

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

CONTRABASSOON

COVER IMAGE

"The Pied Piper of Hamelin"

by

James Elder Christie

1881

IN THE UNITED STATES

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ENGLISH HERITAGE

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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

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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

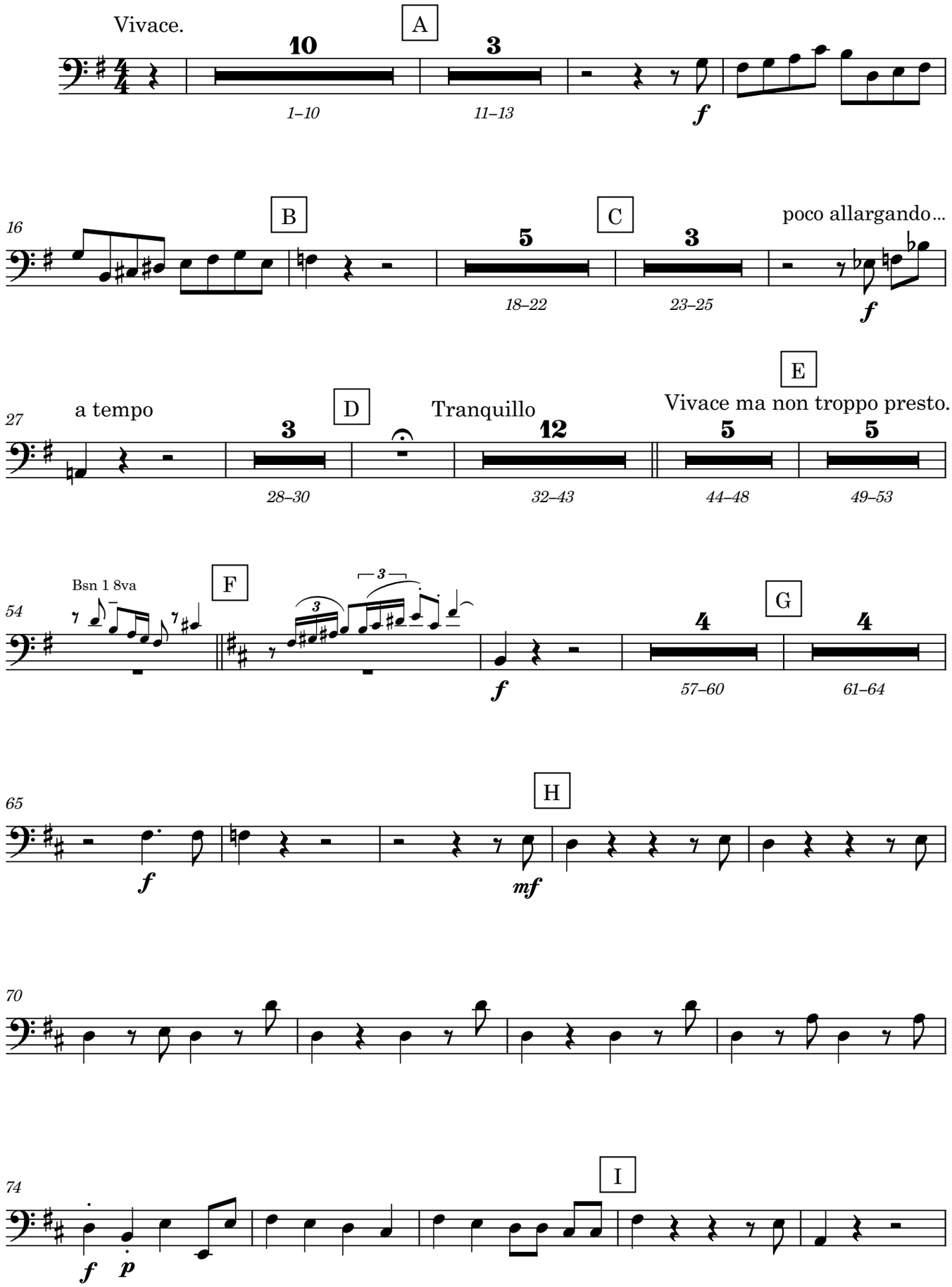
Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011

