L'ALLEGRO ED IL PENSEROSO

POEMS BY

John Milton

SET TO MUSIC FOR

Soprano & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Oboe 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

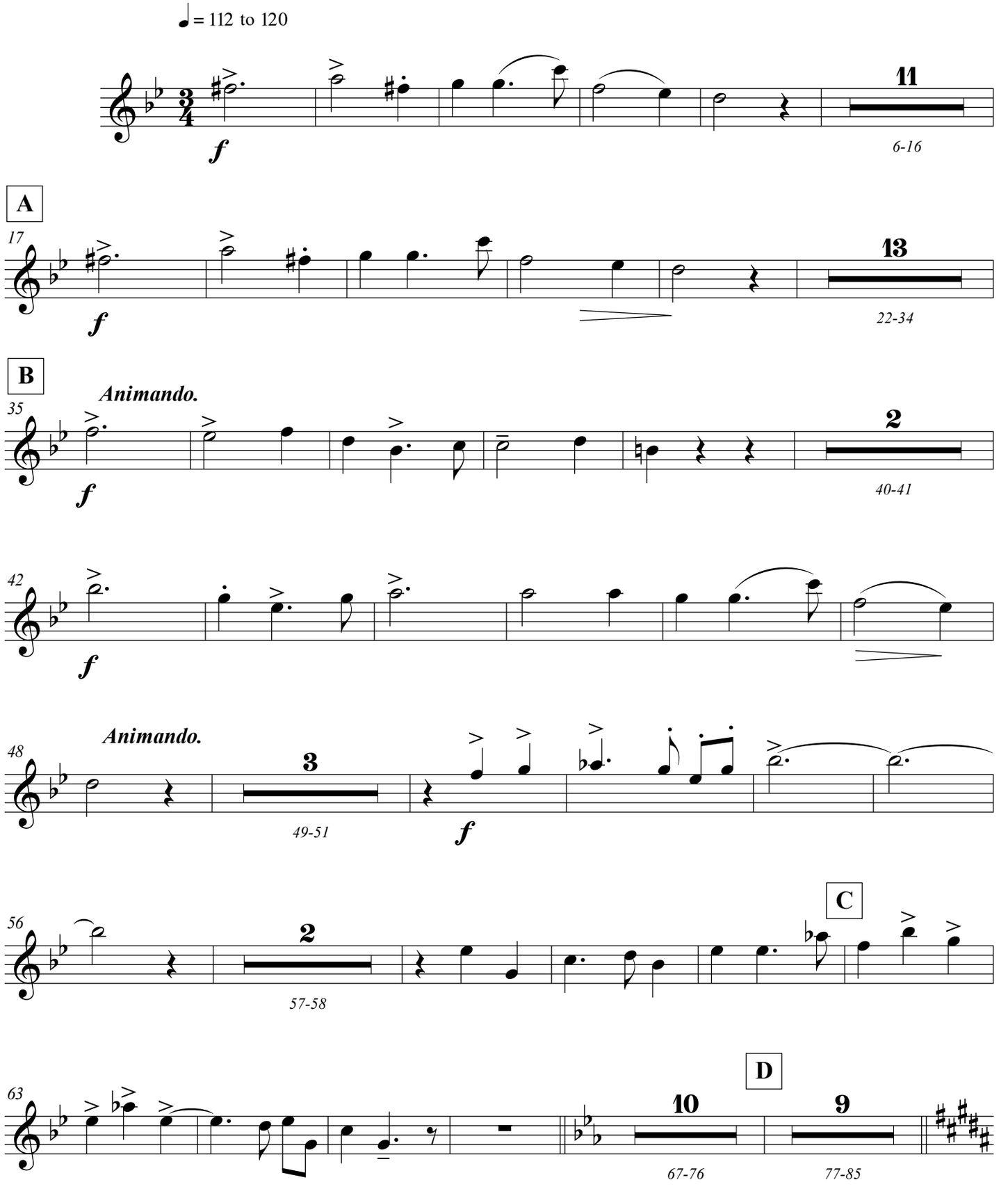
Autograph Manuscript:	Royal College of Music, London MS 4201
Vocal Score:	Novello Octavo Edition No. 8134
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk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

