

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 2

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

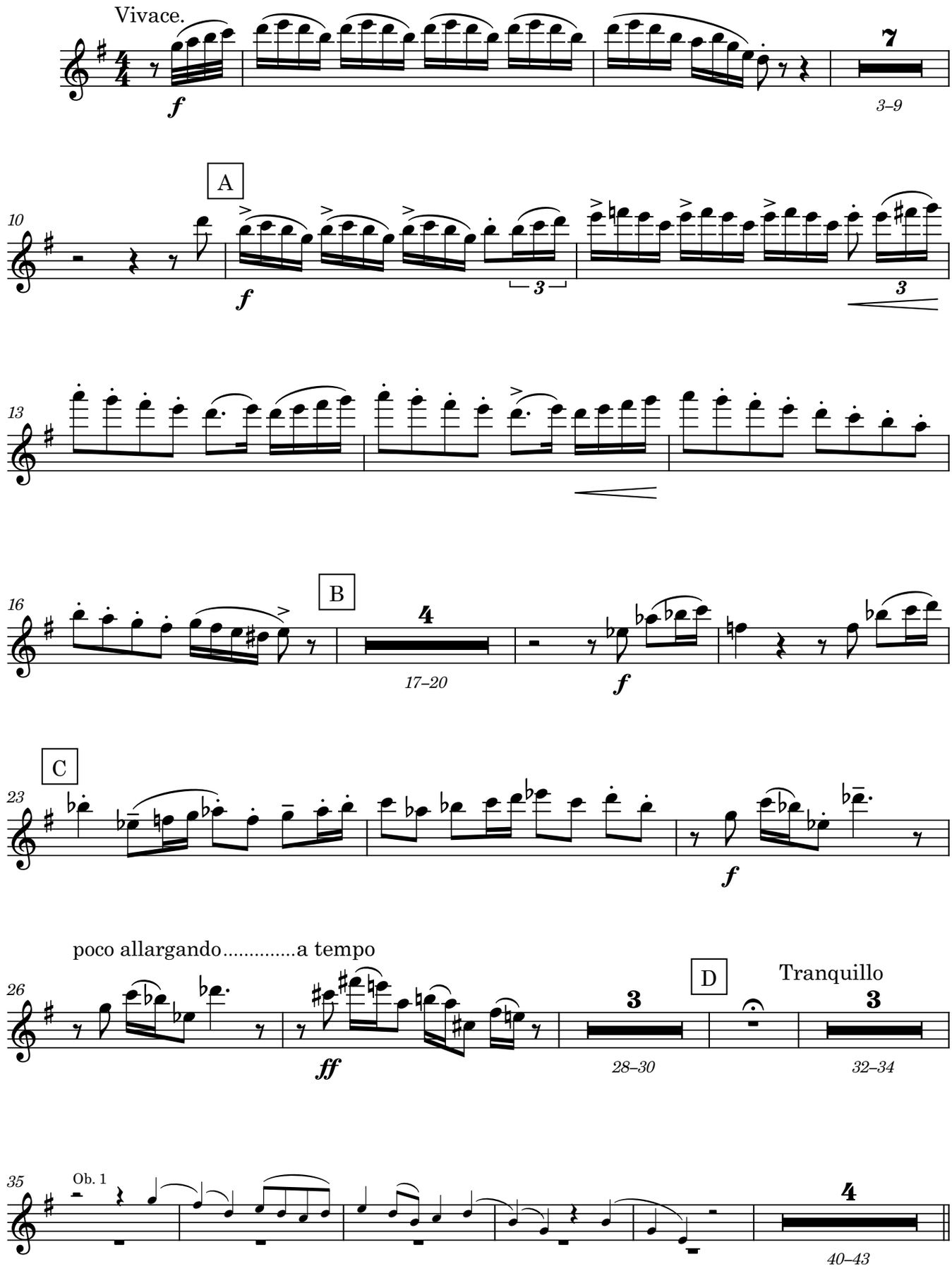
Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011

