

L'ALLEGRO ED IL PENSEROSO

POEMS BY
John Milton

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

by
C. Hubert H. Parry

Organ

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

1042 Bass Solo

Organ

But let my due feet nev - er fail To walk the stu-dious clois - ter's pale,

1048 *mf*

And love the high em - bow - ed roof, With an - tic pil - lars mas - sy proof,

1054 *f*

And sto-ried win-dows rich - ly dight, Cast - ing a dim - re - li - gious

1062

8-16-32 ft. Diapason and 1 Reed

mf

1067

E

E

19

F Trombones

1072-1090

19

19

19 Trombones

1072-1090

19

19

1096

mf

p

mf

1101

G

mf

1106

mf

1111 *cresc.*

Musical score for measures 1111-1115. The top system has a treble and bass staff. The bottom system has a bass staff. The music features a melodic line in the treble and a supporting bass line. A 'cresc.' marking is present at the beginning.

1116

Musical score for measures 1116-1121. The top system has a treble and bass staff. The bottom system has a bass staff. The music features a melodic line in the treble and a supporting bass line.

1122

H

4

1127-1130

4

4

Musical score for measures 1122-1130. The top system has a treble and bass staff. The bottom system has a bass staff. The music features a melodic line in the treble and a supporting bass line. A 'H' marking is present above measure 1127. A '4' marking is present above measure 1127. A '4' marking is present above measure 1128. A '4' marking is present above measure 1129. A '4' marking is present above measure 1130.

Choir - Diapasons only

1131

p

1136

K

L

	20	20	18
	1138-1157	1158-1177	1178-1195
	20	20	18
	20	20	18

M

1196

Sopranos

And bring all heaven,

Choir - Diapasons only

1203

Musical score for measures 1203-1207. The score is for a grand staff (treble and bass clefs) and a separate bass clef line. The key signature has one flat (B-flat). The music consists of sustained chords in the upper register, marked with a piano (*p*) dynamic. The chords are held across five measures. The bottom bass clef line contains five rests.

Swell - soft Flute stops & soft reeds

1208

Musical score for measures 1208-1212. The score is for a grand staff and a separate bass clef line. The key signature has one flat. A dashed line labeled *8va* is positioned above the treble staff. The music features sustained chords in the upper register, marked with a piano (*p*) dynamic. The chords are held across five measures. The bottom bass clef line contains five notes, with the last one tied to the next measure.

16 & 32 ft. only

1213

Musical score for measures 1213-1216. The score is for a grand staff and a separate bass clef line. The key signature has one flat. A dashed line labeled *(8va)* is positioned above the treble staff. The music features sustained chords in the upper register, marked with a forte (*f*) dynamic in the first two measures and a pianissimo (*pp*) dynamic in the last two measures. The chords are held across four measures. The bottom bass clef line contains four notes, with the last one tied to the next measure.



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