

L'ALLEGRO ED IL PENSEROSO

POEMS BY
John Milton

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

Tuba

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

♩ = 112 to 120

A

B

C

D

16 18 27 5 10 9

1-16 17-34 35-61 62-66 67-76 77-85

E

Trombones 1 & 2

6 10

86-91 92-101

106

F

15

4

14

107-121 124-127 128-141

pp *p dim. pp*

G

16

6

2

H

13

K

11

L

21

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

M

18

O

21

Q

6

21

23

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

R

14

S

6

Timpani

300-313 314-319

324

T

con fuoco

9

22

327-335 338-359

f *ff*

Tuba

A **B** **C** **D** **E** **F**

19 **15** **18** **12** **16** **17**

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

G **H** **K** **A** Horns 1 & 2

23 **14** **14** **11** **7**

457-479 480-493 494-507 508-518 519-525

527

cresc.

533 **B** *Poco dim. e rit. Poco più tranquillo*

mf *p*

C **D**

12 **19** **16** **8** **14** **5**

539-550 551-569 570-585 586-593 594-607 608-612

E

4 **8** **8** **17**

613-616 617-624 625-632 633-649

F Horn 3 *Animando.*

651

658

mf

G *Poco sostenuto.*

664

Musical staff for measures 664-669. The staff is in bass clef with a key signature of two flats. It begins with a dynamic marking of *f*. The melody consists of quarter and eighth notes, with some notes beamed together.

670

Musical staff for measures 670-674. The staff is in bass clef with a key signature of two flats. The melody continues with quarter and eighth notes, some beamed together.

Poco rit. *Poco meno mosso.*

675

Musical staff for measures 675-684. The staff is in bass clef with a key signature of two flats. It features a dynamic marking of *f* and a fermata over measures 678-682. A box containing the number '5' is positioned above the staff.

685

Musical staff for measures 685-694. The staff is in bass clef with a key signature of two flats. It includes a dynamic marking of *rit.* and a fermata over measures 690-708. A box containing the letter 'H' is positioned above the staff.

709

Musical staff for measures 709-715. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. It is labeled 'Trumpet 1' and has a dynamic marking of *mf*.

716

Musical staff for measures 716-720. The staff is in bass clef with a key signature of two flats. It features a dynamic marking of *f*.

721

Musical staff for measures 721-774. The staff is in bass clef with a key signature of two flats. It contains several measures with rests, each with a box containing a number: 6 (722-727), 12 (728-739), 11 (740-750), 7 (751-757), and 17 (758-774). A box containing the letter 'M' is positioned above the staff.

O

Musical staff for measures 775-854. The staff is in bass clef with a key signature of two sharps. It contains several measures with rests, each with a box containing a number: 10 (775-784), 10 (785-794), 8 (795-802), 16 (803-818), 24 (819-842), and 12 (843-854). A box containing the letter 'R' is positioned above the staff.

Tuba

S **T** **V**

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

W **X** **Z**

914-937 938-962 963-987 989-991 992-993

994 **A** **B** **C**

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

D

1025-1029 1030-1041 1042-1053

Bass Solo

And sto - ried win - dows rich - ly

1057 **Lento** **Allegro**

dight, Cast - ing a *p* *cresc.* *mf*

2

1063-1064 *mf*

1070 **E** **16**

1075-1090 *mf* *f*

F **G**

1091-1092 1093-1096 1097-1104 1105-1111

Bass Trombone

Tuba

1114

1120

f

H

1126

20 Hom 1

1127-1146

1151

1156

mf **f**

K *Poco più mosso.* **17**

1161-1177

L Timpani

1178

1184

1191

rit. *dim.* **p** **p**

M

a tempo

12

pp **f** **pp**

12

1197-1208



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PUBLISHING

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