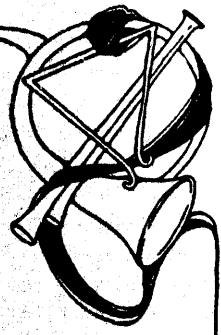


THE LEGEND OF THE PIPER



JOSEPHINE
PRESTON
PEABODY
ELEANOR
EVEREST
FREER

DORIS HOLT

C.C. BIRCHARD & CO.

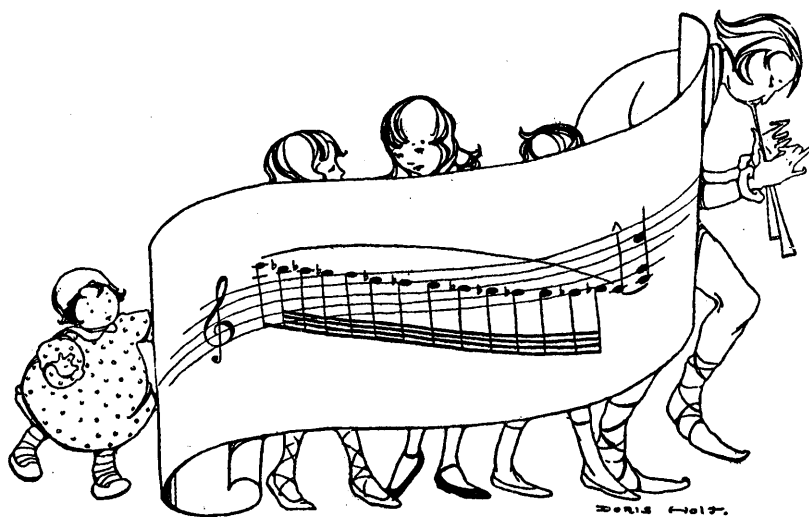
BOSTON

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THE LEGEND OF THE PIPER

MUSIC BY
ELEANOR EVEREST FREER

WORDS BY
JOSEPHINE PRESTON PEABODY



C.C. BIRCHARD & CO.

BOSTON

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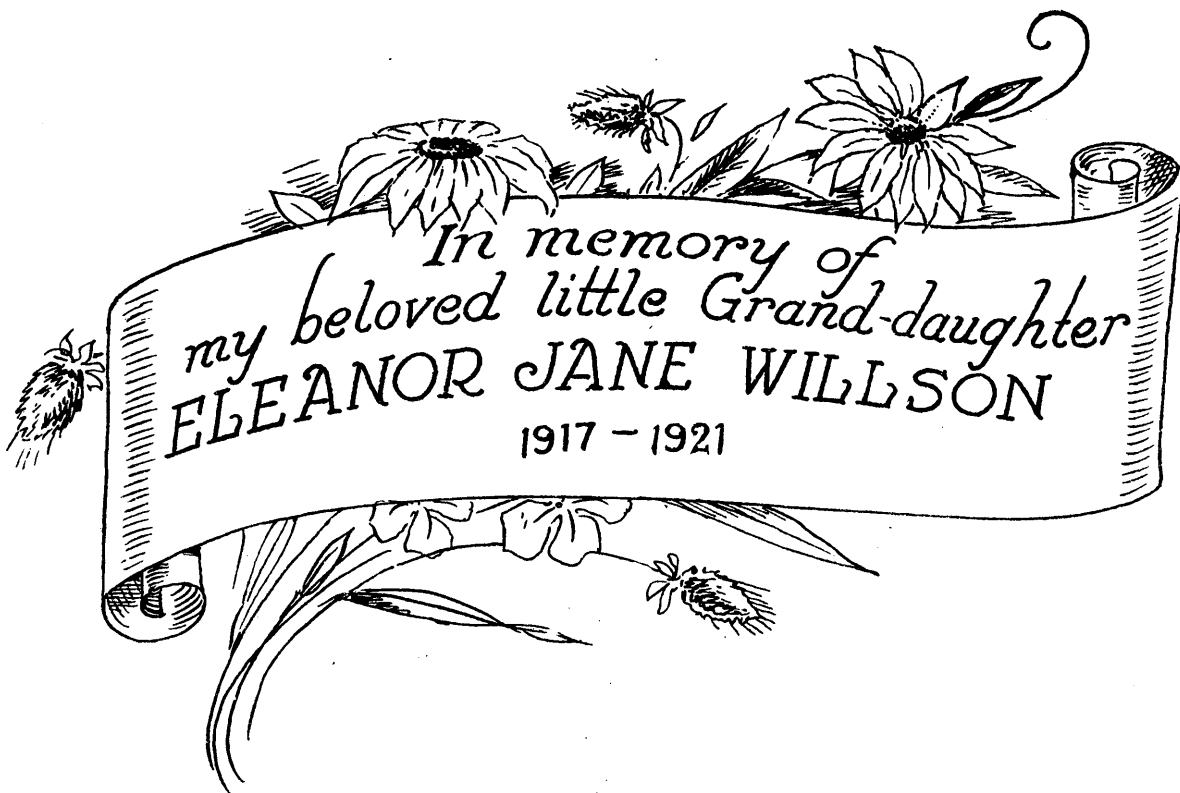
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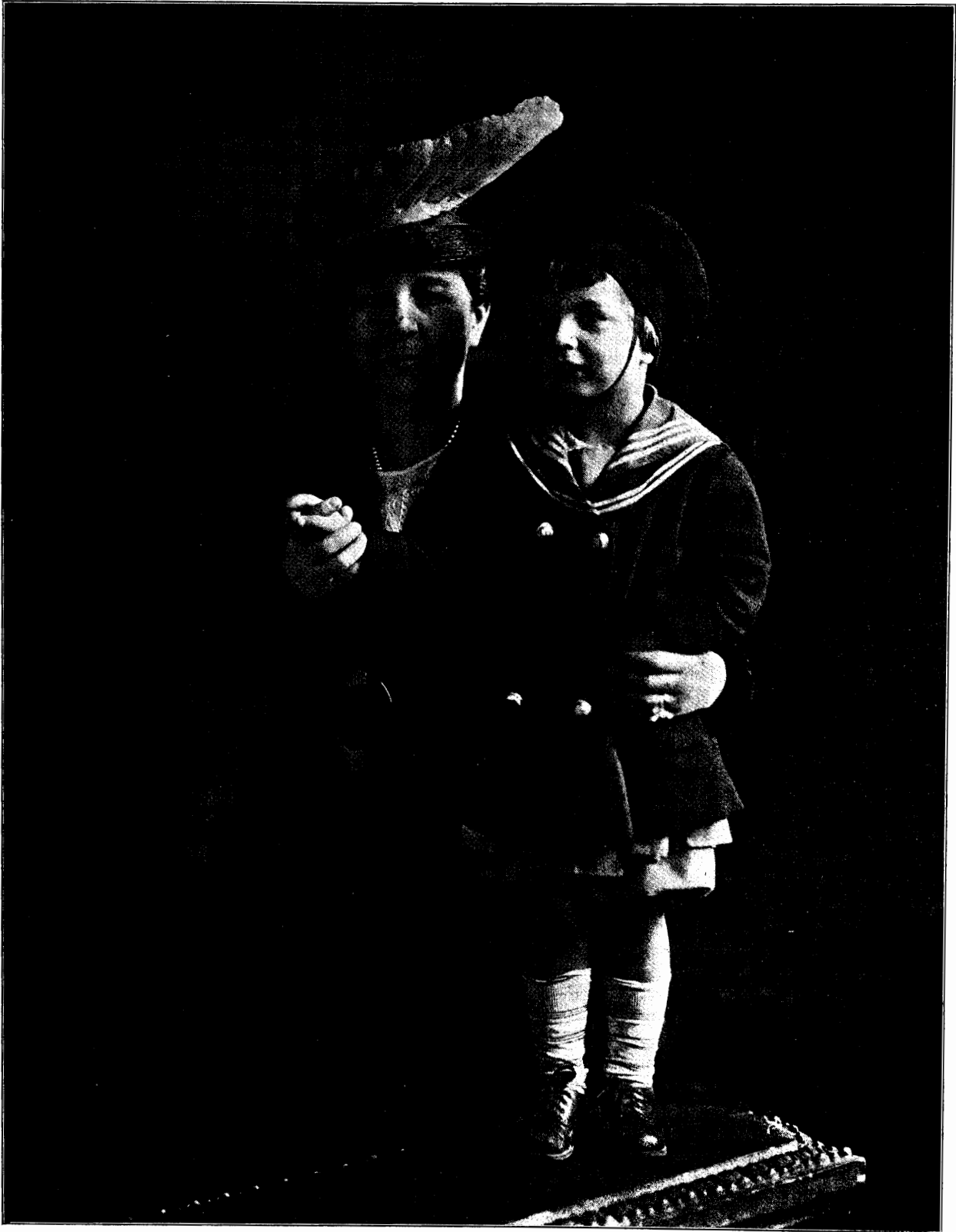
Purchase of 10 copies of the piano-vocal score for the principal characters; \$10.00 royalty fee where admission is charged.

