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 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Source Information

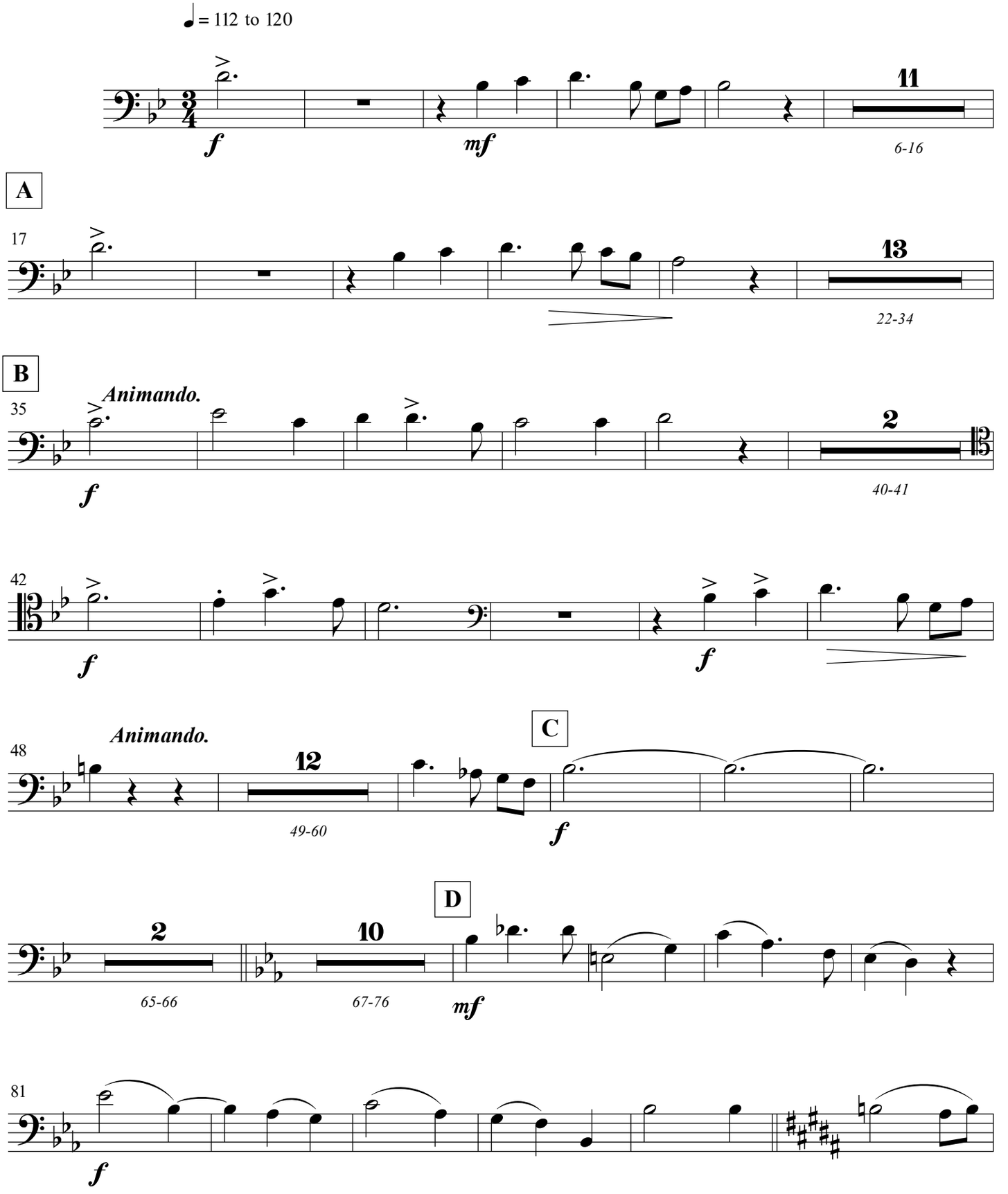
Autograph Manuscript:	Royal College of Music, London MS 4201
Vocal Score:	Novello Octavo Edition No. 8134
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk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

