

A decorative border with a repeating floral and vine motif, featuring stylized leaves and small flowers, framing the central text.

ARTHUR BERGH

Op. 23

The Pied Piper of Hamelin

RECITATION
WITH
PIANOFORTE

POEM BY ROBERT BROWNING



\$2.00

G. SCHIRMER

NEW YORK : 3 EAST 43^d ST. . LONDON, W. : 18, BERNERS ST.
BOSTON : THE BOSTON MUSIC CO.

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THE PIED PIPER OF HAMELIN

(ROBERT BROWNING)

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

Rats!

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

At last the people in a body
To the Town Hall came flocking!
"Tis clear," they cried, "our Mayor's a noddy,
And as for the Corporation—shocking,
To think we buy gowns lined with ermine
For dolts that can't or won't determine
What's best to rid us of our vermin!
You hope, because you're old and obese,
To find in the furry, civic robe, ease?
Rouse up, Sirs! Give your brains a racking
To find the remedy we're lacking,
Or, sure as fate, we'll send you packing!"

At this the Mayor and Corporation
Quaked with a mighty consternation.
An hour they sat in council.
At length the Mayor broke silence:
"For a guilder I'd my ermine gown sell;
I wish I were a mile hence!
It's easy to bid one rack one's brain;
I'm sure my poor head aches again,
I've scratched it so, and all in vain.
Oh, for a trap, a trap, a trap!"
Just as he said this, what should hap
At the chamber door, but a gentle tap.
"Bless us!" cried the Mayor, "what's that?"

With the Corporation as he sat,
Looking little, though wondrous fat.
Nor brighter was his eye, nor moister,
Than a too-long-opened oyster,
Save when at noon his paunch grew mutinous
For a plate of turtle, green and glutinous.
Only a scraping of shoes on the mat.
"Anything like the sound of a rat
Makes my heart go pit-a-pat!—
Come in!" the Mayor cried, looking bigger,
And in did come the strangest figure.
His queer long coat from heel to head
Was half of yellow and half of red;
And he himself was tall and thin,
With sharp blue eyes, each like a pin,
And light loose hair, yet swarthy skin,
No tuft on cheek, nor beard on chin,
But lips where smiles went out and in.
There was no guessing his kith or kin!
And nobody could enough admire
The tall man and his quaint attire!
Quoth one, "It's as my great-grandsire,
Starting up at the trump of Doom's tone,
Had walked this way from his painted tombstone!"
He advanced to the council table,
And "Please your honours," he said, "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 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 here they noticed round his neck
A scarf of red and yellow stripe
To match with his coat of the selfsame cheque:
And at the scarf's end hung a pipe,
And his fingers, they noticed, were ever straying,
As if impatient to be playing
Upon the pipe, as low it dangled
Over his vesture so old-fangled.

"Yet," said he, "poor piper as I am,
In Tartary I freed the Cham
Last June from his huge swarm of gnats;
I eased in Asia the Nizam

Of a monstrous brood of vampire bats;
And as for what your brain bewilders,
If I can rid your town of rats,
Will you give me a thousand guilders?"
"One? Fifty thousand!" was the exclamation
Of the astonished Mayor and Corporation.

Into the street the Piper stept,
Smiling first a little smile,
As if he knew what magic slept
In his quiet pipe the while.
Then like a musical adept
To blow his pipe his lips he wrinkled,
And green and blue his sharp eyes twinkled
Like a candle flame where salt is sprinkled.
And ere three shrill notes the pipe uttered,
You heard as if an army muttered;
And the muttering grew to a grumbling,
And the grumbling grew to a mighty rumbling,
And out of the houses the rats came tumbling:
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, grey rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,
Cocking tails and pricking whiskers,
Families by tens and dozens,
Brothers, sisters, husbands, wives,
Followed the piper for their lives;
From street to street he piped advancing,
And step for step they followed dancing,
Until they came to the River Weser,
Wherein all plunged and perished,
Save one who, stout as Julius Cæsar,
Swam across and lived to carry,
As he the manuscript he cherished,
To Ratland home his commentary.
Which was:

"At the first shrill notes of the pipe
I heard a sound as of scraping tripe,
And putting apples, wondrous ripe,
Into a cider-press's gripe;
And a moving away of pickle-tub boards,
And a leaving ajar of conserve-cupboards,
And the drawing of corks of train-oil flasks,
And a breaking the hoops of butter-casks,
And it seems as if a voice,
(Sweeter far than by harp or psaltery
Is breathed,) called out, 'Oh rats, rejoice!
The world has grown to one vast dry-saltery.
So munch on, crunch on, take your nuncheon!
Breakfast, supper, dinner, luncheon!
And just as a bulky sugar-puncheon
Already staved, like a great sun shone,
Glorious, scarce an inch before me,
Just as methought it said, Come bore me!
I found the Weser rolling o'er me."

