

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

COR ANGLAIS

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

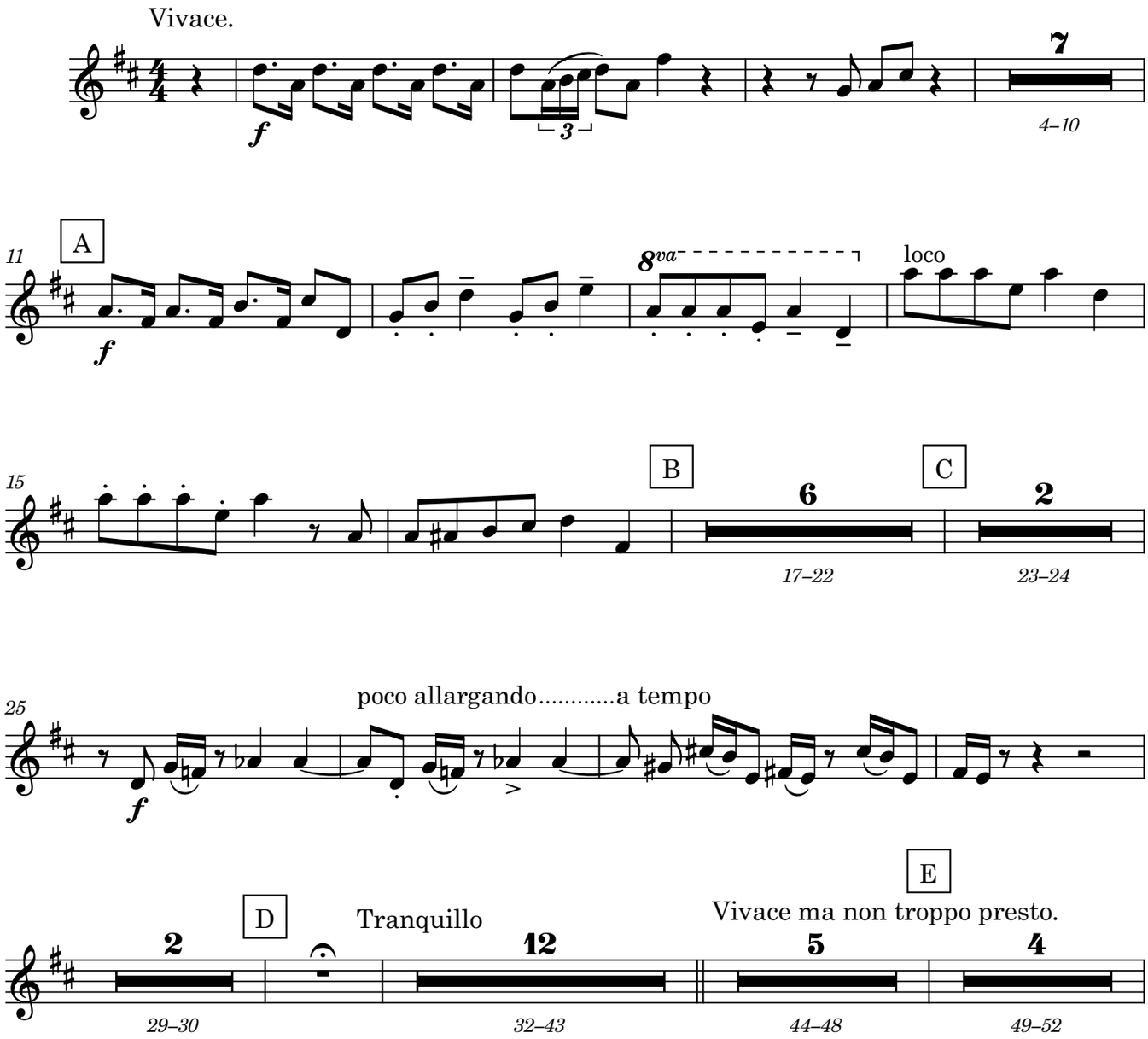
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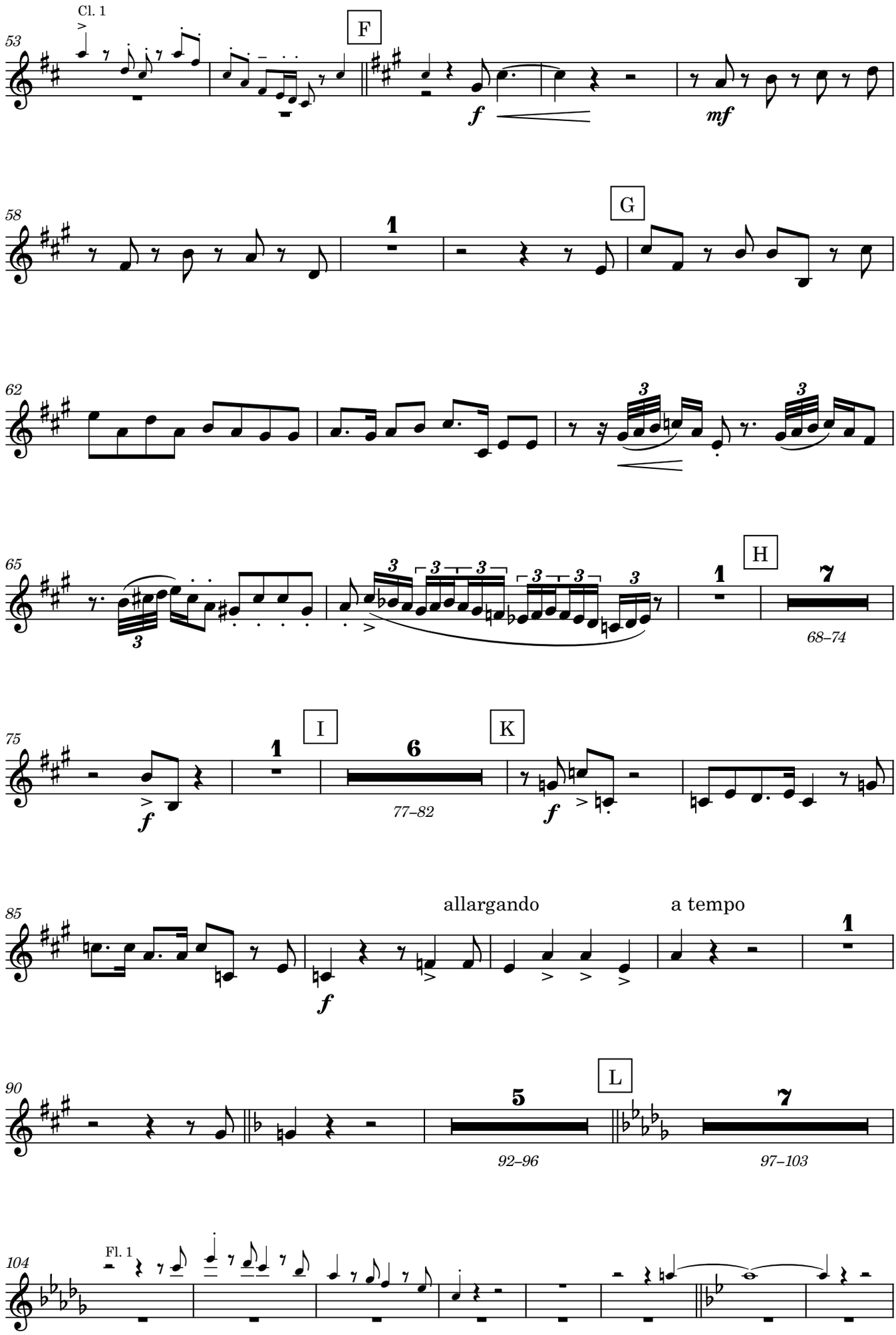
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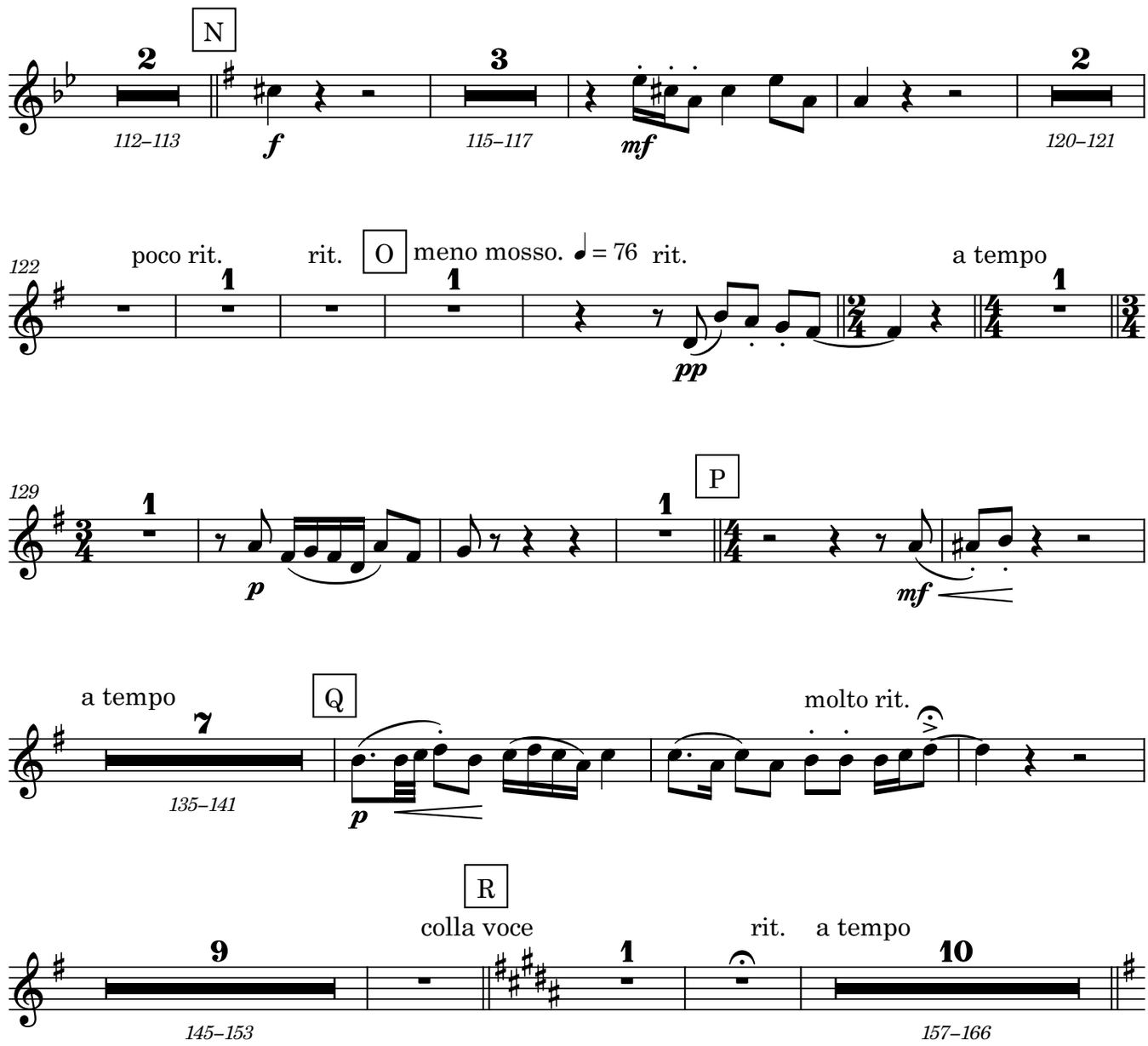
