

*For the Luther College Norsemen, Andrew Last, Conductor
To Chelsea*

She Walks in Beauty

TTBB with Piano and Oboe*

LORD BYRON (1788-1824)

CONNOR J. KOPPIN (b. 1991)

The musical score consists of two systems of music. The first system begins with a piano introduction followed by entries for Oboe, Tenor, and Bass. The second system begins with a vocal entry for Tenor/Bass followed by a piano accompaniment.

Instrumentation: Oboe, Tenor, Bass, Piano.

Musical Elements:

- Oboe:** Playing eighth-note patterns in measures 1-4 and 6-7.
- Tenor/Bass:** Playing sustained notes in measures 1-4 and 6-7.
- Piano:** Playing eighth-note chords in measures 1-4 and 6-7.
- Vocal:** Enters at measure 6 with the lyrics "She walks in beau - ty, like the night Of cloud-less climes and star-ry".
- Performance Instructions:** Dynamics (p, unis.), Measure numbers (1-7), and a three-measure repeat sign.

* A separate oboe part is found on page 16.

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9

skies; And all that's best____ of dark and bright Meet in her

skies; And all that's best____ of dark and bright Meet in her

12

as-pect____ and her eyes; Thus mel-lowed to that ten-der light Which

as-pect____ and her eyes; Thus mel-lowed to that ten-der light Which

16

heav - en to gau - dy day de - nies.
She walks in
heav - en to gau - dy day de - nies.
She walks in

poco accel.

19

beau-ty.
beau-ty.

poco accel.

6

24 *piu mosso* ($\text{♩} = 66$)

Ob.

T1 *mp*

T2 *mp*

B1 *mp*

B2 *mp*

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

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

One shade the more, one ray the less,

One shade the more, one ray the less,

piu mosso ($\text{♩} = 66$)

27

paired that name-less grace Which soft-ly light-ens o'er her
paired that name-less grace Which soft-ly light-ens o'er her
Had half im-paired that name-less grace Which light-ens o'er her
Had half im-paired that name-less grace Which light-ens o'er her

30

face; She walks in beau-ty, she walks in beau-ty, _____

face; She walks in beau-ty, _____ in beau-ty, _____

face; She walks in beau-ty, _____ in beau-ty, _____

face; She walks in beau-ty, _____ in beau-ty, _____

34 rit. ----- a tempo

mf

she walks in beau - ty, _____ *mp* _____

mf

she walks in beau - ty, in beau-ty, _____ *mp* _____

mf

she walks in beau - ty, in beau-ty, _____ *mp* _____

mf

she walks in beau - ty, in beau-ty, _____ *mp* _____

mf

she walks in beau - ty, in beau-ty, _____ *mp* _____

rit. ----- a tempo

mp

38

(
And
And
And
And
)

42

rit. a tempo rit.

(
on that cheek, and o'er that brow, So soft, so calm, yet
on that cheek, and o'er that brow, So soft, so calm, yet
on that cheek, and o'er that brow, So soft, so calm, yet
on that cheek, and o'er that brow, So soft, so calm, yet
rit. a tempo rit.)

46

a tempo

mf

el - o-quent, The smiles that win, the tints that glow, But

mf

el - o-quent, The smiles that win, the tints that glow, But

mf

el - o-quent, The smiles that win, the tints that glow, But

mf

el - o-quent, The smiles that win, the tints that glow, But

a tempo

49

molto rit.

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

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

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

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

molto rit.

Broadly ($\text{♩}=58$)

molto rit. a tempo

p

f

8 low, A heart whose love, A heart whose love _____ is in-no-cent!

f

8 low, A heart whose love, A heart whose love _____ is in-no-cent!

f

low, A heart whose love, A heart whose love _____ is in-no-cent!

Broadly ($\text{♩}=58$)

molto rit. a tempo

56

p

mp

She

p

mp

She walks in beau-ty. She walks in

p

mp

She walks in beau-ty. She walks in

p gently

65

molto rit.

p

pp

beau-ty.

beau-ty.

beau-ty.

beau-ty.

molto rit.

p

dim a niente