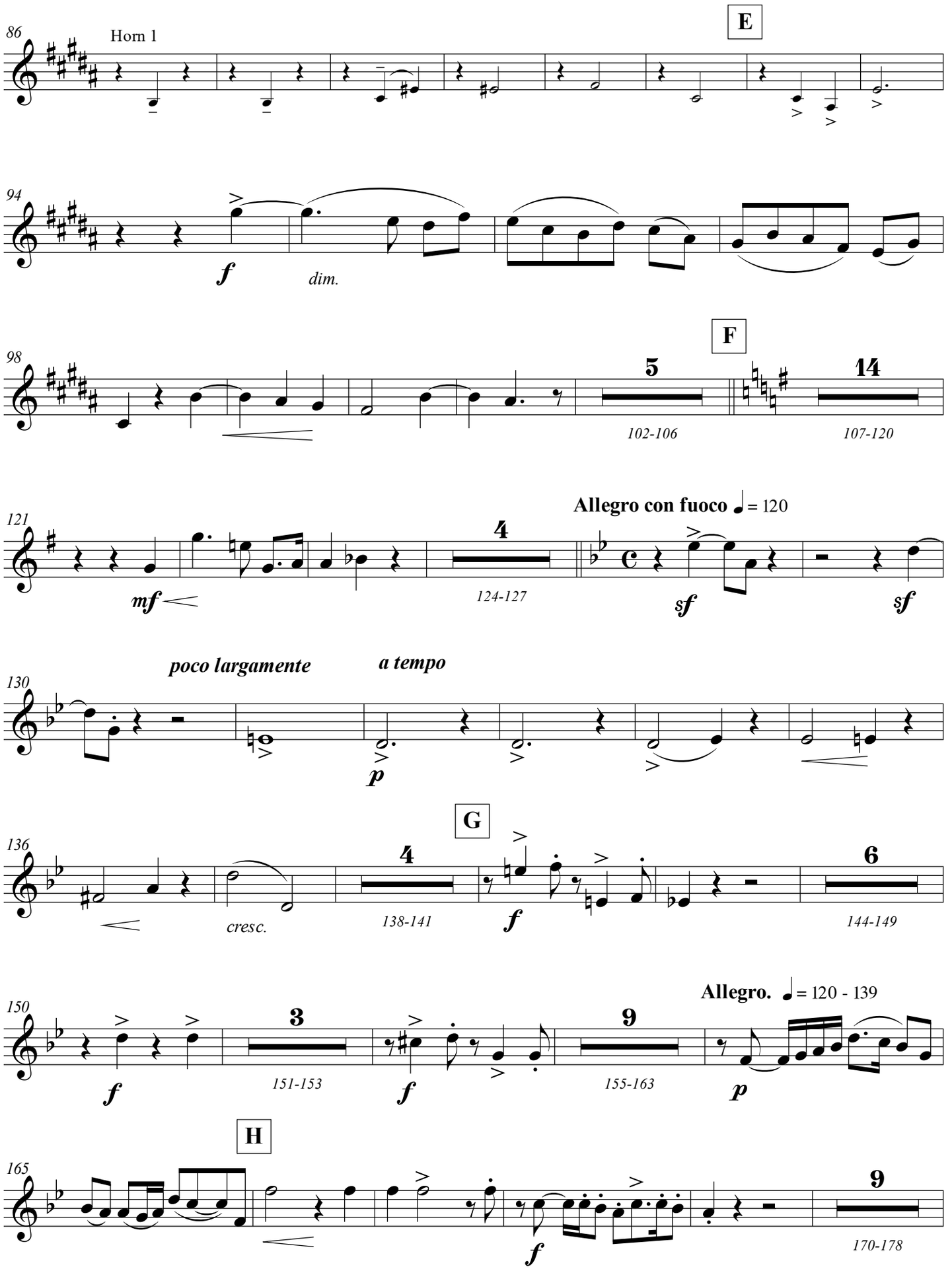
Reference Material and Software

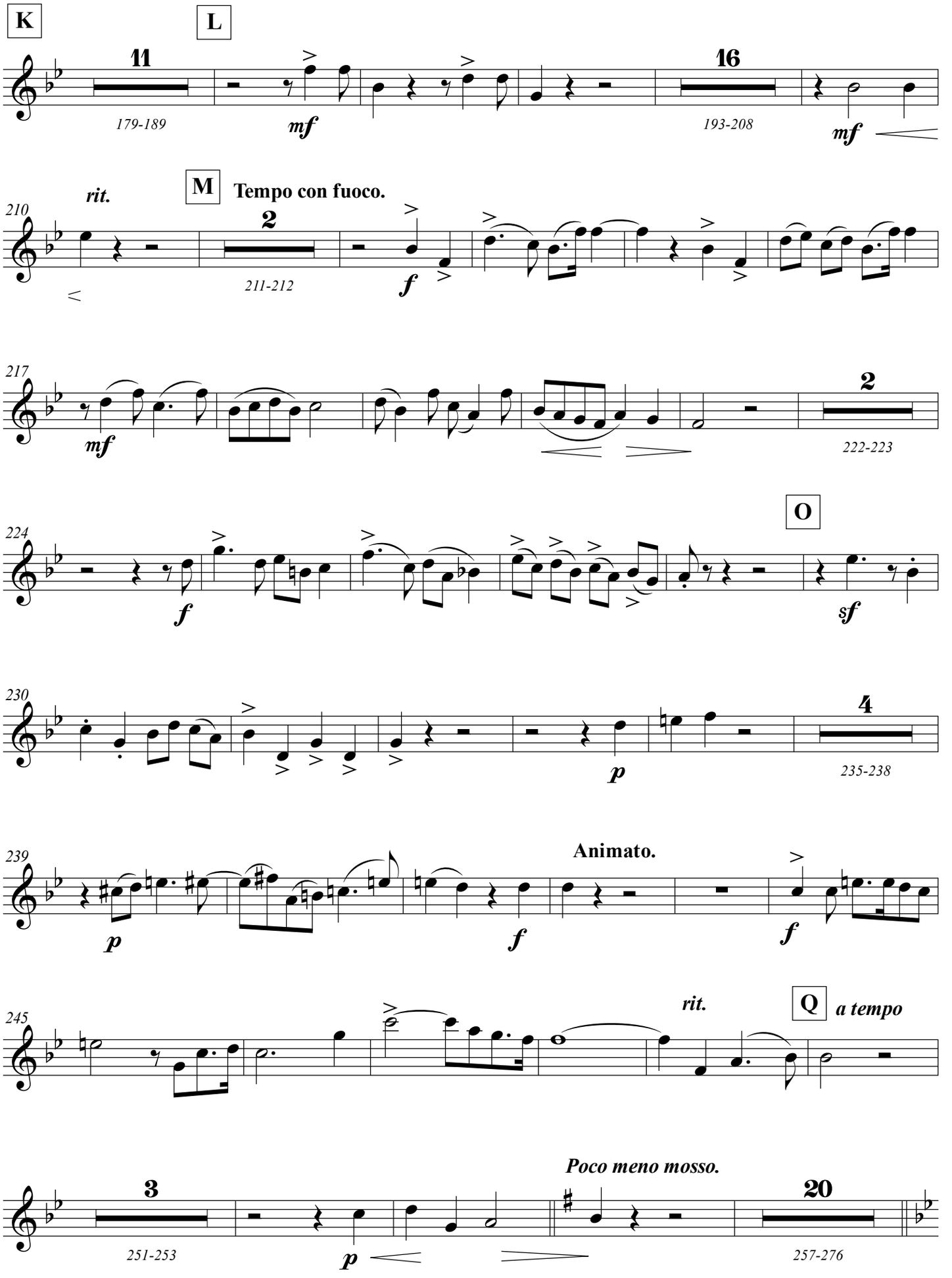
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

