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 1

Composed for the Norwich Music Festival - October 5, 1890

IN THE UNITED STATES

This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. http://rightsstatements.org/vocab/NoC-US/1.0/

Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. https://creativecommons.org/licenses/by-nc/4.0/

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

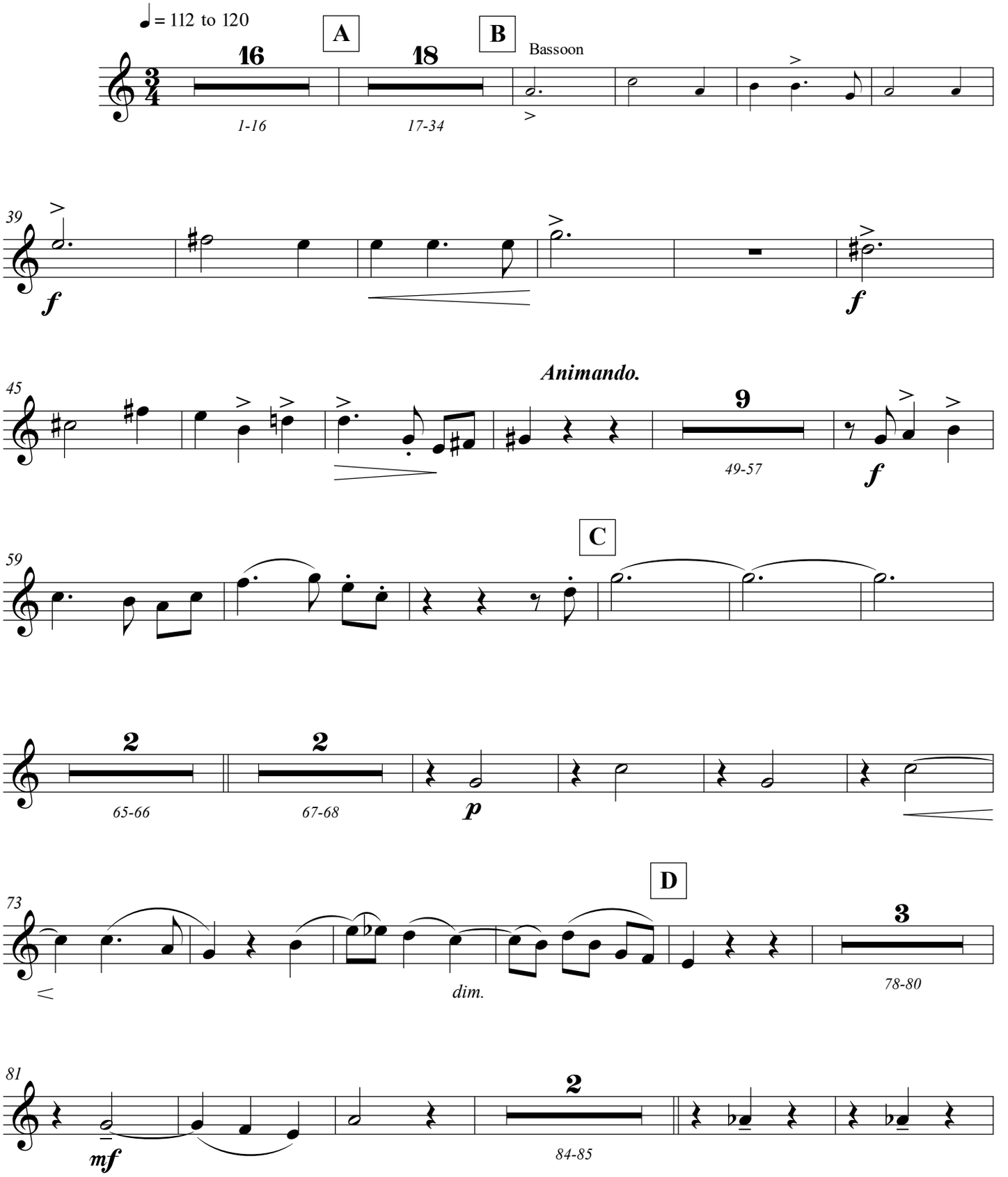
Reference Material and Software

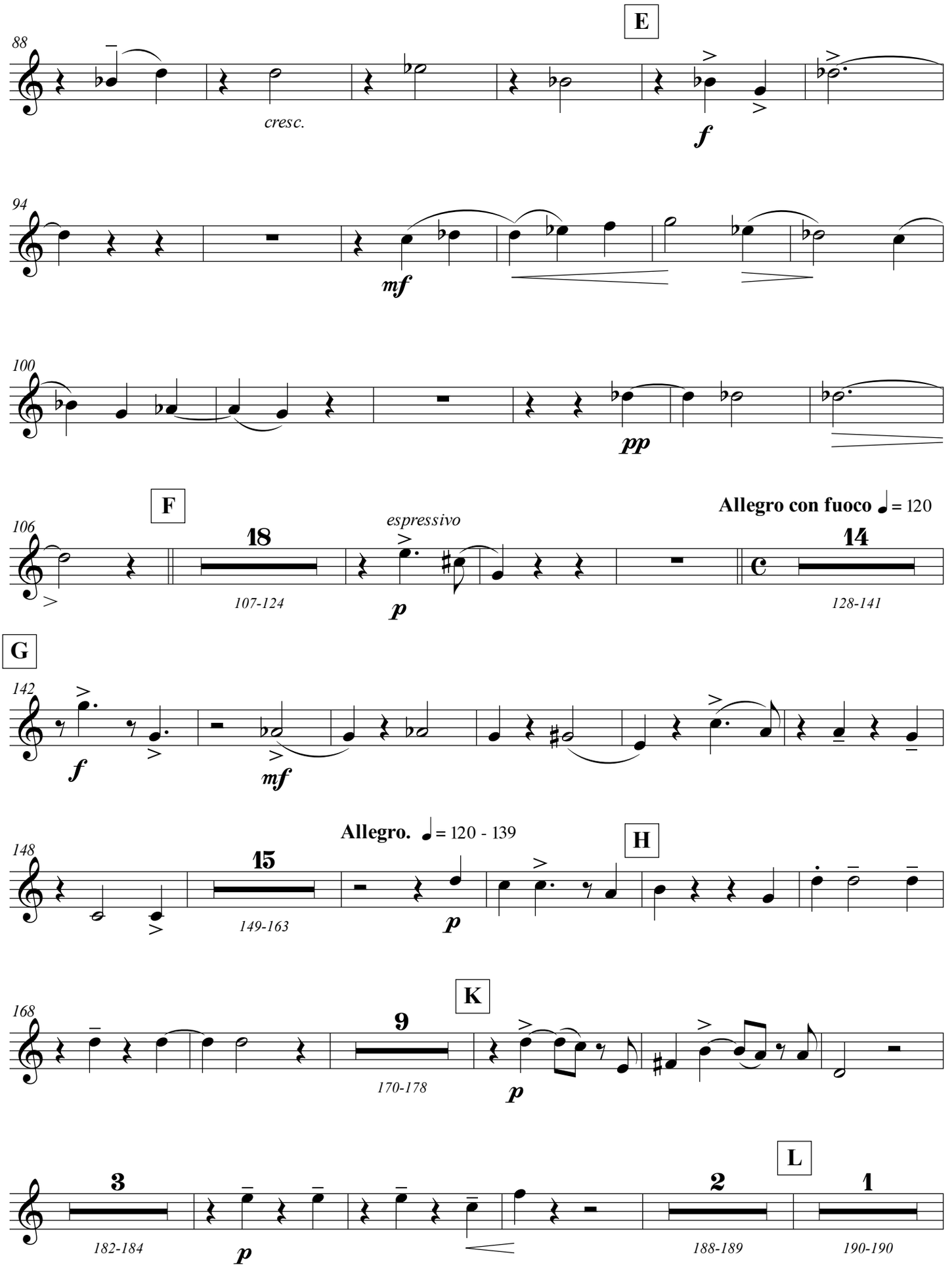
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

