BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra

(1908)

C. Hubert H. Parry

Trombone 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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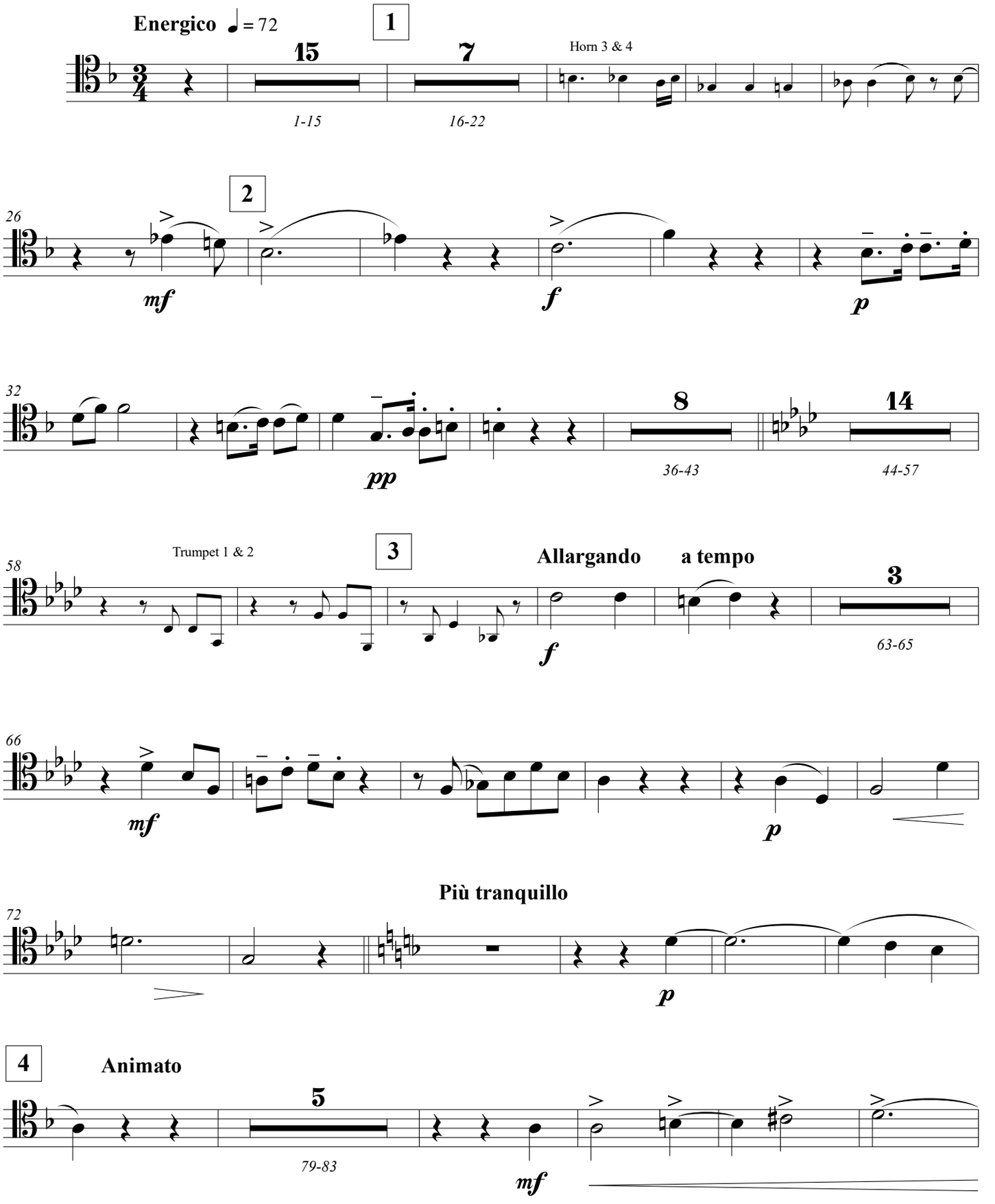
