

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 3

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

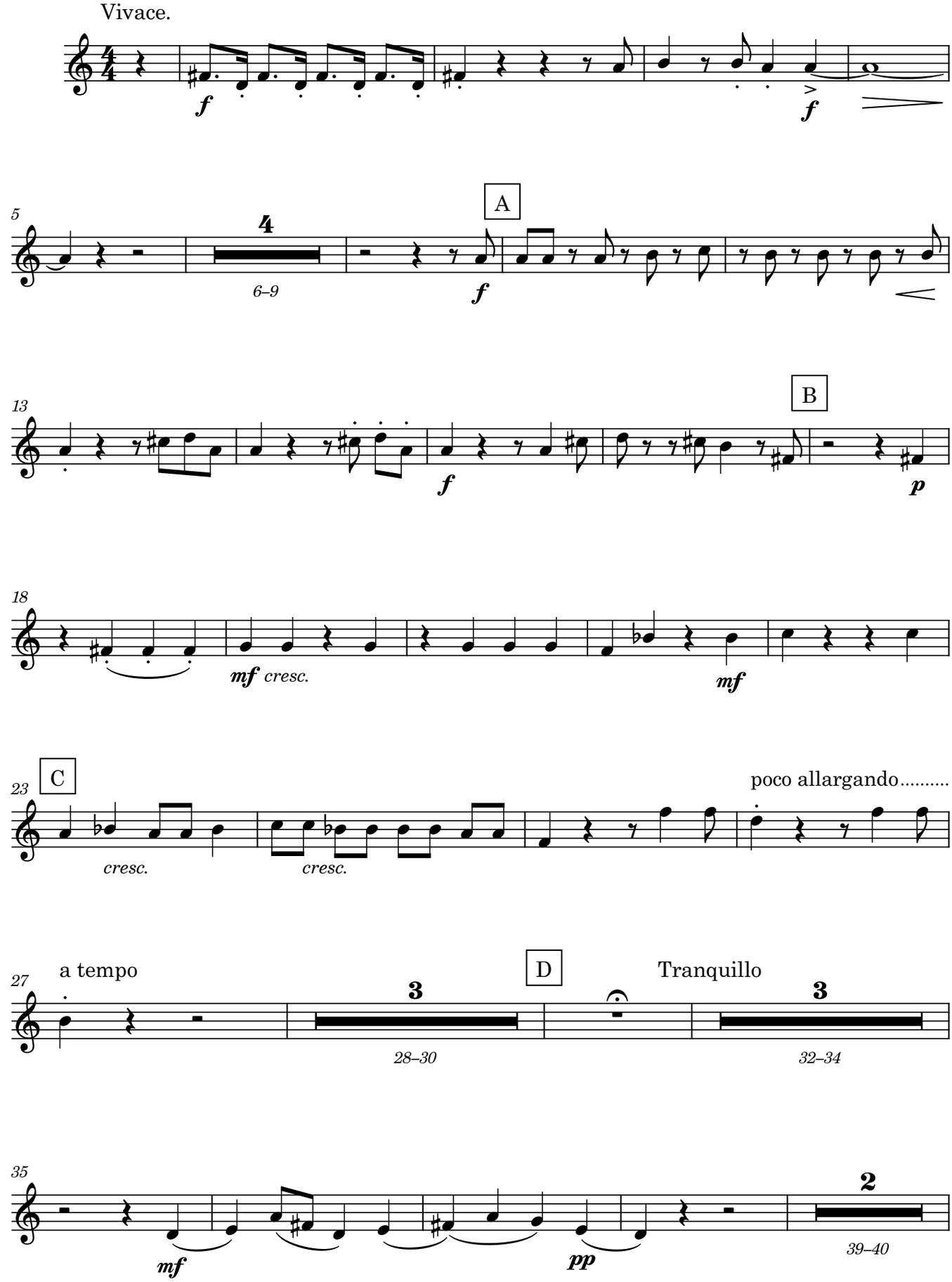
Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011
