



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 Tenor & Orchestra (Score & Parts) [Opus 33d]

Composer: Pool, Henry

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Publisher: Pool, Henry

Instrumentation: Tenor and Orchestra

Style: Song

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HENRY POOL

Opus 33d

She Walks in Beauty

a Love Song
for

Tenor & Orchestra
Score



Henry Pool

- Opus 1 Two Sonatas for Piano
1 in E-la # 2 in C-so
- Opus 2 Two Sonatas for Harpsichord
1 in F-so # 2 in C-do
- Opus 3 *Mozart*
Concerto in Eb-do for Piano &
Orchestra (K.V. 271)
Arranged for one piano / two hands
- Opus 4 Grand Sonata for Flute Solo
in F#-mi
- Opus 5 Hora for Two Recorders & Strings
in Bb-so SCORE & PARTS
- Opus 6 Two Sonatas for Recorder Solo
1 in G-re # 2 in F-so
- Opus 7 Two Israeli Suites for Harpsichord
1 in mixed modes, C=do
2 in mixed modes, G=do
- Opus 8 Grand Sonata for Marimba in C-so
- Opus 9 Quartet for Recorders (SSAT)
in F-fa SCORE & PARTS
- Opus 10 Two Israeli Suites for Small
Orchestra (from Opus 7) SCORE
1 in mixed modes, C=do
2 in mixed modes, G=do
- Opus 11 Three Sonatinas for Piano
1 in C-do # 2 in E-la # 3 in D-la
- Opus 12 Two Sonatas for Piano
3 in C-la # 4 in G-do
- Opus 13 Three Sonatinas for Harpsichord
1 in D-do # 2 in G-re # 3 in C-la
- Opus 14 A Selection of Hebrew Songs
Nine Songs for Choir a Cappella
Four Hymns for Voice & Piano
Three Supplications for
Congregation & Piano
- Opus 14a A Selection of Hebrew Songs
Six Hymns for Voice & Piano
- Opus 15 *In Memoriam (Yizkor)*
Chorale, Variations, Prelude & Fugue for
Organ in C-la (*without pedal*)
- Opus 15a *In Memoriam (Yizkor)*
Chorale, Variations, Prelude & Fugue for
Organ in C-la (*with pedal*)
- Opus 16 *Haydn Concerto*
Concerto # 1 for Piano & Orchestra
in C-la SCORE
(After Haydn's Sonata # 20)

- Opus 17 Two Sonatas for Piano
5 in D-do # 6 in C-do
- Opus 18 *Israel*
Three Songs for Choir & Piano
(*lyrics both in Hebrew & in English*)
- Opus 19 # 1 Seventh Sonata for Piano in A-la
- Opus 19 # 2 Eighth Sonata for Piano in Ab-do
(*My Three Fatherlands*)
- Opus 20 # 1 Symphony for Piano in D-la (1st Movement)
- Opus 20 # 2 Symphony for Piano in D-la (2nd Movement)
- Opus 20 # 3 Symphony for Piano in D-la (3rd Movement)
- Opus 20 # 4 Symphony for Piano in D-la (4th Movement)
- Opus 20a # 1 Symphony for Piano Four Hands in D-la
(1st Movement) SCORE & PARTS
- Opus 20a # 2 Symphony for Piano Four Hands in D-la
(2nd Movement) SCORE & PARTS
- Opus 20a # 3 Symphony for Piano Four Hands in D-la
(3rd Movement) SCORE & PARTS
- Opus 20a # 4 Symphony for Piano Four Hands in D-la
(4th Movement) SCORE & PARTS
- Opus 20b # 1 Symphony for Orchestra in D-la (1st Mvmnt)
SCORE & PARTS
- Opus 20b # 2 Symphony for Orchestra in D-la (2nd Mvmnt)
SCORE & PARTS
- Opus 20b # 3 Symphony for Orchestra in D-la (3rd Mvmnt)
SCORE & PARTS
- Opus 20b # 4 Symphony for Orchestra in D-la (4th Mvmnt)
SCORE & PARTS
- Opus 21 *A Prayer at Wartime*
Psalm 121 for Choir & Piano
(*lyrics both in Hebrew & in English*)
- Opus 22 *Kinderliedboek # 1*
Dutch Children's Songs
for Voice & Piano
- Opus 22a *Kinderliedboek # 1 (Tweede Editie)*
Dutch Children's Songs
for Voice & Piano
- Opus 23 Grand Sonata for Bassoon & Piano
in E-la SCORE & PART
- Opus 23a Grand Sonata for Cello & Piano
In F-la SCORE & PART
- Opus 23b Grand Sonata for Clarinet & Piano
In F-la SCORE & PART

Opus 24	Six Lullabies, # 1 - # 6 (all lullabies have English lyrics too)	Opus 36	Nocturne # 1 for Flute & Piano <u>SCORE & PART</u>
Opus 25	Six Lullabies, # 7 - # 12 (all lullabies have English lyrics too)	Opus 36a	Nocturne # 1 for Clarinet & Piano <u>SCORE & PART</u>
Opus 26	<i>Sabbath</i> Sixteen Hymns for Choir a Cappella (lyrics in Hebrew only)	Opus 36b	Nocturne # 1 for Piano Solo
Opus 27	Six Popular Jewish Songs for Violin & Piano, # 1 - # 6, <u>SCORE & PART</u>	Opus 36c	Nocturne # 1 for Piano Four Hands <u>SCORE & PART</u>
Opus 27a	Six Popular Jewish Songs for Cello & Piano, # 1 - # 6, <u>SCORE & PART</u>	Opus 36d	Nocturne # 1 for Guitar Solo
Opus 27b	Six Popular Jewish Songs for Flute & Piano, # 1 - # 6, <u>SCORE & PART</u>	Opus 37	Nocturne # 1 for Flute & Strings <u>SCORE & PARTS</u>
Opus 27c	Six Popular Jewish Songs for Bassoon & Piano, # 1 - # 6, <u>SCORE & PART</u>	Opus 37a	Nocturne # 1 for Clarinet & Strings <u>SCORE & PARTS</u>
Opus 27d	Six Popular Jewish Songs for Bass Clarinet & Piano, # 1 - # 6, <u>SCORE & PART</u>	Opus 38	Nocturne # 2 for Flute & Piano <u>SCORE & PART</u>
Opus 27e	Six Popular Jewish Songs for Flute & Harp, # 1 - # 6, <u>SCORE & PART</u>	Opus 38a	Nocturne # 2 for Clarinet & Piano <u>SCORE & PART</u>
Opus 28	A Dutch Rhapsody for Orchestra in Ab-do <u>SCORE & PARTS</u>	Opus 38b	Nocturne # 2 for Piano Solo
Opus 29	An Israeli Rhapsody for Orchestra in D-la <u>SCORE & PARTS</u>	Opus 38c	Nocturne # 2 for Piano Four Hands <u>SCORE & PART</u>
Opus 30	An American Rhapsody for Orchestra in G-do <u>SCORE & PARTS</u>	Opus 38d	Nocturne # 2 for Guitar Solo
Opus 31	Quintet for Piano & Strings in A-la <u>SCORE & PARTS</u>	Opus 39	Nocturne # 2 for Flute & Strings <u>SCORE & PARTS</u>
Opus 31a	Quintet for Piano & Strings in D-la <u>SCORE & PARTS</u>	Opus 39a	Nocturne # 2 for Clarinet & Strings <u>SCORE & PARTS</u>
Opus 32	<i>Nations United</i> , a Peace Song for Choir & Piano <u>SCORE & PARTS</u>	Opus 40	<i>A Red, Red Rose</i> , a Love Song for Voice & Band <u>SCORE & PARTS</u>
Opus 33	<i>She Walks in Beauty</i> , a Love Song for Voice & Band <u>SCORE & PARTS</u>	Opus 40a	<i>A Red, Red Rose</i> , a Love Song for Voice & Piano
Opus 33a	<i>She Walks in Beauty</i> , a Love Song for Voice, Choir & Band <u>SCORE & PARTS</u>	Opus 40b	<i>A Red, Red Rose</i> , a Love Song for Voice & Guitar
Opus 33b	<i>She Walks in Beauty</i> , a Love Song for Voice & Piano	Opus 41	<i>When I was One-and-Twenty</i> , a Song about Love for Voice, Choir & Band <u>SCORE & PARTS</u>
Opus 33c	<i>She Walks in Beauty</i> , a Love Song for Voice & Guitar	Opus 41a	<i>When I was One-and-Twenty</i> , a Song about Love for Voice & Piano
Opus 33d	<i>She Walks in Beauty</i> , a Love Song for Tenor & Orchestra <u>SCORE & PARTS</u>	Opus 41b	<i>When I was One-and-Twenty</i> , a Song about Love for Voice & Guitar
Opus 34	<i>Chanuka</i> , a Rondo for Violin & Piano <u>SCORE & PART</u>	Opus 42	Ninth Sonata for Piano in C-la (<i>Sonate des Études</i>)
Opus 34a	<i>Chanuka</i> , a Rondo for Flute, Clarinet & Piano <u>SCORE & PARTS</u>	Opus 43	Tenth Sonata for Piano in B-la
Opus 35	<i>Chanuka</i> , a Rondo for Violin & Orchestra <u>SCORE & PARTS</u>	Opus 44	Nocturne # 3 for Flute & Piano <u>SCORE & PART</u>
		Opus 44a	Nocturne # 3 for Clarinet & Piano <u>SCORE & PART</u>
		Opus 44b	Nocturne # 3 for Piano Solo

Opus 44c Nocturne # 3 for Piano Four Hands
SCORE & PART

Opus 44d Nocturne # 3 for Guitar Solo

Opus 45 Nocturne # 3 for Flute & Strings
SCORE & PARTS

Opus 45a Nocturne # 3 for Clarinet & Strings
SCORE & PARTS

Opus 45b Nocturne # 3 for Trumpet & Strings
SCORE & PARTS

Opus 46 Concertino for Brazilian Country Band
SCORE & PARTS

Opus 47 Nocturne # 4 for Piano Solo

Opus 47a Nocturne # 4 for Small Orchestra
SCORE & PARTS

Opus 47b Nocturne # 4 for Piano Four Hands
SCORE & PARTS

Opus 47c Nocturne # 4 for Guitar Solo

Opus 47d Nocturne # 4 for Flute & Harp
SCORE & PART

Opus 47e Nocturne # 4 for Clarinet, Viola & Piano
SCORE & PARTS

Opus 47f Nocturne # 4 for Bass Clarinet, Viola & Piano
SCORE & PARTS

Opus 48 *Yah Ribon 'Alam* for Double Choir & Organ
SCORE & PARTS

Opus 49 *Gypsy*, Three Fragments for Violin Solo

Opus 49a *Gypsy*, Three Fragments for Clarinet Duo

Opus 50 *Gypsy*, Three Fragments for Woodwinds & Harp
SCORE & PARTS

Opus 51 Eleventh Sonata for Piano in Eb-do

Opus 52 *The Child Prodigy*
Concerto for Toy Piano and Children's Orchestra
in F-do
SCORE & PARTS

Opus 52a *The Child Prodigy*
Concerto for Toy Piano and Children's Orchestra
in F-do
TOY PIANO SCORE

Opus 53 *The Ballroom*
An American Suite of Dances for Oboe, Violin,
Cello & Piano
SCORE & PARTS

Opus 53a *The Ballroom*
An American Suite of Dances for Piano Solo

Opus 54 *The Ballroom*
An American Suite of Dances for Ballroom
Orchestra (with Piccolo Trumpet)
SCORE & PARTS

Opus 54a *The Ballroom*
An American Suite of Dances for Ballroom
Orchestra (with Soprano Saxophone)
SCORE & PARTS

Opus 55 *Love Dream* for Concert Band
SCORE & PARTS

Opus 56 Waltz for Oboe, Violin, Viola, Cello & Piano
SCORE & PARTS

Opus 56a Waltz for Clarinet, Violin, Viola, Cello & Piano
SCORE & PARTS

Opus 56b Waltz for Soprano Sax, Clarinet, Alto Sax,
Bassoon & Piano
SCORE & PARTS

Opus 57 *Nocturne # 5* for Chamber Orchestra
SCORE & PARTS

Opus 57a *Nocturne # 5* for Piano Solo

Opus 57b *Nocturne # 5* for Two Guitars, Viola & Cello
SCORE & PARTS

Opus 57c *Nocturne # 5* for String Quartet
SCORE & PARTS

Opus 58 *Capriccio* for Clarinet, Vibraphone & Strings
SCORE & PARTS

Opus 58 *Capriccio* for Clarinet, Vibraphone & Strings
SCORE & PARTS

Opus 58a *Capriccio* for Piano Solo

Opus 58b *Capriccio* for Guitar Solo

Opus 58b *Capriccio* for Violin Solo

Opus 59 *Niggun shel Dvekut (Love Song to God)* for Violin
& Piano
SCORE & PART

Opus 59a *Niggun shel Dvekut (Love Song to God)* for Flute
& Piano
SCORE & PART

Opus 59b *Niggun shel Dvekut (Love Song to God)* for
Clarinet & Piano
SCORE & PART

Opus 59c *Niggun shel Dvekut (Love Song to God)* for Piano
& Organ

Opus 60 *Niggun shel Dvekut (Love Song to God)* for
Orchestra
SCORE & PARTS

Opus 61 Twelfth Sonata for Piano in G-do

Opus 62 The Habanera Unsquared for Piano Solo in F-do

Opus 62a *The Habanera Unsquared* for Violin, Cello & Piano in F-do
SCORE & PARTS

Opus 62b *The Habanera Unsquared* for Clarinet, Baritone Saxophone & Piano in F-do
SCORE & PARTS

