# BEYOND THESE VOICES THERE IS PEACE

**Motet for Soli, Chorus and Orchestra**

**(1908)**

C. Hubert H. Parry

## Bassoon 1

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

IN THE UNITED STATES

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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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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:* | Royal College of Music, London MS 4202 |
| *Vocal Score:* | Novello Octavo Edition No. 12824 |
| *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

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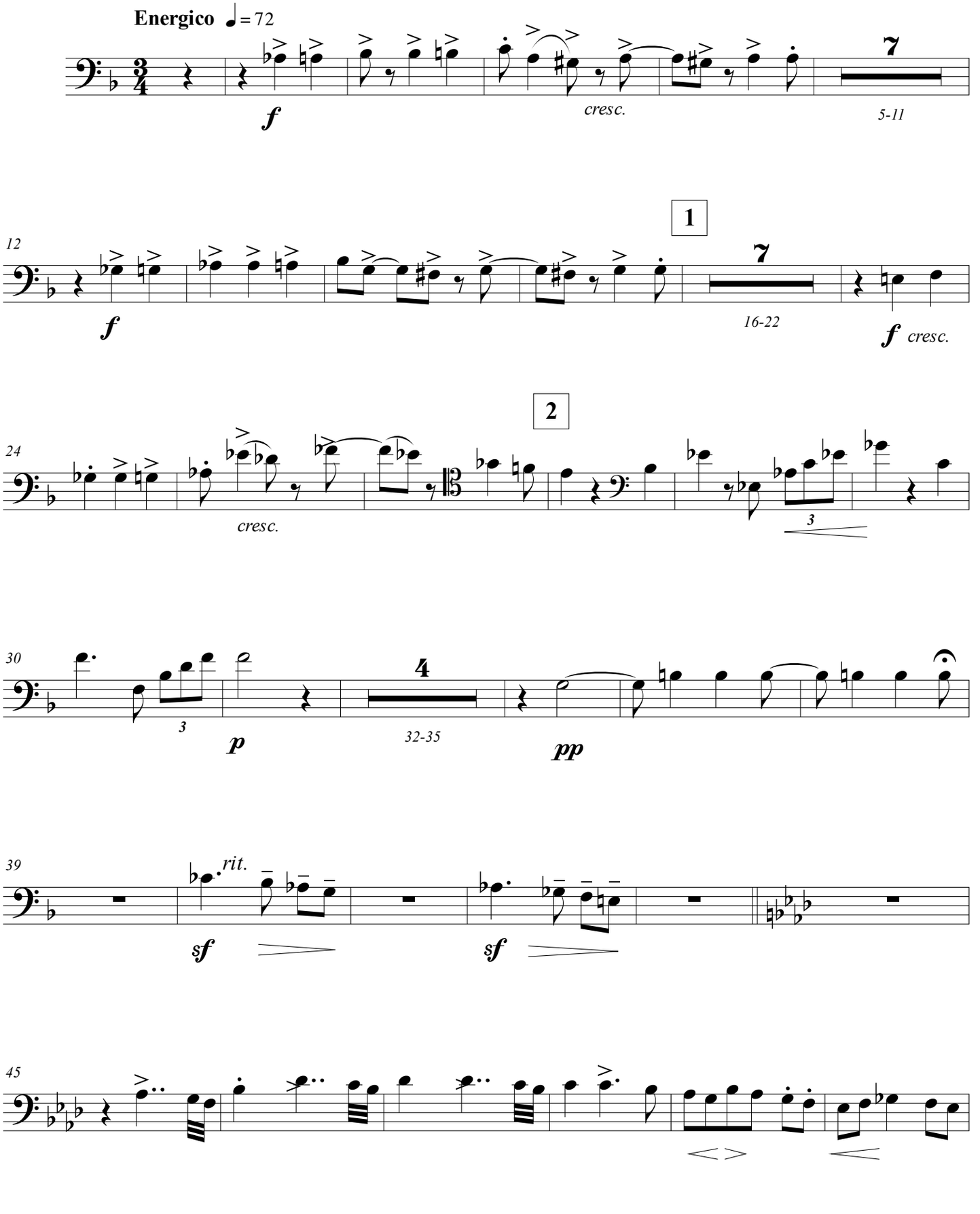
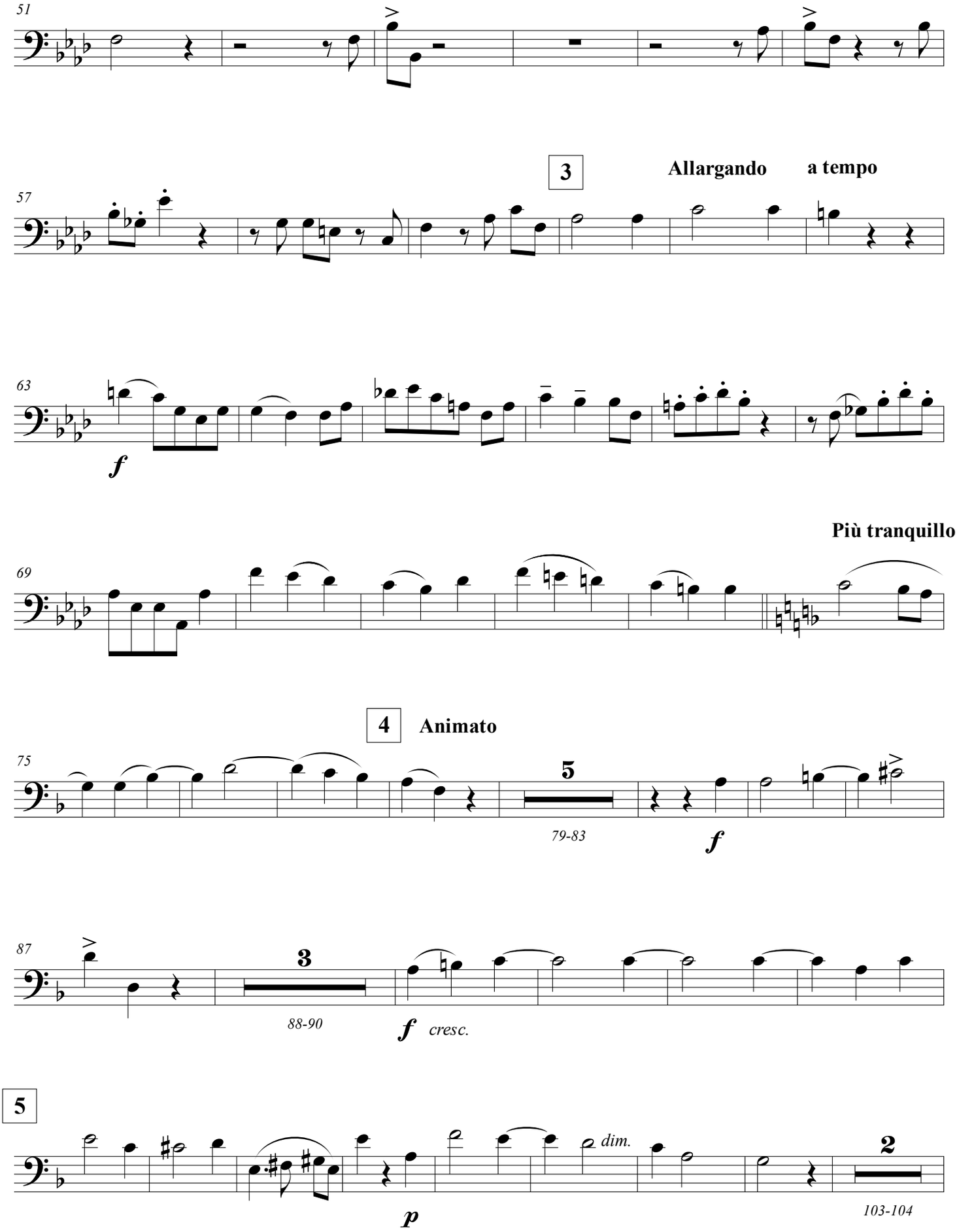
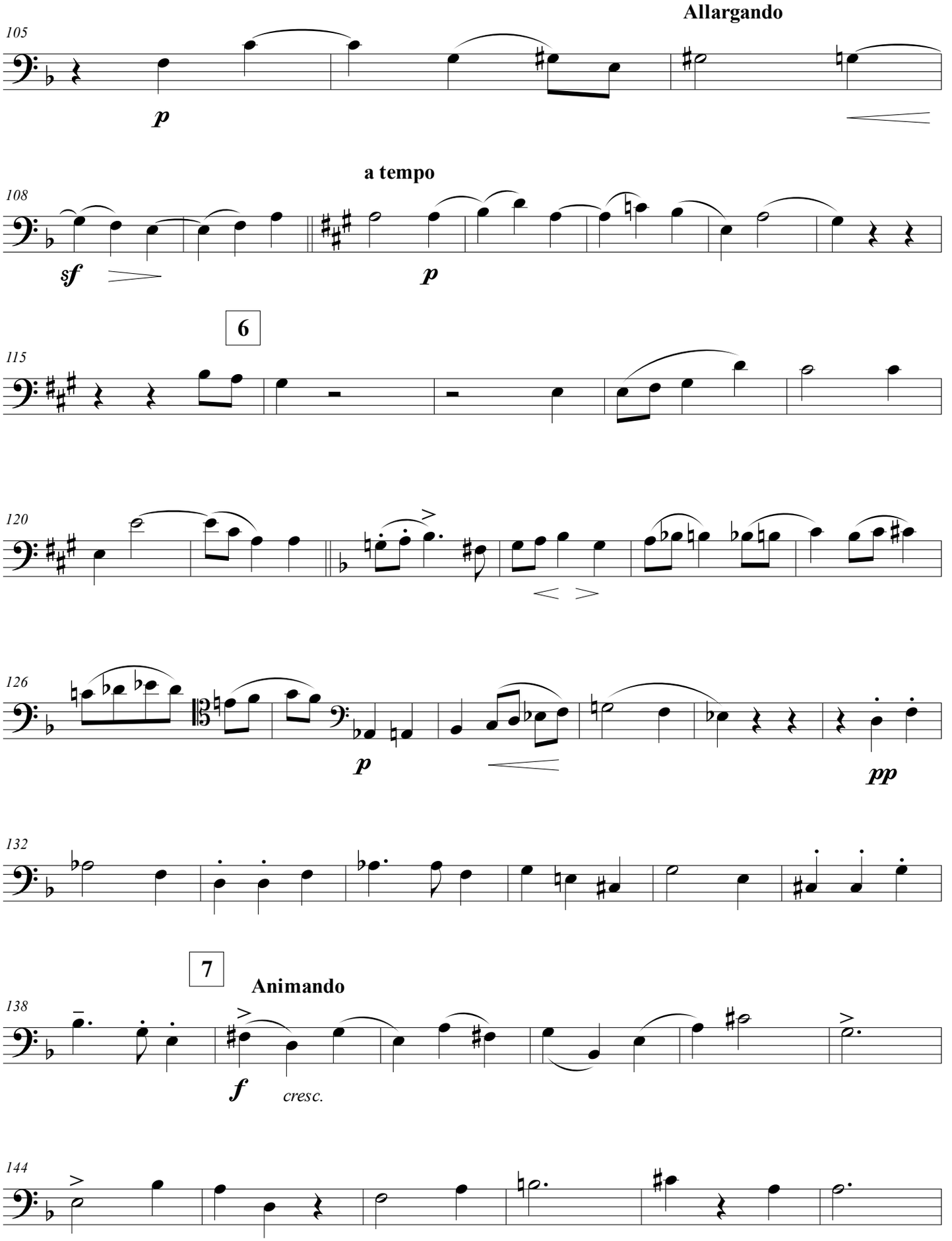
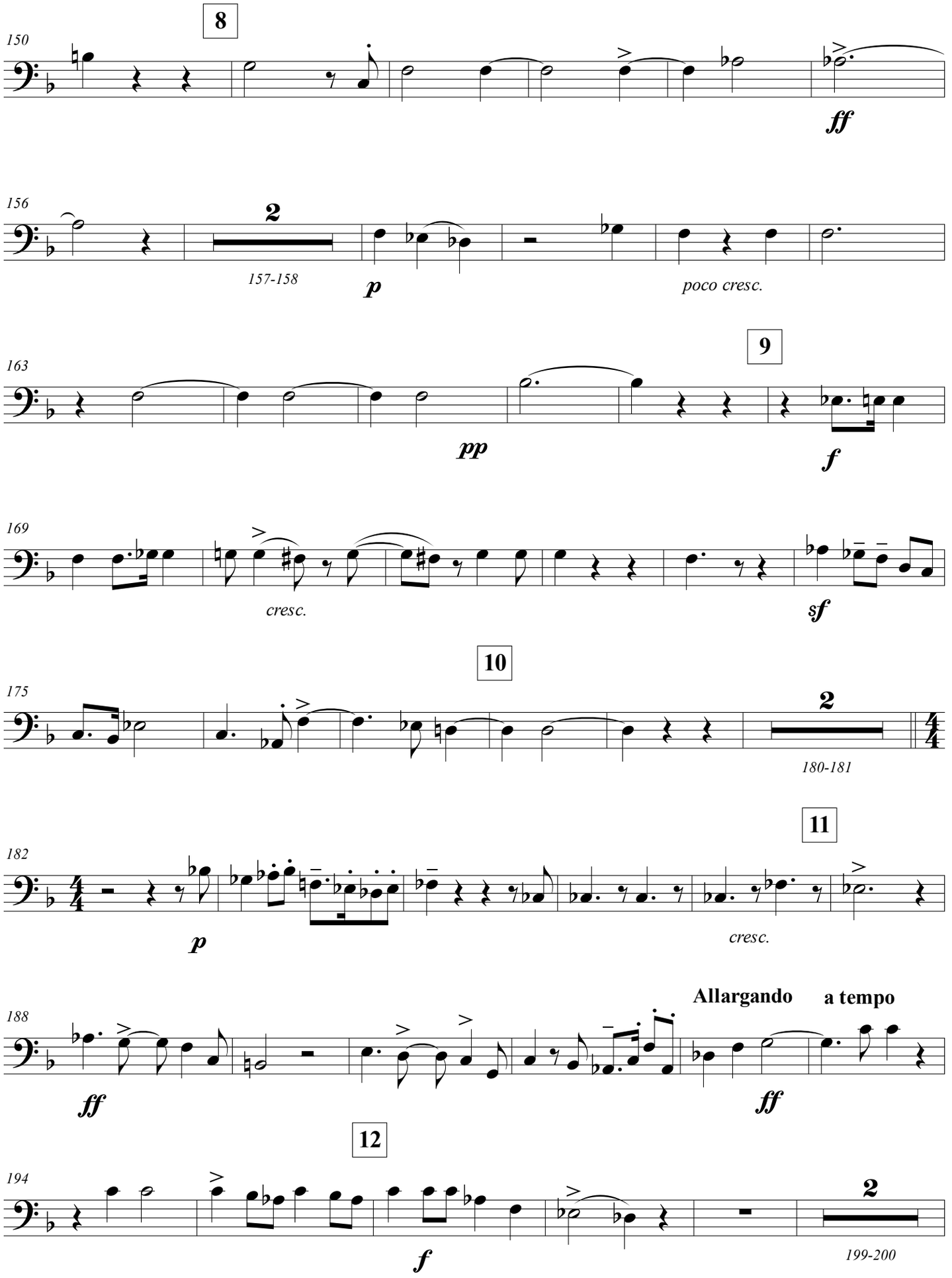
C. HUBERT H. PARRY

