

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

CLARINET 1

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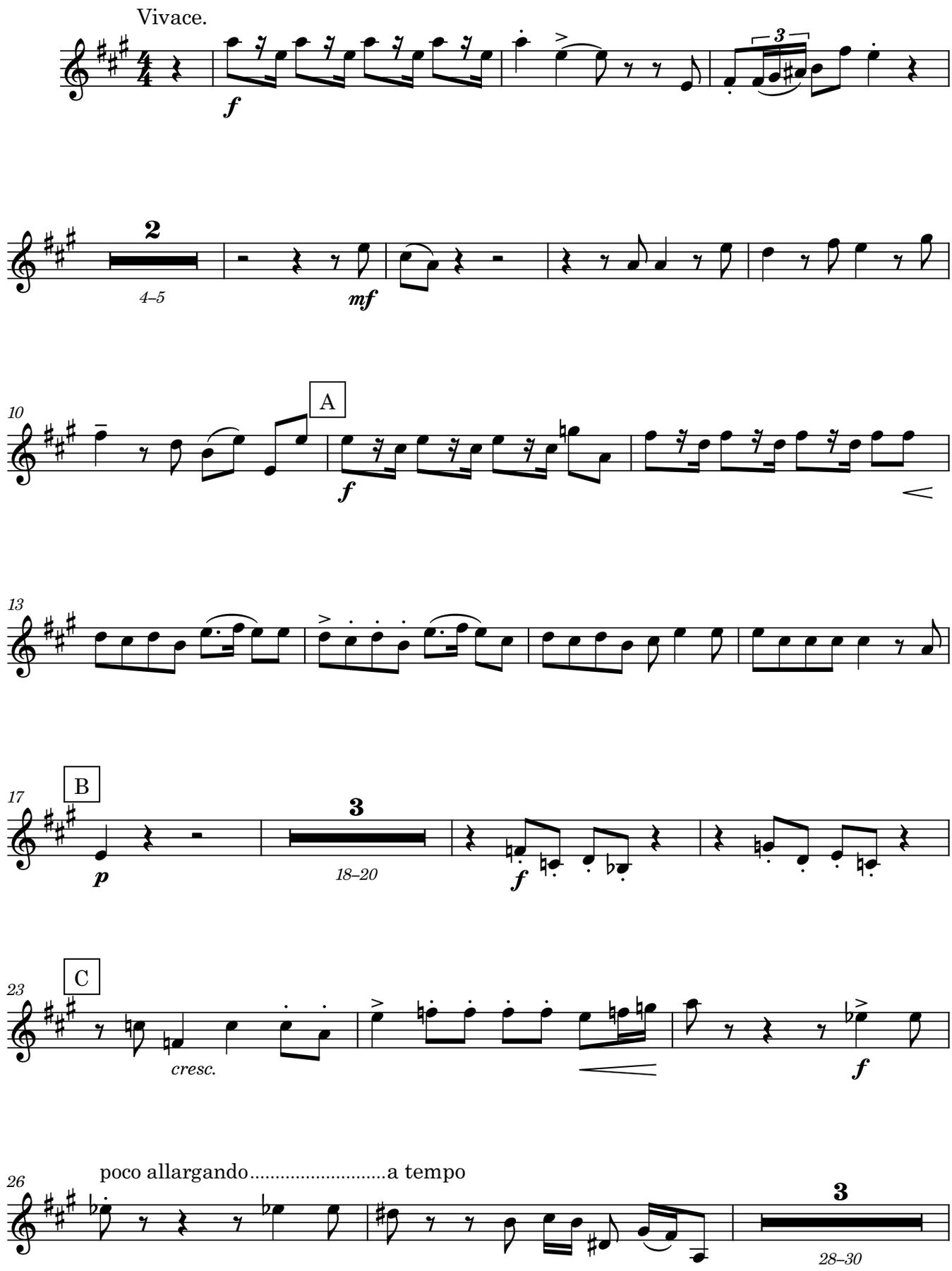
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Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011
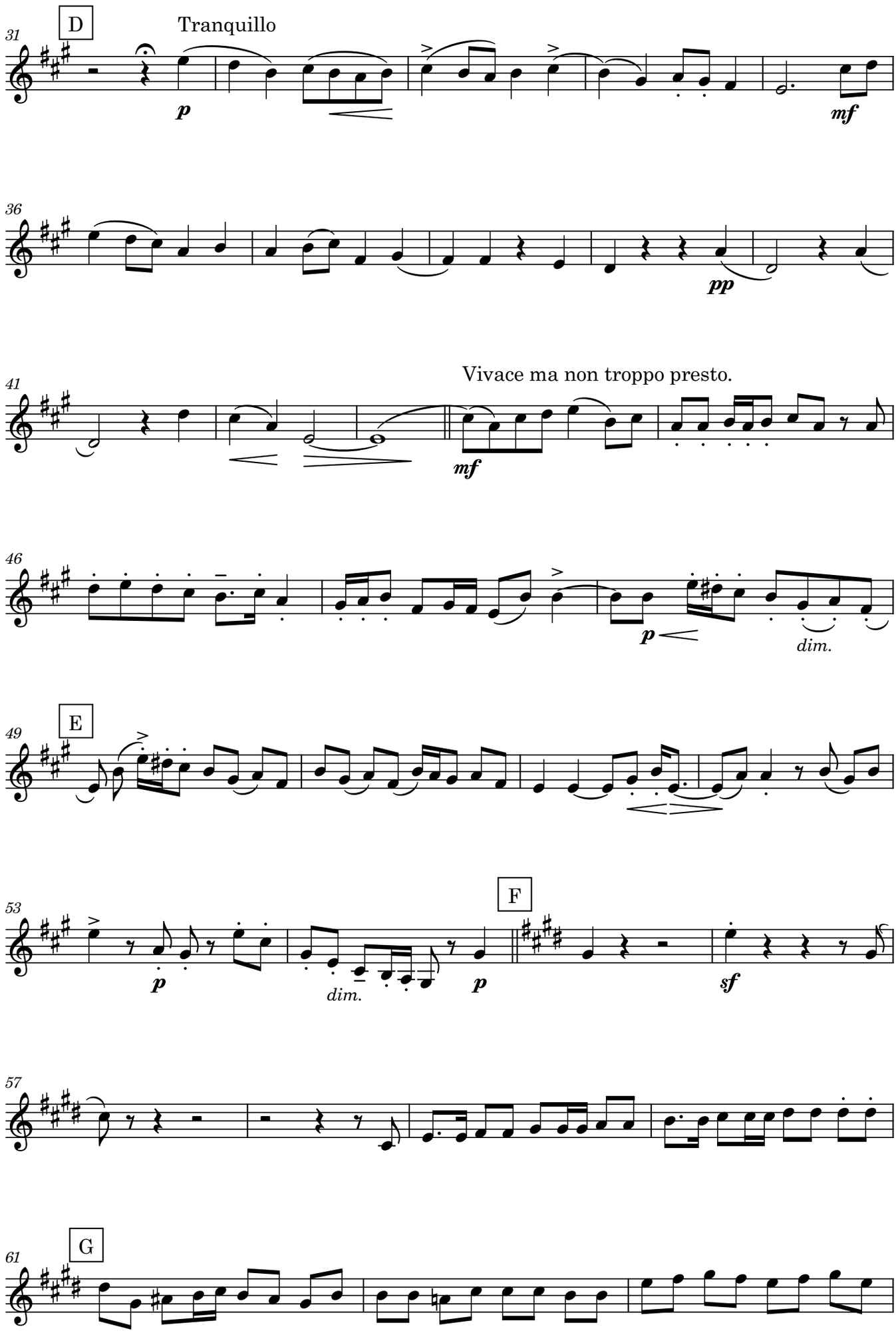
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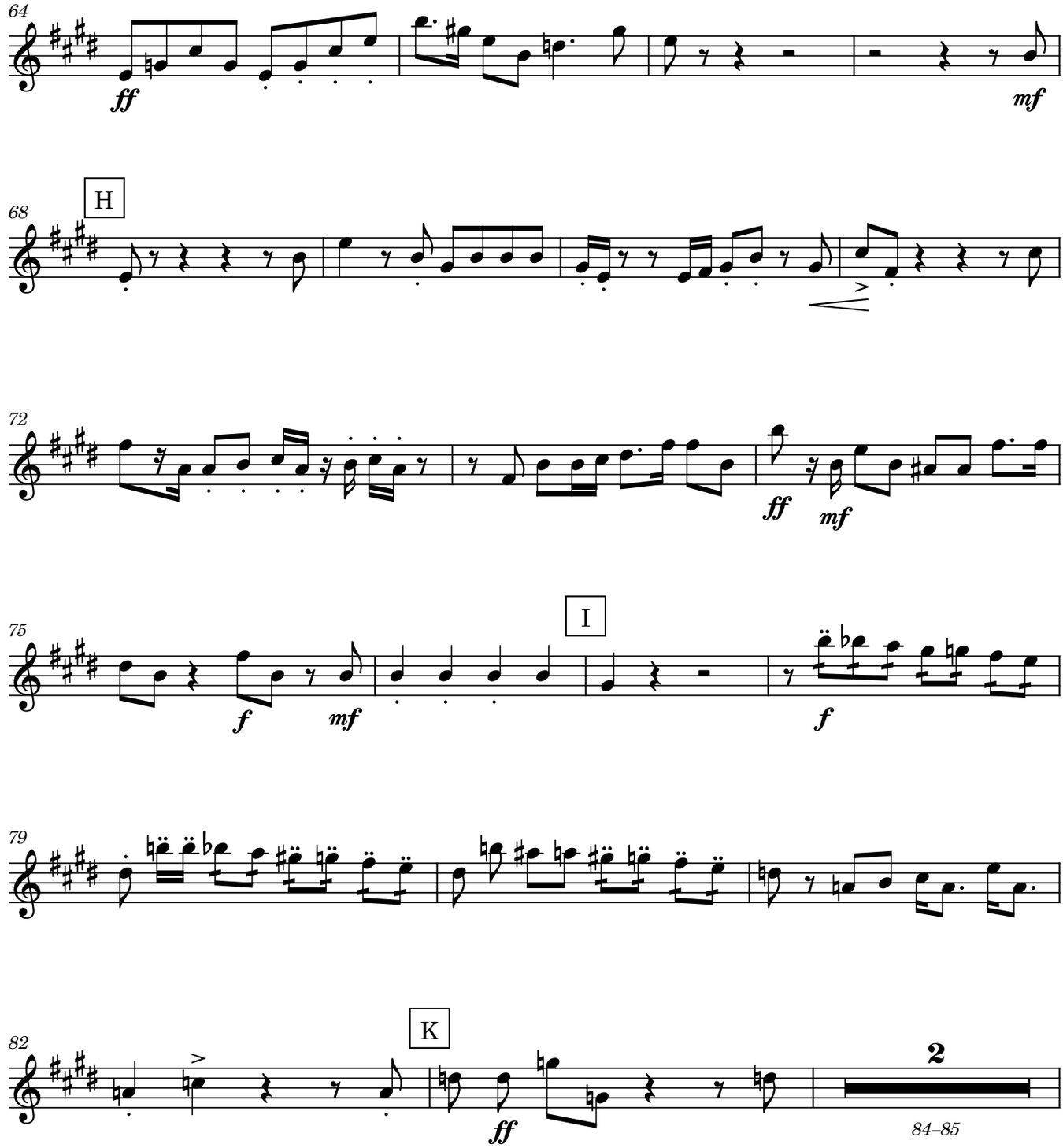
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