

The Pied Piper of Hamelin

A community opera for narrator, singers, and accompaniment

Music: **Mark Gotham**
Words: **Robert Browning**

LIBRETTO

Part 1

Narrator:

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 townsfolk suffer so
From vermin, was a pity.

Rats:

Rats! We fight the dogs, and kill the cats,

Towns-folk:

They fight the dogs, and kill the cats,
And bite the babies in the cradles,
And eat the cheeses out of the vats,
And lick the soup from the cook's own ladles,
Split open the kegs of salted sprats,
Make nests inside men's Sunday hats,
And even spoil the women's chats,
By drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats.

Townsfolk (bullying the mayor):

Rouse up, sir!

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, sir!

Give your brains a racking
To find the remedy we're lacking,
Or, sure as fate, we'll send you packing!

There is a faint knock on the door

Mayor:

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! [*Towns-folk echo*]

The knock is repeated, louder

Mayor:

Come in!

Narrator:

... the Mayor cried, looking bigger:
And in did come the strangest figure!
His queer long coat from heel to head
Was half of yellow ... half of red;

Narrator removes cloak, revealing a red and yellow outfit (and himself to be the Piper).

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.

P.P. (addressing the people):

Please your honour ... 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.
And, as for what your brain bewilders,
If I can rid your town of rats
Will you give me a thousand guilders?

The townsfolk mock him in disbelief

Mayor:

One? ... fifty thousand!

The Piper starts to play

Narrator (Piper):

... ere these three notes the pipe had uttered
You heard as if an army muttered;
And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling;
And out of the houses the rats came tumbling:

Towns-folk:

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.

Rats:

We heard a sound of scraping tripe,
And crunching apples, wondrous ripe,
It seemed as if a voice called out:
“Munch on, crunch on, take your nuncheon,
Breakfast, supper, dinner, luncheon!”

Narrator (Piper):

From street to street I piped, advancing,
And step for step, they followed, dancing,

*Exit Piper, followed by Rats;
their sound fades away as they leave.*

Part 2

Mayor:

Rejoice, rejoice, O Hamelin people,
Ring the bells till you rock the steeple!

Towns-folk:

Go, go and get long poles!
Poke out the nests and block up the holes!

Piper:

First, if you please, my thousand guilders!

Narrator:

To pay this sum to a wandering fellow
With a gypsy coat of red and yellow!

The towns-folk have a private discussion

Mayor:

Our business was done at the river’s brink;

Towns-folk:

We saw with our eyes the vermin sink,

Mayor:

... what’s dead can’t come to life, I think!

Mayor and Towns-folk laugh nervously

Towns-folk:

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;

Mayor:

But, as for the guilders, what we spoke
Of them, as you very well know, was in joke.

More nervous laughter

Towns-folk:

Beside, our losses have made us thrifty:

Mayor:

A thousand guilders! Come, take fifty!

Piper:

You folks who put me in a passion
May find me pipe to another fashion.

Mayor:

Insulted by a lazy ribald?

With idle pipe and vesture piebald?

Towns-folk (joining in):

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

Exit towns-folk

Narrator:

Once more I stept into the street;
And to my lips again
Laid the long pipe of smooth straight cane;
And ere I blew three notes ... so ... sweet ...
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.

Children:

For he leads us ... 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 the peacocks here,
And their dogs outran our fallow deer,
And honey-bees had lost their stings,
And horses soar on eagles’ wings.

Exit Piper, followed by children, as if in a daze.

The Pied Piper of Hamelin

Music by: **Mark Gotham**

Words by: **Robert Browning**
(adapted by the composer)

DRAMATIS PERSONAE:

Pied Piper / narrator: spoken part (in rhythmic notation),

Townfolk: SATB chorus,

Mayor: baritone soloist from within the chorus,

Rats: a childrens' choir (or a solo child singer with chorus of child actors),

Children: the same (or a second, older) childrens' choir.

Accompaniment: piano; obbligato flute; optional double bass and percussion.

