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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

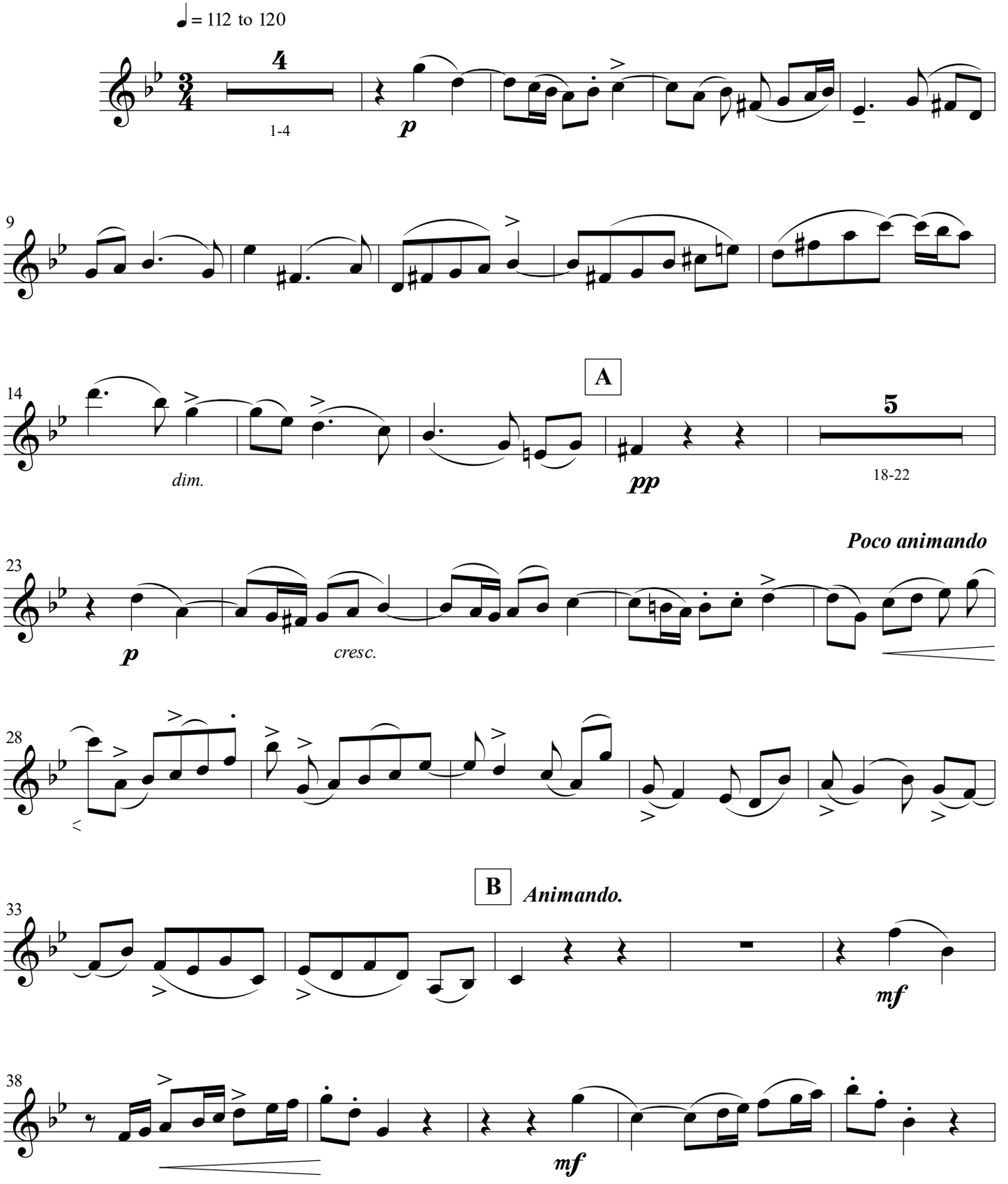
Autograph Manuscript:	Royal College of Music, London MS 4201
Vocal Score:	Novello Octavo Edition No. 8134
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk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

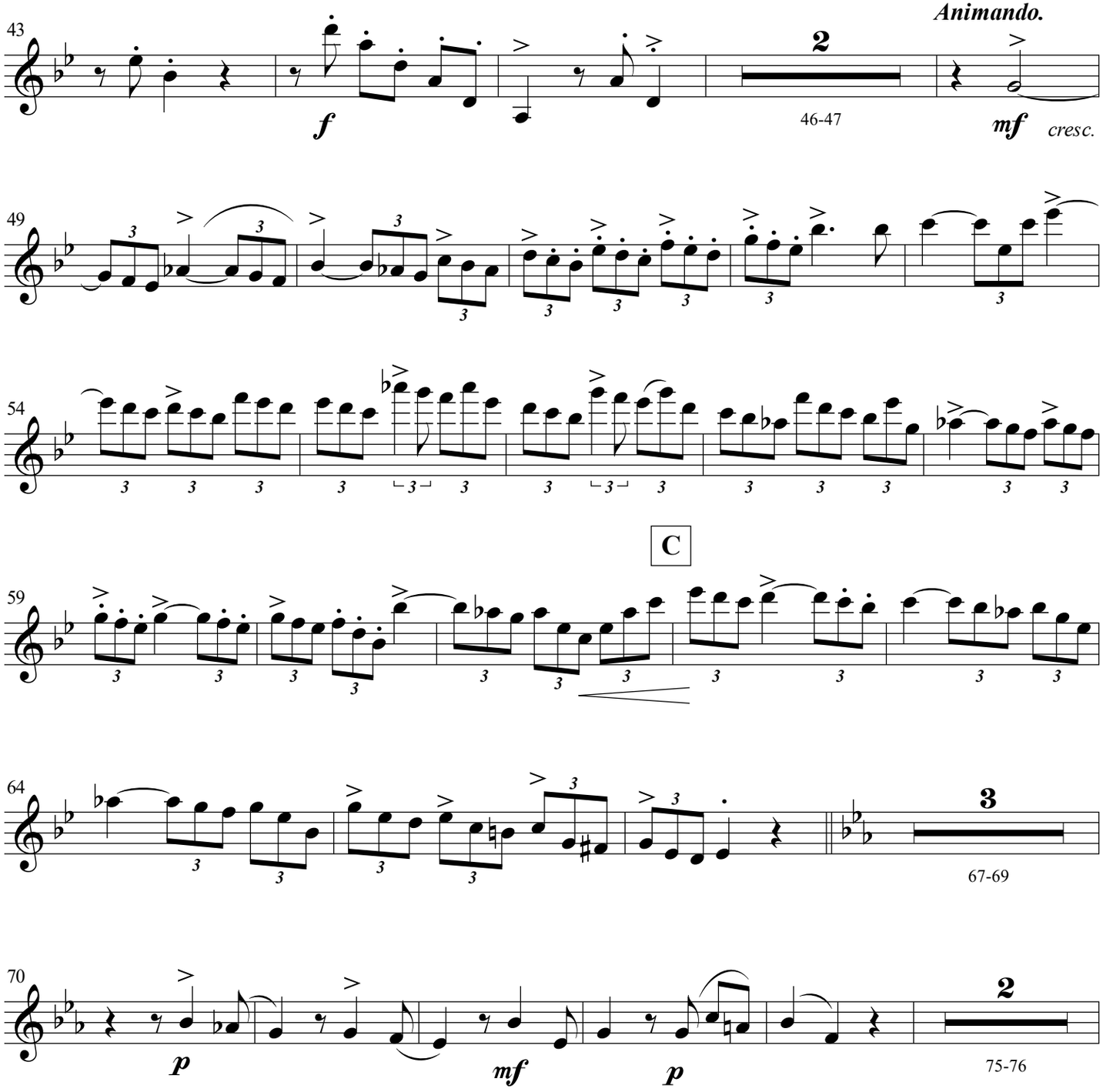
Reference Material and Software

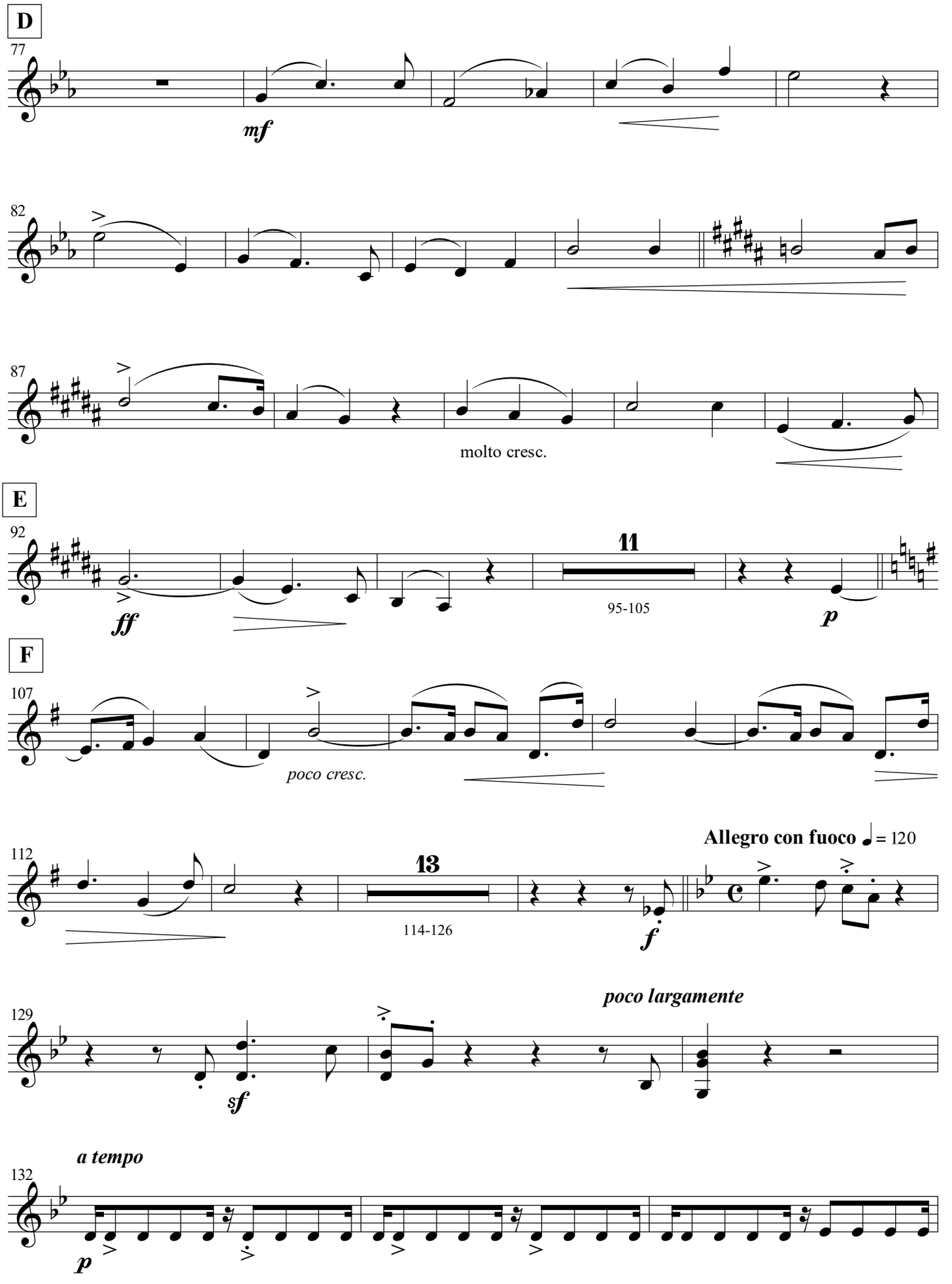
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

