

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

VIOLIN I

COVER IMAGE

"The Pied Piper of Hamelin"

by

James Elder Christie

1881

IN THE UNITED STATES

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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

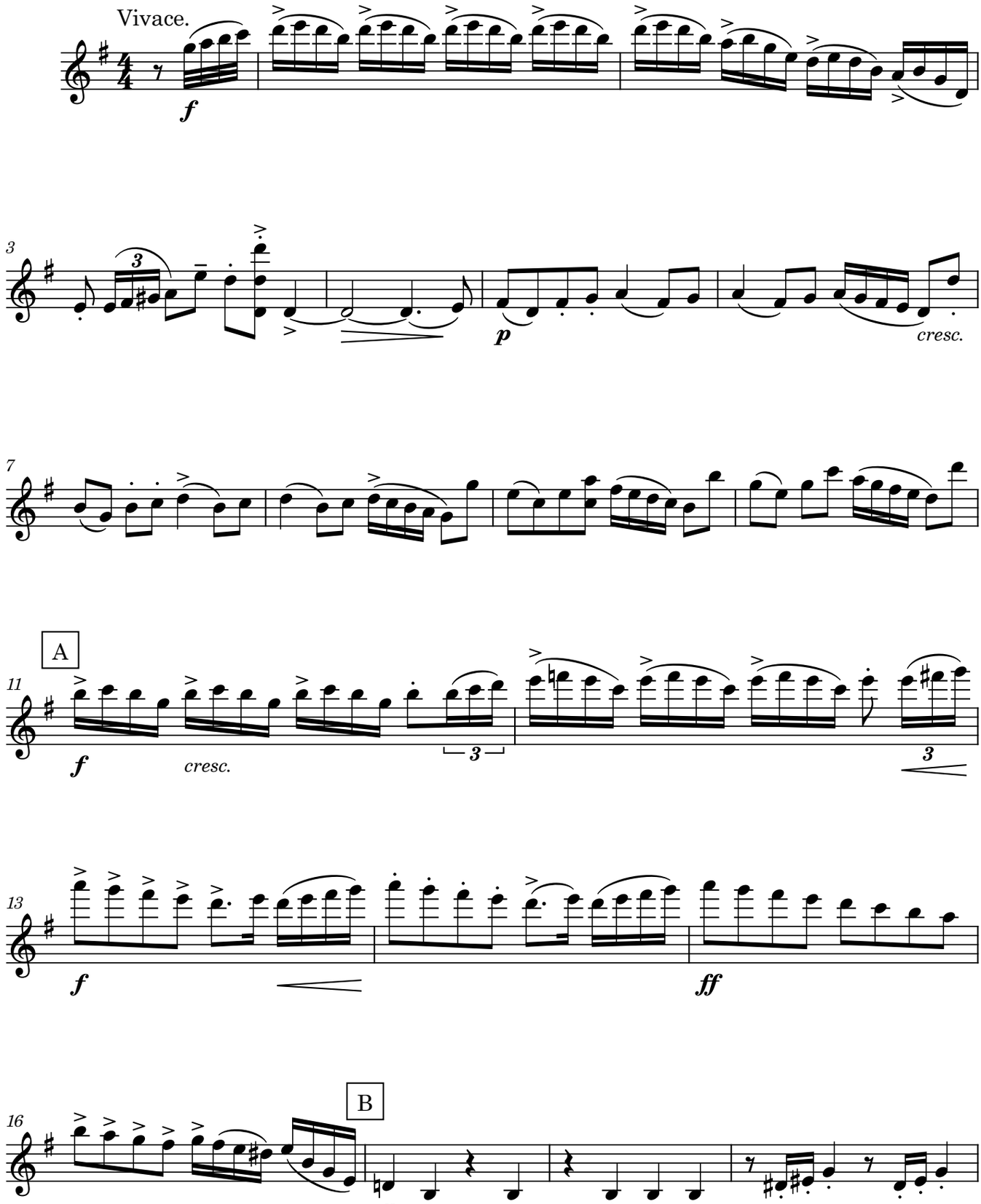
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Document Software: Affinity *Music Notation Reference:* Behind B~~ars by Elaine~~ Gould, Faber Music © 2011
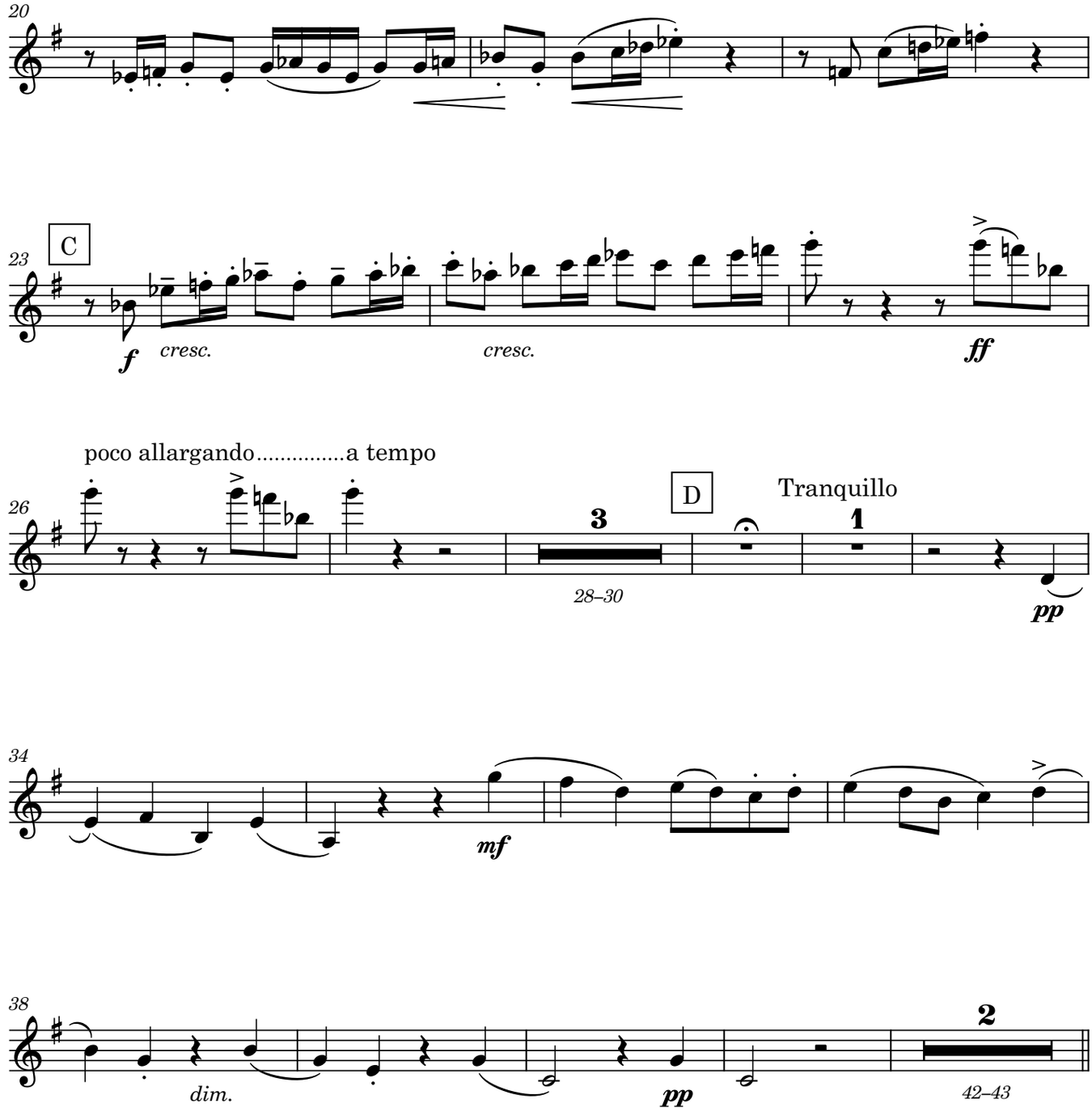
Violin I

