BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra

(1908)

C. Hubert H. Parry

Organ

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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University of Minnesota - School of Music
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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	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

Organ

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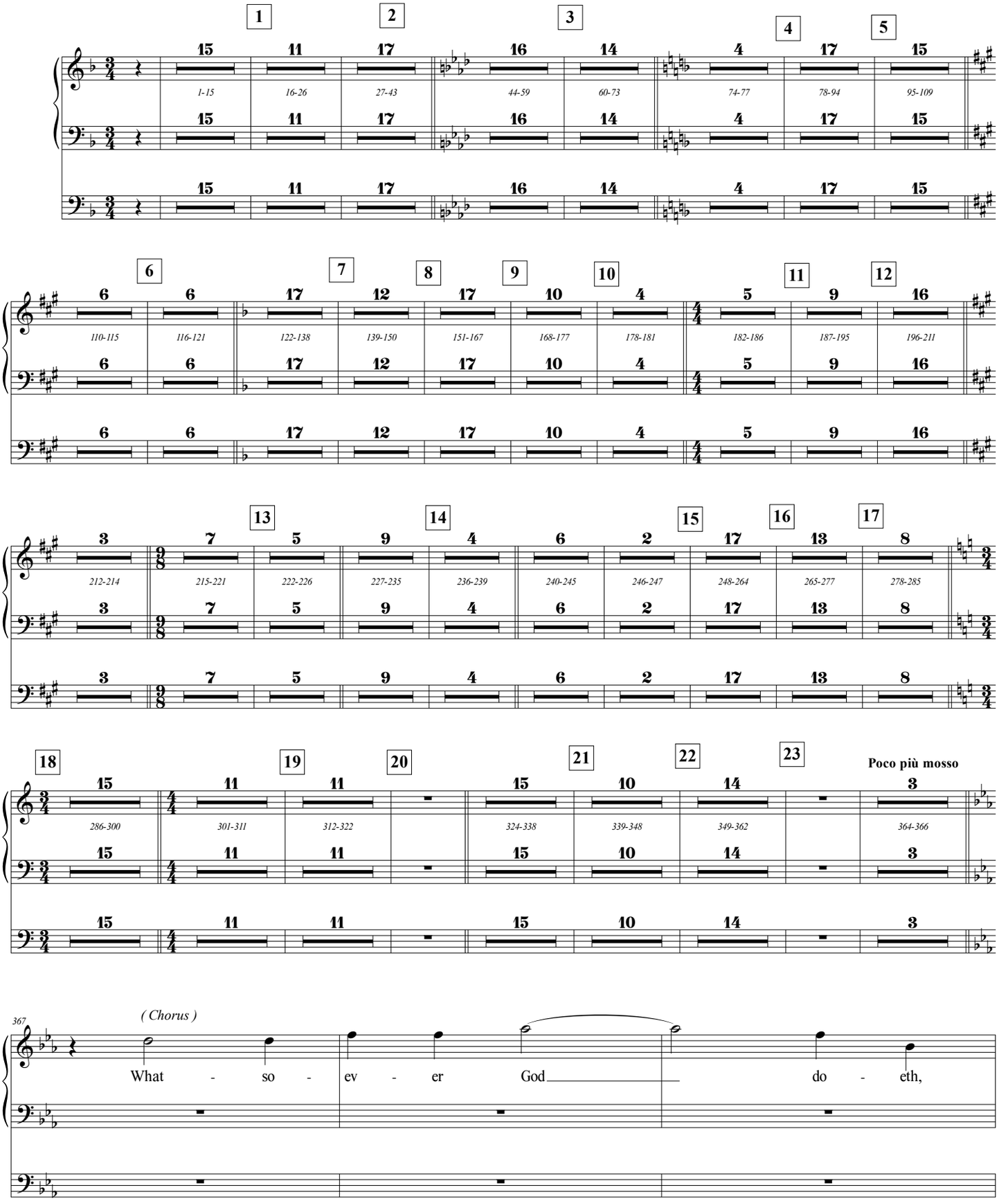
