

L'ALLEGRO ED IL PENSEROSO

POEMS BY
John Milton

SET TO MUSIC FOR
Soprano & Bass soli, Chorus and Orchestra

by
C. Hubert H. Parry

Trombone 2

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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.

Matthew W. Mehaffey
Editor

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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:* Garritan 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

♩ = 112 to 120

A

B

Animando.

Trumpet

16 18 17

1-16 17-34 35-51

55

f

C

61

mf *p*

D

9 9 4

68-76 77-85 86-89

p

E

92

9

94-102

f *pp*

F

106

15 4 14

107-121 124-127 128-141

pp *p dim.* *pp*

G

H

K

L

16 6 2 13 11 21

142-157 158-163 164-165 166-178 179-189 190-210

M O Q R

18 21 6 21 23 14

211-228 229-249 250-255 256-276 277-299 300-313

S

6

314-319

Timpani

T con fuoco

324

f 9 ff

327-335

A B C D E F

22 19 15 18 12 16 17

338-359 360-378 379-393 394-411 412-423 424-439 440-456

G H K A

23 14 14 11 6

457-479 480-493 494-507 508-518 519-524

526 Hom 1

B Poco dim. e rit.

532

mf p

C D a tempo

12 19 16 8 14

539-550 551-569 570-585 586-593 594-607

E

608-611 613-616 617-624 625-632 633-650

F *Animando.* Horn

651-659

G *Poco sostenuto.*

664

Poco rit. Poco meno mosso.

671 674-675

678-681

rit. **H** *con fuoco*

688 690-708 709-713

716

M

722-727 728-739 740-750 751-757 758-774

O **R**

775-784 785-794 795-802 803-818 819-842 843-854

S **T** **V**

855-862 863-880 882-895 896-901 902-913

W **X** **Z**

914-937 938-962 963-987 988-991 992-993

A **B** **C**

995-999 1000-1003 1004-1007 1008-1017 1018-1024 1025-1029

D

1030-1041 1042-1053 Bass Solo

And sto-ried win-dows rich - ly dight, Cast - ing a

1060 **Allegro**

p *cresc.* *mf* 2

1063-1064

1065

mf

E

mf *mf* *f* 16

1075-1090

F

1091

p *p*

G

7 9

1098-1104 1105-1113

mf *cresc.*

1118

H

1124

20 Horn 1

1127-1146

1149

K

1155

Poco più mosso.

f

1161

p

1167

Allargando.

L

1173

poco dim. **2** 1175-1176

1180

1186

f *rit.* *dim.*

M

1193

p *p* *a tempo* **12** *pp* 1197-1208

1211

f *pp*



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PUBLISHING

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