

THE PIED PIPER

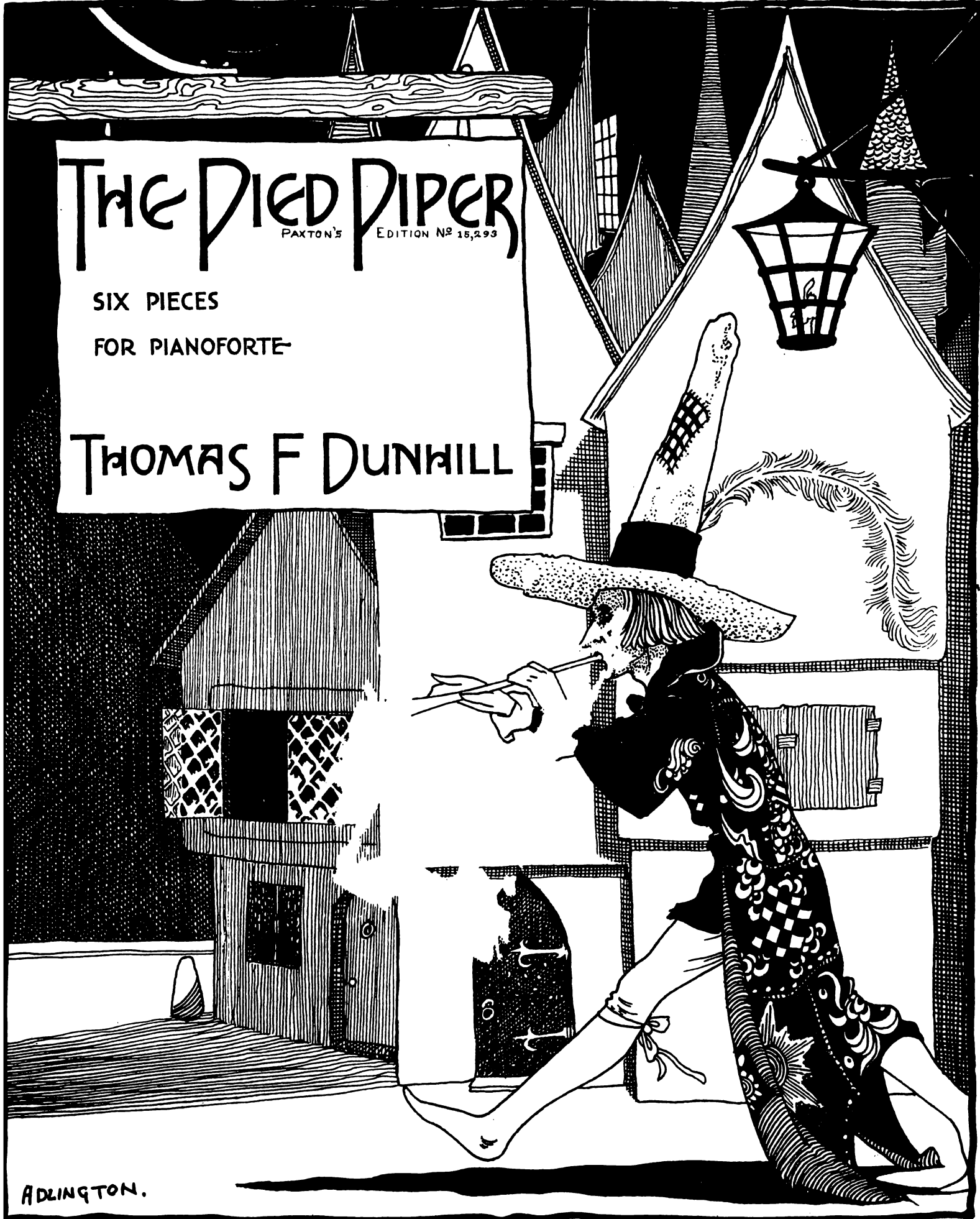
PAXTON'S

EDITION N^o 15,293

SIX PIECES

FOR PIANOFORTE

THOMAS F DUNHILL

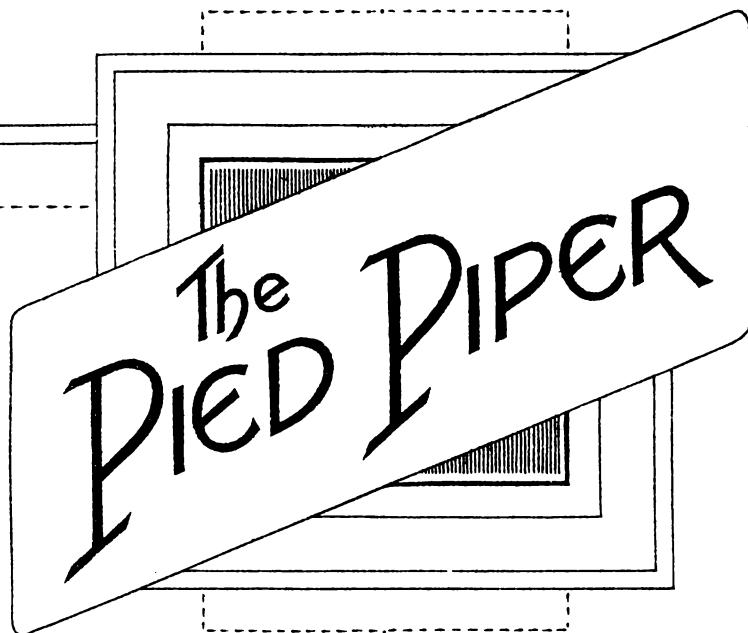


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The
PIED PIPER

- 1...HAMELIN TOWN'S IN BRUNSWICK.
- 2...RATS!
- 3...INTO THE STREET THE PIPER STEPT.
- 4...RINGING THE BELLS.
- 5...THE MAYOR EXPOSTULATES.
- 6...THE CHILDREN FOLLOW.



THOMAS F. DUNHILL.

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1. Hamelin Town's in Brunswick

Andante con moto.

mf

p

cres

mf

f poco allargando

The musical score is written for piano in 4/4 time. It consists of five systems of music, each with a treble and bass clef staff. The piece begins with a tempo marking of 'Andante con moto' and a dynamic of 'mf'. The first system contains measures 1-4, the second system measures 5-8, the third system measures 9-12, the fourth system measures 13-16, and the fifth system measures 17-20. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). Dynamics change from 'mf' to 'p' in the second system, 'cres' in the fourth system, and 'f poco allargando' in the fifth system. The piece concludes with a final cadence in the fifth system.

2. Rats!

Allegro molto.

p

mf

cres.

f

The musical score is written in bass clef with a key signature of one flat and a time signature of 6/8. It consists of four systems of two staves each. The first system is marked *p* and includes fingerings such as 3, 5, 4, 5, 2, 4, 3 in the upper staff and 2, 1, 5, 1, 2, 1, 5, 2, 5 in the lower staff. The second system continues the *p* dynamic with fingerings like 3, 5, 2, 4, 3, 4 in the upper staff and 1, 3, 2, 5, 1, 2, 4 in the lower staff. The third system is marked *mf* and includes a *cres.* (crescendo) marking, with fingerings such as 5, 4, 2, 4, 2, 1 in the upper staff and 2, 5, 2, 4, 1, 3, 5 in the lower staff. The fourth system is marked *f* and includes accents (>) and fingerings like 5, 2, 1, 2, 2, 2, 4, 1, 4, 4, 2, 5 in the upper staff and 2, 2, 2, 2, 2 in the lower staff.

