BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra

(1908)

C. Hubert H. Parry

Violin I

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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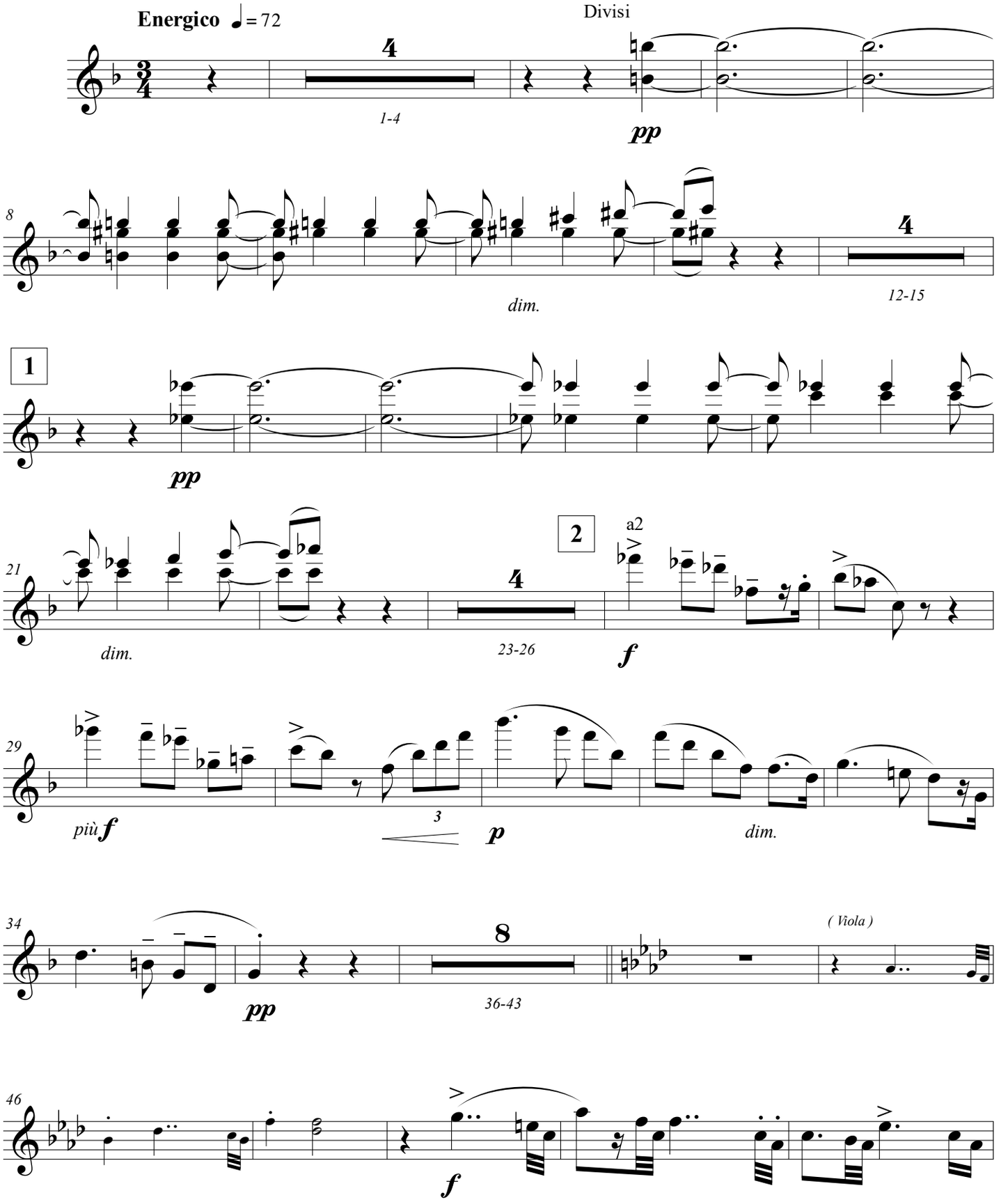