Opus 63 *Une Berceuse pour Karell*
French Lullaby for Flute, Voice, Guitar & Cello
SCORE & PARTS

Opus 64 *Rondo* for Piano in F-do

Opus 65 *Thirteenth Sonata* for Piano in G-la

Opus 66 *Yom Zeh Mechubad* for Choir & Piano
SCORE & PARTS

Opus 66a *Yom Zeh Mechubad* for Boy Soprano, Violin & Piano
SCORE & PARTS

Opus 67 *Yerushalayim shel Zahav* for Tenor, Violin & Piano
SCORE & PARTS

Opus 68 *Kinderliedboek # 2*
Dutch Children's Songs
for Voice & Piano

Opus 68a *Kinderliedboek # 2*
Dutch Children's Songs
for Voice & Piano
Six Songs Arranged for Two Voices & Piano

Opus 69 *The Miracles* for Two Voices & Small Orchestra
SCORE & PARTS

Opus 69a *The Miracles* for Flute, Voice & Guitar
SCORE & PARTS

Opus 69b *The Miracles* for Voice & Piano

Opus 70 *Fourteenth Sonata* for Piano in D-do

Opus 71 *Serenata Appassionata* for Violin, Cello & Piano
SCORE & PARTS

Opus 71a *Serenata Appassionata* for Small Orchestra
SCORE & PARTS

Opus 71b *Serenata Appassionata* for Guitar & Bass Guitar

Opus 72 *Sweelinck Concerto*
Concerto Grosso for Chamber Orchestra
(After Organ Pieces by Sweelinck)
SCORE & PARTS

Opus 73 *Fifteenth Sonata* for Piano in F-la

Opus 74 *Intermezzo* for Guitar & Bass Guitar

Opus 74a *Intermezzo* for String Orchestra
SCORE & PARTS

Opus 74b *Intermezzo* for Flute & Piano
SCORE & PART

Opus 74c *Intermezzo* for Clarinet & Piano
SCORE & PART

Opus 74d *Intermezzo* for Violin & Piano
SCORE & PART

Opus 75 *Brooklyn Rag* for Piano in G-do

Opus 75a *Brooklyn Rag* for Clarinet, Alto Saxophone & Piano in F-do
SCORE & PARTS

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She Walks In Beauty

by Lord Byron

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

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

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

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

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

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

Score

1 Alto Saxophone

1 Snare Drum

1 Bass Drum

Cymbals

1 Guitar

Tenor

Piano

Violin 1

Violin 2

Viola

Violoncello

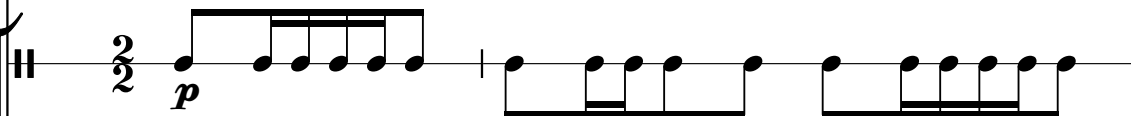
Intro

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

Alto Saxophone



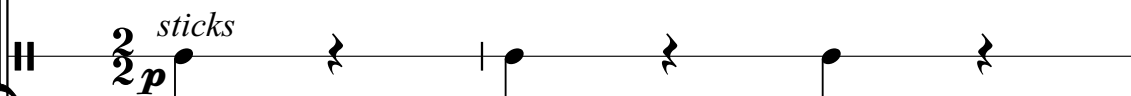
Snare Drum



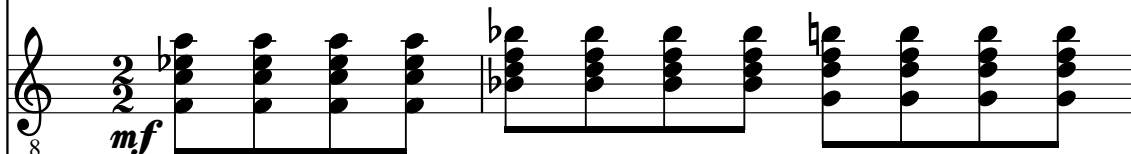
Bass Drum



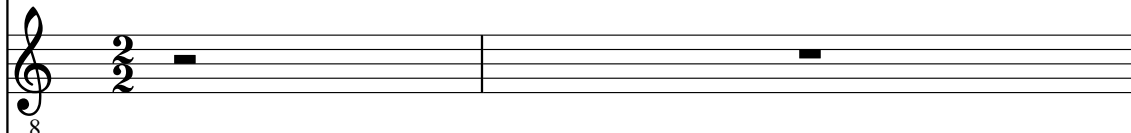
Cymbal



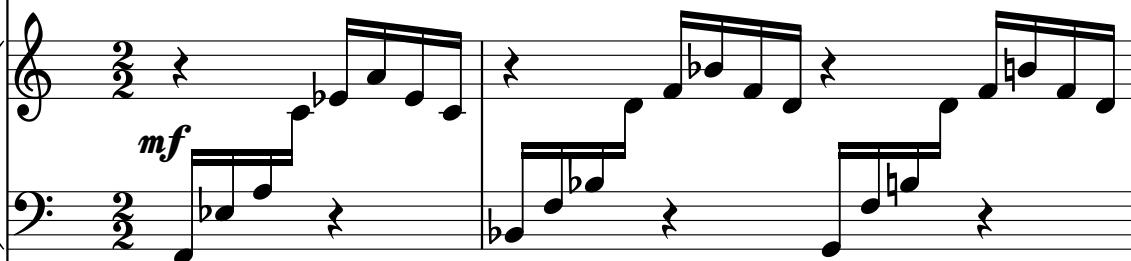
Guitar



Tenor



Piano



Violins 1



Violins 2



Violas



Violoncellos



2

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

The musical score is for a jazz ensemble. It consists of ten staves. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 4/4. The Alto Saxophone (A. Sax.) part has a melodic line with a second ending. The Snare Drum (Sn. Dr.) and Bass Drum (B. Dr.) parts provide a steady rhythmic accompaniment. The Cymbals (Cym.) play a pattern of eighth notes. The Guitar (Guit.) part is a complex, fast-moving line. The Trumpet (T.) part is mostly silent. The Piano (Pno.) part provides a harmonic and melodic accompaniment. The Violins (Vlms. 1 and 2), Viola (Vlas.), and Violoncello (Vlcs.) parts provide a harmonic accompaniment.

4

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

6

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

8

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Song

brushes

f She

10

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8

walks in beau- ty, like the night

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

6

12

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Of cloud- less climes and

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

8

8

7

14

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

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

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

8

17

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

dark and bright Meet in her as- pect

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

9

20

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 and her eyes: Thus

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

10

free-scores.com

22

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 mel- lowed to that ten- der light Which

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

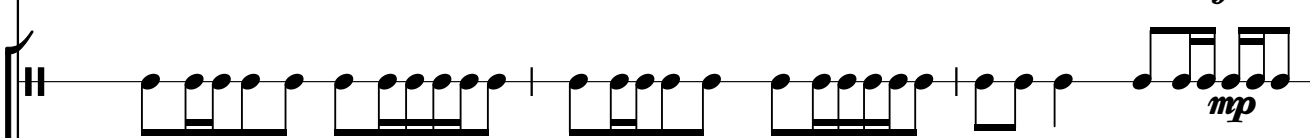
free-scores.com

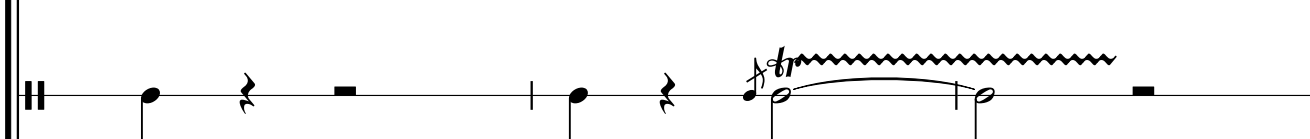
11

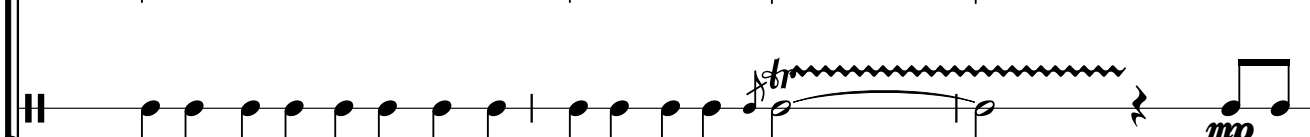
Chorus

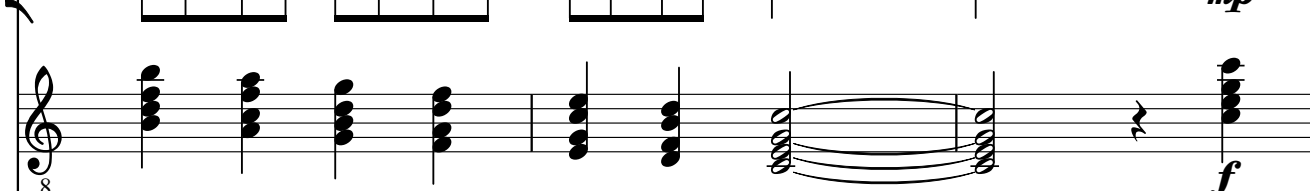
25

A. Sax. 

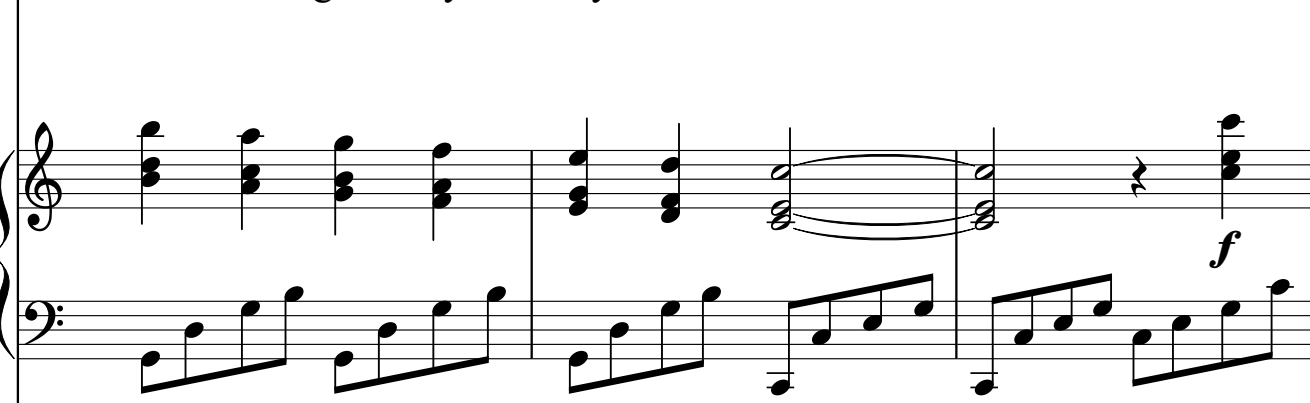
Sn. Dr. 

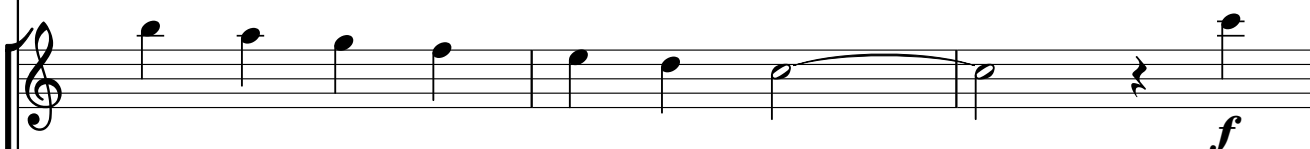
B. Dr. 

Cym. 

Guit. 

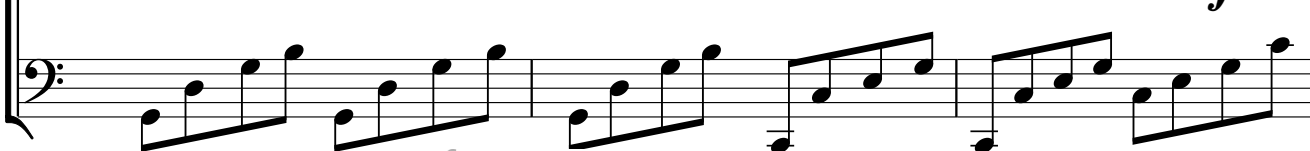
T. 

Pno. 

Vlins. 1 

Vlins. 2 

Vlas. 

Vlcs. 

28

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

walks in beau- ty, like the night With

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

f

free-scores.com

13

31

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 all that's best of dark and bright.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

33

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

She walks in beau-ty,

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

35

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

like the night With all that's best, with

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

8

free-scores.com

38

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

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

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

free-scores.com

40

Intro

A. Sax. *mf*

Sn. Dr. *p*

B. Dr. *p*

Cym. *p* sticks

Guit. *mf*

T. *mf*

dark and bright.

Pno. *mf*

Vlins. 1 *mf*

Vlins. 2 *mf*

Vlas. *mf*

Vlcs. *mf*

18

free-scores.com

42

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

44

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

45

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

46

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

48

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

50

Song

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

f One shade the more, one

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

52

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 ray the less, Had

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

free-scores.com

54

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

half im- paired the name- less grace

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

56

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

That waves in e- very

free-scores.com

58

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

ra- ven tress, Or

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

28

free-scores.com

60

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

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

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

62

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Where thoughts se- rene- ly

64

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

sweet ex- press How

Pno.

Vlins. 1

Vlins. 2

Vlas.

