

BEYOND THESE VOICES THERE IS PEACE.

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PIANO.

Energico. ♩ = 72.

sf *f* *pp* *pp* *sf* *sf* *pp*

First system of musical notation. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff contains a complex accompaniment with chords and arpeggios. Dynamics include *sf*, *f*, and *cresc. molto*.

Second system of musical notation. The upper staff features a melodic line with a second ending bracket and a triplet. The lower staff continues the accompaniment. Dynamics include *sf*.

Third system of musical notation. The upper staff has a melodic line with a triplet. The lower staff features a more active accompaniment. Dynamics include *sf* and *p*.

Fourth system of musical notation. The upper staff has a melodic line with a triplet. The lower staff features a more active accompaniment. Dynamics include *dim.* and *pp*.

Fifth system of musical notation. The upper staff has a melodic line with a triplet. The lower staff features a more active accompaniment. Dynamics include *sf* and *pp*.

CHORUS.

Soprano.

Alto. *f* What pro-fit hath

Tenor. *f* What pro-fit hath man of all his

Bass. *f* What pro-fit hath man of all his la - bour

f

What pro-fit hath man of all his

man of all his la - bour, what pro-fit, what

la - bour, what pro-fit of all his la - bour

wherein he la - - bour-eth

la - bour wherein he
 profit of all his la - bour, what profit of
 where-in he la - - bour-eth un - - der the
 un - - der the sun? what

la - - bour-eth un - - der the sun?
 all his la - bour wherein he la - - bour-eth un - - der the
 sun? what profit of all his la - bour, what profit
 profit, what profit of

what profit, what profit, what profit?
 sun, what profit?
 what profit, what profit?
 all his la - bour, what profit, what profit?

allargando a tempo
 One gen-er - a-tion go-eth, and an - o-ther gen-er-a-tion
 allargando a tempo
 One gen-er - a-tion go - eth, and an-

allargando a tempo
 One gen-er - a-tion go - eth, and an-

f
One gen-er - a - tion go - eth, and an -
com - eth;
- o - ther gen - er - a - tion com - eth;
f
One gen - er - a - tion go - eth,

Detailed description: This system contains the first two systems of music. It features three vocal staves and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first vocal staff begins with a dynamic marking of *f* and contains the lyrics 'One gen-er - a - tion go - eth, and an -'. The second vocal staff continues with 'com - eth;'. The third vocal staff continues with '- o - ther gen - er - a - tion com - eth;'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *f* is present above the piano accompaniment.

- o - ther gen - er - a - tion com - eth; and the earth _____ a -
and the earth _____ a -
and the earth _____ a -
mf cresc.
and an - o - ther gener - a - tion cometh; and the earth a -

Detailed description: This system contains the second two systems of music. It features three vocal staves and a piano accompaniment. The key signature remains three flats, and the time signature is 4/4. The first vocal staff continues with the lyrics '- o - ther gen - er - a - tion com - eth; and the earth _____ a -'. The second vocal staff continues with 'and the earth _____ a -'. The third vocal staff continues with 'and the earth _____ a -'. The piano accompaniment consists of two staves. A dynamic marking of *mf* is present above the piano accompaniment, and a *cresc.* marking is present above the piano accompaniment in the final measure of the system.

Più tranquillo.

mf cresc.
- bi - deth for ev - - - -
mf cresc.
- bi - deth for ev - - - -
mf cresc.
- bi - deth for ev - - - -
mf cresc.
- bi - - deth for ev - -

Più tranquillo.

mf cresc.

4
- - - er.
- - - er.
- - - er.
- - - er.