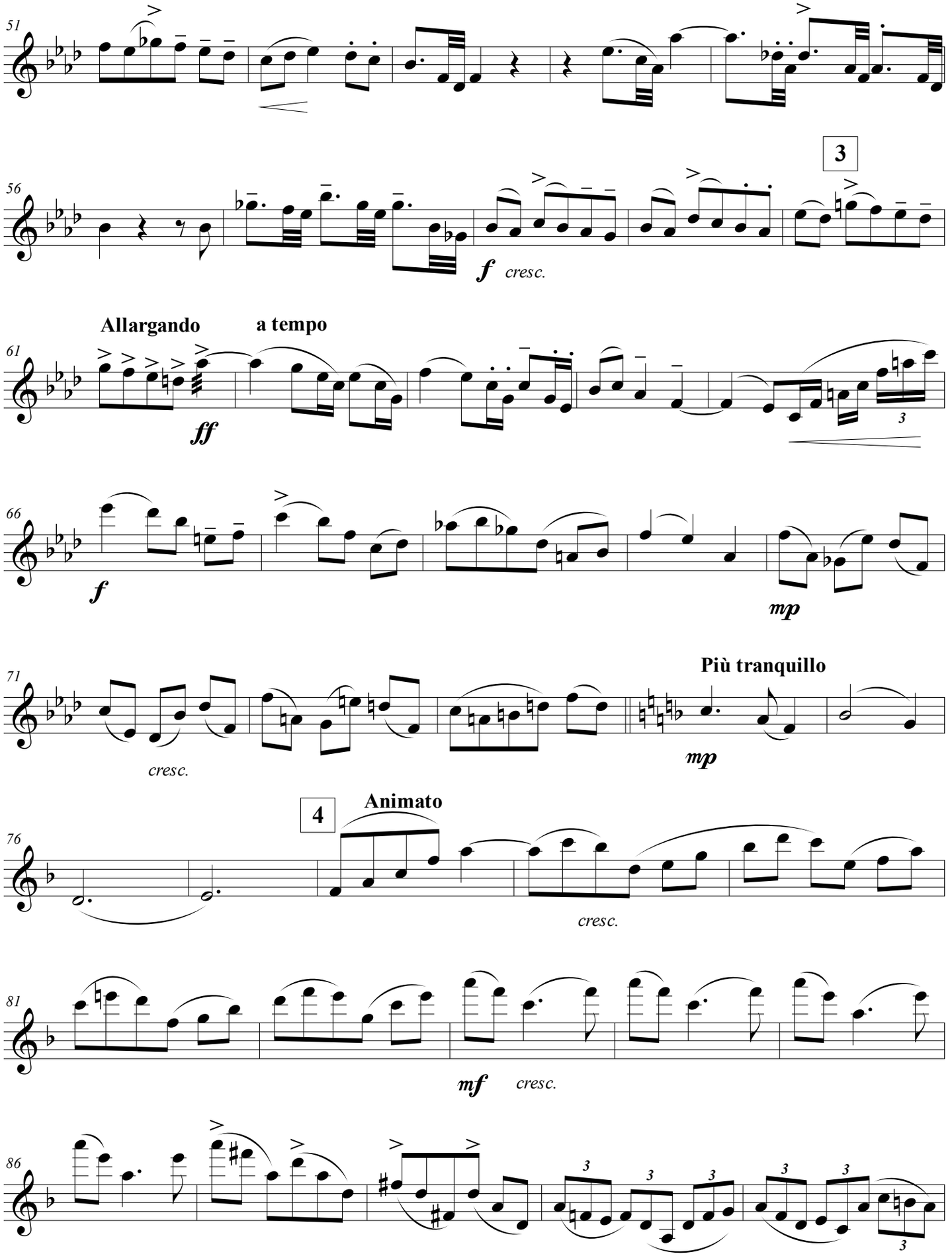
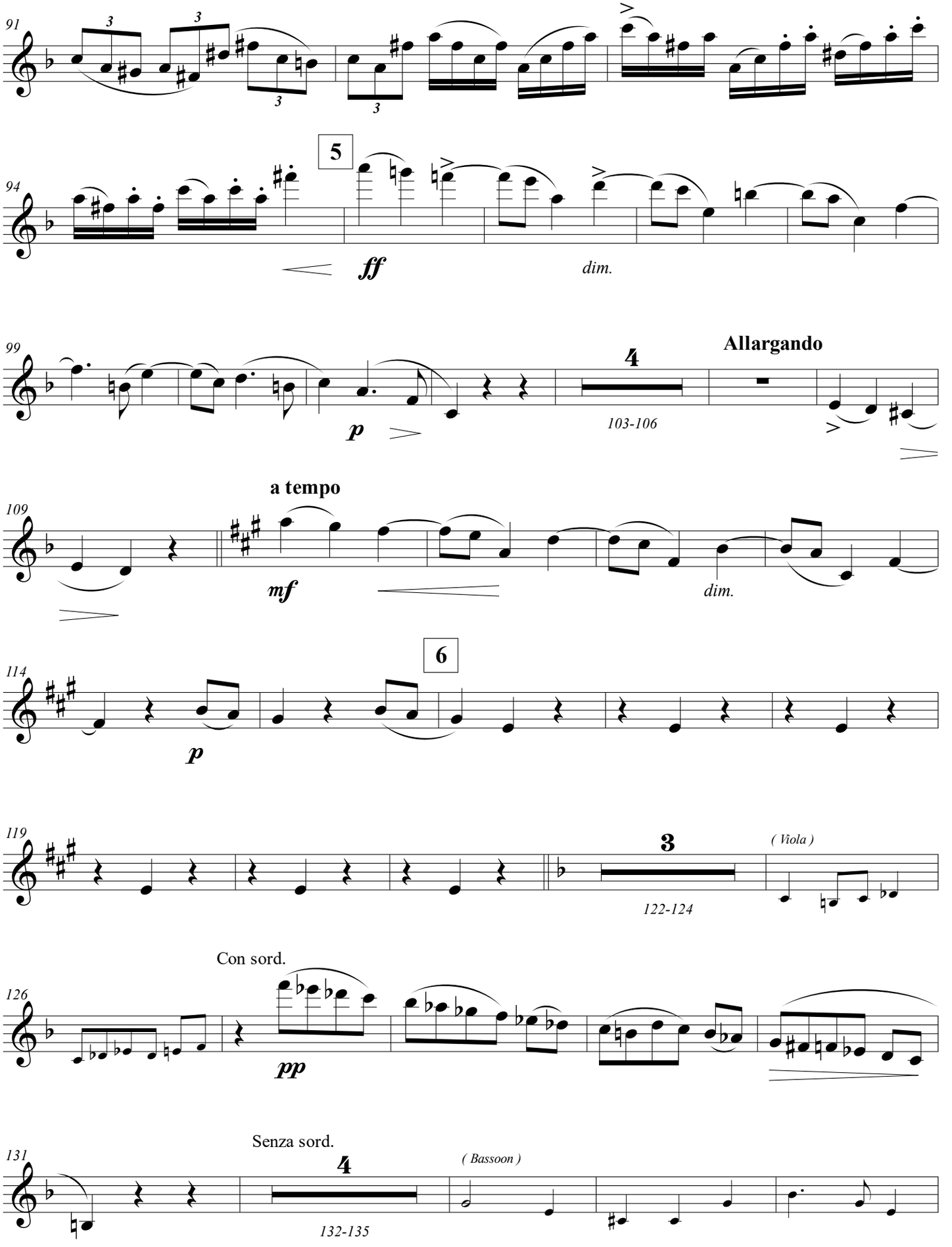
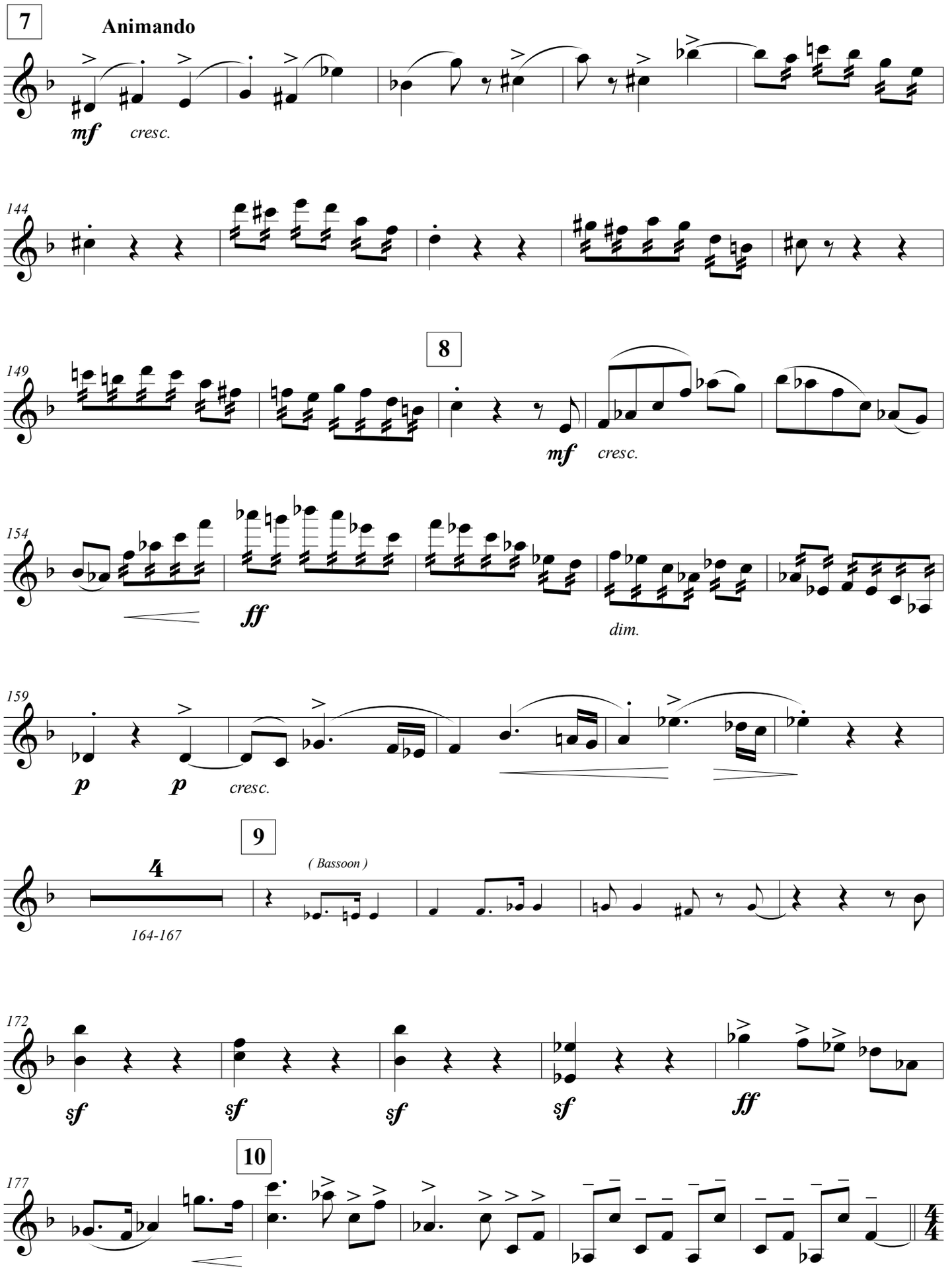
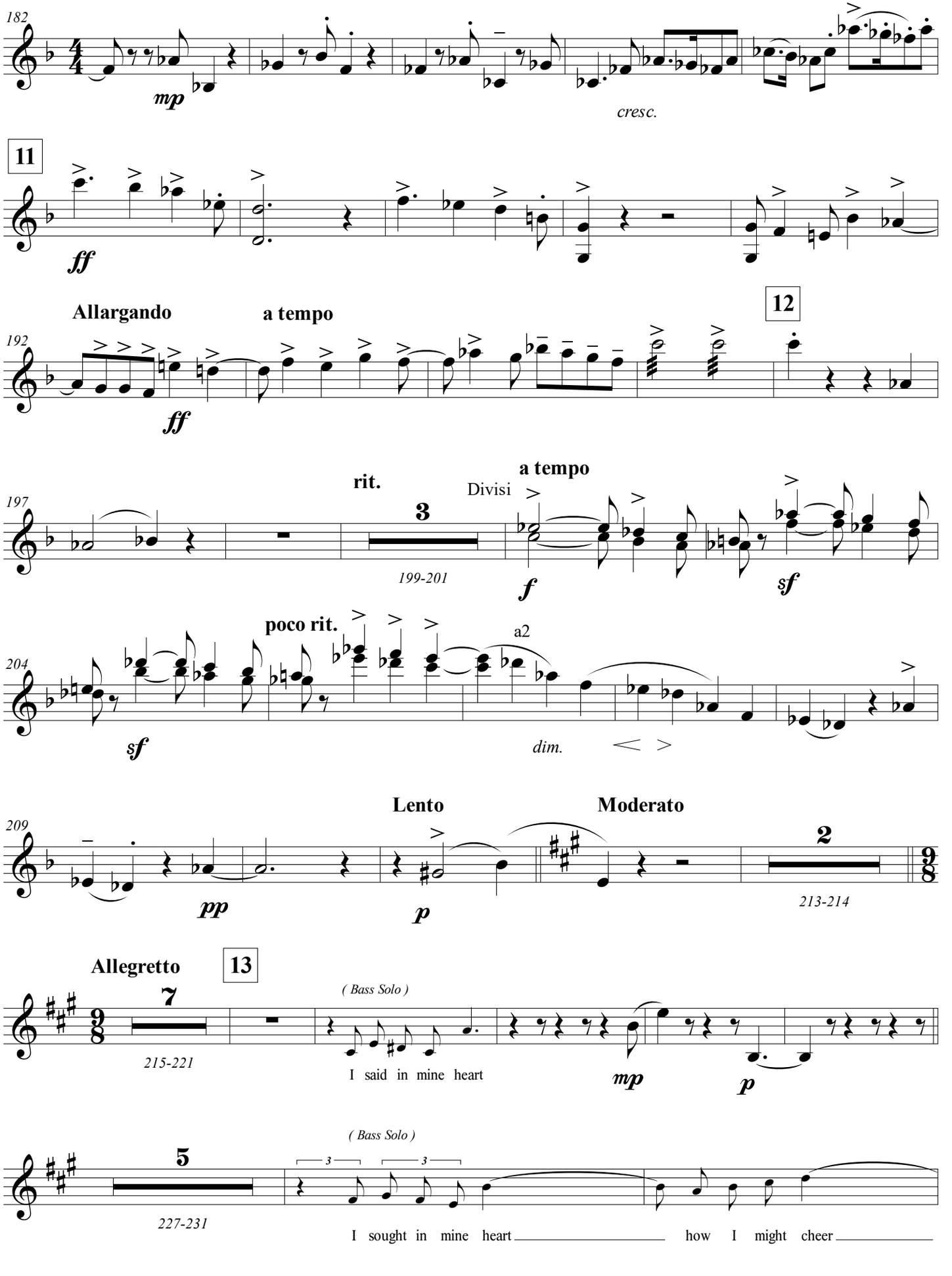
C. HUBERT H. PARRY