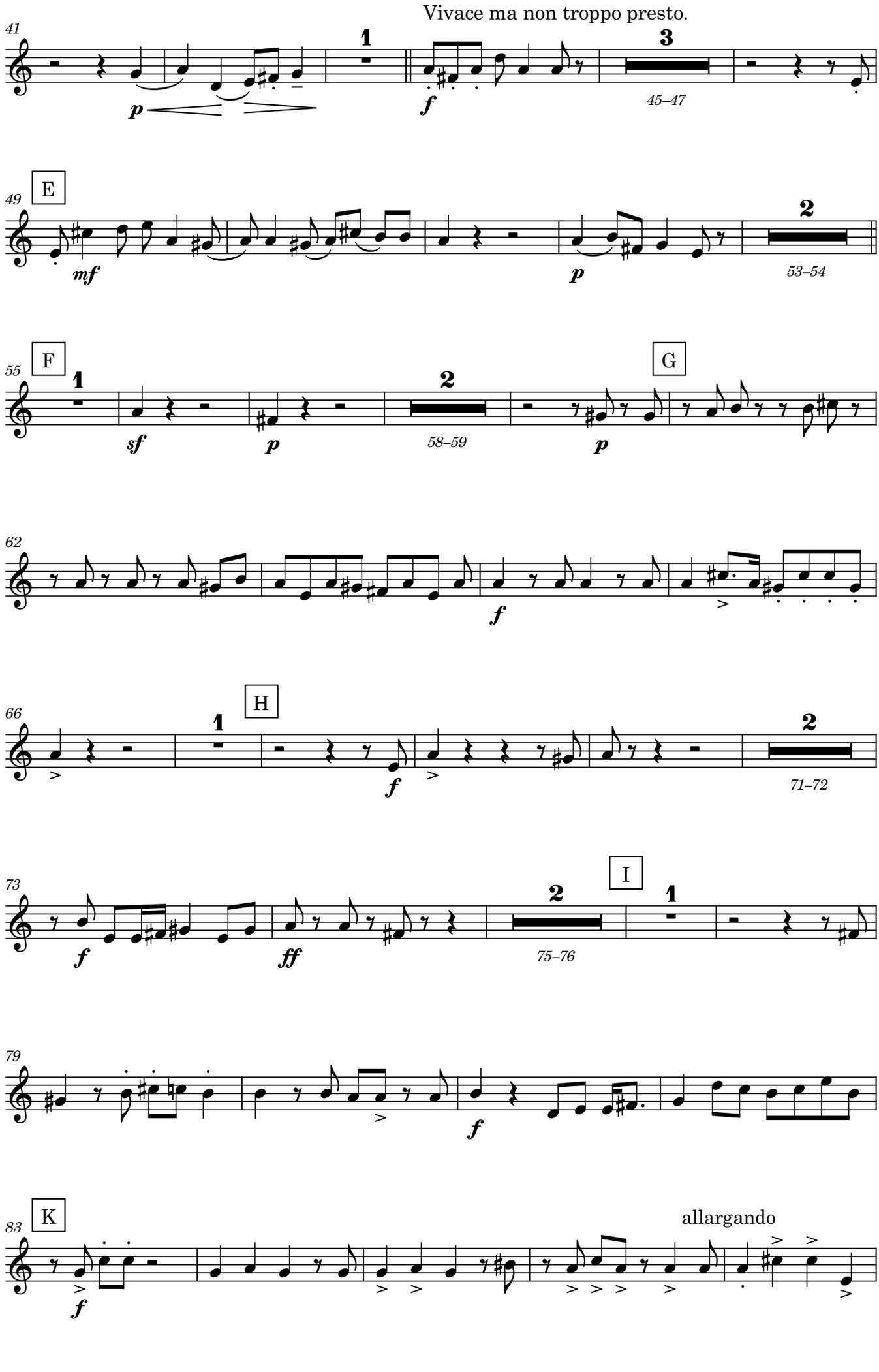
Horn (F) 3
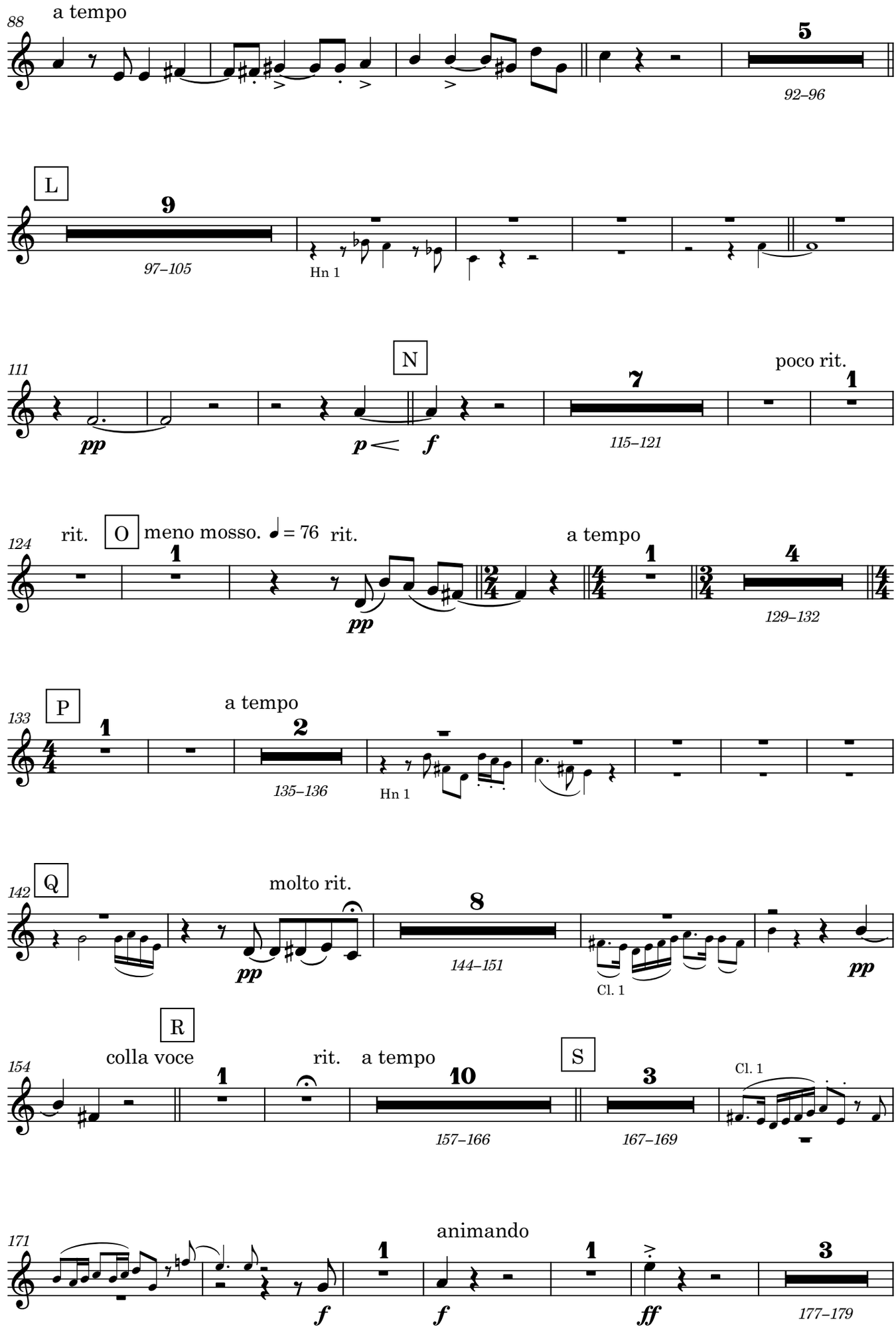
THE PIED PIPER OF HAMELIN
