

VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Double Bass

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Matthew W. Mehaffey

Editor

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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

f

6

mf *f* *cresc.*

A **allargando**

12

ff *mf*

a tempo

B

18

f

8

23-30

C **maestoso come prima**
Con sord.

pp *pp*

Moderato

36

pp

40

cresc.

D

Meno mosso

44

sf

2

46-47

a tempo

48

Musical staff 48-51: Bass clef, key signature of two flats. Measures 48-51 feature a rhythmic pattern of eighth notes with slurs and accents. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

Poco animando

52

Musical staff 52-57: Bass clef, key signature of two flats. Measures 52-57 feature a rhythmic pattern of eighth notes with slurs and accents. Dynamics include *cresc.* (crescendo).

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

58

Musical staff 58-65: Bass clef, key signature of two flats. Measures 58-65 feature a rhythmic pattern of quarter notes with slurs and accents. Dynamics include *p* (piano) and *p* (piano).

F

66

Musical staff 66-73: Bass clef, key signature of two flats. Measures 66-73 feature a rhythmic pattern of quarter notes with slurs and accents. Dynamics include *p* (piano).

74

Musical staff 74-81: Bass clef, key signature of two flats. Measures 74-81 feature a rhythmic pattern of quarter notes with slurs and accents. Dynamics include *p* (piano).

G **rit.**

82

Musical staff 82-87: Bass clef, key signature of two flats. Measures 82-87 feature a rhythmic pattern of quarter notes with slurs and accents. Dynamics include *p* (piano) and *pp* (pianissimo).

Allegro
senza sord.

H

88

Musical staff 88-94: Bass clef, key signature of two flats. Measures 88-94 feature a rhythmic pattern of quarter notes with slurs and accents. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

95

Musical staff 95-100: Bass clef, key signature of two flats. Measures 95-100 feature a rhythmic pattern of quarter notes with slurs and accents. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

I

102

Musical staff 102-108: Bass clef, key signature of two flats. Measures 102-108. Includes a fermata over measure 108.

109

Musical staff 109-114: Bass clef, key signature of two flats. Measures 109-114. Includes a fermata over measure 114.

115

rit.

Animato

Musical staff 115-127: Bass clef, key signature of two flats. Measures 115-127. Includes a key signature change to one sharp and a time signature change to common time (C) at measure 127. Dynamics include *f cresc.*

J

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

Musical staff 128-130: Bass clef, key signature of one sharp. Measures 128-130. Includes a fermata over measure 130. Dynamics include *ff* and *pp*.

128

K

12

L

Musical staff 130-141: Bass clef, key signature of one sharp. Measures 130-141. Includes a fermata over measures 130-141. Dynamics include *f cresc.*

Lento

145

Musical staff 145-152: Bass clef, key signature of one sharp, 3/4 time signature. Measures 145-152. Dynamics include *f*, *p*, and *f*.

153

M

pizz.

arco

Musical staff 153-160: Bass clef, key signature of two flats. Measures 153-160. Includes a dynamic marking of *p*.

161

Musical staff 161-172: Bass clef, key signature of two flats. Measures 161-172. Includes a dynamic marking of *mf*.

O

Animato

sostenuto

1

Musical staff 173-173: Bass clef, key signature of two flats. Measure 173. Includes a dynamic marking of *f* and a fermata over measure 173.

173-173

P Animato a tempo

174

f *p* *mf* *sf*

rit.

183

f *mf*

R a tempo colla voce a tempo colla voce

192

f *p*

a tempo colla voce allargando

202

f *p* *f*

S Animato

210

f

T

218

17 223-239 3

d. = d

244

8 246-253 *p* *p*

poco rit. a tempo

259-260

2 259-260

269

Musical staff for measures 269-273. The staff is in bass clef with a key signature of one flat. It contains a melodic line with various rhythmic values and dynamics. A *mf* dynamic marking is present. There are hairpins indicating volume changes.

U

poco animato

274

Musical staff for measures 274-278. The staff is in bass clef with a key signature of one flat. It contains a melodic line with various rhythmic values and dynamics. A *p* dynamic marking is present. There are hairpins indicating volume changes.

V

279

Musical staff for measures 279-283. The staff is in bass clef with a key signature of one flat. It contains a melodic line with various rhythmic values and dynamics. A *mf* dynamic marking is present. There are accents (>) over several notes.

284

Musical staff for measures 284-288. The staff is in bass clef with a key signature of one flat. It contains a melodic line with various rhythmic values and dynamics. There are hairpins indicating volume changes.

poco rit.

a tempo

pizz.

289

Musical staff for measures 289-293. The staff is in bass clef with a key signature of one flat. It contains a melodic line with various rhythmic values and dynamics. There are accents (>) over several notes. A *pizz.* marking is present.

294

arco

Musical staff for measures 294-298. The staff is in bass clef with a key signature of one flat. It contains a melodic line with various rhythmic values and dynamics. A *arco* marking is present.

299 pizz. arco

304 allargando W a tempo

309

314 pizz. allargando arco

319 a tempo

324 rit. Meno mosso

329

Y

377

mf

384

mf

389

mf *dim.*

Animato

394

p *mf*

DD

399

mf

404

mf

EE

409

mf

414

mf *sempre cresc.*

419

rit. a tempo

ff

424

429

cresc.

FF

434

pizz.

p

439

444

450 arco **Lento** ♩ = ♩

f

454 **GG** **Moderato**

mf

459

mf *f* *f*

464

469 **Poco animando** **HH**

f *cresc.*

474 **Poco più mosso**

mf

479 **Allargando**

sf

a tempo

484

489

mf *cresc. poco a poco*

rit.

494

a tempo

p

KK

cresc. molto

cresc. molto

504

poco rit.

rit. molto

ff

dim.

a tempo

509

p

cresc.

514



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PUBLISHING

ehms.lib.umn.edu

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