The first piece is a piano piece in 5/4 time. It consists of two systems of piano and bass staves. The first system includes a triplet of eighth notes in the bass line and a dynamic marking of *mf*. The second system features a dynamic marking of *ff* and includes fingerings such as 1, 2, 3, 4, and 5. The piece concludes with a double bar line.

3. Into the Street the Piper Stept

The second piece, 'Into the Street the Piper Stept', is in 2/4 time and marked *Allegretto con moto*. It consists of two systems of piano and bass staves. The first system is marked *mf* and includes fingerings 1, 2, 3, 4, and 5. The second system is marked *p* and includes fingerings 1, 2, 3, 4, and 5. The piece concludes with a double bar line.

1 2 1 2 2 5 3 4 1 3

poco cres.

4 3 5 1 2 1 5

5 2 1 4 3 1 4 3 5 4 2 1 2 4 5 3 2 1 3

mf *p*

1 5 2 7 2 7

2 3 2 3 5 3 5 4 1 2 3 3

mf

3 5 4 1 5 2 4 1 2 5 1

5 4 5 4 1 2 3 1 5 5

p

1 2 5 3 2 5 1 5 2 4

4 3 2 5 3

poco cres.

2 4 1 3 2 4

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with fingerings 5, 2, 1, 4, 3. The left hand provides a harmonic accompaniment. The system concludes with a piano (*p*) dynamic.

Second system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is consistent. The system ends with a *cres.* (crescendo) marking.

Third system of musical notation. The right hand features a more active melodic line with fingerings 3, 2, 4, 2, 4, 1, 4, 2, 4, 3. The left hand accompaniment includes some rests. The system concludes with a forte (*f*) dynamic.

Fourth system of musical notation. The right hand has a melodic line with fingerings 4, 3, 3, 1, 4, 3, 5, 4, 2, 1, 4, 5, 1, 4, 5. The left hand accompaniment is steady. The system includes the markings *poco a poco* and *dim.* (diminuendo).

Fifth system of musical notation. The right hand has a melodic line with fingerings 1, 1, 2, 1, 2, 4, 2. The left hand accompaniment is steady. The system begins with a mezzo-forte (*mf*) dynamic.

Sixth system of musical notation. The right hand has a melodic line with fingerings 4, 2, 3, 2, 4, 2. The left hand accompaniment is steady. The system includes the markings *p* (piano) and *pp* (pianissimo).

