

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

FLUTE 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

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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

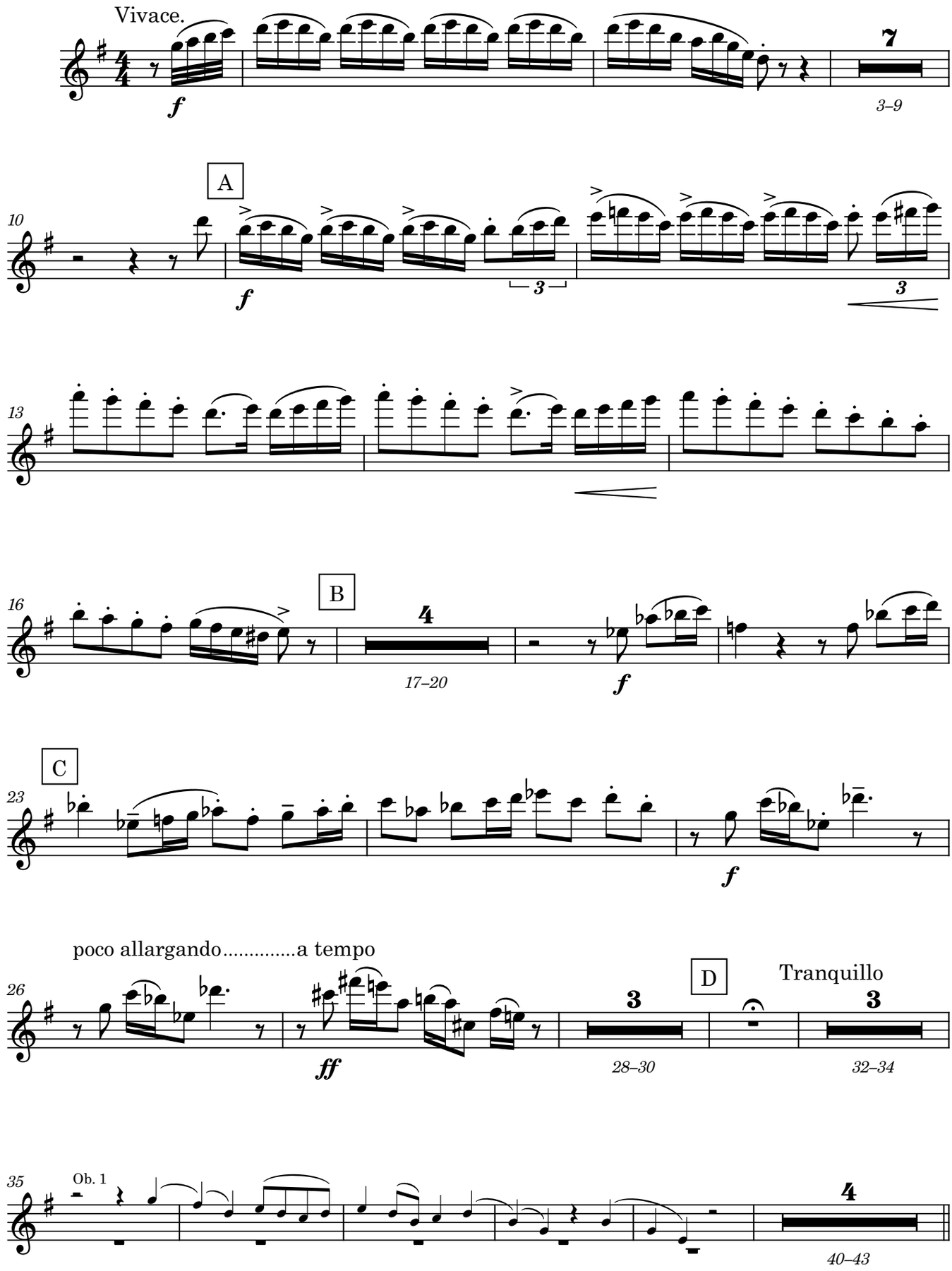
Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011