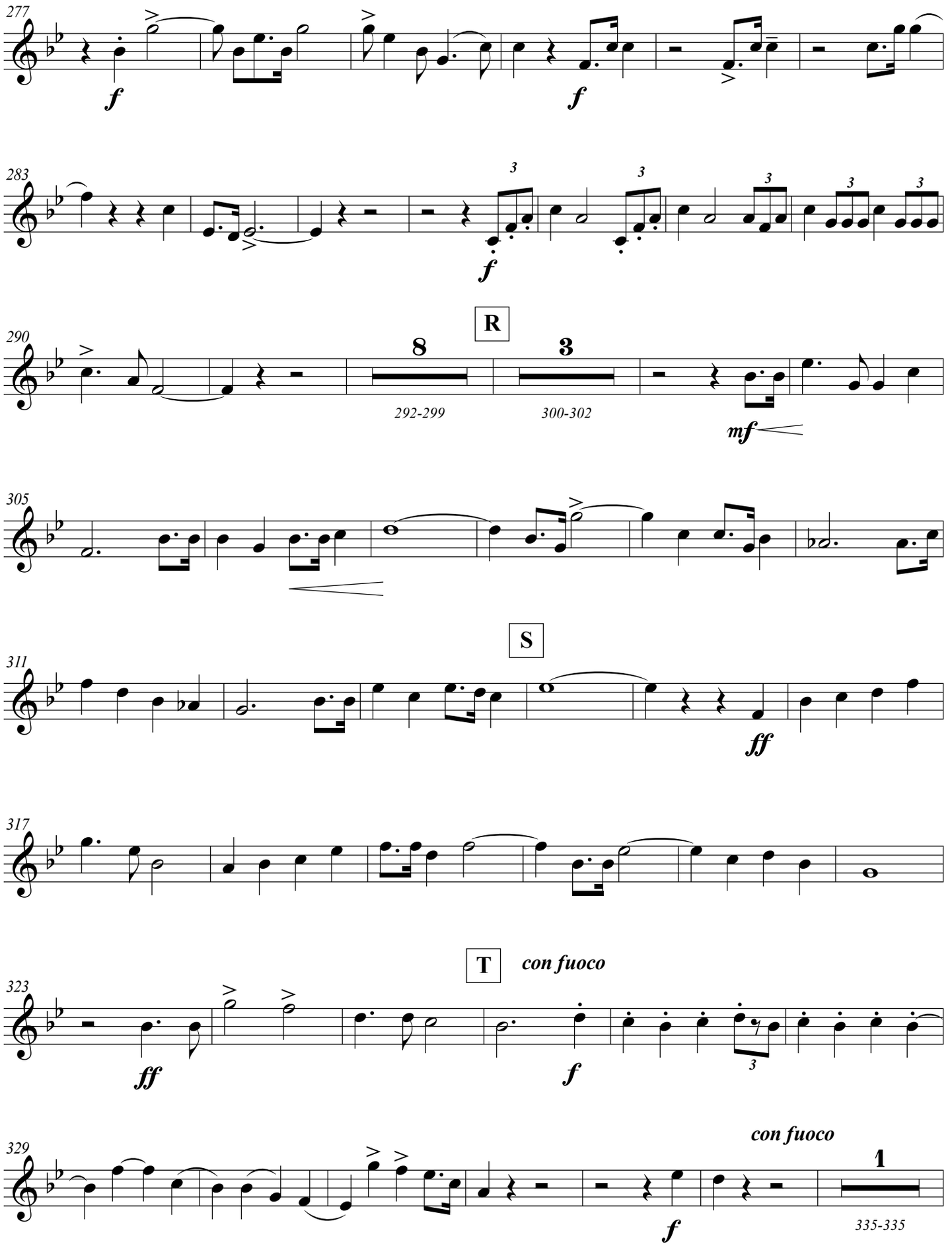
L' ALLEGRO ED IL PENSEROSO

C. HUBERT H. PARRY




86
Horn 1
E
94
f
dim.
98
F
5
102-106
14
107-120
121
mf
4
124-127
Allegro con fuoco ♩= 120
sf
sf
130
poco largamente
a tempo
p
136
cresc.
G
4
138-141
f
6
144-149
150
Allegro. ♩= 120 - 139
f
3
151-153
f
9
155-163
p
165
H
f
9
170-178


K
L
11
179-189
mf
16
193-208
mf
rit.
M
Tempo con fuoco.
210
2
211-212
f
217
mf
2
222-223
O
224
f
sf
230
p
4
235-238
239
Animato.
p
f
f
245
rit.
Q
a tempo
Poco meno mosso.
3
251-253
p
20
257-276


277
f
283
f
290
R
8
292-299
3
300-302
mf
305
S
311
ff
317
T
con fuoco
323
ff
f
329
con fuoco
1
335-335
f

Oboe 1

Allegro grazioso. con moto ♩ = 168

Oboe Solo

336

ff

mf

341

347

cresc.

f

dim.

353

dim.

