



# 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:** "She Walks in Beauty", a Love Song for Voice, Choir & Band (Score & Parts)  
[Opus 33a]

**Compositeur:** Pool, Henry

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**Editeur:** Pool, Henry

**Instrumentation:** 1 Alto Saxophone, 1 Snare Drum, 1 Bass Drum, Cymbals, 1 Guitar, Voice, Soprano, Alto, Tenor, Bass, Piano, 1 Double Bass

**Style:** Chanson

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

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# HENRY POOL

Opus 33a

## She Walks in Beauty

a Love Song  
for

**Voice, Choir & Band**  
*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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# She Walks In Beauty

by Lord Byron & Henry Pool

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.*

*1 Alto Saxophone*

*1 Snare Drum*

*1 Bass Drum*

*Cymbals*

*1 Guitar*

*Voice*

*Soprano*

*Alto*

*Tenor*

*Bass*

*Piano*

*1 Double Bass*

*Score*

Intro Andantino (♩ = 72; ♪ = 144)

Alto Saxophone *mf*

Snare Drum *p*

Bass Drum *p*

Cymbal *sticks* *p*

Guitar *mf*

Voice

Soprano

Alto

Tenor

Bass

Piano *mf*

Double Bass *pizzicato* *mf*



2

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

4

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

6

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

Song

8

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

8

*f* She walks in beauty,

*brushes*

11

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

like the night Of cloud-less climes and

14

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

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

17

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

dark and bright Meet in her as-pect

20

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

and her eyes: Thus mel- lowed to that

Detailed description of the musical score: The score is for page 20 of a piece. It features a variety of instruments and a vocal line. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The instruments and their parts are:
 

- A. Sax.:** Treble clef, playing a melodic line with some rests.
- Sn. Dr.:** Snare drum, playing a rhythmic pattern of eighth notes.
- B. Dr.:** Bass drum, playing a pattern with some rests.
- Cym.:** Cymbal, playing a pattern with some rests.
- Guit.:** Treble clef, playing a chordal accompaniment with some rests.
- Vo.:** Treble clef, singing the lyrics: "and her eyes: Thus mel- lowed to that".
- S., A., T., B.:** Soprano, Alto, Tenor, and Bass staves, all showing rests.
- Pno.:** Piano, with both treble and bass clefs, playing a complex accompaniment.
- Cb.:** Contrabass, bass clef, playing a rhythmic pattern.

 The page number "20" is at the top left. The page number "9" is at the bottom right.



23

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

ten- der light Which Hea- ven gau- dy

**Chorus**

26

A. Sax. *f*

Sn. Dr. *mp*

B. Dr. *mp*

Cym. *mp*

Guit. *f*

Vo. day de-nies.

S. *ff* She walks in beau-ty,

A. *ff* She walks in beau-ty,

T. *ff* She walks in beau-ty,

B. *ff* She walks in beau-ty,

Pno. *f*

Cb. *f*

29

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

like the night With all that's best of

like the night With all that's best of

like the night With all that's best of

like the night With all that's best of

Detailed description: This is a page of a musical score, page 29. It contains ten staves. From top to bottom: 1. Alto Saxophone (A. Sax.) in treble clef, key of B-flat major, playing a melodic line. 2. Snare Drum (Sn. Dr.) with a rhythmic pattern of eighth notes. 3. Bass Drum (B. Dr.) with a pattern of quarter notes and rests. 4. Cymbal (Cym.) with a pattern of eighth notes and rests. 5. Guitar (Guit.) in treble clef, playing chords and a melodic line. 6. Vocal (Vo.) staff, currently empty. 7. Soprano (S.) vocal line with lyrics: "like the night With all that's best of". 8. Alto (A.) vocal line with lyrics: "like the night With all that's best of". 9. Tenor (T.) vocal line with lyrics: "like the night With all that's best of". 10. Bass (B.) vocal line with lyrics: "like the night With all that's best of". Below the vocal staves are two piano accompaniment staves: 11. Piano (Pno.) with a treble and bass clef, playing chords and a bass line. 12. Contrabass (Cb.) in bass clef, playing a rhythmic pattern of quarter notes. The key signature has two flats (B-flat major), and the time signature is 4/4. The page number "29" is at the top left. The page number "12" is at the bottom left. The website "free-scores.com" is at the bottom center.

32

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

dark and bright. She walks in beauty,

dark and bright. She walks in beauty,

dark and bright. She walks in beauty,

dark and bright. She walks in beauty,

Detailed description of the musical score: The score is for page 32 and includes parts for Alto Saxophone (A. Sax.), Snare Drum (Sn. Dr.), Bass Drum (B. Dr.), Cymbal (Cym.), Guitar (Guit.), Voice (Vo.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Pno.), and Contrabass (Cb.). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The vocal parts (S., A., T., B.) have lyrics: "dark and bright. She walks in beauty,". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The guitar part consists of chords. The drum parts include a snare drum pattern and a bass drum pattern with cymbal accents.

35

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

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

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

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

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

Intro

39

A. Sax. *mf*

Sn. Dr. *p*

B. Dr.

Cym. *p sticks*

Guit. *mf*

Vo.

S. all that's best of dark and bright.

A. all that's best of dark and bright.

T. <sub>8</sub> all that's best of dark and bright.

B. all that's best of dark and bright.

Pno. *mf*

Cb. <sub>8</sub> *mf*

42

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

*p*

*mp*

8

8

8

44

A. Sax. *p* *pp*

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.



46

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

Song

48

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

*f*

*brushes*

One

51

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

shade the more, one ray the less, Had

Detailed description of the musical score: The score is for page 51 and is written in a key signature of three flats (B-flat, E-flat, A-flat). The instruments and parts include:
 

- A. Sax.**: Treble clef, playing a melodic line with quarter and eighth notes.
- Sn. Dr.**: Snare drum, playing a steady eighth-note pattern.
- B. Dr.**: Bass drum, playing a pattern of quarter notes with rests.
- Cym.**: Cymbal, playing a pattern of quarter notes with rests.
- Guit.**: Treble clef, playing a chordal accompaniment with a capo on the 8th fret.
- Vo.**: Treble clef, singing the lyrics: "shade the more, one ray the less, Had".
- S.**: Soprano saxophone, with a whole rest.
- A.**: Alto saxophone, with a whole rest.
- T.**: Tenor saxophone, with a whole rest.
- B.**: Bass saxophone, with a whole rest.
- Pno.**: Piano, with a treble and bass clef, playing a chordal accompaniment and a melodic line in the bass.
- Cb.**: Contrabass, with a bass clef, playing a simple bass line with quarter notes and rests.

54

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

half im- paired the name- less grace That

The musical score is for page 54 and includes the following parts:

- A. Sax.:** Treble clef, playing a melodic line with quarter and eighth notes.
- Sn. Dr.:** Snare drum, playing a steady eighth-note pattern.
- B. Dr.:** Bass drum, playing a pattern of quarter notes with rests.
- Cym.:** Cymbal, playing a pattern of eighth notes with a tremolo effect in the final measure.
- Guit.:** Treble clef, playing a chordal accompaniment with a tremolo effect in the final measure.
- Vo.:** Treble clef, singing the lyrics: "half im- paired the name- less grace That".
- S.:** Soprano vocal line, currently silent.
- A.:** Alto vocal line, currently silent.
- T.:** Tenor vocal line, currently silent.
- B.:** Bass vocal line, currently silent.
- Pno.:** Piano, playing a bass line with eighth notes in the left hand and chords in the right hand.
- Cb.:** Contrabass, playing a simple eighth-note bass line.

57

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

waves in e-very ra-ven tress, Or

S.

A.

T.

B.

Pno.

Cb.

60

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

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

63

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

thoughts se- rene- ly sweet ex- press How

The musical score for page 63 includes the following parts:

- A. Sax.:** Treble clef, playing a melodic line with quarter and eighth notes.
- Sn. Dr.:** Snare drum, playing a steady eighth-note pattern.
- B. Dr.:** Bass drum, playing a pattern of quarter notes with rests.
- Cym.:** Cymbal, playing a pattern of eighth notes with a tremolo effect in the later measures.
- Guit.:** Treble clef, playing a chordal accompaniment with a tremolo effect in the later measures.
- Vo.:** Treble clef, singing the lyrics: "thoughts se- rene- ly sweet ex- press How".
- S.:** Soprano saxophone, with a whole rest in each measure.
- A.:** Alto saxophone, with a whole rest in each measure.
- T.:** Tenor saxophone, with a whole rest in each measure.
- B.:** Bass saxophone, with a whole rest in each measure.
- Pno.:** Piano, playing a chordal accompaniment in the right hand and a melodic line in the left hand.
- Cb.:** Contrabass, playing a melodic line with quarter notes and rests.

Chorus

66

A. Sax. *f*

Sn. Dr. *mp*

B. Dr. *tr*

Cym. *mp*

Guit. *f*

Vo. pure, how dear their dwell- ing- place.