THE PIED PIPER OF HAMELIN
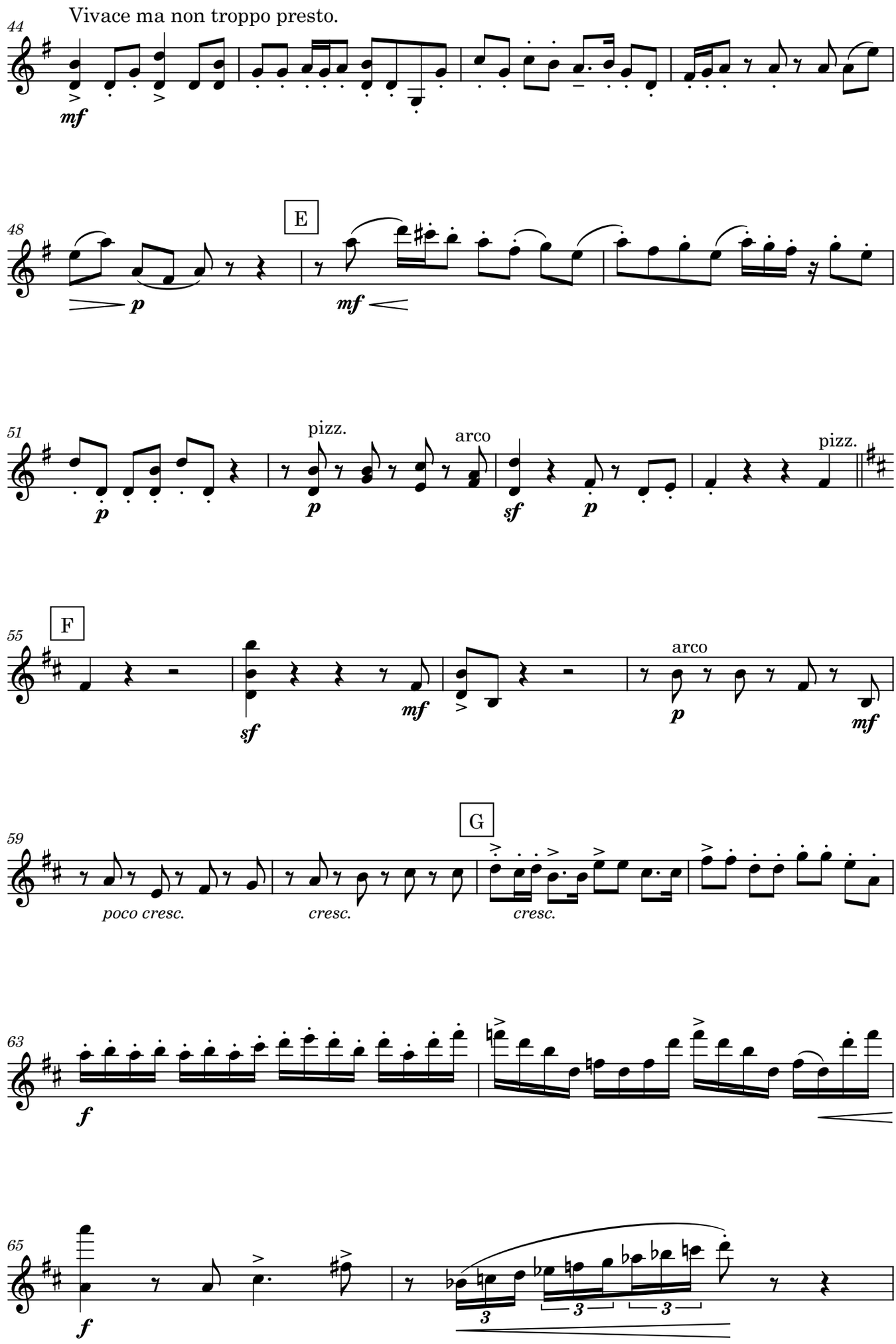
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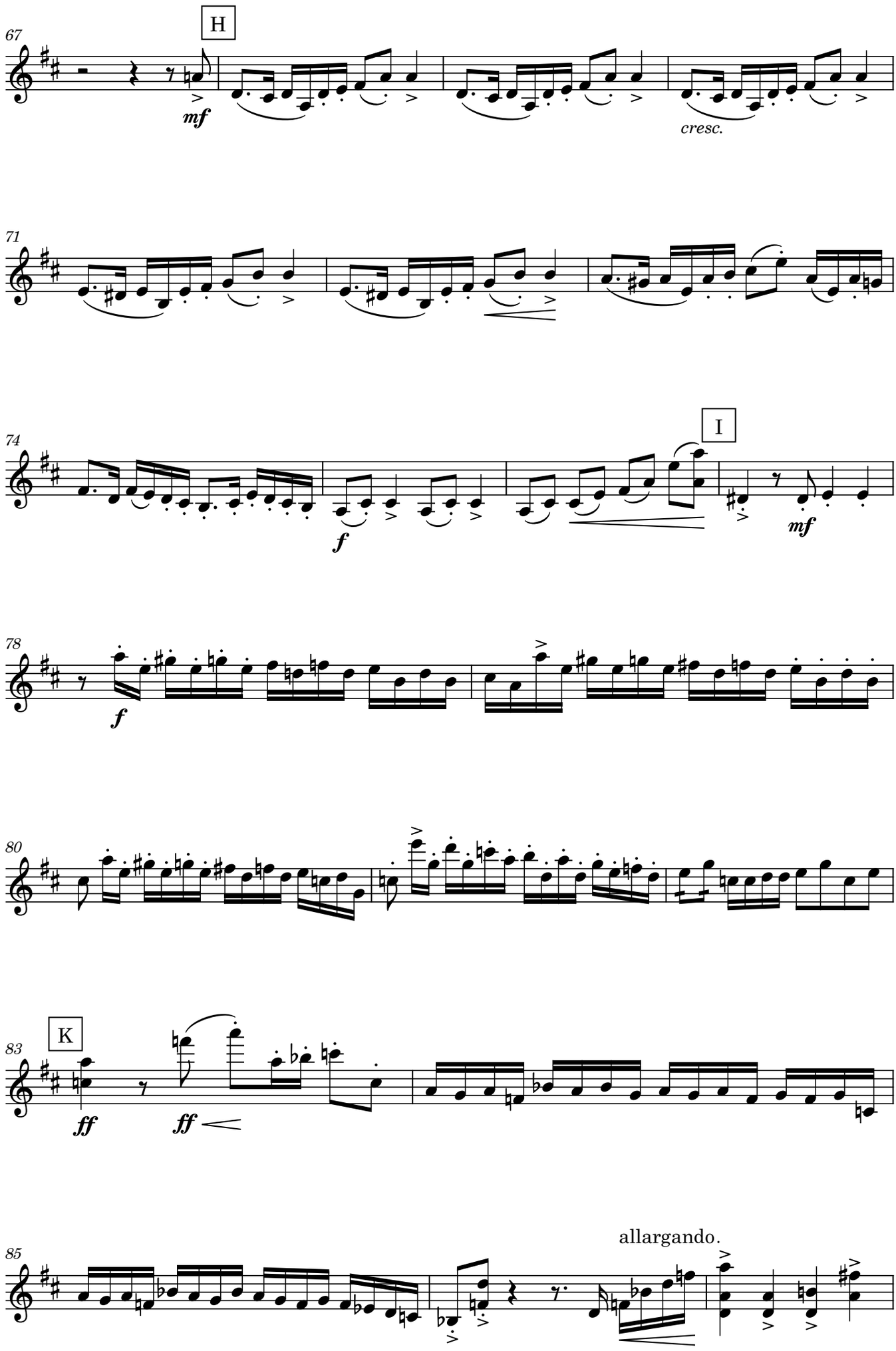
C. Hubert H. Parry
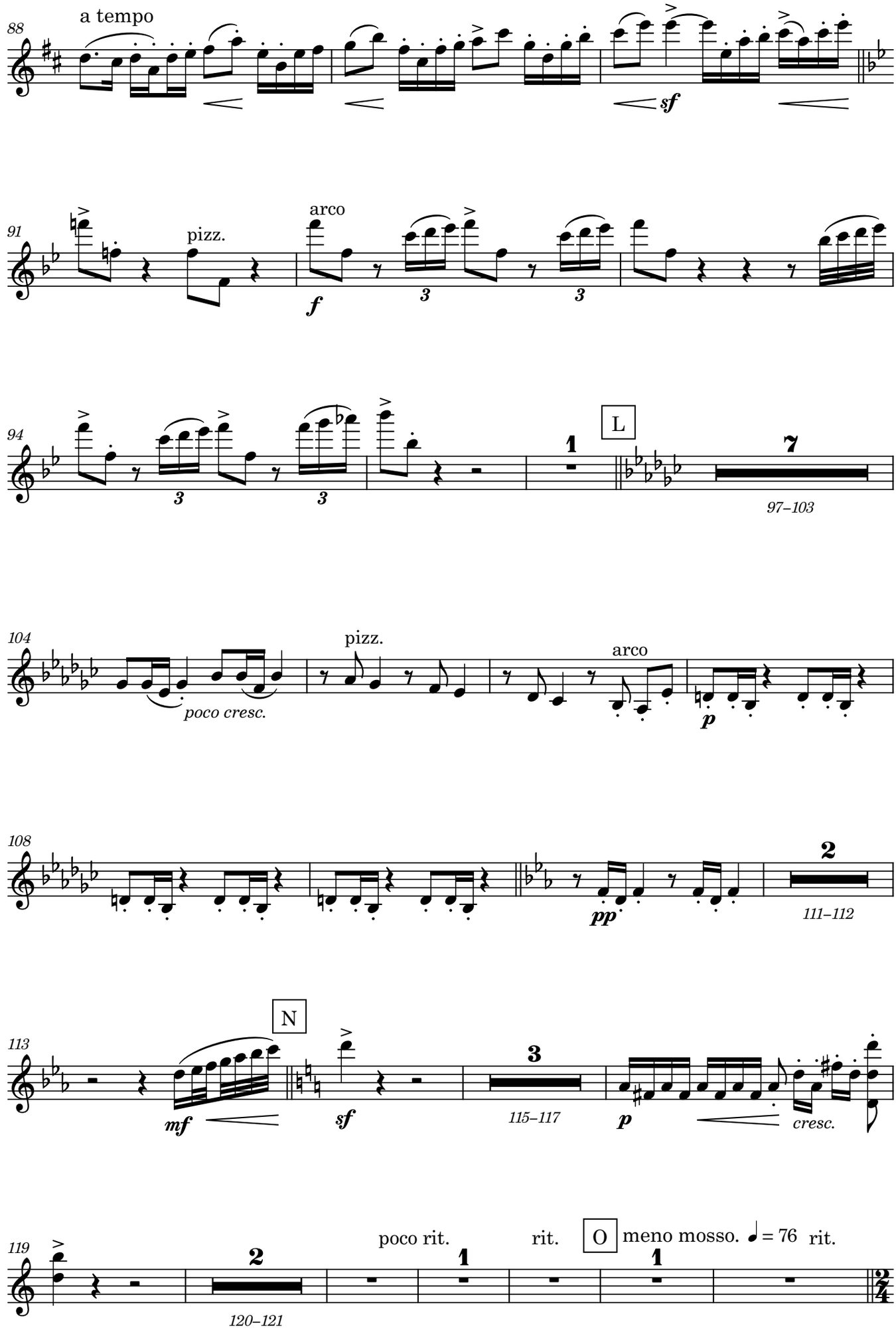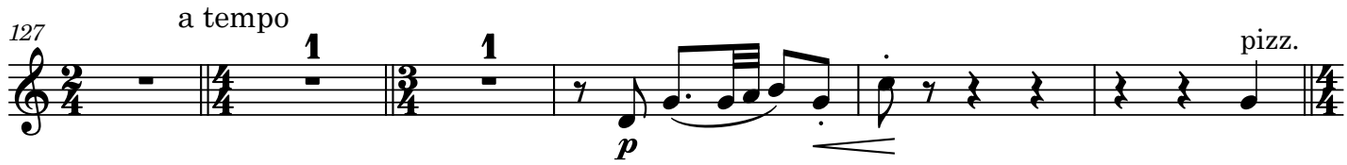



