

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

VIOLIN II

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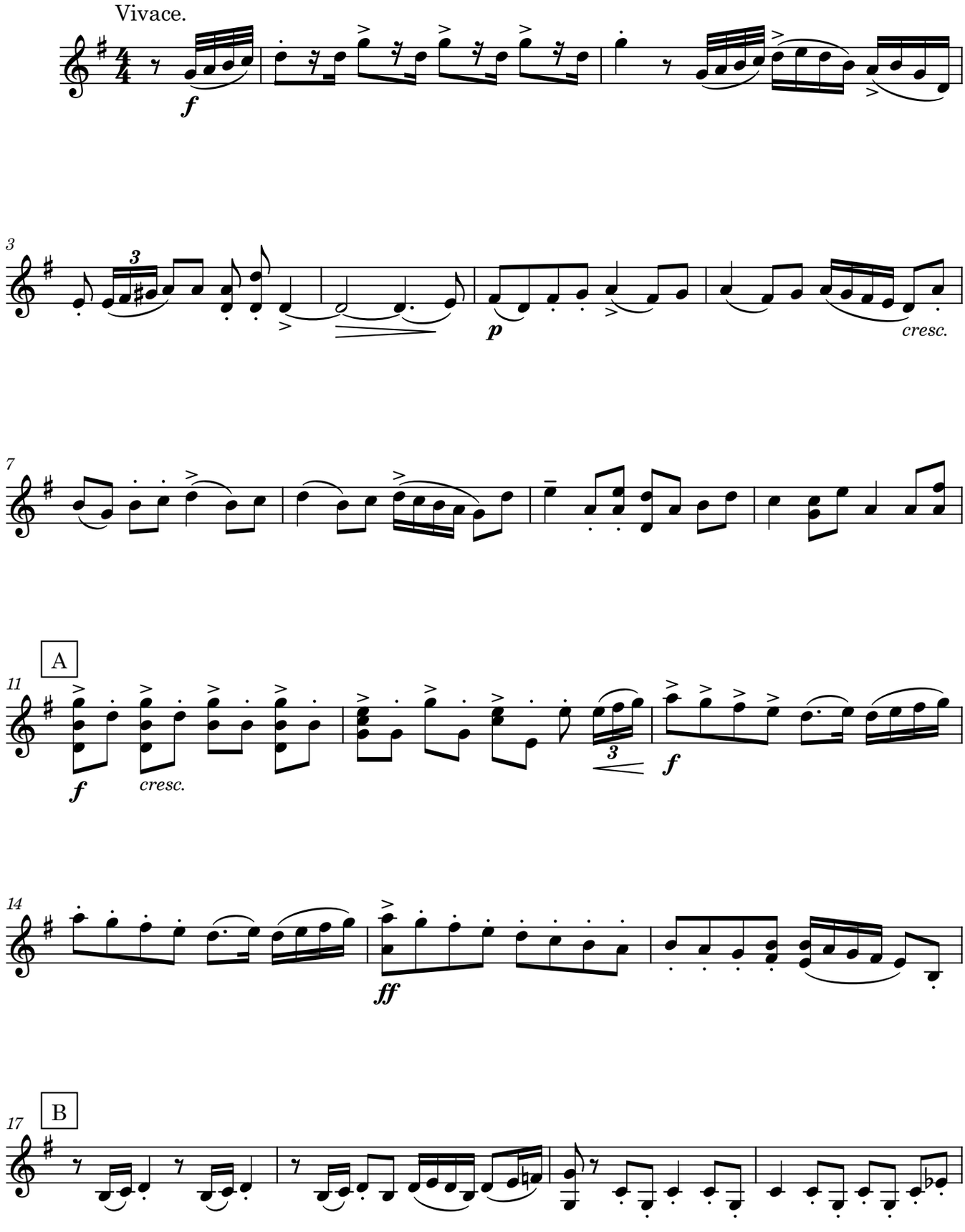
Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011
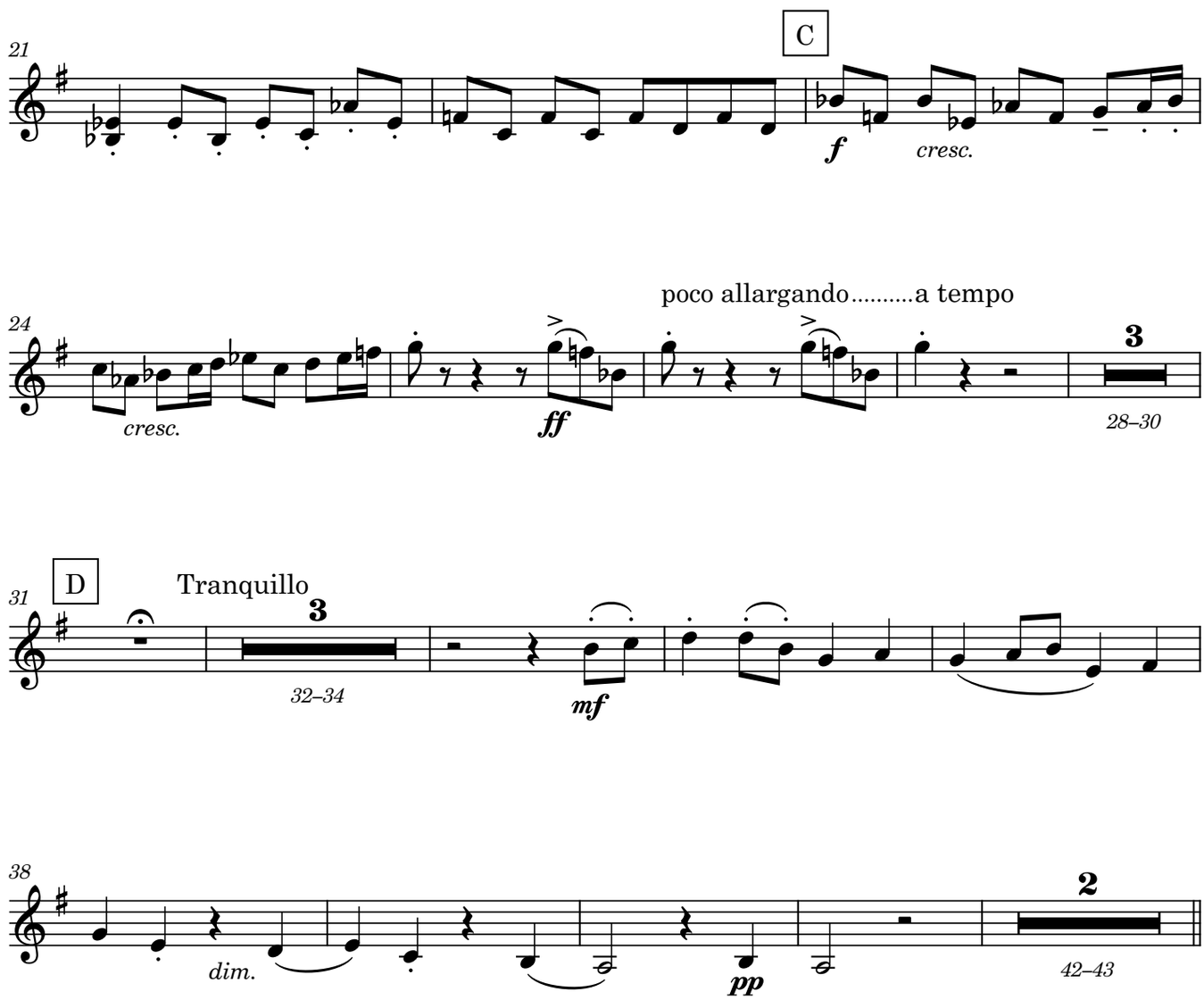
Violin II

