

The Pied Piper of Hamelin

Craig Bakalian

SSSAATTBB Chorus, Narrator, Piano, Flute, Double Bass, and Percussion

Table of Contents

Foreword	3
Part I	4
Part II	45
Part III	86

Foreword

This music was written for the Bach Choir 2016 Composers' competition. The orchestration, voice part selection, and narrator was employed to fulfill the requirements of the competition. It was a complete pleasure for me to write this music, as I saw the announcement of it, I could not resist answering its call. Browning is one of my favorite poets. I read his poems frequently. I am in awe of his absolute brilliance and art of language, because I have always struggled with language, especially as a young man. I hope I have done his words justice.

The narrator should use a full bold story-telling voice and follow the rhythm with liberty. The choir should move to the background when the narrator speaks while they are singing. However, the narrator must project with power. There is no need to electronically amplify the narrator's voice.

The children's part is similar to much of the soprano part, especially in the Part III. I, as a composer and elementary vocal music teacher, know that the high a flats may be difficult for children to sing. I composed the music so that the soprano voices guide the children's voices, however, there are phrases and sections where the children sing independently. Sopranos may be used to substitute for the children's part if children are not available.

The dynamics written in this music are only recommendations. You are a Bach based music institution which tells me that you often perform music with no dynamics. I, as a composer never write dynamics as I am creating music. I always write them into the score after the music is written. So, the dynamics change in my mind every time I audiate. Stated in a not so polite manner, I write dynamics for musicians who insist upon them, all the while I despise writing them. If you need dynamics written, your musicianship and audiation is lacking. The conductor may change the dynamics to anything he or she desires.

Part I

Robert Browning

Craig Bakalian

The musical score is arranged in a vertical stack of staves. The vocal parts (Children, Soprano, Alto, Tenor, Bass) and the Narrator part are all in 3/4 time and contain rests. The Piano part consists of two staves: the right hand plays chords and the left hand plays a rhythmic eighth-note pattern. The Flute part is in 3/4 time and contains rests. The Bass part is in 3/4 time and plays a series of chords. The Percussion part is labeled 'Suspended Cymbal' and plays a rhythmic pattern with dynamics *pp*, *mf*, and *p*.

6

This musical score consists of nine staves. The top five staves are for a vocal line, each containing a whole rest in every measure. The sixth and seventh staves are for the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The eighth and ninth staves are for another vocal line, with whole rests in the eighth staff and a melodic line with slurs in the ninth staff. The key signature has one flat (B-flat), and the time signature is not explicitly shown but appears to be common time.

A

Hame - lin

Hame - lin

Hame - lin

Hame - lin

mf

pp

f

18

town's in Bruns - wick, By fam-ous Han - o - ver ci -

town's in Bruns - wick By fam-ous Han - o - er ci -

town's in Bruns - wick, By fam-ous Han - o - ver ci -

town's in Bruns - wick By fam-ous Han - o - er ci -

decresc. - - - - -

ty; A pleas-an - ter spot you ne - ver spied;

decresc. - - - - -

ty; A spot you ne -

decresc. - - - - -

ty; A pleas-an - ter spot you ne - ver spied;

decresc. - - - - -

ty; A spot you ne -

decresc. - - - - -

pp

30

B

But, when be - gins my dit -

ver spied;

But, when be - gins my dit -

But, when be - gins my dit -

ver spied;

But, when be - gins my dit -

ty, Al-most five hun - dred years a - go, To see

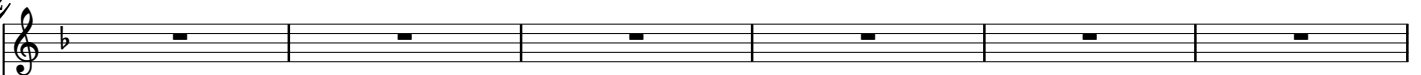
ty, Al-most five hun - dred years a - go, To see

ty, Al-most five hun - dred years a - go, To see

ty, Al-most five hun - dred years a - go, To see

ppp cresc. - - - -

42



towns - folk suf - fer so From ver - min was a



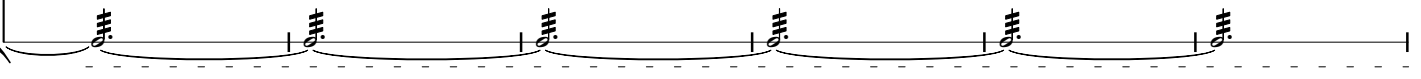
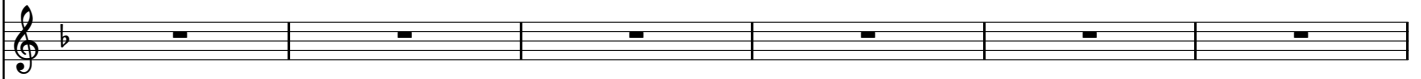
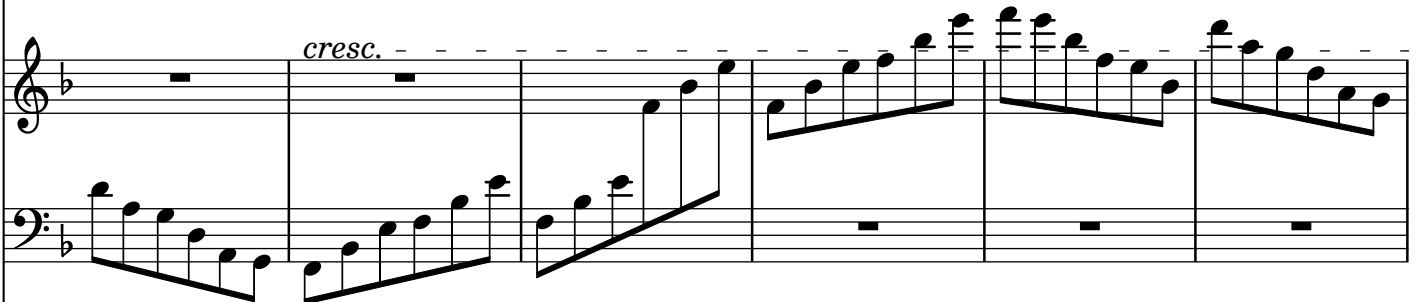
towns - folk suf - fer so From ver - min was a



towns - folk suf - fer so From ver - min was a



towns - folk suf - fer so From ver - - min was a



fp cresc. - - - - - *ff*

pi - - - - - ty

fp cresc. - - - - - *ff*

pi - - - - - ty

fp cresc. - - - - - *ff*

pi - - - - - ty

fp cresc. - - - - - *ff*

pi - - - - - ty

fp cresc. - - - - - *ff*

fp cresc. - - - - - *pp*

C
Fast, Strong, and Harsh

54

ff Rats! Rats! Rats! Rats! Rats!

ff Rats! Rats! Rats! Rats! Rats!

ff Rats! Rats! Rats! Rats! Rats!

ff Rats! Rats! Rats! Rats! Rats! *f* They

ff Rats! Rats! Rats! Rats! Rats!

f

f

f

Snare Drum
mf

mp

Rats!

f

And

f

mp

and bit the ba-bies in their cra-dles, Rats!

fought the dogs and killed the cats,

Rats!

f

And ate the cheeses out of

sp cresc.

sp cresc.

sp cresc.

61

Rats!

Rats! Rats! Rats! Rats! Rats!

licked the soup from the cook's own ladles, Rats! Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats! Rats!

Split

vats, cats hats and Rats! Rats! Rats! Rats! Rats!

64

mp

Rats!

f

By drown-ing their

f

Made nests in - side men's Sunday hats

mp

o - pen kegs of salt-ed sprats,

Rats!

f

And e - ven spoiled the women's

sp cresc.

mp cresc.

sp cresc.

sp cresc.

66

Rats!

In fif - ty different sharps and flats.

speaking With shrieking and squeaking

In fif - ty different sharps and flats.

Rats!

In fif - ty different sharps and flats.

Rats!

In fif - ty different sharps and flats.

chats with squeak - ing

In fif - ty different sharps and flats.

68

D

pp

Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats!

pp

Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats!

pp

Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats!

pp

Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats!

pp

Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats!

At last the people in a body To the town hall came

pp

pizz
p

pp

71

Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats! Rats! Rats! Rats! Rats!

flock-ing; At this the Ma-yor and corp - or - a - tion

Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats!

Quaked with a mighty con - stern - na - tion. An hour they

mf *decresc.*

75

pp
Rats! Rats!

pp
Rats! Rats!

pp
Rats! Rats!

pp
Rats! Rats!

pp
Rats! Rats!

sat in coun - cil, At length the May-or broke si - lence:

pp

pp

77

Rats! Rats! Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats! Rats! Rats!

Rats! Rats! Rats! Rats! Rats! Rats!

Oh for a trap, a trap, a trap! Just as he

79

A musical staff in treble clef with a key signature of one flat (B-flat). It contains six measures of music. The notes are: quarter note B-flat, quarter note B-flat, quarter note G, quarter rest, quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter note B-flat.

Rats! Rats! Rats! Rats! Rats! Rats! Rats!

A musical staff in treble clef with a key signature of one flat (B-flat). It contains six measures of music. The notes are: quarter note B-flat, quarter note B-flat, quarter note G, quarter rest, quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter note B-flat.

Rats! Rats! Rats! Rats! Rats! Rats! Rats!

A musical staff in treble clef with a key signature of one flat (B-flat). It contains six measures of music. The notes are: quarter note B-flat, quarter note B-flat, quarter note G, quarter rest, quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter note B-flat.

Rats! Rats! Rats! Rats! Rats! Rats! Rats!

A musical staff in treble clef with a key signature of one flat (B-flat). It contains six measures of music. The notes are: quarter note B-flat, quarter note B-flat, quarter note G, quarter rest, quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter note B-flat.

Rats! Rats! Rats! Rats! Rats! Rats! Rats!

A musical staff in bass clef with a key signature of one flat (B-flat). It contains six measures of music. The notes are: quarter note B-flat, quarter note B-flat, quarter note G, quarter rest, quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter note B-flat.

Rats! Rats! Rats! Rats! Rats! Rats! Rats!