S. *ff* She

A. *ff* She

T. *ff* She

B. *ff* She

Pno. *f*

Cb. *f*



69

A. Sax.

Sn. Dr.

B. Dr. *mp*

Cym.

Guit.

Vo.

S.

walks in beau- ty, like the night With

A.

walks in beau- ty, like the night With

T.

walks in beau- ty, like the night With

B.

walks in beau- ty, like the night With

Pno.

Cb.

72

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

all that's best of dark and bright. She

all that's best of dark and bright. She

all that's best of dark and bright. She

all that's best of dark and bright. She

75

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

walks in beauty, like the night With

A.

walks in beauty, like the night With

T.

walks in beauty, like the night With

B.

walks in beauty, like the night With

Pno.

Cb.

78

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

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

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

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

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

Intro

81

A. Sax. *mf*

Sn. Dr. *p*

B. Dr. *p*

Cym. *p* sticks

Guit. *mf*

Vo.

S. dark and bright.

A. dark and bright.

T. <sub>8</sub> dark and bright.

B. dark and bright.

Pno. *mf*

Cb. <sub>8</sub> *mf*

84

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

86

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

The musical score for page 86 is arranged in a multi-staff format. At the top left, the number '86' is written. The instruments and their parts are as follows:   
- **A. Sax.**: Treble clef, playing a melodic line with notes and rests.   
- **Sn. Dr.**: Snare drum, playing a rhythmic pattern of eighth notes.   
- **B. Dr.**: Bass drum, playing a simple pattern of quarter notes.   
- **Cym.**: Cymbal, playing a rhythmic pattern of quarter notes with accents.   
- **Guit.**: Treble clef, playing a complex rhythmic pattern with many beamed notes.   
- **Vo.**: Treble clef, with a whole rest.   
- **S.**: Treble clef, with a whole rest.   
- **A.**: Treble clef, with a whole rest.   
- **T.**: Treble clef, with a whole rest.   
- **B.**: Bass clef, with a whole rest.   
- **Pno.**: Grand staff (treble and bass clefs), playing a complex rhythmic pattern with many beamed notes.   
- **Cb.**: Bass clef, playing a simple pattern of quarter notes.   
The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four measures.

88

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

8



Song

91

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

brushes

And on that cheek, and o'er that brow, So

95

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

soft, so calm, yet e- lo- quent, The smiles that win, the

The musical score for page 95 includes the following parts: A. Sax. (Alto Saxophone) with a melodic line; Sn. Dr. (Snare Drum) with a steady eighth-note pattern; B. Dr. (Bass Drum) with a pattern of quarter notes and rests; Cym. (Cymbal) with a pattern of eighth notes and a tremolo effect; Guit. (Guitar) with a chordal accompaniment; Vo. (Vocal) with the lyrics "soft, so calm, yet e- lo- quent, The smiles that win, the"; S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass) vocal staves, all of which are currently empty; Pno. (Piano) with a complex accompaniment of chords and a bass line; and Cb. (Contrabass) with a simple eighth-note bass line. The score is written in a key signature of two flats and a 4/4 time signature.

99

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

tints that glow, But tell of days in good-ness spent,

S.

A.

T.

B.

Pno.

Cb.

The musical score for page 99 includes the following parts:

- A. Sax.:** Treble clef, playing a melodic line with eighth and quarter notes.
- Sn. Dr.:** Snare drum, playing a steady eighth-note pattern.
- B. Dr.:** Bass drum, playing a pattern of quarter notes with rests.
- Cym.:** Cymbal, playing a pattern of quarter notes with rests.
- Guit.:** Treble clef, playing a chordal accompaniment with eighth notes.
- Vo.:** Treble clef, singing the lyrics: "tints that glow, But tell of days in good-ness spent,"
- S.:** Soprano vocal line, mostly rests.
- A.:** Alto vocal line, mostly rests.
- T.:** Tenor vocal line, mostly rests.
- B.:** Bass vocal line, mostly rests.
- Pno.:** Piano, playing a complex accompaniment with chords and a moving bass line.
- Cb.:** Contrabass, playing a simple bass line with quarter notes and rests.

103

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

A mind at peace with all be-low, A

Chorus

107

A. Sax. *f*

Sn. Dr. *mp*

B. Dr. *mp*

Cym. *mp*

Guit. *f*

Vo. heart whose love is in- no- cent! *ff* She walks in beau- ty,

S. *ff* She walks in beau- ty,

A. *ff* She walks in beau- ty,

T. *ff* She walks in beau- ty,

B. *ff* She walks in beau- ty,

Pno. *f*

Cb. *f*



A. Sax. Sn. Dr. B. Dr. Cym. Guit. Vo. S. A. T. B. Pno. Cb.

like the night With all that's best of dark and bright.

like the night With all that's best of dark and bright.

like the night With all that's best of dark and bright.

like the night With all that's best of dark and bright.

like the night With all that's best of dark and bright.

like the night With all that's best of dark and bright.

like the night With all that's best of dark and bright.

like the night With all that's best of dark and bright.

like the night With all that's best of dark and bright.

A. Sax. 

Sn. Dr. 

B. Dr. 

Cym. 

Guit. 

Vo. 

S. 

A. 

T. 

B. 

Pno. 

Cb. 

119

A. Sax. 

Sn. Dr. 

B. Dr. 

Cym. 

Guit. 

Vo. 

S. 

A. 

T. 

B. 

Pno. 

Cb. 



Conclusion

122

A. Sax. *mf*

Sn. Dr. *p*

B. Dr. *p*

Cym. *p* sticks

Guit. *mf*

Vo. dark and bright.

S. dark and bright.

A. dark and bright.

T. *8* dark and bright.

B. dark and bright.

Pno. *mf*

Cb. *mf*

125

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

127

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

129

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

132

A. Sax. *ff* *f*

Sn. Dr. *f* *mf*

B. Dr. *f* *mf*

Cym. *f* *mf*

Guit. *ff* *f*

Vo.

S.

A.

T.

B.

Pno. *ff* *f*

Cb. *ff* *f* *arco*

# *Parts*

Alto Saxophone

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

*mf*

10

19 **Chorus**

28

37 **Intro**

*mf*

47 **Song**

56

65 **Chorus**

*f*

74 Intro

*mf*

Musical staff 74-82: Treble clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth and quarter notes with rests, ending with a half note. A box labeled 'Intro' is positioned above the final note. The dynamic marking *mf* is at the bottom right.

83 Song

Musical staff 83-92: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with rests, ending with a half note. A box labeled 'Song' is positioned above the final note.

93

Musical staff 93-101: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with rests, ending with a half note.

102 Chorus

Musical staff 102-111: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with rests, ending with a half note. A box labeled 'Chorus' is positioned above the final note. The dynamic marking *f* is at the bottom right.

112

Musical staff 112-120: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with rests, ending with a half note.

121 Conclusion

Musical staff 121-130: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with rests, ending with a half note. A box labeled 'Conclusion' is positioned above the final note. The dynamic marking *mf* is at the bottom left.

131

Musical staff 131-135: Treble clef, key signature of two flats. The staff contains a sequence of chords (triads) with a fermata over the final chord. A dynamic marking *ff* is at the bottom right, with a hairpin crescendo leading to a final *f* marking.



