

The Pied Piper

A Choral Drama
For
Children's Choir
SATB Choir
Tenor Solo (Piper)
Baritone Solo (Mayor)
Child Solo (Lame Child)
&
Piano

Words : Robert Browning
Music : J. G. Allan



The Pied Piper

Prelude. 'In Transylvania'	Children
1. 'Hamelin Town'	SATB
2. 'Rats Rats'	Children
3. 'At last the people'	SATB
4. 'I'd sell my gown'	Mayor, Children
5. 'To please your honours'	Pied Piper
6. 'A scant one thousand?'	SATB
7. 'Into the Street'	SATB
8. 'And the muttering'	Children
9. 'You should have heard'	SATB
10. 'First if you please'	Pied Piper, SATB, Mayor
11. 'Once more he stept'	SATB
12. 'There was a rustling'	Children
13. 'The Mayor was dumb'	SATB
14. 'When lo, as they reached'	SA
15. 'Did I say all?'	SA, Lame Child
16. 'The Mayor sent East'	SATB
17. 'Alas for Hamelin'	SATB
Postlude 'In Transylvania'	Children

Prelude - In Transylvania (Children)

Robert Browning

JGA

Allegretto (♩=120)

Trebles

Piano

p

p

In Tran-syl-va - nia

7

there's a tribe of a - lien peo - ple who a - scribe the out-lan - dish ways and dress on

12

which their neigh - bours lay stress, to their fa - thers and mo - thers ha - ving ri - sen

16

out of some sub - terr - an - e - ous pri - son out of Ha - me - lin town in

21

Bruns - wick land, but how or why, they don't un - der - stand.

26

31

1. Hamelin Town's in Brunswick (Chorus)

R. Browning

JGA

S
A
T
B

Piano

Litlingly

$\text{♩} = 100$

6

mp

Ha-me-lin Town's in Bruns - wick, By fa - mous Han-o - ver

mp

Ha-me-lin Town's in Bruns - wick, By fa - mous Han-o - ver

mp

Ha-me-lin Town's in Bruns - wick, By fa - mous Han-o - ver

mp

Ha-me-lin Town's in Bruns - wick, By fa - mous Han-o - ver

11

ci - ty; The ri - ver We - ser, deep and wide, Wa - shes its wall on the sou - thern side; A
 ci - ty; ri - ver We - ser, deep and wide, Wa - shes its wall on the sou - thern side;
 8 ci - ty; ri - ver We - ser, deep and wide, Wa - shes its wall on the sou - thern side;
 ci - ty; ri - ver We - ser, deep and wide, Wa - shes its wall on the sou - thern side;

16

plea-san-ter spot you ne - ver spied; ne - ver spied;
 plea-san-ter spot you ne - ver spied; ne - ver spied;
 8 plea-san-ter spot you ne - ver spied; ne - ver spied;
 plea-san-ter spot you ne - ver spied; ne - ver spied;

22

But, five hun - dred years a - go, To see the towns - folk suf - fer so From ver - min,
 five hun - dred years a - go, To see the towns - folk suf - fer so From ver - min,
 five hun - dred years a - go, To see the towns - folk suf - fer so From ver - min,
 five hun - dred years a - go, To see the towns - folk suf - fer so From ver - min,

28

was a pity.
 was a pity.
 was a pity.
 was a pity.

26th August 1998

2. Rats! (Children)

R. Browning

JGA

Trebles

Rats! Rats! Rats! (Scream)

Piano

$\text{♩} = 120$

5

They fought the dogs and

10

cats, And ate the chee-ses out of the vats, Split o - pen the kegs of sprats, Made

15

nests in-side men's Sun-day hats, And spoiled wo-men's chats By drow-ning their spea-king With

19

shrie-king and sque-a-king In fif-ty sharps and flats. By drow-ning their spea-king With

23

shrie-king and sque-a-king In fif-ty sharps and flats.

