VOCES CLAMANTIUM

Motet for Soli, Chorus and Orchestra

(1903)

C. Hubert H. Parry

Viola

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

IN THE UNITED STATES

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

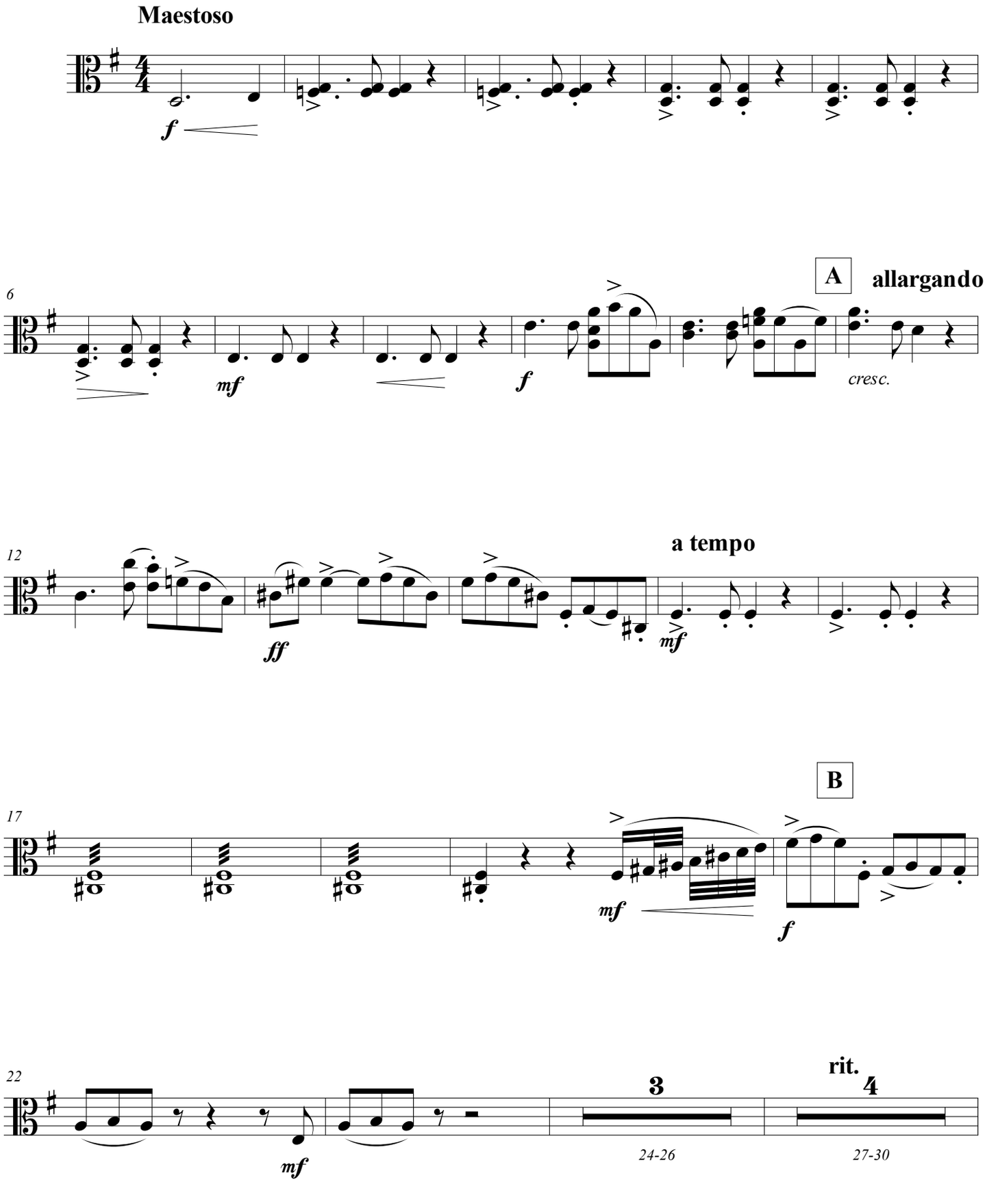
Autograph Manuscript:	Royal College of Music, London MS 4214
Vocal Score:	Novello Octavo Edition No. 11736
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
Manuscript Transcription & Score Preparation	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



C **maestoso come prima**

Con sord.

pp *pp*

Moderato

35

38

41

cresc.