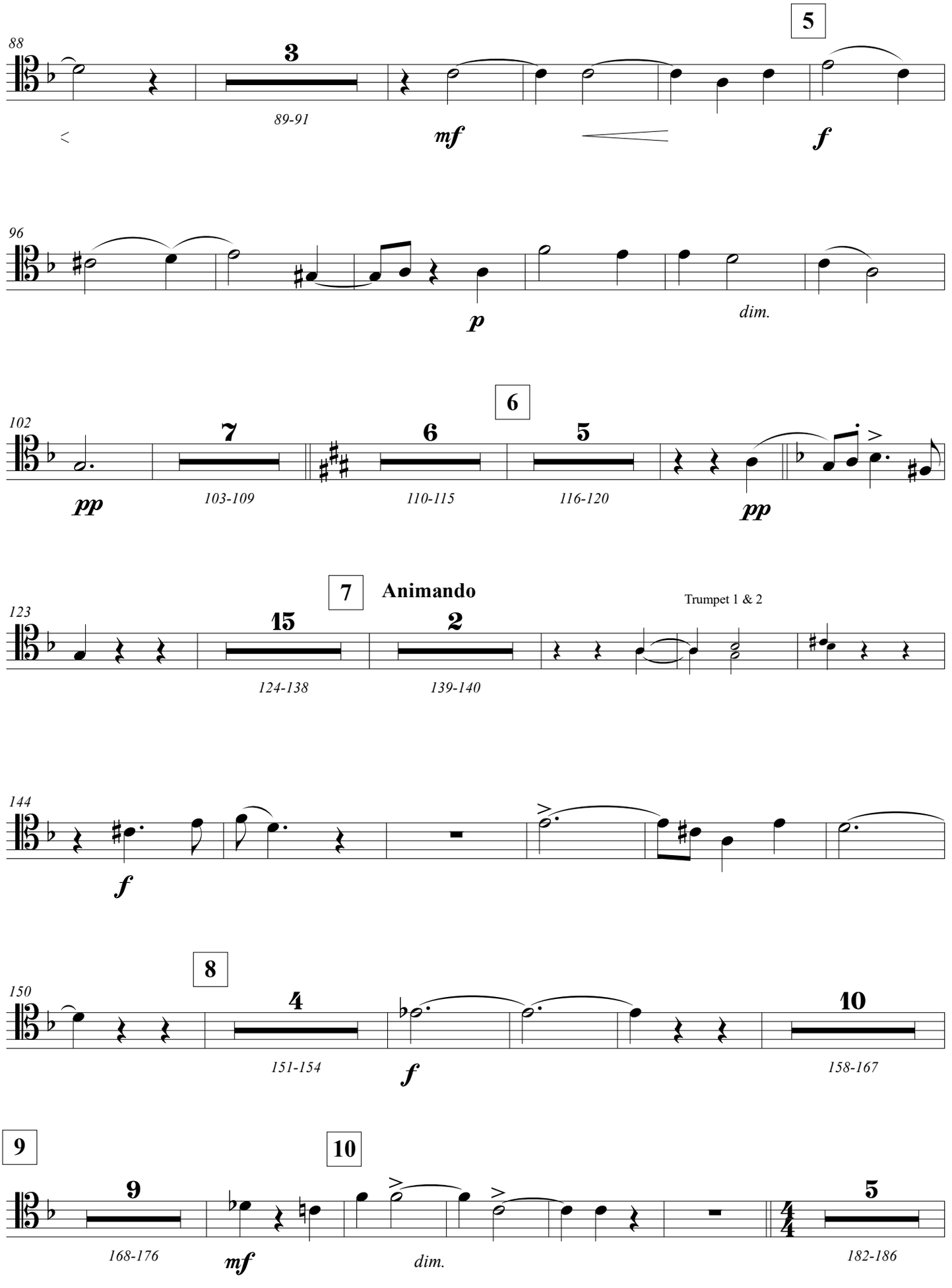
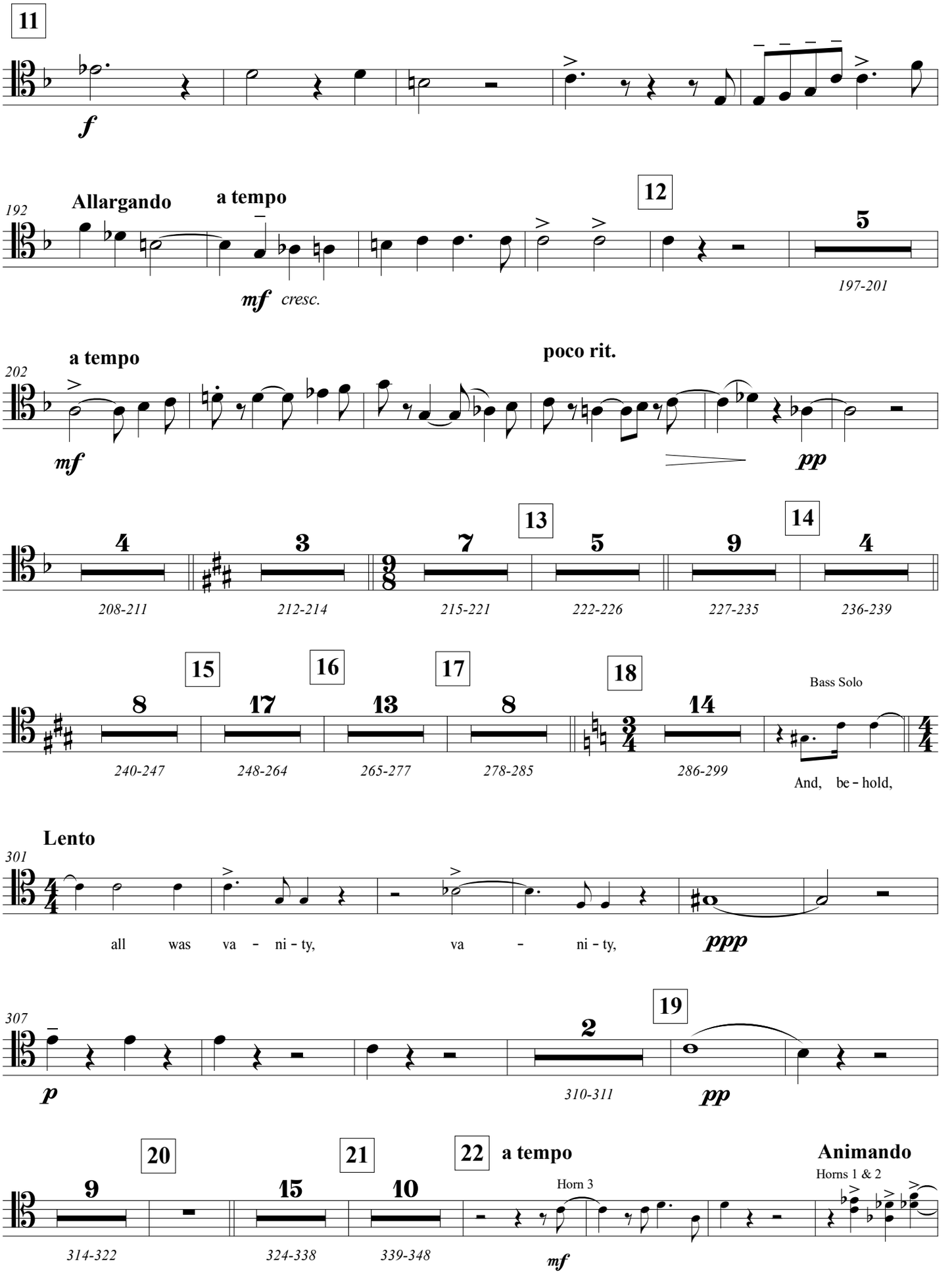
