

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

TUBA

COVER IMAGE

"The Pied Piper of Hamelin"

by

James Elder Christie

1881

IN THE UNITED STATES

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ENGLISH HERITAGE

MUSIC SERIES

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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

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

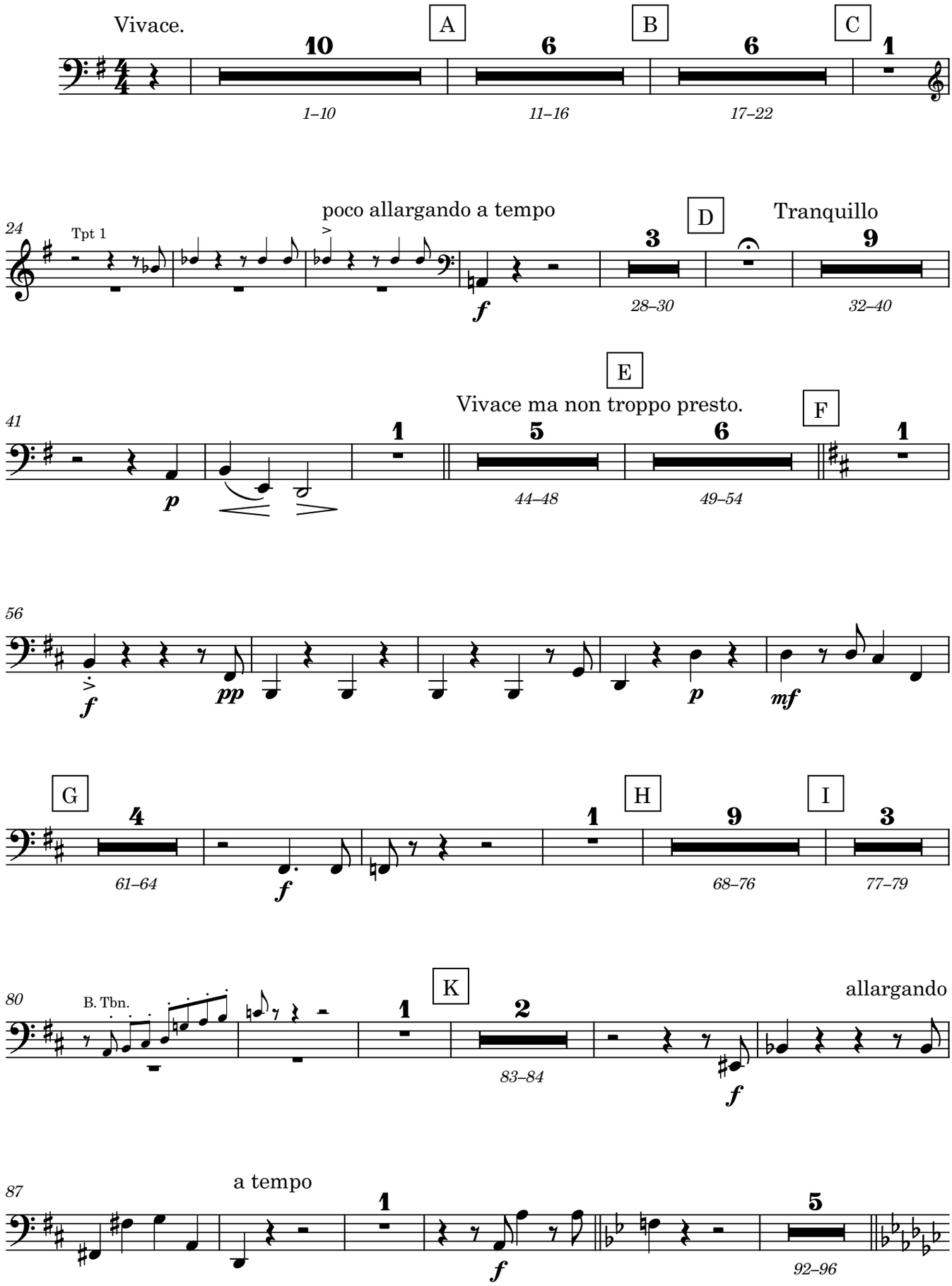
Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011

