

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

BASS CLARINET

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
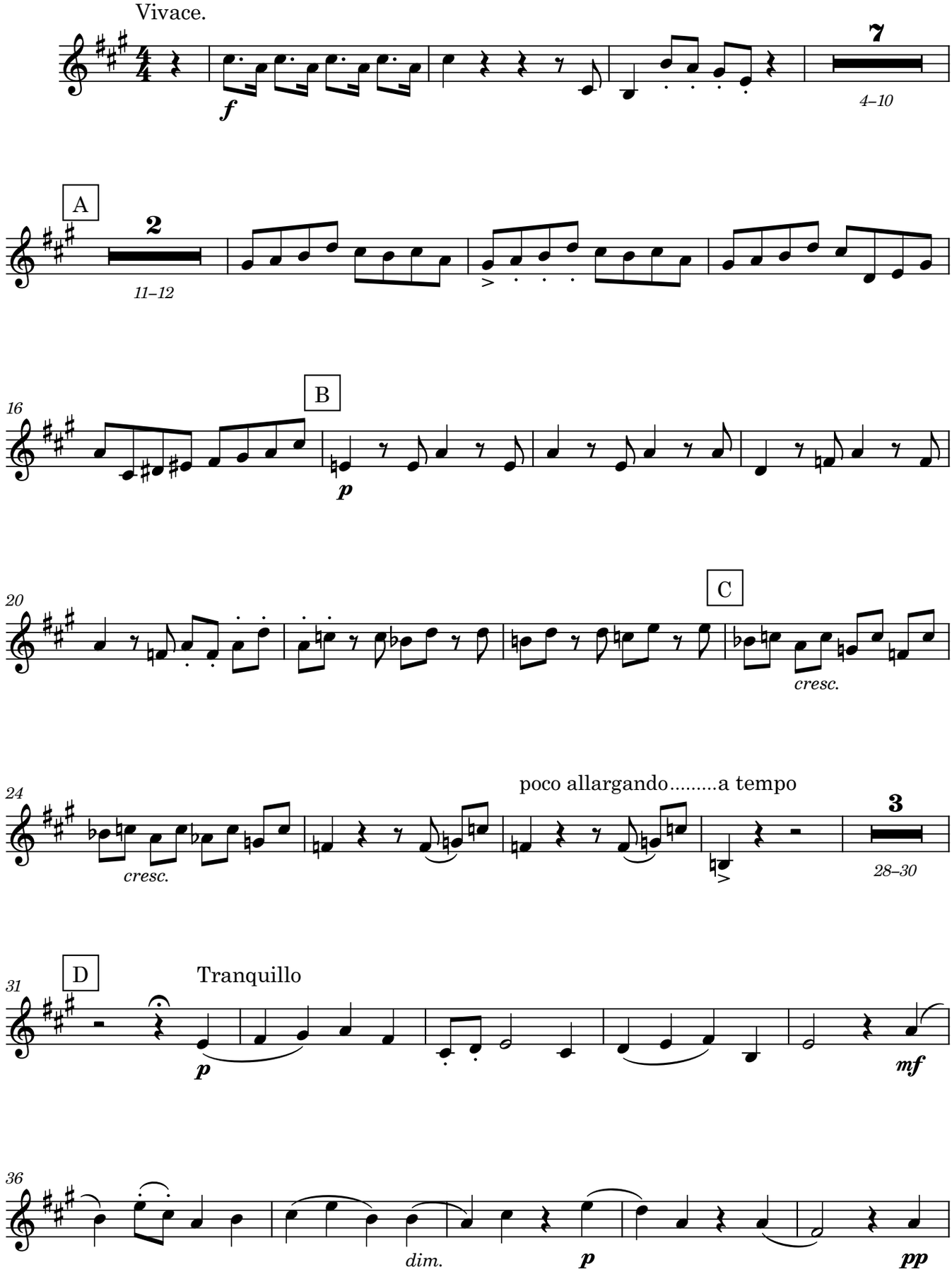
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Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011
