



# Henry Pool

Compositeur

États-Unis, Brooklyn, New York

## A propos de l'artiste

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

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

**Site Internet:** <http://www.musicianspage.com>

**Sociétaire :** ASCAP - Code IPI artiste : 628543042

## A propos de la pièce



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

**Compositeur:** Pool, Henry

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**Editeur:** Pool, Henry

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

**Style:** Chanson

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

[http://www.free-scores.com/partitions\\_gratuites\\_henry-pool.htm](http://www.free-scores.com/partitions_gratuites_henry-pool.htm)

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# HENRY POOL

Opus 33

## She Walks in Beauty

a Love Song  
for

**Voice & Band**  
*Score & Parts*



# Henry Pool

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

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# She Walks In Beauty

by Lord Byron & Henry Pool

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

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

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

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

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

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

*1 Alto Saxophone*

*1 Snare Drum*

*1 Bass Drum*

*Cymbals*

*1 Guitar*

*Voice*

*Piano*

*1 Double Bass*

*Score*

Intro **Andantino** (♩ = 72; ♪ = 144)

Alto Saxophone *mf*

Snare Drum *p*

Bass Drum *p*

Cymbal *sticks* *p*

Guitar *mf*

Voice

Piano *mf*

Double Bass *pizzicato* *mf*

A. Sax. *mf*

Sn. Dr.

B. Dr.

Cym.

Guit. *mf*

Vo.

Pno.

Cb. *mf*



Song

8

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

Pno.

Cb.

8

She walks in beau- ty, like the night Of

13

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

Pno.

Cb.

8

cloud- less climes and star- ry skies; And all that's best of dark and bright

18

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

Meet in her aspect and her eyes: Thus mel- lowed to that

Pno.

Cb.

23

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

ten- der light Which Hea- ven gau- dy day de- nies. She

Pno.

Cb.

**Chorus**

28

A. Sax. 

Sn. Dr. 

B. Dr. 

Cym. 

Guit. 

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

Pno. 

Cb. 

33

A. Sax. 

Sn. Dr. 

B. Dr. 

Cym. 

Guit. 

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

Pno. 

Cb. 

Intro

38

A. Sax. *mf*

Sn. Dr. *p*

B. Dr. *p*

Cym. *p* sticks

Guit. *mf*

Vo.

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

Pno. *mf*

Cb. *mf*

43

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

Pno.

Cb.

46

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

Pno.

Cb.

50

**Song**

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

Pno.

Cb.

One shade the more, one ray the less, Had half im- paired the

55

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

name- less grace That waves in e- very ra- ven tress, Or

Pno.

Cb.

60

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

soft- ly light- ens o'er her face; Where thoughts se- rene- ly sweet ex- press

Pno.

Cb.

65 Chorus

A. Sax. *f*

Sn. Dr. *mp*

B. Dr. *mp*

Cym. *mp*

Guit. *f*

Vo. *ff*

Pno. *f*

Cb. *f*

How pure, how dear their dwell- ing- place. She walks in beau- ty,

70

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

Pno.

Cb.

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

75

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

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

Pno.

Cb.

80

**Intro**

A. Sax.   
*mf*

Sn. Dr.   
*p*

B. Dr.   
*p*

Cym.   
*p* sticks

Guit.   
*mf*

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

Pno.   
*mf*

Cb.   
*mf*



84

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

This musical score covers measures 84 to 86. It features seven staves: A. Sax. (Alto Saxophone), Sn. Dr. (Snare Drum), B. Dr. (Bass Drum), Cym. (Cymbal), Guit. (Guitar), Vo. (Vocals), and Pno. (Piano). The key signature is three sharps (F#, C#, G#). The A. Sax. part has a dynamic marking of *p* and includes a *rit.* (ritardando) marking. The Sn. Dr. part has a consistent eighth-note pattern. The B. Dr. part has a simple quarter-note pattern. The Cym. part has a consistent eighth-note pattern. The Guit. part has a consistent eighth-note pattern. The Vo. part is mostly silent. The Pno. part has a complex, flowing melody. The Cb. part has a simple quarter-note pattern.

