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THE

PIED PIPER

OF

HAMELIN



GEORGE F. BOYLE

THE PIED PIPER OF HAMELIN

CANTATA

FOR SOLI (CONTRALTO, TENOR AND BARITONE)
CHORUS AND ORCHESTRA

WORDS BY

ROBERT BROWNING

MUSIC BY

GEORGE F. BOYLE

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(\$1.00)

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THE
PIED PIPER OF HAMELIN

BY
ROBERT BROWNING.

(Contralto Solo.)

Hamelin Town's in Brunswick,
By famous Hanover city ;
The river Weser, deep and wide,
Washes its wall on the southern side ;
A pleasanter spot you never spied ;
But, when begins my ditty,
Almost five hundred years ago,
To see the townfolk suffer so
From vermin, was a pity.

CHORUS.

Rats !
They fought the dogs and killed the cats,
And bit the babies in the cradles,
And ate the cheeses out of the vats,
And licked the soup from the cooks' own ladles,
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

(Contralto Solo.)

At last the people in a body
To the Town Hall came flocking :

CHORUS.

" 'Tis clear, our Mayor's a noddy ;
And as for our Corporation—shocking
To think we buy gowns lined with ermine
For dolts that can't or won't determine
What's best to rid us of our vermin !
Rouse up, sirs ! Give your brains a racking
To find the remedy we're lacking,
Or, sure as fate, we'll send you packing ! "

(Contralto Solo.)

At this the Mayor and Corporation
Quaked with a mighty consternation.
An hour they sat in council,
At length the Mayor broke silence :

THE MAYOR.
(Baritone Solo.)

I wish I were a mile hence !
It's easy to bid one rack one's brain—
I'm sure my poor head aches again,
I've scratched it so, and all in vain.
Oh for a trap, a trap, a trap ! "

(Contralto Solo).

Just as he said this, what should hap
At the chamber door but a gentle tap ?

THE MAYOR.

(Baritone Solo).

“ Bless us, what’s that ? ”
“ Only a scraping of shoes on the mat ?
Anything like the sound of a rat
Makes my heart go pit-a-pat ! ”
“ Come in ! ”—

CHORUS.

In did come the strangest figure !
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,
And light loose hair, yet swarthy skin,
No tuft on cheek nor beard on chin,
But lips where smiles went out and in ;
There was no guessing his kith and kin :
And nobody could enough admire
The tall man and his quaint attire.
He advanced to the council-table :

THE PIPER.

(Tenor Solo.)

“ Please, your honours, I’m able,
By means of a secret charm, to draw
All creatures living beneath the sun,
That creep, or swim, or fly, or run,
After me so as you never saw !
And I chiefly use my charm
On creatures that do people harm,
The mole, and toad, and newt, and viper ;
And people call me the Pied Piper.”

(Contralto Solo),

(And here they noticed round his neck
A scarf of red and yellow stripe,
And at the scarf’s end hung a pipe ;
And his fingers, they noticed, were ever straying
As if impatient to be playing
Upon this pipe, as low it dangled
Over his vesture so old-fangled.)

THE PIPER.

(Tenor Solo).

“ Yet, poor piper as I am,
If I can rid your town of rats
Will you give me a thousand guilders ?

CHORUS *(Tenors and Basses).*

One ? fifty thousand ! ”—was the exclamation
Of the astonished Mayor and Corporation.

CHORUS.

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

THE PIED PIPER OF HAMELIN.

CHORUS (*Sopranos and Contraltos*).

Then, like a musical adept,
To blow the pipe his lips he wrinkled,
And green and blue his sharp eyes twinkled,
Like a candle-flame where salt is sprinkled ;

CHORUS (*Tenors and Basses*).

And ere three shrill notes the pipe uttered,
You heard as if an army muttered ;
And the muttering grew to a grumbling ;
And the grumbling grew to a mighty rumbling ;

CHORUS.

And out of the houses the rats came tumbling.
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, grey rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers,
Families by tens and dozens,
Brothers, sisters, husbands, wives—
Followed the Piper for their lives.
From street to street he piped advancing,
And step by step they followed dancing,
Until they came to the river Weser,
Wherein all plunged and perished !

CHORUS.

You should have heard the Hamelin people
Ringing the bells till they rocked the steeple.

THE MAYOR.

(*Baritone Solo*).

“ Go, and get long poles,
Poke out the nests and block up the holes !
Consult with carpenters and builders,
And leave in our town not even a trace
Of the rats ! ”—

(*Contralto Solo*).

When suddenly, up the face
Of the Piper perked in the market-place.

THE PIPER.

(*Tenor Solo*).

“ First, if you please, my thousand guilders ! ”

(*Contralto Solo*).

A thousand guilders ! The Mayor looked blue ;
And so did the Corporation too.
To pay this sum to a wandering fellow
With a gipsy coat of red and yellow !

THE MAYOR.

(*Baritone*).

“ Beside, ”

(*Contralto*).

Quoth the Mayor with a knowing wink,

THE PIED PIPER OF HAMELIN.

THE MAYOR.
(*Baritone Solo*).

“ Our business was done at the river’s brink ;
We saw with our eyes the vermin sink,
And what’s dead can’t come to life, I think.
So, friend, we’re not the folks to shrink
From the duty of giving you something for drink,
And a matter of money to put in your poke ;
But as for the guilders, what we spoke
Of them, as you very well know, was in joke.
Beside, our losses have made us thrifty.
A thousand guilders ! Come, take fifty ! ”

(*Contralto Solo*).

The Piper’s face fell, and he cried

THE PIPER.
(*Tenor Solo*).

“ No trifling ! I can’t wait, beside !
With you, don’t think I’ll bate a stiver !
And folks who put me in a passion
May find me pipe after another fashion. ”

THE MAYOR.
(*Baritone Solo*).

You threaten us, fellow ? Do your worst,
Blow your pipe there till you burst ! ”

CHORUS.

Once more he stept into the street
And to his lips again
Laid his long pipe of smooth straight cane ;
And ere he blew three notes (such sweet
Soft notes as yet musician’s cunning
Never gave the enraptured air)
There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling,
Small feet were pattering, wooden shoes clattering,
Little hands clapping and little tongues chattering,
And, like fowls in a farm-yard when barley is scattering
Out came the children running.
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music with shouting and laughter.
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,
And could only follow with the eye
That joyous crowd at the Piper’s back.
But how the Mayor was on the rack,
And the wretched Council’s bosoms beat,
As the Piper turned from the High Street
To where the Weser rolled its waters
Right in the way of their sons and daughters !
However he turned from South to West,
And to Koppelberg Hill his steps addressed,

THE PIED PIPER OF HAMELIN.

And after him the children pressed ;
Great was the joy in every breast.
" He never can cross that mighty top !
He's forced to let the piping drop,
And we shall see our children stop ! "

(*Contralto Solo*).