THE PIED PIPER OF HAMELIN
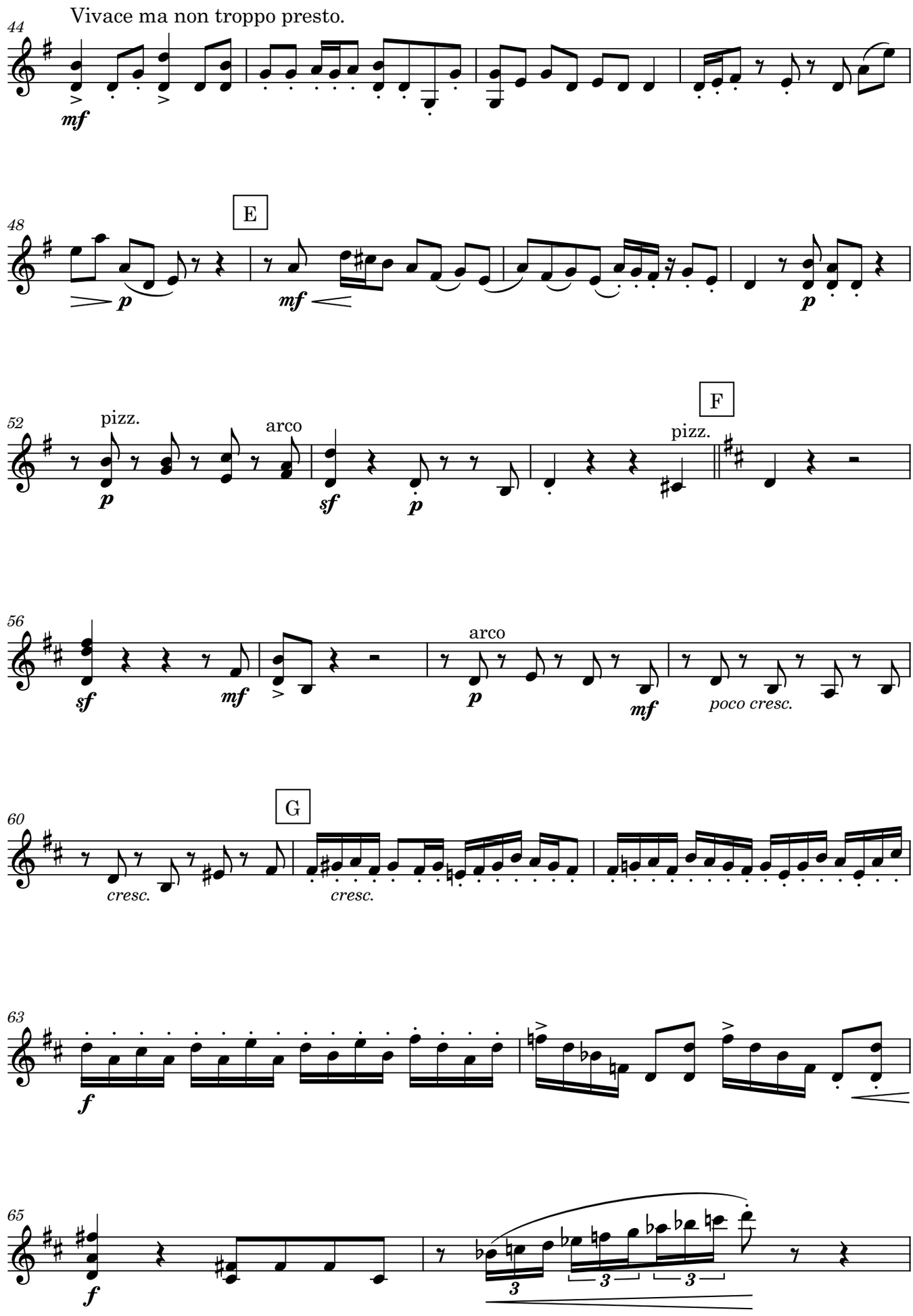
Robert Browning
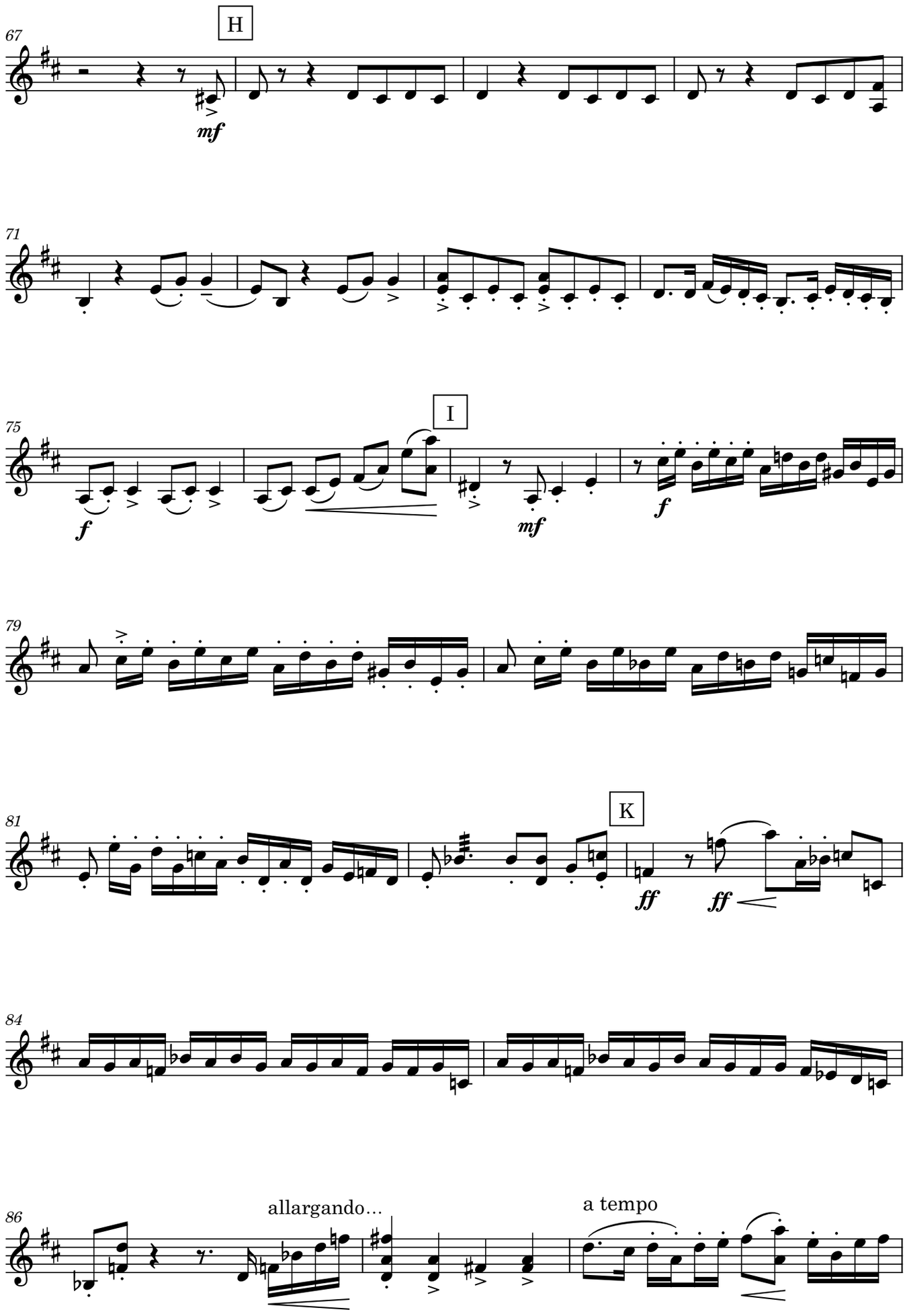
C. Hubert H. Parry
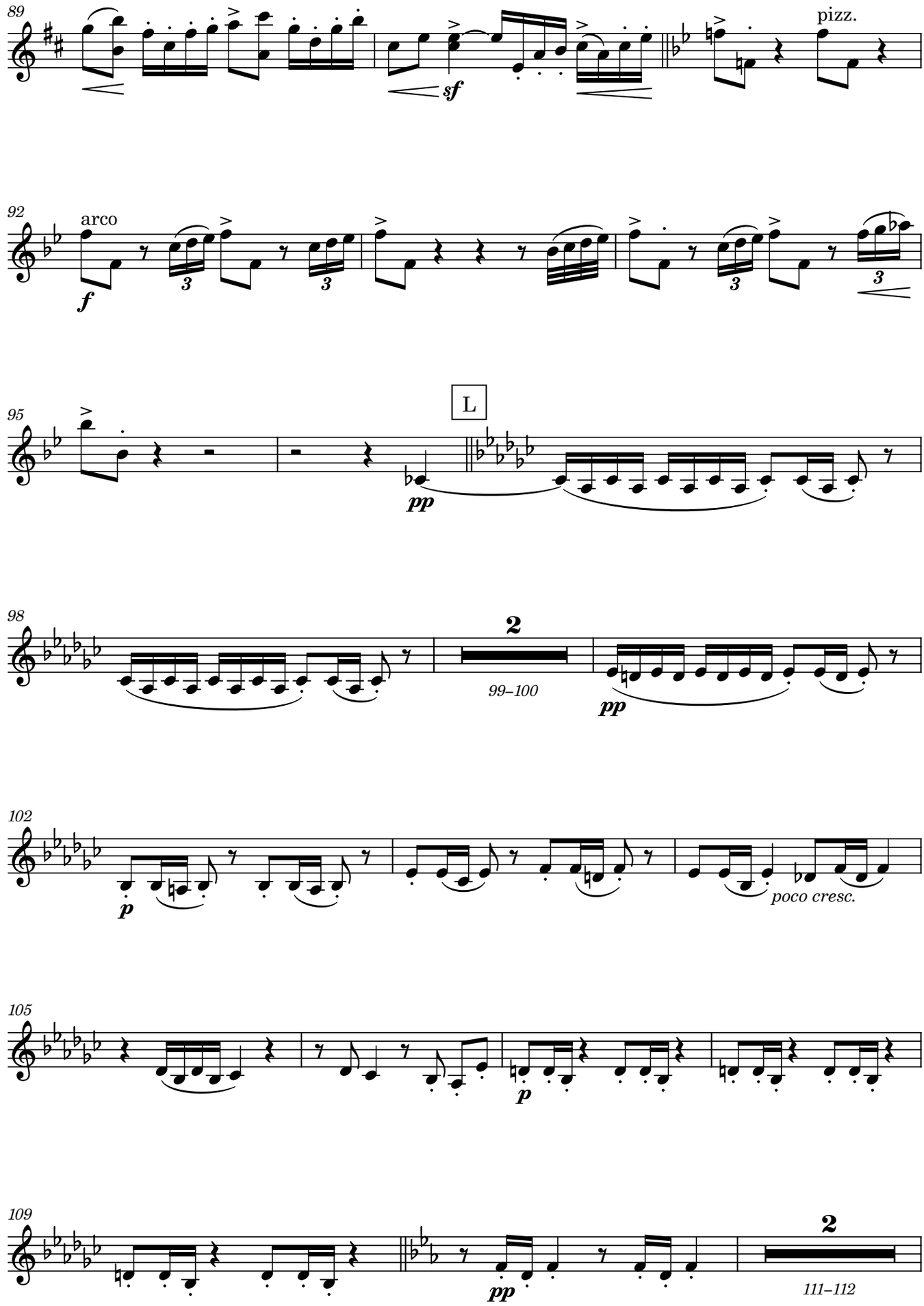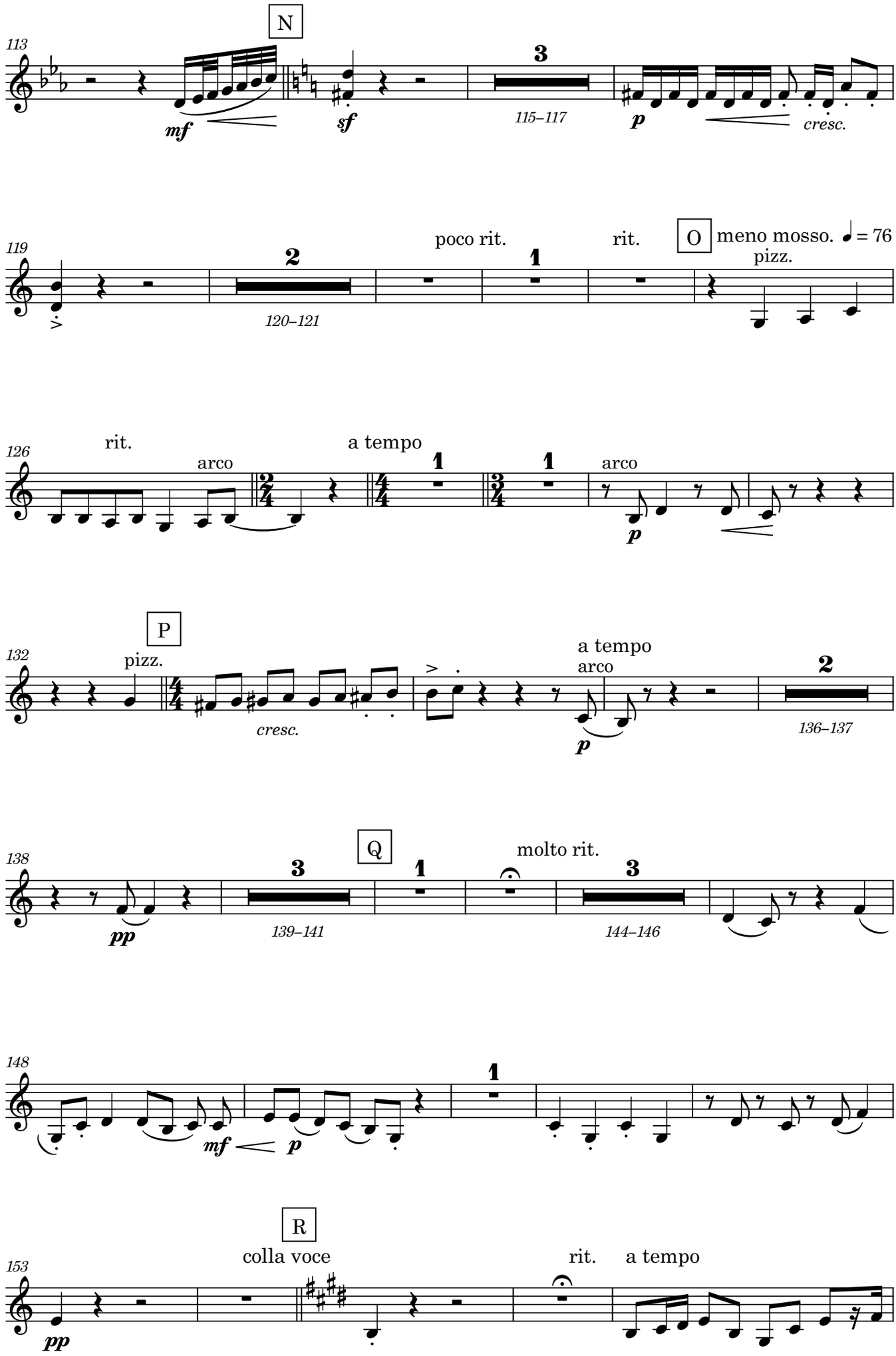



