L'ALLEGRO ED IL PENSEROSO

POEMS BY

John Milton

SET TO MUSIC FOR

Soprano & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Contrabass

Composed for the Norwich Music Festival - October 5, 1890

IN THE UNITED STATES

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Source Information

Autograph Manuscript:	Royal College of Music, London MS 4201
Vocal Score:	Novello Octavo Edition No. 8134
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

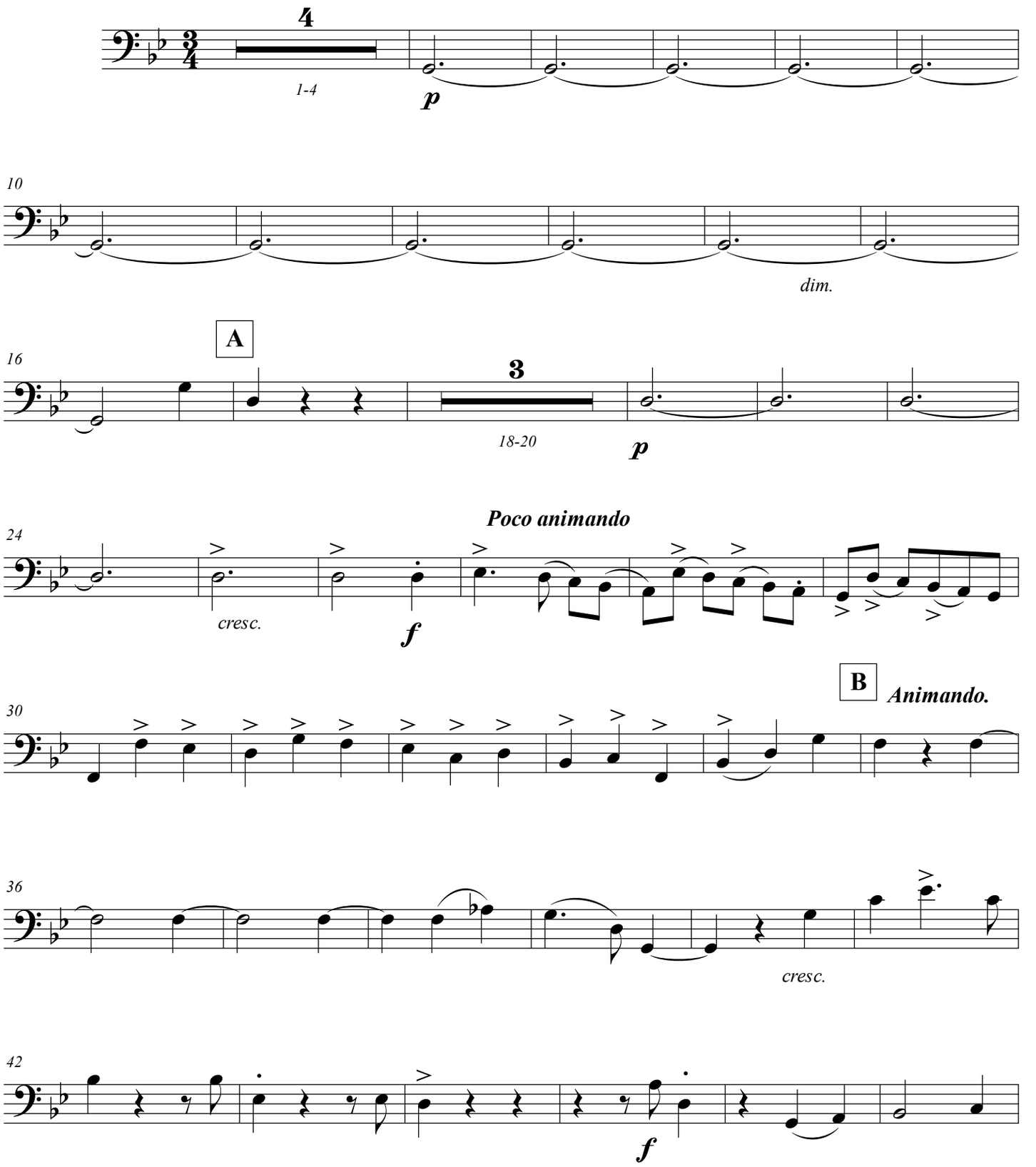
Reference Material and Software

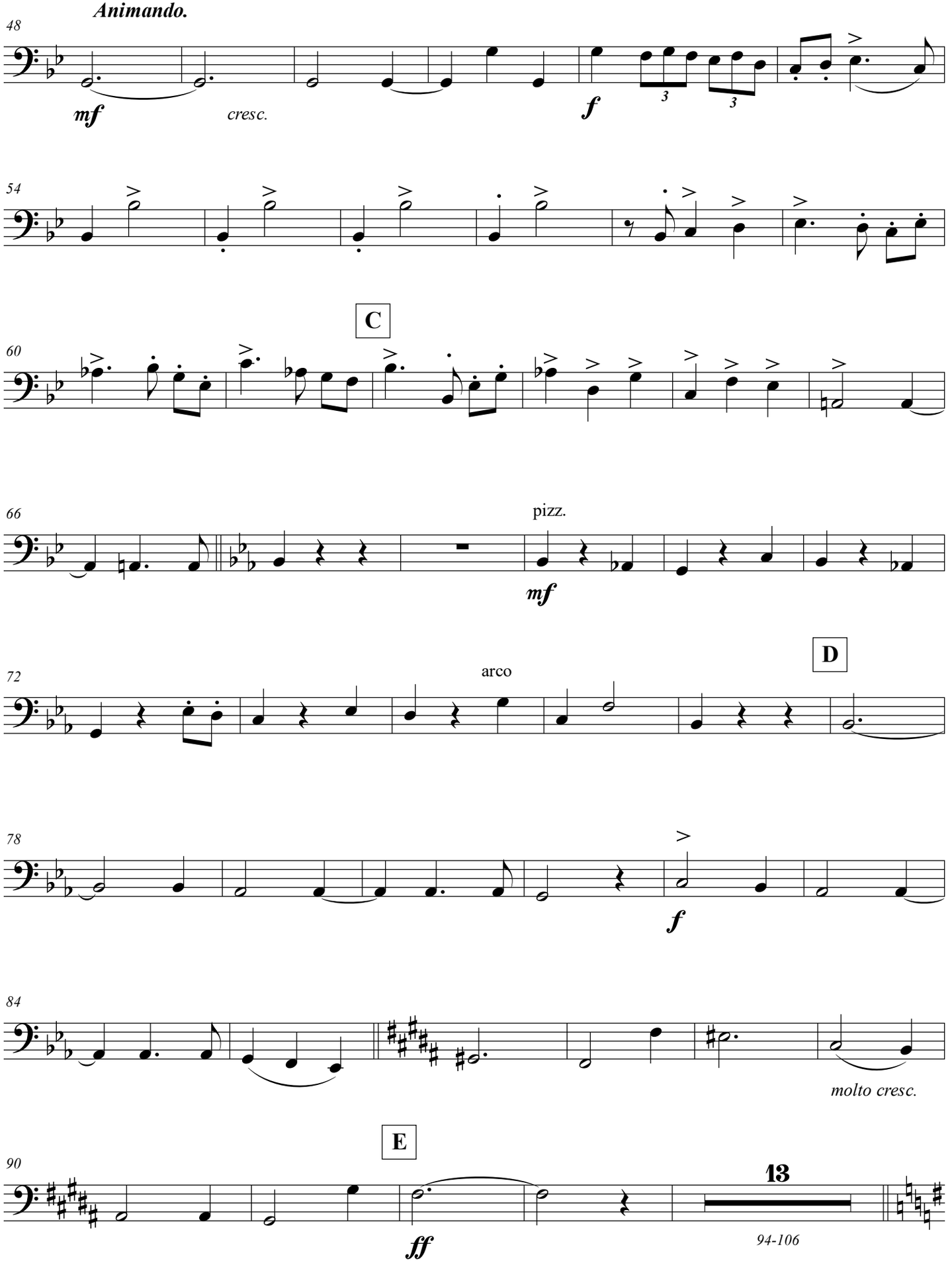
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