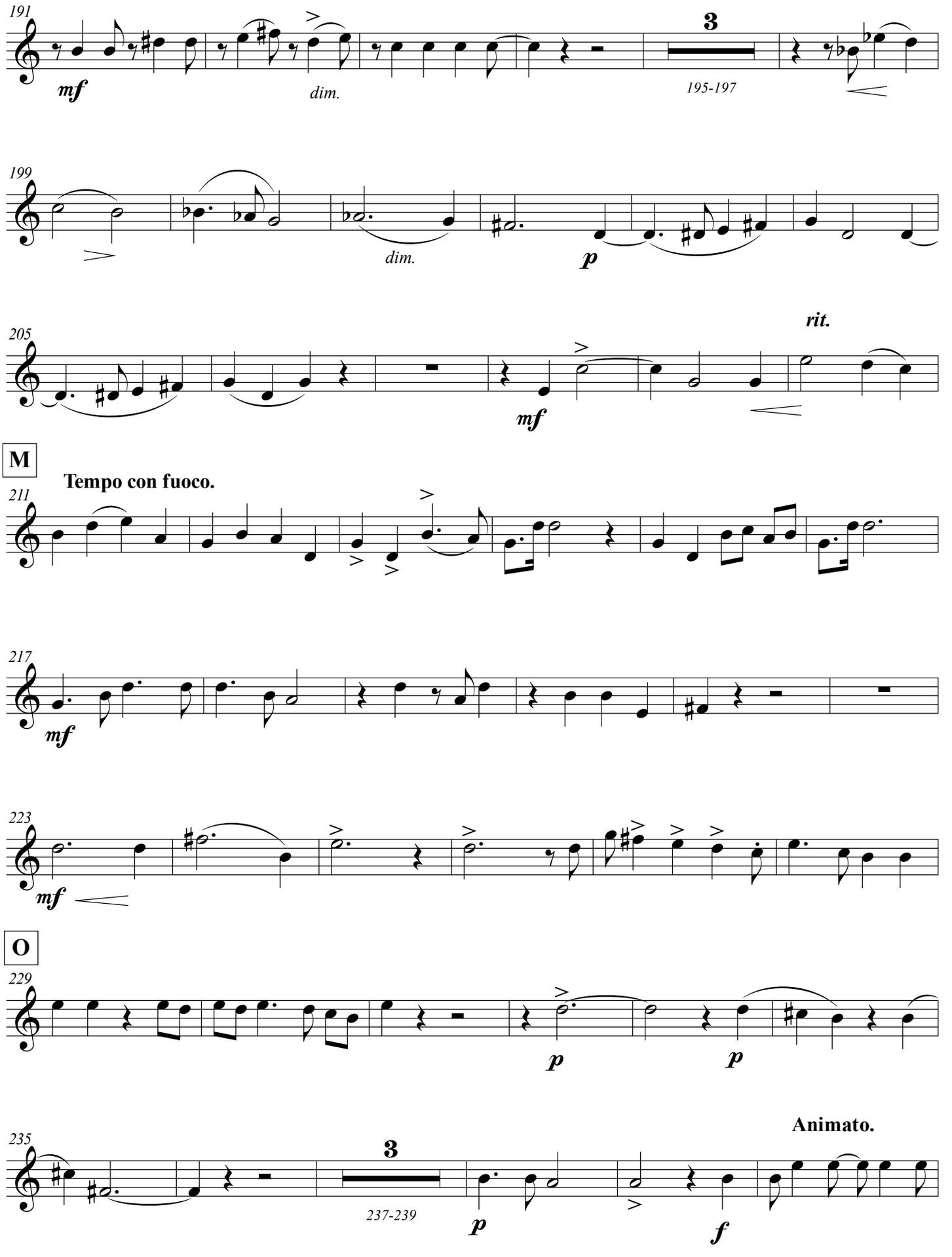
L' ALLEGRO ED IL PENSEROSO

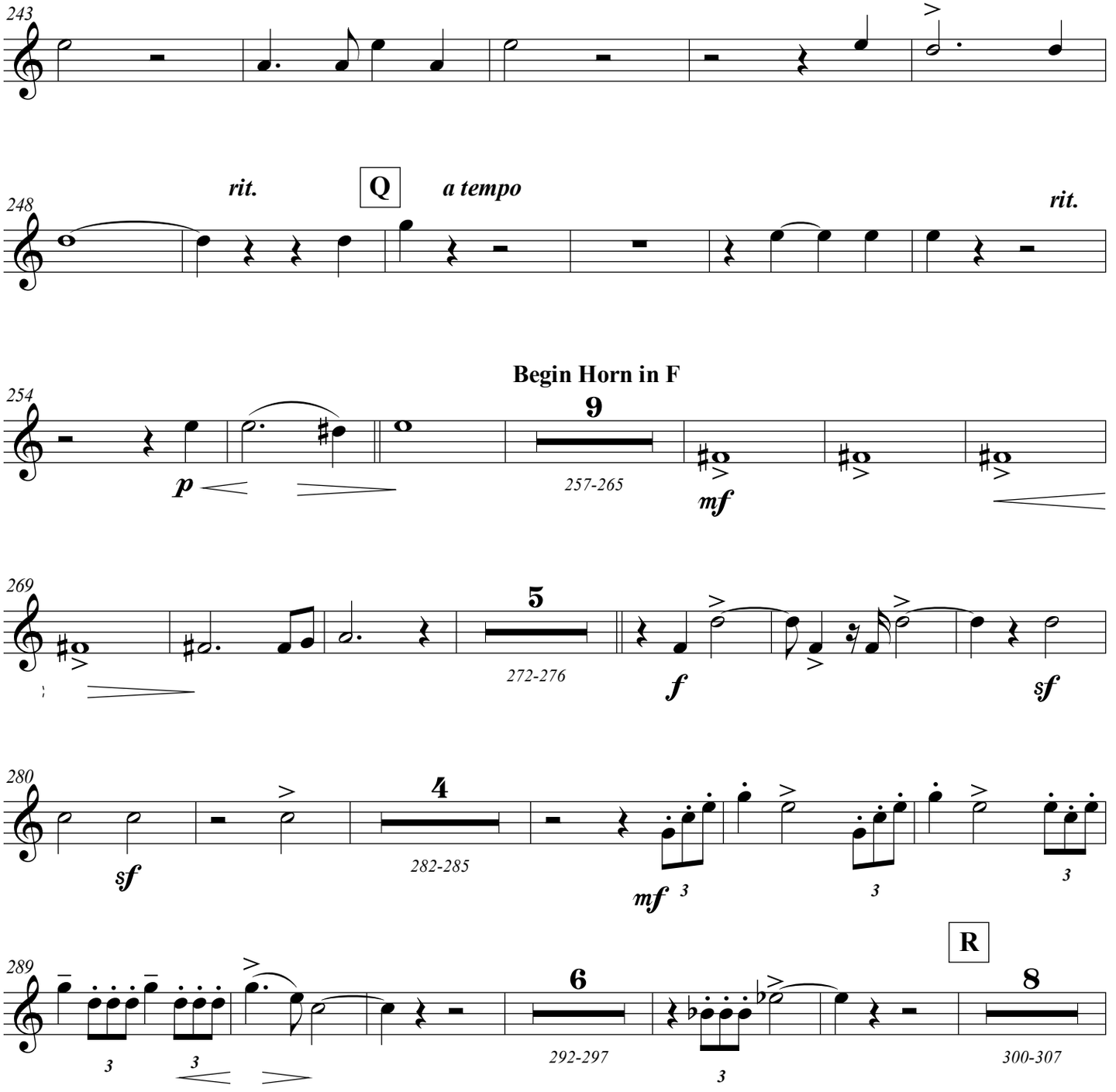
C. HUBERT H. PARRY

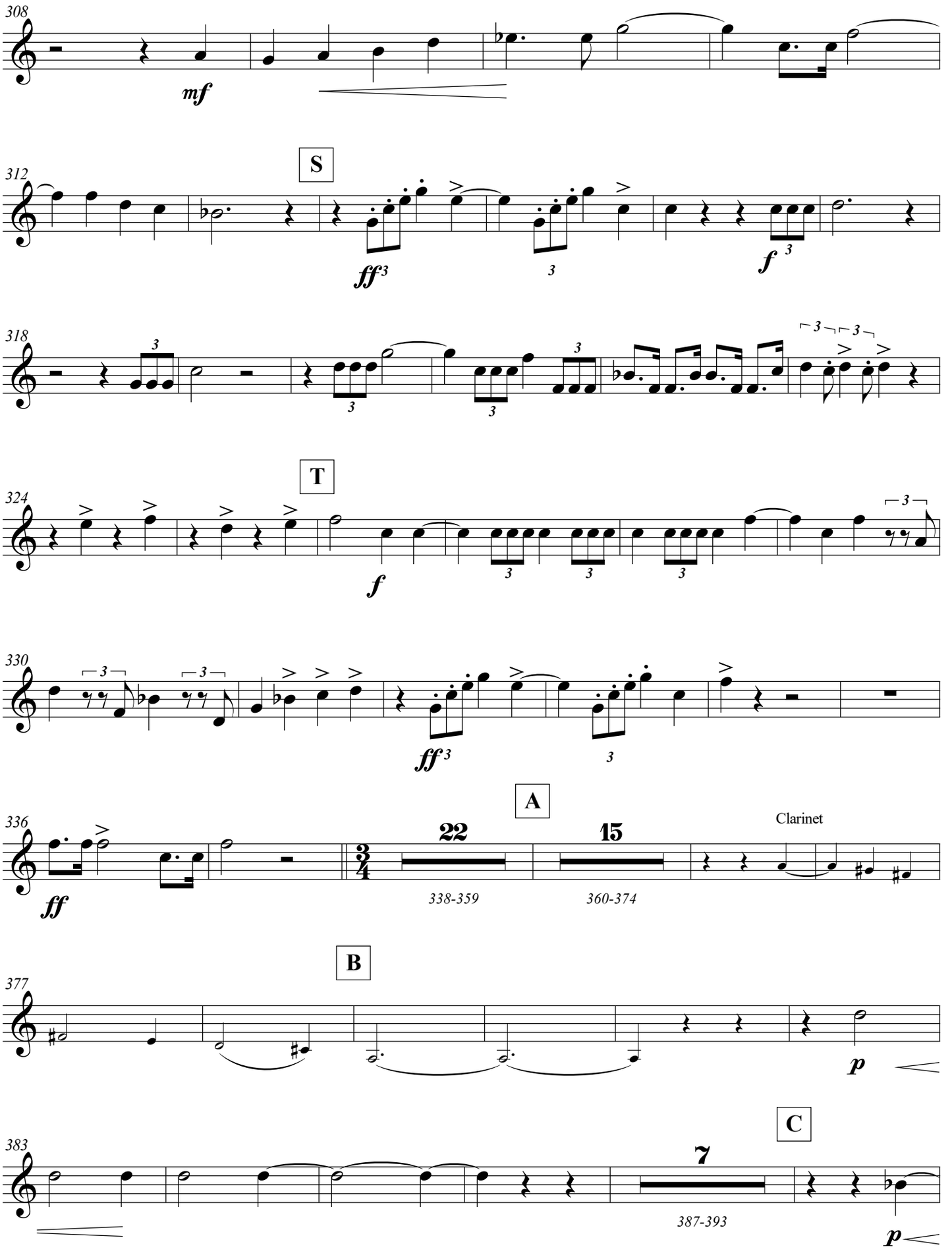
Horn in E flat

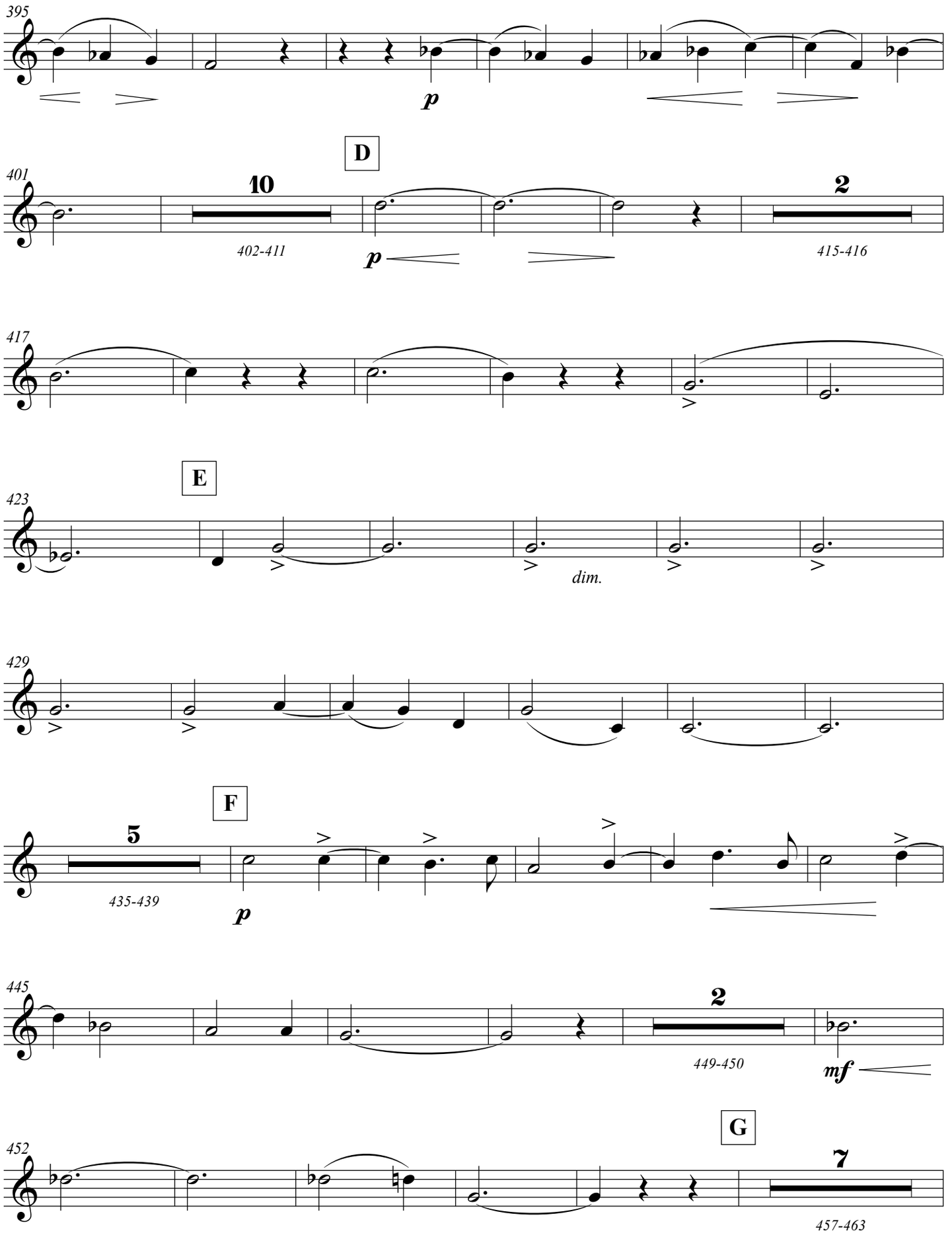


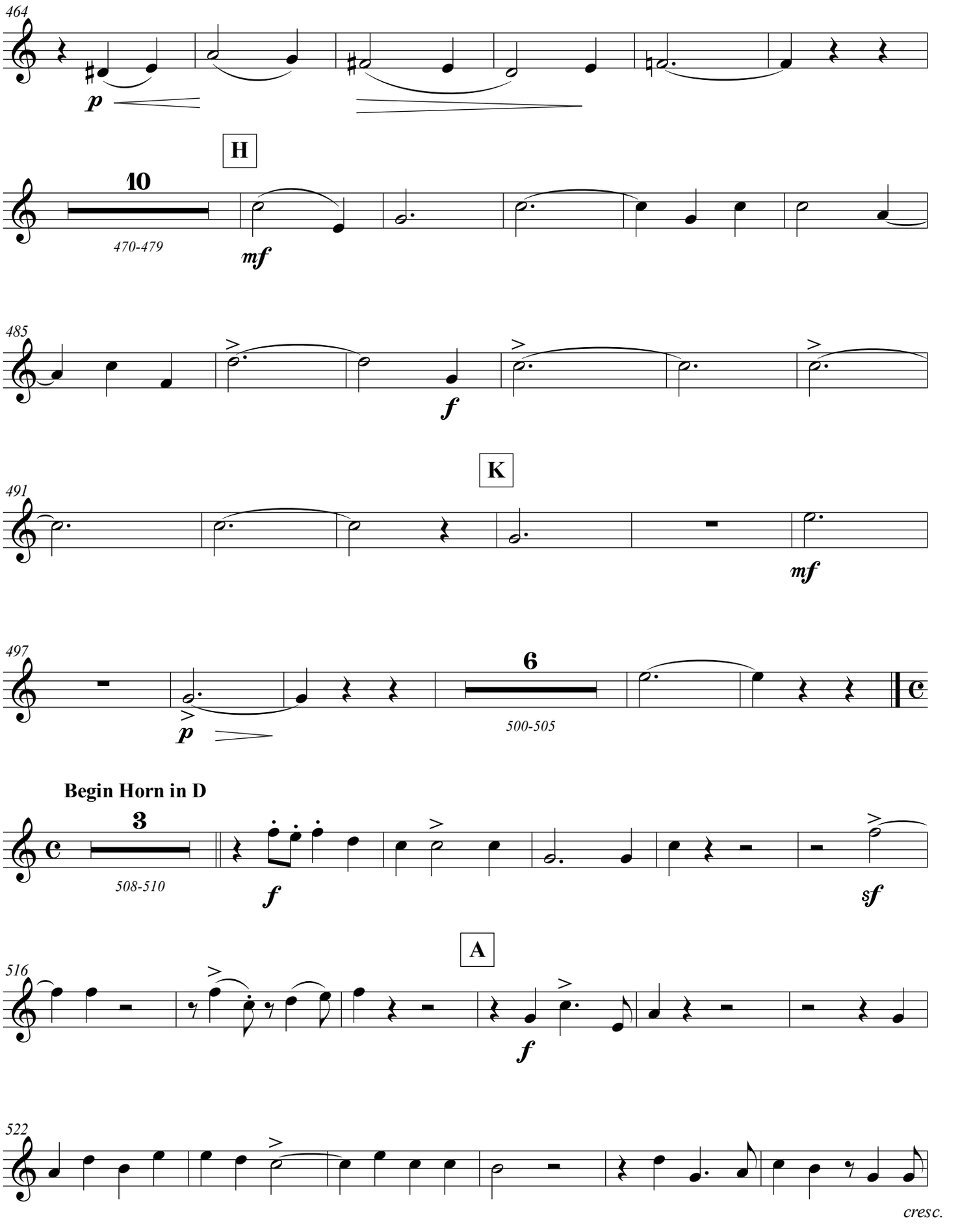

E
88
cresc.
f
94
mf
100
pp
F
Allegro con fuoco ♩= 120
106
18
107-124
espressivo
p
14
128-141
