

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 1

COVER IMAGE

"The Pied Piper of Hamelin"

by

James Elder Christie

1881

IN THE UNITED STATES

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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

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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

Bassoon 1

THE PIED PIPER OF HAMELIN

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C. Hubert H. Parry

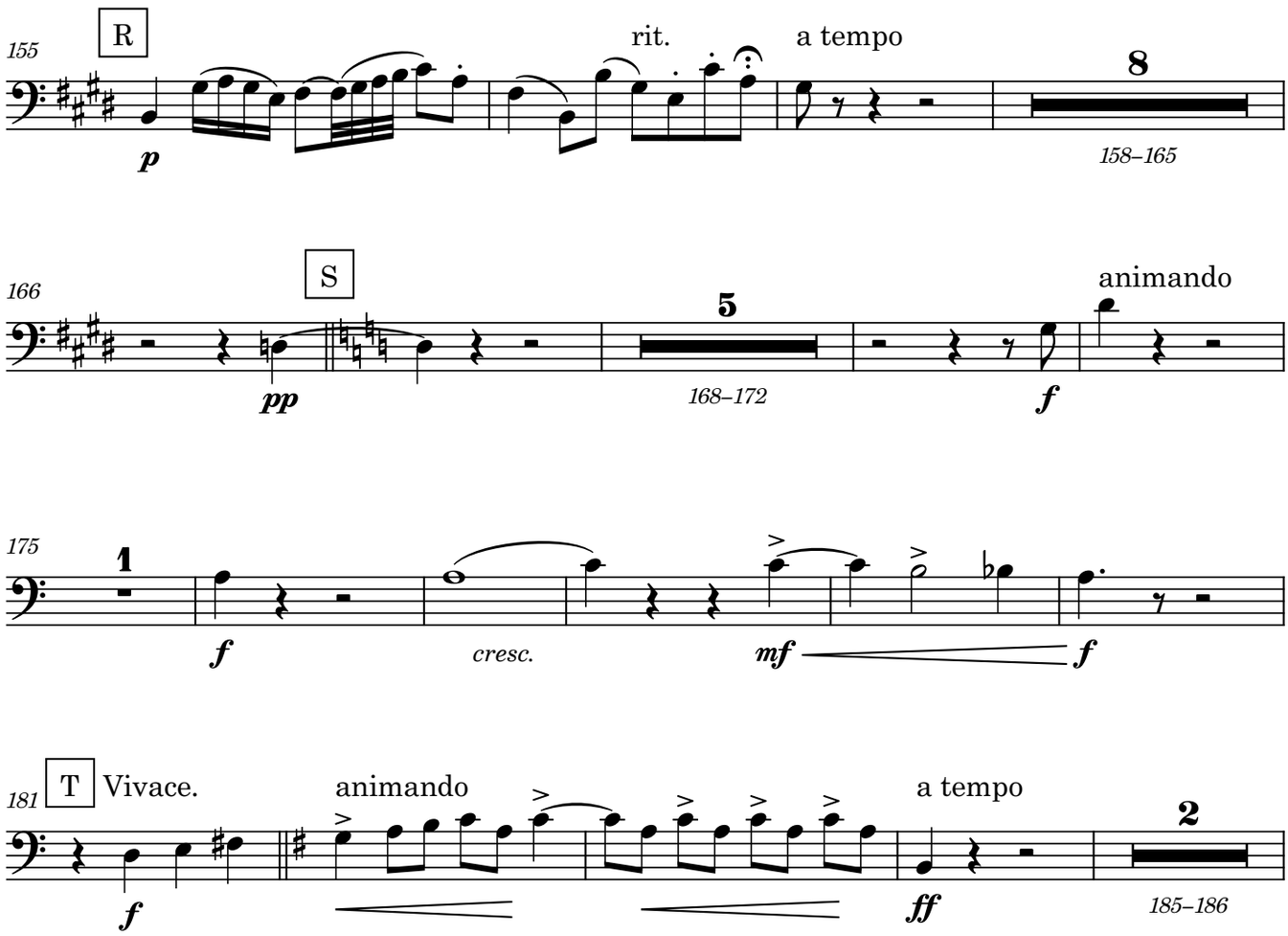



34
p
38
pp
1
44
Vivace ma non troppo presto.
mf
48
E
p
dim.
mf
53
F
mf
mf
3
3
56
3
3


58
G
62
65
67
H
dim.
mf
70
74
I
f
mf
78
f
81
K
ff


85
allargando
a tempo
2
89–90
91
mf
poco cresc.
94
cresc.
p
p
97
L
pp
100
pp
103
mf
dim.
106
109
1
V.S.

