

# The Pied Piper

Soprano, Baritone, Chorus (*SATB*) & Orchestra

**John Glenesk Mortimer / Diana Hendry**

EMR 31917

- |                            |                        |
|----------------------------|------------------------|
| 1 Full Score               | 1 Marimba / Vibraphone |
| 1 Solo Soprano Voice       | 1 Percussion           |
| 1 Solo Baritone Voice      |                        |
| 20 Chorus ( <i>SATB</i> )  | 8 Violin I             |
| 1 Flute / Piccolo          | 6 Violin II            |
| 1 Clarinet / Bass Clarinet | 4 Viola                |
|                            | 3 Violoncello          |
|                            | 2 Contrabass           |

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# The Pied Piper

Words by Diana Hendry

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## I - Prologue

John Glenesk Mortimer

2

3

4

5

Con moto poco agitato  $\text{♩} = 92$

PICCOLO

The musical score is arranged in a system with the following parts from top to bottom:

- Flute / Piccolo:** Starts with a rest, then enters in measure 4 with a *p* dynamic and a trill. Measure 5 features two triplet figures.
- B♭ Clarinet / B♭ Bass Clarinet:** Remains silent throughout the measures.
- Marimba / Vibraphone:** Labeled "MARIMBA", it begins in measure 2 with a *mf* dynamic, playing a rhythmic pattern.
- Percussion:** Remains silent throughout the measures.
- Soprano (Treble) Solo:** Labeled "Boy's voice or young female soprano - tacet till no. X", it remains silent.
- Baritone Solo:** Labeled "tacet till no. IV", it remains silent.
- CHORUS:** Includes parts for Soprano, Alto, Tenor, and Bass, all of which are silent in this section.
- Violin I:** Plays a melodic line starting in measure 2, with dynamics *p*, *p*, *mf*, and *pp*.
- Violin II:** Plays a similar melodic line, with dynamics *p*, *p*, *mf*, and *pp*.
- Viola:** Plays a melodic line, with dynamics *mf* and *pp*.
- Violoncello:** Plays a pizzicato line in measures 2 and 3, then arco in measures 4 and 5, with dynamics *p*, *p*, *mf*, and *pp*.
- Contrabass:** Plays a pizzicato line, with dynamics *p* and *pp*.

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Picc. *mf*

Cl./  
B. Cl.

Mar. *mf*

Perc.

S.

A.

T.

B.

Vln. I *p* *p* *mf*

Vln. II *p* *p* *mf*

Vla. *mf*

Vc. *pizz.* *p* *p* *arco* *mf*

Cb. *p*

Picc.

Cl./ B. Cl.

Mar.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

Cl./  
B. Cl.

BASS CLARINET

Mar.

Perc.

BONGOS with hands

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

lis - ten, lis - ten, lis - ten, lis - ten. Though this hap - pened long a - go, On

lis - ten, lis - ten, lis - ten, lis - ten. Lis - ten, lis - ten,

lis - ten, lis - ten, lis - ten, lis - ten. Lis - - - ten.

lis - ten, lis - ten, lis - ten, lis - ten. Lis - - - ten,

pizz. nat. arco

pizz. nat. arco

pizz. nat. arco

nat.

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

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

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

Picc. *p* *mf* 3 3 3

B. Cl. *p*

Mar.

Perc. **MARK-TREE** *p*

S.  
moon-lit nights when the wind is low.

A.  
lis - ten, lis - ten, lis - ten.

T.  
lis - - ten.

B.  
lis - - ten.

Vln. I *p*

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

Picc. *mf* *f*

B. Cl.

Mar.

Perc. **S.D.** *f*

S. *mp* *f*  
 Ham - lyn folk can hear him still, The pip - er com - ing down the hill, Pip - ing the tune that

A. *mp* *f*  
 Lis - ten, lis - ten, lis - ten, lis - ten, Pip - ing the tune that

T. *mp* *f*  
 Lis - - ten, lis - ten, lis - ten, Pip - ing the tune that

B. *mp* *f*  
 Lis - - ten, lis - ten, lkis - ten, Pip - ing the tune that

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Picc.

