



Henry Pool

Composer

United States (USA), Brooklyn, New York

About the artist

Henry Pool is born on June 12, 1939 in Amsterdam, Netherlands, as the second of four siblings, all boys. His family suffered with the rest of the Dutch nation the horrors of the Second World War. After the war he went to elementary school, high school and teachers' seminary. He worked seven years as a teacher in Amsterdam, then emigrated to Israel. After a short sojourn in kibbutz Sha'alvim he joined in 1967 a Rabbinical College in Netivot. In 1969 he married Lilette Sroussi, a girl from Paris, France, who emigrated to Israel in 1968. During the years the couple has been blessed with five children. In 1974 they moved to Jerusalem, where he started to work as a graphic artist. In 1988 they emigrated to the USA, where they still live, now as American citizens. In the USA he worked as a computer operator. In 2004 he retired.

Though his career as a composer hasn't been an easy one, he managed over the years to rise to the level of a professional composer. Beside one year (at age 8) of piano lessons he never got any training. He has taught himself and learned by playing the piano, studying the compositions of the masters, going to concerts, listening to classical radio and recordings and from exploring books on composition, harmony, counterpoint, orchestration, etc..... (more online)

Personal web: <http://www.musicianspage.com>

Associate: ASCAP - IPI code of the artist : 628543042

About the piece



Title: "She Walks in Beauty", a Love Song for Voice, Choir & Band (Score & Parts) [Opus 33a]
Composer: Pool, Henry
Licence: Copyright © Pool, Henry
Publisher: 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: Song

Henry Pool on [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 17	Two Sonatas for Piano # 5 in D-do # 6 in C-do
Opus 2	Two Sonatas for Harpsichord # 1 in F-so # 2 in C-do	Opus 18	<i>Israel</i> Three Songs for Choir & Piano (lyrics both in Hebrew & in English)
Opus 3	<i>Mozart</i> Concerto in Eb-do for Piano & Orchestra (K.V. 271) Arranged for one piano / two hands	Opus 19 # 1	Seventh Sonata for Piano in A-la
Opus 4	Grand Sonata for Flute Solo in F#-mi	Opus 19 # 2	Eighth Sonata for Piano in Ab-do (My Three Fatherlands)
Opus 5	Hora for Two Recorders & Strings in Bb-so <u>SCORE & PARTS</u>	Opus 20	Symphony # 1 for Orchestra in D-la <u>SCORE</u>
Opus 6	Two Sonatas for Recorder Solo # 1 in G-re # 2 in F-so	Opus 20a	Symphony # 1 for Orchestra in D-la <u>PIANO SCORE</u>
Opus 7	Two Israeli Suites for Harpsichord # 1 in mixed modes, C=do # 2 in mixed modes, G=do	Opus 21	<i>A Prayer at Wartime</i> Psalm 121 for Choir & Piano (lyrics both in Hebrew & in English)
Opus 8	Grand Sonata for Marimba in C-so	Opus 22	<i>Kinderliedboek # 1</i> Dutch Children's Songs for Voice & Piano
Opus 9	Quartet for Recorders (SSAT) in F-fa <u>SCORE & PARTS</u>	Opus 23	Grand Sonata for Bassoon & Piano in E-la <u>SCORE & PART</u>
Opus 10	Two Israeli Suites for Small Orchestra (from Opus 7) <u>SCORE</u> # 1 in mixed modes, C=do # 2 in mixed modes, G=do	Opus 23a	Grand Sonata for Cello & Piano In F-la <u>SCORE & PART</u>
Opus 11	Three Sonatinas for Piano # 1 in C-do # 2 in E-la # 3 in D-la	Opus 23b	Grand Sonata for Clarinet & Piano In F-la <u>SCORE & PART</u>
Opus 12	Two Sonatas for Piano # 3 in C-la # 4 in G-do	Opus 24	Six Lullabies, # 1 - # 6 (all lullabies have English lyrics too)
Opus 13	Three Sonatinas for Harpsichord # 1 in D-do # 2 in G-re # 3 in C-la	Opus 25	Six Lullabies, # 7 - # 12 (all lullabies have English lyrics too)
Opus 14	A Selection of Hebrew Songs <i>Nine Songs for Choir a Cappella</i> <i>Four Hymns for Voice & Piano</i> <i>Three Supplications for</i> <i>Congregation & Piano</i>	Opus 26	<i>Sabbath</i> Sixteen Hymns for Choir a Cappella (lyrics in Hebrew only)
Opus 14a	A Selection of Hebrew Songs <i>Six Hymns for Voice & Piano</i>	Opus 27	Six Popular Jewish Songs for Violin & Piano, # 1 - # 6, <u>SCORE & PART</u>
Opus 15	<i>In Memoriam (Yizkor)</i> Chorale, Variations, Prelude & Fugue for Organ in C-la (without pedal)	Opus 27a	Six Popular Jewish Songs for Cello & Piano, # 1 - # 6, <u>SCORE & PART</u>
Opus 15a	<i>In Memoriam (Yizkor)</i> Chorale, Variations, Prelude & Fugue for Organ in C-la (with pedal)	Opus 27b	Six Popular Jewish Songs for Flute & Piano, # 1 - # 6, <u>SCORE & PART</u>
Opus 16	<i>Haydn Concerto</i> Concerto # 1 for Piano & Orchestra in C-la <u>SCORE</u> (After Haydn's Sonata # 20)	Opus 27c	Six Popular Jewish Songs for Bassoon & Piano, # 1 - # 6, <u>SCORE & PART</u>
		Opus 28	A Dutch Rhapsody for Orchestra in Ab-do <u>SCORE & PARTS</u>
		Opus 29	An Israeli Rhapsody for Orchestra in D-la <u>SCORE & PARTS</u>
		Opus 30	An American Rhapsody for Orchestra in G-do <u>SCORE & PARTS</u>

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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

2/2 p

Bass Drum

2/2 p

Cymbal

2/2 sticks p

Guitar

8 mf

Voice

Soprano

Alto

Tenor

8

Bass

Piano

mf

Double Bass

pizzicato

8 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.

8

Song

8

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

Vo.

f She walks in beau-ty,

brushes

S.

A.

T.

8

B.

Pno.

Cb.

8

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.

8

8

8

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

23

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

ten- der light Which Hea- ven gau- dy

S.

A.

T.

B.

Pno.

Cb.

26 Chorus

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.

like the night With all that's best of

A.

like the night With all that's best of

T.

like the night With all that's best of

B.

like the night With all that's best of

Pno.

Cb.

13

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

39

Intro

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. all that's best of dark and bright.

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

Pno. *mf*

Cb. *mf*

42

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

The musical score is arranged for a 12-piece jazz ensemble. The instruments are listed on the left: A. Sax., Sn. Dr., B. Dr., Cym., Guit., Vo., S., A., T., B., Pno., and Cb. The score covers measures 42 to 45. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The guitar and piano parts are highly active, with the guitar playing complex chordal textures and the piano playing intricate melodic and harmonic lines. The drums provide a steady rhythmic foundation. The vocal and horn parts are currently silent.

44

A. Sax.

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.

8

8

8

Song

48

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

brushes

f

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

54

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

half im- paired the name- less grace That

S.

A.

T.

B.

Pno.

Cb.

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.

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

S.

A.

T.

B.

Pno.

Cb.

63

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

thoughts se- rene- ly sweet ex- press How

S.

A.

T.

B.

Pno.

Cb.

66 Chorus

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.

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.

mp

f

27

75

A. Sax.

Sn. Dr.

B. Dr.

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.

29

81

Intro

A. Sax. *mf*

Sn. Dr. *p*

B. Dr. *p*

Cym. *p* sticks

Guit. *mf*

Vo.

S. dark and bright.

A. dark and bright.

T. dark and bright.

B. dark and bright.

Pno. *mf*

Cb. *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.

88

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

88

8

8

8

91 Song

A. Sax.

Sn. Dr.

B. Dr.

Cym. *brushes*

Guit.

Vo.

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

S.

A.

T.

B.

Pno.

Cb.

95

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

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

S.

A.

T.

B.

Pno.

Cb.

Detailed description: This is a musical score for page 95. It features ten staves. The top staff is for Alto Saxophone (A. Sax.) in treble clef. The second staff is for Snare Drum (Sn. Dr.) in percussion clef. The third staff is for Bass Drum (B. Dr.) in percussion clef. The fourth staff is for Cymbal (Cym.) in percussion clef. The fifth staff is for Guitar (Guit.) in treble clef. The sixth staff is for Voice (Vo.) in treble clef, with lyrics: "soft, so calm, yet e- lo- quent, The smiles that win, the". The seventh staff is for Soprano (S.) in treble clef. The eighth staff is for Alto (A.) in treble clef. The ninth staff is for Tenor (T.) in treble clef. The tenth staff is for Bass (B.) in bass clef. The eleventh staff is for Piano (Pno.) in grand staff (treble and bass clefs). The twelfth staff is for Contrabass (Cb.) in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

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.

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

107

Chorus

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*

[illegible]

119

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

Vo.

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

S.

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

A.

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

T.

8

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

B.

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

Pno.

Cb.

8

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.
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.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

S.

A.

T.

B.

Pno.