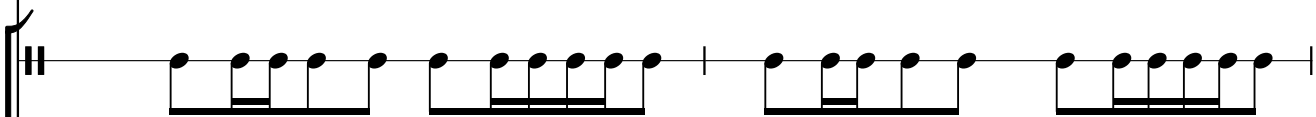
Vlcs.

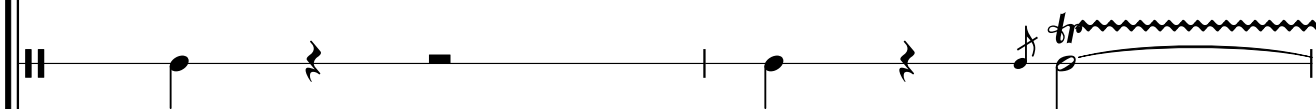
8

free-scores.com

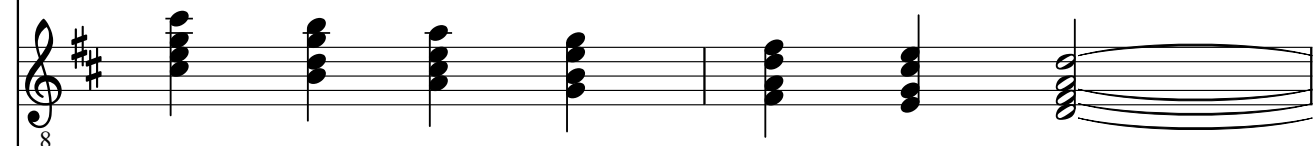
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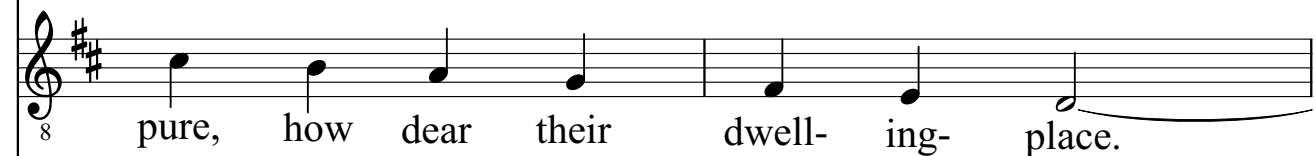
66
A. Sax. 

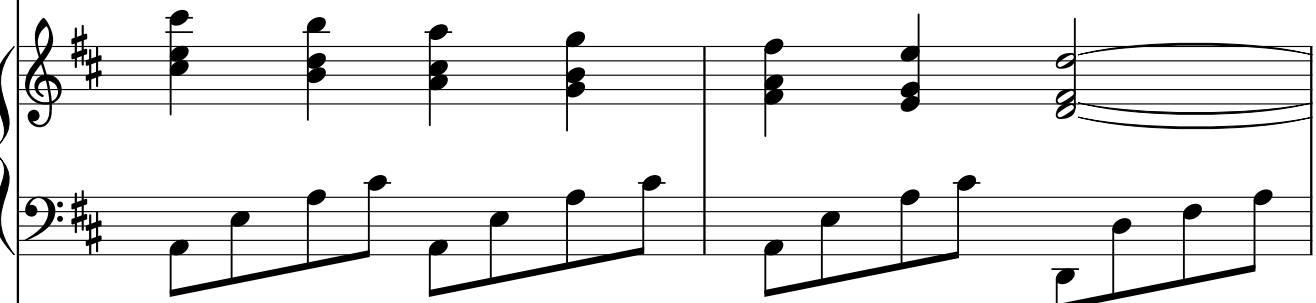
Sn. Dr. 

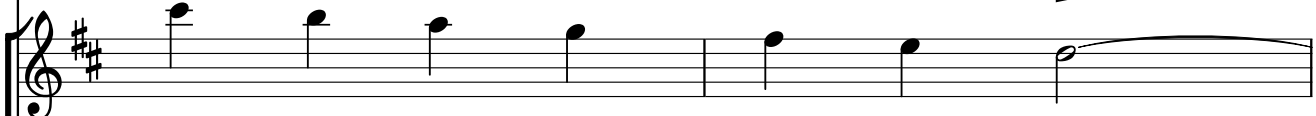
B. Dr. 

Cym. 

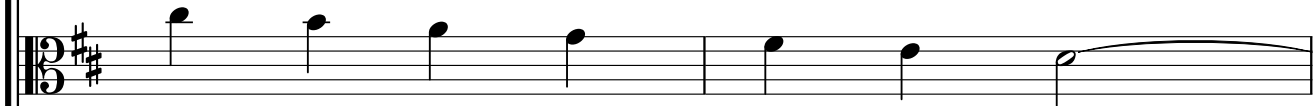
Guit. 

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

Pno. 

Vlins. 1 

Vlins. 2 

Vlas. 

Vlcs. 

Chorus

68

A. Sax. *f*

Sn. Dr. *mp*

B. Dr. *mp*

Cym. *mp*

Guit. *f*

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

Pno. *f*

Vlins. 1 *f*

Vlins. 2 *f*

Vlas. *f*

Vlcs. *f*

free-scores.com

33

70

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8

like the night With all that's best of

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

73

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8 dark and bright. She

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

75

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8

walks in beau-ty, like the night

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

77

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

With all that's best, with

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

79

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8

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

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

Intro

81

A. Sax. *mf*

Sn. Dr. *p*

B. Dr. *tr*

Cym. *sticks* *p*

Guit. *mf*

T. *8* dark and bright.

Pno. *mf*

Vlins. 1 *mf*

Vlins. 2 *mf*

Vlas. *mf*

Vlcs. *mf*

free-scores.com

39

83

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

84

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

85

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

86

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

88

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

88

90

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

Song

brushes

f And

92

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

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

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

94

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

So soft, so calm, yet

free-scores.com

47

96

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

e- lo- quent, The

98

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

smiles that win, the tints that glow,

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

free-scores.com

49

100

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

But tell of days in

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

50

The musical score is arranged in a standard orchestral format. The top section contains the woodwind and percussion parts: Alto Saxophone (A. Sax.), Snare Drum (Sn. Dr.), Bass Drum (B. Dr.), and Cymbals (Cym.). Below these are the string and guitar parts: Guitar (Guit.), Trumpet (T.), Piano (Pno.), Violins 1 (Vlins. 1), Violins 2 (Vlins. 2), Viola (Vlas.), and Violoncello (Vlcs.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked '100'. The lyrics 'But tell of days in' are written under the Trumpet part. The page number '100' is at the top left, and '50' is at the bottom left.

102

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

good- ness spent, A

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

8

104

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

mind at peace with all be- low,

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

52

The musical score is arranged in a standard orchestral format. The top section contains the woodwinds and percussion: Alto Saxophone, Snare Drum, Bass Drum, and Cymbal. Below these are the strings: Guitar, Trumpet, Piano (with separate staves for treble and bass), Violins 1 and 2, Viola, and Violoncello. The key signature is B major, indicated by three sharps (F#, C#, G#). The tempo is marked with the number '8'. The lyrics for the Trumpet part are 'mind at peace with all be- low,'. The score shows measures 104, 105, and 106. The Alto Saxophone and Trumpet parts have a melodic line with a long note in measure 106. The Snare and Bass Drums have a rhythmic pattern of eighth notes. The Cymbal has a sustained sound in measure 106. The Guitar has a sustained chord. The Piano has a sustained chord in the right hand and a moving line in the left hand. The Violins 1 and 2 have a sustained chord. The Viola and Violoncello have a sustained chord.

106

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

A heart whose love is

The musical score is for measures 106 through 109. The key signature is three sharps (F#, C#, G#). The tempo is marked '8'. The score includes parts for A. Sax., Sn. Dr., B. Dr., Cym., Guit., T., Pno., Vlins. 1, Vlins. 2, Vlas., and Vlcs. The lyrics are 'A heart whose love is'.

108

Chorus

A. Sax. *f*

Sn. Dr. *mp*

B. Dr.

Cym. *mp*

Guit. *f*

T. *ff* She

in- no- cent!

Pno. *f*

Vlins. 1 *f*

Vlins. 2 *f*

Vlas. *f*

Vlcs. *f*

110

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

walks in beau-ty, like the night

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

mp

f

free-scores.com

55

Detailed description: This is a page of a musical score, measures 110 through 113. The instruments are arranged in a standard orchestral/band layout. The Alto Saxophone (A. Sax.) plays a melodic line in B-flat major. The Snare Drum (Sn. Dr.) and Bass Drum (B. Dr.) provide a steady rhythmic accompaniment. The Cymbal (Cym.) has a sustained effect in the final measure. The Guitar (Guit.) plays a rhythmic pattern of eighth notes. The Trumpet (T.) plays the vocal line with the lyrics 'walks in beauty, like the night'. The Piano (Pno.) has a complex accompaniment with chords and moving lines in both hands. The Violins (Vlins. 1 & 2) and Viola (Vlas.) play sustained notes. The Violoncello (Vlcs.) plays a moving line. The dynamics are marked as *mp* (mezzo-piano) and *f* (forte). The page number 55 is at the bottom right.

112

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8

With all that's best of

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

114

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

8

dark and bright. She

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

116

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

8

walks in beau-ty, like the night

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

118

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

With all that's best, with

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

120

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

8

T.

8

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

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

60

The musical score is arranged in a standard orchestral format. The top system includes the Alto Saxophone, Snare Drum, Bass Drum, Cymbals, Guitar, and Trumpet. The bottom system includes the Piano, Violins 1 and 2, Viola, and Violoncello. The key signature is three sharps (F#, C#, G#). The tempo is marked 120. The lyrics 'all that's best, with all that's best of' are under the Trumpet part. The score is divided into two systems, with a page number 60 at the bottom left.

Conclusion

122

A. Sax. *mf*

Sn. Dr. *p*

B. Dr. *p*

Cym. *p* sticks

Guit. *mf*

T. *mf*

dark and bright.

Pno. *mf*

Vlins. 1 *mf*

Vlins. 2 *mf*

Vlas. *mf*

Vlcs. *mf*

free-scores.com

61

124

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

The musical score for measures 124-127 features a variety of instruments. The A. Sax. part begins with a melodic line in B-flat major, which shifts to E major at measure 125. The Sn. Dr. and B. Dr. parts provide a rhythmic foundation, while the Cym. part adds texture. The Guit. part plays a series of chords, and the T. part provides a harmonic accompaniment. The Pno. part plays a melodic line, and the Vlins. 1, Vlins. 2, Vlas., and Vlcs. parts provide a harmonic accompaniment.

126

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

127

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

128

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlns. 1

Vlns. 2

Vlas.

Vlcs.

130

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlins. 1

Vlins. 2

Vlas.

Vlcs.

132

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

T.

Pno.

Vlms. 1

Vlms. 2

Vlas.

Vlcs.

134

A. Sax. *ff* *f*

Sn. Dr. *f* *mf*

B. Dr. *f* *mf*

Cym. *f* *mf*

Guit. *ff* *f*

T. *ff* *f*

Pno. *ff* *f*

Vlins. 1 *ff* *f*

Vlins. 2 *ff* *f*

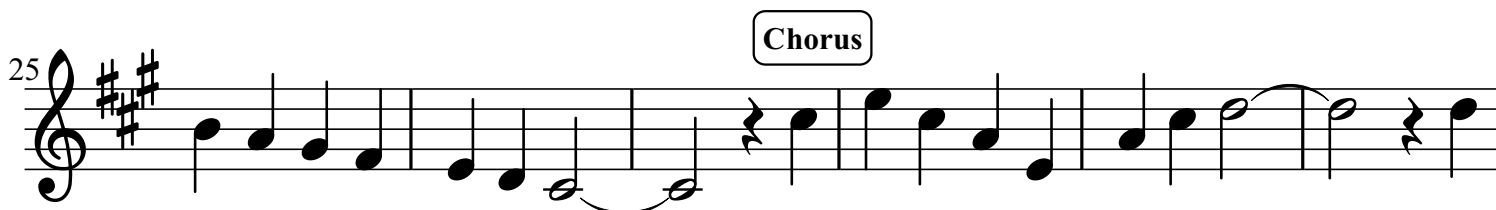
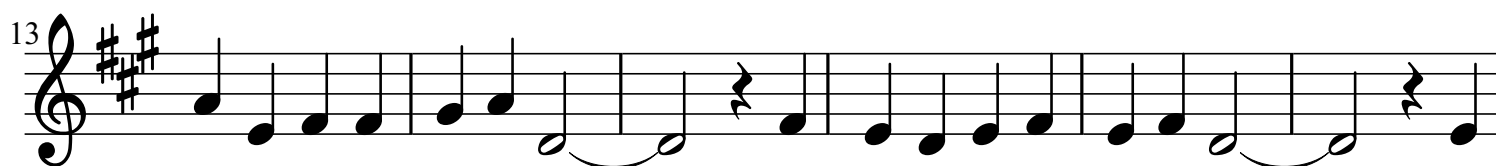
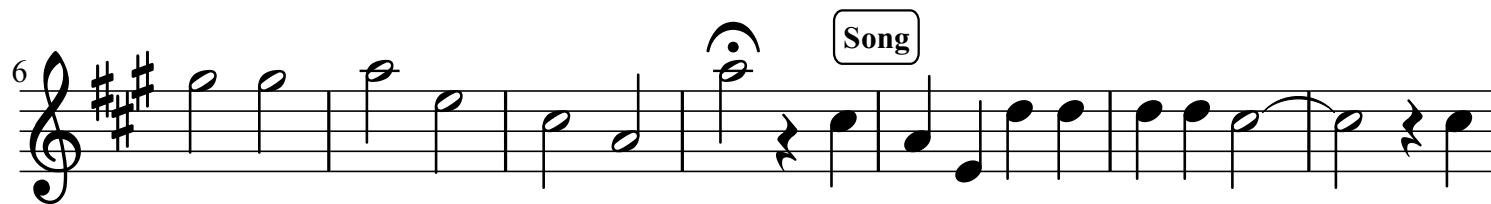
Vlas. *ff* *f*

Vlcs. *ff* *f*

Parts

Intro Andantino (♩ = 72; ♩ = 144)

Alto Saxophone



37 Intro

mf

This musical staff contains measures 37 through 43. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes, with a half note at the end. A dynamic marking of *mf* (mezzo-forte) is placed below the staff towards the right. A box labeled 'Intro' is positioned above the final measure.

