

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 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
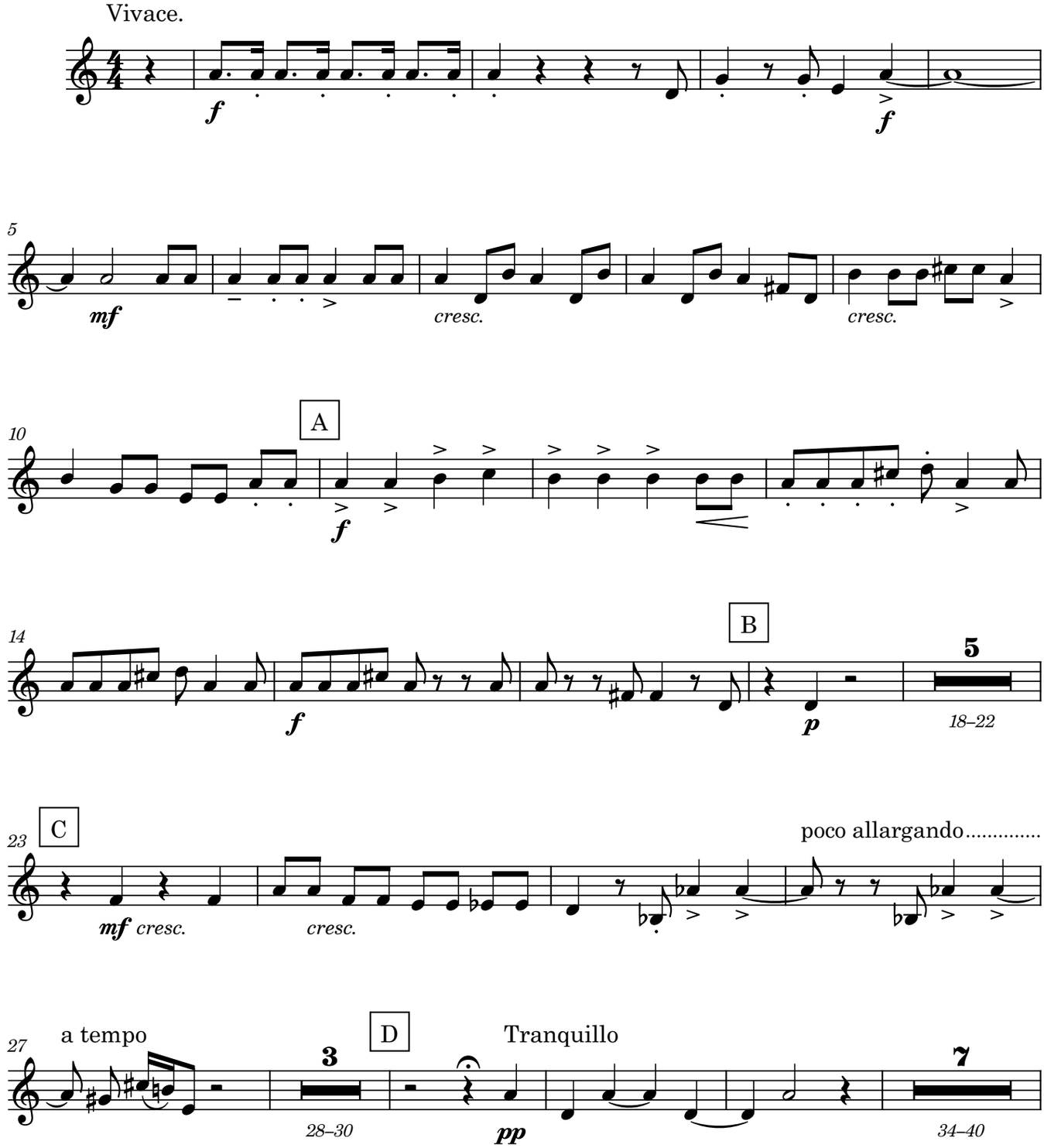
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Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011
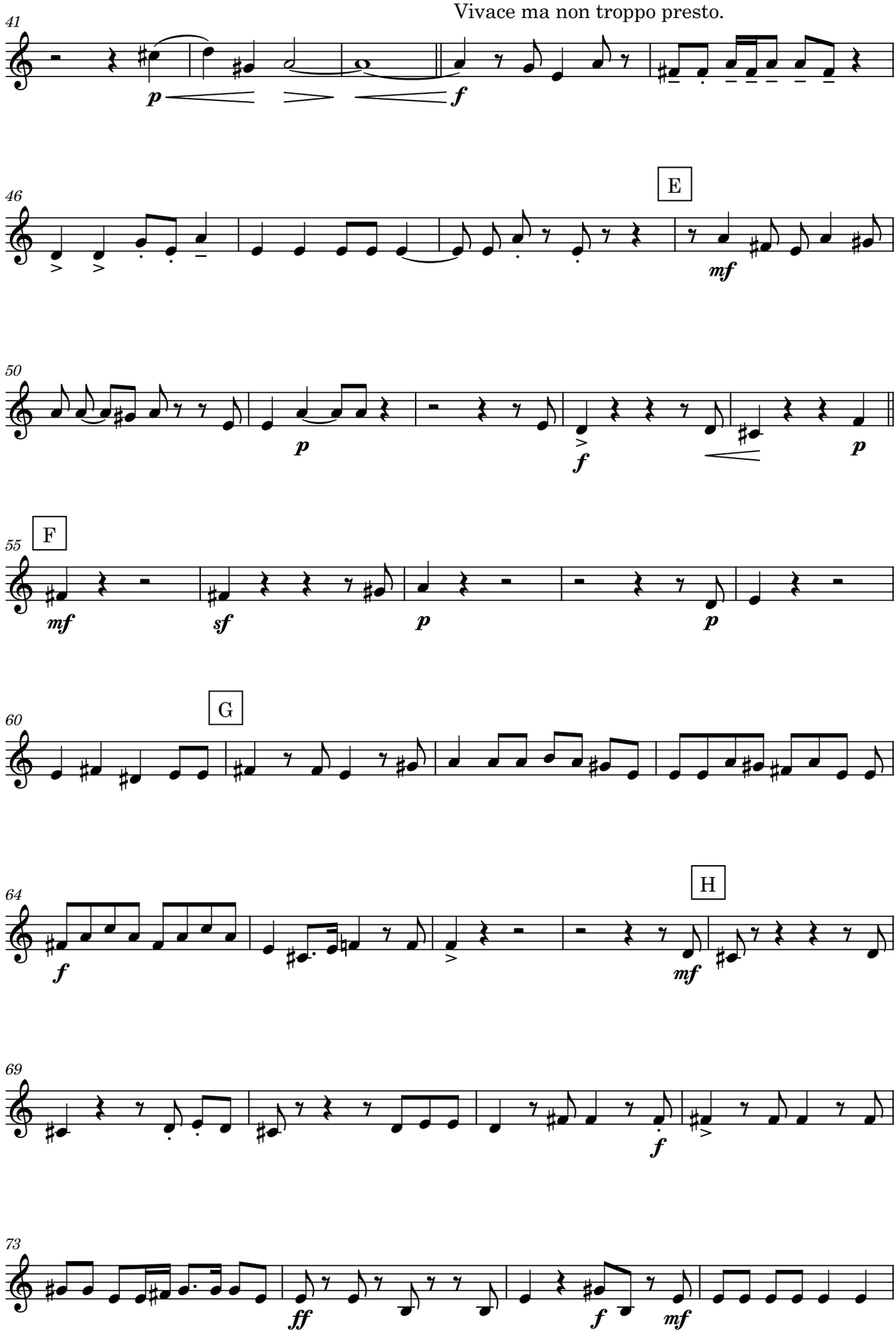
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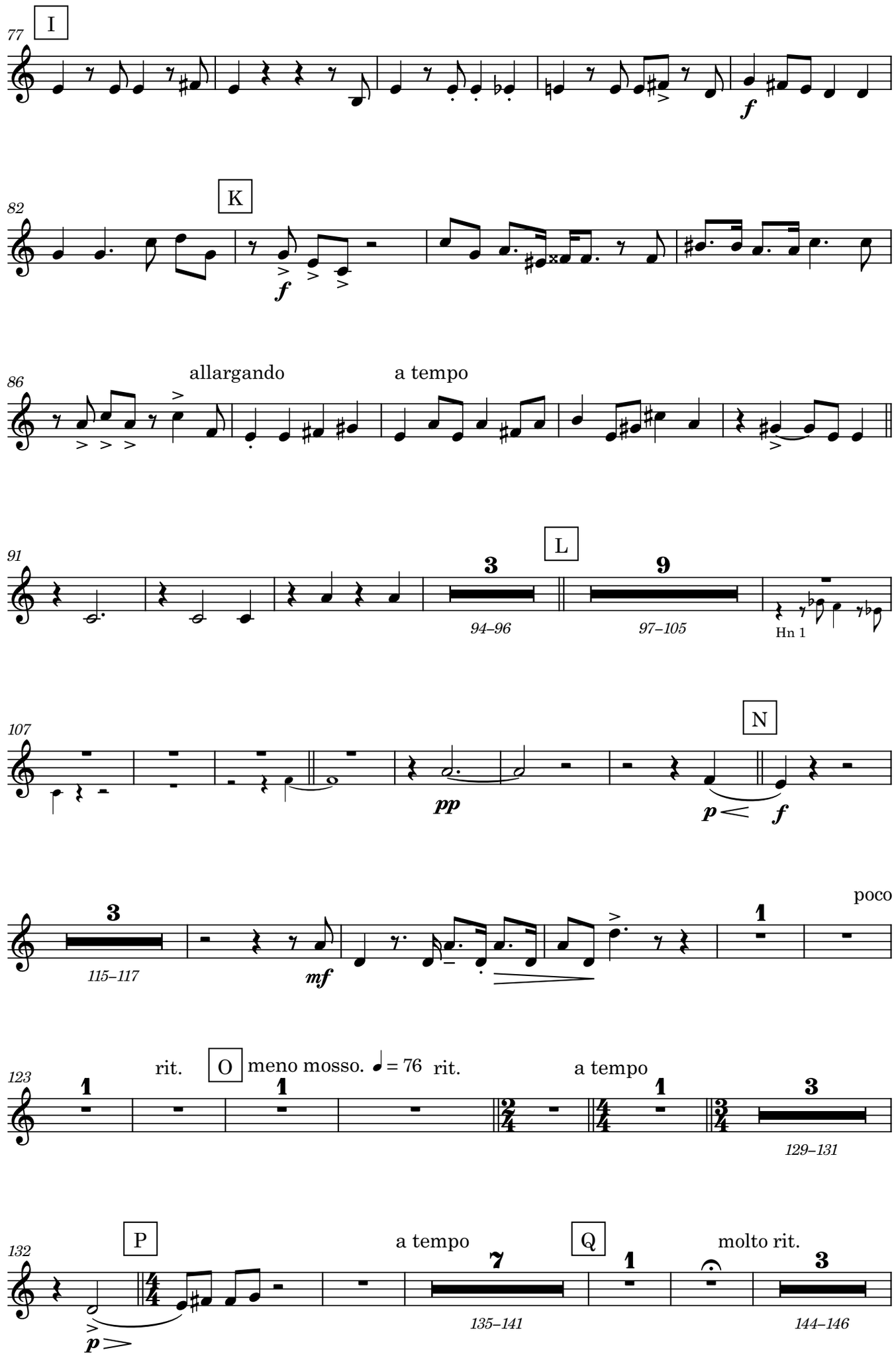
THE PIED PIPER OF HAMELIN

