Full Score

The Nightingale

Words by Kenneth Hodgkinson

after Hans Christian Andersen

Music composed by

David Sumbler

(1979)

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Introductory Notes

The Nightingale was written in 1979 for the Northern Chamber Orchetra. Although it is intended for concert performance, it exploits the simple dramatic possibilities of the concert arrangement as suggested below. A performance takes 40–45 minutes.

The Flute Player represents the Nightingale and should be quietly dressed, possibly with a brown or drab colour predominating but with no attempt at a bird costume. She/he plays off-stage and on-stage, making entrances and exits during the story. At the rear of the orchestra there should be a small dais for the flautist, easily accessible from a nearby entrance or from behind a screen if preferred.

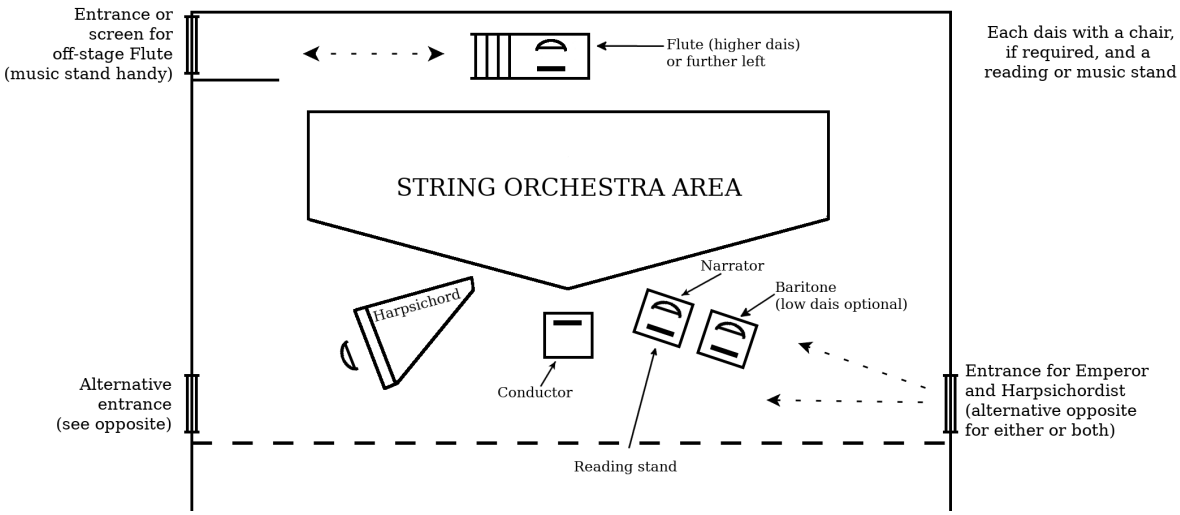
The Baritone represents and sings the words of the Emperor of an Eastern land. He makes an entrance during the story, and should act his role with suitable gesture and vocal portrayal of a wide range of emotions. Costume would enhance the role: it can be any suitable style, possibly a rich-looking "mandarin" gown, but nothing hot or heavy. The singer uses his musical score as a stage property at first; it should therefore be given a neutral cover. He might have a small dais in front of the orchestra on the conductor's right, further to the side than the Narrator. The dais could have a chair to represent throne and bed, if the singer wishes to use it; a music stand might also be welcome, to free his arms.

The Harpsichord Player represents the Mechanical Nightingale. He/she has to make a comic entrance and be prepared to do as much as is practicable in the way of gesture and posture while playing, to add to the visual effect. A very gaudy waistcoat or jacket should be worn, very large, perhaps with a fancy bow-tie — anything on those lines. The harpsichord should be on the conductor's left with the player's music ready on it, and optionally with an easily removable cloth over the body of the instrument.

The Narrator should have a voice which contrasts in quality with the baritone's, and so a female narrator might be the first choice. She should stand fairly close to the conductor, right or left, as the cuing into the music has to be quite slick at times: the narrative could easily get out of phase with the music and continue so if there were not the means of close communication between conductor and narrator. She might also have a low dais and, of course, a suitable reading stand.

The Conductor and String Orchestra also have a couple of oppor-

SUGGESTED PLATFORM ARRANGEMENT



tunities to participate in the action, if they enter into the spirit of the thing.

Any feature of staging suggested here is optional. The work could in fact be performed purely as an aural experience, with everyone in place, normal dress, no dramatics and no movement. On the other hand, setting, lighting effects, costume, staging and action could be elaborated according to the resources available. The work was, in fact, written to be brought alive in the style outlined above, and this much should be possible under almost all circumstances, so that *The Nightingale* can still form one item on the programme of a normal concert.

Performance Notes

The orchestra for *The Nightingale*, as originally composed, consists of 4 First Violins, 3 Second Violins, 2 Violas, 2 Cellos and 1 Double Bass. If the orchestra used in a performance corresponds to this strength, then the marking *(tutti)*, found at various points in the score and parts, has no relevance whatsoever and should be ignored. A *tutti* marking without parentheses, however, applies in all cases.

The work may be performed by a larger string ensemble than that originally intended. In these cases the first violins will find themselves frequently *divisi a4*, the second violins *a3*, and the violas and cellos *a2*. Passages marked *solo* in the score and parts should in all cases be played by one player only; a subsequent *(tutti)* marking indicates that all the players of the relevant section or sub-section should play.

At various times the Narrator speaks over the music. The Narrator should

begin speaking at the point in the music indicated by the score, but in other respects the speech is not generally synchronized with the music: each speech should continue at its natural pace. In most cases the speech may well finish a little before or after the score suggests: this is to be expected.

In a few places, however, the orchestra has a *fermata* and is required to wait for the Narrator to finish. This should be clear from the layout of the score, and all such cases are in any case listed below, together with other unusual factors that the conductor needs to be aware of.

No.1

Bar 21 The *fermata* need only be observed if it is required in order to allow the Narrator to finish speaking before the cello entry.

Bars 29 & 32 The 2 *fermata*s must be long enough to allow the Narrator to finish speaking.

Bars 46–49 The conductor should endeavour to ensure that the word "lake", spoken by the Narrator, occurs as near to the first beat of bar 49 as reasonably possible. Bars 46-47 will probably need to be played just once, but they may be repeated once or even more times if necessary: the best solution should be found in rehearsal. The tempo should *not* be varied to try to make the word "lake" come precisely on the first beat of bar 49; but it is desirable that the change of focus in the narration and the change of time and key in the orchestra are within a couple of beats or so of each other.

Bars 89–90 The *glissando* in each part should be evenly spread over the time allowed, i.e. a bar and a half or, in the case of the 2nd cello, a whole bar.

No.3

Bars 1–8 The Emperor (baritone) makes his entrance during these 8 bars. The repeat should only be made if it is necessary in order to give the Emperor extra time to reach his position on stage and to be ready to sing.

No.5

Bar 12–14 The double bass player, at this point representing the coachman of the story, can shake his head in time with the 7 notes.

No.9

Bars 5–6 Here the double bass should try to sound as bovine as possible.

Bars 9–10 The cellists should press their bows on to the string and move them to produce a pitchless, creaking sound reminiscent of croaking frogs. The strings should not be allowed to "ring": merely a tuneless, creaking noise is required.

No.11

The flautist, who has until now played off-stage, enters during this number.

No.14

Two versions of this number are provided: No.14A (30 bars in length) and No.14B (22 bars). Only one of these is to be played: the choice must be made in advance, depending on the amount of time required for the harpsichordist (and the harpsichord, if not already in position) to reach their places. During this number the harpsichordist should strut on, with a mechanical-style "silly walk". Meanwhile the 3rd and 4th violinists (or other players who can be spared) may assist in removing the harpsichord cover, escorting the player, or bringing on the harpsichord.

No.15

Bars 1–2, 7–8 etc. The harpsichord player can pretend to crank the harpsichord during these "winding up" passages.

Bars 3–6 The harpsichordist must play in strict time, whereas the flautist plays *molto rubato*.

Bar 16 Note that there is no *fermata* in this bar.

Bars 17–48 The members of the orchestra call out "Encore", "More", "Bis", "Again" etc. on the final beat of various bars, as shown in the score and parts. There can be a further eruption of enthusiasm before the Narrator's speech at the end of bar 48. During this passage the flautist unobtrusively leaves the stage.

Bars 60–81 The Emperor sings in a mechanical style, in imitation of the "artificial bird".

No.15B

Bar 9 A little extra humour may be produced if the Narrator begins the next speech during the pause, only to be cut off by the harpsichord's final note.

No.16

Bars 35–36 The first *fermata* (bar 35) is optional, but it should be observed if necessary to allow the Narrator to finish her speech ending "glittered on the artificial bird." The *fermata* in bar 36, however, should always be observed after the speech has ended.

Bars 40–87 There is a gradual and almost imperceptible *accelerando* during this passage, from about ♩=72 to ♩=100.

Bar 80 The harpsichord here plays in strict time at the *tempo* of No.15. The orchestra meanwhile continues its gradual *accelerando* (see note to bars 40–87). The harpsichordist must play the 8 bars in full, but since the harpsichord's *tempo* and the orchestra's are quite unrelated, it is unlikely that the harpsichord will finish playing precisely at the moment indicated in the score.

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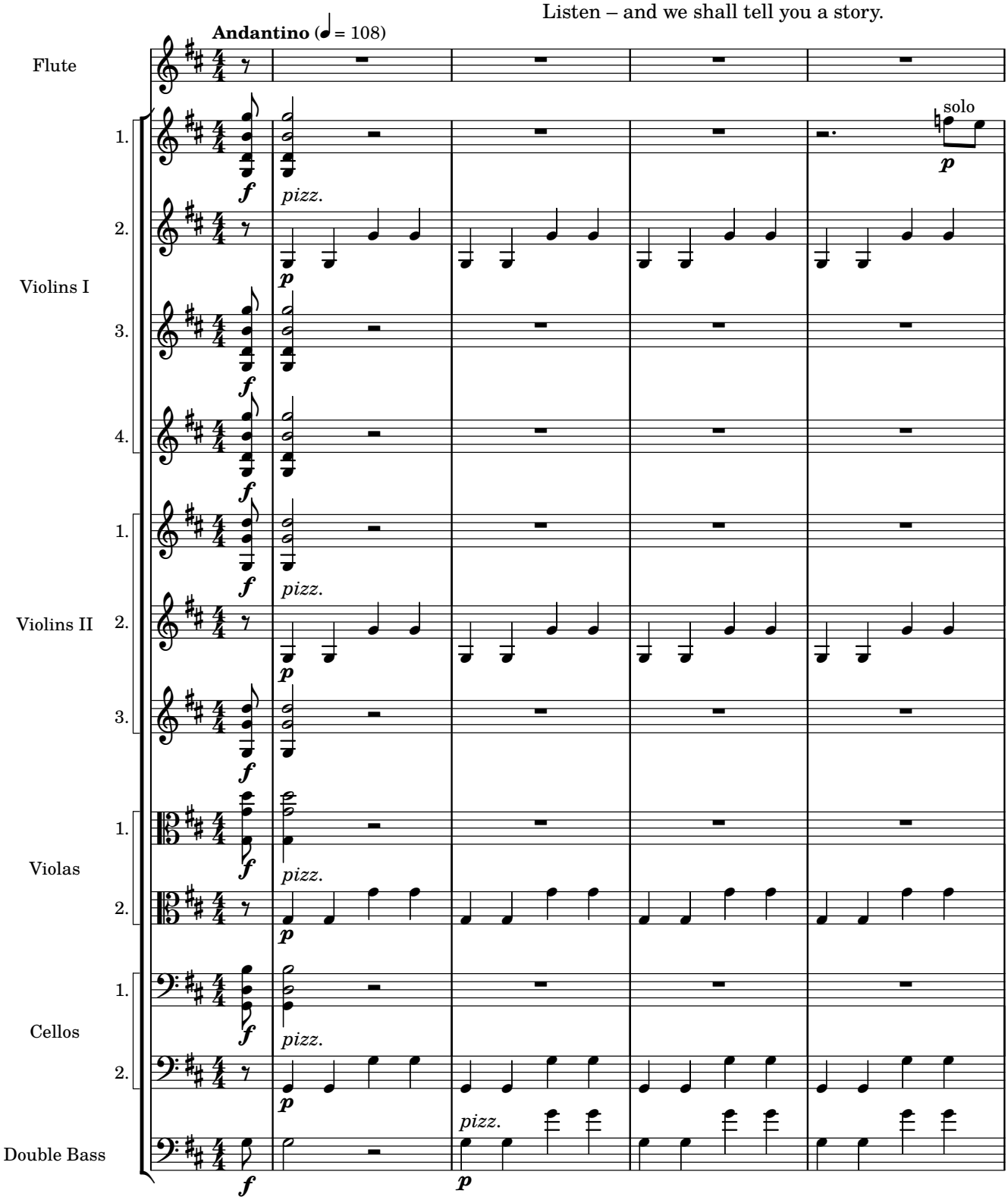
The Nightingale

Words by Kenneth Hodgkinson (1924–2017) Music by David Sumbler (1947–)

No. 1

Narrator:
Listen – and we shall tell you a story.



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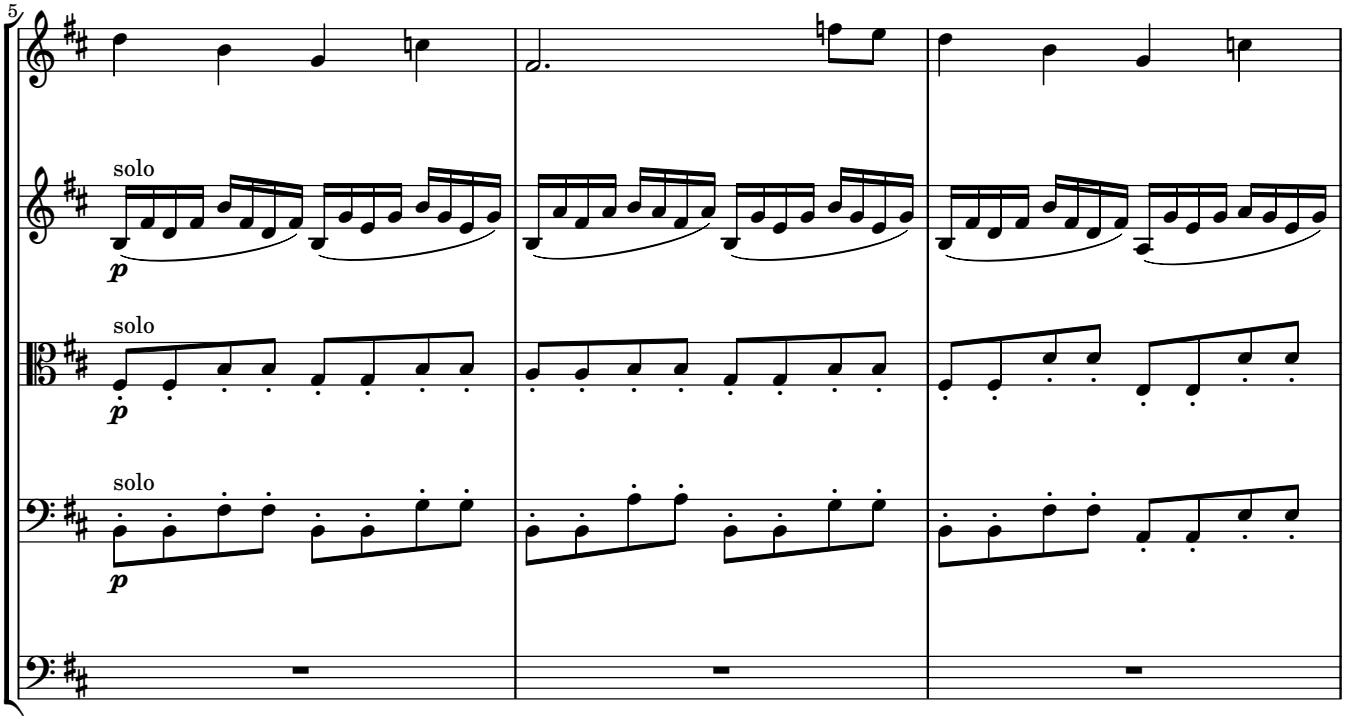
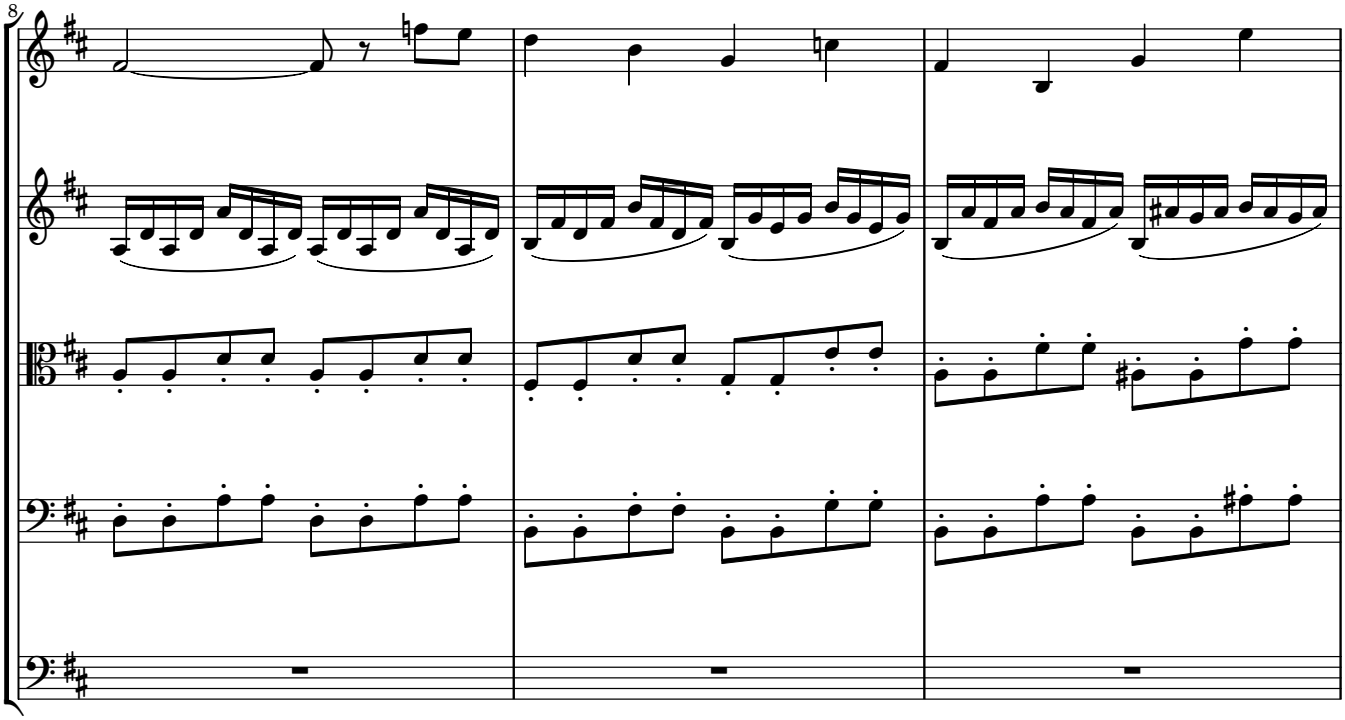
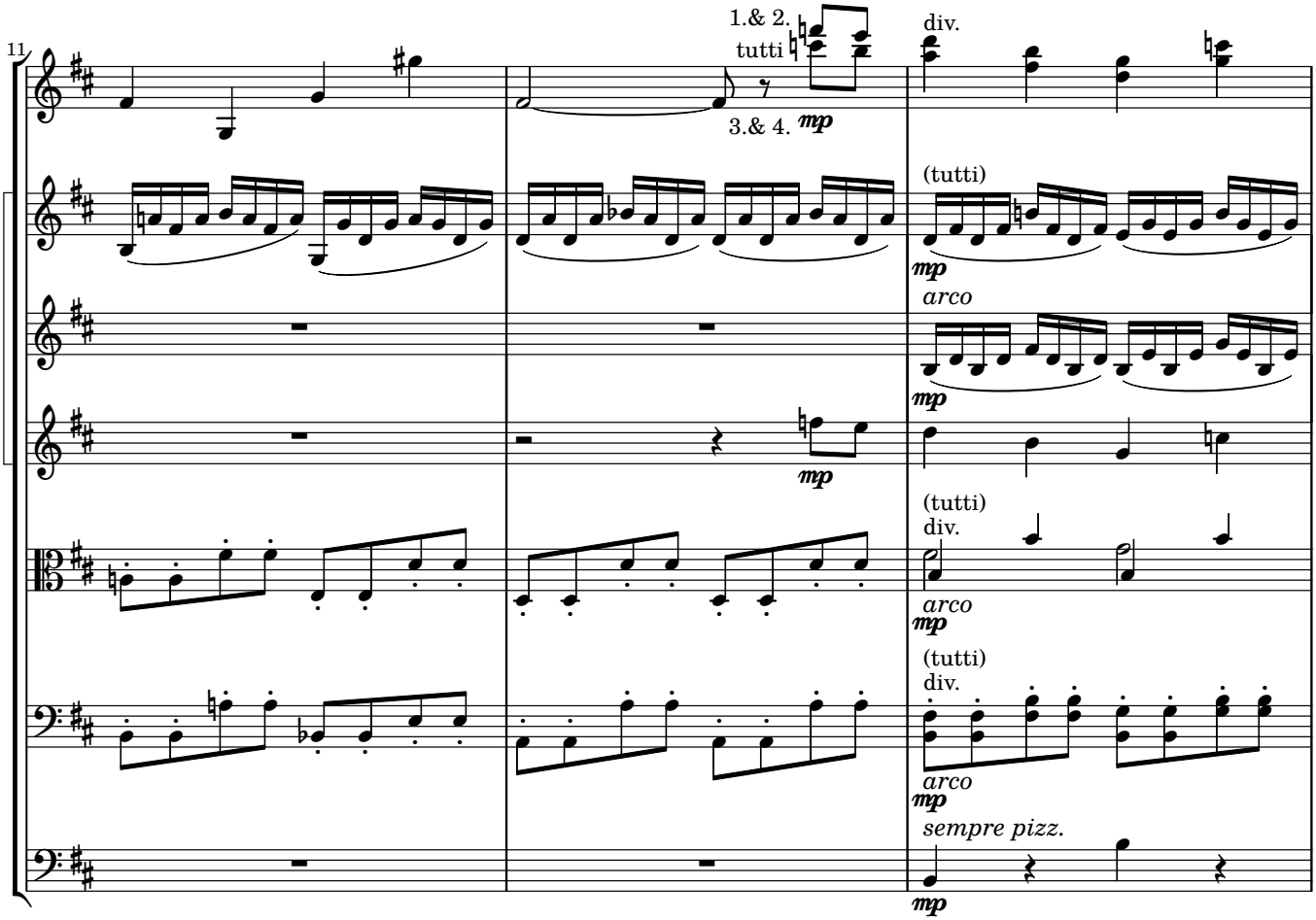
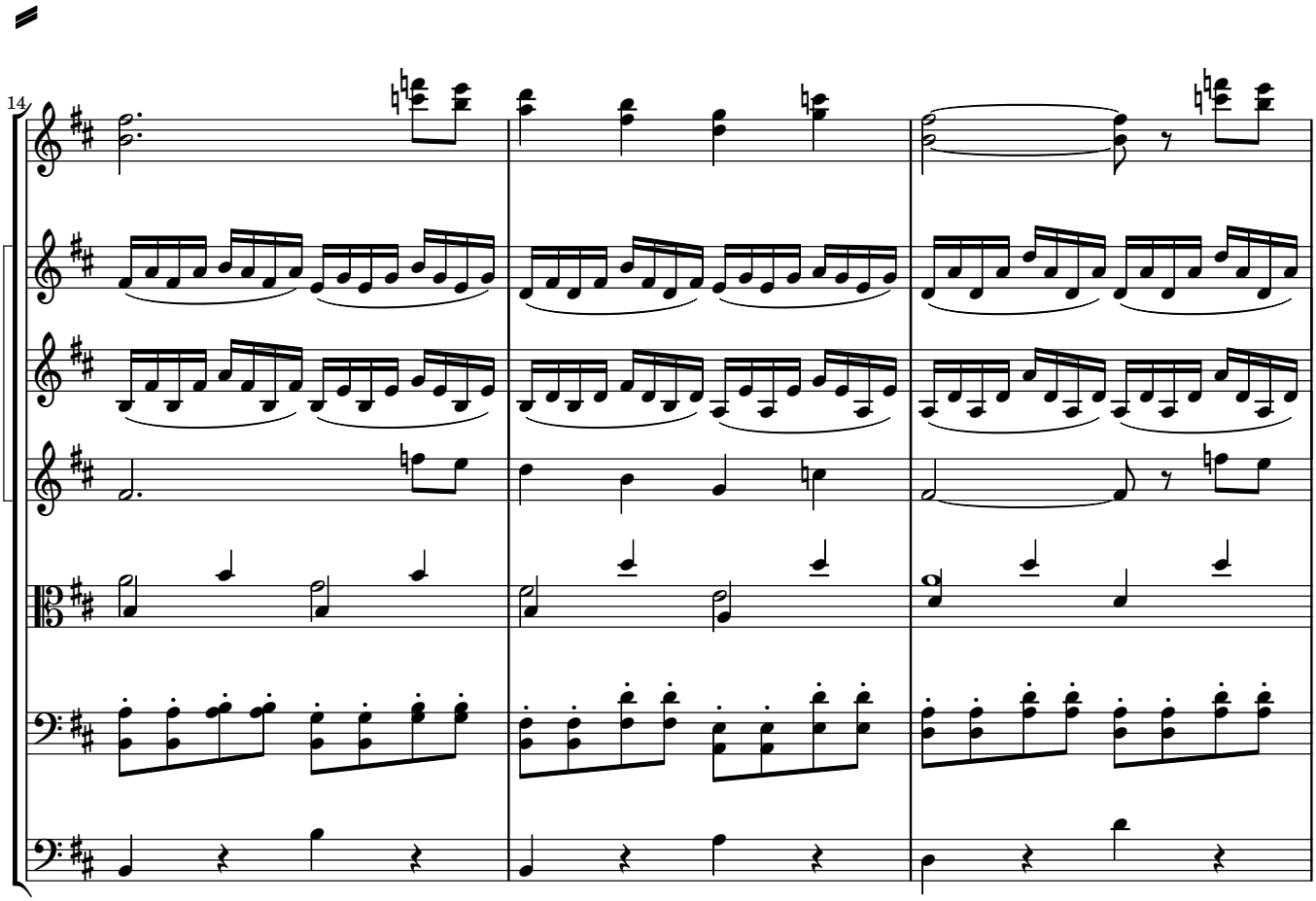
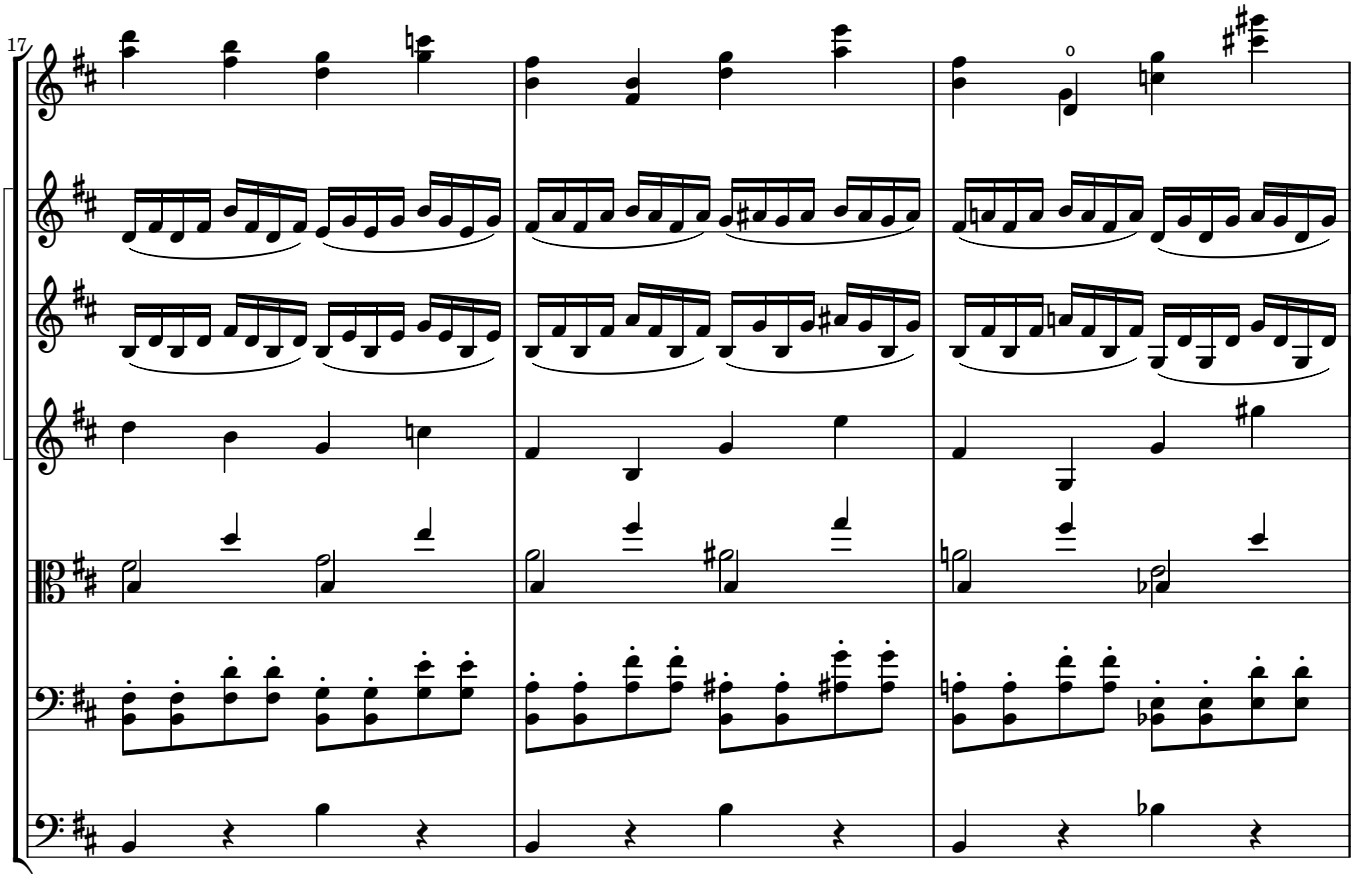
Narrator:
Long ago and far away, there was an old city in an Eastern land.

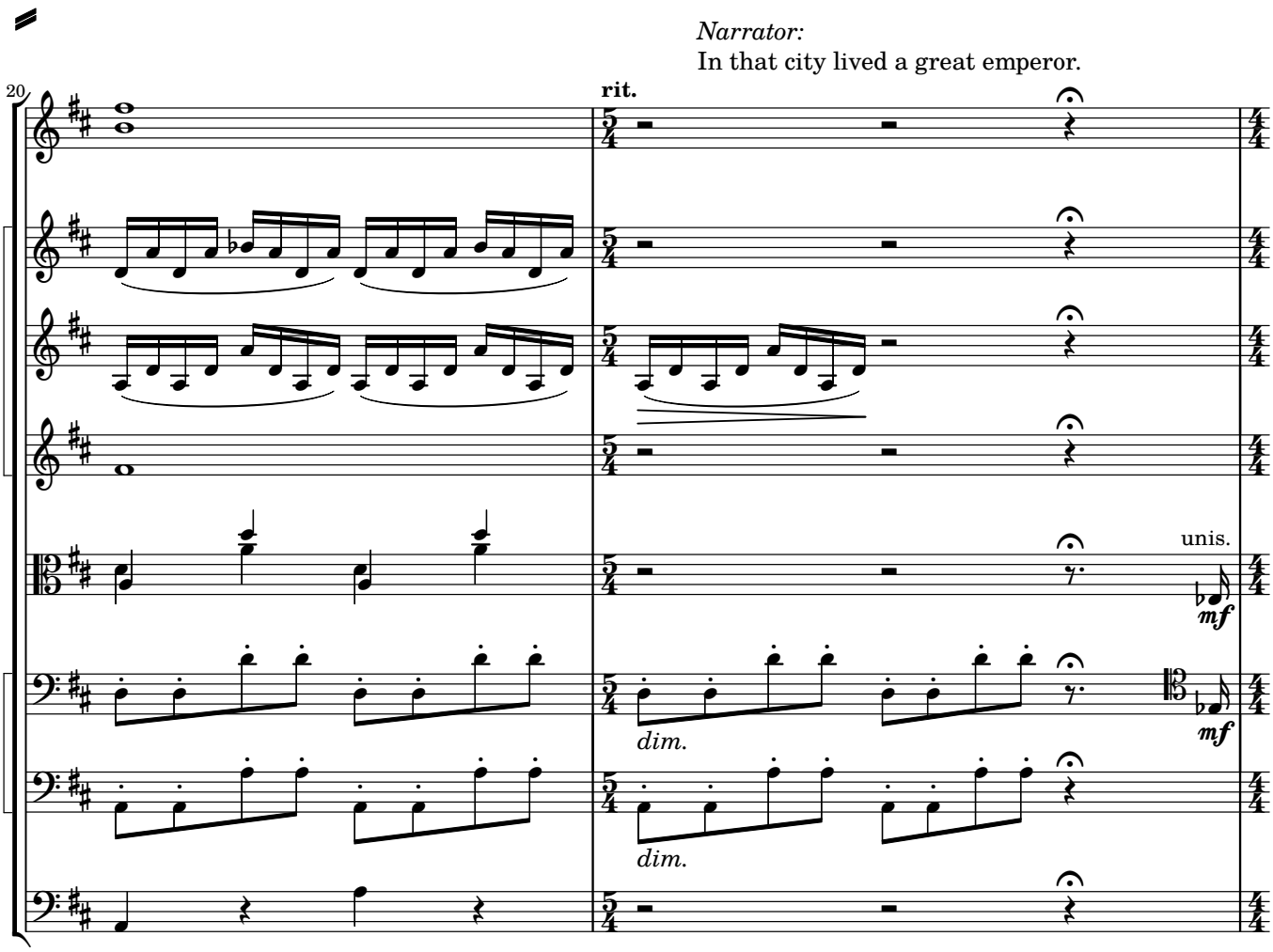


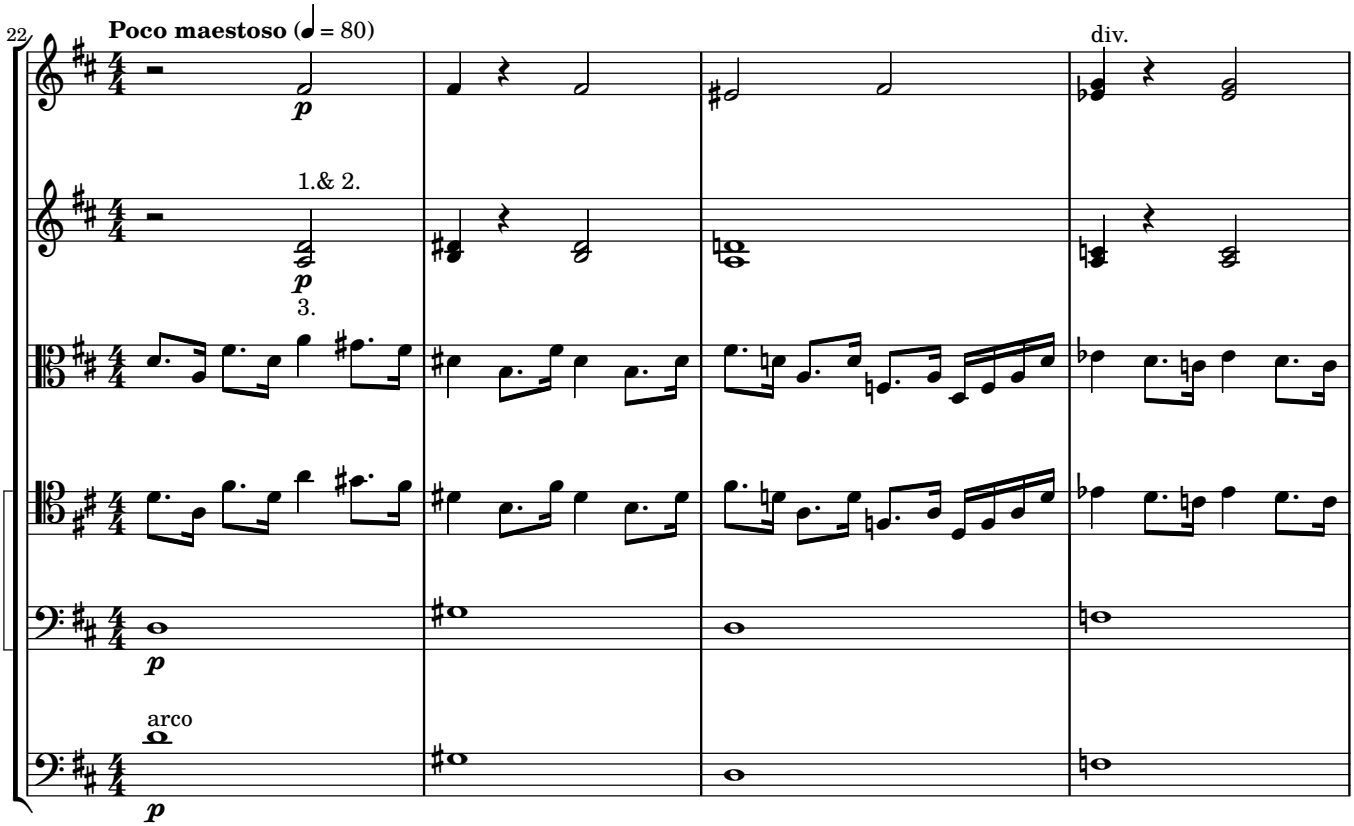


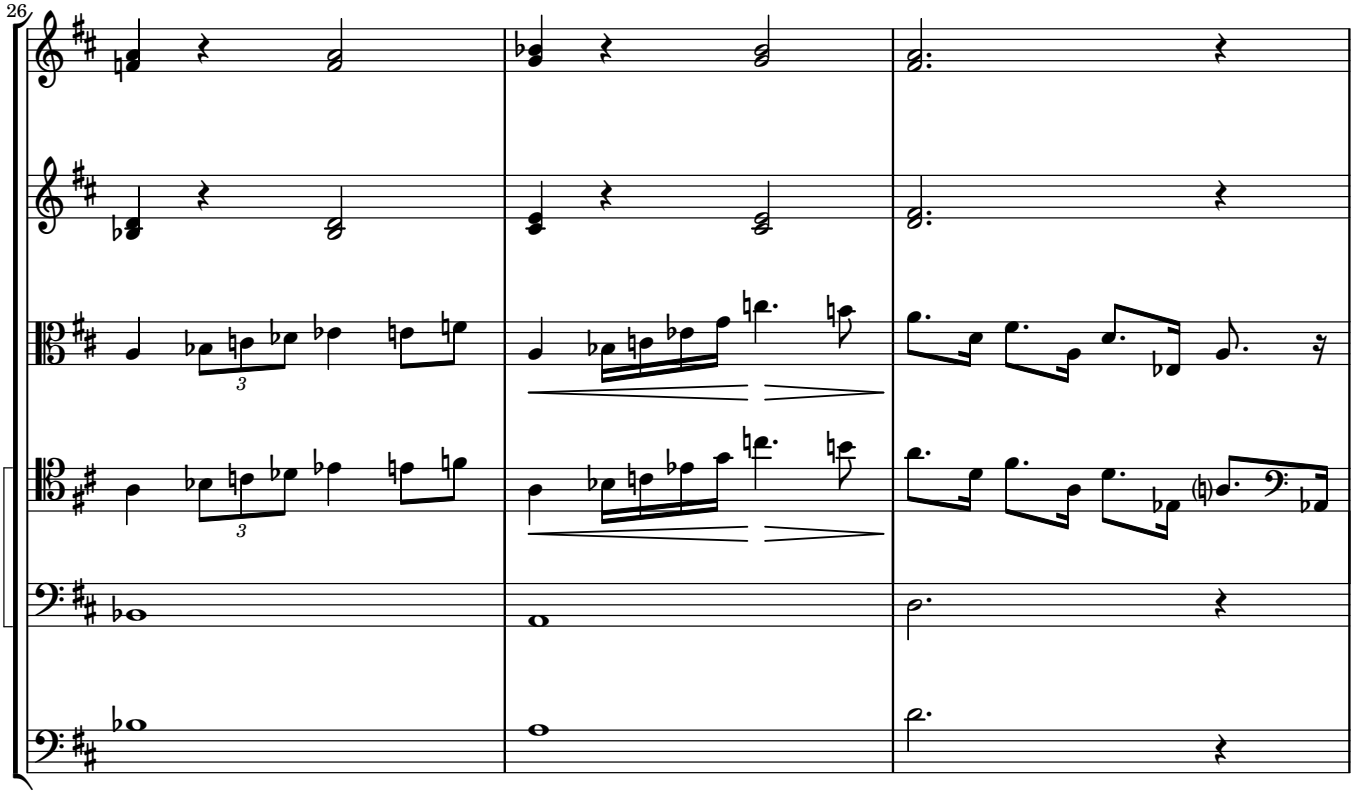

11
1.& 2.
tutti
3.& 4.
mp
div.
(tutti)
mp
arco
mp
mp
(tutti)
div.
arco
mp
(tutti)
div.
arco
mp
sempre pizz.
mp
1.
2.
3.


14
1.
2.
3.

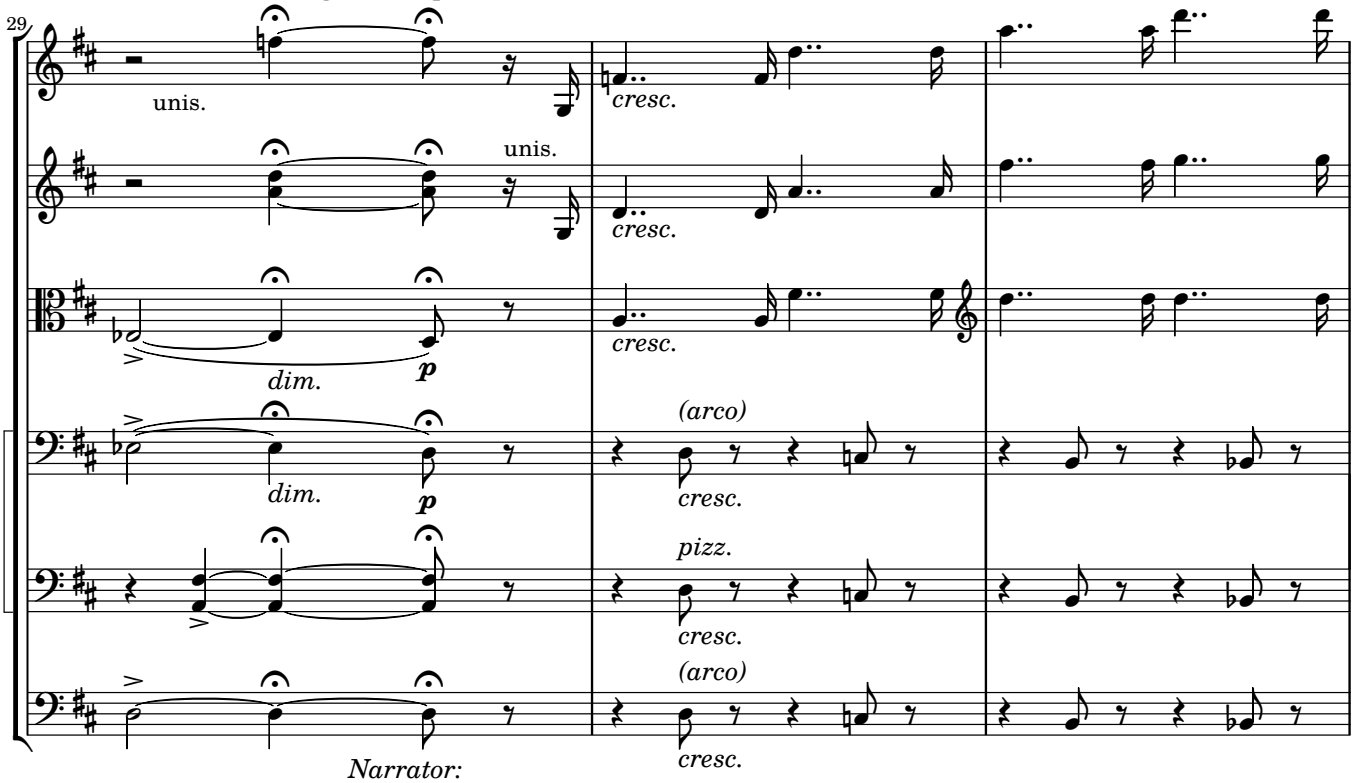

17
1.
2.
3.


Narrator:
In that city lived a great emperor.
20
rit.
1.
2.
3.
unis.
mf
1.
dim.
mf
2.
dim.

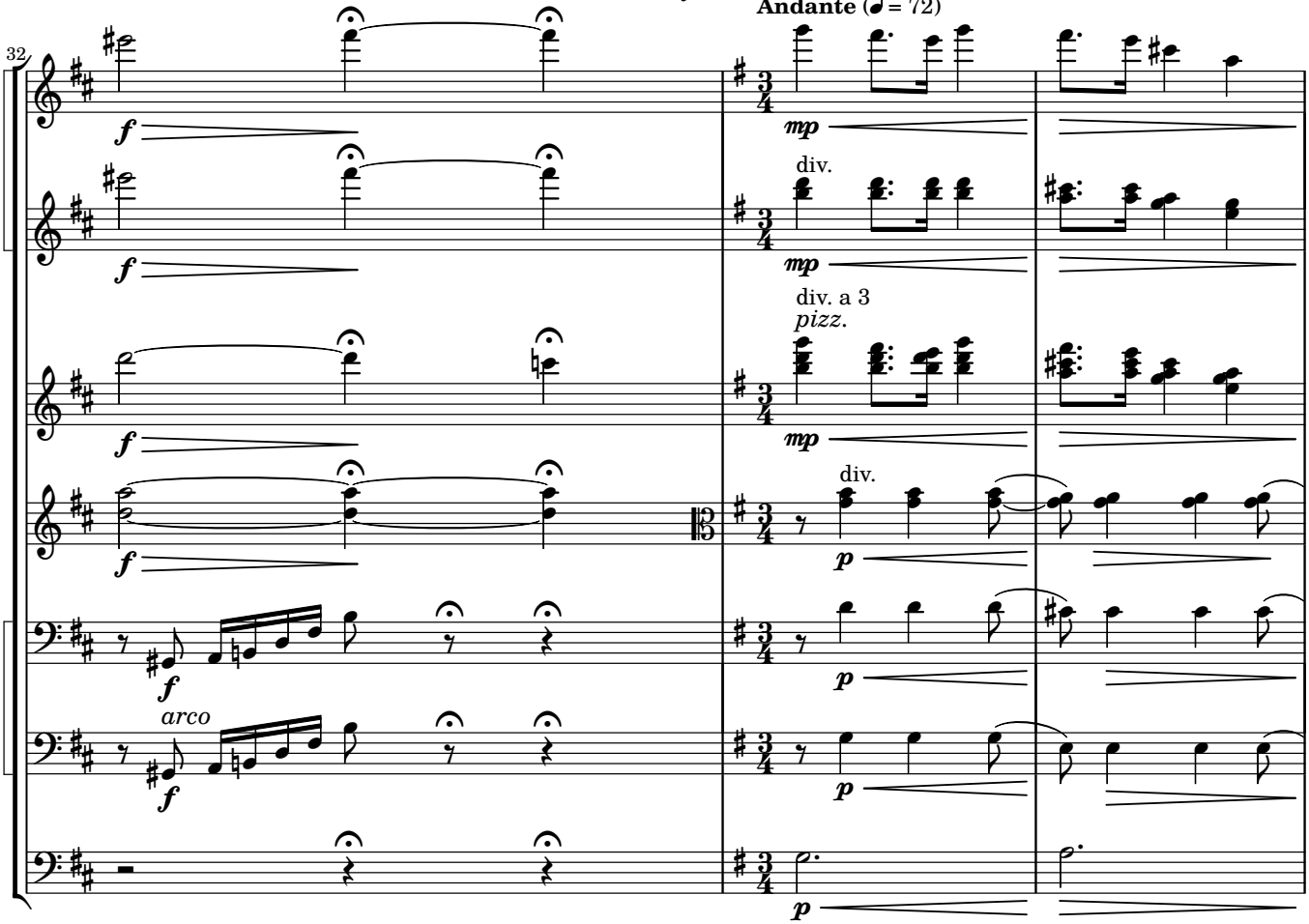

22
Poco maestoso (♩ = 80)
p
div.
1.& 2.
p
3.
1.
2.
p
arco
p

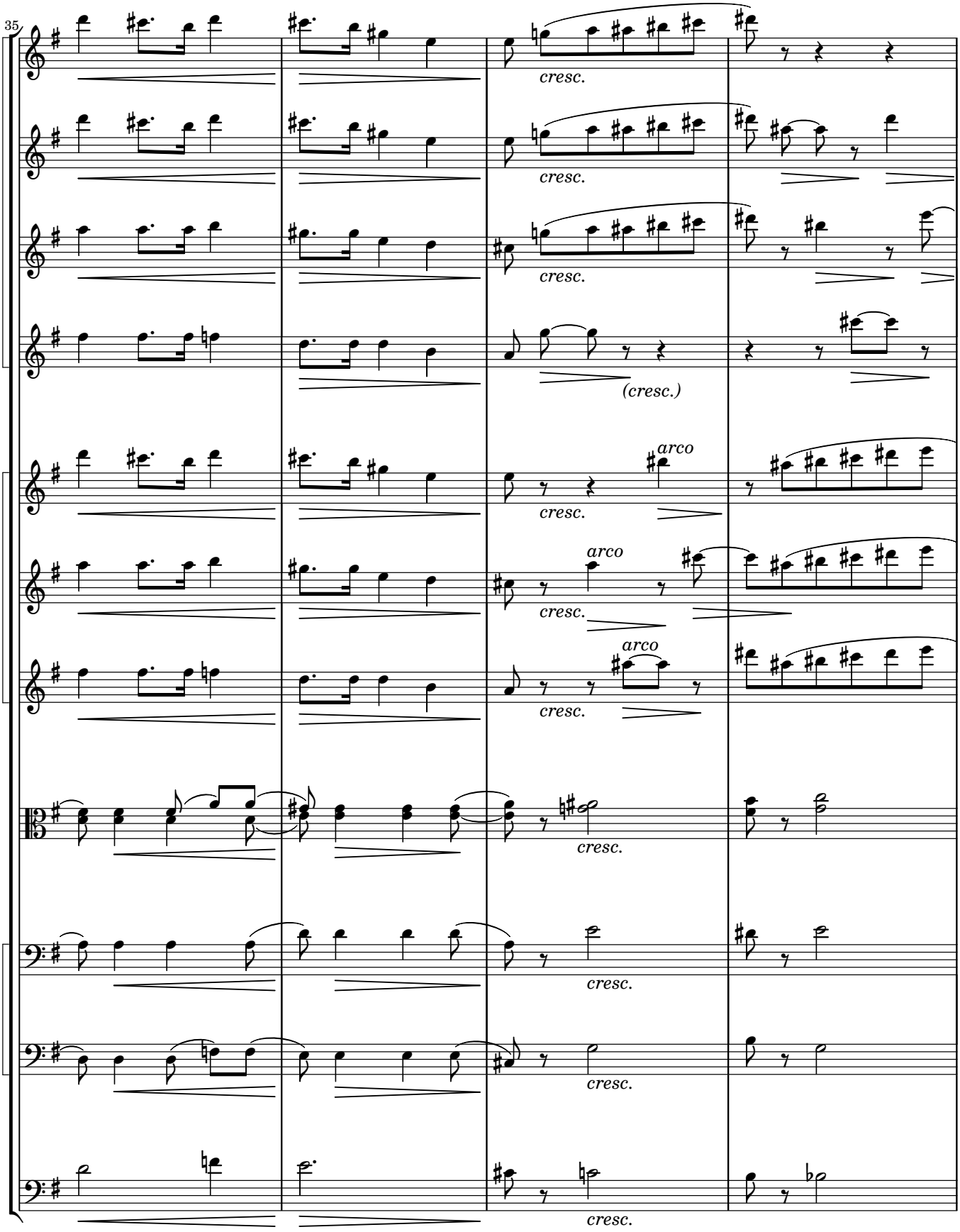

26
3
3
1.
2.

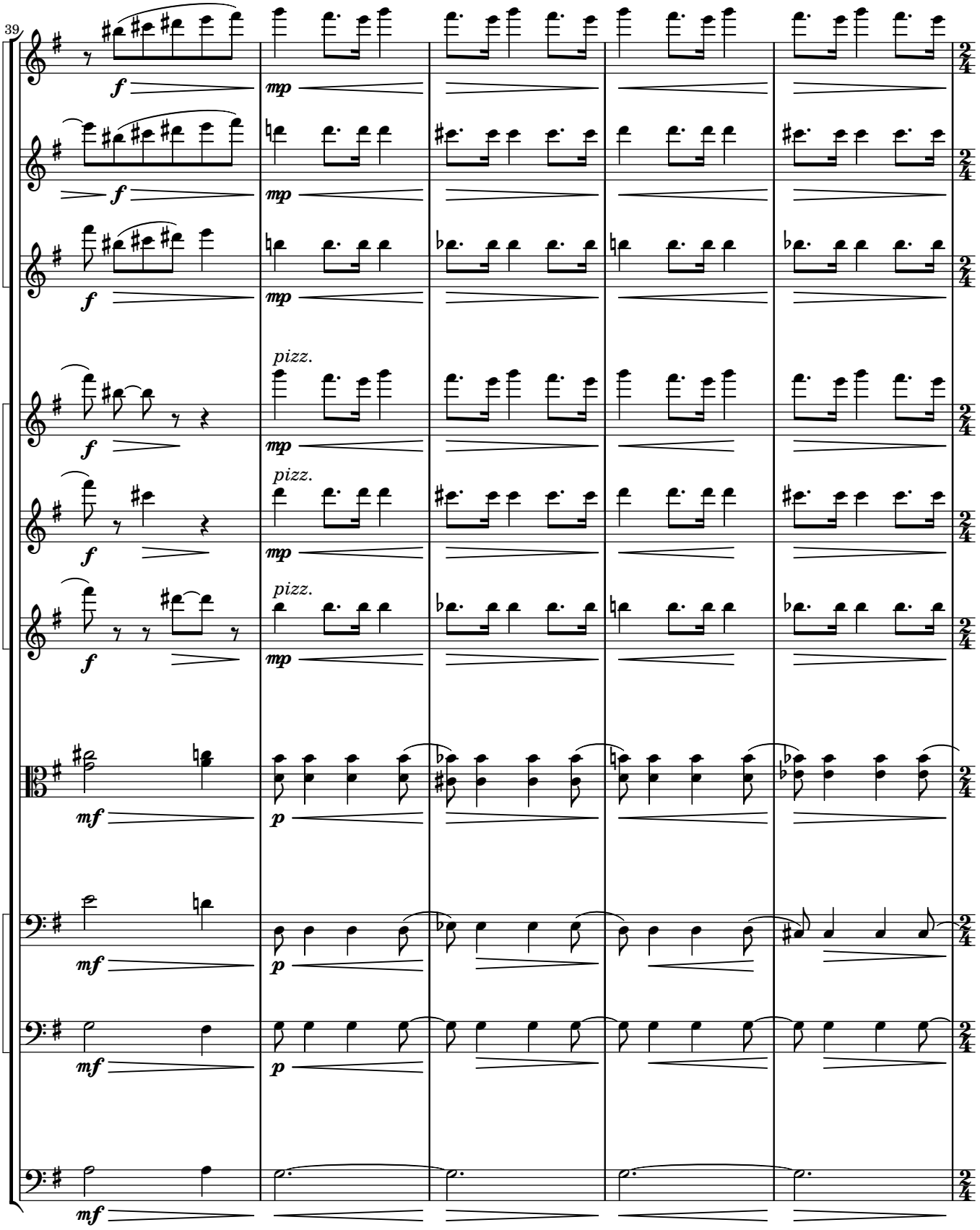
Narrator:
The emperor had
a magnificent palace.



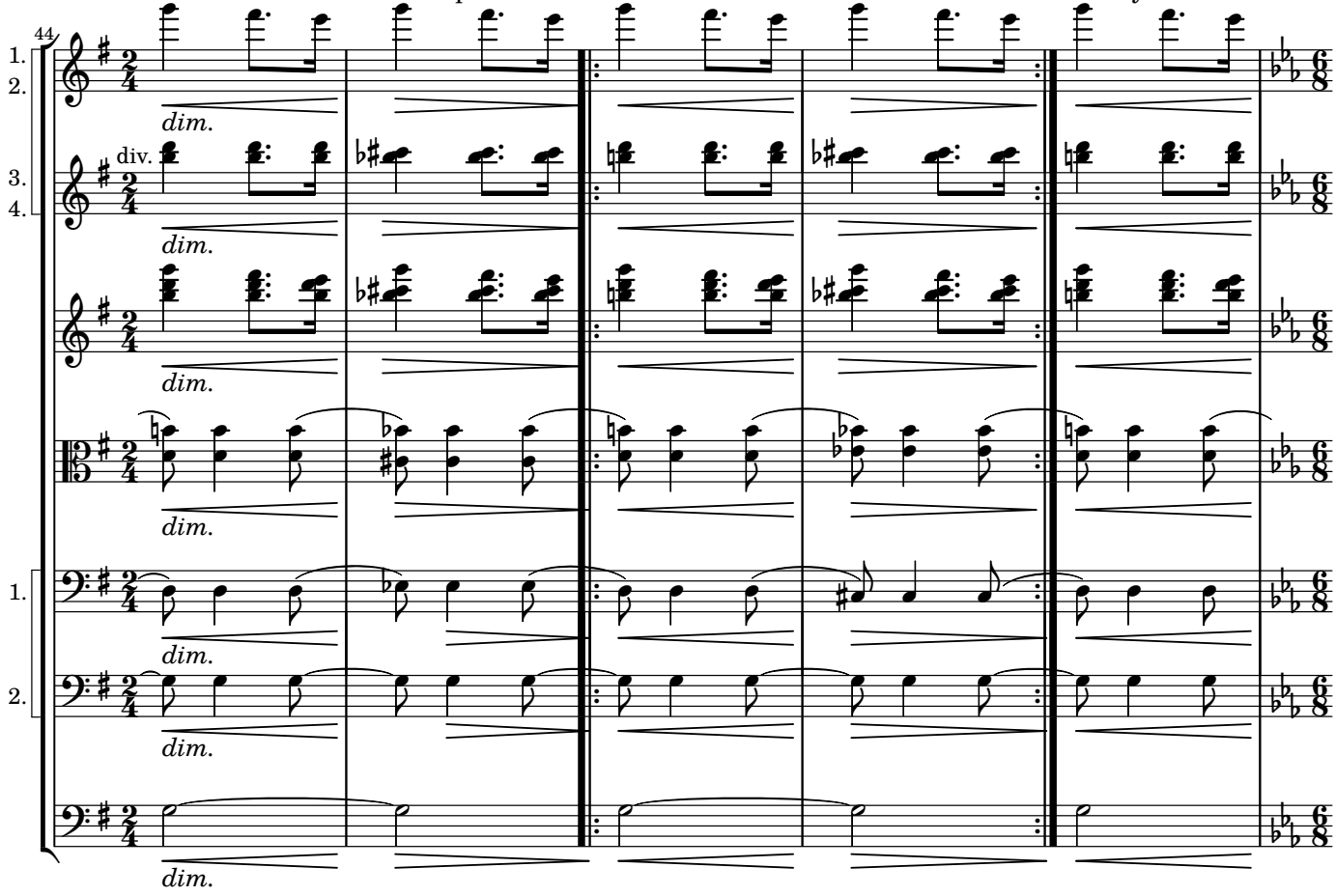
Narrator:
In the gardens of the palace,
Every flower was hung
with a silver bell,
to draw attention to its beauty.




35
1.
2.
3.
4.
1.
2.
3.
1.
2.
cresc.
(cresc.)
arco
arco
arco

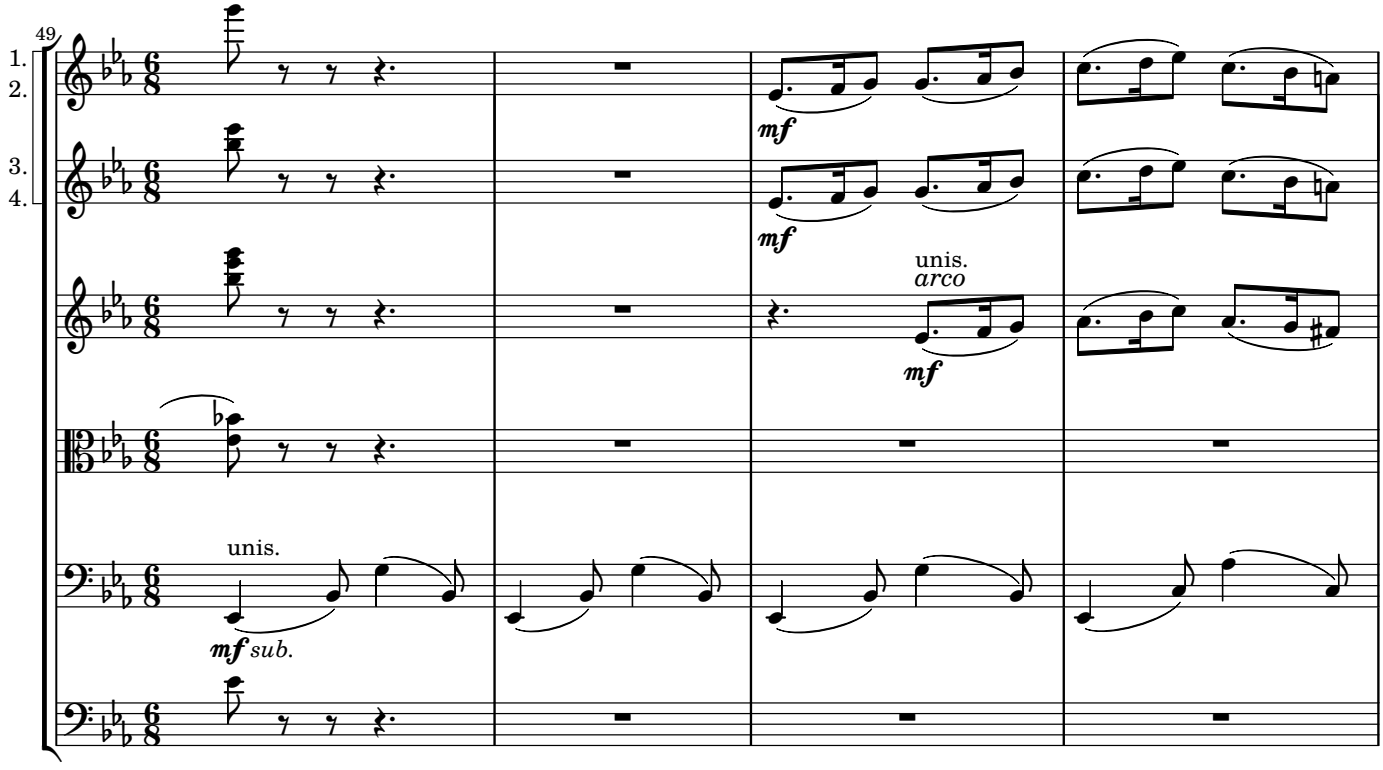

39
1.
2.
3.
4.
1.
2.
3.
1.
2.
f
mp
pizz.
mf
p

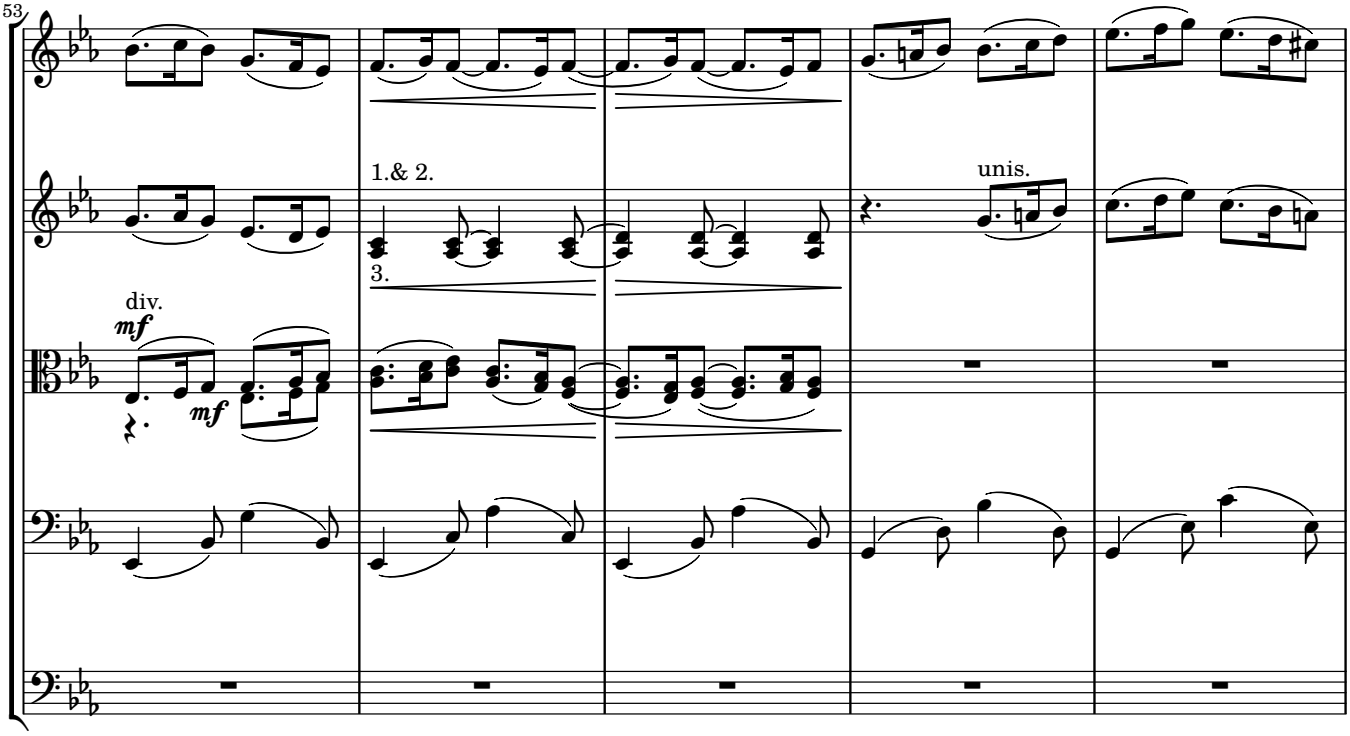
Narrator:
The garden was so
immense that neither the Emperor nor his court had ever beeen to the end of it. But beyond it was a

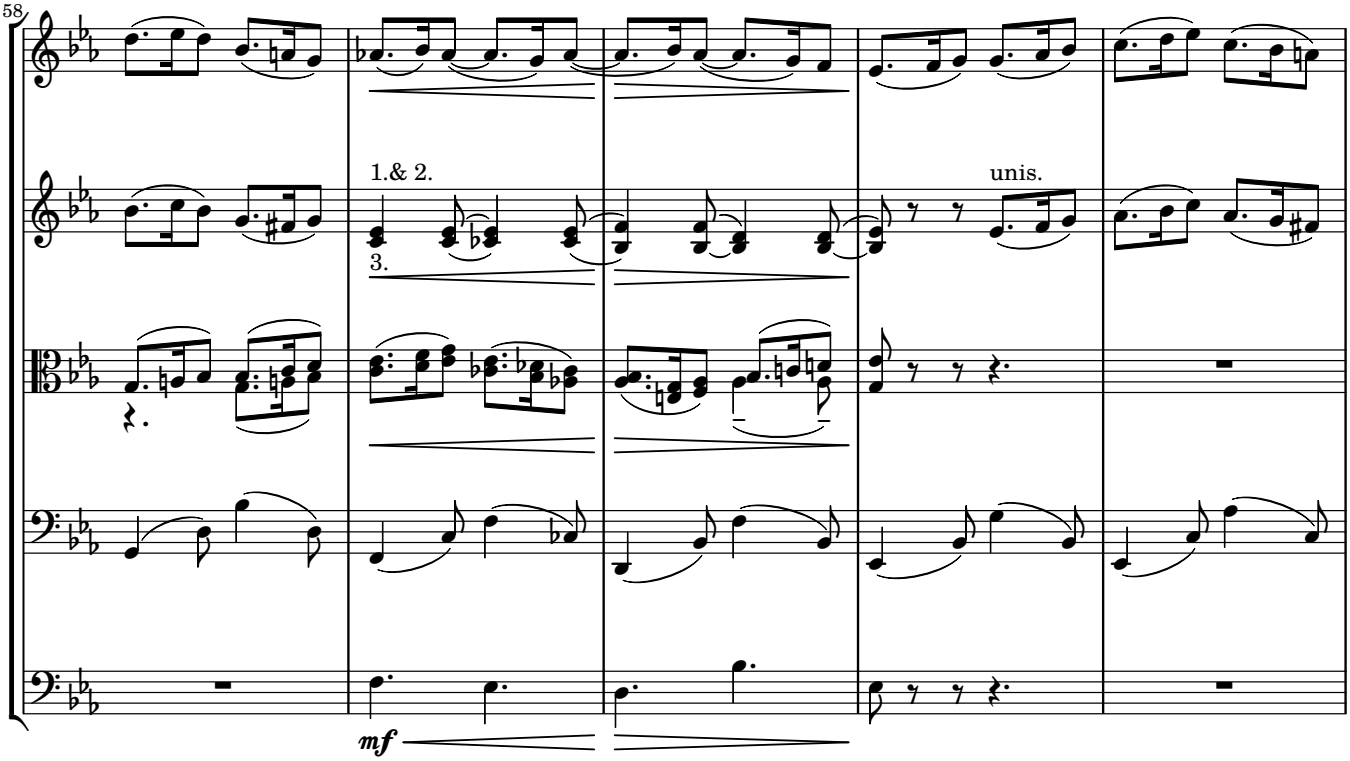


Narrator:
lake, where small fishing boats went to and fro.

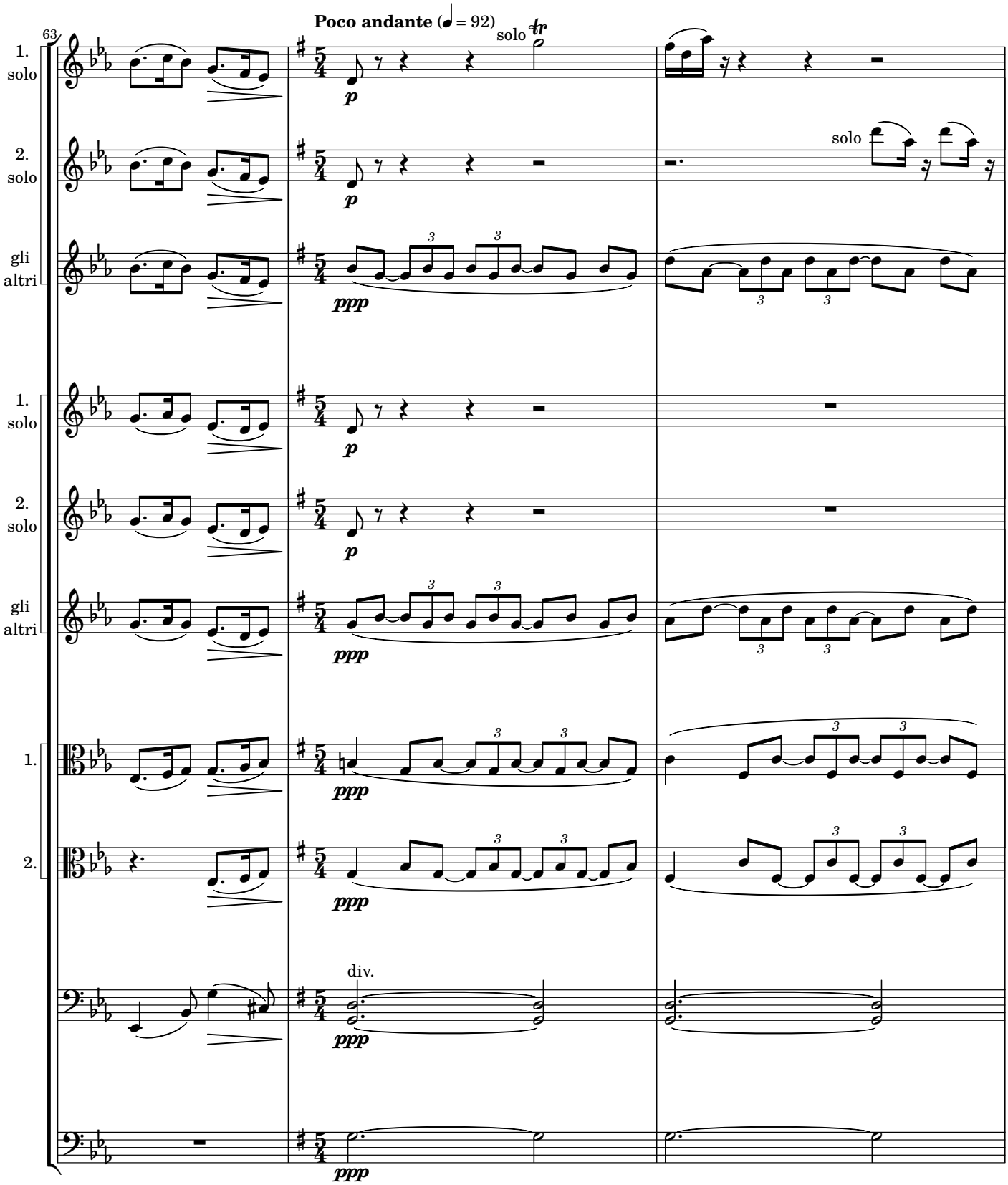
Moderato (♩. = 58)

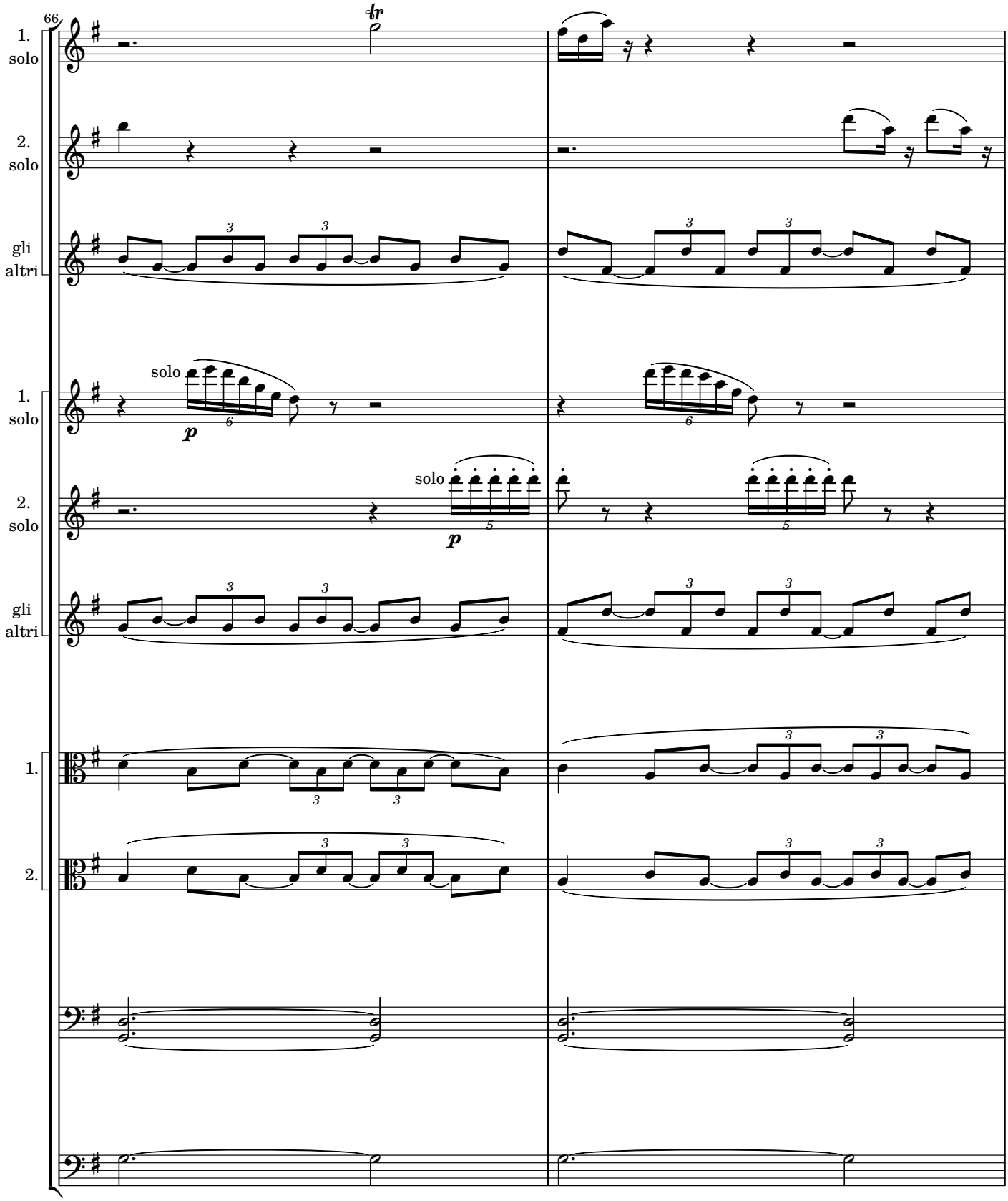


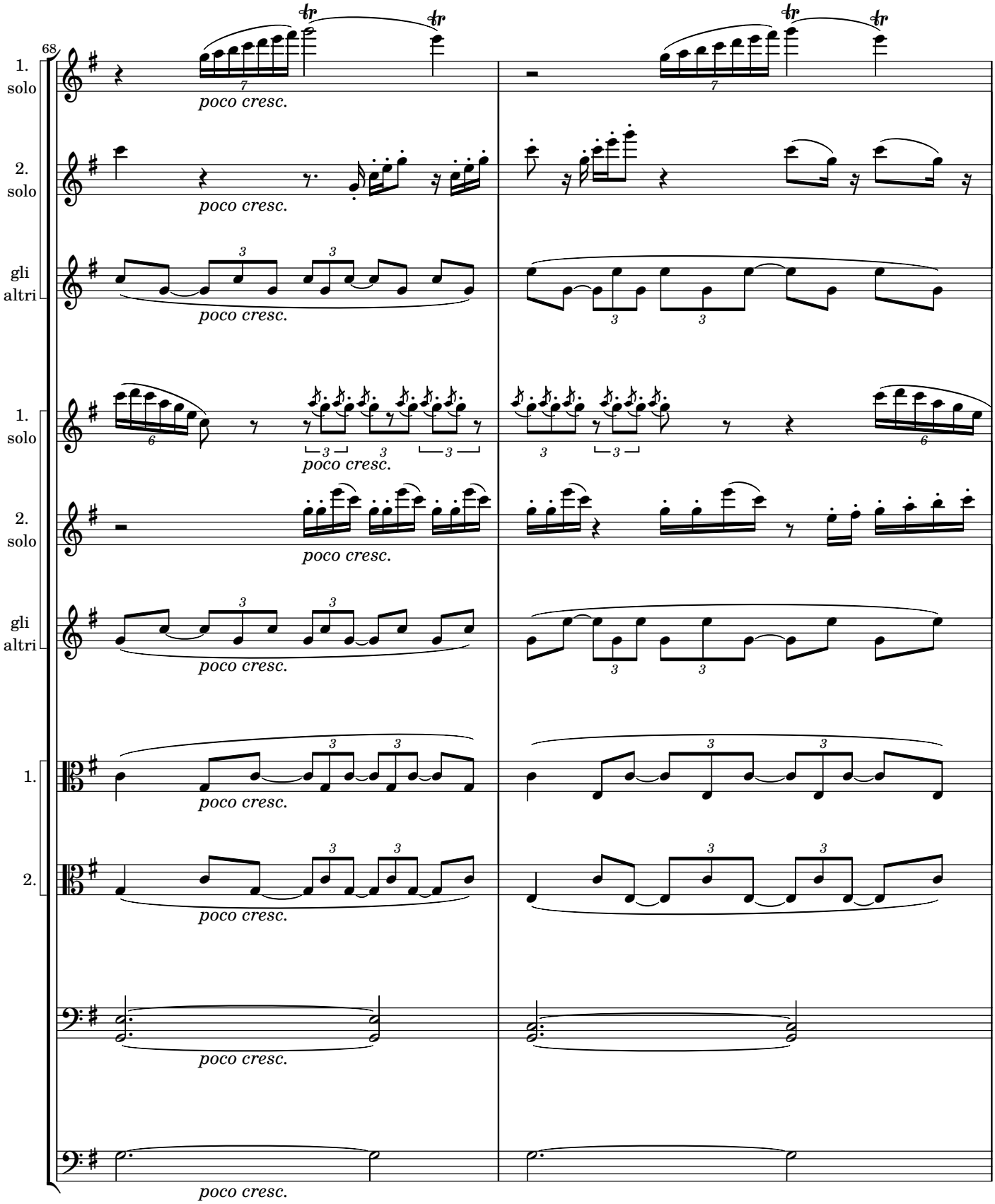

53
1.& 2.
3.
unis.
div.
mf
mf

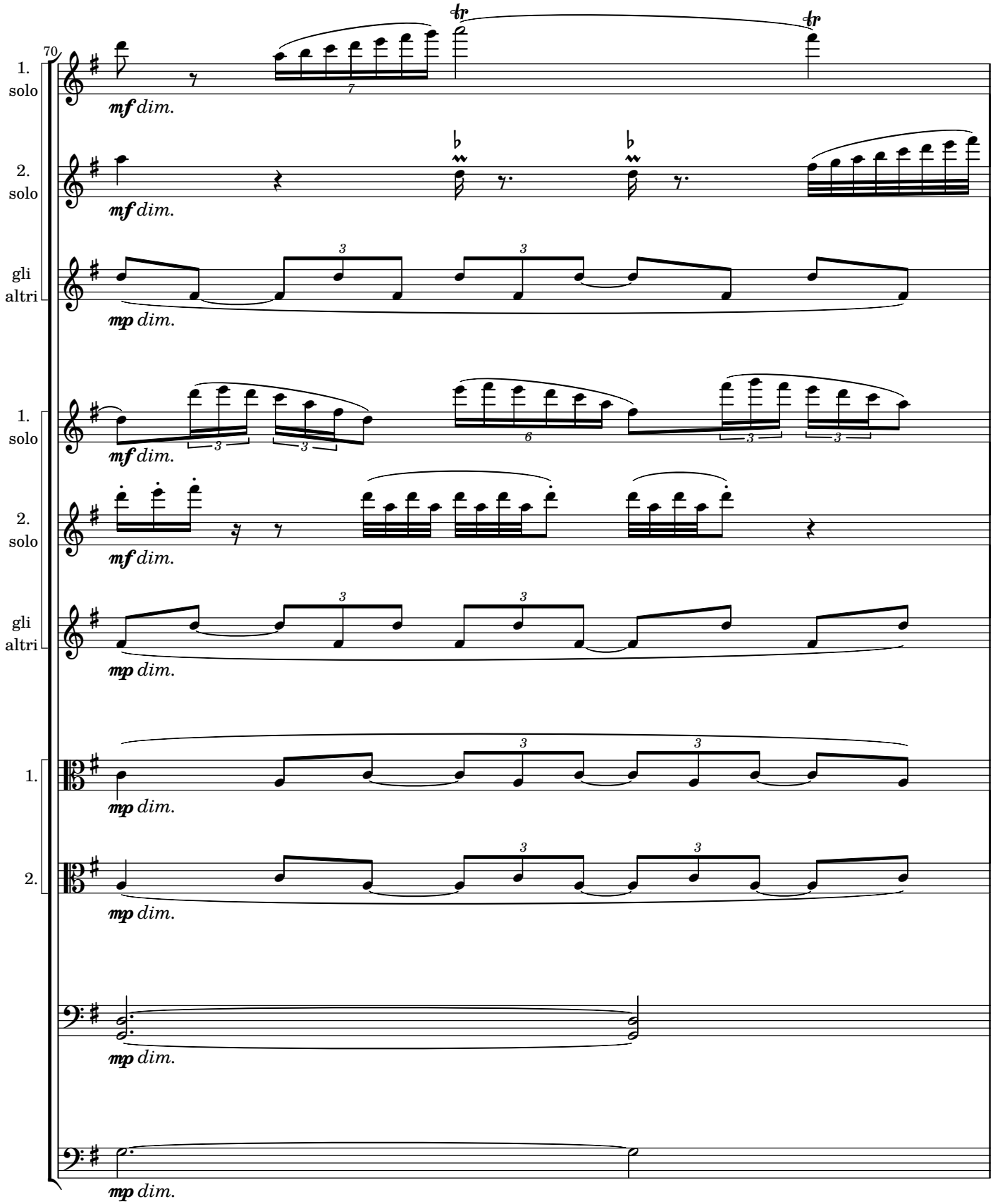

58
1.& 2.
3.
unis.
mf

Narrator:
Round the lake was a wood. In the daytime birds flitted among the branches.