21
C
f
cresc.
24
poco allargando.....a tempo
cresc.
ff
3
28–30
31
D
Tranquillo
3
32–34
mf
38
dim.
pp
2
42–43
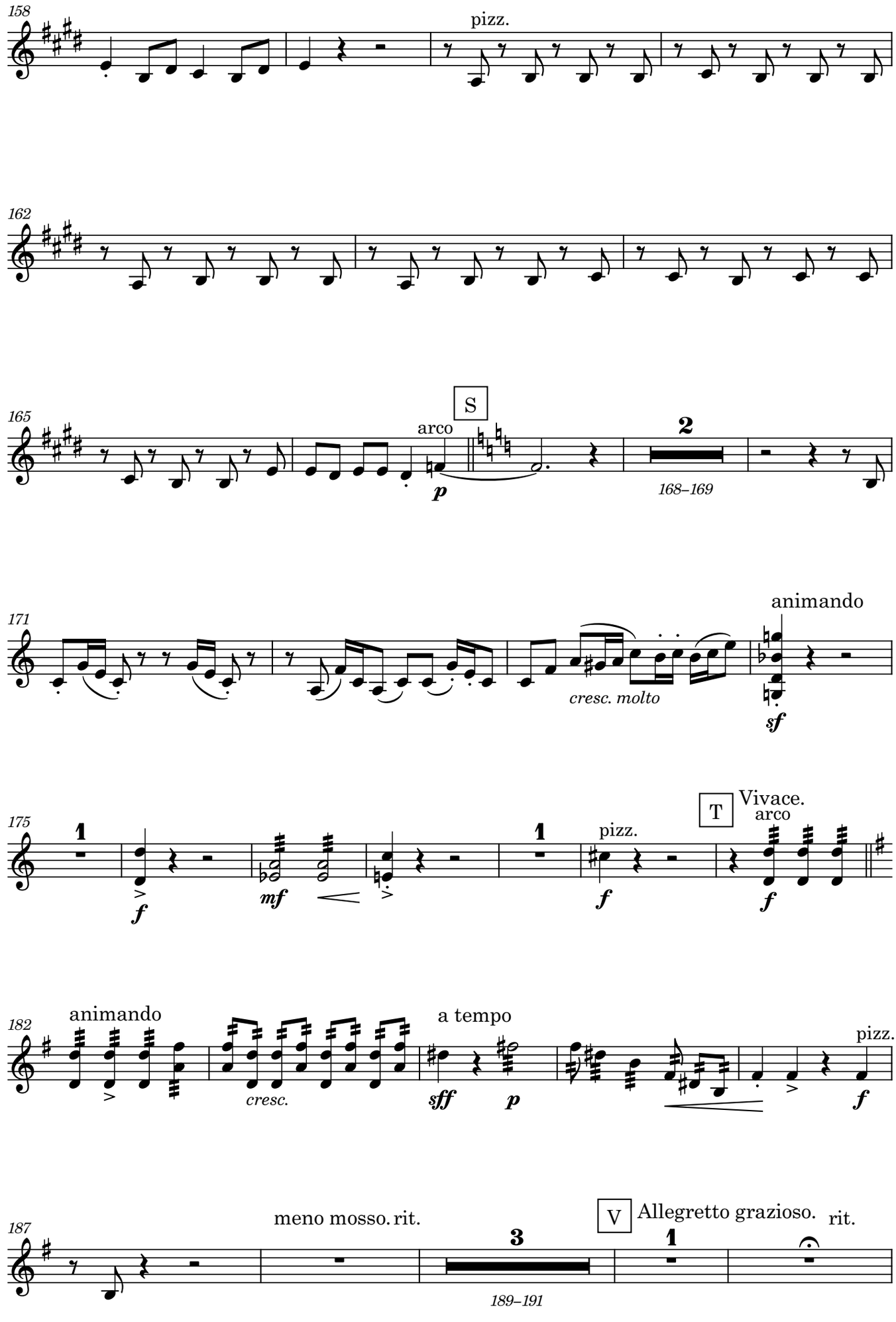
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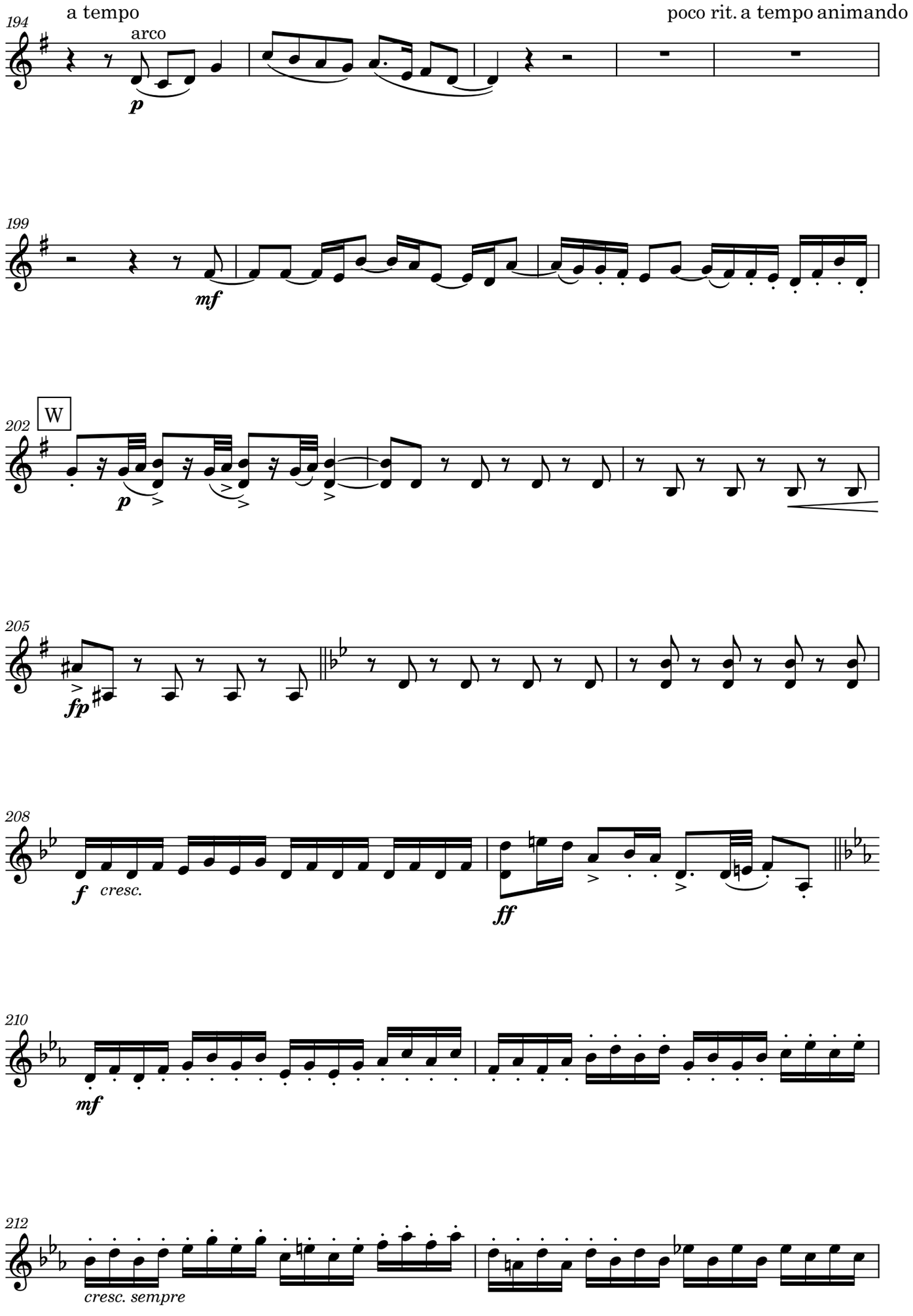