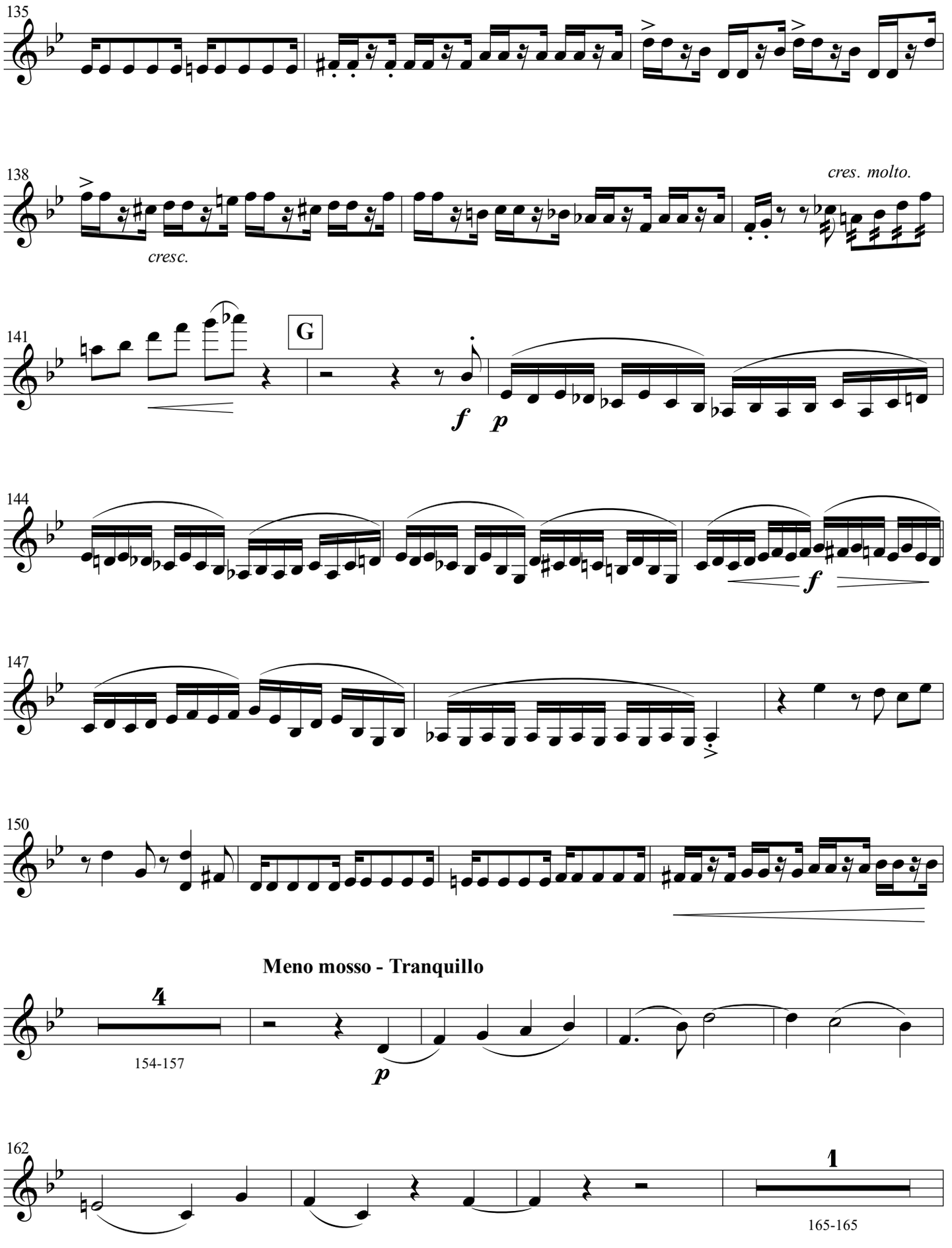
L' ALLEGRO ED IL PENSEROSO

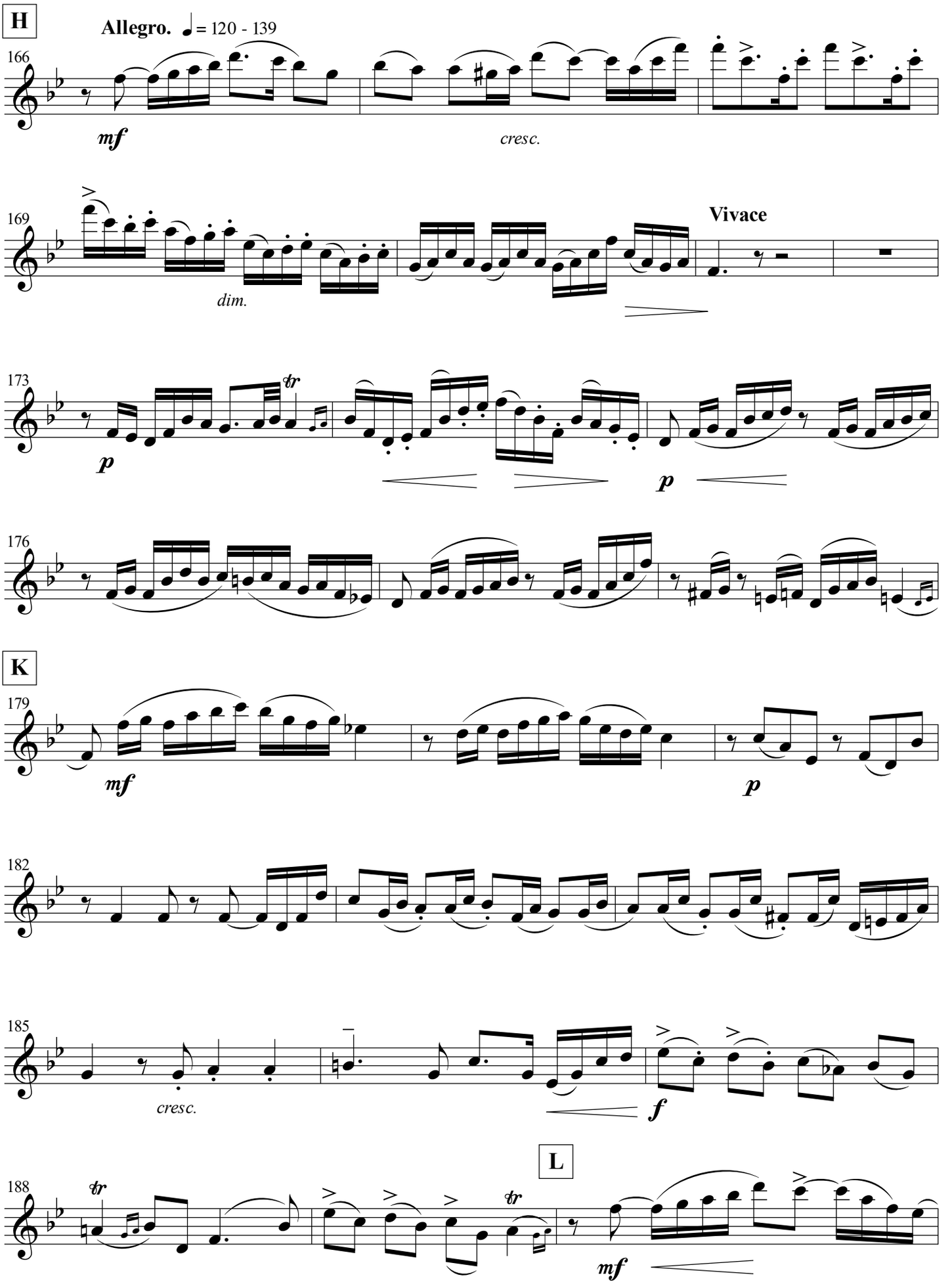
C. HUBERT H. PARRY

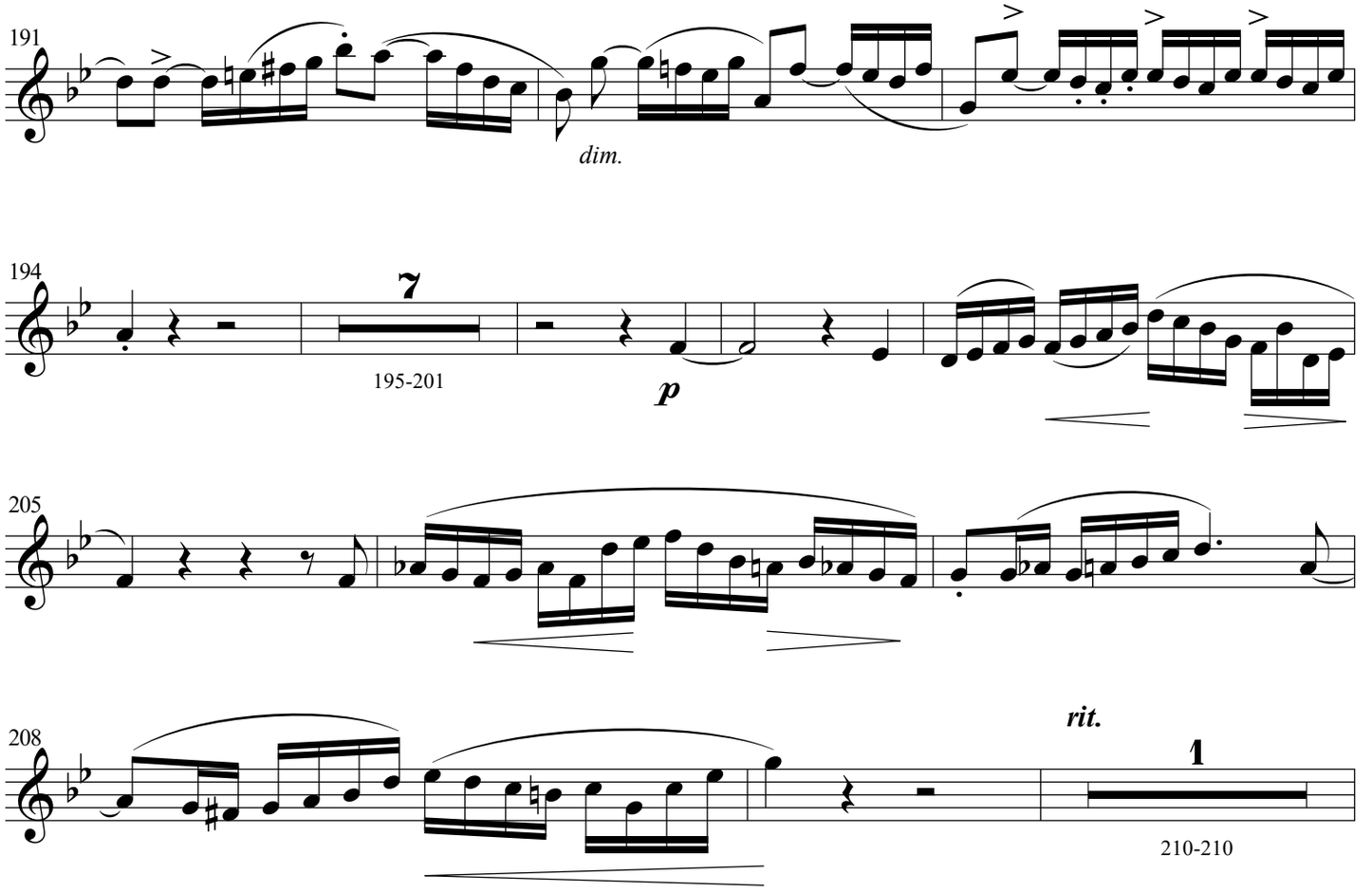



43
Animando.
f
2
46-47
mf
cresc.
49
54
C
59
64
3
67-69
70
p
mf
p
2
75-76


D
77
mf
82
87
molto cresc.
E
92
ff
11
95-105
p
F
107
poco cresc.
Allegro con fuoco ♩= 120
112
13
114-126
f
129
poco largamente
sf
a tempo
132
p


135
138
cresc.
cres. molto.
141
G
f
p
144
f
147
150
Meno mosso - Tranquillo
4
154-157
p
162
1
165-165


H
Allegro. ♩ = 120 - 139
166
mf
cresc.
169
dim.
Vivace
173
p
p
176
K
179
mf
p
182
185
cresc.
f
L
188
mf


