# War and Peace

**A Symphonic Ode**

**SET TO MUSIC FOR**

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

**by**

**C. Hubert H. Parry**

## Bassoon 1

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

IN THE UNITED STATES

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

**Matthew W. Mehaffey**
Editor

Professor of Music
*University of Minnesota - School of Music*
*Minneapolis, Minnesota USA*

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## Source Information

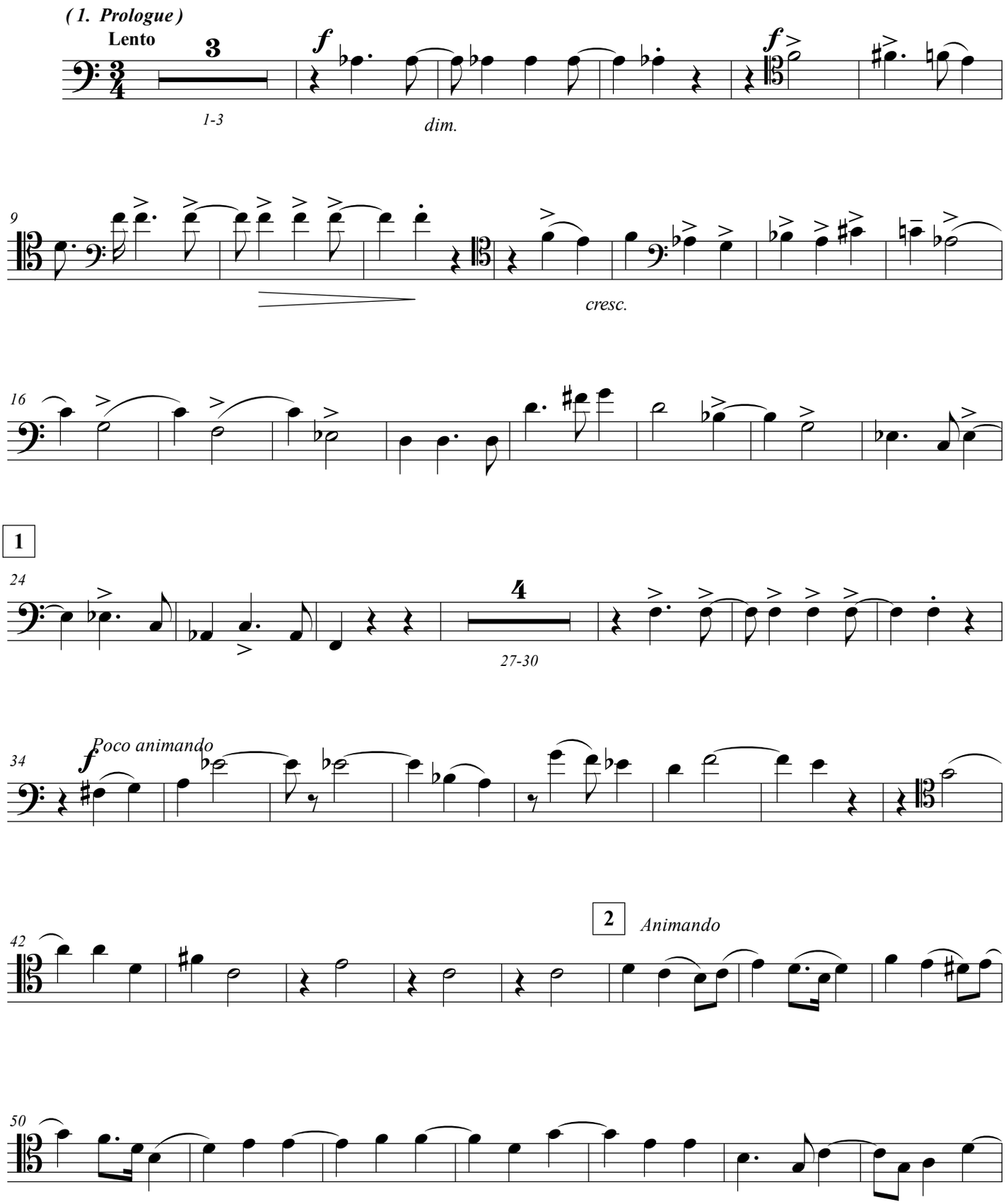
| | |
|---|---|
| *Autograph Manuscript:* | Bodliean Libraries, Oxford University MS. Mus. C. 113 |
| *Vocal Score:* | Novello Octavo Edition No. 11638 |
| *Royal College of Music Library* | Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk |
| *Oxford University, Bodleian Music Section, Weston Library* | Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk |
| *Manuscript Transcription & Score Preparation* | David Fielding - dhcfielding@charter.net |

