

The Pied Piper of Hamelin

music by Sheena Phillips

lyrics by Robert Browning (1812 - 1889)

- | | |
|--------------------------|------|
| 1. Hamelin Town | 3:00 |
| 2. The Pied Piper | 3:40 |
| 3. The End of the Rats | 3:25 |
| 4. Dance of the Children | 3:05 |
| 5. Keep Your Promises | 4:00 |

total duration c. 17 ½ minutes

full score submitted to the 2016 Bach Choir composing competition

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The Pied Piper of Hamelin

A musical setting in five movements based on the poem by Robert Browning, for adult SATB choir, children's choir, solo flute/piccolo, piano, string bass, percussion (snare drum, suspended cymbal, tambourine, claves, wood block, shakers, cabasa, cowbell, triangle) and narrator.

Optional staging

It could be very effective, in a story about the disappearance of children, if the children's choir followed the Pied Piper (flautist) offstage during *Dance of the Children* (No. 4), and came back on – as people of Transylvania, hundreds of years later – in bars 86 – 104 of *Keep Your Promises* (No. 5).

If this is not possible or practical for space or any other reasons, an alternative would be for the children's choir to turn away from the audience after their disappearance at the end of No. 4, and to turn back (slowly) to face the audience again during bars 86 – 96 of No. 5.

These suggestions are indicated in the score at the relevant points.

Notation and technical points

Grace notes – play before the beat except in trills, where they fall on the beat.

Narrator – in sections marked “freely”, the narrator should be cued to start exactly where indicated but he/she does not need to follow the notated rhythm exactly. In sections marked “in tempo”, the narrator should stay close to the rhythm notated.

Microphone – use of a microphone for the narrator is strongly recommended.

Percussion - the percussion used in each movement is indicated on the first page of the movement.

Suspended cymbal – use sticks except for the roll in No. 4, bar 99 – 100, which should be played with soft mallets.

Body percussion is mostly notated on the vocal staves. Clapping rhythms for the children's choir are notated on a separate percussion stave (“CC claps”). In parts of the piece, the children divide into two groups, each with their own rhythm.

Hand claps in pairs (No. 5, bars 105 – 131): children may use any playground clapping style (e.g. a sequence of right hands together, both hands together, own hands together, etc.). They can devise their own, or a fixed simple pattern can be suggested for the whole group.

Weser (German river) – pronounced “vehzer” (IPA: vezə)

The Pied Piper

1. Hamelin Town

Chorus:

Hamelin town's in Brunswick,
By famous Hanover city;
A pleasanter spot you never spied;

Narrator:

But, when my story begins,
Almost five hundred years ago,
The townsfolk of Hamelin were in trouble – with vermin.

Chorus:

Rats!

They fought the dogs, and killed the cats,
Bit the babies in the cradles,
Ate the cheeses out of the vats,
Licked the soup from the cook's own ladles,
Made nests inside men's hats,
Even spoiled the women's chats
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

Narrator:

At last the people in a crowd
Came flocking to the Town Hall.

Men:

At this the Mayor and Corporation
Quaked with a mighty consternation.

Narrator:

An hour they sat in council.
At length the Mayor broke silence:
“Oh for a trap!”

Men:

A trap! A trap!

Narrator:

Just as he said this, what should sound
At the chamber door but a gentle tap?
“Come in!” the Mayor cried, looking bigger;
And in did come the strangest figure!

2. The Pied Piper

Chorus:

His queer long coat from heel to head
Was half of yellow and half of red;
And he himself was tall and thin,
With sharp blue eyes, each like a pin,

Chorus (continued):

And light loose hair, yet swarthy skin,
No tuft on cheek nor beard on chin,
But lips where smiles went out and in.
 Nobody could enough admire
 The tall man and his quaint attire.

 “I’m able, by a secret charm,
To draw all creatures under the sun,
That creep, or swim, or fly, or run,
 After me as you never did see!
 And I chiefly use my charm
On creatures that do people harm:
The mole, the toad, the newt, the viper;
 People call me the Pied Piper.

Narrator:

“If I can rid your town of rats
Will you give me a thousand guilders?”

Men:

“One? Fifty thousand!”

Narrator:

 was the exclamation
Of the astonished Mayor and Corporation.

Chorus:

Into the street the Piper stepped,
 Smiling first a little smile,
As if he knew what magic slept
 Inside his quiet pipe the while;

Narrator:

Then, to blow the pipe he wrinkled his lips,
And before three shrill notes the pipe had uttered,
You heard as if an army muttered.

And the muttering grew to a grumbling;

Men:

And the grumbling grew to a mighty rumbling;

All:

And out of the houses the rats came tumbling!

3. The End of the Rats

Chorus:

Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, grey rats, tawny rats,
 Fathers, mothers, uncles, cousins,
 Families by tens and dozens,
Brothers, sisters, husbands, wives –
 Followed the Piper for their lives.
From street to street he piped, advancing.
 Step by step they followed, dancing,

Narrator:

Until they came to the river Weser,
Wherein all plunged and perished.

All:

Hooray!

Chorus:

Hamelin town's in Brunswick,
By famous Hanover city;
A pleasanter spot you never spied;

You should have heard the people
Ringing the bells of Hamelin!

Narrator:

When suddenly, up the Piper perked, with a
“First, if you please, my thousand guilders!”

Chorus:

A thousand guilders!

Narrator:

The Mayor looked blue;

Men:

So did the Corporation, too.

Chorus (men)

“Friend, we’re not the folks to shrink
From the duty of giving you something for drink.
But, as for the guilders, what we spoke of them was in joke.
Beside, our losses have made us thrifty.
A thousand guilders! Come, take fifty!”

Narrator:

The Piper’s face fell, and he cried:
“No trifling! That’s not what you promised.
If you don’t pay me, you may hear me pipe in a different fashion.”
Cried the Mayor, “You threaten us, fellow? Do your worst.
Blow your pipe there till you burst!”

4. Dance of the Children

Chorus:

Small feet were pattering,
Wooden shoes clattering,
Little hands clapping,
And little tongues chattering,
Out came the children, running merrily
After the wonderful music with shouting and laughter.

Narrator:

The Mayor was dumb, and the Council stood
As if they were changed into blocks of wood,
Unable to move a step, or cry
To the children merrily skipping by –
To where the Weser rolled its waters
Right in the way of their sons and daughters!
He turned, however, from South to West,
And to Koppelberg Hill

Chorus:

Koppelberg Hill!

Narrator:

his steps addressed,
When lo! as they reached the mountain-side,
A wondrous portal opened wide,
As if a cavern was suddenly hollowed;
And the Piper advanced and the children followed.
And when all were in to the very last,
The door in the mountain-side shut fast.

5. Keep Your Promises

Chorus:

Alas, alas for Hamelin!

The Mayor sent East, West, North and South
To offer the Piper, by word of mouth,
Silver and gold to his heart's content,
If he'd only return the way he went,
And bring the children behind him.

But when they saw 'twas a lost endeavor,
They wrote the story down forever,
To make the world acquainted
How their children were stolen away.

(Reprise)

Small feet were pattering,
Wooden shoes clattering,
Little hands clapping,
And little tongues chattering,
Out came the children, running merrily
After the wonderful music with shouting and laughter.

Narrator:

The children of Hamelin never returned.
But where did the Piper take them?
Fast forward five hundred years and a thousand miles to the east and south.

Chorus:

In Transylvania there's a tribe
Of people that ascribe their ways
To Hamelin town in Brunswick land.
(Children)
But how or why, they don't understand.

Narrator:

So, if we promise a piper anything at all,
Let us keep our promise!

Chorus:

(Children)

So keep your promises,
(Adults)
Yes, we will!
(All)
We'll keep our promises,
Yes, we will!

Based on the poem by Robert Browning, with a few word alterations and a few small interpolations by the composer (chiefly some of the narrator's lines in No. 5, and the words of the final chorus).