27

3. At last the people (Chorus)

R Browning

JGA

Firmly (♩=120)

S
A
T
B

At last the peo - ple in a bo - dy

At last the peo - ple in a bo - dy

At last the peo - ple in a bo - dy

At last the peo - ple in a bo - dy

Piano

Firmly

tremolando

5

To the Town Hall came flo - cking: "T'is clear, nod - dy

To the Town Hall came flo - cking "T'is clear, nod - dy

To the Town Hall came flo - cking "T'is clear," cried they, "our Mayor's a nod - dy;

To the Town Hall came flo - cking

9

Tis clear, nod - dy Tis clear" cried they
 Tis clear nod - dy Tis
 8 our Mayor's a nod - dy our Mayor's a nod - dy our Mayor's a nod - dy
 "Tis clear," cried they, "our Mayor's a nod - dy; our Mayor's a nod - dy

12

"our Mayor's a nod - dy; our Mayor nod-dy
 clear" cried they, our Mayor's a nod - dy; our Mayor's a nod-dy
 8 our Mayor's a nod - dy our Mayor's a nod - dy our Mayor's a nod - dy
 our Mayor's a nod - dy our Mayor's a nod - dy our Mayor's a nod - dy

24

Give your brains a ra - cking find the re - me - dy we're la - cking, Or, sure as fate,

Give your brains a ra - cking find the re - me - dy we're la - cking, Or, sure as fate,

Give your brains a ra - cking find the re - me - dy we're la - cking, Or, sure as fate,

Give your brains a ra - cking find the re - me - dy we're la - cking, Or, sure as fate,

28

we'll send you pa - cking!" At this the Mayor and Cor - po - ra - tion Quaked with a migh - ty con - ster -

we'll send you pa - cking!" At this the Mayor and Cor - po - ra - tion Quaked with a migh - ty con - ster -

we'll send you pa - cking!" At this the Mayor and Cor - po - ra - tion Quaked with a migh - ty con - ster -

we'll send you pa - cking!" At this the Mayor and Cor - po - ra - tion Quaked with a migh - ty con - ster -

32

Musical score for three vocal parts and piano accompaniment. The score is in 2/4 time and features a key signature of one flat (B-flat). The vocal parts are arranged in three staves, each with a treble clef. The lyrics are: - na - tion. The piano accompaniment is shown in a grand staff with a treble and bass clef. The piano part consists of a few chords in the first measure, followed by a whole note chord in the second measure.

24th August 1998

4. I'd sell my gown (Mayor & Children)

R. Browning

JGA

Mayor

Annoyedly! (♩=100)

The musical score is written in 4/4 time with a tempo of 100 beats per minute. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal line is in bass clef. The score is divided into four systems, each starting with a measure number in a box: 5, 9, and 13. The lyrics are: "I'd sell my gown if I had sense I wish that I were a mile hence! It's eas - y to bid one rack one's brain I'm sure my poor head aches ag - ain, I've scratched it so, and all in vain. Oh, for a trap, a trap, a trap!"

5

I'd sell my gown if I had sense I wish that I were a mile hence! It's

9

eas - y to bid one rack one's brain I'm sure my poor head aches ag - ain,

13

I've scratched it so, and all in vain. Oh, for a trap, a trap, a trap!"

17

Children

Just as he said this, what should hap At the cham-ber door a gen-tle tap?

21

*Mayor**Children**Mayor**Children*

"Bless us", cried the Mayor "What's that? Come in!" The Mayor he cried, loo-king

24

big - ger: And in did come the stran - gest fi - gure!