A musical staff with a key signature of one flat (B-flat). It contains six measures of music. The notes are: quarter note B-flat, quarter note B-flat, quarter note G, quarter rest, quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter note B-flat.

said this, what should hap at the cham - ber door but a gentle tap?

Piano accompaniment for the first system, consisting of a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The right hand plays chords, and the left hand plays a rhythmic accompaniment.

A musical staff in treble clef with a key signature of one flat (B-flat). It contains six measures of music. The notes are: quarter note B-flat, quarter note B-flat, quarter note G, quarter rest, quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter note B-flat.

A musical staff in bass clef with a key signature of one flat (B-flat). It contains six measures of music. The notes are: quarter note B-flat, quarter note B-flat, quarter note G, quarter rest, quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter note B-flat.

A musical staff with a key signature of one flat (B-flat). It contains six measures of music. The notes are: quarter note B-flat, quarter note B-flat, quarter note G, quarter rest, quarter note B-flat, quarter note B-flat, quarter note B-flat, quarter note B-flat.

Slower, Free

81

ritard.

Rats!

ritard.

Rats!

ritard.

Rats!

ritard.

Rats!

ritard.

Rats!

ritard.

Come in! the Mayor cried, looking bigger:

ritard.

mf *pp*

ritard.

ritard.

84 **E** Fast (♩. = 108)

And in did come the strang - est fig - ure!

And in did come the strang - est fig - ure!

And in did come the strang - est fig - ure!

And in did come the strang - est fig - ure!

f

mf

f *mf*

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

96

half of red; And he him-self was tall and thin, With
 half of red; he him-self was tall and thin, With
 half of red; he him-self was tall and thin, With
 half of red; he him-self was tall and thin, With

decresc. - - - - -
decresc. - - - - -
decresc. - - - - -
mp

decresc. - - - - -
mp

F

103

sharp blue eyes like a pin, yet swarthy skin, nor beard on
 sharp blue eyes like a pin, yet swarthy skin, nor beard on
 sharp blue eyes like a pin, And light loose hair, No tuft on cheek on
 And light loose hair, No tuft on cheek on

p
pp cresc.

pp cresc.

110

chin, But lips where smiles went out and in-- There was no

chin, But lips where smiles went out and in-- There

chin But lips where smiles went out and in-- There

chin But lips where smiles went out out and in-- There was

Detailed description: This block contains four vocal staves. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment for the first and second vocal parts, respectively. The fourth staff is a bass line. Dynamics include *f* (forte) and *ff* (fortissimo) markings.

f *decresc.*

ff *decresc.*

Detailed description: This block contains piano accompaniment staves. The first staff is the right hand, and the second is the left hand. The third staff is a grand staff. Dynamics include *f* (forte), *ff* (fortissimo), and *decresc.* (decrescendo) markings.

Slow

ritard.

ritard. decresc. -pp

guessing his kilt or kin!

ritard. decresc. -pp

guessing his kilt kin!

ritard. decresc. -pp

guessing his kilt or kin!

ritard. decresc. -pp

guess - ing his kilt or kin!

ritard.

ritard.

pp *mf*

ritard.

ritard.

p

ritard.

123

G Fast (♩ = 108)
p cresc.

Pied Pi - per Pied

The tall man and

And no - bod - y could

could enough ad - mire

his quaint at -

his quaint at -

his quaint at -

his quaint at -

Fast and Lively

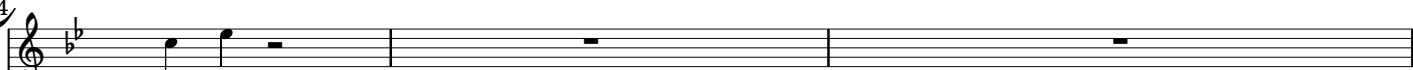
129

Pi - per Pied Pi - per Pi-per And *ff*
 He advanced to the coun - cil ta-ble And *ff*
 He advanced to the coun - cil ta-ble And *ff*
 He advanced to the coun - cil ta-ble And *ff*
 tire. He advanced to the coun - cil ta-ble Pied *ff*

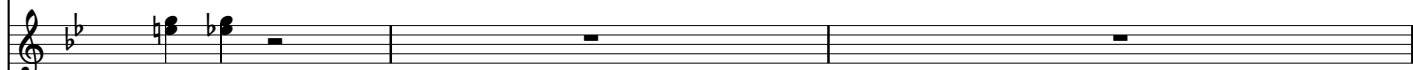
Please be your honors,

ff
ff
f *ff*

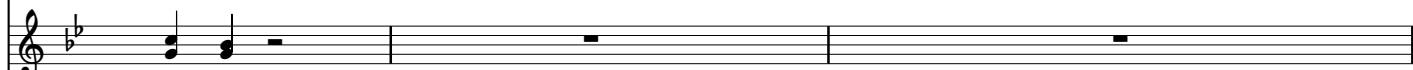
134



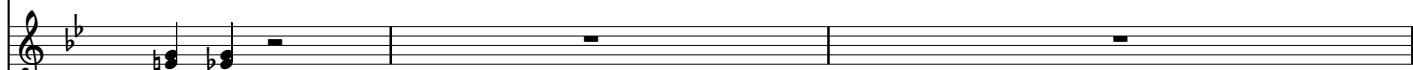
said he



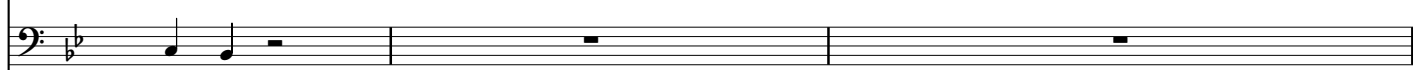
said he



said he



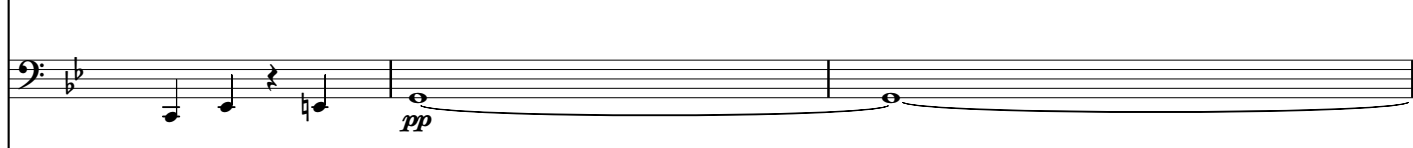
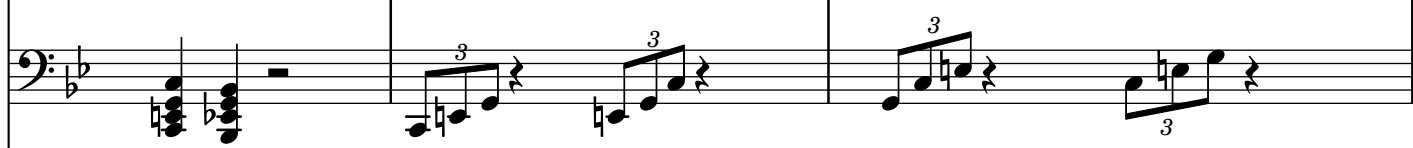
said he



Pi-per



I'm able by means of a secret charm, to draw all crea - tures



H *p cresc.* - - - - -

Pied

p cresc. - - - - -

Pied

p cresc. - - - - -

Pied

p cresc. - - - - -

Pied

p cresc. - - - - -

Pied

liv - ing be-neath the sun, That creep or swim, or

mp cresc. - - - - -

cresc. - - - - -

Pi - - per Pied

Pi - - per Pied

Pi - - per Pied

Pi - - per Pied

Pi - - per Pied

Pi - - per Pied

fly, or run, Af - ter me so as you

3 3 3 3 3 3 3 3

cresc.

Pi - - per Pied

Pi - - per Pied

Pi - - per Pied

Pi - - per Pied

Pi - - per Pied

ne - ver saw! And I cheif - ly use my charm

cresc.

143

Pi - - - per Pied Pi - per

Pi - - - per Pied Pi - per

Pi - - - per Pied Pi - per

Pi - - - per Pied Pi - per

Pi - - - per Pied Pi - per

On crea - tures that do peo - ple harm,

3

3

3

3

3

3

3

145

ff
 Pied Pi - per Said he
ff
 Pied Pi - per Said he
ff
 Pied Pi - per Said he
ff
 Pied Pi - per Said he
ff
 Pied Pi - per Said he

The mole, and toad, and newt,

ff
p cresc.
ff
pp cresc.
ff

148

J

f

Pied Pi - per

Pied Pi - per

Pied Pi - per

Pied Pi - per

Pied Pi - per

and vi - per; And people call me the Pied Pi-per.

f *mf*

Pied Pi - per Pi - per

Pied Pi - per Pi - per

Pied Pi - per Pi - per

Pied Pi - per Pi - per

Pied Pi - per Pi - per

If I can rid your town of rats Will you

pp cresc.

pp cresc.

154

f
One? fif - ty thou-sand!

f
One? fif - ty thou-sand!

f
One? fif - ty thou-sand!

f
One? fif - ty thou-sand!

f
One? fif - ty thou-sand!

give me a thousand guilders?

ff

ff

ff

ff

157

K

mf *delesc.* - -

was the ex - cla - ma - tion Of the a - ston - ished

mf *delesc.* - -

was the ex - cla - ma - tion Of the a - ston - ished

mf *delesc.* - -

was the ex - cla - ma - tion Of the a - ston - ished

mf *delesc.* - -

was the ex - cla - ma - tion Of the a - ston - ished

mf *delesc.* - -

was the ex - cla - ma - tion Of the a - ston - ished

mf

delesc. - -

mf

mf

delesc. - -

p

161

May - or and corp -

May - or and corp -

May - or and corp -

May - or and corp -

May - or and corp -

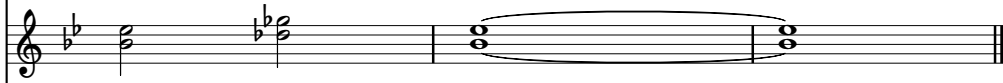
p *ff*

pp *ff*

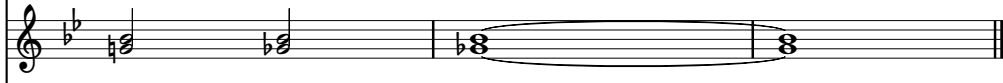
p *pp* *ff*



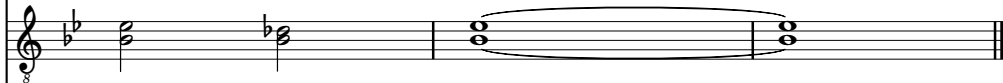
or - a - tion.



or - a - tion.