Notes to the performer

General

- **Box notation:** Boxes are used at the end of both parts, and at b.44ff. in Part 2. The content of the box is to be repeated (in tempo) however many times are necessary for the stage action.
- **Note-heads:** Triangle note-heads at the top of the stave (b.91, 93, 114) indicate a very high note (pitched, but not a specific pitch). Cross note-heads are used for spoken / shouted (un-pitched) notes in the choral part but are not used in the narrator's part which is entirely spoken (un-pitched). Small note-heads in the piano part are used for passages where the piano may be used to accompany the choral parts if necessary.

Percussion (all optional)

- **Instruments:** suspended cymbal(s), wood block, snare drum, bells (if available).
- **Cymbals:** The part specifies 'low, medium, and high' with pitches notated below, on, and above the single line respectively. Please use either three different cymbals or three different positions on one cymbal to give this effect ('edge' for low, 'bow' for medium, 'bell' / 'dome' for high).
- **Wood block:** This is used only for two pairs of door knock. Any realistic alternative is fine.
- **Bells:** The preferred realisation is that all of this part (both the scale and the repeated Cs) be played on hand bells by the 'children'. Alternatively, it can be played on hanging hand bells or tubular bells by the percussionist (if available) and / or can be reduced to just the repeated C if only one bell is available. The piano plays the first 8 bars of this section only if there are no bells (and then from bar 9 in any case).

Other ossias:

- **Vocal:** The desired part is given in normal notation, with ossias in cue-sized notes, and / or parentheses. For instance, in the final number, 'For he leads us', bar 165, the desired melody is E,B,G,D,B,F#, but if this is too hard for the singers involved, then use the repeated notes (E,B,B,D,D,F#) to make it slightly easier.
- **Piano:** Preferably, the pianist plays all of the full-sized notes and none of the small note ossias. These ossias are given in case of the need to accompany the choir in those sections (and for ease of doing so in rehearsal). The part may of course be shared among several pianists to lighten the load. Clearly there are difficult passages in this work requiring a skilled player.
- **Bass:** octave ossias are given for notes below E1 (which would require the fifth string or extension). In all cases, the lower note is preferred. This usually refers to isolated, 'one-off' notes, except at the very beginning opening where both notes (e.g. G, C in bars 1–2) are to be played in the upper octave if the lower note (C) is not available. That is, the line is intended as a descending fifth, not as a rising fourth.

The Pied Piper

A community opera for narrator, singers, and accompaniment

Part I

Robert Browning

Mark Gotham

Idyllic, ♩ = 112

Piano

Double Bass



Fl.

Piano

Db.



Fl.

Piano

Db.

20 *rit.* *A tempo* (♩ = 112)

Fl. *f* *p* *mf*³

Db. *f* *p* *pp*

pizz. *arco*

25 *rit.*

Fl. *mf*³

Db. *f* *p*

31 **Spoken slowly (piano coordinates as shown)** *L'istesso*, ♩ = 112

Hamelin town's in Brunswick. By famous Hanover city; The

c.p. *p* *(p)*

Db. *p* *(p)* *poco*

36

ri - ver We - ser deep and wide wa-shes it's wall on the Sou - thern side:

8va

Db. *p* *poco* *p* *mf*

molto accel.

39

A pleasanter spot you never spied. But, when be-gins my

ff

p *poco* *p* *poco*

Db.

42

dit-ty, al - most five hun - dred years. a - go, to see the towns - folk

p *mf* *p* *f* *p* *f*

Db.

45

suf - fer so from ver - min, was a pi - ty. (attacca)

mf *ff*

Db.

p^{sec}

A Presto ♩ = 132 (= ♪)

48

Rats! Rats! We fight the dogs and kill the cats, Rats! Rats! We

p *whisper* *più (speak)*

p *p*

Rats

51 *f* (shout)

Rats

fight the dogs and kill the cats, Rats! Rats! We fight the dogs and kill the cats,

(rats mime)

54 Chorus in unison, T.,B. 8vb *pp*

Chorus

They fight the dogs and kill the cats, And bite the ba-bies in the

Accompany discretely if necessary sim.

f *p* *pp* (*p*)