20
C
23
f
cresc.
cresc.
ff
poco allargando.....a tempo
26
3
28–30
D
Tranquillo
1
pp
34
mf
38
dim.
pp
2
42–43
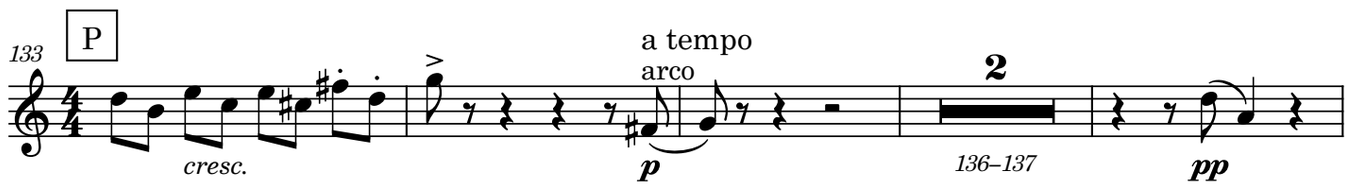
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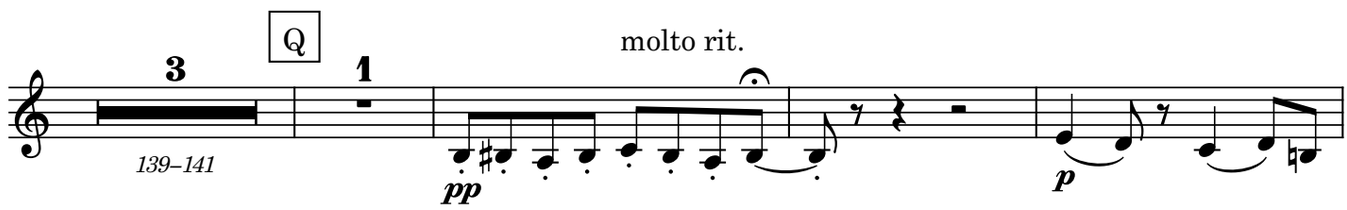

Vivace ma non troppo presto.
44
mf
48
E
p
mf
51
pizz.
p
arco
sf
p
pizz.
55
F
sf
mf
arco
p
mf
59
G
poco cresc.
cresc.
cresc.
63
f
65
f
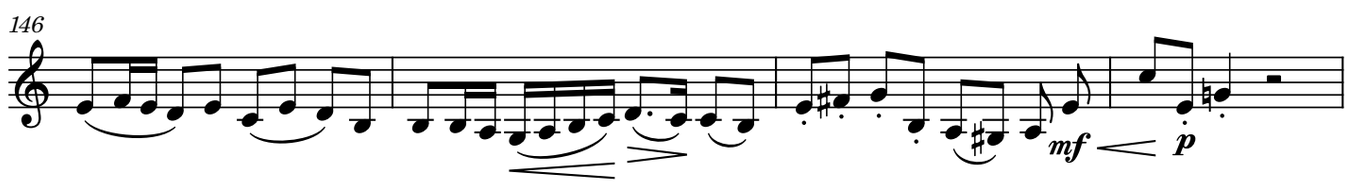

67
H
mf
cresc.
71
74
I
f
mf
78
f
80
83
K
ff
ff
85
allargando.
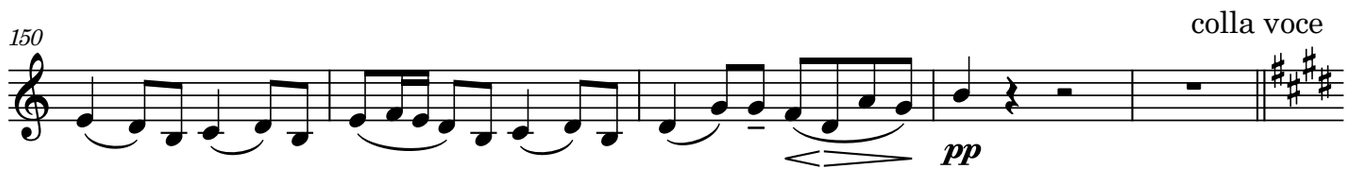

88
a tempo
sf
91
pizz.
arco
f
3
3
94
3
3
1
L
7
97–103
104
poco cresc.
pizz.
arco
p
108
pp
2
111–112
113
N
mf
sf
3
115–117
p
cresc.
119
2
120–121
poco rit.
rit.
O
meno mosso. ♩ = 76
rit.
1
1