G
142
f
mf
Allegro. ♩= 120 - 139
148
15
149-163
p
H
K
168
9
170-178
p
L
3
182-184
p
2
188-189
1
190-190

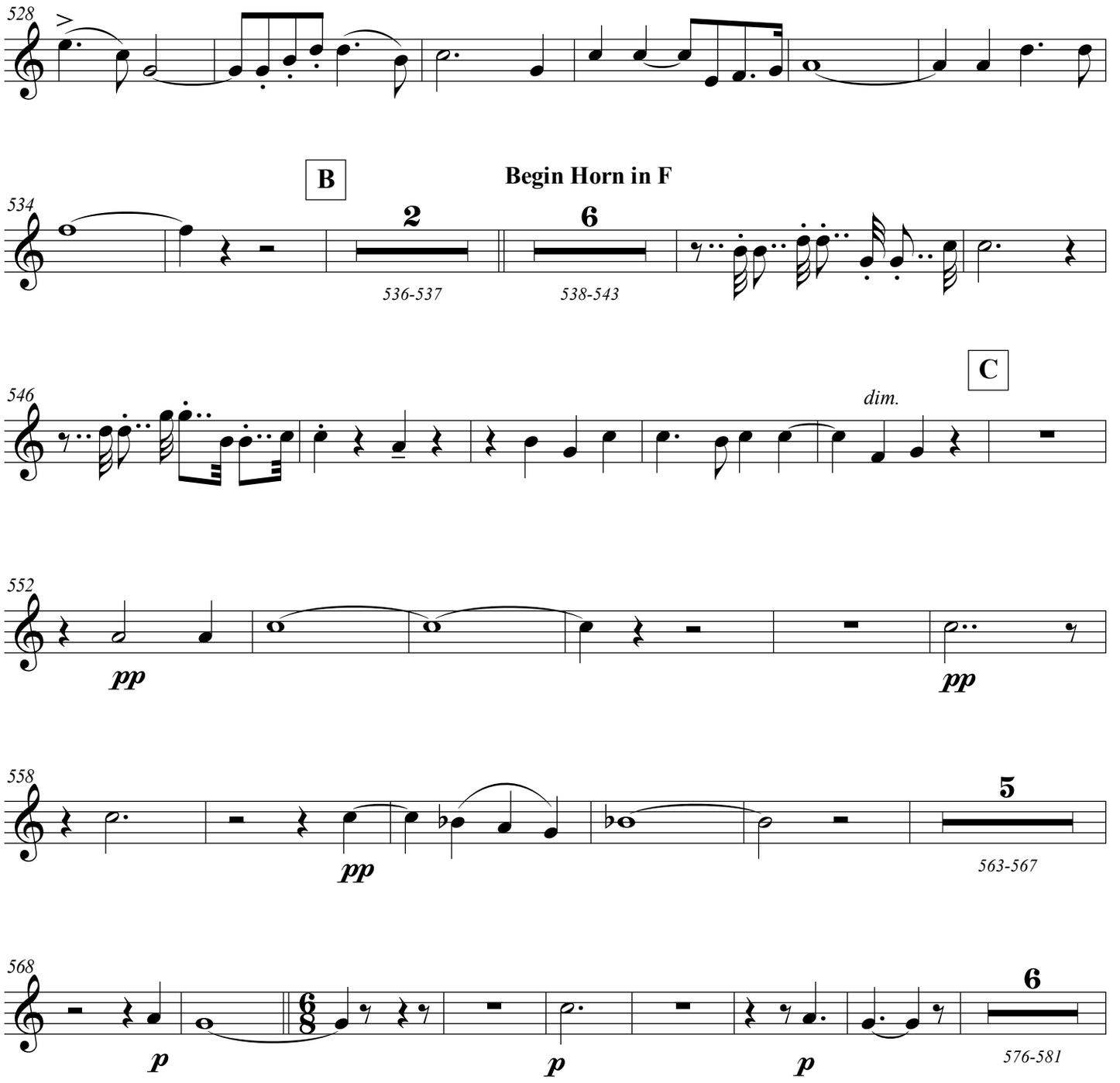

191
mf
dim.
3
195-197
199
dim.
p
205
rit.
mf
M
Tempo con fuoco.
211
217
mf
223
mf
O
229
p
p
235
3
237-239
p
Animato.
f


243
248
rit.
Q
a tempo
rit.
Begin Horn in F
254
9
257-265
p
mf
269
5
272-276
f
sf
280
4
282-285
sf
mf
3
289
6
292-297
R
8
300-307


308
mf
S
312
ff 3
3
f 3
318
3
T
324
f
A
330
ff 3
336
ff
22
338-359
15
360-374
Clarinet
B
377
p
C
383
7
387-393
p


395
p
D
401
10
402-411
2
415-416
p
417
E
423
dim.
429
F
5
435-439
p
445
2
449-450
mf
G
452
7
457-463


464
p
H
10
470-479
mf
485
f
K
491
mf
497
p
6
500-505
Begin Horn in D
3
508-510
f
sf
A
516
f
522
cresc.


