

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

VIOLONCELLO

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

Violoncello

THE PIED PIPER OF HAMELIN

Robert Browning

C. Hubert H. Parry




a tempo
27
ff
2
29–30
D
Tranquillo
1
pp
34
mf
dim.
39
pp
1
44
Vivace ma non troppo presto.
mf
48
p
E
mf
51
p
sf
p
pizz.
55
F
sf
arco
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
95
pizz.
arco
L
pp
98
100
103
p
poco cresc.
106

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109
N
4
110–113
115
p
118
arco
f
2
120–121
poco rit.
1
rit.
125
O
meno mosso. ♩ = 76
p
rit.
a tempo
1
1
130
pizz.
P
p
cresc.
a tempo
arco
135
pizz.
1
arco
pp
3
139–141

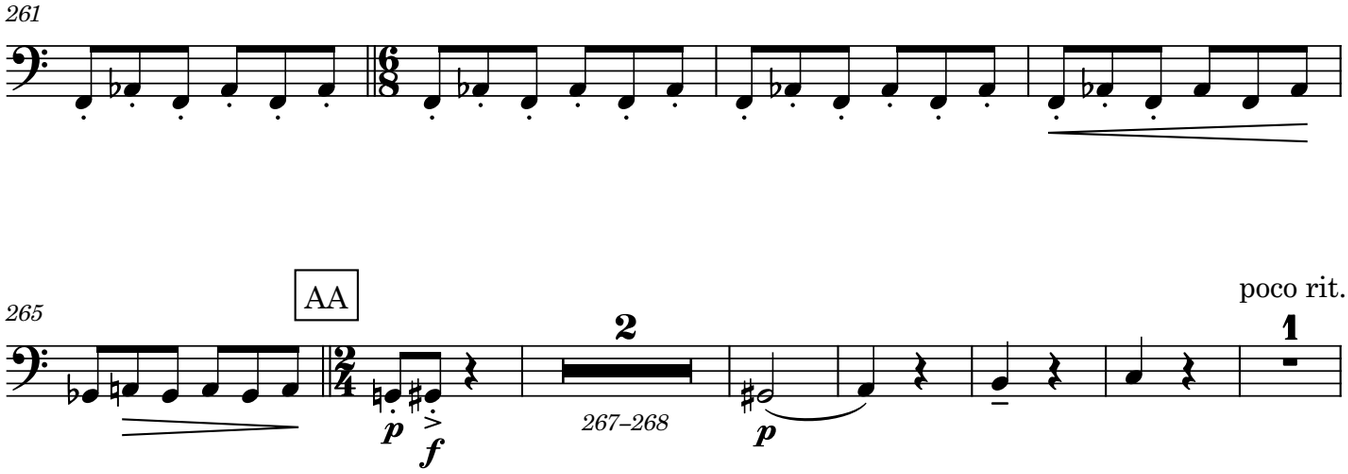

Q
142
pizz.
arco
molto rit.
146
mf
p
150
pp
R
154
colla voce
pizz.
rit.
arco
a tempo
159
163
arco
S
166
p


170
cresc.
cresc.
cresc. molto
174
animando
1
1
pizz.
sf
f
f
181
T
Vivace.
arco
animando
a tempo
f
cresc.
sff
185
pizz.
meno mosso. rit.
3
f
189–191


192
V
Allegretto grazioso.
rit.
a tempo
pizz.
mf
196
arco
poco rit.
a tempo animando
p
200
W
p
204
206
cresc.
poco cresc.
208
ff
210
mf


213
animando
cresc. molto
217
X
mf
221
f
224
Vivace.
sf
p


228
meno mosso.
Vivace.
dim.
pp
mf
232
Y
cresc.
f
236
241
cresc.
246
Z
p
251
256
p


