

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

ORGAN

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

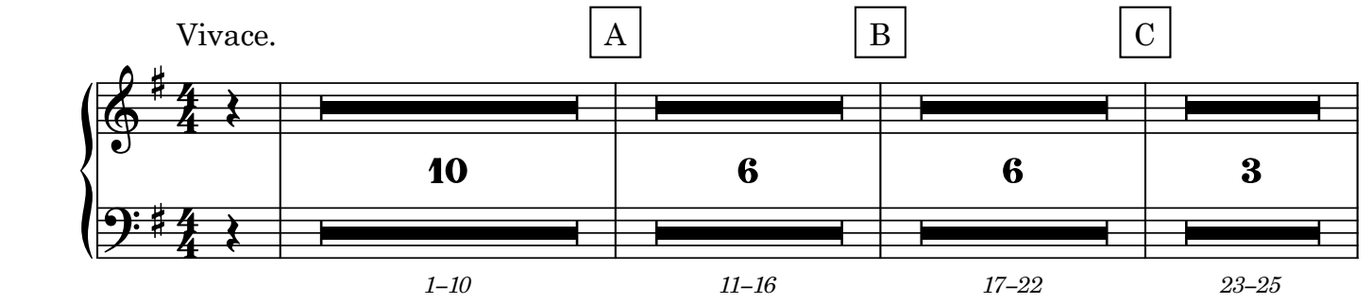
Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011

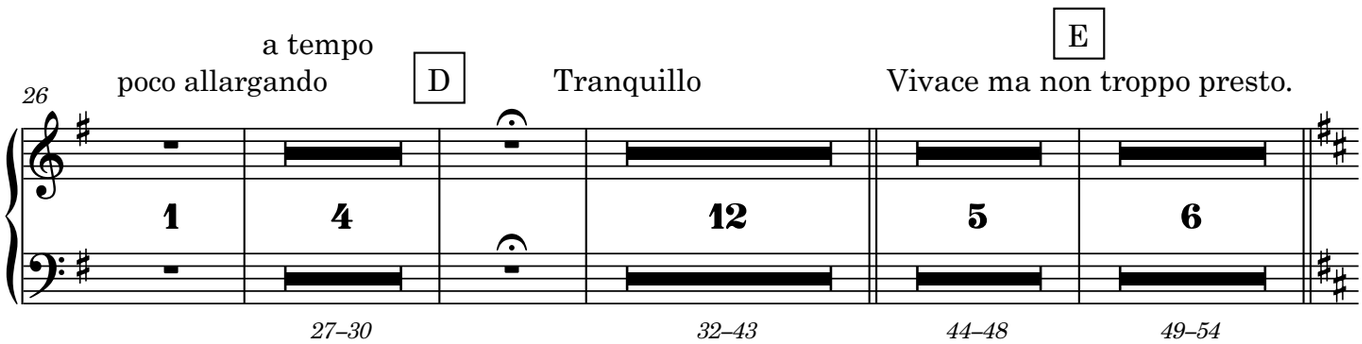
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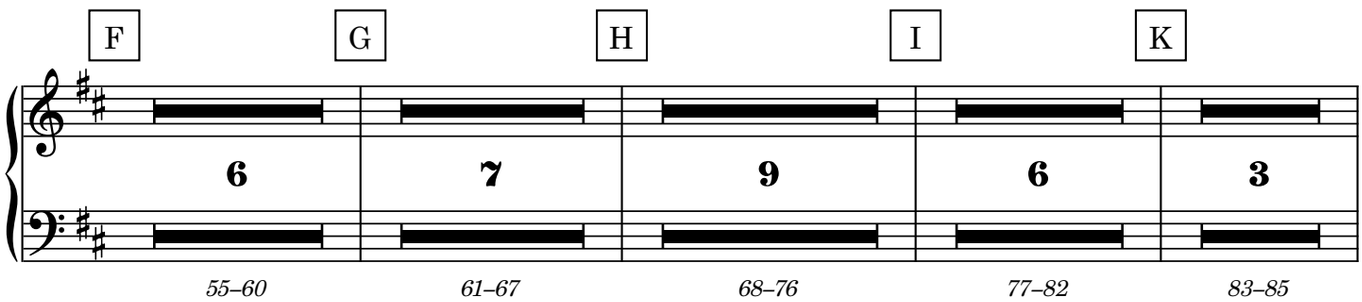
THE PIED PIPER OF HAMELIN