Score

Hamelin Town

The Pied Piper of Hamelin No. 1

SATB choir, children's choir (CC), flute/piccolo, piano, bass, percussion, narrator

Robert Browning

Sheena Phillips

Fast Waltz $\text{D} = 72$

The musical score consists of eight staves. From top to bottom:

- Narrator:** Treble clef, 3/4 time, key signature of two sharps.
- Flute/Piccolo:** Treble clef, 3/4 time, key signature of two sharps.
- CC:** Treble clef, 3/4 time, key signature of two sharps.
- Soprano:** Treble clef, 3/4 time, key signature of two sharps.
- Alto:** Treble clef, 3/4 time, key signature of two sharps.
- Tenor:** Treble clef, 3/4 time, key signature of two sharps. An 8th note is written above the staff.
- Bass:** Bass clef, 3/4 time, key signature of two sharps.
- Piano:** Treble and Bass clefs, 3/4 time, key signature of two sharps. Dynamics: *mf*, *senza Ped.*
- Percussion:** Includes Suspended cymbal, Snare drum, Cabasa, and Claves. Percussion symbols are shown above the staff.
- String Bass:** Bass clef, 3/4 time, key signature of two sharps. Dynamics: *mf*, *pizz.*

Hamelin Town

6

Pno.

6

Perc.

6

Bs.

13

mf happily

CC

S

A

T

B

13

f

mf

Pno.

Perc.

13

f

mf

Bs.

Hamelin Town

3

19

CC fa - mous Ha - no - ver ci - ty; A pleas-ant - er spot you ne-ver spied.

S fa - mous Ha - no - ver ci - ty; A pleas-ant - er spot you ne-ver spied.

A fa - mous Ha - no - ver ci - ty; A pleas-ant - er spot you ne-ver spied.

T 8 fa - mous Ha - no - ver ci - ty; A pleas-ant - er spot you ne-ver spied.

B fa - mous Ha - no - ver ci - ty; A pleas-ant - er spot you ne-ver spied.

Pno. 19

Perc. 19

Bs. 19

The musical score consists of six staves. The top five staves are vocal parts: CC (Contralto/Cello), Soprano (S), Alto (A), Tenor (T), and Bass (B). The Bass staff includes a bassoon part (Bs.). The piano (Pno.) and percussion (Perc.) parts are shown below the vocal staves. Measure 19 begins with a piano introduction followed by the vocal entries. The vocal parts sing in unison, with lyrics in parentheses. The piano accompaniment features sustained chords. The bassoon part provides harmonic support with sustained notes. The percussion part consists of eighth-note patterns. Measure 19 concludes with a final piano chord.

Hamelin Town

27

CC

S

A

T

B

Pno.

Perc.

Bs.

f

Ham - 'lin town's in Bruns-wick, By

p happily

La la la,

27

27

27

A musical score page for a vocal ensemble and piano. The vocal parts are CC (Contra Bass), Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The piano part includes bass and treble staves. The score consists of five systems of music. The first system starts at measure 27 with a forte dynamic (f). The lyrics 'Ham - 'lin town's in Bruns-wick, By' are written below the vocal parts. The second system starts at measure 27 with a piano dynamic (p) followed by 'happily'. The lyrics 'La la la,' are repeated three times. The third system starts at measure 27 with a piano dynamic (p) followed by 'happily'. The lyrics 'La la la,' are repeated three times. The fourth system starts at measure 27 with a piano dynamic (p) followed by 'happily'. The lyrics 'La la la,' are repeated three times. The fifth system starts at measure 27 with a piano dynamic (p) followed by 'happily'. The lyrics 'La la la,' are repeated three times. Measures 27 through 31 are shown in each system. A large diagonal watermark reading 'sample' is overlaid across the page.

Hamelin Town

5

34

CC fa - mous Ha - no - ver ci - ty;

S *mf cocktail party voice*
la la la, A pleas-ant - er spot you ne-ver spied...

A *mf cocktail party voice*
la la la la, A pleas-ant - er spot you ne-ver spied...

T *mf cocktail party voice*
la la la, la, A pleas-ant - er spot you ne-ver spied...

B *mf cocktail party voice*
la la la la, A pleas-ant - er spot you ne-ver spied...

Pno.

Perc.

Bs.

34

Narr. *mf freely*
But, when my sto-ry be-gins, Al-most five hun-dred years a-go, The towns-folk of Ham'-lin were in

Pno.

Perc.

Bs.

Hamelin Town

Hamelin Town

Hamelin Town

60

CC Bit the ba-bies in the cra-dles, Ate the cheeses out of the vats, Licked the soup from the cook'sown la-dles,

S wah!

A wah!

T *mf* palatal masticating sound slurp
mt mt mt mt mt

B *mf* palatal masticating sound slurp
mt mt mt mt mt

Pno. 60

Perc. 60

Bs. 60

Hamelin Town

9

CC

66

mf

S Fought the dogs and killed the cats, Bit the ba - bies in the cra - dles,

A Fought the dogs and killed the cats, Bit the ba - bies in the cra - dles,

T Fought the dogs and killed the cats, Bit the ba - bies in the cra - dles,

B Fought the dogs and killed the cats, Bit the ba - bies in the cra - dles,

Pno.

66

f

chord clusters
(approximate pitches)

Perc.

66

Bs.

Hamelin Town

slurp

CC

S A T B

Pno.

Perc.

Bs.

squeaky eeks, any pitch

CC *p* *mp*
 Eek!
 Eek, eek!

S *mf* *spoken*
 Rats!

A *mf* *spoken*
 UGH!

T *mf*
 Made nests in - side men's hats,
 Even spoiled the wo-men's chats, By

B *mf*
 Made nests in - side men's hats,
 Even spoiled the wo-men's chats, By

Pno. *p* *f*
 75

Perc. *p* *f*
 75

Bs. *p* *f*
 75

Hamelin Town

79 *mf*

CC Eek, eek, eek! Eek, eek, eek, eek!

S *p*
Did you hear? - did you hear? - did you hear a-bout the rats? did you hear a-bout the

A *p*
Did you hear? - did you hear? - did you hear a-bout the rats? a-bout the

T drowning their speak-ing With shriek-ing and squeak-ing in fif-ty diff-rent sharps and flats.

B drowning their speak-ing With shriek-ing and squeak-ing in fif-ty diff-rent sharps and flats.

Pno. 79
(whole tone clusters) *f*

Perc. 79

Bs. 79

83

CC *f* high eek

S Eek!

A RATS?! *f*

T 8

B

Pno. 83 *p*

Perc. 83

Bs. 83 arco *mp*

They fought the dogs and killed the cats,
Rats! rats in Ham-lin,
Rats! rats in Ham-lin,
Rats! rats in Ham-lin,

Hamelin Town

89

CC Bit the babies in the cra - dles, Ate the chees - es out of the vats,

S Rats! rats in Ham - 'lin, Rats! rats in Ham - 'lin, Rats!

A Ham - 'lin, Rats! rats in Ham - 'lin, Rats!

T

B

89

Pno. cresc.

89

Perc.

89

Bs.

The musical score consists of eight staves. The top four staves are vocal parts: CC (mezzo-soprano), S (soprano), A (alto), and T (contralto). The bottom four staves are instrumental: B (bassoon), Pno. (piano), Perc. (percussion), and Bs. (bassoon). The vocal parts sing a repetitive rhyme. The piano part has a dynamic marking 'cresc.' over a section. The percussion part consists of a continuous pattern of 'X' marks. The bassoon part has two staves, one for the treble clef and one for the bass clef.

Hamelin Town

repeated squeaky eeks in your own time, any pitch, but gradually getting higher and louder

97 *p* cresc.

CC Eek!

S *mf*

Rats! rats in Ham-'lin, Rats! rats in Ham - 'lin, Rats! rats in Ham - 'lin,

A *mf*

Rats! rats in Ham - 'lin, Rats! rats in Ham - 'lin, Rats! rats in Ham - 'lin, Rats!

T *mf*

8 Made nests in - side men's hats, E - ven spoiled the wo-men's chats, By drown-ing their speak-ing With

B *mf*

Made nests in - side men's hats, E - ven spoiled the wo-men's chats, By drown-ing their speak-ing With

Pno.

97 *f*

Perc.

97 *f mp*

arco

Bs.

Hamelin Town

17

Hamelin Town

 $\text{♩} = 60$

116 ***mf*** freely (and heavily) ***freely***

Narr. An hour they sat in coun-cil. At length the Mayor broke si-lence: "Oh for a trap!"

116 ***mp*** two-tone palatal clicks - steady as clockwork!

CC (tick) (tock) (tick) (tock) (tick) (tock) (tick) (tock)

T ***p*** spoken "A"

B

123 ***più mosso*** $\text{♩} = 72$ ***p*** freely

Narr. Just as he said this, what should sound at the chamb-er door but a gen-tle...

T trap!"

B "A trap!"