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.
Did I say, all ! No ! One was lame,
And could not dance the whole of the way ;
And in after years, if you would blame
His sadness, he was used to say—
" It's dull in our town since my playmates left !
I can't forget that I'm bereft
Of all the pleasant sights they see,
Which the Piper also promised me.
For he led us, he said, to a joyous land,
Joining the town and just at hand,
Where waters gushed and fruit-trees grew
And flowers put forth a fairer hue,
And everything was strange and new ;
The sparrows were brighter than peacocks here,
And their dogs outran our fallow-deer,
And honey-bees had lost their stings,
And horses were born with eagles' wings :
And just as I became assured
My lame foot would be speedily cured,
The music stopped and I stood still,
And found myself outside the hill,
Left alone against my will,
To go now limping as before,
And never hear of that country more ! "

CHORUS.

Alas, alas for Hamelin !
The Mayor sent East, West, North and South,
To offer the Piper, by word of mouth,
Wherever it was men's lot to find him,
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 endeavour,
And Piper and dancers were gone for ever
The better in memory to fix
The place of the children's last retreat,
They called it, the Pied Piper Street—
Where any one playing on pipe or tabor
Was sure for the future to lose his labour.
Nor suffered they hostelry or tavern
To shock with mirth a street so solemn ;
But opposite the place of the cavern
They wrote the story on a column,
And on the great church-window painted
The same, to make the world acquainted
How their children were stolen away,
And there it stands to this very day.

The Pied Piper of Hamelin.

Cantata

for Soli (Contralto, Tenor and Baritone)
Chorus and Orchestra.

Poem by
ROBERT BROWNING.

Music by
GEORGE F. BOYLE.

Andante maestoso. ♩ = 54.

PIANO. *ff*

L. H.

R. H.

Con Ped.

Poco allargando.

1

Più mosso. $\text{♩} = 80.$

The first system of music is in 12/8 time and begins with a piano (*p*) dynamic marking. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. The system concludes with the rhythmic notation $\text{♩} \overline{\text{7 7}} \text{♩} \overline{\text{7 7}}$.

The second system continues the musical piece. The right hand features a melodic line with some grace notes, and the left hand maintains the eighth-note pattern. The system ends with the rhythmic notation $\text{♩} \overline{\text{7 7}} \text{♩} \overline{\text{7 7}}$.

The third system shows more complex rhythmic patterns in both hands. The right hand has a more active melodic line, and the left hand continues with eighth notes. The system concludes with the rhythmic notation $\text{♩} \overline{\text{7 7}} \text{♩} \overline{\text{7 7}}$.

The fourth system features a change in key signature to a key with two flats. The right hand has a more intricate melodic line, and the left hand continues with eighth notes. The system concludes with the rhythmic notation $\text{♩} \overline{\text{7 7}} \text{♩} \overline{\text{7 7}}$.

The fifth system concludes the piece with a decrescendo (*dim.*) marking. The right hand has a melodic line that tapers off, and the left hand continues with eighth notes. The system concludes with the rhythmic notation $\text{♩} \overline{\text{7 7}} \text{♩} \overline{\text{7 7}}$.

2 Più moderato. $\text{♩} = 72$.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The tempo is 'Più moderato' with a quarter note equal to 72 beats per minute. The first measure is marked with a piano (*p*) dynamic. The music features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand.

The second system continues the piece with two staves. The melodic line in the right hand becomes more intricate with many sixteenth notes. The left hand provides a steady accompaniment with eighth notes.

The third system shows further development of the melodic and harmonic material. The right hand has a series of slurs over groups of notes, and the left hand continues with its accompaniment.

The fourth system begins with a section marked with a '3' in a box, indicating a triplet. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The dynamic marking *dim.* (diminuendo) is present. The system concludes with a final triplet of eighth notes in the right hand.

The fifth system features a prominent chordal texture in the right hand, with many chords marked with a 'P' (piano) dynamic. The left hand continues with a rhythmic accompaniment. The system ends with a double bar line and a key signature change to two sharps (F#, C#).

4 Andante con moto. ♩ = 76.
CONTRALTO SOLO.

Ha - me - lin Town's in Bruns - wick, By

fa - mous Ha - no - ver ci - ty; The riv - er We - - ser,

deep and wide, Washes its wall on the south - ern side;

A pleas - ant - er spot you nev - - er

spied; But,

5 Allegro moderato. ♩ - 138.

when be-gins my dit-ty, Al-most five hun-dred years a-go, To

see the towns-folk suf-fer so From ver-min, g...

was a pi-ty.



SOPRANO.

ALTO.

TENOR.

BASS.

ss Rats! *mf* They

ss Rats! *mf* They

ss Rats! *mf* They

ss Rats! *mf* They



accel.

ss

Allegro vivace. ♩ = 152.

fought the dogs and kill'd the cats, And bit the ba-bies in the cra-dles,

fought the dogs and kill'd the cats, And bit the ba-bies in the cra-dles,

fought the dogs and kill'd the cats, And bit the ba-bies in the cra-dles,

fought the dogs and kill'd the cats, And bit the ba-bies in the cra-dles,

Allegro vivace. ♩ = 152.

mf

And ate the chees-es out of the vats, And lick'd the soup from the

And ate the chees-es from the vats, And lick'd the soup from the

And ate the chees-es out of the vats, And lick'd the soup from the

And ate the chees-es from the vats, And lick'd the soup from the

cresc.

mf cresc.
cook's own la - dles, Split o - pen the kegs of salt - ed

mf cresc.
cook's la - dles, Split o - pen kegs of salt - ed

mf cresc.
cook's own la - dles, Split o - pen kegs of salt - ed

mf cresc.
cook's la - dles, Split o - pen kegs of salt - ed

mf cresc.

sprats, Made nests in - side men's Sun-day hats, And e - ven

sprats, Made nests in - side men's Sun-day hats, And e - ven

sprats, Made nests in - side men's Sun-day hats, And e - ven

sprats, Made nests in - side men's Sun-day hats, And e - ven

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has one sharp (F#).

spoild the wo - men's chats By drowning their speaking With shrieking and

spoild the wo - men's chats By drowning their speaking With shrieking and

spoild the wo - men's chats By drowning their speaking With shrieking and

spoild the wo - men's chats By drowning their speaking With shrieking and

The piano accompaniment features a more complex right-hand part with chords and a left-hand part with a simple bass line. The key signature has two flats (Bb, Eb).

squeak - ing In fif - ty dif - fer - ent sharps and flats.

squeak - ing In fif - ty dif - fer - ent sharps and flats.

squeak - ing In fif - ty dif - fer - ent sharps and flats.

squeak - ing In fif - ty dif - fer - ent sharps and flats.

7 CONTRALTO SOLO.

Poco più moderato. (♩ = 108.)