28

His queer long coat from

32

heel to head Was half of yel-low and half of red, And he him-self was

36

tall and thin, There was no gues-sing his kith and kin: And no-bo-dy could en-

40

- ough ad - mire The tall man and his quaint at - tire. He ad - vanced to the

44

coun - cil ta - ble:

5. To please your honours, (Piper)

R. Browning

JGA

Pied Piper (Tenor)

Piano

Allegro (♩=180)

7

8

1. To

13

8

please, your ho - nours I am a - ble, with sec - ret charm, which

19

8

is no fa - ble to draw All crea - tures 'neath the

24

8 sun, That creep or swim or fly or run,

29

8 Af - ter me as you ne - ver saw!

34

8

41

8 2.I chief - ly use my charm On crea - tures that all

47

8 do peo - ple harm, The mole and toad the

52

8 newt and vi - per; and peo - ple call me the Pied

57

8 Pi - per. Yes peo - ple call me the Pied

62

8 Pi - per Yet, As for what your brain be - wil - ders, If

67

8 I can rid your town of rats Will you give

72

8 me a thou - sand guil - ders?

78

8

6th September 1998

6. A scant 1 thousand! (Chorus)

R Browning

JGA

Moderato (♩=120)

S
A
T
B

Piano

5

No no no far too few No no no far too few far too few
 A scant one thou-sand? No no no far too few No no no no far too few
 A scant one thou-sand? No no no no no no far too few

A scant one thou-sand? No no no far too few

10

far too few Full fif-ty thou-sand we'd pay you! we'd pay you! Yes Yes Yes

far too few Full fif-ty thou-sand we'd pay you! we'd pay you! Yes

8 far too few Full fif-ty thou-sand we'd pay you!

far too few Full fif-ty thou-sand

15

we'd pay you Yes Yes Yes we'd pay you Yes Yes Yes! Yes Yes Yes!

we'd pay you Yes yes yes we'd pay you Yes Yes Yes! Yes Yes Yes!

8 we'd pay you! Yes Yes Yes we'd pay you! Yes Yes Yes! Yes Yes Yes!

we'd pay you! Yes yes yes we'd pay you! Yes Yes Yes! Yes Yes Yes!

20

Yes Yes Yes! Full

Yes Yes Yes! Full

8 Yes Yes Yes! Full

Yes Yes Yes! Full

fif - ty thou - sand guil - der we would glad - ly pay to you!

25

fif - ty thou - sand guil - der we would glad - ly pay to you!

fif - ty thou - sand guil - der we would glad - ly pay to you!

8 fif - ty thou - sand guil - der we would glad - ly pay to you!

fif - ty thou - sand guil - der we would glad - ly pay to you!

7. Into the street (Chorus)

R.Browning

JGA

Moderato (♩=90)

S
A
T
B

In-to the street the Pi - per step,
In-to the street the Pi - per step,
In-to the street the Pi - per step,
In-to the street the Pi - per step,

Moderato (♩=90)

Piano

6

Smi - ling first a lit - tle smile, As *f* if he knew what ma - gic slept *p* In his qui - et
Smi - ling first a lit - tle smile, *f* if he knew what ma - gic slept *p* In his qui - et
Smi - ling first a lit - tle smile, *f* if he knew what ma - gic slept *p* In his qui - et
Smi - ling first a lit - tle smile, *f* if he knew what ma - gic slept *p* In his qui - et

11

pipe the while; And ere three notes the pipe had ut - tered, You heard as if an
 pipe the while; ere three notes the pipe had ut - tered, You heard as if an
 pipe the while; ere three notes the pipe had ut - tered, You heard as if an
 pipe the while; ere three notes the pipe had ut - tered, You heard as if an

15

ar - my mut - tered;
 ar - my mut - tered;
 ar - my mut - tered;
 ar - my mut - tered;

17

9 September 1998

attaca No 8

8. And the muttering (Children)

R Browning

JGA

Allegretto (♩=120)

Trebles

Piano

5

And the mut-te-ring grew to a grum-bling;

11

And the grum - bling grew to a rum - bling; Grum - bling Rum - bling Mut - te - ring Stut - ter - ing

15

Mut - te - ring Stut - ter - ing Grum - bling Rum - bling Out of the hou - ses the rats came tum - bling.