Perc. Claves ***f*** spoken ***mp***

128 ***f*** freely ***p***

Narr. "Come in!" the Mayor cried, look-ing big-ger; And in did come the strang-est fig-ure.

Pno. Ped. \wedge

128 ***p***

Perc.

128 pizz. l.v. ***p***

Bs.

Score

The Pied Piper

The Pied Piper of Hamelin No. 2

Robert Browning

Sheena Phillips

Adagietto misterioso $\text{♩} = 50$

Children's Choir

Piano

Percussion Triangle
Cymbal
Snare drum
Tambourine

String Bass

p

senza Ped.

l.v.

pizz.

p



CC

queer long coat from heel to head Was half of yel-low and half of red; And

Pno.

Perc.

Bs.



The Pied Piper

9

mf

p

CC

he him-self was tall and thin, With sharp blue eyes, each like a pin, And

9

Pno.

9

Perc.

9

Bs.

三

CC

13

light loose hair, yet swarth - y skin, No tuft on cheek nor beard on chin, But

Pno.

13

Bs.

Perc.

13

17

CC lips where smiles went out and in, And out _____ and in..... His

S **p** And out _____ and in.....

A **p** And out _____ and in..... His

T **p** And out _____ and in.....

B **p** And out _____ and in.....

Pno. 17 8va

Perc. 17

Bs. 17

CC lips where smiles went out and in, And out _____ and in..... His

S **p** And out _____ and in.....

A **p** And out _____ and in..... His

T **p** And out _____ and in.....

B **p** And out _____ and in.....

Pno. 17 8va

Perc. 17

Bs. 17

The Pied Piper

21

CC queer long coat from heel to head Was half of yel-low and half of red; And he him-self was

S *p* Ooh, _____ ooh, _____ ooh, _____

A queer long coat from heel to head Was half of yel-low and half of red; And he him-self was

T *p* Ooh, _____ ooh, _____

B *p* Ooh, _____

Pno. *mp*

21

Perc. - - - - -

21

Bs. *mp*

This musical score page contains eight staves of music for 'The Pied Piper'. The top five staves represent the Chorus (CC, Soprano, Alto, Tenor, Bass) in G major with three sharps. The piano (Pno.) staff is below them, followed by a blank percussion staff, and finally the bassoon (Bs.) staff at the bottom. The vocal parts sing a repeating line about a 'queer long coat' and 'red' while providing harmonic support for the piano. The piano part features eighth-note chords. The bassoon part has sustained notes. Dynamic markings include *p* (piano) and *mp* (mezzo-forte). The page number 4 is in the top left corner, and the title 'The Pied Piper' is centered at the top.

The Pied Piper

26

CC *mf* *p* *mf*

tall and thin, With sharp blue eyes, each like a pin, And light loose hair, yet swarth - y skin, No

S ooh, — With sharp blue eyes, each like a pin, Ooh,

A *mf* *p* *mf*

tall and thin, With sharp blue eyes, each like a pin, And light loose hair, yet swarth - y skin, No

T *p*

ooh, — Yet swarthy

B ooh, — And lightloose hair, —

Pno.

26

Perc.

26

Bs. *mf*

This musical score page contains eight staves of music for a vocal ensemble and piano/piano-vocal score. The vocal parts are labeled CC, S, A, T, and B, with lyrics provided for each. The piano part is labeled Pno. and includes a dynamic marking of *mf*. The bassoon part is labeled Bs. and includes a dynamic marking of *mf*. The score is set in 9/8 time and features various musical markings such as *p* (piano dynamic), *mf* (mezzo-forte dynamic), and slurs. The vocal parts sing in unison, while the piano and bassoon provide harmonic support. The lyrics describe the physical appearance of the Pied Piper, mentioning tallness, sharp blue eyes, pins, light hair, and swarthy skin.

The Pied Piper

31

CC tuft on cheek nor beard on chin, But lips where smiles went out and in, And out _____ and

S ooh, _____ ooh, _____

A tuft on cheek nor beard on chin, But lips where smiles went out and in, And out _____ and

T 8 skin, _____ On cheek or chin, _____ And out _____ and

B No tuft nor beard, _____ But lips where smiles went out _____ and

Pno. 31

Perc. 31

Bs. 31

poco più mosso $\text{d} = 56$

mf

CC 36 in..... No-bo-dy could e-nough ad-mire The tall man and his quaint at-

S *p* — No-bo-dy could e-nough ad-mire The tall man and his quaint at-

A *mf* in..... No-bo-dy could e-nough ad-mire The tall man and his quaint at-

T *mf* in..... No-bo-dy could e-nough ad-mire The tall man and his quaint at-

B *mf* in..... No-bo-dy could e-nough ad-mire The tall man and his quaint at-

Pno. 36 (8^{va}) - con Ped.

Perc. 36

Bs. 36 *p*

Detailed description: The musical score consists of six staves. The top five staves represent the Chorus (CC, Soprano, Alto, Tenor, Bass) in G major with a key signature of two sharps. The vocal parts sing a repeating eighth-note pattern. The piano part (Pno.) provides harmonic support with chords and eighth-note patterns. The bassoon (Bs.) plays sustained notes. The percussion (Perc.) part features rhythmic patterns. Measure 36 is marked with a large 'S' watermark. The vocal parts sing the lyrics: 'in..... No-bo-dy could e-nough ad-mire The tall man and his quaint at-'. The piano part has dynamics 'mf' and 'con Ped.'. The bassoon part has a dynamic 'p'.

The Pied Piper

ancora più mosso $\text{d} = 60$

41

CC $\text{G}^{\#}$ tire. p Red _____ and yel - low,

S $\text{G}^{\#}$ tire. p mm,

A $\text{G}^{\#}$ tire. p mm,

T $\text{G}^{\#}$ 8 tire. mf sinuously "I'm a - ble, by a sec - ret charm, To

B $\text{Bass G}^{\#}$ tire. mf sinuously "I'm a - ble, by a sec - ret charm, To

Pno. $\text{G}^{\#}$ mf senza Ped.

Perc. 41 Tambourine

41 Bs. p mf

The Pied Piper

47

CC tall _____ and thin, Lips where smiles _____ go out and

S mm, _____ mm, _____ mm, _____

A mm, _____ mm, _____ mm, _____

T draw all crea-tures un - der the sun, That creep, or swim, or fly, or run, Af - ter me as you

B draw all crea-tures un - der the sun, That creep, or swim, or fly, or run, Af - ter me as you

Pno.

Perc.

Bs.

The Pied Piper

52

CC in, _____ Red _____ and yel - low, tall _____ and

S mm, _____ mm, _____ mm, _____

A mm, _____ mm, _____ mm, _____

T ne - ver did see! And I chief - ly use my charm On crea - tures that do

B ne - ver did see! And I chief - ly use my charm On crea - tures that do

Pno.

Perc. *mf* *p*

Bs.

This musical score page for 'The Pied Piper' shows eight staves of music. The vocal parts (CC, S, A, T, B) are in treble clef, while the piano (Pno.) and bassoon (Bs.) are in bass clef. The time signature changes between 9/8 and 6/8. The vocal parts sing lyrics such as 'in, _____ Red _____ and yel - low, tall _____ and', 'mm, _____ mm, _____ mm, _____', 'mm, _____ mm, _____ mm, _____', 'ne - ver did see! And I chief - ly use my charm On crea - tures that do', and 'ne - ver did see! And I chief - ly use my charm On crea - tures that do'. The piano part features eighth-note patterns, and the bassoon part has sustained notes. Dynamics include *mf* and *p*.

56

CC spoken **p** **mf**

S spoken **p** **mf**

A spoken **p** **mf**

T **p** **f subito**

B **p** **f subito**

Pno. **p** **mf** **mp** **mf** **p**

Perc. **mf**

Bs. **p** **f**

thin, Ugh! Yugh! Eek!

Ugh! Yugh! Eek!

Ugh! Yugh! Eek!

peo - ple harm: The mole, the toad, the newt, the

peo - ple harm: The mole, the toad, the newt, the

56

56

56

The Pied Piper

(♩ = 84)

Narr.

CC

S

A

T

B

Pno.

Perc.

Bs.

Narr.

T

B

mp freely (and politely)

"If I can rid your town of rats,

f

Aagh!

f

Aagh!

f

Aagh!

p

mf

vi-per; Peo-ple call me the Pied Pi-per.

f

p

mf > *p*

p

p

mf

p

Will you give me a thou - sand guild - ers?"

f

One?

f

Fif - ty thou - sand!

One?

