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The Nightingale

Arthur A Penn

Composer

Starmer

Illustrator

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The Nightingale

WALTZ SONG

by

ARTHUR A. PENN

COMPOSER OF
"CARISSIMA"

Introduced by
The World's Phenomenal Soprano



EDITH HELENA

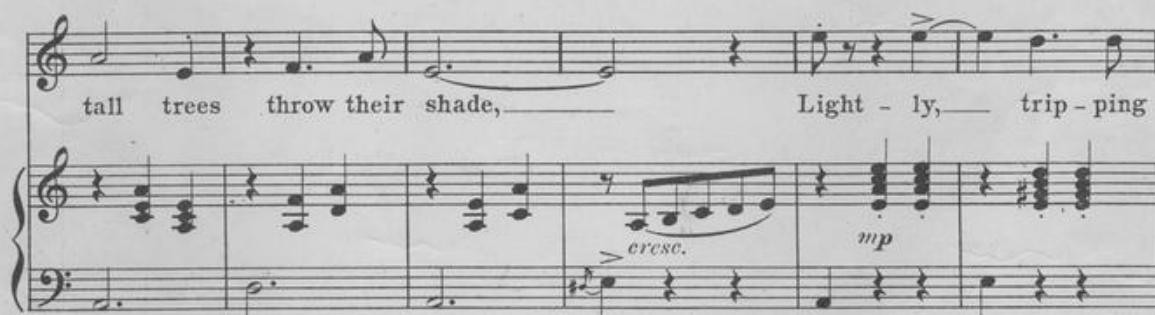


Vp. 004005
1906
Nig

The Nightingale.

ARTHUR A. PENN.

Allegretto ma non troppo.



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No one who is mor-tal there, All is qui-et in

Fairy-land; On-ly ar-dent lov-ers dare

poco rit

Come at dear Love's com-mand. Ah, so Soft-ly, in the

a tempo *rit.* *a tempo*

rall. *a tempo*

moon-light, where the tall trees throw their shade,

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

rall.

This system contains the first line of the song. The vocal melody is in treble clef, and the piano accompaniment is in bass and treble clefs. The key signature has one flat (B-flat). The tempo/mood is marked 'rall.' (rallentando).

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

mf rall. mp p

This system contains the second line of the song. The tempo/mood is marked 'Con amore.' (with love). The piano accompaniment includes dynamic markings: *mf* (mezzo-forte), *rall.* (rallentando), *mp* (mezzo-piano), and *p* (piano).

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

This system contains the third line of the song. The piano accompaniment features a sustained bass line and chords in the right hand.

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

ff

This system contains the fourth line of the song. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) at the end.

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.

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

mp *pp* *ppp*

Allegretto

ff

trun

ritard.

trun

The piano introduction is in E-flat major, 3/4 time. It begins with a series of chords in the right hand and single notes in the left hand. The tempo is marked *Allegretto*. The first system includes a *ff* (fortissimo) dynamic. The second system features a *trun* (trill) marking. The third system includes a *ritard.* (ritardando) marking. The piece concludes with another *trun* marking.

mf a tempo

Ah, _____

Ah, _____

mp

Ah, _____

pp

The first vocal entry is marked *mf a tempo*. The vocal line consists of three phrases, each starting with "Ah," followed by a melodic line. The piano accompaniment is marked *pp* (pianissimo) and consists of chords in the right hand and single notes in the left hand.

Ah, _____

mf

Sweet bird, Ah _____

The second vocal entry is marked *mf*. The vocal line consists of three phrases, each starting with "Ah," followed by a melodic line. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

joy - ous - ly. Ah! Ah, _____

rit.

a tempo

rall.

pp

The third vocal entry is marked *rit.* (ritardando) and *a tempo*. The vocal line consists of three phrases, each starting with "Ah," followed by a melodic line. The piano accompaniment is marked *rall.* (rallentando) and *pp* (pianissimo) and consists of chords in the right hand and single notes in the left hand.

First system of the musical score. The vocal line (treble clef) features three 'Ah' vocalizations, each with a melodic flourish. The piano accompaniment (grand staff) consists of chords and single notes in the right and left hands. A dynamic marking of *mp* (mezzo-piano) is placed above the first 'Ah'.

Second system of the musical score. The vocal line begins with the lyrics 'Dear bird, car-ol - ing joyous-ly, Bearing his love to'. The piano accompaniment includes a section marked *f* (forte) and *L.H.* (left hand) with a melodic line. A *poco rit.* (poco ritardando) marking is present above the vocal line, and a *colla voce* marking is below the piano accompaniment.

Third system of the musical score. The vocal line continues with 'me.' and 'Ah, sing, Ah, sing!'. The piano accompaniment features a section marked *accel.* (accelerando) and *f* (forte). The music is characterized by rapid sixteenth-note passages in the piano part.

Fourth system of the musical score. The vocal line concludes with the lyrics 'Sweet bird, Sweet bird! Hark to the night-in-gale,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Ah, Ah,

Oh that your song would but last through my life, Ring-ing on, *molto e molto accel.*

ring-ing on, ring-ing on for aye! *tr. ad lib.* *ff* *molto Vivace e*

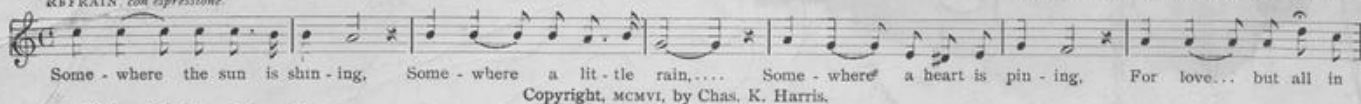
crescendo *ff*

POPULAR FAVORITES BY THE MOST POPULAR COMPOSERS.