Engraved and Printed in the United States of America



In memory of
my beloved little Grand-daughter
ELEANOR JANE WILLSON
1917 - 1921

The Piper of fate
charmed her little spirit away.



Cast of Characters

THE PIPER			Tenor
MICHAEL-THE-SWORD-EATER	}	<i>Strolling Players</i>	Tenor
CHEAT-THE-DEVIL			Bass

JACOBUS THE BURGOMEISTER			Baritone
KURT THE SYNDIC	}	<i>Men of Hamelin</i>	Tenor
PETER THE COBBLER			Baritone
HANS THE BUTCHER			Baritone
AXEL THE SMITH			Tenor
MARTIN THE WATCH			Baritone
PETER THE SACRISTAN			Tenor
ANSELM, A YOUNG PRIEST			Baritone
OLD CLAUS, A MISER			Tenor
TOWN CRIER	Tenor		

JAN	}	<i>Children</i>	
HANSEL			
ILSE			
TRUDE			
RUDI			

VERONIKA, WIFE OF KURT			Mezzo Soprano
BARBARA, DAUGHTER OF JACOBUS			Soprano
WIFE OF HANS THE BUTCHER	}		
WIFE OF AXEL THE SMITH			
WIFE OF MARTIN THE WATCH			
OLD URSULA			Soprano

Burghers, Nuns, Priests and Children.

SCENE: Hamelin on the Weser, 1248 A.D.

THE LEGEND OF THE PIPER

Words by
JOSEPHINE PRESTON PEABODY

Music by
ELEANOR EVEREST FREER
Opus 28.

Lento (a piacere)

pp *cresc.*

This block contains the first system of the piano introduction. It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music begins with a piano (*pp*) dynamic and includes a crescendo (*cresc.*). The melody in the treble clef consists of eighth and quarter notes, with several triplet markings (*3*) over groups of notes. The bass clef provides a simple accompaniment of quarter notes.

f *fz* *fz*

This block contains the second system of the piano introduction. The dynamics increase to *f* and *fz*. The treble clef continues with triplet markings and includes a trill (*tr*) over a note. The bass clef continues with quarter notes and rests.

ANSELM:

And you, who heed the colors of this show, Look to your

p

This block contains the first line of the vocal melody and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are "And you, who heed the colors of this show, Look to your". The piano accompaniment is in a bass clef with a key signature of two sharps and a 3/4 time signature, starting with a piano (*p*) dynamic. The piano part includes a triplet in the first measure and block chords in the following measures.

laugh - ter! — It doth bod - y forth a Judge - ment that may

This block contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "laugh - ter! — It doth bod - y forth a Judge - ment that may". The piano accompaniment continues with block chords in the bass clef.

take you un - a - ware, — Sun - struck with mirth, like un - to

chat - ter - ing leaves Some wind of wrath shall scourge to no - thing -

HANS, AXEL & OTHERS. *Andante* JACOBUS

ness. Hur-rah, Hur - rah! And now, good

towns-men all, See - ing we stand de - liv-er'd and se - cure As

once yon cho - sen creatures of the Ark, For a sim-

il - i - tude Our fam - ine gone, Our plague of rats and mice, — Hur -

HANS & OTHERS

rah, Hur - rah! 'Tis meet we ren - der thanks more so - ber - ly -

JACOBUS
mf

So - ber - ly, so - ber - ly, ay! For our de - liv - er - ance.

HANS JACOBUS

Piu lento

And now, ye wit, it will be full three days since we be-held—

rit.

OLD URSULA. (Putting out ear trumpet)

a tempo *f*

REYNARD

Our late de-part-ed pest. What does he say? Oh, how fe-

a tempo *f*

3 3 3 3

HANS' WIFE

li - ci - tous! He's on - ly say - ing there be no more rats.

3 3 3

JACOBUS (With oratorical endeavor)

Three days it is; and not a mouse, one mouse, one mouse, I

rit.

rit.

say! No-o-ol Qui-et as a mouse. And now... (Resuming)

ten.

pp

cresc. molto

CROWD You have seen Noah and the Ark, most

Long live Ja-co-bus!

ff

a tempo

apt-ly happen'g by With these same play-folk. You have mark'd the Judgment. You all have

cresc.

cresc.

seen the lost souls sent to Hell. And, no-thing more to do. Yes, yes, and

KURT (Prompts him)

ff

HANS (The Butcher)

now... Hath no man seen the Pi-per? Please your worships.

Musical score for Hans (The Butcher). The system includes a vocal line and a piano accompaniment. The vocal line starts with a fermata on a whole note, followed by the lyrics. The piano accompaniment features a treble and bass clef with various chords and melodic lines.

JACOBUS

OTHERS (In the crowd) Pi-per, my good man?

Ay, ay, so? ay, where is he? Ho, the Pi-per!

Musical score for Jacobus and Others. It features a vocal line for Jacobus and a vocal line for 'OTHERS (In the crowd)'. The piano accompaniment includes a treble and bass clef with a triplet of eighth notes in the right hand.

rit.

HANS

JACOBUS (Piously)

He that drown'd the rats! Why, no man

yes, yes, that drown'd the rats!

rit.

Ad.

Musical score for Hans and Jacobus. It features a vocal line for Hans and a vocal line for Jacobus. The piano accompaniment includes a treble and bass clef with a triplet of eighth notes in the right hand and a fermata in the left hand.

