

# BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra  
(1908)

C. Hubert H. Parry

Oboe 2

Premiered at the Worcester Music Festival (Three Choirs Festival), September 9, 1908



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



# 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:* Garrigan 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

1-2 *f* *cresc.* 5-13 *f*

15 16-24 *f* *cresc.* 3

29 32-37 *pp* 39-40

41-43 44-46 *f*

51 *f*

57 *f* *f* **Allargando a tempo**

63-65 *f* 70-72

73 **Più tranquillo** **4 Animato** *mf*

79-81 **3** **f** 86-91 **6**

92 **5** **f cresc.** **f < ff**

98 **4** *dim.* **pp** 103-106

**Allargando** **3** **a tempo** **6** **3** **6**  
107-109 **p** 113-115 116-121

**14** (Flute) **7 Animando** **mf**  
122-135

141 **f**

147 **8** **mf cresc.**

153 **ff** **11** 157-167

**9** (English Horn)

*ff cresc.* *f*

175 **10**

*ff* 180-181

**11**

182-185 *cresc.* *ff*

191 **12** Allargando a tempo

*f* *sf* *f*

197 **13** a tempo poco rit.

198-201 *sf* *sf*

206 **14**

*p* 208-211 212-214 215-221

**13** **14** (Clarinet)

222-226 227-235 236-239 240-244

247 **15**

*mp* *f* 251-252

**Animando**

253 *mf* *cresc.*

259 *f* *cresc.* **16** *f*

266 *mf* *p* **7** *rit.* 270-276

**17** *a tempo* *f* **18** *(Bass Solo 8va bassa)* 281-285 Then I looked on

288 all the works my hands had 290-296 *cresc.* *f*

**Lento** **19** **20** *pp* 302-311 312-322 324-338

**21** **22** *(Bassoon)* 339-348 349-350 *f*

354 *f* **23** 358-362

364 **Poco più mosso**

*f* < *sf* *f*

Musical staff 364-369: Treble clef, key signature of two flats. Starts with a half rest, followed by a series of eighth and quarter notes. Dynamic markings include *f*, *sf*, and *f*.

370

*f* *f* *cresc.*

Musical staff 370-375: Treble clef, key signature of two flats. Features eighth notes with accents and a crescendo. Dynamic markings include *f* and *f cresc.*

376 **Poco animando**

Musical staff 376-381: Treble clef, key signature of two flats. Features eighth notes with accents and a more active rhythmic pattern. Dynamic marking includes *f*.

382

24

*f* 2 387-388

Musical staff 382-388: Treble clef, key signature of two flats. Includes a 24-measure rest box, a half note, and a 2-measure rest box. Dynamic marking includes *f*.

389-391

3

392-394

3

*mf* *cresc.*

Musical staff 389-394: Treble clef, key signature of two flats. Includes two 3-measure rest boxes and a melodic phrase. Dynamic markings include *mf* and *cresc.*

399

25

5

13

26

*f* *dim.* 402-406 407-419

Musical staff 399-419: Treble clef, key signature of two flats. Includes a 25-measure rest box, a 5-measure rest box, and a 13-measure rest box. Dynamic markings include *f* and *dim.*

421 (Clarinet)

*mf*

Musical staff 421-426: Treble clef, key signature of two flats. Features a melodic line with a slur and an accent. Dynamic marking includes *mf*.

427

*p* < *p*

Musical staff 427-432: Treble clef, key signature of three sharps. Features a melodic line with a slur and an accent. Dynamic markings include *p*.



433 *mf* <

27 3 5 8 rit. 28 13 (Horn)

439-441 442-446 447-454 456-468

29 470 *mf*

476 4 481-484 *mf*

Lento 5 espress. 2 30 485-489 493-494 *p* < > *pp* < >

496 6 a tempo espress. 500-505 *mf* *cresc.* *f* < > *p* < >

507 Più mosso 2 510-511 *f*

31 8 11 5 (Clarinet) 514-521 522-532 533-537

541 *(Clarinet)*

543-544 545-550

553

*p* 556-566 567-569 *mf*

571

*f* *f*

33

*f* largamente *f* *mf*

583

largamente *mf* rit.

34

589 **Allegro maestoso**

*mf* **Maestoso**

595

597-599 *f*

603

*p* poco rit. a tempo 605-607 *mf* cresc.

Poco più animato

611

3

613-615

*f*

36

619

*f*

*f*

Allargando

625

*f*

*ff*

37

a tempo

*f*

*f*

*p*

637

*poco cresc.*

38

cresc.

*p*

*cresc.*

*mf*

rit.

39

646

4

8

649-652

653-660

(Clarinet)

40

661

*p*

4

666-669

670 *mf* *cresc.* *p* *mp* *cresc.*

677 **41** *f* *pp* *p*

679-680

686 *poco rit.* *Meno mosso, tranquillo* *mp*

690-691

**42** *Animato* *f*

693-701 702-710

714-715 *f*

**43** *Animando* *f*

727 *f*

**44** *Animando* *f*

734-735

740 **3**  
741-743 *f*

748 **45** **Meno mosso, tranquillo**  
752-753 **2** 754-758 **5**

759 **Animando**  
*mf* *f*

765 **46**  
*ff* *f*

771 *f*

777 **rit.** **a tempo**  
*f*

783 **poco rit.** **Tempo I°**  
*mp* *p*

789 **rit.** **a tempo**  
*p* *p*



**ENGLISH HERITAGE**

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

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

Catalog Number

1.17/03