

# BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra

(1908)

C. Hubert H. Parry

Bass Clarinet in B flat

Premiered at the Worcester Music Festival (Three Choirs Festival), September 9, 1908



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Royal College of Music, London MS 4202

*Vocal Score:*

Novello Octavo Edition No. 12824

*Royal College of Music Library*

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## 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

# BEYOND THESE VOICES THERE IS PEACE

C. HUBERT H. PARRY

Energico ♩ = 72

The musical score consists of seven staves of music in G major, 3/4 time. The tempo is marked 'Energico' with a quarter note equal to 72 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions include '1-5', '10-15', '20-26', '31-39', and '63-65'. Dynamics range from *pp* to *f*. A section starting at measure 28 is marked '(English Horn)'. The score concludes with a '3' time signature and the tempo change 'Allargando a tempo'.

1-5 *pp*

6 10-15 *p* 20-26 *f*

28 (English Horn) 31-39

43 *f*

50

57 3 Allargando a tempo 3 63-65

66 *f*

Più tranquillo

4

Animato

5

73

79-94

16

Detailed description: Musical staff starting at measure 73. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music consists of a series of quarter notes and half notes, mostly on a single pitch. A fermata is placed over measures 79-94. The number '16' is written above the staff. The key signature changes to one sharp (F#) at measure 95.

96

*p* *pp* *mf* *dim.*

Detailed description: Musical staff starting at measure 96. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melodic line with slurs and ties. Dynamic markings include *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *dim.* (diminuendo).

105

Allargando *p* a tempo

Detailed description: Musical staff starting at measure 105. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo marking 'Allargando' is present. The music includes slurs and ties. A dynamic marking of *p* (piano) is shown. The tempo marking 'a tempo' appears at the end of the staff.

111

*dim.* 6 6 116-121

Detailed description: Musical staff starting at measure 111. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melodic line with slurs and ties. A dynamic marking of *dim.* (diminuendo) is shown. A fermata is placed over measures 116-121. The number '6' is written above the staff.

123

2 125-126 *p*

Detailed description: Musical staff starting at measure 123. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melodic line with slurs and ties. A fermata is placed over measures 125-126. A dynamic marking of *p* (piano) is shown.

131

7 7 132-138 139-147 (Oboe) 8 *mf*

Detailed description: Musical staff starting at measure 131. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melodic line with slurs and ties. Fermatas are placed over measures 132-138 and 139-147. A dynamic marking of *mf* (mezzo-forte) is shown. The text '(Oboe)' is written above the staff.

152

Detailed description: Musical staff starting at measure 152. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melodic line with slurs and ties.

159

*p* *p* 9 7 168-174

Detailed description: Musical staff starting at measure 159. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melodic line with slurs and ties. Dynamic markings include *p* (piano). A fermata is placed over measures 168-174. The number '9' is written above the staff.

175 10

*ff* 179-181

11

182-186 *ff*

Allargando a tempo 12

192 *ff* *f* 196-197

198 rit. a tempo poco rit.

202-203 *p* *f*

5 Moderato rit. Allegretto

207-211 *pp* *pp*

217

*pp*

13  $\text{♩} = 90$  14

*p* 224-225 227-235 236-239

15 16 17 18

240-247 248-264 265-277 278-285 286-300

Lento

( Bass Trombone )

4

301-304

*ppp*

310

19

7

20

15

21

10

22

5

( Oboe )

316-322

324-338

339-348

349-353

355

rit.

a tempo

*p*

*pp*

2

23

2

361-362

363-364

*ff*

*f*

369

*f*

375

2

378-379

Poco animando

24

380

*ff*

*sf*

2

387-388

Bass Clarinet in B flat

3 9 25 4 (Clarinet)

389-391 392-400 401-404

408

*p*

6 26 6 16 27 5

414-419 420-425 426-441 442-446

8 28 17 12 Lento 2 (Clarinet)

447-454 456-472 473-484 485-486

489

*p p pp*

30 4 (Bass Solo 8va bassa)

494 495-498

The dust shall re - turn to earth as it

503 a tempo 3 Più mosso

503 507-509

was

31 3

511-513

*p*



(Horn) **poco rit.** **Più mosso**

519-521      522-528

*p*

**Agitato**

533

536-554

(Clarinet) *p*

557

560-566      567-576      577-585

586 (Soprano Solo)

34 **Allegro maestoso**

for an ev - er - last - ing sign \_\_\_\_\_ that shall not be cut

*p*

592 **Maestoso**

*mf*

598 **poco rit.**

*p*

604 **a tempo**

35

610 **Poco più animato**

*mf* *cresc.*

613-619

36

5 (Soprano Solo)

620-624

and taught him in the path of

*f*

Allargando 37 a tempo

630

632-633

636-641

*ff* *mf*

38

(Bassoon)

2

642-643

*f* rit.

39 tranquillo

3

649-651

*p* *mf*

657

*p* *p*

40

*p* *p*

41

669

672-678

*mf* *p* *p*

681

*mf* *p*

687 **poco rit.** **Meno mosso, tranquillo**

691-695 *p*

697

*mp cresc.* 702-720

43 44 (Horn)

721-732 733-734 *f*

739

*f* 742-750 751-752 **poco rit.**

6 754-759 (Oboe)

754-759 *f* **a tempo Animando**

765 46

*ff f*

771

777 rit. a tempo poco rit.

780-781

784 **Tempo I°** rit. a tempo

785-790 *p p*



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PUBLISHING

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

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