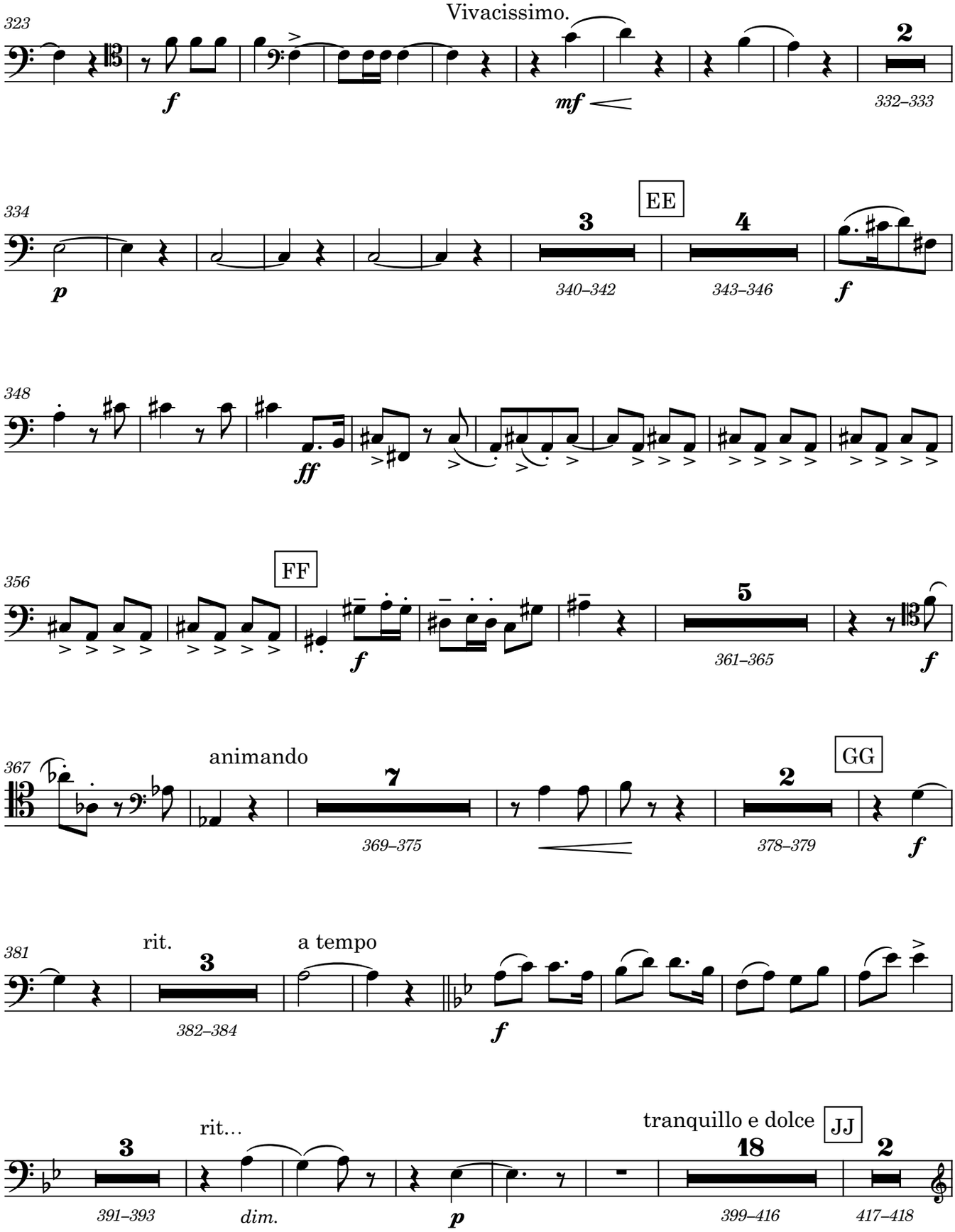

114
N
f
pp
117
p
121
poco rit.
rit.
125
O
meno mosso. ♩ = 76
rit.
a tempo
1
3
129–131
132
P
a tempo
p
p
137
p
142
Q
molto rit.
p
2
145–146
147
4
149–152
colla voce
p
pp
p


155
R
rit.
a tempo
8
158–165
166
S
5
168–172
animando
175
1
cresc.
181
T
Vivace.
animando
a tempo
2
185–186


187
meno mosso. rit.
p
192
V
Allegretto grazioso.
rit.
a tempo
pp
196
poco rit.
a tempo
animando
p
199
W
mf
203
p
207
cresc.
sf
f
210
mf
213
animando
cresc.

