

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 2

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

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

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

David Fielding - dhcfielding@charter.net

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

♩ = 112 to 120

A

Bassoon

16 18

1-16 17-34

39

f *f*

45

13

48-60

f

63

2 2

65-66 67-68

p

71

dim.

4 2

77-80 84-85

mf

87

cresc.

f

D

93

mf

99

5 21 14

102-106 107-127 128-141

mf *p*

G

142

mf *mf*

148

9 6

149-157 158-163

p

167

9 6

170-178 179-184

p

186

2

188-189

mf *dim.*

193

1

195-195

p *dim.*

198

5

203-207

p *dim.*

208 *rit.* **I** **Tempo con fuoco.**

mf

3 **9** **O**

214-216 *mf* 220-228

2 **6** **Animato.**

230-231 *p* 234-239 *p* *f*

243

248 *rit.* **Q** *a tempo* *rit.*

Begin Horn in F

1 **21**

255-255 *f* 256-276 *sf*

280 *sf* **4** *mf*

280 *sf* 282-285 *mf*

289 **6**

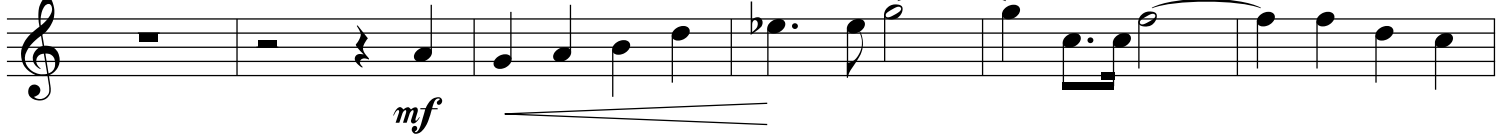
289 *mf* 292-297

R

300



307

**S**

313



318

**T**

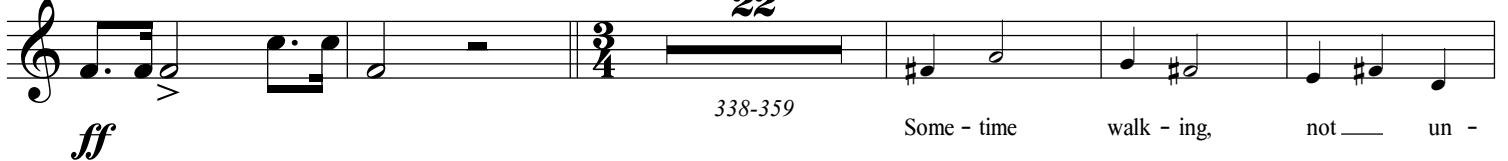
324



330

**A**

336

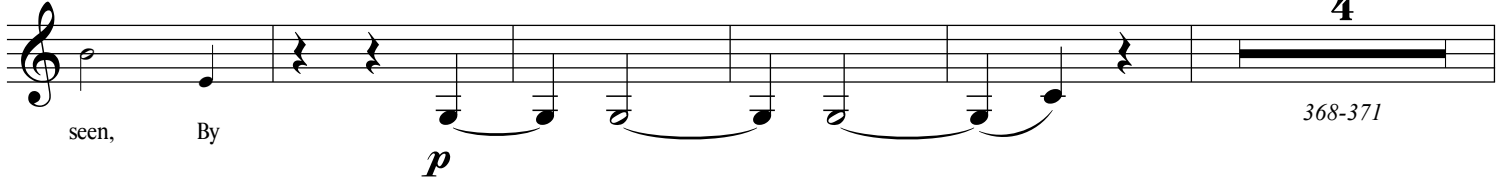


Some - time

walk - ing,

not — un -

363



seen,

By

372

p

376-378 379-381

382

p

387-393

18 1

394-411 412-412

p *p*

417

p poco cresc.

421-423

E

425

dim.

