

CORO

# THE LITTLE SWEEP

Words by  
ERIC CROZIER

## I. THE SWEEP'S SONG

Audience Song I  
later Clem, Bob

BENJAMIN BRITTEN  
Op. 45

Moderate; heavy ( $\text{♩} = 100$ )  
*Moderato e pesante*

AUDIENCE

PIANO

Spaz - za! Spaz - za!

Aud.

Supre-sto all'o-pe-ra di buon mat-ti - no! coi tuoi com-pagnie col mu-loin cam-mi - no

*sempre f*

Aud.

c'è in quel-la ca-sa a cui sie - te di - ret - ti tan-ta fu - lig-gi-ne nei ca - mi-net - ti.

Aud.

Spaz - za! Spaz - za! Ec-co Ne-ro-ne ve - ni-re col fi - glio:

Aud. un gio-va-not-to dal cu-po ci-pi-glio. Le lo-ro gri-da si sen-ton lon-ta - no:

Aud. fan-no spa-ven-to al-la-le-pre al fa-gia-no. Spaz-za! Spaz-za!

2

*dim.*

Aud. Samvien con lo-ro che è ancora un bambi - no da-to dal pa-dre al-lo spaz-za-ca-mi - no.

*p*

Aud. Og-gi la men-te ha piut-to-stoscon-vol - ta: sa-le il ca-mi -no per la pri-ma vol - ta.

*cresc.*

*cresc.*

3

Aud. Spaz- - -za! Spaz- - -za! Pas-sa-no un bos-co fol-tis-si-mo ene - ro,

Aud. seguono un piccolo ed arduo sen-tie - ro. Van fra ces-pu-gli, fra can-ne fra giun - chi,

4 SCENE I  
CURTAIN

The nursery at Ihen Hall

Aud. ver-so la ca-sa, fin-ché non son giun - ti. Spaz- - -za!

Enter Clem and Bob singing gaily, driving a miserable and tear-stained Sam before them.

Aud. Spaz- - -za! (Tacet)

CLEM *f* Su, pre-sto al-l'o-pe-ra di buon mat-ti - no!

BOB *f* Su, pre-sto al-l'o-pe-ra di buon mat-ti - no!

*p legato*

# IX. SAMMY'S BATH

Audience Song II,  
later Children, Rowan

Lively (♩ = 72)  
*Vivace*

AUDIENCE *f*

1. Si ac - cen - da un bel  
Ci af - fac - cen

*marc. e stacc.*

OSSIA

*marc. e stacc.*

Aud. *f*

fuo - co svel - tis - si - mo or - sù. Le pen - to - le un po - co si  
- dia - mo con mol - ta al - le - gria, e l'ac - qua por - tia - mo scal -

Aud. *f*

met - ta - no su dob - bia - mo la - va - re co -  
- da - ta, che sia a Ro - sa che a - spet - ta con

Aud.

-stui che ad o - gni co - sto vo - glia - mo sal - va - re e ne - re na -  
 va - sca e ca - ti - no per far la toe - let - ta al - lo spaz - za ca -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "-stui che ad o - gni co - sto vo - glia - mo sal - va - re e ne - re na -" on the first line and "va - sca e ca - ti - no per far la toe - let - ta al - lo spaz - za ca -" on the second line. The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. The piano part features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Aud.

-sco - sto. 2. Noi -mi - no. Poi Sem vien tuf -  
 -mi - no.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "-sco - sto. 2. Noi -mi - no. Poi Sem vien tuf -" on the first line and "-mi - no." on the second line. The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. The piano part features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. There are dynamic markings such as *ff* and *f* throughout the system.