# Andantino (♩ = 72; ♪ = 144)

Snare Drum  $\text{H} \frac{2}{2}$

**Intro**

*p*

4

8

**Song**

12

16

20

24

**Chorus**

*mp*

28

32

36

40

Intro

*p*

44

48

Song

52

56

60

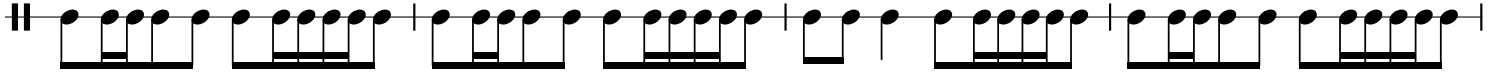
64

68

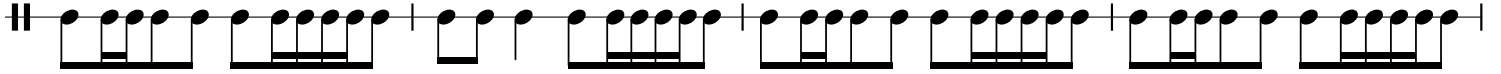
Chorus

*mp*

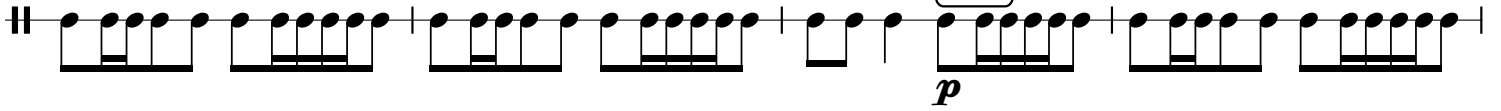
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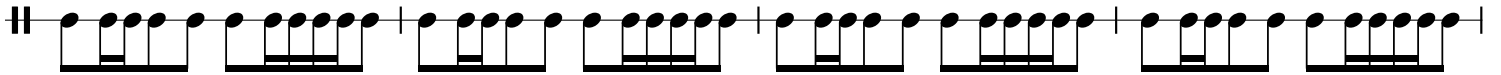
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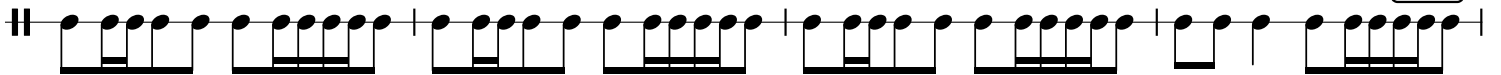
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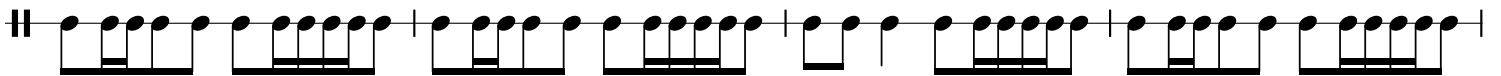
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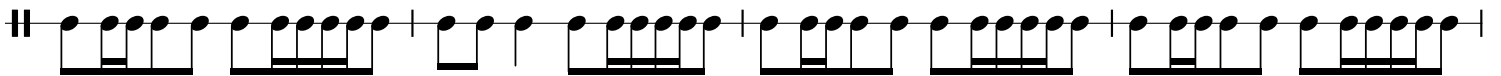
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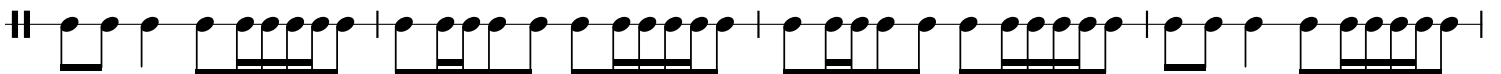
92



96



100



104



108

Chorus

*mp*

112

116

120

Conclusion

*p*

124

128

132

*f*

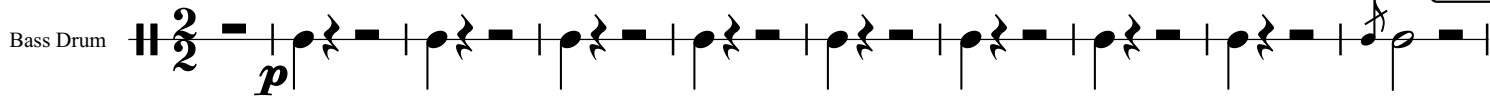
*mf*

The image shows a musical score for a piece, likely a piano or guitar. The score is written on seven staves, each containing measures of music. The first staff (measures 108-111) is marked 'Chorus' and 'mp'. The second staff (measures 112-115) continues the melody. The third staff (measures 116-119) continues. The fourth staff (measures 120-123) is marked 'Conclusion' and 'p'. The fifth staff (measures 124-127) continues. The sixth staff (measures 128-131) continues. The seventh staff (measures 132-135) is marked 'f' and 'mf' and ends with a double bar line.

Intro Andantino (♩ = 72; ♩ = 144)

tr Song

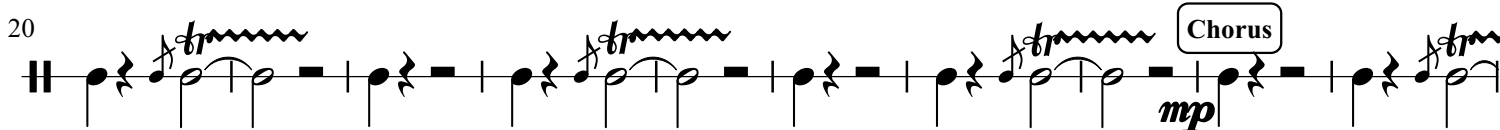
Bass Drum



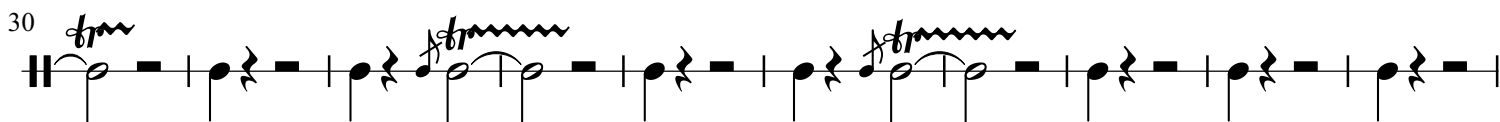
10



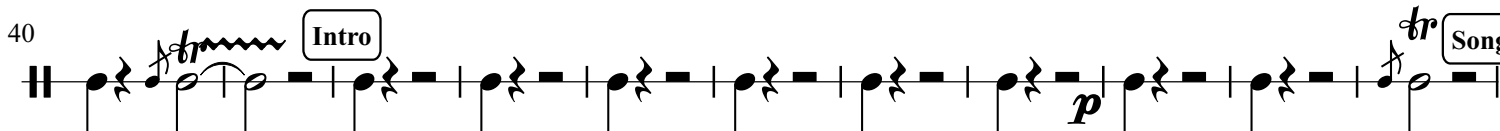
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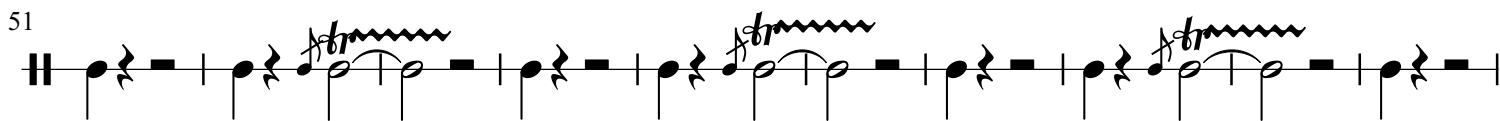
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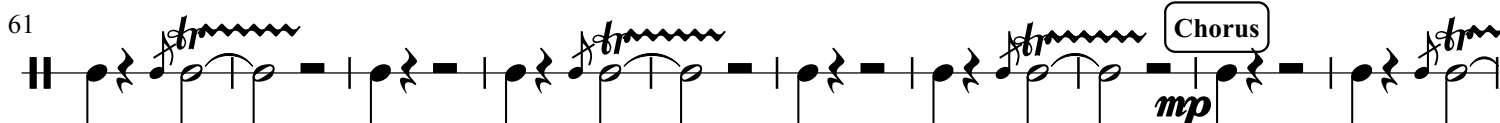
40



51



61



71 *ff* *ff* *ff*

81 *ff* *p* *tr* **Intro** **Song**

92 *ff* *ff* *ff*

103 *ff* *ff* *ff* *mp* **Chorus**

113 *ff* *ff* *ff*

123 *ff* *p* **Conclusion**

132 *mp* *f* *mf*

**Intro** Andantino (♩ = 72; ♩ = 144)

Cymbal **sticks**  
*p*

8 **Song**  
*brushes*

13

17

22

26 **Chorus**  
*mp*

31

35

Musical notation for measures 35-38. Measure 35 starts with a double bar line. The first four measures consist of eighth notes on a single staff. Measure 35 has a wavy line above it labeled 'brushes'. Measure 36 has a slur over the first two notes. Measure 37 has a slur over the first two notes. Measure 38 has a slur over the first two notes.

39

Musical notation for measures 39-45. Measure 39 starts with a double bar line. Measures 39-41 consist of eighth notes on a single staff. Measure 39 has a wavy line above it labeled 'brushes'. Measure 42 has a slur over the first two notes. Measure 43 has a slur over the first two notes. Measure 44 has a slur over the first two notes. Measure 45 has a slur over the first two notes. A box labeled 'Intro' is above measure 42. The dynamic marking 'p' is below measure 42. The word 'sticks' is written above measure 42.

46

Musical notation for measures 46-50. Measure 46 starts with a double bar line. Measures 46-50 consist of eighth notes on a single staff. Measure 46 has a wavy line above it labeled 'brushes'. Measure 50 has a wavy line above it labeled 'brushes'. A box labeled 'Song' is above measure 50.

51

Musical notation for measures 51-54. Measure 51 starts with a double bar line. Measures 51-54 consist of eighth notes on a single staff. Measure 51 has a wavy line above it labeled 'brushes'. Measure 52 has a slur over the first two notes. Measure 53 has a slur over the first two notes. Measure 54 has a slur over the first two notes.

55

Musical notation for measures 55-57. Measure 55 starts with a double bar line. Measures 55-57 consist of eighth notes on a single staff. Measure 55 has a wavy line above it labeled 'brushes'. Measure 56 has a slur over the first two notes. Measure 57 has a slur over the first two notes.

