

BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra

(1908)

C. Hubert H. Parry

Bass Trombone

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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C. HUBERT H. PARRY

Energico ♩ = 72

1

15 7

Horn 3 & 4

1-15 16-22

2

26

mf *f* *p*

32

8 14

dim. 36-43 44-57

3

Allargando a tempo

58

(Trumpet)

mf 3 63-65

66

p

4

Animato

72

4 6

(Trombone)

74-77 78-83

86

mf *cresc.* 3 92-94

5

Musical staff for section 5, bass clef, key signature of one flat. It consists of four measures. The first measure starts with a dynamic marking of *f*. The second measure has a *dim.* marking. The third measure has a *p* marking. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter).

Musical staff for section 6, bass clef, key signature of one flat. It starts at measure 100 with a *dim.* marking. It includes a 7-measure rest (measures 103-109) and a 3-measure rest (measures 110-112). The section ends at measure 112 with a *pp* marking. The text "a tempo" and "(Clarinet)" are written above the staff.

6

Musical staff for section 6, bass clef, key signature of two sharps. It starts at measure 114. It includes a 5-measure rest (measures 116-120). The section ends at measure 120 with a *pp* marking.

Musical staff for section 6, bass clef, key signature of one flat. It starts at measure 124. It includes a 10-measure rest (measures 129-138). The section ends at measure 138 with a *pp* marking.

7

(Horn)

Musical staff for section 7, bass clef, key signature of one flat. It starts at measure 145. It includes a 10-measure rest (measures 151-154). The section ends at measure 154 with a *mf* marking.

Musical staff for section 7, bass clef, key signature of one flat. It starts at measure 158. It includes a 10-measure rest (measures 168-172). The section ends at measure 167.

8

9

Musical staff for section 8, bass clef, key signature of one flat. It includes three rests: a 4-measure rest (measures 151-154) starting with a *f* marking, a 10-measure rest (measures 158-167), and a 5-measure rest (measures 168-172).

173 (Horn) 10

mp > *dim.*

179 11

5
f

Allargando a tempo

189

mf *cresc.*

195 12 a tempo

5
mf

205 *poco rit.*

mp > *pp* 3 3

209-211 212-214

13 14 15

7 5 9 4 8 17

215-221 222-226 227-235 236-239 240-247 248-264

16 17 18

(Bass Solo)

13 8 14

265-277 278-285 286-299

And, be-hold, all was va - ni - ty,

303

va - ni - ty, *pp* *p*

309

19 20

2 9

310-311 *pp* 314-322

21 22

15 10 3

324-338 339-348 349-351

Animando
(Horn)

f

355

23

5 3

358-362 363-365

366

(Timpani)

f

374

380

Poco animando

24

f *mf*

2

387-388

389-391 **3** **p** 393-395 **3** **p**

399 **f** *dim.* **25** 401-402 **2** **pp**

405 **8** 410-417 **p**

419 *rit.* **26** **5** **13** (Bass Solo)
p 421-425 426-438
 Let him re - mem - ber the

27 441
 days of dark **pp** **pp**

a tempo **5** **p** **rit.** **28** **p**

12 (Horn 8va) **29** **mf**

474 **dim.** **p**

480 (Bassoon)

cresc. 483-484 485-491

494

30

p cresc. cresc. dim. pp

Più mosso

31

500-509 510-513 514-521 522-532 533-554

32 33

555-566 567-576 577-585

(Soprano Solo)

for an ev - er - last - ing sign _____ that shall not

589

34

Maestoso

be cut 590-595 *p*

600

35

mf 603-606

36

609-611 613-619 620-621

622 (Horn 8va)

Allargando 37 a tempo

628

634

725 *cresc.*

44 Animando

731 *mf*

737-738 *f* *mf* *cresc.*

744

45

poco rit.

Animando

750 *8* *4*

754-761 762-765

46

(Horn 8va)

766

772 *3* *rit.*

773-775

a tempo

poco rit.

Tempo I°

780 *p* *2*

785-786

rit.

a tempo

787 *pp* *p* *pp*



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PUBLISHING

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