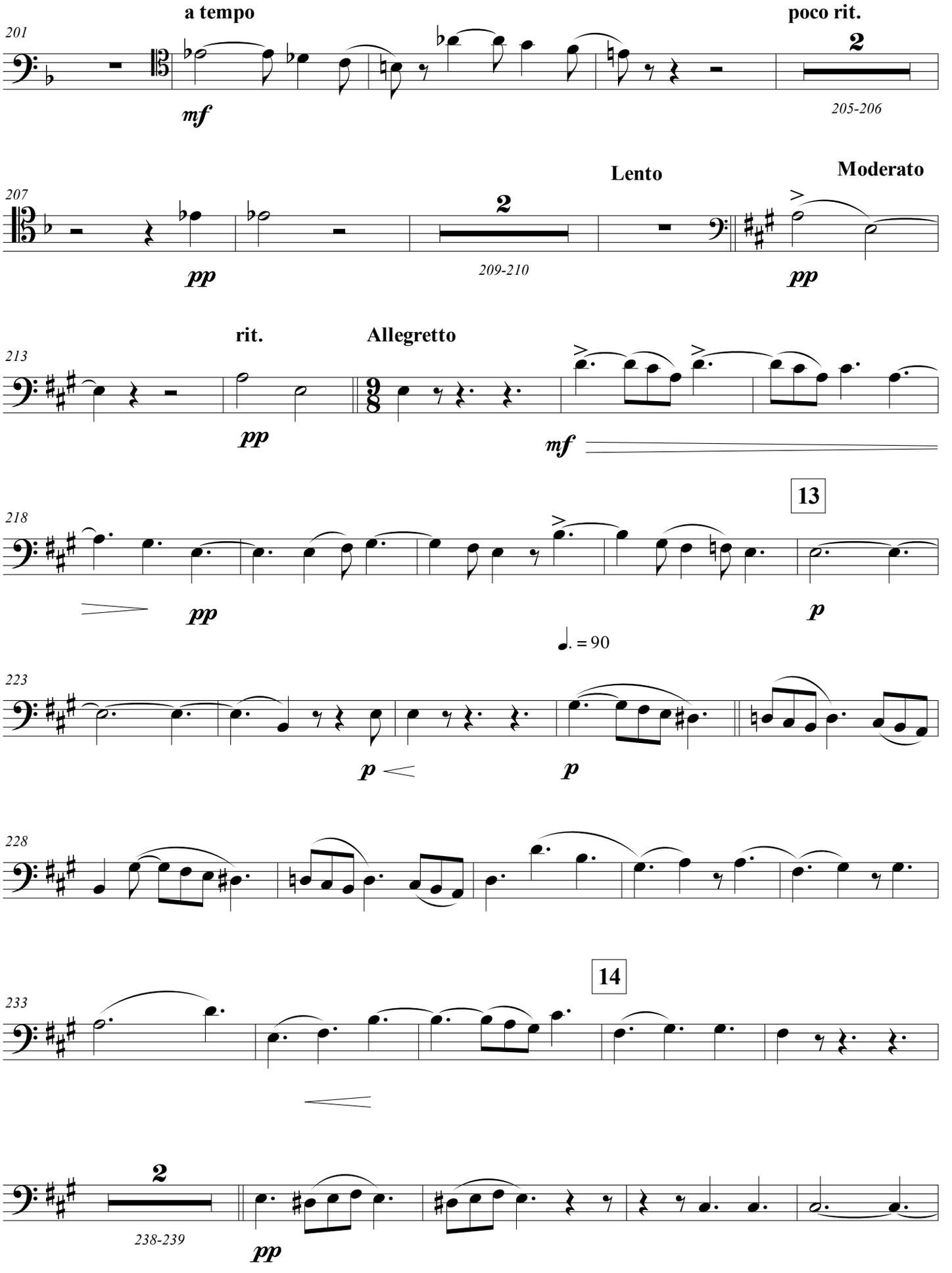



51
3
Allargando
a tempo
57
63
f
Più tranquillo
69
4
Animato
75
5
79-83
f
87
3
88-90
f
cresc.
5
dim.
2
p
103-104


Allargando
105
p
a tempo
108
sf
p
6
115
120
126
p
pp
132
7
Animando
138
f
cresc.
144


8
150
ff
156
2
157-158
p
poco cresc.
9
163
pp
f
169
cresc.
sf
10
175
2
180-181
11
182
p
cresc.
Allargando
a tempo
188
ff
ff
12
194
2
f
199-200

# Bassoon 1


a tempo
poco rit.
201
mf
2
205-206
Lento
Moderato
207
pp
2
209-210
pp
rit.
Allegretto
213
pp
mf
13
218
pp
p
♩. = 90
223
p
p
228
14
233
2
238-239
pp

15

244 rit.