A

359

15

361-375

pp

p

B

C

379

12

382-393

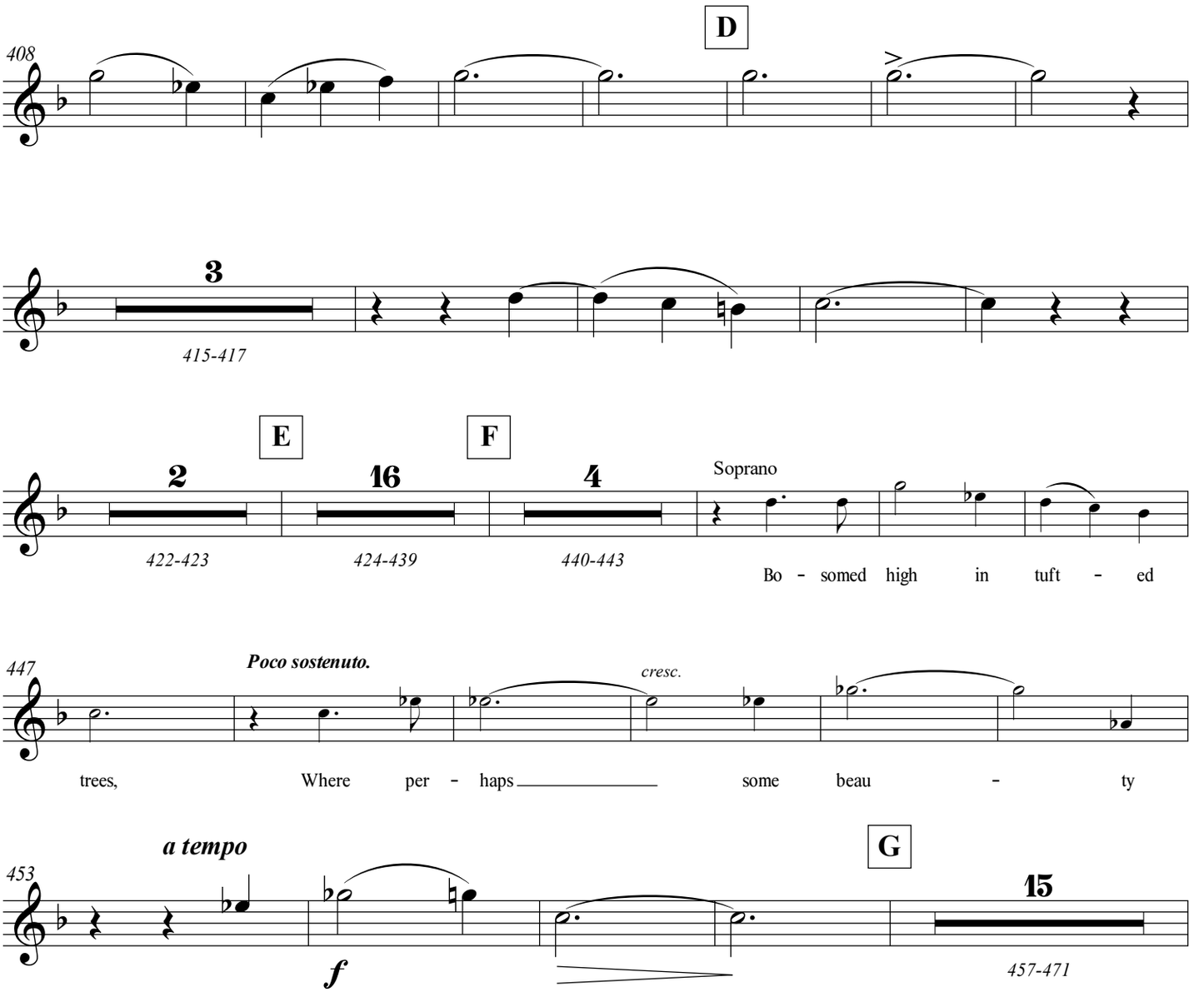
p

396

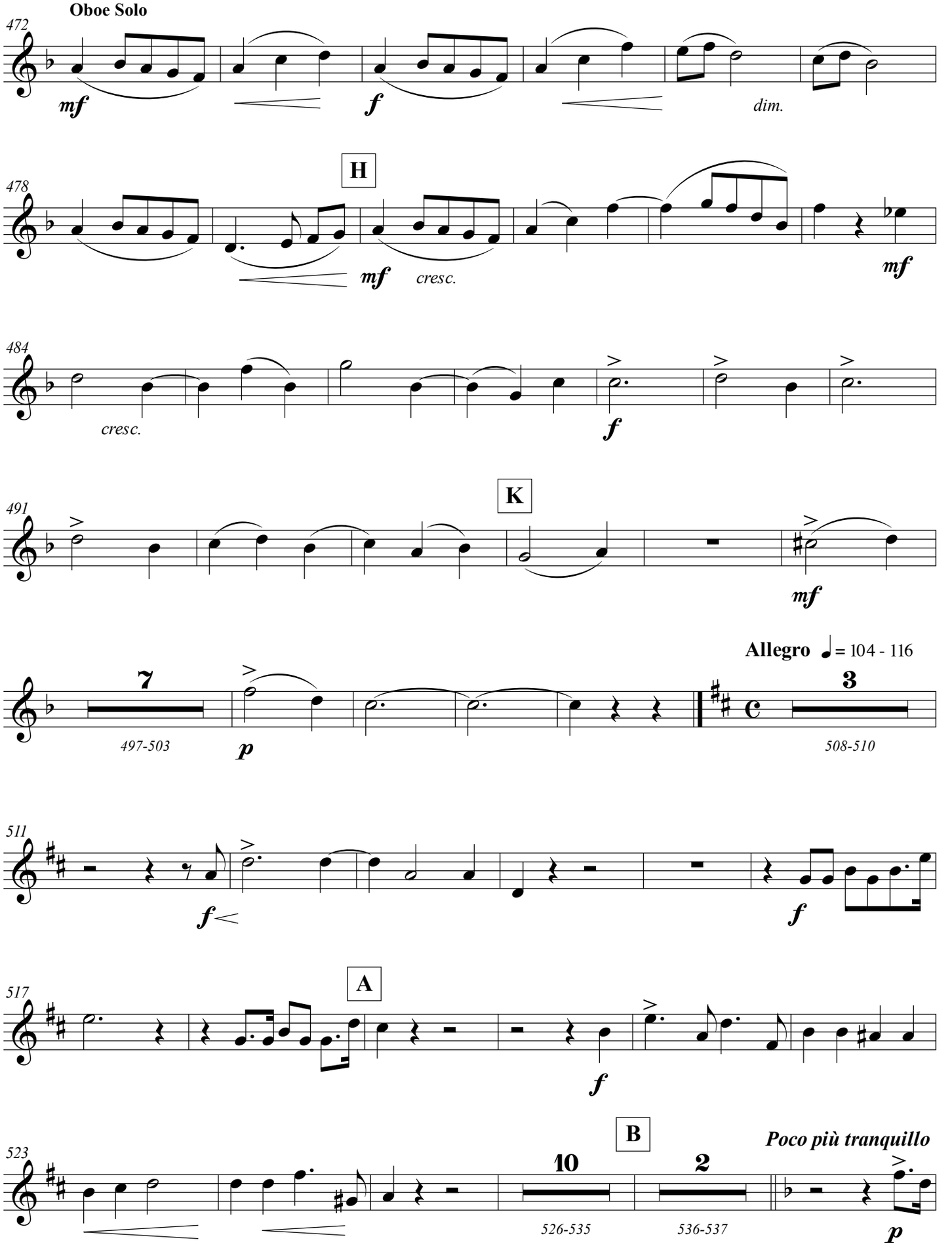
p

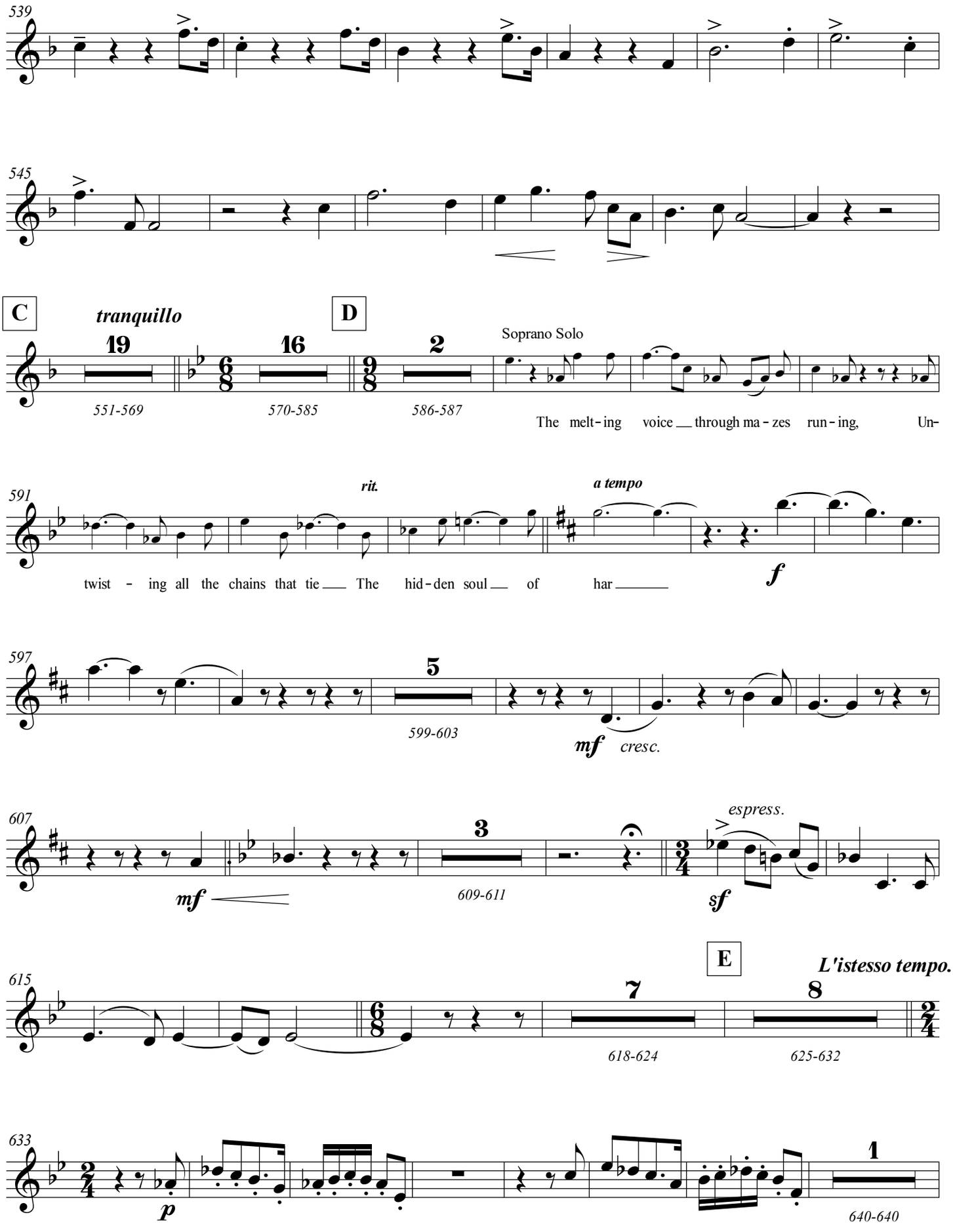
402

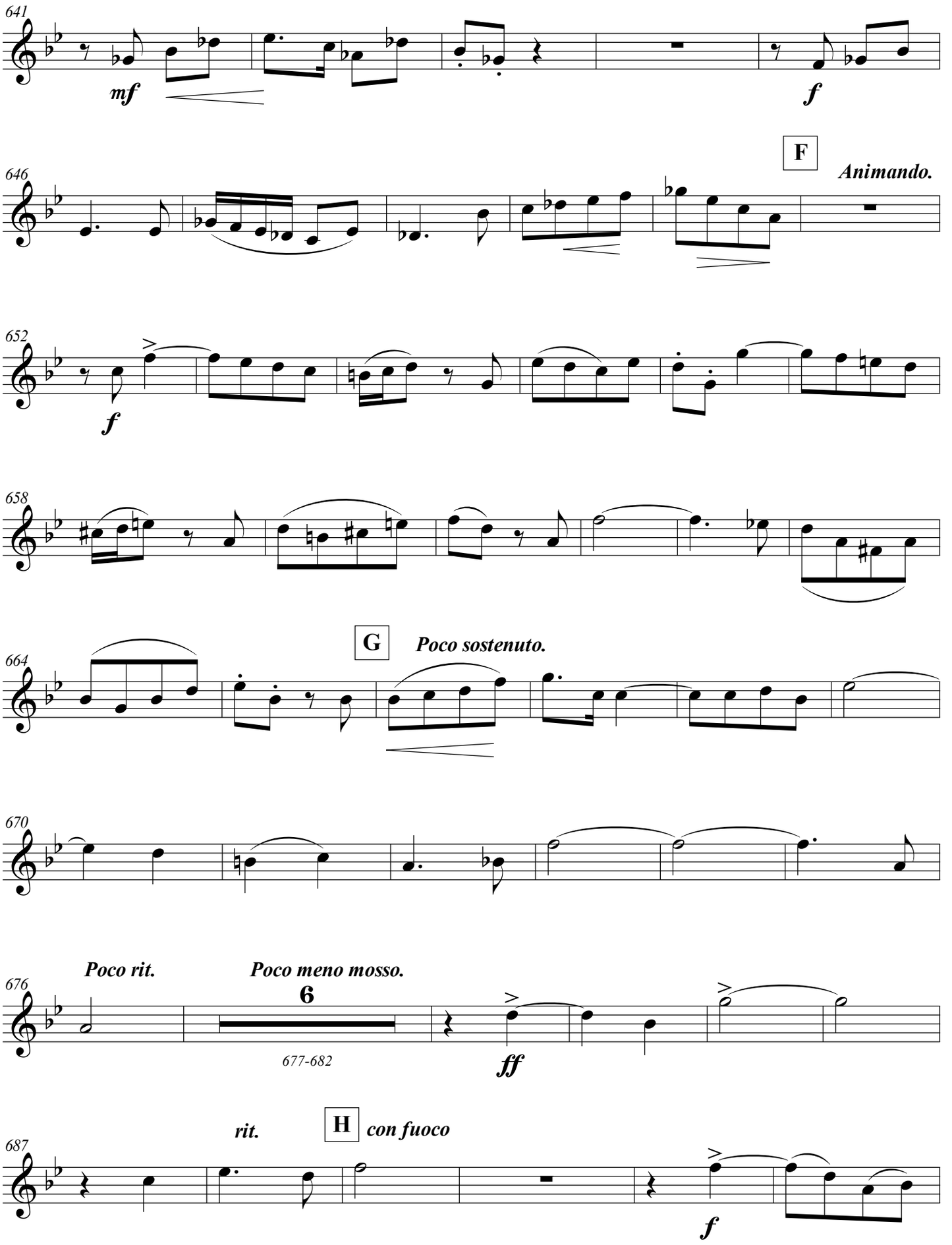
p

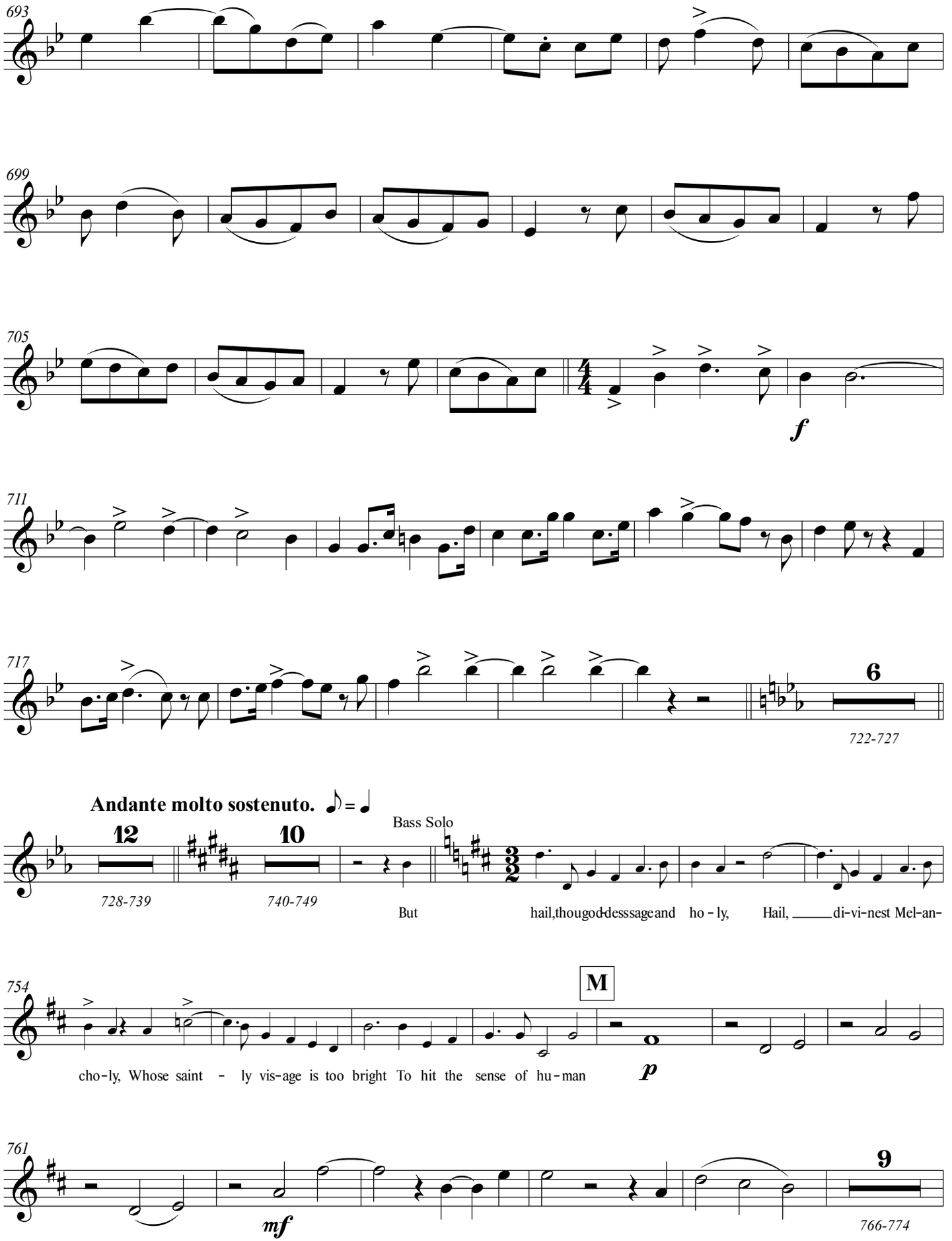

D
408
3
415-417
E
F
2
16
4
422-423
424-439
440-443
Soprano
Bo - somed high in tuft - ed
447
Poco sostenuto.
cresc.
trees, Where per - haps some beau - ty
a tempo
453
G
15
457-471
f

Oboe 1


Oboe Solo
472
mf
f
dim.
H
478
mf
cresc.
