

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 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
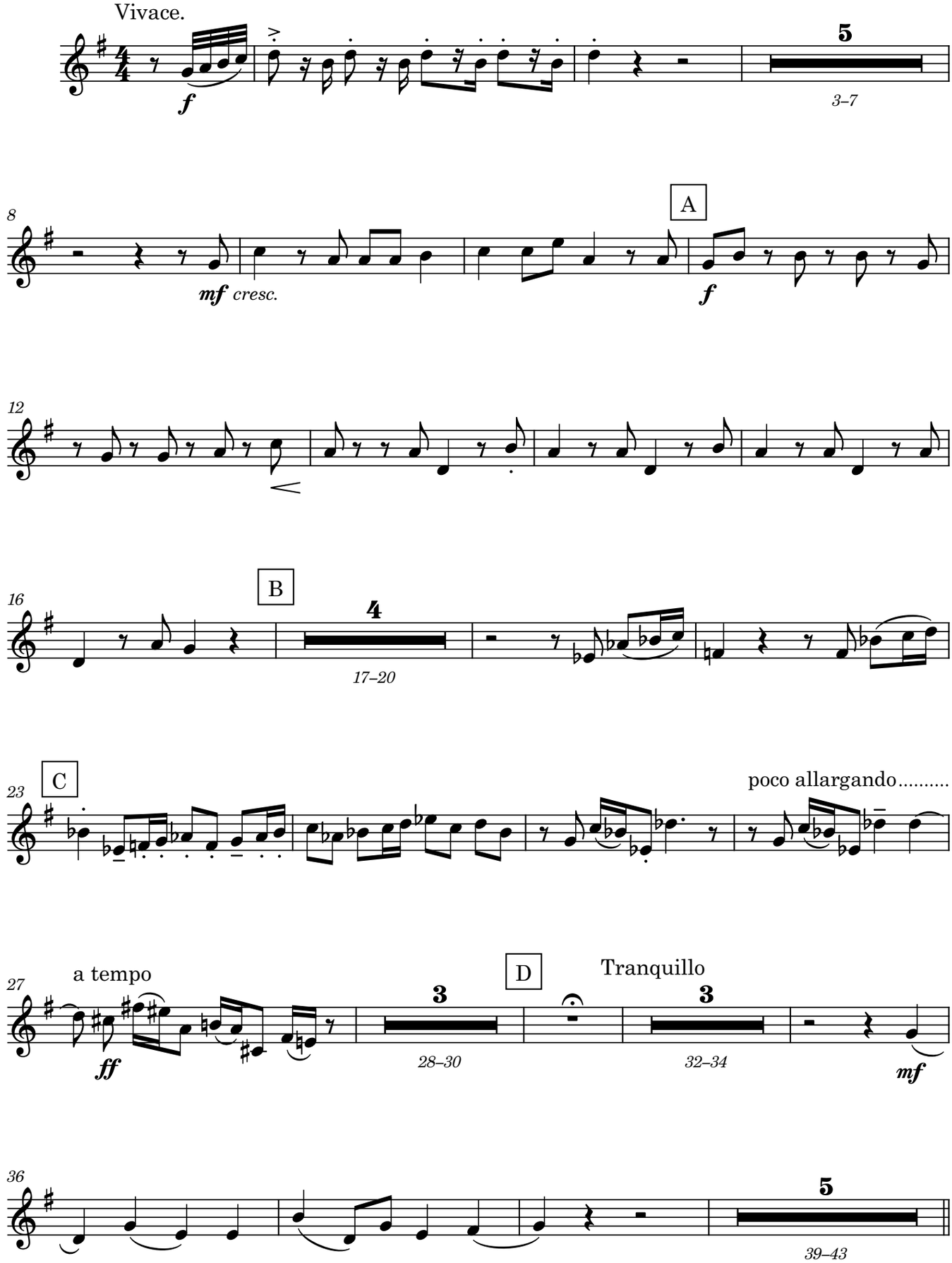
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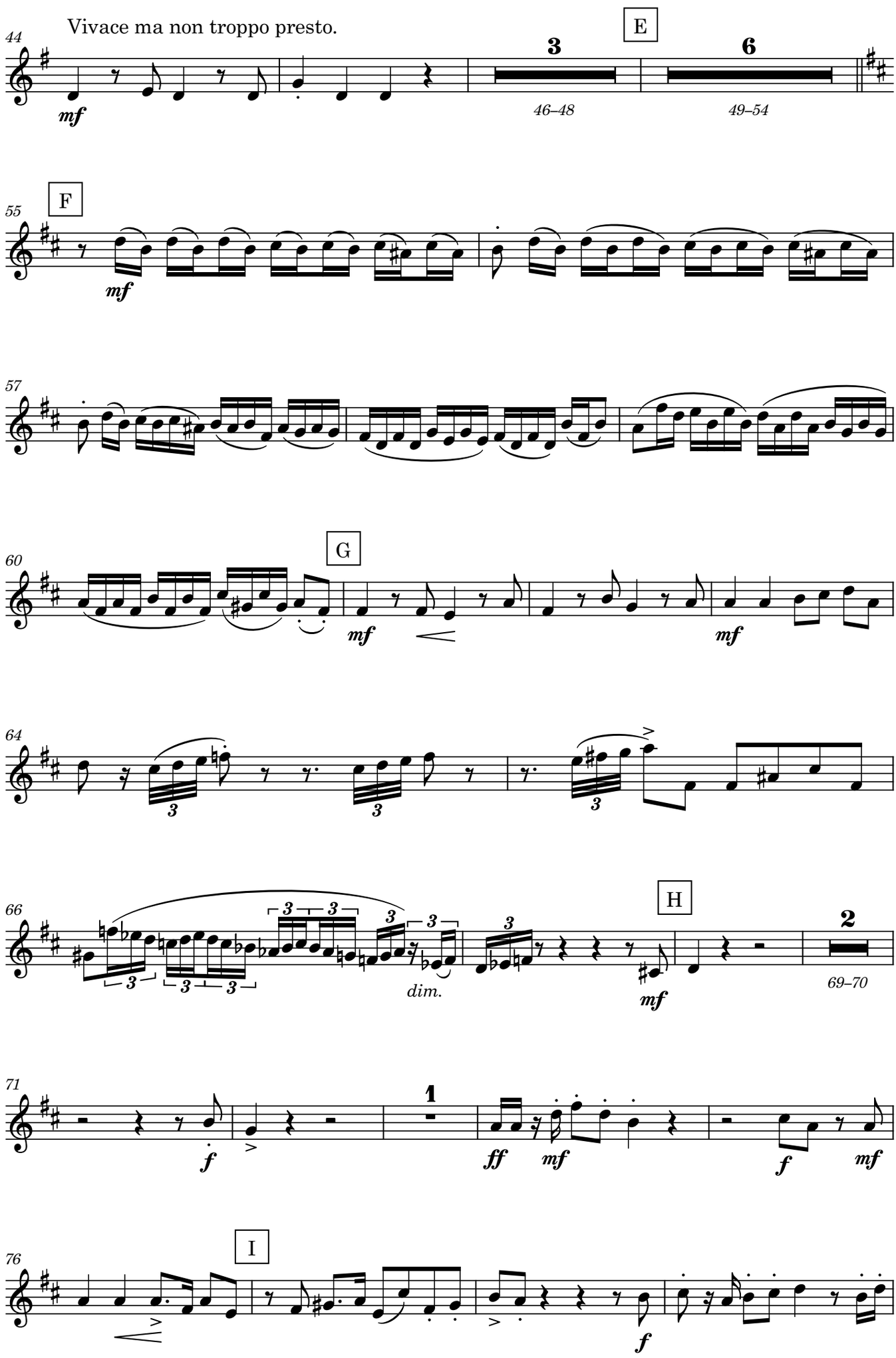
