

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

DOUBLE BASS

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

Double Bass

THE PIED PIPER OF HAMELIN

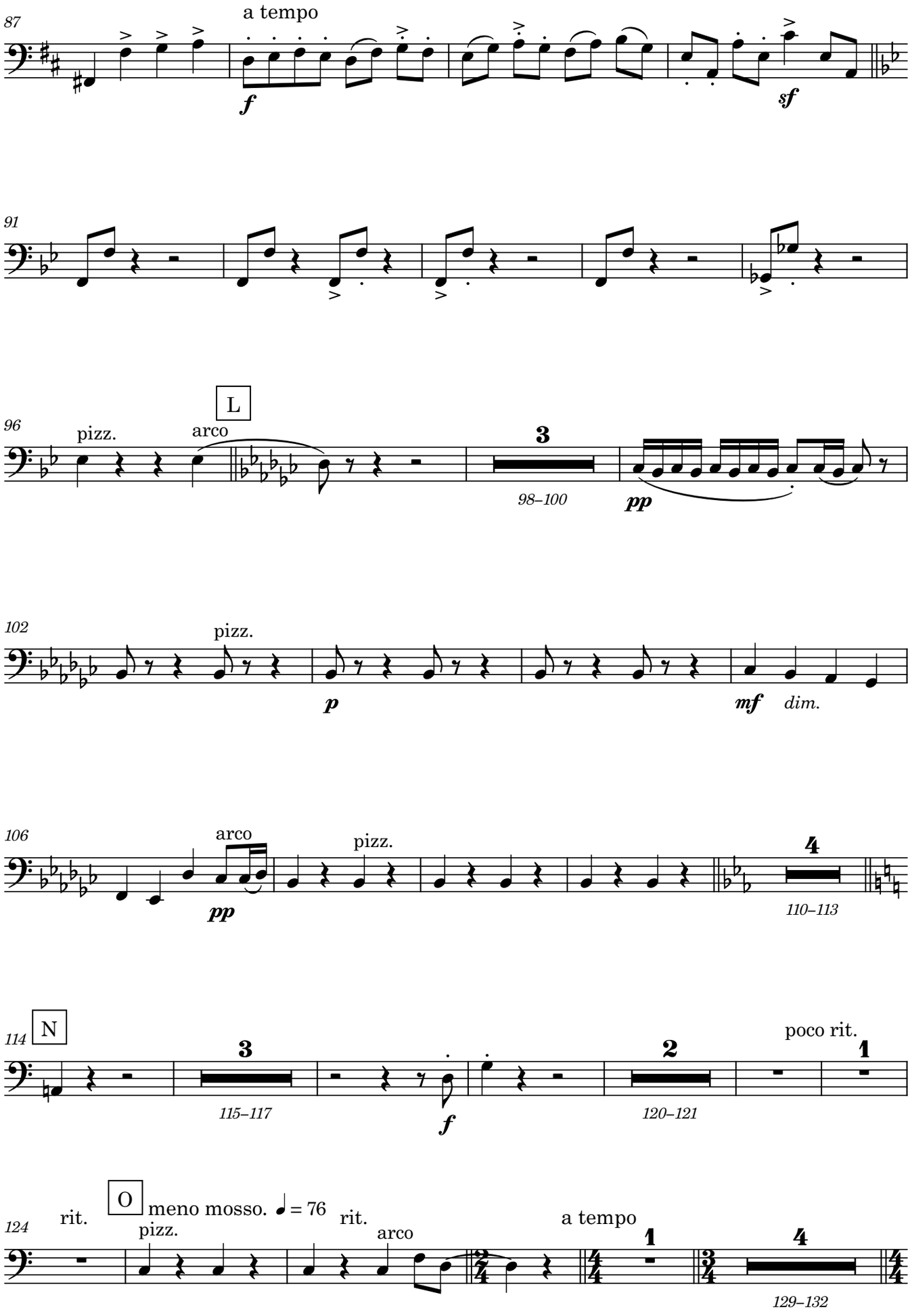
Robert Browning

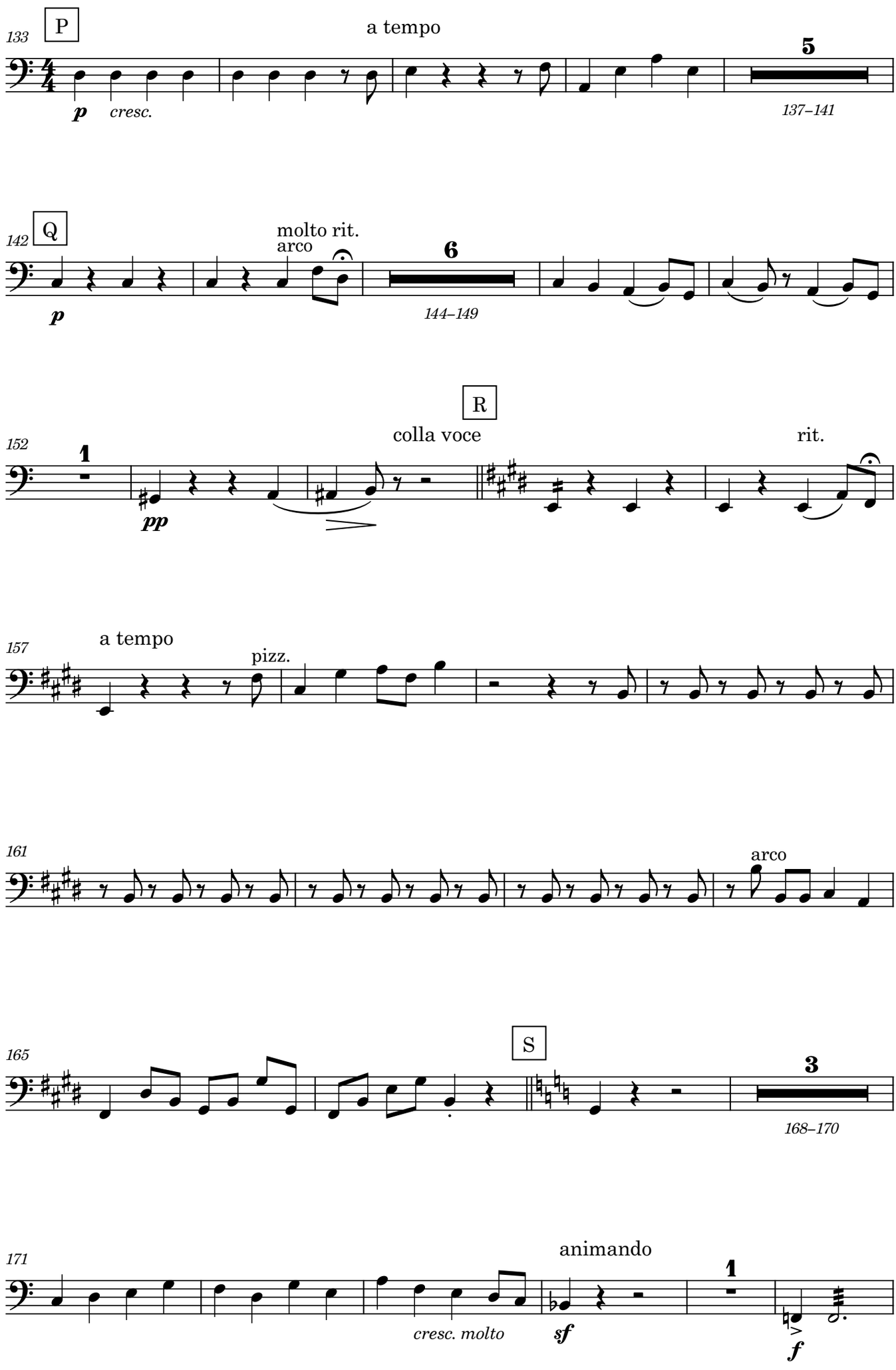
C. Hubert H. Parry