43

This musical staff contains measures 43 through 49. It continues the melody from the previous staff, featuring a variety of note values including eighth, quarter, and half notes. The key signature remains two sharps.

50 Song

2

This musical staff contains measures 50 through 55. It begins with a measure containing a fermata over a half note, with a '2' written below it, indicating a second ending. The rest of the staff continues the melody. A box labeled 'Song' is positioned above the staff.

56

This musical staff contains measures 56 through 61. The melody continues with eighth and quarter notes. The key signature remains two sharps.

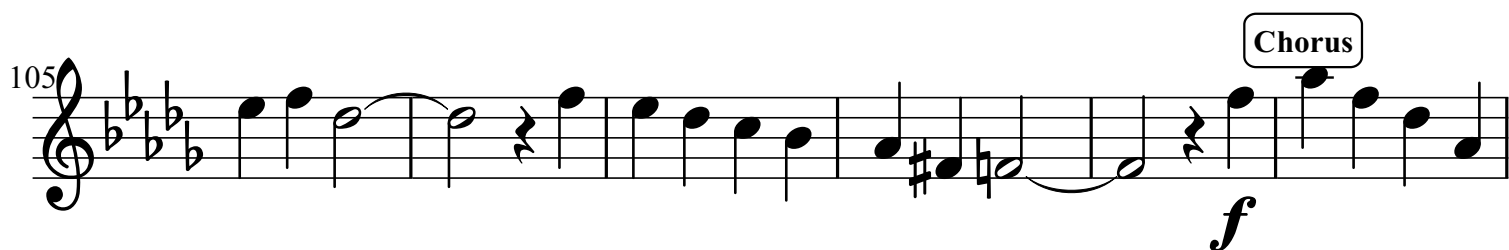
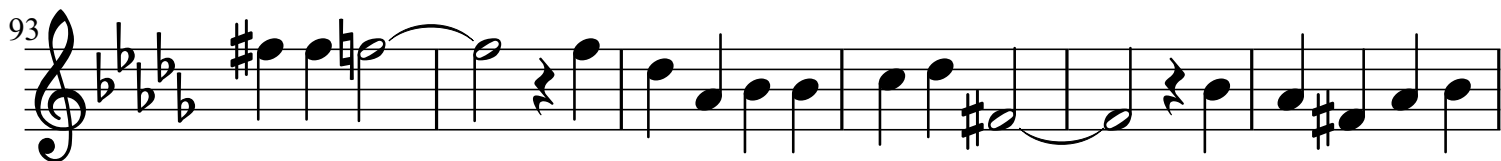
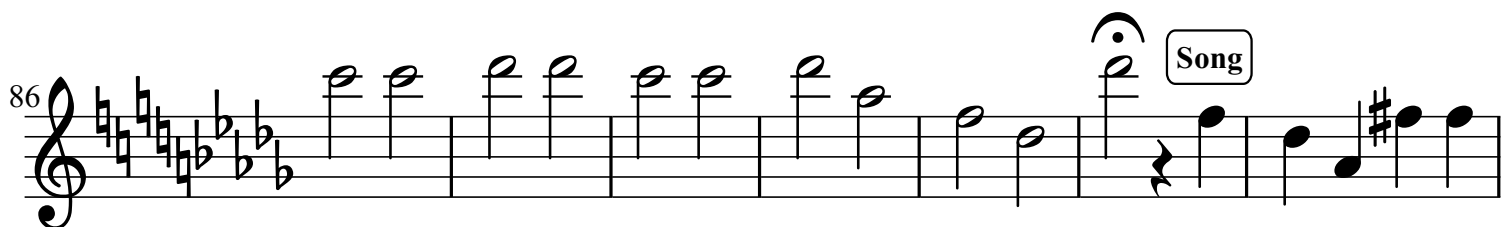
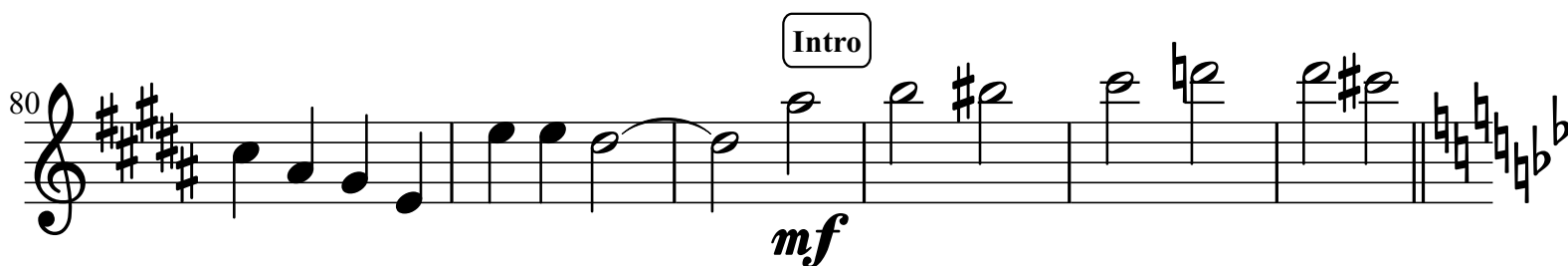
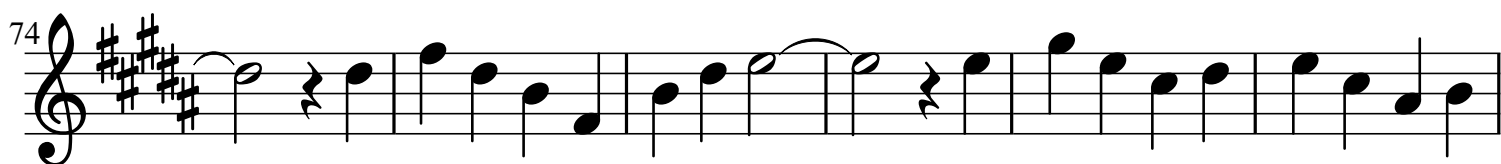
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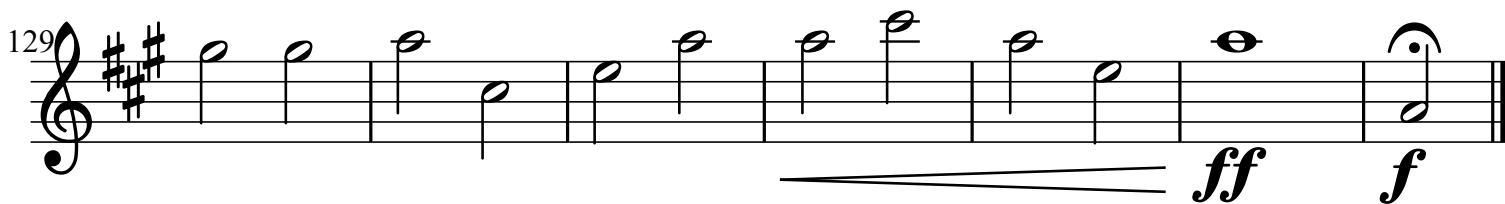
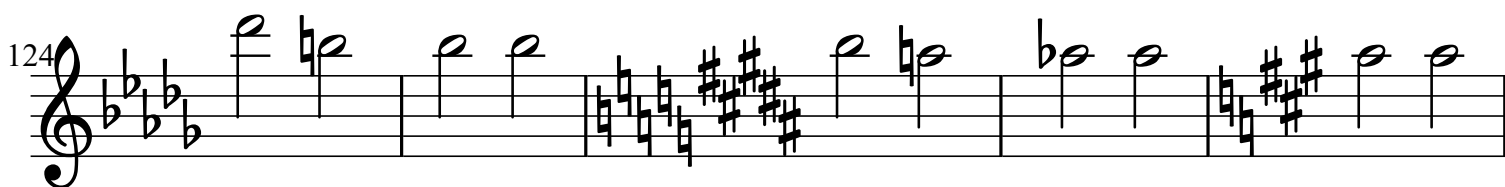
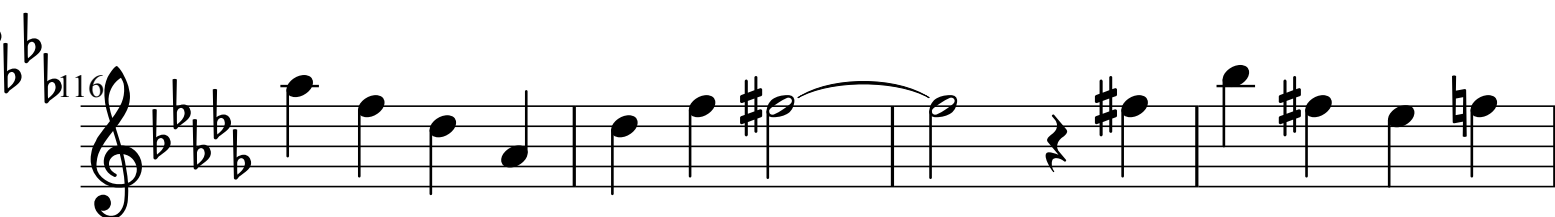
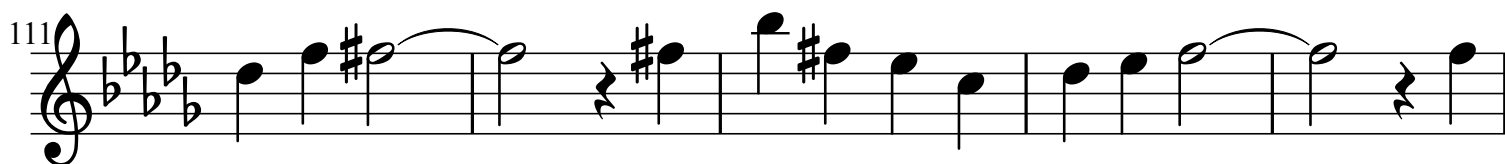
This musical staff contains measures 62 through 67. The melody continues with eighth and quarter notes. The key signature remains two sharps.

68 Chorus

f

This musical staff contains measures 68 through 73. It begins with a treble clef and a key signature of three sharps (F#, C#, and G#). A dynamic marking of *f* (forte) is placed below the staff. A box labeled 'Chorus' is positioned above the staff.





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

2

p

2

5

8

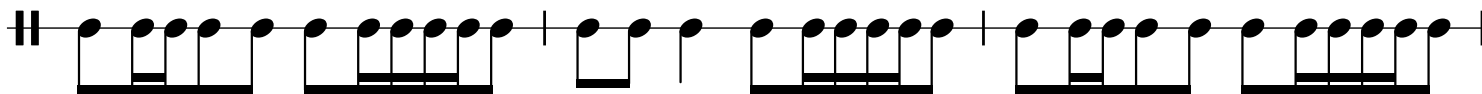
Song

11

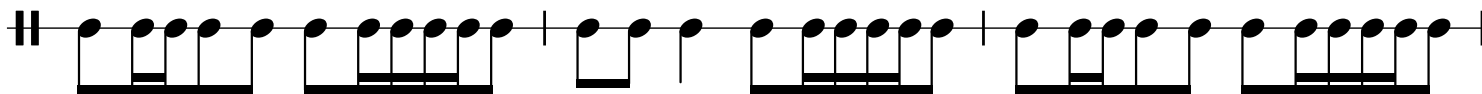
14

17

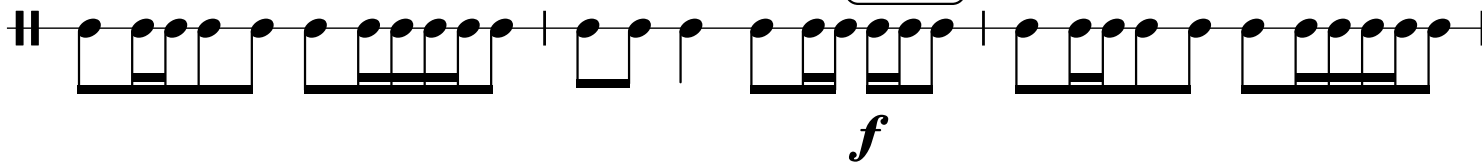
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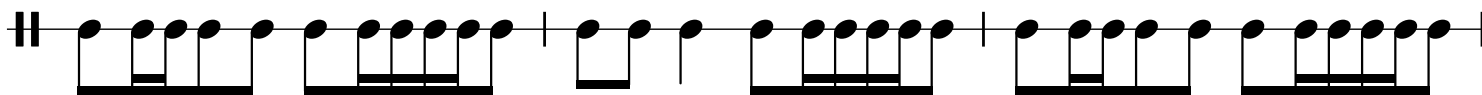
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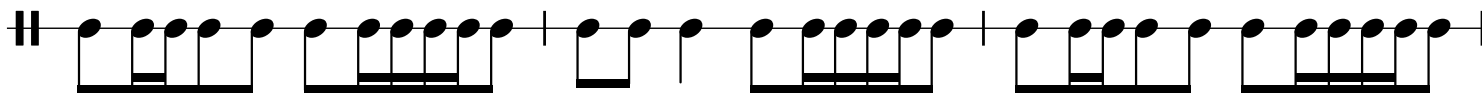
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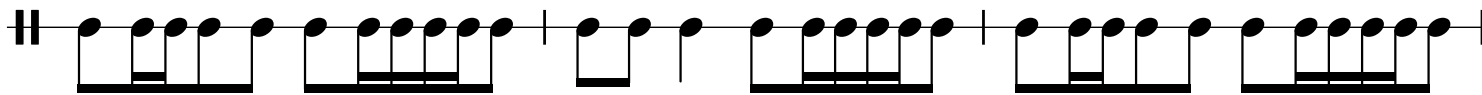
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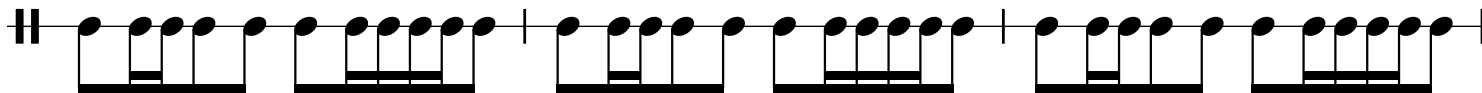
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35