B. Cl.

Mar.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

haunts their sleep, Pip-ing the tune makes moth-ers weep. Hund - reds of si - lent sum-mers af - ter

haunts their sleep, Pip-ing the tune makes moth-ers weep. ah

haunts their sleep, Pip-ing the tune makes moth-ers weep. ah

haunts their sleep, Pip-ing the tune makes moth-ers weep. ah

arco



Picc.

B. Cl.

Mar.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc.

B. Cl.

Mar.

Perc.

S.  
lis - ten, lis - ten. Though this hap-pened long a - go, Loss is swift but sor - row's slow.

A.  
lis - ten, lis - ten. lis - ten. lis - ten, lis - - ten.

T.  
lis - ten, lis - ten. lis - - ten, lis - ten, lis - ten, lis - ten.

B.  
lis - ten, lis - ten. lis - - ten, lis - - ten.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *f*

B. Cl. *f*

Mar.

Perc.

S. *f*  
None can \_\_\_\_\_ for-get that fa - tal day when the pip - er stole their child-ren a - way.

A. *f*  
*ah*

T. *f*  
*ah*

B. *f*  
*ah*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Picc. *pp* *f* *ff*

B. Cl. *mf* *f* *ff*

Mar.

Perc. *pp*

S. *pp* *ff sub.*  
 Lis-ten, lis-ten, nev-er for-giv-en, nev-er

A. *pp* *ff sub.*  
 Lis-ten, lis-ten, nev-er for-giv-en, nev-er

T. *pp* *ff sub.*  
 Lis-ten, lis-ten, nev-er for-giv-en, nev-er

B. *pp* *ff sub.*  
 Lis-ten, lis-ten, nev-er for-giv-en, nev-er

Vln. I *mf* *pp* *ff*  
 pizz. arco

Vln. II *mf* *pp* *ff*  
 pizz. arco

Vla. *mf* *pp* *ff*  
 pizz. arco

Vc. *mf* *pp* *ff*  
 pizz. arco div. arco

Cb. *mf* *pp* *ff*  
 pizz. arco



Picc. *p*

B. Cl. *p*

Mar. *p*

Perc. *p* *pp*

S.

A.

T.

B.

Vln. I *p* *pp* div.

Vln. II *p* *pp* div.

Vla. *p* *pp* div.

Vc. *p*

Cb. *p*

# II - Hamlyn

2

3

4

5

6

*♩* = 96

FLUTE

*f*

B. Cl.

*f*

Mar.

*mp*

CONGAS with hands

*mp*

S.

A.

T.

B.

Vln. I

*mp*

Vln. II

*mp*

Vla.

*mp*

(arco)

Vc.

*mp*

pizz.

Cb.

*mp*

Fl. *mf*

B. Cl. *mf*

Mar. *mf*

Perc. *mf*

S. *mf* *leggero*  
 There nev - er was a town so nice - ly placed as Ham-lyn was, nor

A. *mf*  
 so nice - ly placed, —

T. *mf* *leggero*  
 There nev - er was a town so nice - ly placed as Ham-lyn was, nor

B. *mf*  
 so nice - ly placed, —

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



Fl. *3* *3* *3*

B. Cl.

Mar. *3*

Perc.

S.  
one so graced\_ with gen-tle hills\_ on ev-'ry side\_ And a gen-er-ous riv-er, broad and mild.\_\_\_\_

A.  
with gen-tle hills\_ on ev-'ry side\_ And a gen-er-ous riv-er, broad and mild.\_\_\_\_

T.  
one so graced\_ with gen-tle hills\_ on ev-'ry side\_ And a gen-er-ous riv-er, broad and mild.\_\_\_\_

B.  
with gen-tle hills\_ on ev-'ry side\_ And a gen-er-ous riv-er, broad and mild.\_\_\_\_

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Fl.