Flute 1
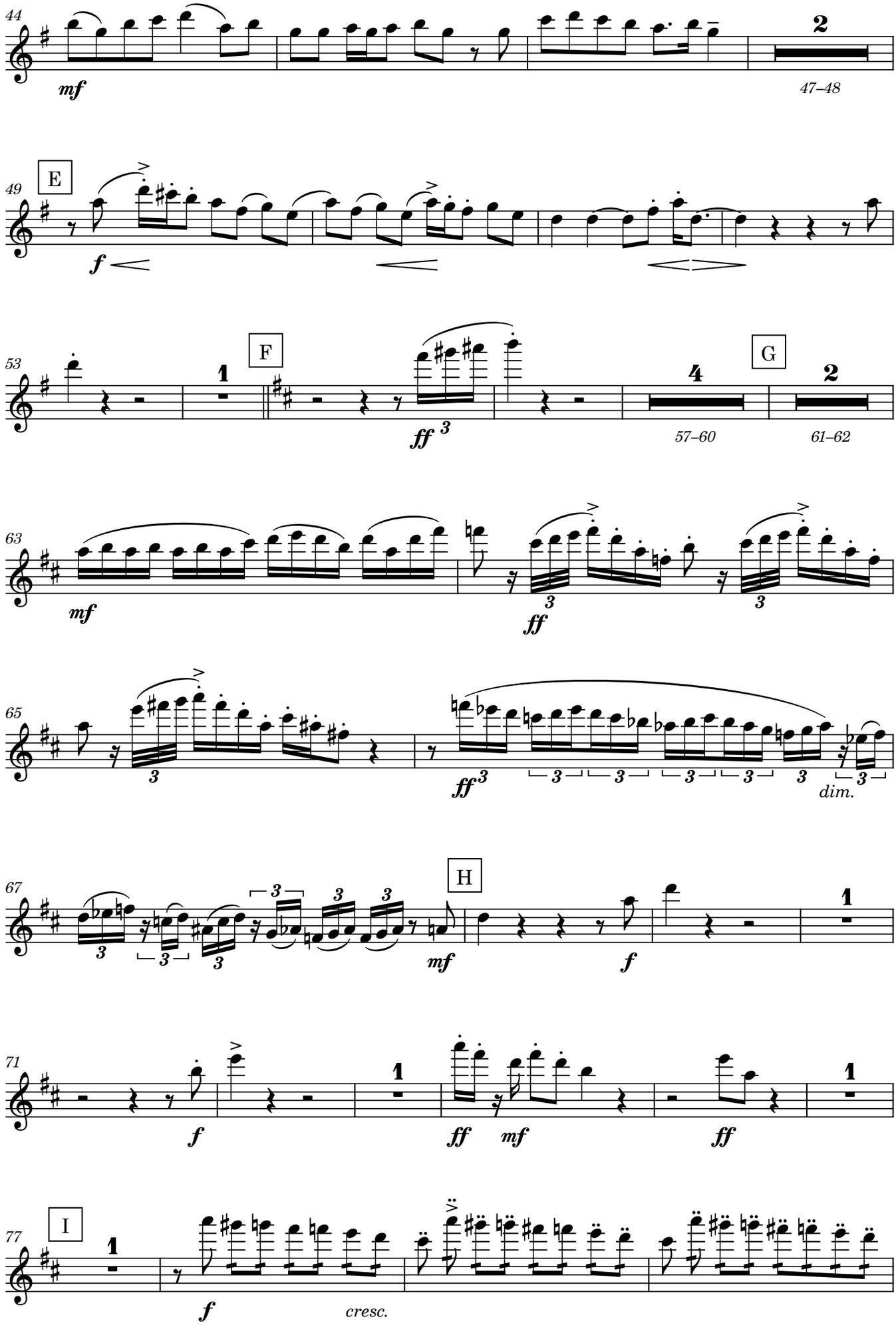
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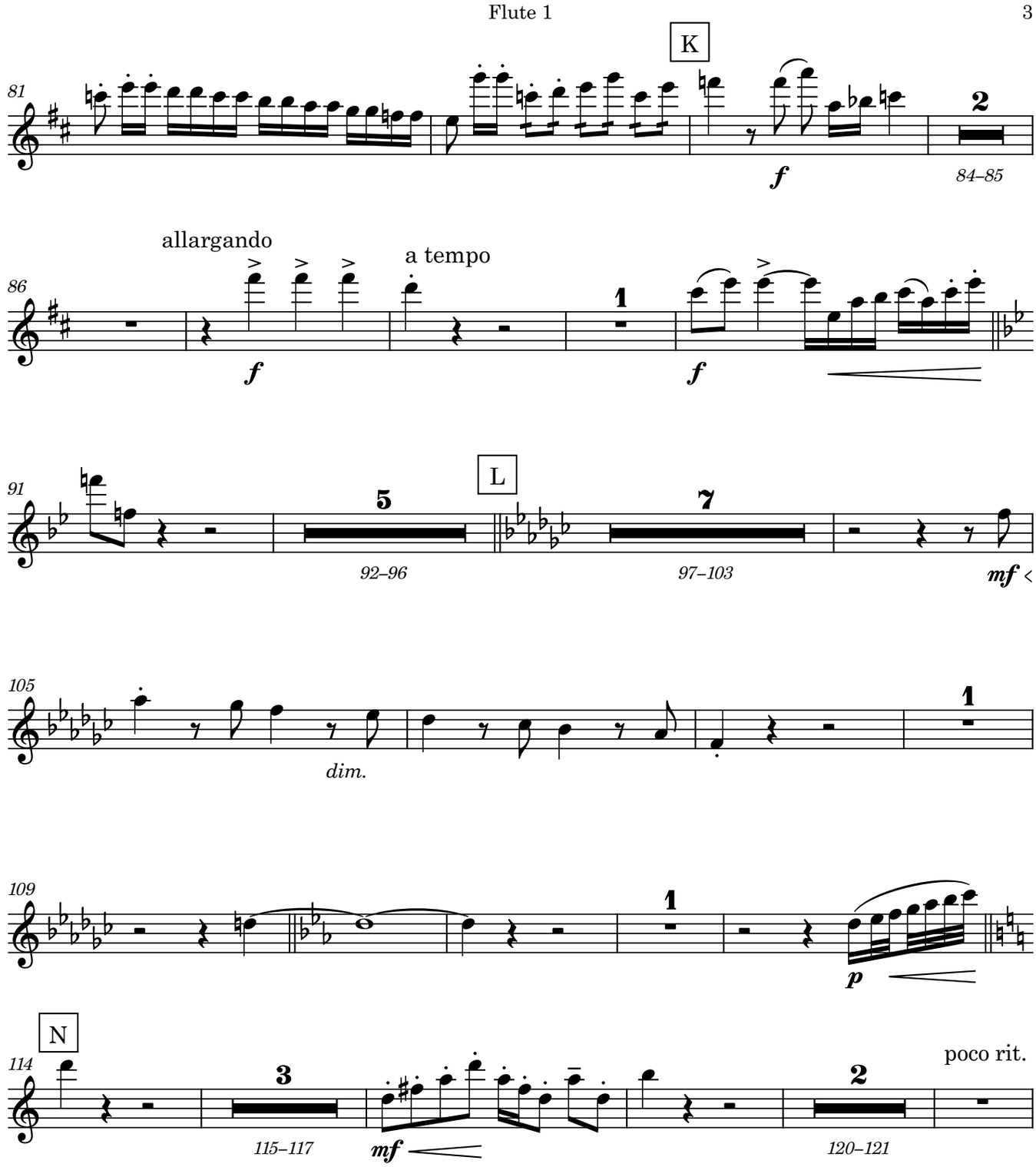