87

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

This musical score covers measures 87 to 90. It features seven staves: A. Sax. (Alto Saxophone), Sn. Dr. (Snare Drum), B. Dr. (Bass Drum), Cym. (Cymbal), Guit. (Guitar), Vo. (Vocals), and Pno. (Piano). The key signature is three sharps (F#, C#, G#). The A. Sax. part has a dynamic marking of *p*. The Sn. Dr. part has a consistent eighth-note pattern. The B. Dr. part has a simple quarter-note pattern. The Cym. part has a consistent eighth-note pattern. The Guit. part has a consistent eighth-note pattern. The Vo. part is mostly silent. The Pno. part has a complex, flowing melody. The Cb. part has a simple quarter-note pattern.

Song

91

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.   
And on that cheek, and o'er that brow, So soft, so calm, yet

Pno.

Cb.

96

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.   
e- lo- quent, The smiles that win, the tints that glow, But

Pno.

Cb.

101

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.   
 tell of days in good- ness spent, A mind at peace with all be- low,

Pno.

Cb.

106

**Chorus**

A. Sax.   
*f*

Sn. Dr.   
*mp*

B. Dr.   
*mp*

Cym.   
*mp*

Guit.   
*f*

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

Pno.   
*f*

Cb.   
*f*

111

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

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

Pno.

Cb.

116

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

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

Pno.

Cb.

Conclusion

121

A. Sax. *mf*

Sn. Dr. *p*

B. Dr. *p*

Cym. *p* sticks

Guit. *mf*

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

Pno. *mf*

Cb. *mf*

125

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit. *mf*

Vo.

Pno. *mf*

Cb. *mf*

128

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

Pno.

Cb.

132

A. Sax.

Sn. Dr.

B. Dr.

Cym.

Guit.

Vo.

Pno.

Cb.

# *Parts*

Alto Saxophone

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


*mf*



10



19 Chorus

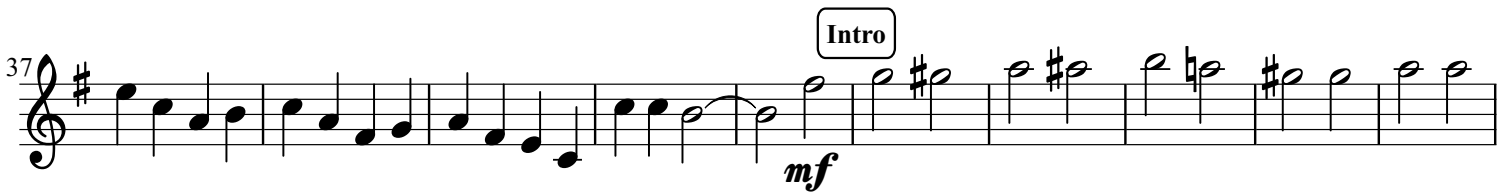


28




37 Intro

*mf*



47 Song



57



66 Chorus

*f*





75 Intro

*mf*

84 Song

*mf*

94

*mf*

103 Chorus

*f*

112

*f*

121 Conclusion

*mf*

130

*ff* *f*

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

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

4

8 **Song**

12

16

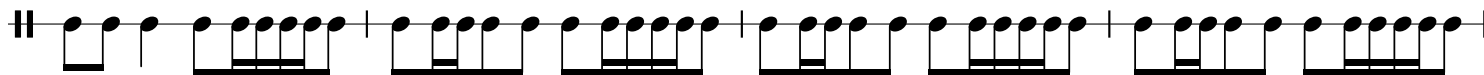
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24 **Chorus**  
*f*

28

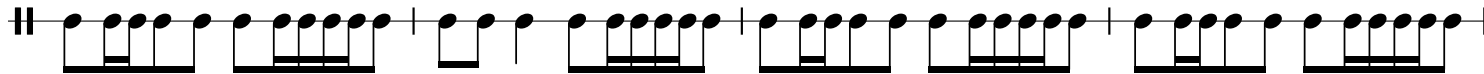
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36



