BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra

(1908)

C. Hubert H. Parry

Horn 4 in F

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Source Information

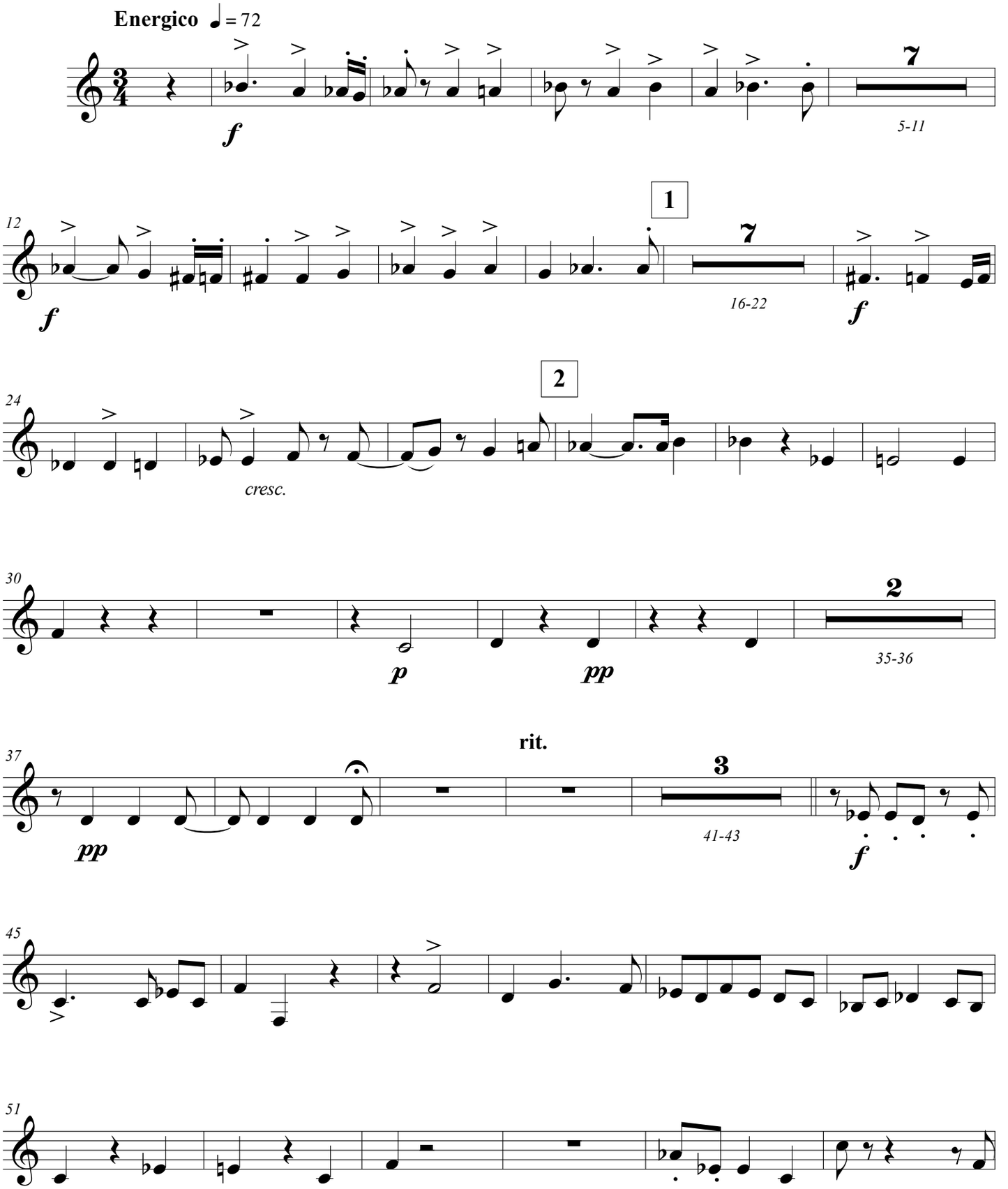
Autograph Manuscript:	Royal College of Music, London MS 4202
Vocal Score:	Novello Octavo Edition No. 12824
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