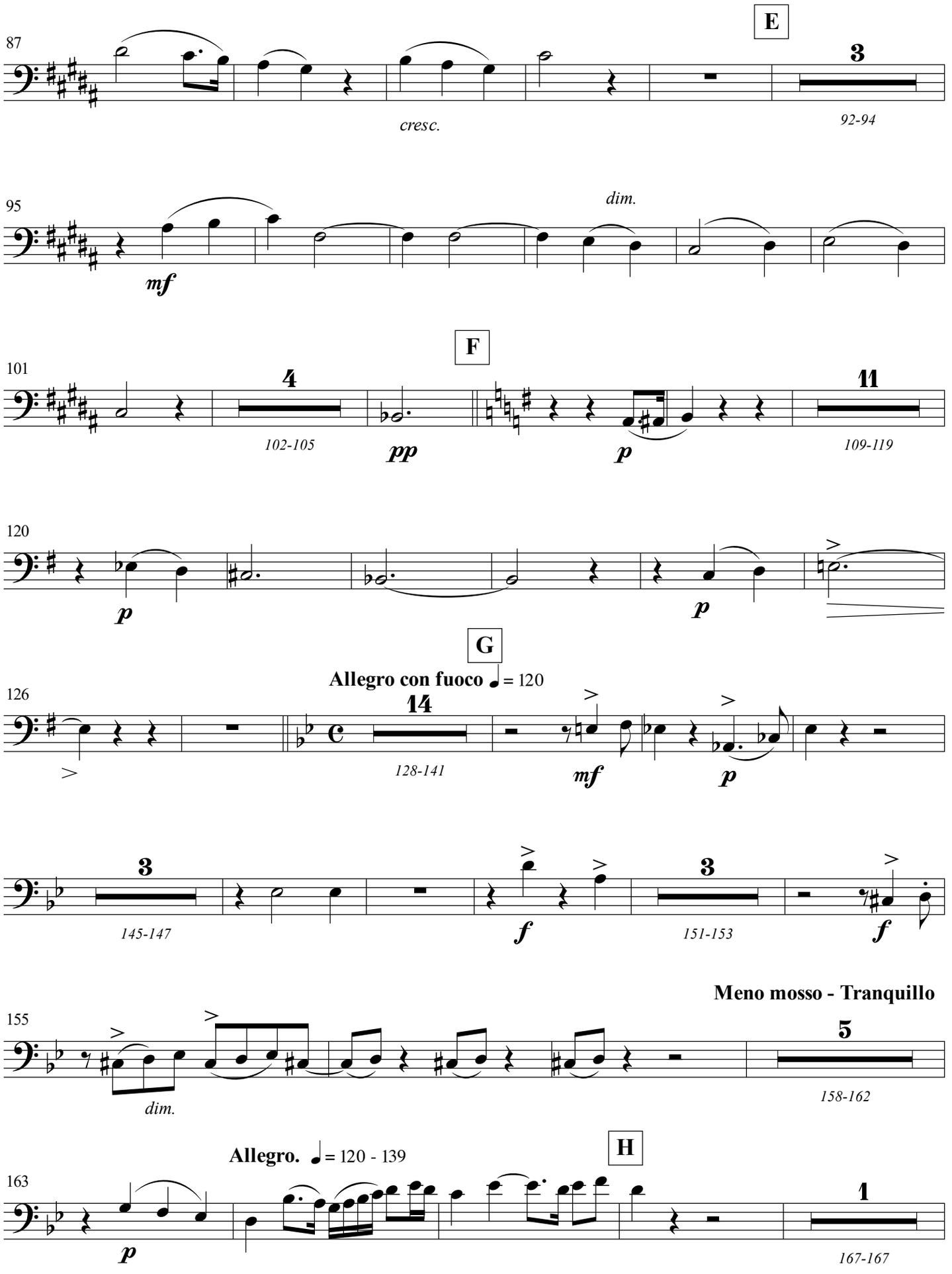
Reference Material and Software

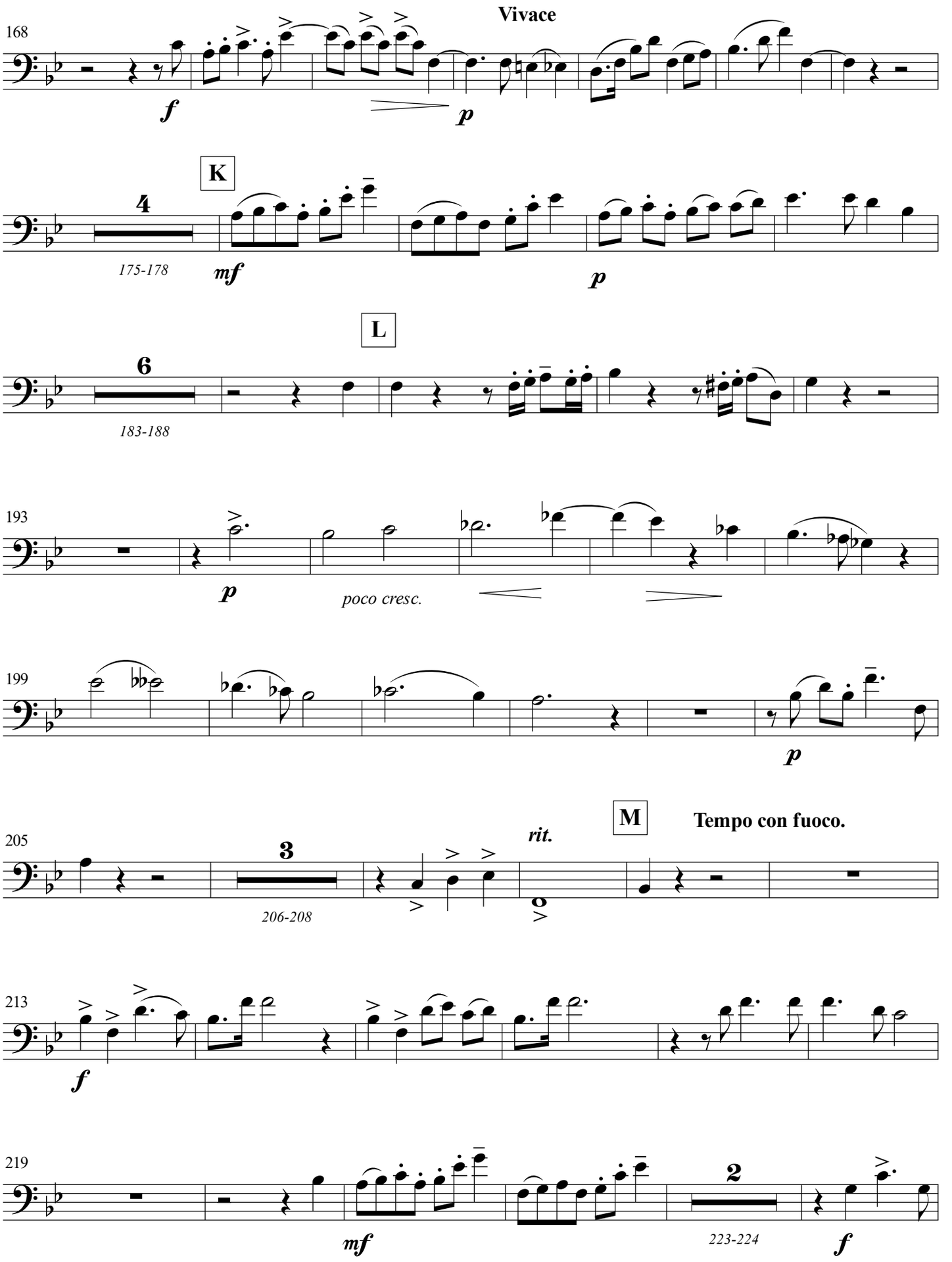
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

