

Golden Cage Music presents

Deborah Henson-Conant's

THE NIGHTINGALE

for Pedal Harp or Lever Harp
(lever harp in C or G)

3 Versions for Solo Harp

Very Simple (in G) • Simplified (in G) • Intermediate (in G)

4 Versions for Harp & Voice:

Simplified Harp & Voice (Tenor/Soprano) in G

Simplified Harp & Voice (Mezzo/Alto) in C

Intermediate Harp & Voice (Tenor/Soprano) in G

Intermediate Harp & Voice (Mezzo/Alto) in C

Sold to
mina.1992@gmail.com 

Filename: Nightingale_bktt_1x17_080512.indd

NOTES ABOUT THIS EDITION

I HAVE INCLUDED 7 VERSIONS OF THIS TUNE, from very simple to intermediate, including 3 versions for solo harp and 4 versions for harp & voice. I hope this should make it possible for anyone to enjoy learning and performing this tune, whether they are beginners who love to sing or advanced players who want to perform it solo.

DIFFERENCES BETWEEN VOCAL VERSIONS: The vocal parts are intended to be the same whether you are playing the simplified version or the intermediate version.

The harp parts in the two simplified vocal versions (#3 & #4) are exactly the same -- they are just in different keys, to accommodate different singing ranges. The same is true of the intermediate vocal versions (#6 & #7), which are nearly the same (I made some changes in the coda only because of problems with the playing ranges).

INTRODUCTIONS: I play many different introductions, so each version may have a slightly different introduction. You can "mix and match" them if you like -- just photocopy the introduction you like and tape it onto the rest of the version you're playing.

RECORDINGS: There are currently three recordings of the tune available:

- A vocal version in G on "Altered Ego" *
- An instrumental version in Ab on the CD "Harpestry" on Imaginary Roads Records (available at record stores or through Amazon.com)
- A vocal version in Ab with Orchestra in "Invention & Alchemy" *

** available at most harp shops, at Amazon.com, CDBaby.com, HipHarp.com or by calling 1-888-DEB-STUF.*

PLEASE NOTE that I play the tune differently every time I perform it, so this written music will always vary somewhat from what you hear on any recording or in a performance.

ORCHESTRAL VERSION: I play & sing "The Nightingale" with orchestra in the key of Ab. Orchestra scores & parts are available for rent through Golden Cage Music (see address/phone on next page).

Sold to
mina.he1992@gmail.com 

Your respect of the copyright laws will help support the musicians and arrangers who created this work, and will encourage more harp music to be produced in the future.

Please do not make multiple copies to pass on to others.

You can help keep downloadable harp music viable and available by encouraging your students, friends and relatives to purchase their own copies.

Thank you for your assistance in this endeavor.

Contents

Notes about this edition	page 2
Notes from the composer about musical notation	page 4
Simplified Versions of The Nightingale:	
1. Solo Harp in G (Very Simple Instrumental)	page 6
2. Solo Harp in G (Instrumental)	page 11
3. Voice & Solo Harp in G (Mezzo/Alto)	page 14
4. Voice & Solo Harp in C (Soprano/Tenor)	page 18
Intermediate Versions of The Nightingale:	
5. Solo Harp in G (Intermediate Version)	page 22
6. Voice & Harp in G (Mezzo/Alto)	page 28
7. Voice & Harp in C (Soprano/Tenor)	page 36

THE NIGHTINGALE was written in memory of my mother's voice.

She was my nightingale and this song is a celebration of
and a lament for the first music I ever heard: her lullabies.

Very Special Thanks for help in editing this edition, to:
Linda Wood-Rollo & Sylvia Woods

Golden Cage Music
Box 1039 • Arlington, MA 02474
tel; (781) 483-3556
fax: (781) 483-3987
e-mail: info@HipHarp.com

To purchase CDs & Sheet Music:

By mail order: 1-888-DEB-STUF • Via Website: www.HipHarp.com

Notes on Musical Notation in this Edition

WRITTEN MUSIC is a blueprint for creativity. I play this piece differently each time I play it. What I have published on the following pages is just the skeleton of this living piece. As the performer, you can create the rest: its flesh, movement and spirit. Use these notes to inspire you to create your own version of the music, so that it can tell your story, as I tell mine in my own performances. Please let the piece breathe and sigh and move ... and make your own music, your own story, from the hieroglyphics on these pages.