Robert Browning
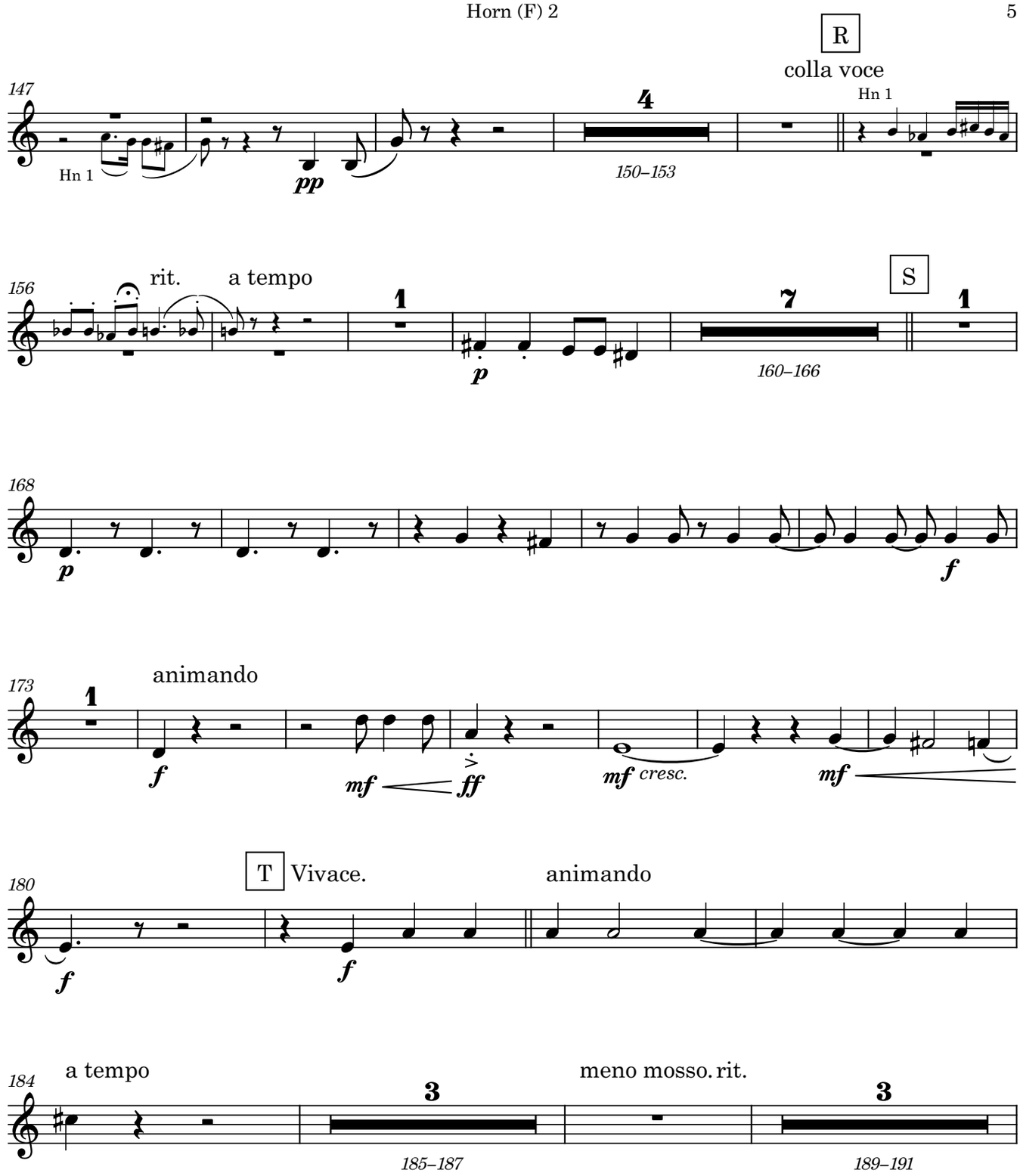
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