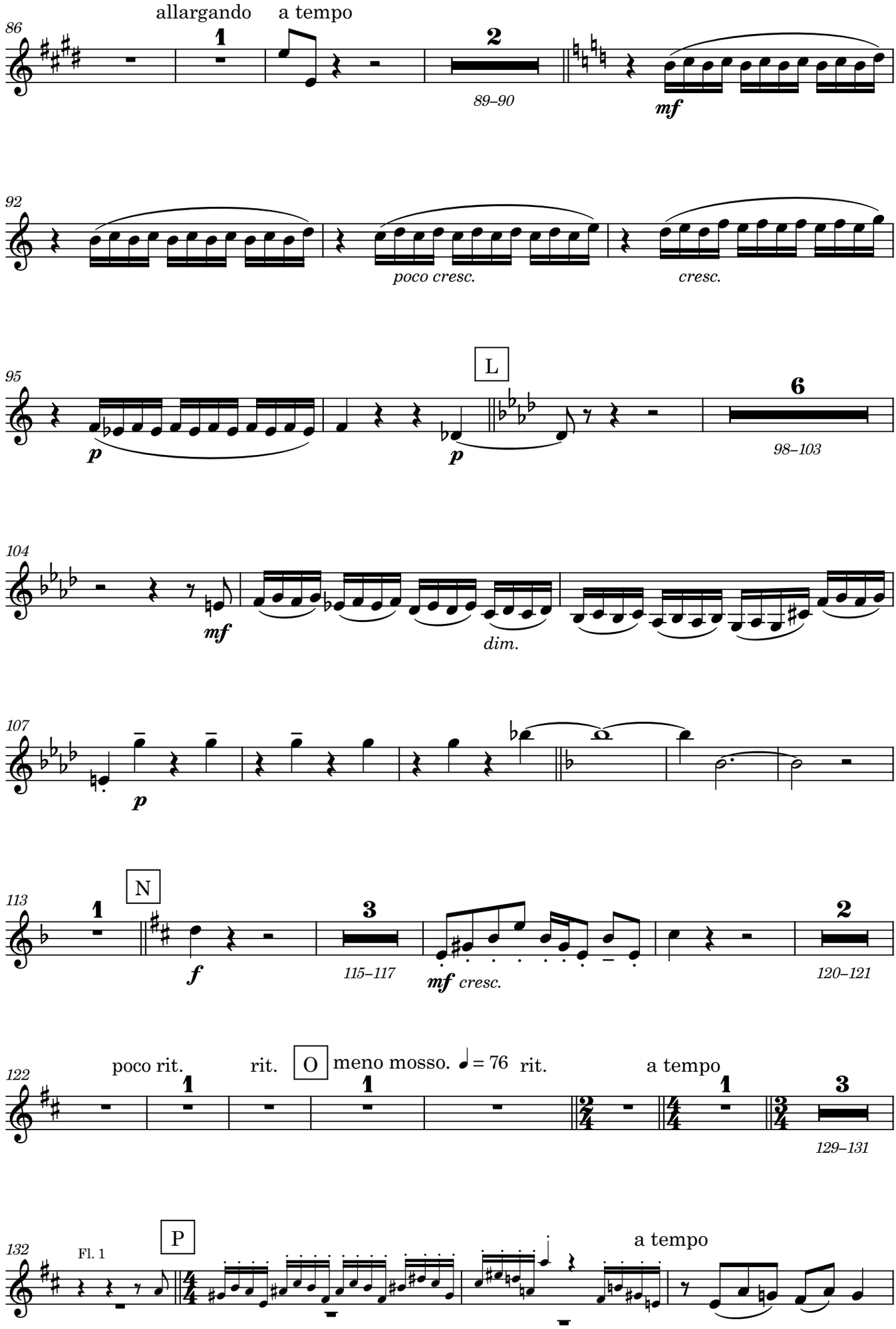
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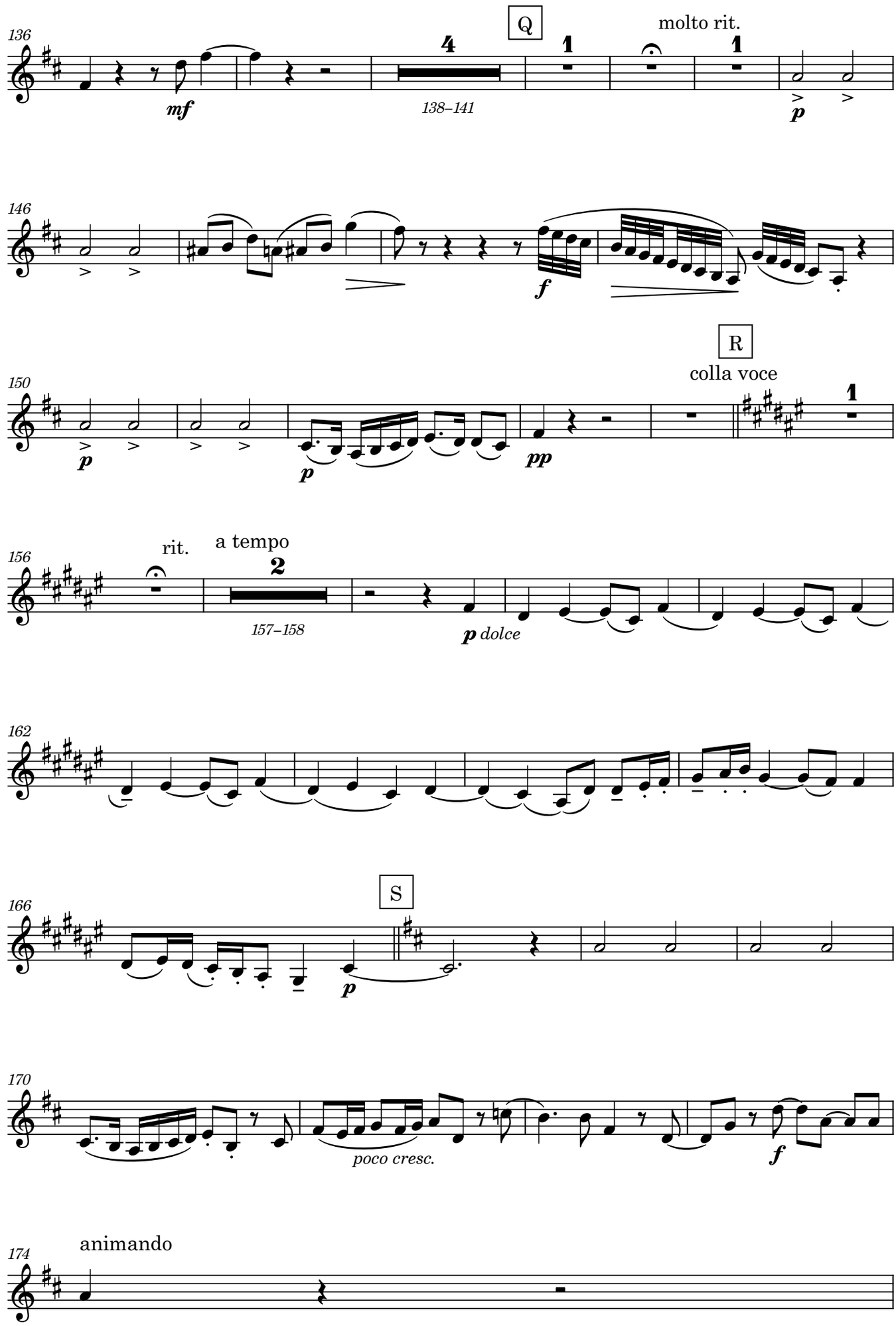
C. Hubert H. Parry
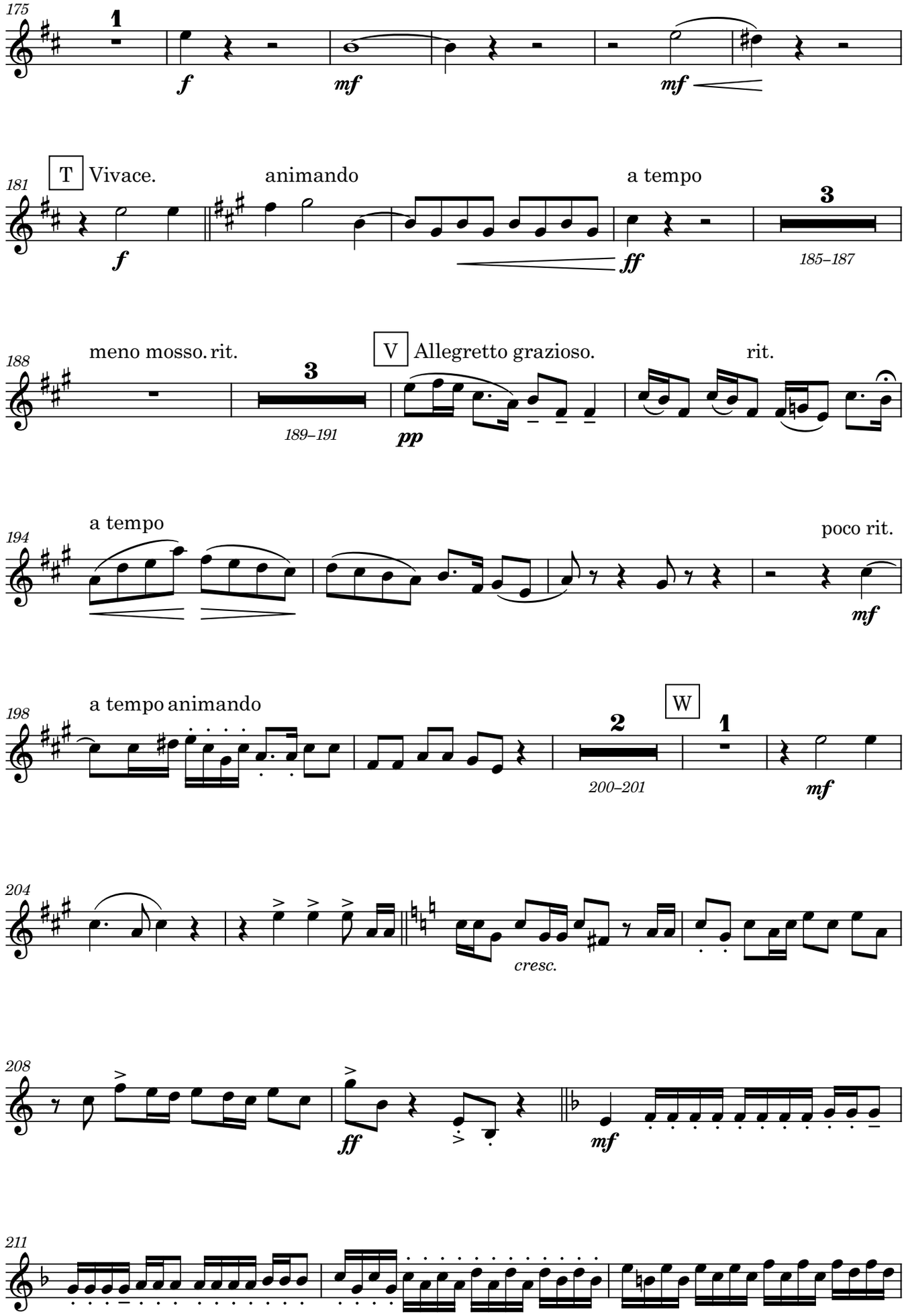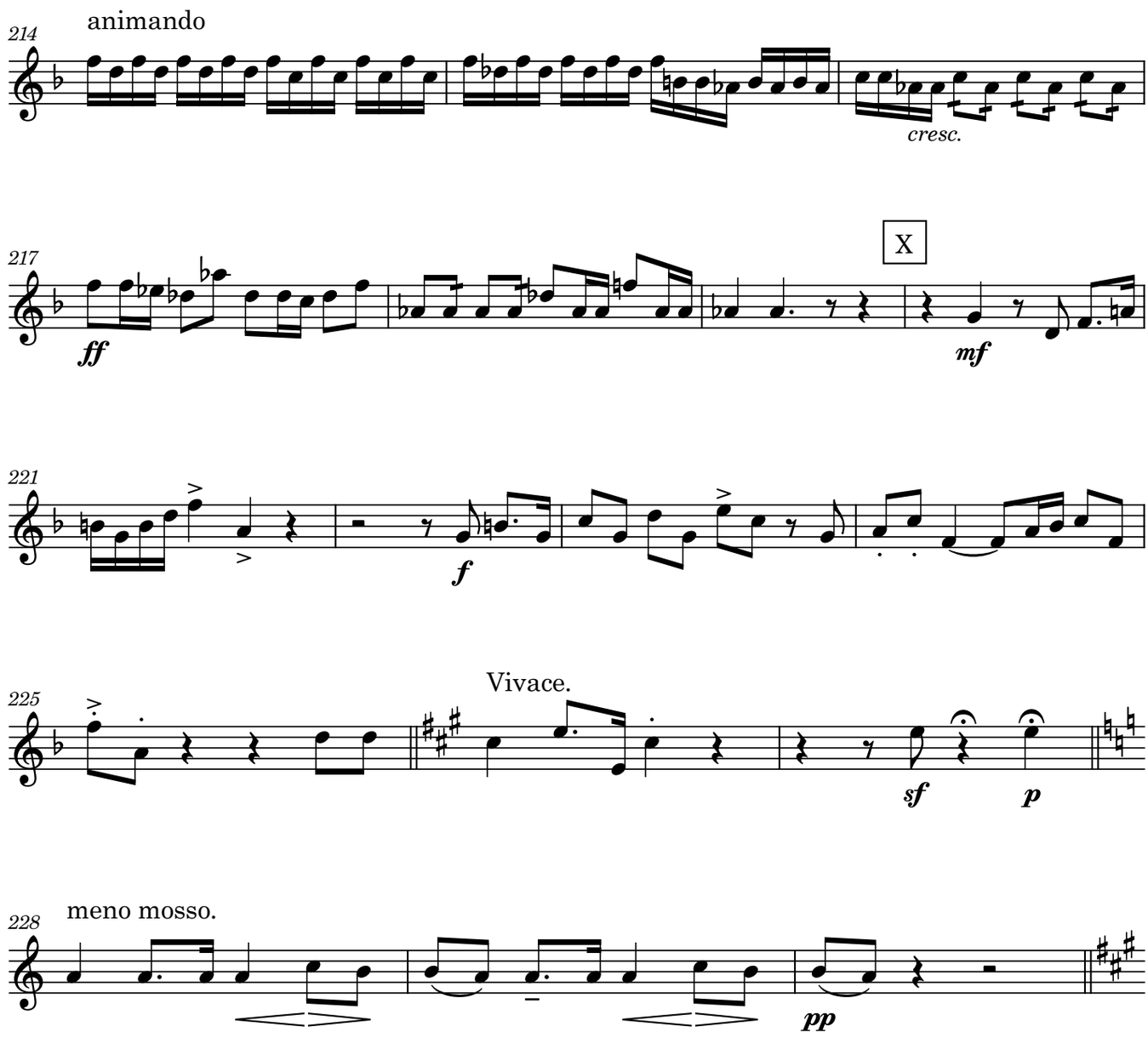