Vivace ma non troppo presto.
44
mf
48
E
p
mf
p
52
pizz.
arco
p
sf
p
F
pizz.
56
sf
mf
arco
p
mf
poco cresc.
60
G
cresc.
cresc.
63
f
65
f
3
3
3
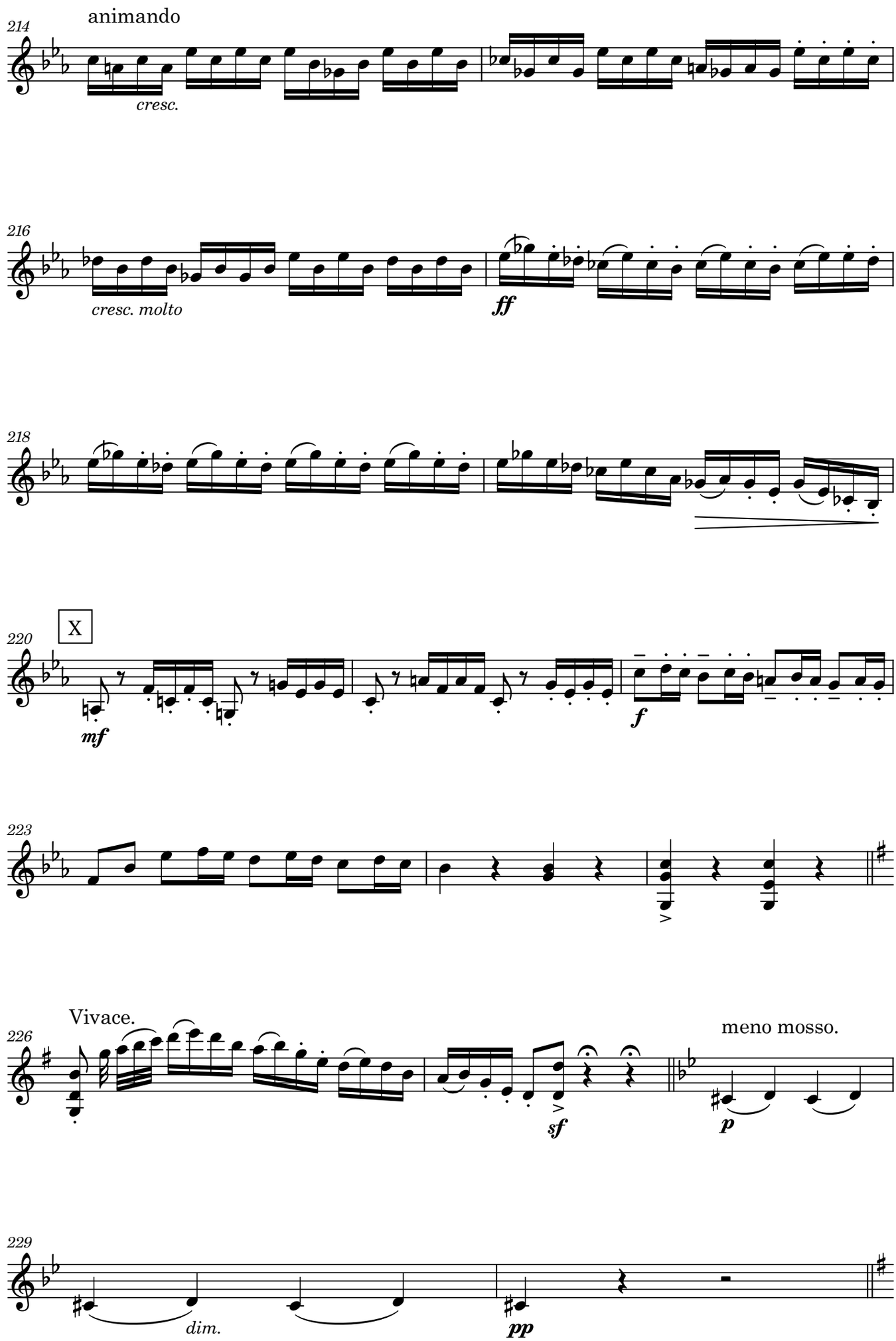

