

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



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

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Novello Octavo Edition No. 12824

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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 $\text{♩} = 72$

f *cresc.* 5-11

12 *f* 16-22 *f cresc.*

24 *cresc.* 3 32-35

30 3 *p* 32-35 *pp*

39 *sf* *rit.* *sf* 44

45 51

51

Musical staff 51: Bassoon part, measures 51-56. Includes accents and slurs.

57

3 Allargando a tempo

Musical staff 57: Bassoon part, measures 57-62. Includes a triplet and dynamic markings.

63

f

Musical staff 63: Bassoon part, measures 63-68. Includes slurs and dynamic marking.

69

Più tranquillo

Musical staff 69: Bassoon part, measures 69-74. Includes slurs and dynamic markings.

75

4 Animato

5

79-83

f

Musical staff 75: Bassoon part, measures 75-83. Includes a quintuplet and dynamic markings.

87

3

88-90

f cresc.

Musical staff 87: Bassoon part, measures 87-90. Includes a triplet and dynamic markings.

5

p

dim.

2

103-104

Musical staff 103: Bassoon part, measures 103-104. Includes dynamic markings and a double bar line.

Allargando

105

p

108

a tempo

sf *p*

6

115

120

126

p *pp*

132

7

Animando

138

f *cresc.*

144

8

150

ff

Musical staff 150-155 in bass clef, key of B-flat major. It begins with a whole rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. A slur covers a half note D2 and a half note C2. A dynamic marking of *ff* is at the end.

156

2

157-158

p

poco cresc.

Musical staff 156-162 in bass clef, key of B-flat major. It starts with a half note G2, followed by a whole rest. A slur covers a half note F2 and a half note E2. A dynamic marking of *p* is below the staff. A second slur covers a half note D2 and a half note C2. A dynamic marking of *poco cresc.* is at the end.

9

163

pp

f

Musical staff 163-168 in bass clef, key of B-flat major. It starts with a whole rest, followed by a half note G2, a half note F2, and a half note E2. A slur covers a half note D2 and a half note C2. A dynamic marking of *pp* is below the staff. A dynamic marking of *f* is at the end.

169

cresc.

sf

Musical staff 169-174 in bass clef, key of B-flat major. It starts with a half note G2, followed by a half note F2, and a half note E2. A slur covers a half note D2 and a half note C2. A dynamic marking of *cresc.* is below the staff. A dynamic marking of *sf* is at the end.

10

175

2

180-181

Musical staff 175-181 in bass clef, key of B-flat major. It starts with a half note G2, followed by a half note F2, and a half note E2. A slur covers a half note D2 and a half note C2. A dynamic marking of *p* is below the staff. A dynamic marking of *sf* is at the end. A second slur covers a half note D2 and a half note C2. A dynamic marking of *f* is at the end. A time signature change to 4/4 is indicated at the end.

11

182

p

cresc.

Musical staff 182-187 in bass clef, key of B-flat major, 4/4 time. It starts with a whole rest, followed by a half note G2, a half note F2, and a half note E2. A slur covers a half note D2 and a half note C2. A dynamic marking of *p* is below the staff. A dynamic marking of *cresc.* is at the end.

Allargando a tempo

188

ff

ff

Musical staff 188-193 in bass clef, key of B-flat major. It starts with a half note G2, followed by a half note F2, and a half note E2. A slur covers a half note D2 and a half note C2. A dynamic marking of *ff* is below the staff. A dynamic marking of *ff* is at the end.

12

194

f

2

199-200

Musical staff 194-200 in bass clef, key of B-flat major. It starts with a half note G2, followed by a half note F2, and a half note E2. A slur covers a half note D2 and a half note C2. A dynamic marking of *f* is below the staff. A dynamic marking of *f* is at the end. A time signature change to 2/4 is indicated at the end.

201 *a tempo* *mf* *poco rit.* **2** 205-206

207 *pp* **2** *Lento* *Moderato* *pp* 209-210

213 *rit.* *pp* *Allegretto* *mf*

218 *pp* **13** *p* $\text{♩} = 90$

223 *p* *p*

228

233 **14**

2 238-239 *pp*

15

244

rit.