If you want to know more about my interpretations of the piece, please listen to my recordings listed on pg 2.

FINGERINGS, & NOTES in PARENTHESES,:

- Notes in parentheses are optional (you can play them or not).
- Fingerings in parentheses are alternate fingerings.

The simplified versions (1-4) have fingerings throughout. The Intermediate Versions (5-7) have minimal fingerings.

DOTS & LINES under or over notes

- **A LINE** indicates that note as part of the melodic line which should be brought out
- **A DOT** means to give the note less value [i.e. play it softer], rather like a "ghost" note

PLUS SIGNS UNDER NOTES: "+" stands for "étouffer." Literally, the word means to muffle or stifle. In the harp, it means to play each note with the left-hand thumb after laying the open left hand gently on the strings. It sounds more complicated than it is. Just relax and play each note with your left hand thumb. The result is that each time you play a new note, your relaxed, open hand generally automatically muffles the ringing of the previous note, and by playing only with the thumb, each note also gets a warm, bell-like timbre. *Do not try to muffle, just keep your left hand very relaxed so that the open palm lightly kisses the strings before you play each new note.*

LEVER / PEDAL CHANGES: there are no lever/pedal changes in versions 1-4; there is one lever/pedal change in versions 5-7, at measure 69.

GLISSES: I've noted the approximate notes glisses start on. I've made the noteheads smaller to help you remember that these are just approximate pitches. Don't play them too literally.

Please feel free to write or e-mail any comments or suggestions you have about this edition. If you would like to see something written more clearly, or if you found something particularly useful, please let me know so that I can make future editions ever more "Player-Friendly"

My addresses (postal & e-mail) are on page 3.

Thank you,



Version #1

THE NIGHTINGALE

(in G) Very Simple Instrumental Version

The Nightingale

Version 1: Very Simple Solo - for Lever or Pedal Harp

Deborah Henson-Conant

♩ = 92 ~ 96

Introduction

Tenderly, freely & expressively

1 2 2 2

5 3 2 3 2 3

Theme A

9 3 1 3 1 3 1

13 3 1 3 1 3 1 4 2

17 3 1 3 1 3 1 3 1

* *Beginners can leave out the 32nd notes entirely*

21 3 1 1 2 3 1 2 1 3 1 2 2

4

Theme B

25 3 1 3 1 3 1 3 1

29 3 1 3 1 3 1 4

33 3 1 3 1 3 1

37 3 1 4 1 3 1 2 2

* *Beginners can leave out the 32nd notes entirely*

Theme A'

Measures 41-44 of Theme A'. The treble staff contains eighth and quarter notes with fingerings: 2 (4), 3 (2), 1, 1, 2, 1, 1, 2, 1, 2, 3, 2. The bass staff contains half notes with fingerings: 3, 1, 3, 1, 3, 1, 3, 1. An asterisk (*) is placed above the treble staff in measure 44.

Measures 45-48 of Theme A'. The treble staff contains quarter and eighth notes with fingerings: 1, 2, 2, 2, 2, 1, 2, 1, 2, 1. The bass staff contains half notes with fingerings: 3, 1, 3, 1, 3, 1, 4, 2, 1. An asterisk (*) is placed above the treble staff in measure 48.

Measures 49-52 of Theme A'. The treble staff contains eighth and quarter notes with fingerings: 2 (3), 3 (2), 1, 1, 2, 1, 1, 2, 1, 2, 3, 1, 2. The bass staff contains half notes with fingerings: 3, 1, 3, 1, 3, 1, 3, 1. An asterisk (*) is placed above the treble staff in measure 52.

Coda

Measures 53-56 of the Coda. The treble staff contains quarter and eighth notes with fingerings: 3, 2, 2, 1, 2, 3, 1, 2, 1, 1, 2, 1, 2. The bass staff contains half notes with fingerings: 3, 1, 1, 3, 1, 3, 1. An asterisk (*) is placed above the treble staff in measure 54.

