

War and Peace

A Symphonic Ode

SET TO MUSIC FOR

Soprano, Contralto, Tenor & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Bass Clarinet

Composed for Sir Frederick Bridge and the Royal Choral Society
Premiered at the Albert Hall, London on April 30, 1903



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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Source Information

<i>Autograph Manuscript:</i>	Bodleian Libraries, Oxford University MS. Mus. C. 113
<i>Vocal Score:</i>	Novello Octavo Edition No. 11638
<i>Royal College of Music Library</i>	Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
<i>Manuscript Transcription & Score Preparation</i>	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

War and Peace

C. HUBERT H. PARRY

Bass Clarinet in B \flat

(1. Prologue)

Lento

23

1

23

2

Animando

14

3

9

a tempo

Clarinet 1 & 2

1-23 24-46 47-60 61-69

72

76-80

83-85 86-102 103-120

121-136 137-152

160

168-181 182-186

187

193-201 202-213

214-223 224-227 228-237 238-250 251-252

13 **Maestoso** 9 4 **Moderato** 4 14 *Animando* 8 **Lento** 2

253-261 262-265 266-269 270-277 278-279

15 **Allegro alla Marcia. (2. War Song)** 12 4 3 16 **Allegro con fuoco** 16 *animato* 20 *animato* 32 17

280-291 292-294 295-310 311-330 331-362

18 5 19 5 (3. Recompense) **Begin B. Cl. in A** 19 20 2 *Clarinet 1 & 2*

363-367 368-372 373-391 392-393

396 **Lento** ♩ = ♩

402 *rit.* 21 *a tempo*

p

410 22 3 414-416

418 4 421-424

p

23 *Poco più mosso.* 4 24 **Allegro** 8 25 14 427-430 431-438 439-452

Lento $\text{♩} = \text{♩}$

453 Oboe 1 & 2

461-462

26

Lento

470

rit. e dim.

27

Allegro

13

476

480-492

(4. Comradeship)

493 Allegro

28

500

507

29

30

521

Musical staff 521-527: Treble clef, key signature of two flats. Measures 521-527. Includes accents and slurs.

528

Musical staff 528-534: Treble clef, key signature of two flats. Measures 528-534. Includes accents and slurs.

31

535

Musical staff 535-541: Treble clef, key signature of two flats. Measures 535-541. Includes slurs and accents.

542

Musical staff 542-557: Treble clef, key signature of two flats. Measures 542-557. Includes slurs and accents. Measure 557 ends with a repeat sign and a 2/4 time signature change. Rehearsal mark 10 is indicated.

32

Clarinet 1 & 2

558-562

Musical staff 558-562: Treble clef, key signature of two flats, 2/4 time signature. Measures 558-562. Includes a five-measure rest and slurs.

569

Musical staff 569-575: Treble clef, key signature of two flats. Measures 569-575. Includes slurs and a *pp* dynamic marking.

sempre dim.

576

Musical staff 576-582: Treble clef, key signature of two flats. Measures 576-582. Includes slurs and a *pp* dynamic marking.

33

animato

34

583

Musical staff 583-611: Treble clef, key signature of two flats. Measures 583-611. Includes rests of 3, 20, and 5 measures. Rehearsal marks 33 and 34 are indicated.

584-586

587-606

607-611

612 *Trumpet 1 & 2*

35

620

628

633 *dim.*

36

641

646-650

p

37

653 *cresc.*

661

666-668

$\text{♩} = \text{♩}$. *Poco meno mosso.*

38

a tempo

(5. *The Dirge*)

669-674

676-681

682-684

685-689

690 *Clarinet 1 & 2*
p *mf*
 39

697
cresc.

702
ff
 40

708 *rit.* *a tempo* *a tempo*
dim. 15 7
 711-725 726-732

Andante *Sopranos*
 8
 733-740

Here they sleep through the si - lence, the si - lence

747 *mf* 18 21
Con maesta, alla Marcia.
 of years. 752-769 770-790

43

a tempo

Clarinet 1 & 2

Musical staff for measures 43-45. The key signature has three sharps (F#, C#, G#). The music begins with a rest, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the staff.

796

45

Musical staff for measures 45-46. The music continues with eighth and quarter notes. A dynamic marking of *cresc.* is placed below the staff, and a dynamic marking of *ff* is placed at the end of the staff.

802

rit.

Musical staff for measures 46-47. The music features a mix of eighth and quarter notes. A dynamic marking of *dim.* is placed below the staff.

807

46

Animando.

47

Musical staff for measures 47-48. The music consists of rests of 20 and 11 measures. A dynamic marking of *Animato.* is placed below the staff.

48

(6. Homecoming)

49

Animato.

50

51

52

53

Musical staff for measures 48-53. The music consists of rests of 20, 14, 17, 20, 12, and 10 measures. A dynamic marking of *Animato.* is placed below the staff.

57

54

55

56

Musical staff for measures 54-57. The music consists of rests of 16, 2, 15, 16, and 8 measures.

58

59

60

Clarinet 1

Musical staff for measures 58-60. The music consists of rests of 7, 9, 15, and 11 measures.

1040

pp

Musical staff for measures 60-61. The music features a series of eighth notes with a dynamic marking of *pp*.

1046

61 (7. Peace) Andante

2 7

1051-1052 1053-1059

pp

62 a tempo poco animando

Clarinet 1 & 2

16

1069-1084

pp *p*

63

1094

2

1100-1101

pp

1107

pp

64 65 66 67 (8. Home) Vivace

4 18 6 36 20

1117-1120 1121-1138 1139-1144 1145-1180 1181-1200

68 69 a tempo 70 71

16 12 12 5 16

1201-1216 1217-1228 1229-1240 1241-1245 1246-1261

72 73 74

11 animato 18 2

1262-1272 1273-1283 1284-1289 1290-1307 1308-1309

poco rit. 75 76

7 **14** **4** **19** **14**

1310-1316 1317-1330 1331-1334 1335-1353 1354-1367

(9. Marching Song of Peace)

77 *meno mosso* 78 *animato* **Begin B. Cl. in B \flat** 79 *Vivace*

7 **3** **22** **4** **6**

1368-1374 1375-1377 1378-1399 1400-1403 1404-1409

80 **Moderato, alla Marcia.** 81 82 83 84

8 **16** **14** **10** **9** **4**

1410-1417 1418-1433 1434-1447 1448-1457 1458-1466 1467-1470

85 86 87 88

4 **12** **6** **6** **10**

1471-1474 1475-1486 1487-1492 1493-1498 1499-1508

89 90 *Tempo primo.* 91

14 **3** **7** **2** **6**

1509-1522 1523-1525 1526-1532 1533-1534 1535-1540

92 93 **Begin B. Cl. in A** *Oboe 1 & 2*

14 **6** **3**

1541-1554 1555-1560 1564-1566

(10. Aspiration)

1567 *Lento* ♩ = ♩

f *f*

94 *rit.* **3**

1580-1582

95 96

17

1583-1599

pp

1606

97

1612

98 99 100

16 2 4 16 9

1613-1628 1629-1630 1631-1634 1635-1650 1651-1659

101 102 103 104

9 4 6 8 7

1660-1668 1669-1672 1673-1678 1679-1686 1687-1693

105 106 107 108

11 10 22 13

1694-1704 1705-1714 1715-1736 1737-1749



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Catalog Number

1.12/03