

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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 & 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

A

f **13** *f*
4-16

B *Animando.*

f **15**
20-34

f **3**
40-42

Animando. **C**

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

p *f*

D **E**

f **9** **6** **2**
77-85 86-91 92-93

F *Allegro con fuoco* ♩ = 120

f *dim.* *f* **11** **21** **10**
96-106 107-127 128-137

Flute 1

140 G

f 143-153 *f* 155-165

H K L

2 9 11 21

166-167 *f* 170-178 179-189 190-210

M **Tempo con fuoco.** Oboe 1

13 211-223

O

229 14 230-243 *f*

248 *rit.* Q *a tempo* *Poco meno mosso.*

5 251-255

Tranquillo

257 *p*

Poco rit.

263 12 5 16

265-276 277-281 *f* 284-299

R

300-305 *mf*

311 *ff*

317

T *con fuoco*

323 *ff* *f*

329 *f*

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

335 *f* 22 19 7
 338-359 360-378 379-385

Clarinet 1

386

C **D** Soprano Solo

394 *p* 17 6
 395-411 412-417
 The la - bour - ing

E

420

clouds _____ do of - ten *mf*

F

426

dim. 428-439 440-453 *f*

G

H

456

dim. 457-479 480-482 *f*

486

f

K

494

495-503 *p*

Allegro ♩ = 104 - 116

508-510

f *sf*

A

514-518 519-521 526-535

f *p*

Poco più tranquillo

B

536-537 *p*

542

C *tranquillo*

548 551-553 *p*

Allegro grazioso. ♩. = 76 to 80

556-569 570-581 Horn 1

D

585 *p*

588 590-593 594-607 *a tempo*

E

608-612 613-616 617-624 625-632

633 Oboe 1

641 *mf* *f*

647 **F** *Animando.* *f*

653

G *Poco sostenuto.* *f*

6 659-664

670

676 *Poco rit.* *Poco meno mosso.* *rit.*

8 677-684 *sf*

H *con fuoco* *f* 1 694-694

695

701

707

713

716-718 *f*

721

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

6 722-727 *p* 9 731-739

1 740-740 *mf* 3 743-745

748

3 3 751-757 *p* 7 17 758-774

M

O

775-775

Oboe 1

Allegro moderato. ♩ = ♩

782

mf *dim.* 9 8
786-794 795-802

Poco sostenuto.

803-805 806-806

3 **1** Bass Solo
Till with a sad, lead-en, down-ward cast, Thou

Tranquillo. ♩ = 84

811

p 5 1
814-818 819-819

Più mosso. ♩ = 96

Più mosso. ♩ = 126

820

mf *f* *pp* *p* 18
823-840

S

T

V

844-854 855-862 863-880 881-881 882-895 896-901

11 8 18 1 14 6
844-854 855-862 863-880 881-881 882-895 896-901

902

Horn 1

W

Più mosso.

910

f

915

p 3
919-921

922

p

X *Sostenuto.* ♩ = 96

10

928-937 *f* *f*

943

5

945-949 *f*

953

Z *Tempo animato.*

8 8

955-962 963-970 *ff*

4 7

974-977 *f* 981-987

Allegretto tranquillo - quasi Andante ♩ = 60

2 2

988-989 *f* 992-993 *p*

997

A **B**

4

1000-1003

1005

C

2 10 1

1006-1007 1008-1017 1018-1018

1019 Flute 1 **2** **f** **p**

1020-1021

1027 **D** **mf** **2** **12** **12** Bass Solo

1028-1029 1030-1041 1042-1053

And sto-ried win-dows rich - ly

1057 **Lento**

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

1062 **Allegro** **f**

1069 **E**

1075 **7** **f**

1078-1084

F **4** **2** **4** **6** **Alla breve - animato.**

1087-1090 1091-1092 1093-1096 1097-1102

G

1103 Oboe 1

1110

f *cresc.*

1116

H

1122

1128-1130

p

K

1136

1138-1157

Poco più mosso.

f

1161-1165

mf *cresc.*

L

1170

1172-1177

1178-1180

Allargando.

f

1183

f \sphericalangle *ff*

1189

rit.

M

4 **11**

1192-1195 1196-1206

1207

pp

1213

f *pp*



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 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

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