L'ALLEGRO ED IL PENSEROSO

POEMS BY

John Milton

SET TO MUSIC FOR

Soprano & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Viola

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

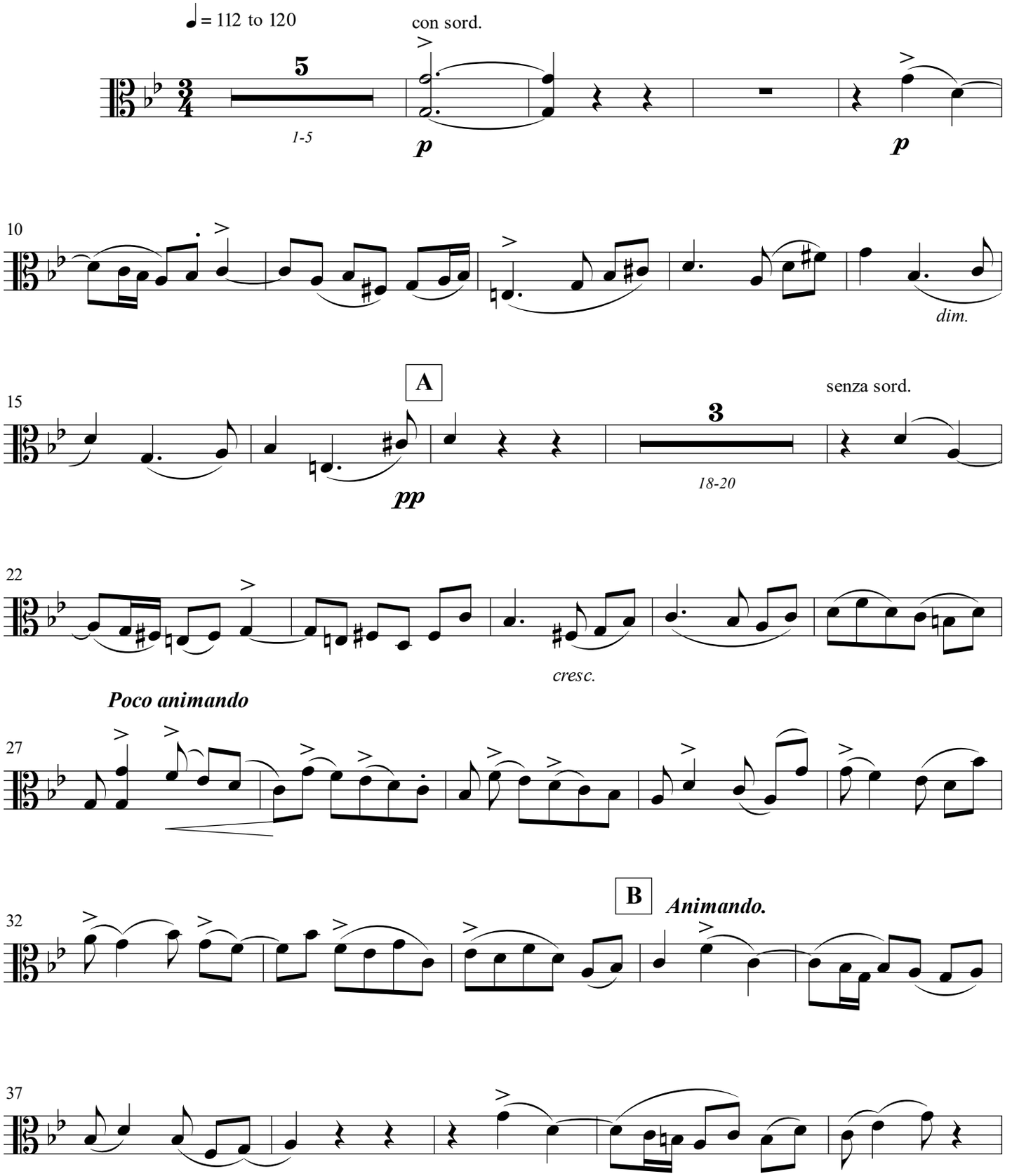
Autograph Manuscript:	Royal College of Music, London MS 4201
Vocal Score:	Novello Octavo Edition No. 8134
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk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

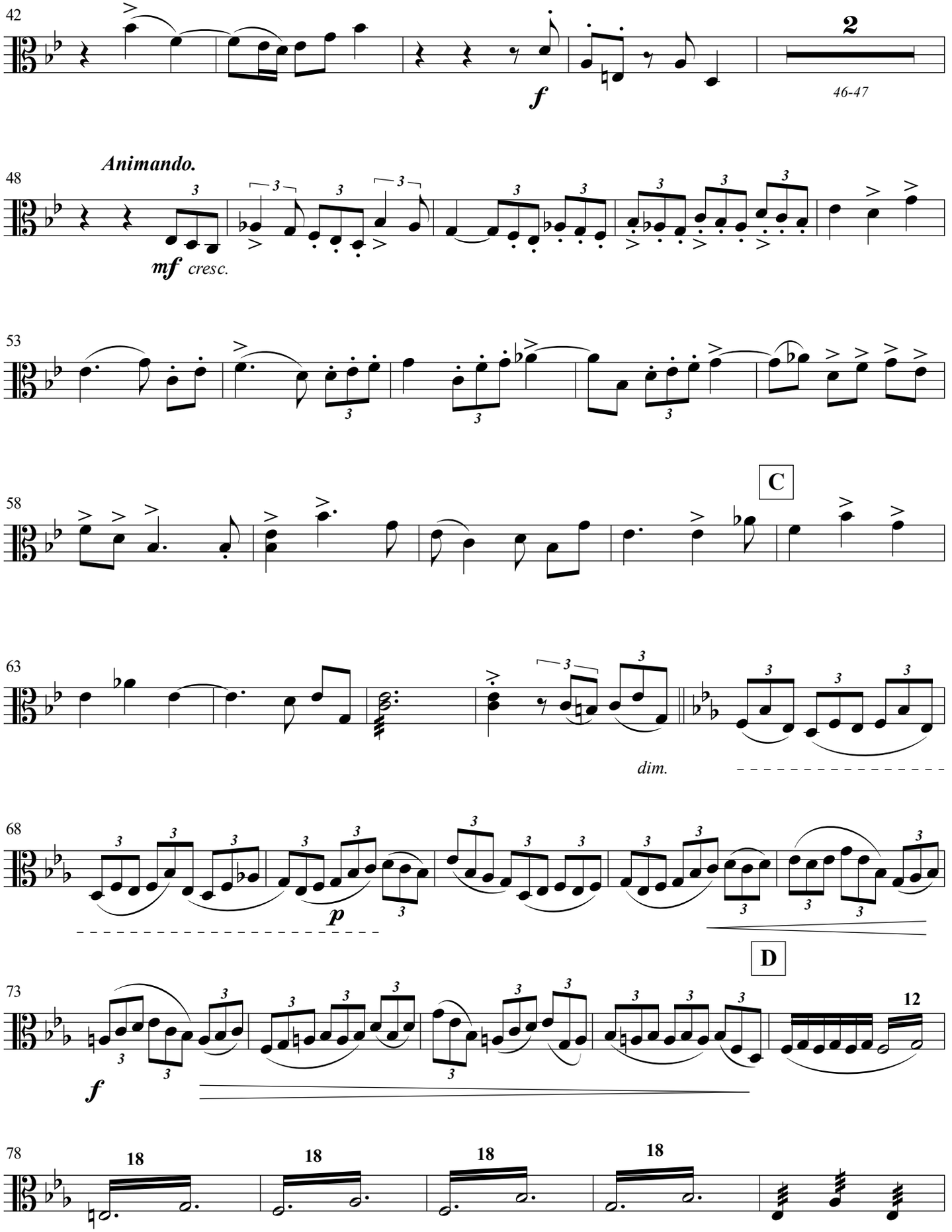
Reference Material and Software

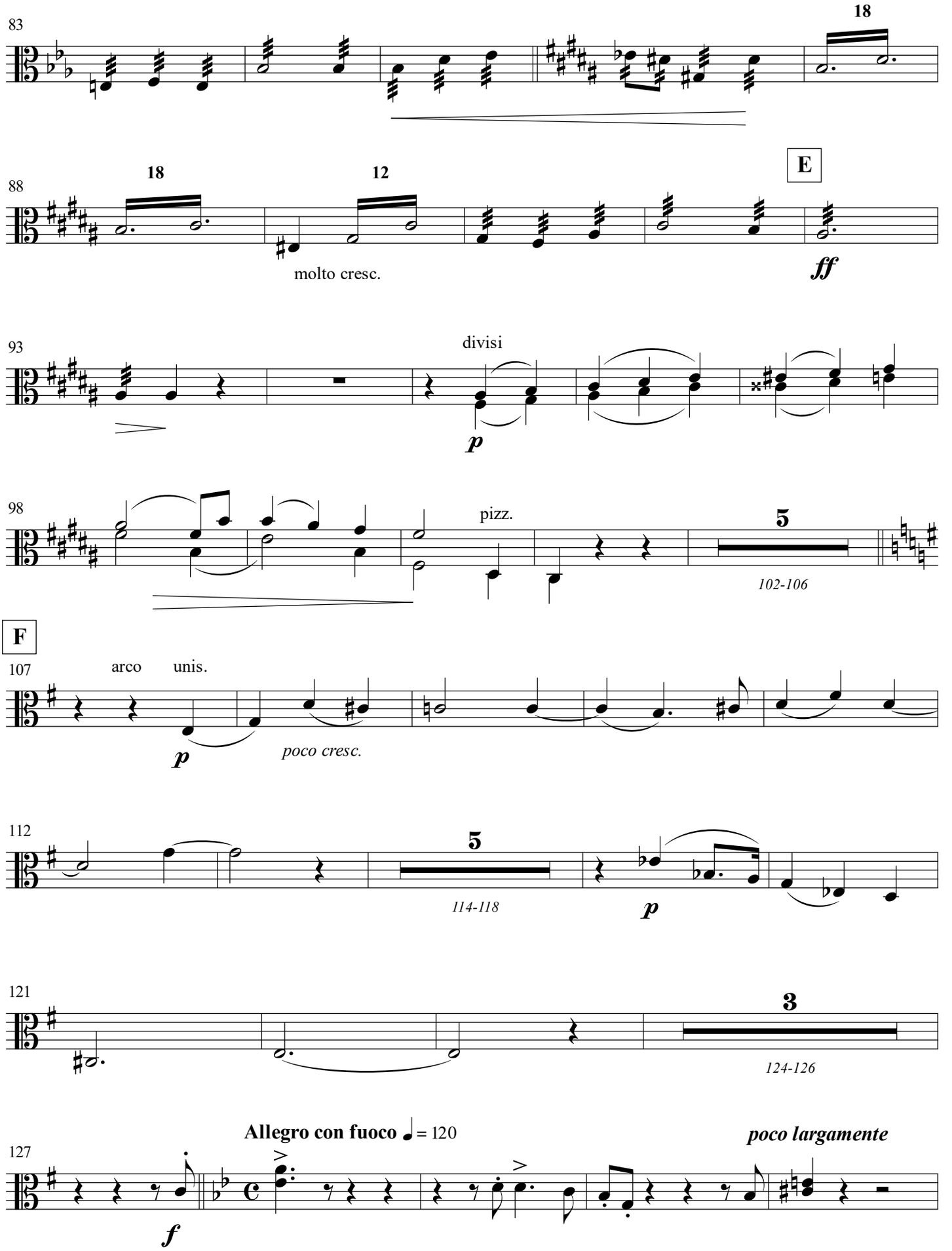
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