mf
484
cresc.
f
K
491
mf
Allegro ♩= 104 - 116
7
497-503
p
3
508-510
511
f
f
A
517
f
B
Poco più tranquillo
523
10
526-535
2
536-537
p


539
545
C
tranquillo
19
551-569
16
570-585
D
2
586-587
Soprano Solo
The melt - ing voice through ma - zes run - ing, Un-
591
rit.
a tempo
twist - ing all the chains that tie The hid - den soul of har
f
597
5
599-603
mf cresc.
607
mf
3
609-611
espress.
sf
615
E
7
618-624
8
625-632
L'istesso tempo. Anim
633
p
1
640-640


641
mf
f
F
Animando.
646
652
f
658
G
Poco sostenuto.
664
670
Poco rit.
Poco meno mosso.
676
6
677-682
ff
rit.
H
con fuoco
687
f


693
699
705
f
711
717
6
722-727
Andante molto sostenuto.
12
728-739
10
740-749
Bass Solo
But hail, thou god-dess sage and ho - ly, Hail, di-vi-nest Mel-an-
754
M
cho-ly, Whose saint - ly vis-age is too bright To hit the sense of hu-man
p
761
mf
9
766-774

Oboe 1

O

775

Poco animando

p *cresc.*

780

Allegro moderato. ♩ = 𝅗𝅥

f

10

785-794

5

795-799

cresc.

p

rit.

f

Poco sostenuto.

13

804-816

R

817

p

cresc.