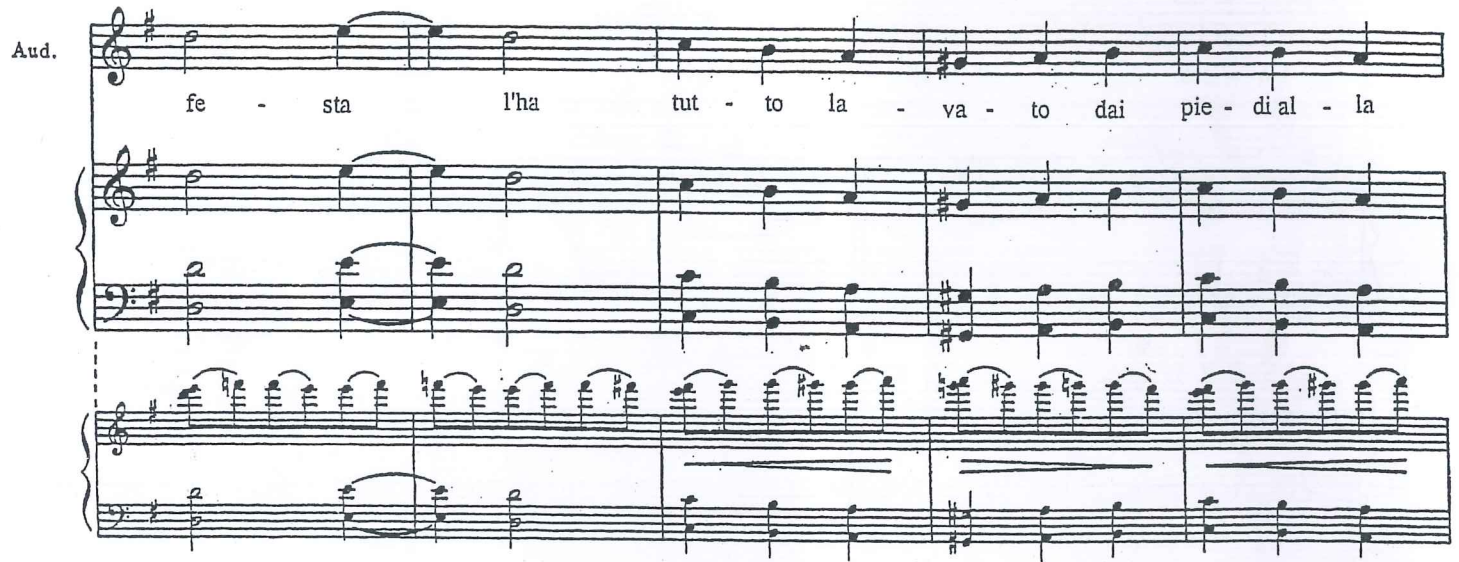
Aud.

-fa - to sem - bra u - no Zu - lù. Lo spor - co è grat -

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "-fa - to sem - bra u - no Zu - lù. Lo spor - co è grat -". The second and third staves are piano accompaniment, with the second staff in treble clef and the third in bass clef. The piano part features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Aud.  *-ta - to vien via e non c'è più. E Ro - sa in gran*

*cresc.*

Aud.  *fe - sta l'ha tut - to la - va - to dai pie - di al - la*

Aud.  *te - sta che pa - re un bu - ca - to. Lo*

*f marc.*

28

Aud.  *molto espress.* *sim.*

spor - co è spa - ri - to ra - gio - ne per cui sen

Aud.  *v*

vien ri - ve - sti - to e non sem - bra più lui. Nei

Aud.  *v*

nuo - vi in - du - men - ti si gon - go - la al-

Aud.  *v* *v* *v* *v* *v*

te - ro son tut - ti con ten - ti che non sia più

SCENE II  
CURTAIN

The nursery as before. The children are watching the new Sam, as he finishes drying. Rowan is on her knees beside him.

