

# 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

PICCOLO

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

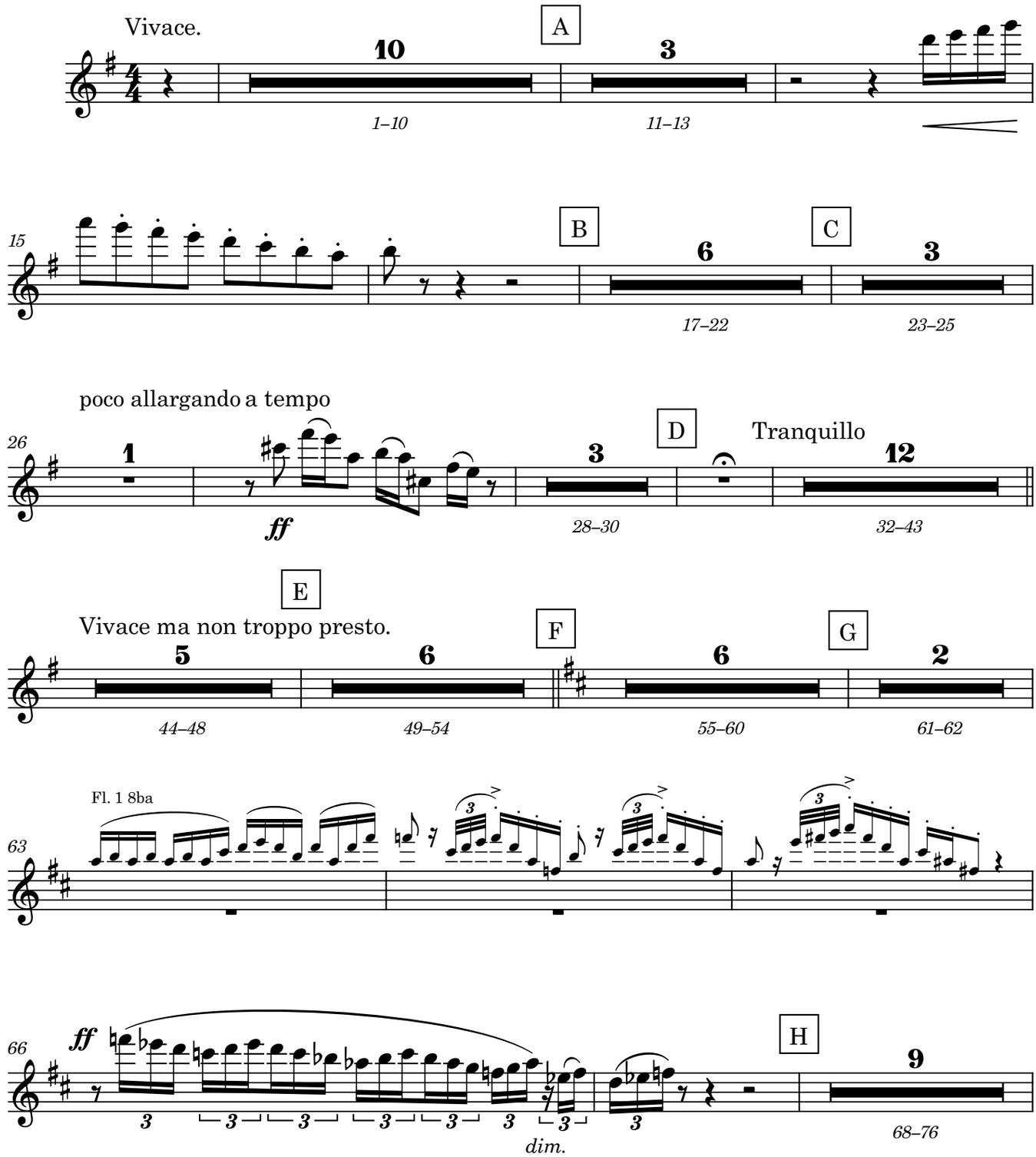
*Notation Software:* Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
*Document Software:* Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011