58

Musical notation for measures 58-60. Measure 58 starts with a double bar line. Measures 58-60 consist of eighth notes on a single staff. Measure 58 has a wavy line above it labeled 'brushes'. Measure 59 has a slur over the first two notes. Measure 60 has a slur over the first two notes.

61

Musical notation for measures 61-64. Measure 61 starts with a double bar line. Measures 61-64 consist of eighth notes on a single staff. Measure 61 has a wavy line above it labeled 'brushes'. Measure 62 has a slur over the first two notes. Measure 63 has a slur over the first two notes. Measure 64 has a slur over the first two notes.



66 **Chorus**  
*mp*

70

75

79 **Intro**  
*p* sticks

85 **Song**  
brushes

92

97

102

Musical notation for measures 102-106. Measure 102 starts with a double bar line. The melody consists of eighth notes with a wavy hairpin above the first measure. Measures 103-106 continue with eighth notes and a half note with a wavy hairpin.

107

Musical notation for measures 107-110. Measure 107 starts with a double bar line. Measures 108-110 show eighth notes and a half note with a wavy hairpin. Measure 110 is labeled "Chorus" and "mp".

111

Musical notation for measures 111-115. Measure 111 starts with a double bar line. The melody consists of eighth notes with a wavy hairpin above the first measure. Measures 112-115 continue with eighth notes and a half note with a wavy hairpin.

116

Musical notation for measures 116-119. Measure 116 starts with a double bar line. The melody consists of eighth notes with a wavy hairpin above the first measure. Measures 117-119 continue with eighth notes and a half note with a wavy hairpin.

120

Musical notation for measures 120-125. Measure 120 starts with a double bar line. Measures 121-125 show eighth notes and a half note with a wavy hairpin. Measure 125 is labeled "Conclusion" and "p sticks".

126

Musical notation for measures 126-130. Measure 126 starts with a double bar line. The melody consists of eighth notes with a wavy hairpin above the first measure. Measures 127-130 continue with eighth notes and a half note with a wavy hairpin.

131

Musical notation for measures 131-135. Measure 131 starts with a double bar line. Measures 132-135 show eighth notes and a half note with a wavy hairpin. Measure 135 is labeled "f" and "mf".

Intro Andantino (♩ = 72; ♪ = 144)