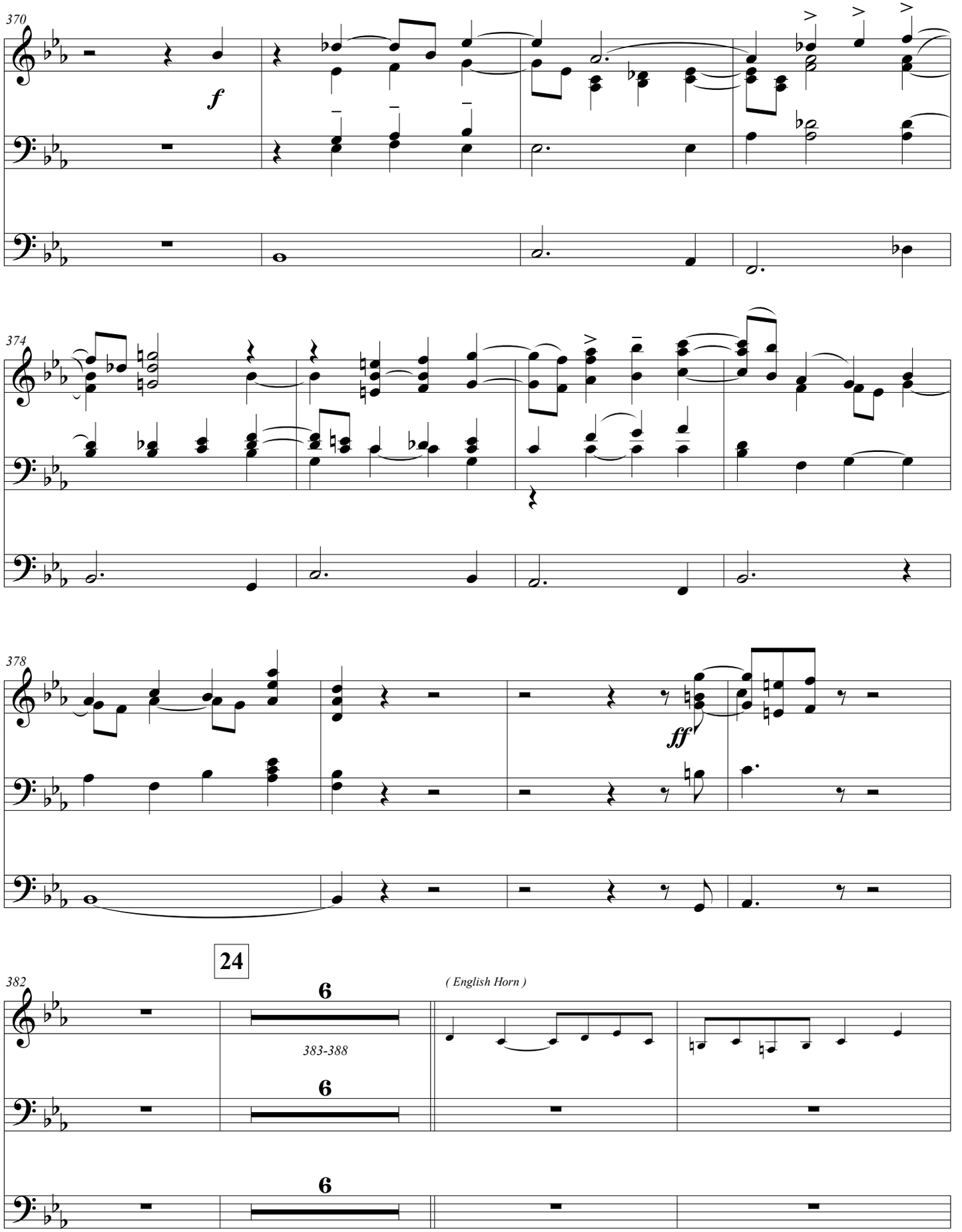
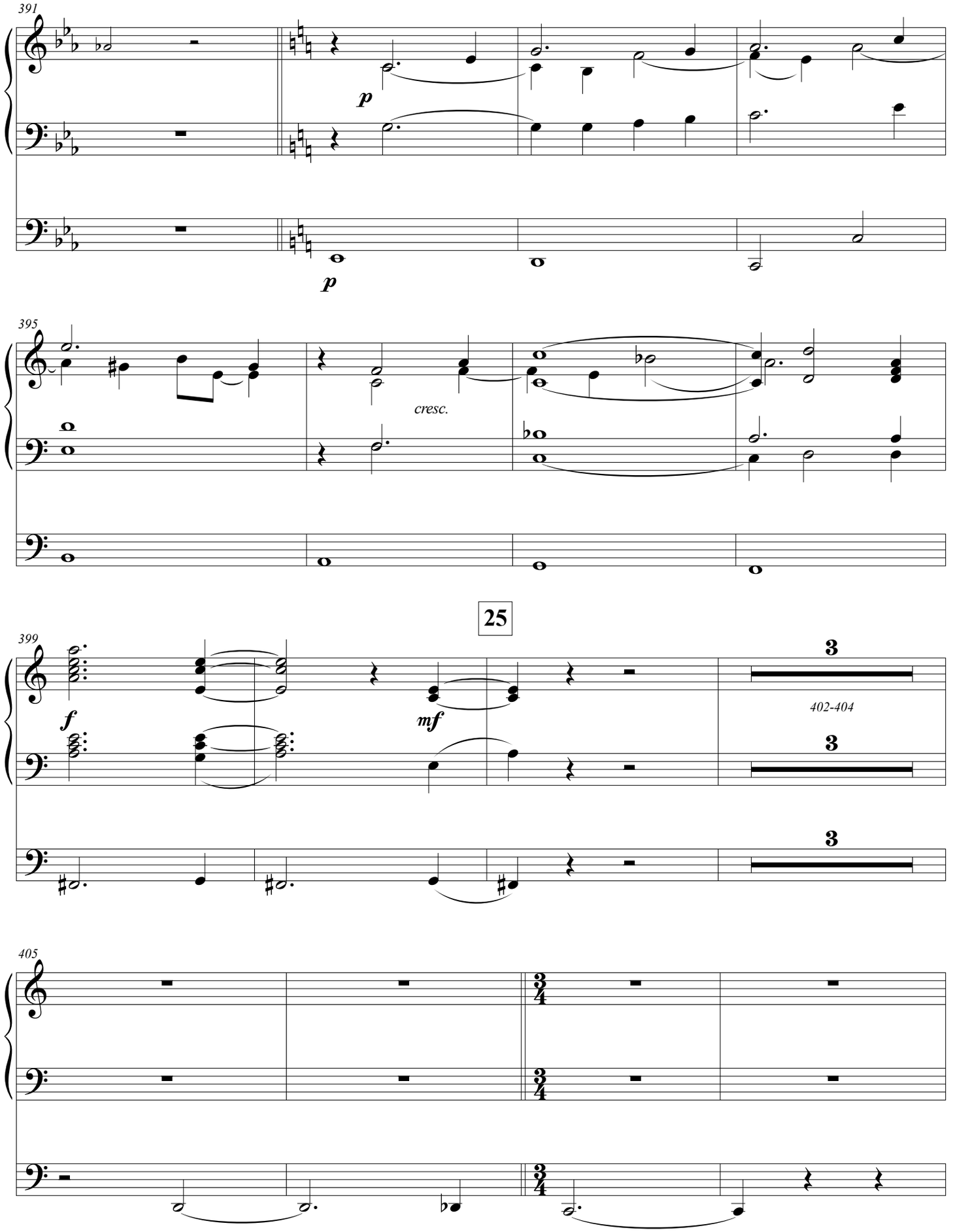
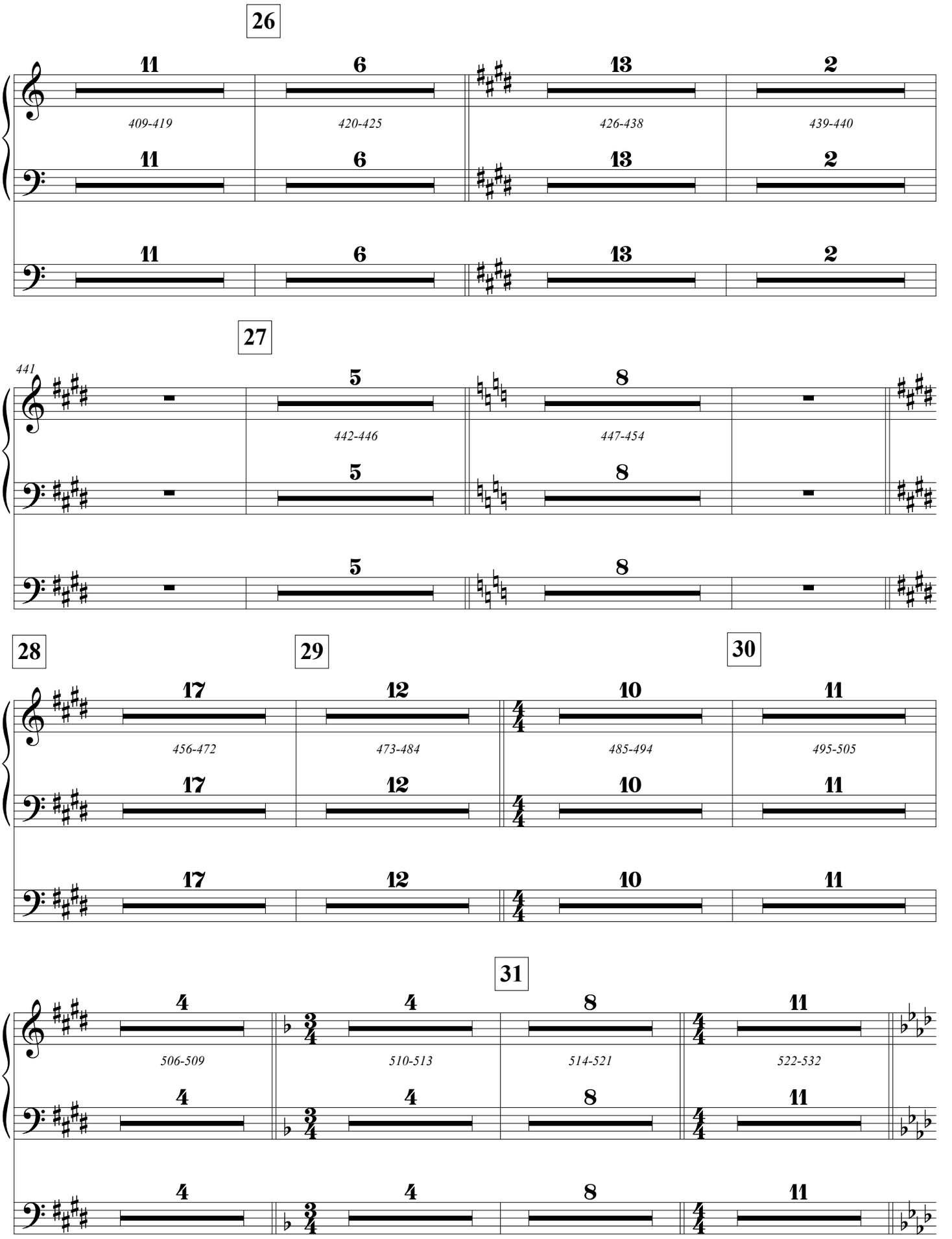
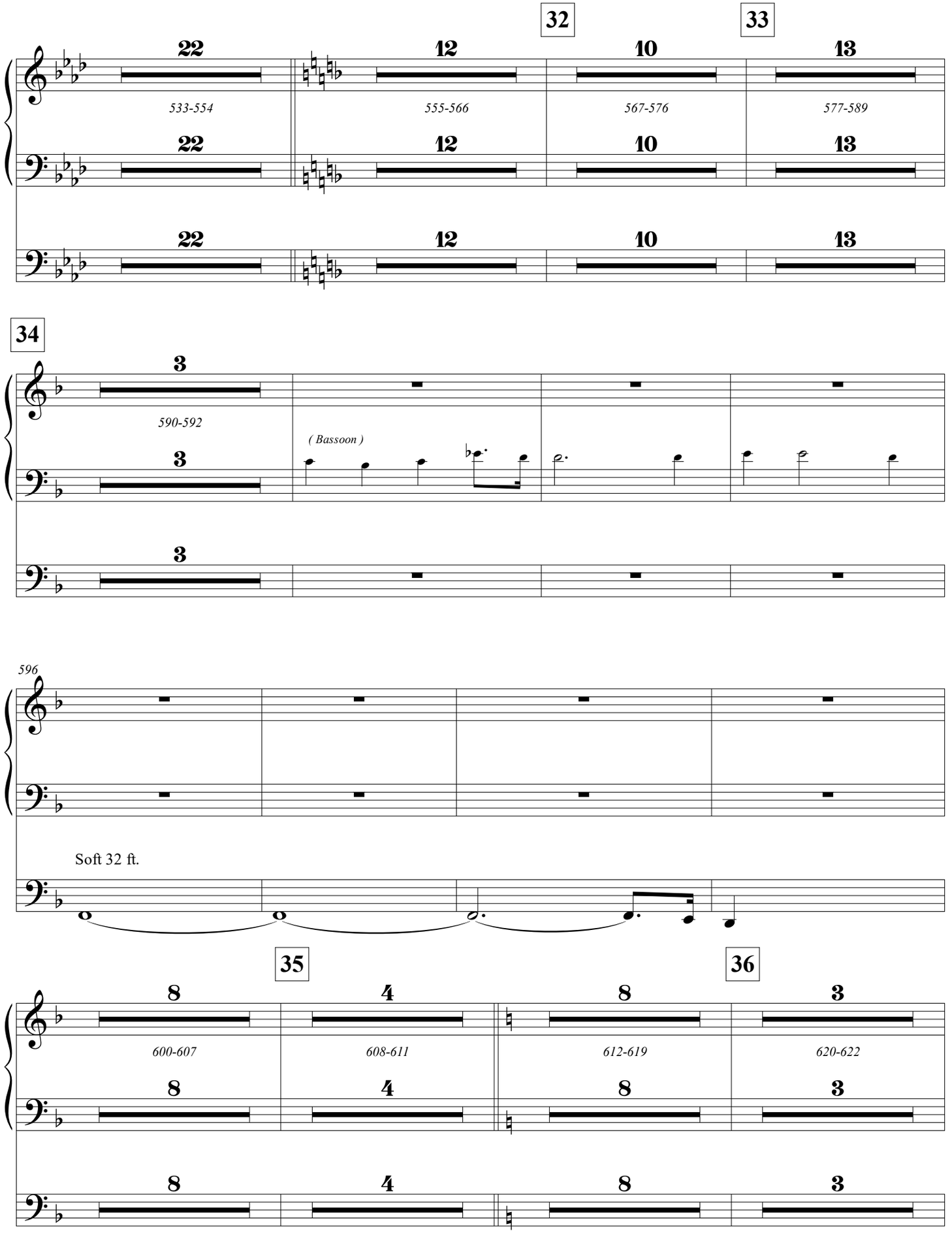
C. HUBERT H. PARRY

