

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

OBOE 1

COVER IMAGE

"The Pied Piper of Hamelin"

by

James Elder Christie

1881

IN THE UNITED STATES

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ENGLISH HERITAGE

MUSIC SERIES

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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

Oboe 1

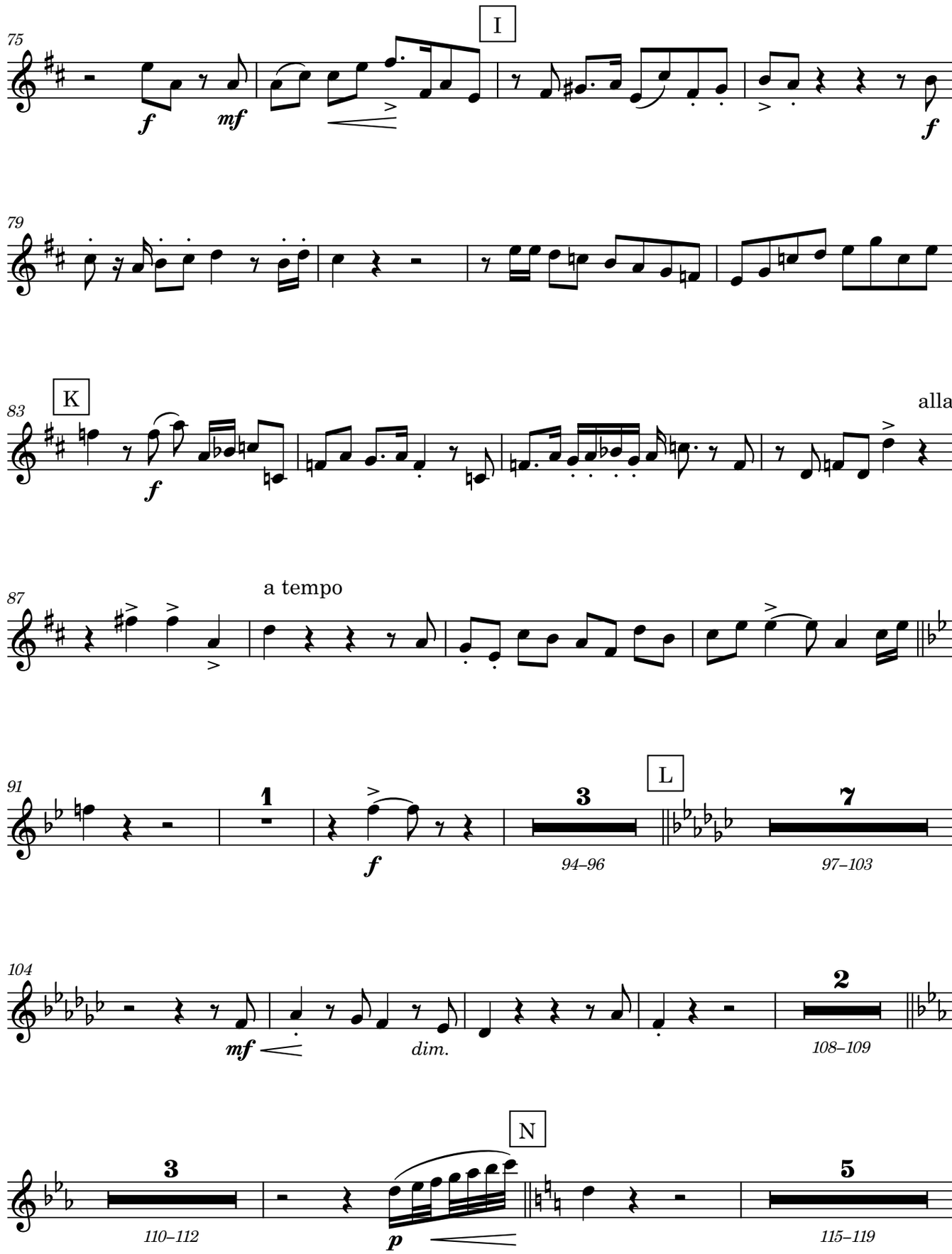
THE PIED PIPER OF HAMELIN

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C. Hubert H. Parry




35
mf
dim.
4
40–43
44
Vivace ma non troppo presto.
mf
3
46–48
E
6
49–54
55
F
mf
58
60
G
mf
63
mf
66
3
dim.
H
mf
f
69
1
f
1
ff
mf


75
I
mf
79
83
K
allargando
87
a tempo
91
1
3
L
7
94–96
97–103
104
mf
dim.
2
108–112
N
3
5
115–119

120

poco rit.

p *dim.*

124

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

p

131

P

p *mf*

a tempo

135–137

138

Q

p

143

molto rit.