D

44

Meno mosso **a tempo**

46-47 48-49

sf

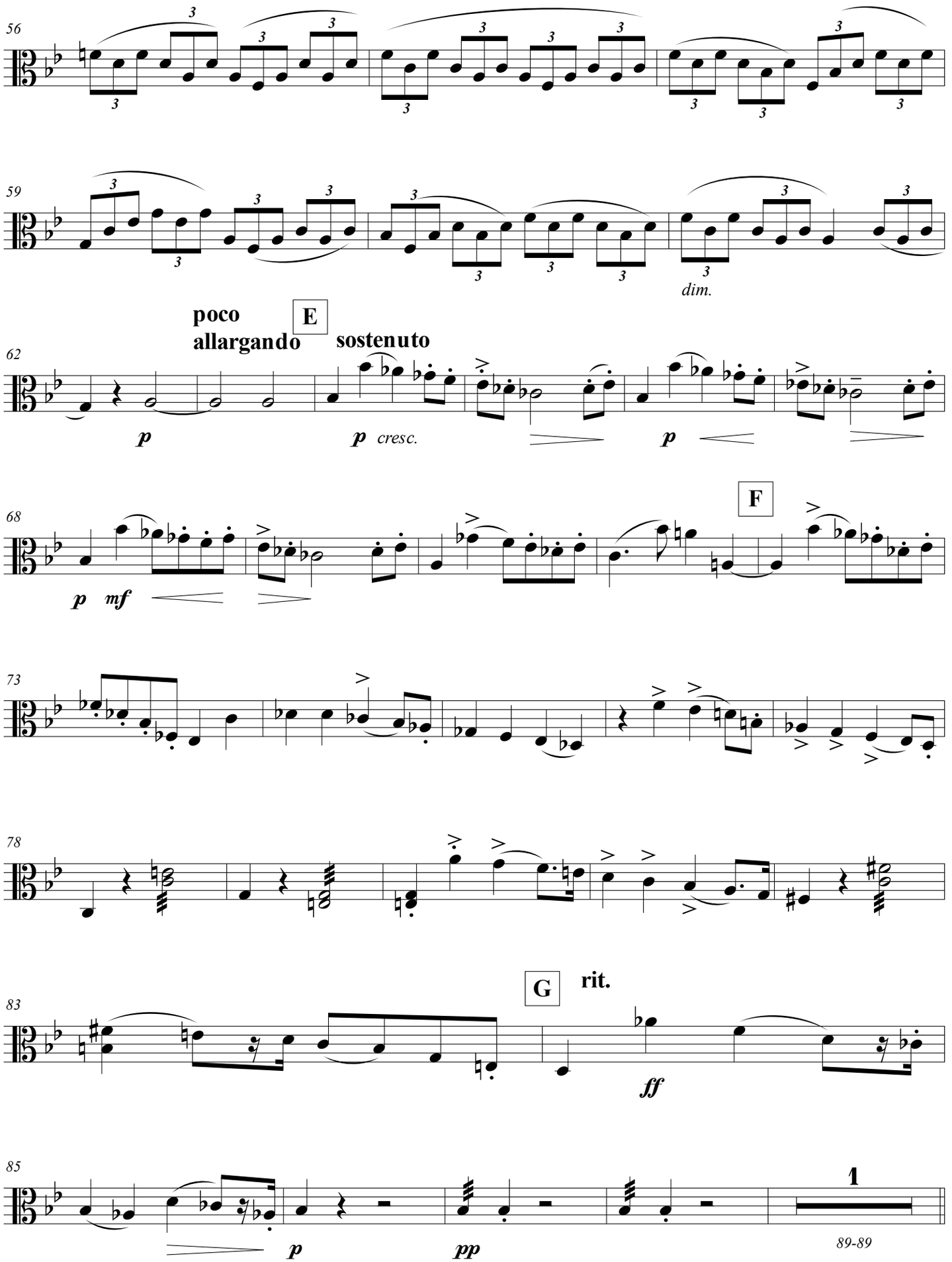
50

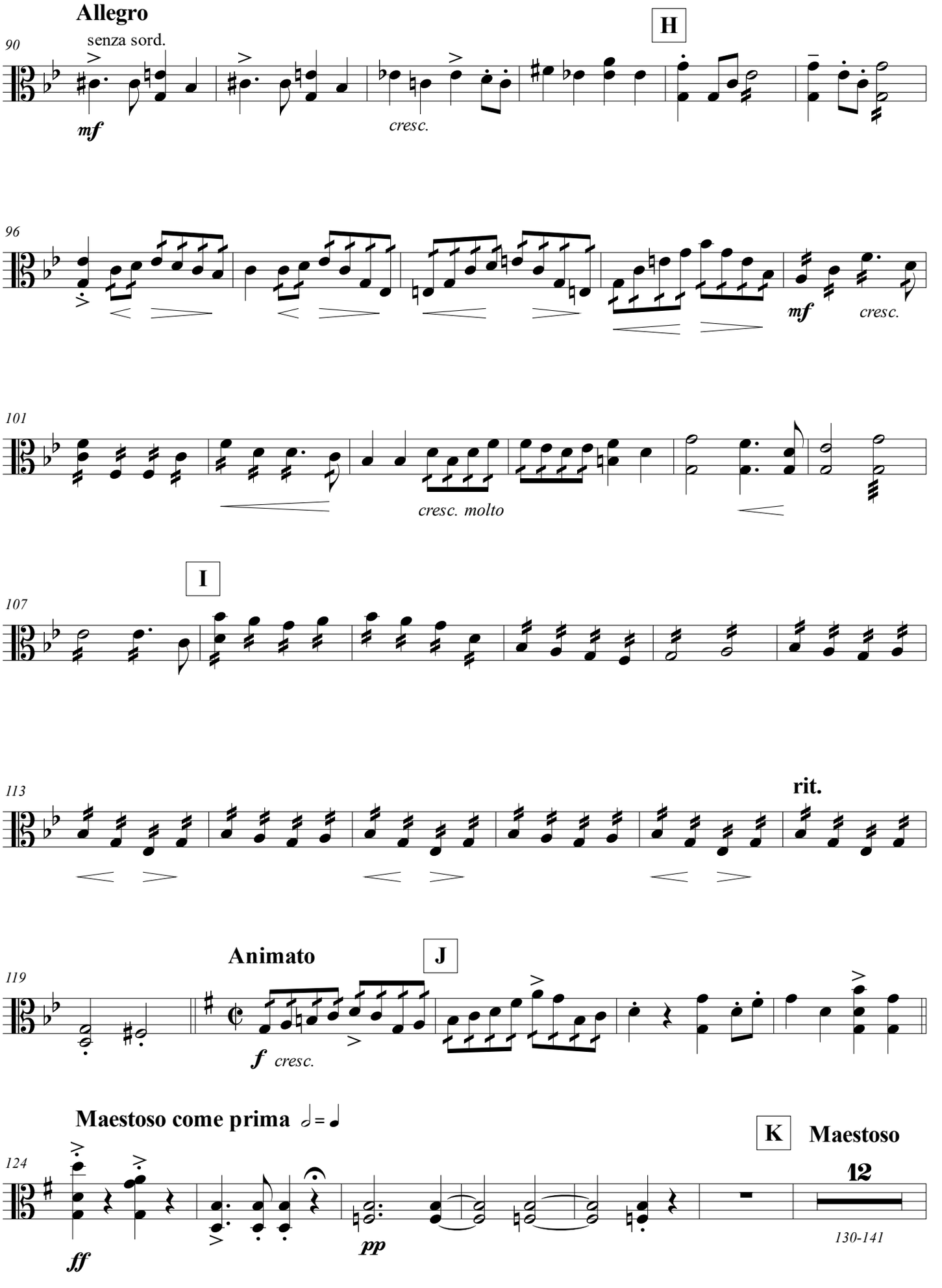
pp

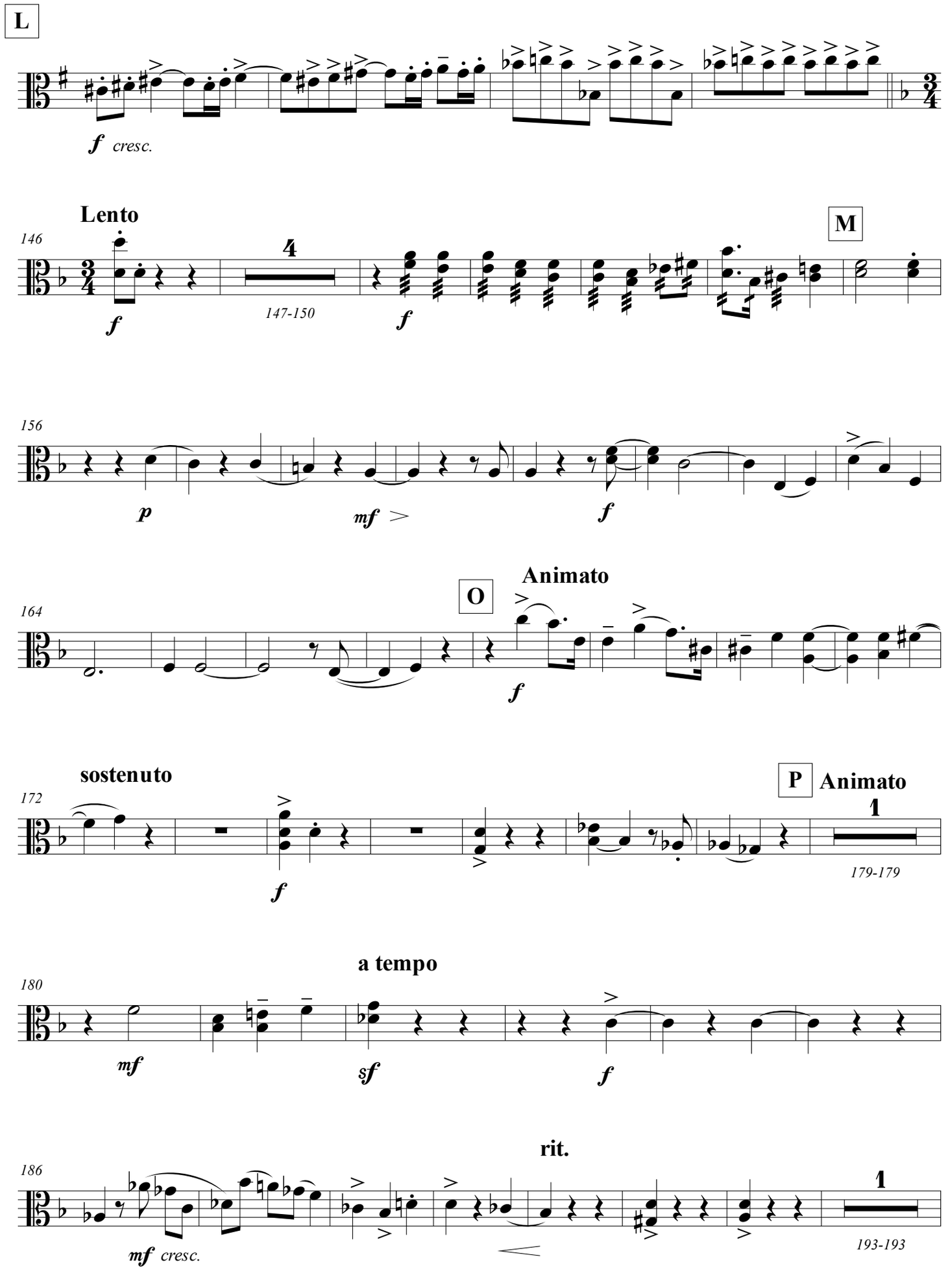
Poco animando

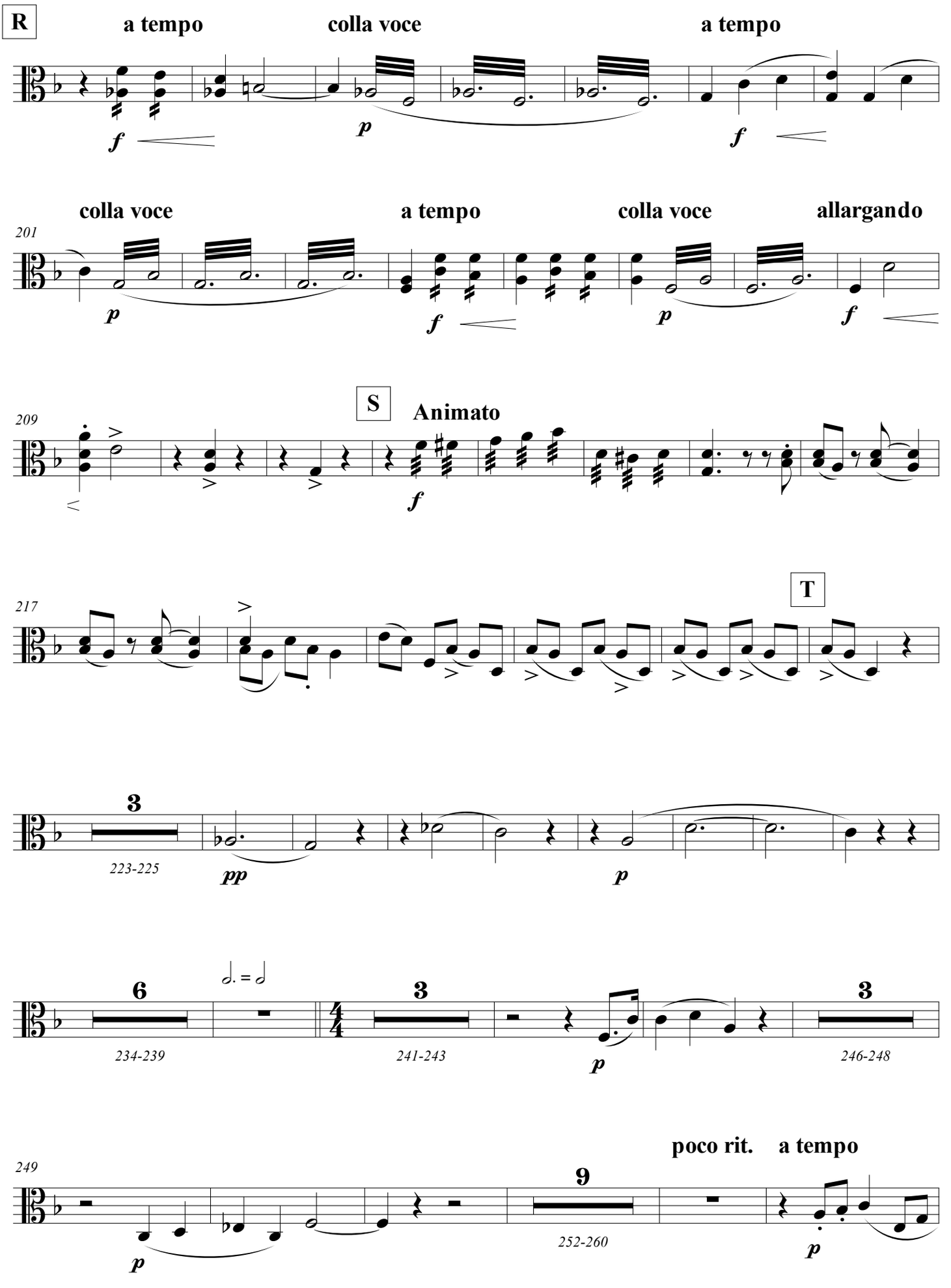
53

cresc.

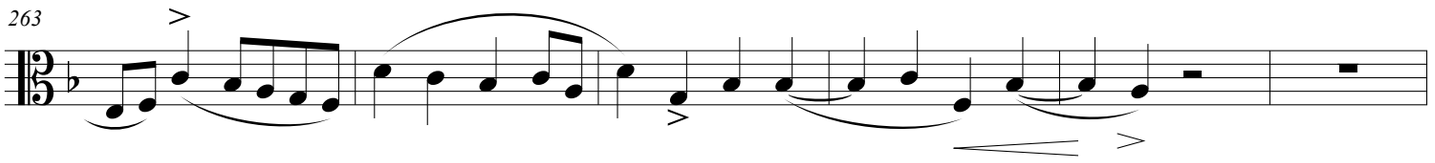

56
59
dim.
poco
allargando