Musical staff for measures 244-248. The staff is in bass clef with a key signature of two sharps (F# and C#). Measure 244 starts with a half note G2, followed by a quarter rest, a half rest, and a quarter rest. Measures 245-248 contain a melodic line starting on G3, moving up stepwise to D4, then down to G3. Dynamics include *mp* and *f*. A hairpin indicates a crescendo from *mp* to *f*.

249

Musical staff for measures 249-253. The staff is in bass clef with a key signature of two sharps. Measure 249 has a half rest. Measures 250-253 contain a melodic line starting on G3, moving up to D4, then down to G3. Dynamics include *mf*.

254

Animando

Musical staff for measures 254-258. The staff is in bass clef with a key signature of two sharps. Measure 254 has a half rest. Measures 255-258 contain a melodic line starting on G3, moving up to D4, then down to G3. Dynamics include *mf* and *cresc.*. A hairpin indicates a crescendo.

259

Musical staff for measures 259-263. The staff is in bass clef with a key signature of two sharps. Measures 259-263 contain a melodic line starting on G3, moving up to D4, then down to G3. Dynamics include *f* and *cresc.*. A hairpin indicates a crescendo.

16

264

Musical staff for measures 264-268. The staff is in bass clef with a key signature of two sharps. Measures 264-268 contain a melodic line starting on G3, moving up to D4, then down to G3. Dynamics include *f* and *mf*. A hairpin indicates a crescendo from *f* to *mf*.

269

Musical staff for measures 269-273. The staff is in bass clef with a key signature of two sharps. Measure 269 has a half note G2. Measures 270-273 contain a melodic line starting on G3, moving up to D4, then down to G3. Dynamics include *p* and *mp*. A hairpin indicates a crescendo from *p* to *mp*.

274

rit.

17

a tempo

Musical staff for measures 274-278. The staff is in bass clef with a key signature of two sharps. Measures 274-278 contain a melodic line starting on G3, moving up to D4, then down to G3. Dynamics include *cresc.* and *f*. A hairpin indicates a crescendo.

279

Musical staff for measures 279-283. The staff is in bass clef with a key signature of two sharps. Measures 279-283 contain a melodic line starting on G3, moving up to D4, then down to G3. A fermata is placed over measures 282-283.

282-283

18

284 *p* **3** 286-288 *p* *p*

Energico ♩ = 72

291 **3** 292-294 *f*

298 **Lento** **6** 302-307 *cresc.* *sf* *pp*

308 (Bass Clarinet) **19**

313 *p* *pp* **6** 317-322

20 **Allegretto tranquillo, espressivo** ♩ about 108

p *cresc.*

dolcissimo tranquillo

328

333 *cresc.*

rit. **21** *a tempo*

337 *p*

Poco animando

poco a poco dim.

342

Musical staff 342-347. The staff begins with a rest, followed by a series of eighth notes with slurs. The dynamics range from *pp* to *f*. A bracket underlines the final measure of this system.

poco rit.

22
a tempo

Animando

pp

348

Musical staff 348-352. The staff features a series of eighth notes with slurs. Dynamics include *p*, *mf cresc.*, and *f*. Accents are present over several notes.

p

mf cresc.

f

353

Musical staff 353-357. The staff contains a series of eighth notes with slurs and accents. Dynamics include *f* and *pp*. A key signature change to one sharp is indicated.

f

pp

rit.

a tempo

rit.

358

Musical staff 358-367. The staff features a series of eighth notes with slurs. Dynamics include *f* and *sf*.

f — *sf*

f

23

Poco più mosso

Musical staff 368-372. The staff contains a series of eighth notes with slurs. Dynamics include *f* and *sf*.

368

Musical staff 368-372. The staff contains a series of eighth notes with slurs. Dynamics include *f*.

f

373

Musical staff 373-377. The staff contains a series of eighth notes with slurs. Dynamics include *f*.

Poco animando

378

Musical staff 378-387. The staff contains a series of eighth notes with slurs. Dynamics include *f*.

24

Musical staff 387-387. The staff contains a single measure with a dynamic of *f* and a first ending bracket labeled '1'.

f

387-387

388

pp *pp dim.* *p*

393

mf

398

f dim. *mf* 25

403

p

408-419

420-425

12 26 6 *mf*

429

p

434

439-440

442-446

2 27 5 *a tempo*

449-451

3 *mf* *rit.*

28

Musical staff 1: Bassoon part, measures 458-460. Key signature: three sharps (F#, C#, G#). Dynamics: *p*.