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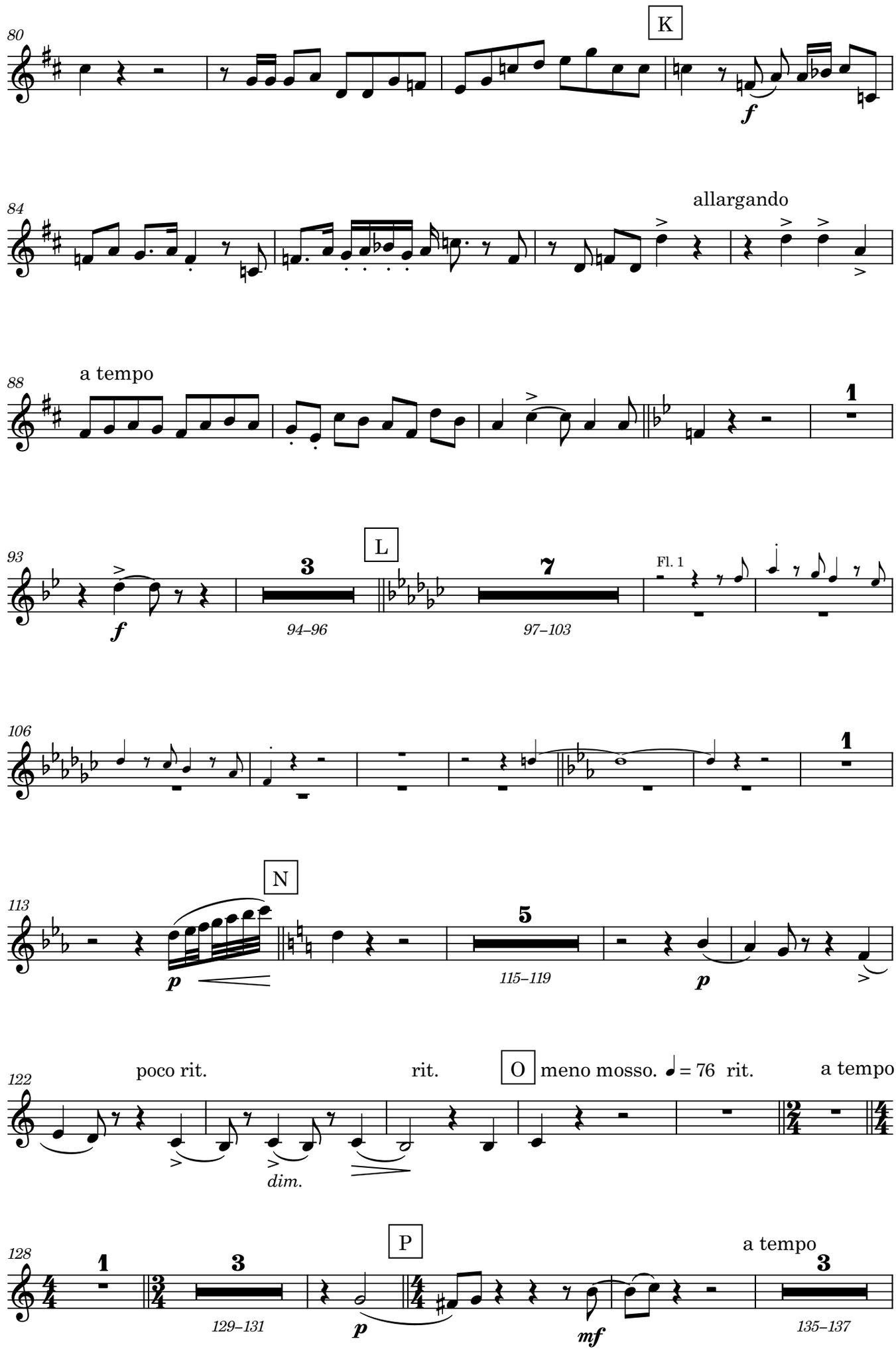
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