

# 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



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

|  |   |
|--|---|
| <i>Autograph Manuscript:</i>                                     | Royal College of Music, London MS 4201                            |
| <i>Vocal Score:</i>  | Novello Octavo Edition No. 8134                                   |
| <i>Royal College of Music Library</i>                            | Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk              |
| <i>Oxford University, Bodleian Music Section, Weston Library</i> | Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk |
| <i>Manuscript Transcription &amp; Score Preparation</i>          | 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

♩ = 112 to 120

6-16

**A**

17-34

**B**

*Animando.*

35-41

42-47

*Animando.*

48-60

**D**

65-66 67-76

81-91

87 E

*cresc.* 3  
92-94

Detailed description: Musical staff 87-94. Bass clef, key signature of three sharps (F#, C#, G#). Measure 87 starts with a quarter note G2, followed by a dotted quarter note A2, and a quarter note B2. Measures 88-91 continue with a melodic line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. Measure 92 is a whole rest. Measure 93 is a whole rest. Measure 94 is a whole rest. A box with the letter 'E' is positioned above measure 92. A '3' is written above measure 94. The word 'cresc.' is written below measure 92. The numbers '92-94' are written below measure 94.

95 *mf* *dim.*

Detailed description: Musical staff 95-100. Bass clef, key signature of three sharps. Measure 95 starts with a quarter note G2, followed by a dotted quarter note A2, and a quarter note B2. Measures 96-100 continue with a melodic line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. The word 'mf' is written below measure 95. The word 'dim.' is written above measure 98.

101 F

*pp* *p*  
4 11  
102-105 109-119

Detailed description: Musical staff 101-119. Bass clef, key signature of three sharps. Measure 101 is a whole rest. Measure 102 is a whole rest. Measure 103 is a whole rest. Measure 104 is a whole rest. Measure 105 is a whole rest. Measure 106 is a whole rest. Measure 107 is a whole rest. Measure 108 is a whole rest. Measure 109 is a quarter note G2. Measure 110 is a quarter note A2. Measure 111 is a quarter note B2. Measure 112 is a quarter note C3. Measure 113 is a quarter note D3. Measure 114 is a quarter note E3. Measure 115 is a quarter note F3. Measure 116 is a quarter note G3. Measure 117 is a quarter note A3. Measure 118 is a quarter note B3. Measure 119 is a quarter note C4. A box with the letter 'F' is positioned above measure 107. The number '4' is written above measure 104. The number '11' is written above measure 117. The word 'pp' is written below measure 107. The word 'p' is written below measure 114. The numbers '102-105' and '109-119' are written below measures 104 and 117 respectively.

120 *p* *p*

Detailed description: Musical staff 120-125. Bass clef, key signature of three sharps. Measure 120 is a quarter note G2. Measure 121 is a quarter note A2. Measure 122 is a quarter note B2. Measure 123 is a quarter note C3. Measure 124 is a quarter note D3. Measure 125 is a quarter note E3. The word 'p' is written below measure 120. The word 'p' is written below measure 124.

126 G

**Allegro con fuoco** ♩ = 120

*mf* *p*  
14  
128-141

Detailed description: Musical staff 126-141. Bass clef, key signature of three sharps. Measure 126 is a quarter note G2. Measure 127 is a quarter note A2. Measure 128 is a quarter note B2. Measure 129 is a quarter note C3. Measure 130 is a quarter note D3. Measure 131 is a quarter note E3. Measure 132 is a quarter note F3. Measure 133 is a quarter note G3. Measure 134 is a quarter note A3. Measure 135 is a quarter note B3. Measure 136 is a quarter note C4. Measure 137 is a quarter note D4. Measure 138 is a quarter note E4. Measure 139 is a quarter note F4. Measure 140 is a quarter note G4. Measure 141 is a quarter note A4. A box with the letter 'G' is positioned above measure 130. The tempo marking 'Allegro con fuoco' and the metronome marking '♩ = 120' are written above measure 128. The number '14' is written above measure 130. The word 'mf' is written below measure 130. The word 'p' is written below measure 135. The numbers '128-141' are written below measure 130.

