

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

David Fielding - dhcfielding@charter.net

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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

Energico $\text{♩} = 72$ **Divisi**

The score is written for Violin I in 3/4 time, key of B-flat major. It begins with a 4-measure rest (measures 1-4) marked *pp*. The first staff (measures 5-7) features a melodic line starting on G4, moving to A4, Bb4, and A4, with a 4-measure rest (measures 12-15) marked *dim.*. The second staff (measures 8-20) contains a complex rhythmic pattern of eighth and sixteenth notes, marked *pp*. The third staff (measures 21-26) starts with a 4-measure rest (measures 23-26) marked *dim.*, followed by a melodic line marked *f*. The fourth staff (measures 27-33) includes a triplet of eighth notes marked *p* and a melodic line marked *più f* and *dim.*. The fifth staff (measures 34-43) features a melodic line marked *pp* and an 8-measure rest (measures 36-43) marked *(Viola)*. The sixth staff (measures 44-46) contains a melodic line marked *f*.

1-4 *pp*

8 *dim.* 12-15

1 *pp*

21 *dim.* 23-26 *f*

29 *più f* *p* *dim.*

34 *pp* 36-43 *(Viola)*

46 *f*

51

56

61

66

71

76

81

86

91

94

99

103-106

109

114

119

126

131

7

Animando

Musical staff 7: Treble clef, key signature of one flat. The staff contains a sequence of notes with accents and slurs. Dynamics include *mf* and *cresc.*

144

Musical staff 144: Treble clef, key signature of one flat. The staff contains a sequence of notes with slurs and rests.

8

149

Musical staff 149: Treble clef, key signature of one flat. The staff contains a sequence of notes with slurs and rests. Dynamics include *mf* and *cresc.*

154

Musical staff 154: Treble clef, key signature of one flat. The staff contains a sequence of notes with slurs and rests. Dynamics include *ff* and *dim.*

159

Musical staff 159: Treble clef, key signature of one flat. The staff contains a sequence of notes with slurs and rests. Dynamics include *p* and *cresc.*

9

4

(Bassoon)

Musical staff 9: Treble clef, key signature of one flat. The staff contains a sequence of notes with slurs and rests. A dynamic marking *164-167* is present below the staff.

172

Musical staff 172: Treble clef, key signature of one flat. The staff contains a sequence of notes with slurs and rests. Dynamics include *sf* and *ff*.

10

177

Musical staff 177: Treble clef, key signature of one flat. The staff contains a sequence of notes with slurs and rests. A dynamic marking is present below the staff.

182 *mp* *cresc.*

11 *ff*

Allargando a tempo 12 *ff*

197 rit. 3 Divisi a tempo *f* *sf*

204 poco rit. a2 *sf* *dim.* < >

209 Lento Moderato *pp* *p* 2 213-214

Allegretto 13 (Bass Solo) 7 215-221 *mp* *p*

I said in mine heart

(Bass Solo) 5 3 3 227-231

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

(Clarinet)

5

241-245

15

♩. = 90

f

2

2

dim.

253

Animando

3

257-259

16

260

f

3

262-264

f

267

pizz.

mp

272

arco

cresc.

cresc.

17 a tempo

rit.

277

ff

2

2

282 18

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

321 20

pp

Allegretto tranquillo, espressivo ♩ about 108

324 *espress.*

espress.

327 **dolcissimo tranquillo**

cresc. *dim.*

330

333

cresc.

336

dim. *rit.*

21 a tempo

342

poco a poco dim.

345

dim.

poco rit.

22 a tempo

348

Animando

351

cresc. *cresc. molto*

353 *f*

Musical staff 353-354: Treble clef, key signature of two flats. Measures 353-354. The music consists of eighth notes with accents. A dynamic marking of *f* is placed below the staff.

355

Musical staff 355: Treble clef, key signature of two flats. Measure 355. The music continues with eighth notes and accents.

357 rit. a tempo *p dolce dim.*

Musical staff 357: Treble clef, key signature of two flats. Measure 357. The music starts with a rest, followed by a series of eighth notes. Dynamic markings include *p*, *dolce*, and *dim.*. Performance instructions *rit.* and *a tempo* are placed above the staff.

