

# L'ALLEGRO ED IL PENSEROSO

POEMS BY  
**John Milton**

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

by  
**C. Hubert H. Parry**

Flute 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

♩ = 112 to 120

**A**

*f* **12** *f*  
5-16

**B**

*Animando.*

*f* **14** *f*  
21-34

*f* **3** *f*  
40-42

**C**

*Animando.*

*f* **13** **5** *f*  
49-61 62-66

*p* *f*

**D**

*f* **9** **6** *f*  
77-85 86-91

**E**

*f* **2** *dim.*  
92-93

99 F

101-106 107-111 *p*

114

*mf* *dim.*

**Allegro con fuoco** ♩ = 120

8 10

120-127 128-137 *mf* *ff*

G

142

143-153 155-157 158-164 *f* **Allegro.** ♩ = 120 - 139

H

165

*p* 170-174

175

*p*

K

178

181-189

L M **Tempo con fuoco.**

190

*mf* 192-210 211-216

217 *mf*

220 *mf* 224-228 5

**O** 229 *sf* 230-236 *p* *dim.* 240-243 4

244 *f* *rit.* **Q** *a tempo* 251-255 5

*Poco meno mosso.* 256 *p*

260

*Poco rit.* 263

266 *a tempo* 10 277-281 5 *f*

**R**

16 6

284-299 300-305

*mf*

310

**S**

*ff*

316

322

**T**

*ff* *con fuoco*

328

*f* *con fuoco*

3 3 3 3

2

331-332

*f*

335

*f*

**Allegro grazioso.**  
*con moto* ♩ = 168

16

338-353

*p*

356

**A**

14

362-375

376

**B**

12

382-393

**C**  
394  
p  
8  
398-405  
p

407  
**D**  
12  
412-423

**E**  
424  
mf  
dim.

430  
**F**  
8  
14  
432-439  
440-453  
f

456  
**G**  
**H** Clarinet  
23  
457-479  
mf

484  
f

490  
**K**  
9  
495-503

504  
p  
Allegro ♩ = 104 - 116  
**3**  
508-510  
f<sup>3</sup>

512 *sf* **A** 5 3 *f*

514-518 519-521

524 **B** 10 2 *p*

526-535 536-537

*Poco più tranquillo*

540

546 **C** *tranquillo* 3

551-553

554 *p* 9

567 *Allegro grazioso.* ♩. = 76 to 80 15

570-584

585 **D**

*p*

588

590 *a tempo*

*mf* **13** **13** **13** **13** **13**

595-607

**E** Oboe 1

4 4 8 8 *p*

608-611 613-616 617-624 625-632

634

640

*mf* *f*

646 **F** *Animando.*

*mf* *f*

652

*f*

**G** *Poco sostenuto.*

658 **6**  
659-664 *f*

669

675 *Poco rit.* *Poco meno mosso.* **8**  
677-684 *sf*

688 *rit.* **H** *con fuoco*  
*f*

694

700

706 *f*

712 **2**  
717-718

719 *f* *Andante molto sostenuto.* ♩ = ♩ **6** *p*  
722-727

*Poco più mosso.* **3** *p* *mf*  
731-733

738 *mf* *dim.*

744

*Più mosso.* ♩ = 80 **7** **M** **17** **O** Oboe 1  
751-757 758-774

778

783 *mf* *dim.* **7**  
788-794

*Poco sostenuto.* **8** **4**  
795-802 803-806

Till with a sad, lead-en, down-ward cast, Thou

811 *Tranquillo.* ♩ = 84

*p* *p*

**R** *Più mosso.* ♩ = 96

817-818 *mf* *f* 823-829 *p*

832

838 *Più mosso.* ♩ = 126

*pp* *p*

**S** *Sostenuto.* *a tempo*

844-854 *mf*

**T**

*p*

**V**

869-880 882-883

884

*p poco cres.* *dim.* 888-895 896-901

Andante.  $\text{♩} = \text{♩}$  M.M. 66

**W** Più mosso.

8  
902-909 *f*

915 *p* 919-921 *p* 3

923 *dim.*

**X** Sostenuto.  $\text{♩} = 96$

929 932-936 *mf* *f* 5

939 *f*

945 948-949 2

952 955-962 963-970 *ff* 8 8 **Z**

Tempo animato.

972 974-977 4

981 **5** **2**  
*p* 983-987 *mf* *f*  
 988-989

**Allegretto tranquillo - quasi Andante** ♩ = 60

**2**  
 992-993 *p*

**A**  
 999 *p*

**B**  
 1004 **3** *a tempo*  
 1005-1007 *poco cres.* *pp*

**C**  
 1013 **2**  
 1016-1017 *p*

**2**  
 1020-1021 *f* *p*

**D** *molto tranquillo.*  
 1026 **3** **7**  
 1027-1029 1030-1036 *p*

**Lento**  
 1039 **17** **3**  
*pp* 1042-1058 1059-1061

**Allegro**

1062 *f*

1068 **E**

1074 *f*

1078-1084

1086 **F**

1091-1092

**G**

**Alla breve - animato.**

4 8 5 *f*

1093-1096 1097-1104 1105-1109

1113 *cresc.*

1119

**H**

1125 *p*

1128-1130

1133 9

1138-1146

1147 Horn 1 cresc.

1155 cresc. K Poco più mosso.

1161-1165

1166 Allargando. 6

1172-1177

L 3 f

1178-1180

1187 rit. 4

1192-1195

M 11 pp

1196-1206

1212 f pp



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 **LIBRARIES**

PUBLISHING

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

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