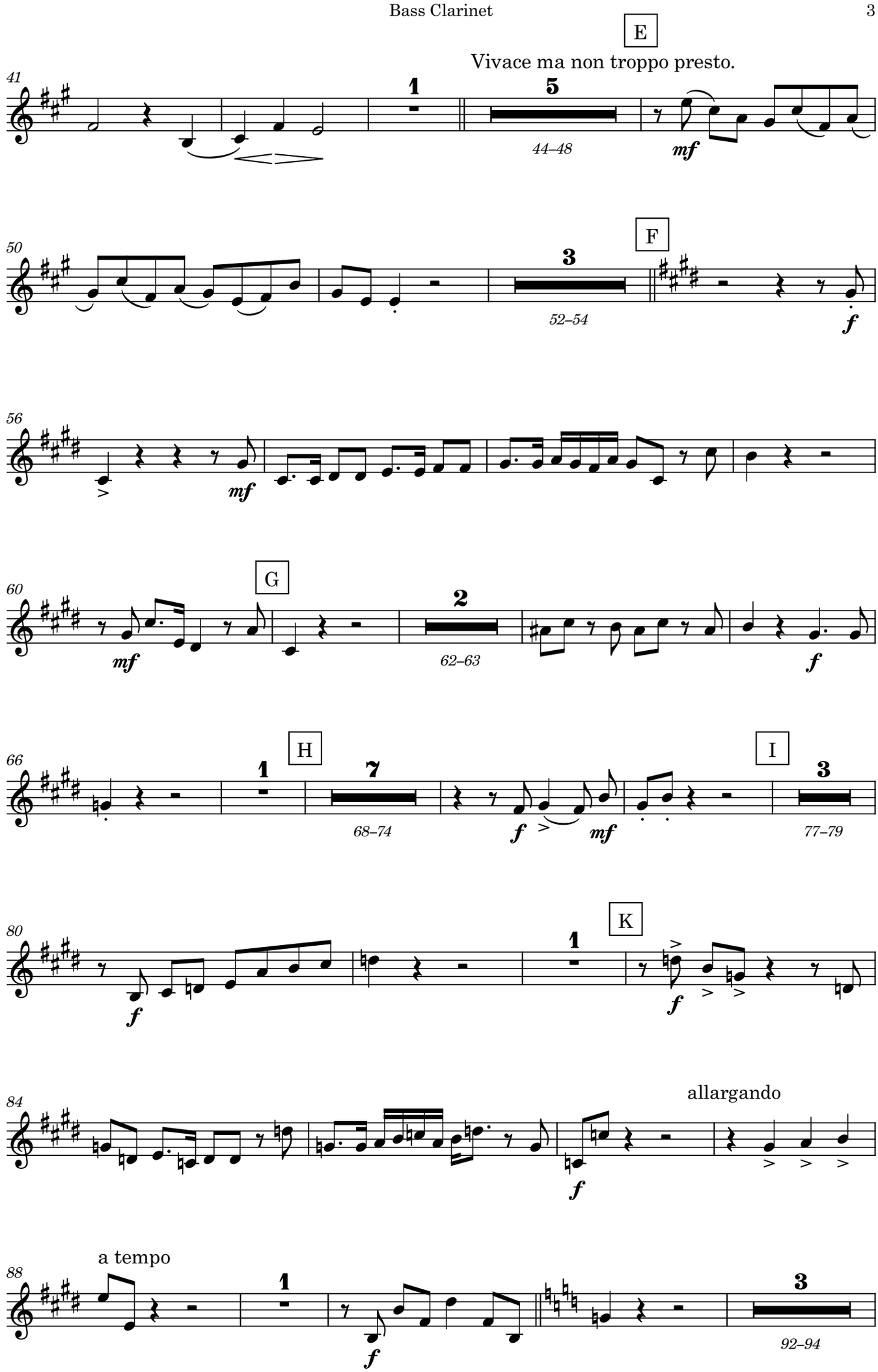
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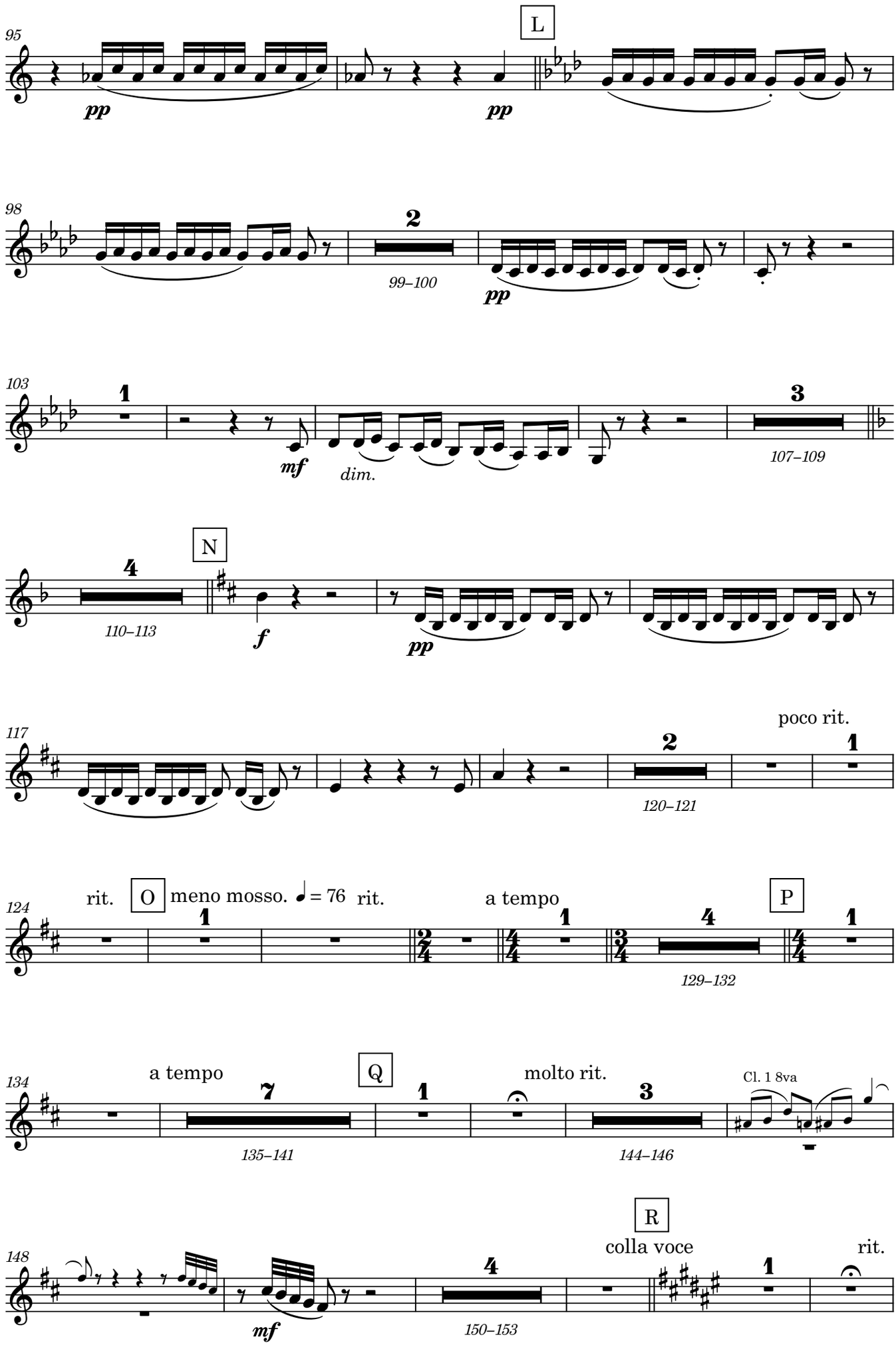
