

# L'ALLEGRO ED IL PENSEROSO

POEMS BY  
John Milton

SET TO MUSIC FOR  
Soprano & Bass soli, Chorus and Orchestra  
by  
C. Hubert H. Parry

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

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### Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music, London MS 4201

Novello Octavo Edition No. 8134

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### 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

## Clarinet in B flat

$\text{♩} = 112 \text{ to } 120$

**11**

6-16

**A**

17

**13**

22-34

**B**

*Animando.*

35

**2**

40-41

42

**f**

*Animando.*

48

**3**

49-51

**f**

**C**

56

**2**

57-58

**D**

63

**3**

64-66

**9**

67-75

**6**

78-83

*p*

84 *f* *cresc.*

90 **E** *sf*

**F** 11 5 5 *p*

96-106 107-111 114-118

120

126 *Allegro con fuoco* ♩ = 120 *poco largamente*

*sf* *sf*

132 *a tempo* *p* *cresc.*

**G** 4 3 2 *mf* *p*

138-141 144-146 148-149

150

*f* *dim.*

156

**Allegro.** ♩ = 120 - 139

**H**

7 8

158-164 167-174

*p*

175

**K**

10

180-189

*p*

**L**

4

190-193

*p* *poco cresc.*

199

*dim.* *p*

205

*rit.* *cresc.* *f*

**M**

217

**Tempo con fuoco.**

12 2

213-224 227-228

*f*

**O**

229

2

232-233

*sf* *p*

236 **Animato.**

4

238-241 *f* *f*

245 *rit.* **Q** *a tempo*

251 *rit.* **2** *Poco meno mosso.*

254-255 *p*

258 **Tranquillo** *Poco rit.*

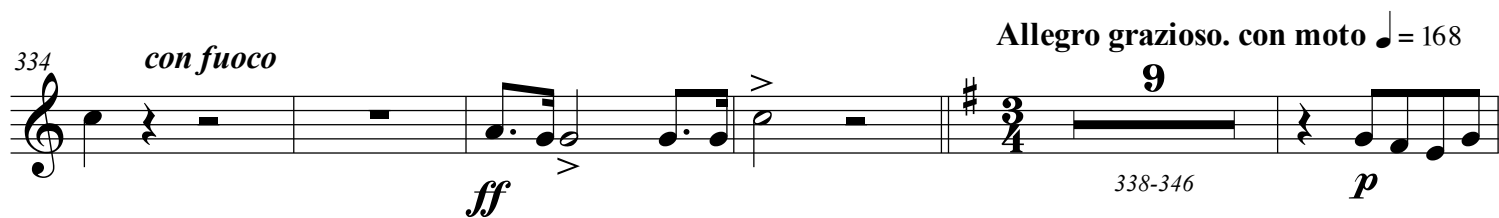
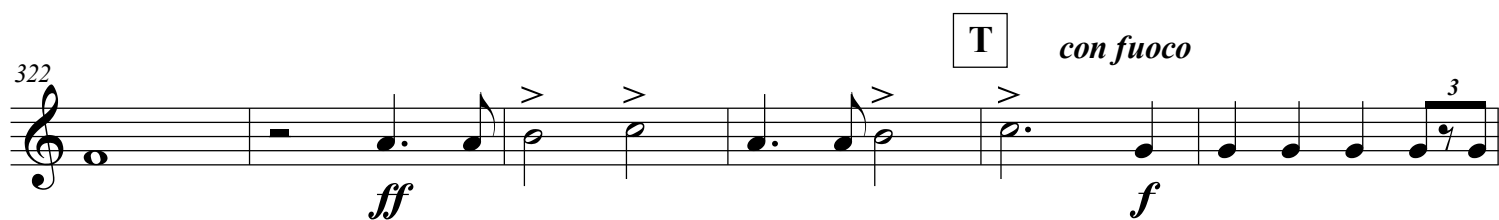
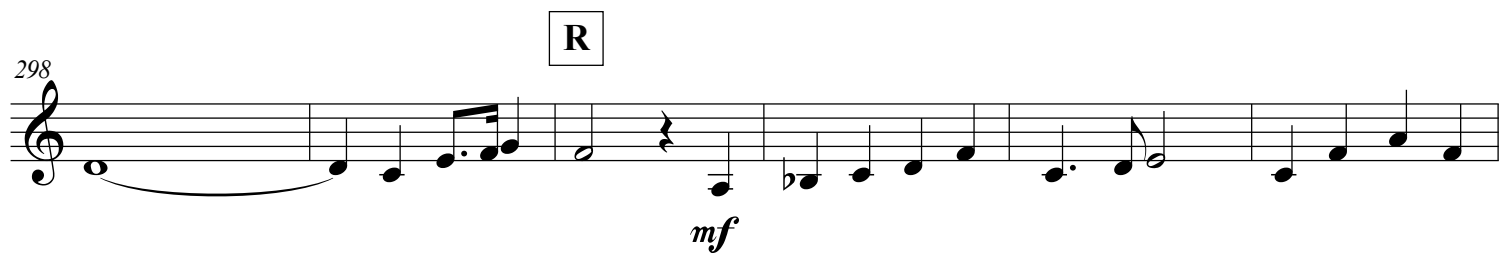
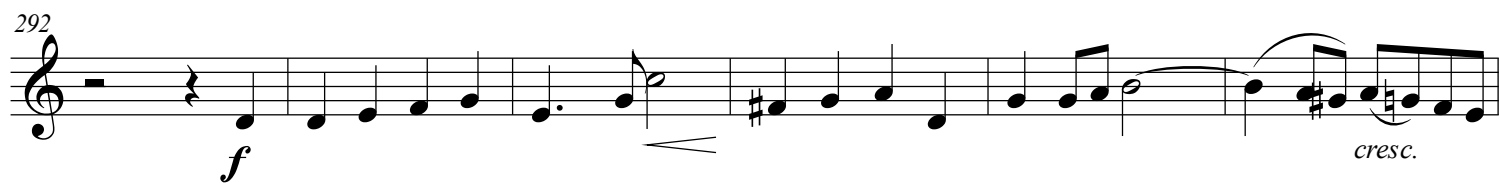
264 *a tempo* **11**