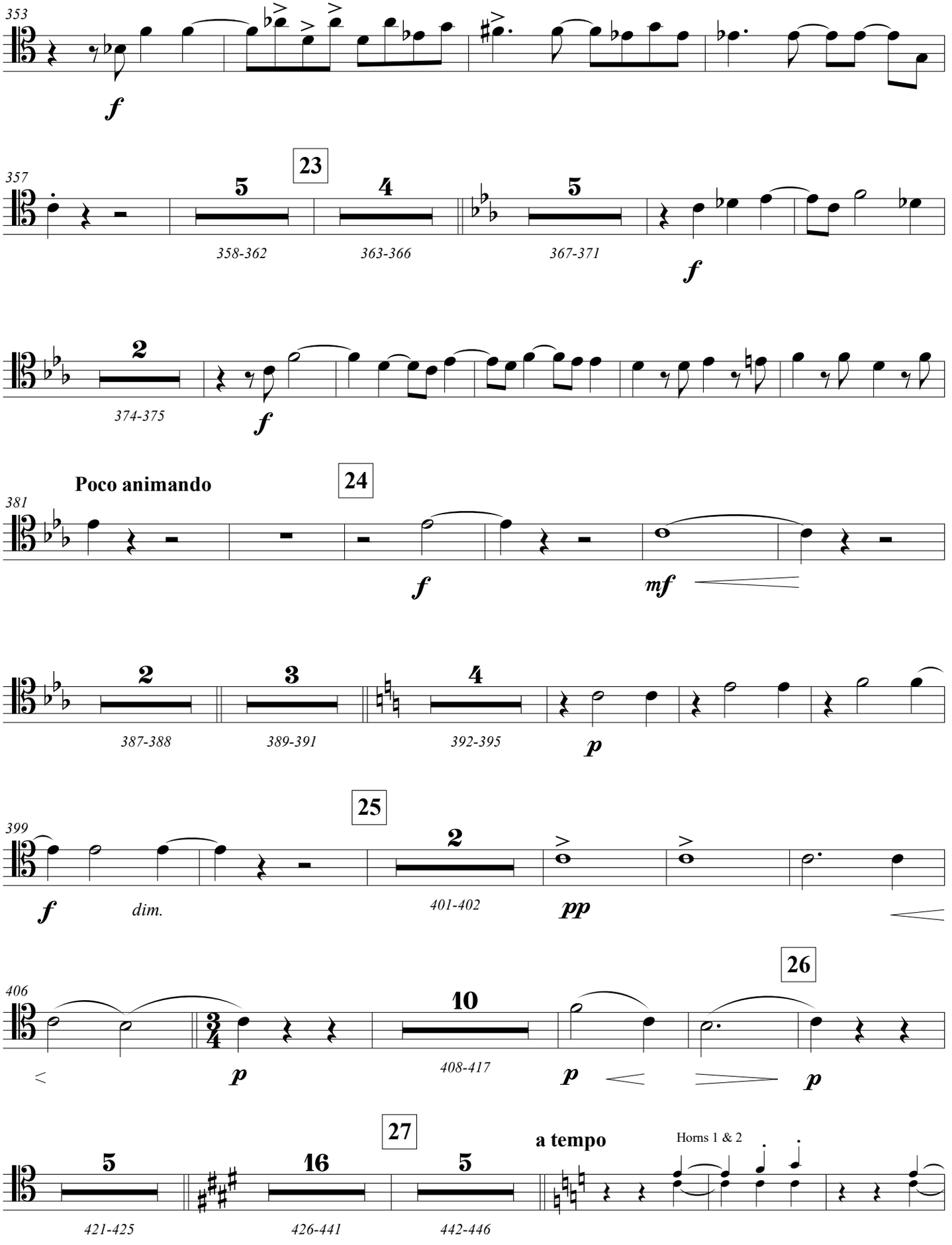
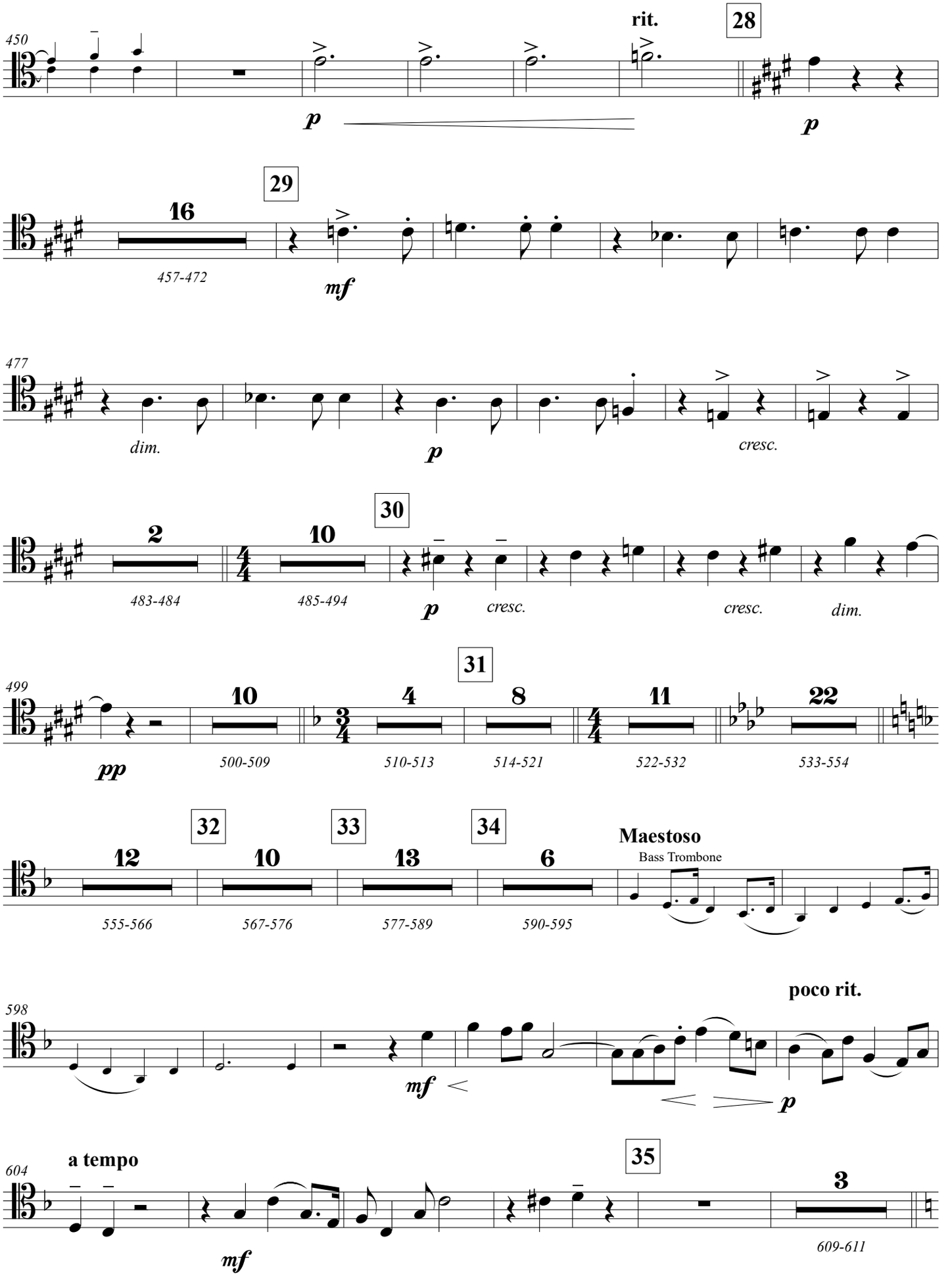
C. HUBERT H. PARRY

