

L'ALLEGRO ED IL PENSEROSO

POEMS BY
John Milton

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

Trumpet 2

Composed for the Norwich Music Festival - October 5, 1890



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

Professor of Music

*University of Minnesota - School of Music
Minneapolis, Minnesota USA*

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

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

David Fielding - dhcfielding@charter.net

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

Trumpet in B flat

♩ = 112 to 120

A *Animando.*

13 **18**

4-16 17-34

f *mf*

B

35 Bassoon

f

42

f

Animando.

C

13 **2**

49-61 65-66

mf

D

10 **9**

67-76 77-85

Horn 1

E **F**

13 **21**

94-106 107-127

mf

G **H** **K**

14 **16** **6** **2** **13** **11**

128-141 142-157 158-163 164-165 166-178 179-189

L **M** **O** Hom 1

21 18 11

190-210 211-228 229-239

243 **Q** *rit.* *a tempo*

2 245-246

f

R Trumpet 1

5 21 23 6

251-255 256-276 277-299 300-305

308 *mf*

S 3 3 6

313 *f* 317-322 *f*

T *con fuoco* 7 *con fuoco*

324 327-333 *f*

A **B** **C**

22 19 15 18

336 *ff* 338-359 360-378 379-393 394-411

D **E** **F** **G** **H** **K** Begin Trumpet in D

12 16 17 23 14 14

412-423 424-439 440-456 457-479 480-493 494-507

Trumpet 2

Allegro ♩ = 104 - 116

508 Bassoon **2**
 Musical staff with bass clef, treble clef, and dynamic marking *f*. Measure numbers 513-514.

515 **A** **14**
 Musical staff with treble clef and dynamic marking *f*. Measure numbers 520-533.

534 **B** **C** **13** **19**
 Musical staff with treble clef and dynamic marking *mf*. Measure numbers 538-550 and 551-569.

D **16** **8** **14** **5** **4** **8**
 Musical staff with treble clef and various time signatures. Measure numbers 570-585, 586-593, 594-607, 608-612, 613-616, and 617-624.

E **F** **8** **18** **10** **Hom**
 Musical staff with treble clef. Text: "Begin Trumpet in B flat". Measure numbers 625-632, 633-650, and 651-660.

664 **G** *Poco sostenuto.*
 Musical staff with treble clef and dynamic marking *f*.

670
 Musical staff with treble clef.

676 *Poco rit.* *Poco meno mosso.* **7**
 Musical staff with treble clef and dynamic marking *f*. Measure numbers 678-684.

688 *rit.* **H** *con fuoco*

693-695

Detailed description: Musical staff starting at measure 688. It begins with a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note B4. A fermata covers measures 693-695, with a '3' above it indicating a triplet.

696

Detailed description: Musical staff starting at measure 696. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are accents (>) over the first and last notes.

702

Detailed description: Musical staff starting at measure 702. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are accents (>) over the first and last notes.

708

712-713

Detailed description: Musical staff starting at measure 708. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A fermata covers measures 712-713, with a '2' above it indicating a double bar line.

716

Detailed description: Musical staff starting at measure 716. It begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are triplets (3) over the last two notes.

M

6 12 11 7 17

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

Detailed description: Musical staff with rests of 6, 12, 11, 7, and 17 measures. A '3' is written below the 7-measure rest. A box containing 'M' is positioned above the staff.

O **R**

10 10 8 16 24 12

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

Detailed description: Musical staff with rests of 10, 10, 8, 16, 24, and 12 measures. A box containing 'O' is above the first rest, and a box containing 'R' is above the 16-measure rest. A 'C' is written below the 8-measure rest.

S **T** **V** **Begin Trumpet in C**

8 18 14 6

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

Detailed description: Musical staff with rests of 8, 18, 14, and 6 measures. Boxes containing 'S', 'T', and 'V' are above the first three rests. The text 'Begin Trumpet in C' is above the 14-measure rest. The staff ends with a 3/4 time signature.

Andante. $\text{♩} = \text{♩}$ M.M. 66

902 Horn 1

Musical staff 902-909. Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: > mf, < mf, > mf, > mf, > mf.

Musical staff 910-917. Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: > mf, mf, mf, p.

W

Musical staff 915-937. Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mf, p.

X

Musical staff 943-966. Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mf, p, f.

Z

Musical staff 970-976. Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mf, p, f.

Begin Trumpet in B flat

Musical staff 979-993. Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mf, f.

Musical staff 994-1024. Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mf, f.

A

B

C

Musical staff 1025-1053. Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: mf, f.

D

Bass Solo

And sto - ried win - dows rich - ly

1057

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

Allegro

1062

mf *mf*

1069

E **13**
f *mf*
1072-1084

1087

F **2** **4** **8** **G**
1088-1090 1091-1092 1093-1096 1097-1104 1105-1111

1112 Bass Trombone

1116

mf *cresc.*

1123

H **19**
1128-1146

Trumpet 2

1147 Horn 1

1155

K

Poco più mosso.

L

17 **3**

1161-1177 1178-1180

f

1184

1190

rit.

dim. *p*

M

a tempo

12

1197-1208

p *pp*

1212

f *pp*



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.3/03