



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>

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A propos de la pièce



Titre: "She Walks in Beauty", a Love Song for Tenor & Orchestra (Score & Parts) [Opus 33d]

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Style: Chanson

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HENRY POOL

Opus 33d

She Walks in Beauty

a Love Song
for

Tenor & Orchestra
Score



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 # 1 Symphony for Piano in D-la (1st Movement)
- Opus 20 # 2 Symphony for Piano in D-la (2nd Movement)
- Opus 20 # 3 Symphony for Piano in D-la (3rd Movement)
- Opus 20 # 4 Symphony for Piano in D-la (4th Movement)
- Opus 20a # 1 Symphony for Piano Four Hands in D-la
(1st Movement) SCORE & PARTS
- Opus 20a # 2 Symphony for Piano Four Hands in D-la
(2nd Movement) SCORE & PARTS
- Opus 20a # 3 Symphony for Piano Four Hands in D-la
(3rd Movement) SCORE & PARTS
- Opus 20a # 4 Symphony for Piano Four Hands in D-la
(4th Movement) SCORE & PARTS
- Opus 20b # 1 Symphony for Orchestra in D-la (1st Mvmnt)
SCORE & PARTS
- Opus 20b # 2 Symphony for Orchestra in D-la (2nd Mvmnt)
SCORE & PARTS
- Opus 20b # 3 Symphony for Orchestra in D-la (3rd Mvmnt)
SCORE & PARTS
- Opus 20b # 4 Symphony for Orchestra in D-la (4th Mvmnt)
SCORE & PARTS
- 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 22a *Kinderliedboek # 1 (Tweede Editie)*
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 27e Six Popular Jewish Songs for Flute & Harp, # 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 33d *She Walks in Beauty*, a Love Song for Tenor & Orchestra
SCORE & PARTS
- 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
- Opus 44 Nocturne # 3 for Flute & Piano
SCORE & PART
- Opus 44a Nocturne # 3 for Clarinet & Piano
SCORE & PART
- Opus 44b Nocturne # 3 for Piano Solo

- Opus 44c Nocturne # 3 for Piano Four Hands
SCORE & PART
- Opus 44d Nocturne # 3 for Guitar Solo
- Opus 45 Nocturne # 3 for Flute & Strings
SCORE & PARTS
- Opus 45a Nocturne # 3 for Clarinet & Strings
SCORE & PARTS
- Opus 45b Nocturne # 3 for Trumpet & Strings
SCORE & PARTS
- Opus 46 Concertino for Brazilian Country Band
SCORE & PARTS
- Opus 47 Nocturne # 4 for Piano Solo
- Opus 47a Nocturne # 4 for Small Orchestra
SCORE & PARTS
- Opus 47b Nocturne # 4 for Piano Four Hands
SCORE & PARTS
- Opus 47c Nocturne # 4 for Guitar Solo
- Opus 47d Nocturne # 4 for Flute & Harp
SCORE & PART
- Opus 47e Nocturne # 4 for Clarinet, Viola & Piano
SCORE & PARTS
- Opus 47f Nocturne # 4 for Bass Clarinet, Viola & Piano
SCORE & PARTS
- Opus 48 *Yah Ribon 'Alam* for Double Choir & Organ
SCORE & PARTS
- Opus 49 *Gypsy*, Three Fragments for Violin Solo
- Opus 49a *Gypsy*, Three Fragments for Clarinet Duo
- Opus 50 *Gypsy*, Three Fragments for Woodwinds & Harp
SCORE & PARTS
- Opus 51 Eleventh Sonata for Piano in Eb-do
- Opus 52 *The Child Prodigy*
Concerto for Toy Piano and Children's Orchestra
in F-do
SCORE & PARTS
- Opus 52a *The Child Prodigy*
Concerto for Toy Piano and Children's Orchestra
in F-do
TOY PIANO SCORE
- Opus 53 *The Ballroom*
An American Suite of Dances for Oboe, Violin,
Cello & Piano
SCORE & PARTS
- Opus 53a *The Ballroom*
An American Suite of Dances for Piano Solo
- Opus 54 *The Ballroom*
An American Suite of Dances for Ballroom
Orchestra (with Piccolo Trumpet)
SCORE & PARTS
- Opus 54a *The Ballroom*
An American Suite of Dances for Ballroom
Orchestra (with Soprano Saxophone)
SCORE & PARTS
- Opus 55 *Love Dream* for Concert Band
SCORE & PARTS
- Opus 56 Waltz for Oboe, Violin, Viola, Cello & Piano
SCORE & PARTS
- Opus 56a Waltz for Clarinet, Violin, Viola, Cello & Piano
SCORE & PARTS
- Opus 56b Waltz for Soprano Sax, Clarinet, Alto Sax,
Bassoon & Piano
SCORE & PARTS
- Opus 57 *Nocturne # 5* for Chamber Orchestra
SCORE & PARTS
- Opus 57a *Nocturne # 5* for Piano Solo
- Opus 57b *Nocturne # 5* for Two Guitars, Viola & Cello
SCORE & PARTS
- Opus 57c *Nocturne # 5* for String Quartet
SCORE & PARTS
- Opus 58 *Capriccio* for Clarinet, Vibraphone & Strings
SCORE & PARTS
- Opus 58 *Capriccio* for Clarinet, Vibraphone & Strings
SCORE & PARTS
- Opus 58a *Capriccio* for Piano Solo
- Opus 58b *Capriccio* for Guitar Solo
- Opus 58b *Capriccio* for Violin Solo
- Opus 59 *Niggun shel Dvekut (Love Song to God)* for Violin
& Piano
SCORE & PART
- Opus 59a *Niggun shel Dvekut (Love Song to God)* for Flute
& Piano
SCORE & PART
- Opus 59b *Niggun shel Dvekut (Love Song to God)* for
Clarinet & Piano
SCORE & PART
- Opus 59c *Niggun shel Dvekut (Love Song to God)* for Piano
& Organ
- Opus 60 *Niggun shel Dvekut (Love Song to God)* for
Orchestra
SCORE & PARTS
- Opus 61 Twelfth Sonata for Piano in G-do
- Opus 62 The Habanera Unsquared for Piano Solo in F-do

- Opus 62a *The Habanera Unsquared* for Violin, Cello & Piano in F-do
SCORE & PARTS
- Opus 62b *The Habanera Unsquared* for Clarinet, Baritone Saxophone & Piano in F-do
SCORE & PARTS
- Opus 63 *Une Berceuse pour Karell*
French Lullaby for Flute, Voice, Guitar & Cello
SCORE & PARTS
- Opus 64 *Rondo* for Piano in F-do
- Opus 65 *Thirteenth Sonata* for Piano in G-la
- Opus 66 *Yom Zeh Mechubad* for Choir & Piano
SCORE & PARTS
- Opus 66a *Yom Zeh Mechubad* for Boy Soprano, Violin & Piano
SCORE & PARTS
- Opus 67 *Yerushalayim shel Zahav* for Tenor, Violin & Piano
SCORE & PARTS
- Opus 68 *Kinderliedboek # 2*
Dutch Children's Songs
for Voice & Piano
- Opus 68a *Kinderliedboek # 2*
Dutch Children's Songs
for Voice & Piano
Six Songs Arranged for Two Voices & Piano
- Opus 69 *The Miracles* for Two Voices & Small Orchestra
SCORE & PARTS
- Opus 69a *The Miracles* for Flute, Voice & Guitar
SCORE & PARTS
- Opus 69b *The Miracles* for Voice & Piano
- Opus 70 *Fourteenth Sonata* for Piano in D-do
- Opus 71 *Serenata Appassionata* for Violin, Cello & Piano
SCORE & PARTS
- Opus 71a *Serenata Appassionata* for Small Orchestra
SCORE & PARTS
- Opus 71b *Serenata Appassionata* for Guitar & Bass Guitar
- Opus 72 *Sweelinck Concerto*
Concerto Grosso for Chamber Orchestra
(After Organ Pieces by Sweelinck)
SCORE & PARTS
- Opus 73 *Fifteenth Sonata* for Piano in F-la
- Opus 74 *Intermezzo* for Guitar & Bass Guitar
- Opus 74a *Intermezzo* for String Orchestra
SCORE & PARTS
- Opus 74b *Intermezzo* for Flute & Piano
SCORE & PART
- Opus 74c *Intermezzo* for Clarinet & Piano
SCORE & PART
- Opus 74d *Intermezzo* for Violin & Piano
SCORE & PART
- Opus 75 *Brooklyn Rag* for Piano in G-do
- Opus 75a *Brooklyn Rag* for Clarinet, Alto Saxophone & Piano in F-do
SCORE & PARTS

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She Walks In Beauty

by Lord Byron

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which Heaven gaudy day denies.

*She walks in beauty, like the night
With all that's best of dark and bright.
She walks in beauty, like the night
With all that's best, with all that's best,
with all that's best of dark and bright.*

One shade the more, one ray the less,
Had half impaired the nameless grace
That waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling-place.