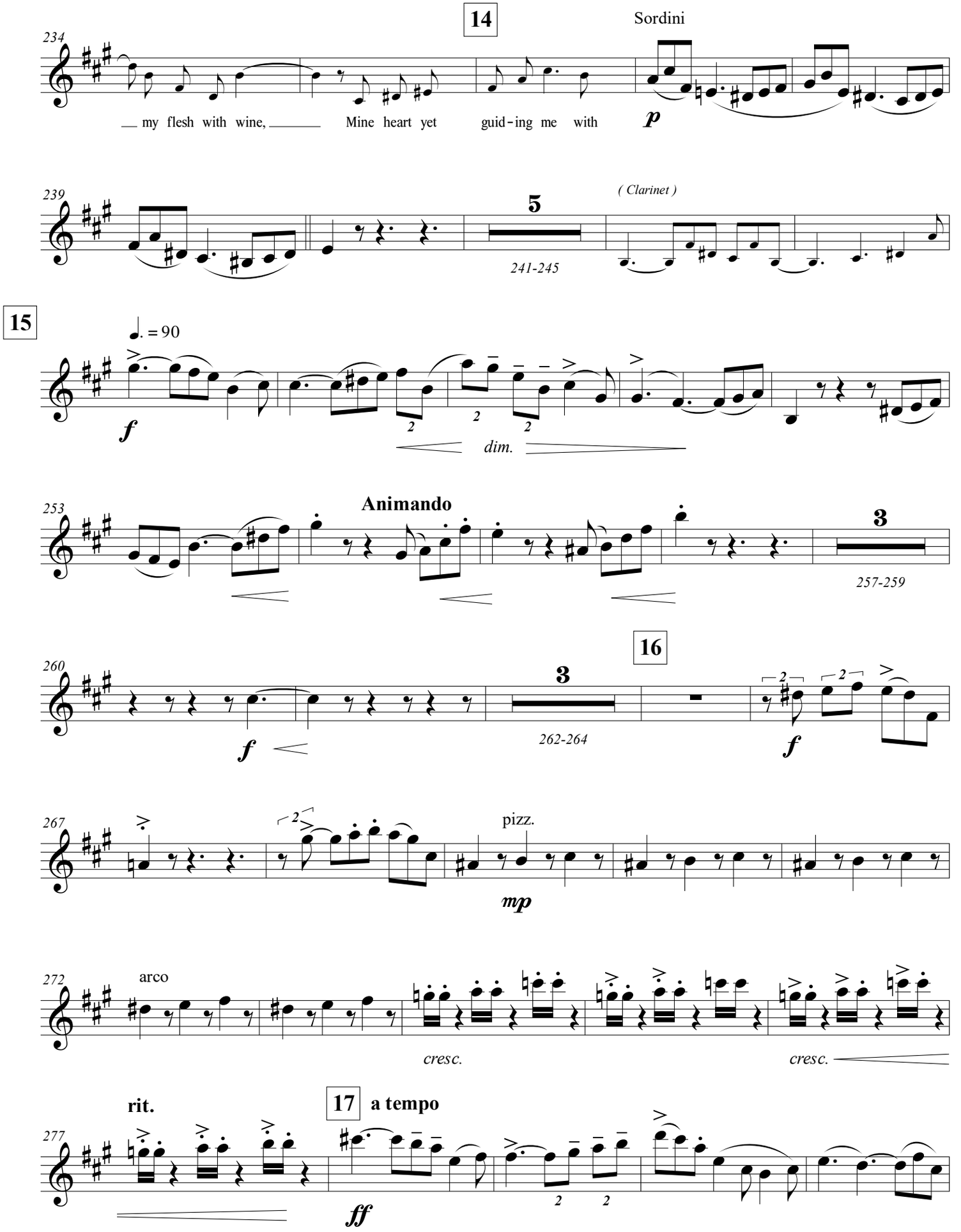


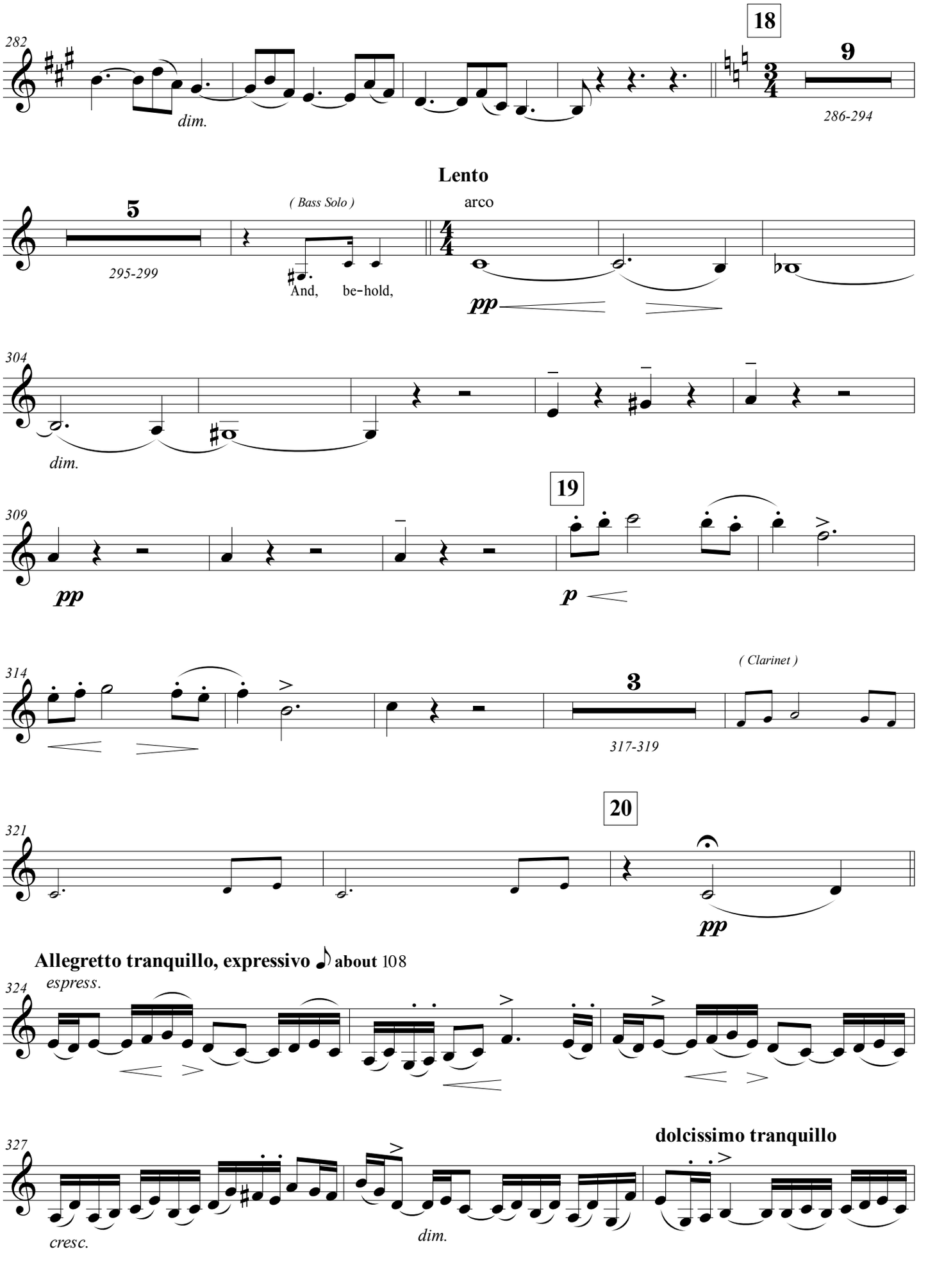

51
56
3
f cresc.
Allargando
a tempo
61
ff
66
f
mp
71
cresc.
Più tranquillo
mp
4
Animato
76
cresc.
81
mf cresc.
86

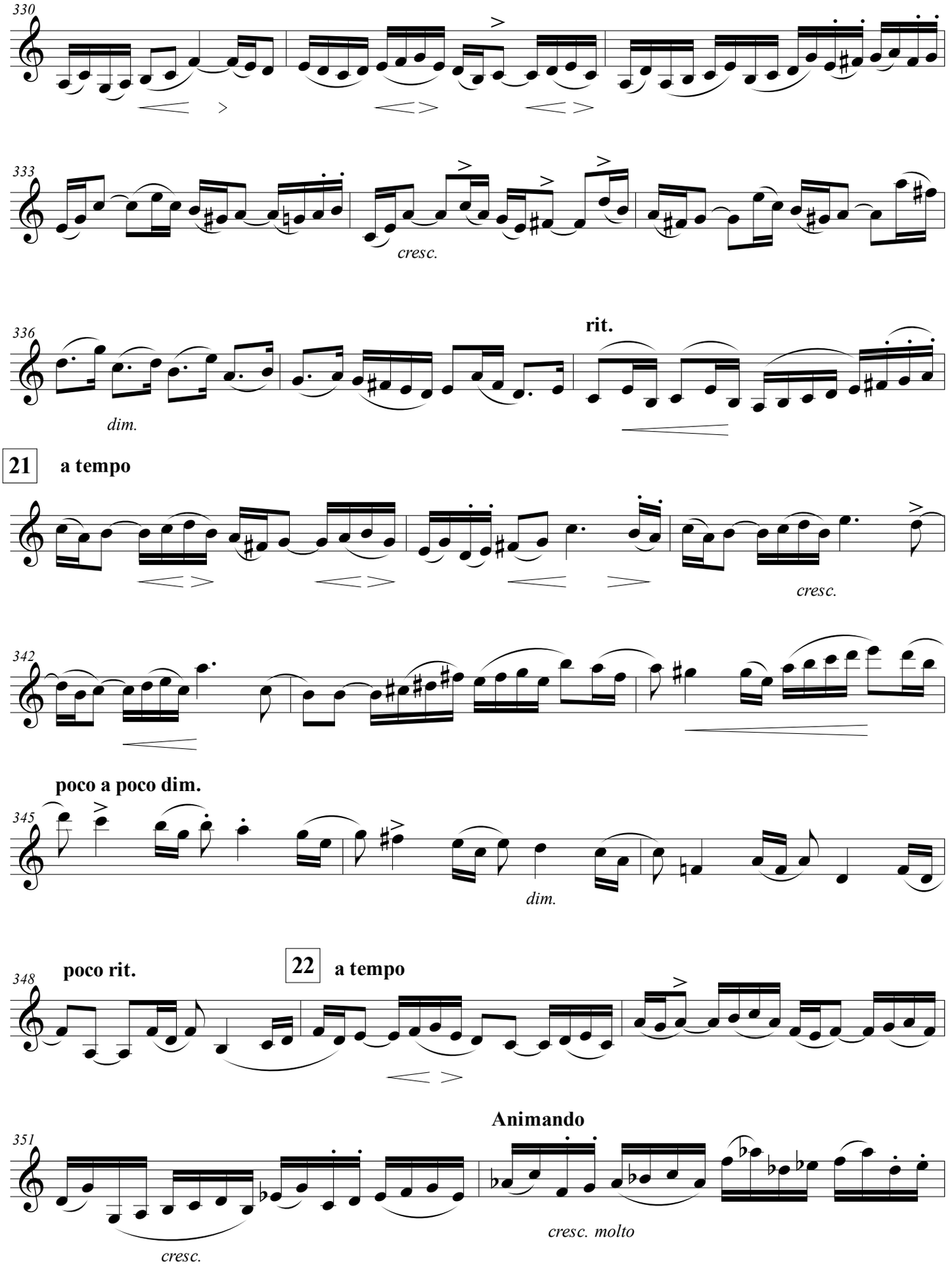

91
3
3
3
3
94
5
ff
dim.
99
p
4
103-106
Allargando
109
a tempo
mf
dim.
114
6
p
119
3
122-124
(Viola)
126
Con sord.
pp
131
Senza sord.
4
132-135
(Bassoon)

