# L'ALLEGRO ED IL PENSEROSO

POEMS BY

**John Milton**

SET TO MUSIC FOR

**Soprano & Bass soli, Chorus and Orchestra**

**by**

**C. Hubert H. Parry**

## Bassoon 2

Composed for the Norwich Music Festival - October 5, 1890

IN THE UNITED STATES

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

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## Source Information

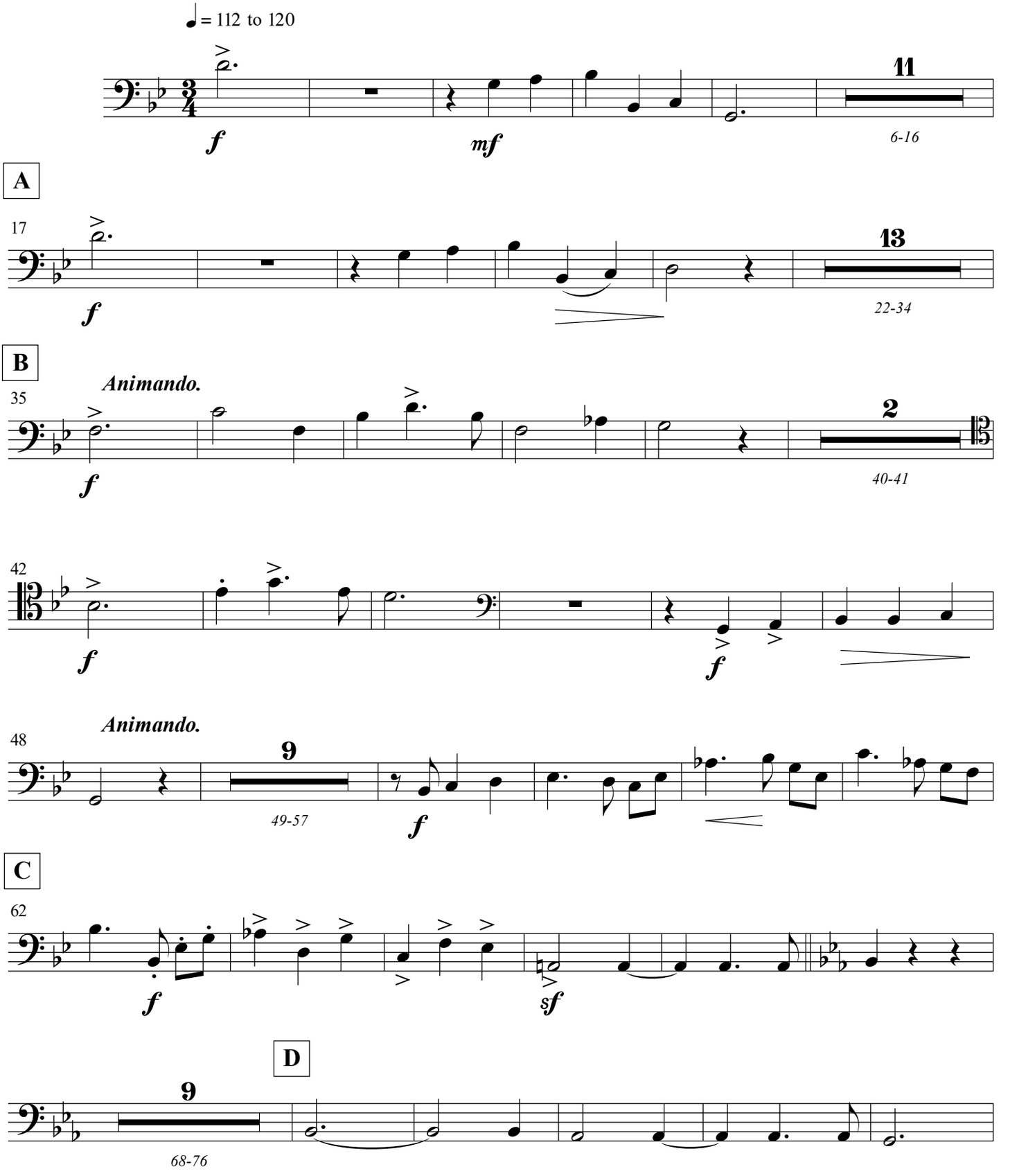
| | |
|---|---|
| *Autograph Manuscript:* | Royal College of Music, London MS 4201 |
| *Vocal Score:* | Novello Octavo Edition No. 8134 |
| *Royal College of Music Library* | Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk |
| *Oxford University, Bodleian Music Section, Weston Library* | Martin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