4
cresc.

mf *cresc.*

The sun al - - so ris - eth,

mf *cresc.*

The

mf *cresc.*

The sun al - - so

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'The sun al - - so ris - eth,' and a piano accompaniment. The second system continues the vocal line with the word 'The' and has a piano accompaniment. The third system continues the vocal line with 'The sun al - - so' and has a piano accompaniment. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern.

sun al - - so ris - - - eth, ris -

mf

The sun al - - so ris - -

mf

ris - eth, ris - -

Detailed description: This system contains the second two systems of music. The top system features a vocal line with lyrics 'sun al - - so ris - - - eth, ris -' and a piano accompaniment. The second system continues the vocal line with 'The sun al - - so ris - -' and has a piano accompaniment. The third system continues the vocal line with 'ris - eth, ris - -' and has a piano accompaniment. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern, including triplets.

f ris - - - - - eth, **5**

cresc. - - - - - eth,

cresc. - - - - - eth,

cresc. - - - - - eth,

cresc. **5** *ff sf*

mf < > *dim.*
the sun al - so go - eth

mf < > *dim.*
the sun al - so go - eth

mf < > *dim.*
the sun al - so go - eth

mf < > *dim.*
the sun al - so go - eth

dim. *p* *dim.*

allargando

down, and hast- - eth to his place

down, and hast- - eth to his place

down, and hast- - eth to his place

down, and hast-eth to his place

allargando

a tempo

Where he a - - ris - - eth.

Where he a - - ris - - eth.

a tempo

Where he a - - ris - - eth.

Where he a - - ris - - eth.

a tempo

mf

p **6** *legato*

The wind go-eth toward the south,

The wind go-eth toward the south,

The wind go - eth to-ward the

The wind go - eth to-ward the

Detailed description: This system contains the first four staves of music. The top three staves are vocal parts, each with the lyrics 'The wind go-eth toward the south,'. The bottom staff is the piano accompaniment, featuring a sixteenth-note triplet marked with a '6' and a 'p' dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand.

and turn - eth a - bout un - to the north

and turn - eth a - bout un - to the north

south, and turn - eth a - bout un - to the

south, and turn - eth a - - bout un-to the

Detailed description: This system contains the next four staves of music. The top three staves are vocal parts with lyrics: 'and turn - eth a - bout un - to the north', 'and turn - eth a - bout un - to the north', and 'south, and turn - eth a - bout un - to the'. The bottom staff is the piano accompaniment, featuring a sixteenth-note triplet marked with a '3' and a 'p' dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand.

and the wind re - turn-eth a - gain to its cir- cuits.

the

and the wind re - turn-eth a - gain to its cir- cuits.

the

p

7 animando

cresc.

wind re - turn-eth a - gain to its cir- cuits.

cresc.

wind re - turn-eth a - gain to its cir- cuits.

7 animando

cresc. molto

f
All the rivers run in-to the sea,
f
All the rivers
f
All the rivers run
f
All the riv-ers run in-to the

ff

Detailed description: This system contains the first four staves of music. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "All the rivers run in-to the sea," followed by "All the rivers", "All the rivers run", and "All the riv-ers run in-to the". Dynamic markings include *f* (forte) above the first vocal line and *ff* (fortissimo) above the piano accompaniment.

8
mf cresc.
yet the sea is
mf cresc.
run in-to the sea, yet the sea is
mf cresc.
in-to the sea, yet the sea is
mf cresc.
sea, yet the sea is

8
mf cresc.

Detailed description: This system contains the next four staves of music. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The lyrics continue: "yet the sea is", "run in-to the sea, yet the sea is", "in-to the sea, yet the sea is", and "sea, yet the sea is". Dynamic markings include *mf cresc.* (mezzo-forte crescendo) above each vocal line and *mf cresc.* above the piano accompaniment. A rehearsal mark "8" is placed above the first staff of this system and above the piano accompaniment staff.