528
B
Begin Horn in F
534
2
536-537
6
538-543
C
546
dim.
552
pp
pp
558
pp
5
563-567
568
p
p
p
6
576-581

Horn 1

D

582

p

589

mf

595

dim.

p

601

mf

606

609-611

sf

E

614

618-624

625-626

627

p

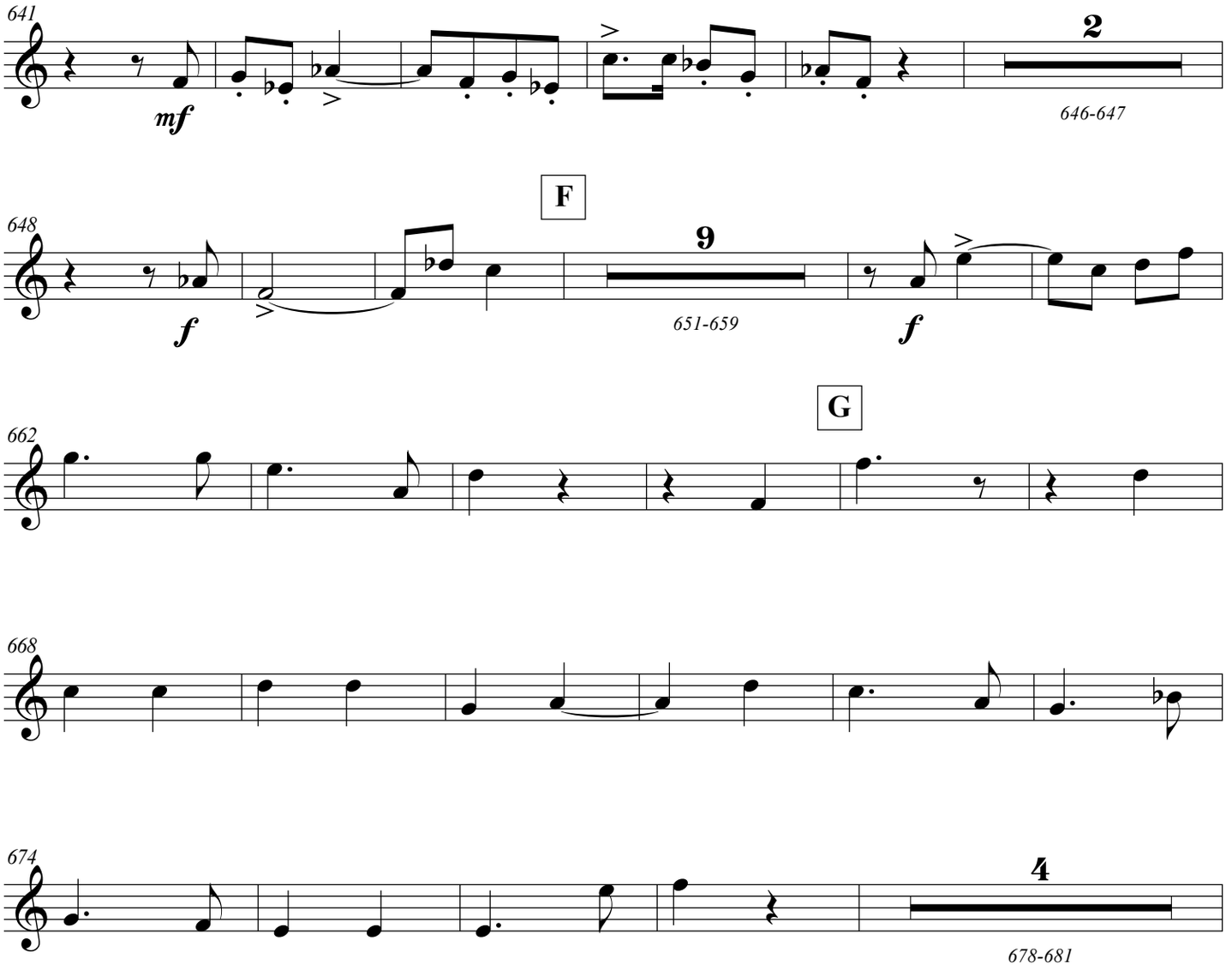
p

633

634-636

mf

cresc.