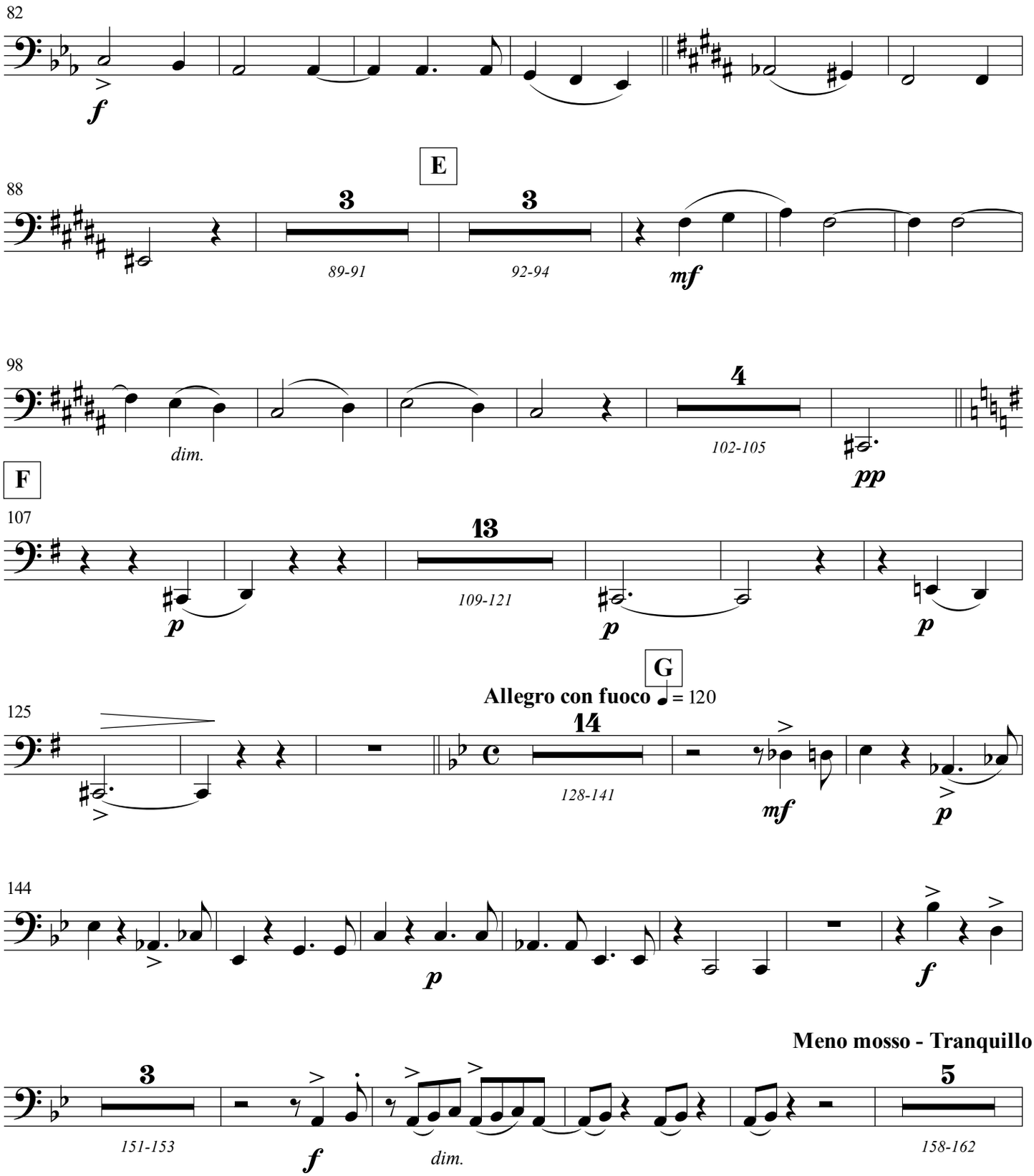
## Reference Material and Software

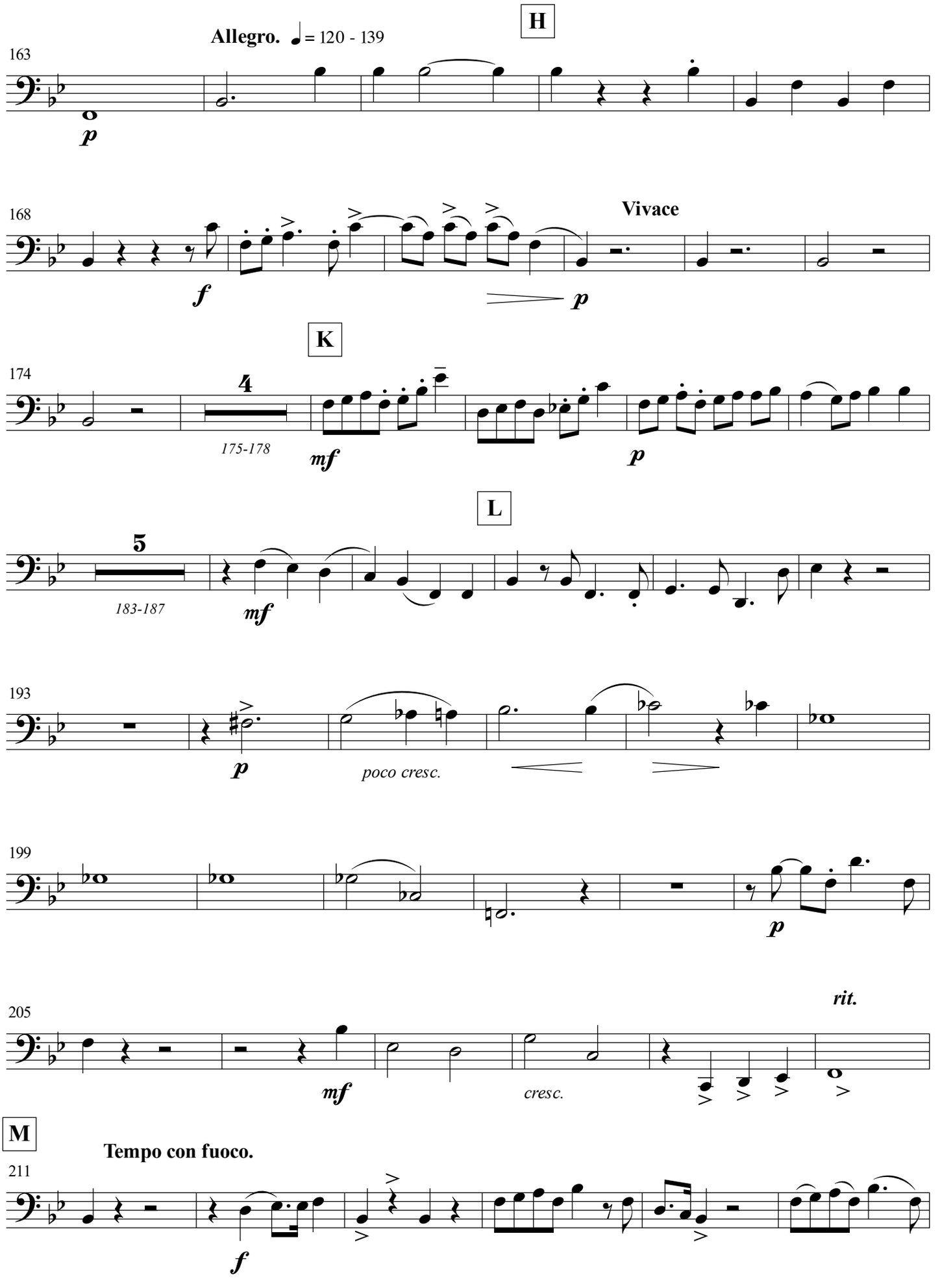
*Notation Software:* Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
*Document Software:* Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