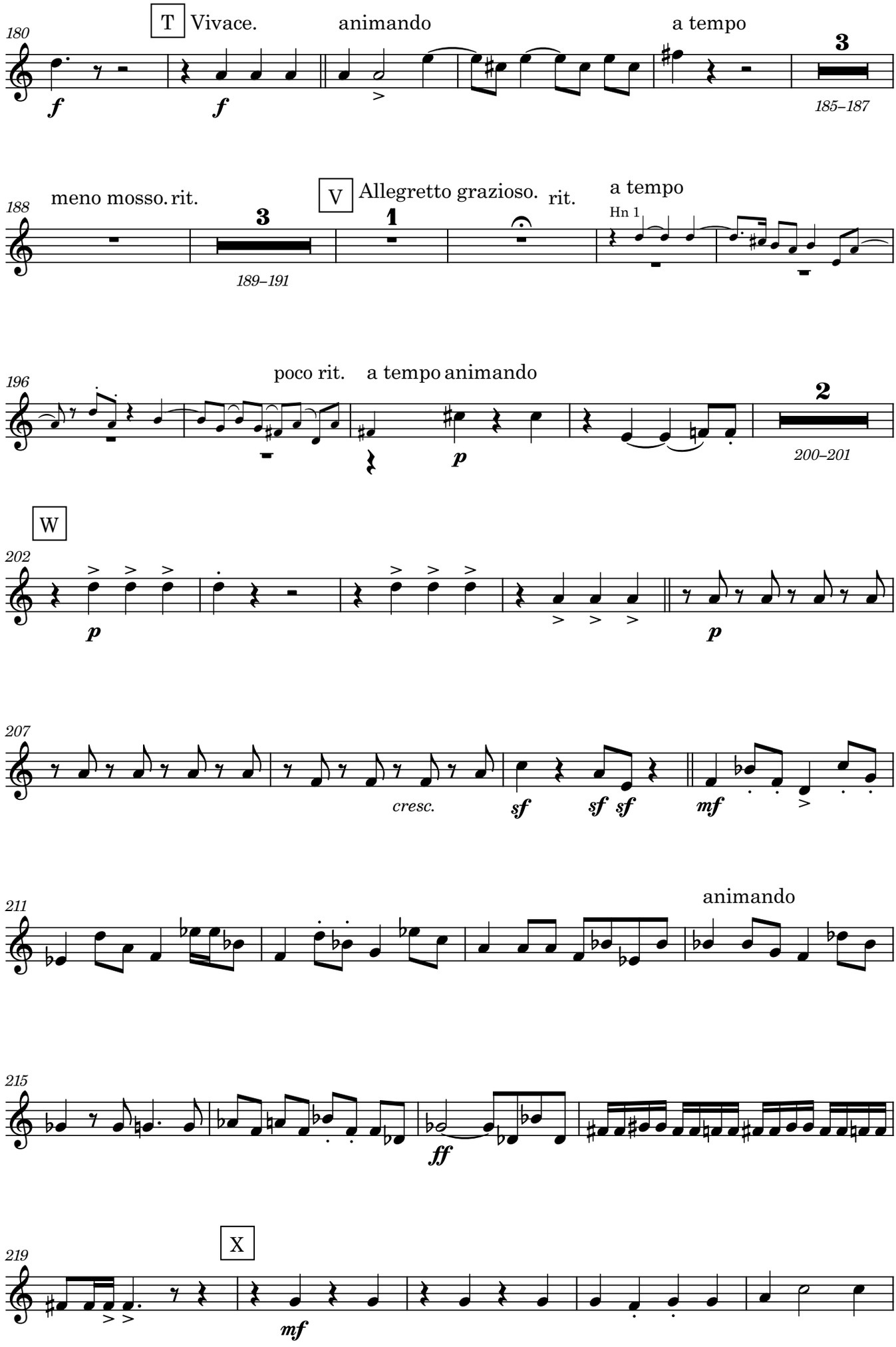
Robert Browning
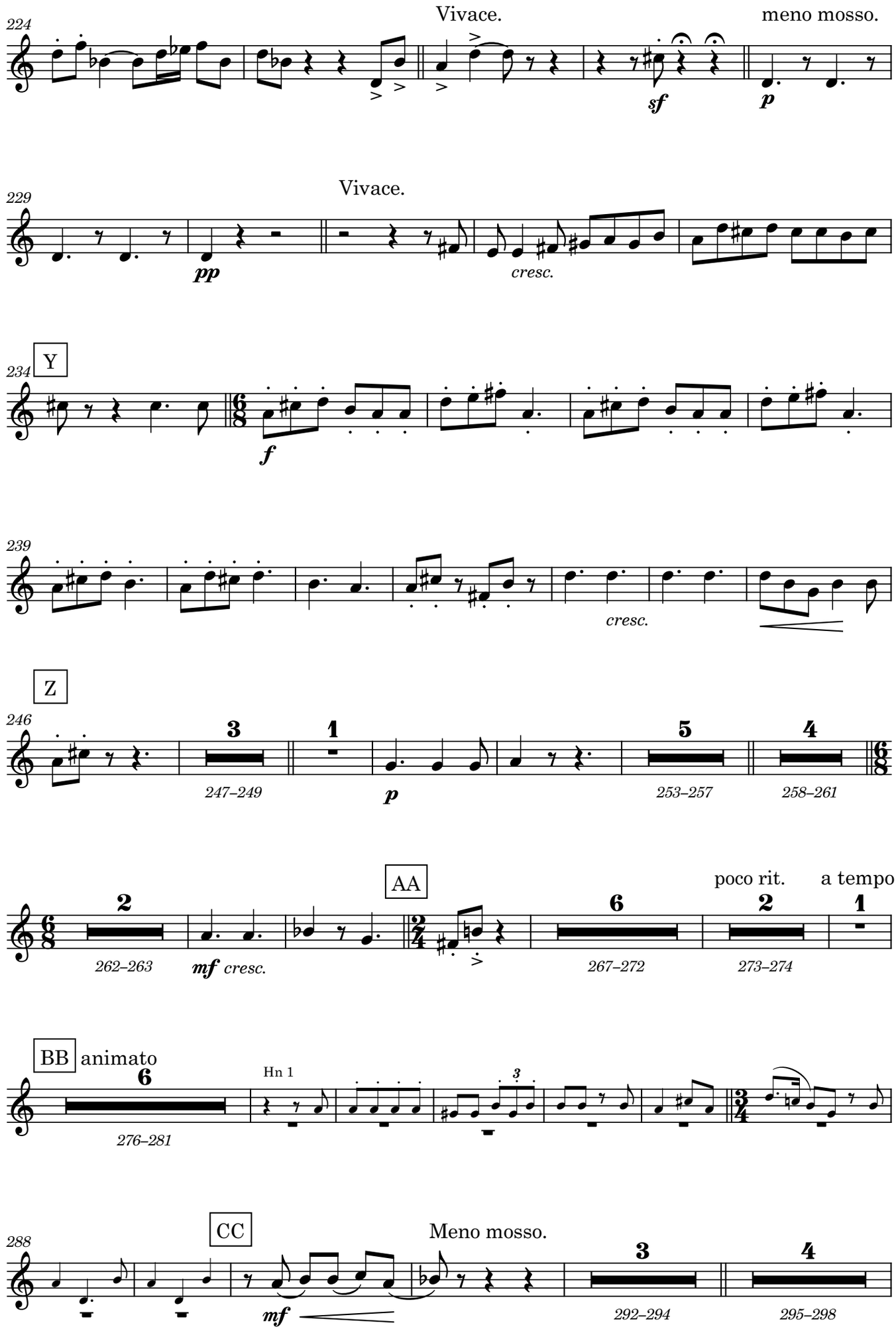
C. Hubert H. Parry

