

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

TIMPANI / PERCUSSION

COVER IMAGE

"The Pied Piper of Hamelin"

by

James Elder Christie

1881

IN THE UNITED STATES

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ENGLISH HERITAGE

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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

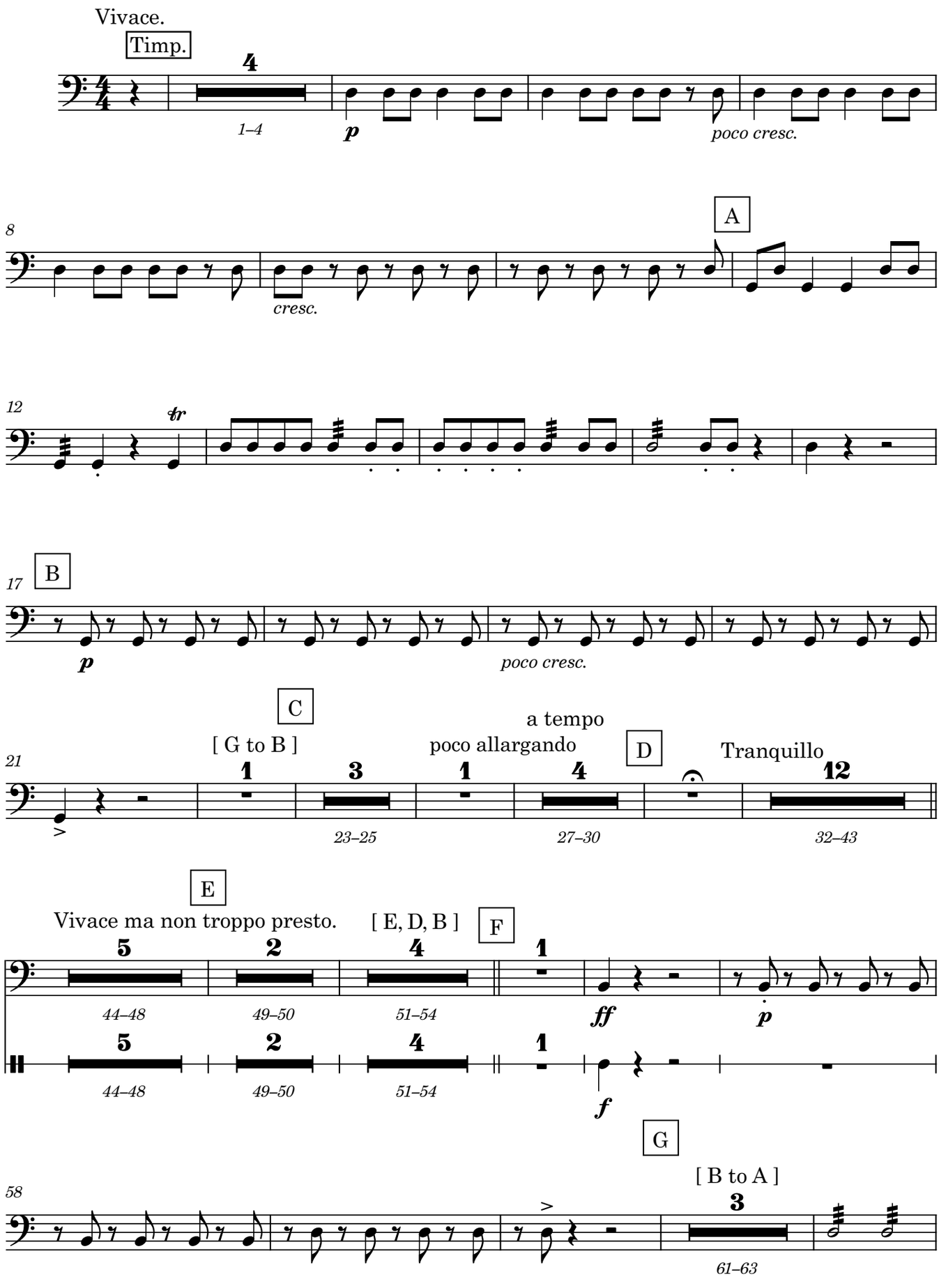
Notation Software: Dorico Pro 6.2.30.6245 *Audio Software:* NotePerformer 5 *Graphic Software:* Affinity
Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011