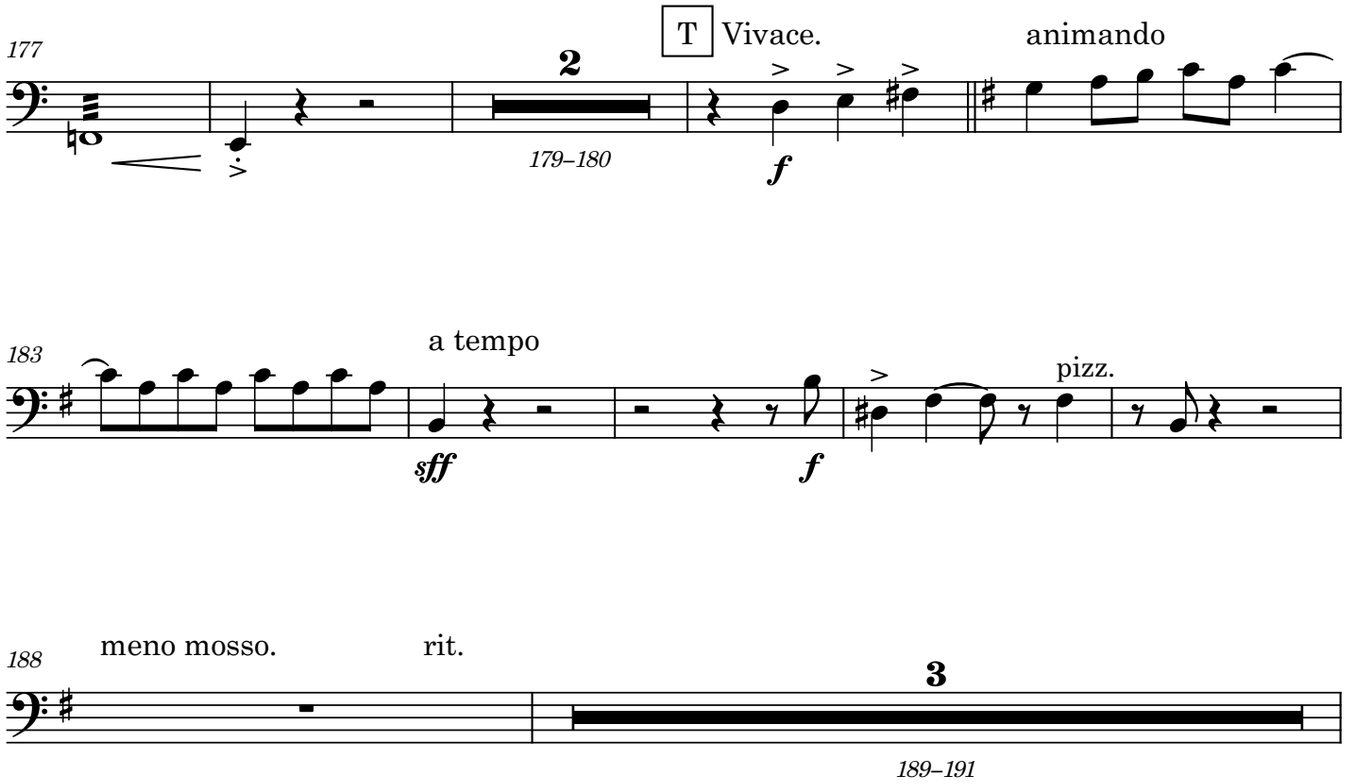



29
D
Tranquillo
5
32–36
37
p
dim.
pp
43
1
Vivace ma non troppo presto.
mf
47
E
p
mf
51
p
sf
p
pizz.
55
F
arco
f
mf
3
58–60