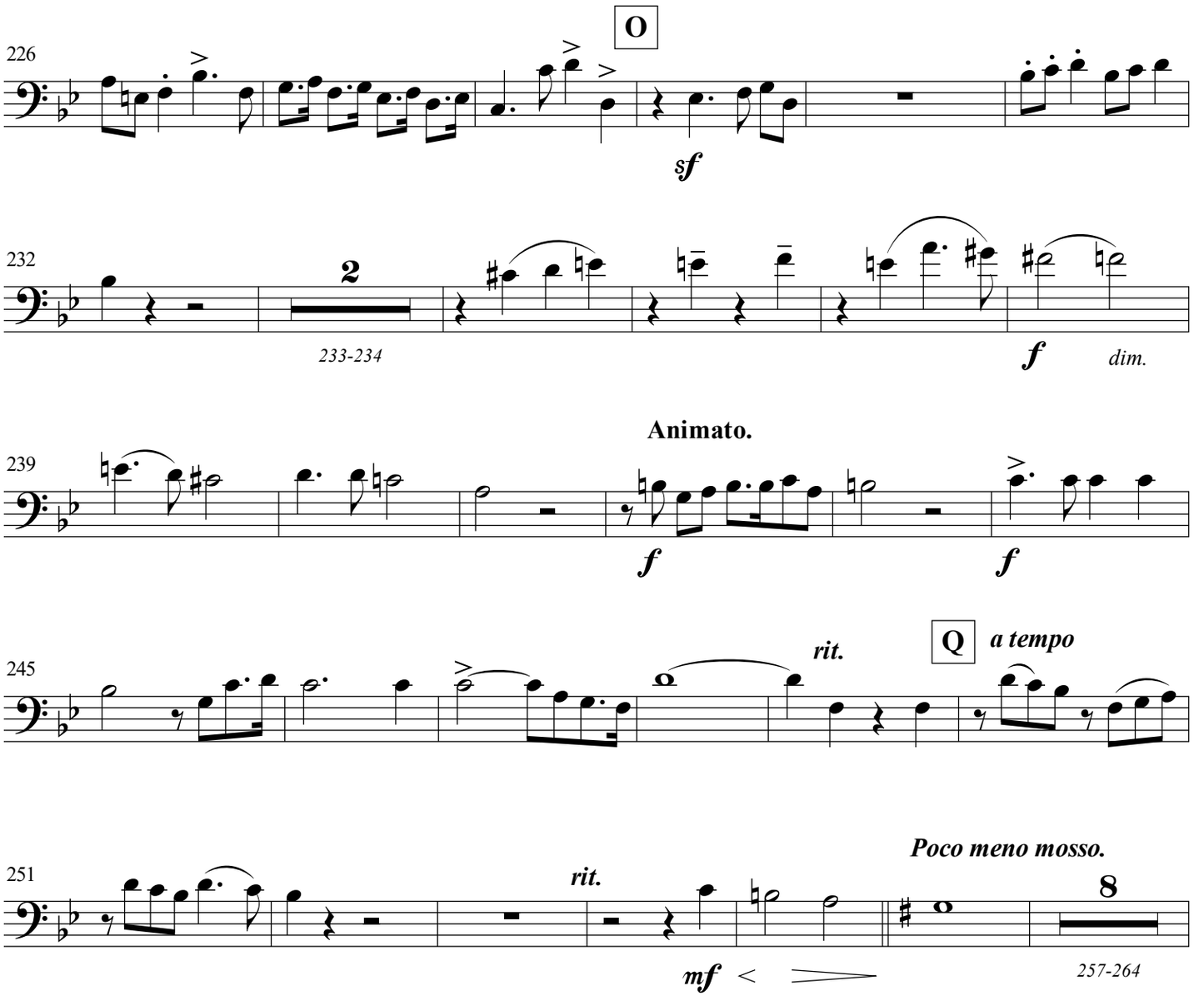
L' ALLEGRO ED IL PENSEROSO

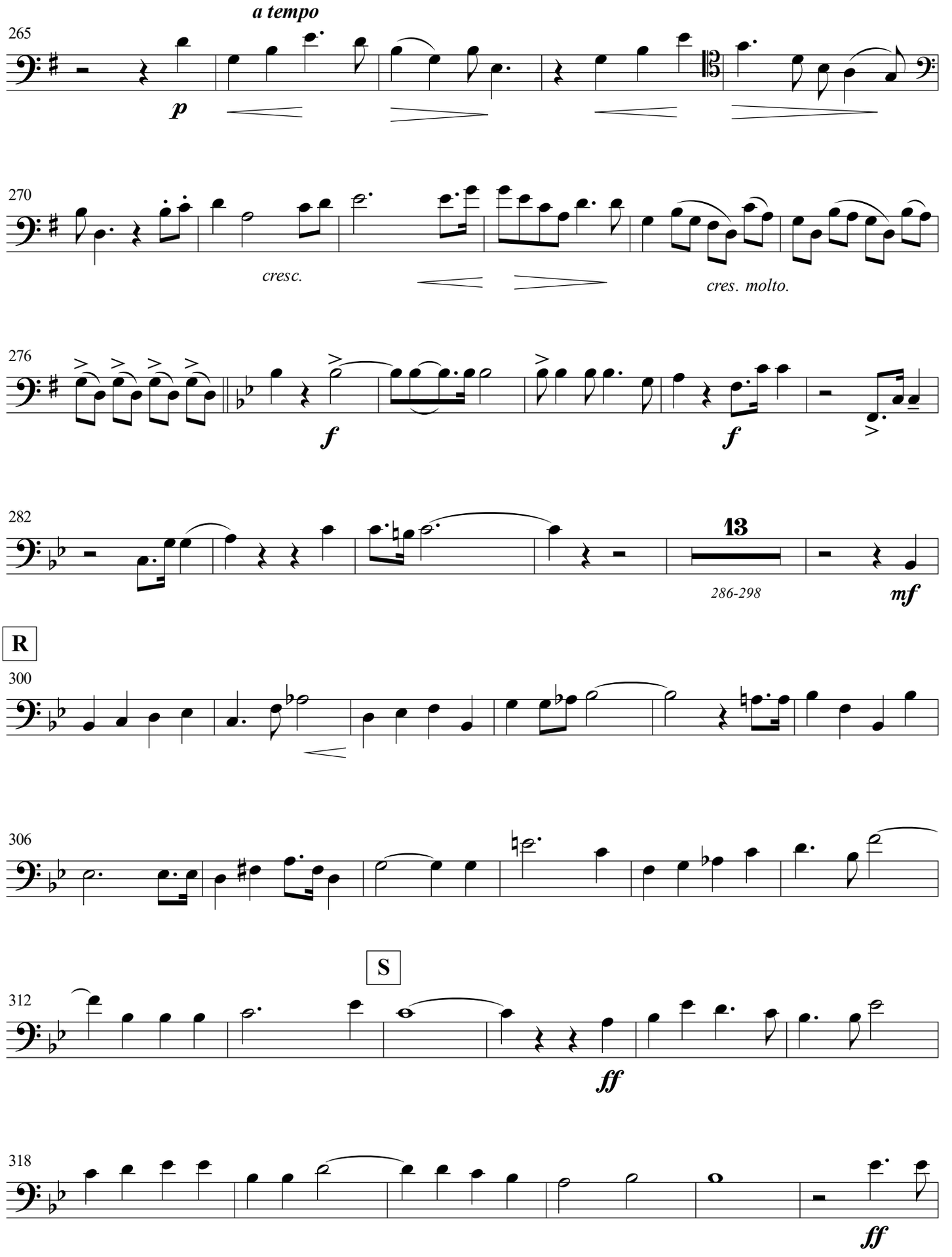
C. HUBERT H. PARRY

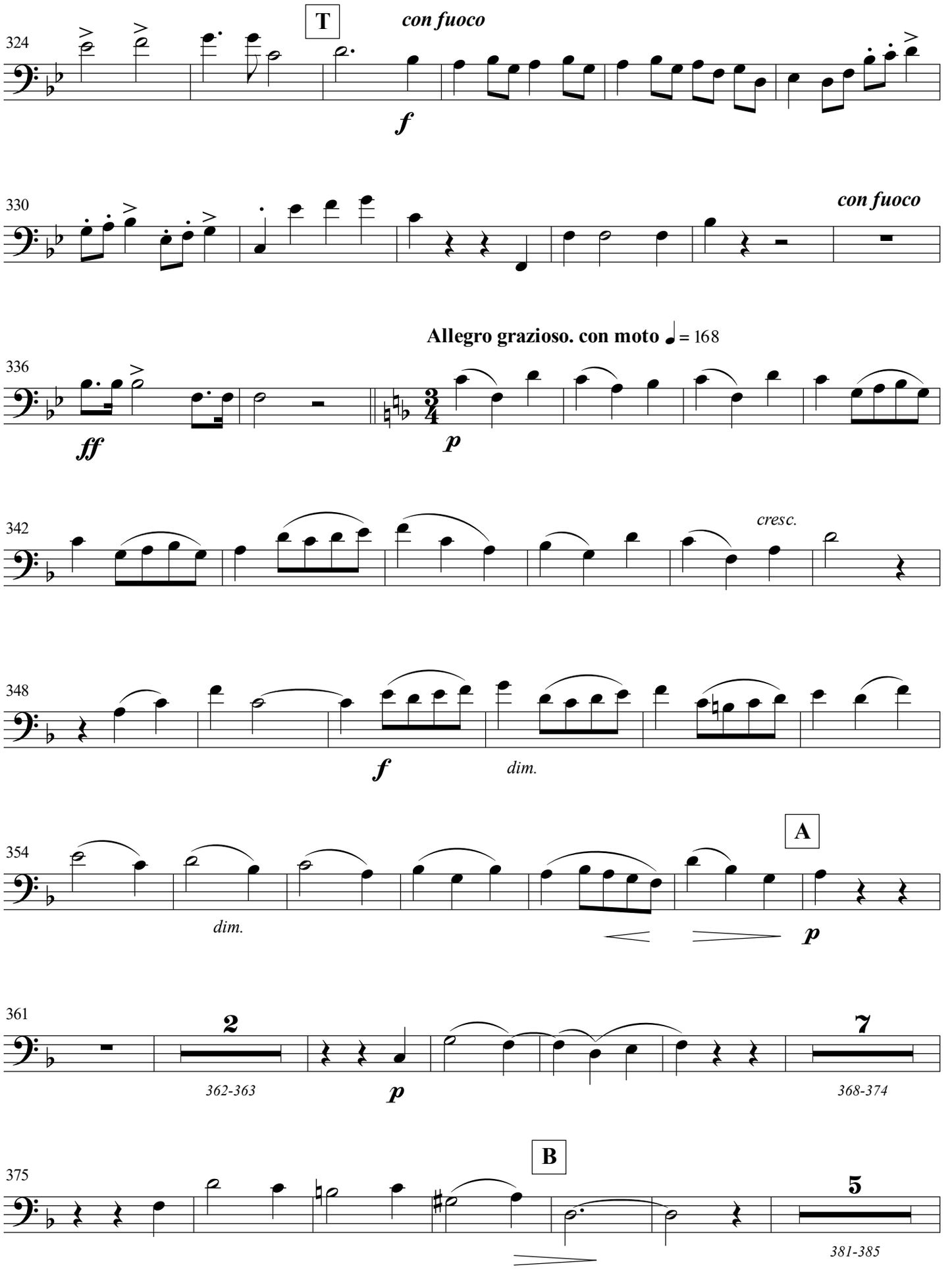


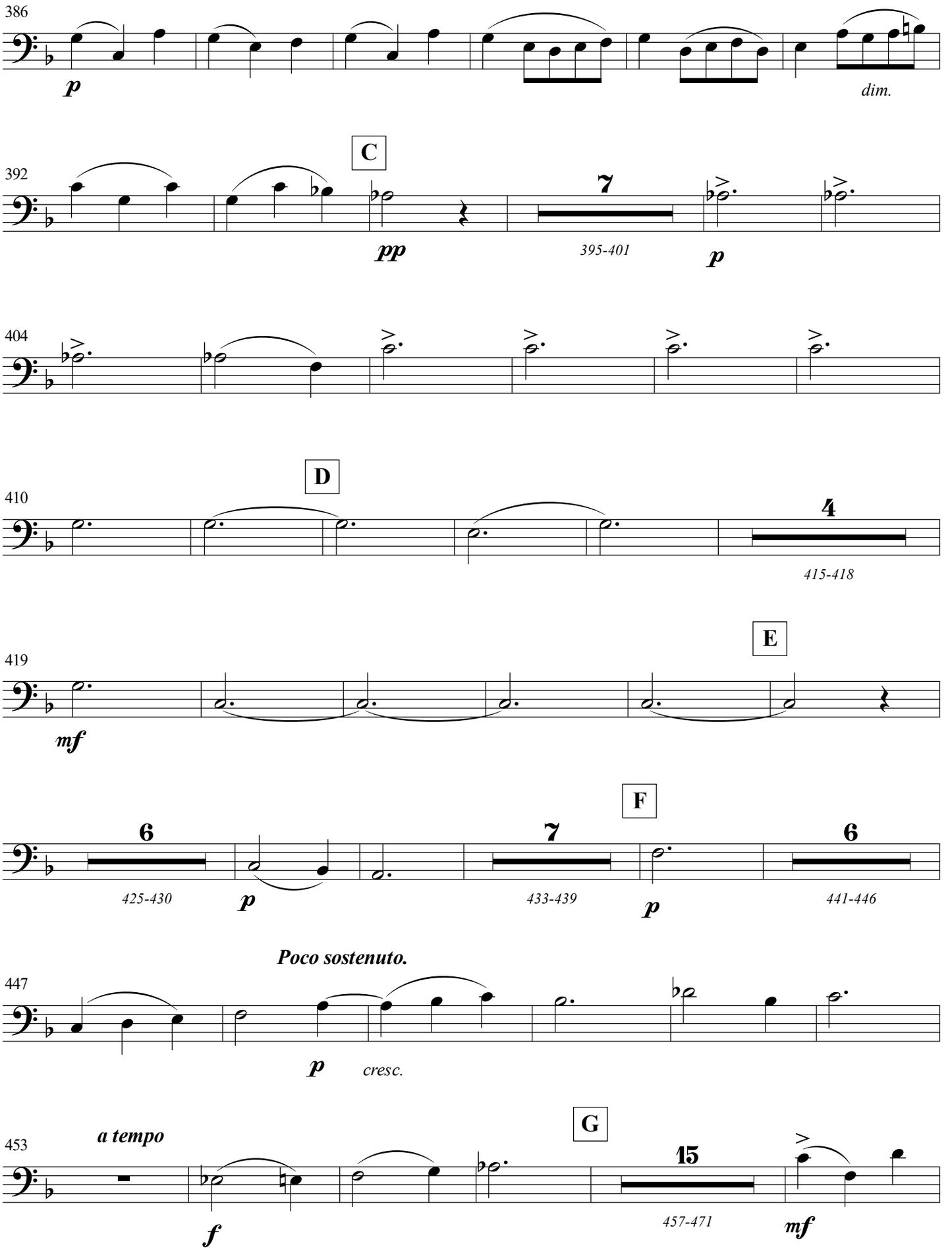

E
87
3
92-94
cresc.
95
dim.
mf
F
101
4
102-105
pp
p
11
109-119
120
p
p
G
Allegro con fuoco ♩= 120
126
14
128-141
mf
p
3
145-147
f
3
151-153
f
Meno mosso - Tranquillo
155
5
158-162
dim.
Allegro. ♩= 120 - 139
H
163
p
1
167-167

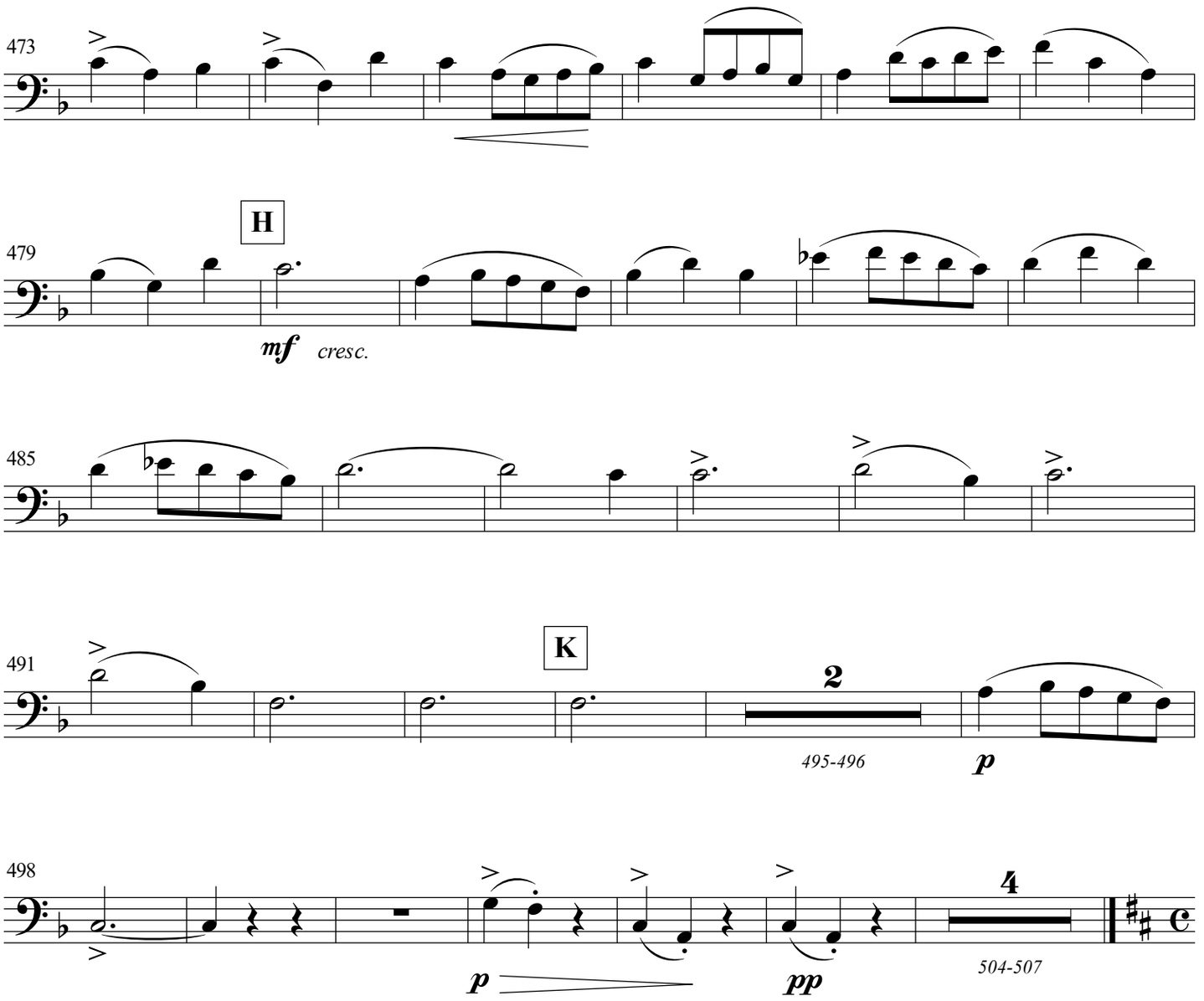

Vivace
168
f
p
K
4
175-178
mf
p
L
6
183-188
193
p
poco cresc.
199
p
M
Tempo con fuoco.
205
rit.
3
206-208
213
f
219
mf
2
223-224
f


O
226
sf
232
2
233-234
f
dim.
Animato.
239
f
f
Q
a tempo
rit.
245
Poco meno mosso.
rit.
251
8
mf
257-264


a tempo
265
p
270
cresc.
cres. molto.
276
f
f
282
13
286-298
mf
R
300
306
S
312
ff
318
ff


T
con fuoco
f
con fuoco
Allegro grazioso. con moto ♩= 168
ff
p
cresc.
dim.
dim.
A
p
2
362-363
p
7
368-374
B
5
381-385


386
p
dim.
C
392
pp
7
395-401
p
404
D
410
4
415-418
E
419
mf
F
6
425-430
p
7
433-439
p
6
441-446
Poco sostenuto.
447
p
cresc.
G
453
a tempo
f
15
457-471
mf


473
H
479
mf
cresc.
485
K
491
2
495-496
p
498
p
pp
4
504-507

Bassoon 1

Allegro ♩= 104 - 116

508

mf

cresc.

512

A

518

f

524

cresc.

530

B

Poco più tranquillo

2

536-537

p

543

cresc.

