VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Oboe 1

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

IN THE UNITED STATES

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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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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:	Royal College of Music, London MS 4214
Vocal Score:	Novello Octavo Edition No. 11736
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
Manuscript Transcription & Score Preparation	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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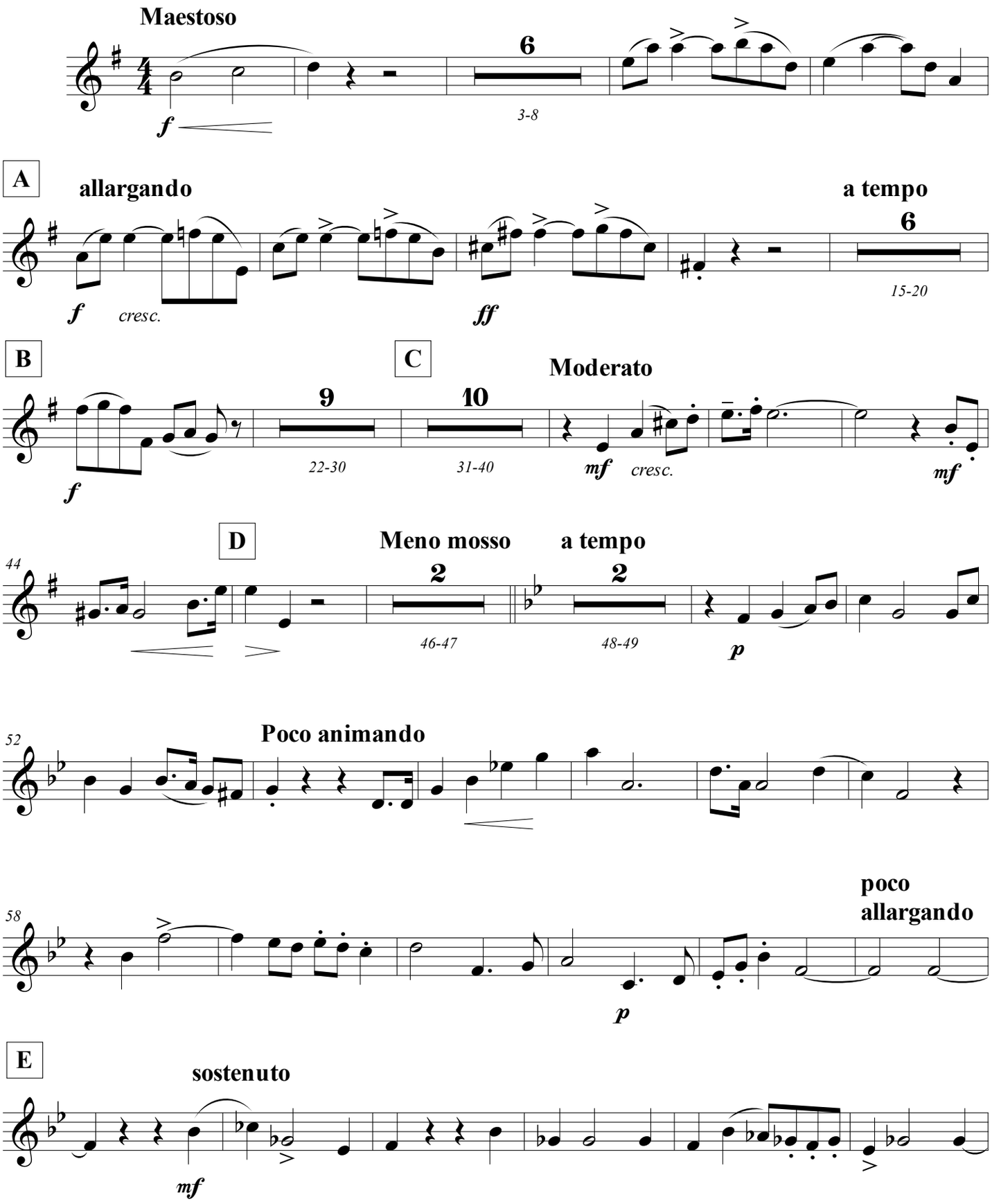