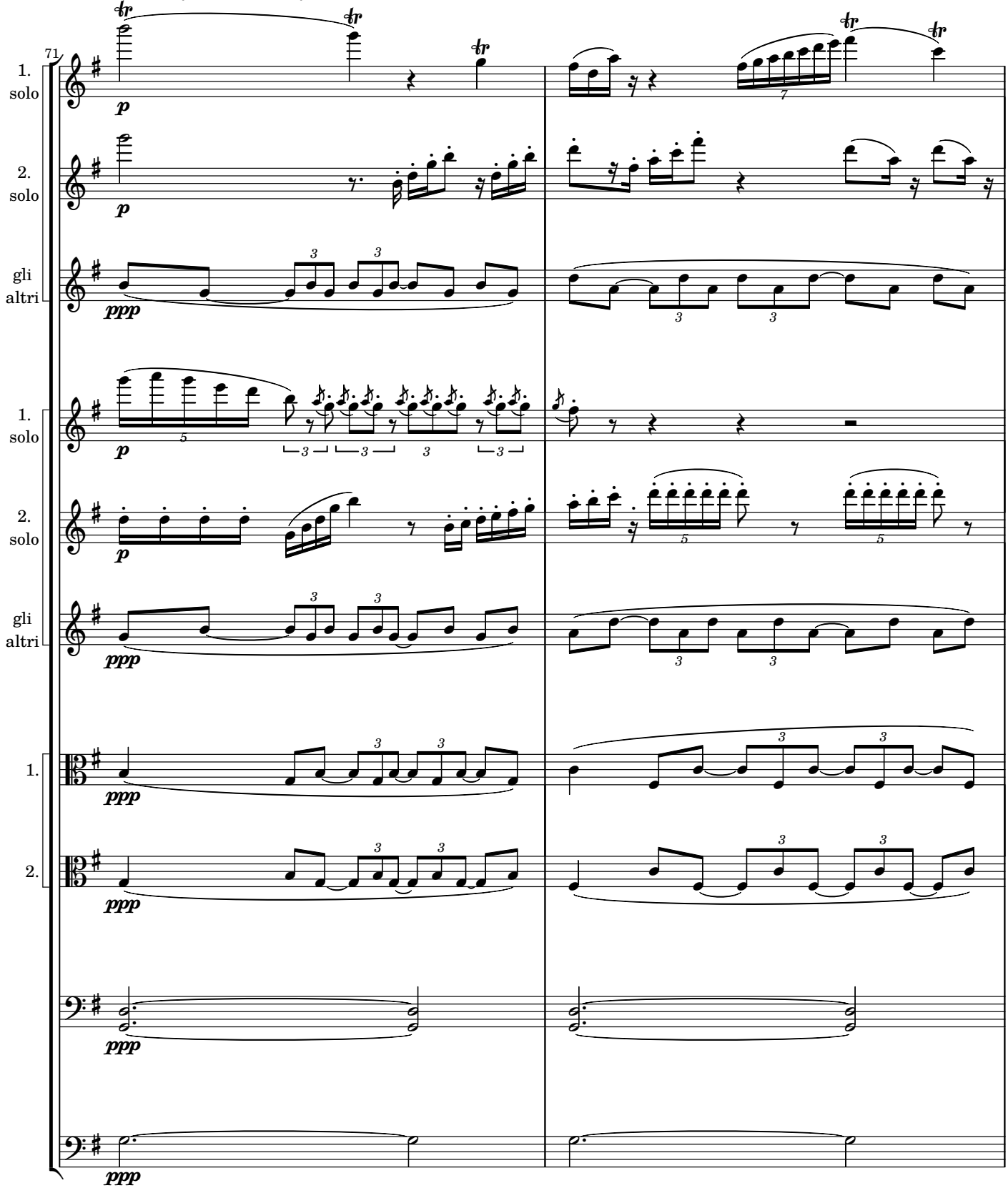


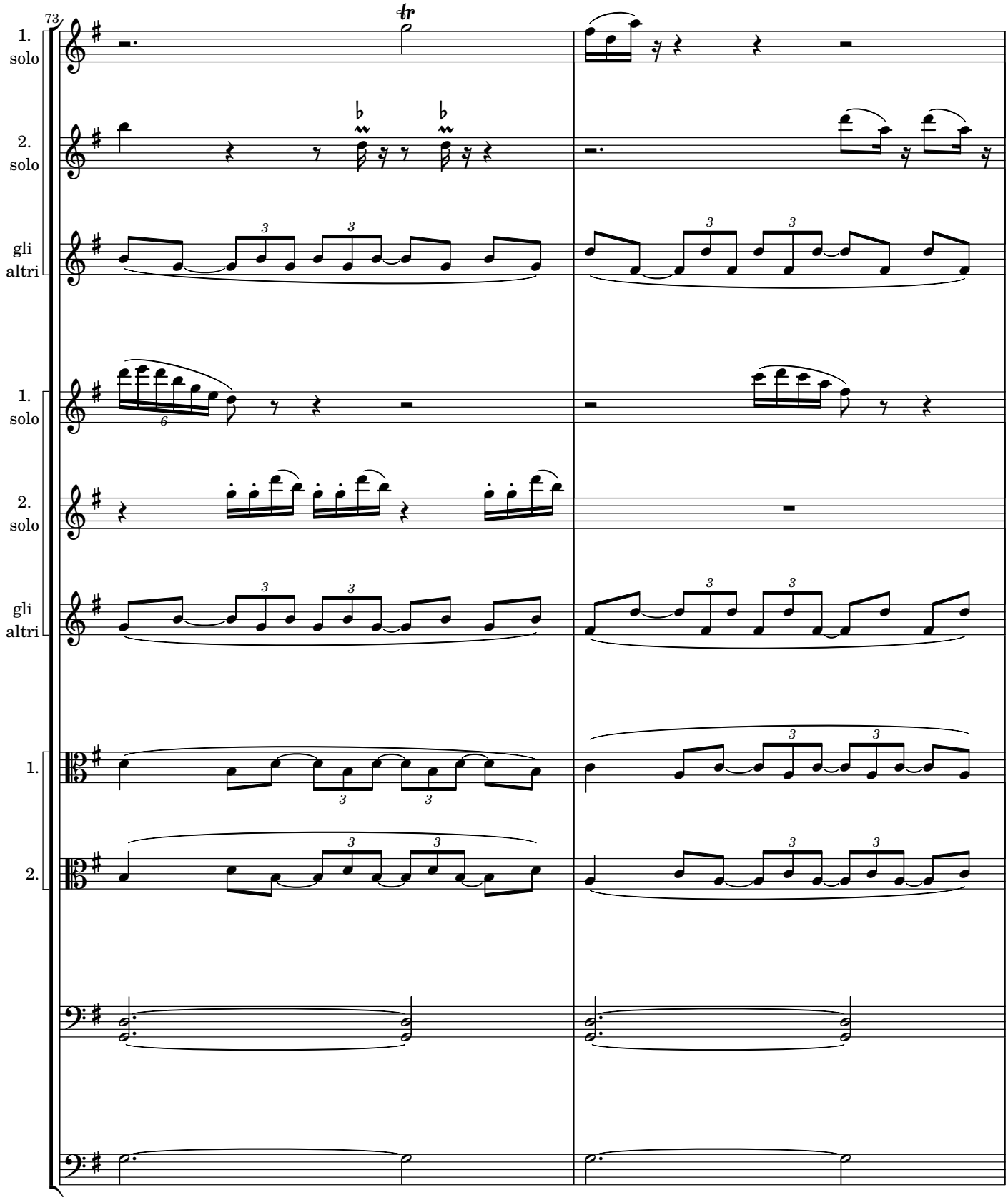

66
1. solo
2. solo
gli altri
1. solo
2. solo
gli altri
1.
2.
solo
p
solo
p

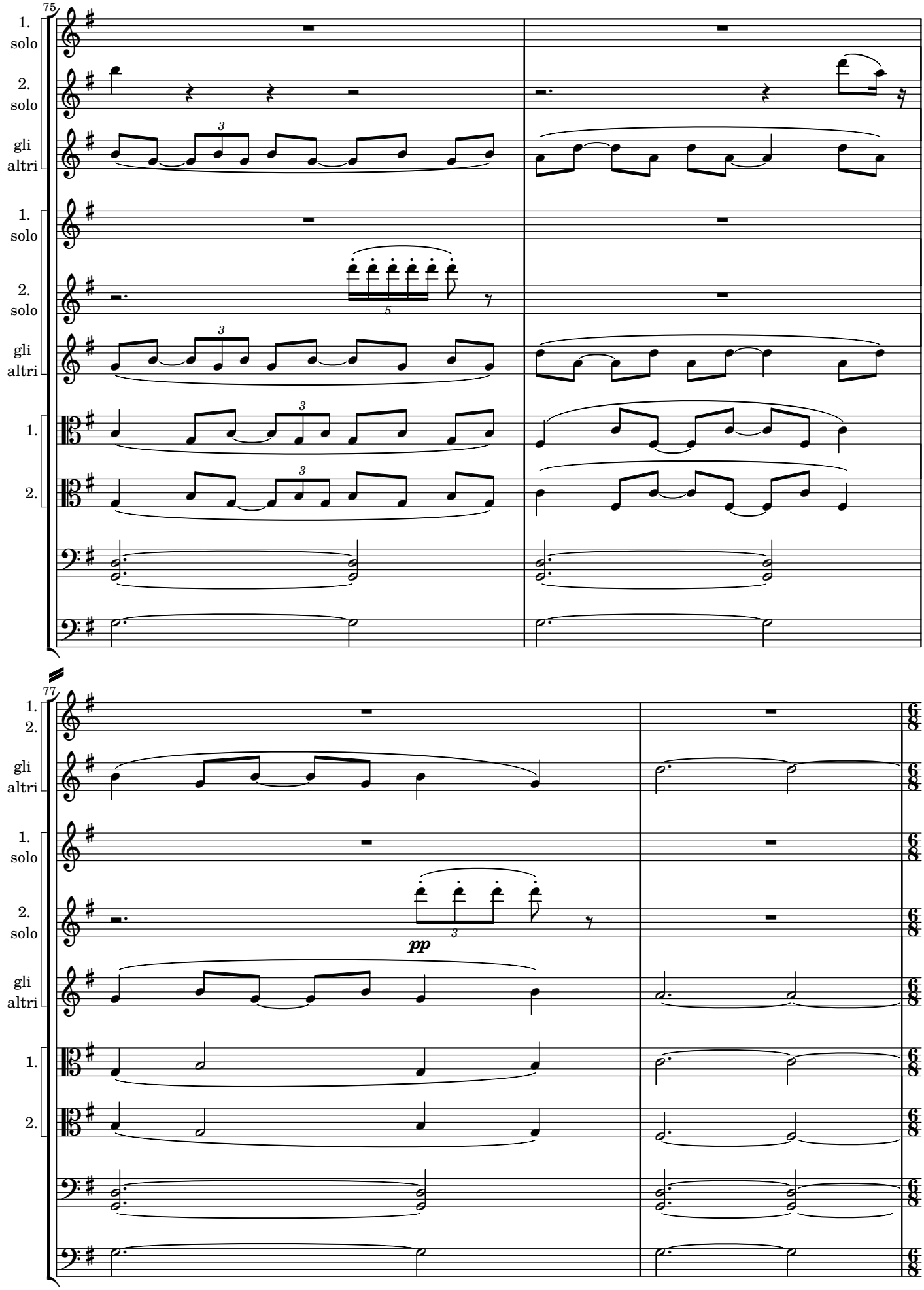

68
1. solo
poco cresc.
2. solo
poco cresc.
gli altri
poco cresc.
1. solo
poco cresc.
2. solo
poco cresc.
gli altri
poco cresc.
1.
poco cresc.
2.
poco cresc.
poco cresc.
poco cresc.


70
1. solo
mf dim.
2. solo
mf dim.
gli altri
mp dim.
1. solo
mf dim.
2. solo
mf dim.
gli altri
mp dim.
1.
mp dim.
2.
mp dim.
mp dim.
mp dim.

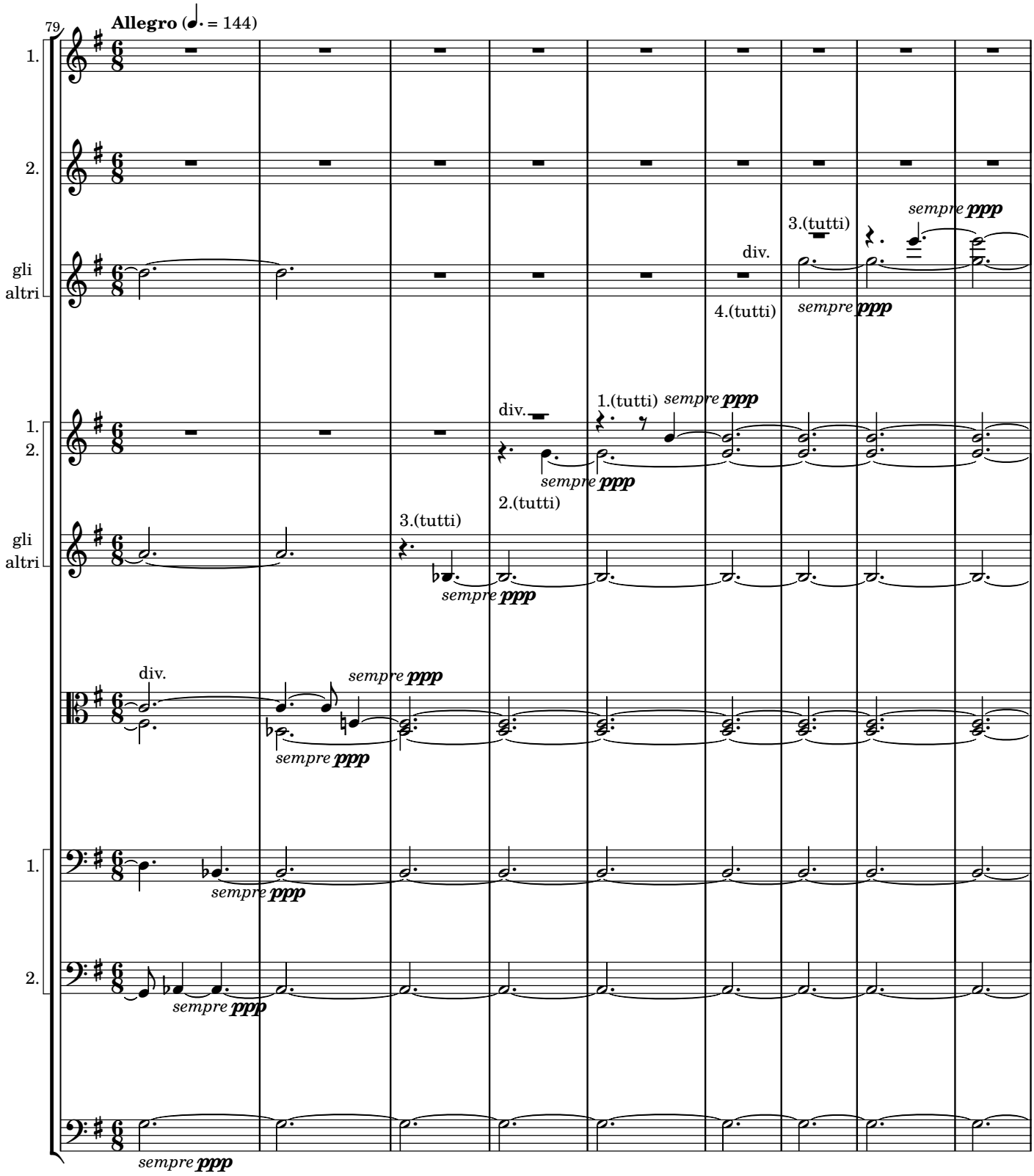
Narrator:
As the day faded, one by one the birds went to their nests.

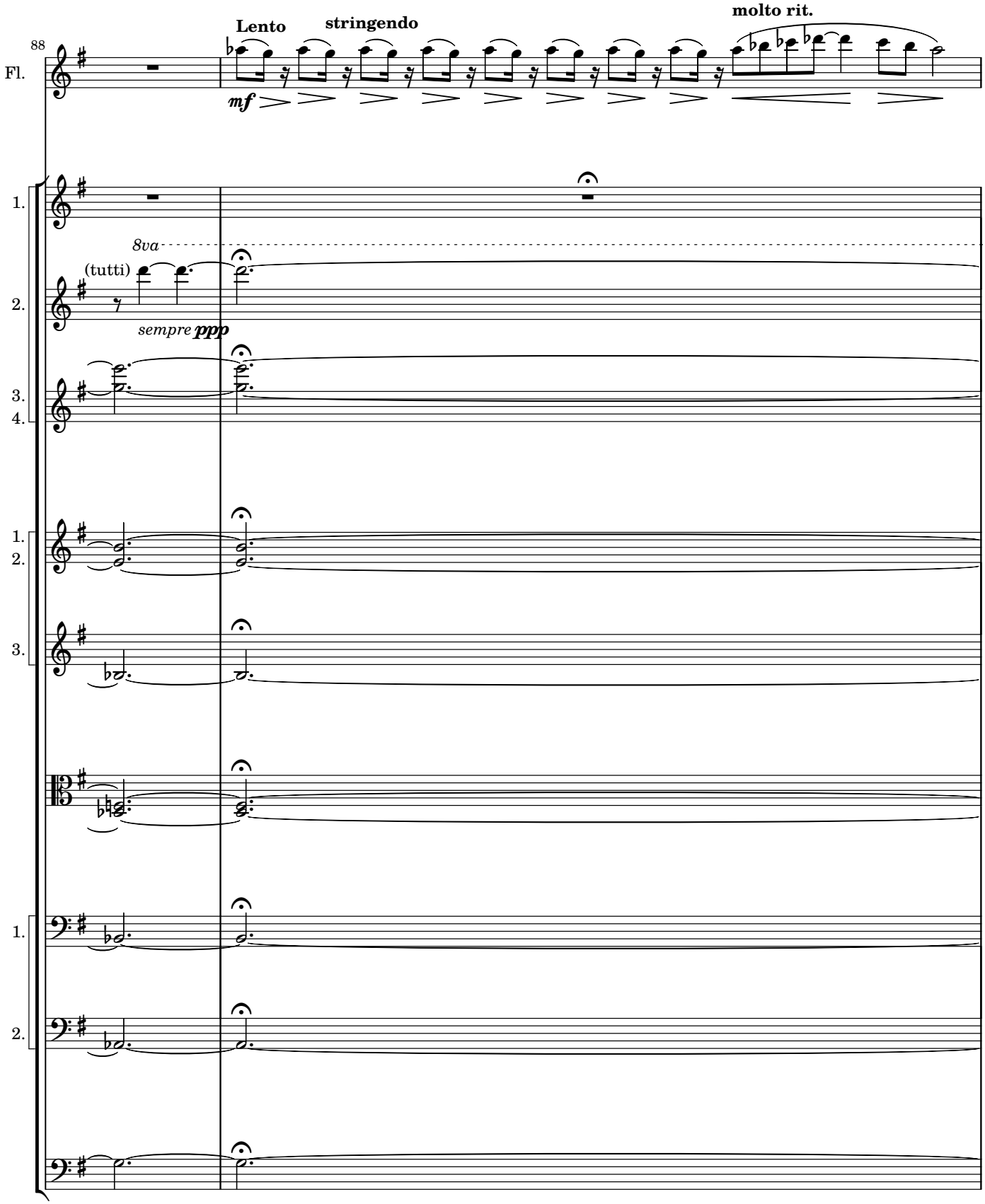



73
1. solo
2. solo
gli altri
1. solo
2. solo
gli altri
1.
2.

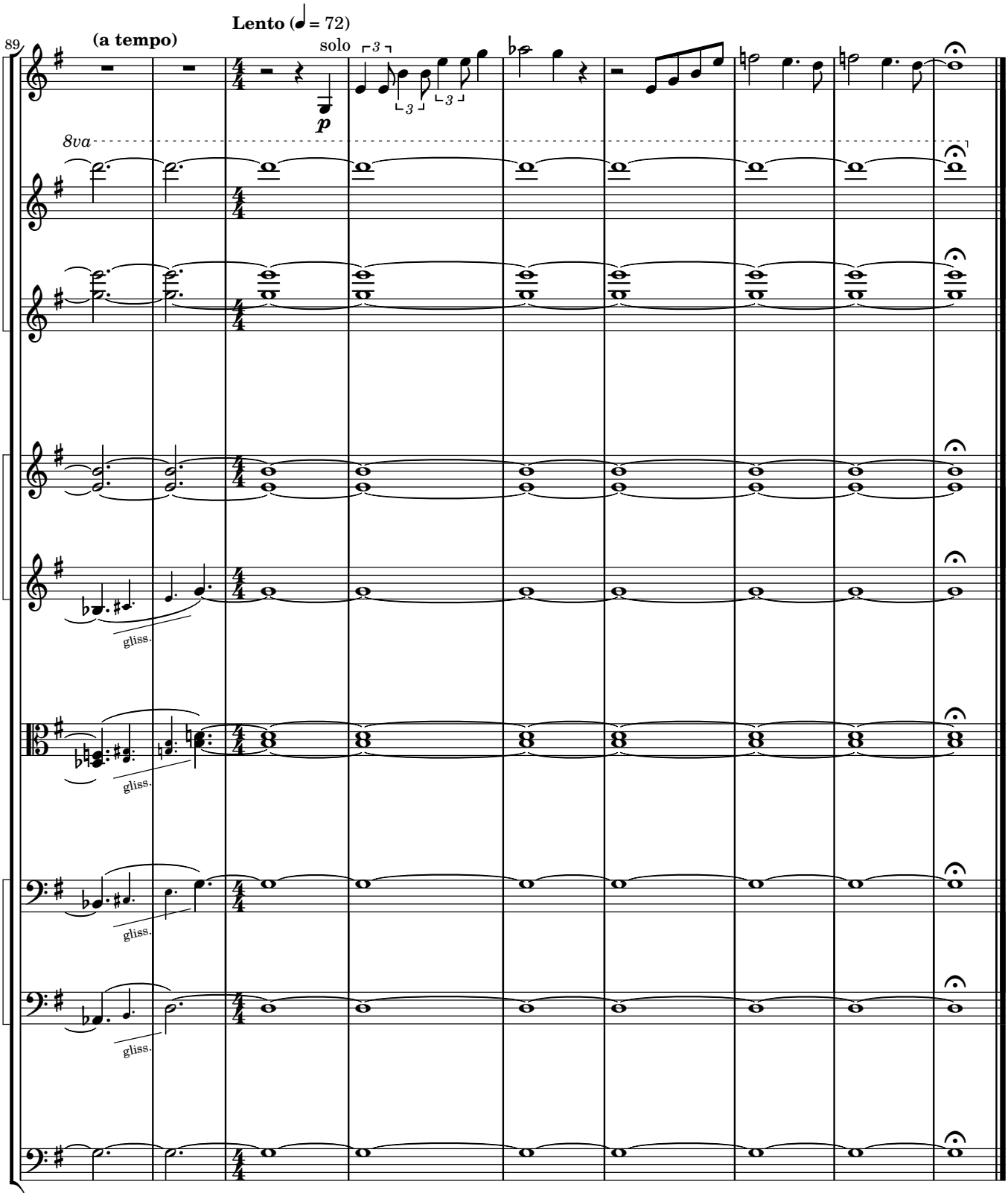

75
1. solo
2. solo
gli altri
1. solo
2. solo
gli altri
1.
2.
77
1. 2.
gli altri
1. solo
2. solo
pp
gli altri
1.
2.

Narrator:
But one bird did not sleep. As the moon arose, the song of a nightingale was heard across the lake.




88
Fl.
Lento
stringendo
molto rit.
mf
1.
8va
(tutti)
2.
sempre ppp
3.
4.
1.
2.
3.
1.
2.

Narrator:
No-one in the great palace knew about it. They were far away, and fast asleep.



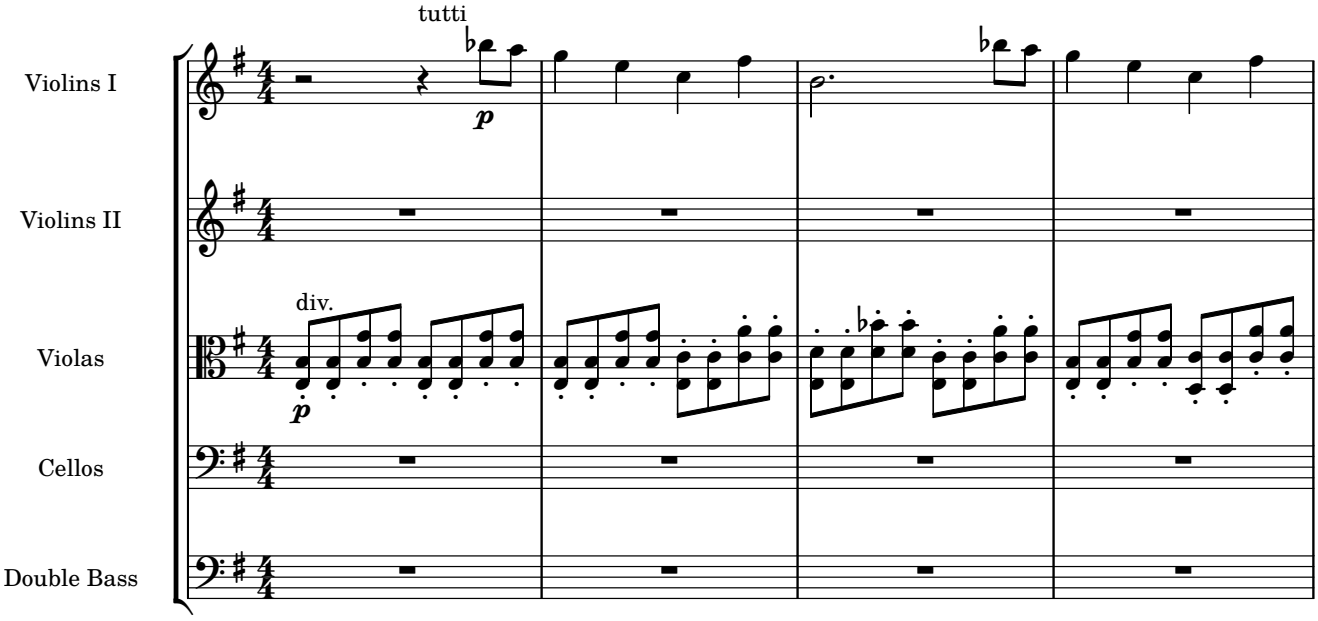
Narrator:
But poor fishermen, who had to work long into the night, listened to the nightingale, and *they* spread the story of its enchanting melodies. Travellers began to arrive from all over the world, to see the Emperor's treasures.

segue...

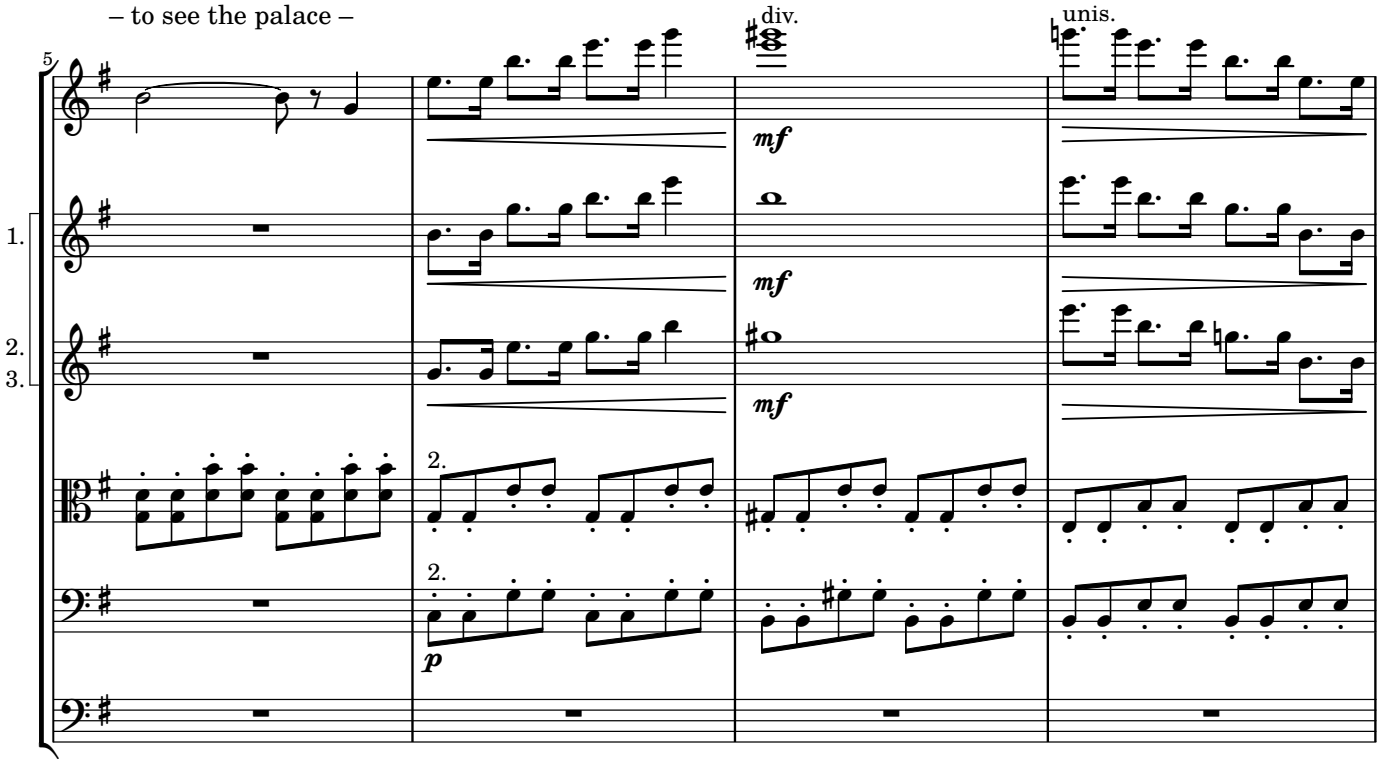
No. 2

Narrator:
They came to see the city –

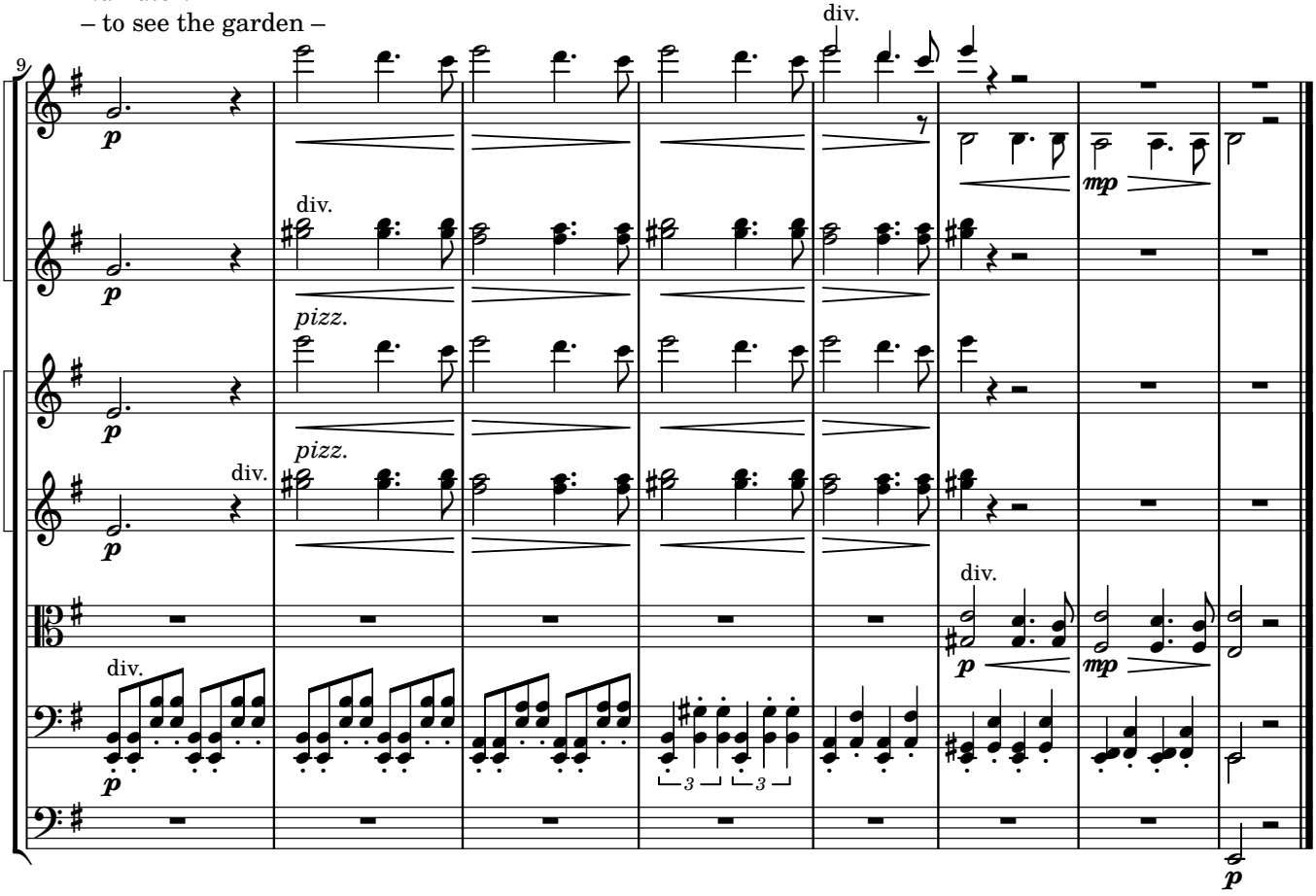
Allegretto (♩ = 120)



Narrator:
– to see the palace –



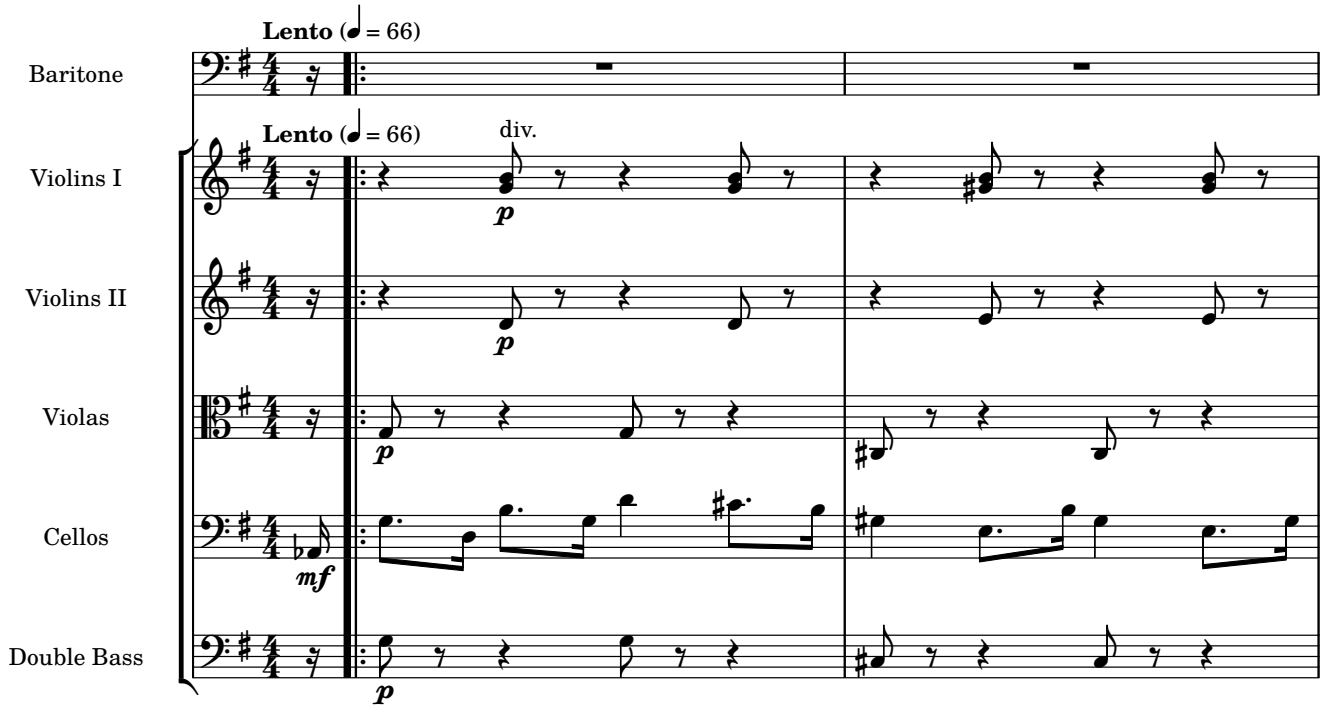
Narrator:
– to see the garden –

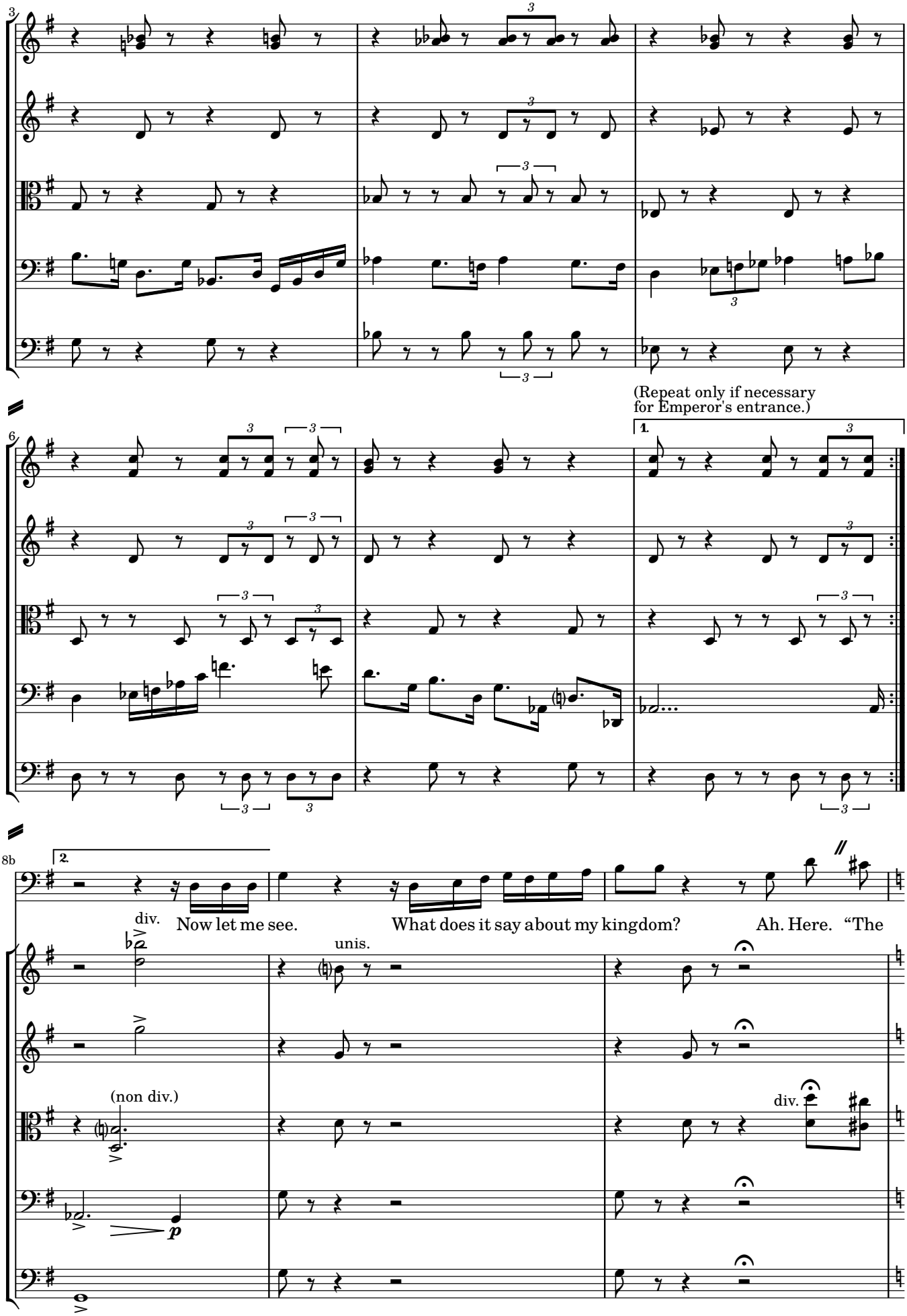


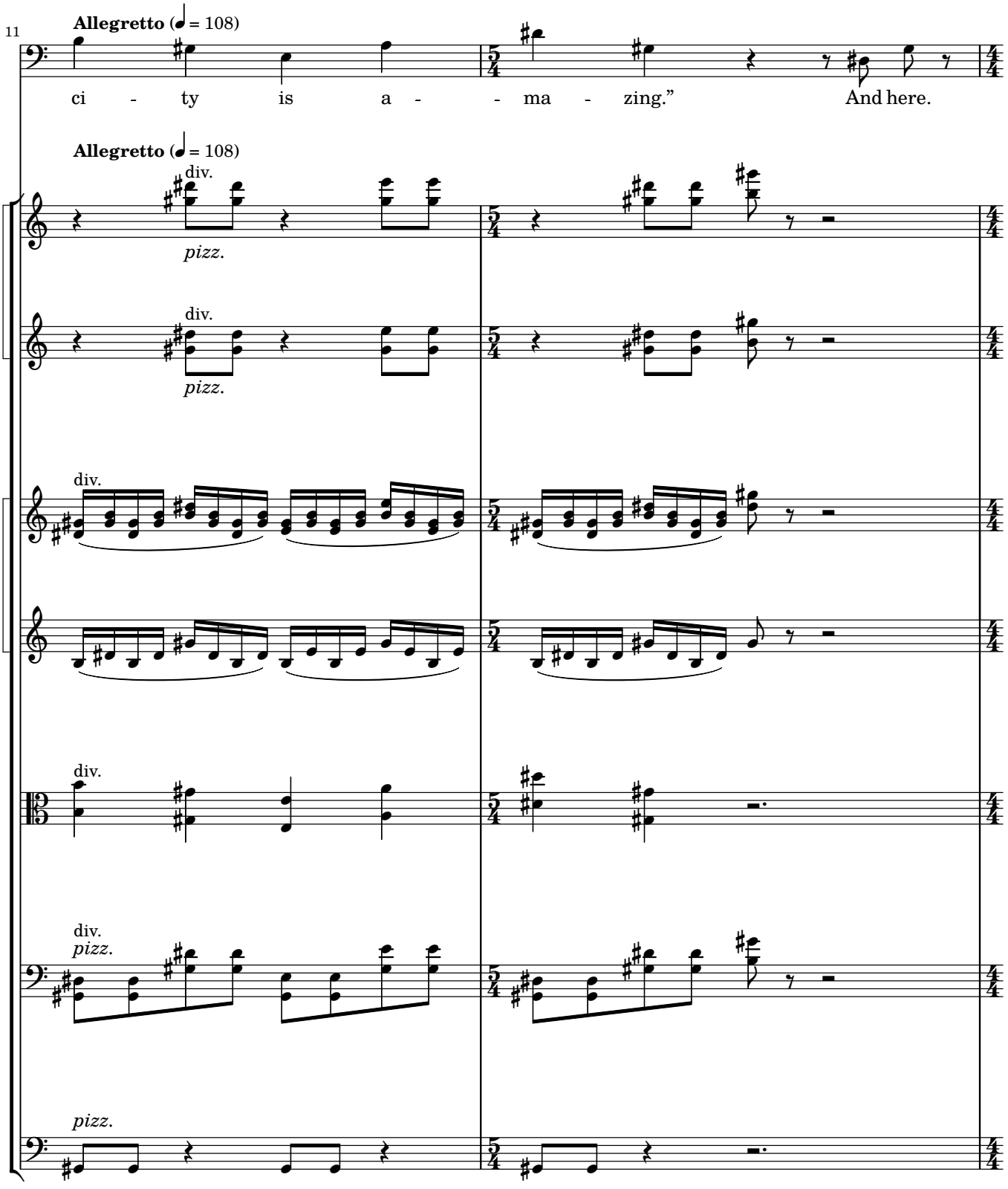
Narrator:
– but especially to hear the nightingale. They wrote books about their travels. At last, one of these books reached the Emperor.

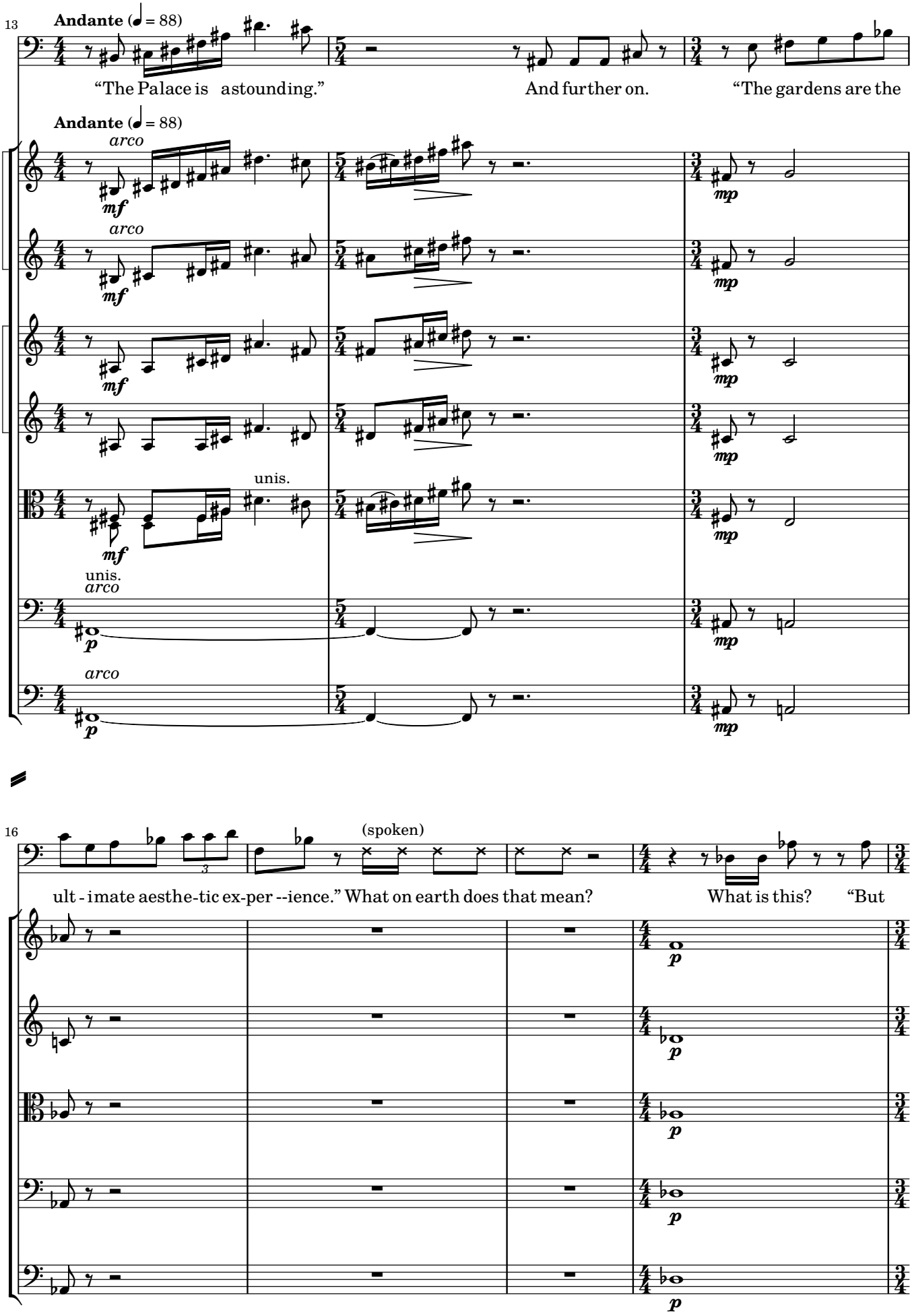
segue...

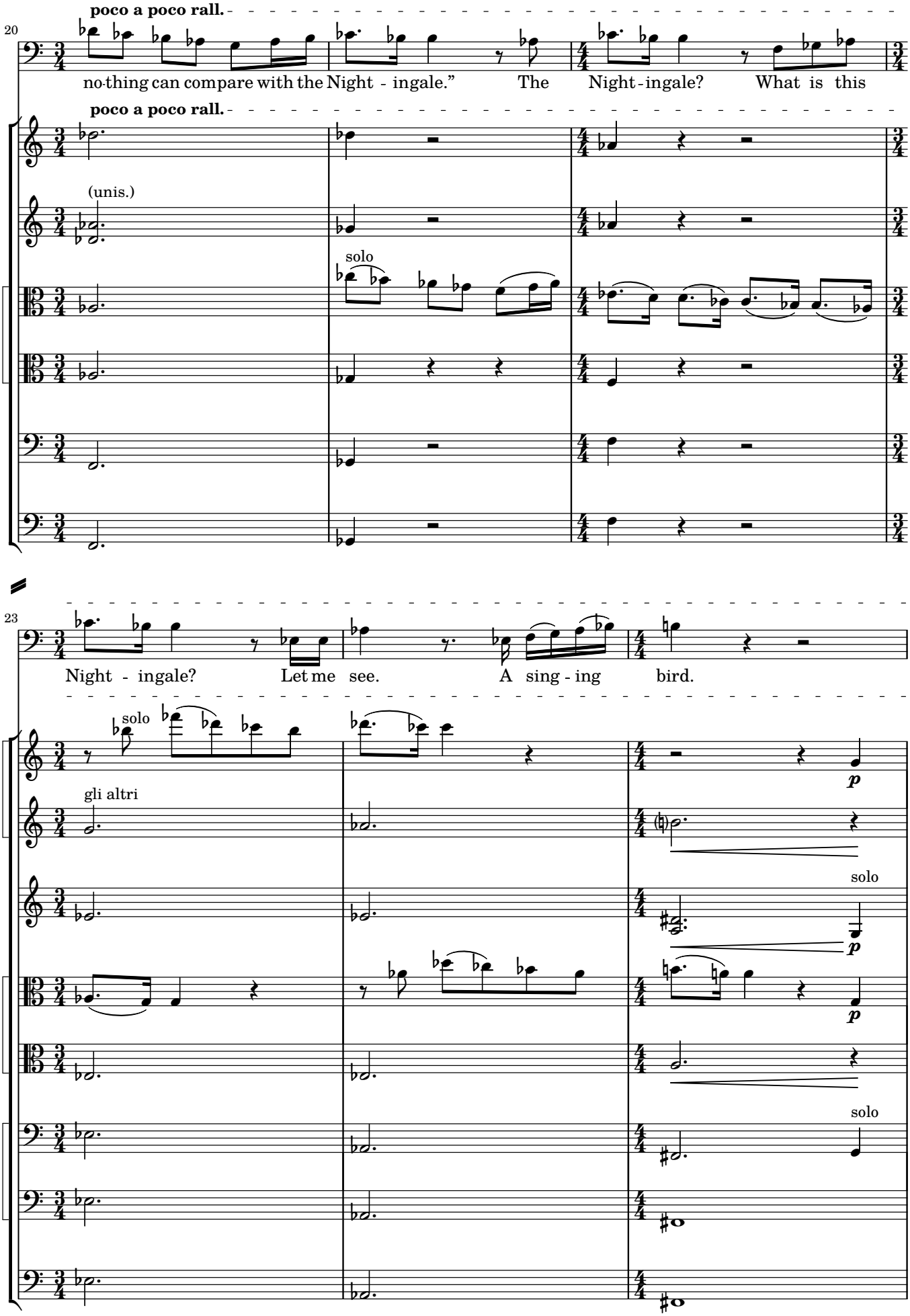
No. 3

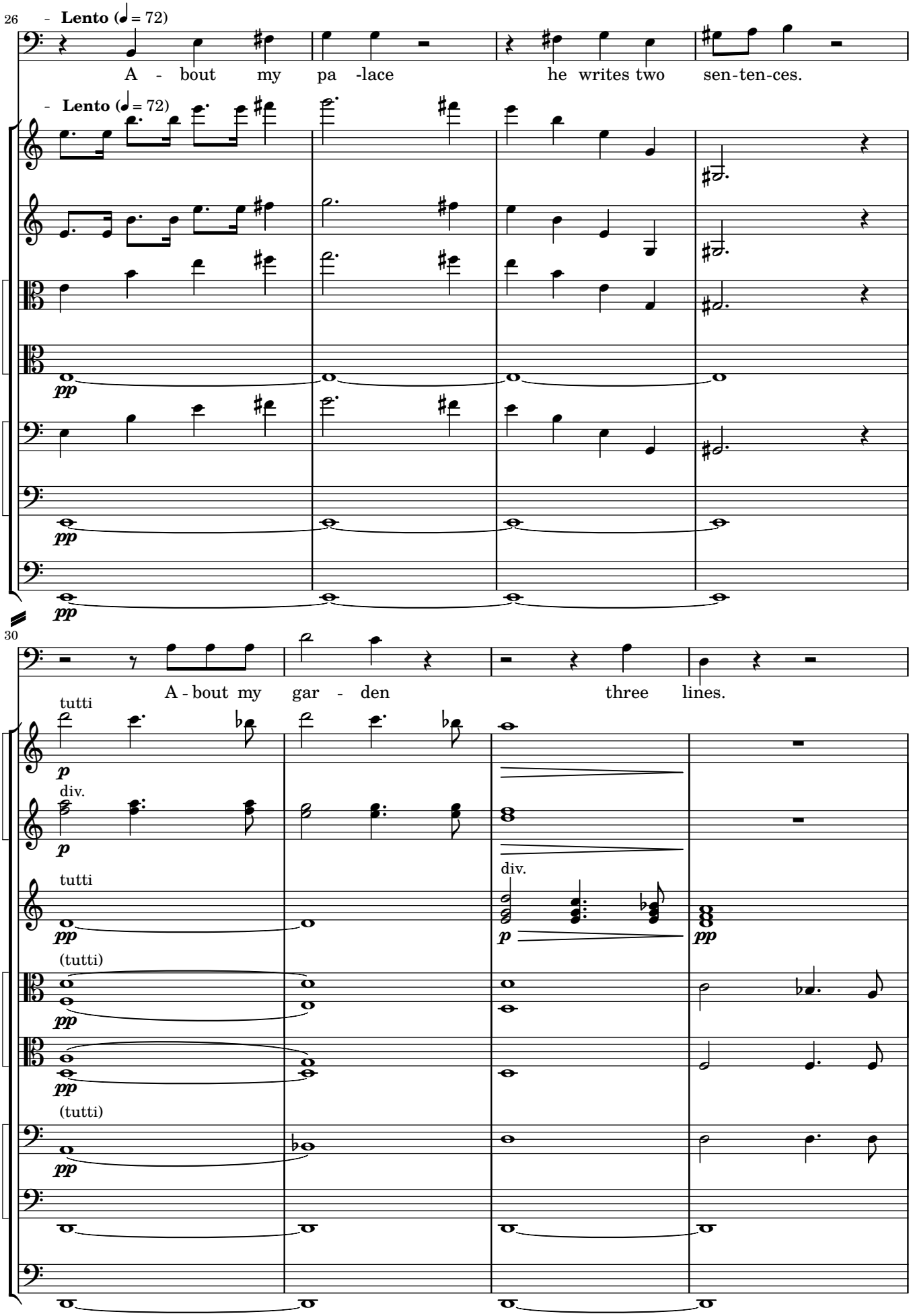


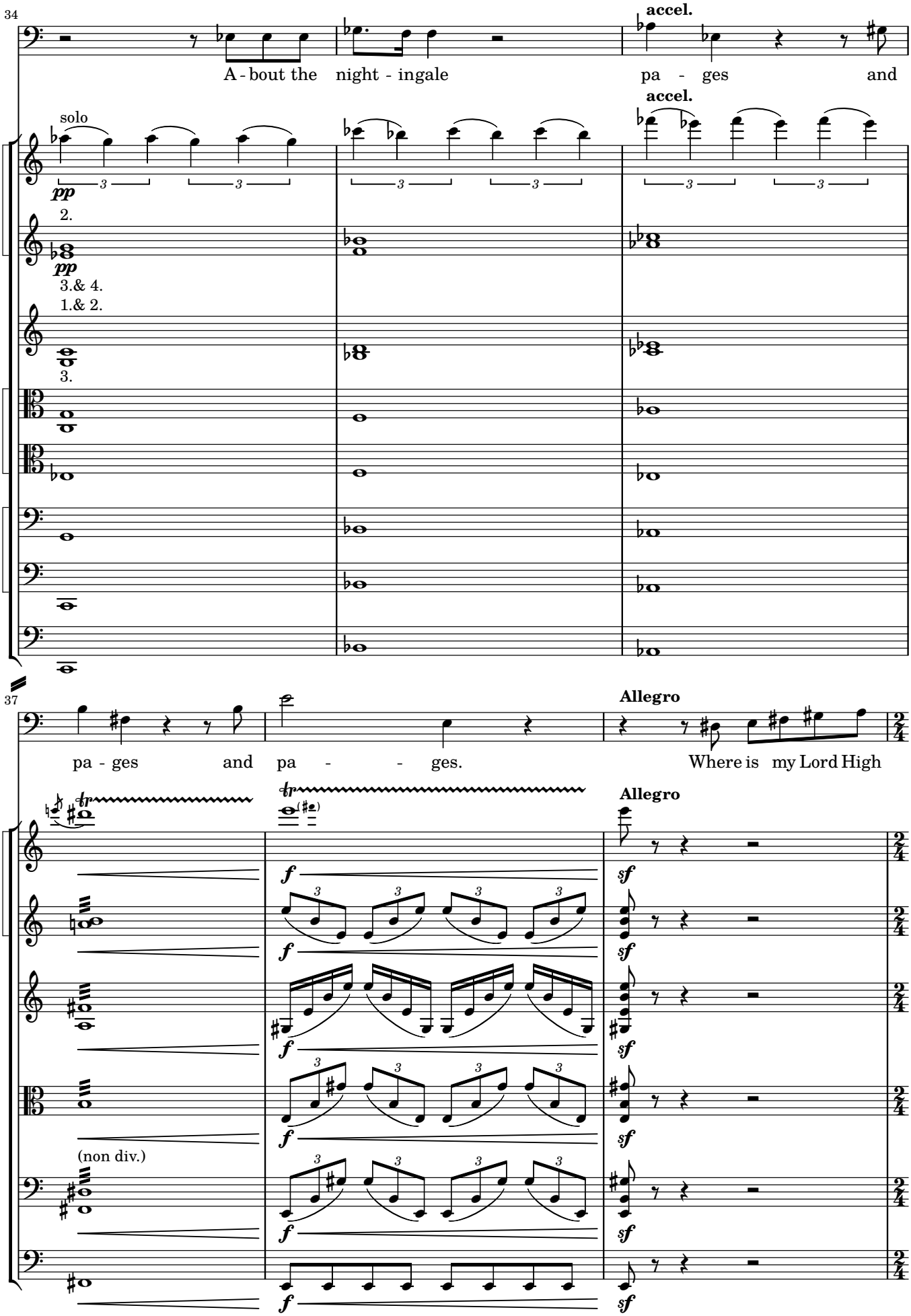

3
(Repeat only if necessary
for Emperor's entrance.)
1.
6
8b
2.
div.
Now let me see.
What does it say about my kingdom?
Ah. Here. “The
unis.
(non div.)
div.
p

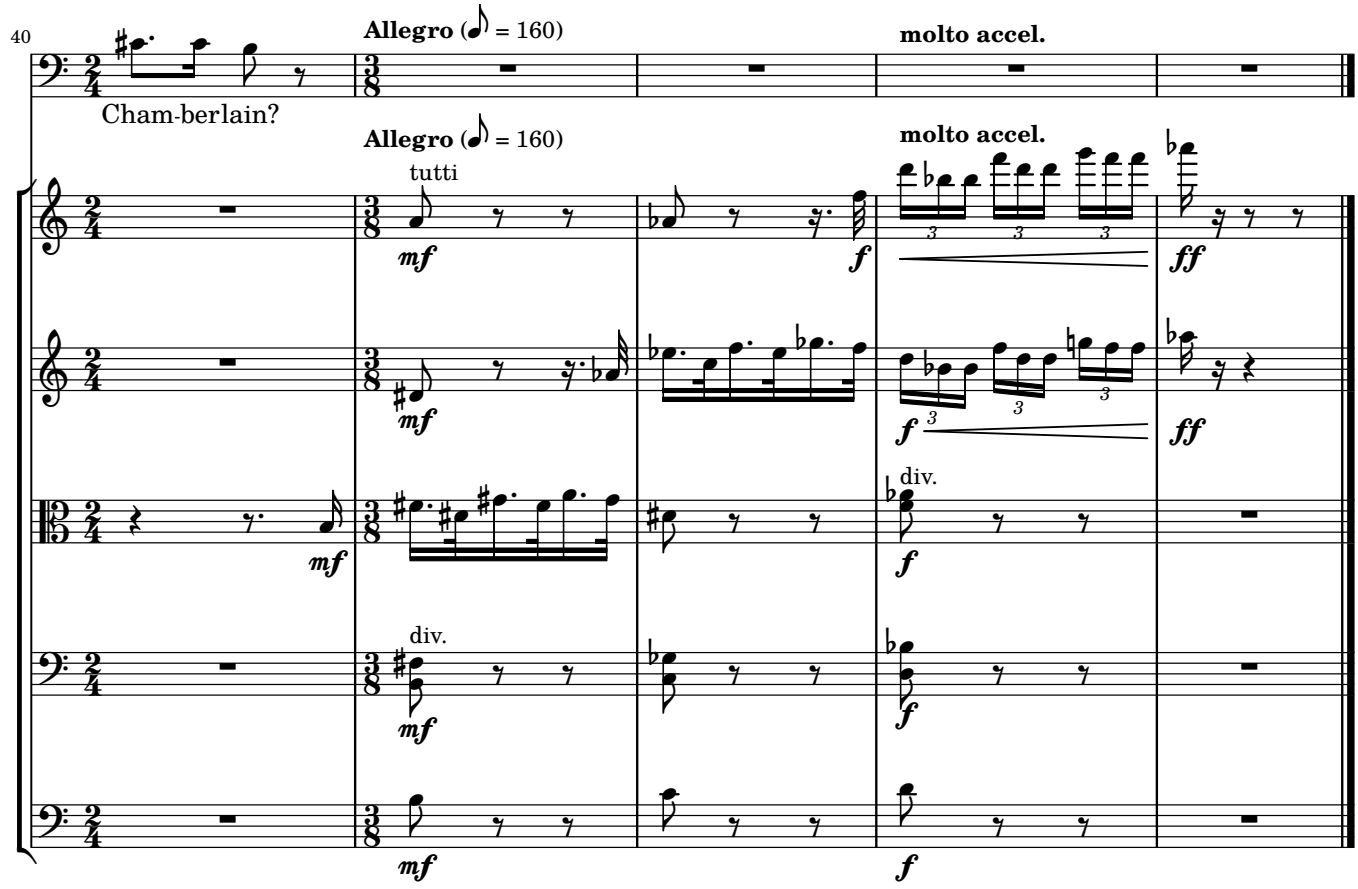

11
Allegretto (♩ = 108)
ci - ty is a - - ma - zing.”
And here.
Allegretto (♩ = 108)
1.
2.
div.
pizz.
3.
4.
div.
pizz.
1.
2.
div.
3.
div.
div.
pizz.
pizz.

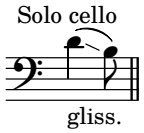
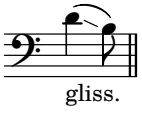
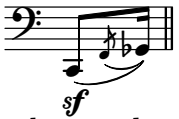

13
Andante (♩ = 88)
"The Palace is astounding."
And further on.
"The gardens are the
Andante (♩ = 88)
arco
mf
mp
unis.
p
16
(spoken)
ult - imate aesthe-tic ex-per --ience." What on earth does that mean?
What is this?
"But


poco a poco rall.
20
no-thing can com-pare with the Night - in-gale." The Night-in-gale? What is this
poco a poco rall.
(unis.)
solo
1.
2.
23
Night - in-gale? Let me see. A sing - ing bird.
solo
gli altri
p
solo
p
p
solo


26
- Lento (♩ = 72)
A - bout my pa -lace he writes two sen-ten-ces.
- Lento (♩ = 72)
1.
2.
pp
1.
2.
pp
pp
30
A - bout my gar - den three lines.
tutti
1.
2.
p
div.
3.
4.
p
tutti
pp
div.
p
pp
(tutti)
1.
pp
2.
pp
(tutti)
1.
pp
2.

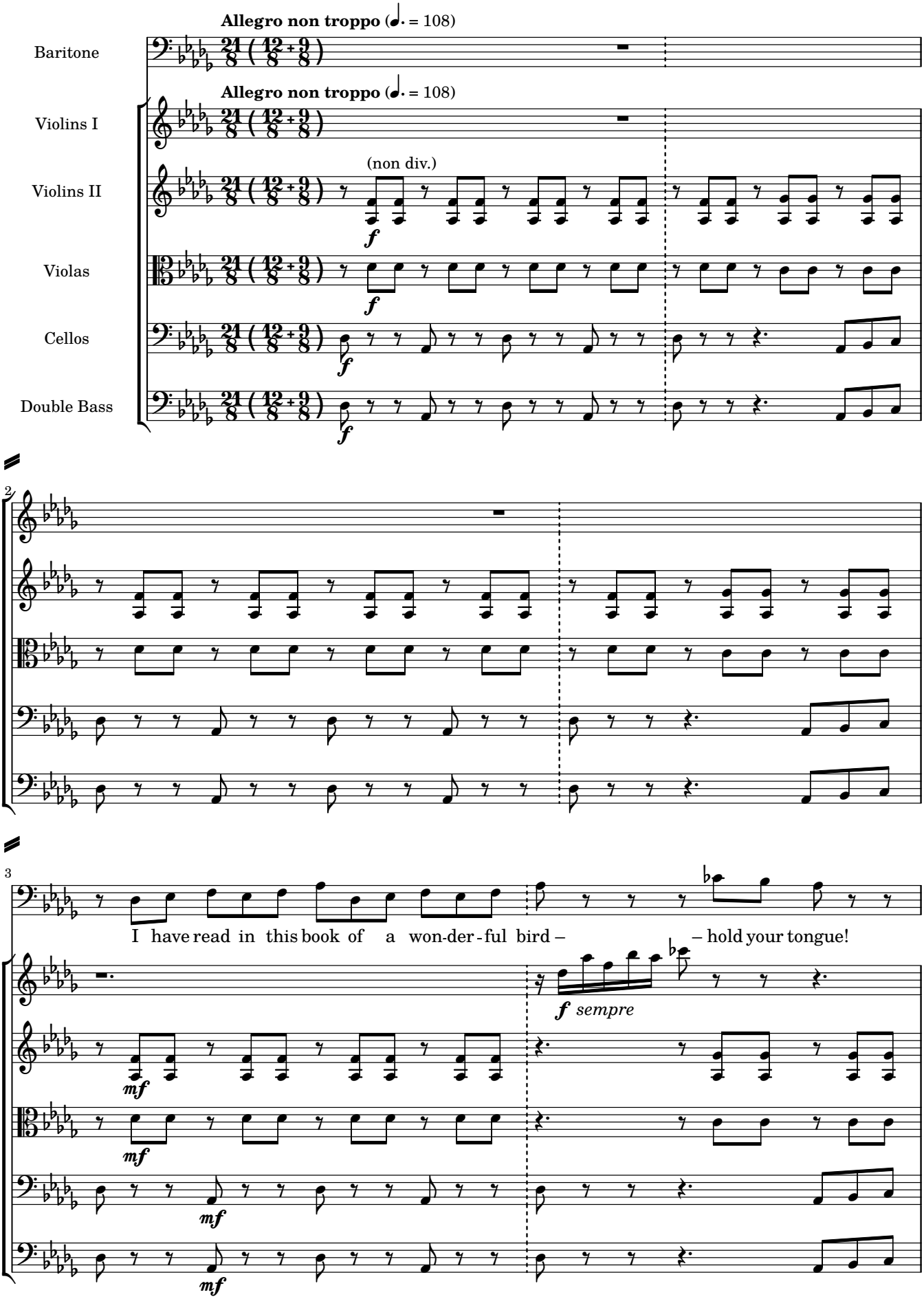

34
accel.
A - bout the night - ingale
pa - ges and
solo
pp
2.
3.& 4.
1.& 2.
3.
37
pa - ges and pa - - ges.
Allegro
Where is my Lord High
(non div.)
f
sf

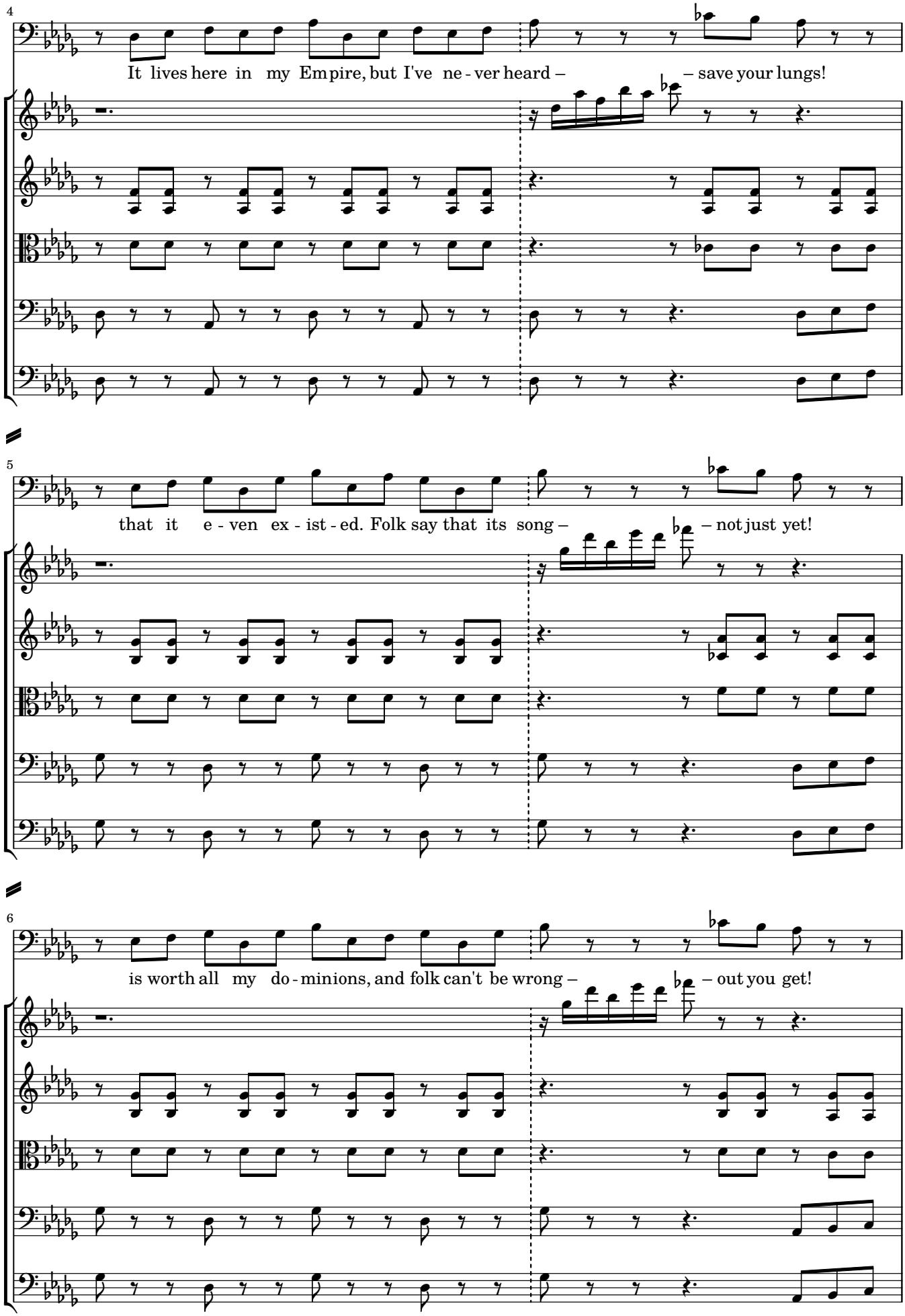


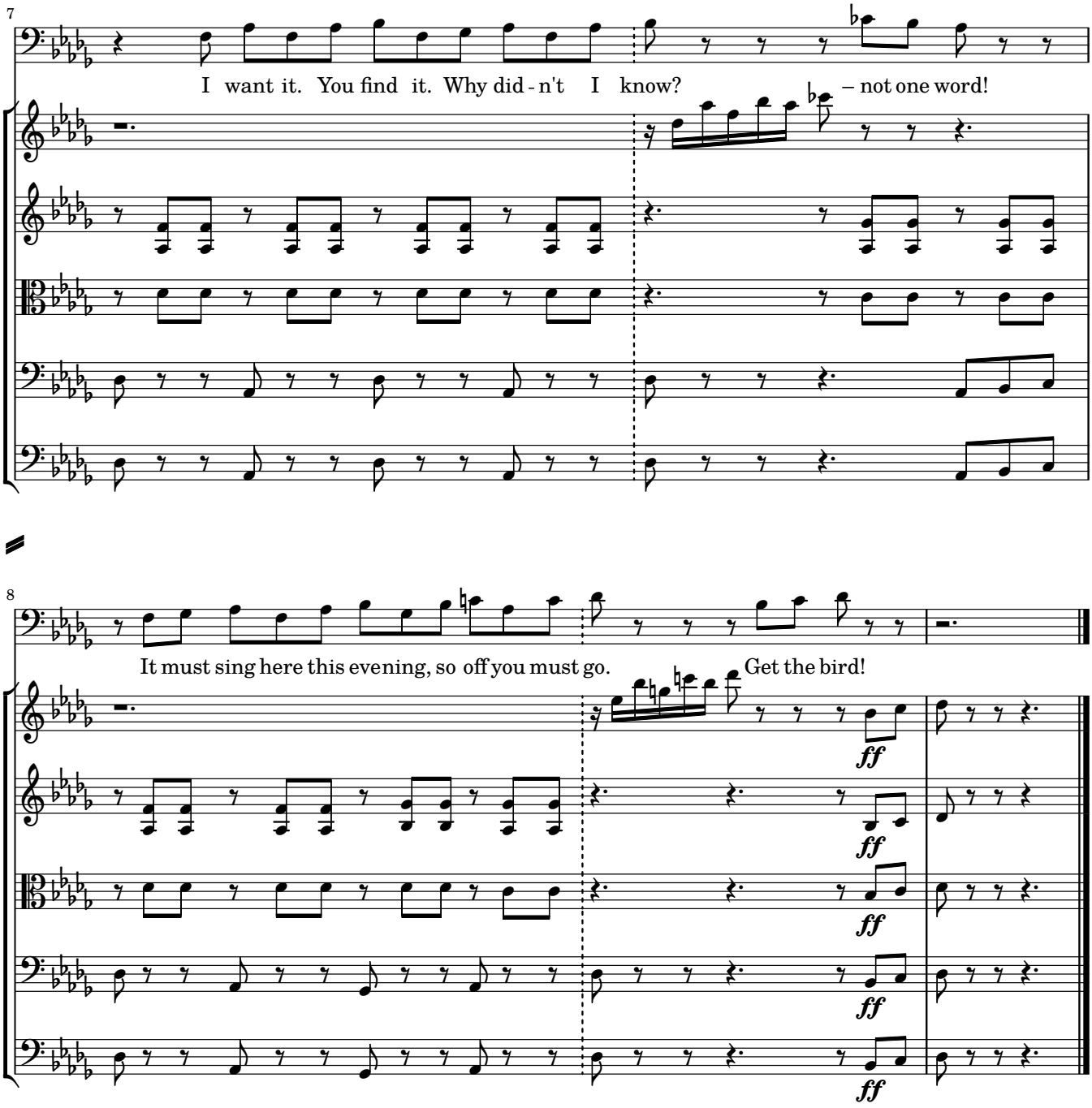
Narrator:
The Chamberlain hurried in. He was very self-important, and, to every question from an inferior, his only answer was:  – which does not mean anything in particular. But he did not dare to say –  – to the Emperor, or even to say –  – which he sometimes used instead. The Emperor was so excited, that every time the Chamberlain tried to insert a question, the Emperor cut him short.

segue...

No. 4


Allegro non troppo (♩. = 108)
Baritone
Violins I
Violins II
Violas
Cellos
Double Bass
(non div.)
2
3
I have read in this book of a won-der-ful bird –
– hold your tongue!
sempre


4
It lives here in my Em pire, but I've ne - ver heard –
– save your lungs!
5
that it e - ven ex - ist - ed. Folk say that its song –
– not just yet!
6
is worth all my do - minions, and folk can't be wrong –
– out you get!



Narrator:
"Get the bird?" said the Chamberlain. "But you haven't told me what it is called."

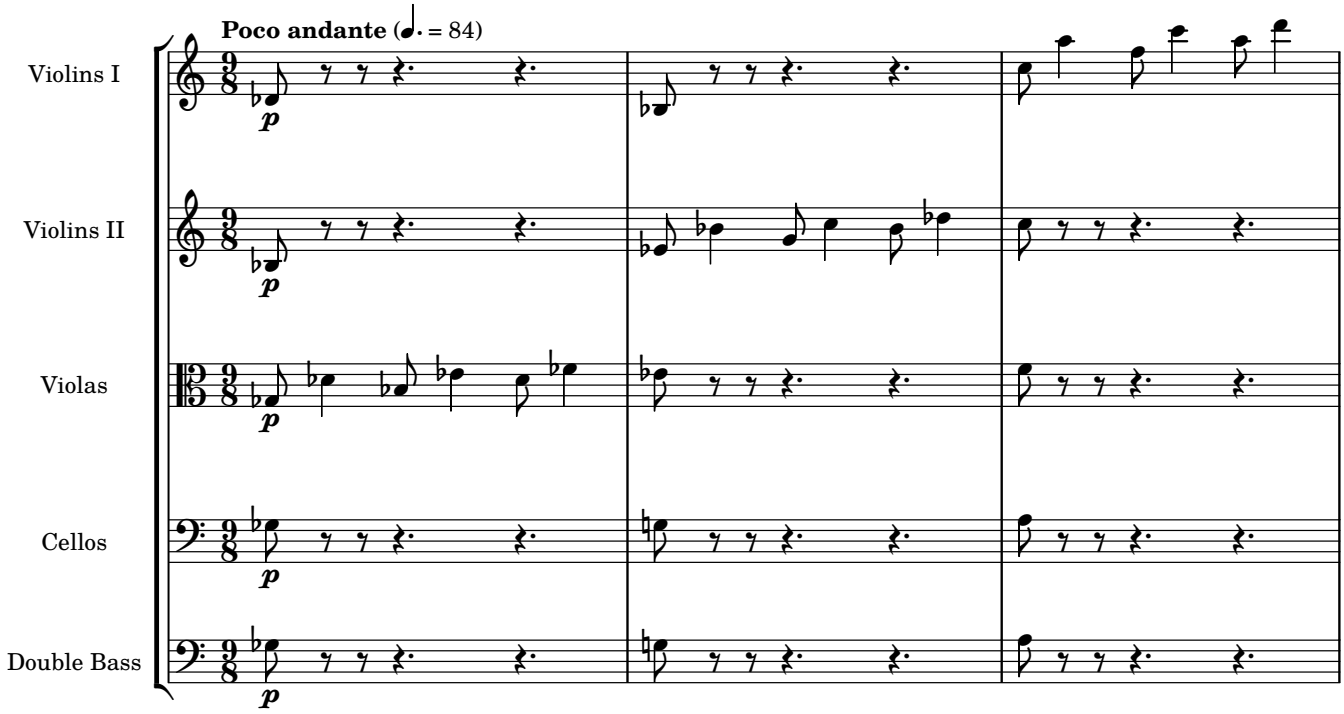
Emperor (baritone):
Do I have to tell you everything? It's called the Nightingale, you fool!

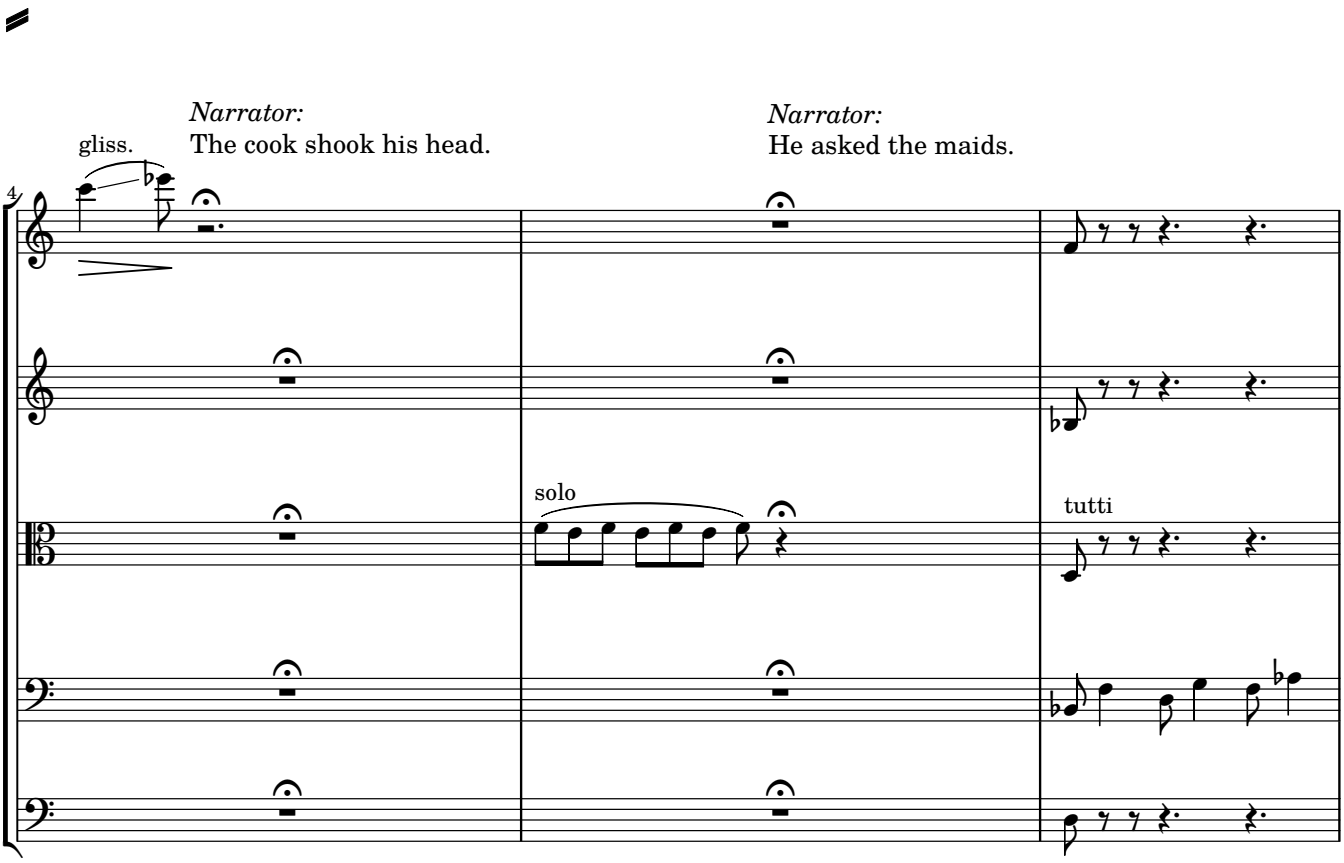
Narrator:
So the Chamberlain went through the palace, asking everybody if they knew of a bird called "The Nightingale-You-Fool". It did not make him very popular.

He asked the cook.

segue...

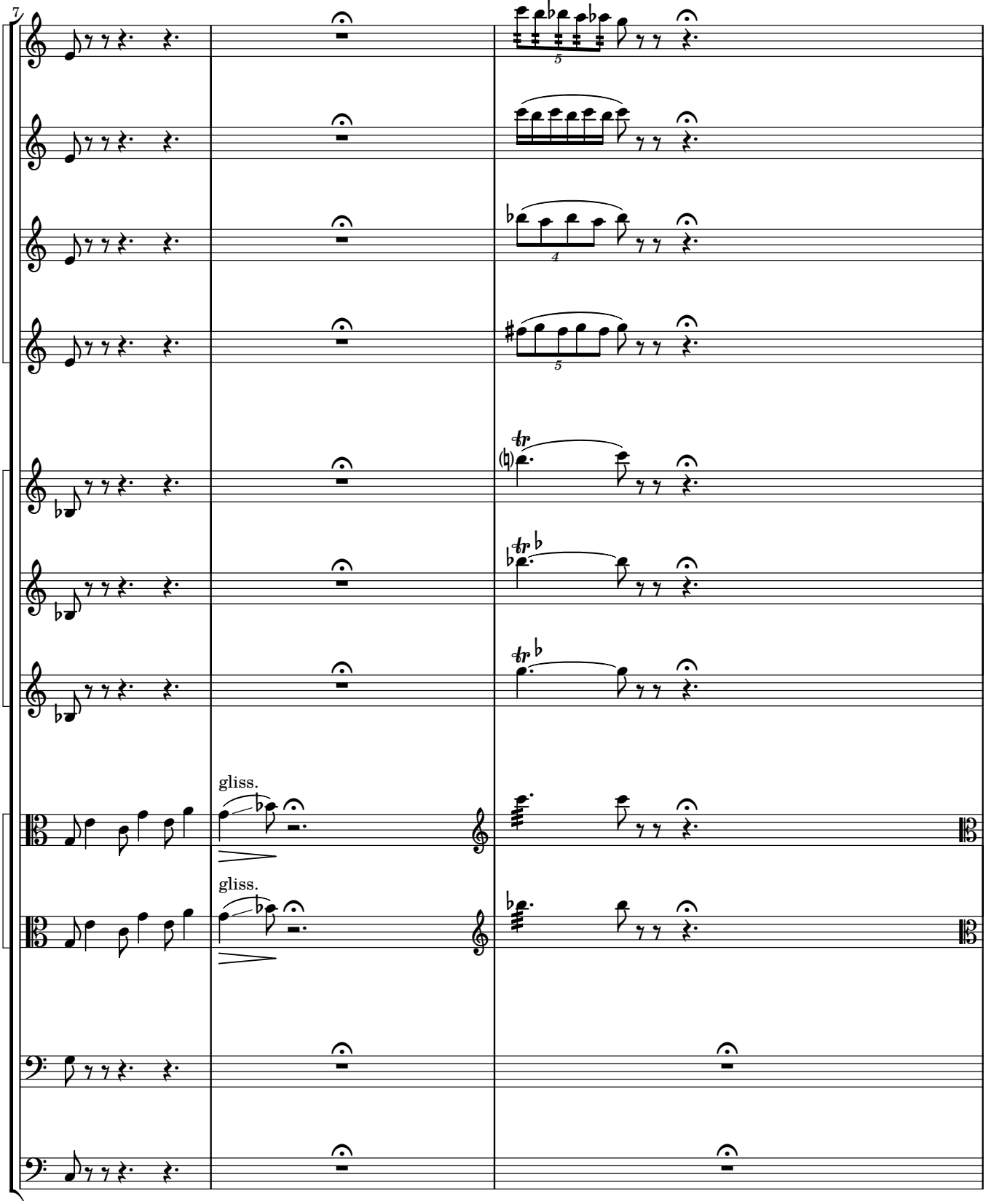
No. 5

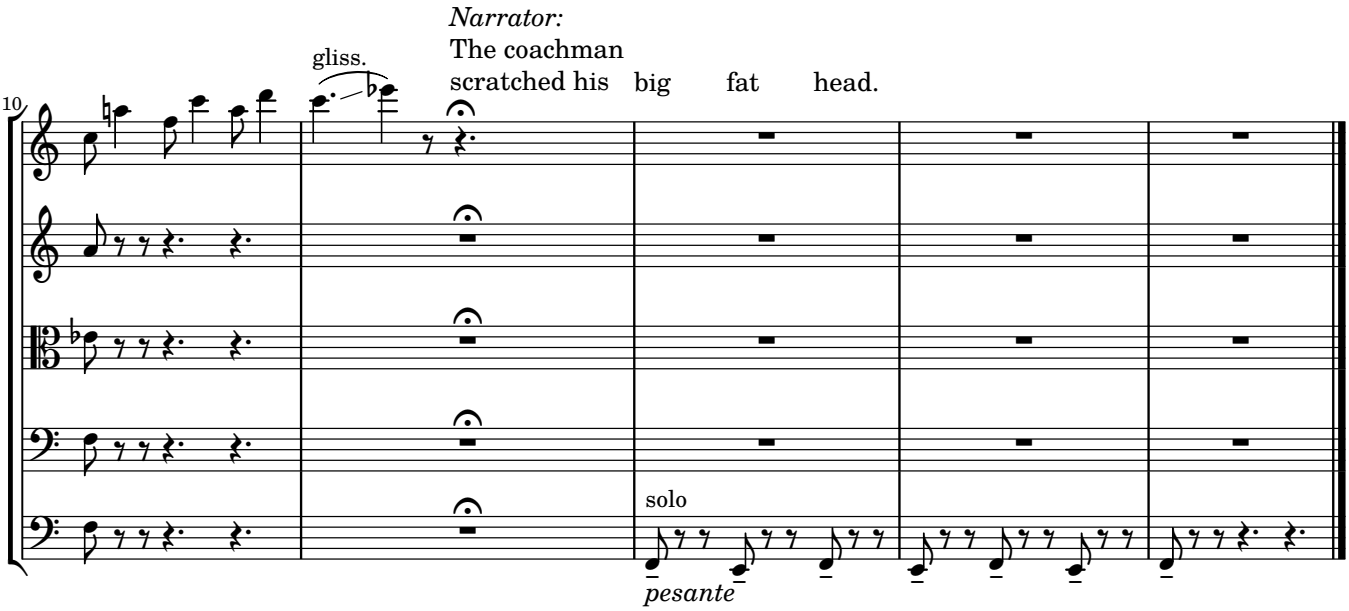

Poco andante (♩. = 84)
Violins I
Violins II
Violas
Cellos
Double Bass
p


4
gliss.
Narrator:
The cook shook his head.
Narrator:
He asked the maids.
solo
tutti

Narrator:
The maids just giggled.