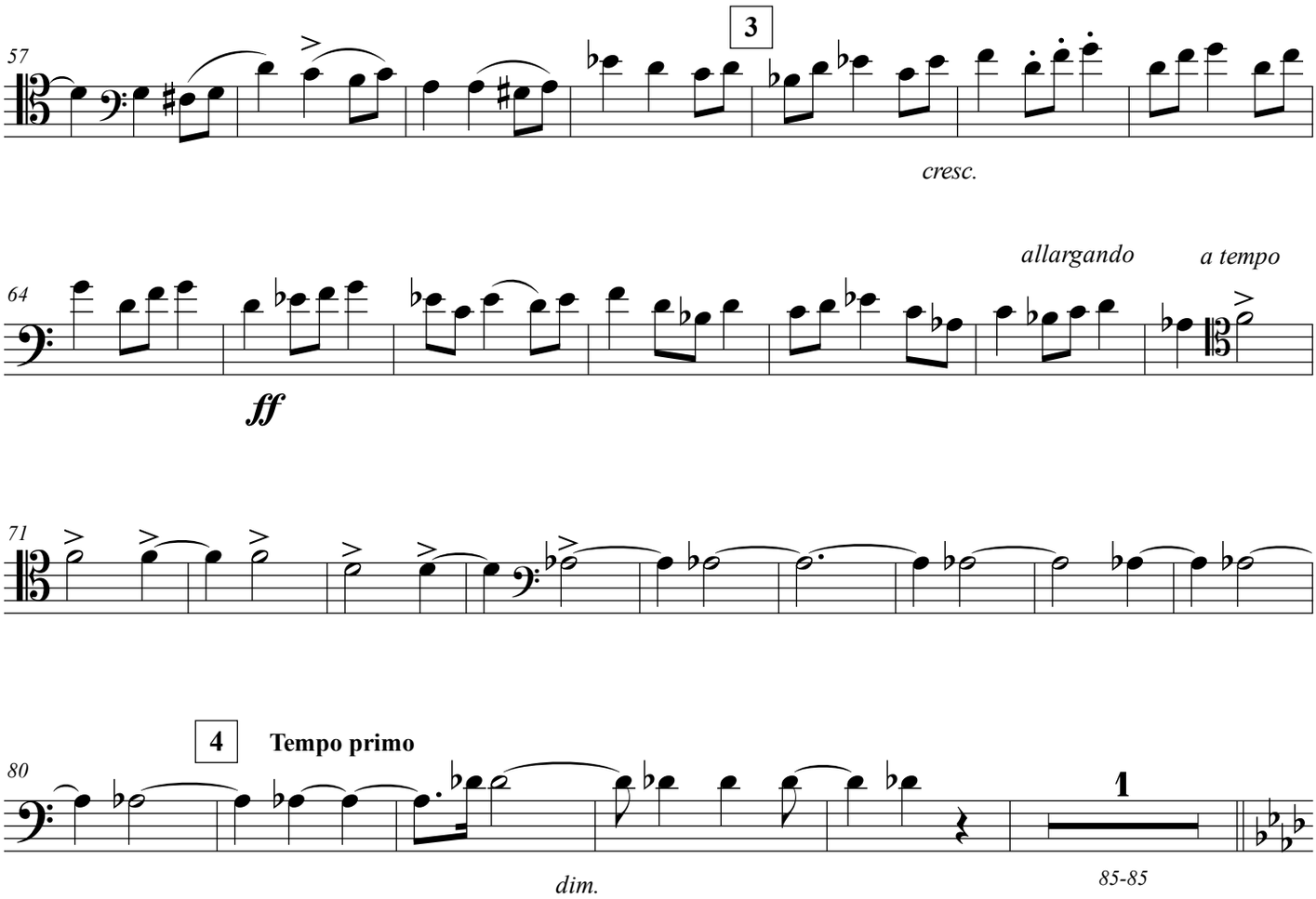
## Reference Material and Software

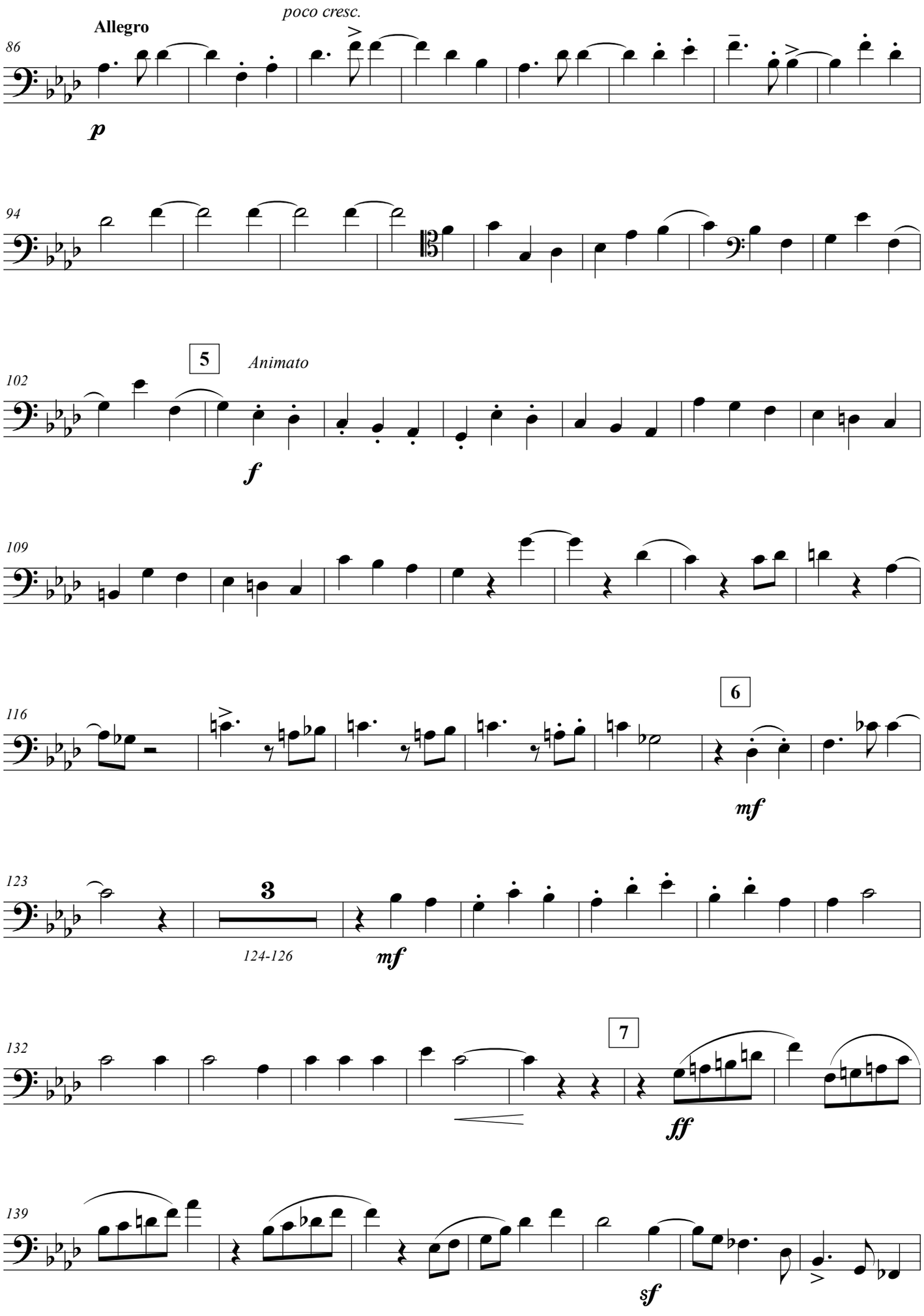
*Notation Software:* Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
*Document Software:* Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

