

BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra
(1908)

C. Hubert H. Parry

Contrabassoon

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Matthew W. Mehaffey
Editor

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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

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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 $\text{♩} = 72$

1

2

15 11

1-15 16-26

f

31

12 5

32-43 44-48

pp *sf*

52

59

3 Allargando a tempo

11 4

63-73 74-77

4

(Bassoon)

13 5

78-90

mf

98

8 Allargando

6 4

99-106 110-115 116-119

mf $< \overset{\circ}{\cdot} \overset{\circ}{\cdot} \overset{\circ}{\cdot} \overset{\circ}{\cdot}$

120

(Clarinet)

11

125-135

pp

136

(Bassoon)

7 Animando

f *cresc.*

144 8

151-153

154 9 (Bassoon)

f *ff* 158-167 168-173

175 10

ff 182-184

185 11

cresc.

191 12

ff Allargando a tempo 196-211

13 14

212-214 215-221 222-226 227-235 236-239 240-247

15 16 (Clarinet) rit.

ff 248-264 265-275

17 a tempo 18

f 2 281-285 286-300

19 20 21

11 11 14 9 301-311 312-322 324-337 339-347

348 (Clarinet) 22

Animando
352 *f* *ff* 5 358-362

23 **Poco più mosso**
f *f* 367-370

378 **Poco animando**

24
f 387-388 389-391 *p*

394 25
mf *f* *dim.*

5 13 26 6 16 27 5
402-406 407-419 420-425 426-441 442-446

9 28 17 29 12 10 30 15
447-455 456-472 473-484 485-494 495-509

4 31 8 11 22 12
510-513 514-521 522-532 533-554 555-566

32 10 33 11 (Clarinet) 34 **Allegro maestoso**

567-576 577-587 *p*

593 **Maestoso**

600 **poco rit. a tempo**

p

605 35 **mf cresc.**

mf cresc.

611 **Poco più animato**

616 36

621 **f**

f

626 **Allargando 37 a tempo sff f**

sff f

633 38 6 2 **mf cresc.** 636-641 642-643

mf cresc. 636-641 642-643

644 (Bassoon)

f

649-652 653-659

39

4 7

660 (Bassoon)

pp

40

666

p *mf* *p*

674 (Violin I 8va)

41 42

4 10 13 5

675-678 679-688 689-701 702-706

710 **Animato**

f

717

43 **Animando**

43

729 **Animando**

44 **Animando**

6

734-739

740

f

747 45

753 **poco rit.** **Allargando** **a tempo Animando**

6

754-759 *f* *f*

764 46

ff *f*

770 *f*

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

782 **poco rit.** **Tempo I°**

6

mp 786-791

792 (*Clarinet*)



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PUBLISHING

ehms.lib.umn.edu

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