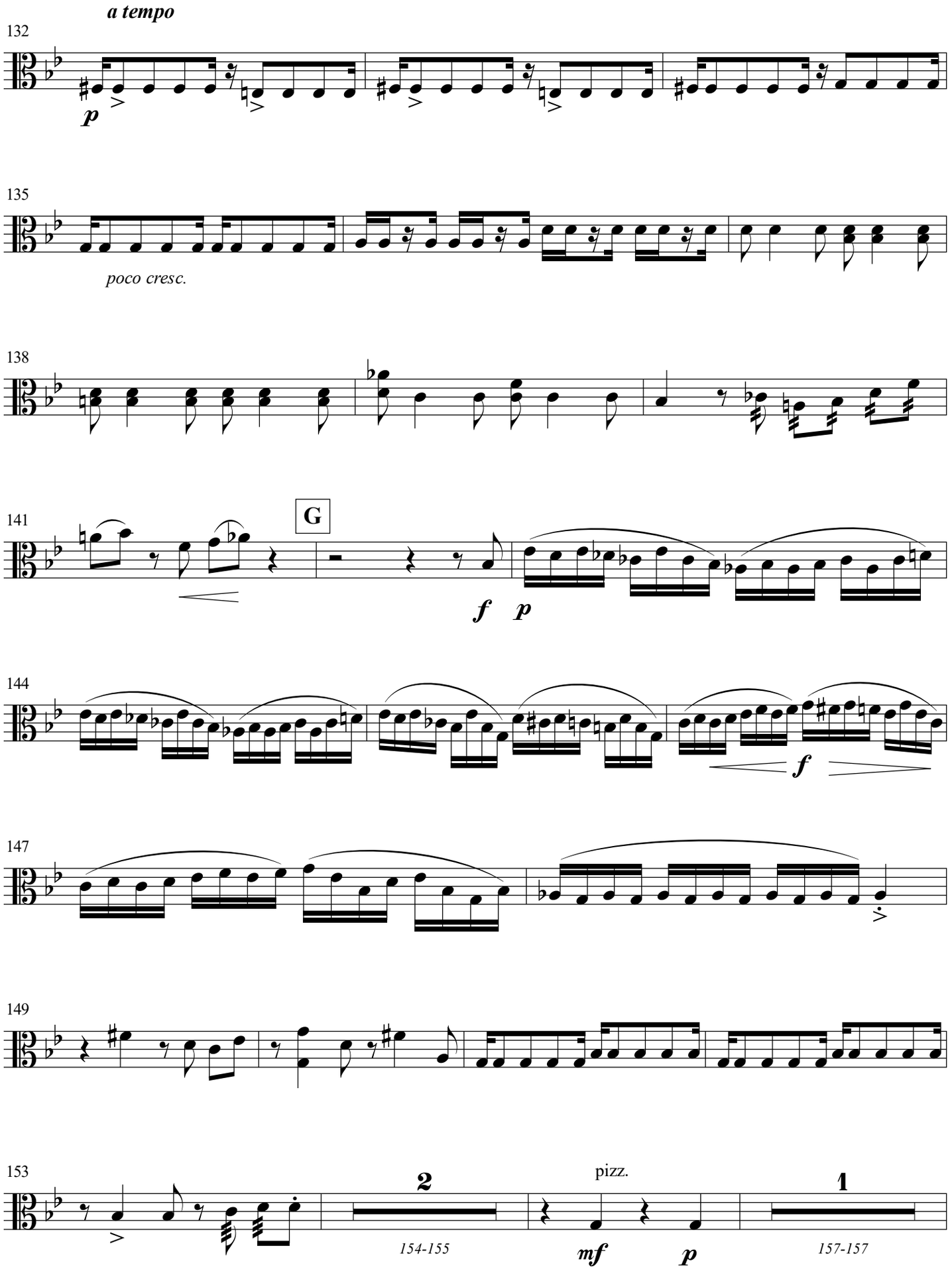
L' ALLEGRO ED IL PENSEROSO

C. HUBERT H. PARRY




42
2
f
46-47
Animando.
48
mf cresc.
53
58
C
63
dim.
68
p
D
73
f
12
78
18
18
18
18


83
18
88
18
12
E
molto cresc.
ff
93
divisi
p
98
pizz.
5
102-106
F
107
arco
unis.
p
poco cresc.
112
5
114-118
p
121
3
124-126
127
Allegro con fuoco ♩= 120
poco largamente
f


a tempo
132
p
135
poco cresc.
138
141
G
f
p
144
f
147
149
153
2
154-155
pizz.
mf
p
1
157-157