Più mosso. ♩ = 96

f

823

17

826-842

12

843-854

S

855

Flute 1

a tempo

T

862

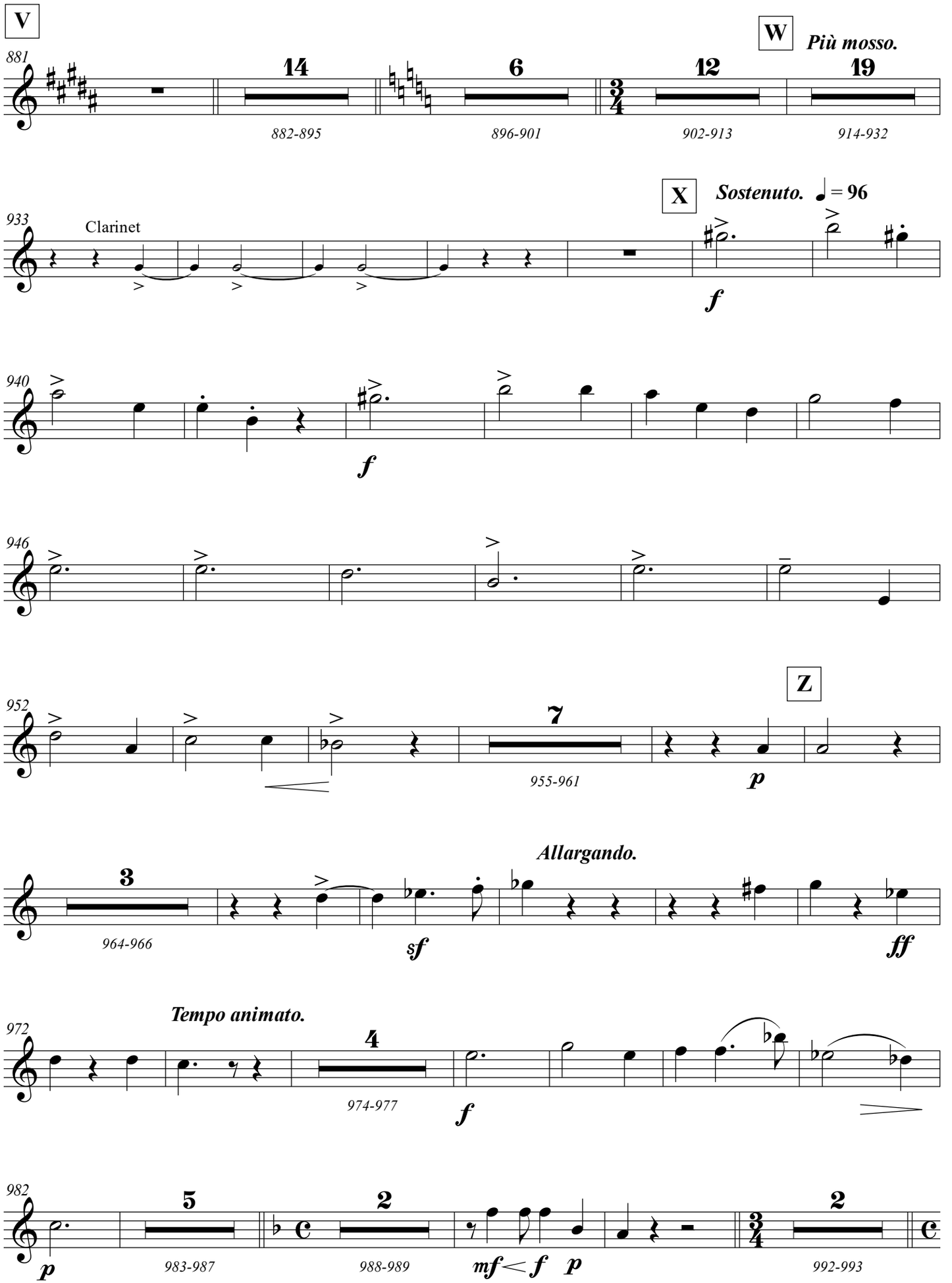
mf

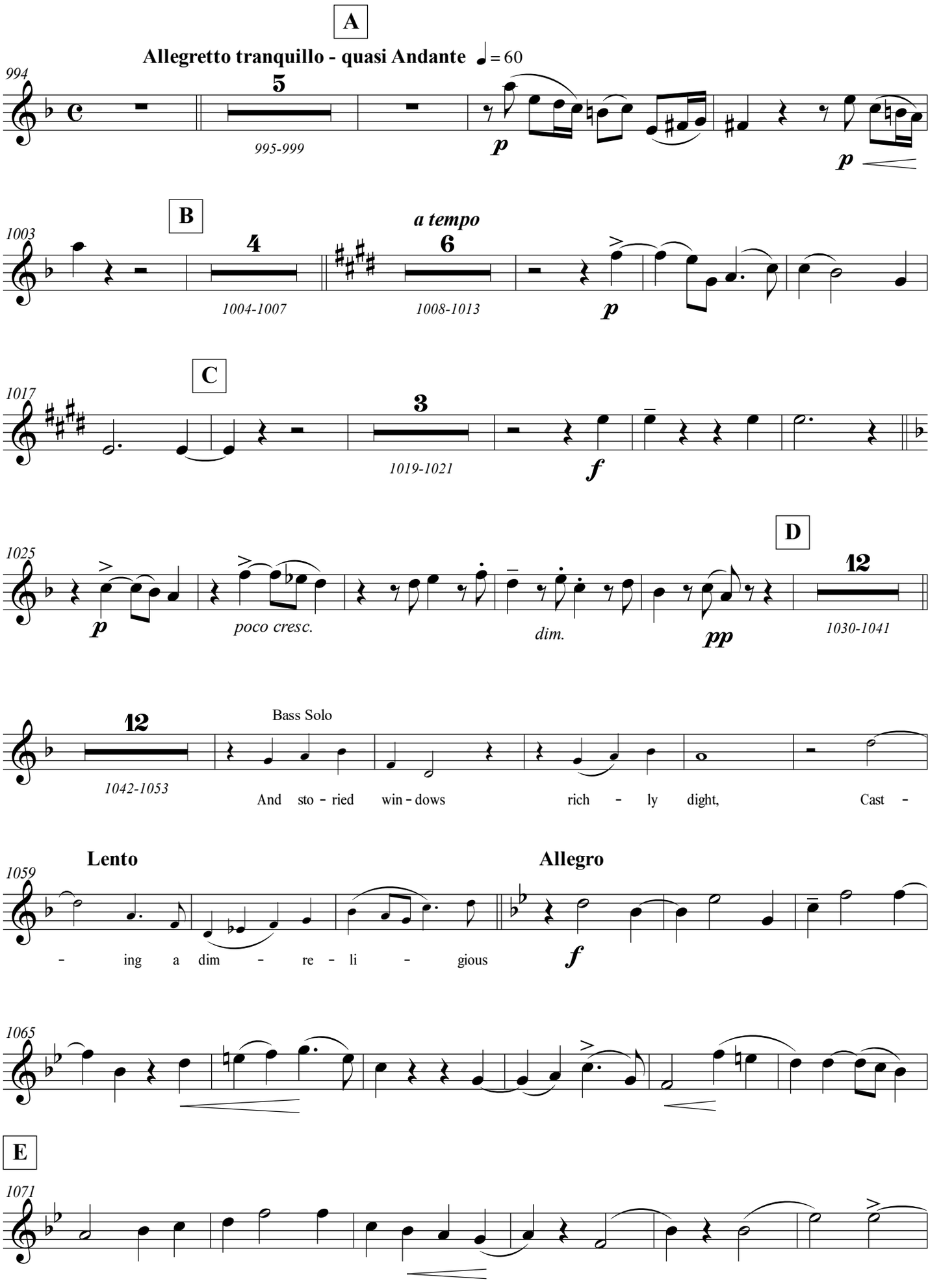
867

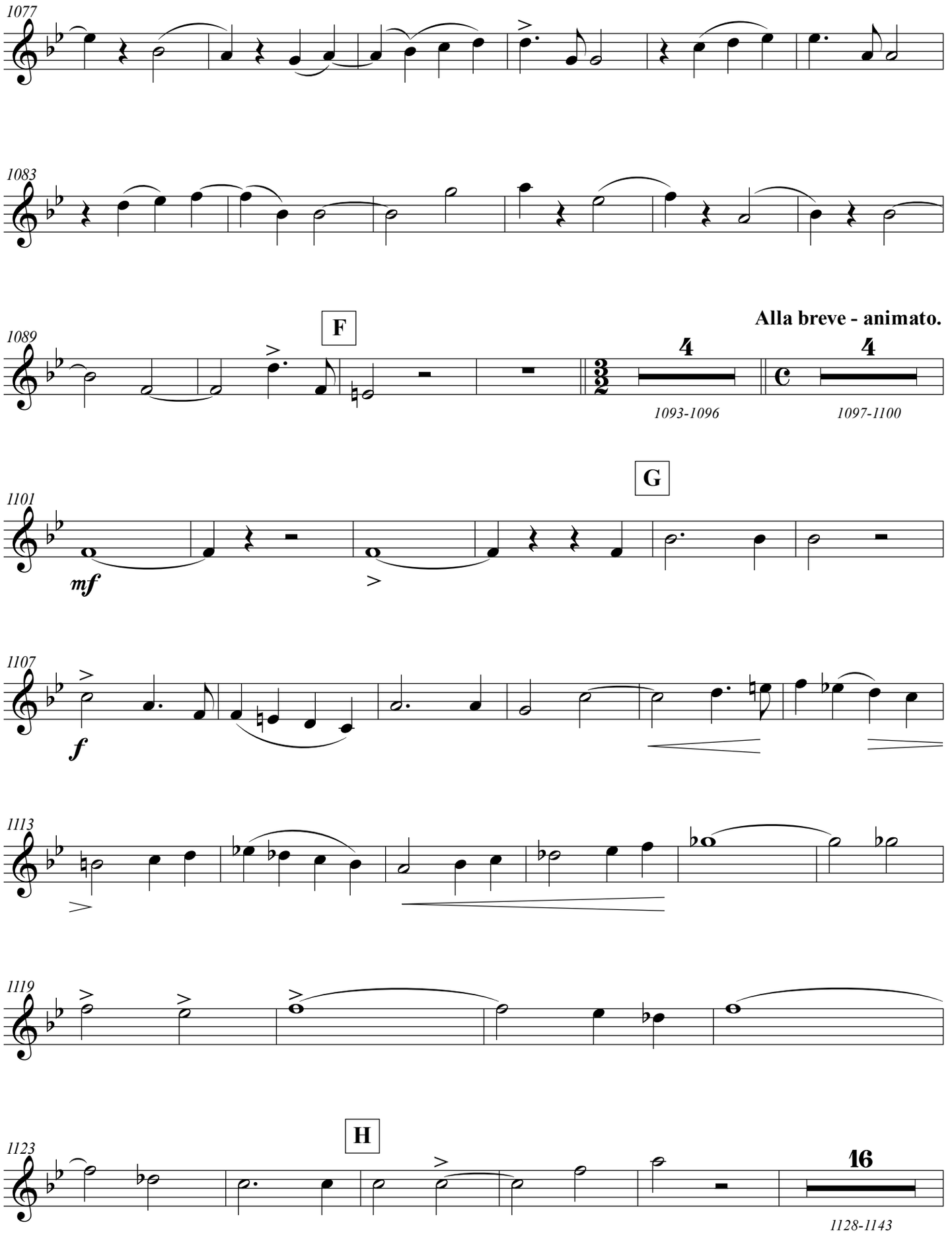
sempre dim.