29

Aud. (Tacet)

CHILDREN & ROWAN *f*

*È for - se*

*ff stacc.* *dim.* *mf espress.*

SSIA *ff stacc.* *dim.* *mf*

Ch. & R.

la ne - ve men bian - ca di te? La ve - ste è più

Ch. & R.

lie - ve di quel - la te - sté. Non sei il po - ve -

BASE più veloce

# XIV. THE NIGHT SONG

## Audience Song III

Slowly moving; darkly (♩. = 48)  
*Andante tenebroso*

*respiro x tempo*

AUDIENCE (SECTION I-OWLS) *p*

And. I

And. I

And. I

*difficoltà*

B. & H. 19573

*degeto*  
ritmo molto chiaro senza perdere la  
componente melodica → non eccedere  
tutte le sillabe (morcetto)

AUDIENCE (SECTION II-HERONS) 45

*p*

L'ai - ro - ne al suo com - pa - gno sull' or - lo del - lo

*arrivato bene*

Aud. II

*cresc.*

sta - gno e - spri - me il pro - prio la - gno *f (nasal)* Kaah! -----

*cresc.*

Aud. II

Kaah! ----- Kaah! ----- Kaah! -----

Aud. II

*sim.* *dim.*

AUDIENCE (SECTION III-DOVES) 46

*p*

Al - la co - lom - ba bian - - ca di vo - ce non ne

*p dolce*

d. III

man - - ca. Se can - ta e mai si stan - - ca: Prrr-uuu!

ad. III

Prrr-uuu! Prrr-uuu! Prrr-uuu!

*cresc.*



48

aud. I, II  
III, IV

can - ta a nord e a o - rien - - - te a sud e ad oc - ci - den - - - te. Ed

*f marc.*

I  
II  
Aud.  
III  
IV

in - ces - san - te - men - - - te: tu - huu ----- tu -

in - ces - san - te - men - - - te: Kaahl ----- Kaahl -----

in - ces - san - te - men - - - te: Prrr-uuu! Prrr-uuu!

in - ces - san - te - men - - - te: Pink! Pink! Pink! Pink! Pink! Pink!

*ff*

*ff*

*ff*

*ff*

*ff*

*ff sempre*

*3 volte x novo*

*Repeat this bar (sempre ff) until a sign from the conductor.*

I  
Aud.  
II

huu -----

*dim.*

3 2 1

AUDIENCE (ALL SECTIONS) *pp*

II so - le or - mai è ar - den - -te, il

*pp*

Do  
Do

Aud. I, II  
III, IV

can - to dol - ce - men - -te sva - ni - re lo si sen -

*pp*

Repeat this bar as before,  
dying away to nothing.

*Swabe per verso*

I  
II  
Aud. III  
IV

-te: tu - huu ----- tu - huu -----

-te: Kaah! ----- Kaah! -----

-te: Prrr-uuu! Prrr-uuu!

-te: Pink! Pink! Pink! Pink! Pink! Pink!

*pp dim.* *dim. sempre* *pppp*

*pppp*

# XVIII. FINALE-COACHING SONG

Audience Song IV with stage

ROWAN & CHILDREN: (*spoken*)

È andato, grazie al cielo, per  
la sua strada. E grazie a voi per  
la bella vacanza: arrivederci, miei  
cari, arrivederci.

Quick (♩ = 114)  
*Allegro*

Musical score for the first system, featuring piano accompaniment for the first two systems. The score is in 2/4 time, key of D major, and starts with a forte (*f*) dynamic. The piano part consists of two staves: a treble clef staff with a key signature of two sharps and a 2/4 time signature, and a bass clef staff with a key signature of two sharps and a 2/4 time signature. The music is a rhythmic accompaniment for the spoken dialogue.

GAY, JULIET & SOPHIE:

Guarda! Ecco il baule! Lo  
stanno mettendo sulla carrozza!  
È salvo finalmente! Sammy è salvo!

*Jonny, Twins and Rowan hurry off.*

Musical score for the second system, featuring piano accompaniment for the second and third systems. The score is in 2/4 time, key of D major, and starts with a forte (*f*) dynamic. The piano part consists of two staves: a treble clef staff with a key signature of two sharps and a 2/4 time signature, and a bass clef staff with a key signature of two sharps and a 2/4 time signature. The music is a rhythmic accompaniment for the dialogue.

