

L'ALLEGRO ED IL PENSEROSO

POEMS BY
John Milton

SET TO MUSIC FOR
Soprano & Bass soli, Chorus and Orchestra
by
C. Hubert H. Parry

Violin I

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Animando.

43 *f* 46-47 *mf* *cresc.* **2**

Musical staff 43-47: Treble clef, key signature of two flats. Measure 43 starts with a quarter rest, followed by eighth notes. Measure 44 has a dotted quarter note. Measure 45 has a quarter note. Measure 46 has a quarter note. Measure 47 has a quarter note. A fermata covers measures 46-47. A dynamic marking of *f* is below measure 44, and *mf cresc.* is below measure 47. A tempo marking of **2** is above measure 47.

49 **3**

Musical staff 49-53: Treble clef, key signature of two flats. Measures 49-53 contain a series of triplet eighth notes. Each triplet is marked with a '3' and an accent (>). The notes are: G4, A4, Bb4 (49); G4, A4, Bb4 (50); G4, A4, Bb4 (51); G4, A4, Bb4 (52); G4, A4, Bb4 (53).

54 **3**

Musical staff 54-58: Treble clef, key signature of two flats. Measures 54-58 contain a series of triplet eighth notes. Each triplet is marked with a '3' and an accent (>). The notes are: G4, A4, Bb4 (54); G4, A4, Bb4 (55); G4, A4, Bb4 (56); G4, A4, Bb4 (57); G4, A4, Bb4 (58).

C

59 **3**

Musical staff 59-63: Treble clef, key signature of two flats. Measures 59-63 contain a series of triplet eighth notes. Each triplet is marked with a '3' and an accent (>). The notes are: G4, A4, Bb4 (59); G4, A4, Bb4 (60); G4, A4, Bb4 (61); G4, A4, Bb4 (62); G4, A4, Bb4 (63).

64 **3** 67-69

Musical staff 64-69: Treble clef, key signature of two flats. Measures 64-66 contain triplet eighth notes. Measure 67 has a quarter note. Measure 68 has a quarter note. Measure 69 has a quarter note. A fermata covers measures 67-69. A dynamic marking of *p* is below measure 64, *mf* is below measure 66, and *p* is below measure 68. A tempo marking of **3** is above measure 69.

70 *p* *mf* *p* 75-76 **2**

Musical staff 70-76: Treble clef, key signature of two flats. Measures 70-74 contain quarter notes. Measure 75 has a quarter note. Measure 76 has a quarter note. A fermata covers measures 75-76. A dynamic marking of *p* is below measure 70, *mf* is below measure 74, and *p* is below measure 76. A tempo marking of **2** is above measure 76.

D

77 *mf*

82

87 *molto cresc.*

E

92 *ff*

95-105 **11** *p*

F

107 *poco cresc.*

112 **13** *f*

114-126

Allegro con fuoco ♩ = 120

129 *poco largamente*

sf

132 *a tempo*

p

135

138 *cresc.* *cres. molto.*

141 **G** *f p*

144 *f*

147

150

Meno mosso - Tranquillo

4 154-157 *p*

162 165-165 **1**

H

Allegro. ♩ = 120 - 139

166 *mf* *cresc.*

169 *dim.* **Vivace**

173 *p* *tr* *p*

176

K

179 *mf* *p*

182

185 *cresc.* *f*

L

188 *tr* *mf*

191

dim.

Musical staff 191-194: Treble clef, key signature of two flats. Measures 191-194 contain a melodic line with slurs and accents. A *dim.* marking is placed below the staff between measures 193 and 194.

194

7

195-201

p

Musical staff 194-201: Treble clef, key signature of two flats. Measure 194 starts with a whole rest. A bracket labeled '7' spans measures 195-201. A *p* marking is placed below the staff. The staff contains a melodic line with slurs and accents.

205

Musical staff 205-208: Treble clef, key signature of two flats. Measures 205-208 contain a melodic line with slurs and accents.

208

rit.

1

210-210

Musical staff 208-210: Treble clef, key signature of two flats. Measures 208-210 contain a melodic line with slurs and accents. A *rit.* marking is placed above the staff. A bracket labeled '1' spans measure 210. A *p* marking is placed below the staff.