191
dim.
194
7
195-201
p
205
208
rit.
1
210-210

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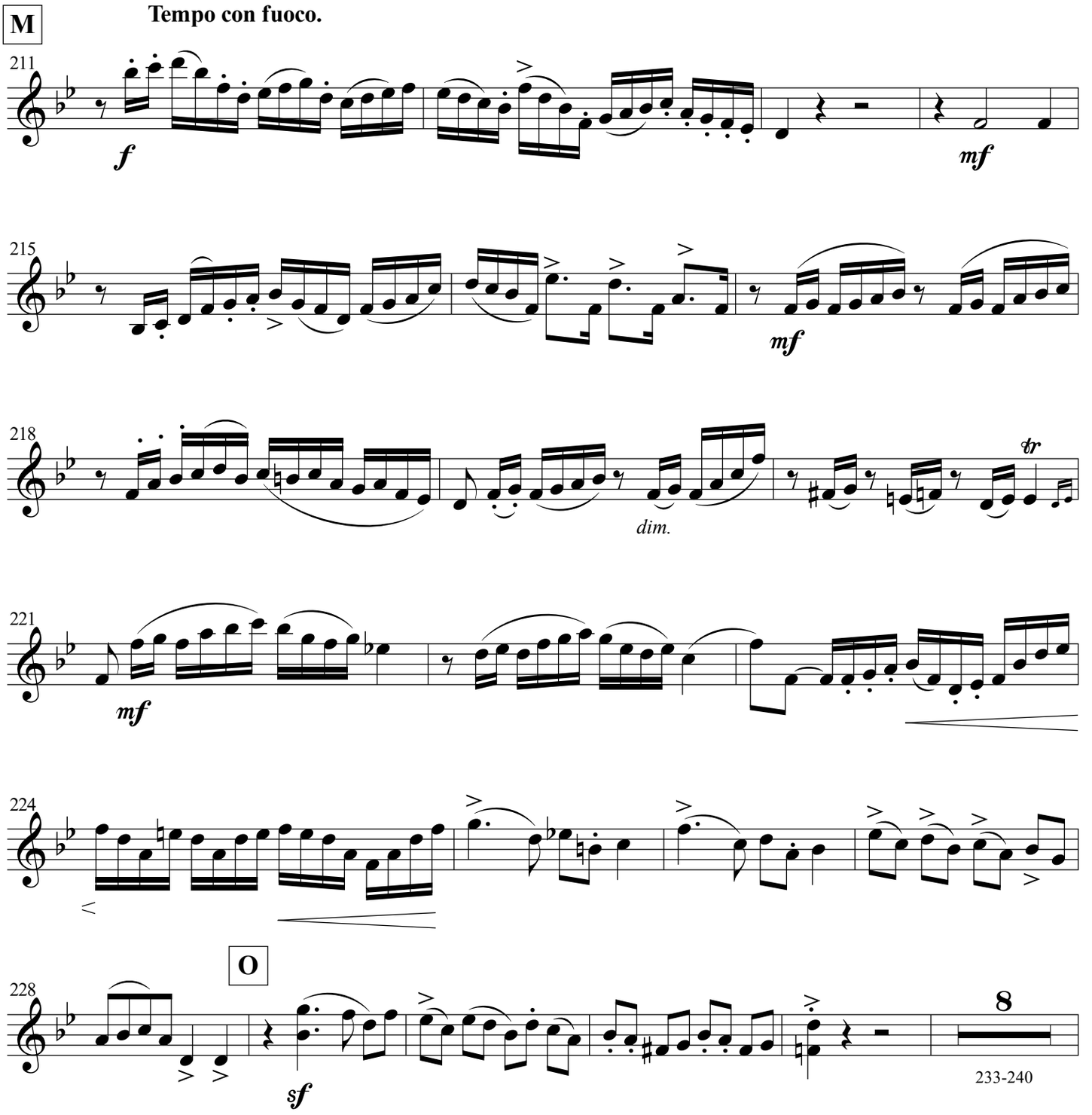
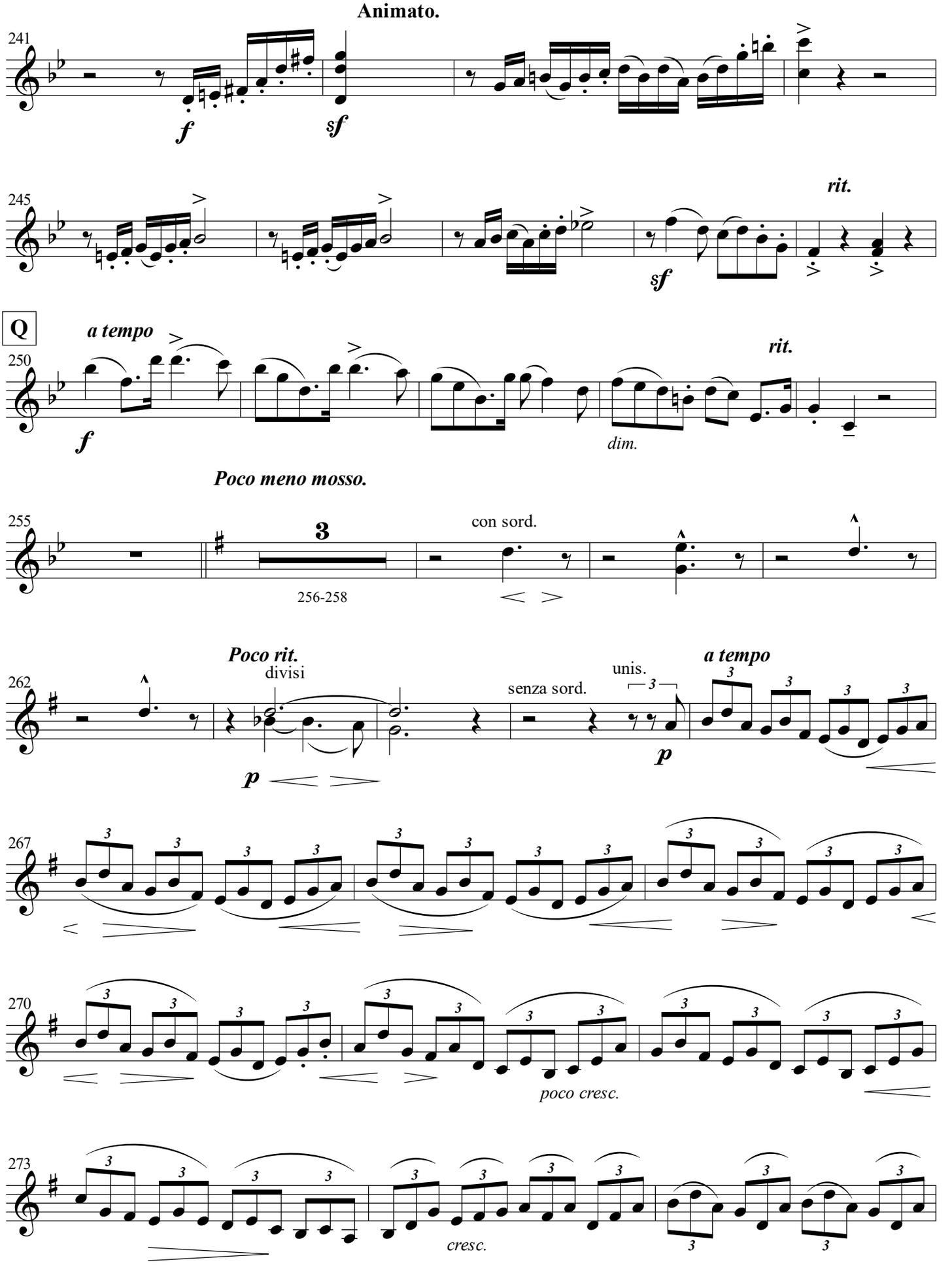
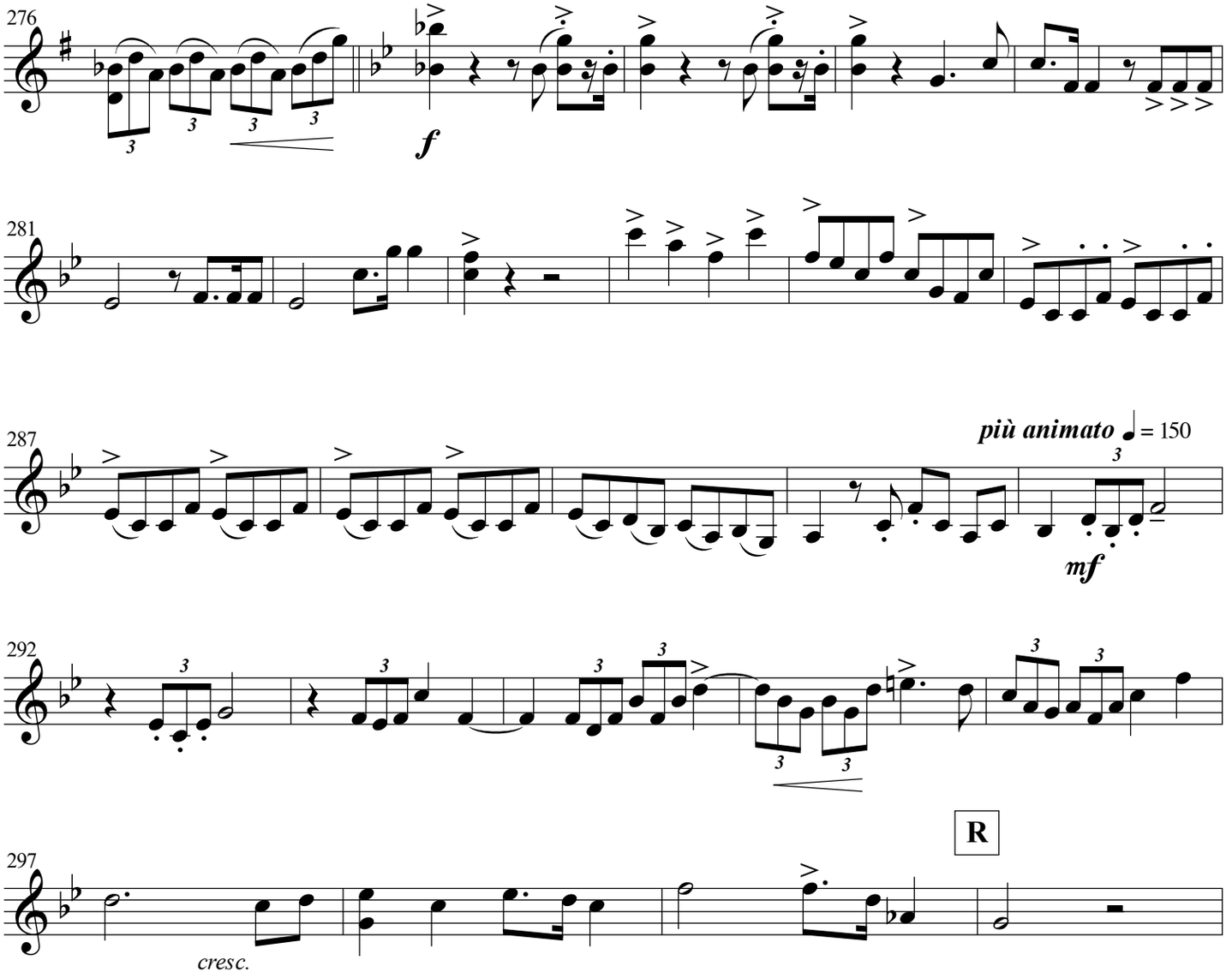
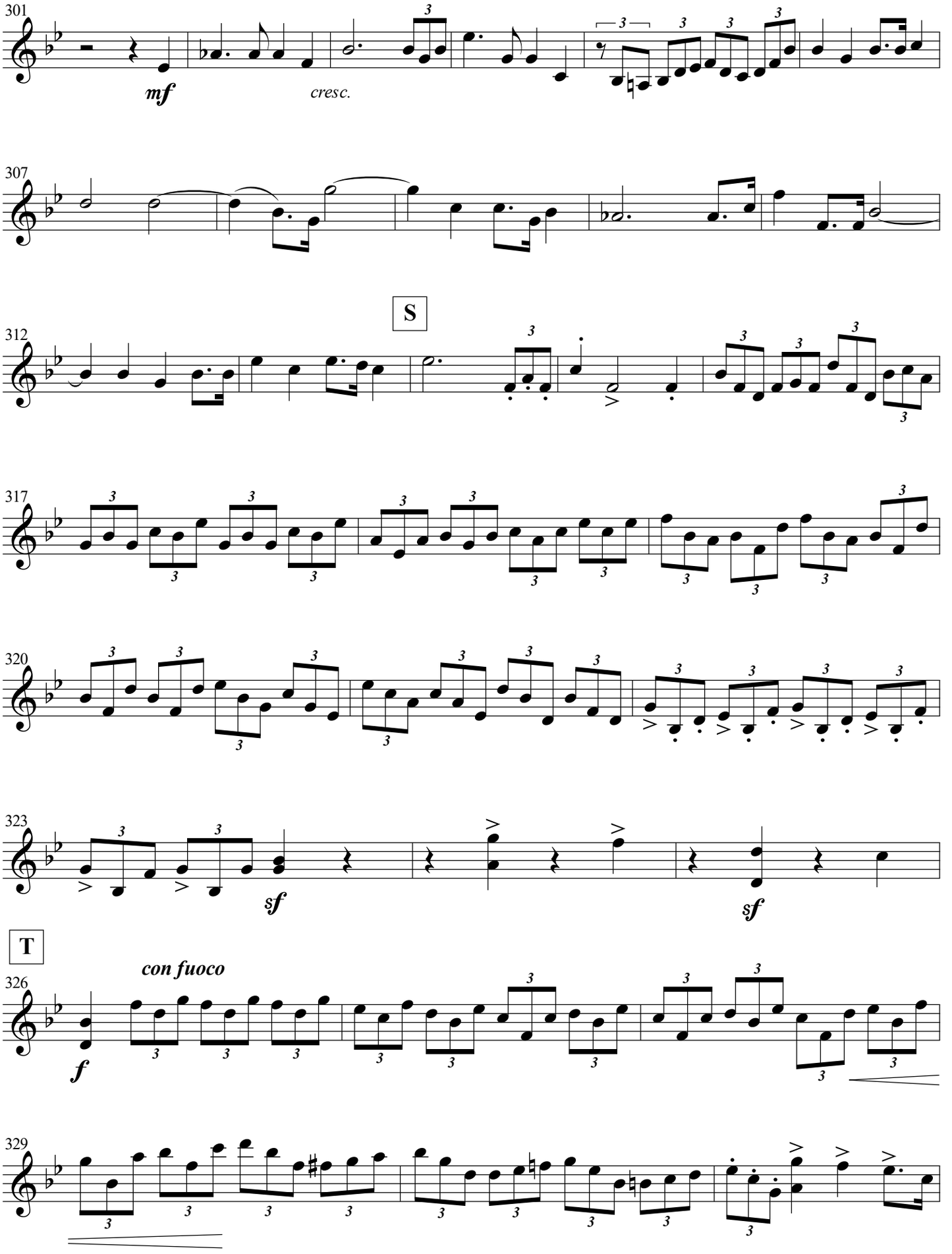
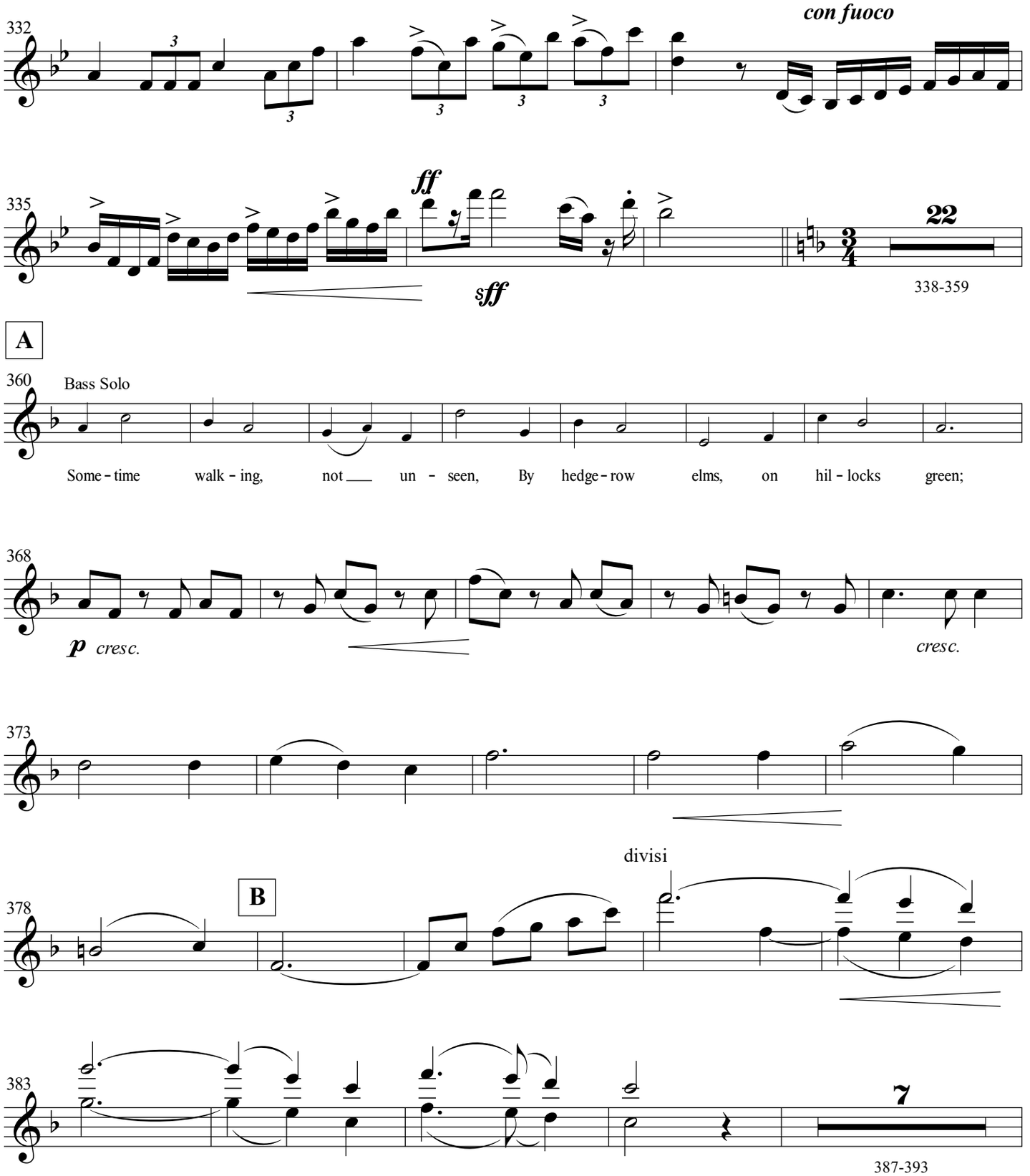
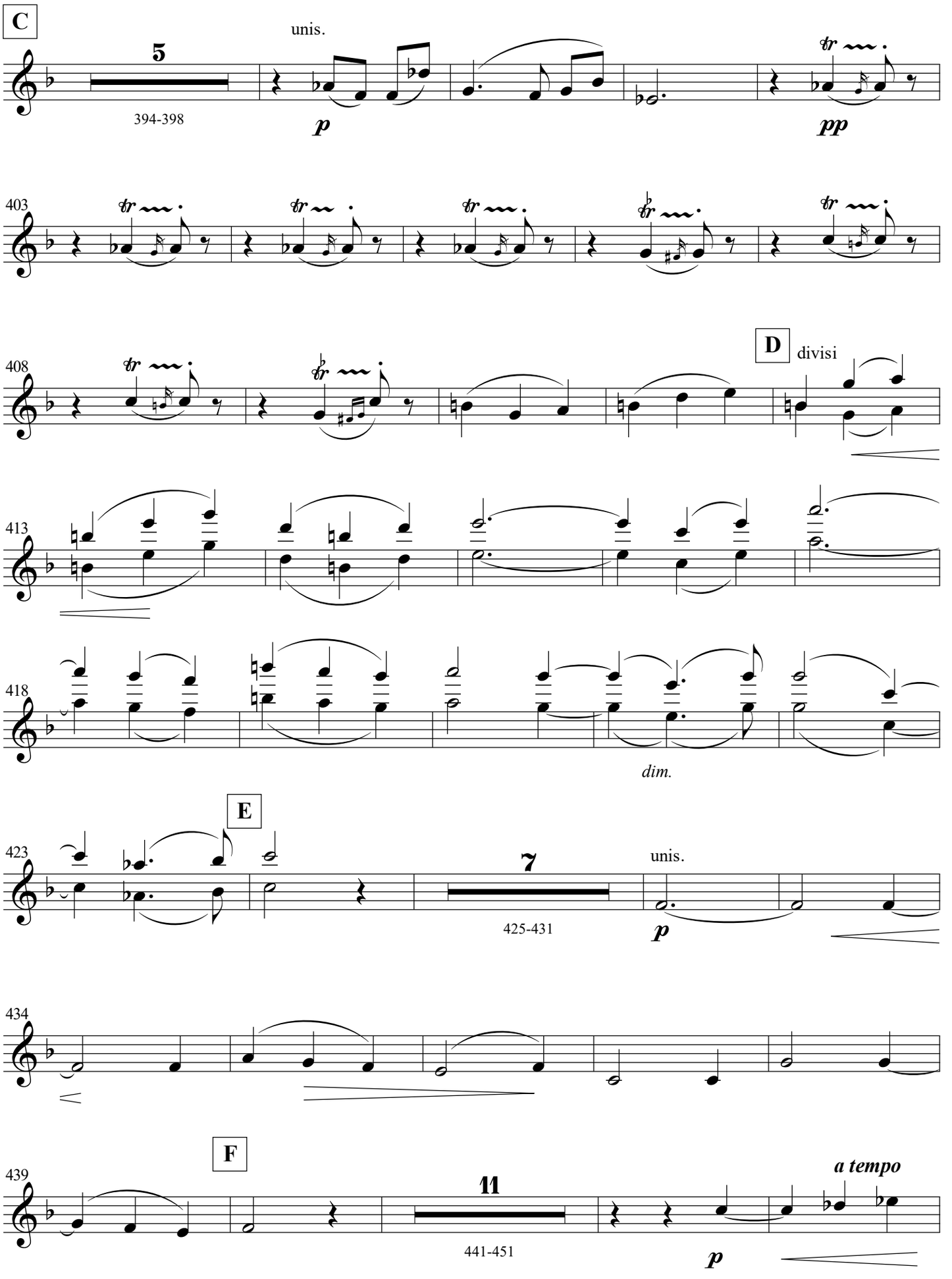