C

549

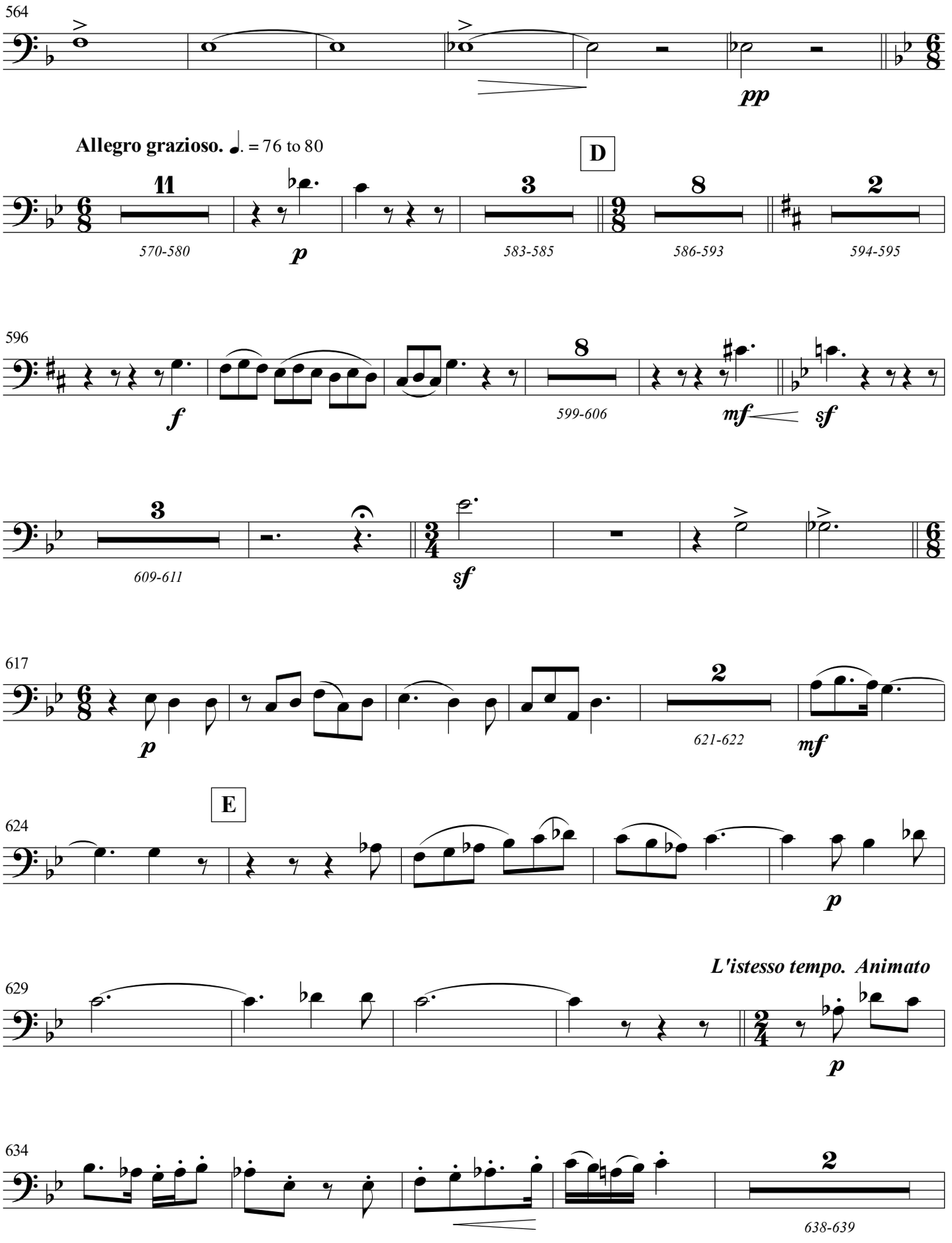
dim.