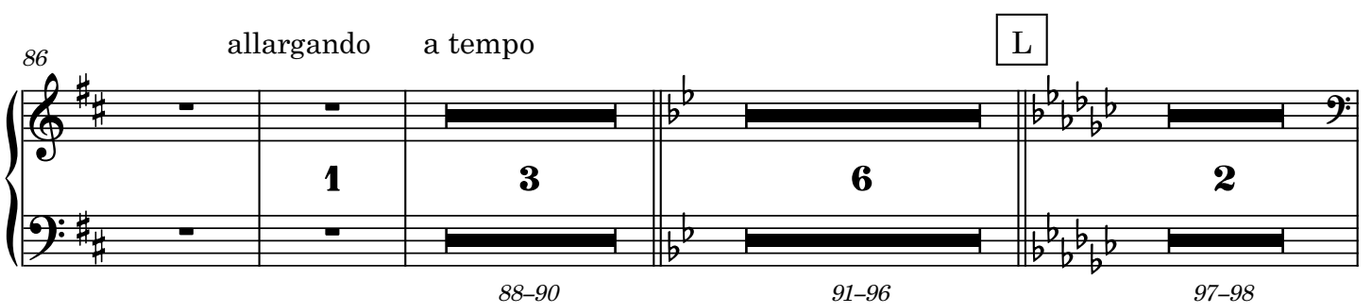
Robert Browning

C. Hubert H. Parry

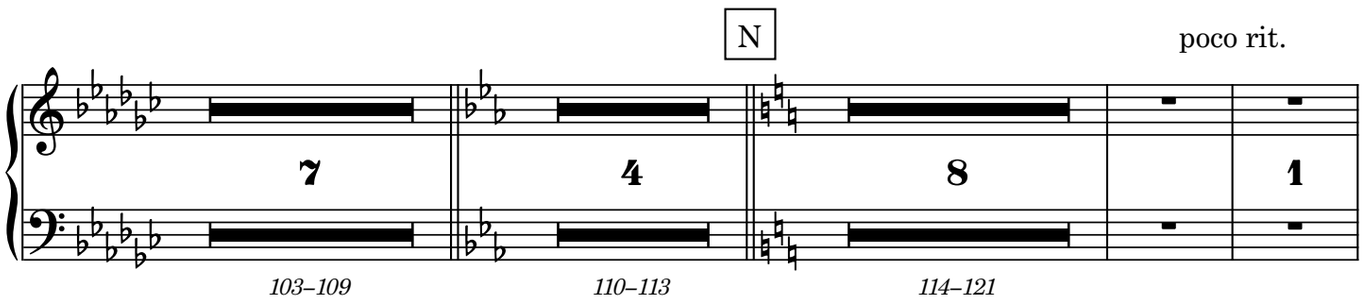


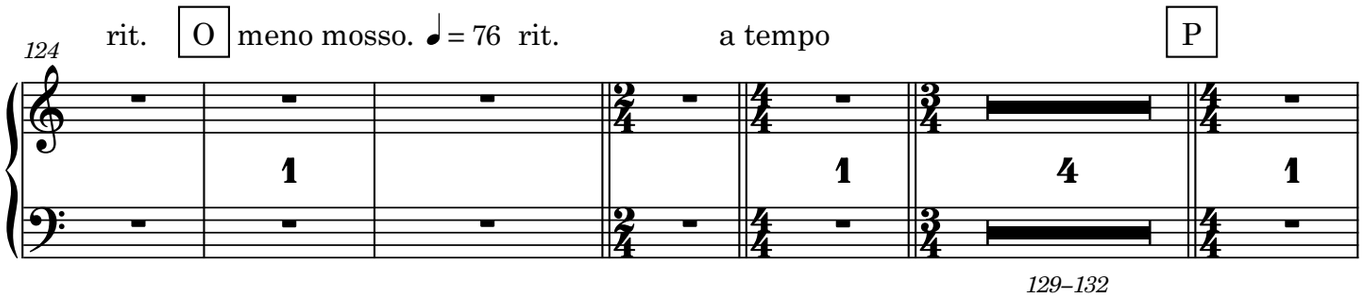


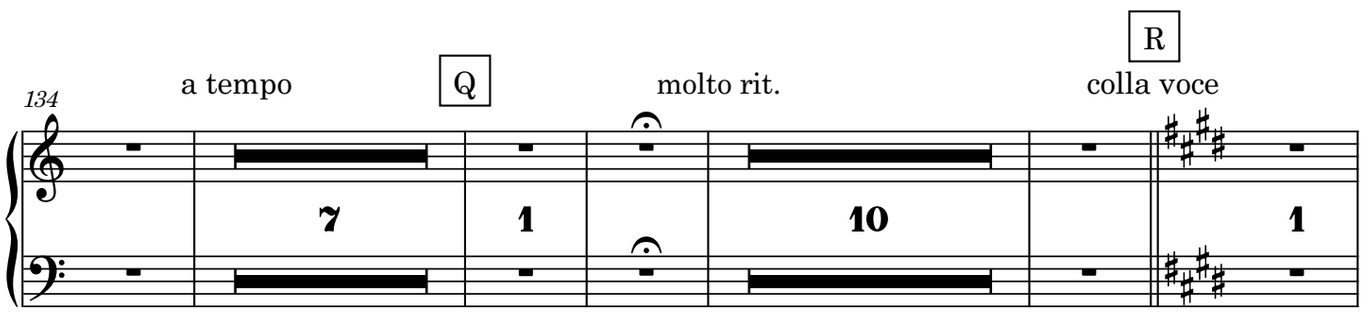


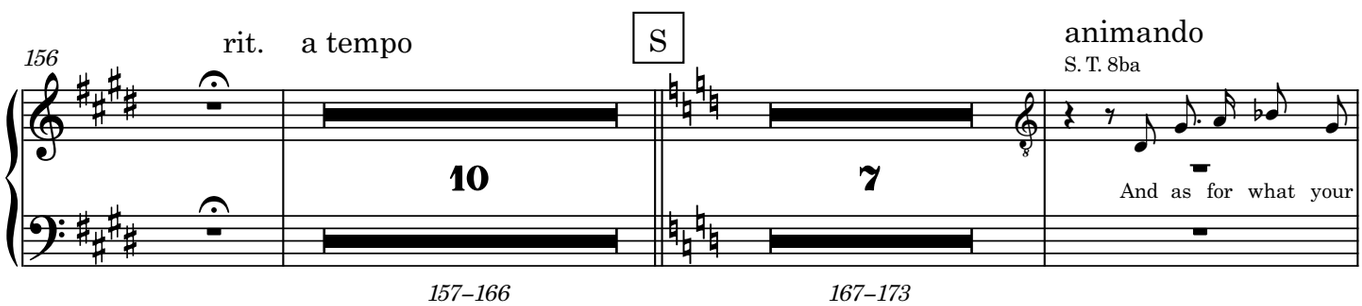