M
Tempo con fuoco.
211
f
mf
215
mf
218
dim.
tr
221
mf
224
O
228
sf
8
233-240

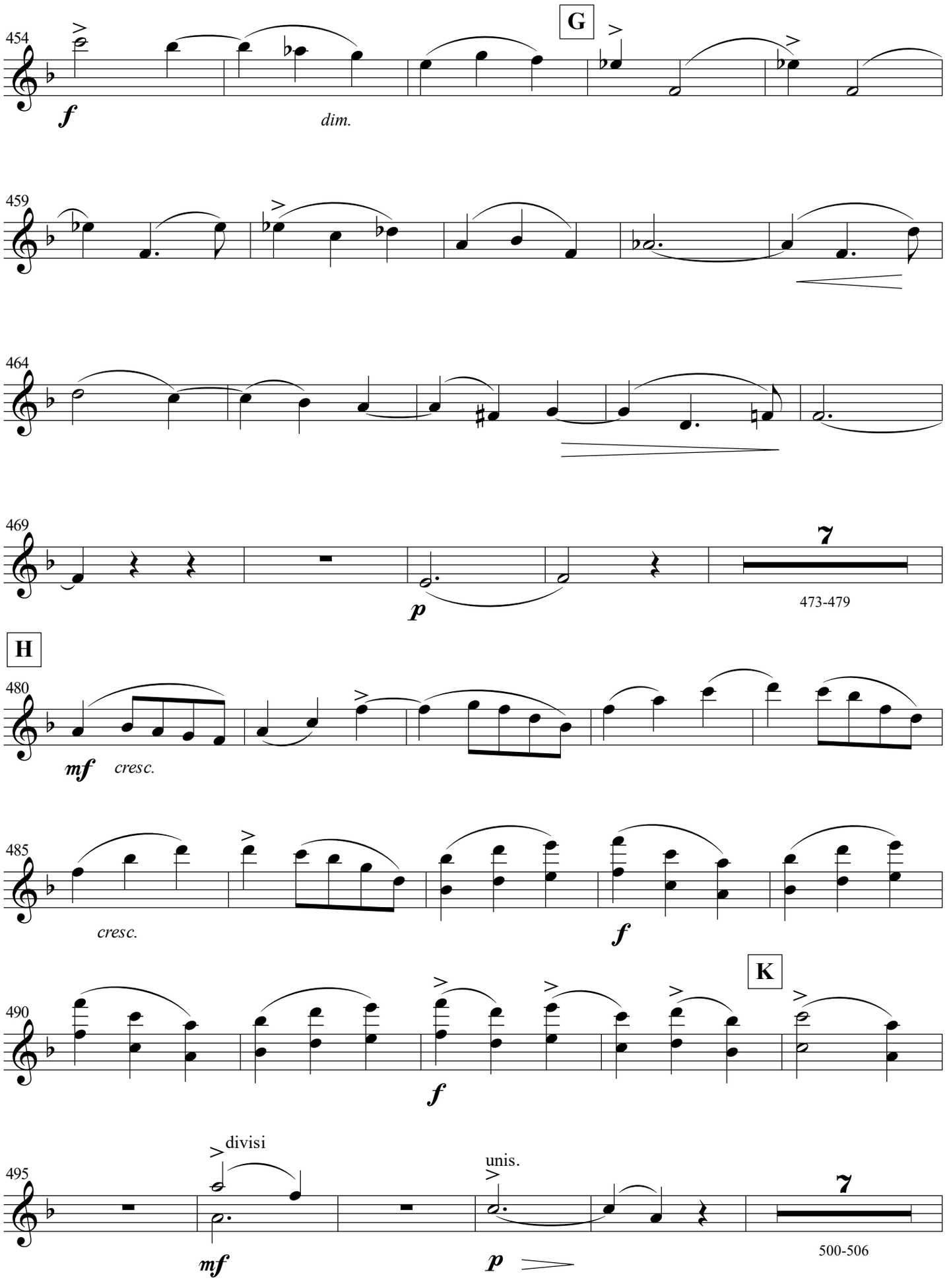

Animato.
241
f
sf
245
rit.
sf
Q
a tempo
250
f
rit.
dim.
Poco meno mosso.
255
3
256-258
con sord.
Poco rit.
divisi
262
p
senza sord.
unis.
a tempo
p
267
270
poco cresc.
273
cresc.

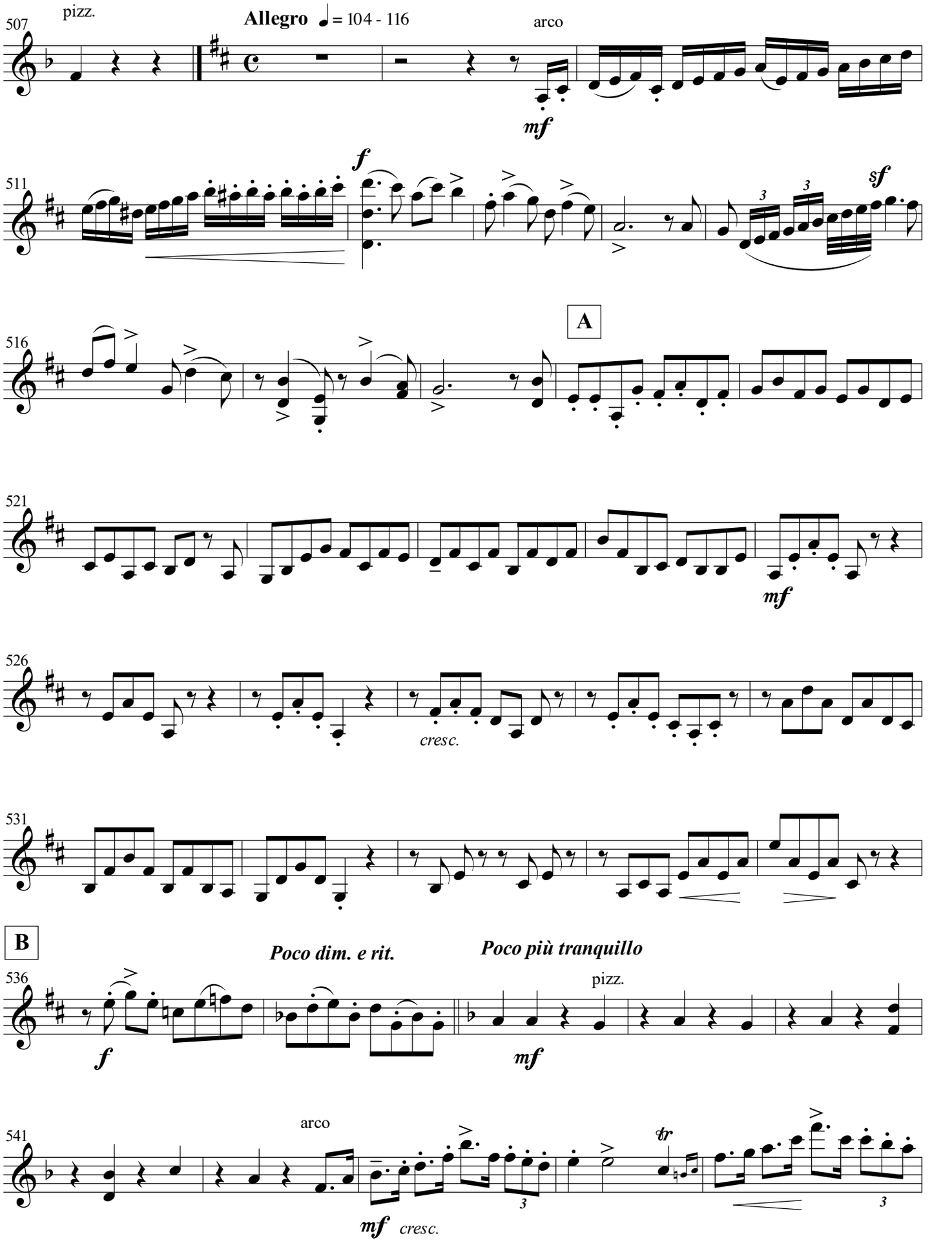

276
f
281
287
più animato ♩ = 150
mf
292
R
297
cresc.

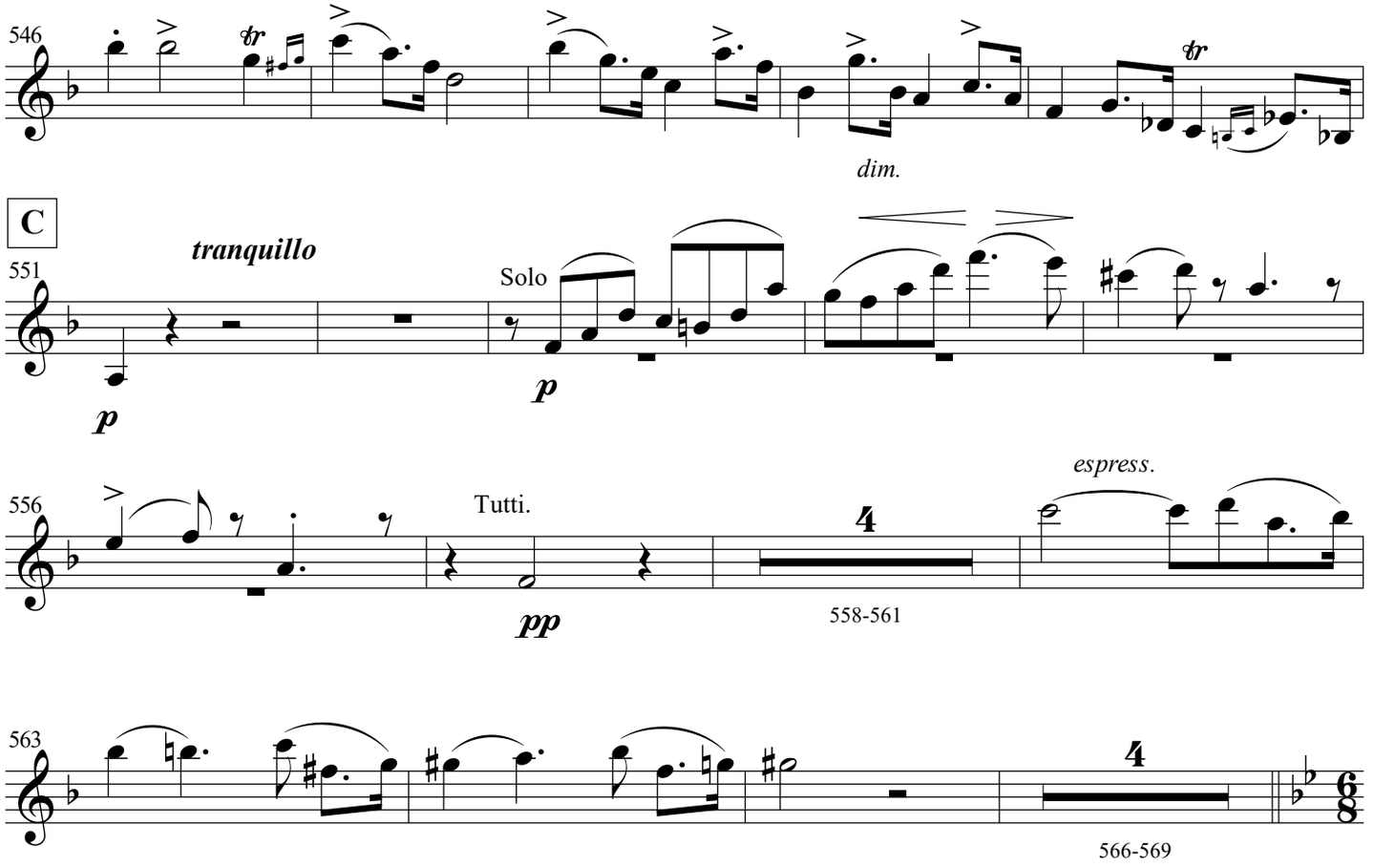

301
mf
cresc.
307
S
312
317
320
323
sf
sf
T
con fuoco
326
f
329


332
con fuoco
335
ff
sff
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
divisi
B
378
383
7
387-393


C
unis.
5
394-398
p
pp
403
408
D
divisi
413
418
dim.
E
423
7
425-431
unis.
p
434
F
439
11
441-451
a tempo
p


454
G
f
dim.
459
464
469
7
p
473-479
H
480
mf
cresc.
485
cresc.
f
K
490
f
495
divisi
mf
unis.
p
7
500-506


507
pizz.
Allegro ♩ = 104 - 116
arco
mf
511
f
sf
516
A
521
mf
526
cresc.
531
B
Poco dim. e rit.
Poco più tranquillo
536
f
mf
pizz.
541
arco
mf cresc.
tr


546
dim.
C
tranquillo
551
Solo
p
p
556
Tutti.
pp
4
558-561
espress.
563
4
566-569

Allegro grazioso. ♩. = 76 to 80

570

p

573

576

p

579

poco cres.

582

p

D

585

pizz.

588

arco

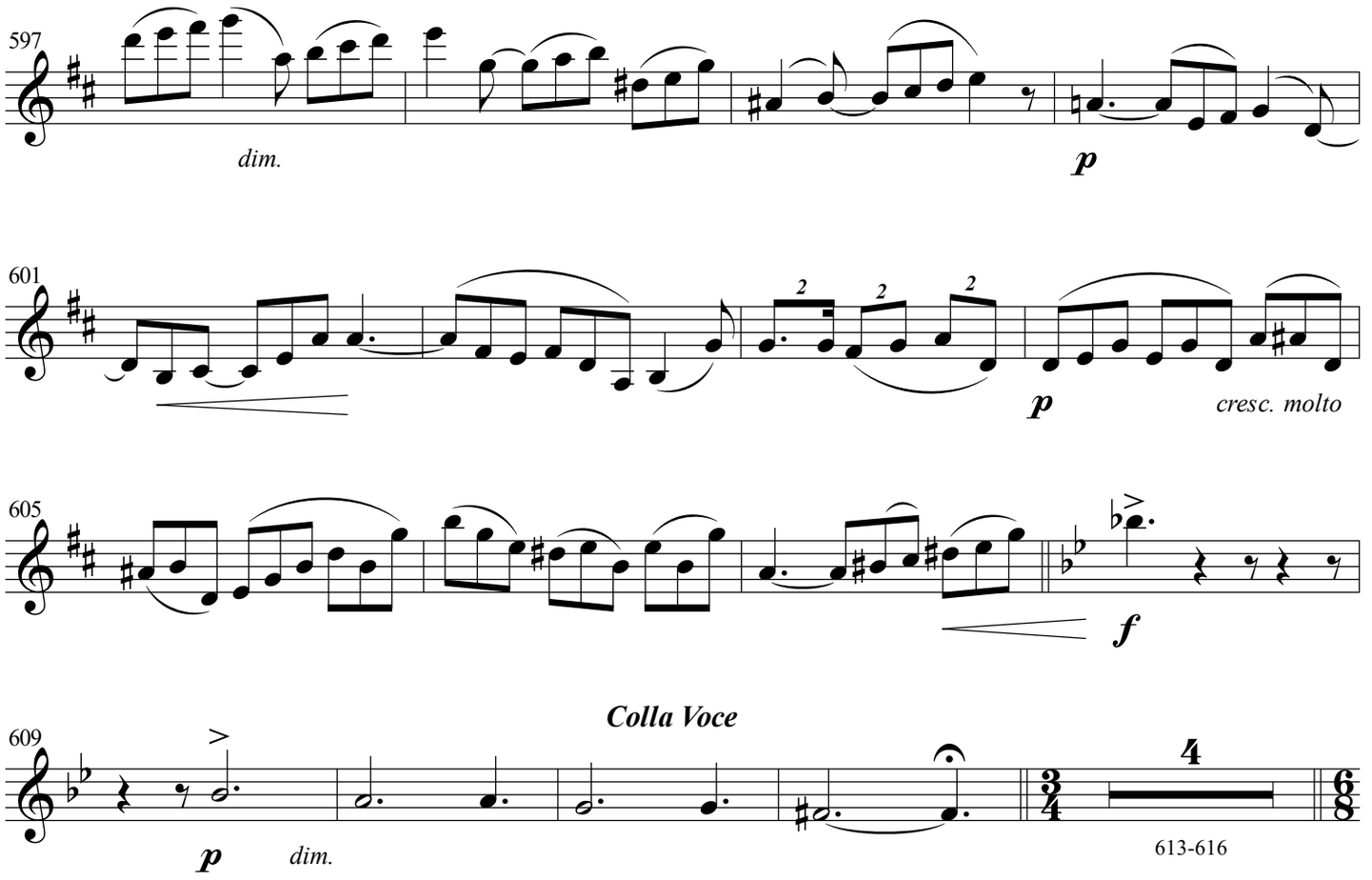
cresc.