9

431-439

p

F

445

449-456

G

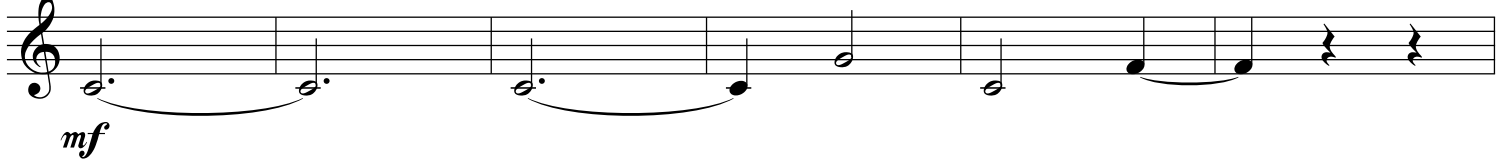
457

mf

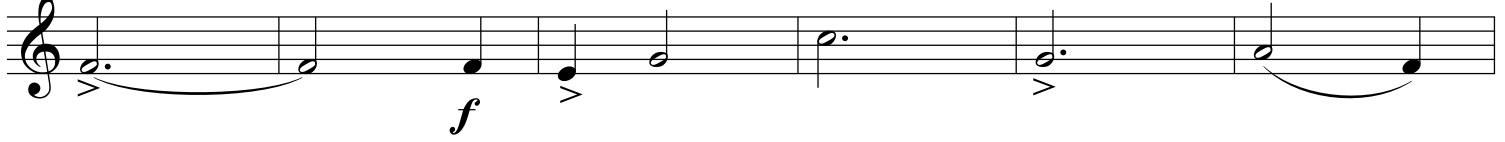
462-479

H

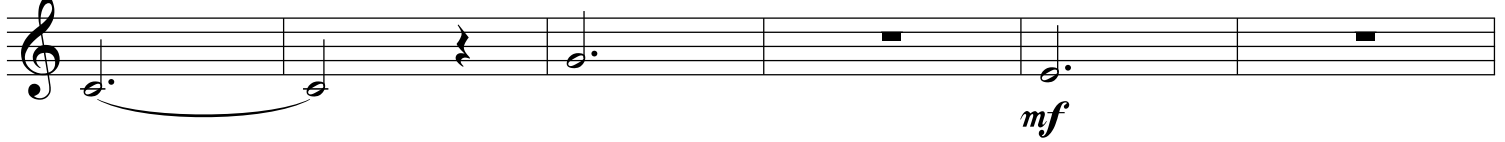
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486

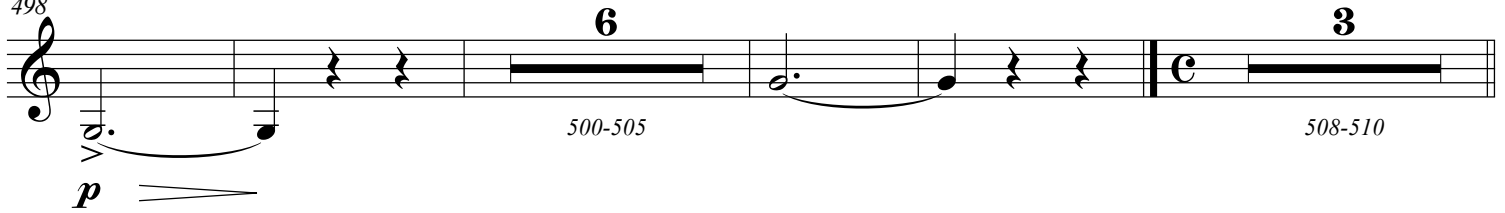


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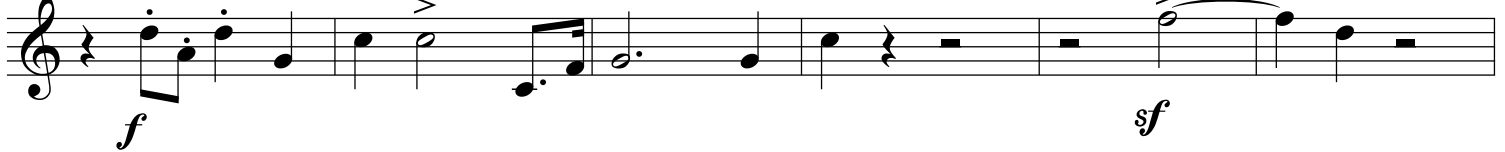
K