4. Ringing the Bells

*"You should have heard the Hamelin people
Ringing the bells till they rocked the steeple."*

Allegro con spirito.

The musical score is written for piano in G major and 3/4 time. It consists of four systems of music. The first system begins with a treble clef and a bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked *Allegro con spirito*. The first system includes the instruction *f marcato*. The second system includes the instruction *mf*. The third system includes the instruction *f*. The score is heavily annotated with fingerings (numbers 1-5) and pedaling instructions (Ped. with a star symbol). The piece concludes with a double bar line and repeat dots.

2 3 1 5 4 5 1

cres. *f*

Ped. * *Ped.* *

5 5 4 3 4 3 1 2 5 2

poco rit.

Ped. *

5 5 4 3 4 3 1 2 5 2

ff a tempo

Ped. * *Ped.* * *Ped.* *

5. The Mayor expostulates

Poco undante, pomposo.

1 5 1 2 4 3

f *mf*

Ped.

4 5 4 1 5 1 5 1 1

f *mf*

5 1 5 1 5 1 4

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics range from *f* to *mf*.

3 1 1 3 5 1 3 2 1 2

mp

1 2 5 4 3 1 4 3 2

This system contains the next two measures. The right hand continues the melodic development with slurs and accents. The left hand has a more active role with eighth-note patterns. Dynamics include *mp*.

3 2 1 3 4 2 1 5 1 4 1 4 1 5

mf *cres.*

1 4 2 4 3 2 4 3 2 4 1

This system contains the next two measures. The right hand features a descending melodic line. The left hand has a steady accompaniment. Dynamics include *mf* and *cres.*

1 1 4 2 5 2

f *mf*

5 1 1

This system contains the next two measures. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *f* and *mf*.

3 4 5 3 5 3 5 1

p *ff*

2 2 3 2 1 4 1 5

This system contains the final two measures of the piece. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment. Dynamics include *p* and *ff*.

6. The Children follow

Allegretto con moto.

First system of music for "The Children follow". The piece is in G major and 2/4 time. The tempo is *Allegretto con moto*. The first staff is the treble clef, and the second is the bass clef. The music features a melody in the treble with various fingerings (2, 5, 2, 1, 4, 3, 1, 2, 5, 4, 3, 2, 1, 2, 4, 3) and a bass line with a 5/1 fingering. The dynamic marking is *mf*. The system ends with a double bar line and a 6/8 time signature.

Vivace assai.

Second system of music. The tempo is *Vivace assai*. The music is in 6/8 time. The first staff is the treble clef, and the second is the bass clef. The melody in the treble has fingerings 2, 5, 1, 2, 1, 3. The bass line has fingerings 1, 5, 2, 4, 1, 3, 2. The dynamic marking is *pp*.

Third system of music. The first staff is the treble clef, and the second is the bass clef. The melody in the treble has fingerings 2, 2, 2, 1, 3, 2, 1. The bass line has a 4 fingering. The dynamic marking is *pp*.

Fourth system of music. The first staff is the treble clef, and the second is the bass clef. The melody in the treble has fingerings 2, 4, 1. The bass line has fingerings 5, 5, 4, 5. The dynamic marking is *mp*.

Fifth system of music. The first staff is the treble clef, and the second is the bass clef. The melody in the treble has fingerings 2, 2, 1, 3, 4, 2, 1, 5, 4. The bass line has fingerings 5, 2, 4, 5, 1. The dynamic marking is *p* in the first half and *mf* in the second half.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with fingerings 3, 2, 1, 4, 3, 2, 4. The left hand has a bass line with fingerings 2, 5, 1, 2, 5, 2, 5, 3. A dynamic marking of *p* is present in the second measure.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand has fingerings 3, 3, 3, 2, 1, 2. The left hand has fingerings 3, 2, 1, 5, 3. A dynamic marking of *p* is present in the second measure.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has fingerings 1, 1, 3, 1, 2, 1. The left hand has a dynamic marking of *mf* in the second measure.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has fingerings 3, 2, 1, 2, 1. The left hand has a dynamic marking of *p* in the second measure.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has fingerings 5, 4, 3, 1, 1, 3, 1. The left hand has fingerings 1, 3, 4, 3. A dynamic marking of *p* is present in the second measure, and *accel. e cres.* is written in the fourth measure.

Sixth system of musical notation. Treble clef, key signature of two sharps. The right hand has fingerings 2, 1, 1, 1, 2, 1. The left hand has fingerings 3, 5, 2, 1, 5, 2, 1. A dynamic marking of *p* is present in the second measure.

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No. 1.

Allegretto. (In a gliding manner)
mf

No. 3.

Allegretto.
p *mf*

No. 2.

Andante. (crooningly)
p *mp* *pp*

No. 5.

Allegro.
mf

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No. 1.

Moderato.
mp

No. 4.

Allegretto.
p leggiero

No. 3.

Allegretto.
p

No. 5.

Allegro risoluto.
f *p*

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mf

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mf

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mf leggiero

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mf

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