Db. *p*

58 *mp*

Chorus

cra - dle, And eat the chee-ses out of the vats, And lick the soup from the

mp

Db. *mp*

62 *mf* *f* *p*

Chorus

cooks' own la - dles, Split o-pen the kegs of sal - ted sprats, Make nests in-side mens' Sun-day

f *p*

Db. *f*

66 *mf* *f* *mf*

Chorus hats, And e - ven spoi - l the wo - men's chats, By

mf *f* *mf*

hats, And e - ven spoi - l the wo - men's chats, By

p *mf* *f* *p*

Db. *p* *mf* *f*



69 *f* *mf*

Chorus drow - ning their spea - king with shrie - - king and sqa - king

drow - ning with shrie - - - king

mf *f* *mf*

Db. *f*



73 **B** *f* (shout) (sing)

Rats Rats! We fight the dogs and kill the cats, We fight the dogs and kill the cats,

ff *p* *f* *p*

Db. *ff*

77 *ff*

Rats
We fight the dogs and kill the cats,

Chorus
p
And bite the babies in the cradle,
p
And bite the babies in the cradle,
(as before)

ff *pp* *p*

Db. *p*

80 *mp*

Chorus
And eat the chee-ses out of the vats, And lick the soup from the cooks' own la - dles,
mp
And eat the chee-ses out of the vats, And lick the soup from the cooks' own la - dles,

mp *mf*

Db. *mf*

84 *mf* *f* *p sub.* *mf*

Chorus
Split o-pen the kegs of sal - tedsprats, Make nests in-side mens' Sun - day hats, And e - ven spoi-l the wo - men's
mf *f* *p sub.* *mf*
Split o-pen the kegs of sal - tedsprats, Make nests in-side mens' Sun - day hats, And e - ven spoi-l the wo - men's

f *p* *mf*

Db. *f* *p* *mf*

87 *f* *ff*

Chorus
 chats, By drow - ning their spea - king with shrie - king!

chats, By drow - ning with shrie - king!

Db. *f*

91 *ff* *ff* **C** *f* (SHOUT) *mp*

Rats
 SHRIEK! Squeak, squeak, squeak, squeak, squeak, squeak, Rats!

Chorus
 and squea - king! Rats! They

and squea - king! Rats! They

Db. *ff*

(Very high, stopped note. Garish)

95 (unis.) *(mp) cresc.*

Chorus
 fought the dogs and killed the cats, And bit the ba-bies in the cra-dle, And ate the chee-ses out of the vats, And

mp marc. *mf cresc. ben marc.*

Db. *mp marc.* *mf cresc. ben marc.*

Perc. *p molto cresc.*

Snare Drum

101

Chorus *(mf)* *f* *p* *mf*

licked the soup from the cooks' own la-dles Split o-pen the kegs of sal - ted sprats, Made nests in-side mens' Sun - day hats, And

Db. *(f)* *p sub.*

S. D. *(f)*

107

Chorus *f* *f* *2*

By drow - - ning their spea-king,
e - ven spoi-led the wo - men's chats, By drow - - - - ning

Db. *f*

S. D. *p* *fp* *ff*

111

Rats (Shout)

Shriek - ing squeak - ing

Chorus *ff* *mp*

drow - ning their spea - king with shrie - king! and squeak ing, in

Db. *ff* *f* *(ff)*

115

rit.

Chorus

and sharps in fif - ty sharps. in sharps and flats!

sharps in fif - ty in fif - ty sharps and flats!

in flats, in fif - ty in fif - ty sharps and flats!

in flats, in fif - ty flats!

f *p cresc. molto* *ff*

mp cresc. *p cresc. molto* *ff*

mp cresc. *p* *mf cresc.* *ff*

mf *f* *ff*

p (*p*) *ff*

Db.

p *ff*

Perc.