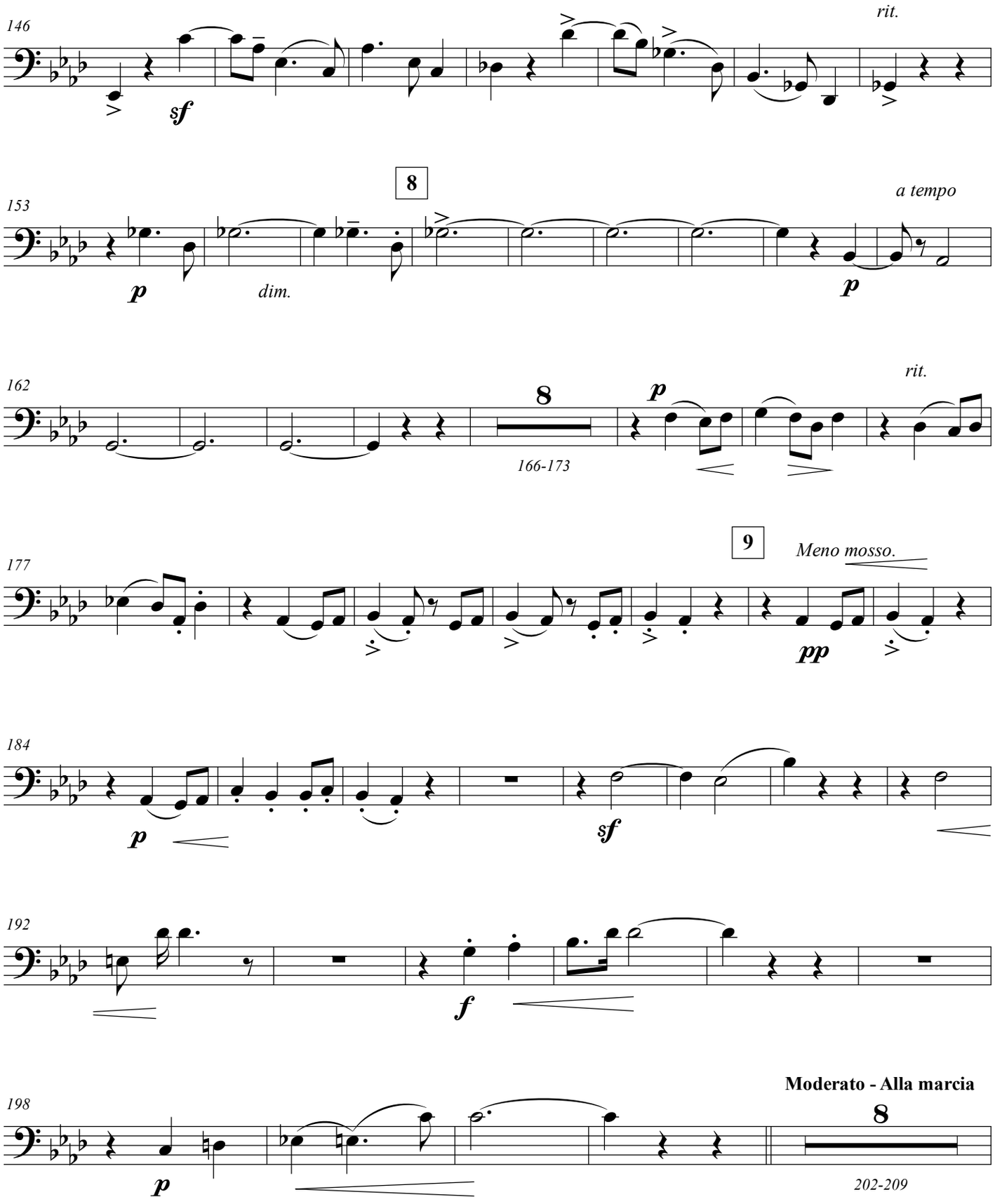
# War and Peace

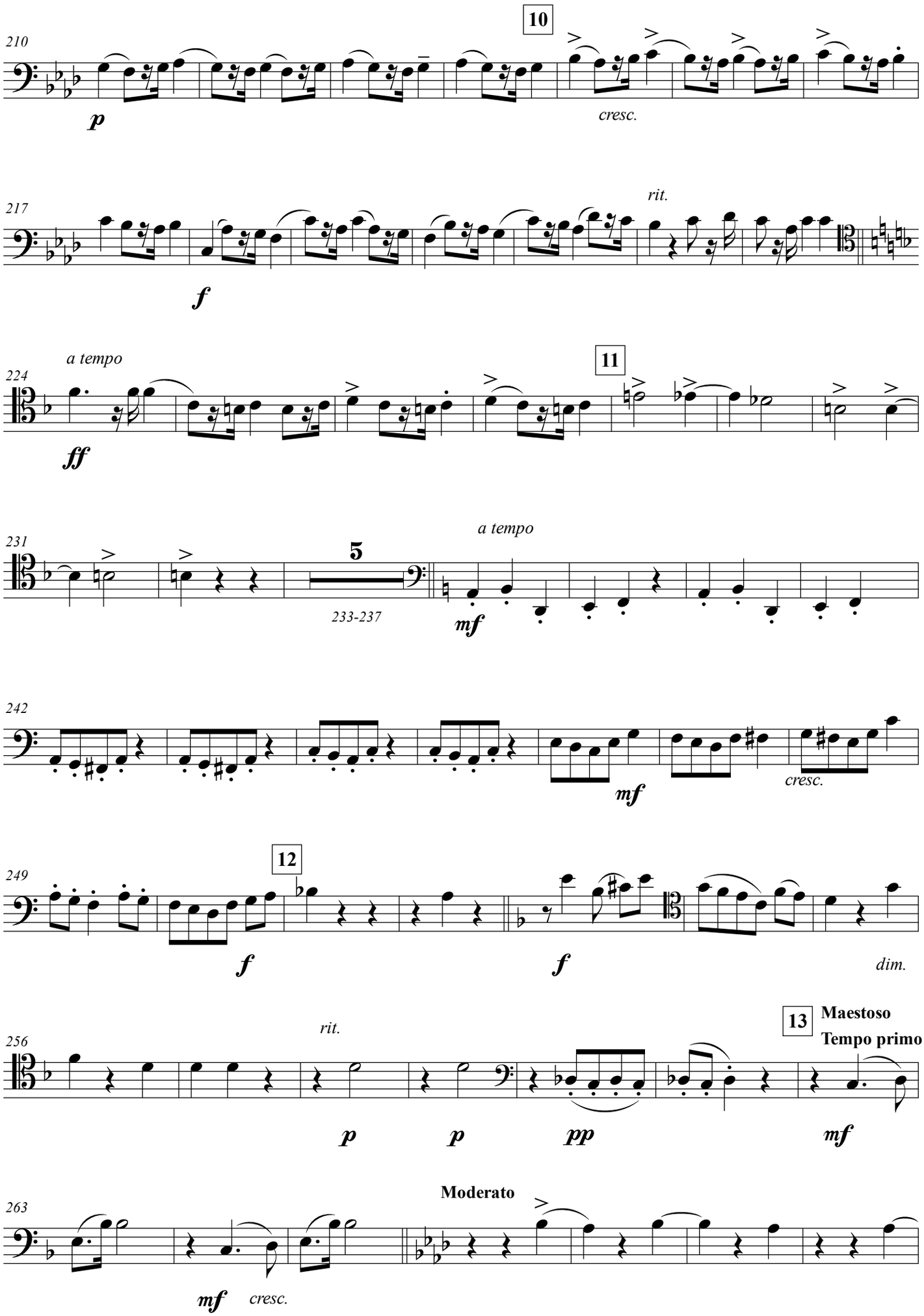
C. HUBERT H. PARRY

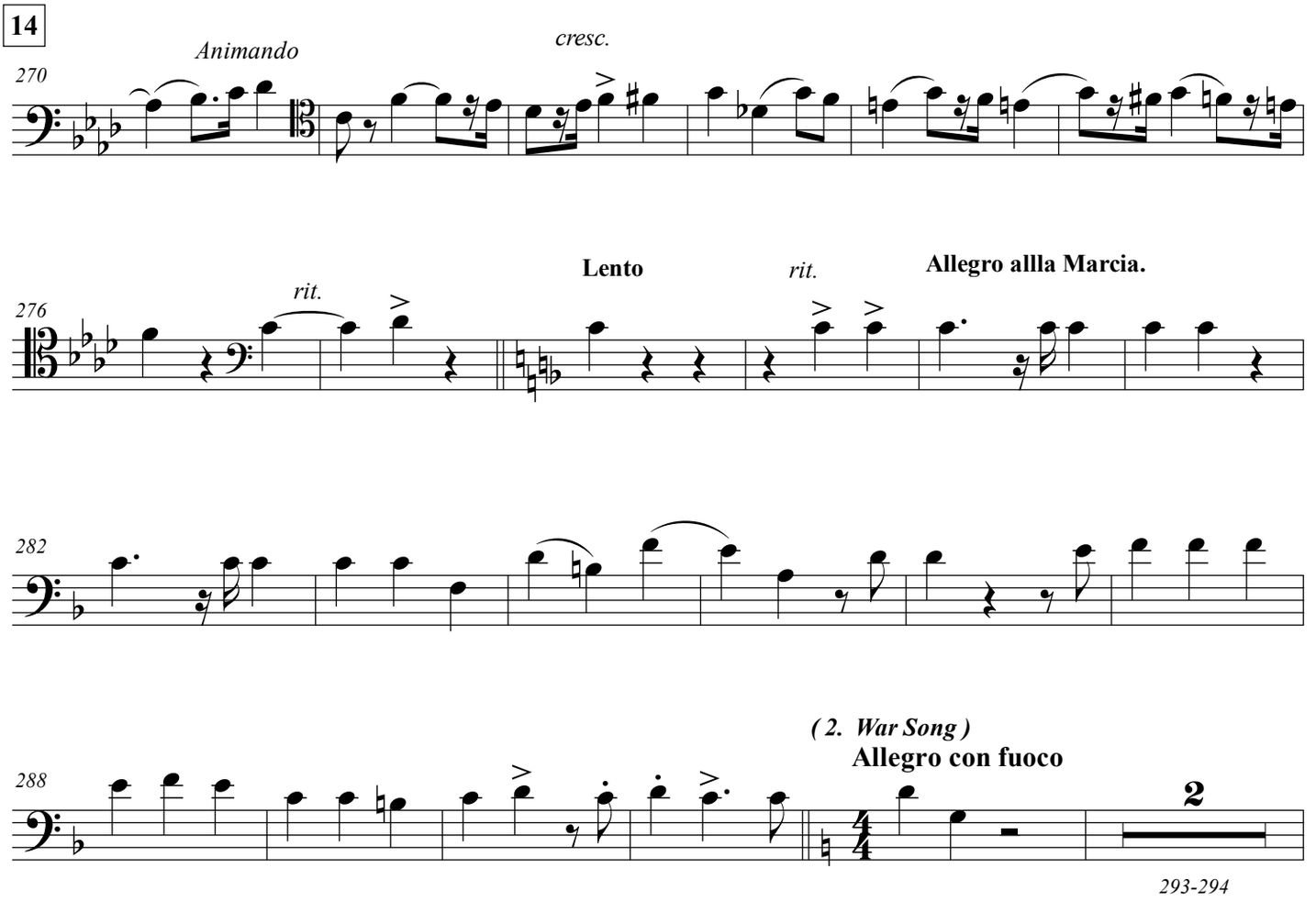


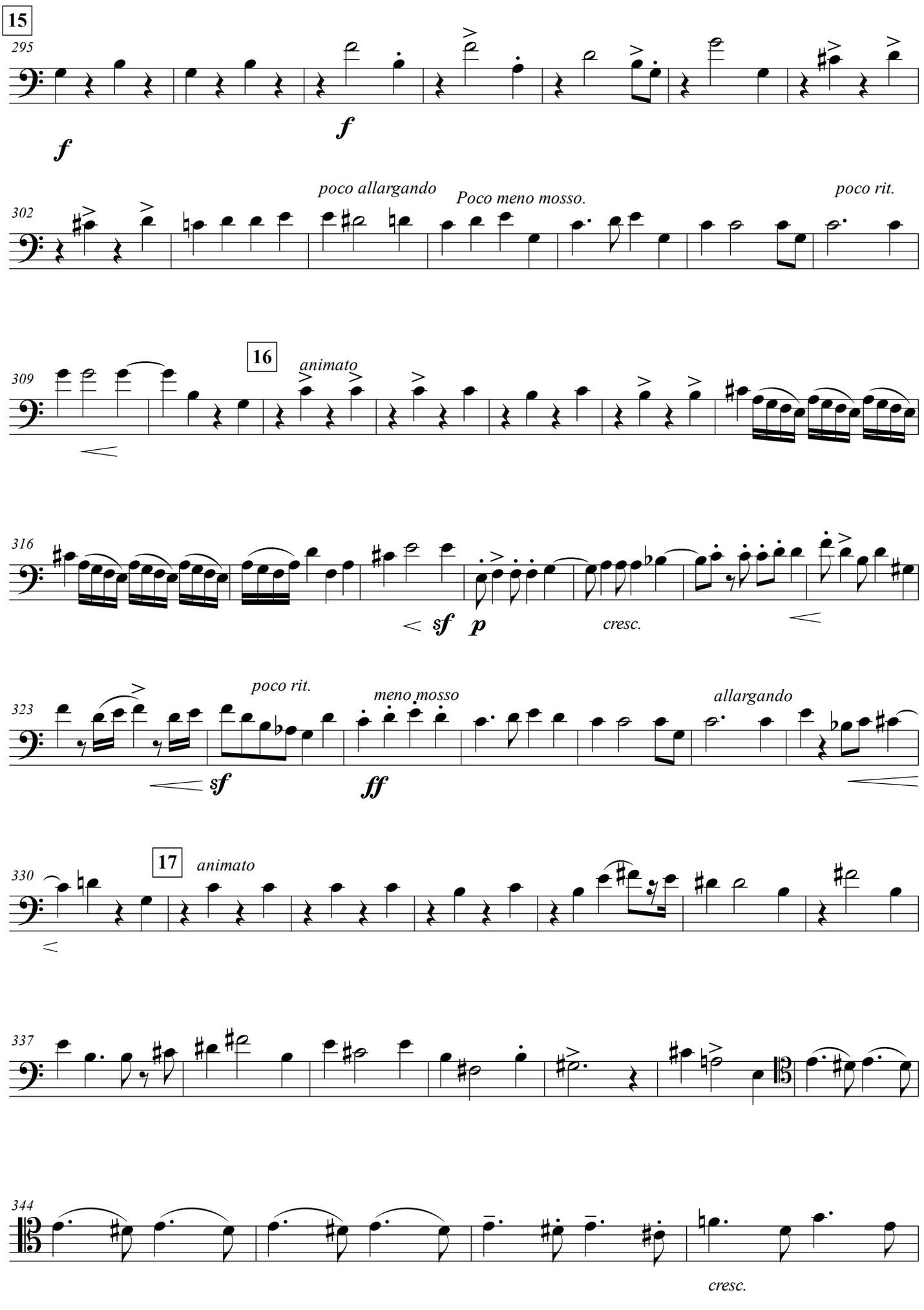

57
3
cresc.
64
allargando
a tempo
ff
71
4
Tempo primo
80
1