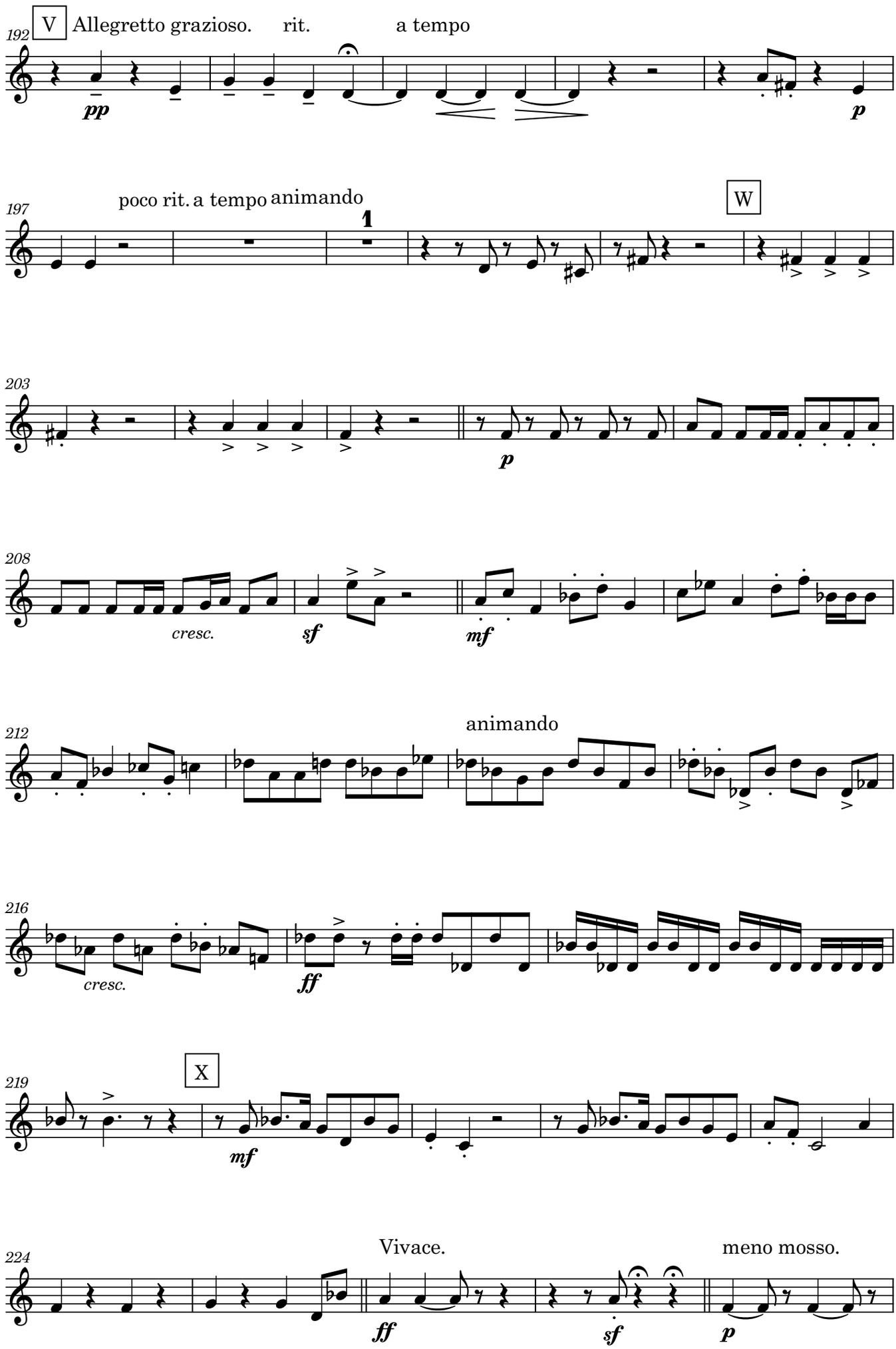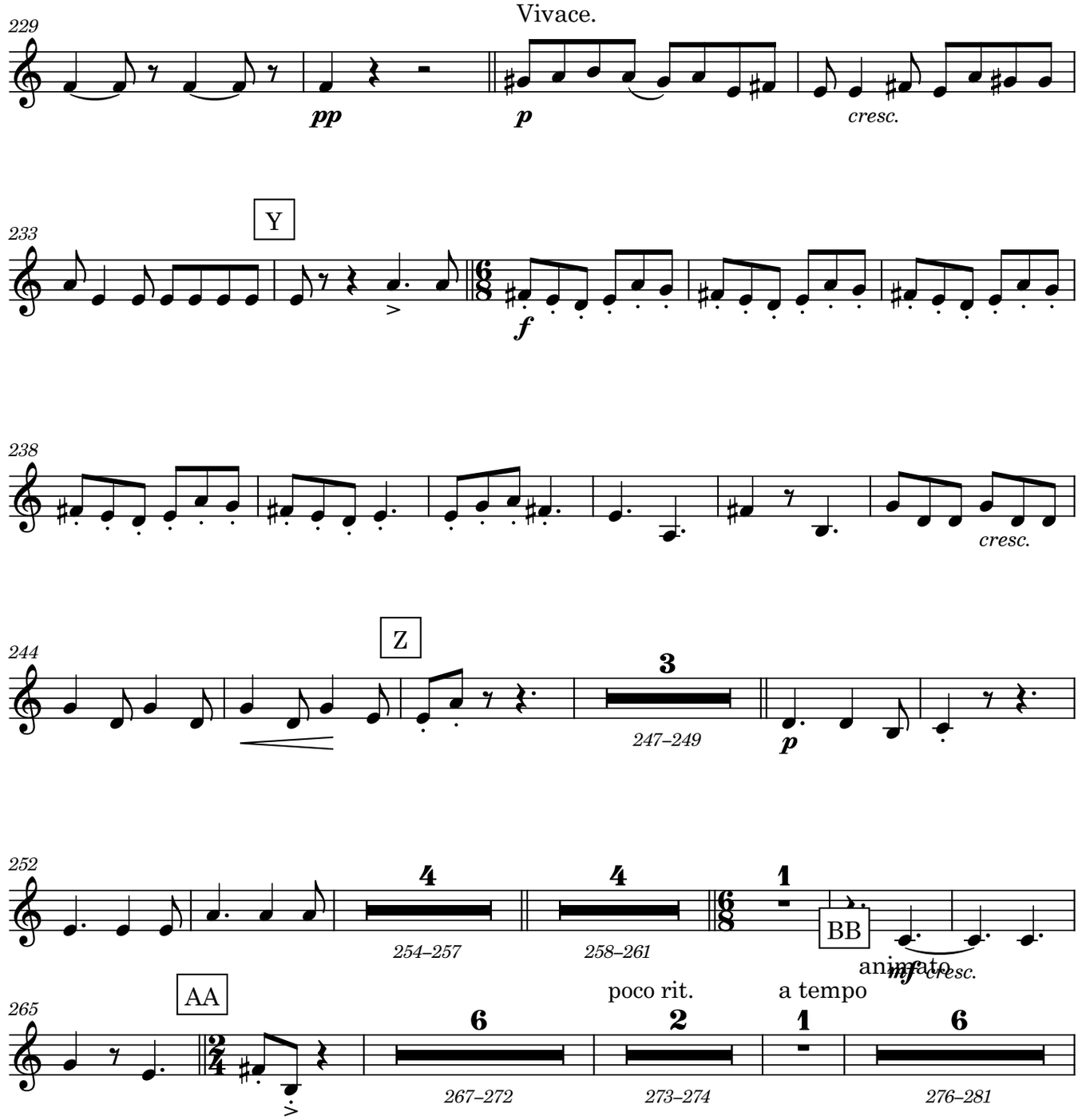