Narrator:
He asked the big, stupid coachman.





Narrator:
He even asked the Conductor of the Palace Band if *he* knew the talented little musician.

[Conductor turns to face audience, and gives an exaggerated Gallic shrug. Holds this position while Narrator continues.]

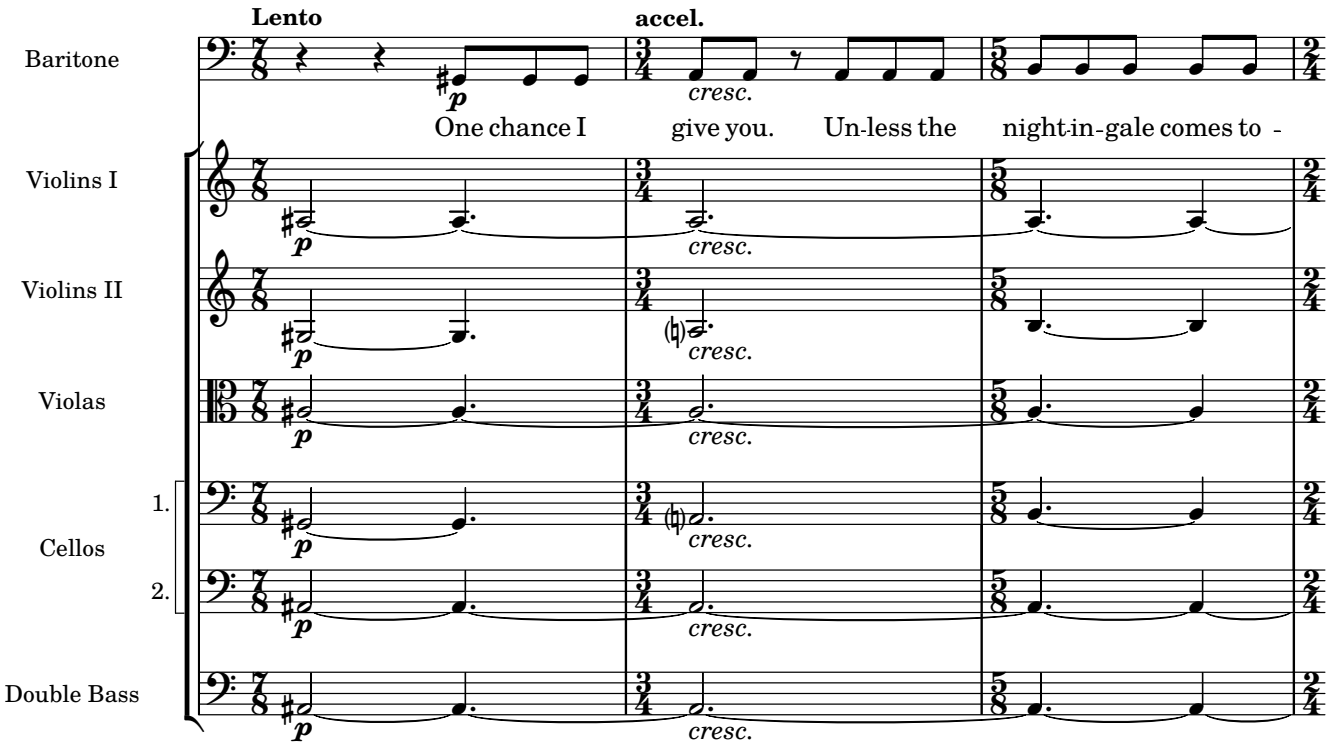
Narrator:
But, of course, the Conductor had never come across any talented musicians.

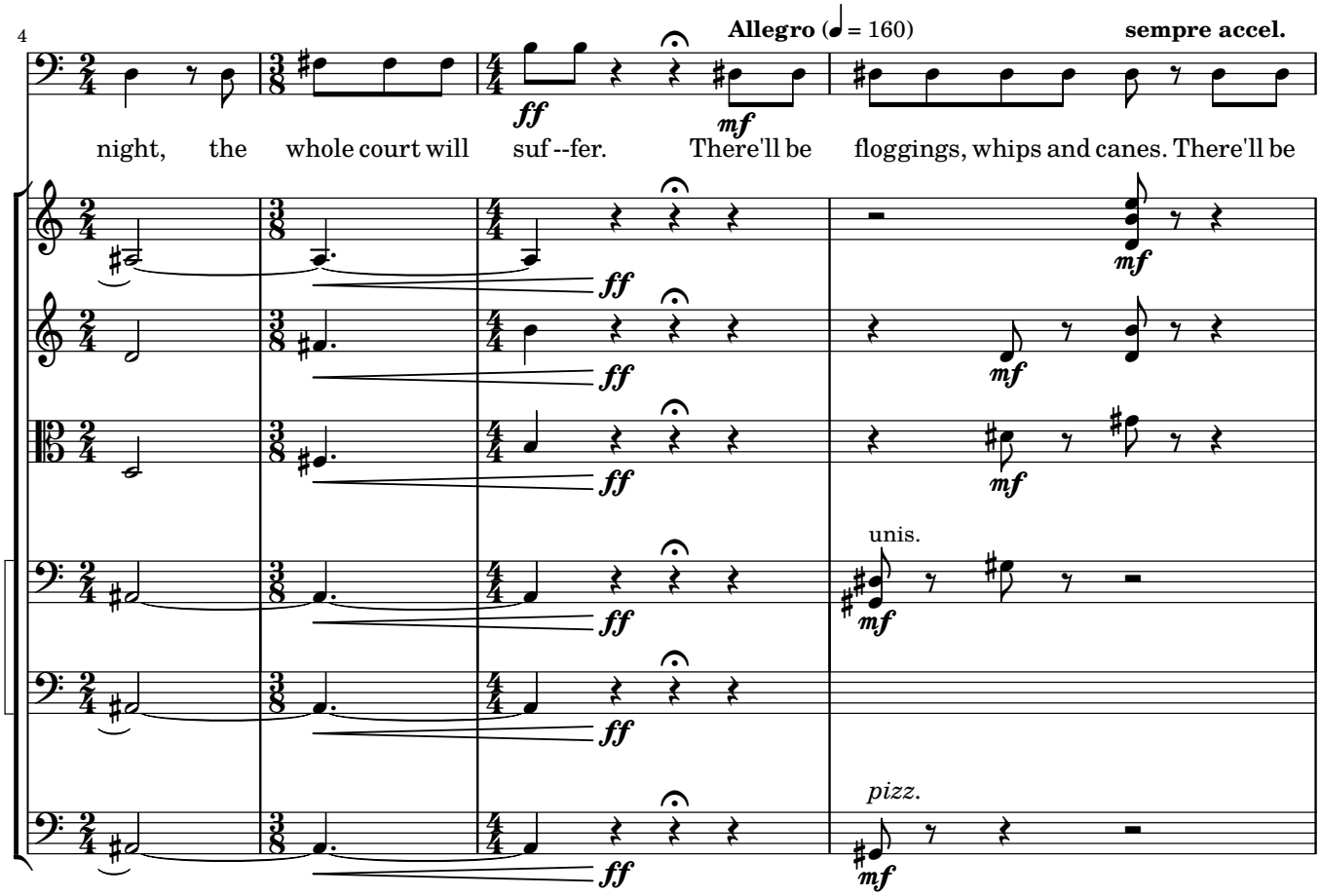
[Conductor nods agreement vigorously to audience, and turns to face orchestra. They make protesting noises with voices and instruments. Conductor raps stand. Order is restored.]

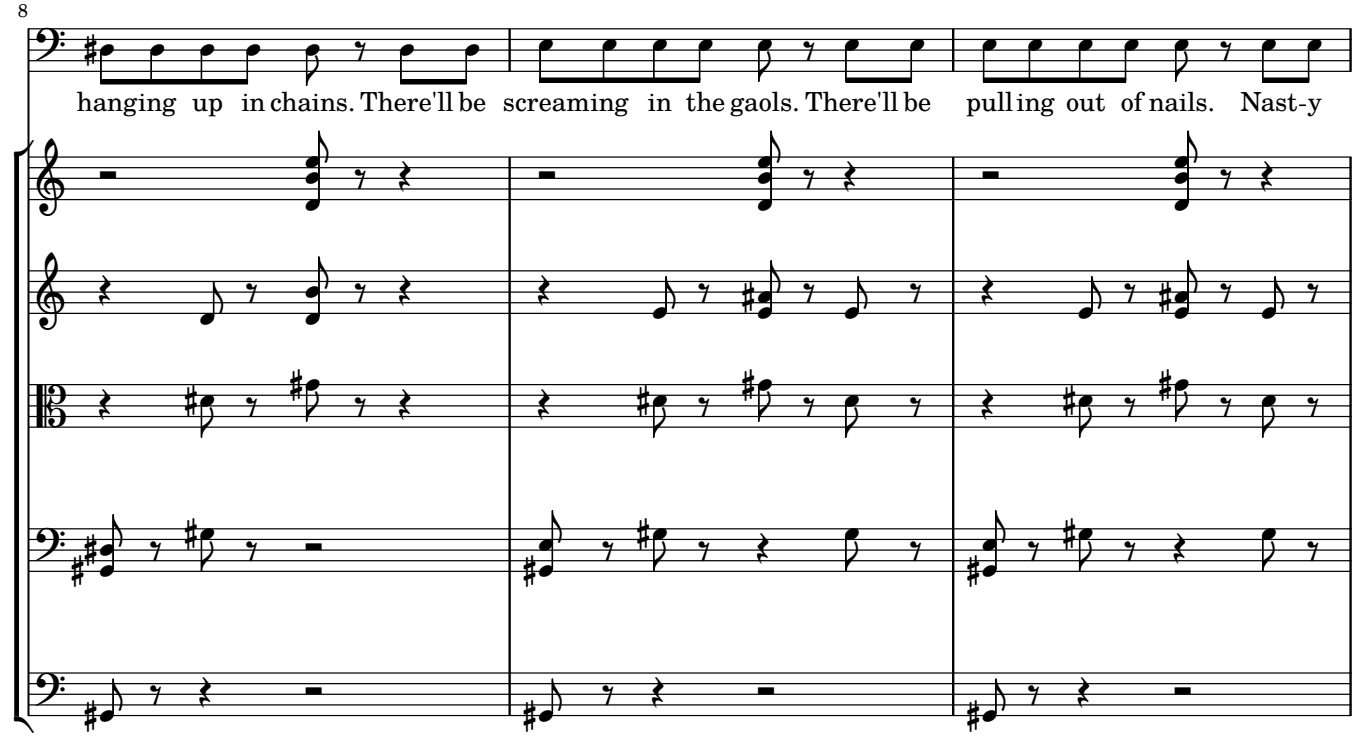
Narrator:
So the Chamberlain returned to the Emperor and told him not to believe all he read in books. The Emperor was furious.

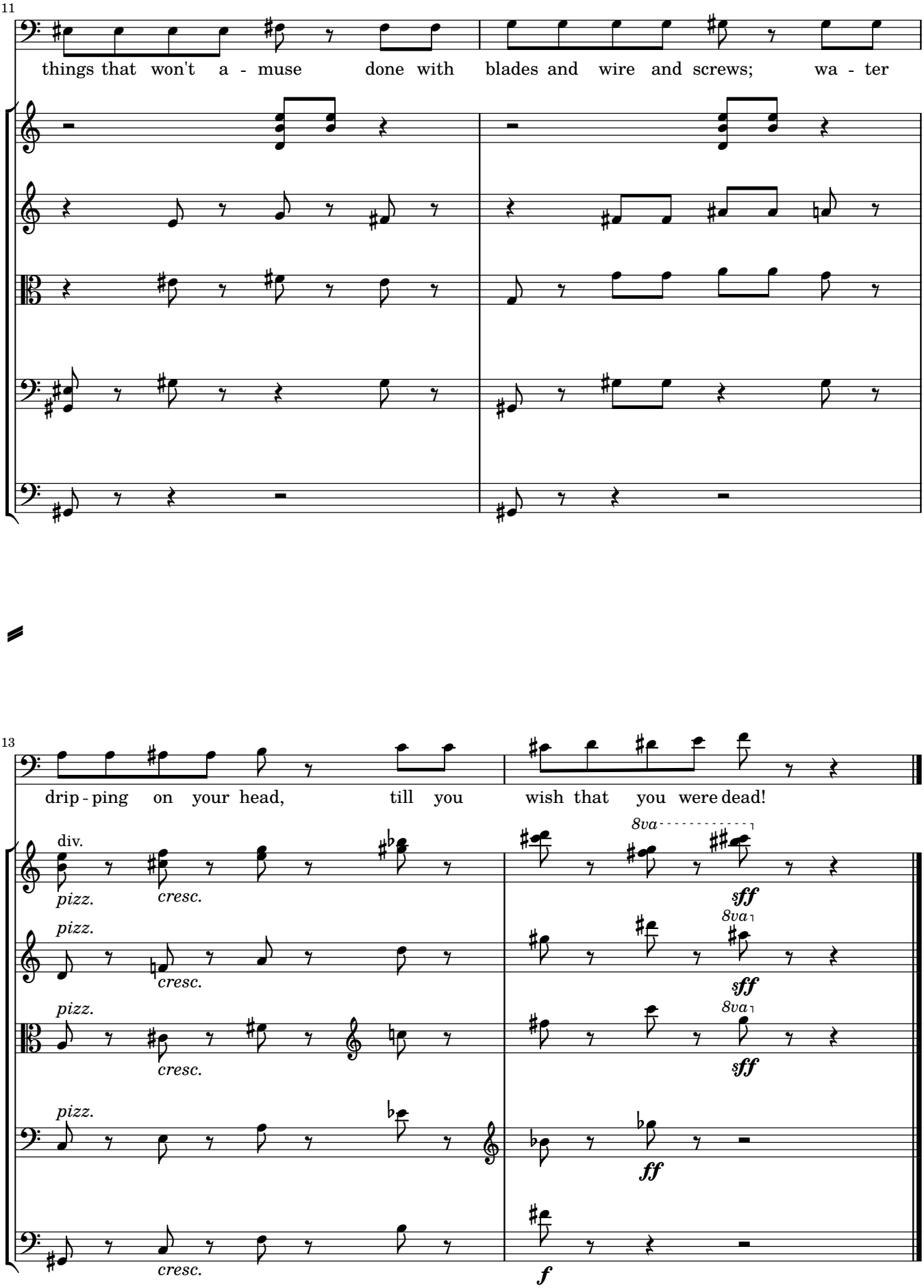
segue...

No. 6

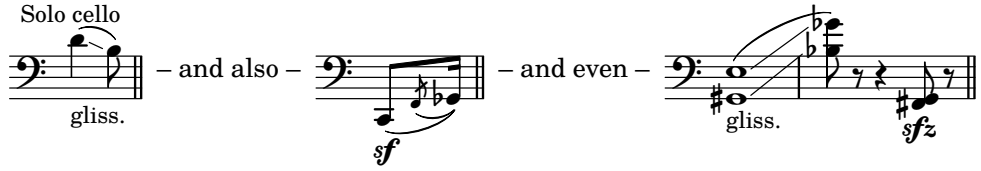



4
Allegro (♩ = 160)
sempre accel.
night, the whole court will suf --fer. There'll be floggings, whips and canes. There'll be
unis.
pizz.


8
hanging up in chains. There'll be screaming in the gaols. There'll be pull ing out of nails. Nast-y


11
things that won't a - muse done with blades and wire and screws; wa - ter
13
drip - ping on your head, till you wish that you were dead!
div.
pizz.
cresc.
8va
sff
ff
f

Narrator:
These threats confused the Chamberlain so much that, before he could stop himself, he burst out with –

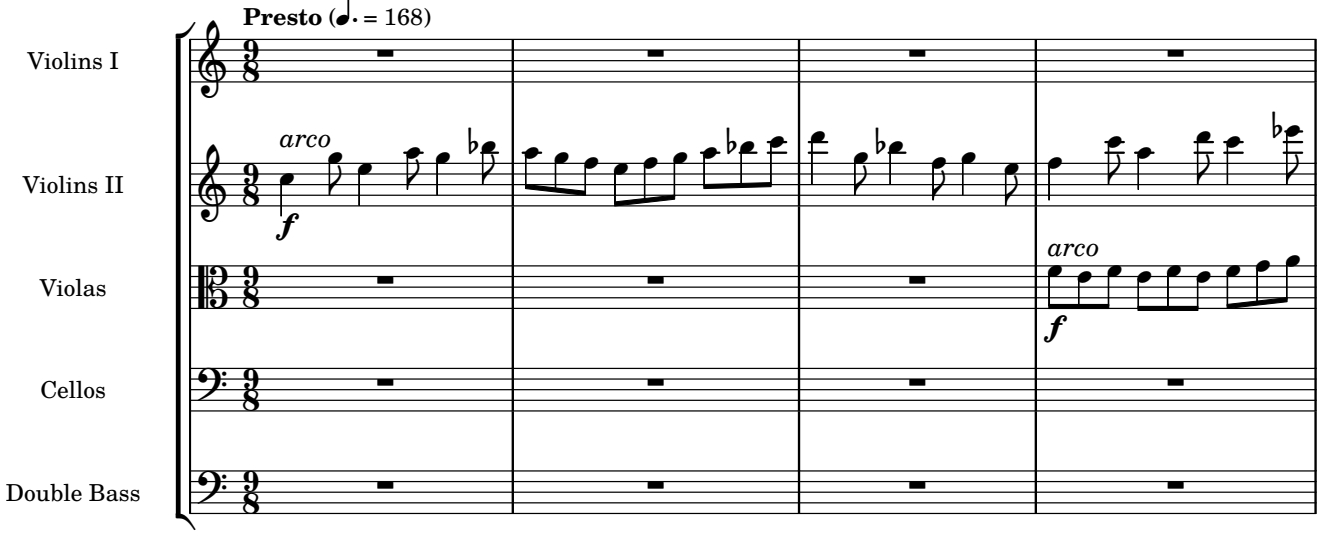


segue...

No. 7

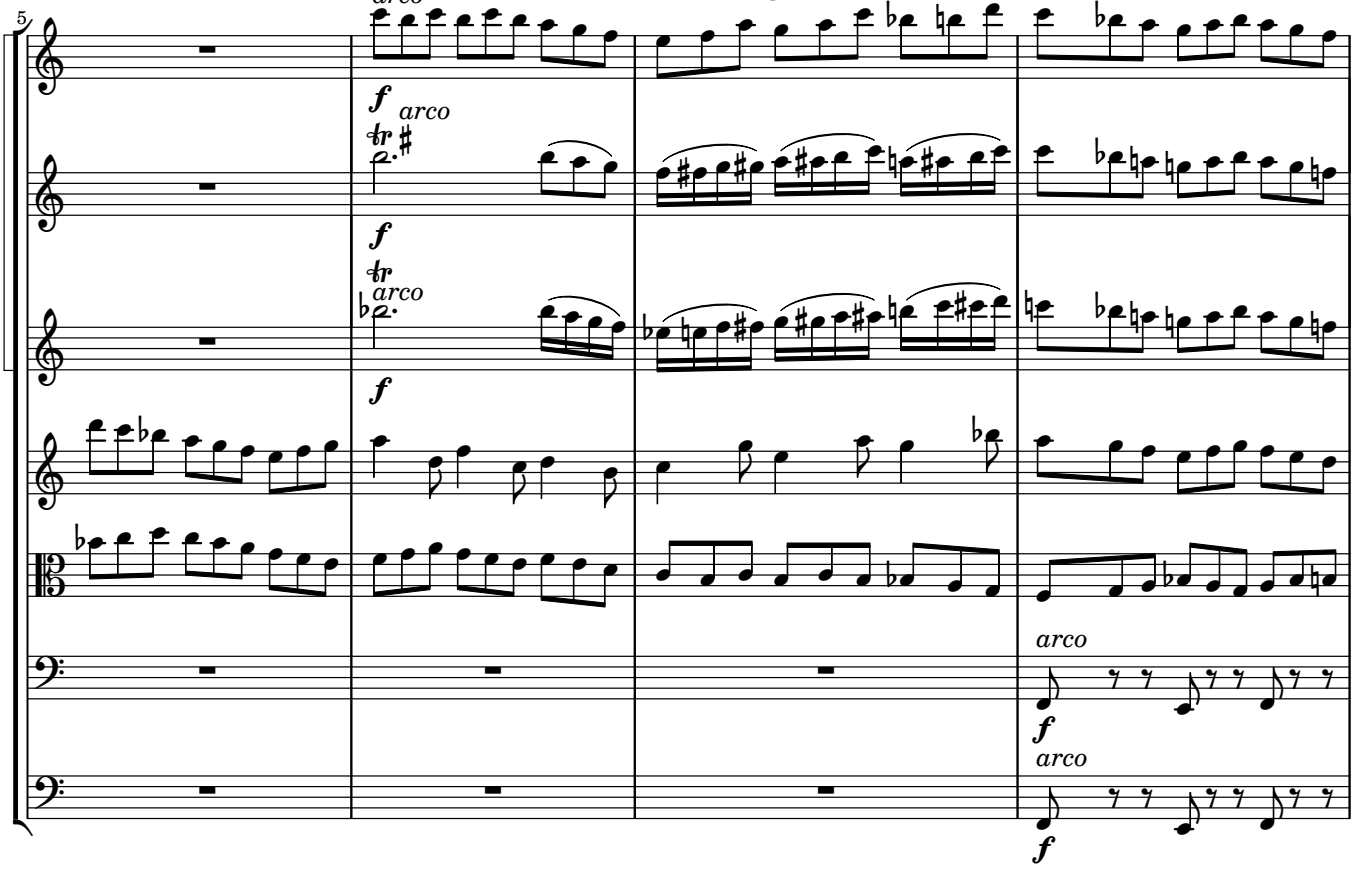
Narrator:
All the servants joined in, one by one;

Narrator:
the cook...

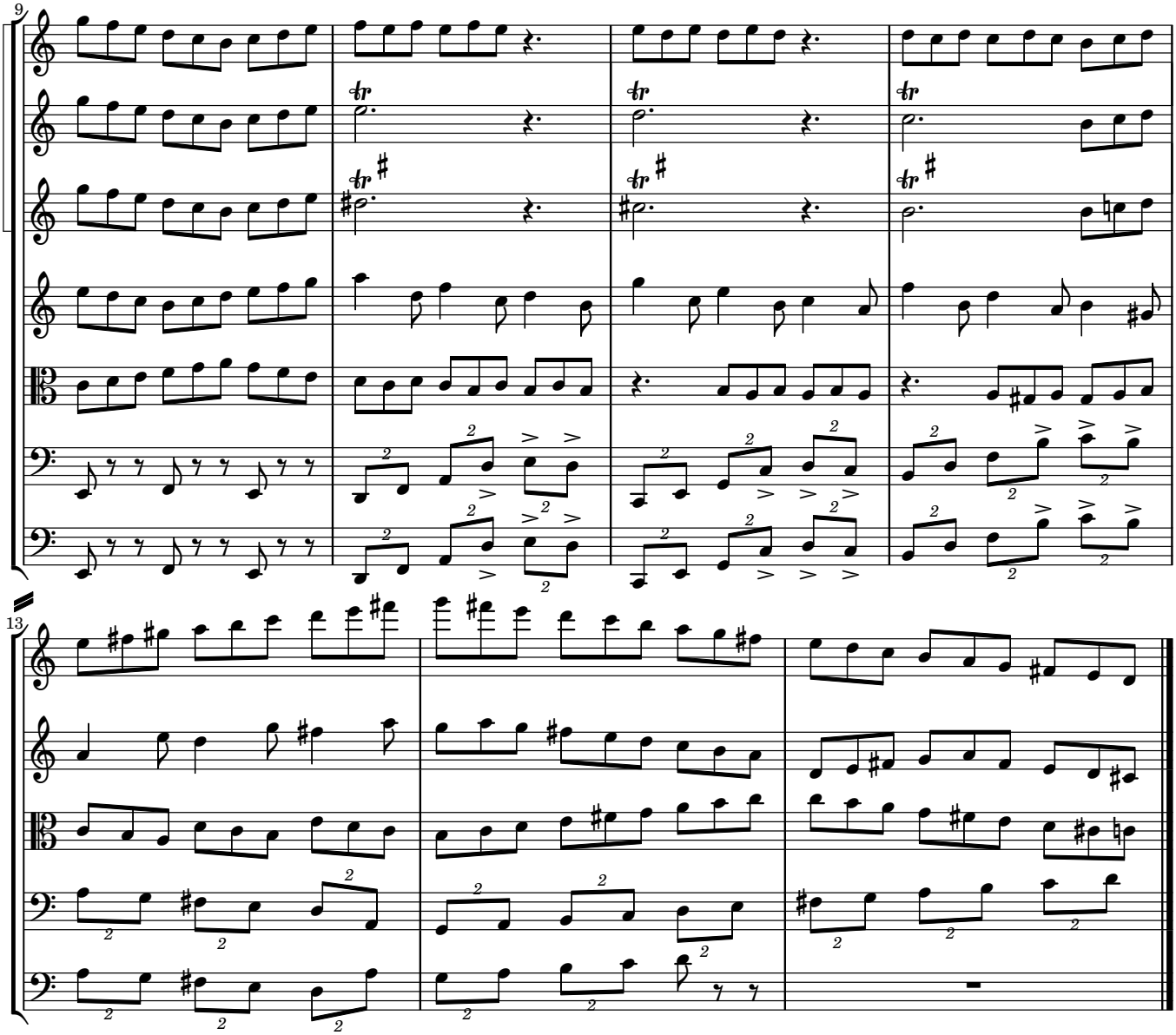


Narrator:
the maids...

Narrator:
even the big coachman...



Narrator:
and they all ran through the palace.

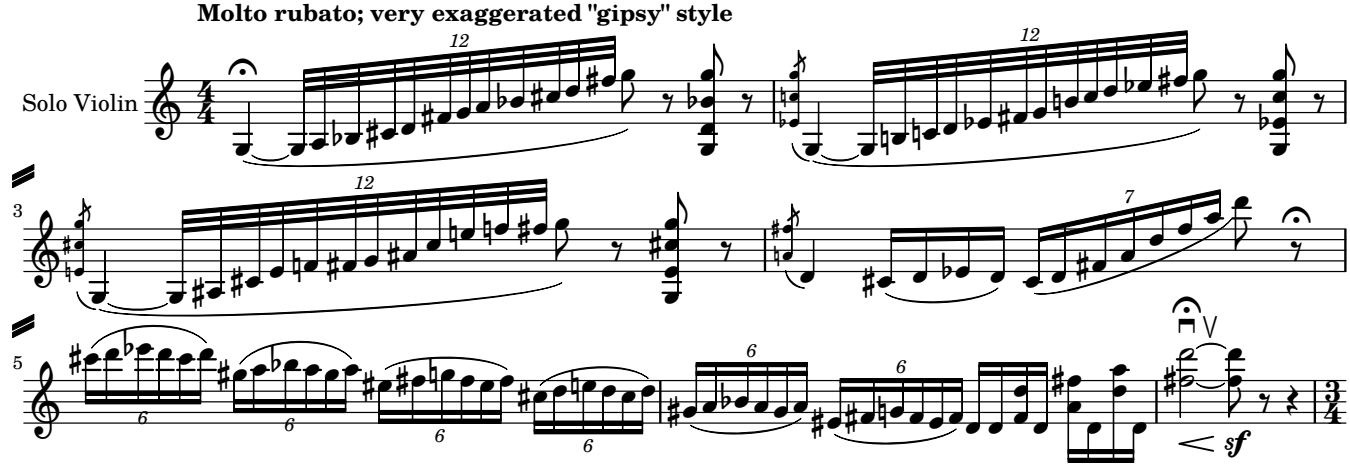


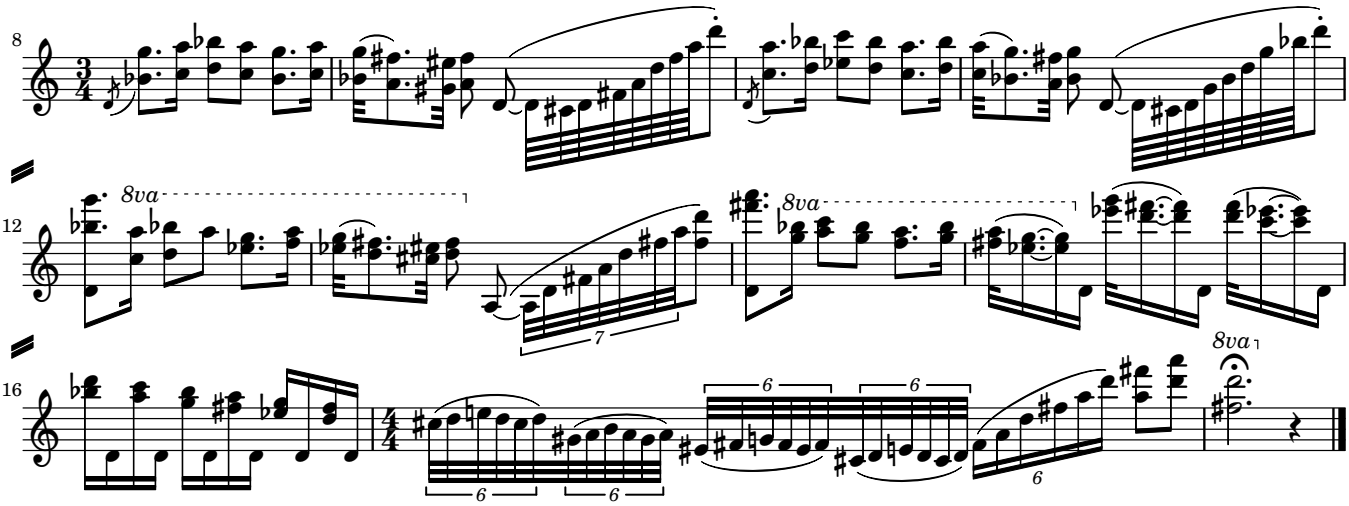
Narrator:
Suddenly they stopped. They had reached the garden, and they heard a fiddle playing.

segue...

No. 8

Molto rubato; very exaggerated "gipsy" style



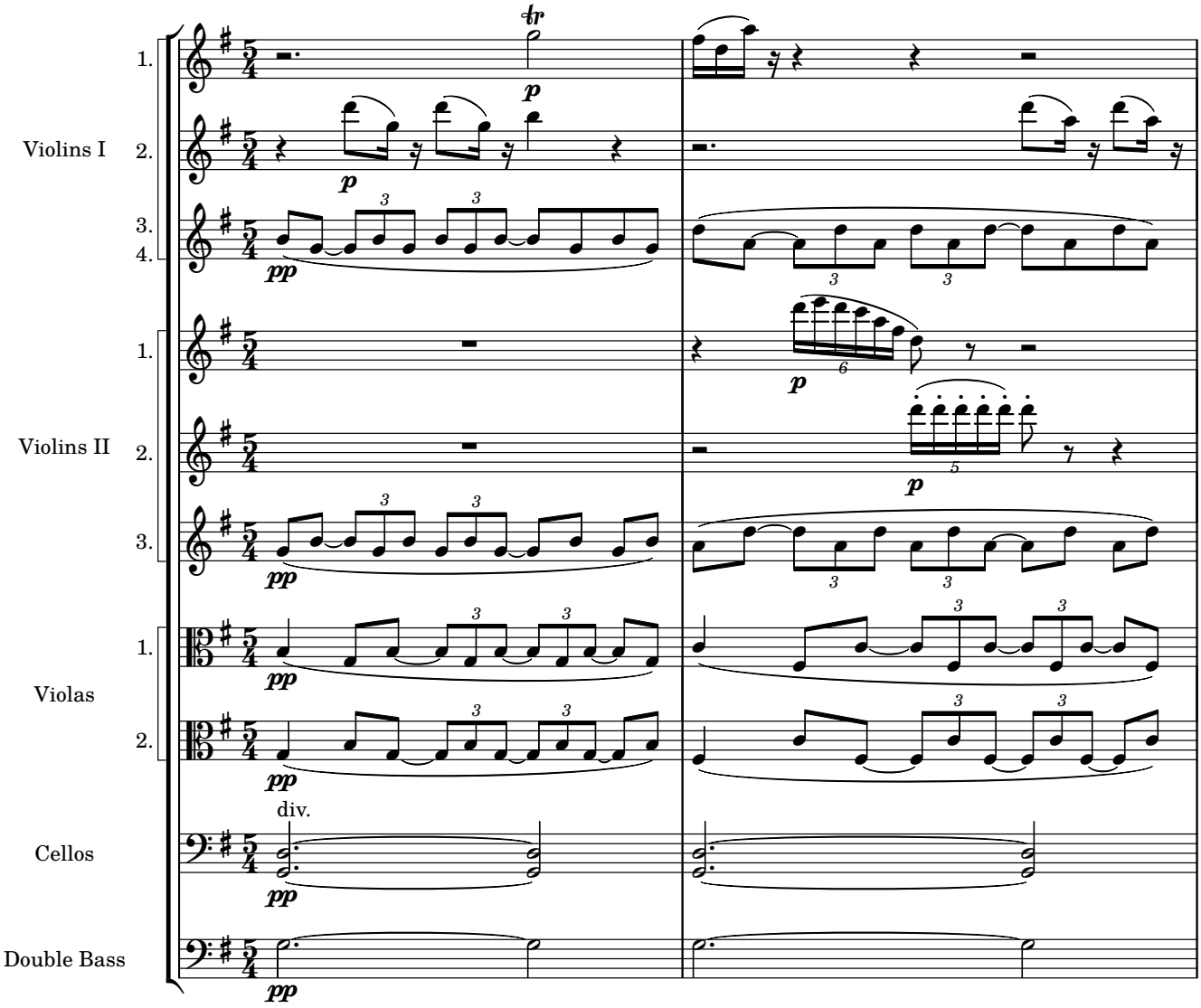


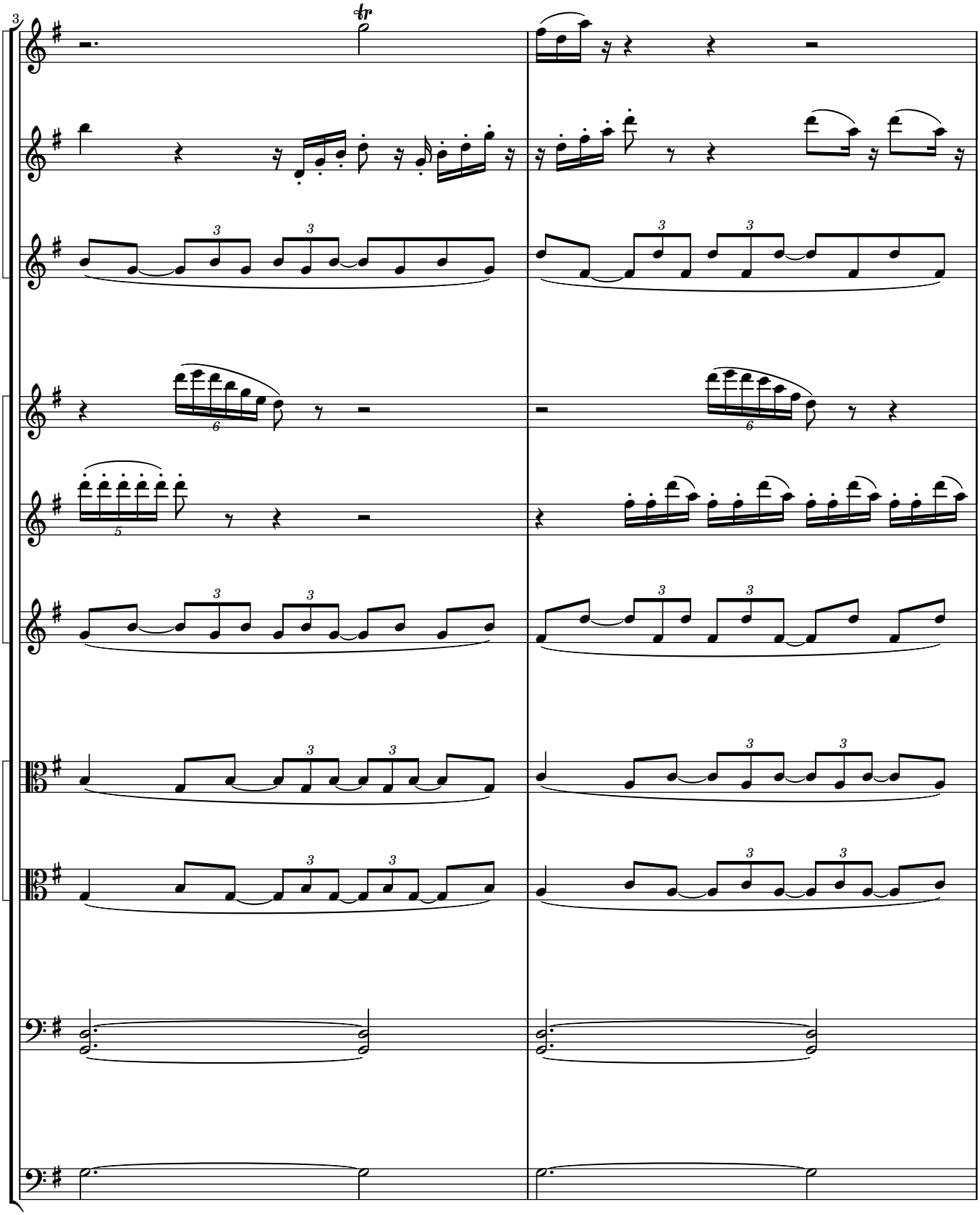
Narrator:
It was a gipsy fiddler, who came to the palace to mend the pots and pans. "Ah, yes," he said. "The nightingale is down by the lake, where I keep my caravan. I speak to her, sometimes, on my fiddle, and I can understand what she says." So down they went to the woodland.

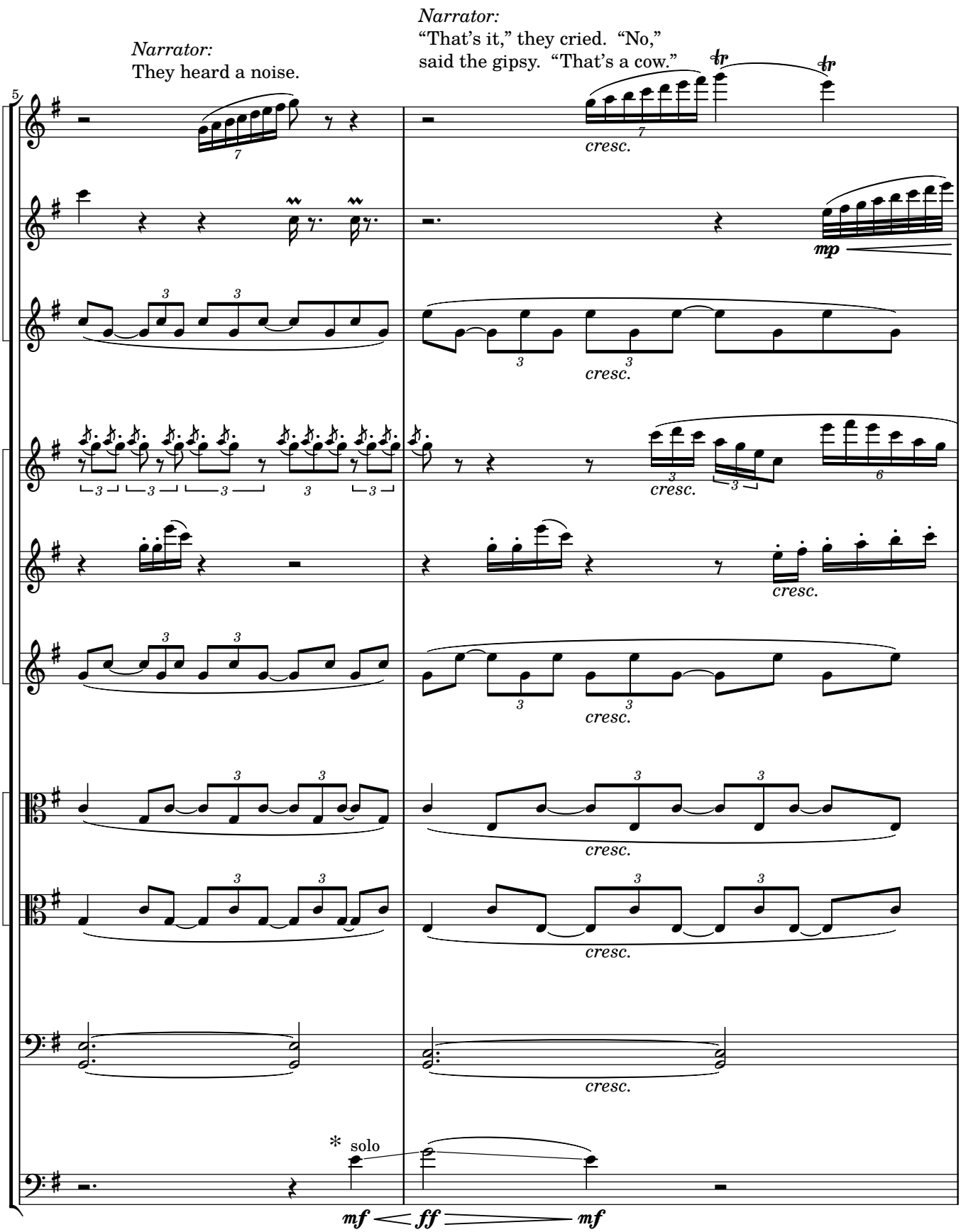
segue...

No. 9

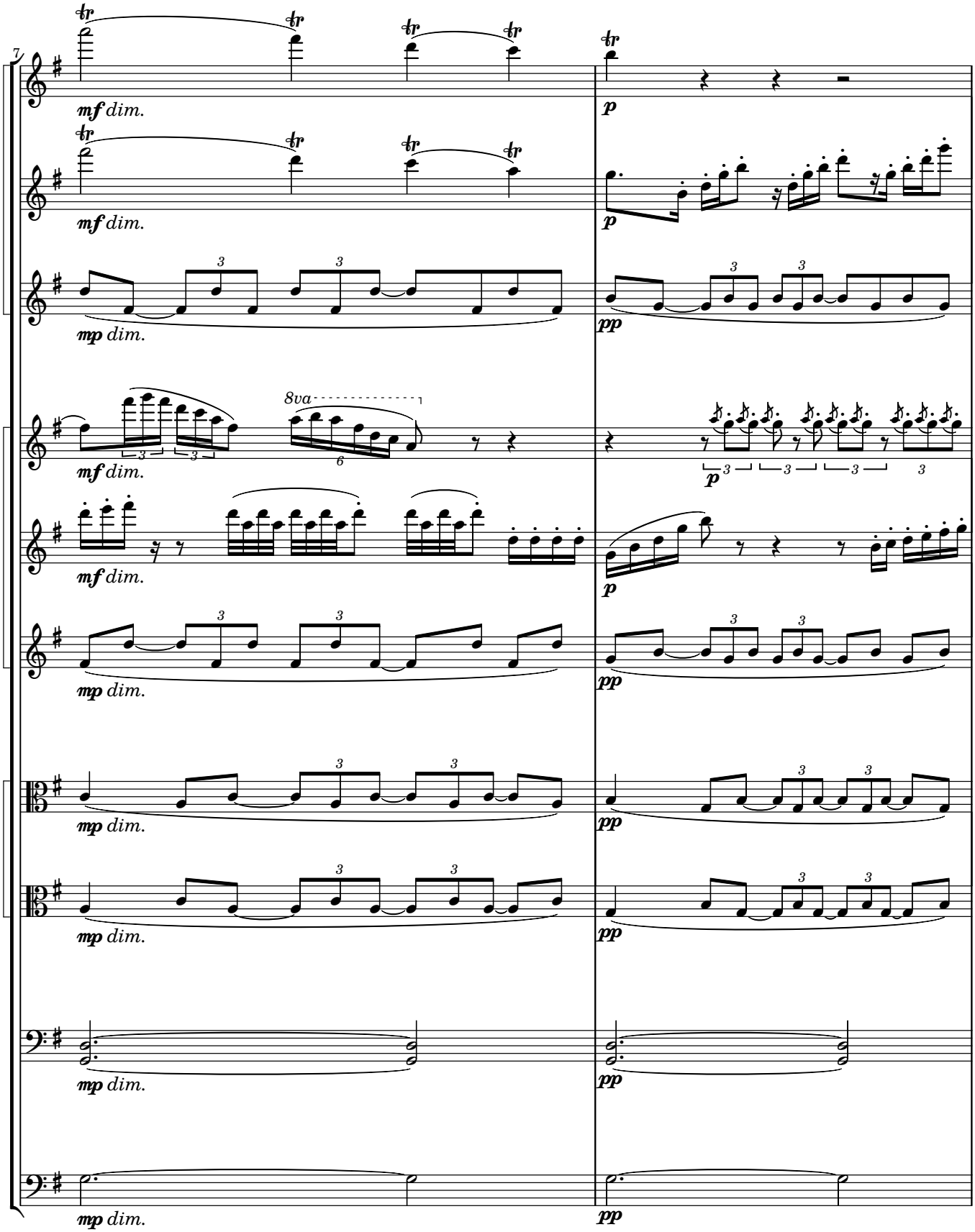
Poco Andante (as in No. 1)



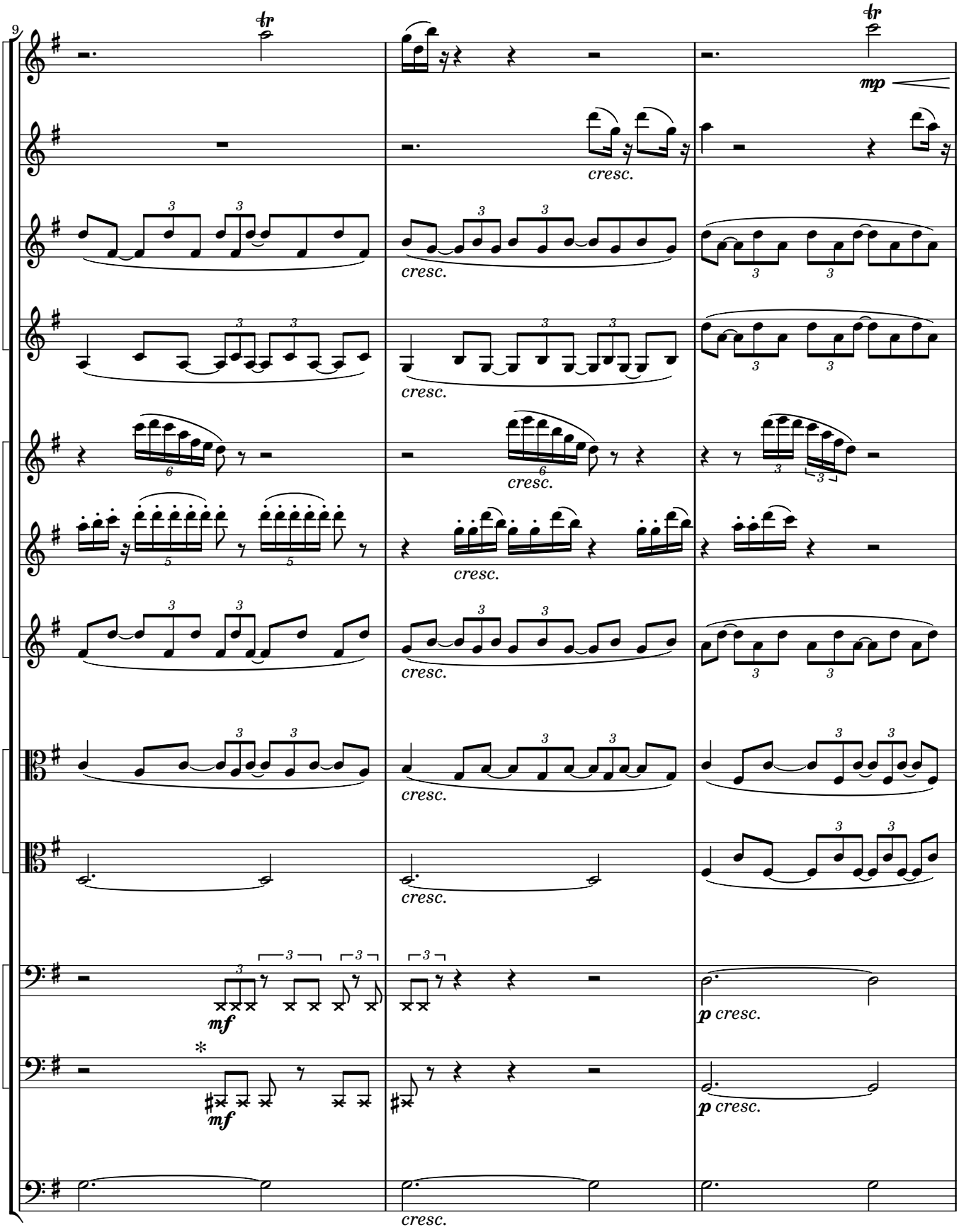




* *See Performance Notes page iv.*

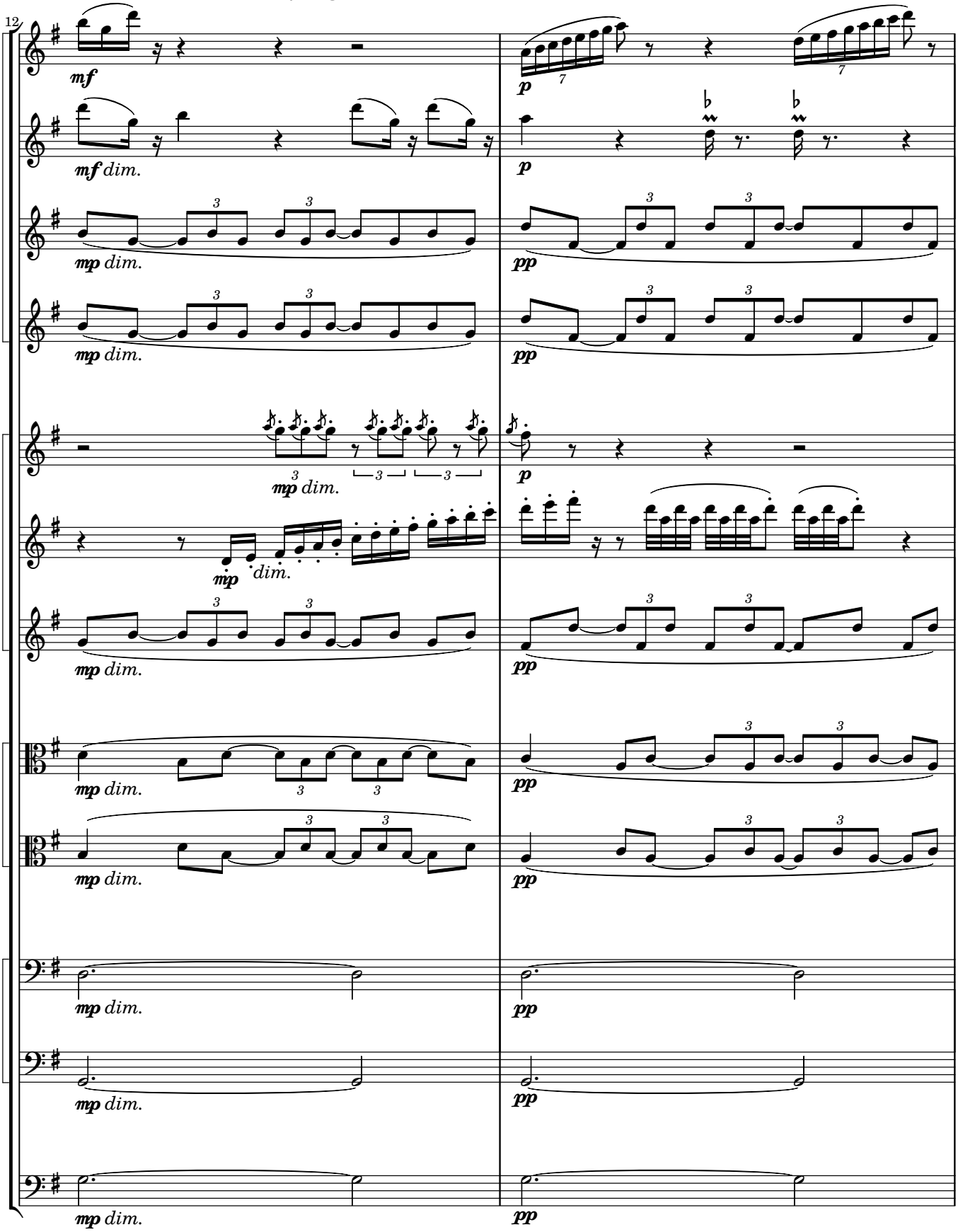

7
mf dim.
p
mp dim.
pp
8va

Narrator:
"That's it!" cried the coachman. "Just like little bells."

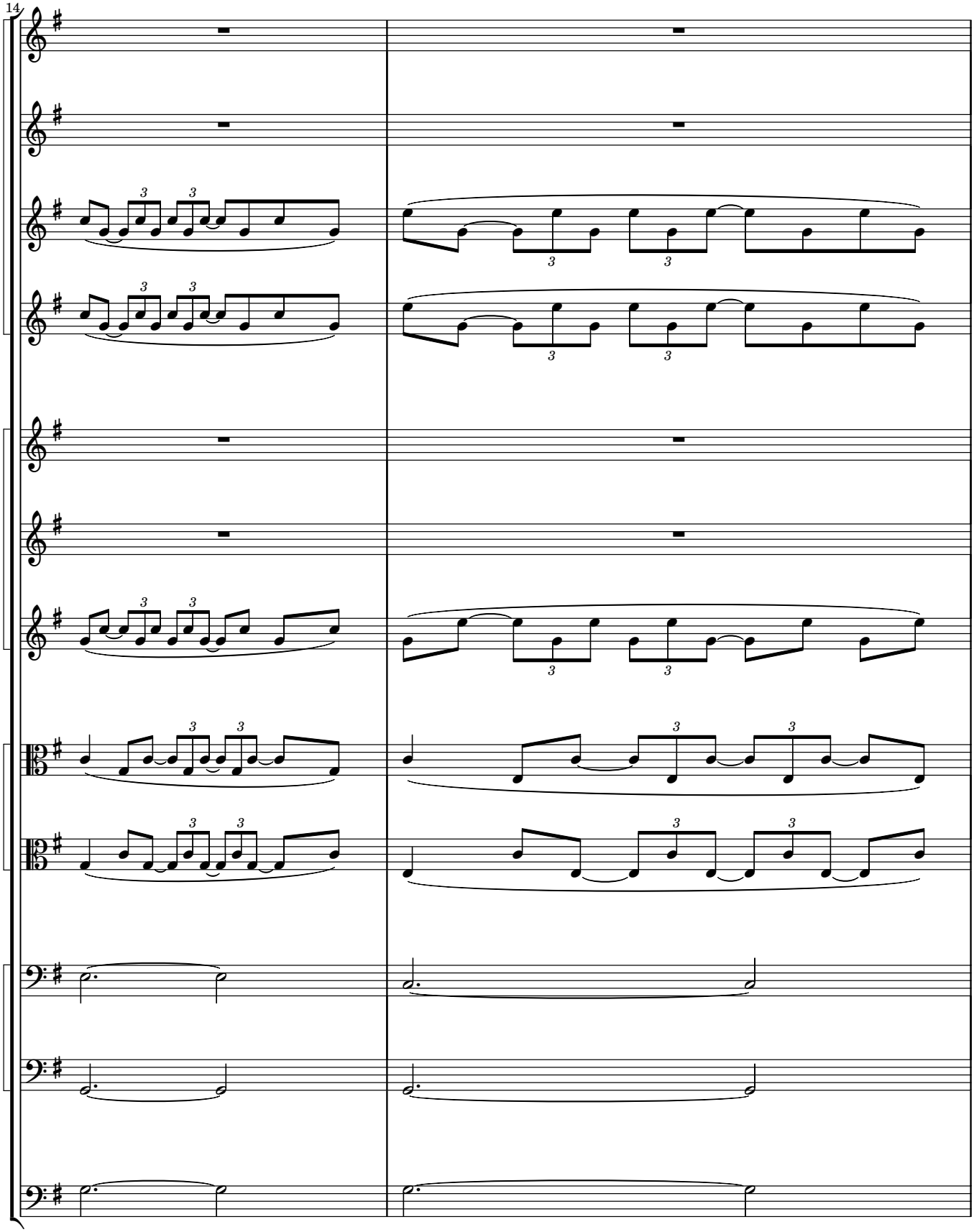


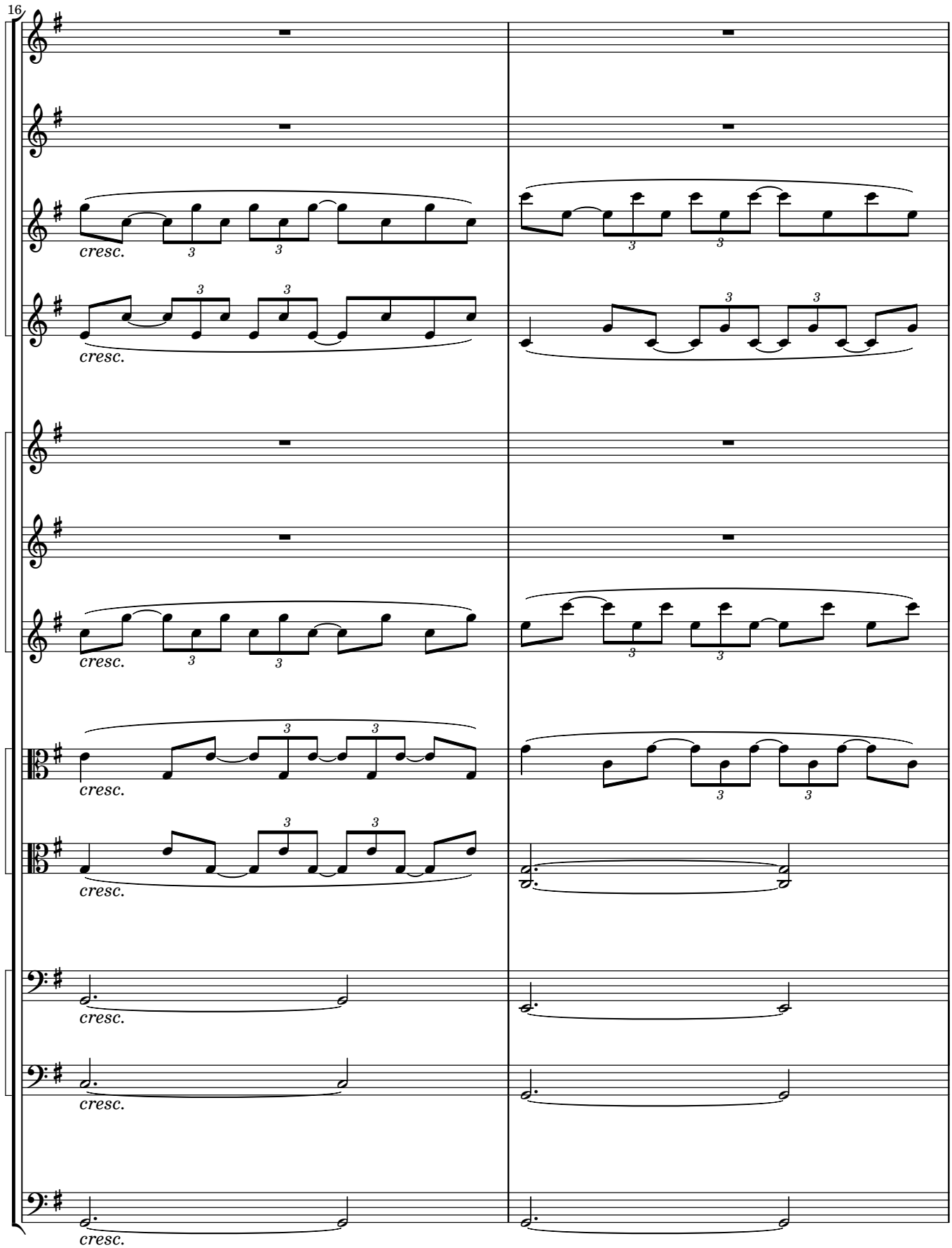
* *See Performance Notes page iv.*

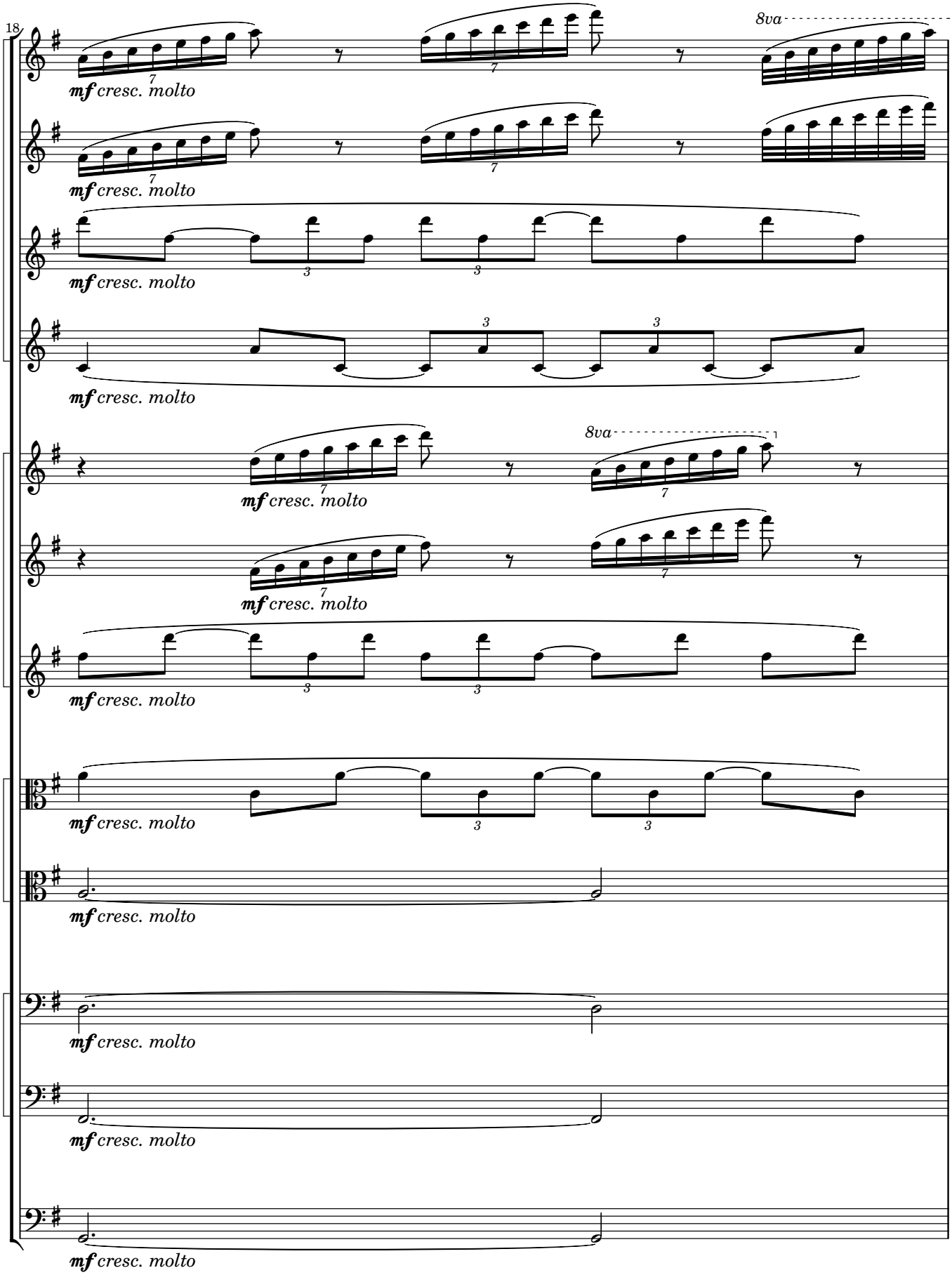
Narrator:
"No," said the fiddler. "Only frogs in the rushes."

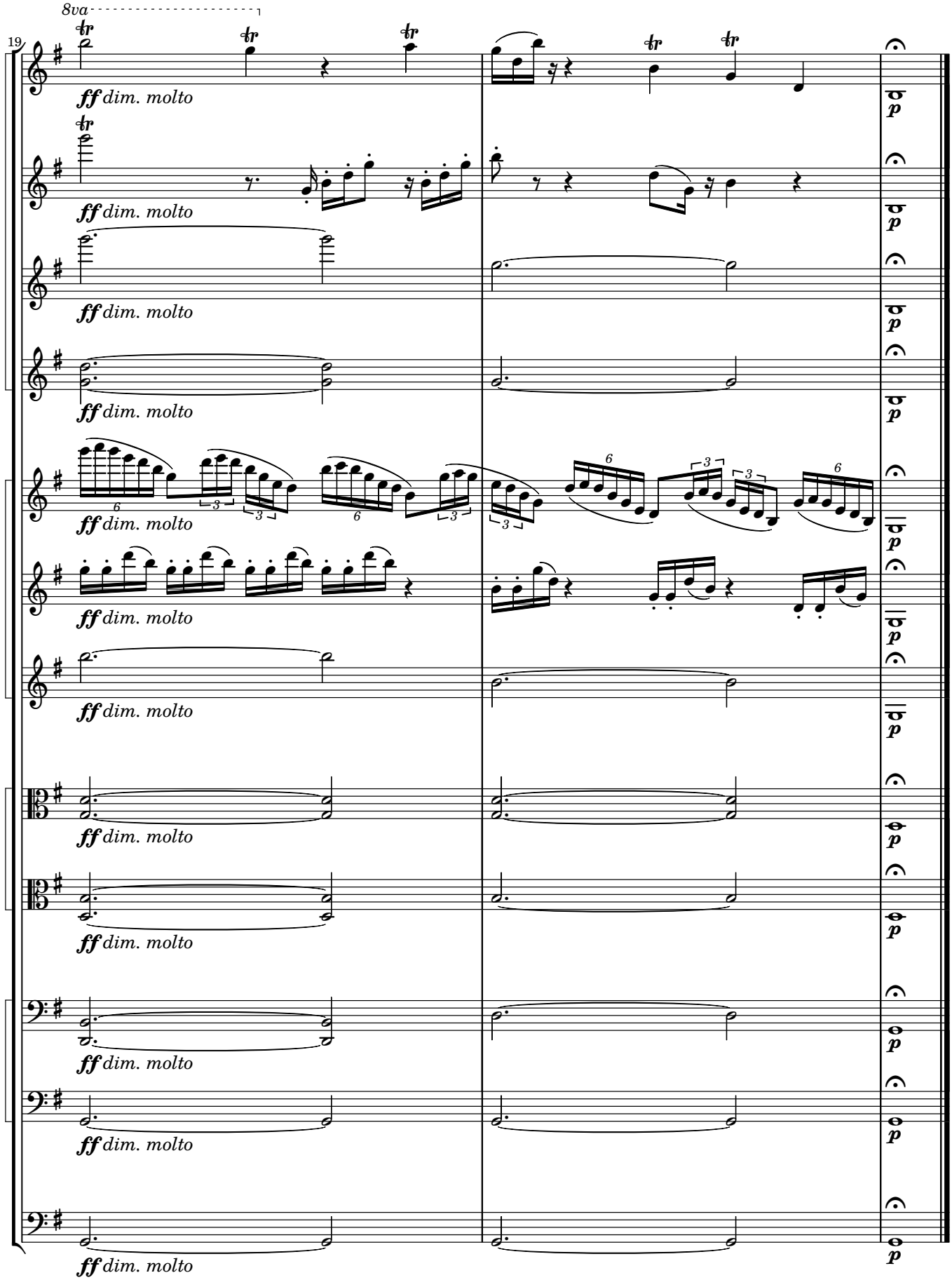


Narrator:
"That's her," said the gipsy, and pointed to a lttle, brown bird, up in the branches.




16
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

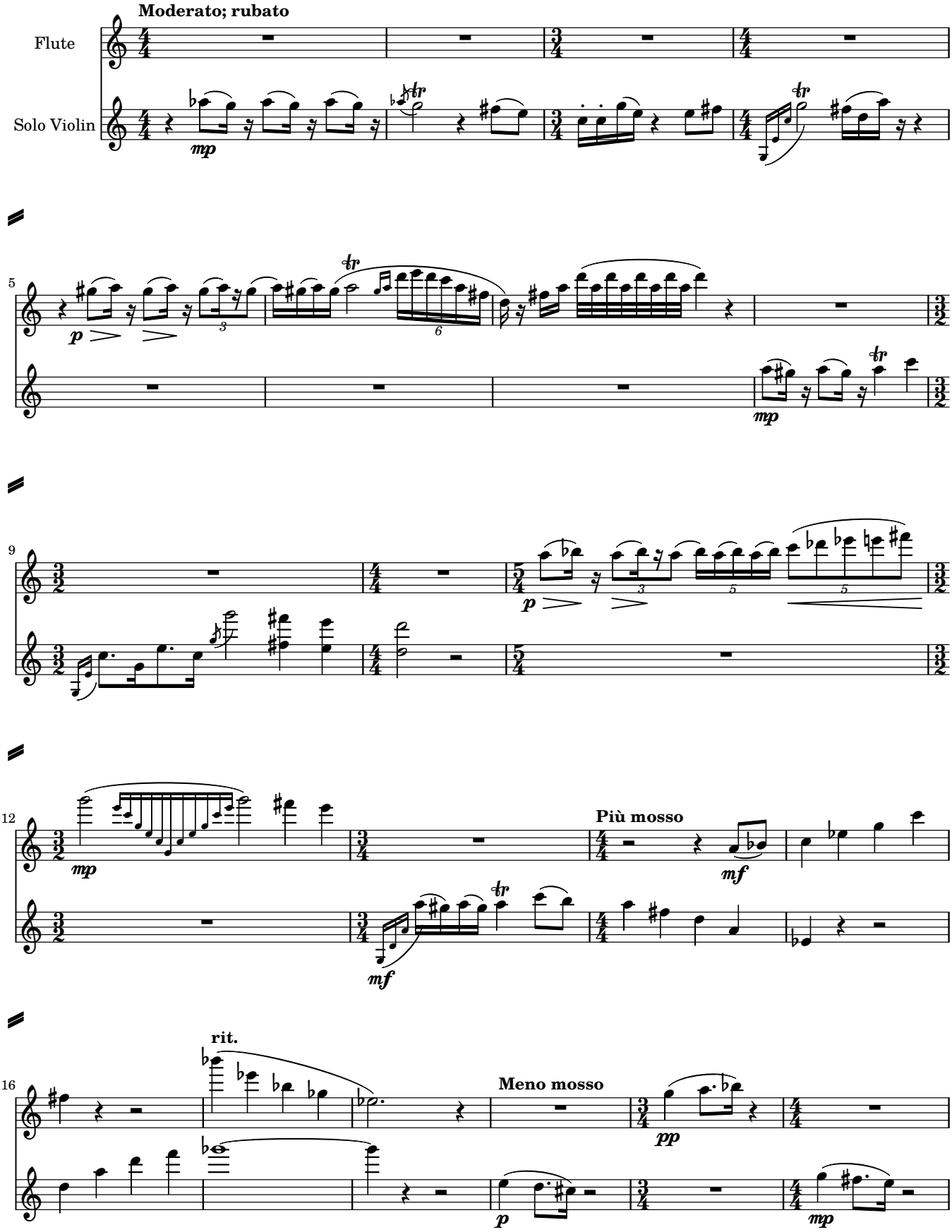

18
8va
8va
mf cresc. molto

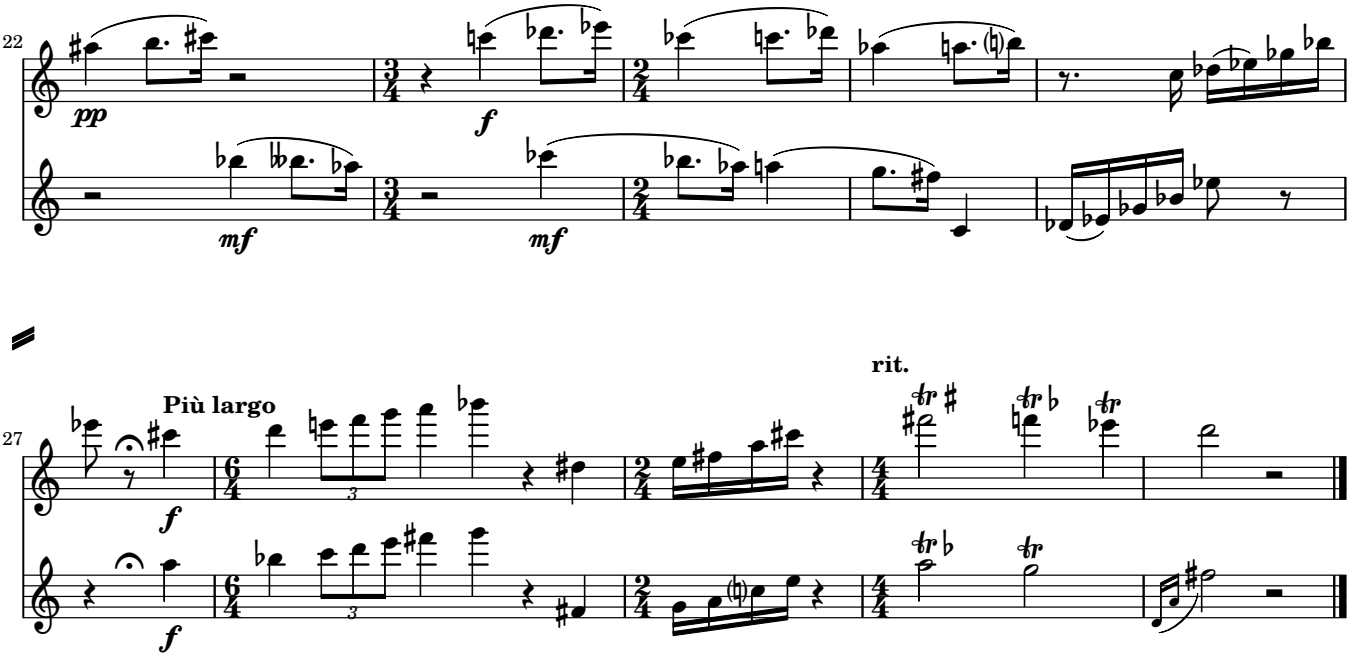

8va
19
ff dim. molto
p

Narrator:
"Speak to her in the language of music," they said. "Tell her that the Emperor wishes her to sing to him."

segue...

No. 10



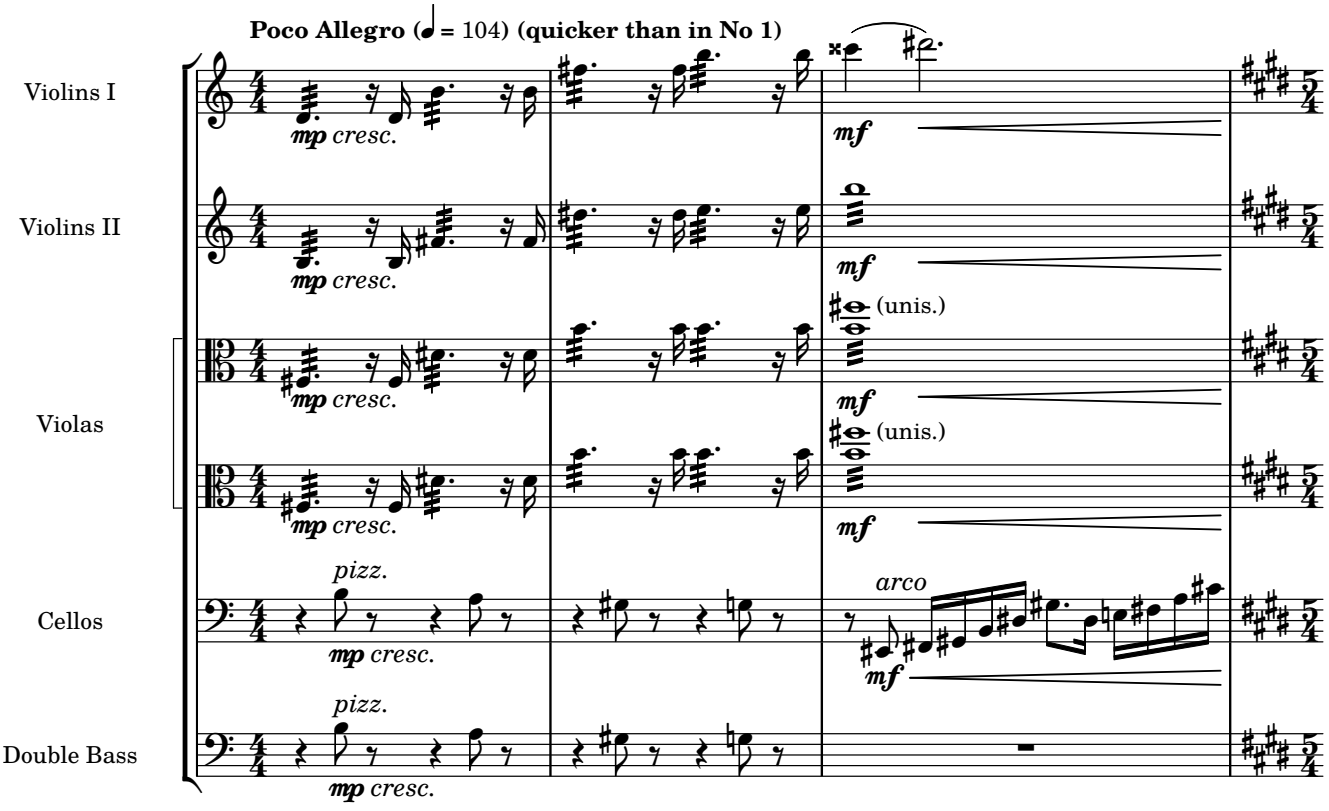


Narrator:
The fiddler turned, and spoke to the courtiers. “She says it is a great honour, and she has agreed to come.”

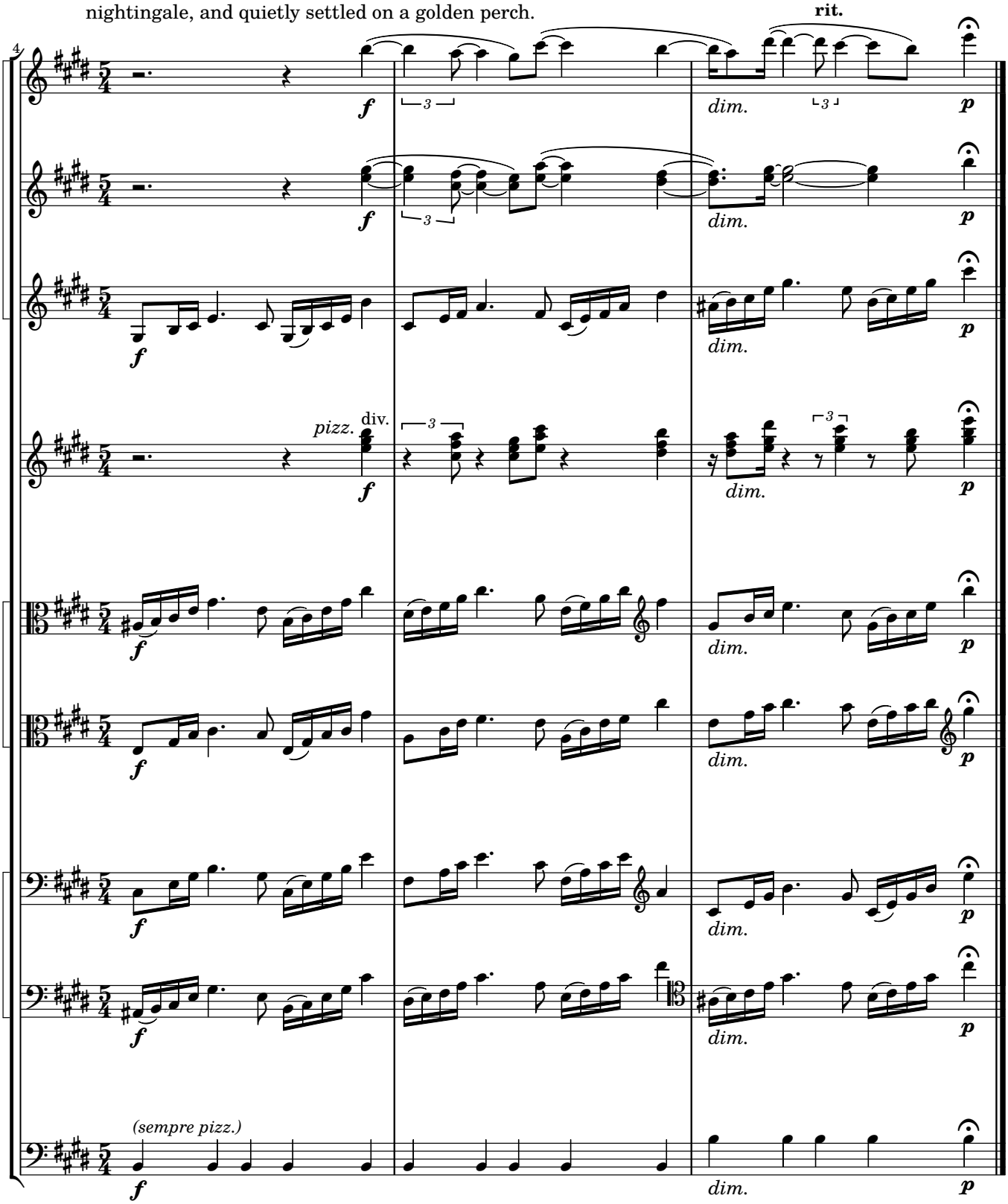
segue...

No. 11

Narrator:
That evening the palace glittered with thousands of gold lamps.



Narrator:
There were flowers everywhere, each with its tiny silver bell. Into all this splendour came the nightingale, and quietly settled on a golden perch.



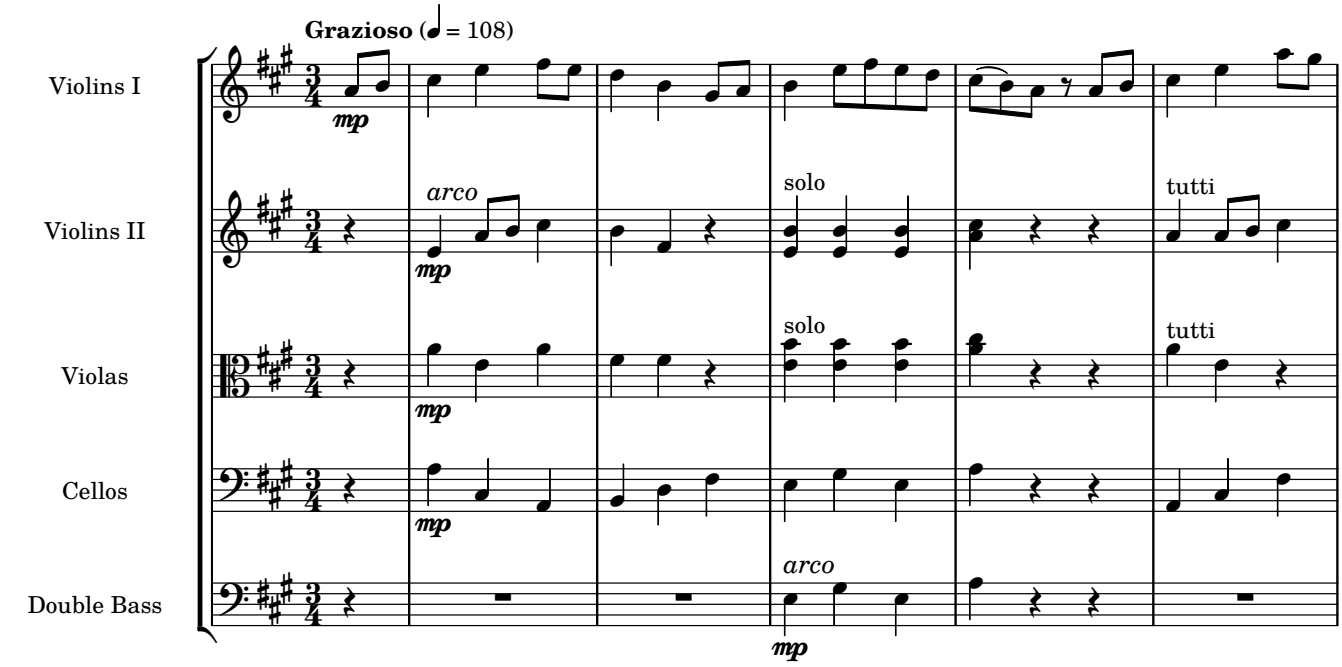
Narrator:
The palace orchestra tuned up.

[Orchestra makes “tuning up” noises.]

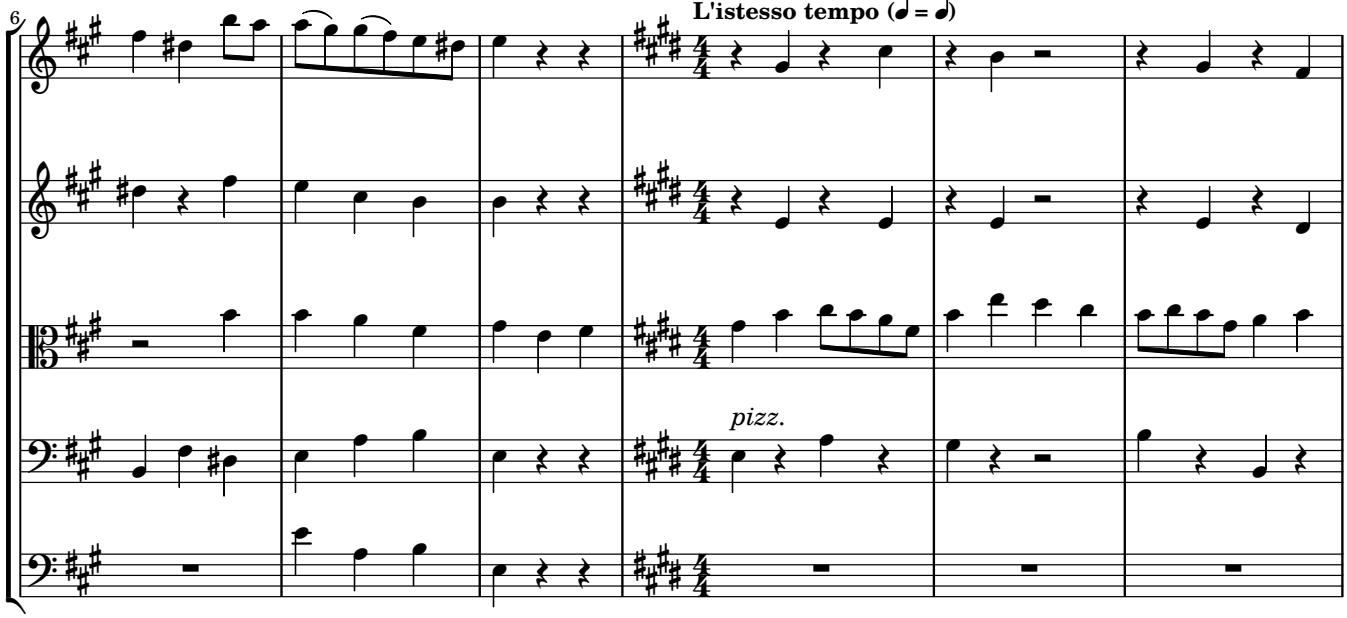
Narrator:
They played a minuet.

segue...