*mp* *f*

249

*mf*

254 Animando

*mf* *cresc.*

259

*f* *cresc.*

16

264

*f* *mf*

269

*p* *mp*

*cresc.*

rit. 17 a tempo

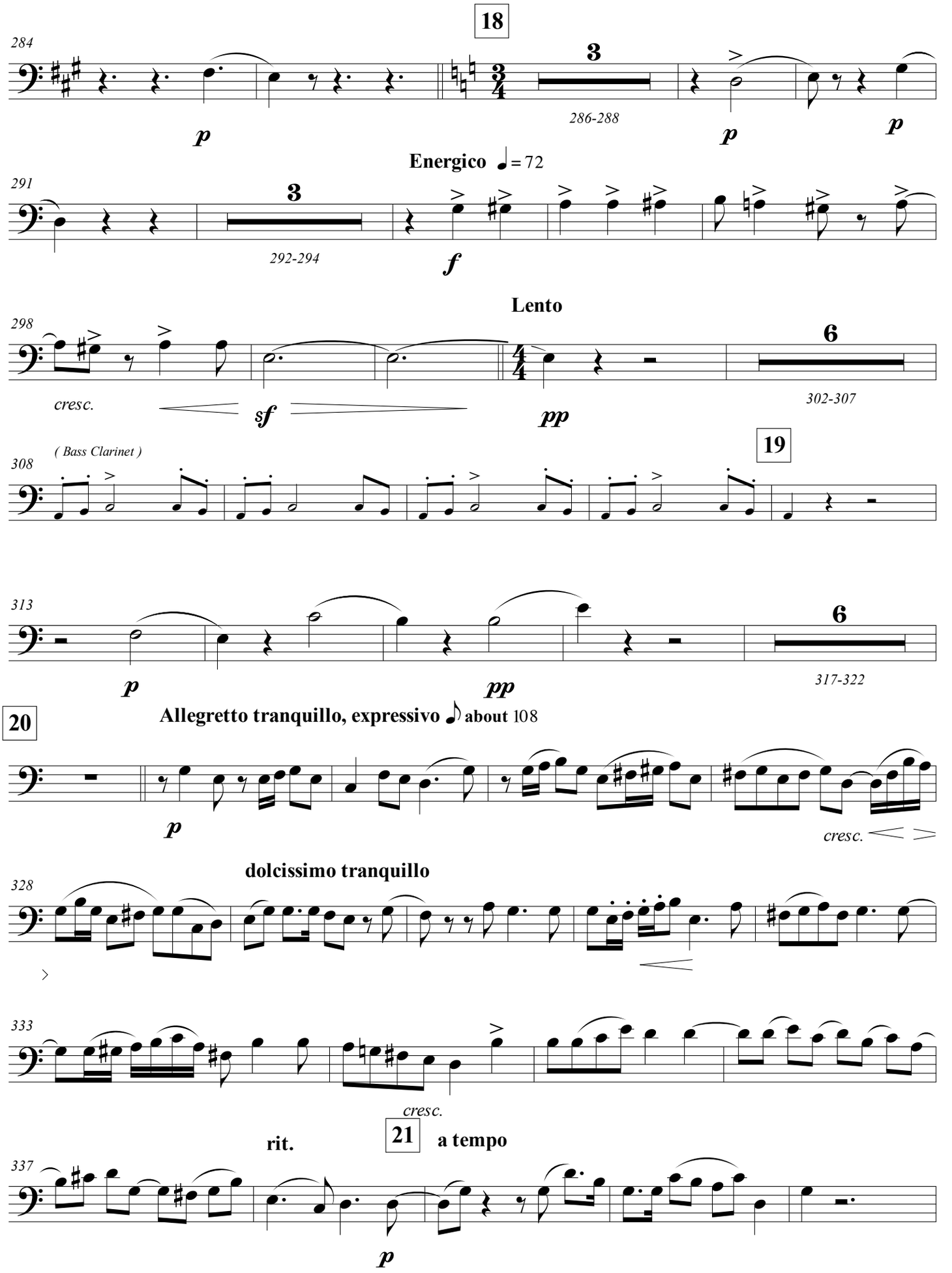
274

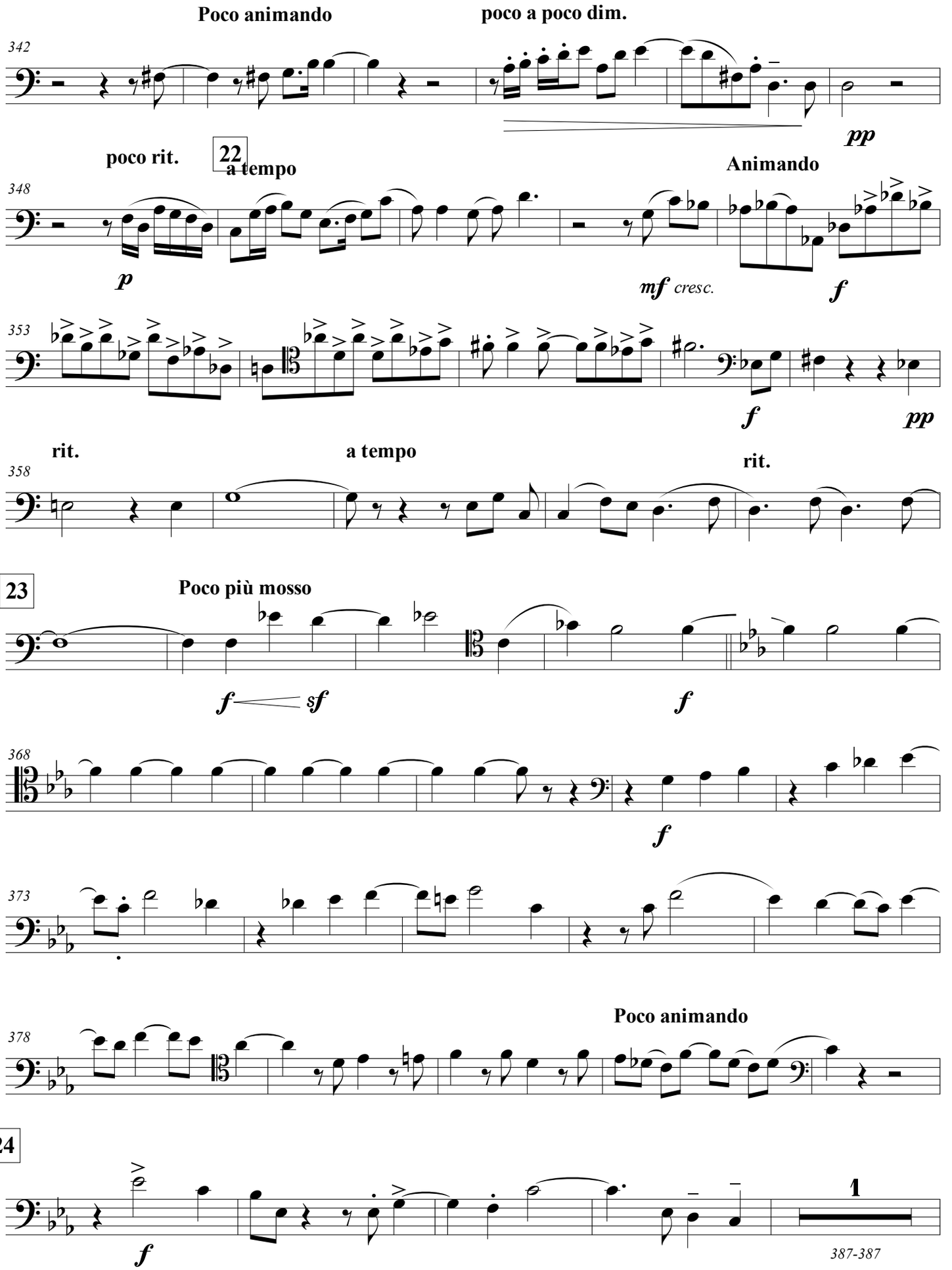
*cresc.* *f*

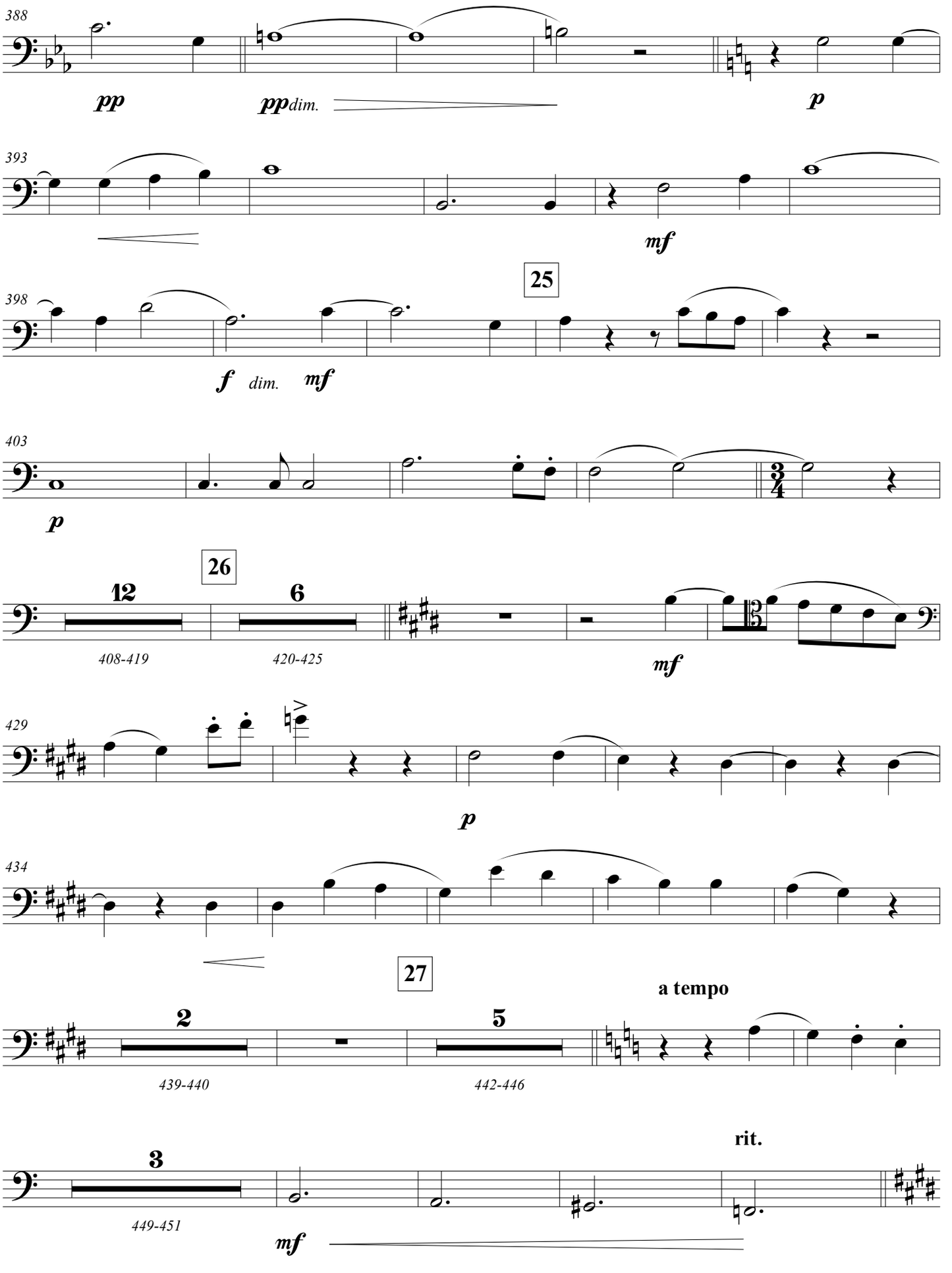
279

