

# "NINI, NINETTE, NINON"

## CHANSONETTE.

Words by  
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Music by  
LIONEL MONCKTON.

Allegretto.

VOICE.

*un poco rit:*

*a tempo*

love three maidens gay and bright, Ni - ni - Ninette - Ni - non, — I worship them by

*un poco rit:*

*a tempo*

*p*

day and night, Ni - ni - Ninette - Ni - non. — Ni - ni is tim - id

*un poco rit:*

*a tempo*

*un poco rit:*

*a tempo*

*cres:* *f*

as a flow'r, Ni - nette she dance from hour to hour, Ni - non she big as

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a *cres:* (crescendo) marking and reaches a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both hands.

*dim:* *rit:* *espress:*

one big tow'r, Ni - ni - Ninette - Ni - non. Hé - las! mon Dieu, what

*rit:* *p colla voce*

The second system continues the piece. The vocal line starts with a *dim:* (diminuendo) marking, followed by a *rit:* (ritardando) and then an *espress:* (espressivo) marking. The piano accompaniment includes a *rit:* marking and a *p colla voce* instruction. The vocal line has a long note on 'Hé'.

*cres:*

shall I do? I can - not mar - ry all of you, Mes. p'tites che - ries - Que

*cres:*

The third system shows the vocal line with a *cres:* marking. The piano accompaniment also features a *cres:* marking. The key signature and time signature remain consistent with the previous systems.

*f rit:* *p 3*

vous - lez - vous? Ni - ni - Ninette - Ni - non! Ni - ni - Ni - nette - Ni -

*f rit:* *p*

The fourth system concludes the page. The vocal line begins with a forte (*f*) dynamic and a *rit:* marking, followed by a piano (*p*) dynamic and a triplet (*3*) marking. The piano accompaniment includes a *f rit:* marking and a *p* marking. The system ends with a fermata over the final notes.

- non. So

*poco rit:*

when I met them yes - ter - day, (Ni - ni - Ninette - Ni - non.) "I

*p* *poco rit:*

*a tempo* *poco rit:*

can - not mar - ry you," I say, "Ni - ni - Ni - nette - Ni -

*a tempo* *poco rit:*

*a tempo* *cres:*

- non!" Ni - ni - she weep, la pauvre che - rie, Ni - nette - she stamp her

*a tempo* *cres:*

foot at me, "Why have you fall in love with three, Ni - ni - Ni-nette - Ni -

*f* *dim:* *rit:*

*f* *p* *rit:*

- non?" Mais, mes che - ries! Que pou - lez - vous? Was

*espress:*

*p* *colla voce*

bound to fall in love with you, You all so sweet, what could I do? Ni -

*cres:*

*cres:*

- ni - Ni-nette - Ni - non! Ni - ni - Ni - nette - Ni -

*p* *3*

*f* *p*

- non. \_\_\_\_\_ Ni - non - she nei - ther

stamp nor cry, The great, the grande Ni - non, She look at me with

*poco rit:* *a tempo*

both her eye, The big, the large Ni - non. "Al - lons!" she say, "Be

*poco rit:* *a tempo*

quick! Prepare!" "You have to mar - ry me, mon cher!" What could I say? I

*cres:* *f* *f*

*dim:* laugh, I stare, *rit:* Ni - ni\_ Ninette\_ Ni - non. *espress:* Mais non, Ni - non, that

*rit:* *p colla voce*

can - not be, I not di - vide my - self you see, I love the one, the

*cres:*

two, the three, *f* *rit:* Ni - ni\_ Ninette\_ Ni - non! *3* Ni ni\_ Ni - nette\_ Ah! Ni -

*f*

- non.

*f* *accel:*