You should have heard the Hamelin people
Ringing the bells till they rocked the steeple.
"Go," cried the Mayor, "and get long poles!
Poke out the nests and block up the holes!
Consult with carpenters and builders,
And leave in our town not even a trace
Of the rats!" When suddenly up the face
Of the Piper perked in the marketplace,
With a "First, if you please, my thousand guilders."

A thousand guilders! The Mayor looked blue;
So did the Corporation too.
For council dinners made rare havoc
With Claret, Moselle, Vin de Grave, Hock;
And the money would replenish
Their cellar's biggest butt with Rhenish.
To pay this sum to a wandering fellow
With a gypsy coat of red and yellow!
"Beside," quoth the Mayor with a knowing wink,
"Our business was done at the river's brink,
We saw with our eyes the vermin sink,
And what's dead can't come to life, I think;
So, friend, we're not the folks to shrink
From the duty of giving you something for drink,
And a matter of money to put in your poke;
But as for the guilders, what we spoke
Of them, as you very well know, was in joke;
Besides, our losses have made us thrifty.
A thousand guilders! Come, take fifty!"

The Piper's face fell, and he cried,
"No trifling! I can't wait, beside,—
I've promised to visit by dinner-time
Bagdad and accept the prime
Of the Head Cook's pottage, all he's rich in,
For having left in the Caliph's kitchen
Of a nest of scorpions no survivor.
With him I proved no bargain-driver;
With you don't think I'll bate a stiver.
And folks who put me in a passion
May find me pipe to another fashion."
"How?" cried the Mayor, "d'ye thing I'll brook
Being worse treated than a cook?
Insulted by a lazy ribald
With idle pipe and vesture piebald?
You threaten us, fellow? Do your worst,
Blow your pipe then till you burst!"

Once more he stept into the street,
And to his lips again
Laid his long pipe of smooth straight cane;
And ere he blew three notes, (such sweet

Soft notes as yet musician's cunning
Never gave the enraptured air,
There was a rustling, that seemed like a bustling
Of merry crowds justling at pitching and hustling,
Small feet were pattering, wooden shoes clattering,
Little hands clapping and little tongues chattering,
And like fowls in a farmyard when barley is scattering,
Out came the children running;
All the little boys and girls
With rosy cheeks and flaxen curls,
And sparkling eyes, and teeth like pearls,
Tripping and skipping ran merrily after
The wonderful music with shouting and laughter.

The Mayor was dumb and the Council stood
As if they were changed into blocks of wood,
Unable to move a step, or cry
To the children, merrily skipping by;
And could only follow with the eye
That joyous crowd at the Piper's back.
But how the Mayor was on the rack,
And the wretched Council's bosoms beat
As the Piper turned from the High Street
To where the Weser rolled its waters
Right in the way of their sons and daughters!
However, he turned from South to West,
And to Koppelberg Hill his steps addressed,
And after him the children pressed;
Great was the joy in every breast:
"He never can cross that mighty top!
He's forced to let the piping drop,
And we shall see our children stop."
When lo! as he reached the mountainside,
A wondrous portal opened wide,
As if a cavern was suddenly hollowed;
And the Piper advanced and the children followed,
And when all were in to the very last,
The door in the mountainside shut fast.

Did I say all? No! One was lame,
And could not dance the whole of the way,
And in after years if you would blame
His sadness, he was used to say,
"It's dull in our town since my playmates left,
I can't forget that I'm bereft
Of all the pleasant sights they see,
Which the Piper also promised me.
For he led us, he said, to a joyous land,
Joining the town and close at hand,

Where waters gushed and fruit-trees grew,
And flowers put forth a fairer hue,
And everything was strange and new;
The sparrows were brighter than peacocks here,
And the dogs outran our fallow deer,
And honey-bees had lost their stings,
And horses were born with eagles' wings;
And just as I became assured
My lame foot would be speedily cured,
The music stopped and I stood still,
And found myself outside the hill,
Left alone against my will,
To go now limping as before
And never hear of that country more."

Alas, alas for Hamelin!