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M

Tempo con fuoco.

211 *f* *mf*

215 *mf*

218 *dim.* *tr*

221 *mf*

224

228 **O** *sf* 8 233-240

Animato.

241

f sf

245

f rit.

Q 250

a tempo

f dim. rit.

Poco meno mosso.

255

256-258 *con sord.*

262

Poco rit. divisi

senza sord. unis. a tempo

p p

267

270

poco cresc.

273

cresc.

276

f

281

287

più animato ♩ = 150

mf

292

297

cresc.

R

301 *mf* *cresc.*

307

312 **S**

317

320

323 *sf* *sf*

T *con fuoco* *f*

329

con fuoco

332

335

ff

22

338-359

A

360 Bass Solo

Some - time walk - ing, not un - seen, By hedge - row elms, on hil - locks green;

368

p cresc.

cresc.

373

378

divisi

383

7

387-393

C *unis.*

394-398 *p* *pp*

403

pp

408

pp

413

pp

418

pp

E *unis.*

423-431 *p* *pp*

434

pp

F *a tempo*

441-451 *p* *pp*

507 *pizz.* **Allegro** ♩ = 104 - 116 *arco*

511

516 A

521

526

531

B *Poco dim. e rit.* *Poco più tranquillo*

536 *f* *mf* *pizz.*

541 *arco* *mf cresc.* *tr*

Allegro grazioso. ♩ = 76 to 80

570

p

573

576

p

579

poco cres.

582

p

585

D

pizz.

588

arco

cresc.

592

rit.