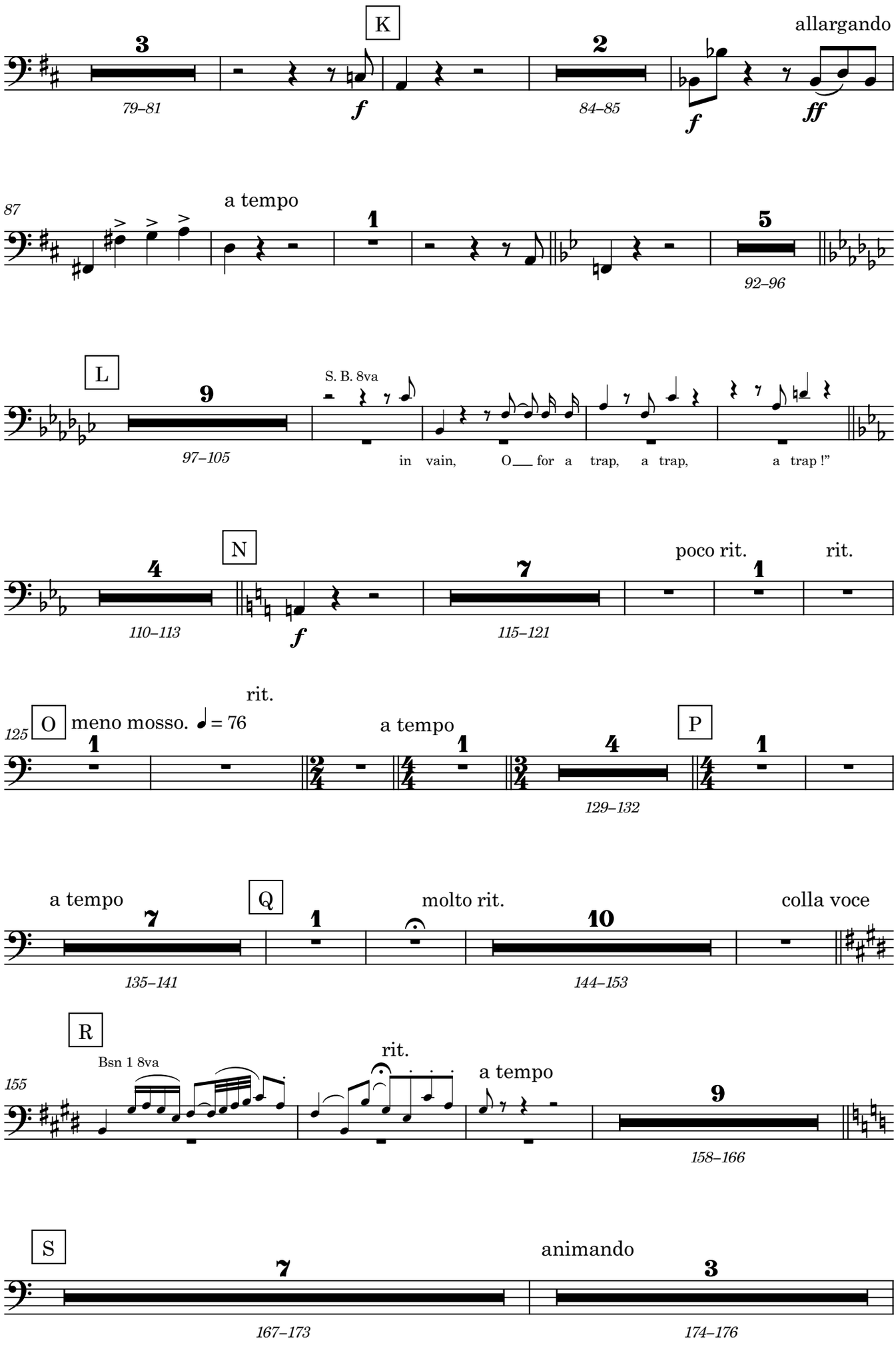
Contrabassoon