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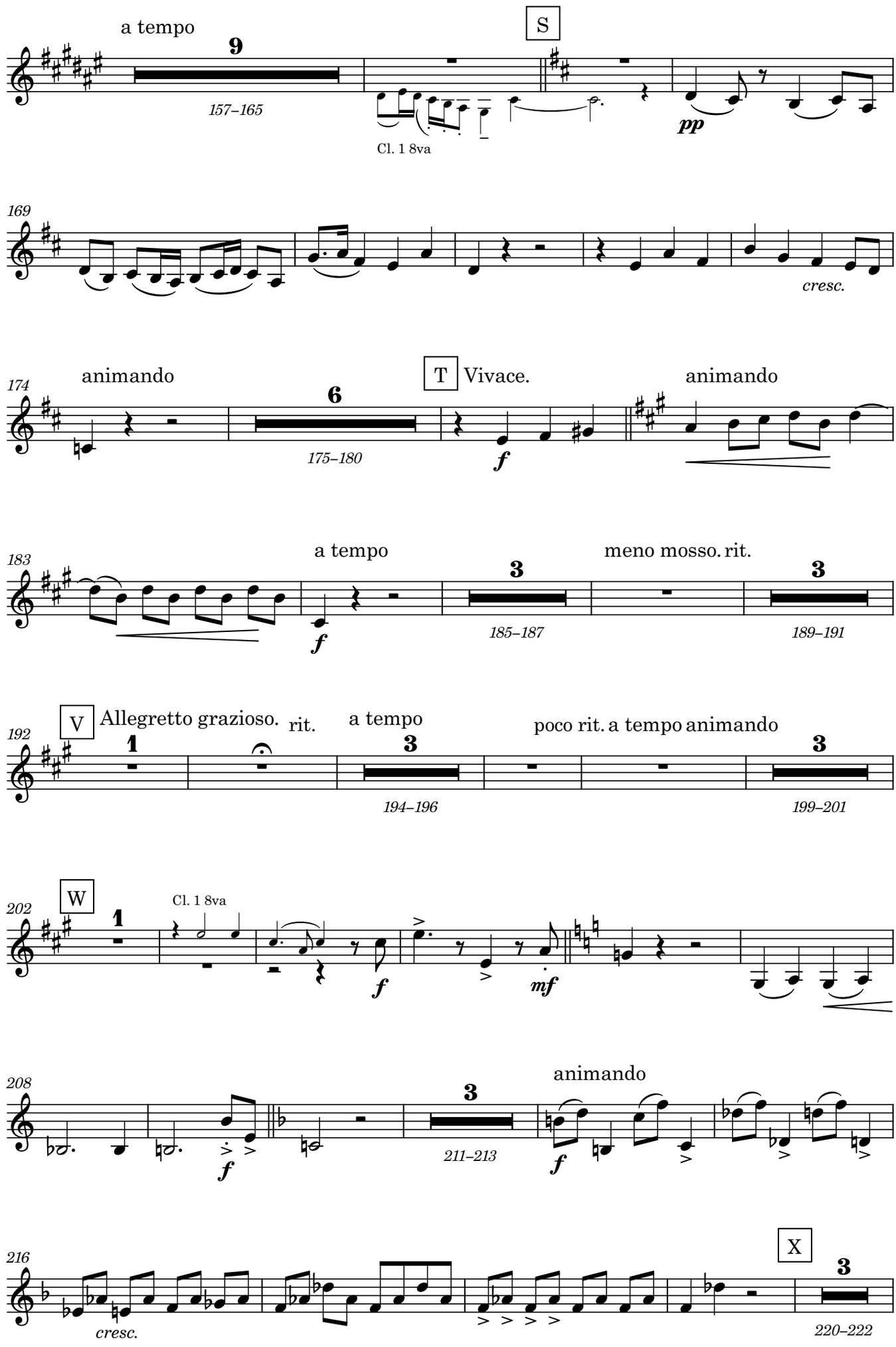
Robert Browning
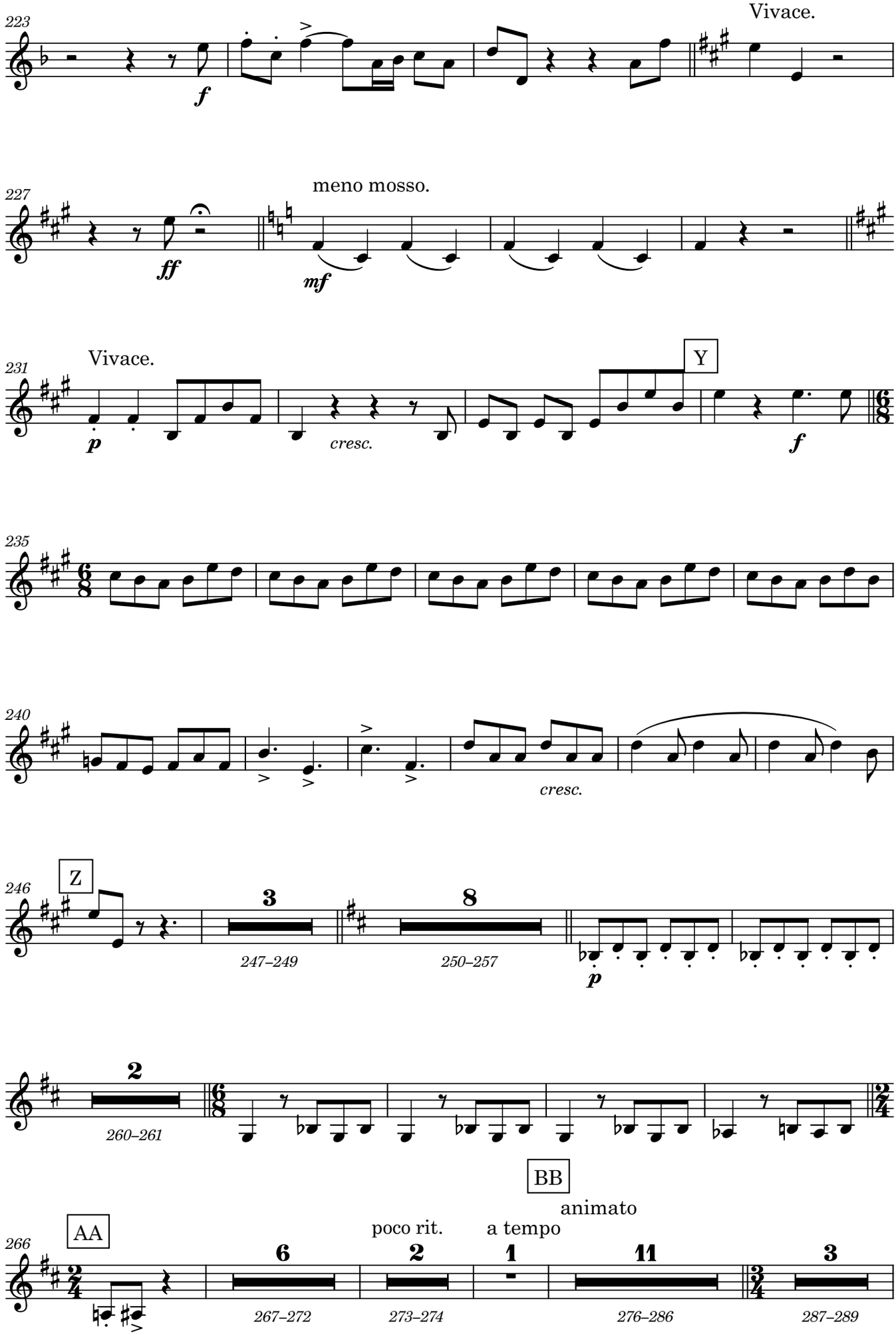
C. Hubert H. Parry

