

L'ALLEGRO ED IL PENSEROSO

POEMS BY
John Milton

SET TO MUSIC FOR
Soprano & Bass soli, Chorus and Orchestra
by
C. Hubert H. Parry

Timpani

Composed for the Norwich Music Festival - October 5, 1890



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ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. 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 found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published 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 in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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.

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Royal College of Music, London MS 4201

Novello Octavo Edition No. 8134

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garrigan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

L' ALLEGRO ED IL PENSEROSO

C. HUBERT H. PARRY

G - B flat - E flat

♩ = 112 to 120

A

B

Trumpet

16 18 9

1-16 17-34 35-43

Animando.

48

mf *cresc.*

53

f

C

D

2 5 10 9 6

60-61 62-66 67-76 77-85 86-91

E

F

G

G

15 21 14 16 6 2

92-106 107-127 128-141 142-157 158-163 164-165

H

K

L

M

O

Q

13 11 21 18 21 6

166-178 179-189 190-210 211-228 229-249 250-255

R

Horn 1 & 2

21 23 8

256-276 277-299 300-307

311 S

f

4

317-320 *f* *sf*

T *con fuoco*

325

sf *f*

con fuoco

335

ff

A B

338-359 360-378 379-393

C D E F G H

18 12 16 17 23 14

394-411 412-423 424-439 440-456 457-479 480-493

K

10

494-503

Allegro ♩ = 104 - 116

508

p *cresc.* *f*

A

513-518 519-535

B C D

2 13 19 16 2

536-537 538-550 551-569 570-585 586-587

Timpani

588 Bass Solo

cresc. *rit.*

The melt-ing voice — through ma-zes run-ing, Un - twist - ing all the chains that tie — The hid-den soul of

594 *a tempo*

p

9 4 4 8 8 18 9

E **F**

599-607 608-611 613-616 617-624 625-632 633-650 651-659

660 Horn 1 & 2

G *Poco sostenuto.*

666 *f*

672 *Poco rit.* *Poco meno mosso.*

H *con fuoco*

11

678-688 *ff*

694

Timpani

[illegible]

717

tr

Change to F, A flat, D

6

722-727

This musical score is for the ending of the song 'The Rose Tree'. It is written in bass clef with a key signature of one flat (B-flat). The melody consists of several measures, including a trill on a G note. The piece concludes with a double bar line and a repeat sign, followed by a final sustained note. The score is labeled with measure numbers 717 and 722-727. A key change instruction 'Change to F, A flat, D' and a measure number '6' are also present.

The first system of the musical score is for the vocal part. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked '881'. The score is divided into five measures by vertical bar lines. Above the staff, the letters 'V', 'W', and 'X' are placed in boxes above the first, third, and fourth measures respectively. The notes are: Measure 1 (quarter rest), Measure 2 (quarter note G4), Measure 3 (quarter note A4), Measure 4 (quarter note B4), and Measure 5 (quarter note A4). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under Measure 2, 'Rose' under Measure 3, 'Tree' under Measure 4, and 'The' under Measure 5. The measure numbers 881, 882-895, 896-901, 902-913, 914-937, and 938-952 are written below the staff.

953 Bass Solo

to un - fold What worlds or what vast re - gions hold The im - mor - tal mind, _____

959

— that hath for - sook Her man - sions in this fresh - ly nook, And of those

Z

963

mp

20

3

968-987

989-991

$\frac{3}{4}$

Timpani

2 5 A 4 B 4 10

992-993 995-999 1000-1003 1004-1007 1008-1017

C

1018 Solo Horn 1 *p*

1025 *pp* D

Change to B flat - F

11 12 Bass Solo

1031-1041 1042-1053

And sto - ried win - dows rich - ly

1057 Lento

dight, Cast - ing a dim - re - li - gious

Allegro

1062 *mf* 3

1068-1070

E

1071 *mf* *f* F 16 2

1075-1090 1091-1092

4 8 G 7 Bass Trombone

1093-1096 1097-1104 1105-1111

1115

1121

H

32

f

1126-1127

K

11

Horn 3 & 4

1158-1168

1174

L

mf

1180

1186

f

mf

rit.

1192

M

dim.

p

a tempo

12

1197-1208

1209

pp

f

pp



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PUBLISHING

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