19

out of the hou-ses the rats came tum - bling. Great rats, small rats,

24

lean rats, brawn rats, Brown rats, black rats, grey rats, tawn rats, Grave old plod - ders,

28

gay young fris - kers, Fa - thers, mo - thers, un - cles, cou - sins, Co - cking tails and

32

pri - cking whis-kers, Fa - mi-lies by tens and do - zens,

37

Bro - thers, sis - ters, hus - bands, wives Fol - lowed the Pi - per for their lives. From

41

street to street he piped ad - van - cing, Step by step they fol - lowed dan - cing,

45

'til they came to ri - vers bor - der, Where-in all plunged and drowned in or -

49

- der. Where-in all plunged and drowned in or - der.

54

Musical score for piano and voice, starting at measure 54. The score is in G major (one sharp) and 4/4 time. The voice part consists of four measures of dotted quarter notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both moving in parallel motion in the first two measures, followed by a final cadence in the last two measures.

13 September 1998

9. Ding Dong (Chorus)

R Browning

JGA

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The lyrics are: "Ding Dong Ding Dong You should have heard the Ding Dong Ding Dong Ha - me - lin peo - ple Ring the bells and rock the stee - ple Ding Dong". The piano part is marked "Belligly" with a tempo of quarter note = 120. The score is divided into two systems, with the second system starting at measure 5.

9

bell Ding Dong Bell You should have heard the

bell Ding Dong Bell Ding Dong

8 Bell Ding a Ding a Bell Ding Dong

bell Ding Ding Ding Ding Dong Ding Dong

13

Ha - me - lin peo - ple Ring the bells and rock the stee - ple Dong

Ding Dong Ding Dong

8 Ding Dong Ding Dong

Ding Dong Ding Dong

17

Bell bell bell bell

You should have heard the Ha - me - lin peo - ple

Ding Dong Ding Dong Ding Dong

bell Ding Dong Ding Dong Ding Dong

21

Ring-ing the bells till they rocked the stee-ple. Ding Dong You

Ring-ing the bells till they rocked the stee-ple. Ding Dong You

Ding Dong Ding Dong Ding Dong You

Ding Dong Ding Dong Ding Dong You

25

should have heard the Hame-lin peo-ple Ring-ing the bells till they rocked the stee-

should have heard the Hame-lin peo-ple Ring-ing the bells till they rocked the stee-

8 should have heard the Hame-lin peo-ple Ring-ing the bells till they rocked the stee-

should have heard the Hame-lin peo-ple Ring-ing the bells till they rocked the stee-

29

- ple. Ding

- ple. Ding

8 - ple. Ding

- ple. Ding

13 September 1998

34

Dong

Dong

8 Dong

Dong

Dong

38

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

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

8 When sud-den-ly, up the face Of the Pi - per perked in the mar-

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

42

- ket - place, With a

- ket - place, With a

⁸ - ket - place, With a

- ket - place, With a

Attaca No 10

10. A thousand guilders! (Mayor, Piper, Chorus)

R Browning

JGA

Allegro (♩=180)
Pied Piper (Tenor)

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

Piano

Moderato (♩=120)
Sops & Alts

7 A thou - sand guil - ders! The

Tremolo.....

11 Tenor & Bass

Mayor looked blue. So did the cor - por - a - tion too.

14 Mayor (Bass) Sops & Alts Mayor (Bass)

"Be - side," quoth the Mayor with a know - ing wink, "Our

17 Allegro (♩=190)

bus'-ness was end-ed at ri - ver's brink;

22 Mayor (Bass)

We saw with our eyes the ver - min sink, So, friend, we're

29

not the folks to shrink From du - ty of gi - ving you some-thing for

35

drink, A mat - ter of mo - ney to put in your poke But

40

as for the guil-ders, of them, what we spoke, As you ve - ry well know, now

46

that was a joke. Be - sides, our los - ses have now made us thrif - ty. A thou-sand

53

guil-ders! Come man take fif - ty!" The

Sops & Alts

59

Pi - per's face fell, and loud-ly he cried, "No trif - ling O Mayor, I

Pied Piper (Tenor)

65

8 can't wait, be - side! Those Folks who now put me in a

70

8 pas - sion May find me pipe af - ter an - o - ther fa - shion."