Fif - ty thou - sand!

(♩ = 56)

mf freely

Narr. 71 was the ex - cla - ma - tion of the a - ston - ished Mayor and Cor - por - a - tion.

CC 71

S

A

T

B

Pno.

Perc.

Bs.

The Pied Piper

76

CC - 8 - 8 - 8 x x x 8 6 8 6 8 6 8
As if he knew what ma-gic slept In-

S Pi - per stepped, Smi - ling first a lit - tle smile, ooh,
pp

A Pi - per stepped, Smi - ling first a lit - tle smile, ooh,
pp

T 8 - 8 - 8 - 8 6 8 6 8
oooh,
pp

B 8 - 8 - 8 - 8 6 8 6 8
oooh,

Pno. 76 8 x x x 8 x x x 8 x x x 8 x x x
dolce
con Ped.

Perc. 76 8 x x x 8 - 8 x x x 8 - -
Snare drum *Cymbal*
p *pp*

Bs. 76 8 x x x 8 x x x 8 x x x
pp

The Pied Piper

15

81

Narr.              

p *animated (freely)*  *mf* *freely* 

Then, to blow the pipe he wrinkle-d his lips, And be - fore three shrill notes the

81

Picc.              

mf

81

CC              

fast patschen (thigh pats), both hands, alternating *p*

Side his quiet pipe the while;

S              

A              

T              

B              

Pno.              

Perc.              

Triangle  *p*

Bs.              

The Pied Piper

86

Narr. *in tempo*
pipe had ut-tered, You heard as if an ar-my mut-tered:
And the mut-ter-ing grew to a

Picc. *cresc.*

86
CC *mp*
in your own time, growl "grum, grum, grum"
in low voice
grum

S

A

T

B

Pno. *p*
con Ped.

Perc.

Bs.

91

Narr. grumb - ling, And the grumb - ling grew to a might - y rumb - ling,

Picc. *f*

91 CC run on the spot, fast

S

A

T spoken
8 And the grumb - ling grew to a might - y rumb - ling,
p spoken *f*

B And the grumb - ling grew to a might - y rumb - ling,

Pno. *8va-* cresc.
(8va)

Perc. Snare drum
p

Bs.



The Pied Piper

Spirito (♩ = 104)

attacca No. 3

Narr. *mf* ————— *f* ————— 2 ————— 2
 And out of the hous - es the rats came tumb - ling!

Picc. *mf* ————— ————— ————— —————

CC *f* *mf* ————— *f* ————— 2 ————— 2
 And out of the hous - es the rats came tumb - ling!

S *mf* ————— *f* ————— 2 ————— 2
 And out of the hous - es the rats came tumb - ling!

A *mf* ————— *f* ————— 2 ————— 2
 And out of the hous - es the rats came tumb - ling!

T *mf* ————— *f* ————— 2 ————— 2
 And out of the hous - es the rats came tumb - ling!

B *mf* ————— *f* ————— 2 ————— 2
 And out of the hous - es the rats came tumb - ling!

Pno. *f* ————— ————— ————— —————
 (8va) ————— ————— ————— —————
 (8va) ————— ————— ————— —————

Perc. *f* ————— ————— ————— —————

Bs. *f* ————— ————— ————— —————

Score

The End of the Rats

The Pied Piper of Hamelin No. 3

Robert Browning

Sheena Phillips

d = 96 **Urgent**

Piccolo
CC
Piano
cowbell suspended cymbal snare
Percussion
String Bass

senza Ped.

cross stick (clicks on rim)

p

p

5

Picc.
CC
Pno.
Perc.
Bs.

Great rats, small rats, lean rats, brawn-y rats, Tumb-ling brown rats,
cluster chords, approximate pitches

flutter tonguing

p

5

5

5

5

The End of the Rats

Picc. 10

CC 10 black rats, grey rats, tawn-y rats, Great rats,

S 10 mf

A 10

Pno. 10 Tumb - ling brown rats,

Perc. 10

Bs. 10 mp

10 mf

Picc. 14 mf

CC 14 small rats, lean rats, brawn-y rats, Tumb - ling brown rats,

S 14 black rats, grey rats, tawn-y rats, Great rats,

A 14

Pno. 14

Perc. 14

Bs. 14

18

Picc. -

CC - black rats, grey rats, tawn-y rats, Great rats,

S small rats, lean rats, brawn-y rats, Tumb - ling brown rats,

A - Rats! mut - ter - ing,

T 8

B -

Pno. -

Perc. 18 regular strokes

18 Bs. -

18

black rats, grey rats, tawn-y rats, Great rats,

small rats, lean rats, brawn-y rats, Tumb - ling brown rats,

Rats! mut - ter - ing,

18

regular strokes

18

The End of the Rats

22

Picc.

CC

small rats, lean rats, brawn-y rats, Tumb - ling brown rats,

S

black rats, grey rats, tawn-y rats, Great rats, *f*

A

grum-bl - ing, rum - bl - ing, tum - bl - ing, Rats!

T

B

Pno.

22

Perc.

22

Bs.

This page contains musical notation for a six-part vocal score and piano. The vocal parts are Picc., CC, S, A, T, and B. The piano part is labeled Pno. The music is in 22 time, with various dynamics and performance instructions like '3' and '>'. The vocal parts sing lyrics about various rat types, such as small rats, lean rats, brawn-y rats, Tumb - ling brown rats, black rats, grey rats, tawn-y rats, Great rats, grum-bl - ing, rum - bl - ing, tum - bl - ing, and Rats!. The piano part provides harmonic support. The music is in 22 time, with various dynamics and performance instructions like '3' and '>'.

Musical score for "The End of the Rats" featuring nine staves:

- Picc.**: Treble clef, key signature of four sharps. Measures 26-27. Includes a grace note and a fermata over the second measure.
- CC**: Treble clef, key signature of four sharps. Measures 26-27. Includes lyrics: black rats, grey rats, tawn-y rats.
- S**: Treble clef, key signature of four sharps. Measures 26-27. Includes lyrics: small rats, lean rats, brawn-y rats.
- A**: Treble clef, key signature of four sharps. Measures 26-27. Includes lyrics: mut-ter - ing, grum-bl - ing, rum - bl - ing, tum - bl - ing.
- T**: Treble clef, key signature of four sharps. Measures 26-27. Includes a dynamic *f*.
- B**: Bass clef, key signature of four sharps. Measures 26-27. Includes lyrics: Rats!, mut-ter - ing, grum - bl - ing, rum - bl - ing, tum - bl - ing.
- Pno.**: Treble and bass staves, key signature of four sharps. Measures 26-27. Includes a dynamic *f*.
- Perc.**: Measures 26-27. Includes a dynamic *f*.
- Bs.**: Bass clef, key signature of four sharps. Measures 26-27. Includes a dynamic *f*.

Measure numbers 26 and 27 are indicated above several staves. Measure 27 includes three measures of休止符 (rests) followed by a measure of eighth notes. The vocal parts (CC, S, A, T, B) have three-measure groups with bracketed "3" above them. The piano and percussion parts also have three-measure groups with bracketed "3" above them. The bassoon part has two-measure groups with bracketed "2" above them.

Picc.

30

CC Great rats, small rats, lean rats,

S Tumb - ling brown rats, black rats, grey rats,

A Rats! mut - ter - ing, grum - bl - ing, rum-bl - ing,

T Fath - ers, moth - ers, unc - les, cou - sins, Fam - i - lies by

B Rats! Rats! mut - ter - ing, grum - bl - ing,

Pno.

30

Perc.

30

mf

30

f

Bs.

This musical score page contains nine staves of music for various instruments. The instruments listed on the left are Picc., CC, S, A, T, B, Pno., Perc., and Bs. The music is in common time, with a key signature of four sharps. Measure 30 begins with a melodic line for the Picc. instrument. The CC (Cello/CDouble Bass) and S (Soprano) sing lyrics about different types of rats. The A (Alto), T (Tenor), and B (Bass) sing lyrics about family members. The Pno. (Piano) and Perc. (Percussion) provide harmonic support with chords and rhythmic patterns. The Bs (Bassoon) has a prominent role in the lower register. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Performance instructions like *>* and *>>* are placed above certain notes, likely indicating slurs or grace notes.

The End of the Rats

34

Picc.