not full; un-to the

not full; un-to

not full; un-to

not full; un-to the

ff *p legato*

ff *p*

ff *p*

ff *p*

ff *dim.* *p*

place from whence the rivers come, thither they return a-

the place from whence the rivers come, thither they return a-

the place from whence the rivers come, thither they return a-

place from whence the rivers come, thither they return a-

poco cresc. *p* *p*

poco cresc. *p* *p*

poco cresc. *p* *p*

poco cresc. *p* *p*

poco cresc. *p*

9

- gain. —

- gain. —

- gain. —

- gain. —

9ff

ff

ff

All things are full of wear-i-ness;

ff

All things are full of wear-i-ness;

ff

All things are full of

sf

f

sf

ff 10
of wear - - i-ness;
of wear - - i-ness;
All things are full of wear-i-ness, wear - - i-ness;
wear-i-ness, of wear - - i-ness;

10
sf *f* *sf* *sf* *poco dim.*

p
The eye is not sa-tis-fied with see-ing,
The eye is not sa-tis-fied with see-ing,
The eye is not sa-tis-fied with
The eye is not sa-tis-fied

p

p nor the ear fill'd with hear-ing.

p nor the ear fill'd with hear-ing.

see-ing, *p poco cresc.* nor the ear fill'd with hear-ing.

with see - ing, *p poco cresc.* nor the ear fill'd with hear-ing.

p cresc.

11 *ff* That which hath been is that which shall be; and

ff That which hath been is that which shall be; and

ff That which hath been is that which shall be; and

ff That which hath been is that which shall be; and

11 *ff* *sf*

allargando a tempo

cresc. that which hath been done is that which shall be done;

cresc. that which hath been done is that which shall be done;

cresc. allargando a tempo
that which hath been done is that which shall be done;

cresc. that which hath been done is that which shall be done;

12

and there is no new thing, no new

and there is no new thing, no new

and there is no new thing, no new

and there is no new thing, no new

12

rit. *dim.* *pp*
— thing un-der the sun.

dim. *pp*
— thing un - der the sun.

rit. *dim.* *pp*
— thing un - der the sun.

dim. *pp*
— thing un - der the sun.

rit. *dim.* *sf* *f* *sf*

sf *dim.* *pp*

Lento. Moderato. Allegretto.

p *P dolcissimo* *pp*

Bass Solo 13

p

I said in mine heart— Go to now I will prove thee with

mf

p *grazioso*

mf

mirth; I said of laughter: It is mad and of

mirth, What doeth it? I sought in mine heart — how I might cheer

14

— my flesh with wine, — Mine heart yet guiding me with wis - dom and

dim.

how — to lay hold on fol - ly, Till I might see

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of flowing sixteenth-note patterns in both hands. A dynamic marking of *mf* is placed above the vocal line.

what it was good for the sons of men — That they should do un-der

The second system continues the vocal line and piano accompaniment. The vocal line includes a fermata over a note. The piano accompaniment maintains its rhythmic texture. Dynamic markings of *mf* are present.

heaven all the days — of their life.

The third system concludes the vocal line with a fermata. The piano accompaniment features a *rit.* (ritardando) marking. The system ends with a fermata over a chord.

15

a tempo Imade me great

The fourth system begins with a measure rest for the vocal line. The piano accompaniment starts with a forte (*f*) dynamic. The tempo is marked *a tempo*. The system concludes with a dynamic marking of *mf*.

works; I build-ed me houses; I plant-ed me vine-yards;

mf

I made me gardens and orchards; I made me pools of wa-ter;

f *animando*

p

to wa-ter there-from the wood that bring-eth forth trees:

cresc.

cresc.

16 *f*

animando

I got me servants and maidens,

mf

I gath-ered me sil-ver and gold. And what-so-e-ver mine

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a fermata over a whole note, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is present above the vocal line and below the piano accompaniment.

eyes de-sired _____ I kept not from them: I with-held not my

sempre cresc.