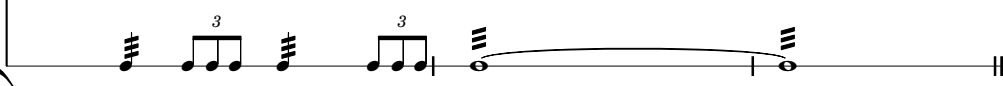
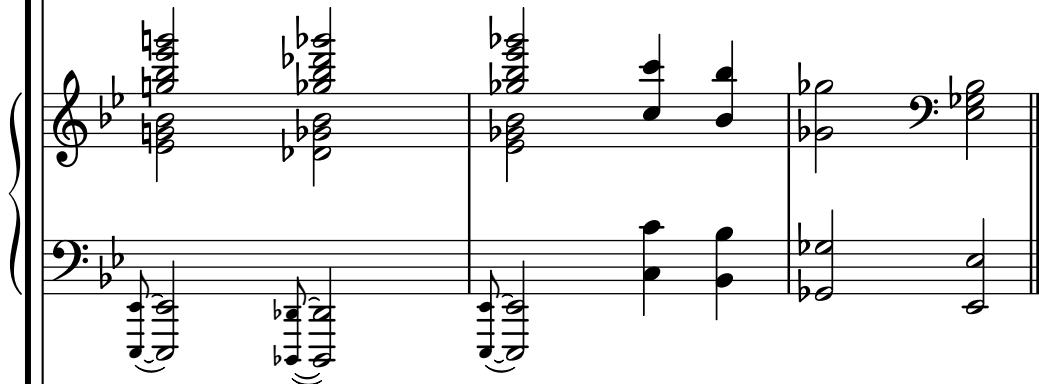
or - a - tion.



or - a - tion.



or - a - tion.



Part II

Robert Browning

Craig Bakalian

f $\text{♩} = 96$

Children
In - to the street the pi-per stept, Smiling his first lit-tle

Soprano
mf
smil - ing smil - ing smile

Alto
mf
smil - ing smil - ing smil - ing

Tenor

Bass

Narrator

Piano

Flute
mf

Bass
pizz
mf

Percussion
tambourine
mf

A

smile, As if he knew what magic slept In his quiet pipe the
 smile As if he knew In his pipe the
 smile as if he knew In his pipe the
 As if he knew In
 As if he knew In pipe

15

while; Then, like a mus-i - cal a dept,

while; Then, like a mus-i - cal a - dept,

while; Then, like a mus-i - cal a - dept,

while; Then, like a mus-i - cal a - dept,

while Then, like a mus-i - cal a - dept,

mf

22

B

mp cresc. - - - -

blow

mp cresc. - - - -

To blow the pipe his lips he

mp cresc. - - - -

To blow the pipe his lips he

mp cresc. - - - -

To blow the pipe his lips

mp cresc. - - - -

To blow the pipe his lips

cresc. - -

p

28

blow blow

wrin - kled, and ere three shrill notes the pipe ut - tered,

wrin - kled, and ere three shrill notes the pipe ut - tered,

wrinkled, and ere three shrill notes the pipe ut - tered,

wrin - kled, and ere three shrill notes the pipe ut - tered,

f

f

cresc.

f

mf

34

C *p cresc.* - - - -

Rats!

p cresc. - - - -

You

p cresc. - - - -

You

pp cresc. - - - -

p

f

pp cresc. - - - -

arco

pp cresc. - - - -

pp

42

Rats! Rats!

as if an ar-my muttered; mut-ter-ing grew to a

heard And the

as if an ar-my muttered; mut-ter-ing grew to a

heard And the

48

Rats! Rats! Rats! rum - bling
 grumbling; grum - bling grew migh-ty rum - bling
 And the to a
 grumbling; grum-- bling grew migh-ty rum - bling
 And the to a

suspended cymbal
pp

54

D *ff*

And out of the houses the rats came

And out of the houses the rats came

ff

And out of the houses the rats came

And out of the houses the rats came

ff

And out of the houses the rats came

And out of the houses the rats came

ff

And out of the houses the rats came

And out of the houses the rats came

ff

And out of the houses the rats came

And out of the houses the rats came

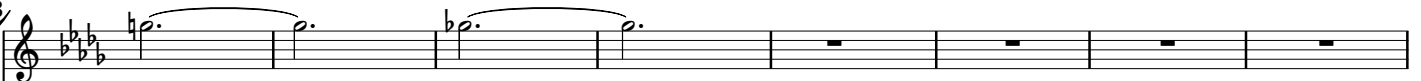
ff

ff

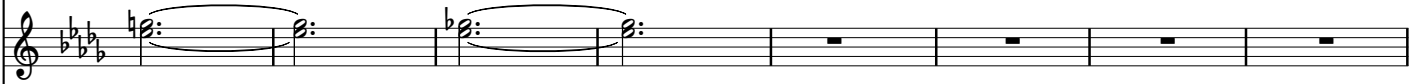
ff

ff *pp*

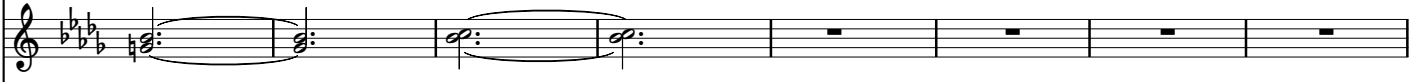
63



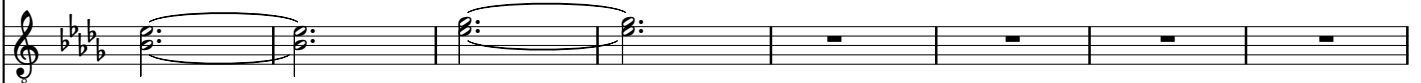
tum - - bling



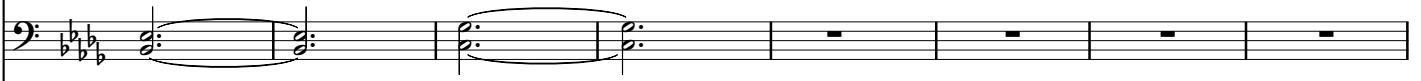
tum - - bling



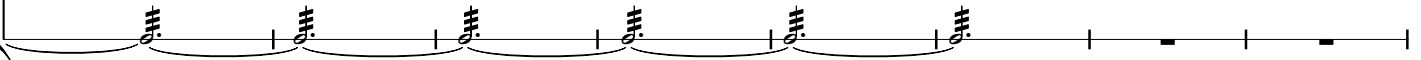
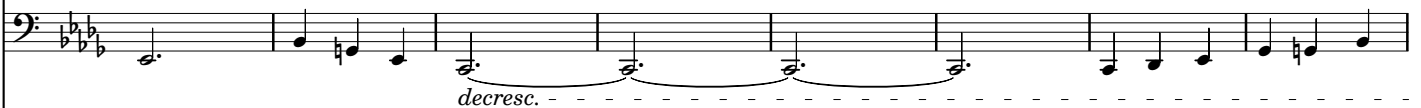
tum - - bling



tum - - bling



tum - - bling



71

E

f

Rats!

brawny Rats!

Great rats, small rats, lean rats, brawny rats,

Great rats, small rats, lean rats, brawny rats,

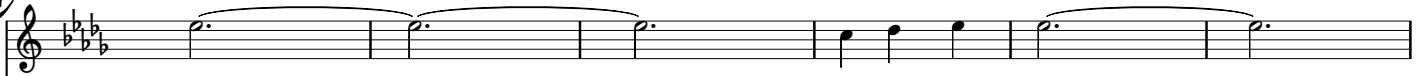
Great rats, small rats, lean rats, brawny rats,

Great rats, small rats, lean rats, brawny rats,

snare drum

mf

77



Rats! tawny Rats! pi - - -



Brown rats, black rats, grey rats, tawny rats, Grave old, plodders,



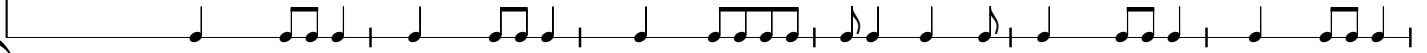
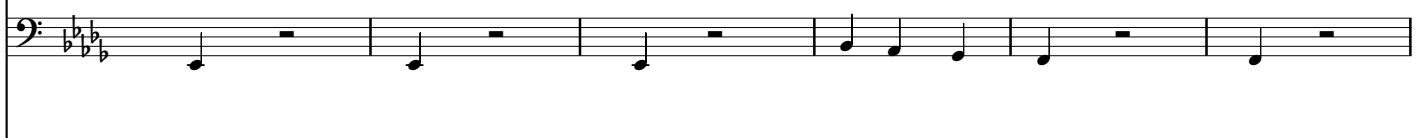
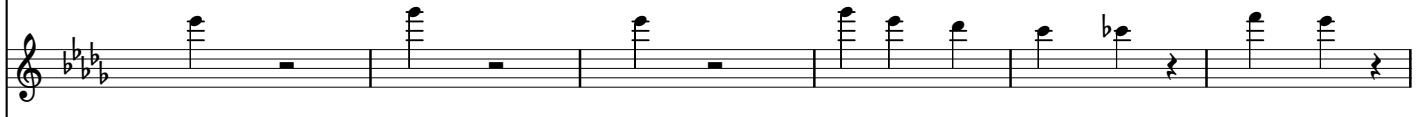
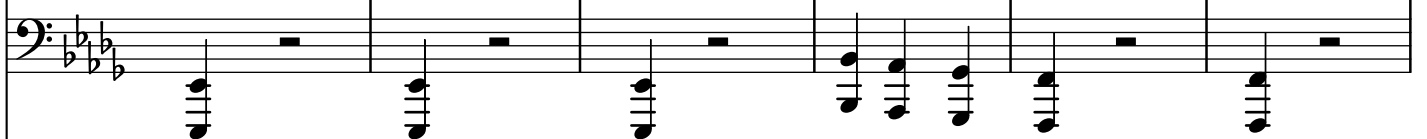
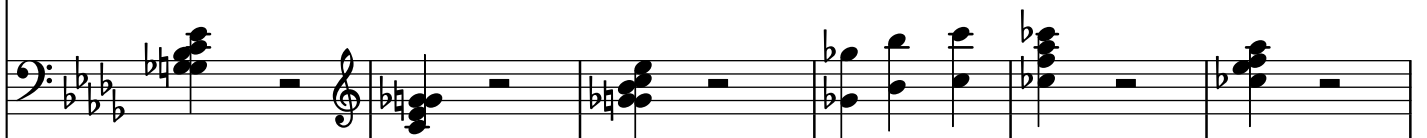
Brown rats, black rats, grey rats, tawny rats, Grave old, plodders,



Brown rats, black rats, grey rats, tawny rats, Grave old, plodders,



Brown rats, black rats, grey rats, tawny rats, Grave old, plodders,



83

per

gay young friskers, Fathers, mothers, un - cles cou-sins,

gay young friskers, Fathers, mothers, un - cles cou-sins,

gay young friskers, Fathers, mothers, un - cles cou-sins,

gay young friskers, Fathers, mothers, un - cles cou-sins,

F



Rats! whi-skers Rats!