At last the peo-ple in a

bo-dy To the Town Hall — came flock-ing;

cresc. poco accel.

8

sempre cresc.

''Tis clear, our
 ''Tis clear, our Mayor's a
 ''Tis clear, our Mayor's a nod-dy;
 ''Tis clear, our Mayor's a nod - dy;

Mayor's a nod - dy; And as for our Cor - po - ra - tion -
 nod - dy; And as for our
 And as for our
 And as for our Cor - po - ra - tion -

9

shock-ing To think we buy gowns lined with

Cor - po - ra - tion-shock-ing To

Cor - po - ra - tion-shock-ing To think we buy gowns lined with

shock-ing To

Detailed description: This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of two flats. The piano part is in bass clef. A circled '9' is placed above the first vocal staff. The lyrics are: 'shock-ing To think we buy gowns lined with', 'Cor - po - ra - tion-shock-ing To', 'Cor - po - ra - tion-shock-ing To think we buy gowns lined with', and 'shock-ing To'. The piano accompaniment features chords and moving lines in both hands, with some notes marked with a '(h)'.

er - mine For dolts that can't or won't de -

think we buy gowns lined with er - mine For

er - mine For dolts that can't or won't de -

think we buy gowns lined with er - mine For

Detailed description: This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of two flats. The piano part is in bass clef. The lyrics are: 'er - mine For dolts that can't or won't de -', 'think we buy gowns lined with er - mine For', 'er - mine For dolts that can't or won't de -', and 'think we buy gowns lined with er - mine For'. The piano accompaniment continues with chords and moving lines, including some notes marked with a '(h)'.

- ter - mine What's best to
 dolts that can't or won't de - ter - mine What's best to
 - ter - mine What's best to
 dolts that can't or won't de - ter - mine What's best to

ff
 rid us of our ver - min! Rouse up, sirs!
ff
 rid us of our ver - min! Rouse up, sirs!
ff
 rid us of our ver - min! Rouse up, sirs!
ff
 rid us of our ver - min! Rouse up, sirs!

Give your brains a rack-ing To find the rem - e - dy we're

Give your brains a rack-ing To find the rem - e - dy we're

Give your brains a rack-ing To find the rem - e - dy we're

Give your brains a rack-ing To find the rem - e - dy we're

10

lack-ing, Or, sure as fate, we'll send you

lack-ing, Or, sure as fate, we'll send you

lack-ing, Or, sure as fate, we'll send you

lack-ing, Or, sure as fate, we'll send you

10

ss

packing!"

packing!"

packing!"

packing!"

p

dim.

II Molto più moderato. ♩ = 88. CONTRALTO SOLO.

At this the Mayor and Cor-por-

p

- a - tion Quaked with a migh - - - ty con-ster-

f

-na-tion. An hour they sat in coun - cil,

L.H.

At length the Mayor broke si-lence;

12

Vivace.

Allegro agitato. $\text{♩} = 160$.

THE MAYOR. (Baritone)

"I wish I were a mile hence! It's

13 Più moderato. ♩ = 120.

ea - sy to bid one rack one's brain, It's ea - sy to

14

bid one rack one's brain, — I'm sure my poor — head —

accel.

aches a - gain, I've scratch'd it, scratch'd it so, and

15
Poco Allegro. Vivace. ♩ = 176.

all in vain. Oh for a trap, a trap, a trap!"

Moderato. ♩ = 88.

CONTRALTO SOLO.

Just as he said this, what should hap At the cham - ber door but a

16

gen - tle tap? Vivace. ♩ = 132.

THE MAYOR.

Bless us, what's that? On - ly a scraping of shoes on the

17

mat? An - - y-thing like the sound of a

mf non legato.

rat, Makes my heart go pit-a - pat!

Come in!

allargando

Andante maestoso. ♩ = 56.

18

L.H. R.H.

L.H.

Più mosso Allegro moderato. ♩ = 76

sempre f

In did come — the strangest fig-ure!

In did come — the strangest fig-ure!

In did come — the strangest fig-ure!

In did come — the strangest fig-ure!

19 *Allegretto gracioso.* ♩ = 84.

His queer long coat from heel to head Was half of yel - low and

His queer long coat from heel to head Was half of yel - low and

His queer long coat from heel to head Was half of yel - low and

His queer long coat from heel to head Was half of yel - low and

The first system consists of four vocal staves. Each staff begins with a treble clef, a 12/8 time signature, and a dynamic marking of *mf*. The lyrics are repeated on each staff.

19

mf

The piano accompaniment for the first system is shown in grand staff notation. It begins with a treble clef, a 12/8 time signature, and a dynamic marking of *mf*. A box containing the number 19 is placed above the first measure of the treble staff.

half of red,

half of red,

half of red,

half of red,

The second system consists of four vocal staves. Each staff begins with a treble clef and a 12/8 time signature. The lyrics are repeated on each staff.

half of red, His queer long coat from heel to head Was

The piano accompaniment for the second system is shown in grand staff notation. It begins with a treble clef and a 12/8 time signature. The lyrics "half of red, His queer long coat from heel to head Was" are written below the staves.

His queer long coat from heel to head Was

His queer long coat from heel to head Was

His queer long coat from heel to head Was

half of yellow and half of red, His queer long coat from heel to head Was

half of yellow and half of red, And

half of yellow and half of red,

half of yellow and half of red, And

half of yellow and half of red,

20

mp

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

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

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

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

20

mp

sharp, blue eyes, each like a pin, And

sharp, blue eyes, each like a pin, And

sharp, blue eyes, each like a pin, And

sharp, blue eyes, each like a pin, And

light loose hair, yet swarthy skin, No tuft on cheek, nor beard on chin, No

light loose hair, yet swarthy skin, No tuft on cheek, nor beard on chin, No

light loose hair, yet swarthy skin, No tuft on cheek, nor beard on chin, No

light loose hair, yet swarthy skin, No tuft on cheek, nor beard on chin, No

The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

tuft on cheek, nor beard on chin,

tuft on cheek, nor beard on chin,

tuft on cheek, nor beard on chin,

tuft on cheek, nor beard on chin,

cresc.

The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady bass line. A *cresc.* marking is present in the piano part.

21

But lips where smiles _____ went out and in; _____ There

But lips where smiles, where smiles went out and in; There

But lips where smiles, where smiles went out and in; There

But lips where smiles went out and in: _____ There

21

8.....

was no guessing his kith or kin: And

was no guessing his kith or kin: And

was no guessing his kith or kin: And

was no guessing his kith or kin: And

8.....

no-bo-dy could e-nough ad-mire The tall thin man and his quaint at -

no-bo-dy could e-nough ad-mire The tall thin man and his quaint at -

no-bo-dy could e-nough ad-mire The tall thin man and his quaint at -

no-bo-dy could e-nough ad-mire The tall thin man and his quaint at -

sempre f

22Vivace. $\text{♩} = 152$.