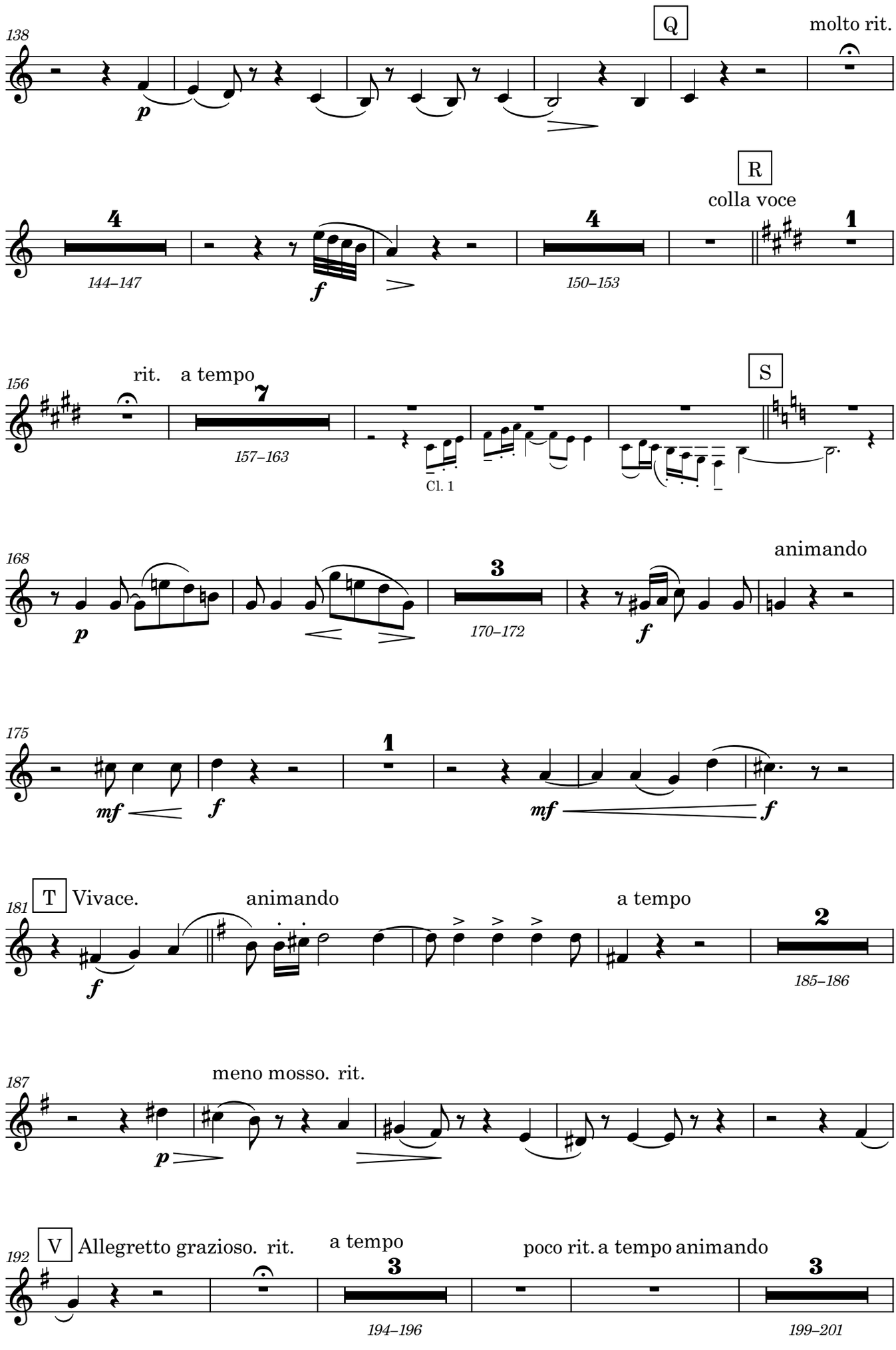
Robert Browning
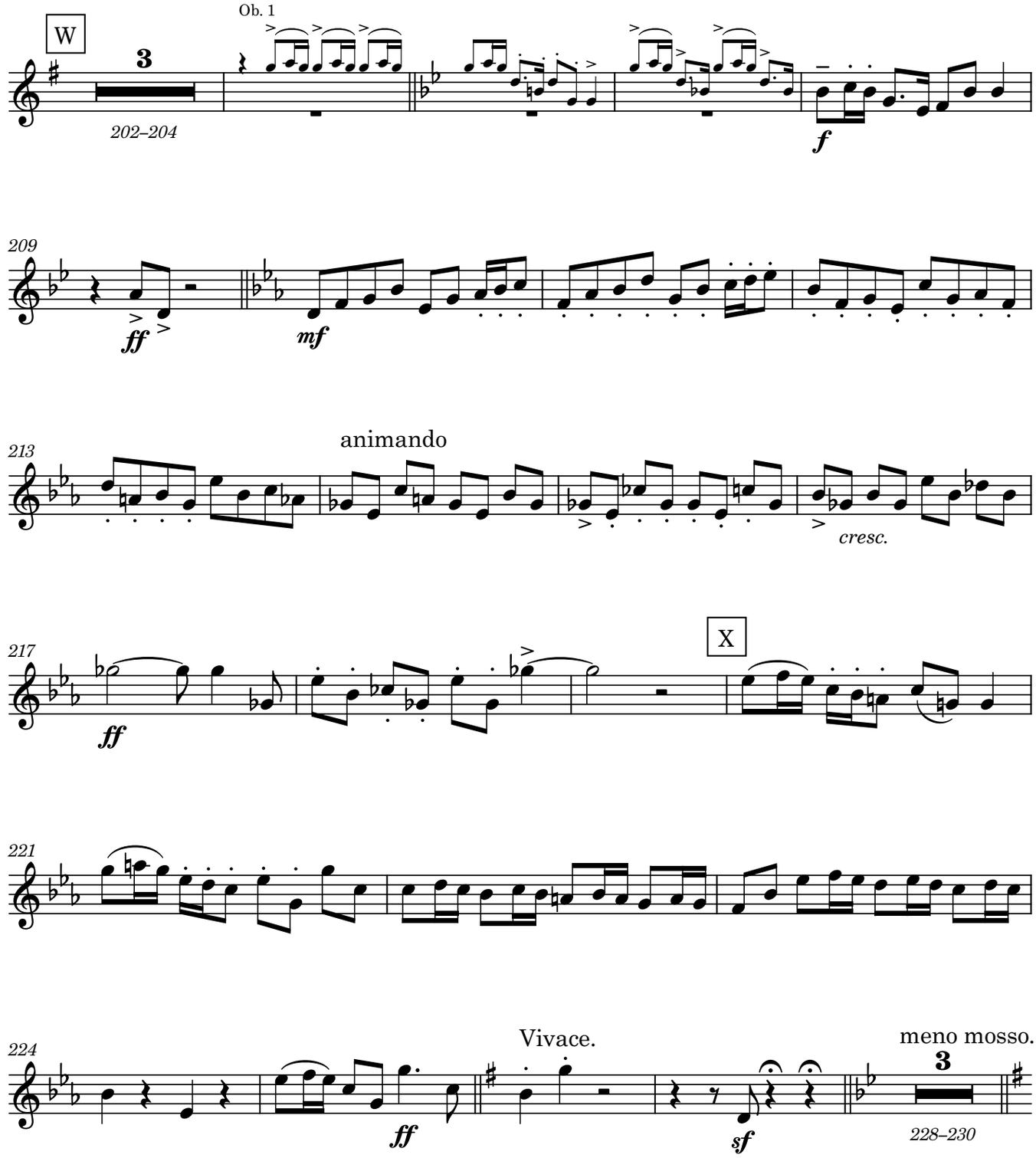
