

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 TROMBONE

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

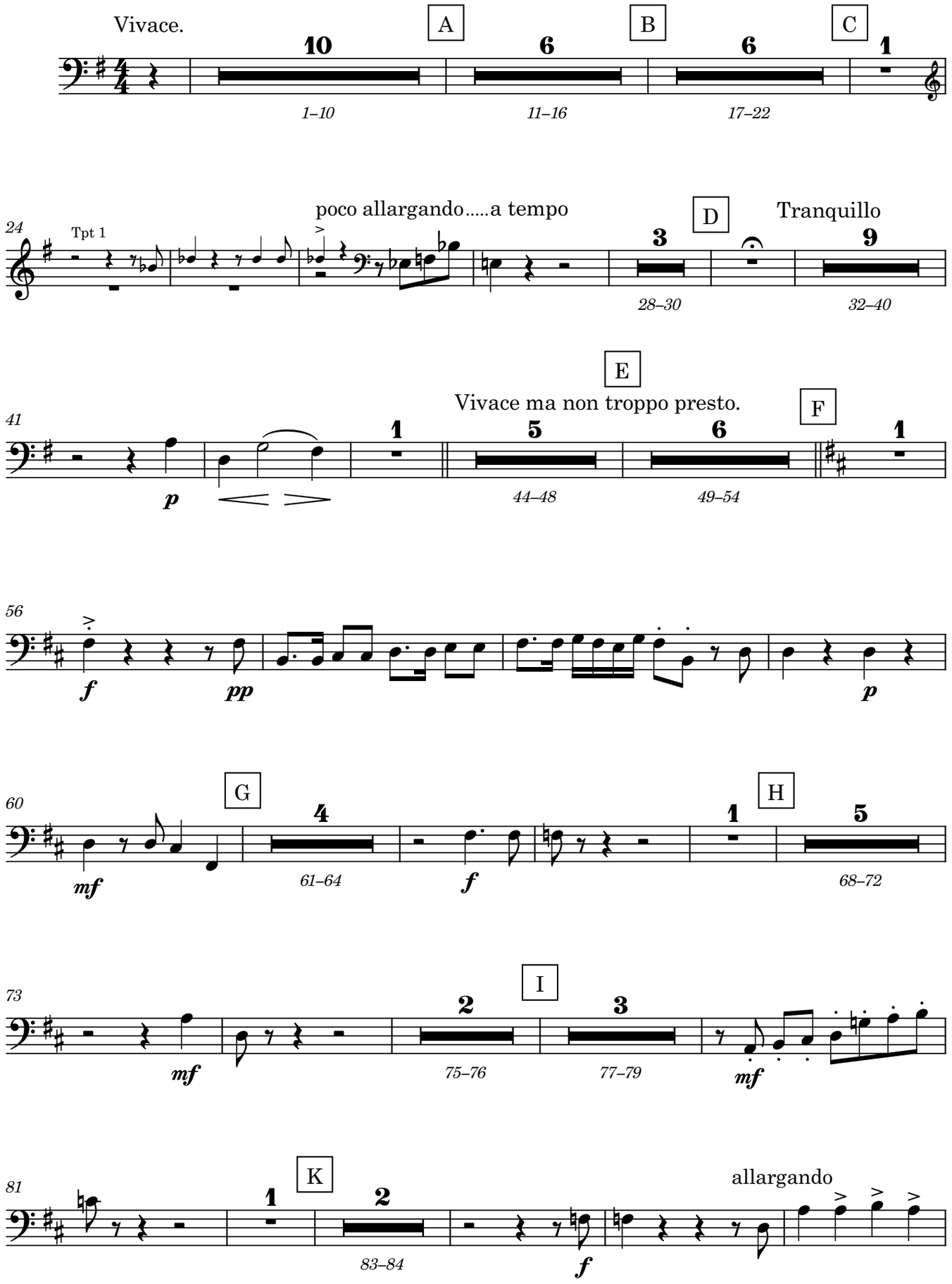
Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011