The second system continues the vocal and piano parts. The vocal line has a long fermata under the word "eyes". The piano accompaniment features a steady rhythmic pattern. A dynamic marking of *sempre cresc.* is written below the piano part.

heart _____ from a - ny joy. _____

cresc. *rit.* **17a tempo** *a tempo*

f cresc. *rit.* *f*

The third system shows the vocal line with a long fermata under "heart". The piano accompaniment includes dynamic markings of *f* and *cresc.*. The system concludes with a tempo change to **17a tempo** and a *rit.* marking.

dim.

The fourth system contains only the piano accompaniment. It features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *dim.* is placed above the right-hand part.

dim. sf

P

Then I looked on all the works my hands had wrought, And on the

3

labours that I had laboured to do;

p *sf*

p *cresc.* *Lento.*

And, be-hold, all was

sf *p*

va - ni - ty, va - ni - ty, va - ni - ty And vex - a - tion of

p

spirit, And there was no pro - fit un - der the sun.

mf *dim.*

19

dim.

20

Allegretto tranquillo, espressivo. ♩ = about 108.

p

Soprano.

Alto.

Tenor.

Bass.

CHORUS.

p

To

To

pp

To eve - ry -

pp

To eve - ry -

dolcissimo tranquillo

eve-ry-thing— there is a sea - son, A time to eve-ry pur - pose un - der

eve - ry-thing there is a sea-son, A time — to eve-ry

dolcissimo tranquillo

-thing there is a sea - son, A time to eve-ry pur-pose un - der

-thing there is a sea - son, A time to eve-ry pur-pose un - der

dolcissimo tranquillo

heaven: *p* A time to be born,

pur-*p*ose un - der heaven: A time to be

heaven: *p* A time to be born,

heaven: *p* A time to be

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "heaven: A time to be born," "pur-*p*ose un - der heaven: A time to be", "heaven: *p* A time to be born,", and "heaven: *p* A time to be". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

mf cresc. A time to die; A time to plant, and a

born, *mf cresc.* A time to die; A time to plant, and a

A time to die; *mf cresc.* A time to plant, and a

born, *mf cresc.* A time to die; A time to plant, and a

cresc.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "A time to die; A time to plant, and a", "born, *mf cresc.* A time to die; A time to plant, and a", "A time to die; *mf cresc.* A time to plant, and a", and "born, *mf cresc.* A time to die; A time to plant, and a". The piano accompaniment includes a *cresc.* marking. The piano part features a complex rhythmic pattern with many beamed notes and rests.

time to pluck up that which is plant-ed; A time to kill, and a time to

time to pluck up that which is plant-ed; A time to kill, and a time to

time to pluck up that which is plant-ed; A time to kill, and a

time to pluck up that which is plant-ed; A time to kill, and a time to

cresc. *f* *p*

heal; A time to weep, A time to laugh, rit.

heal; A time to weep, A time to laugh,

time to heal; A time to weep, A time to laugh, rit.

heal; A time to weep, A time to laugh,

rit.

21 a tempo

p
A time to mourn, and a time to dance;

p
A time to mourn, and a time to
a tempo

A time to mourn, and a time to dance;

p
A time to mourn, and a time to

21 a tempo

p

cresc.
A time to embrace, and a time to refrain from embrac-ing;

cresc.
dance; A time to embrace, and a time to refrain from em-

cresc.
A time to embrace, and a time to refrain from embracing;

cresc.
dance; A time to embrace, and a time to refrain from em -

cresc.

Poco animando.



A time to seek, and a time to lose;



-brac-ing; A time to seek, and a time to lose;

Poco animando.