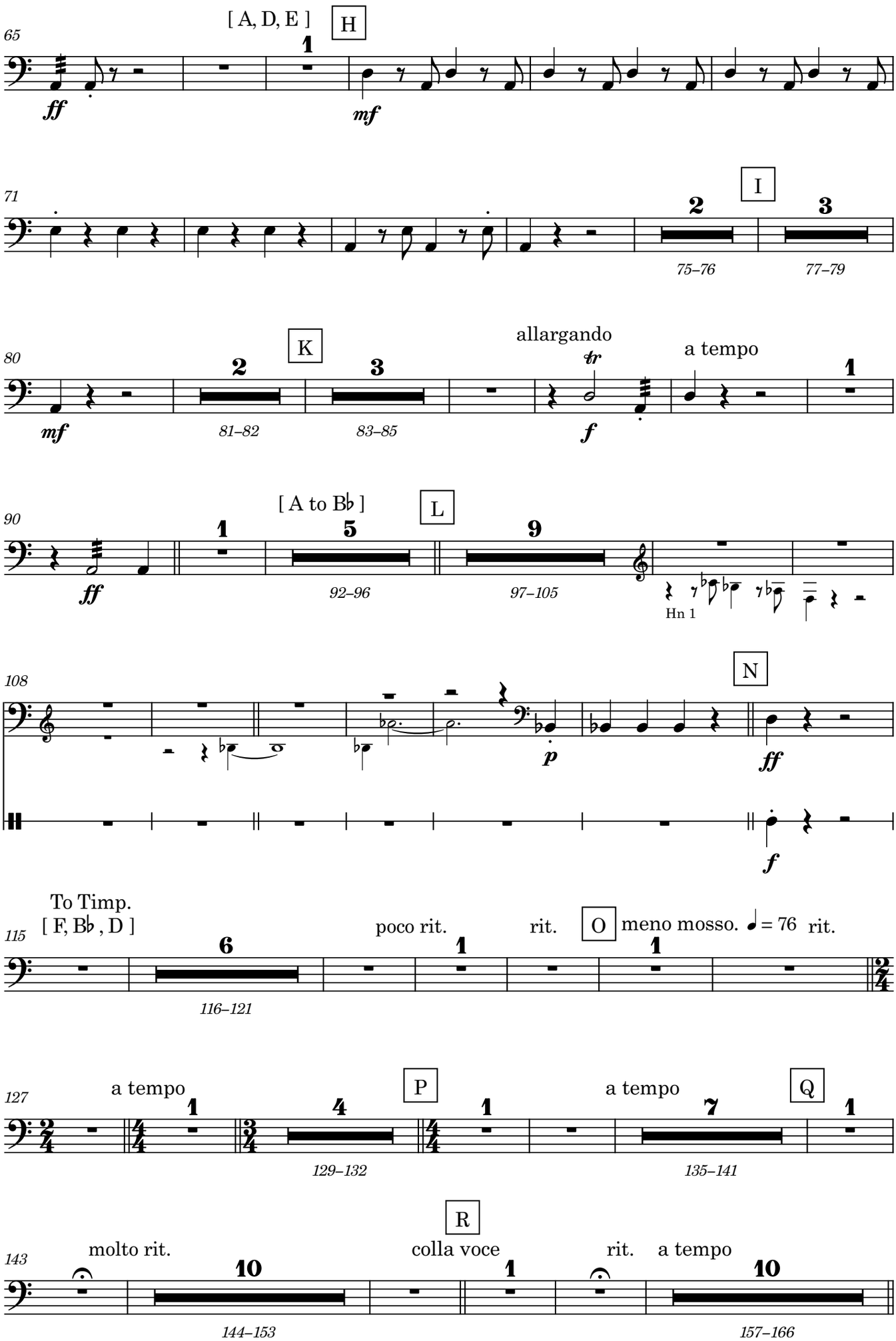
Timpani, Clash Cymbal & Glockenspiel