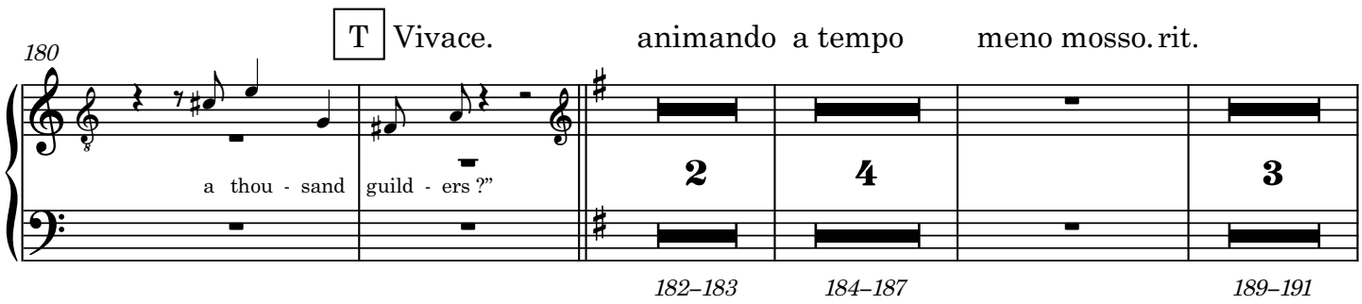

N
poco rit.
7
4
8
1
103–109
110–113
114–121

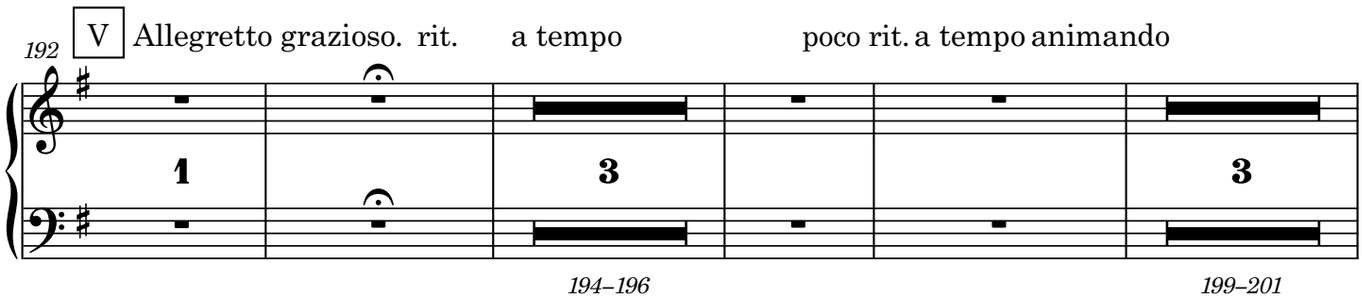

124
rit.
O
meno mosso.
= 76
rit.
a tempo
P
1
1
4
1
129–132

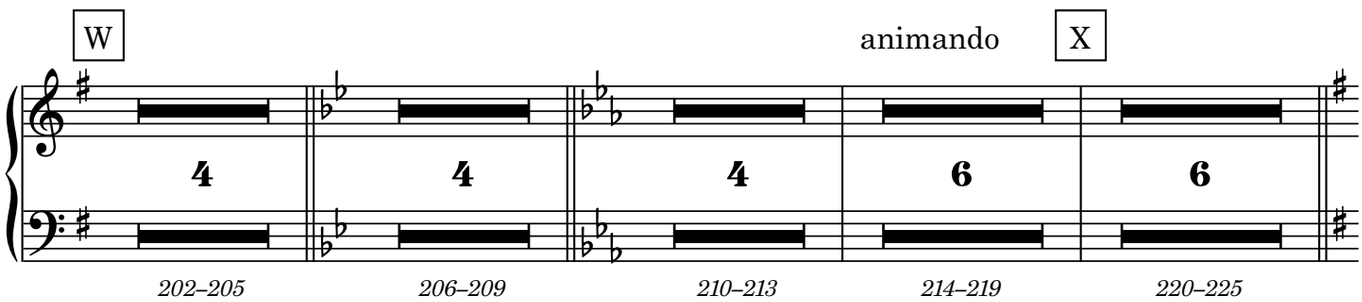