dim.
85-85

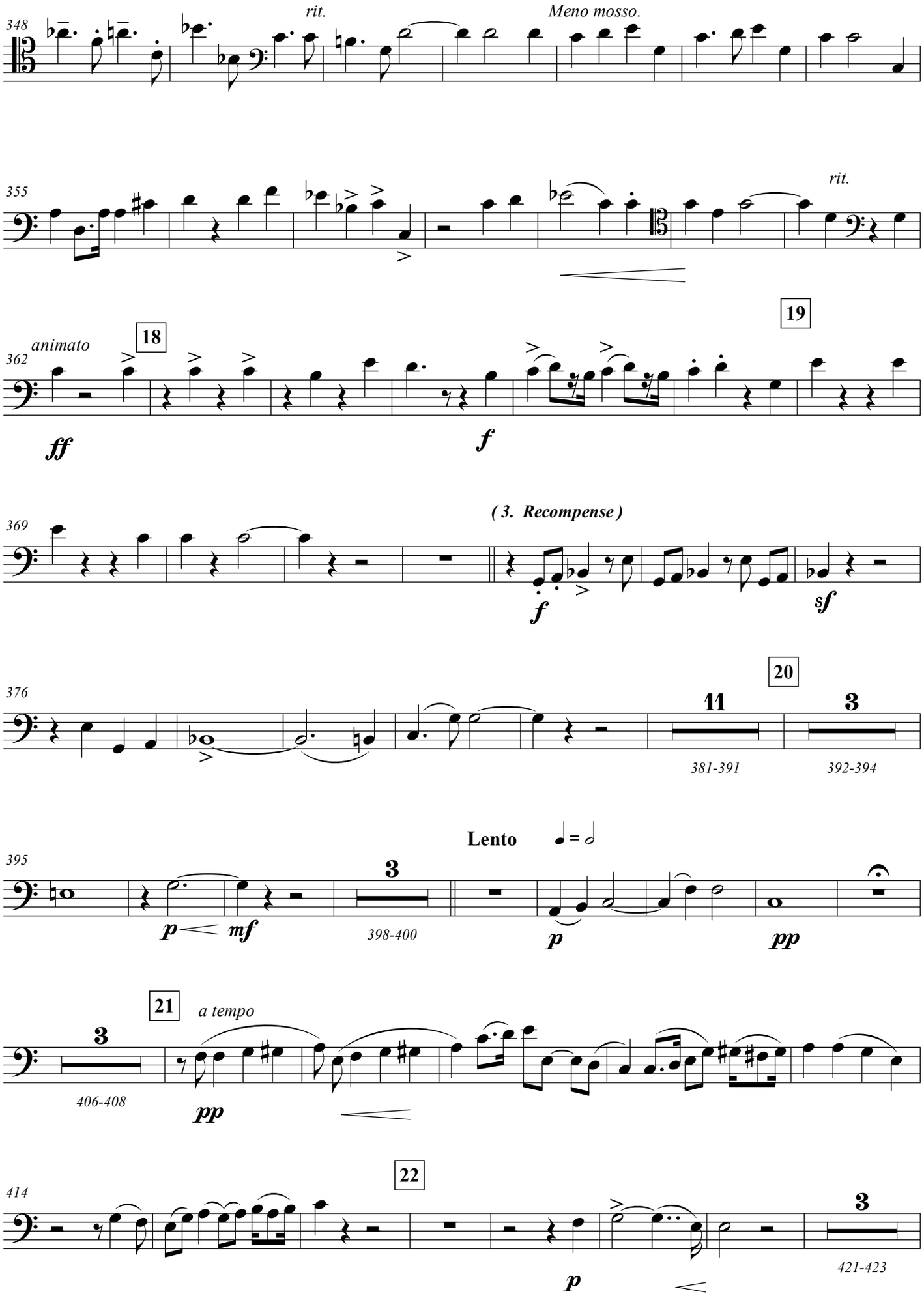

Allegro
poco cresc.
86
p
94
5
Animato
102
f
109
116
6
mf
123
3
124-126
mf
132
7
ff
139
sf

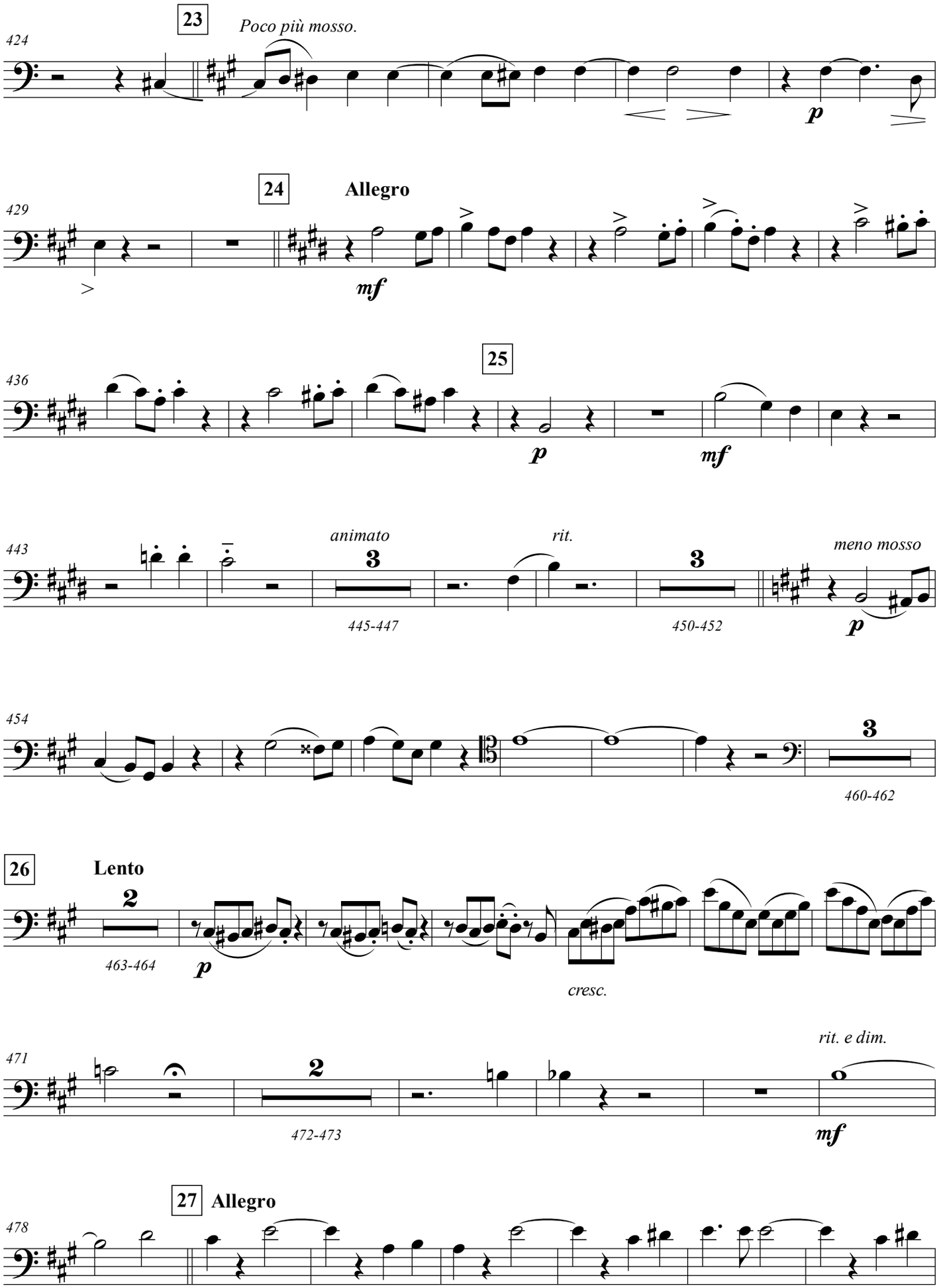

146
rit.
sf
8
153
a tempo
p
dim.
p
162
rit.
8
p
166-173
9
177
Meno mosso.
pp
