

# BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra

(1908)

C. Hubert H. Parry

Bassoon 2

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

<i>Autograph Manuscript:</i>	Royal College of Music, London MS 4202
<i>Vocal Score:</i>	Novello Octavo Edition No. 12824
<i>Royal College of Music Library</i>	Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
<i>Manuscript Transcription &amp; Score Preparation</i>	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

# BEYOND THESE VOICES THERE IS PEACE

C. HUBERT H. PARRY

**Energico** ♩ = 72

*f* *cresc.* 5-11 *f*

13 16-22 *f* *cresc.*

26 3 3 *p* 32-35

36 *pp* *rit.* *sf* *sf*

43 *f*

57 *f*

**Allargando a tempo**

64

**Più tranquillo**

71

**4** **Animato**

85

**5**

94

**Allargando**

101

**a tempo**

109

**6**

126

*p*

Musical staff 126-130 in bass clef, key of B-flat major. It features a melodic line with slurs and accents, starting with a half note G2 and ending with a quarter rest. A dynamic marking of *p* is present.

**7 Animando**

8

131-138

*f* *cresc.*

Musical staff 131-138 in bass clef, key of B-flat major. It begins with a whole rest for 8 measures, followed by a melodic line with slurs and accents. A dynamic marking of *f* and a *cresc.* marking are present.

**8**

145

Musical staff 145-151 in bass clef, key of B-flat major. It features a melodic line with slurs and accents, starting with a half note G2 and ending with a quarter note G2. A dynamic marking of *f* is present.

152

*ff*

157-158

*p*

Musical staff 152-158 in bass clef, key of B-flat major. It features a melodic line with slurs and accents, starting with a half note G2 and ending with a quarter note G2. A dynamic marking of *ff* is present, followed by a whole rest for 2 measures (157-158) and a dynamic marking of *p*.

160

*poco cresc.*

*pp*

Musical staff 160-166 in bass clef, key of B-flat major. It features a melodic line with slurs and accents, starting with a half note G2 and ending with a quarter note G2. A dynamic marking of *poco cresc.* is present, followed by a dynamic marking of *pp*.

**9**

167

*f* *cresc.*

Musical staff 167-173 in bass clef, key of B-flat major. It features a melodic line with slurs and accents, starting with a half note G2 and ending with a quarter note G2. A dynamic marking of *f* and a *cresc.* marking are present.

**10**

174

*sf*

180-181

Musical staff 174-181 in bass clef, key of B-flat major. It features a melodic line with slurs and accents, starting with a half note G2 and ending with a quarter note G2. A dynamic marking of *sf* is present, followed by a whole rest for 2 measures (180-181).

**11**

182

*p* *cresc.*

Musical staff 182-188 in bass clef, key of B-flat major, 4/4 time signature. It features a melodic line with slurs and accents, starting with a half note G2 and ending with a quarter note G2. A dynamic marking of *p* and a *cresc.* marking are present.

188 *ff* *Allargando* *a tempo* *ff*

12 *f* *a tempo* *mf*

199-200

204 *poco rit.* *Allegretto*

205-206 *pp* 209-211 212-214 215-216

13

217 *pp* *p*

224 *p*

14

231 *mf* *f* *mf*

15

238-239 *mf* *f* *mf*

240-246 252-253

**Animando**

254

Musical staff 254-258. Bass clef, key signature of two sharps (F# and C#). The staff contains five measures of music. Dynamics include *mf*, *cresc.*, and *mf*. There are accents (>) over the notes in measures 256 and 258.

259

Musical staff 259-262. Bass clef, key signature of two sharps. The staff contains four measures of music. Dynamics include *f* and *cresc.*. There are accents (>) over the notes in measures 259 and 262.

263

Musical staff 263-266. Bass clef, key signature of two sharps. The staff contains four measures of music. A box containing the number "16" is positioned above the staff. Dynamics include *f*. There are accents (>) over the notes in measures 263 and 266.

267

Musical staff 267-273. Bass clef, key signature of two sharps. The staff contains seven measures of music. Dynamics include *mf*, *p*, and *mp*. There are accents (>) over the notes in measures 267 and 273. Fingerings (2) are indicated above notes in measures 270-273.

274

Musical staff 274-280. Bass clef, key signature of two sharps. The staff contains seven measures of music. Dynamics include *cresc.* and *f*. There are accents (>) over the notes in measures 274 and 280. Fingerings (2) are indicated above notes in measures 274-279. The word "rit." is written above measure 277, and "a tempo" is written above measure 280.

281

Musical staff 281-288. Bass clef, key signature of two sharps. The staff contains eight measures of music. Dynamics include *dim.* and *p*. A box containing the number "18" is positioned above the staff. A 3/4 time signature is shown above the final measure, with a "3" above it. The text "286-288" is written below the staff.

289

Musical staff 289-298. Bass clef, key signature of two sharps. The staff contains ten measures of music. Dynamics include *p*, *f*, and *cresc.*. A box containing the number "3" is positioned above the staff. A 3/4 time signature is shown above the final measure, with a "3" above it. The text "292-294" is written below the staff. The tempo marking "Energico" and "♩ = 72" are written above the staff.