Cocking tails and pricking whiskers, Families by tens and



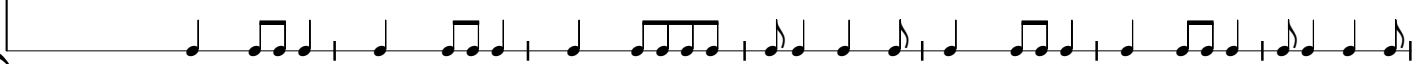
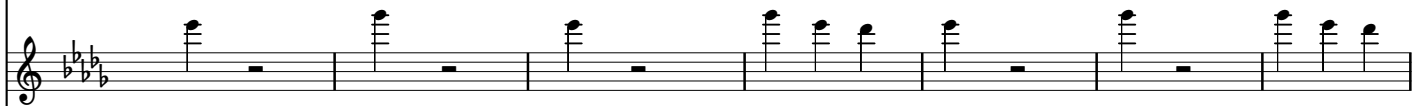
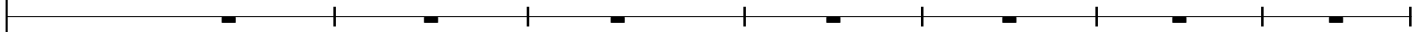
Cocking tails and pricking whiskers, Families by tens and



Cocking tails and pricking whiskers, Families by tens and



Cocking tails and pricking whiskers, Families by tens and



96

dozens, Brothers, sis - ters, husbands, wives, Followed the pi - per

do - zens, Brothers, sis - ters, husbands, wives, Followed the pi - per

do - zens, Bro - thers, sis - ters, hus - bands, wives, Followed the pi - per

do - zens, Bro - thers, sis - ters, hus - bands, wives, Followed the pi - per

do - zens, Brothers, sis - ters, husbands, wives, Followed the pi - per

Piano accompaniment consisting of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in a key signature of three flats and a common time signature.

G *p cresc.*

for their lives. From street

for their lives. From street

for their lives. From street

for their lives. From street

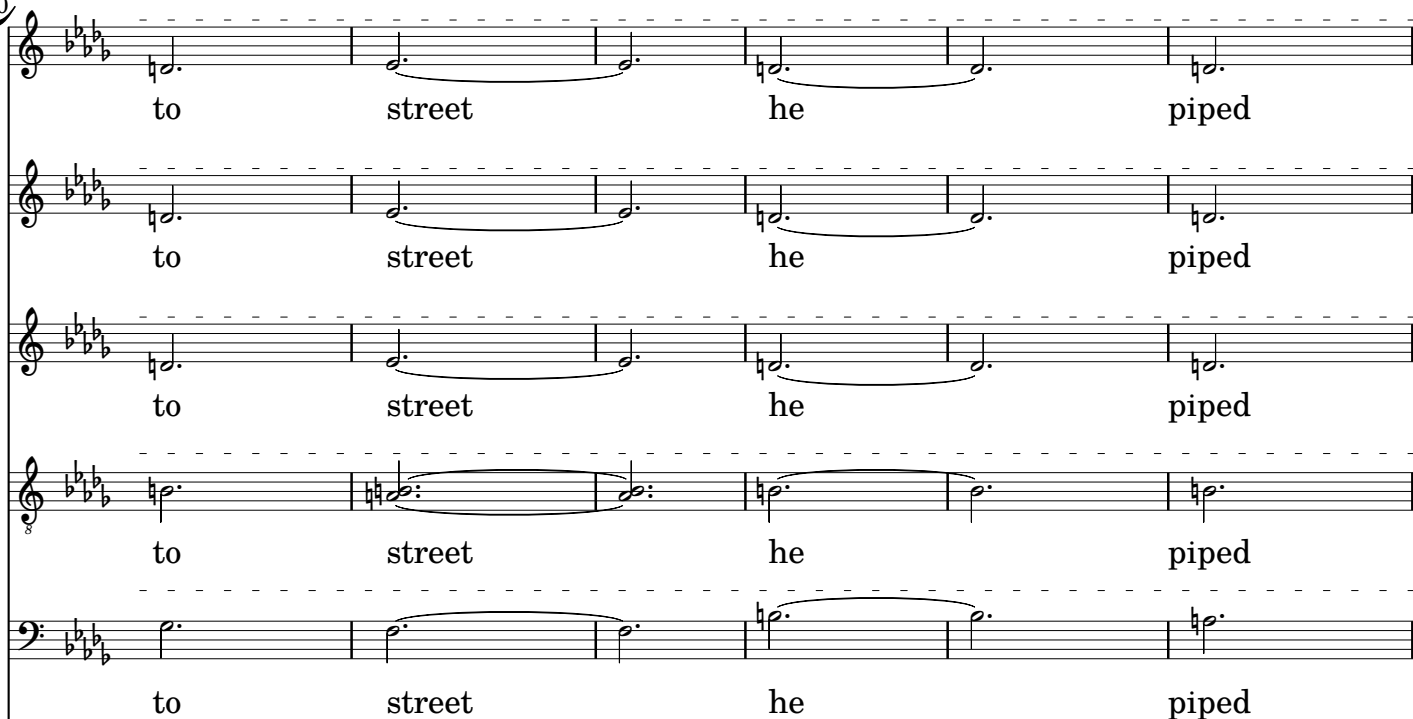
for their lives. From street

pp cresc.

pp cresc.

pp cresc.

110



to street he piped


to street he piped

to street he piped

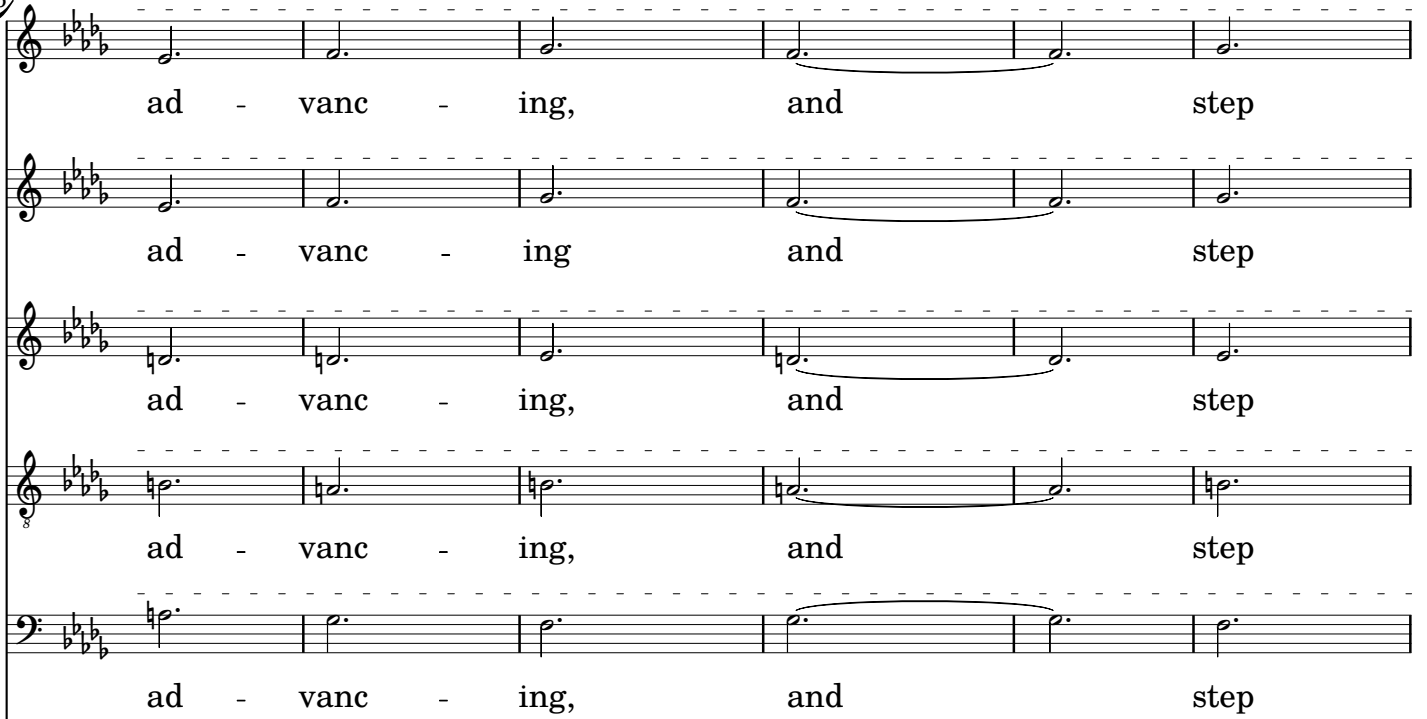
to street he piped

to street he piped

to street he piped



Piano accompaniment consisting of two systems of staves. The first system includes a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The second system includes a single treble clef staff with a piano (p) dynamic marking. The music features arpeggiated chords and melodic lines.