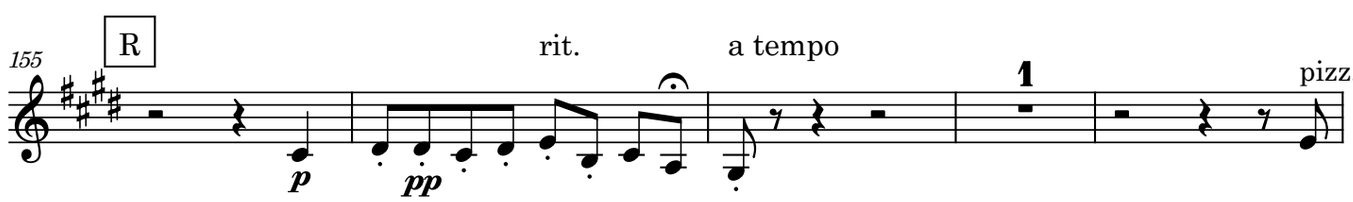

127
a tempo
1
1
pizz.
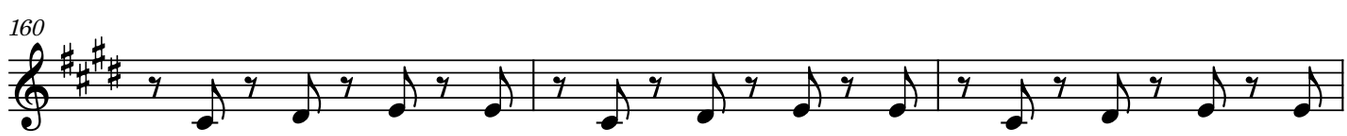

133
P
cresc.
a tempo
arco
2
136–137
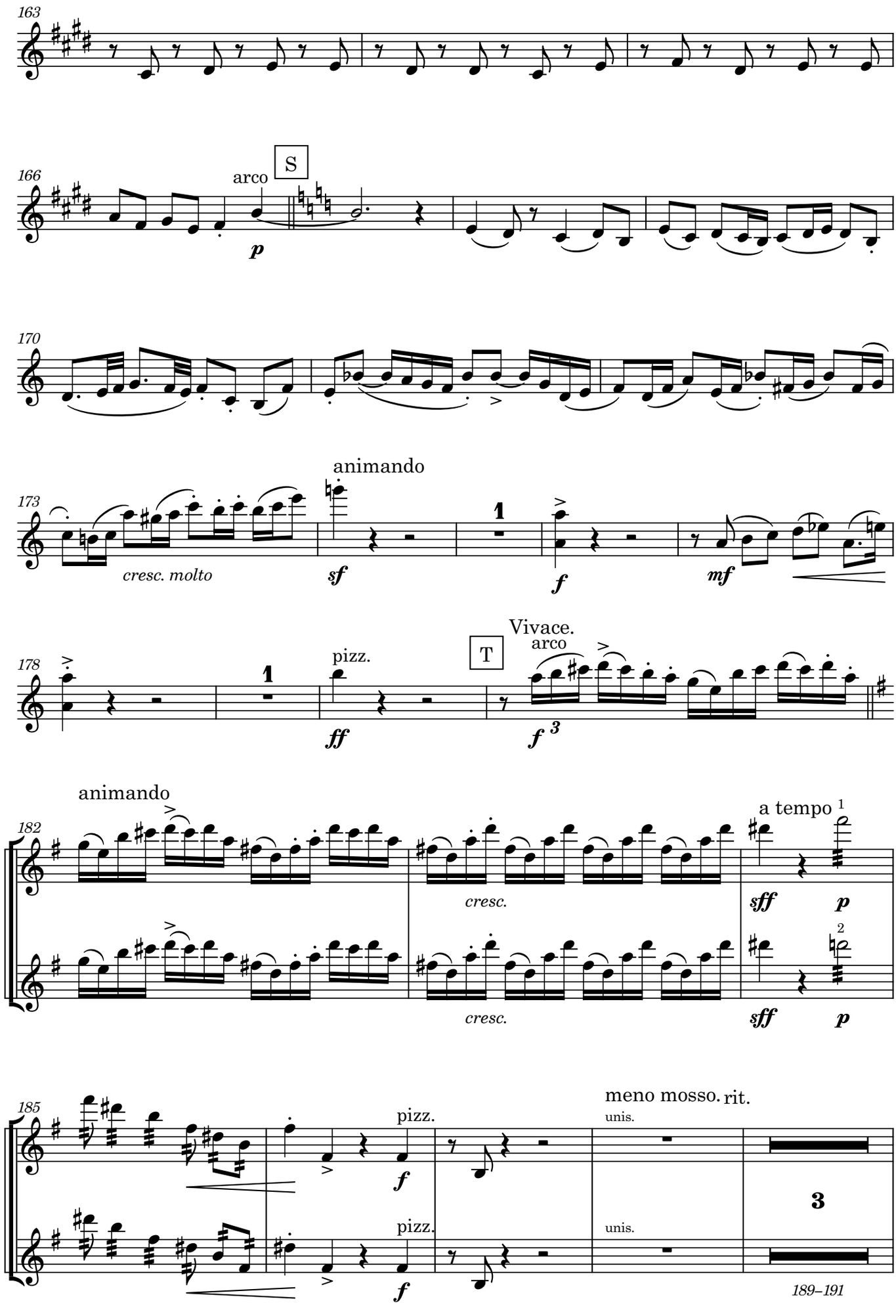

3
Q
1
molto rit.
139–141
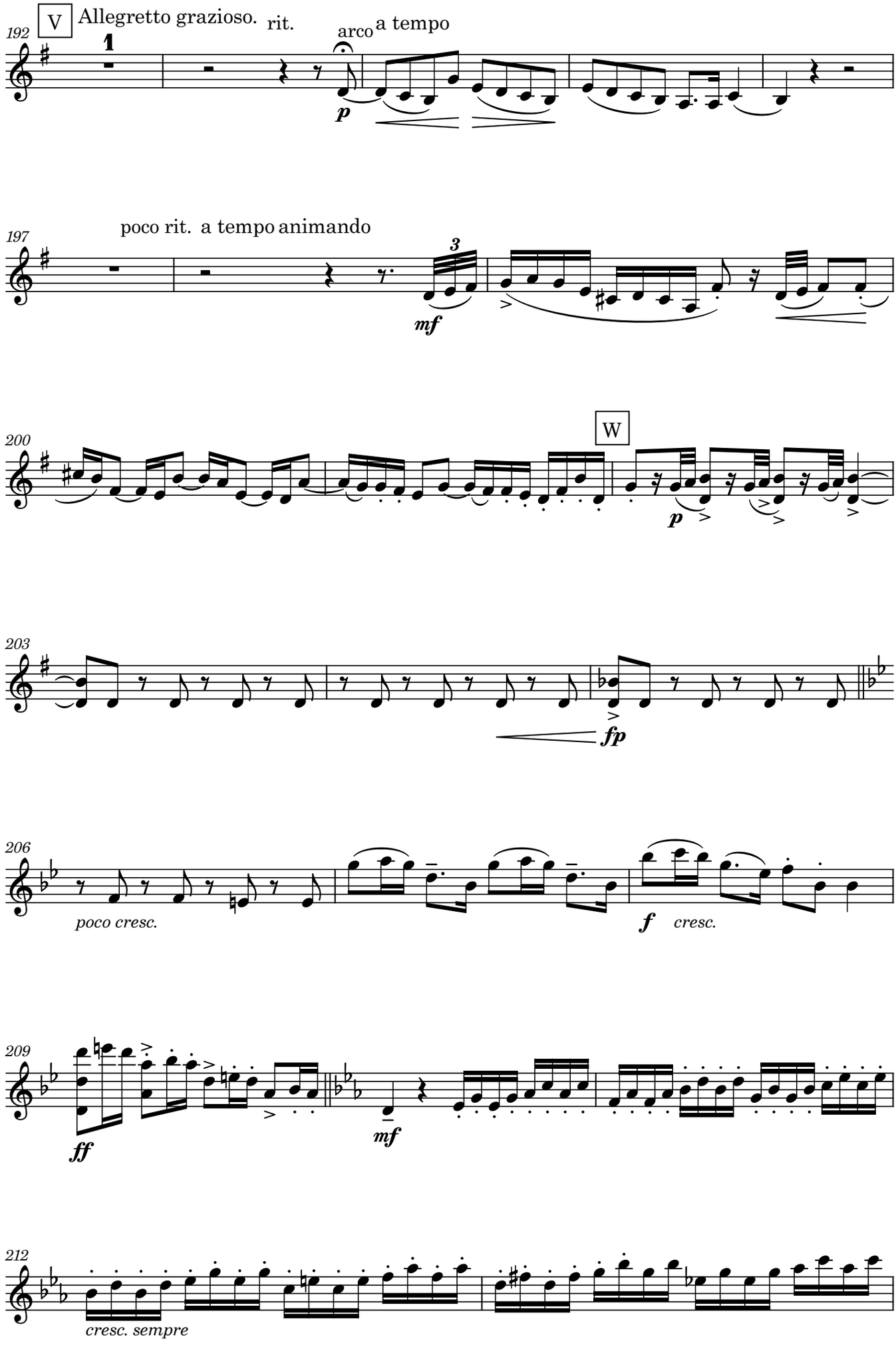

146

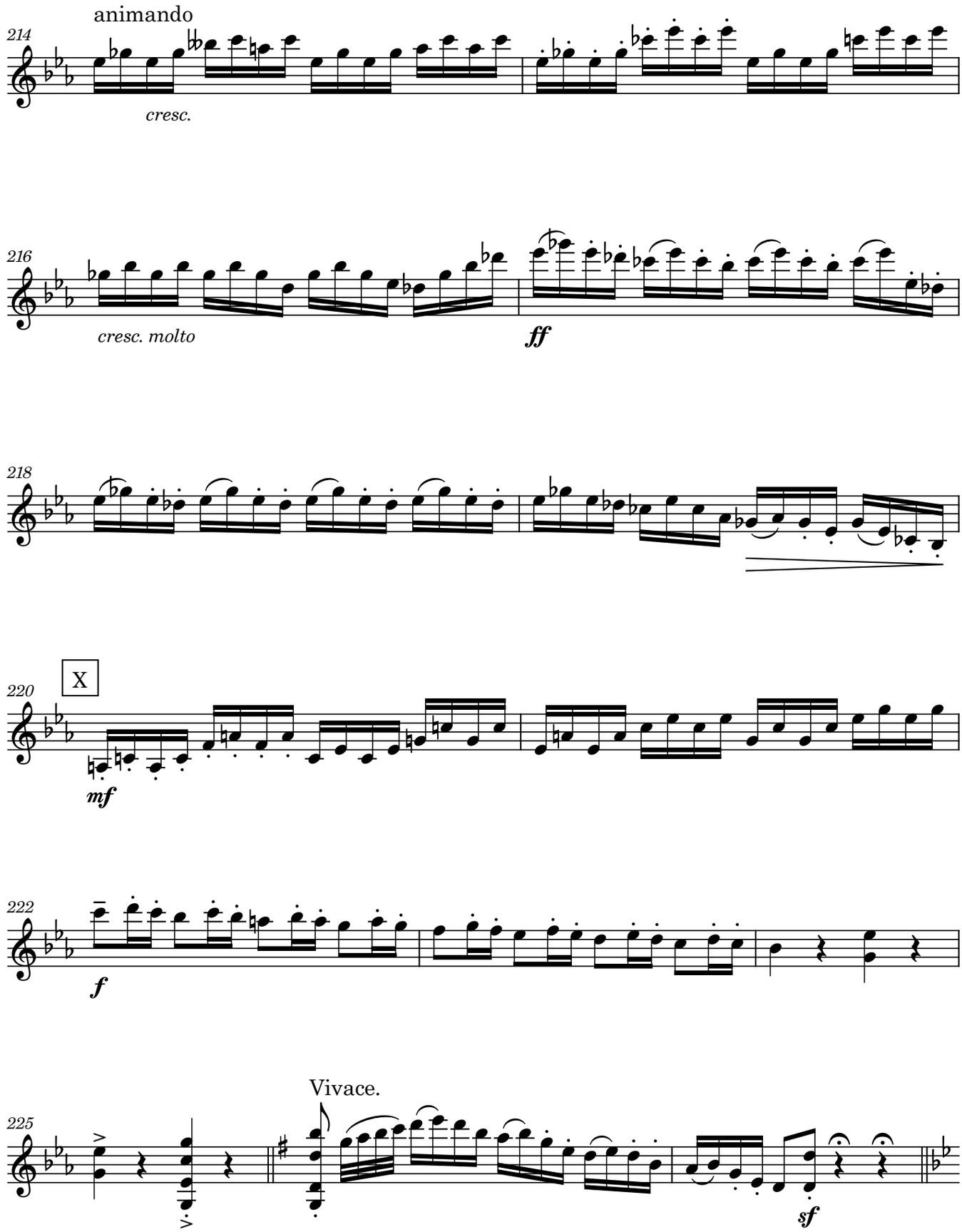

150
colla voce