498

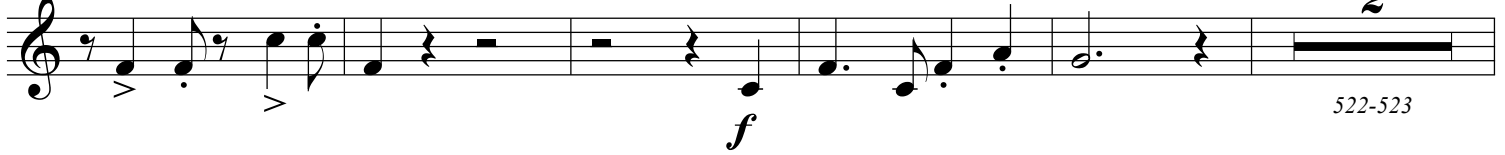
Begin Horn in D



511



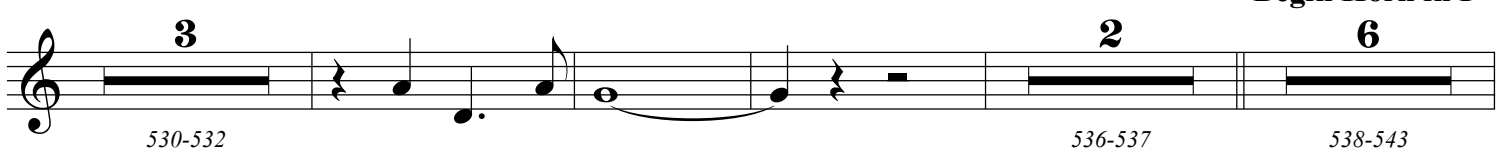
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A