a tempo

mf

597

dim. *p*

601

p *cresc. molto*

605

f

609

Colla Voce

p *dim.* *4* 613-616

617 *p* 3

620

623 **E** *p* 3

626 3

629

*L'istesso tempo.
Animato*

632 *p* 3

636 *mf* 3 *cresc.*

640

645



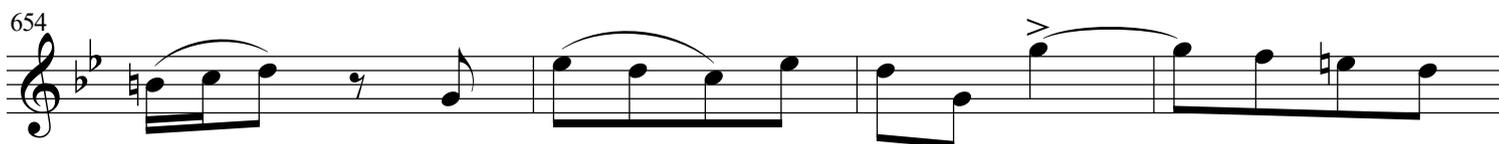
650

F *Animando.*

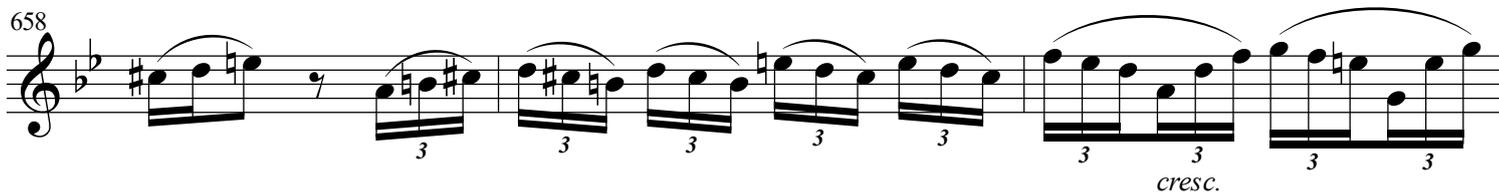
f



654

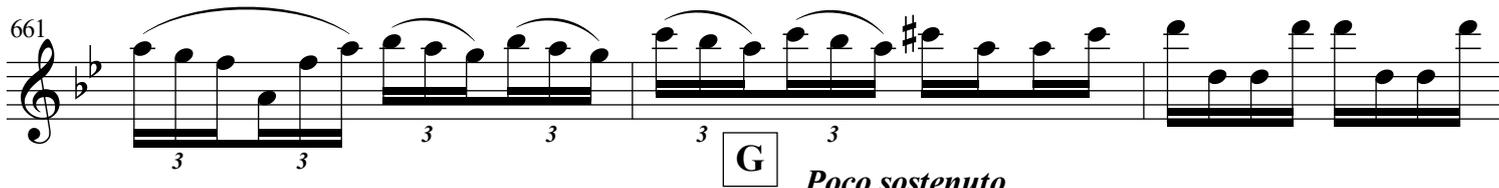


658



661

G *Poco sostenuto.*



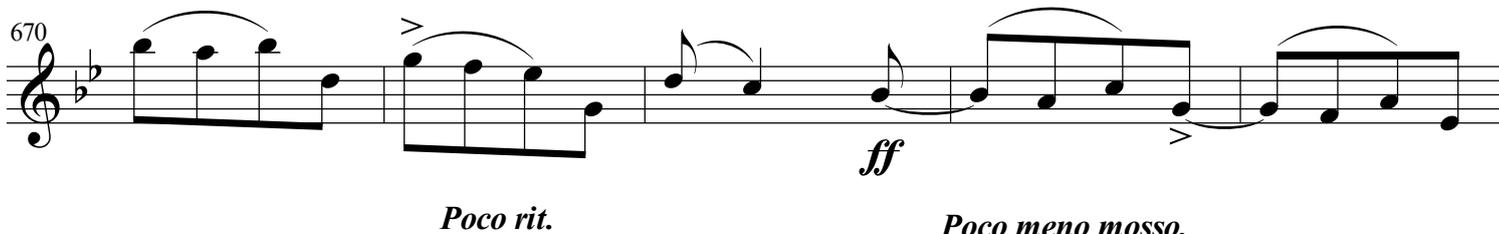
664



670

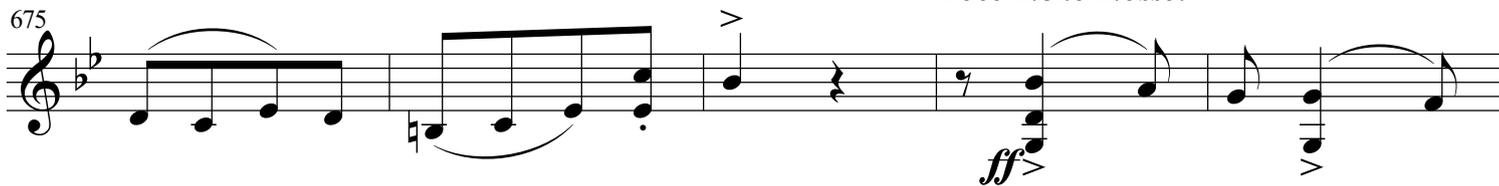
ff

Poco rit. *Poco meno mosso.*



675

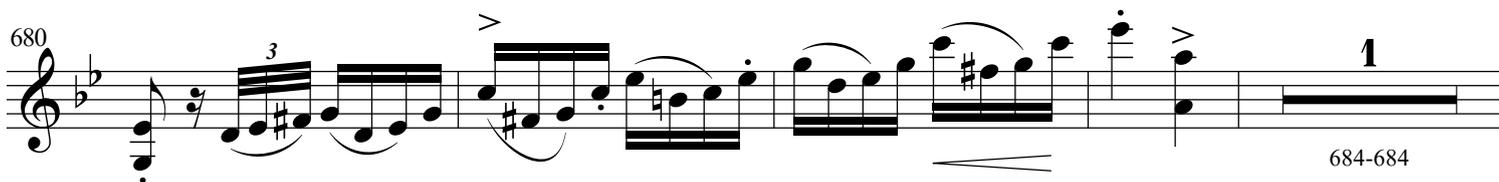
ff



680

1

684-684



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H *con fuoco*

685 *rit.* *sf* *f*

690

695

700

705

710

715

719

Andante molto sostenuto. ♩ = ♩

725 *f* *pp*
 5
 728-732

736 *p*
 3
 737-739

742 *pp*
 3 3 12
 3 3 12

746 *p* *dim.*
 3 3 3 3 3 3 3 3 3 3

750 *Più mosso.* ♩ = 80 *p*

754

M

758 *p*

762 *divisi*

766 *più animato.* unis. 769-773 5

774 *Poco animando* **O** *p* *poco cresc.*

778

782 *f*

785-788 *p*

792 *Poco rit.* *Allegro moderato.* ♩ = ♩ 796-796 1

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843 *Più mosso.* ♩ = 126
pp

846

850 *cresc.*

854 **S** *Sostenuto.*
p

857 *a tempo*

860

863 **T**
p

866

869

sempre dim.

