

BEYOND THESE VOICES THERE IS PEACE

Motet for Soli, Chorus and Orchestra

(1908)

C. Hubert H. Parry

Violoncello

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

Solo

sf *cresc.* *pp* Divisi

Solo

6 *p* 3 *dim.* a2 *sf*

13

13 1 Divisi *pp*

20

20 *sf*

26

26 2 *sf* *f*

31

31 *p* *dim.* *pp* *sf*

40 rit. pizz. arco

sf *p* *f*

Musical staff 40-45: Bass clef, key signature of two flats. Measure 40 starts with a *rit.* marking. Measure 41 has a *sf* dynamic. Measure 42 has a *p* dynamic and a *pizz.* marking. Measure 43 has an *arco* marking. Measure 44 has a *f* dynamic. Measure 45 ends with a fermata.

46 a2

sf

Musical staff 46-51: Bass clef, key signature of two flats. Measure 46 has an *a2* marking. Measure 51 ends with a *sf* dynamic.

52

f

Musical staff 52-58: Bass clef, key signature of two flats. Measure 52 has an accent (>). Measure 58 ends with a *f* dynamic.

3 Allargando a tempo

59

f

Musical staff 59-65: Bass clef, key signature of two flats. Measure 59 has a boxed '3' above it. Measure 60 has an *Allargando* marking. Measure 61 has an *a tempo* marking. Measure 65 ends with a *f* dynamic.

66

f *mp*

Musical staff 66-73: Bass clef, key signature of two flats. Measure 66 has a *f* dynamic. Measure 73 has an *mp* dynamic.

Più tranquillo 4 Animato

74

mp

Musical staff 74-81: Bass clef, key signature of two flats. Measure 74 has a *Più tranquillo* marking. Measure 75 has an accent (>). Measure 76 has a decrescendo (<). Measure 81 has a boxed '4' above it and an *Animato* marking. Measure 81 ends with a *mp* dynamic.

82

mf cresc.

Musical staff 82-87: Bass clef, key signature of two flats. Measure 82 has an *mf cresc.* marking. Measure 87 ends with a sharp sign (#).

88

3

Musical staff 88-93: Bass clef, key signature of two flats. Measure 88 has a sharp sign (#). Measure 93 has a triplet '3' marking.

5

93

ff *dim.* *mf*

99

dim. *p* *sempre dim.*

Allargando

a tempo

106

sf *mf*

6

114

p

122

pp *p*

7

Animando

130

f cresc.

141

8

148

mf *cresc.*

154 *pizz.*
dim. *p*

161 *arco* **9**
4
163-166 *sf*

170 *sf* *sf*

10
177 *sf* *pizz.*

184 *arco* **11**
ff

189 *Allargando* *a tempo*
sf *sf*

12 *rit.*
2
199-200 *sf*

202 *a tempo* *poco rit.*

206

dim. *pp*

210

Lento **Moderato** **rit.** **Allegretto**

Solo

pp

217

Solo

13

$\text{♩} = 90$

p

220-221 222-223

227

(Bassoon)

14

p

229-234

237

p

244

rit. **15** **Divisi**

p *mp* *f* *dim.*

252

Animando

mp

258

mf *cresc.*

263

16

f

269

pizz. arco

p *cresc.*

276

rit. 17 a tempo

cresc. *ff*

284

18 pizz.

mp 287-288

291-292

arco

sf *cresc.*

299

pizz. Lento arco

ff *pp* 305-306

307

19

p 309-311

353 *f* *pizz.* *p*

358 *rit.* *a tempo* *arco* *rit.* *dim.* *pp* 23

Poco più mosso
364 *f*

370

Poco animando
377 *ff*

24
382 *f* *mf* *p* *dim.*

391 *p* *cresc.*

25
399 *ff* *dim.* *p* *pp* *pp*

Violoncello

Divisi

407

410

413

416

f

26

419

422

426 *Divisi* *p* *mf* **3** 431-433

436 *Divisi* *Meno mosso* *a2* *molto rit.* **27** *pp* *p* 437-438

444 *a tempo* **2** *p* 447-448

451 *pizz.* *mf* *cresc.* *mf* *rit.* **28** *p* *p*

458 *arco* *p* *poco cresc.*

466 *cresc.*

29 *f*

480 *Lento* *cresc.* **3** 485-487

488 *pizz.* *arco* *pizz.*

p

494 **30**

cresc. *f* *p*

6 *a tempo* *pizz.* *arco*

500-505 *p* *dim.* *sff*

510 **Più mosso** **31** *Divisi*

pp

516 **3**

519-521 *p*

526 *poco rit.* **Più mosso**

p

532 **Agitato**

mf

536

dim. *p* *p* *cresc. molto*

542 **Allegro**

dim. *p* 546-548 *mf*

550

pizz. *arco* *mf* *cresc.*

555

p *pp*

562 **Allargando rit. a tempo** 32

cresc.