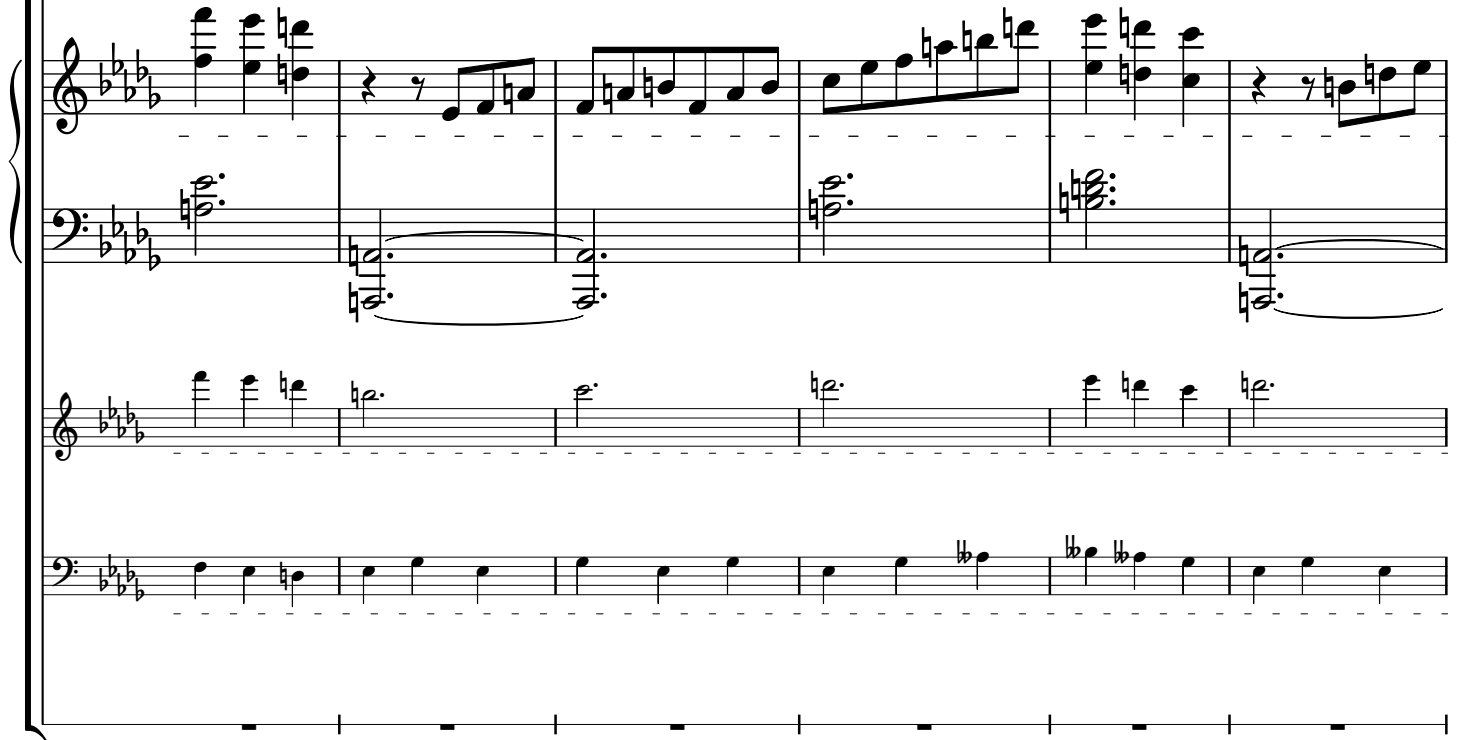
ad - vanc - ing, and step

ad - vanc - ing and step

ad - vanc - ing, and step

ad - vanc - ing, and step

ad - vanc - ing, and step



Piano accompaniment consisting of three systems of staves. The first system includes a grand staff (treble and bass clefs) with complex chordal and melodic lines. The second system is a single treble clef staff with a melodic line. The third system is a single bass clef staff with a bass line. The music is in a key with four flats and a 4/4 time signature.

for step, they fol - lowed, danc -

for step they fol - lowed danc -

for step they

for step they

for step they fol - lowed danc -

Empty musical staff

p cresc.

128

H *ff*

ing, un - til they came to the ri - ver We - *decresc.*

ing, Un - til they came to the ri - ver We - *decresc.*

Un - til they came to the ri - ver We - *decresc.*

Un - til they came to the ri - ver We - *decresc.*

ing, Un - til they came to the ri - ver We - *decresc.*

ff *decresc.*

ff *decresc.*

ff *decresc.*

ff *decresc.*

ff *mf*

ser Where in all plunged and per - ished

ser Where in all plunged and per - ished

ser Where in all plunged and per - ished

ser Where in all plunged and per - ished

ser Where in all plunged and per - ished

ser Where in all plunged and per - ished

ser Where in all plunged and per - ished

ser Where in all plunged and per - ished

pp

pp

pp

ppp

J

Five staves of musical notation, all containing rests, indicating a silent section for the instruments.

f You should have heard the Hamelin people Ringing the bells

Piano accompaniment for the vocal line, consisting of two grand staff systems. The first system includes a bass line with chords and a treble line with notes. The second system includes a treble line with notes and a bass line with notes. Dynamics include *p* and *mf*.

Ringing the bells Ringing the bells Ringing and Ringing the bells

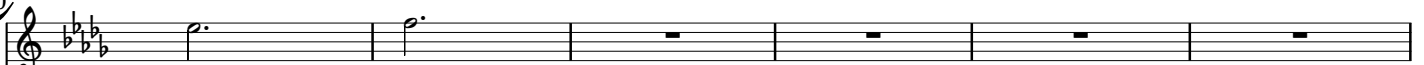
Ring bells Ring bells Ring Ring Ring

Ring bells Ring bells Ring Ring Ring

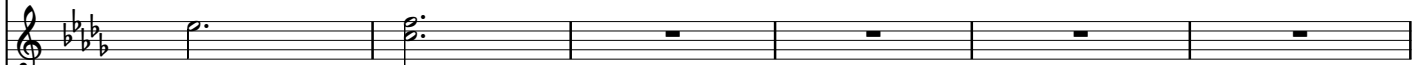
Ring bells Ring bells Ring Ring Ring

Ring bells Ring bells Ring Ring Ring

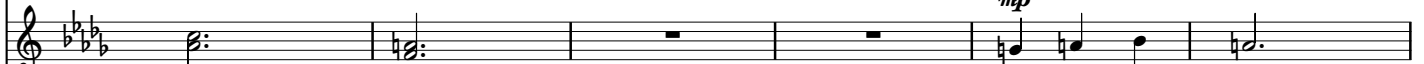
when suddenly up the face Of the pi-per



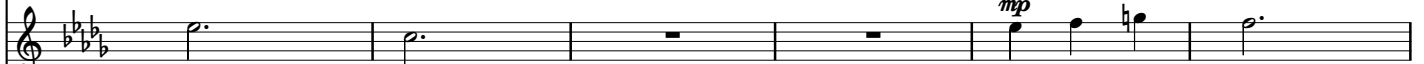
bells bells



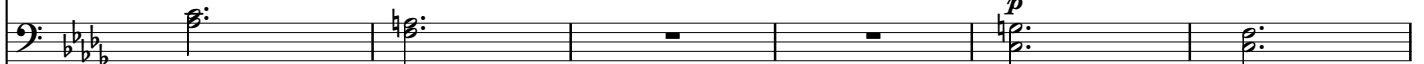
bells bells



bells bells First if you please



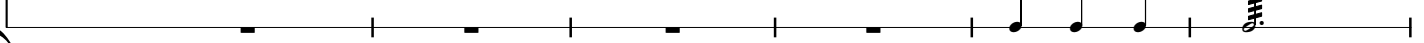
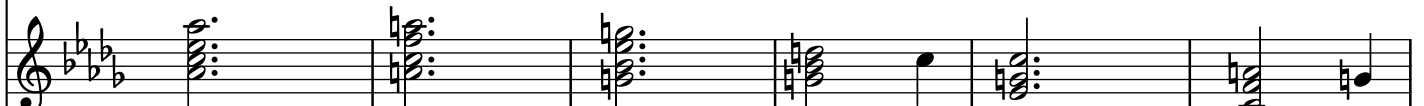
bells bells First if you please,



bells bells my thou -



perked in the mar-ket place, With a First if you please,



my thousand guil - ders!

my thousand guil - ders!

sand guil - ders!

my thousand guil - ders! A thousand guil - ders! The Mayor looked

f

Detailed description: This page of a musical score is set in a key with three flats (E-flat major or C minor) and a 4/4 time signature. It features five vocal staves and piano accompaniment. The first two vocal staves have lyrics 'my thousand guil - ders!'. The third vocal staff has lyrics 'sand guil - ders!'. The fourth vocal staff has lyrics 'my thousand guil - ders! A thousand guil - ders! The Mayor looked'. The piano accompaniment includes a grand staff with treble and bass clefs, and a single bass line. A dynamic marking of *f* (forte) is present in the piano part. The score is divided into measures by vertical bar lines.

Five staves of musical notation, all containing whole rests. The first four staves are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The fifth staff is in bass clef with the same key signature.

blue; So did the corp - or - a - tion, too. and quoth the May-or,

Two staves of musical notation, both containing whole rests. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of three flats.

Two staves of musical notation. The top staff is in treble clef and contains a melodic line with notes and rests, including slurs and a fermata. The bottom staff is in bass clef and contains whole rests.

A single staff of musical notation containing whole rests.