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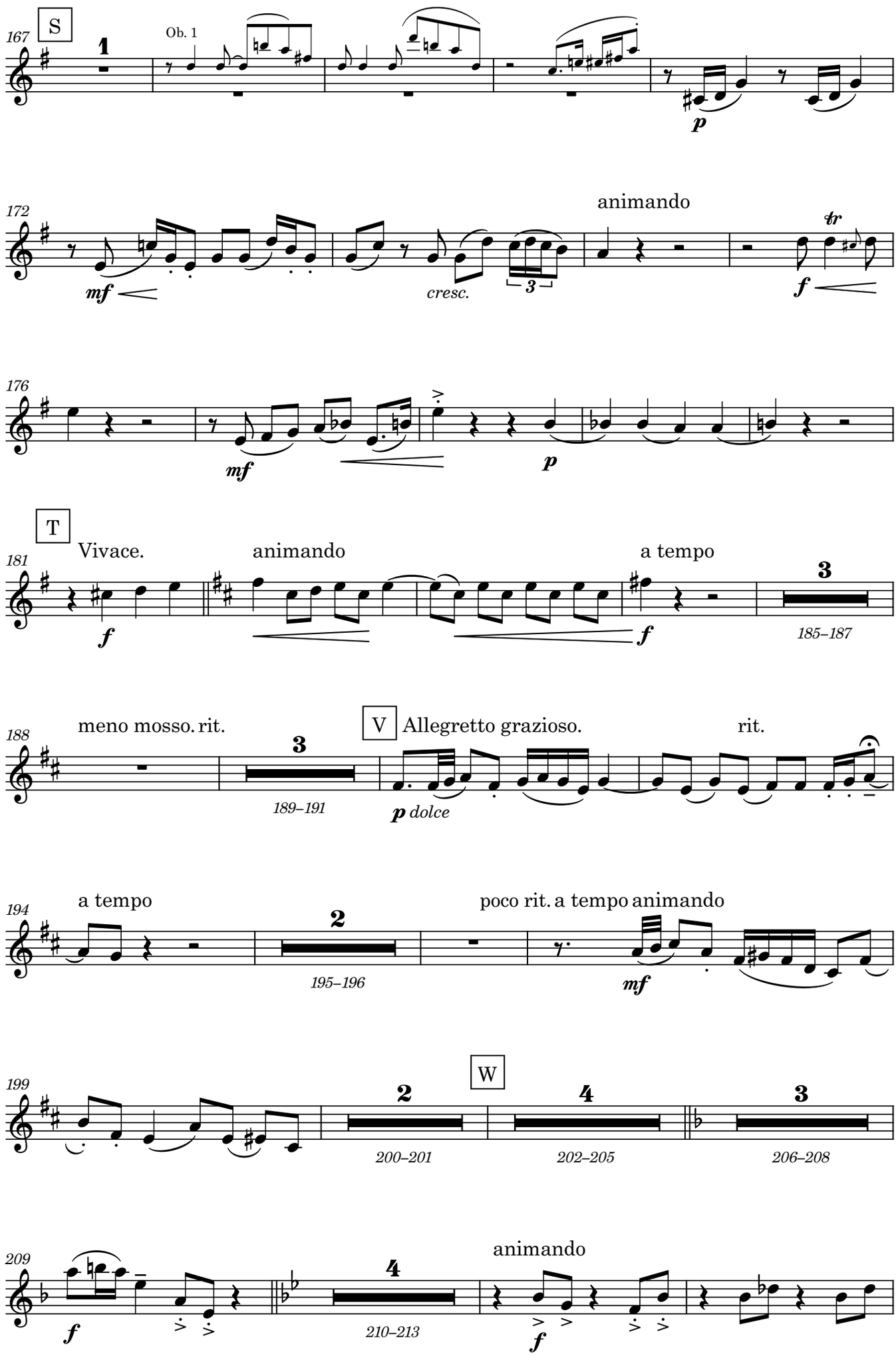
Robert Browning

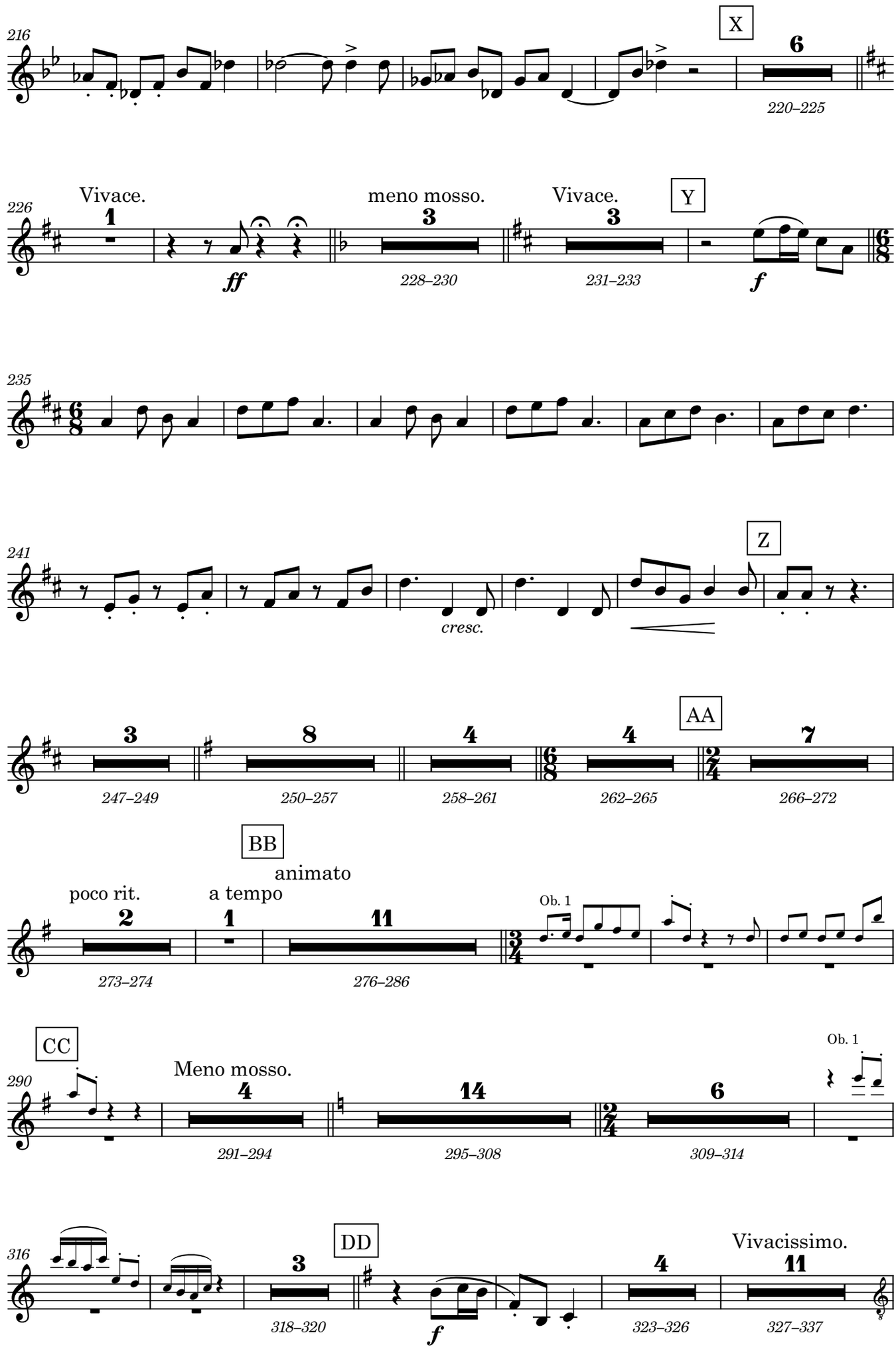
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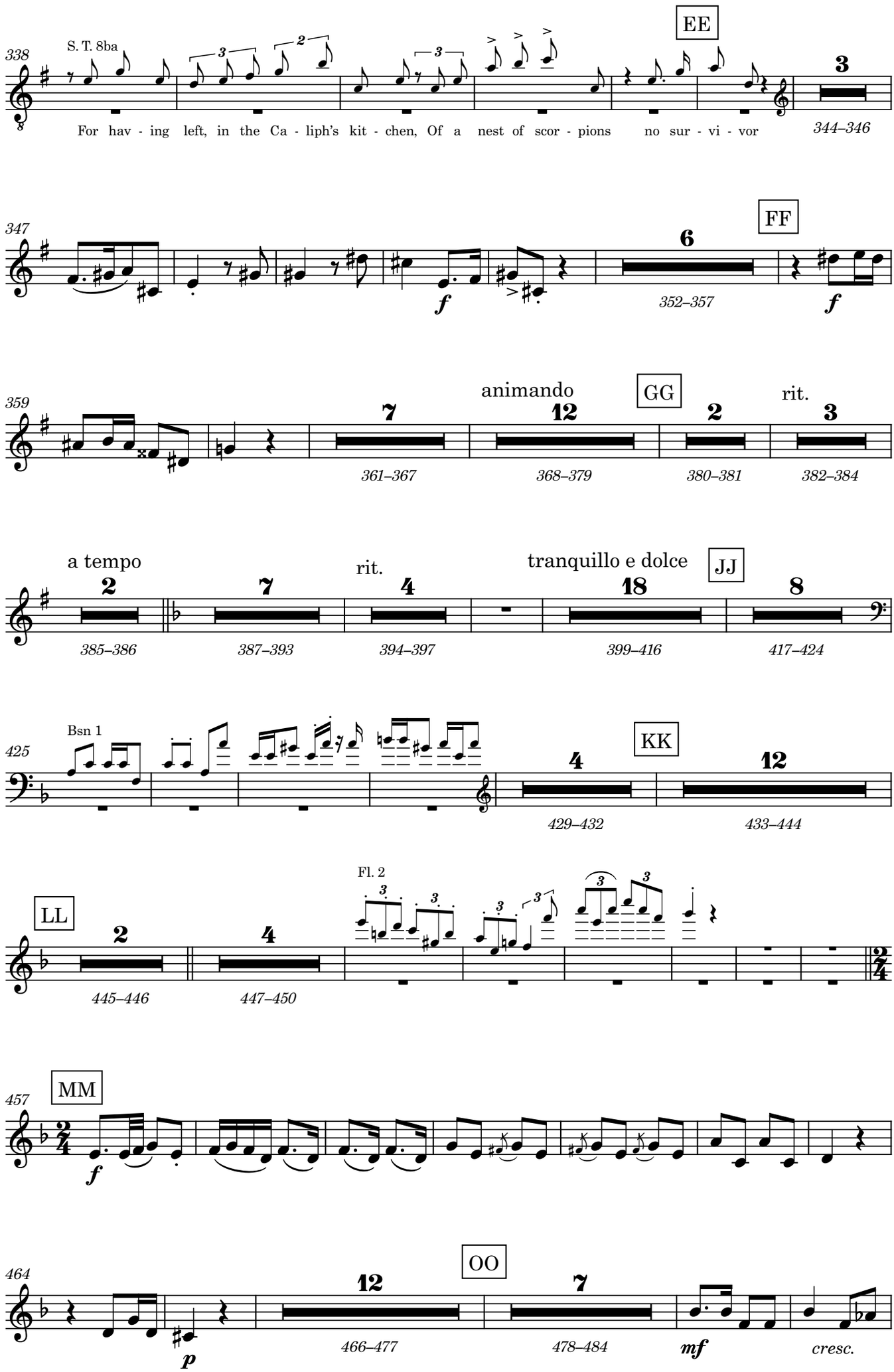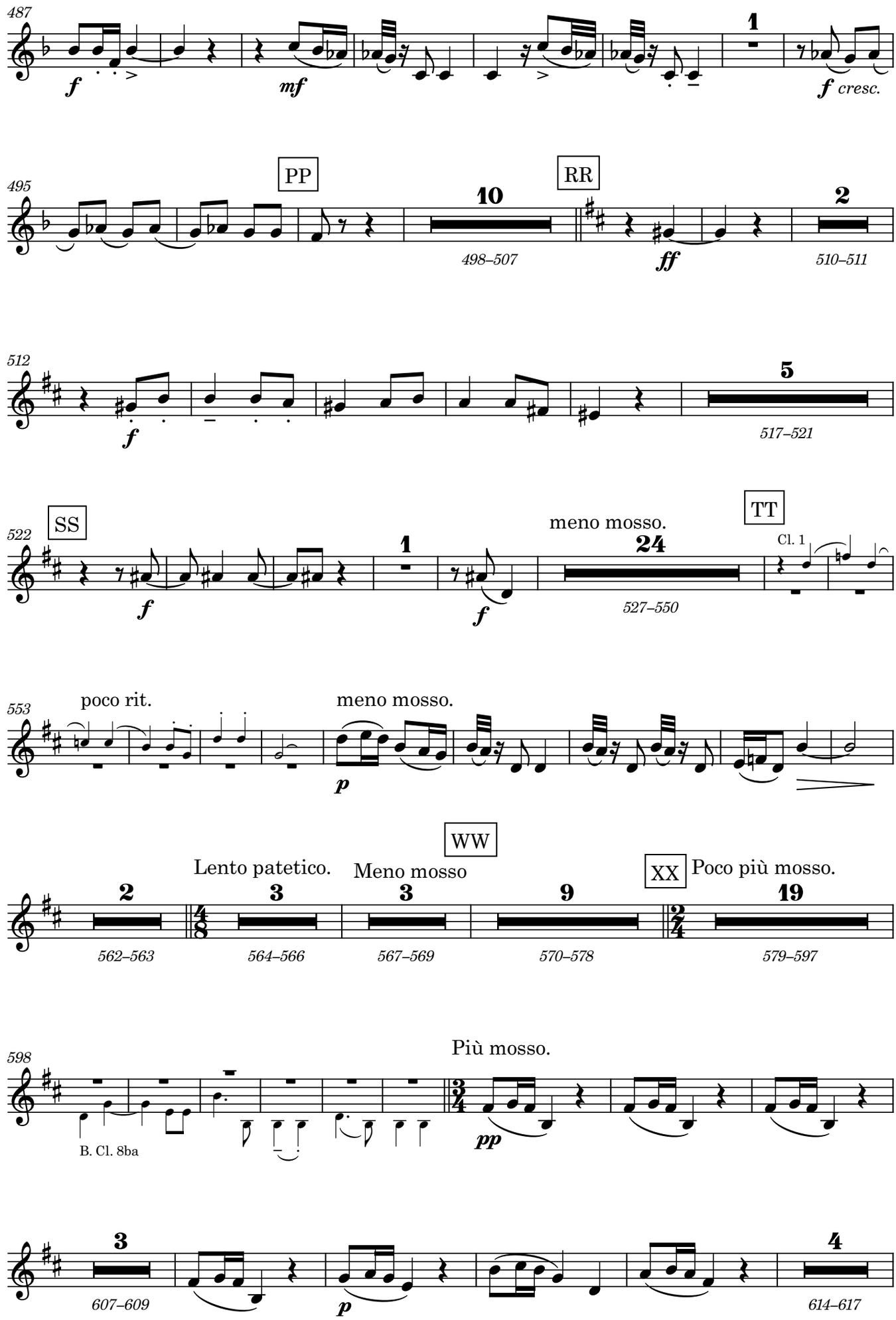



Cl. 1
53
F