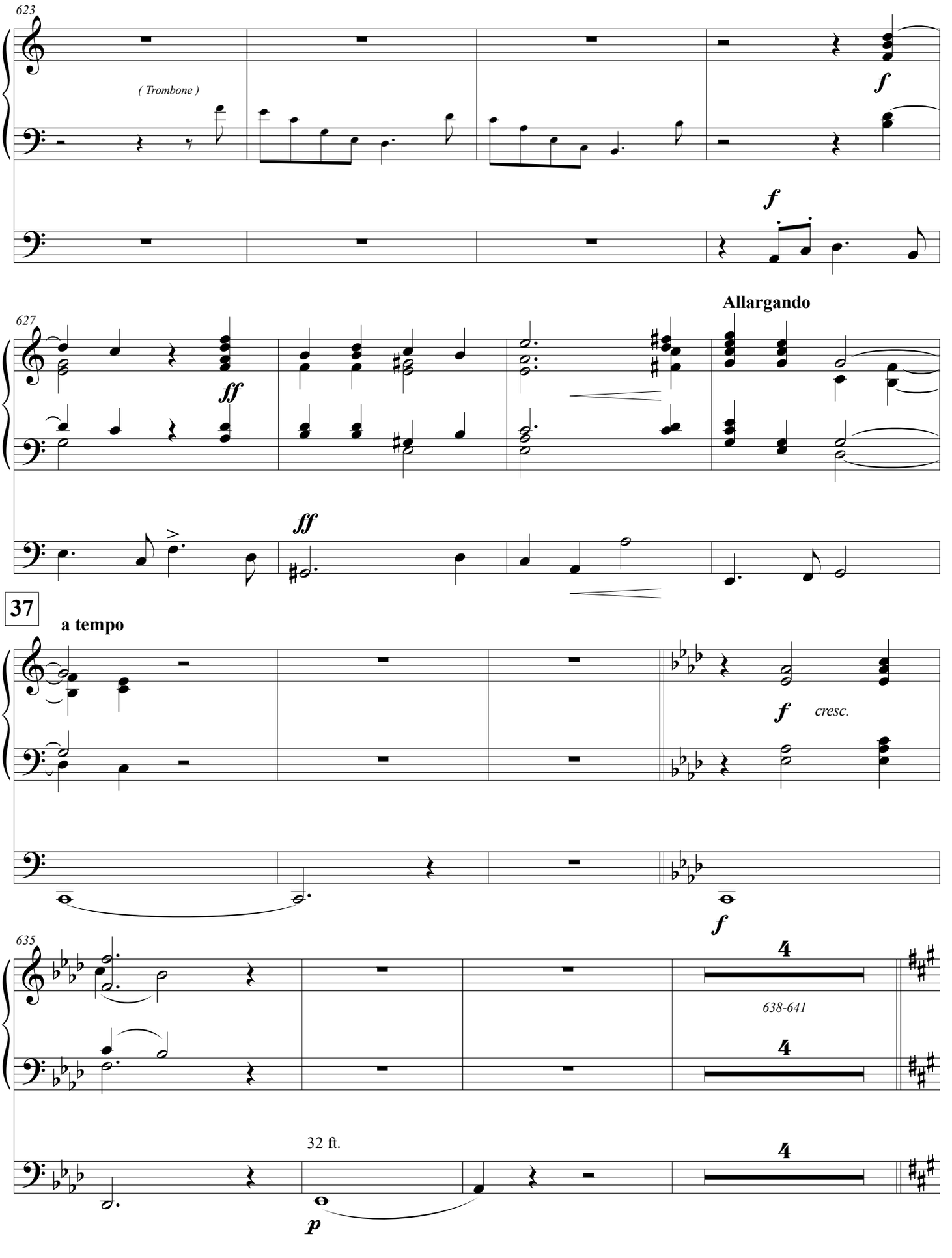


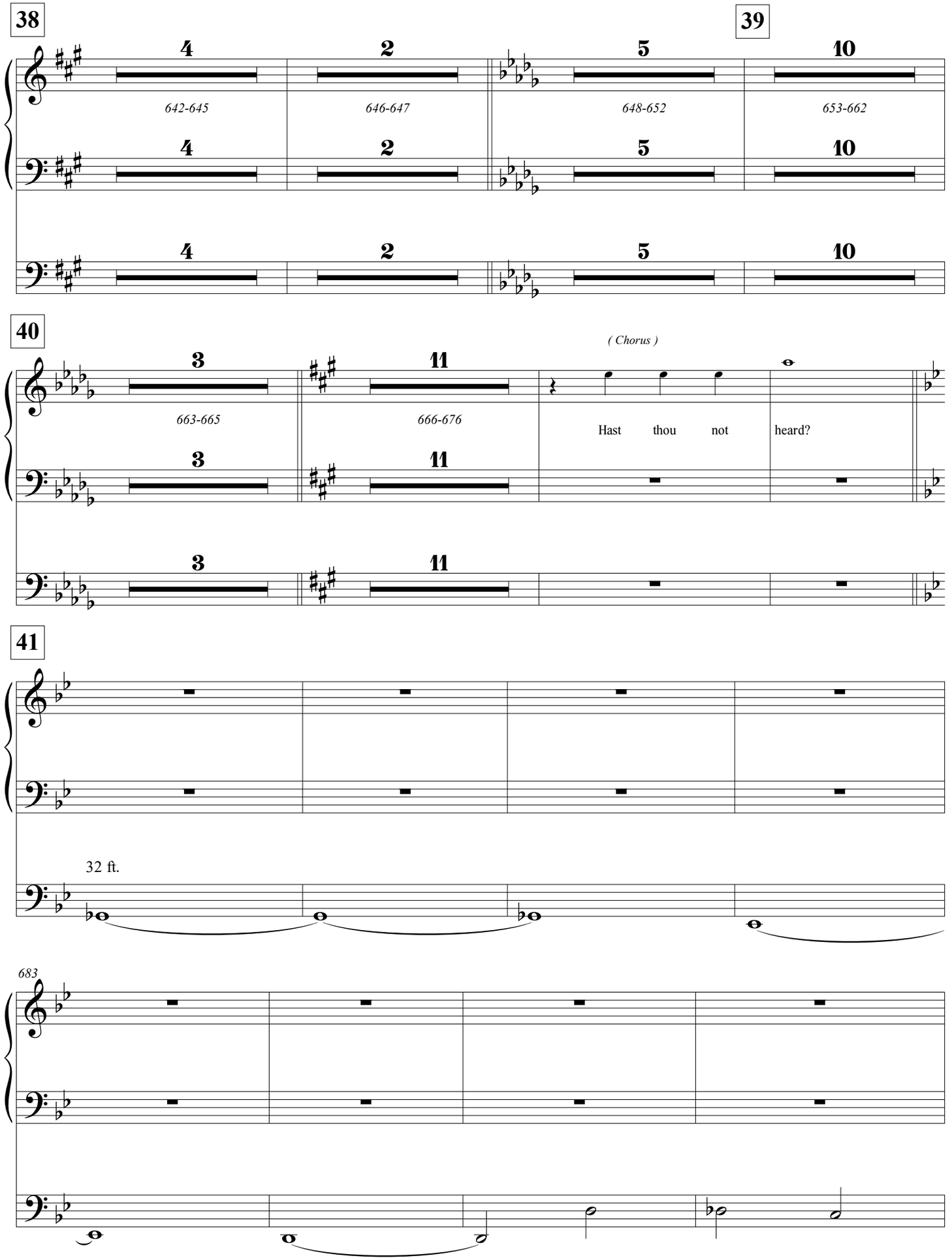

370
f
374
378
ff
24
382
6
383-388
6
6
(English Horn)