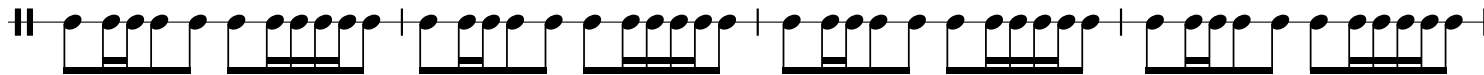
Intro

40



*p*

44

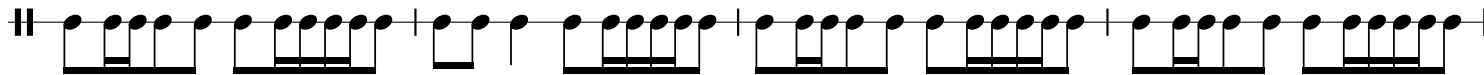


Song

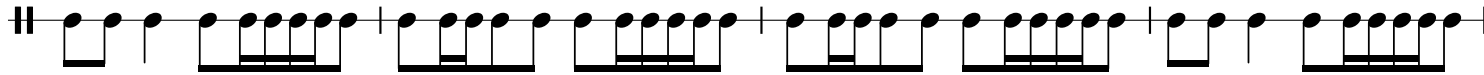
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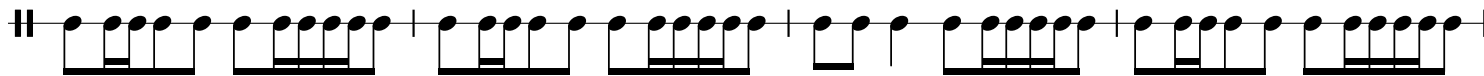
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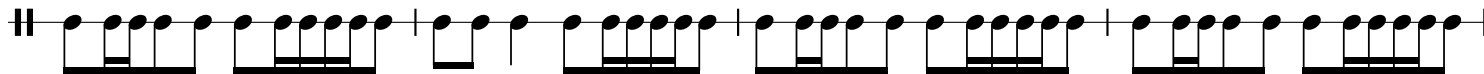
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60

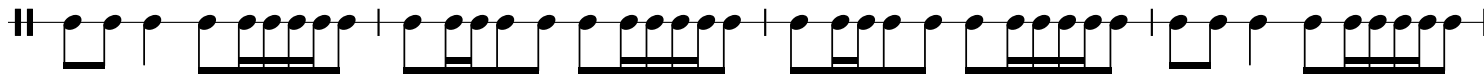


64



Chorus

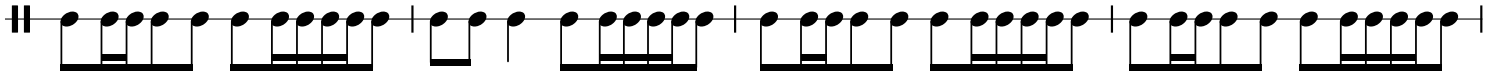
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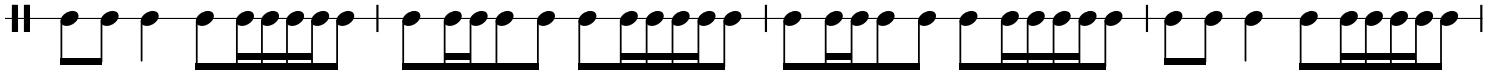


Chorus

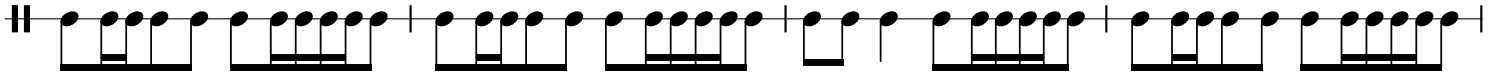
108



112

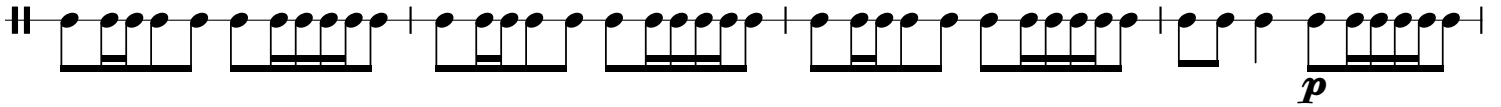


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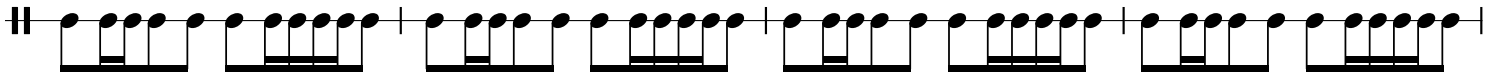