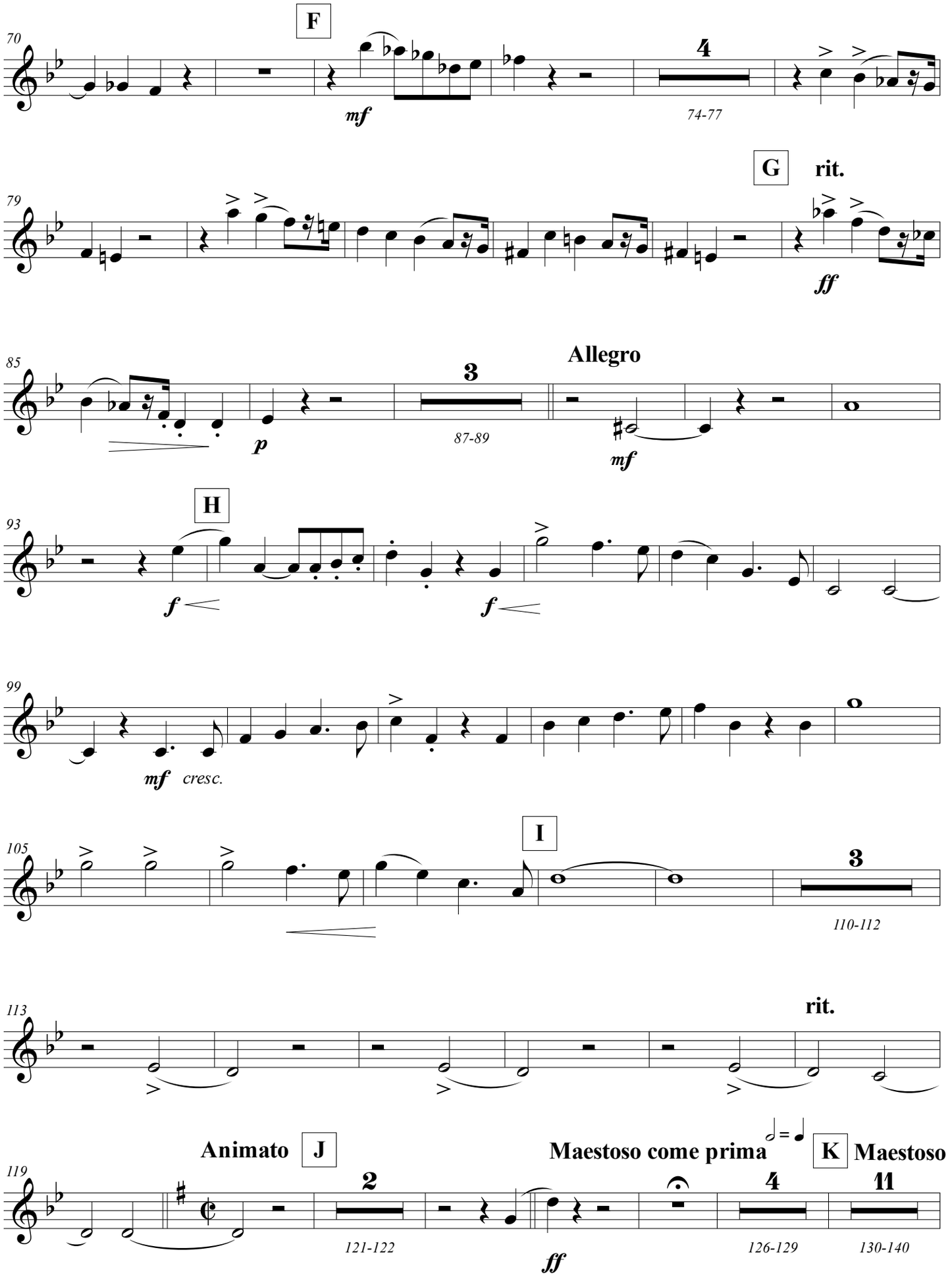
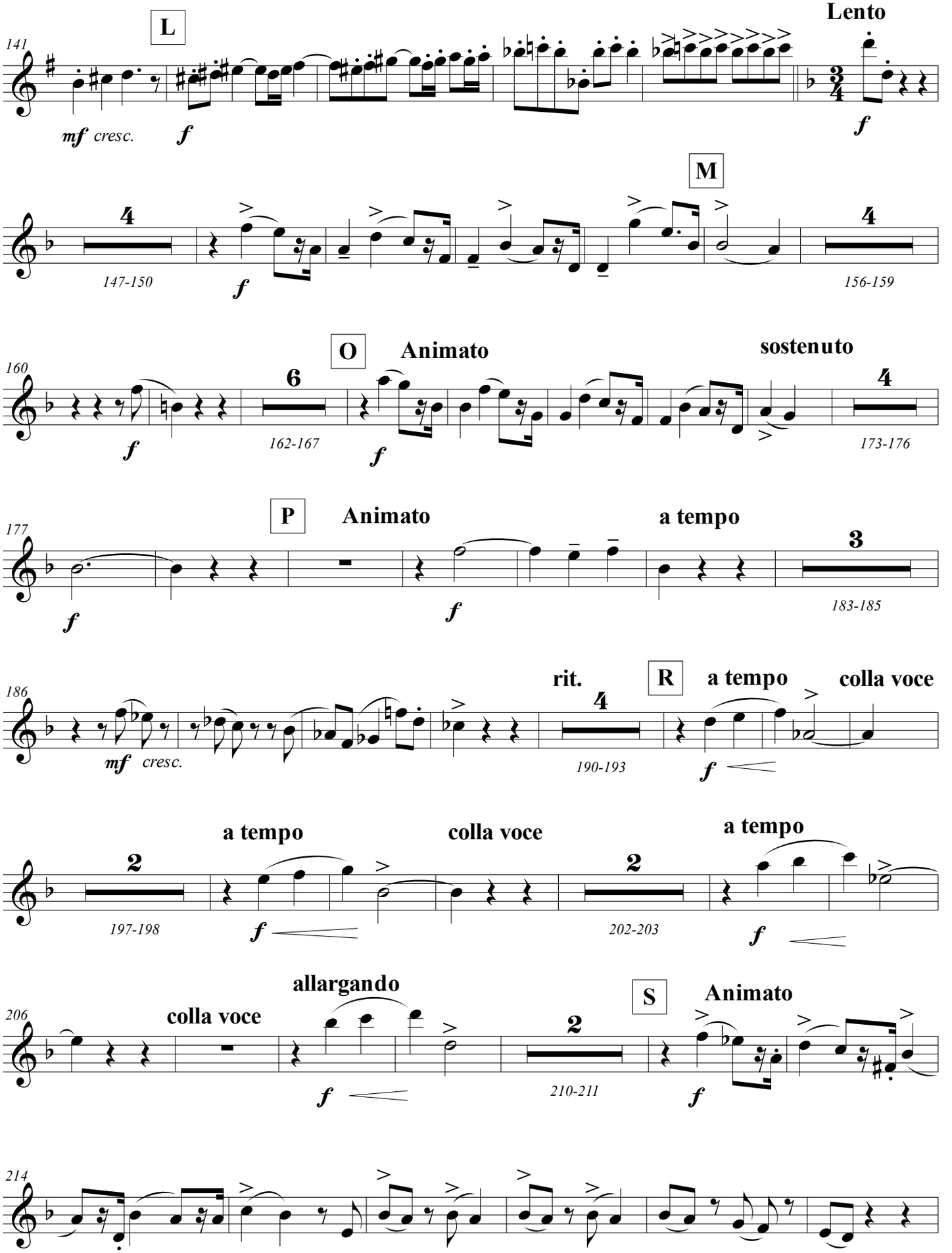
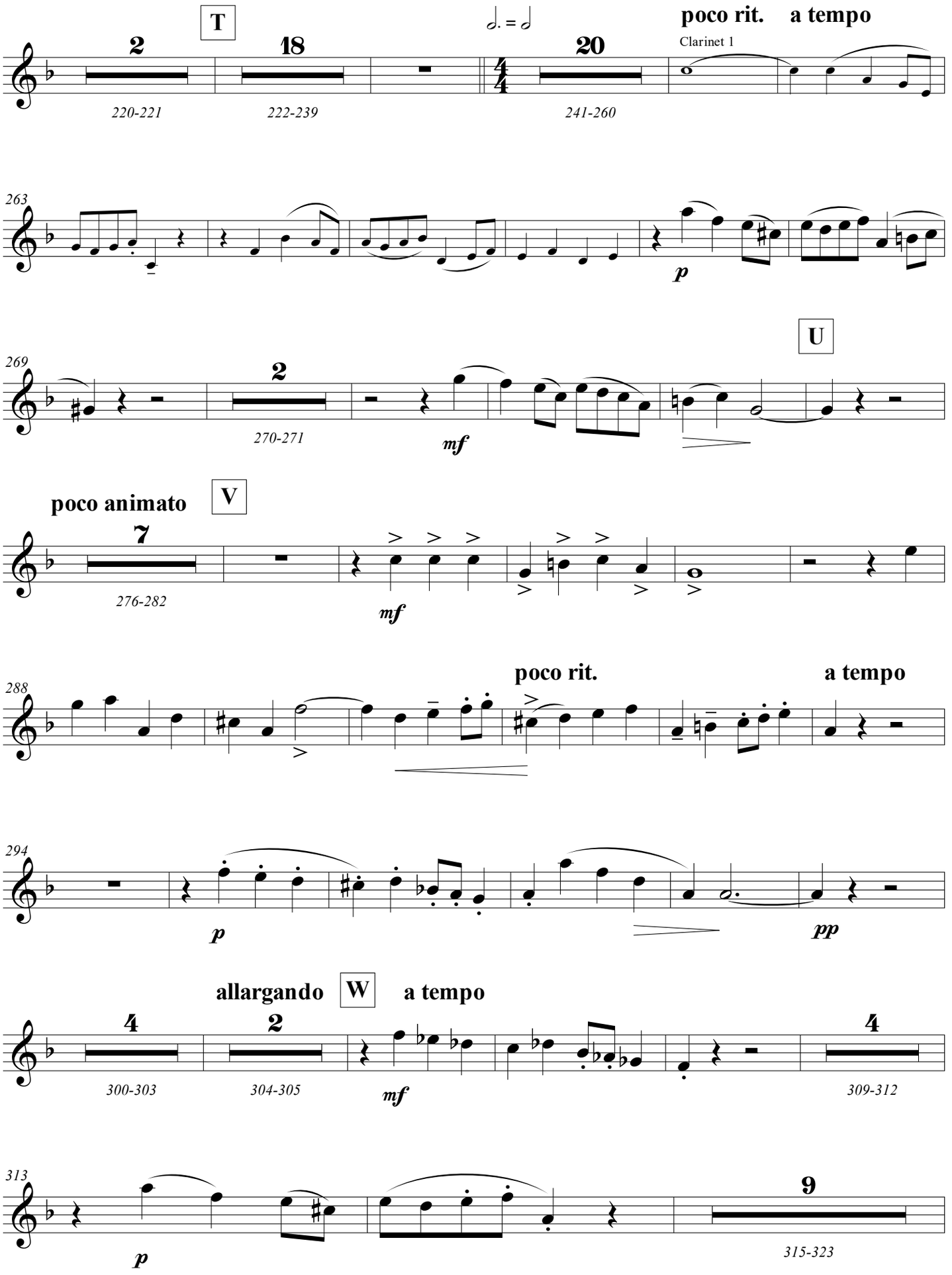
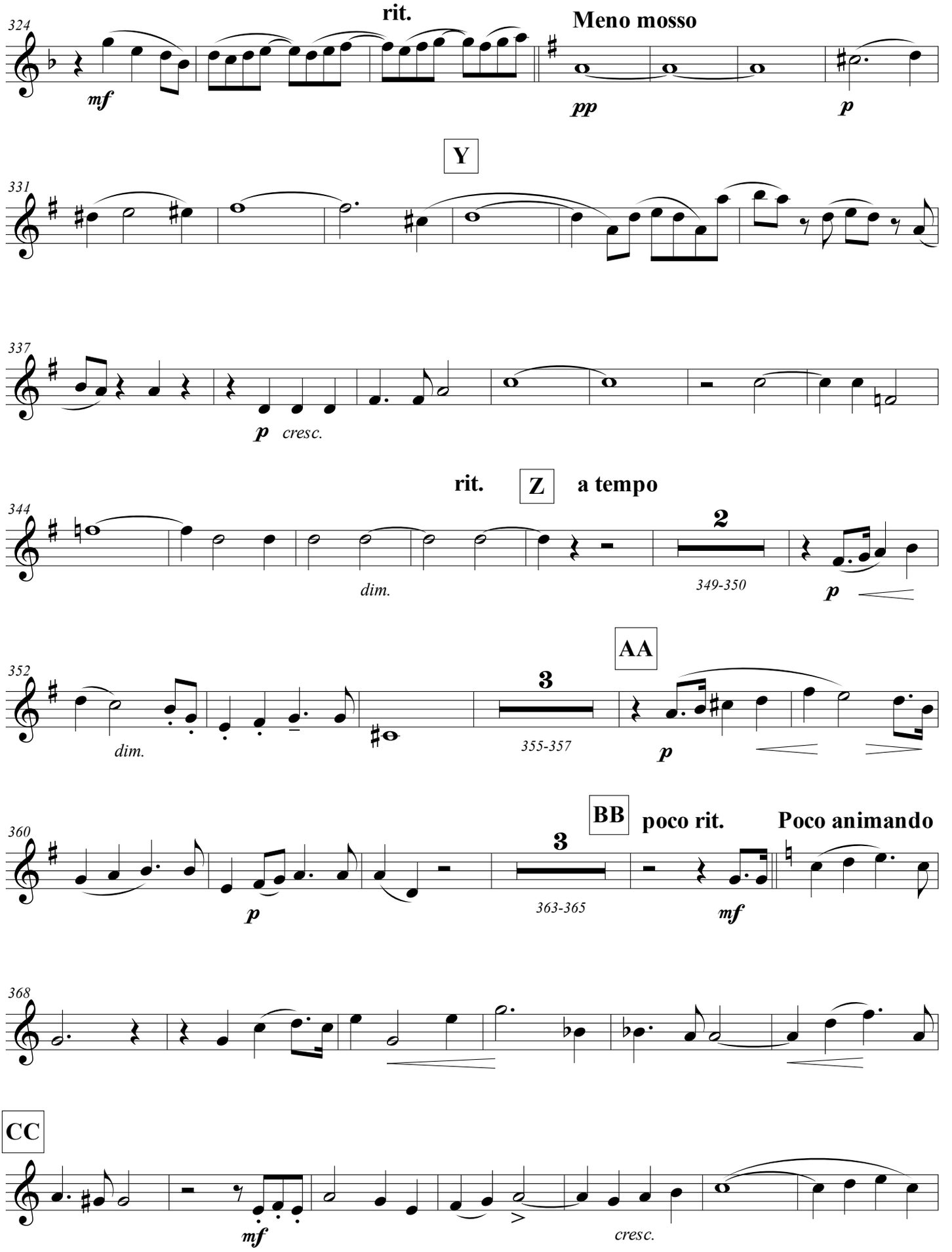
C. HUBERT H. PARRY