Andante

knows. Which proves him such a ran-dom in-strument As

*

Heav'n doth some-times send us, to our use, Or, as I do con-

ceive, no man at all, A man of air; or I would say de-lu-sion.

Andante Mod^{to}
REYNARD (From the ark, gaily)

He'll come no more. Eh? Oh in-deed, Me-aow!

JACOBUS

'Tis clear - est Prov - i - dence. The rats are gone, The man is gone, And

(Pointing to Minster)

there is naught to pay Save ———— peace - ful wor - ship.

REYNARD (Sarcastically)

KURT

poco rit.

Oh, in - deed, me-aow! Si - lence, you strollers here!

CROWD

rit.

Or, I'll have you gaoled one and all! No, Kurt the Syndic, no!

Andante

BARBARA (To Jacobus)

2. Oh, 'tis my fan - cy yet to see them play, A while, and watch those

1. No, no! Ah, Fa - ther, bid them stay a while And play it all a -

same dear youths a - gain, For when they go a - way, my heart will break

gain, Or, if not all, Do let us see that same good youth a - gain

Let my ap - peal be not in vain, Oh, fa - ther,
ritar dan

Who swal - low'd swords be - tween the Ark Pre - ser - ved

do For that Last Judg - ment!

And the Last Judg - ment!

do

REYNARD

CHILDREN

Mi - chael, the Sword Eat - er, Lau - rels for thee! Oh,

can't we see the an - i - mals in the Ark a - gain? Oh, can't we see it all a - gain?

poco rit.

f *poco rit.*

ILSE *a tempo*

Oh, leave out Noah And let's have on - ly Bears

a tempo *mf*

KURT JACOBUS

And Drom - e - da - ries, and the oth - er ones! Si - lence! good people: L.H.

rit. *p* L.H.

You have had your shows; And it is meet, that having held due feast,

mf

Both with our Mark - et and this Mir - a - cle, We bring our

cresc. - -

cresc. - -

ho - li - day to close with pray'r and pub - lic thanks to Saint Wil - li - bald.

poco a poco rit. ff

poco a poco rit. ff

Up-on whose day the rats de-part-ed thence. Saint Wil-li - bald!

rit. a tempo REYNARD (Loudly)

colla voce a tempo ff

BEAR OTHER ANIMALS *ritar* - CROWD - dan - do

Saint Willibald! Saint Oh! Saint Wil - li - bald! Saint Willi-bald!

ritar - - dan - do

ritardando *Tempo I*
HANS (The Butcher)

And what had he to do With rid-ding us of rats? 'Twas the Pip-ing Man who

ritardando *mf*

came and stood here in the mar-ket-place, And swore to do it

ritar - - dan - do. *Più lento*
PETER (The Cobbler)

for - one thou - sand guild-ers! Ay, and he did it, too!

ritar - - dan - do.

(Renewed up-roar in the tent.)

Andante
KURT (To Jacobus)

Saint Wil - li - bald! Drive out those moun - te - banks!

f

'Tis ev - er so. Ad - mit them to the town and you must

(Barbara lingers by the Ark-Tent, gazing with girlish interest at Michael, who gazes at her, his bear-head in his hand for the moment.)

pay their single show with ri - ot-ings a week. Lookyonder at your daughter!

rit.

AXEL, The Smith (doggedly to them)

JACOBUS
Bar - ba - ra! By your leave, Masters, I would like to know,

a tempo

Più lento

How did Saint Wil-li - bald pre - vail with the rats?

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). It features a series of eighth notes, with the first three notes of each phrase grouped as triplets. The piano accompaniment is in a grand staff (treble and bass clefs) and features chords and single notes, also with some triplet markings.

That would I like to know. — I, who ha' made of strong wrought

The second system continues the vocal line and piano accompaniment. The vocal line has a more melodic feel with some slurs. The piano accompaniment continues with rhythmic patterns and triplet markings.

traps, — two hundred, thir - ty nine, two hun-dred, thir - ty -

The third system continues the vocal line and piano accompaniment. The vocal line has some rests and slurs. The piano accompaniment features more complex rhythmic patterns and triplet markings.

poco rit. REYNARD (Calling) HANS (The Butcher) *a tempo*

nine. — And so would I! So please your wor-ships,

The fourth system introduces two new characters: REYNARD (Calling) and HANS (The Butcher). The tempo changes from *poco rit.* to *a tempo*. The vocal line for REYNARD is in a treble clef with a key signature of one flat. The piano accompaniment is in a grand staff. The system ends with a double bar line and a key signature change to two sharps (D major).

PETER
(TheCobbler)

may it please the Crier, Now we be here, to cry the Pi-ping Man— A

Musical score for Peter (The Cobbler) featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

stranger man, gay-clad, in di - vers col - ors! Be-cause he, with said pip-ing,

Musical score for Peter (The Cobbler) continuing from the previous system. The key signature remains B-flat major. The time signature changes to 3/4. The piano accompaniment continues with chords and a bass line.

HANS (The Butcher) *rit.* Drive a-way the horde of rats! PETER (The cobbler) *a tempo* To our great be - ne - fit;

Musical score for Hans (The Butcher) and Peter (The Cobbler). Hans's part is marked *rit.* and Peter's part is marked *a tempo*. The key signature changes to two flats (B-flat and E-flat), and the time signature is 6/8. The piano accompaniment includes a *rit.* section for Hans and an *a tempo* section for Peter.

OTHERS And we be all just men. Ay, ay, A - men!

Musical score for the Others, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

WOMEN

JACOBUS

A - men, our La - dy, and the blessed Saints! Why, faith, good

souls, if ye will have him cried, So be it. But the ways of

Andante (dolce)
mp

mp

Heav'n are strange! Mark how our an - gel of de - liv'rance came,

Or, it may be, Saint Wil - li - bald him - self, Most pi - ed - ly cloth'd, E'en

mf

rit.

as the vil - est play - er! And straight as - cend - ed from us, to the

a tempo

clouds! But cry him, if you will. Peace to your

a tempo

marc.

p

(Kurt wrathfully consults with Jacobus, then signals to Crier.)

CRIER

lungs! He will not come. O - yez! O - yez!

O - yez! Where - as, now three days are gone, our plague of rats was

whol - ly driv - en hence, our ci - ty cleans'd, Our peace re - stored af - ter

sore threat of fam - ine By a strange man who came not back a - gain, Now

rit.

there - fore, if this man hath ears to hear, Let him stand forth. O -

yez! O - yez!

rall. *ff* Trumpet.

(People gaze up and down the little streets. Reynard steps out of the Ark and comes down slowly, with a modest air. Kurt points him out, threateningly, and the crowd bursts into derisive laughter. He doffs his animal-head at leisure, showing a sparkling, dark-eyed face.)

Lento, come prima.

Musical score for the first system, piano accompaniment. It features a treble and bass clef with a 3/4 time signature. The music is in a key with two flats. The piece begins with a piano (*p*) dynamic. The right hand contains several triplet figures, while the left hand provides a steady accompaniment with some chromatic movement.

Musical score for the second system, piano accompaniment. It continues from the first system. The right hand features more triplet figures and a trill (*tr*) in the final measure. The tempo markings *rall- en - tando a piacere* and *rallentando molto* are present. The piece concludes with a fermata over a whole note chord.