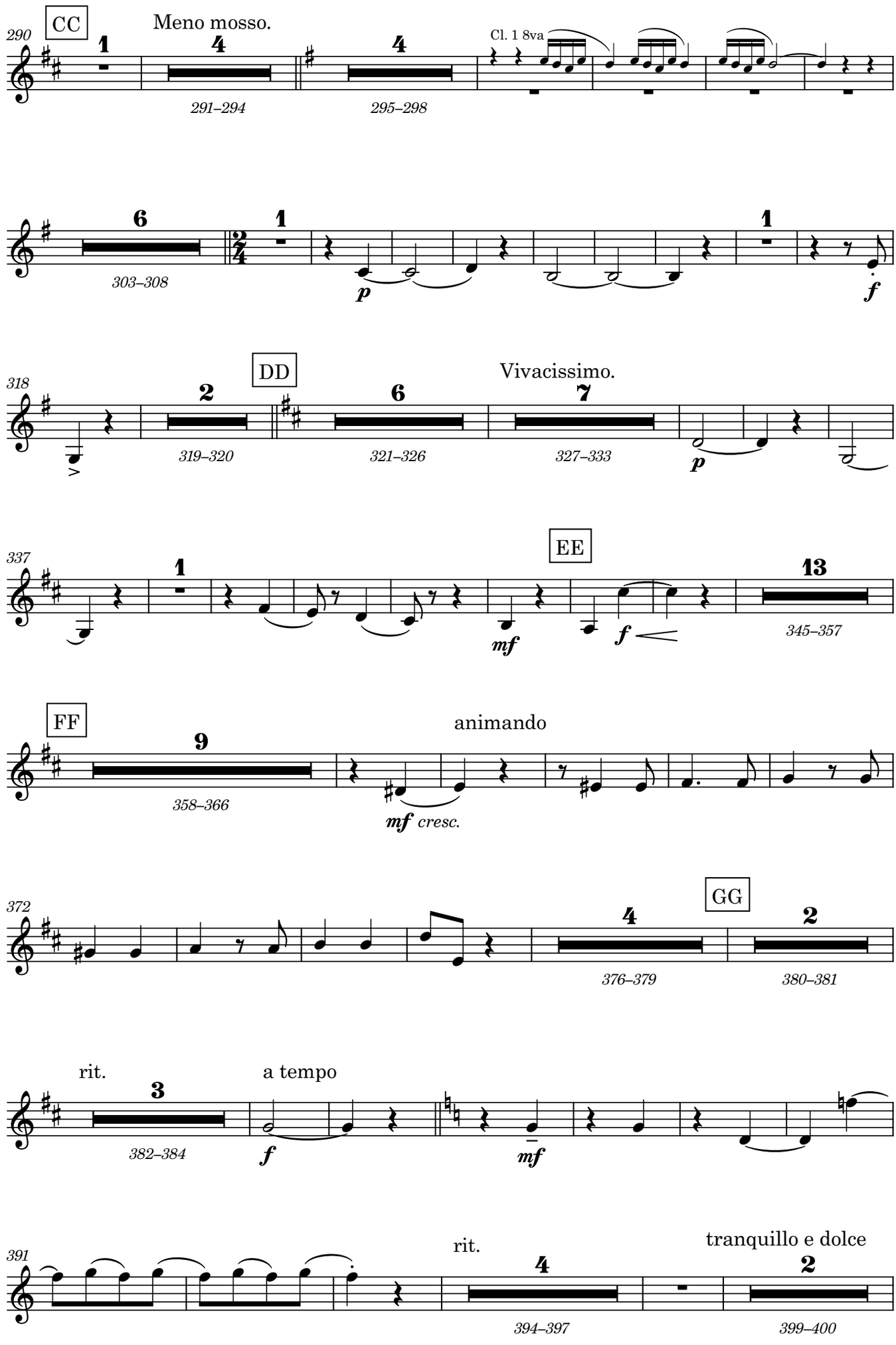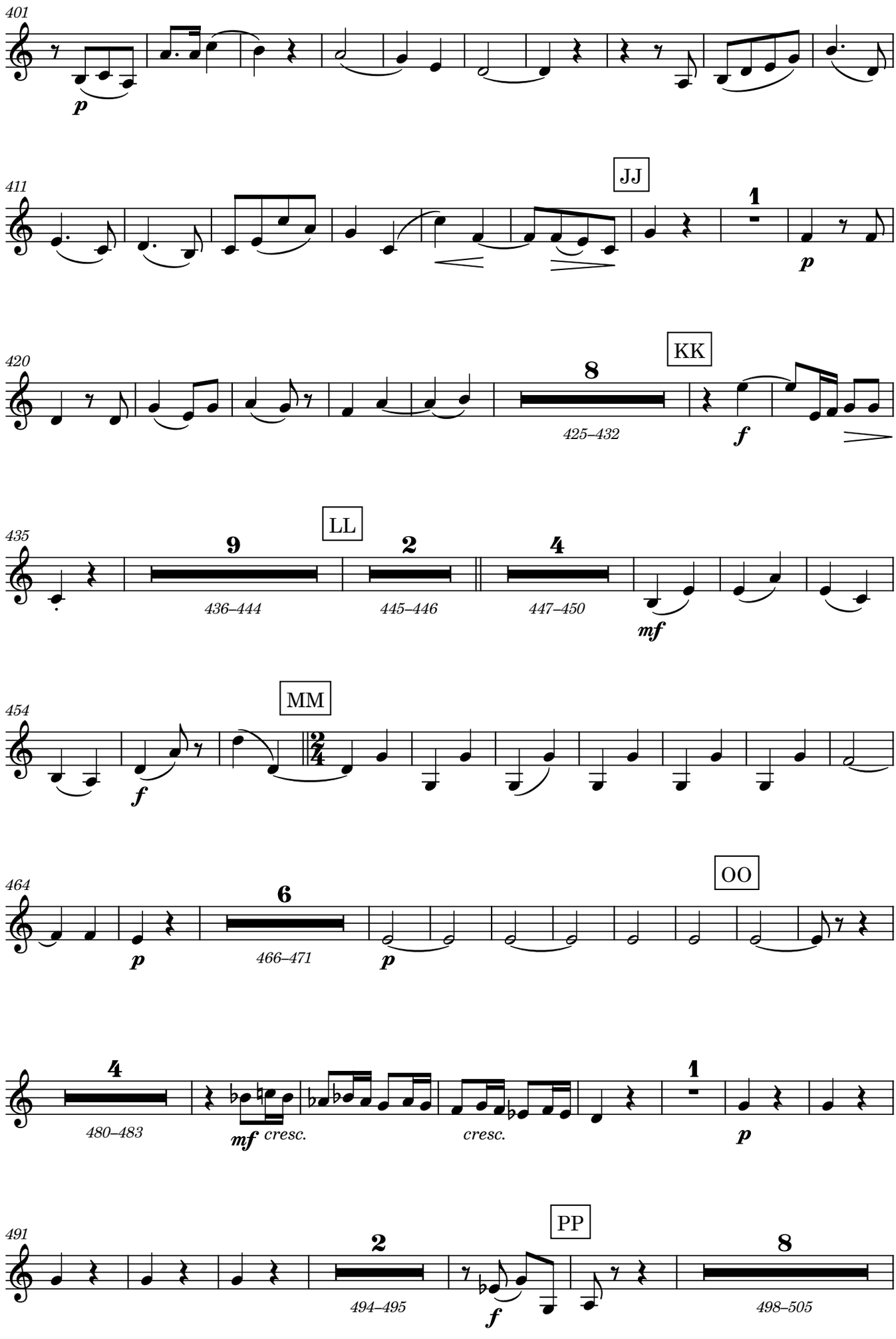



E
Vivace ma non troppo presto.
41
1
5
44–48
mf
50
F
3
52–54
f