67
H
mf
71
75
I
f
mf
f
79
81
K
ff
ff
84
86
allargando...
a tempo
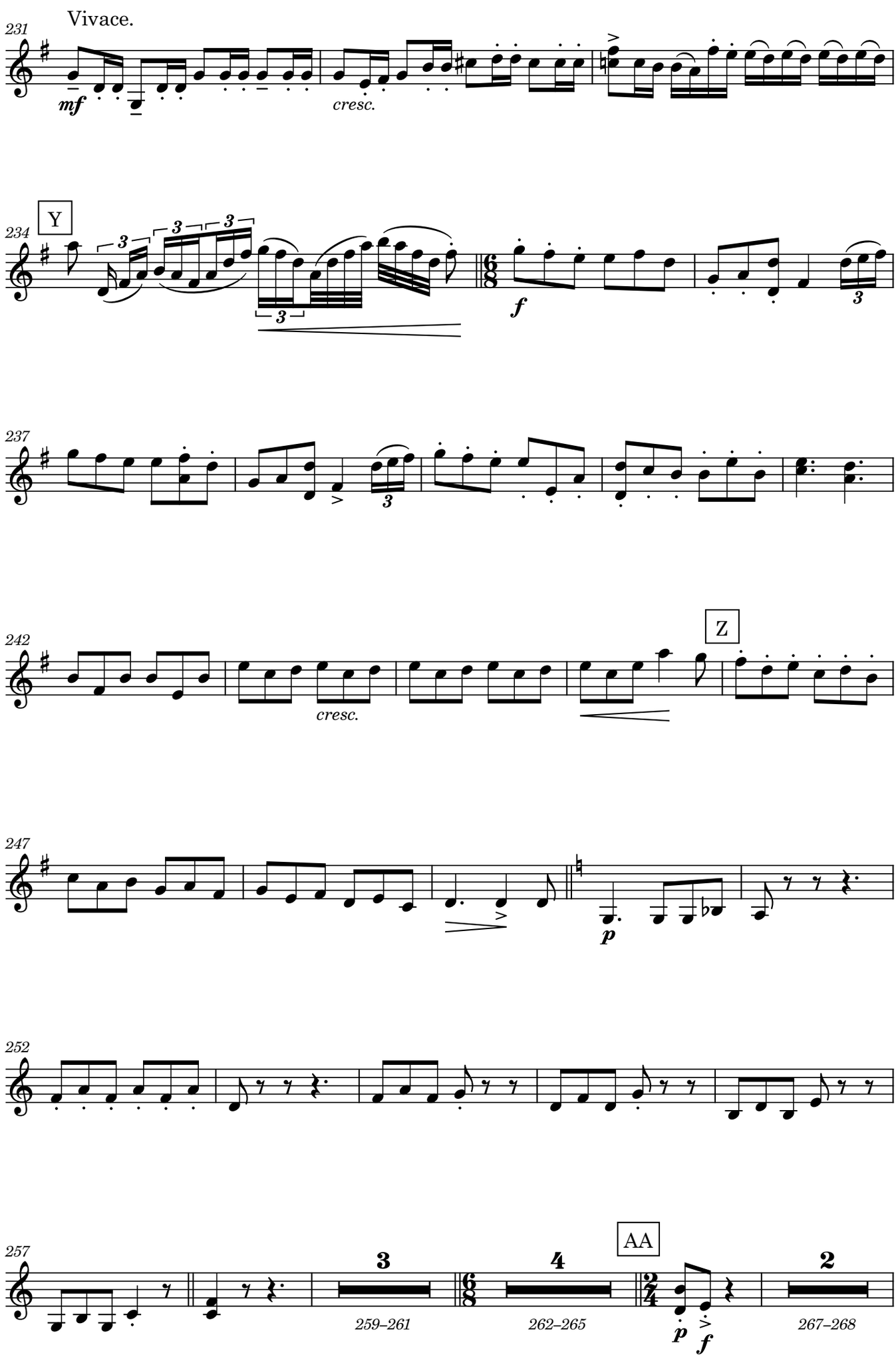

89
sf
pizz.
92
arco
f
3
95
L
pp
98
2
99–100
pp
102
p
poco cresc.
105
p
109
pp
2
111–112
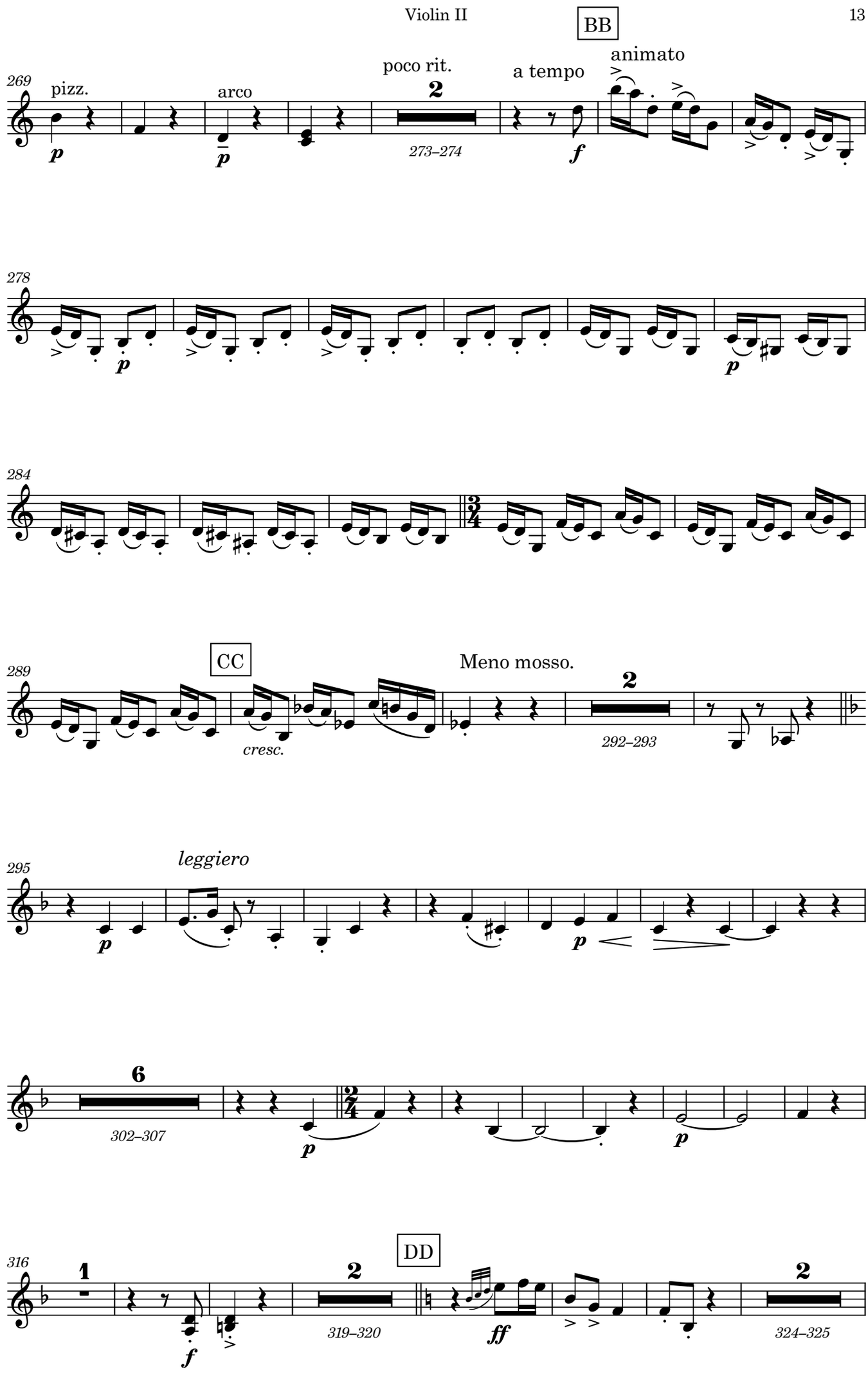

113
N
mf
sf
3
115–117
p
cresc.
119
2
120–121
poco rit.
1
rit.
O
meno mosso. ♩ = 76
pizz.
126
rit.
arco
a tempo
1
1
arco
p
132
P
pizz.
cresc.
a tempo
arco
p
2
136–137
138
pp
3
139–141
Q
1
molto rit.
3
144–146
148
mf
p
1
153
pp
R
colla voce
rit.
a tempo
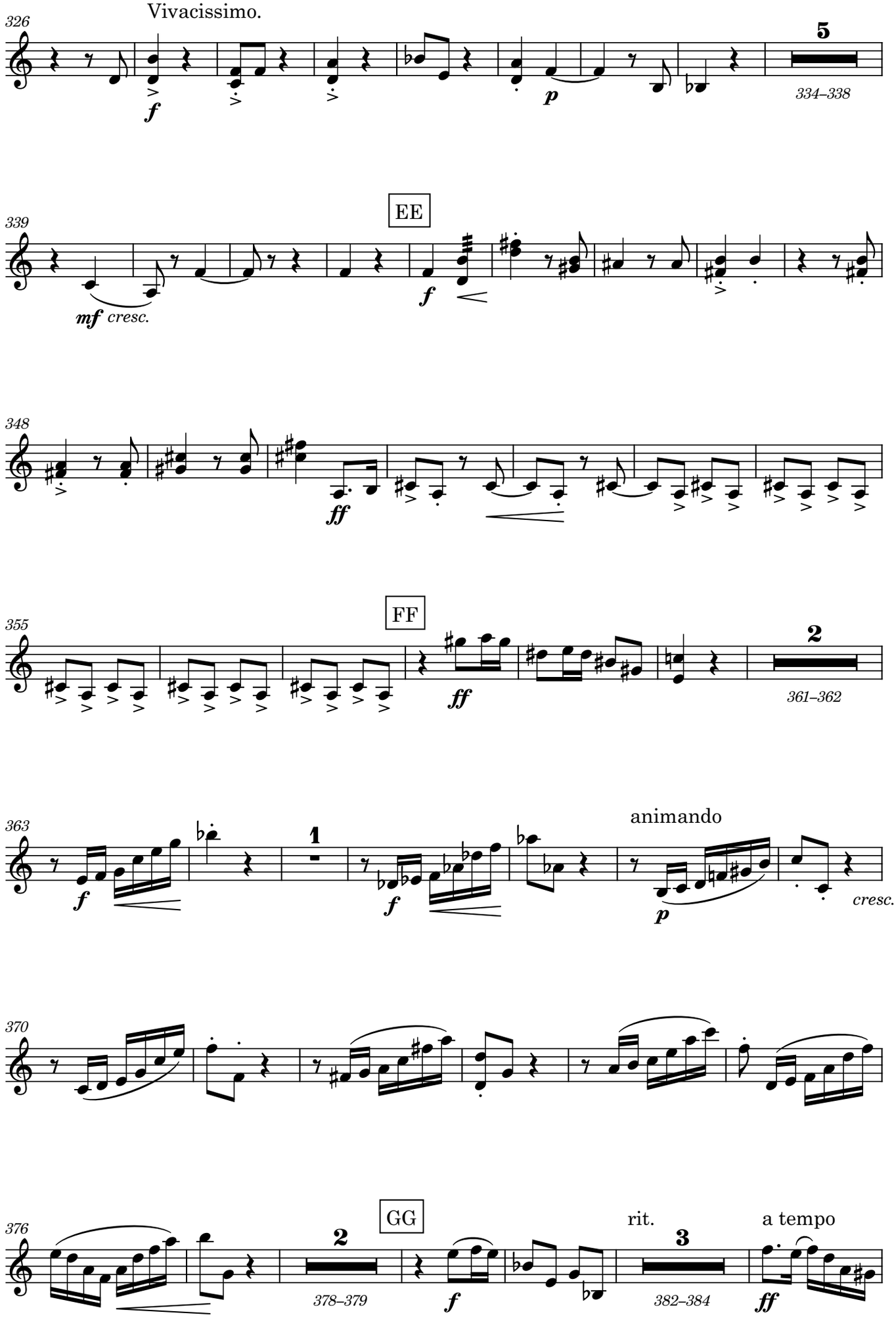