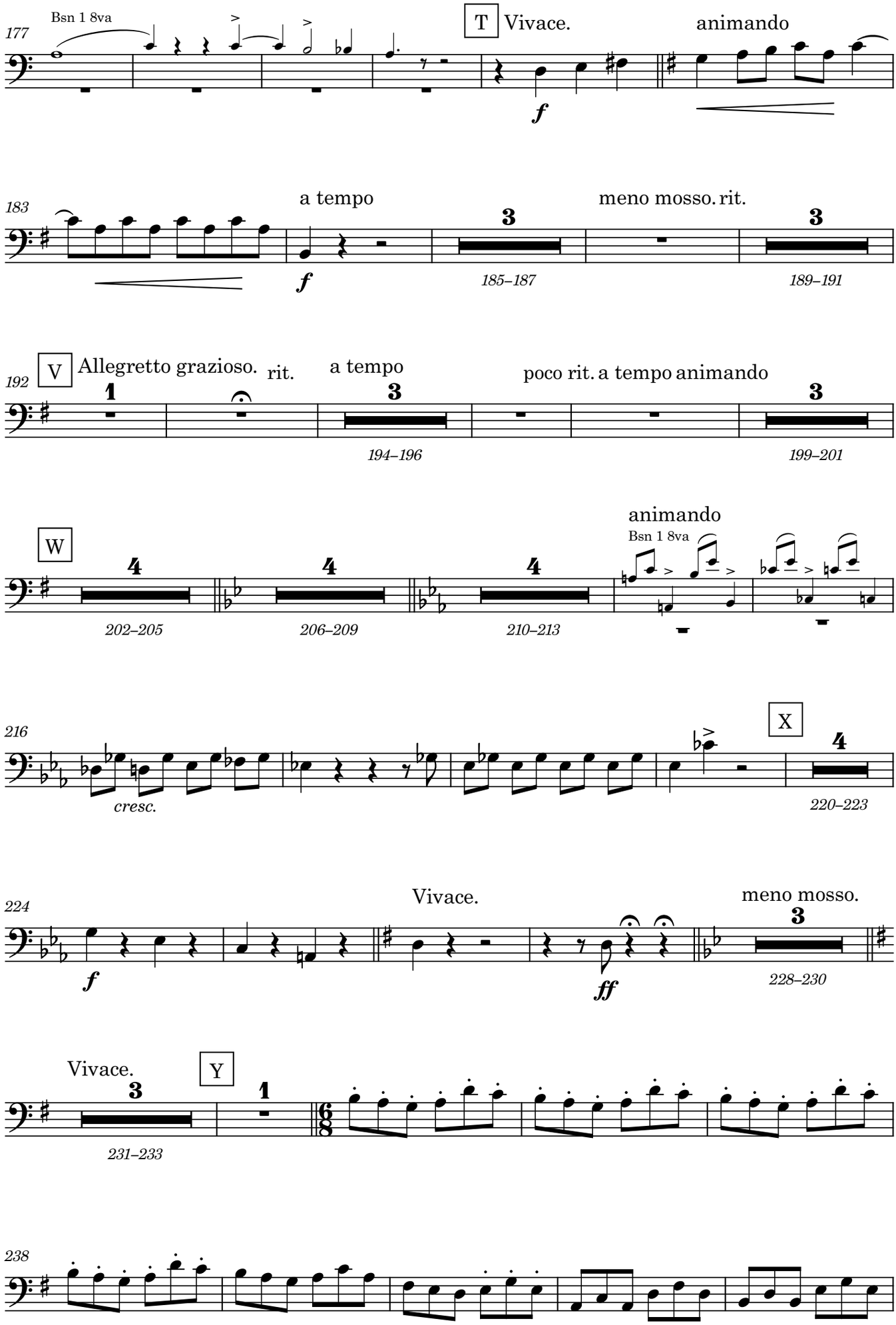
THE PIED PIPER OF HAMELIN