134
a tempo
Q
molto rit.
R
colla voce
7
1
10
1
135–141
144–153

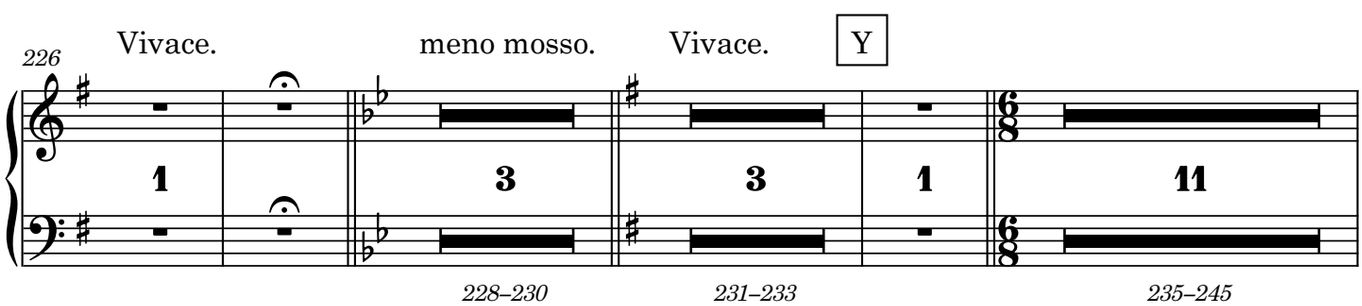

156
rit.
a tempo
S
animando
S. T. 8ba
10
7
And as for what your
157–166
167–173

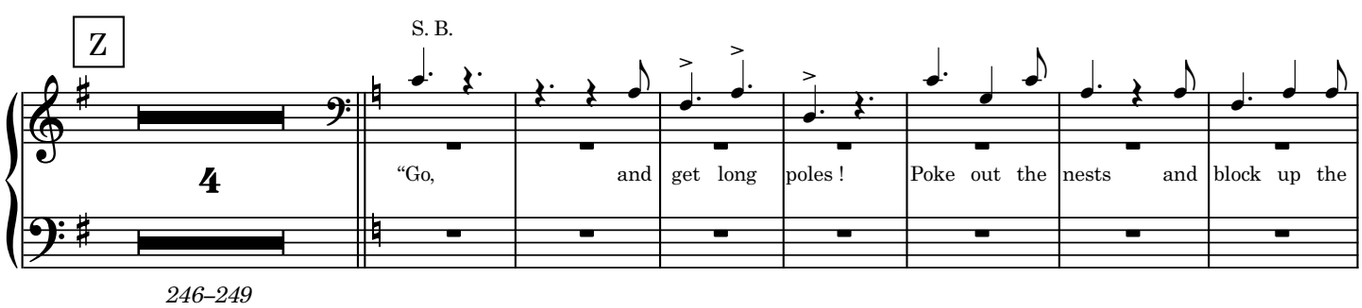