Measures 57-60 of the Coda. The treble staff contains quarter and eighth notes with fingerings: 3, 2, 2, 1, 2, 3, 1, 2, 1, 3, 1, 1, 3. The bass staff contains half notes with fingerings: 3, 1, 1, 3, 1, 2, 2. A *ritard* marking is present in measure 58. An asterisk (*) is placed above the treble staff in measure 58.

* *Beginners can leave out the 32nd notes entirely*

THE NIGHTINGALE

(in G)
Simplified Solo

The Nightingale

Version 2: Simplified Solo - for Lever or Pedal Harp

Deborah Henson-Conant

♩ = 92 ~ 96

Introduction

Tenderly, freely & expressively

Measures 1-4 of the Introduction. Treble staff: 1 3 2 1, 1 3 2 1, 1 3 2 1, 1 3 2 1. Bass staff: 1 2, 2, 2, 2. Dynamics: *mp*.

Measures 5-8 of the Introduction. Treble staff: 1 2, 2, 1 3, 1 2, 1 3, 1 3. Bass staff: 3 1, 2 1, 3 1, 2 3.

Theme A

Measures 9-12 of Theme A. Treble staff: 2 (4), 3 (2), 1, 1 2, 1, 2 1 2 3, 1 2. Bass staff: 4 2 1, 4 2 1, 4 2 1, 4 2 1.

Measures 13-16 of Theme A. Treble staff: 3, 1, 2, 3, 2, 2 1 2 3. Bass staff: 4 2 1, 4 2 1, 4 2 1, 4 1 3 1 1 3.

Measures 17-20 of Theme A. Treble staff: 2 (4), 3 (2), 1, 1 2, 1, 2 1 2 3, 1 2. Bass staff: 4 2 1, 4 2 1, 4 2 1, 4 2 1.

21

4 2 1

4

3 1 2 3

1 2

1 3 1

1 3 2

1 2 4

Theme B

25

4 2 1

4 2 1

4 2 1

4 2 1

29

4 2 1

4 2 1

4 2 1

4 2 1

1 2 3 2

1 4

33

4 2 1

4 2 1

4 2 1

4 2 1

37

4 2 1

4 1

3 1

2

1 2 4

1 2 4

Theme A'

41

4 2 1 4 2 1 4 2 1 4 2 1

45

4 2 1 4 2 1 4 2 1 4 1 3 1 1 3

49

4 2 1 4 2 1 4 2 1 4 2 1

Coda

53

4 2 1 1 4 4 2 1 2 1 4 2 1 2 1

57

4 2 1 4 2 1 3 1 2 2

Version #3

THE NIGHTINGALE

(in G) for Mezzo or Alto
Simplified Harp Version

The Nightingale

Version 3: Vocal & Harp (Simplified) in G

Words & Music by Deborah Henson-Conant

$\text{♩} = 92 \sim 96$

Introduction *Tenderly, freely & expressively*

Harp

1 2 2 2 2

5 3 1 3 1 3 1 2 3

Theme A

9 2 2 2 2

13 2 2 2 3 1 2

*NOTE: The left hand notes in m. 9-15, 17-21. 41-47 can also be played etouffe instead of with finger 2

Who will sing for the Night - in - gale when she

17 2 2 2 2

sleeps a - lone in the sun?

21 2 3 1 2 3 1 2 2

Theme B

Ma - ny's the time her sil - ken tones

25 + + + +

soothed my rough and wear y bones

29 + + + +

Ma - ny's the time her lul - la - bye

mp

33

brought me to my rest. But

37

Theme A'

who will sing for the Night - in - gale? Her

41

own sweet song is si - lent now.

45

Who will sing for the Night - in - gale when she

49

Coda

sleeps a - lone in the sun? When she

53

sleeps a - lone in the sun?

57

The Nightingale

Version 4: Vocal & Harp (Simplified) in C

Words & Music by Deborah Henson-Conant

$\text{♩} = 92 \sim 96$

Introduction *Tenderly, freely & expressively*

Harp

1 2 2 2

5 3 1 3 1 2 3 3

Theme A

9 2 2 2

13 2 2 3 1 2

*NOTE: The left hand notes in m. 9-15, 17-21, 41-47 can also be played etouffe instead of with finger 2

Who will sing for the Night - in - gale - when she

17 2 2 2 2

sleeps a - lone - in the sun?