568 2

mf 573-574

575 33

f *mf* *f*

581 **largamente** **largamente**

f *mf*

587 **Allegro maestoso** 34

mf

593 **Maestoso**

599 **poco rit.**

604 **a tempo** 35

610 **Poco più animato**

615 36

621

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

632

cresc. *f* *mf*

637

mf

641

38

p

645

rit.

ff

649

1st Cello Solo *mp* rit. *mp* Tutti *mp* 39 tranquillo

p *mp* *ff*

654

p

659

40

mp

665

Musical staff 665: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with eighth and sixteenth notes, followed by a section with a key signature change to two sharps (F-sharp, C-sharp). Dynamics include *p* and hairpins.

671

Musical staff 671: Bass clef, key signature of two sharps (F-sharp, C-sharp). The staff contains a melodic line with quarter and eighth notes, followed by a section with a key signature change to two flats (B-flat, E-flat) featuring dense chordal textures. Dynamics include *p*.

41

678

Musical staff 678: Bass clef, key signature of two sharps (F-sharp, C-sharp). The staff contains a melodic line with quarter notes, followed by a section with a key signature change to two flats (B-flat, E-flat) featuring dense chordal textures. Dynamics include *pp* and *pp*.

Meno mosso, tranquillo

684

Musical staff 684: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with quarter notes, followed by a section with a key signature change to two sharps (F-sharp, C-sharp) featuring triplet patterns. Dynamics include *p*. Performance markings include *poco rit.*, *Divisi*, and *p*.

690

Musical staff 690: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with triplet patterns, followed by a section with a key signature change to two sharps (F-sharp, C-sharp) featuring a double bar line and a fermata. Dynamics include *dim.* and *2*. Measure numbers 694-695 are indicated.

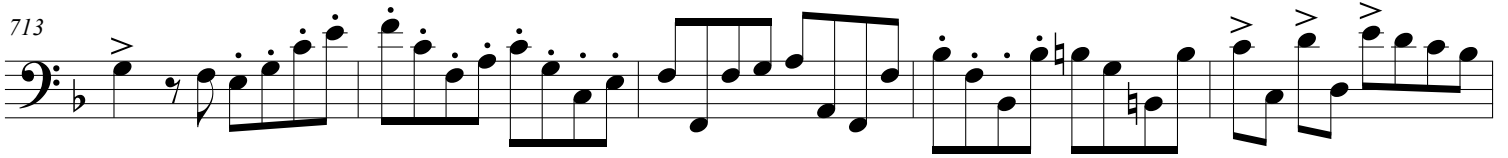
696

Musical staff 696: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with quarter and eighth notes, followed by a section with a key signature change to two sharps (F-sharp, C-sharp) featuring a melodic line with accents. Dynamics include *p* and hairpins.

42

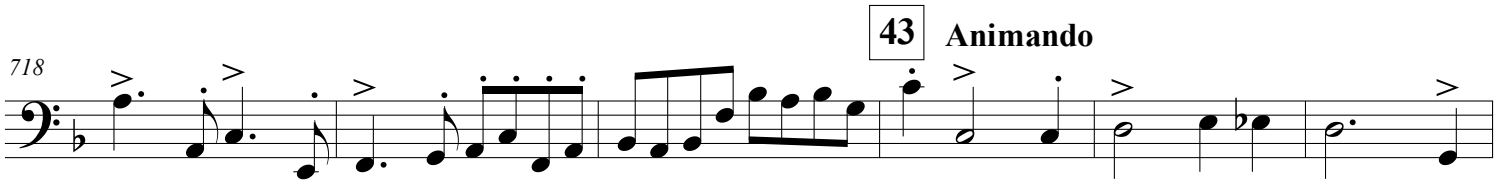
Musical staff 42: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with quarter notes, followed by a section with a key signature change to two sharps (F-sharp, C-sharp) featuring a melodic line with accents. Dynamics include *p*, *rit.*, *f*, and *Animato*. Measure numbers 703-705 and 706-709 are indicated.