Flute 2

THE PIED PIPER OF HAMELIN

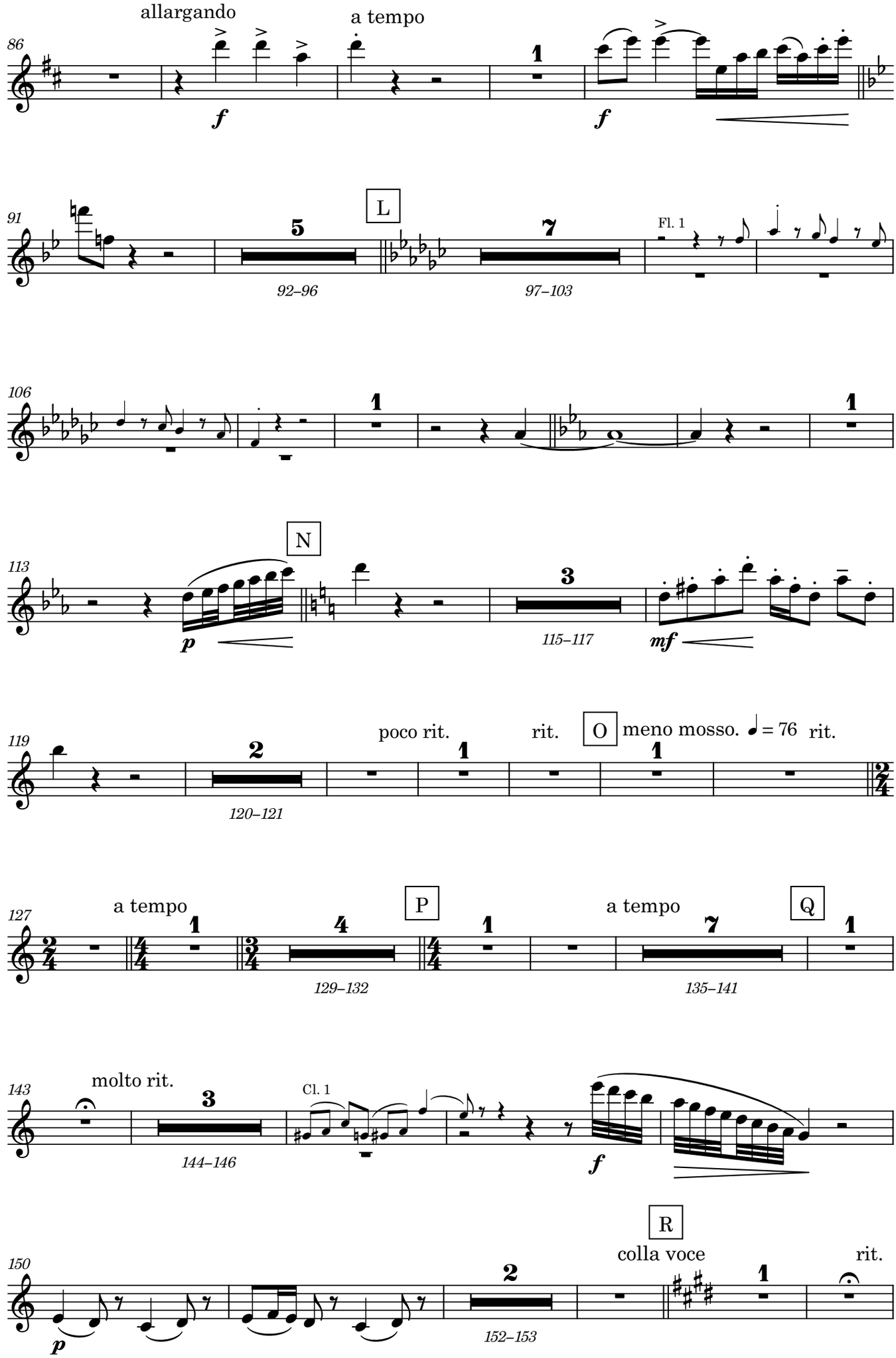
Robert Browning

C. Hubert H. Parry



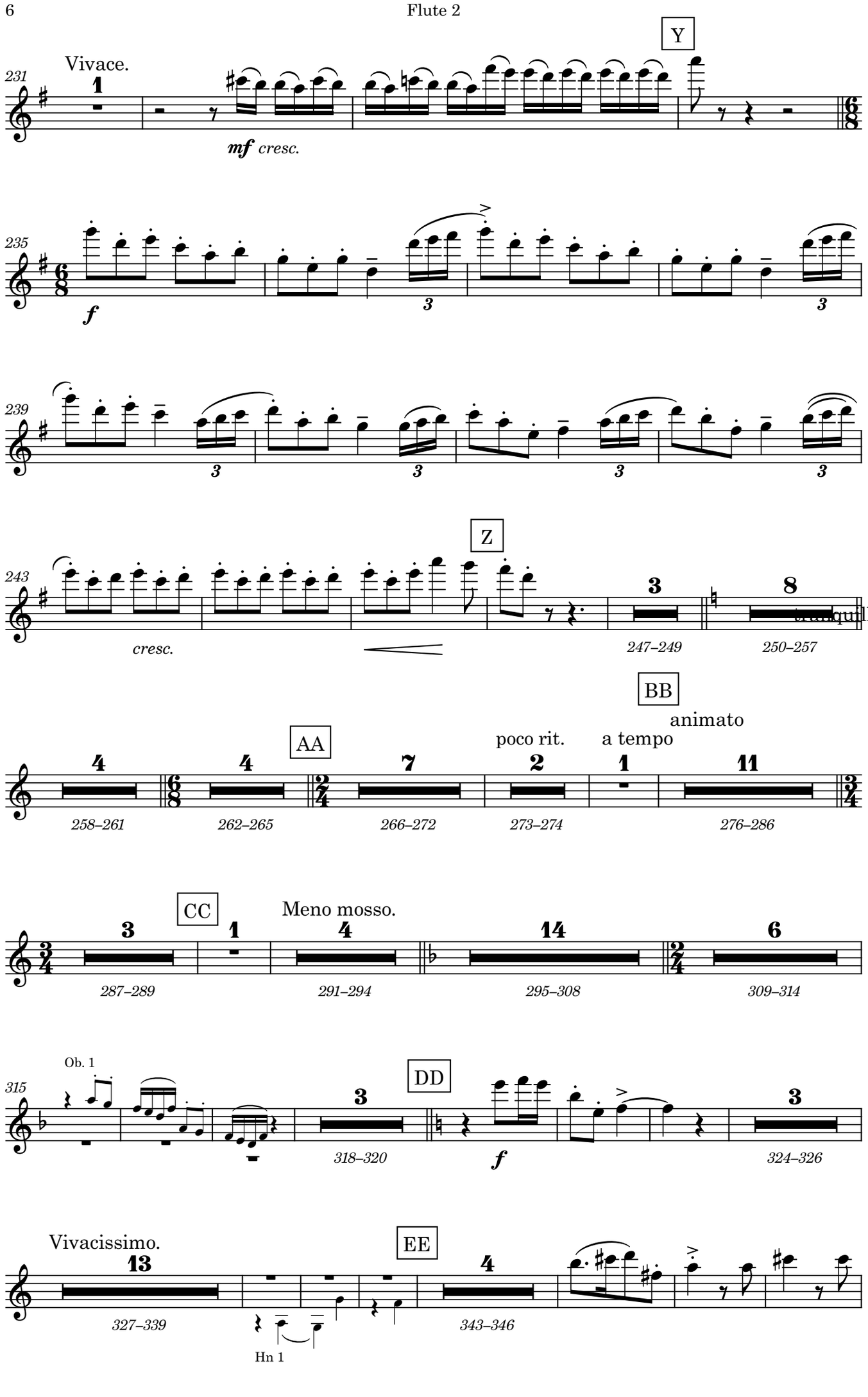
Vivace ma non troppo presto.




allargando
a tempo
86
f
f
91
L
5
92–96
7
97–103
Fl. 1
106
1
1
113
N
p
3
115–117
mf
119
poco rit.
rit.
O
meno mosso. ♩ = 76
rit.
2
120–121
1
1
127
a tempo
1
P
4
129–132
1
a tempo
Q
7
135–141
1
143
molto rit.
3
144–146
Cl. 1
f
150
R
colla voce
rit.
p
2
152–153
1

