

To the St. Cecilia Club, New York, Victor Harris, Conductor

# The Nightingale

(HARLAN CO., KENTUCKY)

Melody collected, & arranged for chorus of women's voices by

Words collected by  
**LORAINÉ WYMAN**

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New York — The H. W. GRAY Co., Sole Agents for NOVELLO & CO., Limited — London

*Andante sostenuto*

1st Soprani

1. One

2nd Soprani

1st & 2nd Alti

Piano

morn-ing, one morn-ing, one morn-ing in May, I met a fair coup-le a -

(Humming)

(Humming)

From "Lonesome Tunes"

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*rit. a*

mak-ing their way, And one was a la - dy so neat and so fair, The

*rit. a*

*rit. a*

*rit. a*

*rit. a*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line in treble clef with lyrics. The second and third staves are piano accompaniment in treble and bass clefs respectively. The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo markings 'rit.' and 'a' (allegretto) are placed above the vocal line and the piano accompaniment staves.

*tempo poco rall.*

oth-er a sol-dier, a brave vol-un-teer. \_\_\_\_\_ 2. Good

*tempo poco rall.*

*tempo poco rall.*

*tempo poco rall.*

*tempo poco rall.*

Detailed description: This system contains the next four staves of music. The top staff is a vocal line in treble clef with lyrics. The second and third staves are piano accompaniment in treble and bass clefs respectively. The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment. The key signature has three flats and the time signature is 4/4. The tempo markings 'tempo' and 'poco rall.' (poco rallentando) are placed above the vocal line and the piano accompaniment staves. The lyrics end with a line of dashes and the number '2. Good'.

Allegretto grazioso

*cresc.*



morn-ing, good morn-ing, good morn-ing to thee, O, where are you go-ing, my  
la - dy pret-ty la - dy it's time to give o'er, O, no, pret-ty sol-dier, please

*cresc.*



morn, good morn, good morn to thee, Where are you go - ing  
la - dy, it's time to give o'er, O, no, please, sol - dier,

*cresc.*



Allegretto grazioso

*p*

*cresc.*



*mf*



pret - ty la - dy O, I am a - go - ing to the  
play one tune more, I'd rath-er hear your fid - die or the

*mf*



my la - dy, O, I am go - ing  
one tune more, I'd rath - er hear you

*mf*



*dim.* *p* *poco rall.*

banks of the sea, To see the wa - ters a - glid - ing, hear the  
 touch of one string, As see the wa - ters a - glid - ing, hear the

*dim.* *p* *poco rall.*

to the sea, To see the wa - ters glide, hear the  
 touch one string, As see the wa - ters glide, hear the

*dim.* *p* *poco rall.*

*dim.* *p* *poco rall.*

*a tempo mp*

night-in - gale sing. \_\_\_\_\_ 3. We had-n't been a stand-ing but  
 night-in - gale sing. \_\_\_\_\_ 5. Pret-ty sol-dier, pret-ty sol-dier, will

*a tempo mp*

night-in - gale sing. \_\_\_\_\_ 3. We'd on - ly stood an  
 night-in - gale sing. \_\_\_\_\_ 5. Pret-ty sol - dier will you

*a tempo mp*

*a tempo mp*

one hour or two, When from his knap-sack a fid-dle he drew, The  
 you mar-ry me? O no pret-ty la-dy, that nev-er can be, I

hour or two, When from his sack a fid-dle he drew, The  
 mar-ry me? O, no, la-dy, that nev-er can be I

*cresc.* tune that he played made the val-leys ring, O see the  
 have a wife in Lon-don, and chil-dren twice three Two

*cresc.* tune he played, made val-leys ring, O see the  
 have a wife and chil-dren three, Two

*cresc.*

*mf*

*poco rall.*  
*p* *p*

wa - ters a - glid - ing, hear the night - in - gale sing. \_\_\_\_\_ 4. Pret - ty  
 wives in the ar - my's too ma - ny for me. \_\_\_\_\_ 6. I'll

*poco rall.*  
*p* *p*

wa - ters glide, hear the night - in - gale sing. \_\_\_\_\_ 4. Pret - ty  
 wives, two wives, too ma - ny for me. \_\_\_\_\_ 6. I'll

*p poco rall.*  
*p*

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in bass clef. The first vocal line has lyrics: "wa - ters a - glid - ing, hear the night - in - gale sing. \_\_\_\_\_ 4. Pret - ty wives in the ar - my's too ma - ny for me. \_\_\_\_\_ 6. I'll". The second vocal line has lyrics: "wa - ters glide, hear the night - in - gale sing. \_\_\_\_\_ 4. Pret - ty wives, two wives, too ma - ny for me. \_\_\_\_\_ 6. I'll". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamic markings include *poco rall.* and *p*.

*Sixth verse*

*cresc.*

go back to Lon - don and stay there one year, And of - ten I'll think of you

*cresc.*

go to Lon - don, stay one year, And of - ten think of

*cresc.*

*cresc.*

The sixth verse of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three flats. The piano accompaniment is in bass clef. The first vocal line has lyrics: "go back to Lon - don and stay there one year, And of - ten I'll think of you". The second vocal line has lyrics: "go to Lon - don, stay one year, And of - ten think of". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamic markings include *cresc.*.

*mf* *dim.*

my lit tle dear, If ev - er I re - turn, 'twill be in the Spring To see the

*mf* *dim.*

you my dear, If I re - turn 'twill be in Spring, To see the

*mf* *dim.*

*mf* *dim.*

*molto rall.* *pp*

wa - ters a - glid - ing, hear the night-in-gale sing.

*molto rall.* *pp*

wa - ters glide hear the night-in-gale sing.

*molto rall.* *pp*

*molto rall.* *pp*

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