

VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Harp

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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:* 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

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C. HUBERT H. PARRY

Maestoso

f

5

4-8

5

A **allargando** **a tempo**

10

cresc.

ff

mf

16

B **C**

8

3

23-30

31-33

8

3

Moderato

34

pp *p* *poco cresc.* *cresc.*

D

Meno mosso

42

sf

46-47

a tempo

Poco animando

48-49

p

55

E

F

60

62-63 64-71 72-73

2 8 2

2 8 2

74

Musical score for measures 74-78. The piece is in B-flat major (two flats). The right hand has rests for measures 74-77 and enters in measure 78 with a melodic line. The left hand plays a rhythmic accompaniment of eighth notes with accents. A dynamic marking of *p* is present in measure 75.

79

Musical score for measures 79-84. The right hand plays a melodic line with some grace notes. The left hand plays a rhythmic accompaniment of eighth notes with accents.

G *rit.* **H** **Allegro**

Musical score for measures 85-112. The piece is in B-flat major. Measure 85 starts with a *rit.* marking. Measures 85-89 are marked with a **5** above the staff. Measures 90-93 are marked with a **4** above the staff. Measures 94-104 are marked with a **11** above the staff. A *ff* dynamic marking is present in measure 105. The right hand features a melodic line with triplets and a large slur. The left hand has a rhythmic accompaniment with triplets and slurs.

I

Musical score for measures 109-116. The right hand has rests for measures 109-110 and enters in measure 111 with a melodic line. The left hand plays a rhythmic accompaniment of eighth notes with slurs. A dynamic marking of *v* is present in measure 111.

117 *rit.* **Animato** **J**

Musical score for measures 121-123. The piece is in B-flat major. Measure 117 starts with a *rit.* marking. Measure 121 is marked with **Animato**. The right hand has rests for measures 117-120 and enters in measure 121 with a melodic line. The left hand plays a rhythmic accompaniment of eighth notes with slurs. A dynamic marking of *v* is present in measure 121. Measures 121-123 are marked with a **3** above the staff.

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

K

124

4 12

126-129 130-141

4 12

L

M

O

P

R

4 9 13 11 15 18

142-145 146-154 155-167 168-178 179-193 194-211

4 9 13 11 15 18

S

T

U

V

10 19 34 8 23

212-221 222-240 241-274 275-282 283-305

10 19 34 8 23

W

Y

Z

AA

21 7 14 10 8

306-326 327-333 334-347 348-357 358-365

21 7 14 10 8

BB

CC

DD

7 21 8 10

367-373 374-394 395-402 403-412

7 21 8 10

EE **FF** Sopranos *dim.*

413-432

20

20

And sor - row and sigh - ing shall flee

440

a - way, sor - row and sigh - ing shall flee a - way.

GG **HH**

Lento ♩ = ♩

451

456-472

17

17

f *f*

Poco più mosso

474

a tempo

479

484-487

4

4

488

mf

491

rit.

494

a tempo

KK

3

502

poco rit.

505

Musical score for measures 505-507. The treble staff begins with a triplet of eighth notes (Bb, A, G) under a slur, followed by a triplet of eighth notes (F, E, D) under a slur. The bass staff has a triplet of eighth notes (Bb, A, G) under a slur, followed by a triplet of eighth notes (F, E, D) under a slur. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking *poco rit.* is positioned above the system.

rit. molto *a tempo*

508

Musical score for measures 508-510. The treble staff has a triplet of eighth notes (Bb, A, G) under a slur, followed by a triplet of eighth notes (F, E, D) under a slur. The bass staff has a triplet of eighth notes (Bb, A, G) under a slur, followed by a triplet of eighth notes (F, E, D) under a slur. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking *rit. molto* is positioned above the first measure, and *a tempo* is positioned above the second measure.

511

Musical score for measures 511-513. The treble staff has a triplet of eighth notes (Bb, A, G) under a slur, followed by a triplet of eighth notes (F, E, D) under a slur. The bass staff has a triplet of eighth notes (Bb, A, G) under a slur, followed by a triplet of eighth notes (F, E, D) under a slur. The key signature is one sharp (F#) and the time signature is 3/4.

514

Musical score for measures 514-516. The treble staff has a triplet of eighth notes (Bb, A, G) under a slur, followed by a triplet of eighth notes (F, E, D) under a slur. The bass staff has a triplet of eighth notes (Bb, A, G) under a slur, followed by a triplet of eighth notes (F, E, D) under a slur. The key signature is one sharp (F#) and the time signature is 3/4.

517

Musical score for measures 517-519. The treble staff has a triplet of eighth notes (Bb, A, G) under a slur, followed by a triplet of eighth notes (F, E, D) under a slur. The bass staff has a triplet of eighth notes (Bb, A, G) under a slur, followed by a triplet of eighth notes (F, E, D) under a slur. The key signature is one sharp (F#) and the time signature is 3/4.



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Catalog Number

1.13/03