184
p
sf
192
f
198
Moderato - Alla marcia
8
p
202-209

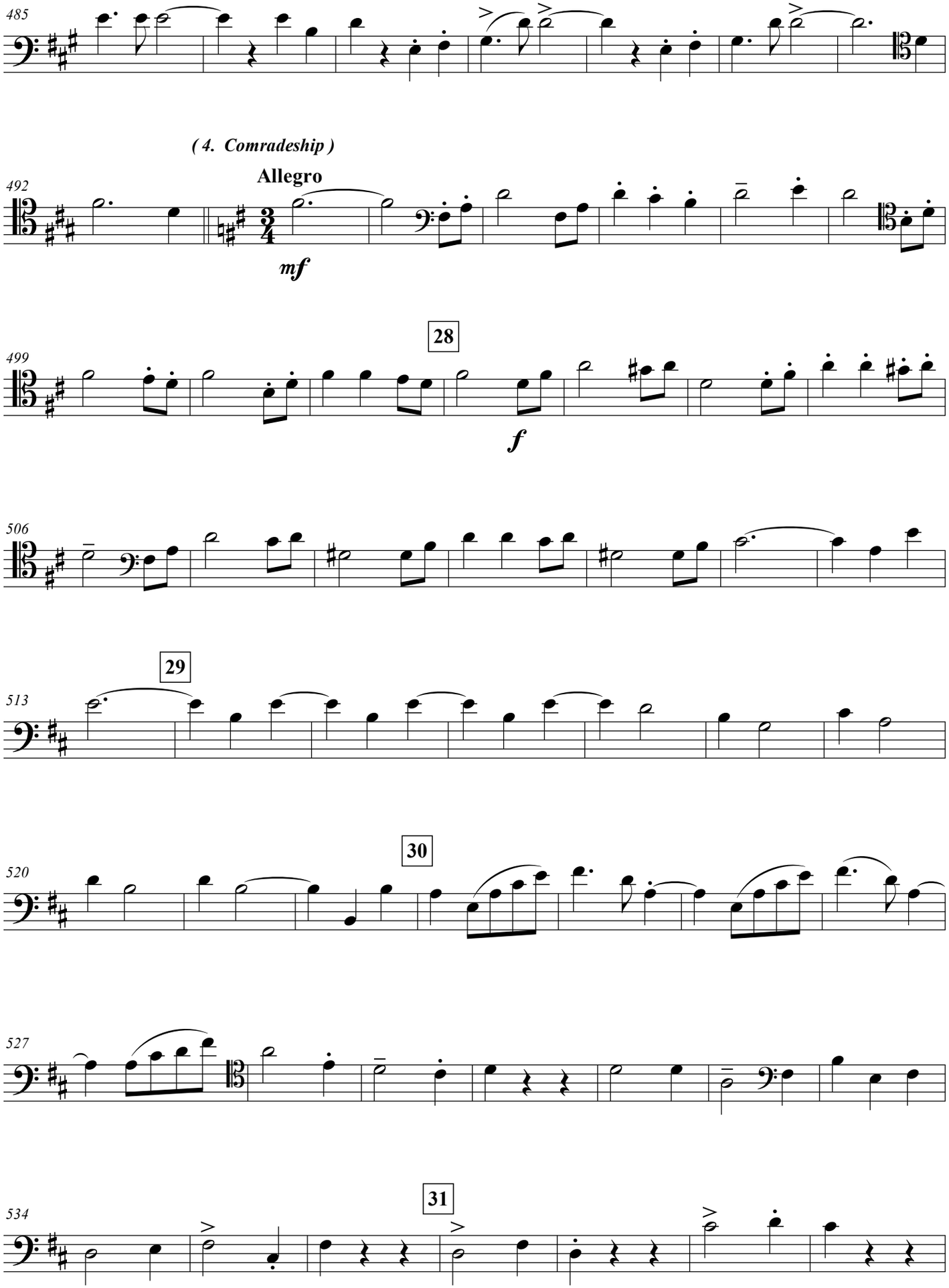

10
210
p
cresc.
217
rit.
f
a tempo
224
11
ff
231
5
233-237
a tempo
mf
242
mf
cresc.
249
12
f
f
dim.
256
rit.
13
Maestoso
Tempo primo
p
p
pp
mf
Moderato
263
mf
cresc.