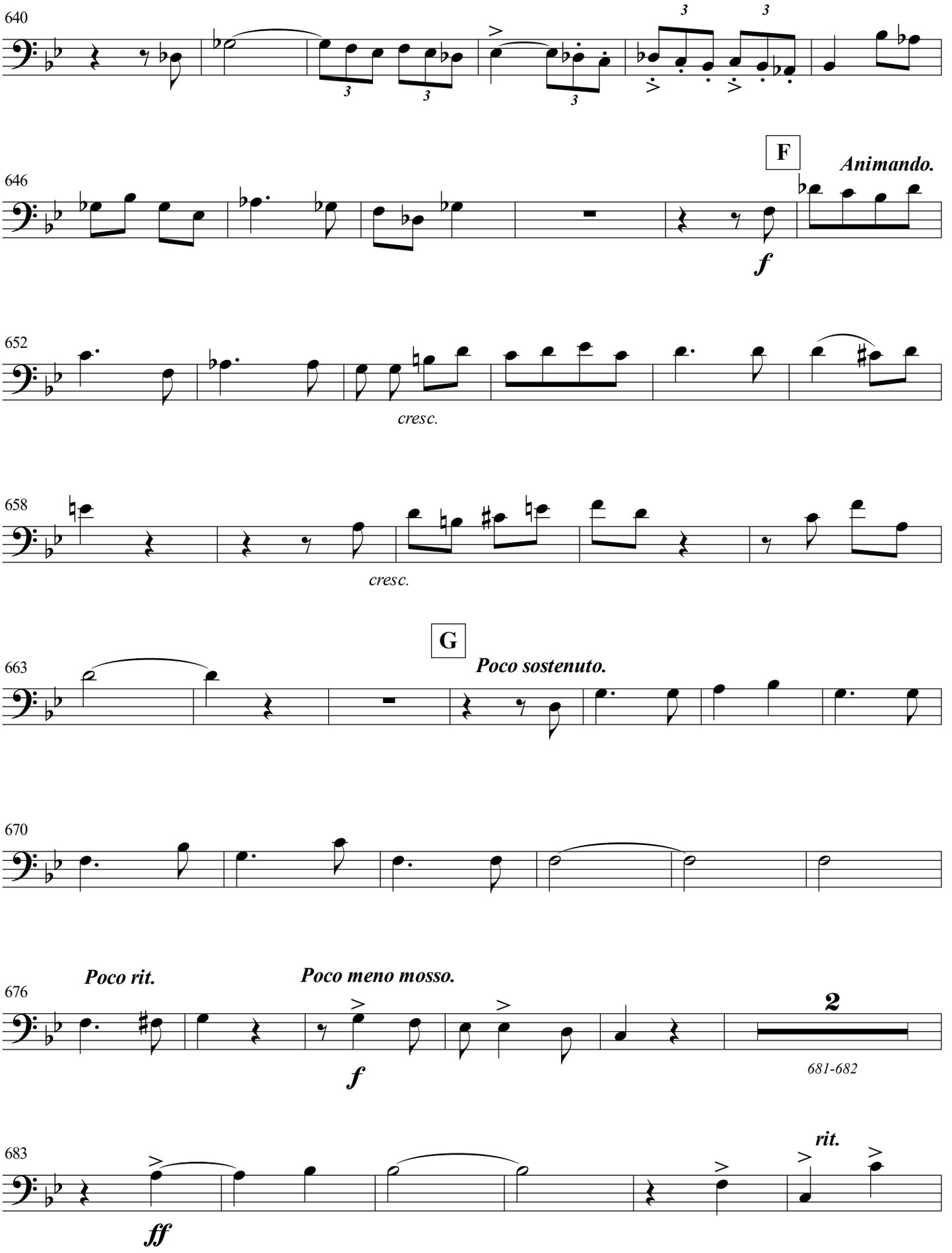
p

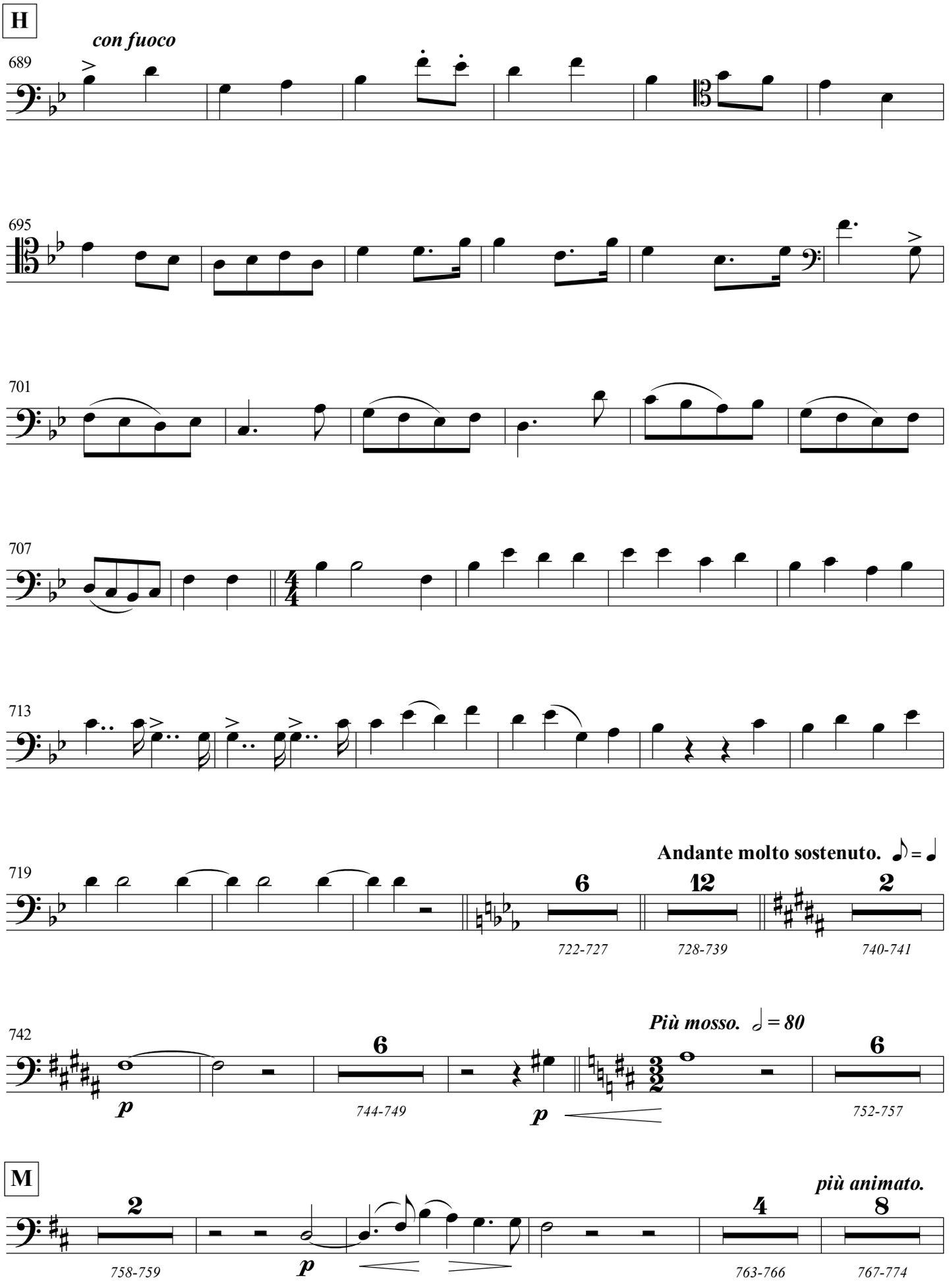
10

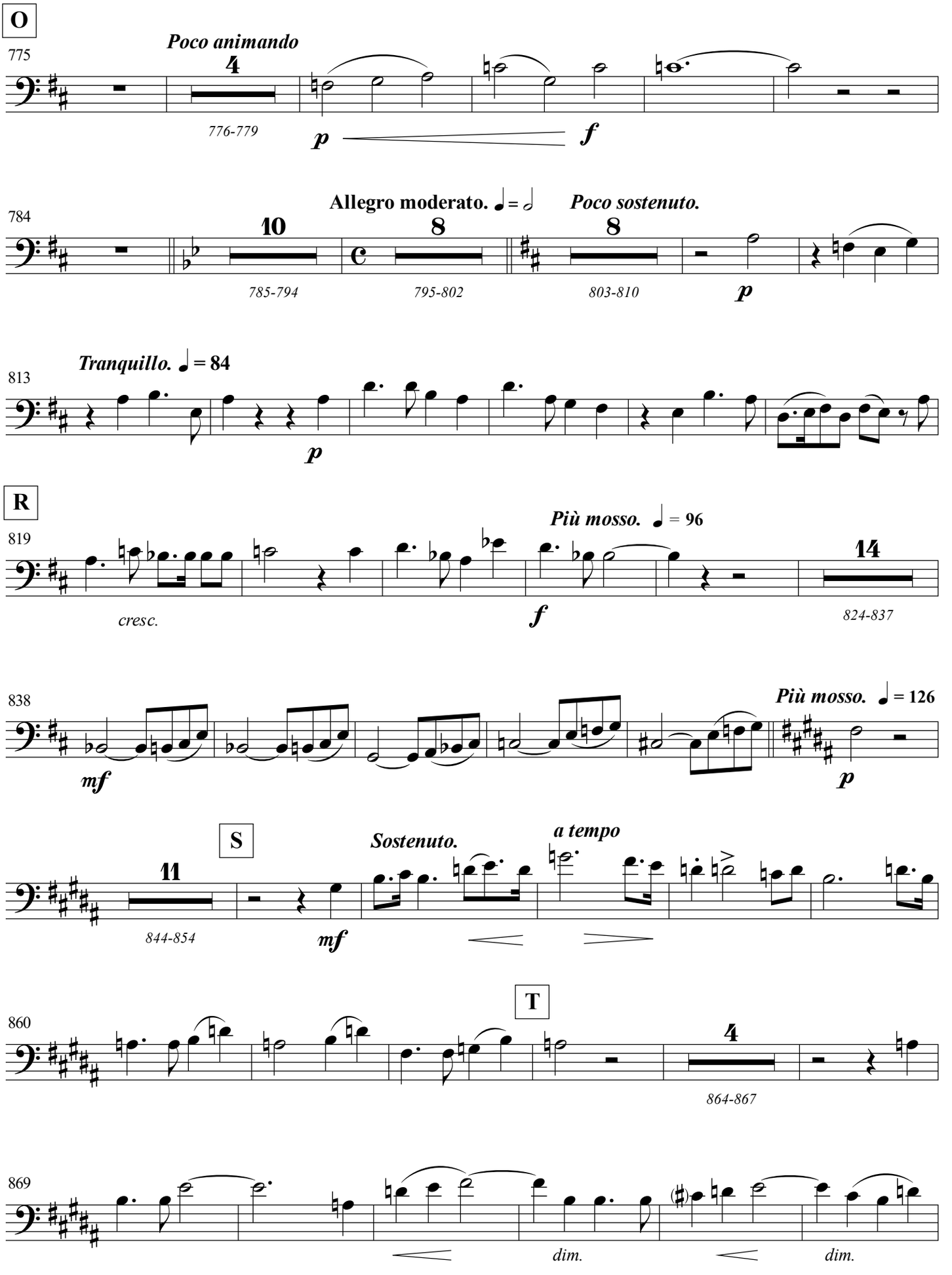
552-561

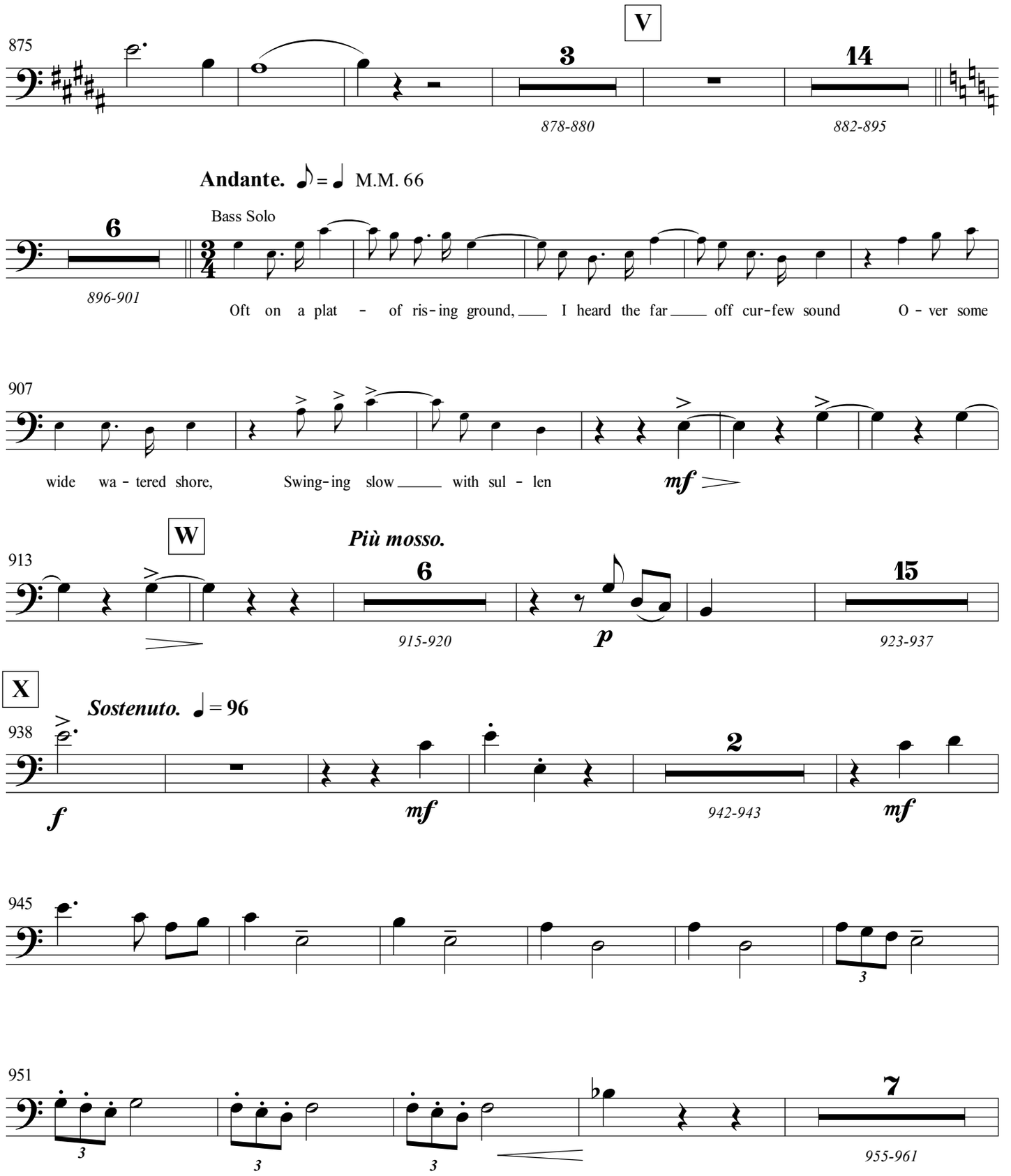
p

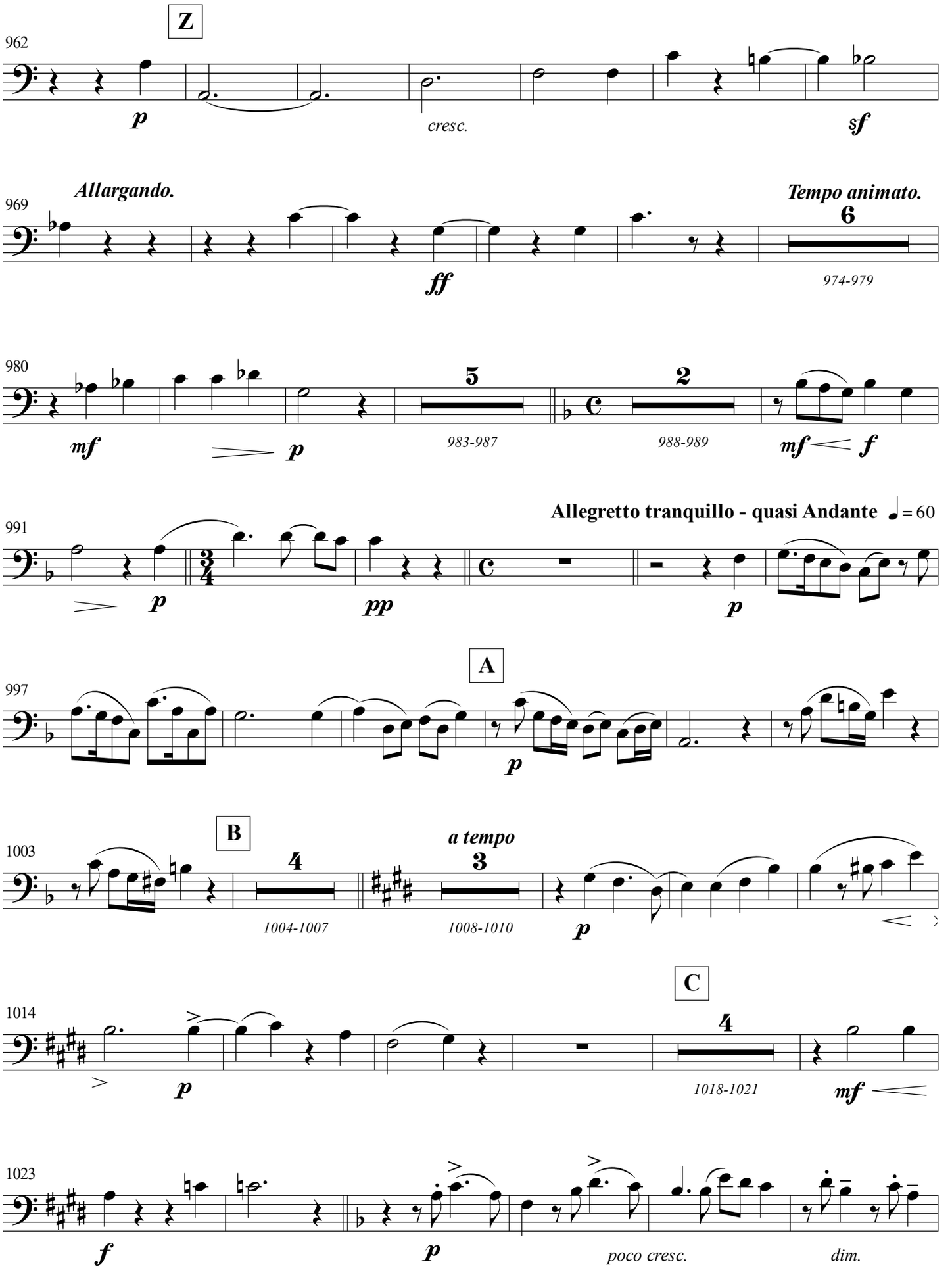

564
pp
Allegro grazioso. ♩. = 76 to 80
D
11
570-580
p
3
583-585
8
586-593
2
594-595
596
f
8
599-606
mf
sf
3
609-611
sf
617
p
2
621-622
mf
E
624
p
L'istesso tempo. Animato
629
p
634
2
638-639

