet. The Violin II part has a whole note G4. The Viola part has a whole note G3. The Violoncello part has a melodic line with a sharp sign.

189

Fl.

Vln.

Vln.

Vla.

Vlc.

Musical score for measures 189-192. The Flute part has a melodic line with a whole note G4. The Violin I part has a melodic line with a tremolo and triplets. The Violin II part has a melodic line with a whole note G4. The Viola part has a melodic line with a whole note G3. The Violoncello part has a melodic line with a sharp sign.



191

Fl.

Vln.

Vln.

Vla.

Vlc.

3

3

Detailed description: This system of musical notation covers measures 191 to 193. It features five staves: Flute (Fl.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vlc.). The Flute part begins with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5. The Violin I part has a complex rhythmic pattern of eighth notes, including triplets in measures 192 and 193. The Violin II part plays a sequence of quarter notes: G4, A4, B4, C5, D5, E5. The Viola part follows a similar pattern to the Flute. The Violoncello part plays a steady eighth-note accompaniment. Trill ornaments are indicated above several notes in measures 192 and 193.

194

Fl.

Vln.

Vln.

Vla.

Vlc.

3

3

Detailed description: This system of musical notation covers measures 194 to 196. It features the same five staves as the previous system. The Flute part starts with a quarter note G4, followed by quarter notes A4 and B4, and a half note C5. The Violin I part continues with eighth-note patterns and triplets. The Violin II part plays quarter notes with trill ornaments. The Viola part follows a similar pattern to the Flute. The Violoncello part continues with its eighth-note accompaniment. Trill ornaments are present above several notes in measures 194 and 195.

198

Fl.

Vln.

Vln.

Vla.

Vlc.

13 3 3 3

200

Fl.

Vln.

Vln.

Vla.

Vlc.

7

203

Fl.

Vln.

Vln.

Vla.

Vlc.

205

Fl.

Vln.

Vln.

Vla.

Vlc.

*mf* diminuendo *pp*

*mf* diminuendo *pp*

*mf* diminuendo *pp*

*mf* diminuendo *pp*

*mf* diminuendo *pp*

# *Parts*

Andante (♩ = 68)

Flute Musical staff for Flute, measures 1-11. Dynamics: *p*, *mf*.

12 Musical staff for Flute, measures 12-21. Dynamics: *f*, *p*.

22 Musical staff for Flute, measures 22-28. Dynamics: *mp* *crescendo* ----- *f*.

29 Musical staff for Flute, measures 29-31. Dynamics: *p*. Triplets.

32 Musical staff for Flute, measures 32-34. Triplets.

35 Musical staff for Flute, measures 35-37. Triplets.

38 Musical staff for Flute, measures 38-40. Triplets.

41 Musical staff for Flute, measures 41-43. Triplets.

44 Musical staff for Flute, measures 44-46. Triplets.

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

67 *f*

71

74 *f*

79

83 *f*

86 *mf*

90 *f*

95 *f*

99 *f* 8

110 *mp* crescendo

115 *f* 10

120 6 3 5

124 3 3 3

128 3 3 3

134 13 3 3 3 7

137 3 3 9 *mp* crescendo

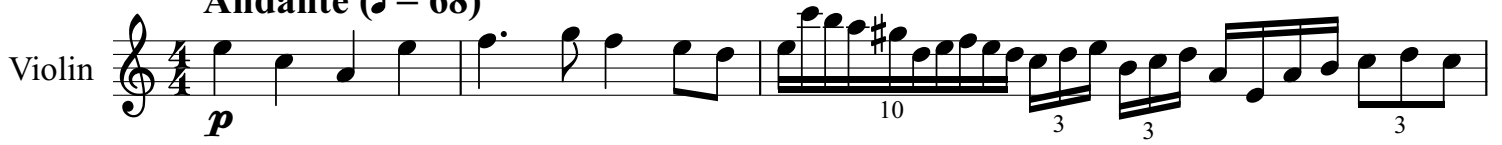
142 *f* *p* 3 3 3 3



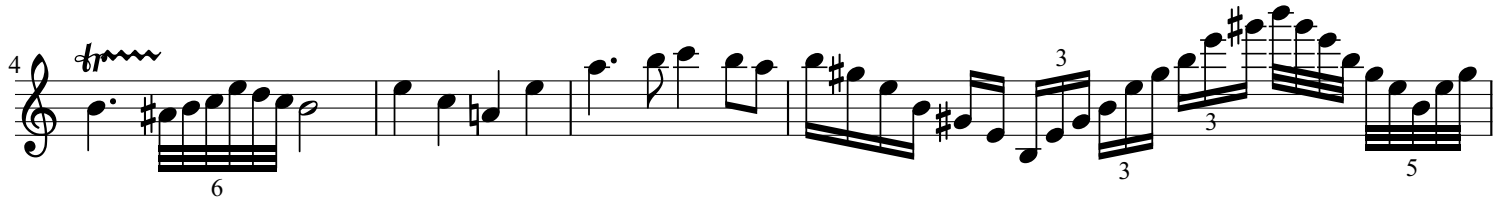


Andante (♩ = 68)