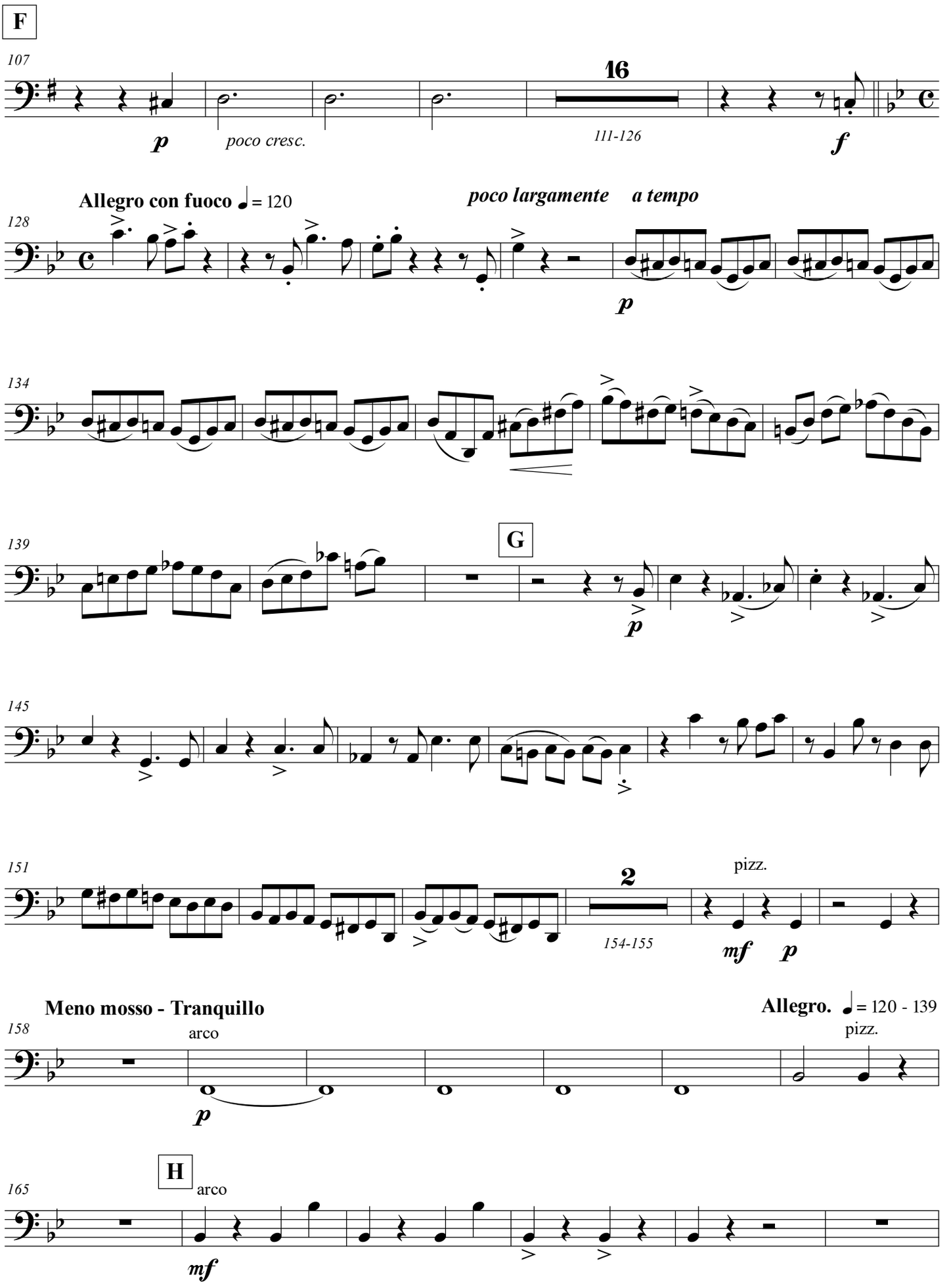
L' ALLEGRO ED IL PENSEROSO

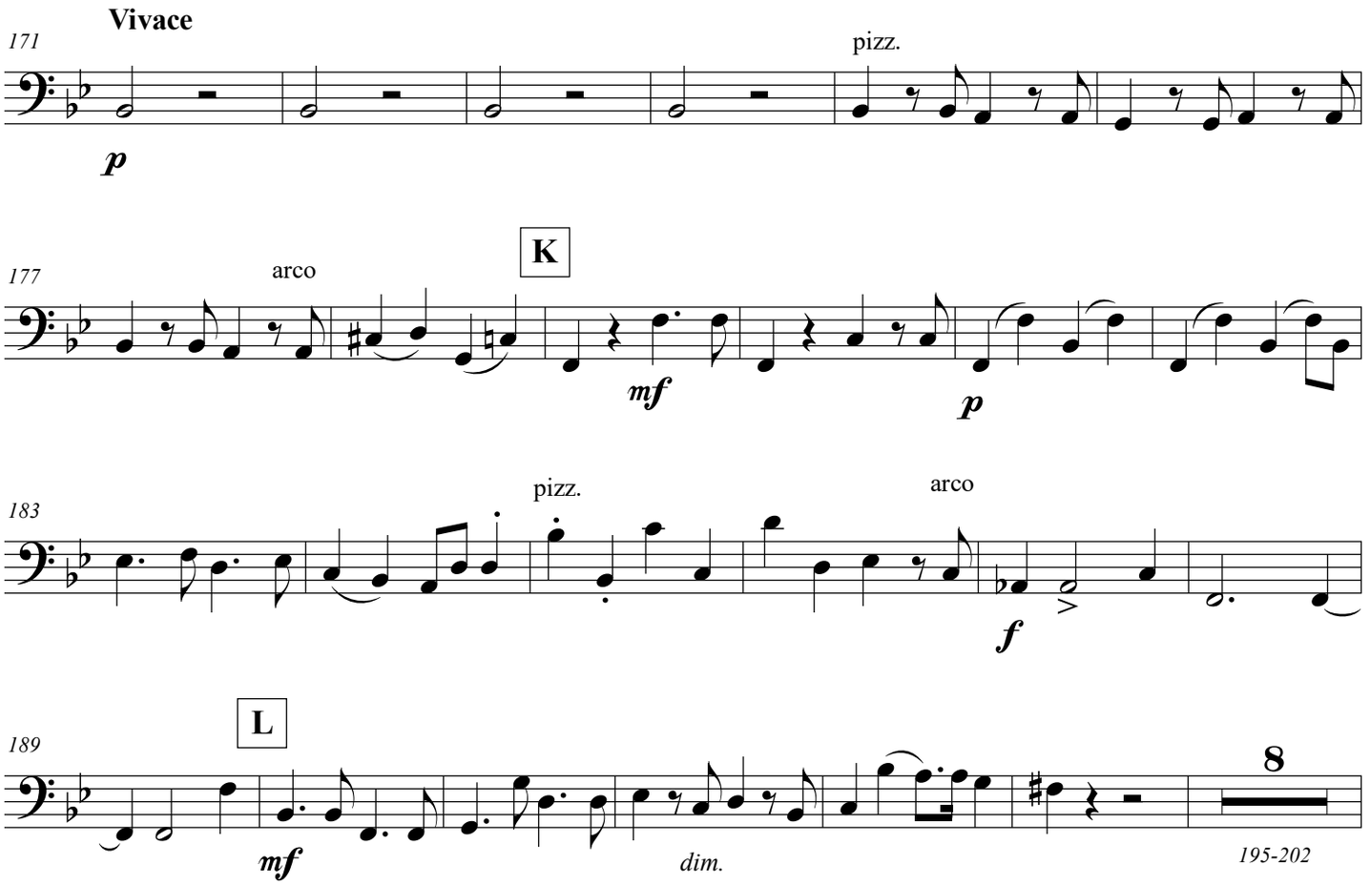
C. HUBERT H. PARRY

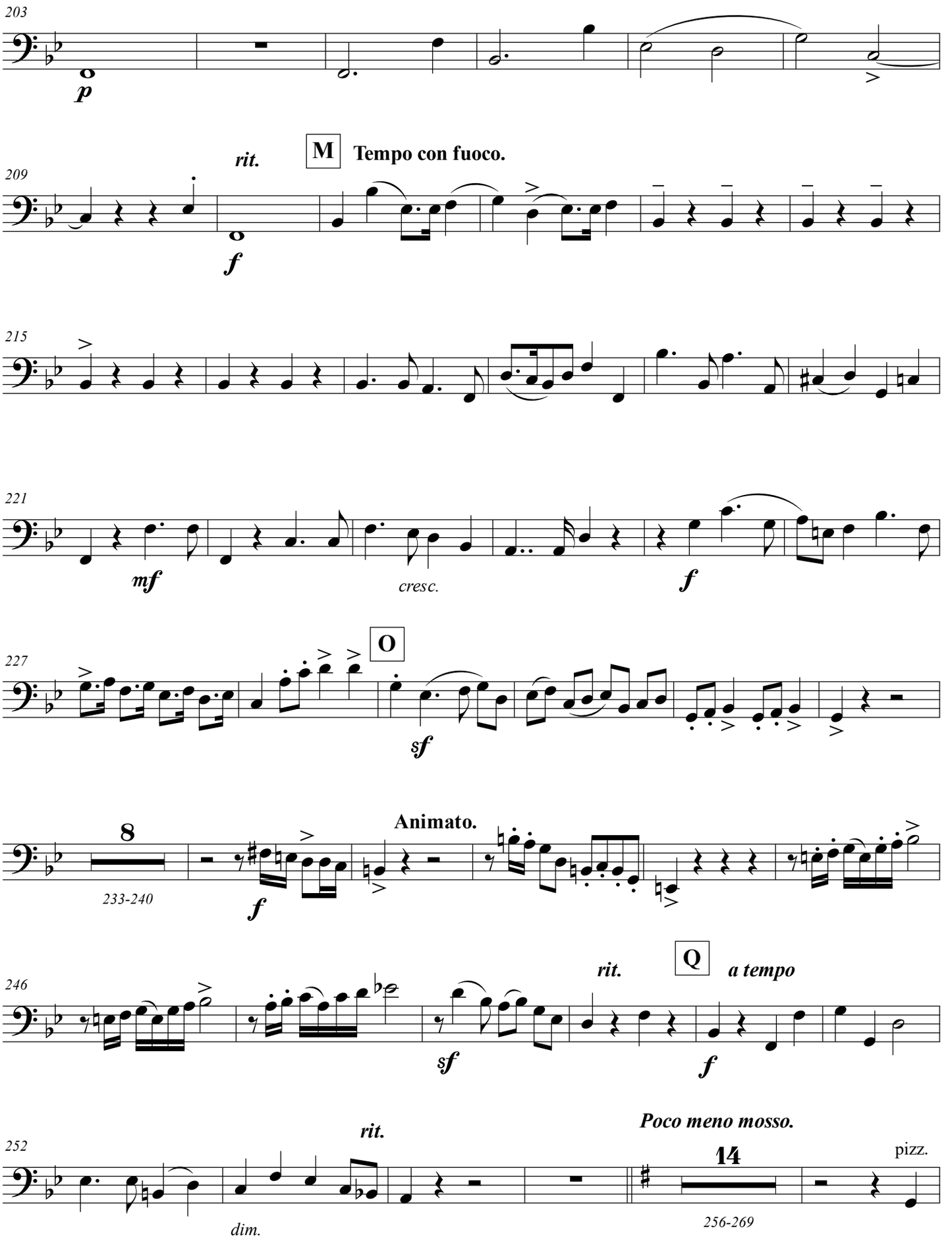
♩ = 112 to 120