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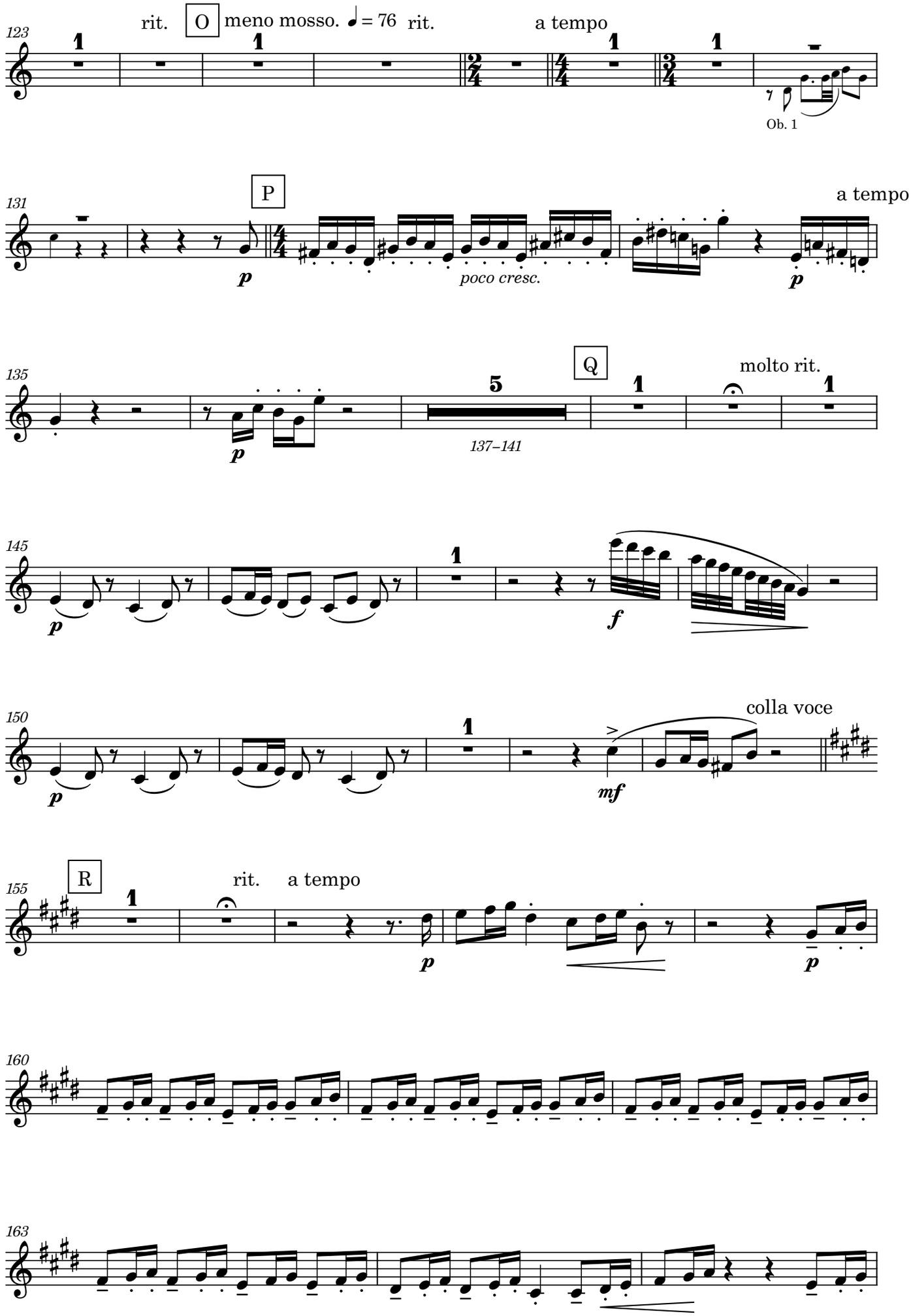
C. Hubert H. Parry

