

L'ALLEGRO ED IL PENSEROSO

POEMS BY
John Milton

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

Bass Trombone

Composed for the Norwich Music Festival - October 5, 1890



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

<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 & 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

Animando.

Trumpet

16 18 17

1-16 17-34 35-51

57

C

f

63

D

9 9

68-76 77-85

mf *p*

E

3 9

86-88 94-102

p cresc. *f*

103

F

15

107-121

pp *p dim.* *pp*

G **H** **K**

4 14 16 6 2 13 11

124-127 128-141 142-157 158-163 164-165 166-178 179-189

L **M** **O** **Q** **R**

21 18 21 6 21 23 14

190-210 211-228 229-249 250-255 256-276 277-299 300-313

S Timpani

6

314-319 *f*

T *con fuoco*

326 **9** **22** **19** **15**

327-335 *ff* 338-359 360-378 379-393

C **D** **E** **F** **G** **H** **K**

18 **12** **16** **17** **23** **14** **14**

394-411 412-423 424-439 440-456 457-479 480-493 494-507

A Horns 1 & 2

11 **7**

508-518 519-525

B *Poco dim. e rit.*

531 *mf* *p*

Poco più tranquillo **C** **D**

538 **12** **19** **16** **8** **14** **5**

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

E *L'istesso tempo. Animato* Horn 3 & 4

4 **8** **8** **12**

613-616 617-624 625-632 633-644

F *Animando.*

648 *mf*

655

G *Poco sostenuto.*

662

f

669

Poco meno mosso.

676

Poco rit.

4

678-681

f

H

686

rit.

19

5

690-708

709-713

mf

715

2

6

718-719

722-727

f

M

O

12

11

7

17

10

10

8

728-739

740-750

751-757

758-774

775-784

785-794

795-802

R

S

T

V

16

24

12

8

18

14

803-818

819-842

843-854

855-862

863-880

882-895

Bass Trombone

6 12 **W** 24 **X** 25 **Z** 4 2

896-901 902-913 914-937 938-962 963-987 988-991 992-993

994 5 **A** 4 **B** 4 **C** 10 7 5

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

D 12 17 Lento Allegro 2

1030-1041 1042-1058 1063-1064

p cresc. *mf*

1065 **E**

mf

1072 **F** 16

1075-1090

mf < *f* *p*

1094 **G** 7 7

1098-1104 1105-1111

f

1113

cresc. *cresc.*

1120 **H**

Horns 1 & 2

20

1127-1146

cresc.

1153

cresc.

K

Poco più mosso.

1160

f *p*

Allargando.

1167

1174

L

poco dim.

1183

f

1191

rit. *dim.*

M

a tempo

12

1197-1208

1209

pp *f* *pp*



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PUBLISHING

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