Cb.

ff

f

f

mf

f

mf

ff

f

ff

f

ff

f

arco

f

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

83 Song

mf

93

102 Chorus

f

112

121 Conclusion

mf

131

ff *f*

Andantino (♩ = 72; ♪ = 144)

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

Intro

p

4

8

Song

12

16

20

24

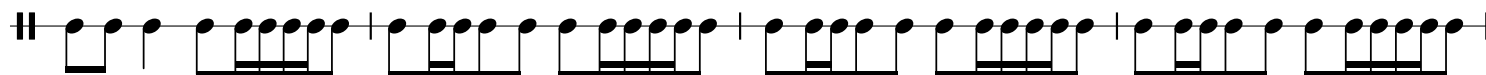
Chorus

mp

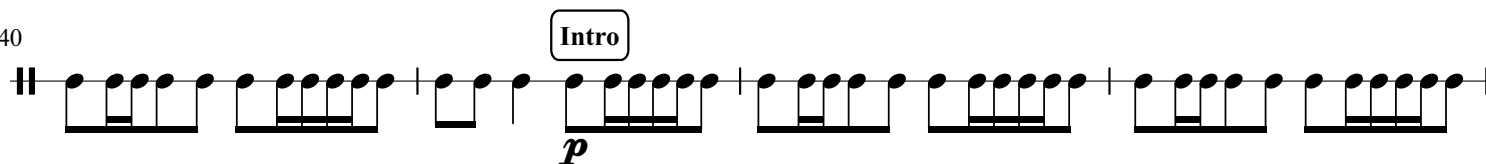
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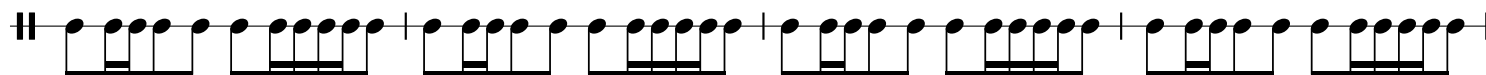
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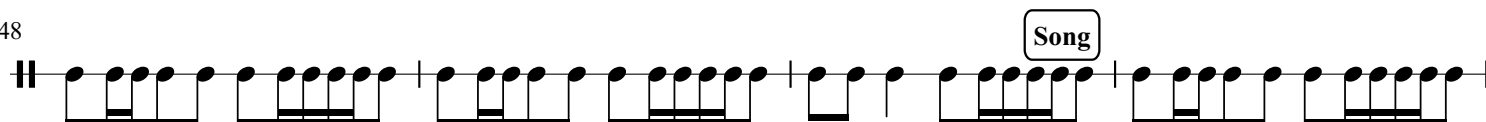
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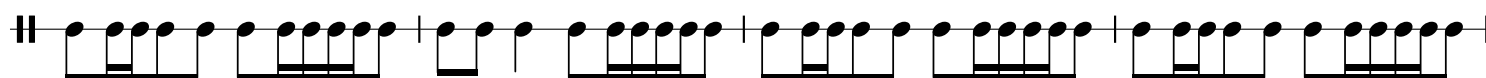
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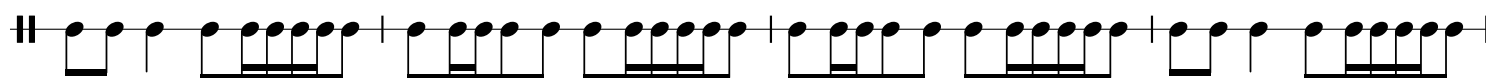
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52



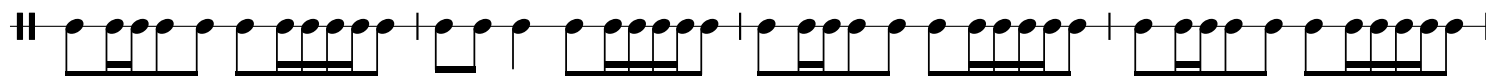
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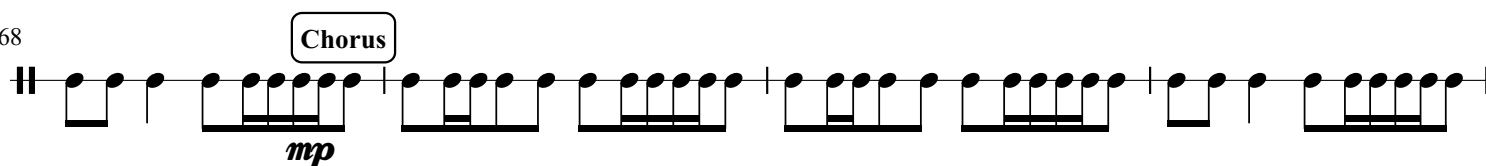
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64



68



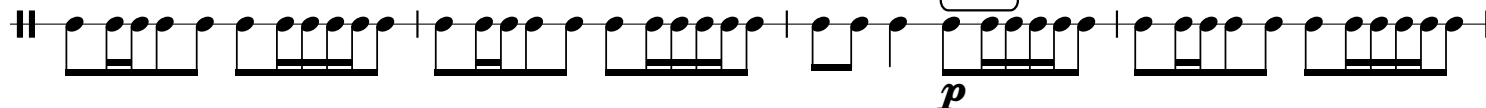
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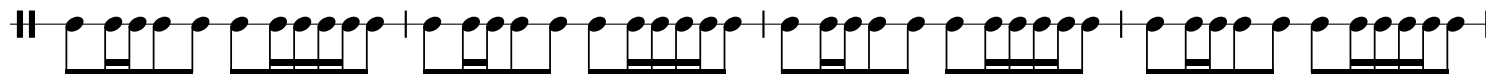
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80



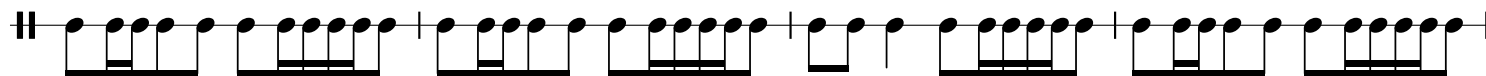
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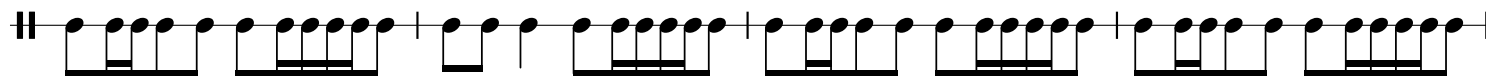
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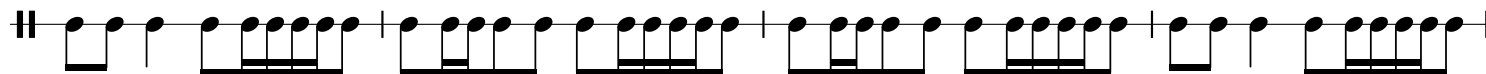
92



96



100

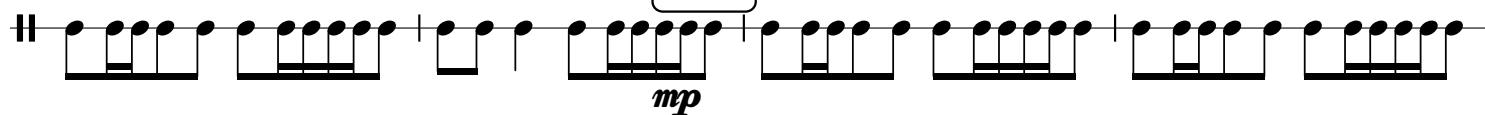


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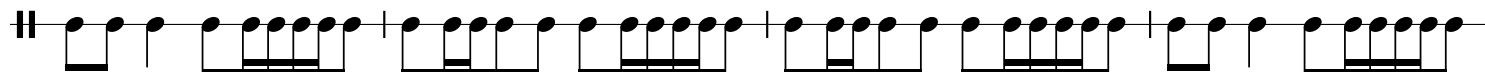


108

Chorus



112

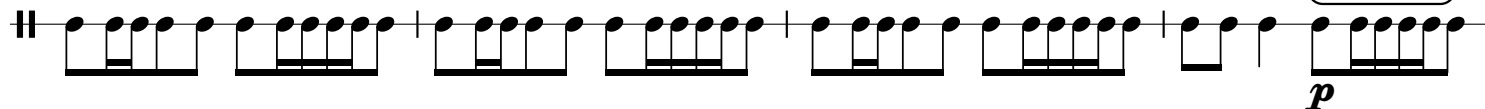


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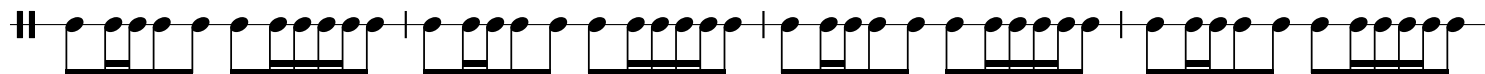


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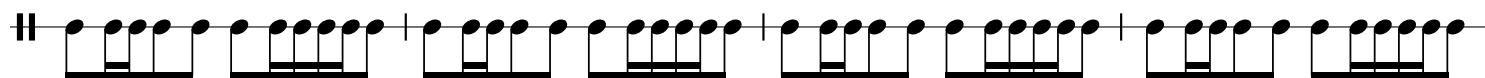
Conclusion