299

Musical staff 299-307. Bass clef, key signature of two sharps. The staff contains nine measures of music. Dynamics include *sf* and *pp*. A box containing the number "6" is positioned above the staff. A 4/4 time signature is shown above the final measure. The text "(Bass Clarinet)" is written above the staff. The text "302-307" is written below the staff.



311 19

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

20 21 a tempo **Poco animando**

**15** **2** **3**  
324-338 339-340 344-346

347 poco rit. 22 a tempo **Animando**

*pp* *p* *mf cresc.* *f rit.*

353

*f* *pp*

359 a tempo rit. 23 **Poco più mosso**

*f*

365

*f*

371

*f*

378 **Poco animando**

24

Musical staff 24: Bassoon part, measures 385-395. The staff is in bass clef with a key signature of two flats. It begins with a rest, followed by a series of notes with accents and slurs. Dynamics include *f* and *pp*.

389

Musical staff 389: Bassoon part, measures 389-395. The staff is in bass clef with a key signature of two flats. It features a long note with a slur and a dynamic marking of *dim.* followed by *p*.

25

396

Musical staff 396: Bassoon part, measures 396-402. The staff is in bass clef with a key signature of two flats. It contains several notes with slurs and accents. Dynamics include *mf* and *f dim. mf*.

403

Musical staff 403: Bassoon part, measures 403-409. The staff is in bass clef with a key signature of two flats. It includes a measure with a  $\frac{3}{4}$  time signature and a double bar line. Dynamics include *p* and *p* with a fermata over the final note.

411

Musical staff 411: Bassoon part, measures 411-417. The staff is in bass clef with a key signature of two flats. It consists of a series of dotted half notes. A decrescendo hairpin is shown at the end of the staff.

rit.

26

418

Musical staff 418: Bassoon part, measures 418-425. The staff is in bass clef with a key signature of two flats. It features a double bar line with a  $\frac{2}{4}$  time signature above it. Dynamics include *p* and *p*.

426

Musical staff 426: Bassoon part, measures 426-432. The staff is in bass clef with a key signature of three sharps. It includes a measure with a  $\frac{3}{8}$  time signature. Dynamics include *p* and *mf*.

433

439-440

441

27

442-446

447-451

*mf*

rit.

28

*p*

463

*cresc.*

*cresc.*

470

29

470-476

477

480-481

Lento

482

*f* *p* *mf*

30

491

*p* *pp* *pp*

498

*p* *pp*

a tempo

Più mosso

506

*f*

31

(Horn)

513

514-521 522-525 529-532

Agitato

Allegro

533-539

*f* *p*

543-544

547

*p*

554 rit. a tempo Animando

**6**

*pp* 556-561 *mf* *p* *mp*

**32**

566

*cresc.* *mf* *mf* *f*

**33**

573

*f* *f*

580 largamente

**largamente**

*mf*

**34** Allegro maestoso Maestoso

**3** **3**

587-589 590-592

*mf*

598 poco rit. a tempo

*p*

**35** Poco più animato

605 **2**

*mf* *cresc.* 613-614

615

Musical staff for measures 615-626. The staff is in bass clef with a key signature of two flats. It contains a melodic line with various note values and rests.

36

Musical staff for measures 627-633. The staff is in bass clef with a key signature of two flats. It contains a melodic line with various note values and rests. A dynamic marking of *f* is present below the staff.

Allargando 37 a tempo

627

Musical staff for measures 634-640. The staff is in bass clef with a key signature of two flats. It contains a melodic line with various note values and rests. Dynamic markings include *ff* and *f*. A hairpin symbol is also present.

634

Musical staff for measures 641-647. The staff is in bass clef with a key signature of two flats. It contains a melodic line with various note values and rests. Dynamic markings include *f cresc.* and *mf*. A hairpin symbol is also present.

38

641

Musical staff for measures 648-654. The staff is in bass clef with a key signature of two flats. It contains a melodic line with various note values and rests. Dynamic markings include *p*, *cresc.*, and *mf*. A hairpin symbol is also present.

rit. 39 tranquillo

648

Musical staff for measures 655-661. The staff is in bass clef with a key signature of two flats. It contains a melodic line with various note values and rests. Dynamic markings include *p*. A hairpin symbol is also present.

655

Musical staff for measures 662-668. The staff is in bass clef with a key signature of two flats. It contains a melodic line with various note values and rests.

40

662

Musical staff for measures 669-675. The staff is in bass clef with a key signature of two flats. It contains a melodic line with various note values and rests. Dynamic markings include *dim.*, *p*, and *mp*. A hairpin symbol is also present.

669

*mf* *p* *p*

41

676

*f* *pp* *cresc.* *mf*

683

*p* *poco rit.*

Meno mosso, tranquillo

689

4

690-693 *pp* *cresc.*

42

700

*f* *p* *rit.* 2 4 *f*

704-705 706-709

Animato

711

3 715-717

43 Animando

720

*f*

44 a tempo

729

2 737-738

739 *f*

742

749 **45** *poco rit.* **Meno mosso, tranquillo**

*cresc.* *p* *p*

756 **Allargando** **Animando**

*cresc.* *mf* *cresc.* *f*

763 **46**

*ff* *f*

770 *f*

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

**Tempo I°**

784 *mp* *p*

791 *rit.* **a tempo** *p*







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PUBLISHING

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

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