Piccolo

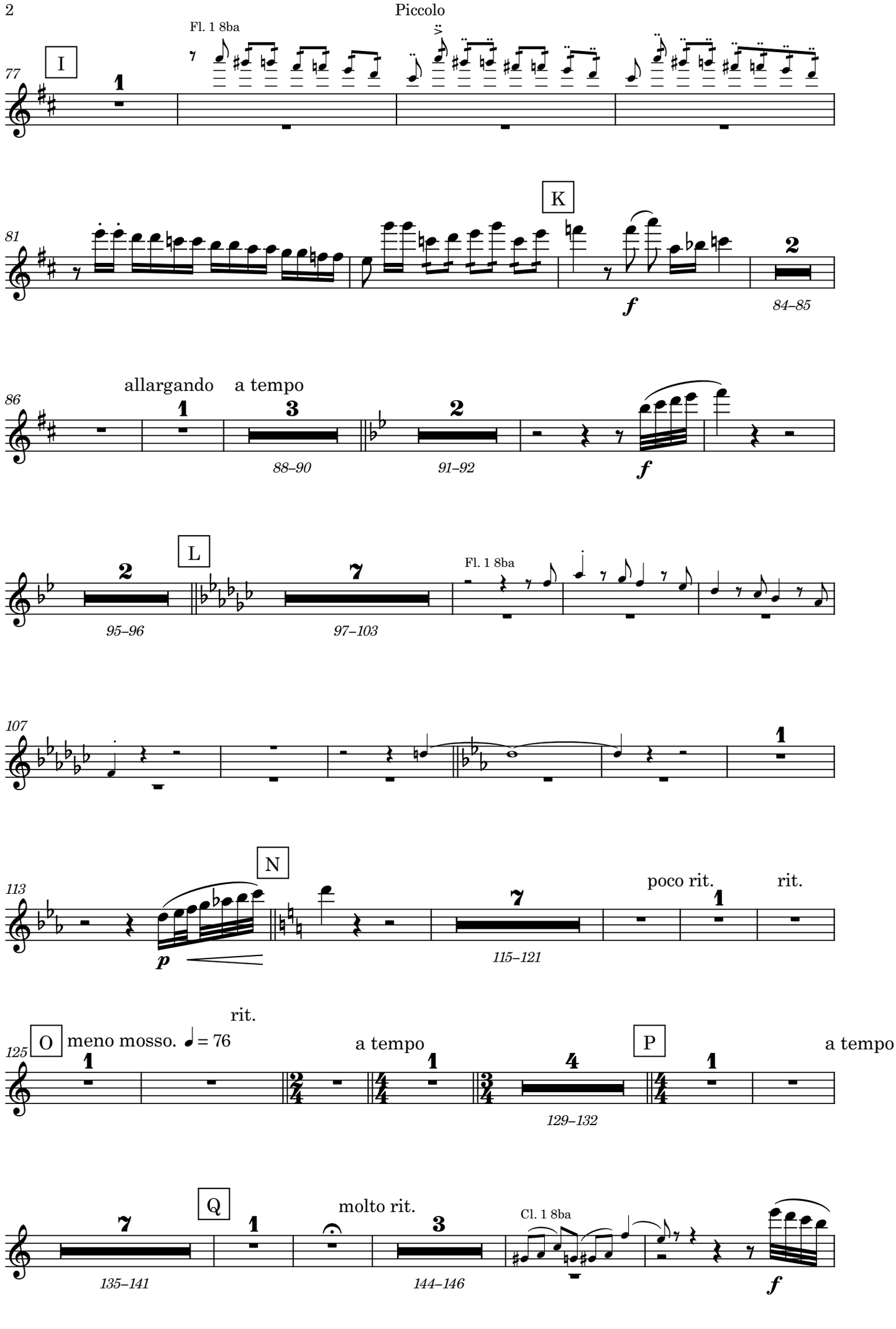
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