CC brawn-y rats, Tumb-ling brown rats, black rats, grey rats,

S tawn - y rats, Great rats, small rats, lean rats,

A tum - bl - ing, Rats! mut-ter - ing, grum - bl - ing,

T tens and doz - ens, Bro - thers, sis - ters, hus - bands, wives, Fol-lowed the Pi - per

B rum - bl - ing, tum-bl - ing, Rats! mut-ter-ing, grum-bl - ing,

Pno.

Perc.

Bs.

This musical score page features nine staves, each with a specific instrument or vocal part. The instruments include Picc. (Piccolo), CC (Clarinet/Corno), S (Soprano), A (Alto), T (Tenor), B (Bass), Pno. (Piano), Perc. (Percussion), and Bs. (Bassoon). The music is set in 3/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) sing lyrics describing various rat types and their actions, such as 'tumb-ling brown rats', 'black rats', 'grey rats', 'Great rats', 'small rats', 'lean rats', 'tumbl-ing', 'Rats!', 'mut-ter-ing', 'husbands', 'wives', 'Bro - thers', 'sis - ters', 'tens and doz - ens', 'rum - bl - ing', and 'Fol-lowed the Pi - per'. The piano part provides harmonic support with chords and rhythmic patterns. The percussion part adds rhythmic complexity with various strokes and patterns. The bassoon part provides a deep harmonic foundation. The overall style is a mix of vocal and instrumental textures, likely from a larger musical work.

38

Picc.

CC

S

A

T

B

rum - bl - ing,

tum - bl - ing,

for their lives.

rum - bl - ing,

tum - bl - ing,

Pno.

l.h.

r.h.

p

Perc.

38

38

Bs.

This musical score page contains eight staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing in unison, with lyrics appearing below the staff: 'tawn-y rats,' 'brawn-y rats,' 'rum - bl - ing,' 'tum - bl - ing,' 'for their lives.' The piano part (Pno.) has two hands playing: the left hand (l.h.) and the right hand (r.h.). The bassoon (Bs.) provides harmonic support. The percussion (Perc.) part includes a xylophone-like instrument. The score is marked with measure numbers 38 and includes dynamic instructions like 'p' (piano) and 'r.h.' (right hand). The vocal parts begin on a G clef, while the piano and bassoon parts begin on a C clef.

Musical score for "The End of the Rats" (Measures 42-43). The score includes parts for Picc., CC, S, A, T, B, Pno., Perc., and Bs.

Picc. (Piccolo): Dynamics **f**. Measures 42-43. Includes grace notes and slurs.

CC (Clarinet in C): Dynamics **f**. Measures 42-43. Includes lyrics: Fath - ers, moth - ers, unc - les, cou - sins, Fam - i - lies by tens and doz - ens,

S (Soprano): Dynamics **f**. Measures 42-43. Includes lyrics: Fath - ers, moth - ers, unc - les, cou - sins, Fam - i - lies by tens and doz - ens,

A (Alto): Dynamics **mf**. Measures 42-43. Includes lyrics: mut-ter - ing, grum - bl - ing, rum-bl - ing, tum - bl - ing,

T (Tenor): Measure 42. Dynamics **mf**. Includes lyrics: Tumb - ling brown rats, black rats, grey rats, tawn - y rats,

B (Bass): Measure 42. Dynamics **mf**. Includes lyrics: Great rats, small rats, lean rats, brawn-y rats,

Pno. (Piano): Measures 42-43. Dynamics **f**. Includes slurs and grace notes. L.h. (Left Hand) is indicated.

Perc. (Percussion): Measures 42-43. Includes X marks on the staff.

Bs. (Bassoon): Measures 42-43. Includes dynamics and slurs.

46

Picc.

CC

Bro - thers, sis - ters, hus - bands, wives, Fol - lowed the Pi - per

S

Bro - thers, sis - ters, hus - bands, wives, Fol - lowed the Pi - per

A

Rats! mut - ter - ing, grum - bl - ing,

T

Great rats, small rats, lean rats,

B

Tumb - ling brown rats, black rats, grey rats,

Pno.

46

Perc.

46

Bs.

46

Musical score for "The End of the Rats" (Measures 49-50). The score includes parts for Picc., CC, S, A, T, B, Pno., Perc., and Bs.

Picc. (Piccolo): Measures 49-50. Dynamics: **p** dangerously enticing.

CC (Clarinet in C): Measures 49-50. Text: for their lives.

S (Soprano): Measures 49-50. Text: for their lives.

A (Alto): Measures 49-50. Text: rum - bl - ing, tum - bl - ing,

T (Tenor): Measures 49-50. Text: brawn-y rats, tumb - ling,

B (Bass): Measures 49-50. Text: tawn-y rats tumb - ling,

Pno. (Piano): Measures 49-50. Dynamics: **p** pressing forwards. L.h. (Left hand) is indicated.

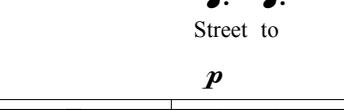
Perc. (Percussion): Measures 49-50. Dynamics: **p**.

Bs. (Bassoon): Measures 49-50. Dynamics: **p**.

The End of the Rats

54

Picc. 

CC 

S 

A 

T 

B 

Pno. 

Perc. 

Bs. 

Picc. 61

CC 61 *mf* *mf* *pressing forwards*

S *mp* *mf*

A fol - lowed, danc - ing, From street to street he piped, ad - vanc - ing, —

T *mf*

B Street to street,

Pno. 61 *mf*

Perc. 61 *mf*

Bs. 61 *mf*

67

Picc. 

CC Step for step, step for step,

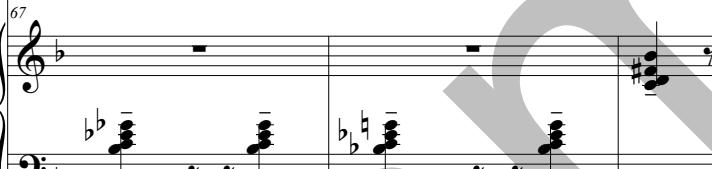
S Step for step, step,

A Step for step, they fol - lowed, danc - ing, — Street to street,

T fam - i - lies by tens and doz - ens, — Fath - ers,

B Step for step, Street for

67

Pno. 

67

Perc. 

67

Bs. 

Narr.

Picc.

CC

S

A

T

B

Pno.

Perc.

Bs.

77

Narr. *f*_{freely}

Picc.

CC *p*
fast patschen, alternating hands

S Street by street and step for step,

A Street by street and step for step,

T Fol-lowed the Pi - per for — their lives! *div.*

B Fol-lowed the Pi - per for — their lives!

Pno. *p* con Ped.

Perc. *p* cresc.

Bs. *p*

*The End of the Rats*Fast Waltz $\text{C} = 72$

92 Narr. stay completely still
perished.

CC stay completely still **f** shout **f**
Hoo-ray! Ham-'lin town's in

S stay completely still **f** shout **mf**
Hoo-ray! ding! dong!

A stay completely still **f** shout **mf**
Hoo-ray! ding! dong!

T stay completely still **f** shout **f**
Hoo-ray! Ham-'lin town's in

B stay completely still **f** shout **mf**
Hoo-ray! ding! dong!

Pno. stay completely still **f**
senza Ped.

Perc. stay completely still cowbell l.v. **mf**

Bs. stay completely still **mf**

103

CC Brunswick, By fa - mous Ha-no-ver ci - ty; A pleas-ant-er spot you ne-ver

S ding! dong! ding! dong! ding! A pleas-ant-er spot you ne-ver

A ding! dong! ding! dong! ding! A pleas-ant-er spot you ne-ver

T 8 Brunswick, By fa - mous Ha-no-ver ci - ty; A pleas-ant-er spot you ne-ver

B ding! dong! ding! dong! ding! A pleas-ant-er spot you ne-ver

Pno. 103

Perc. 103

Bs. 103

Detailed description: This page contains a musical score for eight voices and three continuo instruments. The vocal parts are CC (Contratenor), Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The continuo parts are Bassoon (Bs.) and Percussion (Perc.). The score is in common time, with a key signature of two sharps. Measure 103 begins with a vocal entry by CC, followed by S, A, T, and B. The piano part provides harmonic support with sustained chords. The bassoon and percussion provide rhythmic patterns. The vocal parts sing a rhyme scheme of ABABABAB, while the piano part follows a repeating harmonic pattern.

mf

Narr. *When*

CC spied. You should have heard the people Ring-ing the bells of Ham-lin,

S spied. ding! dong! ding! dong! ding! dong! ding! dong!

A spied. ding! dong! ding! dong! ding! dong! ding! dong!