Meno mosso - Tranquillo

158 arco

p

Allegro. ♩ = 120 - 139 **H**

164 **1**

165-165

mf *cresc.*

Vivace

169

p

174 pizz. arco

K

179

mf *p*

184

f

L

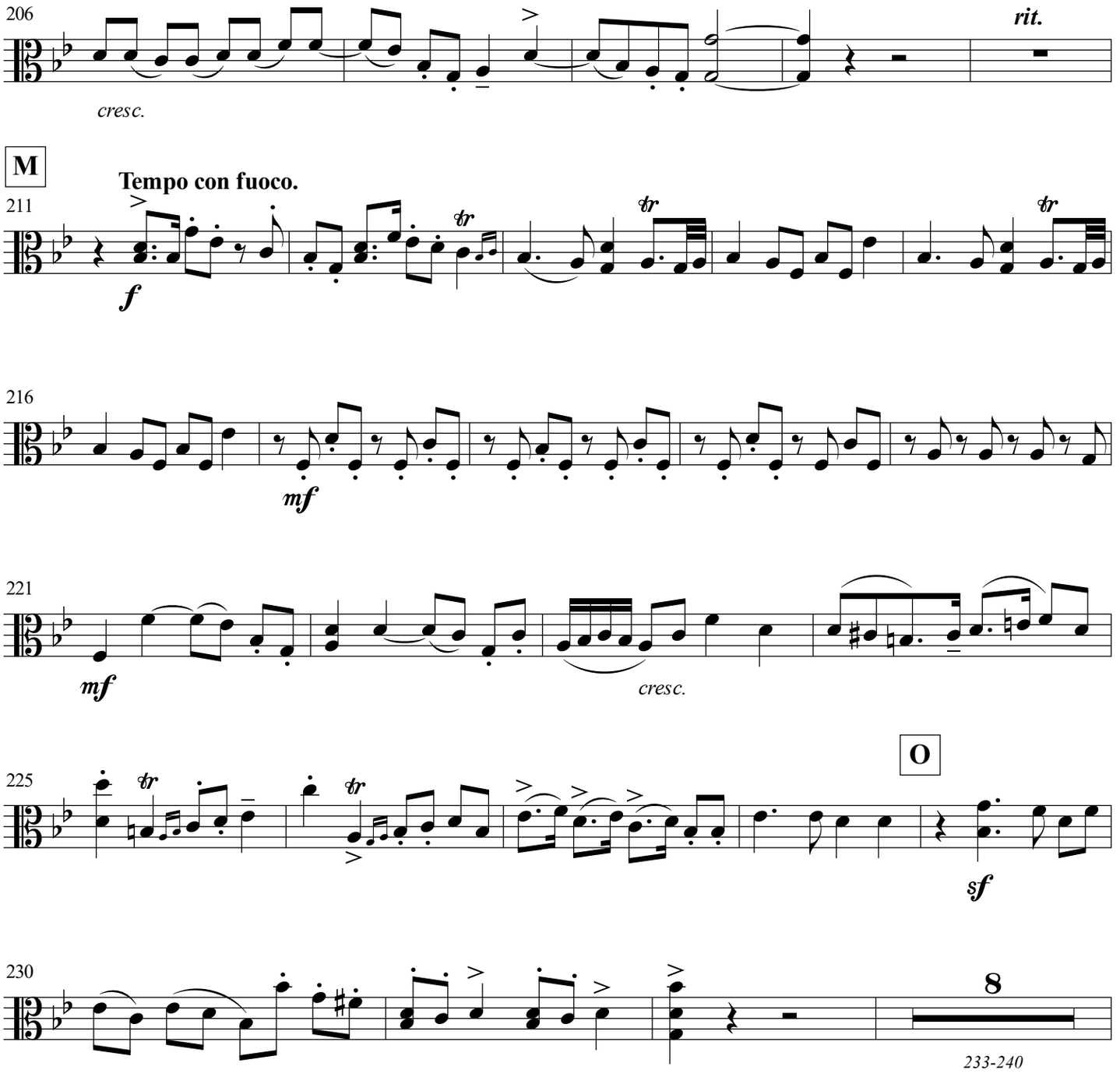
189

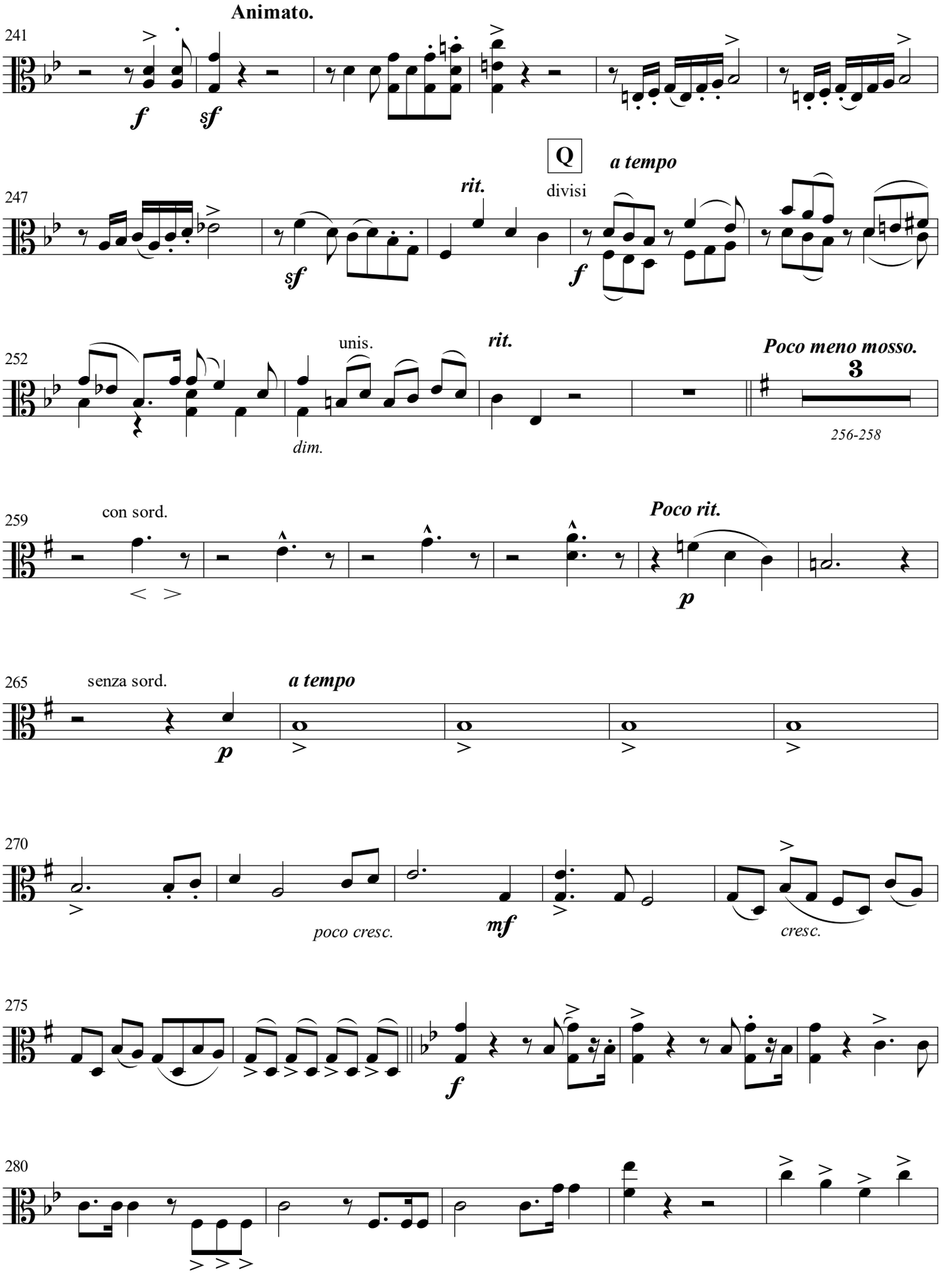
mf *dim.*

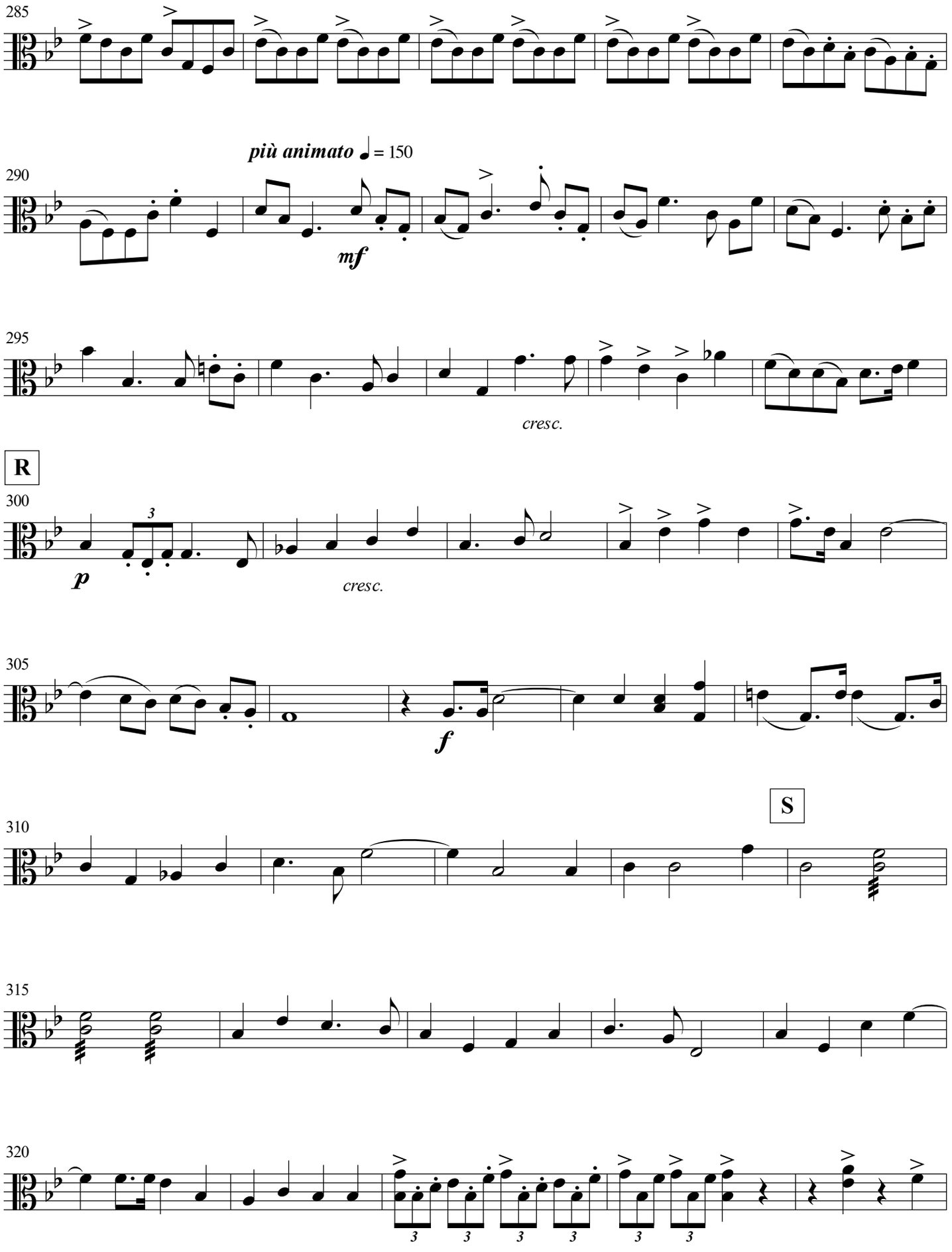
193 **8**

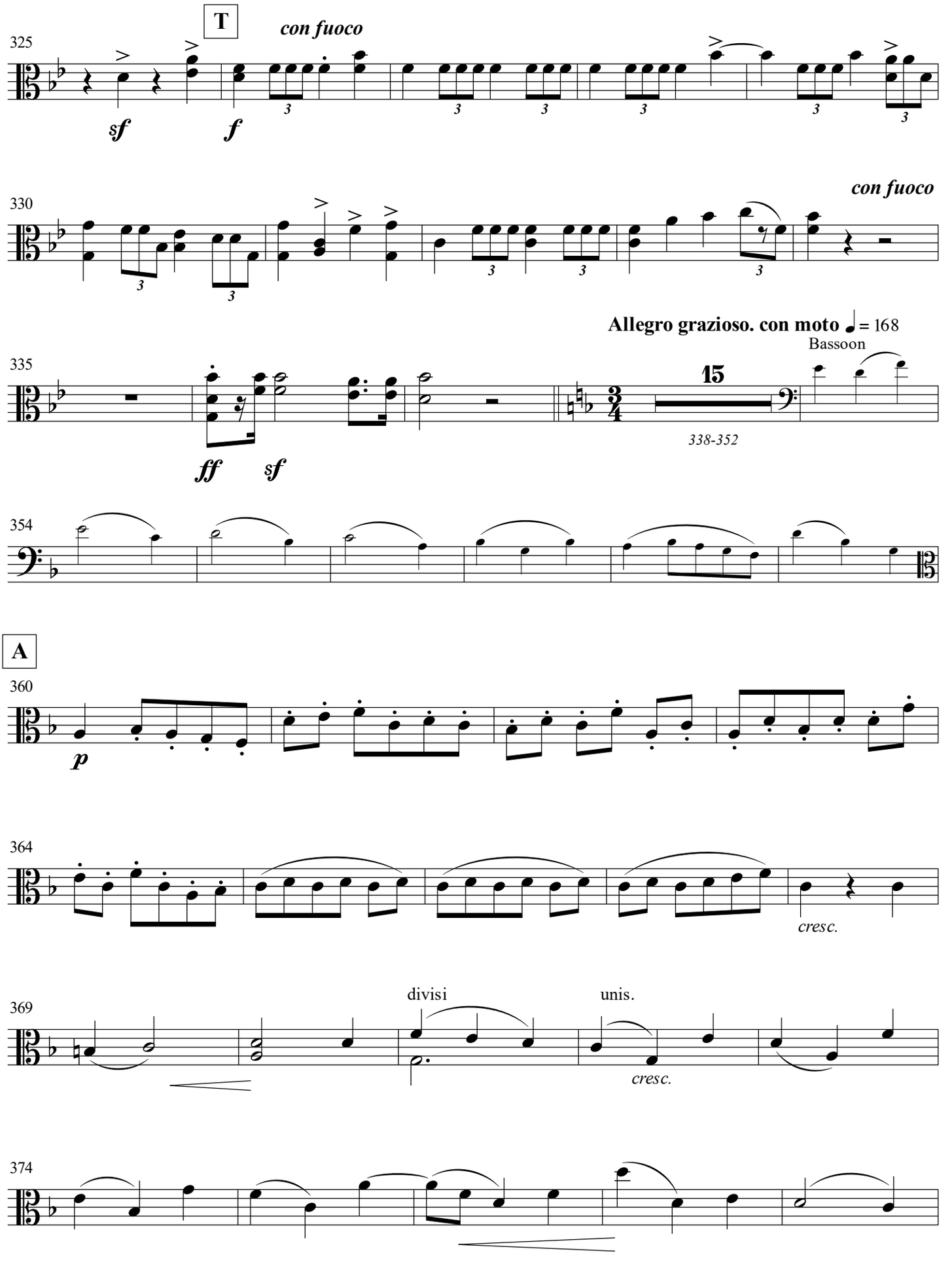
195-202

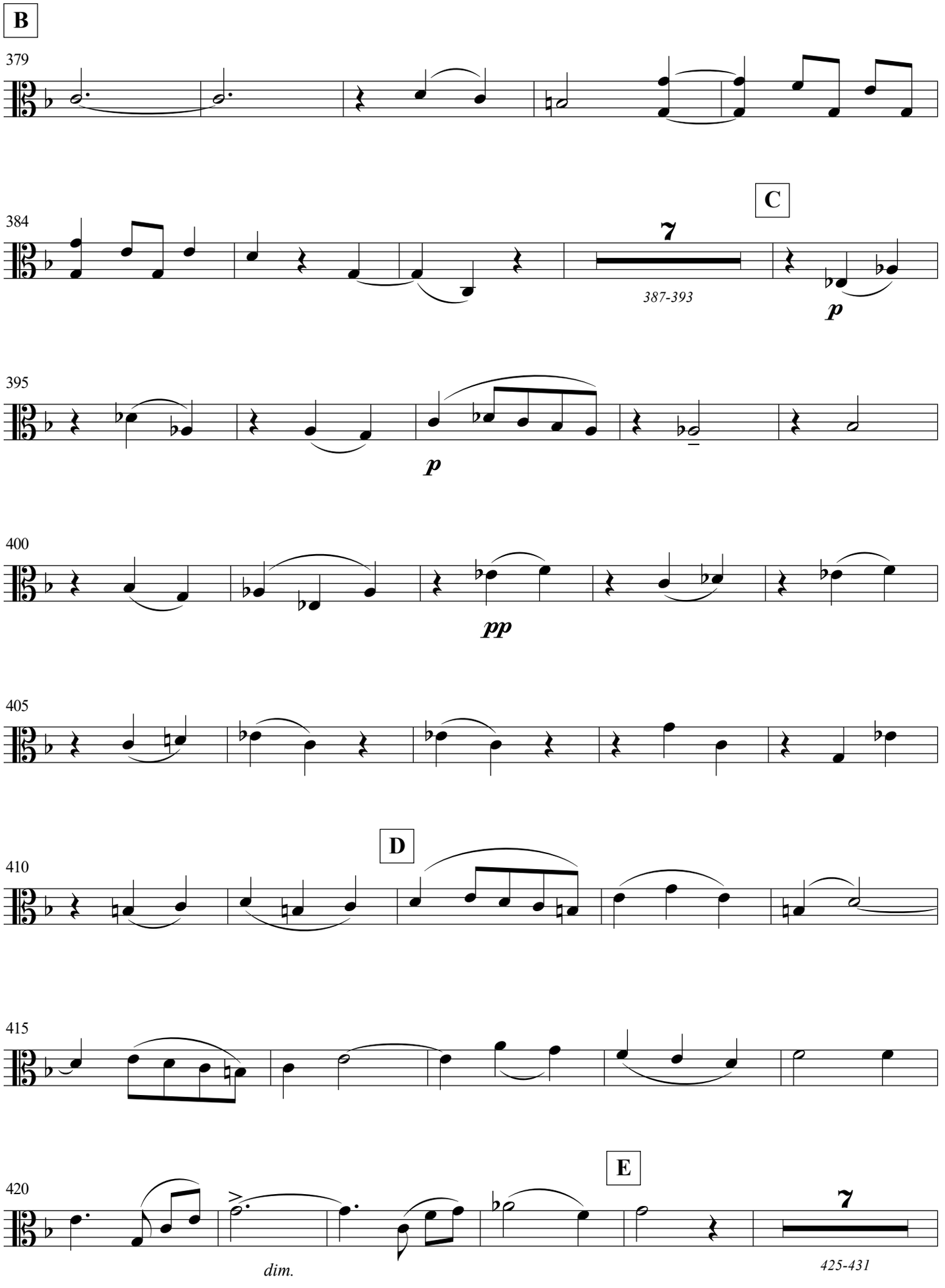
p *cresc.*

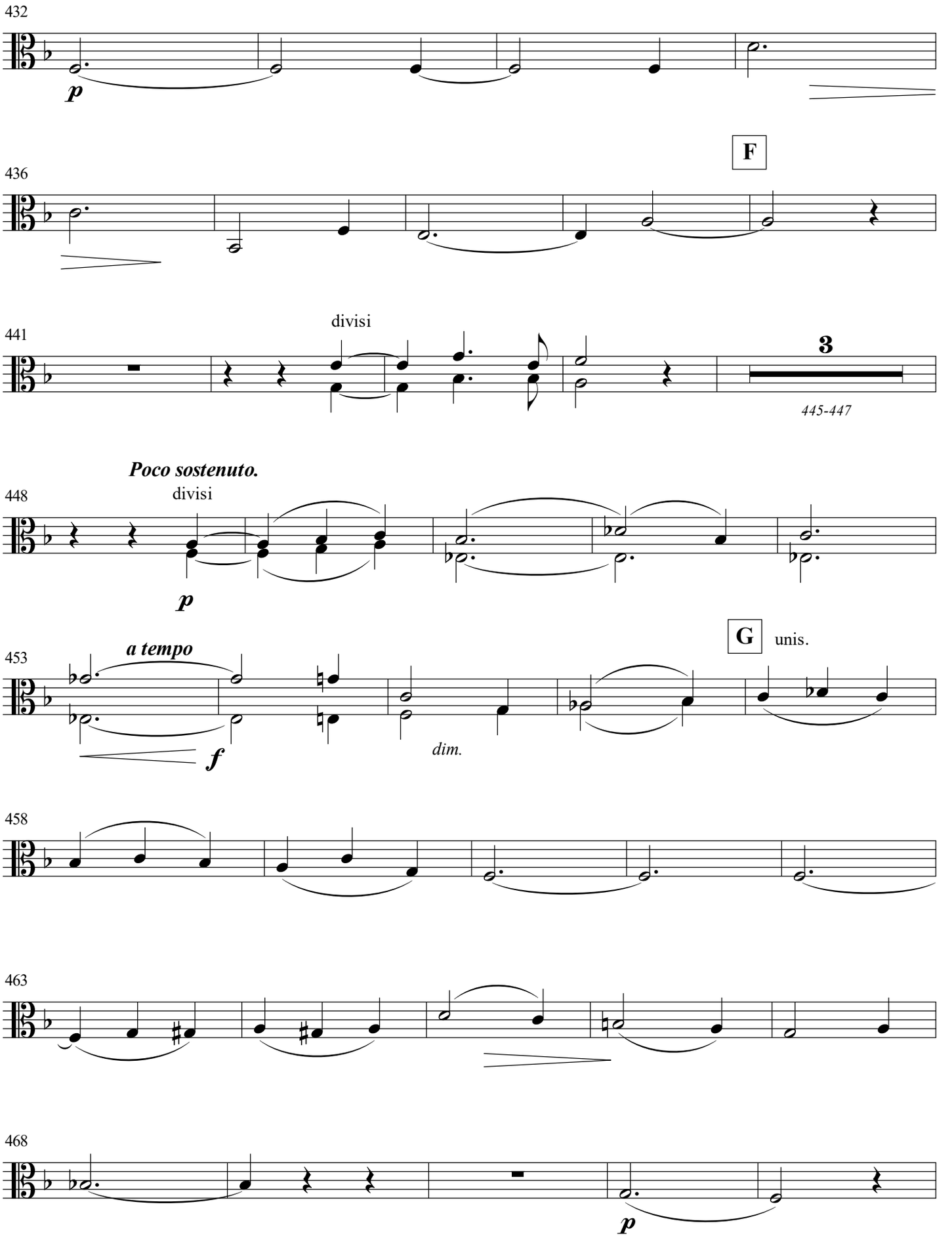

206
rit.
cresc.
M
Tempo con fuoco.
211
f
216
mf
221
mf
cresc.
O
225
sf
230
8
233-240