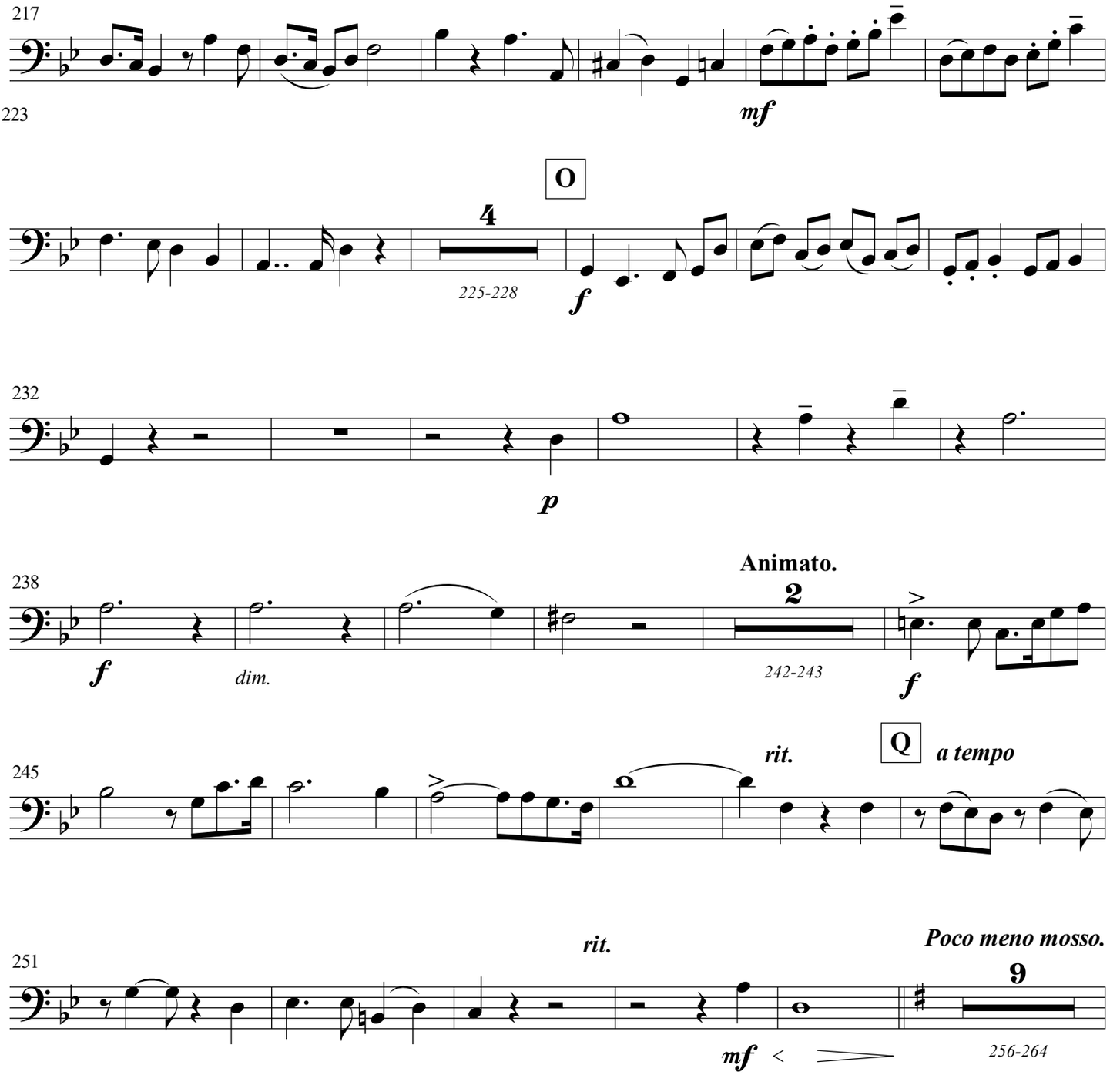
# L' ALLEGRO ED IL PENSEROSO

C. HUBERT H. PARRY

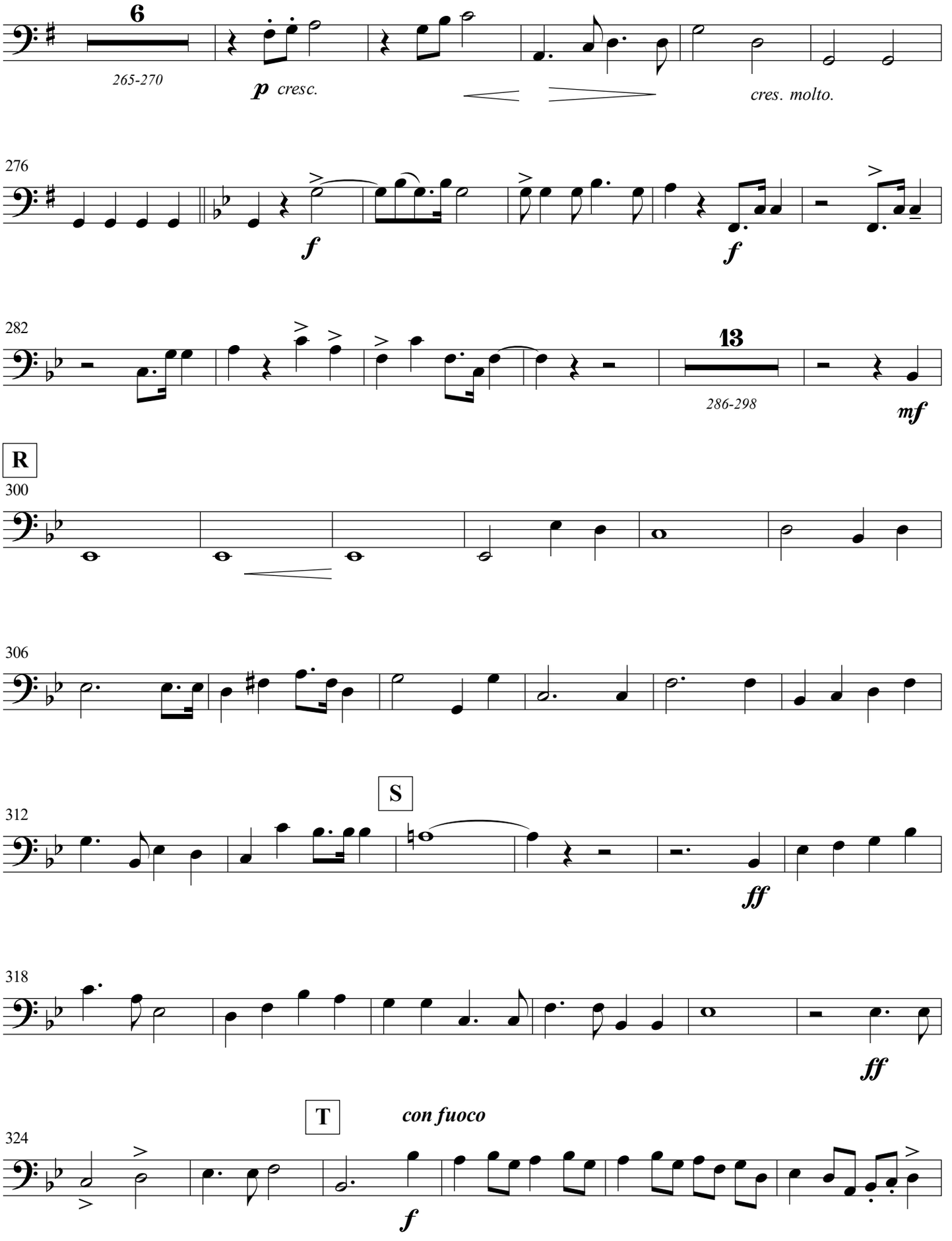


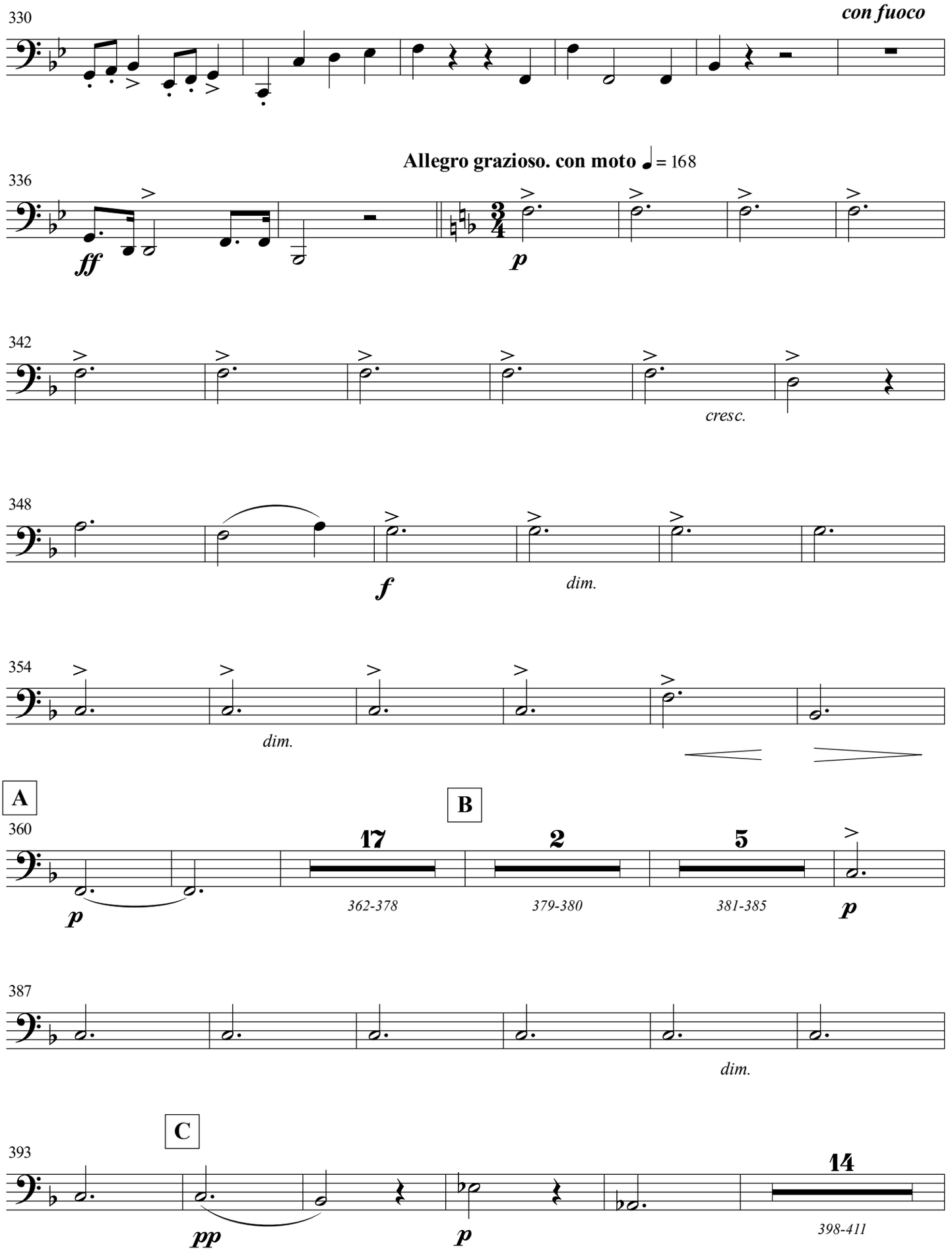

82
f
E
88
3
89-91
3
92-94
mf
98
dim.
4
102-105
pp
F
107
13
109-121
p
p
p
G
Allegro con fuoco ♩ = 120
125
14
128-141
mf
p
144
p
f
Meno mosso - Tranquillo
3
151-153
f
dim.
5
158-162