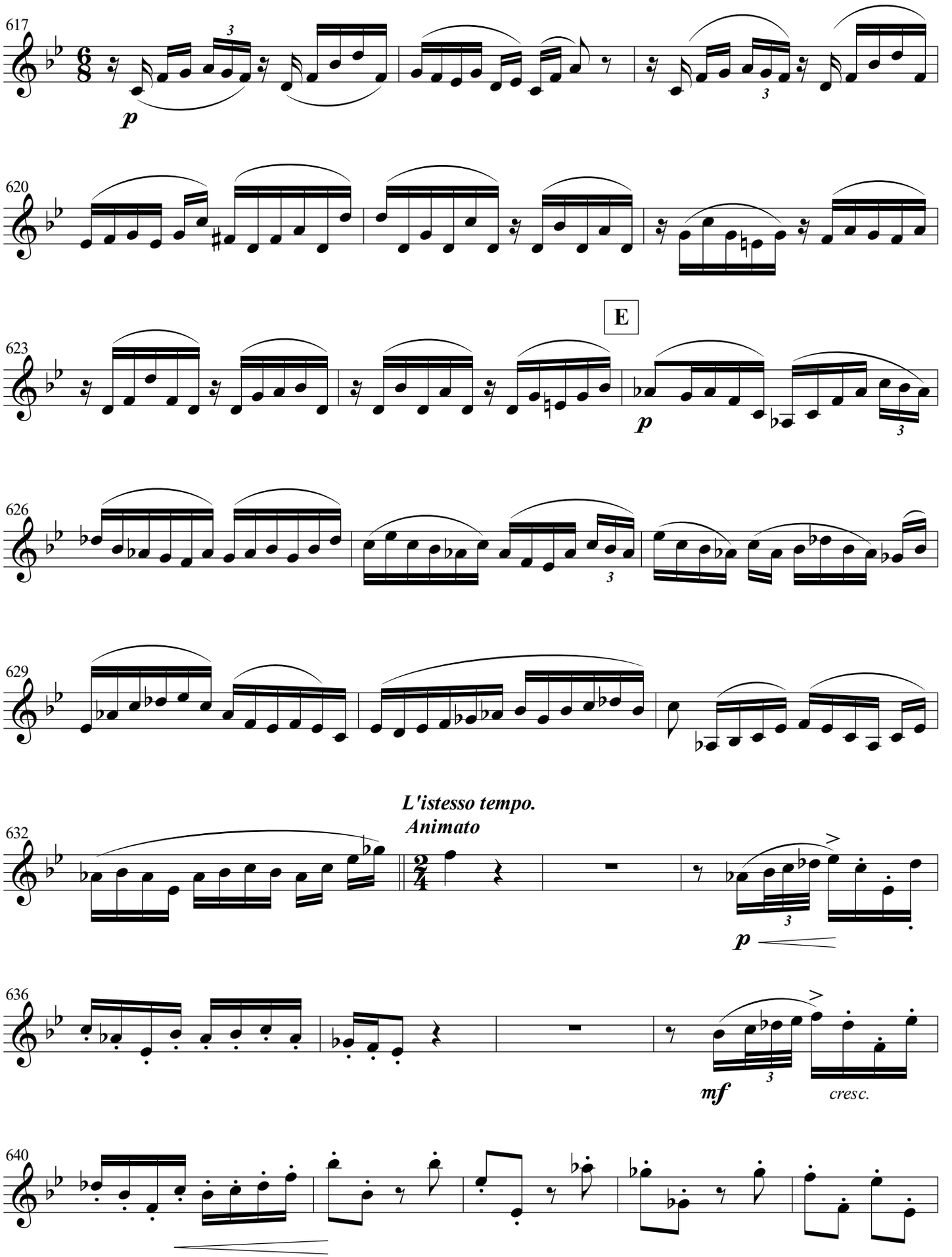
592

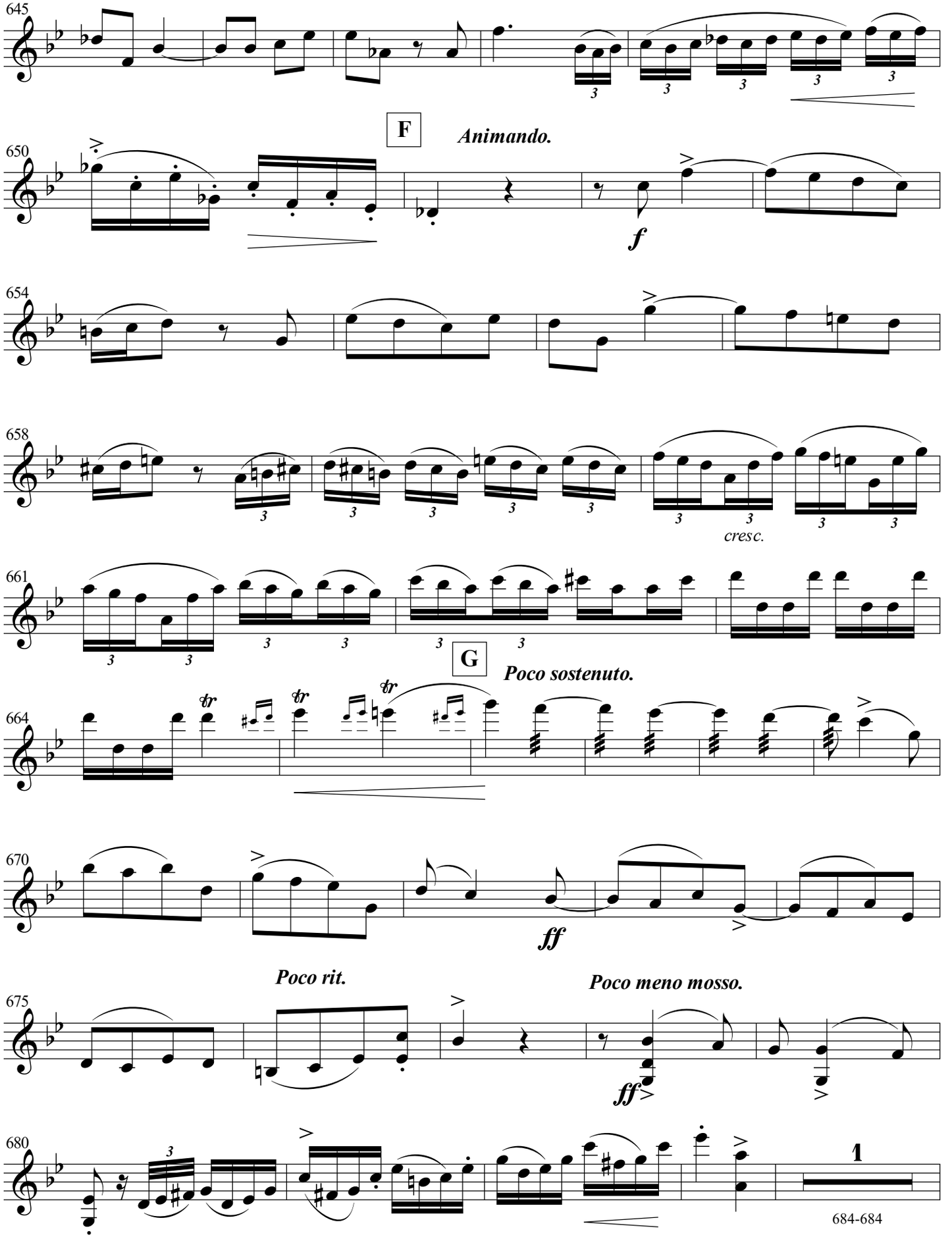
rit.

a tempo

mf


597
dim.
p
601
p
cresc. molto
605
f
Colla Voce
609
p
dim.
4
613-616


617
p
620
E
623
p
626
629
L'istesso tempo.
Animato
632
p
636
mf
cresc.
640


645
F
Animando.
650
f
654
658
cresc.
661
G
Poco sostenuto.
664
670
ff
Poco rit.
Poco meno mosso.
675
ff
680
1
684-684

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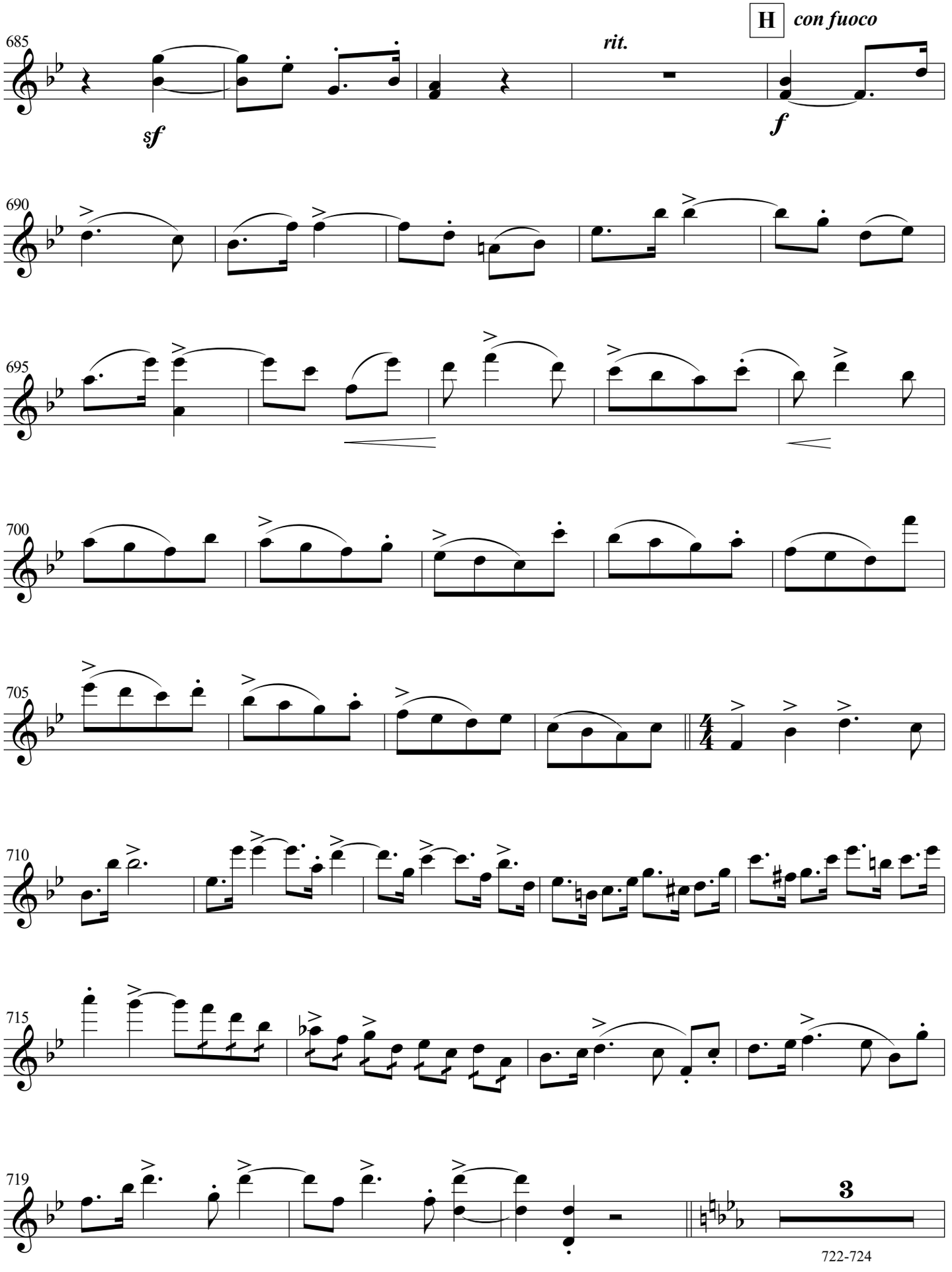
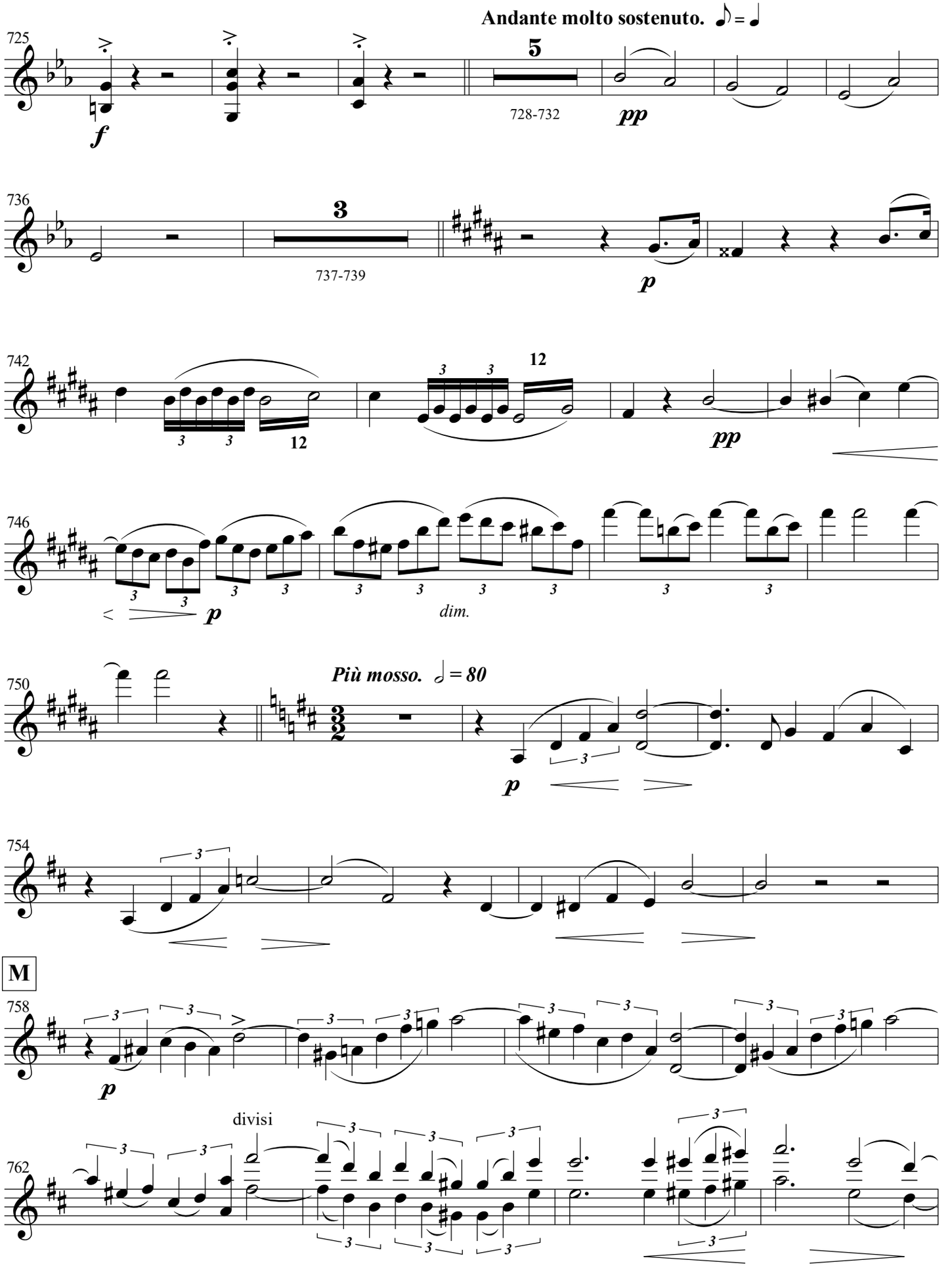
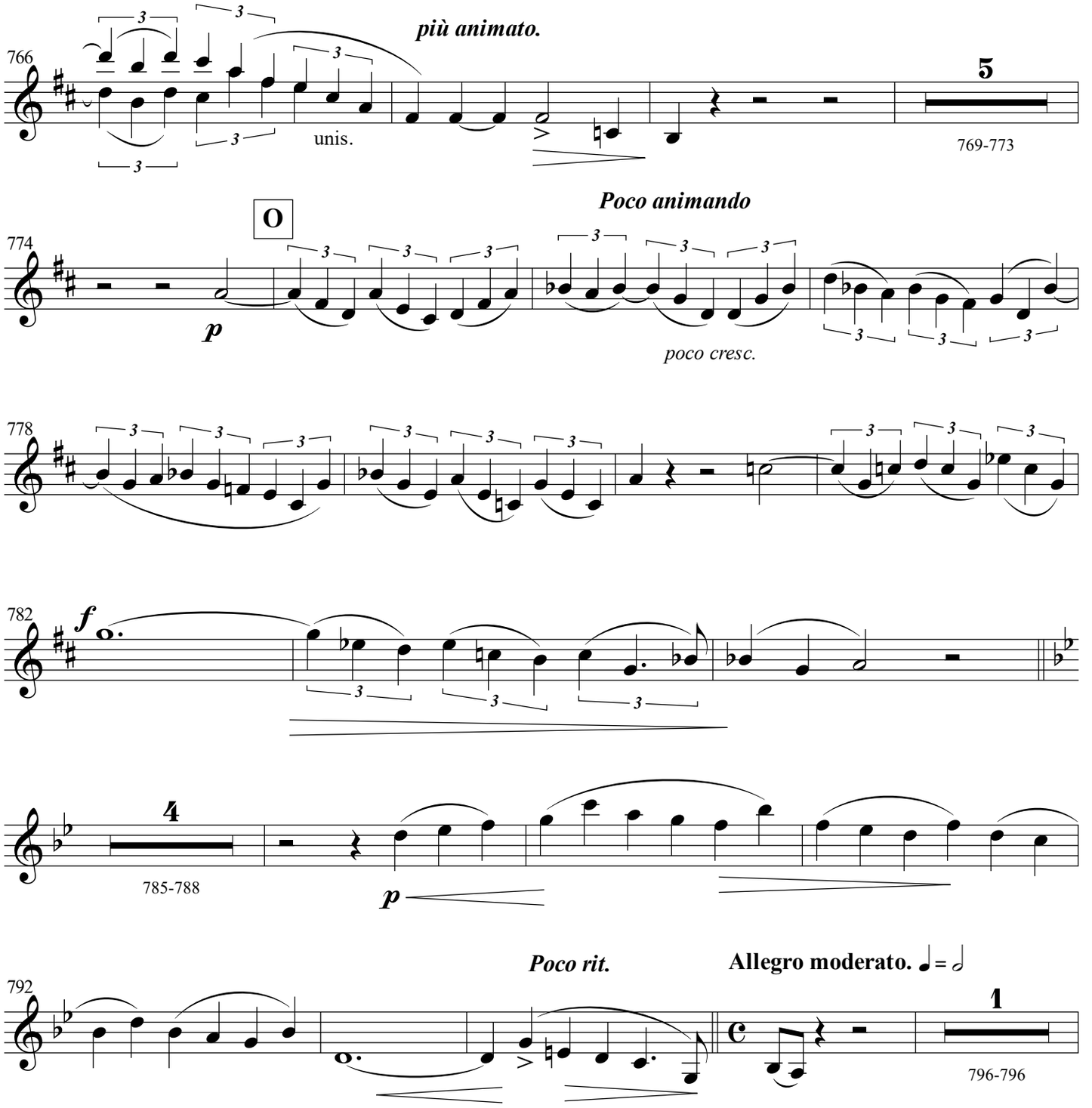