E
sostenuto
62
p
p cresc.
p
68
F
p mf
73
78
83
G
rit.
ff
85
1
p
pp
89-89


Allegro
senza sord.
90
mf
cresc.
H
96
mf
cresc.
101
cresc. molto
I
107
113
rit.
Animato
J
119
f cresc.
Maestoso come prima ♩. = ♩
K Maestoso
124
ff
pp
12
130-141

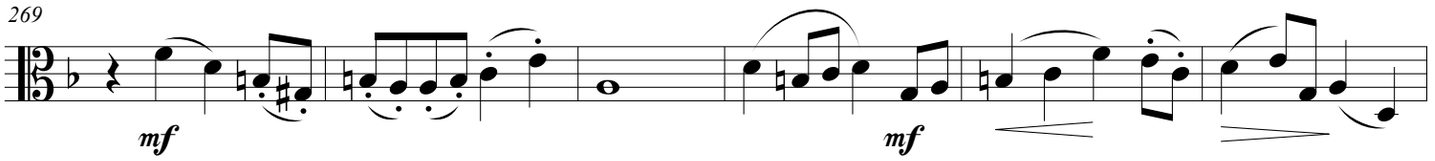

L
f cresc.
Lento
146
4
147-150
M
f
f
156
p
mf
f
Animato
O
164
f
sostenuto
172
P
Animato
1
179-179
f
a tempo
180
mf
sf
f
rit.
186
1
193-193
mf cresc.


R
a tempo
colla voce
a tempo
f
p
f
colla voce
a tempo
colla voce
allargando
201
p
f
p
f
S
Animato
209
f
T
217
3
223-225
pp
p
6
234-239
3
241-243
p
3
246-248
poco rit.
a tempo
249
9
252-260
p
p