362 rit. 23 Poco più mosso *f*

Musical staff 362: Treble clef, key signature of two flats. Measure 362. The music begins with a rest, followed by a series of eighth notes. A dynamic marking of *f* is placed below the staff. Performance instructions *rit.* and *Poco più mosso* are placed above the staff. A box containing the number 23 is also present.

366 *8va*

Musical staff 366: Treble clef, key signature of two flats. Measure 366. The music features a series of eighth notes. A dashed line above the staff is labeled *8va*, indicating an octave transposition.

371

Musical staff 371: Treble clef, key signature of two flats. Measure 371. The music continues with eighth notes and accents.

376 *8va* *ff*

Musical staff 376: Treble clef, key signature of two flats. Measure 376. The music features a series of eighth notes. A dashed line above the staff is labeled *8va*. A dynamic marking of *ff* is placed below the staff.

Poco animando (8va) 24 *sempre forte* *mf*

Musical staff 381: Treble clef, key signature of two flats. Measure 381. The music features a series of eighth notes. Performance instructions *Poco animando* and *(8va)* are placed above the staff. A box containing the number 24 is also present. Dynamic markings *sempre forte* and *mf* are placed below the staff.

386 *pizz.* **2**
p 389-390

391 *arco*
p *cresc.*

394 *cresc.* 3 3

397 *cresc. molto* 3 *ff*

400 *dim.* **25**

402 *Sordini* *pp*

407 *pp*

412 *p*

417 *rit.* 26

f *p* *mf*

Detailed description: Musical staff 417-421. Starts with a treble clef and a key signature of three sharps (F#, C#, G#). The music features a series of eighth and sixteenth notes with slurs. A dynamic marking of *f* is at the beginning, followed by *p* and *mf*. A box containing the number 26 is positioned above the staff. A *rit.* marking is above the first few notes.

422

sf *p* *p* *p*

Detailed description: Musical staff 422-426. Continues the melodic line with slurs and dynamic markings of *sf*, *p*, *p*, and *p*. The key signature remains three sharps.

427 3 3 431-433

Detailed description: Musical staff 427-433. Features a triplet of eighth notes marked with a '3' above a bracket. The staff ends with a double bar line and a '3' above a bracket, indicating a triplet. The measure numbers 431-433 are written below the staff.

434 3 2 **Meno mosso** 437-438

mf *f*

Detailed description: Musical staff 434-438. Includes a triplet of eighth notes and a half note. A **Meno mosso** tempo change is indicated above the staff. Dynamic markings *mf* and *f* are present. A '2' above a bracket indicates a two-measure rest. Measure numbers 437-438 are written below.

440 **molto rit.** 27 5 **a tempo** (*Bass Solo*)

pp 442-446

There - fore re - move sor - row from thy heart,

Detailed description: Musical staff 440-446. Starts with a **molto rit.** marking and a box containing 27. A five-measure rest is marked with a '5' above a bracket. The tempo changes to **a tempo** with the instruction (*Bass Solo*). The dynamic marking is *pp*. The measure numbers 442-446 are written below. The lyrics 'There - fore re - move sor - row from thy heart,' are written below the staff.

449 3 **rit.** 452-454

p

Detailed description: Musical staff 449-454. Features a triplet of eighth notes marked with a '3' above a bracket. A **rit.** marking is above the staff. The dynamic marking is *p*. The measure numbers 452-454 are written below.

28 5 (*Bass Solo*)

456-460 that day _____ when the keep - ers of the house shall

Detailed description: Musical staff 456-460. Starts with a box containing 28. A five-measure rest is marked with a '5' above a bracket. The instruction (*Bass Solo*) is written above. The measure numbers 456-460 are written below. The lyrics 'that day _____ when the keep - ers of the house shall' are written below the staff.

465 *p* *cresc.*

Detailed description: Musical staff 465-469. Continues the melodic line with slurs. The dynamic marking is *p* and *cresc.* is written at the end of the staff.