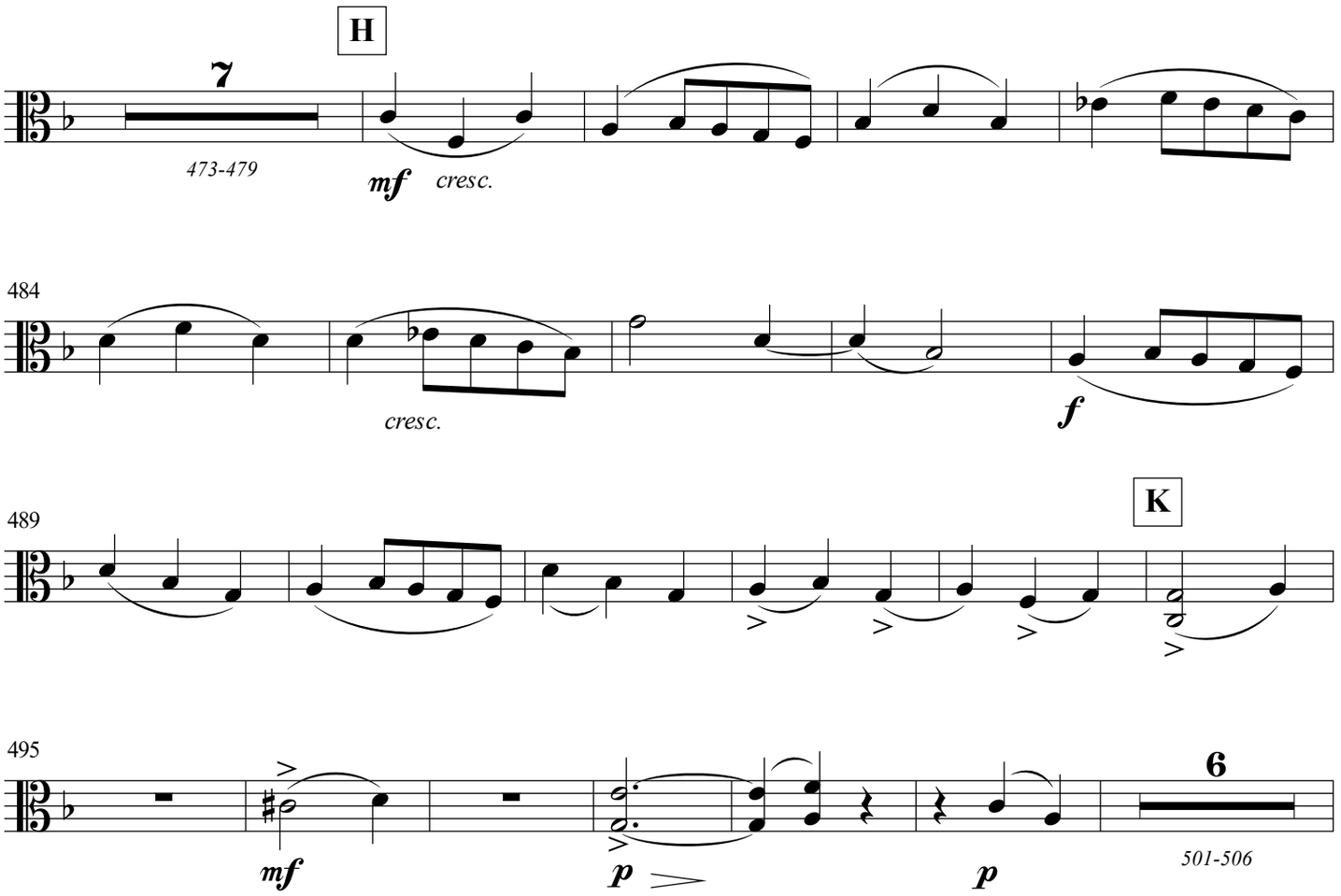

Animato.
241
f
sf
Q
a tempo
247
rit.
divisi
sf
f
252
unis.
rit.
Poco meno mosso.
3
dim.
256-258
259
con sord.
Poco rit.
p
265
senza sord.
a tempo
p
270
poco cresc.
mf
cresc.
275
f
280

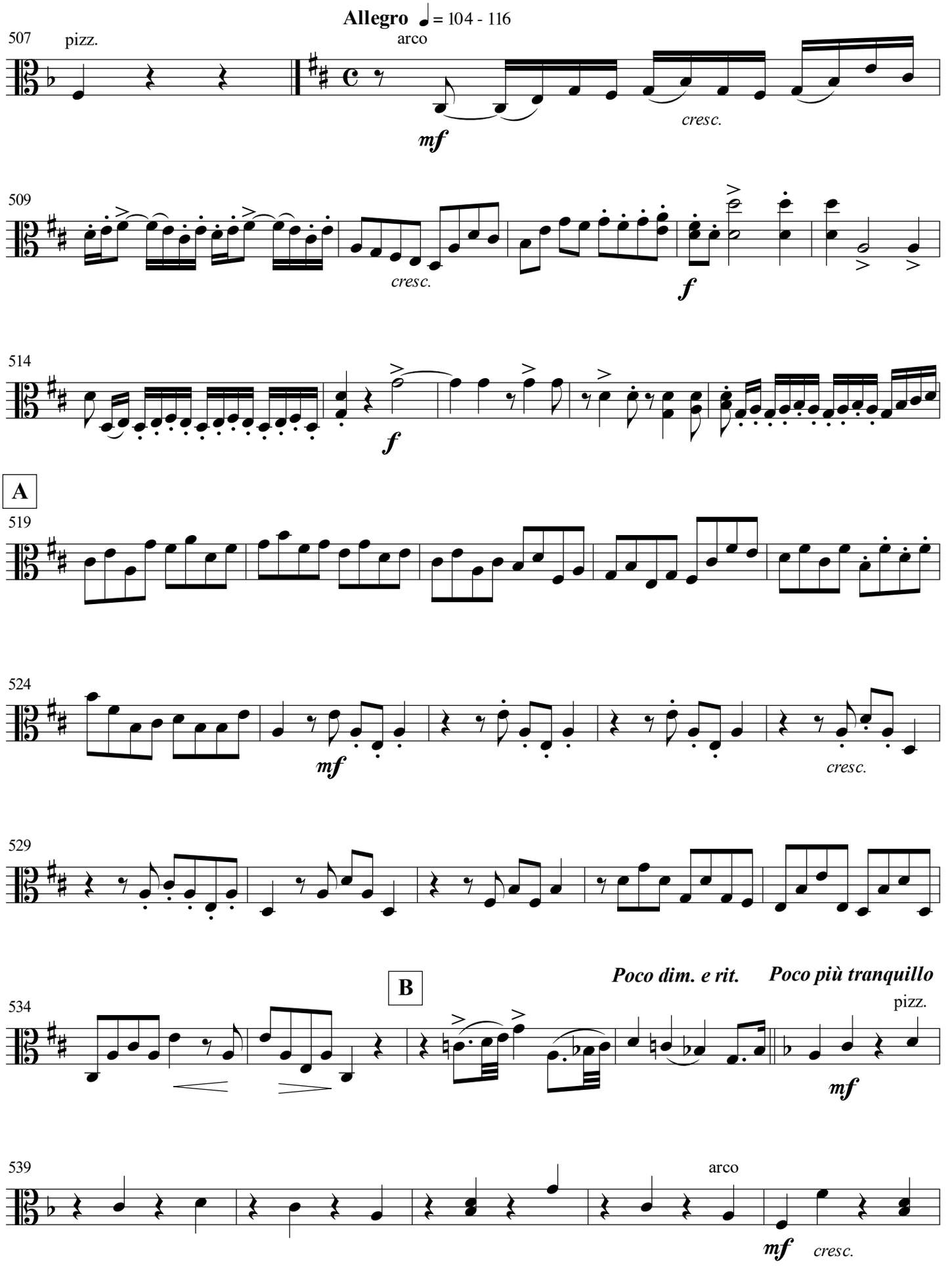

285
più animato ♩ = 150
290
mf
295
cresc.
R
300
p
cresc.
305
f
S
310
315
320

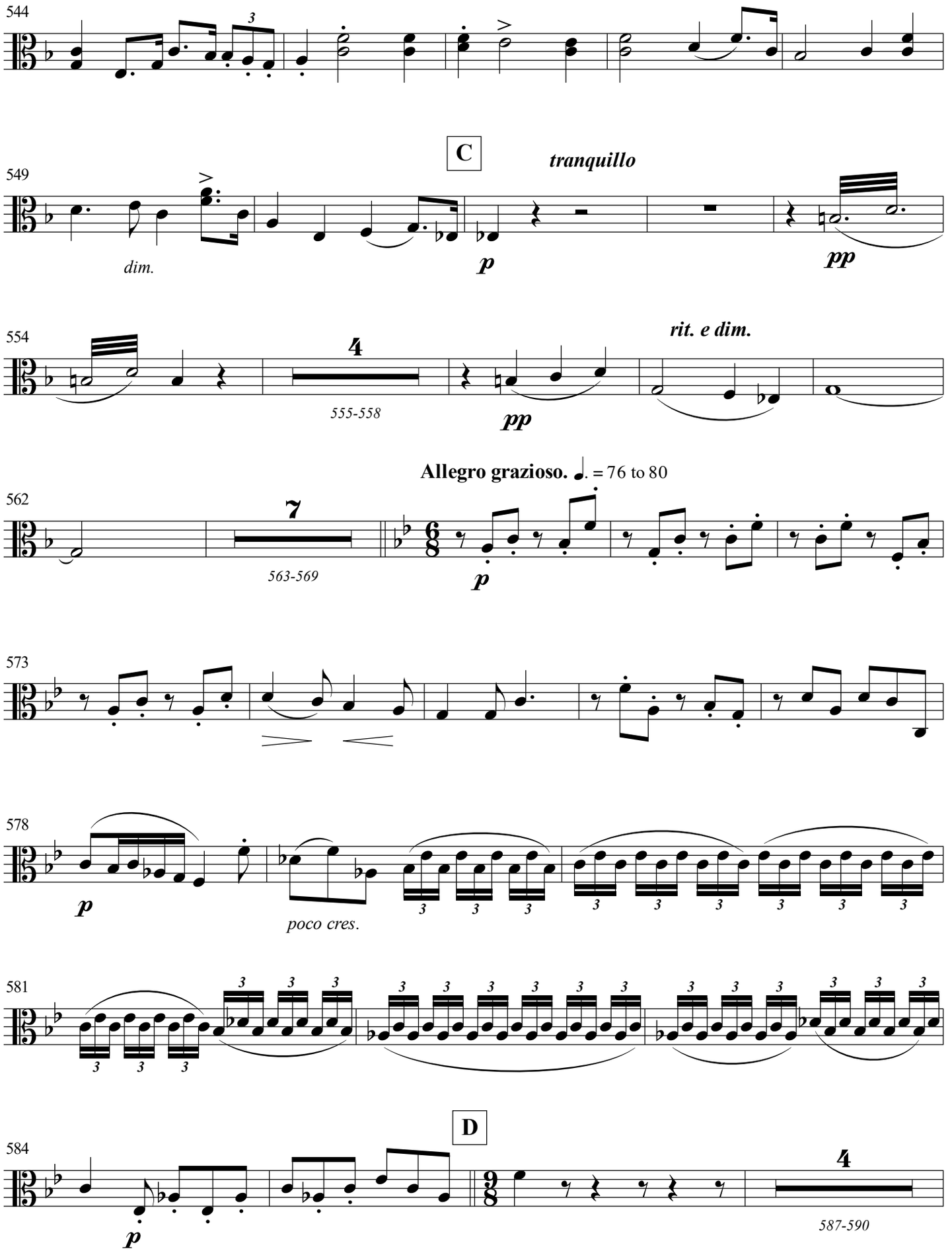

T
con fuoco
325
sf
f
330
con fuoco
Allegro grazioso. con moto ♩= 168
Bassoon
335
15
338-352
ff
sf
354
A
360
p
364
cresc.
369
divisi
unis.
cresc.
374

