



TO EVERY THING THERE IS A SEASON

from the motet

“Beyond These Voices There is Peace”

by

C. Hubert H. Parry

Composed for the Three Choirs Festival (Worcester) - September 9, 1908

ORGAN/VOCAL SCORE



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Cover Image: “An Old Woman and Boy with Candles” by Peter Paul Rubens, 1490



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Royal College of Music Library MS 4202 (excerpt)

Novello Octavo Edition No. 12824

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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

Hubert Parry's cantata *Beyond These Voices There is Peace* was composed for the 1908 Three Choirs Festival in Worcester and received its premiere on September 9 of that year. Using biblical texts from *Ecclesiastes* and *Isaiah*, the work, set for soprano solo, mixed chorus and orchestra was the last of Parry's "ethical" cantatas. In 1902, Parry felt he had exhausted the manifold traditional forms for chorus and orchestra he had been working with for over twenty years . . . He wanted to move on and create something new in this most difficult of genres . . . (He) had prepared the groundwork for three generations of English composers on how to write for chorus and orchestra, and his seminal creations had given back to England her musical voice.¹ While many of the ethical cantatas from this period have been revived through recordings in the late twentieth century, *Beyond These Voices There is Peace* has, sadly, not been one of them.

A choral section from *Beyond These Voices There is Peace* is based on the famous text "To Every Thing There is a Season" from *Ecclesiastes* Chapter 3. This setting was highly praised by a number of English composers including Gerald Finzi, Ralph Vaughan Williams and Herbert Howells. Finzi approached Novello in 1950 in an effort to have the composition published separately. When his efforts stalled at the publisher, Vaughan Williams wrote to Novello supporting Finzi's request. A letter from Vaughan Williams to Harold Brooke of Novello makes for interesting reading:

*28th June, 1950.
The White Gates,
Dorking, Surrey.*

Dear Mr. Brooke,

I fear that, when you get this letter you will tell me to mind my own business. Nevertheless, I take the risk.

*I hear from my friend, Gerald Finzi, that it has been suggested to you that you should publish separately Parry's setting of the famous passage from *Ecclesiastes* "To every thing there is a season" out of his Cantata "Beyond these Voices".*

It seems to me a splendid setting of wonderful and famous words, which does not make any effect because it is embedded in what is otherwise a rather dull Cantata.

*I understand that you cannot see your way to print it, not on musical grounds, but that the words taken by themselves express a false philosophy of life. To this my answer is that the words are so well known that any philosophy to be obtained from them has done its work already - also that the 3rd. chapter of *Ecclesiastes* is said set for the First Lesson at Morning Prayer on August 4th, so that apparently the compilers of the Lectionary did not share your view.*

I hope very much you will, after all see your way to publish it. I feel sure it will be useful to choral societies.

*Yours sincerely,
(signed)
(R. Vaughan Williams).*

Despite the efforts of both Finzi and Vaughan Williams, Novello never followed through on their request. In 1994, Boosey & Hawkes published an arrangement by Philip Brunelle.

Upon hearing a performance of this work, the listener will undoubtedly agree with Vaughan Williams' assessment that this music is a ". . . splendid setting of wonderful and famous words" which, as expressed by Finzi represents ". . . that sense of serene well-being which Parry's music can convey."

¹ Bernard Benoiel, *Parry before Jerusalem: Studies of His Life and Music*, pp. 86-87 (Aldershot, 1997)

TO EVERY THING THERE IS A SEASON

from

Beyond These Voices There is Peace

Ecclesiastes 3:1-8, 14-15

C. Hubert H. Parry

1908

Soprano

Alto

Tenor

Bass

Organ

Allegretto tranquillo, espressivo

p

S

A

T

B

p *dolcissimo tranquillo*

To eve-ry - thing — there is a sea - son A

p

To eve - ry - thing there is a sea - son,

pp *dolcissimo tranquillo*

To eve - ry - thing there is a sea - son, A

pp

To eve - ry - thing there is a sea - son, A

Org.

dolcissimo tranquillo

p

8

S time to eve-ry pur- pose un- der heav'n: A time to be born, *p*

A A time to eve- ry pur- pose un- der heav'n: A time to be *p*

T time to eve- ry pur- pose un- der heav'n: A time to be born, *p*

B time to eve- ry pur- pose un- der heav'n: A time to be *p*

Org.

11

S A time to die; *mf cresc.* A time to plant, and a time to pluck up that which is plant- ed;

A born, *mf cresc.* A time to die; A time to plant, and a time to pluck up that which is plant- ed;

T A time to die; *mf cresc.* A time to plant, and a time to pluck up that which is plant- ed;

B born, *mf cresc.* A time to die; A time to plant, and a time to pluck up that which is plant- ed;

Org. *cresc.* *cresc.* *f*

14 *f* *p* *rit.*

S A time to kill, and a time to heal; A time to weep, A time to laugh,

A A time to kill, and a time to heal; A time to weep, A time to laugh,

T *f* *p* *rit.*
8 A time to kill, and a time to heal; A time to weep, A time to laugh,