Guitar

8

*mf*

3

8

6

8

Song

10

8

17

8

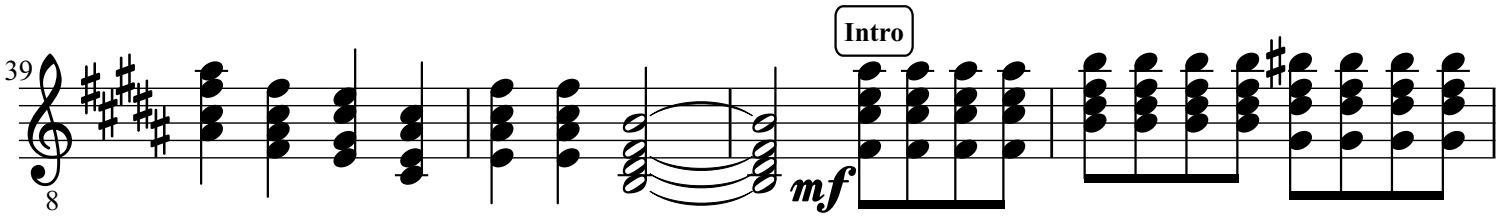
Chorus

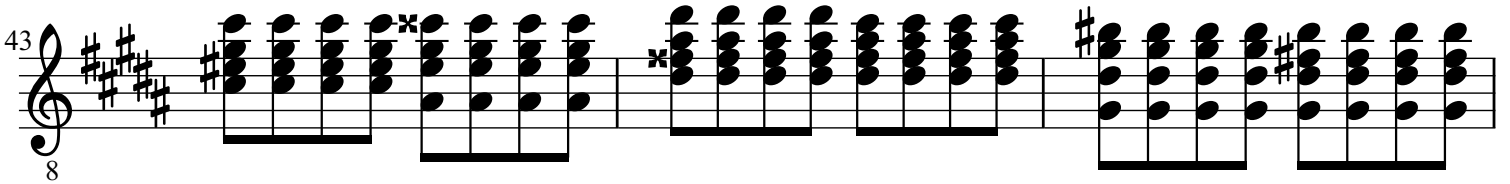
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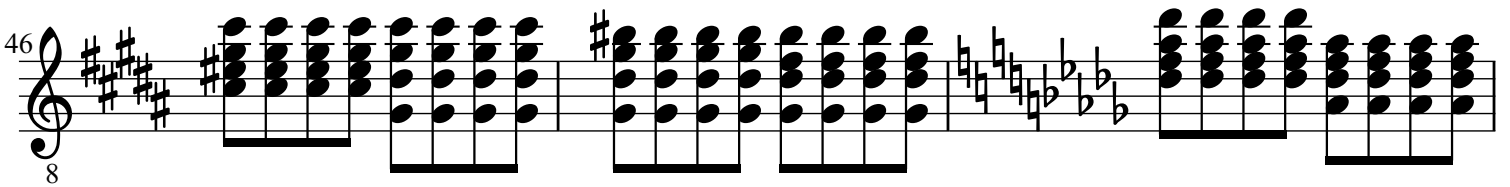
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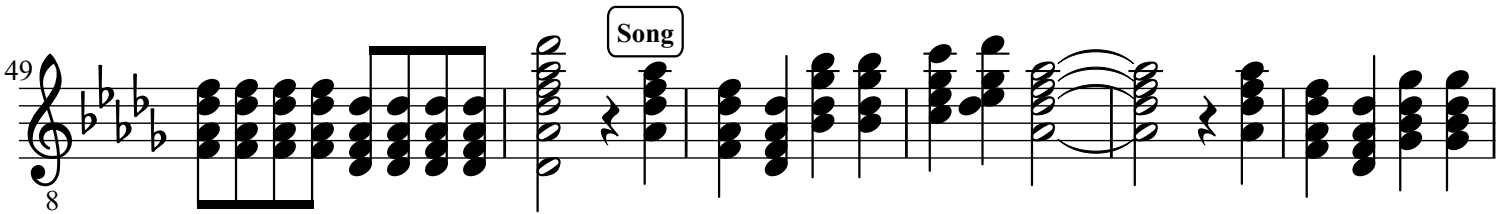
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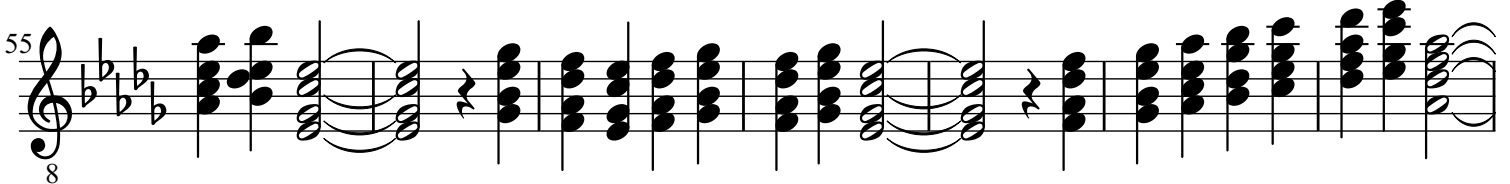
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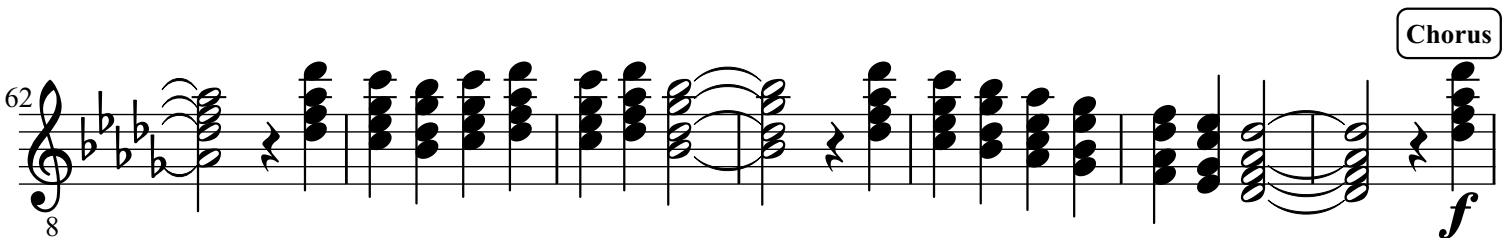
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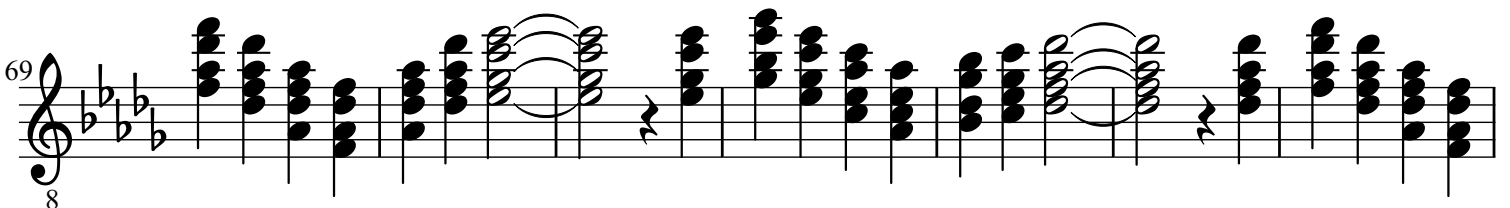
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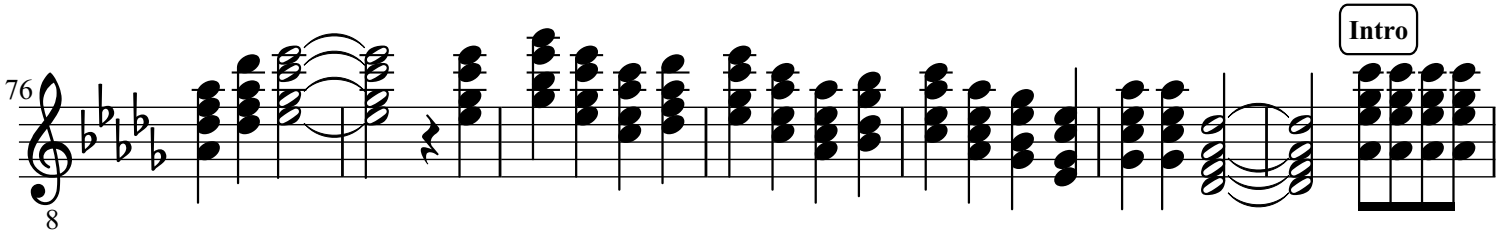
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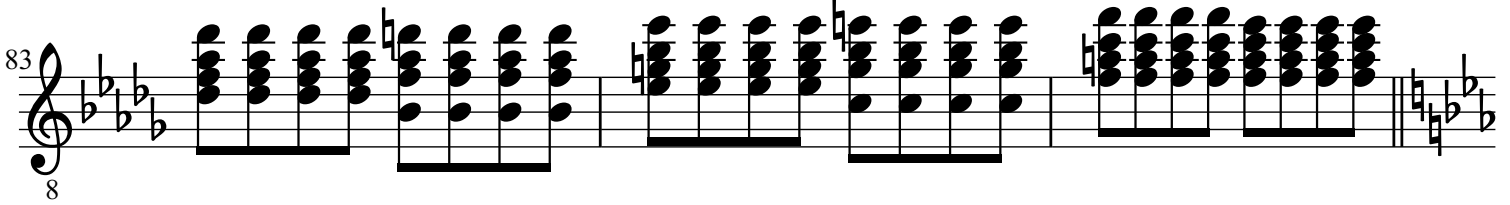
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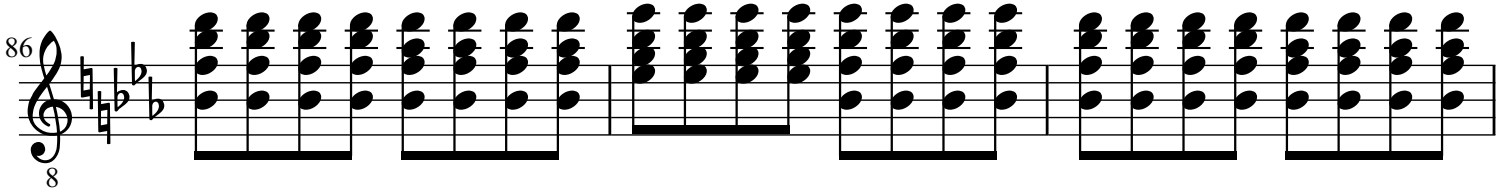
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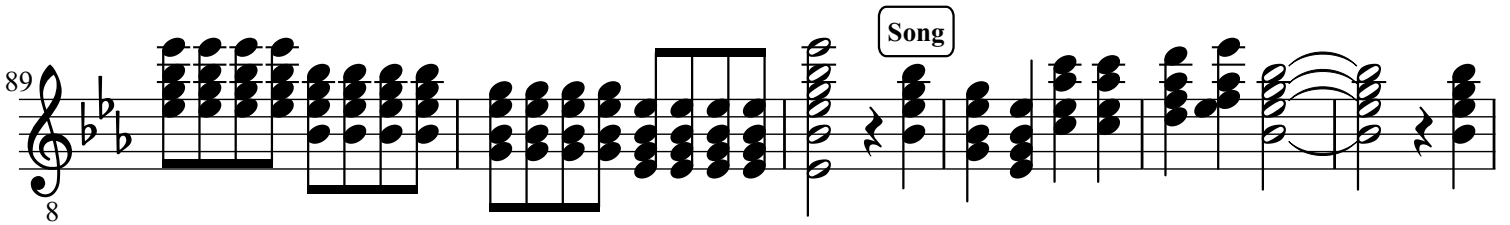
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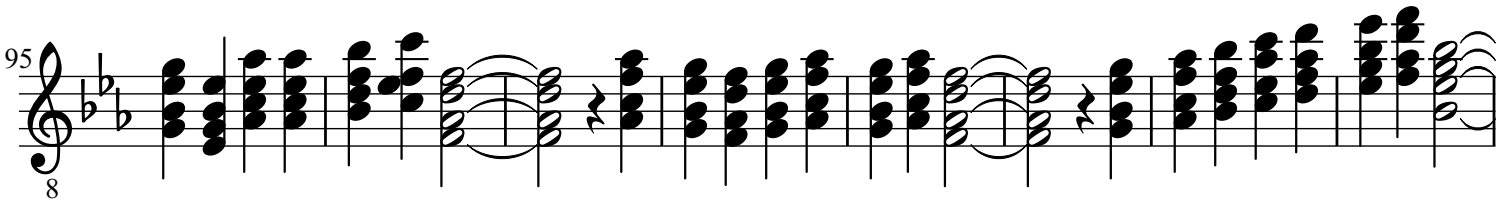
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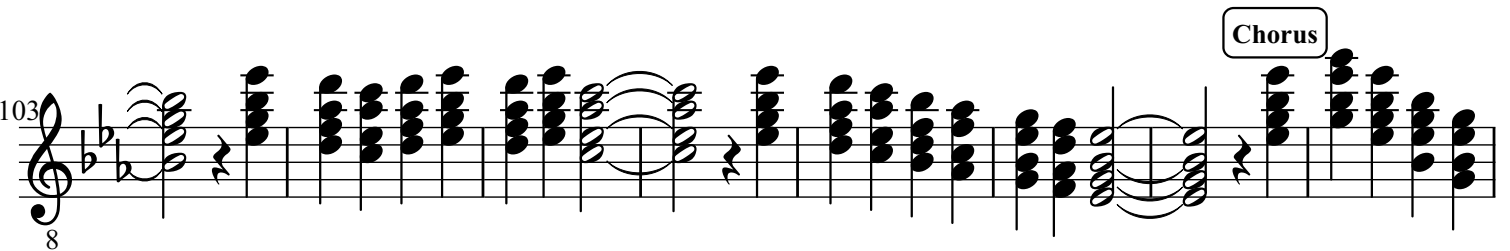
76  8