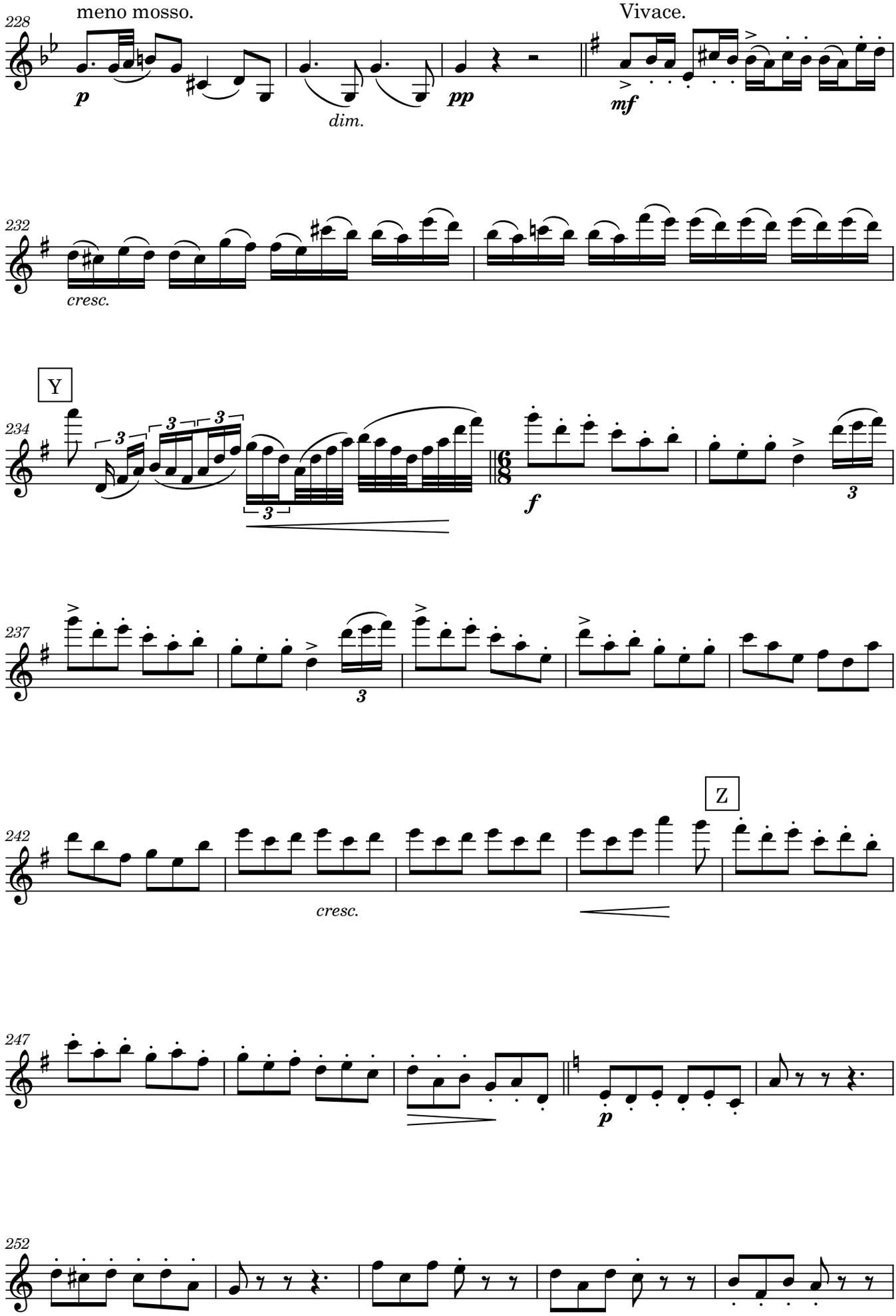

155
R
rit.
a tempo
1
pizz.
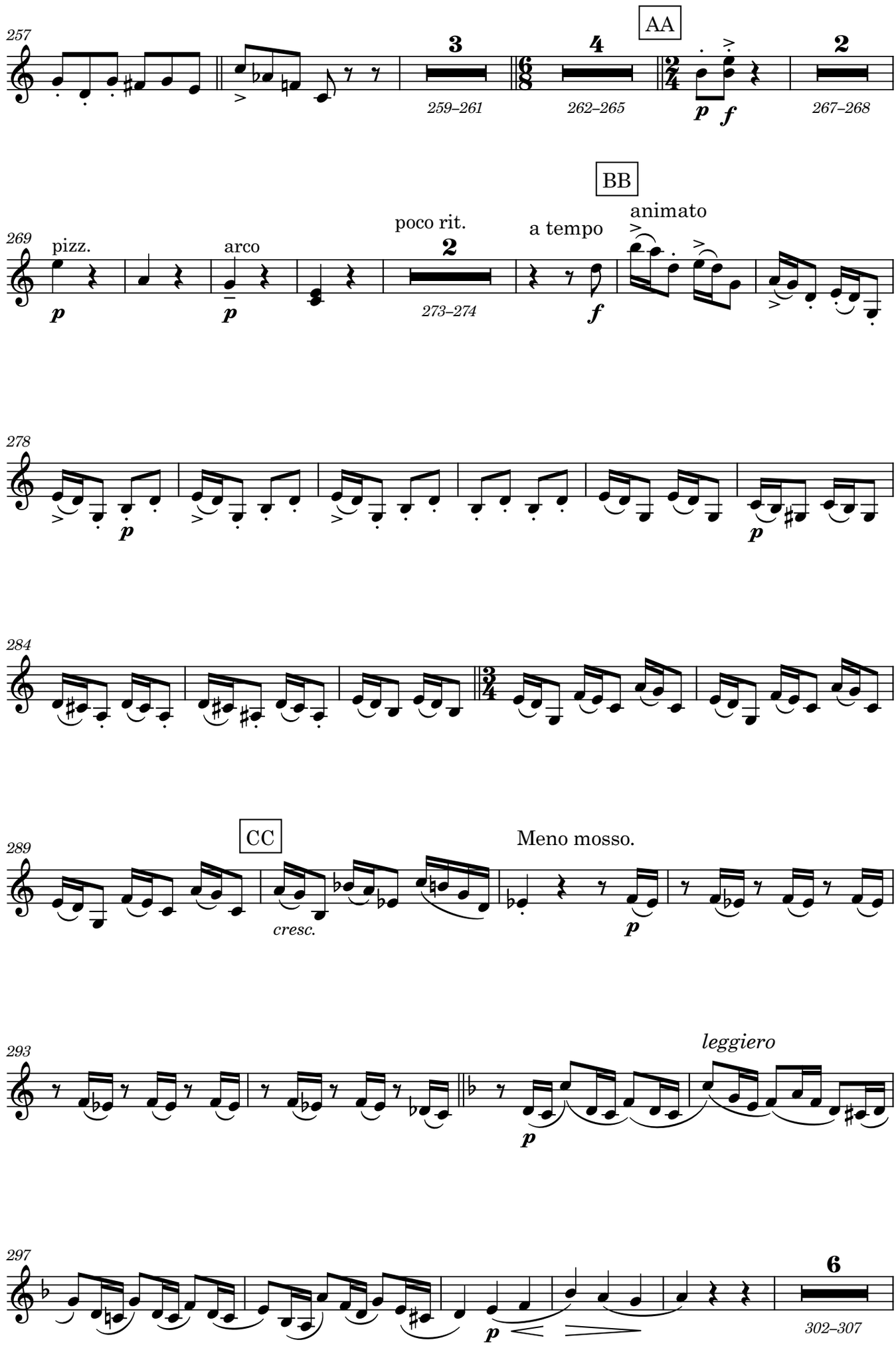

160
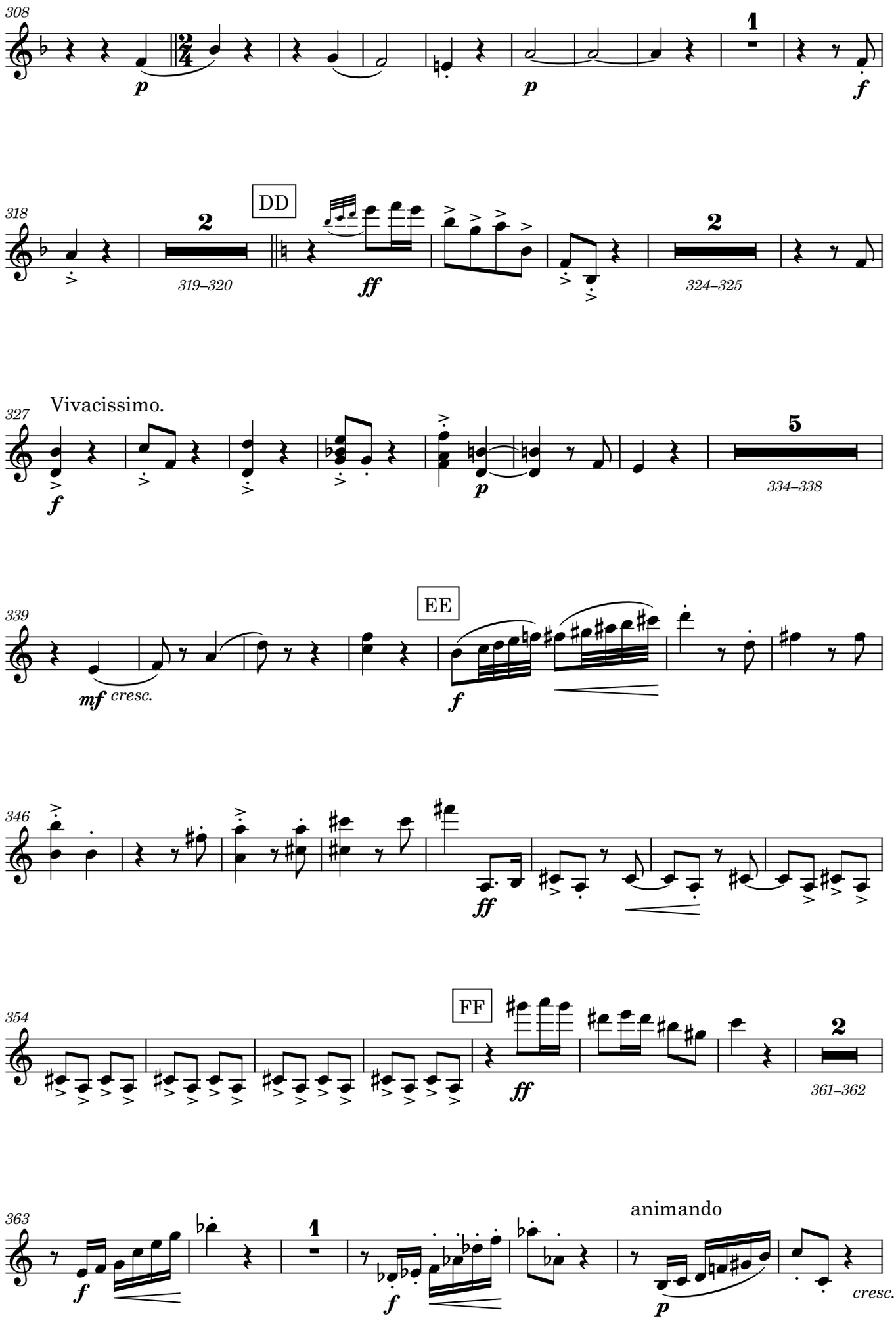

163
166
S
arco
p
170
173
animando
cresc. molto
sf
f
mf
178
pizz.
T
Vivace.
arco
ff
f
182
animando
cresc.
a tempo
sff
p
185
pizz.
meno mosso.
rit.
unis.
3
189–191