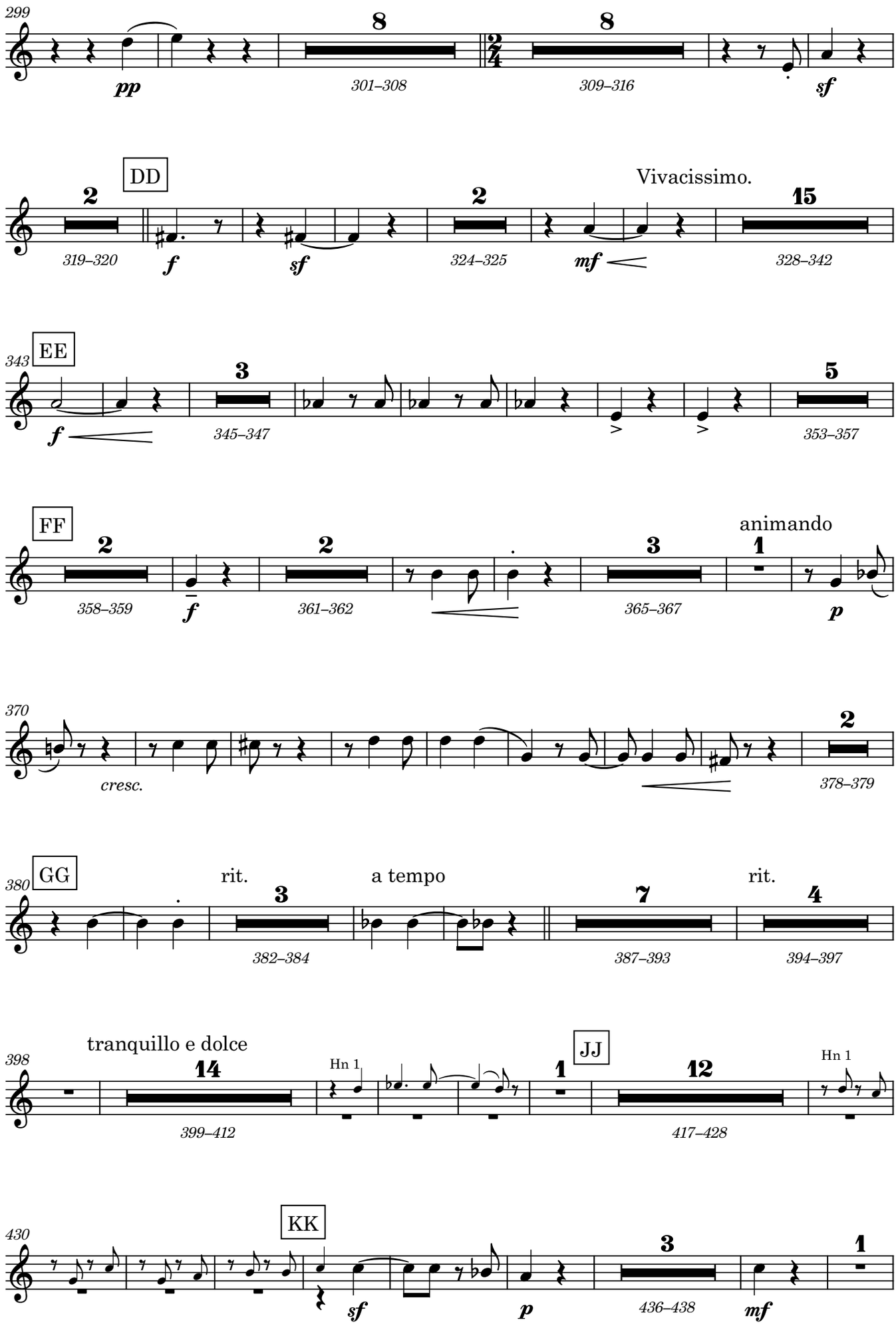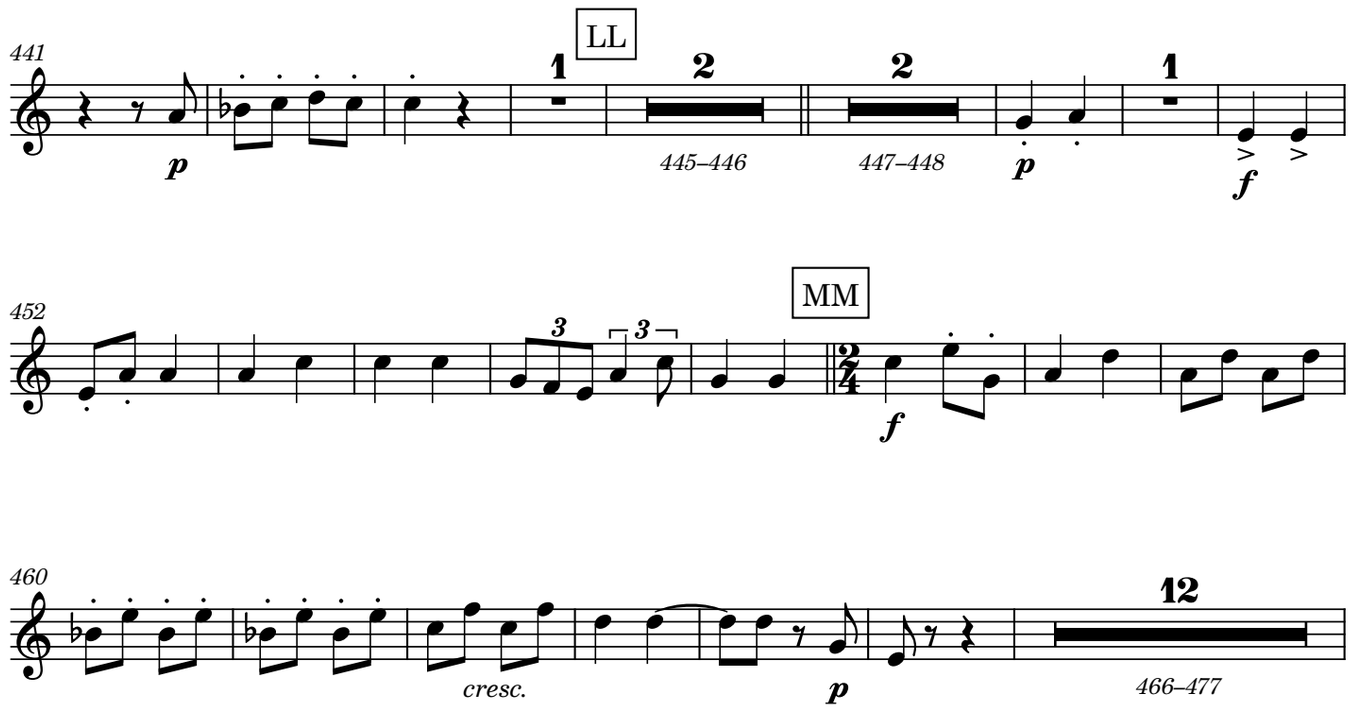



Vivace ma non troppo presto.
41
1
3
45–47