*She walks in beauty, like the night
With all that's best of dark and bright.
She walks in beauty, like the night
With all that's best, with all that's best,
with all that's best of dark and bright.*

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

*She walks in beauty, like the night
With all that's best of dark and bright.
She walks in beauty, like the night
With all that's best, with all that's best,
with all that's best of dark and bright.*

Score

1 Alto Saxophone

1 Snare Drum

1 Bass Drum

Cymbals

1 Guitar

Tenor

Piano

Violin 1

Violin 2

Viola

Violoncello

Intro

Andantino (♩ = 72; ♪ = 144)

Alto Saxophone

Alto Saxophone staff with treble clef, key signature of two sharps (F# and C#), and 2/2 time signature. The music begins with a half note G4 (F#) marked *mf*. The second measure contains a half note G4 (F#) with a natural sign over it. The third measure contains a half note G4 (F#).

Snare Drum

Snare Drum staff with a 2/2 time signature. The first measure contains a half note of eighth notes marked *p*. The second and third measures contain half notes of eighth notes.

Bass Drum

Bass Drum staff with a 2/2 time signature. The first measure is a whole rest. The second measure contains a half note marked *p*. The third measure contains a half note with a grace note.

Cymbal

Cymbal staff with a 2/2 time signature. The first measure contains a half note marked *p* with the word "sticks" above it. The second and third measures contain half notes with grace notes.

Guitar

Guitar staff with treble clef, 2/2 time signature, and a capo on the 8th fret. The music begins with a half note chord marked *mf*. The second and third measures contain half note chords.

Tenor

Tenor staff with treble clef, 2/2 time signature, and a capo on the 8th fret. The first and third measures contain whole rests.

Piano

Piano staff with grand staff (treble and bass clefs), 2/2 time signature, and a key signature of two sharps. The music begins with a half note marked *mf*. The second and third measures contain half notes.

Violins 1

Violins 1 staff with treble clef, 2/2 time signature, and a key signature of two sharps. The music begins with a half note marked *mf*. The second and third measures contain half notes.

Violins 2

Violins 2 staff with treble clef, 2/2 time signature, and a key signature of two sharps. The music begins with a half note marked *mf*. The second and third measures contain half notes.

Violas

Violas staff with alto clef, 2/2 time signature, and a key signature of two sharps. The music begins with a half note marked *mf*. The second and third measures contain half notes.

Violoncellos

Violoncellos staff with bass clef, 2/2 time signature, and a key signature of two sharps. The music begins with a half note marked *mf*. The second and third measures contain half notes.

A. Sax. 2

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Detailed description: This is a page of a musical score for a jazz ensemble. The score is written for ten instruments: Alto Saxophone (A. Sax.), Snare Drum (Sn. Dr.), Bass Drum (B. Dr.), Cymbals (Cym.), Guitar (Guit.), Trumpet (T.), Piano (Pno.), Violin 1 (Vlns. 1), Violin 2 (Vlns. 2), Viola (Vlas.), and Violoncello (Vlcs.). The music is in the key of D major (indicated by two sharps) and 2/4 time. The Alto Saxophone part begins with a second ending bracket. The Snare and Bass Drums play a steady rhythmic pattern. The Cymbals provide a consistent texture. The Guitar plays a series of chords, some with a sharp sign above them. The Trumpet part is mostly silent. The Piano part features a complex, flowing melodic line with many accidentals. The Violin and Viola parts play a simple harmonic accompaniment, while the Violoncello part provides a low-frequency accompaniment.

4

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

6

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Detailed description of the musical score: The score is for a jazz ensemble. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The A. Sax. part has a melodic line with notes on the 6th, 7th, and 8th lines of the staff. The Sn. Dr. part has a steady eighth-note pattern. The B. Dr. part has a simple rhythmic pattern with accents. The Cym. part has a similar rhythmic pattern with accents. The Guit. part has a chordal accompaniment with eighth notes. The T. part has a simple rhythmic pattern. The Pno. part has a complex melodic line with eighth notes and slurs. The Vlns. 1, Vlns. 2, Vlas., and Vlcs. parts have a simple rhythmic pattern with accents.

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Song

brushes

f She

Detailed description: This is a page of a musical score for a jazz ensemble. The score is arranged in a vertical stack of staves. From top to bottom, the instruments are: A. Sax. (Alto Saxophone), Sn. Dr. (Snare Drum), B. Dr. (Bass Drum), Cym. (Cymbal), Guit. (Guitar), T. (Trumpet), Pno. (Piano), Vlns. 1 (Violin 1), Vlns. 2 (Violin 2), Vlas. (Viola), and Vlcs. (Violoncello). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The score is divided into two main sections. The first section, starting at measure 8, features a rhythmic pattern of eighth notes in the saxophone and drums, and a guitar accompaniment of chords. The second section, starting at measure 11, is marked 'Song' and features a vocal line for 'She' with a forte (*f*) dynamic. The piano part includes a wavy line labeled 'brushes' over the snare drum staff. The score concludes at measure 14.

10

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

walks in beau- ty, like the night

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

12

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Of cloud- less climes and

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

14

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 star- ry skies; And all that's best of

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

8

Detailed description of the musical score: The score is for a full band and orchestra. It begins at measure 14. The Alto Saxophone (A. Sax.) part features a melodic line with a slur over measures 14-15 and a grace note in measure 16. The Snare Drum (Sn. Dr.) and Cymbals (Cym.) parts provide a rhythmic accompaniment with patterns of eighth and sixteenth notes. The Bass Drum (B. Dr.) part has a sparse pattern with a grace note in measure 14. The Guitar (Guit.) part plays chords, with a double bar line and a fermata in measure 15. The Trumpet (T.) part has a melodic line with a slur over measures 14-15 and a grace note in measure 16. The Piano (Pno.) part has a complex accompaniment with chords in the right hand and a moving bass line in the left hand. The Violins 1 (Vlins. 1) and Violins 2 (Vlins. 2) parts have melodic lines with slurs and grace notes. The Viola (Vlas.) and Violoncello (Vlcs.) parts have similar melodic lines. The lyrics 'star- ry skies; And all that's best of' are written below the Trumpet part. The page number 8 is in the bottom left corner.

17

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 dark and bright Meet in her aspect

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

8

8

9

20

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 and her eyes: Thus

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

22

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 mel- lowed to that ten- der light Which

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Chorus

25

A. Sax. *f*

Sn. Dr. *mp*

B. Dr. *tr*

Cym. *mp*

Guit. *f*

T. *ff* She

8 Hea- ven gau- dy day de- nies.

Pno. *f*

Vlins. 1 *f*

Vlins. 2 *f*

Vlas. *f*

Vlcs. *f*

28

A. Sax.

Sn. Dr.

B. Dr. *mp*

Cym.

Guit.

T.

walks in beau- ty, like the night With

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs. *f*

31

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 all that's best of dark and bright.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

33

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

She walks in beau-ty,

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

35

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 like the night With all that's best, with

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

38

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 all that's best, with all that's best of

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Intro

40

A. Sax. *mf*

Sn. Dr. *p*

B. Dr. *p*

Cym. *p* sticks

Guit. *mf*

T. *mf*

Pno. *mf*

Vlins. 1 *mf*

Vlins. 2 *mf*

Vlas. *mf*

Vlcs. *mf*

8 dark and bright.

42

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

44

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

45

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

46

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

48

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

Song

50

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

f One shade the more, one

Pno.

Vlms. 1

Vlms. 2

Vlms.

Vlcs.

52

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 ray the less, Had

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

54

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

half im- paired the name- less grace

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

56

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

That waves in e-very

58

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

ra- ven tress, Or

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

60

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

soft- ly light- ens o'er her face;

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

62

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Where thoughts se- rene- ly

Pno.

Vlcs. 1

Vlcs. 2

Vlas.

Vlcs.

64

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 sweet ex- press How

Pno.

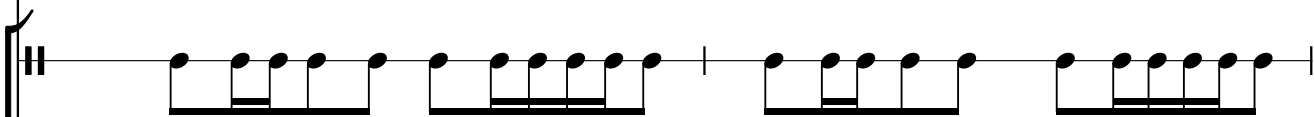
Vlins. 1

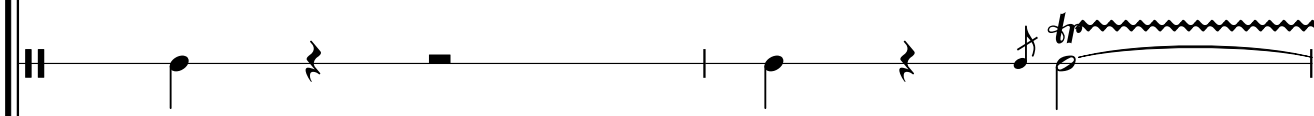
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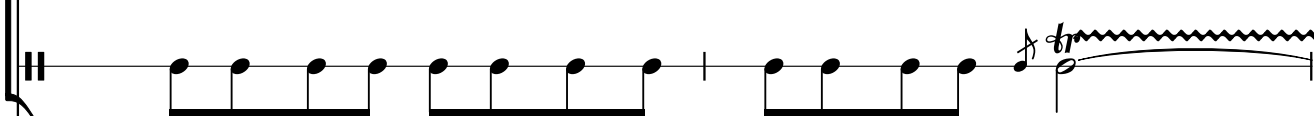
Vlas.