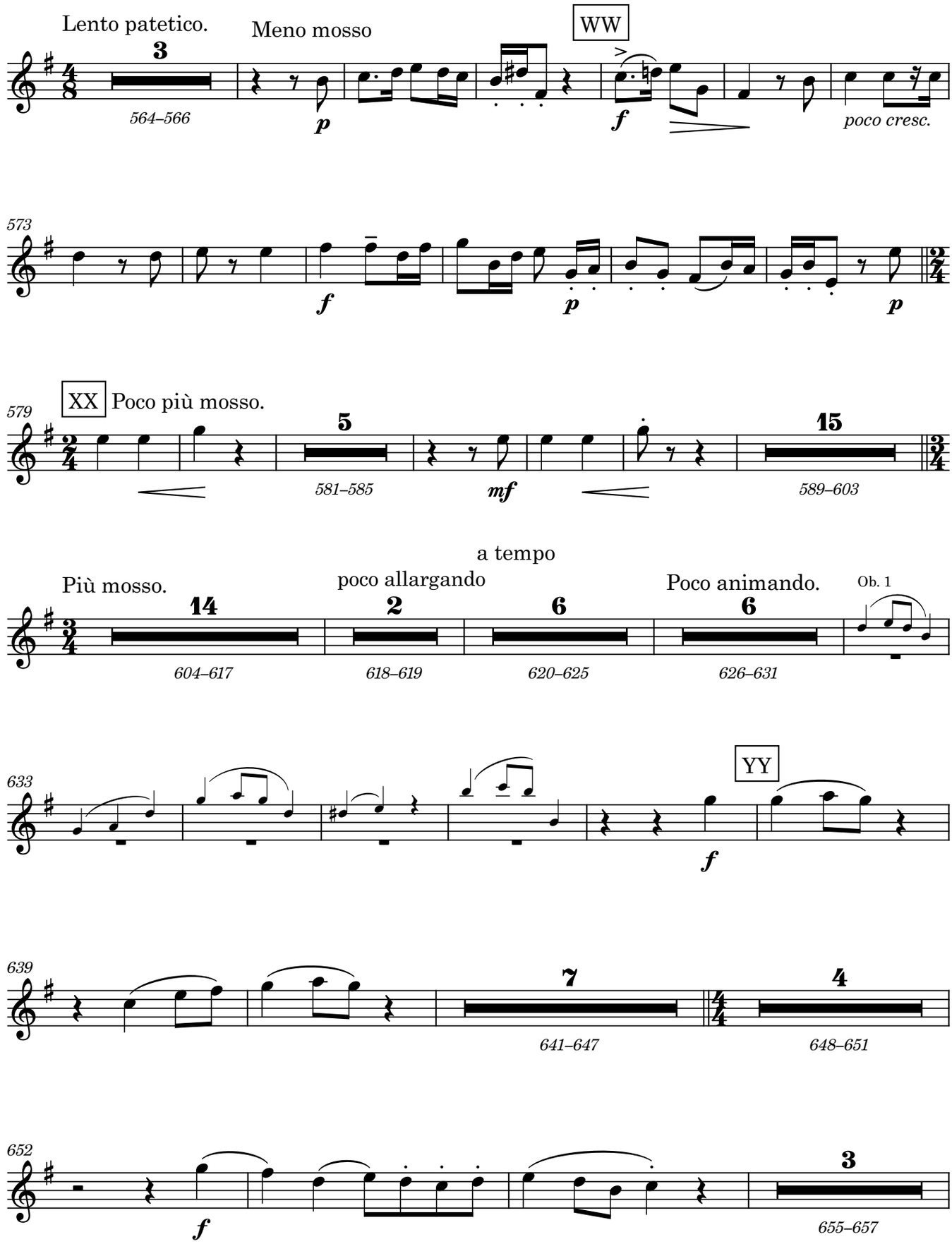

157
a tempo
p
p
161
164
S
1
p
169
animando
3
170–172
f
6
175–180
181
T
Vivace.
f 3
animando
183
a tempo
3
185–187
meno mosso. rit.
3
189–191
192
V
Allegretto grazioso.
1
rit.
a tempo
2
194–195
poco rit.
Solo
Ob. 1
198
a tempo animando
p


202
W
3
203–205
2
206–207
ff
animando
4
210–213
3
3
216
8va
3
cresc.
3
loco
ff
218
sf
X
f
222
225
ff
Vivace.
sf
meno mosso.
3
228–230


Y
Vivace.
231
1
mf cresc.
235
f
3
239
3
243
Z
cresc.
3
247–249
8
tranquillo e dolce
250–257
BB
animato
AA
poco rit.
a tempo
4
4
7
2
1
11
258–261
262–265
266–272
273–274
276–286
CC
Meno mosso.
3
1
4
14
6
287–289
291–294
295–308
309–314
Ob. 1
315
DD
3
318–320
f
324–326
Vivacissimo.
EE
13
4
327–339
343–346
Hn 1


350
7
FF
351–357
f
5
361–365
f
367
animando
12
GG
368–379
ff
rit.
3
382–384
a tempo
386
rit.
7
4
18
JJ
11
387–393
394–397
399–416
417–427
428
Ob. 1
KK
f
p
436
443
1
LL
p
450
cresc.
f
2
455–456


MM
457
f
463
4
464–467
f
OO
5
473–477
7
478–484
f
6
488–493
494
f
cresc.
PP
9
498–506
RR
507
ff
3
509–511
ff
516
SS
1
5
522–526
meno mosso.
10
527–536
ff
537
mf
TT
546
1
poco rit.
4
553–556
meno mosso.
7
557–563
dim.


Lento patetico.
3
564–566
Meno mosso
WW
p
f
poco cresc.
573
f
p
p
579
XX
Poco più mosso.
5
581–585
mf
15
589–603
Più mosso.
14
604–617
a tempo
poco allargando
2
618–619
6
620–625
Poco animando.
6
626–631
Ob. 1
633
YY
f
639
7
641–647
4
648–651
652
f
3
655–657


2
658–659
ff
meno mosso.
1
rit
1
ZZ
664
a tempo
f
667
ff
a tempo
1
671



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PUBLISHING
ehms.lib.umn.edu

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