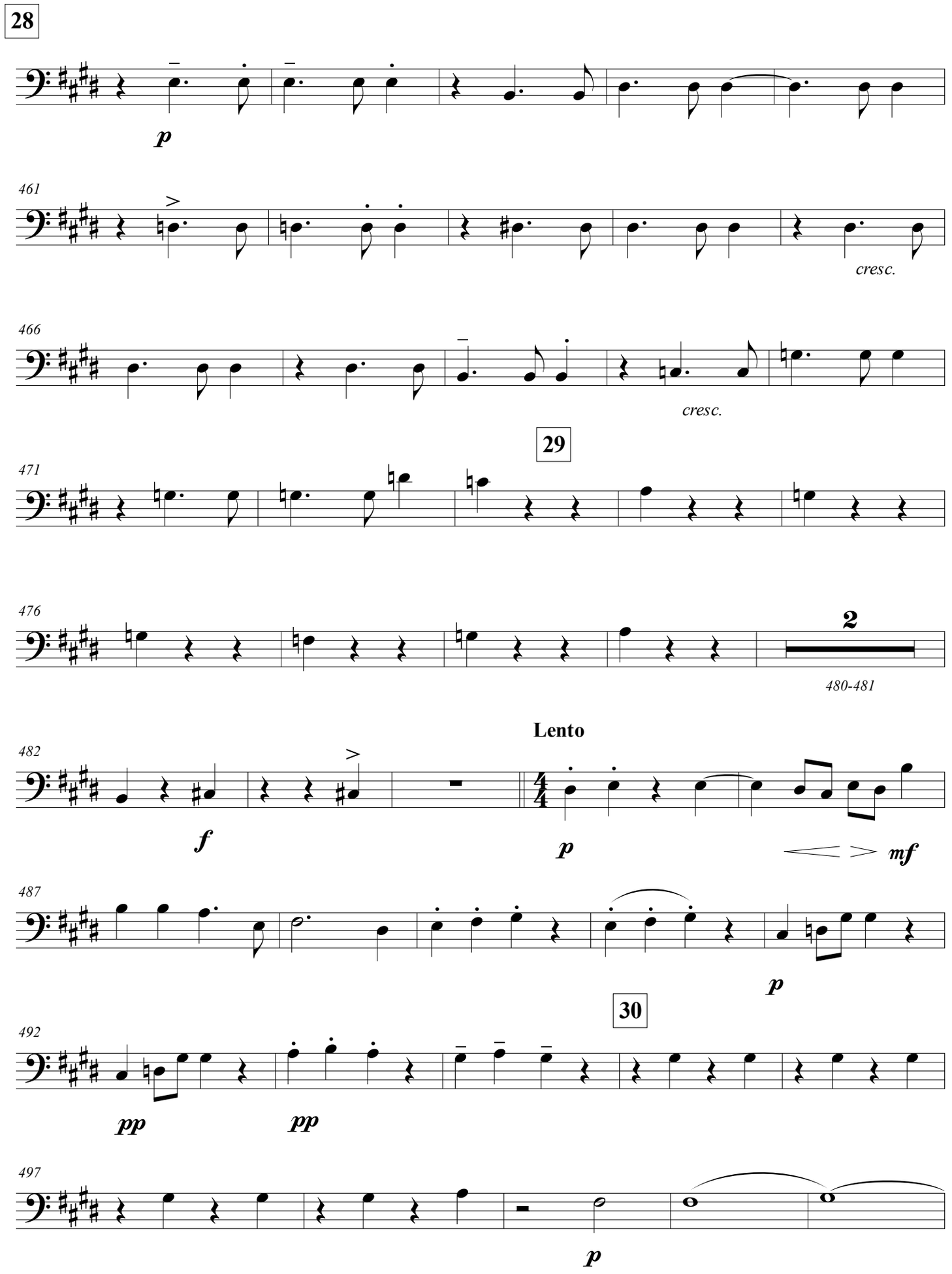
2

282-283

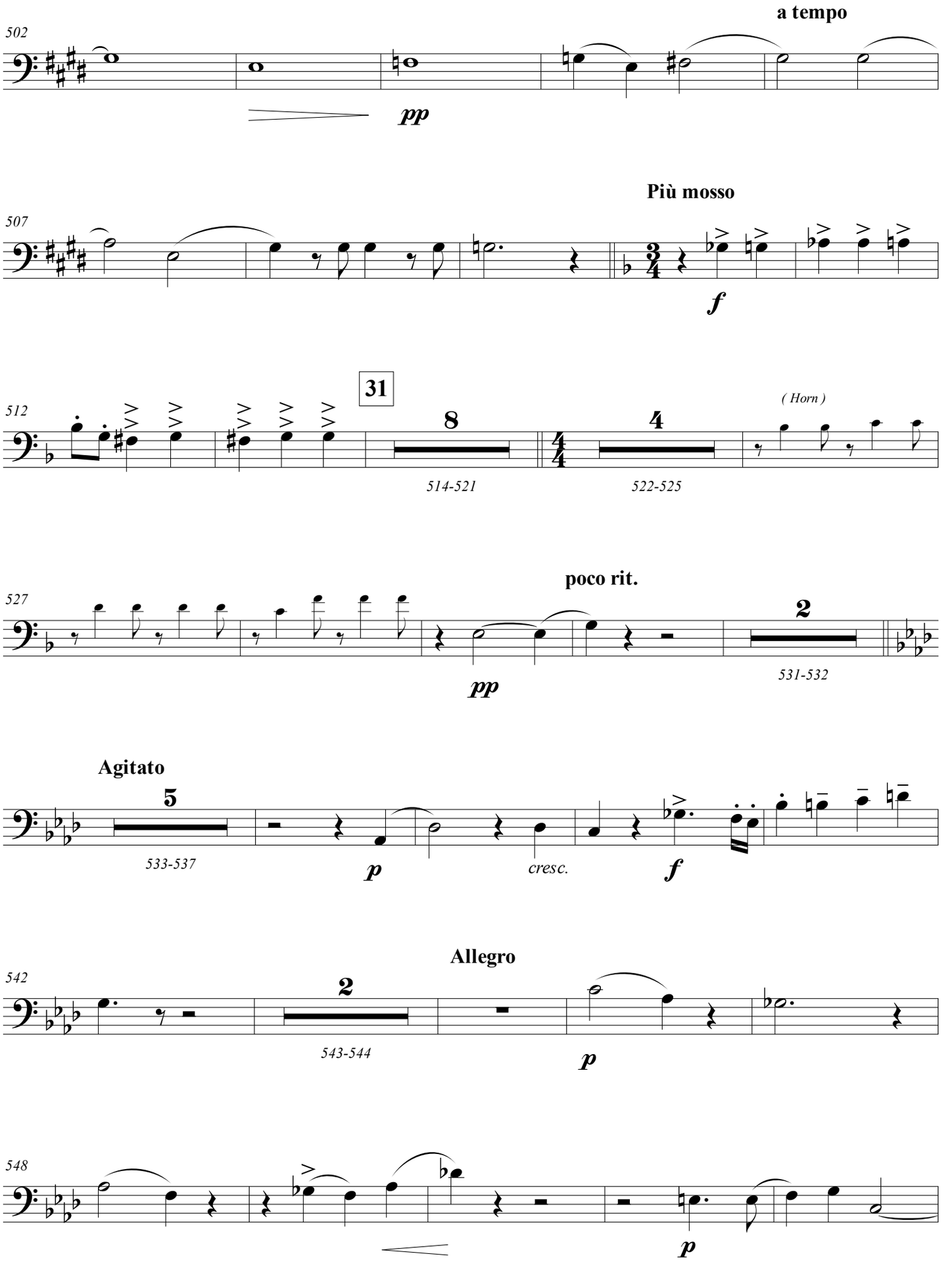

18
284
3
286-288
p
p
p
Energico ♩= 72
291
3
292-294
f
Lento
298
6
cresc.
sf
pp
302-307
19
( Bass Clarinet )
308
313
6
p
pp
317-322
20
Allegretto tranquillo, expressivo ♪ about 108
p
cresc.