Cym. *p* *ff*

Snare *p* *ff*

118 A tempo (♩. = 132)

pp

122 **D** Lo stesso, 132

Chorus

p rouse up, rouse up, *ff* Rouse up Mayor! Rouse up Mayor!

p rouse up, rouse up, rouse up, *ff* Rouse up Mayor! Rouse up

p rouse up, rouse up, rouse up, *ff* Rouse up Mayor! Rouse up Mayor!

p rouse up, rouse up, rouse up, rouse up, *ff* Rouse up Mayor! Rouse up

p *ff*

Perc. Cym., M *p* *f*

E

125 $\leftarrow \text{♩} = \text{♩} \rightarrow$

Chorus

p Rouse up Mayor! Rouse up Mayor! To think! We buy gowns lined with er-mine

Mayor! Rouse up Mayor! To think! *p* for dolts that

p Rouse up Mayor! Rouse up Mayor! To think! We buy gowns lined with er-mine

Mayor! Rouse up Mayor! To think! *p* for dolts that

$\leftarrow \text{♩} = \text{♩} \rightarrow$

fp *f* *fp*

pizz.

Db. *mp* *f* *mp*

131 *mf* *p* $\text{♩} = \text{♩} (\text{♩} = 88) \text{ accel.}$

Chorus
 or won't, what's best to rid us of our ver-min! rouse—
 can't, de - ter-mine, rouse— up,
 or won't, what's best to rid us of our ver-min! rouse— up, rouse—
 can't, de - ter-mine, rouse— up, rouse— up,
 $\text{♩} = \text{♩} (\text{♩} = 88) \text{ accel.}$

Db.
f *ff* *p*
 arco

Perc.
 Cymbal, M
p

$\text{♩} = 132$

136 *ff* $\text{♩} = \text{♩} (= 132)$

Chorus
 up, rouse— up, Rouse up Mayor! Rouse up Mayor! Rouse— up!
 rouse— up, rouse— up, Rouse up Mayor! Rouse up, Rouse— up!
 up, rouse— up, Rouse up Mayor! Rouse up Mayor! Rouse— up!
 rouse— up, rouse— up, Rouse up Mayor! Rouse up, Rouse— up!

$\text{♩} = 132$ $\text{♩} = \text{♩} (= 132)$

Db.
ff *mp*
 (arco)

Perc.
f *mp*

140 *mp* threatening

Chorus

Give your brains a rack - ing, and find the

mp threatening

Give your brains a rack - ing, and find the

'Accompany' ad lib, (or if the LH part is not enough of a challenge ...)

Db.

144

Chorus

re - me - dy we're lack - ing, or sure as fate, we'll

re - me - dy we're lack - ing, or sure as fate, we'll

Db.

149 **Slow, ♩. = c.40**

Chorus

send you pack - ing!

send you pack - ing! What's that? On - ly the scrap - ing of shoes on the mat?

Db.

Perc.

Wood block (door knock)

ff

f

p

Più, ♩ = c.60, accel. poco a poco

accel. ♩ = ♩ → 13

154 *p cresc.* *f*

Chorus *p* A-ny-thing like the sound of a rat makes my heart go 'pit - a - pat' *f* pit - a-pat - a - pit - a-pat, Pit! - Pat! Mayor

Tutti Pit - a-pat - a - pit - a-pat - a - pat - a-pat, Pit! - Pat! - Come

Perc. (sim.) *f*

F Fast, ♩ = 120

160 *p* The mayor cried, loo-king big-ger *broad* and in did come the stran - gest fi-gure! His

Chorus in! *p* *f* *p* *f* *p*

Db. *f* *mp* *f* *f* *mp* *f*

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

Db. *f* *mp* *f* *mp*

176 tall and thin, with sharp blue eyes, each like a pin, and light loose hair, yet swar-thy skin, no

Db. *f* *mp* *f* *mp*

183 *broad*

tuft on cheek nor beard on chin, but lips where smiles went out and

f *mp* *mf* *leg.*

188

in. There was no gues - sing his kith, nor his kin! And

f *mp cresc.* *Meno mosso*

193

no - one could e - nough ad - mire the tall man and his quaint at - tire.

f *mp*

198 **Dialogue:**

[PP: addressing the people]
 Please your honour ... 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. / And, as for what your brain bewilders,
 If I can rid your town of rats / Will you give me a thousand guilders?

The townsfolk mock him in disbelief

[Mayor:] One? ... fifty thousand!