There came into many a burgher's pate
A text which says that Heaven's gate
Opes to the rich at as easy rate
As the needle's eye takes a camel in.
The Mayor sent East, West, North and South,
To offer the Piper by word of mouth,
Wherever it was men's lot to find him,
Silver and gold to his heart's content,
If he'd only return the way he went
And bring the children behind him.
But when they saw 'twas a lost endeavour,
And Piper and dancers were gone for ever,
They made a decree that lawyers never
Should think their records dated duly
If after the day of the month and the year
These words did not as well appear:
"And so long after what happened here
On the twenty-second of July,
Thirteen Hundred and Seventy-six."
And the better in memory to fix
The place of the children's last retreat,
They called it the Pied Piper's Street,
Where any one playing on pipe or tabour
Was sure for the future to lose his labour;
Nor suffered they Hostelry or Tavern
To shock with mirth a street so solemn,
But opposite the place of the cavern
They wrote the story on a column,
And on the Great Church Window painted
The same to make the world acquainted
How their children were stolen away.
And there it stands to this very day.

To my Wife

The Pied Piper of Hamelin

Robert Browning

Arthur Bergh. Op. 23

Andante maestoso

Piano

mf

molto cresc.

ff *r. h.*

decresc. *mf* *p ritard.*

Hamelin Town's in Brunswick, By famous Hanover City. The River Weser, deep and wide,

a tempo

pp

Washes its walls on the southern side, A pleasanter spot you never spied;

ppp

But when begins my ditty, Almost five hundred years ago, To see the townsfolk suffer so From vermin was a pity.

Rats! They fought the dogs and killed the cats, And bit the babies

Allegro

ffz P sempre staccato

in the cradles, And ate the cheeses out of the vats, And licked

sfz p

the soup from the cook's own ladles, Split open the kegs of

Musical score for the first system, featuring piano accompaniment with sixteenth-note runs and triplets. The right hand has sixteenth-note runs with slurs and accents, while the left hand has a steady accompaniment of eighth notes. The system concludes with a *fp* (fortissimo piano) dynamic marking and a triplet of eighth notes.

salted sprats, Made nests inside men's Sunday hats, And

Musical score for the second system, continuing the piano accompaniment with triplets. The right hand features a triplet of eighth notes with an accent, and the left hand continues with eighth-note accompaniment. The system ends with another triplet of eighth notes.

even spoiled the women's chats, By drowning their speaking

Musical score for the third system, featuring piano accompaniment with triplets and a forte (*f*) dynamic. The right hand has a triplet of eighth notes with an accent, and the left hand continues with eighth-note accompaniment. The system ends with a triplet of eighth notes.

With shrieking and squeaking In fifty different sharps and flats.

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

Musical score for the fourth system, marked *Presto* and *ff* (fortissimo). The right hand features a triplet of eighth notes with an accent, and the left hand continues with eighth-note accompaniment. The system ends with a triplet of eighth notes.

"'Tis clear," cried they, "our Mayor's a noddy, And as for the Corporation,-- shocking, To think we buy gowns
Andante pomposo

lined with ermine For dolts that can't or won't determine What's best to rid us of our vermin!

You hope, because you're old and obese, To find in the furry, civic robe, ease? Rouse up, Give your brains a racking
Sirs!

To find the remedy we're lacking, Or sure as fate we'll send you packing!" At this the Mayor and Corporation Quaked with a mighty consternation.
Allegro

An hour they sat in council. At length the Mayor broke silence:
Adagio

"For a guilder I'd my ermine gown sell: I wish I were a mile hence! It's easy to bid one rack one's brain;
L'istesso tempo

I'm sure my poor head aches again, I've scratched it so, and all in vain.

Oh, for a trap, a trap, a trap!"

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

gentle tap.
Andantino

"Bless us!" cried the Mayor, "what's that?"
With the Corporation as he sat,
Looking little, though wondrous fat;
Nor brighter was his eye, nor moister
Than a too-long-opened oyster,
Save when at noon his paunchgrew mutinous
For a plate of turtle, green and glutinous.

Only a scraping of shoes on the mat.

"Anything like the sound of a rat
Makes my heart go pit-a-pat!
Come in!" the Mayor cried, looking bigger,
And in did come the strangest figure.

His queer long coat from heel to head Was half of yellow
Moderato grazioso

p

and half of red; And he himself was tall and thin, With sharp blue

eyes, each like a pin, And light loose hair, yet swarthy skin, No tuft on cheek,

nor beard on chin, But lips where smiles went

out and in. There was no guessing his kith or kin! And nobody could enough admire

p

The tall man and his quaint attire!