Musical score for the third system, piano accompaniment. It is marked *Vivace* and *f*. The tempo and dynamics increase significantly. The right hand features a series of chords and eighth-note patterns, while the left hand has a simple bass line.

Musical score for the fourth system, vocal and piano accompaniment. The vocal line is for ALL (Chorus) and KURT & JACOBUS. The lyrics are "The Man! The Man! The Dev-il!". The music is marked *ff* and *f rit.*. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more active bass line.

Andante
THE PIPER

ALL (Soli)

'Tis The Pi-per! Three days of rest, your wor-ships, you have

CHORUS

p

had. The rats are gone, e'en to the ne-ther-most

3

tail: And I've full-fill'd my bar-gain. Is it granted?

(Murmurs, then cheers of 'Ay, ay, Piper!' from the crowd)

mf

Thank'ee — My thou-sand guil-ders, an' you

Andante mesto
JACOBUS *f*

please. One thou— come, come! This was no so - ber bar - gain—

No man in rea - son could—

PIPER *ff* KURT

One thou-sand guil - ders. One thou-sand ro - gue-ries!

JACOBUS (To Piper) AXEL

You jest too far. Luck-y if he get— aught! Two hundred traps, And

cresc.

AXELS WIFE

nine and thir-ty! By Saint Willi- bald, when was I paid? Say, now!

fff *poco rall e dim.*

PIPER PETER (The Cobbler)

One thou-sand guil-ders. Give him one hun-dred.

mf

HANS (The Butcher) HANS' WIFE

Dou-ble! You were fools to make an a - gree-ment with him. Ask old

Claus who has the guil - ders; and his house was full o' rats!

Allegretto moderato
 OLD CLAUS (Shaking his stick from window)

You jade! And I, that hoard, and save, And lay by

f *poco accelerando e cresc.*

all I have from year to year, To build my mon - u - ment when I am

rall. e poco a poco decresc.

gone, A fine new tomb there, in Saint Bo - ni - face!

molto rit.

Andante OLD URSULA (Leaning out, opposite)

And I to pay for all your ci - ty rats! Right, neighbor, right well said!

Allegro

Pi - per, hark here! Pi - per, how did ye charm the rats a -

Andante
PIPER (Coming down)

way? The rats were led by cu - ri - os - i -

mf legato

ty! 'Tis so with ma - ny rats; And all old

Andante
JACOBUS

ff

wo - men; Saving your health! No thought for pub - lic weal, In

PIPER

KURT (Contemptuously)

this base grasping on - One thou - sand guilders - For pip - ing

PIPER

poco rit.

Shall I pipe them back a - gain?

poco rit.

WOMEN

Good Saint Wil - li - bald!

Good Saint Bon - i - face!

Pe - ter and Paul de - fend us!

Mer - ci - ful hea - ven!

Mer - ci - ful hea - ven!

ff

HANS (The Butcher)

No, no; no fear o' that. The rats be drown'd. We saw them with our

The musical score for Hans (The Butcher) consists of a vocal line and a piano accompaniment. The vocal line is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

PIPER

eyes. Now who shall say there is no res - ur - rec - tion for a

The musical score for the Piper consists of a vocal line and a piano accompaniment. The vocal line is in a key with two flats and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the first measure of the piano accompaniment.

KURT

VERONIKA

mouse? Do you but crop the fel - low's ears! Ah,

The musical score for Kurt and Veronika consists of a vocal line and a piano accompaniment. The vocal line is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Triplet markings (3) are present over the piano accompaniment.

JACOBUS

Kurt! Deal pa - tient - ly, good neigh - bor, All is well.

The musical score for Jacobus consists of a vocal line and a piano accompaniment. The vocal line is in a key with two flats and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Triplet markings (3) are present over the piano accompaniment.

(To the Piper.)

Why do you name a price so laugh - a - ble, my man?

Call you to mind; you have no claim, no scrip to

PIPER (Sternly) JACOBUS PIPER

show. You cling up-on - Your word. I would say - just - Your

JACOBUS PIPER

word. Up - on - Your word. Sure, 'twas rotten

rall.

JACOBUS *rall.*

parch-ment! This is a base, con-niv-ing mi-ser!

Con fuoco
PIPER (Turning proudly)

Stand forth, Cheat - the - Dev -

sempre cresc.

il! Be not a - fear'd. He pleas'd you all, of late.

rit.

(Cheat-the-Devil doffs his head, dress)

He hath no sting. So, boy! Do off thy head.

rit. (Michael comes down, bear-head in hand) BARBARA (Regarding him sadly)

Mi - chael, Stand forth! That good - ly Sword - Eat - er!

rit. *la melodia marcato*

PIPER (Defiantly)

So, Mi - chael, so. These be two friends of

poco rall. *a tempo*

mine. Pay now an ev - en third to each of us. Or, to con - tent your

poco rall. *a tempo*

rall.

doubts, to each of these Do you pay here and now, five hun - dred guilders.

rall.

Who gets it mat - ters lit - tle, for us friends. But you will pay the

fz

sum, friend. You will pay! _____

rit.

fz

pp

sfz

HANS & AXEL (With Crowd)

Come, there's an hon - est fel - low.

Ay, now, pay! There's a good friend - And would I had the same.

One thousand guil - ders? No, too much. — No, no.

KURT

JACOBUS *rit.* — *Vivace*
PIPER

Pay jugglers? With a rope a-piece! Why so? — They are my friends, and

rit. — *mf*

they shall share with me. 'Tis time that Hamelin reck - on'd for — us

men; Hath ev - er dealt with us as we were ver - min. Nor have I

KURT

PIPER

poco rit.

rid you of the oth - er sort - Right you that score! These out-casts! Say you

poco rit.

Andante

f $\overbrace{\quad\quad\quad}^3$

so? - Michael, my man! Which of you here will try with glass or

poco rit. - -

mf

poco rit. - -

a tempo

MICHAEL (Sullenly) PIPER

fire with him? No, no more glass to - day! Then fire and

a tempo

poco rit.

^ , sword! So! And there's not one man in Hame-lin, here, so hon-est

poco rit.

of his word. Strollers! A pret-ty choice you leave us. Quit thy strolling

a tempo

a tempo

life, or stroll in - to a - cage! What do you of - fer him? A man eats

poco rit.

poco rit.

a tempo
CHILDREN

fire, sword, glass, young April frogs. Do it a-gain! Do it a-gain!

p a tempo

PIPER

You say to such a man, "Come, be a monk! A wea-ver!" Pret - ty choice. Here's

PETER (The Cobbler)

poco rit. Cheat-the-Devil, now. But what's his name? He does 'nt know. —

rall.

poco rit. *rall.*

Tempo I
mp

What would you? Nor do I. But for the some-thing he has seen of

mp

life, Mak-ing men mer-ry, hed know something more! The gent-lest dev-il ev-er

rall.

spiked Lost Souls — In - to Hell - mouth, for nothing-by-the-

rall.

rall. *Allegro*
 OLD URSULA (With her ear-trumpet.)

day! Pi - per, why do you

Allegro
 PIPER

call him Cheat - the - Dev - il? Be-cause his dev - il -

try is all a cheat: He is no dev-il, but a gen - tle

heart! Friend Michael here hath play'd the Dev-il, **be-times**, Be-cause he

can so brave-ly breath out fire. He plied the pitch-fork so we yelp'd for

poco rall.
mer-cy, He reck-on'd not the stout-ness of his arm! But Cheat-the-Dev-il

poco rall.

here, he would not hurt why Kurt the Syn-dic-thrust-ing him in hell. (Laughter)

rall.

rall.