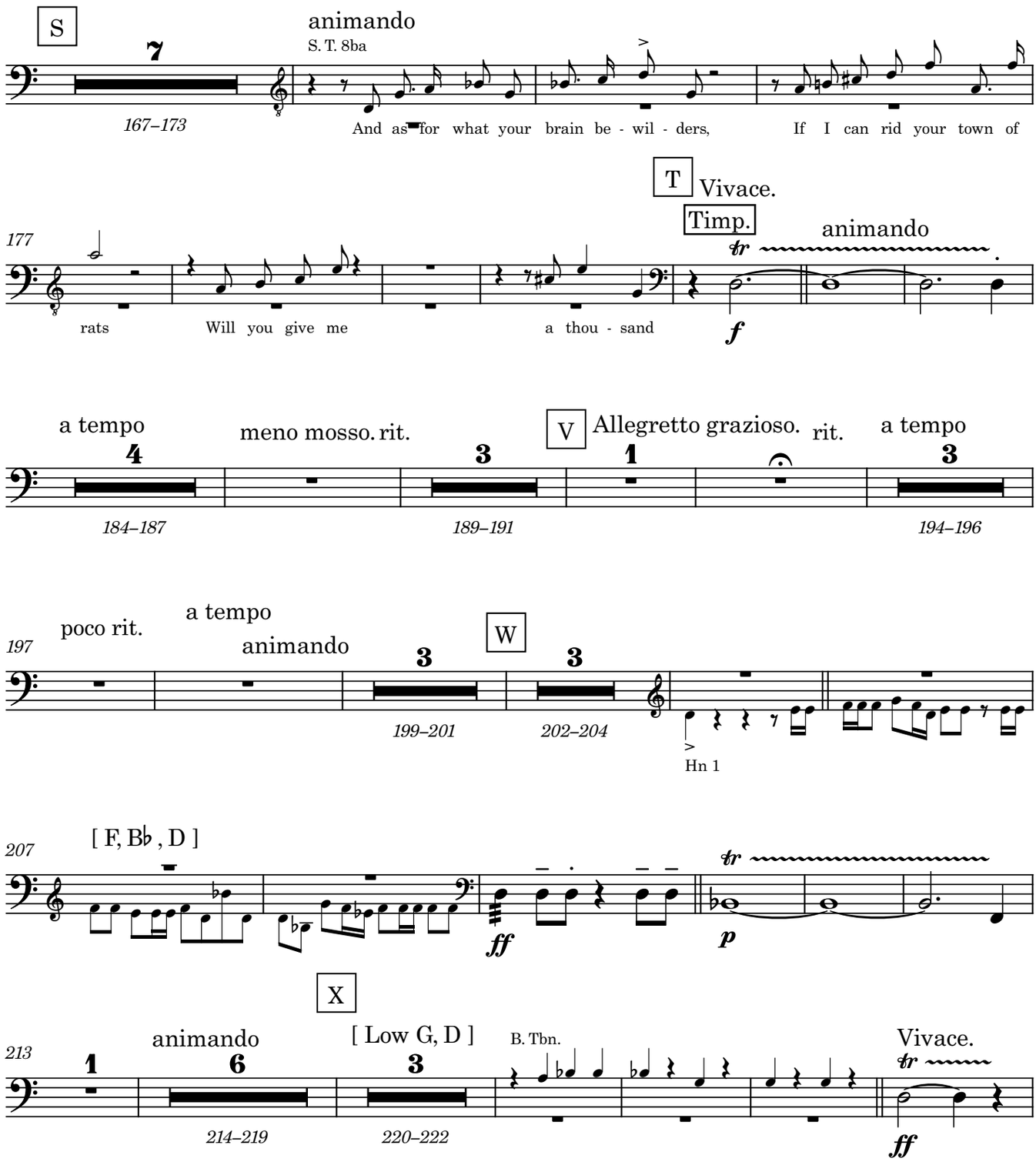
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