

VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Trombone 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Maestoso

A allargando

1-11: *f*, 6 (3-8), *mf*, *cresc.*

a tempo

12-22: *ff*, *mf*

B

C

Moderato

23-41: *f*

D

Meno mosso

a tempo

42-52: *mf*, *poco cresc.*, 2 (46-47), 5 (48-52)

Poco animando

53-58: *mf*

E

sostenuto

59-65: *pp*, *poco cresc.*, 2 (62-63)

66-83: *p*

F

G rit.

84-91: 5 (73-77), *mf*, 4 (80-83)

Allegro H

85 **3** **4**

p \rhd *pp* 87-89 90-93 *mf*

98

mf *cresc.* *f*

I

105 **4**

\ll *ff* 109-112 *mf*

115 **rit.** **Animato**

J **Maestoso come prima** K **Maestoso**

3 **4**

121-123 *f* 126-129 *p* \ll \gg *p* \gg

133

mf *mf*

L

140

cresc. *f*

Lento

M

O

145 **8** **12** **6**

f 147-154 *mf* 156-167 168-173

P Animato a tempo rit.

174 Horn 1 & 2

p *mf* 183-189 *p*

R a tempo colla voce a tempo colla voce

197-198 *mf* *f*

a tempo colla voce allargando

202-203 *mf* *f* 210-211

S Animato

f *p*

T **U** **V** **W**

221 19 34 8 23 11
222-240 241-274 275-282 283-305 306-316

allargando a tempo

317-320 *p* Horn 2

rit. Meno mosso

326 *pp*

Y

333

pp *pp*

339

p cresc. *f*

rit.

Z

a tempo

AA

BB

346

dim. *pp* 9 8

349-357 358-365

CC

7

16

7 16 *mf* *dim.*

367-373 374-389

Animato

DD

EE

8 8 2 *mf*

395-402 403-410 414-415

rit.

416

mf *sempre cresc.*

a tempo

423

ff *f*

FF

430

cresc. 17

434-450

Lento ♩ = ♩

GG

Moderato

451

f

453-454

456-461

Poco animando

462

pp *p* *p*

HH

Poco più mosso

472

mf

Allargando

478

a tempo

484

rit. **a tempo**

487

f

490-492

496-498

KK

poco rit. rit. molto

pp *f cresc.* *ff* *f* *dim.*

a tempo

509

p *cresc.* *f*



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PUBLISHING

ehms.lib.umn.edu

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