

VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Timpani

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

Professor of Music

*University of Minnesota - School of Music
Minneapolis, Minnesota USA*

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

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

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

VOCES CLAMANTIUM

C. HUBERT H. PARRY

Maestoso

Staff 1: Bass clef, 4/4 time signature. Starts with a rest, then a series of five notes with dynamics *f* and *mf*.

Staff 2: Bass clef, 4/4 time signature. Includes measures 7-10, 11-20, 21-30, and 31-44 with dynamics *f* and section markers A, B, C.

Staff 3: Bass clef, 4/4 time signature. Includes measures 45-47 and 48-63 with dynamics *f* and section markers D, E, F. Trombone part indicated.

Staff 4: Bass clef, 4/4 time signature. Includes measures 74-83 and 87-89 with dynamics *mf*, *ff*, and *p*, and section marker G.

Staff 5: Bass clef, 4/4 time signature. Includes measures 90-93 and 94-107 with dynamics *f* and section markers H, I.

Staff 6: Bass clef, 4/4 time signature. Includes measures 117-125 with dynamics *f* and section marker J. Tempo markings: *rit.*, *Animato*, *Maestoso come prima*.

Staff 7: Bass clef, 4/4 time signature. Includes measures 126-141 and 146-150 with dynamics *pp* and *f*, and section markers K, L. Tempo marking: *Lento*.

Timpani

151 *ff* **M** **O** **Animato**

f 156-167 *p*

171 *mf* **P** **R**

sostenuto **7** **15** **15**

172-178 179-193 197-211

S **Animato** **T**

f

U **V** **W**

18 **34** **8** **23** **21** **6**

223-240 241-274 275-282 283-305 306-326 327-332

333 Trombones 1 & 2 **Y**

pp

338 *ff* *ff*

p

347 **Z** **AA** **BB** **CC** **DD**

10 **8** **7** **16** **Bass Trombone**

348-357 358-365 367-373 374-389

Animato **DD**

395 *mf*

2 *ff* EE 9

405-406 413-421

422 rit. a tempo FF Lento ♩ = ♩ *ff*

10 17 Harp *mf*

423-432 433-449

GG HH Allargando a tempo

454 *ff* 17 10 Organ

456-472 473-482

485 *mf*

491 rit. KK *ff* *mf cresc.*

5 *mf cresc.*

494-498

504 *ff* poco rit. rit. molto

f

a tempo

509 *p* *ff*



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.13/03