261
265
AA
2
267–268
poco rit.
1
p
f
p

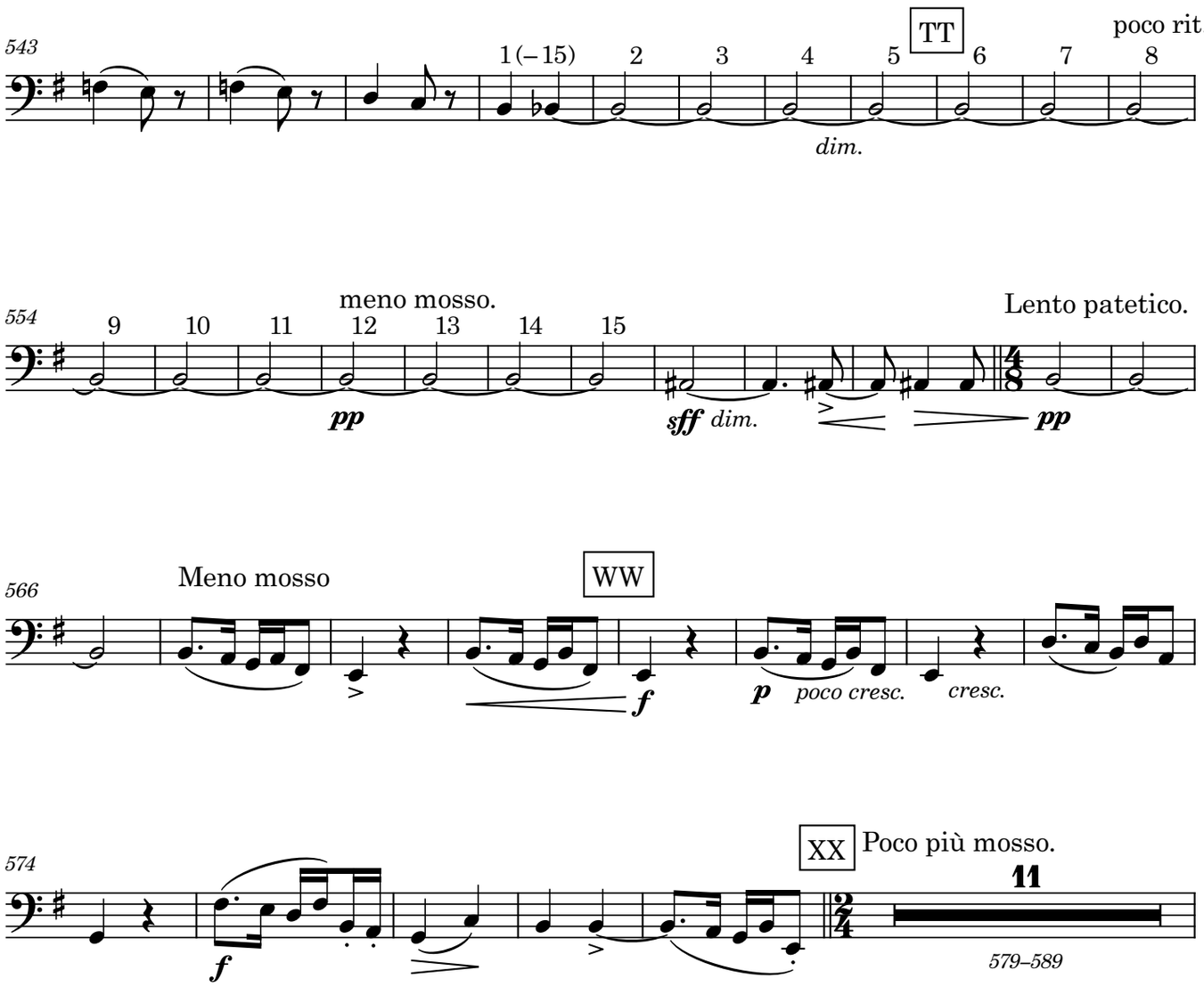

BB
a tempo
animato
274
pp
ff
p
281
3
287
CC
Meno mosso.
mf
292
pizz.
arco
299
pizz.
p
306
arco
p
315
DD
1
2
f
sf
1
2
319–320

