

# L'ALLEGRO ED IL PENSEROSO

POEMS BY  
**John Milton**

SET TO MUSIC FOR  
Soprano & Bass soli, Chorus and Orchestra

by  
**C. Hubert H. Parry**

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

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

♩ = 112 to 120

6-16 **11**

**A**

17 **13**  
22-34

**B**

*Animando.*

35 **2**  
40-41

42 **f**

*Animando.*

48 **3**  
49-51 **f**

**C**

56 **2**  
57-58

**D**

63 **10** **9**  
67-76 77-85

86 Horn 1

92

**E** **F**

**11** **13**

*f* *dim.* 96-106 107-119

120 Bassoon

126 *Allegro con fuoco* ♩ = 120 *poco largamente*

*sf* *sf*

132 *a tempo*

**3** **4** **G**

*p* 134-136 *cresc.* 138-141 *f*

143

**6** **3** **9**

144-149 *f* 151-153 *f* 155-163

**H**

*Allegro.* ♩ = 120 - 139

**2** **9**

164-165 *mp* *f* 170-178

**K** **L**

**11** **16**

179-189 *mf* 193-208

209 *rit.* **M** **12**  
*mf* *f*  
 212-223

**O** **2** **7**  
*sf*  
 227-228 233-239

240 **Animato.**  
*p* *f* *f*

246 *rit.* **Q** *a tempo* **3**  
 251-253

254 **Poco meno mosso.** **20**  
*p* *f*  
 257-276

279 *f*

285 **3** **3** **3** **3** **3**  
*f*

**R** **8** **3**  
 292-299 300-302  
*mf*

306

S

312

*ff*

318

*ff*

T *con fuoco*

324

*f*

*con fuoco*

330

A

336

*ff* *p* *p*

22 12

Horn 2

338-359 360-371

B

C

D

E

F

G

1 15 18 12 16 17 23

378-378 379-393 394-411 412-423 424-439 440-456 457-479

**H**

480 Clarinet

*mf cresc.*

488

*f*

**K**

494

*mf*

7 4 3

497-503 504-507 508-510

Allegro ♩ = 104 - 116

511

*f*

**A**

517

*f*

**B**

523

10 2

526-535 536-537

*Poco più tranquillo*

538

*p*

545

**C** **D** **Soprano Solo**

19 16 2

551-569 570-585 586-587

The melt-ing voice \_ through ma-zes run-ing, Un-

591 *rit.* *a tempo*

twist - ing all the chains that tie \_ The hid-den soul \_ of har \_ \_ \_ \_ *f*

597

7

598-604 *mf* *mf*

**E**

4 3 8 8

609-612 *sf* 614-616 617-624 625-632

*L'istesso tempo. Animato*

633 Oboe 1 *mp*

640 *mf* *f*

646 **F** *Animando.*

652 *f*

658

**G** *Poco sostenuto.*

664

670

*Poco rit. Poco meno mosso.*

676 **6** *ff*

677-682

687 *rit.* **H** *con fuoco*

Musical staff 687-692. Treble clef, key signature of two flats. Starts with a rest, followed by a quarter note G4, a dotted quarter note A4, and a quarter note B4. A dynamic marking *f* is placed below the first measure. The staff continues with a whole rest, then a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking *f* is placed below the second measure. The staff ends with a quarter note D4.

693

Musical staff 693-698. Treble clef, key signature of two flats. Starts with a quarter note G4, a quarter note F4, and a quarter note E4. The staff continues with a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking *f* is placed below the first measure. The staff ends with a quarter note A3.

699

Musical staff 699-704. Treble clef, key signature of two flats. Starts with a quarter note G4, a quarter note F4, and a quarter note E4. The staff continues with a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking *f* is placed below the first measure. The staff ends with a quarter note A3.

705

Musical staff 705-710. Treble clef, key signature of two flats. Starts with a quarter note G4, a quarter note F4, and a quarter note E4. The staff continues with a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking *f* is placed below the first measure. The staff ends with a quarter note A3.

711

Musical staff 711-716. Treble clef, key signature of two flats. Starts with a quarter note G4, a quarter note F4, and a quarter note E4. The staff continues with a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking *f* is placed below the first measure. The staff ends with a quarter note A3.

717 *Andante molto sostenuto.*  $\text{♩} = \text{♩}$

Musical staff 717-727. Treble clef, key signature of two flats. Starts with a quarter note G4, a quarter note F4, and a quarter note E4. The staff continues with a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking *f* is placed below the first measure. The staff ends with a quarter note A3.