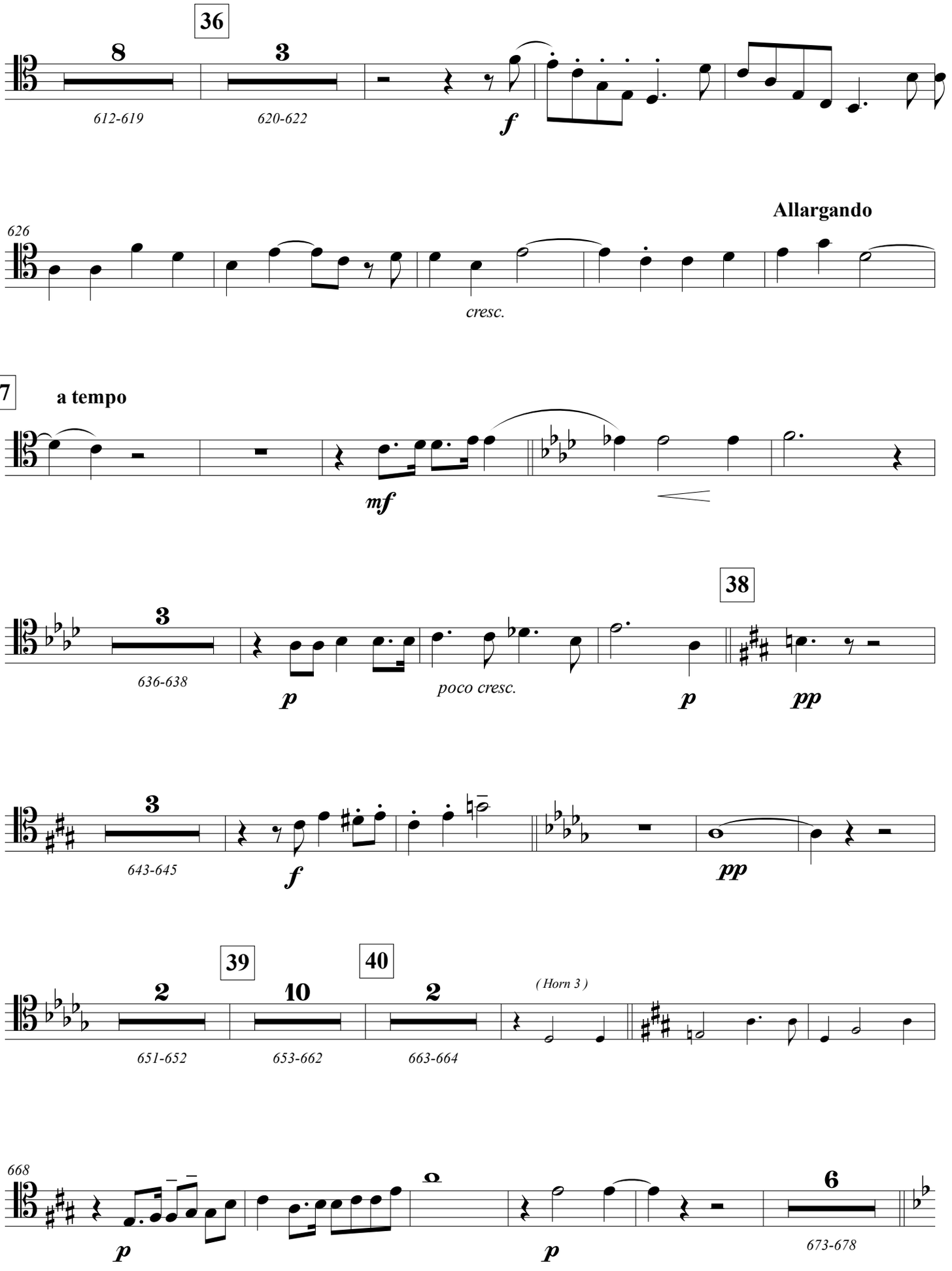


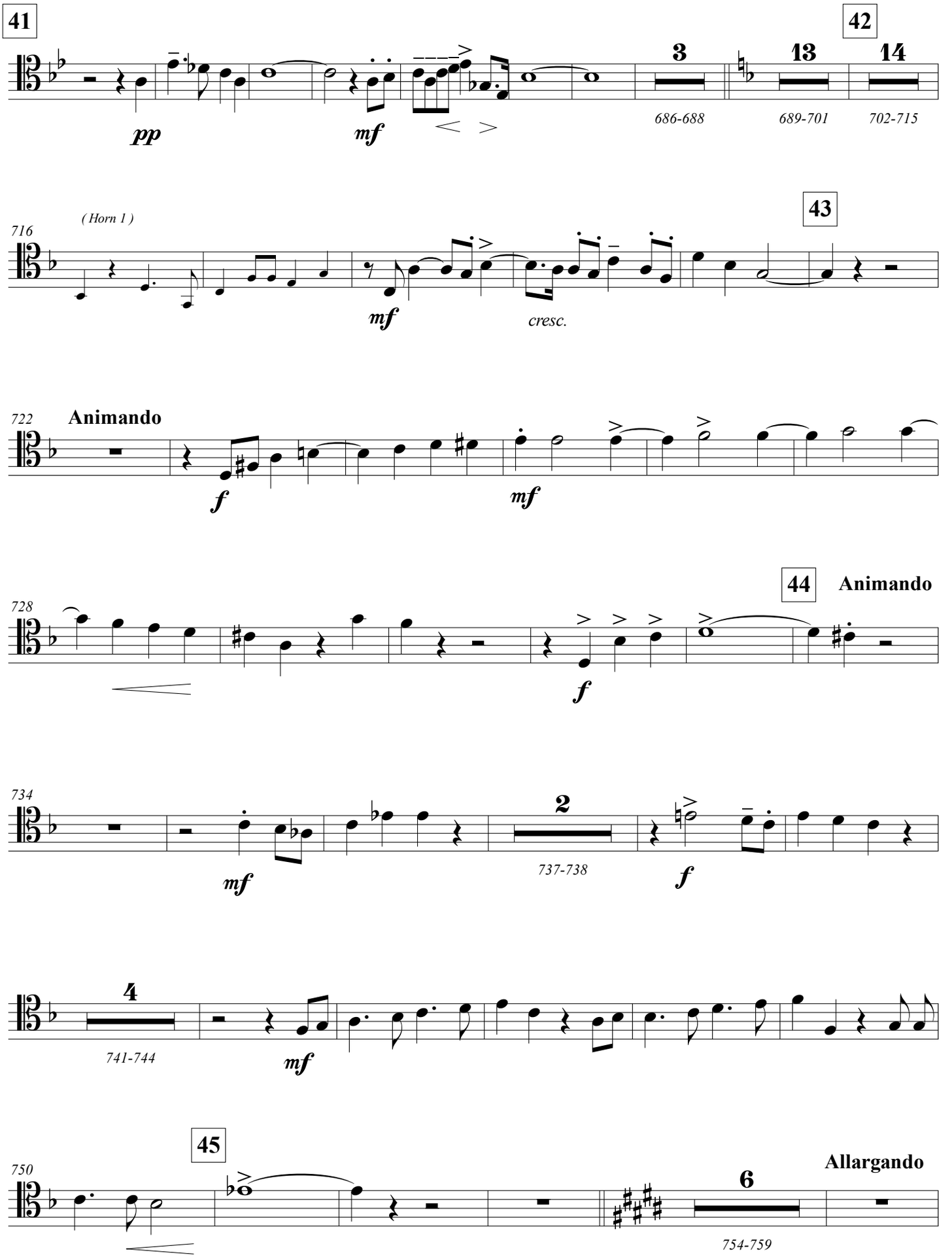

88
3
89-91
5
mf
f
96
p
dim.
102
6
7
6
5
pp
103-109
110-115
116-120
pp
123
7
Animando
Trumpet 1 & 2
15
2
124-138
139-140
144
f
150
8
4
10
151-154
f
158-167
9
10
9
5
168-176
mf
dim.
182-186