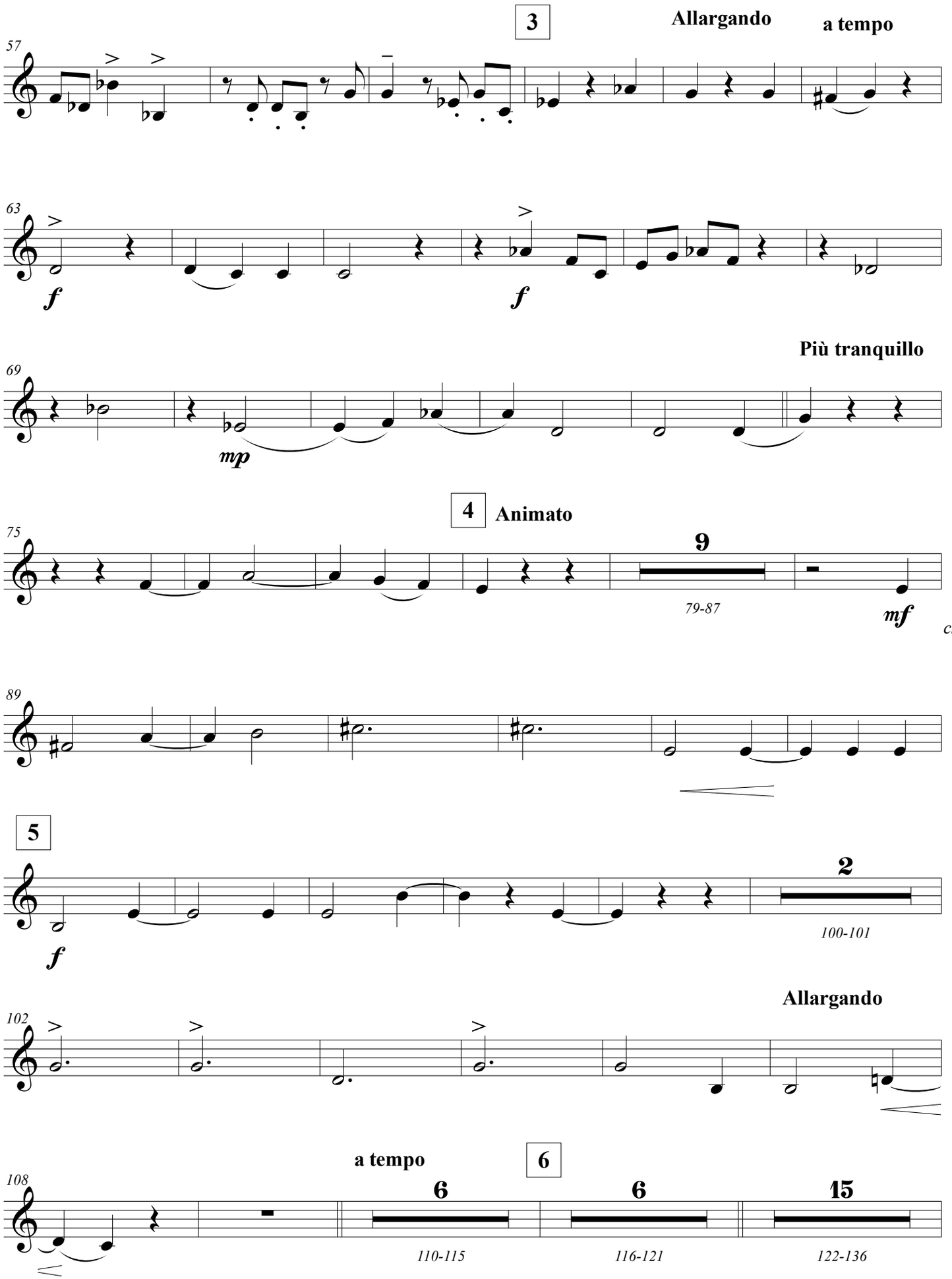
Reference Material and Software

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

BEYOND THESE VOICES THERE IS PEACE

C. HUBERT H. PARRY




3
Allargando
a tempo
57
63
f
f
Più tranquillo
69
mp
4
Animato
75
9
79-87
mf
cresc.
89
5
2
f
100-101
Allargando
102
a tempo
6
108
6
110-115
6
116-121
15
122-136