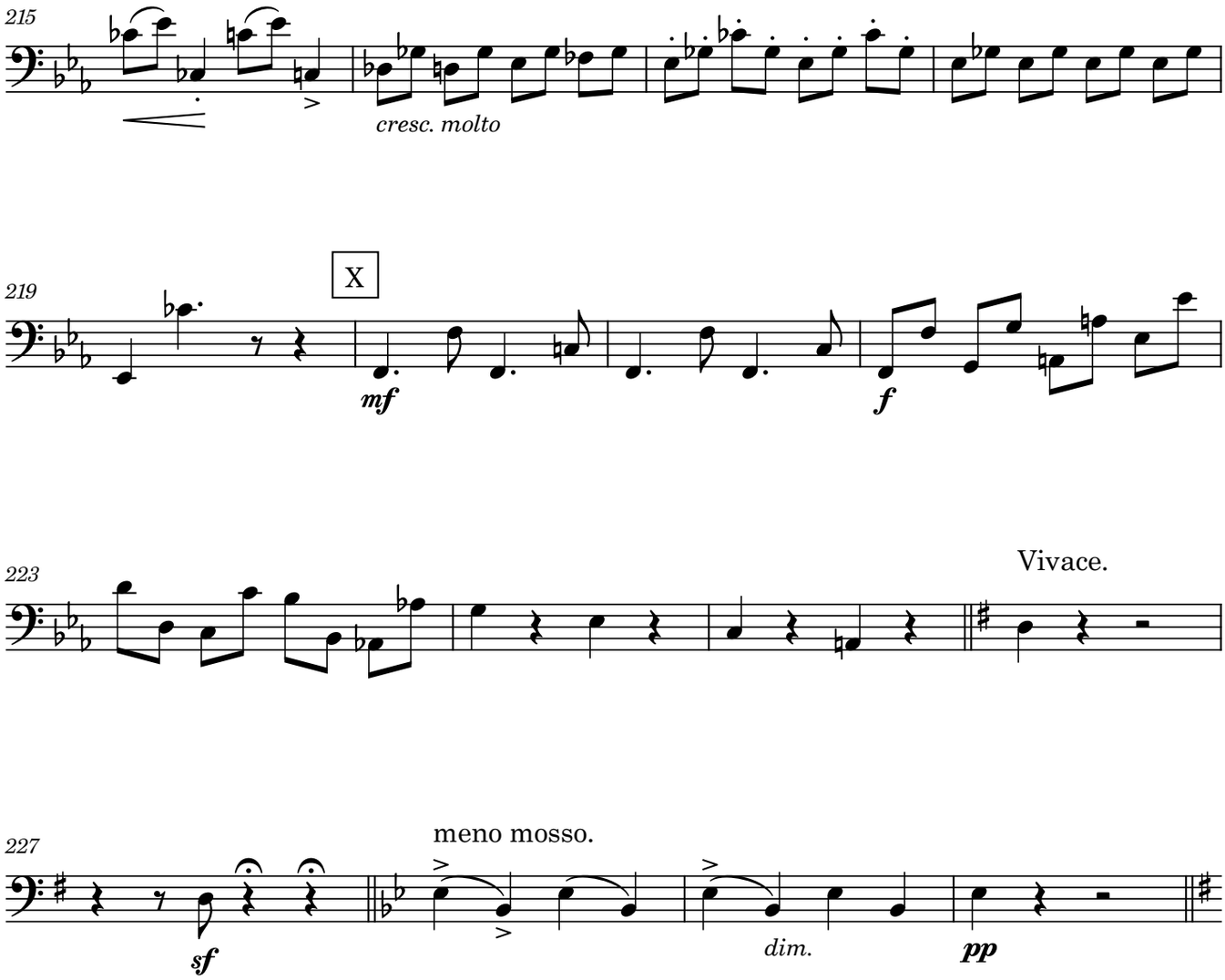

61
G
cresc.
f
65
sf
H
mf
69
cresc.
cresc.
73
mf
77
I
mf
81
K
ff
84
allargando
ff

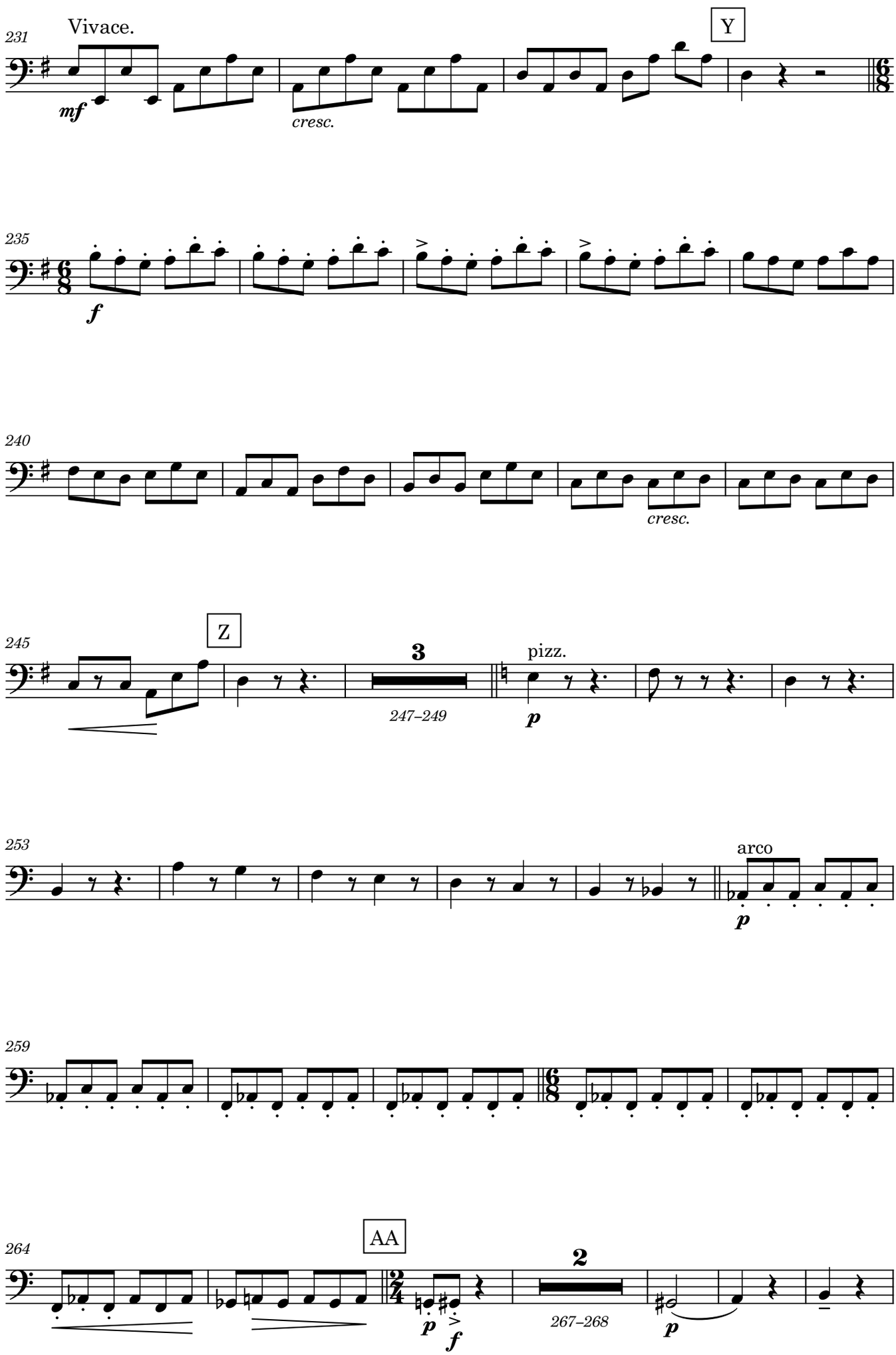

87
a tempo
f
sf
91
96
L
pizz.
arco
3
98–100
pp
102
pizz.
p
mf
dim.
106
arco
pizz.
pp
4
110–113
114
N
3
115–117
f
2
120–121
poco rit.
1
124
rit.
O
meno mosso. ♩ = 76
pizz.
rit.
arco
a tempo
1
4
129–132


133
P
a tempo
p
cresc.
5
137–141
142
Q
molto rit.
arco
6
144–149
p
R
152
colla voce
rit.
1
pp
157
a tempo
pizz.
161
arco
165
S
3
168–170
171
animando
cresc. molto
sf
1
f