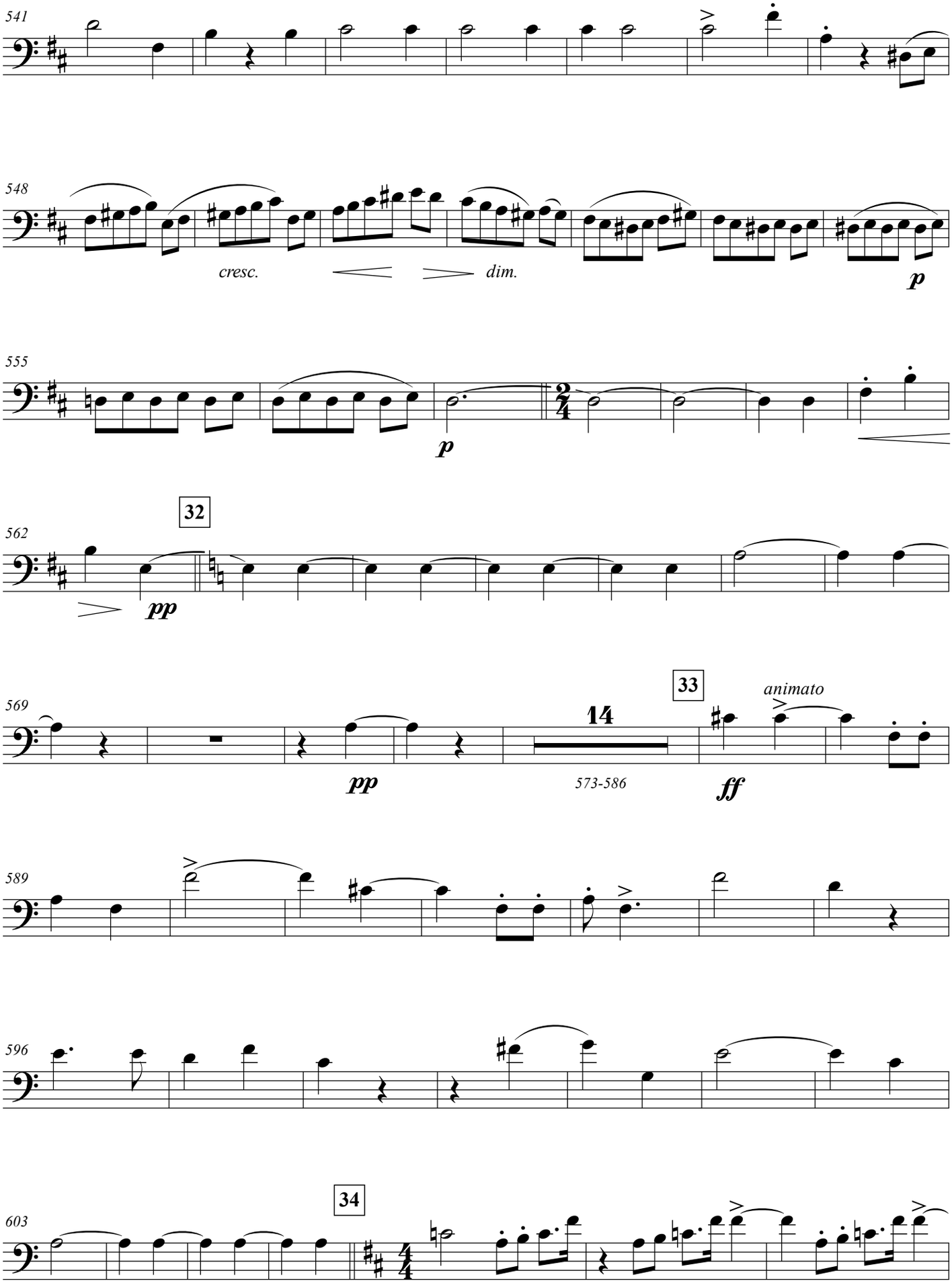

14
Animando
cresc.
270
rit.
276
Lento
rit.
Allegro allla Marcia.
282
( 2. War Song )
Allegro con fuoco
288
2
293-294

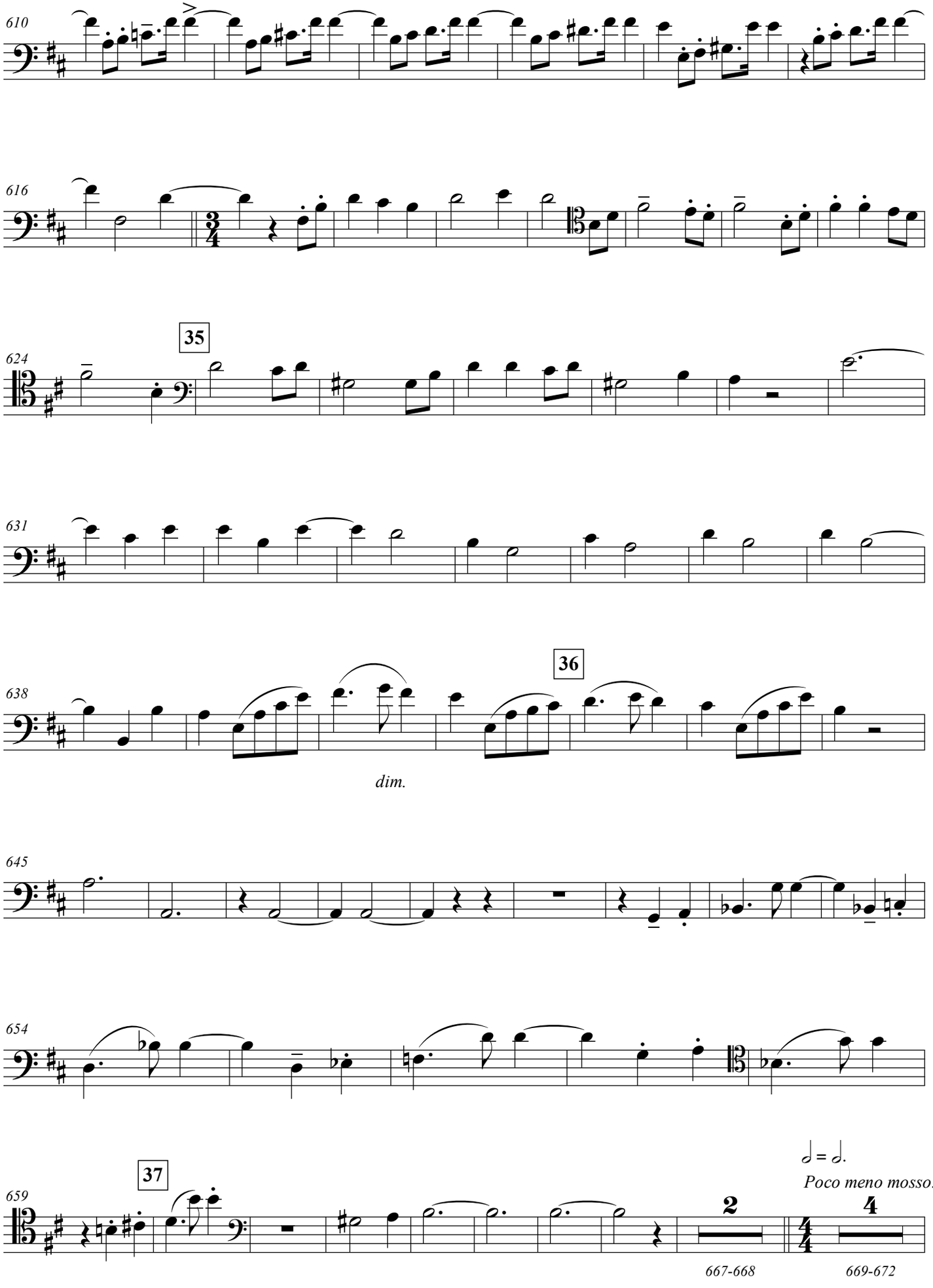

15
295
f
f
302
poco allargando
Poco meno mosso.
poco rit.
16
309
animato
316
sf
p
cresc.
323
poco rit.
meno mosso
allargando
sf
ff
17
330
animato
337
344
cresc.