C. Hubert H. Parry

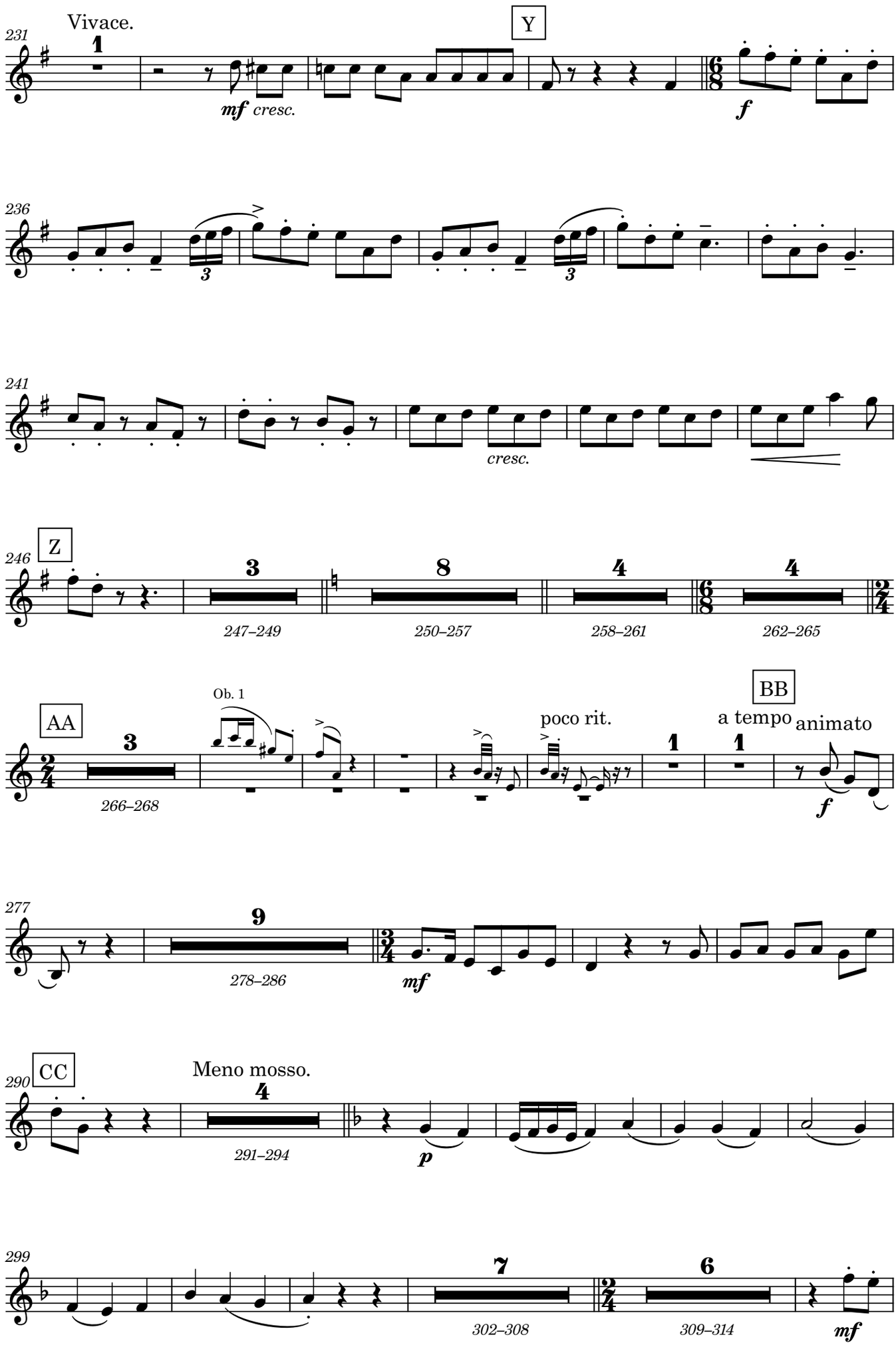


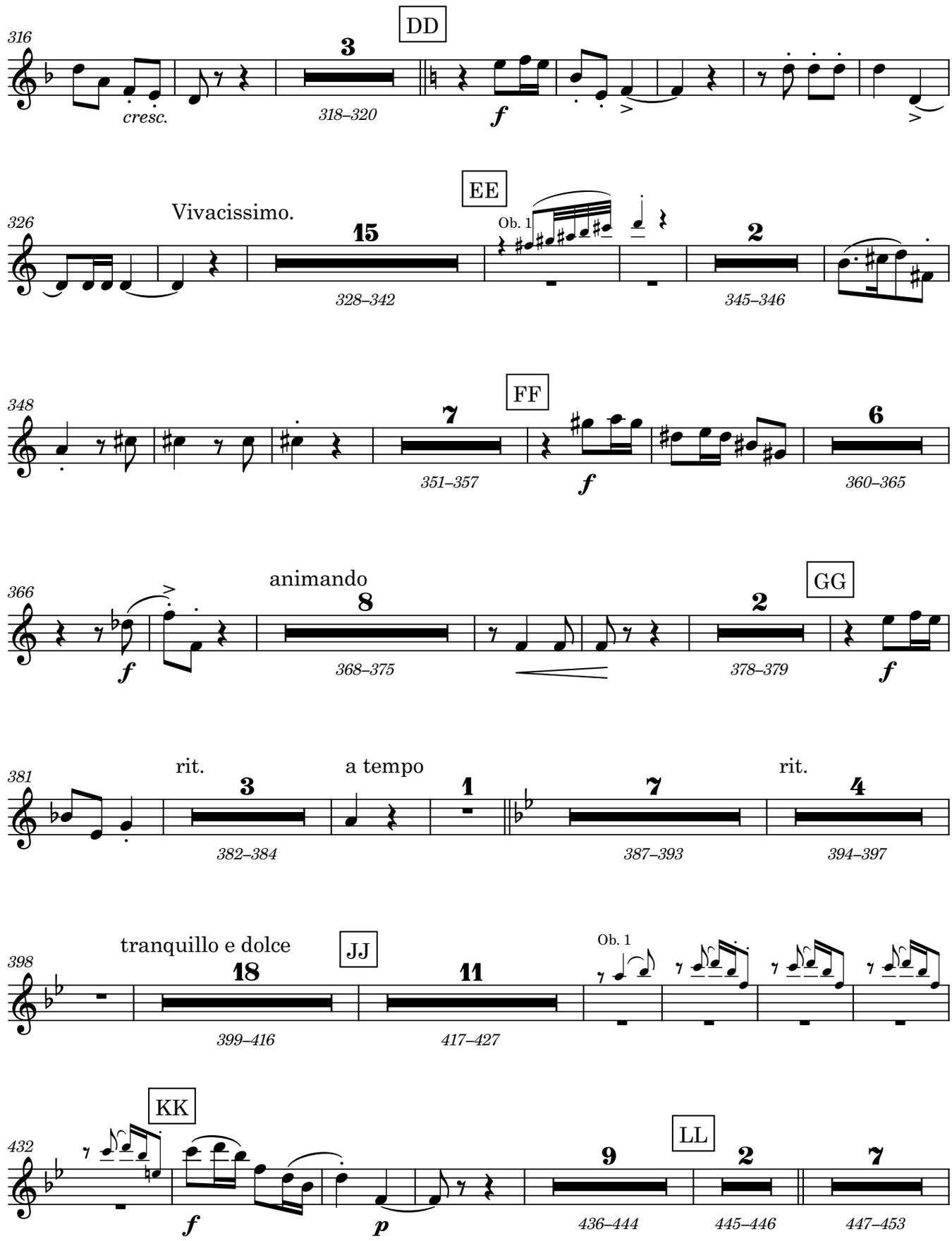

Vivace ma non troppo presto.