175
brain be - wil - ders,
If I can rid your town of
rats
Will you give me

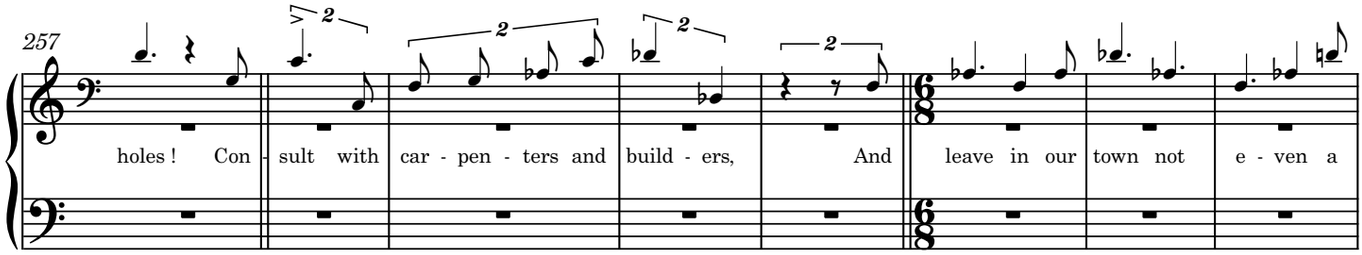

T
Vivace.
animando
a tempo
meno mosso.
rit.
180
a thou - sand
guild - ers ?”
2
4
3
182–183
184–187
189–191