H
Allegro. ♩= 120 - 139
163
p
168
Vivace
f
p
K
174
4
175-178
mf
p
L
5
183-187
mf
193
p
poco cresc.
199
p
205
rit.
mf
cresc.
M
Tempo con fuoco.
211
f

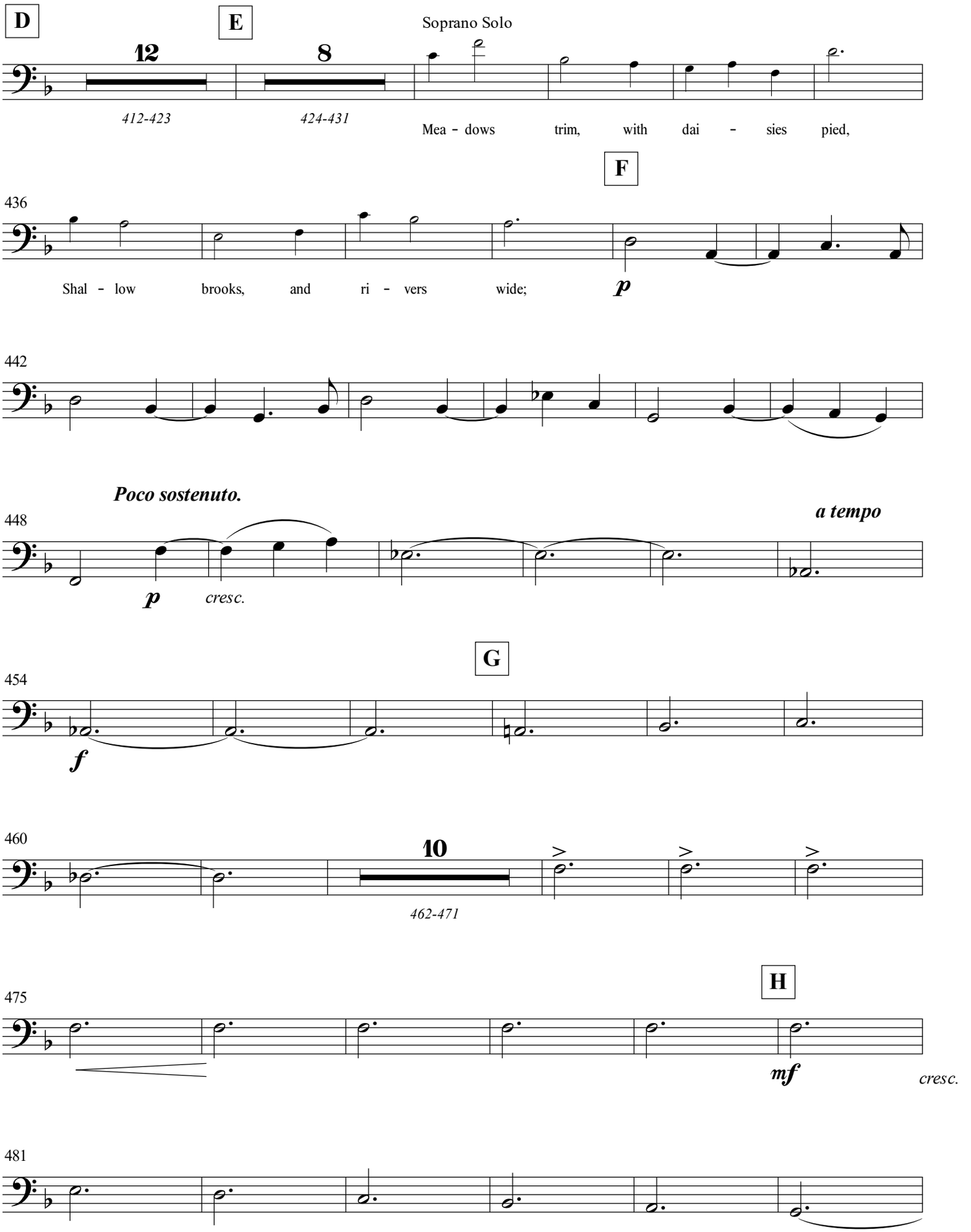

217
223
mf
O
4
225-228
f
232
p
238
Animato.
2
f
dim.
242-243
f
245
rit.
Q
a tempo
251
rit.
Poco meno mosso.
9
mf
256-264

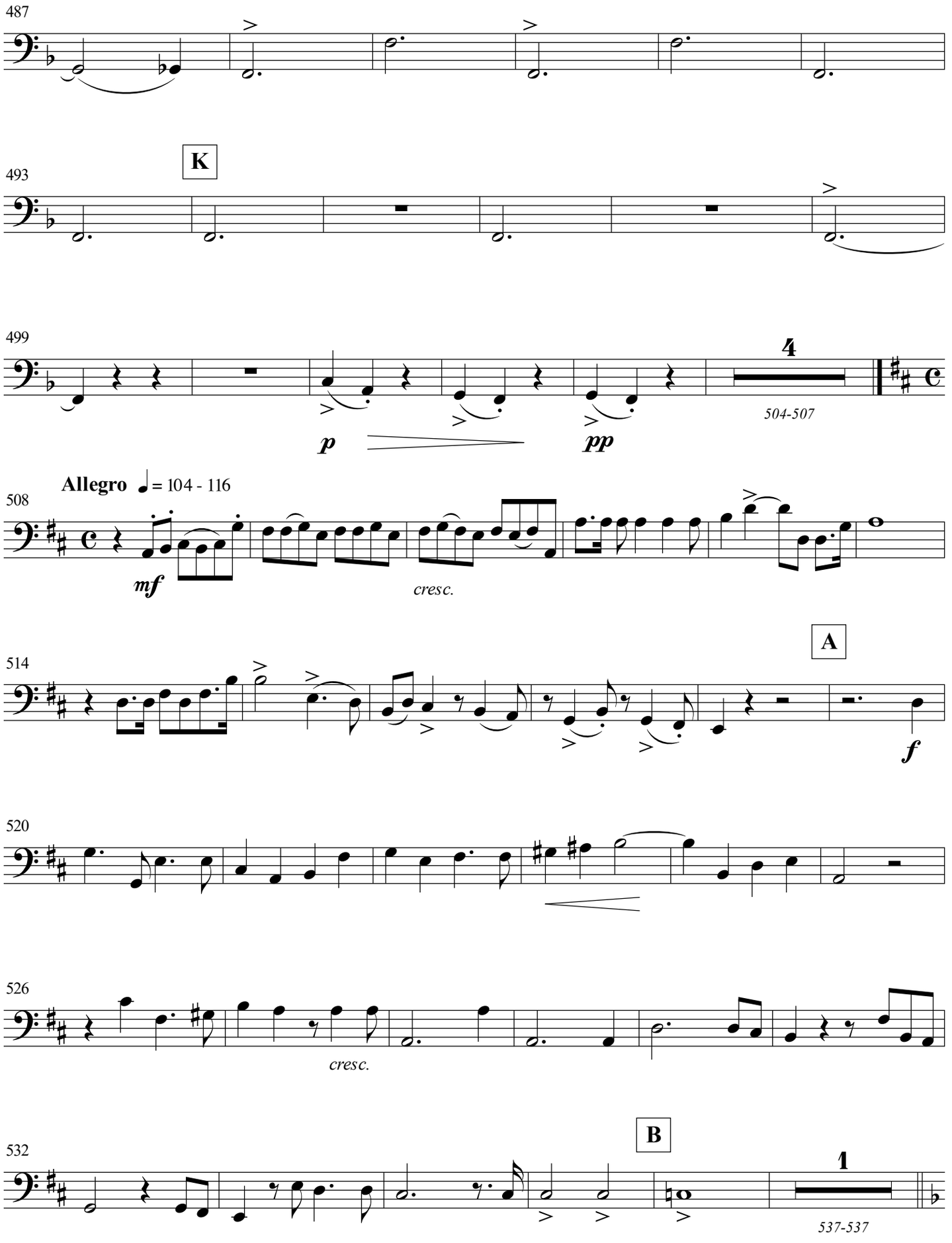
# Bassoon 2


6
265-270
p cresc.
cres. molto.
276
f
f
282
13
286-298
mf
R
300
306
S
312
ff
318
ff
T
con fuoco
324
f