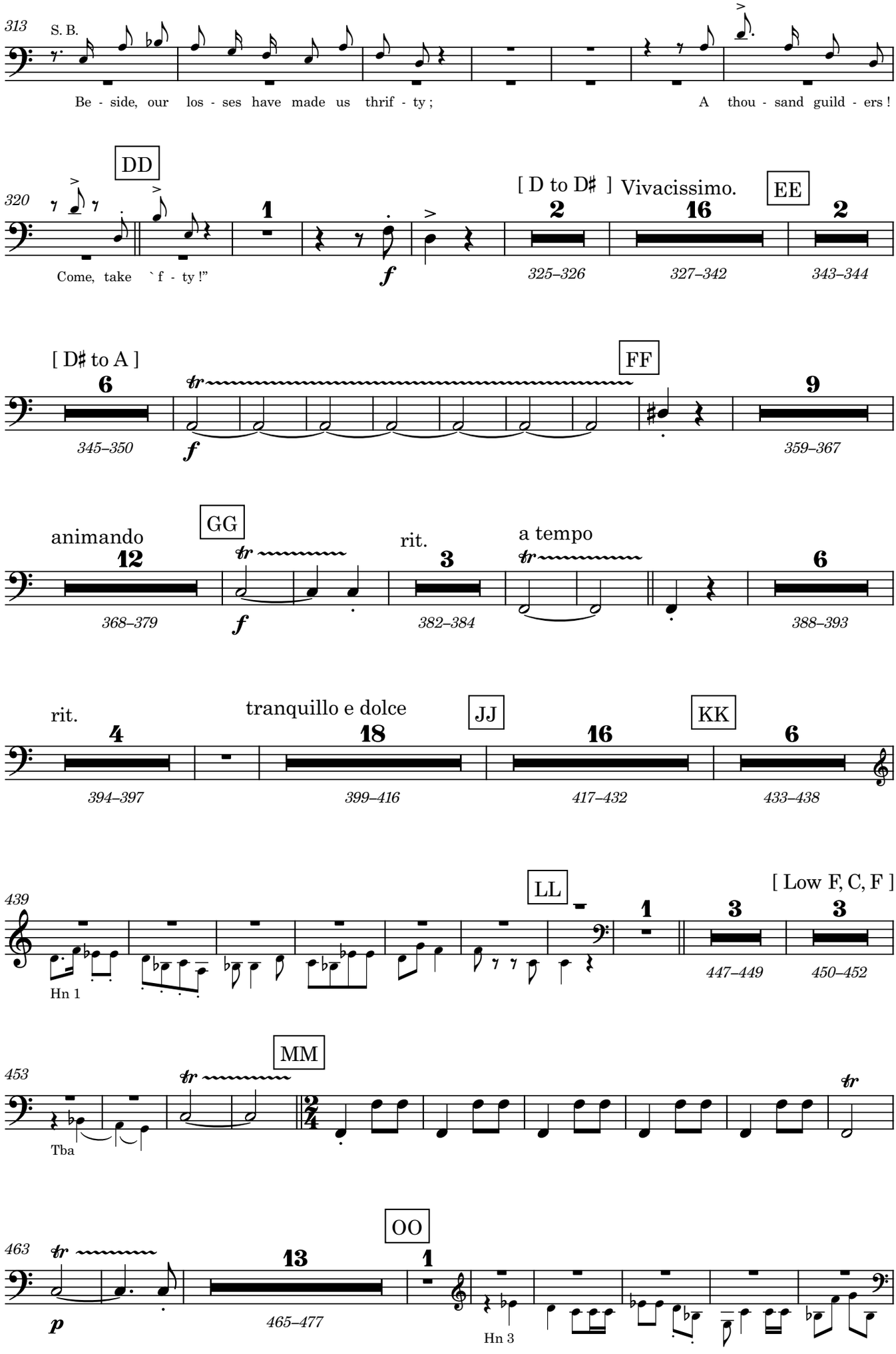
C. Hubert H. Parry

