

# 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



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/>



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

<i>Autograph Manuscript:</i>	Royal College of Music, London MS 4201
<i>Vocal Score:</i>	Novello Octavo Edition No. 8134
<i>Royal College of Music Library</i>	Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
<i>Manuscript Transcription &amp; Score Preparation</i>	David Fielding - dhcfielding@charter.net

### 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** **C** **D**

16 18 27 5 10 9

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

**E**

6 10

86-91 92-101

Trombones 1 & 2

106 **F**

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**

18 21 6 21 23

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

**R** **S**

14 6

300-313 314-319

Timpani

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.*

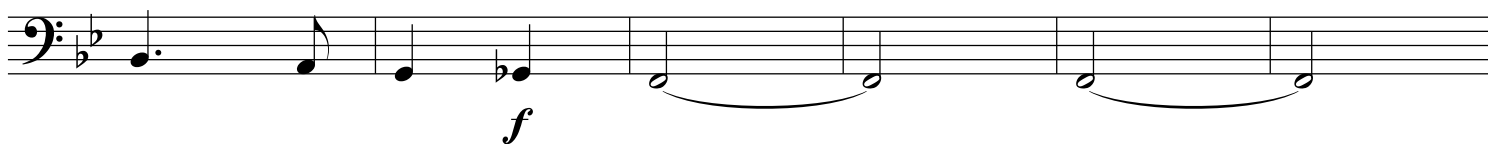
651

658

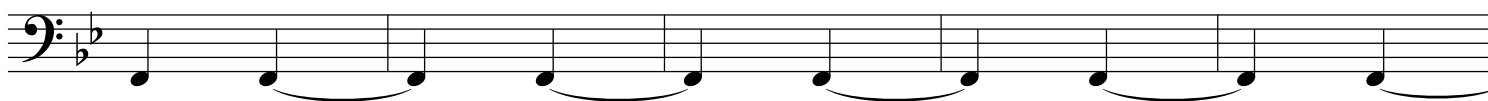
*mf*

**G** *Poco sostenuto.*

664

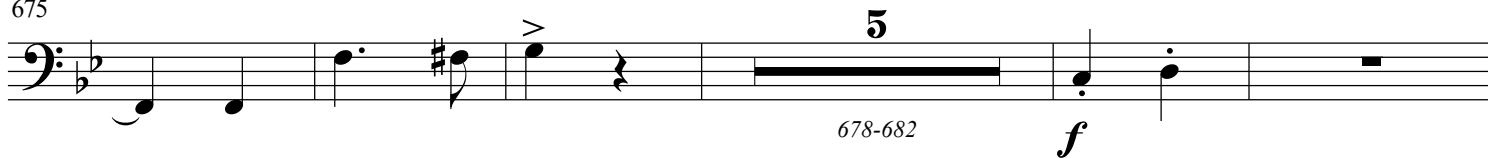


670



675

*Poco rit. Poco meno mosso.*



685

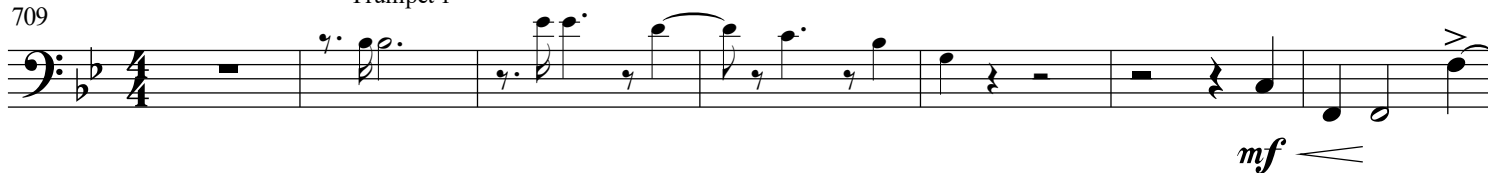
*rit.*

**H**

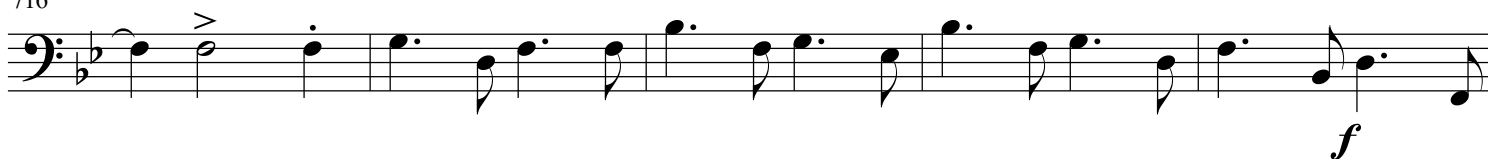


709

Trumpet 1



716



721

**M**



**O**

**R**



## Tuba

**S** **T** **V**

8 18 14 6 12

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

**W** **X** **Z**

24 25 25 3 2

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

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

5 4 4 10 7

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

**D**

5 12 12

1025-1029 1030-1041 1042-1053

