

**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 Orchestra. 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

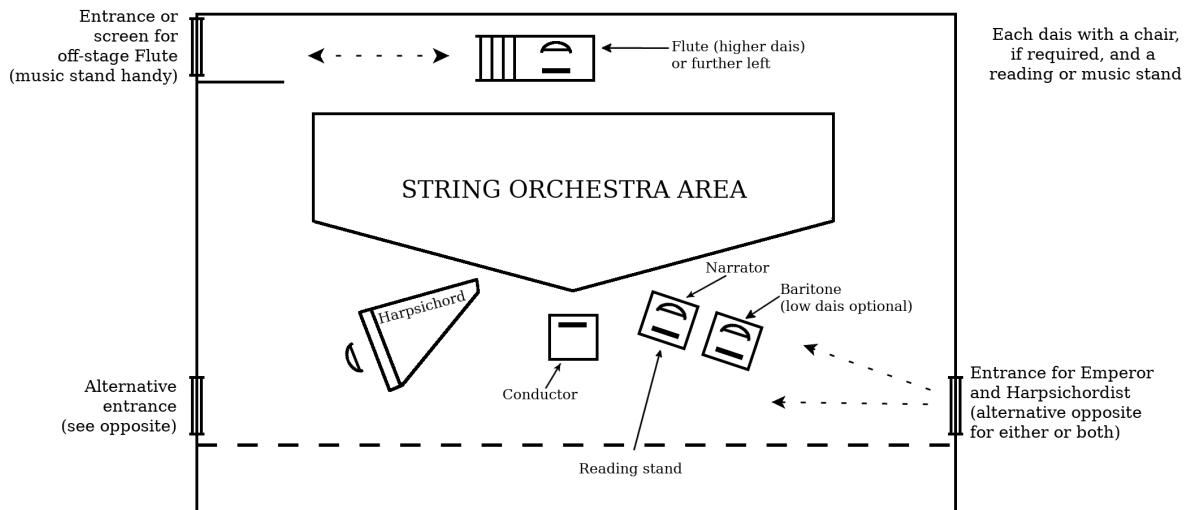
chair to represent throne and bed, if the singer wishes to use it; a music stand might also be welcome, to free his arms.

**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 *fermatas* 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  $\text{J}=72$  to  $\text{J}=100$ .

**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.

**Flute**

**Violins I**

**Violins II**

**Violas**

**Cellos**

**Double Bass**

**Andantino ( $\text{d} = 108$ )**

*Narrator:*

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

Musical score for measures 5-7. The score consists of four staves. The soprano staff (G clef) has a continuous eighth-note pattern. The alto staff (C clef) has a continuous sixteenth-note pattern. The tenor staff (B-flat clef) has a continuous eighth-note pattern. The bass staff (F clef) has a continuous eighth-note pattern. Measure 5 starts with a forte dynamic. Measures 6 and 7 start with piano dynamics. The soprano and alto parts are labeled "solo". The tenor part has a dynamic marking "p".

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Musical score for measures 8-10. The soprano and alto parts continue their sixteenth-note patterns. The tenor part shows a change in rhythm, with pairs of eighth notes. The bass part continues its eighth-note pattern. Measures 8 and 9 start with piano dynamics. Measure 10 starts with a forte dynamic.

11

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

14

*mp*

Musical score for orchestra and narrator, page 4, measures 17-19. The score consists of six staves. Measures 17-18 show the strings and bassoon providing harmonic support. Measure 19 begins with a ritardando (rit.) instruction.

*Narrator:*  
In that city lived a great emperor.

Musical score for orchestra and narrator, page 4, measures 20-22. The score continues with six staves. Measures 20-21 show the strings and bassoon providing harmonic support. Measure 22 begins with a dim. (diminuendo) instruction and includes dynamic markings *mf* and *unis.*

22 Poco maestoso ( $\text{♩} = 80$ )

1. & 2.

3.

div.

1.

2.

**p**

**arco**

**p**

26

**p**

**f**.

**p**.

**f**.

*Narrator:*  
The emperor had  
a magnificent palace.

29

unis.      unis.      cresc.  
dim.      dim.      cresc.  
(arco)  
cresc.  
pizz.  
cresc.  
(arco)  
cresc.

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

32

Andante ( $\text{d} = 72$ )

f      f  
f      f  
f      f  
f      f  
f      f  
f      f  
f      f  
f      f  
f      f  
f      f  
f      f  
f      f

mp      mp      mp  
div.      div. a 3  
pizz.      div.  
p  
p  
p  
p  
p  
p  
p

35

1. 2. 3. 4.

1. 2. 3.

1. 2. 3.

1. 2.

1. 2.

cresc.

cresc.

cresc.

(cresc.)

arco

cresc.

arco

cresc.

arco

cresc.

cresc.

cresc.

cresc.

cresc.

1. 39 *f* *mp* *pizz.* *mp* *f* *mp* *pizz.* *mp*

2. *f* *mp* *pizz.* *mp* *f* *mp* *pizz.* *mp*

3. *f* *mp* *pizz.* *mp* *f* *mp* *pizz.* *mp*

4. *f* *mp* *f* *mp* *f* *mp* *f* *mp*

1. *f* *mp* *pizz.* *mp* *f* *mp* *f* *mp*

2. *f* *mp* *pizz.* *mp* *f* *mp* *f* *mp*

3. *f* *mp* *pizz.* *mp* *f* *mp* *f* *mp*

Bassoon 1: *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Bassoon 2: *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Bassoon 3: *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

*Narrator:*

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

44

1. 2. 3. 4.

5. 6. 7. 8.

*Narrator:*

lake, where small fishing boats went to and fro.

**Moderato** ( $\text{♩} = 58$ )

49

1. 2. 3. 4.

5. 6. 7. 8.

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.

**Poco andante ( $\text{d} = 92$ )** solo *tr*

Measure 63 (B-flat major):  
 1. solo: eighth-note pairs, dynamic *p*.  
 2. solo: eighth-note pairs, dynamic *p*.  
 gli altri: eighth-note pairs, dynamic *ppp*.  
 1. solo: eighth-note pairs, dynamic *p*.  
 2. solo: eighth-note pairs, dynamic *p*.  
 gli altri: eighth-note pairs, dynamic *ppp*.  
 1. brass: eighth-note pairs, dynamic *ppp*.  
 2. brass: eighth-note pairs, dynamic *ppp*.  
 Basso continuo: eighth-note pairs.  
 Narrator: eighth-note pairs, dynamic *ppp*.

Measure 64 (G major):  
 1. solo: eighth-note pairs, dynamic *p*.  
 2. solo: eighth-note pairs, dynamic *p*.  
 gli altri: eighth-note pairs, dynamic *p*.  
 1. brass: eighth-note pairs, dynamic *p*.  
 2. brass: eighth-note pairs, dynamic *p*.  
 Basso continuo: eighth-note pairs, dynamic *p*.  
 Narrator: eighth-note pairs, dynamic *p*.

Musical score page 12, featuring six staves of music. The key signature is one sharp (F#). The time signature is 66.

1. solo (Treble clef): Starts with a rest, followed by a dynamic *f*, then a sixteenth-note pattern. The first measure ends with a fermata over the first note of the second measure.

2. solo (Treble clef): Starts with a dynamic *f*, followed by a sixteenth-note pattern. The first measure ends with a fermata over the first note of the second measure.

gli altri (Treble clef): Playing eighth-note patterns in groups of three. Measure 2 begins with a sixteenth-note pattern.

1. solo (Treble clef): Starts with a dynamic *p*, followed by a sixteenth-note pattern. The first measure ends with a fermata over the first note of the second measure.

2. solo (Treble clef): Starts with a dynamic *p*, followed by a sixteenth-note pattern. The first measure ends with a fermata over the first note of the second measure.

gli altri (Treble clef): Playing eighth-note patterns in groups of three. Measure 2 begins with a sixteenth-note pattern.