Conclusion

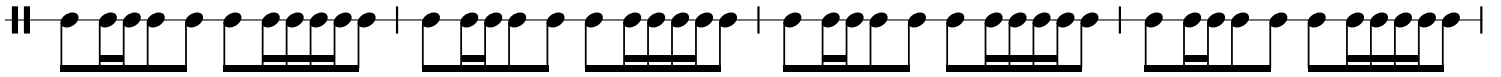
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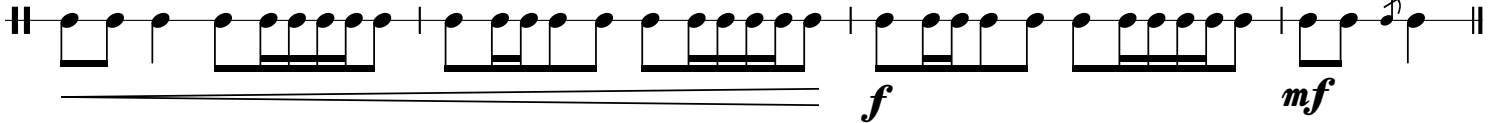
124



128



132



Intro

Andantino (♩ = 72; ♪ = 144)

Song

Bass Drum

10

20

30

Intro

40

Song

50

Chorus

60

70

*mp*

80

Intro

*p*

90

Song

*tr*

100

*f*

Chorus

110

120

Conclusion

*p*

129

*f*

**Intro** Andantino (♩ = 72; ♪ = 144)

Cymbal  $\text{2/2}$  *sticks*  
*p*

9 *f* **Song**  
*brushes*

14 *f*

20 *f*

26 *f* **Chorus**  
*mp*

32 *f*

38 *f* **Intro**  
*sticks*  
*p*



45 **Song**  
*brushes*

52 *tr*

58 *tr*

64 **Chorus**  
*mp*

70 *tr*

76 *tr*

81 **Intro**  
*sticks*  
*p*

90 **Song**  
*brushes*

96

102

108 **Chorus**  
*mp*

114

120 **Conclusion**  
*sticks*  
*p*

127

Intro Andantino (♩ = 72; ♩ = 144)

Guitar

8 *mf*

8

8

8

8

8 *mf*

8

46

8

50

Song

8

59

8

68

Chorus

8

77

Intro

8

84

8

88

Song

8

94  
8

103  
8

Chorus

112  
8

121  
8

Conclusion

*mf*

126  
8

130  
8

134  
8

*ff*

*f*

Andantino (♩ = 72; ♪ = 144)

Intro 8 Song

Voice

*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

day de- nies. *ff* She walks in beau- ty, like the night With all that's best of

32

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

38

Intro 6 2 Song

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

51

shade the more, one ray the less, Had half im- paired the name- less grace That

57

waves in e- very ra- ven tress, Or soft- ly light- ens o'er her face; Where

63

thoughts se- rene- ly sweet ex- press How pure, how dear their dwell- ing- place. **ff** She

**Chorus**

69

walks in beau- ty, 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. **f** And on that cheek, and

**Intro**     **3**     **5**     **Song**

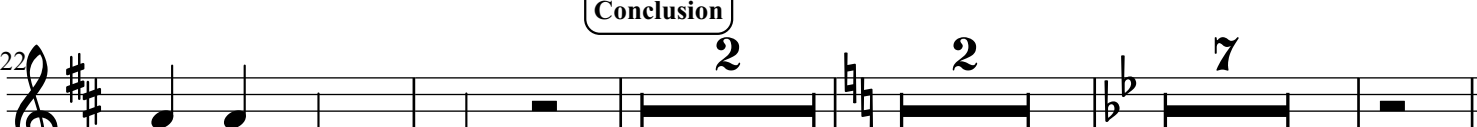
93    
 o'er that brow, So soft, so calm, yet e- lo- quent, The smiles that win, the

99    
 tints that glow, But tell of days in good- ness spent, A mind at peace with

105    
 all be- low, A heart whose love is in- no- cent! **ff** She walks in beau- ty, Chorus

111    
 like the night With all that's best of dark and bright. She walks in beau- ty,

117    
 like the night With all that's best, with all that's best, with all that's best of

122    
 dark and bright. Conclusion   
 2 2 7



Intro Andantino (♩ = 72; ♪ = 144)

Piano

*mf*

This system contains the first two measures of the piano introduction. The music is in a 2/2 time signature with a key signature of two flats (B-flat and E-flat). The melody in the right hand features eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *mf* (mezzo-forte) is present at the beginning.