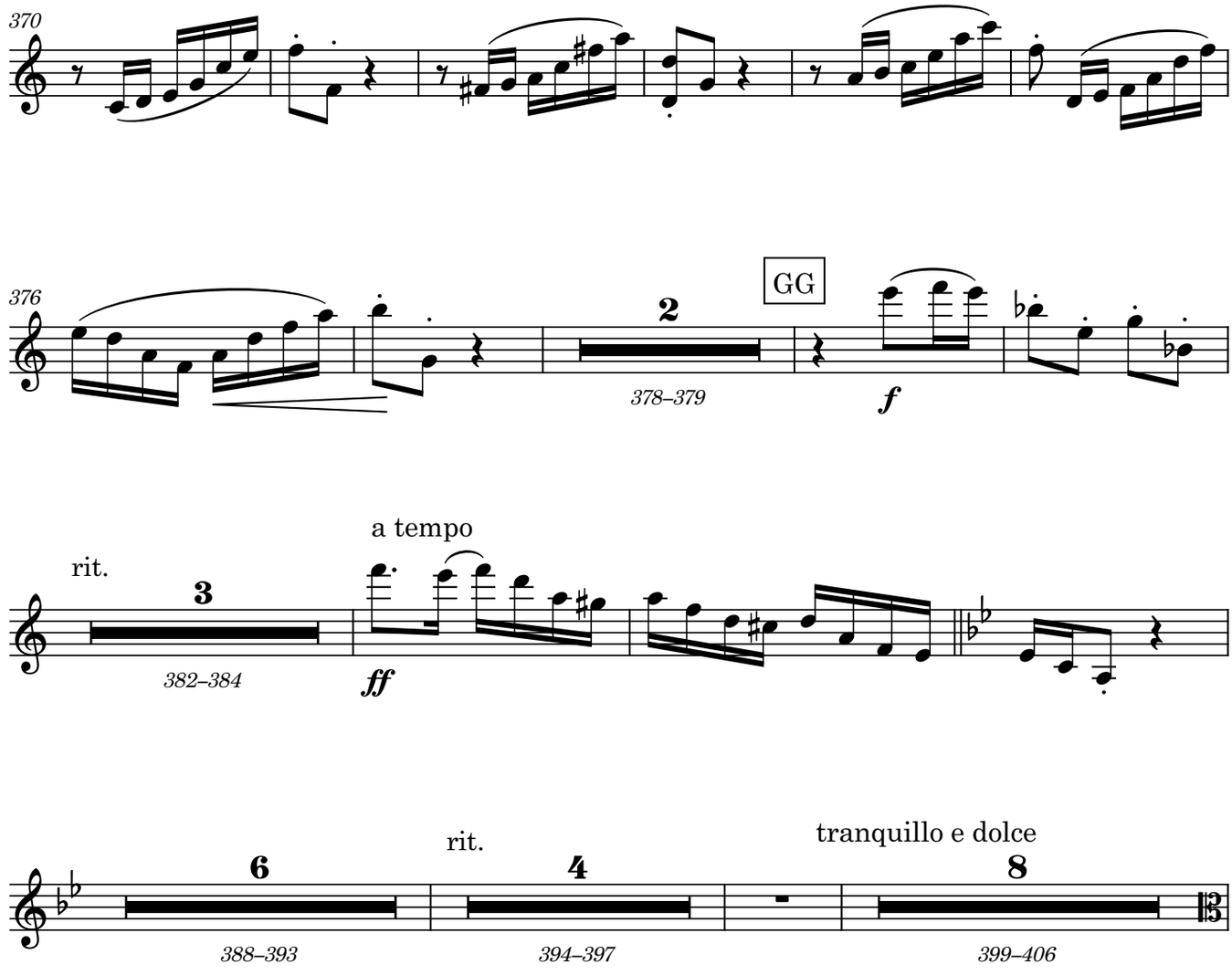

192
V
Allegretto grazioso.
rit.
arco
a tempo
1
p
197
poco rit.
a tempo animando
3
mf
200
W
p
203
fp
206
poco cresc.
f
cresc.
209
ff
mf
212
cresc. sempre


214
animando
cresc.
216
cresc. molto
ff
218
220
X
mf
222
f
225
Vivace.
sf
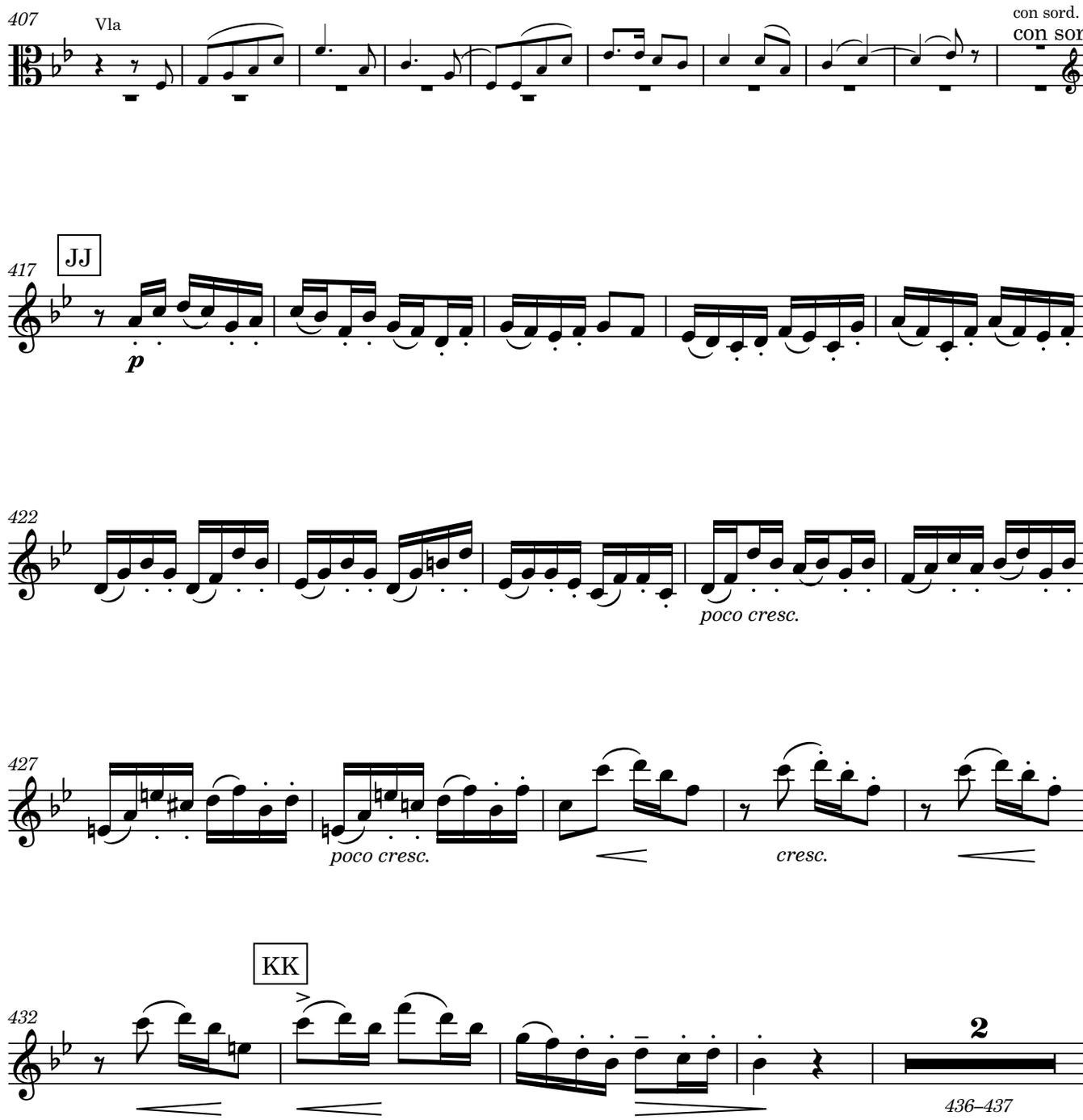