263

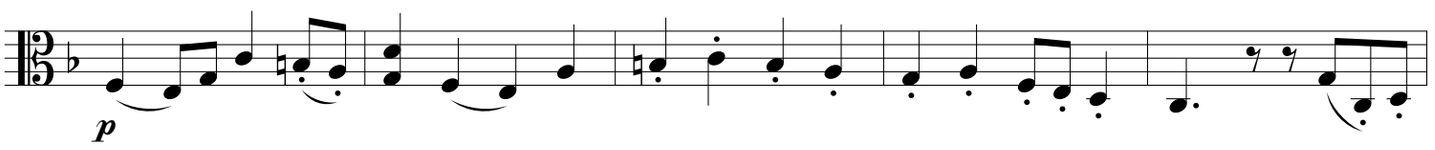


269

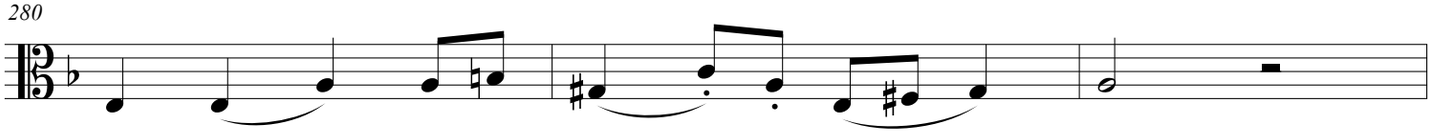


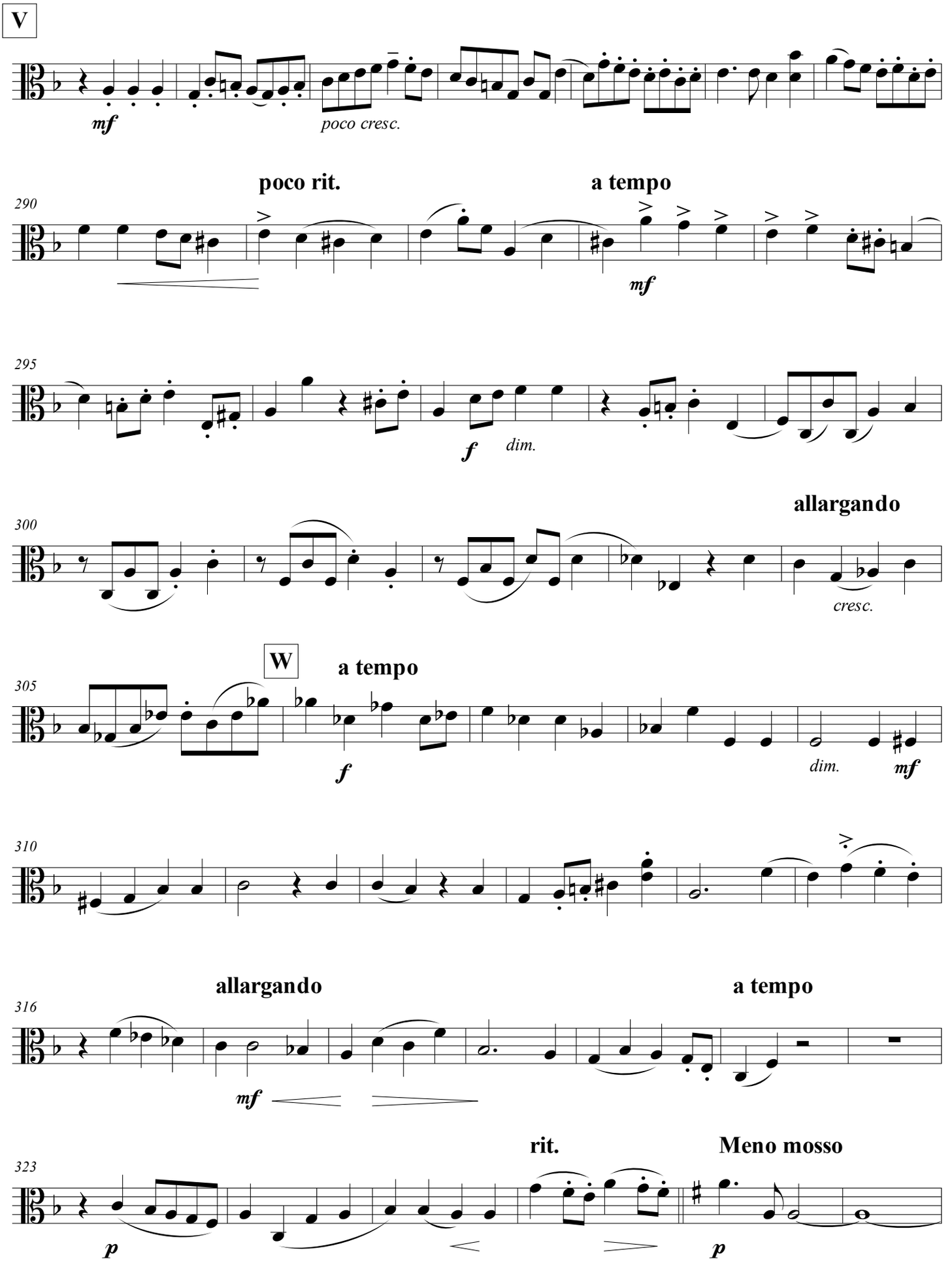
U

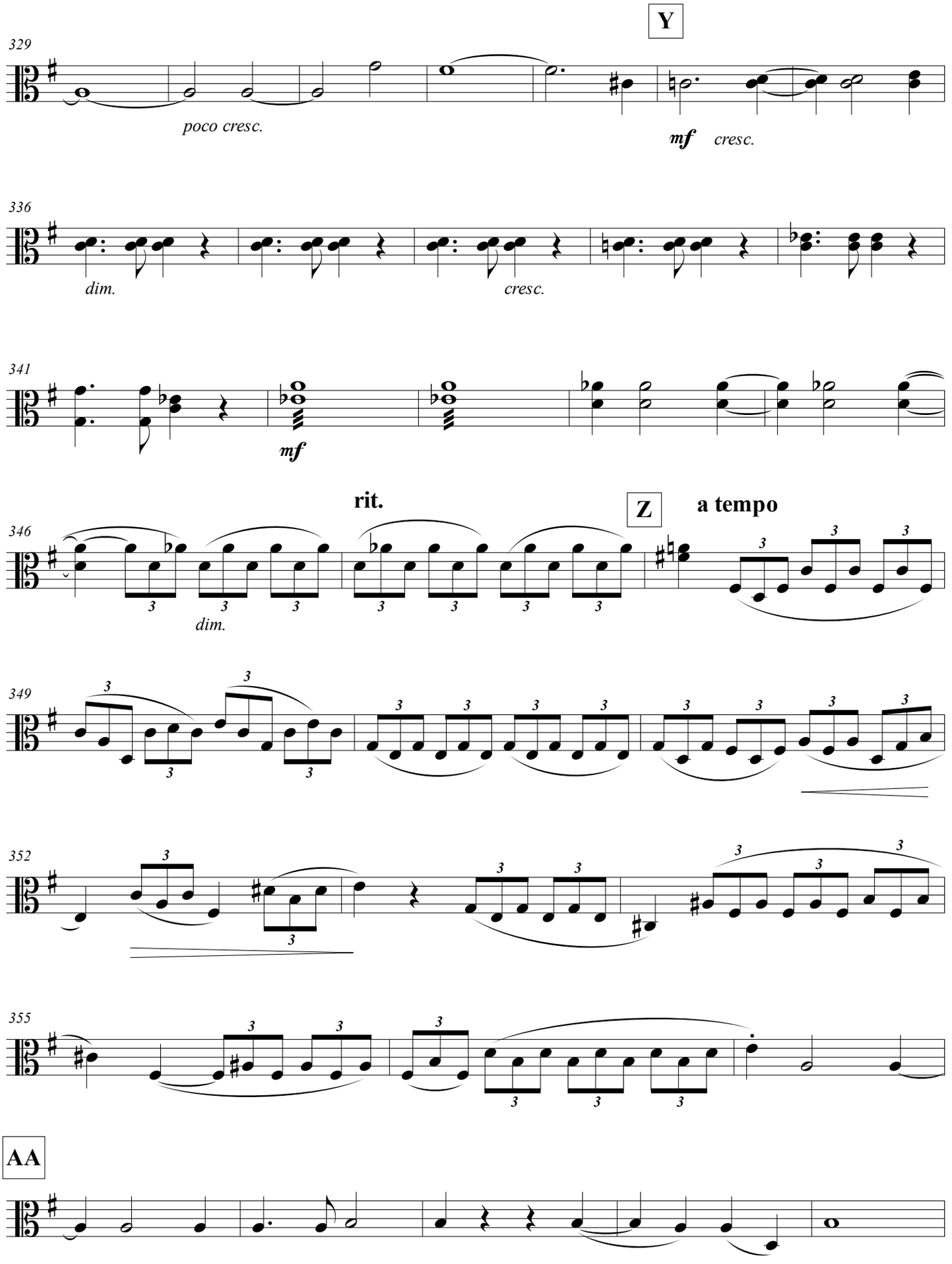
poco animato

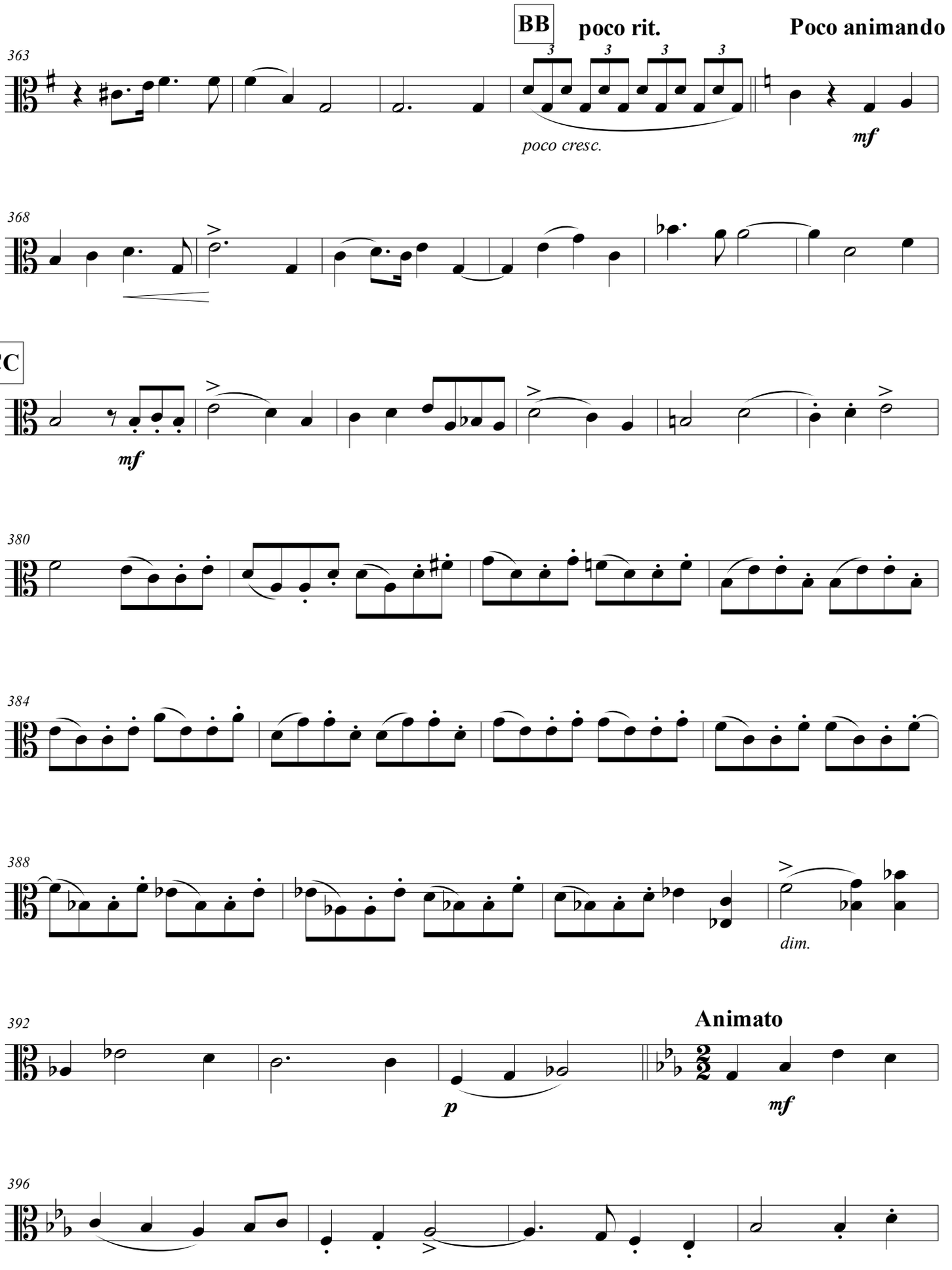


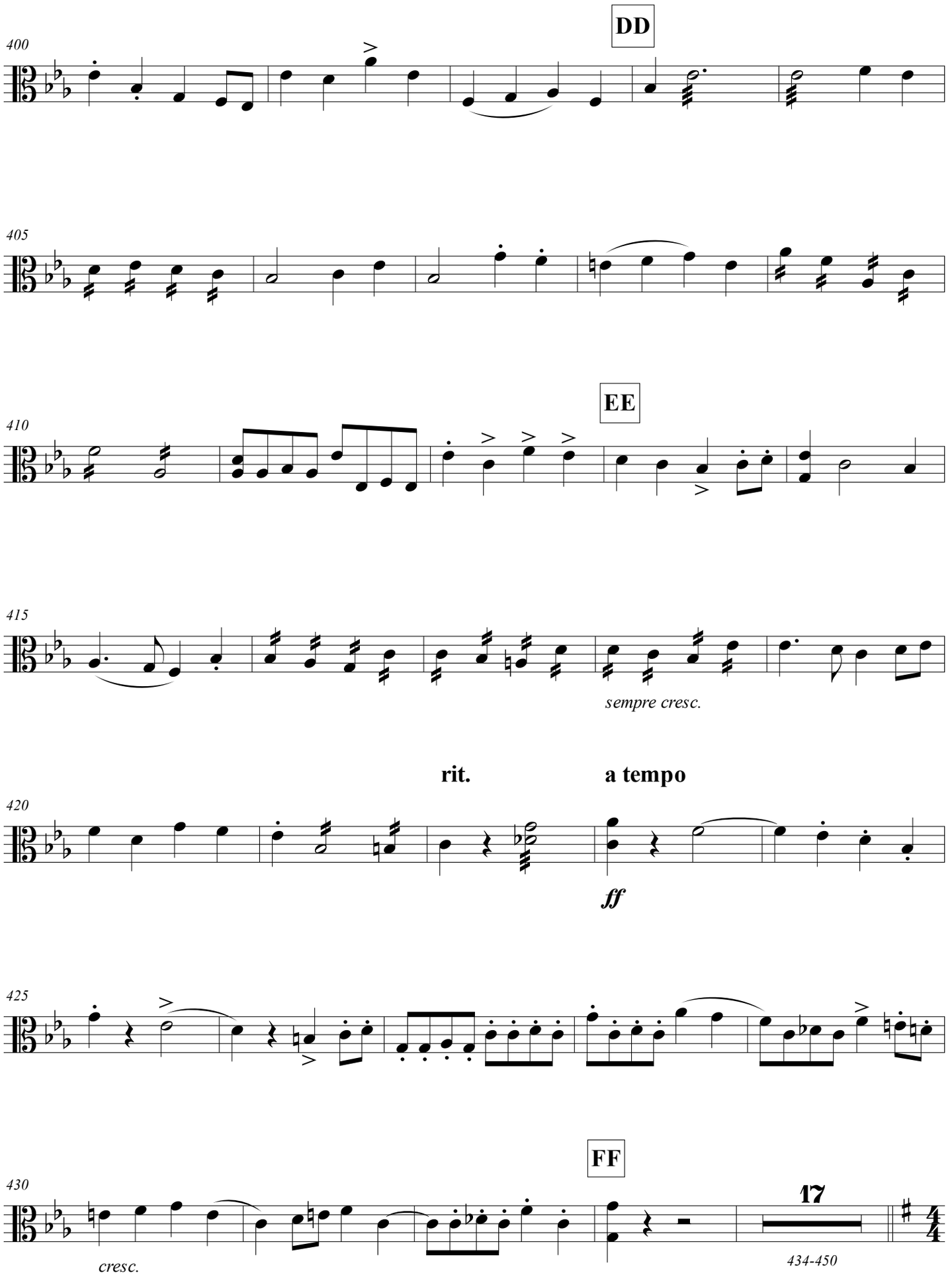
280