29

470

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) **a tempo**

500-503

And the spi - rit to God who gave **pp** *dim.*

Più mosso **31** **4** **pp** *Divisi*

508

510-513

516

521 *a2* Divisi

pp *p* <

526 poco rit.

mf dim. *pp* *mp* *p*

Più mosso **Agitato**

531

p < > < > *mf*

536 2

cresc. molto *dim.* *p* 539-540 *f* <

Allegro Solo

542 2

dim. 545-546 *mf* < >

Tutti

548 3

550-552 *mf* 3

dolcissimo *dolce*

555

p < > *pp*

Allargando **rit.** **a tempo**

560 3

mf 3

565 **Animando** 32

cresc. *cresc. molto*

570 **2** *mf* *f* 573-574

mf *f* 573-574

576 33 *mf* *f*

mf *f*

581 **largamente** *f* *mf*

largamente *f* *mf*

586 **largamente** *rit.*

largamente *rit.*

34 **Allegro maestoso** *mf*

34 **Allegro maestoso** *mf*

594 **Maestoso**

Maestoso

598

poco rit. *a tempo*

602

606

35

610

cresc.

Poco più animato

612

614

616

618

36

622

624

626

628

Allargando

37 a tempo

633

cresc.

f

636

mf

641

38

pp

cresc.

646

rit.

ff

p

2

650-651

rit. **39** tranquillo arco

652 653-655 *p*

40

659 *poco cresc.* *mp*

664

p

667

poco cresc.

670

p

673

p

676

p

41 *8va* Divisi *pp*

pp

(8va)

682

pp

(8va)

685

poco rit.

688

a2

dim.

Meno mosso, tranquillo

p

dim.

p

693

p

697

p

cresc.

42 1st Violin Solo

700

mf

703

rit.

706

dim.

Violin I

Animato

709 *pp* *f* Divisi ^{a2}

714 *f*

719 **43 Animando**

722

725

728

731 **44 Animando** **2** 734-735

736 *f*

741

3 3 3 3 3 3 3 3 3 3

744

3 3 3 3 3 3 3 3 3 3

747

3 3 3 3 3 3 3 3

750

3 3 3 3

45

dim.

753

Meno mosso, tranquillo

3

755-757

p

759

cresc.

762

a tempo Animando

f

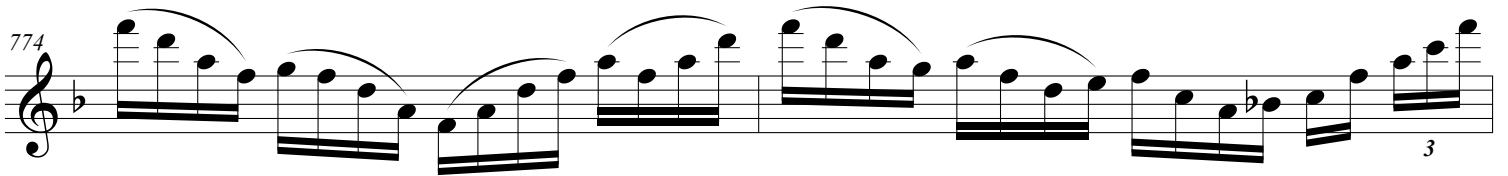
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767

