

BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra

(1908)

C. Hubert H. Parry

Timpani

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

13

1 (E♭ to E♯) 2

11 13

(Bassoon)

16-26 27-39

42

f

49

3

10 11

(Bassoon)

50-59 60-70

74

Più tranquillo

4

(C to A)

13

(Flute)

79-91

94

5

(E to D)

8

(Bassoon)

99-106

f

108

a tempo

mf

dim.

115 (A to A \flat) 6 6 17 12 3 (Contrabassoon)

116-121 122-138 139-150 151-153

155 (A \flat to C) (Horn)

158-163

167 9 5 10 4

173-177 178-181

182 (Bassoon) 11 (D to E)

187-192

193 **a tempo** 12 **a tempo**

196-201

205

dim. *p*

13 14

212-214 215-221 222-225 227-235 236-239 240-245

15 16 17

246-247 248-254 255-256 257-264 265-276 278-285

Timpani

18 (Bass Solo)

5
286-290
And on the la - bours that I had la - boured to **f**

297 *cresc.* **sf** (E to F)

19 11 301-311

20 11 312-322

21 5 9 324-328 329-337

22 9 4 339-347 349-352 (Trombone)

354 **f** **23** 5 3 358-362 363-365

366 **f** 6 371-376

Poco animando **24** (Low F to G - B \flat to C) **25** (Bassoon)

379 2 6 3 9 381-382 383-388 389-391 392-400

402 *pp* *tr* *tr* *tr* *pp*

26 11 6 409-419 420-425

27 16 5 6 426-441 442-446 447-452 (Bass Solo)

light, and the moon, and the

28

455

stars, be *pp*

(B to C)

29

(English Horn)

5 4 12 8

462-466 *mf*) > 469-472 473-484 485-492

30

(E to E \flat - G \sharp to F)

8

500-507

Più mosso

31

508 (Horn)

8

514-521

(Horn)

11 7

522-532 533-539

mf \rightrightarrows *dim.* *p*

32

33

(Soprano Solo)

10 12 10 9

545-554 555-566 567-576 577-585

for an ev - er - last - ing sign

34

Allegro maestoso

588

rit.

p

$\text{♩} = 80$

Maestoso

596

6

599-604

(Horn)

Timpani

35

tr **Poco più animato**

mf *cresc.*

7 8

613-619 620-627

36

628 (Horn)

Allargando **37** **a tempo**

tr *mf*

mf

635

38 **39** **40**

6 6 5 10 3 13

636-641 642-647 648-652 653-662 663-665 666-678

41

42 (Bassoon) *tr* **Animato**

10 13 8 8

679-688 689-701 702-709 713-720

43

(Horn) **44** (Trombone)

7 2 6

721-727 731-732 733-738

740

tr **f**

3

746-748

749

tr **f** **45** *poco rit.* **Meno mosso, tranquillo** *tr* **p**

2

751-752

Allargando

a tempo

757

cresc. *cresc.*

46

763 **Animando**

2 *f* **9**

764-765 769-777

778 (Horn) **a tempo**

ff

783 **poco rit.** **Tempo I°**

mp *p*

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

p *pp*



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PUBLISHING

ehms.lib.umn.edu

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