

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

HORN 1

COVER IMAGE

"The Pied Piper of Hamelin"

by

James Elder Christie

1881

IN THE UNITED STATES

This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. http://rightsstatements.org/vocab/NoC-US/1.0/

Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. https://creativecommons.org/licenses/by-nc/4.0/

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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

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
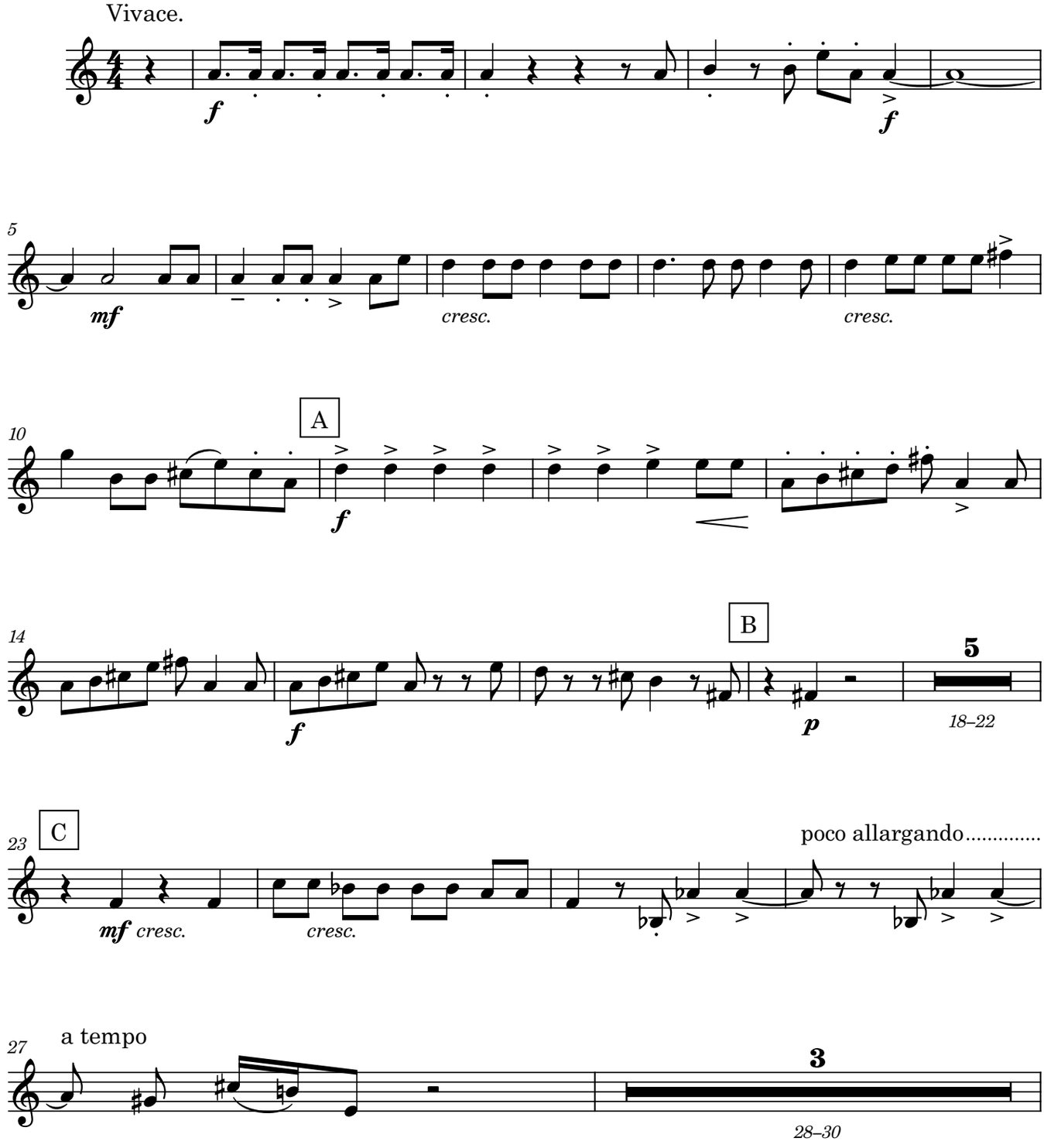
Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011
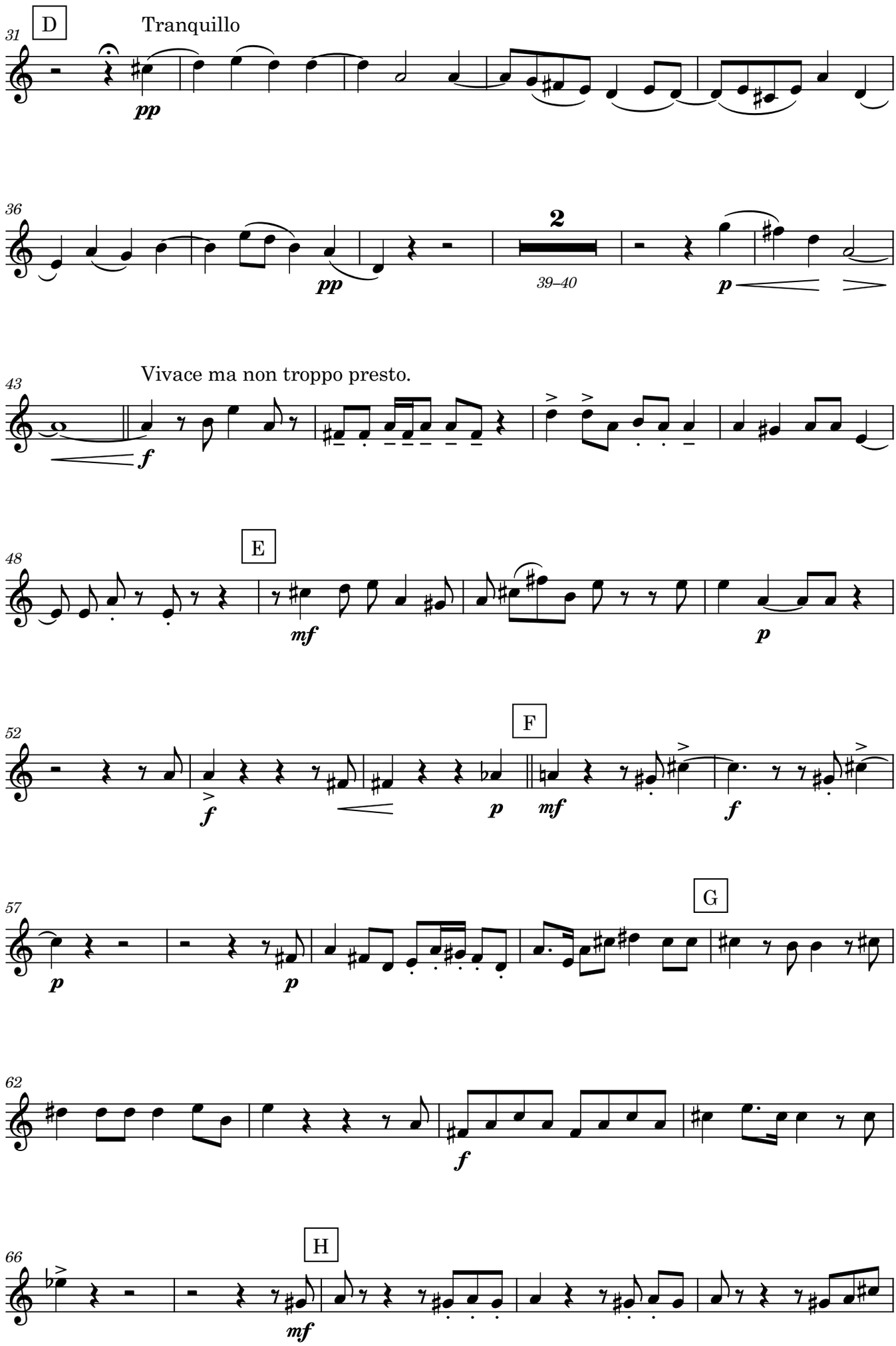
Horn (F) 1
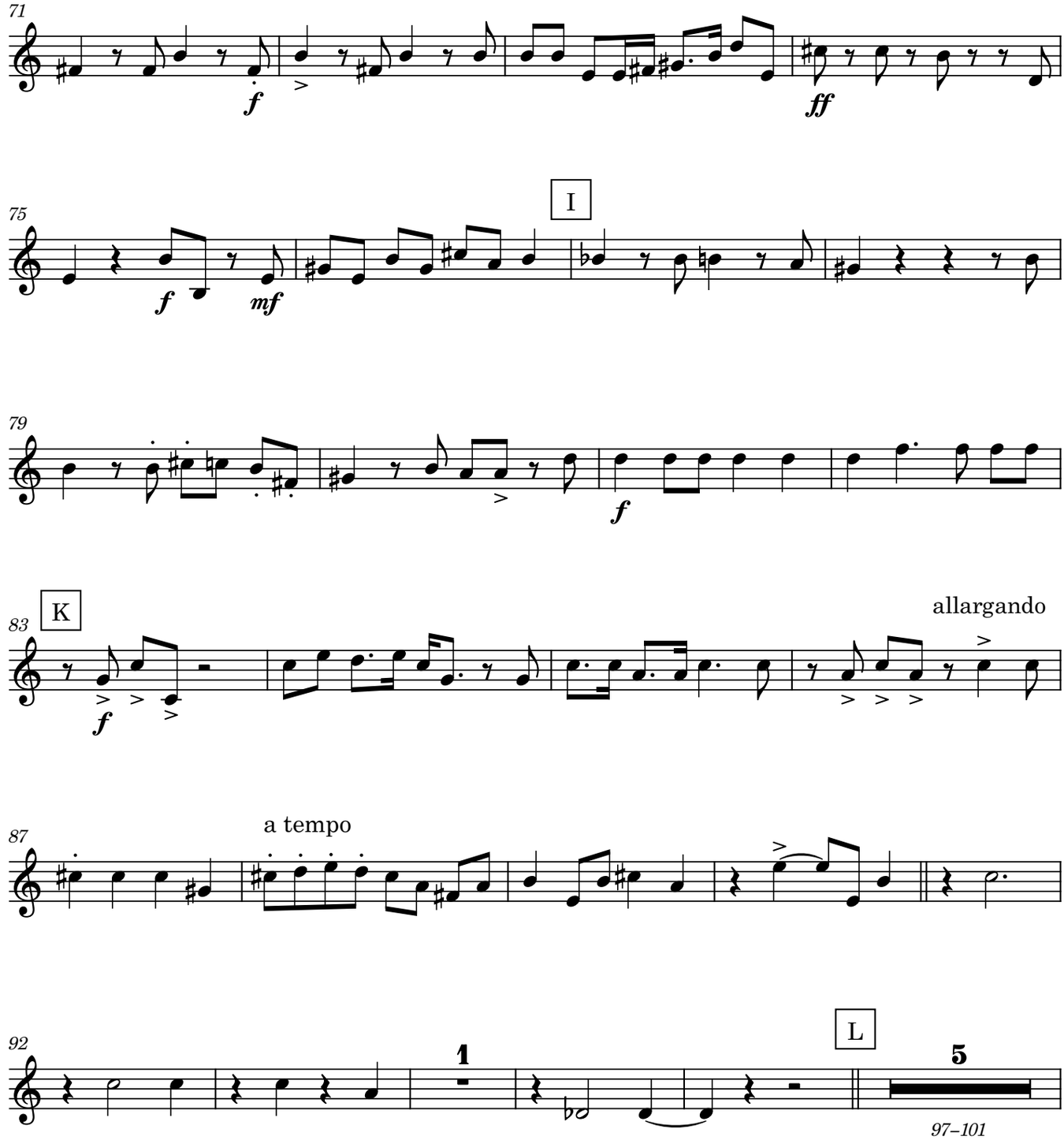
THE PIED PIPER OF HAMELIN