dolcissimo tranquillo
328
333
cresc.
21
a tempo
rit.
337
p

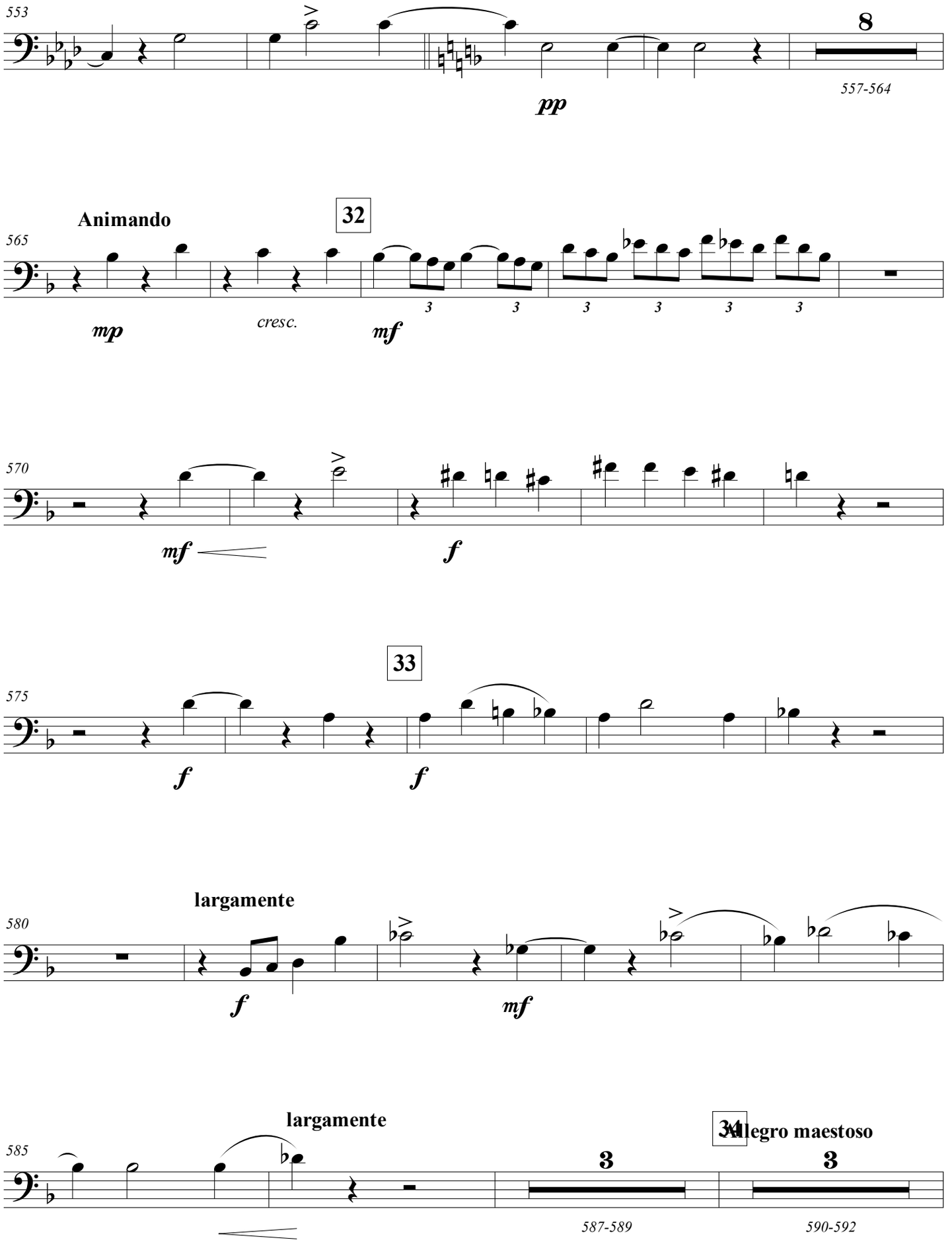

Poco animando
poco a poco dim.
342
pp
poco rit.
22
a tempo
Animando
348
p
mf cresc.
f
353
f
pp
rit.
a tempo
rit.
358
23
Poco più mosso
f
sf
f
368
f
373
Poco animando
378
24
f
1
387-387