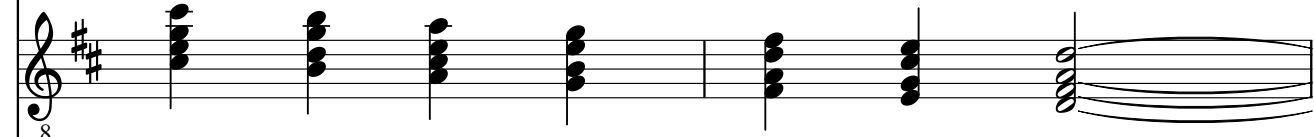
Vlcs.

66
A. Sax. 

Sn. Dr. 

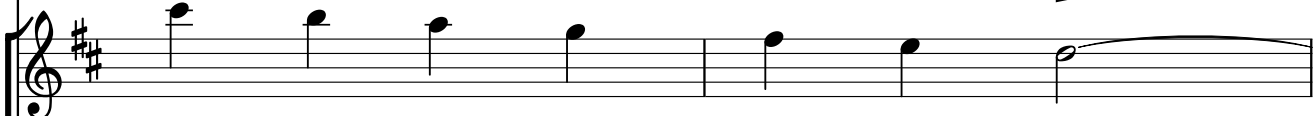
B. Dr. 

Cym. 

Guit. 

T. 
8 pure, how dear their dwell- ing- place.

Pno. 

Vlms. 1 

Vlms. 2 

Vlas. 

Vlcs. 

Chorus

68

A. Sax. *f*

Sn. Dr. *mp*

B. Dr. *mp*

Cym. *mp*

Guit. *f*

T. *ff* She walks in beauty,

Pno. *f*

Vlins. 1 *f*

Vlins. 2 *f*

Vlas. *f*

Vlcs. *f*

70

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

like the night With all that's best of

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

8

73

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8 dark and bright. She

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

75

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8

walks in beau- ty, like the night

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

77

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

8

With all that's best, with

Pno.

Vlcs. 1

Vlcs. 2

Vlas.

Vlcs.

79

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8

all that's best, with all that's best of

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Intro

81

A. Sax. *mf*

Sn. Dr. *p*

B. Dr.

Cym. *p* sticks

Guit. *mf*

T. *mf*

8 dark and bright.

Pno. *mf*

Vlins. 1 *mf*

Vlins. 2 *mf*

Vlas. *mf*

Vlcs. *mf*

83

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

8

8

p

#*p*

84

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

85

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

86

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

88

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

90

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Song

brushes

f And

92

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 on that cheek, and o'er that brow,

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

94

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

So soft, so calm, yet

96

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

e- lo- quent, The

98

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 smiles that win, the tints that glow,

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

100

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

8

8

But tell of days in

102

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

good- ness spent, A

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

104

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

mind at peace with all be- low,

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

106

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

A heart whose love is

Chorus

108

A. Sax. *f*

Sn. Dr. *mp*

B. Dr.

Cym. *mp*

Guit. *f*

T. *ff* She

in- no- cent!

Pno. *f*

Vlins. 1 *f*

Vlins. 2 *f*

Vlas. *f*

Vlcs. *f*

110

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

walks in beau- ty, like the night

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

mp

f

free-scores.com

55

112

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

8

With all that's best of

Pno.

Vlcs. 1

Vlcs. 2

Vlas.

Vlcs.

114

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 dark and bright. She

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

116

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

walks in beau-ty, like the night

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

118

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

With all that's best, with

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

The image shows a page of a musical score for a band. The score is arranged in a vertical stack of staves. At the top, the number '118' is written. The instruments listed on the left are: A. Sax. (Alto Saxophone), Sn. Dr. (Snare Drum), B. Dr. (Bass Drum), Cym. (Cymbal), Guit. (Guitar), T. (Trumpet), Pno. (Piano), Vlms. 1 (Violin 1), Vlms. 2 (Violin 2), Vlas. (Viola), and Vlcs. (Violoncello). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics 'With all that's best, with' are written below the Trumpet staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). The piano part features a prominent bass line with a steady eighth-note pattern. The string parts provide harmonic support with sustained notes and moving lines.

120

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

8

all that's best, with all that's best of

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

60

Conclusion

122

A. Sax. *mf*

Sn. Dr. *p*

B. Dr. *p*

Cym. *p* sticks

Guit. *mf*

T. *mf*
8 dark and bright.

Pno. *mf*

Vlins. 1 *mf*

Vlins. 2 *mf*

Vlas. *mf*

Vlcs. *mf*

124

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

126

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

The musical score for page 126 is arranged in a standard orchestral layout. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The A. Sax. part starts with a melodic line in the treble clef. The Sn. Dr. part features a steady eighth-note pattern. The B. Dr. and Cym. parts provide rhythmic accompaniment with specific drum notations. The Guit. part plays a series of chords in the treble clef. The T. part is mostly silent, with a few notes indicated by a bar line and a small note. The Pno. part consists of two staves, with the right hand playing a melodic line and the left hand providing a bass line. The Vlins. 1, Vlins. 2, Vlas., and Vlcs. parts are mostly silent, with a few notes indicated by a bar line and a small note.

127

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

128

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

130

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

132

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

134

A. Sax. *ff* *f*

Sn. Dr. *f* *mf*

B. Dr. *f* *mf*

Cym. *f* *mf*

Guit. *ff* *f*

T. *ff* *f*

Pno. *ff* *f*

Vlns. 1 *ff* *f*

Vlns. 2 *ff* *f*

Vlas. *ff* *f*

Vlcs. *ff* *f*

Parts

Intro Andantino (♩ = 72; ♪ = 144)

Alto Saxophone

The Intro section consists of a single staff of music in treble clef, key signature of two sharps (F# and C#), and 2/2 time signature. The tempo is marked 'Andantino' with a quarter note equal to 72 beats per minute and a half note equal to 144. The dynamics are marked 'mf' (mezzo-forte). The melody begins with a half note G4, followed by a half note A4, then a half note B4, and continues with a series of quarter notes: C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

The Song section begins at measure 6. It features a melodic line with a half note G4, followed by a half note A4, then a half note B4, and continues with a series of quarter notes: C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The dynamics are 'mf'.

The Song section continues at measure 13. The melody consists of a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The dynamics are 'mf'.

The Song section continues at measure 19. The melody consists of a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The dynamics are 'mf'.

The Chorus section begins at measure 25. It features a melodic line with a half note G4, followed by a half note A4, then a half note B4, and continues with a series of quarter notes: C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The dynamics are 'mf'.

The Chorus section continues at measure 31. The melody consists of a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The dynamics are 'mf'.

37 Intro

mf

Musical staff 37-42: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes. A dynamic marking of *mf* is placed below the staff towards the end of the line.

43

Musical staff 43-49: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, including some beamed eighth notes.

50 Song

Musical staff 50-55: Treble clef, key signature of two sharps. The staff begins with a fermata over a half note, followed by a sequence of eighth and quarter notes. A dynamic marking of *f* is placed below the staff.

56

Musical staff 56-61: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes.

62

Musical staff 62-67: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes.

68 Chorus

f

Musical staff 68-73: Treble clef, key signature of two sharps. The staff begins with a fermata over a half note, followed by a sequence of eighth and quarter notes. A dynamic marking of *f* is placed below the staff.

74

Musical staff 74: Treble clef, key signature of three sharps (F#, C#, G#), starting with a whole note G4. The melody continues with quarter notes, including a sharp sign before the eighth measure.

80

Intro

mf

Musical staff 80: Treble clef, key signature of three sharps. The melody starts with a whole note G4, followed by quarter notes. A box labeled "Intro" is above the first measure. The dynamic marking "mf" is below the staff.

86

Song

Musical staff 86: Treble clef, key signature of three sharps. The melody starts with a whole note G4, followed by quarter notes. A box labeled "Song" is above the first measure.

93

Musical staff 93: Treble clef, key signature of three sharps. The melody starts with a whole note G4, followed by quarter notes. A sharp sign appears before the eighth measure.

99

Musical staff 99: Treble clef, key signature of three sharps. The melody starts with a whole note G4, followed by quarter notes. A sharp sign appears before the eighth measure.

105

Chorus

f

Musical staff 105: Treble clef, key signature of three sharps. The melody starts with a whole note G4, followed by quarter notes. A box labeled "Chorus" is above the first measure. The dynamic marking "f" is below the staff.