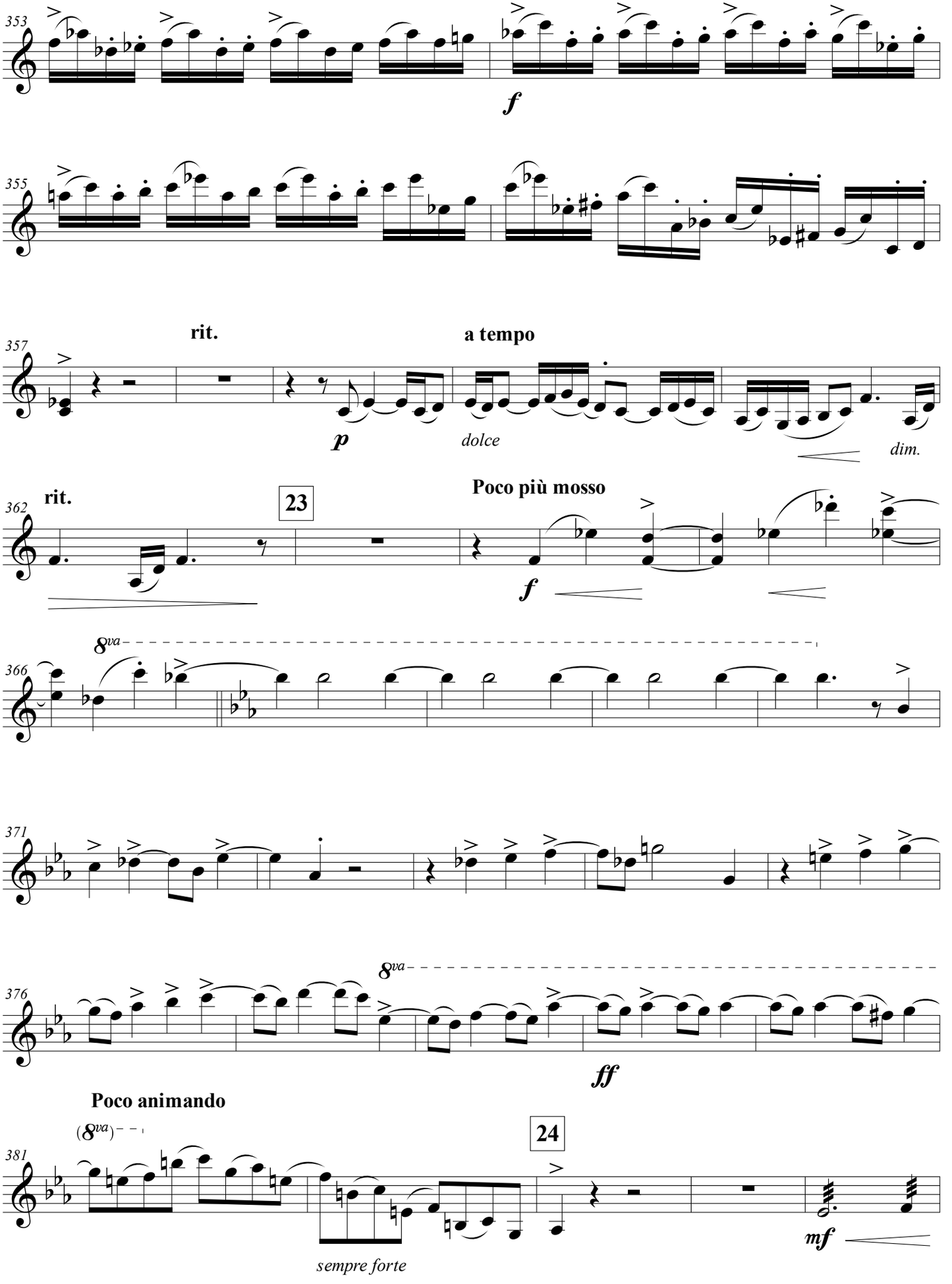

7
Animando
mf
cresc.
144
149
8
mf
cresc.
154
ff
dim.
159
p
p
cresc.
9
4
(Bassoon)
164-167
172
sf
sf
sf
sf
ff
10
177

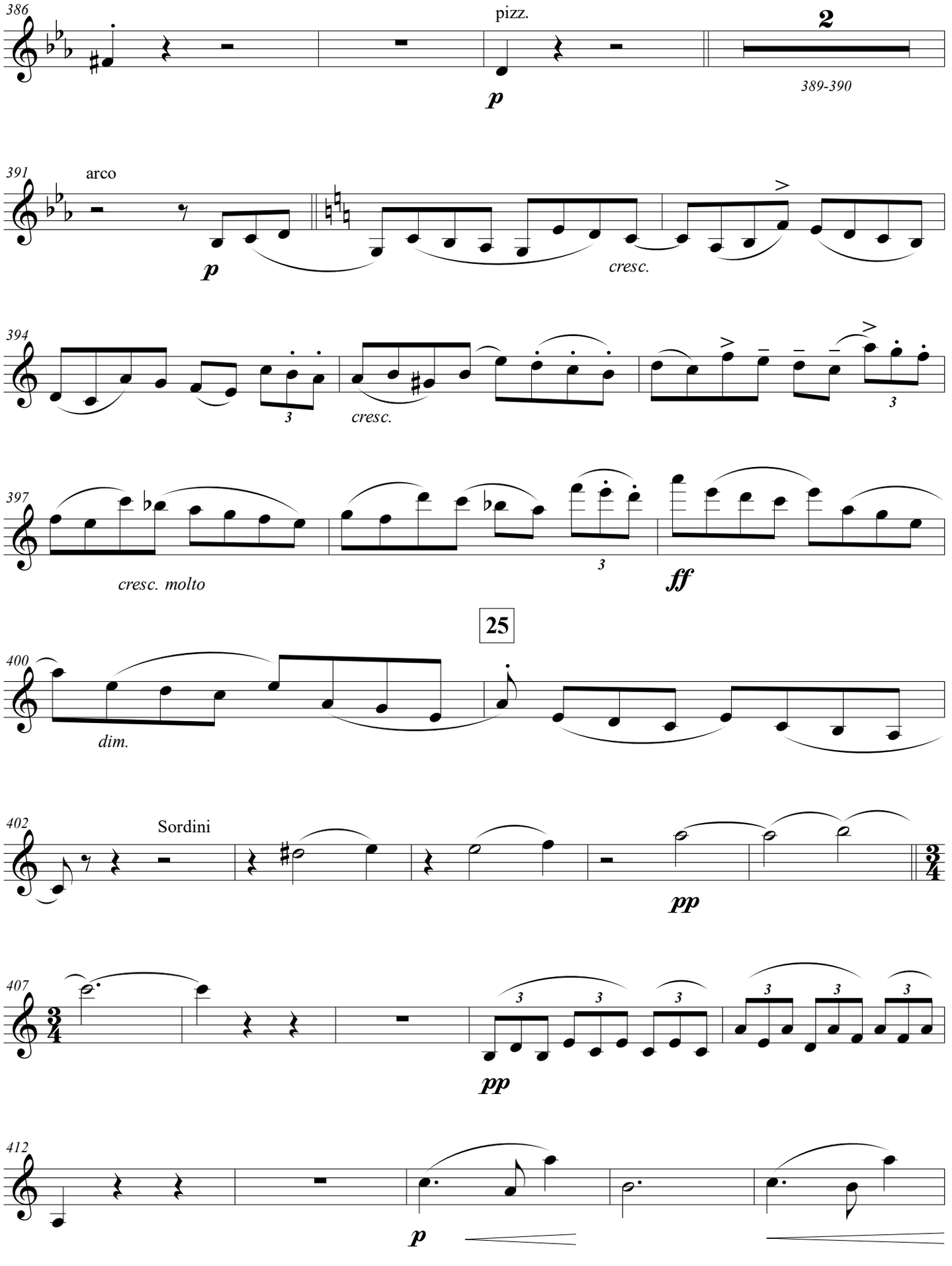

182
mp
cresc.
11
ff
Allargando
a tempo
12
192
ff
rit.
a tempo
Divisi
197
3
199-201
f
sf
poco rit.
a2
204
sf
dim.
Lento
Moderato
209
pp
p
2
213-214
Allegretto
13
7
(Bass Solo)
215-221
I said in mine heart
mp
p
(Bass Solo)
5
227-231
I sought in mine heart how I might cheer