1. (Bass clef): Playing eighth-note patterns in groups of three. Measure 2 begins with a sixteenth-note pattern.

2. (Bass clef): Playing eighth-note patterns in groups of three. Measure 2 begins with a sixteenth-note pattern.

Bassoon (Clef: F, Key: D): Playing sustained notes.

Bassoon (Clef: F, Key: D): Playing sustained notes.

68

1. solo

2. solo

gli altri

1. solo

2. solo

gli altri

1. solo

2. solo

basso



*Narrator:*

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

71

1. solo

2. solo

gli altri

1. solo

2. solo

gli altri

1. solo

2. solo

ppp

ppp

ppp

73

1. solo

2. solo

gli altri

1. solo

2. solo

gli altri

1.

2.

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999.

1000.

75

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

77

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

*Narrator:*

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

Allegro ( $\text{♩} = 144$ )

79

1. 2. gli altri 1. 2. gli altri 1. 2. 3.(tutti) 4.(tutti) sempre ppp  
div. 1.(tutti) sempre ppp  
2.(tutti) sempre ppp  
div. sempre ppp sempre ppp  
sempre ppp  
sempre ppp  
sempre ppp  
sempre ppp  
sempre ppp

Fl. 88

*Lento*   *stringendo*

*mf* > > > > > > > > > > > >

*molto rit.*

1. 8va  
(tutti)

2. *sempre ppp*

3.

4.

1. 2.

3.

1. 2.

3.

1. 2.

1. 2.

1. 2.

*Narrator:*

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

Lento ( $\text{♩} = 72$ )

89 (a tempo)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

8va.

gliss.

gliss.

gliss.

*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** ( $\text{♩} = 120$ )

tutti

Musical score for No. 2. The score includes parts for Violins I, Violins II, Violas, Cellos, and Double Bass. The key signature is one sharp. The tempo is Allegretto ( $\text{♩} = 120$ ). The dynamic is tutti. The violins play eighth-note patterns. The cellos and double bass provide harmonic support. The violas play sixteenth-note chords. The score is in 4/4 time.

*Narrator:*

– to see the palace –

Musical score continuation. The score includes parts for Violin 1, Violin 2, Violin 3, Violas, Cellos, and Double Bass. The key signature is one sharp. The tempo is Allegretto ( $\text{♩} = 120$ ). The dynamic is unis. The violins play sixteenth-note patterns. The cellos and double bass provide harmonic support. The violas play eighth-note chords. The score is in 4/4 time.

*Narrator:*

— to see the garden —

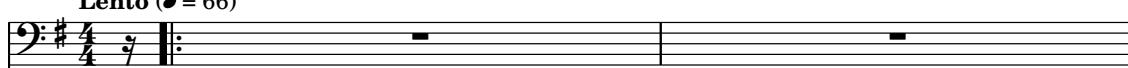
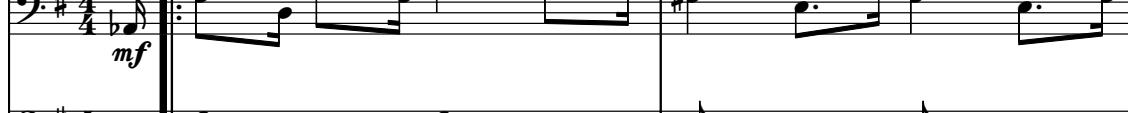
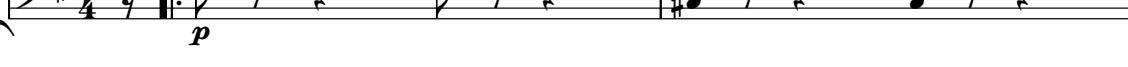
Musical score for orchestra and Narrator, page 22. The score consists of nine staves. Staves 1, 2, 3, 4, 5, and 6 are for strings (Violins I, Violins II, Violas, Cellos, Double Bass, and Bassoon). Staves 7, 8, and 9 are for woodwind instruments (Flute, Clarinet, Bassoon). The music is in common time, key signature of one sharp. Various dynamics and performance instructions like "pizz." and "div." are present.

*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**

**Lento ( $\text{d} = 66$ )**

Baritone	
Violins I	
Violins II	
Violas	
Cellos	
Double Bass	

3

(Repeat only if necessary  
for Emperor's entrance.)

6

8b

*[2]*

div. Now let me see. unis. What does it say about my kingdom? Ah. Here. "The

(non div.)

11 **Allegretto** ( $\text{♩} = 108$ )

ci - ty is a - - ma - zing." And here.

**Allegretto** ( $\text{♩} = 108$ )

1. 2. div. *pizz.*

3. 4. div. *pizz.*

1. 2. div. *pizz.*

3. div. *pizz.*

div. *pizz.*

**Allegretto** ( $\text{♩} = 108$ )

1. 2. 3. 4. div. *pizz.*

13      Andante ( $\text{d} = 88$ )

"The Palace is astounding."  
And further on.  
"The gardens are the"

Andante ( $\text{d} = 88$ )  
*arco*

1. 2. 3. 4. 5. 6.

*mf* *mf* *mf* *mf* *mf* *mf*

*mp* *mp* *mp* *mp* *mp* *mp*

unis.  
*arco*

*p* *p*

*arco*

*p*

16      (spoken)

ult - i mate aesthe - tic ex - per -- ience." What on earth does that mean?  
What is this? "But

*p* *p* *p* *p*

20 **poco a poco rall.**  
 nothing can compare with the Night - ingale." The Night-ingale? What is this  
**poco a poco rall.**

(unis.)

1. solo  
 2.

23 Night - ingale? Let me see. A sing - ing bird.  
 gli altri  
 solo  
 p  
 1. solo  
 2. solo  
 1. solo  
 2. solo  
 1. solo  
 2. solo  
 1. solo  
 2. solo

26 - Lento ( $\text{♩} = 72$ )

A - bout my pa - lace he writes two sen-ten-ces.

- Lento ( $\text{♩} = 72$ )

1. 2. 3. 4.

tutti A - bout my gar - den three lines.

1. 2. 3. 4.

*p* div. *p* div. *p* *p*

tutti (tutti) *pp* (tutti) *pp* (tutti) *pp*

34

A - bout the night - ingale      pa - ges      and  
*solo*  
 1. *pp*  
 2.  
 3. & 4.  
 1. & 2.  
 3.

37

Allegro  
 pa - ges      and      pa - - - ges.      Where is my Lord High  
 Allegro  
 (non div.)

40

**Allegro ( $\text{d} = 160$ )**

Cham-berlain?

Allegro ( $\text{d} = 160$ )

tutti

*mf*

**molto accel.**

*ff*

**molto accel.**

*ff*

*div.*

*f*

*mf*

*div.*

*mf*

*f*

*Narrator:*

The Chamberlain hurried in. He was very self-important, and, to every question from an inferior, his only

answer was: Solo cello  
*gliss.* – which does not mean anything in particular. But he did not dare to say –  
*gliss.* – to the Emperor, or even to say – *sf* – 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 (non div.)

Violas

Cellos

Double Bass

**2**

**3**

I have read in this book of a won-der-ful bird – – hold your tongue!

*f sempre*

4

It lives here in my Empire, 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!

7

I want it. You find it. Why did - n't I know? - not one word!

8

It must sing here this evening, so off you must go. Get the bird!

*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 ( $\text{d.} = 84$ )

Violins I

Violins II

Violas

Cellos

Double Bass

**Narrator:**  
gliss. The cook shook his head.

**Narrator:**  
He asked the maids.

4

f

p

solo

tutti

*Narrator:*  
The maids just giggled.

*Narrator:*  
He asked the big, stupid coachman.

