

VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Bass Clarinet in B flat

Premiered at the Three Choirs Festival, Hereford Cathedral, September 10, 1903



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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 4214

Novello Octavo Edition No. 11736

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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

VOCES CLAMANTIUM

C. HUBERT H. PARRY

Maestoso

A **B**

f

8 10 10

3-10 11-20 21-30

C

Horn 1 **Moderato**

p

36

40

cresc.

D

44 **Meno mosso** **a tempo**

sf *pp* *p*

49 **Poco animando**

54

60 **poco allargando** **E** **sostenuto**

mf

Detailed description: This musical staff covers measures 60 to 66. It begins with a treble clef and a key signature of one flat. The tempo marking is 'poco allargando' and the dynamic is 'mf'. A box containing the letter 'E' is positioned above the staff. The music consists of eighth and quarter notes, with some notes beamed together. A fermata is placed over the final note of the staff.

67 **F**

Detailed description: This musical staff covers measures 67 to 72. It continues with the same treble clef and key signature. A box containing the letter 'F' is positioned above the staff. The music features eighth and quarter notes with various articulations. A fermata is placed over the final note of the staff.

2 **2**

73-74 *f* > 77-78

Detailed description: This musical staff covers measures 73 to 78. It features two double bar lines with the number '2' above each, indicating two-measure rests. The first rest is for measures 73-74, and the second is for measures 77-78. The music between the rests consists of eighth and quarter notes. The dynamic is 'f' and there is an accent (>) over a note in measure 75. A fermata is placed over the final note of the staff.

81 **G** **rit.**

Detailed description: This musical staff covers measures 81 to 84. It begins with a treble clef and a key signature of one flat. A box containing the letter 'G' is positioned above the staff, followed by the marking 'rit.'. The music consists of quarter and eighth notes. A fermata is placed over the final note of the staff.

85 **Allegro** **H**

3 **4** **10**

87-89 90-93 94-103

p

Detailed description: This musical staff covers measures 85 to 103. It begins with a treble clef and a key signature of one flat. The tempo marking is 'Allegro'. A box containing the letter 'H' is positioned above the staff. The music starts with a dynamic of 'p' and an accent (>) over a note. It features three double bar lines with the numbers '3', '4', and '10' above them, indicating rests of three, four, and ten measures respectively. The rests are for measures 87-89, 90-93, and 94-103. A fermata is placed over the final note of the staff.

Bass Clarinet in B flat

104 I

f

Musical staff 104-111: Treble clef, key signature of one sharp (F#). Measure 104 starts with a rest followed by a quarter note F#4. The staff contains a series of eighth and quarter notes, some beamed together, with a dynamic marking of *f* below the first measure. A box labeled 'I' is positioned above the staff between measures 104 and 105.

111

Musical staff 111-117: Treble clef, key signature of one sharp (F#). Measure 111 begins with a half note G4. The staff features a sequence of eighth notes, some beamed in pairs, with a dynamic marking of *f* from the previous staff still visible.

117 *rit.* **Animato** J

mf

Musical staff 117-123: Treble clef, key signature of one sharp (F#). Measure 117 starts with a half note G4. The staff includes a *rit.* (ritardando) marking, followed by a key signature change to two sharps (F# and C#) and a **Animato** marking. A box labeled 'J' is above the staff between measures 117 and 118. The staff ends with a dynamic marking of *mf*.

123 $\text{♩} = \text{♩}$ K **Maestoso**

mf

Musical staff 123-134: Treble clef, key signature of two sharps (F# and C#). Measure 123 begins with a half note G4. The staff includes a $\text{♩} = \text{♩}$ marking, a box labeled 'K', and a **Maestoso** marking. Below the staff, there are two thick black bars representing rests for measures 126-129 and 130-132. The staff ends with a dynamic marking of *mf*.

134

mf

Musical staff 134-140: Treble clef, key signature of two sharps (F# and C#). Measure 134 starts with a half note G4. The staff contains a series of eighth notes, some beamed together, with a dynamic marking of *mf* below the first measure.

140 L

cresc. *f*

Musical staff 140-146: Treble clef, key signature of two sharps (F# and C#). Measure 140 begins with a half note G4. The staff includes a *cresc.* (crescendo) marking and a box labeled 'L'. The staff ends with a dynamic marking of *f*.

143

2 9 M 13 O 11 P 5

144-145 146-154 155-167 168-178 179-183

184 Clarinet 1

mf rit. a tempo R

mf

195

colla voce a tempo colla voce

p

203

a tempo colla voce allargando

f p

211

S 10 T 8

212-221 222-229

p

236

3 34 U V W 15

238-240 241-274 275-282 283-305 306-320

Bass Clarinet in B flat

a tempo
Clarinet
321 *p* *cresc.*

rit. Meno mosso
326 *p*

333 **Y** **1**
mf 337-337

340 *dim.*

347 **Z** **a tempo** **AA** **9** **8**
pp 349-357 358-365

BB **CC** **DD** **EE** **7** **21** **8** **10** **20**
367-373 374-394 395-402 403-412 413-432

FF **Lento** **GG** **18**
Clarinet *f* *mf* 433-450

Moderato **6**
mf 456 463-468

469 **Poco animando** HH

f *cresc.*

476 **Poco più mosso**

f

482 **Allargando** **a tempo**

mf

487

mf

492 **rit.** **a tempo** **3**

496-498

KK

p cresc. *cresc.*

505 **poco rit.** **rit. molto** **a tempo**

ff *f* *dim.* *p*

513

mf cresc. *f*



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PUBLISHING

ehms.lib.umn.edu

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