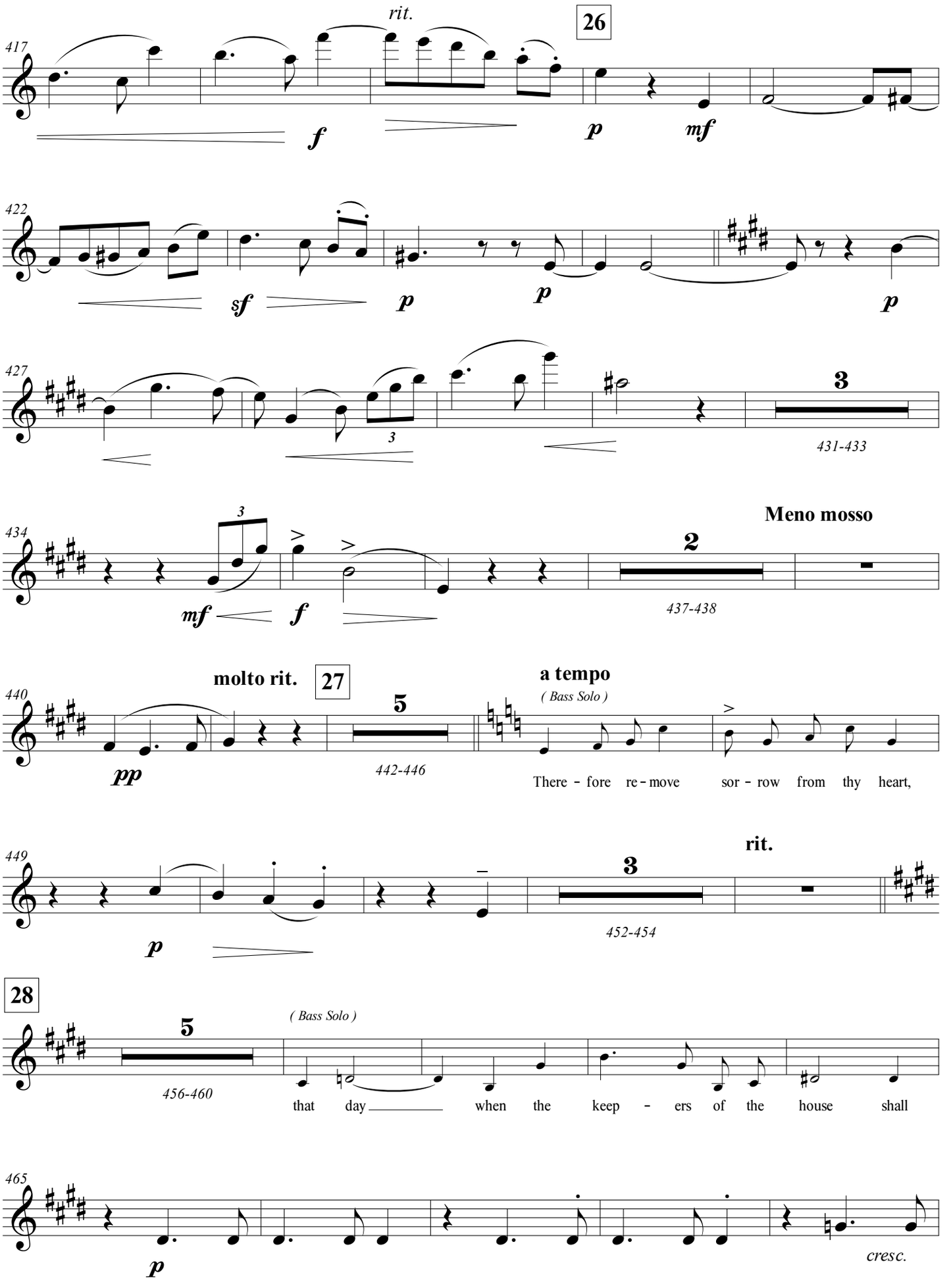

14
Sordini
234
my flesh with wine, Mine heart yet guid-ing me with
p
239
5
(Clarinet)
241-245
15
♩. = 90
f
dim.
253
Animando
3
257-259
16
260
3
262-264
f
f
267
pizz.
mp
272
arco
cresc.
cresc.
rit.
17
a tempo
277
ff

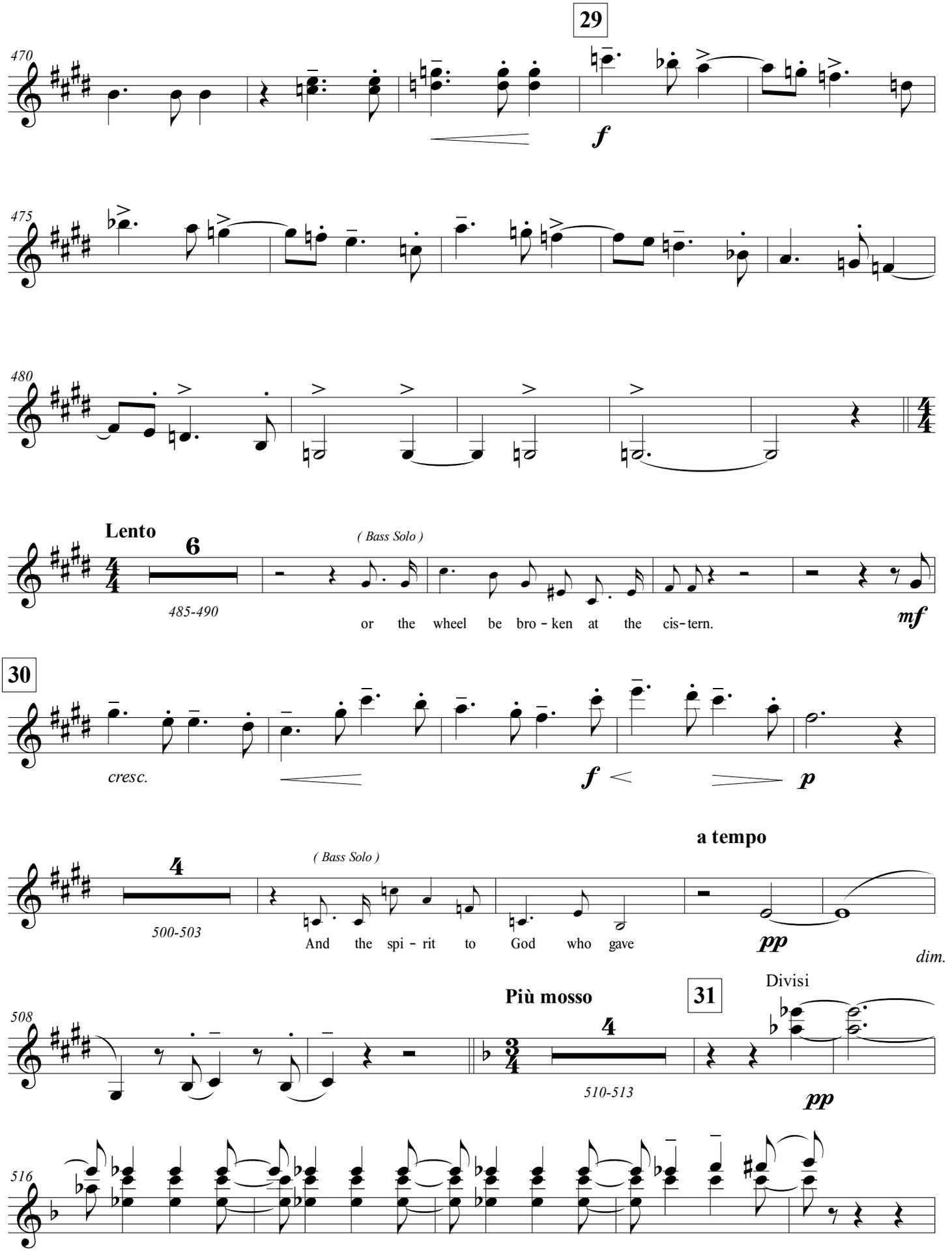

282
18
9
dim.
286-294
Lento
5
(Bass Solo)
arco
295-299
And, be-hold,
pp
304
dim.
309
19
pp
p
314
(Clarinet)
3
317-319
20
321
pp
Allegretto tranquillo, expressivo about 108
324
espress.
327
dolcissimo tranquillo
cresc.
dim.

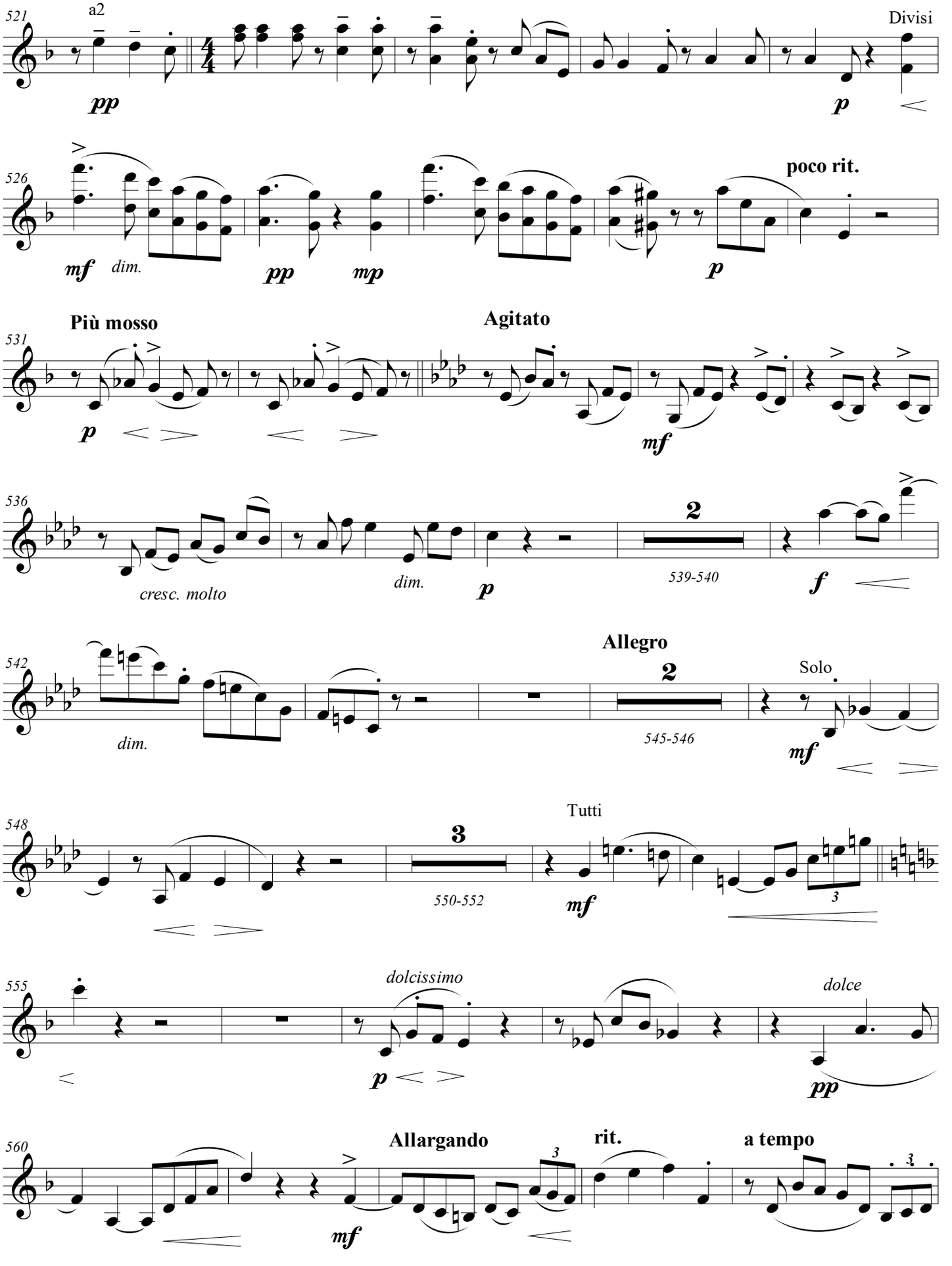

330
333
cresc.
336
rit.
dim.
21
a tempo
cresc.
342
poco a poco dim.
345
dim.
348
poco rit.
22
a tempo
351
Animando
cresc.
cresc. molto

