

# BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra  
(1908)

C. Hubert H. Parry

English Horn

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music, London MS 4202

Novello Octavo Edition No. 12824

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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

# BEYOND THESE VOICES THERE IS PEACE

C. HUBERT H. PARRY

Energico ♩ = 72

The musical score is written in 3/4 time and consists of eight numbered sections:

- Section 1:** Measures 5-11. Dynamics: *f*. Includes a hairpin crescendo.
- Section 2:** Measures 12-22. Dynamics: *f*. Includes a hairpin crescendo.
- Section 3:** Measures 24-39. Dynamics: *f*. Includes a hairpin crescendo and a *rit.* marking.
- Section 4:** Measures 41-46. Dynamics: *f*.
- Section 5:** Measures 47-109. Dynamics: *f*. Includes a hairpin crescendo.
- Section 6:** Measures 110-115. Dynamics: *f*.
- Section 7:** Measures 116-121. Dynamics: *f*. Includes the instruction *Animando*.
- Section 8:** Measures 122-138. Dynamics: *f*. Includes the instruction *(Oboe)*.
- Section 9:** Measures 142-150. Dynamics: *f*. Includes the instruction *(Clarinet)*.
- Section 10:** Measures 154-163. Dynamics: *f*. Includes the instruction *(Clarinet)*.

9

10

11

Allargando a tempo

12

(Oboe)

poco rit.

13

14

15

16

17

18

Lento

English Horn

19 20 21 22 23

11 15 10 14 4

312-322 324-338 339-348 349-362 363-366

24 (Clarinet)

16

367-382

387

*pp*

25 26 27 28

9 6 13 6 16 5 9 17

392-400 401-406 407-419 420-425 426-441 442-446 447-455 456-472

29 (Oboe)

12 5

473-484 485-489

*espress.*

*p*

30 (Oboe)

11

494 495-505

**Più mosso**

510

*f*

31

8 8 3 4

514-521 522-529 530-532 533-536

537 (Clarinet) **Agitato** **Allegro**

*f* *p* < >

4 546-549 *p* < > 556-562 *p* 7

563 (Bass Solo 8va bassa) **32** **Animando**

forth be-fore you in - to sing-ing, and all the trees of the field shall clap their *mf* *cresc.*

568

570-571 *f*

**33** **34**

2 575-576 *f* *cresc.* 10 580-589 15 590-604

**35** (Clarinet) **Poco più animato**

3 605-607 2 608-609 *f*

614

*f*

**36**

*f* 3 624-626

English Horn

627 *ff* **Allargando** 37 **a tempo** *f* 632-633

636-637 *p* *p*

38 *mf cresc.* *mf* *cresc.* **rit.**

648 **4** 39 **10** 40 **3** **2** 649-652 653-662 663-665 666-667

668 (Clarinet) *mf cresc.* **7** 41 **3** 672-678 679-681

682 (Clarinet) *mp* *dim.* *p*

688 **13** 42 **19** 43 **3** (Bassoon) 689-701 702-720 721-723

726



44

**Animando**

**10**

( Clarinet )

Musical staff for measures 733-742. The staff begins with a whole rest, followed by a ten-measure rest bar. The music then begins with a quarter note, followed by a half note, and continues with eighth and quarter notes. A slur covers the first two notes of the melodic phrase.

45

Musical staff for measures 747-752. The staff begins with a quarter note, followed by eighth notes, and continues with quarter and eighth notes. A slur covers the final two notes of the phrase.

753

**6**

**2**

**3**

( Oboe )

Musical staff for measures 754-764. The staff begins with a key signature change to three sharps (F#, C#, G#) and a six-measure rest bar. This is followed by a two-measure rest bar and a three-measure rest bar. The music then begins with a quarter note, followed by eighth notes, and continues with quarter notes. A slur covers the final two notes of the phrase.

46

Musical staff for measures 767-772. The staff begins with a quarter note, followed by eighth notes, and continues with quarter notes. A dynamic marking of *f* is placed below the first note. A hairpin crescendo is shown below the staff, and another *f* marking is placed below the final note.

rit.

Musical staff for measures 773-778. The staff begins with a quarter note, followed by eighth notes, and continues with quarter notes. There are rests in measures 775 and 776.

779

**a tempo**

**poco rit.**

**Tempo I°**

Musical staff for measures 779-784. The staff begins with a quarter note, followed by eighth notes, and continues with quarter notes. A dynamic marking of *f* is placed below the first note. A slur covers the final two notes of the phrase.

rit.

**a tempo**

Musical staff for measures 785-794. The staff begins with a six-measure rest bar, followed by a quarter rest, and then a three-measure rest bar. The music then begins with a half note, followed by a whole note. A dynamic marking of *p* is placed below the final note.



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

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