

# 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 4

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 |

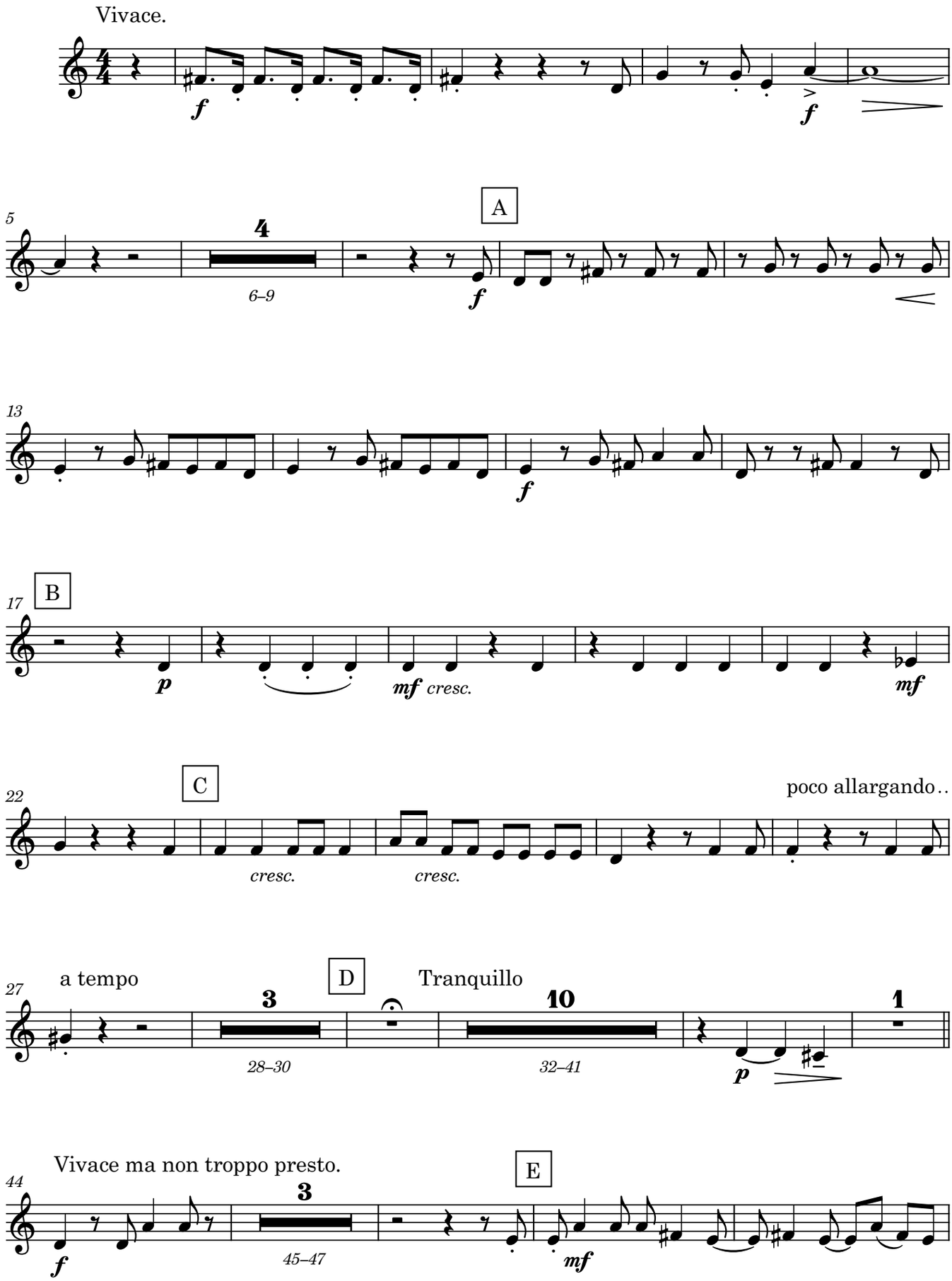
## Reference Material and Software

*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) 4

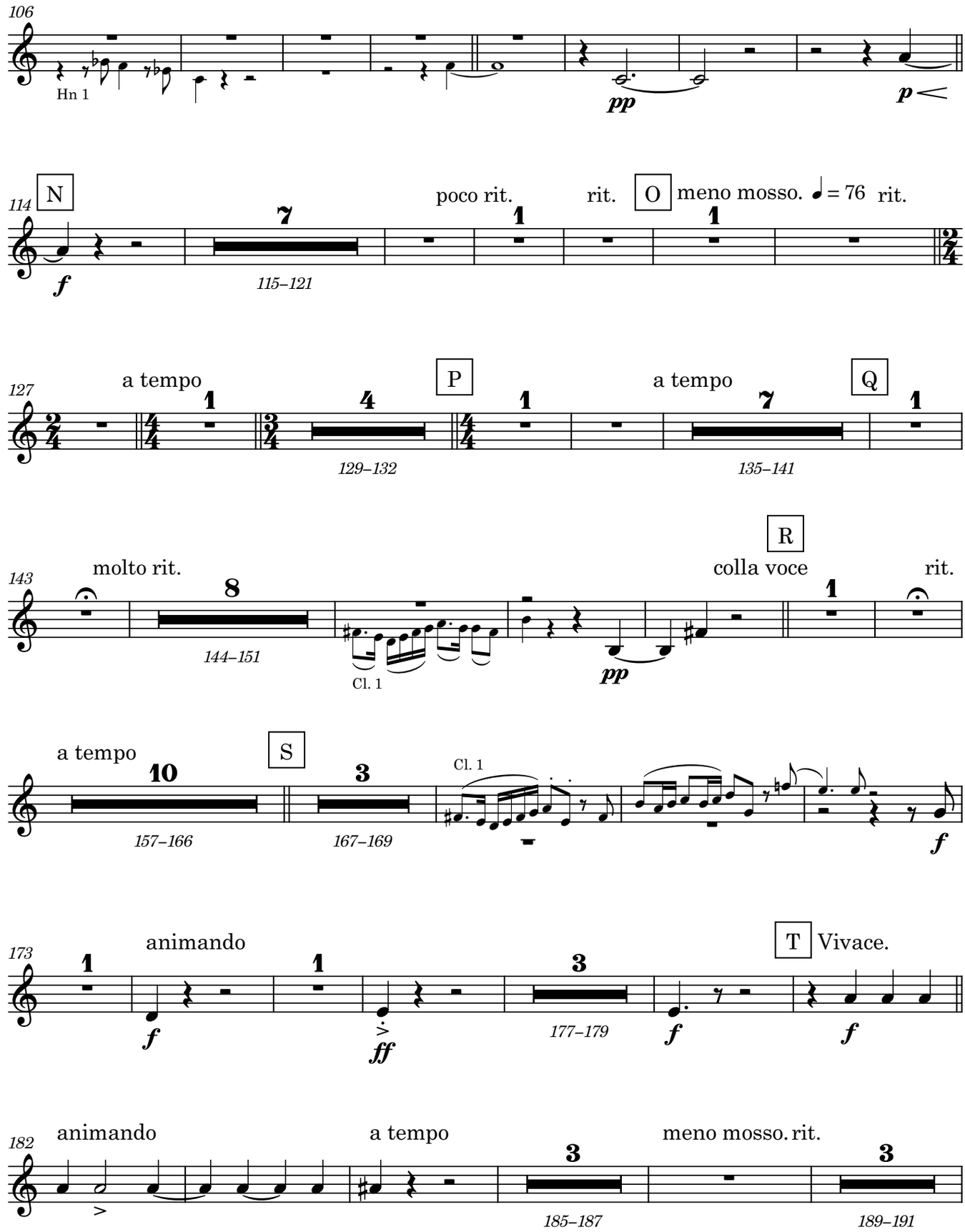
# THE PIED PIPER OF HAMELIN

Robert Browning — C. Hubert H. Parry

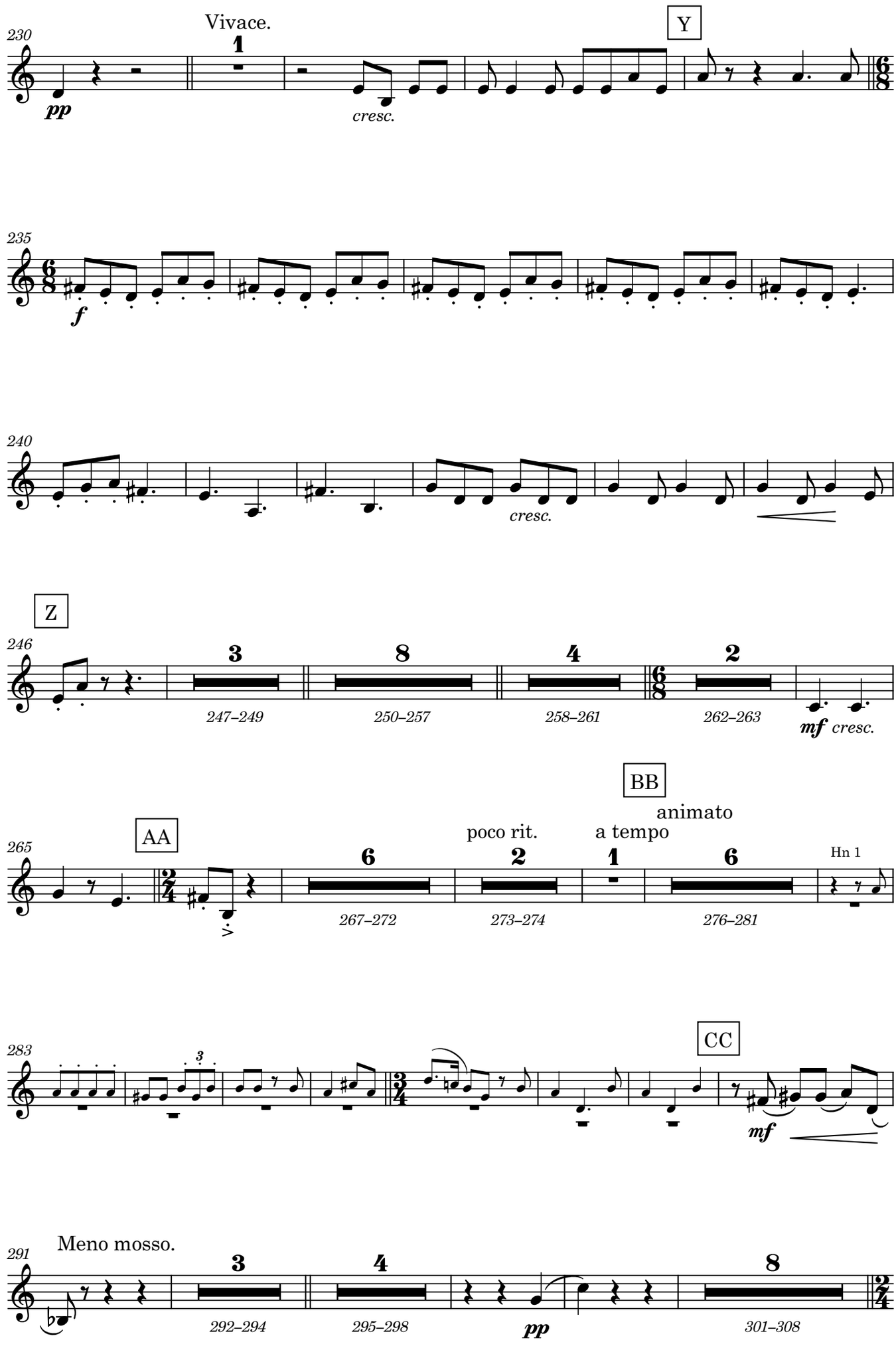


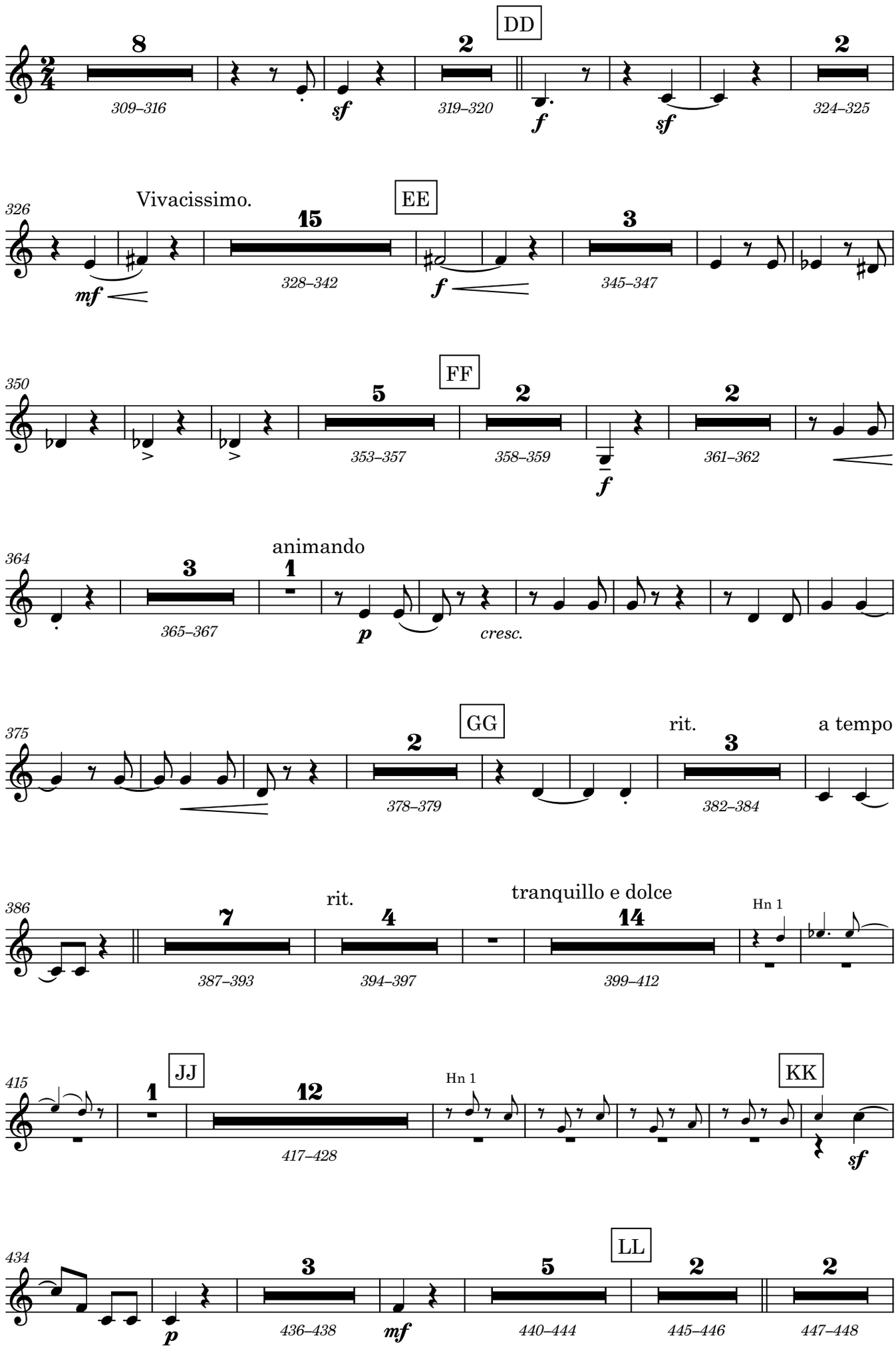

51
F
2
53–54
1
p
sf
p
3
G
58–60
64
f
H
1
f
69
2
71–72
f
ff
2
I
1
75–76
81
K
f
f
86
allargando
a tempo
90
L
5
