

The Nightingale

WALTZ SONG

by
ARTHUR
A.
PENN
composer of
"CARISSIMA"



Try this over on your Piano.

Belle of the Ball.

Tempo di Valse Moderato.

Words & Music by CHAS. K. HARRIS.



VOICE.

1. You ask me why I'm sad at heart, You nev - er
2. I'll ne'er for - get the ball that night, My sweet-heart

The vocal melody is in 3/4 time, starting on a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment is in 3/4 time, starting with a half note G2, followed by a quarter note A2, and then a half note B-flat2. The piece concludes with a final chord of G2-B-flat2-D3.

hear me laugh, _____ You ask me why my
was di - vine, _____ And as I kissed her

The vocal melody is in 3/4 time, starting on a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment is in 3/4 time, starting with a half note G2, followed by a quarter note A2, and then a half note B-flat2. The piece concludes with a final chord of G2-B-flat2-D3.

tears they fall, up - on her pho - to - graph, _____ She
dear sweet lips, she prom - ised to be mine, _____ And

The vocal melody is in 3/4 time, starting on a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment is in 3/4 time, starting with a half note G2, followed by a quarter note A2, and then a half note B-flat2. The piece concludes with a final chord of G2-B-flat2-D3.

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The Nightingale.

ARTHUR A. PENN.

Allegretto ma non troppo.

ff

Soft - ly, — in the moon - light, — where the

mp

tall trees throw their shade, — Light - ly, — trip - ping

cresc. *mp*

gai - ly, — come my foot - steps to the glade. —

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First system of the musical score. The vocal line (treble clef) begins with a half note 'No', followed by a quarter note 'one', a half note 'who', a quarter note 'is', a half note 'mor - tal', a quarter note 'there,', a half note 'All', a quarter note 'is', a half note 'qui - et', and a quarter note 'in'. The piano accompaniment (grand staff) features a series of chords in the right hand and single notes in the left hand, mostly on the lower register.

Second system of the musical score. The vocal line continues with a half note 'Fairy-land;', a half note 'On - ly', a half note 'ar - dent', a quarter note 'lov - ers', and a quarter note 'dare'. The tempo marking *poco rit* is placed above the vocal line. The piano accompaniment continues with chords and single notes, ending with a final chord in the right hand.

Third system of the musical score. The vocal line begins with a half note 'Come', a quarter note 'at', a half note 'dear', a quarter note 'Love's', a half note 'com-mand.', a half note 'Ah,', a quarter note 'so', a half note 'Soft - ly,', a half note 'in', and a quarter note 'the'. The tempo marking *a tempo* is placed above the vocal line. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. The tempo marking *rit.* is placed above the vocal line, and *a tempo* is placed below the piano accompaniment.

Fourth system of the musical score. The vocal line continues with a half note 'moon - light,', a half note 'where', a half note 'the', a half note 'tall', a half note 'trees', a half note 'throw', a half note 'their', a half note 'shade,', and a half note '_____'. The piano accompaniment continues with chords and single notes, ending with a final chord in the right hand.

Light - ly, — trip - ping gai - ly, — come my foot - steps — to the

rall.

Con amore.

glade. — While I'm wait - ing, Ah — comes a

mf rall. *mp* *p*

sweet song, — In the si - lence: 'Tis the Night — in —

gale, Ah, — ten - der love songs — are his lay. —

Meno mosso

Hark, now he brings me greet-ings from one far a - way; — All the

bur - den — of his song — Is the sweet ring-ing mes-sage, "I love you!"

rit. a tempo

— Oh, moon-light song - ster, sing me your song for aye, —

a tempo rit.

rit.

— Ah! — list to him trilling, "I love you!"

mp pp ppp

Allegretto

ff *trun* *ritard.* *trun*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. The tempo is marked 'Allegretto'. Dynamics include 'ff' (fortissimo) and 'ritard.' (ritardando). There are two 'trun' markings above the right hand staff.

mf a tempo *mp*

Ah, _____ Ah, _____ Ah, _____

pp

The first vocal entry is on a single staff with the lyrics 'Ah, _____'. The piano accompaniment is on two staves. The tempo is 'a tempo' and the dynamics are 'mf' (mezzo-forte) and 'mp' (mezzo-piano). The piano part features a 'pp' (pianissimo) dynamic.

mf

Ah, _____ Sweet bird, Ah _____

The second vocal entry is on a single staff with the lyrics 'Ah, _____ Sweet bird, Ah _____'. The piano accompaniment is on two staves. The tempo is 'a tempo' and the dynamics are 'mf' (mezzo-forte) and 'pp' (pianissimo).

rit. *a tempo*

joy - ous - ly. Ah! Ah, _____

rall. *pp*

The third vocal entry is on a single staff with the lyrics 'joy - ous - ly. Ah! Ah, _____'. The piano accompaniment is on two staves. The tempo is 'a tempo' and the dynamics are 'rit.' (ritardando), 'rall.' (rallentando), and 'pp' (pianissimo).