D
Tranquillo
31
p
mf
36
pp
41
Vivace ma non troppo presto.
mf
46
p
dim.
E
49
53
F
p
dim.
sf
57
61
G
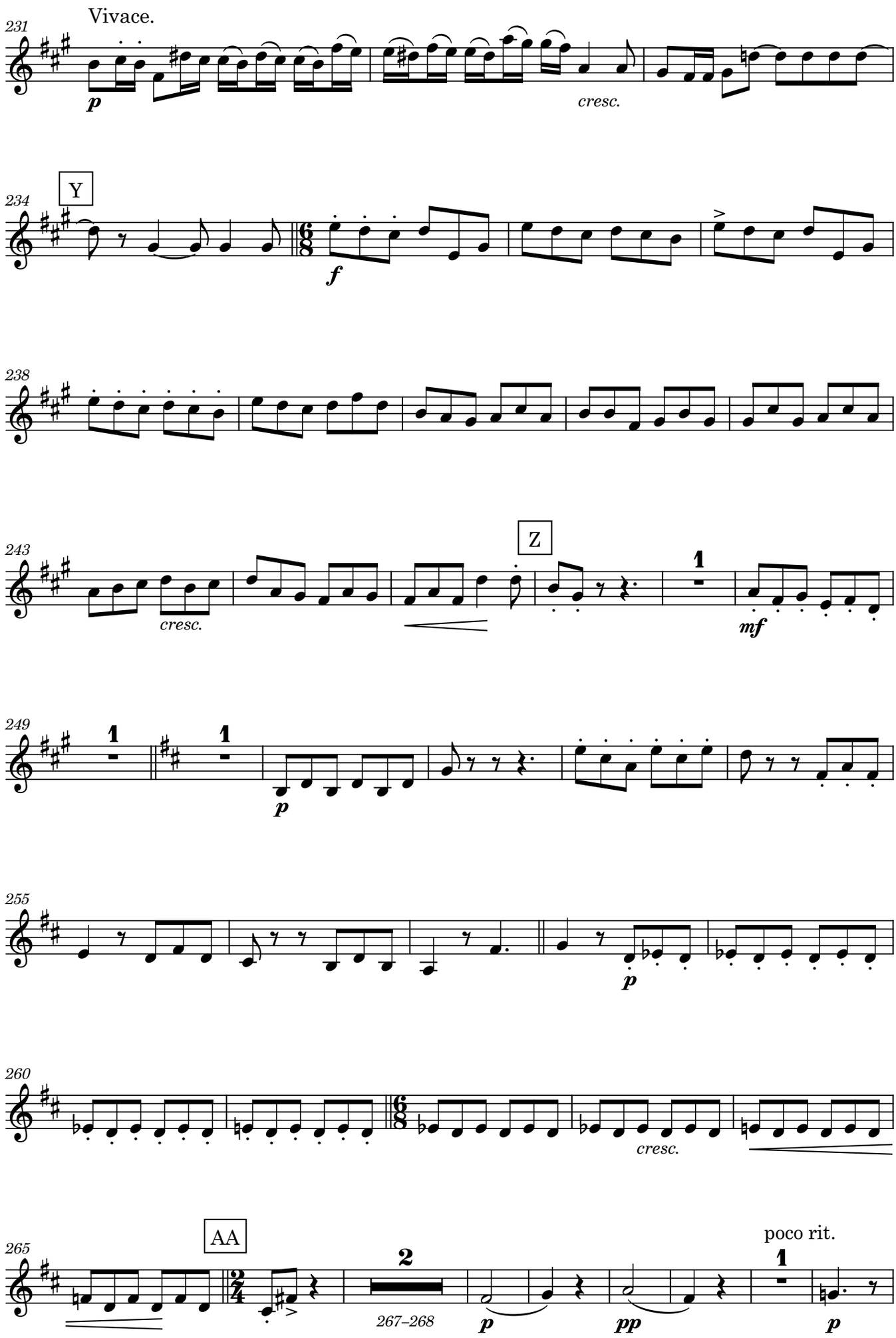

