

VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Cello

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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:

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

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

David Fielding - dhcfielding@charter.net

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

Cello

VOCES CLAMANTIUM

C. HUBERT H. PARRY

Maestoso

f

6

mf *f*

A **allargando**

cresc. *ff*

15 **a tempo**

mf

B **C** **maestoso come prima**
Con sord.

f 5 3 *pp*

23-27 28-30

33 **Moderato**

pp

38

cresc.

D

Meno mosso

42

sf

a tempo

47

pp *pp* *pp*

Poco animando

51

cresc.

55

poco
allargando sostenuto

E

60

p

F

67

p

74

79

82 G rit.

p *pp*

Allegro
senza sord.

90

mf *cresc.*

H

mf

99

mf *cresc.*

105 I Divisi Unis.

mf

112

mf

118 rit. **Animato** J

f *cresc.*

Maestoso come prima $\text{♩} = \text{♩}$ K **Maestoso**

124

ff *pp*

12
130-141

L

Musical staff for measure 142, marked 'L' and 'f cresc.'. The staff shows a series of eighth notes with accents, starting on a low G and moving upwards. The key signature has one sharp (F#) and the time signature is 3/4.

146 Lento

Musical staff for measures 146-153, marked 'Lento'. The staff shows a sequence of notes with dynamic markings 'f', 'p', and 'f'. The time signature is 3/4.

M

154

Musical staff for measures 154-160, marked 'p'. The staff shows a sequence of notes with a dynamic marking 'p'. The time signature is 3/4.

O Animato

161

Musical staff for measures 161-168, marked 'mf' and 'f'. The staff shows a sequence of notes with dynamic markings 'mf' and 'f'. The time signature is 3/4.

sostenuto

169

Musical staff for measures 169-176, marked 'sostenuto' and 'f'. The staff shows a sequence of notes with a dynamic marking 'f'. The time signature is 3/4.

P Animato

177

Musical staff for measures 177-184, marked 'Animato' and 'a tempo'. The staff shows a sequence of notes with dynamic markings 'p', 'mf', 'sf', and 'f'. The time signature is 3/4.

rit.

185

Musical staff for measures 185-191, marked 'mf' and 'rit.'. The staff shows a sequence of notes with a dynamic marking 'mf'. The time signature is 3/4.

R a tempo colla voce a tempo

192

Musical staff for measures 192-199, marked 'a tempo colla voce a tempo'. The staff shows a sequence of notes with a dynamic marking 'f'. The time signature is 3/4.

201 **colla voce** **a tempo** **colla voce**

208 **allargando** **S Animato**

216 **T**

3 **Divisi** **8** **Divisi**

223-225 *pp* 230-237 *pp*

240 **3** **Unis.** **8**

d. = d 241-243 *p* 246-253 *p*

255 **poco rit.**

pp

262 **a tempo**

269 **mf**

U

poco animato

First musical staff, starting at measure 275. It begins with a dynamic marking of *p* (piano). The music consists of eighth and sixteenth notes with various articulations.

280

V

Second musical staff, starting at measure 280. It begins with a dynamic marking of *mf* (mezzo-forte). The music continues with eighth and sixteenth notes.

285

Third musical staff, starting at measure 285. It features a series of eighth notes with accents and a dynamic marking of *mf*.

291

poco rit.

a tempo

Fourth musical staff, starting at measure 291. It begins with a dynamic marking of *mf*. The tempo changes from *poco rit.* to *a tempo*. The music includes eighth and sixteenth notes.

296

Fifth musical staff, starting at measure 296. It begins with a dynamic marking of *p* (piano). The music consists of eighth and sixteenth notes.

301

allargando

Sixth musical staff, starting at measure 301. It begins with a dynamic marking of *mf*. The tempo changes to *allargando*. The music features eighth and sixteenth notes.

W

a tempo

Seventh musical staff, starting at measure 306. It begins with a dynamic marking of *mf*. The tempo is *a tempo*. The music includes eighth and sixteenth notes.

312

allargando

Eighth musical staff, starting at measure 312. It begins with a dynamic marking of *mf*. The tempo changes to *allargando*. The music consists of eighth and sixteenth notes.

319

a tempo

p *p*

325

rit.

Meno mosso

p *mf* *poco cresc.*

Y

mf cresc. *dim.* *cresc.*

340

f

346

rit.

Z

a tempo

dim. *p*

AA

353

Div.

Div. *p*

359

Unis.

p *Unis.* *dim.*

BB

poco rit.

Poco animando

365

mf

CC

371

Musical staff 371: Bass clef, starting with a dynamic marking *mf*. The staff contains a series of eighth and quarter notes with various articulations and slurs.

378

Musical staff 378: Bass clef, continuing the melodic line with slurs and accents.

384

Musical staff 384: Bass clef, featuring a series of eighth notes with slurs and accents.

Animato

390

Musical staff 390: Bass clef, starting with a dynamic marking *dim.* and ending with *mf*. The staff includes a change in time signature to 2/2.

396

Musical staff 396: Bass clef, continuing the melodic line with slurs.

DD

Musical staff DD: Bass clef, featuring a series of eighth notes with slurs and accents.

EE

409

Musical staff 409: Bass clef, continuing the melodic line with slurs and accents.

415

Musical staff 415: Bass clef, ending with a dynamic marking *sempre cresc.*

rit.

a tempo

422

Musical staff 422-427. Bass clef, key signature of two flats. The staff contains a melodic line with various articulations including accents and slurs. A dynamic marking of *ff* is placed below the staff.

428

Musical staff 428-438. Bass clef, key signature of two flats. The staff contains a melodic line with slurs and accents. A dynamic marking of *cresc.* is placed below the staff.

FF

Musical staff 439-444. Bass clef, key signature of two flats. The staff contains a melodic line with slurs and accents. A dynamic marking of *p* is placed below the staff. The word *pizz.* is written above the staff.

439

Musical staff 439-444. Bass clef, key signature of two flats. The staff contains a melodic line with slurs and accents.

445

Musical staff 445-450. Bass clef, key signature of two flats. The staff contains a melodic line with slurs and accents. A dynamic marking of *f* is placed below the staff. The word *arco* is written above the staff.

451

Lento

$\text{♩} = \text{♩}$

GG

Moderato

Musical staff 451-456. Bass clef, key signature of one sharp, 4/4 time signature. The staff contains a melodic line with slurs and accents. A dynamic marking of *mf* is placed below the staff.

457

Musical staff 457-462. Bass clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamic markings of *mf* and *f* are placed below the staff.

463

Musical staff 463-468. Bass clef, key signature of one sharp. The staff contains a melodic line with slurs and accents. Dynamic markings of *f* are placed below the staff.

Poco animando

HH

470

Poco più mosso

476

Allargando

a tempo

483

rit.

488

a tempo

KK

494

501

poco rit. rit. molto

a tempo

507

515



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.13/03