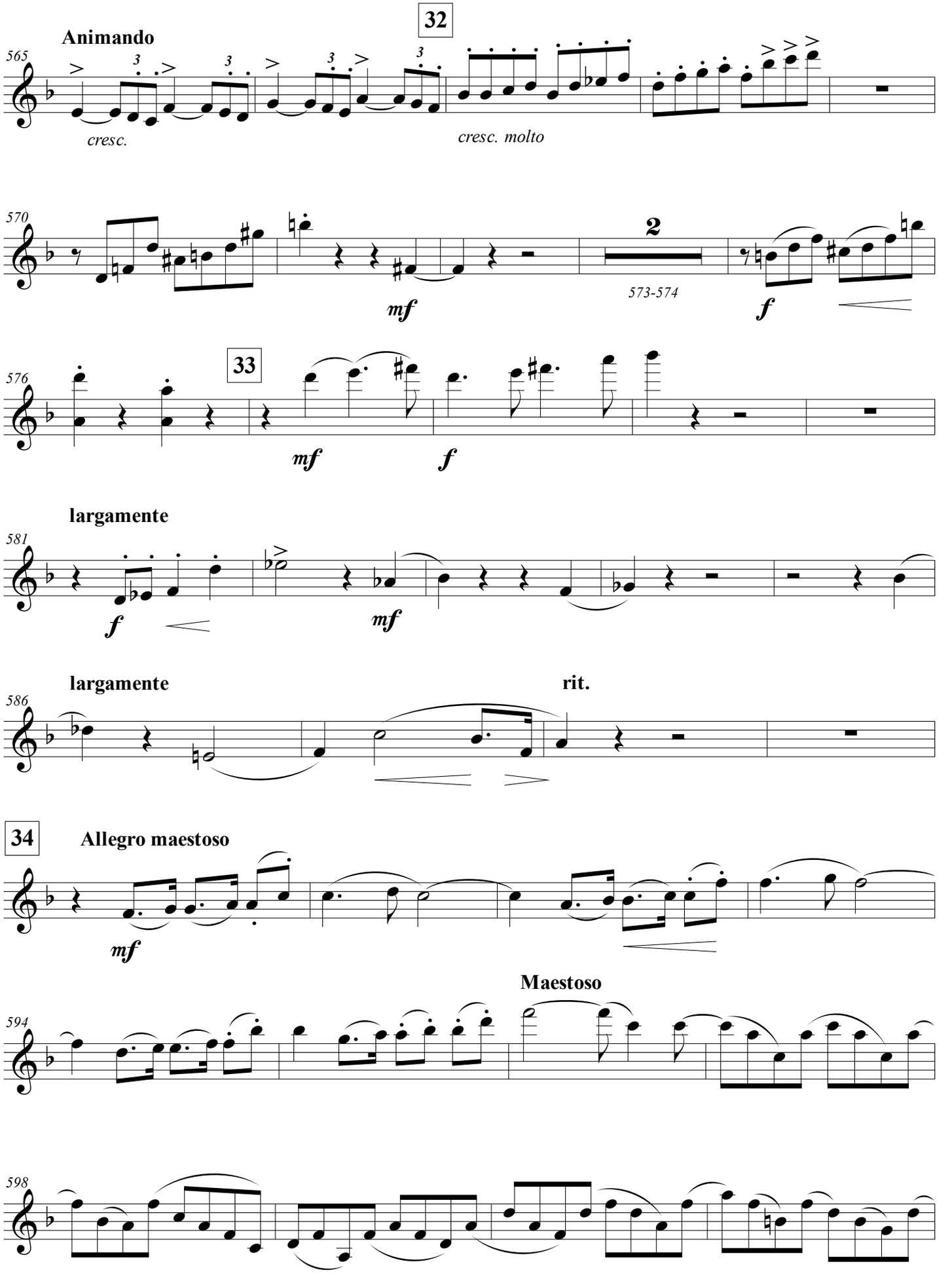

353
f
355
rit.
a tempo
357
p
dolce
dim.
rit.
23
Poco più mosso
362
f
8va
366
371
8va
376
ff
Poco animando
(8va)
24
381
sempre forte
mf


386
pizz.
2
389-390
p
391
arco
p
cresc.
394
3
cresc.
3
397
cresc. molto
3
ff
25
400
dim.
402
Sordini
pp
407
3
3
3
3
3
3
pp
412
p


rit.
26
417
f
p
mf
422
sf
p
p
p
427
3
3
431-433
434
3
Meno mosso
mf
f
2
437-438
molto rit.
27
a tempo
(Bass Solo)
440
pp
5
442-446
There - fore re - move sor - row from thy heart,
rit.
449
p
3
452-454
28
5
(Bass Solo)
456-460
that day when the keep - ers of the house shall
465
p
cresc.


29
470
f
475
480
Lento
6
(Bass Solo)
485-490
or the wheel be bro - ken at the cis - tern.
mf
30
cresc.
f
p
4
(Bass Solo)
500-503
And the spi - rit to God who gave
a tempo
pp
dim.
508
Più mosso
4
510-513
31
Divisi
pp
516


521
a2
pp
Divisi
p
526
mf
dim.
pp
mp
poco rit.
p
Più mosso
531
p
Agitato
mf
536
cresc. molto
dim.
p
2
539-540
f
542
dim.
Allegro
2
545-546
Solo
mf
548
3
550-552
Tutti
mf
555
dolcissimo
p
dolce
pp
560
Allargando
mf
rit.
a tempo


32
Animando
565
cresc.
cresc. molto
570
2
573-574
mf
f
576
33
mf
f
largamente
581
f
mf
largamente
rit.
586
34
Allegro maestoso
mf
Maestoso
594
598

poco rit. a tempo

602

35

606

mf

610

cresc.

