



flutes

Handwritten musical score for flutes, page 2. The score consists of ten staves. The first two staves are for the first and second flutes, with a *tr* (trill) marking above the first staff. The third and fourth staves are for the third and fourth flutes, with a *p* (piano) marking and a *3* (triple) marking above the third staff. The fifth and sixth staves are for the fifth and sixth flutes, with a *p* marking and a *32* (32nd measure) marking above the fifth staff. The seventh and eighth staves are for the seventh and eighth flutes, with a *p dolce* marking above the seventh staff. The ninth and tenth staves are for the ninth and tenth flutes, with an *8va* (octave) marking above the ninth staff. The score includes various musical notations such as notes, rests, beams, and slurs. Performance instructions include *Eng. Hrn.* (English Horn), *Claret* (Clarinete), *poco rit.* (poco ritardando), and *mf (unison with English horn)*. Measure numbers 26, 32, and 48 are indicated. The score ends with a double bar line on the tenth staff.

V.S.

The musical score consists of several staves. At the top, there are vocal lines for Soprano (Sop.) and Tenor (Trb.). The Soprano part includes the lyrics "ah-" and "white haw-thorne and the past-or-al e-gen-tine". The Tenor part includes the lyrics "white haw-thorne and the past-or-al e-gen-tine". There are also instrumental parts for Clarinet (Clar.), Flute (Fl.), and Oboe (Ob.). The score includes dynamic markings such as *p* (piano), *col voce*, and *dolce*. There are also tempo markings like  $\text{♩} = 80$  and  $\text{♩} = 72$ . The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. There are repeat signs and first/second endings throughout the piece.

(6\*) the flutes are the sixth new group to enter, following the oboe.

flutes

Musical score for flutes, oboe, and strings. The score is in 2/4 time with a tempo of 66. It features a flute melody with a crescendo and fortissimo dynamic, an oboe entry with a decrescendo, and string accompaniment with a "Lento" marking. The bottom of the page shows a "tutti" section with circled first and fifth entrances.

(1\*) first cued entrance, with oboe. (5\*) tutti, after french horn.



with chorus  $\text{♩} = 48$   
*pp*

*mp*  $\text{♩} = 60$  *poco cresc.* *mf* *pp* *tr* *tr#* *tr*

with chorus

*tr* *tr#*

*pp* *pp*

*tr* *tr#* *tr*

Oboe (Eng. Hn)

SOUNDS OF THE NIGHTINGALE

VIVIAN FINE

1.

$\text{♩} = 80$

27"

*p* *mf* *sub*

*dolce*

30"

26"

Sop. *What bird so - sings jug jug jug jug te - ren*

Eng. Hn. *p* *mf* *sub.*

32" 2.

*flute* *dim.* *pp*

$\text{♩} = 80$

E.H. *mp* *col voce*

*Clar.*

*col voce*

3.

Oboe

5

⑤ the oboe is the fifth new instrument to enter, after the French Horn.

Oboe (Eng. Hn.)

Musical staff with notes and rests.

Sop. white haw-thorne and the past-or-al e-der-time

cresc. f dim. p

Clar. E.H. Clar. b

Oboe p

Oboe p possible Sop. Phil-o-nel f

tutti f

Sop. with mel-o-dy sing in our sweet lull-a-by f

trp cresc. mf cresc. f possible

p sempre

tissue paper p, col voce, dolce

Ch. b the night in oak p

5\* follows horn 4\* follows flutes 4\* follows flutes



Clarinet, Bass Clar.

SOUNDS OF THE NIGHTINGALE

VIVIAN FINE

1.

Clar.  $\text{♩} = 80$   $\text{♩} = 72$  27<sup>th</sup>

Bass Clar. flute

$\text{♩} = 80$  *te mmmmmmm te mmmmmmm te mmmmmmm* 30<sup>th</sup>

*te mmmmmmm te mmmmmmm te mmmmmmm* 30<sup>th</sup>

$\text{♩} = 58$  *mp* *dim.* *p*

26<sup>th</sup> 32<sup>th</sup>

26<sup>th</sup> 32<sup>th</sup>

2. *lento* ♩=48

Sop. *the night*

ing-als filled all the de.

3. *dim.*

\* the first instrument to enter in this movement is the clarinet.  
the bass clarinet is third, following the percussion entrance.

Clarinet + Bass Clar.