Horn 4 in F

Animando

137 *(Bassoon)*

144

150

7

mf *cresc.* *ff*

156

7

159-165

9

sf *cresc.* *sf*

10

174

sf *dim.*

11

180

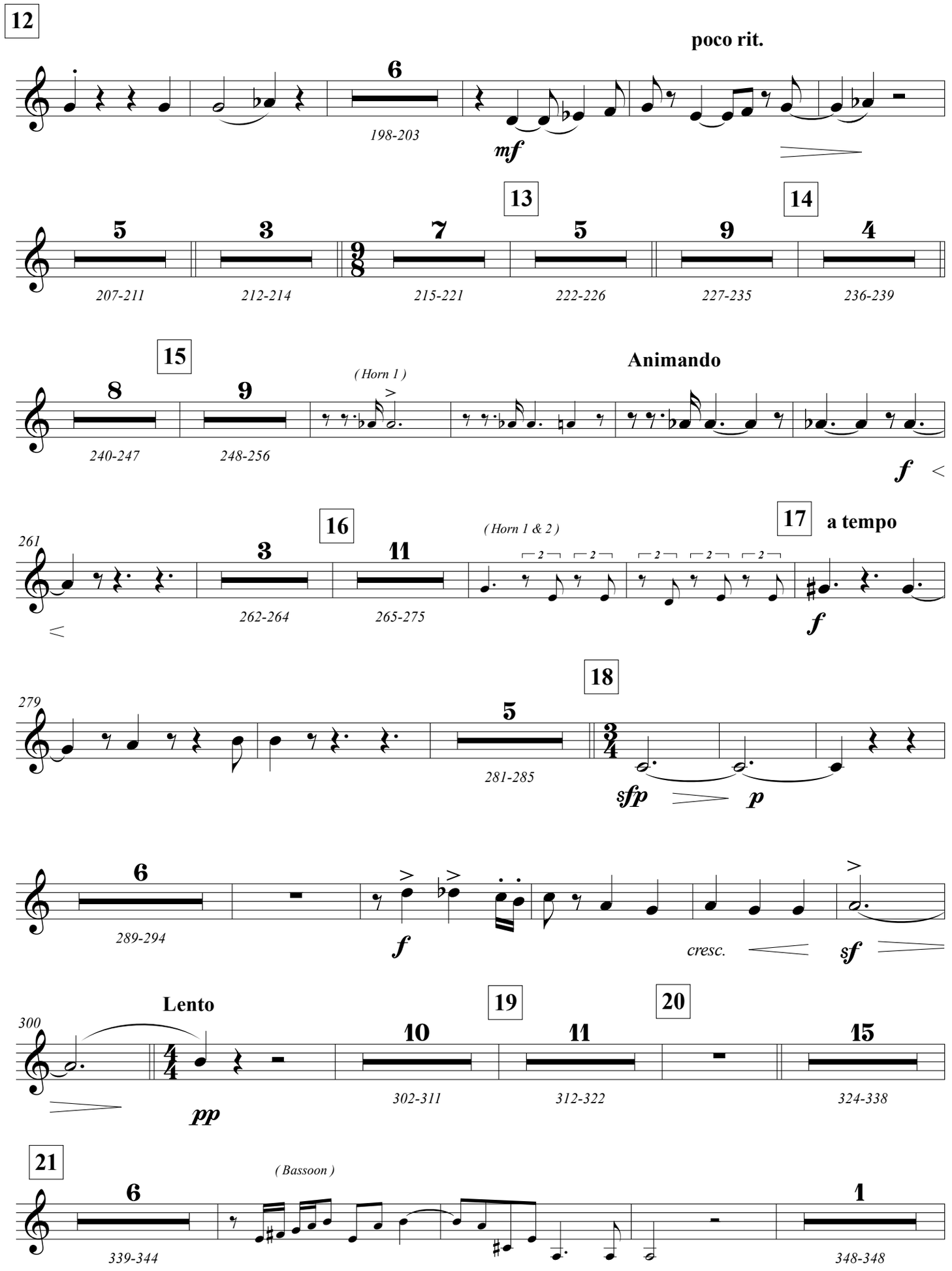
5

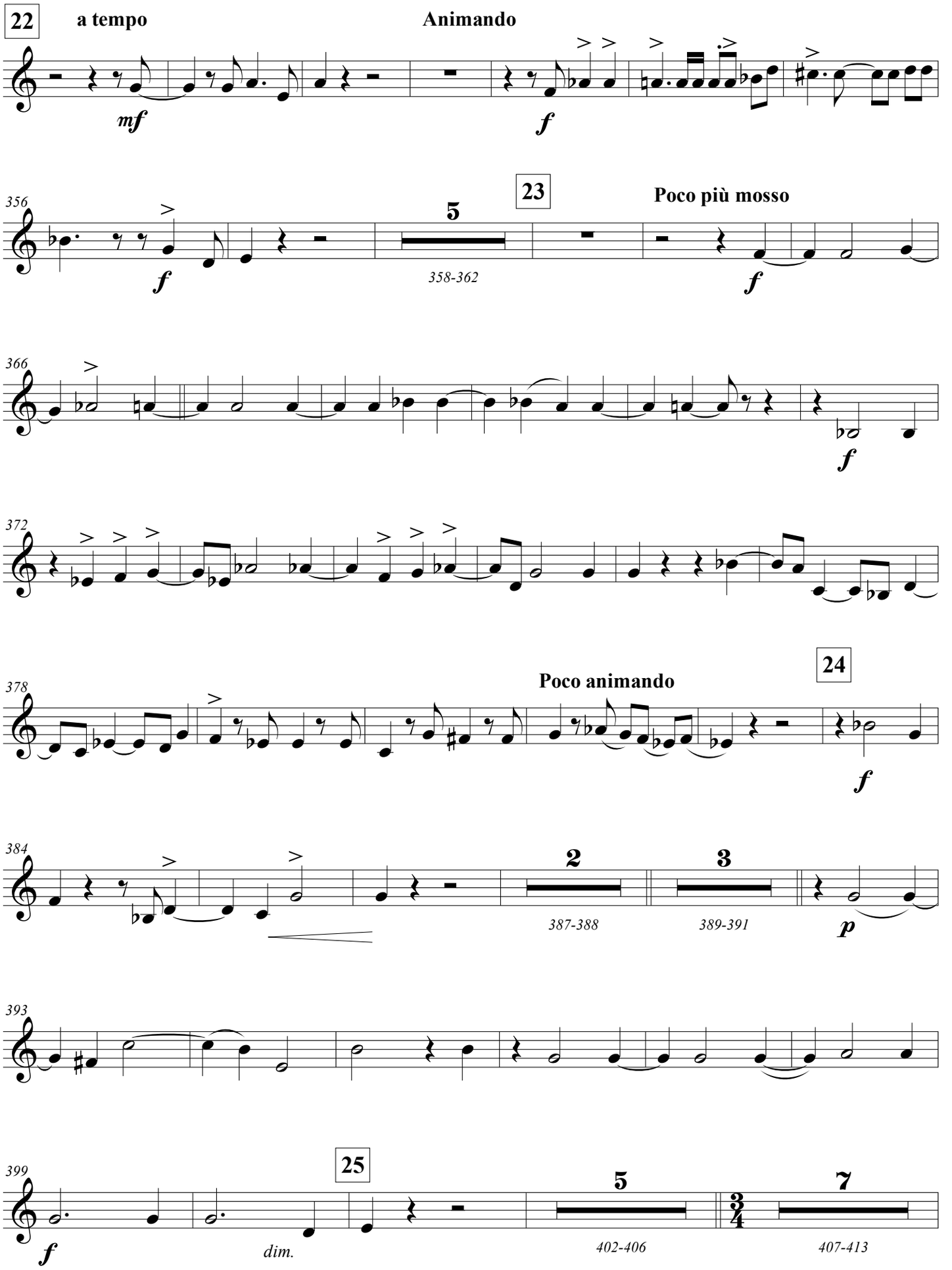
182-186 *ff*

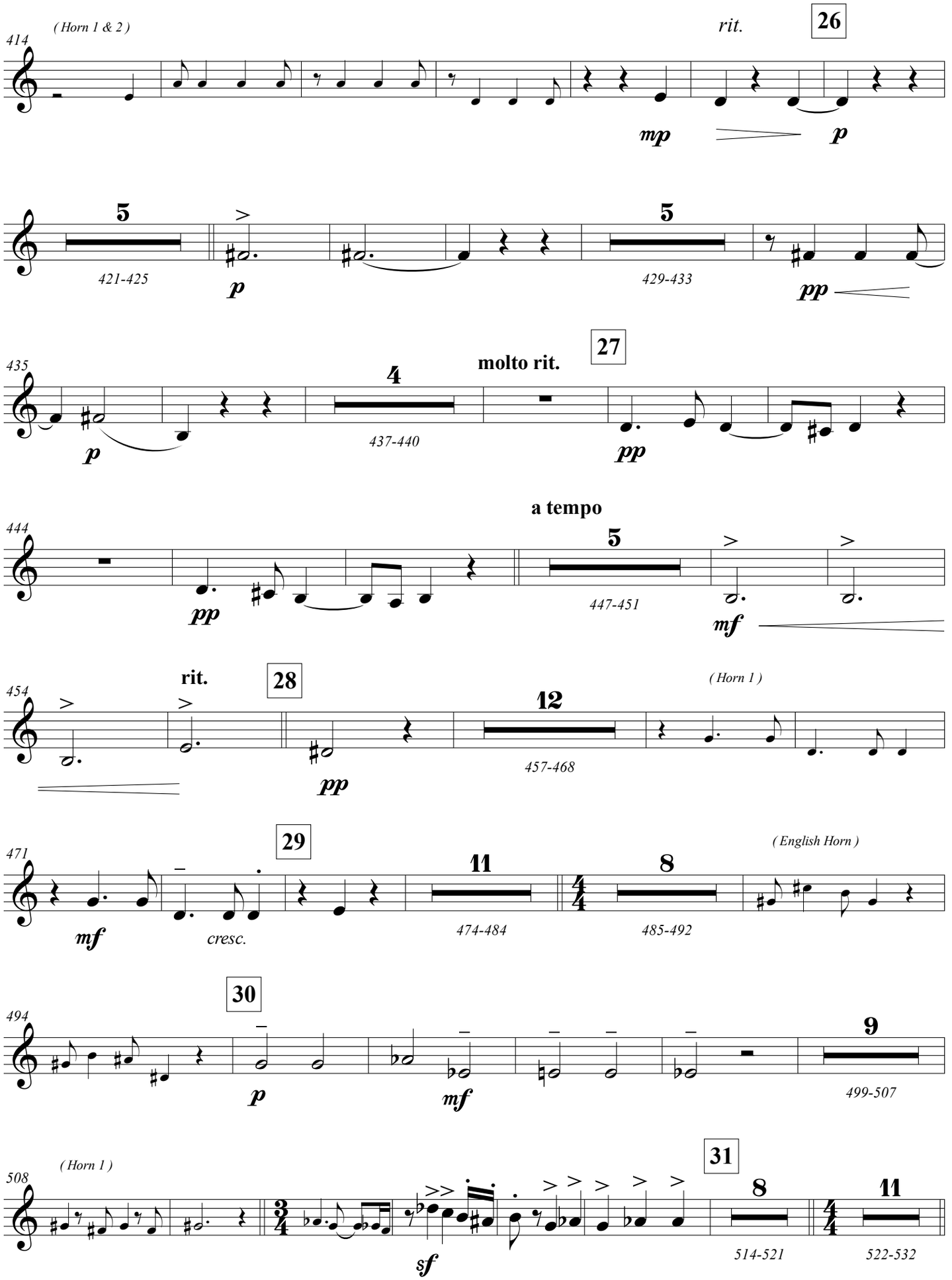
Allargando **a tempo**