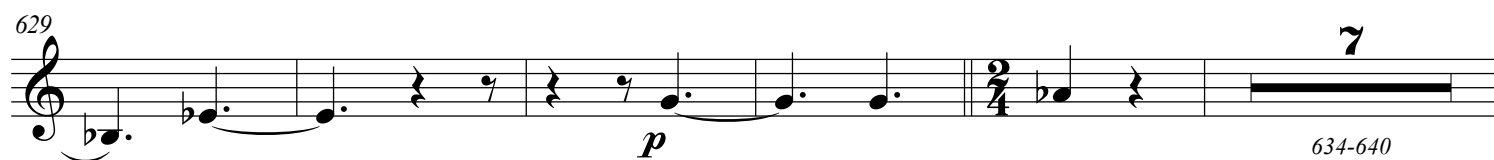
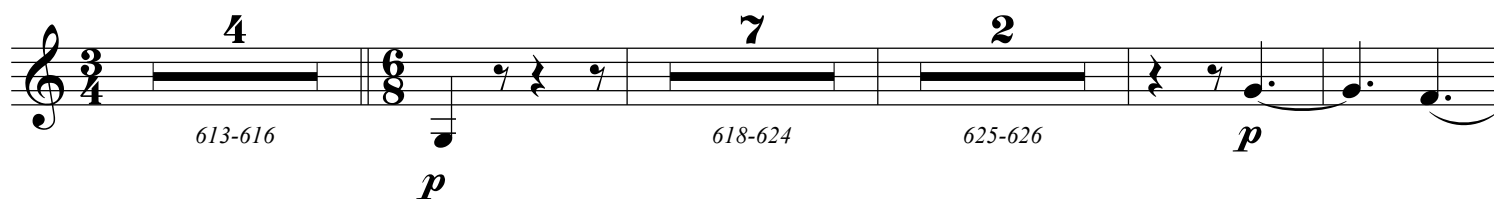
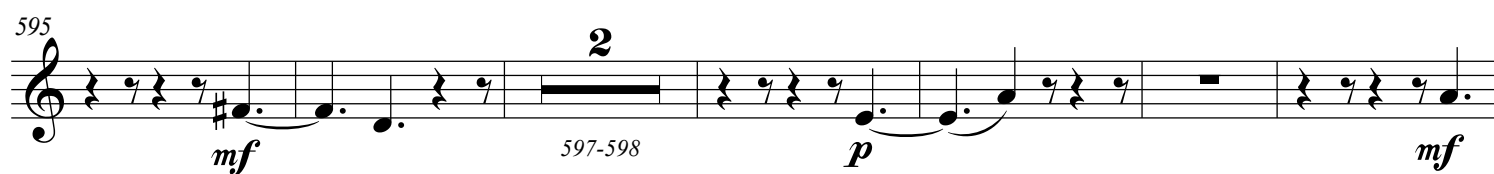
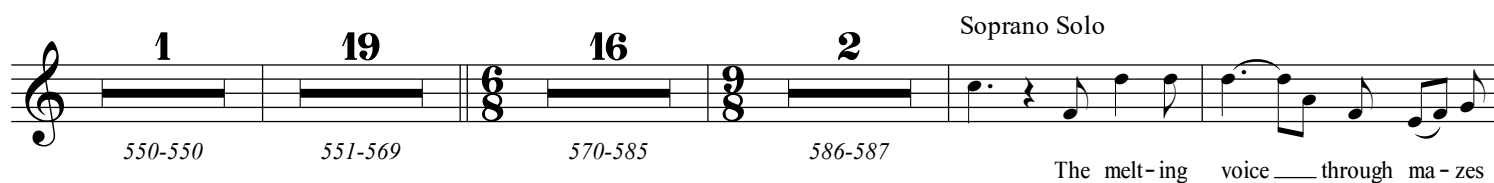
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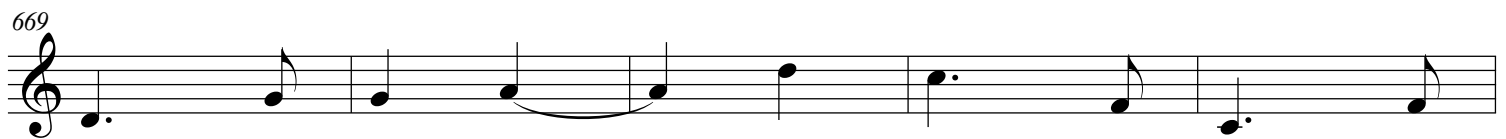
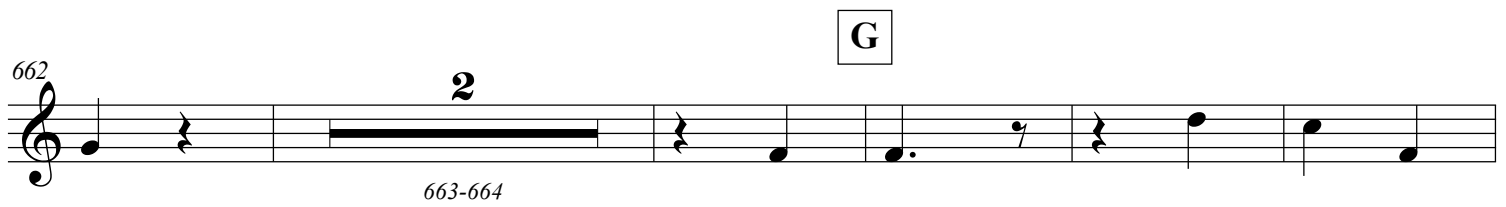
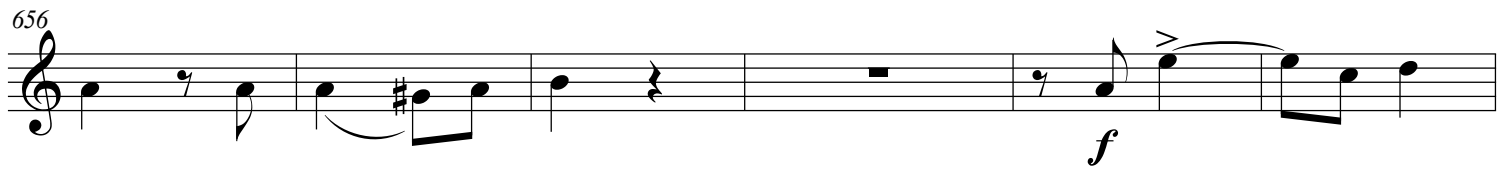
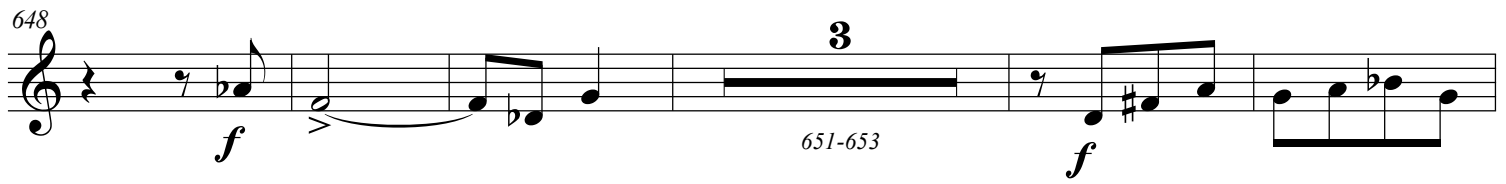