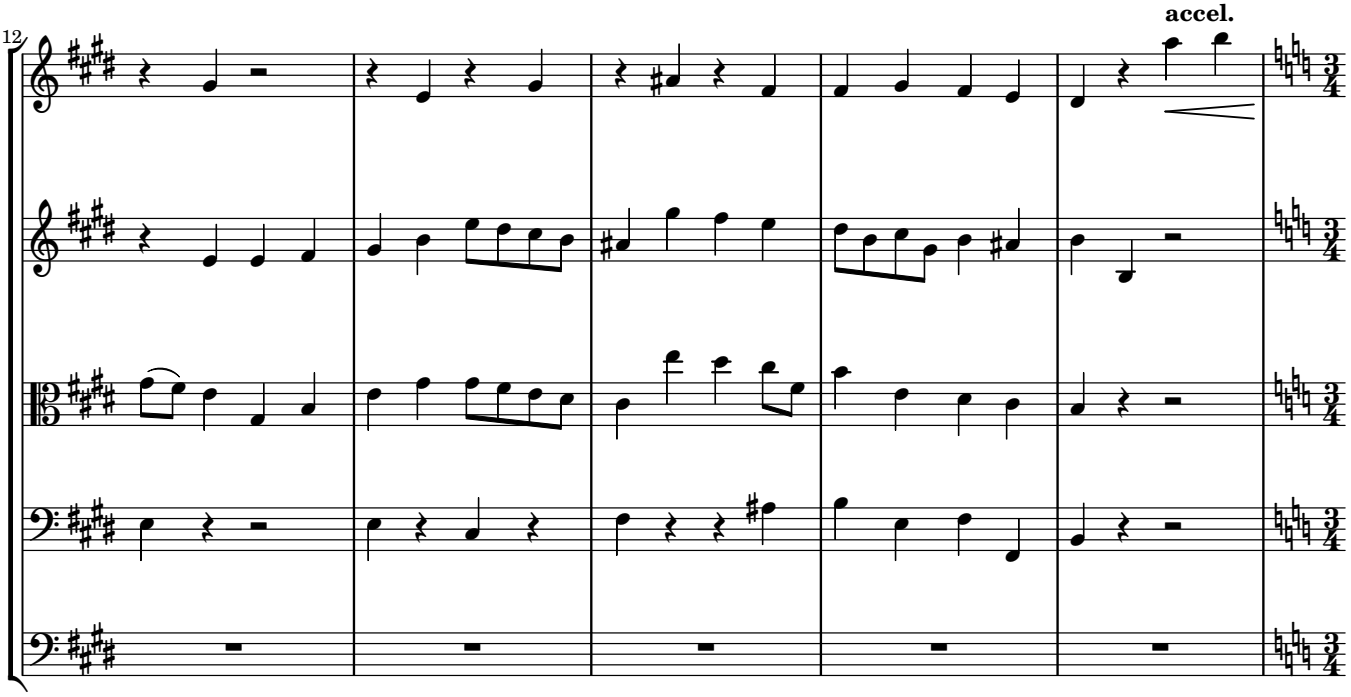
No. 12

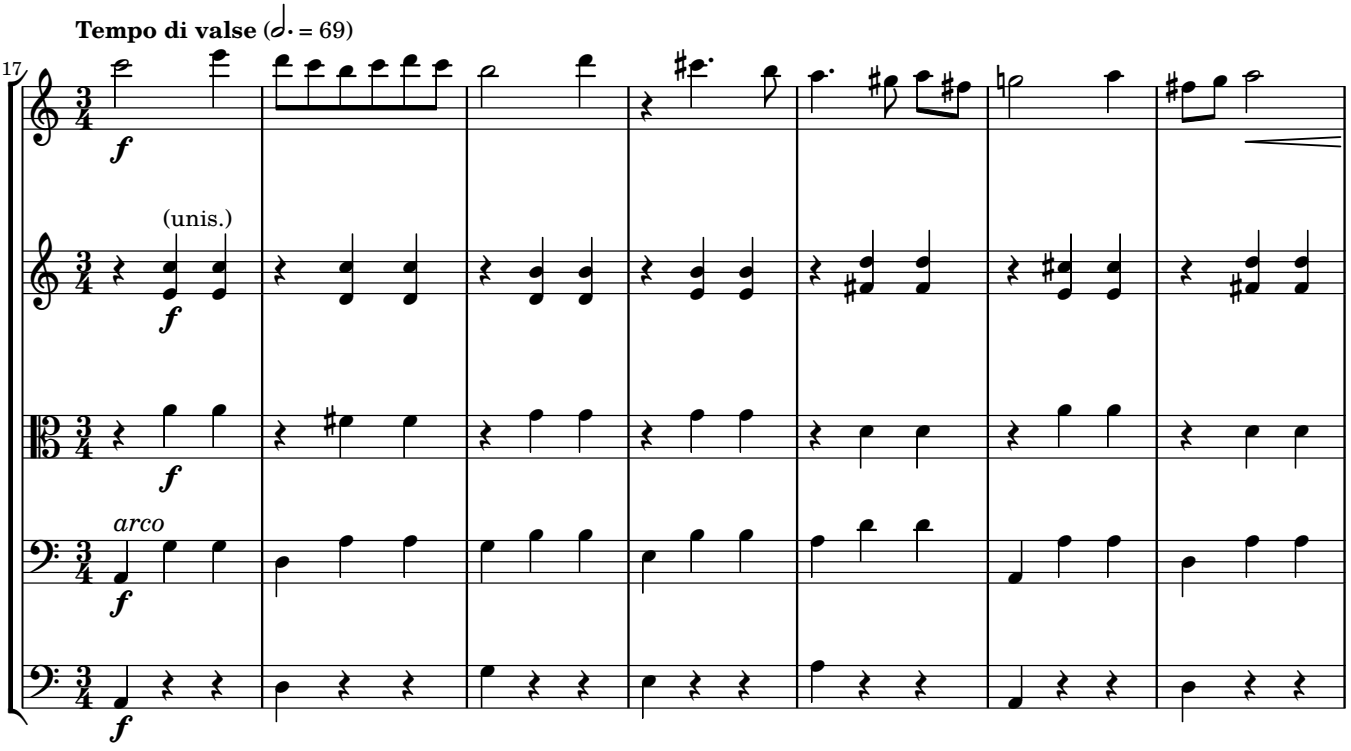


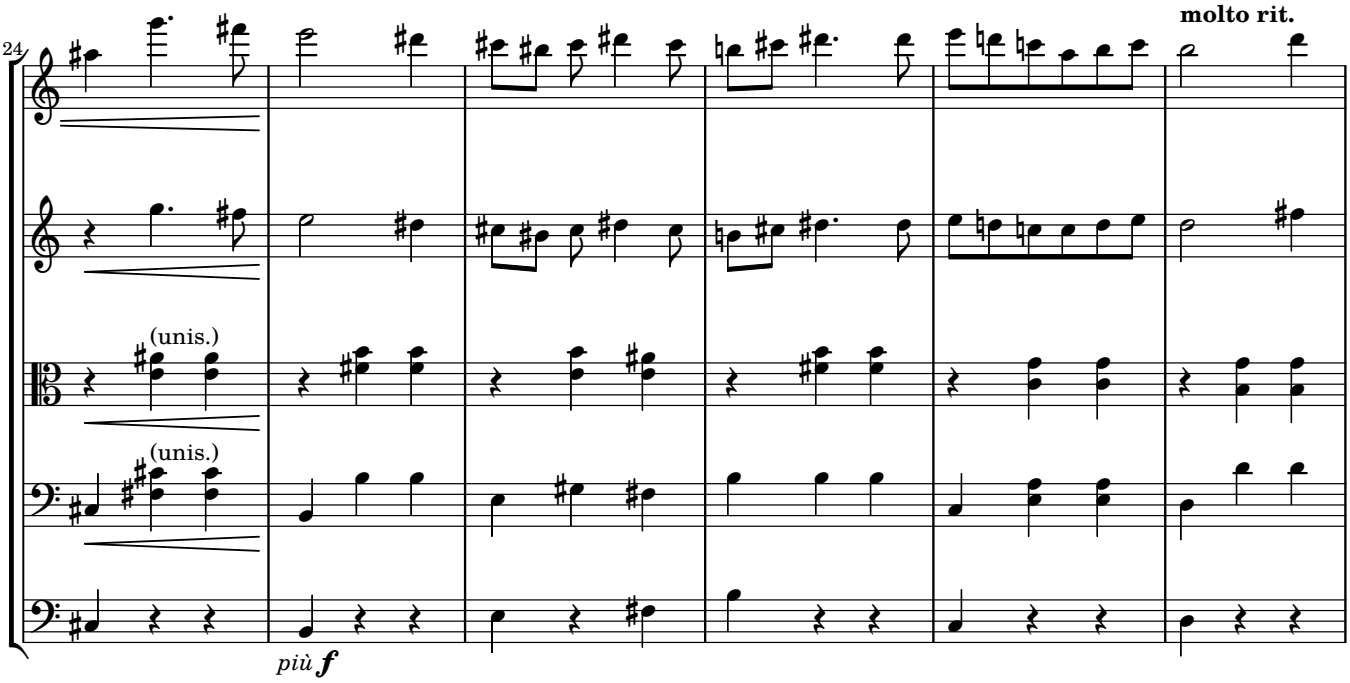
Narrator:
Then a gavotte.



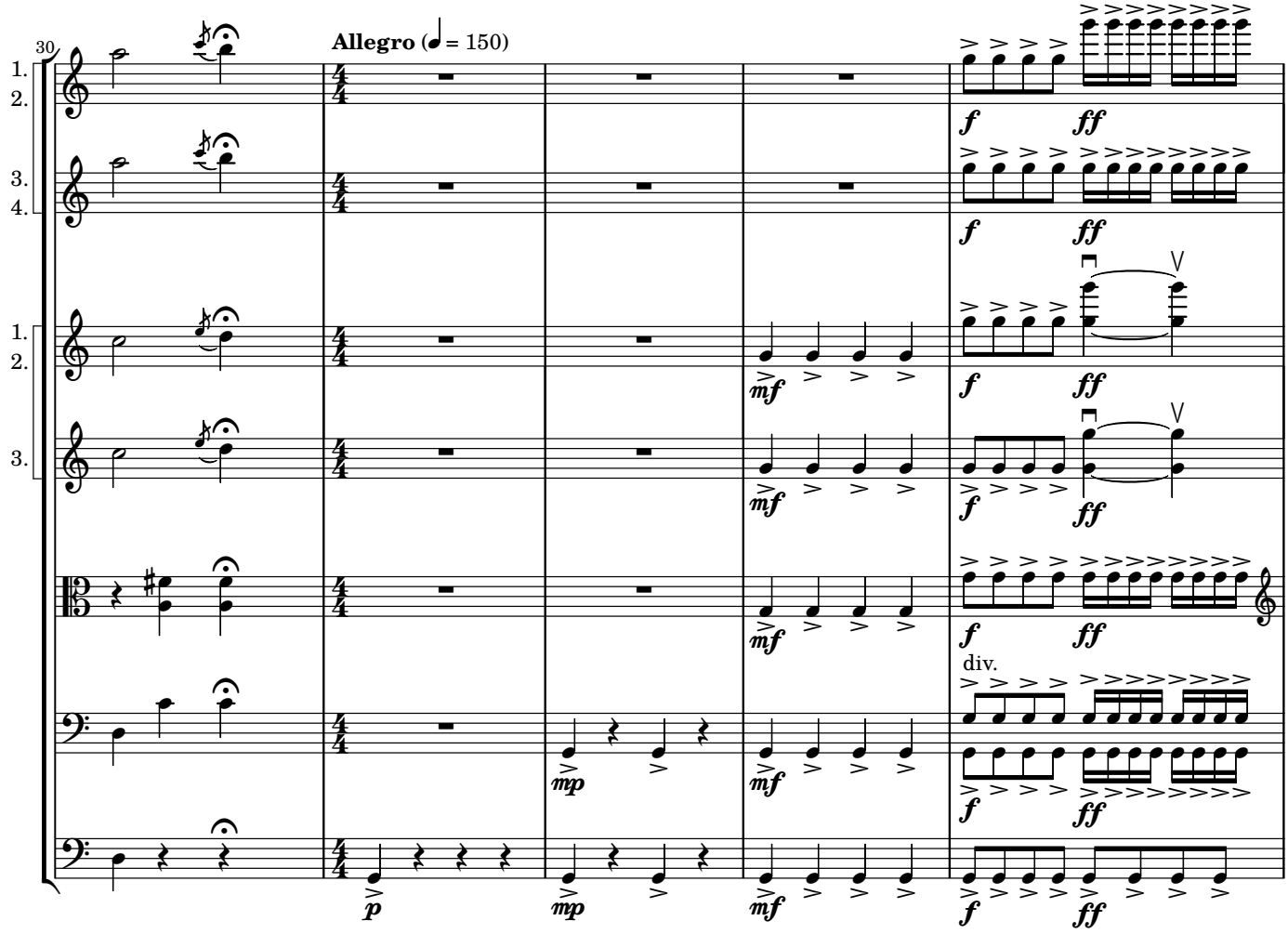
Narrator:
Then a waltz.

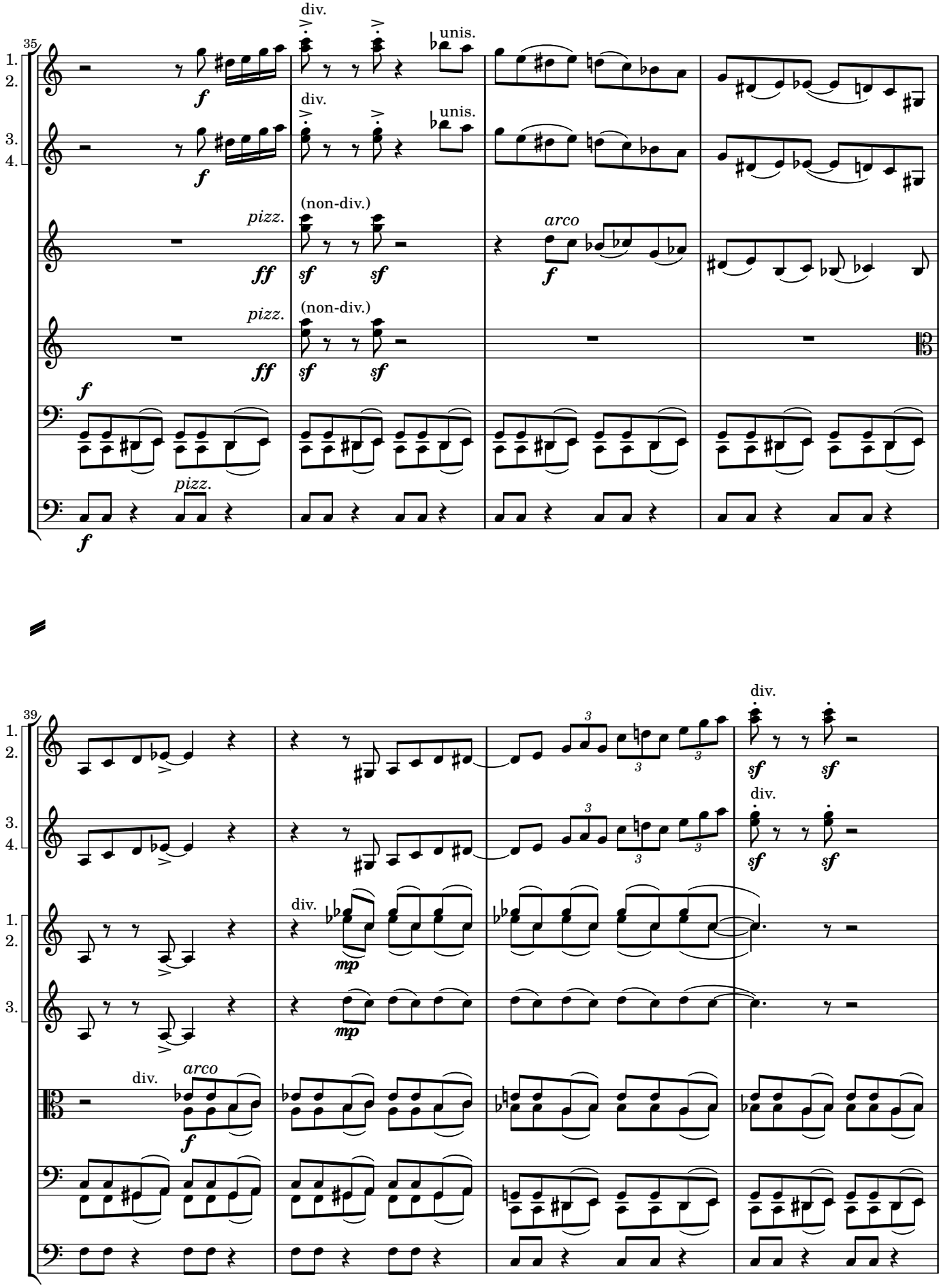


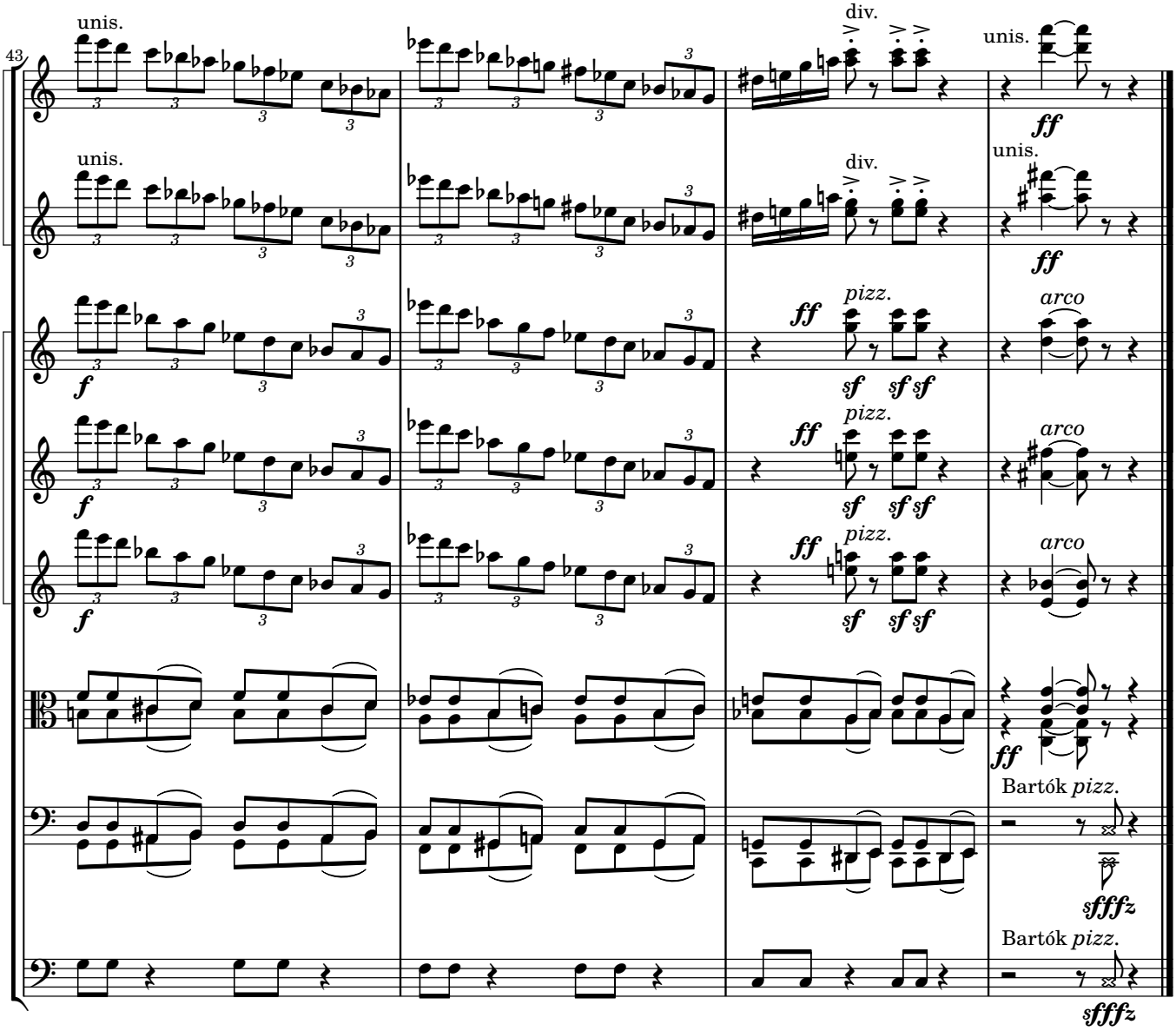




Narrator:
And even...



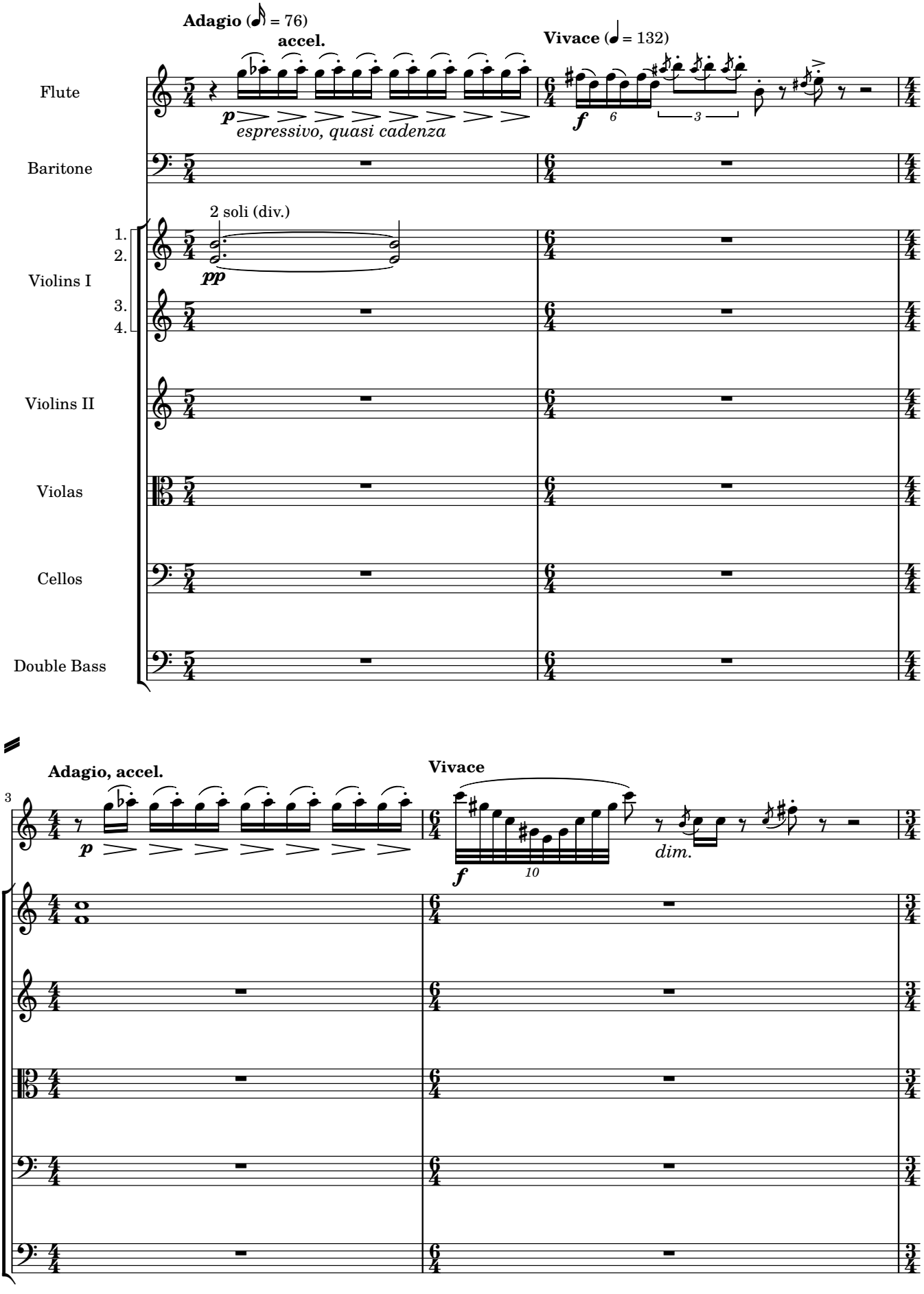

35
1.
2.
3.
4.
div.
unis.
pizz.
(non-div.)
arco
39
div.
arco

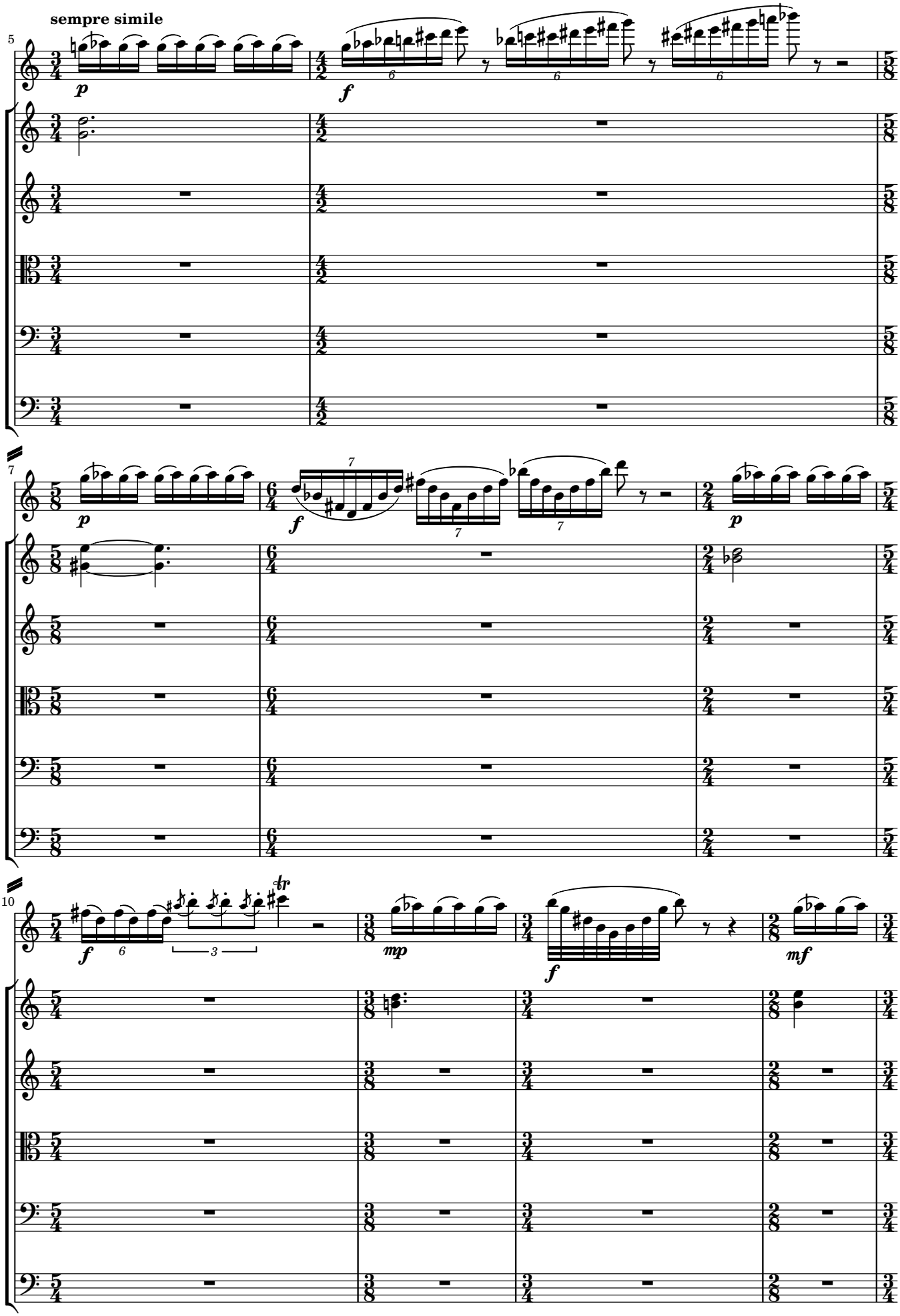


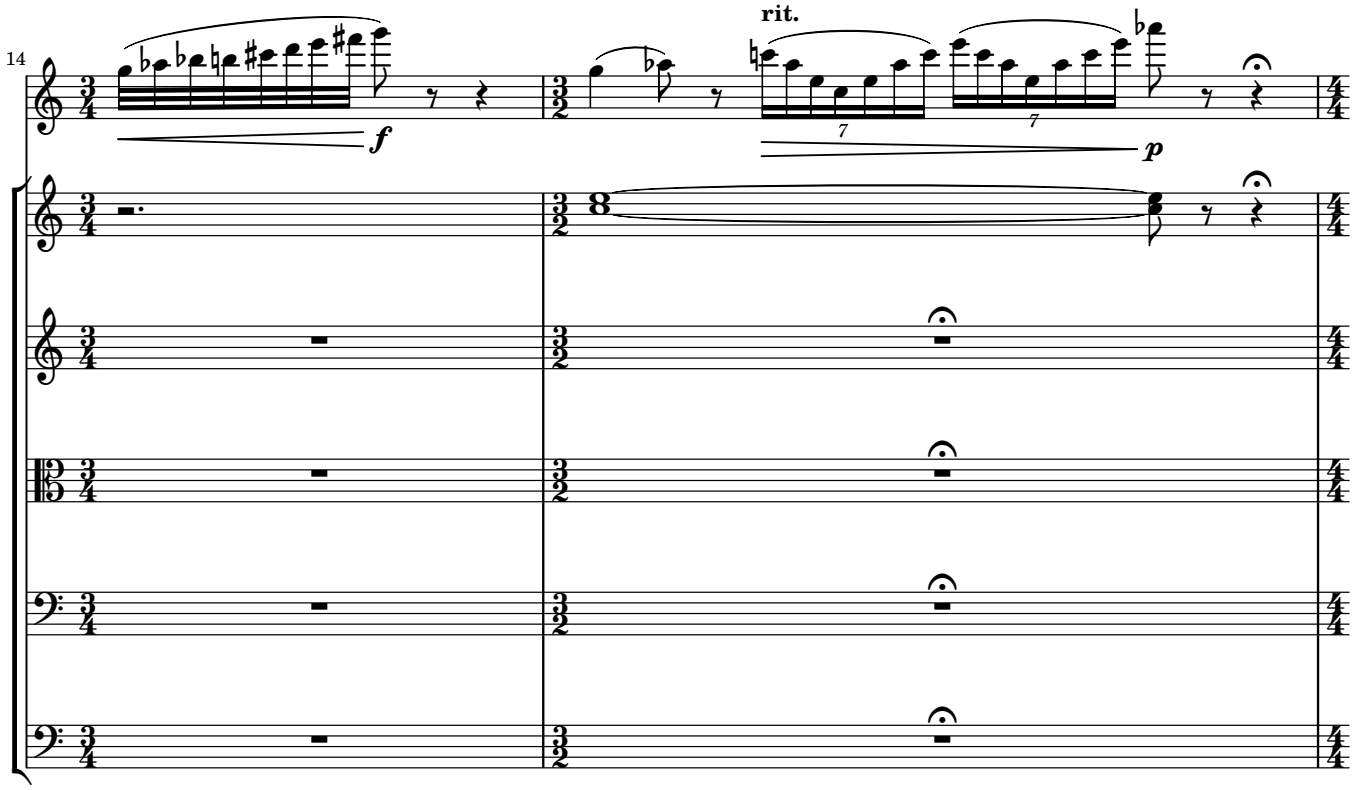
Narrator:
Then the Emperor gave a signal for the Nightingale to begin.

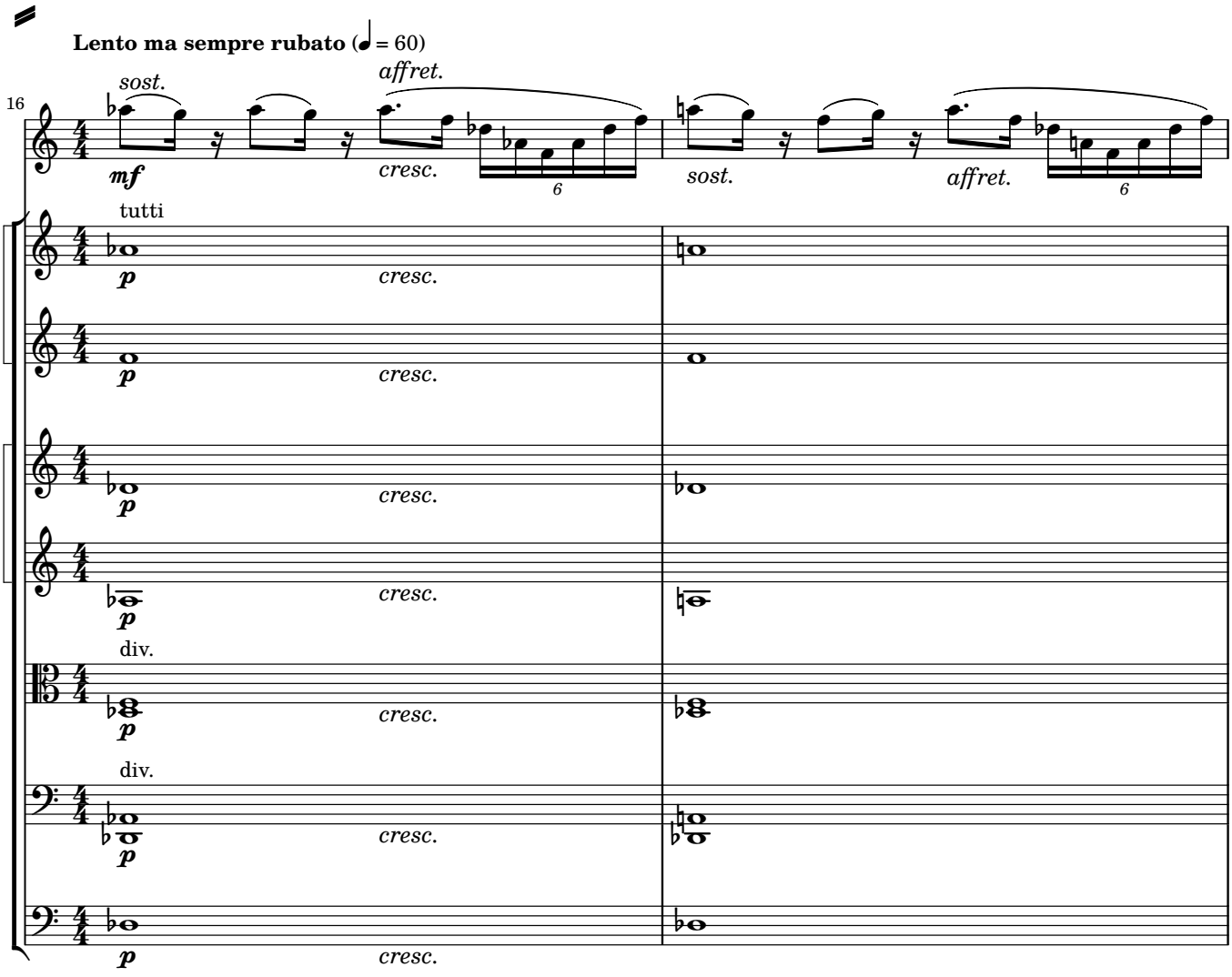
segue...

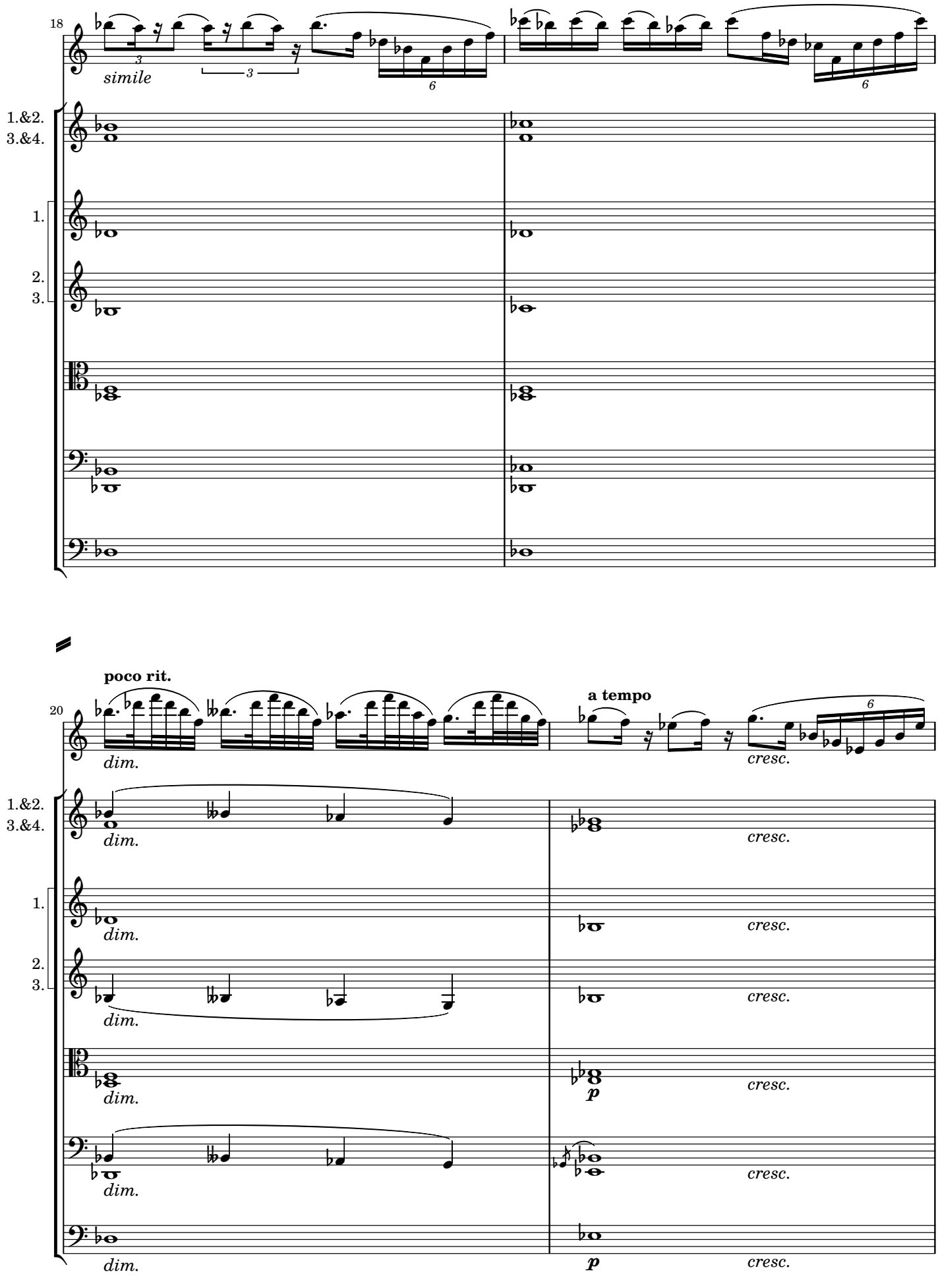
No. 13

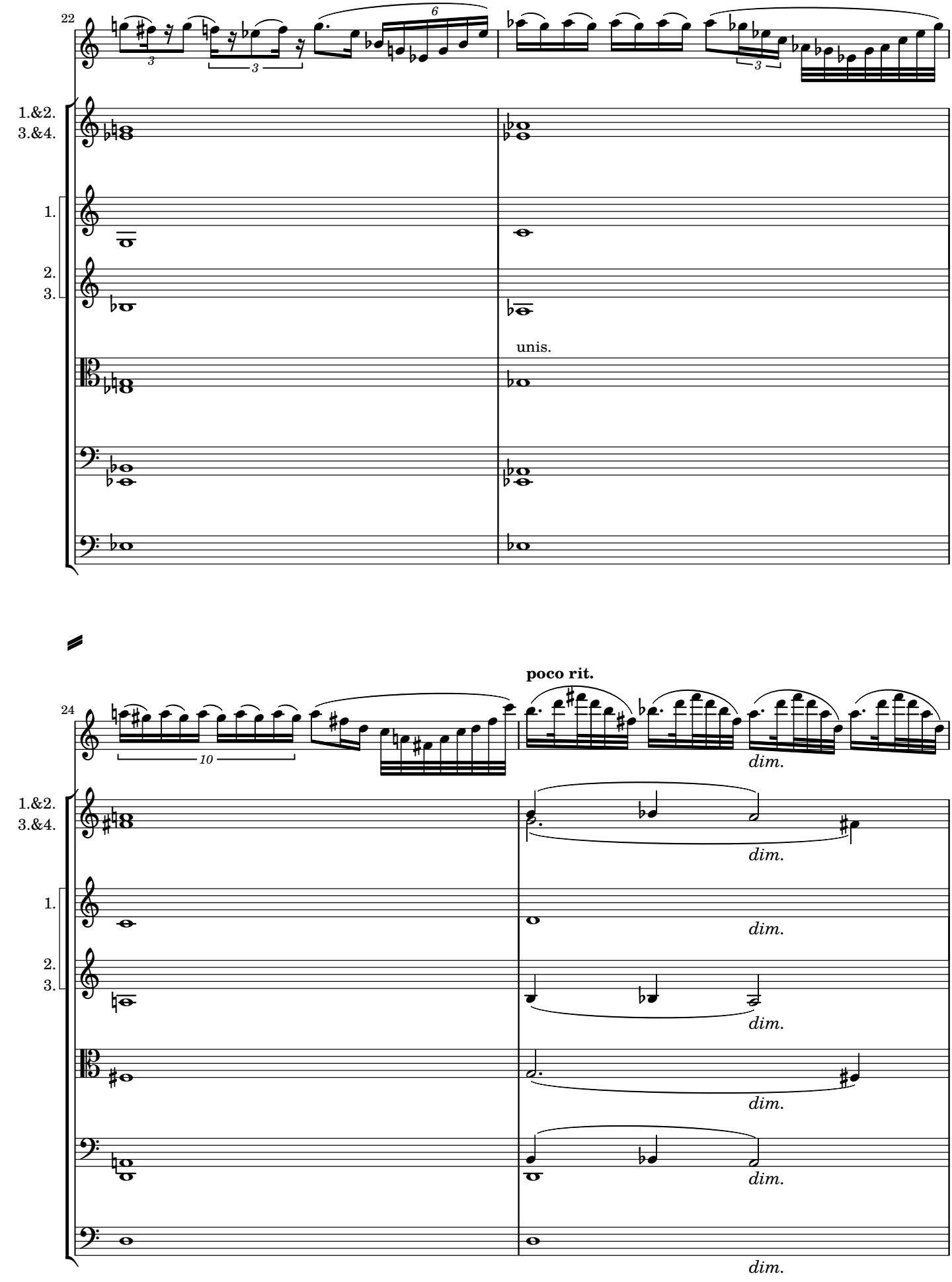

Adagio (♪ = 76)
accel.
Vivace (♩ = 132)
Flute
Baritone
2 soli (div.)
1.
2.
Violins I
3.
4.
Violins II
Violas
Cellos
Double Bass
p
espressivo, quasi cadenza
pp
f
6
3
Adagio, accel.
Vivace
3
f
10
dim.

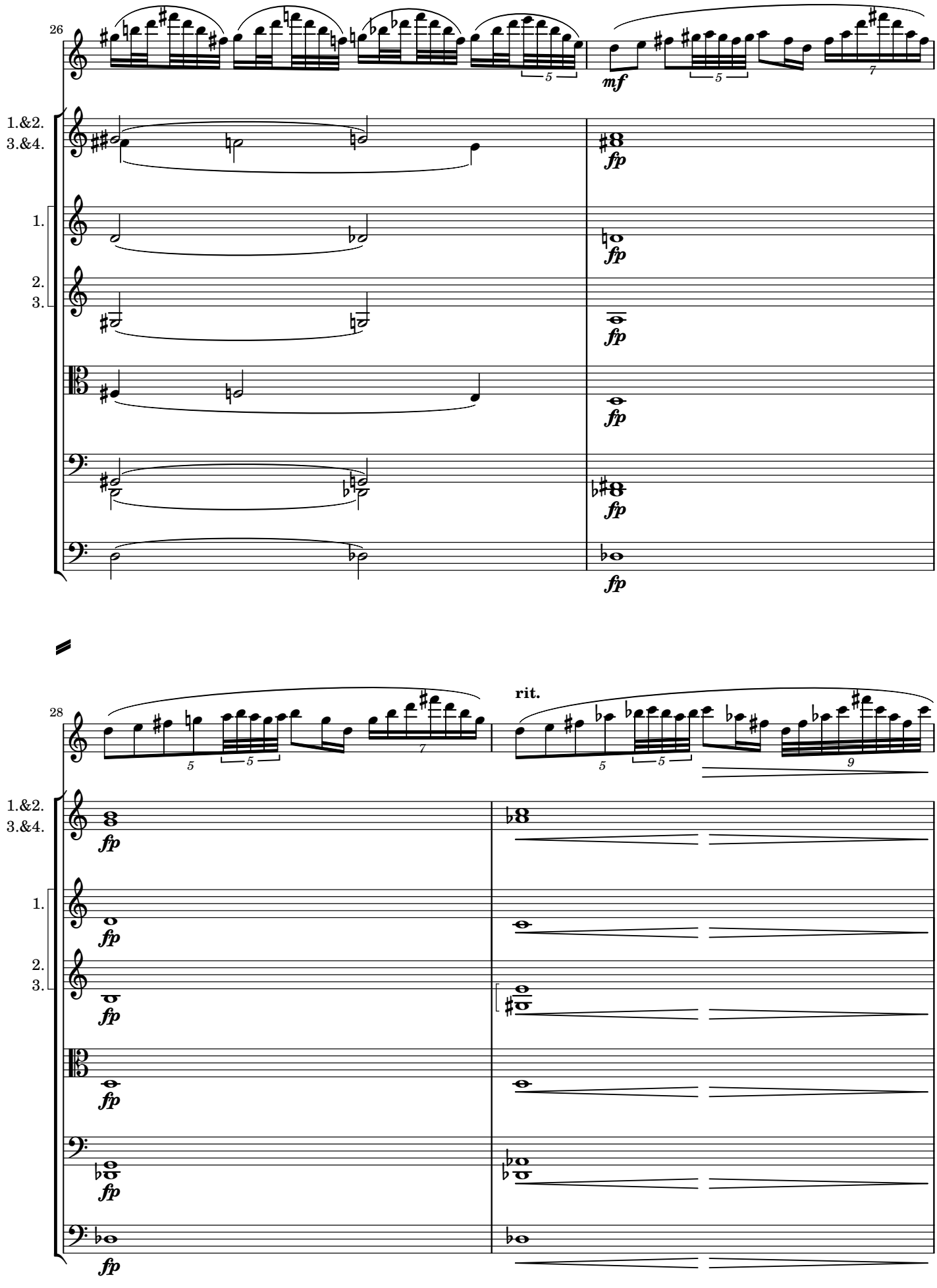

sempre simile
5
7
10

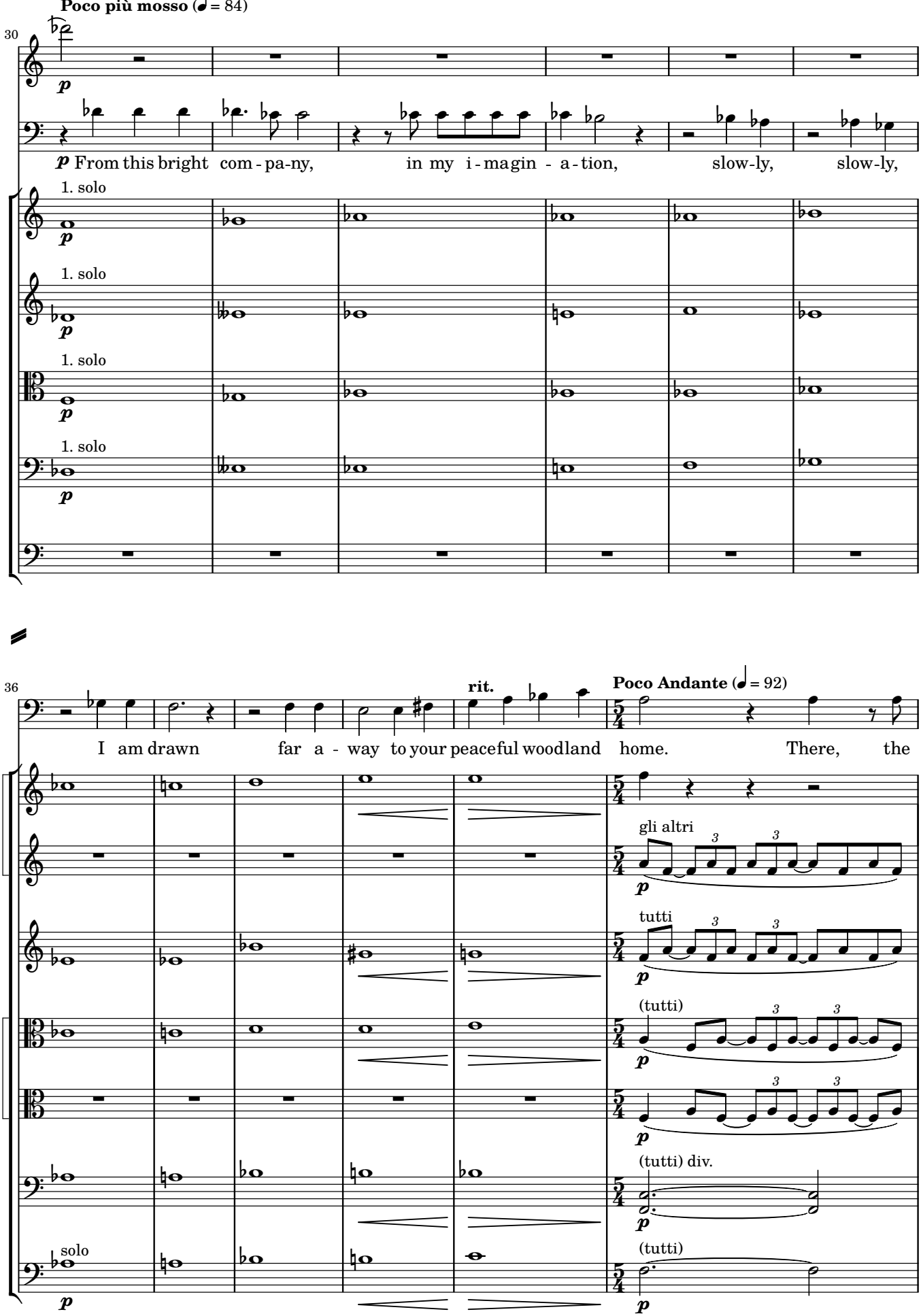

14
rit.
f
p

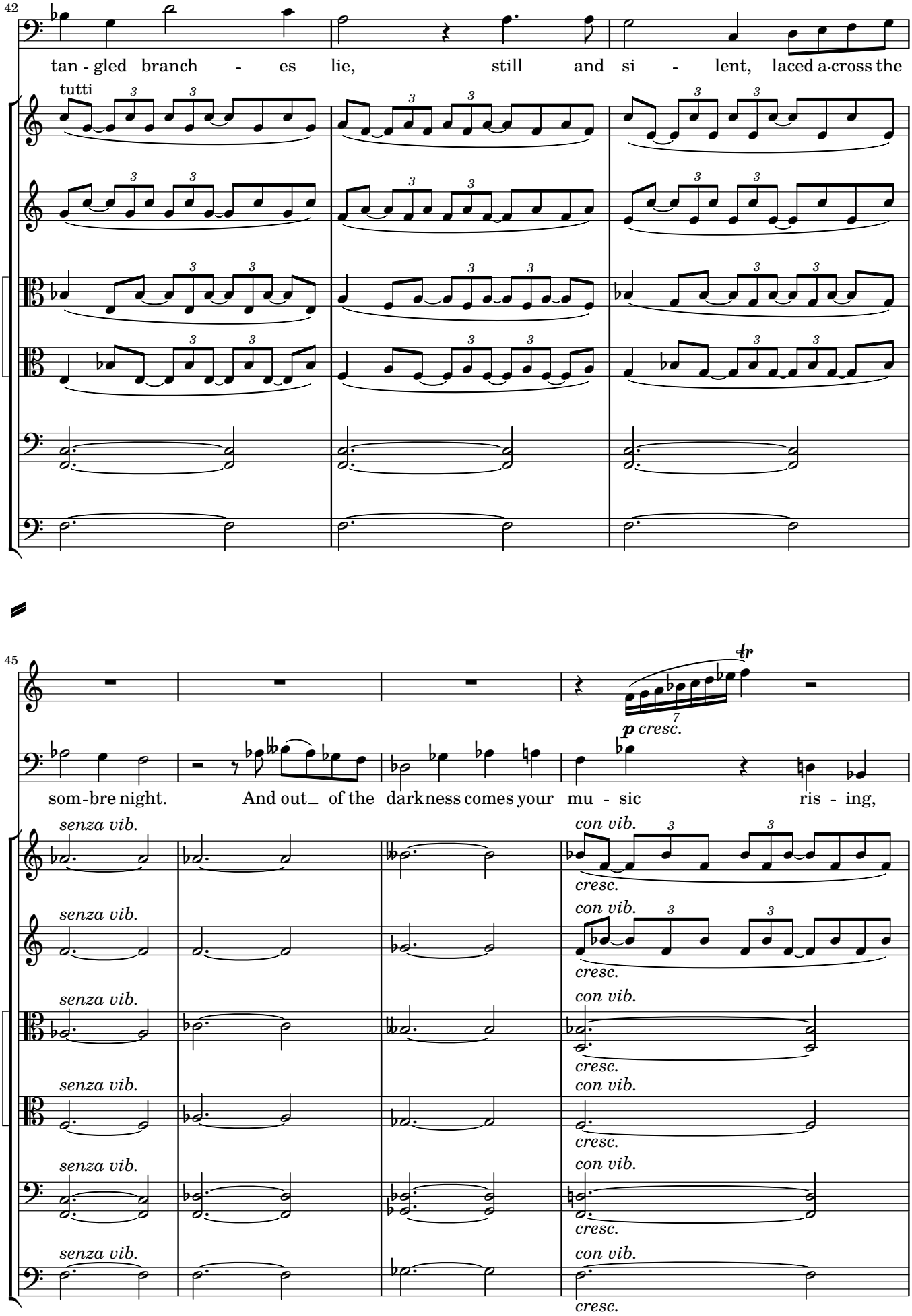

Lento ma sempre rubato (♩ = 60)
16
sost.
affret.
mf
cresc.
sost.
affret.
tutti
1.
2.
3.
4.
div.
p

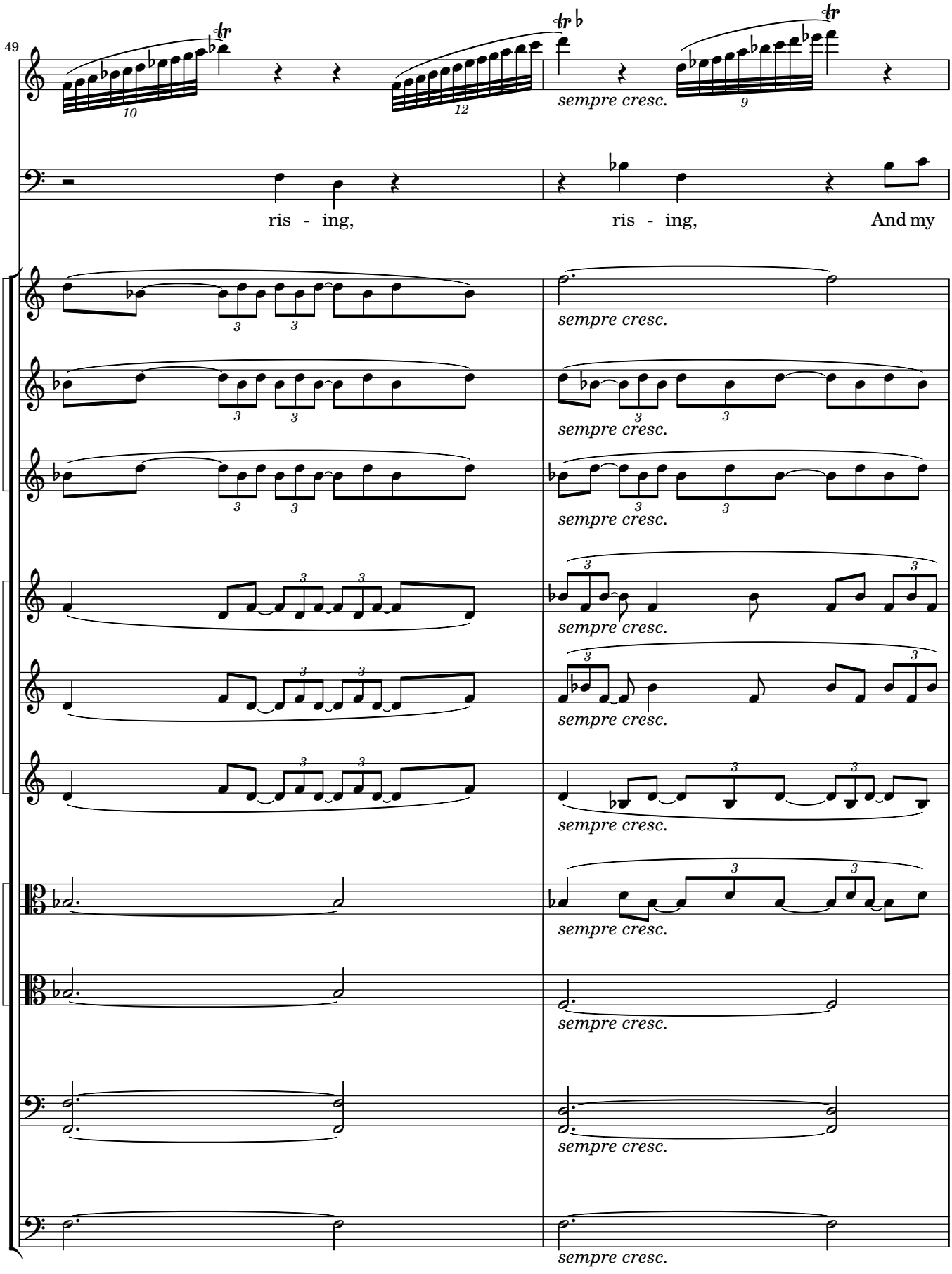

18
simile
1.&2.
3.&4.
1.
2.
3.
poco rit.
a tempo
dim.
cresc.
p

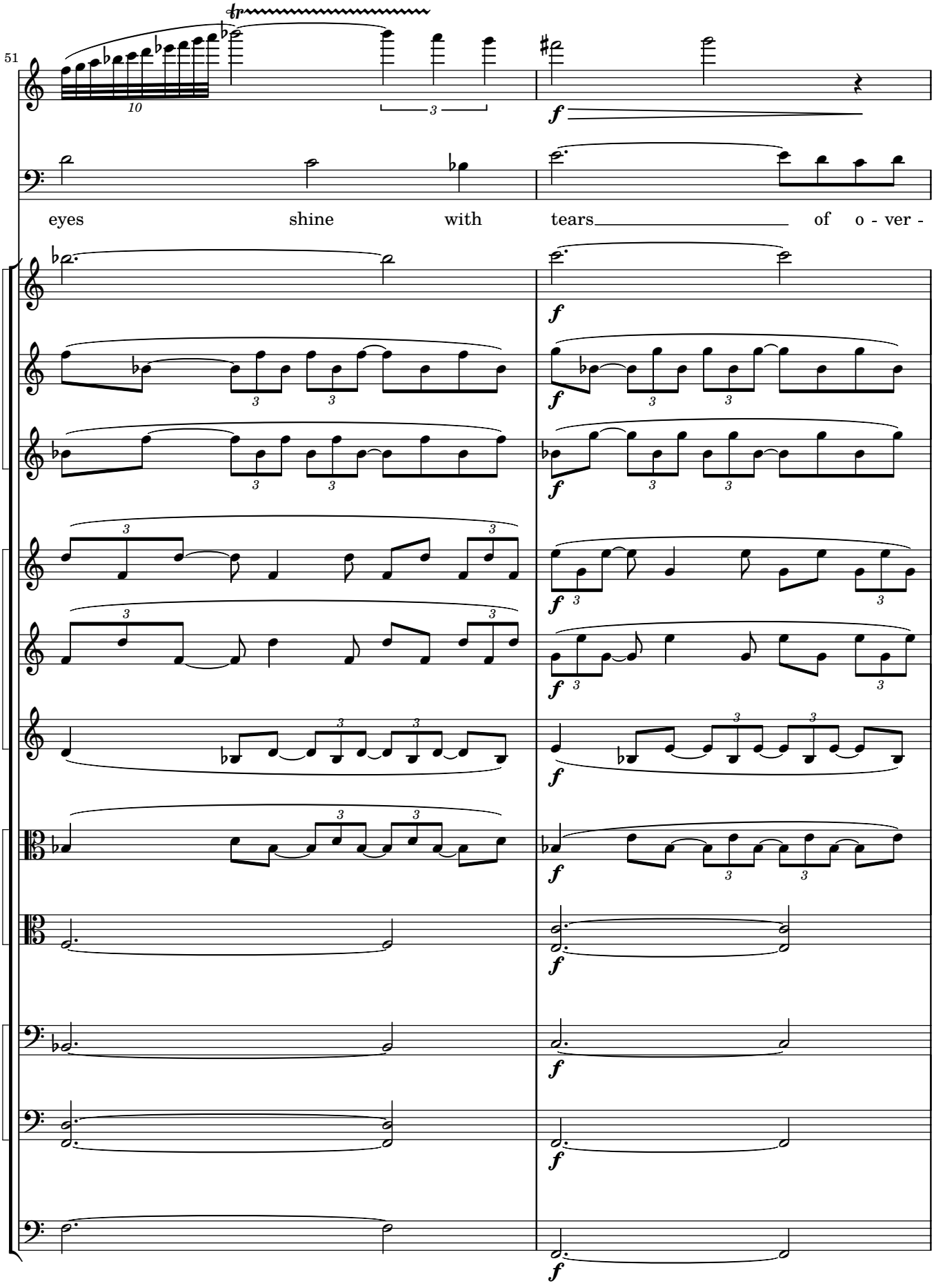

22
1.&2.
3.&4.
1.
2.
3.
unis.
24
poco rit.
dim.

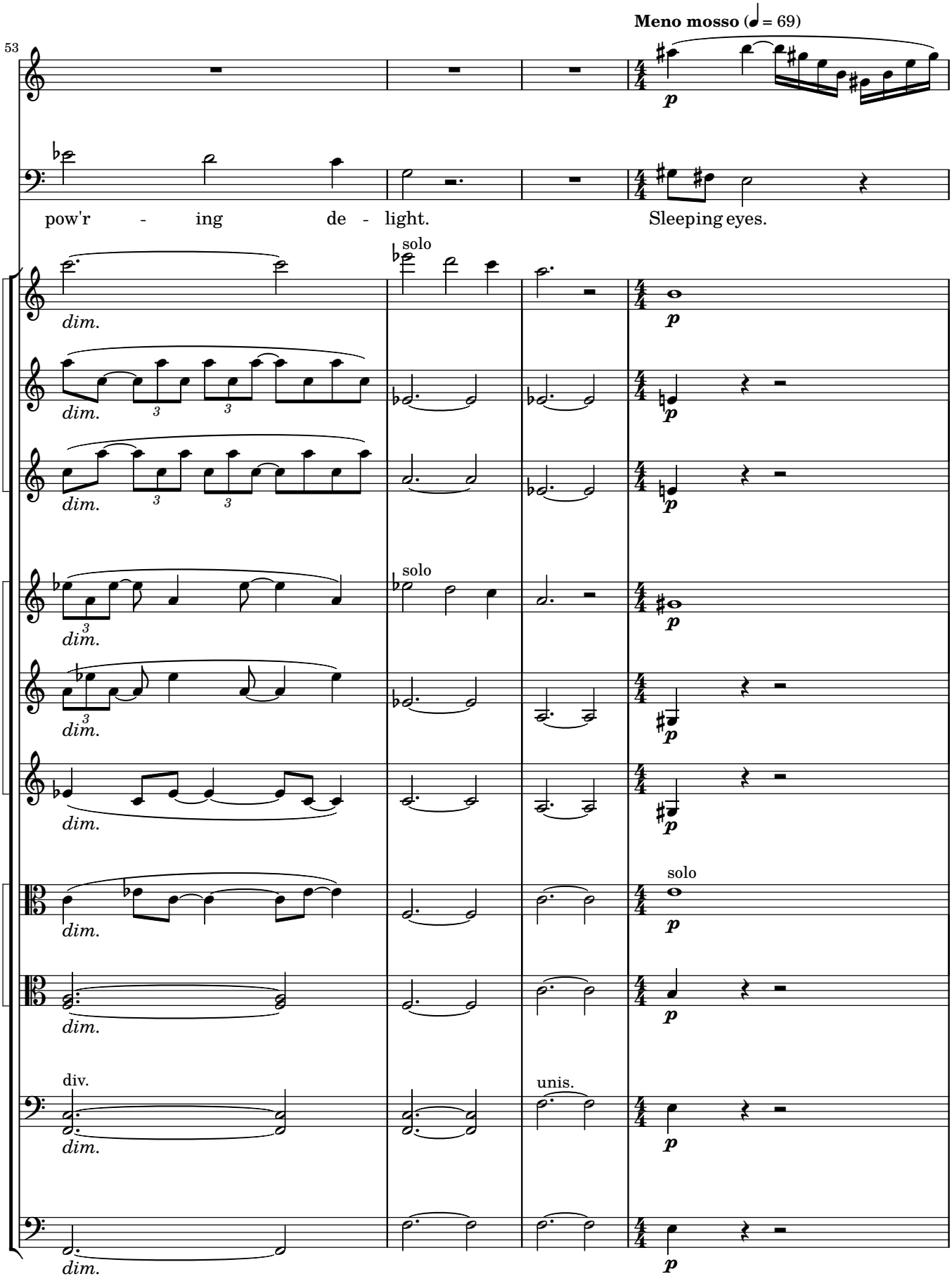

26
1.&2.
3.&4.
1.
2.
3.
mf
fp
28
rit.

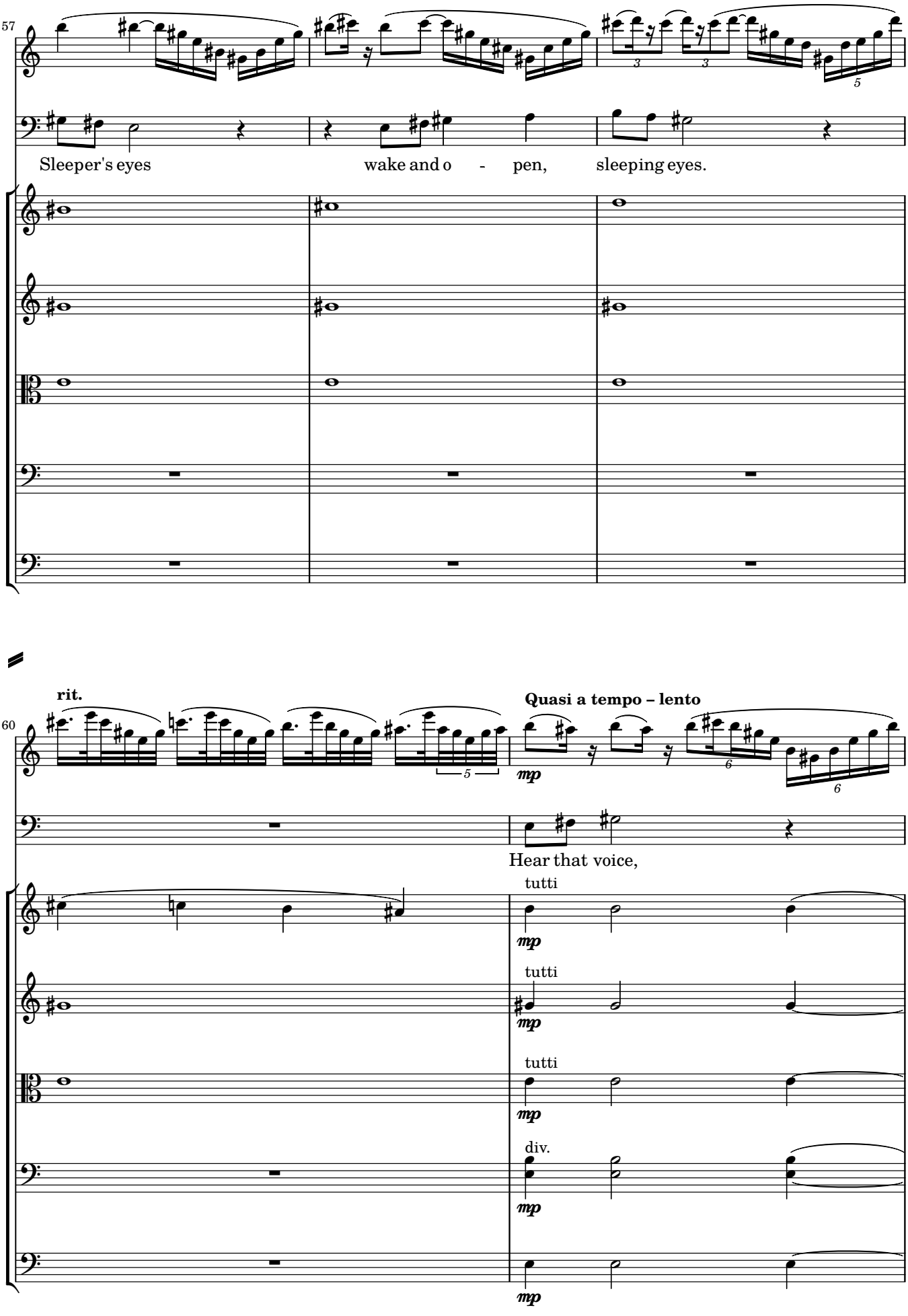

Poco più mosso (♩ = 84)
30
p From this bright com - pa-ny, in my i - ma gin - a - tion, slow-ly, slow-ly,
1. solo
1. solo
1. solo
1. solo
36
rit.
Poco Andante (♩ = 92)
I am drawn far a - way to your peaceful woodland home. There, the
1.
2.
3.
4.
gli altri
tutti
1.
(tutti)
2.
(tutti) div.
solo
(tutti)

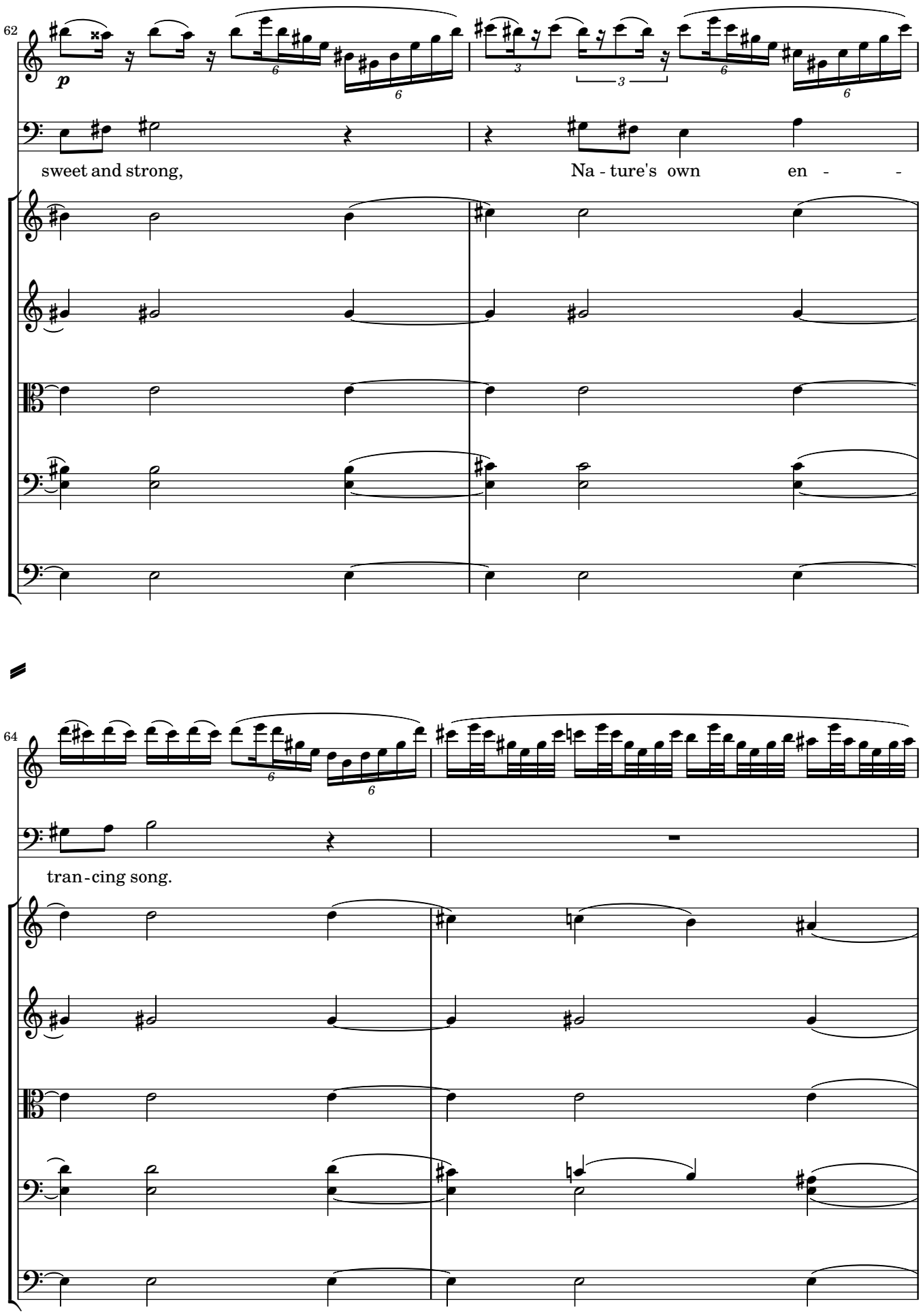

42
tan - gled branch - es lie, still and si - lent, laced a-cross the
tutti
1.
2.
45
som-bre night. And out_ of the darkness comes your mu - sic ris - ing,
p cresc.
tr
senza vib.
con vib.
cresc.

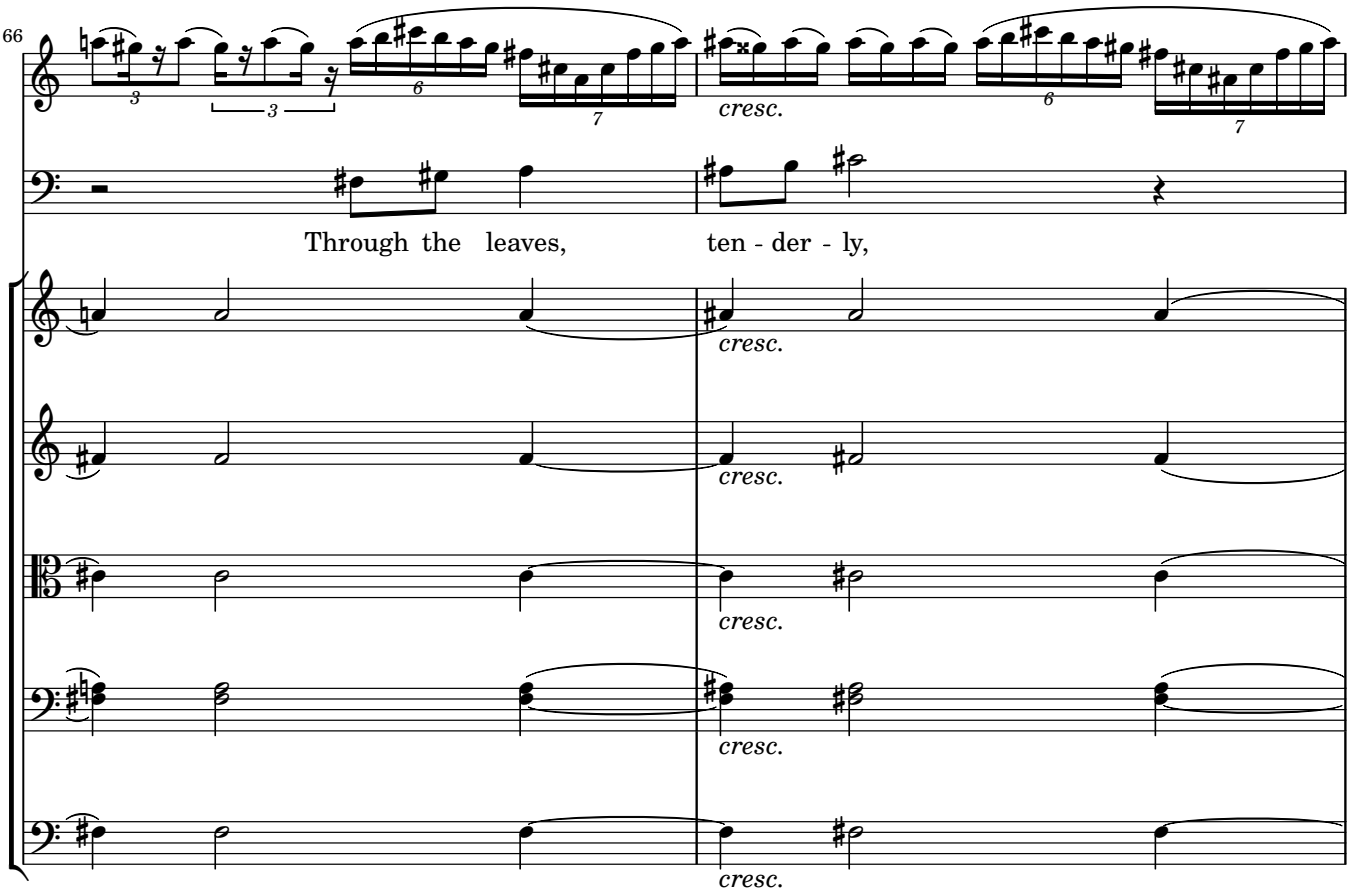

49
ris - ing,
ris - ing,
And my
sempre cresc.

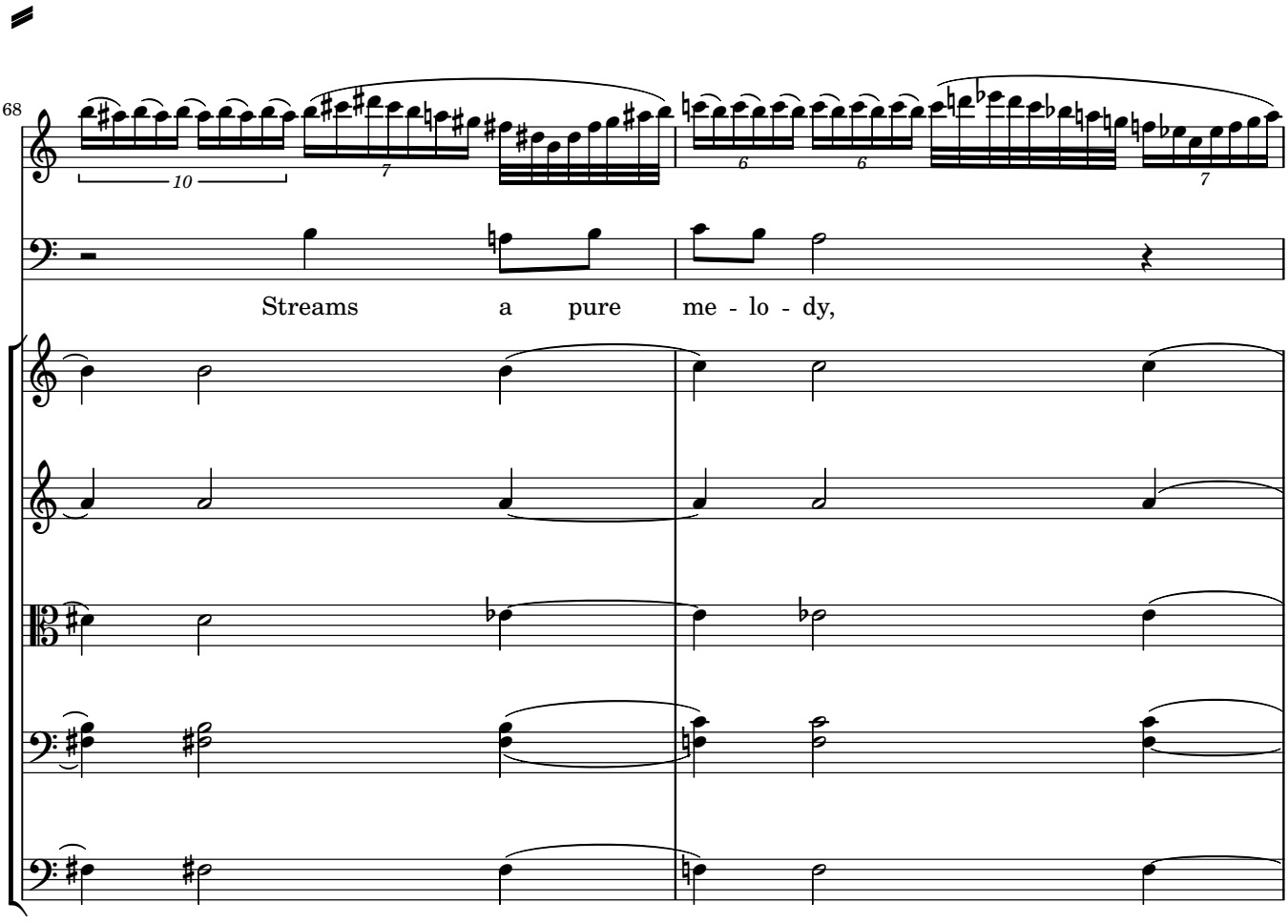

51
eyes shine with tears of o - ver -
1.
2.
3.
4.
1.
2.
3.
1.
2.
1.
2.