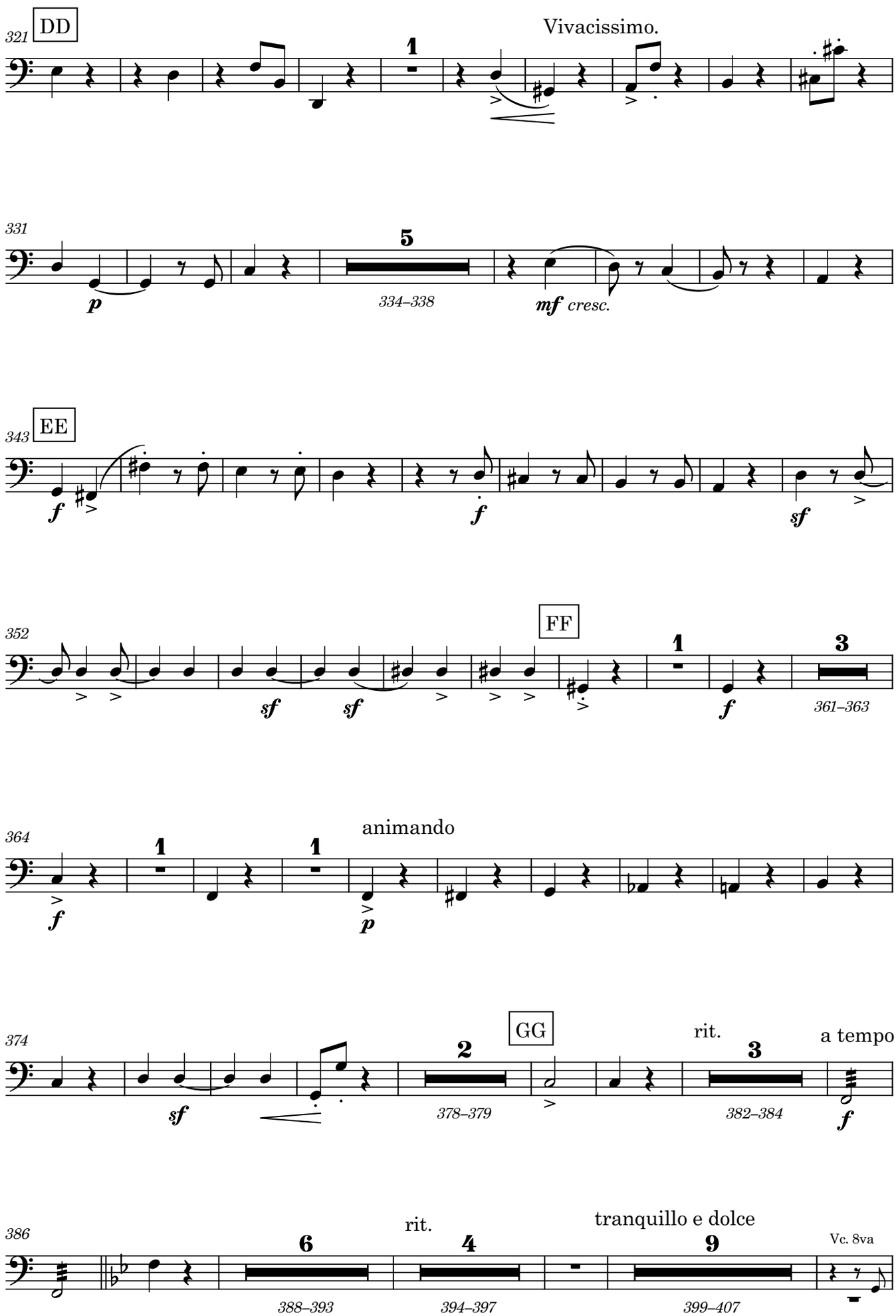

177
T
Vivace.
animando
2
179–180
f
183
a tempo
sff
f
pizz.
188
meno mosso.
rit.
3
189–191

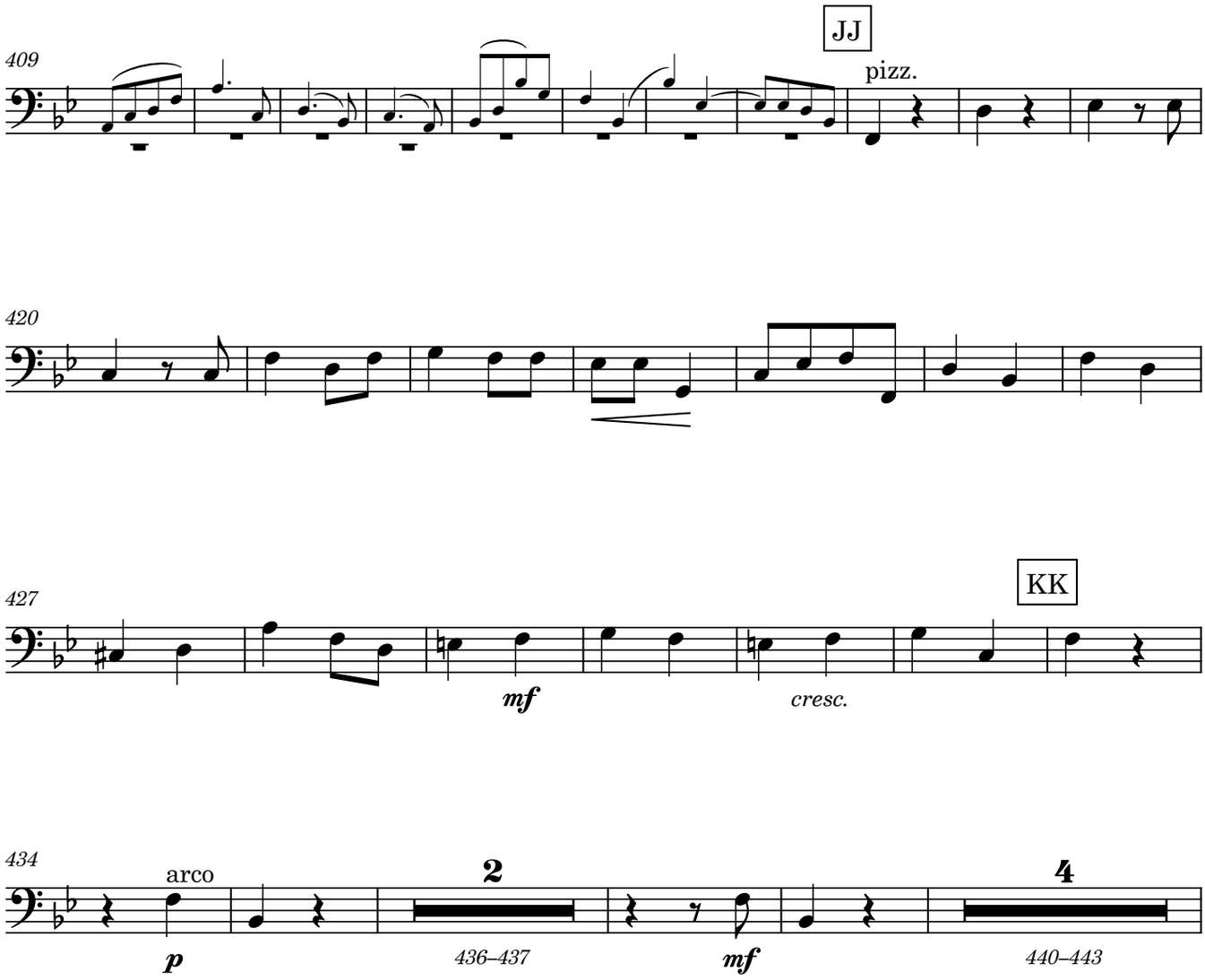

V
Allegretto grazioso.
192
pizz.
rit.
a tempo
arco
p
197
poco rit.
a tempo animando
201
W
p
204
206
cresc.
poco cresc.
208
ff
mf
211
animando


215
cresc. molto
219
X
mf
f
223
Vivace.
227
meno mosso.
sf
dim.
pp


231
Vivace.
mf
cresc.
Y
235
f
240
cresc.
245
Z
3
247–249
pizz.
p
253
arco
p
259
264
AA
2
267–268
p
f
p


BB
poco rit.
a tempo animato
272
1
pizz.
1
arco
ff
p
280
3
287
CC
Meno mosso.
pizz.
mf
292
pizz.