-tire.

-tire.

-tire.

-tire.

22Vivace. $\text{♩} = 152$.

Più moderato.

He ad - vanced to the council -

He ad - vanced to the council -

He ad - vanced to the council -

He ad - vanced to the council -

Più moderato.

Andante maestoso. ♩ = 54.

- ta - ble:

- ta - ble:

- ta - ble:

- ta - ble:

Andante maestoso. ♩ = 54

L.H.

R.H.

"THE PIPER"(TENOR.)

ad lib.

"Please, your hon-ours, I'm a - - ble, By

colla voce *mp* *pp*

23 Andante. molto tranquillo. (♩. = 60)

means _____ of a se - cret charm, to

molto legato *loco*

draw _____ All crea - tures, All _____

crea - tures liv-ing be - neath _____ the sun. That

creep, or swim, or fly, or run.

mf meno legato

Af - ter me so as you nev - - - er

24

saw!

dim. *loco*

Poco più agitato.

And I chief - ly use my charm On crea-tures that do peo - ple

harm, The mole, and

cresc.

25 ♩ = 80.

toad, and newt, and vi - per; And people call me the

Poco più mosso. ♩ = 80.

Pied Pi - per."

rit. *f*

dim. *rit.*

26 Allegretto. ♩ = 100.
CONTRALTO SOLO.

(And here they noticed round his neck A scarf —

mp non legato

— of red and yel-low stripe, And at the scarf's end

27

hung a pipe; And his fingers, they noticed, were ev - er stray - ing

As if im - patient to be playing Up - on this pipe, as low it

dangled Ov - er his ves-ture so old-fan-gled.)

28

♩ = 80.

THE PIPER.

"Yet, — poor

f L.H. *mf*

pi - per as I am, If I can rid your town of

Allegro.

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

29 Più mosso (Vivace.) ♩:160.

Piano accompaniment for measure 29, featuring a treble and bass staff with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music consists of rhythmic chords and melodic lines.

TENORS.
"One? fif - ty thou - sand!" was the ex - cla - ma - tion

BASSES.
"One? fif - ty thou - sand!" was the ex - cla - ma - tion

Vocal parts for Tenors and Basses and piano accompaniment for measures 29-30. The vocal lines are in a tenor and bass clef, respectively, with lyrics. The piano accompaniment is in a treble and bass clef.

30

Of the as - ton - ished Mayor and Cor - po - ra - tion.

Of the as - ton - ished Mayor and Cor - po - ra - tion.

30

Piano accompaniment for measures 30-31, continuing the musical theme from the previous section.

Piano accompaniment for measures 31-32, concluding the piece. It includes dynamic markings: *dim.* (diminuendo), *e - rit.* (crescendo), and *rit.* (ritardando).

Andante tranquillo.(J.:76.)

SOPRANO. *p*
 In-to the street _____ the Pi-per stept,

ALTO. *p*
 In-to the street _____ the Pi-per stept,

TENOR. *p*
 In-to the street the Pi-per stept,

BASS. *p*
 In-to the street the Pi-per stept,

Andante tranquillo.(J.:76.)

31

Smil-ing first a lit-tle smile, As if he

Smil-ing first a lit-tle smile, As if he

Smil-ing first a lit-tle smile,

Smil-ing first a lit-tle smile,

31

knew ——— what ma - gic, what ma - gic slept In his

knew ——— what ma - gic, what ma - gic slept In his

As if he knew what ma - gic, what ma - gic slept In his

As if he knew what ma - gic, what ma - gic slept In his

32

Poco più mosso. $\text{♩} = 92$.

quiet pipe — the while;

quiet pipe the while;

quiet pipe — the while;

quiet pipe the while;

p L.H.

Poco più mosso. $\text{♩} = 92$.

Piano introduction for the first system, featuring a treble and bass staff with various musical notations including slurs and dynamics.

33 Allegro moderato. (♩ = 108.)

mf SOPRANI.

Then, like a mu-si-cal a-dept, To blow the pipe his lips he

Musical score for Soprano and Piano accompaniment for the first system of the vocal entry.

wrin-kled, And green and blue

CONTRALTO. *mf*

And green and blue

Musical score for Contralto and Piano accompaniment for the second system of the vocal entry.

his sharp eyes twin-kled, Like a can-dle-flame

his' sharp eyes twin-kled, Like a can-dle-flame

♩ = 126.

Musical score for the final system of the vocal entry, including piano accompaniment.

where salt is sprin-kled;

where salt is sprin-kled;

This system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "where salt is sprin-kled;". The piano accompaniment features a complex texture with many beamed notes and slurs. A dynamic marking *f* is present in the piano part.

34

sf > pp *f* (*sempre p*)

This system begins with a measure rest of 34 measures. The piano accompaniment continues with complex textures. Dynamic markings include *sf > pp*, *f*, and (*sempre p*).

This system continues the piano accompaniment with complex textures and slurs.

This system continues the piano accompaniment with complex textures and slurs.

cresc.

This system continues the piano accompaniment with complex textures and slurs. A dynamic marking *cresc.* is present.

Piano introduction featuring a treble and bass staff. The treble staff contains a melodic line with triplets of eighth notes. The bass staff provides a harmonic accompaniment with chords and some triplet patterns.

35

TENORS.

p

BASSES.

And ere

three shrill notes the pipe

And ere

three shrill notes the pipe

35

(♩ = 116.)

Piano accompaniment for the first vocal line, marked *p*. It features a steady eighth-note accompaniment in the bass and chords in the treble.

ut - tered, You heard as if an
ut - tered,

Piano accompaniment for the second vocal line, continuing the eighth-note accompaniment and chordal texture.

ar - my mut-tered; And the
You heard as if an ar - my mut - tered; And the

Piano accompaniment for the third vocal line, concluding the piece with sustained chords in the bass and treble.

36 *cresc.*

mut-ter-ing grew to a grumb - ling; And the

mut-ter-ing grew to a grumb - ling; And the

36

cresc.

grumb - ling grew to a migh - ty rumb - ling,

grumb - ling grew to a migh - ty rumb - ling,

SOPRANO.

And out of the hou - ses the rats came tumb - ling.

ALTO.

And out of the hou - ses the rats came tumb - ling.

TENOR.

And out of the hou - ses the rats came tumb - ling.

BASS.

And out of the hou - ses the rats came tumb - ling.

37

The first system of music features a grand staff with a treble and bass clef. The right hand plays a melodic line with a long slur over the first two measures. The left hand provides a rhythmic accompaniment. A dynamic marking of *mp* is present in the second measure.

The second system continues the piece. The right hand has a more active melodic line. A dynamic marking of *cresc.* is placed above the staff in the second measure.

The third system shows further development of the melodic and harmonic material. A dynamic marking of *sempre cresc.* is placed below the staff in the second measure.