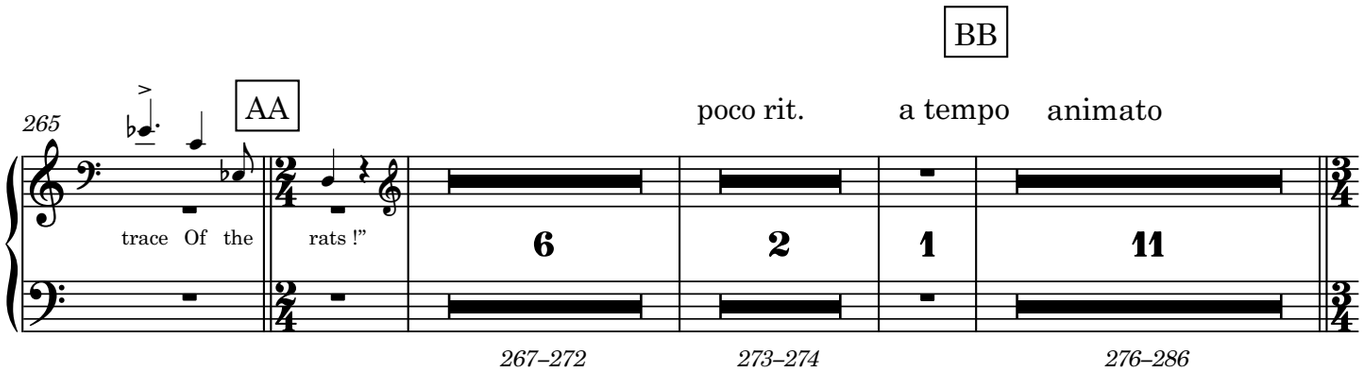

V
Allegretto grazioso.
rit.
a tempo
poco rit.
a tempo
animando
192
1
3
3
194–196
199–201


