

# VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Horn 2 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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:* 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** **allargando**

13 **a tempo**

**B**

22 **rit.**

28 **sempre più Lento**

**C** **maestoso come prima**

**D**

**Meno mosso**

**a tempo**

Poco animando

49

56

poco allargando sostenuto

E

63

F

69

75

G

81

rit.

Allegro

87

mf

1

93-93

**H**

Musical staff H, measures 85-98. Starts with a dynamic marking of *f*. The melody consists of eighth and quarter notes with various articulations.

99

Musical staff H, measures 99-104. Starts with a dynamic marking of *mf* and a *cresc.* marking. The melody continues with eighth and quarter notes.

**I**

105

Musical staff H, measures 105-111. The melody continues with eighth and quarter notes, featuring a *cresc.* marking.

112

Musical staff H, measures 112-119. The tempo is marked *rit.* The melody continues with eighth and quarter notes.

**Animato**

**J**

**Maestoso come prima**

120

Musical staff H, measures 120-125. The tempo changes to *Maestoso come prima*. The melody continues with eighth and quarter notes.

**K**

**Maestoso**

126-129

Musical staff H, measures 126-129. A 4-measure rest is indicated. The tempo is *Maestoso*. Dynamics include *p* and *mf*.

136

Musical staff H, measures 136-145. The melody continues with eighth and quarter notes. Dynamics include *mf* and *cresc.*

**L**

**Lento**

Musical staff H, measures 146-150. The tempo is *Lento*. The melody continues with eighth and quarter notes. Dynamics include *f*. A 4-measure rest is indicated at the end.

M

151 *f* **3** 156-158

159 *mf* *p* *p*

O

Animato

sostenuto

*f* *f*

P

Animato

a tempo

177 *f* **2** 183-184

R

a tempo

colla voce

185 **5** *p* **2** 187-191 197-198

a tempo

colla voce

a tempo

colla voce

199 *mf* *f* **2** 202-203 *mf* **2**

S

Animato

allargando

208 *f* **2** 210-211 *f* **2**

T

217 **2** **10** 220-221 222-231

232

238-240 241-243

*p* *p*

12

246-257

*p* *pp*

*poco rit.* *a tempo*

263

268-271

*mf* *pp* *mf*

poco animato

276-282

*p* *mf*

290

294-302

*mf*

*poco rit.* *a tempo* *allargando*

305

*dim.*

*a tempo*

311

*allargando*

318

*p* *p*

*a tempo*



325 **rit. Meno mosso**

pp p

332 **Y**

pp cresc.

339

f

345 **rit. Z a tempo** **AA**

dim. 8 6 350-357 358-363

364 **BB poco rit. Poco animando**

p cresc.

370 **CC**

6 375-380

381

mf

388 **Animato**

dim. 3 396-398



Poco animando

HH

468

Poco più mosso

474

Allargando a tempo

480

486

492

KK

498

504

511-512



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 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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