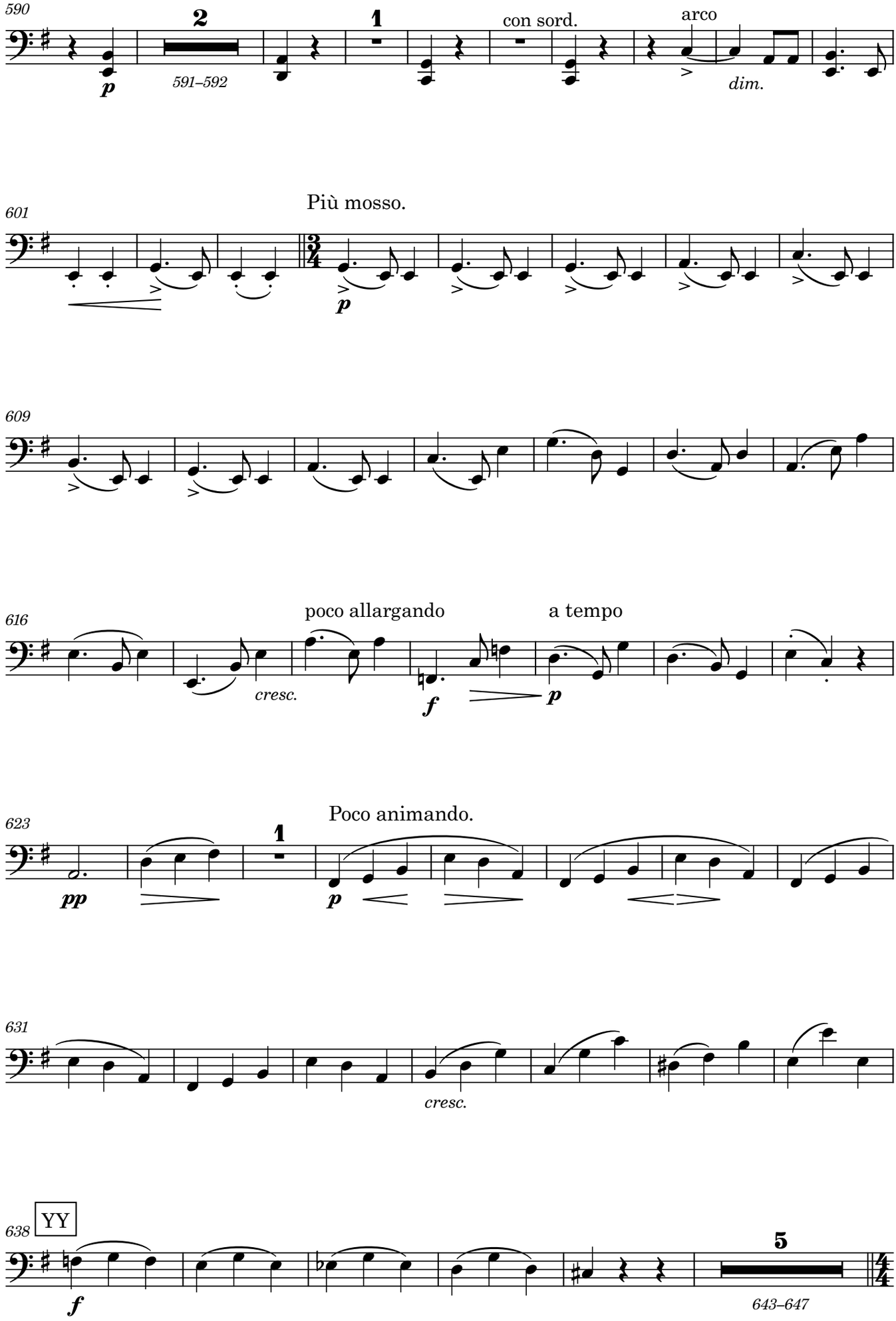

Vivacissimo.
324
unis.
1
unis.
f
f
p
p
EE
5
334–338
mf cresc.
f
sf
346
f
sf
FF
354
ff
361–363
364
animando
f
p
cresc.
375
GG
rit.
a tempo
sf
2
378–379
f
3
382–384
f
386
rit.
tranquillo e dolce
6
4
9
388–393
394–397
399–407