111

116

120

Conclusion

mf

124

129

ff *f*

Intro

Andantino (♩ = 72; ♪ = 144)

Snare Drum

2/2

p

2

5

8

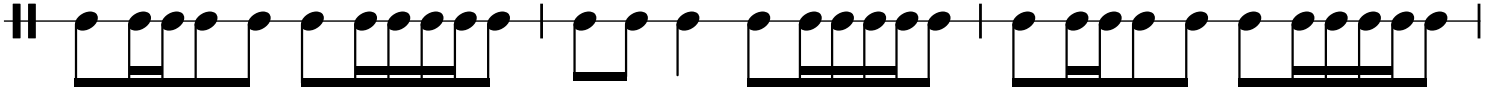
Song

11

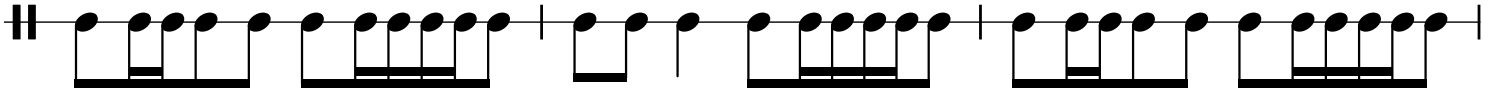
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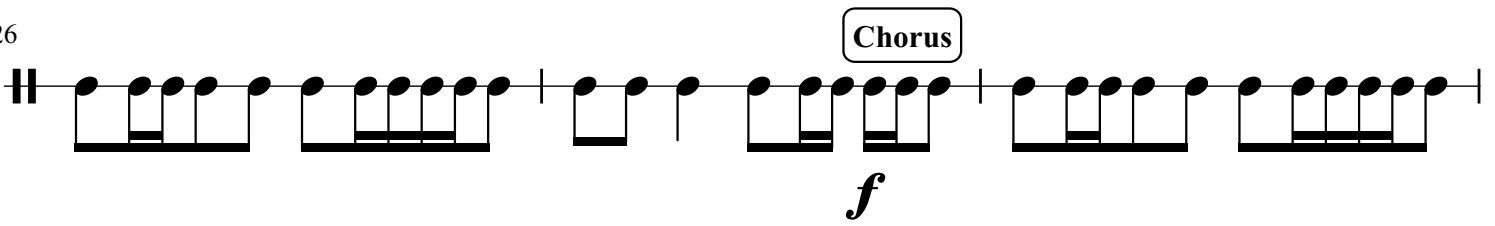
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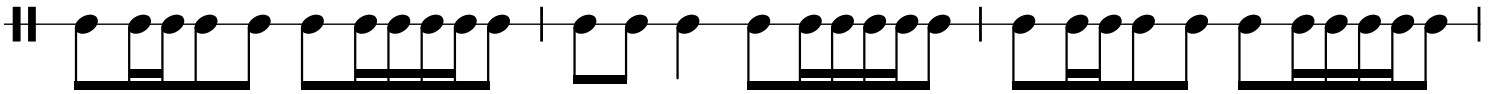
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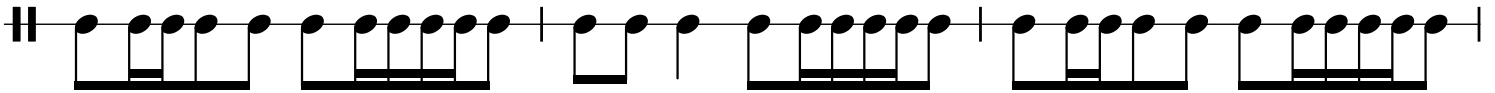
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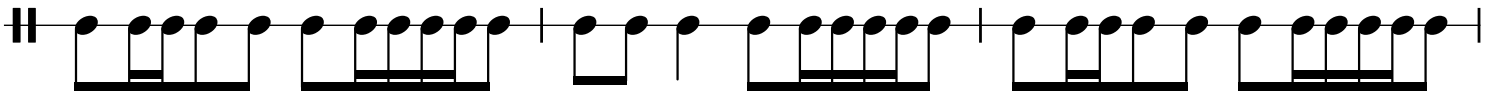
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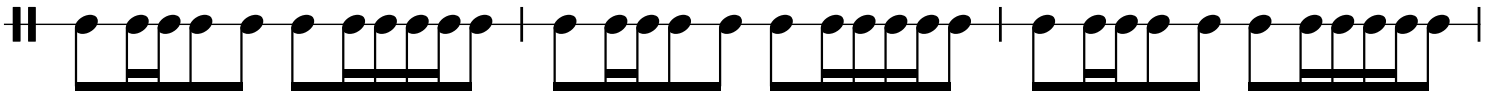
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35



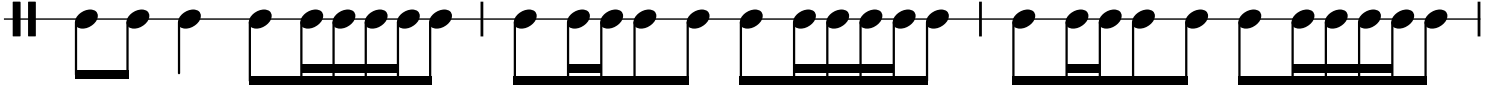
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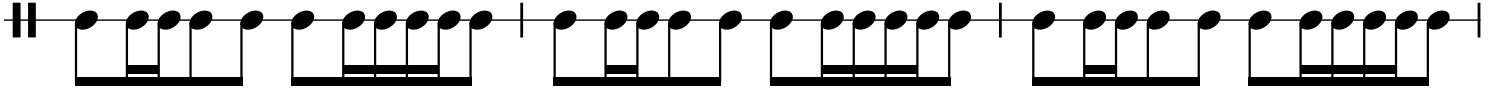
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Intro

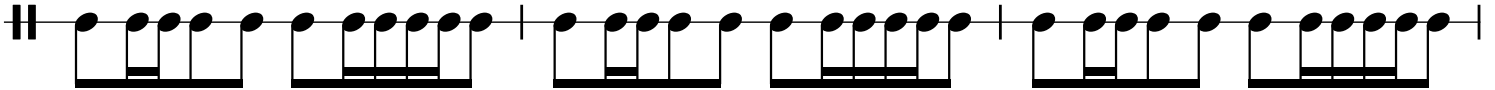
p



44



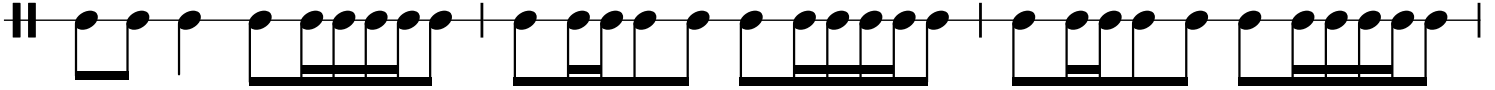
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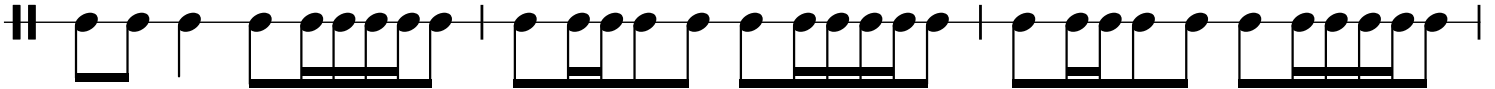
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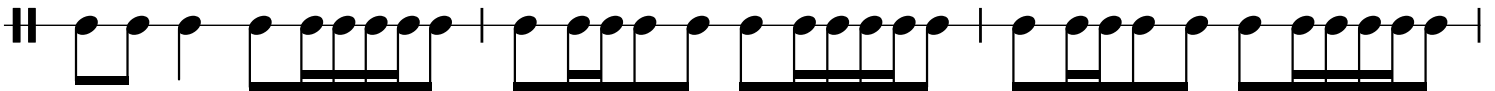
Song



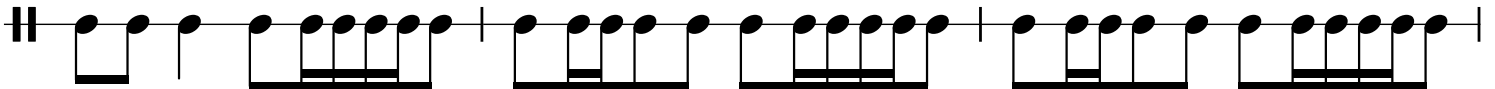
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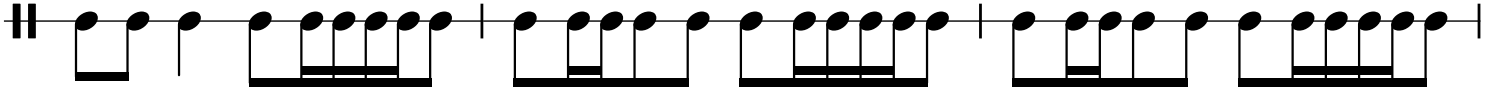
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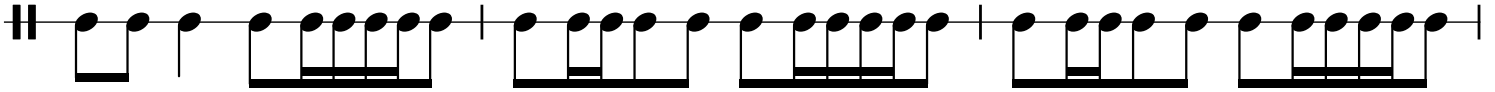
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62