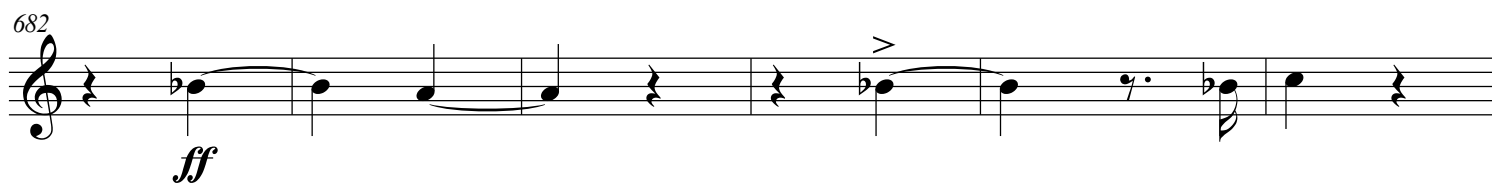
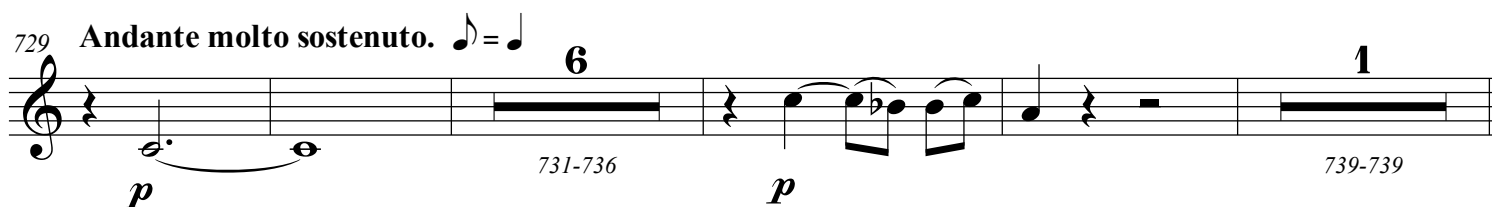
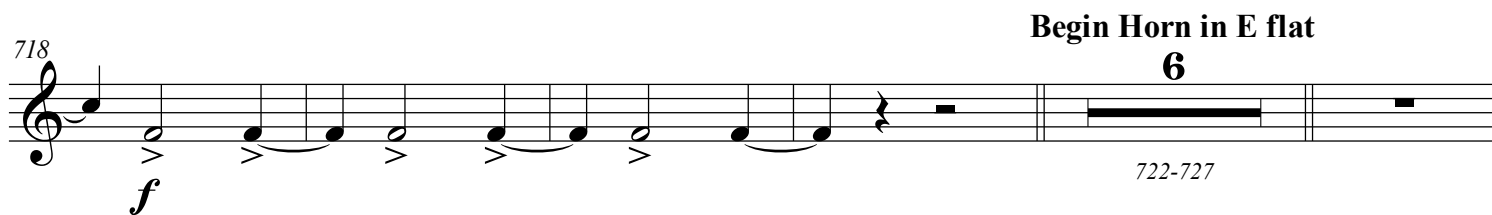
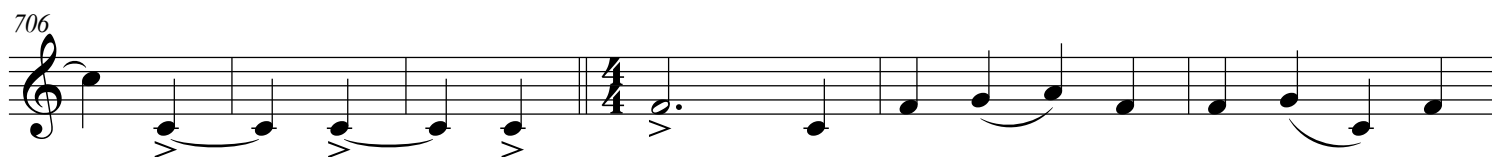
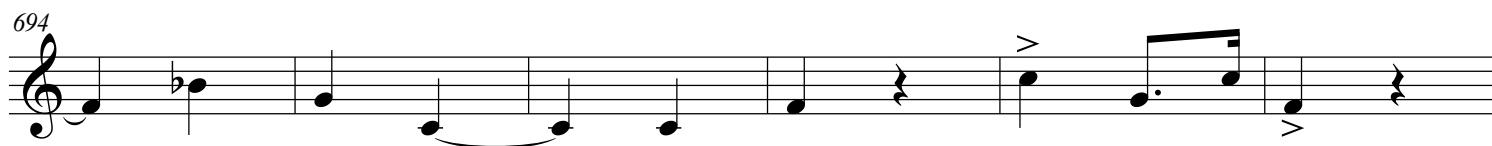
530-532