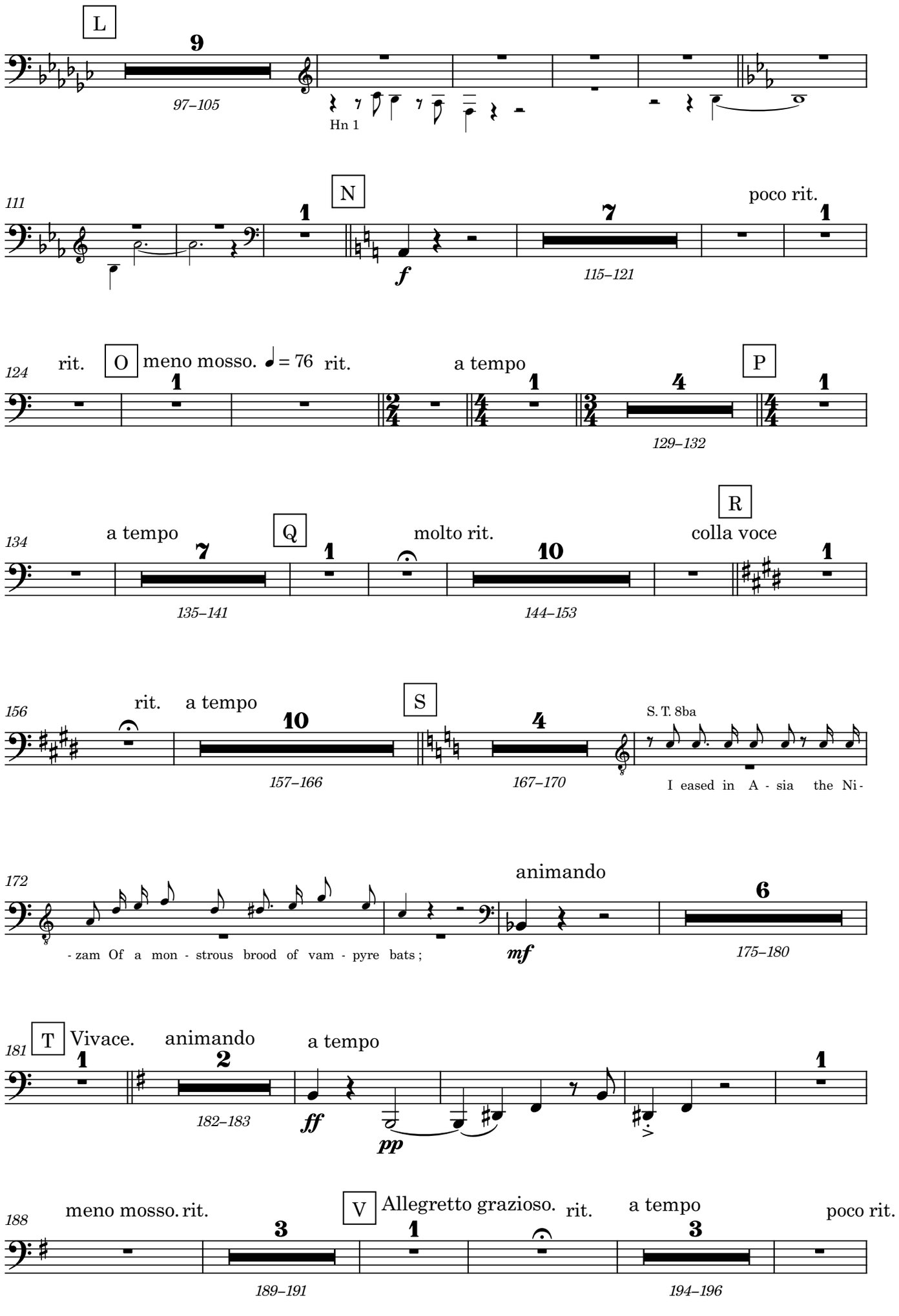
Tuba
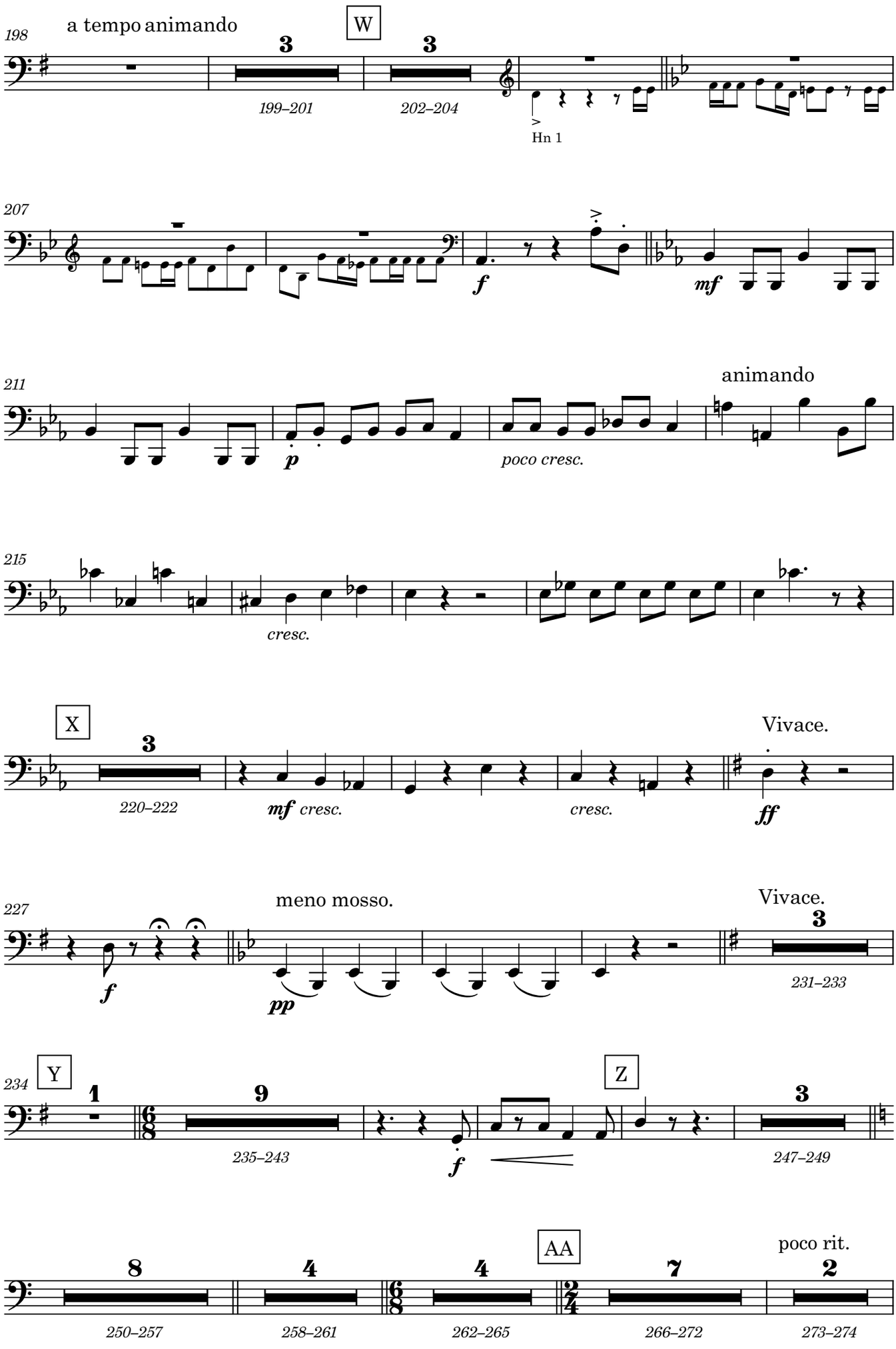
THE PIED PIPER OF HAMELIN