W
animando
X
4
4
4
6
6
202–205
206–209
210–213
214–219
220–225

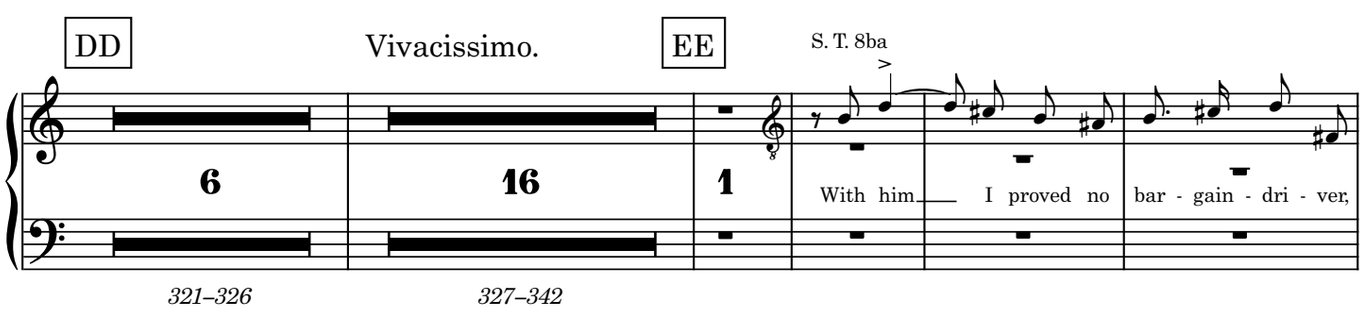

Vivace.
meno mosso.
Vivace.
Y
226
1
3
3
1
11
228–230
231–233
235–245


Z
S. B.
4
“Go,
and
get long
poles !
Poke out the
nests
and
block up the
246–249

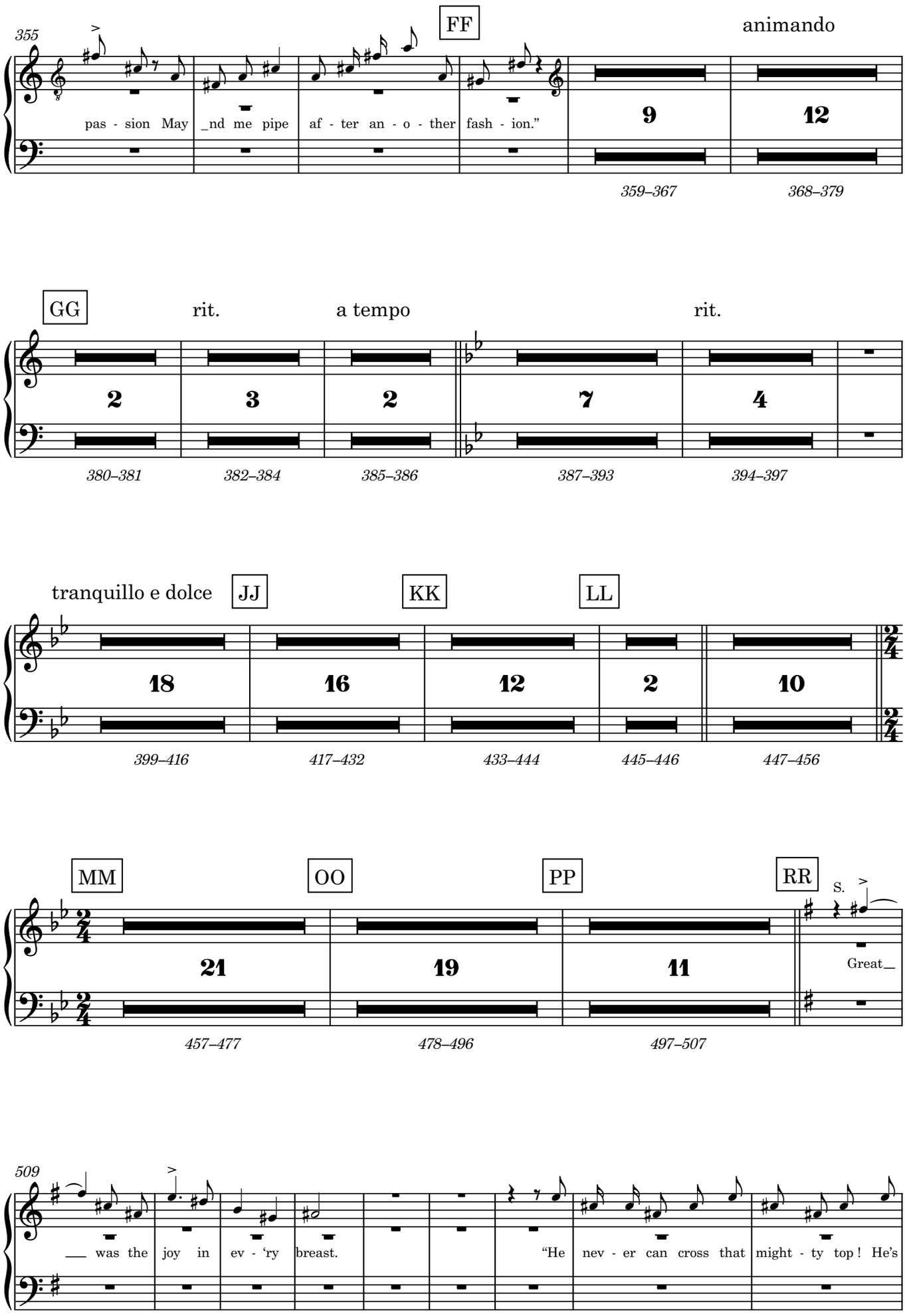

257
holes ! Con - sult with car - pen - ters and build - ers, And leave in our town not e - ven a


AA
BB
poco rit.
a tempo animato
265
trace Of the rats !”
6
2
1
11
267–272
273–274
276–286