K
 Moderately Slow ($\text{♩} = 76$)

180

Musical score for page 180, measures 180-187. The score includes vocal lines and piano accompaniment. The key signature is three flats (B-flat major/C minor), and the time signature is 2/4. The tempo is "Moderately Slow" with a quarter note equal to 76 beats per minute. The score features dynamic markings such as *p*, *f*, *mp*, and *p cresc.* The lyrics are: "ri - - -", "Our bus - iness was done at the", "ri - - -", and "with a knowing wink,".

ver's brink We saw with our eye's the vermin sink, *mf*

ver's brink We saw with own eye's the vermin sink, *mf*

ri-ver's brink We saw with own eye's the vermin sink, *mf*

ver's brink We saw with our eye's the vermin sink, *mf*

mf

f *p* *mf*

L

198

And what's dead can't come to life, I think.

life I think.

life I think.

life I think.

mf
So, friend, we're not the folks to shrink,

mf
So, friend, we're not the folks to shrink,

mf
So, friend, we're not the folks to shrink,

mf
So, friend, we're not the folks to shrink,

f *mf*

M

p cresc. -

From the du-ty of giving you some-thing And a

p cresc. -

From the du-ty give for drink And

p cresc. -

From the du-ty of giving you some thing And a

p cresc. -

From the du-ty give for drink And

pp cresc. -

pp cresc. -

pp cresc. -

mat-ter of money to put in your poke, But,

mon - ey poke But,

mat-ter of money to put in your poke, But,

mon - ey poke But,

ff *pp* *ff* *pp* *ff* *pp* *ff* *pp*

f *pp* *f* *pp* *f* *pp*

235

N



as for the guilders what we spoke, of them as you



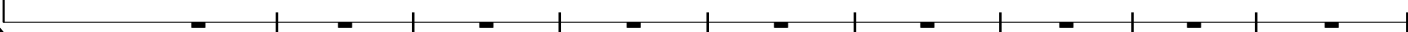
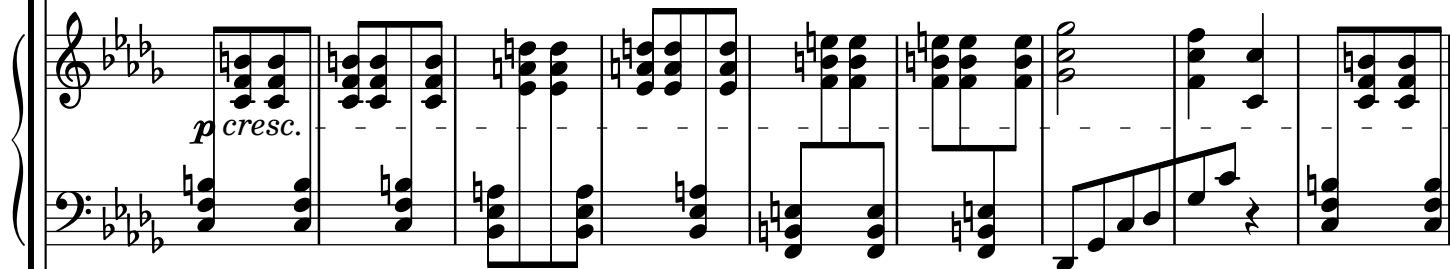
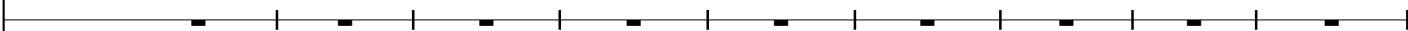
as for the guilders what we spoke, of them as you



as for the guilders what we spoke, of them as you



as for the guilders what we spoke, of them as you



Faster

ver - y well know was in joke Besides our

ver - y well know was in joke Besides our

ver - y well know was in joke Besides our

ver - y well know was in joke Besides our

Dynamics: *ff*, *mf*

Dynamics: *ff*, *mf*

Dynamics: *ff*, *f*

snare drum *pp*

suspended cymbal *f*

O

losses have made us thrifty; A thou - sand guilders!

losses have made us thrifty; A thou - sand guilders!

losses have made us thrifty; A thou - sand guilders!

losses have made us thrifty; A thou - sand guilders!

snare drum

ff *decresc.* - - - - -

Come, take fif - ty!

ff *decresc.* - - - - -

Come, take fif - ty!

ff *decresc.* - - - - -

Come, take fif - ty!

ff *decresc.* - - - - -

Come, take fif - ty!

ff *decresc.* - - - - -

p - - - - - *ff* *decresc.* - - - - -

ff *decresc.* - - - - -

p - - - - - *ff* - - - - - *pp*

272

P

Musical score for four voices (Soprano, Alto, Tenor, Bass) in a key with three flats. The lyrics for each part are "cried". The score includes dynamic markings *p* and *P*. The first staff has a *P* marking. The other three staves have *p* markings. The lyrics "cried" are written below each staff.

The piper's face fell, and he cried, No trifling!

Piano accompaniment for the scene. It consists of three staves: Grand Staff (Right Hand), Grand Staff (Left Hand), and a single staff. The Grand Staff (Right Hand) has a *pp* marking. The Grand Staff (Left Hand) has a *pp* marking. The single staff has a *pp* marking and an *mp* marking. The music is in a key with three flats.

How?

How?

How?

How?

I can't wait, beside! May find me pipe for another fashion. How?

289

cried the Mayor, d'ye think I brook Being worse treated than a cook? You

Q

p cresc. -

p cresc. -

p cresc. -

p cresc. -

pp cresc. -

cresc. -

pp cresc. -

304

The musical score for page 304 consists of several staves. The top five staves are vocal lines, each starting with a dynamic marking of *ff* (fortissimo) and the instruction "burst!". The sixth staff is a single-line melodic line, also starting with *ff* and "burst!". The seventh and eighth staves are piano accompaniment, with the right hand starting at *ff* and the left hand at *pp* (pianissimo). The ninth and tenth staves continue the piano accompaniment, with the right hand starting at *ff* and the left hand at *pp*. The eleventh staff is a single-line melodic line starting with *ff*. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

Part III

Robert Browning

Craig Bakalian

Fast and Lively

Children

Soprano

Alto

Tenor

Bass

Narrator

Piano

Flute

Bass

Percussion

mf

f

pizz

mf

Triangle

mf

3

Five empty musical staves, each with a treble or bass clef and a key signature of two flats (B-flat and E-flat). The staves are arranged vertically, with the top one being a treble clef and the others alternating. A bracket on the left side groups the first four staves together.

Once more he stept in-to the street; And to his lips a -

Piano accompaniment for the first part of the page. The right hand plays a continuous sixteenth-note melody, and the left hand plays a similar sixteenth-note accompaniment. The key signature is two flats.

A musical staff with a treble clef, showing a melodic line with a fermata and a final flourish. The key signature is two flats.

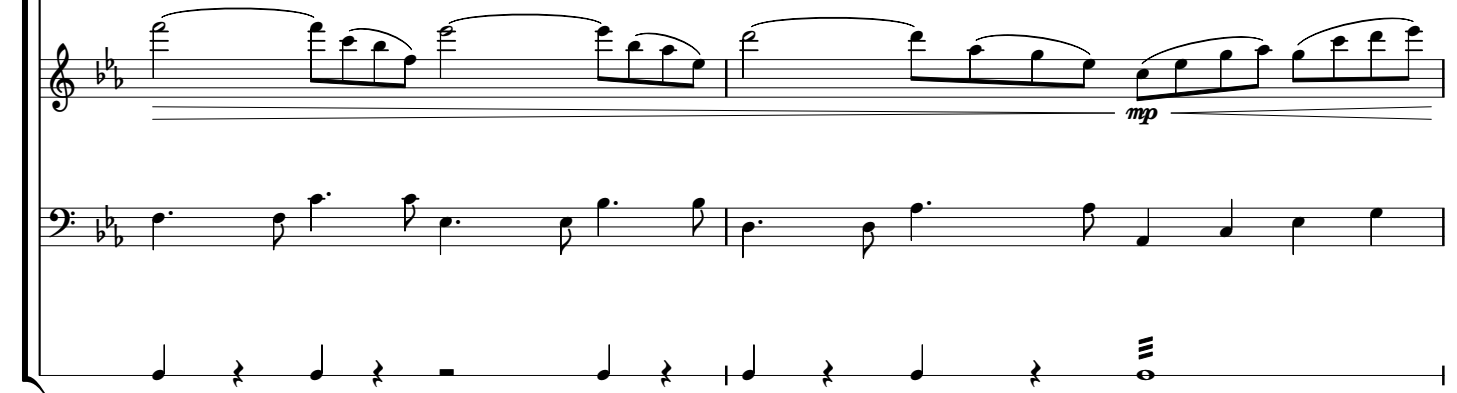
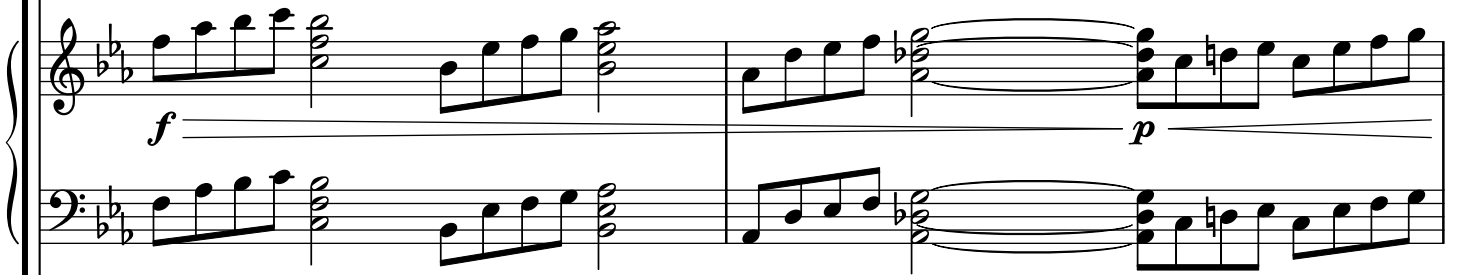
A musical staff with a bass clef, showing a melodic line. The key signature is two flats.

A musical staff with a treble clef, showing a rhythmic line with rests. The key signature is two flats.

5



gain Laid his long pipe of smooth straight cane;



7

There was a rustling, that seemed like bustling Of mer-ry crowds justling at

f

f

9

Five empty musical staves, each with a treble or bass clef and a key signature of two flats (B-flat and E-flat). The staves are arranged vertically, with the top one being a treble clef and the others alternating.

pitching and hustling,

Piano accompaniment for the first system. The right hand features a melodic line with chords, and the left hand provides harmonic support with chords. The music is in a key of two flats.

Piano accompaniment for the second system. The right hand has a melodic line with slurs and dynamics ranging from *p* (piano) to *f* (forte). The left hand has a bass line. The system concludes with a double bar line and a repeat sign.

