

# VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Oboe 2

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



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

**a tempo**

**B**

**C**

**Moderato**

**D**

**Meno mosso**

**a tempo**

**E**

**F**

80 G rit. 5

85-89 *ff*

Detailed description: Musical staff starting at measure 80. It features a series of notes with various articulations including accents and slurs. A dynamic marking of *ff* is present. A box labeled 'G' is above the staff, and 'rit.' is written below it. A fermata is placed over measures 85-89, with the number '5' written above it.

90 **Allegro** H

*mf* *f* *f*

Detailed description: Musical staff starting at measure 90. The tempo is marked 'Allegro'. A box labeled 'H' is above the staff. Dynamic markings include *mf*, *f*, and *f* with hairpins.

96

*mf* *cresc.*

Detailed description: Musical staff starting at measure 96. Dynamic markings include *mf* and *cresc.*

102

Detailed description: Musical staff starting at measure 102. It contains several measures of music with accents and slurs.

I

3 110-112

Detailed description: Musical staff starting at measure 110. A box labeled 'I' is above the staff. A fermata is placed over measures 110-112, with the number '3' written above it.

117 rit. **Animato** J **Maestoso come prima**

2 121-122 *ff*

Detailed description: Musical staff starting at measure 117. The tempo changes from 'rit.' to 'Animato' and then to 'Maestoso come prima'. A box labeled 'J' is above the staff. A fermata is placed over measures 121-122, with the number '2' written above it. A dynamic marking of *ff* is present.

125 K **Maestoso** L

4 126-129 130-140 *cresc.* *f*

Detailed description: Musical staff starting at measure 125. A box labeled 'K' is above the staff, and 'Maestoso' is written below it. A box labeled 'L' is above the staff. A fermata is placed over measures 126-129, with the number '4' written above it. Another fermata is placed over measures 130-140, with the number '11' written above it. Dynamic markings include *cresc.* and *f*.

143 **Lento**

7 147-153 *f*

Detailed description: Musical staff starting at measure 143. The tempo is marked 'Lento'. A box labeled 'L' is above the staff. A fermata is placed over measures 147-153, with the number '7' written above it. A dynamic marking of *f* is present.

154 **M**

156-159 162-167

**O** **Animato**

171-176

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

183-185 *mf* *cresc.*

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

188-189 190-193

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

197-198 202-203

205 **colla voce** **allargando**

210-213

214

**T** **U**

220-221 222-240 241-274 275-280

281 Clarinet 1

*p* *mf*

288

**V** *a tempo*

16 8

290-305 *mf* 309-316

*allargando* *a tempo* *rit.* *Meno mosso*

4 5

317-320 *mf*

**Y**

330

*p*

336

*p cresc.*

342

*dim.* *rit.*

**Z** *a tempo* **AA** **BB** *poco rit.* *Poco animando*

9 8

349-357 *mf* 358-365

**CC**

369

*dim.*



375 *mf* *cresc.*

Musical staff 375-380: Treble clef, key signature of one flat. Starts with a quarter rest, followed by eighth notes, then a half note with an accent (>), and ends with a half note tied to the next staff.

381 *mf*

Musical staff 381-386: Treble clef, key signature of one flat. Starts with a quarter rest, followed by eighth notes, then a half note with an accent (>), and ends with a half note tied to the next staff.

387 *dim.*

Musical staff 387-392: Treble clef, key signature of one flat. Starts with a half note with an accent (>), followed by eighth notes, then a half note with an accent (>), and ends with a half note tied to the next staff.

393 *pp* **Animato** **DD** *f*

Musical staff 393-404: Treble clef, key signature of one flat. Starts with a half note, then a double bar line. From 396-402, there is a 7-measure rest. The staff then continues with eighth notes and a half note with an accent (>). A box labeled 'DD' is above the staff.

405

Musical staff 405-410: Treble clef, key signature of one flat. Starts with a half note with an accent (>), followed by eighth notes, then a half note with an accent (>), and ends with a half note tied to the next staff.

411 **EE** *f*

Musical staff 411-416: Treble clef, key signature of one flat. Starts with a half note, then a double bar line. From 413, there is a 7-measure rest. The staff then continues with eighth notes and a half note with an accent (>). A box labeled 'EE' is above the staff.

417 *sempre cresc.* *rit.*

Musical staff 417-422: Treble clef, key signature of one flat. Starts with a half note with an accent (>), followed by eighth notes, then a half note with an accent (>), and ends with a half note tied to the next staff.

423 *a tempo* *ff*

Musical staff 423-428: Treble clef, key signature of one flat. Starts with a half note, then a double bar line. From 425, there is a 7-measure rest. The staff then continues with eighth notes and a half note with an accent (>).

429 *cresc.* **FF** *17* *434-450*

Musical staff 429-433: Treble clef, key signature of one flat. Starts with a half note, then a double bar line. From 431, there is a 17-measure rest. The staff then continues with eighth notes and a half note with an accent (>). A box labeled 'FF' is above the staff.

451 **Lento** ♩ = ♩ GG **Moderato**

*f* *mf*

Detailed description: Musical staff 451-456. Starts with a treble clef, key signature of one sharp (F#), and 4/4 time signature. The tempo is marked 'Lento' with a quarter note equal to a half note. A box labeled 'GG' is above the staff. The music begins with a half note G4, followed by quarter notes A4, B4, and C5. There is a whole rest for two measures. The piece then continues with eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4. Dynamics include *f* and *mf*. There are hairpins for crescendo and decrescendo.

457

*mf* *f* *f*

Detailed description: Musical staff 457-462. Continuation of the previous staff. Dynamics include *mf* and *f*. There are hairpins for crescendo and decrescendo.

463

*p*

Detailed description: Musical staff 463-468. Continuation of the previous staff. Dynamics include *p*. There are hairpins for crescendo and decrescendo.

469 **Poco animando** HH

*f* *cresc.*

Detailed description: Musical staff 469-474. Tempo is marked 'Poco animando'. Dynamics include *f* and *cresc.*. There are hairpins for crescendo and decrescendo.

475 **Poco più mosso**

Detailed description: Musical staff 475-480. Tempo is marked 'Poco più mosso'. The music consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, 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*dim.* 509-510 *p*

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*mf cresc.* *f*



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