64
ff
mf
H
68
72
ff
mf
I
75
f
mf
f
79
K
82
ff
2
84–85
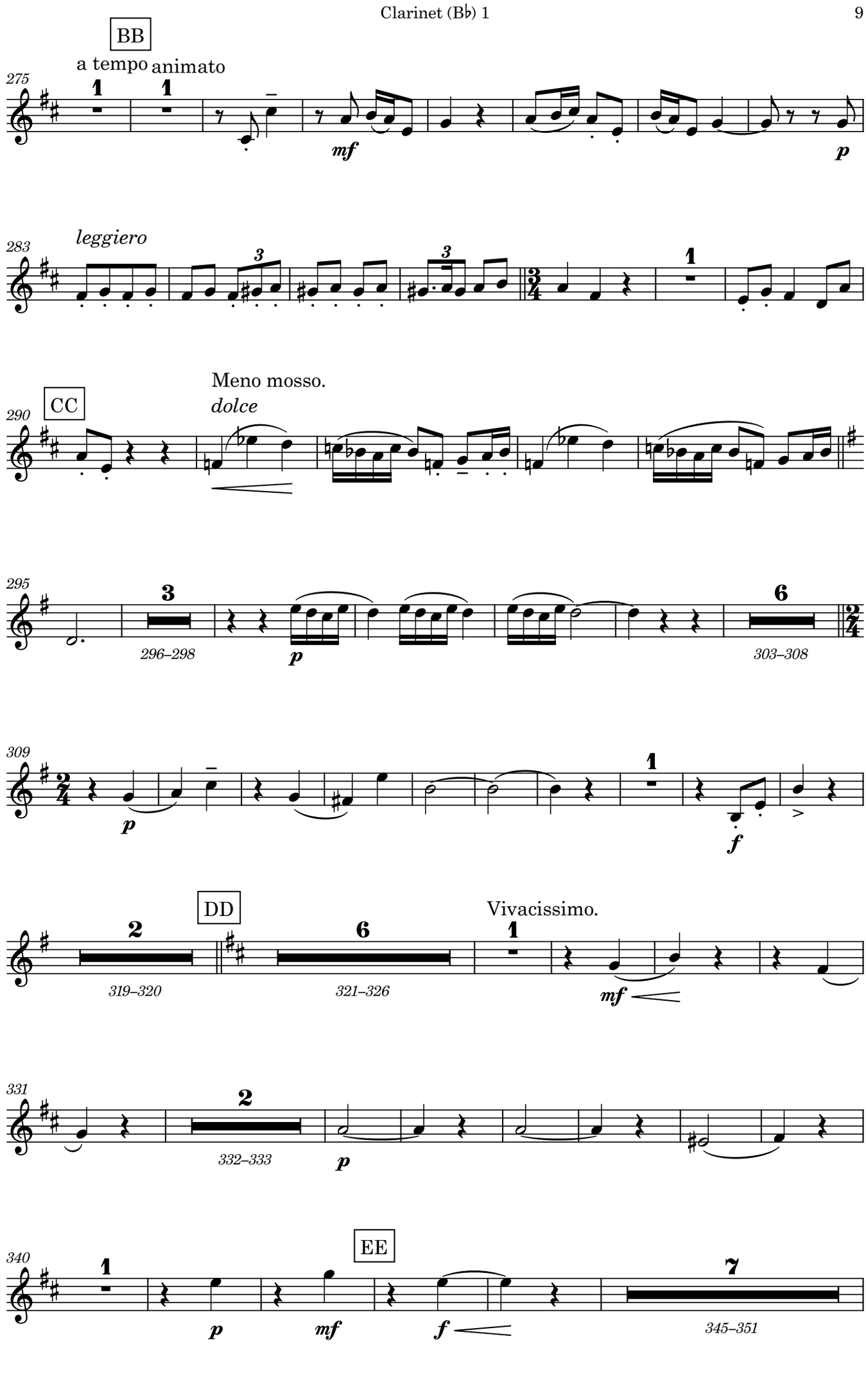