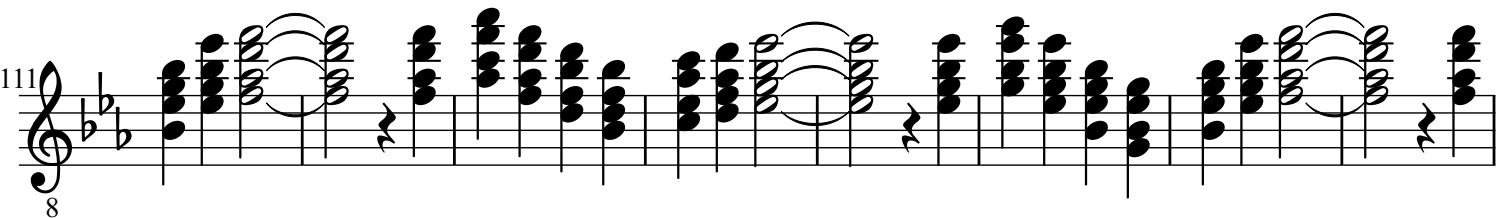
83  8

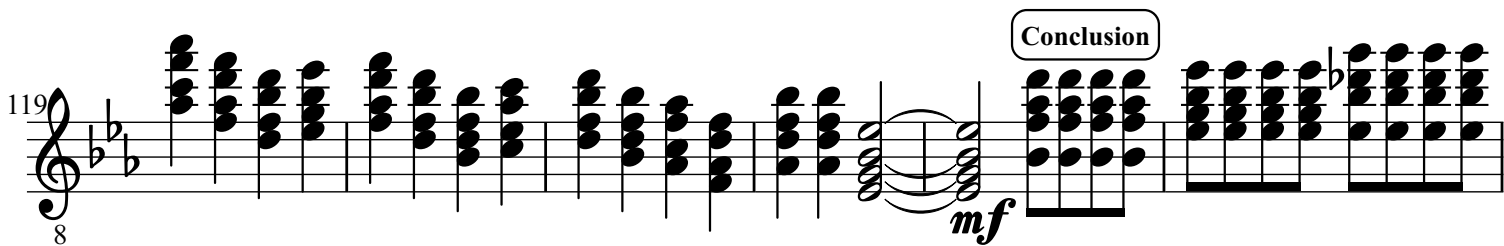
86  8

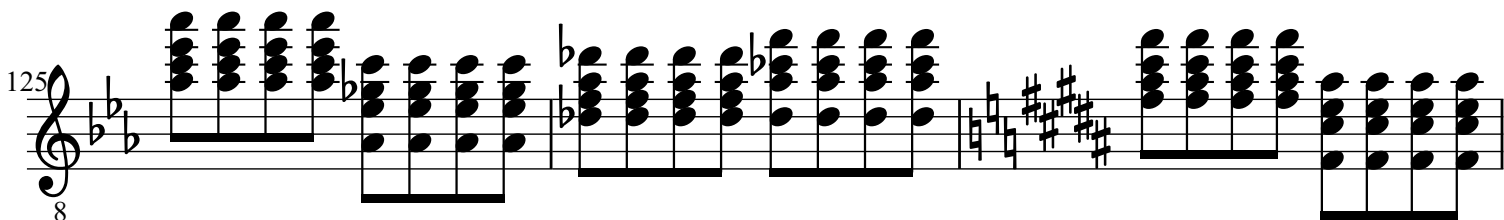
89  8

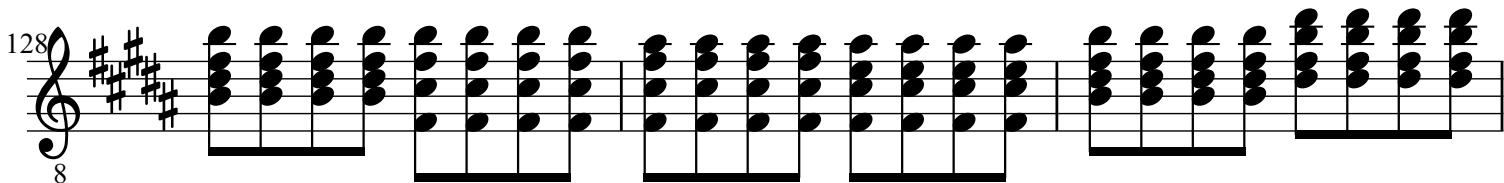
95  8

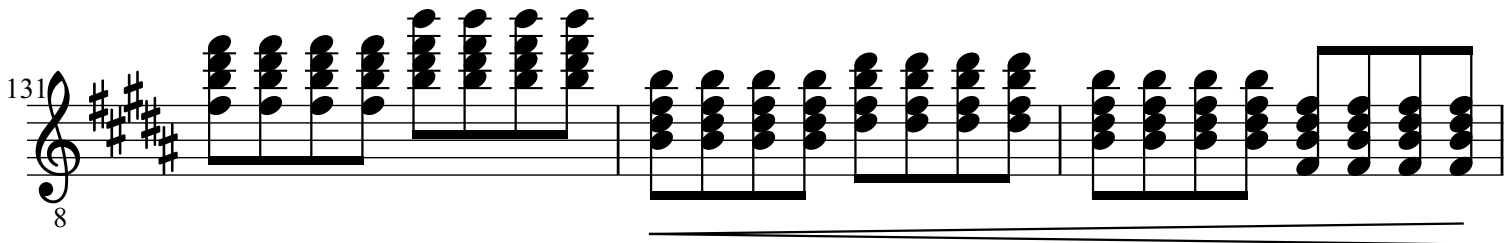
103  8

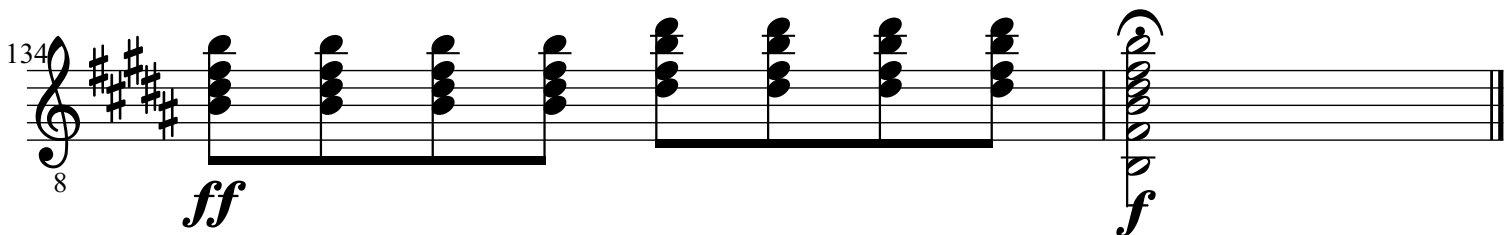
111  8

119 

125 

128 

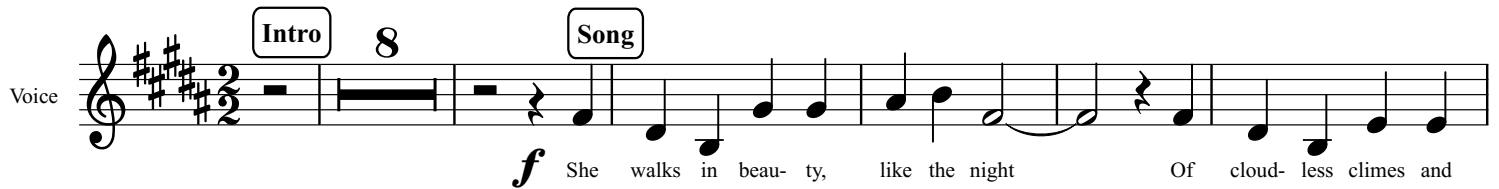
131 

134 

# Andantino (♩ = 72; ♪ = 144)

Voice

Intro 8 Song



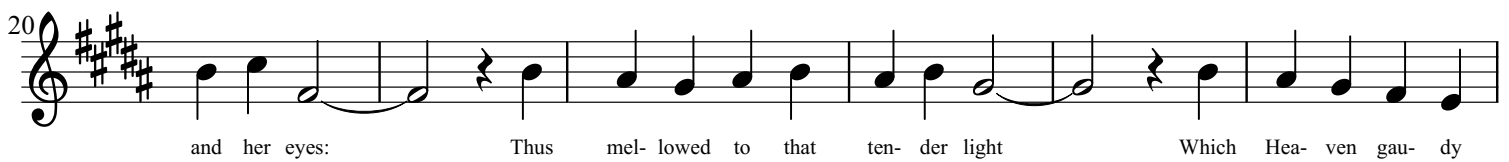
*f* She walks in beauty, like the night Of cloudless climes and