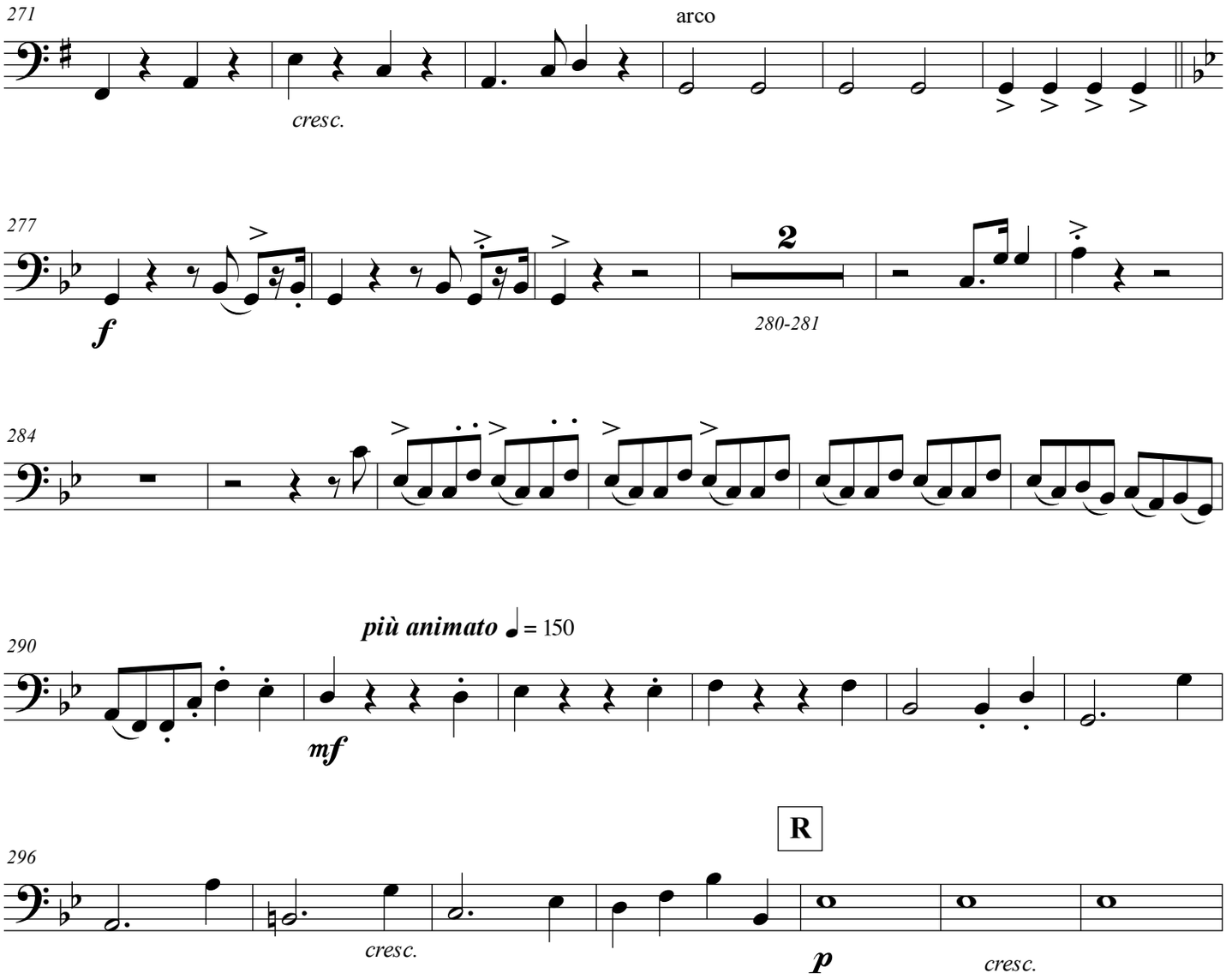


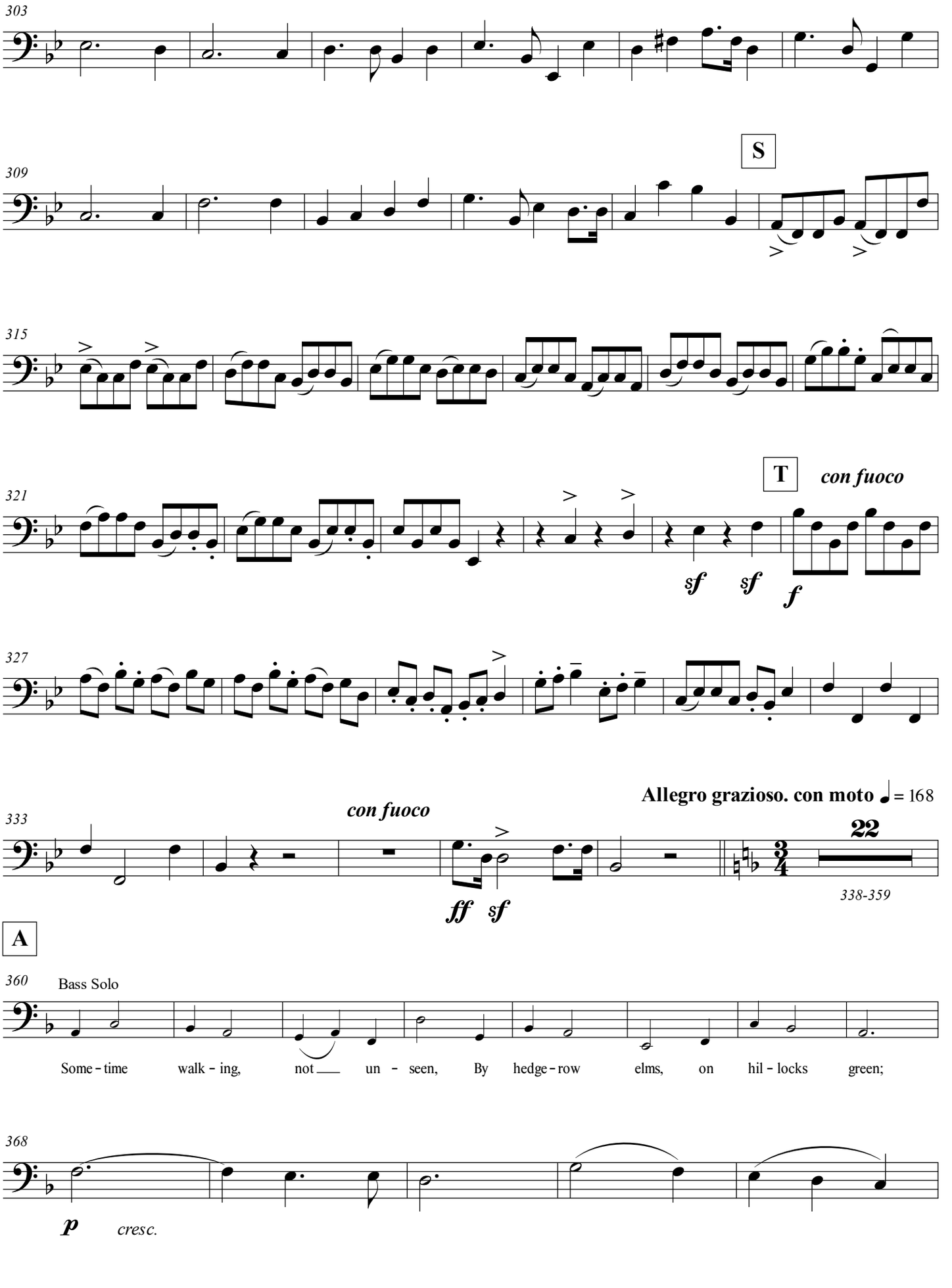

Animando.
48
mf
cresc.
f
54
C
60
66
pizz.
mf
D
72
arco
78
f
84
molto cresc.
E
90
ff
13
94-106