This system contains measures 3 and 4. The melodic line in the right hand continues with eighth-note figures, and the bass line maintains its rhythmic accompaniment.

This system contains measures 5 and 6. The right hand's melody becomes more active with sixteenth-note runs, while the left hand continues with quarter-note accompaniment.

This system contains measures 7 and 8, concluding the introduction. The right hand features a final melodic flourish, and the left hand ends with a quarter-note accompaniment.

8

Song

Musical score for measures 8-11. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). Measure 8 features a melodic line in the right hand with eighth notes and a bass line with eighth notes. Measure 9 has a melodic line with a half note and a bass line with eighth notes. Measure 10 has a melodic line with a half note and a bass line with eighth notes. Measure 11 has a melodic line with a half note and a bass line with eighth notes.

12

Musical score for measures 12-15. Measure 12 has a melodic line with a half note and a bass line with eighth notes. Measure 13 has a melodic line with a half note and a bass line with eighth notes. Measure 14 has a melodic line with a half note and a bass line with eighth notes. Measure 15 has a melodic line with a half note and a bass line with eighth notes.

16

Musical score for measures 16-19. Measure 16 has a melodic line with a half note and a bass line with eighth notes. Measure 17 has a melodic line with a half note and a bass line with eighth notes. Measure 18 has a melodic line with a half note and a bass line with eighth notes. Measure 19 has a melodic line with a half note and a bass line with eighth notes.

20

Musical score for measures 20-23. Measure 20 has a melodic line with a half note and a bass line with eighth notes. Measure 21 has a melodic line with a half note and a bass line with eighth notes. Measure 22 has a melodic line with a half note and a bass line with eighth notes. Measure 23 has a melodic line with a half note and a bass line with eighth notes.

Chorus

24

Musical notation for measures 24-27. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a series of chords, with a fermata over the final chord of the system. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present at the end of the system.

28

Musical notation for measures 28-31. The right hand continues with chords, including a fermata over the final chord of the system. The left hand maintains the eighth-note accompaniment.

32

Musical notation for measures 32-35. The right hand features chords with a fermata over the final chord of the system. The left hand continues with the eighth-note accompaniment.

36

Musical notation for measures 36-39. The right hand plays chords, with a fermata over the final chord of the system. The left hand continues with the eighth-note accompaniment.

40 Intro

*mf*

43

45

47

Song

49

Musical notation for measures 49-52. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 49 features a melodic line in the treble clef with eighth notes and a bass line with eighth notes. Measure 50 continues the melodic line. Measure 51 shows a change in the treble clef part, with a whole note chord and a bass line with eighth notes. Measure 52 features a whole note chord in the treble clef and a bass line with eighth notes.

53

Musical notation for measures 53-57. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 53 features a whole note chord in the treble clef and a bass line with eighth notes. Measure 54 continues the whole note chord in the treble clef and the eighth note bass line. Measure 55 features a whole note chord in the treble clef and a bass line with eighth notes. Measure 56 features a whole note chord in the treble clef and a bass line with eighth notes. Measure 57 features a whole note chord in the treble clef and a bass line with eighth notes.

58

Musical notation for measures 58-62. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 58 features a whole note chord in the treble clef and a bass line with eighth notes. Measure 59 features a whole note chord in the treble clef and a bass line with eighth notes. Measure 60 features a whole note chord in the treble clef and a bass line with eighth notes. Measure 61 features a whole note chord in the treble clef and a bass line with eighth notes. Measure 62 features a whole note chord in the treble clef and a bass line with eighth notes.

63

Musical notation for measures 63-67. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 63 features a whole note chord in the treble clef and a bass line with eighth notes. Measure 64 features a whole note chord in the treble clef and a bass line with eighth notes. Measure 65 features a whole note chord in the treble clef and a bass line with eighth notes. Measure 66 features a whole note chord in the treble clef and a bass line with eighth notes. Measure 67 features a whole note chord in the treble clef and a bass line with eighth notes.

Chorus

68

*f*

Musical notation for measures 68-72. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains chords and rests, with a dynamic marking of *f* at the beginning. The bass staff contains a continuous eighth-note accompaniment. Measure 72 features a long note in the treble staff.

73

Musical notation for measures 73-77. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains chords and rests, with a long note in measure 75. The bass staff contains a continuous eighth-note accompaniment.