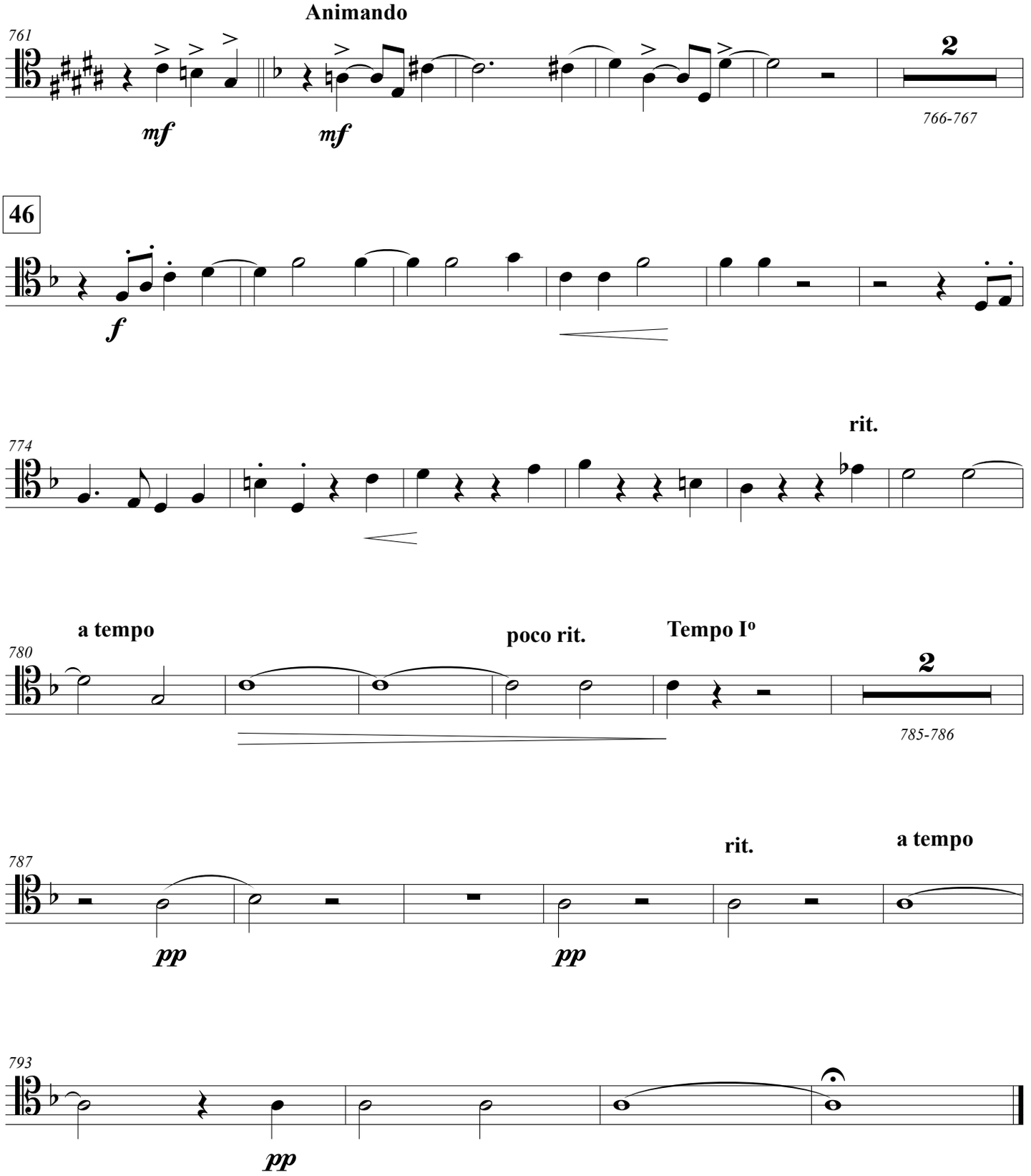

11
f
192
Allargando
a tempo
12
5
mf cresc.
197-201
202
a tempo
poco rit.
mf
pp
4
3
13
7
5
14
9
4
208-211
212-214
215-221
222-226
227-235
236-239
15
16
17
18
8
17
13
8
14
Bass Solo
240-247
248-264
265-277
278-285
286-299
And, be - hold,
Lento
301
all was va - ni - ty, va - ni - ty,
ppp
307
p
2
19
310-311
pp
20
21
22
a tempo
Animando
9
15
10
Horn 3
Horns 1 & 2
314-322
324-338
339-348
mf


353
f
357
23
5
4
5
358-362
363-366
367-371
f
2
374-375
f
Poco animando
381
24
f
mf
2
3
4
387-388
389-391
392-395
p
399
25
f
dim.
2
401-402
pp
406
26
10
408-417
p
p
p
27
5
16
5
421-425
426-441
442-446
a tempo
Horns 1 & 2


450
rit.
28
p
p
29
16
457-472
mf
477
dim.
p
cresc.
30
2
10
483-484
485-494
p
cresc.
cresc.
dim.
499
31
10
4
8
11
22
pp
500-509
510-513
514-521
522-532
533-554
32
33
34
12
10
13
6
Maestoso
Bass Trombone
555-566
567-576
577-589
590-595
598
poco rit.
mf
p
604
a tempo
35
3
mf
609-611


36
8
3
612-619
620-622
f
626
Allargando
cresc.
37
a tempo
mf
38
3
636-638
p
poco cresc.
p
pp
3
643-645
f
pp
39
40
2
10
2
651-652
653-662
663-664
(Horn 3)
668
p
p
6
673-678


41
42
pp
mf
3
686-688
13
689-701
14
702-715
716
(Horn 1)
43
mf
cresc.
722
Animando
f
mf
728
44
Animando
f
734
mf
2
737-738
f
4
741-744
mf
750
45
Allargando
6
754-759


Animando
761
mf
mf
2
766-767
46
f
774
rit.
a tempo
780
poco rit.
Tempo Io
2
785-786
787
rit.
a tempo
pp
pp
793
pp

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ehms.lib.umn.edu

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