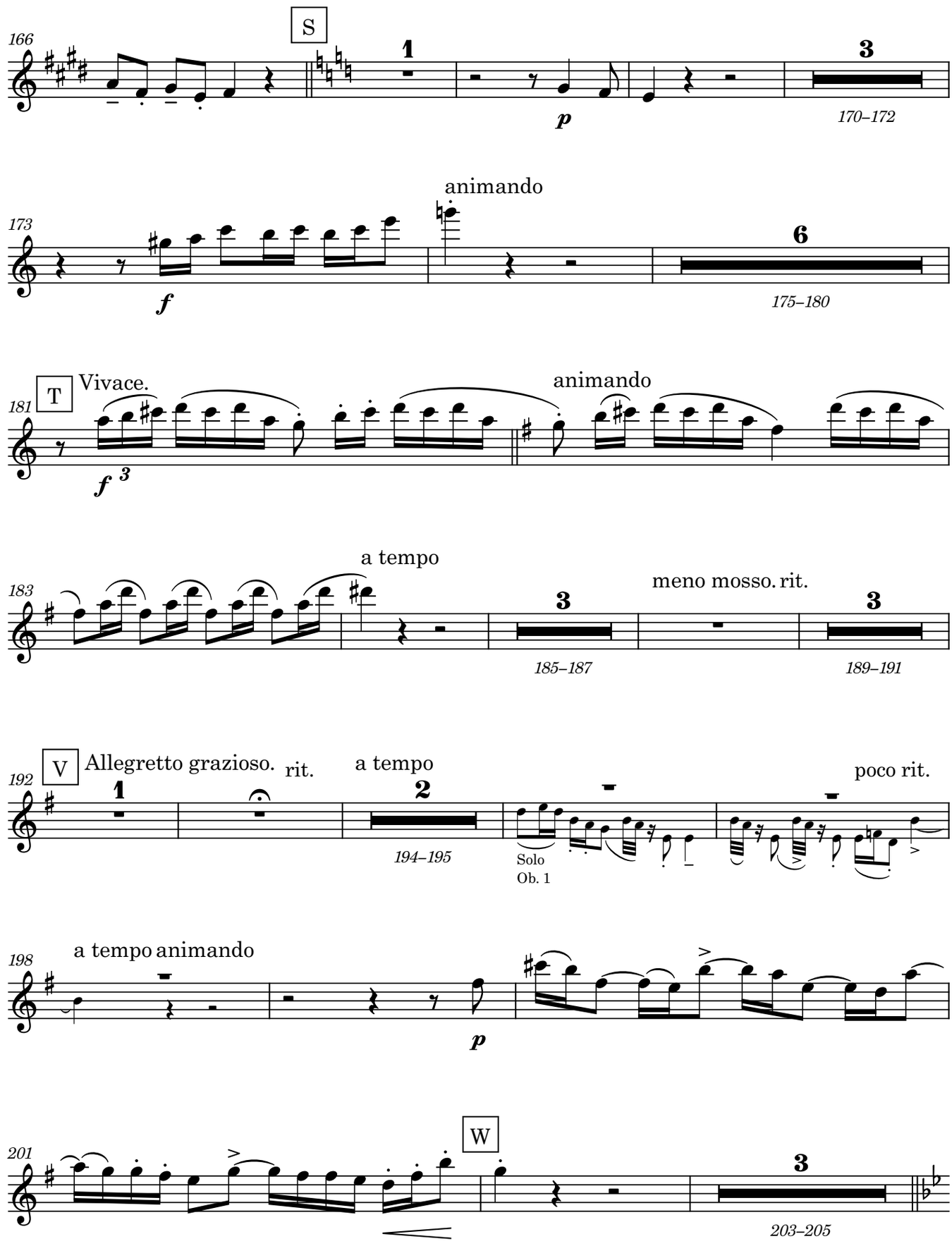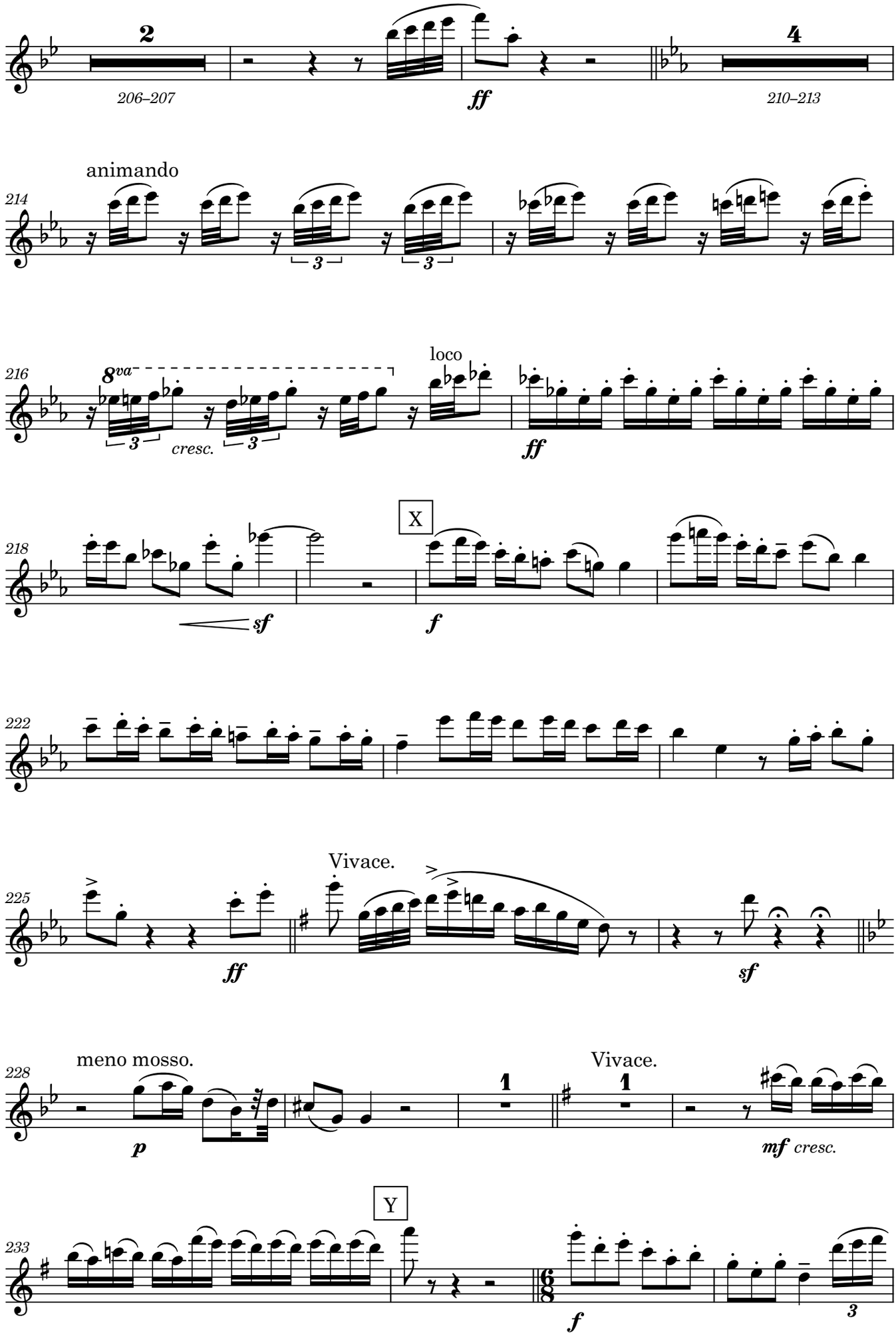


Vivace ma non troppo presto.