872

875

pp

878-880

V

p *dim.*

885

886-887

con sord.

pp

891

892-895

896-897

♩ = 112

accelerando.

pp *cresc.*

900

Andante. ♩ = M.M. 66

903-909

mf

911

915-921

W

Più mosso.

mf

922 *p* *dim. sempre*

927 *dim. sempre*

932 *p*

934-935

X *Sostenuto.* ♩ = 96
8 *senza sord.*

938-945 *p*

950 *p* *cresc.*

955 *sf*

Z

960 *mf* *p* *cresc. molto*

965 *ff* *Allargando.*

Tempo animato.

970

ff *f*

975

979-987

988

mf *f* *mf* *p* 992-993

Allegretto tranquillo - quasi Andante ♩ = 60

995

mf *cresc.*

998

dim. *p* *pp*

1001

con sord. *cresc.*

B 1004

f *dim.*

1006

rit. e dim. *pp*

1008 *a tempo*
pp

1010 *dim.*

1012 *divisi*
p *poco cresc.* *dim.*

1016 *unis.* **C**
p

1020 *cresc.* *senza sord.*
f *mf* <

1024 *dim.* *p* *dim. sempre*

1028 **D** *dim.* *con sord.*

1032 *p* *rit.*

1036 *a tempo*

pp

1038 *molto tranquillo.*

p

1040 *Andante sostenuto.*

2

1042-1043

p

1045

p

1049

p

1053

mp *cresc.*

1057 **Lento**

3

f

1059-1061

Allegro

1062 *f* *cresc.*

Musical staff 1062-1066: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains five measures of music. It begins with a dynamic marking of *f* (forte) and a hairpin indicating a crescendo leading to *cresc.* (crescendo). The notes are mostly eighth and sixteenth notes with slurs.

1067 **E**

Musical staff 1067-1071: Treble clef, key signature of two flats. The staff contains five measures of music. A boxed letter 'E' is placed above the staff in the fourth measure. The music continues with slurred eighth and sixteenth notes.

1072

Musical staff 1072-1076: Treble clef, key signature of two flats. The staff contains five measures of music. A hairpin indicates a decrescendo. The notes are slurred eighth and sixteenth notes.

1077 *mf* *cresc. molto*

Musical staff 1077-1081: Treble clef, key signature of two flats. The staff contains five measures of music. It starts with a dynamic marking of *mf* (mezzo-forte) and a hairpin indicating a *cresc. molto* (crescendo molto). There are accents (>) over the first and fourth notes.

1082

Musical staff 1082-1086: Treble clef, key signature of two flats. The staff contains five measures of music. It begins with an accent (>) over the first note. A hairpin indicates a decrescendo.

1087 **F**

Musical staff 1087-1091: Treble clef, key signature of two flats. The staff contains five measures of music. A hairpin indicates a decrescendo. A boxed letter 'F' is placed above the staff in the fourth measure. The music ends with a whole rest.

Alla breve - animato.

1092 **4** *mf*

1093-1096

Musical staff 1092-1099: Treble clef, key signature of two flats. The staff contains eight measures of music. It begins with a 4-measure rest, indicated by a '4' above a horizontal line. Below the rest, the measure numbers '1093-1096' are written. The music then continues with eighth notes, starting with a dynamic marking of *mf* (mezzo-forte). There are accents (>) over the first and fourth notes of the eighth-note sequence.

1100

Musical staff 1100-1104: Treble clef, key signature of two flats. The staff contains five measures of music. It begins with an accent (>) over the first note. The music consists of eighth notes.

1139 *dolce*
p

1145

1150 *cresc.*

1155 **K**

1160 *Poco più mosso.*
f
p

1165 *cresc.* *cresc.*

1170 *Allargando.*
poco dim.

1175 **L**
sempre cresc.

1180



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PUBLISHING

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