Quoth

one, "It's as my great-grandsire, Starting up at the trump of Doom's tone, Had walked this way from to the coun- He advanced
cil table,

Larghetto

And "Please your honours," said he, "I'm able By means of a secret charm to draw All creatures living

Moderato

beneath the sun That creep, or swim, or fly, or run,

After me 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

Come prima

The Pied Piper!"

p

And here they noticed round his neck A scarf of red and yellow stripe To match

with his coat of the self-same cheque; And at the scarf's end hung a pipe, And his fingers,

they noticed, were ever straying, As if impatient to be playing Upon

this pipe, as low it dangled Over his vesture so old-fangled.

p

"Yet," said he,
 "poor piper as I am, In Tartary I freed the Cham Last June from his huge swarm of gnats:
 Moderato, quasi andante

I eased in Asia the Nizam Of a monstrous brood of vampire bats, And as for

what your brain bewilders, If I can rid your town of rats, Will you give me a thousand guilders?"

"One? Fifty thousand!" was the exclamation Of the astonished

Molto allegro

Mayor and Corporation.

Into the street the Piper stept,
 Smiling first a little smile,
 As if he knew what magic slept
 In his quiet pipe the while.
 Then like a musical adept
 To blow the pipe his lips he wrinkled
 And green and blue his sharp eyes twinkled
 Like a candle flame where salt is sprinkled.
 And ere three shrill notes the pipe uttered,

You heard as if an army muttered; And the muttering grew

Allegretto

to a grumbling, And the grumbling grew to a mighty

rumbling, And out of the houses the rats came tumbling:

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

black rats, grey rats, tawny rats, Grave old plod -

ders, gay young friskers, Fathers, mothers,

The first system of music consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody. The lower staff is in bass clef and contains a simple harmonic accompaniment with quarter and eighth notes.

uncles, cousins, Cocking tails and pricking whiskers,

The second system continues the musical notation from the first system, with the same two-staff structure and melodic/harmonic progression.

Families by tens and dozens, Brothers, sisters, husbands,

The third system of music includes a mezzo-forte (*mf*) dynamic marking. The melody in the upper staff continues, while the bass line features some chordal textures and rests.

wives, Followed the Piper for their lives;

The fourth system continues the musical notation, maintaining the two-staff structure and melodic/harmonic progression.

From street to street he piped advancing, And

The fifth and final system of music on the page, concluding the piano accompaniment with the same two-staff structure.

step for step they followed dancing, Un - til they came

Musical notation for the first system, featuring a treble and bass clef with a piano accompaniment. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#) and the time signature is common time (C).

to the River Weser, Wherein all plunged and

Musical notation for the second system, including dynamic markings like 'f' and 'cresc.'. The notation continues with a treble and bass clef. The key signature remains one sharp (F#) and the time signature is common time (C). The dynamic 'f' (forte) is marked at the beginning, and 'cresc.' (crescendo) is indicated in the middle of the system.

perished,
Allegro moderato

Musical notation for the third system, including dynamic markings like 'ff' and 'mf dim.'. The notation continues with a treble and bass clef. The key signature remains one sharp (F#) and the time signature is common time (C). The dynamic 'ff' (fortissimo) is marked at the beginning, and 'mf dim.' (mezzo-forte decrescendo) is indicated towards the end of the system.

Save one, who, stout as
Julius Caesar, Swam across
and lived to carry,

As he the manuscript he cherished, To Ratland home
his commentary. Which was:

Moderato

Musical notation for the fourth system, including dynamic markings like 'pp' and 'rit.'. The notation continues with a treble and bass clef. The key signature changes to two flats (Bb and Eb) and the time signature changes to 6/4. The dynamic 'pp' (pianissimo) is marked at the beginning, and 'rit.' (ritardando) is indicated in the middle of the system.

"At the first shrill notes of the pipe

I heard a sound as of scraping tripe,

Andante moderato

Musical score for the first system. The piece is in 3/2 time and B-flat major. The tempo is *Andante moderato*. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano-piano (*pp*) dynamic, playing a series of chords with eighth-note patterns. The bass staff begins with a piano (*p*) dynamic, playing a simple bass line. The first measure of the second system features a piano (*p*) dynamic in the treble staff and a piano-piano (*pp*) dynamic in the bass staff.

And putting apples, wondrous ripe,

Into a cider - press's gripe.

Musical score for the second system. The treble staff continues with piano-piano (*pp*) dynamics, and the bass staff continues with piano (*p*) dynamics. The second measure of the system features a piano-piano (*pp*) dynamic in the treble staff and a piano (*p*) dynamic in the bass staff.