21 2 3 1 2 1 3 1 3 2 2

Theme B

Ma - ny's the time her sil - ken tones

25 + + + +

soothed my rough and wear - y bones

29 + + + 1 4

Ma - ny's the time her lul - la - bye

mp

33 + + + +

brought me to my rest. But

37 + 3 1 2 3 1 2 3 1 2 2

Theme A'

who will sing for the Night - in - gale? Her

41 2 2 2 2

own sweet song is si - lent now.

45 2 2 2 3 1 2

Who will sing for the Night - in - gale when she

49 50 51 52

Coda

sleeps a - lone in the sun? When she

53 54 55 56

sleeps a - lone in the sun?

57 58 59 60

The Nightingale

Version 5 - in G - for Solo Pedal Harp or Folk Harp

Deborah Henson-Conant

See page 2 for explanations of fingerings, dots and lines.

$\text{♩} = 92 \sim 96$

Introduction

Tenderly, freely and expressively

1 + + simile *simile étouffé*

5 4

9

13

Theme A

17 4 2 1 2 1

21

25

29

Theme B

33

* If you are not comfortable connecting both G & B out of the gliss, you can leave out the B

37

41

45

Theme A'

49

53

57

61

poco rit

Theme A' is a piano piece in G major, 4/4 time. It consists of four systems of music. The first system (measures 49-52) features a treble clef with a key signature of one sharp (F#) and a bass clef. The right hand has a melodic line with a triplet of eighth notes (measures 50-51) and a final quarter note. The left hand has a bass line with a triplet of eighth notes (measures 50-51) and a final quarter note. The second system (measures 53-56) continues the melody and bass line. The third system (measures 57-60) features a triplet of eighth notes in the right hand (measures 58-59) and a final quarter note. The fourth system (measures 61-64) concludes the piece with a final quarter note in the right hand and a final quarter note in the left hand. The piece ends with a double bar line.

Interlude *Passionately held back, slower*

65

69

poco accel.

poco rit

Fix Low D#

Fix Low D_b

Interlude is a piano piece in G major, 4/4 time. It consists of two systems of music. The first system (measures 65-68) features a treble clef with a key signature of one sharp (F#) and a bass clef. The right hand has a melodic line with a triplet of eighth notes (measures 66-67) and a final quarter note. The left hand has a bass line with a triplet of eighth notes (measures 66-67) and a final quarter note. The second system (measures 69-72) continues the melody and bass line. The piece ends with a double bar line.

System 73: Treble and bass staves in G major. Treble staff has a melodic line of eighth notes. Bass staff has a sustained octave pedal point.

73

System 77: Treble staff continues with eighth notes. Bass staff has a sustained octave pedal point. Tempo markings: *poco rit* and *a tempo*.

77

System 81: Treble staff continues with eighth notes. Bass staff has a sustained octave pedal point.

81

System 85: Treble staff has triplet markings (3 2 1) and a *stretto* marking. Bass staff has a *sub. p* marking and a sustained octave pedal point.

85

System 89: Treble staff has a *cresc.* marking and a *poco rit* marking. Bass staff has a sustained octave pedal point. Hand labels LH and RH are present.

89

Theme B*Passionately*

93

97

Tenderly

101

105

Theme A'

109

113

117

121

ritard
Coda

125

molto rit. *p*

* = 76

130

rit.

* alternate ending

127

The Nightingale

Version 6: Vocal & Harp in G (Alto/Mezzo)

Deborah Henson-Conant

$\text{♩} = 92 \sim 96$

Introduction

Tenderly, freely & expressively

Harp

mp

Sold to
mina.he1992@gmail.com



Theme A

Who will sing for the Night - in - gale - when the

17 + + + +

night is gone; when the day - light comes -

21

Who will sing for the Night - in - gale - when she

25 + + + +

sleeps a - lone - in the sun?

29

Theme B

Ma - ny's the time her sil - ken tones

33

soothed my rough and wea - ry bones

37

Ma - ny's the time her lul - la - bye

41

brought me to my rest. But

45

Theme A'

who will sing for the Night - in - gale? — Her

This system contains measures 49 through 52. The vocal line begins with a half note 'who' on a G4, followed by quarter notes 'will' (A4), 'sing' (B4), and 'for the' (C5). The phrase 'Night - in - gale?' is a half note on a G5, and 'Her' is a quarter note on a G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a dotted half-note bass line in the left hand.