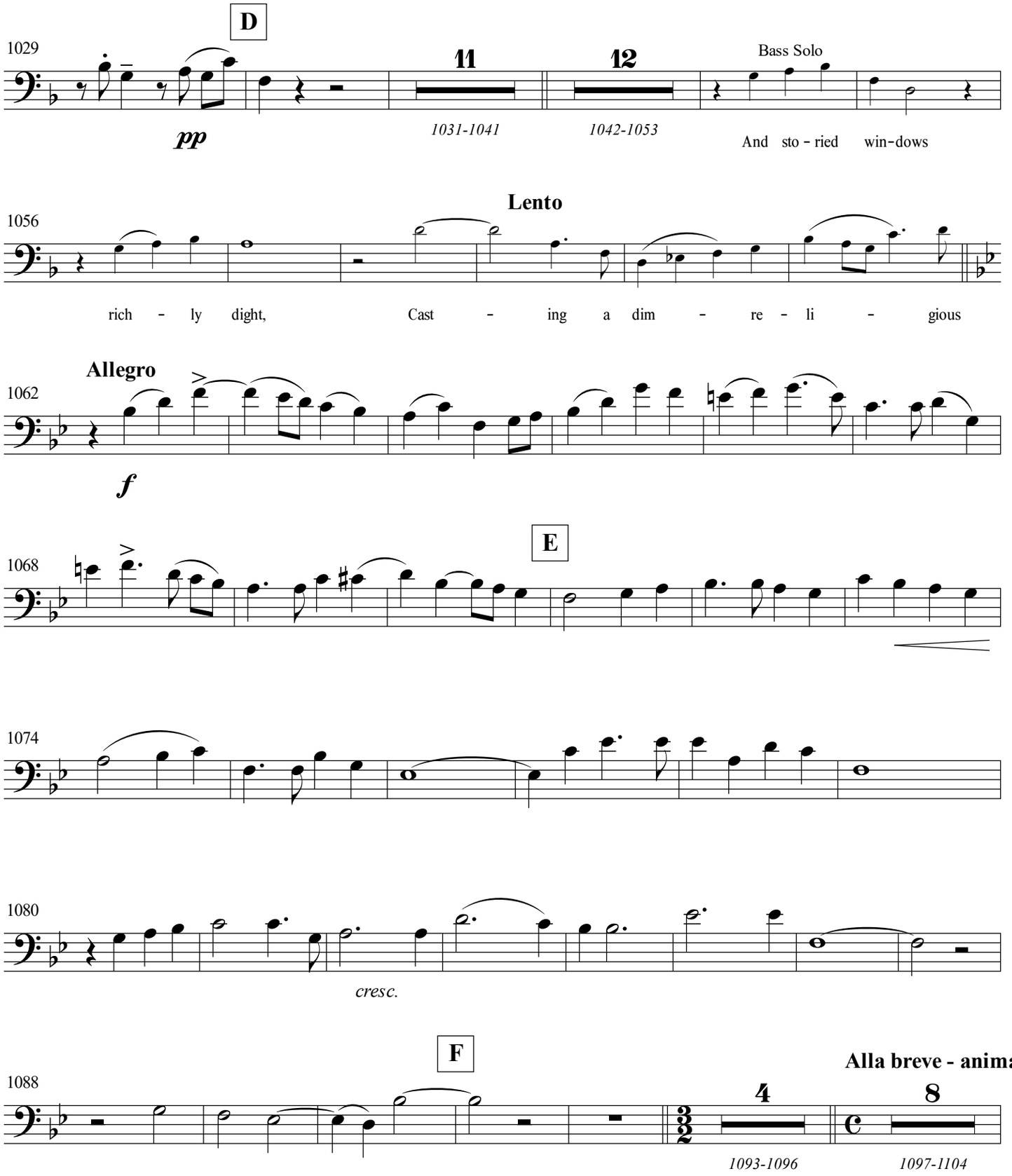

640
646
F
Animando.
f
652
cresc.
658
cresc.
G
663
Poco sostenuto.
670
676
Poco rit.
Poco meno mosso.
f
2
681-682
683
rit.
ff


H
con fuoco
689
695
701
707
713
719
Andante molto sostenuto. ♪ = ♩
6
722-727
12
728-739
2
740-741
742
Più mosso. 𝅗𝅥 = 80
6
744-749
p
p
6
752-757
M
più animato.
2
758-759
p
4
763-766
8
767-774


O
775
Poco animando
4
776-779
p
f
784
Allegro moderato. ♩ = 𝅗𝅥
Poco sostenuto.
10
8
8
785-794
795-802
803-810
p
813
Tranquillo. ♩ = 84
p
R
819
Più mosso. ♩ = 96
14
cresc.
f
824-837
838
Più mosso. ♩ = 126
mf
p
S
11
844-854
Sostenuto.
mf
a tempo
T
860
4
864-867
869
dim.
dim.


V
875
3
878-880
14
882-895
Andante. ♪ = ♩ M.M. 66
Bass Solo
6
896-901
Oft on a plat - of ris-ing ground, I heard the far off cur-few sound O - ver some
907
wide wa - tered shore, Swing-ing slow with sul - len
mf
W
Più mosso.
913
6
915-920
p
15
923-937
X
Sostenuto. ♩ = 96
938
f
mf
2
942-943
mf
945
3
951
3
3
3
7
955-961


Z
962
p
cresc.
sf
Allargando.
969
ff
Tempo animato.
6
974-979
980
mf
p
5
983-987
2
988-989
mf
f
Allegretto tranquillo - quasi Andante ♩= 60
991
p
pp
p
A
997
p
B
1003
4
1004-1007
a tempo
3
1008-1010
p
C
1014
p
4
1018-1021
mf
1023
f
p
poco cresc.
dim.


D
1029
11
12
Bass Solo
pp
1031-1041
1042-1053
And sto - ried win-dows
Lento
1056
rich - ly dight, Cast - ing a dim - re - li - gious
Allegro
1062
f
E
1068
1074
1080
cresc.
F
1088
Alla breve - animato.
4
8
1093-1096
1097-1104

G

1105

mf

1111

1117

cresc.

H

1123

9

1128-1136

1137

p

1143

4

1147-1150

1151

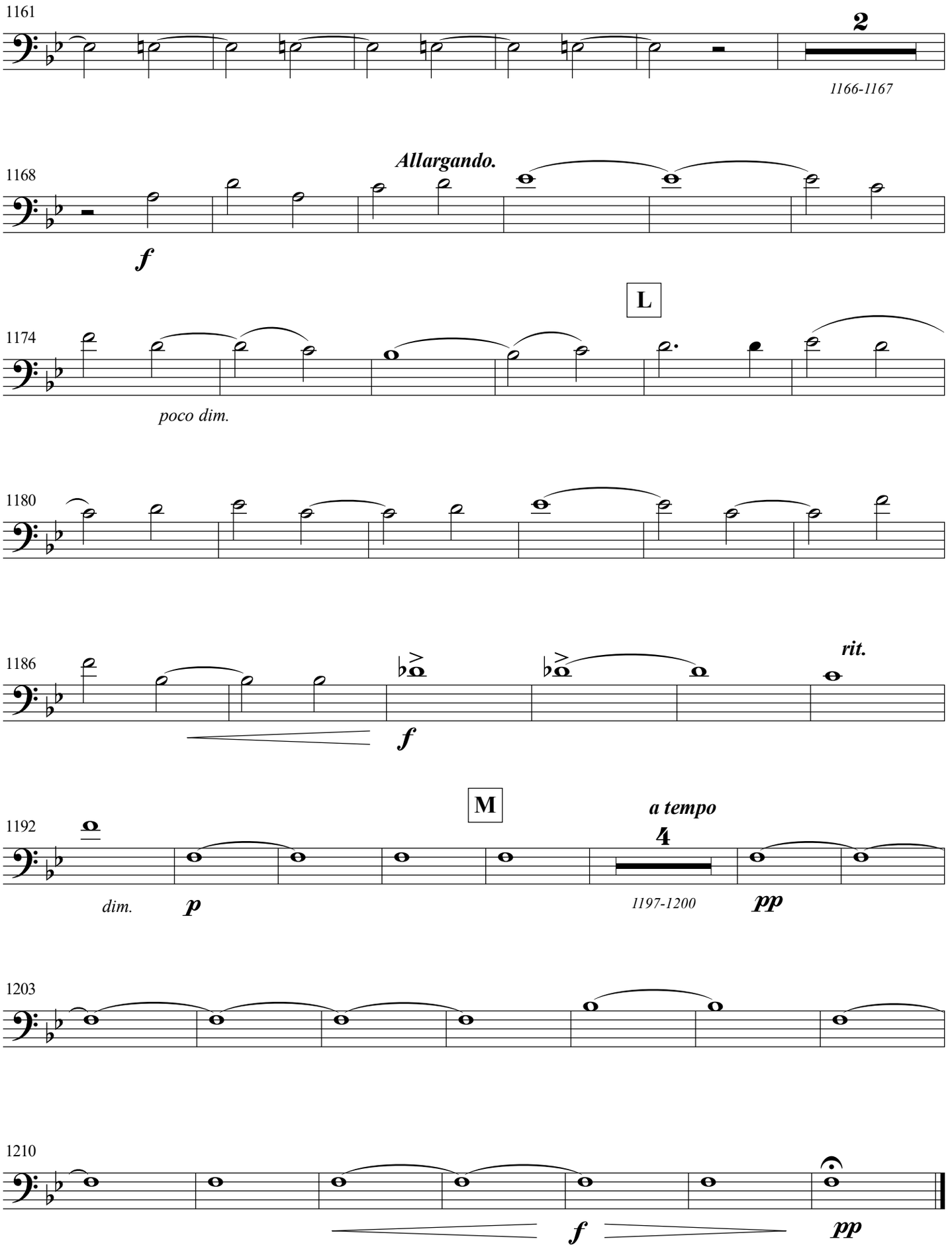
cresc.

K

Poco più mosso.

1156

f *p*


1161
2
1166-1167
1168
Allargando.
f
L
1174
poco dim.
1180
1186
rit.
f
M
1192
a tempo
4
dim.
p
1197-1200
pp
1203
1210
f
pp

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