Robert Browning

C. Hubert H. Parry




L
9
97–105
Hn 1
111
N
1
poco rit.
f
7
115–121
1
124
rit.
O
meno mosso. ♩ = 76
rit.
a tempo
P
1
4
129–132
1
134
a tempo
Q
7
1
molto rit.
10
144–153
R
colla voice
1
135–141
156
rit.
a tempo
10
157–166
S
4
167–170
S. T. 8ba
I eased in A - sia the Ni -
172
animando
6
- zam Of a mon - strous brood of vam - pyre bats ;
mf
175–180
181
T
Vivace.
animando
a tempo
1
2
182–183
ff
pp
1
188
meno mosso. rit.
V
Allegretto grazioso.
rit.
a tempo
poco rit.
3
1
3
189–191
194–196


198
a tempo animando
W
3
199–201
3
202–204
Hn 1
207
f
mf
211
animando
p
poco cresc.
215
cresc.
X
3
220–222
mf cresc.
cresc.
Vivace.
ff
227
f
meno mosso.
pp
Vivace.
3
231–233
234
Y
1
9
235–243
f
Z
3
247–249
AA
8
4
4
7
2
poco rit.
250–257
258–261
262–265
266–272
273–274

BB

animato

a tempo

275

1 6

276–281

Hn 1

3

CC

Meno mosso.