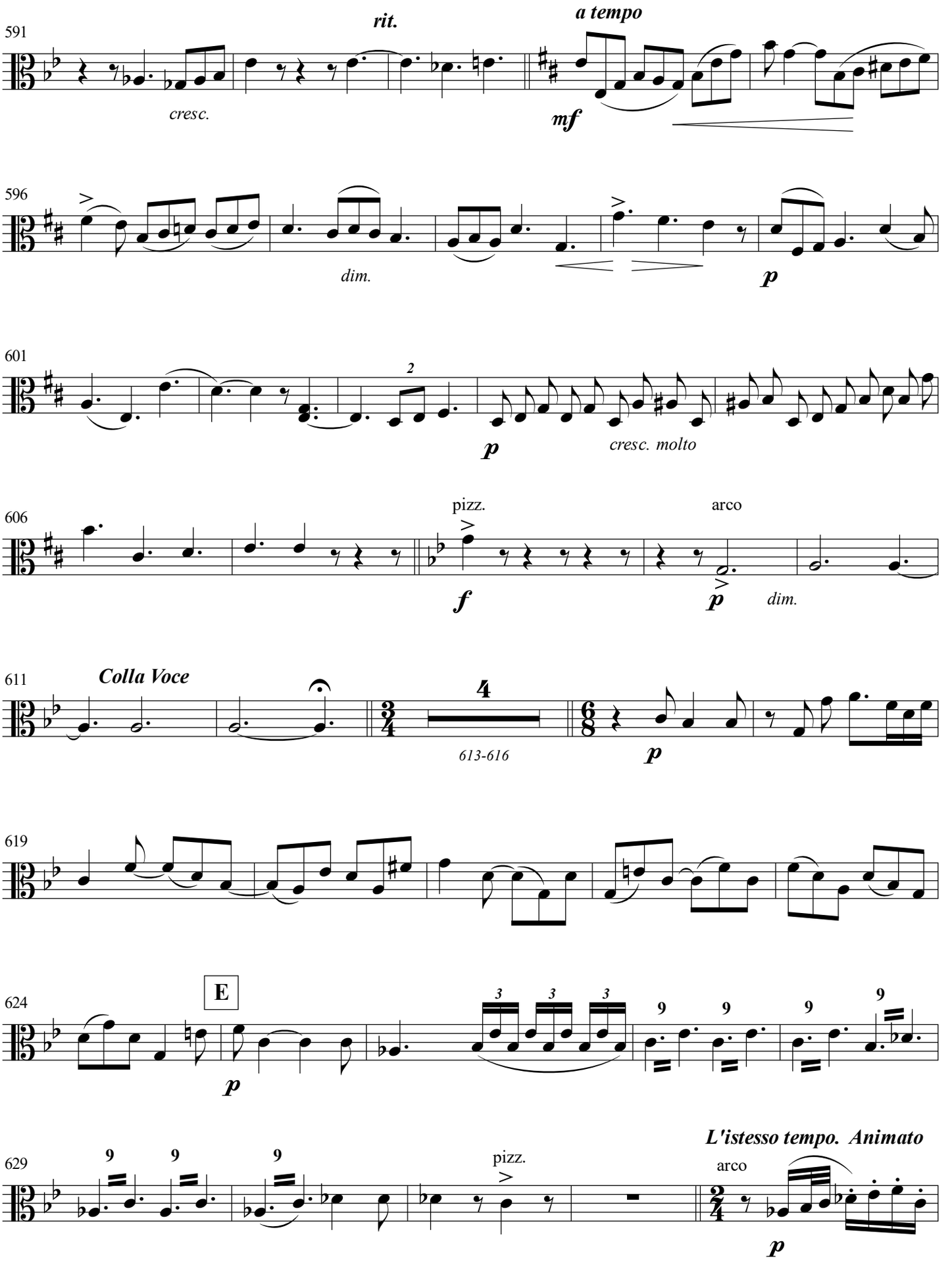

B
379
C
384
7
387-393
p
395
p
400
pp
405
D
410
415
E
420
dim.
7
425-431

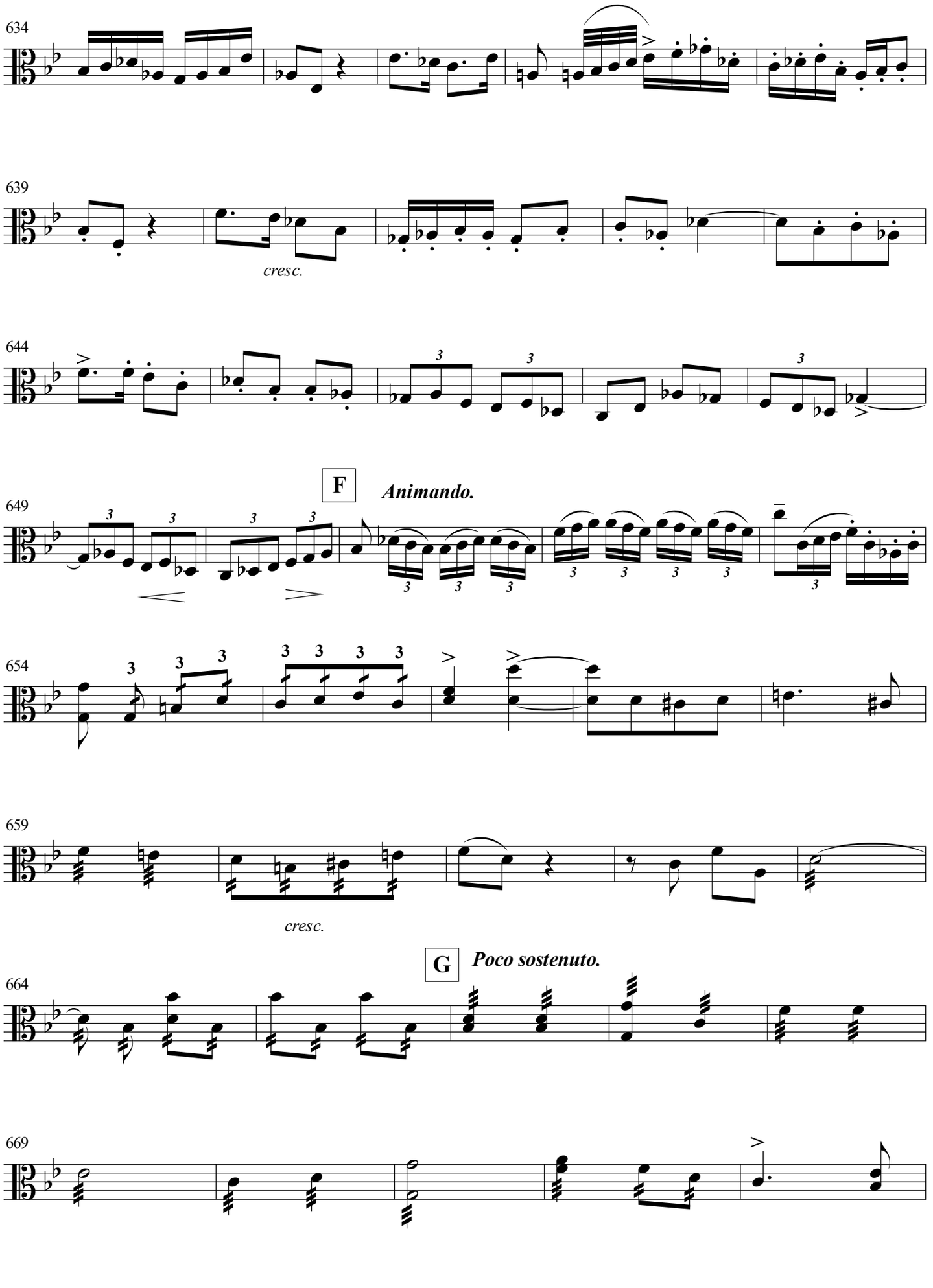

432
p
436
F
441
divisi
3
445-447
Poco sostenuto.
448
divisi
p
453
a tempo
f
dim.
G
unis.
458
463
468
p

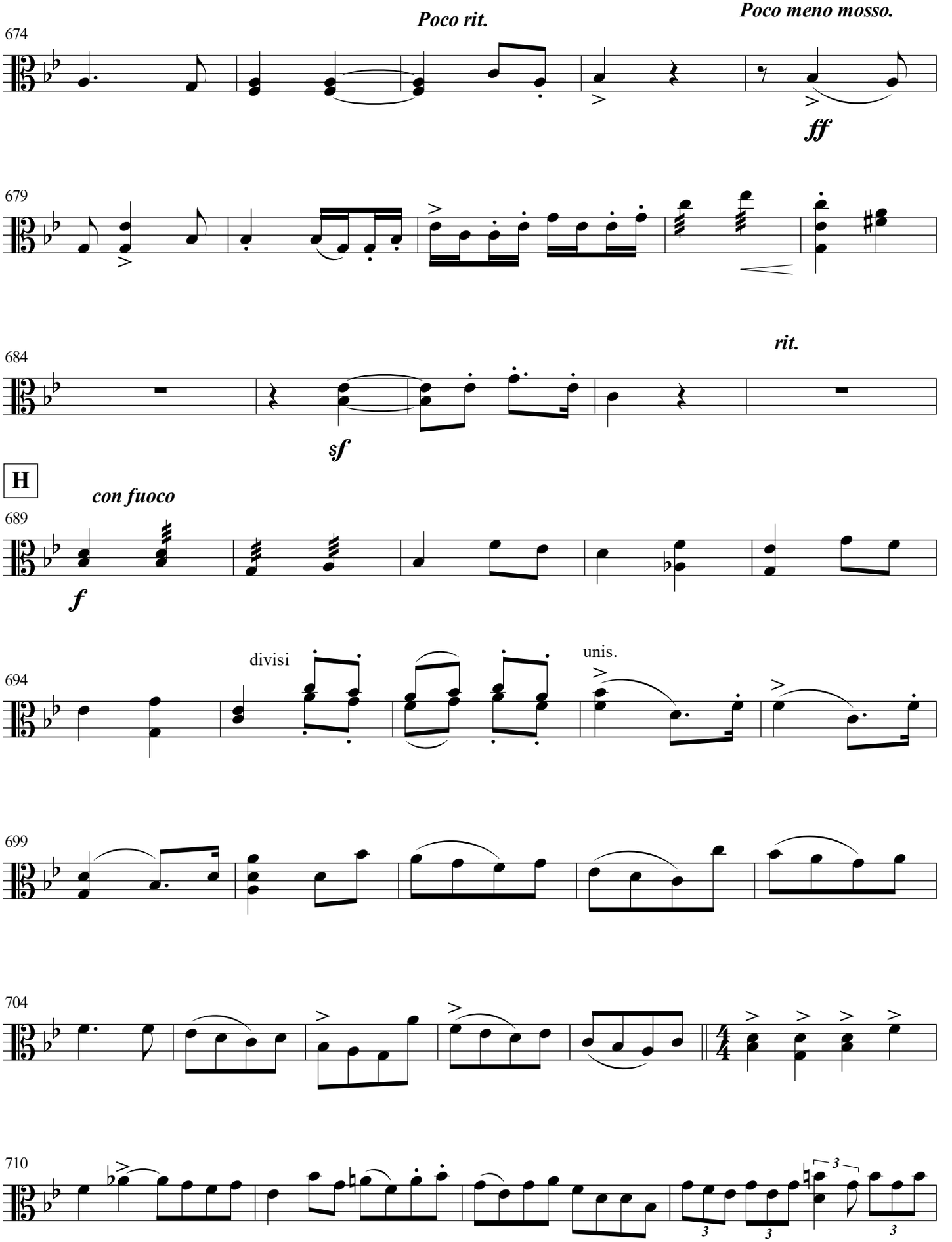

H
7
473-479
mf
cresc.
484
cresc.
f
K
489
495
mf
p
p
6
501-506

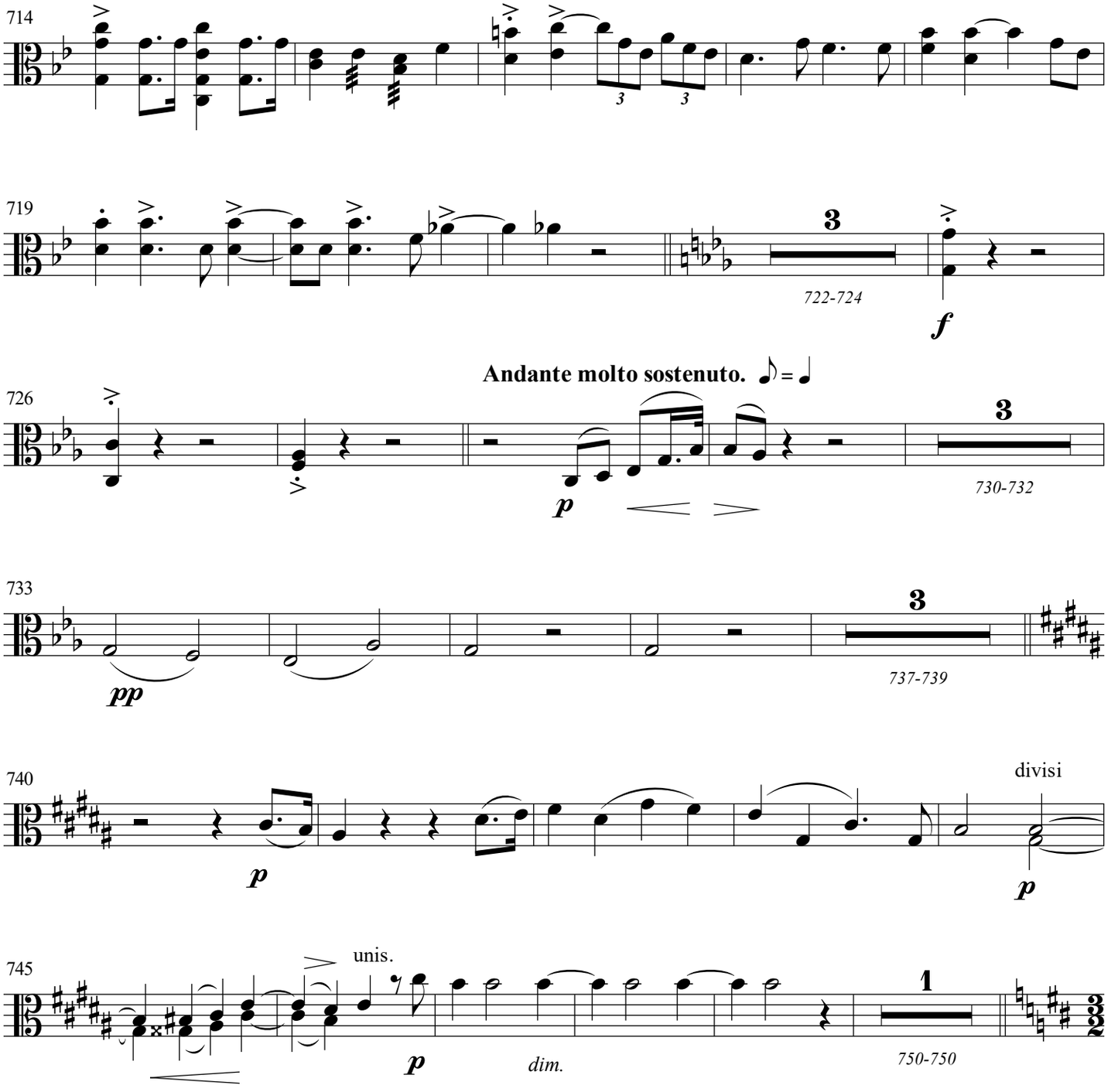

Allegro ♩= 104 - 116
507
pizz.
arco
mf
cresc.
509
cresc.
f
514
f
A
519
524
mf
cresc.
529
B
Poco dim. e rit.
Poco più tranquillo
534
pizz.
mf
539
arco
mf
cresc.