44
mf
3
46–48
E
6
49–54
55
F
mf
57
60
G
mf
mf
64
66
dim.
H
mf
2
69–70
71
f
ff
mf
1
f
mf
76
I
f
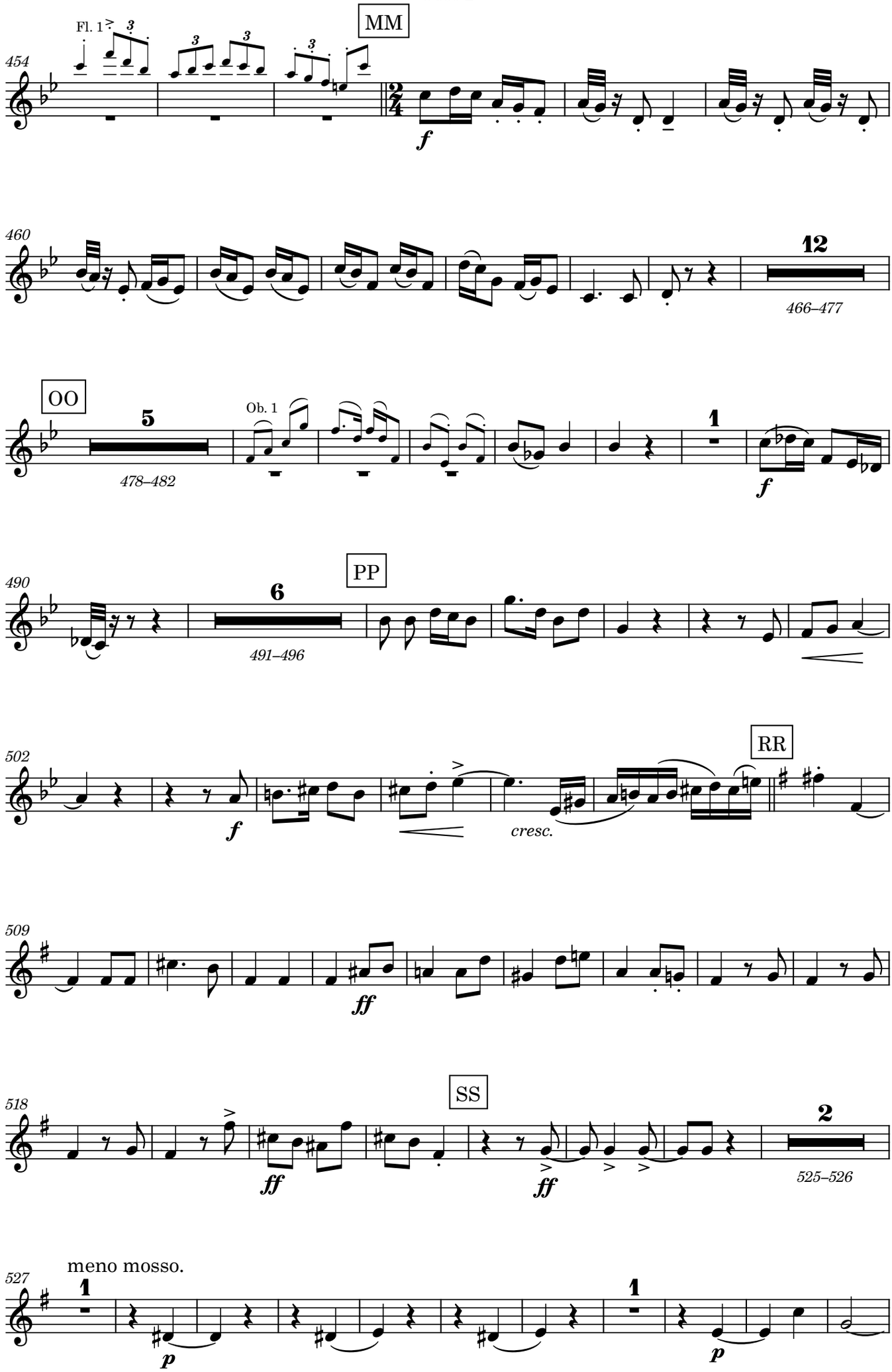

80
K
f
84
allargando
88
a tempo
93
L
f
3
94–96
7
97–103
Fl. 1
106
1
113
N
p
5
115–119
p
122
poco rit.
rit.