330
con fuoco
Allegro grazioso. con moto ♩= 168
336
ff
p
342
cresc.
348
f
dim.
354
dim.
A
B
360
17
2
5
362-378
379-380
381-385
p
p
387
dim.
C
393
14
pp
p
398-411

# Bassoon 2


D
E
Soprano Solo
12
8
412-423
424-431
Mea - dows trim, with dai - sies pied,
F
436
Shal - low brooks, and ri - vers wide;
p
442
Poco sostenuto.
448
a tempo
p
cresc.
G
454
f
460
10
462-471
H
475
mf
cresc.
481


487
493
K
499
4
504-507
p
pp
Allegro ♩= 104 - 116
508
mf
cresc.
514
A
f
520
526
cresc.
532
B
1
537-537

# Bassoon 2

*Poco più tranquillo*

538

*p*

*cresc.*

544

C

D

550

18

16

2

Soprano Solo

*dim.* *p*

*552-569*

*570-585*

*586-587*

The melt-ing

589

*rit.*

voice through ma-zes run-ing, Un - twist - ing all the chains that tie The

*mf*

595

*dim.*

601

*mf*

*mf*

607

5

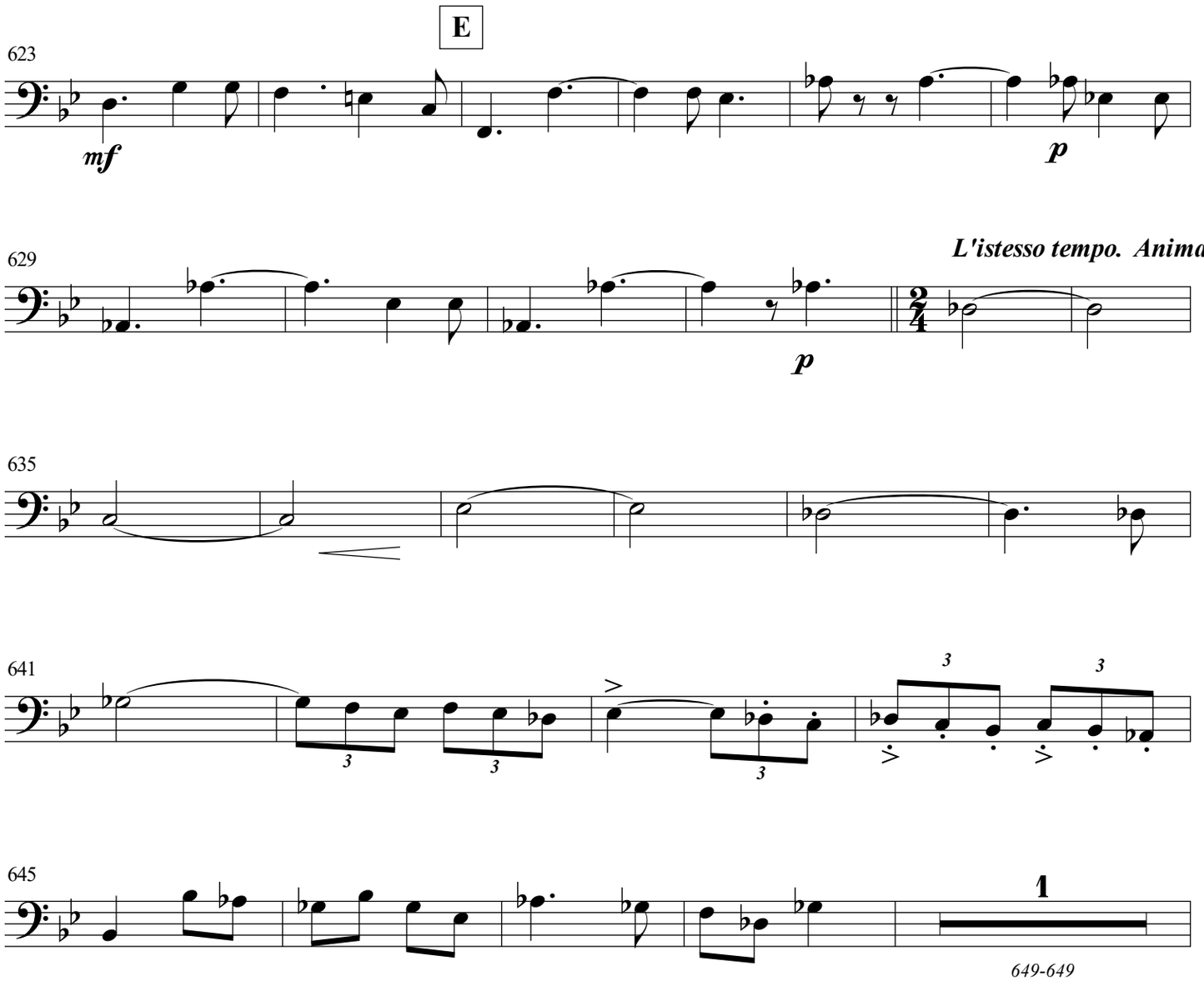
*sf*

*608-612*

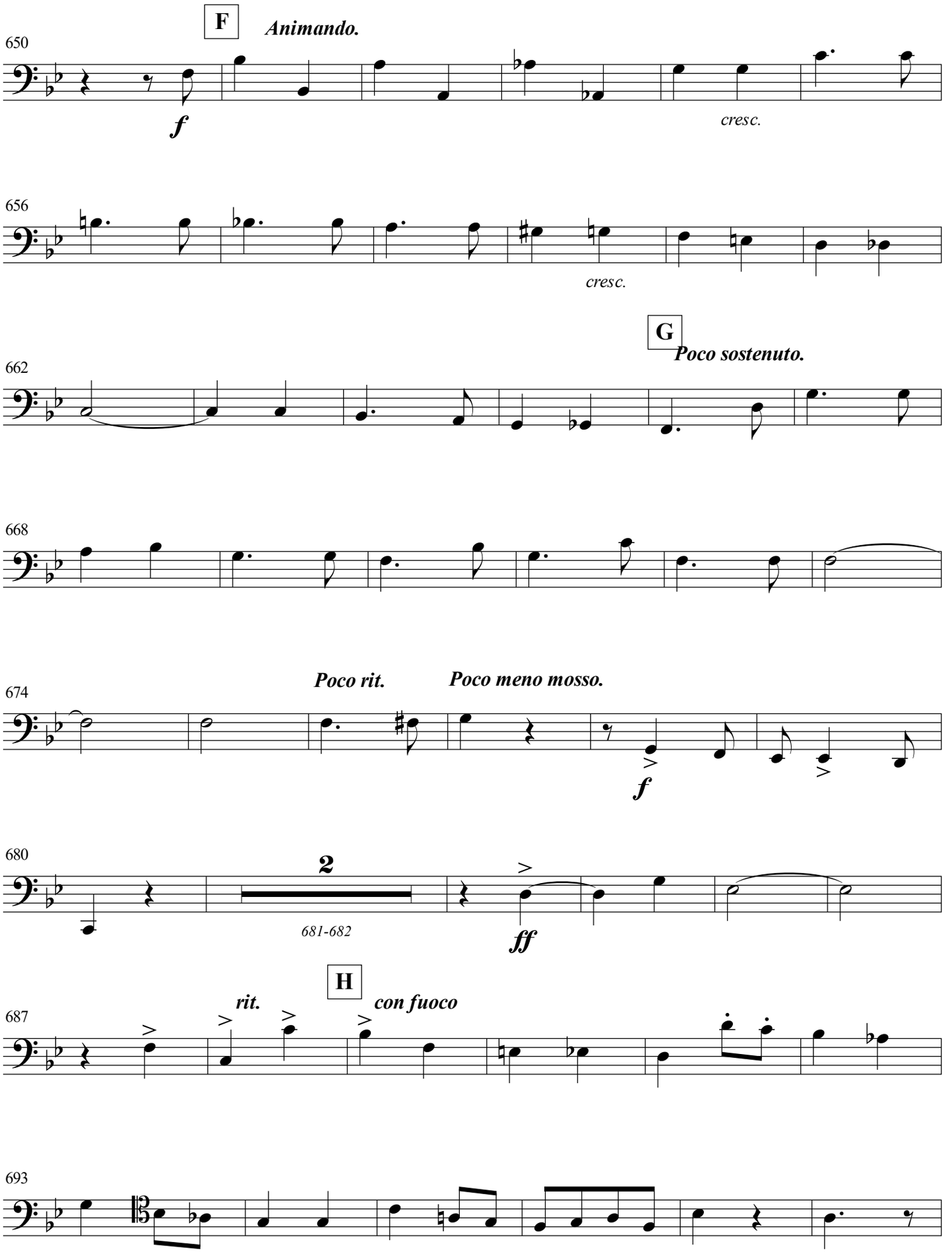
*sf*

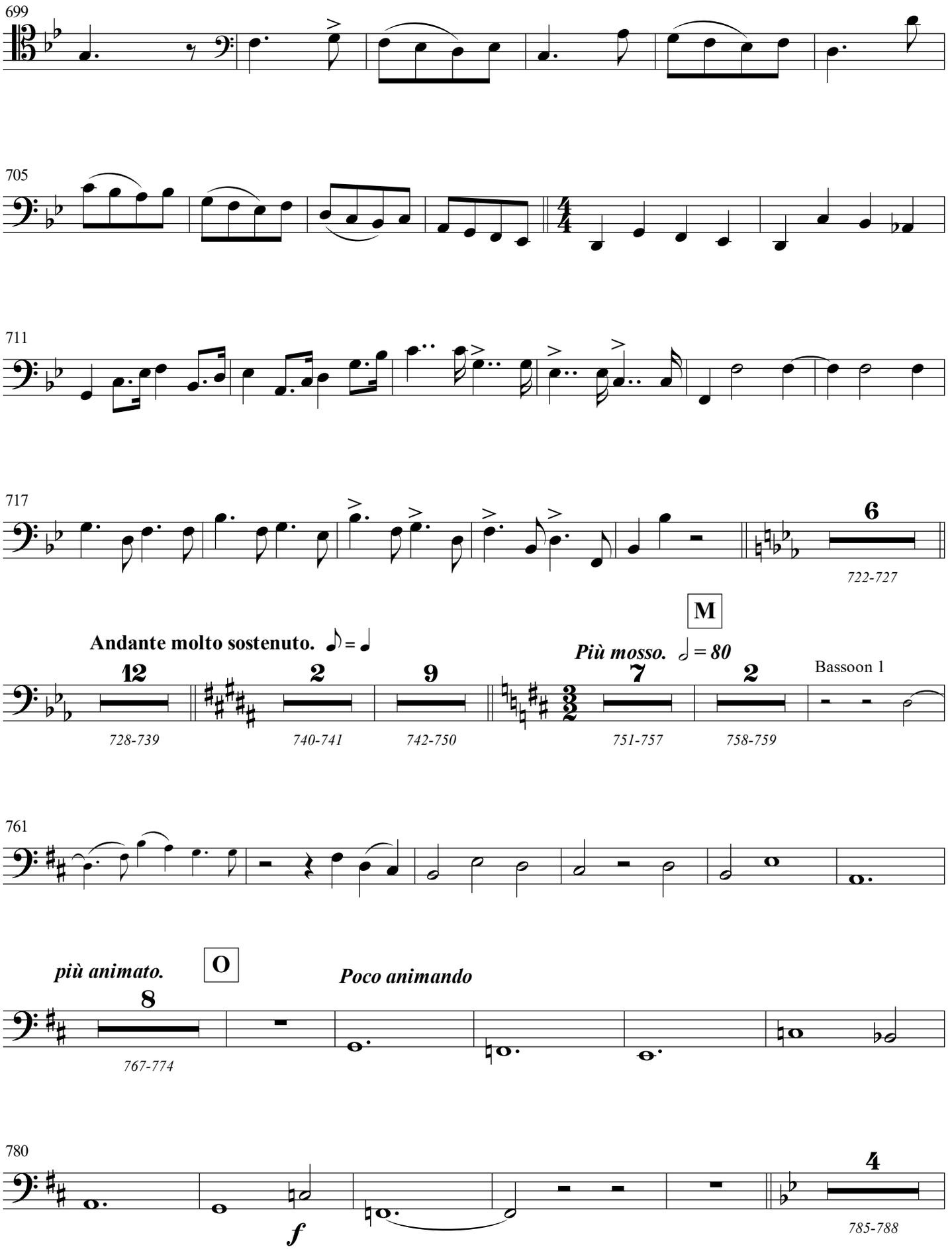
617

*p*


E
623
mf
p
629
L'istesso tempo. Animato
p
635
641
3
3
3
3
645
1
649-649

# Bassoon 2


F
Animando.
650
f
cresc.
656
cresc.
G
Poco sostenuto.
662
668
Poco rit.
Poco meno mosso.
674
f
680
2
681-682
ff
H
rit.
con fuoco
687
693


699
705
711
717
6
722-727
M
Andante molto sostenuto.
Più mosso.
= 80
12
2
9
7
2
Bassoon 1
728-739
740-741
742-750
751-757
758-759
761
O
più animato.
8
Poco animando
767-774
780
4
f
785-788