12

The musical score on page 91 begins at measure 12. It consists of seven systems of staves. The first four systems each contain a treble and a bass staff, with a single note placed in the center of each staff in every measure. The fifth system is a grand staff, consisting of a treble and a bass staff, with a single note in each staff per measure. The sixth system features a treble staff with a melodic line of eighth notes, some beamed together, and a bass staff with single notes. The seventh system is empty.

15 **A** *mp cresc.*

Small feet were pattering, Wood - en shoes clattering, Lit - tle hands clapping, And

mp cresc.

Small feet were pattering, Wood - en shoes clattering, Lit - tle hands clapping, And

mp cresc.

Small feet were pattering, Wood - en shoes clattering, Lit - tle hands clapping, And

mp cresc.

Small feet were pattering, Wood - en shoes clattering, Lit - tle hands clapping, And

mp

Small feet were pattering, Wood - en shoes clattering, Lit - tle hands clapping, And

p cresc.

mf

p cresc.

snare drum

pp cresc.

18

lit - tle tongues chattering, And, like fowls in a farm yard When barley

lit - tle tongues chattering, And, like fowls in a farm yard When barley

lit - tle tongues chattering, And, like fowls in a farm yard When barley

lit - tle tongues chattering, And, like fowls in a farm yard When barley

lit - tle tongues chattering, And, like fowls in a farm yard When barley

f *mp cresc.*

f *p*

f *p cresc.*

f *pp cresc.*

arco

21

is scatter - ing, Out came the children run - ning, All *ff*

is scatter - ing, Out came the children run - ning, All *ff*

is scattering, Out came the child - ren run - ning, All *ff*

is scatter - ing, Out came the children running, All *ff*

is scattering, Out came the child - ren running, All *ff*

f

p *f*

f

suspended cymbal *p*

23

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

f *p*

26

B

mf

With ros - ey cheeks and flax - en curls,
With ros - ey cheeks and flax - en curls,
With ros - ey cheeks and flax - en curls,
With ros - ey cheeks and flax - en curls,
With ros - ey cheeks and flax - en curls,

mp
p
mp
p

29

And sparkling eyes and teeth like pearls, *f*

And sparkling eyes and teeth like pearls, *f*

And sparkling eyes and teeth like pearls, *f*

And sparkling eyes and teeth like pearls, *f*

And sparkling eyes and teeth like pearls, *f*

Detailed description: This section contains four vocal staves, each with the lyrics 'And sparkling eyes and teeth like pearls,'. The music is in a key with two flats (B-flat and E-flat) and a common time signature. Each staff features a melodic line with a long note on 'pearls,' marked with a forte (*f*) dynamic. The staves are arranged vertically, with the top staff being the highest voice and the bottom staff the lowest.

mf

f

Detailed description: This section contains the piano accompaniment for the vocal staves above. It consists of four staves: two grand staff systems (treble and bass clef) and two single staves. The first grand staff system begins with a mezzo-forte (*mf*) dynamic. The second grand staff system ends with a forte (*f*) dynamic. The piano part features intricate melodic lines and chordal accompaniment, including a prominent sixteenth-note pattern in the right hand of the second grand staff system.

31 *sp cresc.* - - - - - *f*

Trip - ping and skip-ping, ran mer-ri - ly af - ter

sp cresc. - - - - - *f*

Trip - ping and skip-ping, ran mer-ri - ly af - ter

sp cresc. - - - - - *f*

Trip - ping and skip-ping, ran mer-ri - ly af - ter

sp cresc. - - - - - *f*

Trip - ping and skip-ping, ran mer-ri - ly af - ter

sp cresc. - - - - - *f*

Trip - ping and skip-ping, ran mer-ri - ly af - ter

Piano accompaniment consisting of four staves. The top staff is in treble clef, the second and fourth are in bass clef, and the third is in treble clef. The music features a mix of eighth and sixteenth notes, with dynamic markings *f* and *p*. The key signature is B-flat major.

33

C

sp cresc.

The won - der - ful mu - sic with shout - ing

sp cresc.

The won - der - ful mu - sic with shout - ing

sp cresc.

The won - der - ful mu - sic with shout - ing

sp cresc.

The won - der - ful mu - sic with shout - ing

sp cresc.

The won - der - ful mu - sic with shout - ing

35

and laugh - - - ter.

and laugh - - - ter.

and laugh - - - ter.

and laugh - - - ter.

and laugh - - - ter.

ff *pp* *p* *ff* *pp*

37

mf

The May - or was dumb, and the Council stood

mf

The May - or stood dumb, and the Council stood

mf

The May - or was dumb, and the Coun - cil stood

mf

The May - or was dumb, and the Council stood

mf

The May - or was dumb, and the Coun - cil stood

mf

pp *f*

mf

snare drum

mf

39

As if they were changed in - to blocks of wood,
As if they were changed in - to blocks of wood,
As if they were changed in - to blocks of wood,
As if they were changed in - to blocks of wood,
As if they were changed in - to blocks of wood,

p *f*

41

Un - a - ble to move a step, or cry To the chil - dren

Un - a - ble to move a step, or cry To the chil - dren

Un - a - ble to move a step, or cry To the chil - dren

Un - a - ble to move a step, or cry To the chil - dren

Un - a - ble to move a step, or cry To the chil - dren

p ————— *f* *p* ————— *f*

43

mer-ri - ly skip - ping by, the We - ser rolled its wa - ters

mer-ri - ly skip - ping by, the We - ser rolled its wa - ters

mer-ri - ly skipping by, Rolled wa - ter

mer - ri - ly skip - ping by, To where the We - ser rolled its waters

mer - ri - ly skip - ping by, rolled its wa - ters

pp cresc.

p ————— *f* *pp cresc.*

pp cresc.

45 **D**

Right their sons and daughters!

Right their sons and daughters!

Right in the way of their sons and daughters!

Right in the way of their sons and daughters!

Right their sons and daughters!

Detailed description: This block contains five vocal staves. The first two staves are soprano and alto parts, both with the lyrics 'Right their sons and daughters!'. The third and fourth staves are tenor and bass parts, both with the lyrics 'Right in the way of their sons and daughters!'. The fifth staff is a bass part with the lyrics 'Right their sons and daughters!'. The music is in a key with two flats and a common time signature. The first two staves have a whole rest followed by a half note. The third and fourth staves have a half note followed by a quarter note, then a half note, and finally a quarter note. The fifth staff has a half note followed by a quarter note, then a half note, and finally a quarter note.

Detailed description: This block contains the piano accompaniment. It starts with a grand staff (treble and bass clefs) with a key signature of two flats. The right hand plays a series of chords, and the left hand plays a bass line. Below the grand staff is a single staff with a treble clef, which appears to be a continuation of the piano part. The music is in a key with two flats and a common time signature. The grand staff has a half note followed by a quarter note, then a half note, and finally a quarter note. The single staff has a half note followed by a quarter note, then a half note, and finally a quarter note.

E

46

How-e - ver he turned from South to West, *f*

How-e - ver he turned from South to West, *f*

How - e - ver he turned from South to West, *f* And to Koppel-berg Hill

How-e - ver he turned from South to West, *f* And to Koppel-berg Hill

How - e - ver he turned from South to West, *f* Kop - pelberg

f

f

48

his When, lo! as they
his his step ad - dressed, When, lo! as they
his When, lo! as they
his his step ad - dressed When, lo! as they
his his step When, lo! as they

mp

mp

50

reached the mountain side, A wond - er - ous port - al op - ened

reached the mountain side, A wond - er - ous port - al op - ened

reached the moun - tain side, A wond - er - ous port - al op - ened

reached the mountain side, A wond - er - ous

reached the moun - tain side, A wond - er - ous

Detailed description: This section contains five vocal staves. The first four are in treble clef, and the fifth is in bass clef. Each staff has lyrics underneath. The lyrics are: "reached the mountain side, A wond - er - ous port - al op - ened" for the first three staves, and "reached the mountain side, A wond - er - ous" for the last two. A dynamic marking of *f* is placed above the first measure of each staff. A fermata is present over the final note of the fourth staff.

Detailed description: This section contains five piano accompaniment staves. The first two are in treble clef, the third is in treble clef with a grand staff bracket, and the last two are in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *f* is placed above the first measure of the third staff. The bottom-most staff contains a series of chords and rhythmic patterns.

52

F

G
ff

wide, As if a cav-ern sud-den - ly hollowed, And the Pi - per

wide, As if a cav-ern sud-den - ly hollowed, And the Pi - per

wide, As if a cav-ern sud-den - ly hollowed, And the Pi - per

wide, As if a cav-ern sud-den - ly hollowed, And the Pi - per

wide, if a cav-ern sud-den - ly hollowed, And the Pi - per

The piano accompaniment consists of several parts: a string section with a *sp* dynamic, woodwinds (flute and clarinet) with a *ff* dynamic, brass (trumpets and trombones) with a *ff* dynamic, and a percussion part featuring a suspended cymbal with a *p* dynamic. The music is in a key with two flats and a 4/4 time signature. The piano part includes complex rhythmic patterns and dynamic shifts from *sp* to *ff*.

ad - vanced and the child - ren fol - lowed,
ad - vanced and the child - ren fol - lowed,
ad - vanced and the child - ren fol - lowed,
ad - vanced and the child - ren fol - lowed,
ad - vanced and the child - ren fol - lowed,

mf *ff*

58

mp cresc. - - - - -

And when all were in to the ver - y last, The door

mp cresc. - - - - -

And when all were in to the ver - y last, The door

mp cresc. - - - - -

And when all were in to the ver - y last, The door

mp cresc. - - - - -

And when all were in to the ver - y last, The door

mp cresc. - - - - -

And when all were in to the ver - y last, The door

p cresc. - - - - -

p

p cresc. - - - - -

p cresc. - - - - -

60

in the mountain side shut

in the mountain side shut

in the mountain side shut

in the mountain side shut

in the mountain side shut

f

f

f

mf

62 *p* **H**
fast.
p
fast.
p
fast.
p
fast.
p
fast.