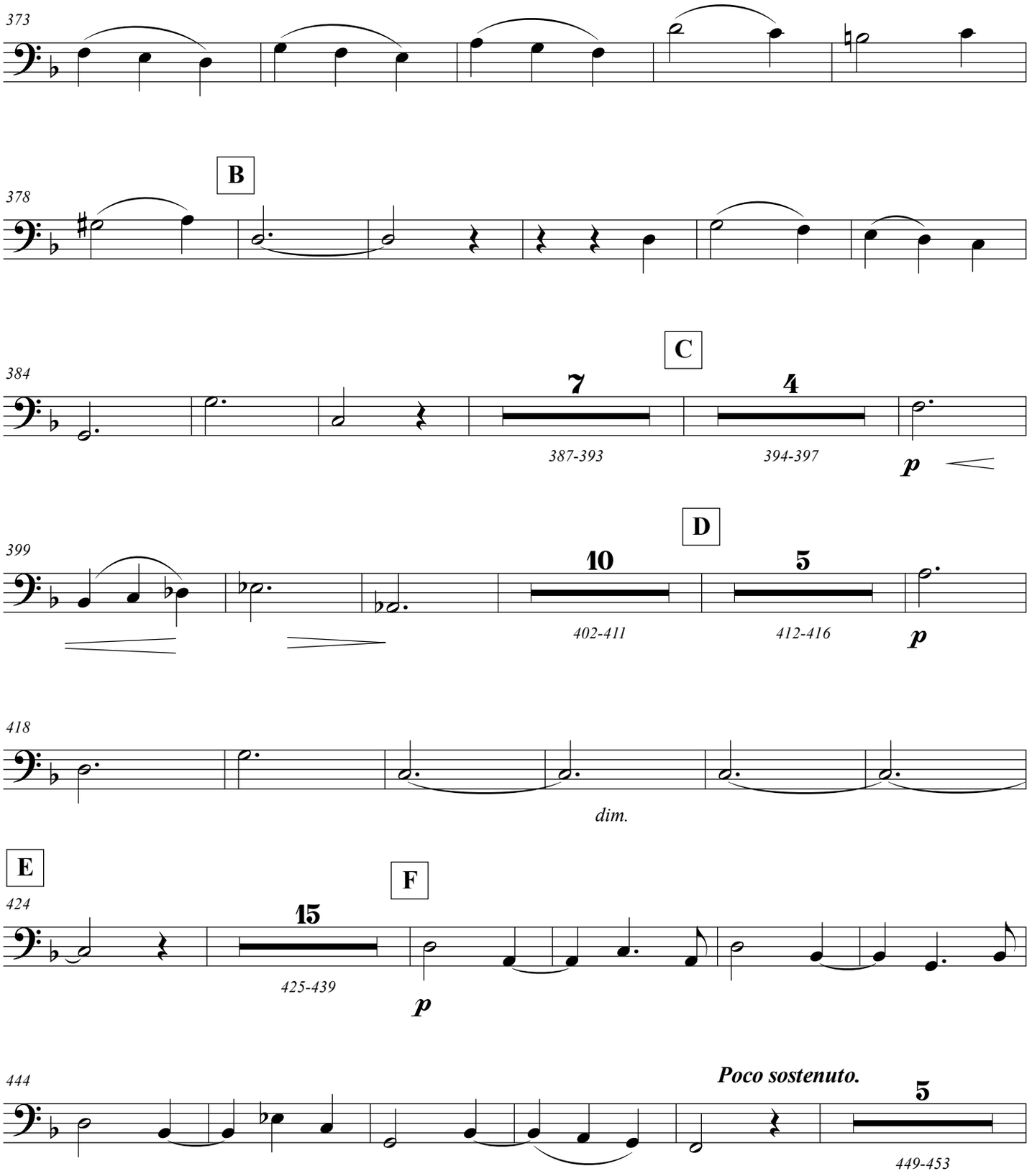

F
107
16
p
poco cresc.
111-126
f
Allegro con fuoco ♩= 120
poco largamente a tempo
128
p
134
139
G
p
145
151
2
154-155
pizz.
mf
p
Meno mosso - Tranquillo
158
arco
p
Allegro. ♩= 120 - 139
pizz.
H
165
arco
mf