Bass Solo

And sto - ried win - dows rich - ly

1057

*f* *Lento* *Allegro*

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

2

1063-1064 *mf*

1070 **E**

16

1075-1090

*mf* *f*

**F** **G**

2 4 8 7

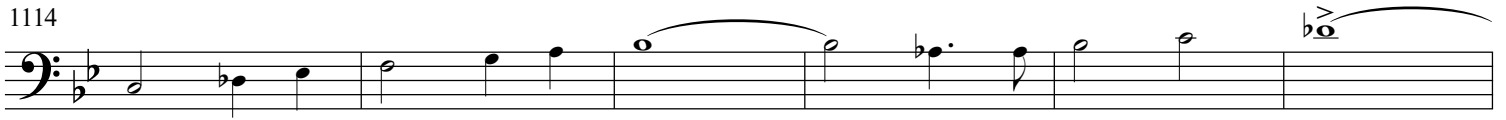
1091-1092 1093-1096 1097-1104 1105-1111

Bass Trombone

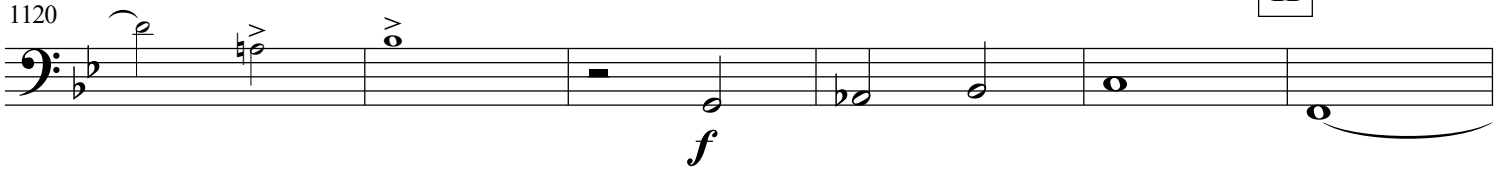


# Tuba

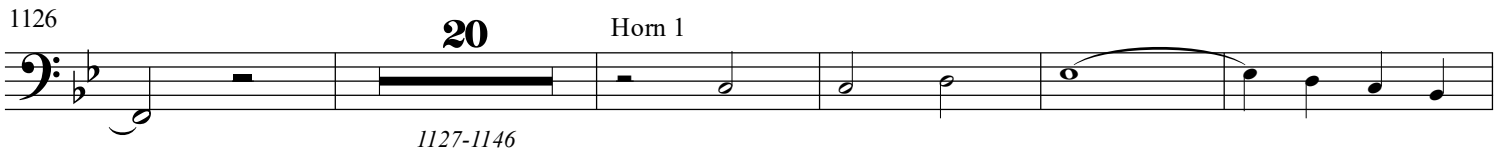
1114



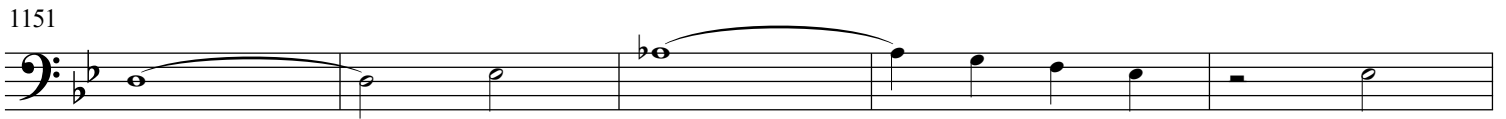
1120



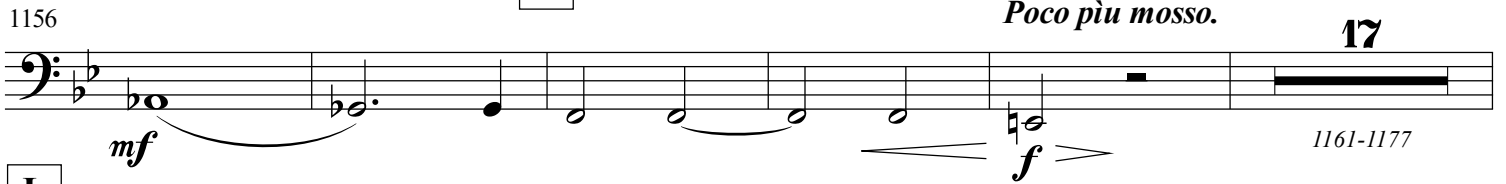
1126



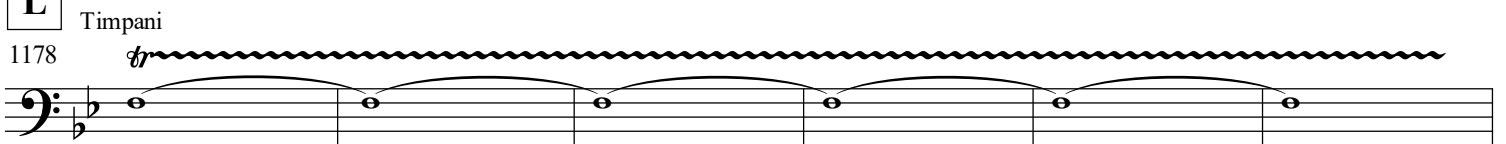
1151



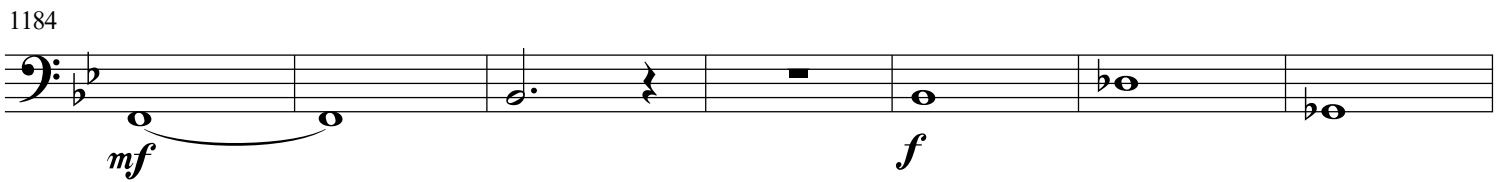
1156



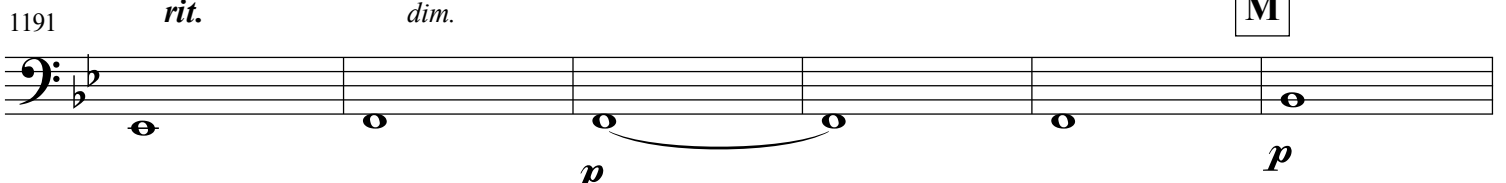
1178



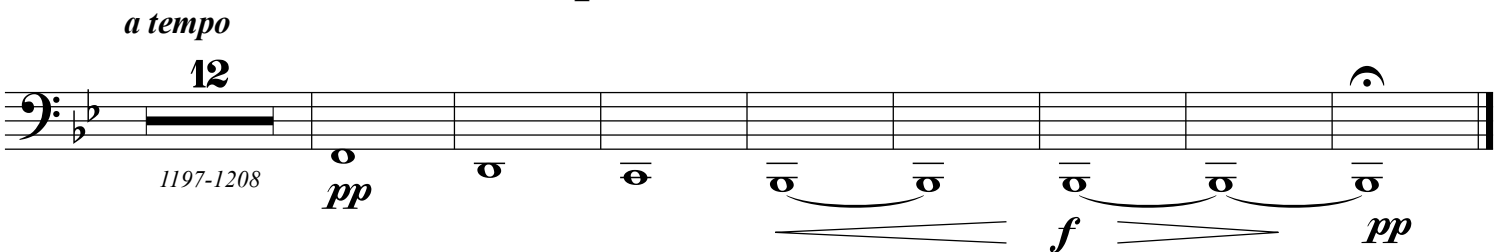
1184



1191



1197-1208





# ENGLISH HERITAGE

MUSIC SERIES



PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number  
1.3/03