92–96
9
97–105

PAGE INTENTIONALLY LEFT BLANK


106
Hn 1
pp
p
114
N
poco rit.
rit.
O
meno mosso.
= 76
rit.
f
115–121
127
a tempo
P
a tempo
Q
129–132
135–141
143
molto rit.
R
colla voce
rit.
144–151
Cl. 1
pp
a tempo
S
Cl. 1
157–166
167–169
f
173
animando
T
Vivace.
f
ff
177–179
f
f
182
animando
a tempo
meno mosso. rit.
185–187
189–191


V
Allegretto grazioso.
rit.
a tempo
poco rit.
Hn 1
192
1
198
a tempo animando
2
200–201
W
204
208
cresc.
212
animando
216
ff
X
220
mf
225
Vivace.
meno mosso.


230
Vivace.
Y
pp
cresc.
235
f
240
cresc.
Z
246
247–249
250–257
258–261
262–263
mf cresc.
AA
265
BB
animato
poco rit.
a tempo
Hn 1
267–272
273–274
276–281
283
CC
mf
291
Meno mosso.
292–294
295–298
pp
301–308


DD
8
309–316
sf
2
319–320
f
sf
2
324–325
326
Vivacissimo.
EE
mf
15
328–342
f
3
345–347
350
FF
5
353–357
2
358–359
f
2
361–362
364
animando
3
365–367
1
p
cresc.
375
GG
rit.
a tempo
2
378–379
3
382–384
386
rit.
tranquillo e dolce
7
387–393
4
394–397
14
399–412
Hn 1
415
JJ
1
12
417–428
Hn 1
KK
sf
434
LL
p
3
436–438
mf
5
440–444
2
445–446
2
447–448


449
MM
458
cresc.
OO
466–477
cresc.
485
489–491
cresc. molto
495
PP
500–502
505
RR
cresc.
513
520
SS
525–526


meno mosso.
527
1
p
p
poco cresc.
538
548
TT
poco rit.
meno mosso.
Lento patetico.
2
4
7
3
dim.
551–552
553–556
557–563
564–566
567
Meno mosso
WW
Hn 1
p
cresc.
576
XX
Poco più mosso.
1
f
p
3
583–585
pp
p
587
dim.
596
Più mosso.
3
601–603
p
606


612
618
poco allargando
a tempo
Poco animando.
3
8
623–625
626–633
634
YY
mf
f
cresc.
dim.
642
3
645–647
p
mf
651
4
656–659
dim.
660
meno mosso.
rit
ZZ
a tempo
f
p
pp
mf
cresc.
666
a tempo
ff
670




LIBRARIES
PUBLISHING
ehms.lib.umn.edu

**Catalog Number**
1.23/03