158
pizz.
162
165
S
arco
p
2
168–169
171
animando
cresc. molto
sf
175
1
f
mf
1
pizz.
f
T
Vivace.
arco
f
182
animando
cresc.
a tempo
sff
p
pizz.
f
187
meno mosso. rit.
3
189–191
V
Allegretto grazioso.
1
rit.
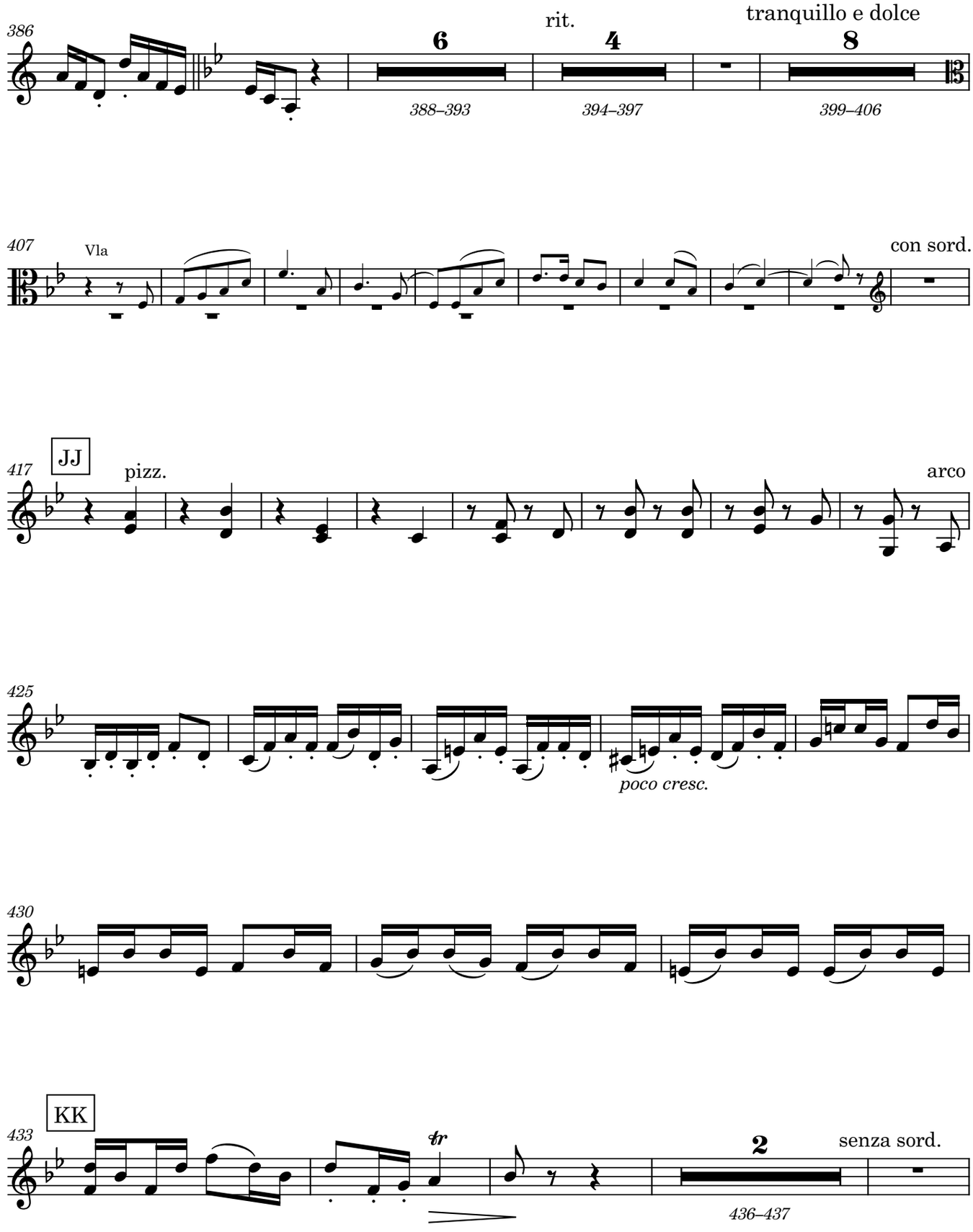

194
a tempo
arco
p
poco rit. a tempo animando
199
mf
202
W
p
205
fp
208
f
cresc.
ff
210
mf
212
cresc. sempre
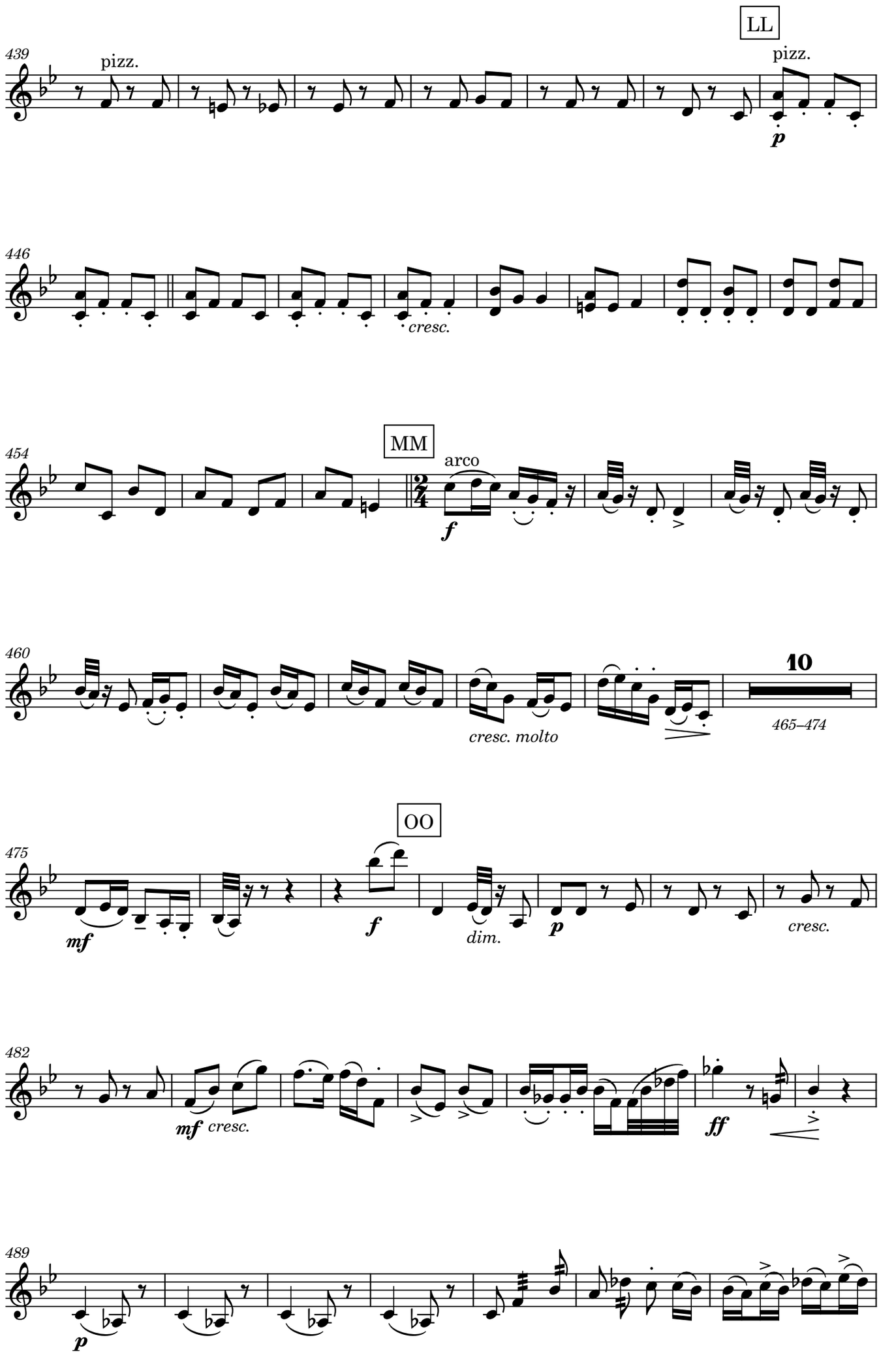