Robert Browning

C. Hubert H. Parry




31
D
Tranquillo
pp
36
pp
2
39–40
p
43
Vivace ma non troppo presto.
f
48
E
mf
p
52
F
f
p
mf
f
57
G
p
p
62
f
66
H
mf


71
f
ff
75
I
f
mf
79
f
83
K
allargando
f
87
a tempo
92
1
L
5
97–101

102

1

p *pp*

108

1

p *pp* *p* *f*

N

3

115–117

mf

poco rit.

1

123

rit. O meno mosso. ♩ = 76 rit. a tempo

1

pp

129

1

P

p *p* *dim.*

a tempo

135

p *pp*

3

139–141

142

Q

molto rit.

p *pp* *pp* *pp*

3

144–146

149
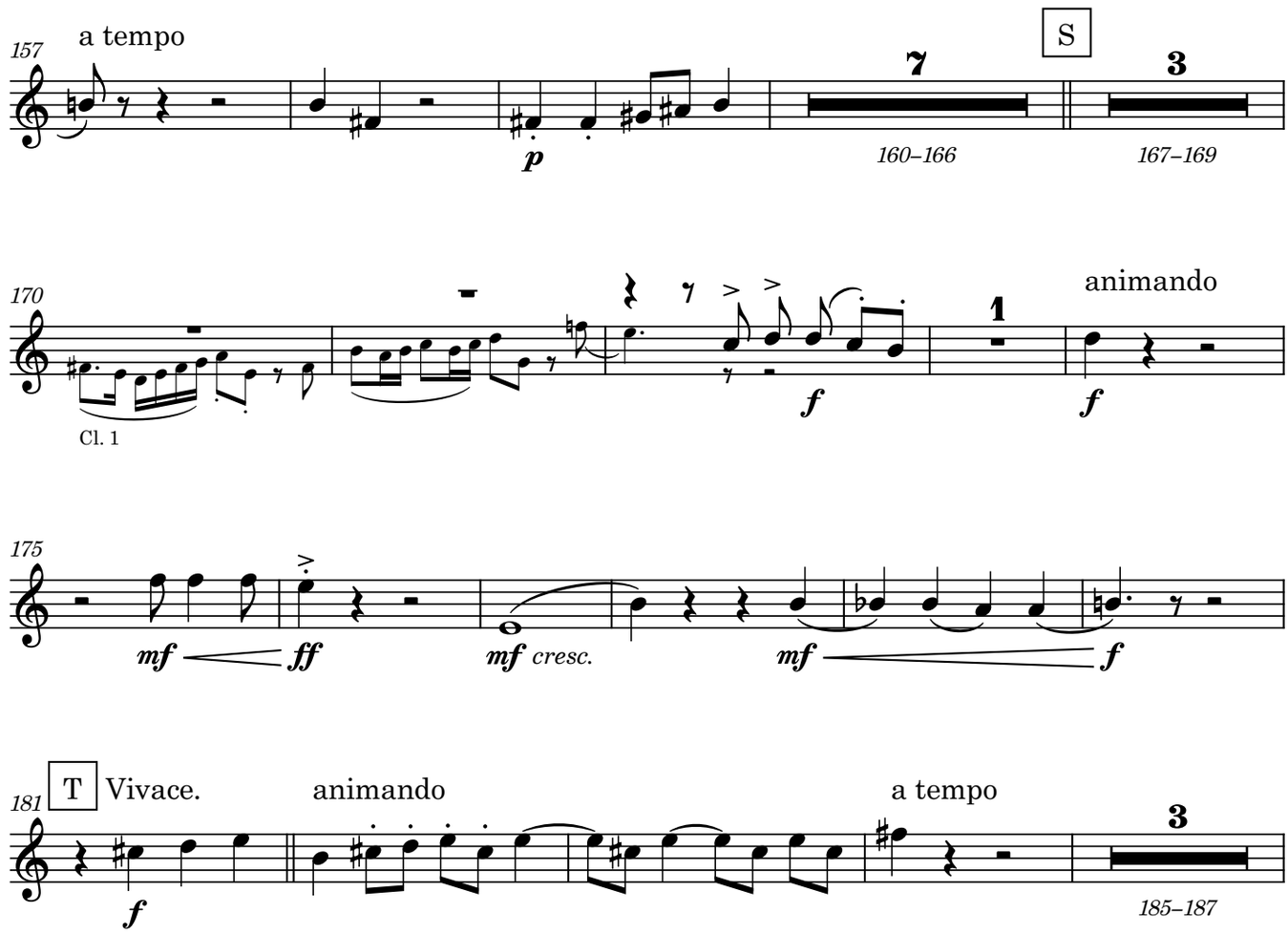
R
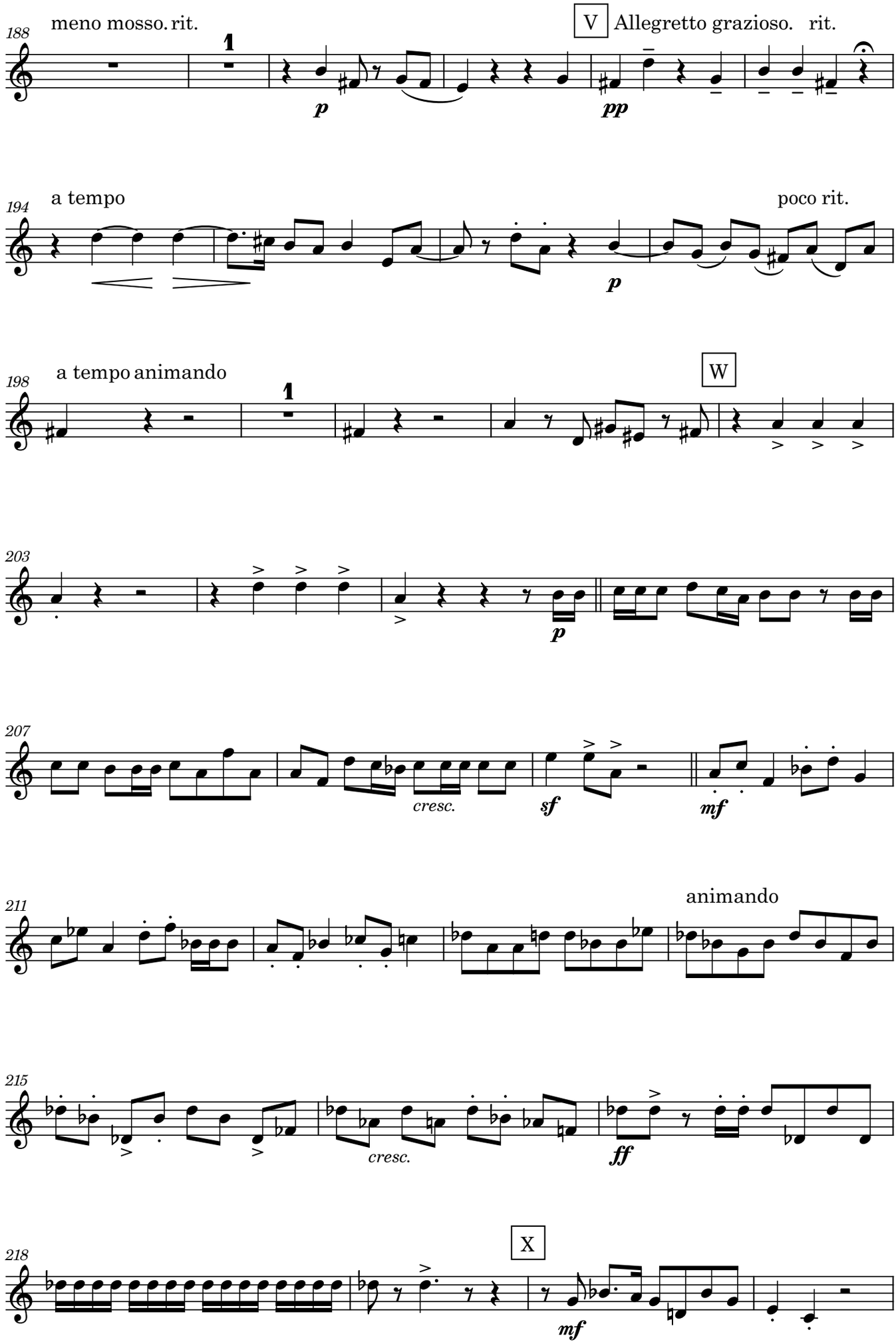
colla voce rit.
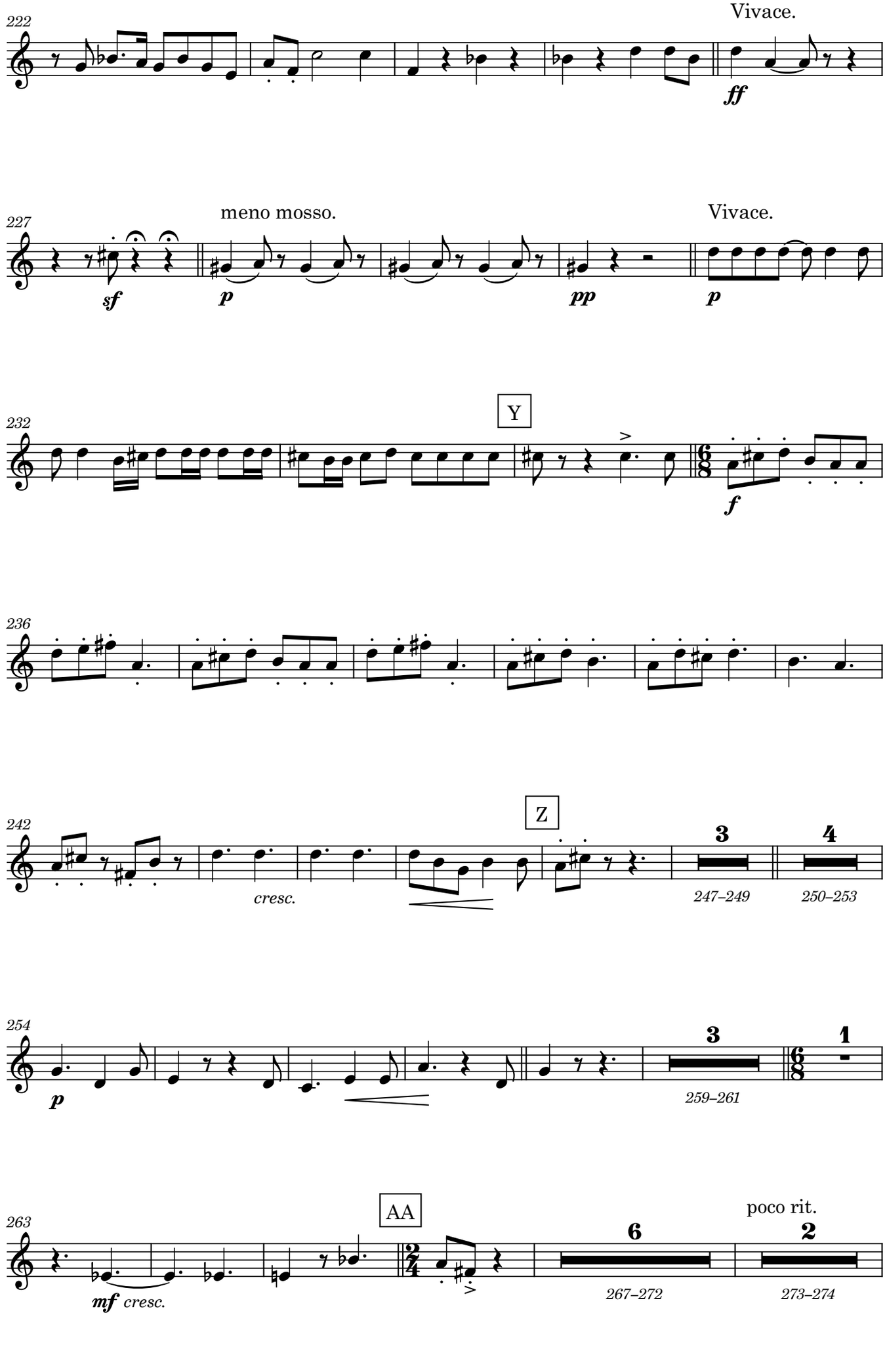
4
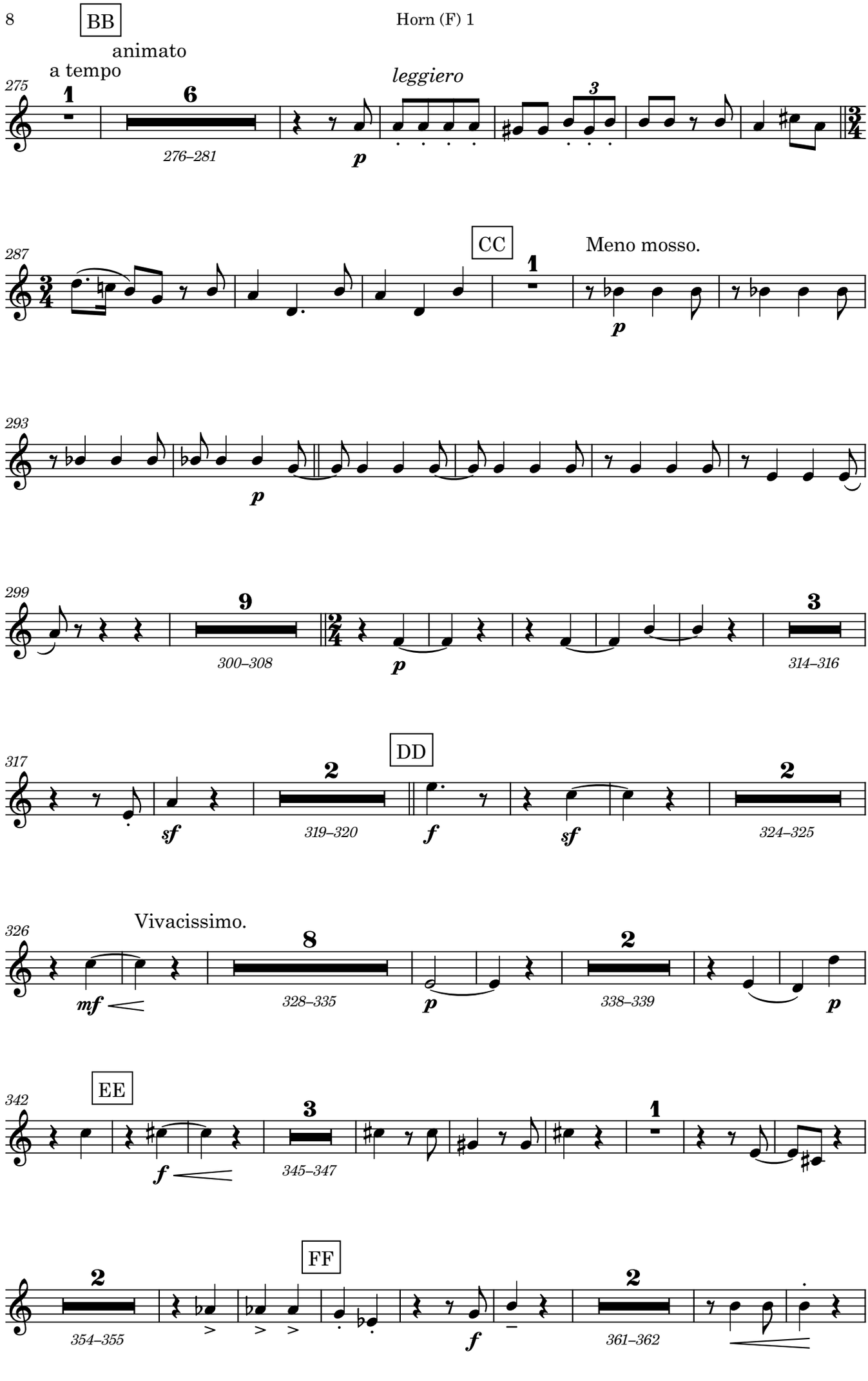
150–153