641
mf
2
646-647
F
648
f
9
651-659
f
G
662
668
674
4
678-681

682

ff

H

689

695

701

707

713

719

Begin Horn in E flat

6

722-727

1

728-728

Andante molto sostenuto. ♪ = ♩ ***Poco più mosso.***

729

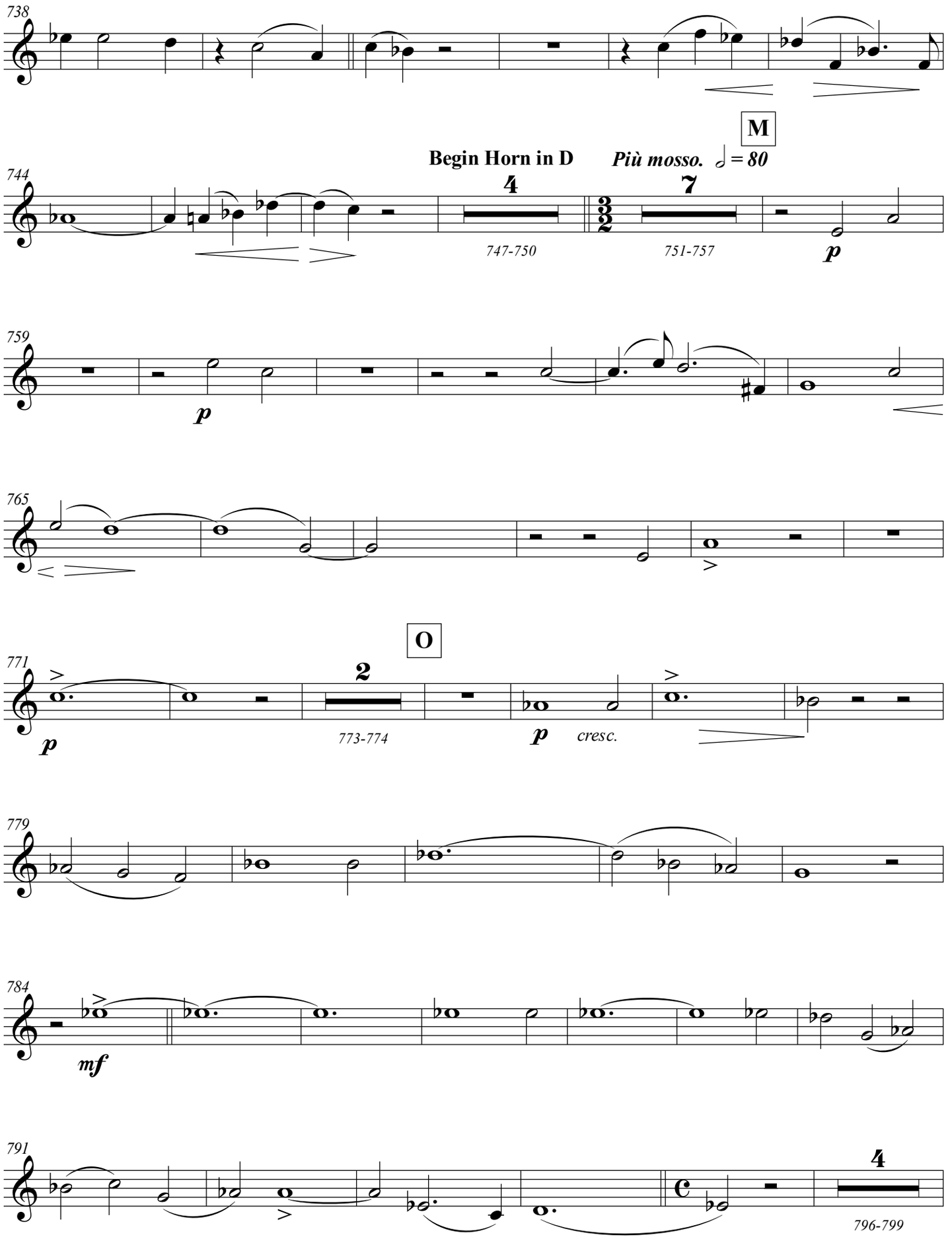
p

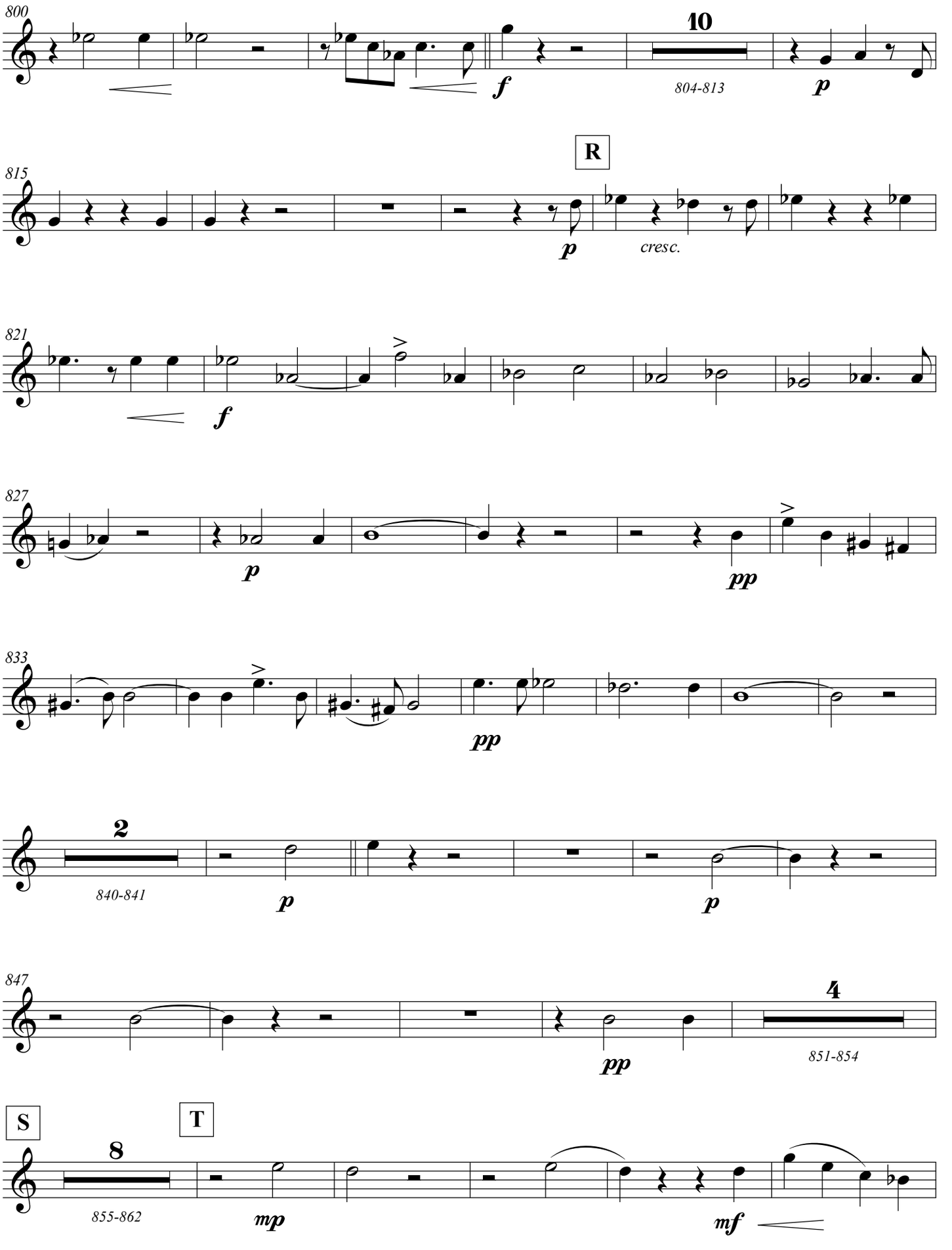