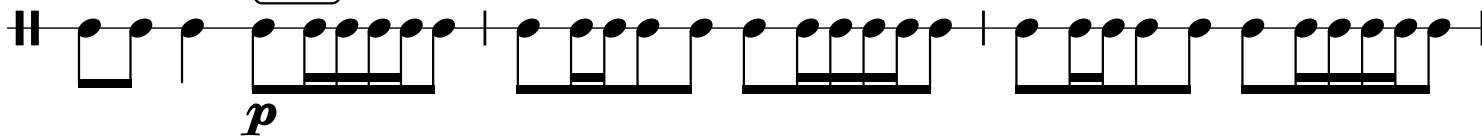


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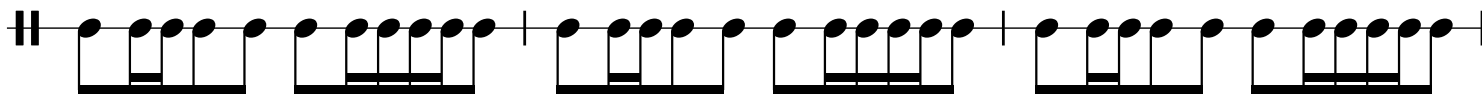


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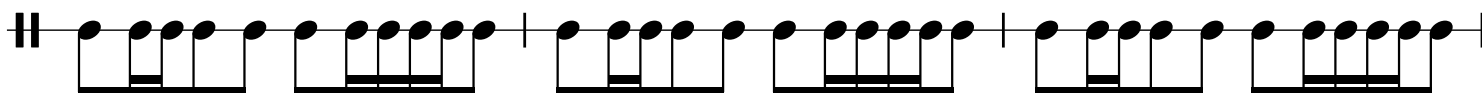
Intro



44

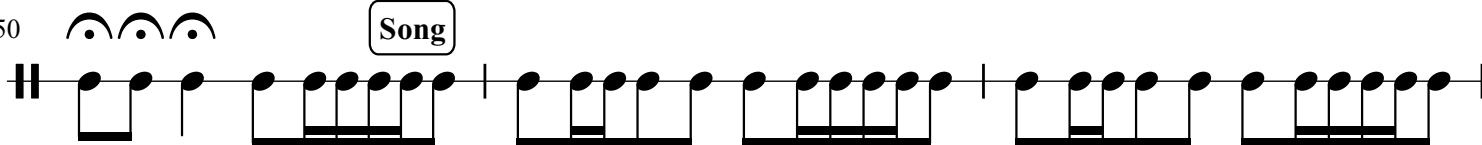


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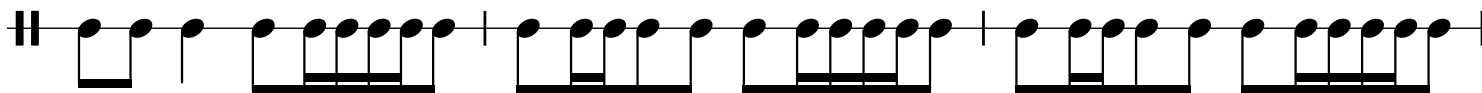


50

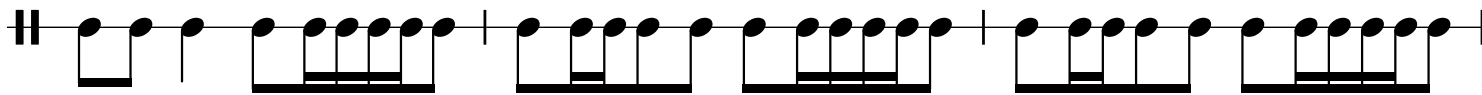
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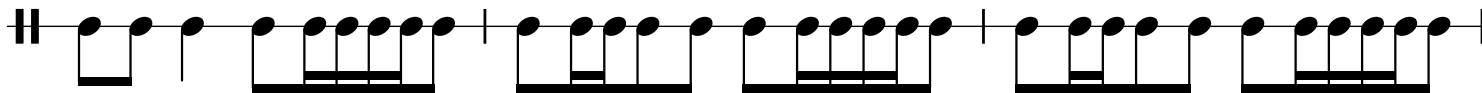
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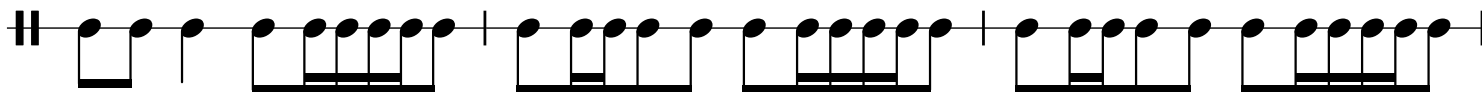
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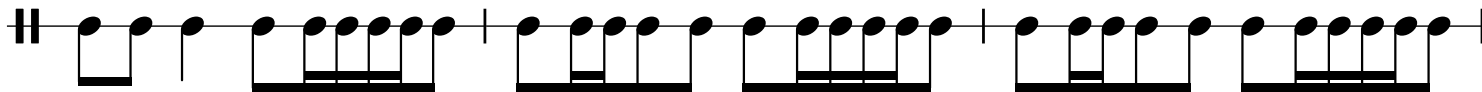
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62

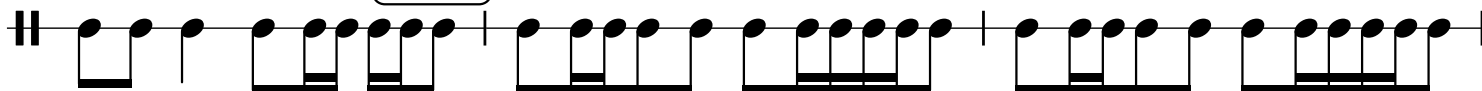


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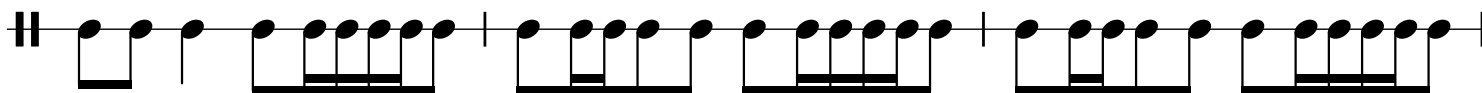


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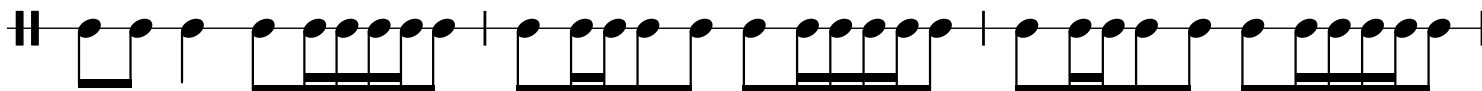
Chorus



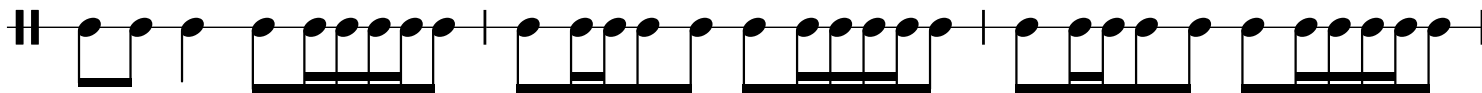
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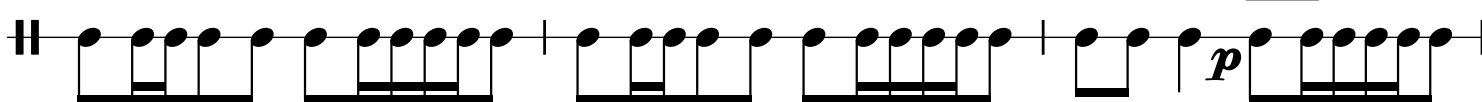


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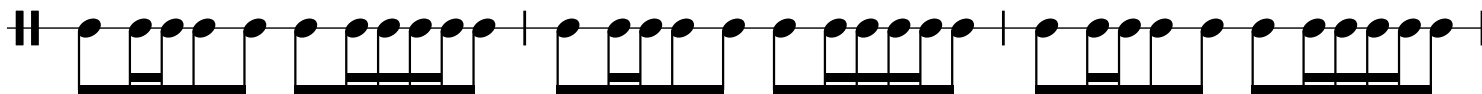


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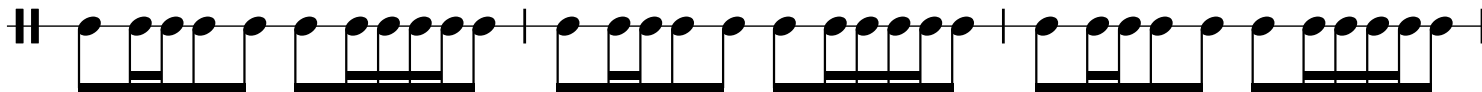
Intro



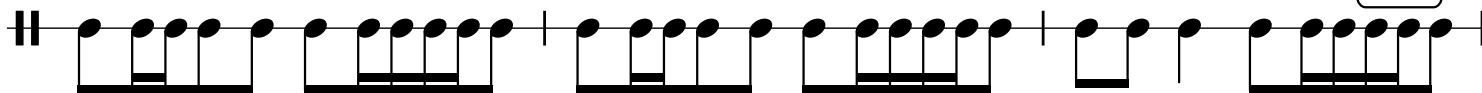
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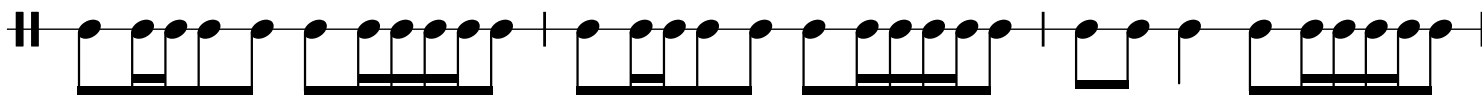
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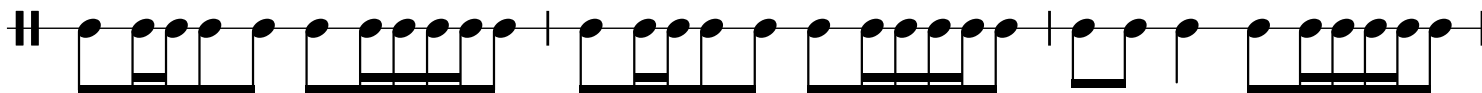
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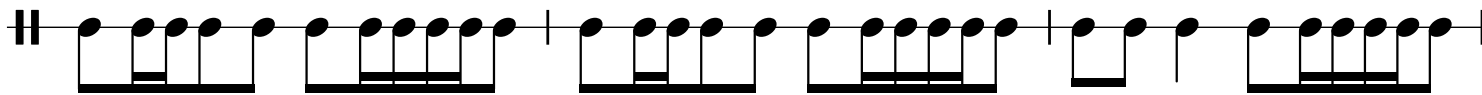
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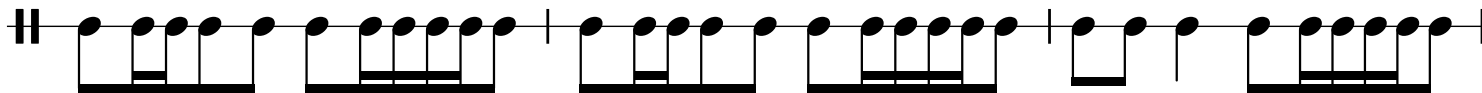
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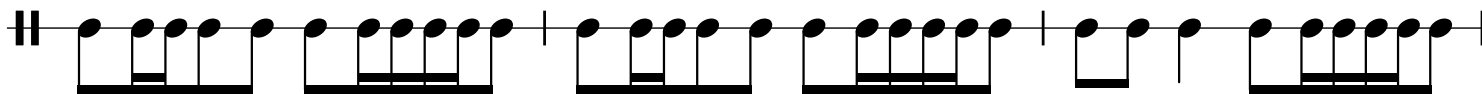
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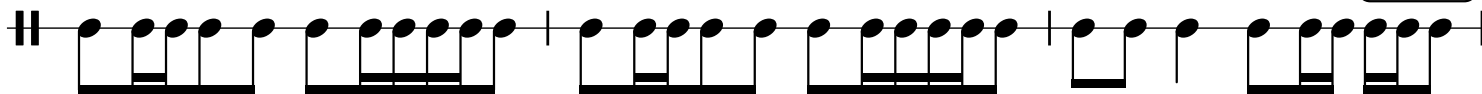
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104

