

THE NIGHTINGALE'S TO BLAME

Simon Holt
(1996 - 98)

Prologue

The house of Don Perlimplin. He sits at an upright piano, centre stage, his back to the audience. He wears a bright green frock coat and a white curly wig. He plays the following Sonata like a wise fool. At the back is a balcony which looks onto that of Belisa. Marcolfa, his maid, wears the traditional striped apron. She is concealed behind the piano, out of sight. Lights fade up from total darkness during the first 5 bars.

Piano
(Don Perlimplin)

$\text{♩} = \text{c. } 126$

ppp molto a distanza, semplice

rit. molto - - - -

una corda

Lights bright.

Piano
(Don P.)

f più rubato

mp

a tempo $\text{♩} = \text{c. } 126$

poco rit. - - - -

p

a tempo $\text{♩} = \text{c. } 126$

f

mp

tre corde

Piano
(Don P.)

non rit.

p

f

mp

+ una corda

tre corde

Piano
(Don P.)

ff *pp*

ppp bell-like, a distanza

+ una corda

Piano (Don P.)

21

poco f

sf

f

p

tre corde

Piano (Don P.)

28

poco a poco rall.

$\text{♩} = 72$

ppp

fff martellato

ppp

c. 7''

una corda

tre corde

+ una corda

Piano (Don P.)

34

Meno mosso $\text{♩} = \text{c. } 96$

Belisa (offstage)

42

[2.2.3]+ (= bocca chiusa)

poco f

sfp

Love

ppp

poco sf

una corda

Piano (Don P.)

Orch.

p ma chiaro

sfp

f

l.v.

p

L'istesso tempo ♩ = 96

47 *poco f* *sfp* *poco f*

Bel. (offstage) Love Love Love

51 *sfp* *f* *sfp* *ff* *p*

Bel. (offstage) Love Love Love

55 *sfp* *pp* *poco f* *p* *pp* *f poco non legato*

Bel. (offstage) Love

poco a poco rall. ♩ = 72

59 *f* *mp* *pp* *f* *dim.* *ff*

Bel. (offstage) Love

63 $\text{♩} = 112$

Piano (Don P.)

pp quasi eco *poco sf*

una corda

Marcolfa pops up from behind the piano.

68 $\text{♩} = 126$

Marcolfa

f *pp* *f* *p* *f* *p* *pp* *sfp*

loco

Do you hear her, Don Per - lim - plín?

slowly disappears behind the piano.

71 *f sempre* *molto rit.* $\text{♩} = 96$

Mar.

Are you lis - - ten - ing?

Piano (Don P.)

ppp *una corda sempre* *f* *p < f* *p < sfp* *ffp* *sfp* *ff dim.* *p*

poco a poco rall. — — — — — ♩ = 63

75

Bel. (offstage)

Piano (Don P.)

f

Love

mp *pp* *poco sf*

ppp *mp* *ppp*

Marcolfa slowly re-emerges from behind the piano.

80

Bel. (offstage)

Mar.

Piano (Don P.)

pp *mp* *pp* *mp* *pp*

Love Love

Lis - ten, Lis - ten,

pp *sotto voce*

una corda sempre, legato pedalling

mp *ppp* *legatissimo* *ppp* *dolce*

84 *mp* *pp* *mp* *pp* *mp* *pp*

Bel. (offstage) Love Love Love

Mar. Don Per - limp - lin Are you

Piano (Don P.) (Ped.) l.v. l.v.

88 *p* *poco f* *poco f*

Bel. (offstage) Love

Mar. lis - ten - ing?

Don P. (as if waking from a dream) *poco f* Yes?

p *mp* *ppp* *pp*

92 *ff* *pp* *pp*

Mar. Yes! Yes! Yes!

95

Meno mosso ♩ = 120

Mar.

Don P. *f* *p < f*
But why — “Yes”?

f pp non cresc. sfpp ppp p

sff f

98

f decisively

♩ = 76

breathy

p

Mar. Just — yes. Yes. —

f p pp f mp pp

p pp

102 [2.2.3] *mp*

Mosso ♩ = 84

f sempre

Mar. Yes. —

ff pp f sempre

(drums) *f pp*

104

Mar.

106

Mar.

G.P. *mp* *f*

Just yes.

sfp *f* *pp* G.P. *f*

Meno mosso ♩ = 72

110 [3.2.2] *f*

Don P.

What if I said no?

pp *poco f* *p sf* *p* *mp* *p mp* *sim.*

113

Mar.

[2.3] *f* *sourly*

Why no?

Don P.

Just no.

f *pp subito* *sfpp* *sf f* *pp*

117 [2.3] *flummoxed ff*

Mar. *ff*

And would sir And would And — And — would

poco f

119

Mar. *p*

And — would sir — would sir care And would sir And would And — And — would sir care —

122 [2.3] *ff*

Mar. *ff*

— to tell me just what he means by "no"?