266-276 *f*

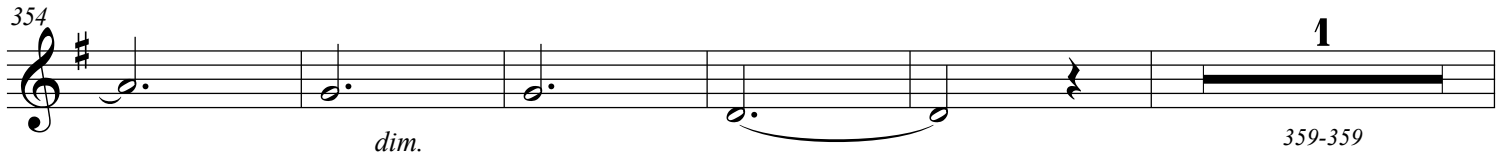
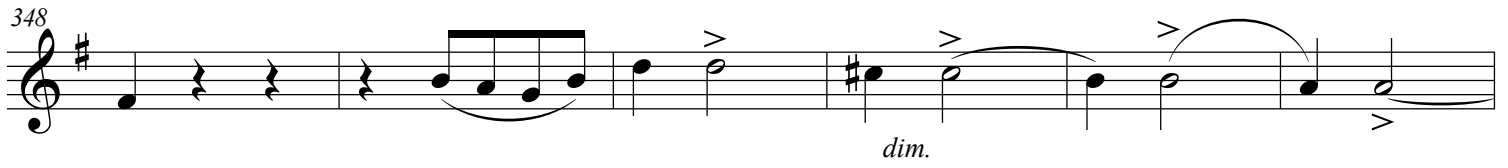
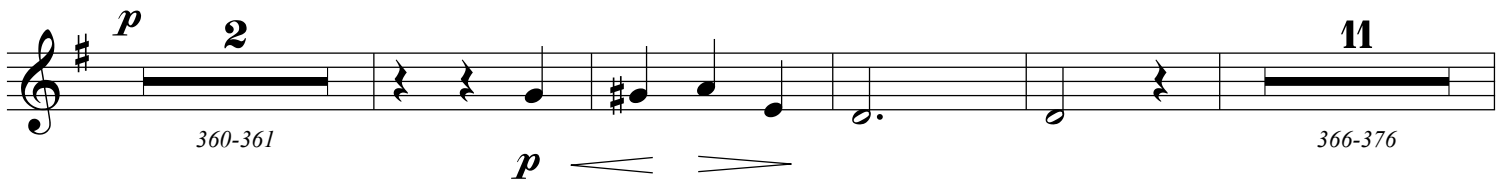
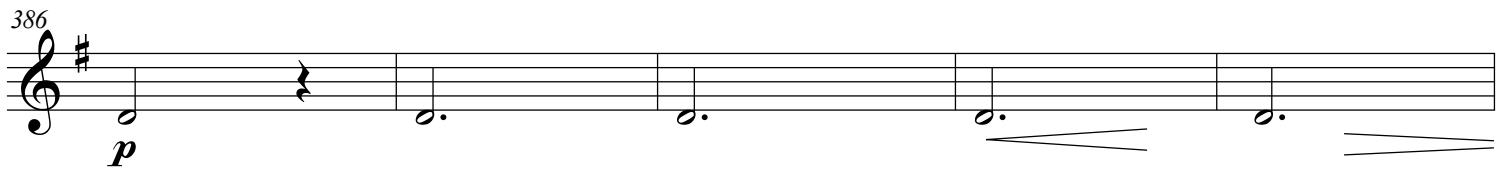
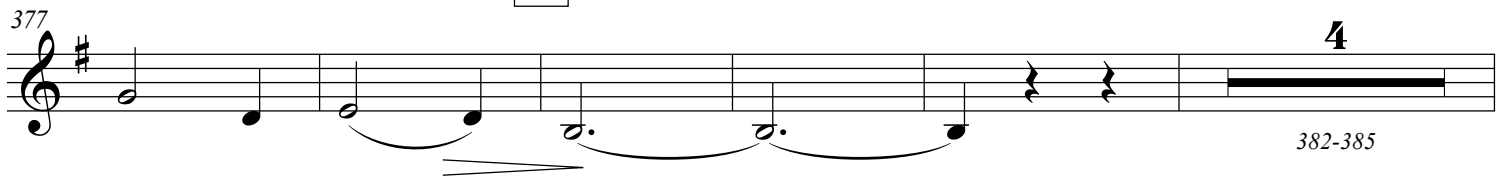
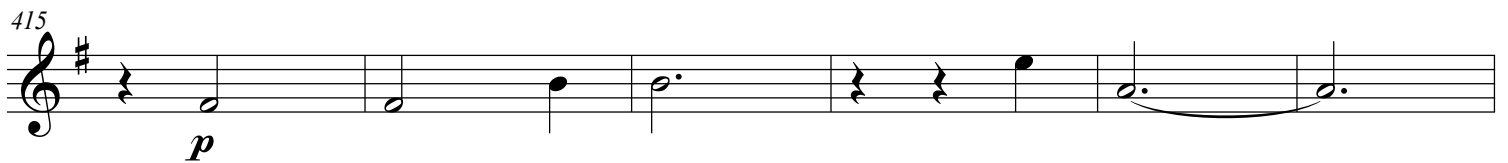
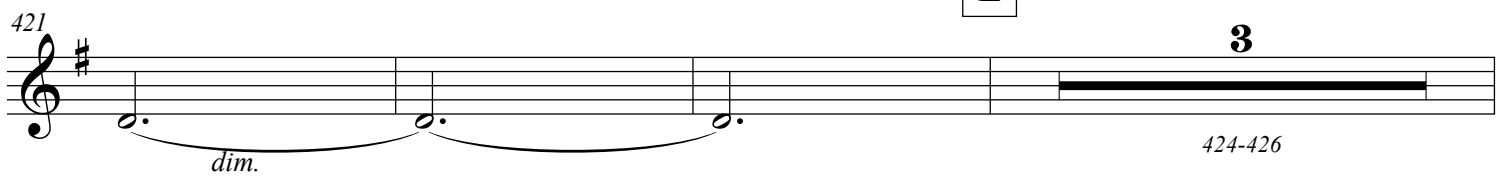
280 *f*

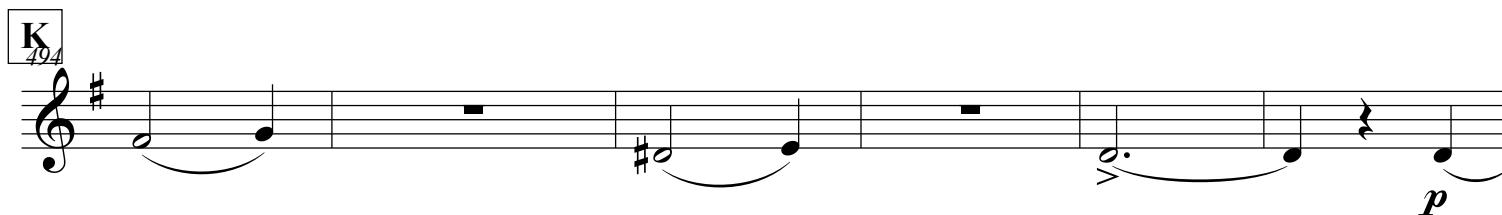
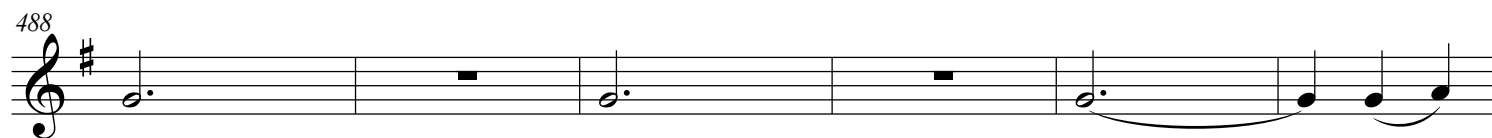
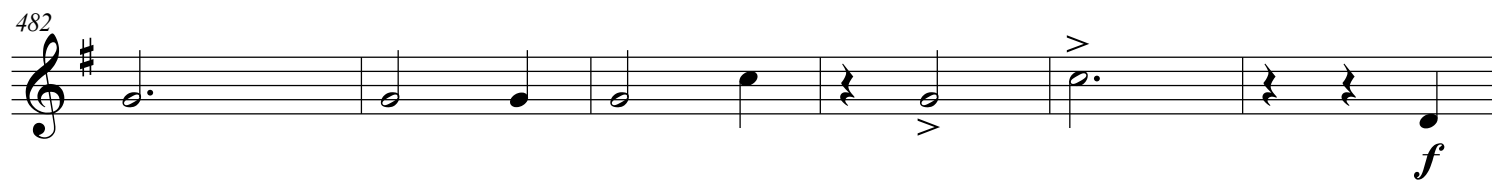
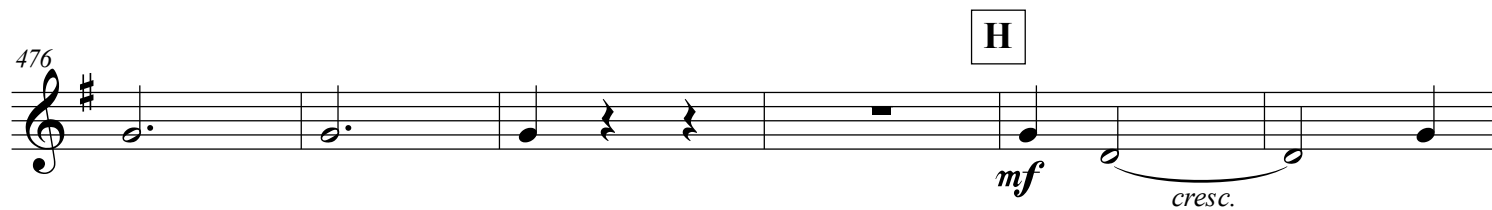
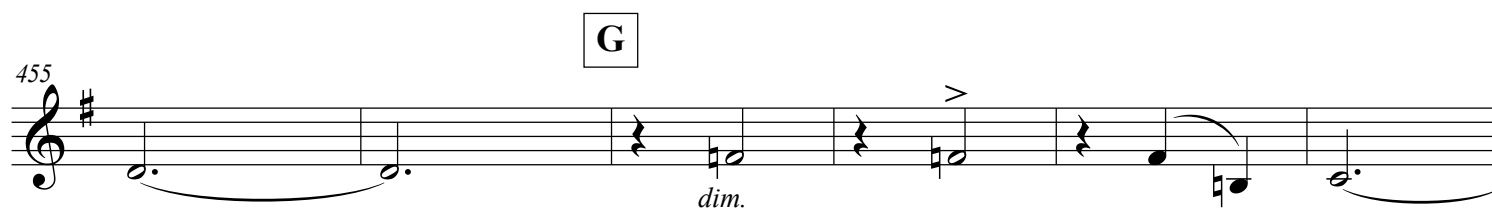
286 *f* 3 3 3 3 3 3 *più animato* ♩ = 150

291-291 **1**

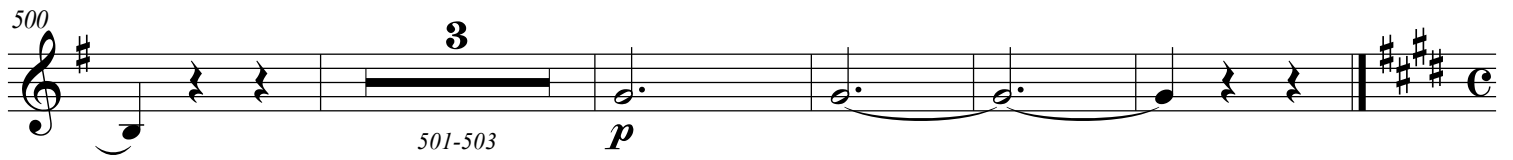




**A****B****C****D****E**



500



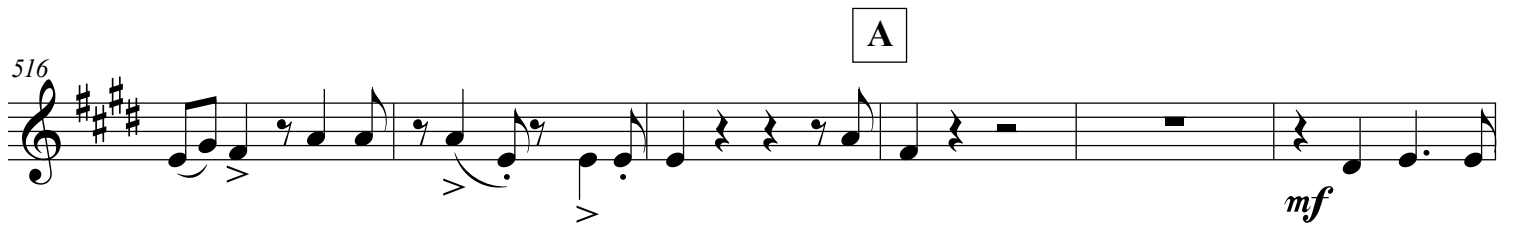
501-503 *p*

**Allegro** ♩ = 104 - 116



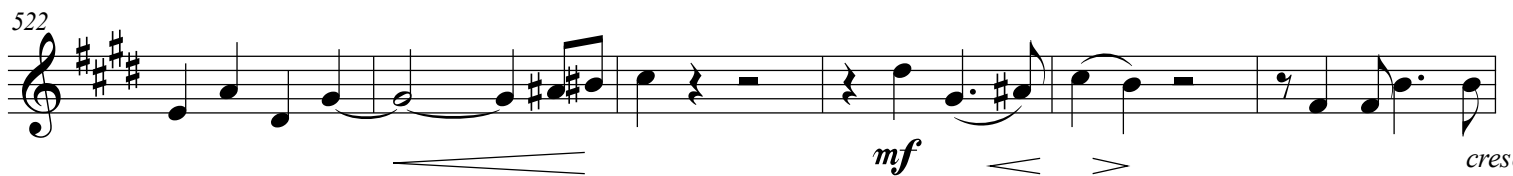
508-510 *f*

516



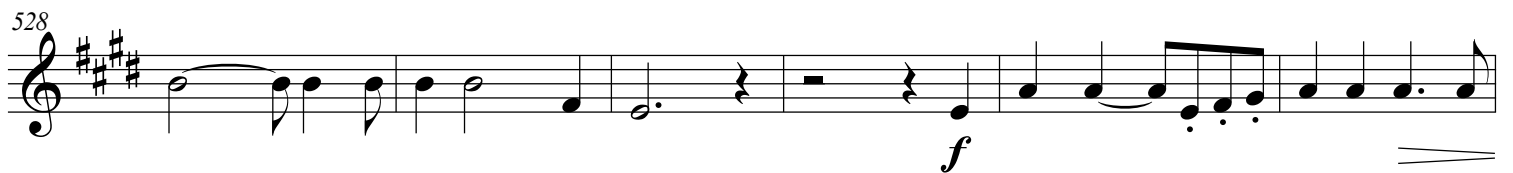
**A** *mf*

522



*mf* *cresc.*

528



*f*

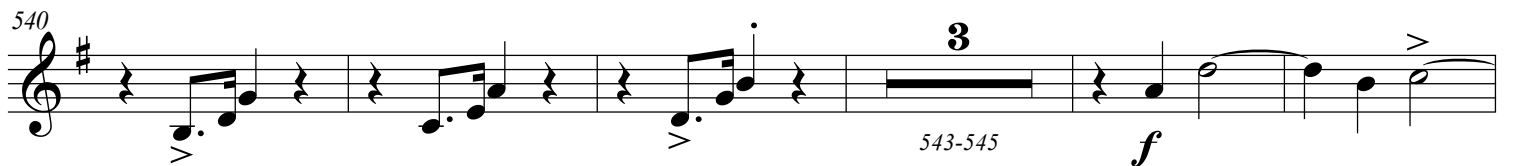
**B**

*Poco dim. e rit.* *Poco più tranquillo*



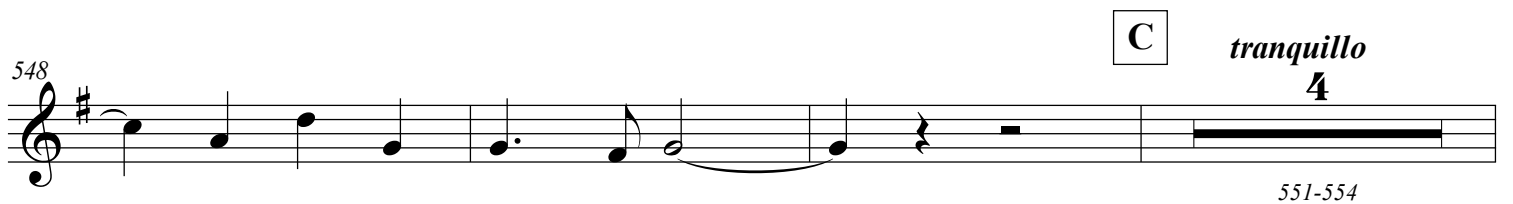
*f* *p*

540



543-545 *f*

548



**C** *tranquillo* **4**

551-554

555

*p* *pp* *dim.* *p*

559-561

563

*dim.* *pp*

569

**Allegro grazioso.** ♩. = 76 to 80

*p* *p*

570-576

581

**D**

*p*

*a tempo*

*mf* *p* *p* *p*

587-592 595-607 608-612 613-615

616

*p*

**E**

*p*

628

*p* *p*

633-638

639

642-643

646

**F** *Animando.*

*f*

652

655-656

659

*f*

665

**G** *Poco sostenuto.*

671

*Poco rit.* *Poco meno*

674-675

678

*f*

681-682



2 11 7

738-739 740-750 751-757

**M**

4 2

758-761 770-771

*più animato.*

*p* *f*

772

5

776-780

*Poco animando*

*p* *f*

782

5

*Allegro moderato. ♩ = ♩*

*p* *f*

788

5 8

790-794 795-802

*Poco sostenuto.*

*p* *f*

805

5

808-812

*Tranquillo. ♩ = 84*

*p* *f*

**R**

815

*Più mosso. ♩ = 96*

*p* *f*

821

11

827-837

*Begin Clarinet in A*

*p* *f*

838

*mf* < > < > *p*

844

**S**

850

**T**

856

*p* 6 857-862 3 863-865 *p*

869

*dim.* *p* *dim.*

875

**V**

881

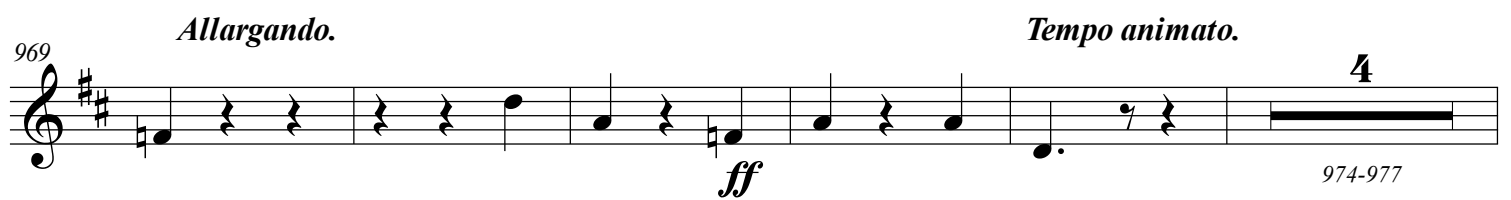
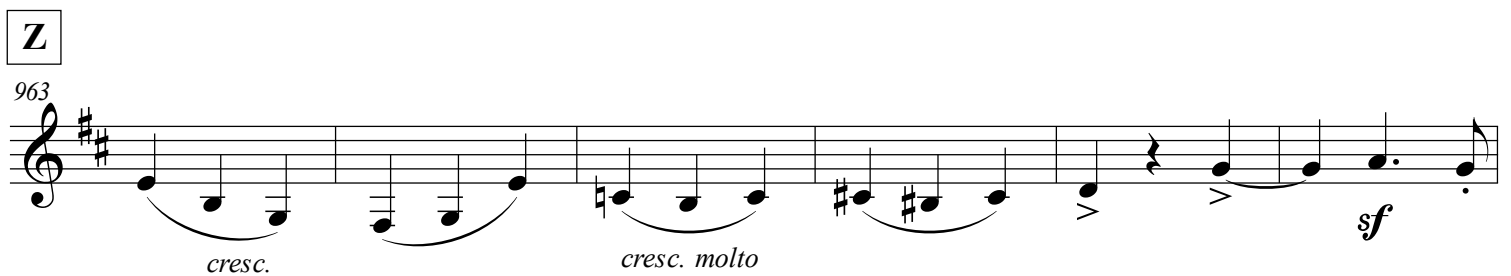
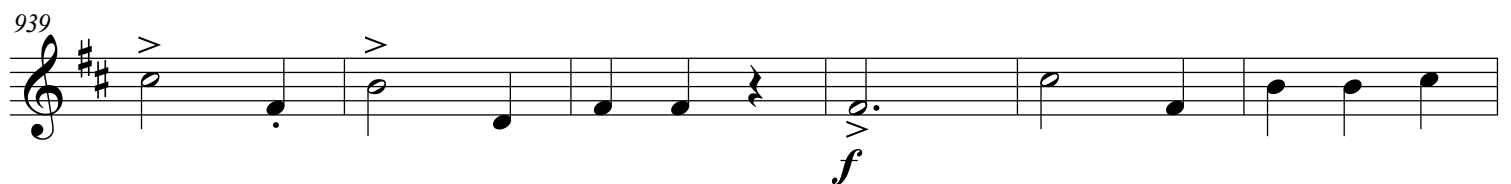
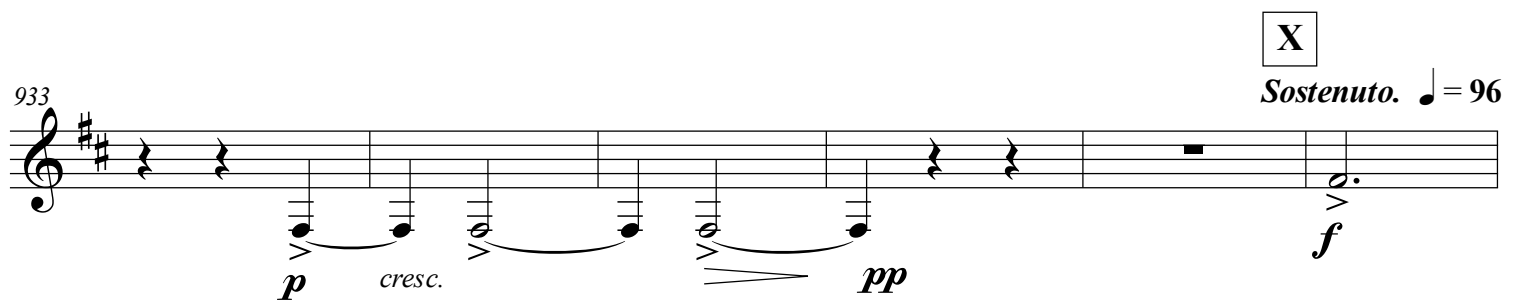
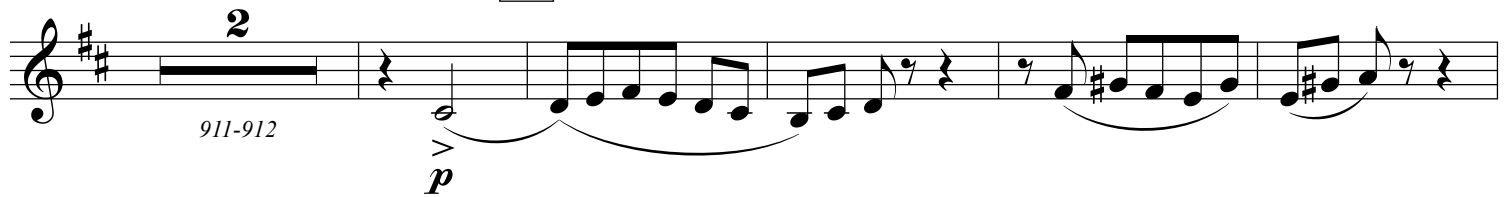
*p* 14 882-895 6 896-901 *p*

905

*p*



**W** *Più mosso.*





**Lento****Allegro**

1059

- ing a dim - re - li - gious *f*

1065

**E**

1071

1077

1083

1089

**F**

**2**

**4**

**6**

**Alla breve - animato.**

1091-1092

1093-1096

1097-1102

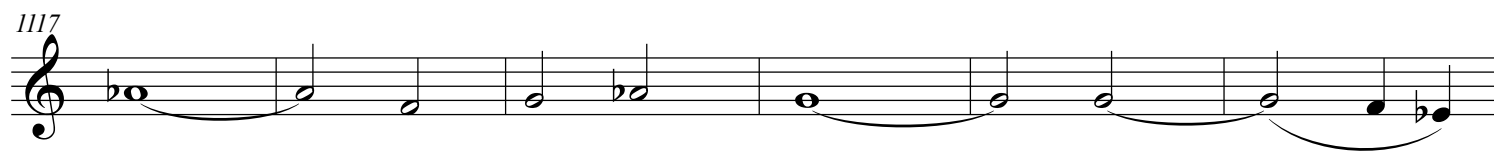
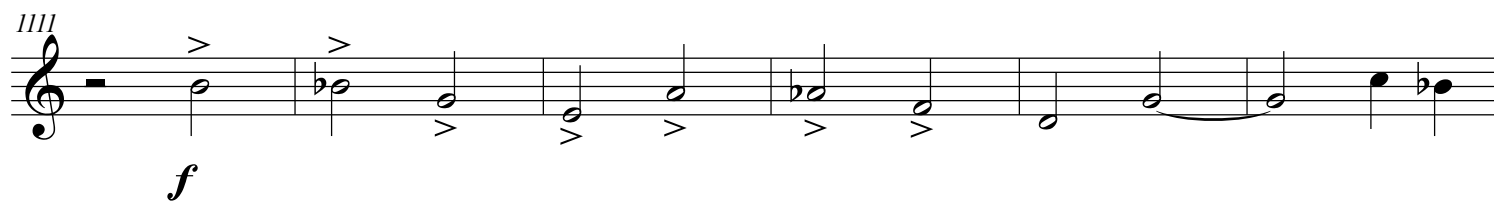
*f*

**G**

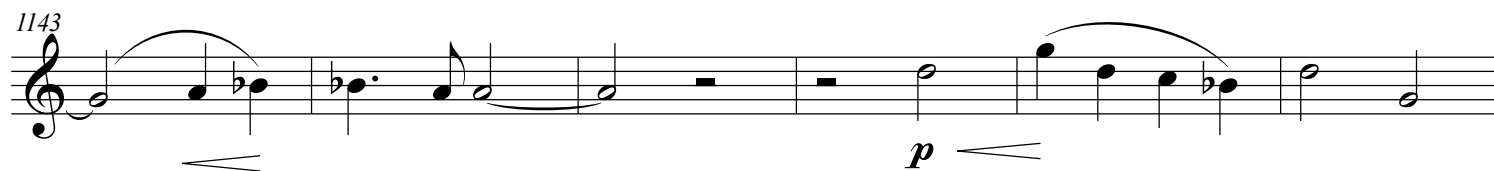
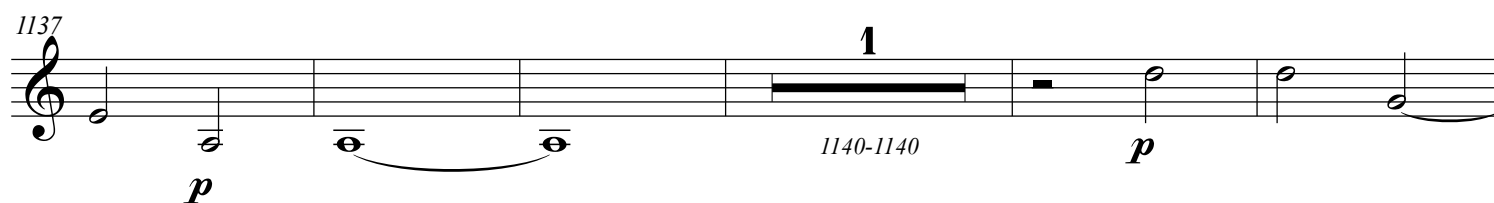
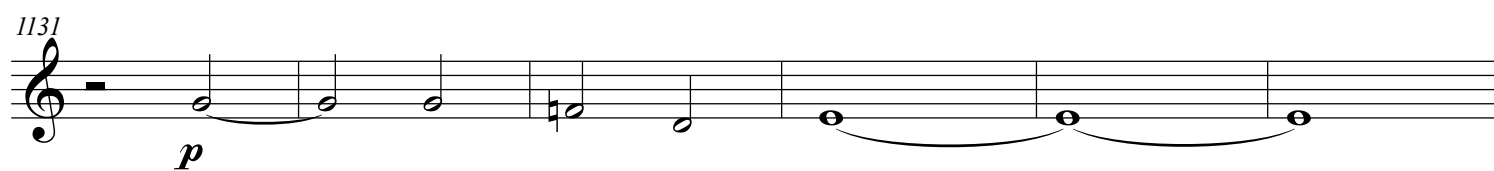
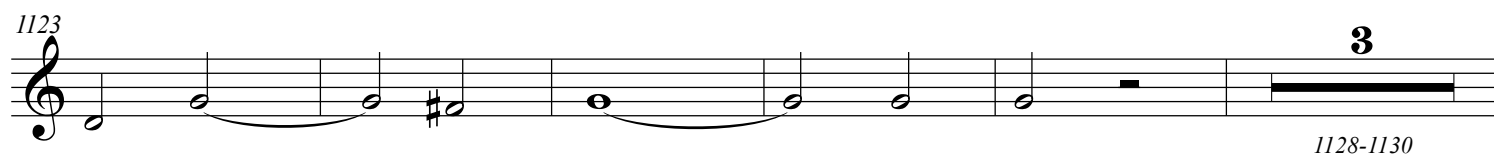
1104

**2**

1109-1110

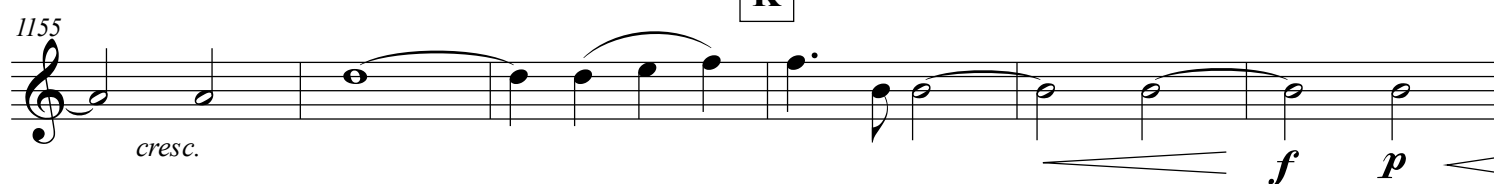


H



K

*Poco più mosso.*



1161

Measures 1161-1170. The vocal line continues with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment consists of a steady eighth-note pattern in the right hand (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4) and a steady eighth-note pattern in the left hand (F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2). The piano part features a tremolo effect on the left hand in measures 1161-1162 and 1169-1170.

1167

*Allargando.*

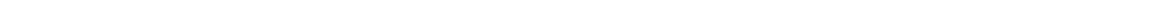
1173

The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note on G4, followed by a quarter note on A4, and then a half note on B4. A slur connects the B4 half note to the next measure, which contains a quarter note on A4. The tempo marking 'poco dim.' is placed below the staff. The system continues with a half note on G4, a quarter note on F#4, a quarter note on E4, a quarter note on D4, a quarter note on C#4, and a half note on B3. The system concludes with a whole note on A3.

*poco dim.*

L

1179



1185

The musical score for Example 1185 is written on a single staff with a treble clef. The melody begins with a quarter note on G4, followed by an eighth note on A4, and then a quarter note on B4. This is followed by a half note on C5, which has a fermata above it. A crescendo hairpin is placed below the staff, starting under the half note and extending to the end of the staff. A forte (*f*) dynamic marking is placed below the staff, under the half note. The staff ends with a double bar line.

119] *rit.* M

*dim.* *p*

[illegible]

1206



1212

*f* *pp*



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