O
meno mosso. ♩ = 76 rit.
a tempo
dim.
128
1
3
129–131
P
p
mf
a tempo
3
135–137
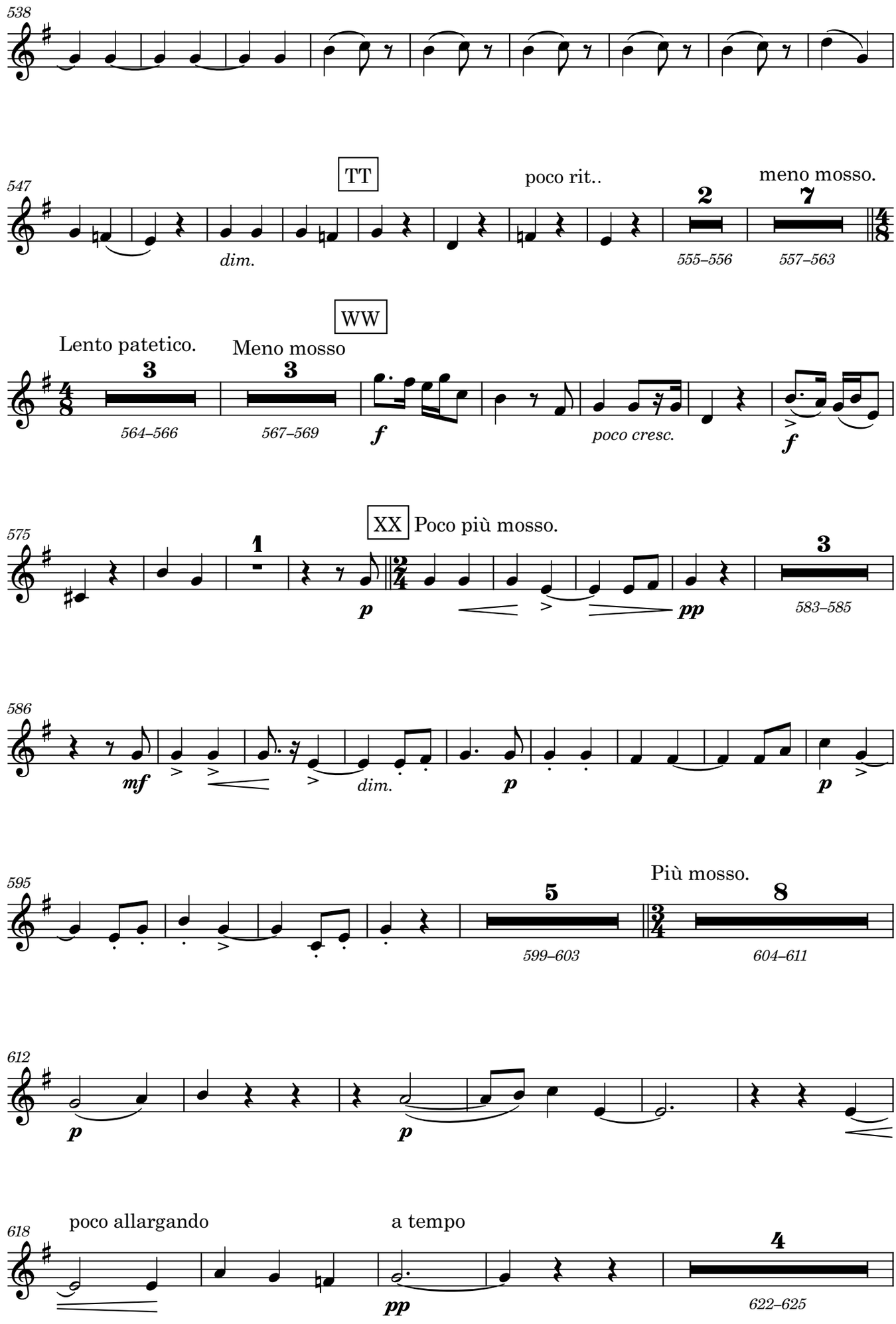

138
Q
molto rit.
p
R
colla voce
4
144–147
f
4
150–153
1
156
rit. a tempo
7
157–163
S
Cl. 1
168
animando
p
3
170–172
f
175
mf
f
1
mf
f
181
T
Vivace.
animando
a tempo
f
2
185–186
187
meno mosso. rit.
p
192
V
Allegretto grazioso. rit.