Begin Horn in F





**H**

Begin Horn in D

11 7 2 13

740-750 751-757 758-759 *p* 762-774

6 2

775-780 *p* 785-786

787

793

p

1

799-799 *f*

804 10 R

p *p* < > 808-817 *p* *cresc.*

820 4

f 824-827 *p*

829 5 2

831-835 *pp* 840-841

930

mf *cresc.* *p*

17
937-953
mf *cresc.*

957
f 3 960-962 *mf* **Z**

965
cresc. *sf*

970
ff *sf* *sf* *sf*

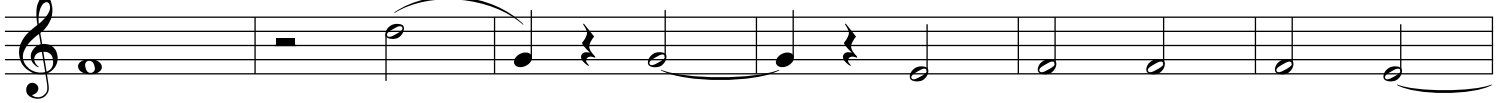
977
3 979-981 *p*

985
pp *mf* *f*

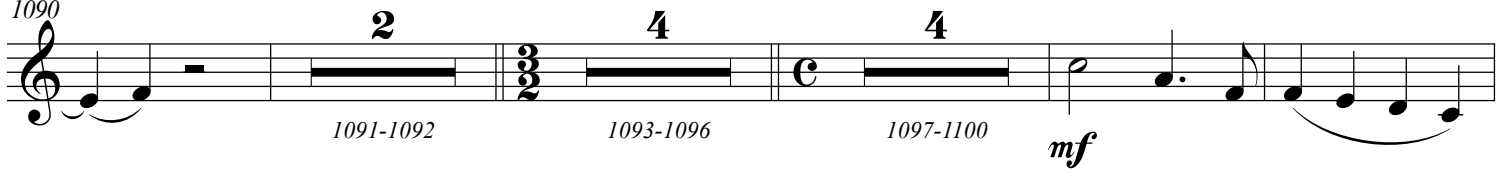
991
mf *p* *pp*

Begin Horn in E
997
2 4 3 1 5
998-999 1000-1003 1004-1006 1007-1007 1008-1012

1084



1090



F

1103



1109



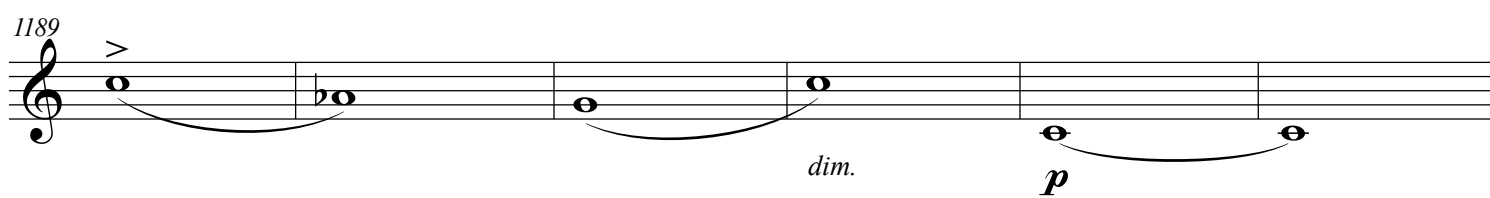
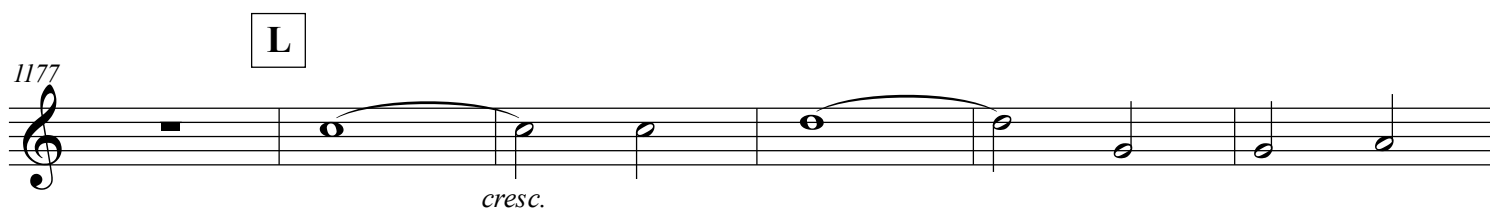
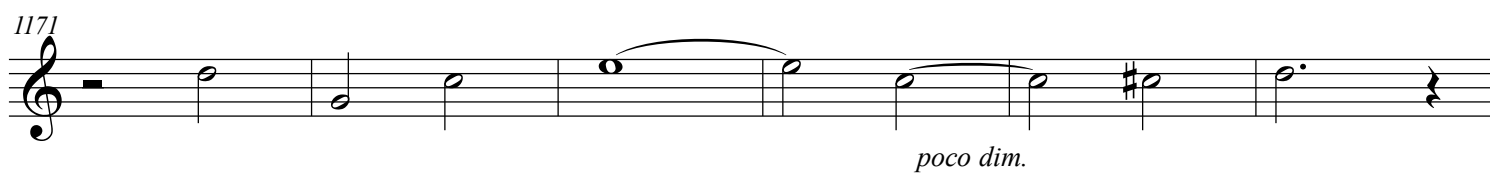
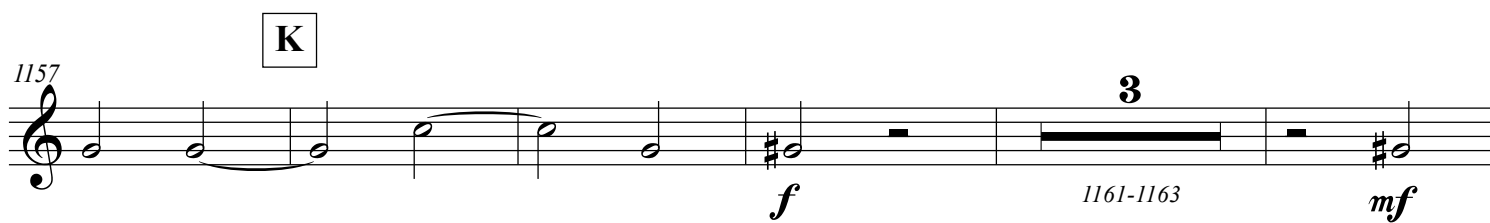
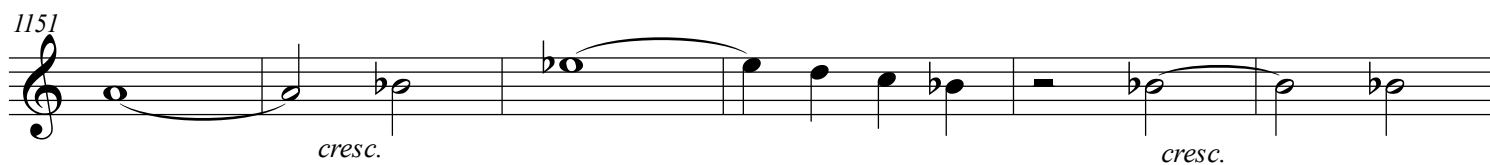
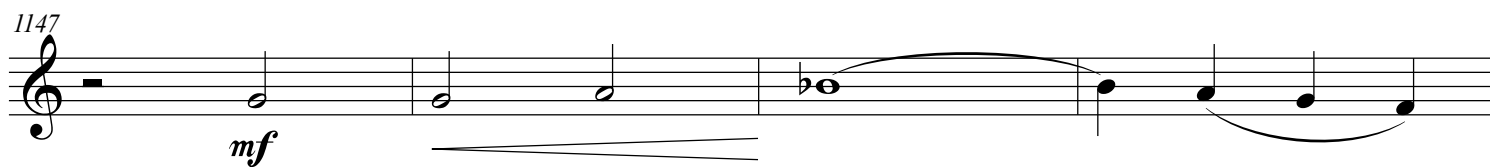
1115