348
rit.
Meno mosso.
355
rit.
362
animato
18
19
ff
f
369
( 3. Recompense )
f
sf
376
20
11
381-391
3
392-394
395
Lento
♩ = 𝅗𝅥
3
p
mf
398-400
p
pp
21
a tempo
3
406-408
pp
414
22
p
3
421-423


23
Poco più mosso.
424
p
24
Allegro
429
mf
25
436
p
mf
animato
rit.
meno mosso
443
445-447
450-452
p
454
460-462
26
Lento
463-464
p
cresc.
rit. e dim.
471
472-473
mf
27
Allegro
478


485
( 4. Comradeship )
Allegro
492
mf
28
499
f
506
29
513
30
520
527
31
534


541
548
cresc.
dim.
p
555
p
32
562
pp
569
pp
14
573-586
33
animato
ff
589
596
34
603


610
616
35
624
631
36
638
dim.
645
654
37
659
𝅗𝅥 = 𝅗𝅥.
Poco meno mosso.
2
4
667-668
669-672

673

*mf*

6

676-681

**38** *a tempo* ***( 5. The Dirge )***

3

682-684

5

685-689

*p*

*p*

695

**39**

*cresc.*

**40** *rit.*

702

*a tempo*

709

*pp*

716

*cresc.*

*rit.* **41** *a tempo*

723

*sempre dim.*

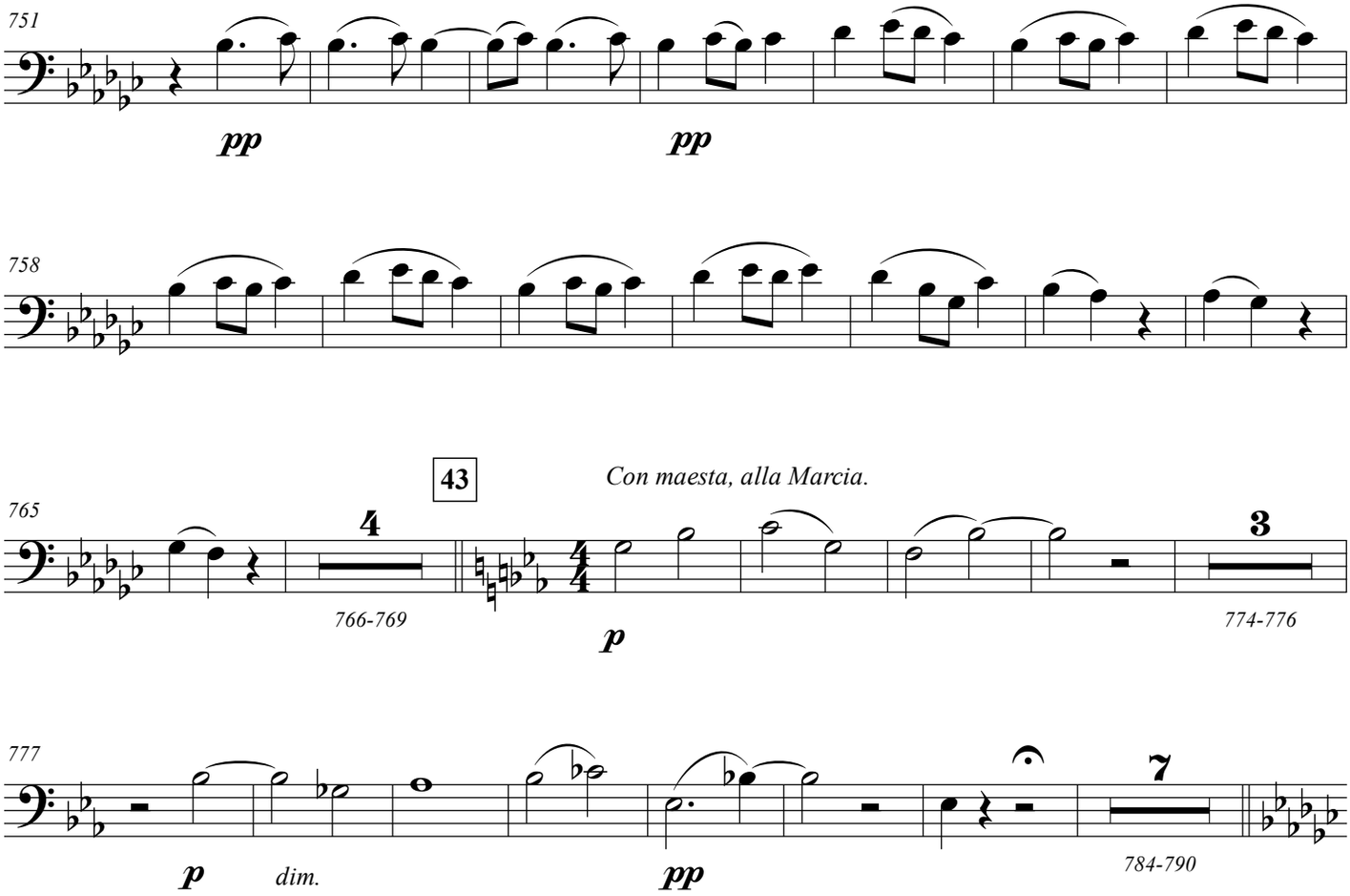
**Andante** **42**

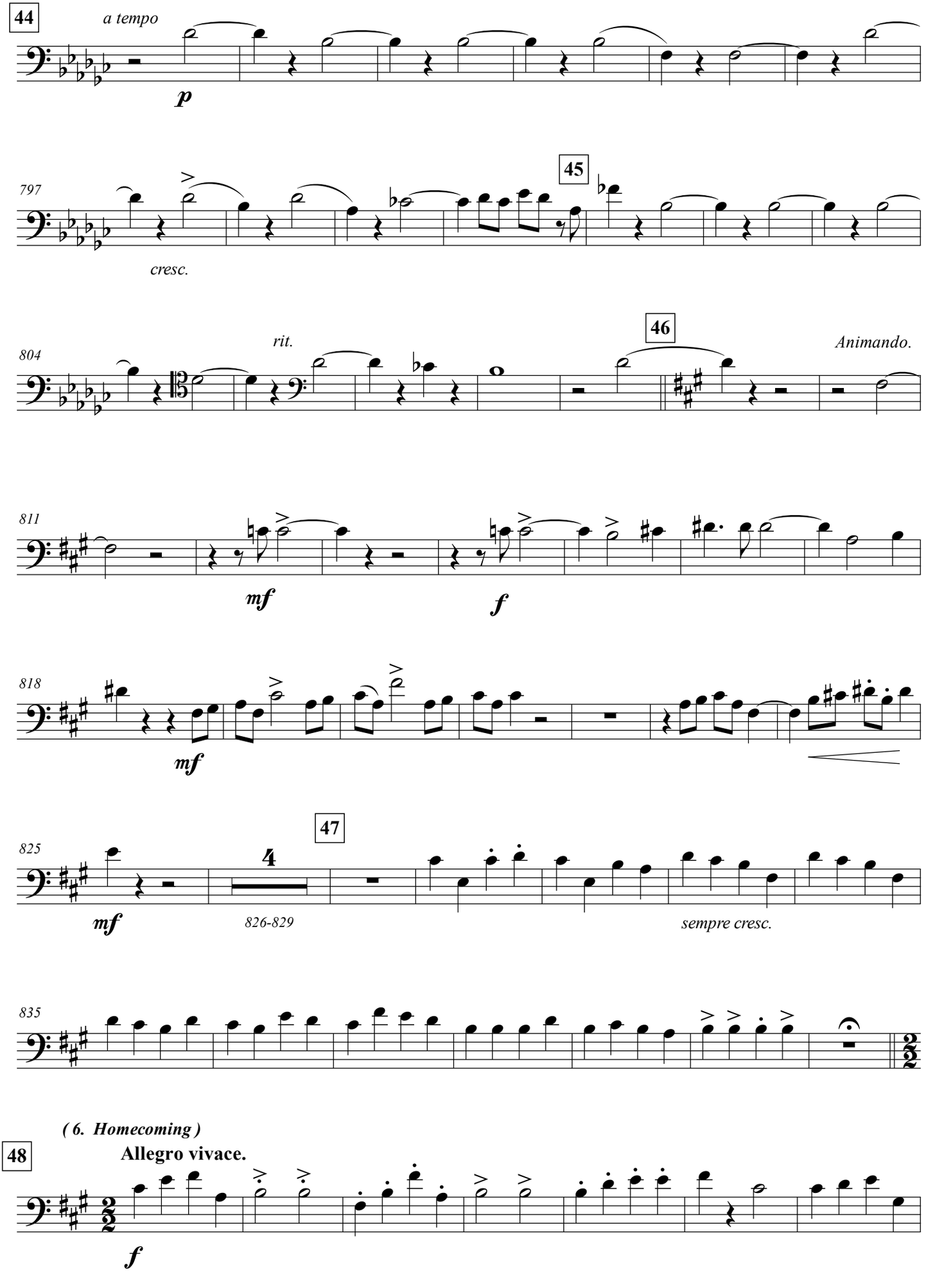
730

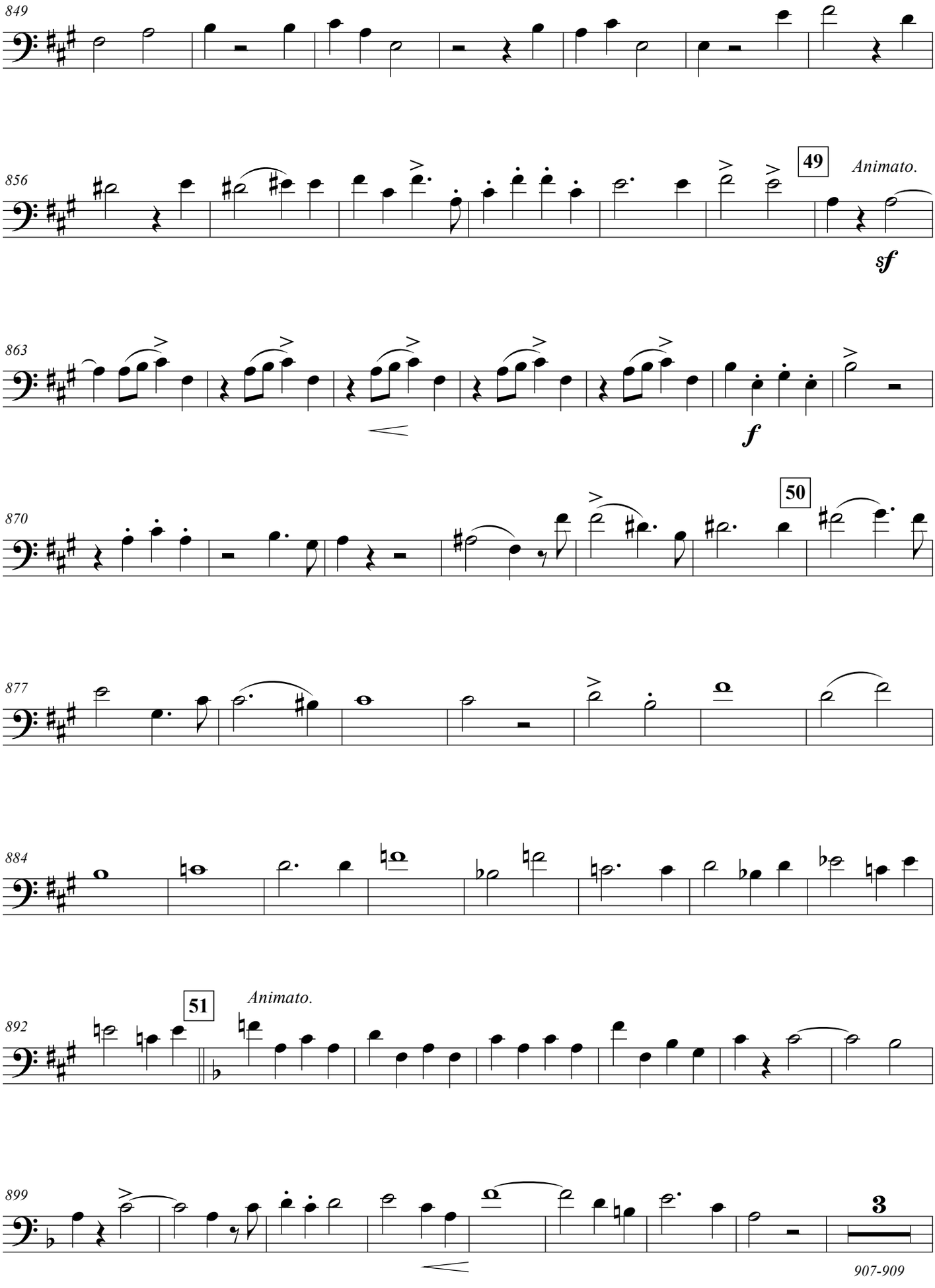
15

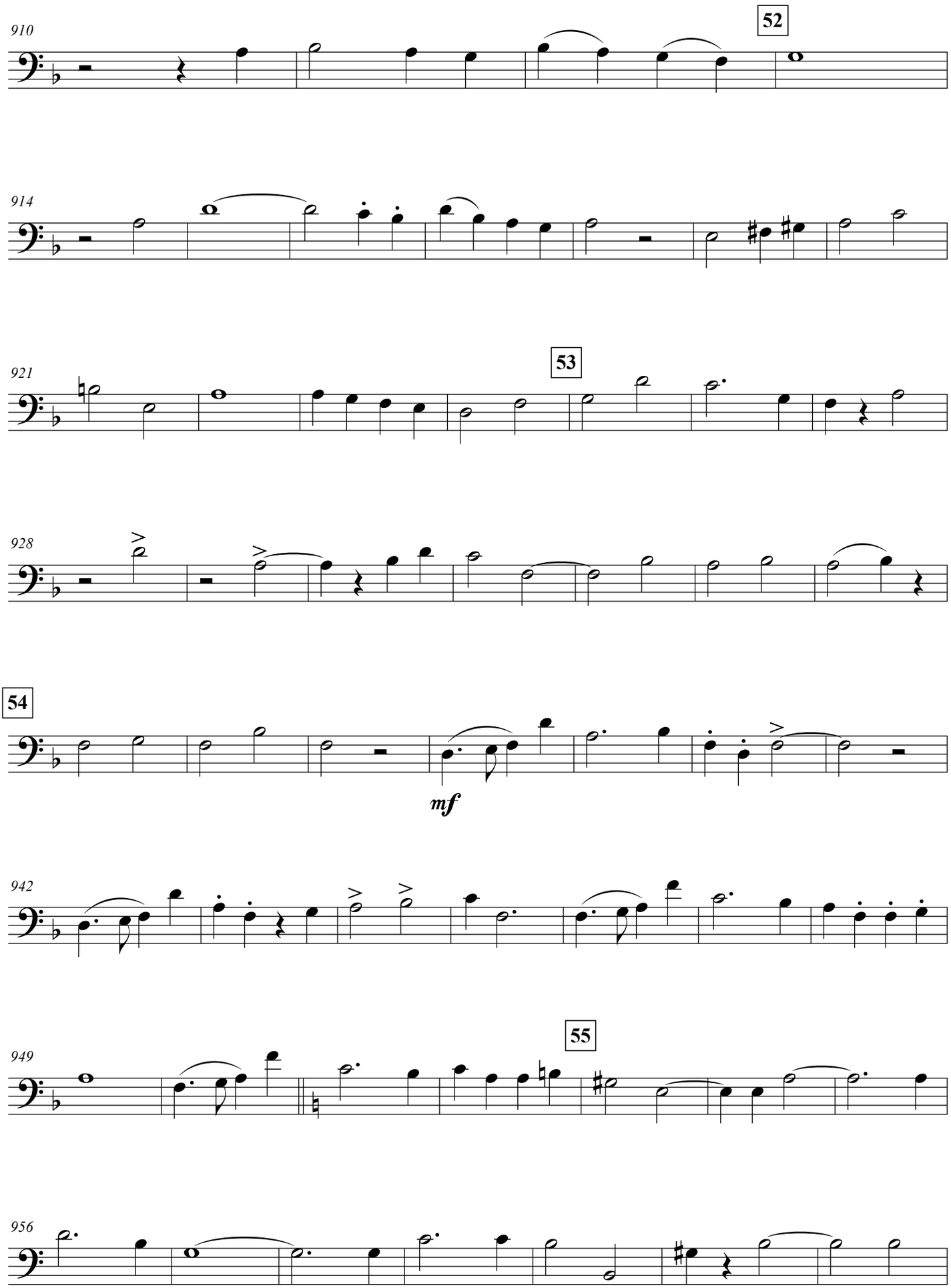
733-747

*mf*


751
pp
pp
758
43
Con maesta, alla Marcia.
765
4
766-769
p
3
774-776
777
p
dim.
pp
7
784-790


44
a tempo
p
797
45
cresc.
804
rit.
46
Animando.
811
mf
f
818
mf
825
47
4
mf
826-829
sempre cresc.
835
( 6. Homecoming )
48
Allegro vivace.
f


849
856
49
Animato.
sf
863
f
870
50
877
884
892
51
Animato.
899
3
907-909


910
52
914
921
53
928
54
mf
942
949
55
956

963

rit. **56** a tempo

970

977

poco rit.