199 *Slow, senza misura* *A tempo* (♩ = 120)

ere these three notes the pipe had ut-tered you heard as if an ar - my mut-tered;

ff *p* *tr* *fp*

207 ← ♩ = ♩ →

Fl. *(tr)* and the mut ter-ing grew to a grum-bl-ing; and the

p cresc. poco a poco *mp cresc.*

p cresc. *(mp cresc.)*

212

grum-bl-ing grew to a migh-ty rum-bl-ing; and out of the hou-ses the rats came tum-bl-ing;

mf cresc. *f*

(mf cresc.) *f* *ff*

enter rats from all directions; the towns-folk look on, amazed

G Lo stesso, ♩ = c.120. Fast and furious

Fl. *sf* *sf-mf* *sf-p* *ff*

Cym. *mf* *mf* *sf-p* *ff*

Cymbal: medium
Snare Drum

Lo stesso (♩ = 120) with bounce!

Chorus *f* small rats, lean rats, brown rats, black rats, grey rats, taw-ny rats, *pesante*

Great rats, braw-ny-rats, brown rats, black rats, grey rats, taw-ny rats, Grave old

Cym. *mf*

Cymbals: low, medium, high

228

Chorus *legg.* gay young fris-kers *legg.* mo-thers, cou-sins, co-cking tails and pri-cking whis-kers

plod-ders, fa-thers, un-cles co-cking tails and pri-cking whis-kers

Cym.

234 *f marc.*

Chorus
 fa - mi - lies by tens and do - zens, sis - ters, wives fol - lowed the pi - per for their lives__

fa - mi - lies by tens and do - zens, bro - thers, hus - bands, fol - lowed the pi - per for their lives__

Cym.

240 *p cresc.*

Chorus
 fol - lowed the pi - per for their lives__ fol - lowed the pi - per for their lives__

fol - lowed the pi - per fol - lowed the pi - per for their

fol - lowed the pi - per for their lives__ fol - lowed the pi - per

fol - lowed the pi - per for their lives__ fol - lowed the

Cym. *p cresc.* Snare Drum *p*

244 *f* **H**

Chorus
 fol - lowed the pi - per fol - lowed the pi - per for__ their lives.

lives__ fol - lowed the pi - per fol - lowed the pi - per for__ their lives.

for their lives__ fol - lowed him, fol - lowed the pi - per for__ their lives.

pi - per for their lives__ fol - lowed the pi - per for__ their lives.

S. D. *f* *p*

248

Rats *p*

We heard a sound of scra - ping tripe, and cook - ing ap - ples

254

Rats

won - d'rous ripe, it seemed as if a voice called out:

259

Rats *mf*

'Munch on crunch on, take your nun - cheon, break - fast, sup - per din - ner, lun - cheon!'

267

Rats

'Munch on crunch on, take your nun - cheon, break - fast, sup - per din - ner, lun - cheon!'

repeat box

275

Fl.

From street to street I piped ad - van - cing, and step

mp *f*

280

Fl.

for step, they fol - lowed dan - cing!

f *p*

Exit Piper, followed by Rats; their sound fades away as they leave

Part II

Maestoso, ♩ = c.120

Mayor *f*

Chorus

Rejoice Rejoice O Ham - lin peo - ple, ring the bells 'til you rock the ste - ple

p (bars 1-8 only if no bells)
Hand bells or tubular bells (see note)

Bells *p*

A Lively and light, ♩ = 120 (= ♩)

Tutti (S, A)

Tutti (T, B)

Chorus

Go, go and get long poles, Poke out the nests, block up the holes.

Go, go and get long poles, Go, go and get long poles, Go, go go go go block up the holes.

Bells *mf* *f*

p

B

17

Chorus

Go, go and get long poles, Poke out the nests, block up the holes.

Go, go and get long poles, Go, get long poles, Go, block up the holes.

Go, go and get long poles, Go, go and get long poles, Go, Poke out the nests, block up the holes.

Go, go and get long poles, Go, go and get long poles, Go, go and get long poles, Go, block up the holes.

Bells *mf* *f*

mf *f*

Ped.