78

Musical notation for measures 78-81. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains chords and rests, with a long note in measure 81. The bass staff contains a continuous eighth-note accompaniment.

Intro

82

*mf*

Musical notation for measures 82-85. The system consists of a grand staff with a treble clef and a bass clef. The treble staff contains eighth-note patterns and rests, with a dynamic marking of *mf* at the beginning. The bass staff contains eighth-note patterns and rests. Measure 85 features a sharp sign on a note in the treble staff.

84

Musical score for measures 84-85. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes and rests. The piece concludes with a double bar line and a key signature change to one sharp (F#).

86

Musical score for measures 86-87. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with a complex rhythmic pattern of sixteenth notes and rests.

88

Musical score for measures 88-89. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music continues with a complex rhythmic pattern of sixteenth notes and rests.

90

Song

Musical score for measures 90-93. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). A box labeled "Song" is positioned above the treble staff in measure 91. The music features a complex rhythmic pattern of sixteenth notes and rests, with some chords in the treble staff.

94

Musical score for measures 94-97. The piece is in D major (two sharps) and 4/4 time. The right hand features a melody of chords, with a prominent half-note chord in measure 95. The left hand plays a steady eighth-note bass line.

98

Musical score for measures 98-101. The right hand continues with a chordal melody, including a half-note chord in measure 99. The left hand maintains the eighth-note bass line.

102

Musical score for measures 102-105. The right hand features a half-note chord in measure 102. The left hand continues with the eighth-note bass line.

106

Chorus

Musical score for measures 106-109. The right hand features a half-note chord in measure 106. The left hand continues with the eighth-note bass line. A dynamic marking of *f* (forte) is present in measure 109.



110

Musical score for measures 110-113. The piece is in D major (two sharps) and 4/4 time. The right hand features chords and a long note in measure 112. The left hand has a steady eighth-note bass line.

114

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

118

Musical score for measures 118-121. The right hand has a melodic line with a fermata in measure 118. The left hand continues with the eighth-note bass line.

122

Conclusion

*mf*

Musical score for measures 122-125, labeled 'Conclusion'. The right hand has a melodic line with a fermata in measure 122. The left hand continues with the eighth-note bass line. A dynamic marking of *mf* is present in measure 123.

125

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music consists of eighth-note patterns with rests, transitioning from a key with two sharps to a key with one flat (Bb) in the second measure.

127

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (Bb). The music continues with eighth-note patterns and rests.

129

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (Bb and Eb). The music continues with eighth-note patterns and rests.

131

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (Bb and Eb). The music features eighth-note patterns in the first two measures, followed by chords in the third and fourth measures. A dynamic marking of *ff* (fortissimo) is present. The piece concludes with a double bar line and a repeat sign.

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

*pizzicato*

Double Bass

8 *mf*

**Song**

7 8

15 8

**Chorus**

23 8 *f*

31 8

**Intro**

39 8 *mf*

47 Song

8

Musical staff 47-54: Bass clef, key signature of one flat (Bb). Measure 47 starts with a bass line of eighth notes. Measure 48 has a whole rest. A box labeled 'Song' is positioned above measure 49. The staff continues with eighth notes through measure 54.

55

8

Musical staff 55-62: Bass clef, key signature of one flat (Bb). The staff contains a continuous eighth-note bass line from measure 55 to 62.

63 Chorus

8 *f*

Musical staff 63-70: Bass clef, key signature of one flat (Bb). A box labeled 'Chorus' is positioned above measure 66. The staff contains a continuous eighth-note bass line from measure 63 to 70. The dynamic marking *f* is placed below measure 69.

71

8

Musical staff 71-78: Bass clef, key signature of one flat (Bb). The staff contains a continuous eighth-note bass line from measure 71 to 78.

79 Intro

8 *mf*

Musical staff 79-86: Bass clef, key signature of one flat (Bb). A box labeled 'Intro' is positioned above measure 80. The staff contains a continuous eighth-note bass line from measure 79 to 86. The dynamic marking *mf* is placed below measure 80. The key signature changes to two sharps (F# and C#) in measure 86.

87 Song

8

Musical staff 87-94: Bass clef, key signature of two sharps (F# and C#). A box labeled 'Song' is positioned above measure 88. The staff contains a continuous eighth-note bass line from measure 87 to 94.

95

8

103

Chorus

*f*

111

8

119

Conclusion

*mf*

127

8

133

*ff*

*f*

arco