

VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Tuba

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

VOCES CLAMANTIUM

C. HUBERT H. PARRY

Maestoso

8

A

allargando

13

a tempo

B

6

8

C

D

14

3

9

57

Trombone 1

2

E

sostenuto

F

81

G

rit.

Allegro

H

87-89 **3** 90-93 **4** *mf*

99 *mf* *cresc.* *f*

I

105 *ff*

112

Animato

J

118 *rit.* **3** 121-123

K Maestoso

$\text{♩} = \text{♩}$ **4** 126-129 *p* **2** 132-133

L

136 *mf* *cresc.* *f*

Lento

M

O

2 144-145 **3/4** *f* **8** 147-154 *mf* **12** 156-167 **4** 168-171 **7** 172-178

Tuba

P Animato a tempo rit. **R** a tempo colla voce

8 3

182-189 196-198

199 a tempo colla voce a tempo colla voce allargando

mf mf f

201-203

209 **S** Animato

210-211 f

217 **T**

18 223-240

U **V** **W** a tempo

34 8 23 15 Horn 1 & 2

241-274 275-282 283-305 306-320

323 rit. Meno mosso

p pp

330 **Y**

pp pp

336 2

341-342

343 rit. Z a tempo 9

f *dim.* 349-357

AA BB CC Horn 1 & 2

8 7 7 *mf*

358-365 367-373 374-380

383

mf

390 Animato

mf *dim.* *p*

DD EE

7 10 *mf*

396-402 403-412

418 rit. a tempo

sempre cresc. *ff* *f*

425

cresc.

432 FF GG Moderato

17 4 6 Lento

434-450 451-454 456-461

462

Musical staff for measures 462-468. The staff is in bass clef with a key signature of one sharp (F#). The music begins with a rest, followed by a series of eighth and quarter notes. Dynamics include *pp*, *p*, and *pp*. A hairpin crescendo is shown over the final measures.

469

Musical staff for measures 469-477. Measure 469 contains a triplet of eighth notes marked with a box containing "HH". Below the staff, the triplet is labeled "3" and "470-472". Dynamics include *mf*, *p*, and *mf*. The tempo marking "Poco più mosso" is placed above the staff.

478

Musical staff for measures 478-483. The tempo marking "Allargando" is placed above the staff. The staff shows a change in time signature from 4/4 to 3/2 and back to 4/4.

484

Musical staff for measures 484-488. The tempo marking "a tempo" is placed above the staff. The staff shows a change in time signature from 4/4 to 3/2 and back to 4/4.

489

Musical staff for measures 489-497. Measure 489 contains a triplet of eighth notes marked with a box containing "KK". Below the staff, the triplet is labeled "3" and "490-492". Dynamics include *f*. The tempo marking "rit." is placed above the staff, and "a tempo" is placed above the final measure. A hairpin crescendo is shown over the final measure.

498

Musical staff for measures 498-502. The staff shows a series of half notes with rests. Dynamics include *pp*.

503

Musical staff for measures 503-512. Dynamics include *f*, *cresc.*, *ff*, *f dim.*, *p*, and *cresc.*. The tempo marking "poco ritrit. molto tempo" is placed above the staff.

513

Musical staff for measures 513-517. The staff shows a series of half notes with rests. Dynamics include *pp*. A hairpin crescendo is shown over the final measure.



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ehms.lib.umn.edu

Catalog Number

1.13/03