713

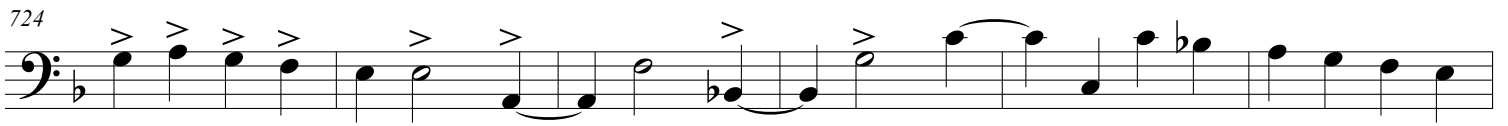


718

43 **Animando**

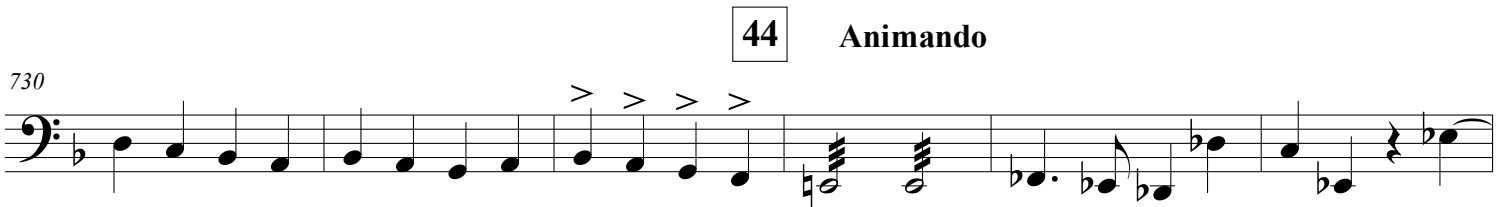


724

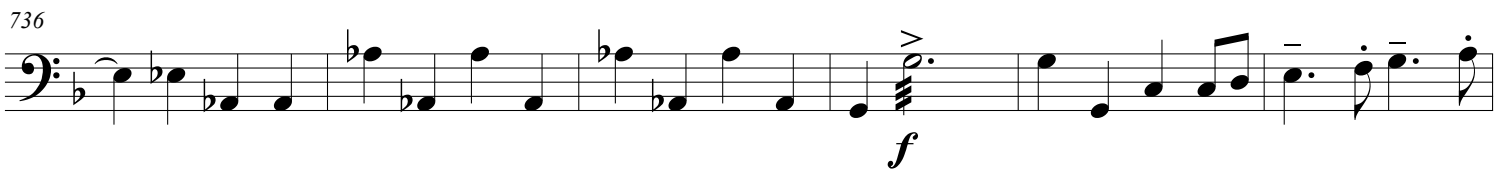


730

44 **Animando**



736

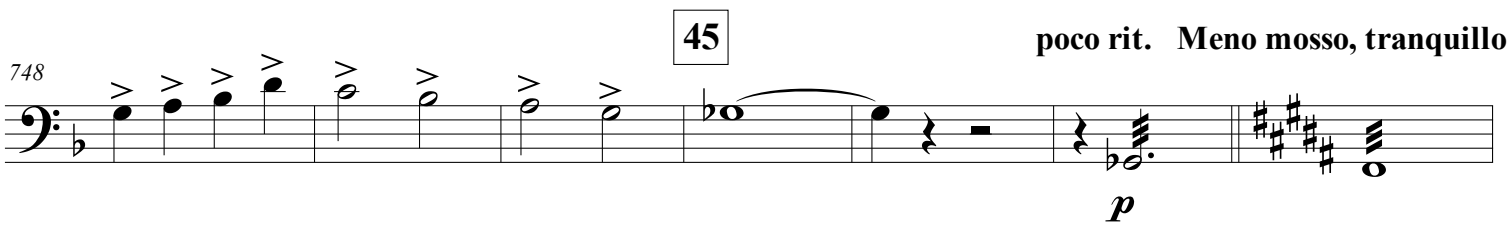


742



748

45 **poco rit. Meno mosso, tranquillo**



p

755 **Allargando**

cresc.

762 **a tempo Animando**

f

767

46

f

773 **rit.**

mf

779 **a tempo poco rit. Tempo I°**

mf

786 **rit. a tempo**

p *pp* *p*

793

p



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PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.17/03