8

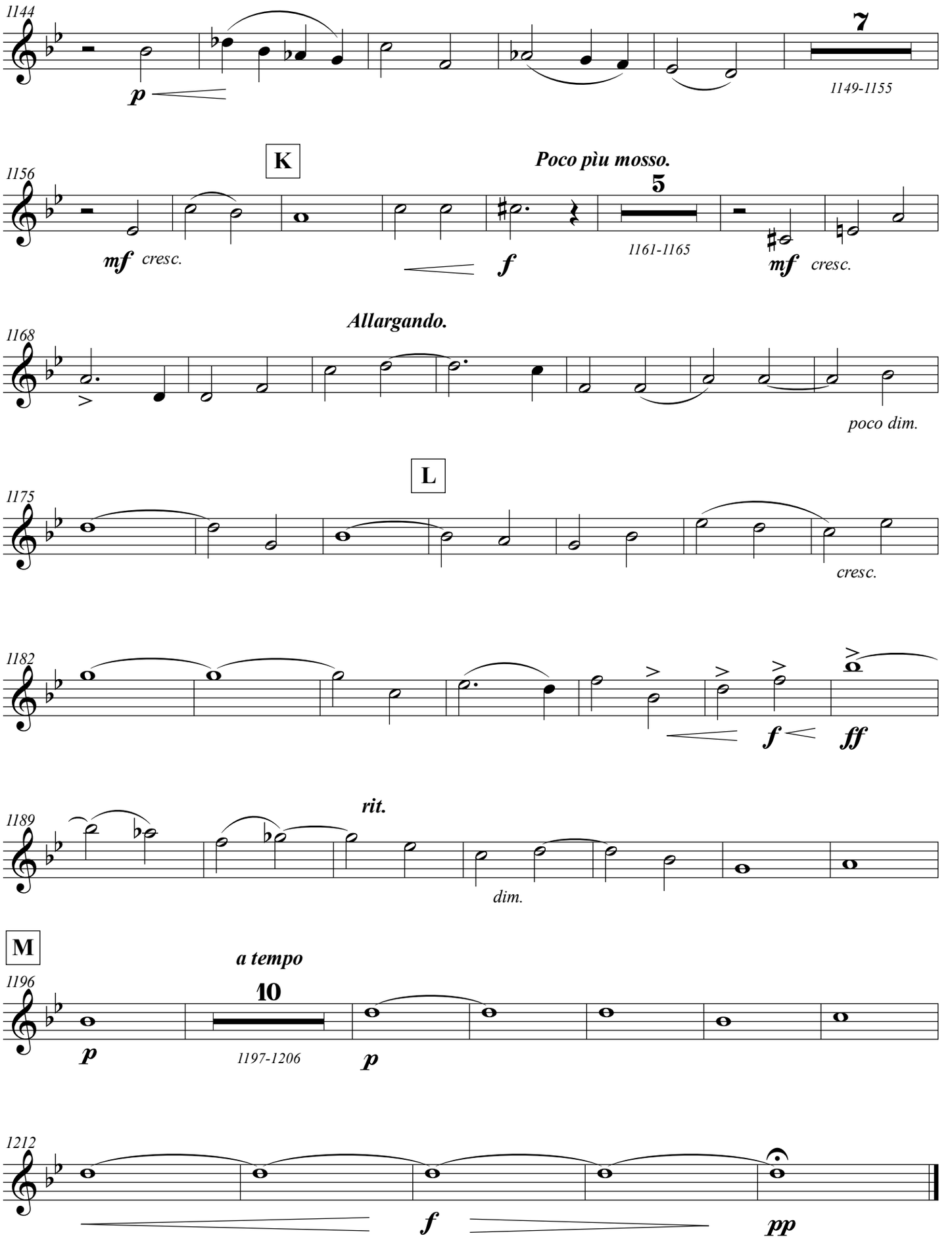
873-880


V
881
14
882-895
6
896-901
W
Più mosso.
12
902-913
19
914-932
X
Sostenuto. ♩ = 96
933
Clarinet
f
940
f
946
952
7
955-961
Z
p
Allargando.
3
964-966
sf
ff
Tempo animato.
972
4
974-977
f
982
5
983-987
p
2
988-989
mf < f p
2
992-993


A
Allegretto tranquillo - quasi Andante ♩= 60
994
5
995-999
p
p
B
1003
4
1004-1007
a tempo
6
1008-1013
p
C
1017
3
1019-1021
f
D
1025
p
poco cresc.
dim.
pp
12
1030-1041
12
1042-1053
Bass Solo
And sto - ried win - dows rich - ly dight, Cast -
Lento
Allegro
1059
- ing a dim - re - li - gious
f
1065
E
1071


1077
1083
1089
F
Alla breve - animato.
4
4
1093-1096
1097-1100
1101
G
mf
1107
f
1113
1119
1123
H
16
1128-1143

Oboe 1


1144
7
p
1149-1155
K
Poco più mosso.
1156
5
mf cresc.
f
1161-1165
mf cresc.
Allargando.
1168
poco dim.
L
1175
cresc.
1182
f
ff
rit.
1189
dim.
M
a tempo
1196
10
p
1197-1206
p
1212
f
pp

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