12 10 Bass Solo

Musical staff 728-749. Treble clef, key signature of two flats. Starts with a quarter note G4, a quarter note F4, and a quarter note E4. The staff continues with a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking *f* is placed below the first measure. The staff ends with a quarter note A3.

754

Musical staff 754-759. Treble clef, key signature of two flats. Starts with a quarter note G4, a quarter note F4, and a quarter note E4. The staff continues with a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking *f* is placed below the first measure. The staff ends with a quarter note A3.

But hail, though of message and ho - ly, Hail, — di - vi - nest Mel - an -

cho - ly, Whose saint - ly vis - age is too bright To hit the sense of hu - man

**M**

758

*p* *mf*

764

**O**

9 6

766-774 775-780

*f*

**Allegro moderato.** ♩ = ♩

**Poco sostenuto.**

10 7 rit. 14

785-794 795-801 804-817

*f*

**R**

818

*p* *cresc.* *f*

**Più mosso.** ♩ = 96

824

**S** **T**

17 12 8

826-842 843-854 855-862

864

Oboe 1

871

*sempre dim.*

**V**

8 14 6

873-880 882-895 896-901

**W**

12 19

Clarinet

902-913 914-932

**X** *Sostenuto.* ♩ = 96

937

*f* *f*

943

949

**Z**

*Allargando.*

955-962      963-966

*sf*

*Tempo animato.*

971

*ff* *f*

980

*p* *mf* *f* *mf*

991

*mf* *f* *mf*

**A**

**B**

**C**

*a tempo*

1008-1013      1019-1021

*p*

1022

*f* *p* *poco cresc.*

**D**

*Andante sostenuto.*

1028

*dim.* *pp* 1030-1041 1042-1053 Bass Solo

And sto-ried win-dows

**Lento**

1056

rich - ly dight, Cast - ing a dim - re - li - gious

1062

**Allegro**

*f*

**E**

1068

1074

1080

**F**

1086

**Alla breve - animato.**

1092

1093-1096 1097-1100 *mf*

Detailed description: This staff contains measures 1092 through 1100. It begins with a whole rest in measure 1092. At measure 1093, the time signature changes to 3/4, indicated by a '3' over a vertical line. A thick black bar spans measures 1093-1096. At measure 1097, the time signature changes to common time (C), indicated by a 'C' over a vertical line. Another thick black bar spans measures 1097-1100. The music resumes in measure 1101 with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. A dynamic marking of *mf* is placed below the first note.

1104

**G**

*f*

Detailed description: This staff contains measures 1104 through 1110. A box containing the letter 'G' is positioned above the staff at the beginning. The music starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. There are two measures of rests. The music resumes with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A dynamic marking of *f* is placed below the first note. A slur covers the final three notes of the staff.

1110

Detailed description: This staff contains measures 1110 through 1116. The music consists of a series of eighth and sixteenth notes, including G4, A4, Bb4, and C5. There are several slurs and dynamic hairpins throughout the staff.

1116

Detailed description: This staff contains measures 1116 through 1122. The music consists of a series of eighth and sixteenth notes, including G4, A4, Bb4, and C5. There are several slurs and dynamic hairpins throughout the staff.

1122

**H**

Detailed description: This staff contains measures 1122 through 1128. A box containing the letter 'H' is positioned above the staff at the beginning. The music consists of a series of eighth and sixteenth notes, including G4, A4, Bb4, and C5. A dynamic hairpin is visible at the end of the staff.

**19** Horn 1

1128-1146

Detailed description: This staff contains measures 1128 through 1146. A box containing the number '19' is positioned above the staff at the beginning. A thick black bar spans measures 1128-1146. The music resumes in measure 1147 with a half note G4, followed by quarter notes A4, Bb4, and C5.

1152

*mf* *cresc.*

Detailed description: This staff contains measures 1152 through 1158. The music consists of a series of eighth and sixteenth notes, including G4, A4, Bb4, and C5. A dynamic marking of *mf* and a *cresc.* hairpin are placed below the staff.

**K**

1158

*Poco più mosso.*

*f* 1161-1165

Detailed description: This staff contains measures 1158 through 1165. A box containing the letter 'K' is positioned above the staff at the beginning. The music consists of a series of eighth and sixteenth notes, including G4, A4, Bb4, and C5. A dynamic marking of *f* is placed below the staff. A thick black bar spans measures 1161-1165. The tempo marking *Poco più mosso.* is placed above the staff.

1166 *Allargando.*

*mf cresc.*

**L**

1174

*poco dim.*

1180 *cresc.*

1186 *rit.*

*f < ff*

1192 *dim.* **M** *a tempo*  
**10**

*1197-1206*

1207

*p*

1212

*f pp*





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[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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