388
pp
pp dim.
p
393
mf
25
398
f dim. mf
403
p
26
12
6
408-419
420-425
mf
429
p
434
27
a tempo
2
5
439-440
442-446
rit.
3
449-451
mf


28
p
461
cresc.
466
cresc.
29
471
476
2
480-481
Lento
482
f
p
mf
487
p
30
492
pp
pp
497
p

# Bassoon 1


a tempo
502
pp
Più mosso
507
f
31
512
8
514-521
4
522-525
( Horn )
poco rit.
527
pp
2
531-532
Agitato
5
533-537
p
cresc.
f
Allegro
542
2
543-544
p
548
p


553
8
557-564
pp
Animando
32
565
mp
cresc.
mf
570
mf
f
33
575
f
f
largamente
580
f
mf
largamente
585
34
Allegro maestoso
3
3
587-589
590-592

# Bassoon 1

**Maestoso**

593

599

**poco rit.**

*p*

35

**a tempo**

604

*mf*

**Poco più animato**

609

2

*cresc.*

613-614

615

36

*f*

625

37

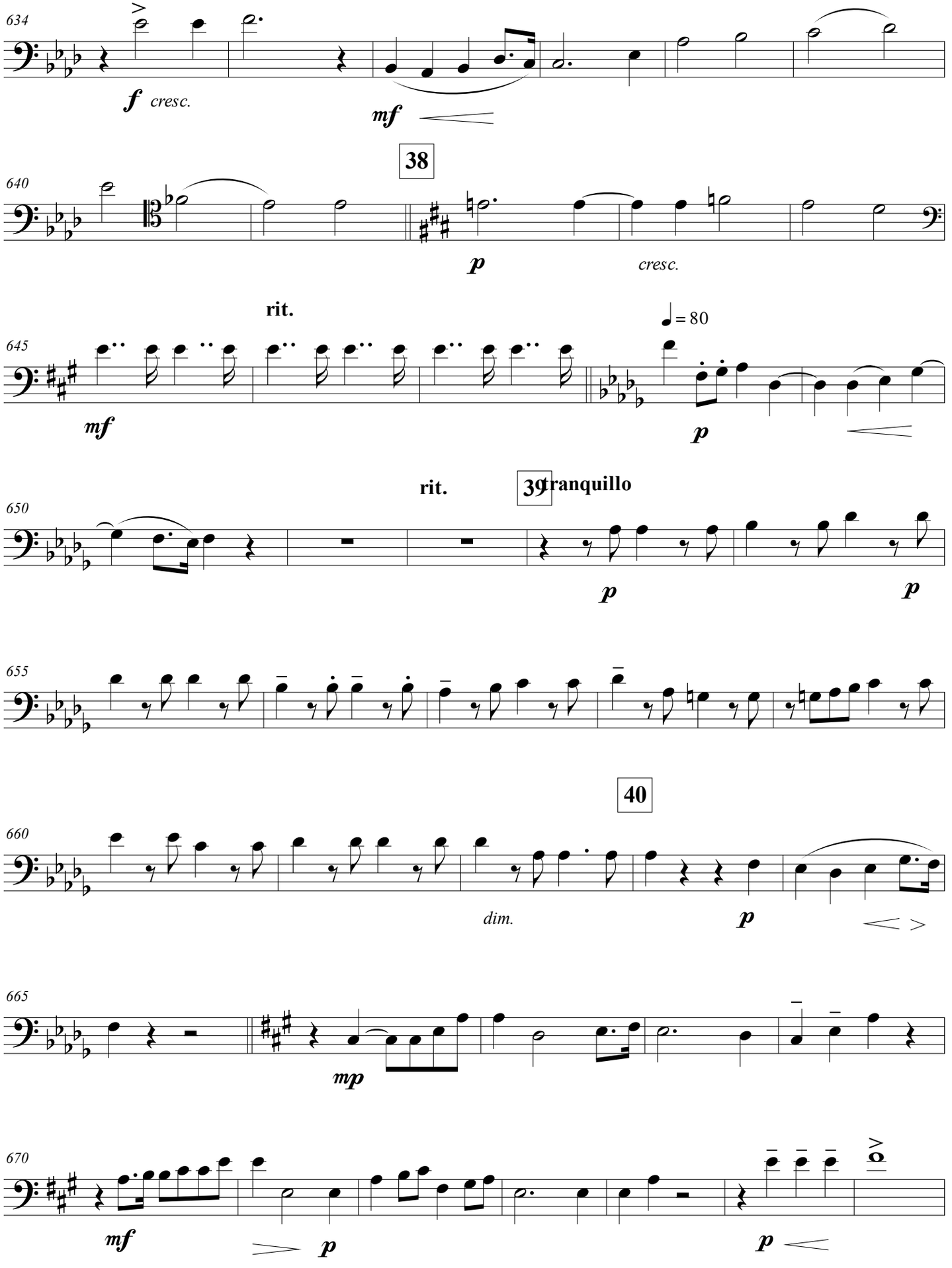
**Allargando**

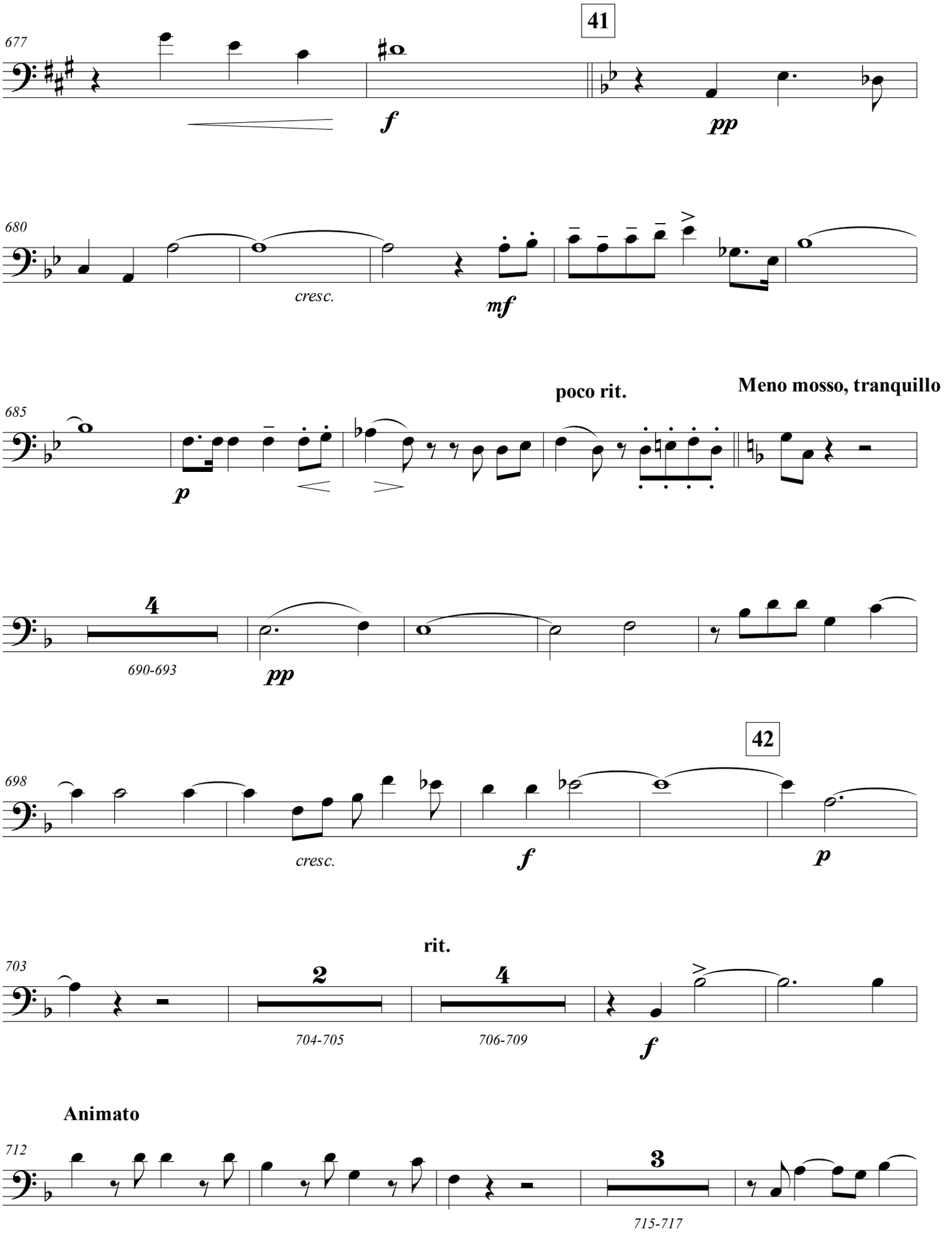