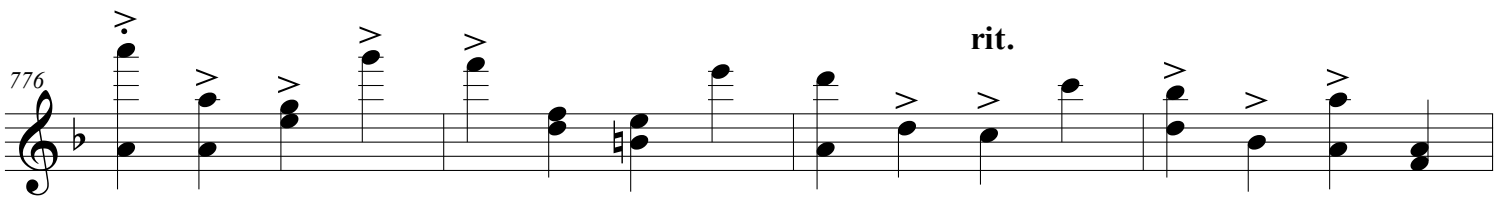
772



774

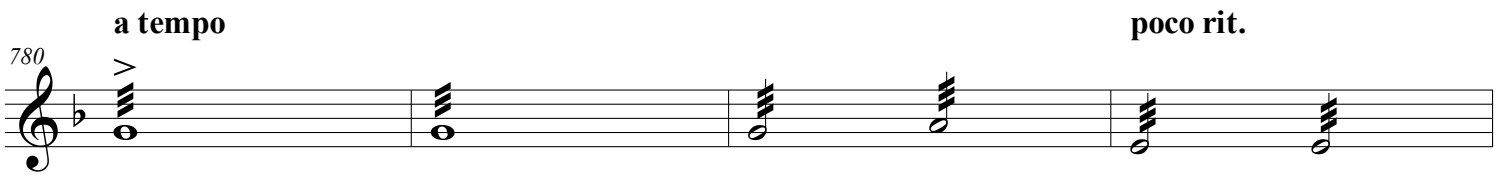


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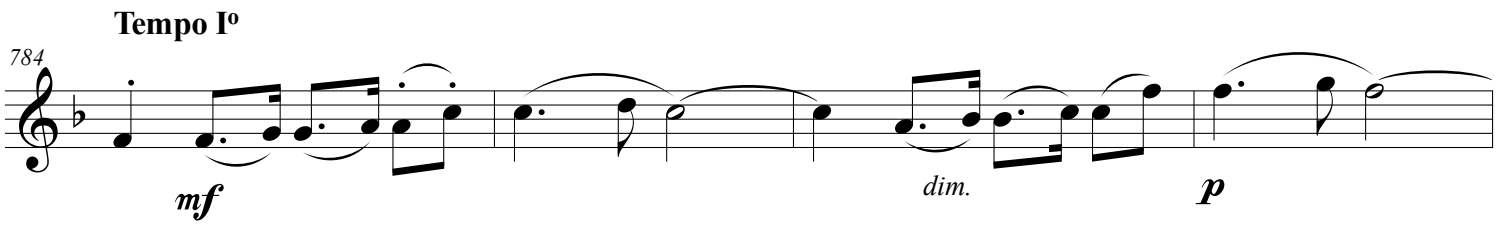
780

a tempo **poco rit.**

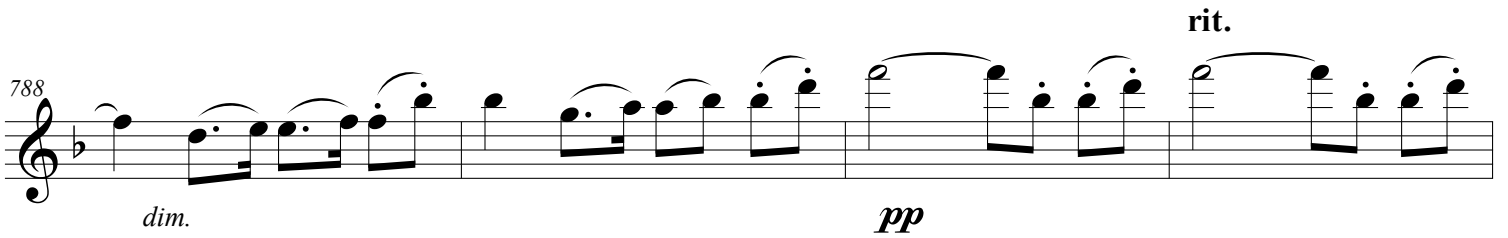


784

Tempo I°

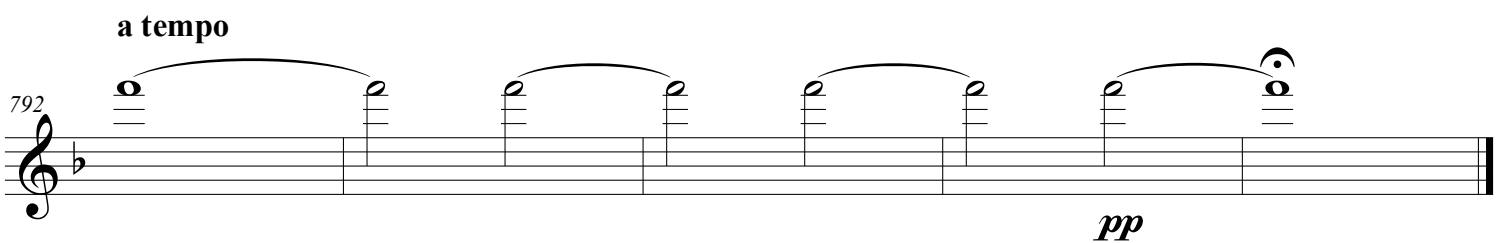


788



792

a tempo





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