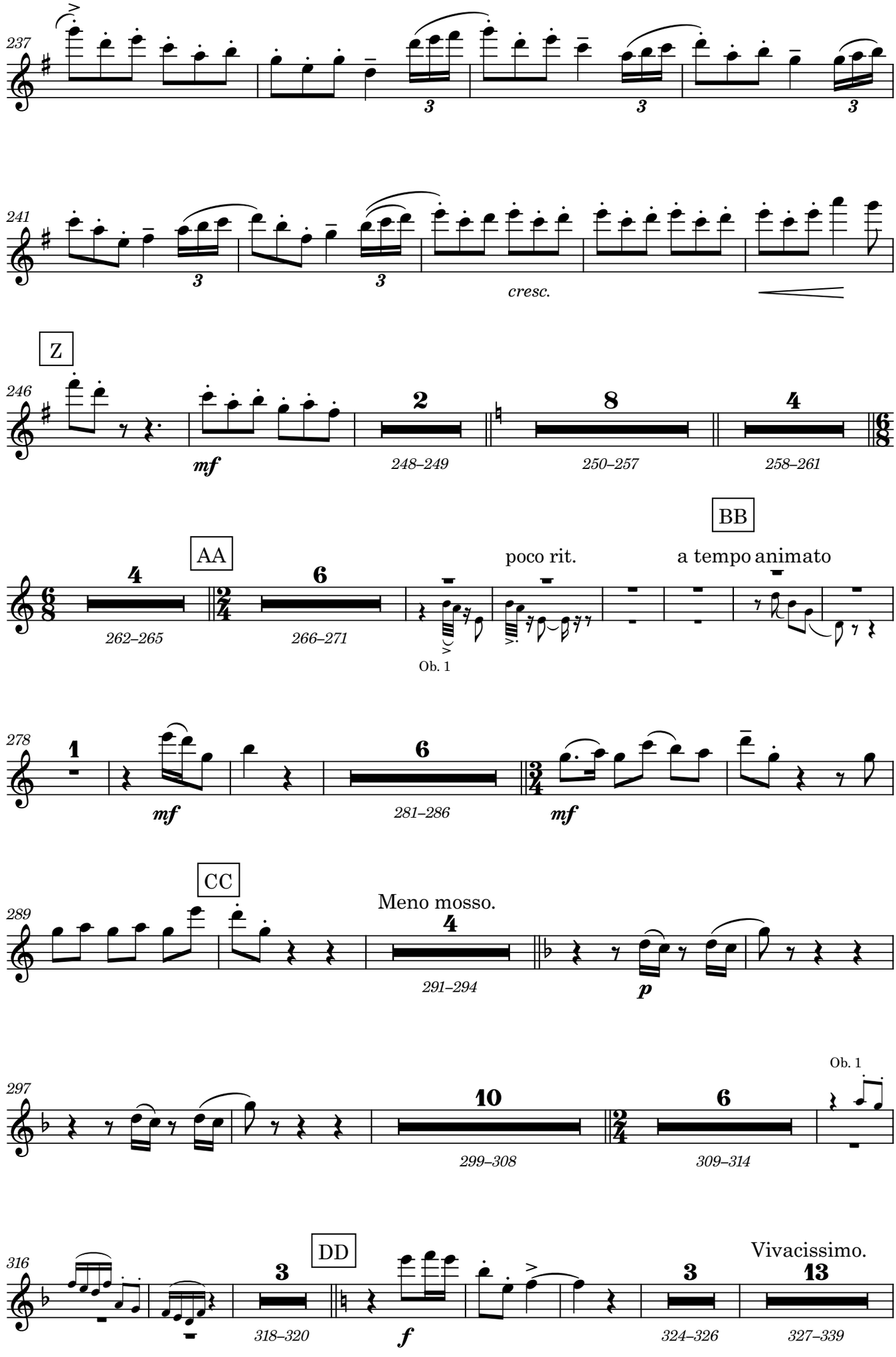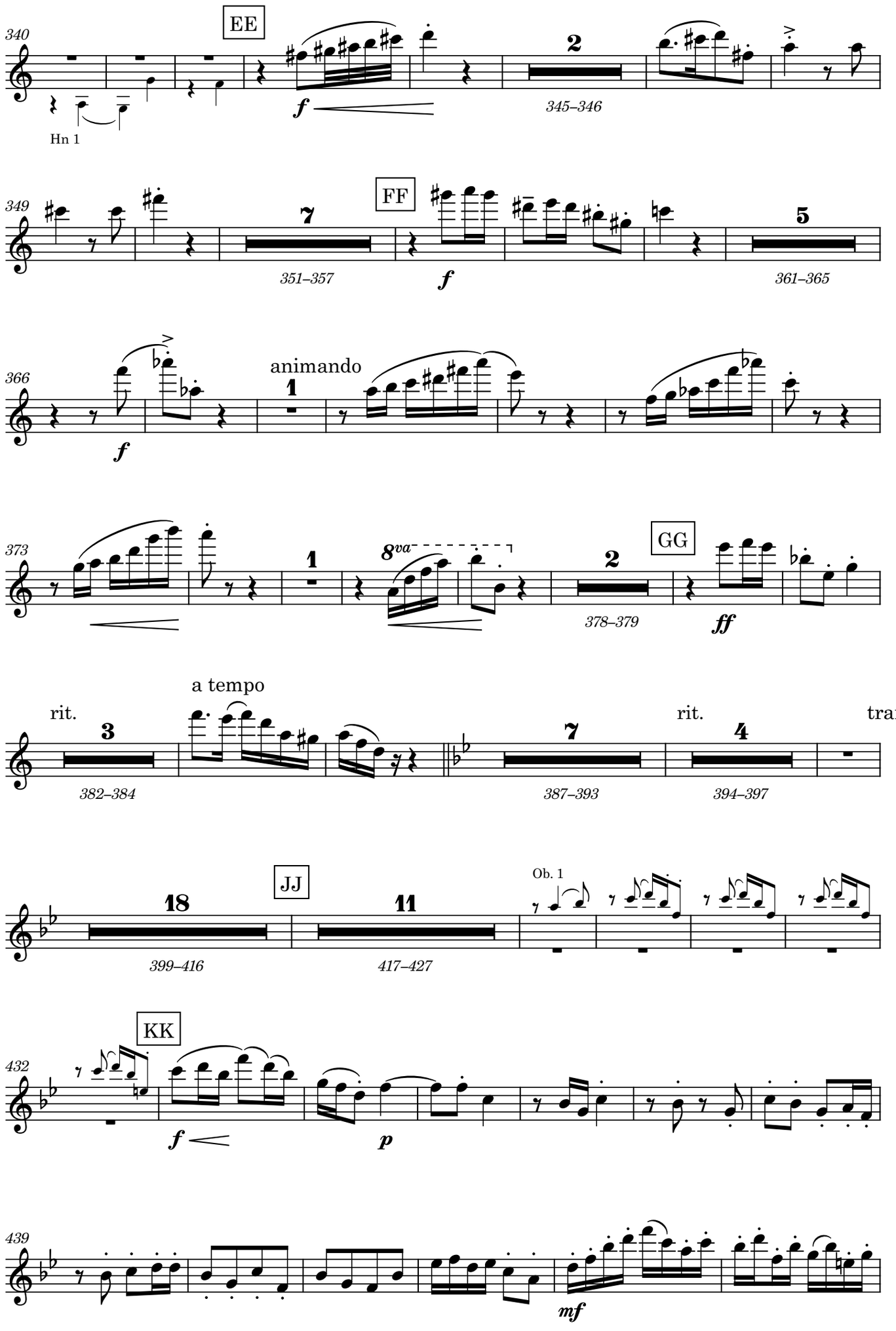



K
81
2
84–85
allargando
a tempo
86
1
L