56
mf
60
G
mf
2
62–63
f
66
H
1
7
68–74
f
mf
I
3
77–79
80
f
K
1
f
84
allargando
f
88
a tempo
1
f
3
92–94
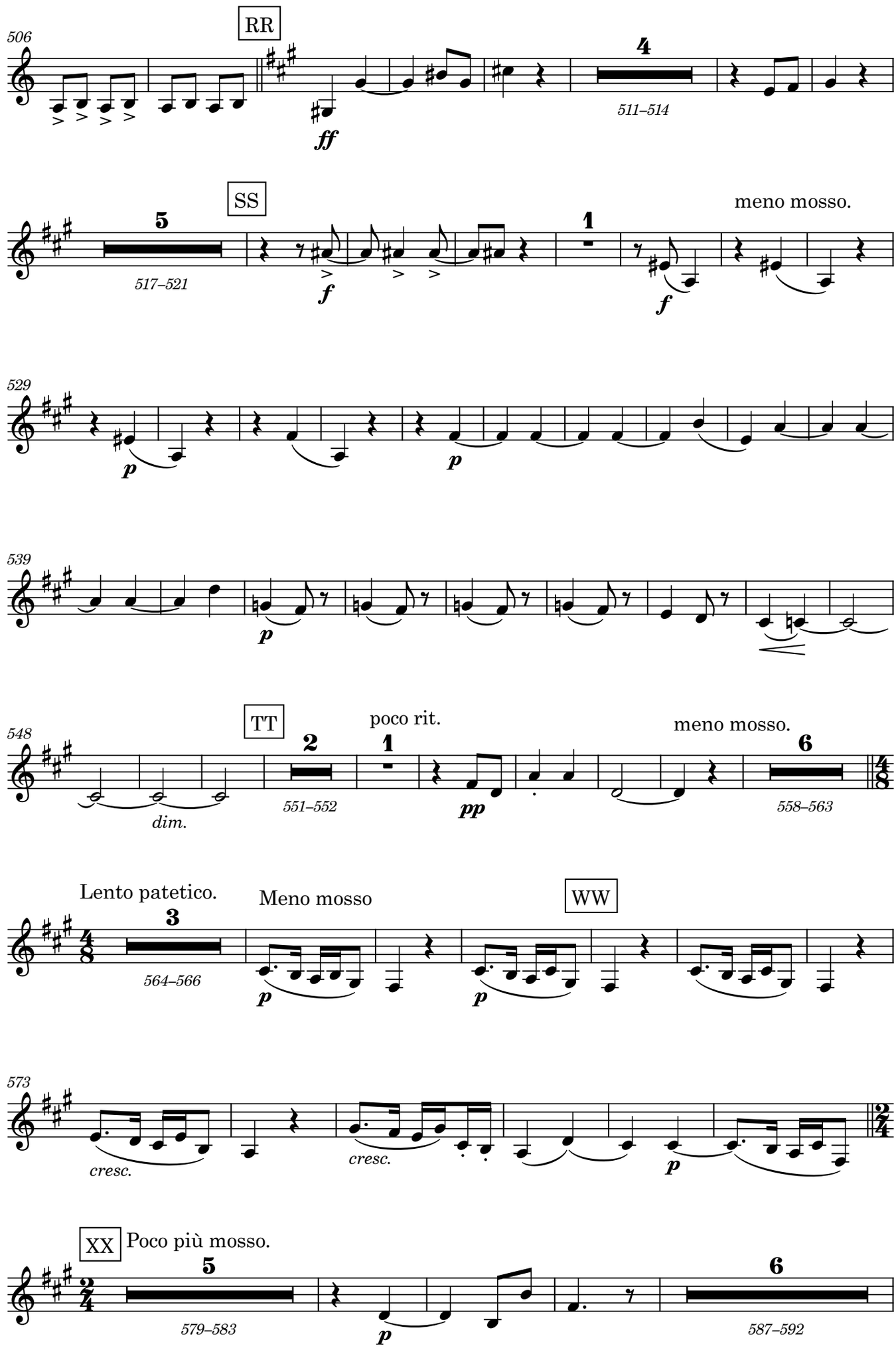