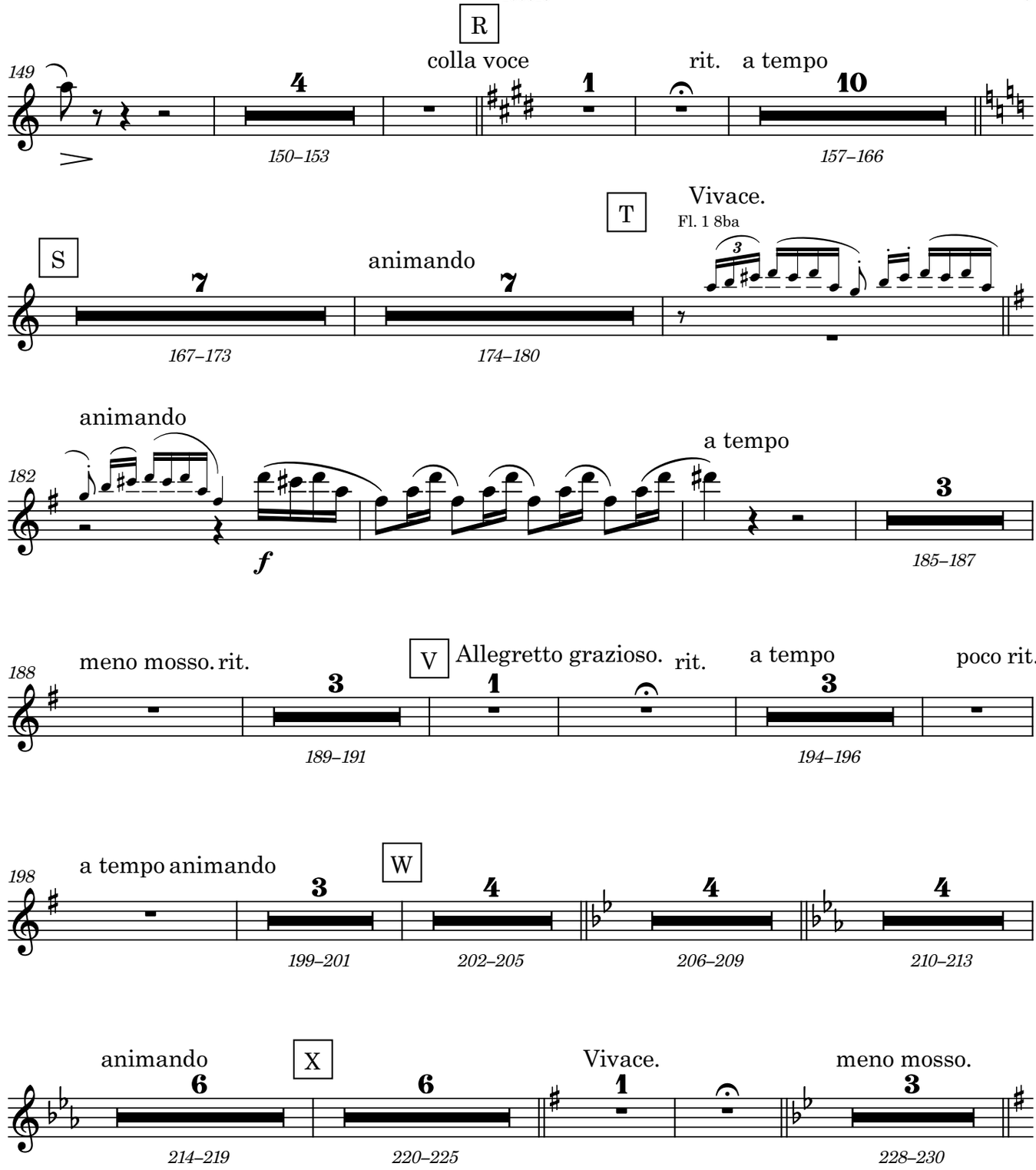
Robert Browning