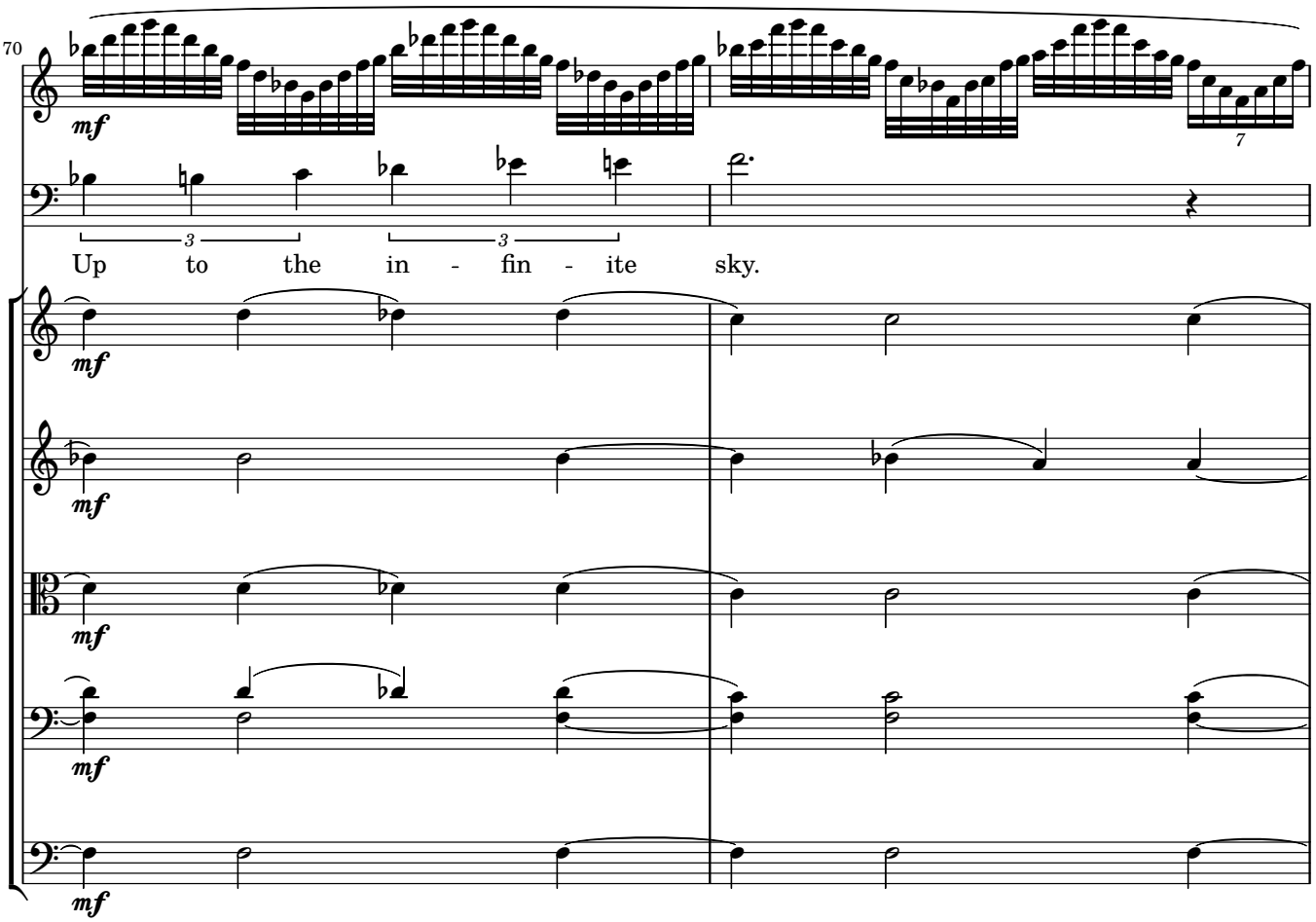

Meno mosso (♩ = 69)
53
pow'r - ing de - light.
Sleeping eyes.
solo
dim.
div.
unis.
p

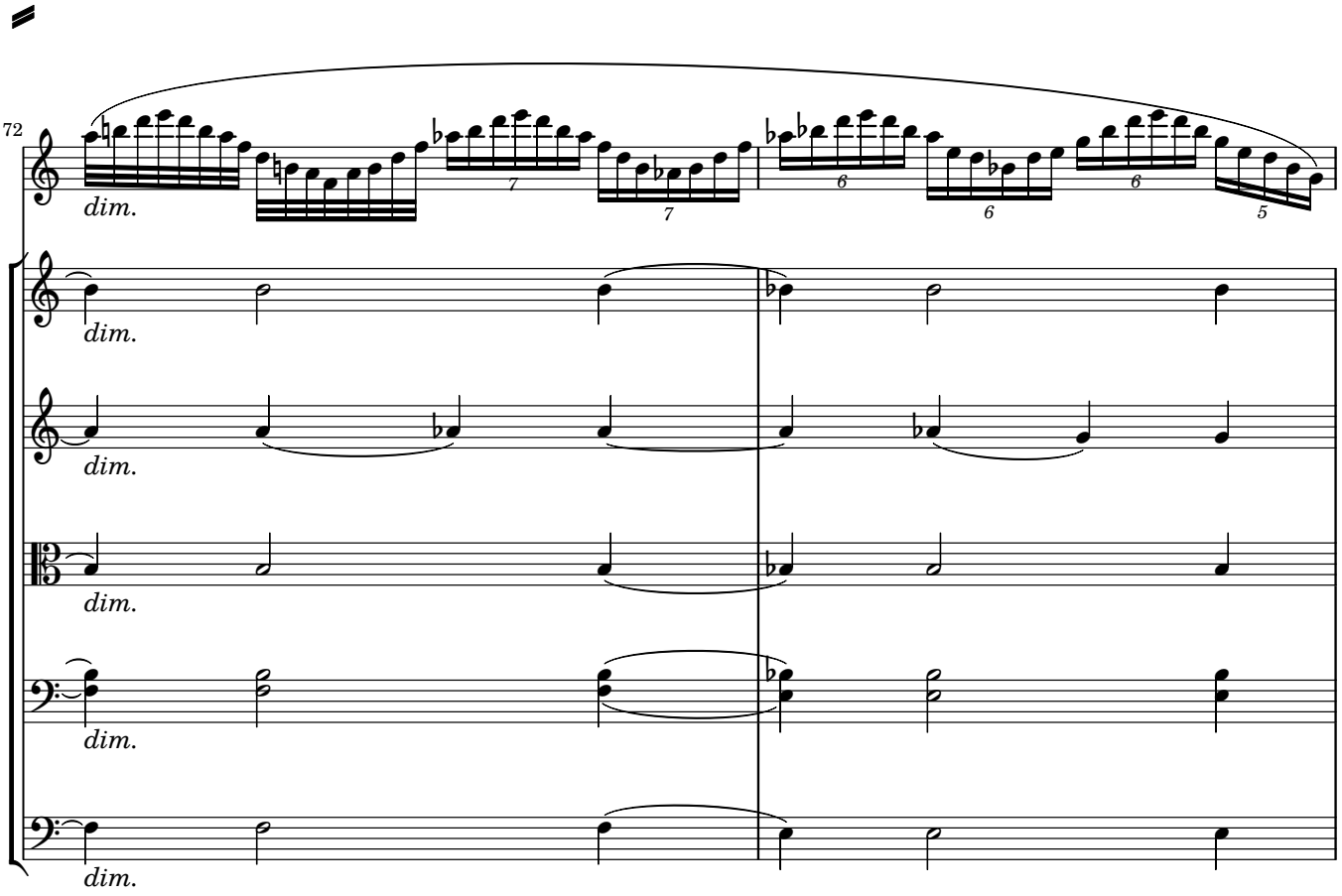

57
Sleeper's eyes
wake and o - pen,
sleeping eyes.
rit.
60
Quasi a tempo – lento
mp
Hear that voice,
tutti
mp
tutti
mp
tutti
mp
div.
mp
mp

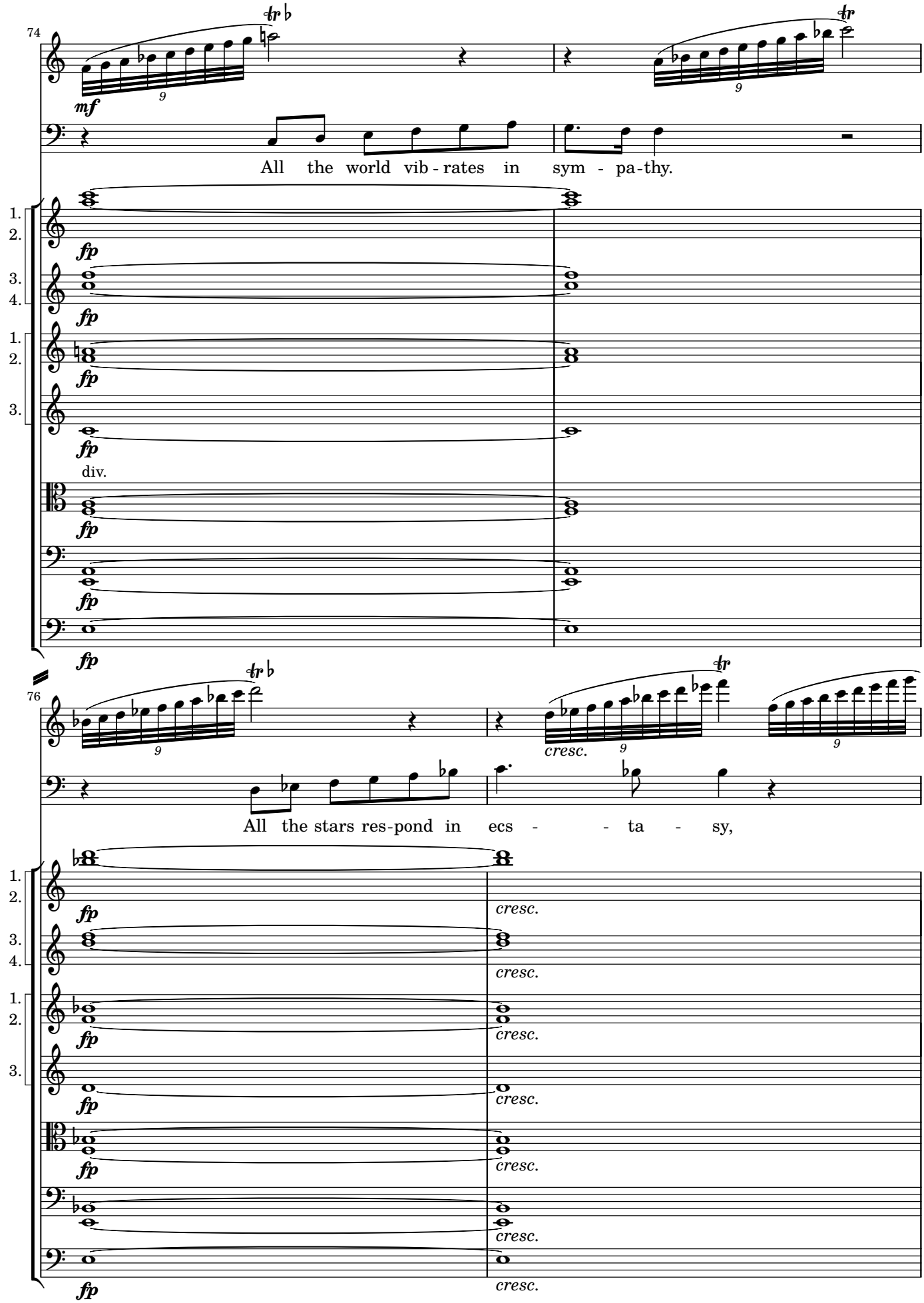

62
p
sweet and strong,
Na - ture's own
en - -
64
tran - cing song.

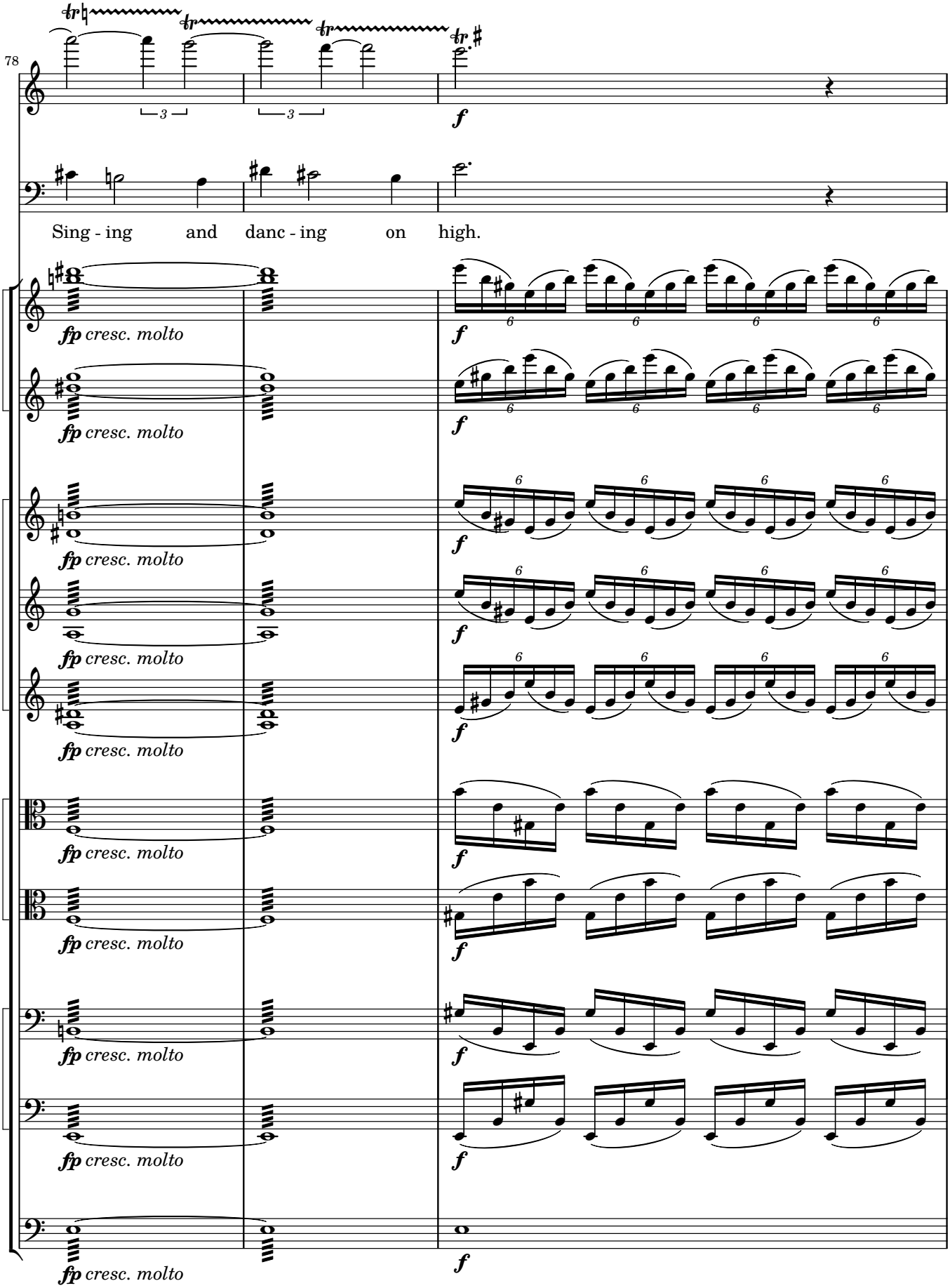

66
Through the leaves, ten - der - ly,
cresc.

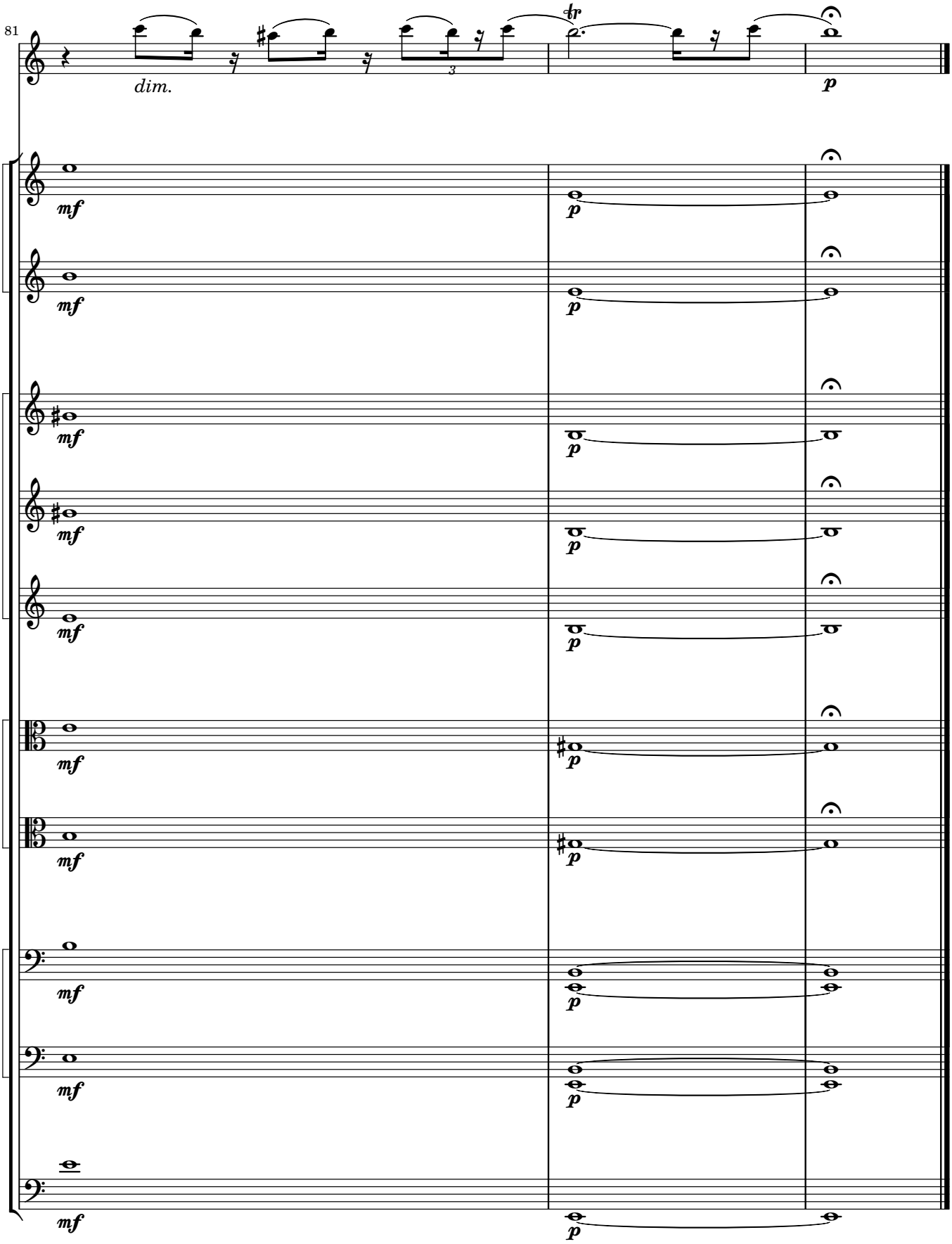

68
Streams a pure me - lo - dy,


70
mf
Up to the in - fin - ite sky.


72
dim.


74
mf
All the world vib - rates in sym - pa - thy.
fp
div.
76
All the stars res - pond in ecs - - ta - sy,
cresc.


78
Sing - ing and danc - ing on high.
fp cresc. molto
f


81
dim.
tr
p
1.
2.
mf
p
3.
4.
1.
2.
3.
1.
2.
1.
2.

Narrator:
The Nightingale was a complete success. She was to stay at court; she had her own cage; she was allowed to fly out twice a day and once at night. She had twelve attendants, who held a silken cord fastened to her feet. She did not seem very happy about all these arrangements to improve her standard of living.

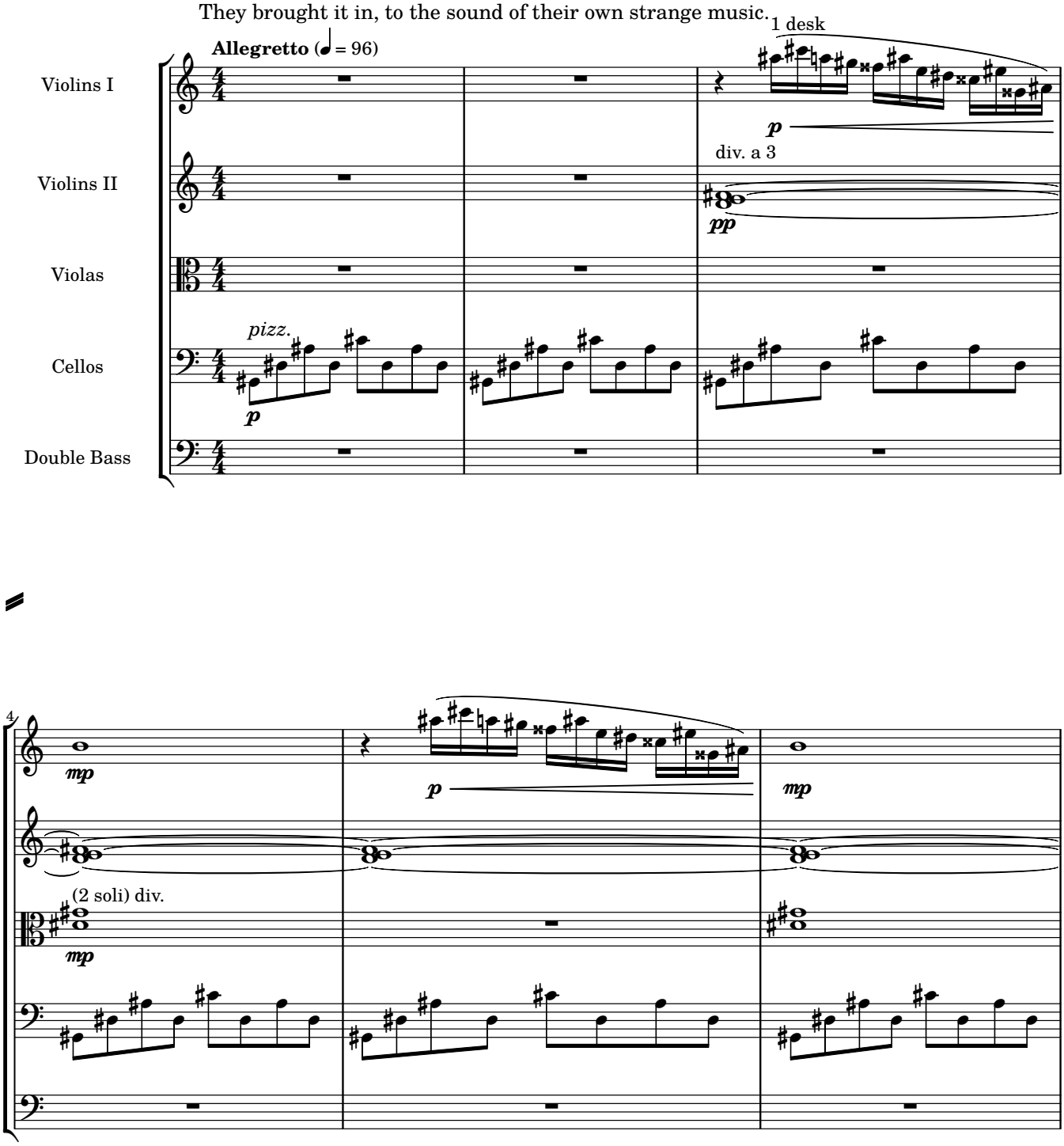
In company, however, she still sang splendidly. All the city talked of her. Her fame spread abroad.

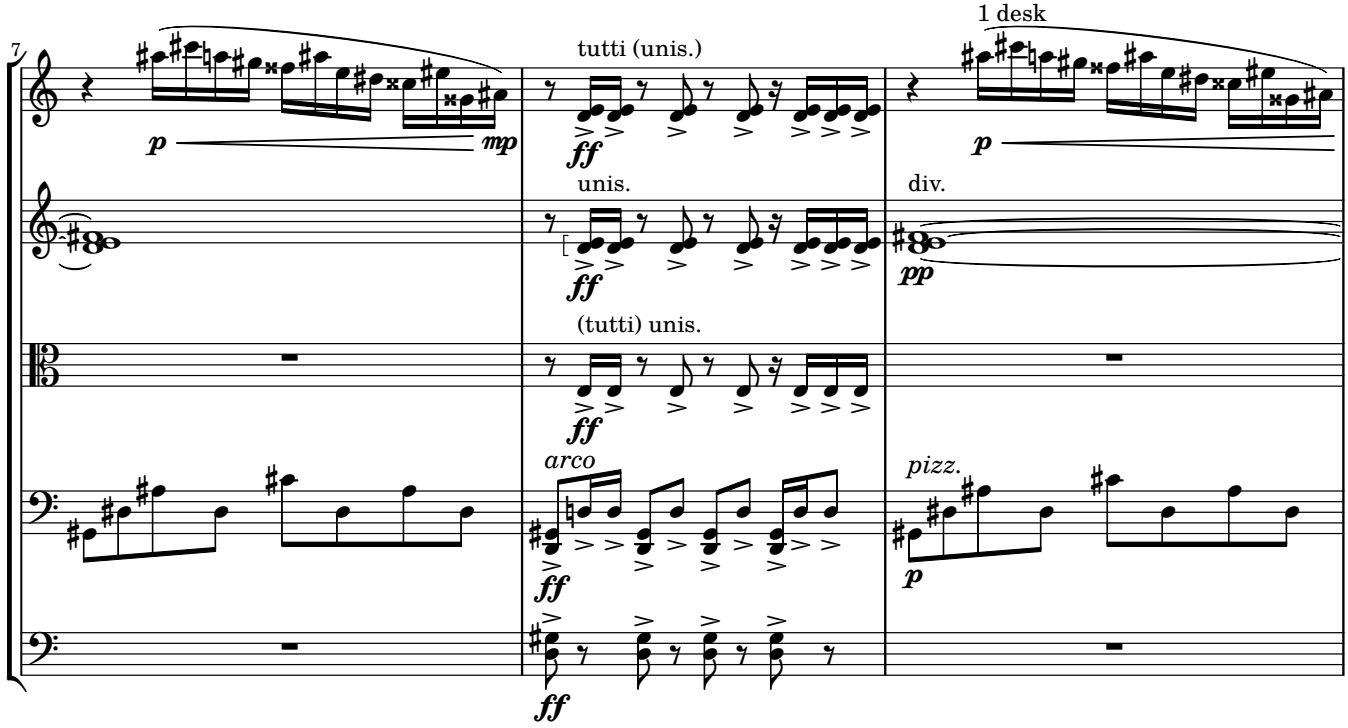
Then, one day, messengers arrived with an unusual present from the Emperor of the South.

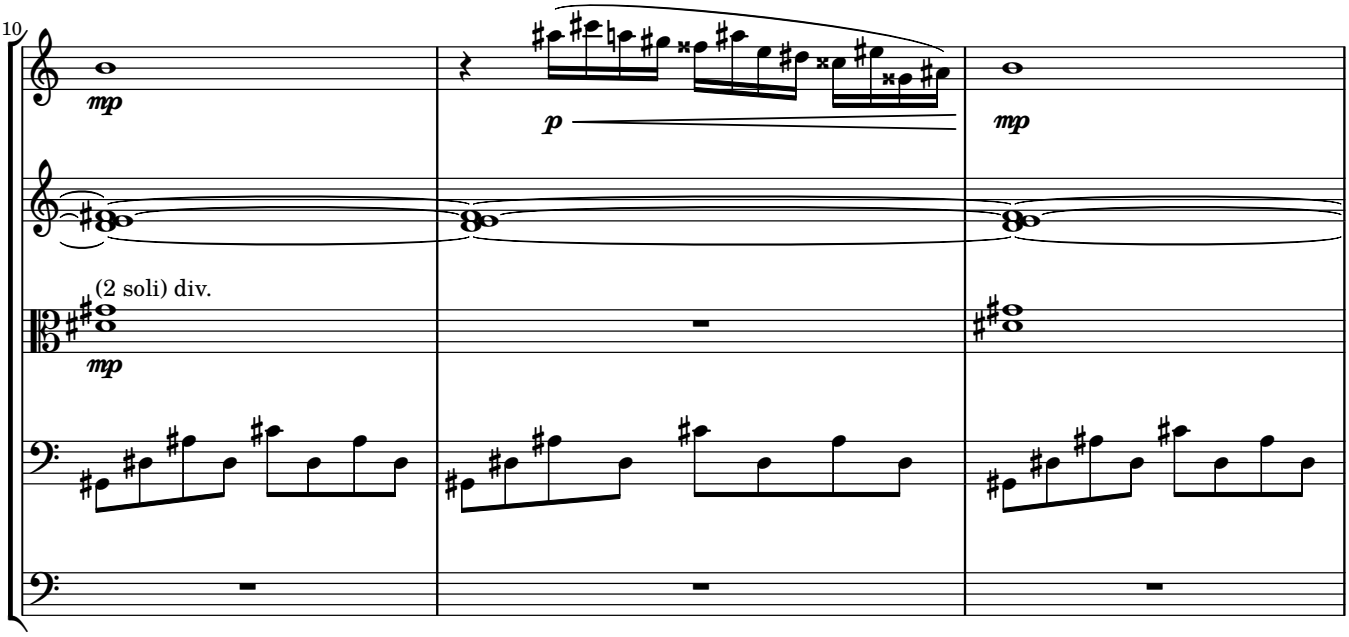
segue...

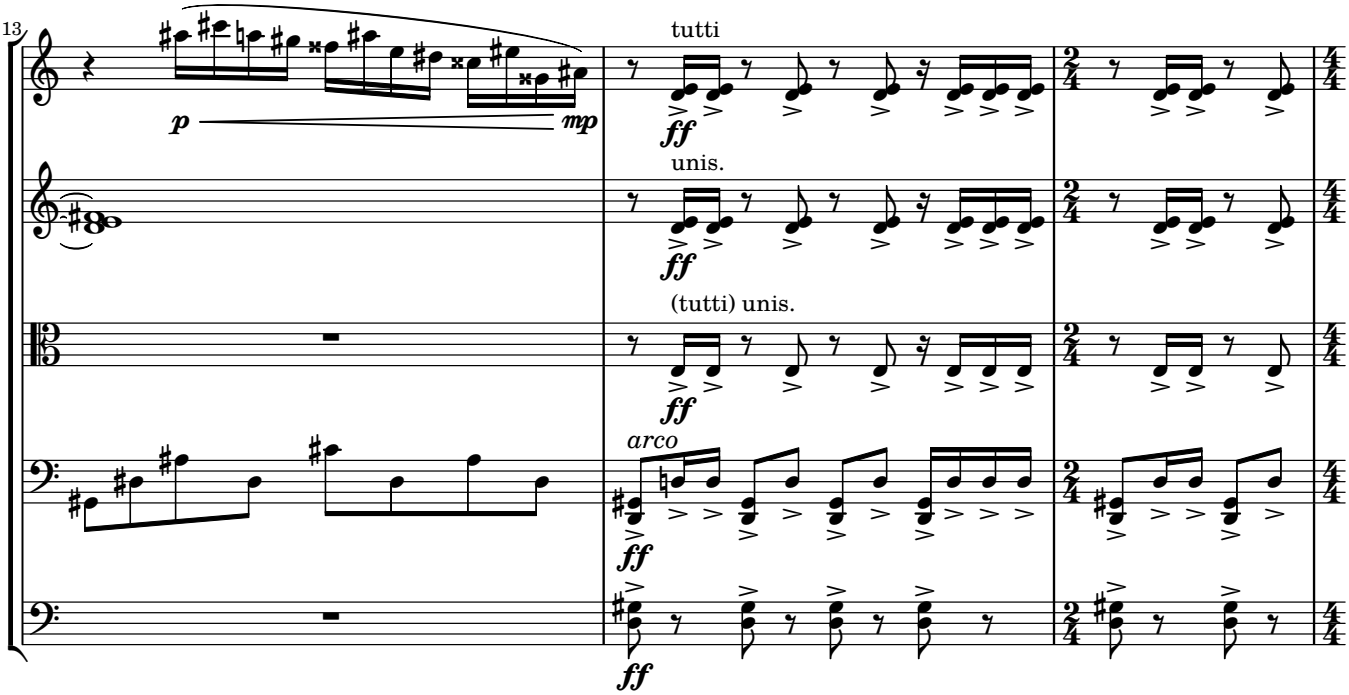
No. 14a

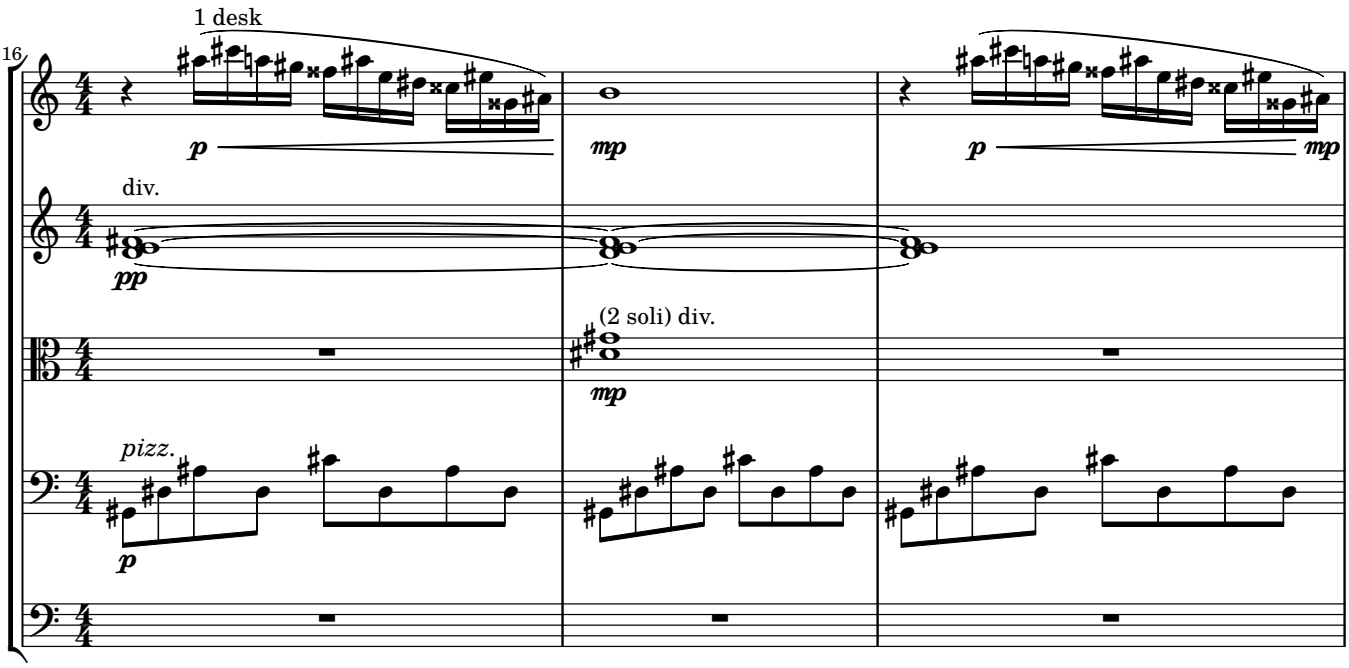
Narrator:
They brought it in, to the sound of their own strange music.

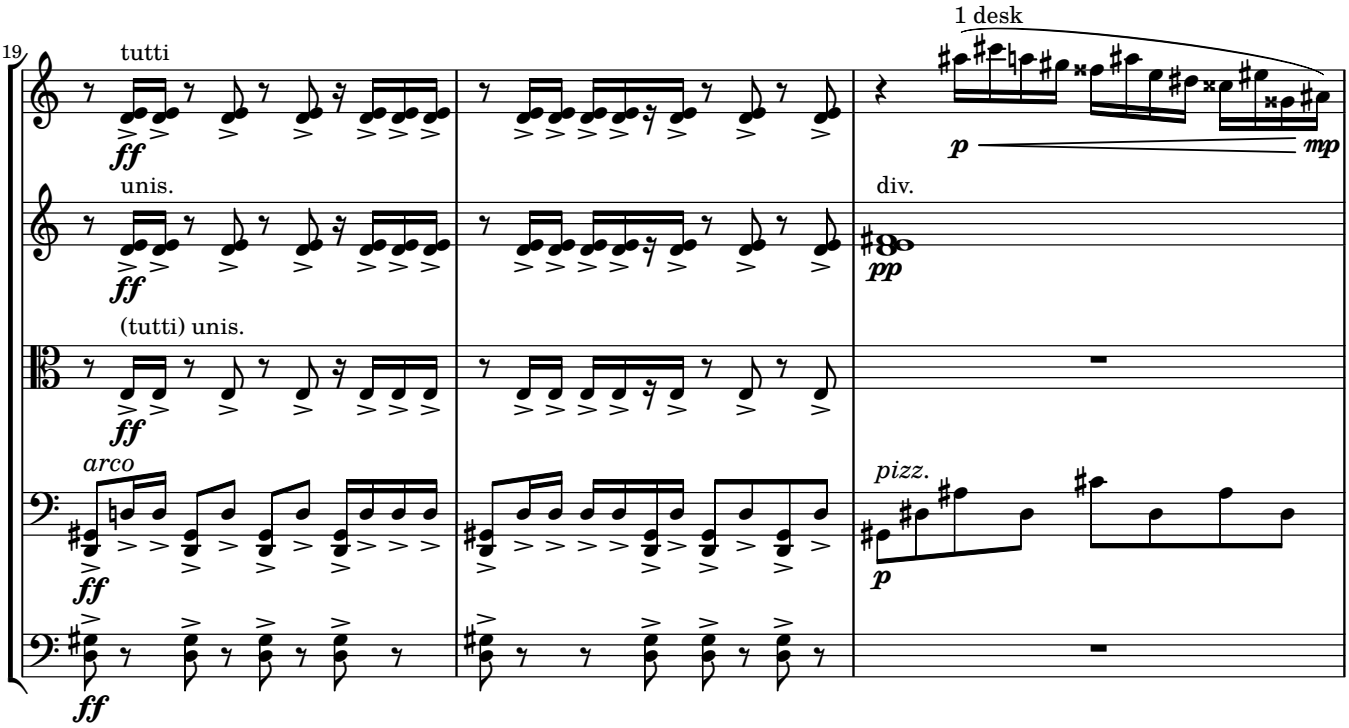


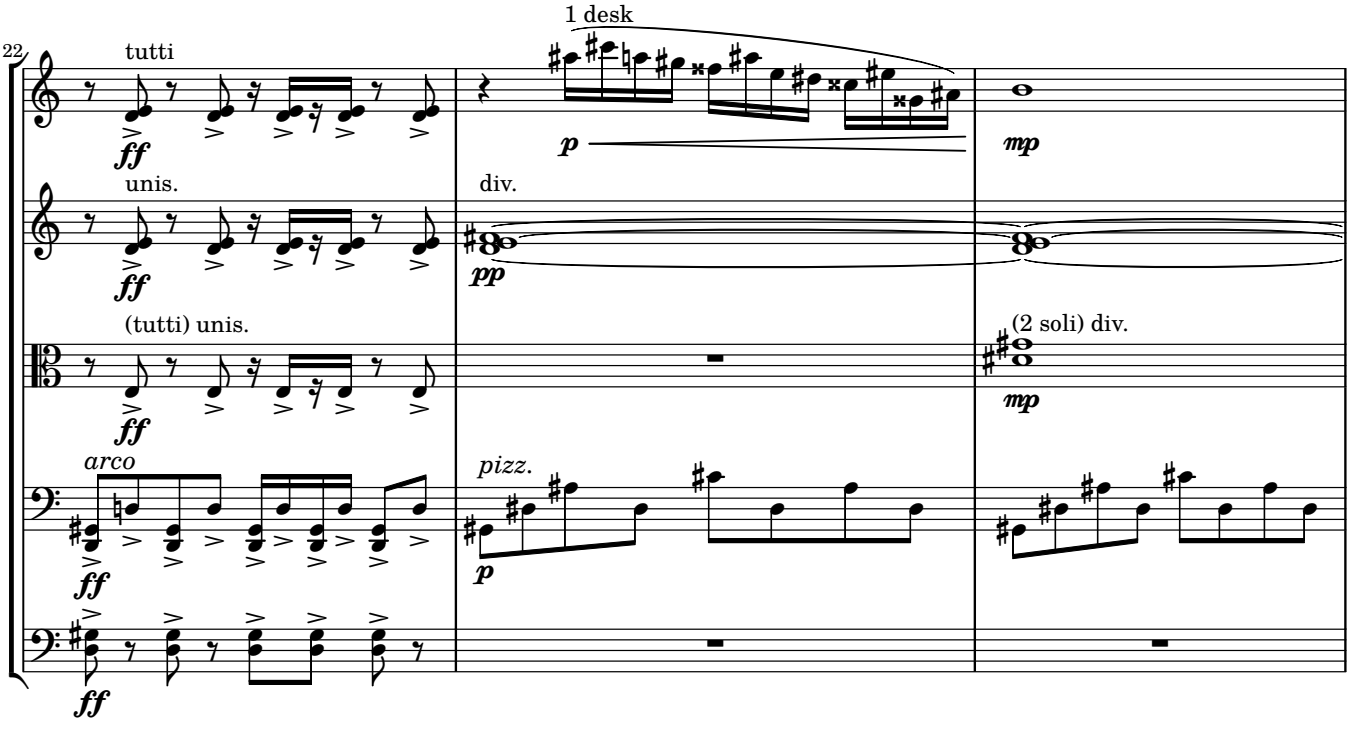

7
1 desk
tutti (unis.)
unis.
(tutti) unis.
arco
pizz.
div.
p
mp
ff
pp

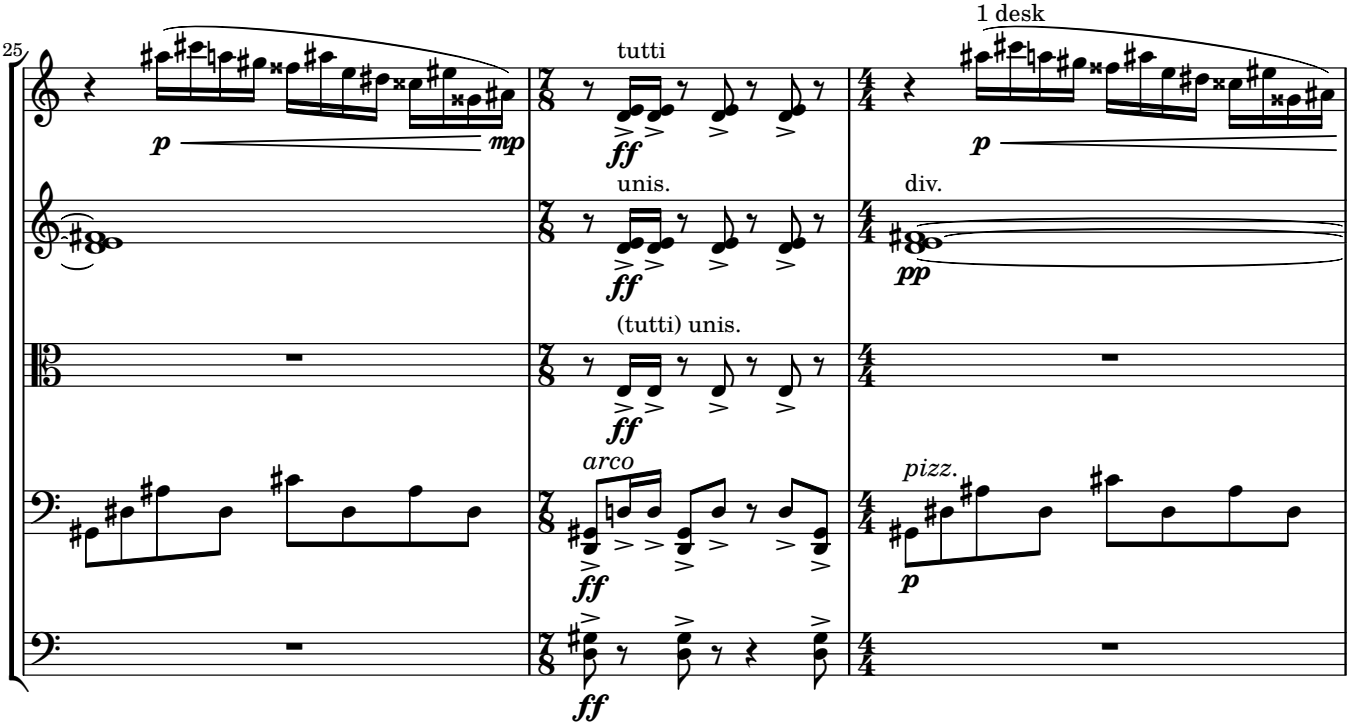

10
(2 soli) div.
p
mp

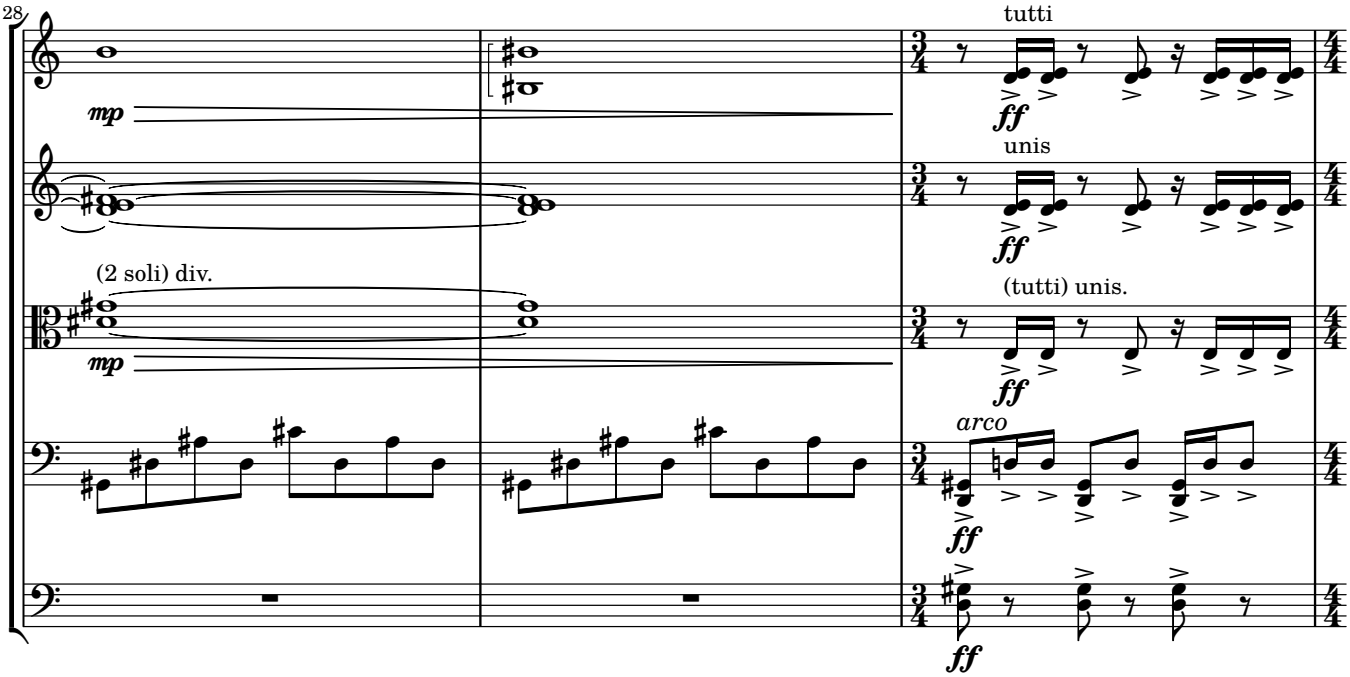

13
tutti
unis.
(tutti) unis.
arco
p
mp
ff

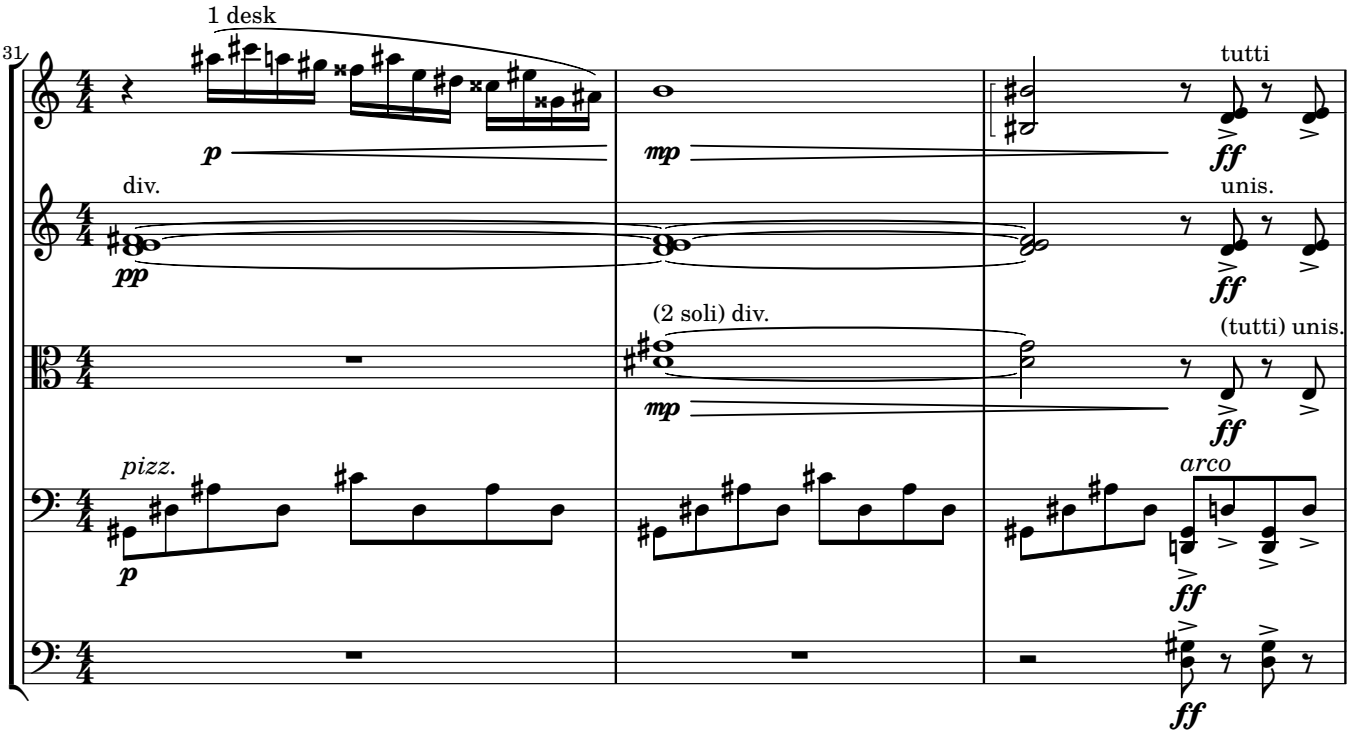

16
1 desk
div.
(2 soli) div.
pizz.
p
mp
pp
ff

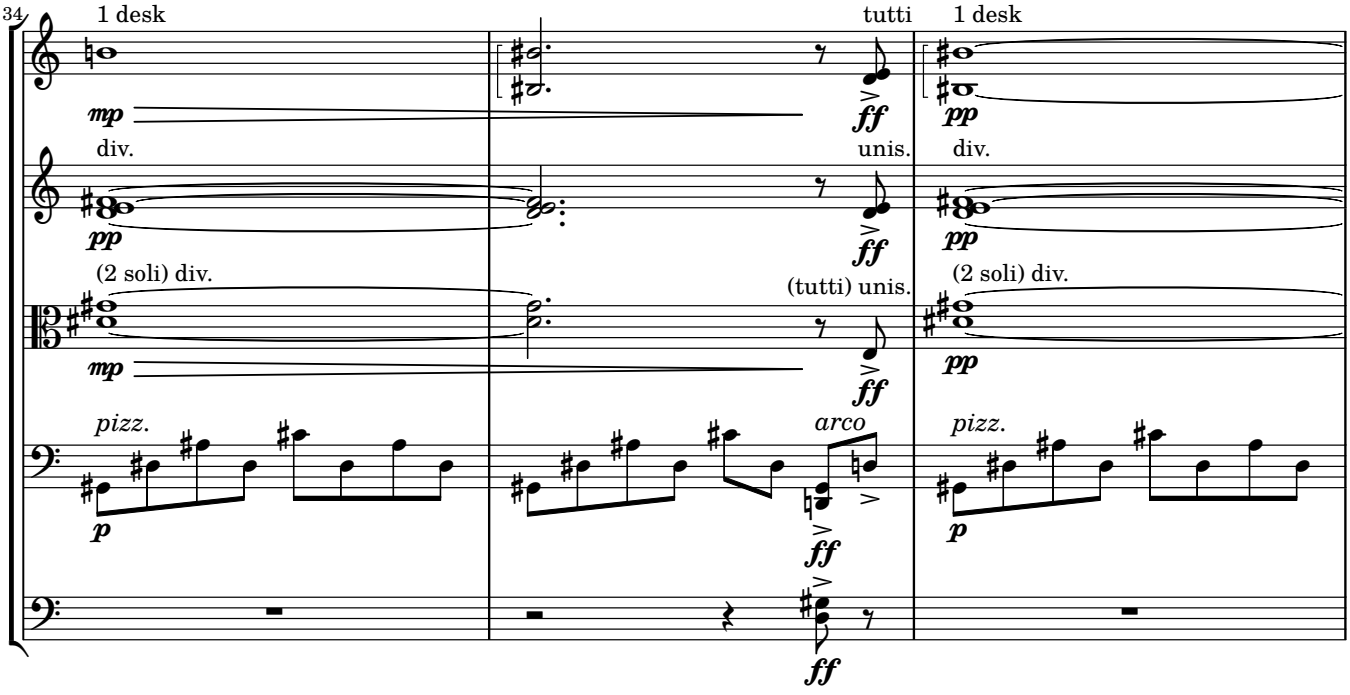

19
tutti
1 desk
unis.
div.
(tutti) unis.
arco
pizz.

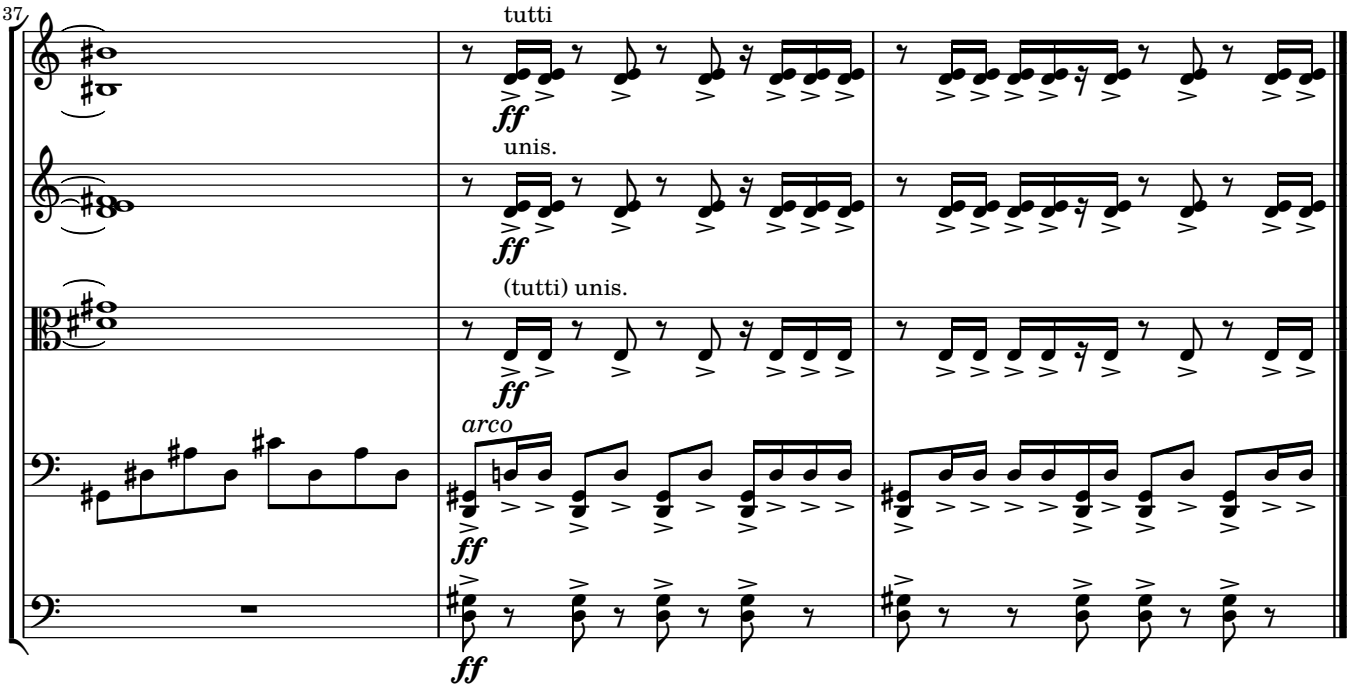

22
tutti
1 desk
unis.
div.
(tutti) unis.
(2 soli) div.
arco
pizz.


25
1 desk
tutti
unis.
div.
(tutti) unis.
arco
pizz.
p
mp
ff
pp


28
tutti
unis
(2 soli) div.
(tutti) unis.
arco
mp
ff

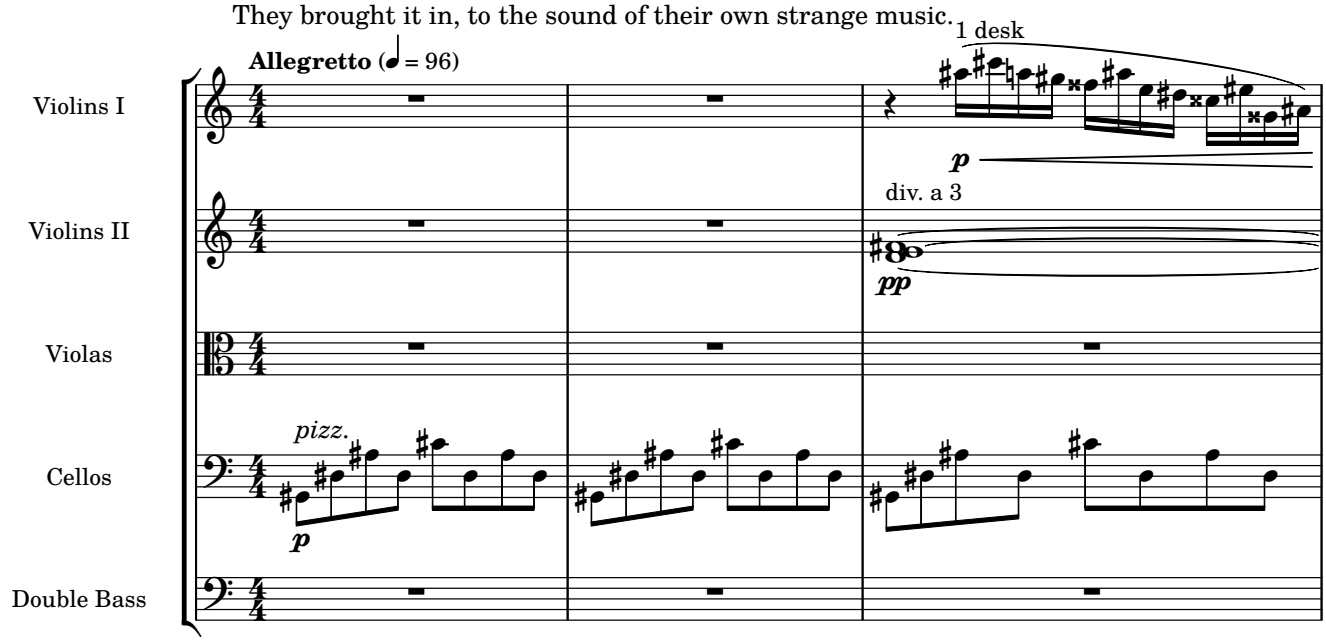

31
1 desk
tutti
div.
unis.
(2 soli) div.
(tutti) unis.
pizz.
arco

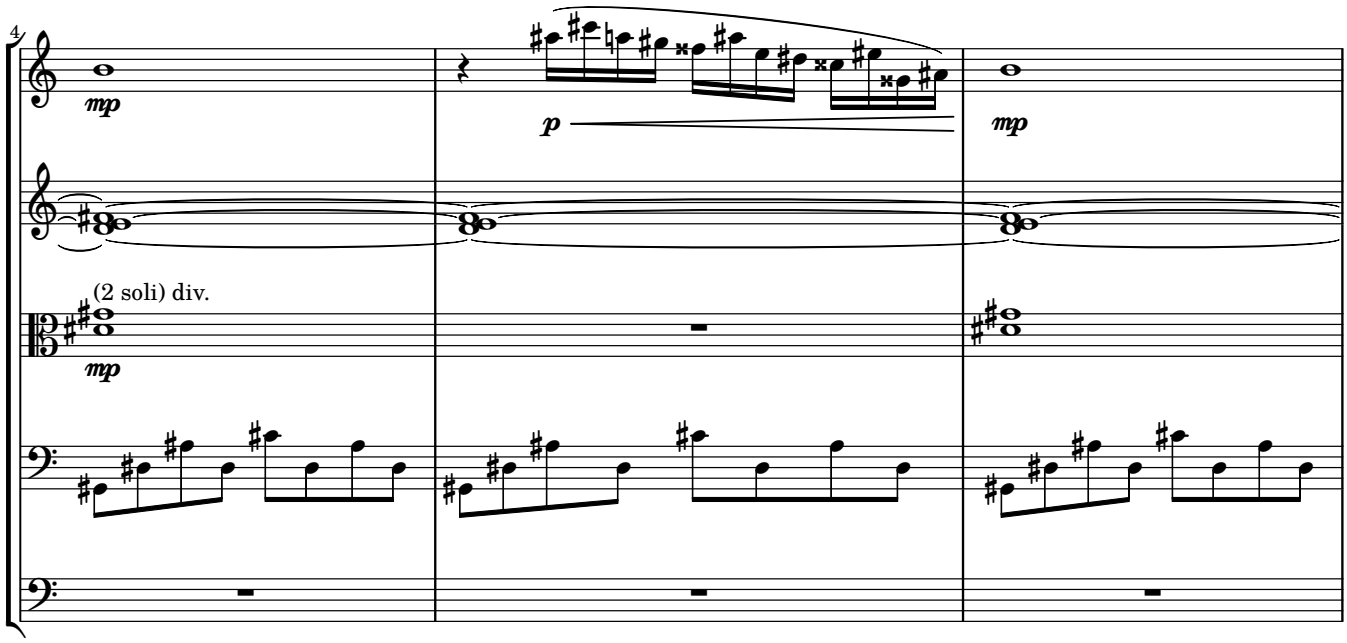

34
1 desk
tutti
1 desk
div.
unis.
div.
(2 soli) div.
(tutti) unis.
(2 soli) div.
pizz.
arco
pizz.

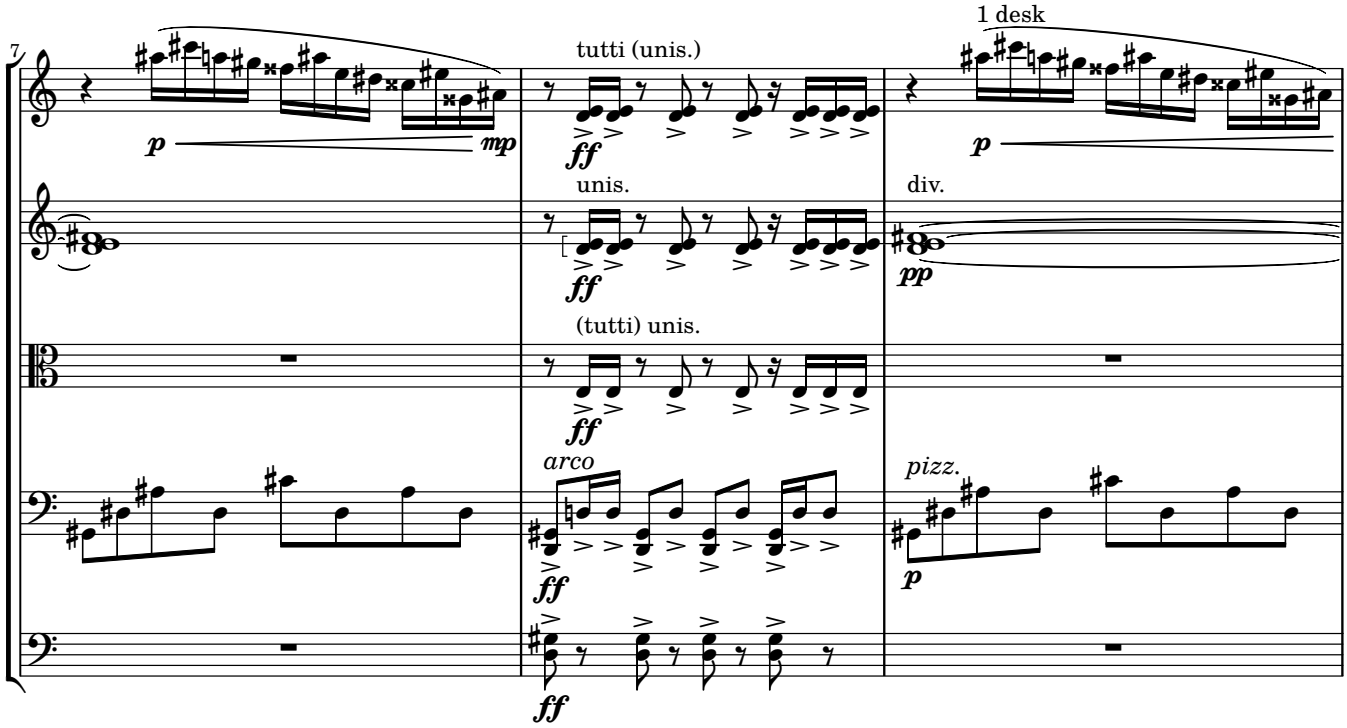


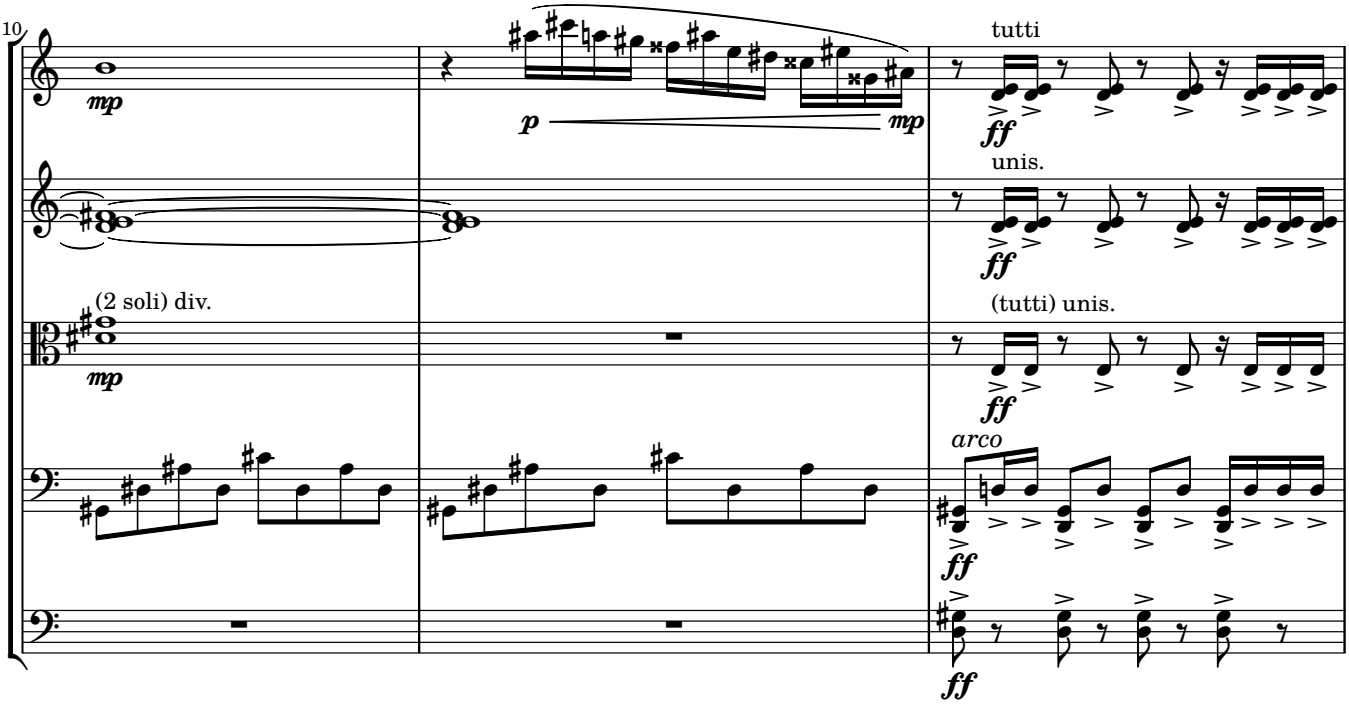
No. 14b

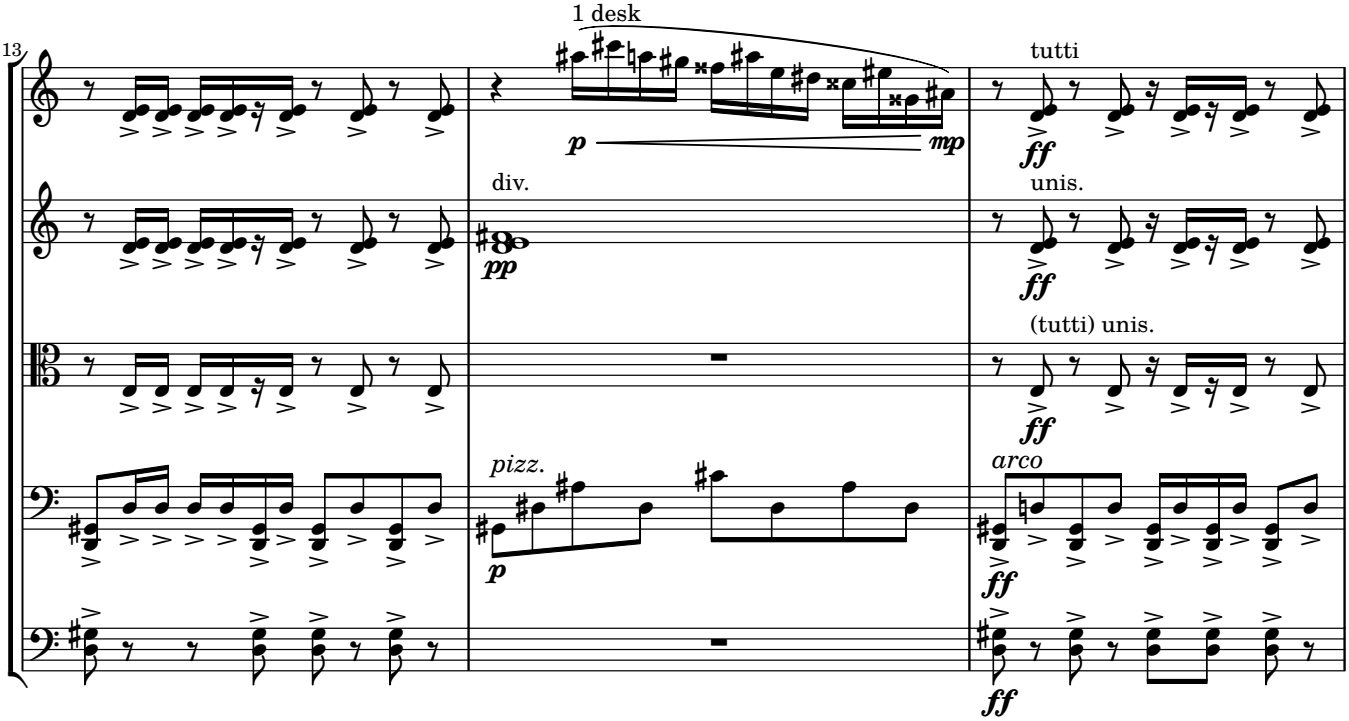
Narrator:
They brought it in, to the sound of their own strange music.

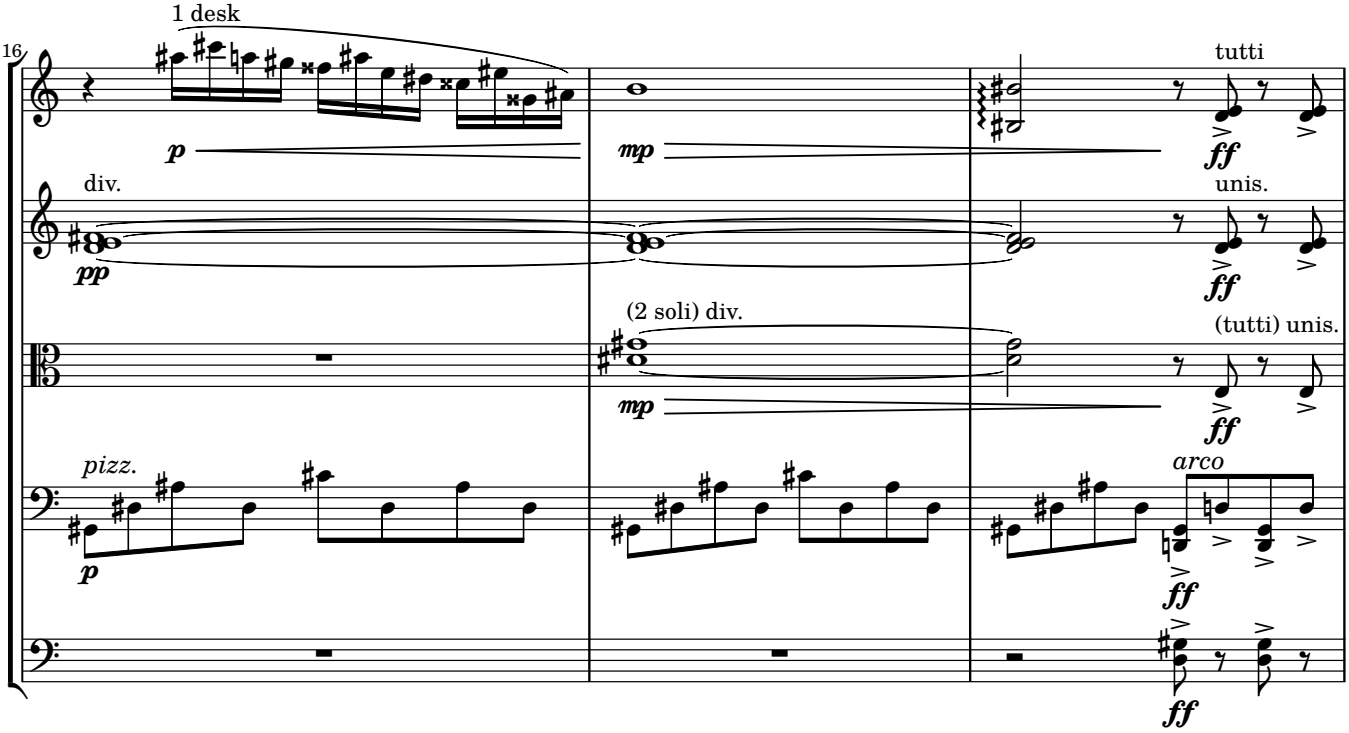


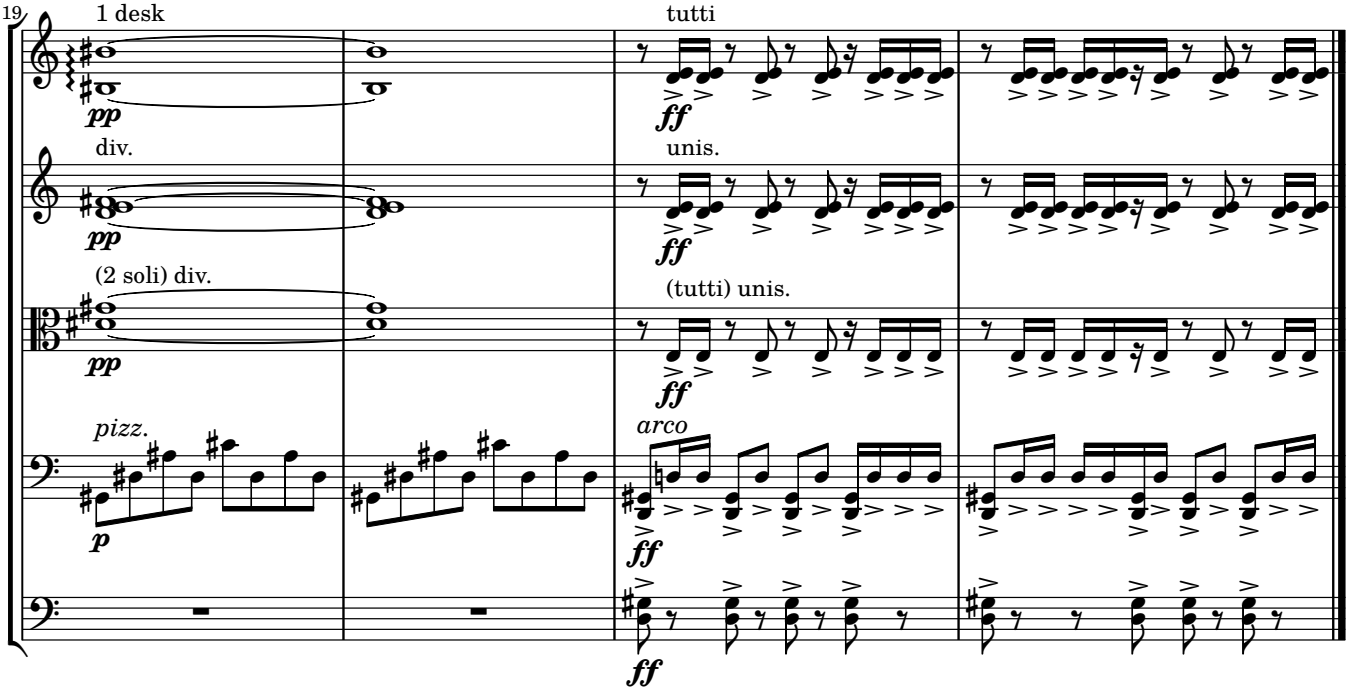

4
mp
p
mp
(2 soli) div.
mp


7
p
mp
tutti (unis.)
ff
unis.
ff
(tutti) unis.
ff
arco
ff
ff
1 desk
p
div.
pp
pizz.
p


10
mp
p
mp
tutti
ff
unis.
ff
(2 soli) div.
mp
(tutti) unis.
ff
arco
ff
ff

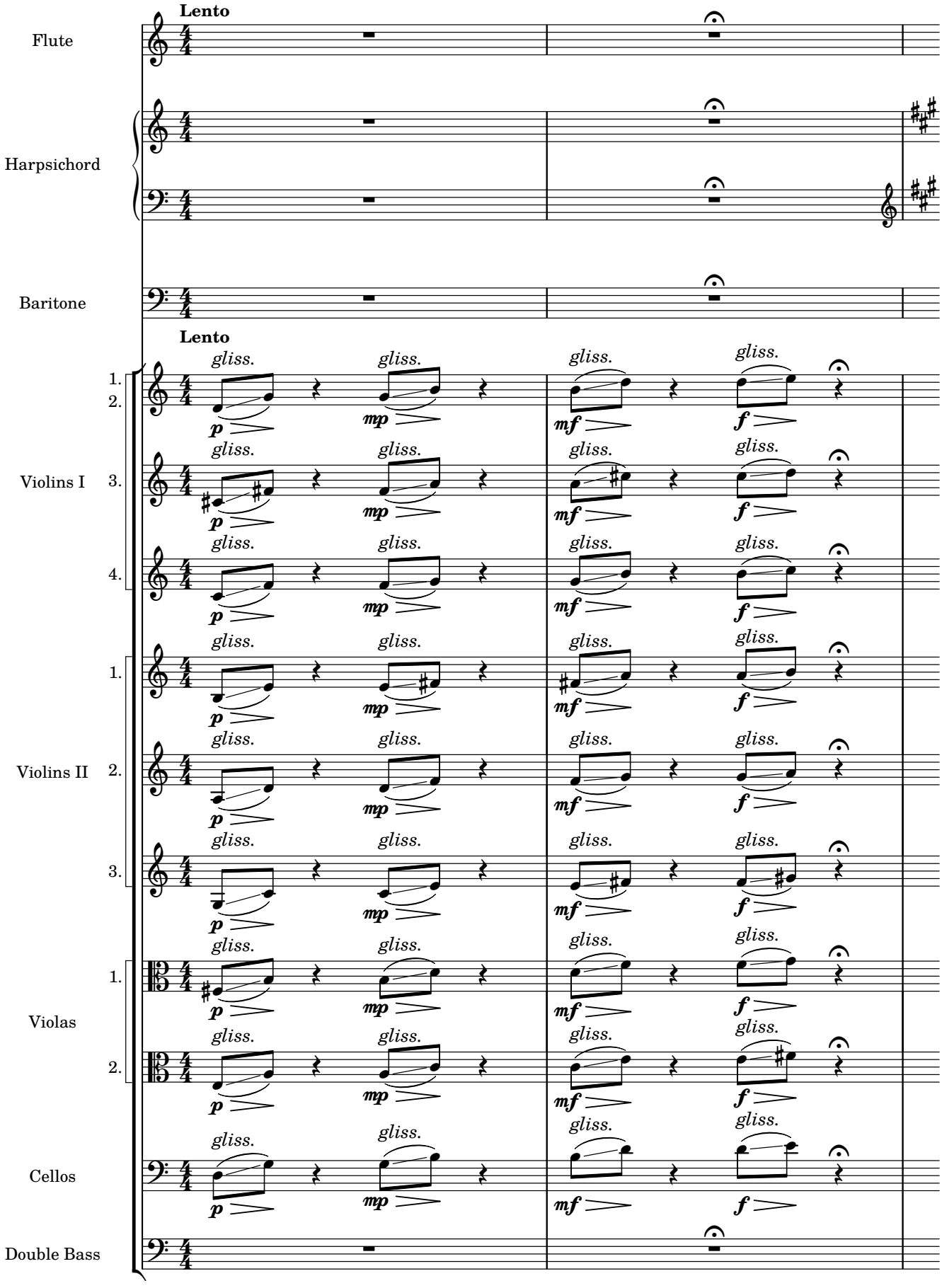

13
1 desk
p
mp
tutti
ff
div.
pp
unis.
ff
(tutti) unis.
ff
pizz.
p
arco
ff
ff

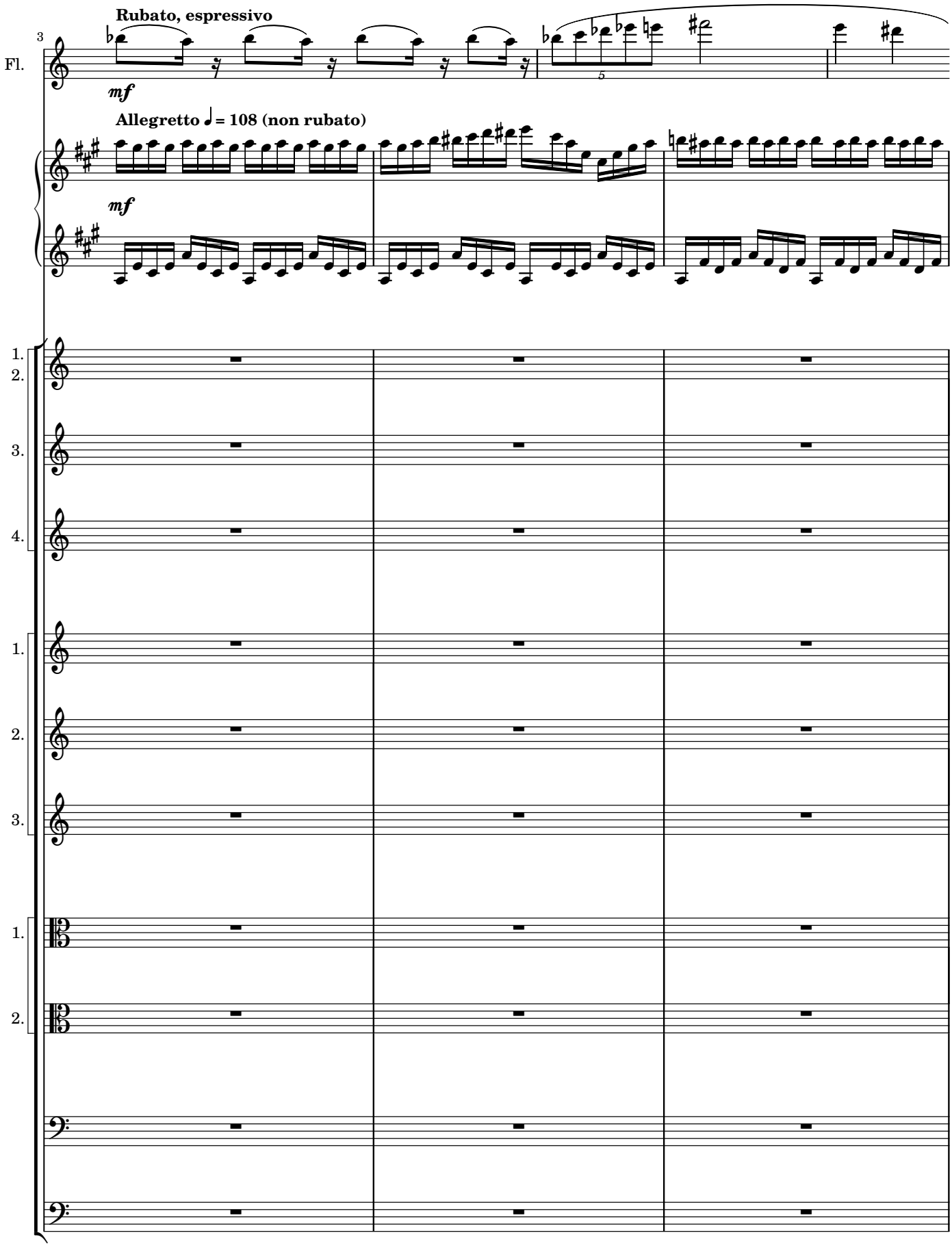




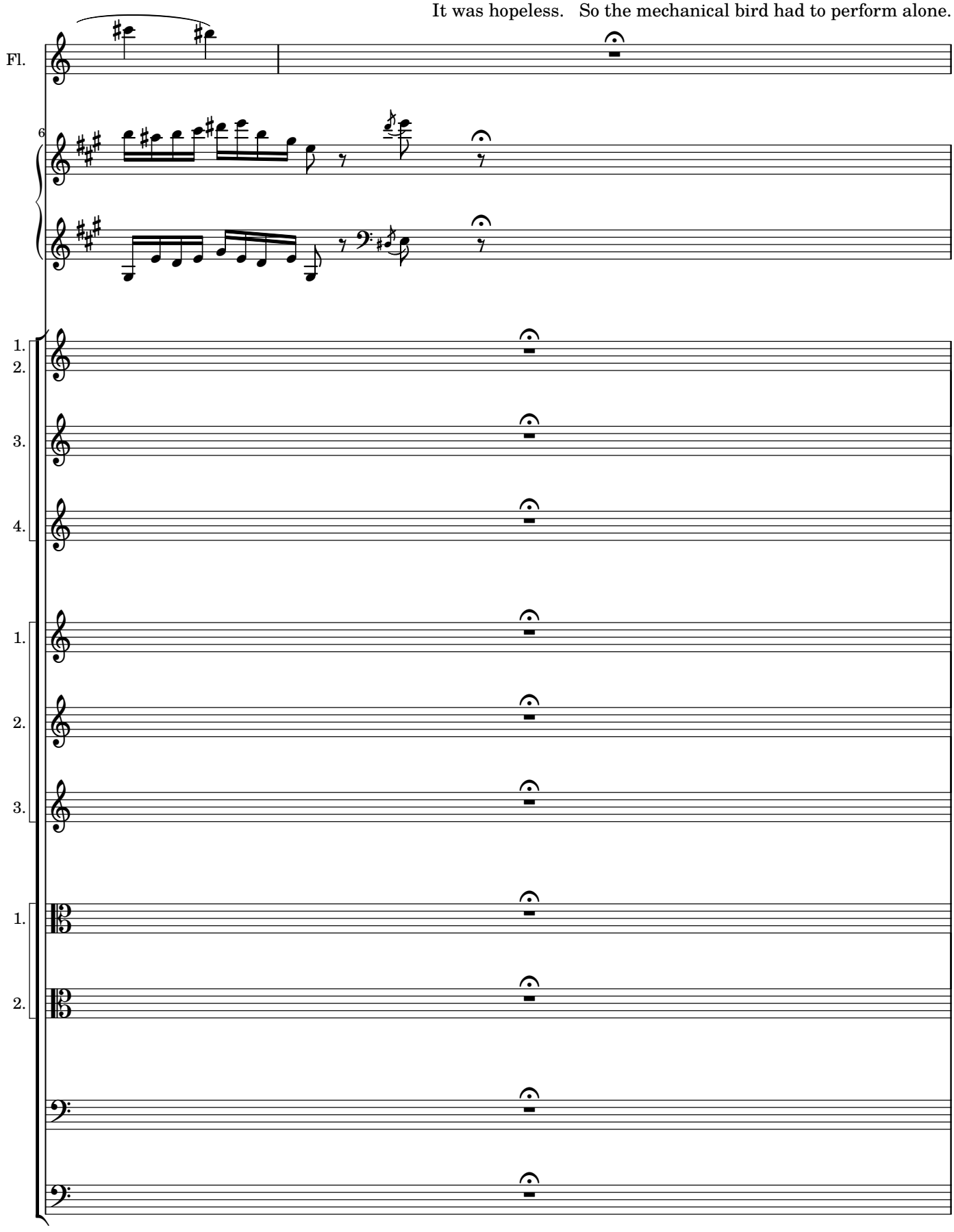
Narrator:
The present was a mechanical nightingale, covered in rubies and diamonds. When it was wound up, it could sing one of the real nightingale's songs, and its tail went up and down in time. "Wind it up," they said. "We'll have a duet."