144–147

f

150–153

colla voce

155

R

p

rit. a tempo

158–163

164

S

Cl. 1

p

169

mf *cresc.*


173
animando
mf
f
1
mf
179
T Vivace.
animando
f
f
184
a tempo
2
185–186
p
meno mosso. rit.
190
V Allegretto grazioso. rit.
a tempo
2
194–195
196
Solo
p
poco rit.
a tempo animando
3
199–201

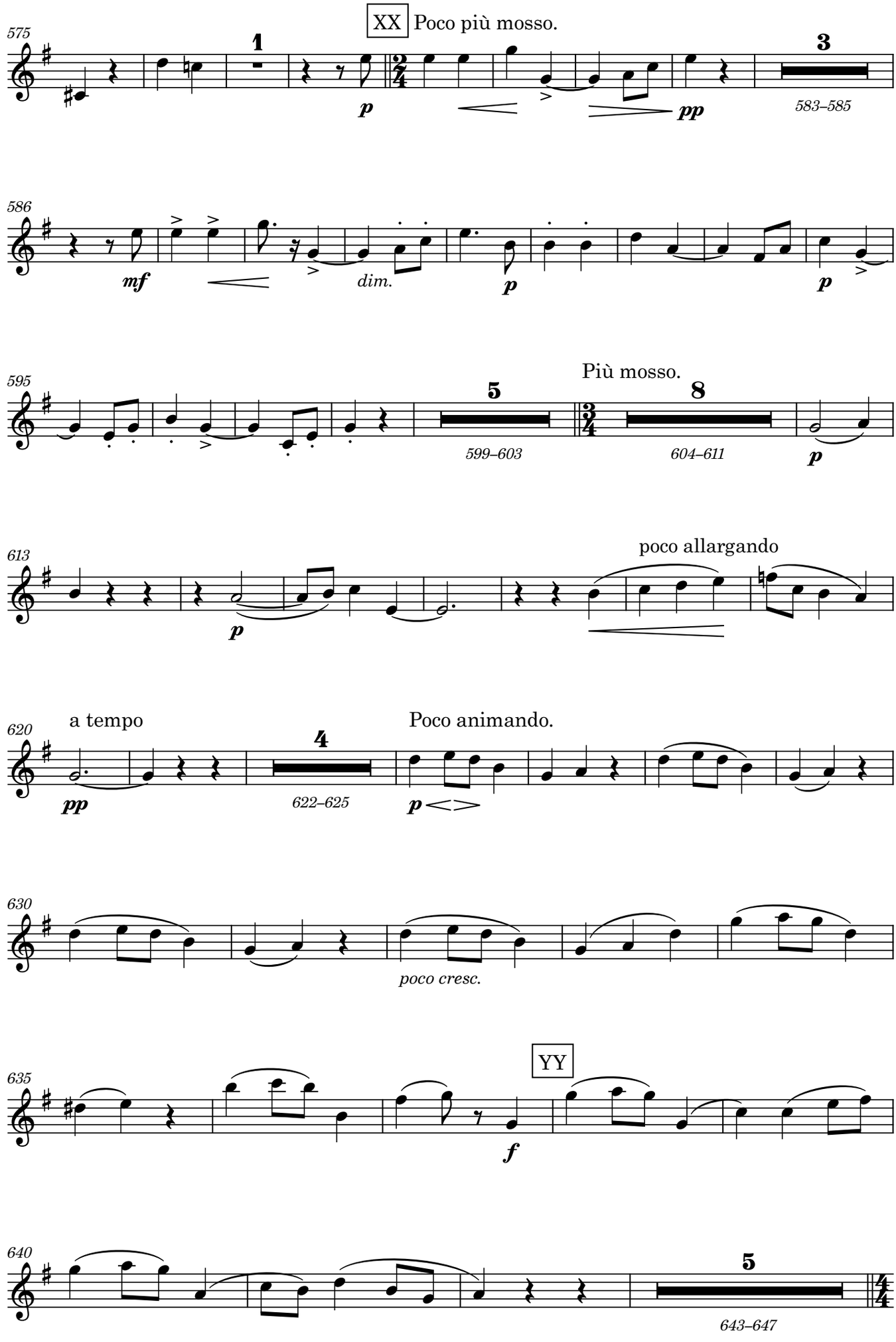

202
W
1
f
mf
cresc.
207
ff
mf
211
214
animando
cresc.
ff
218
X
222
225
Vivace.
ff
sf
meno mosso.
p
229
Vivace.
1
mf cresc.


233
Y
f
237
242
Z
cresc.
247
mf
2
248–249
1
p
254
3
259–261
AA
4
262–265
3
266–268
espress.
mf
1
p
273
poco rit.
1
a tempo
1
BB
animato
f
1
mf
6
281–286
287
mf
CC
Meno mosso.
4
291–294


295
p
9
300–308
6
309–314
mf
cresc.
3
318–320
DD
f
322
Vivacissimo.
1
13
330–342
343
EE
f
2
345–346
7
351–357
358
FF
f
6
360–365
f
animando
1
371
1
2
378–379
380
GG
f
rit.
3
382–384
a tempo
7
387–393
rit.
4
394–397
398
tranquillo e dolce
7
399–405
dolcissimo


412
JJ
420
cresc.
427
cresc.
f
KK
f
434
p
9
436–444
LL
2
445–446
7
447–453
Fl. 1
455
MM
f
461
12
466–477
478
OO
1
mf
cresc.
f
485
f
1
f
6
491–496


PP
497
1
f
RR
505
cresc.
ff
513
SS
520
ff
ff
525–526
meno mosso.
1
p
529
1
p
539
TT
548
dim.
poco rit…
meno mosso.
2
555–556
7
557–563
WW
Lento patetico.
3
564–566
Meno mosso
3
567–569
f
poco cresc.
f


XX
Poco più mosso.
575
1
p
pp
583–585
3
586
mf
dim.
p
595
Più mosso.
5
599–603
8
604–611
613
poco allargando
620
a tempo
pp
4
622–625
Poco animando.
630
poco cresc.
635
YY
f
640
5
643–647


648
mf
1
f
654
dim.
3
657–659
ff
661
meno mosso.
rit
1
1
ZZ
a tempo
f
666
ff
669
a tempo
f
672



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PUBLISHING
ehms.lib.umn.edu

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