214
animando
cresc.
216
cresc. molto
ff
218
220
X
mf
f
223
226
Vivace.
sf
meno mosso.
p
229
dim.
pp
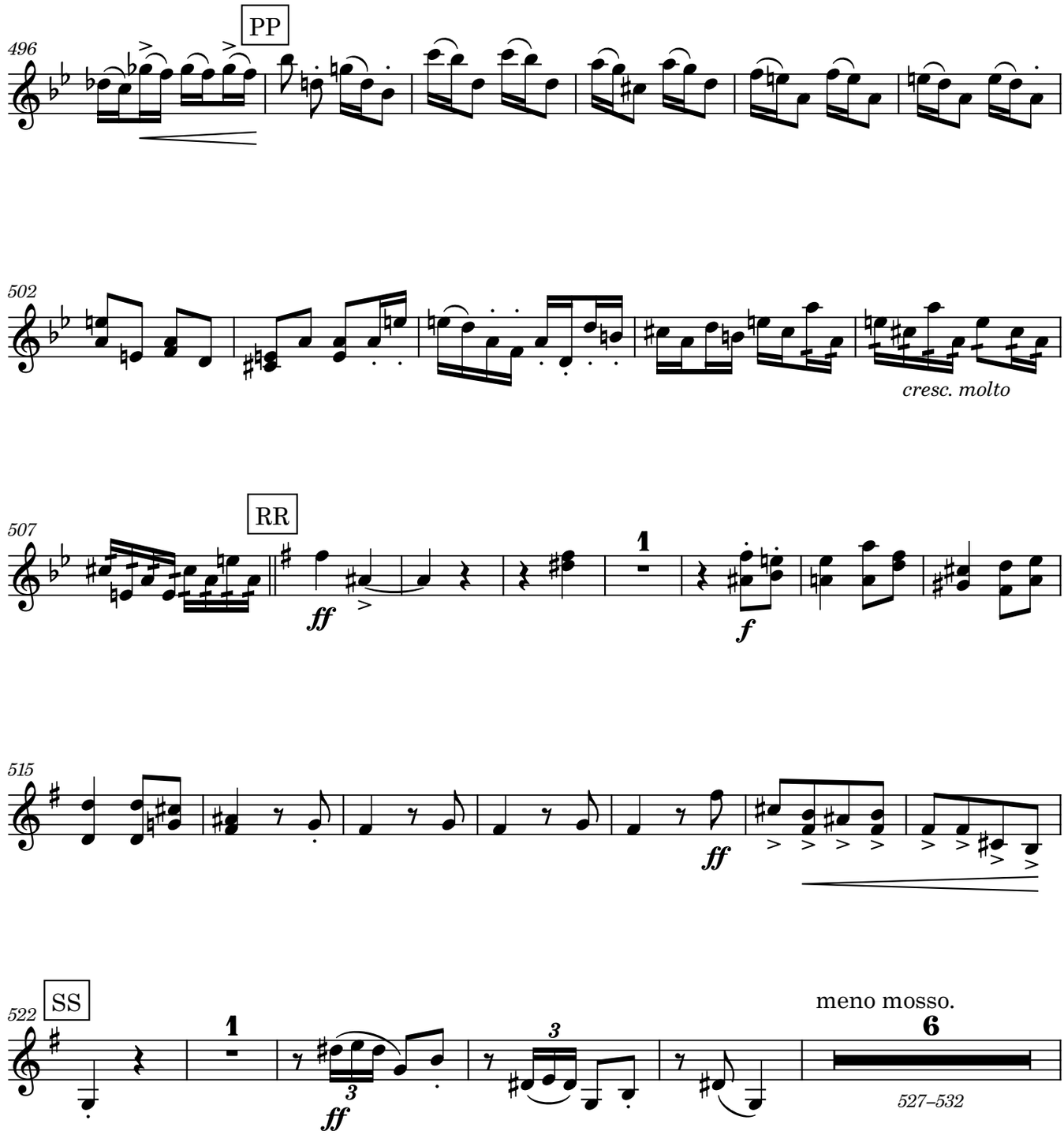

Vivace.
231
mf
cresc.
Y
234
f
237
242
cresc.
Z
247
p
252
257
3
259–261
4
262–265
AA
p
f
2
267–268


BB
269
pizz.
arco
poco rit.
2
273–274
a tempo
animato
278
284
CC
289
cresc.
Meno mosso.
2
292–293
295
leggiero
6
302–307
DD
316
1
2
319–320
2
324–325
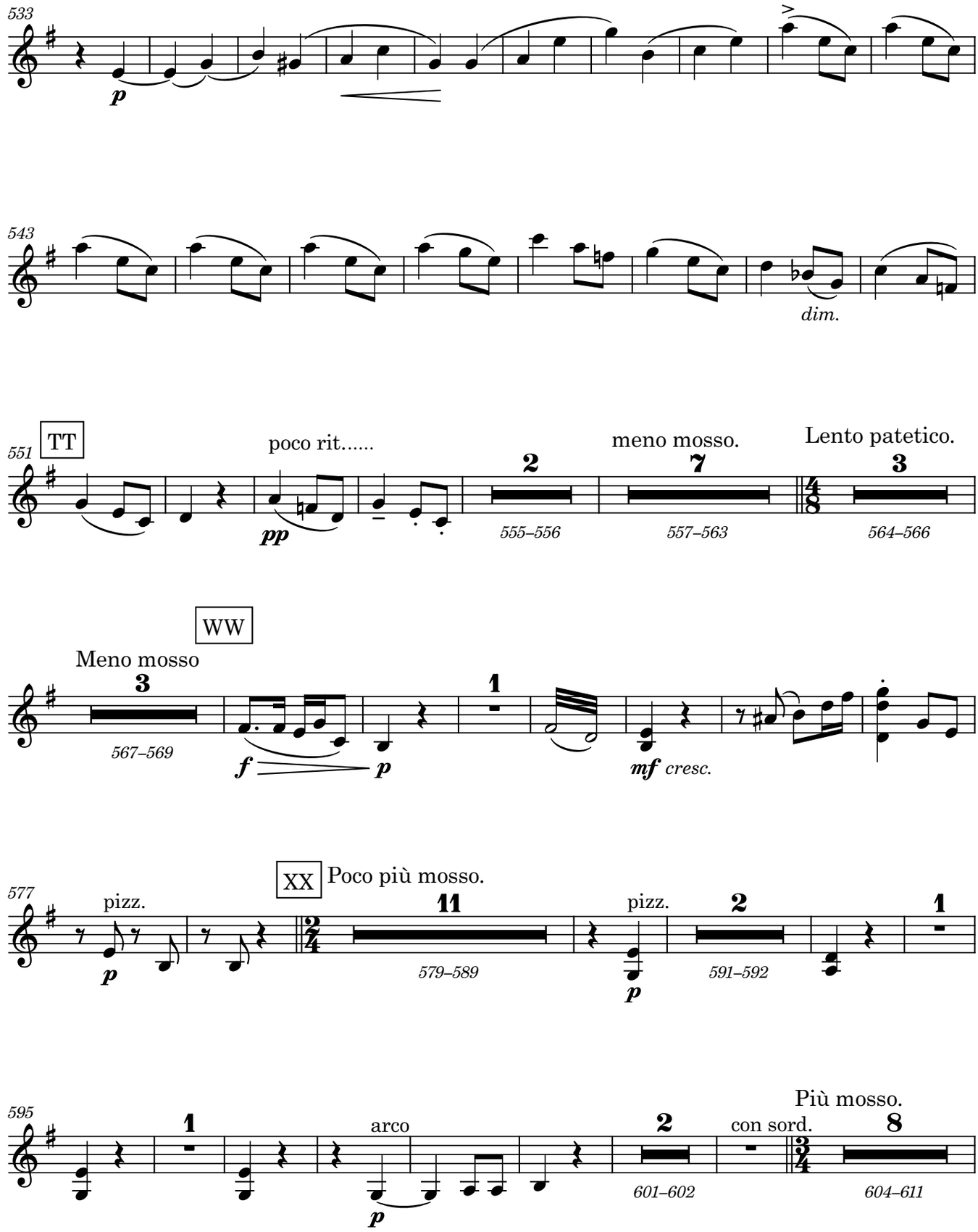