Poco più animato

612

614

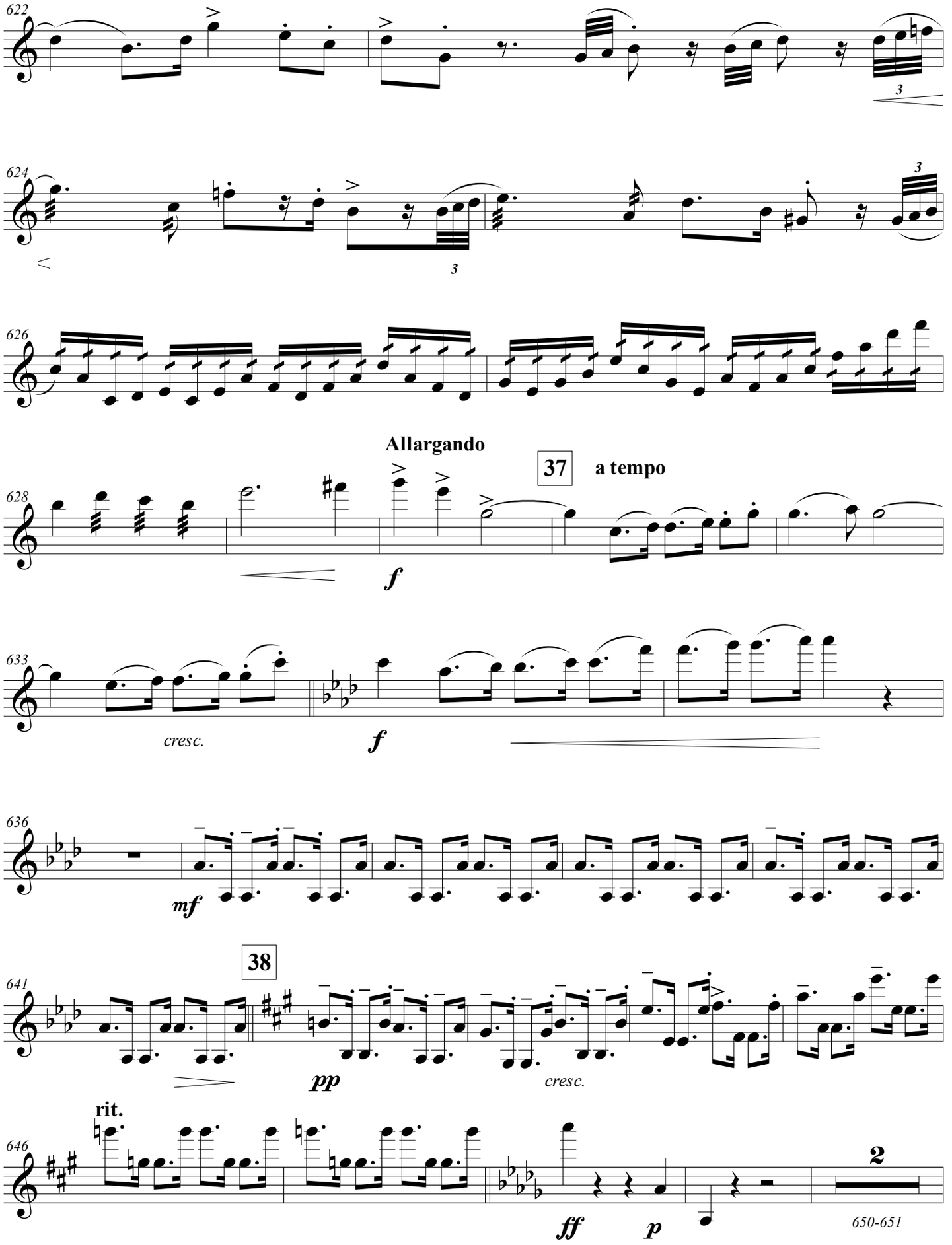
616

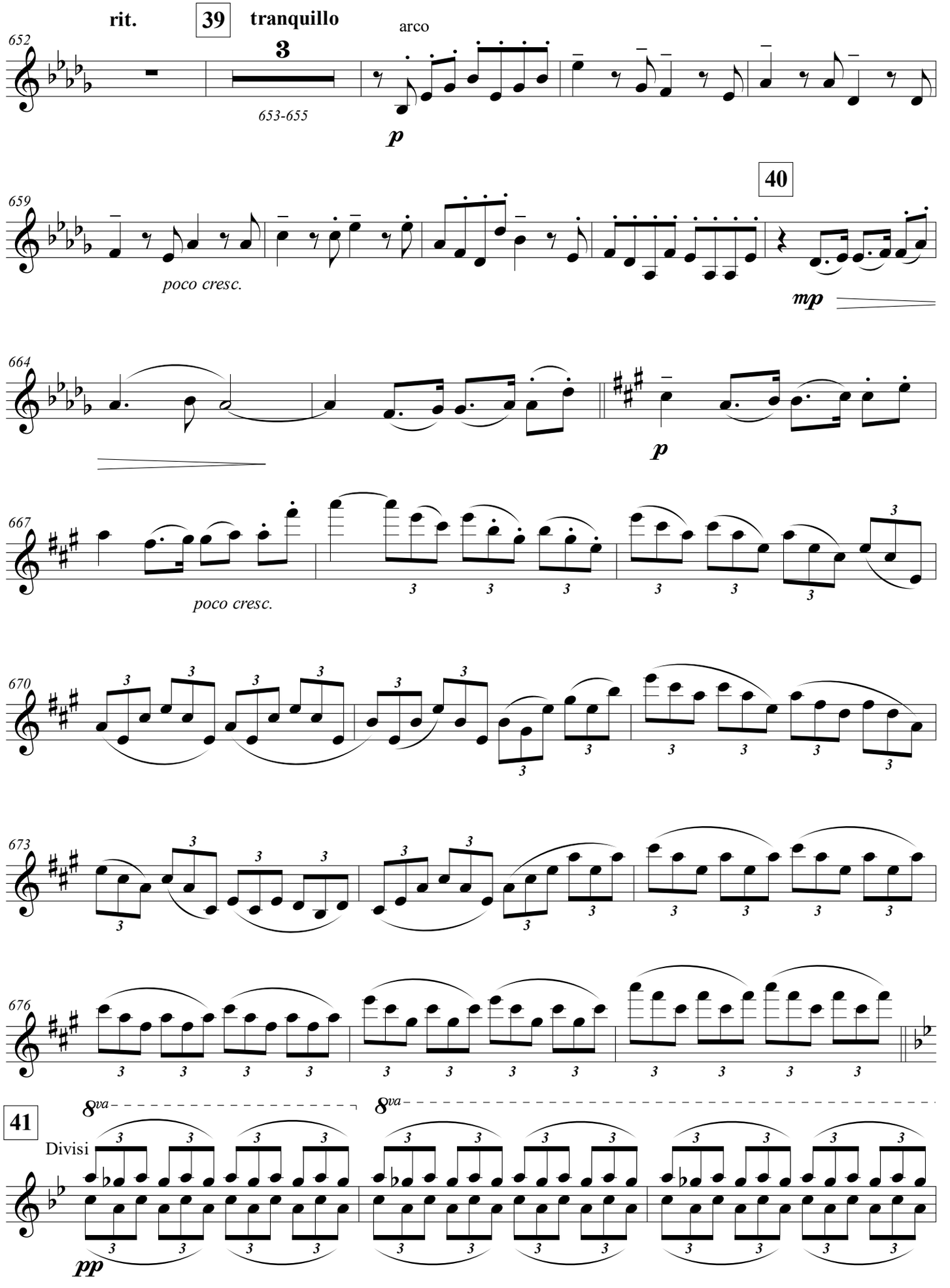
618

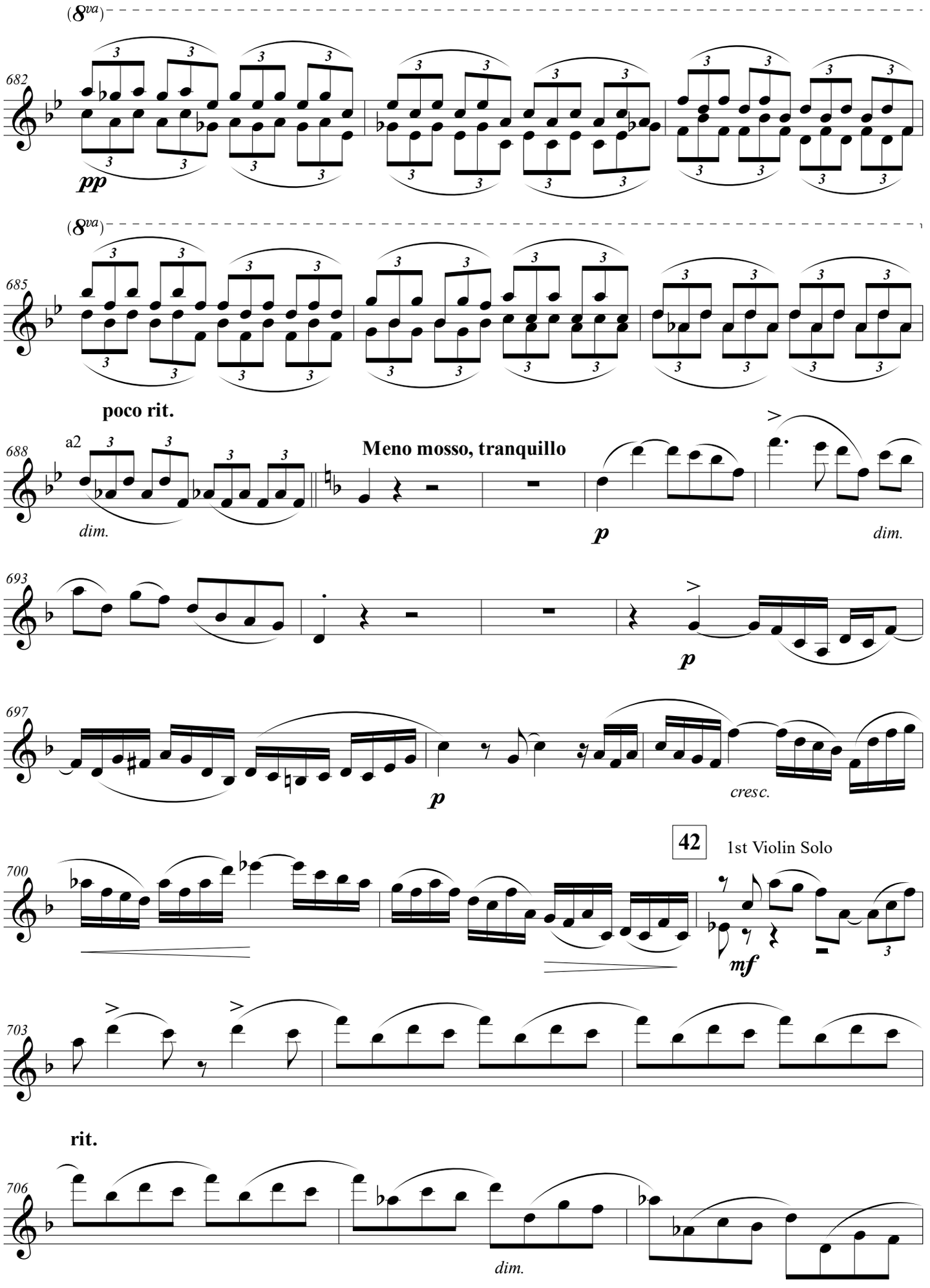
36

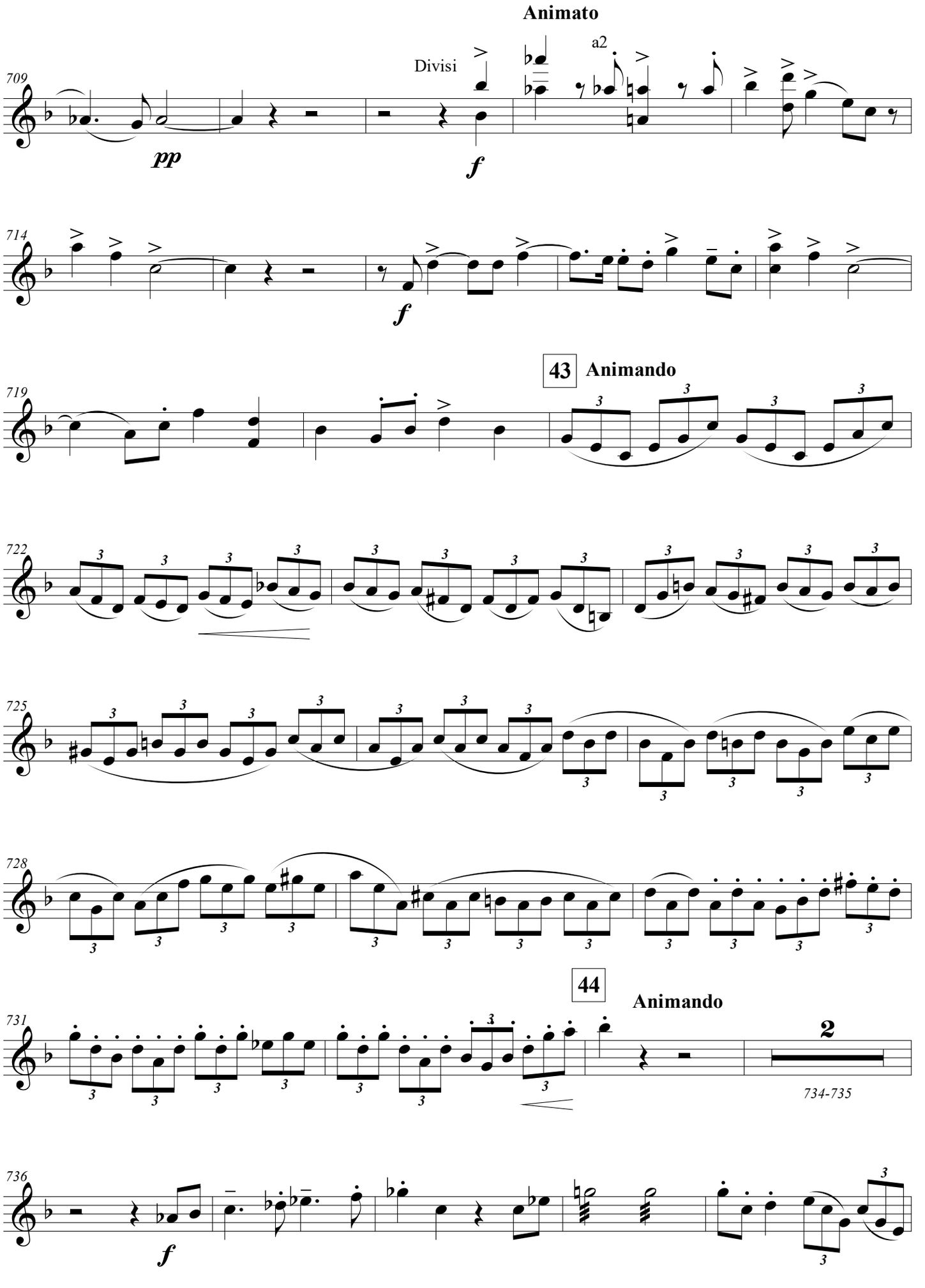
3

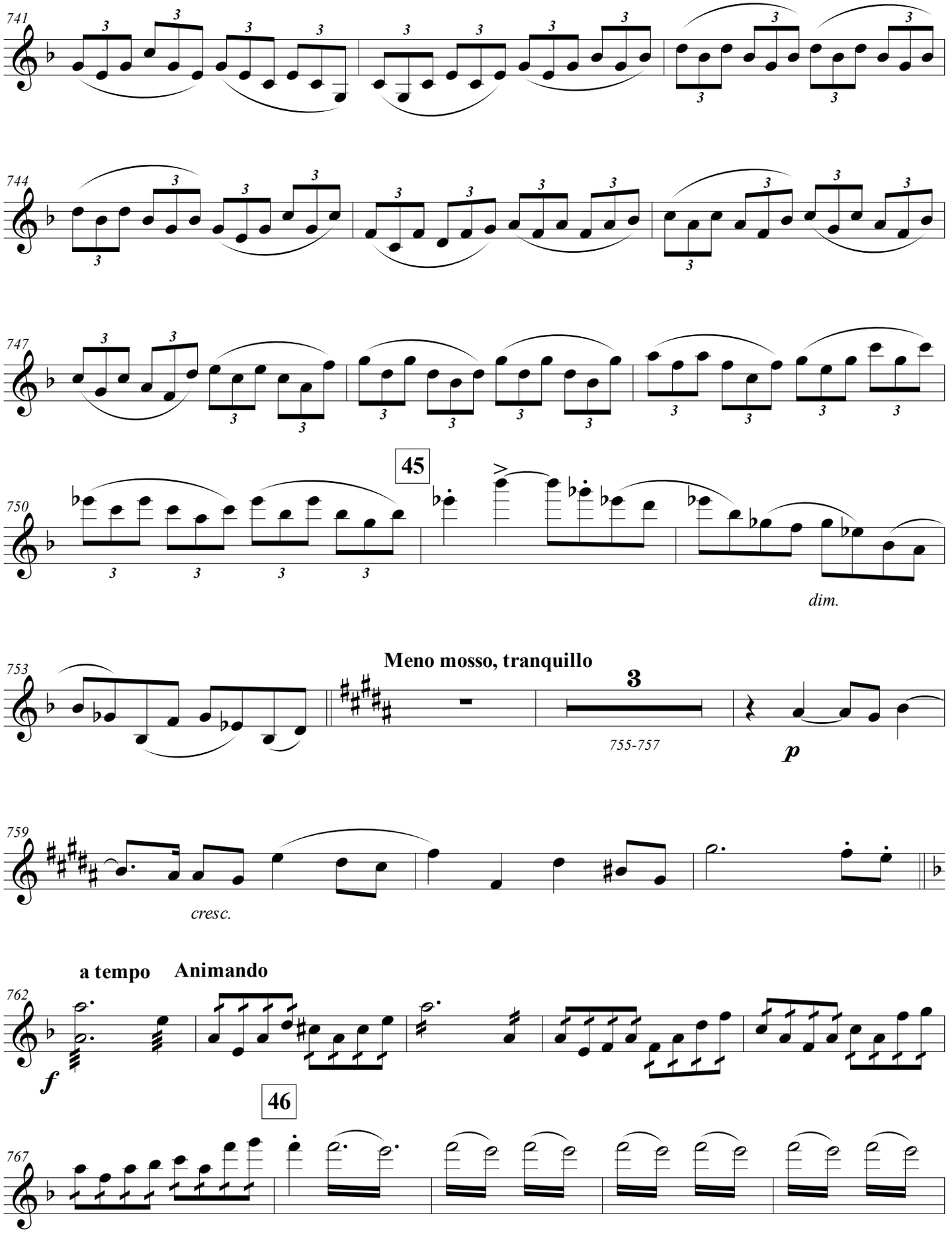
3

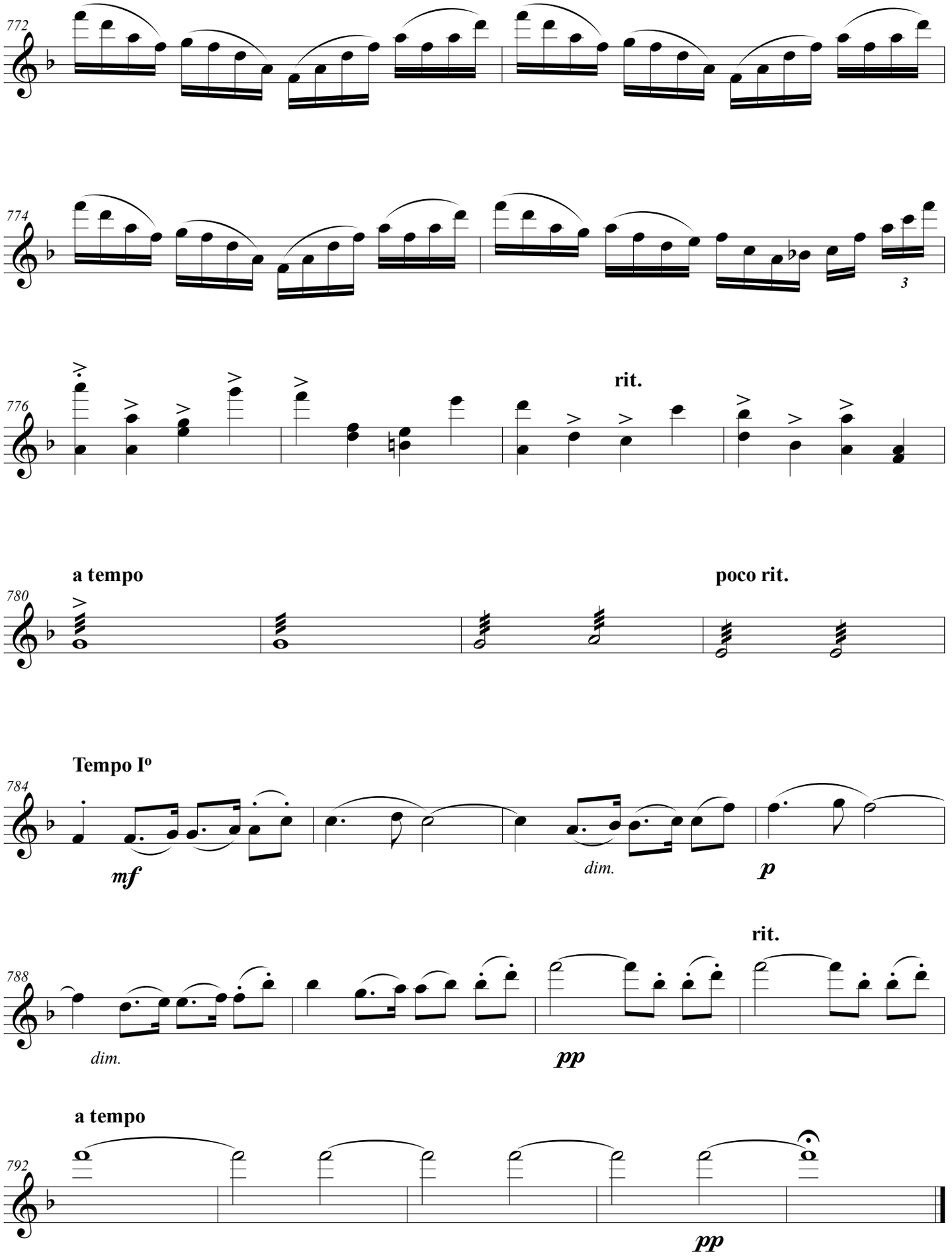

622
624
626
Allargando
37
a tempo
628
f
633
cresc.
f
636
mf
38
641
pp
cresc.
rit.
646
ff
p
2
650-651


rit.
39
tranquillo
arco
652
653-655
p
40
659
poco cresc.
mp
664
p
667
poco cresc.
670
673
676
41
8va
8va
Divisi
pp


(8va)
682
pp
(8va)
685
poco rit.
a2
688
dim.
Meno mosso, tranquillo
p
dim.
693
p
697
p
cresc.
42
1st Violin Solo
700
mf
703
rit.
706
dim.


Animato
709
Divisi
a2
pp
f
714
f
43 Animando
719
722
725
728
44 Animando
731
2
734-735
736
f


741
744
747
45
750
dim.
Meno mosso, tranquillo
753
3
755-757
p
759
cresc.
a tempo
Animando
762
f
46
767


772
774
3
776
rit.
a tempo
poco rit.
780
Tempo Iº
784
mf
dim.
p
788
dim.
pp
rit.
a tempo
792
pp

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