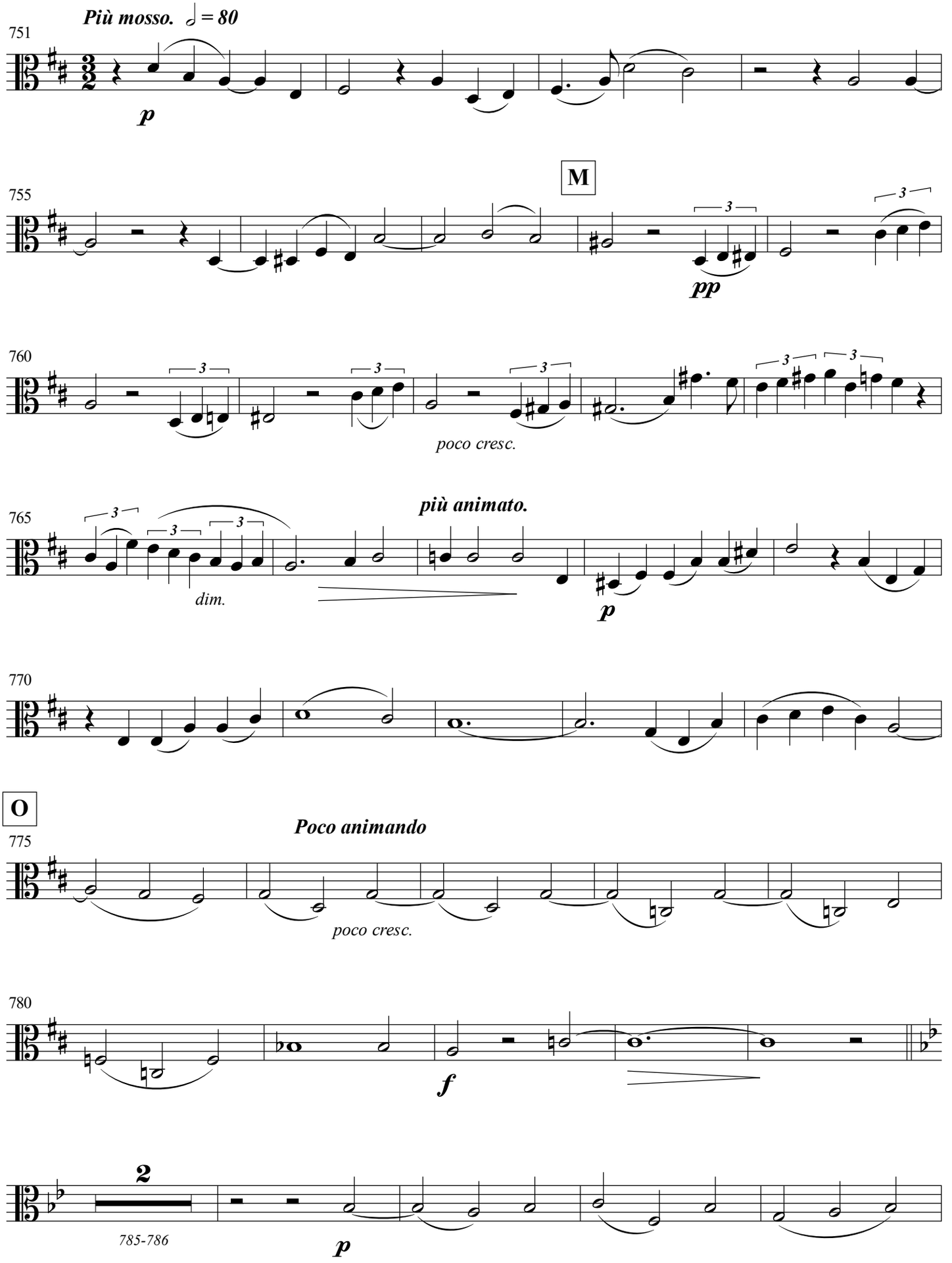

544
549
C
tranquillo
dim.
p
pp
554
4
555-558
rit. e dim.
pp
Allegro grazioso. ♩. = 76 to 80
562
7
563-569
p
573
578
p
poco cres.
581
584
D
p
4
587-590

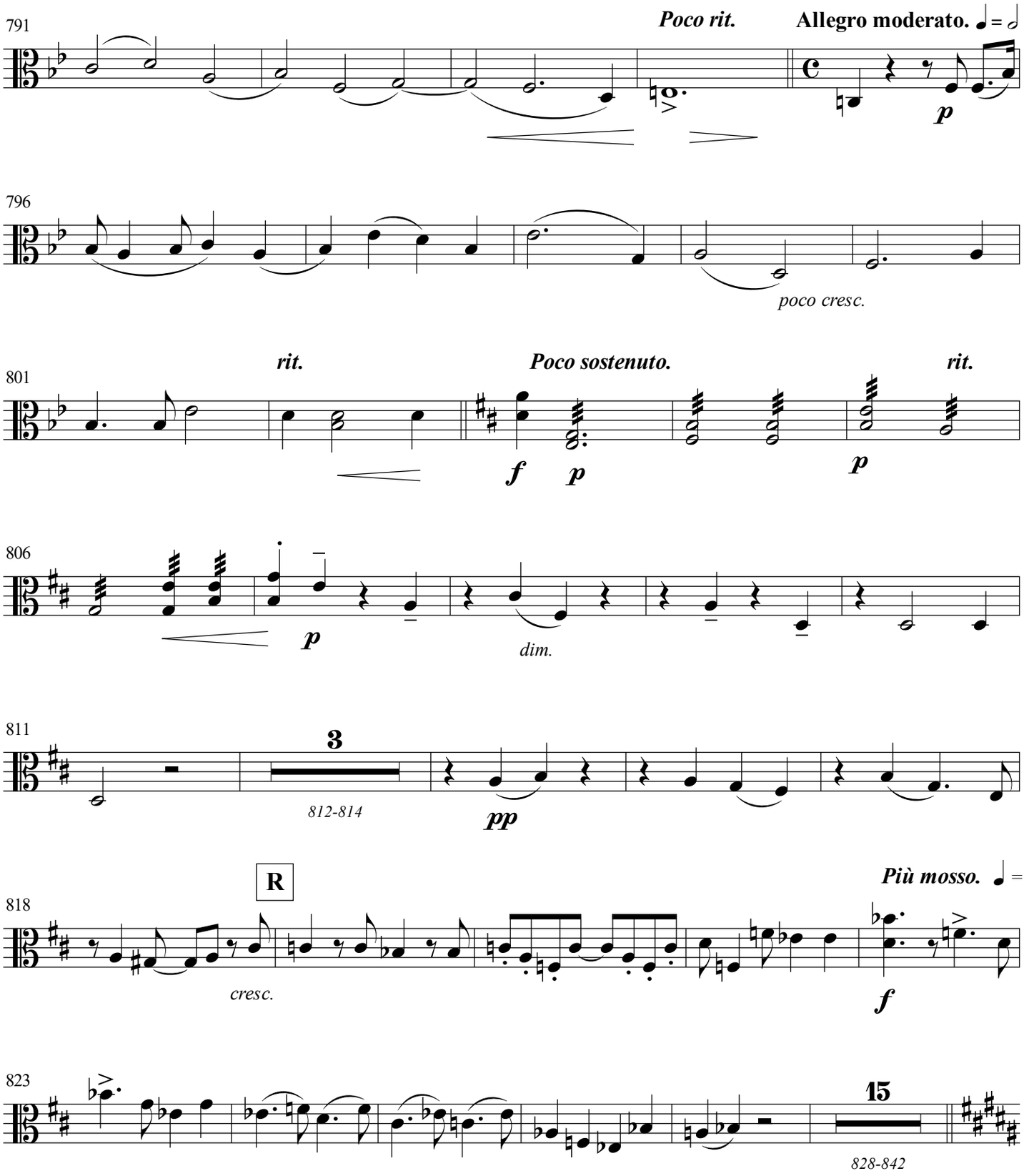

591
rit.
a tempo
cresc.
mf
596
dim.
p
601
2
p
cresc. molto
606
pizz.
arco
f
p
dim.
611
Colla Voce
4
613-616
p
619
624
E
p
3
9
629
pizz.
arco
L'istesso tempo. Animato
p