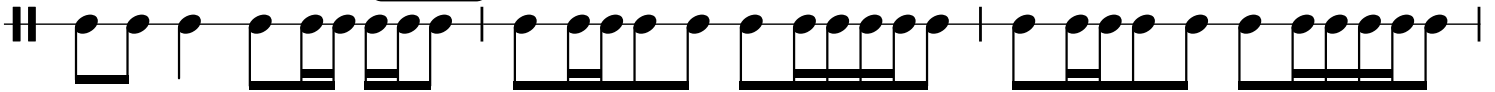


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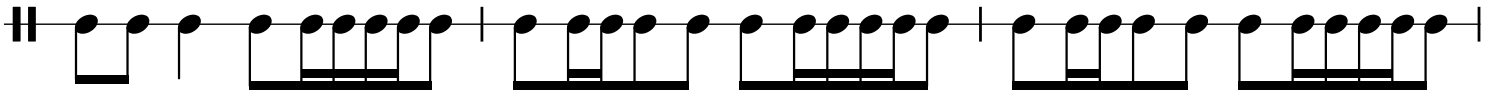


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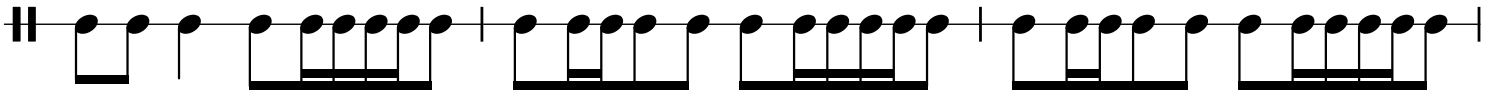
Chorus



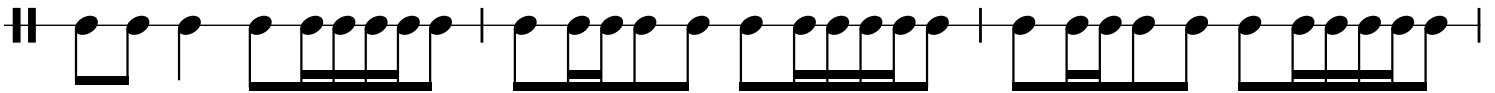
71



74

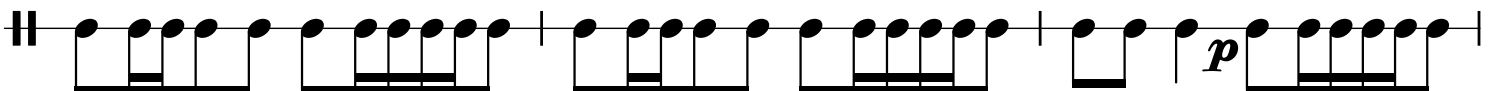


77

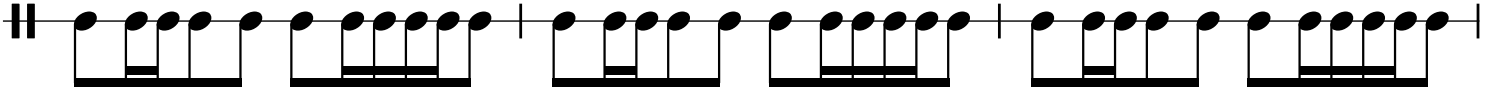


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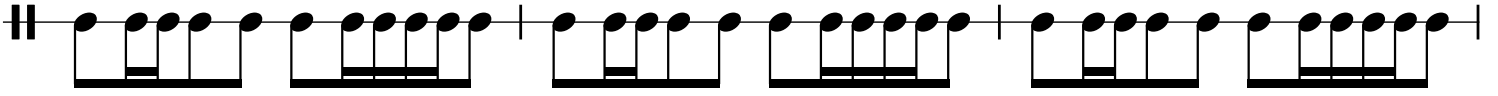
Intro



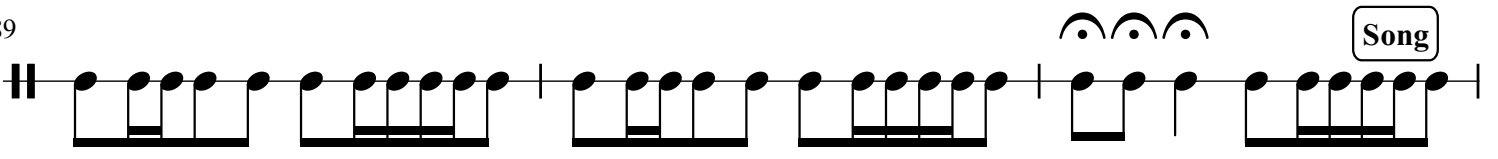
83



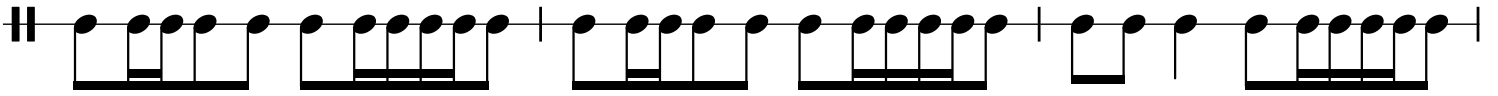
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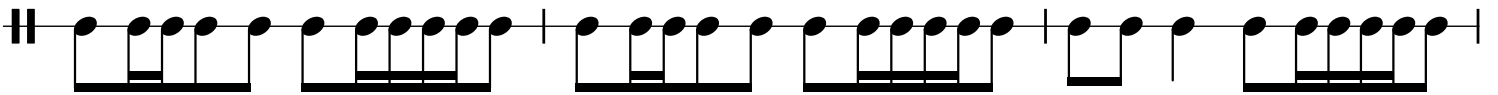
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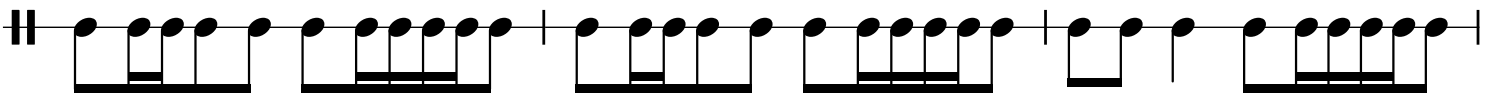
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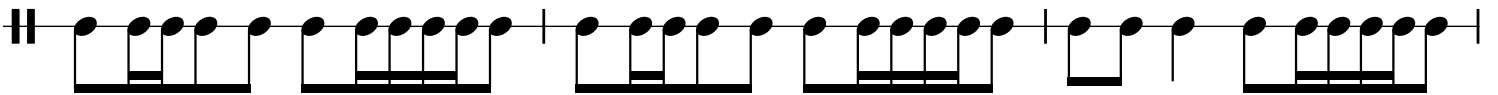
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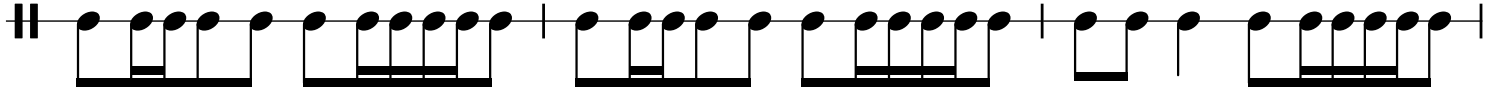
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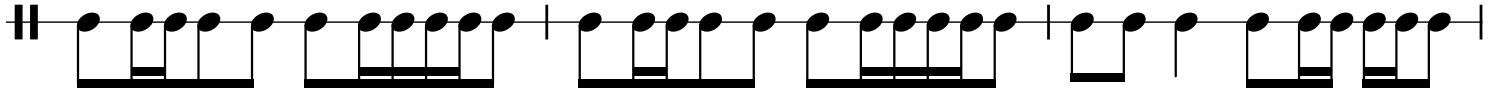
101



