

She walks in beauty

Lord Byron (1788–1824)

Alexander L'Estrange

Tenderly, always expressive ♩ = 60

PIANO *mp*

Ped.

The piano introduction consists of two staves. The right hand plays a series of chords and arpeggiated figures in a 4/4 time signature, which changes to 3/4 and then back to 4/4. The left hand plays a simple bass line with quarter notes and rests. A 'Ped.' (pedal) marking is placed under the first few measures.

4 *poco rubato* - - - - T. B. *mp espress.*

1. She walks in beau - ty, like the night Of cloud-less

(con Ped.)

The first system of the vocal and piano accompaniment. The vocal line (T.B.) is in a 2/4 time signature, with a 'poco rubato' marking above it. The piano accompaniment is in a 2/4 time signature. The lyrics are '1. She walks in beau - ty, like the night Of cloud-less'. A '(con Ped.)' marking is placed below the piano part.

7

climes and star - ry skies, And all that's best of dark and bright

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'climes and star - ry skies, And all that's best of dark and bright'. The piano accompaniment provides harmonic support.

10

Meet in her as - pect and her eyes; Thus mel-low'd to that ten-der light

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics 'Meet in her as - pect and her eyes; Thus mel-low'd to that ten-der light'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Now sleeps the crimson petal

From The Princess by Alfred, Lord Tennyson (1809–92)

Alexander L'Estrange

Mysterious ♩ = 110

PIANO

mp

con Ped.

7

p

Now sleeps the crim - son pe - tal, now the white; _____

p *mp espr.*

Now sleeps the crim - son pe - tal, now the white; _____ Nor

p

Now sleeps the crim - son pe - tal, now the white; _____

p

Now sleeps the crim - son pe - tal, now the white; _____

p

* Small notes optional

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