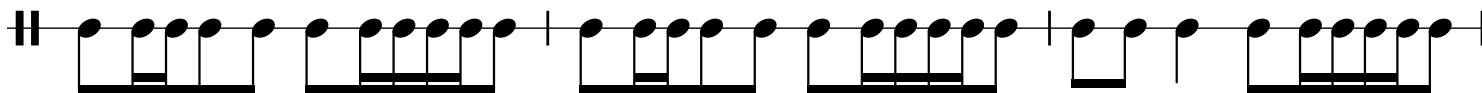


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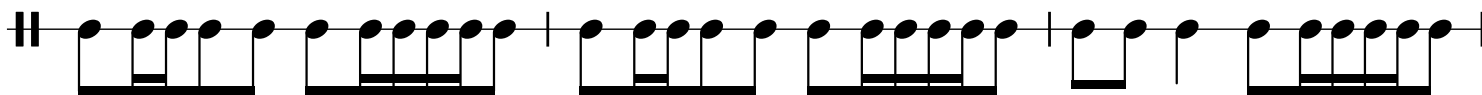


Chorus

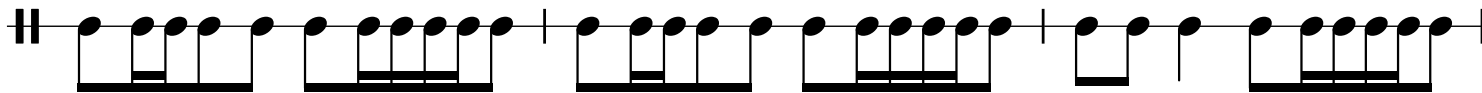
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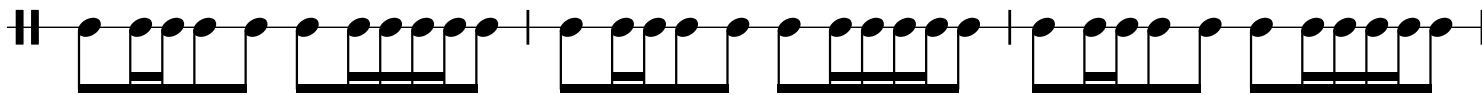
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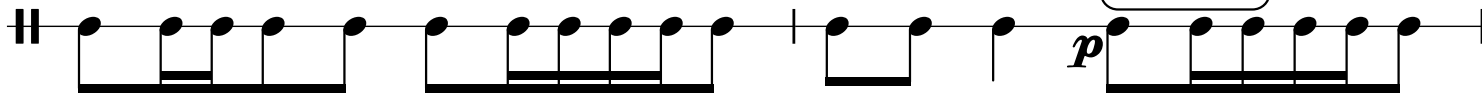
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119



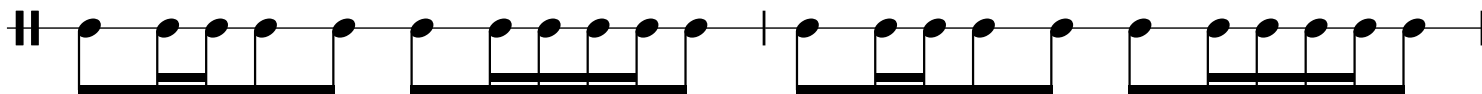
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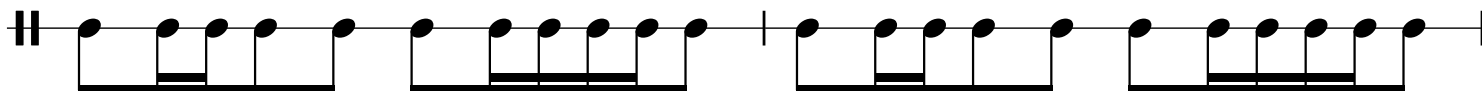
Conclusion

p

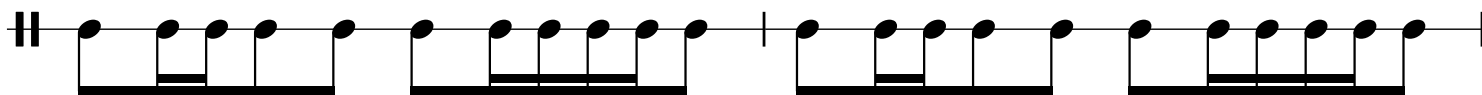
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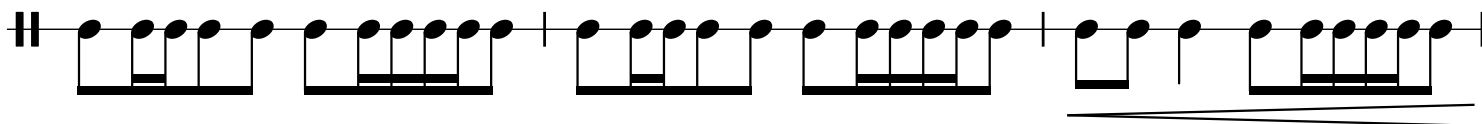
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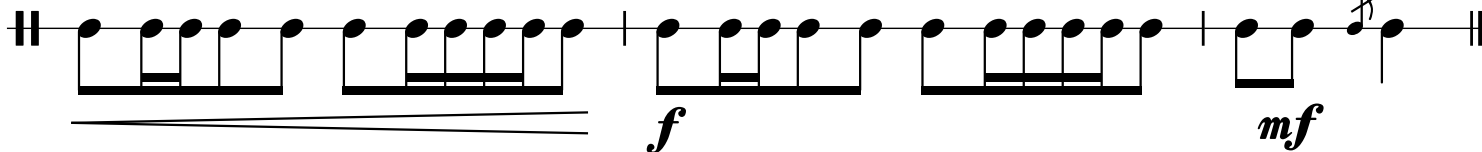
128



130



133



Intro

Andantino (♩ = 72; ♪ = 144)

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

9

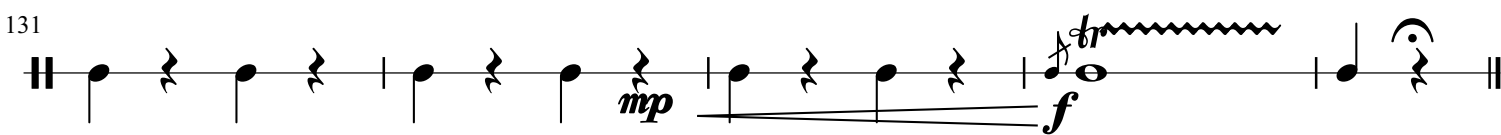
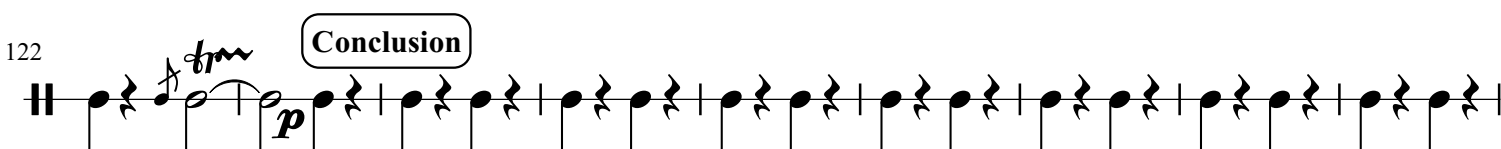
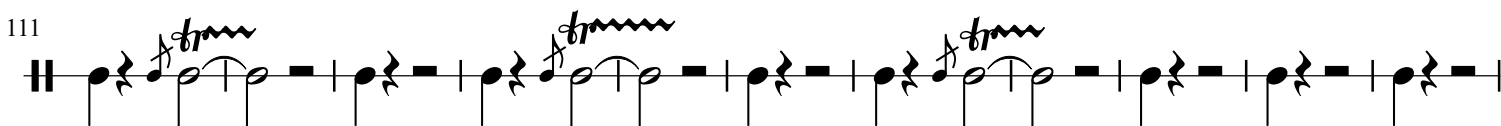
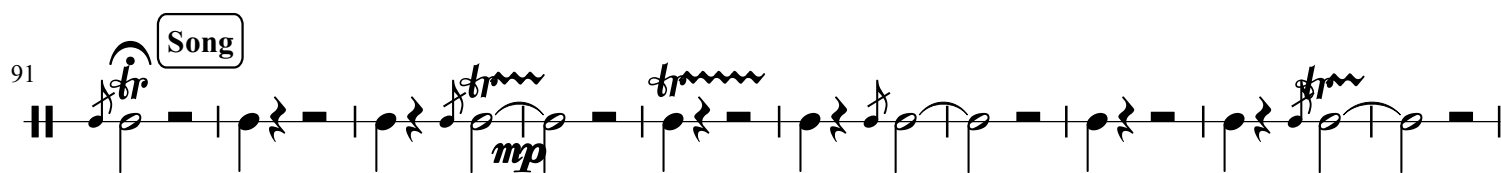
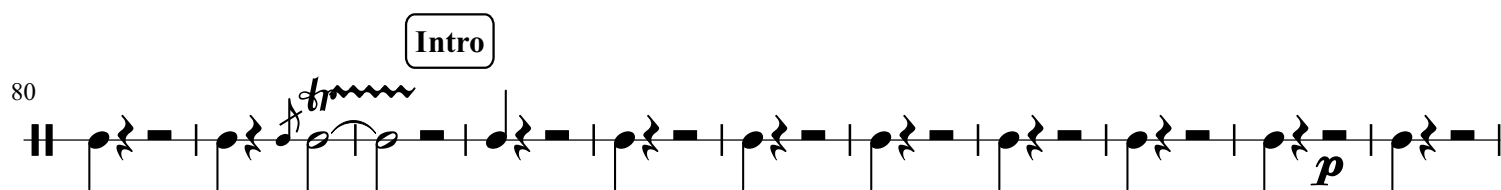
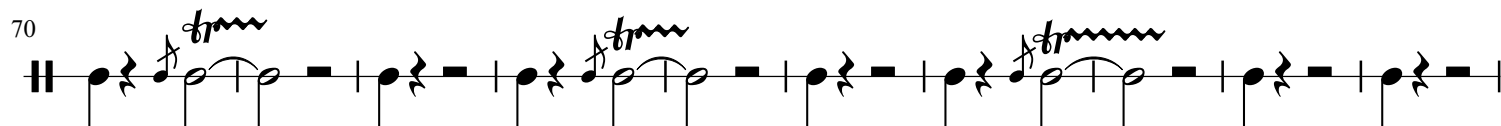
19

29

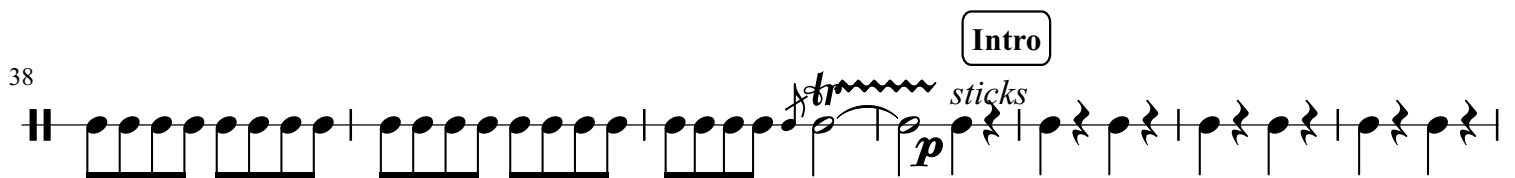
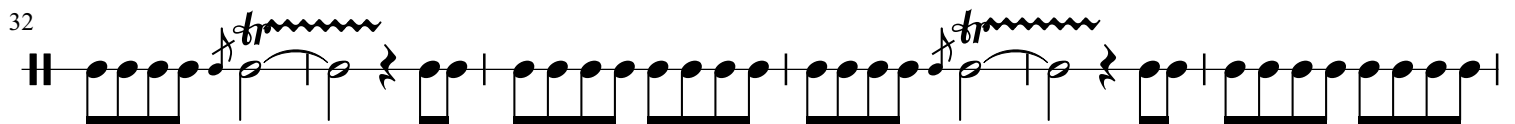
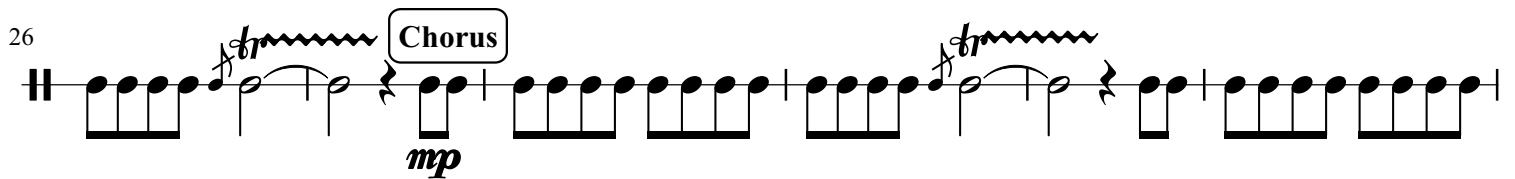
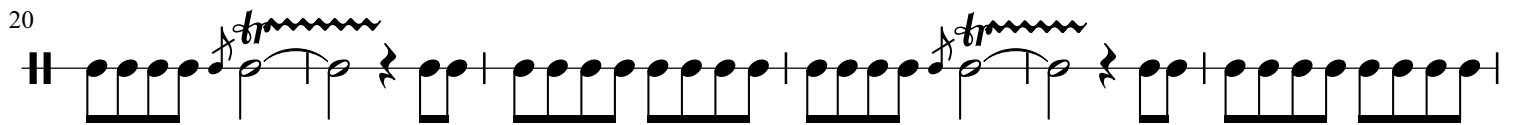
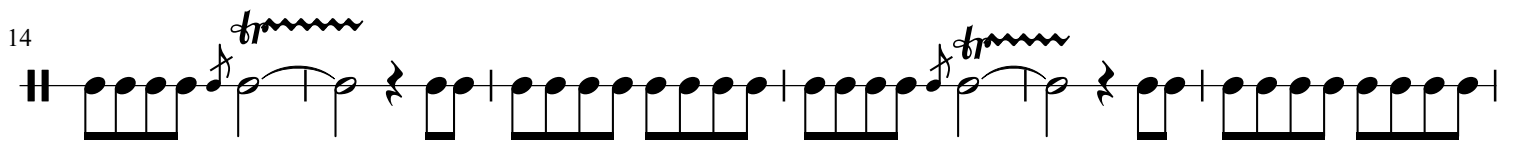
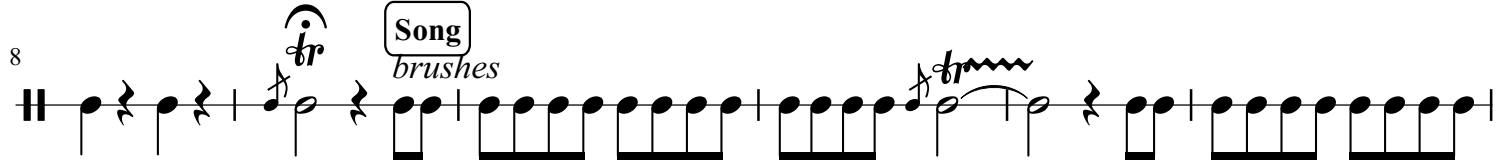
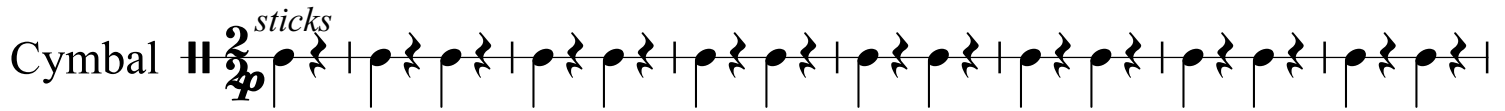
39