95
L
pp
pp
98
2
99–100
pp
103
1
mf
dim.
3
107–109
N
4
110–113
f
pp
117
poco rit.
2
120–121
1
124
rit.
O
meno mosso. ♩ = 76
rit.
a tempo
P
1
4
129–132
134
a tempo
Q
7
135–141
1
molto rit.
3
144–146
Cl. 1 8va
148
R
colla voce
rit.
mf
4
150–153
1
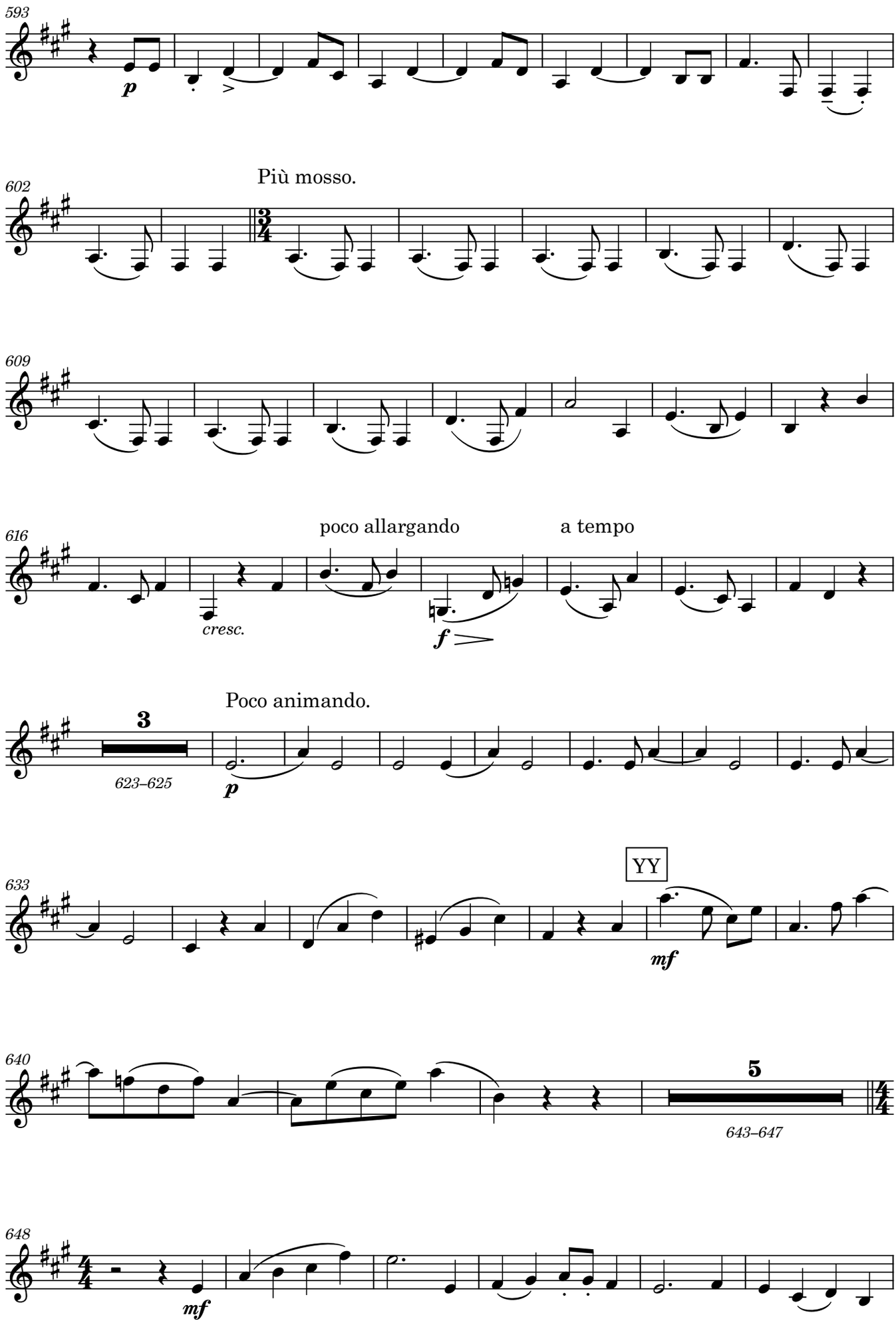

a tempo
9
157–165
S
Cl. 1 8va
pp
169
cresc.
174
animando
6
175–180
T
Vivace.
f
animando
183
a tempo
3
185–187
f
meno mosso. rit.
3
189–191
192
V
Allegretto grazioso.
1
rit.
a tempo
3
194–196
poco rit. a tempo animando
3
199–201
202
W
1
Cl. 1 8va
f
mf
208
3
211–213
f
animando
216
cresc.
X
3
220–222