# Bassoon 2

789

*Poco rit.*

*mf*

**Allegro moderato.** ♩ = 𝅗𝅥

795

*p*

*poco cresc.*

*rit.* *Poco sostenuto.* *rit.*

801

*fp* *p*

*Tranquillo.* ♩ = 84 **R**

**5** **5**

*807-811* *813-817*

*p* *p* *cresc.*

*Più mosso.* ♩ = 96

821

*f*

827

**10**

*828-837*

*mf*

*Più mosso.* ♩ = 126 **S**

842

**11**

*844-854*

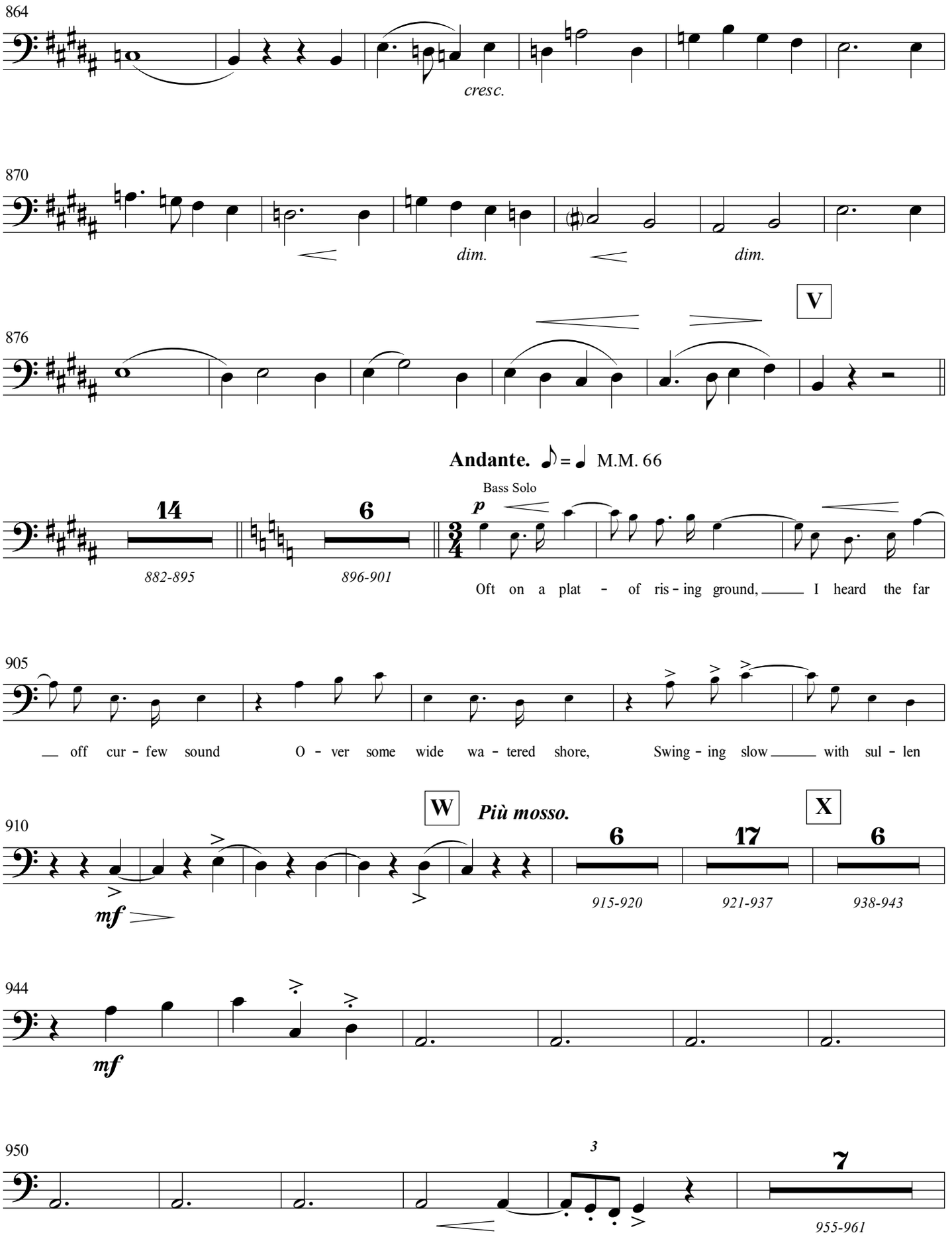
*p*

*Sostenuto.* *a tempo*

*mf*

**T**

858


864
cresc.
870
dim.
dim.
876
V
Andante. ♪ = ♩ M.M. 66
Bass Solo
p
14
882-895
6
896-901
Oft on a plat - of ris - ing ground, I heard the far
905
off cur - few sound O - ver some wide wa - tered shore, Swing - ing slow with sul - len
W
Più mosso.
X
910
mf
6
915-920
17
921-937
6
938-943
944
mf
950
3
7
955-961