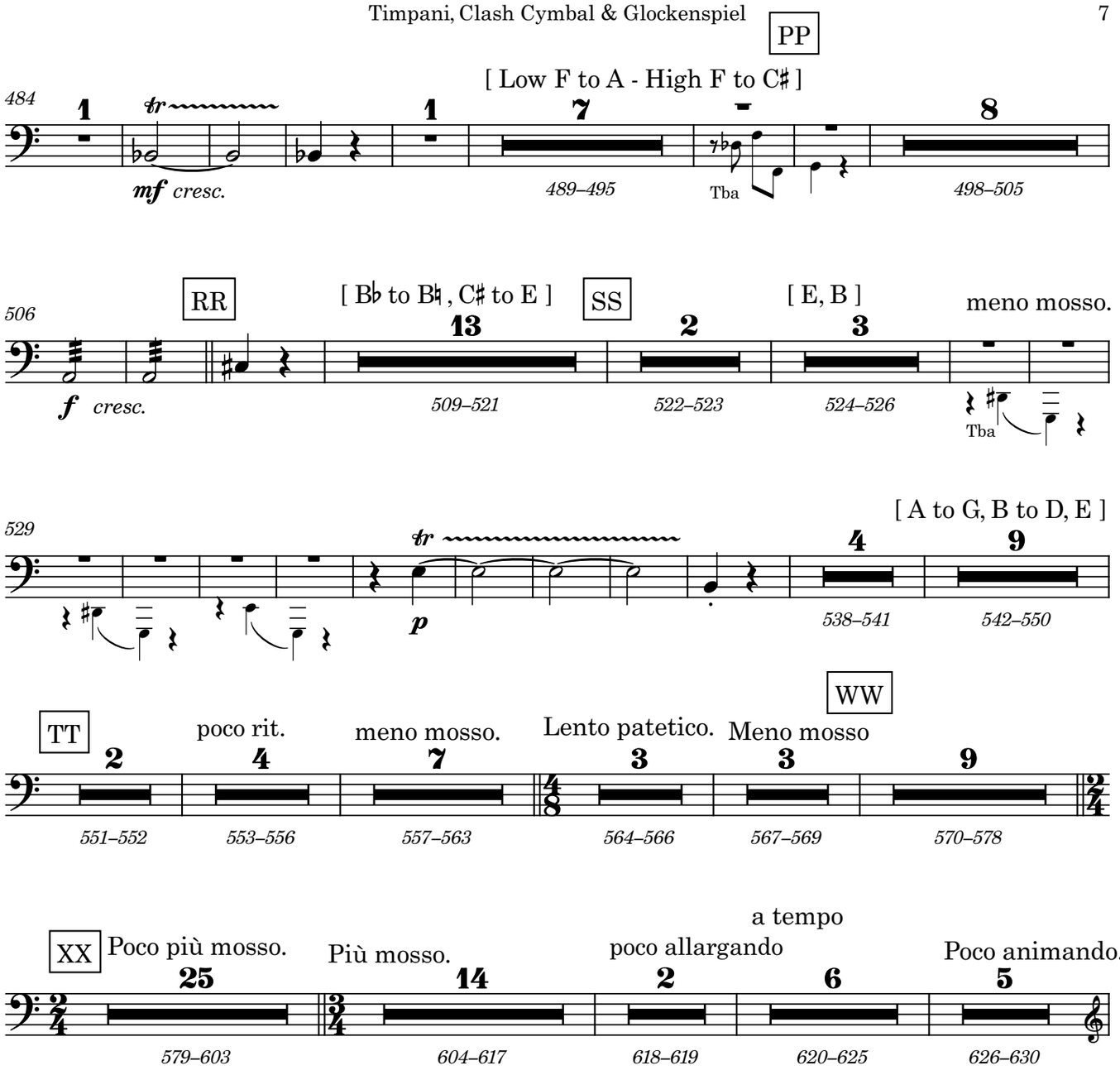


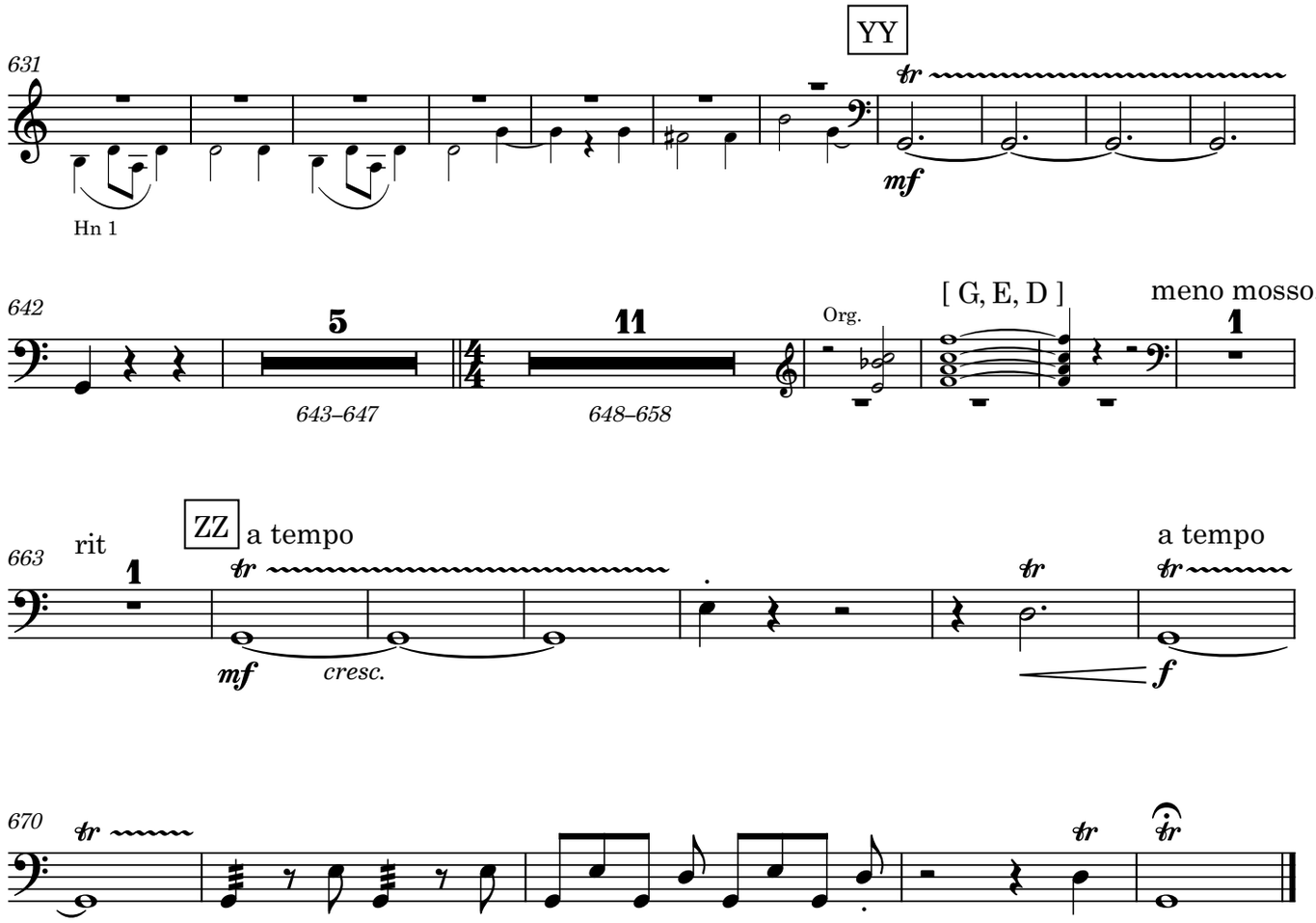

65
[A, D, E]
H
ff
mf
71
I
2
3
75–76
77–79
80
K
allargando
a tempo
mf
81–82
83–85
tr
f
1
90
[A to B♭]
L
ff
1
5
9
92–96
97–105
Hn 1
108
N
p
ff
f
115
To Timp.
[F, B♭ , D]
6
116–121
poco rit.
rit.
O
meno mosso. ♩ = 76
rit.
127
a tempo
P
4
129–132
a tempo
7
135–141
Q
143
molto rit.
10
144–153
R
colla voce
rit.
a tempo
157–166


S
animando
S. T. 8ba
7
167–173
And as for what your brain be - wil - ders,
If I can rid your town of
T
Vivace.
Timp.
177
animando
rats
Will you give me
a thou - sand
f
a tempo
4
184–187
meno mosso. rit.
3
189–191
V
Allegretto grazioso.
1
rit.
a tempo
3
194–196
poco rit.
a tempo
animando
197
3
199–201
W
3
202–204
Hn 1
207
[F, B♭ , D]
ff
p
X
213
animando
1
6
214–219
[Low G, D]
3
220–222
B. Tbn.
Vivace.
ff


227
meno mosso.
Vivace.
Y
mf
dim.
pp
f cresc.
ff
231–232
Timp. 8ba
235
Timp. + Glock.
8va
240
(8)
245
Z
247–249
250–257
258–261
AA
BB
animato
poco rit.
a tempo
262–265
266–272
273–274
276–286
CC
Meno mosso.
287–289
291–294
295–308
309–312


313
