

L'ALLEGRO ED IL PENSEROSO

POEMS BY
John Milton

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

Horn 4

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Horn in E flat

A

B

Bassoon

$\text{♩} = 112 \text{ to } 120$

16

18

Musical staff 1: Horn 4 part, measures 1-34. Includes dynamic markings > and f .

39

Musical staff 2: Horn 4 part, measures 39-44. Includes dynamic markings f and f .

45

Animando.

C

13

5

Musical staff 3: Horn 4 part, measures 45-66. Includes dynamic markings f and f .

67-68

p

Musical staff 4: Horn 4 part, measures 67-68. Includes dynamic marking p .

D

74

Musical staff 5: Horn 4 part, measures 74-79. Includes dynamic marking p .

80

Musical staff 6: Horn 4 part, measures 80-85.

E

86

3

88-90

f

Musical staff 7: Horn 4 part, measures 86-90. Includes dynamic marking f .

O

Begin Horn in F

229 **13**

sf 230-242 *f*

246 **Q**

f

252 **3** **16** **2**

253-255 256-271 274-275 *mf*

276

f *sf* *sf*

282 **3** **3** **3**

286-288 *mf*

290 **5** **3**

292-296 *mf* *p*

R

7

300-306 *mf*

S

3 **3** **3**

f

318

3

3

323

3

3

T

f

328

3

3

ff

335

ff

A **B** **C**

22 19 15 8

338-359 360-378 379-393 394-401

402 Soprano Solo

Rus - set lawns, _____ and fal - lows gray, _____ Where the

409

D **E**

nib - bling flocks do stray; *p*

9 8

415-423 424-431

432 Soprano Solo

Mea - dows trim, with dai - sies pied, Shal - low brooks, and

F

ri - vers wide;

449-456

457-479 480-482 Flute 1

487

K

493

Begin Horn in D

499 500-505 508-510

511 516-517

A

Begin Horn in F

B

518

14

520-533

f *mf* *p*

538

3

539-541

mf

C

546

19

551-569

p

D

Horn 1

570-581

12

587

p

2 14 5 4

592-593 594-607 608-612 613-616

p

E

618

4 6

621-624 625-630

H

688

Musical staff 688-693: Treble clef, key signature of one flat. Measures 688-693. Accents (>) are present above notes in measures 688, 690, and 691. A dynamic marking of *f* (forte) is placed below measure 692.

694

Musical staff 694-699: Treble clef, key signature of one flat. Measures 694-699. A slur is under measures 695-697. Accents (>) are present below notes in measures 698 and 699.

700

Musical staff 700-705: Treble clef, key signature of one flat. Measures 700-705. Slurs are present over measures 701-702 and 703-705.

706

Musical staff 706-711: Treble clef, key signature of one flat. Measures 706-711. Slurs are present under measures 706-708 and 709-711. A 4/4 time signature change is indicated at the start of measure 709.

712

Musical staff 712-717: Treble clef, key signature of one flat. Measures 712-717. Slurs are present under measures 712-714 and 715-717.

718

Musical staff 718-739: Treble clef, key signature of one flat. Measures 718-721. Accents (>) are present above notes in measures 718, 720, 721, 722, 723, 724, and 725. A dynamic marking of *f* (forte) is placed below measure 718. Measures 722-727 and 728-739 are indicated by thick black bars with the numbers 6 and 12 above them, respectively.

Begin Horn in D

740-746

Clarinet 1

Musical staff 740-746: Treble clef, key signature of one flat. Measures 740-746. A thick black bar with the number 7 above it covers measures 740-746. A dynamic marking of *p* (piano) is placed below measure 746.

752

Musical staff 752-775: Treble clef, key signature of one flat. Measures 752-775. Thick black bars with numbers above them indicate measure ranges: 4 (754-757), 17 (758-774), and 1 (775-775). A box containing the letter 'M' is placed above measure 757, and a box containing the letter 'O' is placed above measure 774.

Poco animando

776 Horn 1

p

2 10 7 15

783-784 785-794 795-801 804-818

f

R

3 4

819-821 824-827

f p

830

6 3

831-836 840-842

pp

S **T**

12 6 2

843-854 855-860 863-864

mp

866

mf

V

872

7 2 13 2

874-880 881-882 883-895 896-897

dim.