288

1 4 14

291–294 295–308

Bsn 1

6

309–314

2

319–320

DD

mf

Vivacissimo.

322

3

324–326

S. T. 8ba

"No trif - ling ! I can't wait, be - side, I've prom - ised to

332

vi - sit by din - ner - time Bag - dat,

EE

9 8

334–342 343–350

f

FF

6 1

352–357

f

3

361–363

mf

1

p

368

animando

mf

cresc.

2

378–379

380

GG

rit.

a tempo

rit.

mf

3

382–384

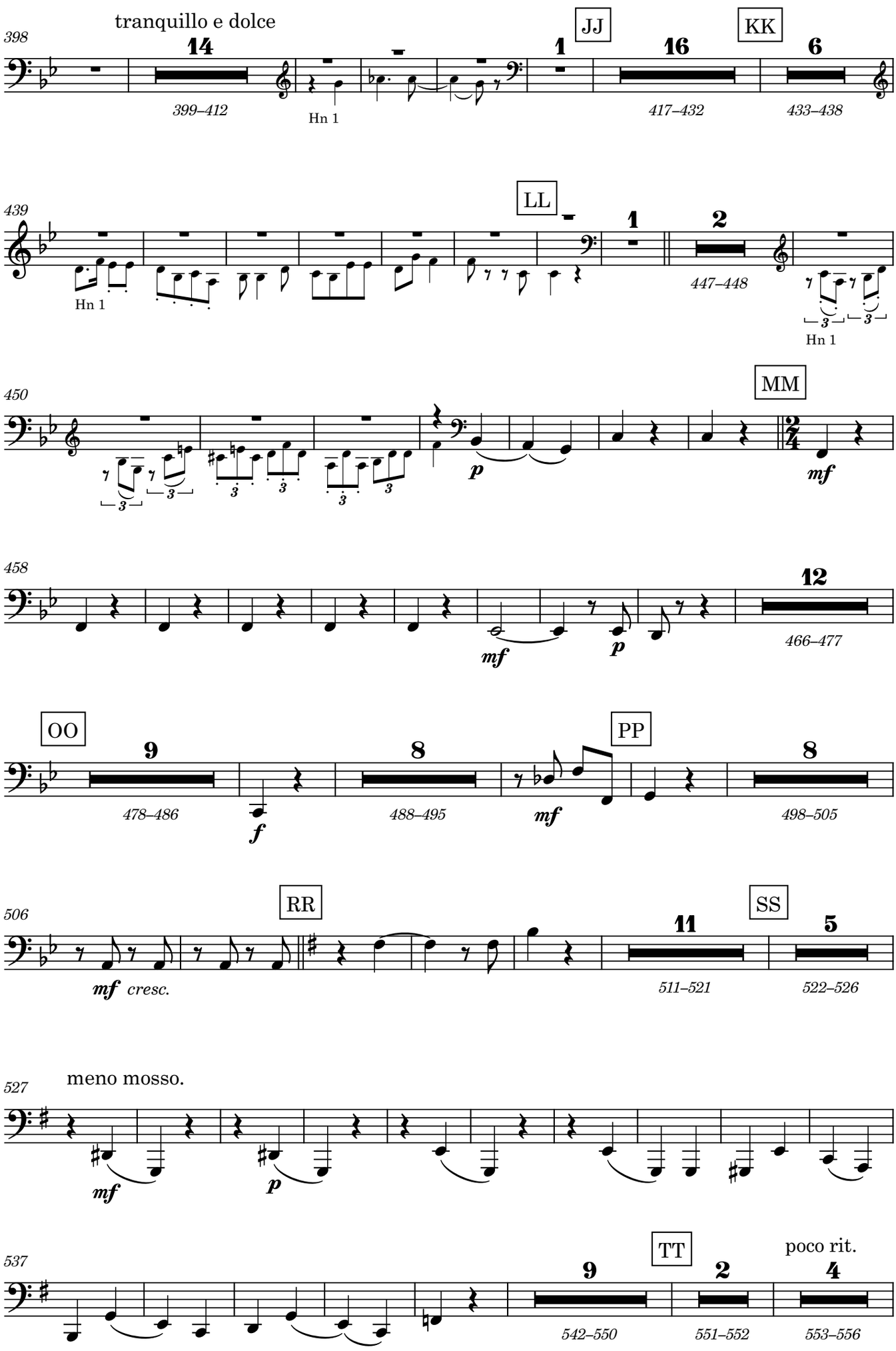
f

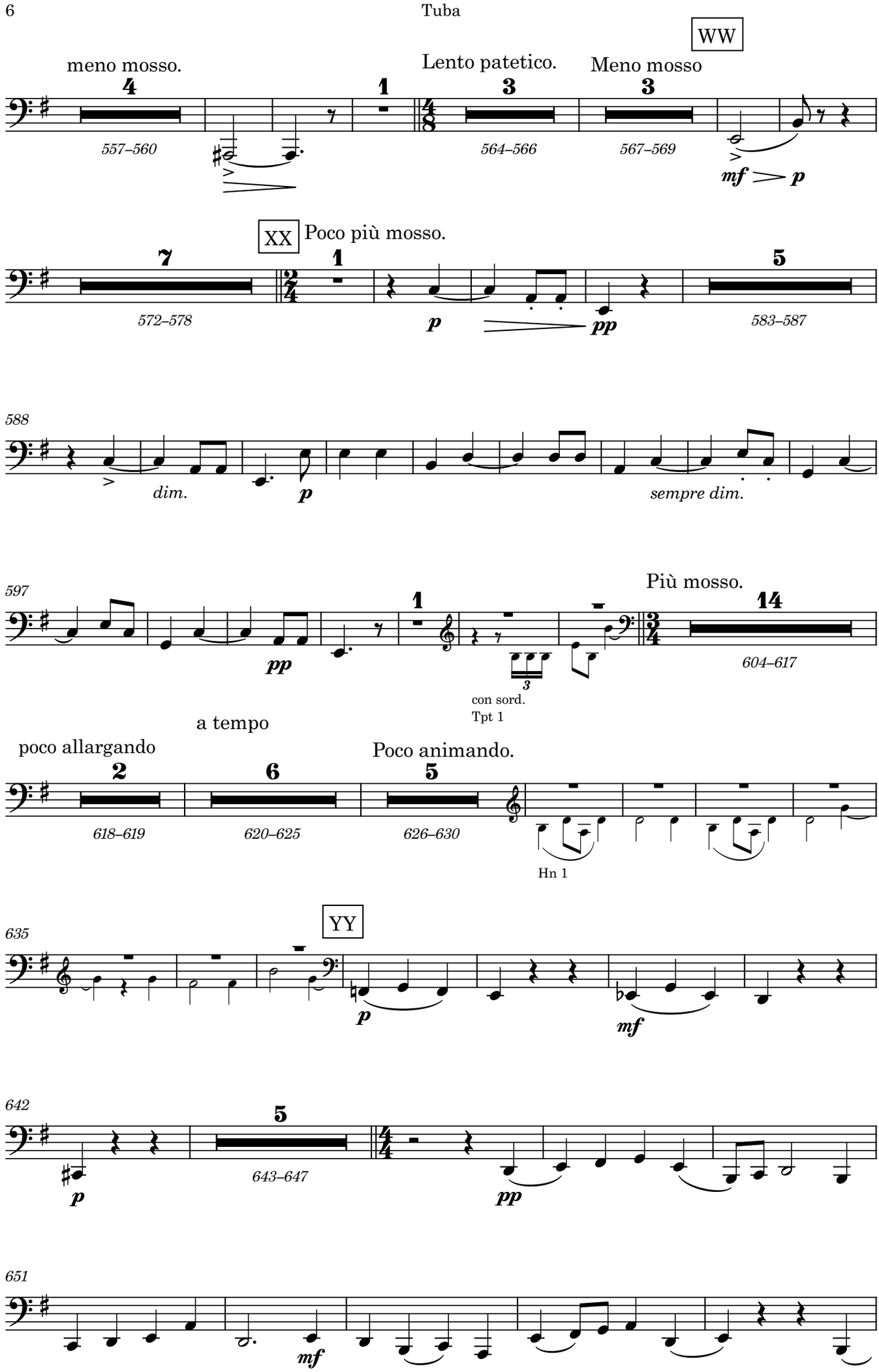