Musical staff 2: Bassoon part, measures 461-465. Key signature: three sharps. Dynamics: *cresc.*

Musical staff 3: Bassoon part, measures 466-470. Key signature: three sharps. Dynamics: *cresc.*

29

Musical staff 4: Bassoon part, measures 471-475. Key signature: three sharps.

Musical staff 5: Bassoon part, measures 476-481. Key signature: three sharps. Includes a fermata marked **2** over measures 480-481.

Musical staff 6: Bassoon part, measures 482-486. Key signature: three sharps. Tempo: **Lento**. Dynamics: *f*, *p*, *mf*.

Musical staff 7: Bassoon part, measures 487-491. Key signature: three sharps. Dynamics: *p*.

30

Musical staff 8: Bassoon part, measures 492-496. Key signature: three sharps. Dynamics: *pp*.

Musical staff 9: Bassoon part, measures 497-500. Key signature: three sharps. Dynamics: *p*.

502 a tempo

pp

507 Più mosso

f

512 31 (Horn)

514-521 522-525

527 poco rit.

pp 2

531-532

Agitato

5 5

533-537 *p* *cresc.* *f*

542 Allegro

2

543-544 *p*

548

p

553

pp

557-564

Animando

565

32

mp *cresc.* *mf*

570

mf *f*

575

33

f *f*

largamente

580

f *mf*

largamente

585

34 **allegro maestoso**

f *mf*

587-589 590-592

593

599

poco rit.

p

35

604

a tempo

mf

609

Poco più animato

cresc.

2

613-614

615

36

f

625

37

Allargando

a tempo

ff

f

634

f *cresc.* *mf*

38

640

p *cresc.*

645

mf *rit.* *p* ♩ = 80

rit. **39** *tranquillo*

650

p *rit.* *p*

655

p *dim.* *p*

40

660

mp *dim.* *p*

665

mp *dim.* *p*

670

mf *dim.* *p* *p*

41

677

677-679: Bassoon staff with treble clef, key signature of two sharps (F# and C#), and 2/4 time signature. Measures 677-679 show a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, and a half note C#5. A dynamic marking of *f* is placed below measure 679. A repeat sign follows, with a dynamic marking of *pp* below measure 680.

680

680-684: Bassoon staff with treble clef, key signature of one flat (Bb), and 2/4 time signature. Measures 680-684 feature a melodic line with a *cresc.* marking below measure 681 and a *mf* marking below measure 682. The line includes a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a half note F3.

685

685-689: Bassoon staff with treble clef, key signature of one flat (Bb), and 2/4 time signature. Measures 685-689 show a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A dynamic marking of *p* is below measure 685. A *poco rit.* marking is above measure 687, and a *Meno mosso, tranquillo* marking is above measure 689.

690-693

690-693: Bassoon staff with treble clef, key signature of one flat (Bb), and 2/4 time signature. Measures 690-693 are indicated by a bracket with the number 4 above it. A dynamic marking of *pp* is below measure 691.

42

698

698-702: Bassoon staff with treble clef, key signature of one flat (Bb), and 2/4 time signature. Measures 698-702 show a melodic line starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A *cresc.* marking is below measure 699, a *f* marking is below measure 701, and a *p* marking is below measure 702.

703

703-709: Bassoon staff with treble clef, key signature of one flat (Bb), and 2/4 time signature. Measures 703-709 are indicated by brackets with numbers 2 and 4 above them. A *rit.* marking is above measure 704. A dynamic marking of *f* is below measure 709.

Animato

712

712-717: Bassoon staff with treble clef, key signature of one flat (Bb), and 2/4 time signature. Measures 712-717 show a melodic line starting with a quarter note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. A dynamic marking of *f* is below measure 712. A bracket with the number 3 above it spans measures 715-717.

715-717

43 Animando

719

722-722

1

723

44 a tempo

729

735

742

45

748

Meno mosso, tranquillo

753 *poco rit.*

p *p* *mf*

760

Allargando a tempo Animando

cresc. *f*

766

46

ff *f*

772

f

778

rit. a tempo poco rit.

784

Tempo I°

mp *p*

790

rit. a tempo

p



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