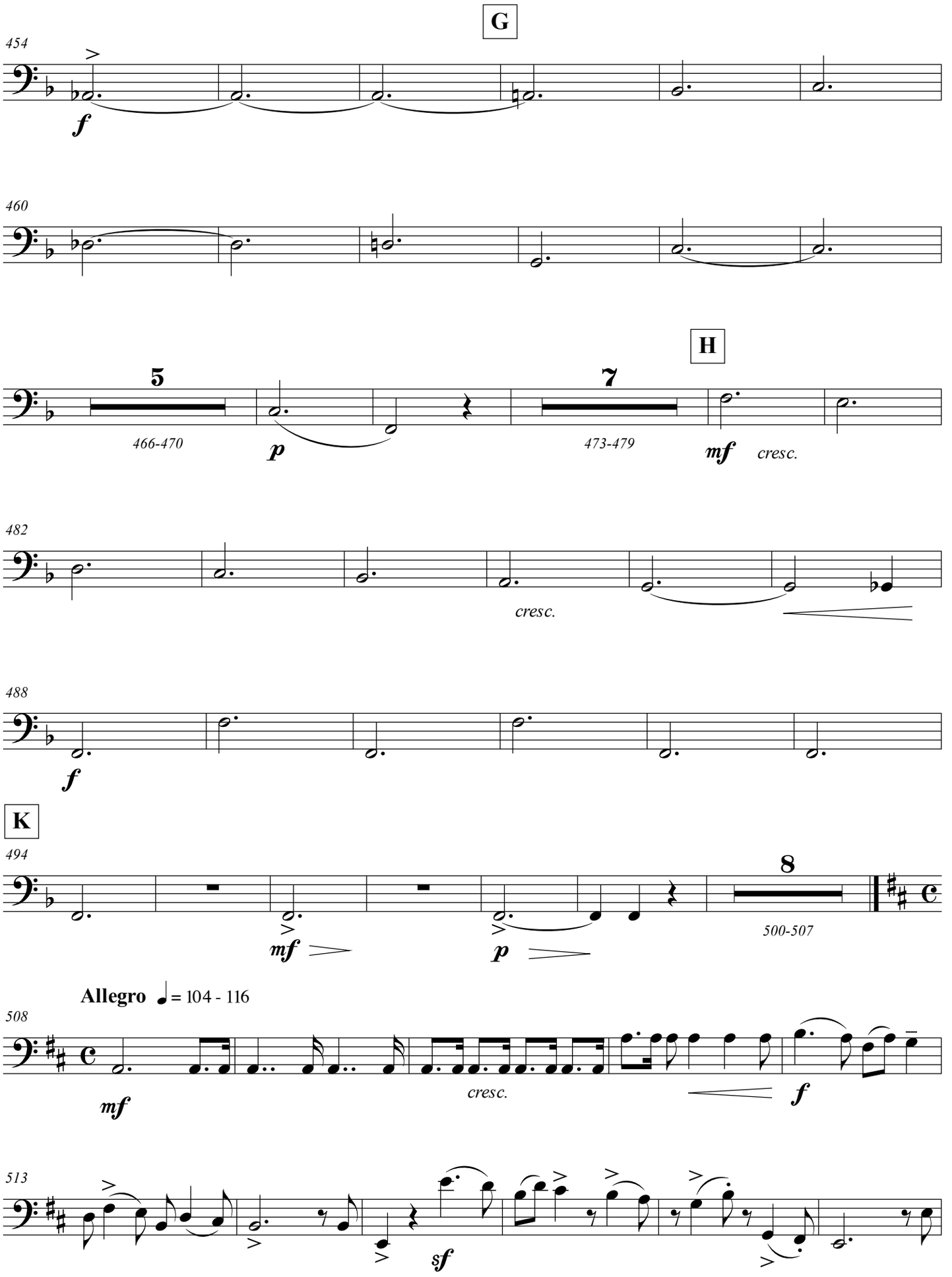

Vivace
171
pizz.
p
177
arco
K
mf
p
183
pizz.
arco
f
189
L
mf
dim.
8
195-202

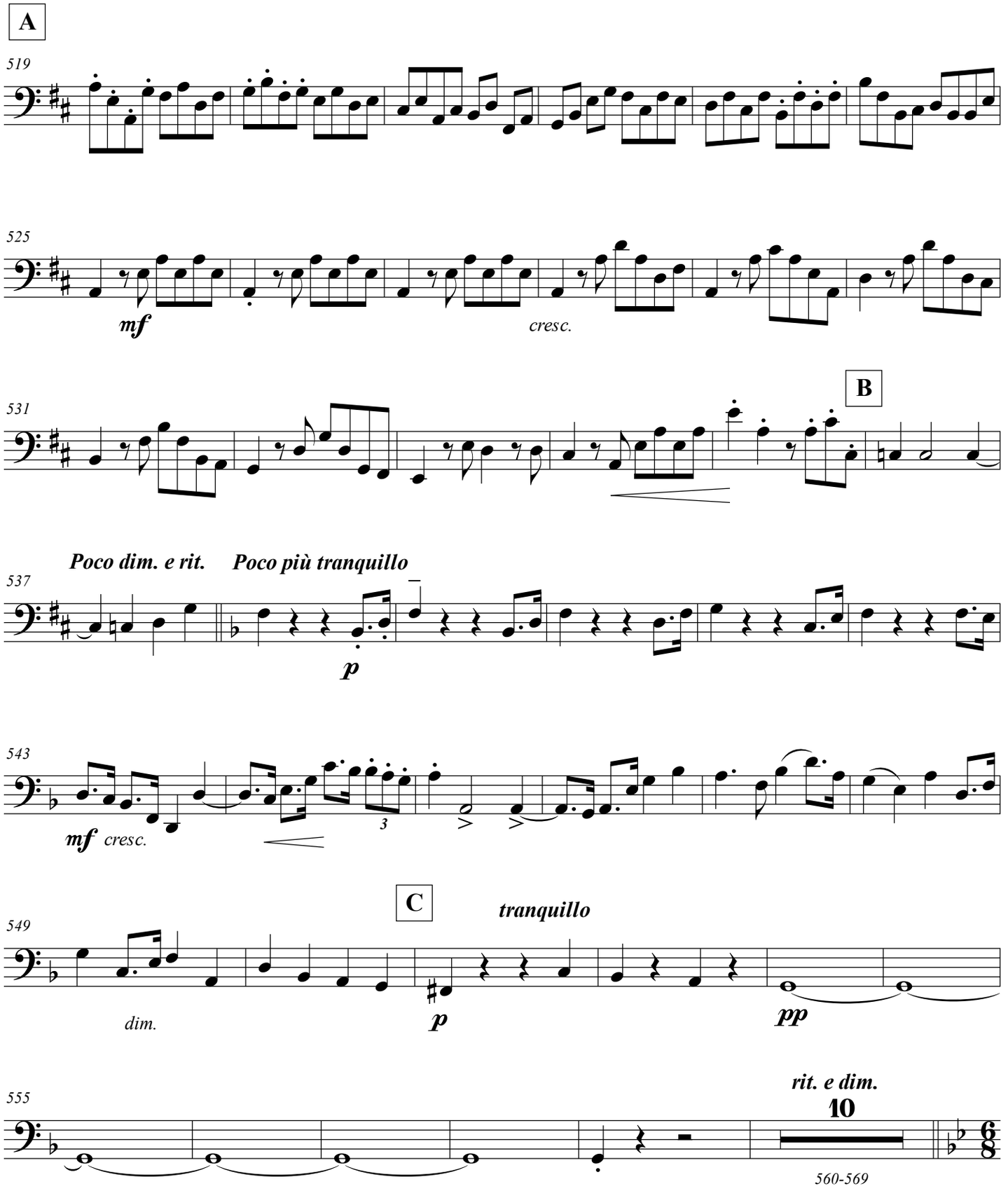

203
p
rit.
M
Tempo con fuoco.
209
f
215
221
mf
cresc.
f
227
O
sf
8
Animato.
233-240
f
246
rit.
Q
a tempo
sf
f
252
rit.
Poco meno mosso.
14
pizz.
dim.
256-269

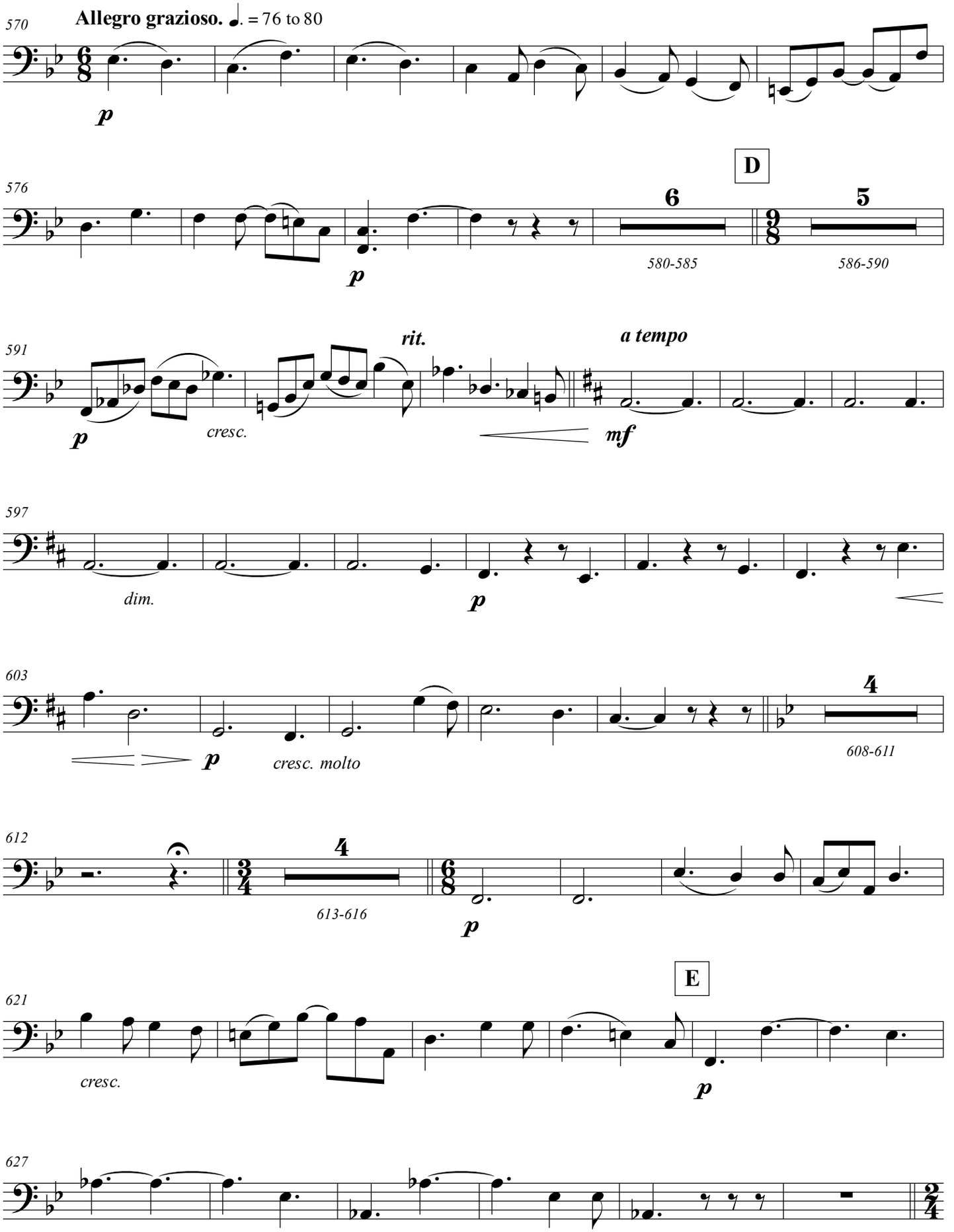

271
arco
cresc.
277
f
2
280-281
284
290
più animato ♩= 150
mf
296
R
cresc.
p
cresc.


303
309
S
315
321
T
con fuoco
sf sf f
327
Allegro grazioso. con moto ♩= 168
333
con fuoco
ff sf
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.


373
B
378
C
384
7
387-393
4
394-397
p
D
399
10
402-411
5
412-416
p
418
dim.
E
F
424
15
425-439
p
444
Poco sostenuto.
5
449-453


G
454
f
460
H
5
466-470
p
7
473-479
mf
cresc.
482
cresc.
488
f
K
494
mf
p
8
500-507
Allegro ♩= 104 - 116
508
mf
cresc.
f
513
sf


A
519
525
mf
cresc.
B
531
Poco dim. e rit.
Poco più tranquillo
537
p
543
mf
cresc.
3
C
tranquillo
549
dim.
p
pp
555
rit. e dim.
10
560-569


570
Allegro grazioso. ♩. = 76 to 80
p
576
D
6
580-585
5
586-590
p
591
rit.
a tempo
p
cresc.
mf
597
dim.
p
603
4
608-611
p
cresc. molto
612
4
613-616
p
621
E
cresc.
p
627

633 *L'istesso tempo. Animato*

p

639

645

F *Animando.*

651

cresc. sempre

657

G *Poco sostenuto.*

663

669

675 *Poco rit.* *Poco meno mosso.*

ff

1

681-681

682

sf

rit.