145-147 *f* *f*

**3** **3**  
151-153

Detailed description: Musical staff 145-153. Bass clef, key signature of three sharps. Measure 145 is a quarter note G2. Measure 146 is a quarter note A2. Measure 147 is a quarter note B2. Measure 148 is a quarter note C3. Measure 149 is a quarter note D3. Measure 150 is a quarter note E3. Measure 151 is a quarter note F3. Measure 152 is a quarter note G3. Measure 153 is a quarter note A3. The word 'f' is written below measure 145. The word 'f' is written below measure 151. The number '3' is written above measure 145. The number '3' is written above measure 151.

155 *dim.* **5**

**Meno mosso - Tranquillo**  
158-162

Detailed description: Musical staff 155-162. Bass clef, key signature of three sharps. Measure 155 is a quarter note G2. Measure 156 is a quarter note A2. Measure 157 is a quarter note B2. Measure 158 is a quarter note C3. Measure 159 is a quarter note D3. Measure 160 is a quarter note E3. Measure 161 is a quarter note F3. Measure 162 is a quarter note G3. The word 'dim.' is written below measure 155. The number '5' is written above measure 162. The tempo marking 'Meno mosso - Tranquillo' is written above measure 158. The numbers '158-162' are written below measure 162.

163 *p* H

**Allegro.** ♩ = 120 - 139

**1**  
167-167

Detailed description: Musical staff 163-167. Bass clef, key signature of three sharps. Measure 163 is a quarter note G2. Measure 164 is a quarter note A2. Measure 165 is a quarter note B2. Measure 166 is a quarter note C3. Measure 167 is a quarter note D3. The word 'p' is written below measure 163. A box with the letter 'H' is positioned above measure 165. The tempo marking 'Allegro.' and the metronome marking '♩ = 120 - 139' are written above measure 163. The number '1' is written above measure 167. The numbers '167-167' are written below measure 167.

Vivace

168

*f* *p*

175-178

**K**

4

*mf* *p*

183-188

**L**

6

*mf* *p*

193

*p* *poco cresc.*

199

*p*

205

206-208

3

*rit.*

**M**

Tempo con fuoco.

*rit.*

213

*f*

219

223-224

2

*mf* *f*

226 O

*sf*

232 2

233-234 *f dim.*

**Animato.**

239

*f* *f*

245 Q *a tempo*

*rit.*

251 *rit.* **Poco meno mosso.** 8

*mf* < >

257-264

265 *a tempo*

*p*

270

*cresc.* *cres. molto.*

276

*f* *f*

282

**13**  
286-298 *mf*

**R**

300

*mf*

306

*mf*

**S**

312

*ff*

318

*ff*

324 T *con fuoco*  
*f*

330 *con fuoco*

336 *Allegro grazioso. con moto* ♩ = 168  
*ff* *p*

342 *cresc.*

348 *f* *dim.*

354 A *dim.* *p*

361 *2* *7*  
*p* 362-363 368-374

375 B *5*  
381-385

386

*p* *dim.*

392

**C** *pp* *p* 395-401

404

*p*

410

**D** *p* 415-418

419

**E** *mf*

425-430

**F** *p* 425-430 433-439 441-446

447

*Poco sostenuto.* *p cresc.*

453

**G** *a tempo* *f* *mf* 457-471

473

Musical staff for measures 473-478. Bass clef, one flat. Measures 473-474 have accents (>) over eighth notes. Measures 475-478 feature eighth-note runs with slurs and ties. A hairpin crescendo is shown below the staff.

479

**H**

*mf cresc.*

Musical staff for measures 479-484. Bass clef, one flat. Measure 479 has a half note with a box 'H' above it. Measures 480-484 feature eighth-note runs with slurs. A hairpin crescendo is shown below the staff.

485

Musical staff for measures 485-490. Bass clef, one flat. Measures 485-486 feature eighth-note runs with slurs. Measures 487-490 feature dotted half notes with accents (>) and slurs.