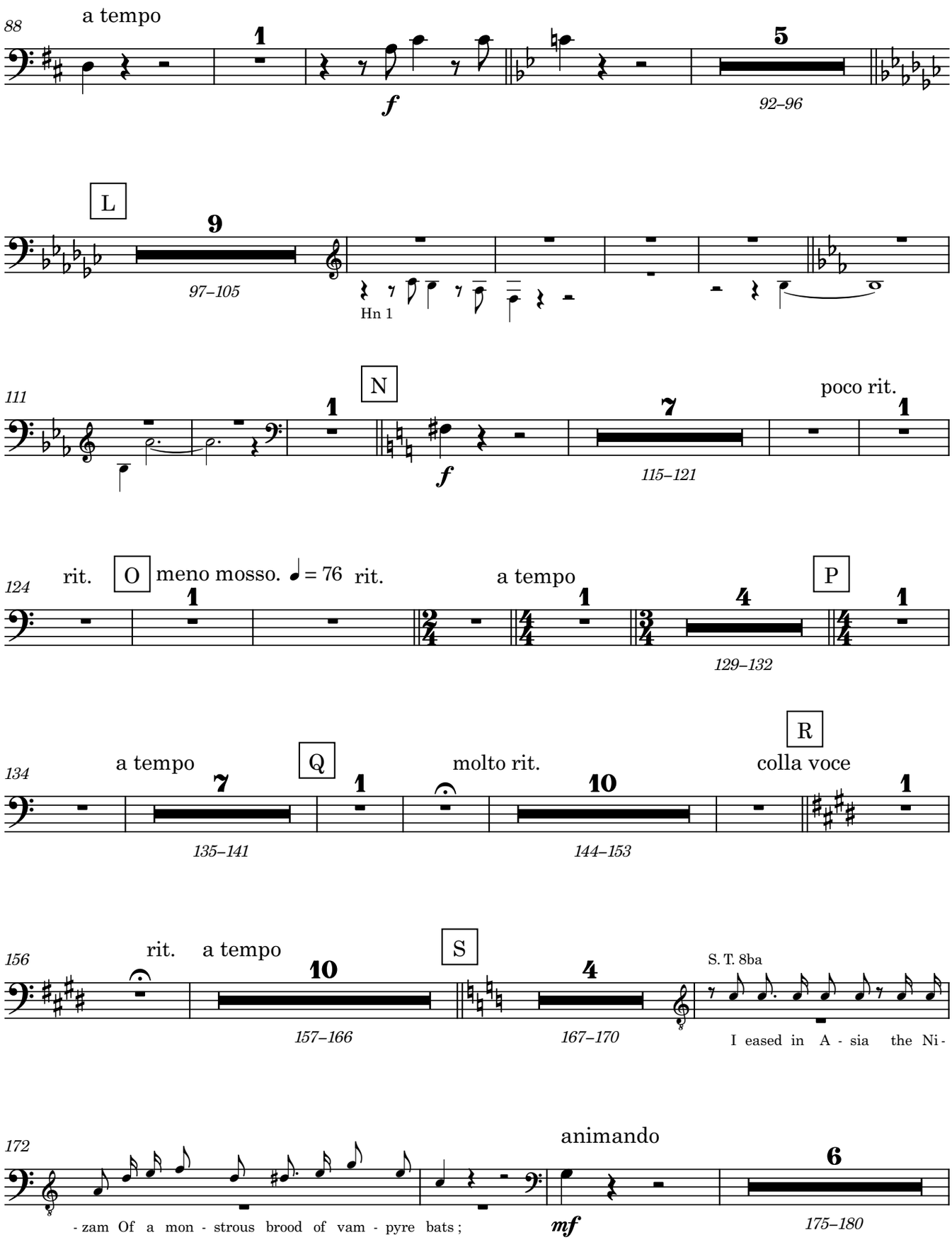
Bass Trombone