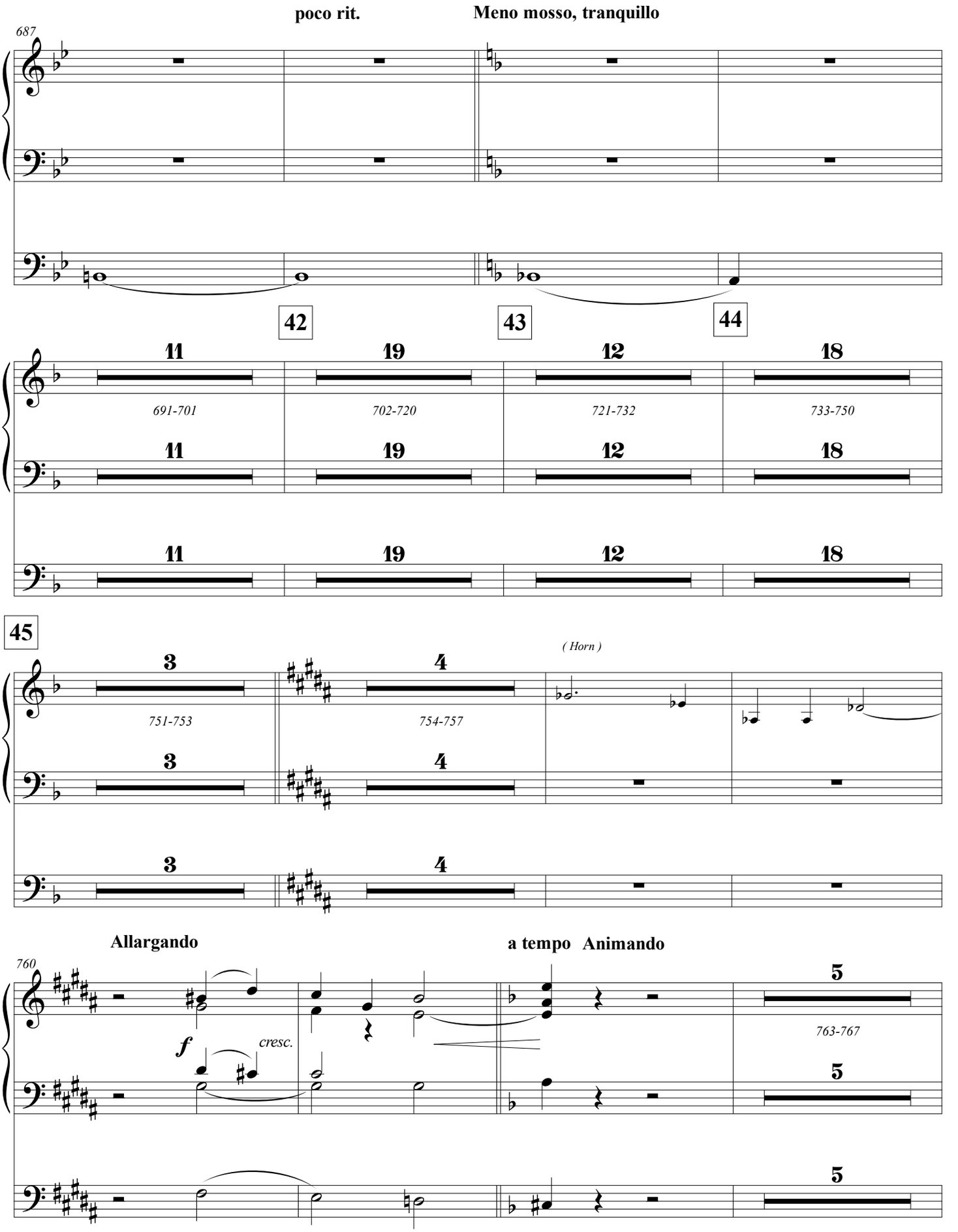

391
p
p
395
cresc.
25
399
f
mf
3
402-404
3
3
405
3/4
3/4

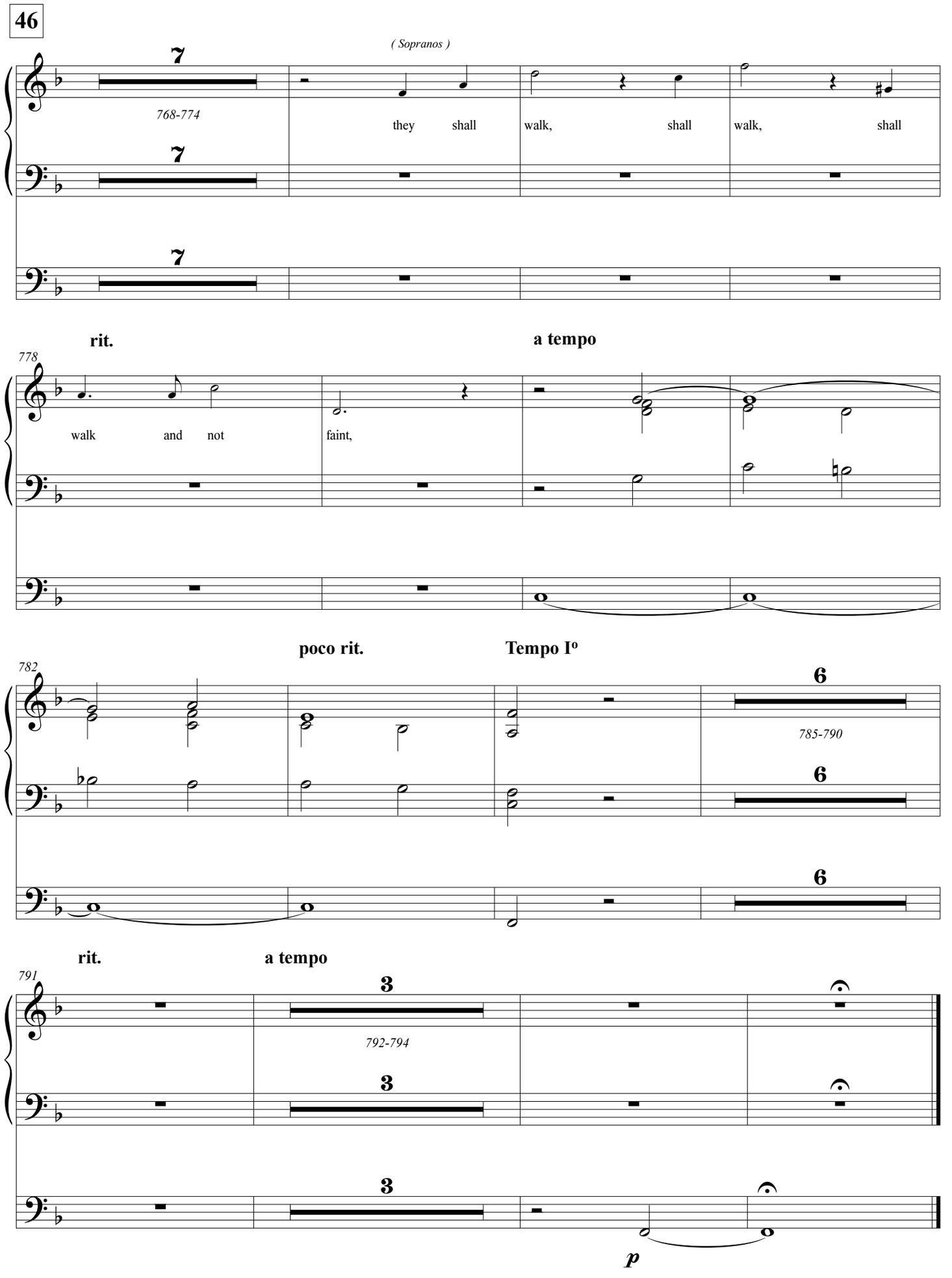

26
11
6
13
2
409-419
420-425
426-438
439-440
27
441
5
8
442-446
447-454
28
29
30
17
12
10
11
456-472
473-484
485-494
495-505
31
4
8
506-509
510-513
514-521
522-532


32
33
22
12
10
13
533-554
555-566
567-576
577-589
34
3
590-592
(Bassoon)
596
Soft 32 ft.
35
36
8
4
3
600-607
608-611
612-619
620-622


623
(Trombone)
f
f
627
Allargando
ff
ff
37
a tempo
f
cresc.
f
635
4
638-641
4
32 ft.
4
p


38
39
642-645
646-647
648-652
653-662
40
(Chorus)
663-665
666-676
Hast thou not heard?
41
32 ft.
683


poco rit.
Meno mosso, tranquillo
687
42
43
44
11
19
12
18
691-701
702-720
721-732
733-750
45
3
4
751-753
754-757
(Horn)
Allargando
a tempo Animando
760
f
cresc.
5
763-767


46
(Sopranos)
7
768-774
they shall walk, shall walk, shall
rit.
a tempo
778
walk and not faint,
poco rit.
Tempo Iº
782
6
785-790
rit.
a tempo
791
3
792-794
p

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Catalog Number
1.17/03