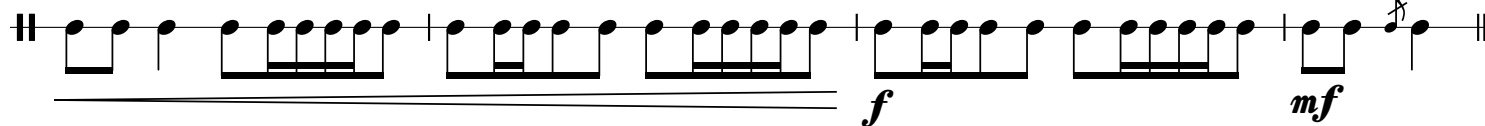
124



128

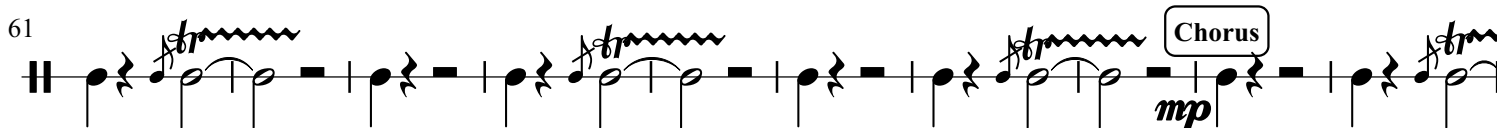
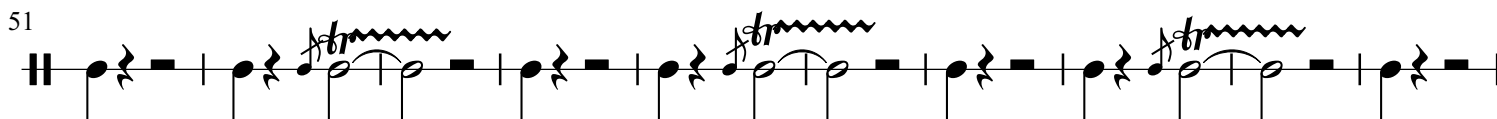
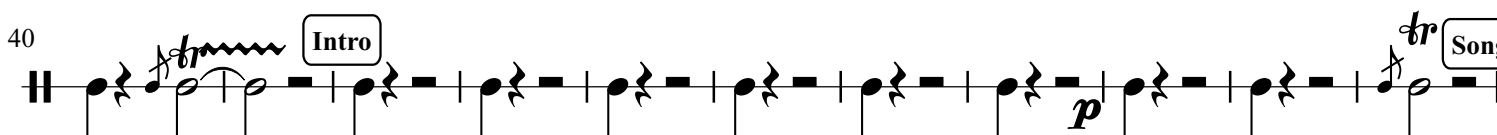
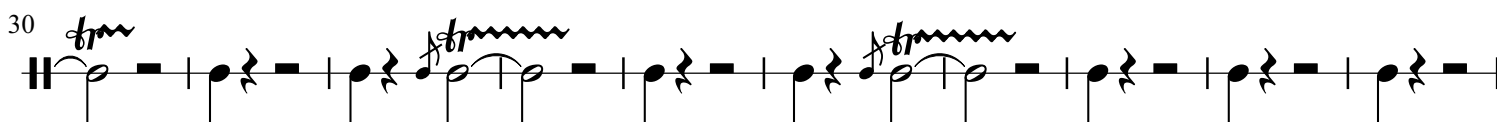
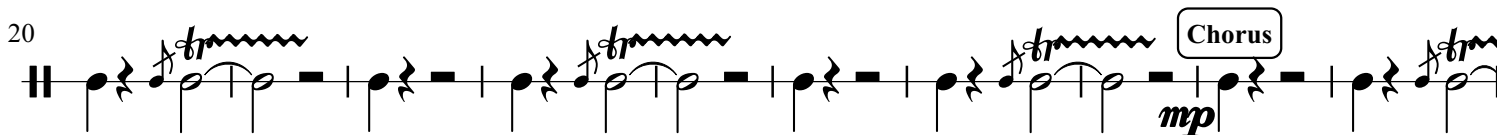
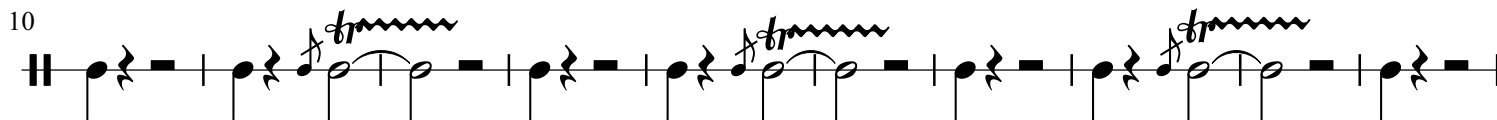
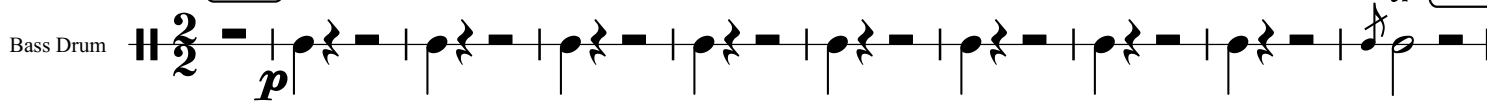


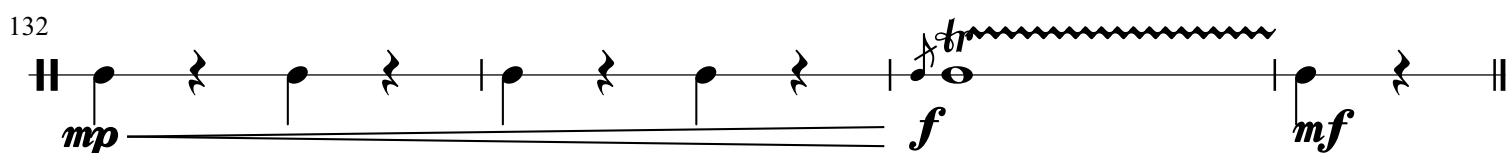
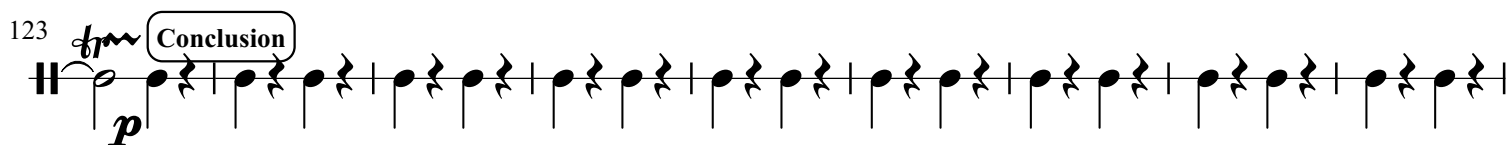
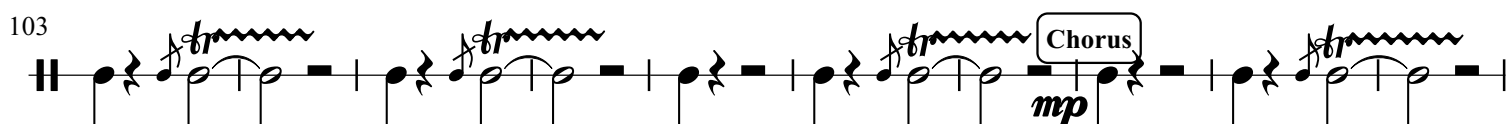
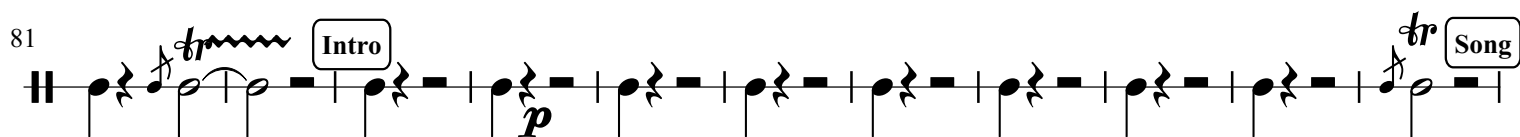
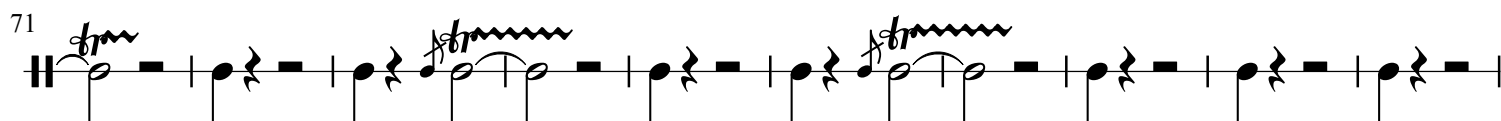
132



Intro Andantino (♩ = 72; ♪ = 144)