Vivace ma non troppo presto.
41
46
E
50
55
F
60
G
64
H
69
73

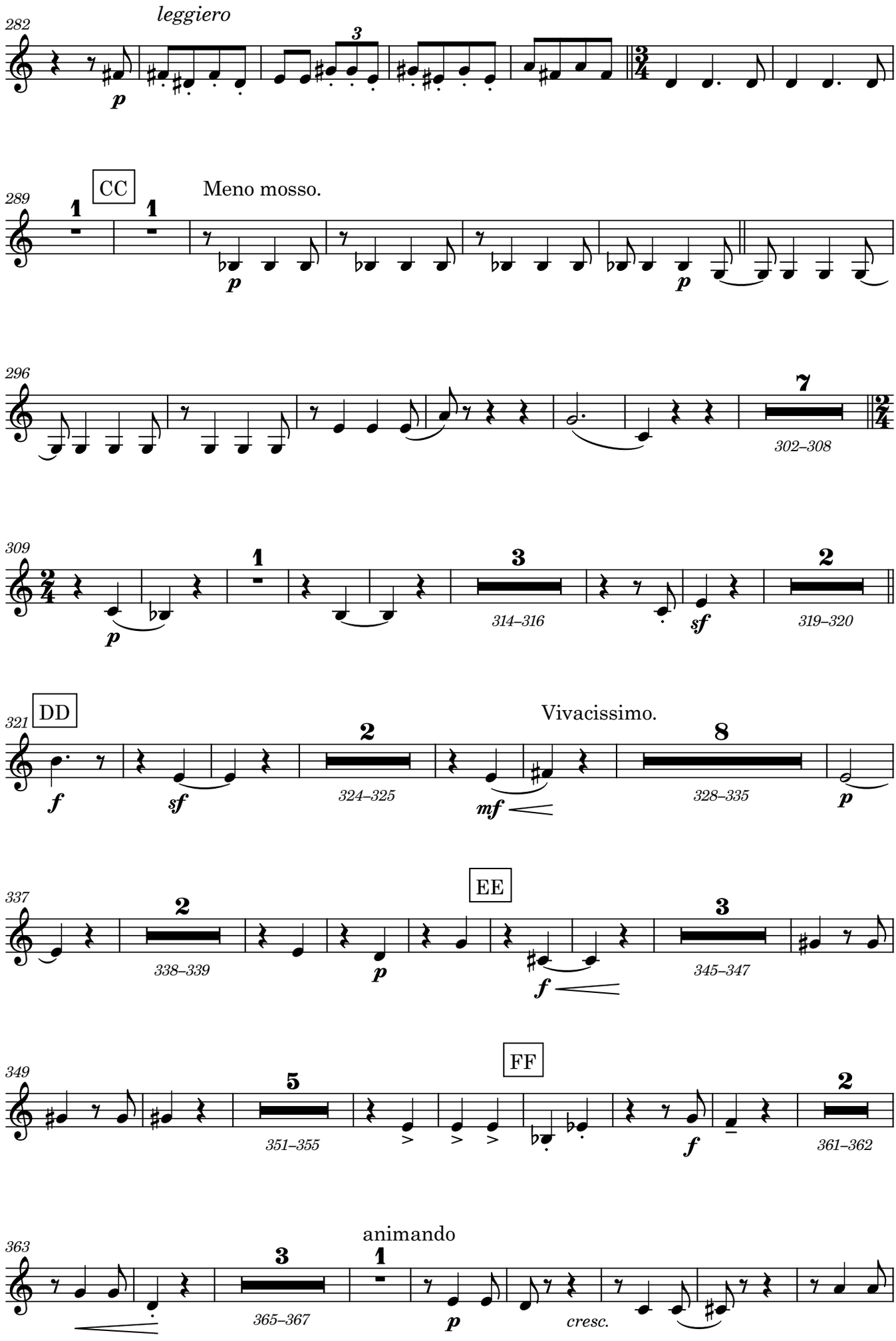

77
I
f
82
K
f
86
allargando
a tempo
91
L
3
94–96
9
97–105
Hn 1
107
N
pp
p
f
3
115–117
mf
poco rit.
1
123
rit.
O
meno mosso. ♩ = 76
rit.
a tempo
1
1
1
3
129–131
132
P
p
a tempo
7
135–141
Q
1
molto rit.
3
144–146