Grace notes = LH slightly early for spreads in b.20, 23

25 **C**

f Poke out the nests, block up the holes. *mf* Go and get long poles, —

f Poke out the nests, block up the holes. *mf* Go, go and get long poles, — *f* Poke out the

mf Go, go and get long poles, — *f* Poke out the nests, block up the holes. *mf* Go, go and

Go, go and get long poles, — Go, go and get long poles, —

mp *f* *mp*

f Poke out the nests, block up the holes. *mf* Go and get long poles, — block up the holes.

f nests, block up the holes. *mf* Go, go and get long poles, — block up the holes.

f get long poles, — *f* Poke out the nests, block up the holes. *f* Poke out the nests, block up the holes.

Go, go and get long poles, — Go, go and get long poles, — block up the holes.

D (The townsfolk go off after the nests: face any direction for *p*, face audience on *mf*)

p Go, go and get long poles, — *mf* block up the holes. *p* Go, go and get long poles, —

p Go, go and get long poles, — *mf* block up the holes. *p* Go, go and get long

mf block up the holes. *p* Go, go and get long poles, — *p* Go and

mf block up the holes. *p* Go, go and get long poles, — *mf* block up the holes.

Bells *p*

42

Chorus

Go, go and get long poles, — Go, go and get long poles — Go, go and get long poles, — Go, go and get long poles, — Go, go and get long poles — Go, go and get long poles —

Bells

||

The piper 'joins in'. Townsfolk peter out as they notice. Then ... accel.

49

Fl.

p cresc. e accel. *f* *ff*

||

55

Spoken: (The townsfolk look incredulous)

'First, if you please, my thousand guilders ...'

||

E Slow (♩ = 72)

57

Chorus

To pay this sum to a wan - - - d'ring fel - low with gyp - sy

pp

||

64

Chorus

coat of red and yel - low? Our busi - ness was done at the

rall. Slow, ♩ = 40

mf

p

71 (♩ = ♩) *p legato* **Fast (subito), ♩. = 132**

we saw with our eyes, we saw the ver - min sink

p legato

we saw, we saw with our eyes the ver - min sink

p legato

we saw the ver - min sink

Tutti *p legato* **Mayor** *mf*

ri-ver's brink we saw, we saw the ver - min sink What's dead can't come to

(♩ = ♩) (accompany ad lib.)

mf

p *mf*

Chorus

Db.



76 **rall.** *mf* **Slow (♩. = 40, precedente)** *p*

Chorus, nervous laughter:

Ha ha ha ha ha So friend we're not the

Tutti *p*

life ... I think?! Ha ha ha ha ha So friend we're not the

(accompany ad lib.)

p *mf* *p*

p *mf*

Chorus

Db.

80

giv - ing you

Chorus

folks to shrink, from the du - ty of giv - ing some-thing for drink, and a mat - ter of mo - ney to

giv - ing you

folks to shrink, from the du - ty of giv - ing some-thing for drink, and a mat - ter of mo - ney to

84

Fast (♩ = 132)

Chorus

put in your poke;

put in your poke; But, as for the gil - ders, what we

mf

Mayor

mf

Db.

mf

88

Chorus, nervous laughter:

Ha ha ha ha ha

spoke ... of them ... as you ve - ry well know ... was in joke. Ha ha ha ha ha

rall.

mf

rall.

Db.

F Slow (♩ = c.40)

Meno, deliberate

92

Chorus

pp

Be - sides, our los - ses have made us thrif - ty

Tutti

pp

Be - sides, our los - ses have made us thrif - ty

Db.

pp



Fast (♩ = 132)

95 (short)

Chorus

f

A thou - sand guil - ders?! Come, take fif - ty!

Mayor

f

Db.

f



100

P.P. (with great significance):

Towns-folk are scandalised and mutter loudly

|| You folks you put me in a passion, || _____ ||
 may find me pipe to another fashion



G Mayor

102

Chorus

f

In - sul - ted by a la - zy ri - bald, with i - dle pipe and ves - ture

(gesture)

ff

p

f

Db.

105

Chorus

p sub.