H *con fuoco*

688

f

694

700

706

712

718

722-724

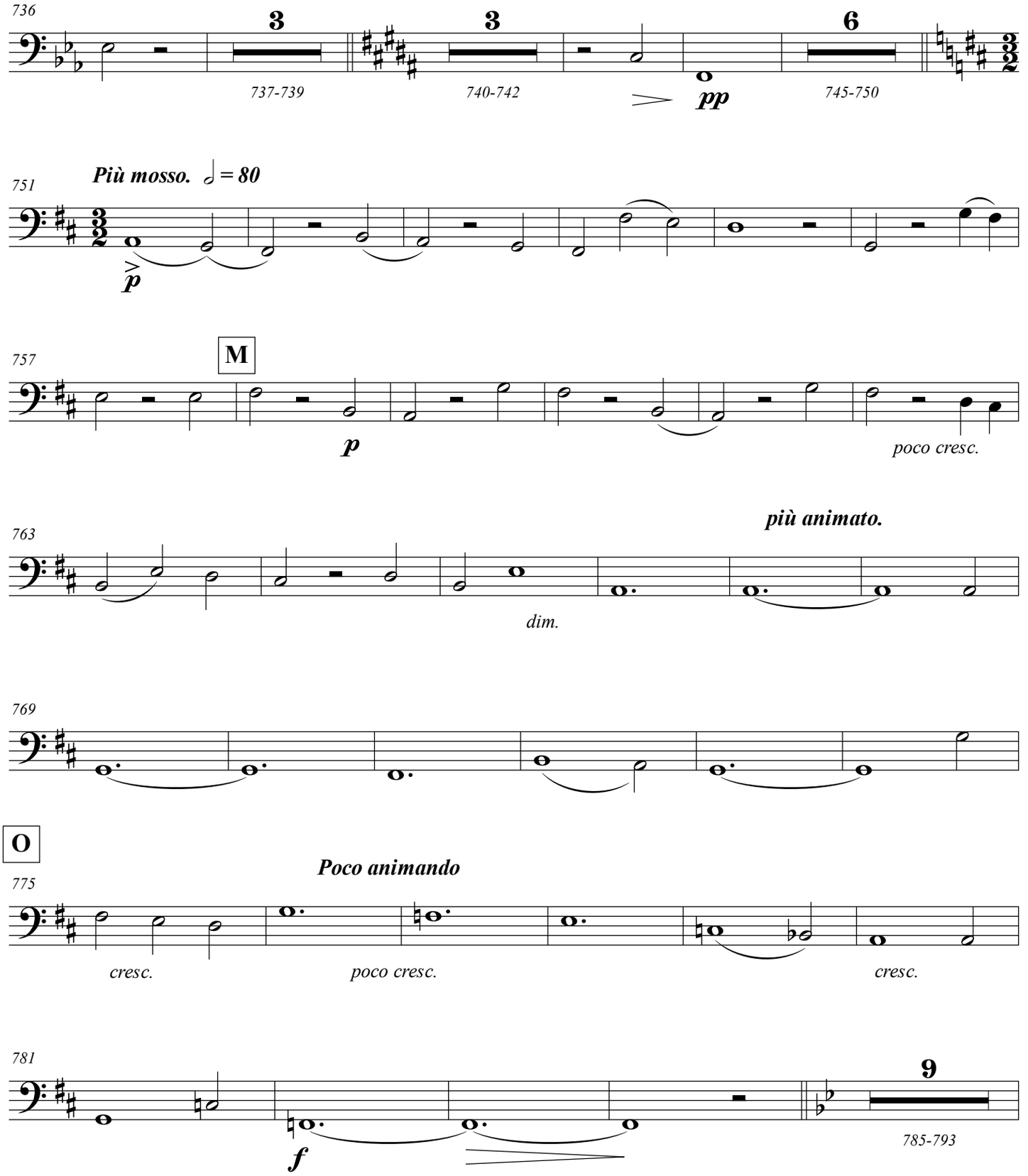
f

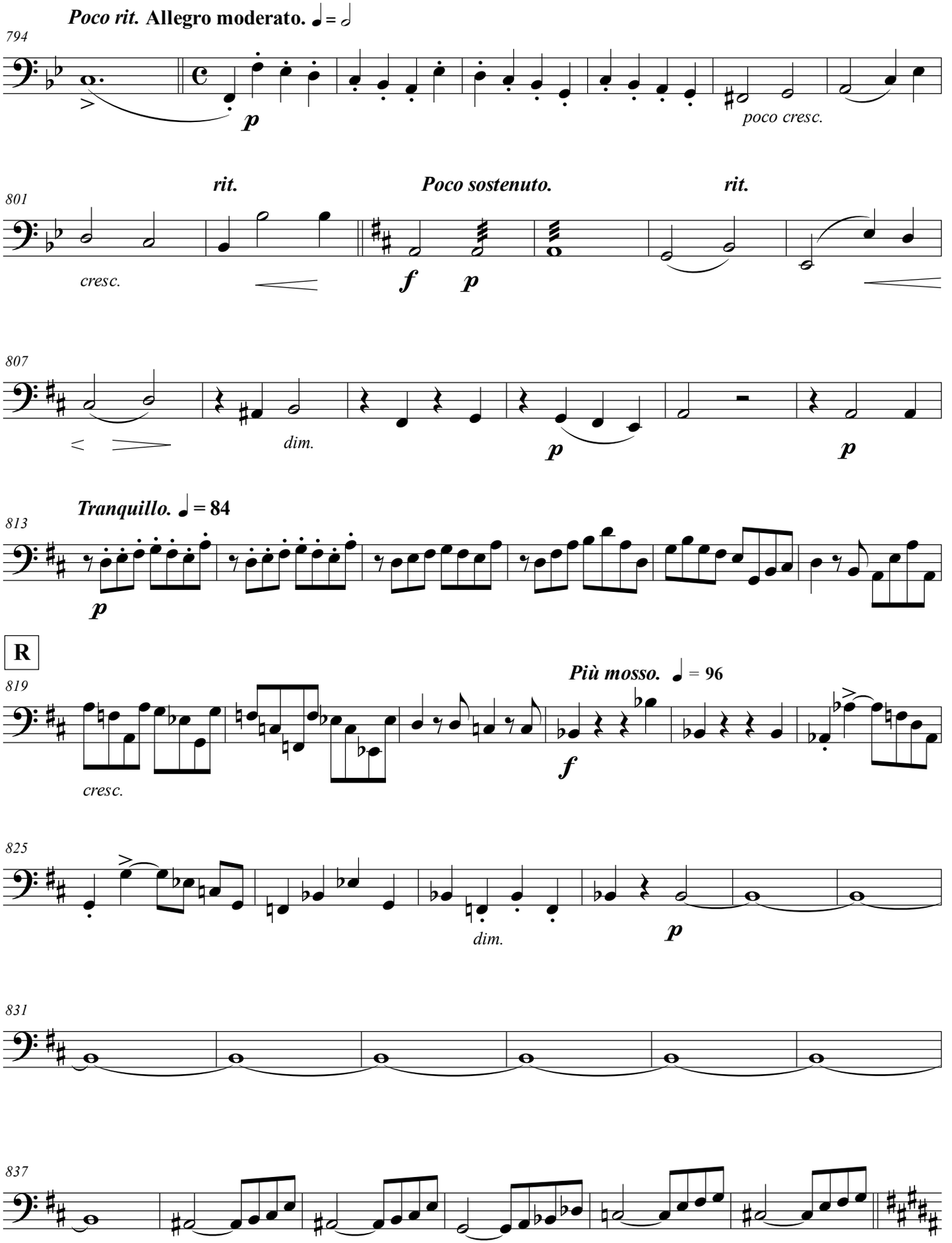
Andante molto sostenuto. ♪ = ♩

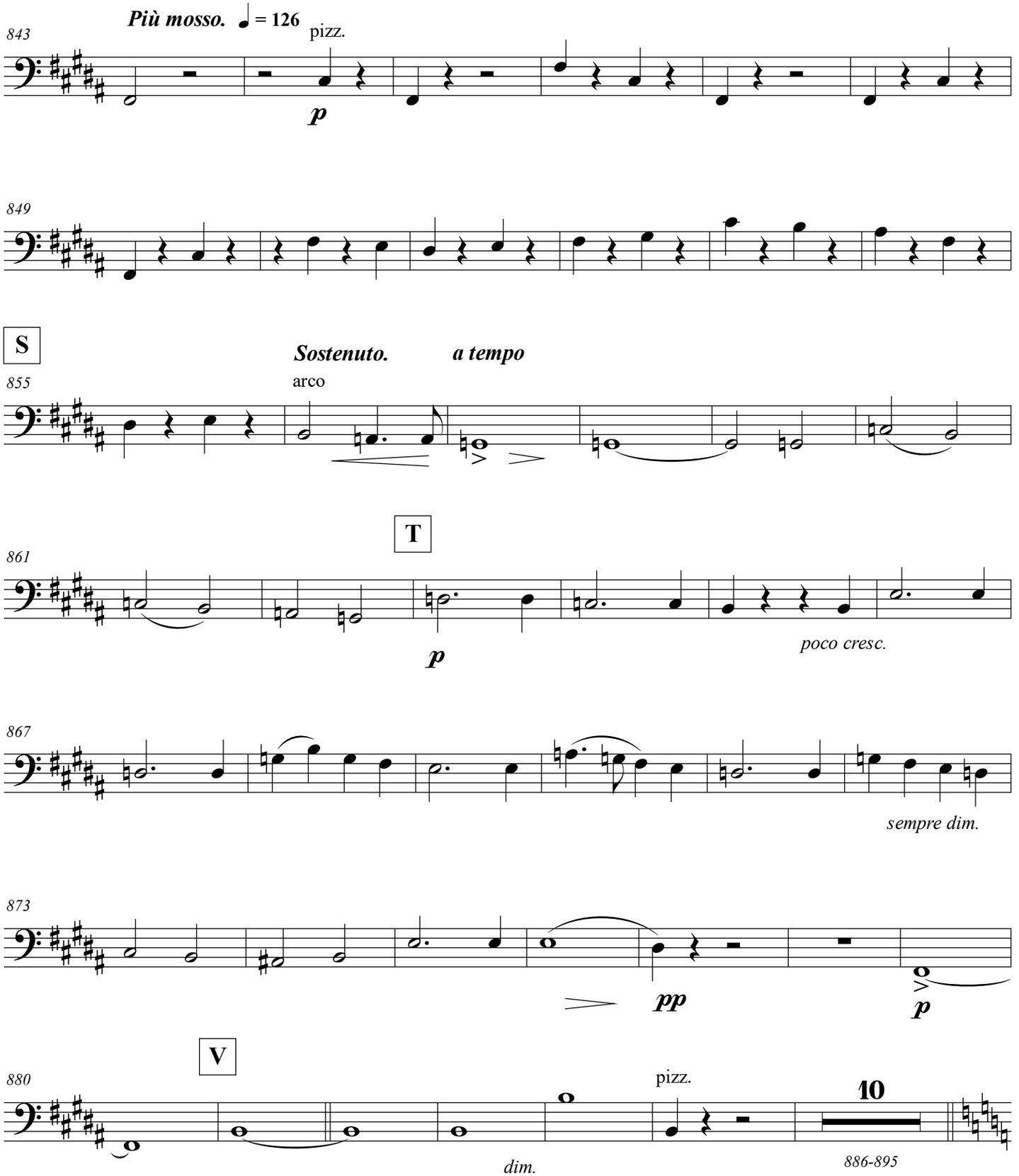
726

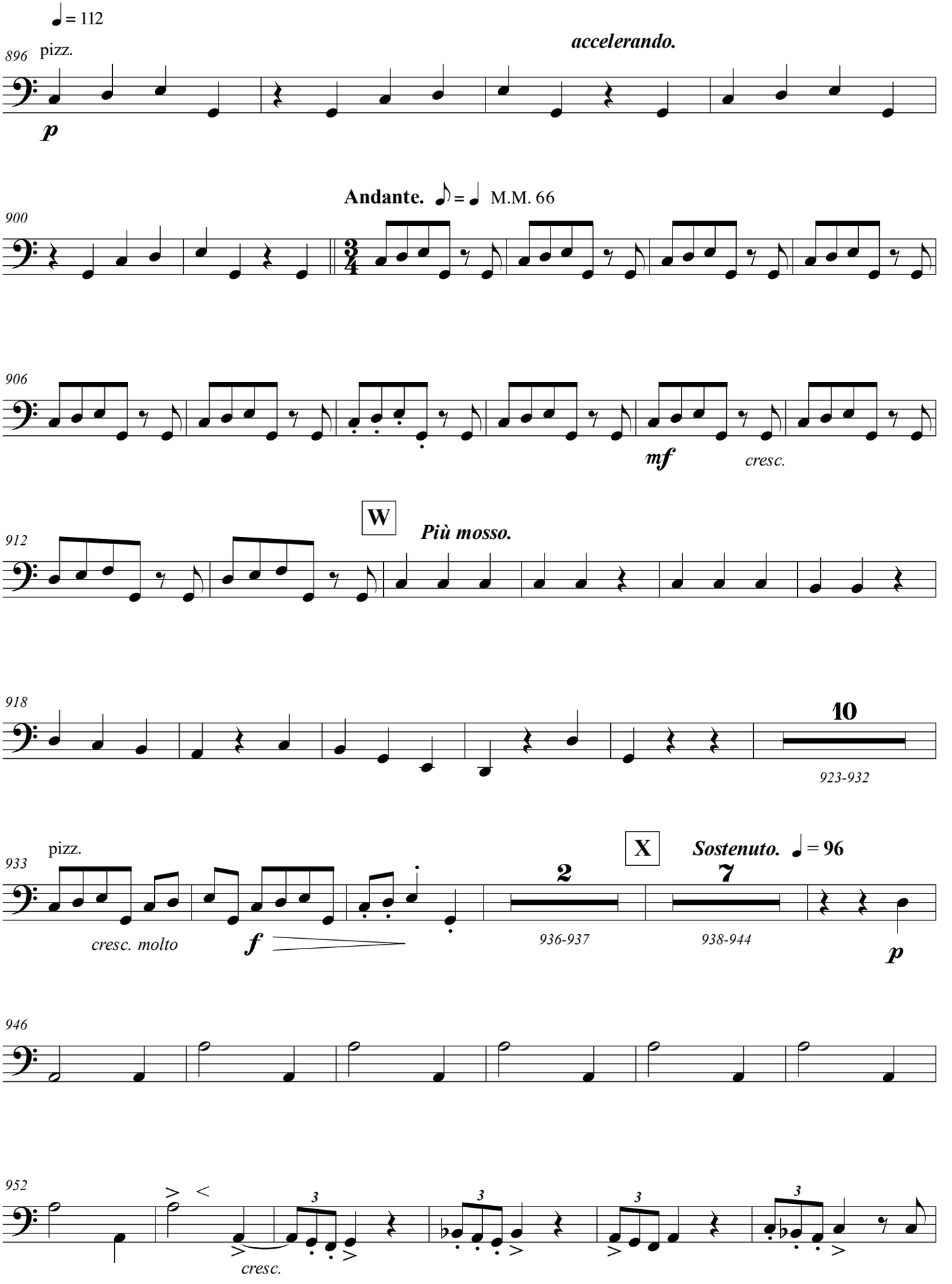
728-732

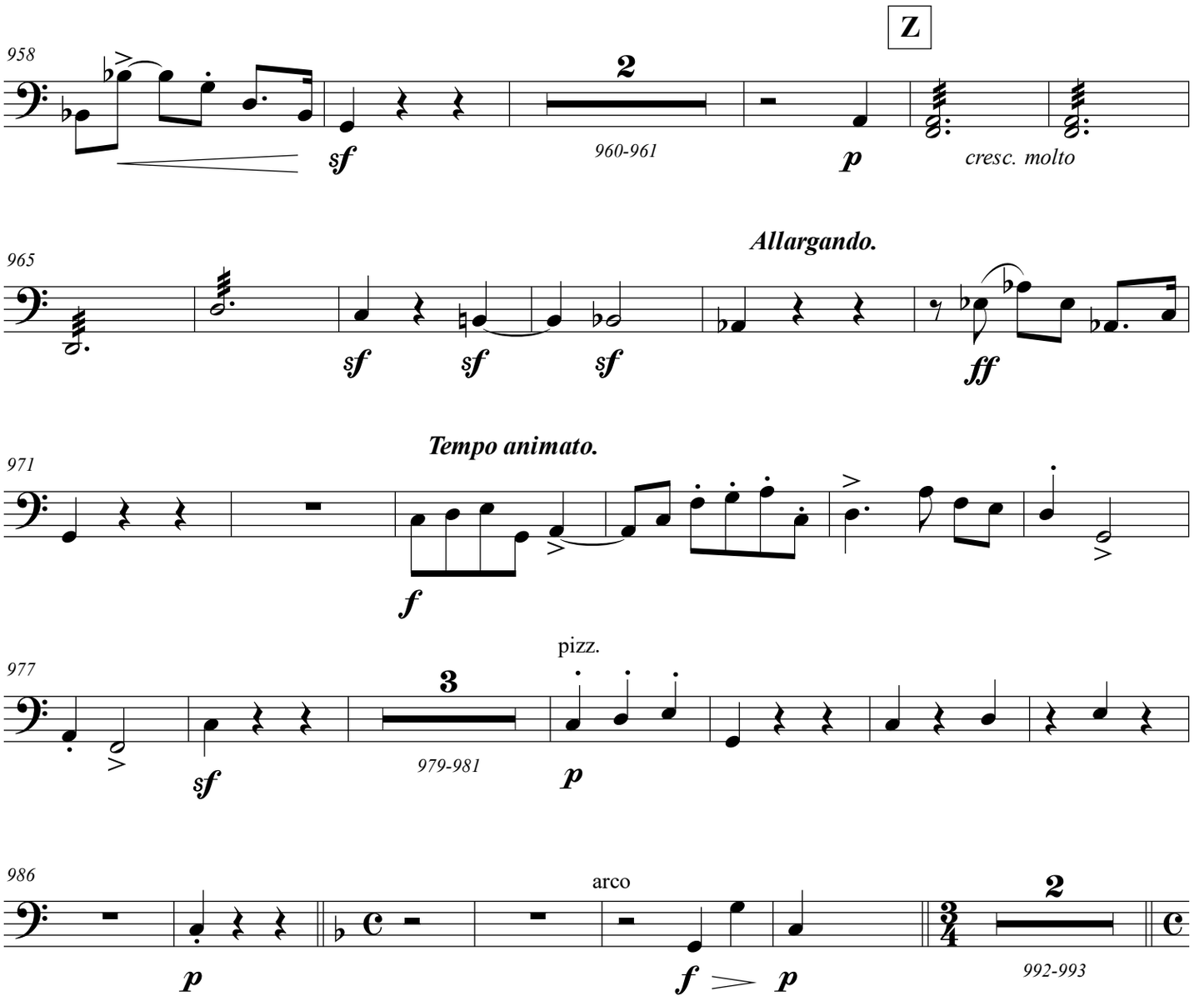
pp


736
3
3
6
737-739
740-742
pp
745-750
751
Più mosso. ♩ = 80
p
757
M
p
poco cresc.
763
più animato.
dim.
769
O
775
Poco animando
cresc.
poco cresc.
cresc.
781
9
f
785-793


Poco rit. Allegro moderato. ♩ = 𝅗𝅥
794
p
poco cresc.
rit.
Poco sostenuto.
rit.
801
cresc.
f
p
807
dim.
p
p
Tranquillo. ♩ = 84
813
p
R
819
Più mosso. ♩ = 96
cresc.
f
825
dim.
p
831
837


Più mosso. ♩ = 126
843
pizz.
p
849
S
Sostenuto.
a tempo
855
arco
T
861
p
poco cresc.
867
sempre dim.
873
pp
p
V
880
pizz.
10
dim.
886-895


♩= 112
896
pizz.
accelerando.
p
Andante. ♪= ♩ M.M. 66
900
906
mf
cresc.
W
Più mosso.
912
918
10
923-932
933
pizz.
X
Sostenuto. ♩= 96
2
7
cresc. molto
f
936-937
938-944
p
946
952
cresc.