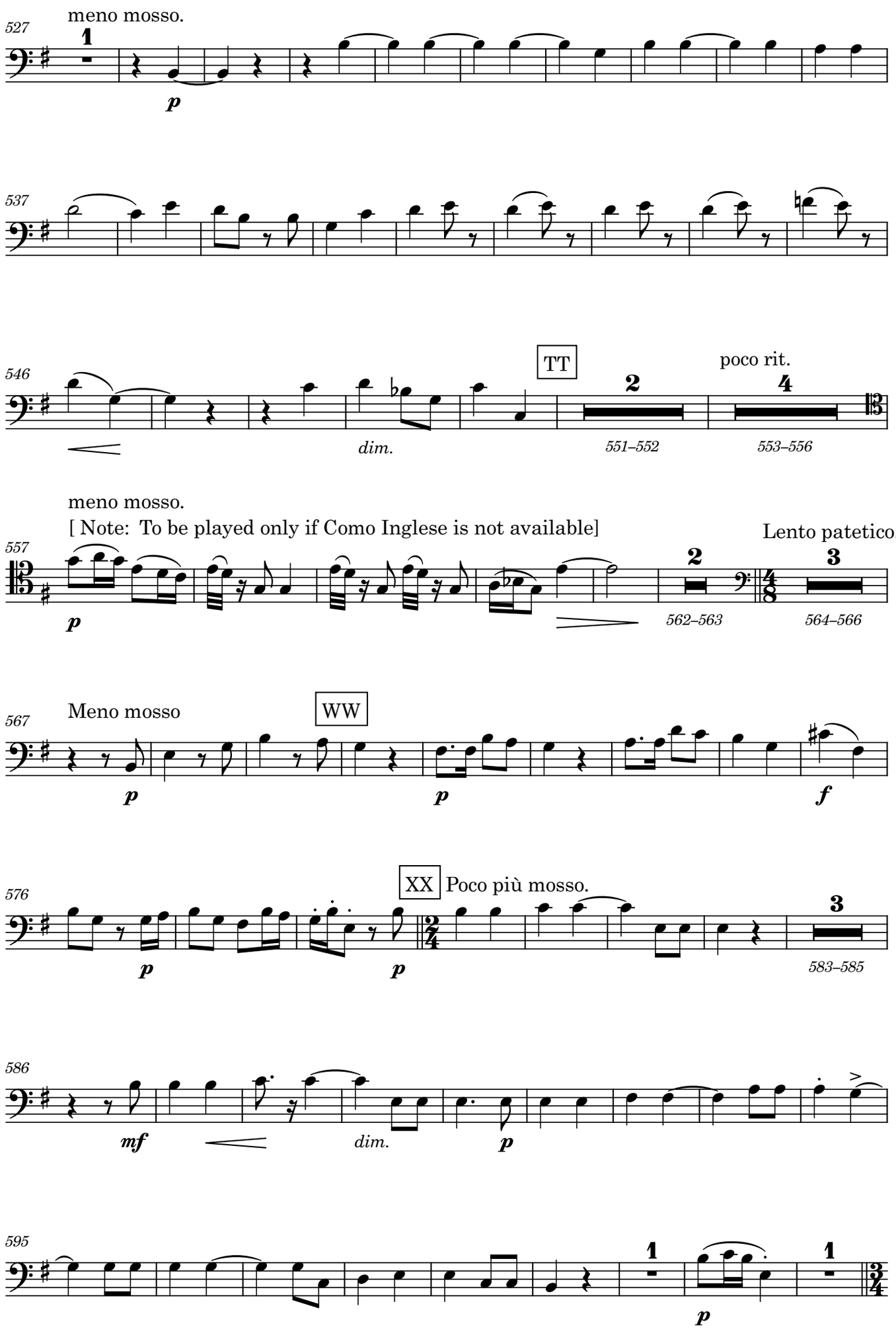

217
X
1
ff
221
f
225
Vivace.
sf
p
meno mosso.
230
Vivace.
p
cresc.
234
Y
239
cresc.
244
Z
2
247–248
mf
251
p
5
253–257
3
258–260
4
262–265