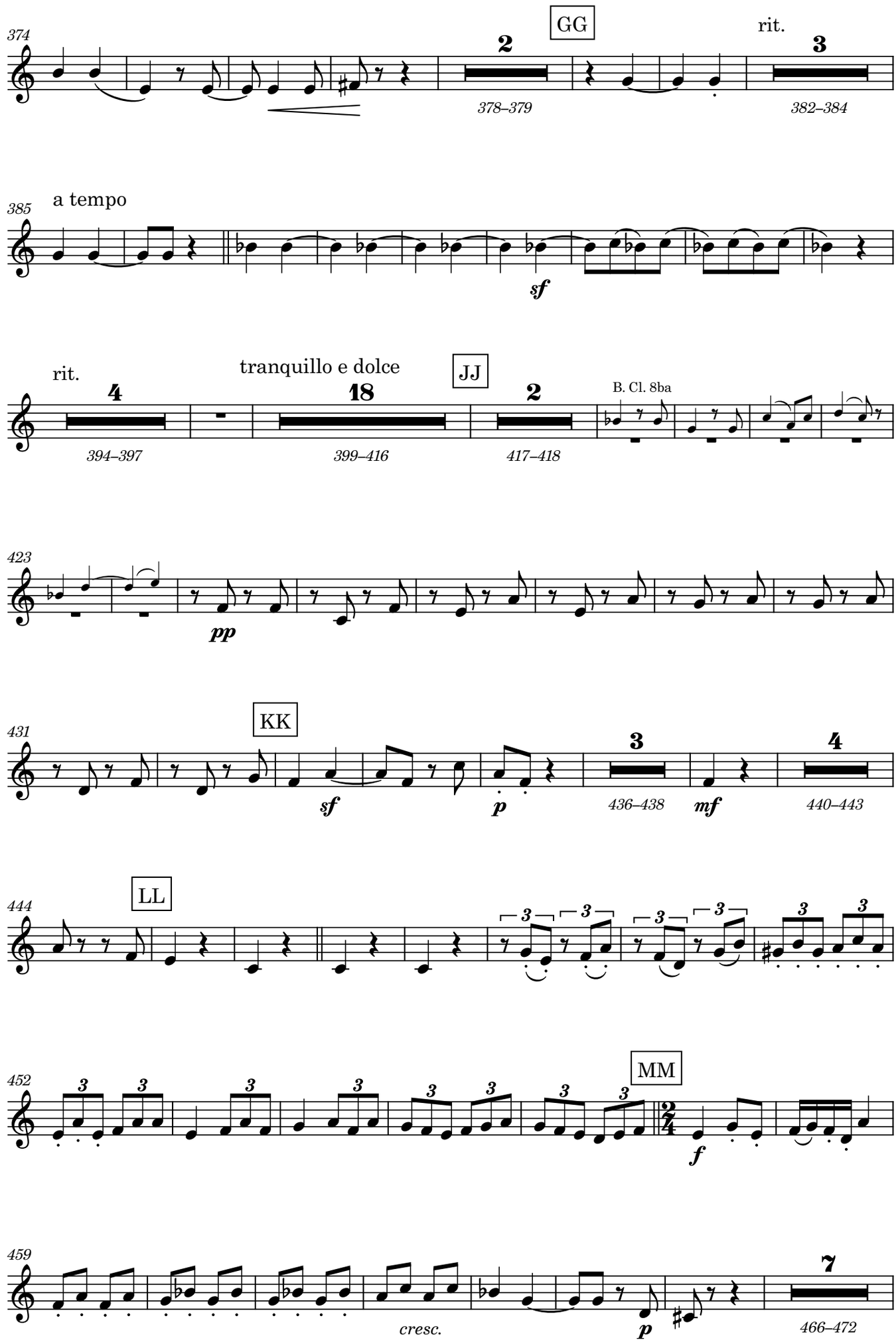
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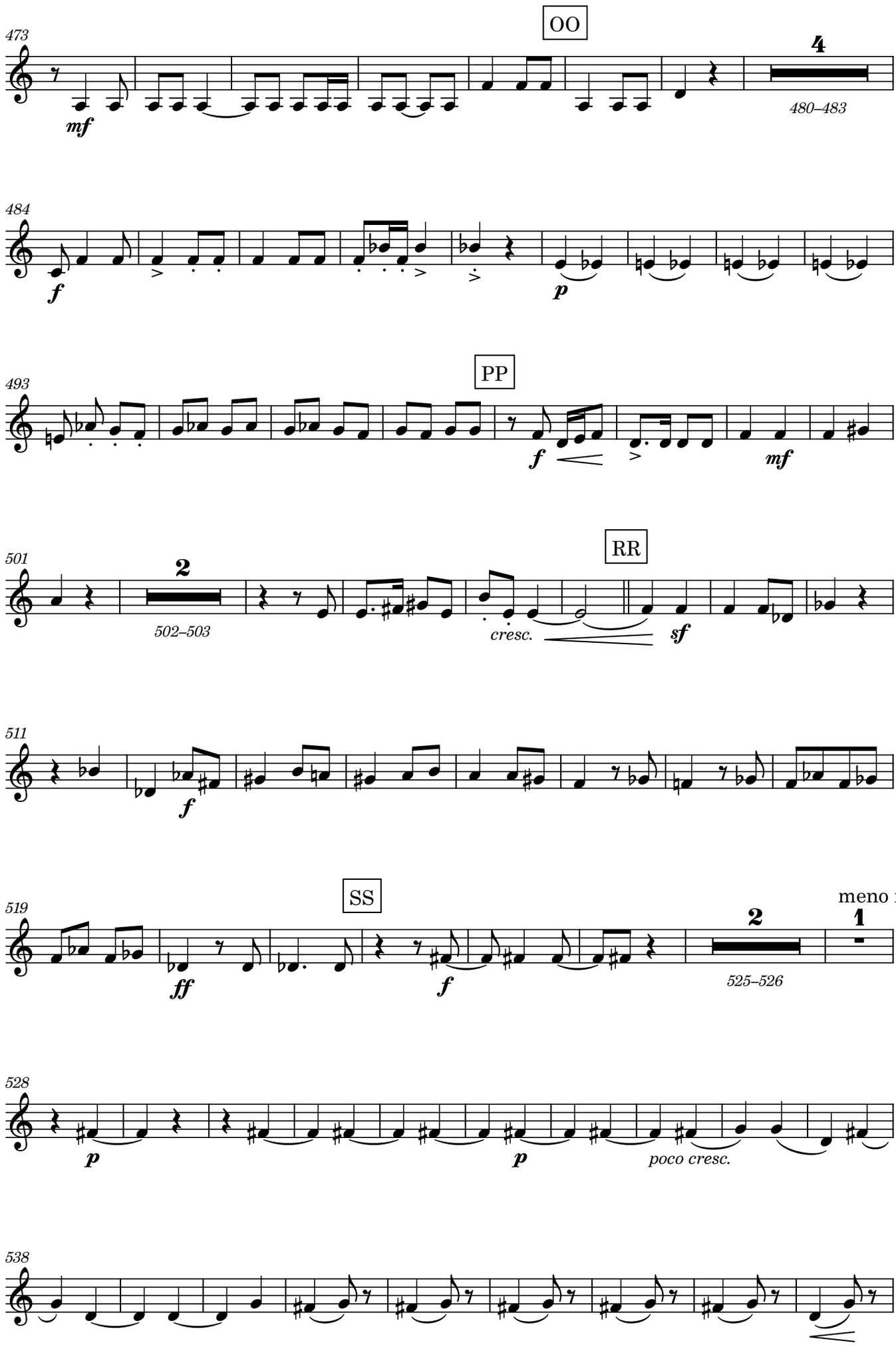