86
allargando
a tempo
1
2
89–90
mf
92
poco cresc.
cresc.
95
L
p
p
6
98–103
104
mf
dim.
107
p
113
N
1
f
3
115–117
mf cresc.
2
120–121
122
poco rit.
rit.
O
meno mosso. ♩ = 76
rit.
a tempo
1
1
1
3
129–131
132
Fl. 1
P
a tempo
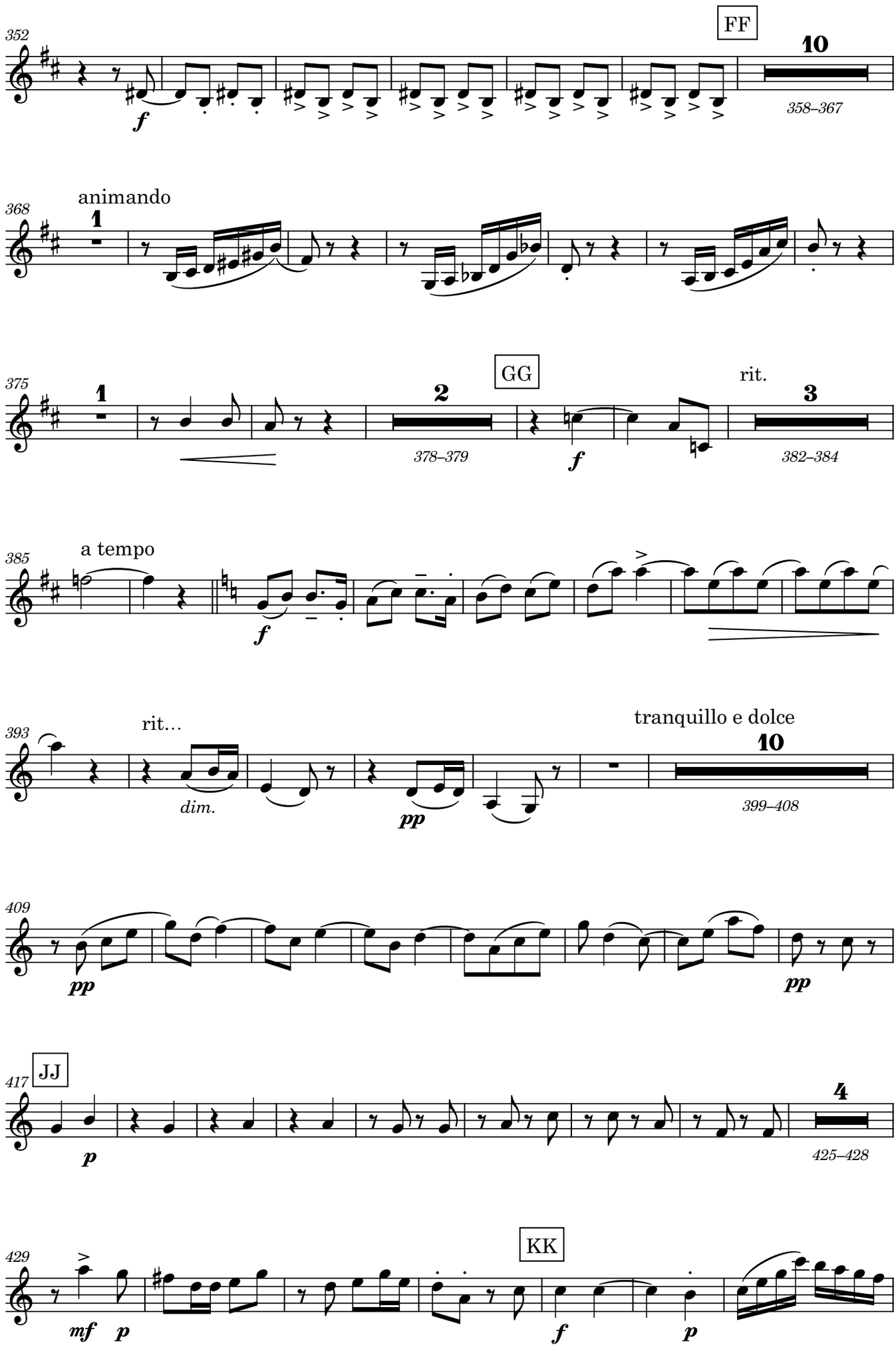