f
mf
58
1
G
62
65
3
H
7
68–74
75
1
I
6
77–82
K
f
85
allargando
a tempo
1
90
5
92–96
L
7
97–103
104
Fl. 1
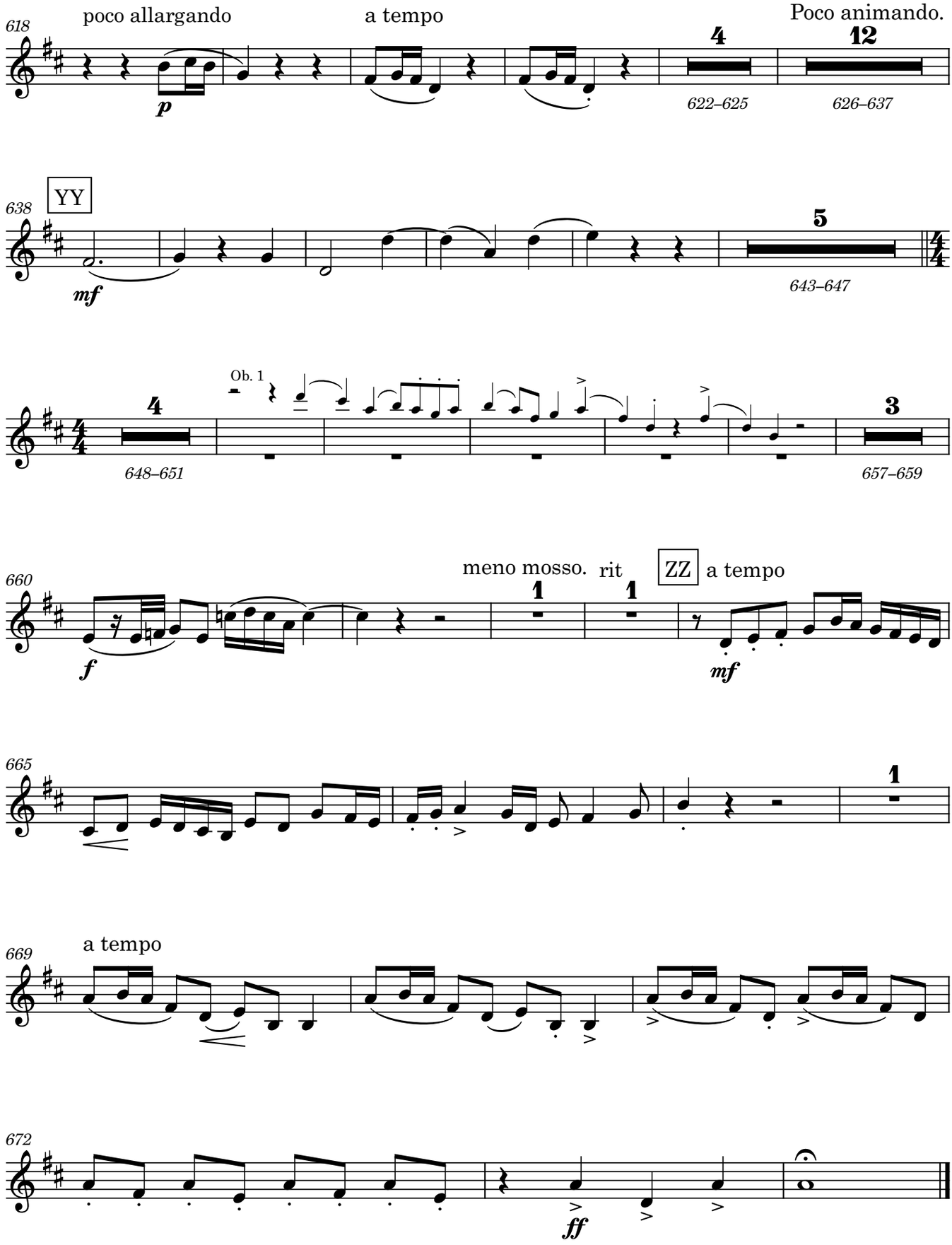

N
2
112–113
f
3
115–117
mf
2
120–121
122
poco rit.
rit.
O
meno mosso.
= 76
rit.
a tempo
1
1
1
pp
129
1
P
1
p
mf
a tempo
7
135–141
Q
p
molto rit.
R
colla voce
9
145–153
1
rit.
a tempo