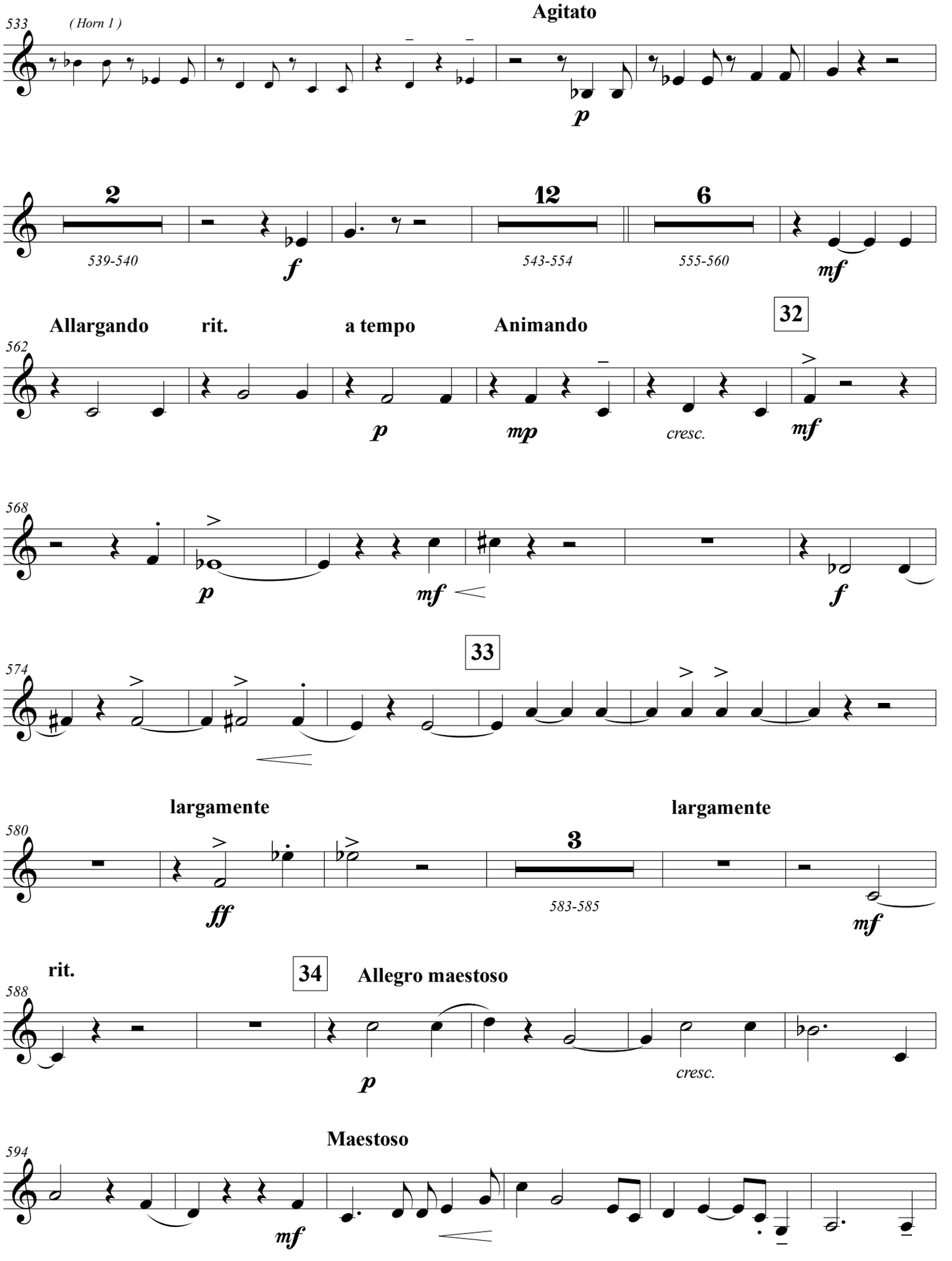
190

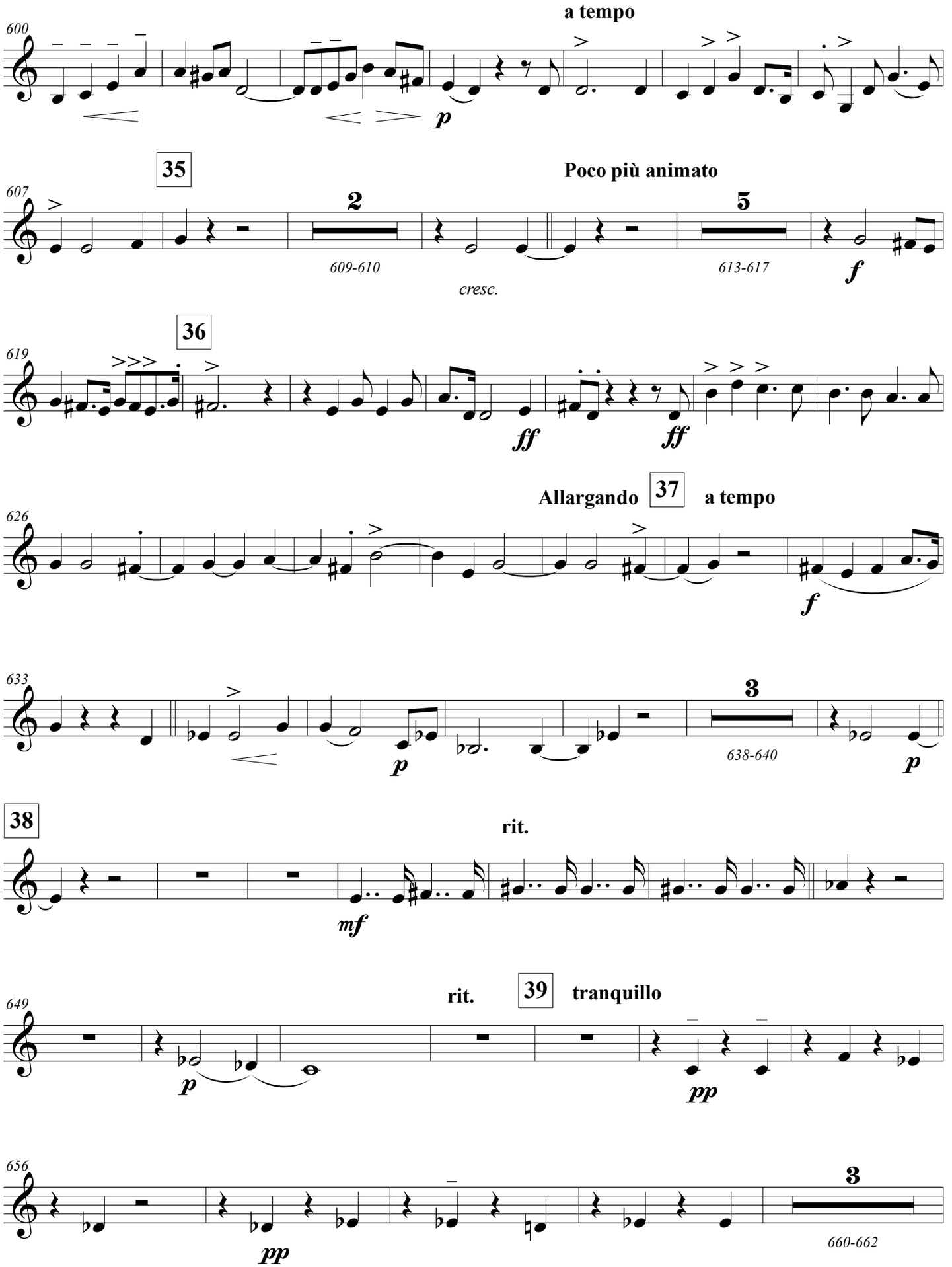
f

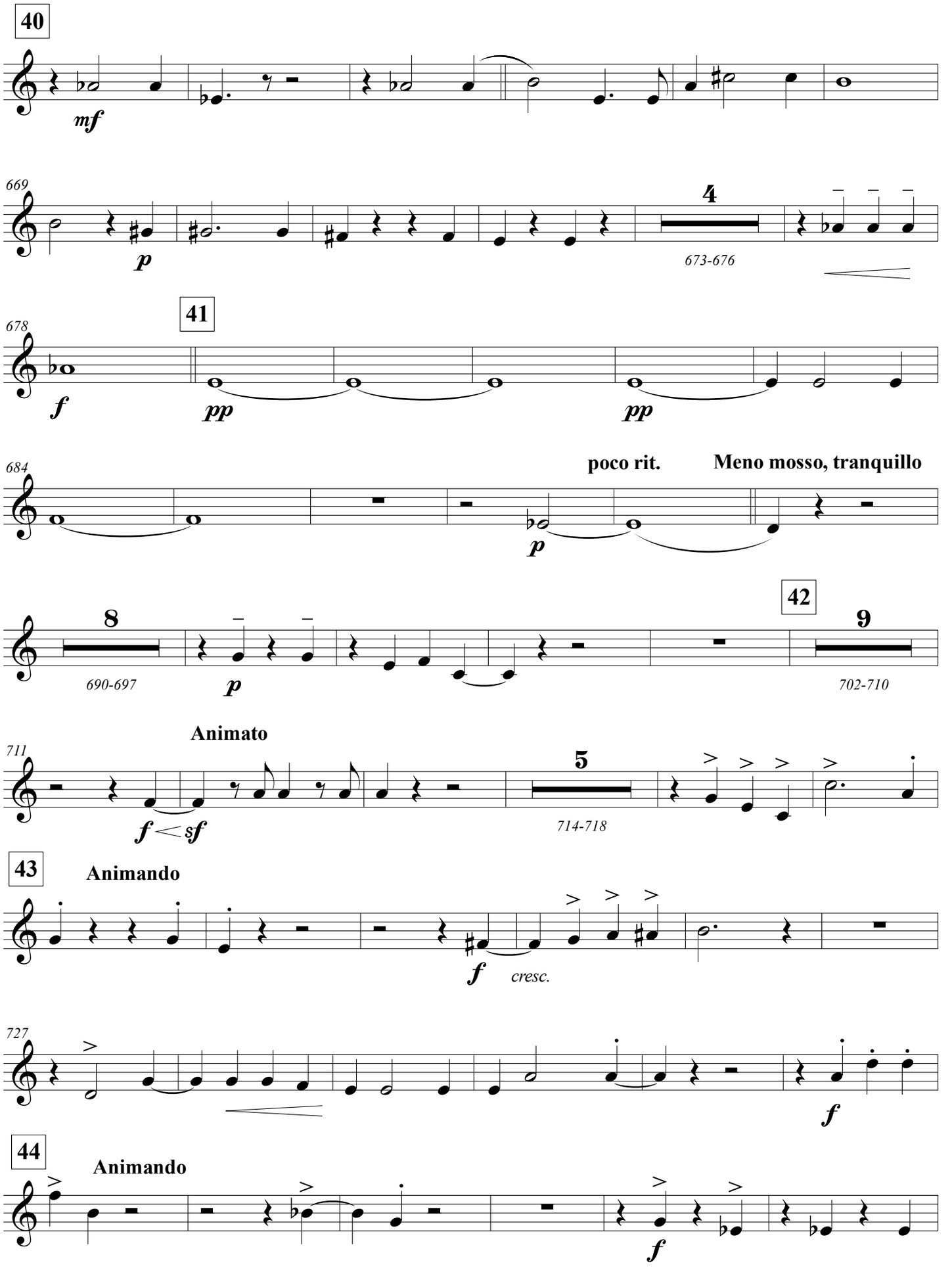

12
poco rit.
6
198-203
mf
13
14
5
3
7
5
9
4
207-211
212-214
215-221
222-226
227-235
236-239
15
Animando
(Horn 1)
8
9
240-247
248-256
f
16
17
a tempo
(Horn 1 & 2)
261
3
11
262-264
265-275
f
18
279
5
281-285
sfp
p
6
289-294
f
cresc.
sf
Lento
19
20
300
10
11
15
302-311
312-322
324-338
pp
21
(Bassoon)
6
1
339-344
348-348