Song





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

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

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

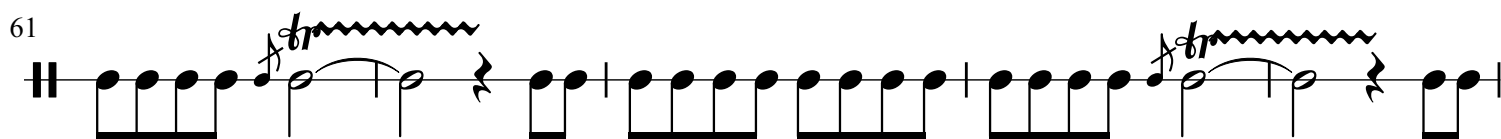
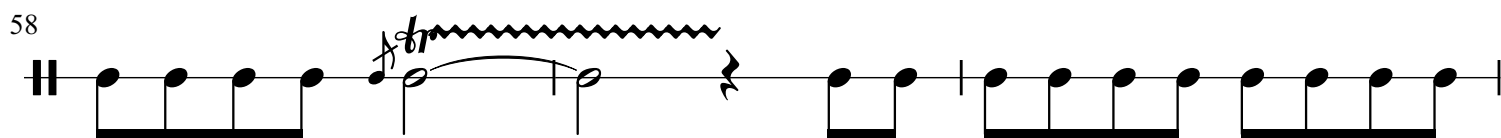
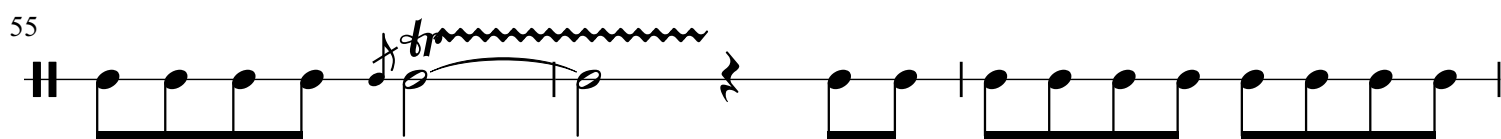
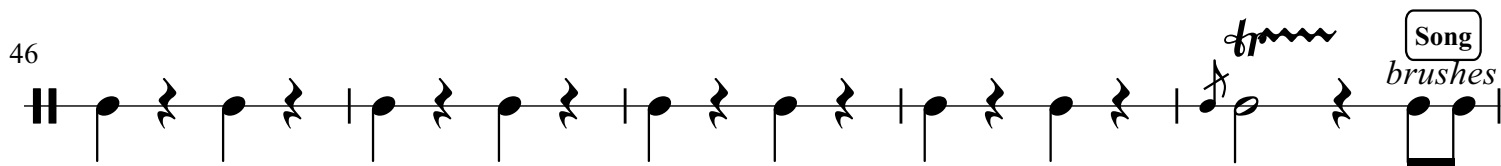
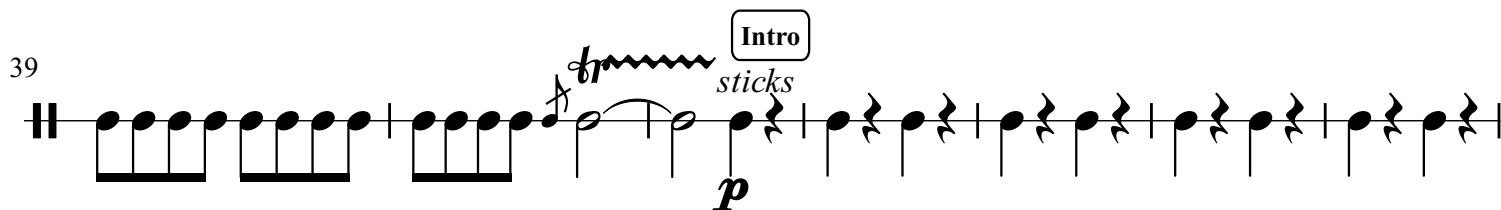
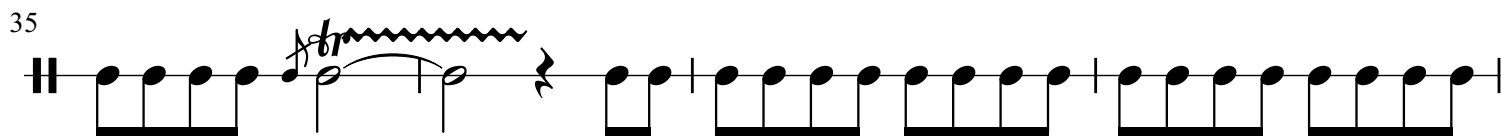
13 H *tr*

17 H *tr*

22 H *tr*

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

31 H *tr*



66

Chorus

mp

70

75

79

Intro

p

sticks

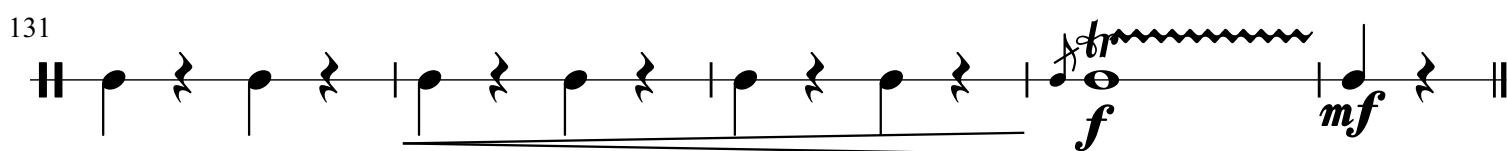
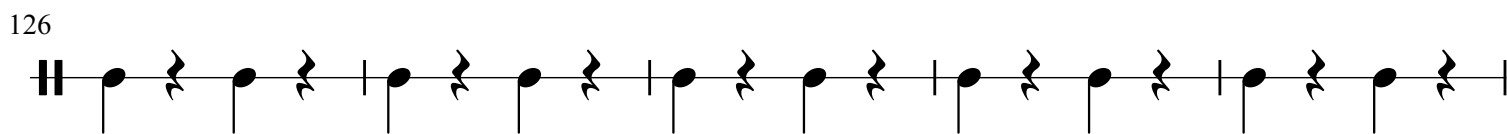
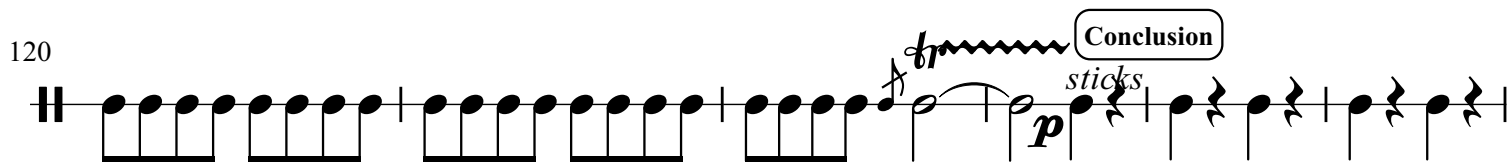
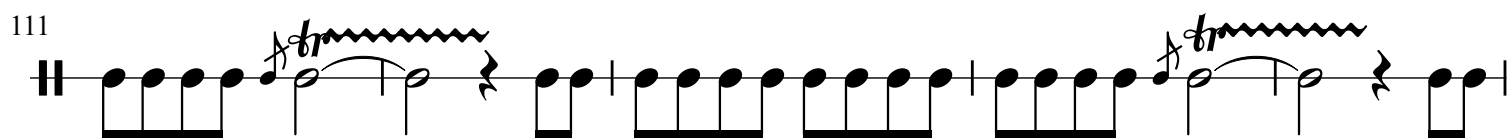
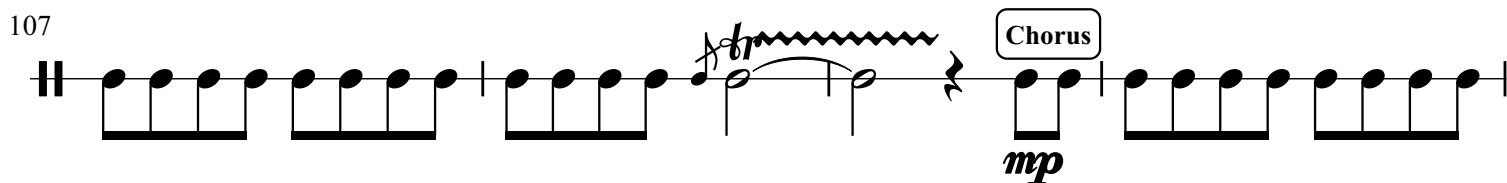
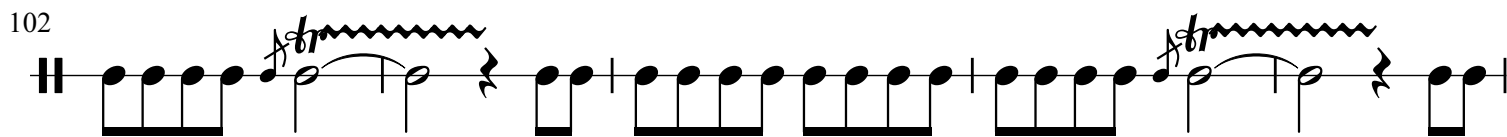
85