Don P. *ff*

And would you care to tell me, —

sffp < poco f ff

125 *sff rit. molto* (spoken) *f* *sfp* *p*

Don P. *f*

per - sis - tent mi - nion, what do you mean by "yes"?

128 [3.2] *f* \Rightarrow *mp*

Mar. Twen-ty

f ma dolce *sf* *f* *p*

sfpp *p* *sf* *p* *pp*

131 *f* *sf* *mp* *f*

Mar. and twen-ty more make

sfpp *mp* *p* *sfpp*

mp *p* *sfpp* *sf* *sf* *p*

134 *ff* *f* *ff* *p*

Mar. for - - - ty ...

sf *p* *sfpp* *f*

137 [3.2] G.P.

Don P. *f* *ff*

Go on.

G.P. *sfpp* *ppp* *ff* *pp*

Meno mosso ♩ = c. 63

141 *f* [3.2] *f* *p*

Mar. A - no - ther ten, and that's fif - ty. Fif - ty.

p *f* *pp* *poco f* *sfpp* *f* *pp*

sfpp *pp* *poco sf*

♩ = 104

145

Mar.

Don P. *p* *f*

Well?

poco f

pp

147 *poco f, dolce* **Poco più mosso** ♩ = 112

Mar. Well, when you're on the wrong side of fifty...

sfpp sfpp sfpp sfpp

Meno mosso ♩ = 104

151

Mar.

p

153 ♩ = 126

Mar. You're hard-ly a child.

Don P. In -

ff sfpp ff pp p

156 Don P.

- deed no - o - o - o - o - o - ot.

159 Mar. *poco f* $\text{♩} = 126$

And I'm no spring chick-en, I won't be here for e-ver.

mp *pp* (tpt.) *f irritando*

162

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

164 Don P. *f* *Mosso* $\text{♩} = 152$

You

ff *mp* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

167 *piú rubato* Sub. ♩ = 112 *accel. poco a poco*

Don. P.

won't?

sf sf sf sf sf sf sf sf sf sf

170 *ff* *lagrimando* ♩ = 152

Mar.

And what will you do

sf sf sf sf f sf

173 *ff*

Mar.

when I'm gone...

pp f sf p f f

175 *dim.*

Mar.

f dim. poco f

L'istesso tempo ♩ = 152

177 *dim. sempre* c. 5"

Mar.

179 *ff* rit. c. 112

Mar.
left all on your own?

bell-like

182 *poco a poco rall.* ♩ = 96 ♩ = 76

Mar.

poco f *p quasi eco* *pp* *sfp*

corta

186 *mp* *f*

Don P.
Oh, Mar - col - fa,

f *pp* *f non legato, ruvido e feroce*

trem. *ppp* *poco f*

188

Don P. *f* *mp* [2.2.3]

what will I do?

ff *p* *f* *ppp* *p*³

p *poco f*

191 ♩ = 63

Mar. *ff* ♩ = 96

Don P. That's why you must get mar-ried.

ff *con tutta forza* *sffp* *ff* *sffp*

194 [3.2]

Mar. *cresc.* *5* *sff* *mp* *p* *pp*

197 *esitando* [3.2] *Meno mosso* ♩ = 76

Don P. Yes?

pp *p* *pp* *ff*

206

Mar.

Don P.

poco f *f*

But, Mar - col - fa, why —

(tmp. bl.) *pp* 3

pp *poco f*

pp

209

Don P.

poco f ♩ = 72

“Yes”?

(axatse)

mp *p* *ppp* *sf* *mp* *p dolce*

212

Don P.

p semplice [2.3]

When I was a child a wo³-man stran - gled her hus³-band. —

pp c. 4" *f* *p*

p *f* *p*

1.v.

215

Don P.

f *poco f*

a shoe - ma - ker, I think.

p ma sonore *p*

senza ped. *poco f*

218 *f* *allargando* *poco f* *f* *ff*

Don P. I can't for-get that. I have my books.

A tempo ♩ = c.72

221 *p* *poco f*

Don P. What good would it do to mar-ry?

Poco più mosso ♩ = 76 flessibile

224 *p* *f* [3.2]

Mar. Sir, mar-riage has ma-ny charms

227

Mar. It's full of se-cret,

Don P. Ah!

sfpp

sfpp *sfpp* *sfpp* *sfpp*

pp *pp* *f* *mp* *pp*

230

Mar. full of se-cret things...

sfpp *sfpp* *sfpp* *sfpp*

pp *ff* *mp* *pp*

bell-like *sfpp* *sfpp*

233

Mar. things that, frank-ly, a "mi-nion" should-n't men-tion.

p *f* *p* *freddo*

sim. *sf*