CHEAT-THE-DEVIL (Unhappily) *Allegro*
PIPER (Soothing to him)

No, no, I will not hurt him! Mer-ry,

(To the townsfolk)

boy! And, if ye will have rea - sons, good, ye see, I want-

poco rall. One thou-sand guil - ders.

poco rall.

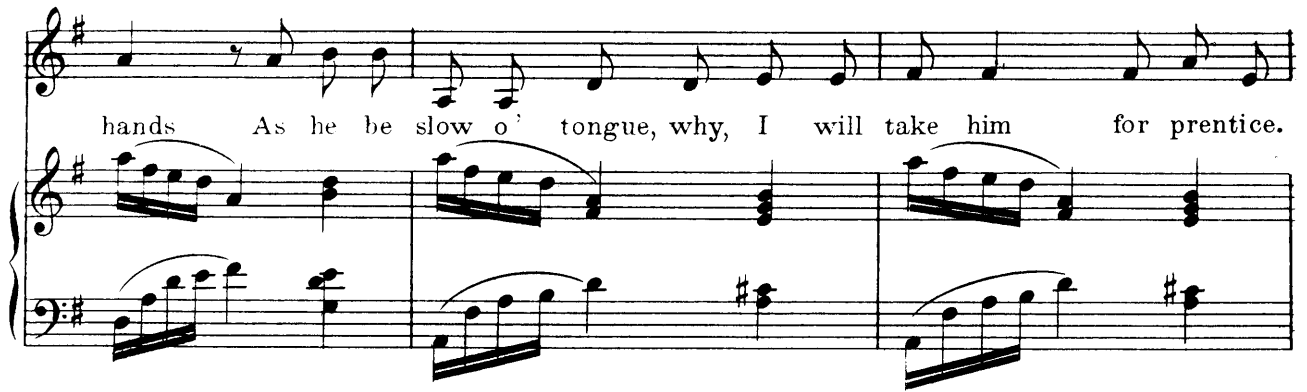
ders. *a tempo* JACOBUS

In all sure-ty, Payment you'll have, my man, But-

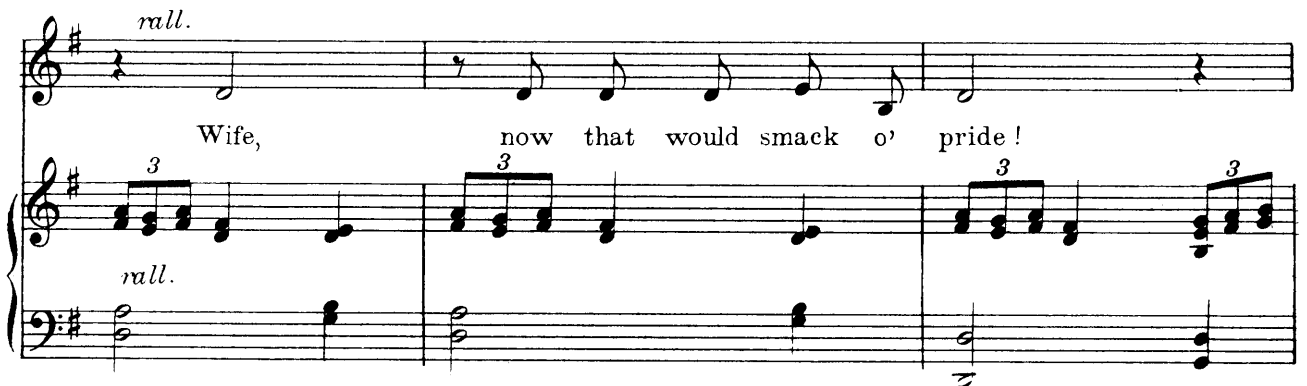
a tempo

HANS (The Butcher)

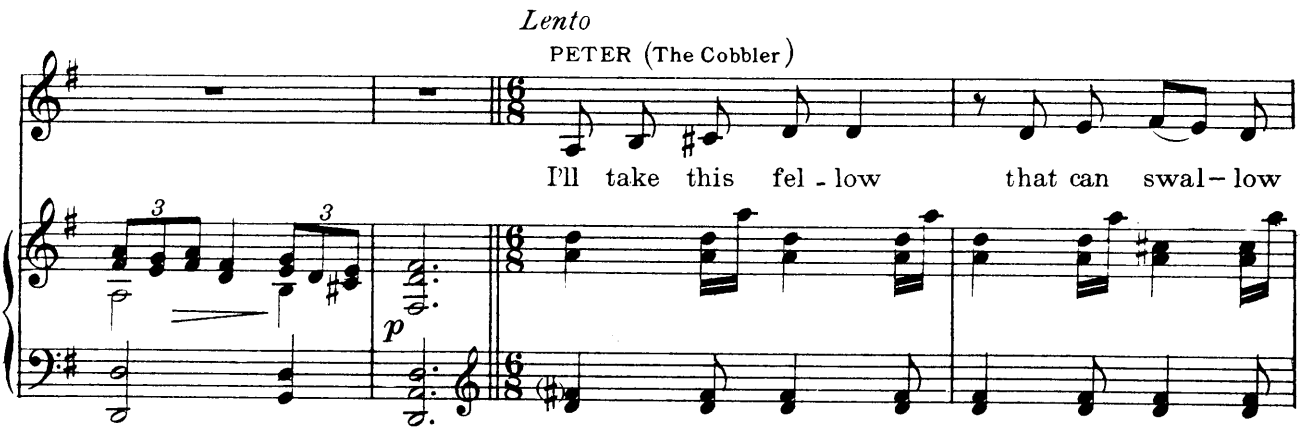
As to's friends, An that yon Dev-il be as feat wi' his



hands As he be slow o' tongue, why, I will take him for prentice.



rall.
Wife, now that would smack o' pride!



Lento
PETER (The Cobbler)
I'll take this fel-low that can swal-low



fire. He's some-what old for me, But he can learn my trade...

PIPER PETER (The Cobbler)

A pret-ty fel-low! And your trade? Pe-ter the Cob-bler. -

MICHAEL *ff*

I, what I? Make shoes? I swallow fire.

Andante

PIPER *poco rall.* BARBARA (Aside, bitterly) *a tempo* PIPER (To Hans)

E- now. I'll not be- lieve it. Your trade?

HANS *poco rall.* MICHAEL *Recitando* CHEAT-THE-DEVIL (Unhappily)

I'm Hans, the Butch-er. Butch-er! Butcher! Oh no! I could-nt

(Loud laughter) BUTCHER'S WIFE (The Piper motions to Michael and Cheat-The-Devil who, during

hurt them. 'Tis a fool.