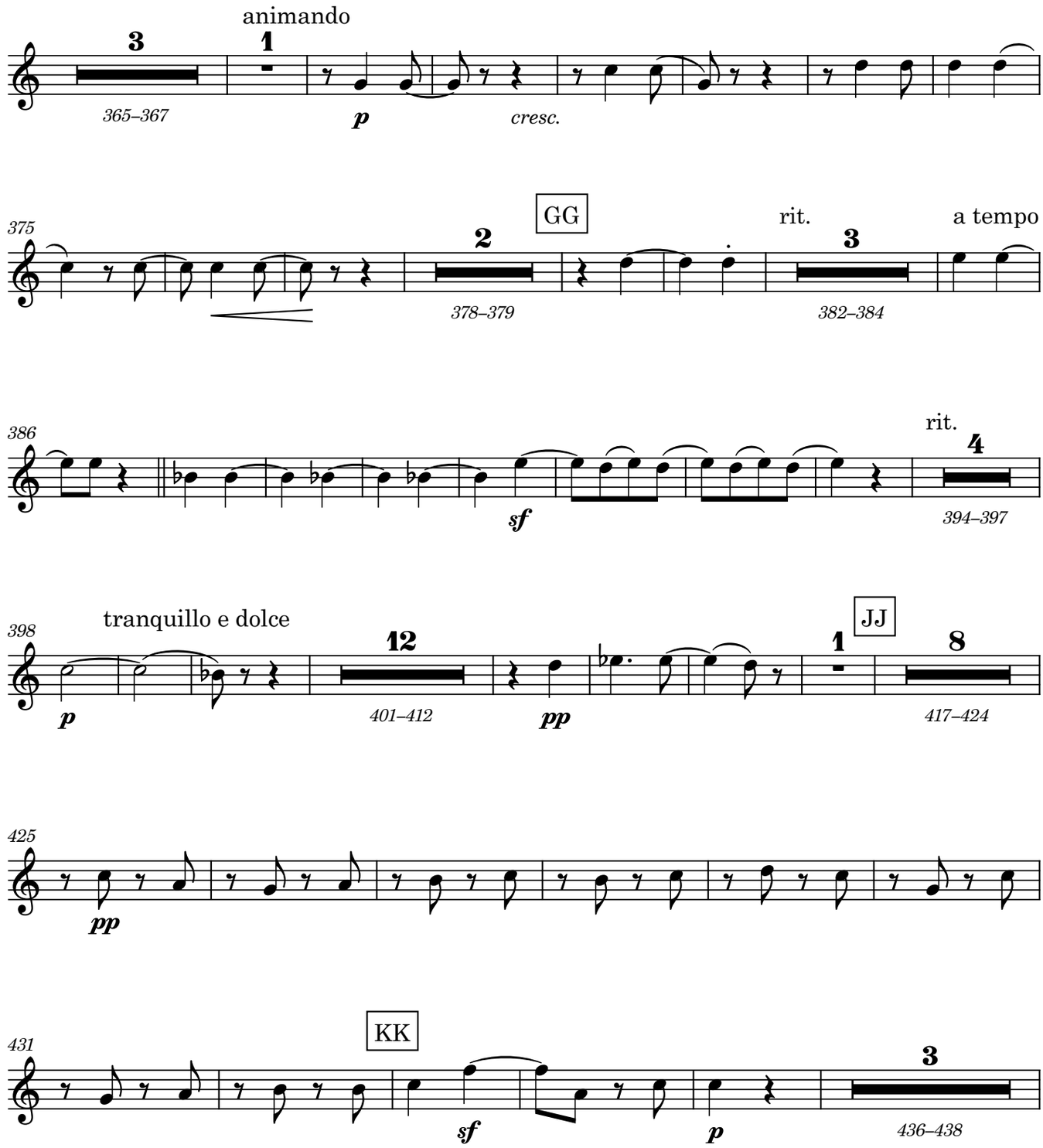
p
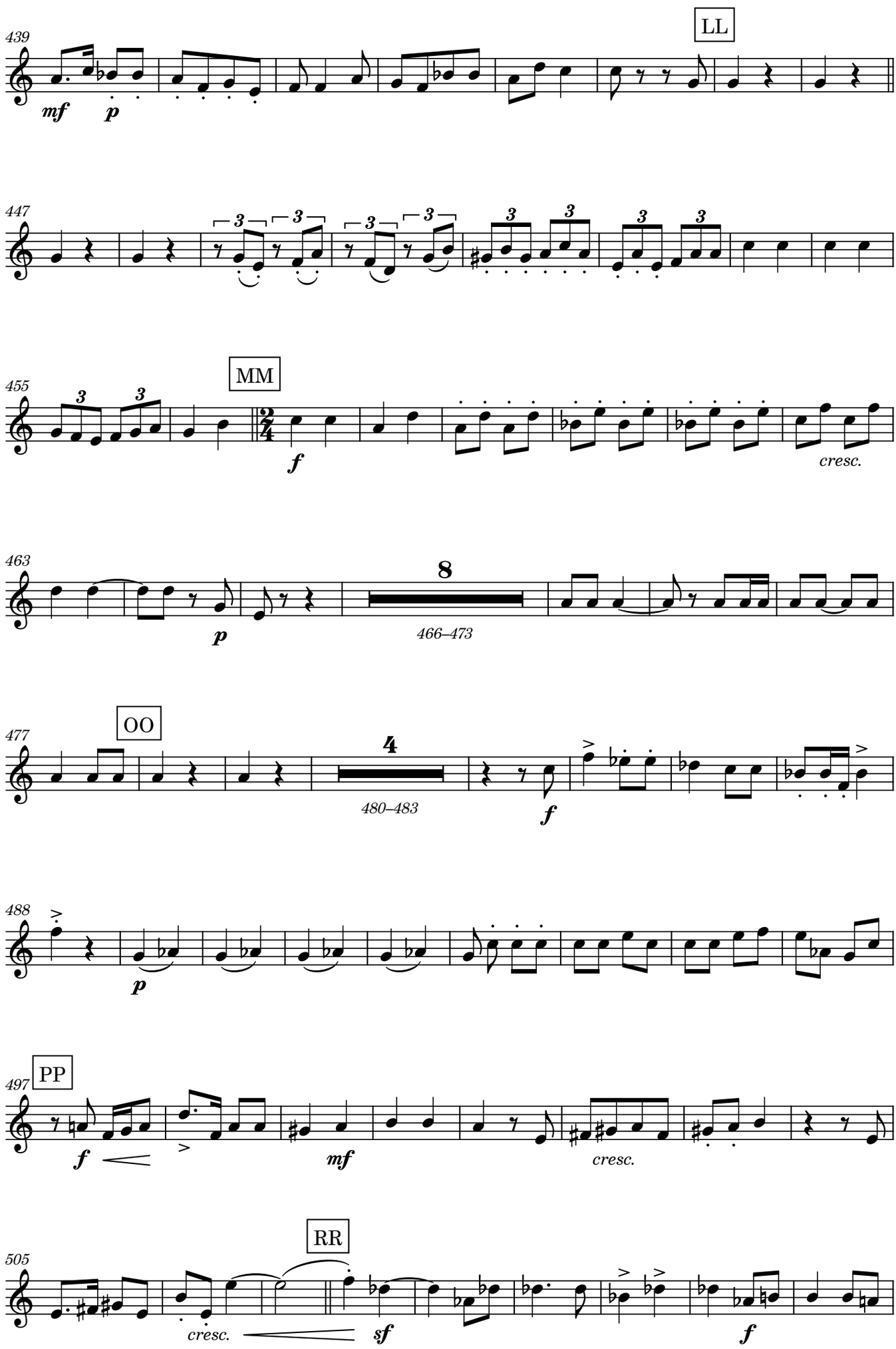