136
Q
molto rit.
mf
4
138–141
1
1
p
146
f
150
R
colla voice
p
p
pp
1
156
rit.
a tempo
2
157–158
p dolce
162
166
S
p
170
poco cresc.
f
174
animando
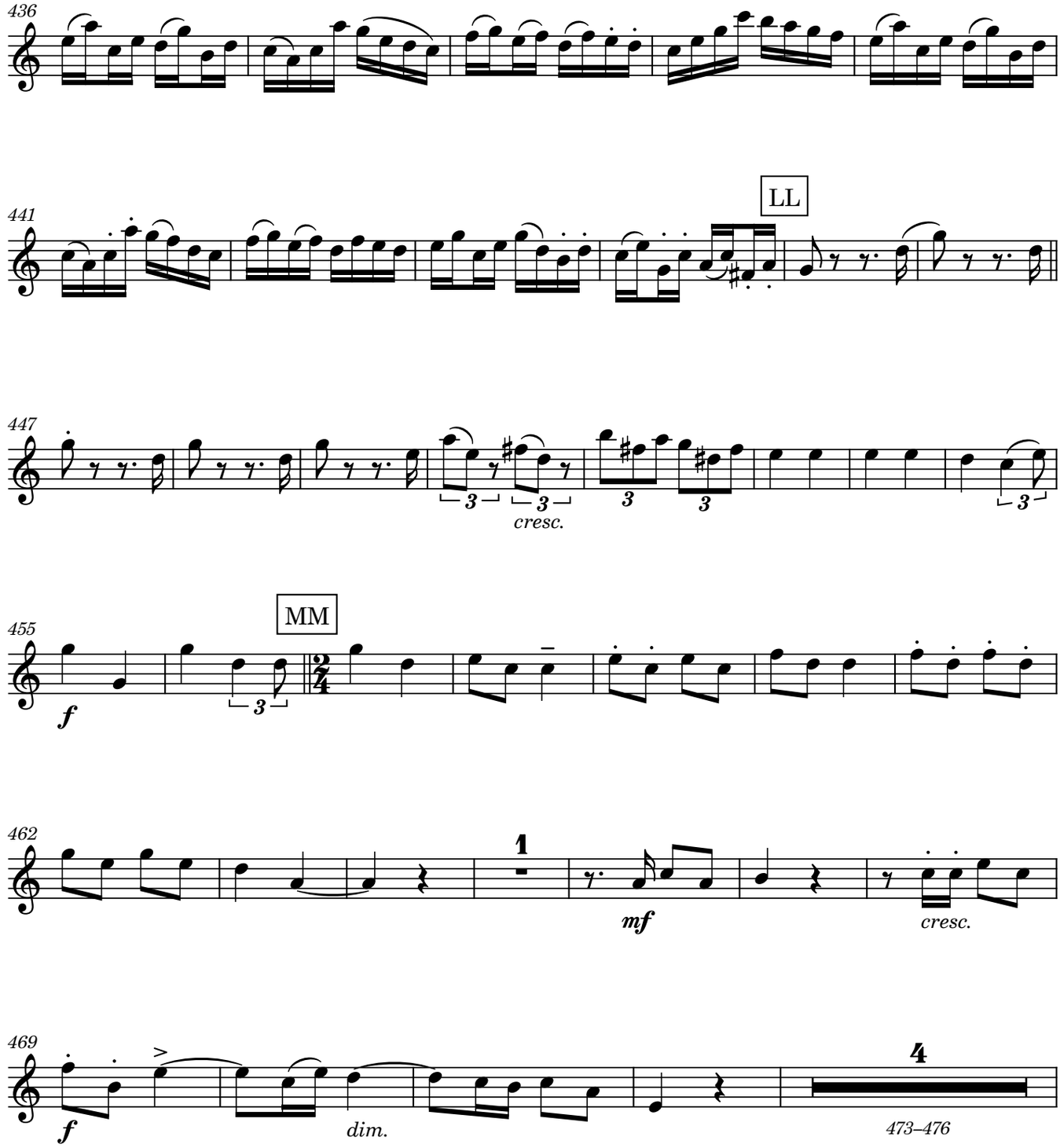

175
1
f
mf
mf
181
T Vivace.
animando
a tempo
f
ff
3
185–187
188
meno mosso. rit.
3
189–191
V Allegretto grazioso.
rit.
pp
194
a tempo
poco rit.
mf
198
a tempo animando
2
200–201
W
1
mf
204
cresc.
208
ff
mf
211
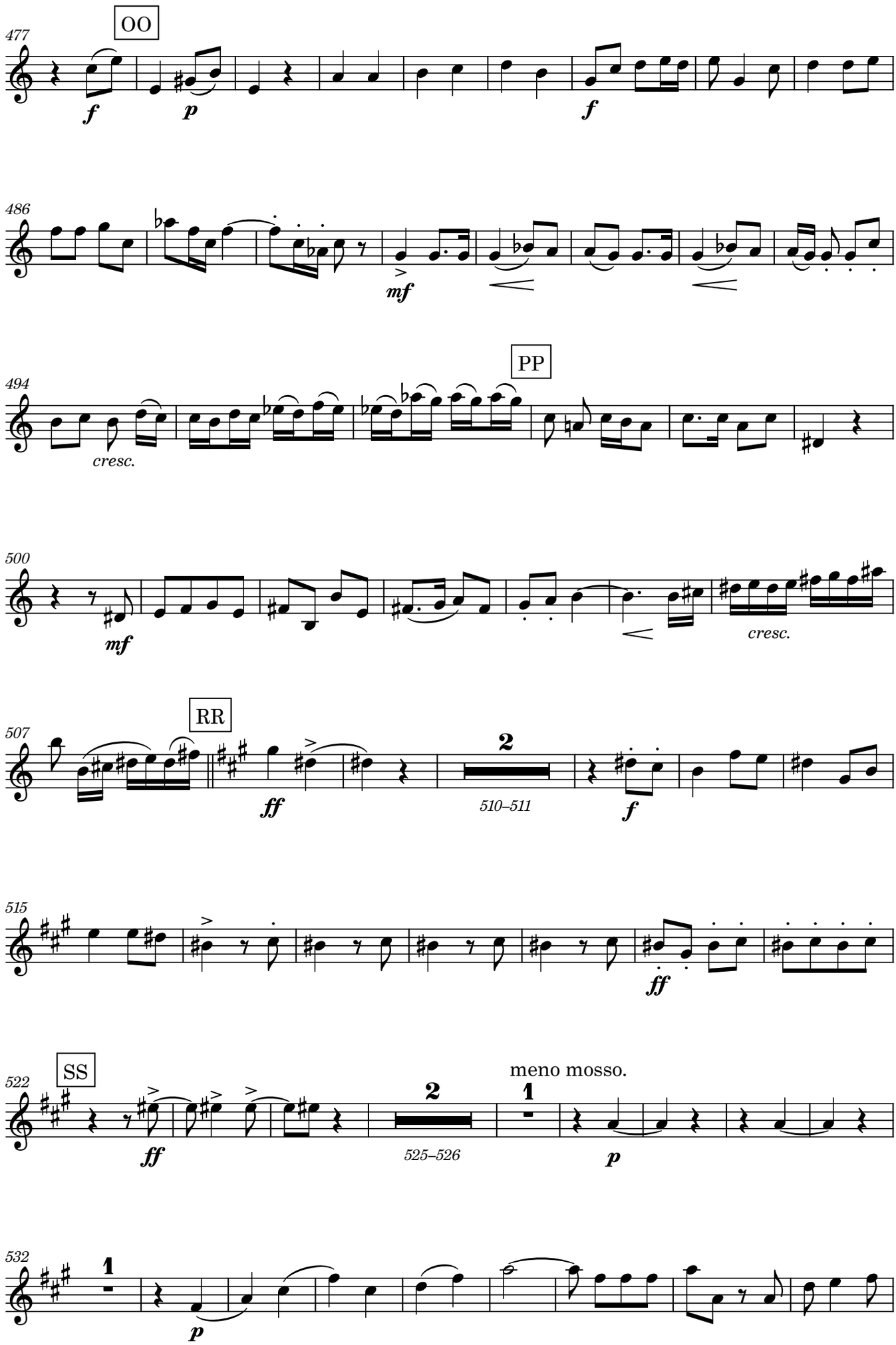

