

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

CLARINET 2

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

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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

Clarinet (B♭) 2

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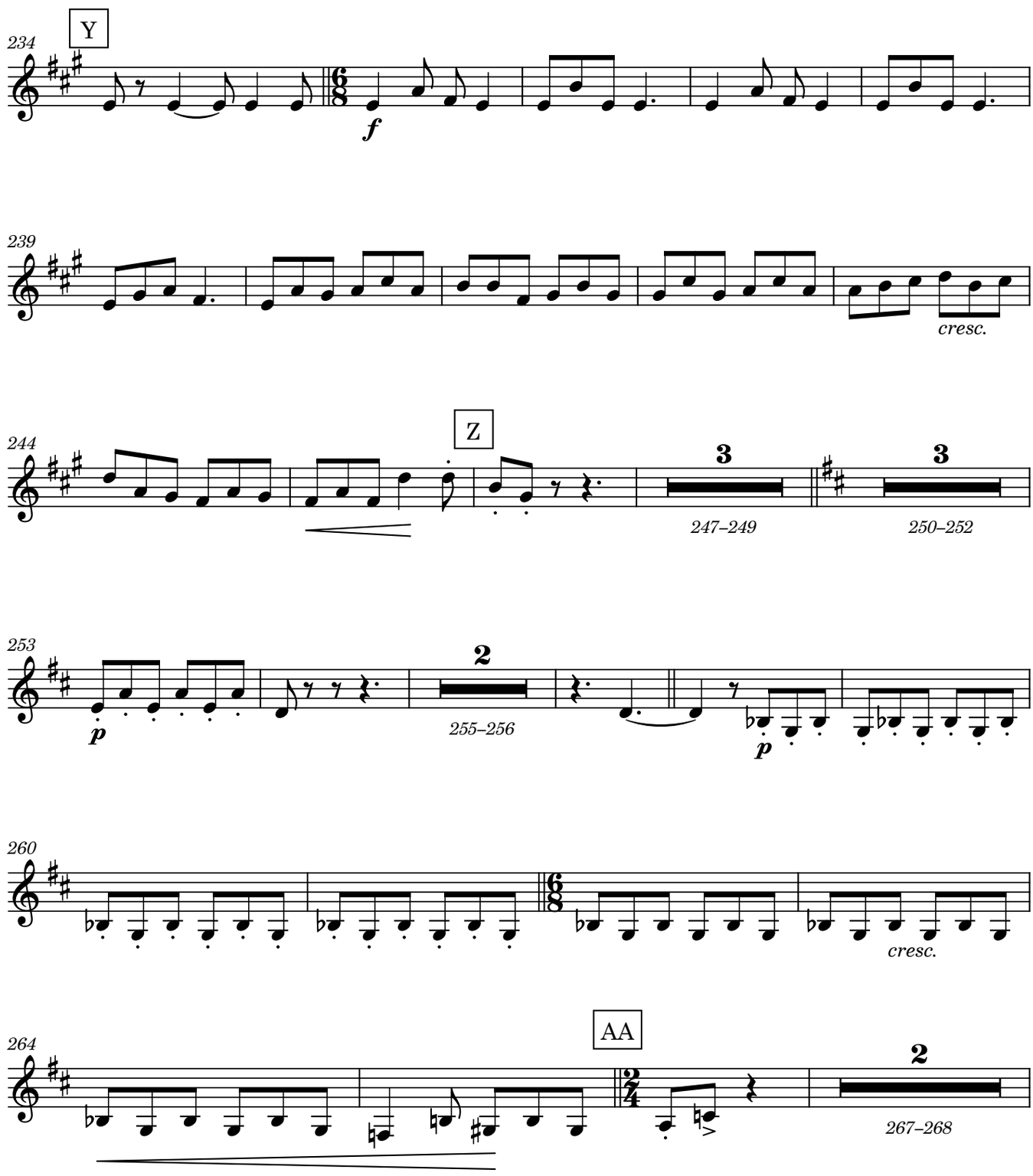

D
Tranquillo
31
p
mf
36
pp
41
Vivace ma non troppo presto.
mf
46
p
dim.
49
E
53
p
dim.
F
sf
57
61
G


64
H
ff
mf
69
72
ff
mf
75
I
f
mf
f
79
83
K
ff
2
84–85
allargando
1
a tempo
2
89–90


91
mf
poco cresc.
94
cresc.
p
p
97
L
9
98–106
p
109
N
1
f
3
115–117
118
f
2
120–121
poco rit.
rit.
O
meno mosso.
♩ = 76
1
1
126
rit.
a tempo
1
4
P
1
a tempo
129–132
Cl. 1
136
mf
4
Q
1
molto rit.
1
138–141
p
146
f


R
colla voce
rit.
a tempo
150
157–158
159
dolce
S
164
168–171
animando
172
T
Vivace.
animando
177
179–180
a tempo
meno mosso. rit.
184
185–187
189–191
V
Allegretto grazioso.
rit.
a tempo
192
poco rit.
a tempo
animando
196
199–201


W
202
1
mf
cresc.
207
ff
210
mf
213
animando
cresc.
217
X
ff
mf
221
f
225
Vivace.
sf
p
meno mosso.
229
Vivace.
1
cresc.


234
Y
f
239
cresc.
244
Z
3
247–249
3
250–252
253
p
2
255–256
p
260
cresc.
264
AA
2
267–268


BB
poco rit.
a tempo animato
269
279
CC
Meno mosso.
dolce
286
292
296–298
300
303–308
DD
311
319–320
321–326
Vivacissimo.
327
332–333
EE
338
345–351


352
FF
10
358–367
368
animando
1
2
374–375
Cl. 1
377
GG
2
378–379
rit.
3
382–384
a tempo
388
rit..
dim.
397
tranquillo e dolce
2
399–400
9
408–416
B. Cl. 8ba
417
JJ
4
425–428


429
KK
mf
p
f
p
437
445
LL
cresc.
453
MM
f
461
1
mf
cresc.
f
470
OO
5
473–477
2
478–479
dim.
483
f
mf
491
PP
cresc.


498
mf
506
RR
cresc.
ff
2
510–511
f
514
ff
522
SS
ff
2
525–526
1
meno mosso.
p
532
1
p
542
551
TT
poco rit…
pp
meno mosso.
6
558–563
Lento patetico.
3
564–566


Meno mosso
WW
567
p
XX
Poco più mosso.
575
f
1
p
pp
3
583–585
586
mf
dim.
p
595
Più mosso.
3
601–603
1
605
pp
611
616
poco allargando
a tempo
pp
3
623–625
Poco animando.
7
626–632
f


638
YY
5
643–647
dim.
648
mf
652
f
pp
657
1
ff
meno mosso.
rit
p
664
ZZ
a tempo
mf
cresc.
ff
668
a tempo
672



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Catalog Number
1.23/03