49

own sweet song is si — lent now.

This system contains measures 53 through 56. The vocal line continues with 'own' (A4), 'sweet' (B4), 'song' (C5), and 'is' (D5). 'si —' is a half note on a G5, followed by 'lent' (A5) and 'now.' (B5). The piano accompaniment continues with the same rhythmic pattern as the previous system.

53

Who will sing for the Night - in - gale — when she

This system contains measures 57 through 60. The vocal line begins with 'Who' (A4), 'will' (B4), 'sing' (C5), and 'for the' (D5). 'Night - in - gale —' is a half note on a G5, and 'when she' is a quarter note on a G4. The piano accompaniment continues with the same rhythmic pattern.

57

sleeps a - lone — in the sun?

This system contains measures 61 through 64. The vocal line continues with 'sleeps' (A4), 'a - lone —' (half note on G5), 'in the' (A5), and 'sun?' (B5). The piano accompaniment continues with the same rhythmic pattern.

61

Harp Interlude

65

4

+

4

+

Fix Low D#

69

D#

Db

Fix Low Db

73

77

81

Sold to mina.he1992@gmail.com

85

89

LH

RH

Theme B

93

Ma - ny's the time her sil - ken tones

97

soothed my rough and wea - ry bones

(Page Turn)

Ma - ny's the time her lul - la - bye brought me

101

Theme A'

to my rest. But who will sing for the

106

Night - in - gale? Her own sweet song is si - lent

111

now. Who will sing for the Night - in - gale when she

116

Sold to  mine.ke4004@gmail.com

Coda

ritard - - - - -

121

125

* ♩ = 76

130

* OPTIONAL ENDING

135

The Nightingale

Version 7: Vocal & Harp in C (Soprano/Tenor)

Deborah Henson-Conant

$\text{♩} = 92 \sim 96$

Introduction

Tenderly, freely & expressively

Harp

1 NOTE: measures 1- 16 can also be played 8va

5

9

13

Theme A

Who will sing for the Night - in - gale - when the

17 + + + +

night is gone; when the day - light comes -

21

Who will sing for the Night - in - gale - when she

25 + + + +

sleeps a - lone - in the sun?

29

Theme B

Ma - ny's the time her sil - ken tones

33

soothed my rough and wea - ry bones

37

Ma - ny's the time her lul - la - bye

41

brought me to my rest. But

45

Sold to 
mina.he1992@gmail.com

Theme A'

who will sing for the Night - in - gale? — Her

49

own sweet song is si — lent now.

53

Who will sing for the Night - in - gale — when she

57

sleeps a - lone — in the sun?

61

Harp Interlude

65

4

Fix Low G#

69

G#

Fix Low G#

73

77

81

85

89

Theme B

93

Ma - ny's the time her sil - ken tones

97

soothed my rough and weary bones

(Page Turn)

Ma - ny's the time her lul - la - bye brought me

101

Theme A'

to my rest. But who will sing for the

106

Night - in - gale? Her own sweet song is si - lent

111

now. Who will sing for the Night - in - gale when she

116

Sold to
www.hensonc@gmail.com

Coda

ritard -----

121

125

130

* OPTIONAL ENDING

135

Other Publications
by Deborah Henson-Conant

For Solo Harp (pedal or lever)

New Blues

Nataliana

The Nightingale

Intro to Improvisation
(with Vamps for Improv CD)

For Two Harp Ensemble
(pedal or lever)

Off She Goes & She's Gone

Miscellaneous

The Gurl's Guide
to Amplification

For information on these & other titles:

contact us via:

Email: info@HipHarp.com • Telephone: 1-888-DEB-STUF

or visit the website at:

www.HipHarp.com

Sold to
mina.he1992@gmail.com 

Deborah Henson-Conant's
THE
NIGHTINGALE
for Pedal Harp or Lever Harp

Deborah Henson-Conant • Golden Cage Music
email: info@HipHarp.com • website: www.HipHarp.com