

# VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Trumpet 1 in E / D

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

**Matthew W. Mehaffey**

Editor

Professor of Music

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

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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

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:* 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

# VOCES CLAMANTIUM

C. HUBERT H. PARRY

Trumpet in E **Maestoso**

4  
3-6  
f mf

9 **A allargando**

cresc. ff

Change to Trumpet in D

**B** **C** **D** **E** **F**

6 10 14 3 16 8 6

15-20 21-30 31-44 45-47 48-63 64-71 72-77

78 Horn 3 & 4

**G** rit. **H** **I**

f p pp 3 4 11

87-89 90-93 94-104

105 **I**

f

**J** **K**

8 2 3

110-117 118-119 121-123

Animato

Maestoso come prima

$\text{♩} = \text{♩}$

124

Musical staff for measures 124-138. It starts with a whole rest, followed by a half note with a fermata, then a series of eighth notes, and ends with a half note. Dynamics include *p* and a crescendo hairpin.

**K**

Maestoso

**L**

Musical staff for measures 131-138. It features a whole rest, followed by eighth notes, a quarter note with an accent, and a half note with an accent. Dynamics include *pp*, *mf*, *cresc.*, and *f*.

Lento

**M**

**O**

**P**

Musical staff for measures 143-193. It contains five measures of rests with durations 3, 8, 13, 11, and 15. A 3/4 time signature is shown. Dynamics include *f*.

**R**

Horn 1 & 2

Musical staff for measures 194-203. It features a 5-measure rest, followed by eighth notes, and a 2-measure rest. Dynamics include *mf* and *f*.

colla voce

allargando

205

Musical staff for measures 205-211. It starts with a quarter note, followed by eighth notes, and ends with a half note. Dynamics include *mf* and *f*.

**S**

Animato

Musical staff for measures 210-221. It features a 2-measure rest, followed by eighth notes, and a 6-measure rest. Dynamics include *f*.

**T**

**U**

**V**

**W**

Musical staff for measures 222-326. It contains five measures of rests with durations 19, 34, 8, 23, and 21. A 4/4 time signature is shown.

Meno mosso

327 Horn 1 & 2

Musical staff for measures 327-339. Dynamics include *pp*, *p*, and *p*.

**Y**

Musical staff for measures 340-339. Dynamics include *p*, *pp*, and *poco cresc.*

340

Musical staff for measures 340-345. Dynamics include *mf* and *f*.

346

rit. **Z** a tempo **AA** **BB**

Musical staff for measures 346-373. Includes rehearsal marks **Z**, **AA**, and **BB**. Dynamics include *dim.*. Measure numbers 9, 8, and 7 are indicated above the staff.

**CC** **Animato** Horn 1 & 2

Musical staff for measures 374-398. Includes rehearsal mark **CC** and tempo marking **Animato**. Measure numbers 21 and 4 are indicated above the staff.

**DD** **EE**

Musical staff for measures 400-419. Includes rehearsal marks **DD** and **EE**. Dynamics include *f*. Measure numbers 7 and 7 are indicated above the staff.

420

rit. a tempo

Musical staff for measures 420-425. Includes tempo markings *rit.* and *a tempo*. Dynamics include *f* and *ff*. Measure number 2 is indicated above the staff.

426

Musical staff for measures 426-435. Dynamics include *ff* and *mf cresc.*

**FF** **Lento**  $\text{♩} = \text{♩}$  **GG** **Poco animando**

17 4 14

Horn 1 & 2

434-450 451-454 455-468

**HH** **Poco più mosso**

471

*f*

477

*p* *mf* *f*

**Allargando** **a tempo**

483

*f* *mf*

**rit.** **a tempo**

489

3 3

490-492 496-498

*f* *p*

**KK** **poco rit.**

4 4

499-502

*f* *cresc.* *mf*

**rit. molto** **a tempo**

508

*dim.* *pp*

514

*mf* *cresc.* *f*



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[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

1.13/03