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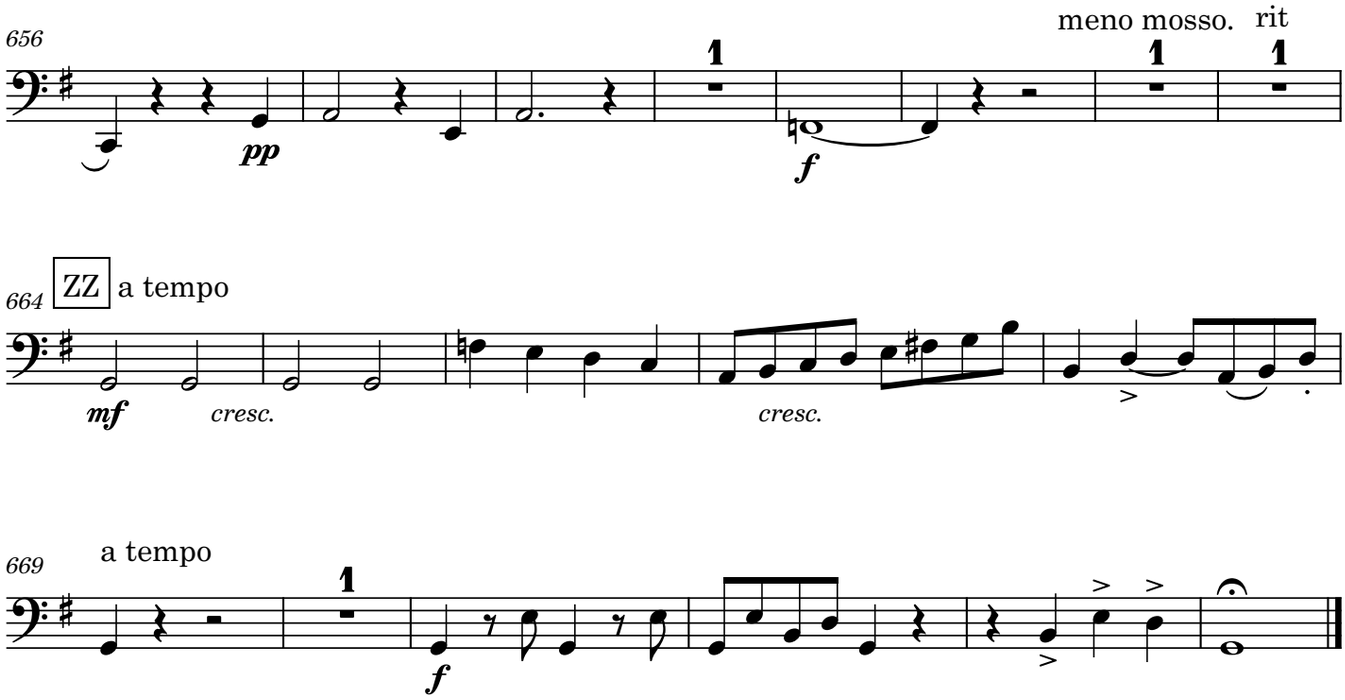
388–393

4

394–397


398
tranquillo e dolce
14
399–412
Hn 1
JJ
1
KK
16
417–432
6
433–438
439
LL
1
2
447–448
Hn 1
Hn 1
450
MM
p
mf
458
mf
p
12
466–477
OO
9
478–486
f
8
488–495
PP
mf
8
498–505
506
RR
mf cresc.
SS
11
511–521
5
522–526
527
meno mosso.
mf
p
537
TT
poco rit.
9
542–550
2
551–552
4
553–556


WW
meno mosso.
Lento patetico.
Meno mosso
557–560
564–566
567–569
mf
p
XX
Poco più mosso.
572–578
p
pp
583–587
588
dim.
p
sempre dim.
597
pp
Più mosso.
604–617
con sord.
Tpt 1
a tempo
poco allargando
Poco animando.
618–619
620–625
626–630
Hn 1
YY
635
p
mf
642
643–647
p
pp
651
mf


656
meno mosso.
rit
1
1
1
pp
f
664
ZZ
a tempo
mf
cresc.
cresc.
669
a tempo
1
f



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PUBLISHING
ehms.lib.umn.edu

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