H
con fuoco
685
rit.
sf
f
690
695
700
705
710
715
719
3
722-724


Andante molto sostenuto. ♪ = ♩
725
f
5
728-732
pp
736
3
737-739
p
742
12
12
pp
746
p
dim.
750
Più mosso. 𝅗𝅥 = 80
p
754
M
758
p
divisi
762


più animato.
766
unis.
5
769-773
Poco animando
O
774
p
poco cresc.
778
782
f
4
785-788
p
Poco rit.
Allegro moderato. ♩ = 𝅗𝅥
792
1
796-796

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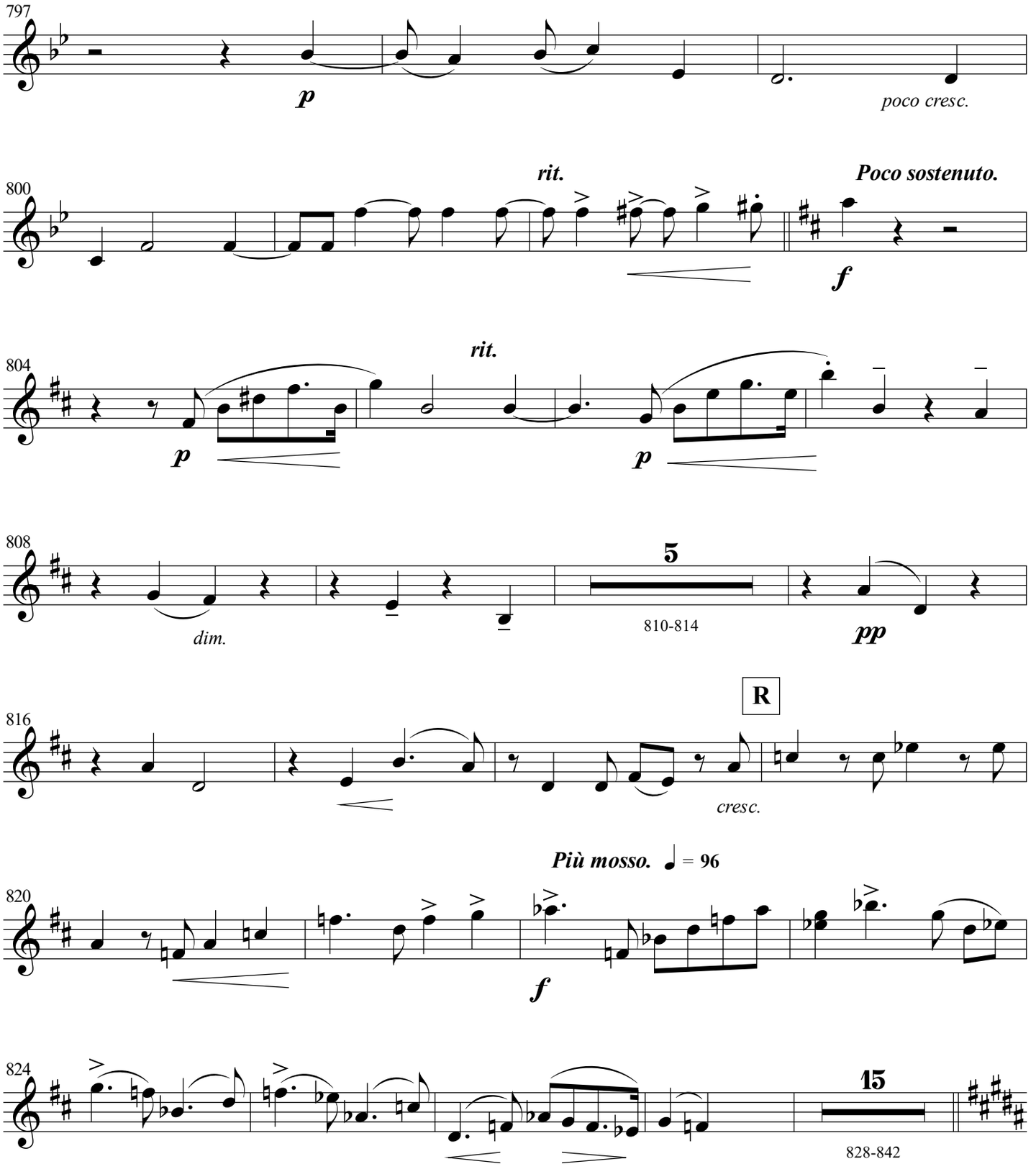
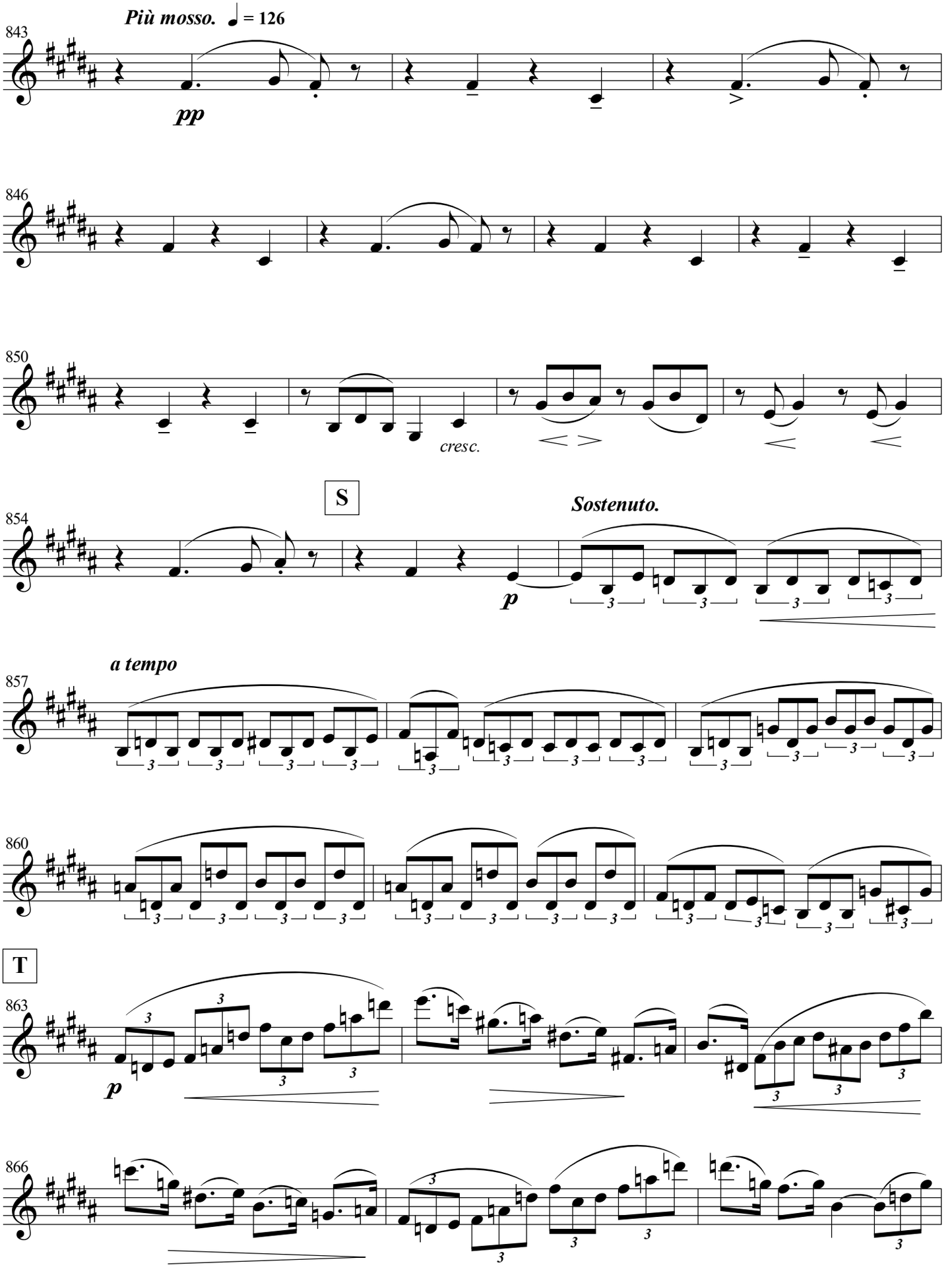
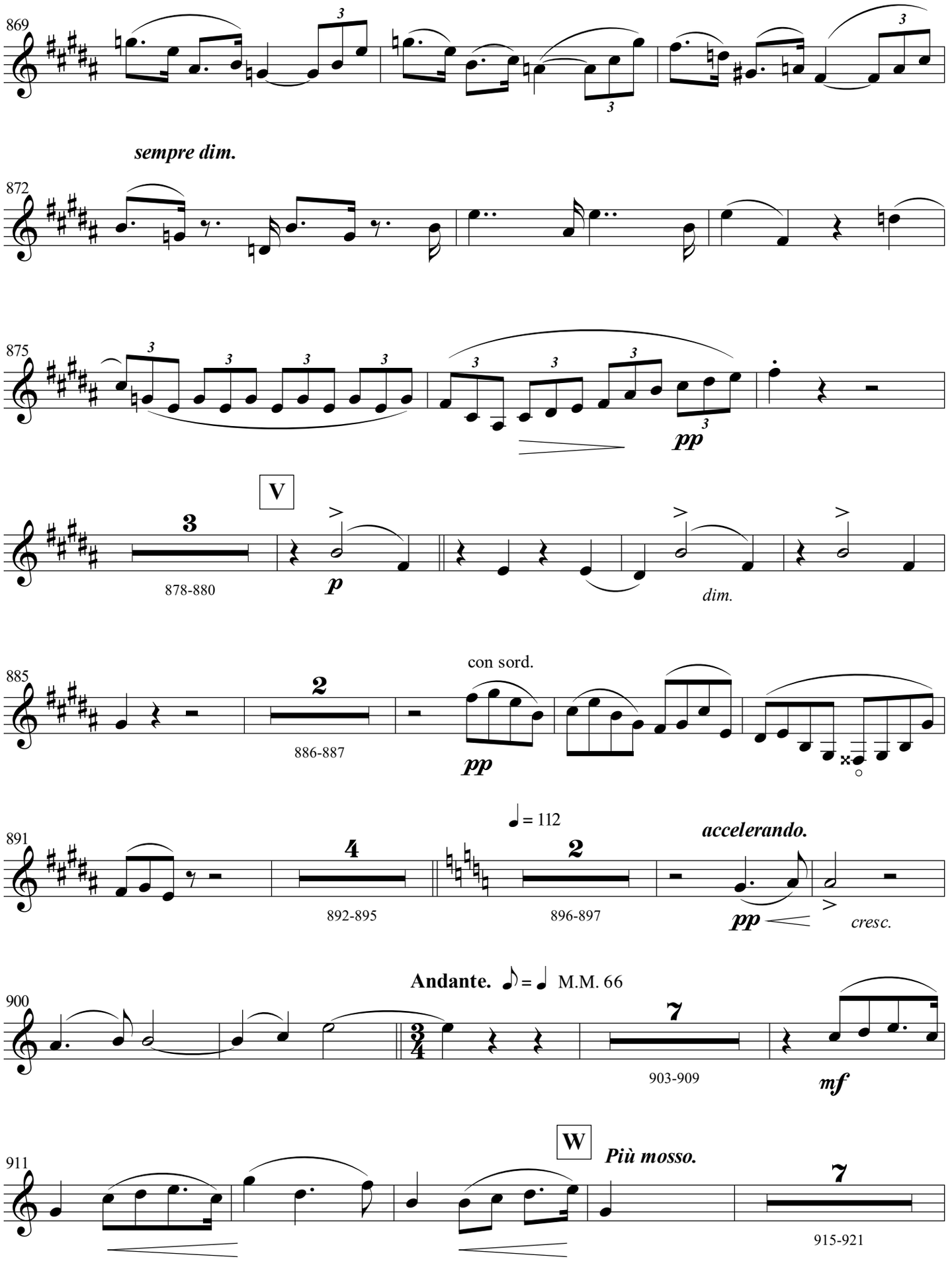
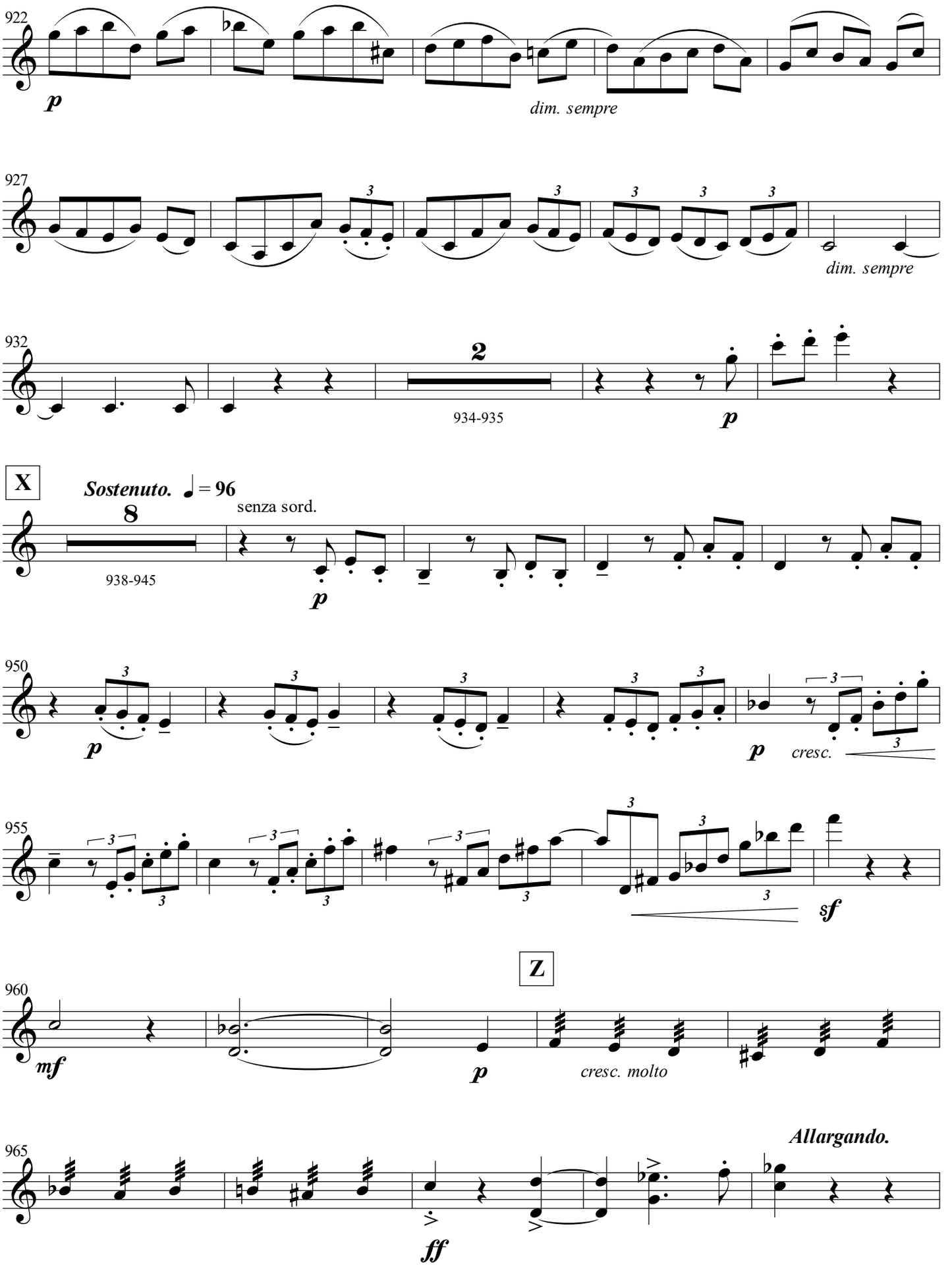
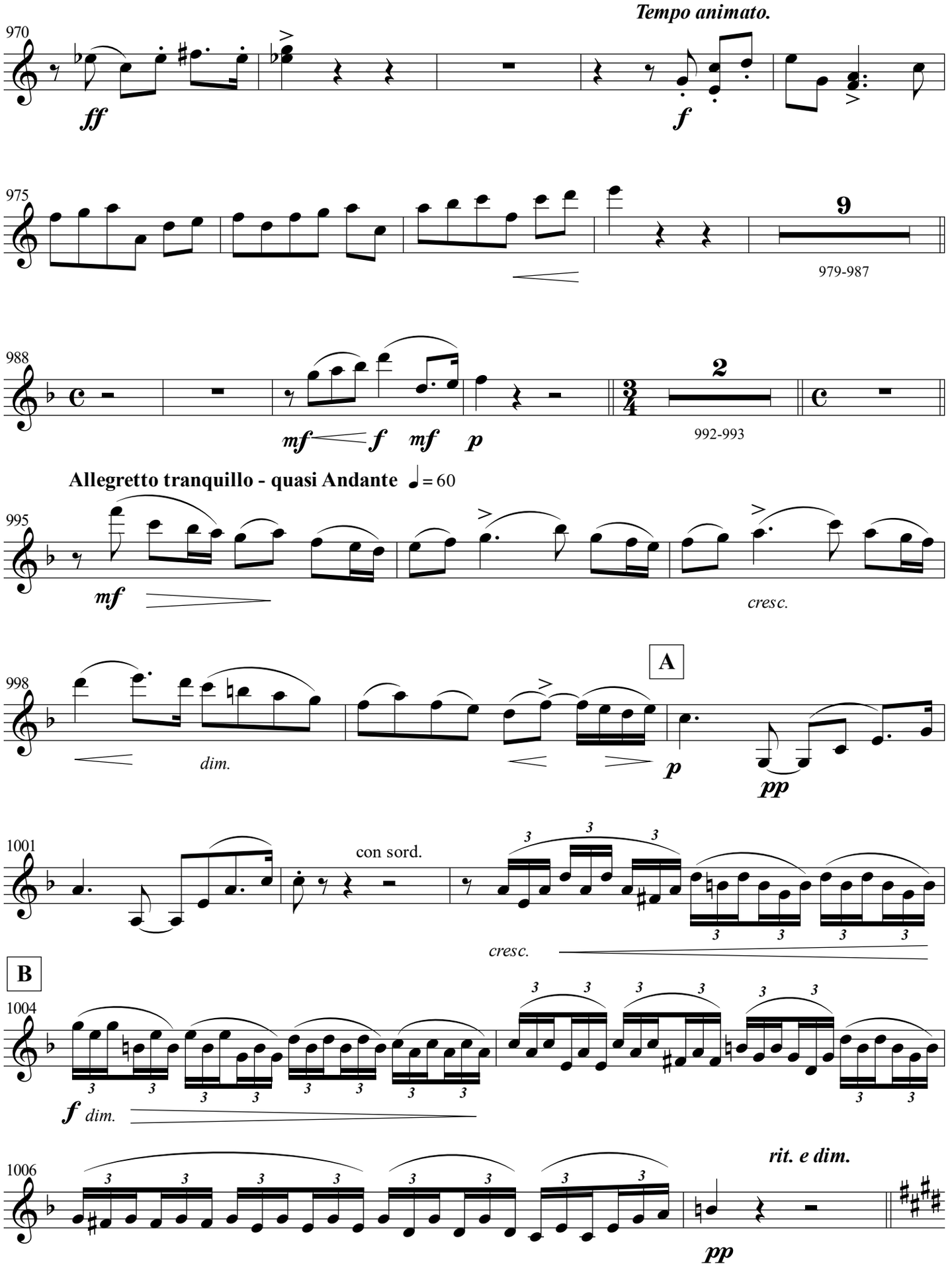
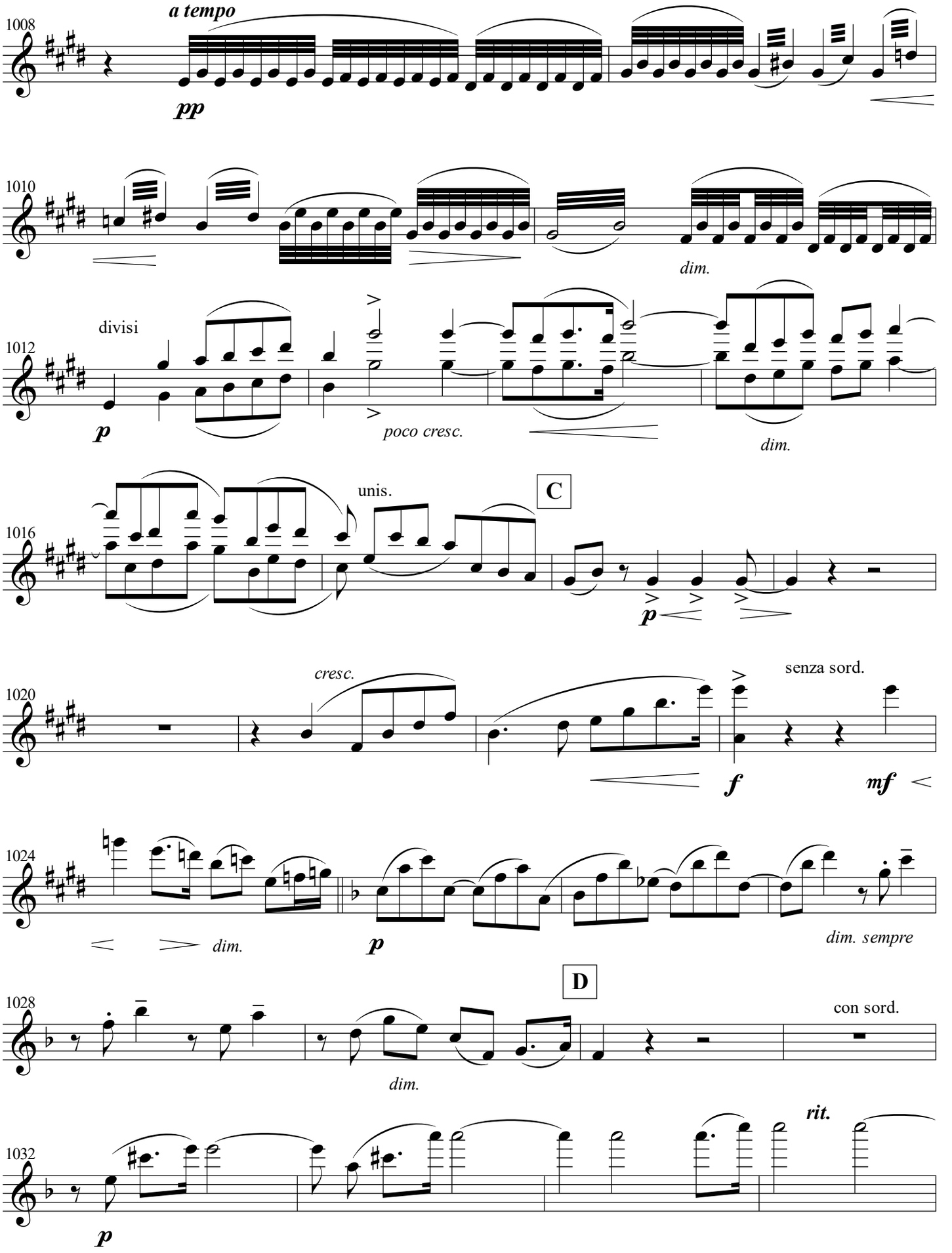