R
colla voce
147
Hn 1
pp
4
150–153
Hn 1
rit.
a tempo
156
1
p
7
160–166
S
1
168
p
f
animando
173
1
f
mf
ff
mf cresc.
mf
T Vivace.
animando
180
f
f
a tempo
184
3
185–187
meno mosso. rit.
3
189–191
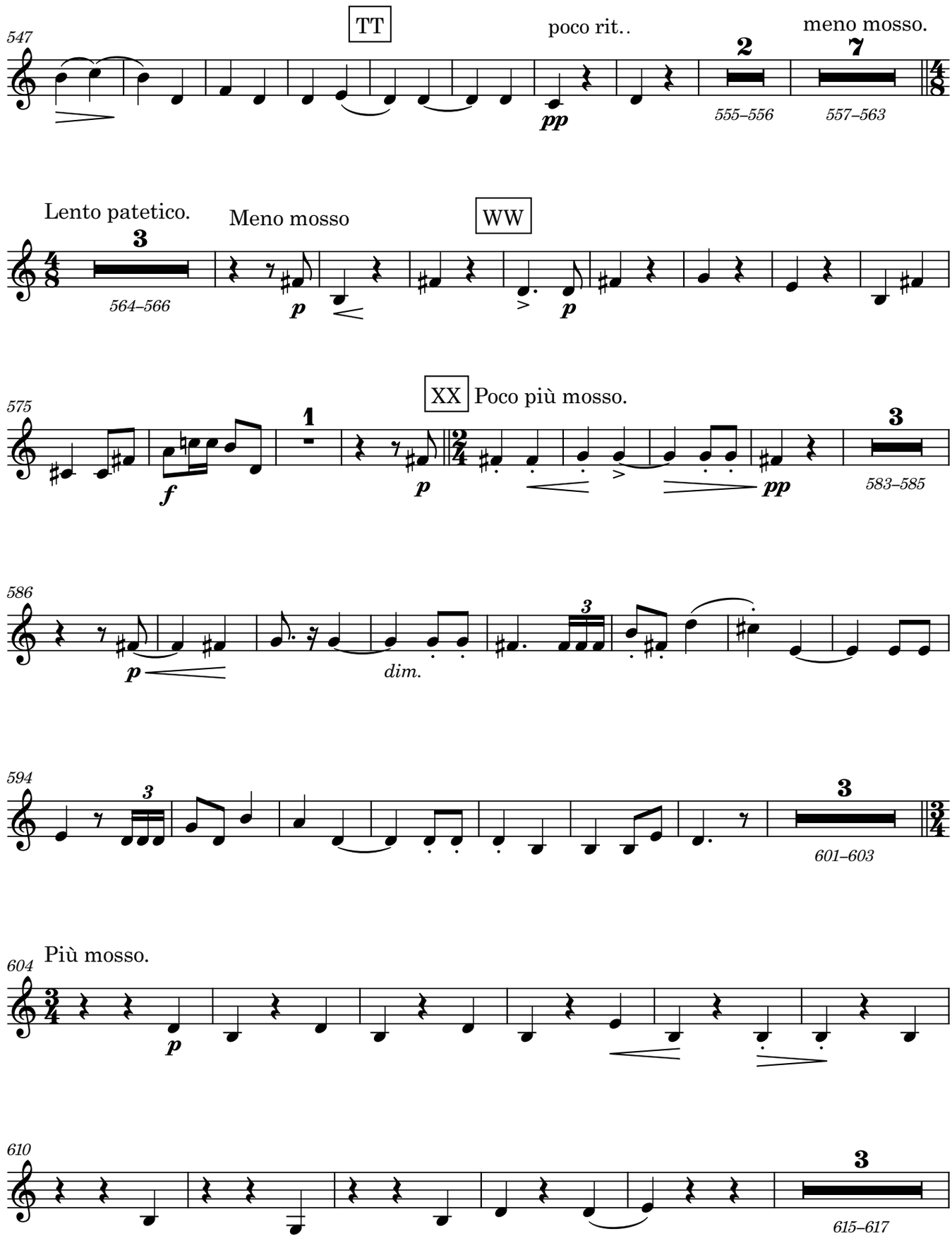