50

60



Intro

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

45

Song
brushes

52

58

64

Chorus
mp

70

76

Intro

81

sticks
p

90

Song

brushes

96

102

108

Chorus

mp

114

120

Conclusion

sticks

p

127

f

Guitar

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

mf

4

8

Song

16

25

Chorus

34

Intro

mf

42

46

8

50

Song

8

59

8

68

Chorus

8

77

Intro

8

84

8

87

8

91 **Song**

8

99

8

108 **Chorus**

8

117 **Conclusion**

8 *mf*

124

8

127

8

131

8 *ff*

Intro

Song

Tenor

8

f She walks in beau- ty, like the night

12

8

Of cloud-lessclimes and star-ry skies;

15

8

And all that's best of dark and bright Meet

19

8

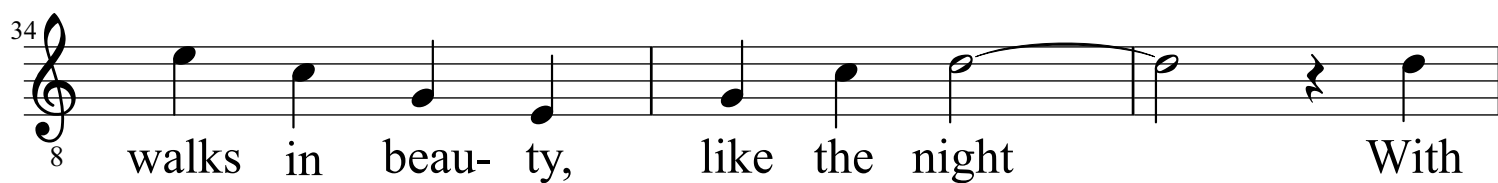
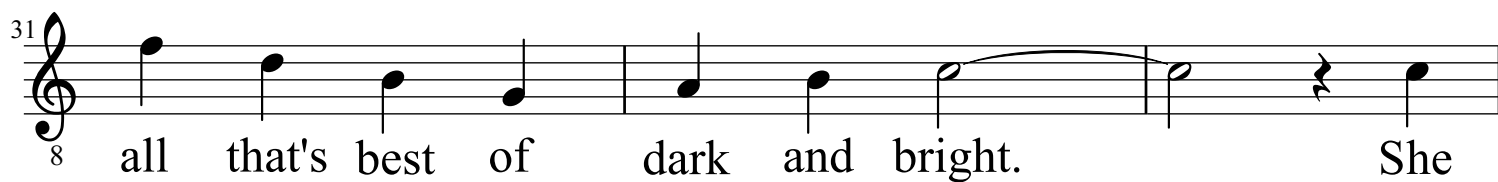
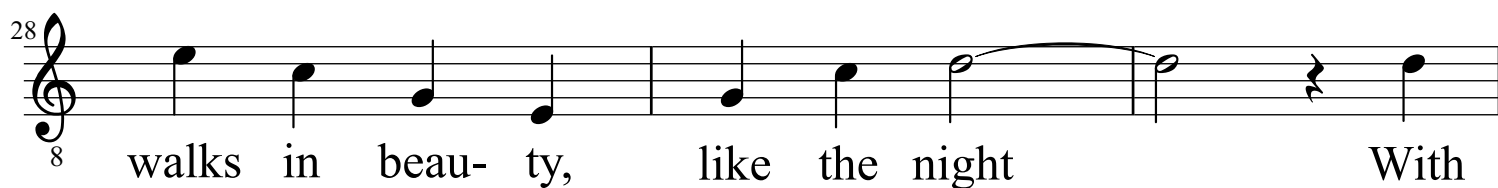
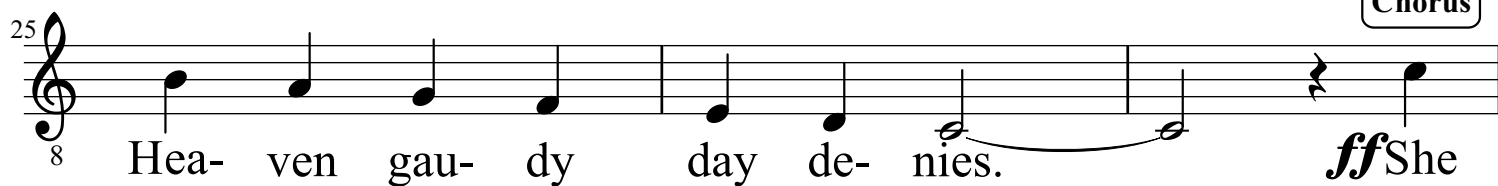
in her aspect and her eyes: Thus

22

8

mel- lowed to that ten- der light Which

Chorus



40 **Intro** **6** **2** **Song**

8 dark and bright. *f* One

51

8 shade the more, one ray the less, Had

54

8 half im- paired the name- less grace That

57

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

60

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

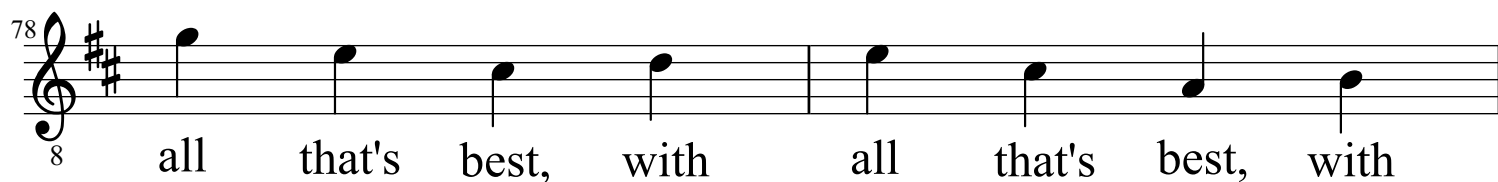
63
8
thoughts se- rene- ly sweet ex- press How

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

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

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

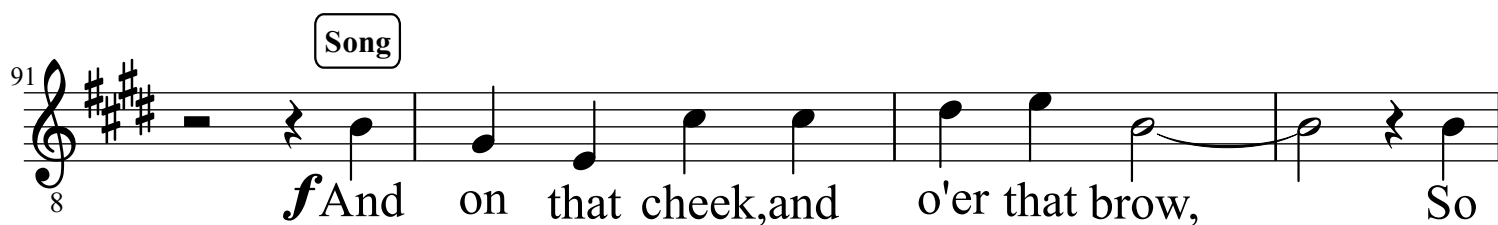
75
8
walks in beau- ty, like the night With

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

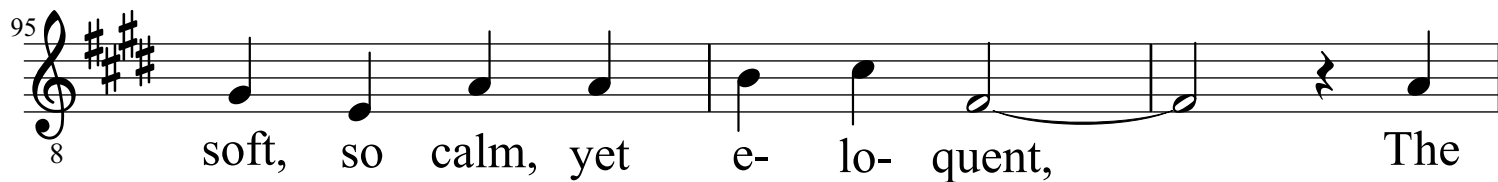
80  8 all that's best of dark and bright.

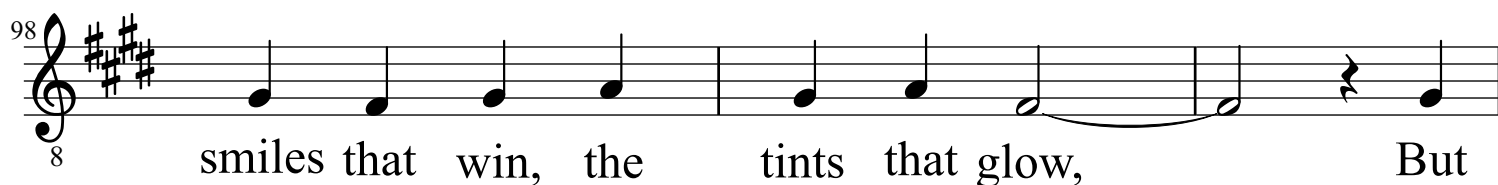
Intro

3 5

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

Song

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

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

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

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

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

Chorus

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

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

116
8

walks in beau- ty, like the night

With

119
8

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

121
8

all that's best of dark and bright.

Conclusion

2

126
8

2

7

Intro Andantino (♩ = 72; ♪ = 144)

Piano

mf

2/2

2

2/2

4

2/2

6

2/2

8

Song

Musical score for measures 8-11. Measure 8 has a treble clef and a bass clef. Measures 9-11 have a treble clef. A "Song" label is above measure 9. The music features a melody in the treble and a bass line in the bass.

12

Musical score for measures 12-16. Measures 12-16 have a treble clef. The music features a melody in the treble and a bass line in the bass.

17

Musical score for measures 17-21. Measures 17-21 have a treble clef. The music features a melody in the treble and a bass line in the bass.

22

Musical score for measures 22-26. Measures 22-26 have a treble clef. The music features a melody in the treble and a bass line in the bass.

27 **Chorus**

f

32

37

41 **Intro**

mf

43

45

47

49

Song

53

Measures 53-56: The right hand features chords and rests, while the left hand plays a continuous eighth-note ascending and descending pattern.

57

Measures 57-60: The right hand features chords and rests, while the left hand continues the eighth-note pattern.

61

Measures 61-64: The right hand features chords and rests, while the left hand continues the eighth-note pattern.

65

Chorus

Measures 65-68: The right hand features chords and rests, while the left hand continues the eighth-note pattern. A forte (*f*) dynamic marking is present in measure 68.

69

Measures 69-72. Treble clef: Block chords, with a whole rest in measure 71. Bass clef: Continuous eighth-note ascending and descending pattern.

73

Measures 73-76. Treble clef: Block chords, with a whole rest in measure 74. Bass clef: Continuous eighth-note ascending and descending pattern.

77

Measures 77-80. Treble clef: Block chords, with a whole rest in measure 77. Bass clef: Continuous eighth-note ascending and descending pattern.

81

Intro

mf

Measures 81-84. Measure 81: Treble clef has a whole rest. Measures 82-84: Treble clef has a melodic line, bass clef has a bass line. Dynamic: *mf*.

84

Measures 84-85 of a musical score in A major (three sharps). The piece is in 2/4 time. Measure 84 features a treble staff with eighth-note runs and a bass staff with a steady eighth-note accompaniment. Measure 85 continues this pattern, ending with a repeat sign.