14



starry skies; And all that's best of dark and bright Meet in her aspect

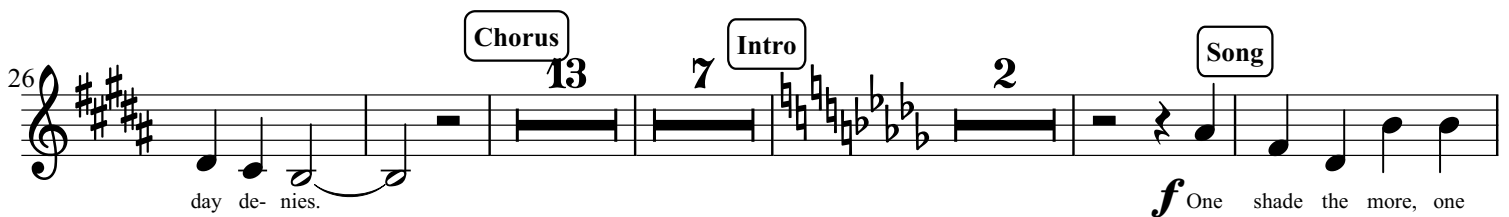
20



and her eyes: Thus mellowed to that tender light Which Heaven gaudy

26

Chorus 13 Intro 7 Song 2



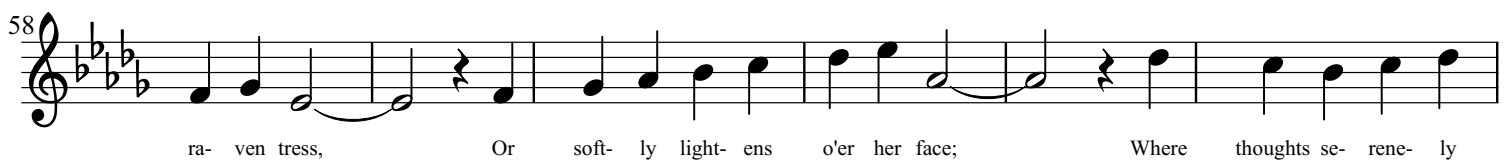
day denies. *f* One shade the more, one

52



ray the less, Had half impaired the nameless grace That waves in every

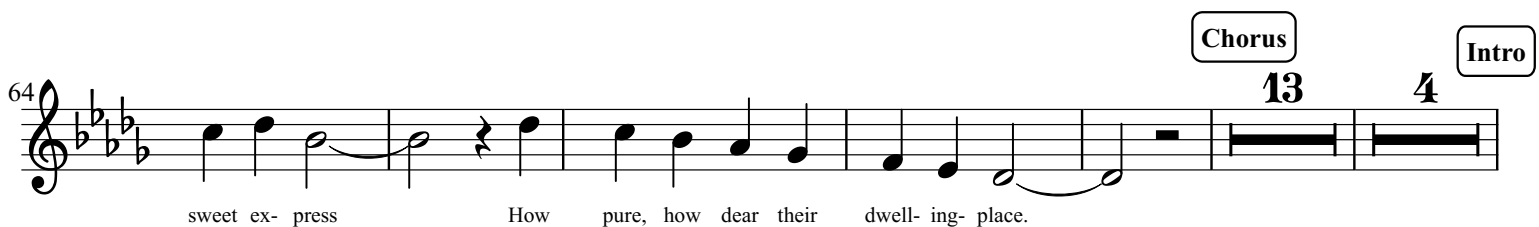
58



raven tress, Or softly lightens o'er her face; Where thoughts serenely

64

Chorus 13 Intro 4



sweet express How pure, how dear their dwelling-place.

86 **5** **Song**

*f* And on that cheek, and o'er that brow, So soft, so calm, yet eloquent,

97

The smiles that win, the tints that glow, But tell of days in goodness spent, A

104 **Chorus**

mind at peace with all below, A heart whose love is innocent! *ff* She

110

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

116

walks in beauty, like the night With all that's best, with all that's best, with

121 **Conclusion**

all that's best of dark and bright.



Andantino (♩ = 72; ♪ = 144)

Soprano

Intro 8 18 Song Chorus

*ff* She walks in beau-ty, like the night

30

With all that's best of dark and bright. She walks in beau-ty,

35

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

40

Intro 6 2 18 Song Chorus

dark and bright. *ff* She

69

walks in beau-ty, like the night With all that's best of dark and bright.

74

She walks in beau-ty, like the night With all that's best, with

79 **Intro** 3 5

all that's best, with all that's best of dark and bright.

91 **Song** **Chorus** 18 *ff*

She walks in beauty, like the night With all that's best of

114

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

120 **Conclusion** 2 2

all that's best, with all that's best of dark and bright.

128 7

Andantino (♩ = 72; ♪ = 144)

Alto

Intro 8 18 Song Chorus

*ff* She walks in beau- ty, like the night With

31

all that's best of dark and bright. She walks in beau- ty, like the night

36

With all that's best, with all that's best, with all that's best of dark and bright.

41

Intro 6 2 18 Song Chorus

*ff* She walks in beau- ty,

70

like the night With all that's best of dark and bright. She

75

walks in beau- ty, like the night With all that's best, with all that's best, with

80

Intro 3 5 18 Song Chorus

all that's best of dark and bright.

*ff* She

110

walks in beauty, like the night

With all that's best of dark and bright.

*ff* She

116

walks in beauty, like the night

With all that's best, with all that's best, with

Chorus

121

Conclusion

all that's best of dark and bright.

Conclusion

128

Conclusion

Andantino (♩ = 72; ♪ = 144)

Tenor

Intro 8 18 Song Chorus

*ff* She walks in beau- ty, like the night With

31

8 all that's best of dark and bright. She walks in beau- ty, like the night

36

8 With all that's best, with all that's best, with all that's best of dark and bright.

41

Intro 6 2 18 Song Chorus

8 *ff* She walks in beau- ty,

70

8 like the night With all that's best of dark and bright. She

75

8 walks in beau- ty, like the night With all that's best, with all that's best, with

80 **Intro** **3** **5** **18** Song

8 all that's best of dark and bright.

109 **Chorus**

8 *ff* She walks in beau- ty, like the night With all that's best of dark and bright.

115

8 She walks in beau- ty, like the night With all that's best, with all that's best, with

121 **Conclusion** **2** **2**

8 all that's best of dark and bright.

128 **7**

8

Andantino (♩ = 72; ♪ = 144)

Intro

8

18

Song

Chorus

Bass

*ff*

She walks in beau- ty, like the night With

31

all that's best of dark and bright. She walks in beau- ty, like the night

36

With all that's best, with all that's best, with all that's best of dark and bright.

41

Intro

6

2

18

Song

Chorus

*ff*

She walks in beau- ty,

70

like the night With all that's best of dark and bright. She

75

walks in beau- ty, like the night With all that's best, with all that's best, with

80 Intro **3** **5** **18** Song

all that's best of dark and bright.

109 Chorus

*ff* She walks in beau- ty, like the night With all that's best of dark and bright.

115

She walks in beau- ty, like the night With all that's best, with

120 Conclusion **2** **2**

all that's best, with all that's best of dark and bright.

128 **7**



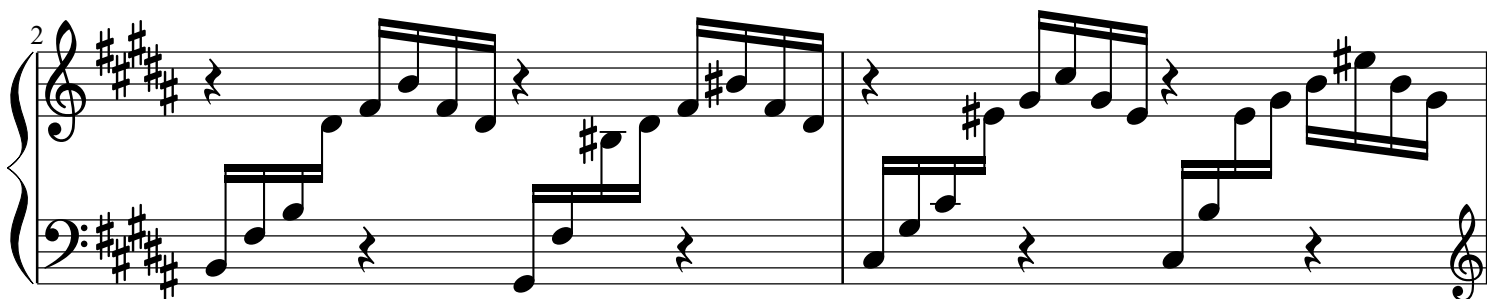
Intro Andantino (♩ = 72; ♪ = 144)

