

VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Organ

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



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ENGLISH HERITAGE

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

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C. HUBERT H. PARRY

A	B	C	D
10	10	10	14
1-10	11-20	21-30	31-44
10	10	10	14
10	10	10	14
3			3

E	F	G	H
16	8	12	6
48-63	64-71	72-83	84-89
16	8	12	6
4			4
14			14

I	J	K	L
12	3	6	12
108-119	121-123	124-129	130-141
12	3	6	12
4			4
4			4

CC **DD**

7 21 8 10

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

EE **FF**

20 18 2

413-432 433-450 451-452

mf > Horns 1, 2, 3 & 4

GG

453-500

462

mf

Musical score for measures 462-472. The score is in G major and 4/4 time. It features a treble and bass staff with a grand staff. The music consists of chords and moving lines in both hands. A dynamic marking of *mf* is present.

HH

Allargando a tempo

3 9

470-472 473-481

f mf

Musical score for measures 470-481. The score is in G major and 4/4 time. It features a treble and bass staff with a grand staff. The music includes chords and moving lines. A box labeled "HH" is above the first two measures. The tempo changes from *Allargando* to *a tempo*. Dynamic markings include *f* and *mf*. Measure numbers 470-472 and 473-481 are indicated.

486

Musical score for measures 486-496. The score is in G major and 4/4 time. It features a treble and bass staff with a grand staff. The music consists of chords and moving lines in both hands.

rit.

a tempo

491

Musical score for measures 491-498. The score is in G major (one sharp) and 3/4 time. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is marked 'rit.' (ritardando) and 'a tempo'. The right hand plays chords and moving lines, while the left hand plays sustained chords and a melodic line. A '3' (triple) is indicated above the final measure of the grand staff. The number '496-498' is written in the right margin.

KK

Musical score for measures 499-505. The score is in G major (one sharp) and 3/4 time. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is marked with dynamics *f* (forte) and *ff* (fortissimo). The right hand plays chords and moving lines, while the left hand plays sustained chords and a melodic line. The dynamics increase from *f* to *ff* across the measures.

poco rit. rit. molto a tempo

506

Musical score for measures 506-512. The score is in G major (one sharp) and 3/4 time. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is marked with dynamics *f* (forte) and *p* (piano). The right hand plays chords and moving lines, while the left hand plays sustained chords and a melodic line. The dynamics decrease from *f* to *p* across the measures.



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