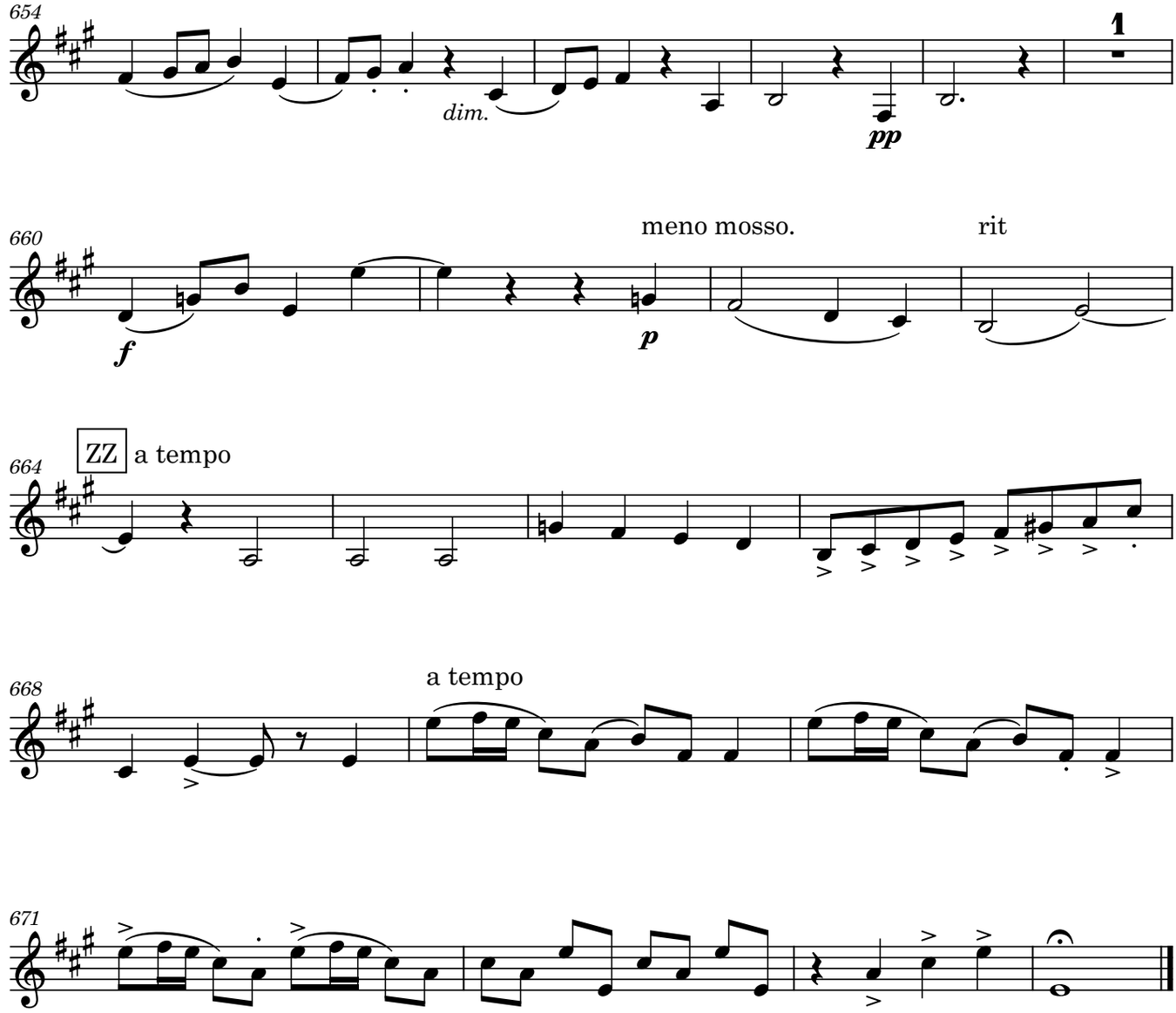

223
Vivace.
f
227
meno mosso.
ff
mf
231
Vivace.
p
cresc.
Y
f
235
240
cresc.
246
Z
3
247–249
8
250–257
p
2
260–261
BB
animato
AA
poco rit.
a tempo
266
6
267–272
2
273–274
1
11
276–286
3
287–289


290
CC
Meno mosso.
1
4
291–294
4
295–298
Cl. 1 8va
6
303–308
1
p
1
f
318
DD
Vivacissimo.
2
319–320
6
321–326
7
327–333
p
337
1
EE
mf
f
13
345–357
FF
9
358–366
animando
mf cresc.
372
GG
4
376–379
2
380–381
rit.
3
382–384
a tempo
f
mf
391
rit.
4
394–397
tranquillo e dolce
2
399–400


401
p
411
JJ
1
p
420
KK
8
425–432
f
435
LL
9
436–444
2
445–446
4
447–450
mf
454
MM
f
464
OO
6
466–471
p
p
4
480–483
mf cresc.
cresc.
1
p
491
PP
2
494–495
f
8
498–505


506
RR
4
511–514
ff
SS
5
517–521
f
1
f
meno mosso.
529
p
p
539
p
548
TT
2
551–552
poco rit.
1
pp
meno mosso.
6
558–563
dim.
Lento patetico.
3
564–566
Meno mosso
p
WW
p
573
cresc.
cresc.
p
XX
Poco più mosso.
5
579–583
p
6
587–592


593
p
602
Più mosso.
609
616
poco allargando
a tempo
cresc.
f
Poco animando.
3
623–625
p
633
YY
mf
640
5
643–647
648
mf


654
dim.
pp
1
660
f
meno mosso.
p
rit
664
ZZ
a tempo
668
a tempo
671



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PUBLISHING
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