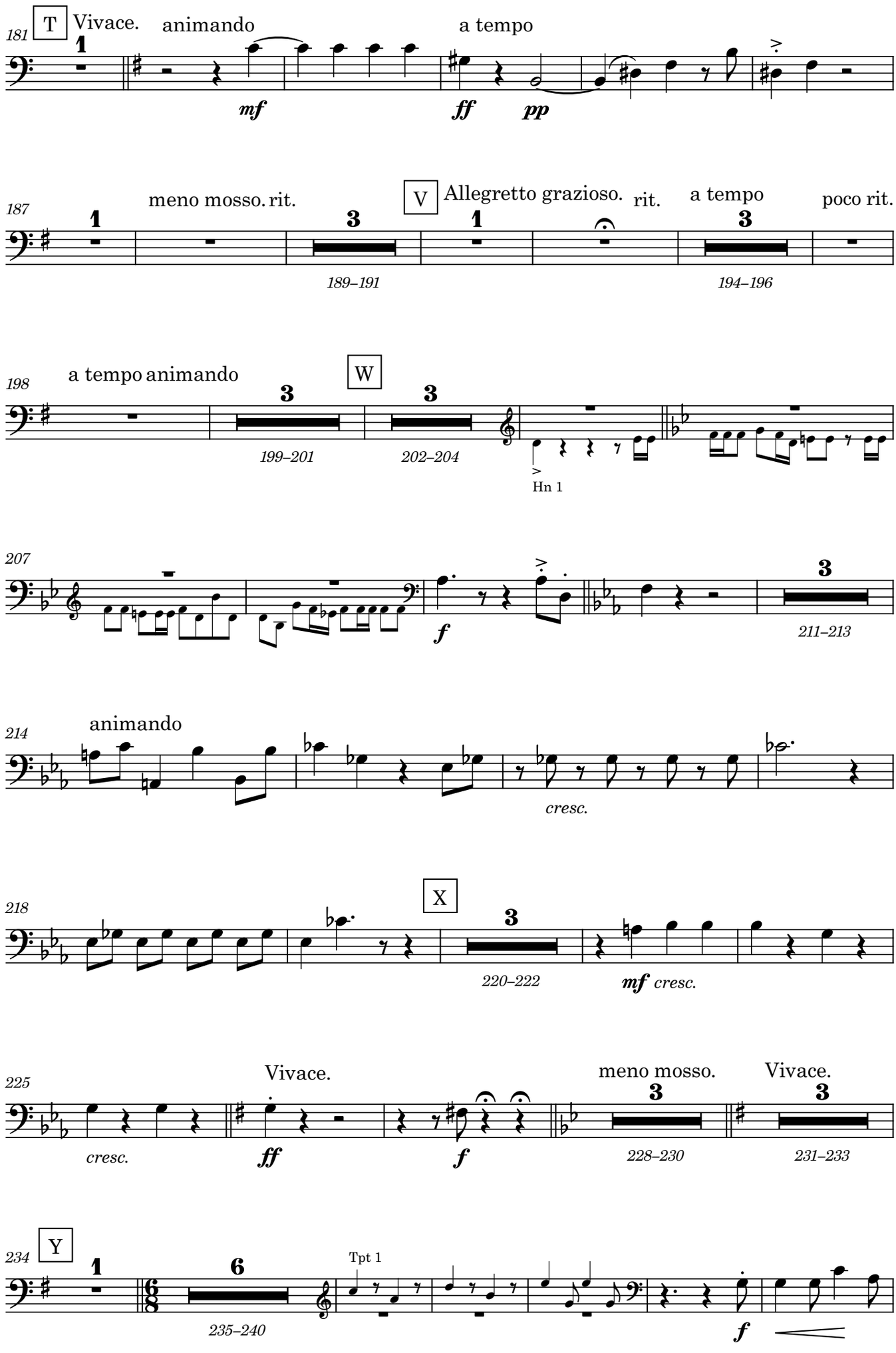
THE PIED PIPER OF HAMELIN