B. Cl.

Mar.

Perc.

S.  
The year was twelve hundred and eighty-four, The June sun shone on rich and poor, The

A.  
and eighty-four, The

T.  
The year was twelve hundred and eighty-four, The June sun shone on rich and poor, The

B.  
and eighty-four, The

Vln. I  
*mf*

Vln. II  
*mf*

Vla.  
*mf*

Vc.  
*mf*

Cb.  
*mf*

Fl.

B. Cl.

Mar.

Perc.

S.  
mar-ket was full of goods ga - lore, Old wives gos - siped at their doors, \_\_\_\_\_ Young wives hur - ried through their chores.

A.  
mar-ket was full of goods ga - lore, Old wives gos - siped at their doors, \_\_\_\_\_ Young wives hur - ried through their chores.

T.  
mar-ket was full of goods ga - lore, Old wives gos - siped at their doors, \_\_\_\_\_ Young wives hur - ried through their chores.

B.  
mar-ket was full of goods ga - lore, Old wives gos - siped at their doors, \_\_\_\_\_ Young wives hur - ried through their chores.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *mf*

B. Cl. *mf*

Mar.

Perc.

S. Law - yers mum - bled o - ver laws, Mil - lers claimed a - bun - dant stores Of

A. ba da ba da ba da ba da ba da ba da ba da ba da ba da

T. Law - yers mum - bled o - ver laws, Mil - lers claimed a - bun - dant stores Of

B. ba da ba da ba da ba da ba da ba da ba da ba da ba da

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. *to Picc.*

B. Cl.

Mar.

Perc.

S.  
flour and oats, rolled and raw, Who cared if the

A.  
da ba da ba\_ da ba da ba\_

T.  
flour and oats, rolled and raw, Who cared if the

B.  
da ba da ba\_ da ba da ba\_

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 35 to 40. It features a woodwind section with Flute (Fl.) and Bass Clarinet (B. Cl.), a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), and vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The woodwinds play a melodic line with triplets in measures 35 and 36. The strings provide a rhythmic accompaniment, with a forte (f) dynamic starting in measure 37. The vocalists enter in measure 37 with the lyrics 'flour and oats, rolled and raw, Who cared if the' and a 'da ba da ba\_' refrain. The score includes various musical notations such as slurs, triplets, and dynamic markings.

Fl.

B. Cl.

Mar.

Perc.

S.  
 mayor was id-le and fat? Whocared if his cro-nies were al-so like that? So what if there's ru-mours of one or two

A.  
 na na na na na na na na na na na

T.  
 8 mayor was id-le and fat? Whocared if his cro-nies were al-so like that? So what if there's ru-mours of one or two

B.  
 na na na na na na na na na na na

Vln. I

Vln. II

Vla.

Vc.

Cb.

PICCOLO

Fl. *ff* <sup>3</sup> <sub>3</sub> <sub>3</sub>

B. Cl. *ff*

Mar. *f*

Perc. *f*

S. *ff*  
rats? Have-n't we mog-gies and fierce tab-by cats?

A. *ff*  
na na na na na ah

T. *ff*  
rats? Have-n't we mog-gies and fierce tab-by cats?

B. *ff*  
na na na na na ah

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *arco ff*

# III - Rats

3

4

25

Slow ♩ = 72

**Picc.** *ff*

**B. Cl.** *pp* *ff*

**Mar.** *ff* *pp*

**Perc.** S.D. rim shot *sfz*

**S.**

**A.**

**T.**

**B.**

**Vln. I** *ff* *pp* *ff*

**Vln. II** *ff* *pp* *ff*

**Vla.** *ff* *pp* *ff*

**Vc.** *ff* *pp* *ff*

**Cb.** snap pizz. *sfz* arco *ff*



Picc.

B. Cl.

Mar.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.



# ORCHESTRA

## ORCHESTRA

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## Orchestra (Fortsetzung - Continued - Suite)

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