Violin *p*



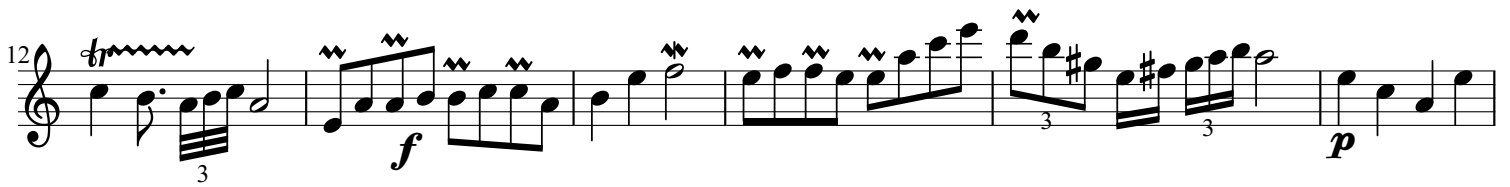
4 *f*



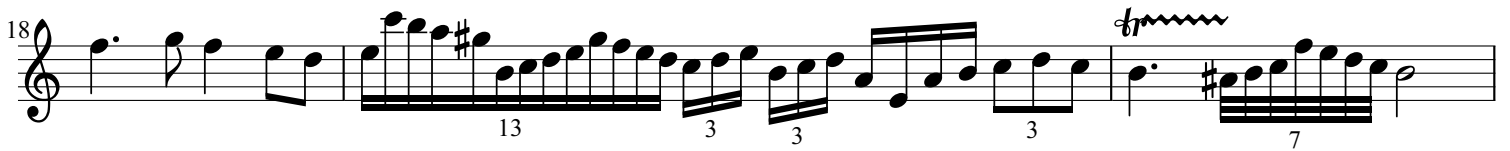
8 *mf*



12 *f* *p*



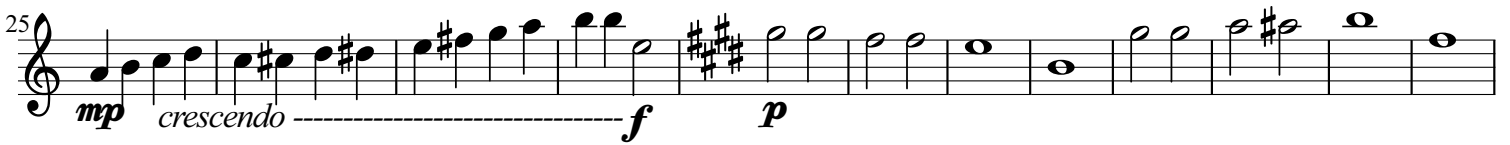
18 *f*



21



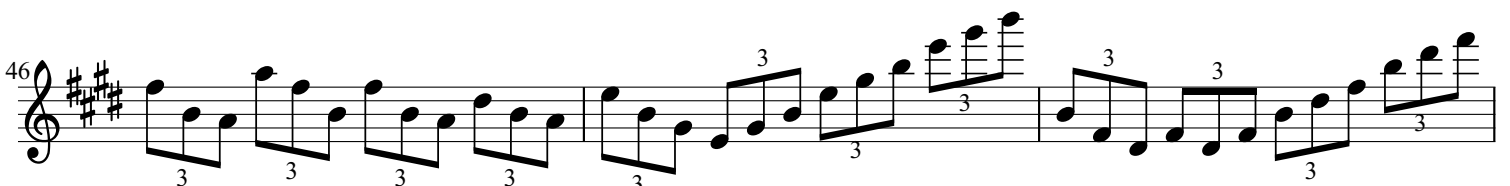
25 *mp* *crescendo* *f* *p*



37



46

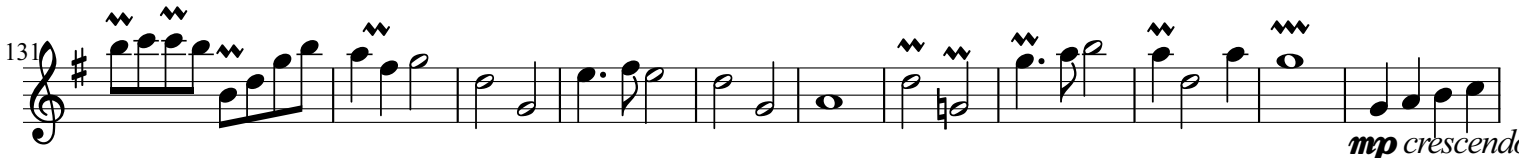




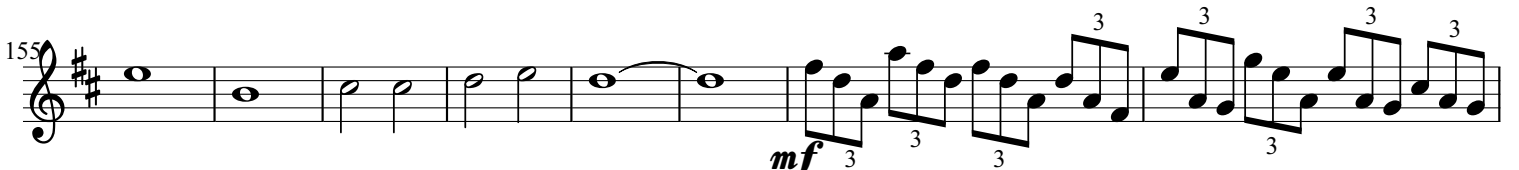
104 

111 

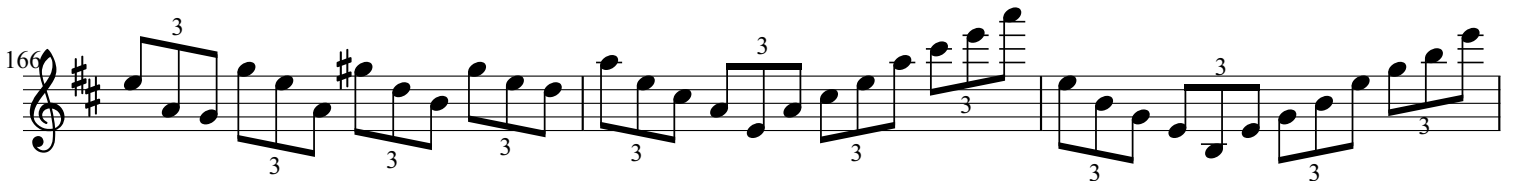
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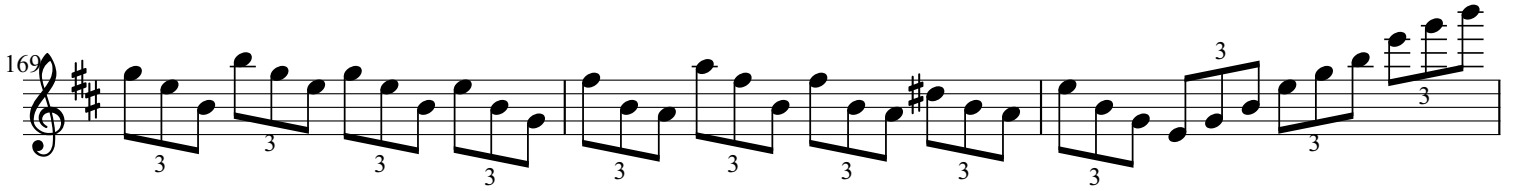
131 

142 

155 

163 

166 

169 



Andante (♩ = 68)

Violin *p*

9 *mf* *f*

16 *p*

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

35

46

49

52



107 *f* *mp* *crescendo*

114 *f*

126

134 *mp* *crescendo*

144 *f* *p*

158 *mf*

163

166

169

172

175

181

190

196

205



Andante (♩ = 68)

Viola *p* *mf*

10 *f*

16 *p*

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

34 *mp* *p*

45 *mp* *p*

48 *mp* *p*

51 *mp* *p*

54

3 3 3 3 3 3 3 3

56

3 3 3 3 3 3

58

3 3 3 3 3 3 3 3

*mp* *crescendo*

62

*f*

71

*f*

79

*f*

88

*mf* *f*

96

*f*

101

Musical staff 101: Bass clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes.

106

Musical staff 106: Bass clef, key signature of three flats. The staff contains a sequence of eighth notes, followed by a dynamic marking *f*, and then a change to 4/4 time signature with a dynamic marking *mp cresc.*

112

Musical staff 112: Bass clef, key signature of three flats. The staff contains a sequence of eighth notes, followed by a dynamic marking *f*.

122

Musical staff 122: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with accents, followed by a triplet of eighth notes.

131