214
animando
cresc.
217
X
ff
mf
221
f
225
Vivace.
sf
p
228
meno mosso.
pp

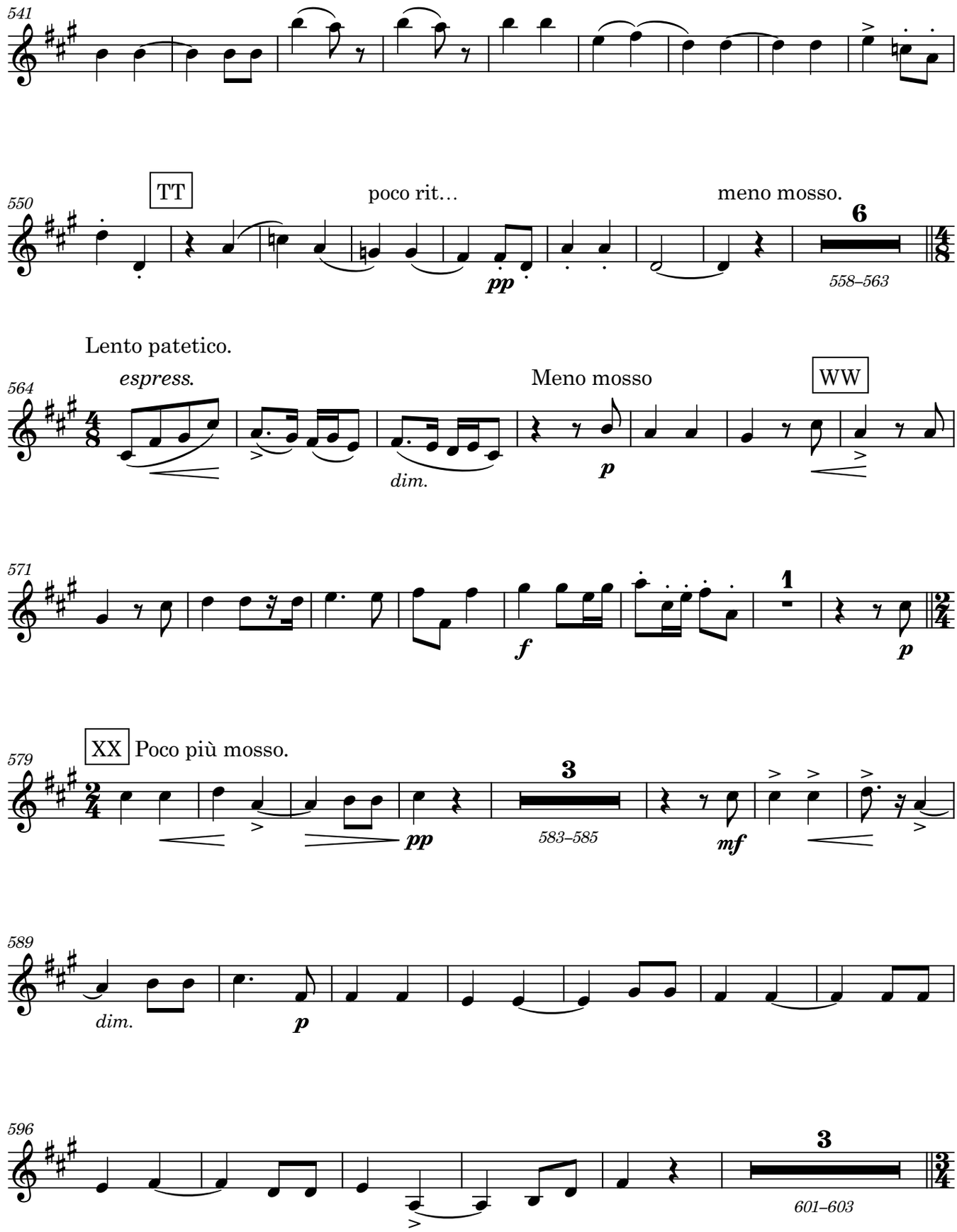

Vivace.
231
p
cresc.
Y
234
f
238
Z
243
cresc.
mf
249
p
255
p
cresc.
260
AA
265
267–268
p
pp
poco rit.
p
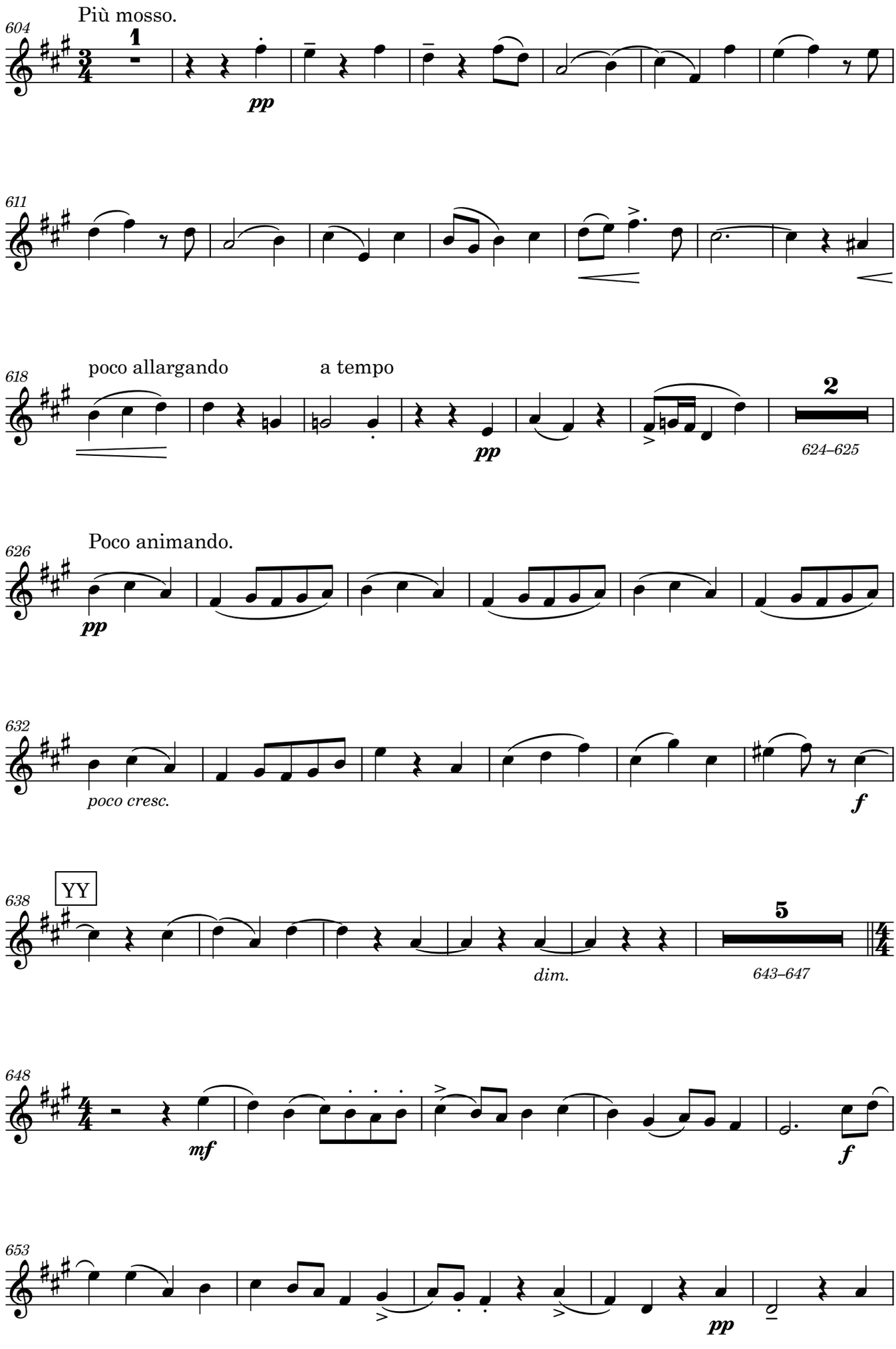

BB
a tempo animato
275
1
1
mf
p
283
leggiero
3
3
1
Meno mosso.
CC
290
dolce
295
3
296–298
p
6
303–308
309
p
1
f
DD
Vivacissimo.
2
319–320
6
321–326
1
mf
331
2
332–333
p
340
EE
1
p
mf
f
7
345–351

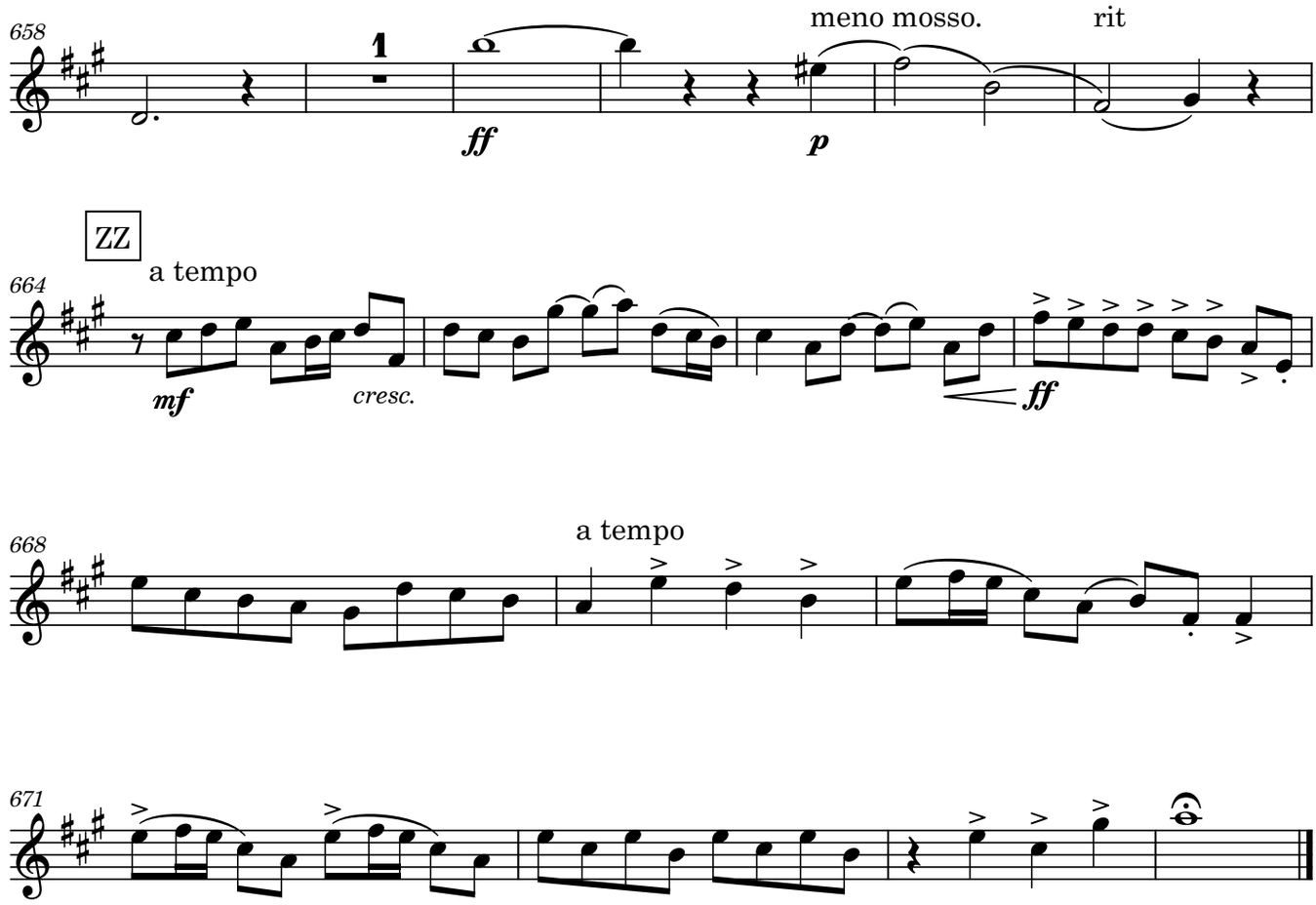

352
FF
10
358–367
368
animando
1
375
1
GG
2
rit.
3
378–379
382–384
385
a tempo
393
rit…
dim.
tranquillo e dolce
10
399–408
409
417
JJ
4
425–428
429
KK


436
441
LL
447
cresc.
455
MM
f
462
1
mf
cresc.
469
f
dim.
4
473–476


477
OO
f
p
f
486
mf
494
PP
cresc.
500
mf
cresc.
507
RR
ff
2
510–511
f
515
ff
522
SS
ff
2
525–526
1
meno mosso.
p
532
1
p


541
550
TT
poco rit…
meno mosso.
6
558–563
Lento patetico.
espress.
564
Meno mosso
WW
dim.
571
1
579
XX
Poco più mosso.
3
583–585
589
dim.
596
3
601–603


Più mosso.
604
1
pp
611
618
poco allargando
a tempo
2
624–625
626
Poco animando.
pp
632
poco cresc.
f
638
YY
5
dim.
643–647
648
mf
f
653
pp


658
1
ff
meno mosso.
p
rit
ZZ
664
a tempo
mf
cresc.
ff
668
a tempo
671



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Catalog Number
1.23/03