Sop. and the pas-tor-al e-glen-tine

*cresc.* *p* *f dim.* *p*

*cresc.* *f dim.* *p*

(sop.) *p*

Sop. o. ver the still stream *pp*

*p*



5. ♩ = 48

*molto p, col voce, poco rubato*

Sop. # # .  
was it a

Vln. ♩ = 48

*pp*

vis-ion or a waking *p dolce* ♩ = 58

*Te C*

*p*

FRENCH HORN

SOUNDS OF THE NIGHTINGALE

VIVIAN FINE

1.

$\text{♩} = 80$

27<sup>th</sup> 30<sup>th</sup>

26<sup>th</sup> *con sord.*  $\text{♩} = 60$

32<sup>nd</sup> 2. *Bass Clar.*

*con sord.*  $\text{♩} = 60$

*piano*  $\text{♩} = 60$

*piano*  $\text{♩} = 60$

3. *con sord.*  $\text{♩} = 60$

$pp \leftarrow mp \rightarrow pp$

$pp \leftarrow mp \rightarrow pp$

$pp \leftarrow mp \rightarrow pp$

$pp \leftarrow mp \rightarrow pp$

$pp \leftarrow mp \rightarrow pp$

④\* The French Horn is the fourth instrument to enter, following the bass clarinet.

FRENCH HORN

Sop. *senza sord*  $\text{♩} = 66$   
white haw-thorne and the pastor-al e-glen-tine *p cresc.*

Bass Clar. *f dim. p*

*con sord* *pp* *f*

Sop. *senza sord*  
Phil. o. mel *f*

Sop. *f* *f* *f*  
by-and-by, by-and-by by-and-by

*gliss* *f*

*cresc* *poco f* *ff*

5. *p* *ff*

4<sup>x</sup> follows Bass Clarinet  
7<sup>x</sup> follows clarinets

7<sup>x</sup> follows Bass Clarinet  
6<sup>x</sup> follows B $\flat$  Clarinet

Percussion

- tuned tom-toms
- (wire brushes)
- wood block
- tissue paper
- suspended cymbal

SOUNDS OF THE NIGHTINGALE

VIVIAN FINE

1.

♩=80

(tissue paper shaken)

30"

26"

♩=66

Sop. what bird so

tom-toms

sings yet so does wail jug-jug-jug-jug-jug te ren

2.

♩=56

wire brushes

pp

3.

woodblock

2\*

4.

tom-tom

Sop. Phil-o-nel

f

pp

Violin 1.

♩=66

2/4

2\* the woodblock is the second instrument to enter, following the clarinet.



Percussion

♩ = 54

woodblock 1. 2. 3. 4. 5.

Sop. te- ren- by- and- by *p*

6. 7. suspend. cymbal wire brushes 1. *pp*

cresc. poco a poco . . . . . poco *f*

5. tissue paper = 48

Sop. dis-a- ppear to its A. fri- can win- ter haunts

Sop. do I wake or sleep? suspended cymbal *ppp*

3<sup>d</sup>. with piano, follows violins. 5<sup>d</sup>. follows french horn.

VIOLIN & VIOLA

SOUNDS OF THE NIGHTINGALE

VIVIAN FINE

1.

♩ = 80

♩ = 72

27"

Violin

Viola

Sop.

jug, jug, jug to-reu

♩ = 80

*p con sord*

*p con sord*

*div.*

*pizz*

*pizz*

*unis.*

*div.*

*arco*

*p < mf > p unis.*

*arco*

*p < mf > p unis.*

30"

*arco - choro*

*div.*

*pizz*

*div.*

*pizz*

Violin & Viola

Handwritten musical score for Violin and Viola, page 2. The score includes staves for Violin I, Violin II, Viola, Flute, and Choral group. It features various musical notations such as dynamics (*f*, *mf*, *dim.*, *pp*, *p*), articulation (*arco*, *unis.*), and performance instructions (*con sord*, *dolce*). The lyrics "te-reu" and "jug-jug-jug-jug and still she cried" are present at the bottom.