157
a tempo
S
7
160–166
3
167–169
170
animando
1
Cl. 1
175
mf
ff
mf cresc.
mf
f
181
T
Vivace.
animando
a tempo
3
185–187

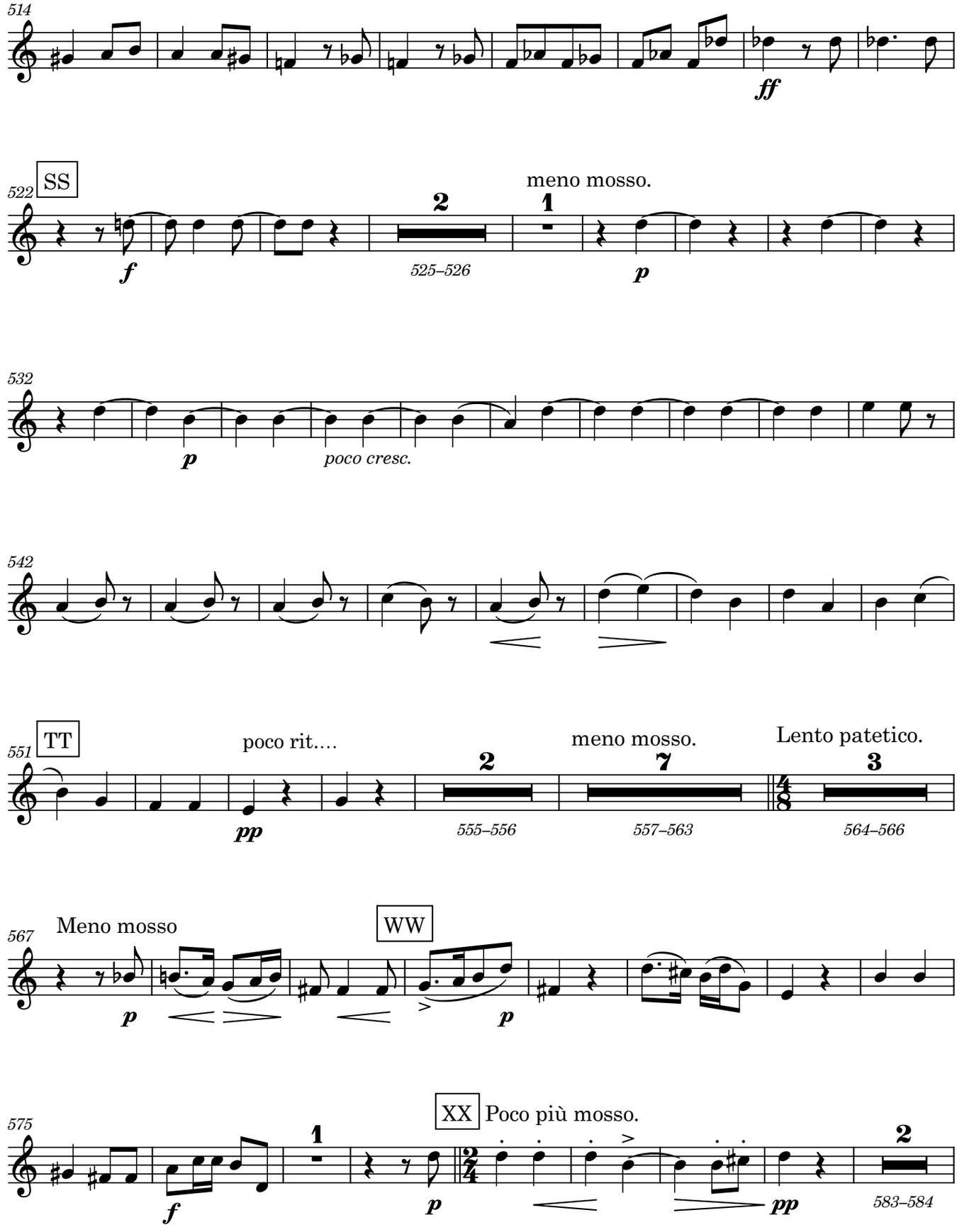

188
meno mosso. rit.
1
p
V
Allegretto grazioso. rit.
pp
194
a tempo
poco rit.
p
198
a tempo animando
1
W
203
p
207
cresc.
sf
mf
211
animando
215
cresc.
ff
218
X
mf
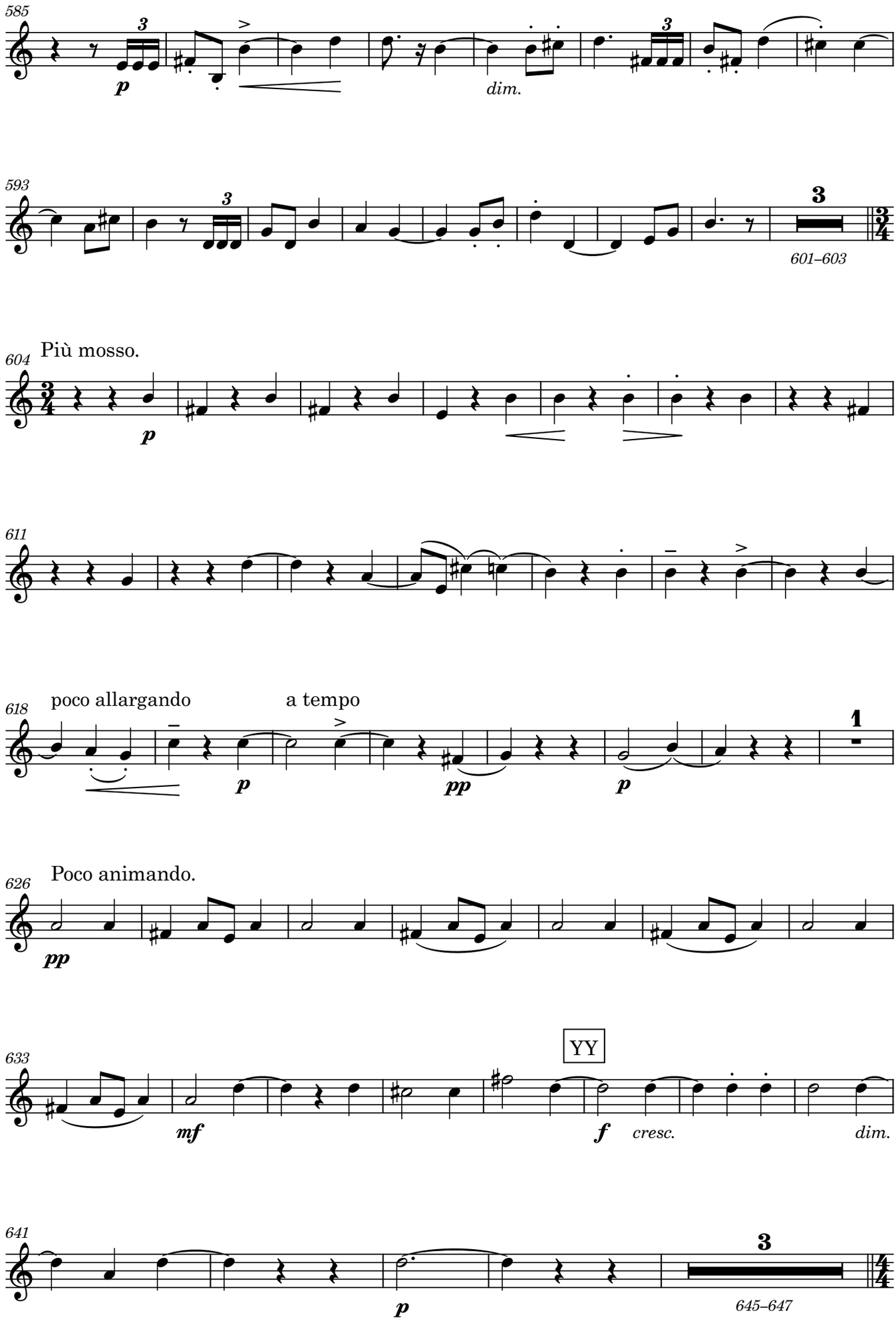