49
E
2
53–54
55
F
1
2
58–59
G
62
66
H
1
2
71–72
73
I
2
75–76
1
79
83
K
allargando
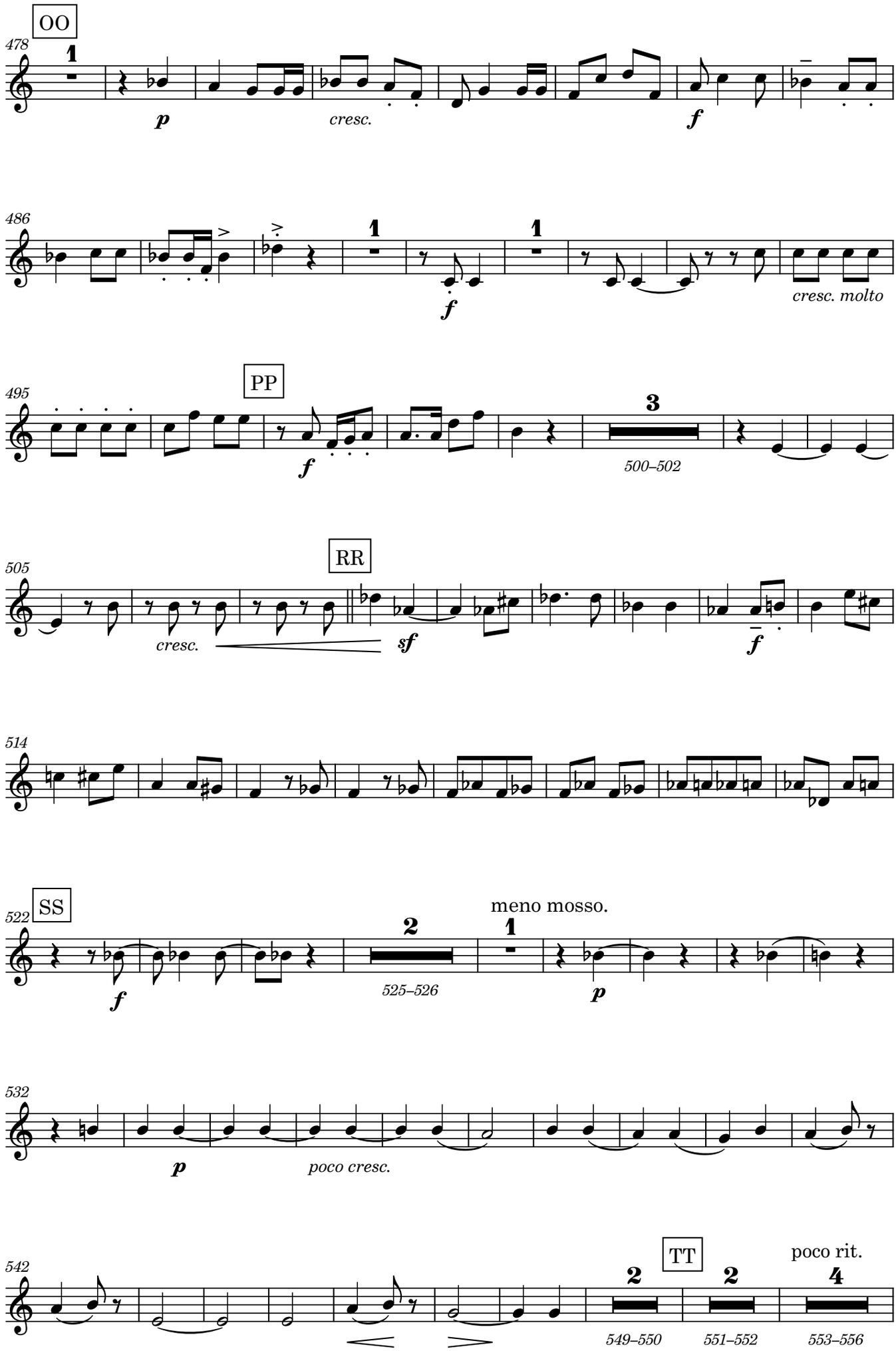