Musical staff 131: Bass clef, key signature of one sharp. The staff contains a sequence of eighth notes with accents, followed by a change to treble clef and then back to bass clef.

141

Musical staff 141: Bass clef, key signature of one sharp. The staff contains a sequence of eighth notes, followed by a dynamic marking *mp crescendo* and then *f p*.

153

Musical staff 153: Bass clef, key signature of one sharp. The staff contains a sequence of eighth notes, followed by a dynamic marking *mf* and then triplets of eighth notes.

162

Musical staff 162: Bass clef, key signature of one sharp. The staff contains a sequence of eighth notes, followed by triplets of eighth notes.

165

168

171

174

*mp* diminuendo

178

*p*

186

195

202

*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

*f* *p*

147

155

*mf*

163

171

177

*mp* *diminuendo*

179

181

*p*

185

Musical notation for measures 185-188. The bass clef is present. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals).

189

Musical notation for measures 189-192. The bass clef is present. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals).

193

Musical notation for measures 193-196. The bass clef is present. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals).

197

Musical notation for measures 197-200. The bass clef is present. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals).

201

Musical notation for measures 201-204. The bass clef is present. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals).

205

Musical notation for measures 205-208. The bass clef is present. The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals). The dynamic marking *mf* *diminuendo* is written below the first measure, and *pp* is written below the last measure.