a tempo
3
194–196
poco rit. a tempo animando
3
199–201
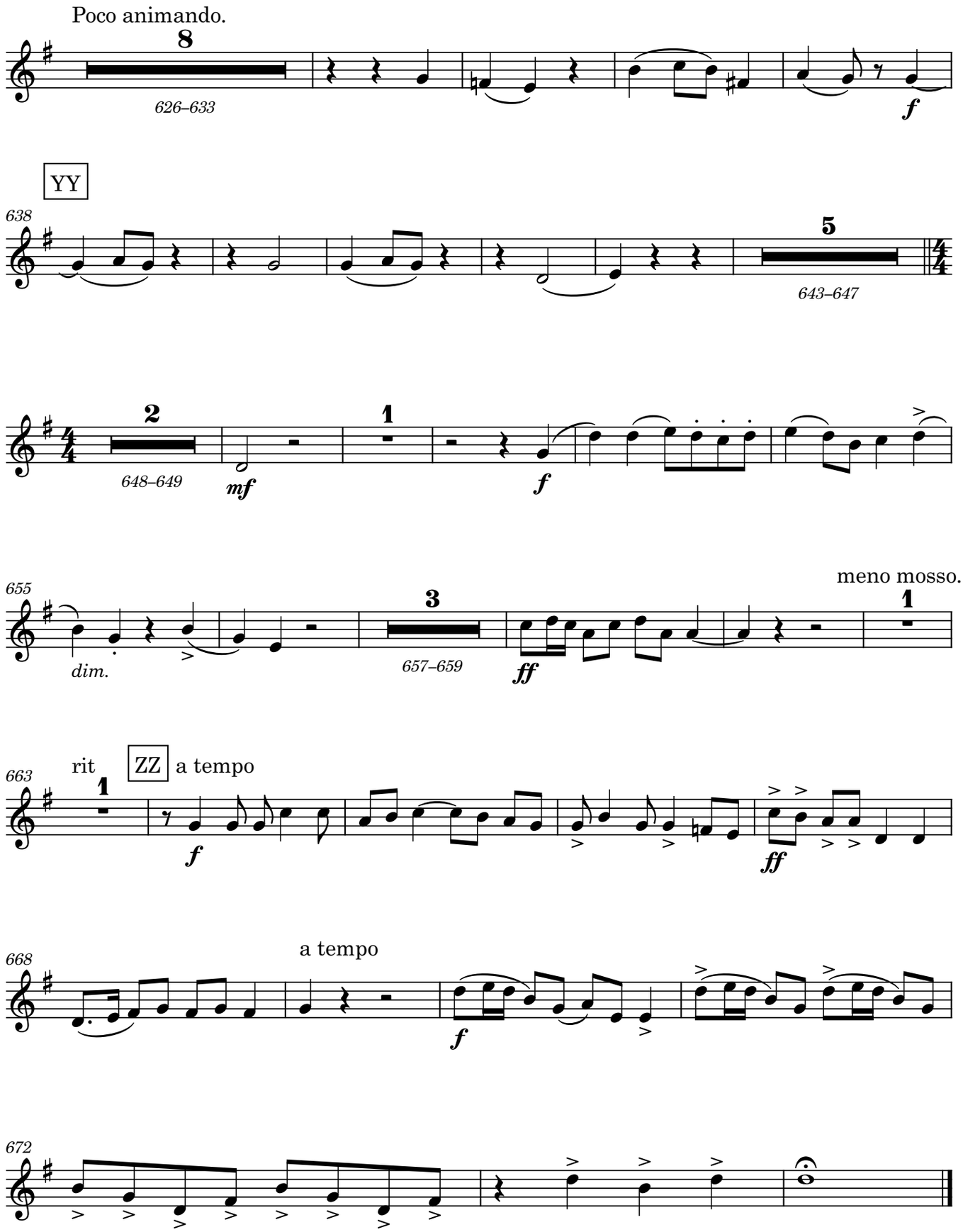

W
Ob. 1
3
202–204
f
209
ff
mf
213
animando
cresc.
217
ff
X
221
224
Vivace.
ff
sf
meno mosso.
3
228–230


Vivace.
231
1
Y
mf cresc.
f
236
3
3
241
cresc.
246
Z
3
247–249
8
250–257
4
258–261
4
262–265
AA
3
266–268
Ob. 1
poco rit.
1
1
BB
a tempo
animato
f
277
9
278–286
mf
290
CC
Meno mosso.
4
291–294
p
299
7
302–308
6
309–314
mf


316
DD
3
318–320
cresc.
f
326
Vivacissimo.
EE
15
328–342
Ob. 1
2
345–346
348
FF
7
351–357
f
6
360–365
366
animando
GG
8
368–375
2
378–379
f
381
rit.
3
382–384
a tempo
1
7
387–393
rit.
4
394–397
398
tranquillo e dolce
JJ
18
399–416
11
417–427
Ob. 1
432
KK
f
p
LL
9
436–444
2
445–446
7
447–453


MM
Fl. 1
454
f
460
12
466–477
OO
5
478–482
Ob. 1
1
f
PP
490
6
491–496
RR
502
f
cresc.
509
ff
SS
518
ff
ff
2
525–526
meno mosso.
527
1
p
1
p


538
547
TT
poco rit..
meno mosso.
dim.
555–556
557–563
WW
Lento patetico.
Meno mosso
564–566
567–569
poco cresc.
575
XX
Poco più mosso.
583–585
586
dim.
595
Più mosso.
599–603
604–611
612
618
poco allargando
a tempo
622–625


Poco animando.
8
626–633
f
YY
638
5
643–647
2
648–649
mf
1
f
655
dim.
3
657–659
ff
meno mosso.
1
663
rit
1
ZZ
a tempo
f
ff
668
a tempo
f
672



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