T spied. You should have heard the people ring-ing the bells of Ham-lin,

B spied. ding! dong! ding! dong! ding! dong! ding! dong!

Pno.

Perc.

Bs.

Narr. 122

Perc. 122

131

Narr. - - - - - The Mayor looked blue.

CC *mf* shocked A thou - sand guil - ders!

S *mf* shocked A thou - sand guil - ders!

A *mf* shocked A thou - sand guil - ders!

T *mf* shocked So did the Cor - por - a - tion too!

B *mf* shocked So did the Cor - por - a - tion too!

142

T *mf* throat-clearing sound hm hm Friend, we're not the folks to shrink from the duty of giv-ing you

B *mf* throat-clearing sound hm hm

Pno. *più mosso* $\text{♩} = 84$ *mf* blustering senza Ped.

Perc. - - - - -

Bs. *mp* *mf*

The End of the Rats

149

T some-thing for drink,

B *mf* shifty *mp* hesitant *mf* blustering

But as for the guild-ers, hm hm What we spoke of

Pno.

Perc.

Bs.

154

T Be - side, our loss-es have made us thrift-y. A thou-sand guild-ers!

B embarrassed laugh

them was a joke, ha! A thou-sand guild-ers!

Pno.

Perc.

Bs.

mf freely

Narr. 159 The Pi-per's face fell, and he cried: "No tri-fling! That's not what you pro-mised!"

T *mf* Come, take fif-ty!

B *mf* Come, take fif-ty!

Pno.

Perc. 159

Bs. 159 *mf*

p ominously

Narr. 164 If you don't pay me, you may hear me pipe in a diff-rent fash-ion." Cried the Mayor, "You

f

attacca No. 4

Narr. 168 *scornfully* threat-en us, fel-low? Do your worst! Blow your pipe there till you burst!"

Score

Dance of the Children

The Pied Piper of Hamelin No. 4

Robert Browning

Sheena Phillips

Tempo comodo $\text{♩} = \text{c. } 48$

Flute solo **p** freely, beguilingly

Children's Choir

CC claps

Suspended cymbal
Wood block Snare
Shakers Claves

Percussion

più mosso $\text{♩} = 60$

Fl. end solo **mf** still beguiling, but to a steady beat

CC claps hand claps (two groups) **p**

Perc. Claves **p**

Fl.

CC claps

Perc.



Dance of the Children

più mosso $\text{d} = 63$

Fl. 18 *p*

CC 18 *p*
la la la la le lo, la la la la là, la le lo, la la la la le lo,

CC claps 18 *p*

Pno. 18 *mp dolce*
pedal each half bar

Perc. 18 *mp*

Sample

Dance of the Children

3

più mosso $\text{♩} = 66$

Fl. 23 *mf charming but dangerous*

CC 23 *mf happily*
la la la la le lo, la le lo,

CC claps 23 *mf leggiero*


S 23 la la

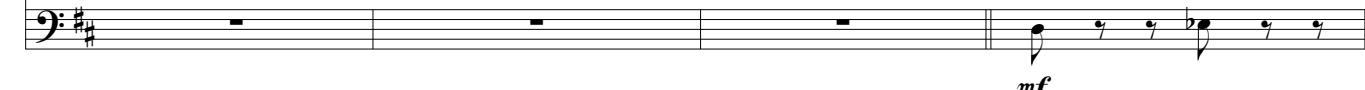
A 23 *mf*
Small feet were pат-ter-ing,

T 23 *p*
la la la la la

B 23 *p*
la la la la la

Pno. 23 *mf* senza Ped. *mf poco marcato* suspended cymbal


Perc. 23 Snare drum Suspended cymbal


Bs. 23 *mf*


Dance of the Children

Fl.

27

CC

la la la la la, la le lo,

CC claps

S

la la la la la la la la la le lo___

A

Wood - en shoes clatter-ing, Lit - tle hands clap - ping, And lit - tle tongues chat-ter-ing,

T

8 la la

B

la la

Pno.

27

Perc.

27

Bs.

Dance of the Children

Dance of the Children

Fl.

37

CC

lit - tle tongues chat-ter-ing, Out came the chil - dren, run - ning mer - ri - ly af - ter The

CC claps

37

S

la lo la la

A

la la la la le lo, la la la la le lo, la la la la le lo,

T

8 la la

B

la la

Pno.

37

Perc.

37

Bs.

Dance of the Children

più mosso $\text{♩} = 76$

leading a call and response sequence

Fl. 40

CC 40 won - der - ful mu - sic with shout-ing and laugh-ter.

CC claps 40 copying flute & tambourine rhythm and dynamics

S la la

A la la

T 8 la la

B la la

Pno. 40 f senza Ped.

Perc. 40 Tambourine f p

Bs. 40

Dance of the Children

Fl. 45

CC 45

CC claps 45

S

A

T

B

Pno. 45

Perc. 45

Bs. 45

now the penny drops
and the adults are aghast

now the penny drops
and the adults are aghast

now the penny drops
and the adults are aghast

Cymbal Snare *mf*

mf

2

*Dance of the Children*broadening slightly $\text{♩} = 72$

50

Fl.

50 *f* with a bewitched expression - happy but glazed

CC

CC claps *mf*

S *mf* pointing at the children

A *mf* pointing at the children

T *mf* pointing at the children

B *mf* pointing at the children

Pno. *mf*
pedal judiciously

Perc.

Bs.

la la la la le lo, la la la la la, la le lo,

All the lit - tle boys and girls, With ro - sy cheeks and flax - en curls, And

All the lit - tle boys and girls, With ro - sy cheeks and flax - en curls, And

All the lit - tle boys and girls, With ro - sy cheeks and flax - en curls, And

All the lit - tle boys and girls, With ro - sy cheeks and flax - en curls, And

50

50

54

Fl.

CC

CC claps

S

A

T

B

Pno.

Perc.

Bs.

The

Dance of the Children

più mosso $\text{d} = 76$

58 *in tempo*

Fl.

CC

CC claps

S stand stock still, frozen

A p
mer - ri - ly af - ter:
mer - ri - ly af - ter:

T stand stock still, frozen

B stand stock still, frozen

Pno. 8^{va}
mf incisive
senza Ped.

Perc. Wood block

Bs. p
snap pizz.

accel.

62

a - ble to move a step, or cry To the chil - dren mer - ri-ly skip-ping by To where the We - ser

Fl.

CC

CC claps

S

A

T

B

Pno.

(8va)

Perc.

Bs.

Detailed description: The musical score consists of ten staves. From top to bottom: 1. Flute (Fl.): Playing eighth-note patterns. 2. Chorus Claps (CC claps): Indicated by two horizontal bars. 3. Soprano (S): Vocal line with lyrics 'oh,' repeated. Dynamics: **p**, **mf**. 4. Alto (A): Vocal line with lyrics 'oh,' repeated. Dynamics: **p**, **mf**. 5. Tenor (T): Vocal line with lyrics 'oh,' repeated. Dynamics: **p**, **mf**. 6. Bass (B): Vocal line with lyrics 'oh,' repeated. Dynamics: **p**, **mf**. 7. Piano (Pno.): Playing eighth-note patterns. 8. Percussion (Perc.): Playing eighth-note patterns. 9. Bassoon (Bs.): Playing eighth-note patterns. Measure numbers 62, 62, 62, 62, 62, 62, 62, 62, 62, 62 are present above the staves. A large diagonal watermark 'sample' is overlaid across the page.

Dance of the Children

Dance of the Children

15

Fl. $\text{♩} = 72$ *freely* **f**
 turned, how-ev-er, from South to West, And to Kop-pel-berg Hill his steps ad-dressed,

Fl. $\text{♩} = 72$ **mf** *poco marcato*

CC $\text{♩} = 72$

CC claps *rock steady*

S $\text{♩} = 72$ **p** **f shout**
 Kop - pel-berg

A $\text{♩} = 72$ **f shout**
 Kop - pel-berg

T $\text{♩} = 72$ **f shout**
 Kop - pel-berg

B $\text{♩} = 72$ **f shout**
 Kop - pel-berg

Pno. $\text{♩} = 72$ **mf**

Perc. $\text{♩} = 72$ **p**
 ord. pizz.