76

8 **Basses Tutti** **Tenor Tutti** **Mayor (Bass)**
Then loud cried the Mayor, "You threa-ten us, fel - low? Go

82

8 on do your worst, Go play your tunes pi - per un - til your cheeks burst!"

88

Musical score for piano, measures 88-91. The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). The bass line consists of four measures, each containing a single dotted half note: G2, F#2, E2, and D2. The treble line consists of four measures. The first three measures contain a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The fourth measure contains a final chord of G4, B4, and D5.

22nd September 1998

11. Once more he stept (Chorus)

R Browning

JGA

Moderato (♩=90)

S
A
T
B

Once more he stept in-
Once more he stept in-
Once more he stept in-
Once more he stept in-

Piano

Moderato (♩=90)

mp *mp* *mp*

5

- to the street, And to his lips once a - gain, *f* Laid his long pipe of smooth straight cane;
- to the street, And to his lips once a - gain, *f* Laid his long pipe of smooth straight cane;
- to the street, And to his lips once a - gain, *f* Laid his long pipe of smooth straight cane;
- to the street, And to his lips once a - gain, Laid his long pipe of smooth straight cane;

mf *mf* *f* *f*

10

p Yes to his lips a - gain He laid his pipe of smooth - est cane;

p Yes to his lips a - gain laid his pipe of smooth - est cane;

p Yes to his lips a - gain laid his pipe of smooth - est cane;

p Yes to his lips a - gain laid his pipe of smooth - est cane;

14

smooth - est cane;

smooth - est cane;

smooth - est cane;

smooth - est cane;

12. there was a rustling (Children)

R Browning

JGA

Allegretto (♩=120)

Trebles

Piano

5

There was a rust-ling that seemed like a bust-ling Mer-ry crowds all

9

just-ling and hus-tling; Rust-ling bust-ling just-ling hust-ling Small feet were pat-ter-ing,

13

woo-ken shoes clat-ter-ing, Lit-tle hands clap-ping and lit-tle tongues chat-ter-ing, Lit-tle hands clap-ping and

17

lit - tle tongues chat - ter - ing, And, like fowls in a

21

farm - yard when bar - ley is scat - ter - ing, Out came the chil - dren

25

run - ning. Trip - ping and skip - ping, mer - ril - y af - ter The

30

won - der - ful mu - sic with shou - ting and laugh - ter.

13. The Mayor was dumb. (Chorus)

R Browning

JGA

Moderato (♩=120)

S
A
T
B

p
The Mayor was dumb,
p
The Mayor was dumb,
p
The Mayor was dumb,
p
The Mayor was dumb,

Piano

Moderato (♩=120)

5

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

cresc.

10 *decresc.*

in - to blocks of wood, Un-

in - to blocks of wood, Un-

8 in - to blocks of wood, Un-

in - to blocks of wood, Un-

14

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

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

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

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

decresc.

decresc.

19

- dren who were skip - ping by, Could on - ly

- dren who were skip - ping by, Could on - ly

- dren who were skip - ping by, Could on - ly

- dren who were skip - ping by, Could on - ly

trills: *tr.* *tr.* *tr.* *tr.*

24

fol - low with the eye The pi - per

fol - low with the eye *p* The pi - per

fol - low with the eye *p* The pi - per

fol - low with the eye *p* The pi - per

trills: *tr.* *tr.* *tr.* *tr.*

29

turned from the High Street To where

turned from the High Street To where

8 turned from the High Street To where

turned from the High Street To where

rit. * rit. * rit. * rit. *

34

cresc. *decresc.* *accel.*

the We ser rolled its wa - ters

the We ser rolled its wa - ters

8 the We ser rolled its wa - ters

the We ser rolled its wa - ters

rit. *

39 **Allegretto** (♩=160)

Right in the way of their sons and daugh - ters!