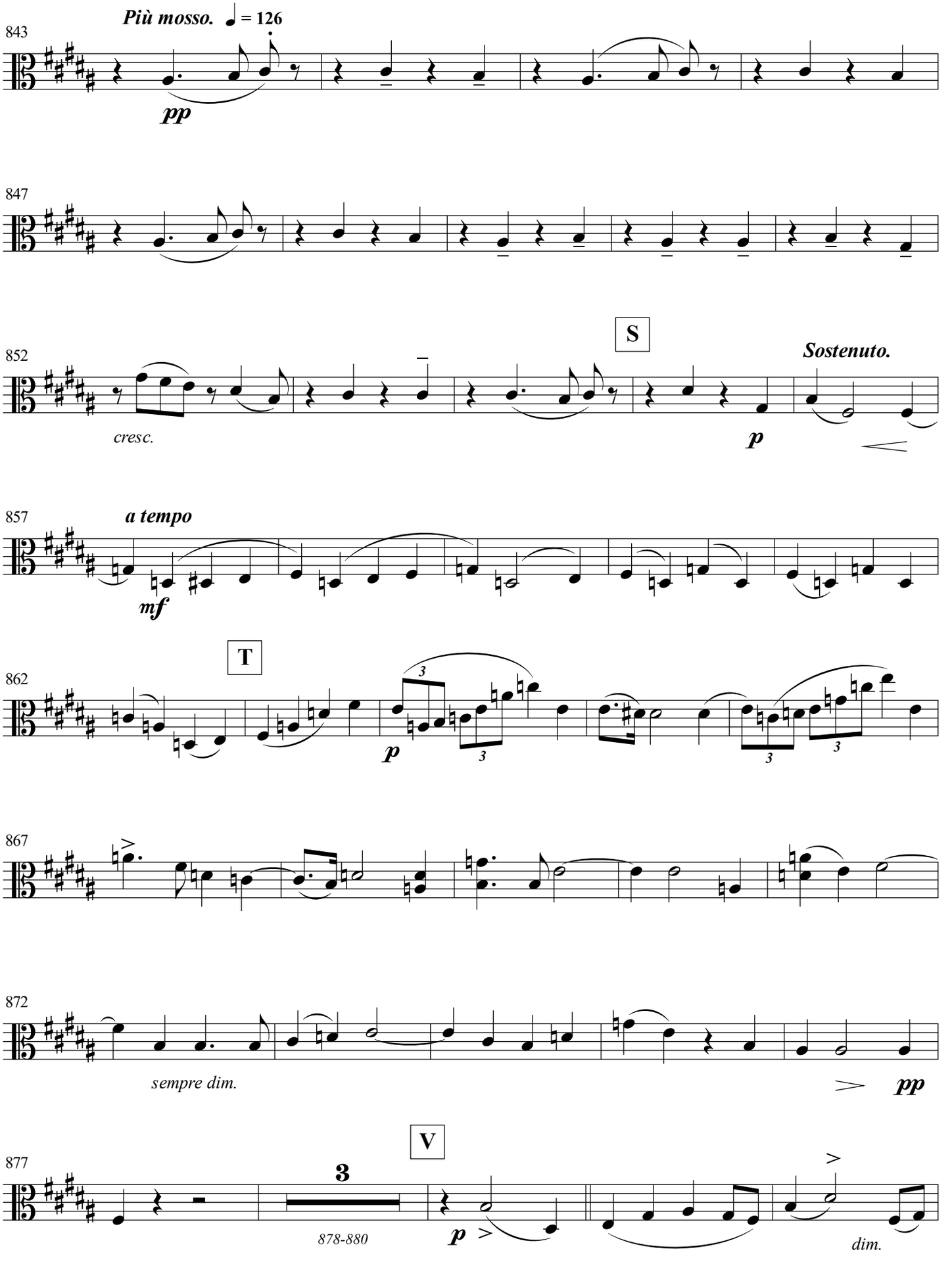

634
639
cresc.
644
F
Animando.
649
654
659
cresc.
G
Poco sostenuto.
664
669

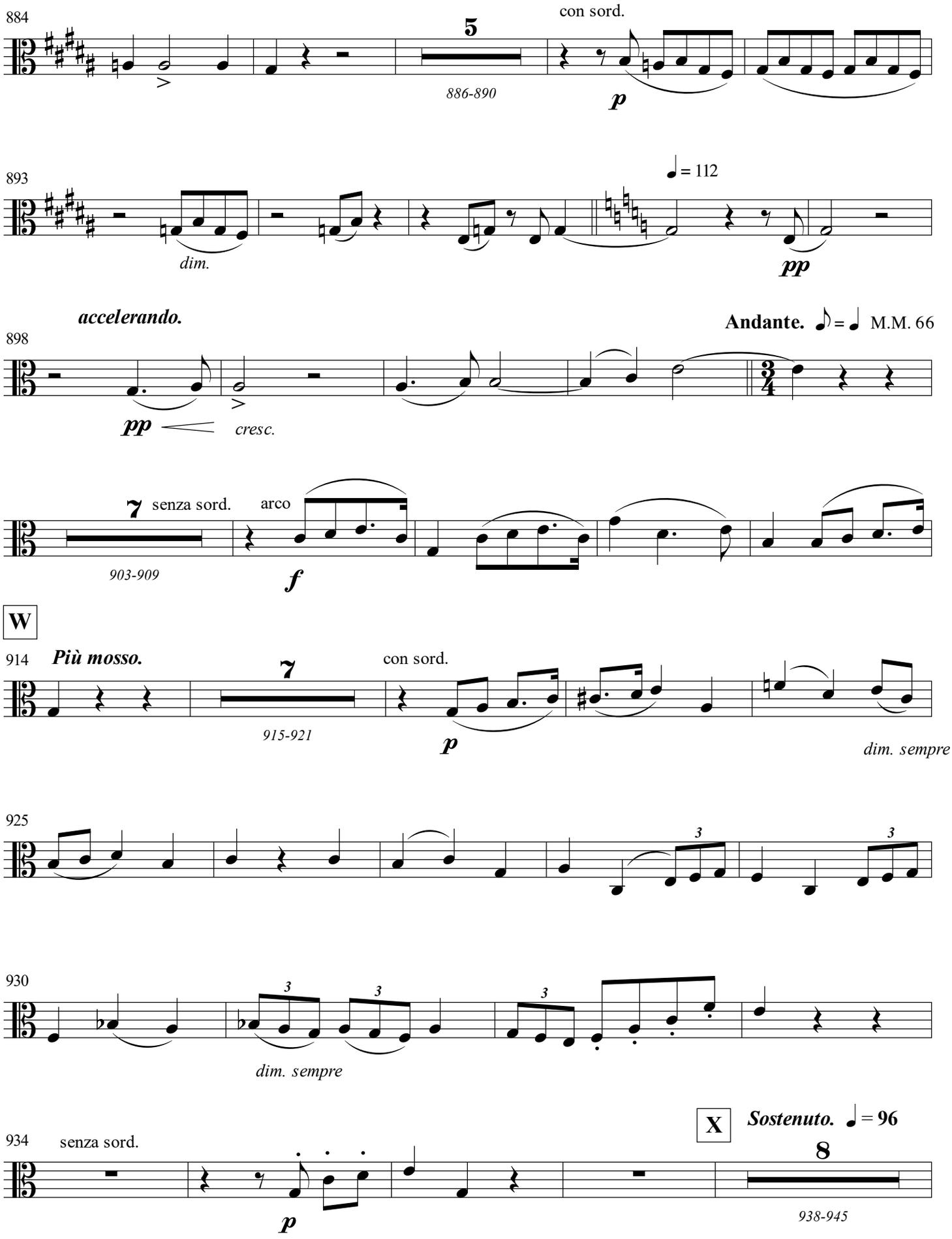

Poco rit.
Poco meno mosso.
674
ff
679
684
rit.
sf
H
con fuoco
689
f
694
divisi
unis.
699
704
710

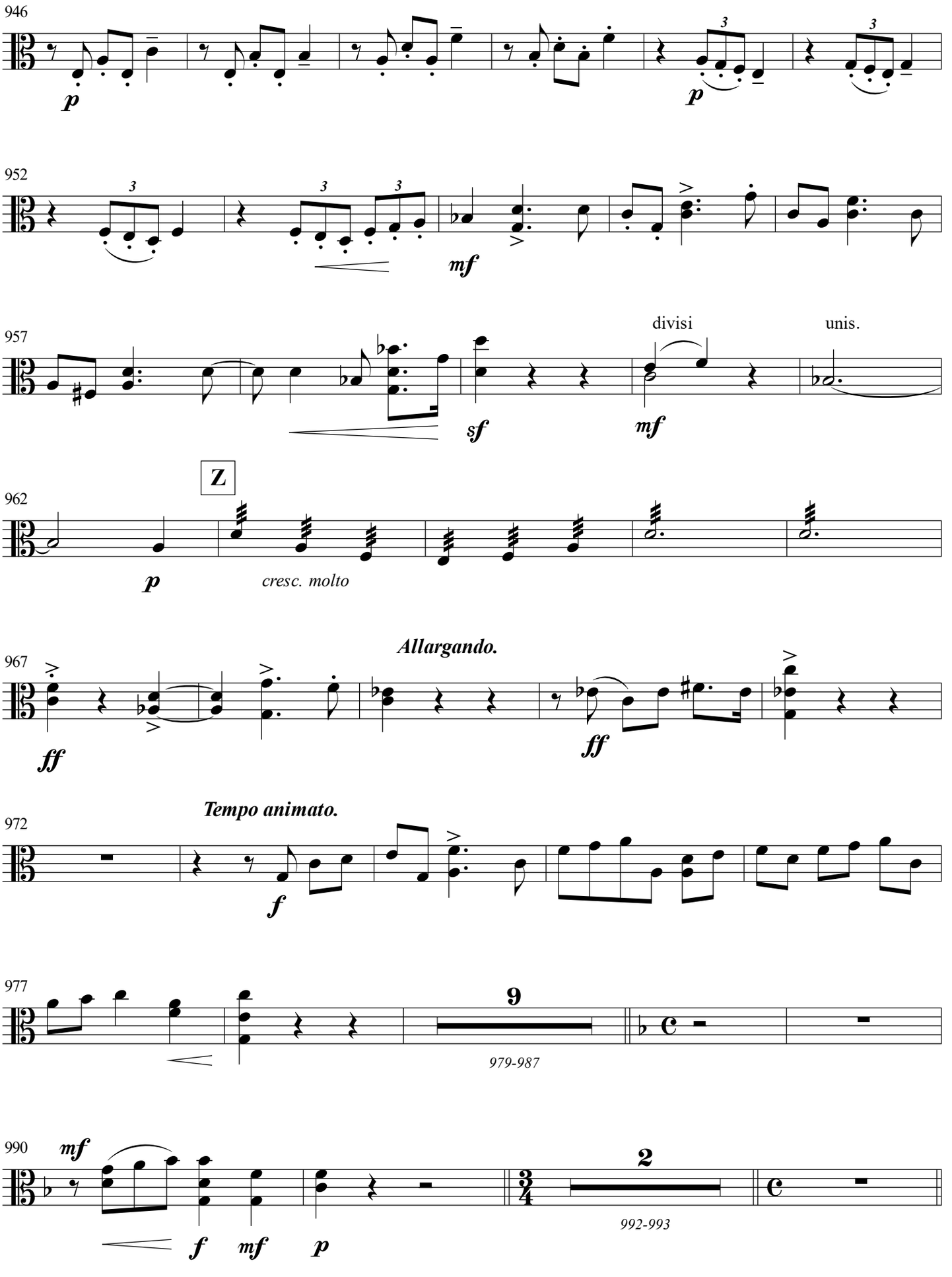

714
719
3
722-724
f
Andante molto sostenuto. ♪ = ♩
726
3
730-732
p
733
3
737-739
pp
740
divisi
p
p
745
unis.
1
750-750
p
dim.


Più mosso. ♩ = 80
751
p
M
755
pp
760
poco cresc.
765
più animato.
dim.
p
770
O
Poco animando
775
poco cresc.
780
f
2
785-786
p


791
Poco rit.
Allegro moderato. ♩ = 𝅗𝅥
p
796
poco cresc.
801
rit.
Poco sostenuto.
rit.
f
p
p
806
p
dim.
811
3
812-814
pp
R
Più mosso. ♩ = 96
818
cresc.
f
823
15
828-842


Più mosso. ♩ = 126
843
pp
847
S
852
Sostenuto.
cresc.
p
a tempo
857
mf
T
862
p
867
sempre dim.
872
pp
V
877
3
878-880
p
dim.


884
5
886-890
con sord.
p
893
dim.
♩ = 112
pp
accelerando.
Andante. ♪ = ♩ M.M. 66
898
pp
cresc.
7
senza sord.
arco
903-909
f
W
914
Più mosso.
7
915-921
con sord.
p
dim. sempre
925
3
3
930
3
3
3
dim. sempre
X
Sostenuto. ♩ = 96
934
senza sord.
8
p
938-945


946
p
p
952
mf
957
divisi
unis.
sf
mf
Z
962
p
cresc. molto
Allargando.
967
ff
ff
Tempo animato.
972
f
977
9
979-987
990
mf
f
mf
p
2
992-993