# Bassoon 2

962

**Z**

*Allargando.*

*p* *cresc.* *sf*

*Tempo animato.*

970

2

*ff* *974-975* *f*

977

*mf* *p*

5 2

*983-987* *988-989* *f* *p* *pp*

994

**Allegretto tranquillo - quasi Andante** ♩ = 60

*pp* *p*

**A** **B**

4 4 6

*1000-1003* *1004-1007* *1008-1013* *p*

**C**

1017

4

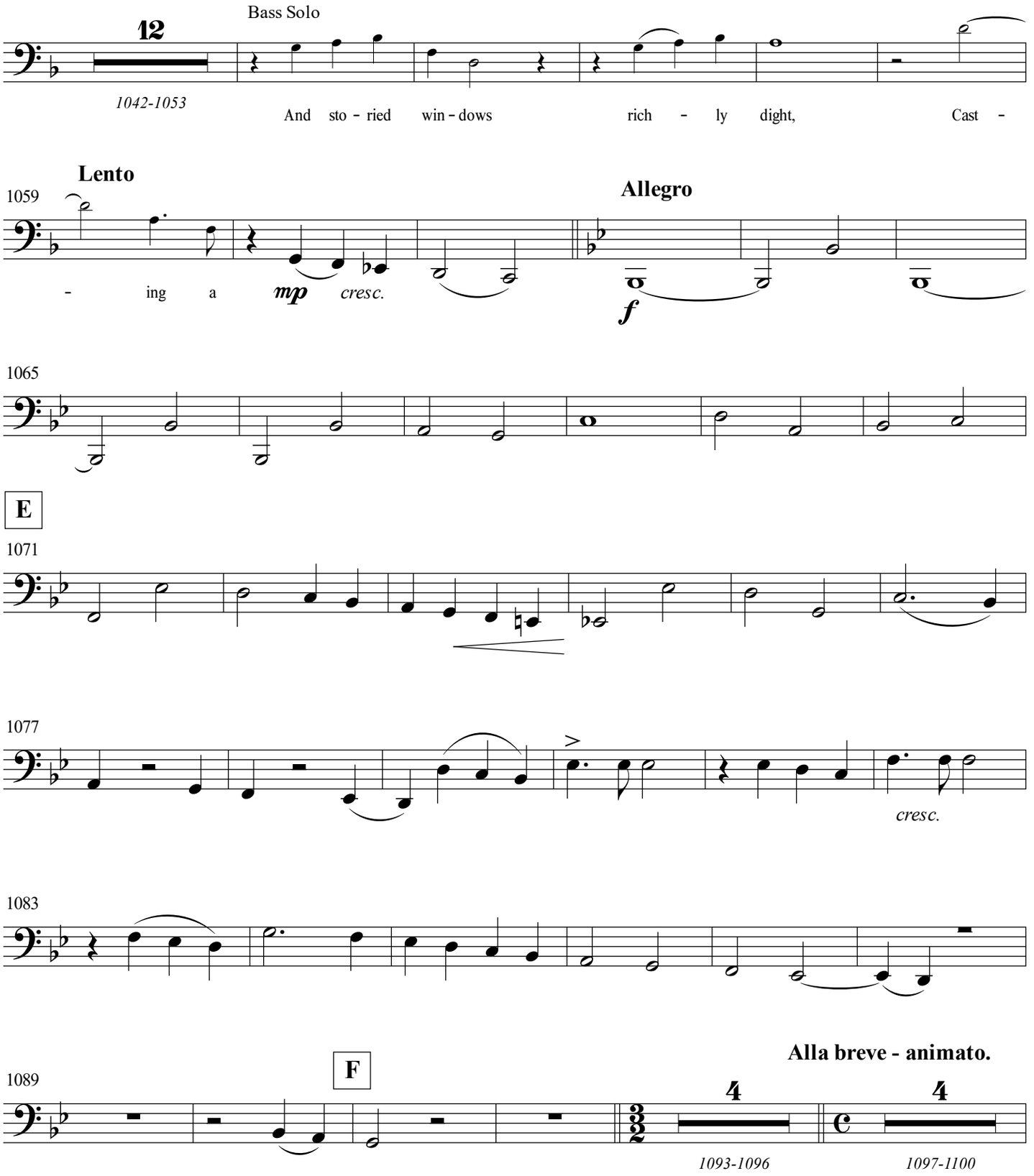
*1018-1021* *mf* *f* *p*

1026

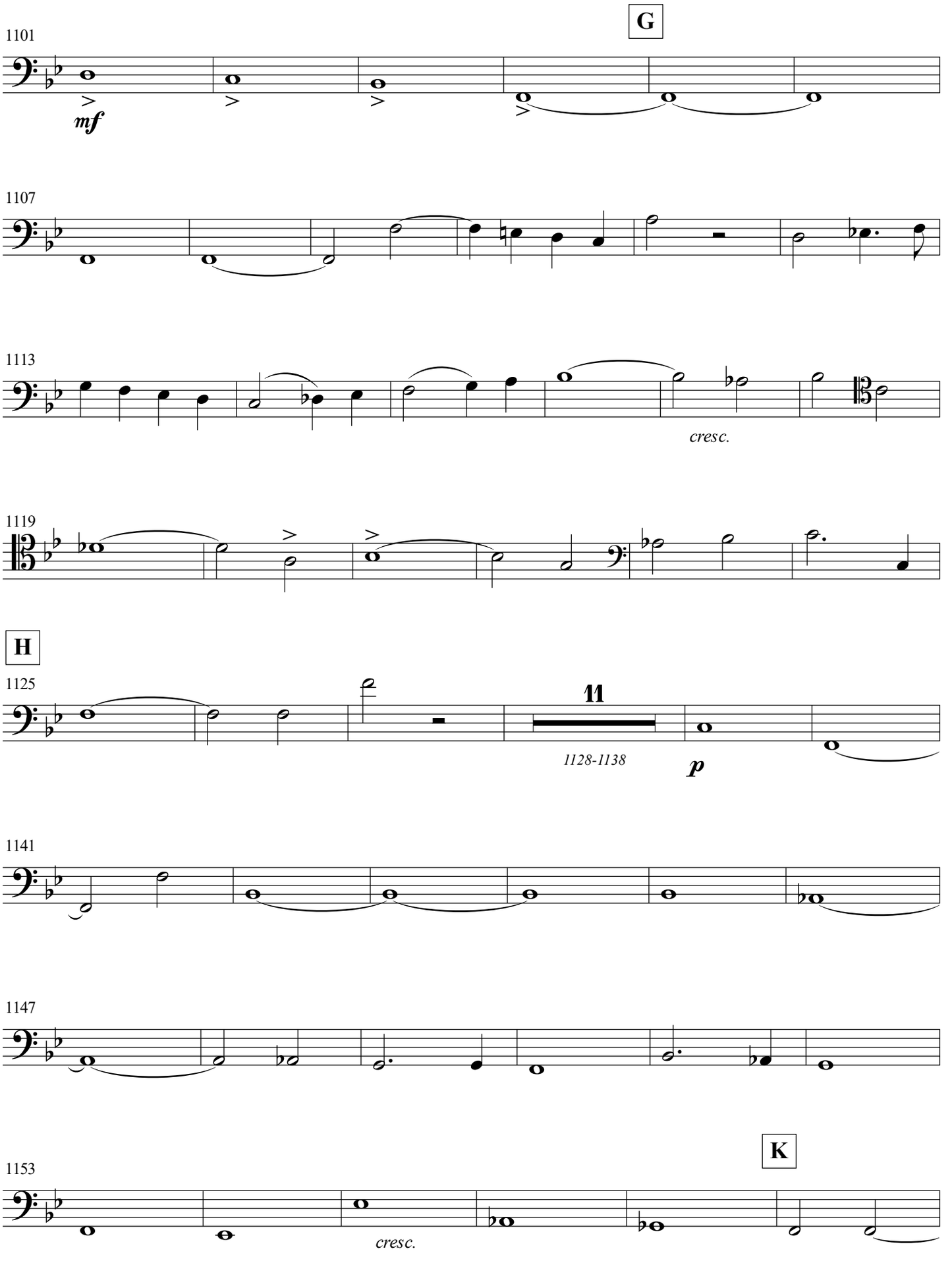
**D**

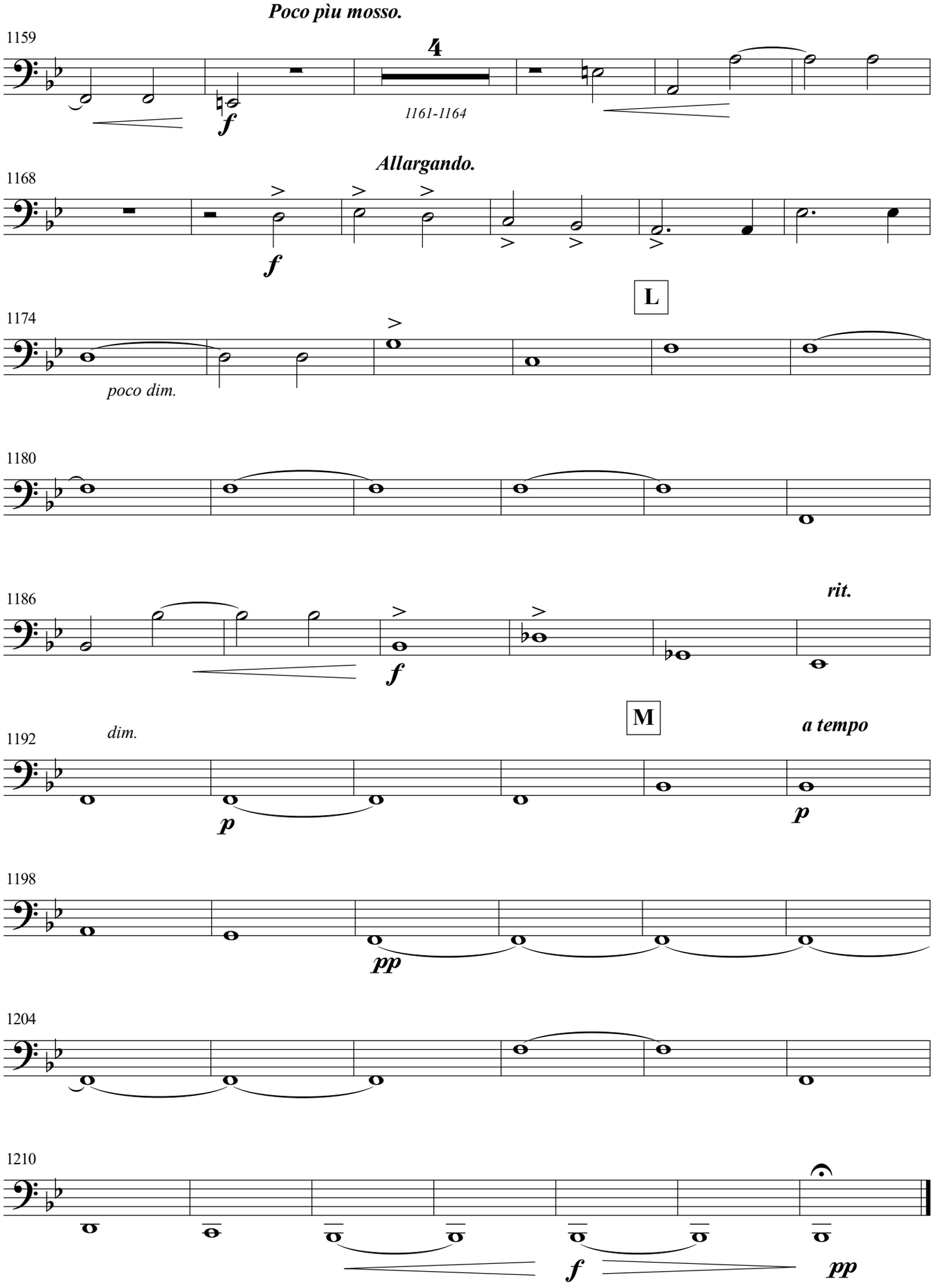
11

*poco cresc.* *dim.* *pp* *1031-1041*


Bass Solo
12
1042-1053
And sto - ried win - dows rich - ly dight, Cast -
Lento
1059
- ing a
mp
cresc.
Allegro
f
1065
E
1071
1077
cresc.
1083
F
1089
Alla breve - animato.
4
4
c
1093-1096
1097-1100

# Bassoon 2


G
1101
mf
1107
1113
cresc.
1119
H
1125
11
1128-1138
p
1141
1147
K
1153
cresc.


Poco pìu mosso.
1159
4
f
1161-1164
Allargando.
1168
f
L
1174
poco dim.
1180
1186
rit.
f
M
a tempo
1192
dim.
p
p
1198
pp
1204
1210
f
pp

ENGLISH HERITAGE

MUSIC SERIES

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