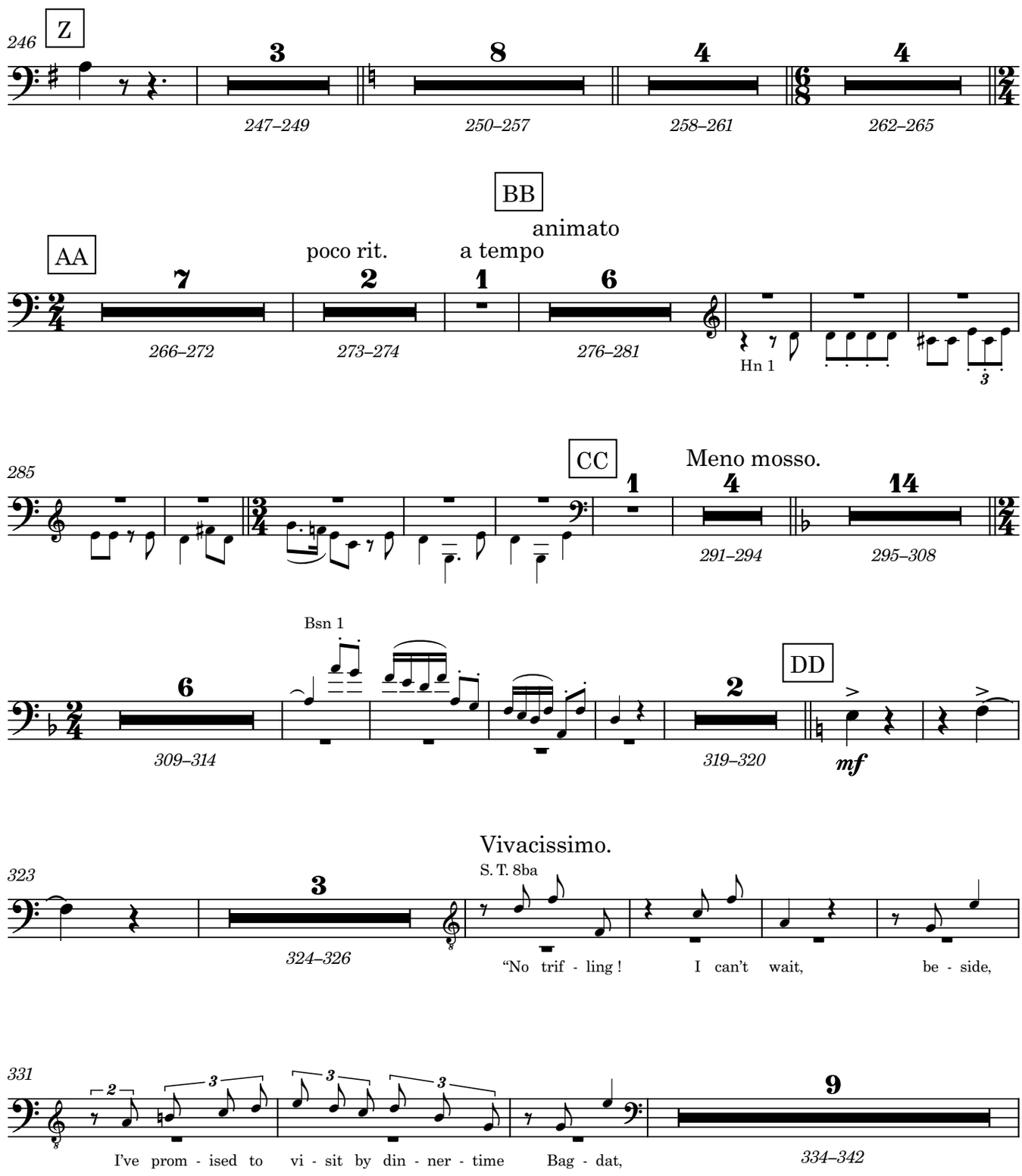
Robert Browning

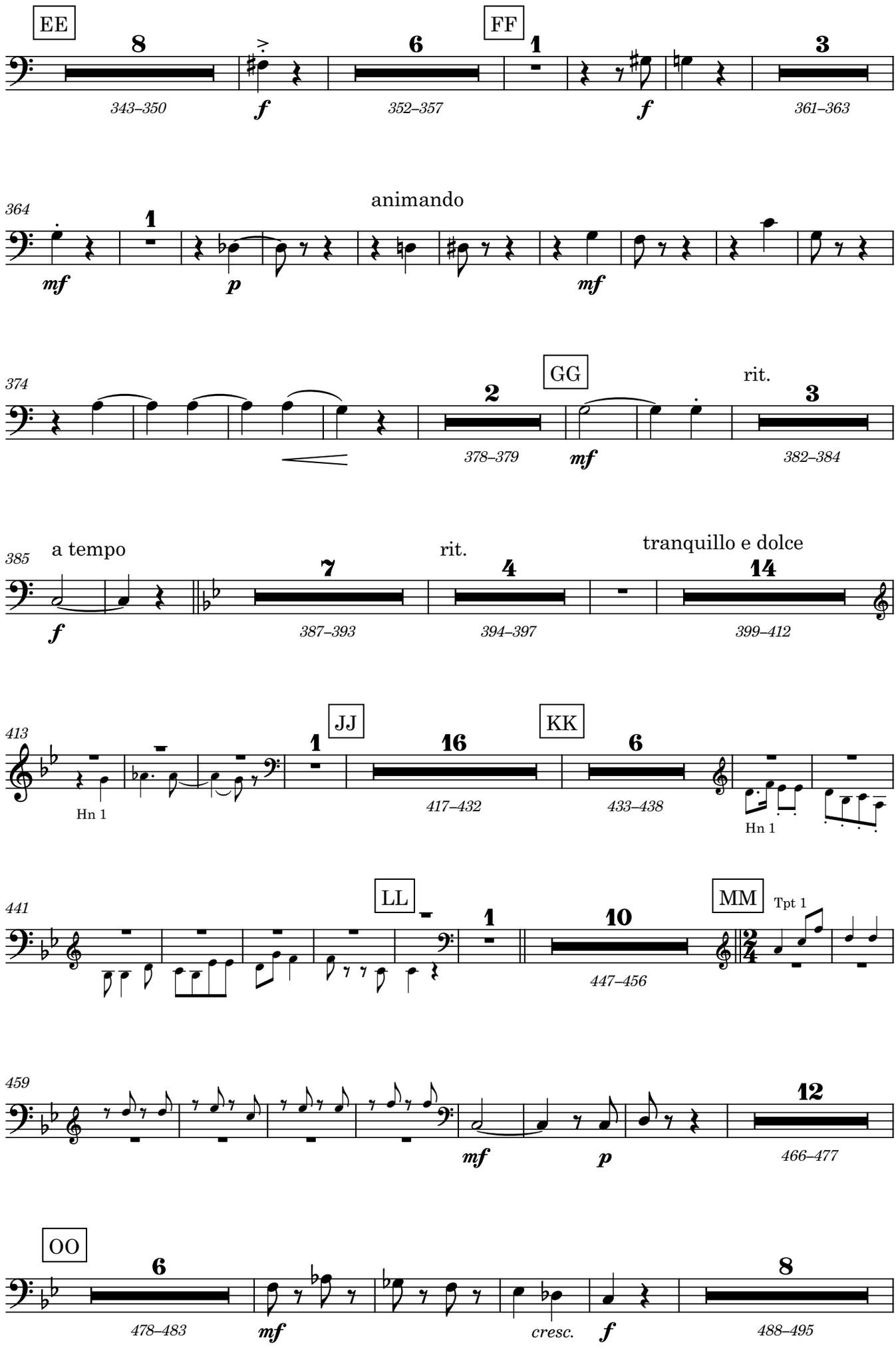