And a moving away of pickle-tub boards,

And a leaving ajar of conserve - cupboards,

Musical score for the third system. The treble staff begins with a mezzo-forte (*mf*) dynamic, playing a series of chords. The bass staff begins with a mezzo-forte (*mf*) dynamic, playing a bass line. The second measure of the system features a piano (*p*) dynamic in the treble staff and a mezzo-forte (*mf*) dynamic in the bass staff.

And the drawing the corks of train-oil flasks, And a breaking the hoops of butter - casks,

Musical score for the fourth system. The treble staff begins with a mezzo-forte (*mf*) dynamic, playing a series of chords. The bass staff begins with a mezzo-forte (*mf*) dynamic, playing a bass line. The second measure of the system features a crescendo (*cresc.*) dynamic in the treble staff and a mezzo-forte (*mf*) dynamic in the bass staff.

And it seemed as if a voice, (Sweeter far than by harp or by psaltery Is breathed,) called

f *p*

out, 'Oh rats, rejoice! The world is grown to So much on, crunch on, take your nuncheon!
one vast dry-saltery.

ff rit. *p a tempo*

Breakfast, supper, dinner, luncheon!' And just as a bulky sugar - puncheon

mf

Already staved, like a great sun shone, Glorious, scarce an inch before me,

molto cresc. *ff* *rit.*

Just as methought it I found the Weser roll-
said, Come bore me! rolling o'er me!"

You should have heard
the Hamelin people

Andante moderato

Largamente

Musical score for the first system, featuring piano accompaniment. The right hand has a *ff* dynamic marking. The left hand has a *ff* dynamic marking. The score includes various musical notations such as notes, rests, and slurs.

Ringling the bells till "Go," cried the Mayor, "and get long poles! Poke out the nests and block
they rocked the steeple.

Musical score for the second system, featuring piano accompaniment. The right hand has a *mf* dynamic marking. The left hand has a *mf* dynamic marking. The score includes various musical notations such as notes, rests, and slurs.

up the holes! Consult with carpenters and builders, And leave in our town

Musical score for the third system, featuring piano accompaniment. The right hand has a *mf* dynamic marking. The left hand has a *mf* dynamic marking. The score includes various musical notations such as notes, rests, and slurs.

not even a trace Of the rats!"

When suddenly up the face Of the
Piper perked in the market place,
With a "First, if you please, my
thousand guilders."

A thousand
guilders!

Musical score for the fourth system, featuring piano accompaniment. The right hand has a *pp* dynamic marking. The left hand has a *p* dynamic marking. The score includes various musical notations such as notes, rests, and slurs, along with markings for *accel.* and *rit.*

Moderato

The Mayor looked blue;
 So did the Corporation too.
 For council dinners made rare havoc
 With Claret, Moselle, Vin de Grave, Hock;
 And the money would replenish
 Their cellar's biggest butt with Rhenish.
 To pay this sum to a wandering fellow
 With a gipsy coat of red and yellow!
 "Beside," quoth the Mayor with a knowing wink,
 "Our business was done at the river's brink,
 We saw with our eyes the vermin sink,
 And what's dead can't come to life, I think;
 So friend, we're not the folks to shrink
 From the duty of giving you something for drink,
 And a matter of money to put in your poke;
 But as for the guilders, what we spoke
 Of them, as you very well know, was in joke;
 Besides, our losses have made us thrifty:
 A thousand guilders! Come, take fifty!"
 The piper's face fell, and he cried,
 "No trifling! I can't wait, beside, -

I've promised to visit by dinner-time Bagdad, and accept the prime Of the Head Cook's

Moderato

pottage, all he's rich in, For having left in the Caliph's kitchen Of a nest of

scorpions no survivor.

With him I proved no bar- gain-driver; And folks who put me in a passion
 With you don't think I'll May find me pipe to another fashion."
 bate a stiver. Presto

“How?”cried the Mayor,“d’ye think I’ll brook
 Being worse treated than a cook?
 Insulted by a lazy ribald
 With idle pipe and vesture piebald?
 You threaten us, fellow?

Do your worst,
Allegro

Blow your pipe then

till you burst!”