Song

brushes

92

97



Guitar

8

mf

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

3

8

6

8

Song

10

8

17

8

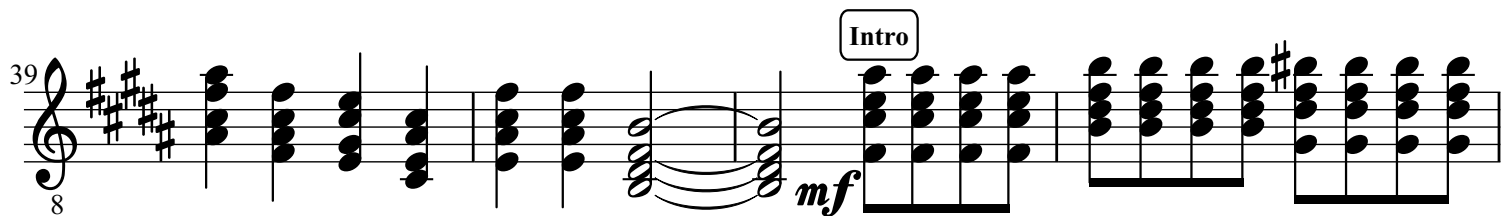
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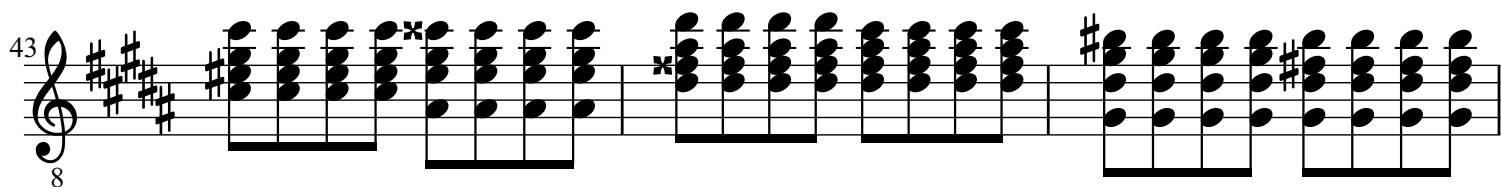
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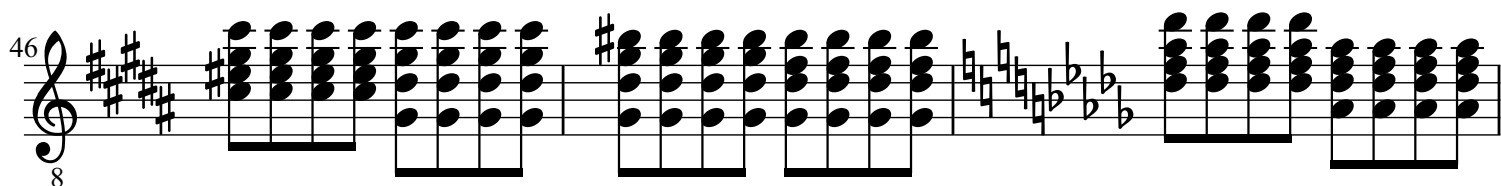
Chorus