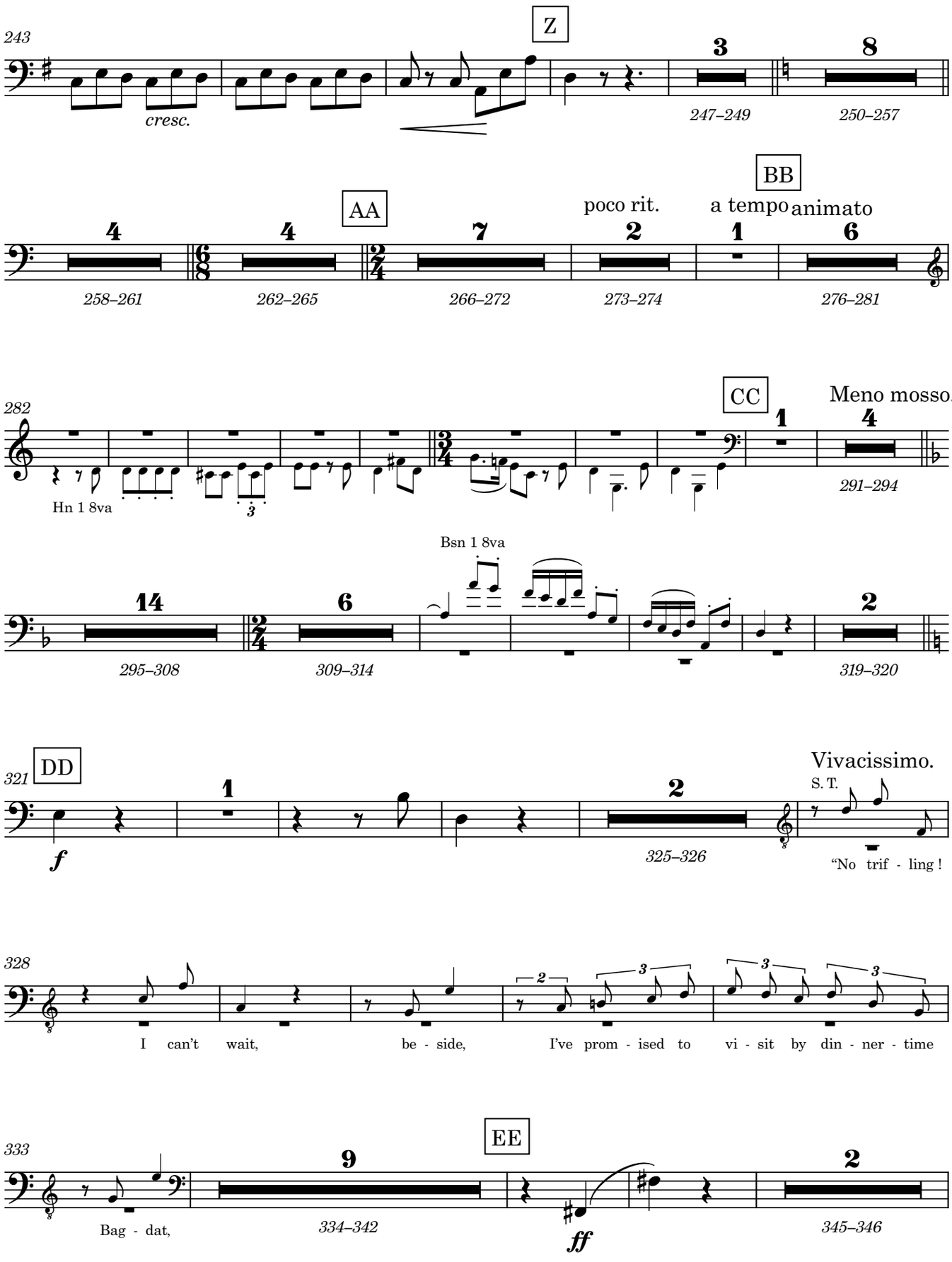
Robert Browning

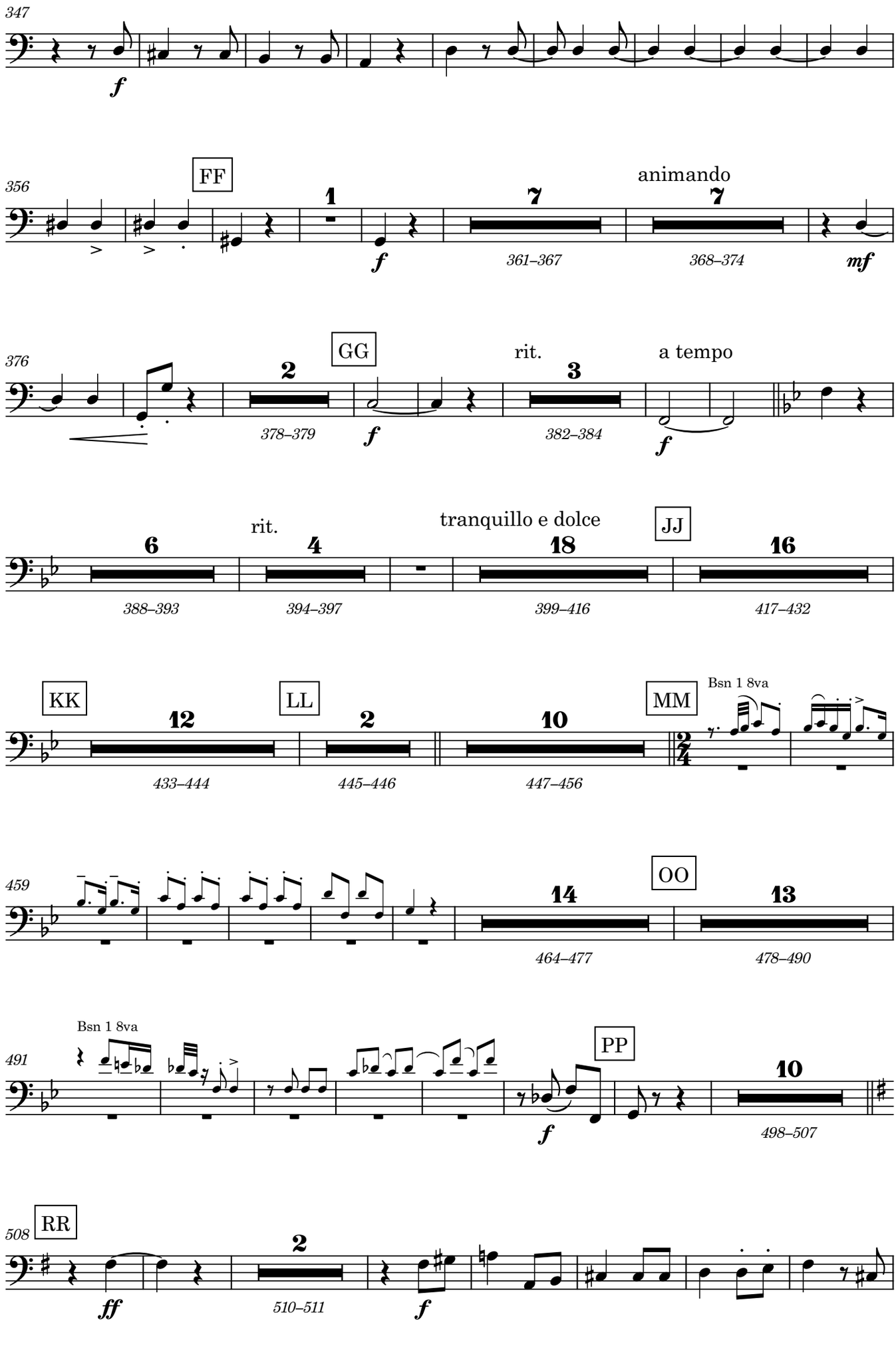