Somewhere.

Words and Music by CHAS. K. HARRIS.

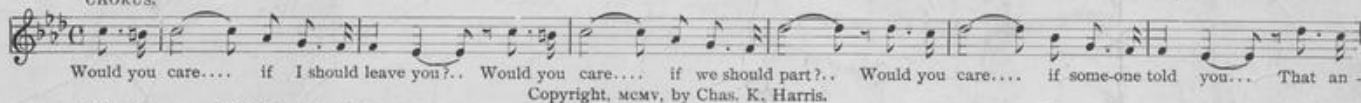
REFRAIN. *con espressione.*



Would You Care?

Words and Music by CHAS. K. HARRIS.

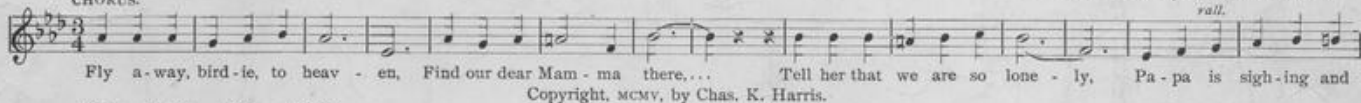
CHORUS.



Fly Away, Birdie, to Heaven.

Words and Music by CHAS. K. HARRIS.

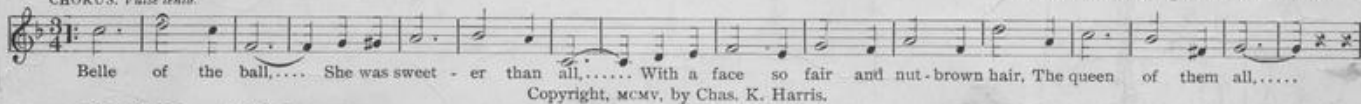
CHORUS.



The Belle of the Ball.

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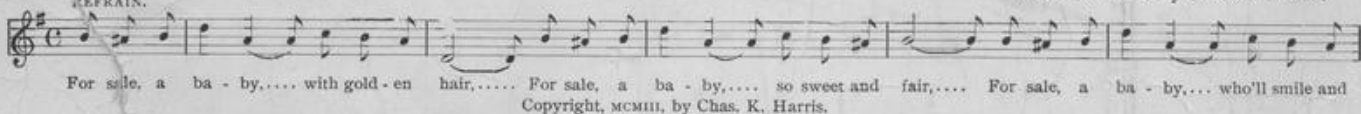
CHORUS. *Valze lento.*



For Sale—A Baby.

Words and Music by CHAS. K. HARRIS.

REFRAIN.

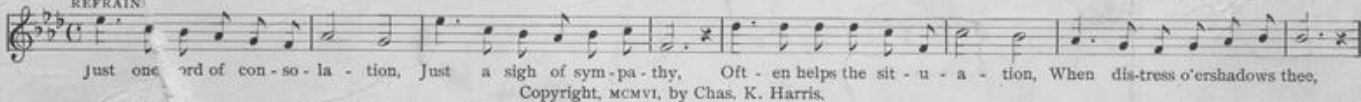


Just One Word of Consolation.

Words by FRANK B. WILLIAMS.

Music by TOM LEMONIER.

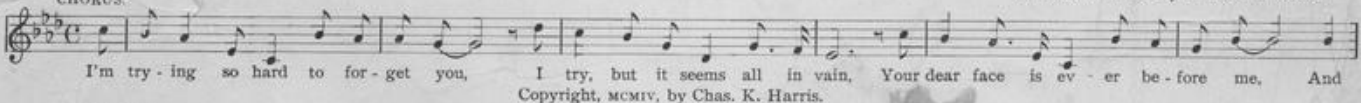
REFRAIN.



I'm Try g So Hard To Forget You.

Words and Music by CHAS. K. HARRIS.

CHORUS.

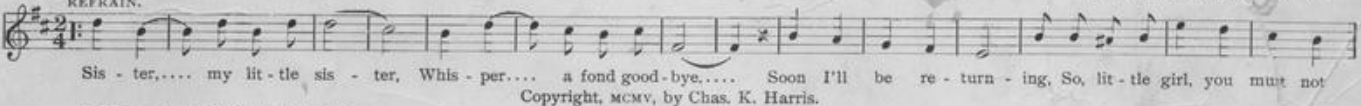


Sister.

Words by ALAN M. RATTRAY.

Music by CLARENCE VAUGHN.

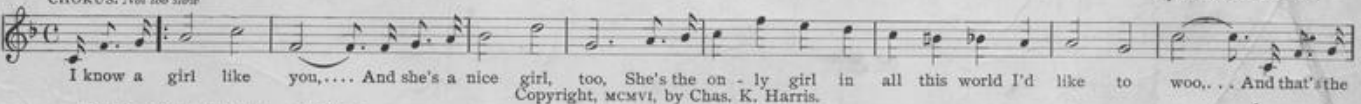
REFRAIN.



I Know A Girl Like You.

By BILLE E. TAYLOR.

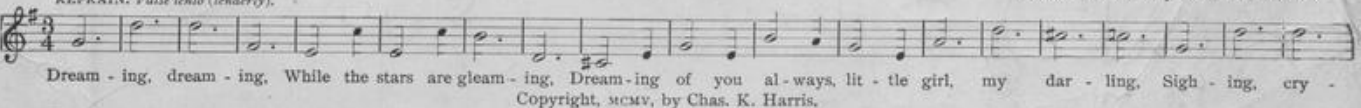
CHORUS. *Not too slow*



Dreaming, Love, of You.

Words and Music by CHAS. K. HARRIS.

REFRAIN. *Valze lento (tenderly).*



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