

# BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra

(1908)

C. Hubert H. Parry

Trumpet 1 in F

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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Editor

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### Source Information

<i>Autograph Manuscript:</i>	Royal College of Music, London MS 4202
<i>Vocal Score:</i>	Novello Octavo Edition No. 12824
<i>Royal College of Music Library</i>	Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
<i>Manuscript Transcription &amp; Score Preparation</i>	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

Energico ♩ = 72

1

2

(Horn)

57

3

Allargando

a tempo

4

Animato

(Bassoon)

5

94

11

6

7

(Bassoon)

Animando

142

8

148

154 9  
*f* **11** **7** (Horn)  
 157-167 168-174

176 10 **3** 11  
 179-181 182-186 *f*

188 *f* **Allargando** **a tempo**

194 12 **rit.** **a tempo**  
**5** **2**  
 197-201 202-203 *mf*

205 **poco rit.** **Lento**  
**3** **3**  
*pp* 208-210 212-214

13 14 15  
**7** **5** **9** **4** **8** **17**  
 215-221 222-226 227-235 236-239 240-247 248-264

16 17 **rit.** **a tempo**  
**11** (Horn) **f**  
 265-275

18 19 20  
**5** **15** **11** **11** **15**  
 281-285 286-300 301-311 312-322 324-338

Trumpet 1 in F

**21** **22** **Animando** (Horn)

10 3

339-348 349-351

*f*

356 **23** **Poco più mosso**

6

357-362

*mf*

367

2

371-372

*mf*

374

380 **Poco animando** **24**

4

385-388

*f*

3

389-391

*p* *p*

397 **25**

6 13

401-406 407-419

*cresc.* *f*

**26** **27** **a tempo** (Bass Solo 8va bassa)

6 16 5 4

420-425 426-441 442-446 447-450

Or ev - er the sun, and the

453 *rit.* **28** **29**

light, and the *mf* *p* 457-472 473-484

**10** **30** **15** **4** **31** **8** **11** **22**

485-494 495-509 510-513 514-521 522-532 533-554

**11** *(Horn)* **32**

555-565

**2** **33**

571-572 *f* = 80 *f* *cresc.* 575-576

579 **34** **35** *(Horn)*

580-589 590-604 605-607

**Poco più animato**

610 **5**

613-617 *f* *mf*

**36** **4** **3** **Allargando**

620-623 *f* 625-627

**37** **a tempo** **2** **6**

632-633 *mf* *cresc.* 636-641

Trumpet 1 in F

**38** ( Bassoon ) rit.

*mf*

**39** **40** ( Horn )

4 10 3 5

649-652 653-662 663-665 666-670

*mf* *f*

673

*p* *f*

**41** **42** ( Violin I )

10 13 4 2 rit.

679-688 689-701 702-705 706-707

*mf* *f*

710 **Animato** **43** **Animando**

7 2

714-720 721-722

*f*

723 ( Bassoon )

*mf*

**44** **Animando** ( Trombone )

2 7

730-731 734-740

*mf* *f*

742

3

745-747

*mf* *mf*



750 45 2 7 ( Trombone ) a tempo Animando

752-753 754-760

Detailed description: This musical staff covers measures 750 to 760. It begins with a treble clef and a key signature of one flat. Measure 750 contains a whole note chord. Measures 751-753 are marked with a '2' and a double bar line, indicating a two-measure rest. Measures 754-760 are marked with a '7' and a double bar line, indicating a seven-measure rest. The staff concludes with a melodic phrase starting in measure 760, featuring a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

763 46

*f* *f* *ff*

Detailed description: This musical staff covers measures 763 to 768. It begins with a treble clef and a key signature of one flat. The melody starts in measure 763 with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are dynamic markings of *f* at the start, *f* under the eighth notes, and *ff* under the final quarter note. The staff continues with a melodic line that includes accents and concludes with a quarter note G4 in measure 768.

769

Detailed description: This musical staff covers measures 769 to 774. It begins with a treble clef and a key signature of one flat. The melody starts in measure 769 with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The staff continues with a melodic line that includes a half note G4 in measure 772 and concludes with a quarter note G4 in measure 774.

775 rit. a tempo

*mf*

Detailed description: This musical staff covers measures 775 to 782. It begins with a treble clef and a key signature of one flat. The melody starts in measure 775 with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are dynamic markings of *mf* at the start and *mf* under the final quarter note. The staff concludes with a melodic phrase in measure 782, featuring a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

783 poco rit. Tempo I<sup>o</sup> 8 ( Clarinet )

785-792 *pp*

Detailed description: This musical staff covers measures 783 to 792. It begins with a treble clef and a key signature of one flat. The melody starts in measure 783 with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. There are dynamic markings of *pp* at the start and *pp* under the final quarter note. The staff concludes with a melodic phrase in measure 792, featuring a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.



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 **LIBRARIES**

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