797
p
poco cresc.
rit.
Poco sostenuto.
800
f
rit.
804
p
p
808
dim.
5
810-814
pp
R
816
cresc.
Più mosso. ♩ = 96
820
f
824
15
828-842

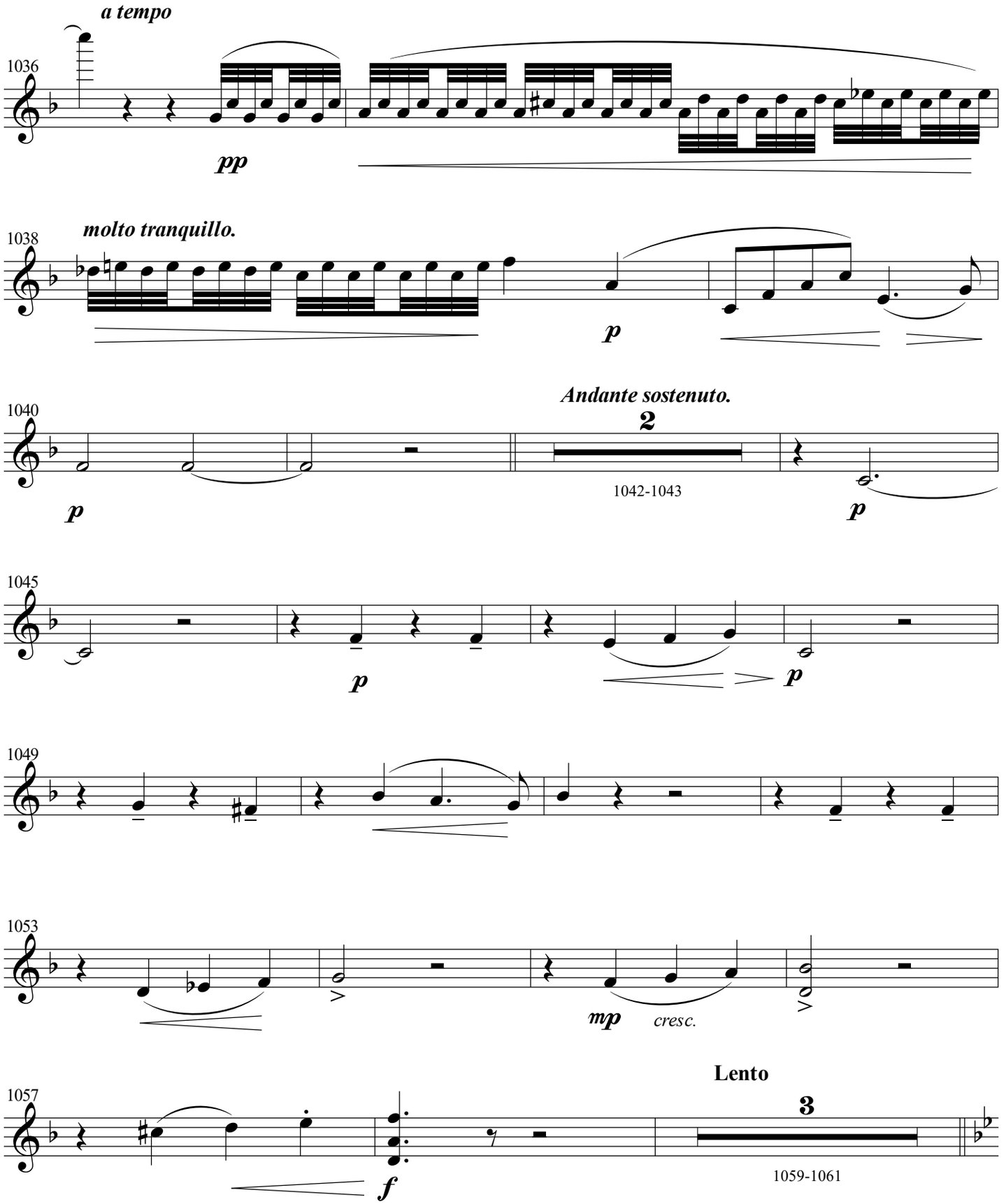

Più mosso. ♩ = 126
843
pp
846
850
cresc.
S
854
Sostenuto.
p
a tempo
857
860
T
863
p
866