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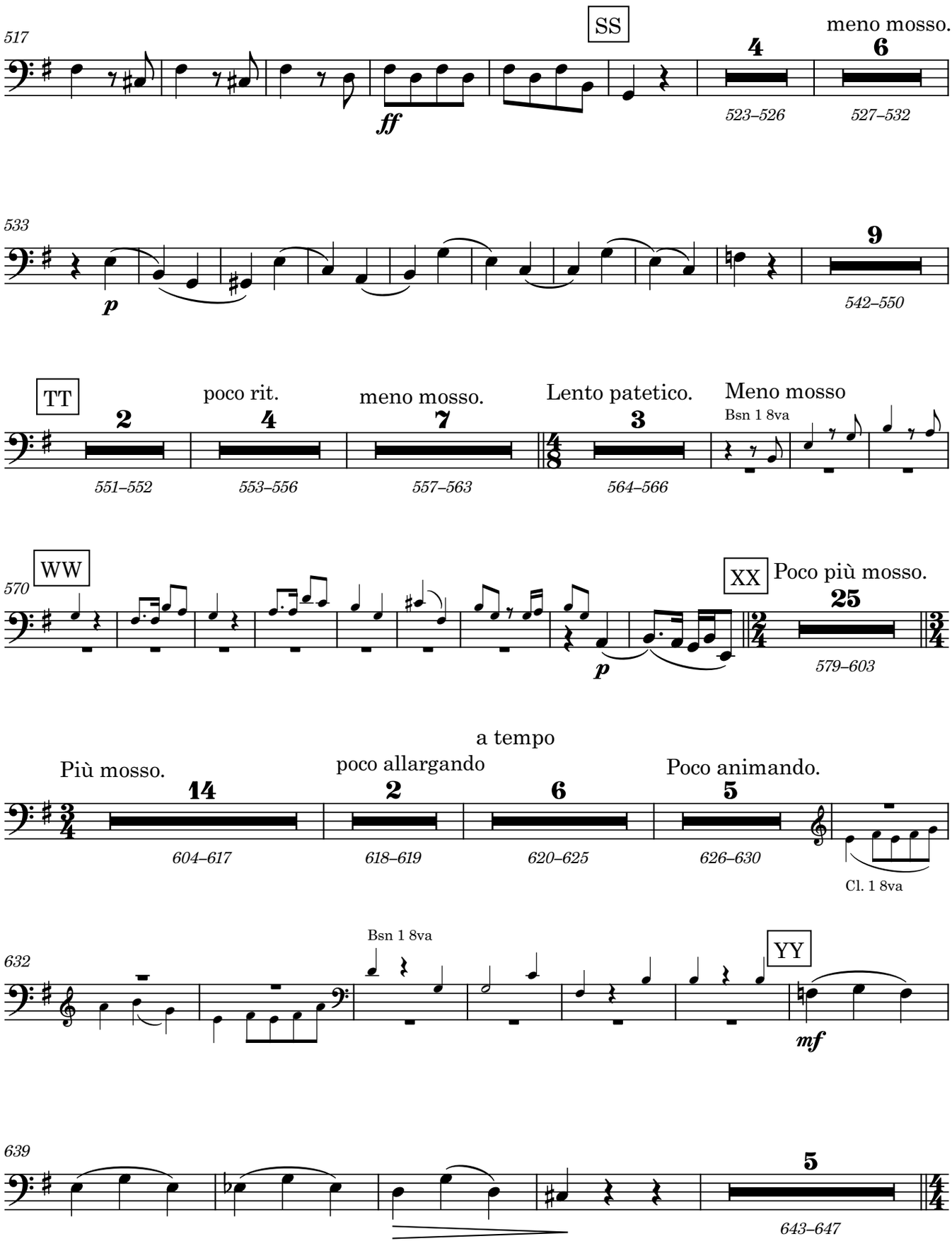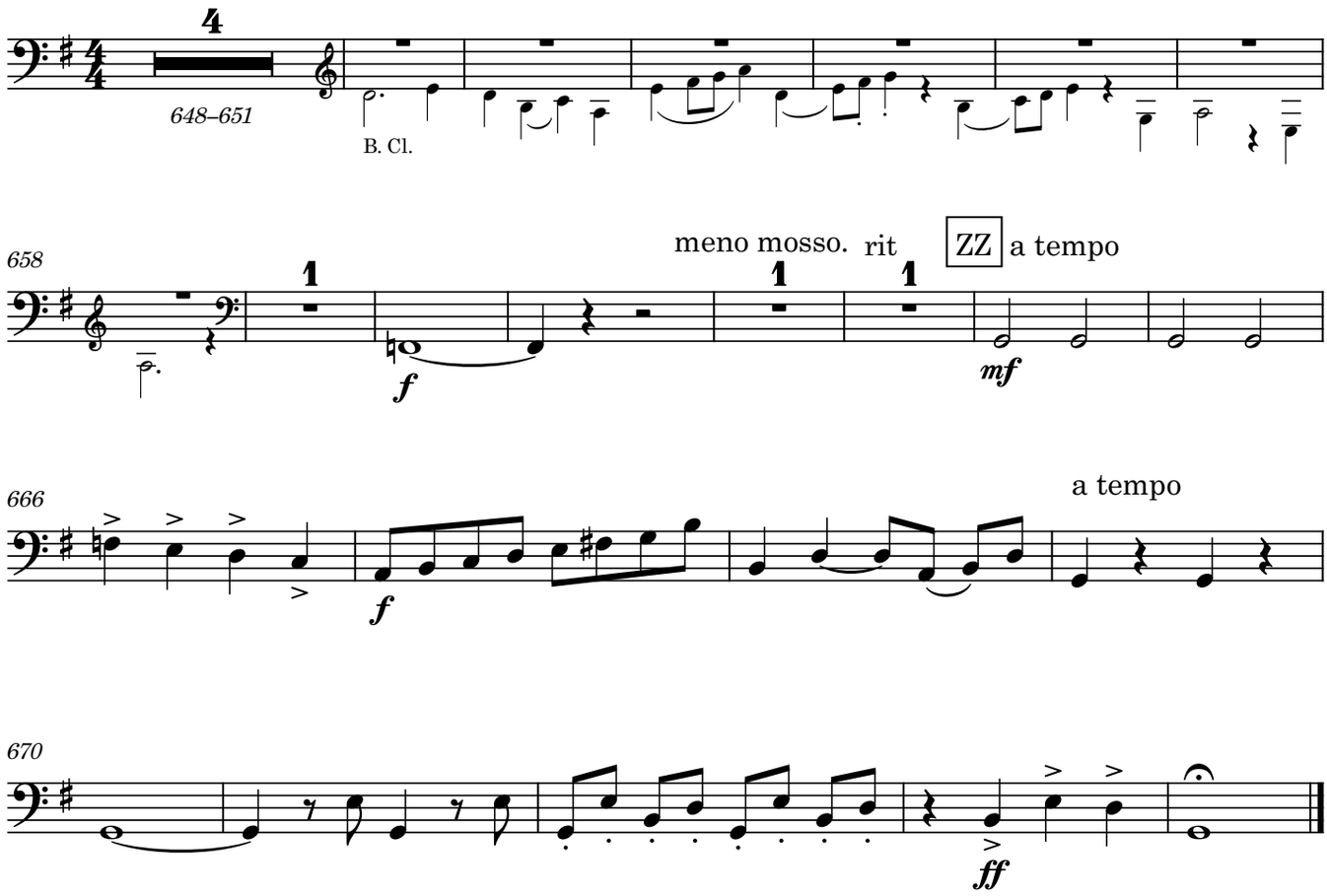