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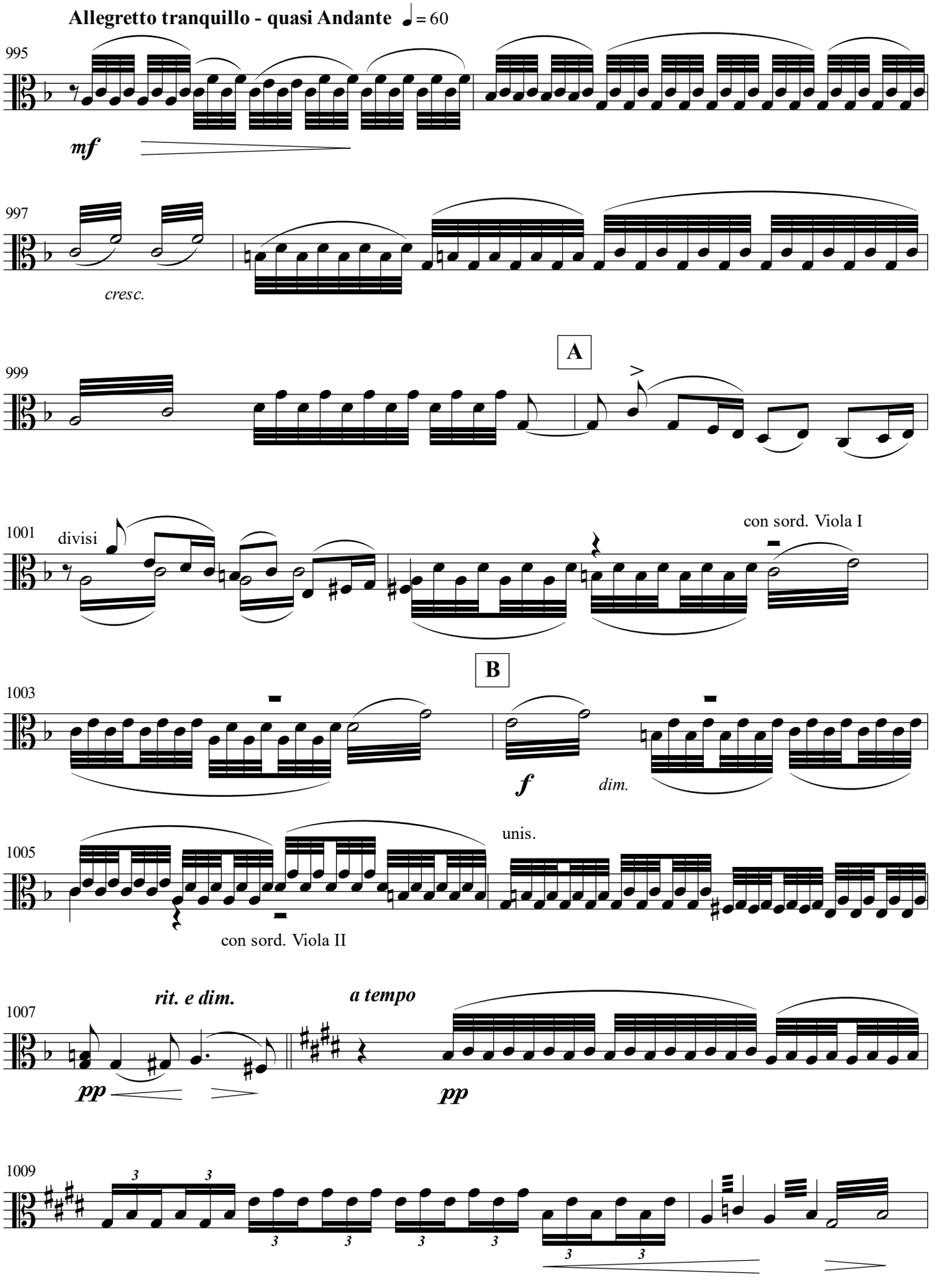
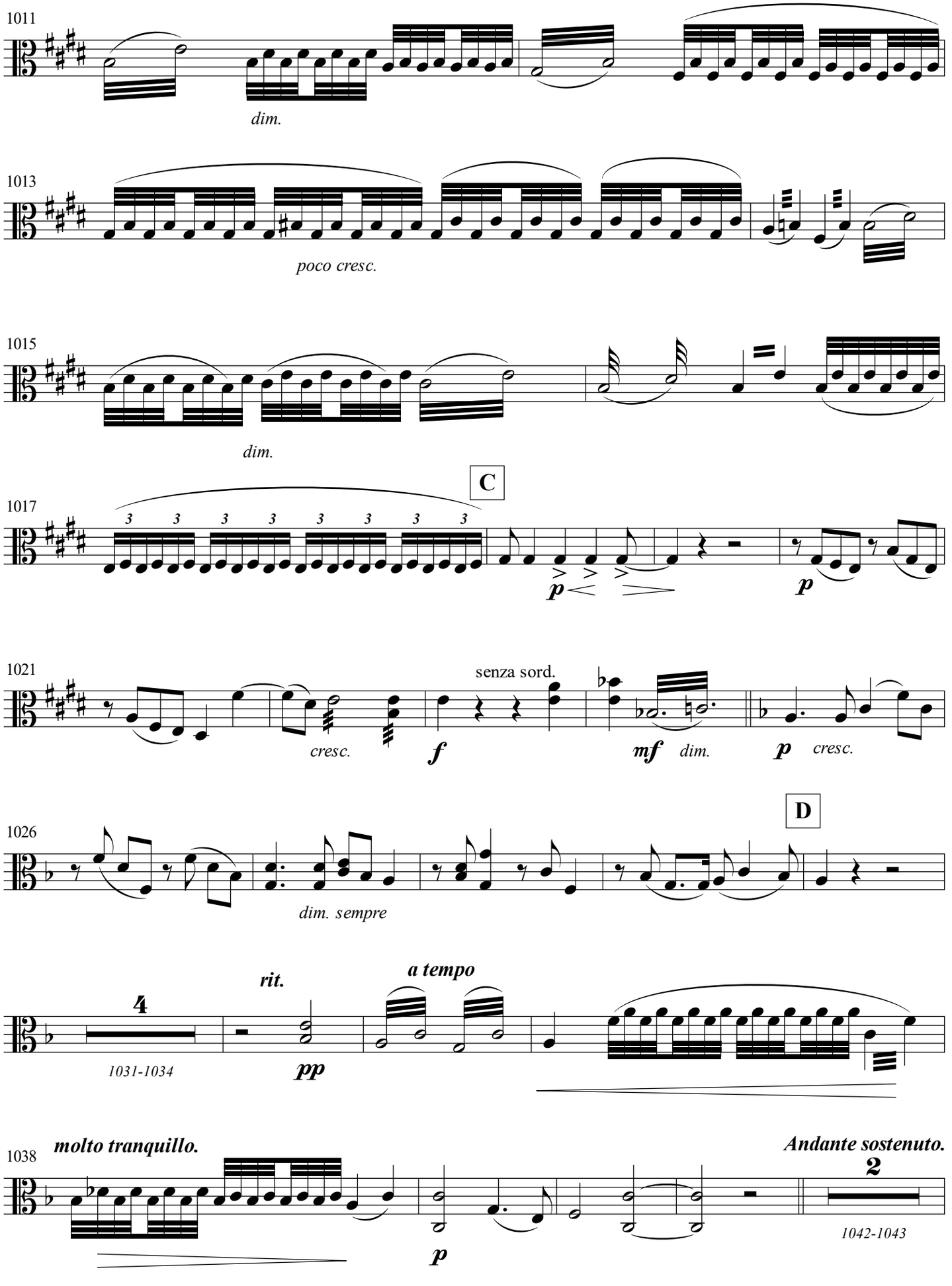
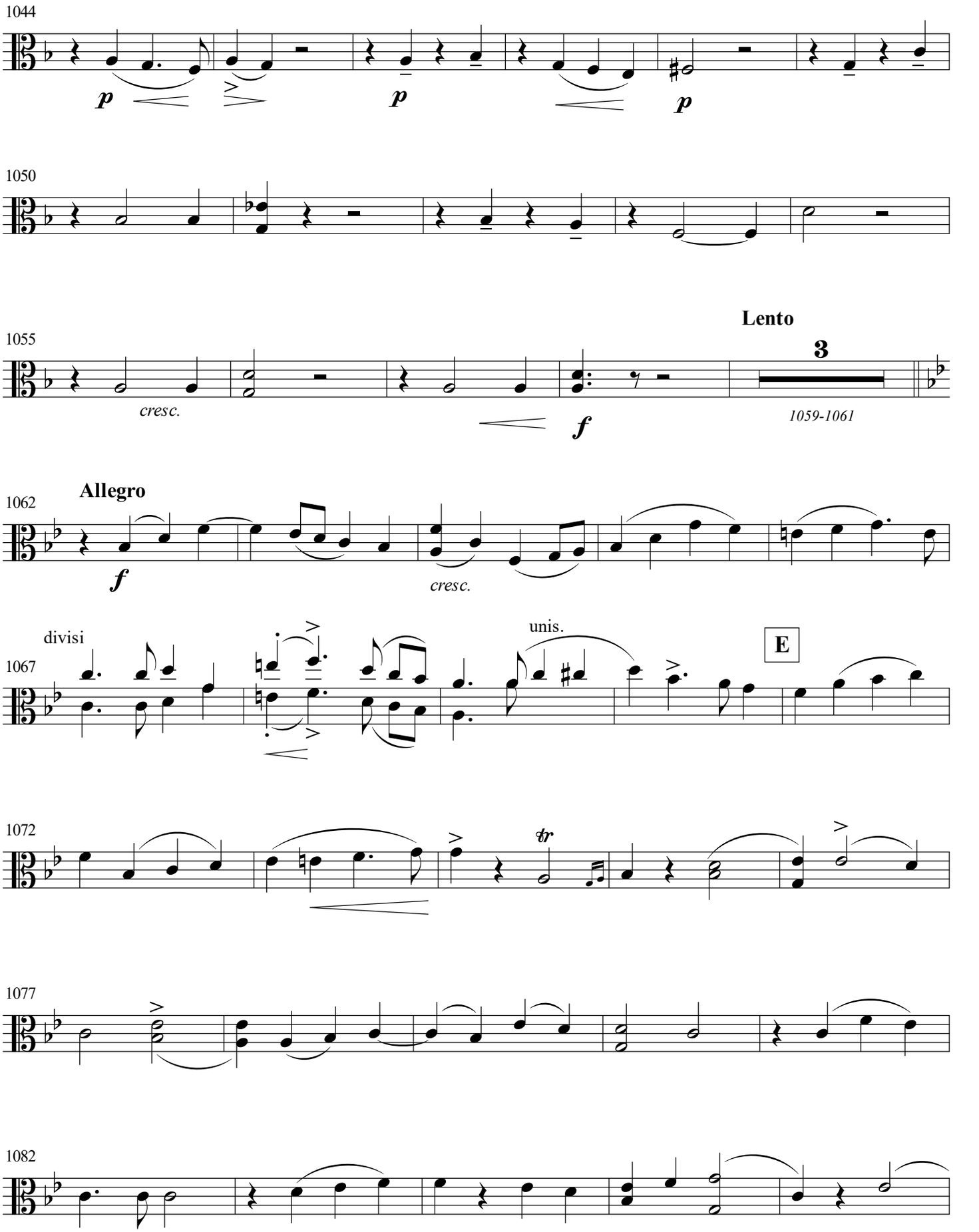

Allegretto tranquillo - quasi Andante ♩= 60
995
mf
997
cresc.
999
A
1001
divisi
con sord. Viola I
B
1003
f
dim.
1005
unis.
con sord. Viola II
1007
rit. e dim.
pp
a tempo
pp
1009


1011
dim.
1013
poco cresc.
1015
dim.
C
1017
p
p
1021
senza sord.
cresc.
f
mf
dim.
p
cresc.
D
1026
dim. sempre
rit.
a tempo
4
1031-1034
pp
molto tranquillo.
1038
Andante sostenuto.
2
1042-1043
p


1044
p
p
p
1050
1055
Lento
3
cresc.
f
1059-1061
Allegro
1062
f
cresc.
divisi
unis.
1067
E
1072
tr
1077
1082

1087

F

Alla breve - animato.

1092

4

1093-1096

mf

1100

G

1105 Obligato

1110

1115

1120

H

1125

9

1128-1136

1137

p

1143

1148

cresc.

1153

K

Poco più mosso.

1158

f *p*

1163

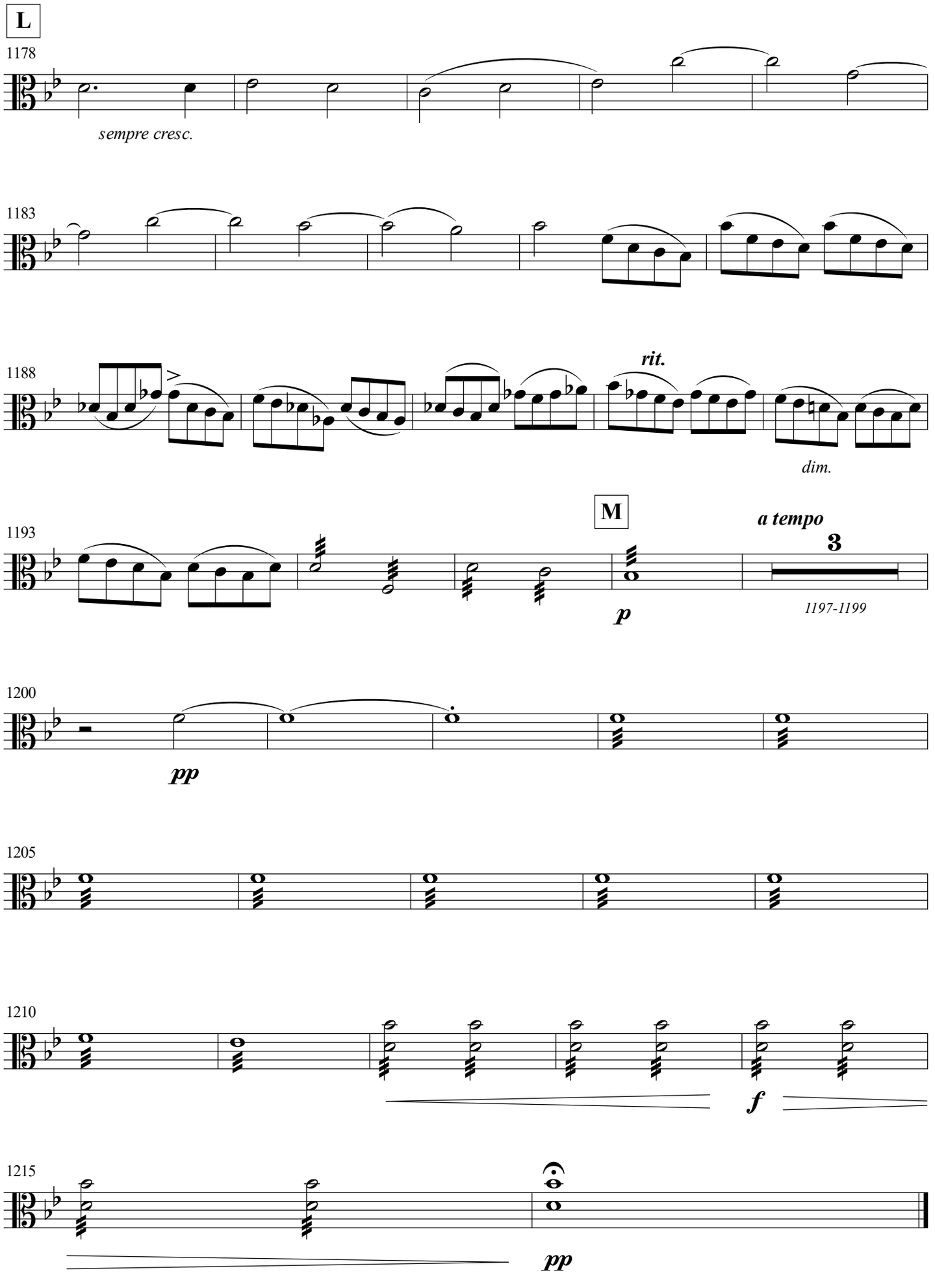
cresc.

Allargando.

1168

1173

poco dim.


L
1178
sempre cresc.
1183
1188
rit.
dim.
M
1193
a tempo
3
p
1197-1199
1200
pp
1205
1210
f
1215
pp

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