Andante con molto sentimento

pp cresc. poco a poco

the following, join the other player-folk, strike their tent, pack their bundles, wheel off the barrows that have served them for an Ark, leaving the space clear before the Shrine. Exeunt strollers, all but Michael, who hangs about, still gazing at

Barbara.)

decresc. poco a poco

Recitando

JACOBUS

rall.

Good peo - ple, we have wast - ed

colla voce

time e - now. You see this fel - low, that he has no writ. -

rit.

Andante

PIPER

f

Why not, then? 'Twas a bar - gain. If your word hold on - ly

KURT

when 'tis writ - We cannot spend Clerk - ship on them that neither write nor read.

rit. JACOBUS *Tempo I*
PIPER

What good would parchment do thee? My good man— Who says I

rit. *ffz*

Andante
OLD CLAUS

can-not read? Who says I can-not?— Pi-per, don't tell me you can

PIPER

read in books! Books! Wheres a book! Show me a book, I say!

OLD URSULA PIPER

The Ho-ly Book! Bring that or he'll be-witch you! Oh, never fear, I

charm but fools and child - ren; Now that the rats are gone - Bring

me a book: A big one!

(Murmurs. The Piper defiant. The crowd moves towards the Minster. Enter Anselm the Priest with a little acolyte, - The two bearing a large, illuminated Gospel-book. Anselm, seeing the Piper, gravely opens the book, which the boy supports on his head and shoulders.)

poco rall. Horn
fz

Tempo I
PIPER

Ho, 'tis too heav - y! Come you cherub - head, -

(Beckons another small boy and sets the book on their two backs.)

Here's too much laid up - on one guard - ian an - gel!

(He looks in frank bewilderment on the eager crowd)

CROWD

Well? well? What now? Read, read! -

KURT

poco rall.

Lento

PIPER (To Anselm)

(Anselm turns pages - Piper looks on blankly)

He can-not read. Turn - turn-There's nothing there. Ah, turn a -

poco rall. Organ

(He takes pipe from belt.)

(Starts to pipe, looking on the book.)

gain! The red one! no, the green! The green one, so.

p

poco rall.

CROWD PIPER (Puzzled at their mirth.)

{ Sure 'tis a mad man! What the green one says.
But hear him piping!
What is he do-ing? } (Jan, the little lame boy on the steps,
reaches his arms out suddenly and
gives a cry of delight. He goes with
his crutch to the Piper, who turns and
gathers him close.)

p

JAN JACOBUS (To the people) KURT

Oh, I love the Man! Leave off this ar-gu-ment. Go in-to Mass.

Organ

JACOBUS PIPER (In a rage) KURT

Saint Wil-li - bald! That Saint! Hence, wandering dog!

3

Andante ed a tempo

PIPER

rall.

O-ho! Well, ev - 'ry Saint may have his day.

rall.

(To Anselm, suddenly)

But there are dog-days com - ing - Eh, your worship? You, there! you -

poco rall.

Brother - Father - Un - cle - You! Speak! Will you let them

poco rall.

a tempo

in to say their prayers And mock me thro' their fin - gers?

a tempo

Tell those men to set-tle it a-mong their mould-y pock - ets,

molto rall.

Whether they keep their oath, then I will go. A-way with you!

KURT (Savagely)

molto rall.

(*La melodia marcato*)

ANSELM

The Pi-per should be heard; Ren-der to Caesar, therefore, that which is Cae-sar's!

PIPER

JACOBUS (Warily)

rall.

Give the Dev-il his due! We must take counsel ov-er such a sum.

rall.

(Beckoning others, he and Kurt go into the Rathhaus, followed by all the men. Exit

Andante mesto
p

Anselm with the Holy Book into the Minster. — The children play mouse, to and fro, round the Piper. — The women, some of them, spin on the door-steps with little distaffs, or stand about, gossiping. The Piper wipes his forehead and goes

poco rall.

up slowly (centre) to drink from the fountain at the foot of the Shrine. Michael, like one in a dream, comes down towards Barbara, who gazes back at him, fascinated, through her laughter.)

pp

Lento
BARBARA

mf

Is it for pay you loi-ter, Master Play - er? Were you not paid e -

MICHAEL BARBARA

nough? No. One more look. Here then— Still not e -

MICHAEL BARBARA

nough? No! One more smile. Why would you have me smile?—

rit.

MICHAEL

Oh, when you smiled It was— it was like sun - light Coming thro' some window

rall. sin'al fine.

(Pointing to Minster) *rit.* there, Some vi-sion of Our La-dy. (She drops her flowers, He picks them up and gives them back slowly.) *Tempo I* BARBARA Who are you? You are some-one in dis-

MICHAEL

guise. A man-that pass - es for a moun-te - bank.

BARBARA (Eagerly)

MICHAEL

BARBARA

I knew! What then? Thou art of no - ble

MICHAEL

birth. 'Tis some dis - guise, this playing with fire! Yes- For to -

(Touching his breast)

day, I lord it with the fire. But it hath burn'd me here.

molto rull

(Overcome for the moment, she draws away)

(The Piper, coming down, speaks stealthily to Michael, who is still gazing.)

PIPER

For all our sakes! There is bad weather breeding.

(Barbara turns back to see Michael, withdrawing reluctantly, and throws a rose to him, with sudden gaiety.)

BARBARA

Take to thy heels. Farewell to you, Sword-Swallower! fare-

MICHAEL (Looking back)

rall.

p (Exit)

well! Farewell to you, my La-dy-in - the - Moon!

(Jan clings once more to the Piper, while the other children hang about. Veronika calls to her boy, from the steps.)

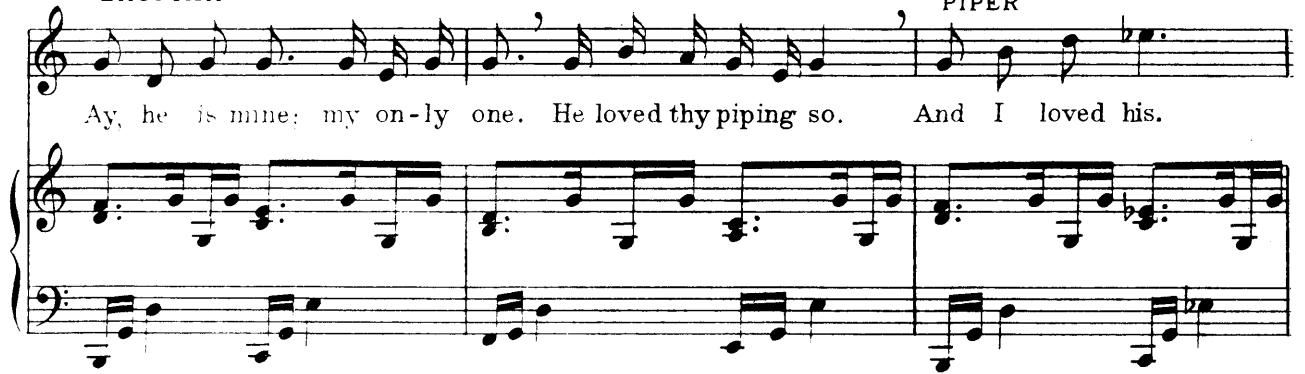
VERONIKA

PIPER (Drawing nearer.)

Dar-ling! Is this your boy?