104

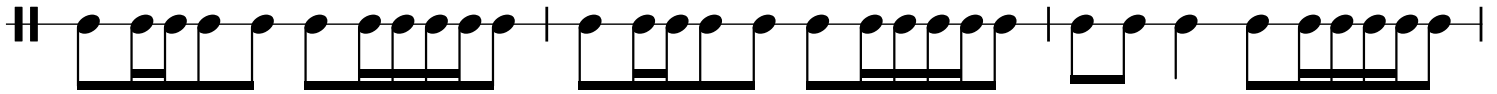


107

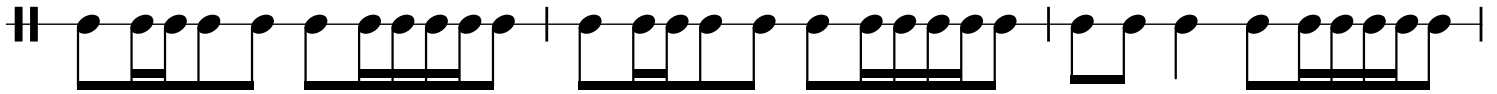


Chorus

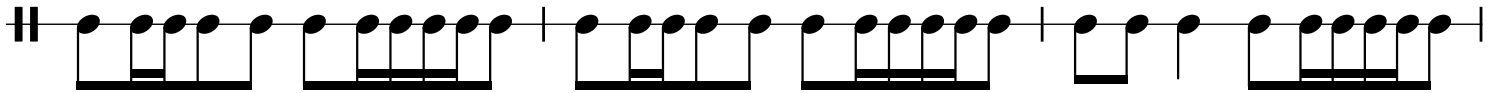
110



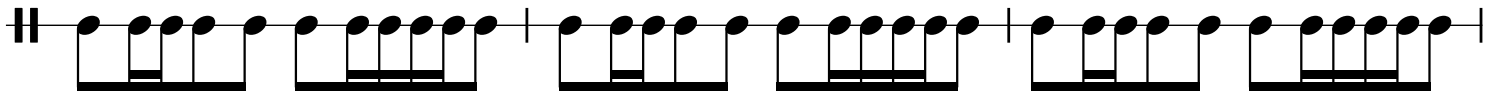
113



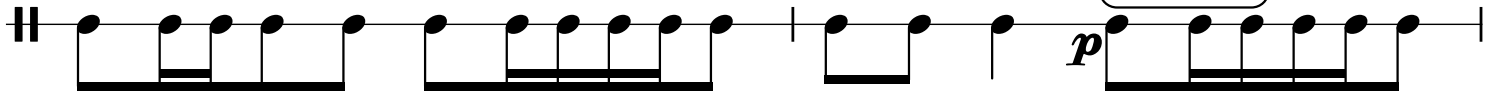
116



119



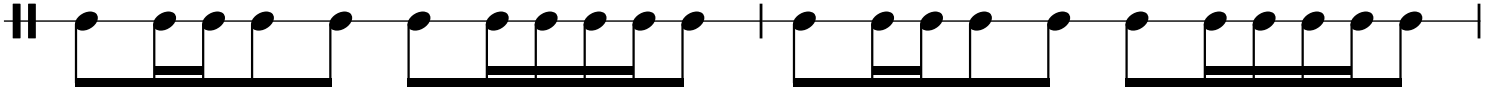
122



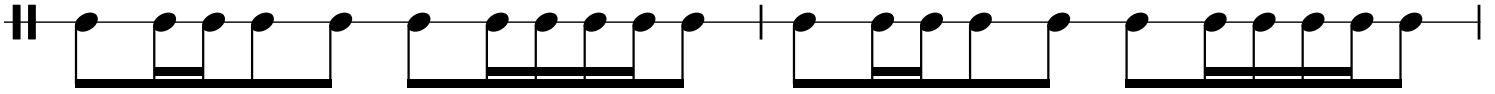
Conclusion

p

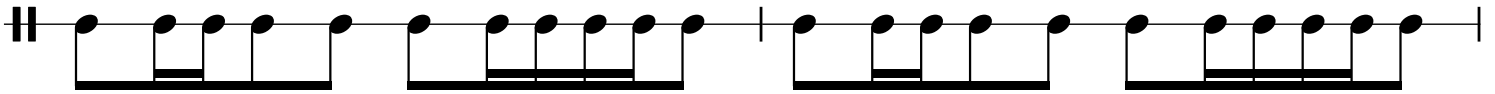
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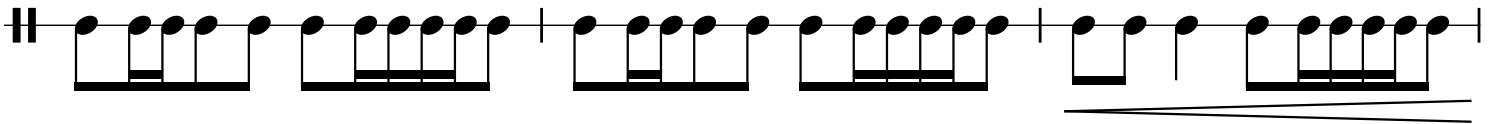
126



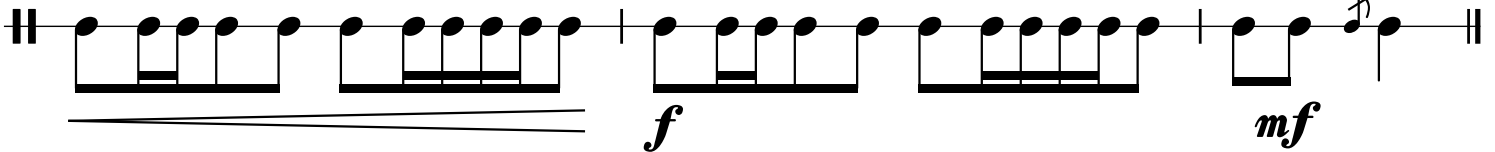
128



130



133



Intro

Andantino (♩ = 72; ♪ = 144)

Bass Drum

2/2

9

Song

19

Chorus

mp

29

Intro

39

Song

60

Chorus

mp

70

70

80

Intro

80

91

Song

91

101

Chorus

101

111

111

122

Conclusion

122

131

131

Intro

Andantino (♩ = 72; ♪ = 144)

Cymbal H $\frac{2}{4}$ *sticks*

8 *tr* **Song** *brushes*

14 *tr*

20 *tr*

26 **Chorus** *tr* *mp*

32 *tr*

38 **Intro** *tr* *sticks* *p*

45 **Song**
brushes

52 *brushes*

58 *brushes*

64 **Chorus**
mp

70 *brushes*

76 *brushes*

Intro
81 *sticks*
p

90 Song
brushes

Musical notation for measures 90-95. Measure 90 starts with a double bar line and a half note. Measures 91-95 feature a series of eighth notes with various articulations and dynamics.

96

Musical notation for measures 96-101. Measures 96-101 feature a series of eighth notes with various articulations and dynamics.

102

Musical notation for measures 102-107. Measures 102-107 feature a series of eighth notes with various articulations and dynamics.

108 Chorus
mp

Musical notation for measures 108-113. Measures 108-113 feature a series of eighth notes with various articulations and dynamics.

114

Musical notation for measures 114-119. Measures 114-119 feature a series of eighth notes with various articulations and dynamics.

120 Conclusion
sticks
p

Musical notation for measures 120-126. Measures 120-126 feature a series of eighth notes with various articulations and dynamics.

127 *f*

Musical notation for measures 127-132. Measures 127-132 feature a series of eighth notes with various articulations and dynamics.

Intro Andantino (♩ = 72; ♪ = 144)

Guitar *mf*

Song

Chorus

Intro

46

8

50

Song

8

59

8

68

Chorus

8

77

Intro

8

84

8

87

8

91 **Song**

99

108 **Chorus**

117 **Conclusion**

124

127

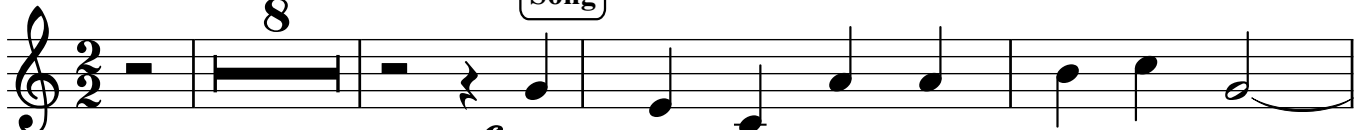
131

Andantino (♩ = 72; ♪ = 144)

Intro


Song

Tenor



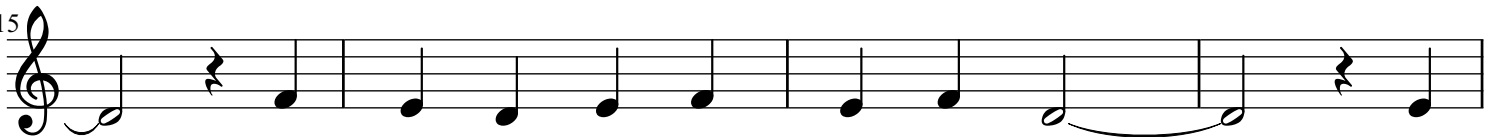
f She walks in beau-ty, like the night

12




Of cloud-lessclimes and star-ry skies;