meno mosso.
Vivace.
dim.
cresc.
Y
cresc.
Z
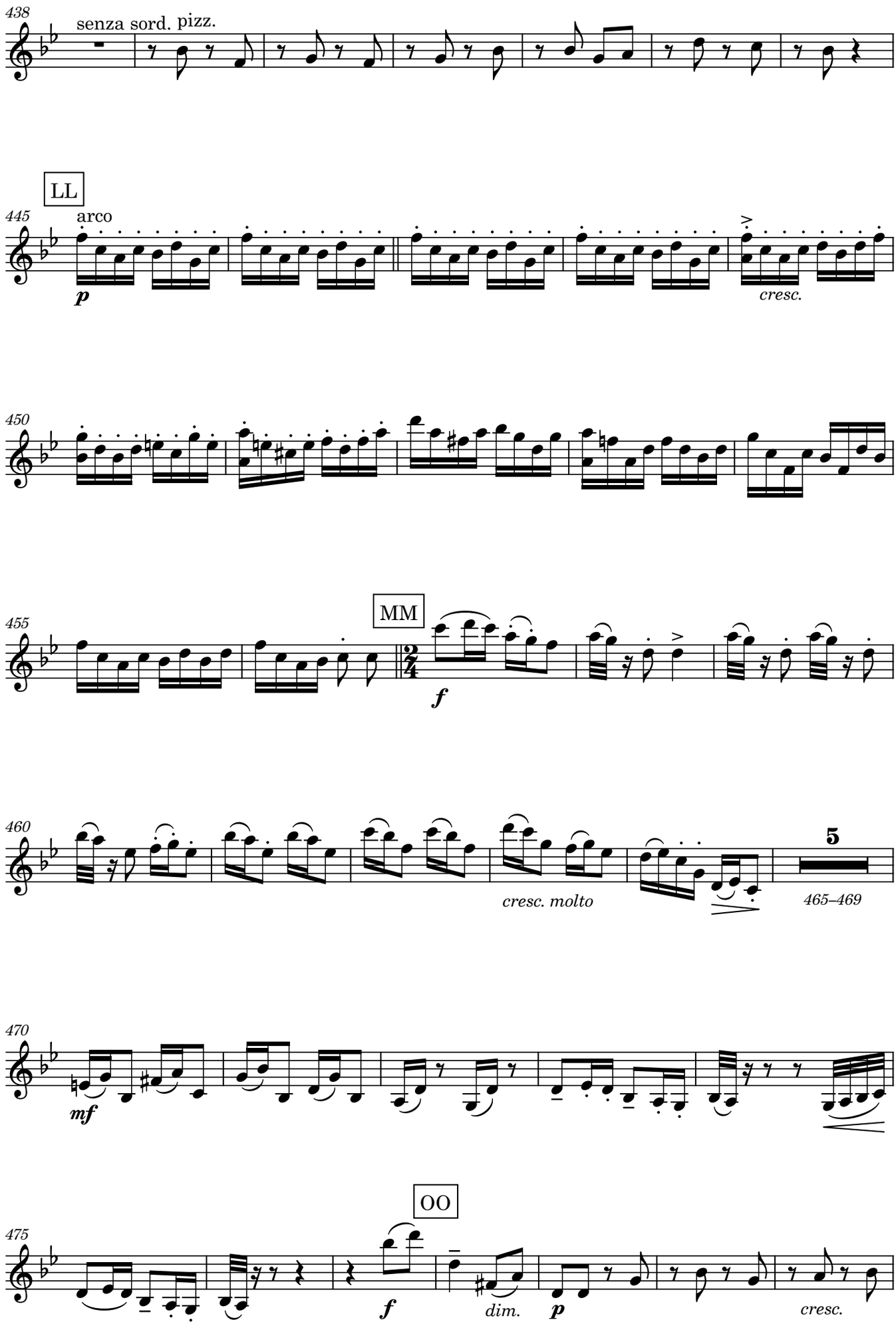

257
3
259–261
4
262–265
AA
2
267–268
269
pizz.
arco
poco rit.
2
273–274
a tempo
BB
animato
278
284
289
CC
cresc.
Meno mosso.
293
leggiero
297
6
302–307
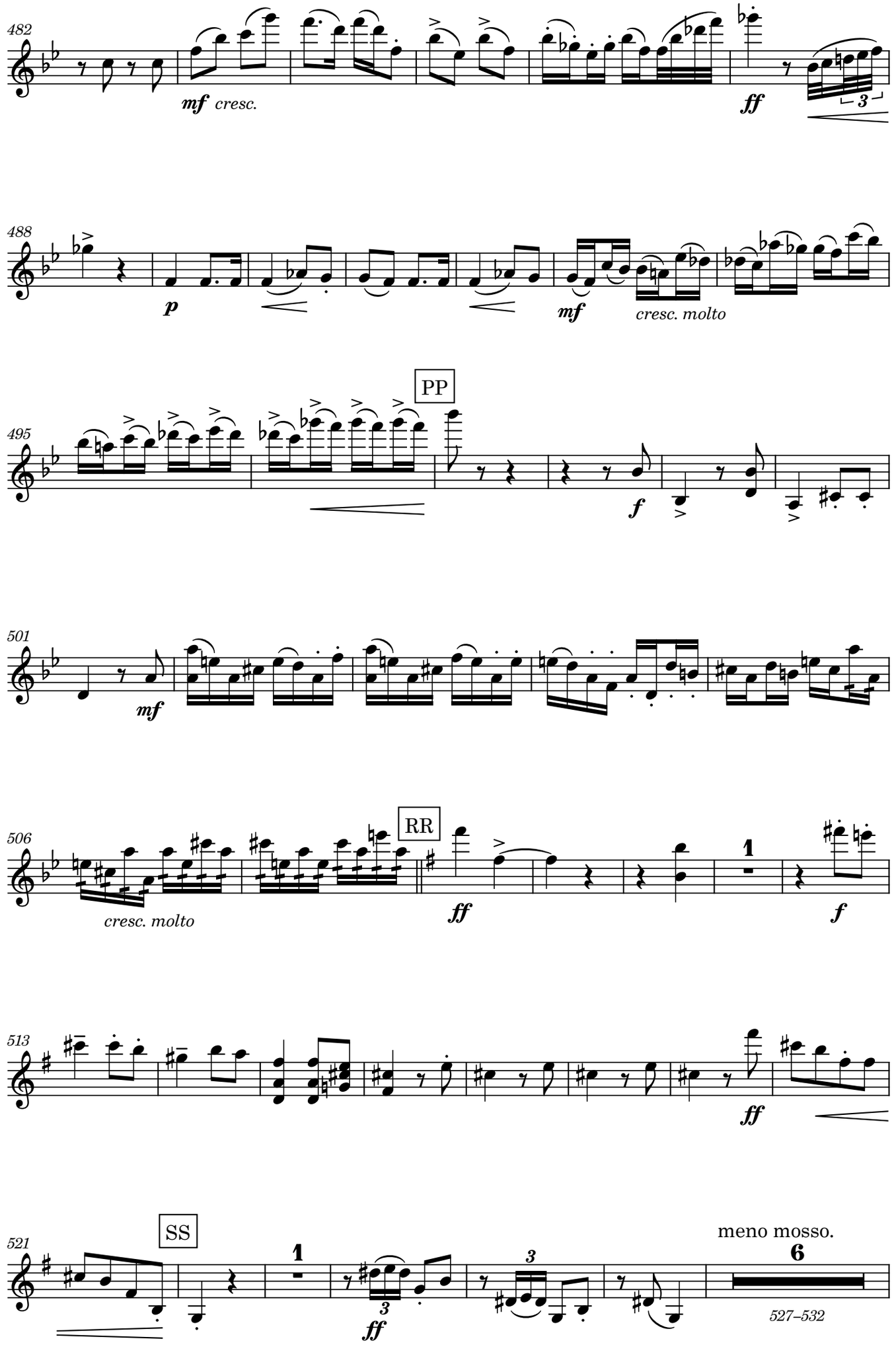

308
p
1
f
318
2
319–320
DD
ff
2
324–325
327
Vivacissimo.
f
p
5
334–338
339
mf cresc.
EE
f
346
ff
354
FF
ff
2
361–362
363
f
1
f
animando
p
cresc.
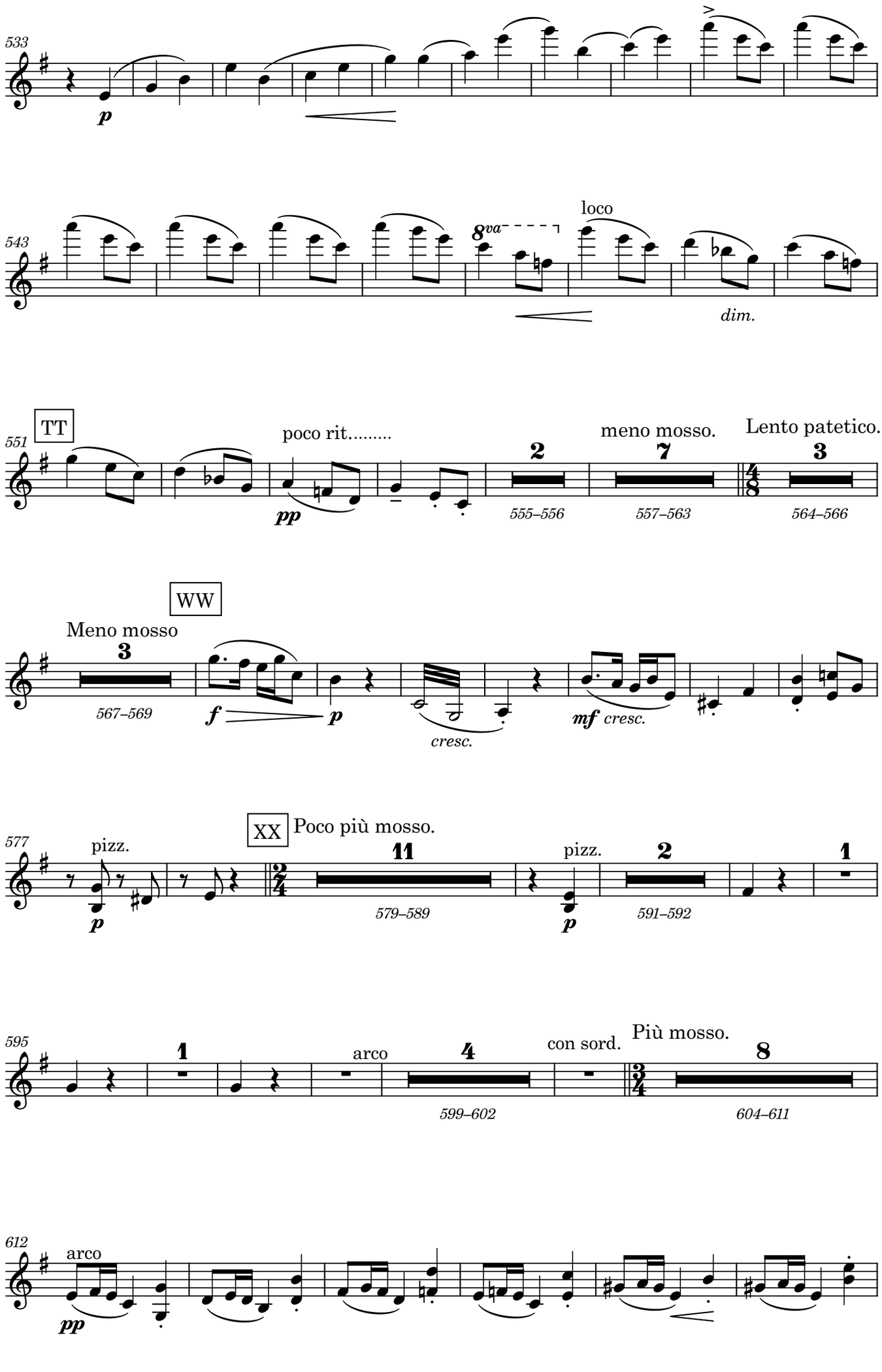