arco
299
pizz.
p
306
arco
313
1
2
p
f
sf
319–320


321
DD
Vivacissimo.
1
331
5
334–338
p
mf cresc.
343
EE
f
f
sf
352
FF
1
3
361–363
sf
sf
f
364
animando
1
1
f
p
374
GG
rit.
a tempo
2
3
378–379
382–384
sf
f
386
rit.
tranquillo e dolce
6
4
9
388–393
394–397
399–407
Vc. 8va


409
JJ
pizz.
420
427
KK
mf
cresc.
434
arco
p
2
436–437
mf
4
440–443


444
LL
p
pp
454
MM
f
464
p
473
mf
OO
p
480
cresc. sempre
486
ff
p
f
494
PP

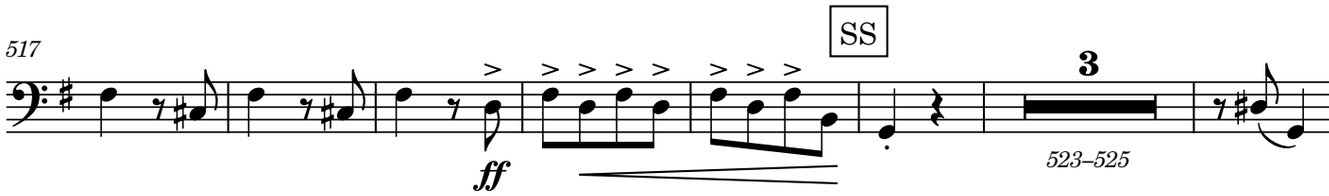
501



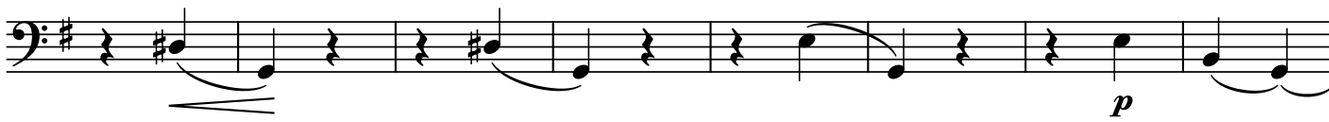
508 RR



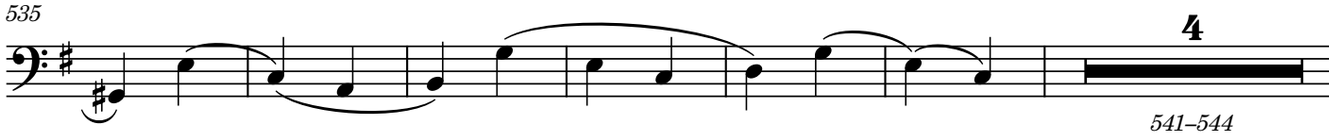
517



527 meno mosso.