The fourth system features a change in the right hand's texture, with more chords and rests. A dynamic marking of *f* is placed above the staff in the second measure.

The fifth system concludes the page with a final melodic phrase in the right hand and a rhythmic accompaniment in the left hand.

38 Allegro con spirito (♩ = 126.)

Great rats, lean rats, grey rats, tawny rats,
 small rats, brawny rats, Brown rats, black rats, grey rats, tawny rats,
 small rats, brawny rats, Brown rats, black rats, grey rats, tawny rats,
 Great rats, lean rats, grey rats, tawny rats,

38 Allegro con spirito (♩ = 126.)

Handwritten musical notation for piano accompaniment, including a complex bass line with fingerings (1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 1) and a treble line with chords and arpeggios.

Great rats, lean rats, grey rats, tawny rats,
 small rats, brawny rats, Brown rats, black rats, grey rats, tawny rats,
 small rats, brawny rats, Brown rats, black rats, grey rats, tawny rats,
 Great rats, lean rats, grey rats, tawny rats,

Handwritten musical notation for piano accompaniment, including a complex bass line with fingerings (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1) and a treble line with chords and arpeggios.

gay young fris-kers,

Grave old plod-ders,

gay young fris-kers,

Grave old plod-ders,

mf
Fa-thers, mo-thers, un-cles, cou-sins, Cock-ing tails and prick-ing whiskers,

mf
Fa-thers, mo-thers, un-cles, cou-sins, Cock-ing tails and prick-ing whiskers,

mf
Fa-thers, mo-thers, un-cles, cou-sins, Cock-ing tails and prick-ing whiskers,

mf
Fa-thers, mo-thers, un-cles, cou-sins, Cock-ing tails and prick-ing whiskers,

Fam-i - lies by tens and doz-ens, Bro-thers, sis-ters, hus-bands,wives-

Fam-i - lies by tens and doz-ens, Bro-thers, sis-ters, hus-bands,wives-

Fam-i - lies by tens and doz-ens, Bro-thers, sis-ters, hus-bands,wives-

Fam-i - lies by tens and doz-ens, Bro-thers, sis-ters, hus-bands,wives-

Fol - lowed the Pi - per for their lives.

Fol - lowed the Pi - per for their lives.

Fol - lowed the Pi - per for their lives.

Fol - lowed the Pi - per for their lives.

39

mp

From street to street he piped ad - vanc - ing, And

mp

From street to street he piped ad - vanc - ing, And

mp

From street to street he piped ad - vanc - ing, And

39

mp

step by step they fol - lowed danc - ing,

step by step they fol - lowed danc - ing,

step by step they fol - lowed danc - ing,

Un - til they came to the riv - - er We - ser,

Un - til they came to the riv - - er We - ser,

cresc.

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal parts (Soprano, Alto, and Bass) enter with the lyrics "Un - til they came to the riv - - er We - ser,". The piano accompaniment features a complex texture with multiple voices in both hands, marked with a *cresc.* (crescendo) dynamic. The music is in a key with one sharp (F#) and a 2/4 time signature.

cresc. molto

Detailed description: This system shows the continuation of the piano accompaniment from the first system. The vocal parts are silent. The piano accompaniment continues with a *cresc. molto* (crescendo molto) dynamic. The texture remains complex with multiple voices in both hands. The system concludes with a fermata over the final notes.

40

Presto.

ff Where-in all plunged

ff Where-in all plunged

ff Where-in all plunged

ff Where-in all plunged

Presto.

40

f *f rapido*

Lento.

pp and per-ished!

pp and per-ished!

pp and per-ished!

pp and per-ished!

Lento.

sf pp subito *sempre pp*

41 Allegro con spirito. ♩ = 120.

p cresc. poco a poco

The first system consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melodic line with a long slur over a series of eighth notes. The lower staff starts with a bass clef and contains a bass line with some rests and eighth notes. The dynamic marking *p cresc. poco a poco* is placed between the staves.

The second system continues the piece with two staves. The upper staff has a treble clef and shows a melodic line with several slurs and dynamic markings. The lower staff has a bass clef and contains a bass line with slurs and dynamic markings. The music maintains the same key signature and time signature.

sempre cresc.

The third system features two staves. The upper staff has a treble clef and contains a complex melodic line with many slurs and dynamic markings, including the instruction *sempre cresc.* The lower staff has a bass clef and contains a bass line with slurs and dynamic markings. The music continues in the same key signature and time signature.

f

The fourth system consists of two staves. The upper staff has a treble clef and features a melodic line with slurs and dynamic markings, including the instruction *f*. The lower staff has a bass clef and contains a bass line with slurs and dynamic markings. The music continues in the same key signature and time signature.

The fifth system consists of two staves. The upper staff has a treble clef and features a melodic line with slurs and dynamic markings. The lower staff has a bass clef and contains a bass line with slurs and dynamic markings. The music concludes in the same key signature and time signature.

42 Andante maestoso. ♩ = 80.

43

TENORS.

BASSES.

You should have heard the

You should have heard the

f pesante

You

You

Ham-e-lin peo - ple Ring-ing the bells till they rocked the stee - ple.

Ham-e-lin peo - ple Ring-ing the bells till they rocked the stee - ple.

should have heard the Ha-me-lin peo - ple Ring-ing the bells till they

should have heard the Ha-me-lin peo - ple Ring-ing the bells till they

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "should have heard the Ha-me-lin peo - ple Ring-ing the bells till they". The piano accompaniment is in G major and 4/4 time, featuring a steady bass line and chords.

44

rocked the stee-ple.

rocked the stee - ple.

44

The second system continues the vocal lines and piano accompaniment. The vocal staves have lyrics: "rocked the stee-ple." and "rocked the stee - ple.". The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and triplets. The system is marked with a box containing the number "44" at the beginning and end.

THE MAYOR.

"Go, — and get long

The third system features a vocal line for "THE MAYOR." and piano accompaniment. The vocal line has lyrics: "THE MAYOR." and "Go, — and get long". The piano accompaniment is in G major and 4/4 time, with a complex rhythmic pattern.

poles, *mf* Poke out the nests and

block up the holes, *leggiero* Poke out the nests and block up the holes!

Con - sult with car - pen - ters and buil - ders, And leave in our

town — not ev - en a trace Of the rats!" — *rit.* *a tempo* *mf*

CONTRALTO SOLO.
Più mosso. (Vivace.) $\text{♩} = 80$.

when sud-den-ly, up the face Of the Pi - per perked in the

46

Allegro moderato. ($\text{♩} = 92$)

mar - ket-place.

CONTRALTO SOLO.

ad lib.

THE PIPER.
ad lib.

"First, if you please, my thou - sand guil-ders!"

(CONTRALTO.)