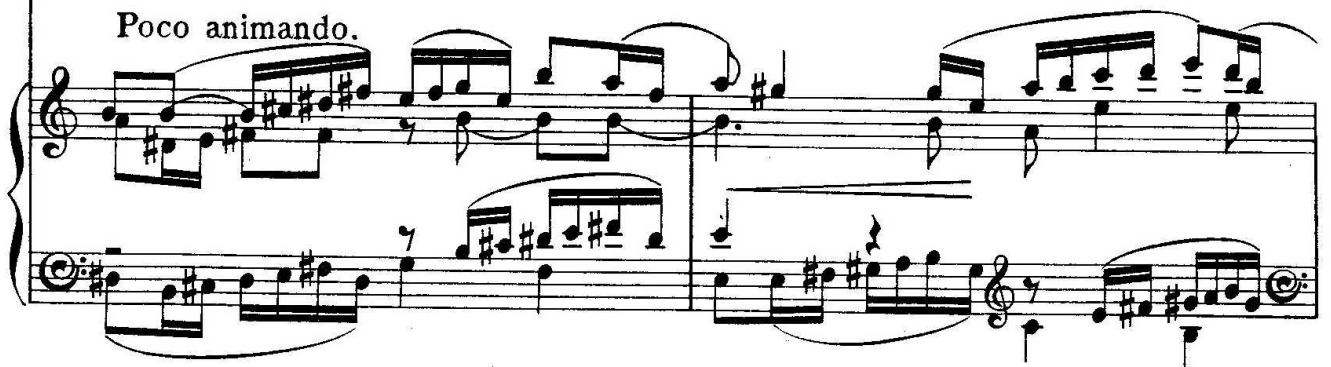


A time to seek, and a time to lose;



-brac-ing; A time to seek, and a time to lose; A

Poco animando.



poco a poco dim.




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



A time to rend, and a time to sew;

poco a poco dim.



A time to rend, and a time to sew;



time to rend, and a time to sew;

poco a poco dim.

sempre dim.



poco rit. 22 a tempo

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

p

p

p

poco rit. **22** a tempo

cresc. molto animando

time to love, and a time to hate;

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

A time to love, and a time to hate;

time to love, and a time to hate;

animando

cresc.

cresc. molto

cresc. molto

cresc. molto

ff *♭*₂.

A time for war,

ff *♭*₂.

A time for war,

ff *♭*₂.

A time for war,

ff *♭*₂.

A time for war,

A time for war,

p rit. *pp* a tempo

A time for peace, for peace.

p *pp*

A time for peace, for peace.

p rit. *pp* a tempo

A time for peace, for peace.

p *pp*

A time for peace, for peace.

rit. a tempo tranquillo

pp *p*

23

rit.

dim. f

What-so - ever God doeth, It

What-so - ever God doeth,

What-so - ever God doeth,

What-so - ever God doeth,

What-so - ever God doeth,

ff f

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

It shall be for ev - er, it shall be for ev -

It shall be for ev - er, it shall be

It shall be for ev - er, it shall be

cresc.

vallo ti stis o illo

it shall be for ev - er.

- er, for ev - er.

for ev - er, for ev - er.

for ev - er, for ev - er.

ff

poco animando.

24 *f* *mf*

God hath done it, that men should fear before Him.

f *mf*

God hath done it, that men should fear before Him.

f *mf*

God hath done it, that men should fear before Him.

f *mf*

God hath done it, that men should fear before Him.

24

mf *pp*

p poco cresc.
That which is hath

p poco cresc.
That which is

p poco cresc.
That which is hath

p poco cresc.
That which is hath

dim. e rit. *pp* *poco cresc.*

cresc. molto
been al - ready; That which is to be

cresc. molto
hath been al - ready; That which is to be

cresc. molto
been al - ready; That which is to be

cresc. molto
been al - rea - dy; That which is to be

cresc.

25

— hath al-ready been:

— hath al-ready been:

— hath al-ready been:

— hath al-ready been:

25

ff

p

God seeketh again that which is pass-ed a -

p

God seeketh again that which is pass-ed a -

p

God seeketh again that which is pass-ed a -

p

God seeketh again that which is pass-ed a -

pp

pp

dim.

pp
- way.

pp
- way.

pp
- way.

pp
- way.

pp *mf* *p*

cresc.

cresc.

Bass Solo. 26 *f*

Tru - ly the light is sweet, —

f