Right in the way of their sons and daugh - ters!

8 Right in the way of their sons and daugh - ters!

Right in the way of their sons and daugh - ters!

Allegretto (♩=160)

44 **Moderato** (♩=120)

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

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

8 How - e - ver, he turned from South to West,

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

Moderato (♩=120)

49

And to Kop-pel berg Hill his steps a - ddressed, And af-

And to Kop-pel berg Hill his steps a - ddressed, And af-

8 And to Kop-pel berg Hill his steps a - ddressed, And af-

And to Kop-pel - berg Hill his steps a - ddressed, And af-

54

- ter him the chil - dren pressed

- ter him the chil - dren pressed

8 - ter him the chil - dren pressed

- ter him the chil - dren pressed

cresc. *decresc.* *mf*

*cresc.**decresc.*

59

Four empty musical staves are arranged vertically. The top three staves have treble clefs, and the bottom staff has a bass clef. Each staff contains a single horizontal bar line, indicating a measure. The staves are otherwise blank.

Musical notation for piano. The top staff has a treble clef and contains a whole note chord with a *pp* dynamic marking. The bottom staff has a bass clef and contains a whole note chord with a *pp* dynamic marking. A slur connects the two chords. Below the bass staff, the text "23 September 1998" is written, with a line connecting it to the bottom staff.

14. When lo they reached (Children)

R Browning

JGA

Moderato (♩=100)

Trebles

RH

LH

4

When, lo, as they reached the moun - tain side, A won - drous por - tal

7

op - ened wide, As if a ca - vern was sud - den - ly hol - lowed, The

10

Pi - per lead and the chil - dren fol - lowed, When all were in

13

to the very last, The door in the moun - tain side shut fast.

16

Yes when all the child - ren were in to the last, That dark door in moun-tain

19

side shut tight - ly fast.

22

The musical score consists of two systems. The first system (measures 22-23) features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line contains two whole rests. The piano accompaniment in the right hand begins with a melodic phrase in measure 22, followed by a chord in measure 23. The piano accompaniment in the left hand provides harmonic support with chords in both measures. The key signature is one sharp (F#).

18 September 1998

15. Did I say all? (SA, Children, Solo Child)

R Browning

JGA

Moderato ($\text{♩}=85$)
Sops, Altos, Children

Voices

Did I say all? No! one was lame, And could not dance the

Moderato ($\text{♩}=90$)

Piano

5

whole of the way; In *f* af - ter years, was used to say,

Lento ($\text{♩}=70$)
Treble Solo

10

"It's dull in our town since my play - mates

16

left! I can't for - get that I'm be - reft The

21

mu - sic stopped and I stood still, And found my-

26

- self out - side the hill, Left a - lone a-

31

- gainst my will, To go now lim - ping

36

as be - fore, And I will hear of my friends no more!" *mf*

42

f *p*

f *p*

25 September 1998

16. The Mayor sent East (Chorus)

R Browning

JGA

Allegretto (♩=100)

S
A
T
B

The Mayor sent East, West,
The

Rehearsal Only

Piano

f *p*

4

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

7

Wher - e - ver it was men's lot to find him,
of-fer the Pi - per, by word of mouth, Wher - e - ver it was men's lot to find him,
word of mouth, Wher - e - ver it was men's lot to find him,
of-fer the Pi - per, by word of mouth, Wher - e - ver it was men's lot to find him,

8

11 *cresc.*

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

15

And bring the chil - dren be - hind him.

And bring the chil - dren be - hind him.

8 And bring the chil - dren be - hind him.

And bring the chil - dren be - hind him.