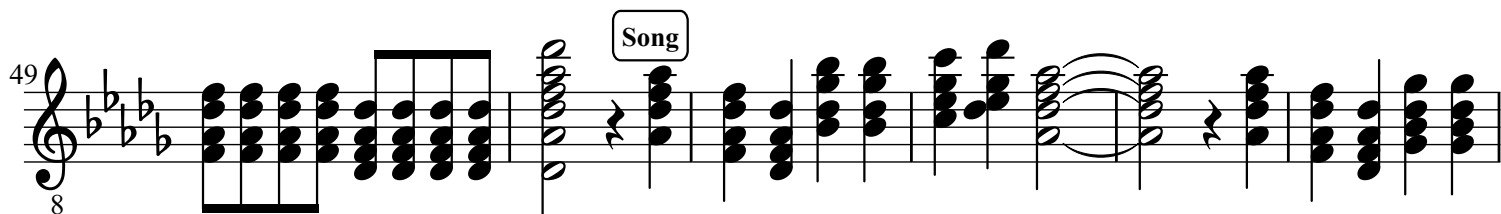
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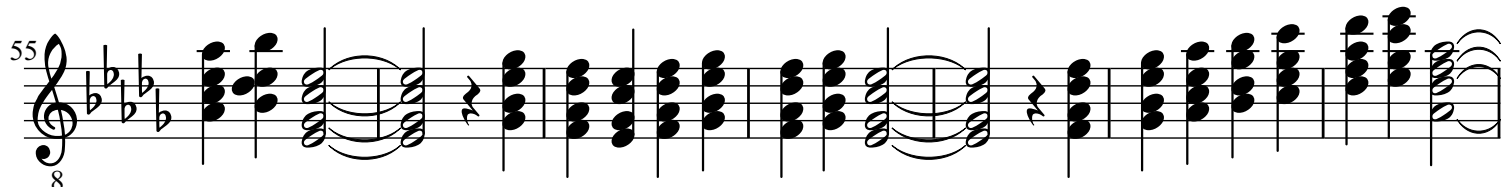
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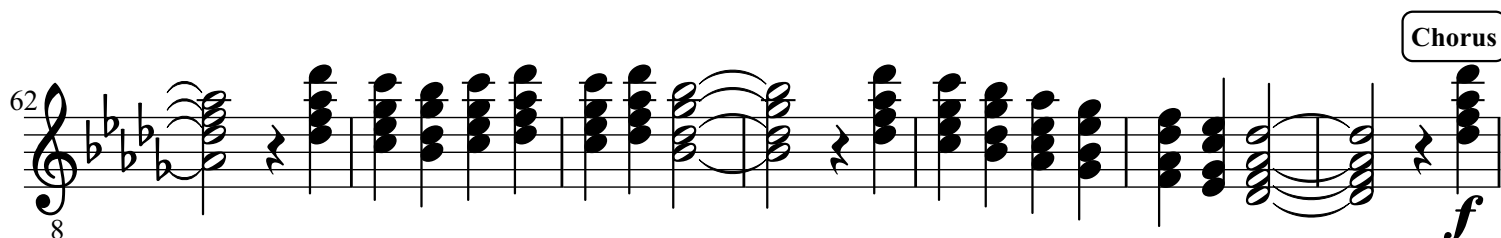
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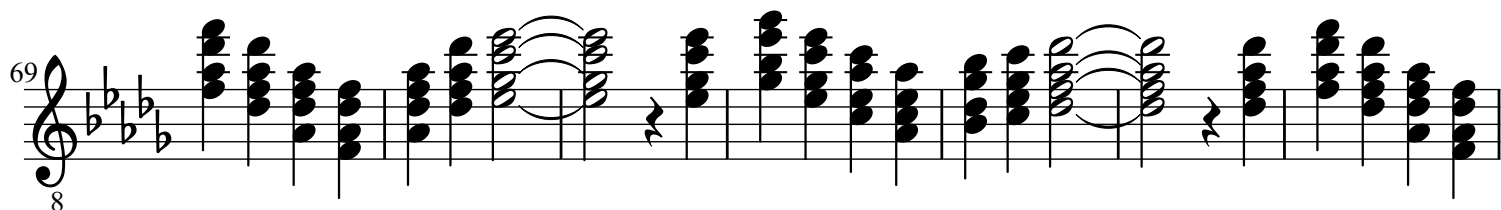
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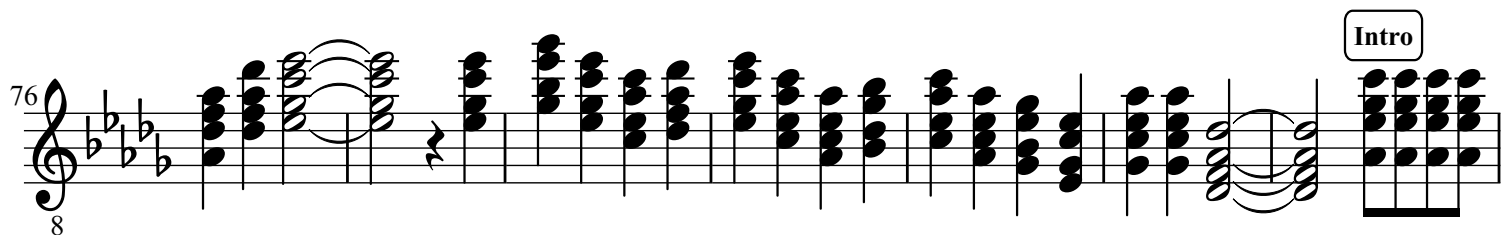
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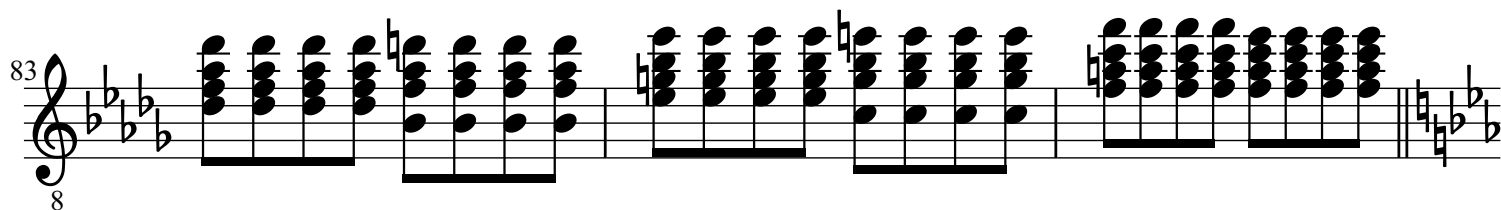
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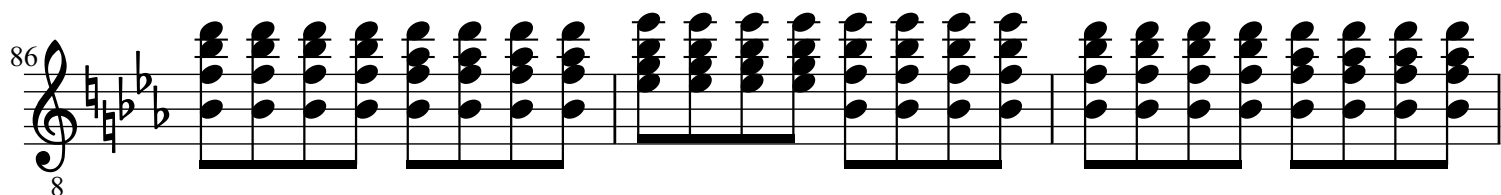
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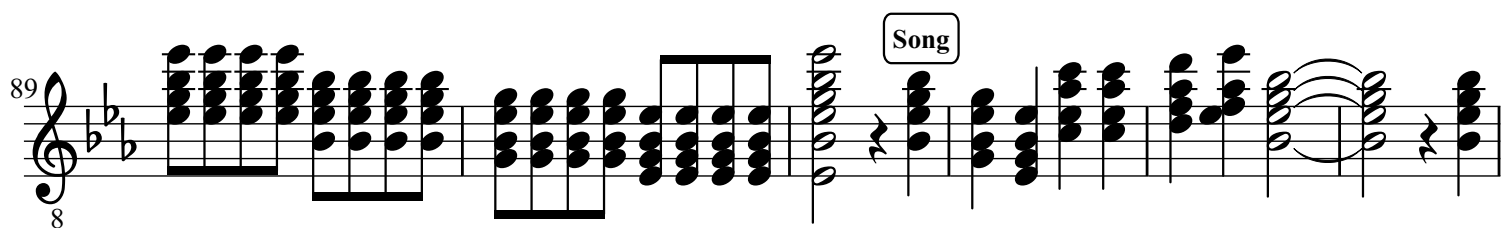
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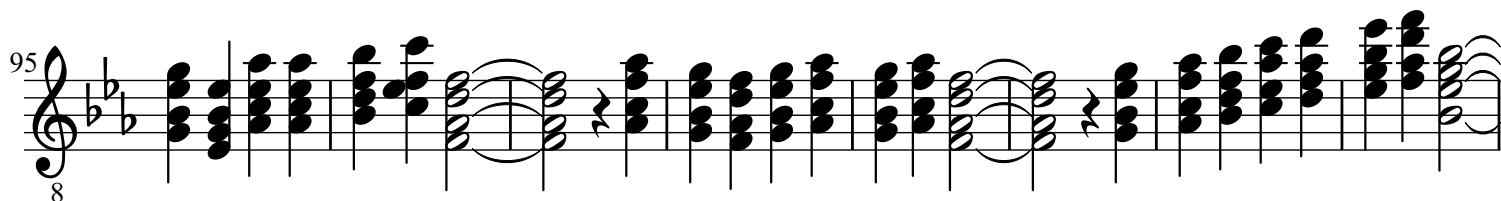
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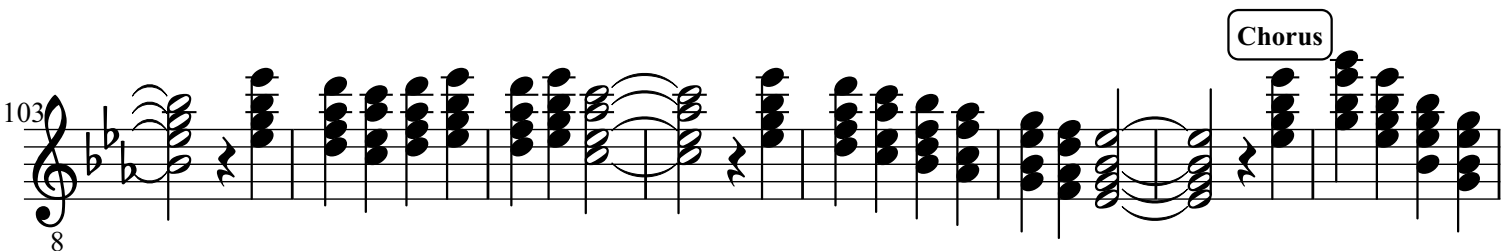
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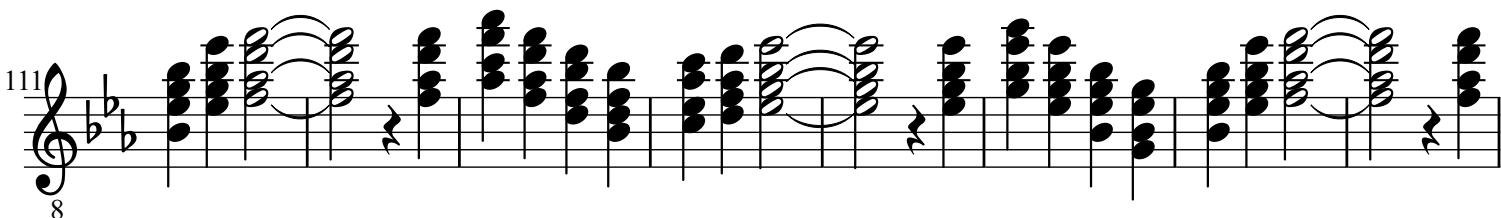
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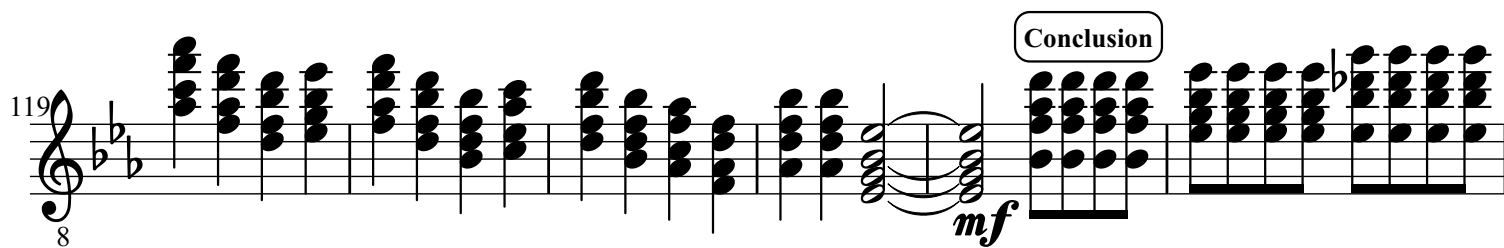
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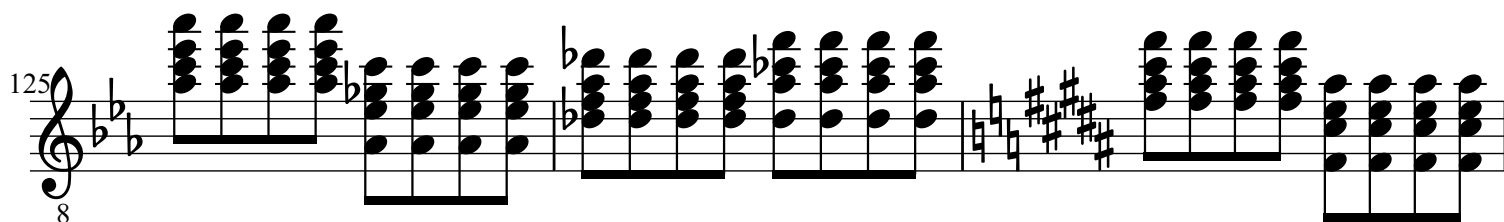
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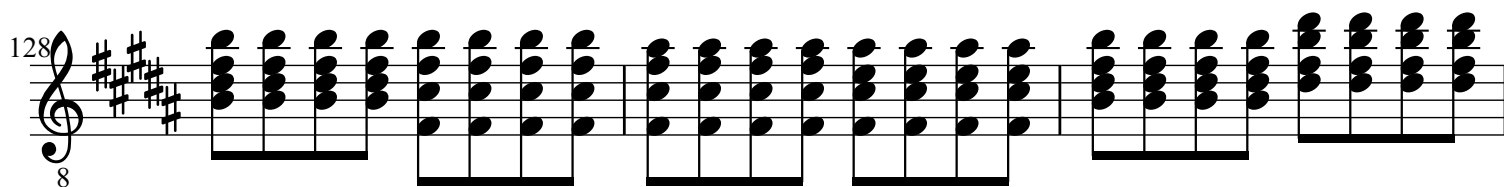
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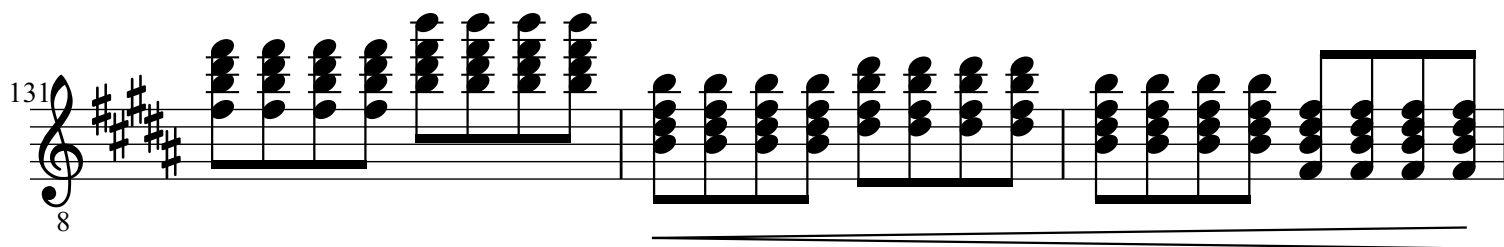
103  8