Piano

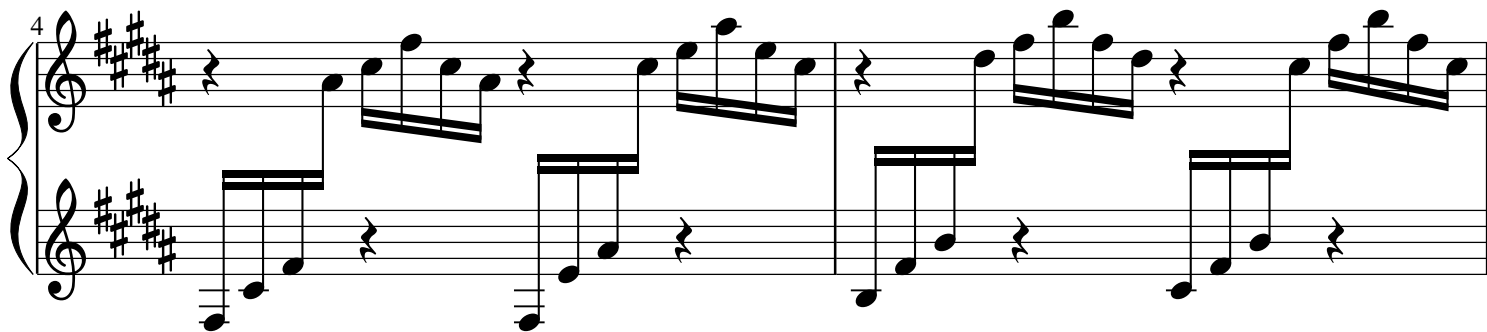
*mf*



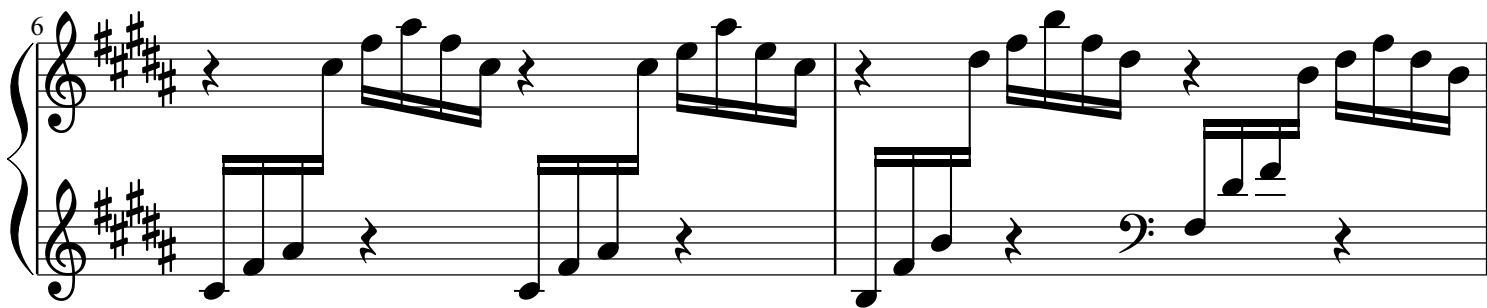
2



4



6



8

Song

Musical notation for measures 8-10. Measure 8 features a melodic line in the treble clef and a bass line in the bass clef. Measure 9 is a whole rest in the treble clef with a bass line. Measure 10 consists of chords in the treble clef and a bass line. A 'Song' box is present above measure 10.

11

Musical notation for measures 11-14. Measure 11 has chords in the treble clef and a bass line. Measure 12 has a whole rest in the treble clef and a bass line. Measures 13 and 14 have chords in the treble clef and a bass line.

15

Musical notation for measures 15-18. Measure 15 has chords in the treble clef and a bass line. Measure 16 has a whole rest in the treble clef and a bass line. Measures 17 and 18 have chords in the treble clef and a bass line.

19

Musical notation for measures 19-22. Measure 19 has chords in the treble clef and a bass line. Measure 20 has a whole rest in the treble clef and a bass line. Measures 21 and 22 have chords in the treble clef and a bass line.

23

Musical score for measures 23-26. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a series of chords, with a long note in the final measure of the system. The left hand plays a steady eighth-note accompaniment.

27

Chorus

Musical score for measures 27-30, labeled as the Chorus. It begins with a forte (*f*) dynamic. The right hand continues with chords, including a long note in the final measure. The left hand maintains the eighth-note accompaniment.

31

Musical score for measures 31-34. The right hand features chords and a long note in the final measure. The left hand continues with the eighth-note accompaniment.

35

Musical score for measures 35-38. The right hand features chords and a long note in the final measure. The left hand continues with the eighth-note accompaniment.

39

Intro

*mf*

42

44

46

48

Musical score for measures 48-49. The piece is in a minor key with a key signature of three flats. The music features a complex, fast-moving melodic line in the right hand and a more rhythmic accompaniment in the left hand.

50

Song

Musical score for measures 50-53. A box labeled "Song" is positioned above the first measure. The right hand plays a series of chords, while the left hand has a steady eighth-note accompaniment.

54

Musical score for measures 54-57. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment.

58

Musical score for measures 58-61. The right hand features a melodic line with some grace notes, and the left hand continues with the eighth-note accompaniment.

62

Musical score for measures 62-65. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a series of chords, with a prominent sustained chord in the final measure of the system. The left hand plays a steady eighth-note accompaniment.

66

Chorus

Musical score for measures 66-70. A box labeled "Chorus" is positioned above measure 68. A dynamic marking of *f* (forte) is placed above measure 69. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment.

70

Musical score for measures 70-73. The right hand features a sustained chord in measure 70, followed by a sequence of chords. The left hand continues with the eighth-note accompaniment.

74

Musical score for measures 74-77. The right hand features a sustained chord in measure 74, followed by a sequence of chords. The left hand continues with the eighth-note accompaniment.

78

Musical score for measures 78-81. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a series of chords, while the left hand plays a steady eighth-note bass line. The piece concludes with a double bar line and a fermata over the final chord.

82

Intro

*mf*

Musical score for measures 82-83, labeled as an "Intro". The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs. The dynamic marking *mf* (mezzo-forte) is indicated.

84

Musical score for measures 84-85. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. A double bar line is present at the end of measure 85.

86

Musical score for measures 86-89. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with slurs.

88

Musical score for measures 88-89. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes.

90

Song

Musical score for measures 90-93. A box labeled "Song" is positioned above the right-hand staff at the beginning of measure 90. The right hand has a melodic line with a fermata over the final note of measure 90. The left hand continues with eighth-note accompaniment.

94

Musical score for measures 94-97. The right hand consists of block chords with a fermata over the final note of measure 94. The left hand continues with eighth-note accompaniment.

98

Musical score for measures 98-101. The right hand features block chords with a fermata over the final note of measure 98. The left hand continues with eighth-note accompaniment.



102

Musical score for measures 102-105. The piece is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The right hand features a series of chords, with some notes held across measures. The left hand plays a steady eighth-note bass line.

106

Chorus

Musical score for measures 106-109. The right hand continues with chords, and the left hand maintains the eighth-note bass line. A dynamic marking of *f* (forte) is present at the end of measure 109. A box labeled "Chorus" is positioned above the right hand staff in measure 106.

110

Musical score for measures 110-113. The right hand features chords with some notes held across measures. The left hand continues with the eighth-note bass line.

114

Musical score for measures 114-117. The right hand features chords with some notes held across measures. The left hand continues with the eighth-note bass line.

118

Musical score for measures 118-121. The treble clef part features a series of chords, starting with a whole note chord and followed by eighth notes. The bass clef part has a steady eighth-note accompaniment.

122

Conclusion

*mf*

Musical score for measures 122-124. Measure 122 has a "Conclusion" box above it. The treble clef part has a melodic line with slurs and accents. The bass clef part has a steady eighth-note accompaniment.

125

Musical score for measures 125-126. The treble clef part has a melodic line with slurs and accents. The bass clef part has a steady eighth-note accompaniment.

126

Musical score for measures 127-128. The treble clef part has a melodic line with slurs and accents. The bass clef part has a steady eighth-note accompaniment.

127

Musical score for measures 127-128. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. Measure 127 features a treble clef with a whole note chord (B-flat, D-flat, F) and a bass clef with a whole note chord (B-flat, D-flat, F). Measure 128 continues with a treble clef containing a series of eighth notes (B-flat, A-flat, G, F, E, D, C, B-flat) and a bass clef with a series of eighth notes (B-flat, A-flat, G, F, E, D, C, B-flat). The system ends with a double bar line.

128

Musical score for measures 129-130. The key signature changes to three sharps (F# major or C# minor). Measure 129 features a treble clef with a series of eighth notes (F#, G#, A#, B#, C#, D#, E#, F#) and a bass clef with a series of eighth notes (F#, G#, A#, B#, C#, D#, E#, F#). Measure 130 continues with a treble clef containing a series of eighth notes (F#, G#, A#, B#, C#, D#, E#, F#) and a bass clef with a series of eighth notes (F#, G#, A#, B#, C#, D#, E#, F#). The system ends with a double bar line.

130

Musical score for measures 131-132. The key signature remains three sharps. Measure 131 features a treble clef with a series of eighth notes (F#, G#, A#, B#, C#, D#, E#, F#) and a bass clef with a series of eighth notes (F#, G#, A#, B#, C#, D#, E#, F#). Measure 132 continues with a treble clef containing a series of eighth notes (F#, G#, A#, B#, C#, D#, E#, F#) and a bass clef with a series of eighth notes (F#, G#, A#, B#, C#, D#, E#, F#). The system ends with a double bar line.

133

Musical score for measures 133-134. The key signature remains three sharps. Measure 133 features a treble clef with a whole note chord (F#, A#, C#) and a bass clef with a whole note chord (F#, A#, C#). Measure 134 continues with a treble clef containing a series of eighth notes (F#, G#, A#, B#, C#, D#, E#, F#) and a bass clef with a series of eighth notes (F#, G#, A#, B#, C#, D#, E#, F#). The system ends with a double bar line.

**Intro** Andantino (♩ = 72; ♩ = 144)

Double Bass *pizzicato*  
8 *mf*

8 **Song**

17

26 **Chorus**  
8 *f*

35 **Intro**  
8 *mf*

44 **Song**

52

61 **Chorus**  
8 *f*

70  
8

79

Intro

8

*mf*

87

Song

8

97

8

106

Chorus

8

*f*

115

Conclusion

8

*mf*

124

8

131

8

*ff*

*arco*

*f*