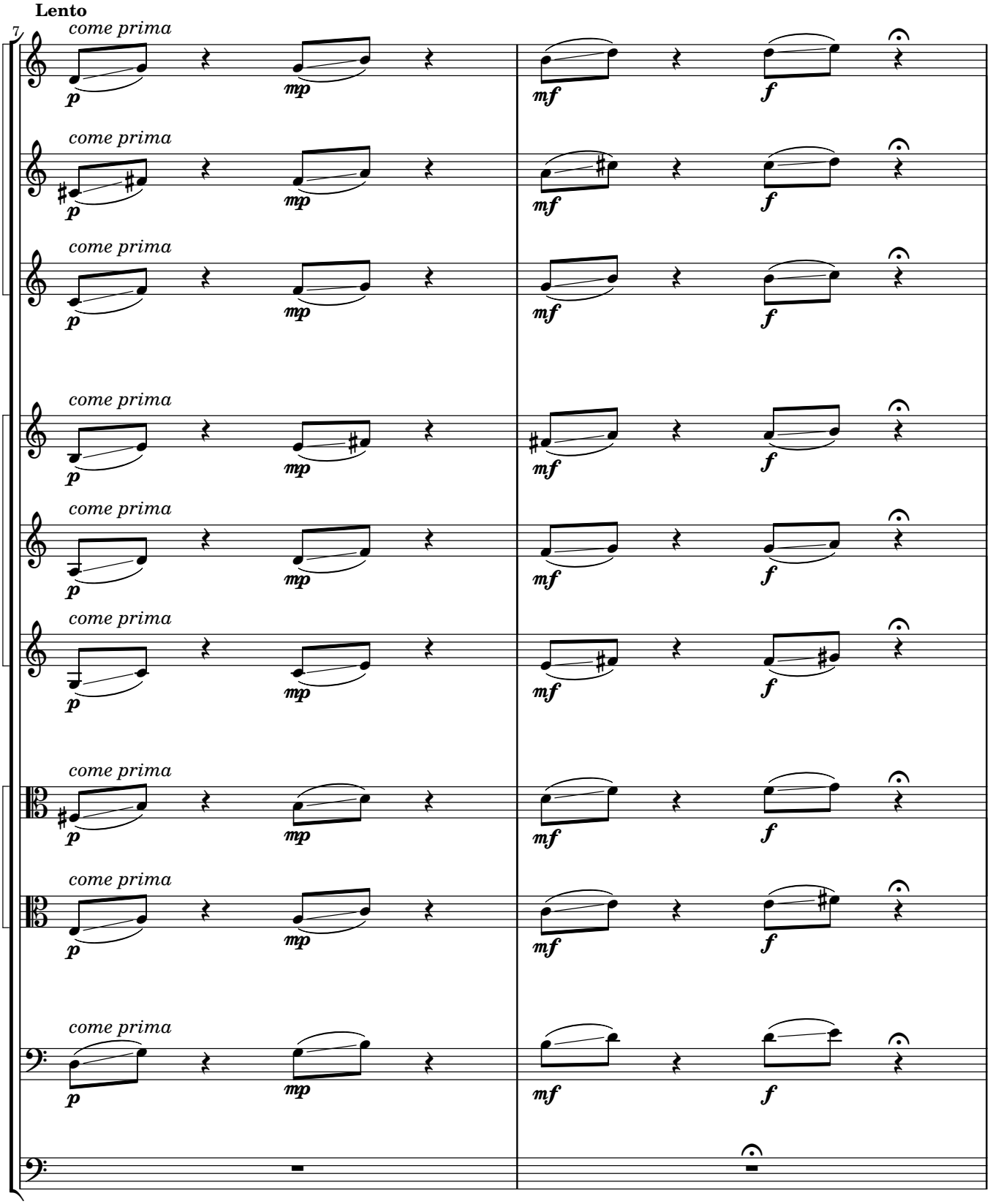
No. 15

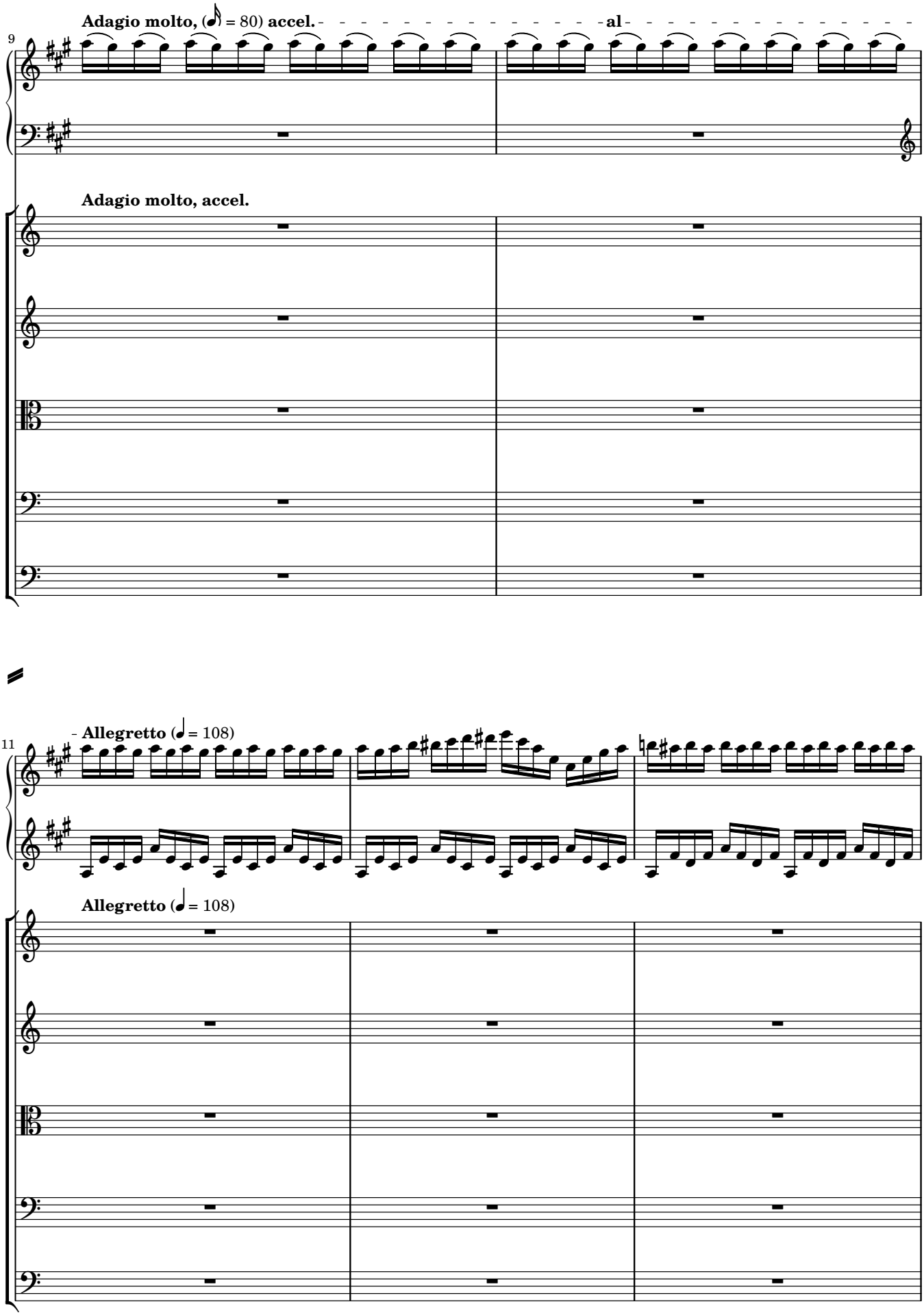

Lento
Flute
Harpsichord
Baritone
Lento
1.
2.
Violins I
3.
4.
1.
Violins II
2.
3.
1.
Violas
2.
Cellos
Double Bass
gliss.
p
mp
mf
f


Rubato, espressivo
3
Fl.
mf
5
Allegretto ♩= 108 (non rubato)
mf
1.
2.
3.
4.
1.
2.
3.
1.
2.

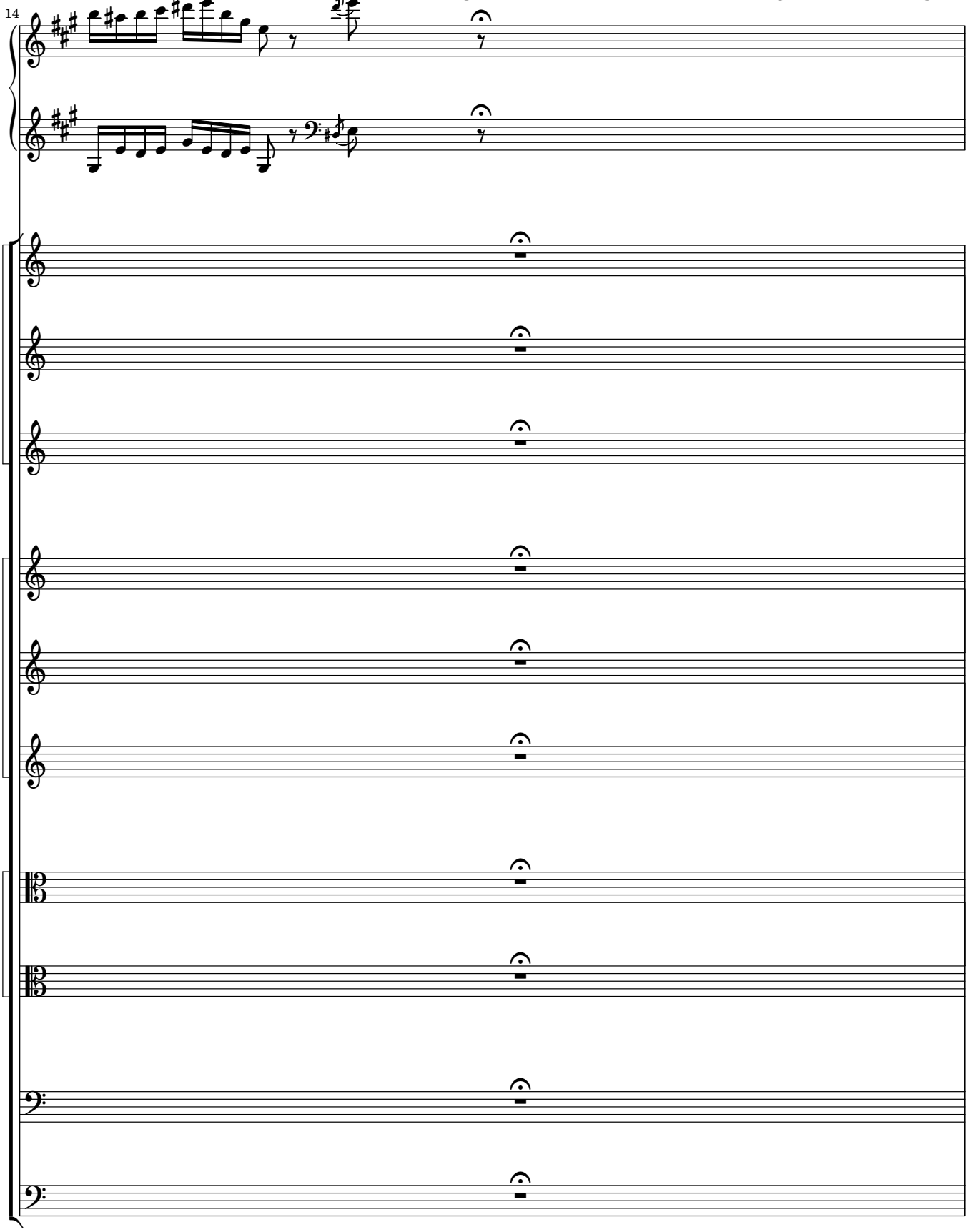
Narrator:
It was hopeless. So the mechanical bird had to perform alone.

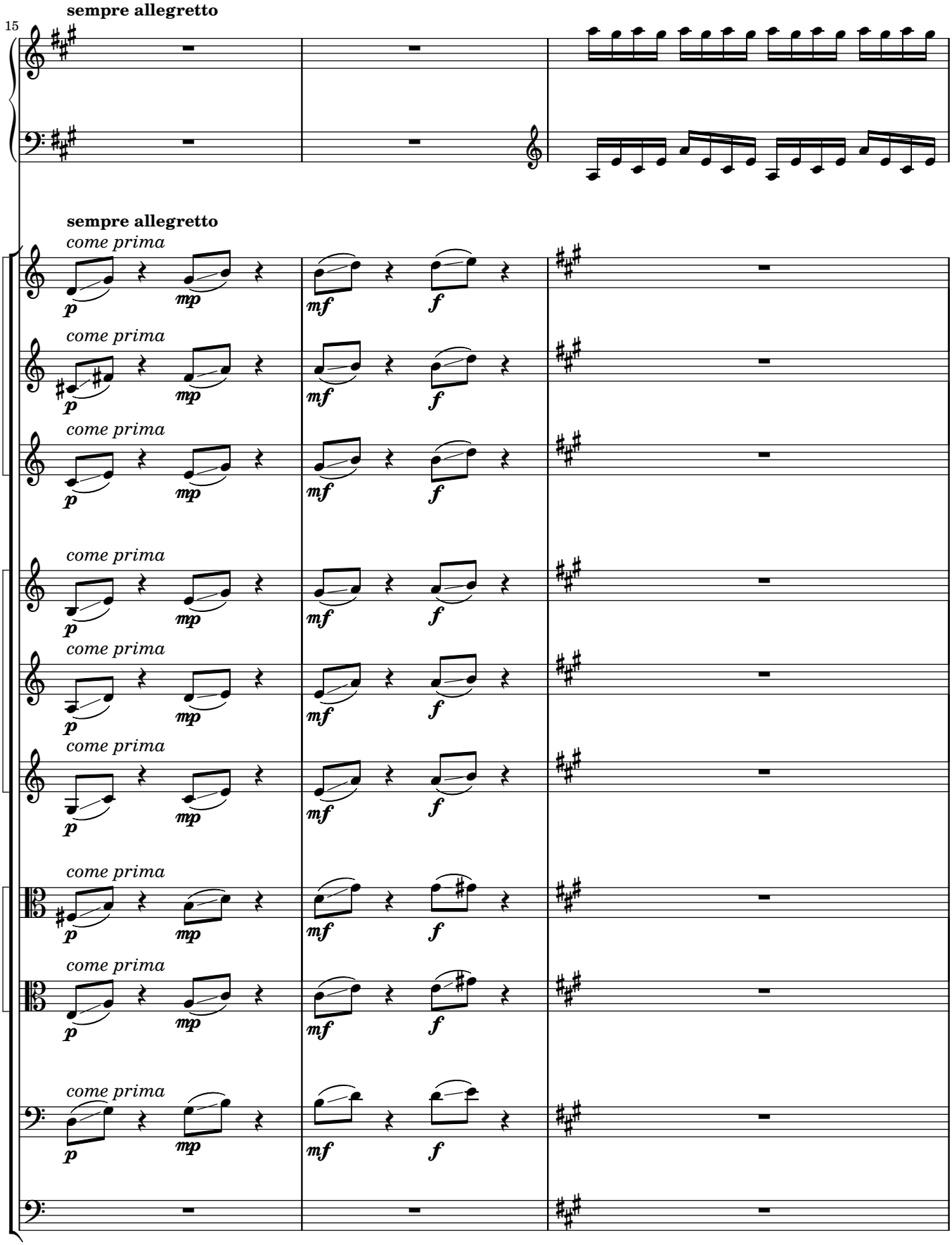


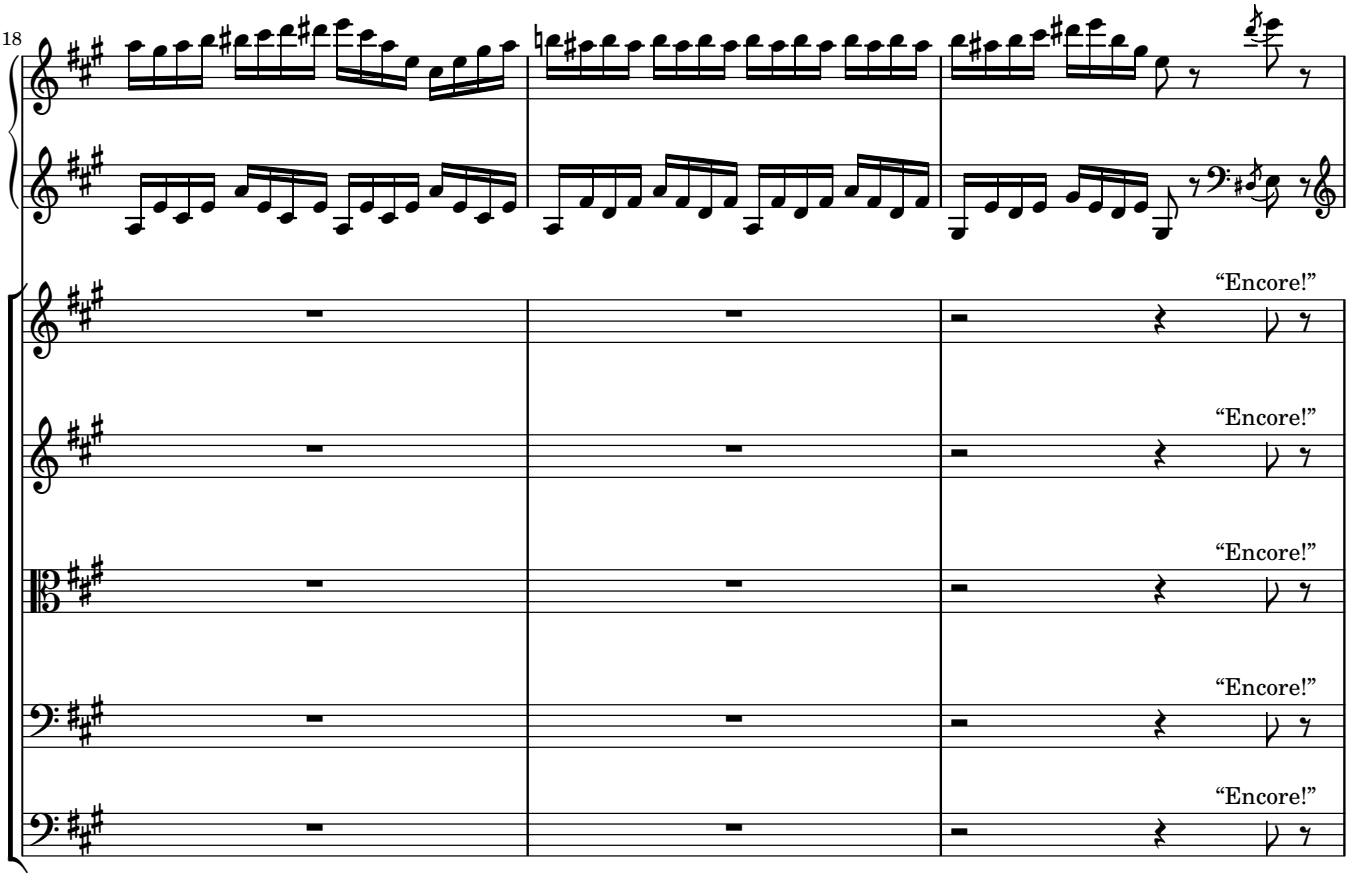

Lento
7
1.
2.
3.
4.
1.
2.
3.
1.
2.
come prima
p
mp
mf
f

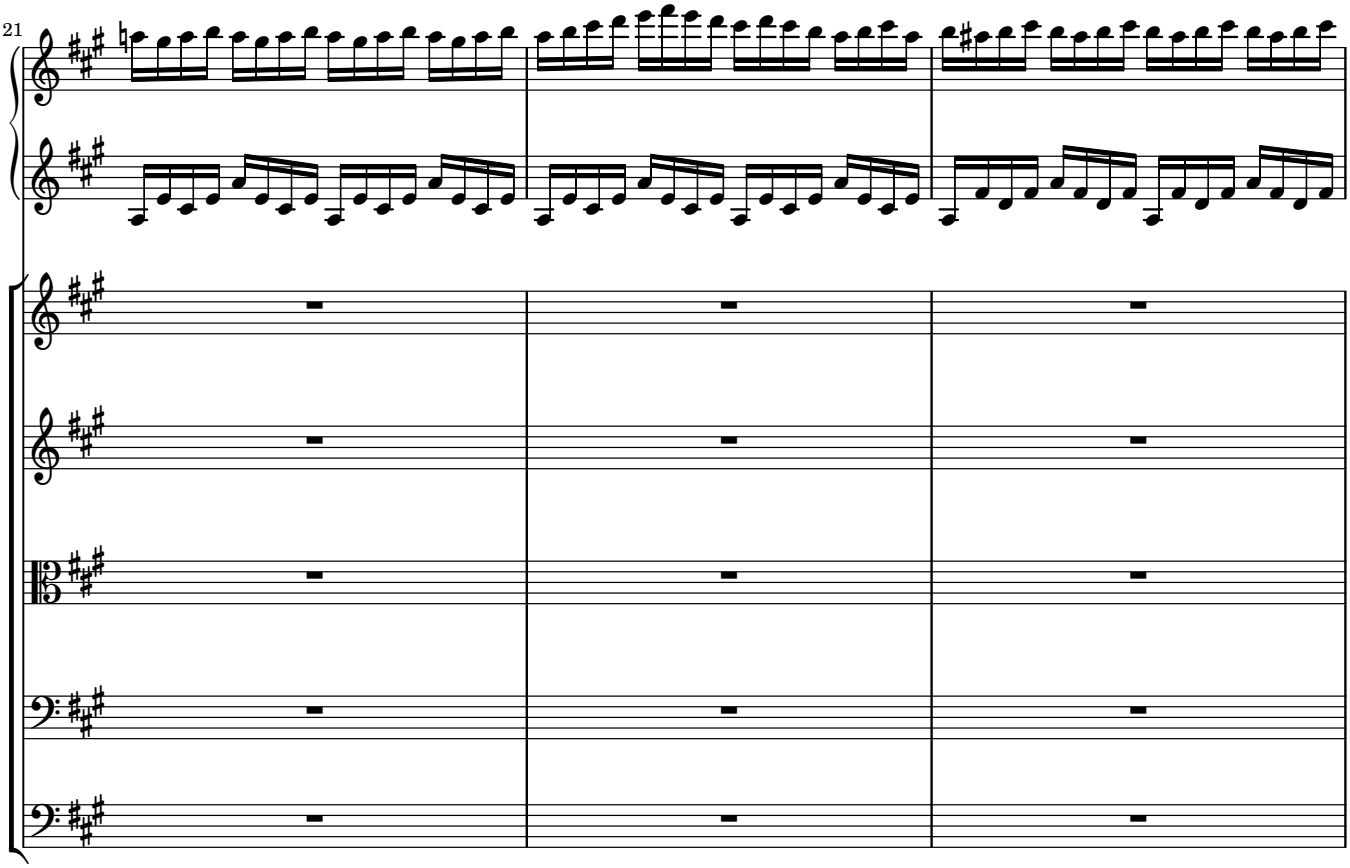

Adagio molto, (♪ = 80) accel.
al
9
Adagio molto, accel.
Allegretto (♩ = 108)
11
Allegretto (♩ = 108)

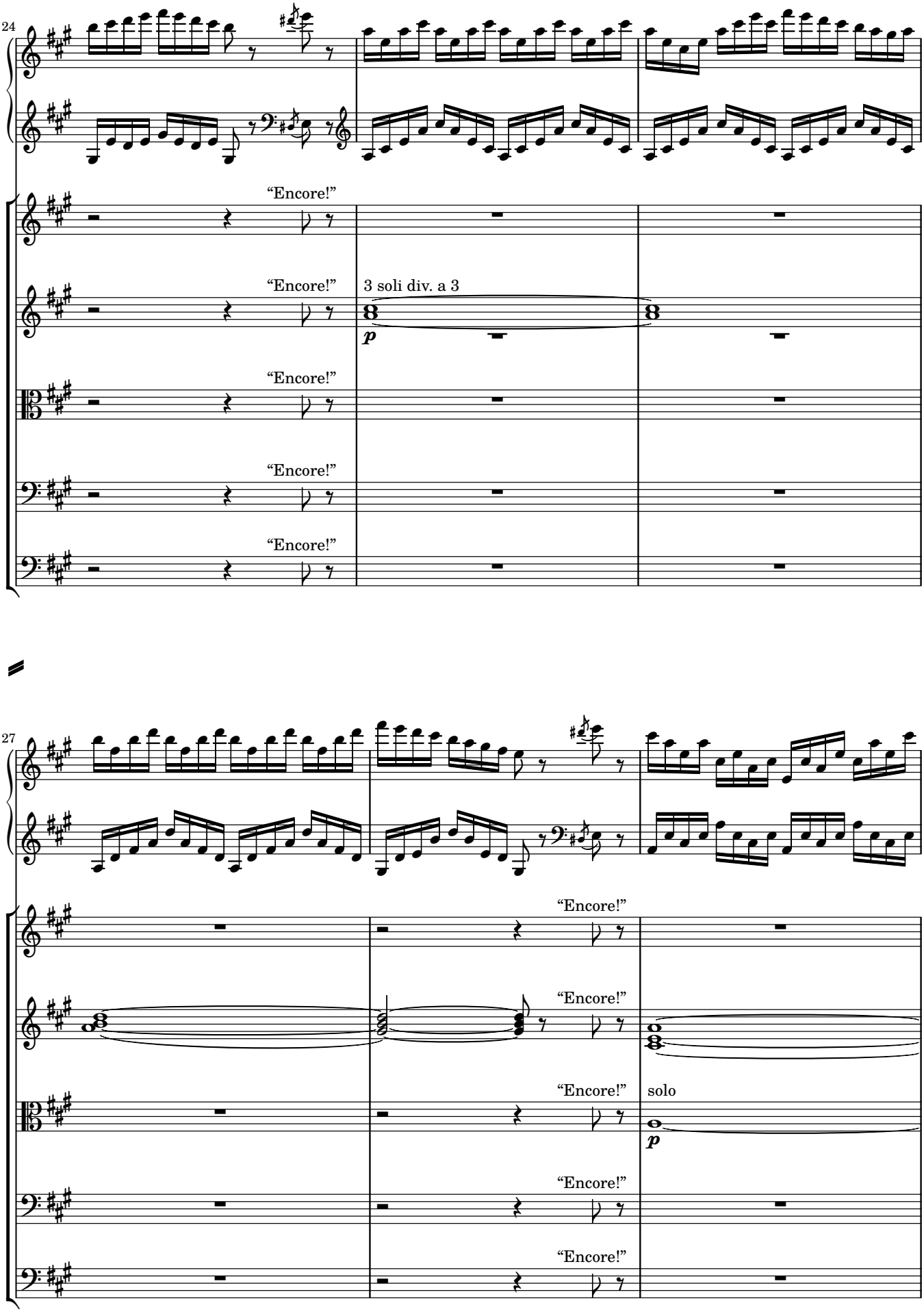
Narrator:
He was a great success, and the made him sing over and over again.

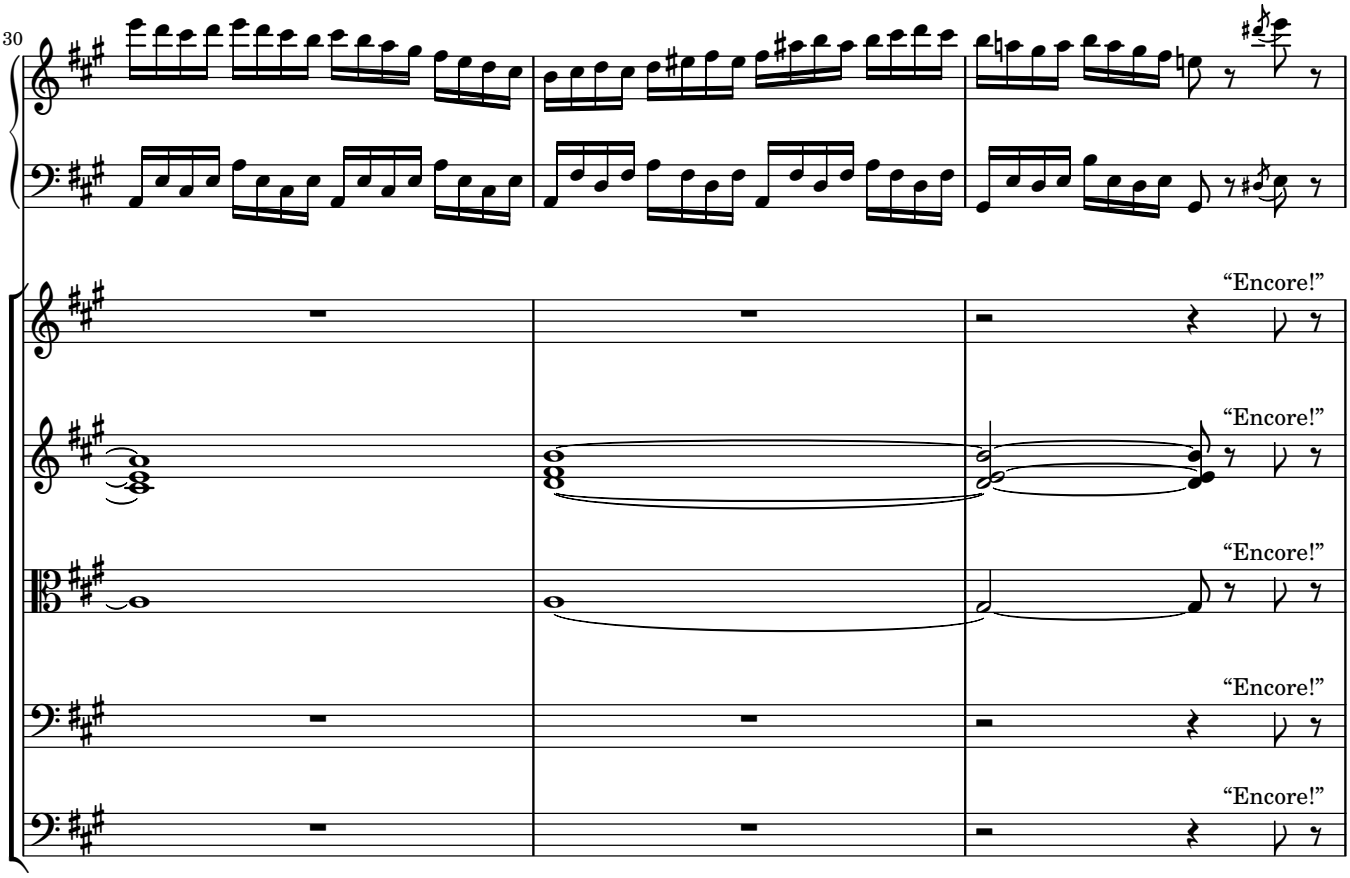


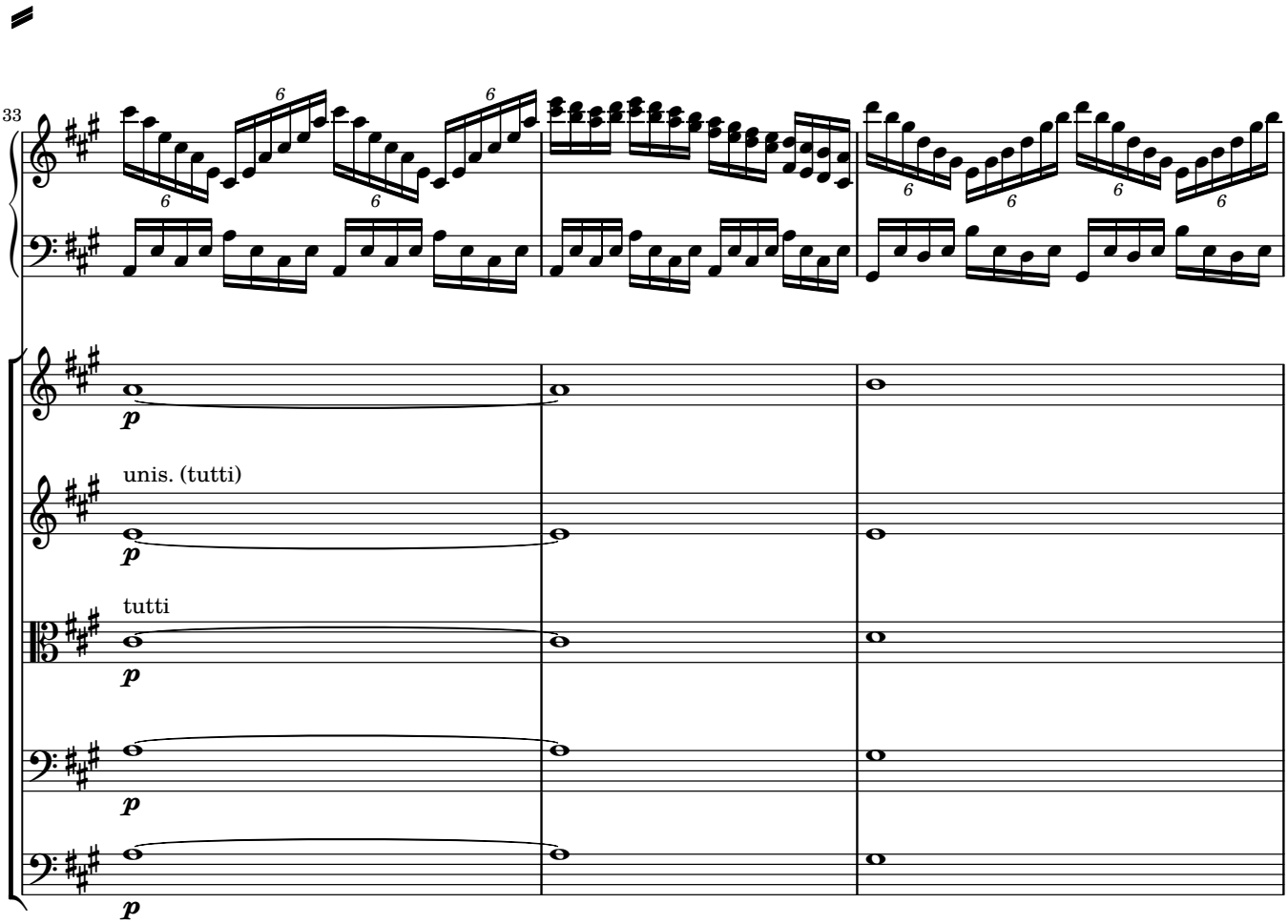

sempre allegretto
15
sempre allegretto
come prima
1.
2.
3.
4.
p
mp
mf
f

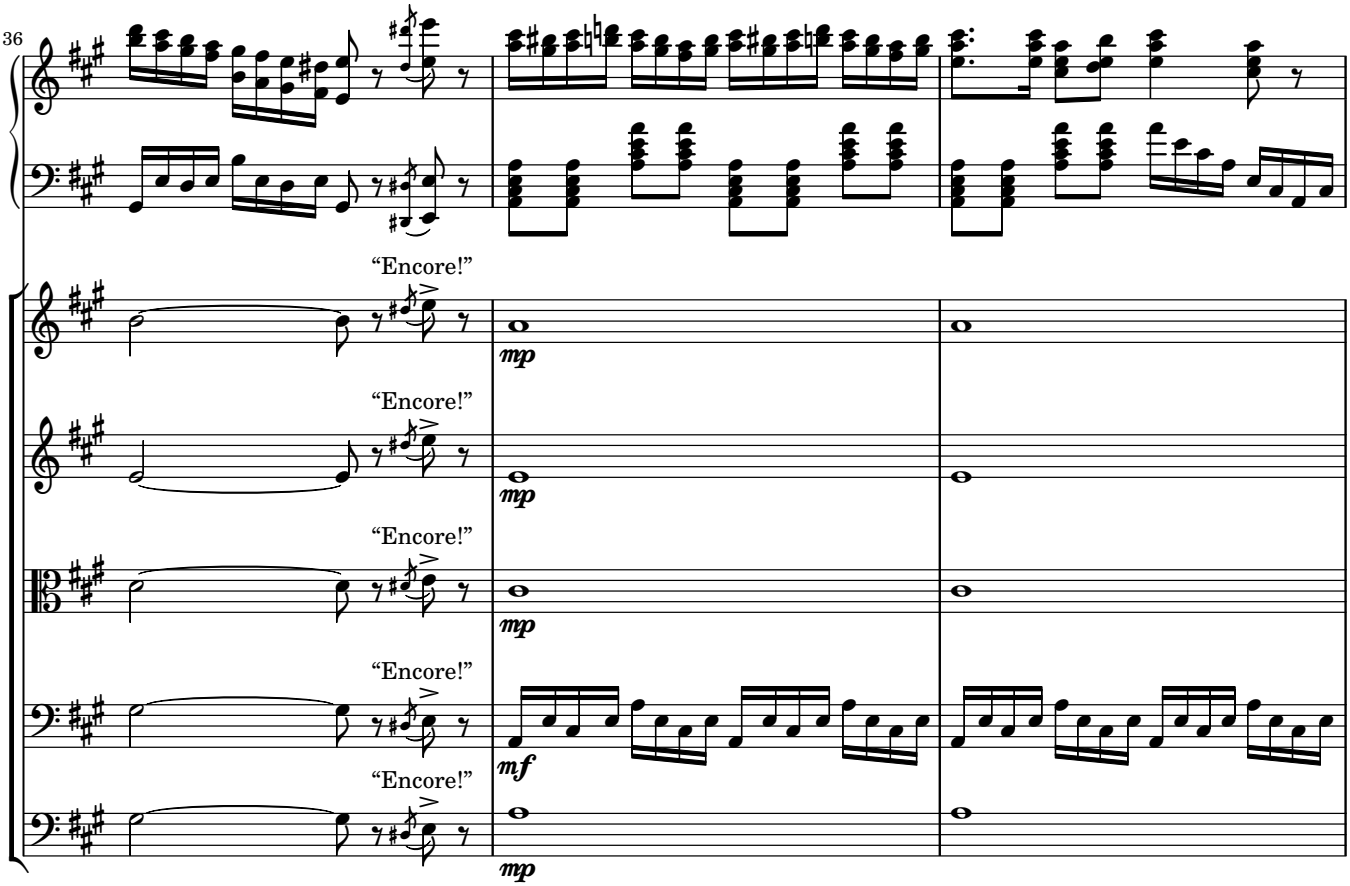

18
“Encore!”
“Encore!”
“Encore!”
“Encore!”
“Encore!”

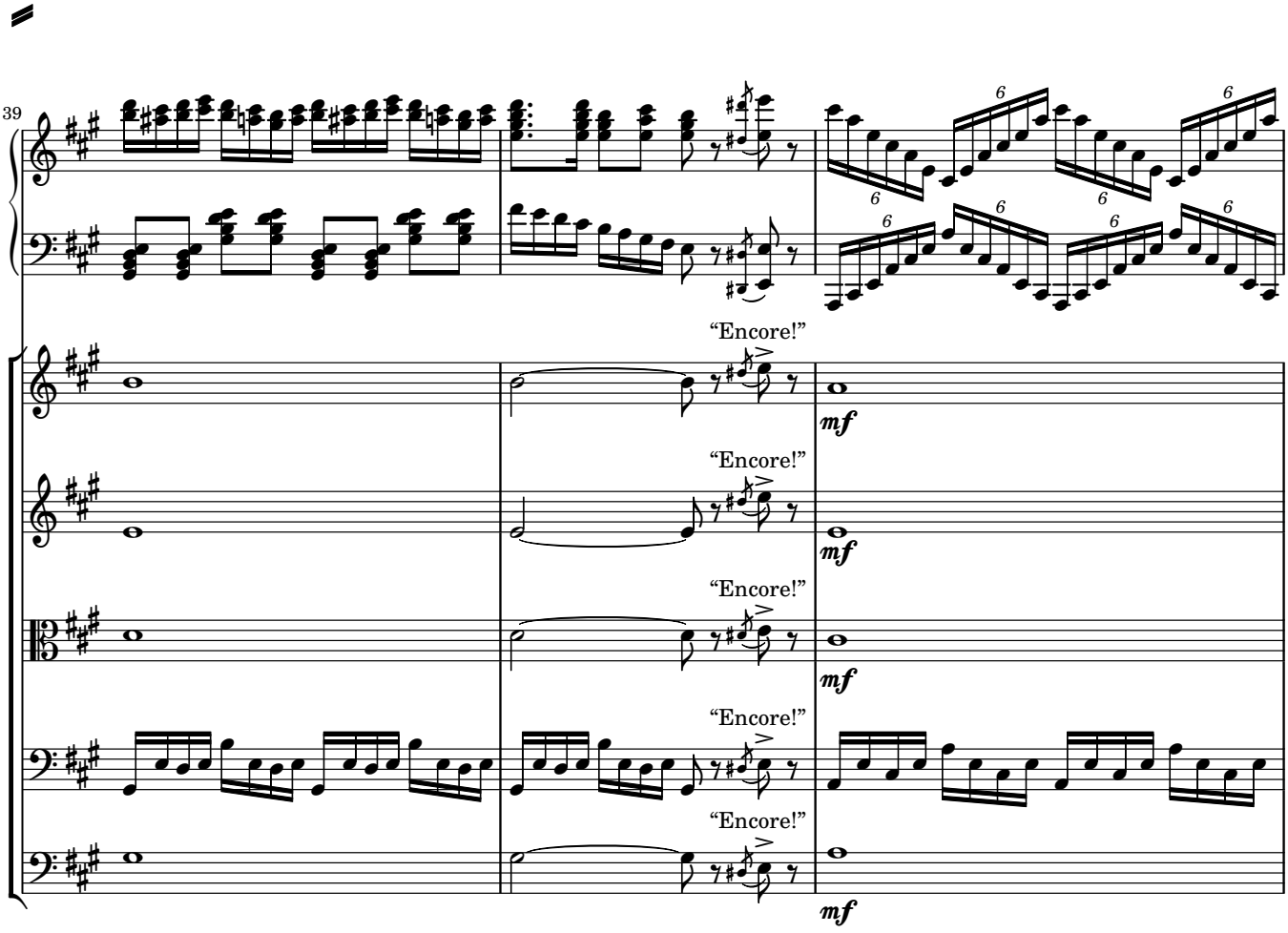

21

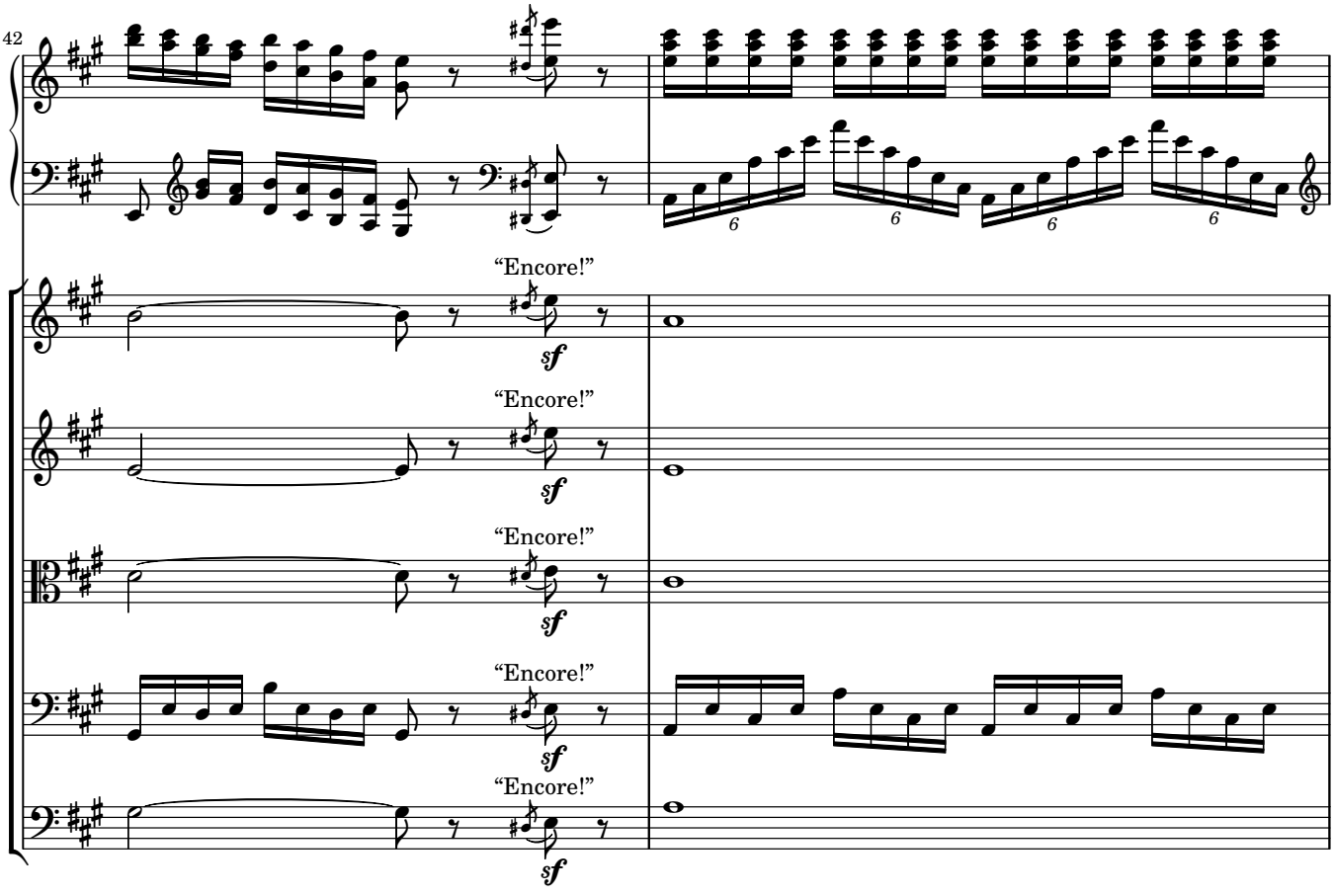

24
"Encore!"
"Encore!"
3 soli div. a 3
p
"Encore!"
"Encore!"
"Encore!"
27
"Encore!"
"Encore!"
"Encore!"
solo
p
"Encore!"
"Encore!"

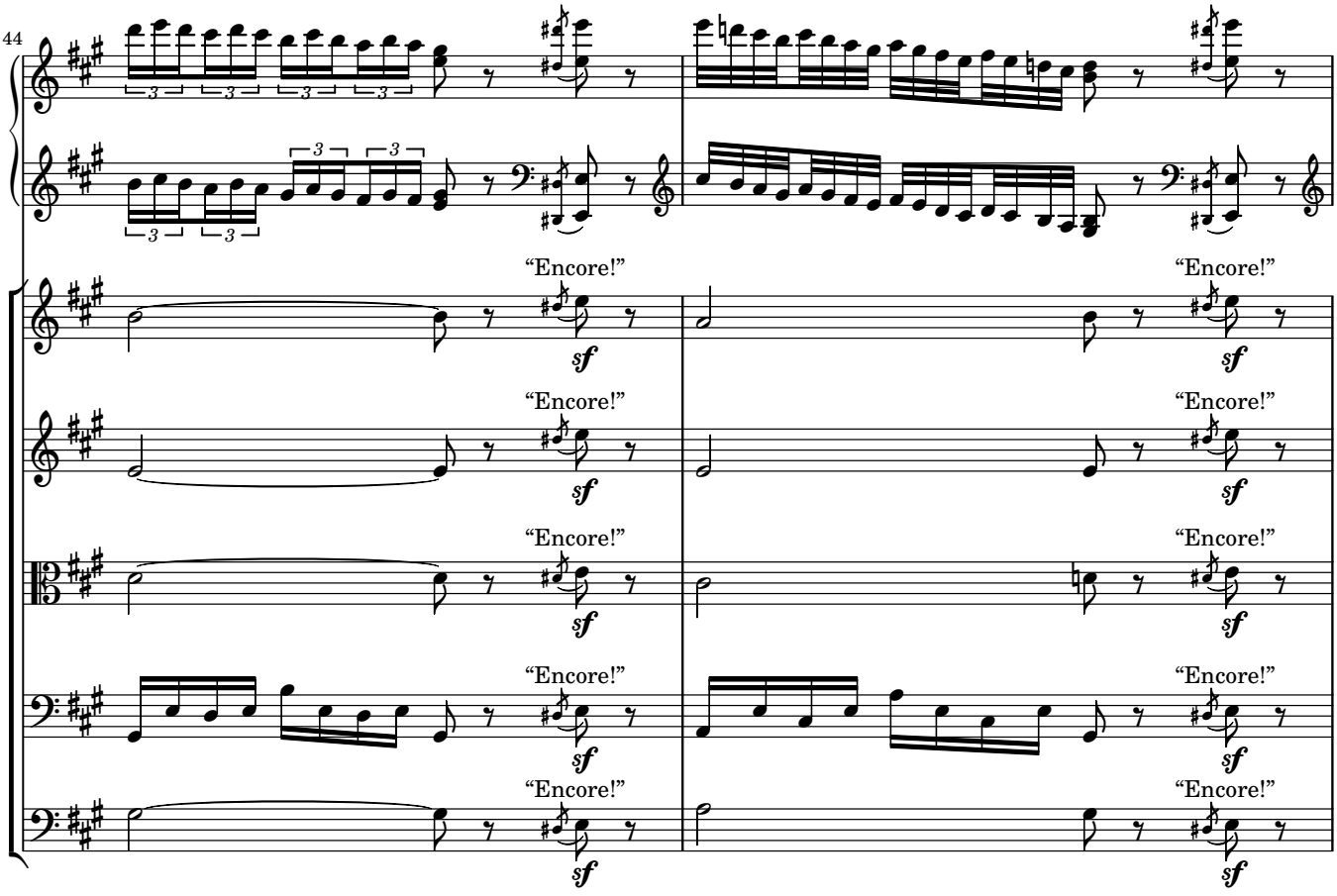

30
"Encore!"
"Encore!"
"Encore!"
"Encore!"
"Encore!"

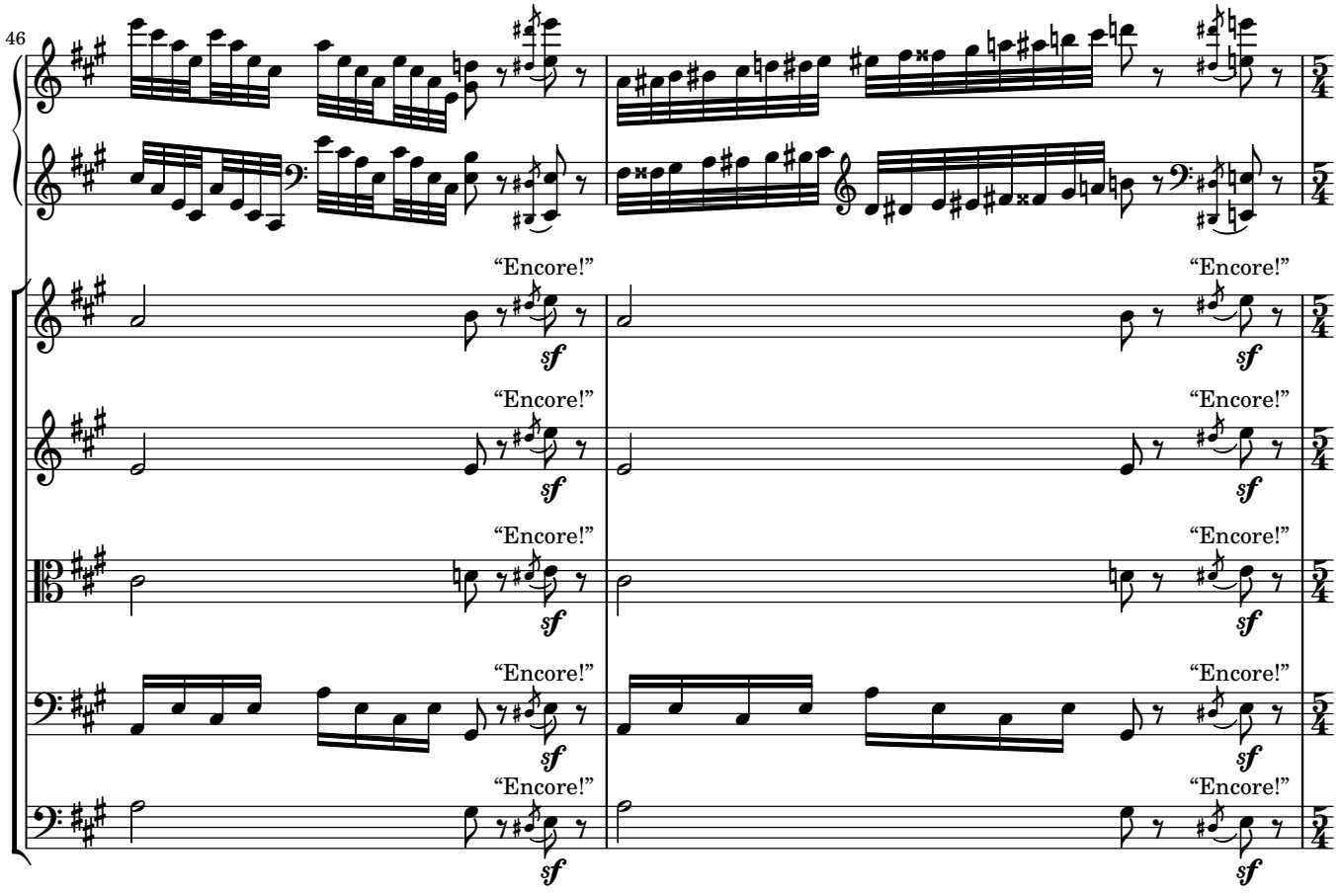

33
p
unis. (tutti)
p
tutti
p
p
p

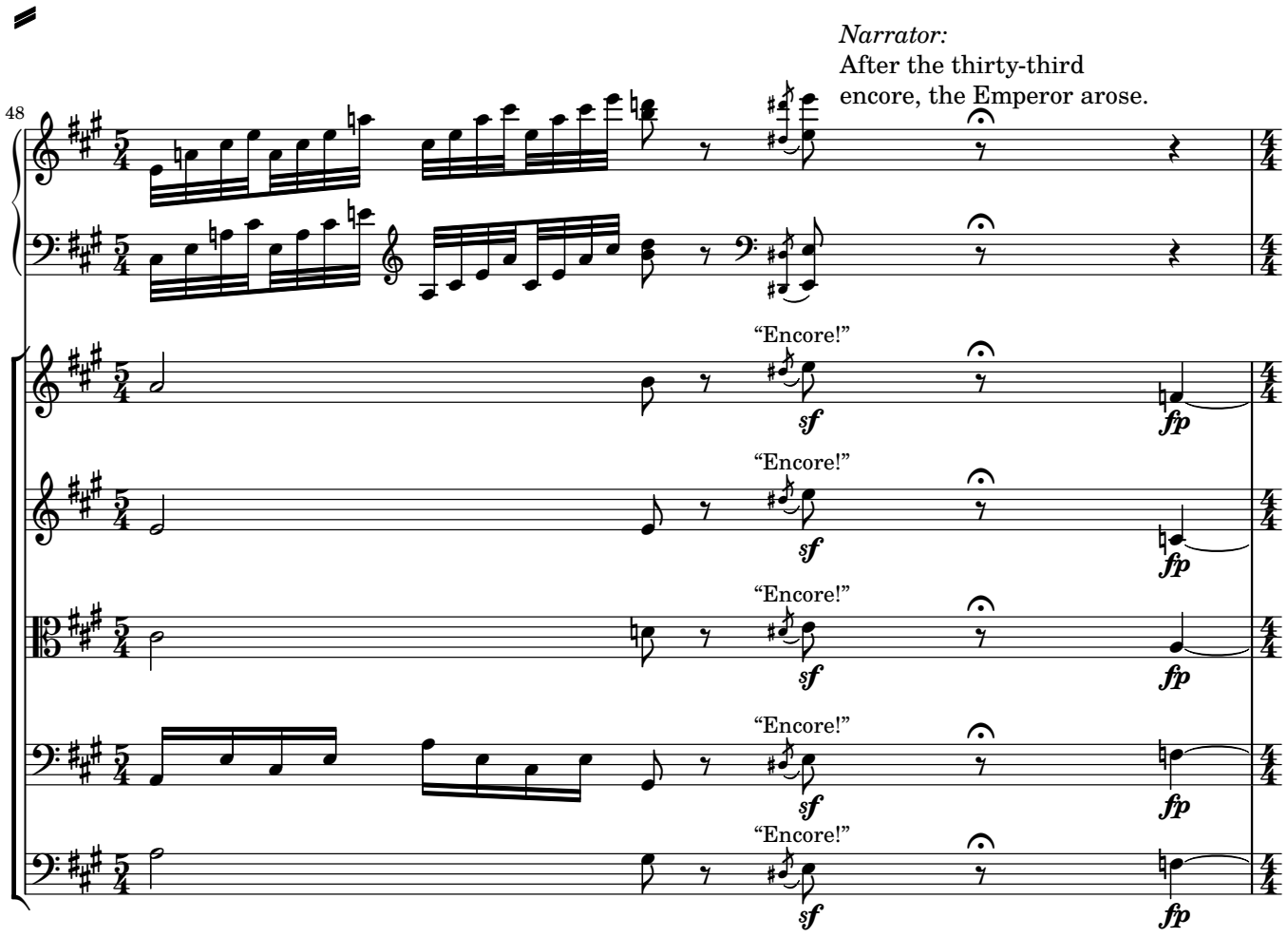

36
"Encore!"
mp
"Encore!"
mp
"Encore!"
mp
"Encore!"
mf
"Encore!"
mp

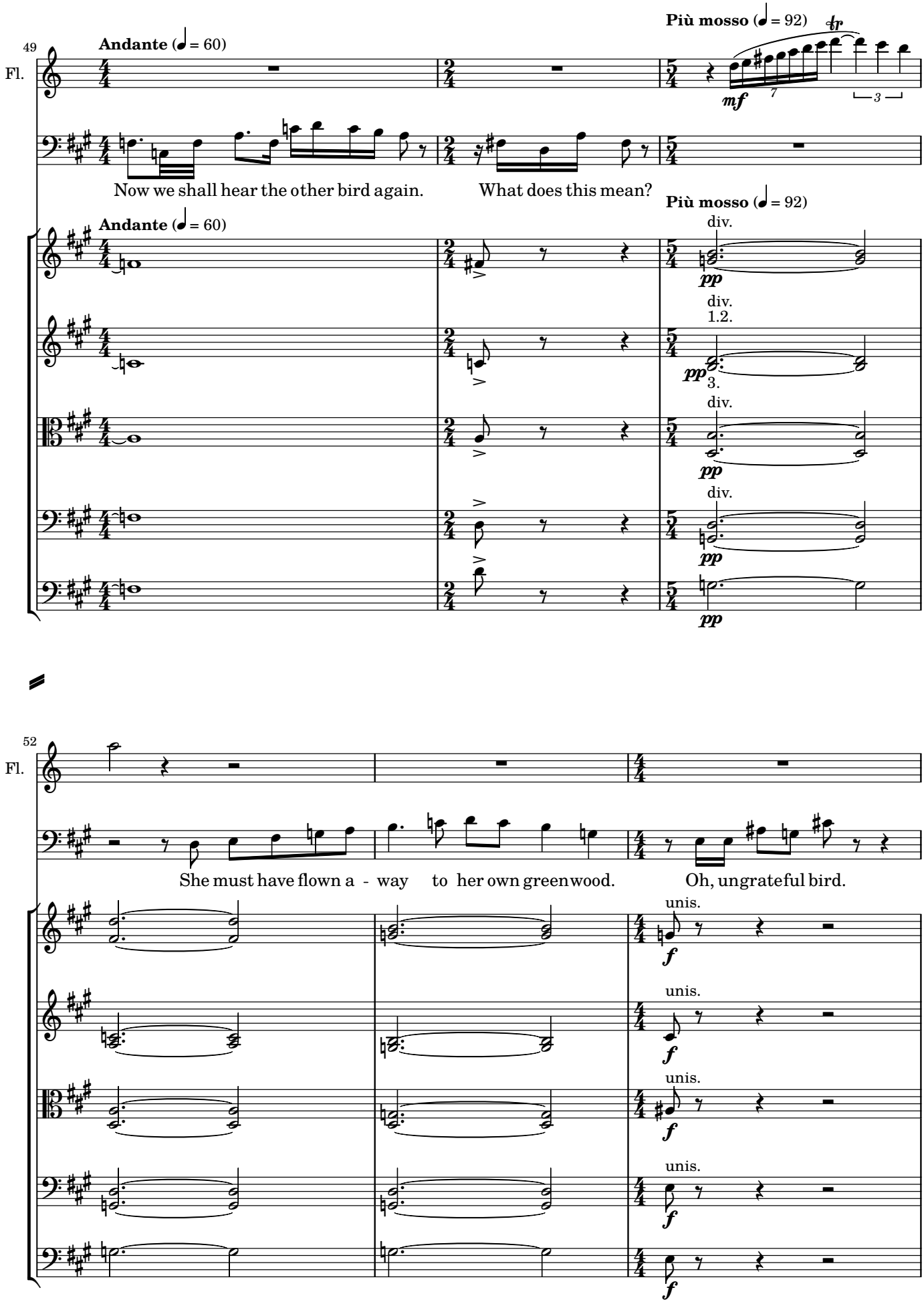

39
"Encore!"
mf
"Encore!"
mf
"Encore!"
mf
"Encore!"
"Encore!"
mf

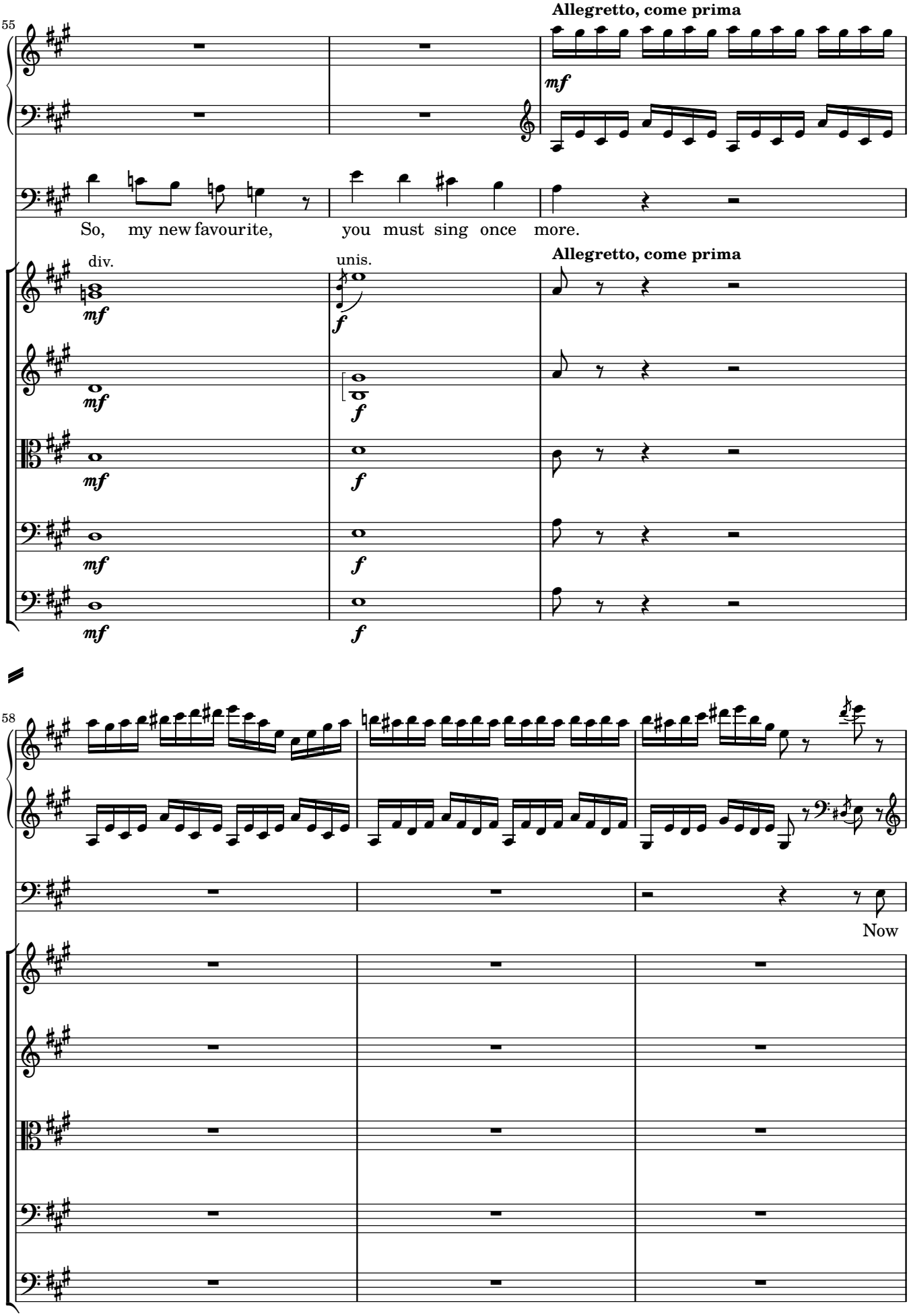

42
"Encore!"
sf
"Encore!"
sf
"Encore!"
sf
"Encore!"
sf
"Encore!"
sf

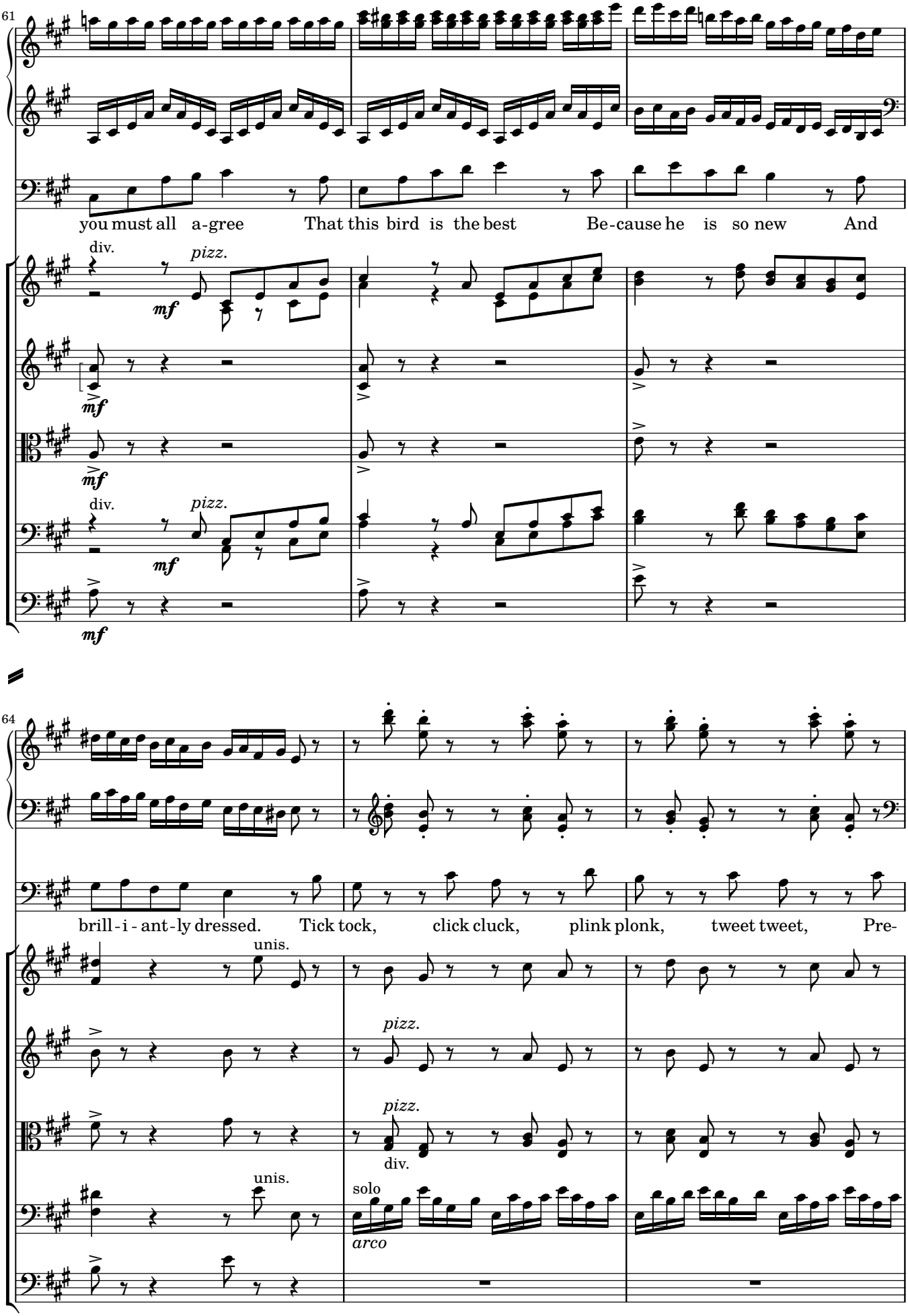

44
"Encore!"
sf
"Encore!"
sf
"Encore!"
sf
"Encore!"
sf
"Encore!"
sf
"Encore!"
sf
"Encore!"
sf
"Encore!"
sf
"Encore!"
sf
"Encore!"
sf

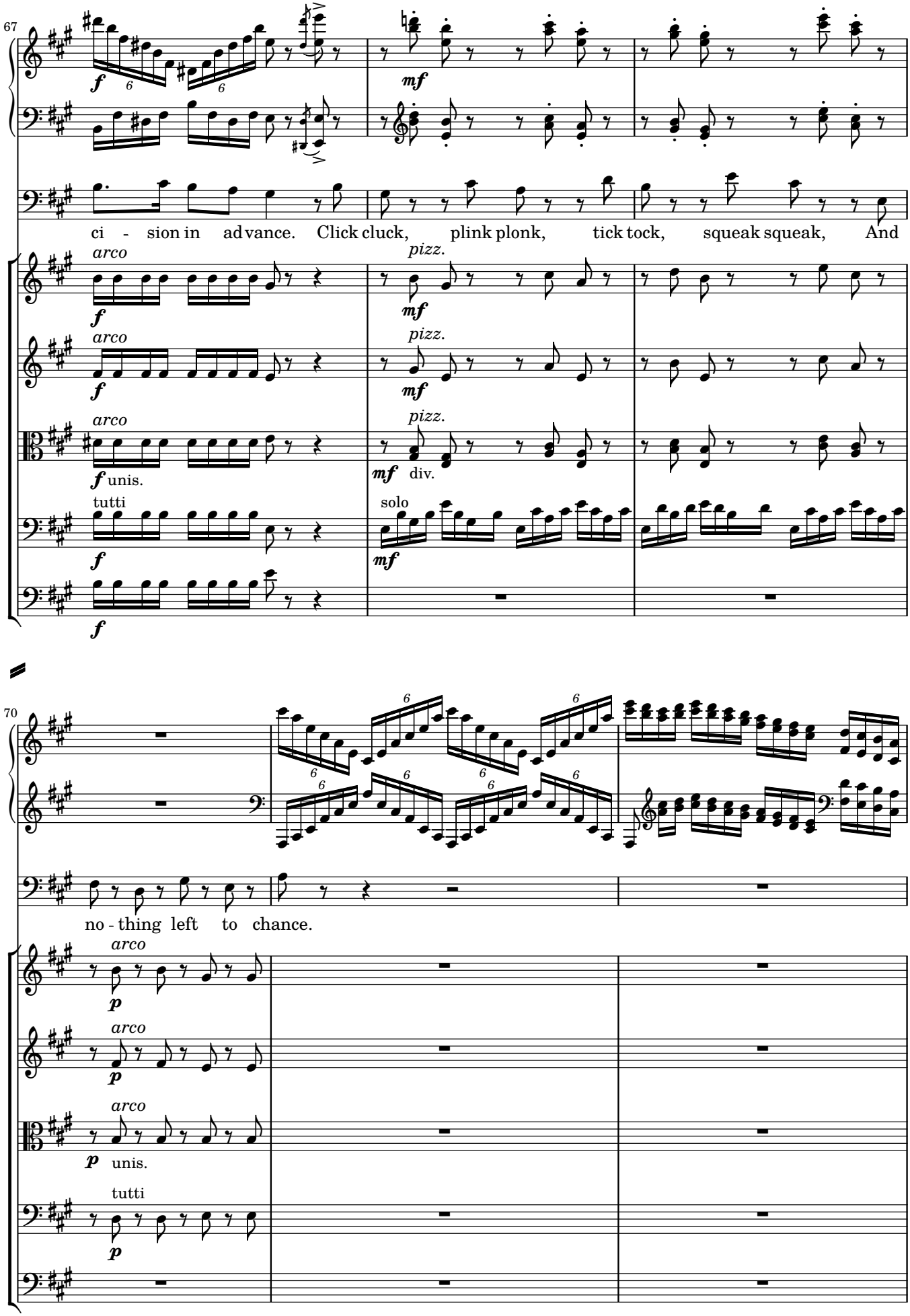

46
"Encore!"
sf

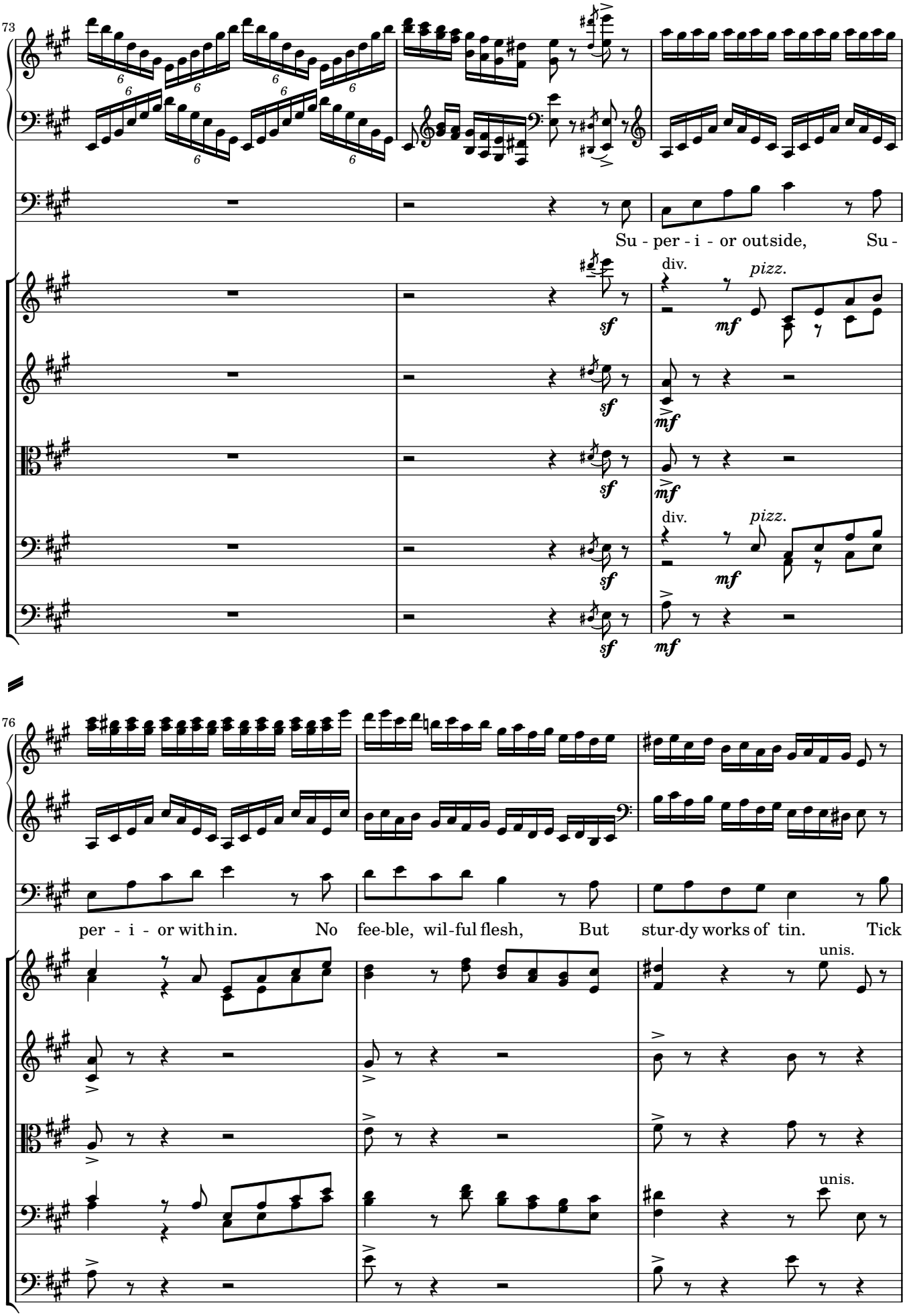

48
Narrator:
After the thirty-third
encore, the Emperor arose.
"Encore!"
sf
fp

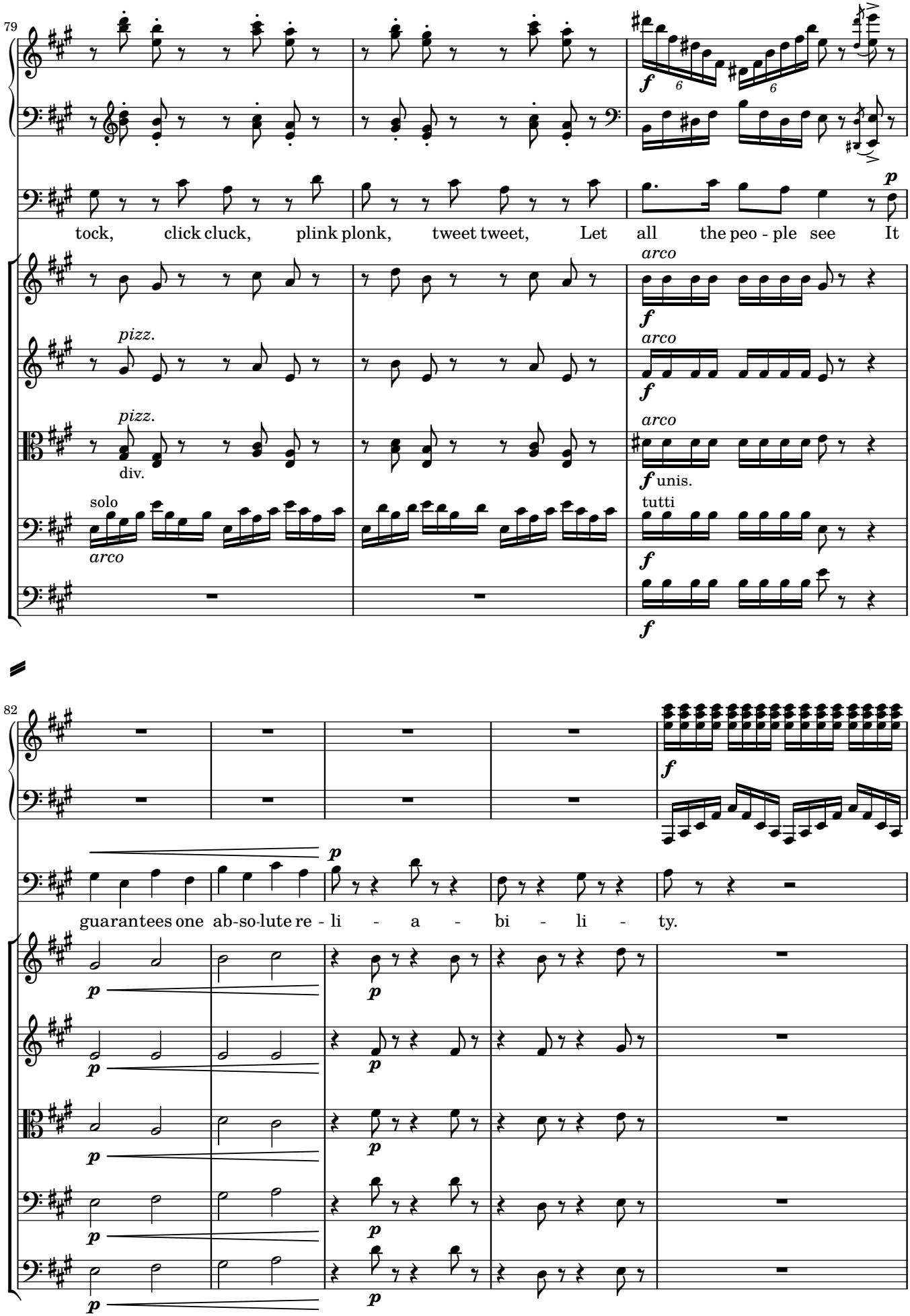

49
Fl.
Andante (♩ = 60)
Più mosso (♩ = 92)
tr
mf
7
3
Now we shall hear the other bird again.
What does this mean?
Andante (♩ = 60)
Più mosso (♩ = 92)
div.
pp
1.2.
3.
52
Fl.
She must have flown a - way to her own greenwood.
Oh, ungrateful bird.
unis.
f


55
Allegretto, come prima
mf
So, my new favourite, you must sing once more.
div.
unis.
Allegretto, come prima
58
Now


61
you must all a-gree That this bird is the best Be-cause he is so new And
div.
pizz.
mf
64
brill-i-ant-ly dressed. Tick tock, click cluck, plink plonk, tweet tweet, Pre-
unis.
pizz.
div.
solo
arco


67
ci - sion in ad vance. Click cluck, plink plonk, tick tock, squeak squeak, And
arco
pizz.
unis.
div.
tutti
solo
70
no - thing left to chance.


73
Su - per - i - or outside, Su -
div.
pizz.
76
per - i - or with in. No fee-ble, wil-ful flesh, But stur-dy works of tin. Tick
unis.

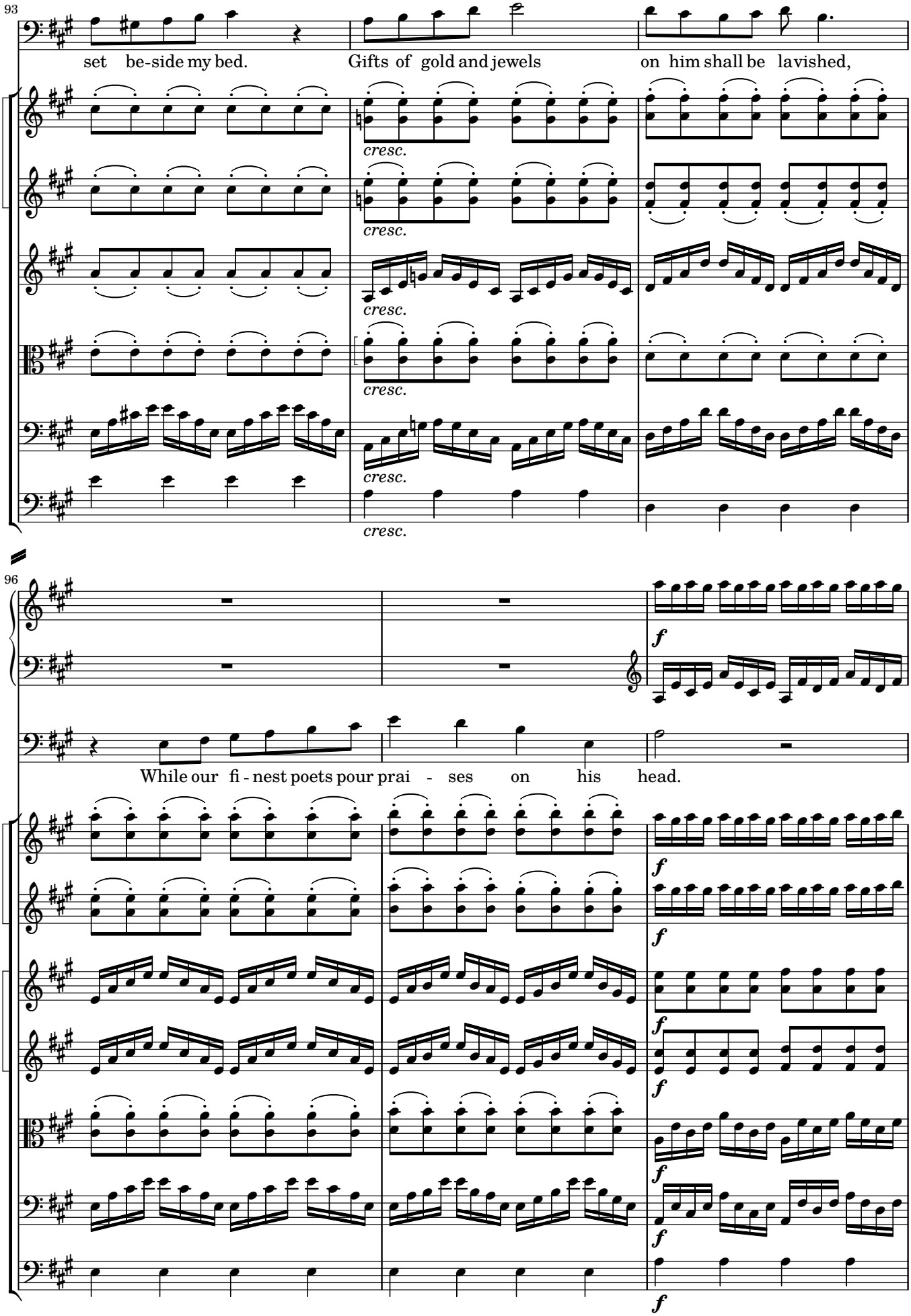

79
tock, click cluck, plink plonk, tweet tweet, Let all the peo - ple see It
pizz.
arco
div.
unis.
solo
tutti
82
guarantees one ab-so-lute re - li - a - bi - li - ty.

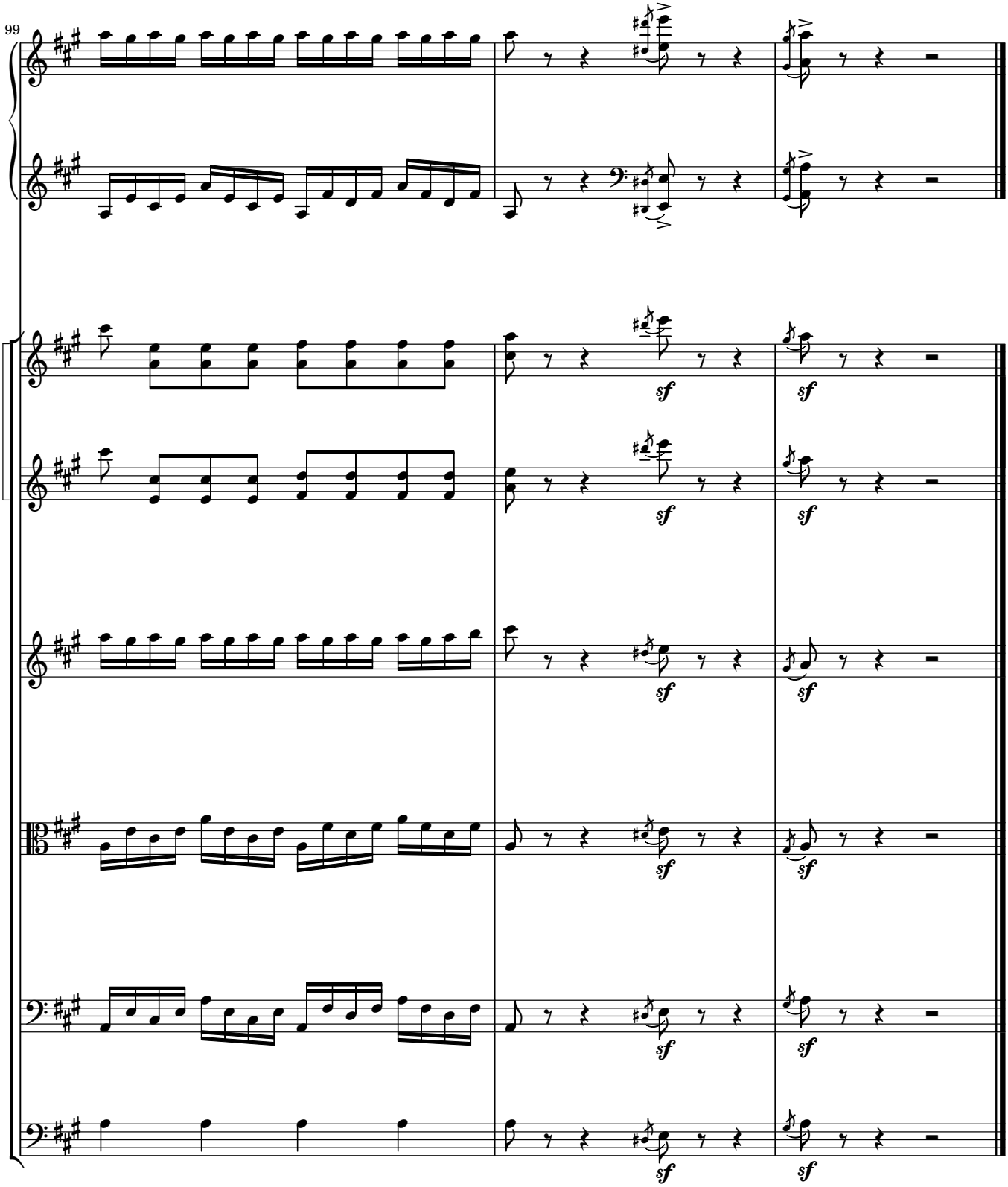
87

90

That un-grateful bird from my king-dom shall be ban-ished, But this, on sil-ver cush-ions,

fp

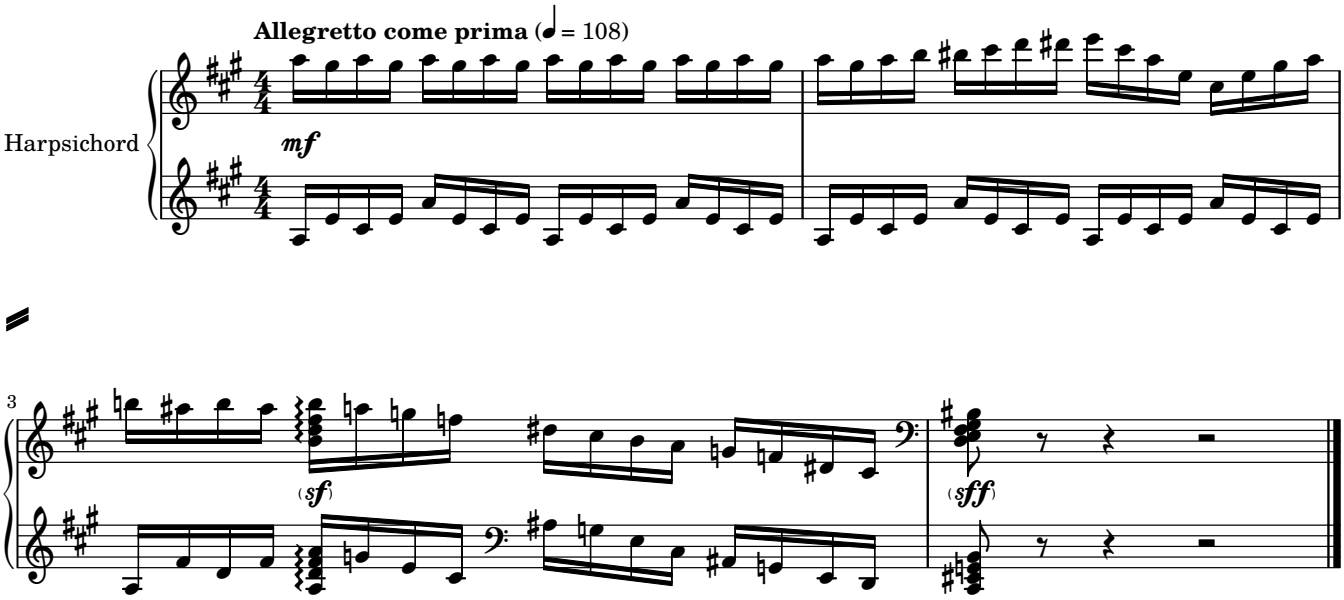

93
set be-side my bed.
Gifts of gold and jewels
on him shall be la vished,
cresc.
96
While our fi - nest poets pour prai - ses on his head.
f


99
1.
2.
3.
4.
sf

Narrator:
So, for a whole year, the mechanical bird was the favourite of all the land. But, one day, something went wrong.

segue...