K
allargando
3
79–81
f
2
84–85
f
ff
87
a tempo
1
5
92–96
L
9
97–105
S. B. 8va
in vain, O___ for a trap, a trap, a trap !"
N
4
110–113
f
7
115–121
poco rit.
rit.
1
rit.
125
O
meno mosso. ♩ = 76
1
a tempo
1
P
4
129–132
1
a tempo
Q
7
135–141
1
molto rit.
10
144–153
colla voce
R
Bsn 1 8va
155
rit.
a tempo
9
158–166
S
7
167–173
animando
3
174–176


177
Bsn 1 8va
T
Vivace.
animando
183
a tempo
meno mosso. rit.
185–187
189–191
192
V
Allegretto grazioso.
rit.
a tempo
poco rit. a tempo animando
194–196
199–201
W
animando
Bsn 1 8va
202–205
206–209
210–213
216
cresc.
X
220–223
224
Vivace.
meno mosso.
228–230
Vivace.
Y
231–233
238


243
Z
cresc.
3
247–249
8
250–257
4
258–261
AA
4
262–265
7
266–272
poco rit.
2
273–274
BB
a tempo
1
animato
6
276–281
282
CC
Meno mosso.
1
4
291–294
Hn 1 8va
3
Bsn 1 8va
14
295–308
6
309–314
2
319–320
321
DD
Vivacissimo.
S. T.
1
f
2
325–326
“No trif - ling !
328
I can’t wait,
be - side,
I’ve prom - ised to
vi - sit by din - ner - time
333
EE
9
334–342
Bag - dat,
ff
2
345–346


347
f
356
FF
1
f
7
361–367
animando
7
368–374
mf
376
GG
2
378–379
f
rit.
3
382–384
a tempo
f
rit.
6
388–393
4
394–397
tranquillo e dolce
18
399–416
JJ
16
417–432
KK
12
433–444
LL
2
445–446
MM
10
447–456
Bsn 1 8va
459
14
464–477
OO
13
478–490
491
Bsn 1 8va
f
PP
10
498–507
508
RR
ff
2
510–511
f


517
SS
meno mosso.
4
6
ff
523–526
527–532
533
9
p
542–550
TT
2
poco rit.
4
meno mosso.
7
Lento patetico.
3
Meno mosso
Bsn 1 8va
551–552
553–556
557–563
564–566
WW
570
XX
Poco più mosso.
25
p
579–603
Più mosso.
14
a tempo
poco allargando
2
6
Poco animando.
5
604–617
618–619
620–625
626–630
Cl. 1 8va
632
Bsn 1 8va
YY
mf
639
5
643–647


4
648–651
B. Cl.
658
1
f
meno mosso.
rit
ZZ
a tempo
1
1
mf
666
f
a tempo
670
ff



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