15




And all that's best of dark and bright Meet

19



in her as-pect and her eyes: Thus

22



mel-lowed to that ten-der light Which

Chorus

25
8 Hea- ven gau- dy day de- nies. *ff* She

28
8 walks in beau- ty, like the night With

31
8 all that's best of dark and bright. She

34
8 walks in beau- ty, like the night With

37
8 all that's best, with all that's best, with all that's best of

40 Intro 6 2 Song

8 dark and bright. *f* One

51

8 shade the more, one ray the less, Had

54

8 half im- paired the name- less grace That

57

8 waves in e- very ra- ven tress, Or

60

8 soft- ly light- ens o'er her face; Where

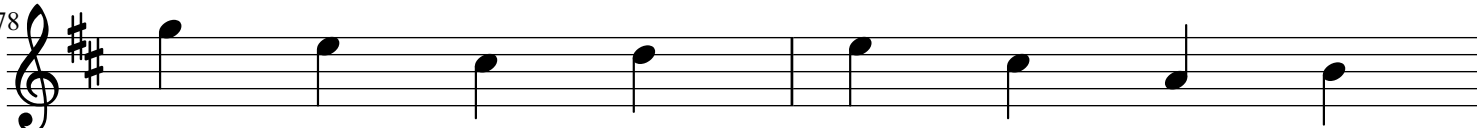
63
8 thoughts se- rene- ly sweet ex- press How

66
8 pure, how dear their dwell- ing- place. **ff**She Chorus


69
8 walks in beau- ty, like the night With

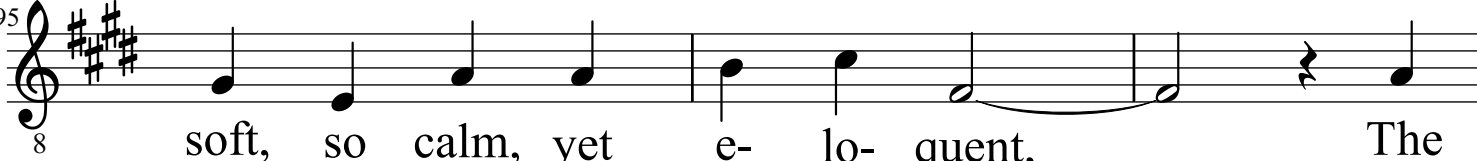
72
8 all that's best of dark and bright. She


75
8 walks in beau- ty, like the night With

78 
8 all that's best, with all that's best, with

80 
8 all that's best of dark and bright. **Intro** 3 5

91 
8 **Song** *f* And on that cheek, and o'er that brow, So

95 
8 soft, so calm, yet e- lo- quent, The

98 
8 smiles that win, the tints that glow, But

101
8
tell of days in good- ness spent, A

104
8
mind at peace with all be- low, A

107
8
heart whose love is in- no- cent! **ff** She

Chorus

110
8
walks in beau- ty, like the night With

113
8
all that's best of dark and bright. She

116
8
walks in beau- ty, like the night With

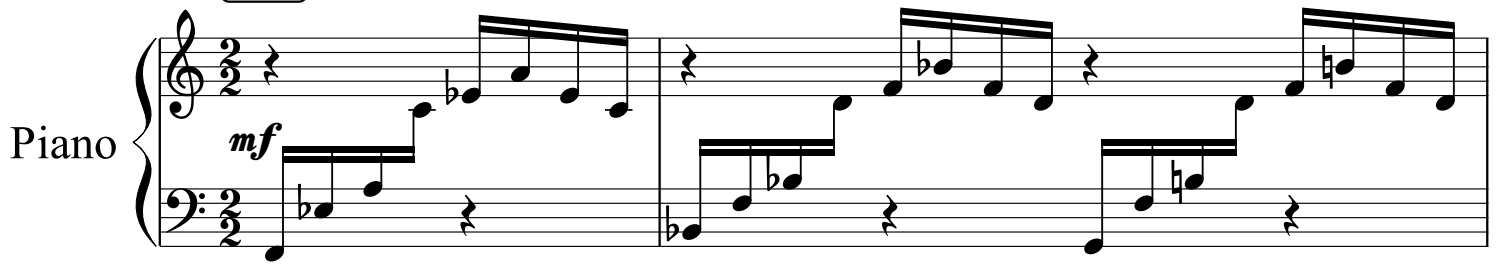
119
8
all that's best, with all that's best, with

121
8
all that's best of dark and bright. **Conclusion** 2

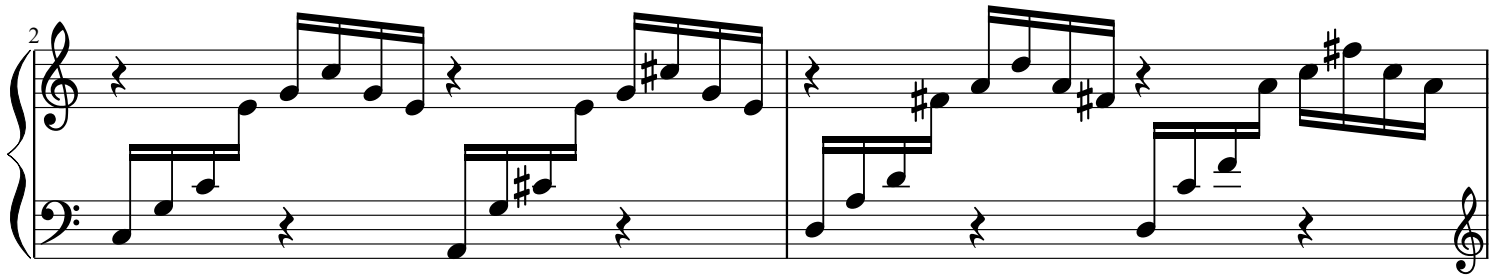
126
8
2 7

Intro Andantino (♩ = 72; ♪ = 144)

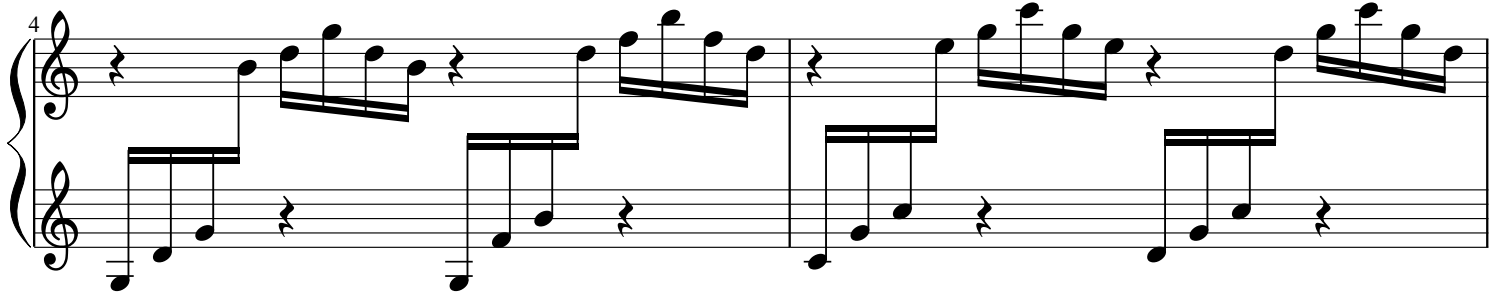
Piano



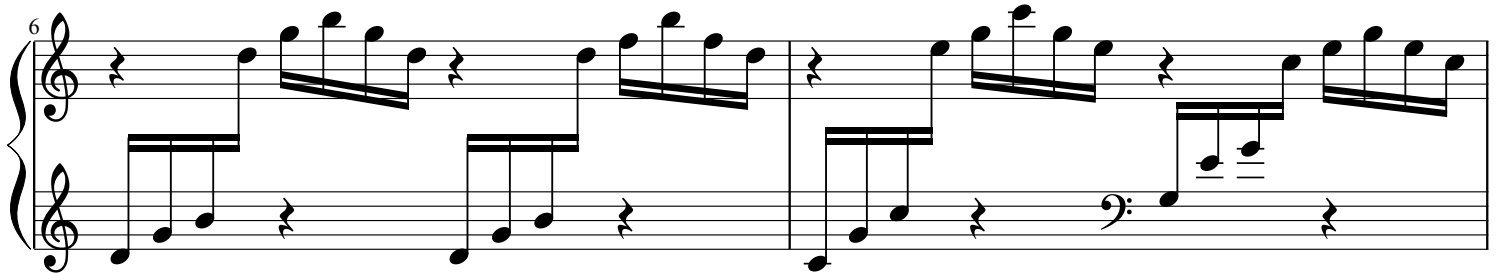
2



4



6



8

Song

12

17

22

Chorus

27

f

Musical notation for measures 27-31. The treble clef contains chords, with a fermata over measures 29-30. The bass clef contains a steady eighth-note accompaniment. A dynamic marking of *f* is present.