Z
958
2
960-961
sf
p
cresc. molto
Allargando.
965
sf
sf
sf
ff
Tempo animato.
971
f
pizz.
977
3
979-981
sf
p
986
arco
2
992-993
p
f
p

994

Allegretto tranquillo - quasi Andante ♩ = 60

mf *cresc.* *dim.*

A **B**

1000

dim.

1006

rit. e dim. ***a tempo***

pp *pp* *pp* *dim.*

1012

dim.

C

1018

p *p* *cresc.* *f*

1024

mf

D

1030

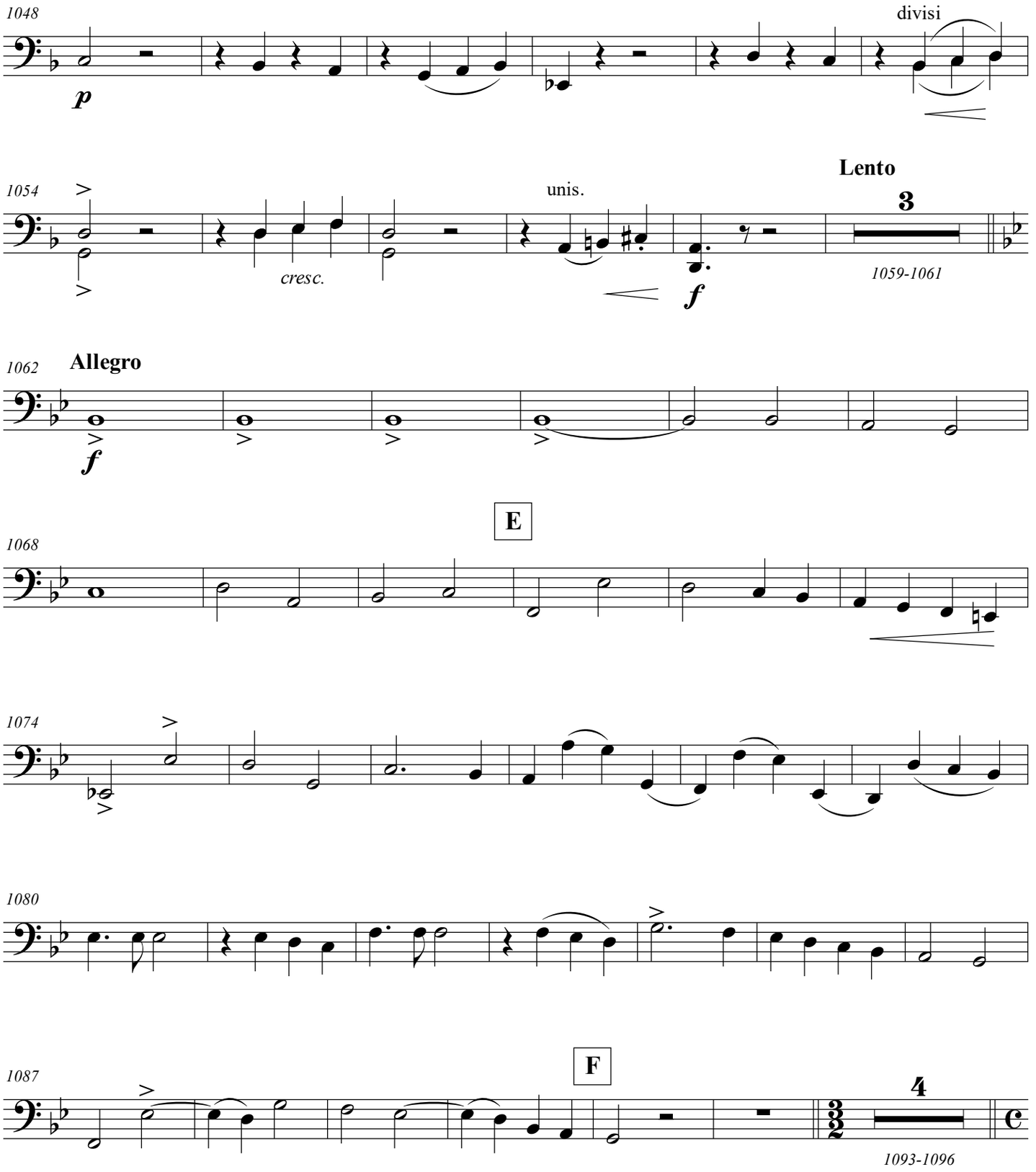
a tempo ***molto tranquillo.***

p 4 1032-1035

1039

Andante sostenuto.

p 4 1042-1045 *p*


1048
p
divisi
1054
cresc.
unis.
f
Lento
3
1059-1061
1062
Allegro
f
E
1068
1074
1080
F
1087
4
1093-1096

1097 **Alla breve - animato.**

mf

G

1103

1109

1115

cresc.

H

1121

9

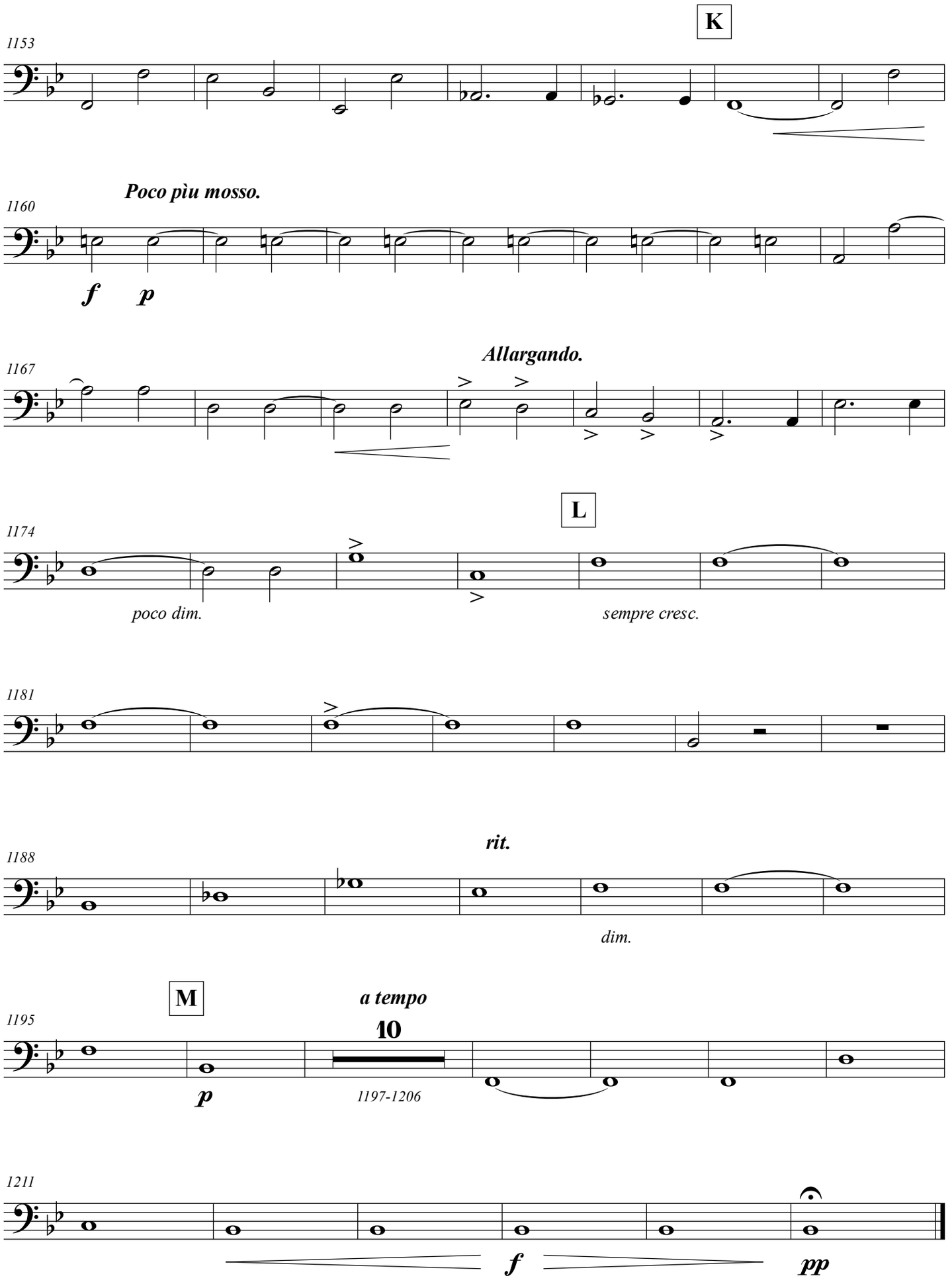
1127-1135

p

1141

1147

poco a poco cres.


K
1153
Poco pìu mosso.
1160
f
p
Allargando.
1167
L
1174
poco dim.
sempre cresc.
1181
rit.
1188
dim.
M
a tempo
1195
10
p
1197-1206
1211
f
pp

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