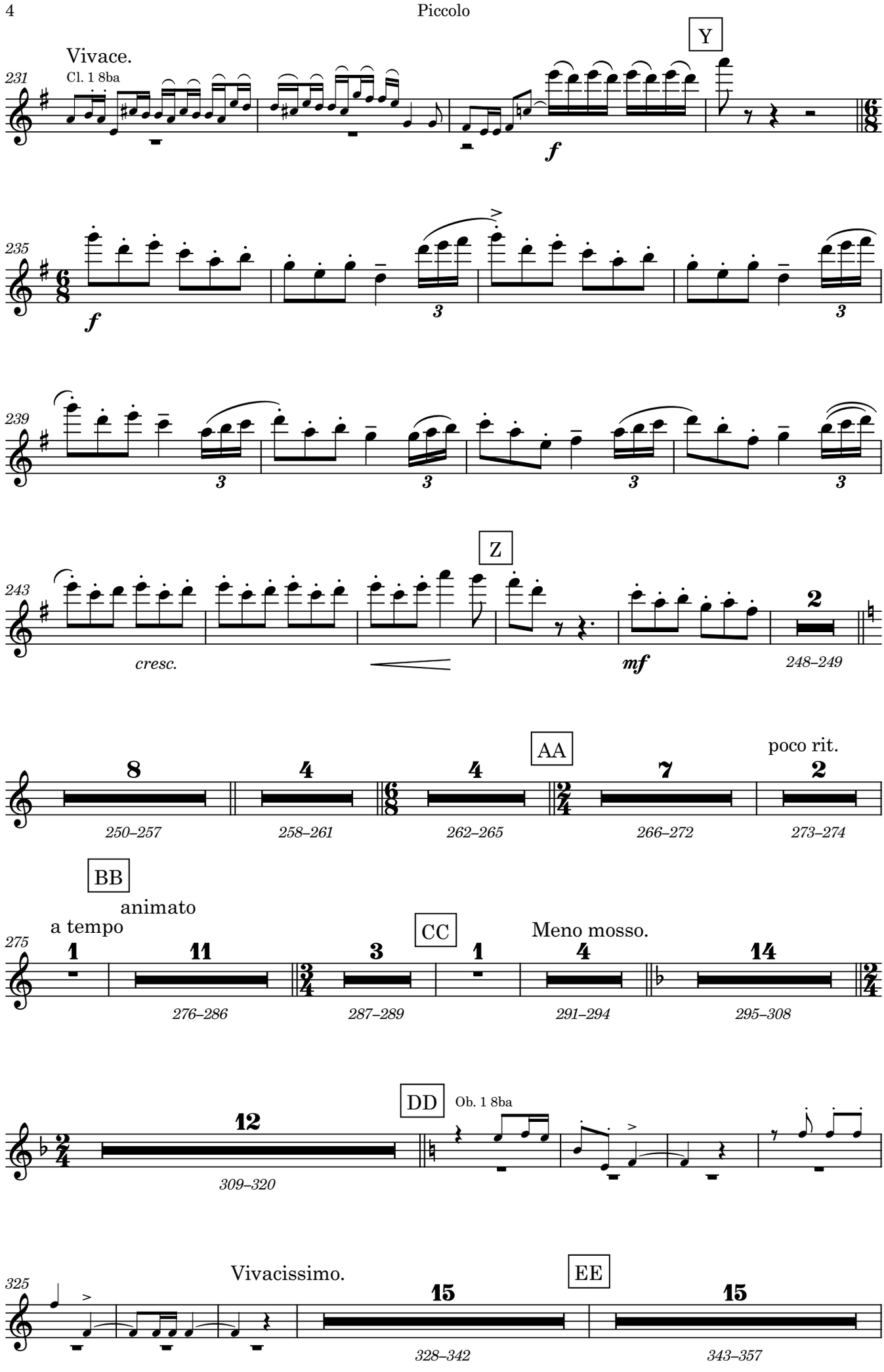
C. Hubert H. Parry

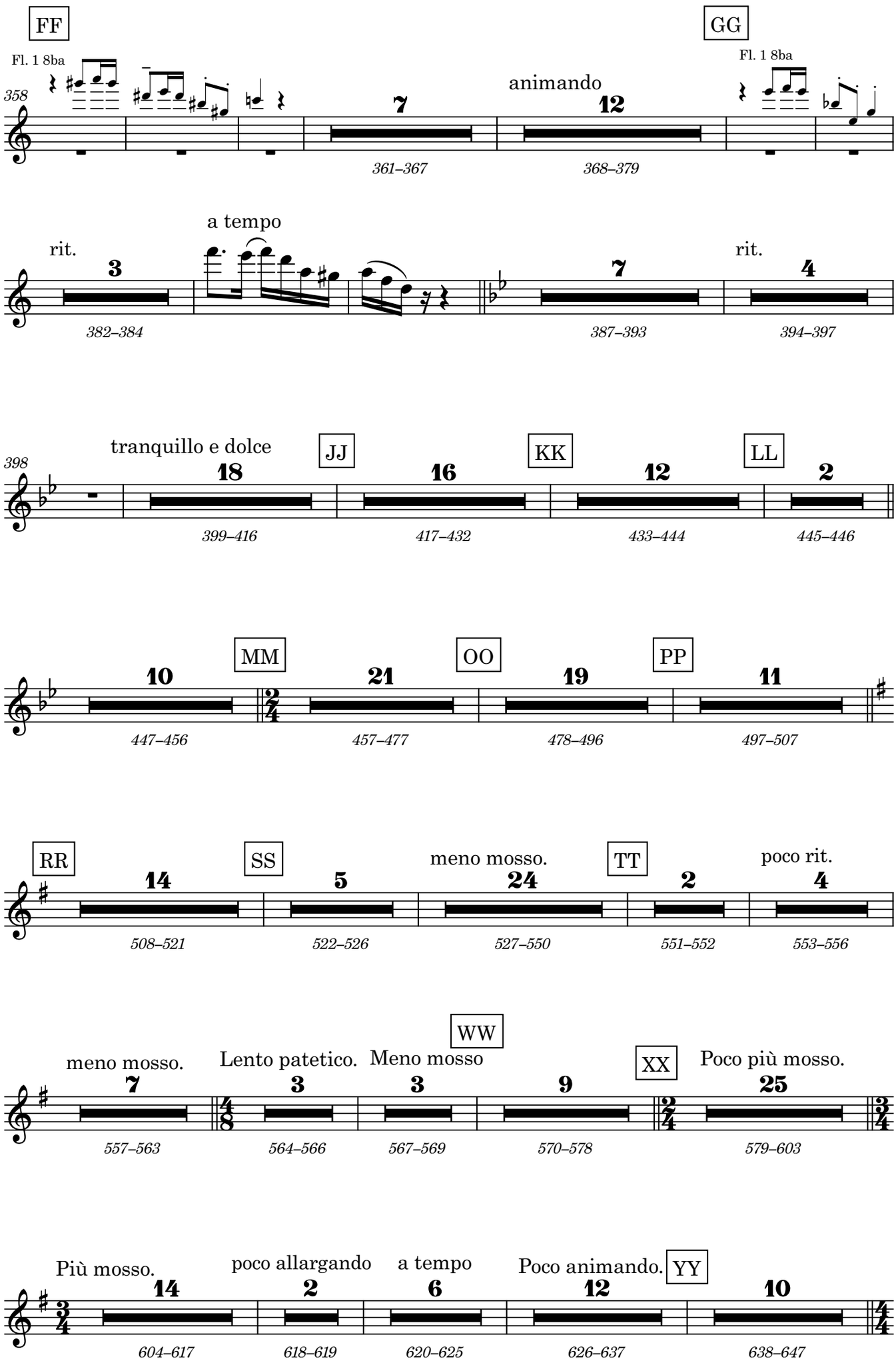


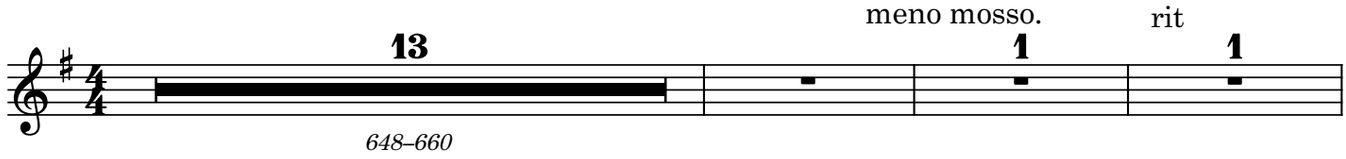
Piccolo

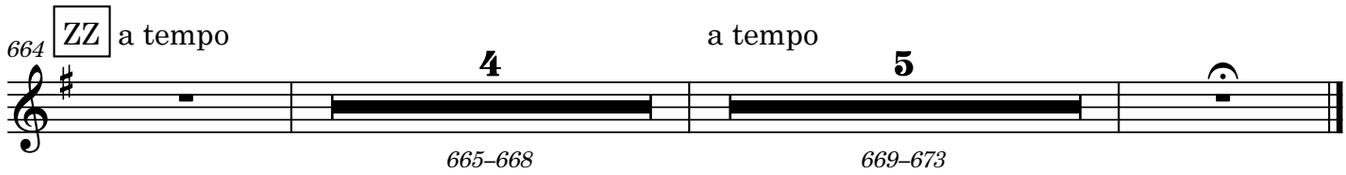

Fl. 1 8ba
I
77
1
K
81
f
2
84–85
allargando
a tempo
86
1
3
88–90
2
91–92
f
L
2
95–96
7
97–103
Fl. 1 8ba
107
1
N
113
p
7
115–121
poco rit.
1
rit.
O
meno mosso. ♩ = 76
125
1
rit.
a tempo
1
P
4
129–132
1
a tempo
Q
7
135–141
1
molto rit.
3
144–146
Cl. 1 8ba
f


R
colla voce
rit.
a tempo
149
4
150–153
1
10
157–166
T
Vivace.
Fl. 1 8ba
S
animando
7
7
167–173
174–180
animando
a tempo
182
f
3
185–187
meno mosso. rit.
V