91
5
92–96
7
97–103
mf
105
dim.
1
109
1
p
N
114
3
115–117
mf
2
120–121
poco rit.
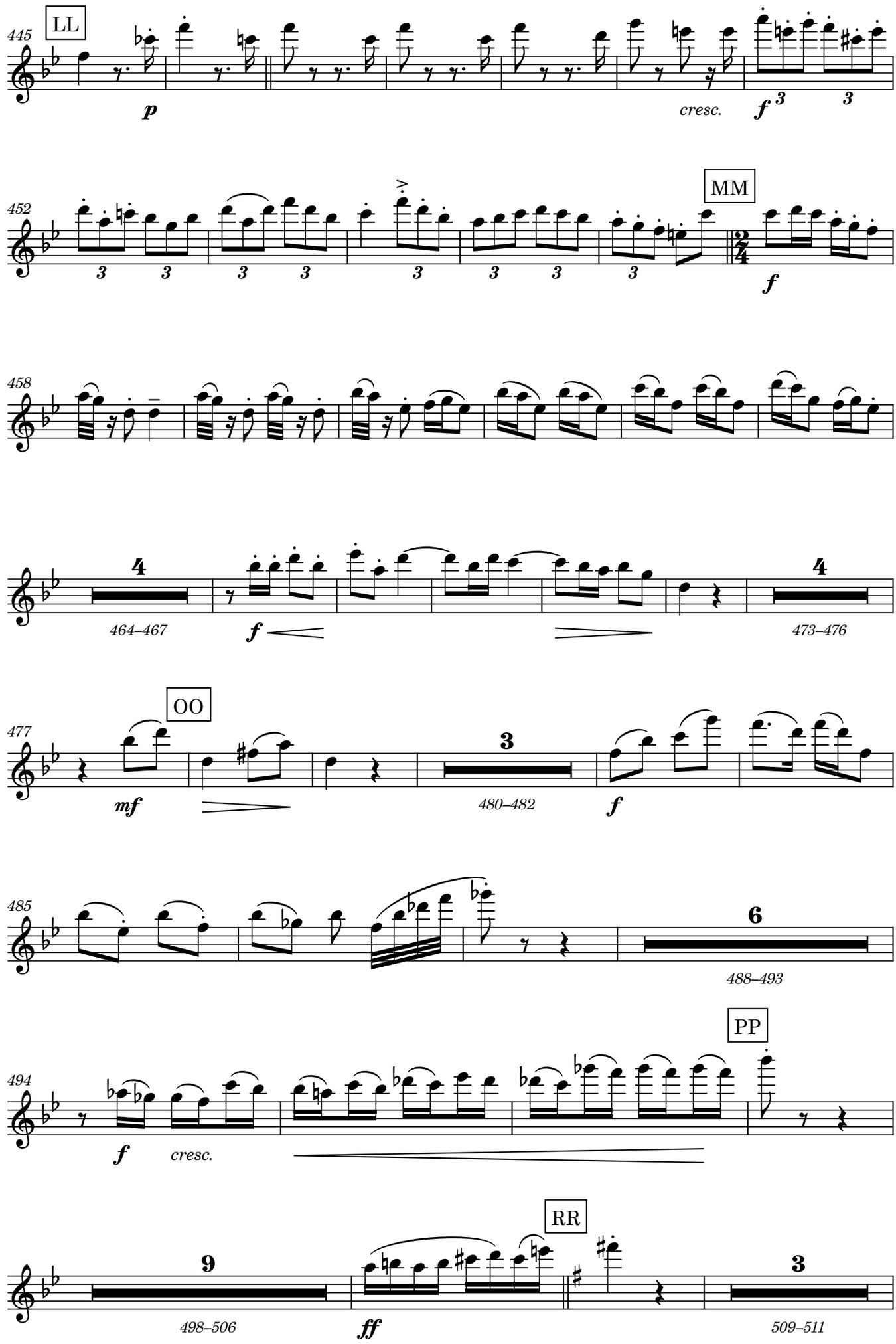