VERONIKA

PIPER



Ay, he is mine: my on-ly one. He loved thy piping so. And I loved his.

HANS' WIFE (Stridently)

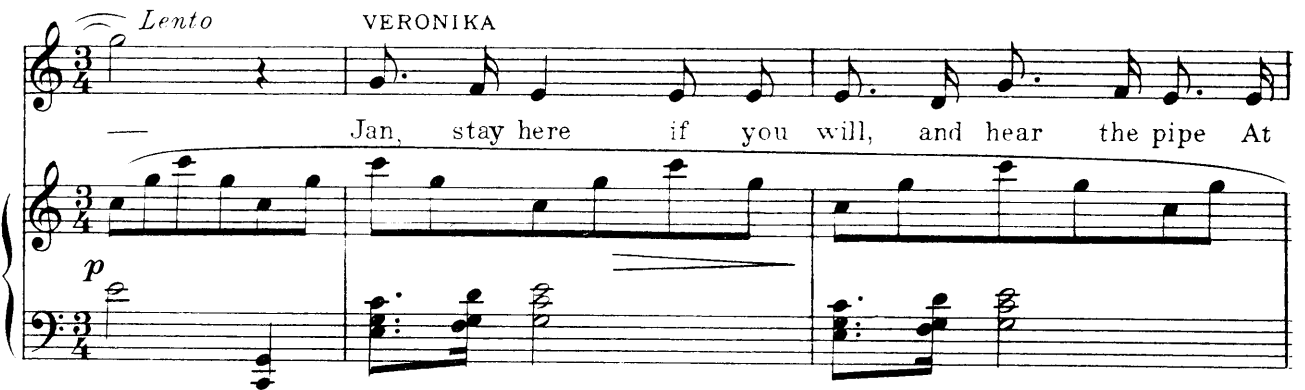
PIPER



Poor little boy, He's lame! 'Tis all of us are lame! But he, he flies.

Lento

VERONIKA



Jan, stay here if you will, and hear the pipe At

Tempo I
PIPER


Church - time. Wilt thou?

MAN PIPER

Mother, let me stay here with the Lone-ly Man! The Lone-ly Man?

VERONIKA PIPER

He al-ways calls Him so. And so would I.

legato

Più lento
VERONIKA

It grieves him that the Head is al-ways bowed and stricken,

PIPER

But he loves more to be here than yonder in the church. And so do I.

Andante
VERONIKA

JAN

What would you, dar - ling, with the Lonely Man? What do you wait to see? To

(The women murmur.
The Piper comes down
further to speak to
Veronika.)

PIPER

see him smile. You are some foreign woman, Are you not?

VERONIKA AXEL'S WIFE (To her child)

Nev - er from Hamelin! No. Then run a - long And ask the Pi - per

poco rall. ANOTHER

if he'll play a - gain The tune that charmd the rats. They might come back!

poco rall.

Andante

OLD URSULA (Calling from the window)

Piper! I want the tune that charm'd the rats! If they come back, I'll have my grandson play it.

This block contains the musical score for Old Ursula. It features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked *Andante*. The lyrics are: "Piper! I want the tune that charm'd the rats! If they come back, I'll have my grandson play it."

PIPER

I pipe but for the children. *rall.*

This block contains the musical score for the Piper. It features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked *rall.* (rallentando). The lyrics are: "I pipe but for the children."

a tempo

ILSE (Dropping her doll and picking it up)

Oh, do pipe something for Fridolin!

This block contains the musical score for Ilse. It features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked *a tempo*. The lyrics are: "Oh, do pipe something for Fridolin!"

HANSEL

Oh, pipe at me! Now I'm a mouse, I'll eat you up, Rrrr! *rit.*

This block contains the musical score for Hansel. It features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked *rit.* (ritardando). The lyrics are: "Oh, pipe at me! Now I'm a mouse, I'll eat you up, Rrrr!"

Andante

CHILDREN

Oh,— pipe! Oh, play! Oh, play and make us dance! Oh, play and make us run a-way from school!

PIPER

Why, what are these?

We're mice, we're mice, we're mice, we're mice, we're mice, we'll eat up ev'ry-thing!

rall.

Mesto

MARTIN'S WIFE (Calling) ILSE

'Tis Church-time, La, what will the neighbors say? O, please do play some -

Organ

AXEL'S WIFE

thing for Fri - do - lin! Do hear the child. She's quite the lit - tle mother!

Andantino

PIPER

A lit-tle mother? Ugh! How hor-ri-ble. That fai-ry thing, that princess,

no, — that child! A lit-tle moth-er? Drop the ug-ly thing!

rall. (To her) *a tempo*

p

Vivace

MARTIN'S WIFE

rall.

Now, on my word!

And what's a-miss with mothers? Are mothers hor-ri-ble? No, — no. But—

PIPER (Struck with painful memories)

(Turns back to them
with a bitter change
of voice)

care and want and pain and age... And pen-ny wealth, and pen-ny -

counting. Pen-ny prides and fears of what the neighbors say, the

poco rall.

MARTIN'S WIFE

neighbors say! And you were born without a moth - er, then!

rall.

ALL (Together)

a tempo

Yes, you there! Ah, I told you! He's no man. He's of the Dev-il.

rall.

MARTIN'S WIFE

Andante

PIPER (Fiercely)

Who was your mother, then? Mine! Nay, I do not know.— For when I

p

saw her, she was so trodden, lost and sad, — I can-not think that she was ev-er

young, Save in the cher-ish-ing voice. — She was a stroller:

My fa-ther was a strol-ler. So, there you have it!

poco rall.

a tempo

And since she clave to him, and hun-ger too, Ei-ther live mew'd up for ev-er -

a tempo

p

She! to be a nun; Or kept her life - long wan-der - ing with the wind, The

rall.

rall.

ve-ry name of wife— stript from her troth. That was my

poco rall.

f

poco rall.

moth - er. And she starv'd and sang; And like the

a tempo

poco rall.

a tempo

poco rall.

wind, - she rovd and lurk'd and shudder'd out - side your win - dows, and fled

by, - Storm hunt-ed, try - ing to out-strip the snow, South, South and home-less

as a broken bird, Limp-ing - and hid-ing! And she fled, and laugh'd, and

kept me warm, and died! To you, a nothing;

Nothing, for-ev-er, oh, you wellhoused moth-ers! As al-ways, al-ways

for the lighted windows Of all the world, The dark out side is nothing;

rall. and all that limps and hides there in the dark; *rall.* Famish-ing, - broken, -

lost! *a tempo* And I have sworn for hersake and for all, that I will have justice,

all so late, for wretched men, Out of these same smug towns that drive us forth

poco rall.
af - ter the show! Or scheme to cage us up — out of the

poco rall. *Andante*

sun - light; like a squirrel's heart torn out and dry - ing in the market - place. My

rall. *rall.*

moth - er! _____ Do you know what moth - ers are? _____

Andante

rall. Your child-ren! Do you know them? Ah, not you! There's not one here but

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a *rall.* marking and the lyrics "Your child-ren! Do you know them?". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The system concludes with the lyrics "Ah, not you! There's not one here but".

rall. it would fol - low me. For all your bleating! Ku - no,

AXEL'S WIFE
a tempo

The second system continues the vocal line with the lyrics "it would fol - low me. For all your bleating!". The piano accompaniment includes a *rall.* section. The system then transitions to a new section for "AXEL'S WIFE" with the tempo marking *a tempo* and the lyrics "Ku - no,".