32

Musical notation for measures 32-36. Similar to the previous system, with chords in the treble and eighth-note accompaniment in the bass. A fermata is present over measures 34-35.

37

Musical notation for measures 37-40. The treble clef shows a sequence of chords, and the bass clef continues the eighth-note accompaniment. A fermata is present over measures 39-40.

Intro

41

mf

Musical notation for measures 41-44. The treble clef features a melodic line with eighth notes and a sharp sign. The bass clef has a simple accompaniment. A dynamic marking of *mf* is present.

43

Musical notation for measures 43 and 44. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The melody in the treble clef features eighth and sixteenth notes with slurs and accents. The bass clef accompaniment consists of quarter notes with slurs.

45

Musical notation for measures 45 and 46. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth and sixteenth notes, including slurs and accents. The bass clef accompaniment consists of quarter notes with slurs.

47

Musical notation for measures 47 and 48. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The melody in the treble clef continues with eighth and sixteenth notes, including slurs and accents. The bass clef accompaniment consists of quarter notes with slurs.

49

Song

Musical notation for measures 49, 50, and 51. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The melody in the treble clef includes a vocal line starting in measure 49, indicated by a 'Song' label in a box. The bass clef accompaniment consists of quarter notes with slurs. The piece concludes with a final chord in measure 51.

53

Musical notation for measures 53-56. The piece is in D major (two sharps) and 4/4 time. The right hand features a melody of chords, with a prominent half-note chord in measure 54. The left hand plays a steady eighth-note bass line.

57

Musical notation for measures 57-60. The right hand continues with chords, including a half-note chord in measure 58. The left hand maintains the eighth-note bass line.

61

Musical notation for measures 61-64. The right hand features a half-note chord in measure 61. The left hand continues with the eighth-note bass line.

65

Chorus

Musical notation for measures 65-68. The right hand has a half-note chord in measure 65. The left hand continues with the eighth-note bass line. A dynamic marking of *f* (forte) is placed above the bass line in measure 68.

69

Musical score for measures 69-72. The piece is in D major (two sharps) and 4/4 time. The right hand features chords and a sustained chord in measure 70. The left hand has a steady eighth-note bass line.

73

Musical score for measures 73-76. The right hand continues with chords and a sustained chord in measure 74. The left hand maintains the eighth-note bass line.

77

Musical score for measures 77-80. The right hand features a melodic line with a trill in measure 77, followed by chords. The left hand continues with the eighth-note bass line.

81

Intro

Musical score for measures 81-84. Measure 81 is marked with a box labeled "Intro". The right hand has a melodic line with a trill in measure 81, followed by eighth-note runs. The left hand continues with the eighth-note bass line. A dynamic marking of *mf* is present in measure 82.

84

Musical score for measures 84-85. The key signature is three sharps (F#, C#, G#). The music is written for piano in a grand staff. Measure 84 features a complex melodic line in the right hand with many accidentals and a steady eighth-note accompaniment in the left hand. Measure 85 continues this pattern, ending with a double bar line and a repeat sign.

86

Musical score for measures 86-87. The key signature remains three sharps. Measure 86 shows a continuation of the melodic and accompaniment patterns from the previous measures. Measure 87 concludes the system with a double bar line and a repeat sign.

88

Musical score for measures 88-89. The key signature is three sharps. Measure 88 continues the piano accompaniment. Measure 89 features a more active right-hand melody with frequent accidentals and concludes with a double bar line and a repeat sign.

90

Song

Musical score for measures 90-93. The key signature is three sharps. Measure 90 continues the piano accompaniment. Measure 91 is marked with a box labeled "Song" above the staff, indicating the start of a vocal line. Measures 92 and 93 show the vocal line with sustained notes and a final fermata. The piano accompaniment continues in the lower register.

94

Musical score for measures 94-97. The piece is in A major (three sharps) and 4/4 time. The right hand features a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note bass line. Measure 97 contains a whole-note chord with a fermata.

98

Musical score for measures 98-101. The right hand continues with chords and rests, including a whole-note chord with a fermata in measure 101. The left hand maintains the eighth-note bass line.

102

Musical score for measures 102-105. The right hand features a melodic line with eighth notes and rests, and a whole-note chord with a fermata in measure 105. The left hand continues with the eighth-note bass line.

106

Chorus

Musical score for measures 106-109. The right hand has a melodic line with eighth notes and rests, and a whole-note chord with a fermata in measure 109. The left hand continues with the eighth-note bass line. A dynamic marking of *f* (forte) is present in measure 109.

110

Musical score for measures 110-113. The piece is in A major (three sharps) and 2/4 time. The right hand features a series of chords, with a long note in measure 112. The left hand plays a steady eighth-note accompaniment.

114

Musical score for measures 114-117. The right hand continues with chords, including a long note in measure 115. The left hand maintains the eighth-note accompaniment.

118

Musical score for measures 118-121. The right hand features a series of chords. The left hand continues with the eighth-note accompaniment.

122

Conclusion

Musical score for measures 122-125, labeled "Conclusion". The right hand has a more active melodic line with slurs and accents. The left hand continues with the eighth-note accompaniment. A dynamic marking of *mf* is present in measure 123.

125

Musical score for measures 125-126. The piece is in A major (three sharps) and 3/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with eighth-note chords and slurs.

127

Musical score for measures 127-128. The right hand continues the melodic line with eighth-note patterns and slurs. The left hand maintains the rhythmic accompaniment with eighth-note chords and slurs.

129

Musical score for measures 129-130. The right hand continues the melodic line with eighth-note patterns and slurs. The left hand maintains the rhythmic accompaniment with eighth-note chords and slurs.

131

Musical score for measures 131-134. The right hand continues the melodic line with eighth-note patterns and slurs. The left hand maintains the rhythmic accompaniment with eighth-note chords and slurs. The piece concludes with a double bar line and a final chord in both hands, marked with a forte (*ff*) dynamic.

Violins 1 Intro **Andantino** (♩ = 72; ♪ = 144) Song

10

19 Chorus

28

37 Intro

47 Song

57

66 Chorus

75 Intro

mf

84 Song

94

103 Chorus

f

112

121 Conclusion

mf

131

ff

Violins 2 **Intro** Andantino ($\text{♩} = 72; \text{♪} = 144$) **Song**

mf

11

21 **Chorus**

f

31

40 **Intro** **Song**

mf

51

60 **Chorus**

f

69

Intro

78

mf

Song

88

98

Chorus

107

f

Conclusion

116

mf

125

ff *f*

Intro Andantino (♩ = 72; ♪ = 144)

Song

Violas

Chorus

Intro

Song

Chorus

Intro

79

mf

Song

90

99

Chorus

108

f

Conclusion

117

mf

126

ff *f*

Intro Andantino (♩ = 72; ♩ = 144)

Song

Violoncellos

The first staff of music is in bass clef with a 2/2 time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The notation consists of a series of chords and dyads, including a half note G2, a half note F2, and various dyads such as G2-A2, G2-Bb2, and G2-A2. The piece concludes with a half note G2 followed by a whole rest.

10

The second staff begins at measure 10 and features a continuous eighth-note pattern. The notes are G2, A2, Bb2, and C3, moving in a stepwise fashion across the staff.

14

The third staff begins at measure 14 and continues the eighth-note pattern from the previous staff, with notes G2, A2, Bb2, and C3.

18

The fourth staff begins at measure 18 and continues the eighth-note pattern, with notes G2, A2, Bb2, and C3.

22

The fifth staff begins at measure 22 and continues the eighth-note pattern, with notes G2, A2, Bb2, and C3.

Chorus

26

The sixth staff begins at measure 26 and is marked with a forte (*f*) dynamic. It continues the eighth-note pattern with notes G2, A2, Bb2, and C3.

30

The seventh staff begins at measure 30 and continues the eighth-note pattern with notes G2, A2, Bb2, and C3.

34

38

Intro

mf

45

Song

53

57

61

65

Chorus

69 *f*

73

77

81 **Intro** *mf*

91 **Song**

96

100

104

Musical staff 104: Bass clef, key signature of three sharps (F#, C#, G#), starting with a bass line of eighth notes.

108

Chorus

f

Musical staff 108: Bass clef, key signature of three sharps, starting with a bass line of eighth notes. A "Chorus" label is above the staff and a forte *f* dynamic marking is below.

112

Musical staff 112: Bass clef, key signature of three sharps, continuing the eighth-note bass line.

116

Musical staff 116: Bass clef, key signature of three sharps, continuing the eighth-note bass line.

120

Conclusion

mf

Musical staff 120: Bass clef, key signature of three sharps, ending with a half note chord. A "Conclusion" label is above the staff and a mezzo-forte *mf* dynamic marking is below.

126

Musical staff 126: Bass clef, key signature of three sharps, consisting of a series of chords.

132

ff

f

Musical staff 132: Bass clef, key signature of three sharps, ending with a half note chord. A fortissimo *ff* dynamic marking is below the staff and a forte *f* dynamic marking is below the final note.