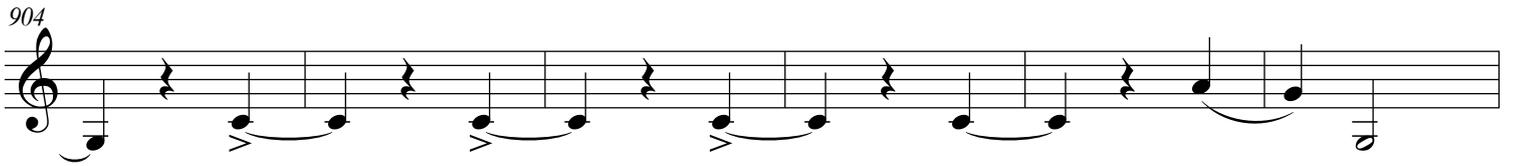
Begin Horn in C

898 Violin I

accelerando.

p

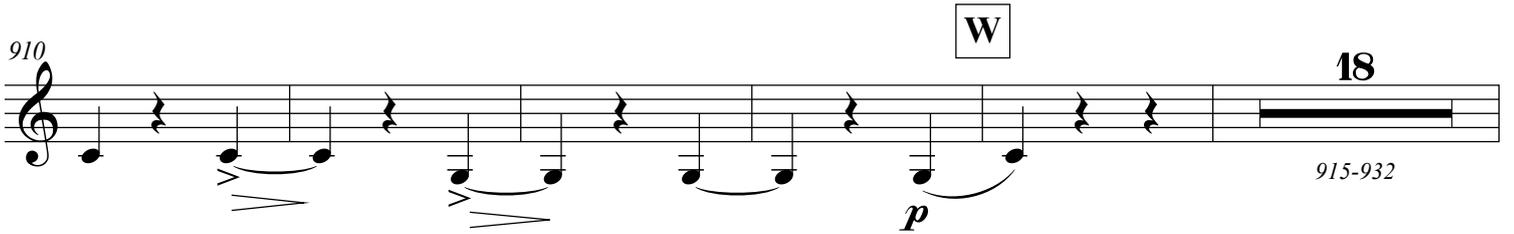
904



910

W

18

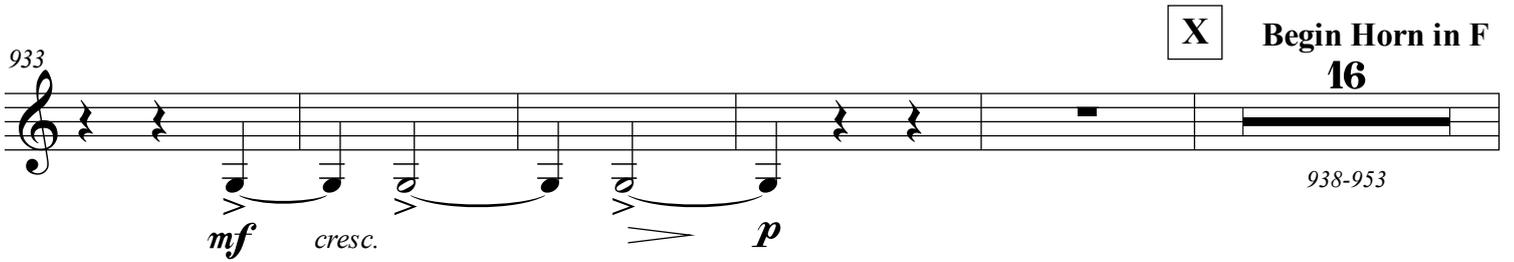


915-932

p

933

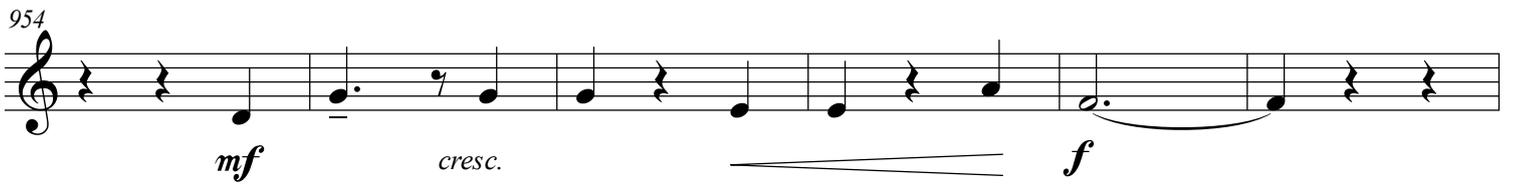
X **Begin Horn in F**
16



938-953

mf *cresc.* *p*

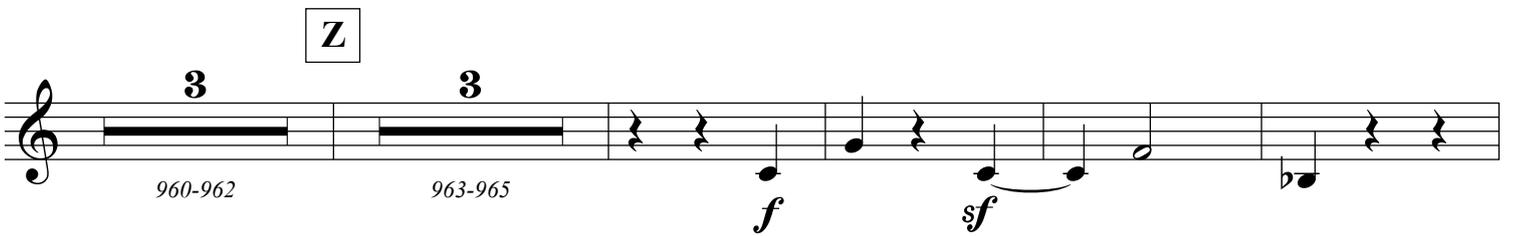
954



mf *cresc.* *f*

Z

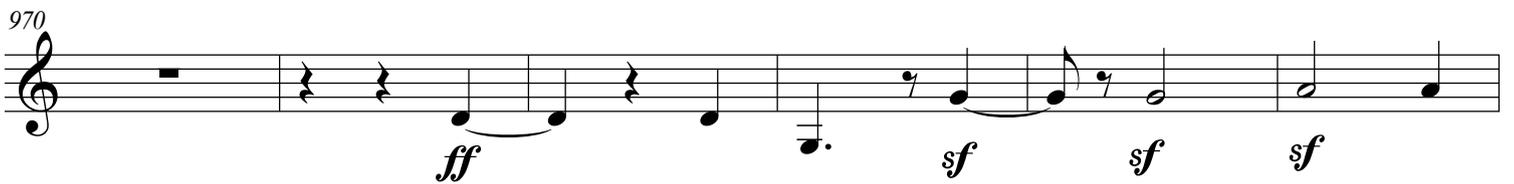
3 3



960-962 963-965

f *sf*

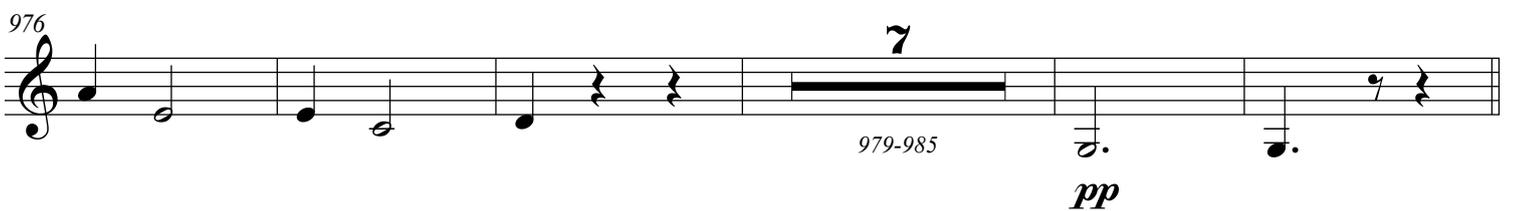
970



ff *sf* *sf* *sf*

976

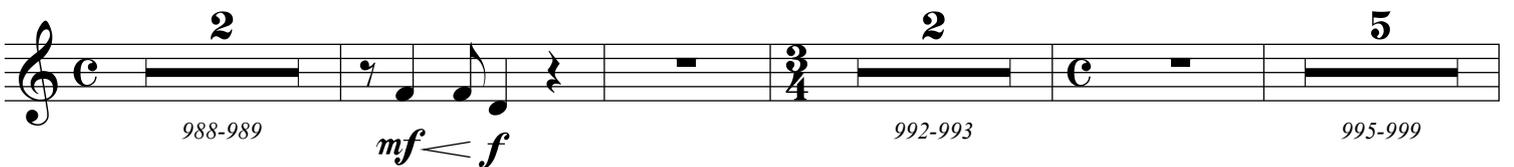
7



979-985

pp

2 2 5



988-989 992-993 995-999

mf < *f*

Horn 4

A **B** **C**

4 4 10 5

1000-1003 1004-1007 1008-1017 1018-1022

p < >

1025 **D**

2

1028-1029 *p*

1032 **Begin Horn in B flat**

7 18

1035-1041 1042-1059 *p*

1061 *mf*

E

1067 *f* <

1073

1079

F

3 2 4

1085-1087 *mf* 1091-1092 1093-1096 **C**

G

4
1097-1100
mf

1106

1112
f

1118

H

1124
16
1127-1142
mf

1145
7
1148-1154
mf cresc.

K

1157
12
1161-1172
f

L

1173

mf *poco dim.* *cresc.*

Musical staff 1173: Treble clef, starting with a whole rest. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *mf*, *poco dim.*, *cresc.*

1180

Musical staff 1180: Treble clef, starting with a whole note G4. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

1186

f *ff*

Musical staff 1186: Treble clef, starting with a quarter note G4. The melody consists of quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *f*, *ff*. There are accents (>) over the first and last notes.

M

1192

dim. *p* *p* **4** 1197-1200

Musical staff 1192: Treble clef, starting with a whole note G4. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *dim.*, *p*, *p*. A fermata is placed over the last four notes (C5, B4, A4, G4), with the number 4 above it and the measure numbers 1197-1200 below it.

1201

pp

Musical staff 1201: Treble clef, starting with a whole note G4. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *pp*.

1207

pp

Musical staff 1207: Treble clef, starting with a whole note G4. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *pp*. There are hairpins at the end of the staff.

1213

f *pp*

Musical staff 1213: Treble clef, starting with a whole note G4. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Dynamics: *f*, *pp*. There are hairpins at the end of the staff.



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PUBLISHING

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