G

1122





1195

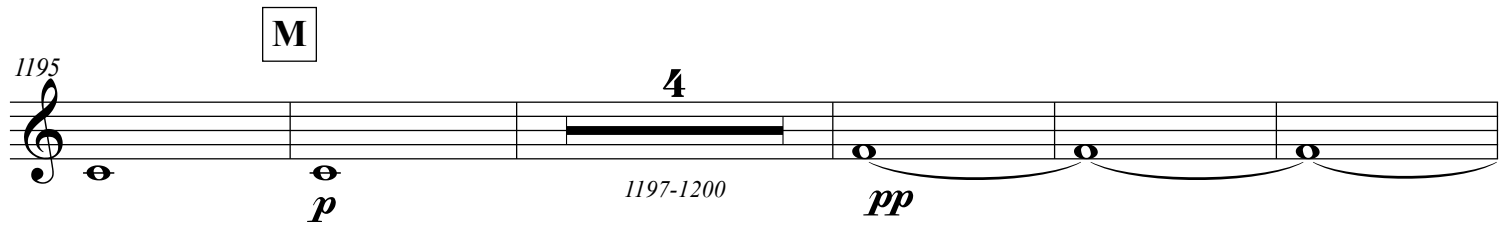
M

4

p

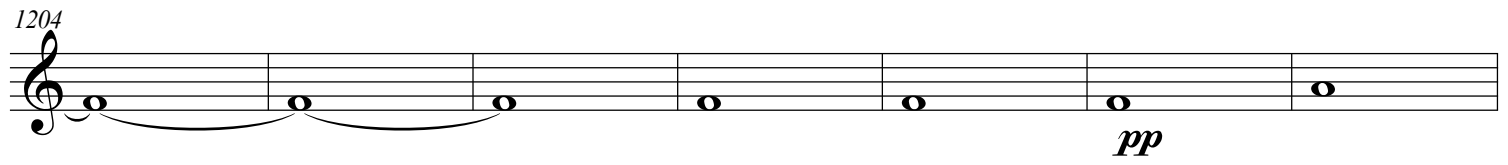
1197-1200

pp



1204

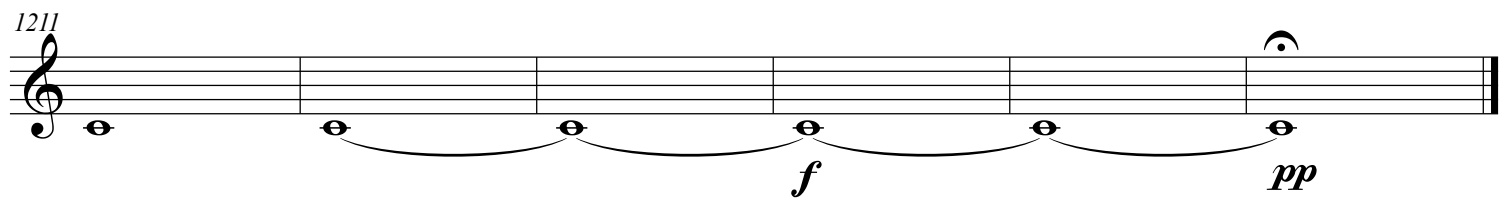
pp



1211

f

pp





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