Allegretto grazioso.
rit.
a tempo
poco rit.
188
3
1
3
189–191
194–196
a tempo animando
W
198
3
4
4
4
199–201
202–205
206–209
210–213
animando
X
Vivace.
meno mosso.
6
6
1
3
214–219
220–225
228–230


Vivace.
Cl. 1 8ba
231
Y
f
235
f
3
239
3
243
Z
cresc.
mf
248–249
8
250–257
4
258–261
4
262–265
AA
7
266–272
poco rit.
2
273–274
BB
animato
a tempo
275
1
11
276–286
3
287–289
CC
1
Meno mosso.
4
291–294
14
295–308
12
309–320
DD
Ob. 1 8ba
Vivacissimo.
325
15
328–342
EE
15
343–357


FF
Fl. 1 8ba
358
7
361–367
animando
12
368–379
GG
Fl. 1 8ba
rit.
3
382–384
a tempo
7
387–393
rit.
4
394–397
398
tranquillo e dolce
18
399–416
JJ
16
417–432
KK
12
433–444
LL
2
445–446
10
447–456
MM
21
457–477
OO
19
478–496
PP
11
497–507
RR
14
508–521
SS
5
522–526
meno mosso.
24
527–550
TT
2
551–552
poco rit.
4
553–556
meno mosso.
7
557–563
Lento patetico.
3
564–566
Meno mosso
3
567–569
WW
9
570–578
XX
Poco più mosso.
25
579–603
Più mosso.
14
604–617
poco allargando
2
618–619
a tempo
6
620–625
Poco animando.
12
626–637
YY
10
638–647


meno mosso.
rit
13
1
1
648–660


664
ZZ
a tempo
a tempo
4
5
665–668
669–673




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PUBLISHING
ehms.lib.umn.edu

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