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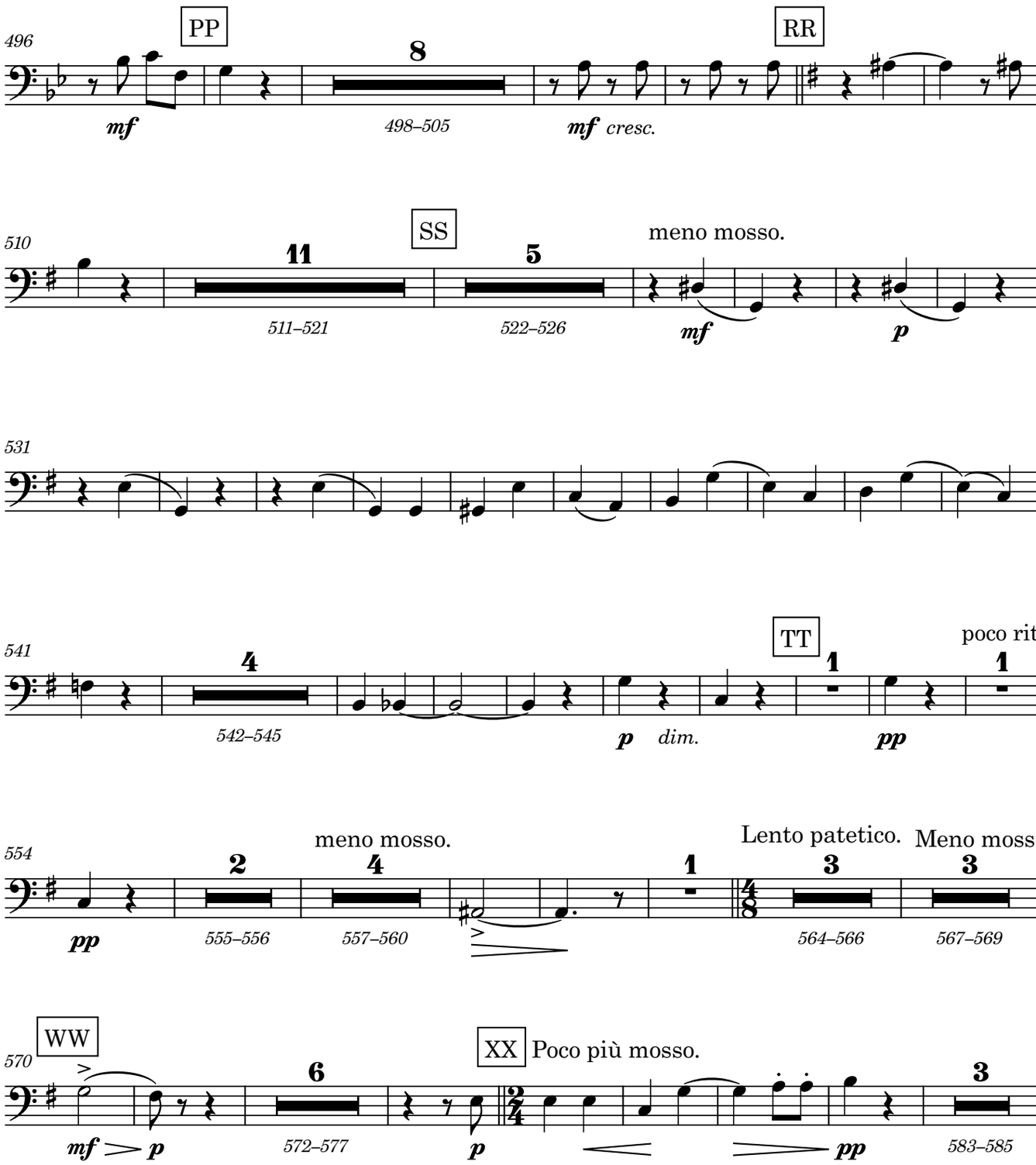