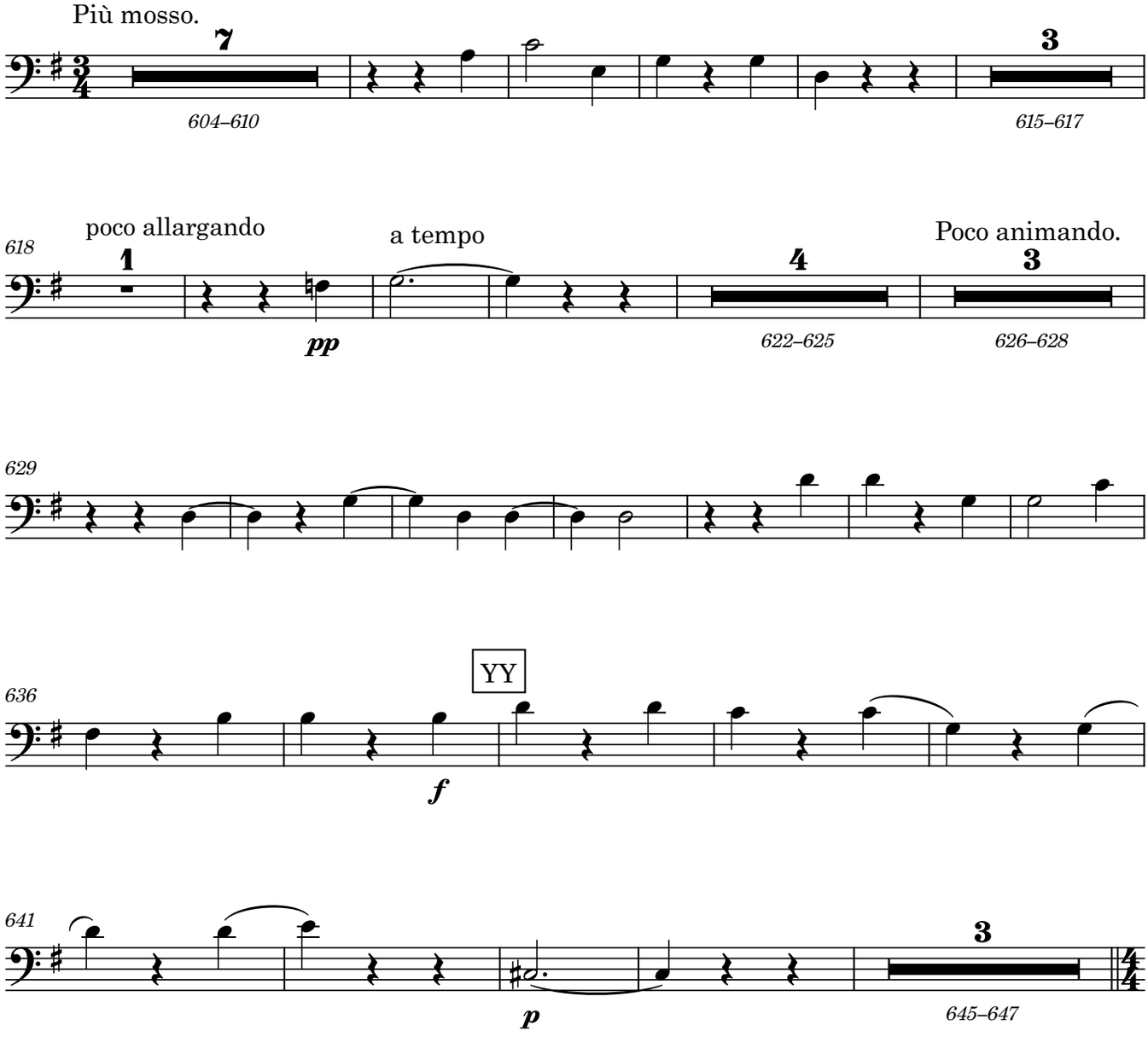

AA
BB
poco rit.
a tempo animato
266–268
pp
pp
p
f
277
mf
p
285
CC
291
Meno mosso.
p
296
cresc.
cresc.
302
307
p
p
315
mf
DD
319–320


323
Vivacissimo.
f
mf
2
332–333
334
p
EE
3
340–342
4
343–346
f
348
ff
356
FF
f
5
361–365
f
367
animando
7
369–375
2
378–379
GG
f
381
rit.
3
382–384
a tempo
f
rit…
3
391–393
dim.
p
tranquillo e dolce
JJ
18
399–416
2
417–418


419
B. Cl. 8ba
p
428
KK
p
f
435
p
2
440–441
443
LL
450
cresc.
f
457
MM
464
1
mf
cresc.
f
473
mf
OO


2
479–480
f
5
486–490
491
f
PP
cresc.
498
1
mf
506
RR
cresc.
513
520
SS
ff
2
525–526


meno mosso.
527
1
p
537
546
TT
poco rit.
2
4
dim.
551–552
553–556
meno mosso.
[Note: To be played only if Como Inglese is not available]
Lento patetico.
557
p
2
3
562–563
564–566
Meno mosso
WW
567
p
p
f
XX
Poco più mosso.
576
p
p
3
583–585
586
mf
dim.
p
595
1
1
p


Più mosso.
7
604–610
3
615–617
618
poco allargando
1
pp
a tempo
4
622–625
Poco animando.
3
626–628
629
636
YY
f
641
p
3
645–647


648
mf
653
pp
2
658–659
660
ff
meno mosso.
p
rit
1
ZZ
a tempo
mf
cresc.
665
ff
668
a tempo
671



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PUBLISHING
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