491

**K**

495-496 *p*

Musical staff for measures 491-496. Bass clef, one flat. Measures 491-494 feature dotted half notes with accents (>) and slurs. Measures 495-496 are a whole rest with a '2' above it. A hairpin crescendo is shown below the staff.

498

*p* *pp* 504-507

Musical staff for measures 498-507. Bass clef, one flat. Measures 498-503 feature dotted half notes with accents (>) and slurs. Measures 504-507 are a whole rest with a '4' above it. A hairpin crescendo is shown below the staff.

Allegro ♩ = 104 - 116

508

*mf* *cresc.*

512

*mf* *cresc.*

518

**A**

*f*

524

*f* *cresc.*

530

*f* *cresc.*

**B**

*Poco più tranquillo*

2

536-537 *p*

543

*p* *cresc.*

549

**C**

*dim.* *p* 10 552-561 *p*

564

*pp*

Allegro grazioso. ♩. = 76 to 80

D

11 3 8 2

570-580 *p* 583-585 586-593 594-595

596

*f* 8 *mf* *sf*

599-606

3 *sf*

609-611

617

*p* 2 *mf*

621-622

E

624

*p*

L'istesso tempo. Animato

629

*p*

634

2

638-639

640

646

652

658

663

670

676

683

H

*con fuoco*

689

695

701

707

713

719

*Andante molto sostenuto.* ♩ = ♩

742

*Più mosso.* ♩ = 80

M

*più animato.*

**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  
*cresc.* *f* 14  
 824-837

838 *Più mosso.* ♩ = 126  
*mf* *p*

**S**

11 *Sostenuto.* *a tempo*  
 844-854 *mf*

**T**

860 4  
 864-867

869 *dim.* *dim.*

875 V

878-880      882-895

**Andante.** ♩ = ♩ M.M. 66

6 Bass Solo

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

915-920      923-937

X **Sostenuto.** ♩ = 96

938

*f*      *mf*      942-943      *mf*

945

951

955-961

962 Z

*p* *cresc.* *sf*

969 *Allargando.* *Tempo animato.*

*ff* 974-979

980

*mf* *p* 983-987 988-989 *mf* *f*

991 *Allegretto tranquillo - quasi Andante* ♩ = 60

*p* *pp* *p*

997 A

*p*

1003 B *a tempo*

1004-1007 1008-1010 *p*

1014 C

*p* 1018-1021 *mf*

1023

*f* *p* *poco cresc.* *dim.*

1029 D

*pp* **11** **12** Bass Solo

1031-1041 1042-1053

And sto - ried win - dows

1056 **Lento**

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

1062 **Allegro**

*f*

1068 E

1074

1080

*cresc.*

1088 F **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

Musical staff for measures 1161-1167. The staff contains a series of eighth notes with slurs, followed by a whole rest. A fermata is placed over the final measure (1167). A large number '2' is positioned above the staff at the end of the measure.

1166-1167

1168

Musical staff for measures 1168-1173. The staff contains a series of eighth notes with slurs. The tempo marking *Allargando.* is placed above the staff.

*Allargando.*

*f*

L

1174

Musical staff for measures 1174-1179. The staff contains a series of eighth notes with slurs.

*poco dim.*

1180

Musical staff for measures 1180-1185. The staff contains a series of eighth notes with slurs.

1186

Musical staff for measures 1186-1191. The staff contains a series of eighth notes with slurs. A dynamic marking *f* is placed below the staff. The tempo marking *rit.* is placed above the staff.

*f*

*rit.*

1192

Musical staff for measures 1192-1200. The staff contains a series of eighth notes with slurs. A dynamic marking *dim.* is placed below the staff. A box containing the letter 'M' is placed above the staff. A tempo marking *a tempo* is placed above the staff, followed by a large number '4'. A fermata is placed over the final measure (1200).

M

*a tempo*

4

*dim.*

*p*

1197-1200

*pp*

1203

Musical staff for measures 1203-1208. The staff contains a series of eighth notes with slurs.

1210

Musical staff for measures 1210-1215. The staff contains a series of eighth notes with slurs. A dynamic marking *f* is placed below the staff. A dynamic marking *pp* is placed below the staff.

*f*

*pp*



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