

THE PIED PIPER OF HAMELIN

by

Robert Browning

SET TO MUSIC FOR TENOR AND BASS SOLI,
CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY

Composed for the Norfolk & Norwich Musical Festival

Premiered October 26, 1905

BASSOON 2

COVER IMAGE

"The Pied Piper of Hamelin"

by

James Elder Christie

1881

IN THE UNITED STATES

This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. http://rightsstatements.org/vocab/NoC-US/1.0/

Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. https://creativecommons.org/licenses/by-nc/4.0/

ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future℠

The "renaissance" in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers' catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers' autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Full Score Manuscript	Royal College of Music Library MS 4198
Vocal Score	Novello & Co. Ltd. No. 12155 © 1905
Royal College of Music Library	Ass't. Librarian - library@rcm.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

Reference Material and Software

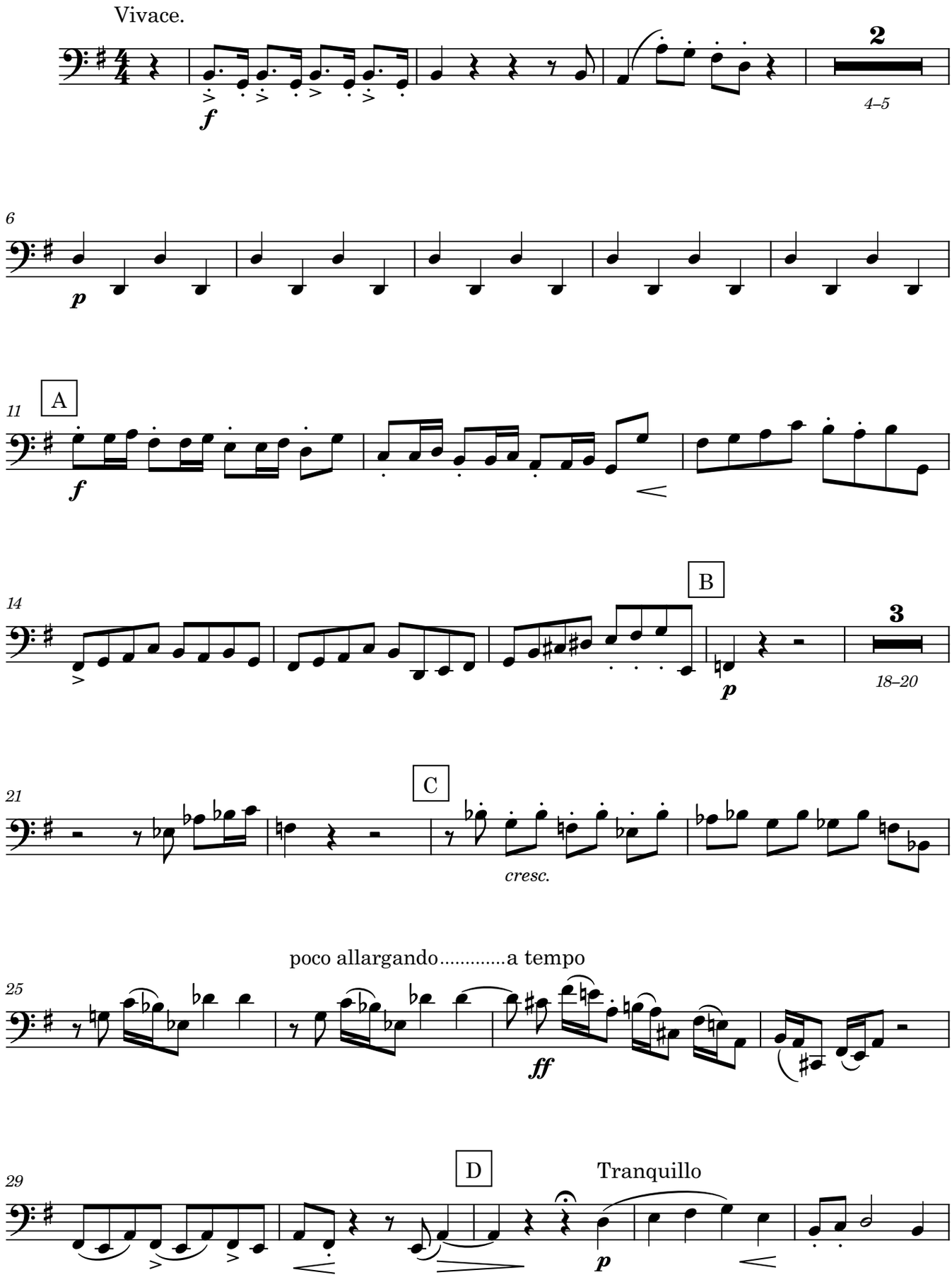
Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011