Violin & Viola

The score consists of several systems of staves. The top system shows two staves with trills and tremolos, marked with *tr(b)*, *tr*, and *tr(b)*. The second system is marked with a tempo of  $\text{♩} = 60$  and includes the instruction *con sord 1.* and dynamic markings *mf* and *pp*. The third system includes staves for Violin 1 (Vln 1), Violin 2 (Vln 2), Viola 1 (Va 1), and Viola 2 (Va 2), with various trill and tremolo markings such as *tr(F#)*, *tr(G#)*, and *tr(F)*. The bottom system features vocal lines for Soprano (Sopr) with lyrics: "and the fruit-tree mild; white haw-thorne". It includes performance instructions like *pizz*, *Senza sord b*, *Senza sord*, and *Senza sord f*. The system concludes with a 2/4 time signature.

Ⓞ the strings are the eighth group to enter, following the piano.

Violin & Viola

Handwritten musical score for Violin and Viola. It consists of four staves. The top two staves are for Violin I and Violin II, and the bottom two are for Viola I and Viola II. The tempo is marked  $\text{♩} = 66$ . The key signature has one flat. The score includes dynamic markings such as *p*, *cresc.*, *f*, *dim*, and *P*. The notation features long, sweeping lines with many slurs and ties, indicating a continuous, flowing texture.

Two empty musical staves, likely for the Violin and Viola parts, positioned above the vocal line.

Vocal line for Soprano (Sop.). The tempo is marked  $\text{♩} = 58$ . The lyrics "Past the" are written below the notes. The score includes dynamic markings like *p* and triplet markings (3).

Handwritten musical score for Flute and Philo-mel. It consists of four staves. The top two staves are for Flute I and Flute II, and the bottom two are for Philo-mel I and Philo-mel II. The tempo is marked  $\text{♩} = 58$  and  $\text{♩} = 80$ . The key signature has one flat. The score includes dynamic markings such as *p*, *f*, and *f*. The notation includes slurs, ties, and dynamic hairpins.

2. (follow flutes) *f*

4. follows piano, perc. *f*

6. *f* 7. *f* 8. *f* Sop. te-reu by-and by.

*pizz* *short* *short* *arco* *rapid gliss.* *short*

*pizz* *short* *short* *arco* *rapid gliss.* *short*

*pizz* *short* *short* *arco* *rapid gliss.* *short*

*pizz* *short* *short* *arco* *rapid gliss.* *short*

Handwritten musical score for Violin and Viola. The score is divided into three systems, each starting with a double bar line. The first system contains the Violin and Viola parts, with annotations: *unis.*, *short*, and *short div.*. The second system includes a piano accompaniment part with the instruction *follow piano 10. second entrance* and dynamic markings *cresc.* and *ff*. The third system includes parts for flutes with the instruction *follow 3. flutes* and dynamic markings *p sempre*. The score features various musical notations including notes, rests, slurs, and dynamic markings.

5.  $\bullet = 48$  *con sord* (4) (2)

Oboe *pp* *con sord* (4) (2)

*pp* (2) (4) *pp* *tr* *pp*

*pp* *tr* *pp*

*pp* *tr* *pp*

*mf* *mf* *pp*



CHORAL GROUP

SOUNDS OF THE NIGHTINGALE

VIVIAN FINE

1.

♩ = 80

♩ = 54

♩ = 80

Sop.

yet there the night in gale filled all

- the do-see with in-vi-ol-ent le voice

te-reu te-reu jug-jug-jug-jug and still

Sop.

she cried - ah jug-jug-jug-jug and still -

Clar.

she cried - te-reu

te-reu te-reu *pp*

KKKKKKKKKK\* long

Sop.

Past the near mead-ows, KKKKKK KKKKKK

\* tongue-clicking

KKKKKK KKKKKK KKKKKK KKKKKK

4. Sop. Phil-o-mel Phil-o. mel Phil-o-mel tandara dei tan-da-ra-dei

tan-da-ra-dei tan-da-ra-dei I-tys I-tys I-tys

I-tys I-tys I-tys I-tys I-tys I-tys I-tys I-tys

with alto flute: oo oo oo oo

oh

Sop. and I have ears in

sprechstimme, free pitches te-reu te-rau

5. while thou art pouring forth  
ca. very slow, poco rubato

Psempre Towards the end of

pp sum-mer the night-in-gale the night-in-gale the night-in-gale

the night-in- as long as possible haunts the night-

in-gale the night-in-gale the night-in-gale the night-in-gale

the night-in-gale the night-in-gale the night-in-gale the night-in-gale

12th - 12th cued entrance, following violas.