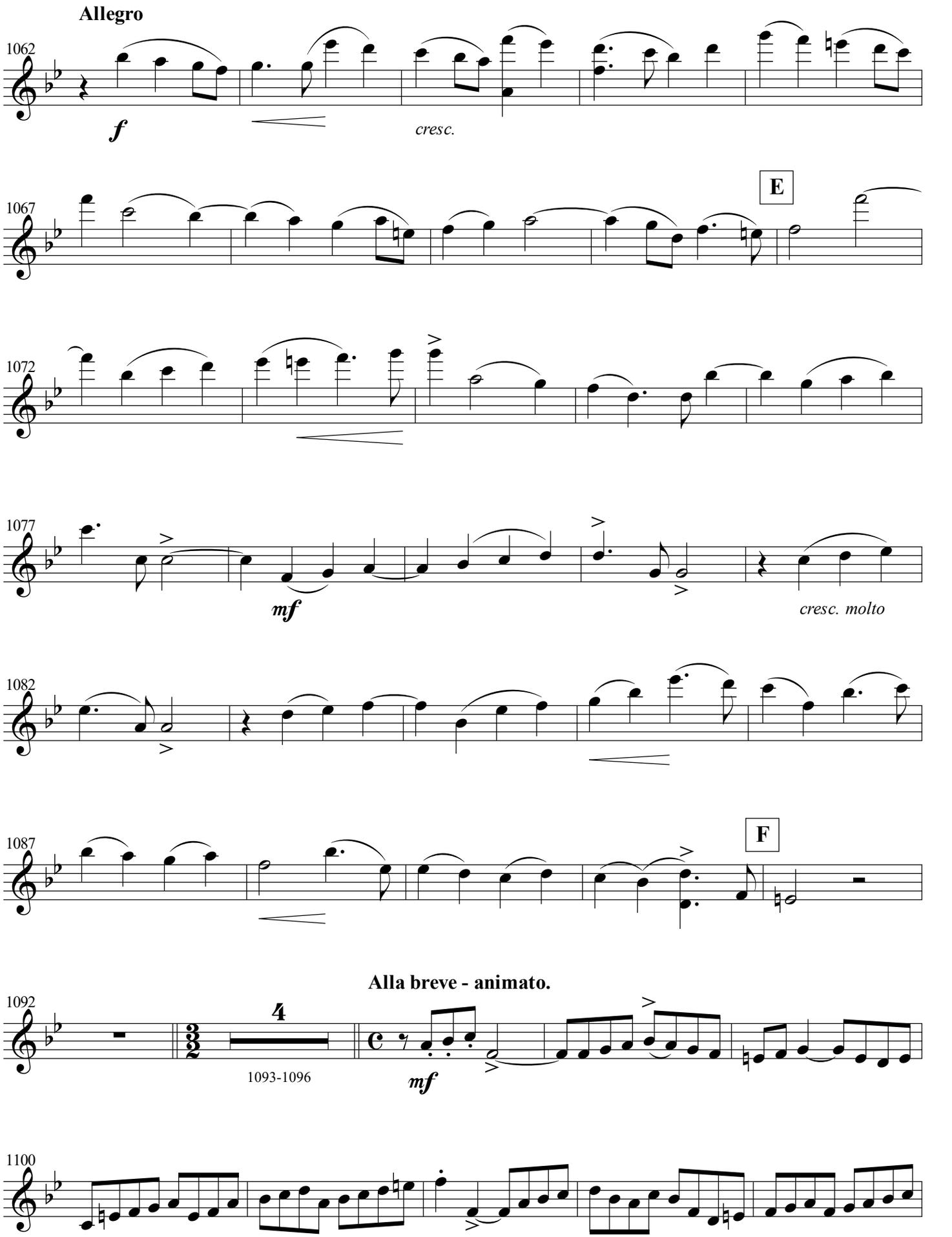

869
sempre dim.
872
875
pp
V
3
878-880
p
dim.
885
con sord.
2
886-887
pp
891
4
892-895
= 112
2
896-897
accelerando.
pp
cresc.
Andante. = M.M. 66
900
7
903-909
mf
911
W
Più mosso.
7
915-921

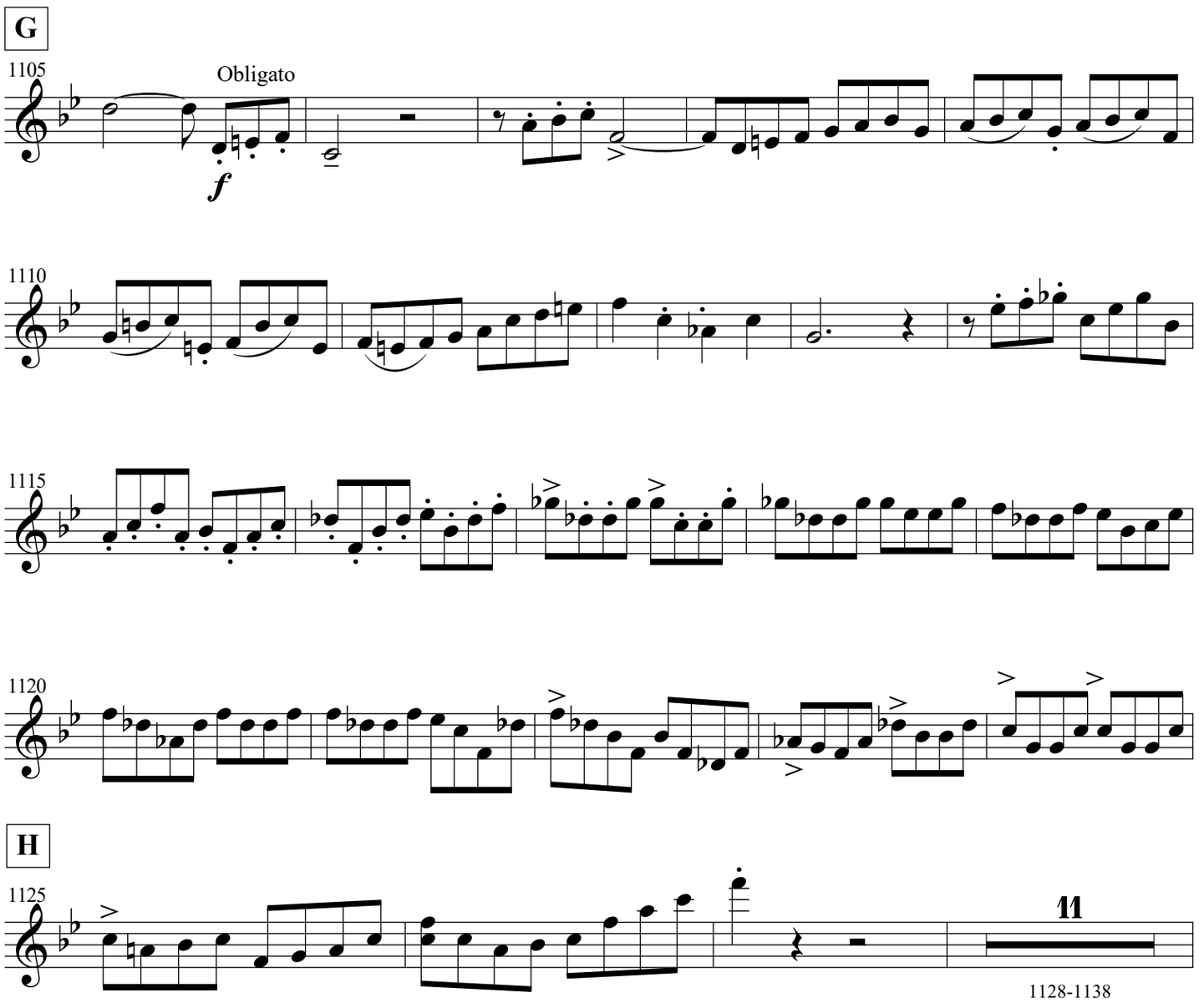

922
p
dim. sempre
927
dim. sempre
932
2
934-935
p
X
Sostenuto. ♩ = 96
8
senza sord.
938-945
p
950
p
p
cresc.
955
sf
Z
960
mf
p
cresc. molto
Allargando.
965
ff

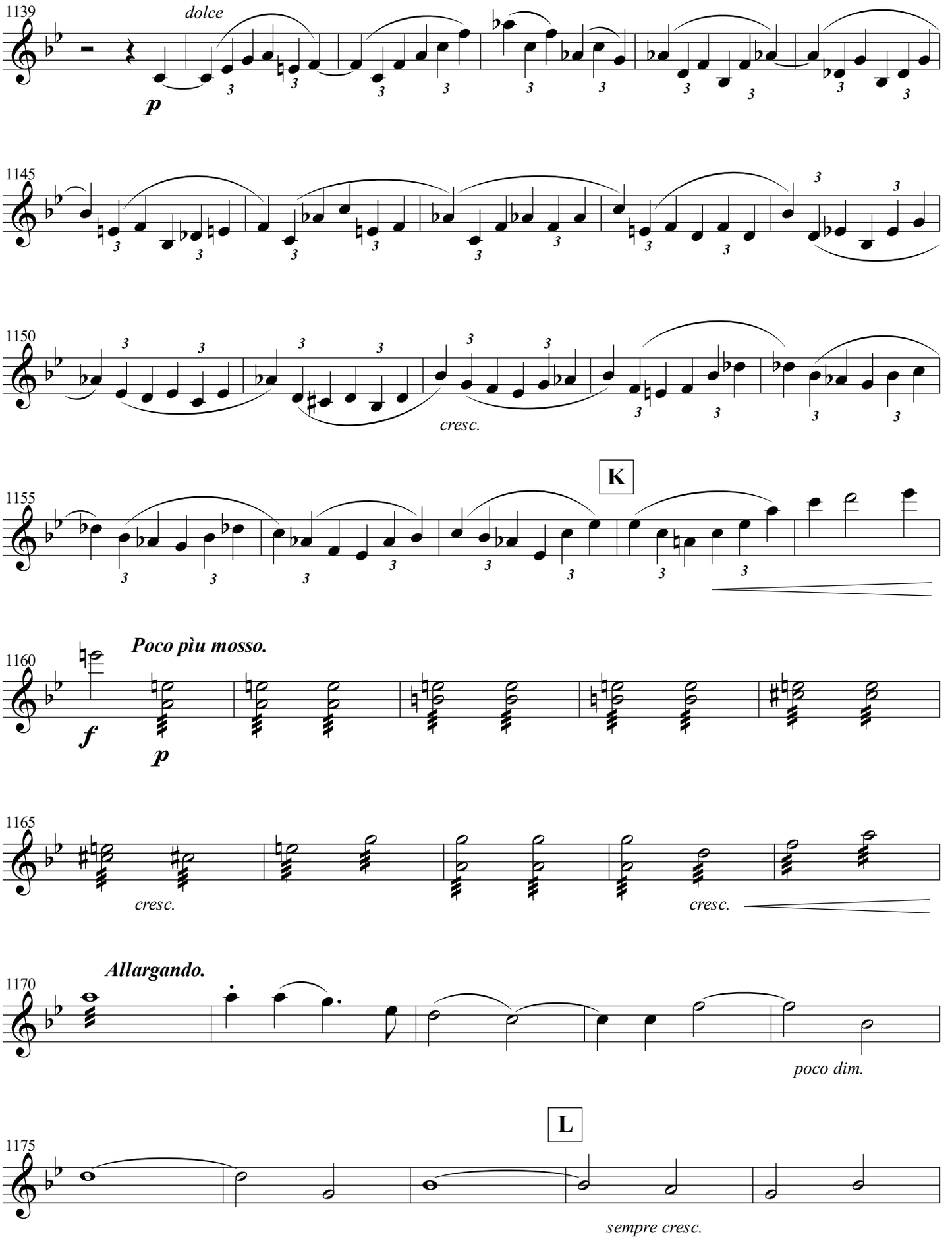

Tempo animato.
970
ff
f
975
9
979-987
988
mf f mf p
2
992-993
Allegretto tranquillo - quasi Andante ♩= 60
995
mf
cresc.
998
A
dim.
p
pp
1001
con sord.
cresc.
B
1004
f dim.
1006
rit. e dim.
pp

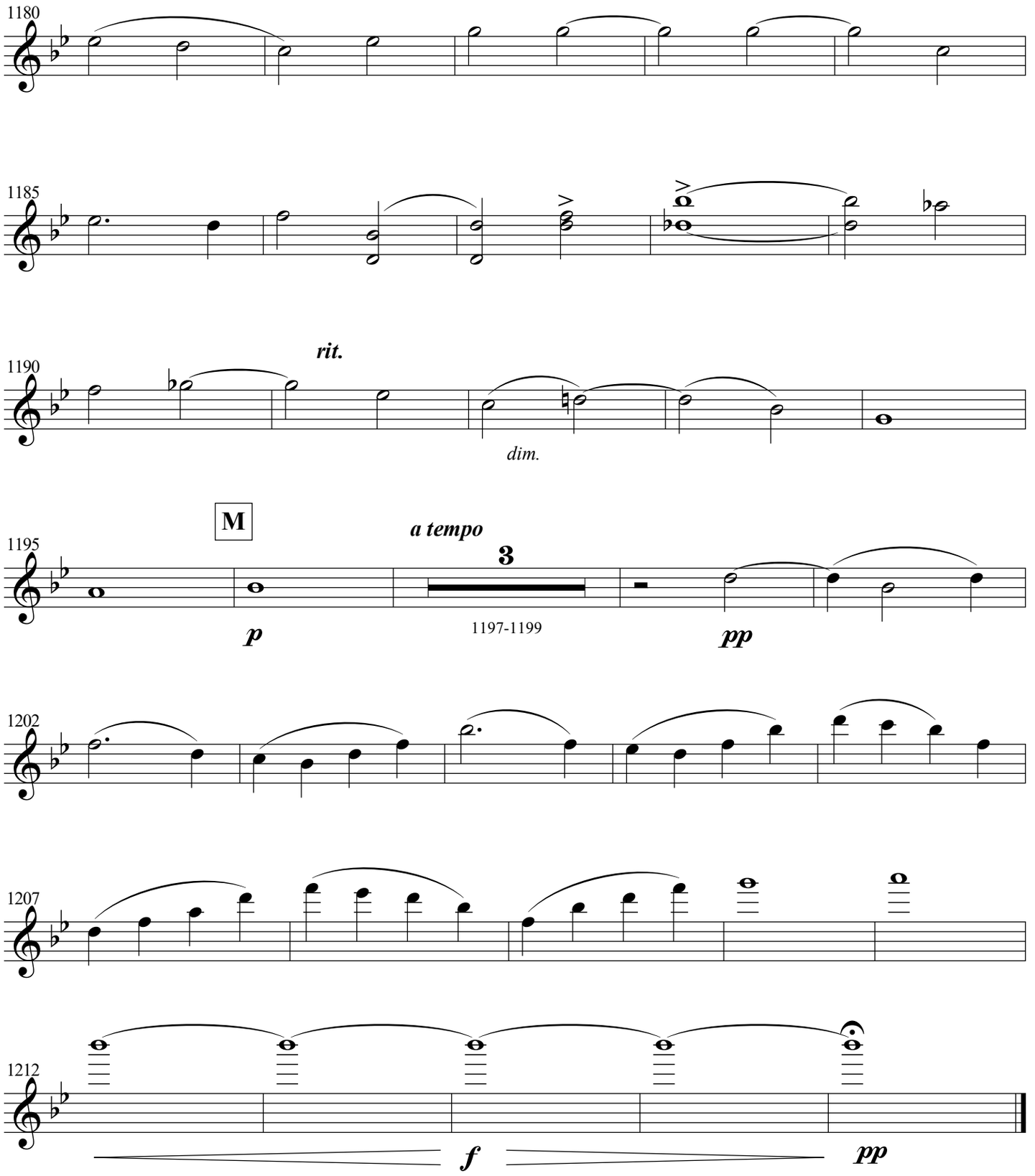

1008
a tempo
pp
1010
dim.
1012
divisi
p
poco cresc.
dim.
1016
unis.
C
p
1020
cresc.
senza sord.
f
mf
1024
dim.
p
dim. sempre
1028
D
con sord.
dim.
1032
rit.
p


a tempo
1036
pp
molto tranquillo.
1038
p
Andante sostenuto.
1040
2
1042-1043
p
p
1045
p
p
1049
1053
mp
cresc.
Lento
1057
3
1059-1061
f


Allegro
1062
f
cresc.
E
1067
1072
1077
mf
cresc. molto
1082
F
1087
Alla breve - animato.
1092
4
1093-1096
mf
1100


G
1105
Obligato
f
1110
1115
1120
H
1125
11
1128-1138


1139
dolce
p
1145
1150
cresc.
K
1155
Poco più mosso.
1160
f
p
1165
cresc.
cresc.
Allargando.
1170
poco dim.
L
1175
sempre cresc.


1180
1185
1190
rit.
dim.
M
1195
a tempo
3
1197-1199
p
pp
1202
1207
1212
f
pp

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