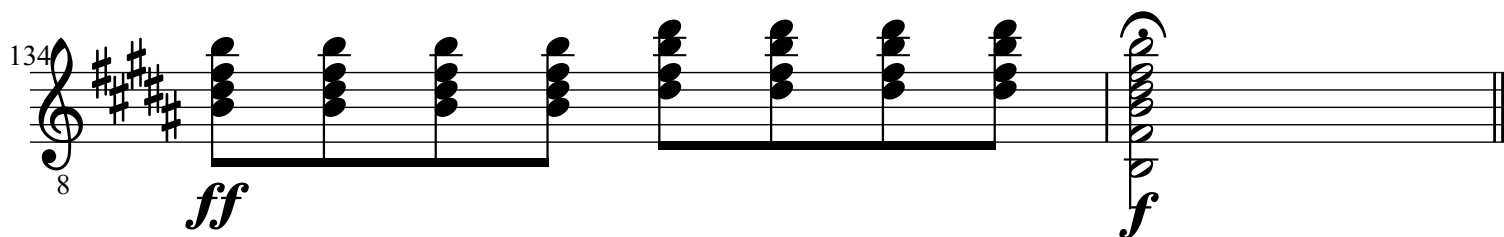
111  8

119 

125 

128 

131 

134 

Andantino (♩ = 72; ♪ = 144)

Voice

Intro 8 **Song**

f She walks in beau- ty, like the night Of cloud- less climes and

14

star- ry skies; And all that's best of dark and bright Meet in her as- pect

20

and her eyes: Thus mel- lowed to that ten- der light Which Hea- ven gau- dy

26

Chorus 13 **Intro** 7 **Song** 2

day de- nies. *f* One shade the more, one

52

ray the less, Had half im- paired the name- less grace That waves in e- very

58

ra- ven tress, Or soft- ly light- ens o'er her face; Where thoughts se- rene- ly

64

Chorus 13 **Intro** 4

sweet ex- press How pure, how dear their dwell- ing- place.

86 **5** **Song**

f And on that cheek, and o'er that brow, So soft, so calm, yet e- lo- quent,

97

The smiles that win, the tints that glow, But tell of days in good- ness spent, A

104 **Chorus**

mind at peace with all be- low, A heart whose love is in- no- cent! **ff** She

110

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

116

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

Conclusion

121 **2 2 7**

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** 18 **Chorus**

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

114

dark and bright. 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

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

all that's best of dark and bright.

Intro 3 5 18 Song Chorus

ff She

110

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

116

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

121

all that's best of dark and bright.

Conclusion 2 2

128

7

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

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

8

all that's best of dark and bright.

Intro 3 5 18 Song

109

8

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

Chorus

115

8

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

121

8

all that's best of dark and bright.

Conclusion 2 2

128

8

7

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

The musical notation is on a single staff in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as 80. The lyrics 'all that's best of dark and bright.' are written below the staff. The melody consists of eighth and quarter notes. There are three measures of rests: a 3-measure rest, a 5-measure rest, and an 18-measure rest, each labeled with its respective number in a box above the staff. The 18-measure rest is labeled 'Song' in a box.

all that's best of dark and bright.

Intro 3 5 18 Song

109 **Chorus**


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

Detailed description: This block shows the musical notation for the chorus of the song 'The Night'. It begins with a double bar line and a key signature change to two flats (B-flat and E-flat). The melody is written on a single staff. The lyrics are: 'She walks in beau- ty, like the night With all that's best of dark and bright.' The notation includes various note values, rests, and a fermata over the final note.

115

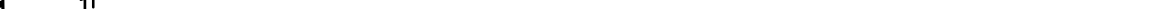
She walks in beau-ty, like the night With all that's best, with

120



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

128 **7**



Measure 128: Bass clef, key signature of three sharps (F#, C#, G#), and a whole note chord consisting of F#, C#, and G#.

Intro Andantino (♩ = 72; ♩ = 144)

Piano

mf

2

Musical notation for measures 2 and 3. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. Measure 2 features a treble staff with a half note G#4, a quarter note A4, and a half note B4, and a bass staff with a half note F#3, a quarter note G3, and a half note A3. Measure 3 features a treble staff with a half note B4, a quarter note C5, and a half note D5, and a bass staff with a half note B2, a quarter note C3, and a half note D3. Both staves end with a repeat sign.

4

Musical notation for measures 4 and 5. Measure 4 features a treble staff with a half note E5, a quarter note F#5, and a half note G#5, and a bass staff with a half note E2, a quarter note F2, and a half note G2. Measure 5 features a treble staff with a half note A5, a quarter note B5, and a half note C6, and a bass staff with a half note A1, a quarter note B1, and a half note C2. Both staves end with a repeat sign.

6

Musical notation for measures 6 and 7. Measure 6 features a treble staff with a half note D6, a quarter note E6, and a half note F#6, and a bass staff with a half note D1, a quarter note E1, and a half note F#1. Measure 7 features a treble staff with a half note G#6, a quarter note A6, and a half note B6, and a bass staff with a half note G#1, a quarter note A1, and a half note B1. Both staves end with a repeat sign.

8

Song

This system contains measures 8, 9, and 10. Measure 8 features a treble clef with a key signature of four sharps (F#, C#, G#, D#) and a bass clef with a key signature of four sharps (F#, C#, G#, D#). The treble staff has a whole rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, and a quarter note D#4. The bass staff has a whole rest, followed by a quarter note D#3, an eighth note C#3, a quarter note B2, and a quarter note A2. Measure 9 has a treble staff with a whole rest and a bass staff with a whole rest. Measure 10 has a treble staff with a whole rest and a bass staff with a whole rest.

11

This system contains measures 11, 12, 13, and 14. Measure 11 has a treble staff with a whole rest and a bass staff with a whole rest. Measure 12 has a treble staff with a whole rest and a bass staff with a whole rest. Measure 13 has a treble staff with a whole rest and a bass staff with a whole rest. Measure 14 has a treble staff with a whole rest and a bass staff with a whole rest.

15

This system contains measures 15, 16, 17, and 18. Measure 15 has a treble staff with a whole rest and a bass staff with a whole rest. Measure 16 has a treble staff with a whole rest and a bass staff with a whole rest. Measure 17 has a treble staff with a whole rest and a bass staff with a whole rest. Measure 18 has a treble staff with a whole rest and a bass staff with a whole rest.

19

This system contains measures 19, 20, 21, and 22. Measure 19 has a treble staff with a whole rest and a bass staff with a whole rest. Measure 20 has a treble staff with a whole rest and a bass staff with a whole rest. Measure 21 has a treble staff with a whole rest and a bass staff with a whole rest. Measure 22 has a treble staff with a whole rest and a bass staff with a whole rest.

23

System 1, measures 23-26. The key signature is three sharps (F#, C#, G#). The melody in the right hand consists of chords and single notes, with a fermata over measures 24 and 25. The bass line features a continuous eighth-note ascending and descending pattern.

27

Chorus

System 2, measures 27-30. Measure 27 begins with a forte (*f*) dynamic marking. The melody continues with chords and a fermata over measures 29 and 30. The bass line maintains the eighth-note pattern.

31

System 3, measures 31-34. The melody continues with chords and a fermata over measures 33 and 34. The bass line continues the eighth-note pattern.

35

System 4, measures 35-38. The melody continues with chords and a fermata over measures 37 and 38. The bass line continues the eighth-note pattern.