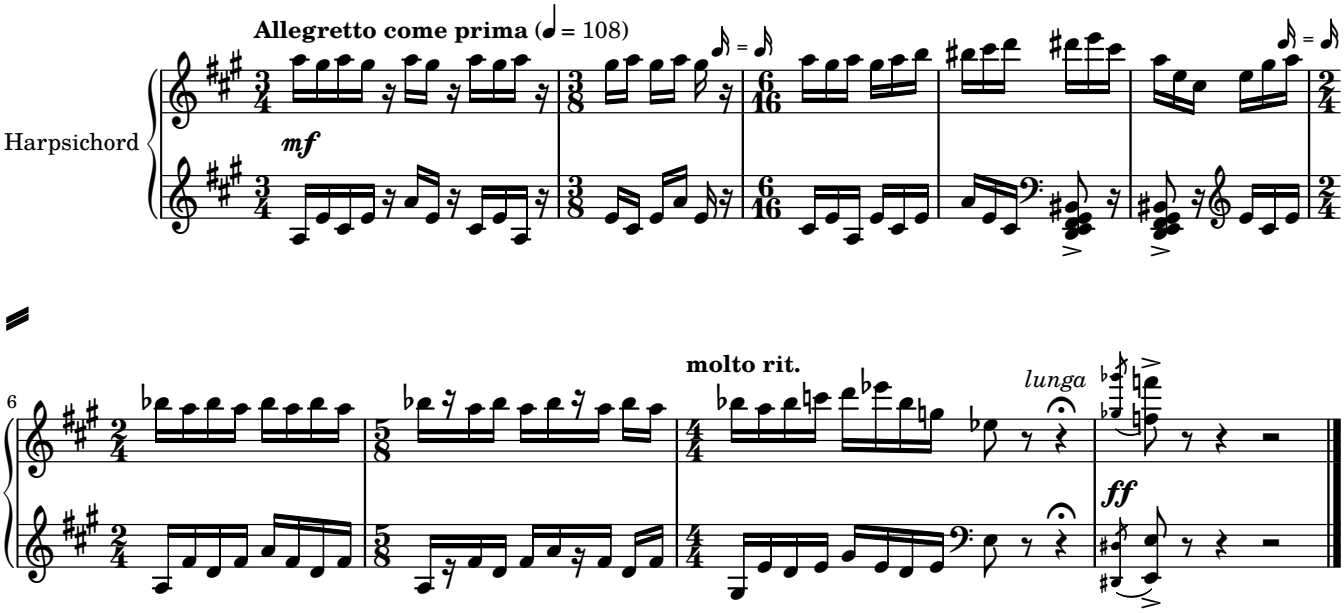
No. 15A



Narrator:
A clock-mender was called in. He did his best, but all that the bird could now manage was:

segue...

No. 15B



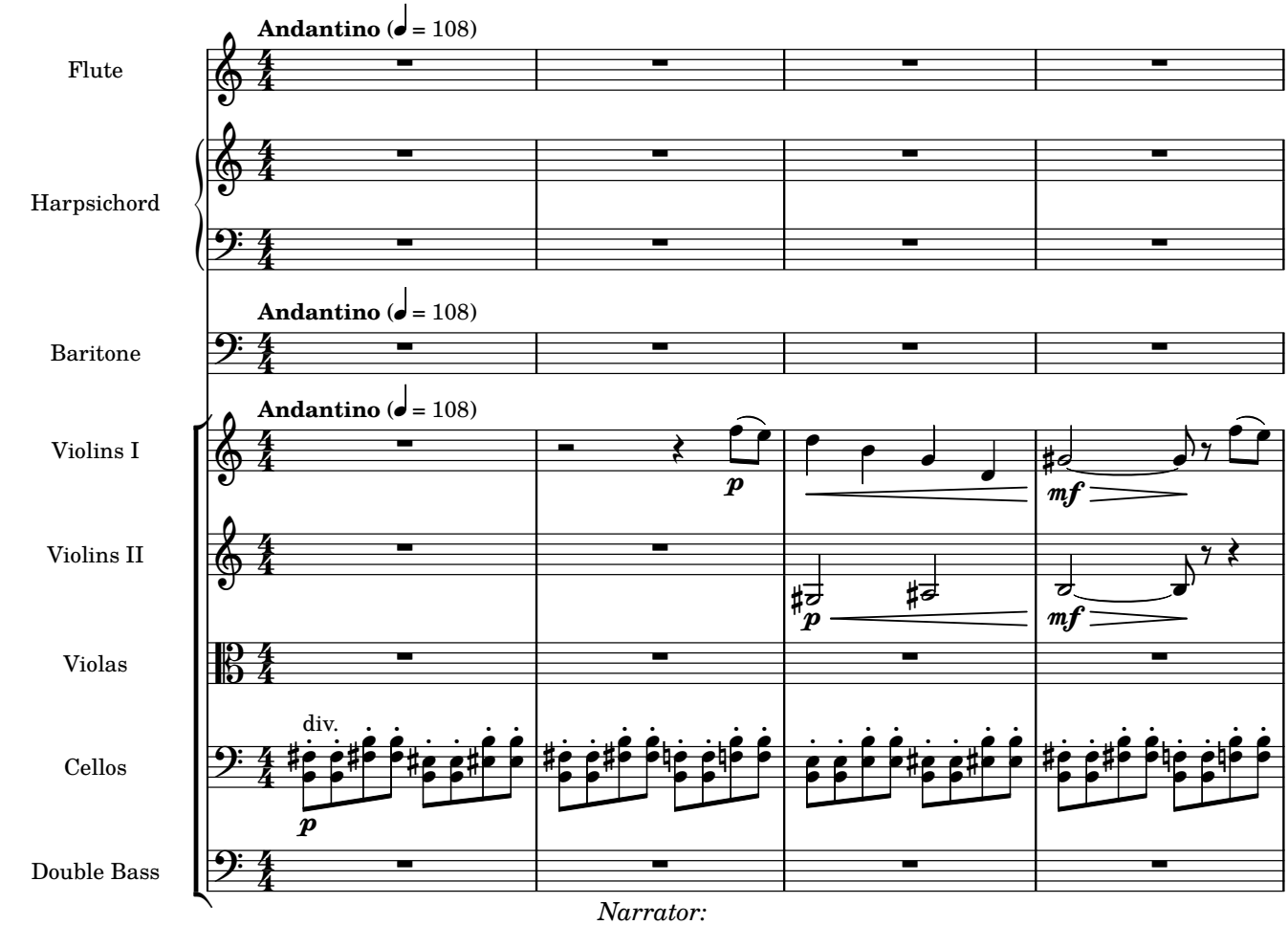
Narrator:
In fact, the works were so badly worn, that it was now only permitted to be played once a year.

Five years went by. The Emperor, whom all the people loved, fell gravely ill. He was not expected to live through the night.

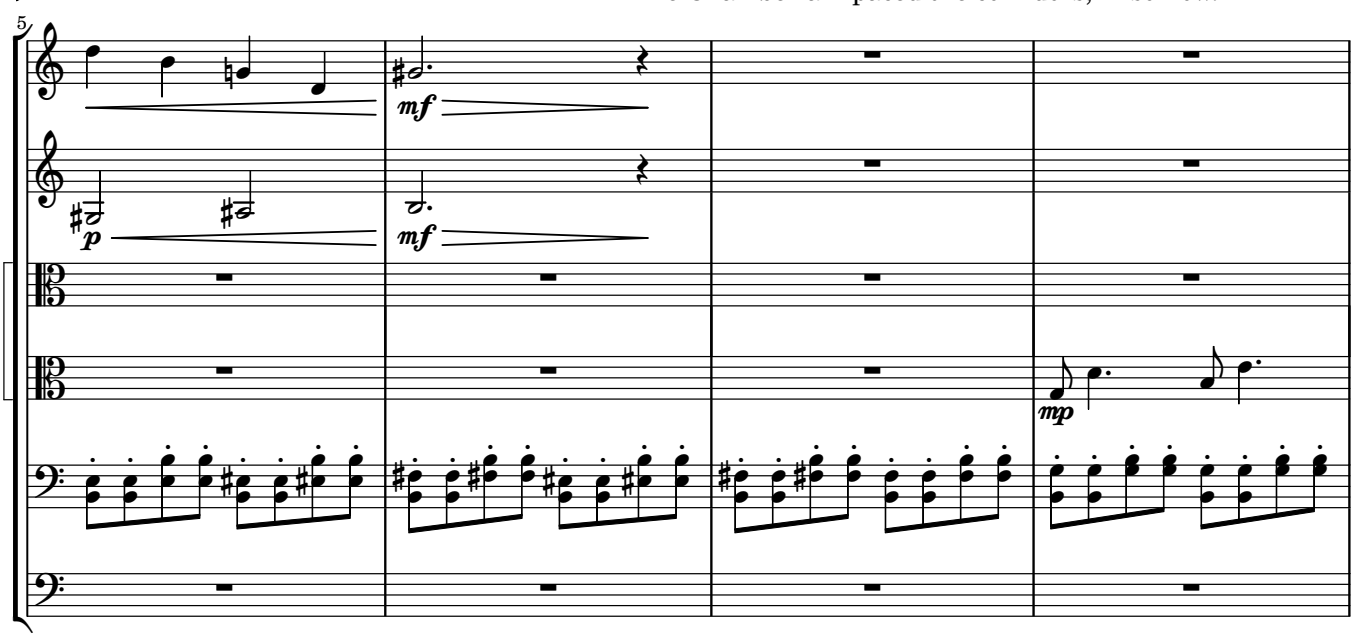
segue...

No. 16

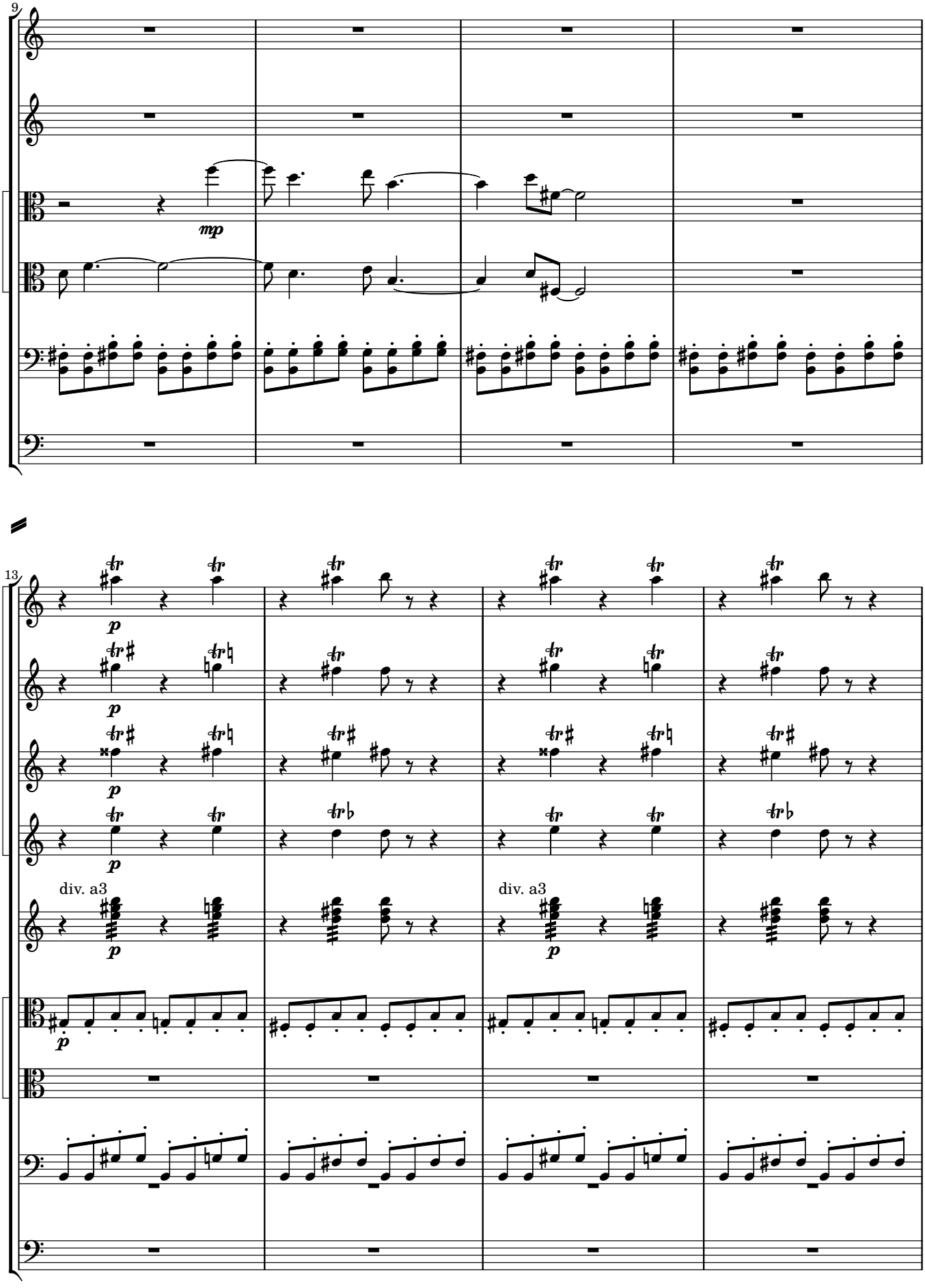
Narrator:
The silent city waited, stricken with grief.



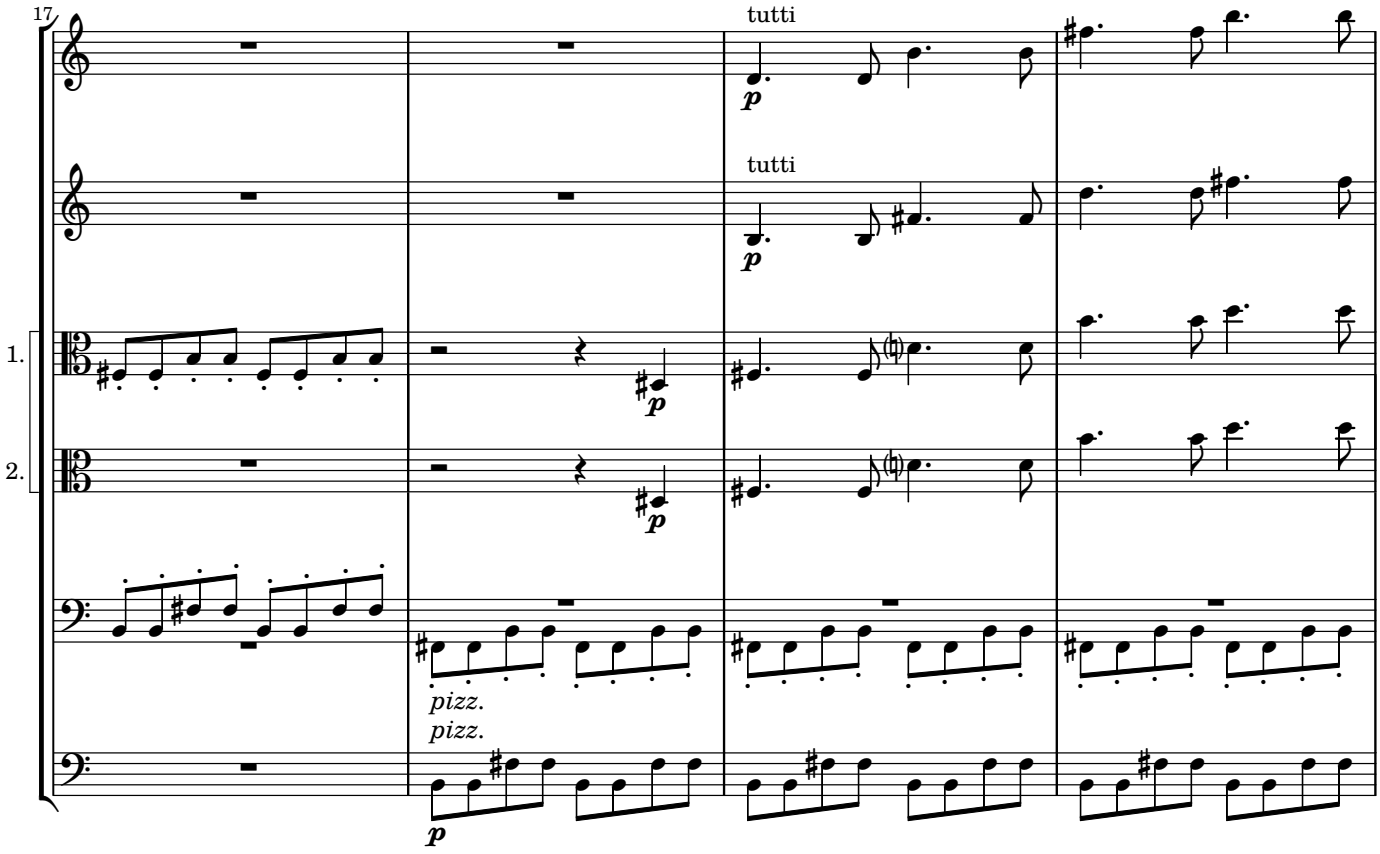
Narrator:
The Chamberlain paced the corridors, in sorrow.

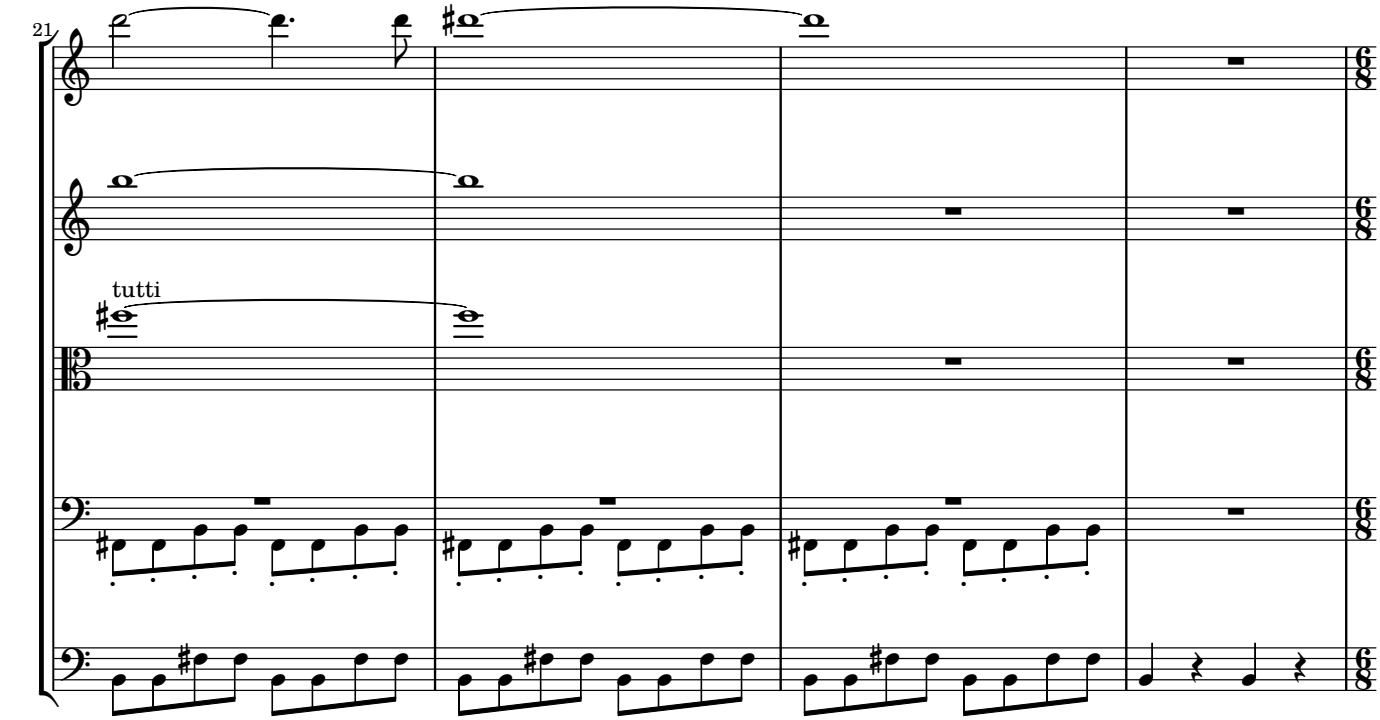


Narrator:
The maids talked in whispers.



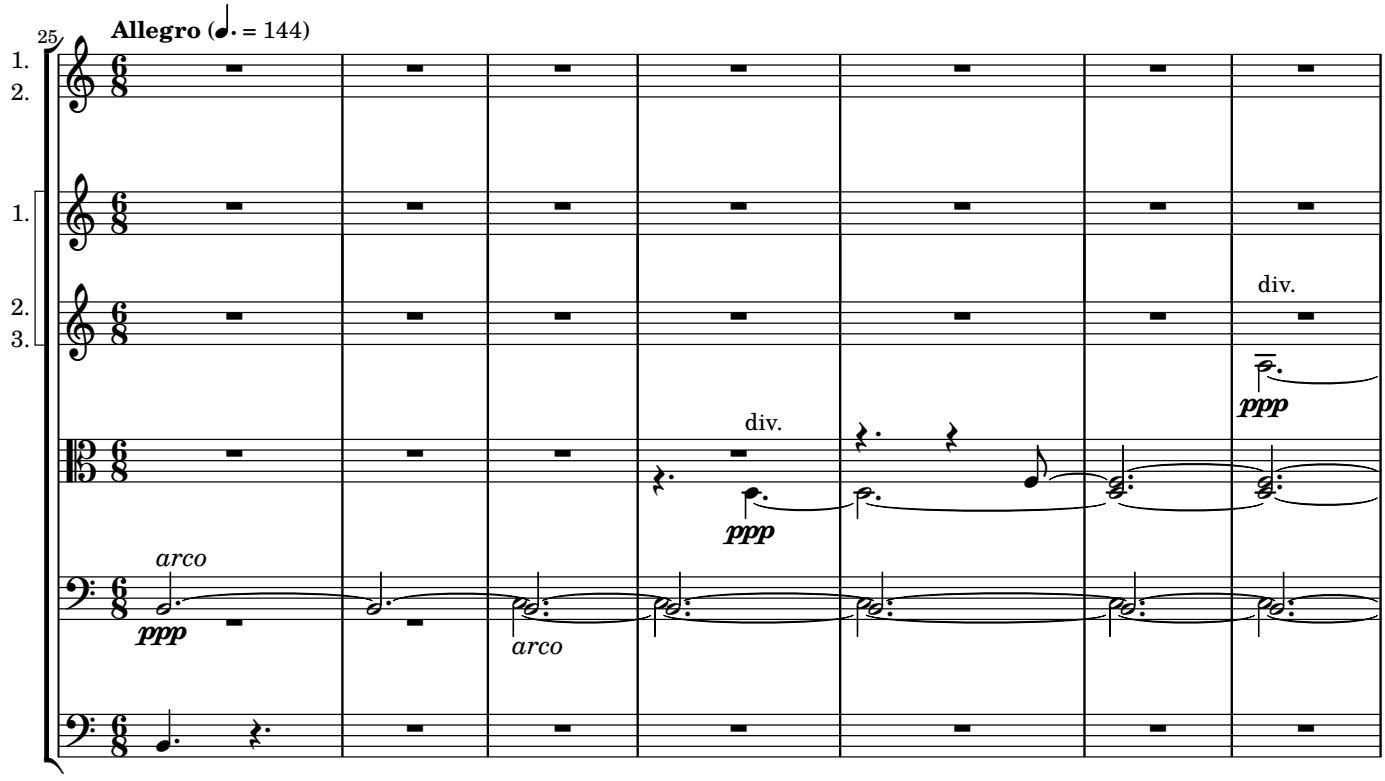
Narrator:
The floors of the palace were muffled with heavy cloths.





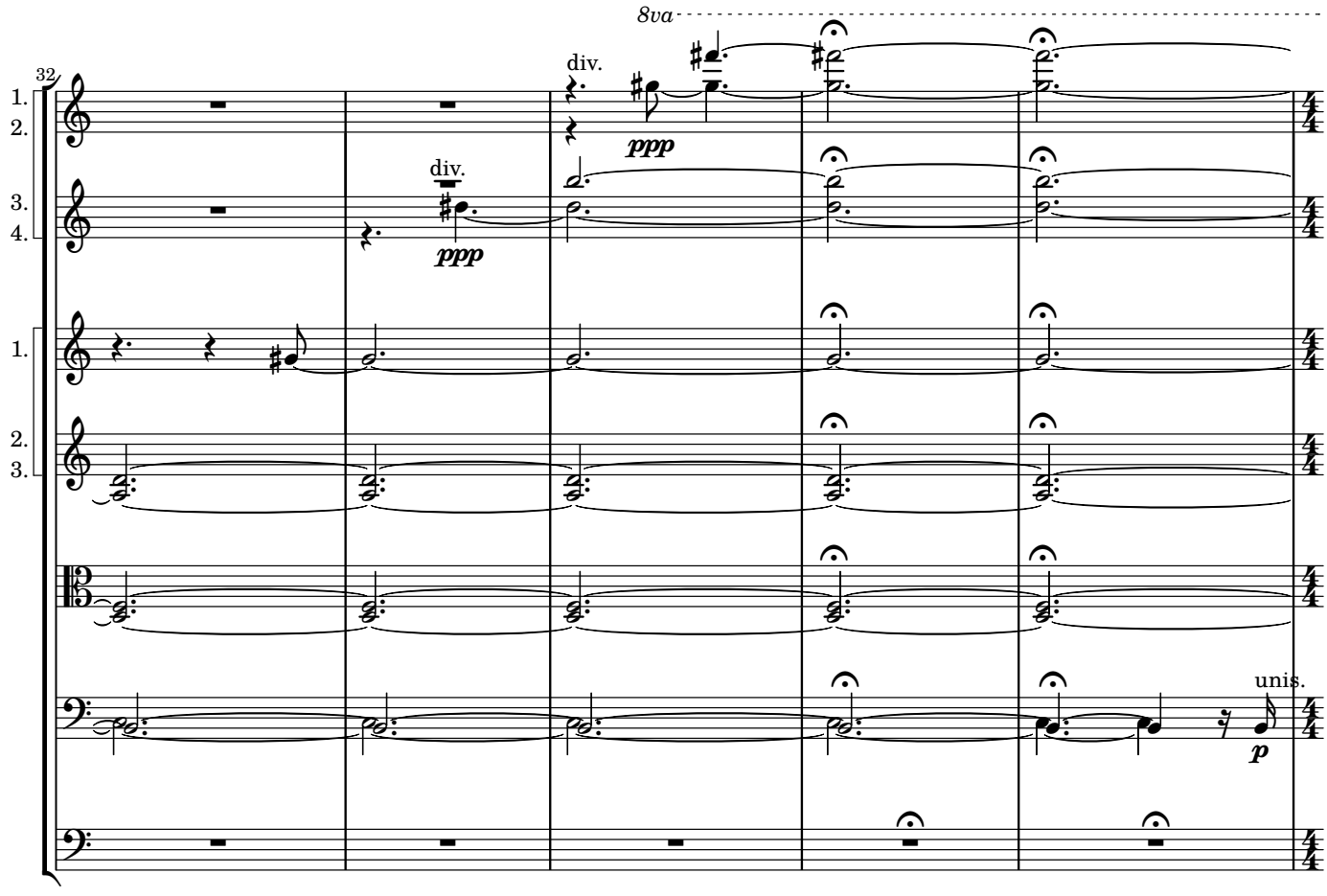
Narrator:

All alone, wasted and pale, the dying Emperor lay in his great bed, with the velvet curtains drawn



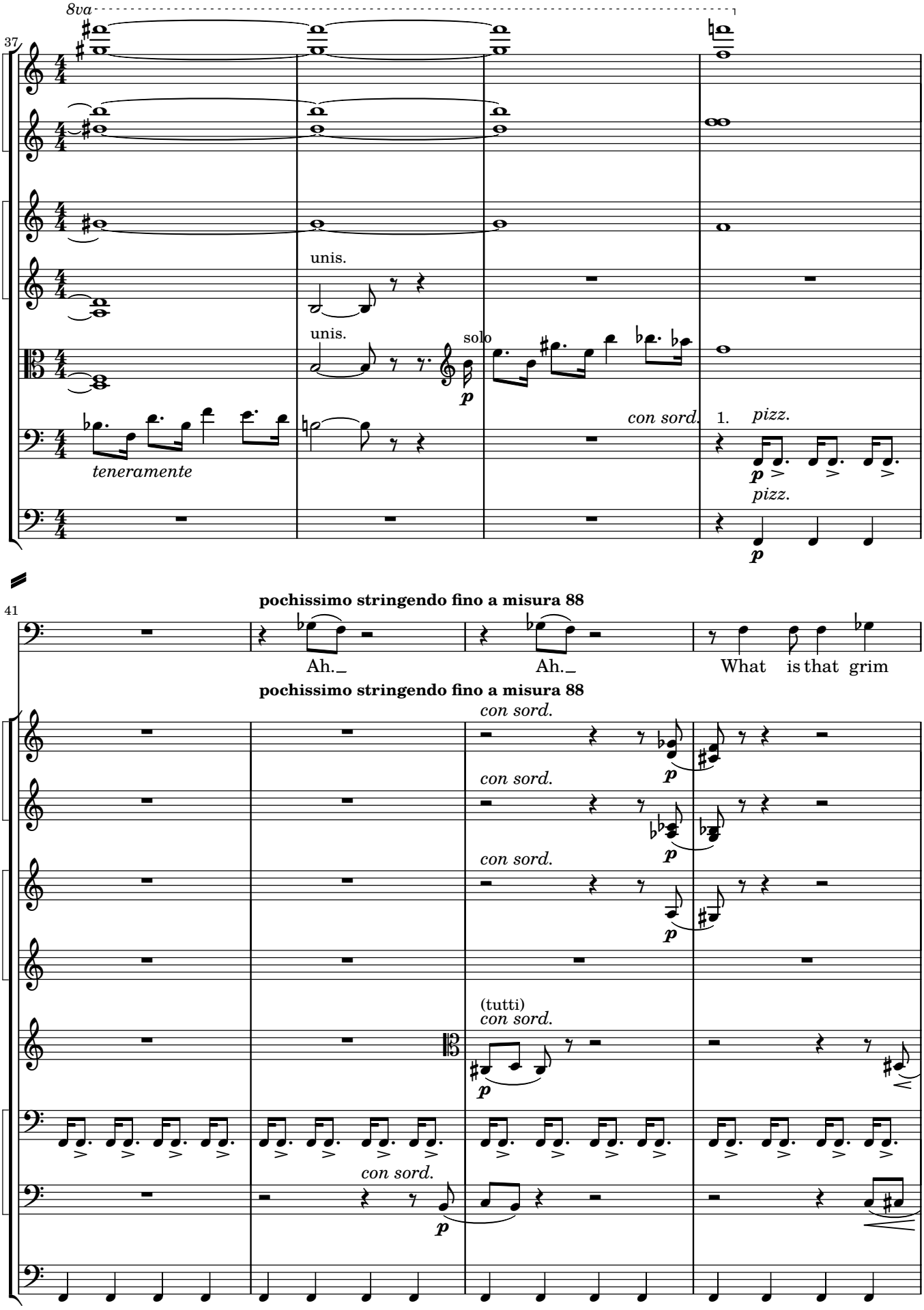
Narrator:

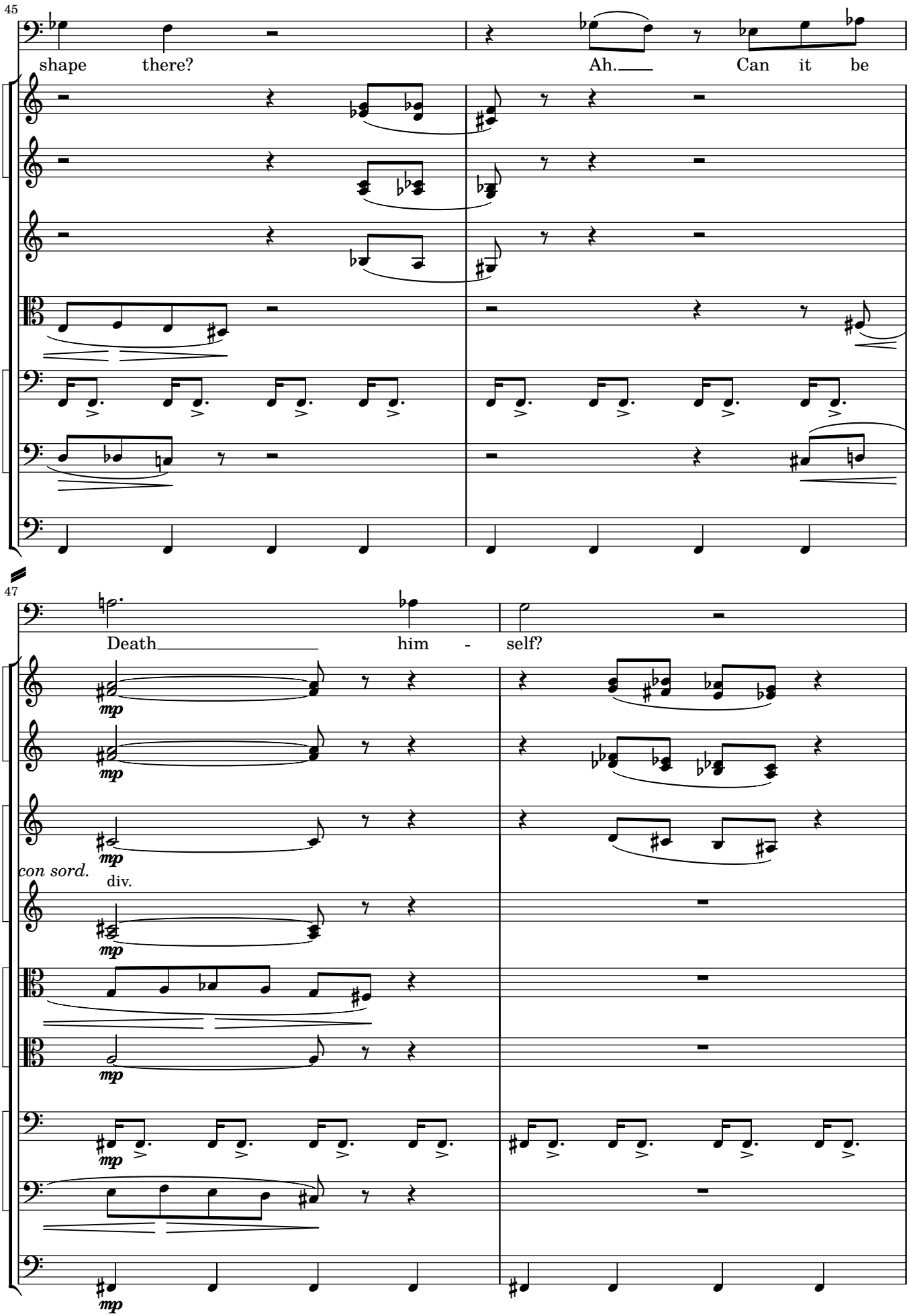
back. Through an open window, the moonlight fell across his face, and glittered on the artificial bird.

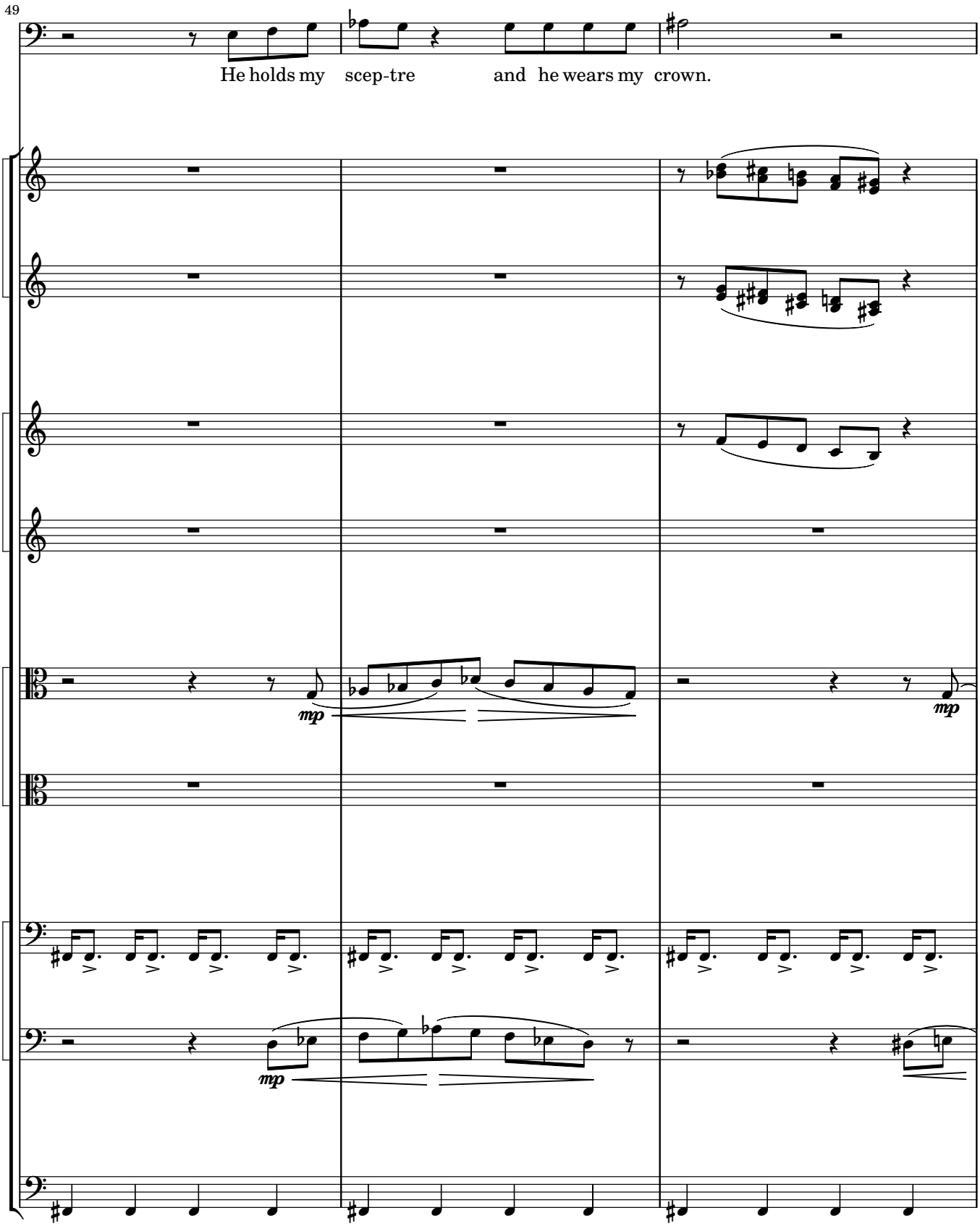


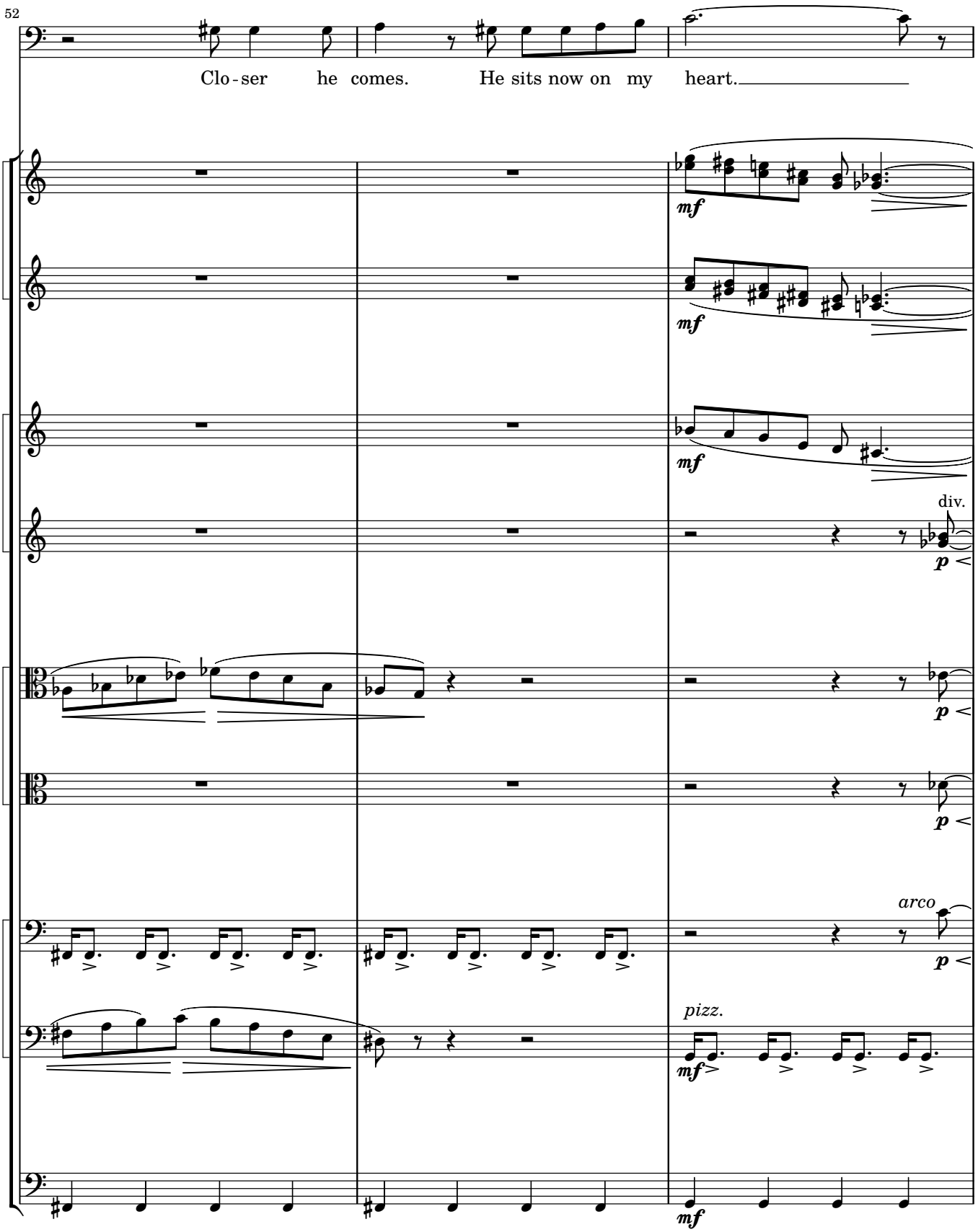
Lento (♩ = 56)

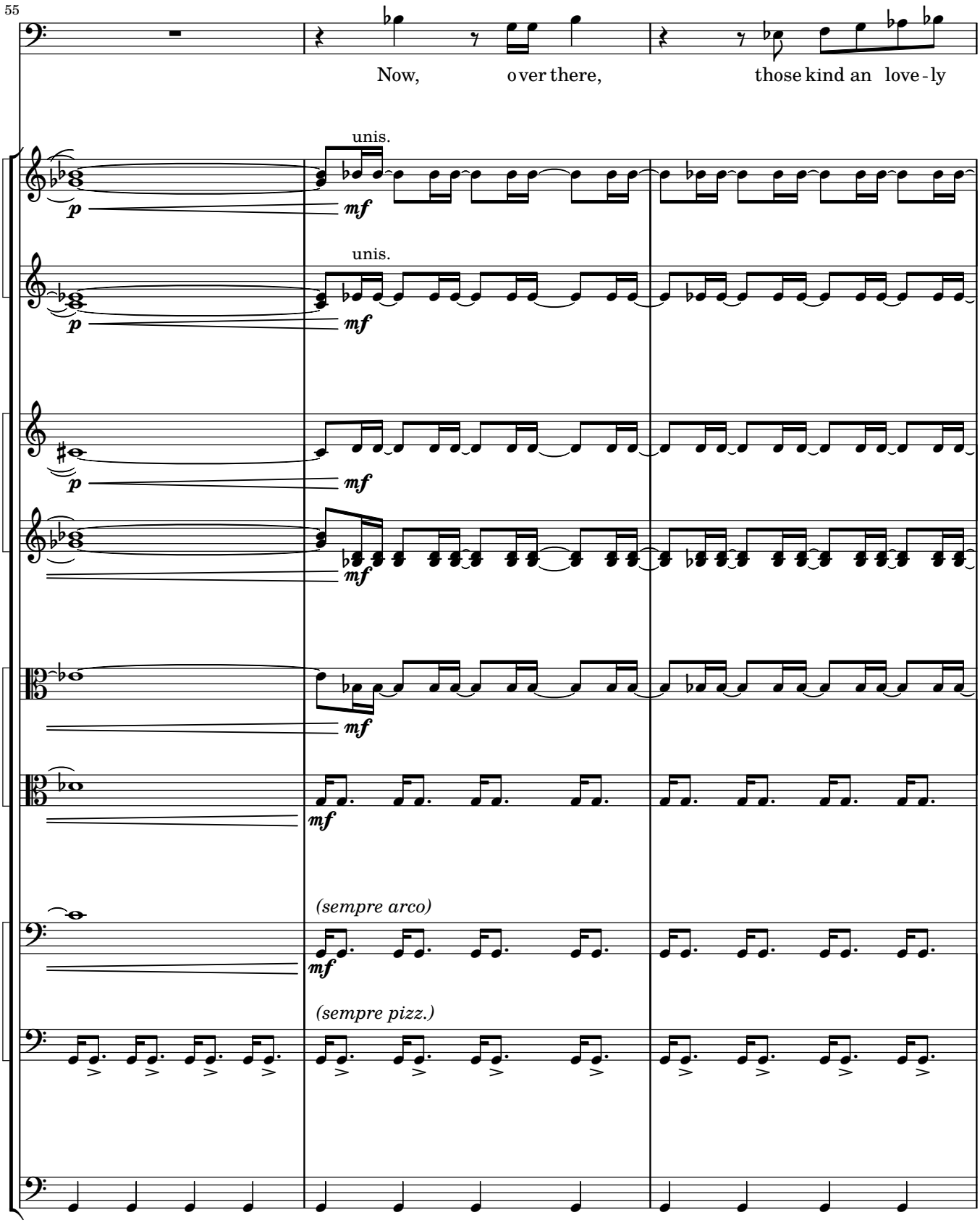
Andante (♩ = 72)

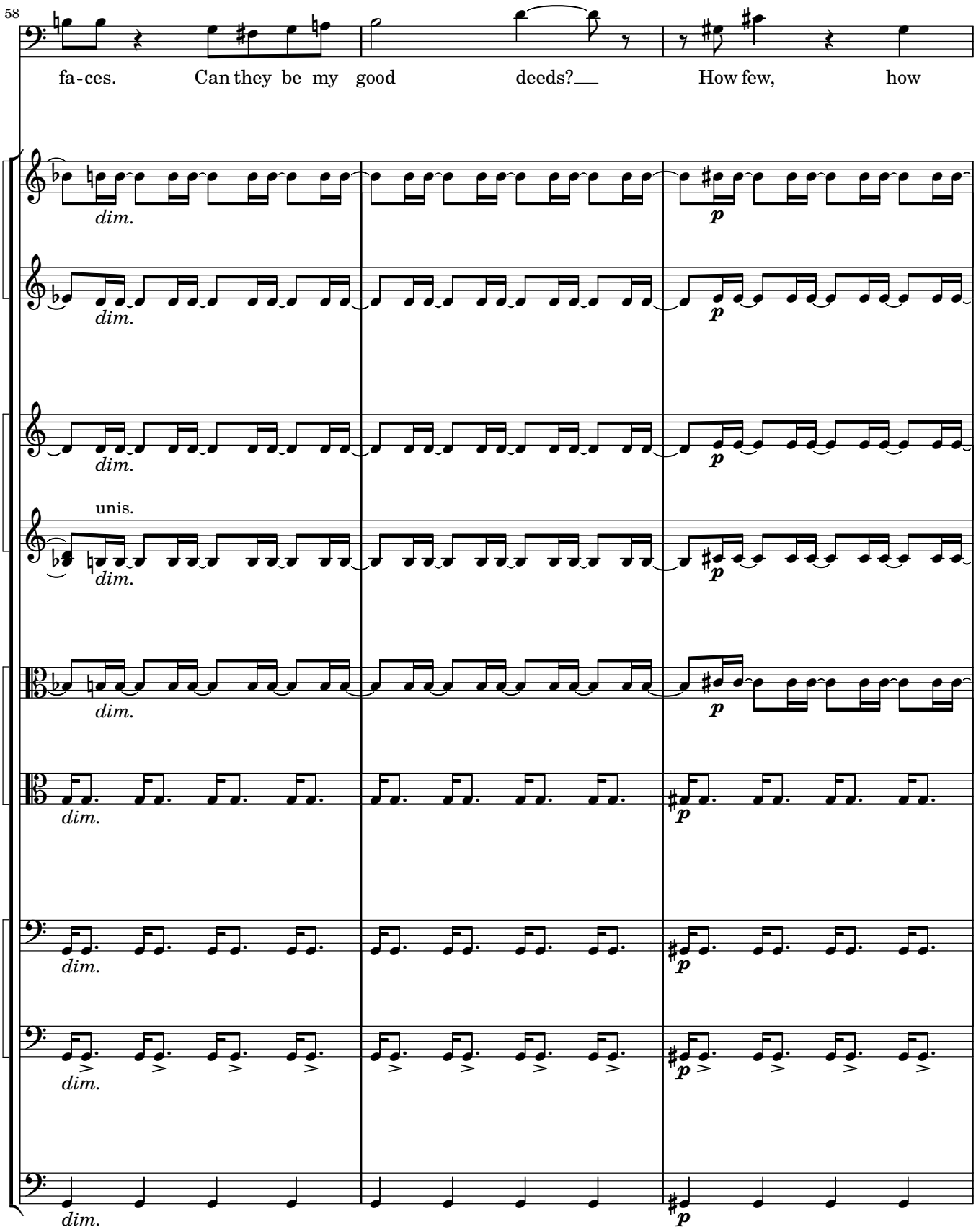


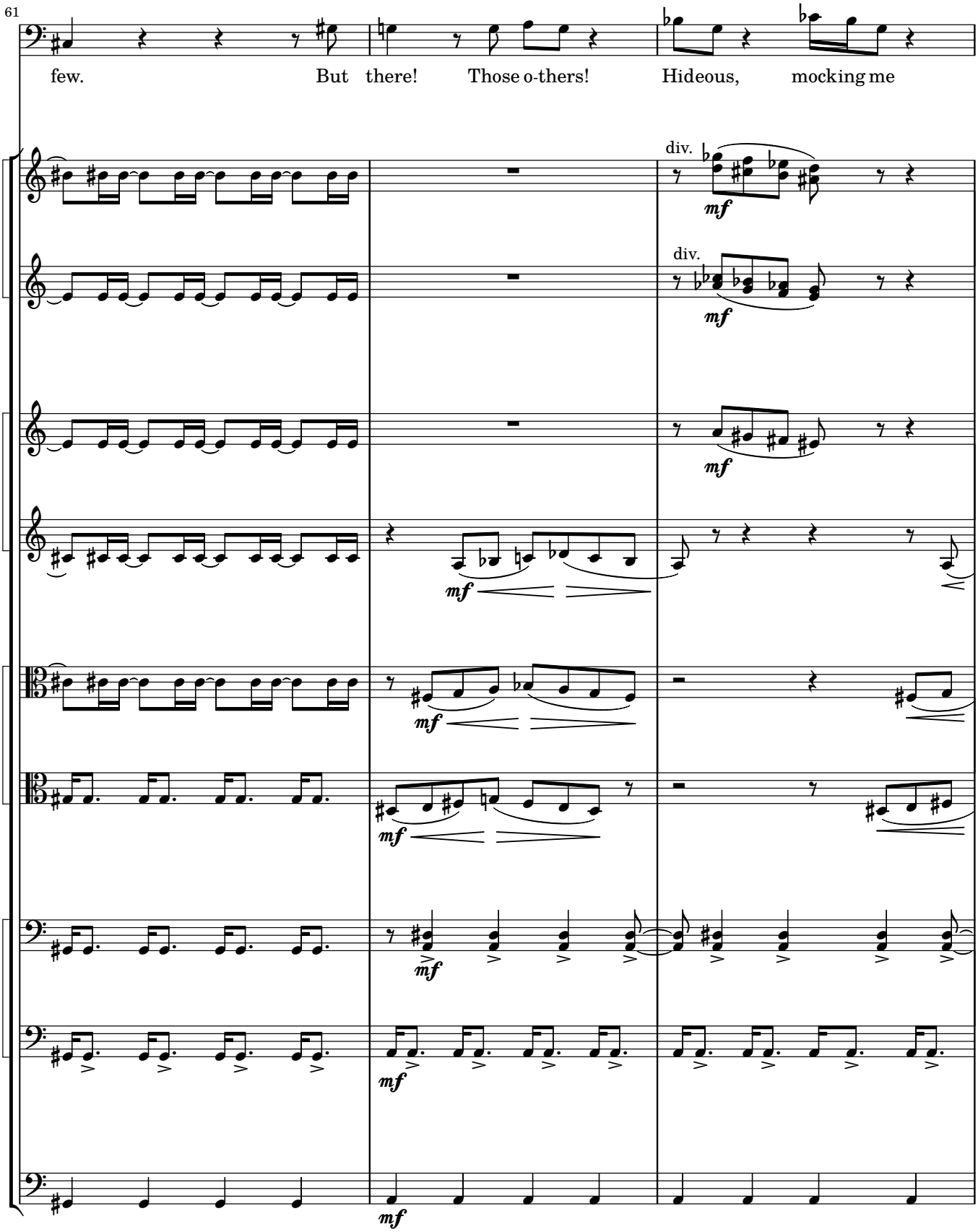

45
shape there?
Ah.
Can it be
47
Death him - self?
mp
con sord.
div.

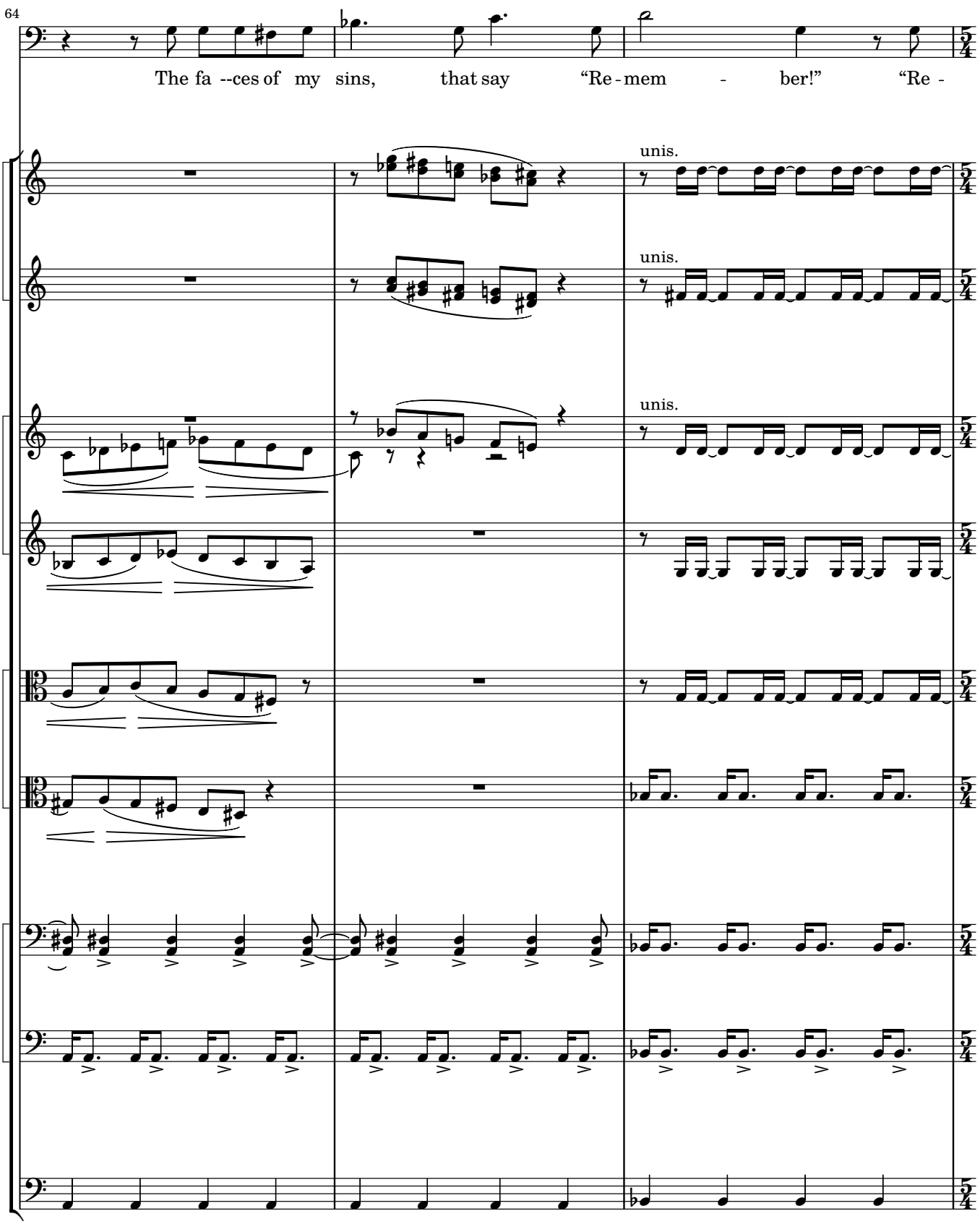

49
He holds my scep-tre and he wears my crown.
1.
2.
3.
4.
mp
mp
mp

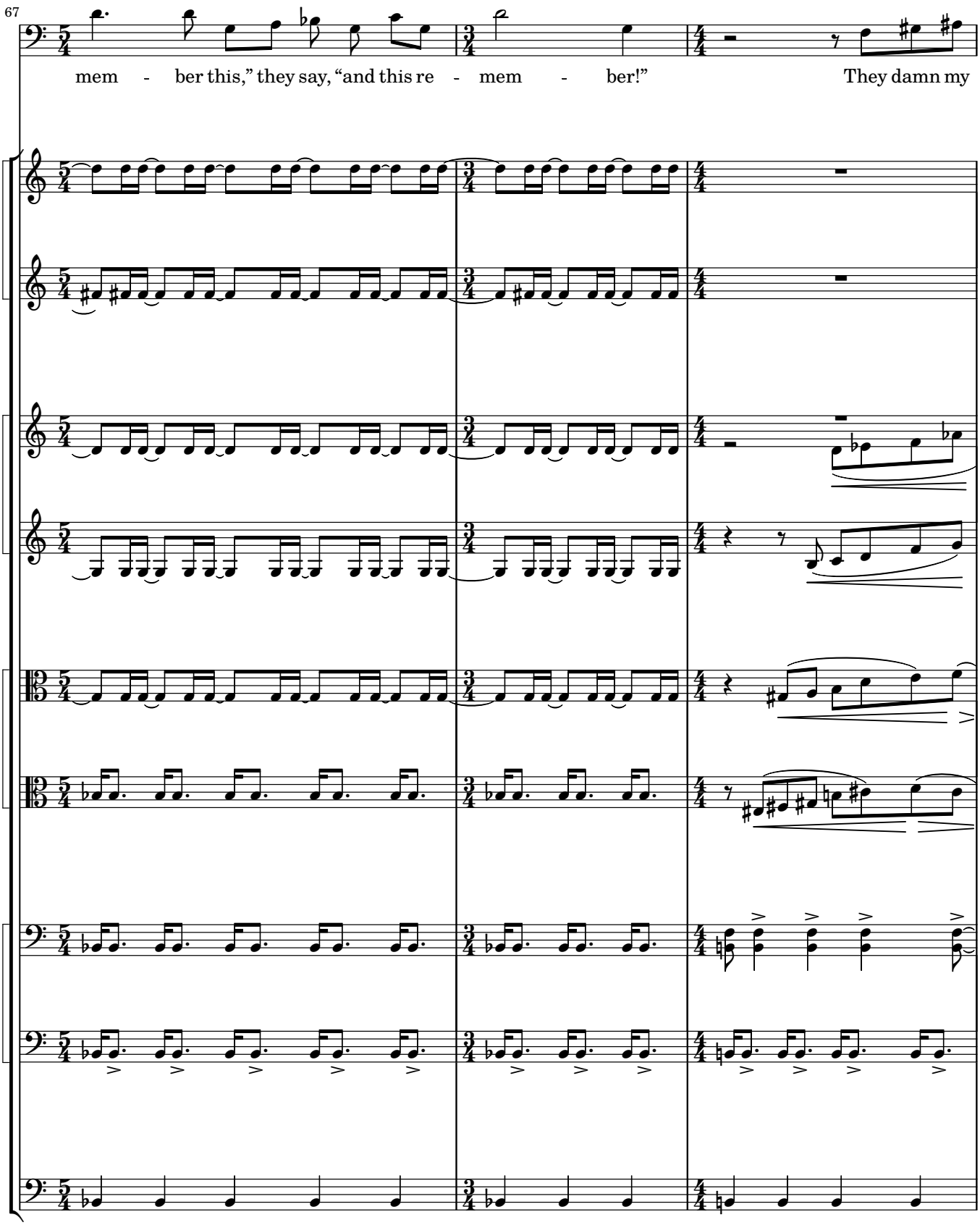

52
Clo - ser he comes. He sits now on my heart.
1.
2.
3.
4.
mf
div.
p
arco
pizz.

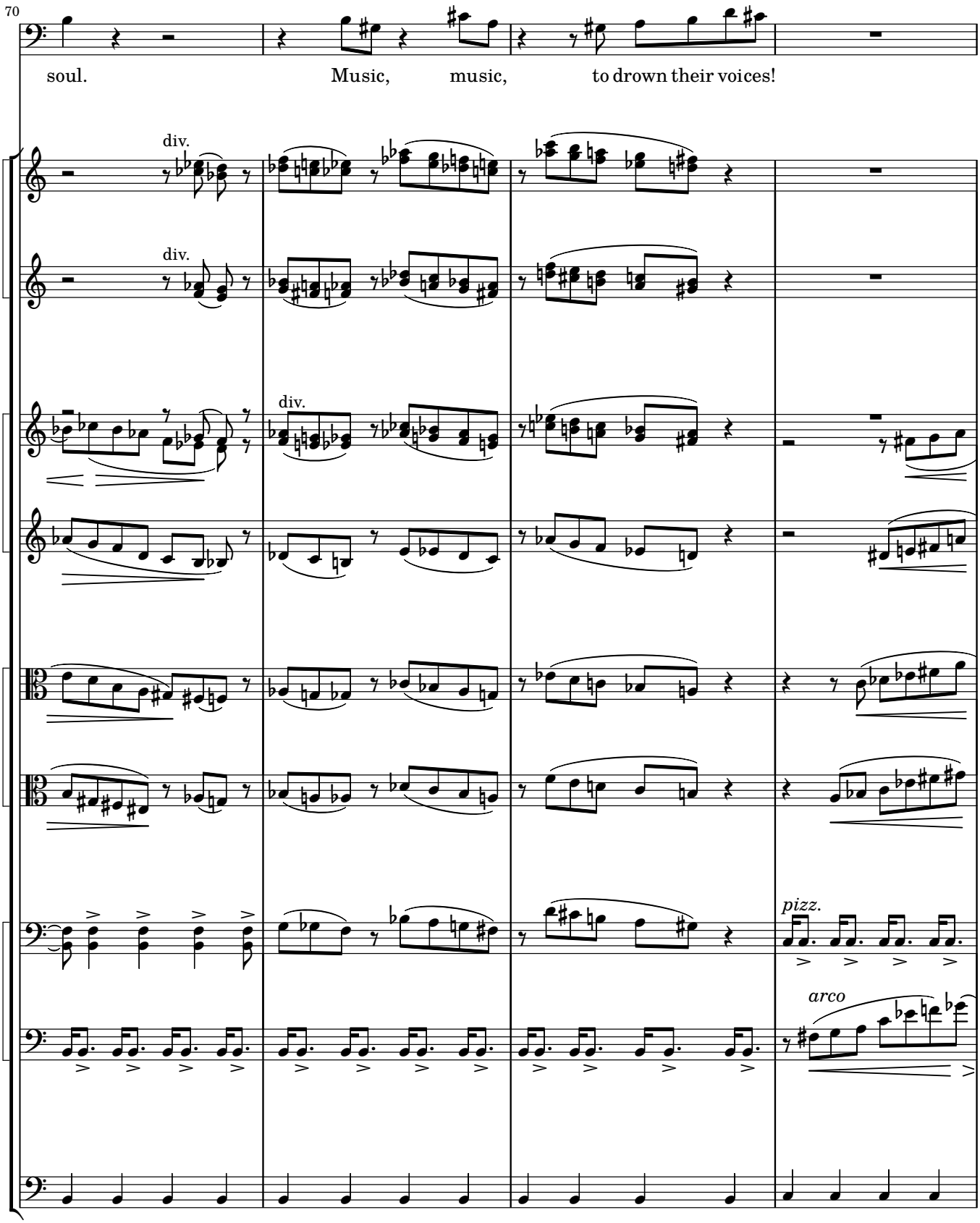

55
Now, over there, those kind an love-ly
unis.
unis.
(sempre arco)
(sempre pizz.)

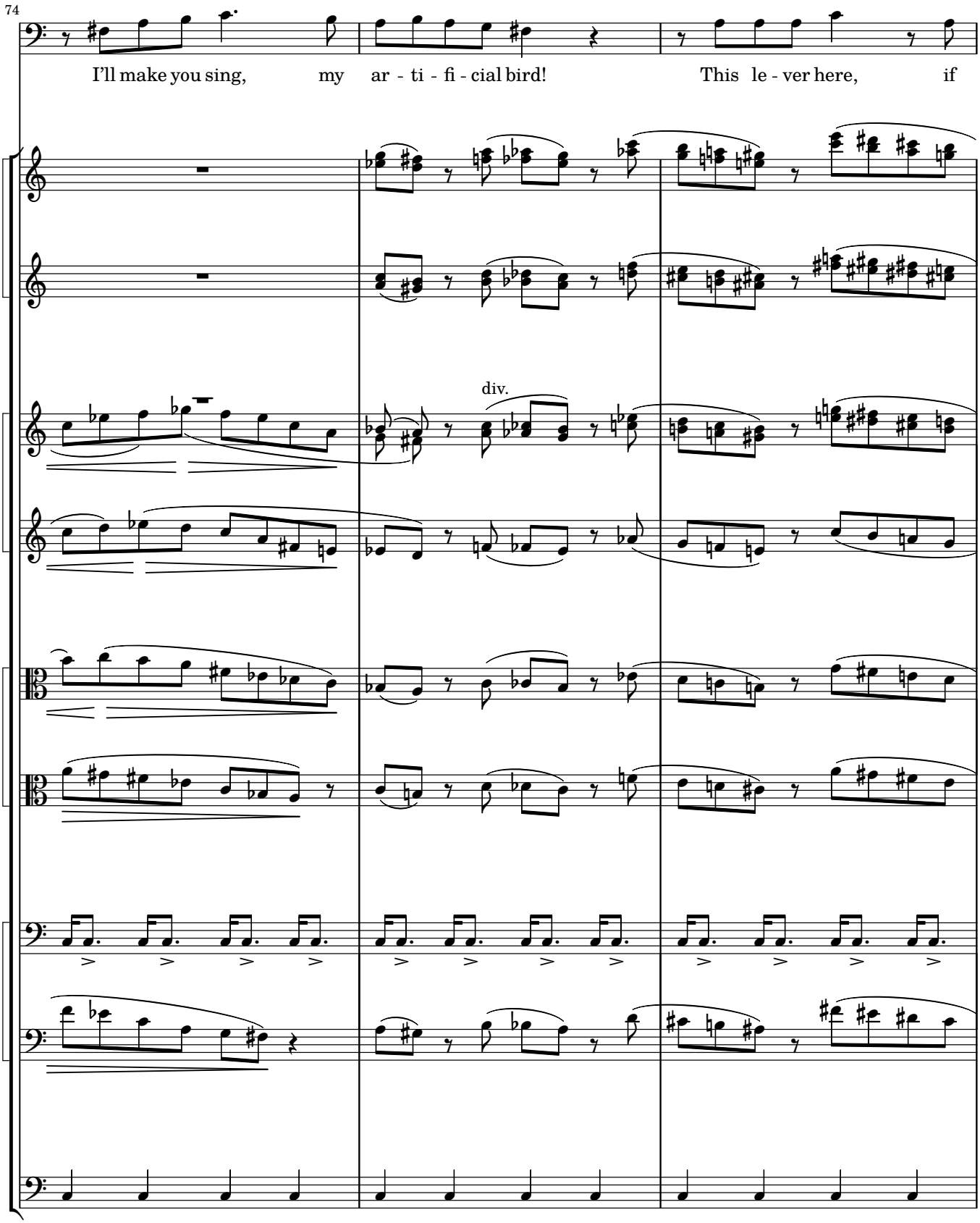

58
fa-ces. Can they be my good deeds? How few, how
1.
2.
dim.
p
3.
4.
dim.
p
1.
dim.
p
unis.
2.
3.
dim.
p
1.
dim.
p
2.
dim.
p
1.
dim.
p
2.
dim.
p
dim.
p

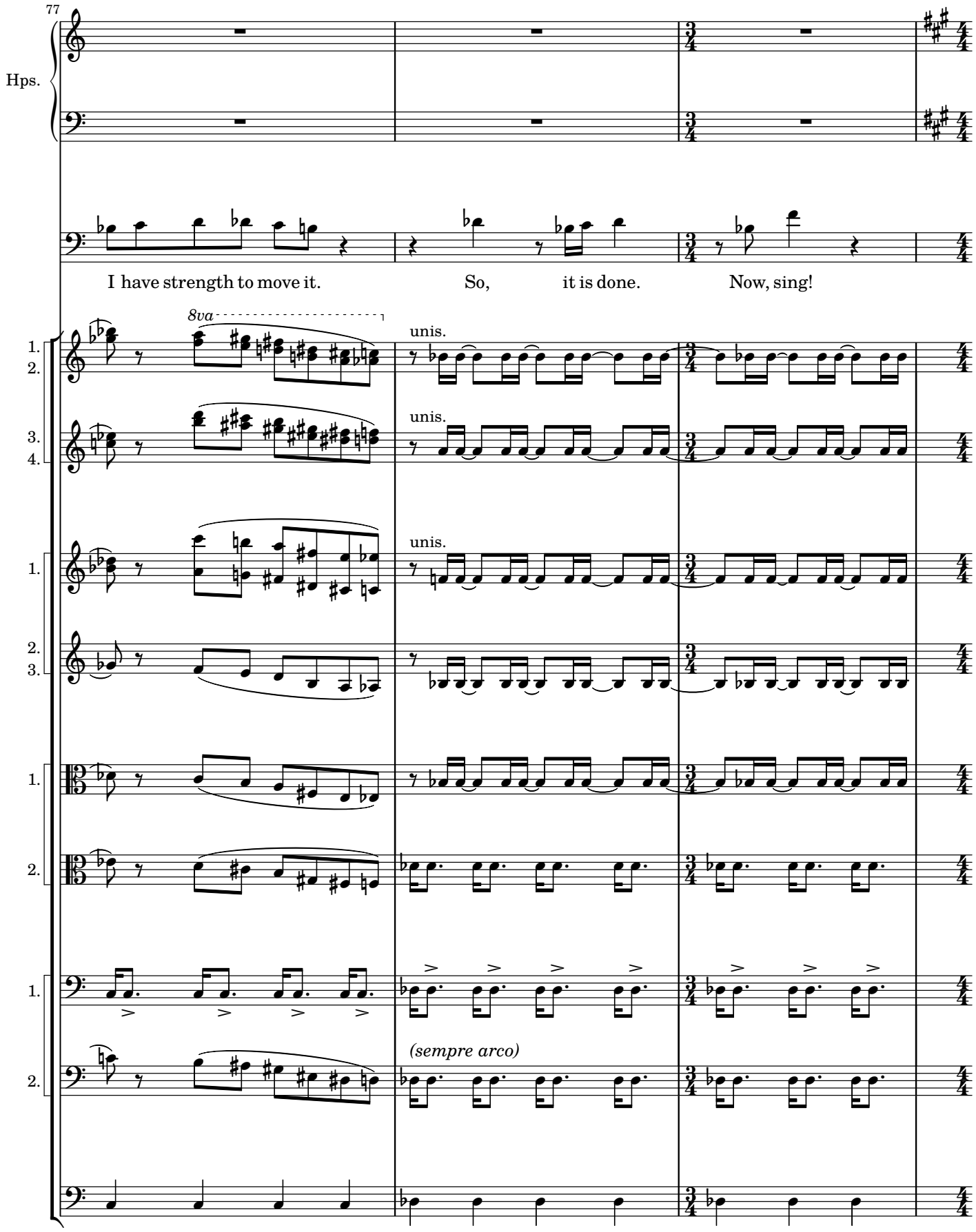

61
few.
But there!
Those o-thers!
Hideous,
mocking me
div.
mf

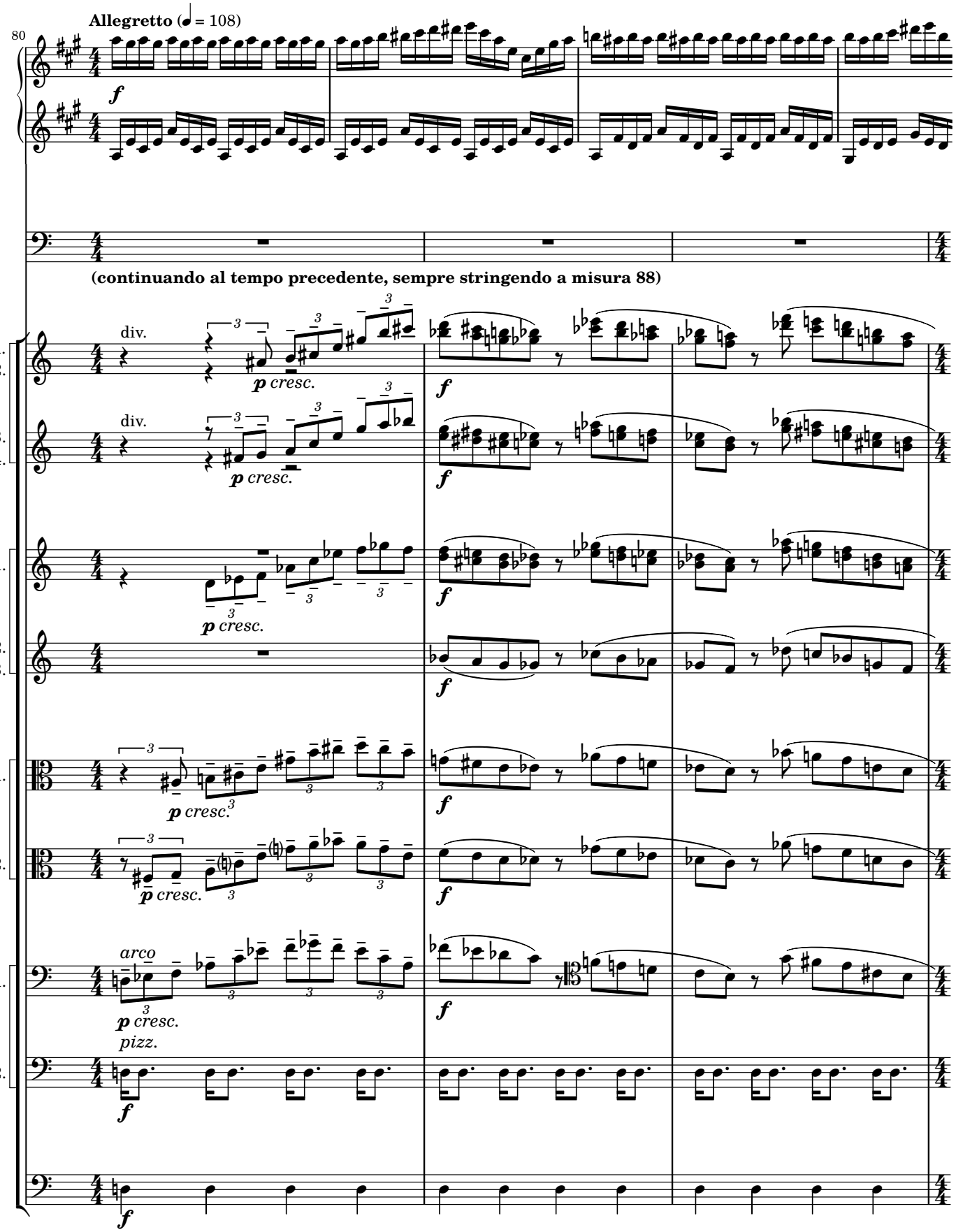

64
The fa --ces of my sins, that say "Re - mem - ber!" "Re -
unis.
unis.
unis.

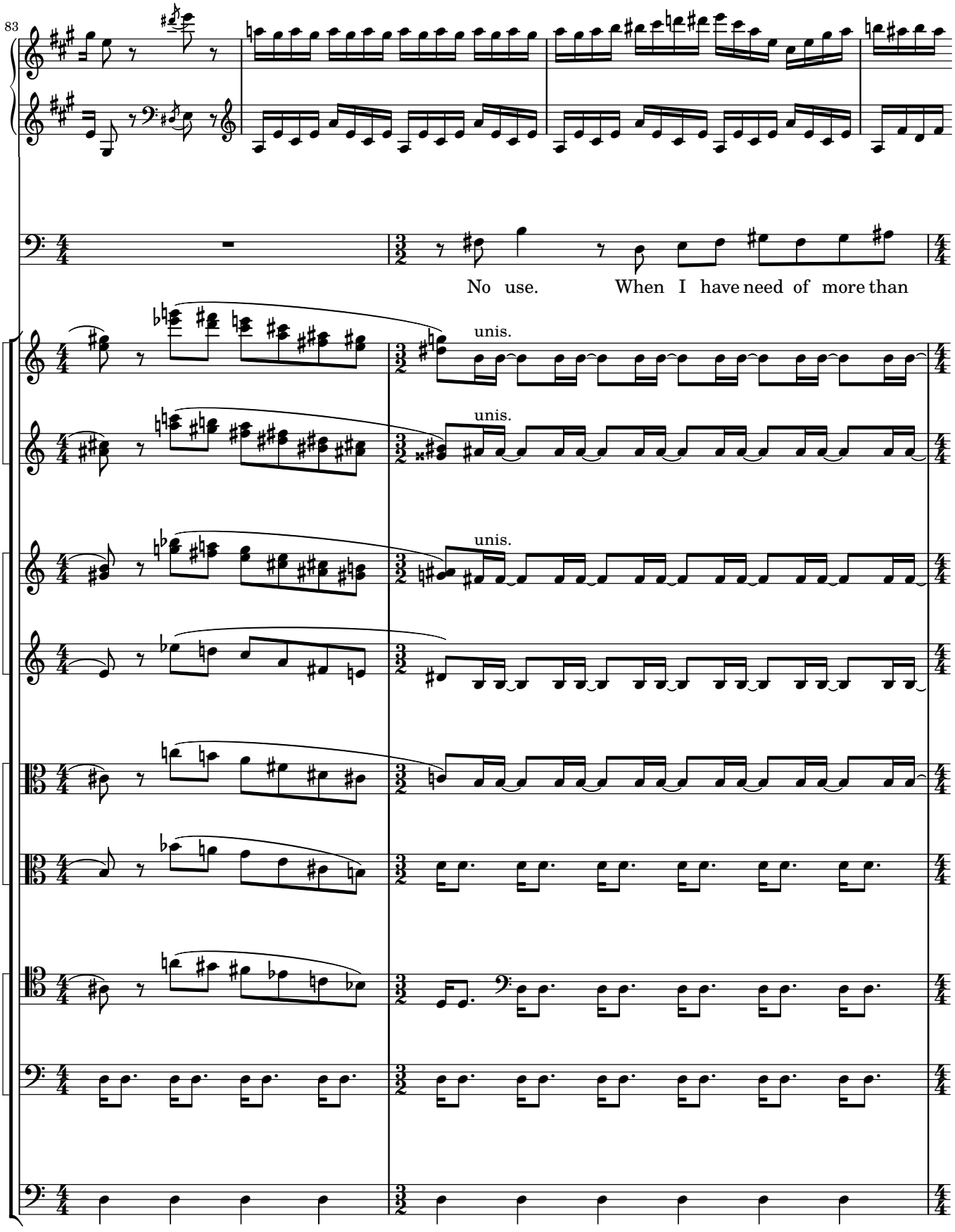

67
mem - ber this," they say, "and this re - mem - ber!" They damn my

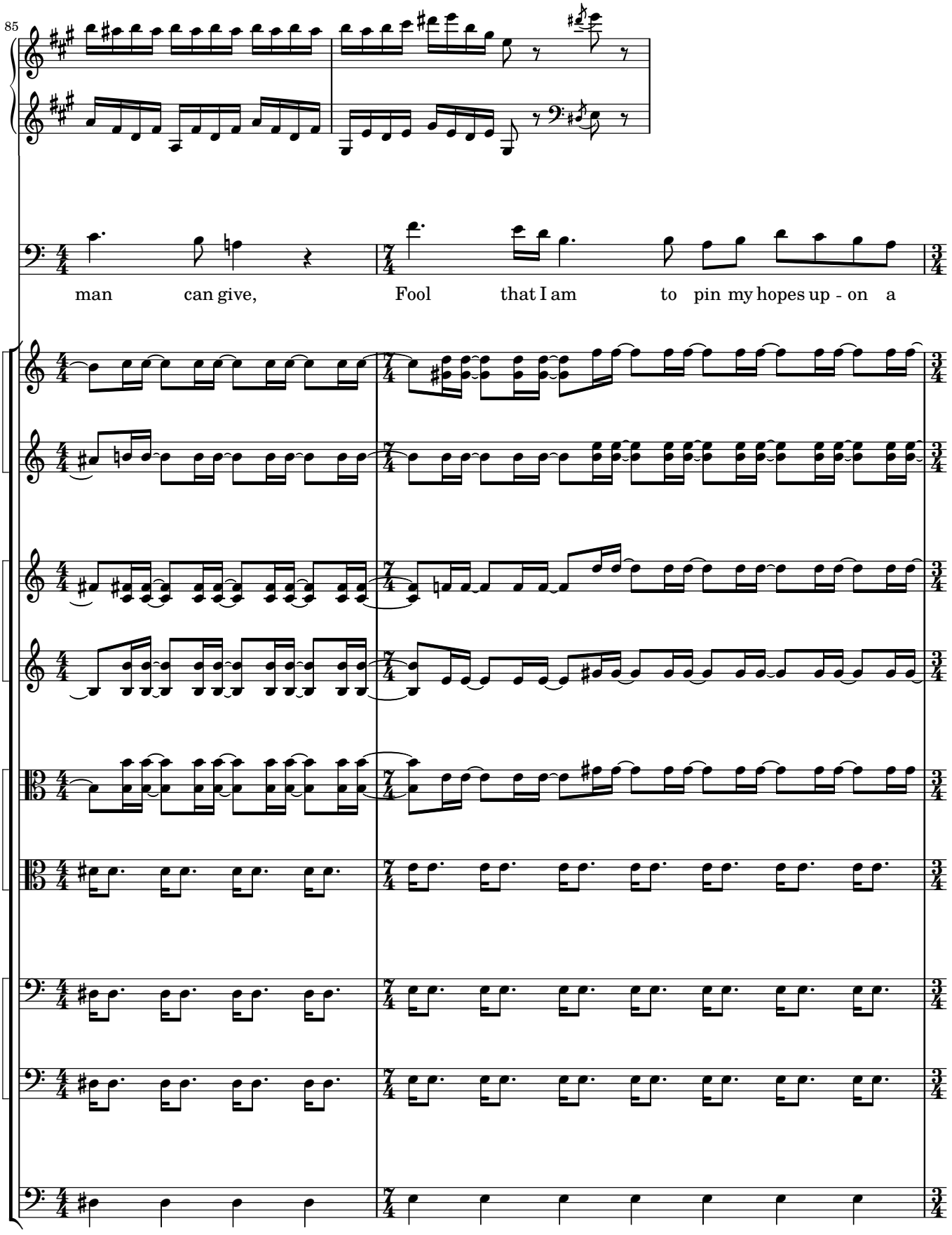

70
soul.
Music, music, to drown their voices!
div.
div.
div.
pizz.
arco

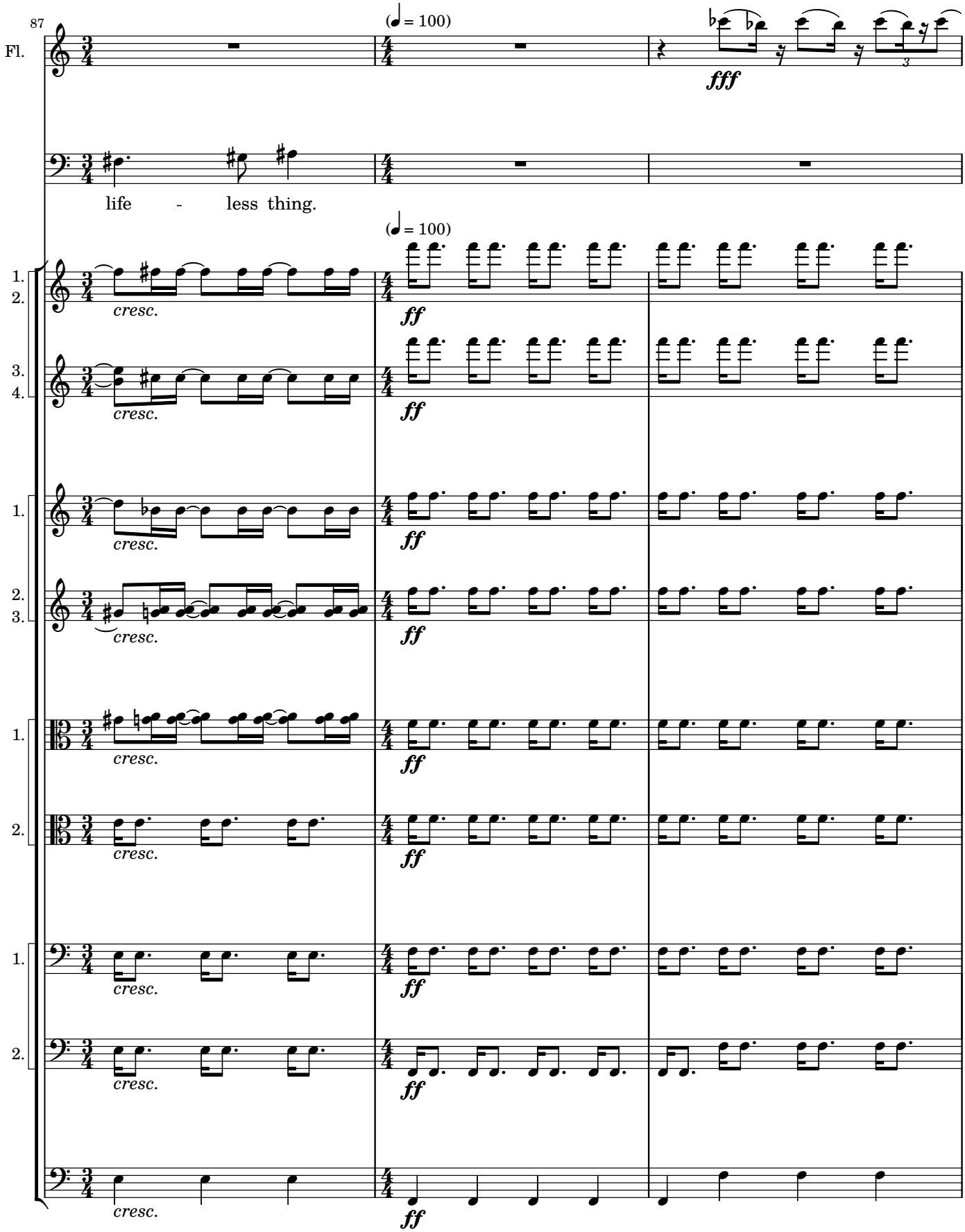

74
I'll make you sing, my ar - ti - fi - cial bird! This le - ver here, if
1.
2.
3.
4.
div.

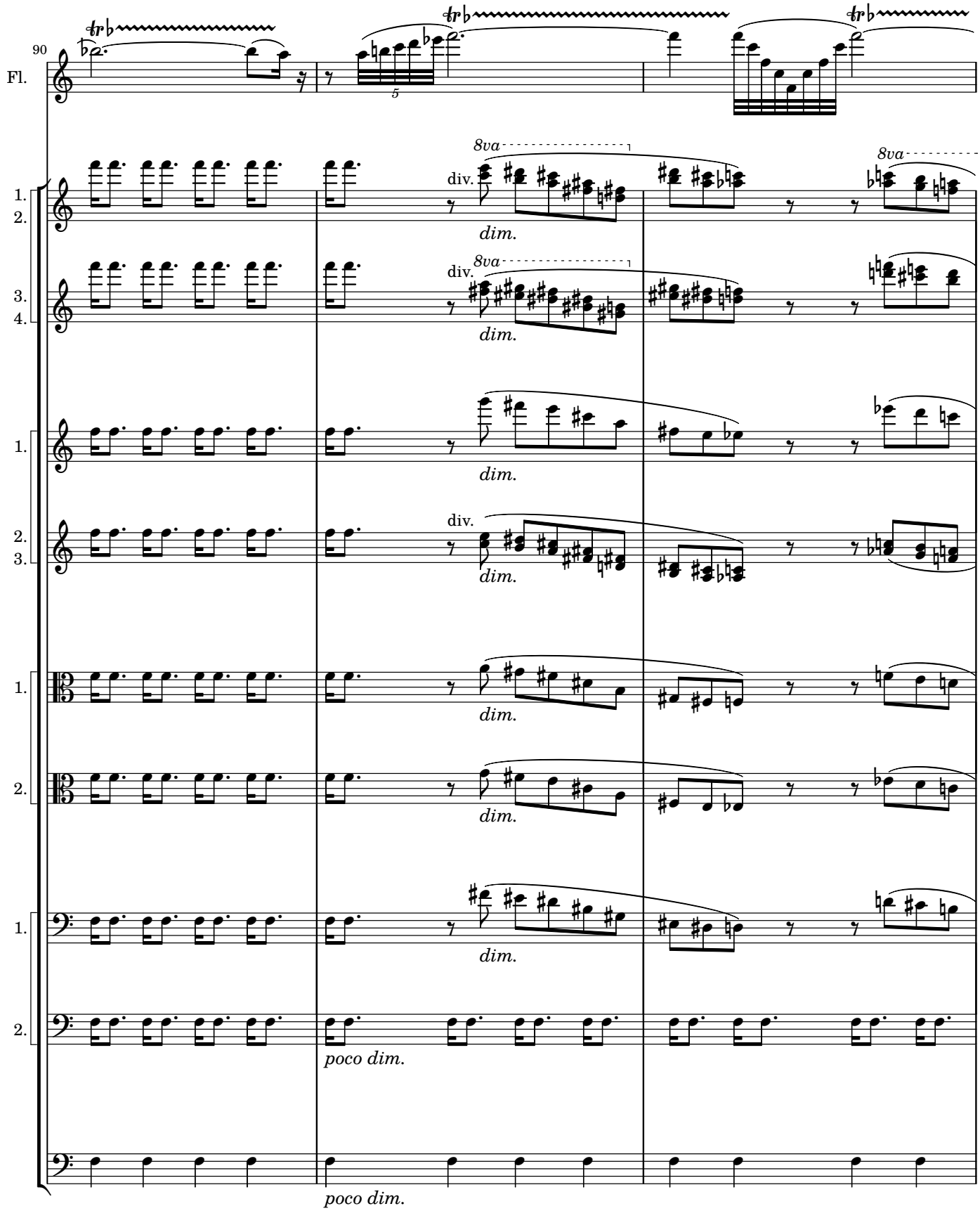

77
Hps.
I have strength to move it.
So,
it is done.
Now, sing!
8va
unis.
unis.
unis.
(sempre arco)

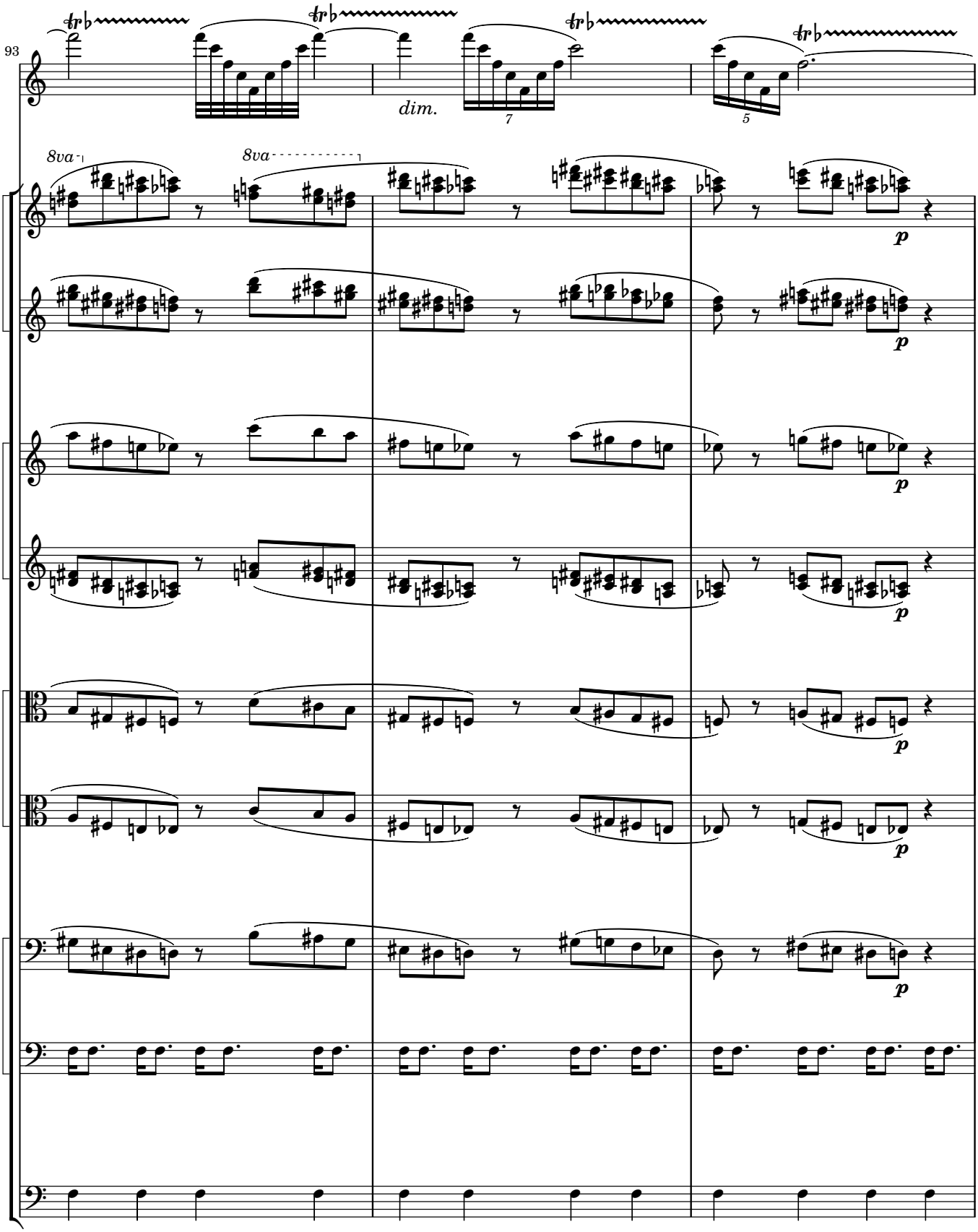

Allegretto (♩ = 108)
80
(continuando al tempo precedente, sempre stringendo a misura 88)
div.
p cresc.
f
arco
pizz.

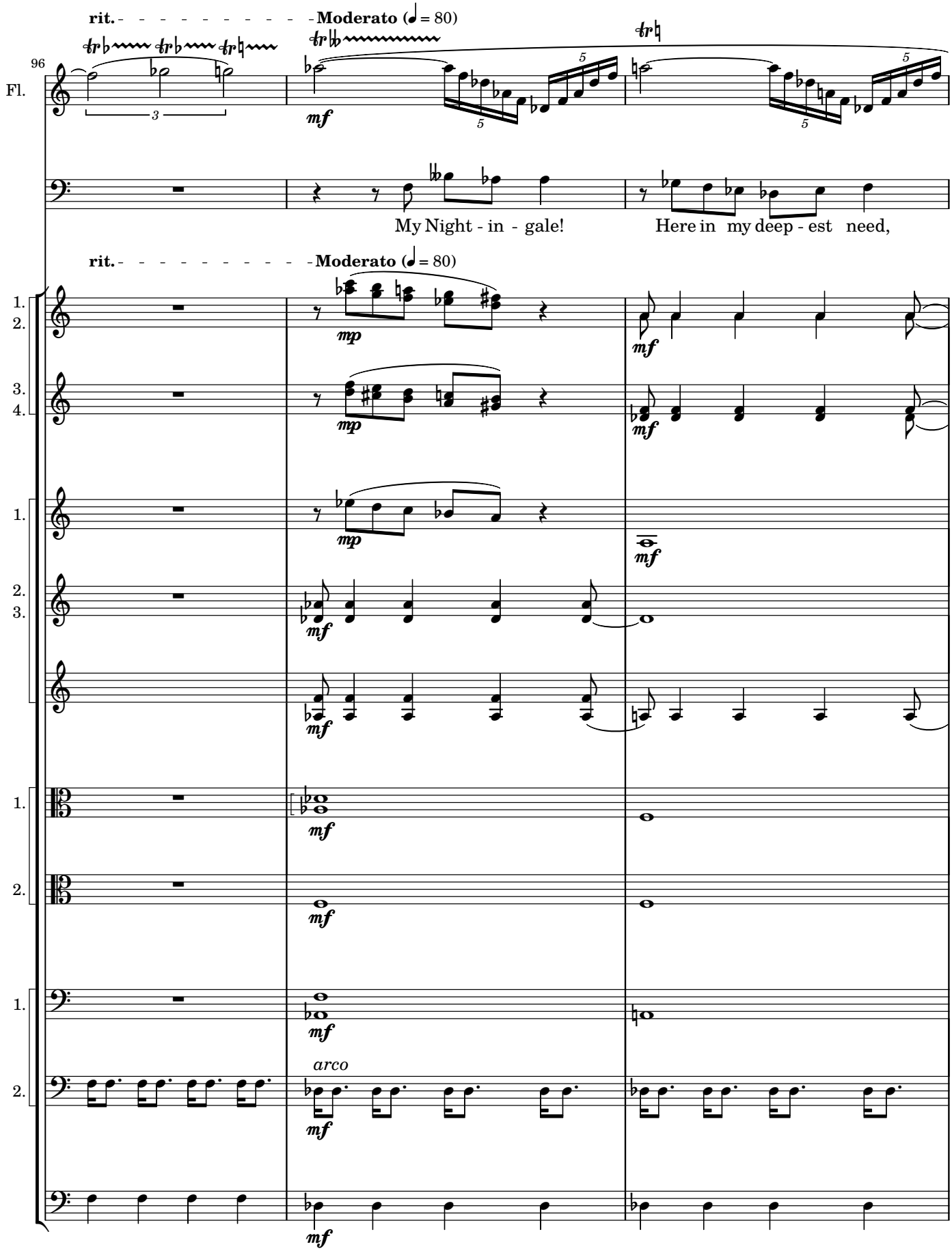

83
No use. When I have need of more than
unis.
unis.
unis.

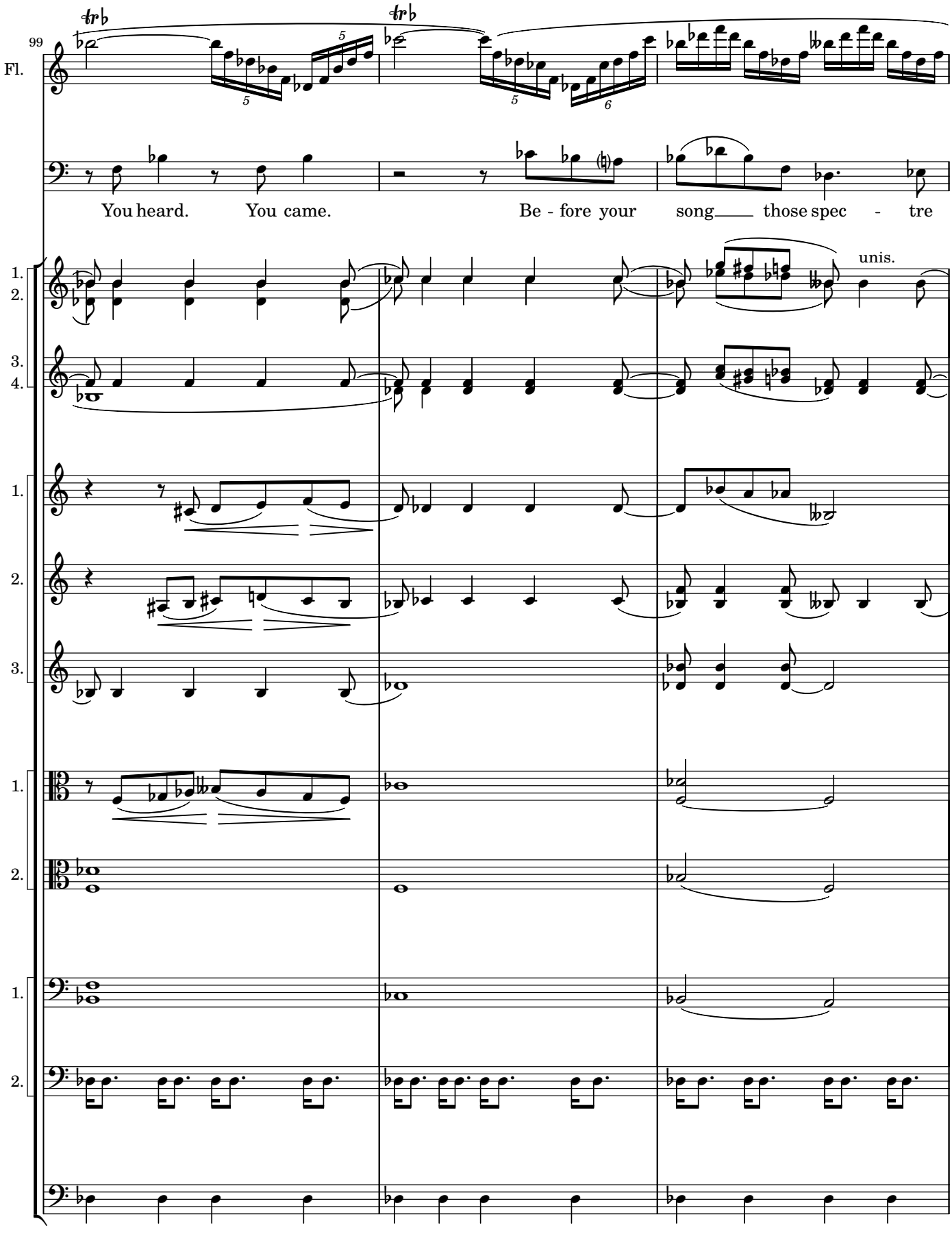

85
man can give,
Fool that I am to pin my hopes up - on a

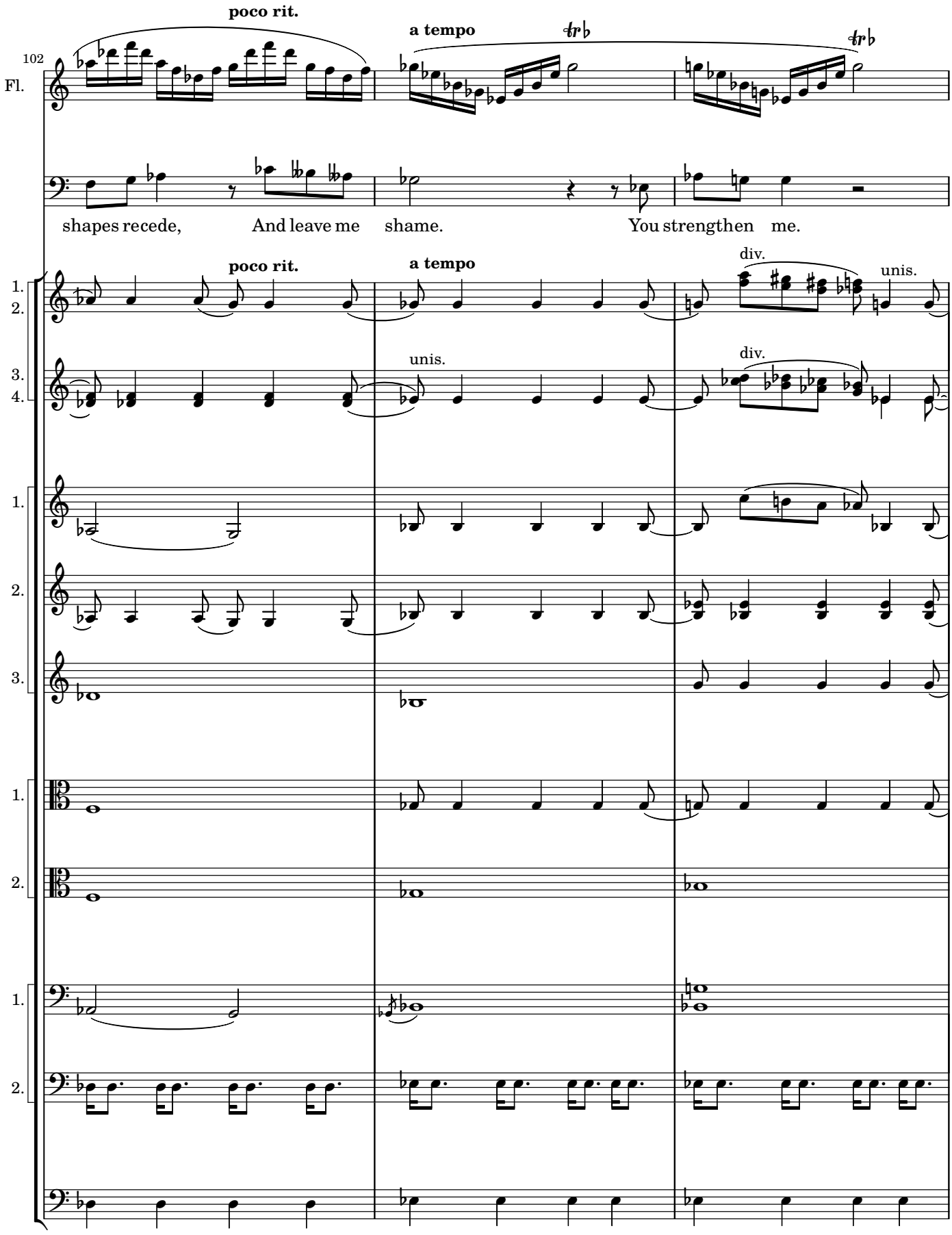

87
Fl.
(♩ = 100)
fff
life - less thing.
(♩ = 100)
1.
2.
3.
4.
cresc.
ff

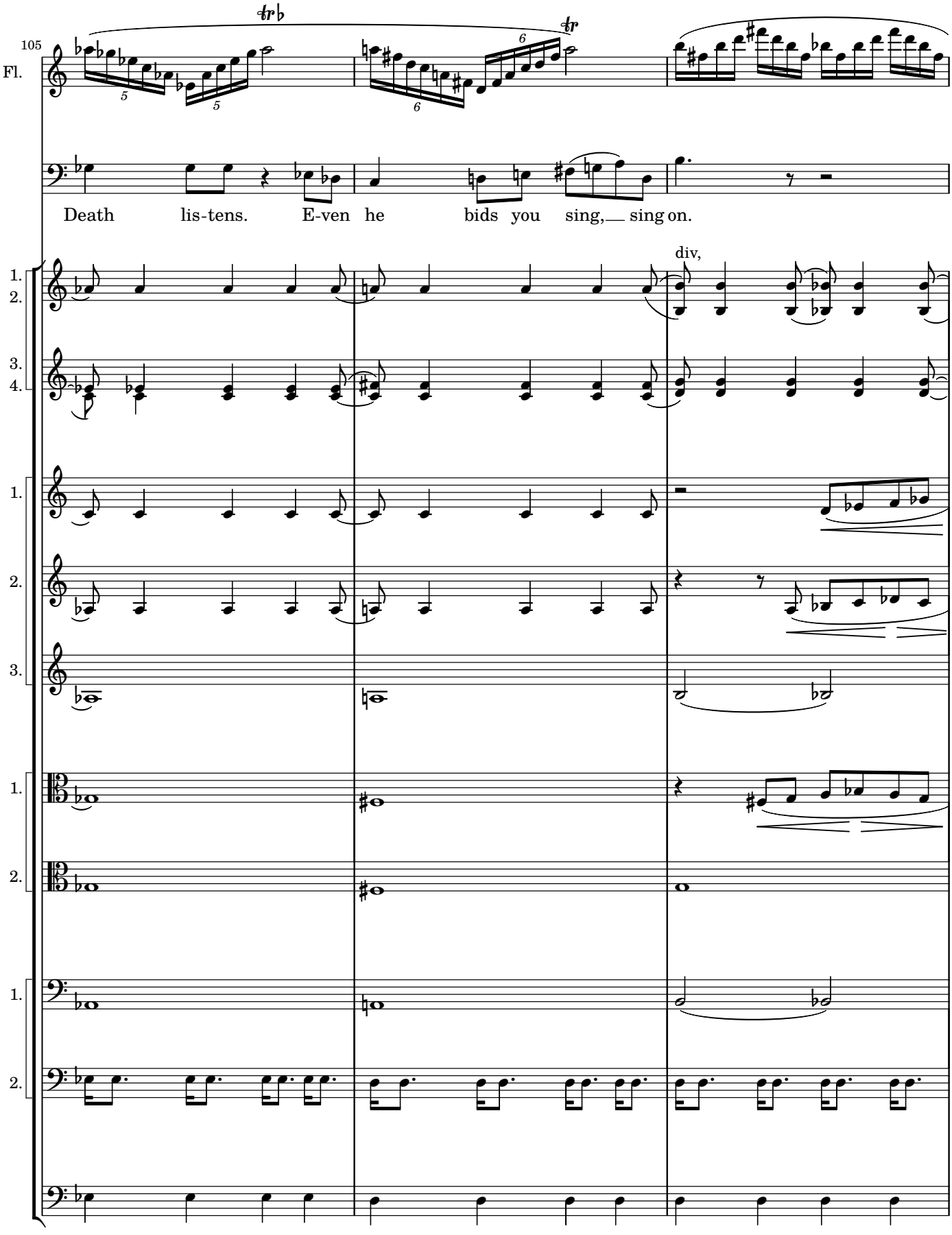

90
Fl.
1.
2.
3.
4.
1.
2.
3.
1.
2.
1.
2.
1.
2.
8va
div.
dim.
poco dim.

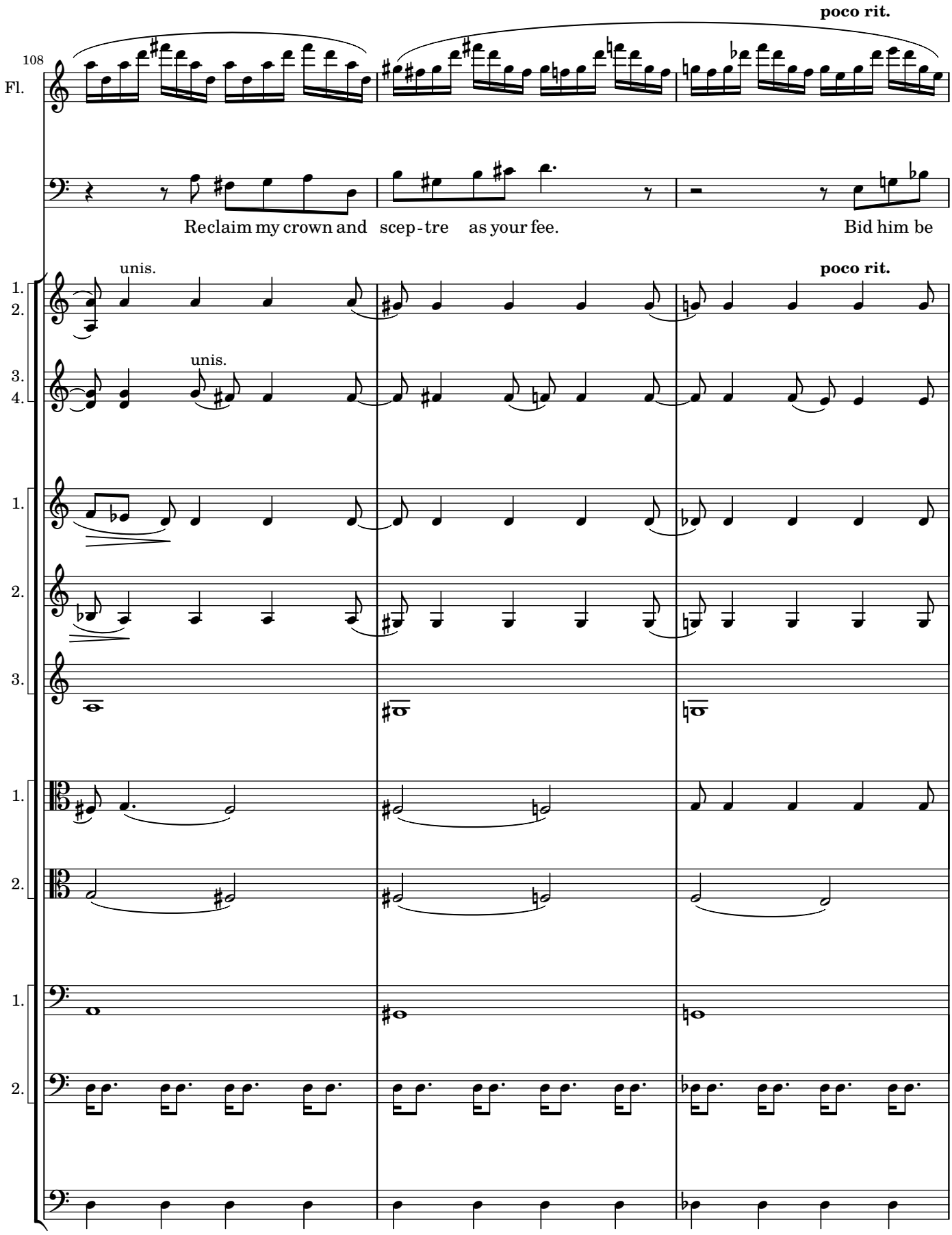

93
Fl.
dim.
8va
8va
1.
2.
3.
4.
p

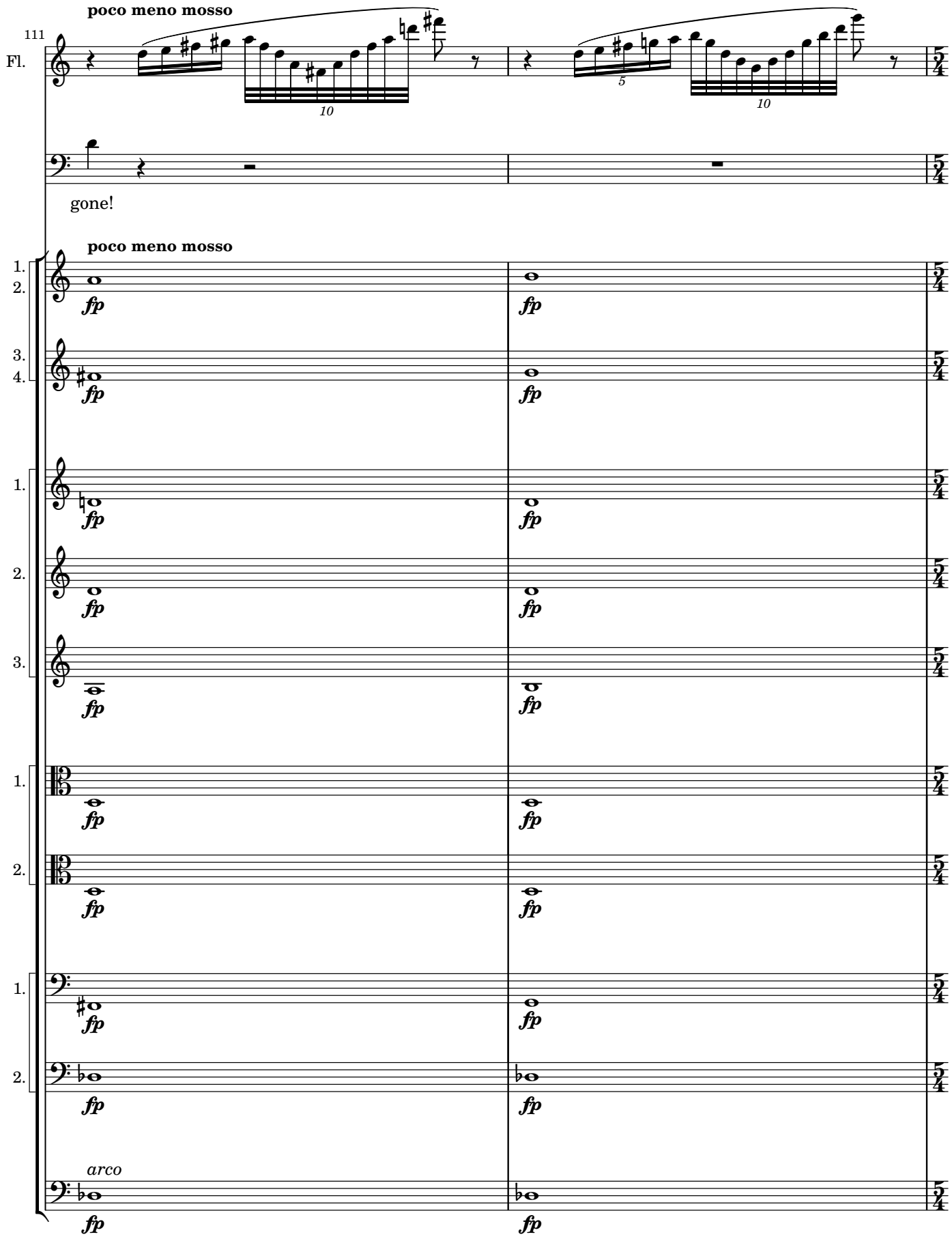

rit. - - - - - - - - - - - Moderato (♩ = 80)
96
Fl.
mf
My Night - in - gale!
Here in my deep - est need,
rit. - - - - - - - - - - - Moderato (♩ = 80)
1.
2.
3.
4.
mp
mf
arco

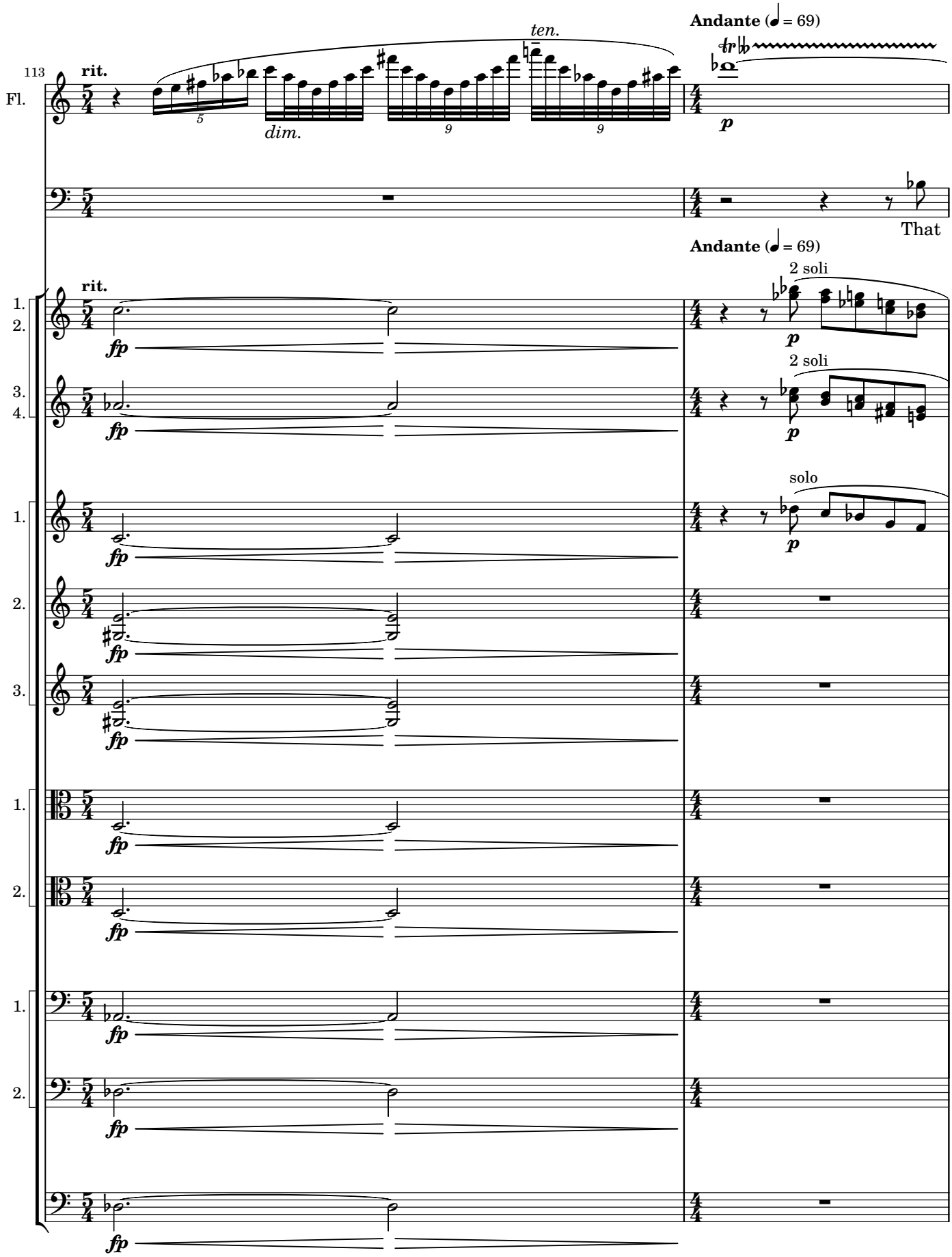

99
Fl.
You heard. You came. Be - fore your song those spec - tre
unis.

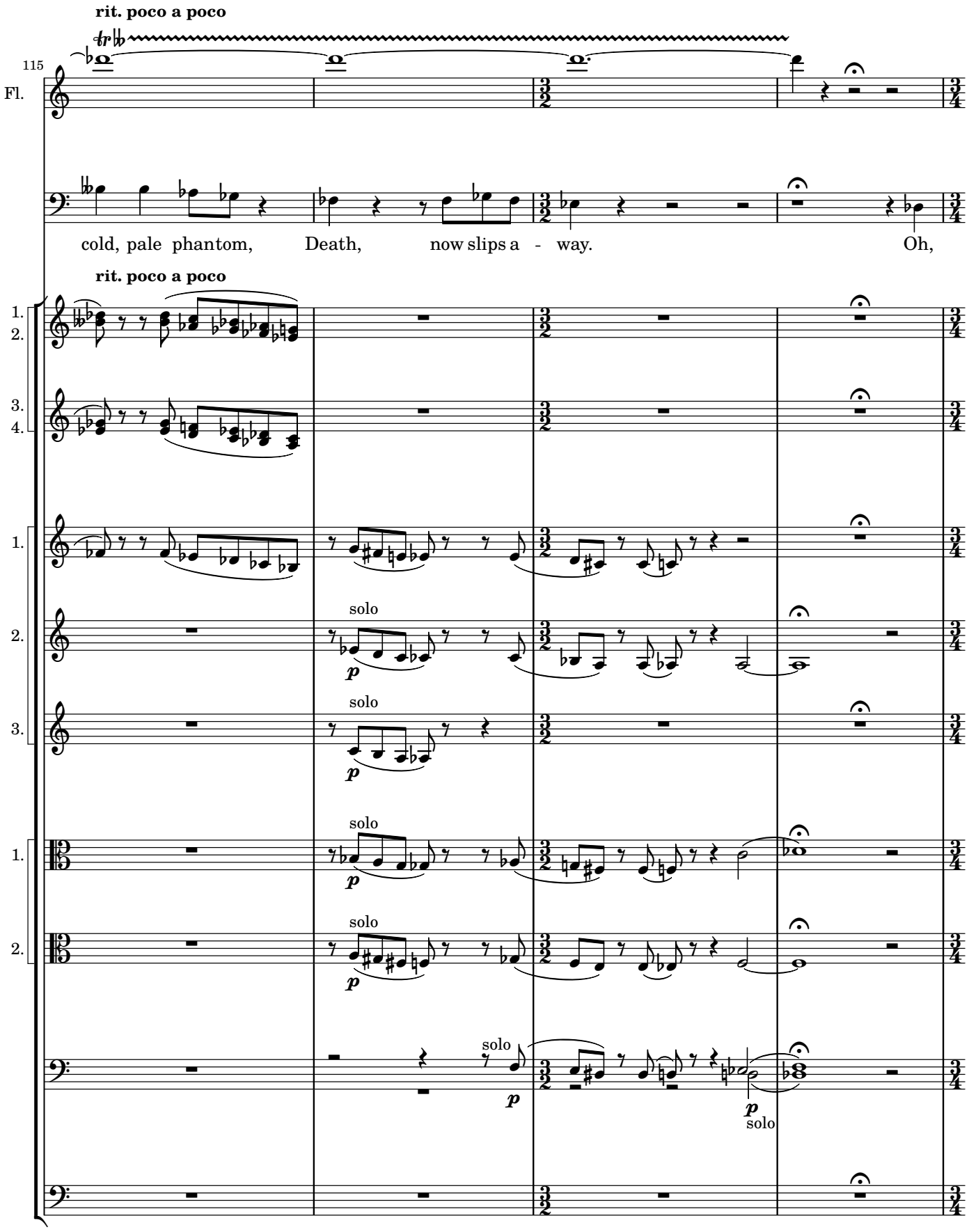

poco rit.
a tempo
102
Fl.
shapes recede, And leave me shame. You strengthen me.
poco rit.
a tempo
div.
unis.
1.
2.
3.
4.

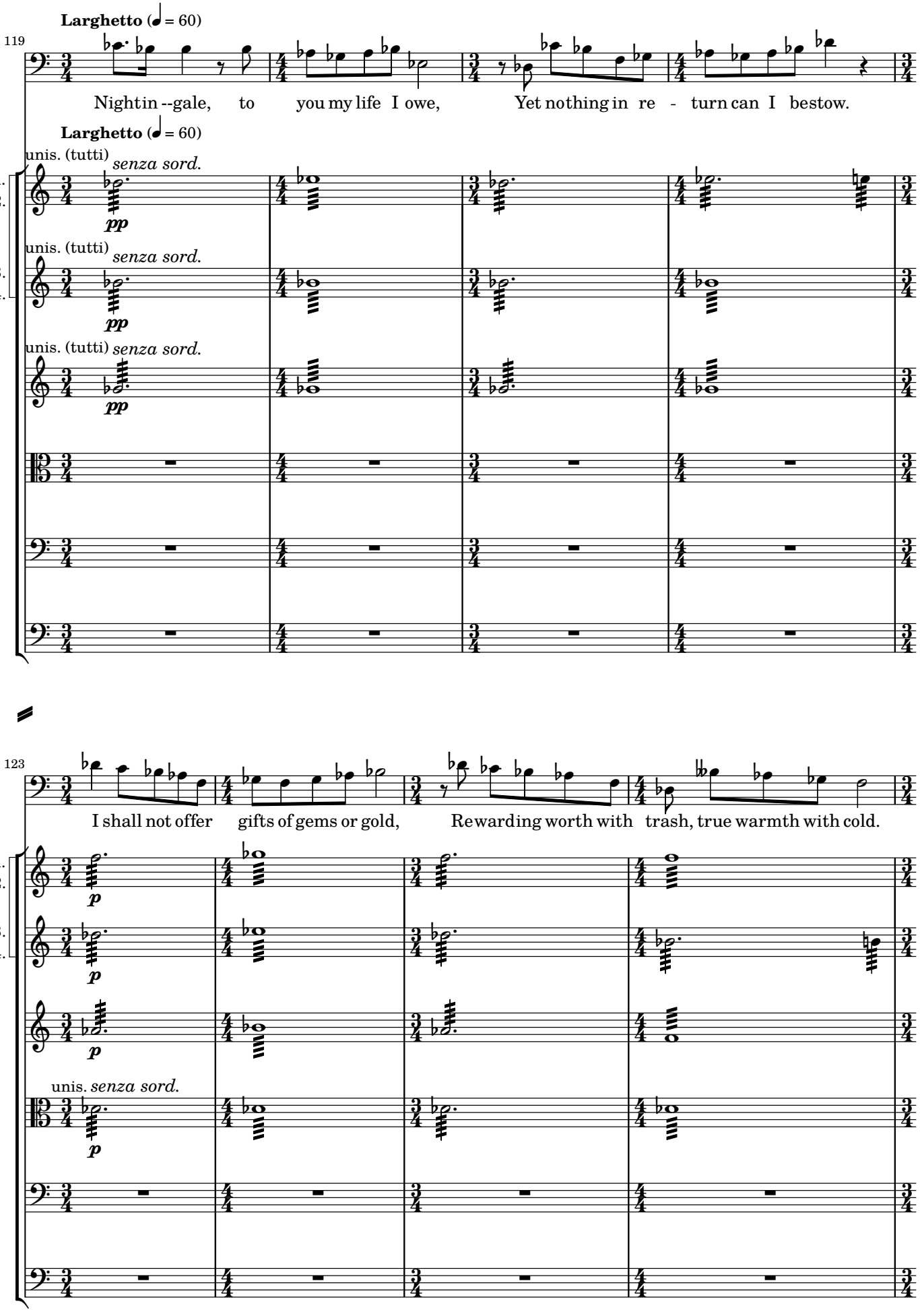

105
Fl.
Death lis-tens. E-ven he bids you sing, sing on.
div,

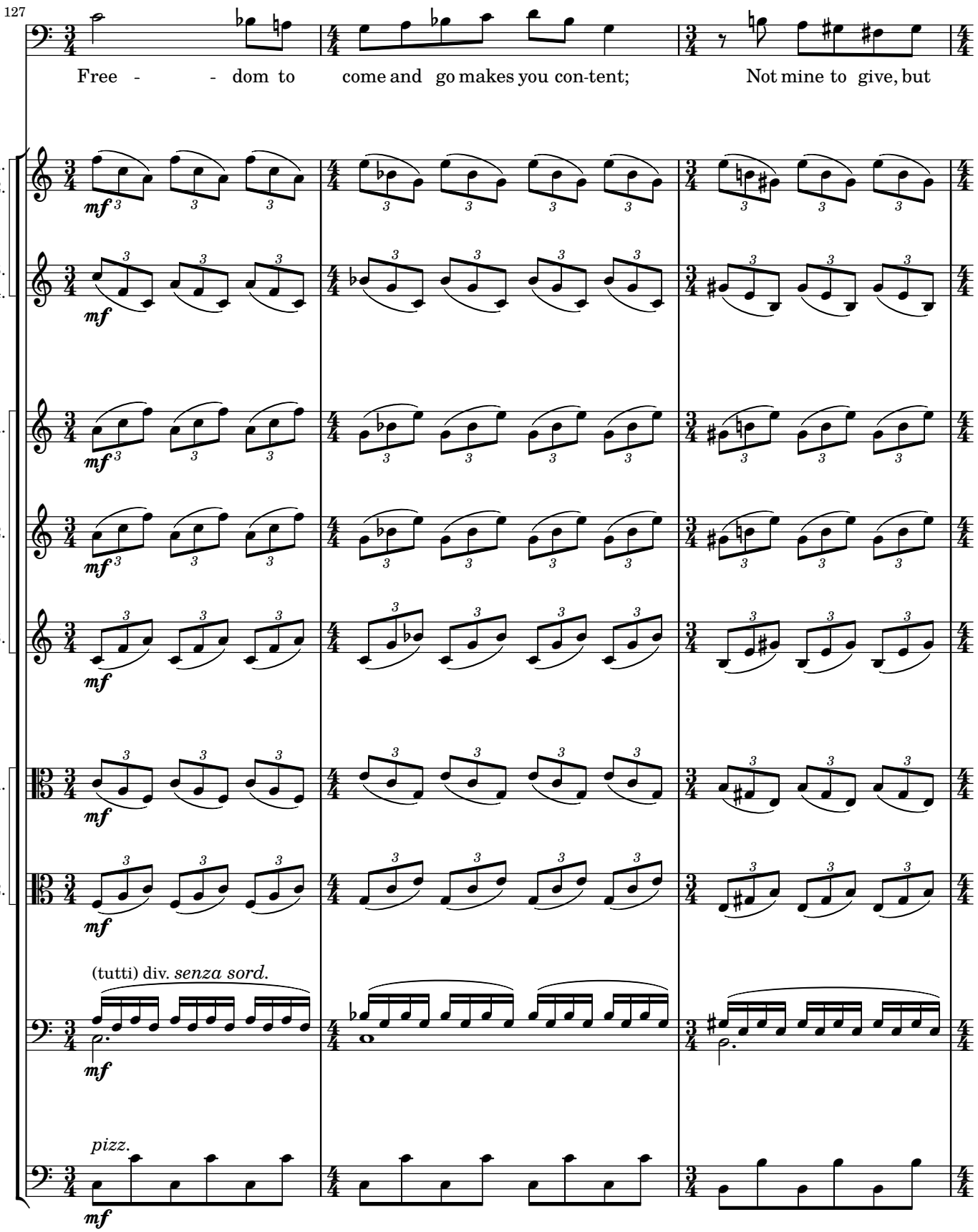

poco rit.
108
Fl.
Reclaim my crown and scep-tre as your fee.
Bid him be
unis.
unis.
poco rit.
1.
2.
3.
4.

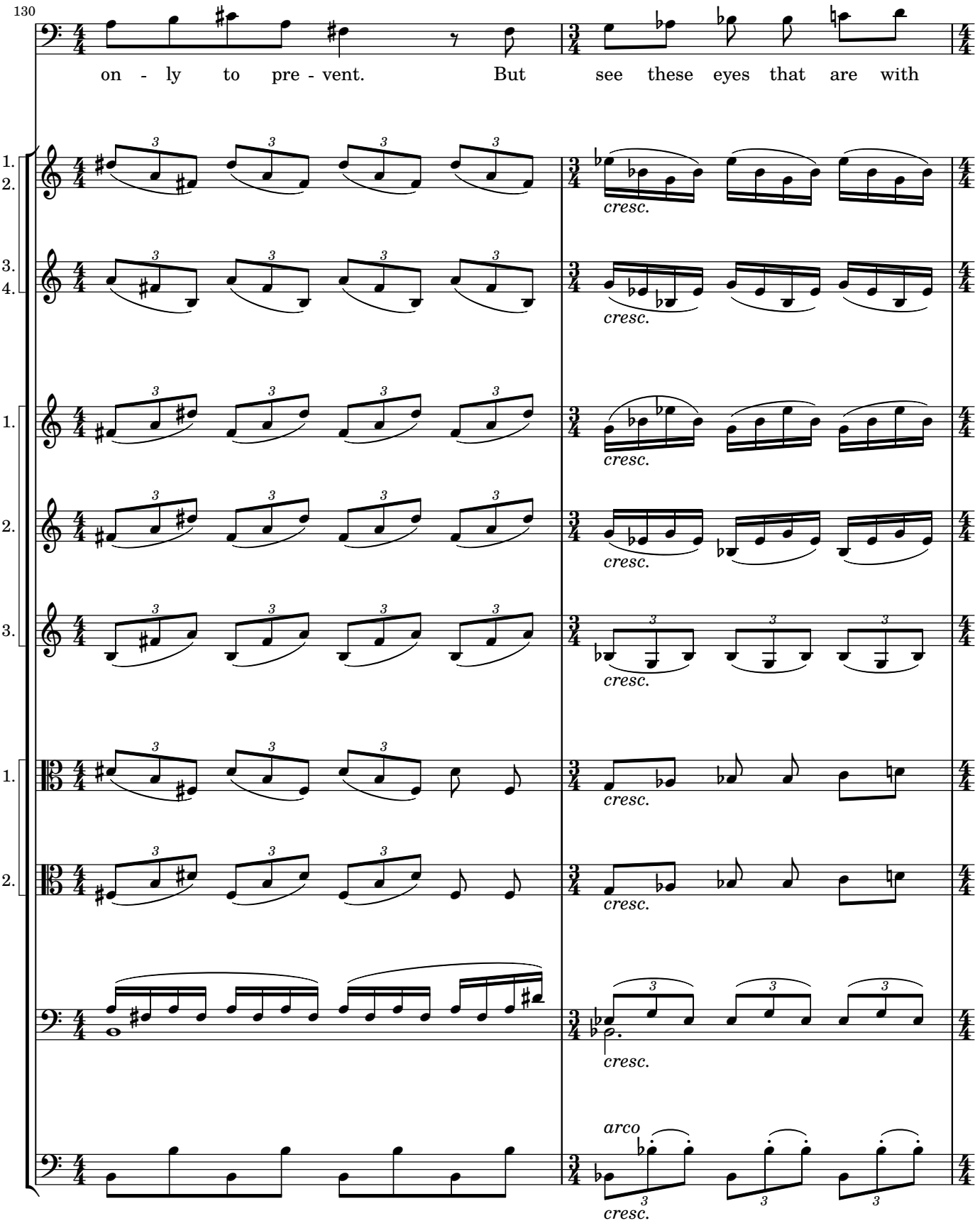

poco meno mosso
111
Fl.
10
5
10
gone!
poco meno mosso
1.
2.
3.
4.
fp
arco

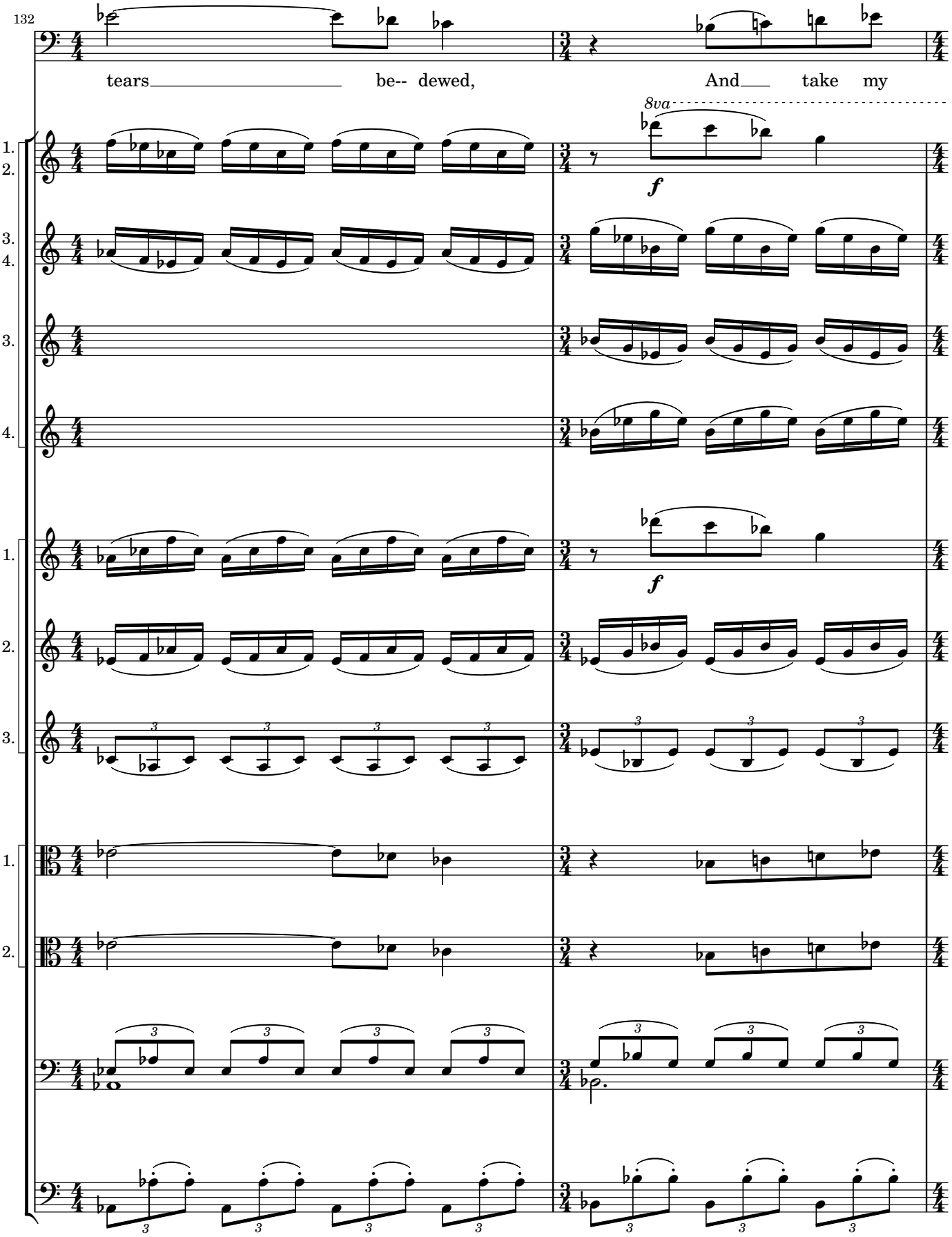

113
Fl.
rit.
ten.
dim.
Andante (♩ = 69)
That
rit.
Andante (♩ = 69)
2 soli
2 soli
solo
1.
2.
3.
4.
fp
p

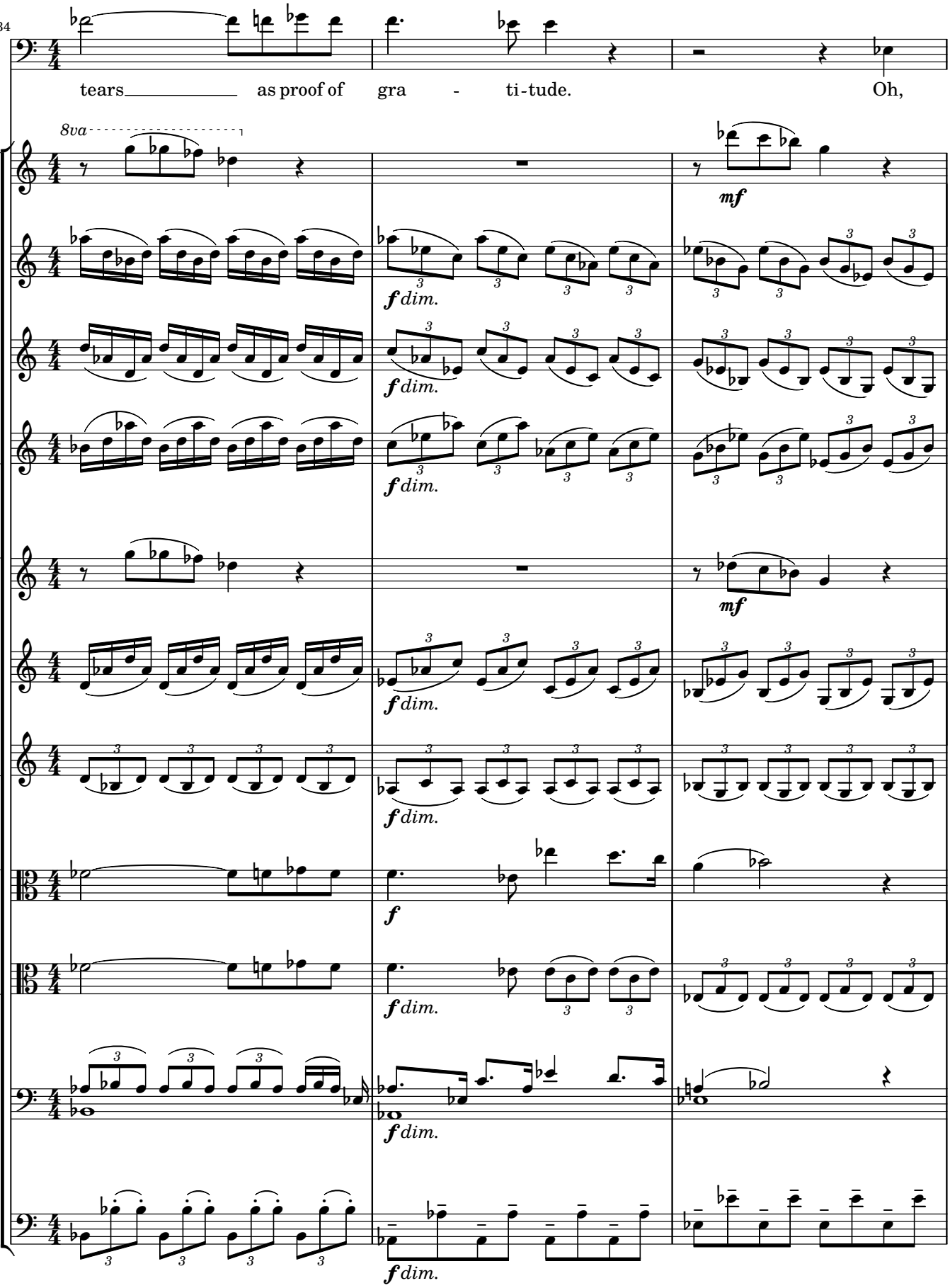

rit. poco a poco
115
Fl.
cold, pale phantom, Death, now slips a - way. Oh,
rit. poco a poco
1.
2.
3.
4.
1.
2.
3.
1.
2.
solo
p
solo
p
solo
p
solo
p
solo
p
solo

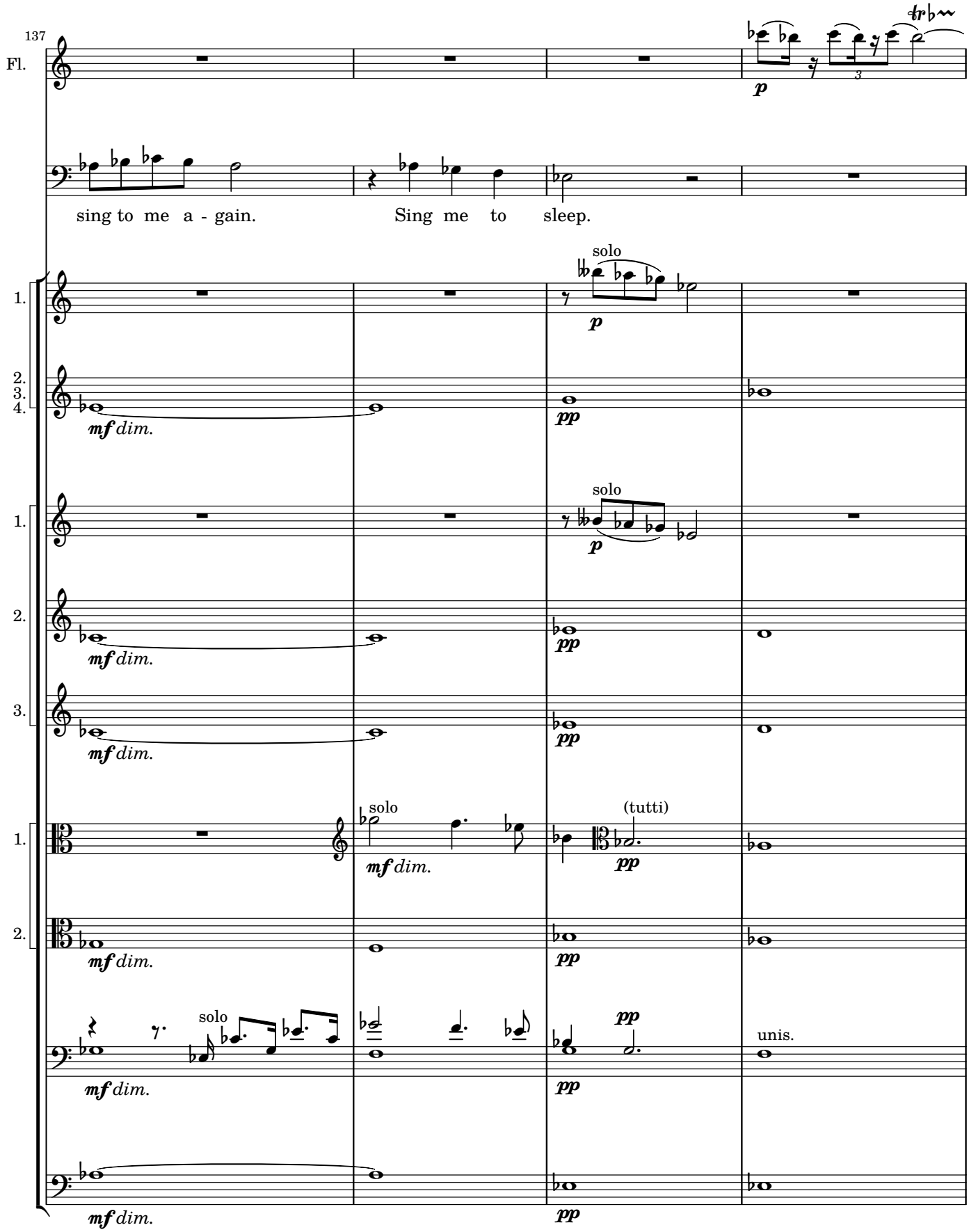

Larghetto (♩ = 60)
119
Night in --gale, to you my life I owe, Yet nothing in re - turn can I bestow.
Larghetto (♩ = 60)
unis. (tutti) senza sord.
pp
1.
2.
unis. (tutti) senza sord.
pp
3.
4.
unis. (tutti) senza sord.
pp
123
I shall not offer gifts of gems or gold, Rewarding worth with trash, true warmth with cold.
p
1.
2.
p
3.
4.
p
unis. senza sord.
p

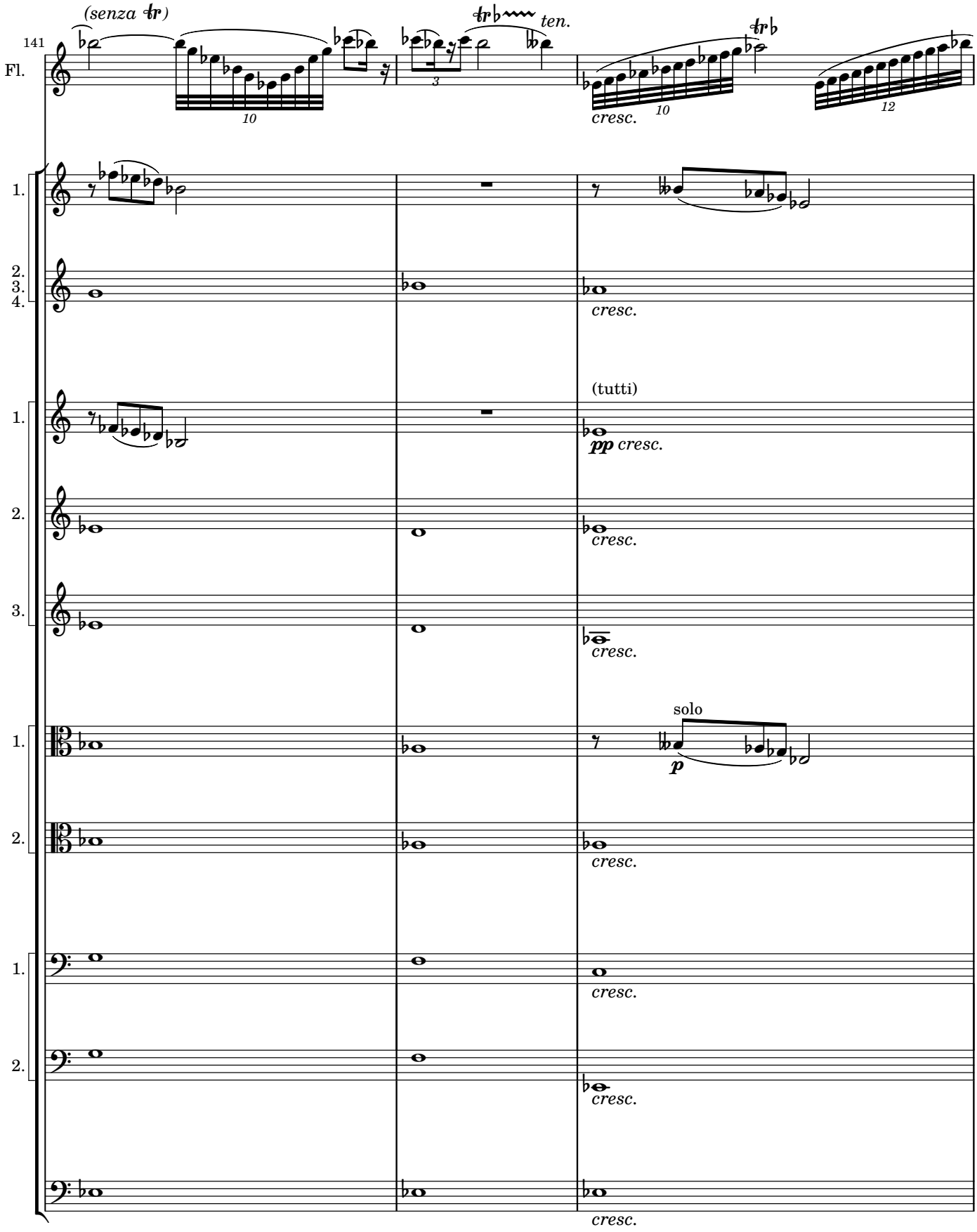

127
Free - - dom to come and go makes you con-tent; Not mine to give, but
1.
2.
3.
4.
(tutti) div. senza sord.
pizz.

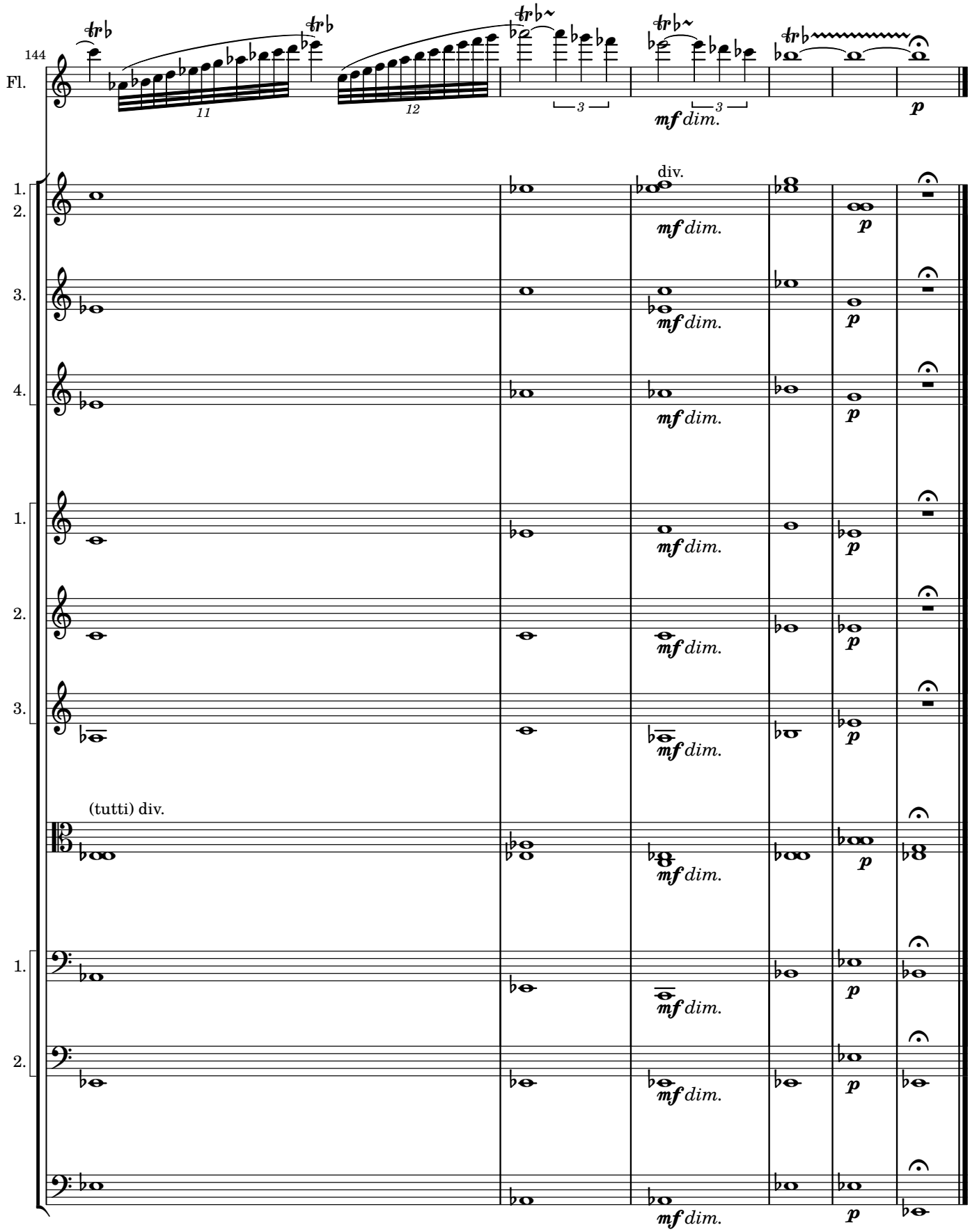

130
on - ly to pre - vent. But see these eyes that are with
cresc.
arco


132
tears be-- dewed, And take my
8va
f
f


134
tears as proof of gra - ti-tude. Oh,
8va
mf
f dim.
f


137
Fl.
sing to me a - gain.
Sing me to sleep.
solo
(tutti)
unis.

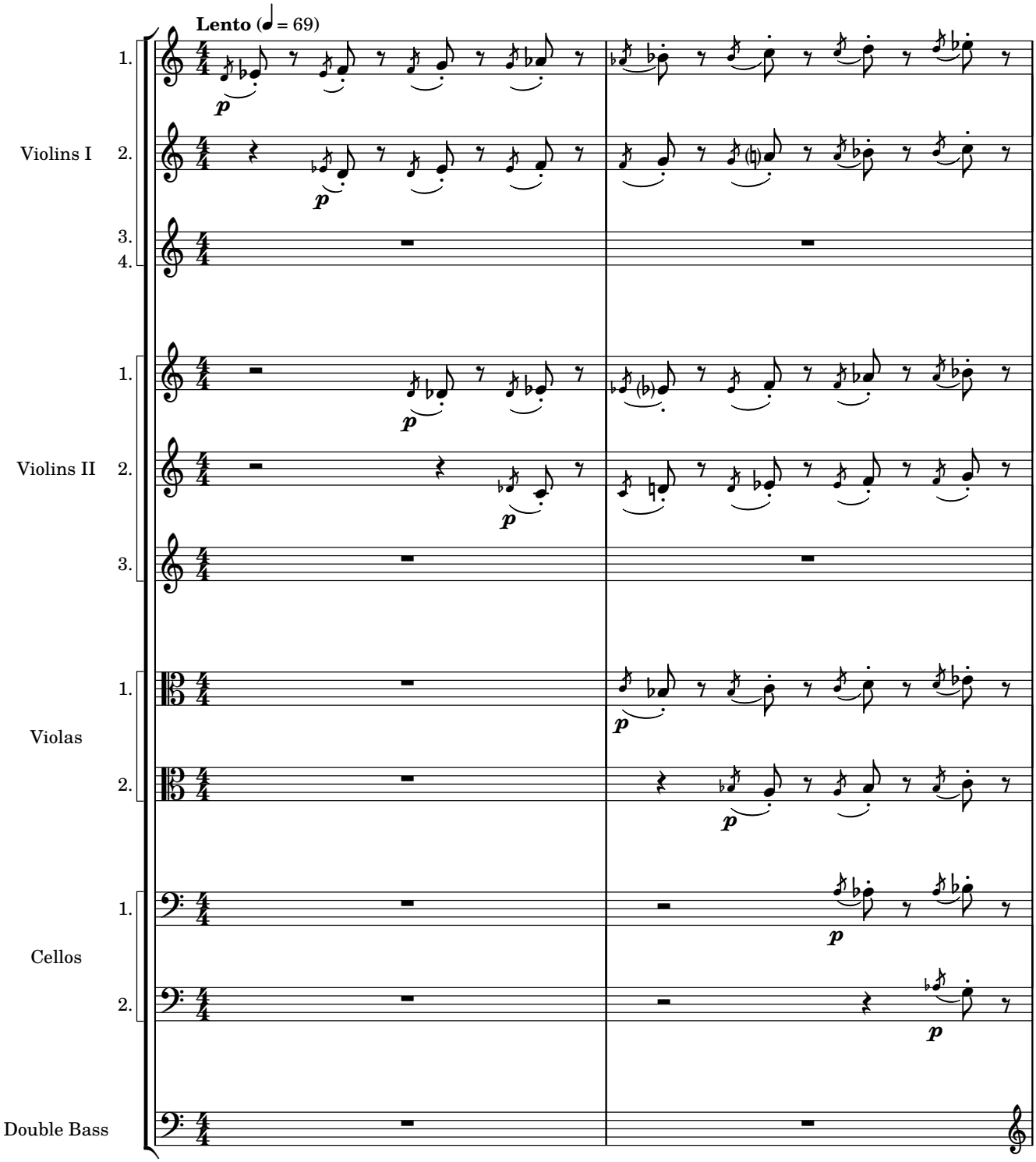

141
Fl.
(senza tr)
10
3
tr
ten.
cresc.
10
tr
12
1.
2.
3.
4.
cresc.
(tutti)
pp cresc.
cresc.
cresc.
solo
p
cresc.
cresc.
cresc.
cresc.


144
Fl.
11
12
3
3
mf dim.
p
1.
2.
3.
4.
div.
mf dim.
p
1.
2.
3.
(tutti) div.
1.
2.

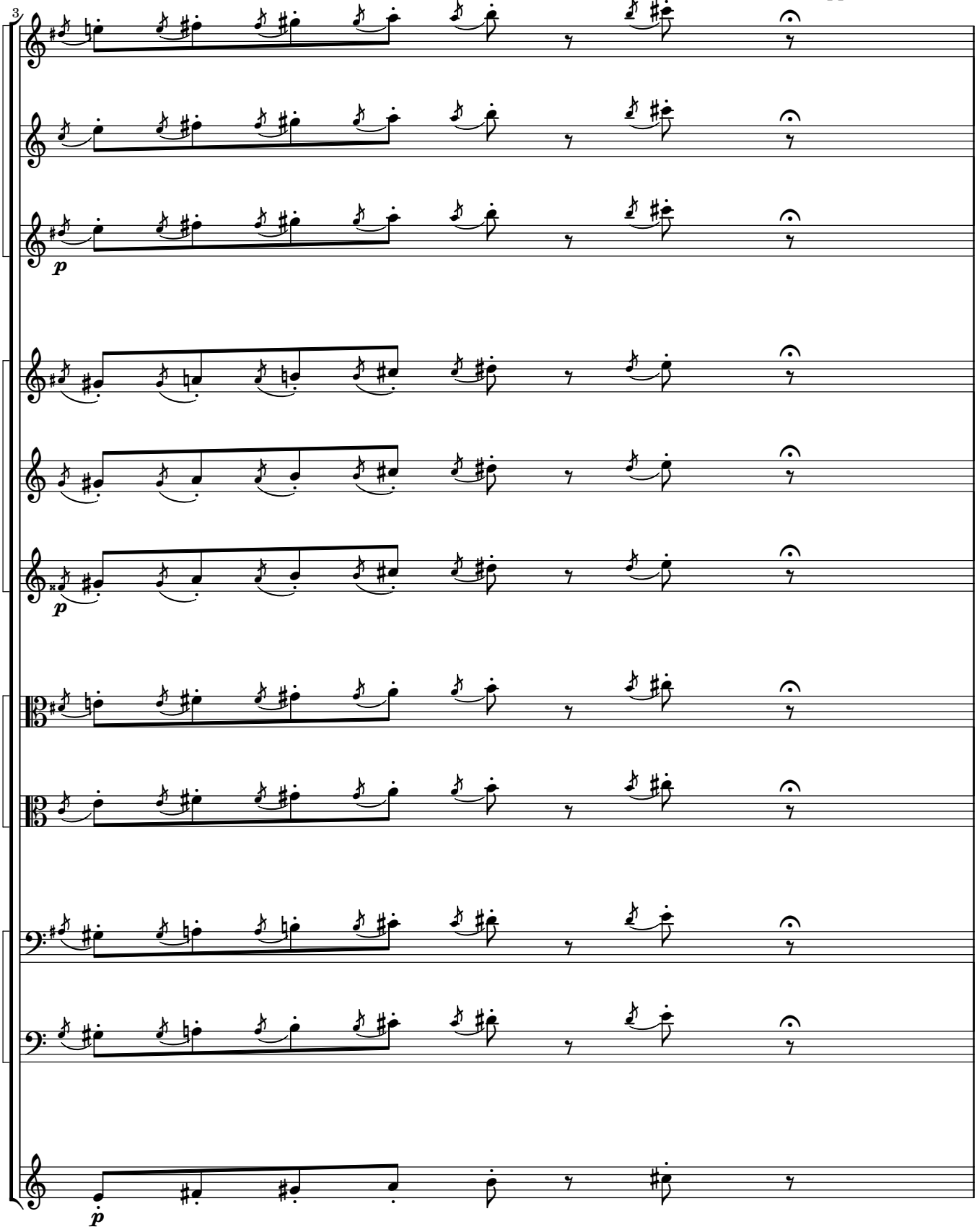
Narrator:
So the Emperor slept peacefully. When all his rich resources had failed him, only the Nightingale had come to his aid, and she had charmed away Death himself. Next morning, the Emperor awoke, restored and refreshed. He dressed himself in his royal robes. Down in the palace, the courtiers were sure that he must have passed away in the night.

No. 17

Narrator:
One by one they crept upstairs, to look at their dead Emperor. They entered the bedroom —

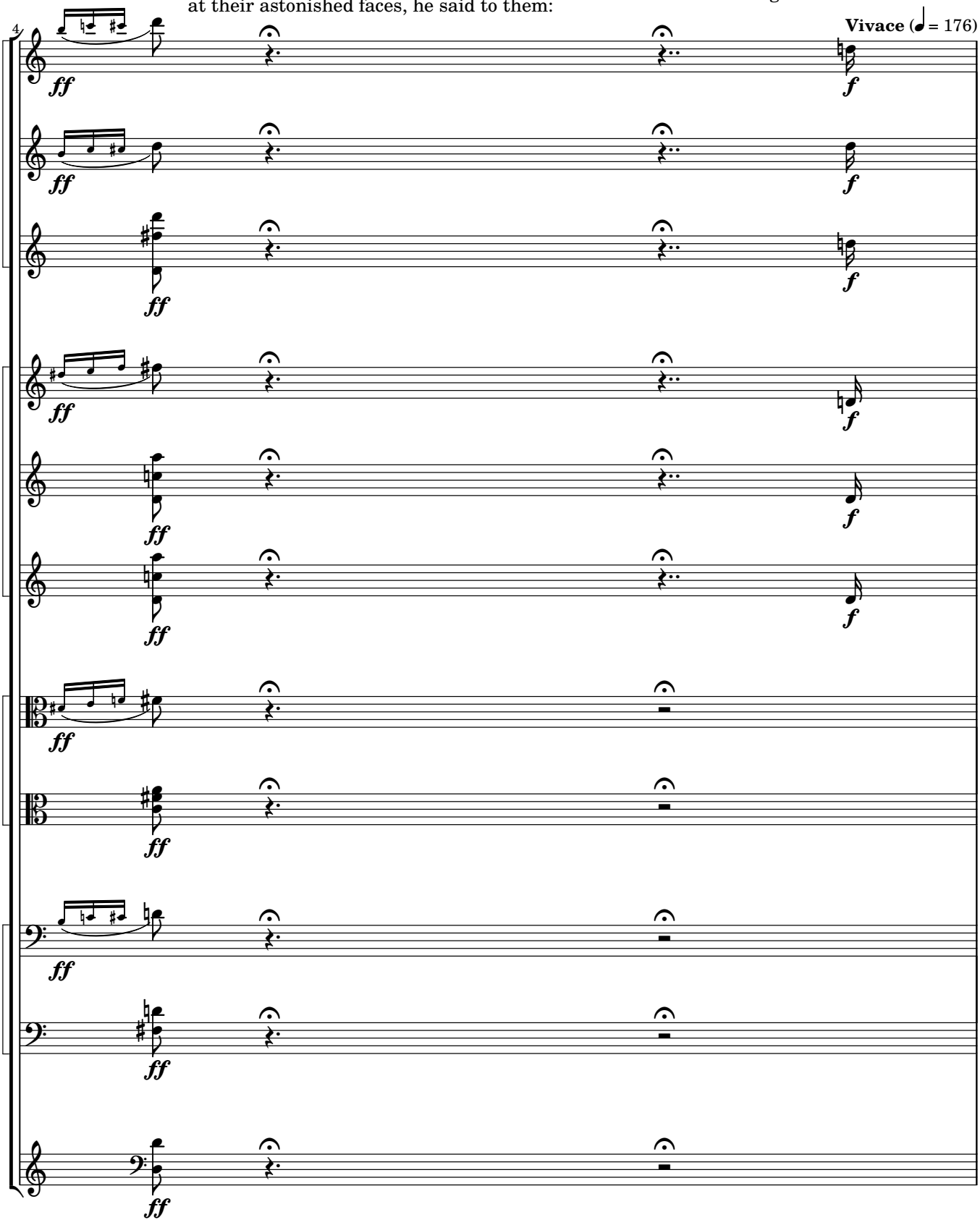


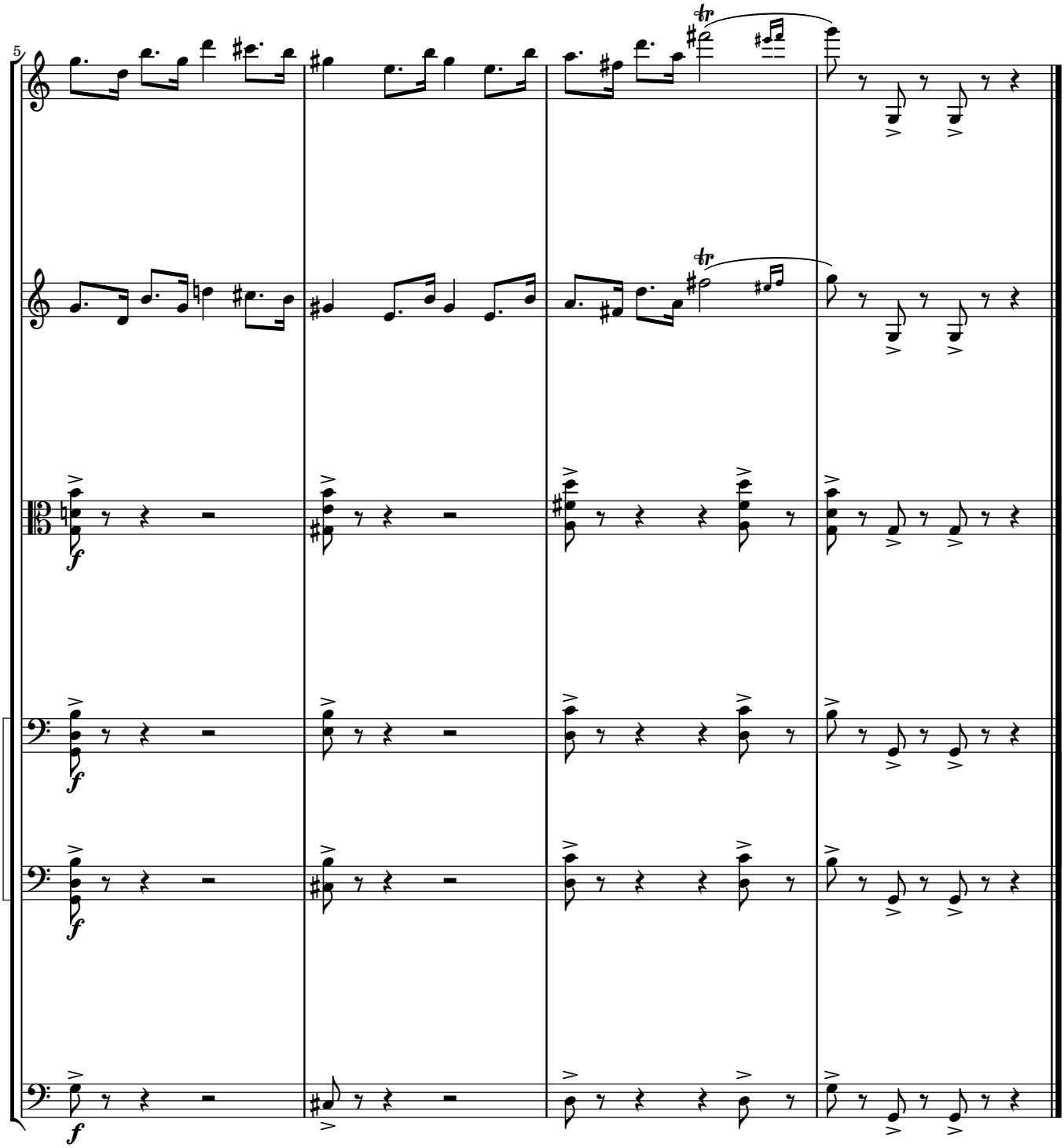
Narrator:
— and stopped, astounded.



Narrator:
The bed was empty. Over by the window stood their Emperor. He turned, and smiling at their astonished faces, he said to them:

Emperor speaks:
Good-morning!




5
1.
2.