88
a tempo
5
92–96
L
9
97–105
Hn 1
111
N
poco rit.
pp
p <
f
7
115–121
1
124
rit.
O
meno mosso. ♩ = 76
rit.
a tempo
pp
1
4
129–132
133
P
a tempo
1
2
135–136
Hn 1
142
Q
molto rit.
pp
8
144–151
Cl. 1
pp
154
R
colla voce
rit.
a tempo
S
1
10
157–166
3
167–169
Cl. 1
171
animando
f
f
ff
1
1
3
177–179
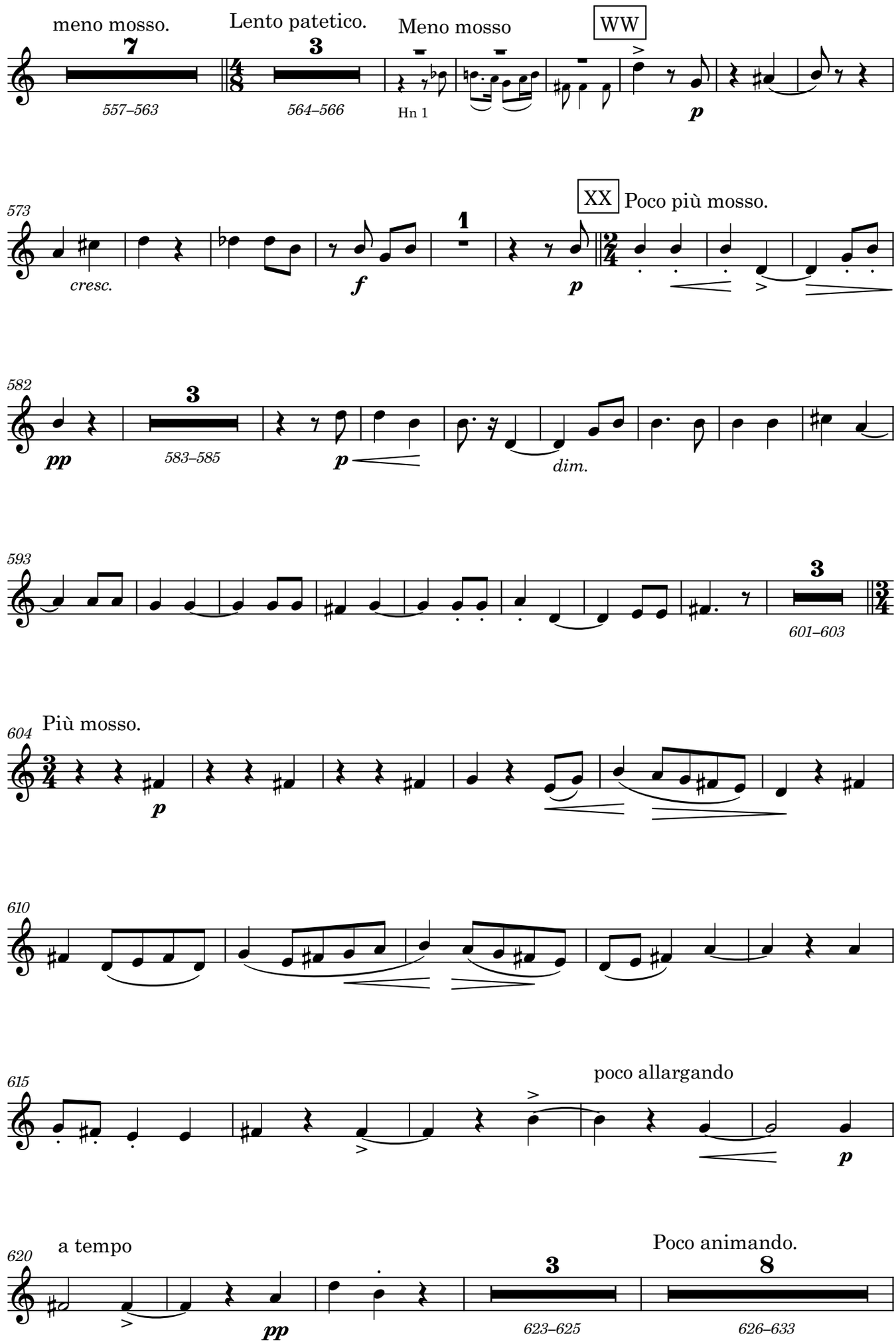

180
T
Vivace.
animando
a tempo
3
185–187
188
meno mosso. rit.
3
189–191
V
Allegretto grazioso.
1
rit.
a tempo
Hn 1
196
poco rit.
a tempo animando
2
200–201
W
202
207
cresc.
211
animando
215
219
X