First system of the musical score. The vocal line (treble clef) features three vocalizations: "Ah," followed by a rest, then "Ah," followed by a rest, and finally "Ah," followed by a rest. The piano accompaniment (grand staff) consists of chords and single notes in the right hand and a bass line in the left hand. A dynamic marking of *mp* (mezzo-piano) is present above the second vocal line.

Second system of the musical score. The vocal line (treble clef) contains the lyrics: "Dear bird, car-ol - ing joyous-ly, Bearing his love to". The piano accompaniment (grand staff) includes a forte (*f*) dynamic marking and a section labeled *L.H.* (Left Hand) with a *colla voce* instruction. A *poco rit.* (poco ritardando) marking is placed above the final vocal note.

Third system of the musical score. The vocal line (treble clef) contains the lyrics: "me Ah, sing, Ah, sing!". The piano accompaniment (grand staff) features an *accel.* (accelerando) marking above the first vocal line and another *accel.* marking above the piano part. A forte (*f*) dynamic marking is also present in the piano part.

Fourth system of the musical score. The vocal line (treble clef) contains the lyrics: "Sweet bird, Sweet bird! Hark to the night-in-gale,". The piano accompaniment (grand staff) continues with chords and a bass line.

Ah, Ah,

molto e molto accel.

Oh that your song would but last through my life, Ring-ing on,

tr. ad lib.

ring-ing on, ring-ing on for aye!

molto Vivace

crescendo

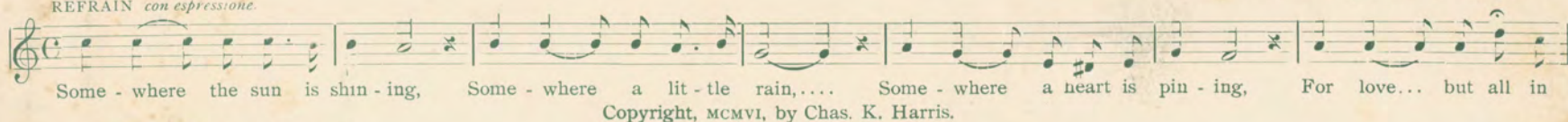
ff

POPULAR FAVORITES BY THE MOST POPULAR COMPOSERS.

Somewhere.

Words and Music by CHAS. K. HARRIS.

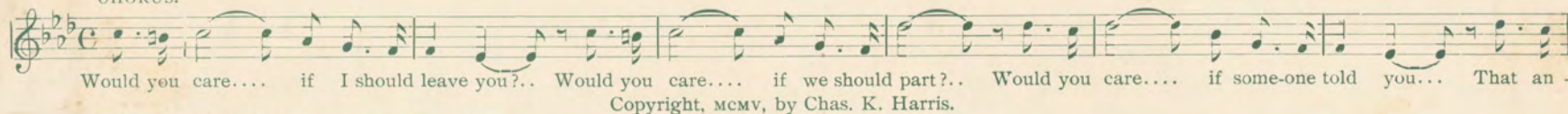
REFRAIN *con espressione*.



Would You Care?

Words and Music by CHAS. K. HARRIS.

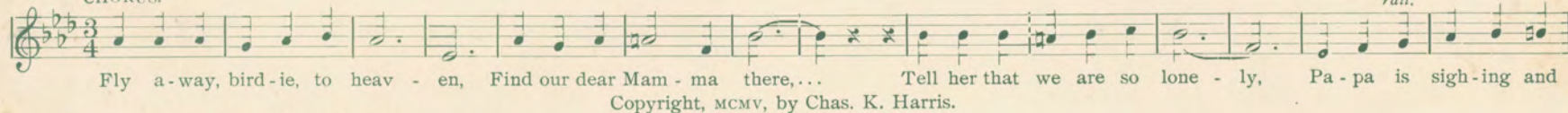
CHORUS.



Fly Away, Birdie, to Heaven.

Words and Music by CHAS. K. HARRIS.

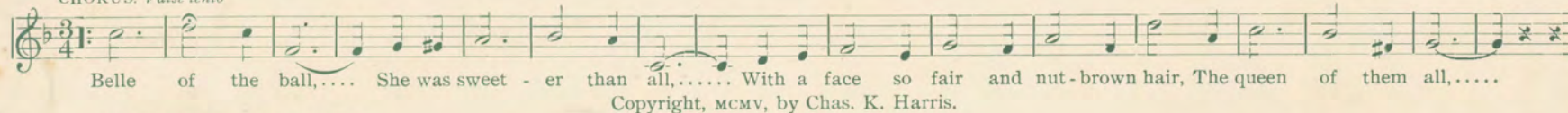
CHORUS.