Bs. $\text{♩} = 72$ **mp**

81 *f in tempo*

Fl.

if a cav-ern was sud-den-ly hol-lowed; And the Pi - per ad-vanced

Optional: Piper and children start exiting the stage

mf like automatons, oblivious

CC la la la la le lo, la la la la la, la la la la la la la la

CC claps *mf*

S *f* *mf*

A *f* *mf*

T *f* *mf*

B *f* *mf*

Pno. *f* *mf* pedal judiciously

Perc. *mf*

Bs.

Dance of the Children

f *in tempo*

86

Fl.

and the chil-dren fol-lowed.

Fl.

CC

la la la la le lo, la la la la le lo, la la la la le lo, la la

CC claps

S

A

T

B

Pno.

Perc.

Bs.

91 *f* *freely*
 And when all were in to the ve - ry last,

Fl. If children not exiting, they can slowly turn away from the audience here thru bar 99
p

CC la la la la le lo, la lo, la la la la le lo, la la la la le lo,

CC claps

S

A

T

B

Pno.

Perc. dim. poco a poco *p*

91 snap pizz. *f*

Bs.



Dance of the Children

97 *freely*

The door in the moun-tain side shut fast.

Fl. *p f*

CC whisper stay completely still
la la

CC claps

S *ff stamp* stay completely still

A *ff stamp* stay completely still

T *ff stamp* stay completely still

B *ff stamp* stay completely still

Pno. stay completely still

Perc. Suspended cymbal soft mallets *pp f* stay completely still

Bs. stay completely still

Score

Keep Your Promises

The Pied Piper of Hamelin No. 5

Robert Browning

Sheena Phillips

Slow and sad $\text{d} = 44$
freely

Piano { p espress.
con Ped.

Percussion
Susp. cymbal
Cowbell
Claves

II SA div a 3 mf
A - las, a - las for Ham'lin, _____ A - las, a - las for
SA div a 3 A - las, a - las for Ham'lin, _____ A - las, a - las for Ham'lin, _____ A -
 mf A - las, a - las for Ham'lin, _____ A - las, a -
Pno. { mf bell-like
Ped.
II Cowbell l.v.
Perc. { mp

Keep Your Promises

21

S Ham'-lin, ____ A - las, a - las for Ham'-lin, ____ A - las, a - las for Ham - 'lin; ____
las, a - las for Ham'-lin, ____ A - las, a - las for Ham'-lin, ____ for Ham - 'lin; ____
A las for Ham'lin, ____ A - las, a - las for Ham'-lin, ____ f A - las for Ham - 'lin; ____

Pno.

Perc.

Urgent $\text{d}=96$
(roughly time and a half) p cresc.

T 31 8 The Mayor sent East, West, North and South To of-fer the Pi-per, by word of mouth,

B

Pno. p cresc.

senza Ped.

31 Snare drum Suspended cymbal p cresc.

Perc.

Bs. p cresc.

37

T *mf* anguished

Sil-ver and gold to his heart's con - tent, If he'd on - ly re-turn the way he went,

B *mp* marcato

And bring the child-ren be -

Pno. *mf*

con Ped. senza Ped.

Perc. *mf* *mp*

Bs. *mf* *mp*

The musical score consists of five staves. The first staff (Tenor) starts with a melodic line over a basso continuo line. The second staff (Bass) has sustained notes. The third staff (Piano) features chords. The fourth staff (Percussion) shows rhythmic patterns. The fifth staff (Bassoon) provides harmonic support. The vocal part includes lyrics: "Sil-ver and gold to his heart's con - tent, If he'd on - ly re-turn the way he went," followed by "And bring the child-ren be -". Dynamic markings include *mf*, *mp*, and *marcato*. Pedal instructions "con Ped." and "senza Ped." are placed under the piano and bassoon staves respectively. Measure numbers 37 are indicated above the staves.

Keep Your Promises

42

Soprano (S) vocal line starts with a rest, followed by eighth-note patterns. Dynamics: *mf*, *f*. Text: "Sil-ver and gold to his heart's con-tent".

Alto (A) vocal line starts with a rest, followed by eighth-note patterns. Dynamics: *mf*, *f*. Text: "Sil-ver and gold to his heart's con-tent", "Sil-ver and gold to his".

Tenor (T) vocal line starts with a rest, followed by eighth-note patterns. Dynamics: *mf*, *f*. Text: "Sil-ver and gold to his heart's con-tent".

Bass (B) vocal line starts with a rest, followed by eighth-note patterns. Dynamics: *mf*, *f*. Text: "hind him, And bring the child-ren be - hind him, And bring the child-ren be-

Piano (Pno.) dynamic *f*. Bassoon (Bs.) dynamic *mf*.

Percussion (Perc.) dynamic *mf*.

Bassoon (Bs.) dynamic *mf*.

Keep Your Promises

5

48

Soprano (S) vocal line with lyrics: If he'd on - ly re - turn the way he went, _____ And heart's con - tent, If he'd on - ly re - turn the way he went, _____ And bring the child-ren be - hind him, hind him, And bring the child-ren be - hind him,

Alto (A) vocal line with lyrics: If he'd on - ly re - turn the way he went, _____ And bring the child-ren be - hind him, hind him, And bring the child-ren be - hind him,

Tenor (T) vocal line with lyrics: And bring the child-ren be - hind him, hind him, And bring the child-ren be - hind him,

Bass (B) vocal line with lyrics: And bring the child-ren be - hind him, hind him, And bring the child-ren be - hind him,

Piano (Pno.) dynamic markings: *f*, 3, *mf*, 3, *mp*, *p*, 8, *p*, con Ped.

Percussion (Perc.) dynamic marking: *p*

Bassoon (Bs.) dynamic marking: *p*

A large diagonal watermark reading "Sample" is overlaid across the page.

Keep Your Promises

Medium Waltz $\sigma = 54$

S rit. **p**
bring the child-ren — But when they saw 'twas a

A bring the child-ren — But when they saw 'twas a

T $\frac{8}{8}$ **p** losing hope close to 'm' **p**
be - hind him, — But when they saw 'twas a

B **p** losing hope close to 'm' **p**
be - hind him, — But when they saw 'twas a

Pno. $\left\{ \begin{array}{c} 54 \\ \text{8} \end{array} \right\}$ **p** senza Ped.

Soprano (S) part:

lost en - dea-vour, They wrote the sto - ry down for ev - er, To make the world ac - quaint - ed How their

Alto (A) part:

lost en - dea-vour, They wrote the sto - ry down for ev - er, To make the world ac - quaint - ed How their

Tenor (T) part:

lost en - dea-vour, They wrote the sto - ry down for ev - er, To make the world ac - quaint - ed How their

Bass (B) part:

lost en - dea-vour, They wrote the sto - ry down for ev - er, To make the world ac - quaint - ed How their

Piano (Pno.) part:

mf

74

Soprano (S) vocal line:

chil-dren were sto - len a - way, a - way, a - way, a - way... *p*

Alto (A) vocal line:

chil-dren were sto - len a - way, a - way, a - way, a - way... *p*

Tenor (T) vocal line:

chil-dren were sto - len a - way, a - way, a - way, a - way... *p*

Bass (B) vocal line:

chil-dren were sto - len a - way, a - way, a - way, a - way... *p*

Piano (Pno.) piano line:

p (fortissimo dynamic)

mp (mezzo-forte dynamic) *pp* (pianissimo dynamic)

Score watermark: SOONER

If the children went offstage in No. 4, they can start returning now - as quietly as possible!
 If they remained onstage, they can slowly turn to face the audience in bars 86 - 96

più mosso $\text{d} = 60$

hand claps (two groups)

CC claps

S

A

T

B

Pno.

Perc.

Bs.

84

p

p *remembering*

Wood-en shoes clat-ter-ing,

p *remembering*

Small feet were pat-ter-ing,

p

p

p

p

CC claps 90

S *mf*

A

T

B

Pno.

Perc.

Bs.

Lit - tle tongues chat-ter-ing,
Lit - tle hands clap - ping,

Out came the chil - dren run-nung mer-ri - ly af - ter the
mf remembering

Out came the chil - dren run-nung mer-ri - ly af - ter the

mf

con Ped.

Claves

mf

The musical score consists of eight staves. The first staff (CC claps) shows a rhythmic pattern of eighth and sixteenth notes. The second staff (Soprano, S) has a dynamic marking of *mf*. The third staff (Alto, A) contains the lyrics "Lit - tle tongues chat-ter-ing,". The fourth staff (Tenor, T) contains the lyrics "Lit - tle hands clap - ping,". The fifth staff (Bass, B) contains the lyrics "Out came the chil - dren run-nung mer-ri - ly af - ter the". The sixth staff (Piano, Pno.) has a dynamic marking of *mf* and a performance instruction "remembering". The seventh staff (Percussion, Perc.) contains the lyrics "Out came the chil - dren run-nung mer-ri - ly af - ter the". The eighth staff (Bassoon, Bs.) has a dynamic marking of *mf*. The piano part also includes "con Ped." and "Claves" instructions. The bassoon part ends with a dynamic marking of *mf*.