B *f* *p* A time to kill, and a time to heal; A time to weep, A time to laugh,

Org. *rit.*

A *a tempo* *p* *cresc.*

S A time to mourn, and a time to dance; A time to em-brace, and a

A *p* *cresc.*
A time to mourn, and a time to dance; A time to em-brace,

T *a tempo* *p* *cresc.*
8 A time to mourn, and a time to dance; A time to em-brace, and a

B *p* *cresc.*
A time to mourn, and a time to dance; A time to em-brace, and a

Org. *a tempo* *p* *cresc.*

Poco animando

S
time to re-frain from em-brac - ing; A time to seek, and a time to lose;

A
and a time to re-frain from em - brac-ing; A time to seek, and a time to lose;

T
time to re-frain from em-brac - ing; A time to seek, _____ and a time to lose; _____

B
time to re-frain from em - brac-ing; A time to seek, and a time to lose; A

Org.
Gt.

poco a poco dim.

S
A time to rend, and a time, _____ a time to sew;

A
A time to rend, and a time to sew;

T
poco a poco dim.
_____ A time to rend, _____ and a time to sew;

B
time to rend, and a time to sew;

Org.
poco a poco dim. Ch. **sempre dim.**

poco rit. B a tempo

S
A
T
B

A time to keep si - lence, and a time to speak; A
A time to keep si - lence, and a time to speak;
A time to keep si - lence, and a time to speak;
A time to keep si - lence, and a time to speak; A

poco rit. B a tempo

Org.



cresc. molto animando

S
A
T
B

time to love, and a time to hate; A time for
A time to love, and a time to hate; A time for
A time to love, and a time to hate; A time for
time to love, and a time to hate; A time for

animando

Org.

32 *ff*
 S war,
 A war,
 T war,
 B war,
 Org. *ff*

35 *p* *rit.* *pp*
 S A time for peace, for peace.
 A A time for peace, for peace.
 T A time for peace, for peace.
 B A time for peace, for peace.
 Org. *p* *pp* *p*

38 **a tempo** **rit.**

S

A

T **a tempo** **rit.**

B

Org. **a tempo** **tranquillo** **rit.** *dim.*

== C ==

S

A

T

B

Org. **C** **Poco più mosso** **f**

44

S *f* What - so - ev - er God

A *f* What - so - ev - er God

T *f* What - so - ev - er God

B *f* What - so - ev - er God

Org. *ff*

47

S *f* do - eth, It shall be for - ev -

A *f* do - eth, It shall be

T do - eth,

B do - eth,

Org. *f*

50

S
er, it shall be _____ for - ev - er,

A
for - ev - er, it shall be _____ for - ev -

T
f It shall be _____ for - ev - er, it shall be _____

B
f It shall be - for - ev - er, it shall be _____

Org.
cresc.

53

S
it shall be _____ for - ev - - - er.

A
er, for - ev - - - er.

T
for - ev - er, for - ev - - - er.

B
for - ev - er, for - ev - er.

Org.
ff

56

S

A

T

B

Org.

59

S

A

T

B

Org.

D *f* >

God hath

D *f* >

God hath

D *f* >

God hath

D *f* >

God hath

Poco animando

62 *mf*

S done it, that men should fear be - fore Him.

A done it, that men should fear be - fore Him.

T done it, that men should fear be - fore Him.

B done it, that men should fear be - fore Him.

Org. *mf*

65

S

A

T

B

Org. *pp* *dim. e rit.*

68

S *p* That which

A *p* That

T *p* That

B *p* That which

Org. *pp* *poco cresc.*

71 *poco cresc.*

S is hath been al - read - y;

A which is hath been al - read - y;

T which is hath been al - read - y;

B is hath been al - read - y;

Org. *cresc.*

3

The image shows a page of a musical score for a choral and organ piece. It consists of five systems of staves. The first system (measures 68-70) features four vocal parts (Soprano, Alto, Tenor, Bass) and an Organ part. The vocal parts have lyrics: 'That which' for Soprano and Bass, and 'That' for Alto and Tenor. The organ part has dynamics *pp* and *poco cresc.*. The second system (measures 71-74) continues the vocal parts with lyrics: 'is hath been al - read - y;' for Soprano, Bass, and Tenor, and 'which is hath been al - read - y;' for Alto. The organ part has dynamics *cresc.* and includes a triplet of eighth notes. The score is in a key with two flats and a common time signature.

74 *cresc. molto*

S That which is to be hath al - read - y

A That which is to be hath al - read - y

T That which is to be hath al - read - y

B That which is to be hath al - read - y

Org.

77

S been: **E**

A been: **E**

T been: **E**

B been: **E**

Org. *ff* **E**

80

p

S God seek - eth a - gain

A God seek - eth a - gain

T God seek - eth a - gain

B God seek - eth a - gain

Org. *pp*

83

S that which is pass - ed a - way. *pp*

A that which is pass - ed a - way. *pp*

T that which is pass - ed a - way. *pp*

B that which is pass - ed a - way. *pp*

Org. *pp* *dim.* *pp*

86 *p*

89 *cresc.*

92 *cresc.*

95 *f* *poco a poco rit.*

98 *p* *pp*

Soft 32 ft.



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PUBLISHING

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