88
a tempo
1
f
5
92–96
L
9
97–105
Hn 1
111
N
1
f
7
115–121
poco rit.
1
124
rit.
O
meno mosso. ♩ = 76
rit.
1
a tempo
1
4
129–132
P
1
134
a tempo
7
Q
1
molto rit.
10
144–153
R
colla voce
1
135–141
156
rit.
a tempo
10
157–166
S
4
167–170
S. T. 8ba
I eased in A - sia the Ni -
172
- zam Of a mon - strous brood of vam - pyre bats ;
animando
mf
6
175–180


181
T
Vivace.
animando
a tempo
mf
ff
pp
187
meno mosso. rit.
V
Allegretto grazioso.
rit.
a tempo
poco rit.
189–191
194–196
198
a tempo animando
W
199–201
202–204
Hn 1
207
f
211–213
214
animando
cresc.
218
X
220–222
mf cresc.
225
Vivace.
meno mosso.
Vivace.
cresc.
ff
f
228–230
231–233
234
Y
Tpt 1
235–240
f


246
Z
3
247–249
8
250–257
4
258–261
4
262–265
AA
7
266–272
poco rit.
2
273–274
BB
a tempo
animato
1
6
276–281
Hn 1
285
CC
1
Meno mosso.
4
291–294
14
295–308
6
309–314
Bsn 1
DD
2
319–320
mf
323
3
324–326
Vivacissimo.
S. T. 8ba
“No trif - ling !
I can’t wait,
be - side,
331
I’ve prom - ised to vi - sit by din - ner - time
Bag - dat,
9
334–342


EE
8
343–350
f
6
352–357
FF
1
f
3
361–363
364
animando
1
mf
p
mf
374
GG
rit.
2
378–379
mf
3
382–384
385
a tempo
rit.
tranquillo e dolce
f
7
387–393
4
394–397
14
399–412
413
JJ
KK
1
16
417–432
6
433–438
Hn 1
Hn 1
441
LL
MM
Tpt 1
1
10
447–456
459
12
mf
p
466–477
OO
6
478–483
mf
cresc.
f
8
488–495


496
PP
8
RR
mf
498–505
mf cresc.
510
SS
11
5
meno mosso.
511–521
522–526
mf
p
531
541
4
TT
1
1
poco rit.
542–545
p dim.
pp
554
meno mosso.
Lento patetico.
Meno mosso
2
4
1
3
3
pp
555–556
557–560
564–566
567–569
570
WW
XX
Poco più mosso.
6
3
mf p
572–577
p
pp
583–585

586

p *dim.* *p* *sempre dim.*

595

pp

1

con sord.3
Tpt 1

Più mosso. poco allargando a tempo Poco animando.

14 5 12

604–617 621–625 626–637

p

638 YY

p *mf* *p* 5 643–647 *pp*

649

mf

654 meno mosso.

3 657–659

f

662 rit 1 ZZ a tempo

1 1 1

mf *cresc.*

668 a tempo

1

f



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PUBLISHING
ehms.lib.umn.edu

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