535



545

TT

poco rit.

dim.

557

meno mosso.

Lento patetico.

Meno mosso

pp ***sff*** *dim.* ***pp***

568

WW

f ***p*** *poco cresc.* *cresc.* ***f***

576

XX Poco più mosso.

11 *579–589*

2 *591–592*

p

594

1

con sord.

arco

dim.

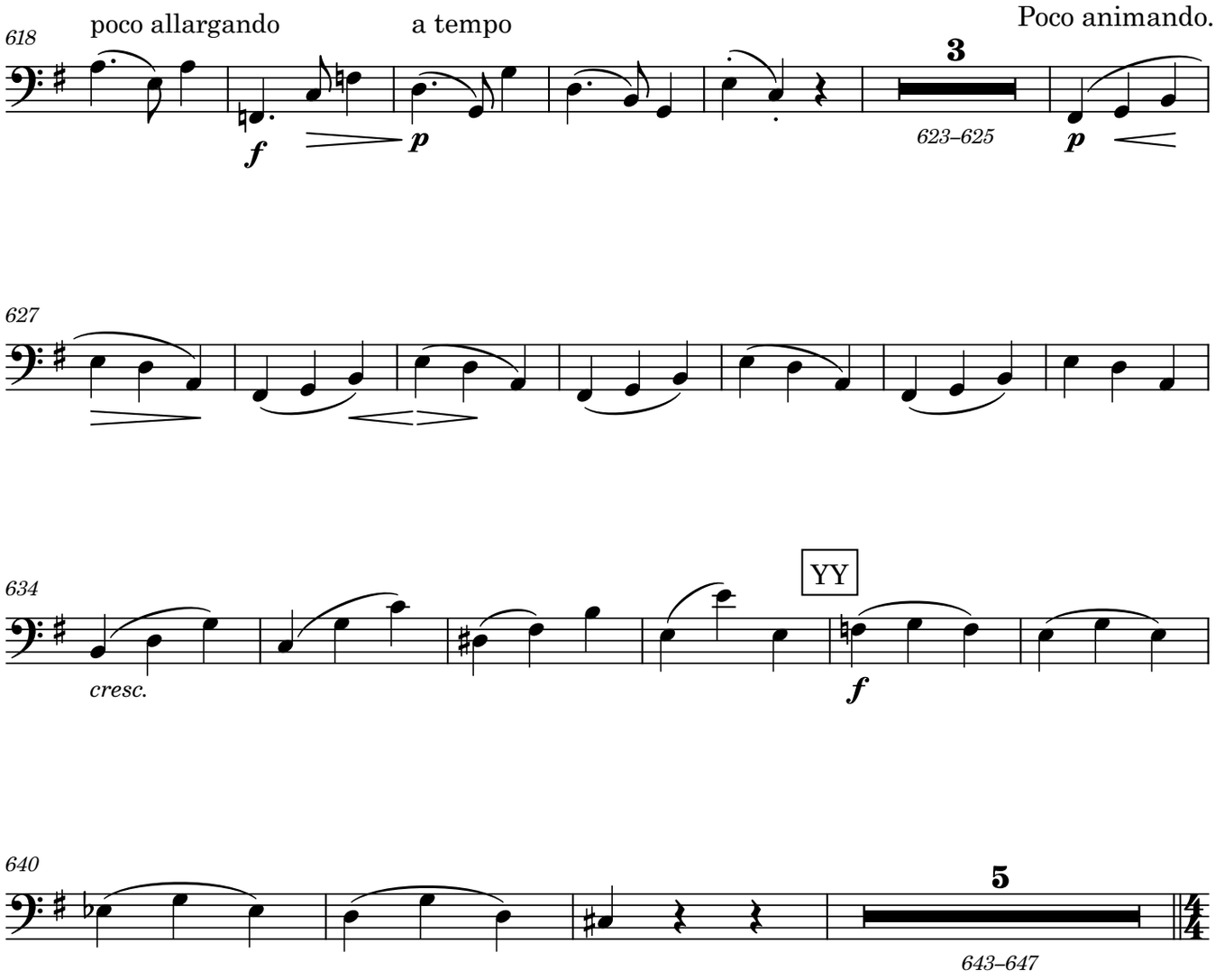
604

Più mosso.

p

611

cresc.


618
poco allargando
a tempo
Poco animando.
3
623–625
627
634
cresc.
YY
640
5
643–647


648
mf
f
654
dim.
pp
660
meno mosso.
rit
ZZ
a tempo
mf cresc.
667
ff
a tempo
12
12
671



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