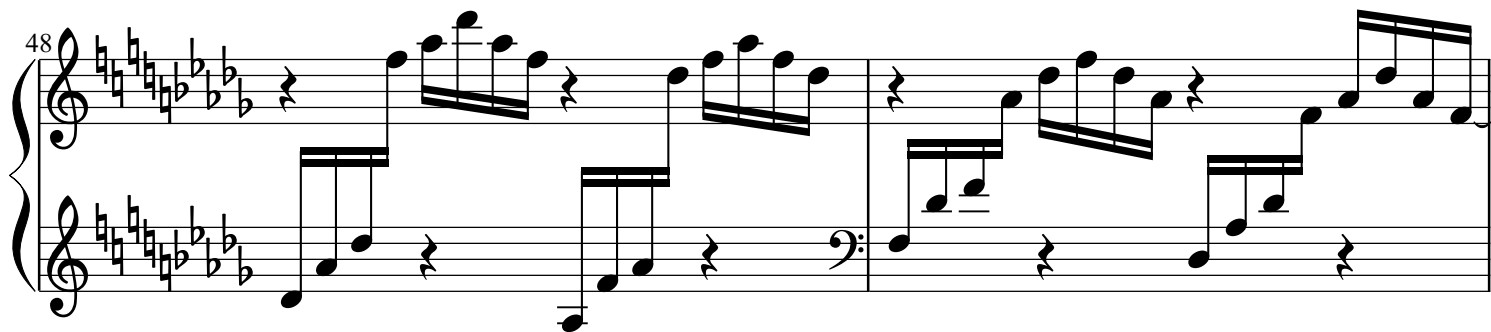
Intro

 mf

44

46

48

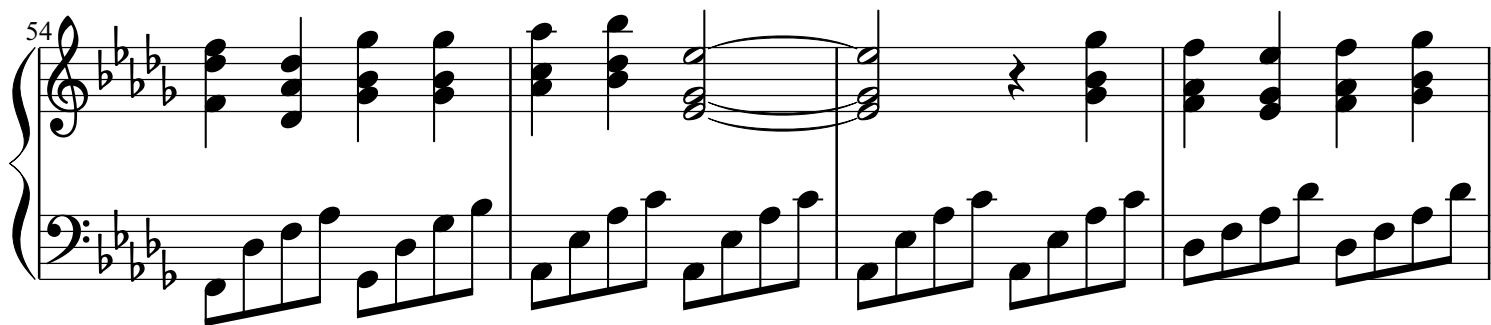


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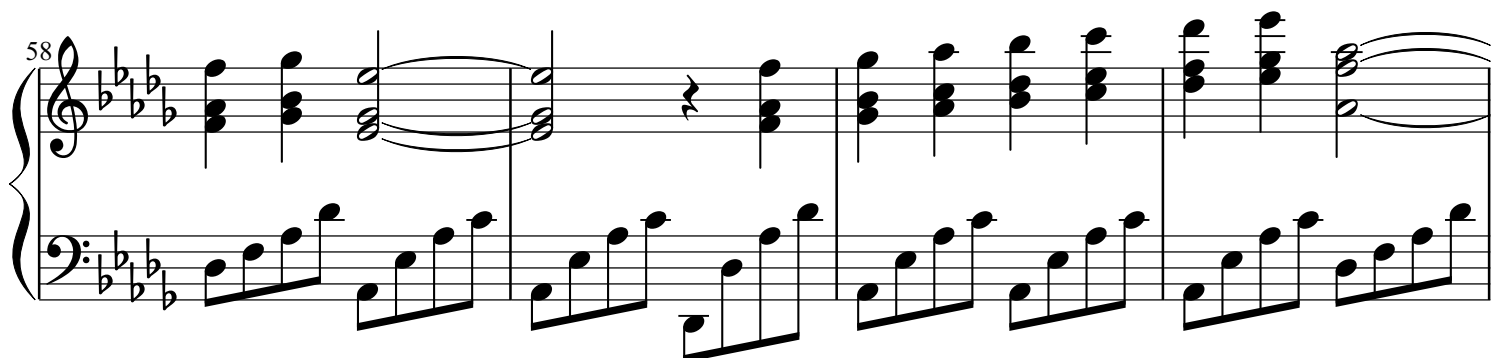
Song



54



58



62

62 63 64 65

66

Chorus

f

66 67 68 69

70

70 71 72 73

74

74 75 76 77

78

Musical score for measures 78-81. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The right hand plays chords, and the left hand plays a steady eighth-note bass line. Measure 81 ends with a double bar line and repeat dots.

82

Intro

mf

Musical score for measures 82-83. Measure 82 is marked "Intro" and "mf". The right hand has a whole note chord, and the left hand has a half note. Measure 83 continues the melody in the right hand and the bass line in the left hand.

84

Musical score for measures 84-85. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a bass line with eighth notes and quarter notes. Measure 85 ends with a double bar line and repeat dots.

86

Musical score for measures 86-89. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a bass line with eighth notes and quarter notes. Measure 89 ends with a double bar line and repeat dots.

88

Musical score for measures 88-90. The treble staff features a melody of eighth notes with beamed sixteenth notes, while the bass staff provides a steady eighth-note accompaniment. The key signature has two flats.

90

Song

Musical score for measures 90-93. Measure 90 continues the previous pattern. Measures 91-93 show a transition where the treble staff holds sustained chords and the bass staff continues with eighth notes. A "Song" label is placed above measure 91.

94

Musical score for measures 94-97. The treble staff features sustained chords, some with a fermata, while the bass staff continues with a consistent eighth-note accompaniment.

98

Musical score for measures 98-101. The treble staff has sustained chords with a fermata in measure 99, and the bass staff maintains the eighth-note accompaniment.

102

System 102-105: Treble clef contains chords and rests; Bass clef contains a continuous eighth-note ascending line. Measure 105 ends with a double bar line.

106

System 106-109: Treble clef contains chords and rests; Bass clef contains a continuous eighth-note ascending line. Measure 109 ends with a double bar line. A **Chorus** label is in the top right, and a **f** dynamic marking is in the bottom right.

110

System 110-113: Treble clef contains chords and rests; Bass clef contains a continuous eighth-note ascending line. Measure 113 ends with a double bar line.

114

System 114-117: Treble clef contains chords and rests; Bass clef contains a continuous eighth-note ascending line. Measure 117 ends with a double bar line.

118

Measures 118-121. The treble clef has a whole rest in measure 118, followed by chords in measures 119-121. The bass clef has a continuous eighth-note ascending line in measures 118-121.

122

Conclusion

mf

Measures 122-124. Measure 122 has a whole rest in the treble and a half note in the bass. Measure 123 has a half note in the treble and a half note in the bass. Measure 124 has a half note in the treble and a half note in the bass. The treble clef has a "Conclusion" label above measure 123. The bass clef has a "mf" dynamic marking above measure 123.

125

Measures 125-126. Measure 125 has a whole rest in the treble and a half note in the bass. Measure 126 has a half note in the treble and a half note in the bass. The treble clef has a "mf" dynamic marking above measure 125.

126

Measures 127-128. Measure 127 has a whole rest in the treble and a half note in the bass. Measure 128 has a half note in the treble and a half note in the bass. The treble clef has a "mf" dynamic marking above measure 127.

127

128

130

133

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

Double Bass

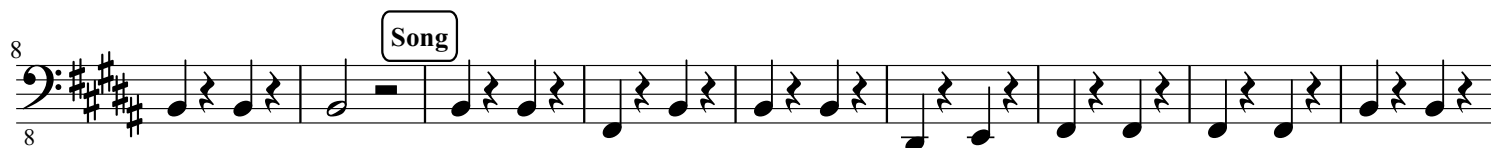
pizzicato

mf



8

Song



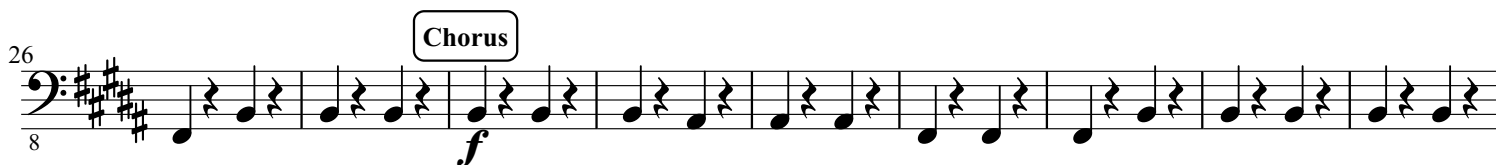
17



26

Chorus

f



35

Intro

mf



44

Song



52



61

Chorus

f



70

8

79

Intro

mf

8

87

Song

8

97

8

106

Chorus

f

8

115

Con-
clusion

mf

8

124

8

131

ff

arco

f

8