222
Vivace.
ff
227
meno mosso.
sf
p
pp
Vivace.
p
232
Y
f
236
242
Z
cresc.
3
247–249
4
250–253
254
p
3
259–261
1
263
AA
mf cresc.
6
267–272
poco rit.
2
273–274
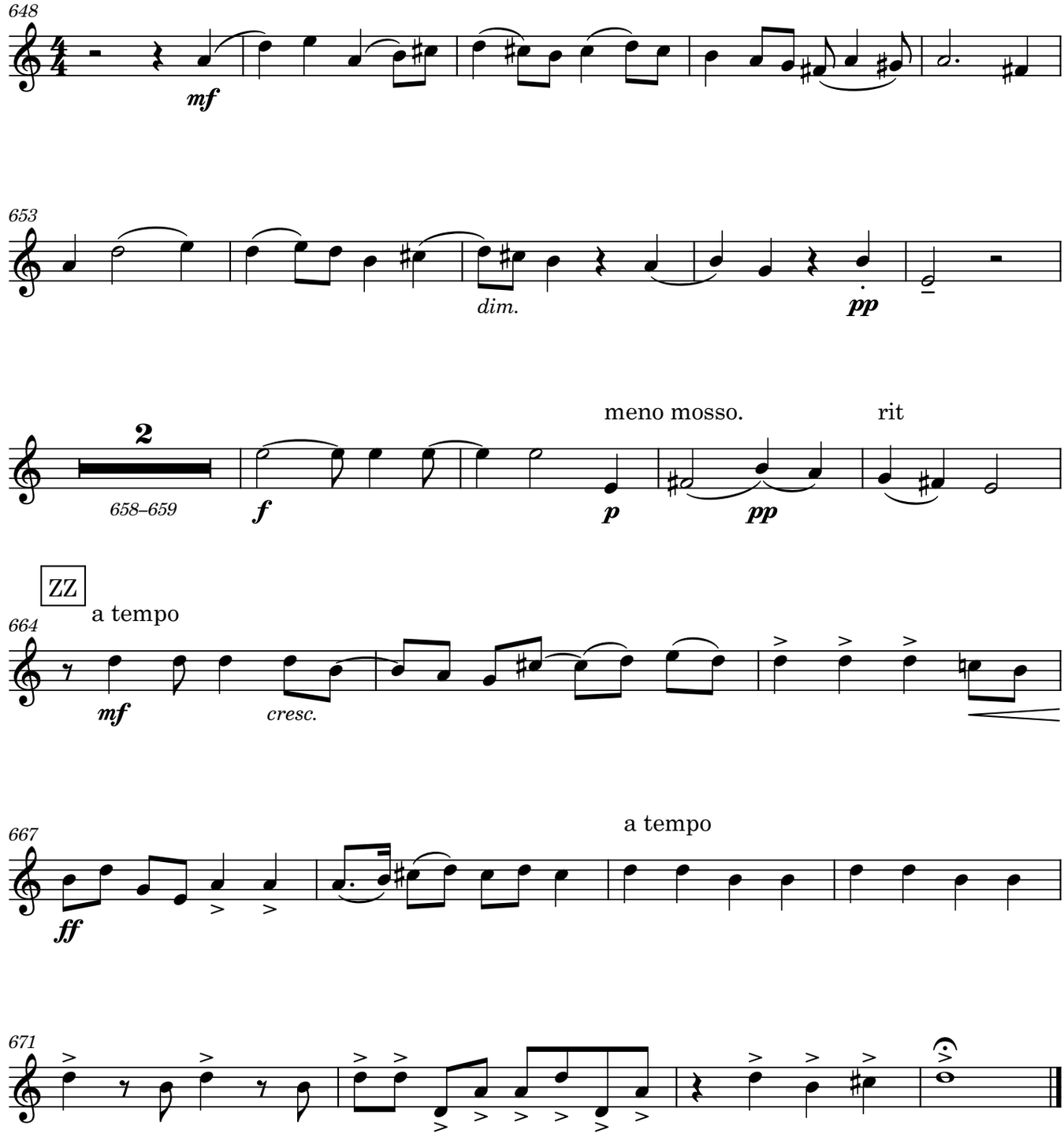

BB
animato
a tempo
275
1
6
276–281
leggiero
3
p
CC
Meno mosso.
287
1
p
293
p
299
9
300–308
p
3
314–316
DD
317
2
sf
319–320
f
sf
2
324–325
Vivacissimo.
326
mf
8
328–335
p
2
338–339
p
EE
342
3
f
345–347
1
FF
2
354–355
f
2
361–362


animando
3
365–367
1
p
cresc.
375
GG
2
378–379
rit.
a tempo
3
382–384
386
rit.
4
394–397
sf
398
tranquillo e dolce
p
12
401–412
pp
JJ
1
8
417–424
425
pp
431
KK
sf
p
3
436–438


439
LL
mf
p
447
455
MM
f
cresc.
463
p
8
466–473
477
OO
4
480–483
f
488
p
497
PP
f
mf
cresc.
505
RR
cresc.
sf
f


514
ff
522
SS
f
2
525–526
meno mosso.
1
p
532
p
poco cresc.
542
551
TT
poco rit....
pp
2
555–556
meno mosso.
7
557–563
Lento patetico.
3
564–566
567
Meno mosso
p
WW
p
575
XX
Poco più mosso.
1
f
p
pp
2
583–584


585
p
dim.
593
3
601–603
604
Più mosso.
p
611
618
poco allargando
a tempo
p
pp
p
1
626
Poco animando.
pp
633
YY
mf
f
cresc.
dim.
641
p
3
645–647


648
mf
653
dim.
pp
2
658–659
f
meno mosso.
p
pp
rit
ZZ
664
a tempo
mf
cresc.
667
a tempo
ff
671



LIBRARIES
PUBLISHING
ehms.lib.umn.edu

Catalog Number
1.23/03