p

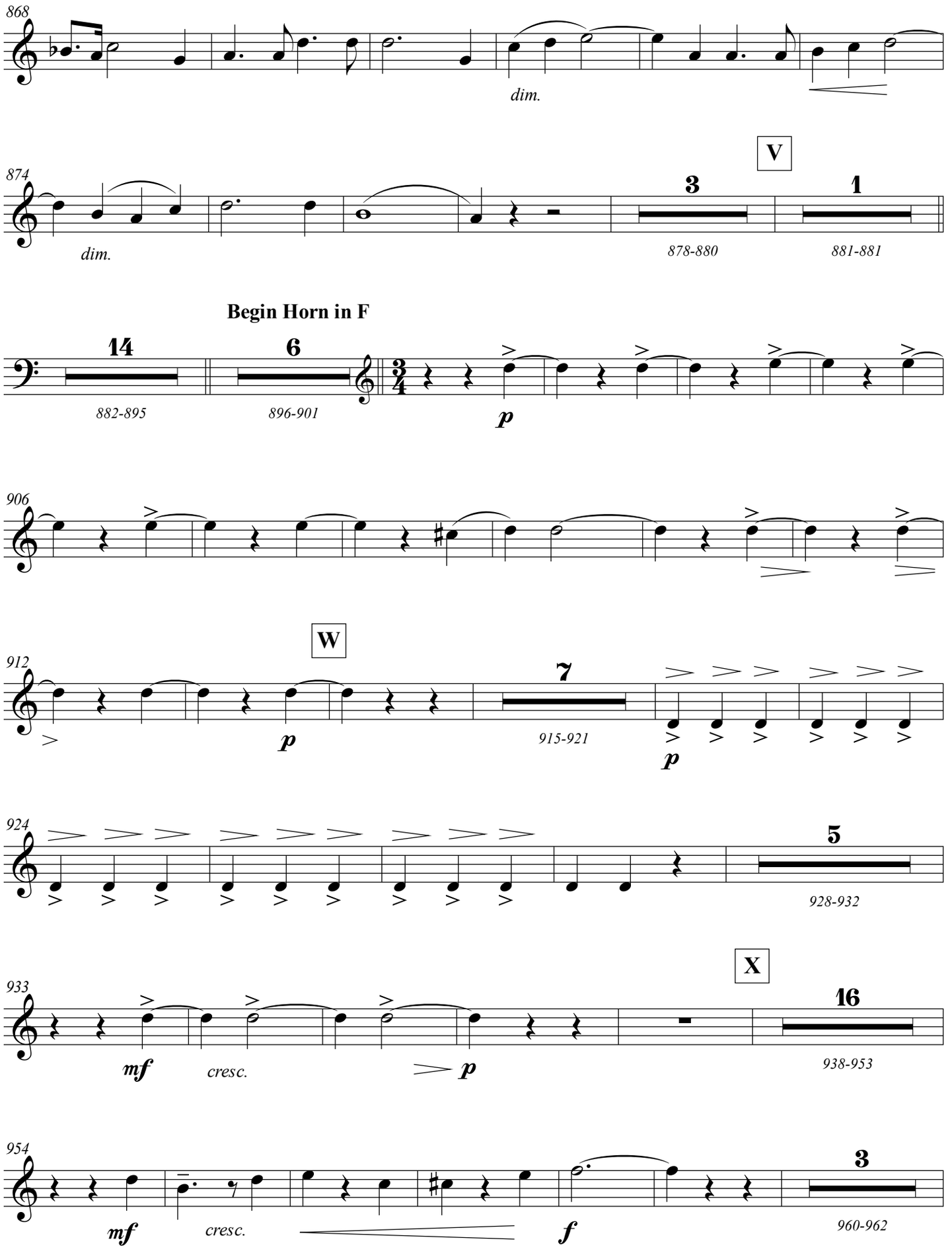
3

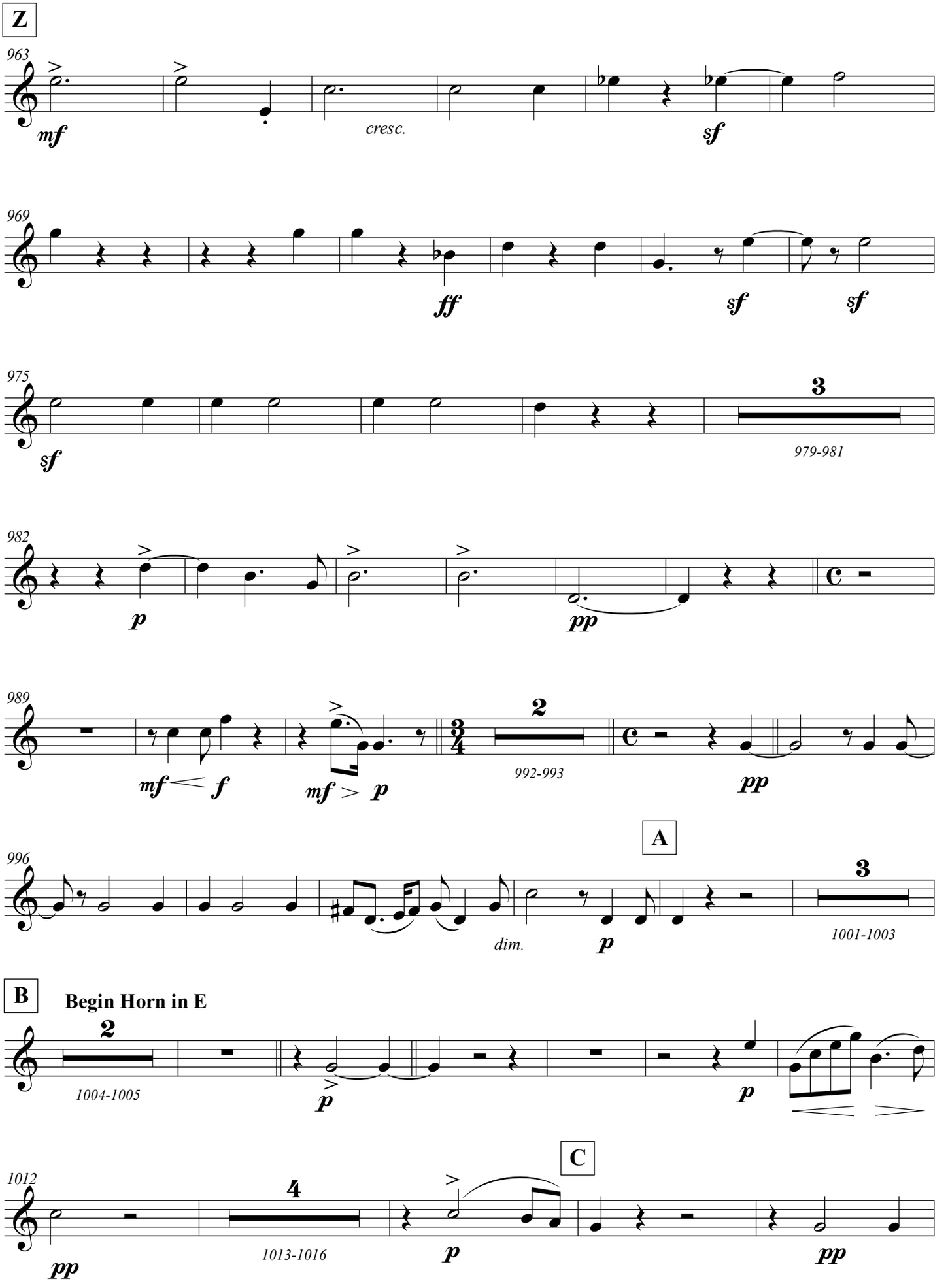
734-736

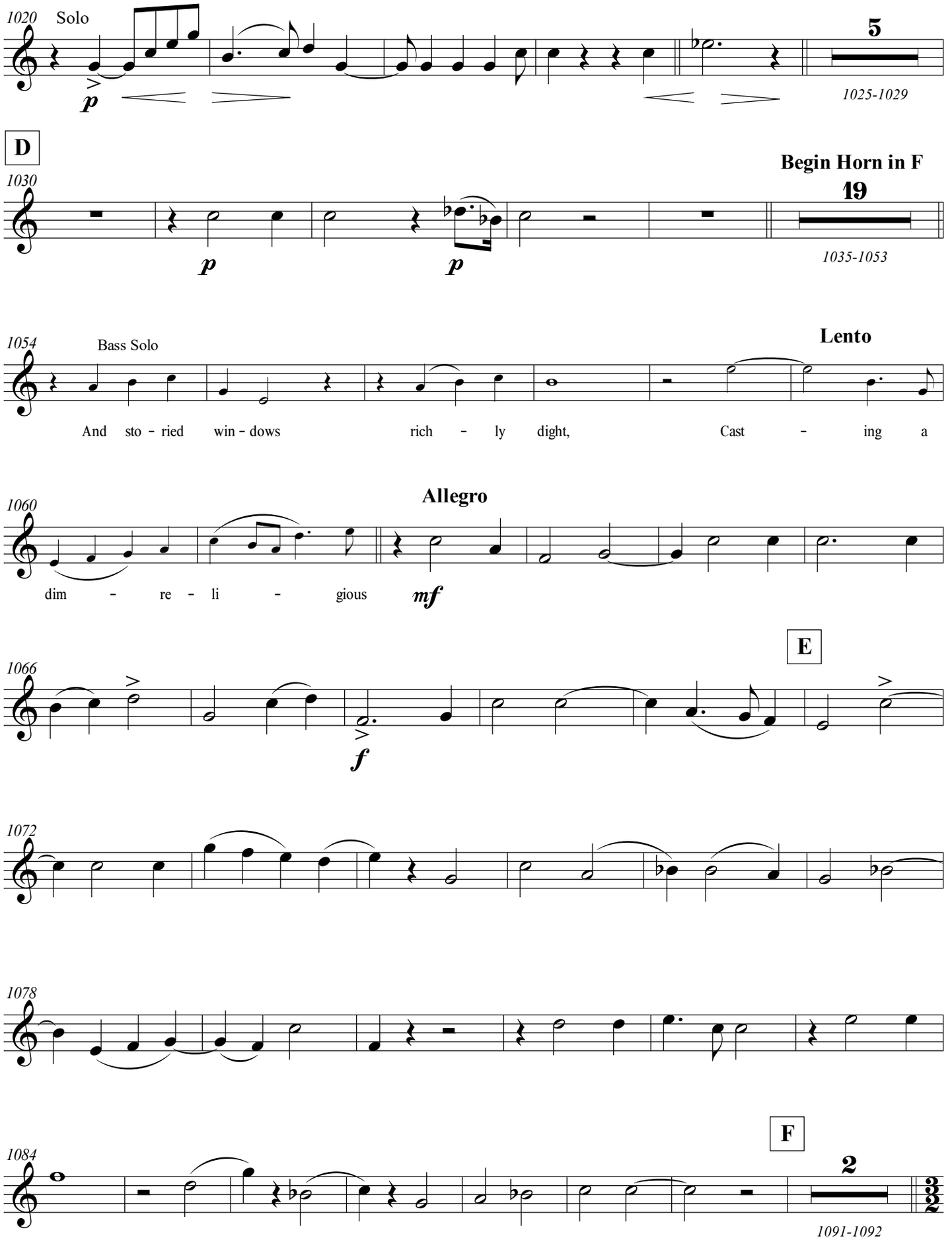
p


738
744
Begin Horn in D
4
747-750
M
Più mosso. ♩ = 80
7
751-757
p
759
p
765
O
771
2
773-774
p
p cresc.
779
784
mf
791
4
796-799