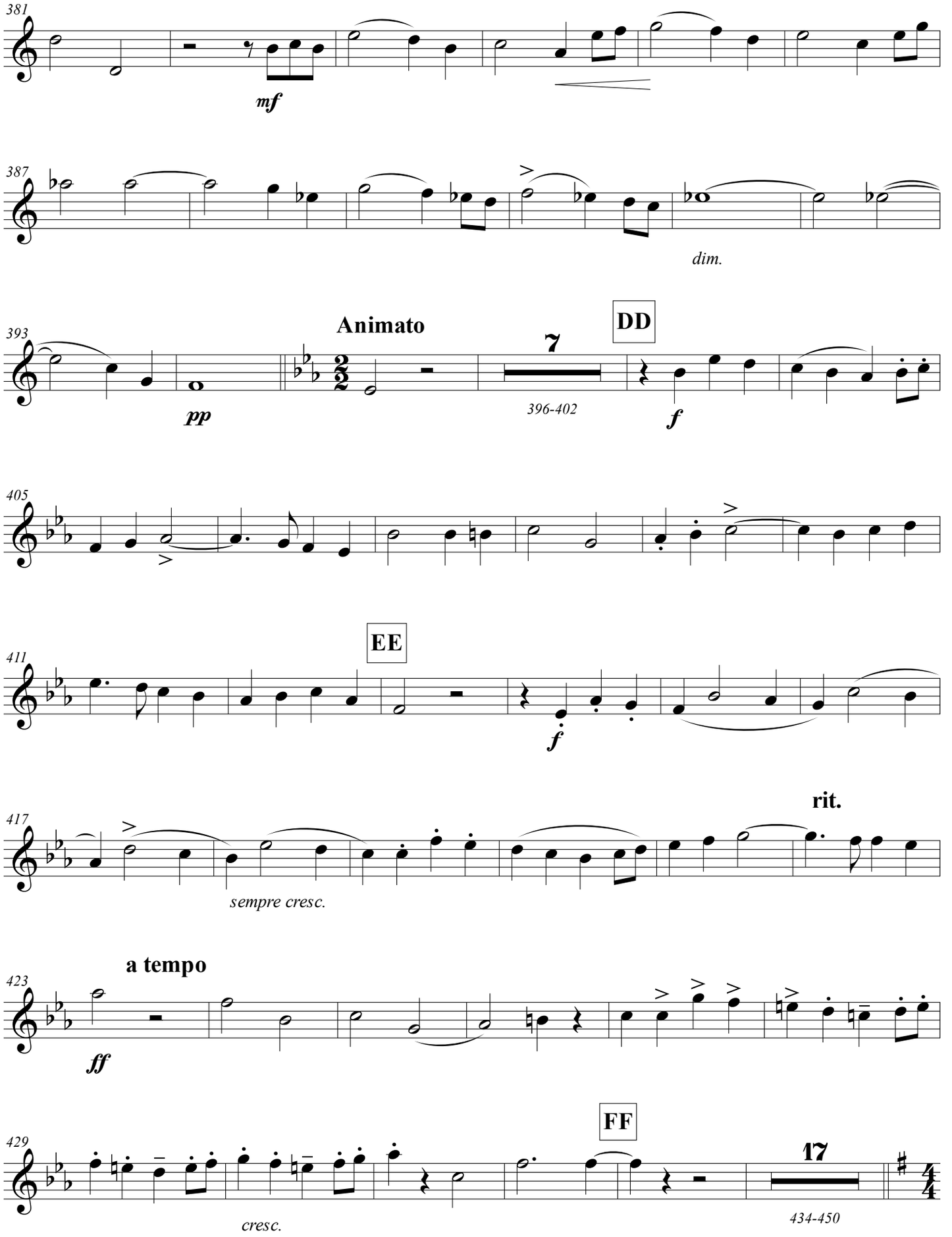



F
70
mf
4
74-77
G
rit.
79
ff
Allegro
85
3
87-89
p
mf
H
93
f
f
99
mf cresc.
I
105
3
110-112
rit.
113
Animato
J
Maestoso come prima
K
Maestoso
119
2
121-122
ff
4
126-129
11
130-140