Once more he stepped into
 the street

And to his lips again
Andante

Laid his long pipe of smooth
 straight cane;

And ere he blew three notes, (such sweet Soft notes as yet musician’s
 cunning Never gave the enraptured air,)

There was a rustling, that seemed like a bustling Of merry crowds justling
 Allegretto

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a trill (tr) in the second measure. The lower staff is in bass clef and contains a bass line with a piano (p) dynamic marking. The key signature has two flats and the time signature is 6/8.

at pitching and hustling, Small feet were pattering, wooden shoes clattering, Little hands

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a trill (tr) in the first measure. The lower staff is in bass clef and contains a bass line with a piano (p) dynamic marking. The key signature has two flats and the time signature is 6/8.

clapping and little tongues chattering, And like fowls in a farm-yard when barley is scat-

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a trill (tr) in the second measure and a triplet (3) in the first measure. The lower staff is in bass clef and contains a bass line with a piano (p) dynamic marking. The key signature has two flats and the time signature is 6/8.

tering, Out came the children running, All the lit - tle

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a trill (tr) in the first measure and a triplet (3) in the third measure. The lower staff is in bass clef and contains a bass line with a piano (p) dynamic marking. The key signature has two flats and the time signature is 6/8.

boys and girls With rosy cheeks and flaxen curls,

And sparkling eyes and teeth like pearls, Tripping and skipping

ran merrily after The wonderful music with shouting and

laughter.

The Mayor was dumb and the Council stood
As if they were changed into blocks of wood,
Unable to move a step, or cry
To the children, merrily skipping by;
And could only follow with the eye
That joyous crowd at the Piper's back.
But how the Mayor was on the rack,
And the wretched Council's bosoms beat
As the Piper turned from the High Street
To where the Weser rolled its waters
Right in the way of their sons and daughters!

However, he turned from South to West, And to Koppelberg
L'istesso tempo

Hill his steps addressed, And after him the children pressed;

Great was the joy in every breast. "He never can

cross that mighty top! He's forced to let the piping drop,

And we shall see our children stop."

When lo! as he reached

the mountain - side,

A wondrous portal opened wide,

poco meno mosso

As if a cavern was suddenly hollowed;

And the

Piper advanced and the children followed,

And when all were in to the

very last

Did I say all?

The door in the mountain-

side shut fast.

No! One was lame, And could not dance

Moderato quasi allegretto

the whole of the way, And in after years if you would blame His sadness, he

was used to say, "It's dull in our town since my playmates left, I can't forget

a tempo

l. h.

that I'm bereft Of all the pleasant sights they see, Which the Piper also promised me. For he led us, he said, to a joyous land, Joining the town and close at hand,

mf

pp

rit.

Where waters gushed and fruit - trees grew, And flowers put

Allegretto

pp

forth a fairer hue, And everything was strange and new; The sparrows

Musical notation for the first system, featuring a piano (*p*) dynamic marking. The score consists of a treble and bass clef with various chords and melodic lines.

were brighter than peacocks here, And their dogs outran our fallow

Musical notation for the second system, continuing the piece with similar melodic and harmonic structures.

deer, And honey - bees had lost their stings, And horses were born with

Musical notation for the third system, maintaining the musical flow.

eagles' wings;

And just as I became assured
My lame foot would be speedily cured,
The music stopped and I stood still,
And found myself outside the hill,

Musical notation for the fourth system, concluding with a fermata over the final notes.

Left alone against my will, To go now limping as before of that country more."

Andantino

Musical notation for the fifth system, marked *Andantino*. It includes piano (*p*) and pianissimo (*pp*) dynamic markings.

Alas, alas for There came into many A text which says that Heaven's gate Opens to
 Andantino Hamelin! a burgher's pate

the Rich at as easy rate As the needle's eye takes a camel in. The Mayor sent East, West, North
 and South,

To offer the Piper by word of Wherever it was men's lot to find Silver and gold to his heart's con-
dolce, cantabile mouth, him, tent,

If he'd only return the way he went And bring the children behind him.

But when they saw 'twas a lost endeavor
 And Piper and dancers were gone for ever,
 They made a decree that lawyers never
 Should think their records dated duly
 If after the day of the month and year
 These words did not as well appear, -
 "And so long after what happened here
 On the twenty-second of July,
 Thirteen Hundred and Seventy-six."
 And the better in memory to fix
 The place of the Children's last retreat, They called it -

the Pied Piper's Street, Where any one play- Was sure for to lose his labor; Nor suffer'd
ing on pipe or tabor the future

they Hostelry or Tavern To shock with But opposite the place of They wrote the story on a col-
mirth a street so solemn, the cavern umn, And on the Great Church

Window painted The same to make the world And there it stands
acquainted How their children to this very day. Andantino
were stolen away:



