

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 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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University of Minnesota - School of Music
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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:* Garrigan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

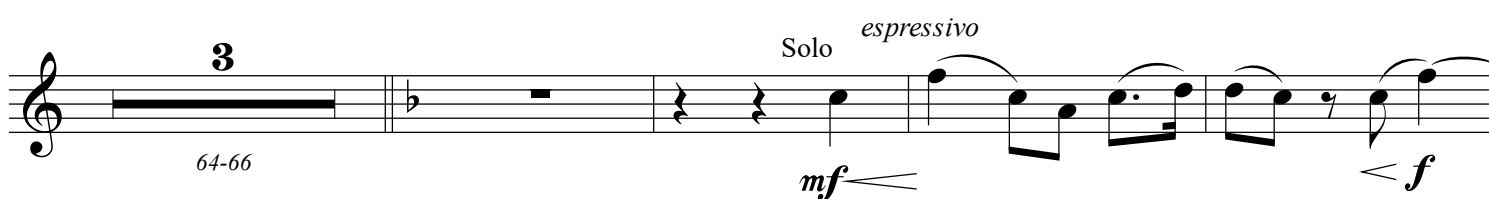
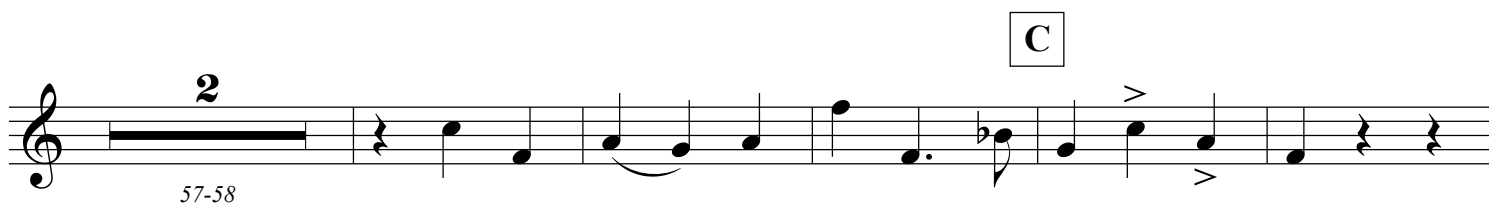
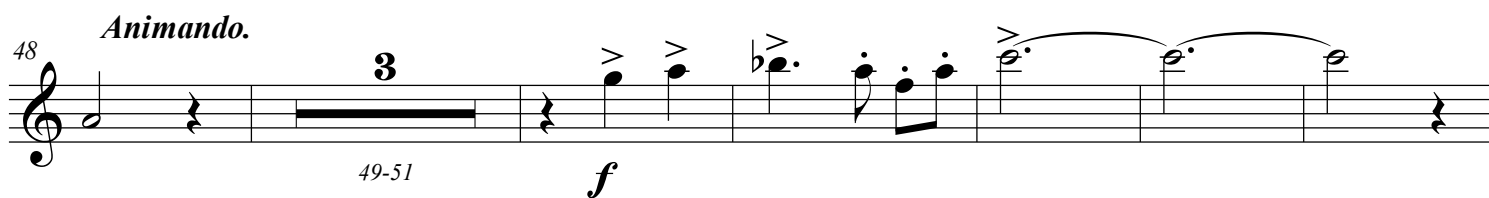
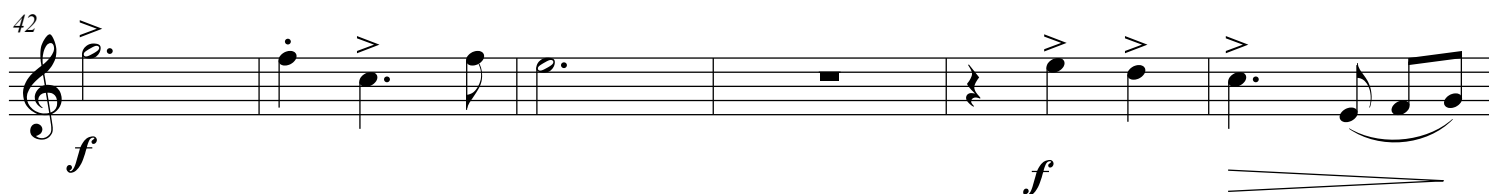
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

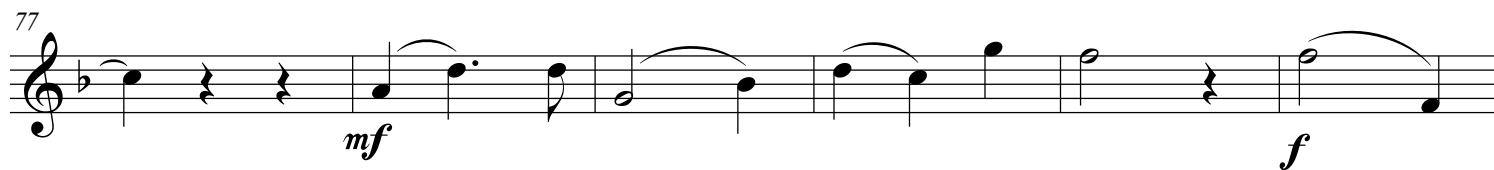
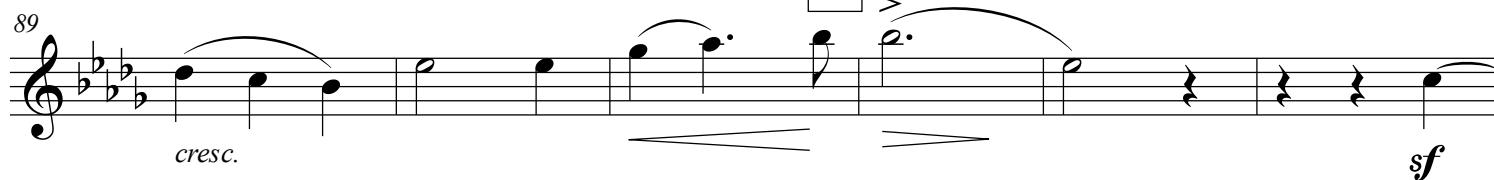
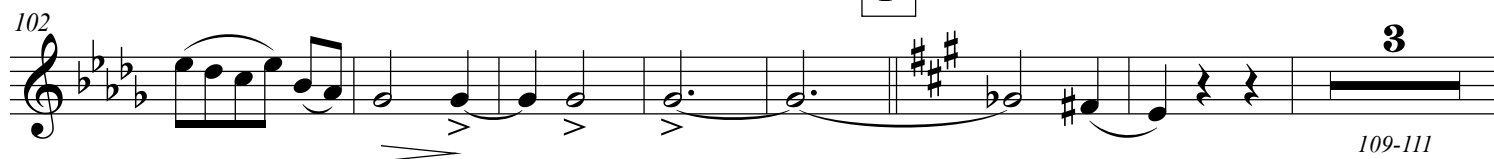
L' ALLEGRO ED IL PENSEROSO

C. HUBERT H. PARRY

Clarinet in B flat

♩ = 112 to 120



**D****E****F**

112

p *mf* *dim.*

118

mf *dim.*

124

Allegro con fuoco ♩ = 120

p 127-127 *sf* *sf*

130

poco largamente a tempo

p *mf*

136

cresc. *mf* *dim.*

G

142

144-146 *p*

150

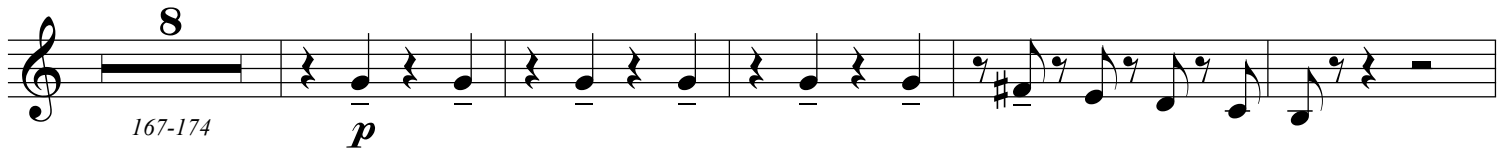
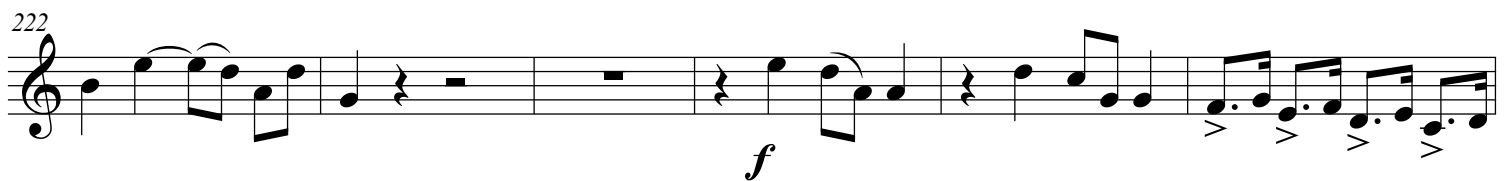
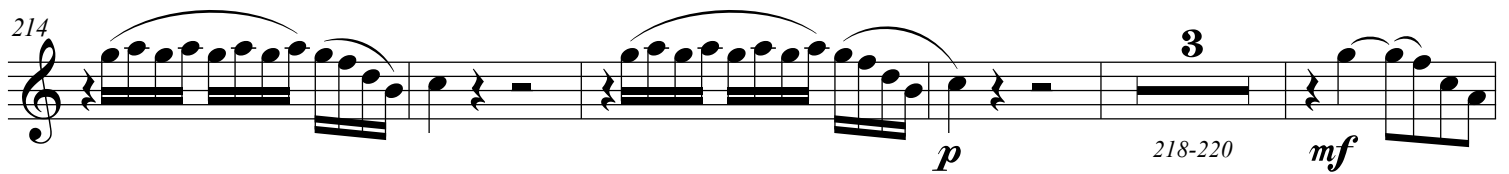
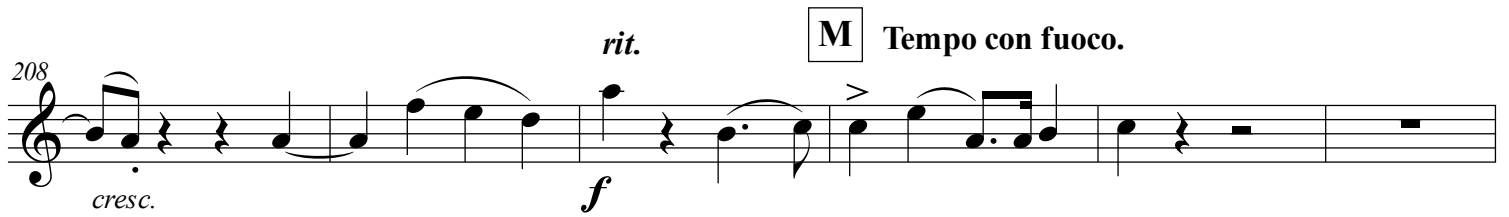
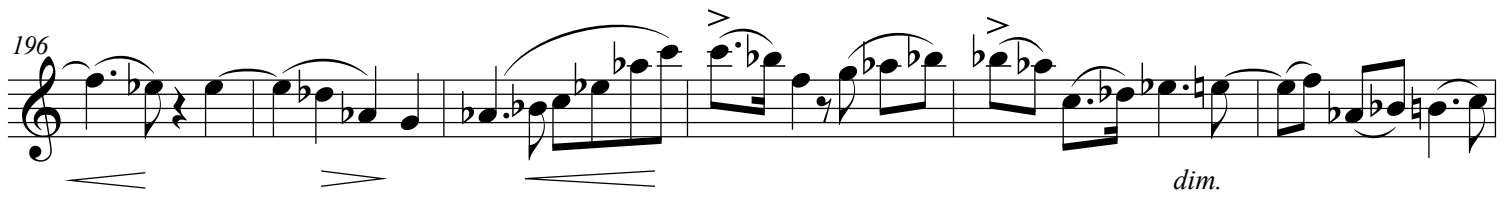
f *p* *dim.*

156

Allegro. ♩ = 120 - 139

H

158-163 *p* *mf*

K**L****O**

233

p *f* *dim.*

240

Animato.

f *f*

246

rit. Q *a tempo*

rit. Q *a tempo*

252

rit. **2** *Poco meno mosso.* *Tranquillo*

rit. **2** *Poco meno mosso.* *Tranquillo*

254-255

p

259

Poco rit.

Poco rit.

12

265-276

f *f*

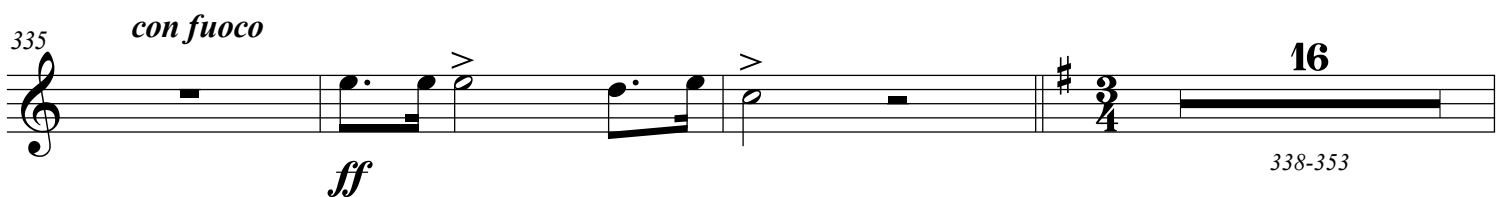
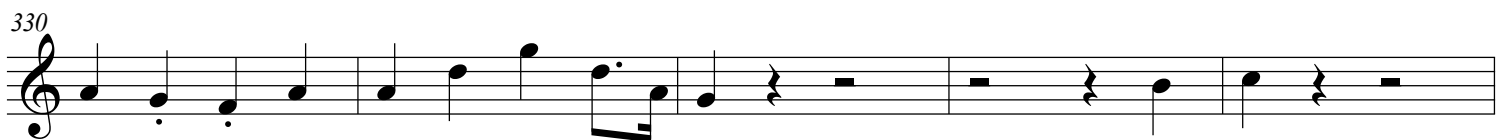
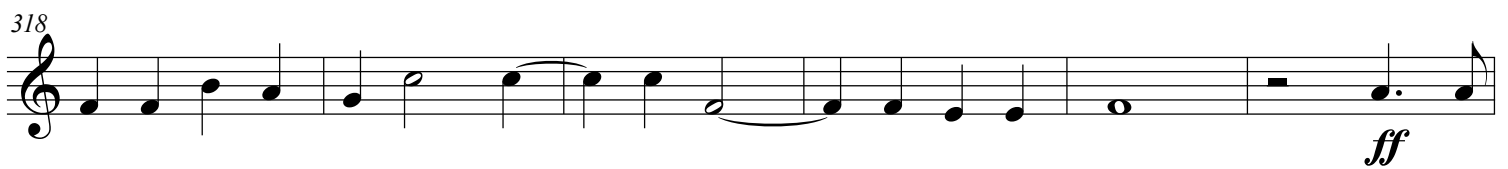
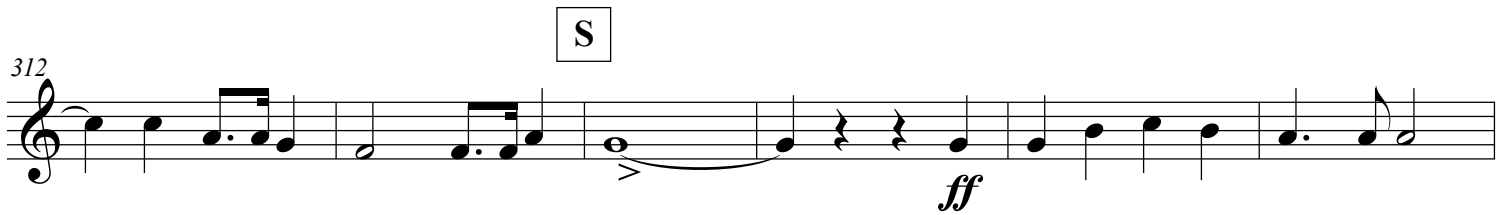
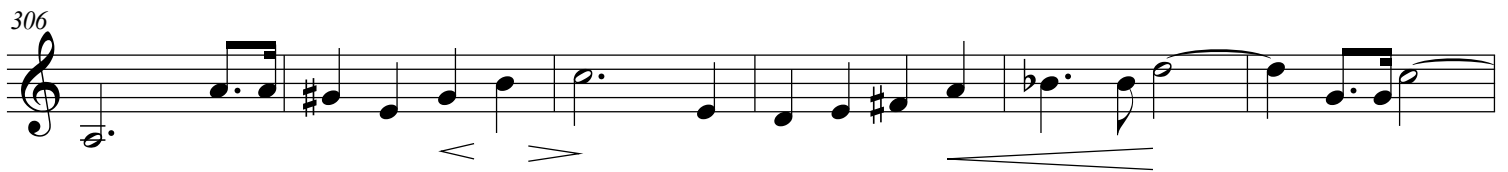
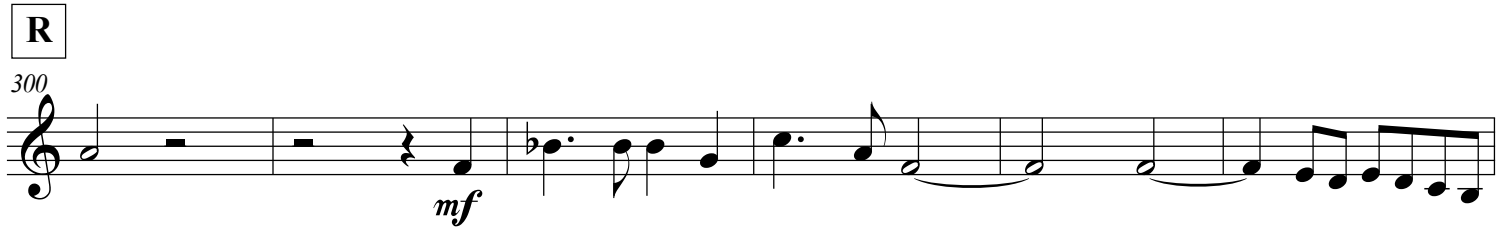
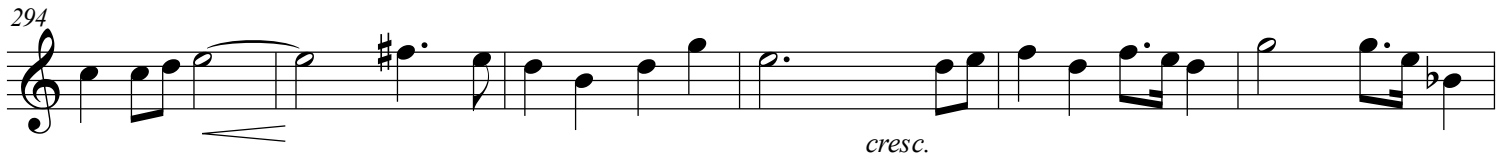
282

f

288

più animato ♩ = 150

f



354 Flute Flute

A A A

362

9

p \leq \geq 366-374

377

B

p

384

p

390

C

dim. *pp* 395-397

398

p *p*

404

410

D

p

416

dim.

422

E

mf *dim.*

428

7
433-439

F

10

440-449 *p* *a tempo* *f*

455

G

dim.

461

H

18

462-479 *mf* *cresc.*

484

f

491

K

mf 1
497-497

498 *p* 501-503 *p*

506 *Allegro* ♩ = 104 - 116 *f* 508-510

514 **A**

520 *f* *mf*

526 *cresc.* *f*

532 **B** *f*

Poco più tranquillo
538 *p* 543-545

C *tranquillo*
546 *f* 551-554

555

p *pp* *dim.* 559-561 *p*

563

dim. *pp*

569

Allegro grazioso. ♩ = 76 to 80

570-576 *p* *p*

581

D

p

587

590

rit.

mf

594

a tempo

595-607 608-611 613-615

616 *mf*

622 **E** *p*

628 *p* *L'istesso tempo. Animato* **2** 633-634

635 *mf*

641 **2** 642-643

648 **F** *Animando.* *f*

654 **2** 655-656 *f*

661 **G** *Poco sostenuto.*

667

673

Poco rit. *Poco meno mosso.*

f

679

2

681-682

ff

686

rit. **H** *con fuoco*

692

698

704

711

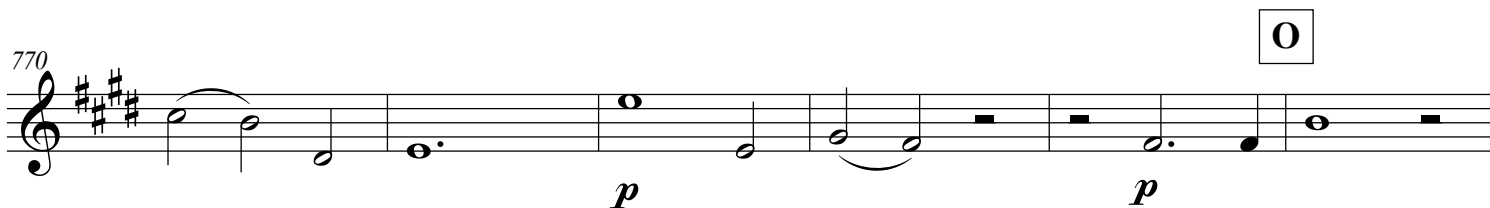
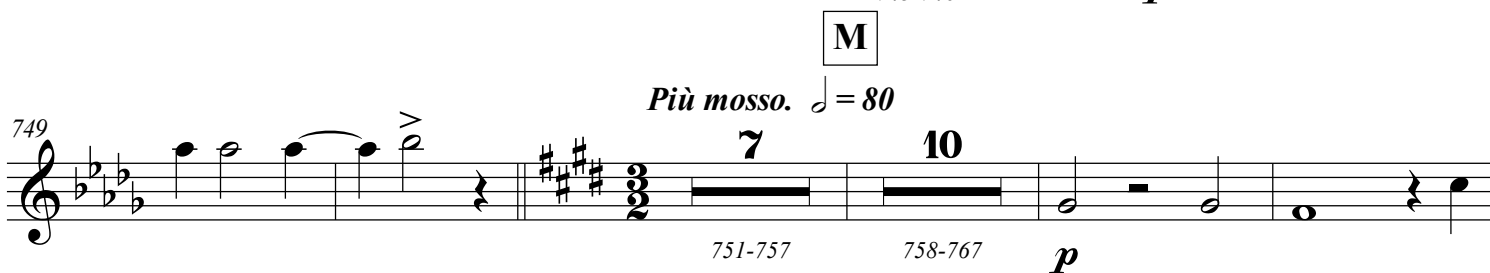
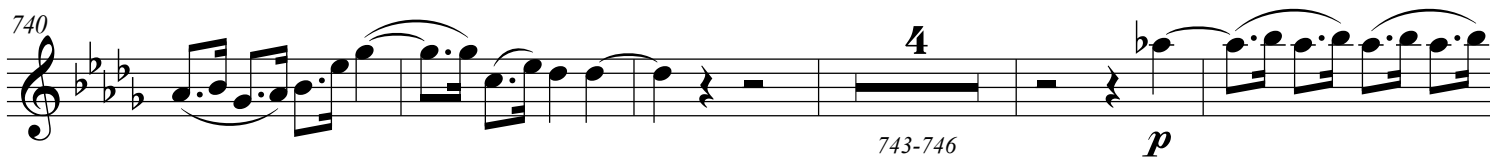
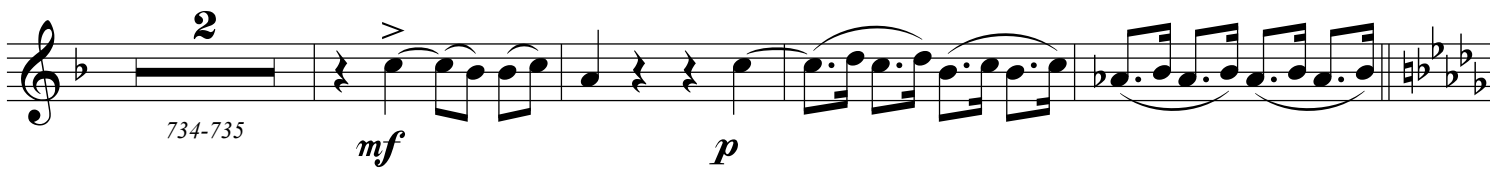
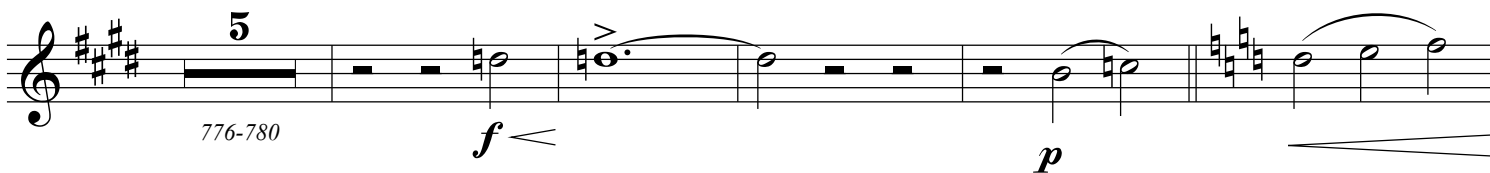
716

6

ff

722-727

Detailed description: This is a musical score for Clarinet 1, spanning measures 667 to 727. The score is written in treble clef with a key signature of one sharp (F#). It includes various musical notations such as eighth notes, quarter notes, half notes, and rests, often grouped with slurs. Dynamic markings include *f* (forte), *ff* (fortissimo), and *rit.* (ritardando). Performance instructions include *Poco rit.*, *Poco meno mosso.*, and *con fuoco*. A rehearsal mark 'H' is placed above measure 686. Measure numbers 667, 673, 679, 681-682, 686, 692, 698, 704, 711, 716, and 722-727 are indicated at the start of their respective lines. A section of two measures (681-682) is bracketed and labeled with a '2'. A section of six measures (722-727) is bracketed and labeled with a '6'. The score concludes with a double bar line.

Andante molto sostenuto. ♩ = ♩*Poco più mosso.**Poco animando**Allegro moderato.* ♩ = ♩*Poco sostenuto.**rit.*

813 *Tranquillo.* ♩ = 84

p

R 819 *Più mosso.* ♩ = 96

cresc. *f* *f*

825 **Begin Clarinet in A**

827-837 *mf* < > < > < >

841

< > < > *p*

847

< > < > < >

853 **S** **T**

857-862 *p* *p*

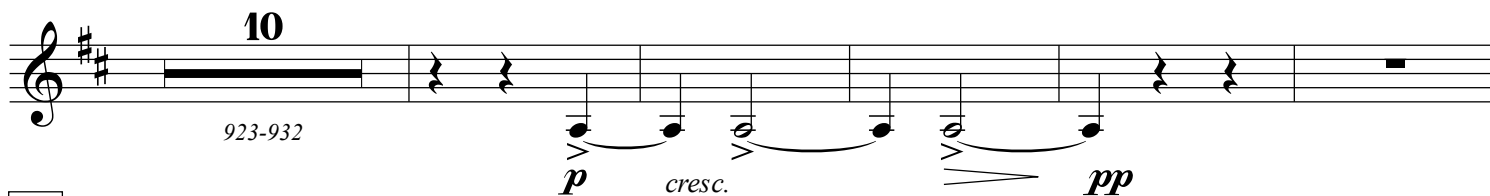
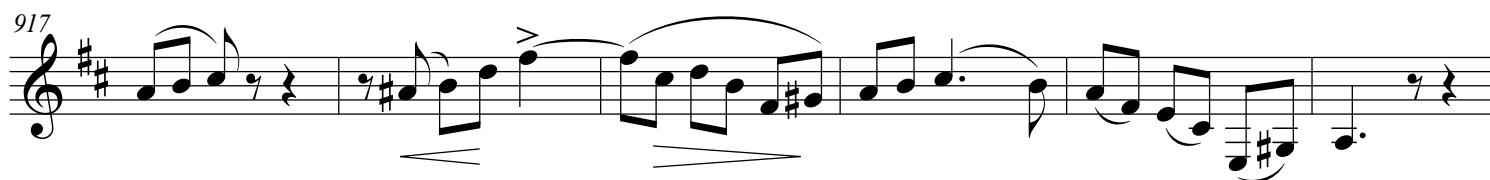
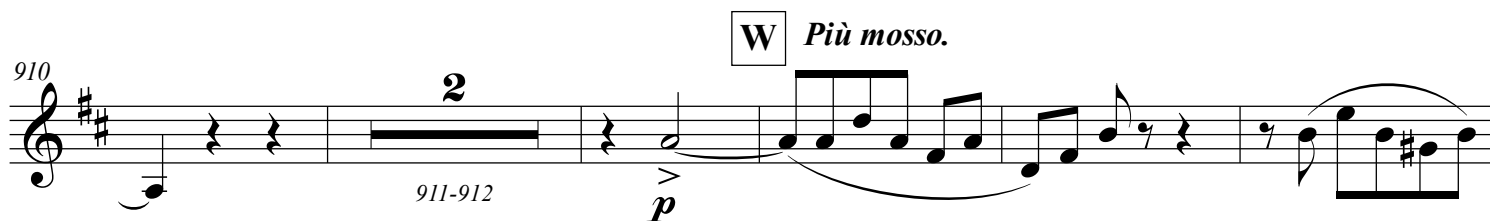
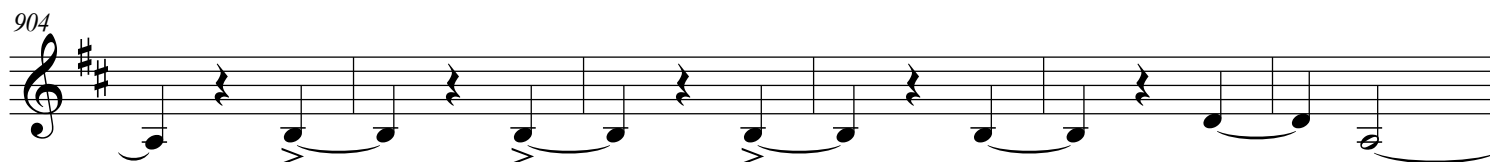
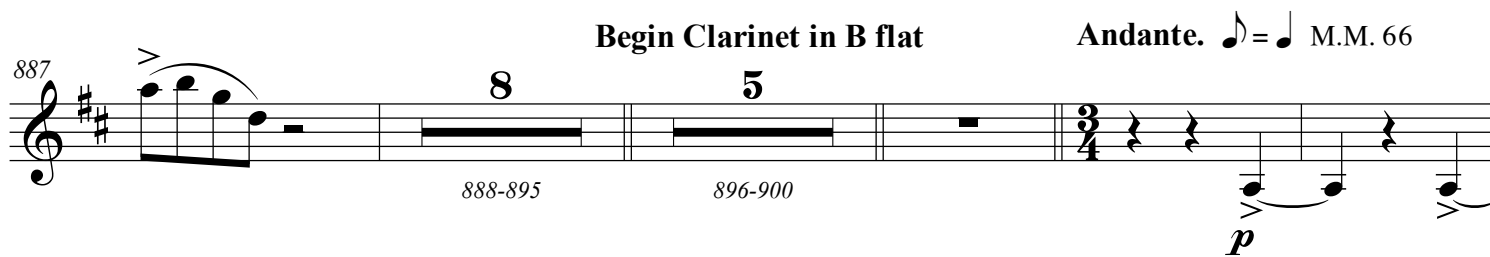
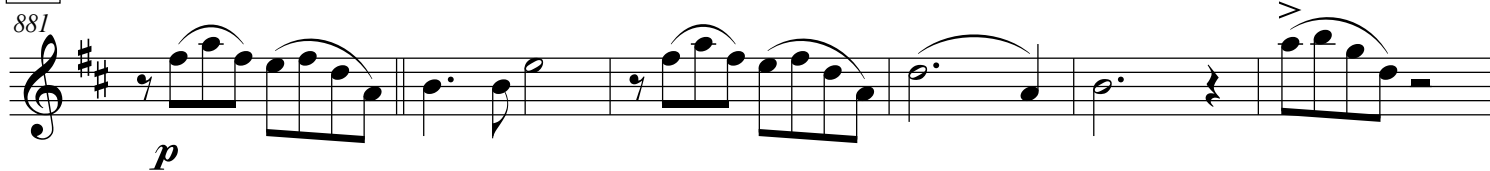
865

< > < > < >

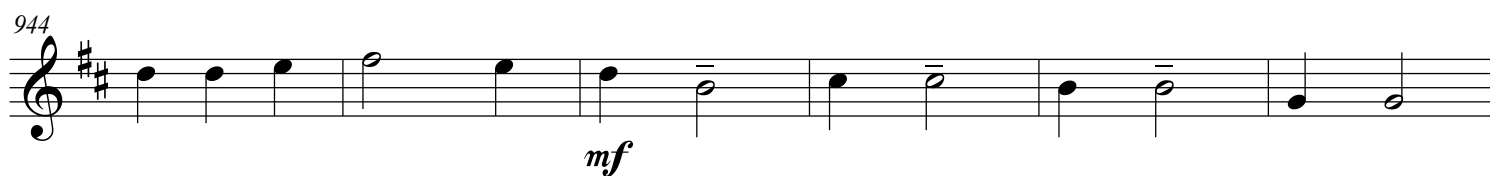
871

p *dim.* 879-880

V



X



950 7

955-961

962 Z

p *cresc.* *cresc. molto*

968 *Allargando.* *Tempo animato.*

sf *ff*

Begin Clarinet in A

974-977 5

f *p*

983-987

988-989

mf *f* *p*

A B

995-999 2 3

p *mf*

1002-1003

1005

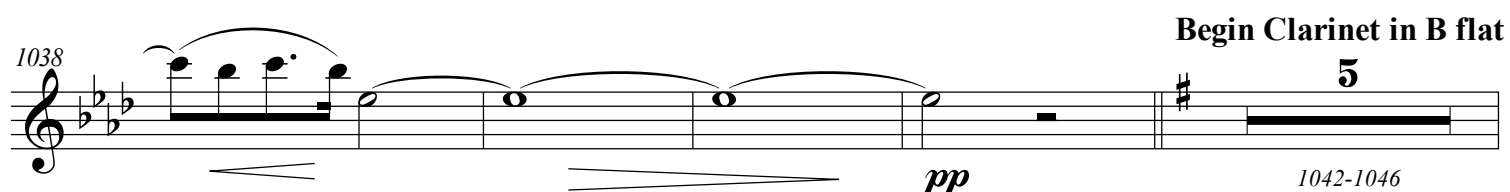
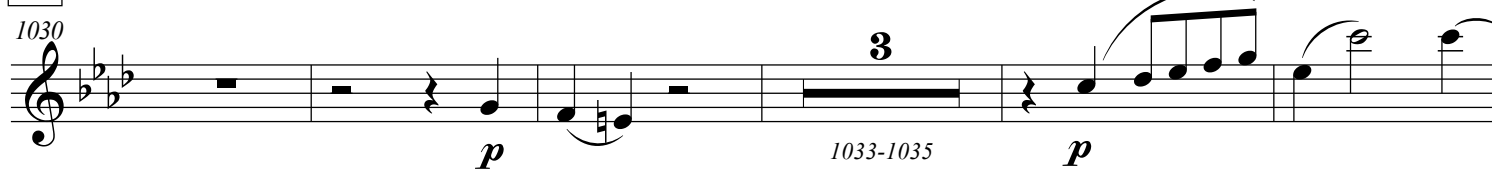
dim. *pp* *p*

espress. *poco cres.*

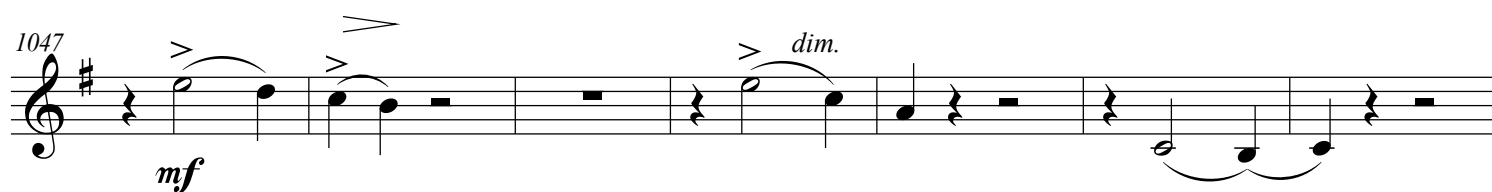
1010

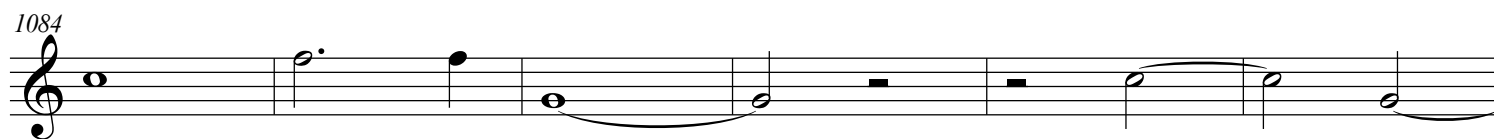
p *pp* *p*

1016-1017

C**D**

Begin Clarinet in B flat

**E**



1090

F

Alla breve - animato.

4

6

1093-1096

1097-1102

f

1104

G

2

1109-1110

1111

f

1117

1123

H

3

1128-1130

1131

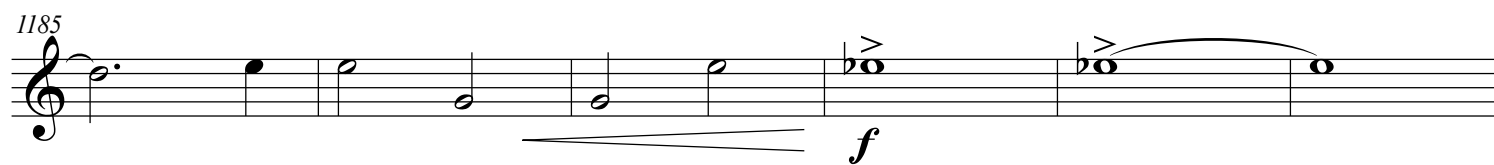
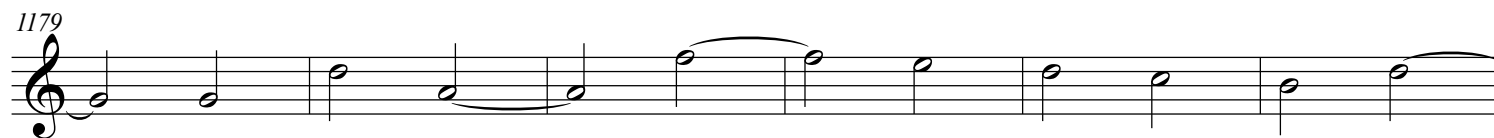
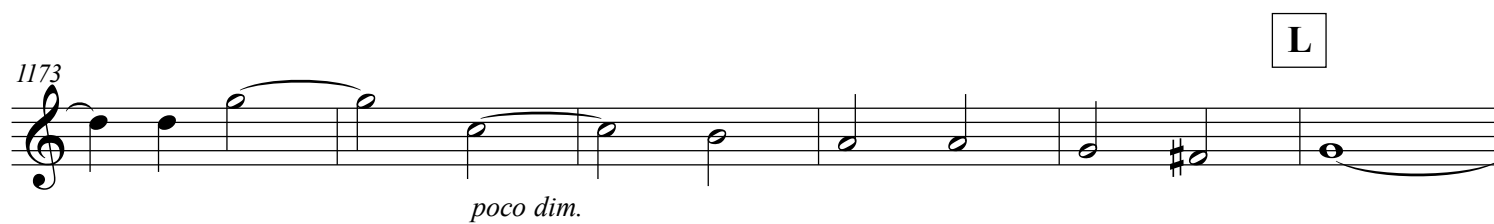
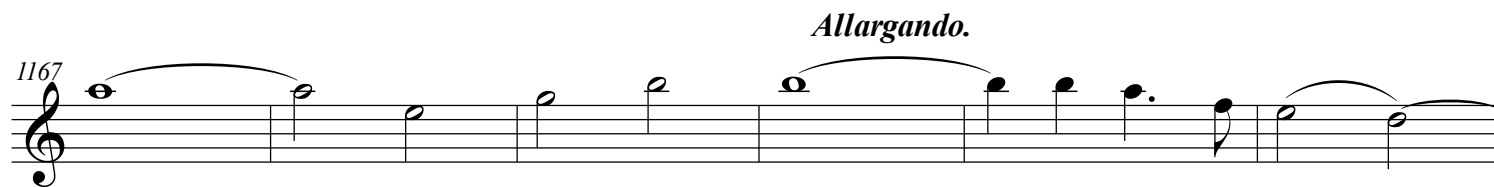
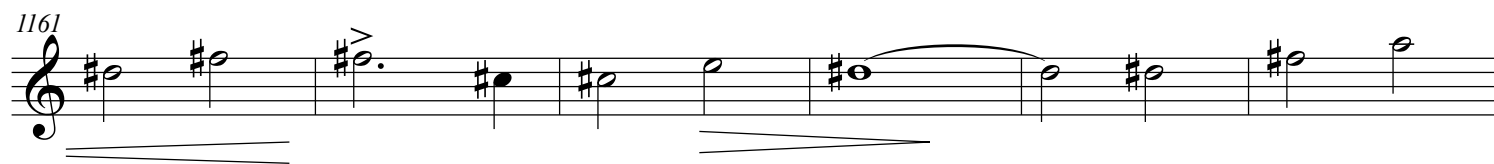
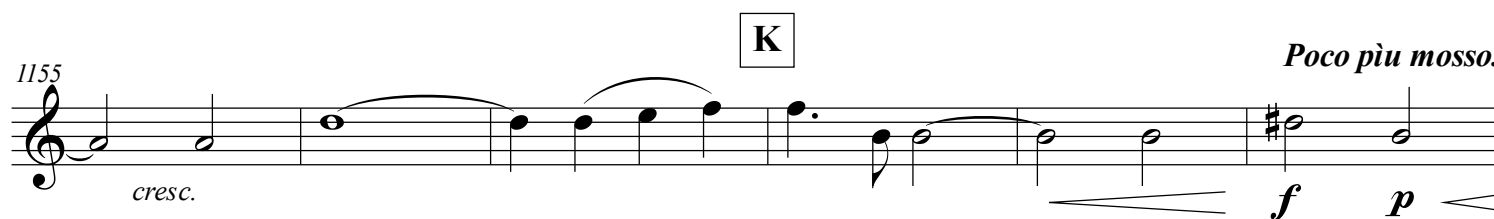
p

1136

p

1

1140-1140



1191 *rit.* M

dim. *p*

a tempo
4

1197-1200 *pp*

1206

1212

f *pp*



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