Accomp. *f*

f

19

8

26 September 1998

pp

17. Alas Alas, Final Chorus

R Browning

JGA

Largo (♩=100)

The musical score is set in 2/2 time with a key signature of three flats (B-flat, E-flat, A-flat). It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment consists of a Right Hand (RH) and a Left Hand (LH). The tempo is marked 'Largo' with a quarter note equal to 100 beats per minute. The lyrics are: 'a - las for Ha - me - lin! A - las A-'. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). A first ending bracket is present at the beginning of the piano accompaniment section.

10

- las A - las There came in - to

- las A - las There came in - to

⁸ - las A - las There came in - to

A - las There came in - to

15

ma - ny~a burg - her's pate A text which says that hea-

ma - ny~a burg - her's pate A text which says that hea-

⁸ ma - ny~a burg - her's pate A text which says that hea-

ma - ny~a burg - her's pate A text which says that hea-

20

- ven's gate Ope to the rich at such ea - sy rate

- ven's gate Ope to the rich at such ea - sy rate

8 - ven's gate Ope to the rich at such ea - sy rate

- ven's gate Ope to the rich at such ea - sy rate

25

As the needle's eye takes a ca - mel

As the needle's eye takes a ca - mel

8 As the needle's eye takes a ca - mel

As the needle's eye takes a ca - mel

30

in! And op - po - site the place of the ca-

in! And op - po - site the place of the ca-

in! And op - po - site the place of the ca-

in! And op - po - site the place of the ca-

35

- vern They wrote the sto - ry on a co-

- vern They wrote the sto - ry on a co-

- vern They wrote the sto - ry on a co-

- vern They wrote the sto - ry on a co-

40

lumn, And on the great church-win-dow pain-

lumn, And on the great church-win-dow pain-

lumn, And on the great church-win-dow pain-

lumn, And on the great church-win-dow pain-

45

ted The same, to make the world ac-quain-

ted The same, to make the world ac-quain-

ted The same, to make the world ac-quain-

ted The same, to make the world ac-quain-

50

ted How their chil - dren were

ted How their chil - dren were

ted How their chil - dren were

ted How their chil - dren were

54

sto - len a - way, And there it stands to this ve - ry

sto - len a - way, And there it stands to this ve - ry

sto - len a - way, And there it stands to this ve - ry

sto - len a - way, And there it stands to this ve - ry

59

day.

day.

8 day.

day.

p *mp* *decresc.*

$\text{♩} = 100$

p *mp* *decresc.*

63

8

69

Musical score for measures 69-73, consisting of four staves (three treble clefs and one bass clef). Each staff contains a whole note chord in a key signature of three flats (B-flat, E-flat, A-flat). The chords are: G-flat major (B-flat, D-flat, F), C-flat major (D-flat, F, A-flat), F major (A-flat, C, E-flat), B-flat major (D-flat, F, A-flat), and E-flat major (G-flat, B-flat, D-flat).

Musical score for measures 74-78, consisting of two staves (treble and bass clefs).
Measures 74-77: *rall.* (rallentando). The music features a sequence of chords: G-flat major (B-flat, D-flat, F), C-flat major (D-flat, F, A-flat), F major (A-flat, C, E-flat), and B-flat major (D-flat, F, A-flat). The tempo marking $\text{♩} = 60$ is indicated.
Measure 78: *ppp* (pianissimo). The music concludes with a final chord: E-flat major (G-flat, B-flat, D-flat).

10 September 1998

Postlude - (Children)

R. Browning

JGA

Allegretto (♩=120)

Trebles

Piano

p

p

In

6

Tran - syl - va - nia there's a tribe of a - lien peo - ple who a - scribe the

10

out-lan - dish ways and dress on which their neigh - bours lay stress, to their

14

fa - thers and mo - thers ha - ving ri - sen out of some sub - terr - an - e - ous pri - son

18

out of Ha - me - lin town in Bruns - wick land, and now we think you

23

un - der-stand.

28