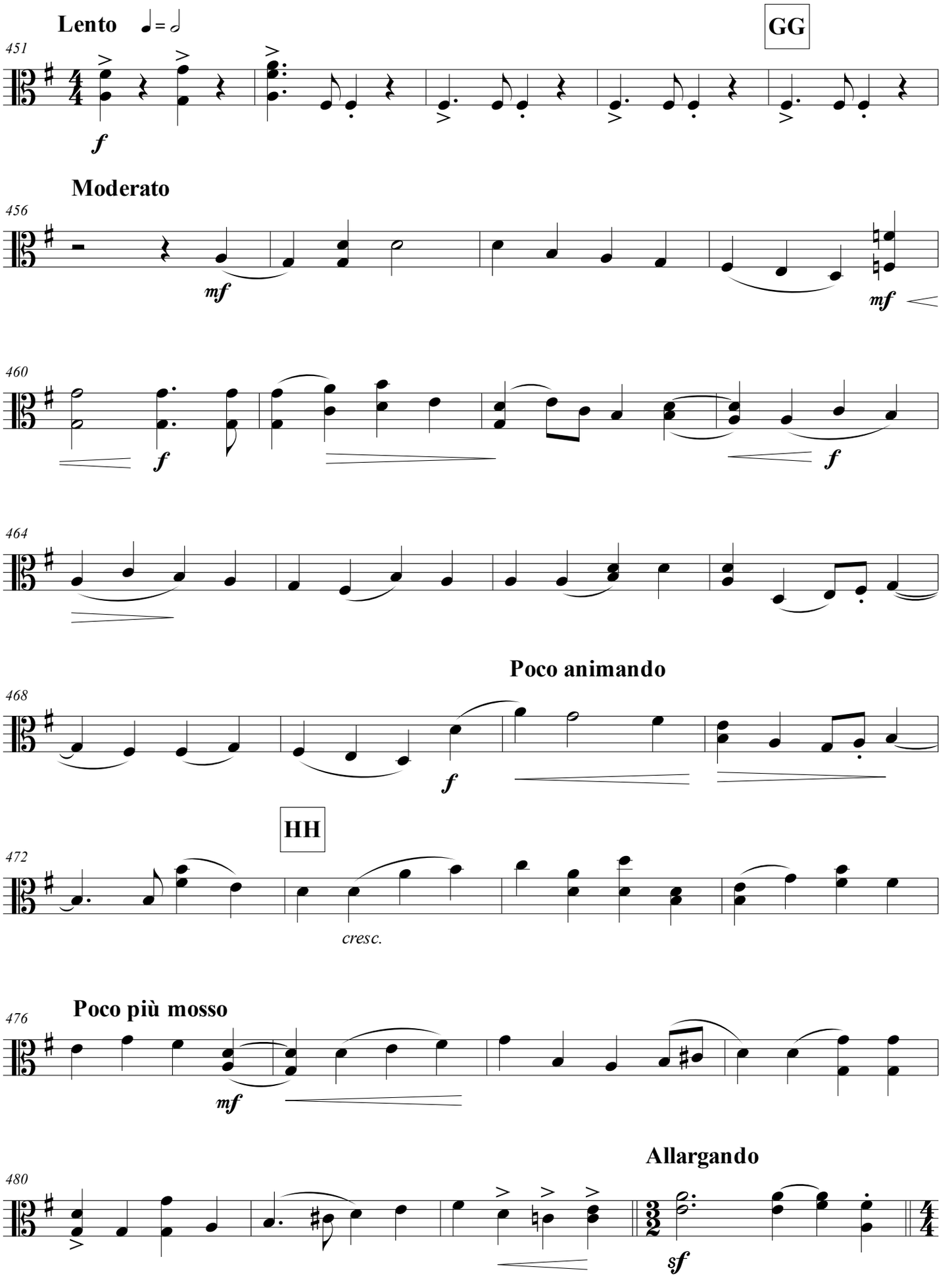


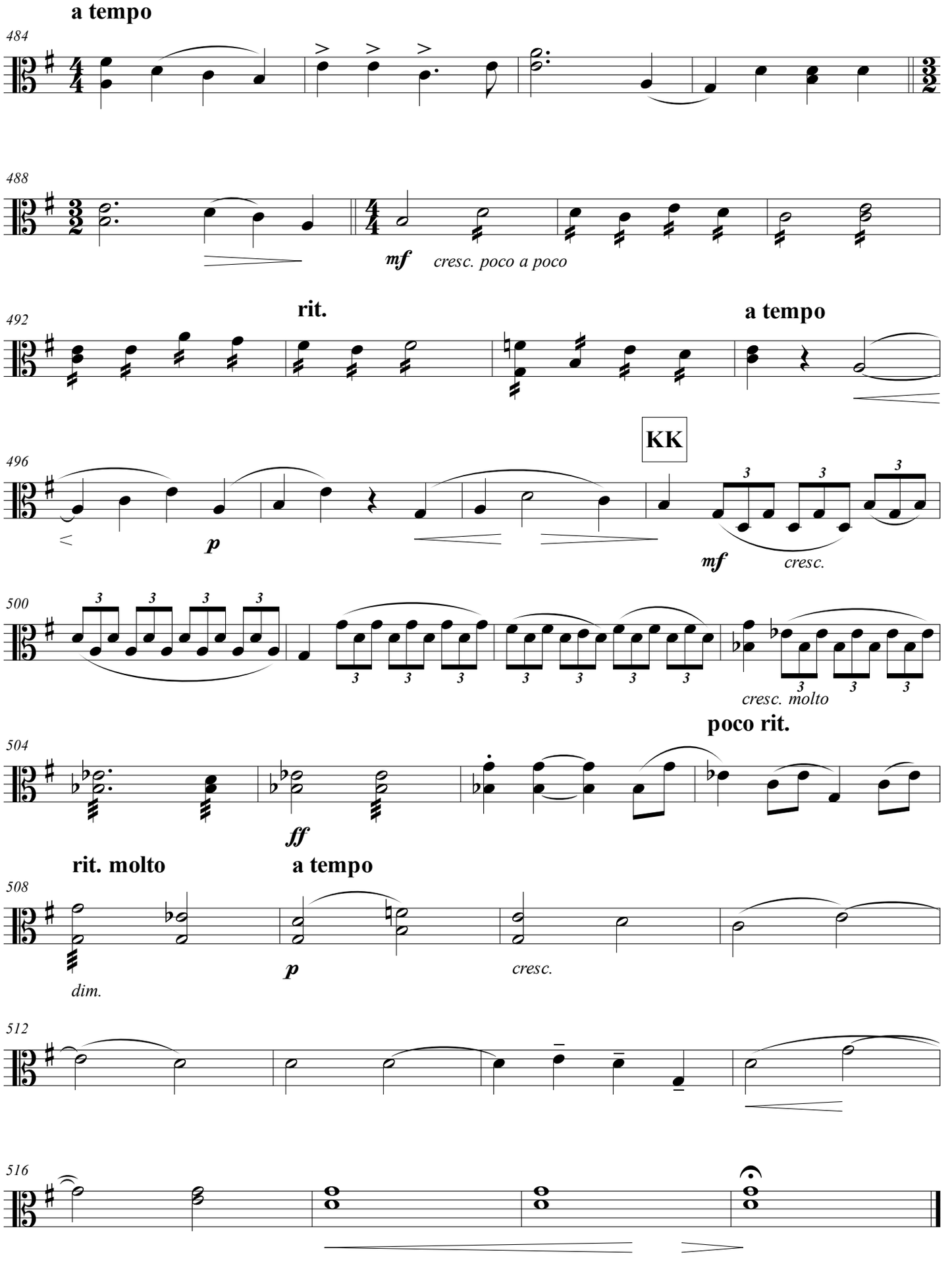

V
mf
poco cresc.
poco rit.
a tempo
290
mf
295
f
dim.
allargando
300
cresc.
W
a tempo
305
f
dim.
mf
310
allargando
a tempo
316
mf
rit.
Meno mosso
323
p
p


Y
329
poco cresc.
mf cresc.
336
dim.
cresc.
341
mf
rit.
Z
a tempo
346
dim.
349
352
355
AA


BB
poco rit.
Poco animando
363
poco cresc.
mf
368
CC
mf
380
384
388
dim.
392
Animato
p
mf
396


DD
400
405
EE
410
415
sempre cresc.
rit.
a tempo
420
ff
425
FF
430
17
cresc.
434-450


Lento
GG
451
f
Moderato
456
mf
mf
460
f
f
464
Poco animando
468
f
HH
472
cresc.
Poco più mosso
476
mf
Allargando
480
sf


a tempo
484
488
mf
cresc. poco a poco
rit.
a tempo
492
KK
496
p
mf
cresc.
500
cresc. molto
poco rit.
504
ff
rit. molto
a tempo
508
p
cresc.
dim.
512
516

ENGLISH HERITAGE

MUSIC SERIES

LIBRARIES
PUBLISHING
ehms.lib.umn.edu

Catalog Number
1.13/03