370
376
2
GG
378–379
f
rit.
3
382–384
a tempo
ff
rit.
6
388–393
4
394–397
tranquillo e dolce
8
399–406
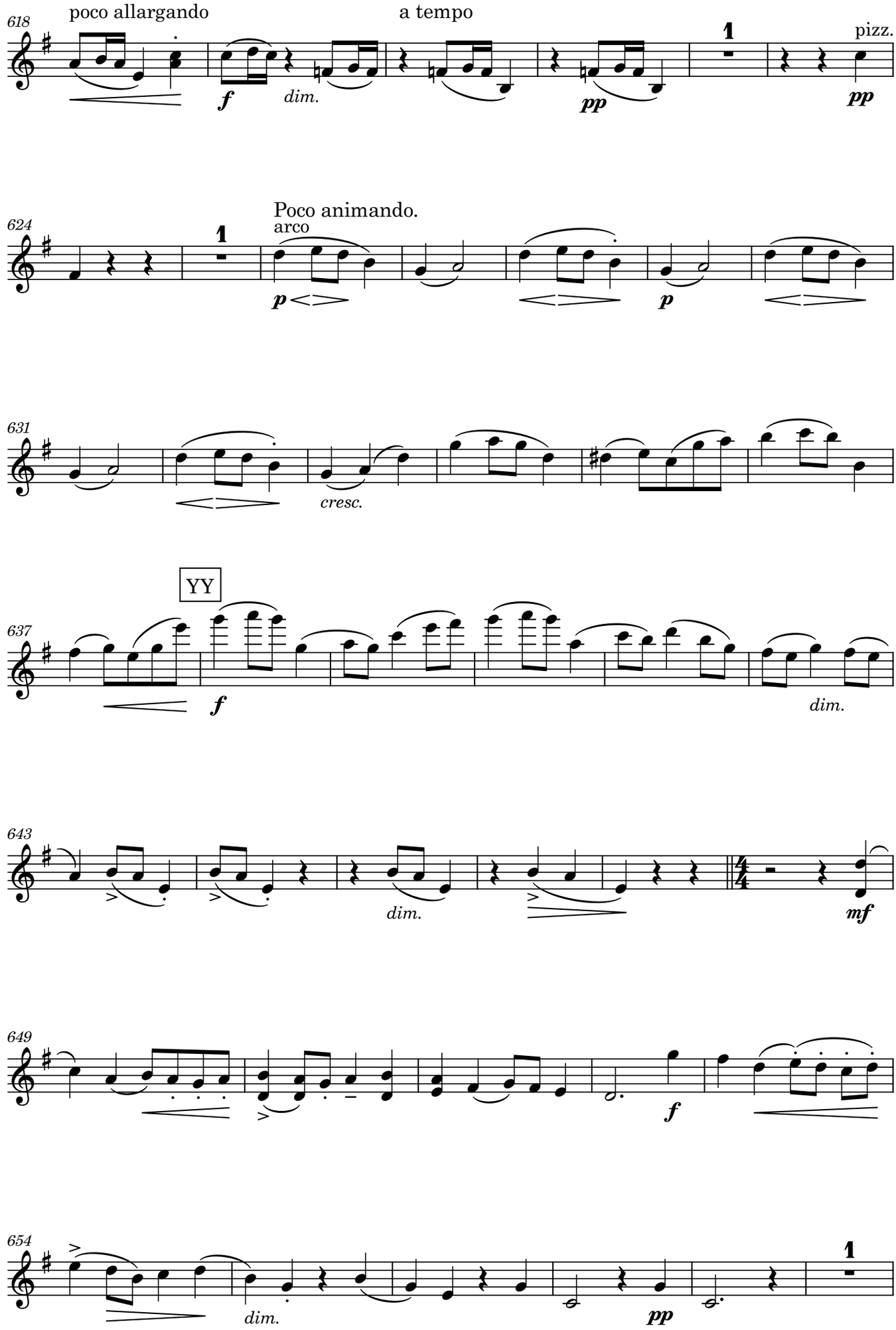
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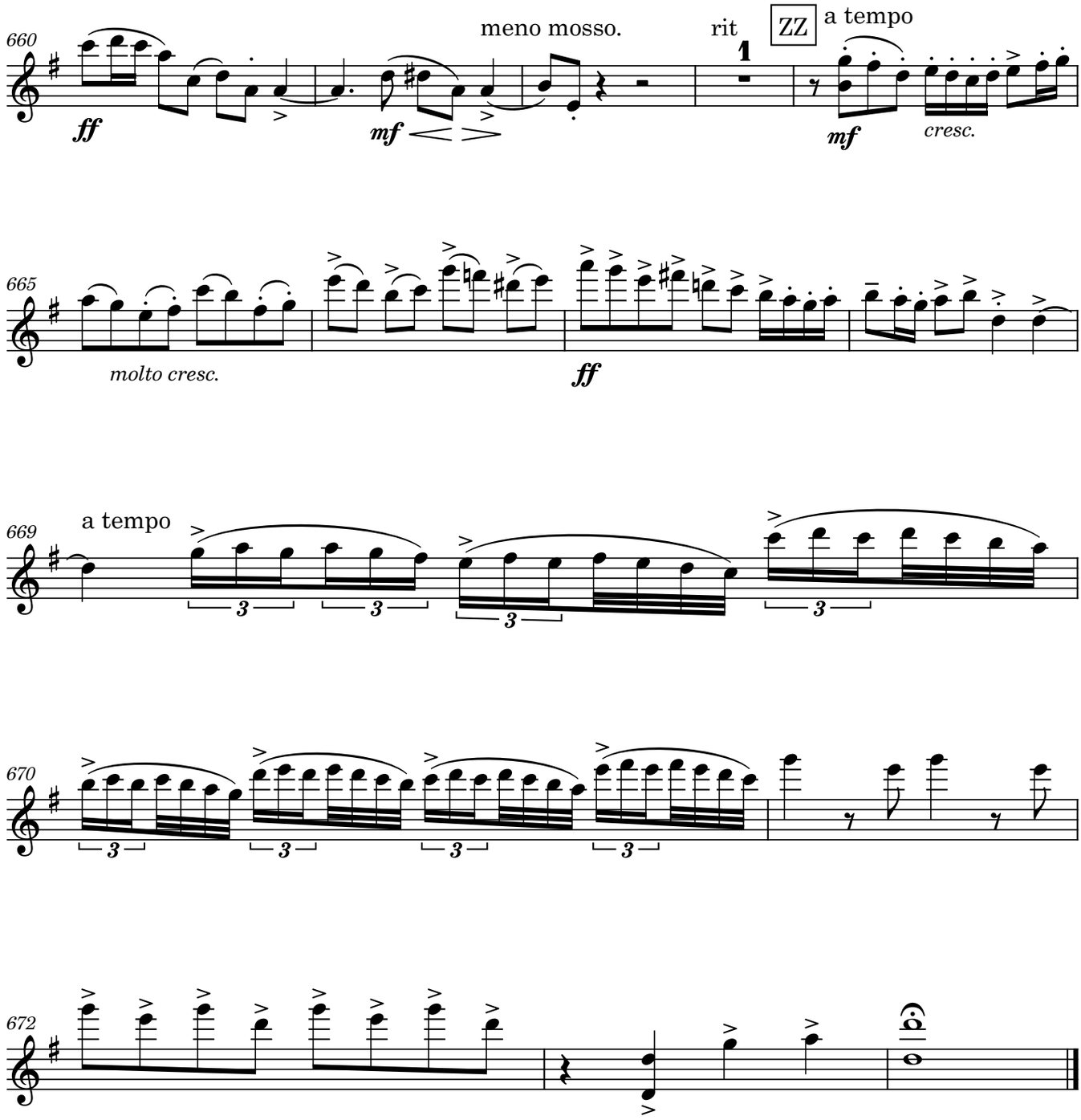

407
Vla
con sord.
con sord.
417
JJ
p
422
poco cresc.
427
poco cresc.
cresc.
432
KK
2
436–437


438
senza sord. pizz.
LL
445
arco
p
cresc.
450
455
MM
f
460
cresc. molto
5
465–469
470
mf
475
OO
f
dim.
p
cresc.


482
mf cresc.
ff
488
p
mf
cresc. molto
495
PP
f
501
mf
506
cresc. molto
RR
ff
f
513
ff
521
SS
ff
meno mosso.
527–532


533
p
543
8va
loco
dim.
551
TT
poco rit.....
pp
2
555–556
meno mosso.
7
557–563
Lento patetico.
3
564–566
WW
Meno mosso
3
567–569
f
p
cresc.
mf cresc.
577
pizz.
p
XX
Poco più mosso.
11
579–589
pizz.
p
2
591–592
1
595
1
arco
4
599–602
con sord.
Più mosso.
8
604–611
612
arco
pp


618
poco allargando
a tempo
1
pizz.
624
Poco animando.
arco
1
631
cresc.
637
YY
dim.
643
dim.
mf
649
654
dim.
1


660
ff
meno mosso.
mf
rit
1
ZZ
a tempo
mf
cresc.
665
molto cresc.
ff
669
a tempo
3
670
672



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