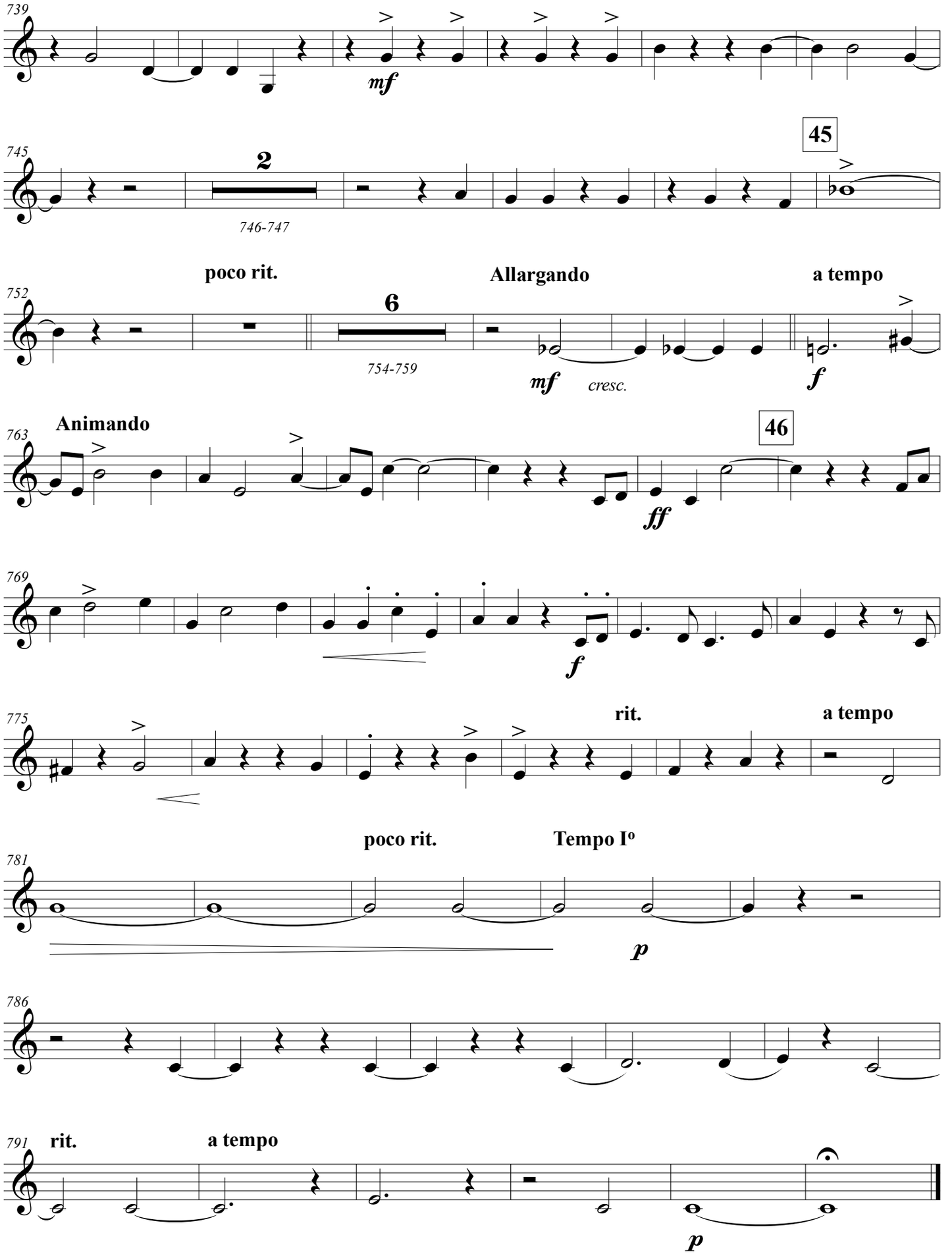

22
a tempo
Animando
mf
f
356
23
Poco più mosso
5
358-362
f
f
366
f
372
Poco animando
24
378
f
384
2
3
387-388
389-391
p
393
399
25
5
7
f
dim.
402-406
407-413


(Horn 1 & 2)
414
rit.
26
mp
p
5
421-425
p
5
429-433
pp
435
molto rit.
27
4
437-440
p
pp
a tempo
444
5
447-451
pp
mf
rit.
454
28
12
457-468
pp
(Horn 1)
471
29
mf
cresc.
11
474-484
8
485-492
(English Horn)
494
30
p
mf
9
499-507
(Horn 1)
508
31
sf
8
514-521
11
522-532


533
(Horn 1)
Agitato
p
2
539-540
f
12
543-554
6
555-560
mf
Allargando
rit.
a tempo
Animando
32
562
p
mp
cresc.
mf
568
p
mf
f
33
574
largamente
largamente
580
ff
3
583-585
mf
rit.
34
Allegro maestoso
588
p
cresc.
Maestoso
594
mf


a tempo
600
p
35
Poco più animato
607
2
609-610
5
613-617
f
cresc.
36
619
ff
ff
Allargando
37
a tempo
626
f
633
3
638-640
p
38
rit.
mf
rit.
39
tranquillo
649
p
pp
656
pp
3
660-662


40
mf
669
p
4
673-676
41
678
f
pp
pp
684
poco rit.
Meno mosso, tranquillo
p
8
690-697
p
42
9
702-710
Animato
711
f < sf
5
714-718
43
Animando
f
cresc.
727
f
44
Animando
f


739
mf
745
2
746-747
45
poco rit.
Allargando
a tempo
752
6
754-759
mf
cresc.
f
Animando
763
46
ff
769
f
775
rit.
a tempo
poco rit.
Tempo Iº
781
p
786
791
rit.
a tempo
p

ENGLISH HERITAGE

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