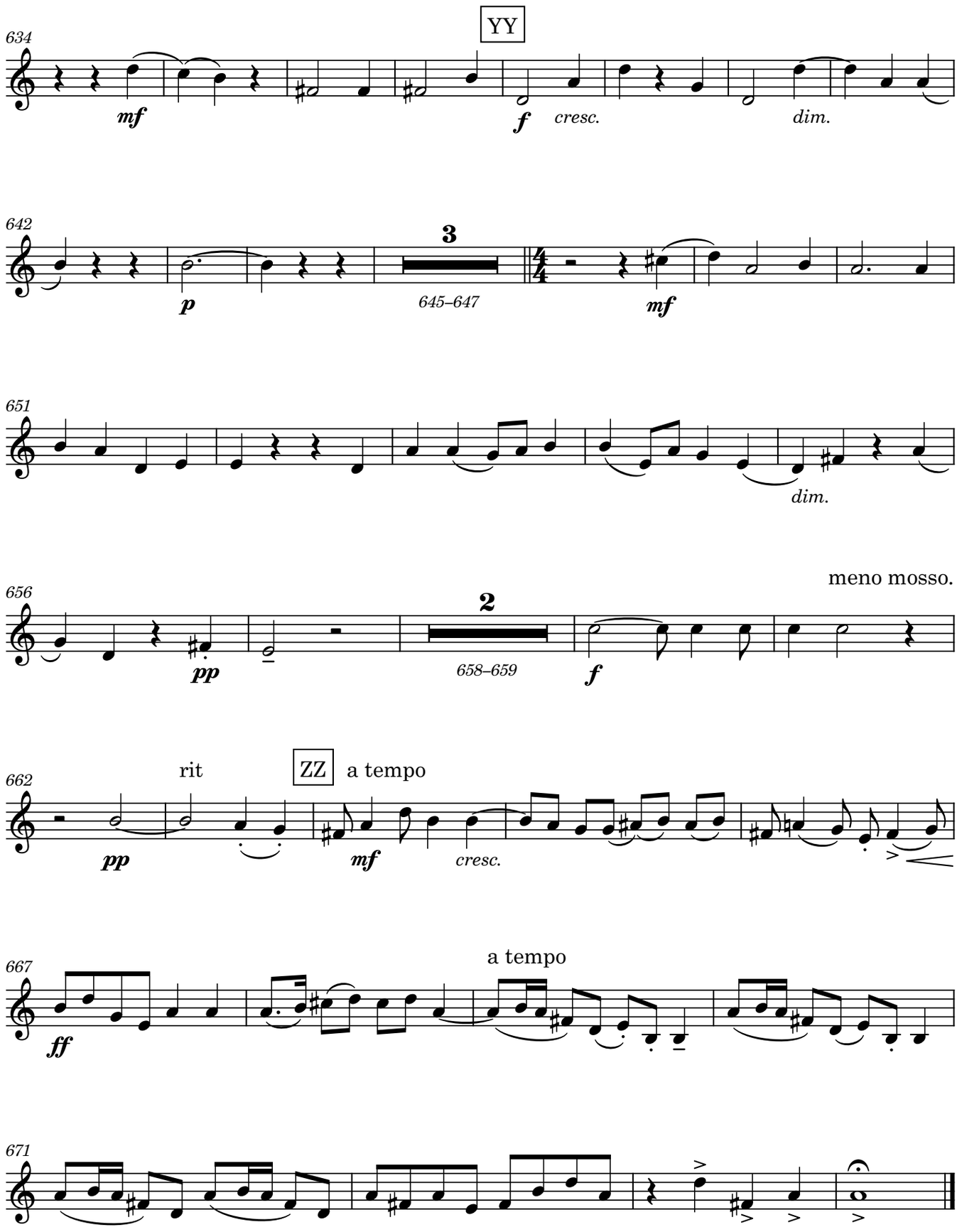

224
Vivace.
meno mosso.
sf
p
229
Vivace.
pp
cresc.
234
Y
f
239
cresc.
Z
246
3
247–249
1
p
5
253–257
4
258–261
2
262–263
mf cresc.
AA
poco rit.
a tempo
6
267–272
2
273–274
1
BB
animato
6
276–281
Hn 1
3
288
CC
Meno mosso.
mf
3
292–294
4
295–298


299
8
8
pp
301–308
309–316
sf
DD
2
Vivacissimo.
15
319–320
f
sf
2
324–325
mf
328–342
343
EE
3
5
f
345–347
353–357
FF
2
2
3
1
animando
358–359
f
361–362
365–367
p
370
cresc.
2
378–379
380
GG
rit.
a tempo
rit.
3
7
4
382–384
387–393
394–397
398
tranquillo e dolce
14
Hn 1
1
JJ
12
Hn 1
399–412
417–428
430
KK
3
1
sf
p
436–438
mf


441
LL
1
2
2
1
445–446
447–448
p
p
f
452
MM
3
3
f
460
12
cresc.
p
466–477


OO
478
1
p
cresc.
f
486
1
f
1
cresc. molto
PP
495
f
3
500–502
RR
505
cresc.
sf
f
514
SS
522
f
2
525–526
1
meno mosso.
p
532
p
poco cresc.
542
TT
2
549–550
2
551–552
poco rit.
4
553–556


meno mosso.
7
557–563
Lento patetico.
3
564–566
Meno mosso
Hn 1
WW
p
573
cresc.
f
1
XX
Poco più mosso.
p
582
pp
3
583–585
p
dim.
593
3
601–603
604
Più mosso.
p
610
615
poco allargando
p
620
a tempo
pp
Poco animando.
3
623–625
8
626–633


634
YY
mf
f
cresc.
dim.
642
3
p
645–647
mf
651
dim.
meno mosso.
656
2
pp
658–659
f
662
rit
ZZ
a tempo
pp
mf
cresc.
667
a tempo
ff
671



LIBRARIES
PUBLISHING
ehms.lib.umn.edu

Catalog Number
1.23/03