The Belle of the Ball.

Words and Music by CHAS. K. HARRIS.

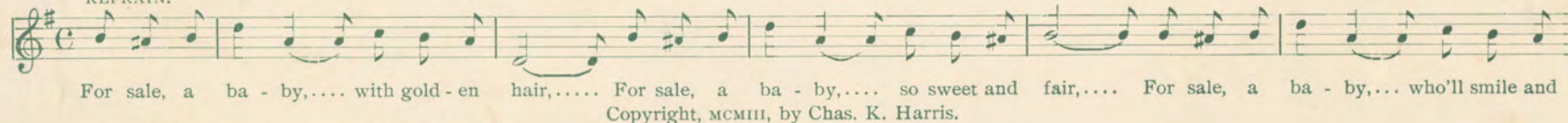
CHORUS. *Valse lento*



For Sale — A Baby.

Words and Music by CHAS. K. HARRIS.

REFRAIN.

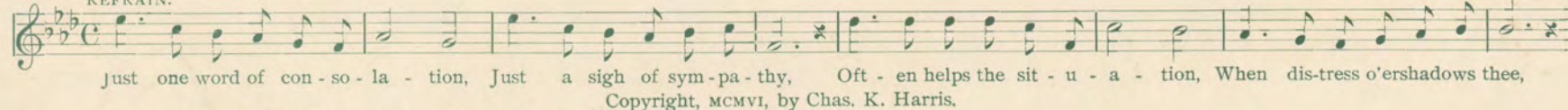


Just One Word of Consolation.

Words by FRANK B. WILLIAMS.

Music by TOM LEMONIER.

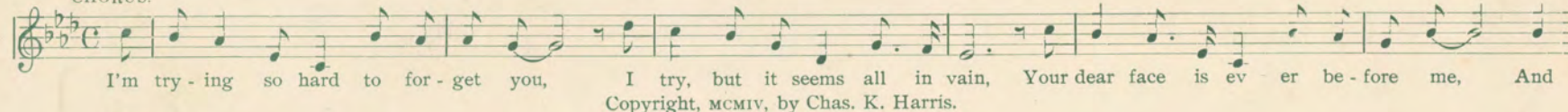
REFRAIN.



I'm Trying So Hard To Forget You.

Words and Music by CHAS. K. HARRIS.

CHORUS.

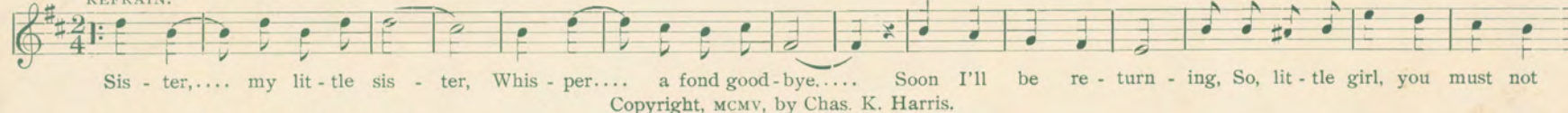


Sister.

Words by ALAN M. RATTRAY.

Music by CLARENCE VAUGHN.

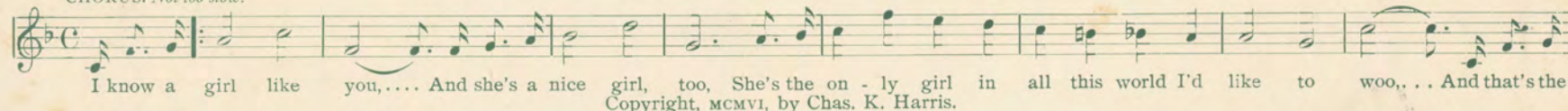
REFRAIN.



I Know A Girl Like You.

By BILLE E. TAYLOR.

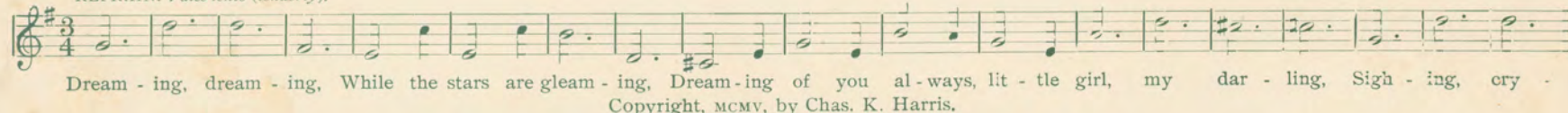
CHORUS. *Not too slow.*



Dreaming, Love, of You.

Words and Music by CHAS. K. HARRIS.

REFRAIN. *Valse lento (tenderly).*



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