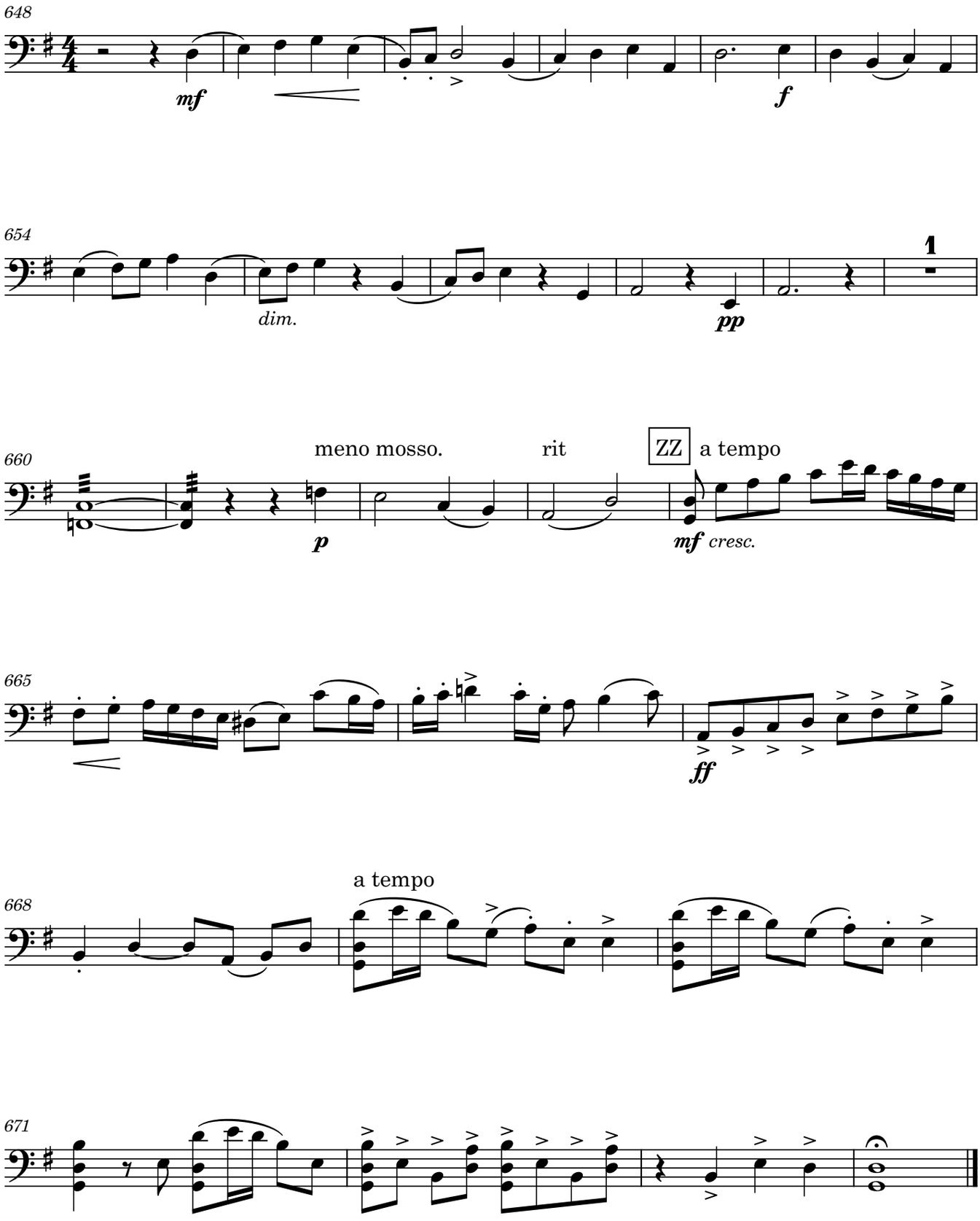

408
p
417
JJ
pizz.
425
mf
cresc.
433
KK
leggiero
arco
p
441
LL
p
449
pp
cresc.
454
MM
f


460
467
475
482
1
2
unis.
unis.
OO
mf
mf
p
p
cresc. sempre
cresc. sempre
ff
f


489
494
PP
501
cresc. molto
508
RR
517
SS
525
meno mosso.
534


543
1 (– 15)
2
3
4
5
TT
6
7
8
poco rit.
dim.
554
9
10
11
12
meno mosso.
13
14
15
pp
sff
dim.
Lento patetico.
pp
566
Meno mosso
WW
f
p
poco cresc.
cresc.
574
XX
Poco più mosso.
11
f
579–589


590
2
591–592
1
con sord.
arco
dim.
601
Più mosso.
609
616
poco allargando
a tempo
cresc.
623
Poco animando.
631
cresc.
638
YY
5
643–647


648
mf
f
654
dim.
pp
1
660
meno mosso.
rit
ZZ
a tempo
p
mf cresc.
665
ff
668
a tempo
671



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PUBLISHING
ehms.lib.umn.edu

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