**a tempo**

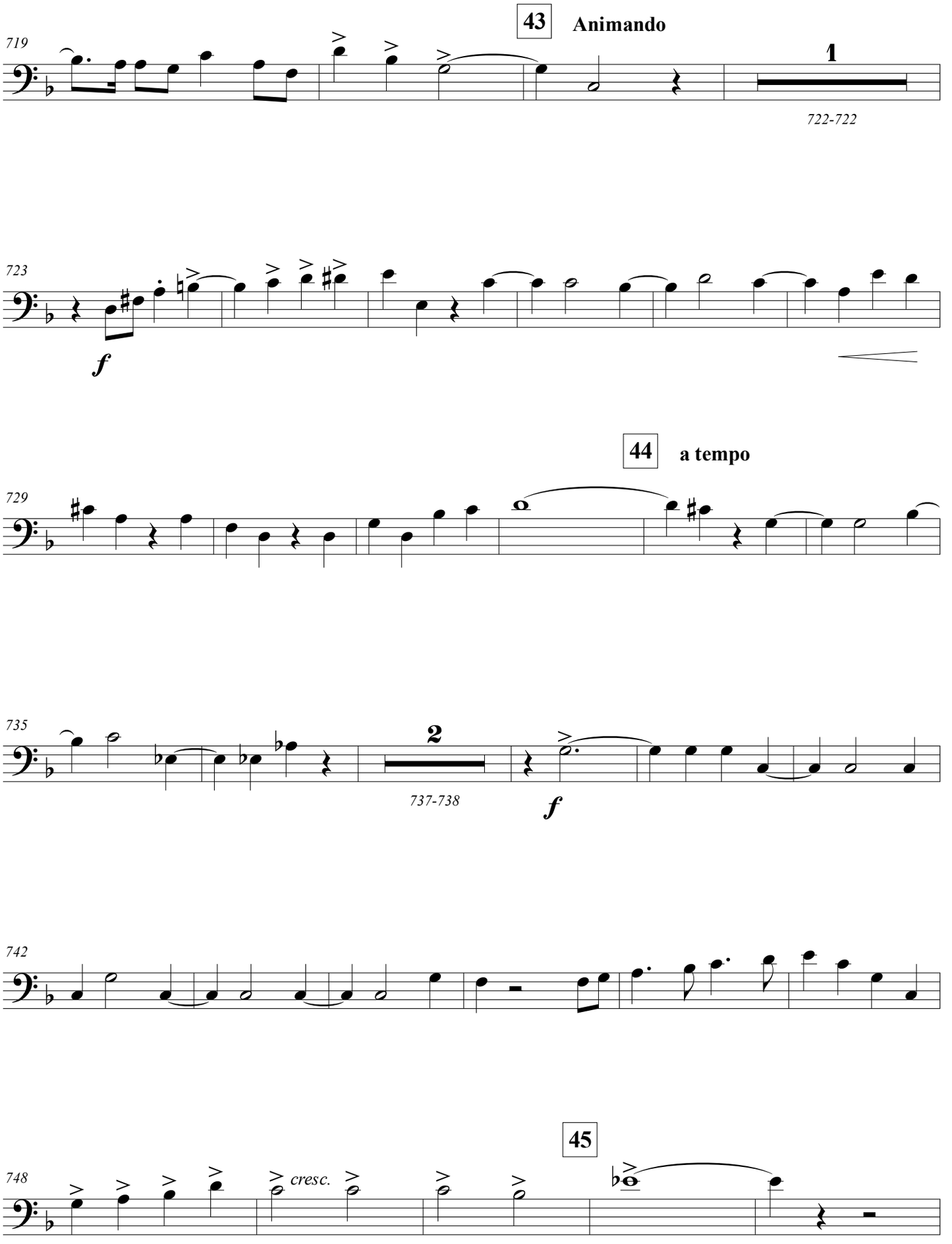
630

*ff*

*f*


634
f cresc.
mf
38
640
p
cresc.
rit.
645
mf
♩ = 80
p
rit.
39
Tranquillo
650
p
p
655
40
660
dim.
p
665
mp
670
mf
p
p


41
677
f
pp
680
cresc.
mf
poco rit.
Meno mosso, tranquillo
685
p
4
690-693
pp
42
698
cresc.
f
p
rit.
703
2
704-705
4
706-709
f
Animato
712
3
715-717


43
Animando
719
1
722-722
723
f
44
a tempo
729
735
2
737-738
f
742
45
748
cresc.

**Meno mosso, tranquillo**

753 *poco rit.* *cresc.*

*p* *p* *mf*

**Allargando** **a tempo** **Animando**

760 *cresc.*

*f*

**46**

766

*ff* *f*

772

*f*

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

778

**Tempo Iº**

784

*mp* *p*

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

790

*p*

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