Vivace. ($\text{♩} = 80$)

thou - sand guil-ders! The Mayor look'd blue, and So did the

47

Cor - po - ra - tion too. To pay this sum to a

leggiero

wan-der-ing fel-low With a gip - sy coat of red and yel-low!

THE MAYOR. *mf*

Be -

quoth the Mayor with a know - ing wink,

-sides, Our bus-'ness was done at the

48

riv - er's brink; We saw with our eyes— the ver - min
 sink, And what's dead can't come to life,— I think. So,

a tempo

p poco allargando *p non legato*

49

friend, we're not the folks to—shrink From the du - ty of giv - ing you
 some - thing to drink, And a mat - ter of mon - ey to put in your poke;

But as for the guilders, what we spoke Of them, as you ve-ry well.

50

know, was in joke!

Be-side, our los-ses have made us thrif-ty.

A thou-sand guilders! Come, take fif-ty!"

mf *accel.*

Vivace. $\text{♩} = 96$.

CONTRALTO SOLO.

The pi-per's face fell, and he

cried,
THE PIPER. *f*
"No trif-ling! I can't wait, be-

-side! With you, don't think I'll bate a sti-ver! And

folks who put me — in a pas-sion May find me pipe-

52

af - ter an - oth - er fashion!"

Meno mosso (Allegro) $\text{♩} = 108.$

THE MAYOR.

"You threat-en us, fel-low? Do your worst,

Blow your pipethere till you burst!"

dim. *p*

53 Andante tranquillo. (♩.=69.)

(♩.=76.)
p

Once more he

Once more he

53 Andante tranquillo. (♩.=69.)

(♩.=76.)

pp

stept _____ in-to the street And to his

stept _____ in-to the street And to his

p Once more he stept in-to the street And to his

p Once more he stept in-to the street And to his

54

lips a - gain Laid his long

lips a - gain Laid his long

lips a - gain Laid his long

lips a - gain Laid his long

54

pp

pipe, his long pipe of smooth straight

pipe, his long pipe of smooth straight

pipe, his long pipe of smooth straight

pipe, his long pipe of smooth straight

55

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Each staff contains a single half note G4, followed by a whole rest for the remainder of the measure. The lyrics "cane;" are written below each staff.

cane;
cane;
cane;
cane;

55

Poco più mosso, ma sempre tranquillo. (♩.=92.)

Piano accompaniment for measures 55-56. The right hand (R.H.) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (L.H.) provides a harmonic accompaniment with chords and moving bass lines. The piece is in G major, 4/4 time. Dynamics include piano (*p*) and piano-piano (*pp*). The tempo is marked "Poco più mosso, ma sempre tranquillo" with a quarter note equal to 92 beats per minute.

p L.H.

Piano accompaniment for measures 56-57. The right hand continues the melodic line with various rhythmic patterns. The left hand maintains the harmonic accompaniment. Dynamics include piano (*p*) and piano-piano (*pp*).

Piano accompaniment for measures 57-58. The right hand features a melodic line with a crescendo leading to a piano-piano (*pp*) dynamic. The left hand provides a steady harmonic accompaniment.

pp

56

Andante. (♩.=54.)

Piano accompaniment for measures 58-59. The right hand features a melodic line with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment. The piece is in G major, 4/4 time. The tempo is marked "Andante" with a quarter note equal to 54 beats per minute.

p

The first system of music features a piano accompaniment. The right hand plays a series of sixteenth-note chords, while the left hand provides a steady bass line with eighth notes.

The second system continues the piano accompaniment with similar rhythmic patterns in both hands.

The third system of music includes a *rit.* (ritardando) marking in the right hand, indicating a gradual deceleration of the tempo.

Tranquillo. (♩ = 80)
SOPRANOS.

The Soprano staff begins with a *pp* (pianissimo) dynamic marking. The melody consists of a series of eighth notes.

And ere he blew three notes (such sweet Soft notes As

ALTOS.

The Alto staff begins with a *pp* dynamic marking and follows a similar melodic line to the Soprano.

And ere he blew three notes (such sweet Soft notes As

The piano accompaniment for the vocal systems is shown below the vocal staves. It features a *pp* dynamic marking and consists of sustained chords in both hands.

yet mu-si-cian's cun-ning Nev-er gave the en-rap-tured

yet mu-si-cian's cun-ning Nev-er gave the en-rap-tured

57 Più mosso. (♩ = 120.)

air,) There was a rust-ling that seem'd like a bust-ling

air,) There was a rustling that seem'd like a bust-ling

57 Più mosso. (♩ = 120.)

Of mer-ry crowds just-ling at pitch-ing and hust-ling,

Of mer-ry crowds just-ling at pitch-ing and hust-ling,

Small feet were pat-ter-ing, wood-en shoes clat-ter-ing,

Small feet were pat-ter-ing, wood-en shoes clat-ter-ing,

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with a key signature of one flat. The piano part features a steady accompaniment with chords and moving lines in both hands.

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

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

The second system of the musical score continues with two vocal staves and a piano accompaniment. The key signature changes to two sharps (D major). The piano accompaniment maintains a consistent rhythmic pattern with chords and moving lines.

And, like fowls in a farm-yard when bar-ley is scat-ter-ing,

And, like fowls in a farm-yard when bar-ley is scat-ter-ing,

The third system of the musical score continues with two vocal staves and a piano accompaniment. The key signature changes to three sharps (F# major). The piano accompaniment features a more complex texture with chords and moving lines.

p
Out came the chil - dren running.

p
Out came the chil - dren running.

p

58 Allegretto grazioso. (♩ = 138.)

p e leggero

SOPRANO. *mp*

ALTO. *mp*

TENOR. *mp*

BASS. *mp*

All — the lit - tle boys and girls, With

All — the lit - tle boys and girls, — With

All the lit - tle boys and girls, With

All — the lit - tle boys and girls, With

59

ro - sy cheeks and flax-en curls,

ro - sy cheeks and flax - en curls,

ro - sy cheeks and flax-en curls, *mf* Ro - sy cheeks and

ro - sy cheeks and flax-en curls,

59

And spark - ling eyes and teeth like pearls,

flax - en curls,

leggiero.

Ro - sy cheeks, flax - en curls, Sparkling eyes,

leggiero.

Ro - sy cheeks, flax - en curls, Sparkling eyes,

leggiero.

Ro - sy cheeks, flax - en curls, Sparkling eyes,

leggiero.