Keep Your Promises

94

Fl./Picc.

CC

CC claps

S

A

T

B

Pno.

Perc.

Bs.

più mosso

♩ = 66 Flute *mf*

mf

Small feet were pat-ter-ing,
mf

mf leggiero

la la la

mf leggiero

la la la la le lo,

mf leggiero

la la la la la

won-der - ful mu - sic with shout-ing and laugh - ter.

mf leggiero

la la la la la

f

mf leggiero

pedal judiciously

Suspended cymbal
Snare drum

p *mf*

p *mf*

Fl./Picc.

98

CC

Wood - en shoes clat-ter-ing, Lit - tle hands clap - ping, And Lit - tle tongues chat-ter-ing,

CC claps

S

la lo

A

la le lo,

T

8 la la

B

la la

Pno.

98

Perc.

98

Bs.

98

l'istesso tempo $\text{d} = 66$

Narr. $\text{G} \# \text{F} \# \text{C}$ *mf freely* *freely*
 The child-ren of Ham'-lin nev-er re - turned. But
CC claps *f*
hand claps in pairs (turn to face neighbour) - see notes

Pno. $\text{G} \# \text{F} \# \text{C}$ *mp subito* *mf*
pedal judiciously

Narr. $\text{G} \# \text{F} \# \text{C}$ *freely*
 where did the Pi - per take them? Fast for-ward five hun-dred years and a thou - sand
CC claps
Pno. *mp*



Keep Your Promises

123
Narr. miles to the east and south.

123
CC

CC claps la la la la la la la
return to clapping individually

Pno. f mf

123
Perc. mf

123
Bs. mf

133
CC la la la la la, la la la la la la la la la, la la la la la la la la,

CC claps

Pno.

133
Perc.

133
Bs.

143

mf

CC

In Tran - syl - va - nia there's a tribe Of peo - ple that a -

CC claps

mf

S

p leggiero

la la la, la la la, la la la la, la la la la, la la la,

A

mf

In Tran - syl - va - nia there's a tribe Of peo - ple that a -

T

p leggiero

la la la, la la la,

B

p leggiero

la la la, la la la,

Pno.

p *mf*

143

Perc.

mp

143

Bs.

mf

151

CC scribe their ways To Ham - 'lin town in Bruns-wick land. But how or

CC claps

S la la la la, la la la la, la la la, la la la la la.

A scribe their ways To Ham - 'lin town in Bruns-wick land.

T 8 la la la, la la la, la la la, la la la, la la la.

B la la la, la la la, la la la, la la la, la la la.

Pno.

Perc.

Bs.

p

p

p

Fl./Picc. 160 Piccolo *p* *mf*

CC 160 why, they don't un-der - stand, But how or why, they don't un-der-stand,

Pno. 160 *mf*

Perc. 160 *mf*

Bs. 160 *mf*

Narr. 170 *f* *freely* So, If we prom-ise a pi-per a-ny-thing at

Fl./Picc. 170 *p*

CC 170 *p* But how or why, they don't un-der-stand.

Pno. 170 *p*

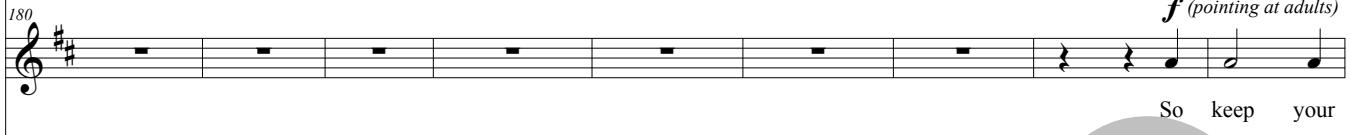
Perc. 170 *p*

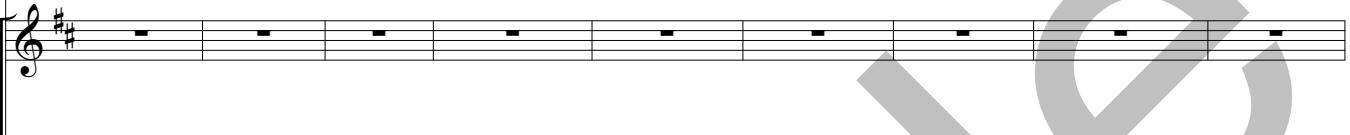
Bs. 170 *p*

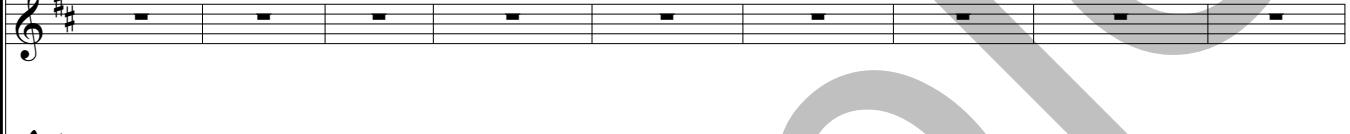
Keep Your Promises

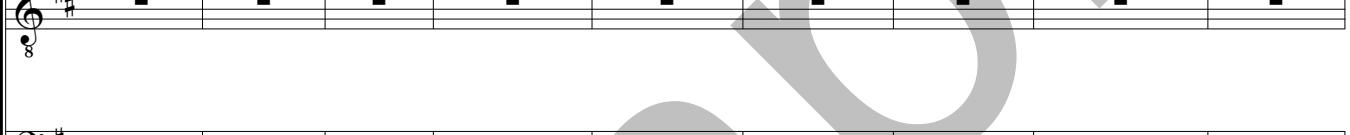
180
Narr. 
all, Let us keep our pro-mise!

180
Fl./Picc. 

180
CC 

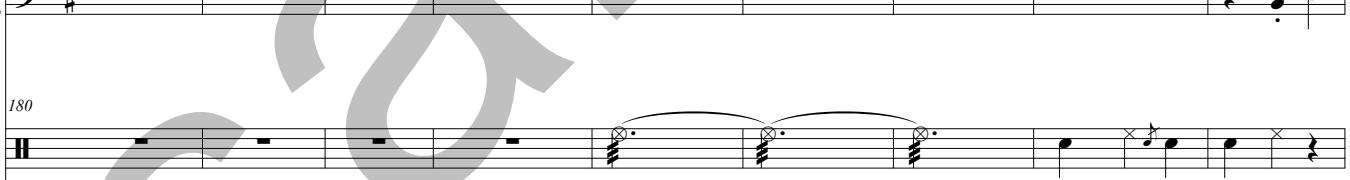
S 

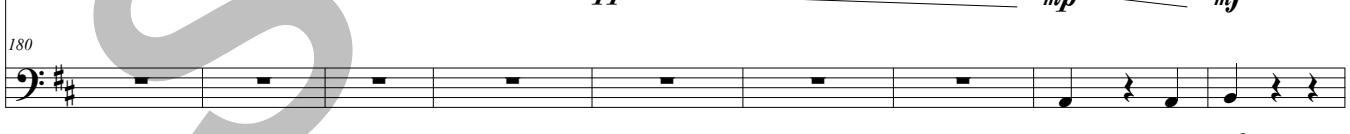
A 

T 

B 

180
Pno. 

180
Perc. 

180
Bs. 

Fl./Picc. 189

CC 189 prom-is-es, So keep your prom-is-es, So keep your

S *mf* Yes, we will, Yes, we will, We'll keep our

A *mf* Yes, we will, Yes, we will, We'll keep our

T *mf* Yes, we will, Yes, we will, We'll keep our

B *mf* Yes, we will, Yes, we will, We'll keep our

Pno. 189 *f*

Perc. 189 *f*

Bs. 189 *f*

Fl./Picc. 197 (solo) *mf*

CC 197 prom-is - es!

S prom-is - es, Yes, we will!

A prom-is - es, Yes, we will!

T 8 prom-is - es, Yes, we will!

B prom-is - es, Yes, we will!

Pno. 197

Perc. 197

Bs. 197

Fl./Picc. 204 > *p* > < *f* >