123
rit.
O
meno mosso.
= 76
rit.
a tempo
Ob. 1
131
P
a tempo
poco cresc.
135
Q
molto rit.
137–141
145
150
colla voce
155
R
rit.
a tempo
160
163

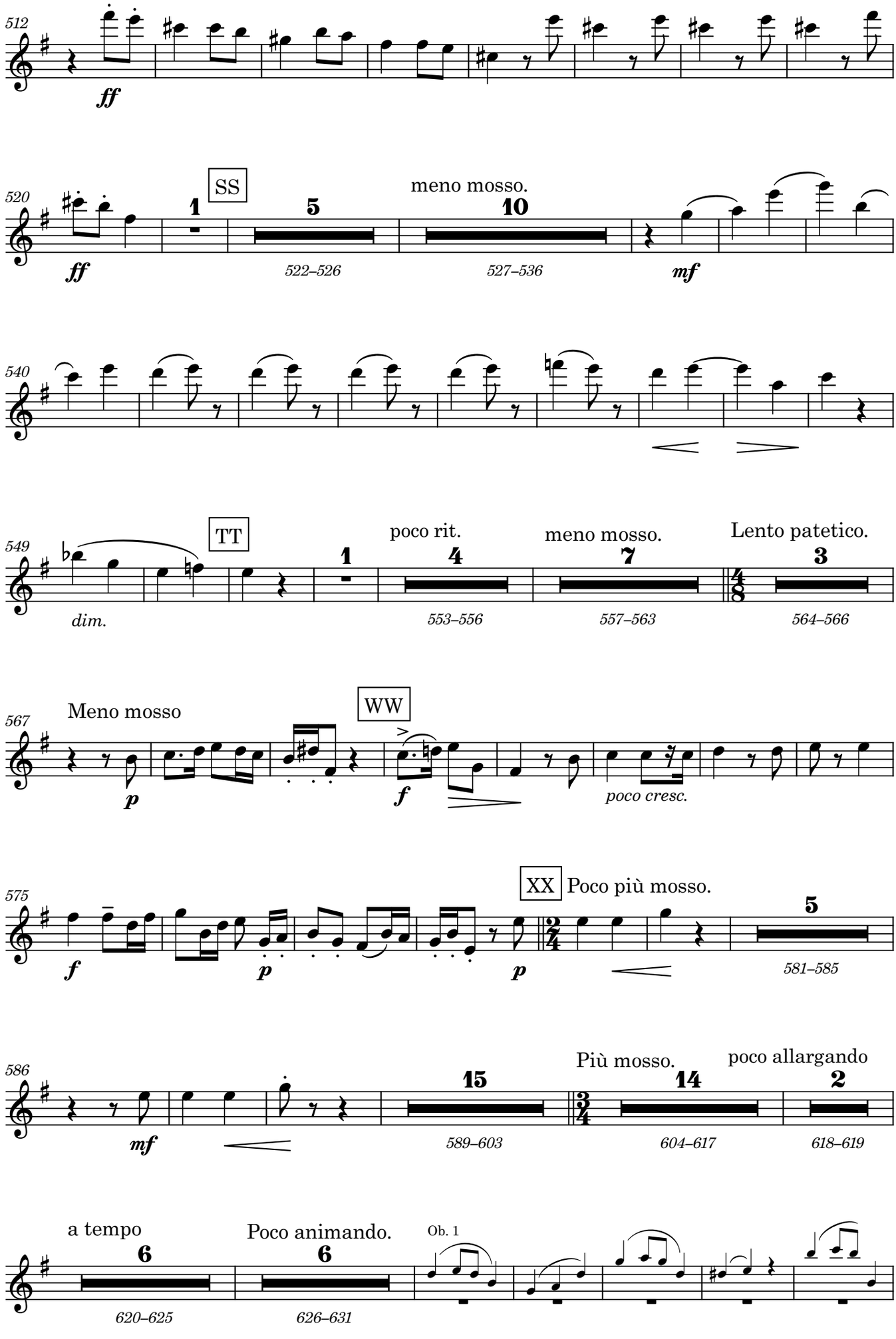

166
S
1
3
p
170–172
animando
173
6
f
175–180
T
Vivace.
181
animando
f 3
a tempo
183
3
185–187
meno mosso. rit.
3
189–191
V
Allegretto grazioso.
192
1
rit.
a tempo
2
194–195
poco rit.
Solo
Ob. 1
a tempo animando
198
p
W
201
3
203–205
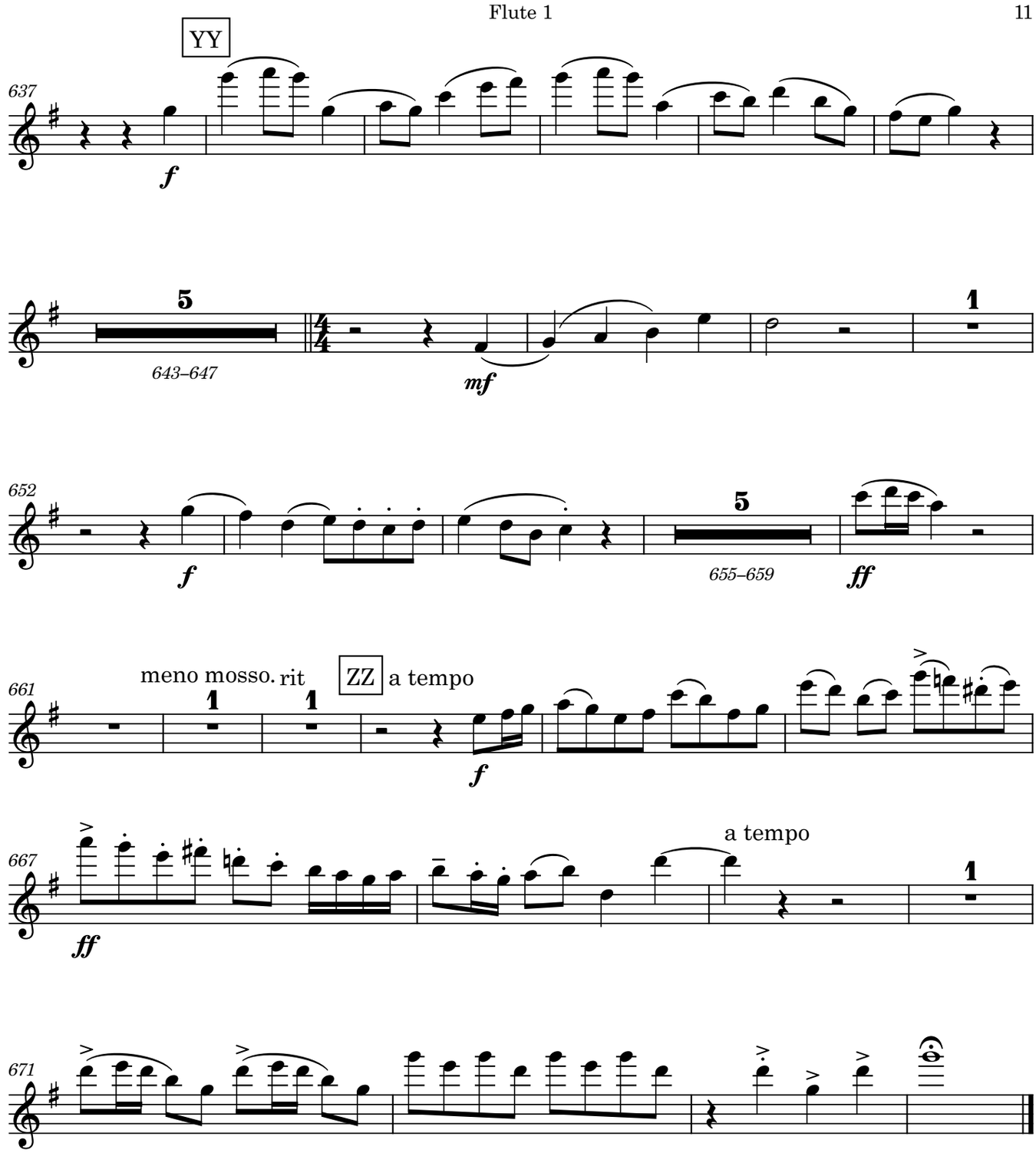

2
206–207
ff
4
210–213
animando
214
3
3
216
8va
3
cresc.
3
loco
ff
X
218
sf
f
222
225
ff
Vivace.
sf
meno mosso.
228
p
1
Vivace.
1
mf cresc.
Y
233
f
3


237
241
cresc.
Z
246
mf
248–249
250–257
258–261
AA
262–265
266–271
poco rit.
BB
a tempo animato
Ob. 1
278
mf
281–286
mf
CC
289
Meno mosso.
291–294
p
297
299–308
309–314
Ob. 1
316
318–320
DD
f
Vivacissimo.
324–326
327–339


340
EE
2
345–346
Hn 1
349
FF
7
351–357
5
361–365
366
animando
1
373
8va
GG
2
378–379
ff
rit.
a tempo
3
382–384
rit.
tranquillo e c
7
387–393
4
394–397
JJ
18
399–416
11
417–427
Ob. 1
KK
432
439
mf


LL
445
p
cresc.
f
MM
452
f
458
4
464–467
f
473–476
dolce
OO
477
mf
3
480–482
f
485
6
488–493
PP
494
f
cresc.
RR
9
498–506
ff
3
509–511


512
ff
520
SS
1
5
meno mosso.
10
ff
522–526
527–536
mf
540
549
TT
poco rit.
meno mosso.
Lento patetico.
1
4
7
3
dim.
553–556
557–563
564–566
567
Meno mosso
WW
p
f
poco cresc.
575
XX
Poco più mosso.
f
p
p
5
581–585
586
Più mosso.
poco allargando
15
14
2
mf
589–603
604–617
618–619
a tempo
Poco animando.
Ob. 1
6
6
620–625
626–631


YY
637
f
5
643–647
4/4
mf
1
652
f
5
655–659
ff
661
meno mosso.
rit
1
1
ZZ
a tempo
f
667
ff
a tempo
1
671



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PUBLISHING
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