Ro - sy cheeks, flax - en curls, Sparkling eyes,

leggiero.

teeth like pearls,

teeth like pearls,

teeth like pearls,

teeth like pearls,

teeth like pearls,

60

All the lit - tle boys and girls,
 All the lit - tle boys and girls,
 All the lit - tle boys and girls,
 All the lit - tle boys and girls,

60

p

mf
Tripping and skipping, ran mer-ri-ly af-ter

mf
Tripping and skipping, ran mer-ri-ly af-ter

mf
Tripping and skipping, ran mer-ri-ly af-ter

mf
Tripping and skipping, ran mer-ri-ly af-ter

mp

poco cresc. -
The won-der-ful mu-sic with shout-ing and

poco cresc. -
The won-der-ful mu-sic with shout-ing and

poco cresc. -
The won-der-ful mu-sic with shout-ing and

poco cresc. -
The won-der-ful mu-sic with shout-ing and

laugh - ter, With shout - ing and
p
 laugh - ter, With shout - ing and
p
 laugh - ter, With shout - ing and
p
 laugh - ter, With shout - ing and

laugh - ter,
 laugh - ter,
 laugh - ter,
 laugh - ter,

laugh - ter,

dim.

62

Poco meno mosso. (♩=96.)

The Mayor was dumb, and the Coun-cil

The Mayor was dumb,

The Mayor was dumb, and the Coun-cil

The Mayor was dumb,

62

Poco meno mosso. (♩ = 96.)

stood — As if they were changed — in - to blocks of

and the Coun-cil stood As if they were changed in-to

stood — As if they were changed — in - to blocks of

and the Coun-cil stood As if they were changed in-to

63

wood, Un - a - ble to move a
 blocks of wood, Un - a - ble to move a
 wood, Un - a - ble to move a
 blocks of wood, Un - a - ble to move a

63

step, — or cry To the chil - dren mer - ri - ly skip - ping
 step, or cry To the chil - dren mer - ri - ly skip - ping
 step, — or cry To the chil - dren skip - ping
 step, or cry To the chil - dren skip - ping

by! And could on-ly

by! And could on-ly

by! And could on-ly

by! And could on-ly

p

Detailed description: This system contains four vocal staves and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal parts enter with the lyrics 'by!' followed by a rest, and then 'And could on-ly'. The piano accompaniment features a melodic line with triplets and a bass line with sustained chords. A piano dynamic marking 'p' is present at the beginning of the piano part.

fol-low with the eye That joy-ous crowd at the Pi-per's back.

fol-low with the eye That joy-ous crowd at the Pi-per's back.

fol-low with the eye That joy-ous crowd at the Pi-per's back.

fol-low with the eye That joy-ous crowd at the Pi-per's back.

p

Detailed description: This system contains four vocal staves and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal parts enter with the lyrics 'fol-low with the eye That joy-ous crowd at the Pi-per's back.'. The piano accompaniment features a melodic line with triplets and a bass line with sustained chords. A piano dynamic marking 'p' is present at the beginning of the piano part.

64 Poco più mosso.

Musical score for measures 64-66, showing four staves with rests.

64 Poco più mosso.

Musical score for measures 64-66, showing piano accompaniment with notes and dynamics.

Più Agitato (♩ = 126)

Musical score for measures 67-70, showing vocal lines with lyrics.

But how the

But how the

But how the

But how the

Più Agitato (♩ = 126)

Musical score for measures 71-74, showing piano accompaniment with notes and dynamics.

Mayor was on the rack, And the wretch-ed Council's

Mayor was on the rack, And the wretch-ed Council's

Mayor was on the rack, And the wretch-ed Council's

Mayor was on the rack, And the wretch-ed Council's

bo-soms beat, As the Pi-per turned from the High Street

bo-soms beat, As the Pi-per turned from the High Street

bo-soms beat, As the Pi-per turned from the High Street

bo-soms beat, As the Pi-per turned from the High Street

To where the We - ser rolled its wa - ters

To where the We - ser rolled its wa - ters

To where the We - ser rolled its wa - ters

To where the We - ser rolled its wa - ters

mf cresc.

cresc.

Right in the way of their sons and daughters!

cresc.

Right in the way of their sons and daughters!

cresc.

Right in the way of their sons and daughters!

cresc.

Right in the way of their sons and daughters!

ff

65

Musical score for measures 65-66, upper staves. It consists of four staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The notes are mostly rests, indicating a silent period for the vocalists.

65

Piano accompaniment for measures 65-66. The right hand features a melodic line with triplets and a dynamic marking of *ff* (fortissimo). The left hand provides a rhythmic accompaniment with eighth notes.

66

Vocal staves for measures 66-67. The lyrics are: "How-ev-er he turn'd from South to West, And to". The music is in a 2/4 time signature with a key signature of two sharps. The dynamic marking is *mf* (mezzo-forte).

66

Piano accompaniment for measures 66-67. The right hand has a melodic line with a dynamic marking of *mf*. The left hand has a bass line with a dynamic marking of *p* (piano).

Kop-pelberg Hill his steps ad-dressed, And af - ter him the

Kop-pelberg Hill his steps ad-dressed, And af - ter him the

Kop-pelberg Hill his steps ad-dressed, And af - ter him the

Kop-pelberg Hill his steps ad-dressed, And af - ter him the

child - ren pressed;

child - ren pressed;

child - ren pressed;

child - ren pressed;

67

Great was the joy in

Great was the joy in

Great was the joy in

Great was the joy in

67

ev - 'ry breast. "He never can cross that migh-ty top! He's

ev - 'ry breast. "He never can cross that migh-ty top! He's

ev - 'ry breast. "He never can cross that migh-ty top! He's

ev - 'ry breast. "He never can cross that migh-ty top! He's

forced to let the pip - ing drop, And we shall see our

forced to let the pip - ing drop, And we shall see our

forced to let the pip - ing drop, And we shall see our

forced to let the pip - ing drop, And we shall see our

sempre f

chil - dren stop!"

chil - dren stop!"

chil - dren stop!"

chil - dren stop!"

ff

Moderato e misterioso (♩ = 84)

CONTRALTO SOLO

68

When,

69

70

chil - dren fol - lowed, And

when all were in to the ve - ry last, The

door in the mountain-side shut fast.

71 *mf*

Did I say, . all? No! One was

lame, And could not dance the whole of the way; And in af - ter

mf

dolce

years, if you would blame His sad - ness, he was used to say— "It's

72

dull in our town since my play-mates left! I can't for-get that I'm bereft, Of

pp

all the plea-sant sights they see, Which the Pi-per al-so promised me.

p

For he led us, — he said, to a

pp

²

joy-ous land, Joining the town and just at hand, Where

²

wa - ters gushed and fruit-trees grew And flow'rs put forth a fair - er hue, And

ev - 'ry - thing was strange and new; The

74

spar-rows were bright-er than pea - cocks here, And their

dogs out-ran our fal-low-deer, And hon-ey-bees had lost their stings, And

horses were born with ea-gles wings: And just as I became as-sured My

poco rit. *a tempo*

lame foot would besped-i-ly cured, The mu - sic stopped.

poco rit.