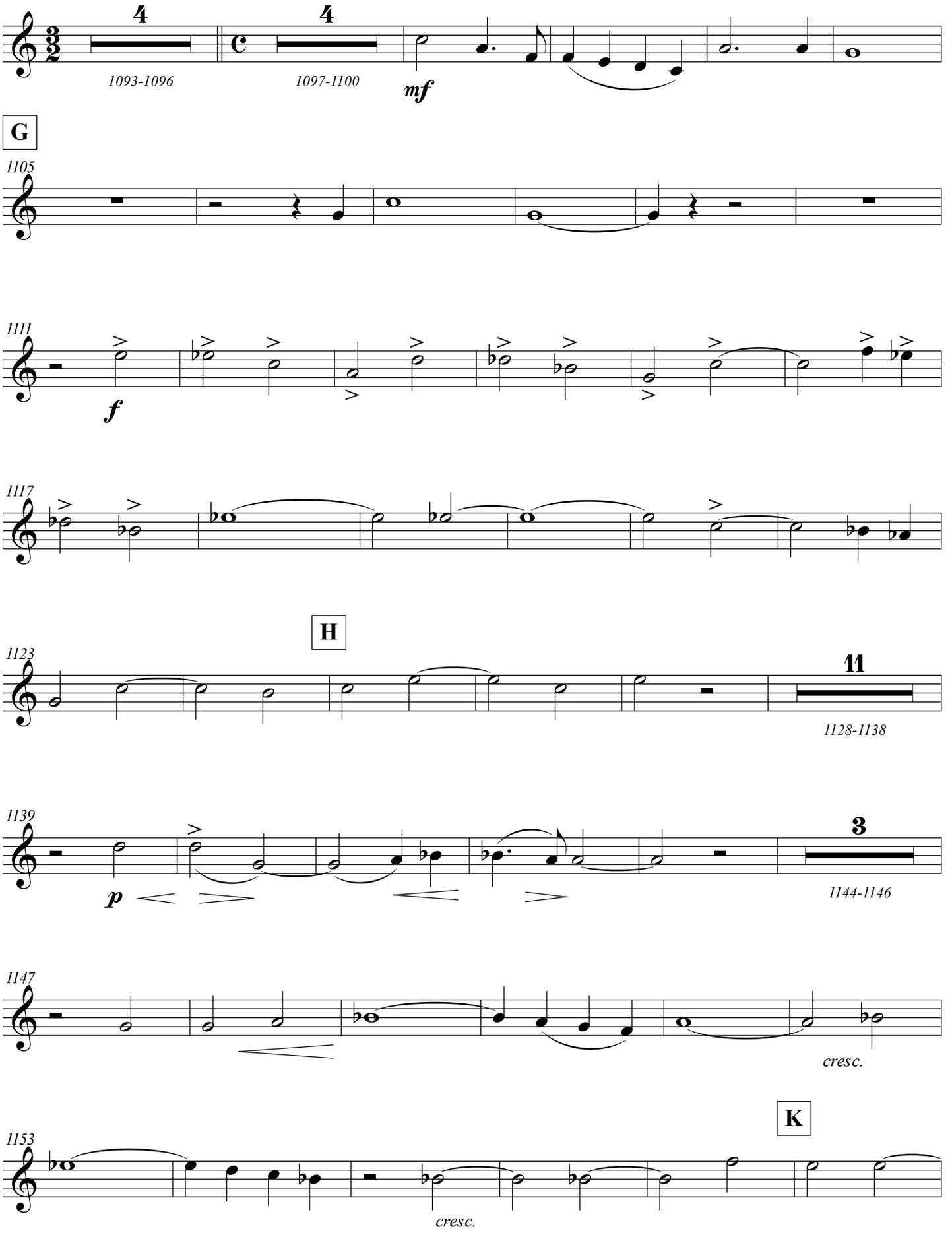

800
10
804-813
f
p
R
815
p
cresc.
821
f
827
p
pp
833
pp
2
840-841
p
p
847
4
851-854
pp
S
T
8
855-862
mp
mf

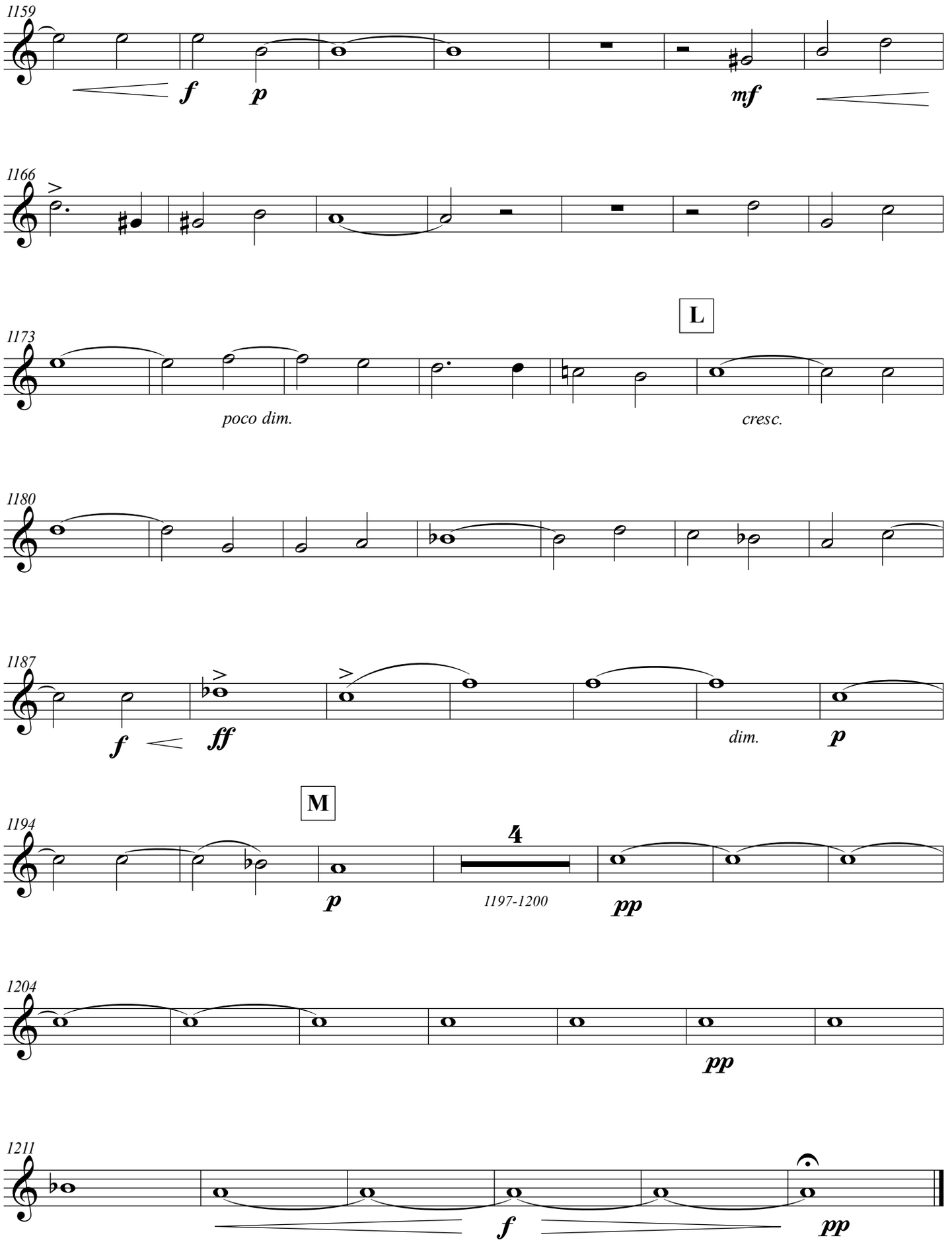

868
dim.
874
V
3
1
dim.
878-880
881-881
Begin Horn in F
14
6
882-895
896-901
p
906
W
912
7
915-921
p
p
924
5
928-932
933
X
16
mf
cresc.
p
938-953
954
3
mf
cresc.
f
960-962


Z
963
mf
cresc.
sf
969
ff
sf
sf
975
sf
3
979-981
982
p
pp
989
mf < f
mf > p
2
992-993
pp
A
996
3
dim.
p
1001-1003
B
Begin Horn in E
2
1004-1005
p
p
C
1012
pp
4
1013-1016
p
pp


1020
Solo
p
5
1025-1029
D
Begin Horn in F
1030
p
p
19
1035-1053
1054
Bass Solo
Lento
And sto - ried win - dows rich - ly dight, Cast - ing a
Allegro
1060
dim - re - li - gious
mf
E
1066
f
1072
1078
F
1084
2
1091-1092

Horn 1


4
4
1093-1096
1097-1100
mf
G
1105
1111
f
1117
H
1123
11
1128-1138
1139
p
3
1144-1146
1147
cresc.
K
1153
cresc.


1159
f
p
mf
1166
1173
L
poco dim.
cresc.
1180
1187
f
ff
dim.
p
M
1194
4
p
1197-1200
pp
1204
pp
1211
f
pp

ENGLISH HERITAGE

MUSIC SERIES

LIBRARIES
PUBLISHING
ehms.lib.umn.edu

Catalog Number
1.3/03