GAY, JULIET & SOPHIE:

Ecco che vengono gli altri!  
Salgono sulla carrozza.  
Arrivederci, Jonny! Arrivederci, geni

OTHERS (*off*) Arrivederci! Arrivederci

Musical score for the third system, featuring piano accompaniment for the third and fourth systems. The score is in 2/4 time, key of D major, and starts with a forte (*f*) dynamic. The piano part consists of two staves: a treble clef staff with a key signature of two sharps and a 2/4 time signature, and a bass clef staff with a key signature of two sharps and a 2/4 time signature. The music is a rhythmic accompaniment for the dialogue.

GAY, JULIET & SOPHIE:

(*pp*) E arrivederci Sammy, caro Sammy!

Musical score for the fourth system, featuring piano accompaniment for the fourth system. The score is in 2/4 time, key of D major, and starts with a piano (*pp*) dynamic. The piano part consists of two staves: a treble clef staff with a key signature of two sharps and a 2/4 time signature, and a bass clef staff with a key signature of two sharps and a 2/4 time signature. The music is a rhythmic accompaniment for the dialogue. A box containing the number '61' is located at the beginning of the system. The dynamic changes to fortissimo (*ff*) in the final measure of the system.

JULIET:

Tom's on his box ...  
He's lifting his whip...  
And away they go!

Musical score for Juliet's entrance. The piano accompaniment is in G major. The first measure is marked *pp* and the second measure is marked *f*. There is a handwritten arrow pointing to the second measure.

The whole cast has come quickly back on stage. They improvise a coach with the trunk, rocking-horse and a chair or two. The Twins kneel twirling parasols, Sam rides the horse and Tom flourishes a whip.

ALL ON STAGE *f*

1. È pron-to a par-ti - re, s'o - de ni - tri - re, scal - pi - ta già il ca-  
2. Con u - na fru - sta - ta be - ne as - ses - ta - ta ec - co - lo là il ca-

Musical score for the first two lines of the chorus. It includes piano accompaniment and two vocal lines. The piano part is marked *espress.*

62

WITH AUDIENCE *f*

All

val - lo ec - co qua! È qua! È qua! Scal - pi - ta già!  
val - lo ec - co va. È là! È là! Che co - sa fa?

Musical score for the third line of the chorus. It includes piano accompaniment and two vocal lines. The piano part is marked *f*.

All

Il ca - val - lo ga - lop - pe - rà. - lop - pa già.

Musical score for the fourth line of the chorus. It includes piano accompaniment and two vocal lines. The piano part has fingerings 5, 2, 1, 2 and is marked *f*.

I

STAGE *f*

3. O - gnu - no è e - vi - den - te che gio - ia sen - te  
 4. Son tut - ti gli a - mi ci al - le - grie fe - li - ci

*sempre f*

63 WITH AUDIENCE *f*

II

mo - stra che ha u - na gran fe - li - ci - tà. Mo - stral Mo - stral  
 van via di qua dan - do a Sem la li - ber - tà. Van vial Van vial

All

Ma che co - sa mo - stra u - na gran fe - li - ci - tà.  
 Co - me van - no vi - a, dan - do a Sem la

1

*cresc.*

All

2

li - ber - tà!

*ff*

STAGE *ff*

A11

5. Co - si que - sta sto - ria Ter - mi - na in glo - ria !

64 WITH AUDIENCE *ff*

A11

Hai vi - sto tu co - sa sia la vir - tù! Glo - ria!

A11

Glo - ria! Che vuol dir la sto - ria? che chi vin - ce è

poco a poco rall. *ff*

A11

la vir - tù! Vir - tù! Vir - tù!

*rall. poco da qui*

All

Che è la vir-tù! Non vo - ler la ser - vi - tù!

65

*sempre più lento*

All

*ff* Dun - que va - da in li - ber - tà

*cresc. e più rall.*

All

tut - ta la co - mu - ni - tà!

CURTAIN

*ff*