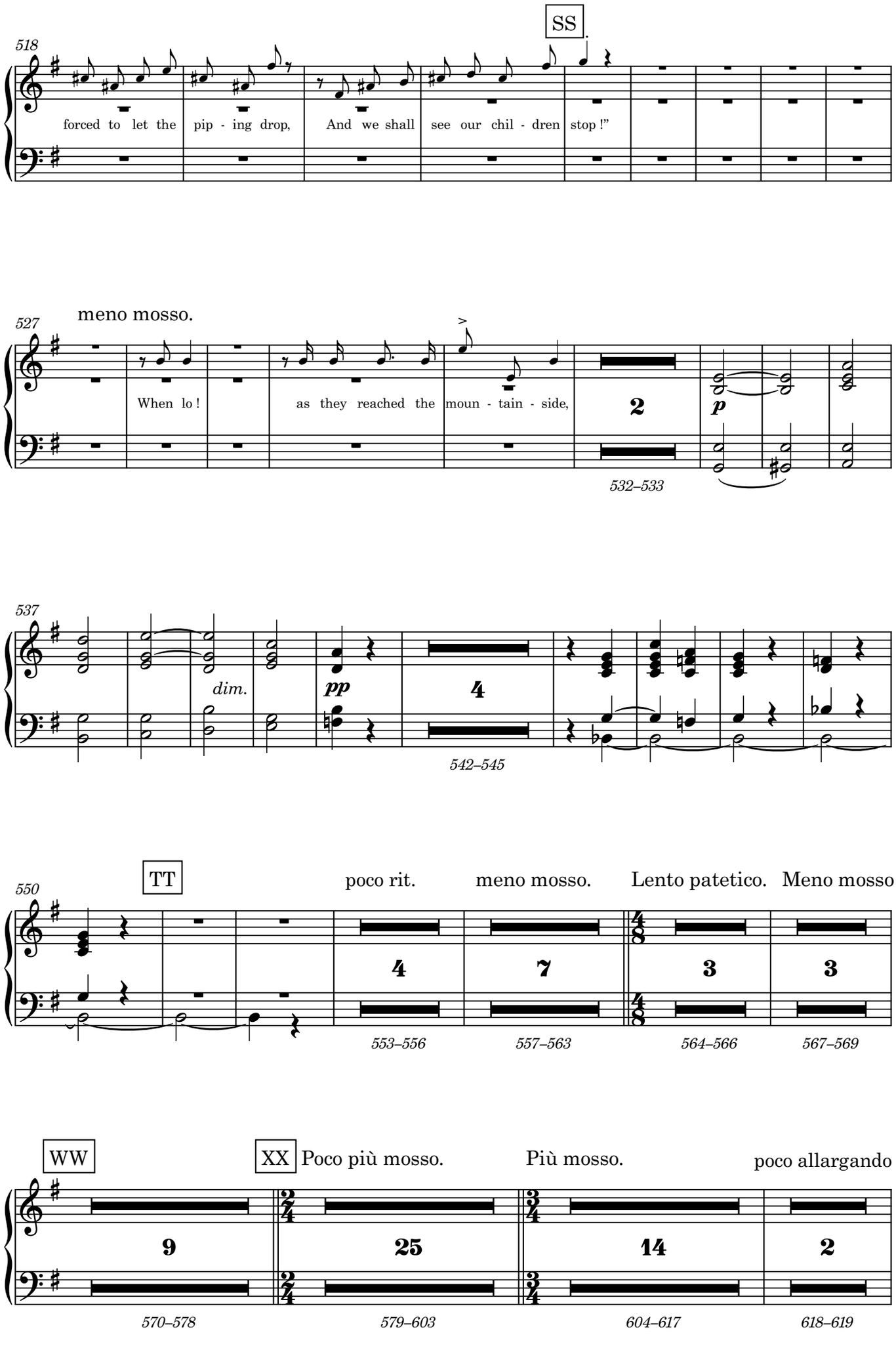

CC
Meno mosso.
3
1
4
14
12
287–289
291–294
295–308
309–320


DD
Vivacissimo.
EE
S. T. 8ba
6
16
1
With him I proved no bar - gain - dri - ver,
321–326
327–342


347
With you, don’t think I’ll bate a sti - ver ! And folks who put me in a


355
FF
animando
pas - sion May _nd me pipe af - ter an - o - ther fash - ion."
9
12
359–367
368–379
GG
rit.
a tempo
rit.
2
3
2
7
4
380–381
382–384
385–386
387–393
394–397
tranquillo e dolce
JJ
KK
LL
18
16
12
2
10
399–416
417–432
433–444
445–446
447–456
MM
OO
PP
RR
S.
21
19
11
Great
457–477
478–496
497–507
509
was the joy in ev - 'ry breast.
"He nev - er can cross that might - ty top ! He's

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SS
518
forced to let the pip - ing drop, And we shall see our chil - dren stop !"
meno mosso.
527
When lo ! as they reached the moun - tain - side,
2
532–533
p
537
dim.
pp
4
542–545
TT
poco rit.
meno mosso.
Lento patetico.
Meno mosso
550
4
7
3
3
553–556
557–563
564–566
567–569
WW
XX
Poco più mosso.
Più mosso.
poco allargando
9
25
14
2
570–578
579–603
604–617
618–619


a tempo
Poco animando.
S.
6
3
And op - po - site the place of the cav - ern They
620–625
626–628
634
YY
wrote the sto - ry on a col - umn,
1
5
Tba
643–647
648
mf
652
dim.
656
meno mosso.
f
1


663
rit
ZZ
a tempo
1
668
a tempo
672



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