10
157–166


167
S
1
Ob. 1
p
172
animando
mf
cresc.
3
f
tr
176
mf
p
181
T
Vivace.
animando
a tempo
f
3
185–187
f
188
meno mosso. rit.
3
189–191
V
Allegretto grazioso.
rit.
p dolce
194
a tempo
2
195–196
poco rit. a tempo animando
mf
199
W
2
200–201
4
202–205
3
206–208
209
f
animando
4
210–213
f


216
X
6
220–225
226
Vivace.
1
ff
meno mosso.
3
228–230
Vivace.
3
231–233
Y
f
235
241
Z
cresc.
3
247–249
8
250–257
4
258–261
4
262–265
AA
7
266–272
BB
poco rit.
2
273–274
a tempo
animato
1
11
276–286
Ob. 1
CC
290
Meno mosso.
4
291–294
14
295–308
6
309–314
Ob. 1
316
3
318–320
DD
f
4
323–326
Vivacissimo.
11
327–337


338
S. T. 8ba
For hav - ing left, in the Ca - liph's kit - chen, Of a nest of scor - pions no sur - vi - vor
EE
3
344–346
347
FF
6
352–357
f
359
animando
GG
rit.
7
12
2
3
361–367
368–379
380–381
382–384
a tempo
rit.
tranquillo e dolce
JJ
2
7
4
18
8
385–386
387–393
394–397
399–416
417–424
425
Bsn 1
KK
4
12
429–432
433–444
Fl. 2
LL
2
4
445–446
447–450
457
MM
f
464
OO
12
7
466–477
478–484
p
mf
cresc.


487
f
mf
f cresc.
1
495
PP
10
498–507
RR
ff
2
510–511
512
f
5
517–521
522
SS
f
1
f
meno mosso.
24
527–550
TT
Cl. 1
553
poco rit.
p
meno mosso.
WW
Lento patetico.
2
562–563
3
564–566
Meno mosso
3
567–569
9
570–578
XX
Poco più mosso.
19
579–597
598
B. Cl. 8ba
Più mosso.
pp
3
607–609
p
4
614–617


618
poco allargando
a tempo
Poco animando.
p
4
622–625
12
626–637
638
YY
mf
5
643–647
4
4
Ob. 1
4
648–651
3
657–659
660
meno mosso.
rit
ZZ
a tempo
f
1
1
mf
665
1
669
a tempo
672
ff



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PUBLISHING
ehms.lib.umn.edu

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