A - las, a - las for Hame-lin!

p
pp

64

East, West, North and South

East, West, North and South

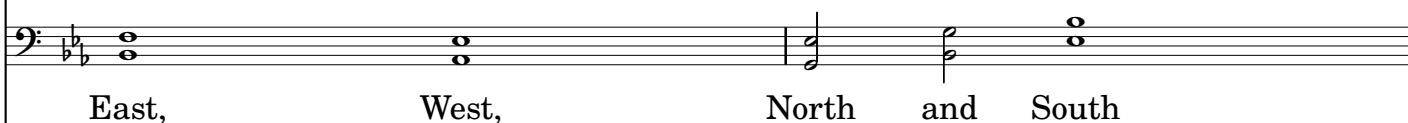
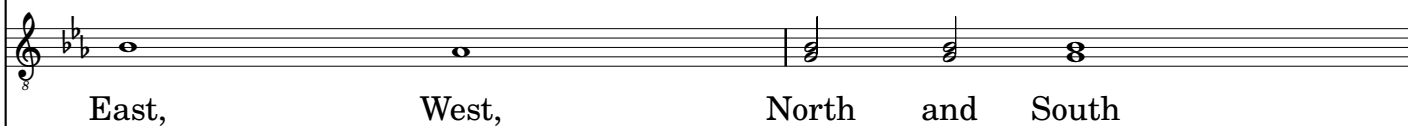
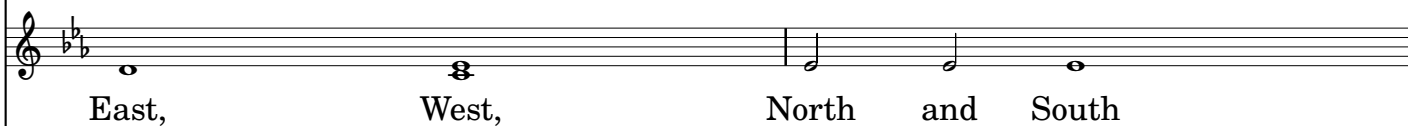
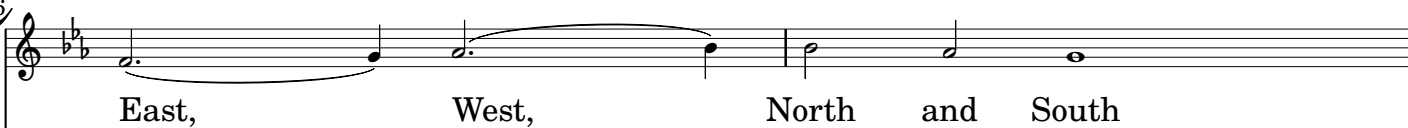
East, West, North and South

East, West, North and South

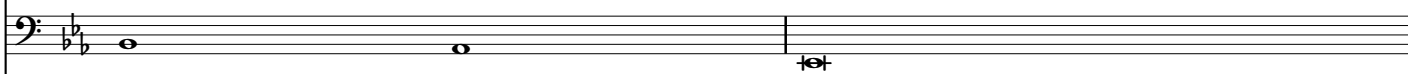
East, West, North and South

The May-or sent East, West, North and South To

66



of - fer the Pi - per by word of mouth, Where-ver it was men's



68

find him

find him

find him

find him

find him

lot to find him, Silver and gold to his heart's content, If he'd only re-

70

find them
find them
find them
find them
find them

Detailed description: This section contains five vocal staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics 'find them' are written below each staff. The first four staves have a whole note on the first staff line (F4) and a whole note on the second staff line (B4). The fifth staff has a whole note on the first staff line (F4) and a whole note on the second staff line (B4) with a 'g' below it, indicating a lower register or a specific performance instruction.

turn the way he went, And bring the children behind him. But when they

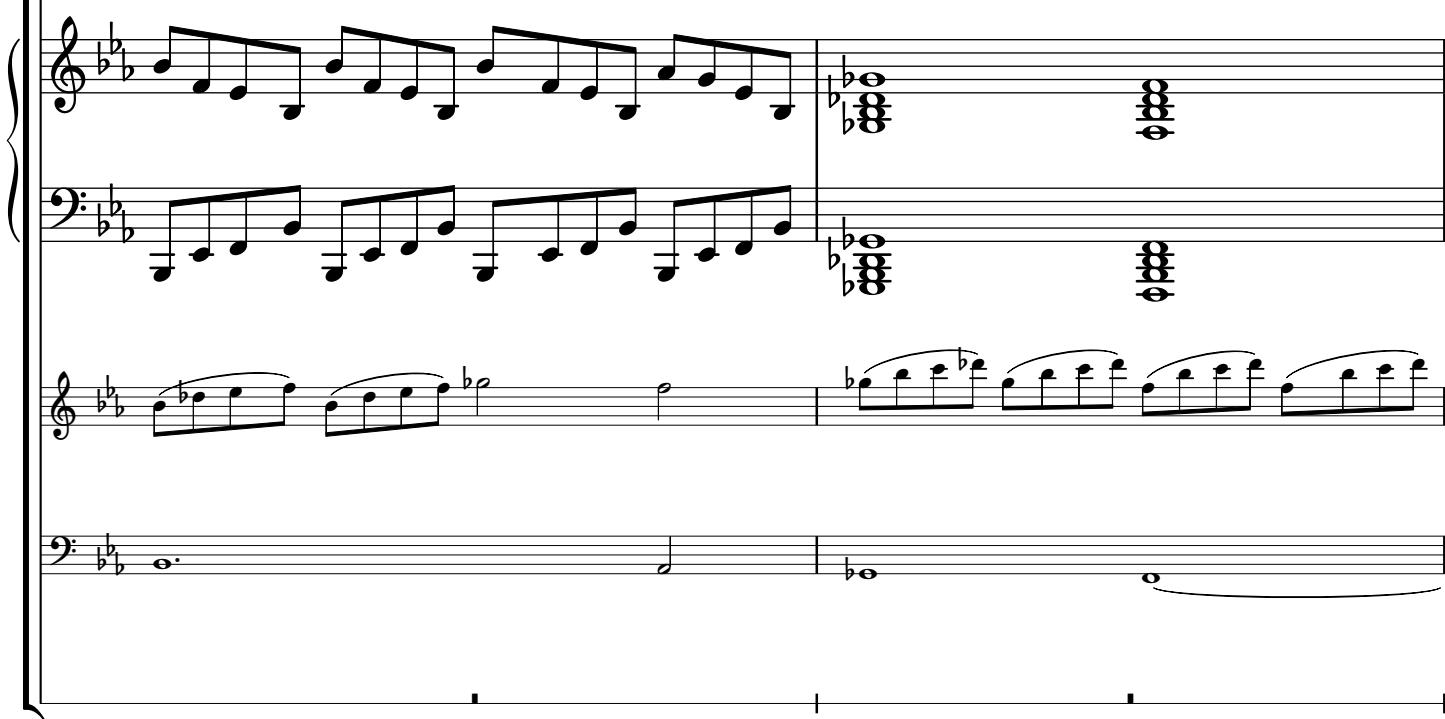
Detailed description: This section contains piano accompaniment for the second system. It features a grand staff with a treble and bass clef. The key signature is two flats. The music consists of several measures of eighth and sixteenth notes, with some rests. The bass line is particularly active, moving up and down the scale. The treble line has some chords and melodic fragments.

72



Five empty musical staves, each with a treble or bass clef and a key signature of two flats (B-flat and E-flat). The staves are arranged vertically, with the top two being treble clefs and the bottom three being bass clefs.

saw 'twas a lost en - deavour, They wrote the story on a column,



Piano accompaniment for the lyrics. It consists of a grand staff with a treble clef and a bass clef, and a single treble clef staff below it. The grand staff shows a melodic line in the right hand and a bass line in the left hand. The single staff shows a treble clef line with a melodic line. The key signature is two flats (B-flat and E-flat).

76

J *mp cresc.*

And there it stands to this

And there it stands to this

And there it stands to this

And there it stands to this

And there it stands to this

How their children were stolen a - way.

mp

f

mp

pizz

mp

Triangle

mp

78

ve - ry day, And in Tran - syl - van - i - a

ve - ry day, And in Tran - syl - van - i - a

ve - ry day, And in Tran - syl - van - i - a

ve - ry day, And in Tran - syl - van - i - a

ve - ry day, And in Tran - syl - van - i - a

Piano accompaniment for the vocal score, featuring a grand staff with treble and bass clefs, and a single bass line below.

80

there's a tribe Of al - i-en peo - ple that

there's a tribe Of al - i-en peo - ple that

there's a tribe Of al - i-en peo - ple that

there's a tribe Of al - i-en peo - ple that

there's a tribe Of al - i-en peo - ple that

f

f

K

82

p *mf*

a - - scribe The outlan - dish ways and

p *mf*

a - - scribe The outlan - dish ways and

p *mf*

a - - scribe The outlan - dish ways and

p *mf*

a - - scribe The outlan - dish ways and

p *mf*

a - - scribe The outlan - dish ways and

pp *pp*

pp *pp*

84 **L**

dress To Hame - lin town in Brunswick land, But how

dress To Hame - lin town in Brunswick land, But how

dress To Hame - lin town in Brunswick land, But how

dress To Hame - lin town in Brunswick land, But how

dress To Hame - lin town in Brunswick land, they don't

f

86

or why, But how or why, So

or why, But how or why, So

or why, But how or why, So

or why, But how or why, So

un - der - stand. So

So let you and me be wipers Of

mf

p

88 **M** *mp cresc.*

pipe us free pipe us free pipe

pipe us free pipe us free pipe

pipe us free pipe us free pipe

pipe us free pipe us free pipe

pipe us free pipe us free pipe

scores out with all men e-specially pipers; And, whether they

pp cresc.

pp cresc.

90

us free pipe us free pipe us free

us free pipe us free pipe us free

us free pipe us free pipe us free

us free pipe us free pipe us free

us free pipe us free pipe us free

pipe us free from rats or from mice, If we've promised them aught,

92

pipe us free keep our pro - mise keep our pro - mise

pipe us free keep our pro - mise keep our pro - mise

pipe us free keep our pro - mise keep our pro - mise

pipe us free keep let us

pipe us free keep let us

Let us keep our promise.

f *ff*

suspended cymbal *p* *f*

94

keep our pro-mise keep our pro-mise keep our pro-mise keep our pro - mise

keep our pro-mise keep our pro-mise keep our pro-mise keep our pro - mise

keep our pro-mise keep our pro-mise keep our pro-mise keep our pro - mise

keep our pro - mise keep our prom - ise.

keep our pro - mise keep our prom - ise.

pp