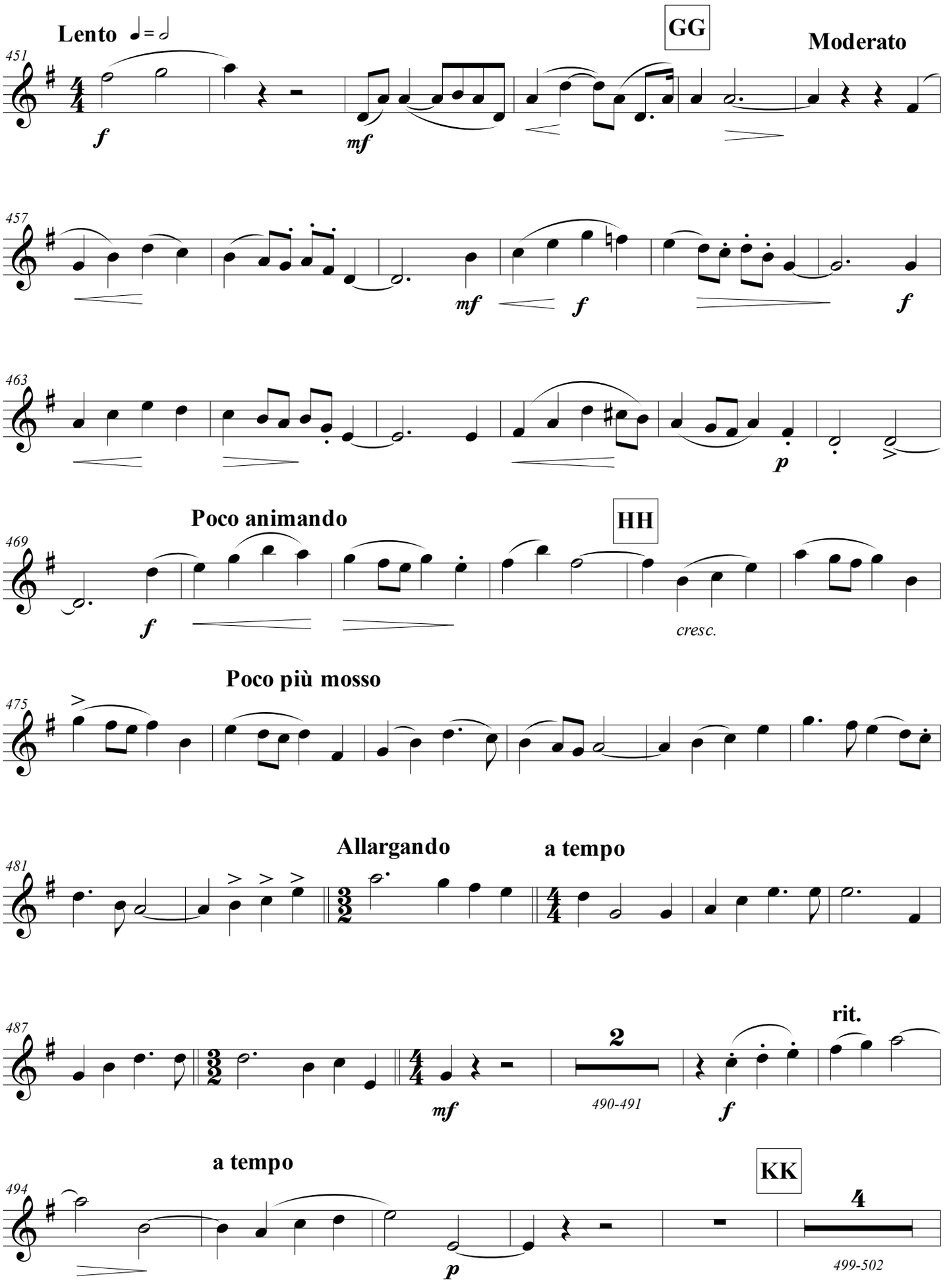

L
Lento
141
mf cresc.
f
f
M
4
147-150
f
4
156-159
O
Animato
sostenuto
160
f
6
162-167
f
4
173-176
P
Animato
a tempo
177
f
f
3
183-185
rit.
R
a tempo
colla voce
186
mf cresc.
4
190-193
f
a tempo
colla voce
a tempo
2
197-198
f
2
202-203
f
allargando
colla voce
206
f
S
Animato
2
210-211
f
214