S. B.
Be - side, our los - ses have made us thrif - ty ;
A thou - sand guild - ers !
DD
320
Come, take ` f - ty !"
f
[D to D♯] Vivacissimo.
EE
325–326
327–342
343–344
[D♯ to A]
FF
345–350
f
359–367
animando
GG
368–379
f
rit.
382–384
a tempo
388–393
rit.
394–397
tranquillo e dolce
JJ
399–416
KK
417–432
433–438
439
Hn 1
LL
[Low F, C, F]
447–449
450–452
453
Tba
MM
463
p
465–477
OO
Hn 3


PP
[Low F to A - High F to C♯]
484
1
1
7
8
mf cresc.
489–495
Tba
498–505
RR
[B♭ to B♮, C♯ to E]
SS
[E, B]
meno mosso.
506
13
2
3
f cresc.
509–521
522–523
524–526
Tba
[A to G, B to D, E]
529
4
9
p
538–541
542–550
TT
poco rit.
meno mosso.
Lento patetico.
WW
Meno mosso
2
4
7
3
3
9
551–552
553–556
557–563
564–566
567–569
570–578
XX
Poco più mosso.
Più mosso.
a tempo
poco allargando
Poco animando.
25
14
2
6
5
579–603
604–617
618–619
620–625
626–630


631
YY
Hn 1
mf
642
5
643–647
11
648–658
Org.
[G, E, D]
meno mosso.
663
rit
ZZ
a tempo
mf
cresc.
a tempo
f
670



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PUBLISHING
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