

The Piper

Two-part Chorus, Piano, and Soprano Recorder or C-Instrument*

William Blake (1757-1827)

Cynthia Gray

Ranges: Part I Part II



Moderately $\text{♩} = 80$

Recorder

Sheet music for the Recorder part. It consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The tempo is marked as "Moderately $\text{♩} = 80$ ". Dynamics include mf (mezzo-forte) and mp (mezzo-piano). The music features eighth-note patterns and sixteenth-note patterns.

5

Sheet music for the Two-part Chorus. It features two staves, labeled I and II, both in treble clef. The tempo is marked as "Moderately $\text{♩} = 80$ ". Dynamics include mf (mezzo-forte) and mp (mezzo-piano). The music consists of eighth-note patterns. The lyrics "Pip - ing down the" are written below the staff.

Duration: approx. 2:00

*Soprano Recorder/C-Instrument part is on page 11.

4

I

II

val - leys wild, pip - ing songs of pleas - ant glee, On a cloud I

I

II

14

mf

"Pipe a

I

II

saw a child, and he laugh - ing said to me:

I

II

17

song a-bout a lamb!"

I

II

So I piped with mer - ry cheer.

I

II

21

"Pip - er, pipe that song a - gain;"
So I piped: he wept to

This musical score consists of two staves. Staff I (top) has a treble clef and a key signature of one sharp (G major). Staff II (bottom) also has a treble clef and a key signature of one sharp. The music is in common time. The vocal parts sing in a call-and-response style. The lyrics "Pip - er, pipe that song a - gain;" are followed by "So I piped: he wept to". The vocal parts are separated by a brace.

Recorder

24

mf

I
II
hear.

This musical score includes a staff for the Recorder (top) and two staves for voices I and II (bottom). The Recorder part starts with a dynamic of *mf*. The vocal parts remain silent during this section. The lyrics "hear." are written below the second staff. The Recorder part continues with a melodic line, while the vocal parts provide harmonic support with sustained notes.

6

28

I

mf

"Drop thy pipe, thy hap - py pipe; sing thy

II

mp

31

I

songs of hap - py cheer:"

II

mf

So I sung the

34

I

same a - gain, while he wept with joy to hear.

II

La la

37

I La la la la la la.

II la la la la la. La la la la la la.

Bass (bass) (sustained notes)

Continuo (bass) (eighth-note patterns)

41

I la. La la

II La la.

Bass (bass) (sustained notes)

Continuo (bass) (eighth-note patterns)

45

rit.

I la.

II *rit.*

Bass (bass) (sustained notes)

Continuo (bass) (eighth-note patterns)

rit.

8 **Slower and Freer** $\text{♩} = 63$

48 *mp*

I "Pip-er, sit thee down and write in a book, that all may

II

Slower and Freer $\text{♩} = 63$

mp

I

51 *dim. e rit.*

I

read."

mp dim. e rit.

II So he van - ish'd from my sight, and I

l.h.

dim. e rit.

Tempo I *mf*

I

He

II pluck'd a hol - low reed. And I made a rur - al

Tempo I *mf*

15/1702H-8

57

I made a rur - al pen, and stain'd the wat - er
 II pen, and stain'd the wat - er clear, And

60

I clear, And wrote his hap - py songs ev - 'ry
 II wrote my hap - py songs ev' - ry child may joy to

Recorder

63

mf

I child may joy to hear. La la la la la la
 II hear. La la la la la la La la

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Soprano Recorder or C-Instrument

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Moderately $\text{♩} = 80$ 

5

Continuation of the musical score from measure 5 to 8. The key signature remains one sharp (F#).

9

14

mf

Continuation of the musical score from measure 9 to 14. The key signature remains one sharp (F#). Measure 14 is a sustained note.

26

17

Continuation of the musical score from measure 26 to 27. The key signature remains one sharp (F#).

rit.

4

rit.

//

2

Continuation of the musical score from measure 46 to 47. The key signature remains one sharp (F#).

Tempo I

56

8

mf

Continuation of the musical score from measure 56 to 57. The key signature remains one sharp (F#).

68

Continuation of the musical score from measure 68 to 69. The key signature remains one sharp (F#).