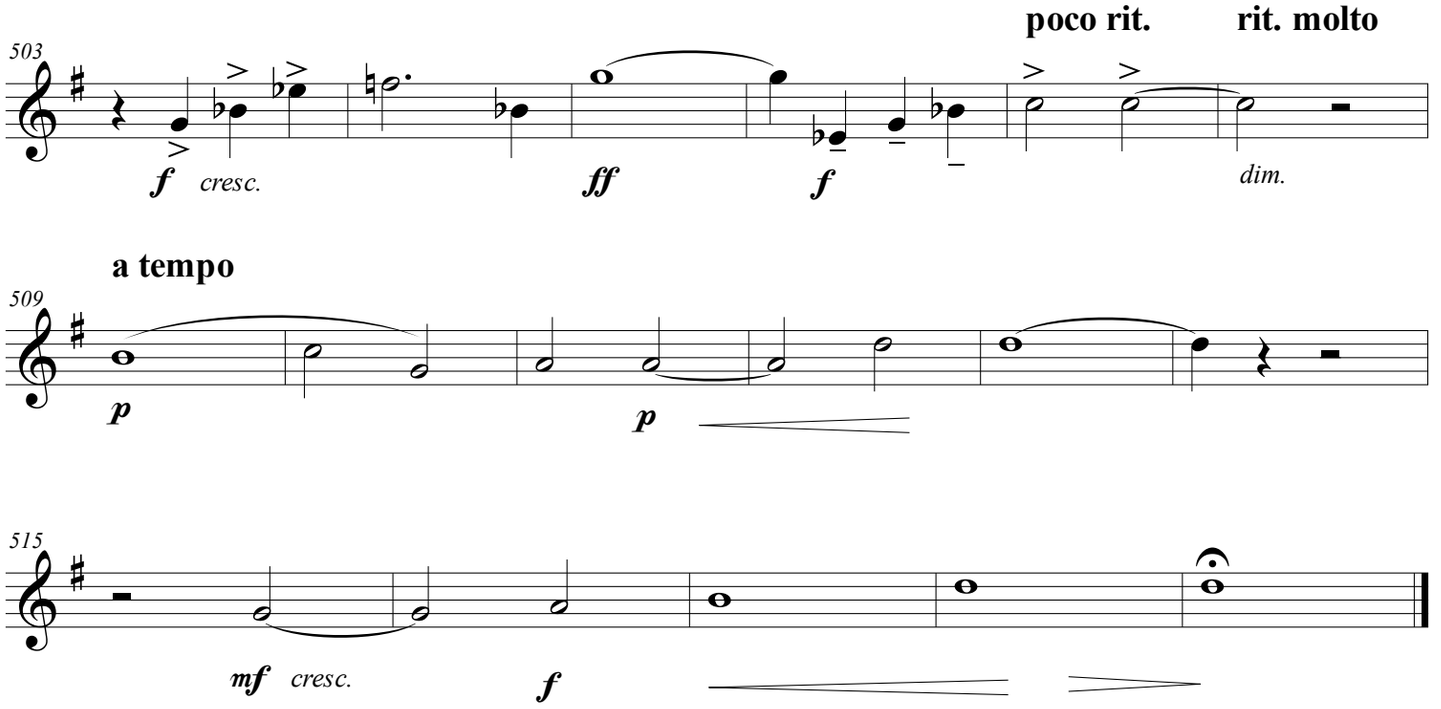

T
2
220-221
18
222-239
20
241-260
poco rit. a tempo
Clarinet 1
263
p
U
269
2
270-271
mf
poco animato
V
7
276-282
mf
288
poco rit.
a tempo
294
p
pp
allargando
W
a tempo
4
300-303
2
304-305
mf
4
309-312
313
p
9
315-323


rit.
Meno mosso
324
mf
pp
p
Y
331
337
p cresc.
rit.
Z
a tempo
344
2
dim.
349-350
p
AA
352
3
dim.
355-357
p
BB
poco rit.
Poco animando
360
3
p
363-365
mf
368
CC
mf
cresc.


381
mf
387
dim.
393
Animato
pp
7
396-402
DD
f
405
411
EE
f
417
sempre cresc.
rit.
423
a tempo
ff
429
cresc.
FF
17
434-450

Oboe 1


Lento ♩= 𝅗𝅥
GG
Moderato
451
f
mf
457
mf
f
f
463
p
Poco animando
HH
469
f
cresc.
Poco più mosso
475
Allargando
a tempo
481
487
mf
2
490-491
f
rit.
a tempo
KK
494
p
4
499-502


poco rit.
rit. molto
503
f
cresc.
ff
f
dim.

a tempo
509
p
p

515
mf
cresc.
f

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