Tutti T *f*

You thre - ten us fel-low do your worst,

Tutti B *f*

pie - - - - bald. You thre - ten us fel-low do your worst,

p

f



109 **H**

Chorus

mf

Blow your pipe there 'til you

mp

Blow your pipe there 'til you burst! 'til you

p *mf*

Blow your pipe there 'til you burst! Blow your pipe there 'til you

p *mp*

Blow your pipe there 'til you burst! Blow your pipe there 'til you burst! 'til you

Fl.

p cresc.

p cresc.

Db.

sfz

Cymbal, M

Cym.

p cresc.

113 *f* *p*

Chorus

burst! 'til you burst! 'til you burst! 'til you burst! 'til you burst! 'til you

burst! 'til you burst! 'til you burst! 'til you burst! 'til you burst! 'til you

Fl.

ff *p*

Db.

Cym. *ff* Snare drum *p*

117 *ff* *fp*

Chorus

burst!...
burst! Blow your pipe there 'til you burst! Blow your pipe 'til you burst!

burst!...
burst! Blow your pipe there 'til you burst! Blow your pipe 'til you burst!

Fl.

ff *fp*

Db.

Cym. *ff* l.v. (dampen)

121 **Slow, senza misura**

Once more I stept into the street. and ere I blew three notes so sweet.

Fl. *p dolce*

126 **I Fast, ♩. = 132** *p cresc.*

There was a rus-ting that seemed-like a bus-ting of mer-ry crowds

Db. *p cresc.*

129

jus-ting at pit-ching and hus-ting, small feet were pat-ter-ing, woo-den shoes clat-ter-ing lit-tle hands

Db. *f-mp*

133 *rit. f*

clap-ping and lit-tle tongues chat-ter-ing, and like fowls in a farm-yard where bar ley is scat-ter ing out came the children running!

Db. *mf* *p* *f*

J Più mosso, ♩ = 150

138 *f ben marc.*

All the lit - tle boys and girls, with ro - sy cheeks and fla - xen curls, and spar - kling eyes and teeth like pearls

f ben marc.

Db.

f

Snare *pp cresc.* *mf*



144

K Prestissimo, 180

trip-ping and skip-ping, ran mer - ri - ly af - ter the won - der - ful mu - sic with shou - ting and laugh ter

Fl. *ff*

Snare *p* *f*



149

attacca

Fl. *fp* *ff* (sempre *ff* possibile) + key click

Snare



L Idyllic, ♩ = 90 (= c. ♩)

155

Chil. *p* *p* *mp*
For he leads us to a joy - ous land joi - ning the town and just at hand, where

Cym. Soft sticks *p*

160

Chil. *mf* *p*
 wa- ters gushed and fruit-trees grew and flow'rs put forth a fai - rer

Db. *mf* *p* *pp*
Red. con sord. *pp*

164

Chil. *mf* *p*
 hue, and ev' - ry - thing was strange and new; The

Db. *p* *mf* *p*
Red. *Red.*

168 (choir still off-stage)

Chil. *mf*
 spar-rows are brigh-ter than pea - cocks here, their dogs out - run our fal - - low

Chorus *pp* *mp*
 Ah, Ah, Ah,

Db. *pp* *mp* *p*

Cym. *pp* (p)

172

Chil. *p*
deer, and ho - ney-bees had lost their_ sting

Chorus *pp*
Ah, Ah, ho - ney-bees had lost their_

pp S only (echo)
pp T only (echo)

Db. *pp* *pp*

Cym. *pp* *ppp*
(*p*)

176

Chil. *mf*
and hor - ses soar on ea - gles' wings, exit mesmerised children

Chorus *pp sempre*
sting, Ah, The

Db. *mf* *ppp*

Cym. *mf*

180

Chorus
spar-rows are brigh-ter than pea - cocks here,
ho - ney-bees had lost their_ sting

The spar-rows are brigh-ter than pea - cocks here,
The ho - ney-bees had lost their_ sting

their dogs out-run our fal - low deer,
and hor - ses soar on ea - gles' wings,

Repeat and dim, as Piper and children exit.