

VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Horn 1 in F

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

VOCES CLAMANTIUM

C. HUBERT H. PARRY

Maestoso

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

B

16 **4** 17-20

24 **rit.**

sempre più Lento **C** **maestoso come prima**

28

Moderato

32 **2** 36-37

38

p *mf* *cresc.*

D *Meno mosso* *a tempo*

pp *p*

49

4
53-56

57

p 2
62-63

E *sostenuto*

p

69

F

74

f

79

G rit. *p*

Musical staff G: Treble clef, key signature of one flat (Bb), 4/4 time. Measures 83-88. Dynamics: *p*. Markings: *rit.* and accents.

89 **Allegro** *mf*

Musical staff 89: Treble clef, key signature of one flat (Bb), 4/4 time. Measures 89-92. Dynamics: *mf*.

H *f*

Musical staff H: Treble clef, key signature of one flat (Bb), 4/4 time. Measures 93-98. Dynamics: *f*.

99 *mf cresc.*

Musical staff 99: Treble clef, key signature of one flat (Bb), 4/4 time. Measures 99-103. Dynamics: *mf cresc.*

104 **I** *cresc.*

Musical staff 104: Treble clef, key signature of one flat (Bb), 4/4 time. Measures 104-108. Dynamics: *cresc.* Marking: **I**.

109

Musical staff 109: Treble clef, key signature of one flat (Bb), 4/4 time. Measures 109-113.

114 *rit.*

Musical staff 114: Treble clef, key signature of one flat (Bb), 4/4 time. Measures 114-119. Dynamics: *rit.*

120 **Animato** **J** **Maestoso come prima** *4*

Musical staff 120: Treble clef, key signature of one flat (Bb), 4/4 time. Measures 120-129. Dynamics: **Animato**, **Maestoso come prima**. Marking: **J**, **4**.

K

Maestoso

Musical staff for section K, measures 127-131. Dynamics: *p*, *p*.

Musical staff for section K, measures 132-136. Dynamics: *mf*.

Musical staff for section K, measures 137-141. Dynamics: *mf*, *cresc.*

L

Lento

Musical staff for section L, measures 142-146. Dynamics: *f*, *f*.

Musical staff for section L, measures 147-150. Dynamics: *f*.

M

Musical staff for section M, measures 156-158. Dynamics: *mf*, *p*.

Musical staff for section M, measures 162-166. Dynamics: *p*.

O **Animato**

Musical staff for section O, measures 167-171. Dynamics: *f*.

172 **sostenuto**

f

177 **P** **Animato** **a tempo**

f

2

183-184

188 **R** **a tempo**

190-193 *p*

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

196 **2** **mf** **f** **2**

197-198 202-203

a tempo **colla voce** **allargando**

204 **mf** **f** **2**

210-211

S Animato

f

219

T

pp

224

229

p

234

p *pp*

239

d. = d

pp

2

244-245

pp

250

2

253-254

p *pp*

317 **allargando**

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

321-323

327 **Meno mosso**

331

Y

336

341

346 **rit.** **Z** **a tempo**

dim.

351 **AA**

6

352-357

BB poco rit.

361

363-364 *p* *cresc.*

Detailed description: This musical staff covers measures 361 to 364. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. A slur covers measures 362 and 363, which contain a whole note G4. A fermata is placed over this whole note. Measure 364 begins with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The dynamic marking *p* (piano) is placed below the first note of measure 364, and *cresc.* (crescendo) is placed below the end of the staff. A box containing the number '2' is positioned above the staff between measures 363 and 364.

367 **Poco animando**

mf

Detailed description: This musical staff covers measures 367 to 371. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. A slur covers measures 368 and 369, which contain a whole note G4. A fermata is placed over this whole note. Measure 370 begins with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The dynamic marking *mf* (mezzo-forte) is placed below the first note of measure 367. A hairpin crescendo is shown below the staff between measures 367 and 371.

CC

372

mf

Detailed description: This musical staff covers measures 372 to 376. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. A slur covers measures 373 and 374, which contain a whole note G4. A fermata is placed over this whole note. Measure 375 begins with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The dynamic marking *mf* (mezzo-forte) is placed below the first note of measure 372. A hairpin crescendo is shown below the staff between measures 372 and 376.

377

mf

Detailed description: This musical staff covers measures 377 to 381. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. A slur covers measures 378 and 379, which contain a whole note G4. A fermata is placed over this whole note. Measure 380 begins with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The dynamic marking *mf* (mezzo-forte) is placed below the first note of measure 377. A hairpin crescendo is shown below the staff between measures 377 and 381.

382

Detailed description: This musical staff covers measures 382 to 386. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. A slur covers measures 383 and 384, which contain a whole note G4. A fermata is placed over this whole note. Measure 385 begins with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. A hairpin crescendo is shown below the staff between measures 382 and 386.

387

dim.

Detailed description: This musical staff covers measures 387 to 391. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. A slur covers measures 388 and 389, which contain a whole note G4. A fermata is placed over this whole note. Measure 390 begins with a quarter note G4, followed by quarter notes A4 and B4, and a dotted quarter note C5. The dynamic marking *dim.* (diminuendo) is placed below the first note of measure 387. A hairpin decrescendo is shown below the staff between measures 387 and 391.

Animato

392

396-398

Detailed description: This musical staff covers measures 392 to 398. It begins with a treble clef and a key signature of one flat (Bb). The melody starts with a quarter note Bb4, followed by quarter notes C5 and Bb4, and a dotted quarter note A4. A slur covers measures 393 and 394, which contain a whole note Bb4. A fermata is placed over this whole note. Measure 395 begins with a quarter note Bb4, followed by quarter notes C5 and Bb4, and a dotted quarter note A4. A hairpin decrescendo is shown below the staff between measures 392 and 398. A box containing the number '3' is positioned above the staff between measures 396 and 398.

DD

399

404

EE

409

414

419

424

FF

429

434-441

446

GG

451 **Lento** $\text{♩} = \text{♩}$
f *mf*

456 **Moderato**
f *mf*

461
mf

Poco animando

466

HH

471

Poco più mosso

476

Allargando

a tempo

481

486
mf *cresc. poco a poco*

rit.

a tempo

492

KK

Musical staff 1: Treble clef, starting with a rest, followed by notes with dynamics *p* and accents.

Musical staff 2: Treble clef, starting at measure 504, with dynamics *ff*, *poco rit.*, *f*, and *rit. molto*.

Musical staff 3: Treble clef, starting at measure 509, with dynamics *p* and *mf*, and tempo marking *a tempo*.

Musical staff 4: Treble clef, starting at measure 515, with dynamic *cresc.* and a final double bar line.



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PUBLISHING

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