(The children cling to him. He smiles down triumphantly.) PIPER

come a - way! O - ho! O - ho! Look you? You preach, I pipe!

The third system is for the "PIPER" character. It begins with a descriptive note: "(The children cling to him. He smiles down triumphantly.)". The vocal line has the lyrics "come a - way! O - ho! O - ho! Look you? You preach, I pipe!". The piano accompaniment features a *rall.* section followed by a more active *a tempo* section with a sixteenth-note flourish.

(Reenter the men, with Kurt & Jacobus, from the Rathhaus, murmuring dubiously)

JACOBUS (Smoothly)

(The Piper sets down Jan and stands forth, smiling)

H'm!

The fourth system is for "JACOBUS (Smoothly)". It begins with a descriptive note: "(Reenter the men, with Kurt & Jacobus, from the Rathhaus, murmuring dubiously)". The vocal line has the lyrics "H'm!". The piano accompaniment consists of a series of chords and a simple bass line.

Andante

My good man, we have faith-ful - ly de - ba - ted

Wheth - er your vis - ion of so great a sum Might be ful-fill'd, as

by some mir - a - cle. But no. The mon - eys we ad -

min - is - ter will not al - low it; Nor the com - mon weal. There - fore,

for your late ser-vice, here you have Full fif - teen guild-ers, And a

pret - ty sum in-deed for pip - ing! Take them! Ei-ther that, or, to speak

KURT (Ominously) JACOBUS *rall.* (The Piper)

rall.

is motionless)

tru - ly, noth-ing! Come, come. Nay count them, if you will.

Più mosso KURT PIPER

Time goes! Ay, and your oath?

Più lento

KURT

(There is sound of organ music from
the Minster)

VERONIKA (Beseechingly)

No more; E-nough. Ah, Kurt!

Andante

Più mosso

KURT (Savagely to the crowd)

What do ye, mew-ling of this fel-low's right? He hath none!

Wit ye well, he is a strol-ler, A

wast-rel, And the sha-dow of a man! Ye

waste the day and dal-ly with the law. Such have no rights;

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). It begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a simple bass line of quarter notes.

rall.
Not in their life nor bo - dy! We are in no wise bound.

The second system continues the musical score. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes, ending with a half note. The piano accompaniment continues with the same rhythmic patterns as the first system. A *rall.* (rallentando) marking is placed above the vocal line and below the piano accompaniment.

Recitando
Noth-ing is his. He may not car - ry arms; nor have re-

The third system introduces a new tempo marking, *Recitando*. The vocal line starts with a quarter rest, followed by a triplet of eighth notes, then continues with eighth and quarter notes. A triplet bracket is placed over the first three notes of the triplet. The piano accompaniment consists of three measures, each containing a single chord in the right hand and a single note in the left hand.

dress for an - y harm that men should put on him, Sav-ing to strike a shadow on the

The fourth system continues the musical score. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes, ending with a triplet of eighth notes. A triplet bracket is placed over the last three notes. The piano accompaniment consists of two measures, each containing a single chord in the right hand and a single note in the left hand.

Andante

wall! He is a no-thing by the stat-ute book; And

rall.

by the book, so let him live or die, Like to a mas-ter-less dog!

rall.

(The Piper stands motionless with head upraised, not looking at Kurt. The people, half-cowed, half-doubting, murmur and draw back. Lights appear in the Minster. Kurt and Jacobus lead in the people. Jacobus picks up the money-purse and takes it with him.)

Lento

Organ

a tempo

Others laugh too, pass by with pity and derision
CHILDREN

Oh, pipe a-gain! Oh, pipe

rall.

VOICES (Laughing, drunkenly)

One thousand guilders to a "mas-ter-less dog!"

a tempo leggiero

rall.

for the Piper, and echoes of "Masterless Dog!" Exeunt Women and Men to the Minster. Only the children are left, dancing round the motionless figure of the Piper.)

And make us dance! Oh, pipe and make us run a-way from school! Oh,

(The Piper looks down at them. He looks up at the houses. Then he signs to

pipe and make be-lieve we are the mice!

poco rall.

them, with his fingers on his lips, and begins softly to pipe the wonder-spell. The old Claus and Ursula in the windows seem to (toze)

(The children stop first, and look at him, fascinated; then they laugh, drowsily, and creep closer—Jan always

pp

near. They crowd around the Piper. He pipes louder, moving backwards, slowly, with magical gestures, towards the little by streets and the closed doors. The doors open everywhere. Out come the children: The little ones in night-gowns; the bigger ones with playthings, toy-animals, dolls. He pipes gayer and louder. They pour in right and left. Motion and music

più mosso

fill the air. The Piper lifts Jan to his shoulder (dropping the little crutch) and marches off, up the streets at the rear, piping in the midst of them all. Last, out of the Minster come tumbling two little acolytes in red, and after them, Peter the Sacristan. He trips over them in his amazement and terror; and they are gone after the vanishing children be-

Andante

p 13

p *La melodia marcato*

fore the church-people come out. The oid folks lean from their windows.)

poco rall

la melodia un poco marcato

poco rall.

OLD URSULA

(Peter rushes to

The bell, the bell! The Church-bell! They're be-witch'd!

the bell-rope and pulls it. The bell sounds heavily. Re-enter, from the church, the citizens by twos and threes and scores. Kurt and the others appear.)

Adagio

OLD URSULA.

I told you all- I told ye! Dev-il's bar-gains!

KURT

Pe-ter the Sa-cris-tan! Give by the bell. What means this clan-gor?

(Still pulling
and
shouting)

PETER (The Sacristan)

URSULA

KURT

OLD CLAUS

They're bewitch'd, bewitch'd. They're gone! Thy wits! They're gone, they're gone, they're gone!

PETER The Sacristan URSULA

The child-ren! With the Pi - per! They're bewitch'd! I told you so..

OLD CLAUS

I saw it with these eyes! — He piped a-way the children. —

VERONIKA

KURT (To her)

Jan, my Jan! Thy boy! But mine, my three, all fair and straight.

AXEL'S WIFE

(The Bell) T'was thy false bar - gain, thine; who would not pay the Pi-per, But we pay!

PETER (The Sacristan)

Be-witch'd, be-witch'd! The boys ran out, and I ran af-ter them. And

Musical score for Peter (The Sacristan). The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Andante

something red did trip me, 'twas the Dev-il, the Dev-il!

p

Musical score for Peter (The Sacristan) in *Andante*. The piano accompaniment is marked *p* and features a steady eighth-note accompaniment in the right hand.

Lento

OLD URSULA

Ah, ring on, and crack the bell: Ye'll nev-er have them back. - I told you so!

The Bell

rall.

Musical score for Old Ursula. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked *Lento* and *rall.*

Lento ma a tempo

(The bell rings incessantly)

CURTAIN

molto rall.

pp

Musical score for Old Ursula. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked *Lento ma a tempo* and *molto rall.*. The piano part ends with a *pp* marking.