Musical score page 34, featuring two systems of music. The top system consists of eight staves, divided into four groups of two staves each. The first group (staves 1, 2, 3, 4) represents voices, with the fourth staff (voice 4) having a treble clef. The second group (staves 5, 6, 7, 8) represents voices, with the eighth staff (voice 8) having a bass clef. The bottom system consists of two staves, both with bass clefs. The first staff is for the bassoon, and the second staff is for the basso continuo. The score includes various musical markings such as grace notes, slurs, and dynamic changes. In the top system, there are markings for 'gliss.' (glissando) and 'tr' (trill). In the bottom system, there are markings for 'tr b' (trill with bassoon) and 'tr' (trill). The score concludes with a double bar line and repeat dots at the end of the second system.

*Narrator:*  
The coachman  
scratched his big fat head.

gliss.

solo  
*pesante*

*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

**Lento**

Baritone

accel.  
*cresc.*

One chance I give you. Un-less the night-in-gale comes to -

Violins I

*p*

Violins II

*p*

Violas

*p*

Cellos

*p*

Double Bass

*p*

4

Allegro ( $\text{d} = 160$ )      **sempre accel.**

night, the whole court will suf--fer. There'll be floggings, whips and canes. There'll be

ff      *mf*  
*ff*      *mf*  
*ff*      *mf*  
*ff*      *mf*  
*ff*      *mf*  
*ff*      *pizz.*  
*ff*      *mf*

unis.

=

8

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

ff      *mf*  
*ff*      *mf*  
*ff*      *mf*  
*ff*      *mf*

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.*

*pizz.*      *cresc.*

*pizz.*      *cresc.*

*pizz.*

*cresc.*

*8va...*

*sf*

*8va*

*sf*

*8va*

*sf*

*ff*

*f*

*Narrator:*

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

Solo cello

gliss.

- and also -

- and even -

Then he ran off.

*segue...*

## No. 7

*Narrator:*

All the servants joined in, one by one;

*Narrator:*  
the cook...

Presto ( $\text{d} = 168$ )

Violins I

Violins II

Violas

Cellos

Double Bass

*Narrator:*  
the maids...

*Narrator:*  
even the big coachman...

1.

2.

3.

4.

5.

*Narrator:*

and they all ran through the palace.

Musical score for orchestra and narrator, measures 9-13. The score consists of eight staves. Staves 1-4 (top) show eighth-note patterns. Staves 5-8 (bottom) show sixteenth-note patterns. Measure 9 starts with eighth-note patterns. Measures 10-11 show sixteenth-note patterns with dynamic markings: 'tr.' (measures 10-11), 'tr' (measure 12), and 'tr #' (measure 13). Measures 12-13 show sixteenth-note patterns with 'p.' (measure 12) and 'p.' (measure 13).

*Narrator:*

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

*segue...*

## No. 8

**Molto rubato; very exaggerated "gipsy" style**

Musical score for Solo Violin, measures 12-5. The score shows three staves of music. Measure 12 starts with a melodic line. Measure 13 continues the melodic line. Measure 14 begins with a sixteenth-note pattern. Measure 15 concludes with a sixteenth-note pattern and a dynamic marking '< sf'.

Musical score for measures 8 through 16. The score consists of two staves. The top staff is in 3/4 time, F major, and the bottom staff is in 2/4 time, E major. Measure 8 starts with eighth-note chords. Measures 9-10 show sixteenth-note patterns with grace notes. Measures 11-12 continue the sixteenth-note patterns. Measures 13-14 show eighth-note chords. Measures 15-16 show sixteenth-note patterns with grace notes. Dynamic markings include '8va' and '8va1'.

*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)**

Musical score for 'No. 9'. The score consists of five staves: Violins I, Violins II, Violas, Cellos, and Double Bass. The time signature is 5/4 and the key signature is F major. The violins play eighth-note patterns with grace notes. The cellos and double bass provide harmonic support with sustained notes. Dynamics include 'pp', 'p', and 'tr' (trill). Measure numbers 1 and 2 are indicated above the staves.

Musical score page 41, featuring six staves of music for three voices. The voices are arranged vertically: soprano (top), alto (middle), and bass (bottom). The key signature is G major (one sharp) throughout.

The score consists of two systems separated by a vertical bar line. The first system begins with a measure of rest followed by a dynamic *tr*. The soprano staff contains eighth-note patterns with grace notes. The alto staff features sixteenth-note patterns. The bass staff has eighth-note patterns. The second system continues the melodic lines, with the soprano and alto voices showing more complex sixteenth-note figures. The bass staff maintains its eighth-note pattern. Measure numbers 3 and 6 are indicated above the staves in some measures.

*Narrator:*

*Narrator:*  
They heard a noise.

"That's it," they cried. "No,"  
said the gipsy. "That's a cow."

5

*cresc.*

*mp*

*cresc.*

*mf* < *ff* = *mf*

\* See Performance Notes page iv.

Musical score for a string quartet (two violins, viola, cello) on page 43. The score consists of six staves, each with a treble clef and a key signature of one sharp. The time signature is common time (indicated by '7'). The music is divided into measures by vertical bar lines.

- Violin 1 (Top Staff):** Starts with two grace notes followed by a sustained note. Dynamic *mf dim.* Measures 1-2. Then *tr* (trill) over three sustained notes. Measures 3-4. Then *tr* over two sustained notes. Measures 5-6. Then *p* (piano). Measures 7-8. Then *pp* (pianissimo). Measures 9-10.
- Violin 2 (Second Staff):** Sustained note. Dynamic *mf dim.* Measures 1-2. Then *tr* over two sustained notes. Measures 3-4. Then *tr* over two sustained notes. Measures 5-6. Then *p* (piano). Measures 7-8. Then *pp* (pianissimo). Measures 9-10.
- Viola (Third Staff):** Measures 1-2. Then *mp dim.* Measures 3-4. Then *8va* (octave up) over six eighth-note chords. Measures 5-6. Then *mf dim.* Measures 7-8. Then *p* (piano). Measures 9-10.
- Cello (Fourth Staff):** Measures 1-2. Then *mf dim.* Measures 3-4. Then *pp* (pianissimo). Measures 5-6. Then *mf dim.* Measures 7-8. Then *p* (piano). Measures 9-10.
- Bassoon (Fifth Staff):** Measures 1-2. Then *mp dim.* Measures 3-4. Then *pp* (pianissimo). Measures 5-6. Then *mp dim.* Measures 7-8. Then *pp* (pianissimo). Measures 9-10.
- Bassoon (Sixth Staff):** Measures 1-2. Then *mp dim.* Measures 3-4. Then *pp* (pianissimo). Measures 5-6. Then *mp dim.* Measures 7-8. Then *pp* (pianissimo). Measures 9-10.

Measure numbers are indicated above the staff in some sections, such as '6' above the viola's eighth-note chords and '3' above the bassoon's eighth-note chords.

*Narrator:*

“That’s it!” cried the coachman. “Just like little bells.”

1.

2.

3.

4.

5.

6.

7.

8.

\* See Performance Notes page iv.

*Narrator:*

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

Musical score for orchestra and narrator, page 45, measures 12-13.

The score consists of ten staves across two systems (measures 12-13).

- Measure 12:**
  - Violin 1 (G clef): Dynamics *mf*, *mf dim.*, *mp dim.*
  - Violin 2 (C clef): Dynamics *p*, *p*
  - Cello (C clef): Dynamics *pp*
  - Bassoon (F clef): Dynamics *pp*
  - Measure 13:
    - Violin 1 (G clef): Dynamics *pp*
    - Violin 2 (C clef): Dynamics *p*
    - Cello (C clef): Dynamics *pp*
    - Bassoon (F clef): Dynamics *pp*

Measure 13 concludes with a repeat sign and the instruction "3 3 3".

**Instrumentation:** Violin 1, Violin 2, Cello, Bassoon.

*Narrator:*

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

Musical score page 46, system 14. The score consists of eight staves. The top four staves are in treble clef, the bottom four in bass clef. The key signature is one sharp. Measure 14 begins with two measures of silence. The vocal line starts with eighth-note pairs (3) on the first and second beats of the third measure. This is followed by a melodic line with eighth-note pairs (3) and sixteenth-note pairs (3). The vocal line continues with eighth-note pairs (3) and sixteenth-note pairs (3). The bass line consists of sustained notes with grace notes. The piano accompaniment features eighth-note chords and sustained notes with grace notes. The vocal line ends with a sustained note on the fourth beat of the measure.

16

cresc.

3 3

cresc.

cresc.

3 3

cresc.

3 3

3 3

cresc.

cresc.

cresc.

cresc.





*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

**Moderato; rubato**

Flute

Solo Violin

=

5

Flute

Solo Violin

p > >

mp

=

9

Flute

Solo Violin

p > >

mf

=

12

Flute

Solo Violin

mp

Più mosso

mf

mf

rit.

Meno mosso

pp

p

mp

Musical score showing two staves of music. The top staff starts with a dynamic *pp* and a tempo marking of *f*. The bottom staff begins with *mf*. Measure 22 consists of six measures of music. Measure 27 begins with *f* and a tempo marking of *Più largo*. The score then continues with a measure of *rit.* (ritardando) followed by a measure with trills and a final measure ending with a fermata.

*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.

**Poco Allegro ( $\text{♩} = 104$ ) (quicker than in No 1)**

Musical score for No. 11 featuring parts for Violins I, Violins II, Violas, Cellos, and Double Bass. The score is divided into three sections by vertical bar lines. The first section starts with a dynamic *mp cresc.* for all parts. The second section begins with *mf* dynamics. The third section begins with *# (unis.)* dynamics for the upper string parts. The Cellos and Double Bass parts include pizzicato and arco markings. The Double Bass part ends with a dynamic *mp cresc.*

*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. rit.

*nightingale, and quietly settled on a golden perch.*

rit.

1. *pizz. div.* *f* — 3 — *dim.* — 3 — *p*

2. *f* — 3 — *dim.* *p*

4. *f* *p* *dim.*

1. *f* *p* *dim.* *p*

2. *f* *p* *dim.* *p*

1. *f* *p* *dim.* *p*

2. *f* *p* *dim.* *p*

1. *f* *p* *dim.* *p*

2. *f* *p* *dim.* *p*

(*sempre pizz.*) *f* *dim.* *p*

*Narrator:*

The palace orchestra tuned up.

[Orchestra makes “tuning up” noises.]

*Narrator:*

They played a minuet.

*segue...*

## No. 12

**Grazioso ( $\text{d} = 108$ )**

Violins I

Violins II

Violas

Cellos

Double Bass



*Narrator:*

Then a gavotte.

**L'istesso tempo ( $\text{d} = \text{d}$ )**

6

pizz.

*Narrator:*  
Then a waltz.  
*accel.*

12

2/4

2/4

2/4

2/4

2/4

=

Tempo di valse ( $\text{d} = 69$ )

17

f

(unis.)

f

f

arco  
f

f

24

*(unis.)*

*(unis.)*

*più f*

*molto rit.*

*Narrator:*  
And even...

30

**Allegro** ( $\text{♩} = 150$ )

*p*

*mp*

*mf*

*f*

*ff*

*div.*

*f*

*ff*

35

div.

unis.

pizz.

(non-div.)

arco

f

pizz.

ff

sf

sf

f

pizz.

ff

sf

sf

**B**

39

div.

sf

sf

div.

sf

sf

div.

mp

mp

div.

arco

f

unis.

43

unis.

div.

unis.

div.

*ff*

*pizz.*

*arco*

*sf sfsf pizz.*

*arco*

*ff*

*sf sfsf pizz.*

*arco*

Bartók *pizz.*

*fffz*

Bartók *pizz.*

*fffz*

*Narrator:*

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

*segue...*

## No. 13

**Adagio ( $\text{♩} = 76$ )**  
accel.

**Vivace ( $\text{♩} = 132$ )**

Flute:  $\text{♩} = 76$  (Adagio),  $\text{♩} = 132$  (Vivace). Dynamics:  $p$  (Adagio),  $f$  (Vivace). Articulation: *espressivo, quasi cadenza*.

Baritone:  $\text{♩} = 76$  (Adagio),  $\text{♩} = 132$  (Vivace).

Violins I:  $\text{♩} = 76$  (Adagio),  $\text{♩} = 132$  (Vivace). Dynamics:  $pp$ .

Violins II:  $\text{♩} = 76$  (Adagio),  $\text{♩} = 132$  (Vivace).

Violas:  $\text{♩} = 76$  (Adagio),  $\text{♩} = 132$  (Vivace).

Cellos:  $\text{♩} = 76$  (Adagio),  $\text{♩} = 132$  (Vivace).

Double Bass:  $\text{♩} = 76$  (Adagio),  $\text{♩} = 132$  (Vivace).

**2 soli (div.)**

**Adagio, accel.**

**Vivace**

$\text{♩} = 76$  (Adagio),  $\text{♩} = 132$  (Vivace). Dynamics:  $p$  (Adagio),  $f$  (Vivace). Articulation: *>>>>>>*. Measure 10: *dim.*

**semper simile**

5

7

10

14

3 4 3 2 3 4  
2 3 2 3 2 3 4  
3 4 3 2 3 4  
2 3 2 3 2 3 4  
3 4 3 2 3 4

*f* rit. *p*

Lento ma sempre rubato ( $\text{♩} = 60$ )

16

*sost.* *affret.* *cresc.* *6* *sost.* *affret.* *6*

tutti

1. *p* *cresc.*

2. *p*

3. *p* *cresc.*

4. *p*

1. *p* *cresc.*

2. *p*

3. *p* *cresc.*

div.

1. *p* *cresc.*

2. *p*

3. *p* *cresc.*

div.

1. *p* *cresc.*

2. *p*

3. *p* *cresc.*

4. *p* *cresc.*

18

*simile*

1.&2.  
3.&4.

1.  
2.  
3.

b8  
b8  
b8  
b8

**poco rit.**

20

*dim.*

**a tempo**

*cresc.*

1.&2.

3.&4.

*dim.*

1.

*dim.*

2.

3.

*dim.*

4.

**b8**

*dim.*

5.

*dim.*

6.

**p**

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

22

1.&2.  
3.&4.

1. 2. 3. 4.

*poco rit.*

*dim.*

24

1.&2.  
3.&4.

1. 2. 3. 4.

*poco rit.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

26

1.&2.  
3.&4.

1.

2.

3.

Bass:

*mf*

**#8**  
*fp*

**b<sup>o</sup>**  
*fp*

**o**  
*fp*

**b#8**  
*fp*

**b<sup>o</sup>**  
*fp*

rit.

28

1.&2.  
3.&4.

1.

2.

3.

Bass:

**8**  
*fp*

**b8**

**o**  
*fp*

**#o**

**o**  
*fp*

**b<sup>o</sup>**  
*fp*

**b<sup>o</sup>**  
*fp*

**b<sup>o</sup>**  
*fp*

Poco più mosso ( $\text{♩} = 84$ )

30

**p** From this bright com - pa - ny, in my i - magin - a - tion, slow - ly, slow - ly,  
1. solo

**p**

1. solo

36

rit.

**Poco Andante** ( $\text{♩} = 92$ )

I am drawn far a - way to your peaceful woodland home. There, the

*gli altri*

*tutti*

(*tutti*)

(*tutti*) div.

(*tutti*)

*solo*

*p*

*f*

42

tan - gled branch - es lie, still and si - lent, laced a-cross the

tutti 3 3 3 3 3 3

1.

2.

45

som-bre night. And out\_ of the darkness comes your mu - sic ris - ing,

senza vib.

con vib. 3 3 cresc.

senza vib.

con vib. 3 3 cresc.

senza vib.

con vib. cresc.



51

10      3      **f**

eyes      shine      with      tears      of      o - ver -

1. 2.

1. 2. 3. 4.

1. 2. 3.

1. 2. 3.

1. 2.

1. 2.

1. 2.

1. 2.

**f**

**f**      3      3

**f**      3      3

**f**

**f**      3      3

**f**      3      3

**f**

**f**

**f**

**f**

**f**

**f**

Meno mosso ( $\text{♩} = 69$ )

53

pow'r - ing de - light. Sleeping eyes.

1. dim.

2. dim.

3. dim.

4. dim.

1. dim.<sup>3</sup>

2. dim.<sup>3</sup>

3. dim.

1. dim.

2. dim.

div.

dim.

57

Sleeper's eyes      wake and o - pen,      sleeping eyes.

rit.

Quasi a tempo - lento

60

Hear that voice,  
tutti

tutti

tutti

div.

*mp*

*mp*

*mp*

*mp*

62

sweet and strong,

Na - ture's own en -

=

64

tran-cing song.

66

Through the leaves, ten - der - ly,

cresc.

cresc.

cresc.

cresc.

cresc.

=

68

Streams a pure me - lo - dy,

70

Up to the in - fin - ite sky.

This musical score page contains two staves of music for piano and voice. The top staff is for the piano, showing a treble clef, a key signature of one flat, and a tempo marking of *mf*. The bottom staff is for the voice, with lyrics: "Up to the in - fin - ite sky." The vocal line consists of eighth-note patterns. Measure 70 ends with a fermata over the piano's eighth-note pattern. Measure 71 begins with a bass note in the piano staff, followed by a vocal entry with eighth-note patterns. Measure 71 ends with a fermata over the piano's eighth-note pattern.

72

dim.

This musical score page continues from the previous page. It features two staves of music for piano and voice. The top staff is for the piano, with a treble clef, a key signature of one flat, and a tempo marking of *dim.* The bottom staff is for the voice, with a tempo marking of *dim.* The vocal line consists of eighth-note patterns. Measure 72 begins with a piano entry, followed by a vocal entry with eighth-note patterns. Measure 72 ends with a piano entry. Measure 73 begins with a piano entry, followed by a vocal entry with eighth-note patterns. Measure 73 ends with a piano entry.



78

Sing - ing and danc - ing on high.

1. *fp cresc. molto*

2. *fp cresc. molto*

3. *fp cresc. molto*

4. *fp cresc. molto*

1. *fp cresc. molto*

2. *fp cresc. molto*

3. *fp cresc. molto*

1. *fp cresc. molto*

2. *fp cresc. molto*

1. *fp cresc. molto*

2. *fp cresc. molto*

*f*



*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. <sub>1 desk</sub>

**Allegretto** ( $\text{♩} = 96$ )

**Allegretto ( $\text{d} = 96$ )**

Violins I

Violins II

Violas

Cellos

Double Bass

*pizz.*

**p**

**p**

**pp**

**p**

**p**

**p**



4

*(2 soli) div.*

7

tutti (unis.)

*p*      *mp*

*ff*  
unis.

(tutti) unis.

*ff*

*arco*

*1 desk*

*p*      *div.*

*pp*

*pizz.*

*p*

*ff*

=

10

*mp*

*p*

*mp*

(2 soli) div.

*mp*

*mp*

13

tutti  
ff  
unis.  
(tutti) unis.  
arco  
ff  
ff

=

16

1 desk  
p  
div.  
pp  
(2 soli) div.  
p  
pizz.  
p

19 tutti  
*ff*  
 unis.  
*ff*  
 (tutti) unis.  
*ff*  
*arco*  
*ff*  
*ff*

1 desk  
*p* — *mp*  
 div.  
*pp*  
*pizz.*  
*p*

22 tutti  
*ff*  
 unis.  
*ff*  
 (tutti) unis.  
*ff*  
*arco*  
*ff*  
*ff*

1 desk  
*p* — *mp*  
 div.  
*pp*  
*(2 soli) div.*  
*mp*  
*pizz.*  
*p*

25

tutti  
p — mp  
ff unis.  
div.  
(tutti) unis.  
arco  
pizz.  
p

**1 desk**

ff

ff

ff

ff

ff

ff

=

28

mp

(2 soli) div.

mp

tutti  
ff unis  
ff (tutti) unis.  
arco  
ff

ff

31

1 desk

tutti

div.

pp

(2 soli) div.

mp

arco

pizz.

p

(tutti) unis.

ff

ff

ff

ff

34

1 desk

tutti

1 desk

div.

pp

(2 soli) div.

mp

ff

(tutti) unis.

ff

ff

ff

ff

pizz.

p

pp

pizz.

p

37

tutti  
ff  
unis.  
(tutti) unis.  
ff  
arco  
ff  
ff

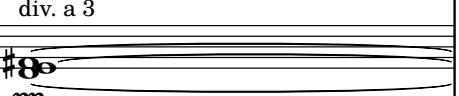
## No. 14b

*Narrator:*

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

1 desk

**Allegretto ( $\text{d} = 96$ )**

Violins I	-	-	
Violins II	-	-	
Violas	-	-	-
Cellos	<i>pizz.</i> <i>p</i>		
Double Bass	-	-	-

4

(2 soli) div.

*mp*

*p*

*mp*

=

7

tutti (unis.)

*p*

*mp*

*ff*  
unis.

*ff*  
(tutti) unis.

*arco*

*div.*

*pizz.*

*p*

*ff*

10

*mp*

(2 soli) div.

*mp*

tutti  
*ff*  
unis.  
(tutti) unis.  
*ff*  
*arco*  
*ff*  
*ff*

=

13

1 desk

div.

*pp*

pizz.  
*p*

tutti  
*ff*  
unis.  
(tutti) unis.  
*ff*  
*arco*  
*ff*  
*ff*

16

*1 desk*

*p*

*div.*

*pp*

*(2 soli) div.*

*mp*

*pizz.*

*p*

*tutti*

*ff*

*unis.*

*ff*

*(tutti) unis.*

*ff*

*arco*

*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

Violins I

Violins II

Violas

Cellos

Double Bass



*Narrator:*

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

F1.

The musical score consists of ten staves. The first staff (Flute) has two measures of notes followed by a long rest. The second staff (measures 6-7) shows a complex pattern of eighth and sixteenth notes. The third staff (measures 8-9) shows eighth and sixteenth note patterns. The fourth staff (measures 10-11) shows eighth and sixteenth note patterns. The fifth staff (measures 12-13) shows eighth and sixteenth note patterns. The sixth staff (measures 14-15) shows eighth and sixteenth note patterns. The seventh staff (measures 16-17) shows eighth and sixteenth note patterns. The eighth staff (measures 18-19) shows eighth and sixteenth note patterns. The ninth staff (measures 20-21) shows eighth and sixteenth note patterns. The tenth staff (measures 22-23) shows eighth and sixteenth note patterns.



Adagio molto, (♩ = 80) accel. - - - al - - -

9

Adagio molto, accel.

10

- Allegretto (♩ = 108)

11

Allegretto (♩ = 108)

12

*Narrator:*

He was a great success, and they made him sing over and over again.

Musical score for orchestra and choir, page 91, measure 14. The score consists of two systems. The top system shows the orchestra parts: two violins (staves 1 and 2), cello (stave 3), double bass (stave 4), and bassoon (stave 5). The bottom system shows the choir parts: soprano (staves 1 and 2), alto (staves 3 and 4), tenor (staves 5 and 6), and bass (staves 7 and 8). The music is in 2/4 time, with a key signature of two sharps. The vocal parts are primarily sustained notes, while the instrumental parts provide harmonic support. Measure 14 concludes with a fermata over the vocal entries.

**sempre allegretto**

15

**sempre allegretto***come prima*

1.

*p*      *mp*      *mf*      *f*

2.

*come prima*

3.

*p*      *mp*      *mf*      *f*

4.

*come prima*

1.

*p*      *mp*      *mf*      *f*

2.

*come prima*

3.

*p*      *mp*      *mf*      *f*

4.

*come prima*

1.

*p*      *mp*      *mf*      *f*

2.

*come prima*

3.

*p*      *mp*      *mf*      *f*

4.

*come prima*

1.

*p*      *mp*      *mf*      *f*

2.

*come prima*

3.

*p*      *mp*      *mf*      *f*

4.

*come prima*

1.

*p*      *mp*      *mf*      *f*

2.

*come prima*

3.

*p*      *mp*      *mf*      *f*

4.

*come prima*

18

"Encore!"

"Encore!"

"Encore!"

"Encore!"

"Encore!"

=

21

"

"

"

"

"

24

“Encore!”

“Encore!”

3 soli div. a 3

**8**

**8**

**p**

“Encore!”

“Encore!”

“Encore!”

“Encore!”

27

“Encore!”

“Encore!”

“Encore!” solo

**p**

“Encore!”

“Encore!”

30

"Encore!"

"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!"

*mf*

"Encore!"

*mf*

42

Violin 1  
Violin 2  
Cello  
Double Bass  
Piano

“Encore!”  
*sf*

“Encore!”  
*sf*

“Encore!”  
*sf*

“Encore!”  
*sf*

“Encore!”  
*sf*

“Encore!”  
*sf*

二

Musical score for orchestra and piano, page 46, measures 1-10. The score consists of six staves. The top two staves are for the piano (treble and bass clef), followed by four staves for the orchestra: first violin, second violin, viola, and cello/bass. The key signature changes from G major (two sharps) to F# major (one sharp) at measure 5. Measure 1: Piano treble staff has eighth-note pairs. Measure 2: Piano bass staff has eighth-note pairs. Measures 3-4: Violin I and II play eighth-note pairs. Measures 5-6: Viola and Cello/Bass play eighth-note pairs. Measures 7-8: Violin I and II play eighth-note pairs. Measures 9-10: Violin I and II play eighth-note pairs. The score includes dynamic markings *sf* (sforzando) and "Encore!" repeated multiple times.

*Narrator:*  
After the thirty-third  
encore, the Emperor arose.

Musical score for orchestra and piano, page 48, showing the "Emperor" section. The score consists of six staves. The top two staves are for the piano (treble and bass clef) in 2/4 time, with a key signature of four sharps. The bottom four staves are for the orchestra: first violin (treble clef), second violin (treble clef), viola (bass clef), and cello/bass (bass clef). The orchestra parts begin with eighth-note patterns. The vocal parts enter with the lyrics "encore, the Emperor arose." followed by three repetitions of "Encore!" at increasing dynamics (sf, f, fp). The vocal entries are staggered, with each entry starting on a different beat.

49 **Fl.** Andante ( $\text{♩} = 60$ )

Più mosso ( $\text{♩} = 92$ ) *tr*

*mf* 3

Now we shall hear the other bird again. What does this mean? Più mosso ( $\text{♩} = 92$ )

div.

Andante ( $\text{♩} = 60$ )

*pp* div. 1.2.

*pp* 3. div.

*pp* div.

*pp* div.

*pp*

52 **Fl.**

She must have flown a - way to her own greenwood. Oh, ungrateful bird.

unis.

*f*

unis.

*f*

unis.

*f*

unis.

*f*

unis.

*f*

*Allegretto, come prima*

55

So, my new favourite, you must sing once more.

*Allegretto, come prima*

div.

unis.

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.*  
*pizz.*  
div.  
unis.      solo      arco

67

ci - sion in advance. Click cluck, plink plonk, tick tock, squeak squeak, And  
*arco* *pizz.*

*f* *arco* *f* *arco* *f* *unis.* *tutti* *f* *mf*

*mf* *pizz.* *mf* *pizz.* *mf* *div.* *solo* *mf*

*f*

70

no - thing left to chance.  
*arco*

*p* *arco* *p* *arco* *p* *unis.* *tutti* *p*

73

Su - per - i - or outside, Su -  
div. pizz.

*sf*

*mf*

*mf*  
div. pizz.

*sf*

*mf*

*sf*

*mf*

76

per - i - or within. 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  
*arco*

*pizz.*

*pizz.*

*div.*

*solo arco*

*f*

82

*f*

guarantees one ab-so-lute re - li - a - bi - li - ty.

*p*

*p*

*p*

*p*

*p*

87

=

90

That un-grateful bird from my kingdom shall be banished, But this, on sil-ver cushions,

*fp*

*fp*

*fp*

*fp*

*fp*

93

set be-side my bed.      Gifts of gold and jewels      on him shall be lavished,

1. 2. 3. 4.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

96

While our fi - nest poets pour prai - ses on his head.

1. 2. 3. 4.

1. 2.

1. 2. 3.

1. 2. 3.

1. 2. 3.

1. 2. 3.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

99

This musical score page contains six staves of music for a four-hand piano piece. The top two staves are treble clef, and the bottom two are bass clef. The rightmost staff is also a bass clef. Measures 99 through 13 are shown. Measure 99 starts with a treble clef staff containing eighth-note pairs. The next measure begins with a bass clef staff containing eighth-note pairs. Measures 100 and 101 show various chords and eighth-note patterns across the staves. Measures 102 and 103 continue with similar patterns, with dynamic markings "sf" appearing in measure 102 and measure 103. Measures 104 and 105 conclude the section, with "sf" markings again in both measures.

*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

Allegretto come prima ( $\text{d} = 108$ )

Harpsichord

=

3

(sf)

(sff)

*Narrator:*

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

*segue...*

## No. 15B

Allegretto come prima ( $\text{d} = 108$ )

Harpsichord

=

6

molto rit.

lunga

ff

*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.

**Andantino** ( $\text{♩} = 108$ )

Flute

Harpsichord

Baritone

Violins I

Violins II

Violas

Cellos

Double Bass

*Narrator:*

The Chamberlain paced the corridors, in sorrow.

5

1.

2.

Flute

Harpsichord

Baritone

Violins I

Violins II

Violas

Cellos

Double Bass

*Narrator:*  
The maids talked in whispers.

9

1. *mp*

=

13

1. *p*

2. *p*

3. *p*

4. *p*

div. a3

1. *p*

2. *p*

div. a3

*Narrator:*

The floors of the palace were muffled with heavy cloths.

17

tutti  
*p*

tutti  
*p*

1.  
2.

*pizz.*  
*pizz.*

*p*

=

21

f f f f

*tutti*

6 8 6 8 6 8

6 8 6 8 6 8

*Narrator:*

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

25 **Allegro** (♩ = 144)

1. 2. 3. 4. 5. 6.

*div.*

*ppp*

*arco*

*div.*

*ppp*

*arco*

*div.*

*ppp*

*Narrator:*

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

32

1. 2. 3. 4. 5. 6.

*div.*

*ppp*

*8va*

*unis.*

*p*

Andante ( $\text{♩} = 72$ )Lento ( $\text{♩} = 56$ )

8va

37

unis.

solo

*p*

con sord. 1. pizz.

*p* > pizz.

tenderamente

pochissimo stringendo fino a misura 88

Ah.\_

Ah.\_

What is that grim

pochissimo stringendo fino a misura 88

con sord.

41

con sord.

*p*

con sord.

*p*

(tutti)  
con sord.

*p*

con sord.

*p*

45

shape there? Ah. Can it be

47

Death him - self?

*mp*

*con sord.* *div.*

*mp*

*mp*

49

He holds my scep-tre and he wears my crown.

1. 2. 3. 4.

1. 2. 3.

1. 2.

1. 2.

1. 2.

1. 2.

52

Clo - ser he comes. He sits now on my heart.

1. 2. 3. 4.

1. 2. 3.

1. 2. 3.

1. 2.

1. 2.

1. 2.

*mf*

*mf*

*mf*

*div.*

*p*

*p*

*p*

*arco*

*p*

*pizz.*

*mf*

55

Now, over there, those kind an love-ly

unis.

*p* *mf*

unis.

*p* *mf*

*p* *mf*

*mf*

*mf*

(*sempre arco*)

*mf*

(*sempre pizz.*)

> > > >

58

fa-ces.      Can they be my good      deeds?\_\_      How few,      how

1. 2.      *dim.*      *p*

3. 4.      *dim.*      *p*

61

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

1. 2. 3. 4.

1. 2. 3.

1. 2. 3.

1. 2. 3.

1. 2.

mf

div.

64

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

1. 2.

3. 4.

unis.

1. 2.

3.

unis.

1. 2.

3.

unis.

1. 2.

3.

1. 2.

3.

1. 2.

3.

1. 2.

67

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

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

70

soul.  
Music, music, to drown their voices!

div.  
div.  
div.

*pizz.*  
*arco*

1. 2. 3. 4.

1. 2. 3.

1. 2. 3.

1. 2.

1. 2.

1. 2.

74

I'll make you sing, my ar - ti - fi - cial bird! This le - ver here, if

This musical score page contains ten staves of music. The top staff is a bass clef staff with a key signature of one sharp. It has lyrics: "I'll make you sing, my ar - ti - fi - cial bird! This le - ver here, if". The subsequent staves are numbered 1 through 10. Staves 1, 2, 3, 4, 6, 7, 8, 9, and 10 are treble clef staves. Staves 5 and 10 are bass clef staves. Staves 1, 2, 3, 4, and 6 feature vertical bar lines and measure lines. Staves 5, 7, 8, 9, and 10 have horizontal bar lines. Measures 1-4 of the vocal parts (staves 1-4) consist of eighth-note patterns. Measures 5-8 show more complex rhythms, including sixteenth notes and rests. Measure 9 begins with a bass clef and a bass note, followed by eighth-note patterns. Measure 10 concludes with a bass note. The score includes dynamic markings like 'div.' (divisi) and performance instructions like '> > > >' above the bass staves.

77

Hps.

I have strength to move it.      So, it is done.      Now, sing!

*8va*

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

(sempre arco)

This musical score page contains ten staves of music. The top two staves are for brass instruments (Horns) in G clef, with the first staff in common time and the second in 3/4. The next three staves are for voices (Soprano 1, Soprano 2, Alto) in G clef, with the first two in common time and the third in 3/4. The following four staves are for basses (Bass 1, Bass 2, Bass 3, Bass 4) in F clef, with the first two in common time and the last two in 3/4. The vocal parts include lyrics: "I have strength to move it.", "So, it is done.", and "Now, sing!". The brass parts play eighth-note patterns. The voices sing eighth-note chords, with the first two voices reaching an octave above (8va). The basses play eighth-note patterns. Measure 77 concludes with a dynamic instruction "(sempre arco)" over the bass staves.

**Allegretto ( $\text{d} = 108$ )**

80

(continuando al tempo precedente, sempre stringendo a misura 88)

1. 2. 3. 4.

div.  $\text{p cresc.}$   $f$

1. 2. 3. 4.

div.  $\text{p cresc.}$   $f$

1. 2. 3.

$\text{p cresc.}$   $f$

1. 2.

$\text{p cresc.}$   $f$

1.

*arco*  $\text{p cresc.}$   $pizz.$   $f$

2.

$f$

1.

$f$

83

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

1. 2. 3. 4.

1. 2. 3.

1. 2. 3.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

1. 2.

85

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

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

Fl.

(♩ = 100)

87

Fl.

*life - less thing.*

(♩ = 100)

1. 2. 3. 4.

*cresc.* *ff* *ff*

1. 2. 3. 4.

*cresc.* *ff*

1. 2. 3.

*cresc.* *ff*

1. 2.

*cresc.* *ff*

1. 2.

*cresc.* *ff*

1. 2.

*cresc.* *ff*

1. 2.

*cresc.* *ff*

Fl. 90 *trb.* 5 *trb.* *8va.* *8va.*

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

*dim.* *div.* *8va.* *dim.* *dim.* *div.* *dim.* *dim.* *poco dim.* *poco dim.*

*poco dim.*





Fl.

*trb*

99

5 6

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

1. 2. 3. 4.

1. 2. 3.

1. 2. 3.

1. 2.

1. 2.

1. 2.

unis.

**poco rit.**  
**a tempo**  
***trb***  
***trb***

**shapes recede,**      **And leave me**      **shame.**  
**You strengthen**      **me.**

**poco rit.**  
**a tempo**  
***unis.***  
***div.***

***unis.***  
***div.***

This musical score page contains ten staves of music. The top staff is for Flute (Fl.), followed by a bassoon staff. The vocal parts are arranged in four groups: two sopranos (1. and 2.), three altos (3.), three tenors (1., 2., 3.), and two basses (1. and 2.). The bottom staff is for Bassoon (Bassoon). The music includes dynamic markings like 'poco rit.', 'a tempo', 'trb', and 'unis.' (unison), and performance instructions like 'shapes recede' and 'You strengthen me'. The vocal parts sing in unison during certain sections, while the instrumental parts provide harmonic support.

*trb*

Fl. 105

The musical score page 134 features a top staff for Flute (Fl.) and Bassoon (B.). The Flute part includes dynamic markings *trb* and *tr*, and performance instructions like "5" and "6" under specific notes. The Bassoon part has a bass clef and lyrics: "Death lis-tens. E-ven he bids you sing,— sing on." Below these are ten staves for various string instruments, numbered 1 through 10. Staff 1 (Violin I) and Staff 2 (Violin II) play eighth-note patterns. Staff 3 (Viola) and Staff 4 (Cello) provide harmonic support with sustained notes. Staves 5 through 10 (Double Basses) provide rhythmic and harmonic foundation with sustained notes and eighth-note patterns. A vertical line labeled "div," separates the first section from the second.

*poco rit.*

108

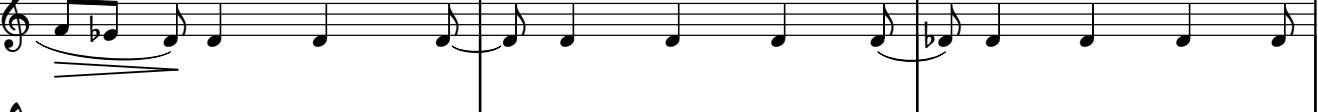
F1. 

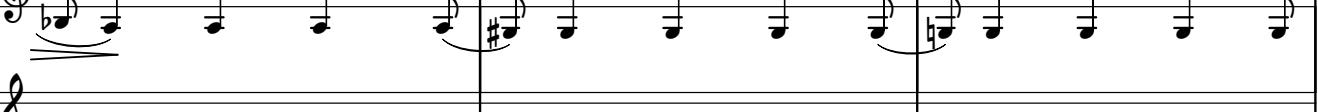


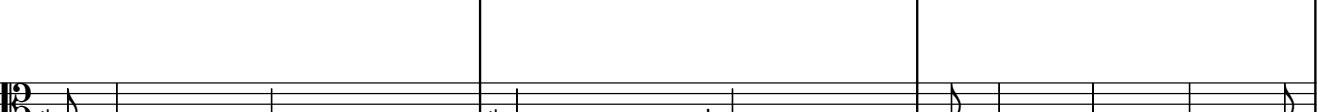
Reclaim my crown and scep-tre as your fee. Bid him be

1. unis. 

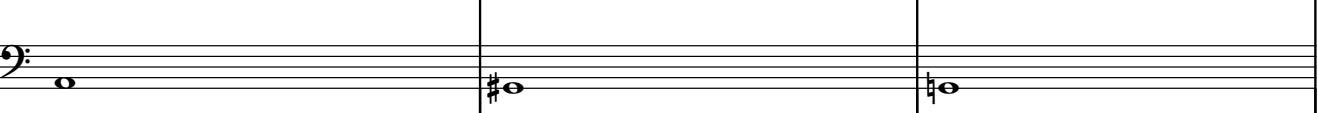
2. unis. 

3. 

4. 

1. 

2. 

3. 

4. 

1. 



113 rit. *ten.* Andante (♩ = 69) *tr* *p*

Fl. 5 dim. 9 9

1. 2. 3. 4. That  
rit. 2 soli  
*fp*  
*fp*

1. 2. 3. solo  
4. *p*

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



119 **Larghetto** ( $\text{d} = 60$ )

Nightin --gale, to you my life I owe, Yet nothing in re - turn can I bestow.

**Larghetto** ( $\text{d} = 60$ )

unis. (tutti) *senza sord.*

1.  $\text{G} \frac{3}{4}$   $\text{b}\ddot{\text{o}}$   $\text{4} \text{b}\ddot{\text{o}}$   $\text{3} \text{b}\ddot{\text{o}}$   $\text{4} \text{b}\ddot{\text{o}}$   $\text{3}$

2.  $\text{pp}$

unis. (tutti) *senza sord.*

3.  $\text{G} \frac{3}{4}$   $\text{b}\ddot{\text{o}}$   $\text{4} \text{b}\ddot{\text{o}}$   $\text{3} \text{b}\ddot{\text{o}}$   $\text{4} \text{b}\ddot{\text{o}}$   $\text{3}$

4.  $\text{pp}$

unis. (tutti) *senza sord.*

$\text{G} \frac{3}{4}$   $\text{b}\ddot{\text{o}}$   $\text{4} \text{b}\ddot{\text{o}}$   $\text{3} \text{b}\ddot{\text{o}}$   $\text{4} \text{b}\ddot{\text{o}}$   $\text{3}$

$\text{B} \frac{3}{4}$  —  $\text{4}$  —  $\text{3}$  —  $\text{4}$  —  $\text{3}$

$\text{B} \frac{3}{4}$  —  $\text{4}$  —  $\text{3}$  —  $\text{4}$  —  $\text{3}$

$\text{B} \frac{3}{4}$  —  $\text{4}$  —  $\text{3}$  —  $\text{4}$  —  $\text{3}$

123

I shall not offer gifts of gems or gold, Rewarding worth with trash, true warmth with cold.

1.  $\text{G} \frac{3}{4}$   $\text{b}\ddot{\text{o}}$   $\text{4} \text{b}\ddot{\text{o}}$   $\text{3} \text{b}\ddot{\text{o}}$   $\text{4} \text{b}\ddot{\text{o}}$   $\text{3}$

2.  $p$

3.  $\text{G} \frac{3}{4}$   $\text{b}\ddot{\text{o}}$   $\text{4} \text{b}\ddot{\text{o}}$   $\text{3} \text{b}\ddot{\text{o}}$   $\text{4} \text{b}\ddot{\text{o}}$   $\text{3}$

4.  $p$

unis. *senza sord.*

$\text{B} \frac{3}{4}$   $\text{b}\ddot{\text{o}}$   $\text{4} \text{b}\ddot{\text{o}}$   $\text{3} \text{b}\ddot{\text{o}}$   $\text{4} \text{b}\ddot{\text{o}}$   $\text{3}$

$p$

$\text{B} \frac{3}{4}$  —  $\text{4}$  —  $\text{3}$  —  $\text{4}$  —  $\text{3}$

$\text{B} \frac{3}{4}$  —  $\text{4}$  —  $\text{3}$  —  $\text{4}$  —  $\text{3}$

127

Free - dom to come and go makes you con-tent;  
Not mine to give, but

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

*(tutti) div. senza sord.*

pizz.

130

Bassoon: on - ly to pre - vent. But see these eyes that are with

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3.

1. 2.

1. 2.

Bassoon: *arco* *cresc.*

132

tears\_\_\_\_\_ be-- dewed, And take my

*8va*

*f*

1. 2.

3. 4.

3.

4.

1. 2.

3.

1. 2.

3.

1. 2.

3.

1. 2.

3.

1. 2.

3.

1. 2.

3.

134

tears \_\_\_\_\_ as proof of gra - ti-tude. Oh,

*8va*

1.

2. *f dim.*

3. *f dim.*

4. *f dim.*

1.

2. *f dim.*

3. *f dim.*

1.

2.

3.

1.

2.

3. *f dim.*

1.

2.

3. *f dim.*

1.

2.

3.

4. *f dim.*

137

Fl.

*sing to me a - gain. Sing me to sleep.*

1. *mf dim.* solo *p*

2. *mf dim.* *pp*

3. *mf dim.* solo *p*

4. *mf dim.* *pp*

1. *mf dim.* (tutti) *pp*

2. *mf dim.* *pp*

*solo* *pp* unis.

*mf dim.* *pp*

*mf dim.* *pp*

141 (senza tr.)

Fl. 10

trb *ten.*

cresc. 10 12

1. 2. 3. 4.

1. (tutti)

1. *pp cresc.*

2. *cresc.*

3. *cresc.*

1. solo *p*

2. *cresc.*

1. *cresc.*

2. *cresc.*

1. *cresc.*

This musical score page contains ten staves of music. The top staff is for Flute (Fl.), followed by three staves for Trombone (1., 2., 3.), four staves for Bassoon (1., 2., 3., 4.), and three staves for Double Bass (1., 2.). The music begins with a dynamic 'senza tr.' (without trill) for the Flute. It then transitions through various dynamics including 'trb ten.' (Trombone tenor), 'cresc.' (crescendo), and 'solo' (solo) for the Bassoon. The score also includes numerical markings like '10' and '12' under specific measures. The bassoon parts feature sustained notes and rhythmic patterns, while the double bass parts provide harmonic support with sustained notes.

Fl. *trb*

144 11 12 — 3 — *mf dim.* — 3 — **p**

1. 2. 3. 4. *div.* **8** **p**

1. 2. 3. *mf dim.* **p**

1. 2. 3. *mf dim.* **p**

1. 2. 3. *mf dim.* **p**

(tutti) *div.*

Bassoon *mf dim.* **p** **8**

1. 2. *mf dim.* **p**

1. 2. *mf dim.* **p**

*mf dim.* **p** **b8**

*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 —

**Lento (♩ = 69)**

Violins I 1. 2. 3. 4.

Violins II 1. 2. 3.

Violas 1. 2.

Cellos 1. 2.

Double Bass

*Narrator:*  
— and stopped, astounded.

A musical score for orchestra and narrator, page 148. The score consists of ten staves of music. The first three staves are for strings (1st, 2nd, and 3rd violins), the next three for woodwind (1st, 2nd, and 3rd bassoon), the fourth for cello/bass, and the fifth for double bass. The music is in common time, with a key signature of one sharp. The dynamics are marked with 'p' (piano) and 'f' (forte). The vocal part, labeled 'Narrator', is in the top staff and is described as '— and stopped, astounded.' The vocal line consists of eighth-note patterns primarily on the second and third beats of each measure. The orchestra parts provide harmonic support with sustained notes and rhythmic patterns.

*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!

Vivace ( $\text{d} = 176$ )

Musical score for orchestra and piano, page 150, measures 5-8.

The score consists of six staves:

- Measures 5-6:** The top two staves (Treble Clef) play eighth-note patterns. The first staff uses a melodic line with grace notes, while the second staff uses eighth-note pairs. The third staff (Bass Clef) has a dynamic *f* and rests.
- Measure 7:** The top two staves continue their eighth-note patterns. The third staff has a dynamic *f* and rests.
- Measure 8:** The top two staves continue their eighth-note patterns. The third staff has a dynamic *f* and rests.
- Measures 9-10:** The top two staves play eighth-note patterns. The third staff (Bass Clef) has a dynamic *f* and rests.
- Measures 11-12:** The top two staves play eighth-note patterns. The third staff (Bass Clef) has a dynamic *f* and rests.
- Measures 13-14:** The top two staves play eighth-note patterns. The third staff (Bass Clef) has a dynamic *f* and rests.

Measure 8 includes a trill instruction (*tr*) over the eighth note in the top staff's pattern. Measure 14 concludes with a forte dynamic (*f*) across all staves.