Bassoon 2

THE PIED PIPER OF HAMELIN

Robert Browning

C. Hubert H. Parry




34
p
39
Vivace ma non troppo prest
1
pp
mf
45
p
dim.
49
E
mf
53
F
57
60
G
63


67
H
mf
71
75
I
f
mf
f
79
82
K
ff
86
allargando
a tempo
90
mf
poco cresc.
94
cresc.
L
p


99
pp
3
101–103
105
mf
dim.
110
N
1
f
pp
116
f
f
p
121
poco rit.
rit.
O
meno mosso. ♩ = 76
126
rit.
a tempo
1
3
129–131
P
p
134
a tempo
1
p
p
140
Q
molto rit.
5
144–148

PAGE INTENTIONALLY LEFT BLANK


149
colla voce
2
150–151
B. Cl. 8ba
p
pp
p
155
R
rit.
a tempo
p
p
159
4
160–163
p
p
166
S
3
168–170
pp
f
173
animando
1
f
f
cresc.
178
T
Vivace.
mf
f
f
182
animando
a tempo
2
185–186
ff


187
meno mosso. rit.
p
192
V
Allegretto grazioso. rit.
a tempo
pp
197
poco rit.
a tempo animando
p
mf
201
W
205
p
208
cresc.
sf
f
mf
212
animando
216
cresc.
ff


220
X
mf
f
225
Vivace.
meno mosso.
sf
p
230
Vivace.
p
cresc.
234
Y
239
cresc.
244
Z
1
mf
250
2
251–252
p
256
3
259–261


AA
3
262–264
mf
2
267–268
pp
pp
BB
poco rit.
a tempo
animato
273
1
1
p
f
mf
282
leggiero
p
3
288
CC
Meno mosso.
p
294
cresc.
cresc.
301
6
303–308
p
313
DD
p
mf
2
319–320
1
322
Vivacissimo.
f
mf


330
2
332–333
p
3
340–342
EE
5
343–347
f
ff
FF
354
5
361–365
f
animando
366
f
p
1
GG
rit.
a tempo
376
2
378–379
f
3
382–384
f
rit…
388
3
391–393
dim.
p
tranquillo e dolce
JJ
398
18
399–416
8
417–424


425
Bsn 1
KK
p
434
1
p
442
LL
451
MM
f
460
mf
cresc.
469
f
mf
478
OO
p
f
485
5
486–490
f
cresc.


496
PP
mf
504
RR
cresc.
511
519
SS
ff
2
525–526
527
meno mosso.
f
p
537
545
TT
553
poco rit.....
meno mosso.
7
557–563
Lento patetico.
3
564–566

567 Meno mosso WW

p p

575 XX Poco più mosso.

f p p pp 3 583–585

586

mf dim. p

595 Più mosso.

3 601–603 7 604–610

611 poco allargando

1 cresc.

619 a tempo Poco animando.

pp 2 624–625 p

627

634 YY

f


641
5
643–647
mf
650
655
pp
2
658–659
660
meno mosso.
rit
ZZ
a tempo
ff
p
1
mf
cresc.
667
ff
a tempo
671



LIBRARIES
PUBLISHING
ehms.lib.umn.edu

Catalog Number
1.23/03