326
Vivacissimo.
f
p
5
334–338
339
EE
mf cresc.
f
348
ff
355
FF
ff
2
361–362
363
f
1
f
animando
p
cresc.
370
376
GG
2
378–379
f
rit.
3
382–384
a tempo
ff
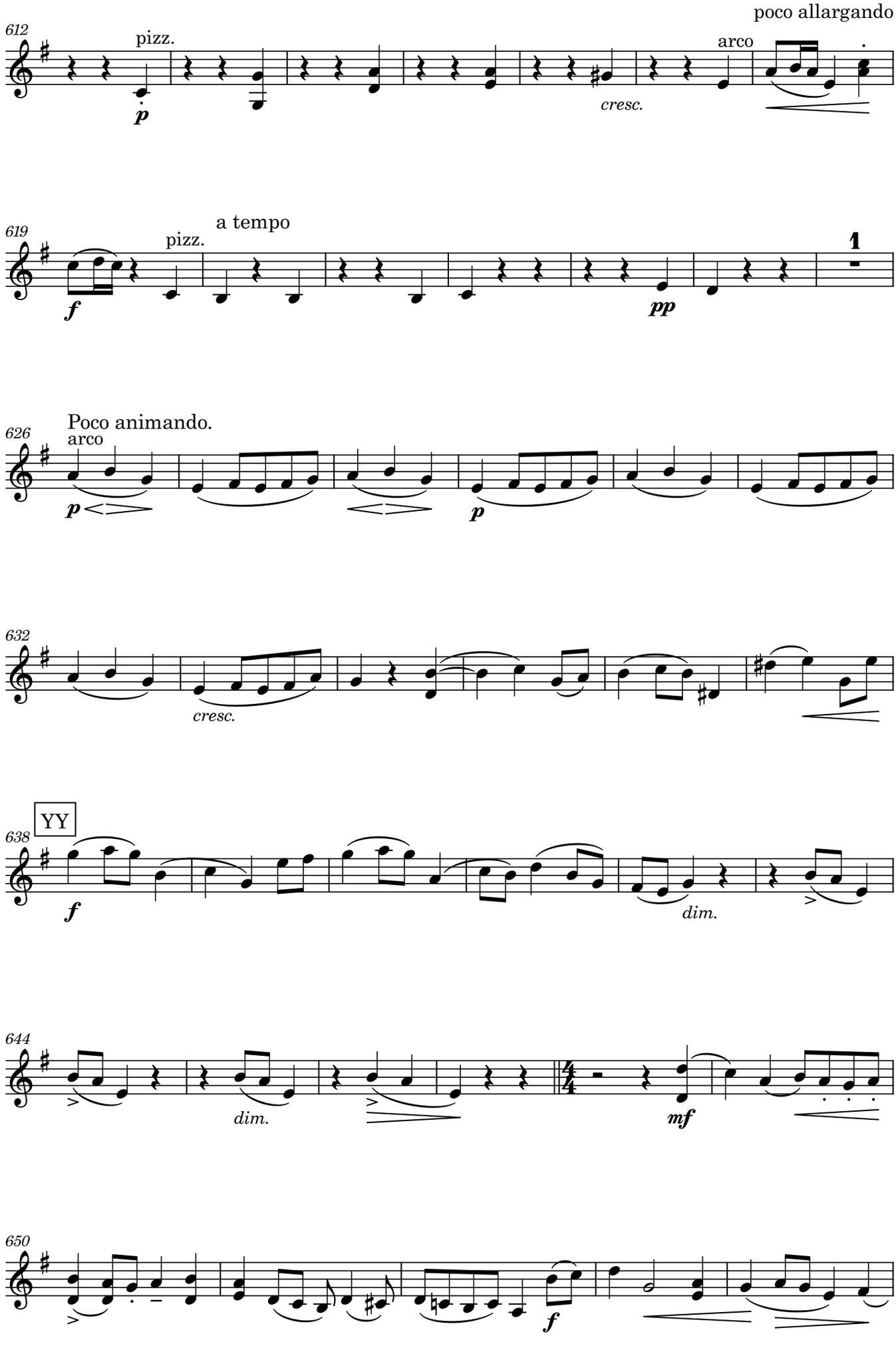

386
rit.
tranquillo e dolce
6
4
8
388–393
394–397
399–406
407
Vla
con sord.
417
JJ
pizz.
arco
425
poco cresc.
430
433
KK
tr
2
senza sord.
436–437
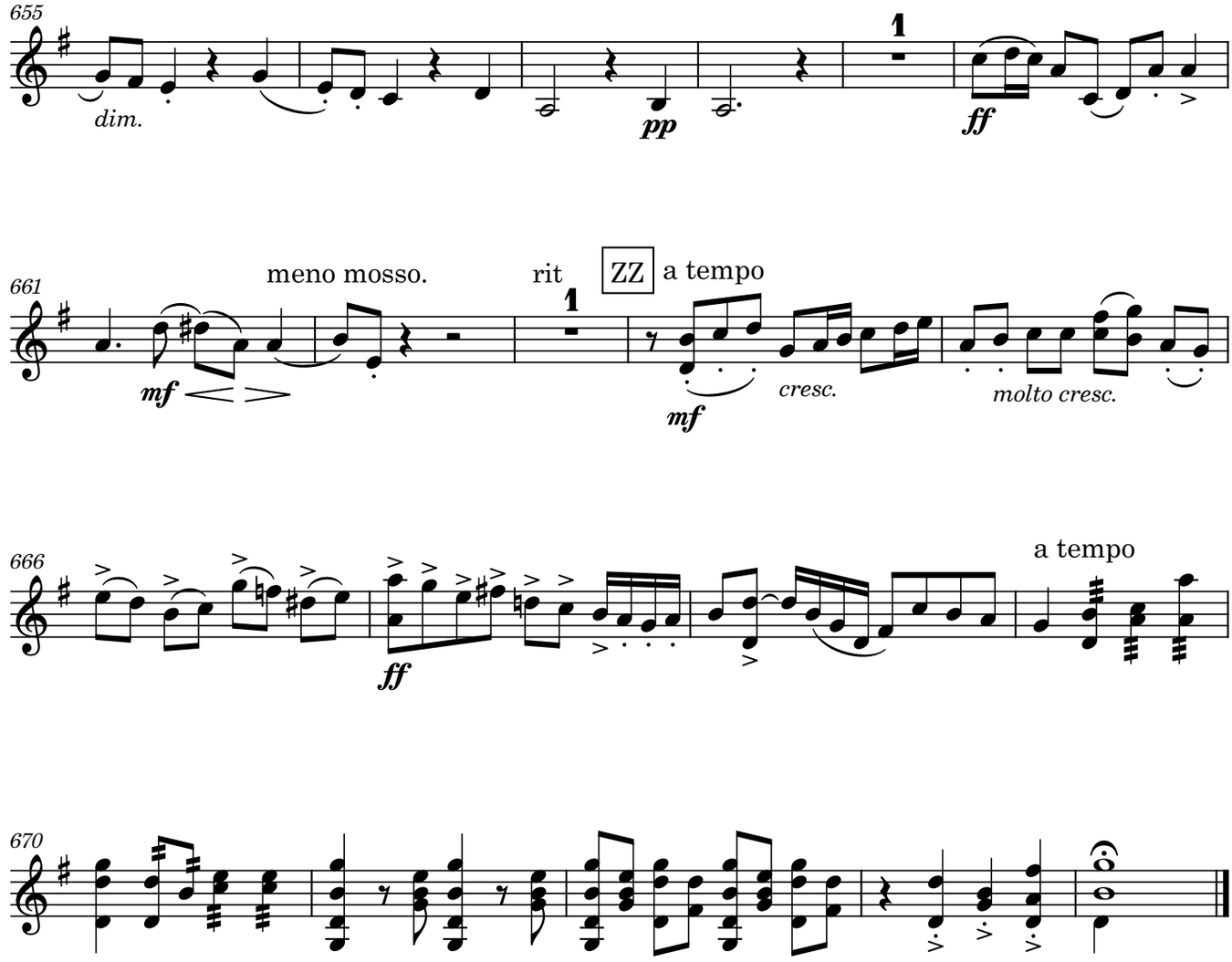

LL
pizz.
pizz.
p
cresc.
MM
arco
f
cresc. molto
10
465–474
OO
mf
f
dim.
p
cresc.
mf cresc.
ff
p


496
PP
502
cresc. molto
507
RR
ff
f
515
ff
522
SS
ff
meno mosso.
527–532

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533
p
543
dim.
551
TT
poco rit.....
pp
2
555–556
meno mosso.
7
557–563
Lento patetico.
3
564–566
WW
Meno mosso
3
567–569
f
p
1
mf cresc.
577
pizz.
p
XX
Poco più mosso.
11
579–589
pizz.
p
2
591–592
1
595
1
arco
p
2
601–602
con sord.
Più mosso.
8
604–611


poco allargando
612
pizz.
p
cresc.
arco
619
a tempo
pizz.
f
pp
1
626
Poco animando.
arco
p
p
632
cresc.
638
YY
f
dim.
644
dim.
mf
650
f


655
dim.
pp
1
ff
661
meno mosso.
rit
ZZ
a tempo
mf
mf
cresc.
molto cresc.
666
ff
a tempo
670



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