192
V
Allegretto grazioso.
rit.
a tempo
pp
p
197
poco rit.
a tempo
animando
1
W
203
p
208
cresc.
sf
mf
212
animando
216
cresc.
ff
219
X
mf
224
Vivace.
meno mosso.
ff
sf
p
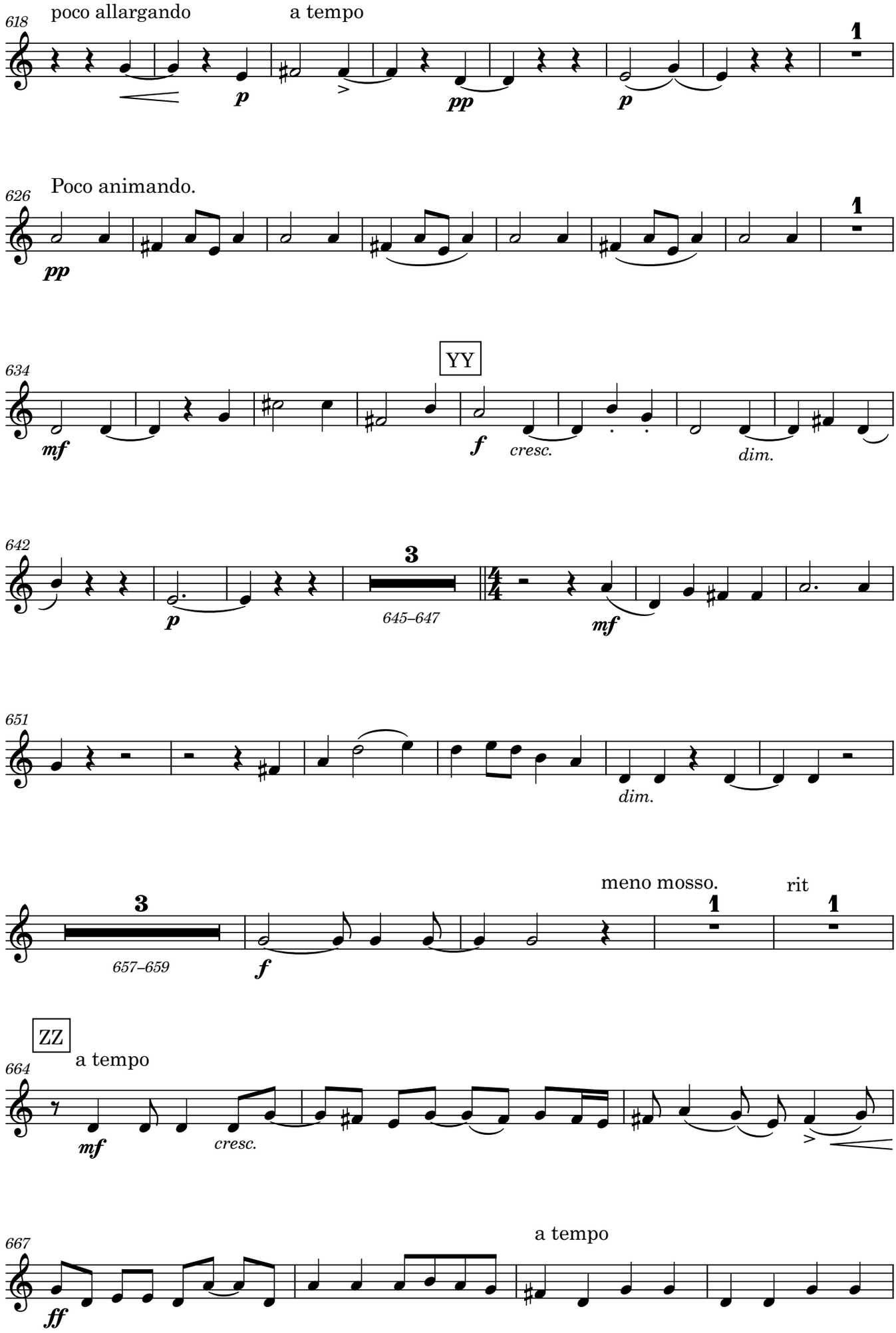

Vivace.
229
pp
p
cresc.
Y
233
f
238
cresc.
Z
244
3
247–249
p
252
4
254–257
4
258–261
1
BB
mf
cresc.
animato
AA
265
poco rit.
a tempo
6
267–272
2
273–274
1
6
276–281
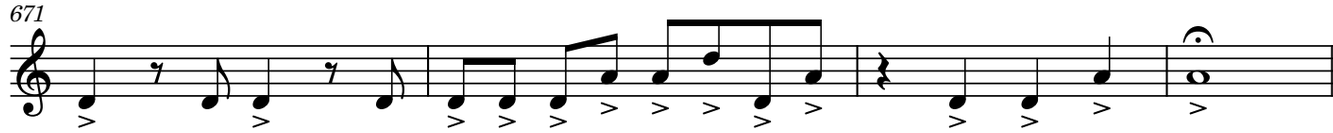

282
leggiero
3
p
289
CC
Meno mosso.
1
1
p
p
296
7
302–308
309
p
1
3
314–316
sf
2
319–320
321
DD
Vivacissimo.
f
2
sf
324–325
mf
8
328–335
p
337
EE
2
338–339
p
f
3
345–347
349
FF
5
351–355
f
2
361–362
363
animando
3
365–367
1
p
cresc.


374
GG
2
rit.
3
378–379
382–384
385
a tempo
sf
rit.
4
394–397
tranquillo e dolce
18
399–416
JJ
2
417–418
B. Cl. 8ba
423
pp
431
KK
sf
p
3
436–438
mf
4
440–443
444
LL
452
MM
f
459
cresc.
p
7
466–472


OO
473
mf
4
480–483
484
f
p
PP
493
f
mf
RR
501
2
502–503
cresc.
sf
511
f
SS
519
ff
f
meno mosso.
2
525–526
1
528
p
p
poco cresc.
538


547
TT
poco rit..
meno mosso.
2
555–556
7
557–563
Lento patetico.
3
564–566
Meno mosso
WW
p
p
575
XX
Poco più mosso.
1
f
p
3
583–585
pp
586
p
dim.
3
594
3
601–603
Più mosso.
604
p
610
3
615–617


618
poco allargando
a tempo
1
626
Poco animando.
1
634
YY
cresc.
dim.
642
3
645–647
651
dim.
3
657–659
meno mosso.
1
rit
1
ZZ
664
a tempo
cresc.
667
a tempo


671



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Catalog Number
1.23/03