86

Measures 86-87. Measure 86 continues the eighth-note accompaniment in the bass staff, while the treble staff has a more active melody. Measure 87 concludes with a repeat sign.

88

Measures 88-89. Measure 88 shows a continuation of the accompaniment. Measure 89 features a treble staff with a melodic line and a bass staff with a steady accompaniment, ending with a repeat sign.

90

Song

Measures 90-93. Measure 90 continues the accompaniment. Measure 91 is marked with a 'Song' box and features a treble staff with a melodic line and a bass staff with a steady accompaniment. Measures 92 and 93 continue the accompaniment, ending with a repeat sign.

94

98

102

106

Chorus

110

114

118

122

Conclusion

125

Measures 125-126: Treble and bass staves in A major. Measure 125 features eighth-note patterns in both hands. Measure 126 continues with similar eighth-note figures, including some beamed sixteenth notes in the bass.

127

Measures 127-128: Treble and bass staves in A major. Measure 127 continues the eighth-note patterns. Measure 128 features a more active bass line with beamed sixteenth notes.

129

Measures 129-130: Treble and bass staves in A major. Measure 129 continues the eighth-note patterns. Measure 130 features a more active bass line with beamed sixteenth notes.

131

Measures 131-135: Treble and bass staves in A major. Measure 131 continues the eighth-note patterns. Measure 132 features a more active bass line with beamed sixteenth notes. Measure 133 features a more active bass line with beamed sixteenth notes. Measure 134 features a more active bass line with beamed sixteenth notes. Measure 135 features a more active bass line with beamed sixteenth notes.

Violins 1

Intro Andantino (♩ = 72; ♪ = 144) Song

mf

10

19

Chorus

f

28

37

Intro

mf

47

Song

57

66

Chorus

f

75 Intro

mf

84 Song

94

103 Chorus

f

112

121 Conclusion

mf

131

ff *f*

Violins 2

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

Song

mf

11

21

Chorus

f

31

40

Intro

Song

mf

51

60

Chorus

f

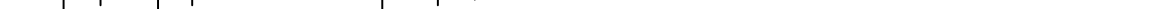
69

Intro

78 

Song

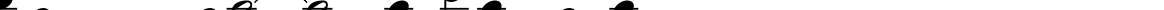
88

98 

Chorus

107 

Conclusion

116 

125

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line and a fermata over the final note, which is a half note G#4. The dynamic marking *ff* (fortissimo) is placed below the staff towards the end of the system.

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

mf

11

21 **Chorus**

f

31

40 **Intro** **Song**

mf

52

61 **Chorus**

f

70

79

Intro

mf

90

Song

mf

99

mf

108

Chorus

f

117

Conclusion

mf

126

ff

Song

Violoncellos

mf

10

14



Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The notation is as follows:
 Measure 1: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (half note).
 Measure 2: D3 (quarter note), E3 (quarter note), F3 (quarter note), G3 (half note).
 Measure 3: A3 (quarter note), B3 (quarter note), C4 (quarter note), D4 (half note).
 Measure 4: E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (half note).
 Measure 5: B4 (quarter note), C5 (quarter note), D5 (quarter note), E5 (half note).
 Measure 6: F5 (quarter note), G5 (quarter note), A5 (quarter note), B5 (half note).
 Measure 7: C6 (quarter note), D6 (quarter note), E6 (quarter note), F6 (half note).
 Measure 8: G6 (quarter note), A6 (quarter note), B6 (quarter note), C7 (half note).
 Measure 9: D7 (quarter note), E7 (quarter note), F7 (quarter note), G7 (half note).
 Measure 10: A7 (quarter note), B7 (quarter note), C8 (quarter note), D8 (half note).
 Measure 11: E8 (quarter note), F8 (quarter note), G8 (quarter note), A8 (half note).
 Measure 12: B8 (quarter note), C9 (quarter note), D9 (quarter note), E9 (half note).
 Measure 13: F9 (quarter note), G9 (quarter note), A9 (quarter note), B9 (half note).
 Measure 14: C10 (quarter note), D10 (quarter note), E10 (quarter note), F10 (half note).
 Measure 15: G10 (quarter note), A10 (quarter note), B10 (quarter note), C11 (half note).
 Measure 16: D11 (quarter note), E11 (quarter note), F11 (quarter note), G11 (half note).
 Measure 17: A11 (quarter note), B11 (quarter note), C12 (quarter note), D12 (half note).
 Measure 18: E12 (quarter note), F12 (quarter note), G12 (quarter note), A12 (half note).
 Measure 19: B12 (quarter note), C13 (quarter note), D13 (quarter note), E13 (half note).
 Measure 20: F13 (quarter note), G13 (quarter note), A13 (quarter note), B13 (half note).
 Measure 21: C14 (quarter note), D14 (quarter note), E14 (quarter note), F14 (half note).
 Measure 22: G14 (quarter note), A14 (quarter note), B14 (quarter note), C15 (half note).
 Measure 23: D15 (quarter note), E15 (quarter note), F15 (quarter note), G15 (half note).
 Measure 24: A15 (quarter note), B15 (quarter note), C16 (quarter note), D16 (half note).
 Measure 25: E16 (quarter note), F16 (quarter note), G16 (quarter note), A16 (half note).
 Measure 26: B16 (quarter note), C17 (quarter note), D17 (quarter note), E17 (half note).
 Measure 27: F17 (quarter note), G17 (quarter note), A17 (quarter note), B17 (half note).
 Measure 28: C18 (quarter note), D18 (quarter note), E18 (quarter note), F18 (half note).
 Measure 29: G18 (quarter note), A18 (quarter note), B18 (quarter note), C19 (half note).
 Measure 30: D19 (quarter note), E19 (quarter note), F19 (quarter note), G19 (half note).
 Measure 31: A19 (quarter note), B19 (quarter note), C20 (quarter note), D20 (half note).
 Measure 32: E20 (quarter note), F20 (quarter note), G20 (quarter note), A20 (half note).
 Measure 33: B20 (quarter note), C21 (quarter note), D21 (quarter note), E21 (half note).
 Measure 34: F21 (quarter note), G21 (quarter note), A21 (quarter note), B21 (half note).
 Measure 35: C22 (quarter note), D22 (quarter note), E22 (quarter note), F22 (half note).
 Measure 36: G22 (quarter note), A22 (quarter note), B22 (quarter note), C23 (half note).
 Measure 37: D23 (quarter note), E23 (quarter note), F23 (quarter note), G23 (half note).
 Measure 38: A23 (quarter note), B23 (quarter note), C24 (quarter note), D24 (half note).
 Measure 39: E24 (quarter note), F24 (quarter note), G24 (quarter note), A24 (half note).
 Measure 40: B24 (quarter note), C25 (quarter note), D25 (quarter note), E25 (half note).
 Measure 41: F25 (quarter note), G25 (quarter note), A25 (quarter note), B25 (half note).
 Measure 42: C26 (quarter note), D26 (quarter note), E26 (quarter note), F26 (half note).
 Measure 43: G26 (quarter note), A26 (quarter note), B26 (quarter note), C27 (half note).
 Measure 44: D27 (quarter note), E27 (quarter note), F27 (quarter note), G27 (half note).
 Measure 45: A27 (quarter note), B27 (quarter note), C28 (quarter note), D28 (half note).
 Measure 46: E28 (quarter note), F28 (quarter note), G28 (quarter note), A28 (half note).
 Measure 47: B28 (quarter note), C29 (quarter note), D29 (quarter note), E29 (half note).
 Measure 48: F29 (quarter note), G29 (quarter note), A29 (quarter note), B29 (half note).
 Measure 49: C30 (quarter note), D30 (quarter note), E30 (quarter note), F30 (half note).
 Measure 50: G30 (quarter note), A30 (quarter note), B30 (quarter note), C31 (half note).
 Measure 51: D31 (quarter note), E31 (quarter note), F31 (quarter note), G31 (half note).
 Measure 52: A31 (quarter note), B31 (quarter note), C32 (quarter note), D32 (half note).
 Measure 53: E32 (quarter note), F32 (quarter note), G32 (quarter note), A32 (half note).
 Measure 54: B32 (quarter note), C33 (quarter note), D33 (quarter note), E33 (half note).
 Measure 55: F33 (quarter note), G33 (quarter note), A33 (quarter note), B33 (half note).
 Measure 56: C34 (quarter note), D34 (quarter note), E34 (quarter note), F34 (half note).
 Measure 57: G34 (quarter note), A34 (quarter note), B34 (quarter note), C35 (half note).
 Measure 58: D35 (quarter note), E35 (quarter note), F35 (quarter note), G35 (half note).
 Measure 59: A35 (quarter note), B35 (quarter note), C36 (quarter note), D36 (half note).
 Measure 60: E36 (quarter note), F36 (quarter note), G36 (quarter note), A36 (half note).
 Measure 61: B36 (quarter note), C37 (quarter note), D37 (quarter note), E37 (half note).
 Measure 62: F37 (quarter note), G37 (quarter note), A37 (quarter note), B37 (half note).
 Measure 63: C38 (quarter note), D38 (quarter note), E38 (quarter note), F38 (half note).
 Measure 64: G38 (quarter note), A38 (quarter note), B38 (quarter note), C39 (half note).
 Measure 65: D39 (quarter note), E39 (quarter note), F39 (quarter note), G39 (half note).
 Measure 66: A39 (quarter note), B39 (quarter note), C40 (quarter note), D40 (half note).
 Measure 67: E40 (quarter note), F40 (quarter note), G40 (quarter note), A40 (half note).
 Measure 68: B40 (quarter note), C41 (quarter note), D41 (quarter note), E41 (half note).
 Measure 69: F41 (quarter note), G41 (quarter note), A41 (quarter note), B41 (half note).
 Measure 70: C42 (quarter note), D42 (quarter note), E42 (quarter note), F42 (half note).
 Measure 71: G42 (quarter note), A42 (quarter note), B42 (quarter note), C43 (half note).
 Measure 72: D43 (quarter note), E43 (quarter note), F43 (quarter note), G43 (half note).
 Measure 73: A43 (quarter note), B43 (quarter note), C44 (quarter note), D44 (half note).
 Measure 74: E44 (quarter note), F44 (quarter note), G44 (quarter note), A44 (half note).
 Measure 75: B44 (quarter note), C45 (quarter note), D45 (quarter note), E45 (half note).
 Measure 76: F45 (quarter note), G45 (quarter note), A45 (quarter note), B45 (half note).
 Measure 77: C46 (quarter note), D46 (quarter note), E46 (quarter note), F46 (half note).
 Measure 78: G46 (quarter note), A46 (quarter note), B46 (quarter note), C47 (half note).
 Measure 79: D47 (quarter note), E47 (quarter note), F47 (quarter note), G47 (half note).
 Measure 80: A47 (quarter note), B47 (quarter note), C48 (quarter note), D48 (half note).
 Measure 81: E48 (quarter note), F48 (quarter note), G48 (quarter note), A48 (half note).
 Measure 82: B48 (quarter note), C49 (quarter note), D49 (quarter note), E49 (half note).
 Measure 83: F49 (quarter note), G49 (quarter note), A49 (quarter note), B49 (half note).
 Measure 84: C50 (quarter note), D50 (quarter note), E50 (quarter note), F50 (half note).
 Measure 85: G50 (quarter note), A50 (quarter note), B50 (quarter note), C51 (half note).
 Measure 86: D51 (quarter note), E51 (quarter note), F51 (quarter note), G51 (half note).
 Measure 87: A51 (quarter note), B51 (quarter note), C52 (quarter note), D52 (half note).
 Measure 88: E52 (quarter note), F52 (quarter note), G52 (quarter note), A52 (half note).
 Measure 89: B52 (quarter note), C53 (quarter note), D53 (quarter note), E53 (half note).
 Measure 90: F53 (quarter note), G53 (quarter note), A53 (quarter note), B53 (half note).
 Measure 91: C54 (quarter note), D54 (quarter note), E54 (quarter note), F54 (half note).
 Measure 92: G54 (quarter note), A54 (quarter note), B54 (quarter note), C55 (half note).
 Measure 93: D55 (quarter note), E55 (quarter note), F55 (quarter note), G55 (half note).
 Measure 94: A55 (quarter note), B55 (quarter note), C56 (quarter note), D56 (half note).
 Measure 95: E56 (quarter note), F56 (quarter note), G56 (quarter note), A56 (half note).
 Measure 96: B56 (quarter note), C57 (quarter note), D57 (quarter note), E57 (half note).
 Measure 97: F57 (quarter note), G57 (quarter note), A57 (quarter note), B57 (half note).
 Measure 98: C58 (quarter note), D58 (quarter note), E58 (quarter note), F58 (half note).
 Measure 99: G58 (quarter note), A58 (quarter note), B58 (quarter note), C59 (half note).
 Measure 100: D59 (quarter note), E59 (quarter note), F59 (quarter note), G59 (half note).
 Measure 101: A59 (quarter note), B59 (quarter note), C60 (quarter note), D60 (half note).
 Measure 102: E60 (quarter note), F60 (quarter note), G60 (quarter note), A60 (half note).
 Measure 103: B60 (quarter note), C61 (quarter note), D61 (quarter note), E61 (half note).
 Measure 104: F61 (quarter note), G61 (quarter note), A61 (quarter note), B61 (half note).
 Measure 105: C62 (quarter note), D62 (quarter note), E62 (quarter note), F62 (half note).
 Measure 106: G62 (quarter note), A62 (quarter note), B62 (quarter note), C63 (half note).
 Measure 107: D63 (quarter note), E63 (quarter note), F63

22

Chorus

26 

30