75

p ad lib.

and I stood still, And found my-self out-side the hill,

p

(♩ = 69)

Left a-lone against my will, To go now limp-ing as be-fore, And

mf

76

Più mosso. (♩ = 100.)

nev-er hear of that coun - try more!"

p

cresc.

mf

77 Moderato. ♩ = 108.

SOP. *f*

A-las, a-las for Ha-me-lin! The Mayor sent

ALTO. *f*

A-las, a-las for Ha-me-lin! The Mayor sent

TENOR. *f*

A-las, a-las for Ha-me-lin! The Mayor sent

BASS. *f*

A-las, a-las for Ha-me-lin! The Mayor sent

77 Moderato. ♩ = 108.

78

Semplice ma poco più mosso. ♩ = 126.

mp

East, West, North and South, To of-fer the Pi-per, by

mp

East, West, North and South, To of-fer the Pi-per, by

mp

East, West, North and South, To of-fer the Pi-per, by

mp

East, West, North and South, To of-fer the Pi-per, by

Semplice ma poco più mosso. ♩ = 126.

p

word of mouth, Wher - ev - er it was men's lot to find him,
word of mouth, Wher - ev - er it was men's lot to find him,
word of mouth, Wher - ev - er it was men's lot to find him,
word of mouth, Wher - ev - er it was men's lot to find him,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "word of mouth, Wher - ev - er it was men's lot to find him,". The piano accompaniment features a steady bass line and a more active treble line with some grace notes.

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

The second system continues with four vocal staves and a piano accompaniment. The lyrics are: "Sil - ver and gold to his heart's con - tent, If he'd on - ly re - turn the". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

way he went. And bring the chil-dren be - hind him.

way he went. And bring the chil-dren be - hind him, And

way he went, And bring the chil-dren be - hind him.

way he went. And bring the chil-dren be - hind him, And

p

p

p

p

79

mf

But

bring the chil-dren be - hind him.

bring the chil-dren be - hind him.

79

mf

mf

when they saw 'twas a lost en-deav-our, And Pi - per and danc-ers were

This system contains the first vocal line and three empty piano staves. The vocal line is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "when they saw 'twas a lost en-deav-our, And Pi - per and danc-ers were".

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features chords and melodic lines in the right hand and a bass line in the left hand.

gone for ev - er, The bet - ter in me - mor - y to fix The

This system contains the second vocal line and three empty piano staves. The lyrics are: "gone for ev - er, The bet - ter in me - mor - y to fix The".

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with chords and melodic lines in the right hand and a bass line in the left hand.

80

place of the chil-dren's last re-treat, They called it,
 They called it,
 They called it,
 They called it,

80

"the Pied Pi - per Street"-
 "the Pied Pi - per Street"-
 "the Pied Pi - per Street"- Where an-y one play-ing on
 "the Pied Pi - per Street"- Where an - y one play - ing on

pipe or ta - bor Was sure for the fu - ture to lose his la - bour.

pipe or ta - bor Was sure for the fu - ture to lose his la - bour.

81

Più tranquillo.

p Nor suf-fered they hos - tel - ry or tav - ern *p* To

p Nor suf-fered they hos - tel - ry or tav - ern *p* To

81

shock with mirth a street so sol-enn;

shock with mirth a street so sol-enn;

p

81

Detailed description: This system contains measures 78 through 81. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *p* (piano) and a fermata over the final measure (81). The key signature has two flats and the time signature is 4/4.

♩ = 100.

cresc.

f cresc.

sempre cresc.

82

Detailed description: This system contains measures 82 through 85. It is a piano solo section. Measure 82 is marked with a tempo of quarter note = 100 and a dynamic of *cresc.* (crescendo). Measure 83 is marked with *f cresc.* (forte crescendo). Measure 85 is marked with *sempre cresc.* (sempre crescendo). The piano part features complex textures with many beamed notes and slurs. The key signature has two flats and the time signature is 4/4.

83

Andante maestoso. (♩ = 63.)

But op - po - site the place of the

But op - po - site the place of the

But op - po - site the place of the

But **83** op - po - site the place of the

Andante maestoso. (♩ = 63.)

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature and are marked with a forte (ff) dynamic. The piano accompaniment is in a 2/4 time signature and is marked with a forte (ff) dynamic. The tempo is Andante maestoso, with a quarter note equal to 63 beats per minute. The key signature has one sharp (F#). The piano part includes a fermata over a chord in the right hand and a long note in the left hand.

cav - ern They wrote the sto - ry on a col - umn, And

cav - ern They wrote the sto - ry on a col - umn, And

cav - ern They wrote the sto - ry on a col - umn, And

cav - ern They wrote the sto - ry on a col - umn, And

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature and are marked with a forte (ff) dynamic. The piano accompaniment is in a 2/4 time signature and is marked with a forte (ff) dynamic. The tempo is Andante maestoso, with a quarter note equal to 63 beats per minute. The key signature has one sharp (F#). The piano part includes a fermata over a chord in the right hand and a long note in the left hand.

on the great church - win - dow paint - ed The same, to make the

on the great church - win - dow paint - ed The same, to make the

on the great church - win - dow paint - ed The same, to make the

on the great church - win - dow paint - ed The same, to make the

The piano accompaniment consists of two staves (treble and bass clef) with complex chordal textures and triplet patterns in the right hand.

world ac - quaint - ed How their chil - dren were sto - len a -

world ac - quaint - ed How their chil - dren were sto - len a -

world ac - quaint - ed How their chil - dren were sto - len a -

world ac - quaint - ed How their chil - dren were sto - len a -

The piano accompaniment continues with similar textures, including a prominent triplet in the right hand.

84

Allargando.

a tempo

- way. And there it stands to this ve - ry day.

- way. And there it stands to this ve - ry day.

- way. And there it stands to this ve - ry day.

- way. And there it stands to this ve - ry day.

Allargando.

84

(♩ = 63.)

f *ff* *ff a tempo* *s*

Poco meno mosso. (♩ = 56.)

L.H. R.H.

ff

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- "In the Great Unknown"

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- "A love remembered not"
- "If love were all"
- "Rosamond"
- "When the swallows come again"
- "Your Smile"
- "Rose in the Bud"
- "Since love has brought me
nought but tears" and
"The Dawn at your window" } Two Songs

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- "Sea Memories"
- "One tender look"
- "I will awake"
- "It is the time of daffodils"
- "The Captain's Yarn"
- "Stars of Paradise"

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- "Nearer to thee"
- "Only to love you"

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- "Young Tom o' Devon"

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- "Love-illy"

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- "Three for Jack"

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- "When he comes home"

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- "When a knight loves ladye"
- "Memories"
- "Love's Barcarolle"
- "To Katherine unkind"
- "Love is meant to make us glad"

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- "Mary mine"
- "Westward by the Devon seas"
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- "Where my caravan has rested"
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- "Dumbledum Day"
- "Song of the Sea-Kings"
- "Should one of us remember"
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- "The little waves of Brestfy"
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- "Young night thought"
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