**57** a tempo

991

*f*

998

**58** allargando a tempo

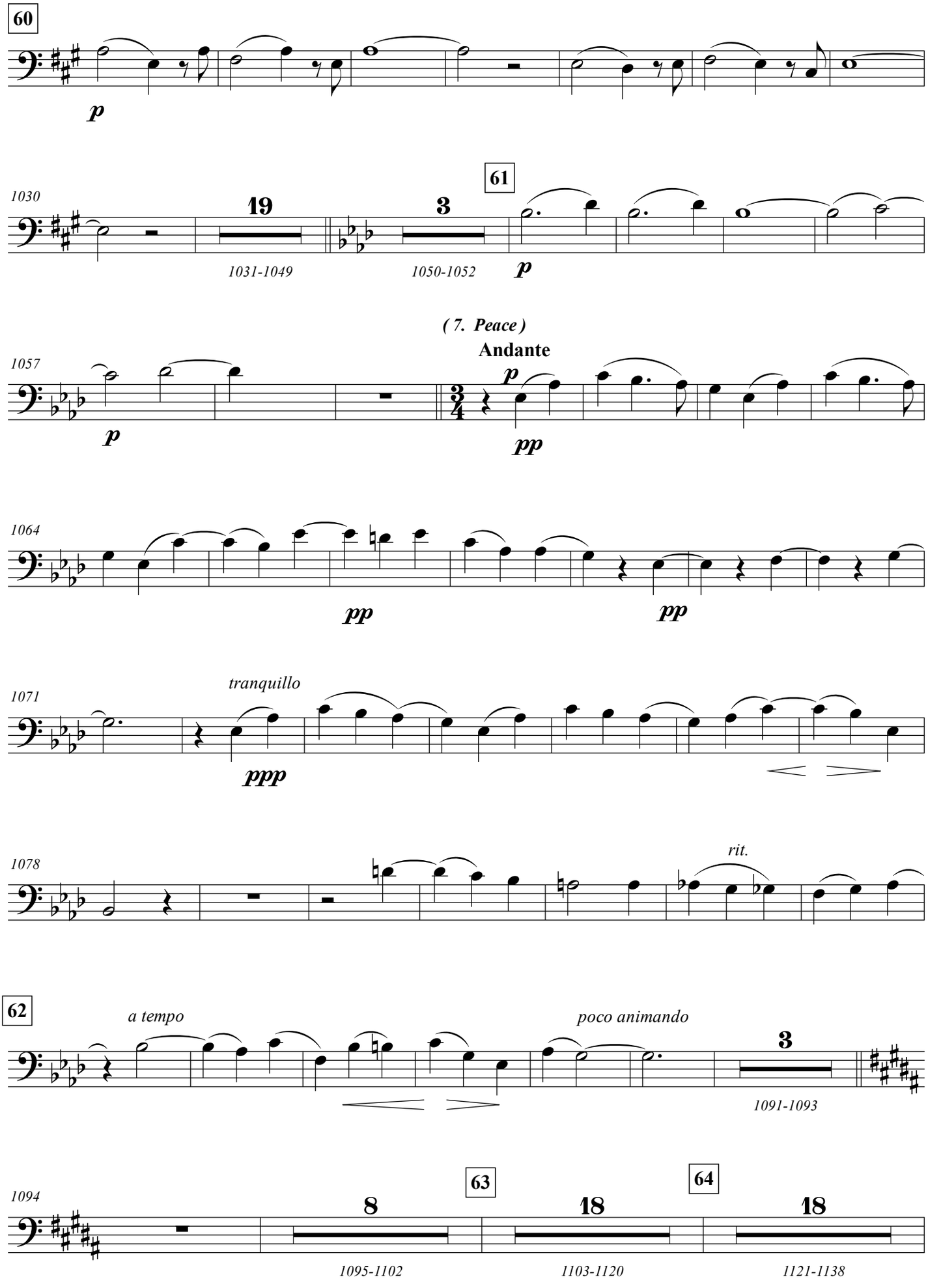
1005

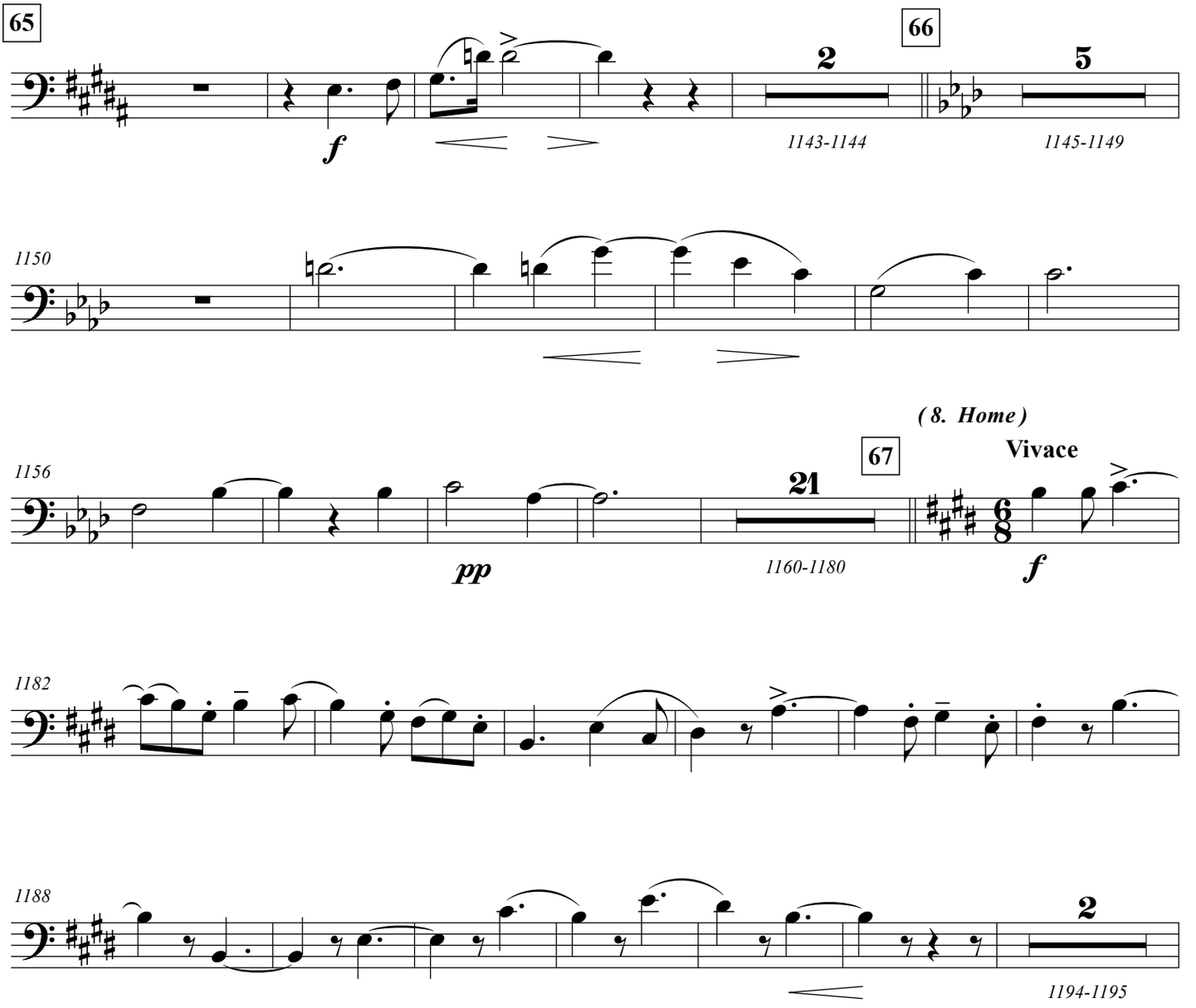
rit. **59** a tempo

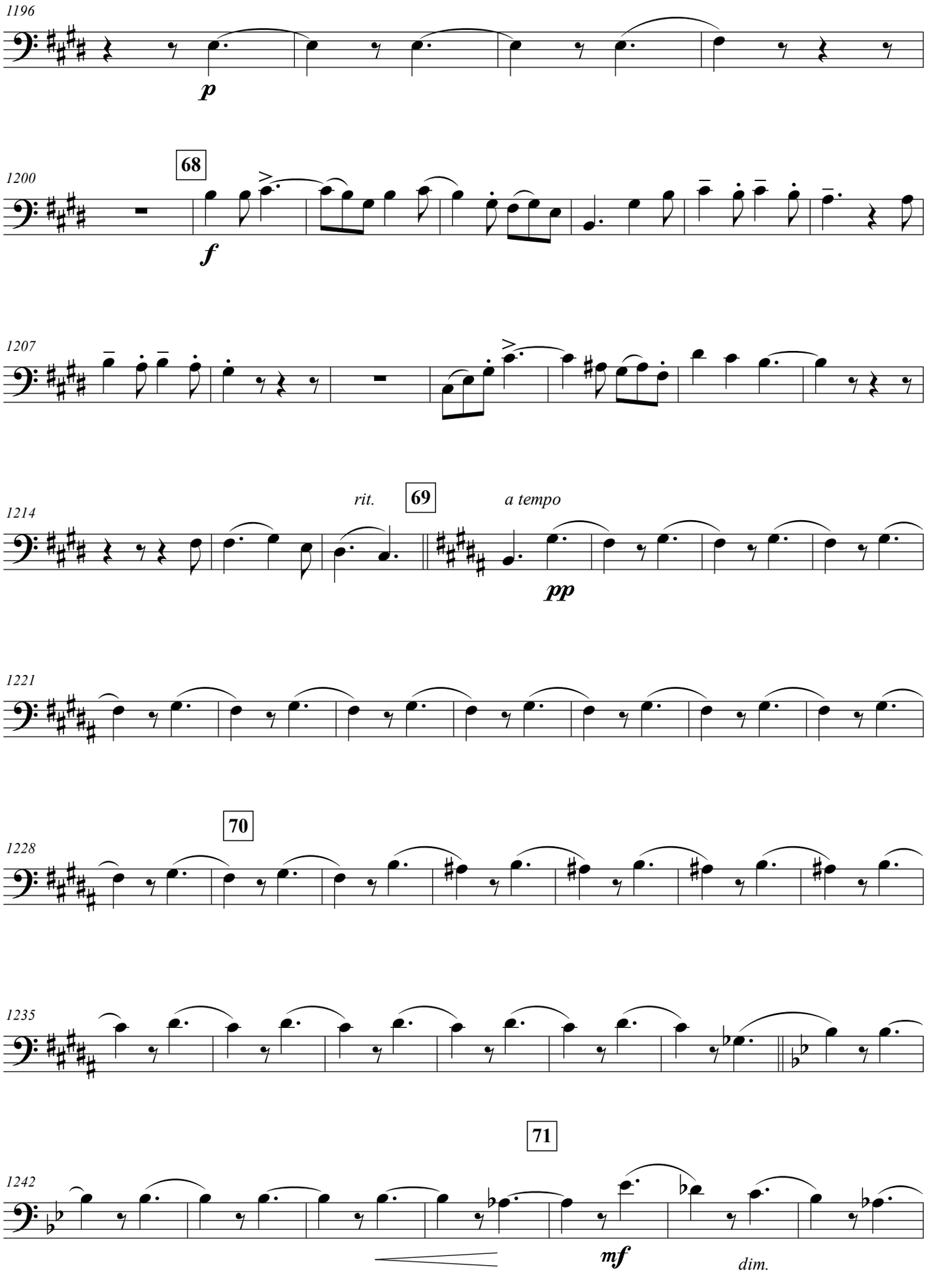
1012

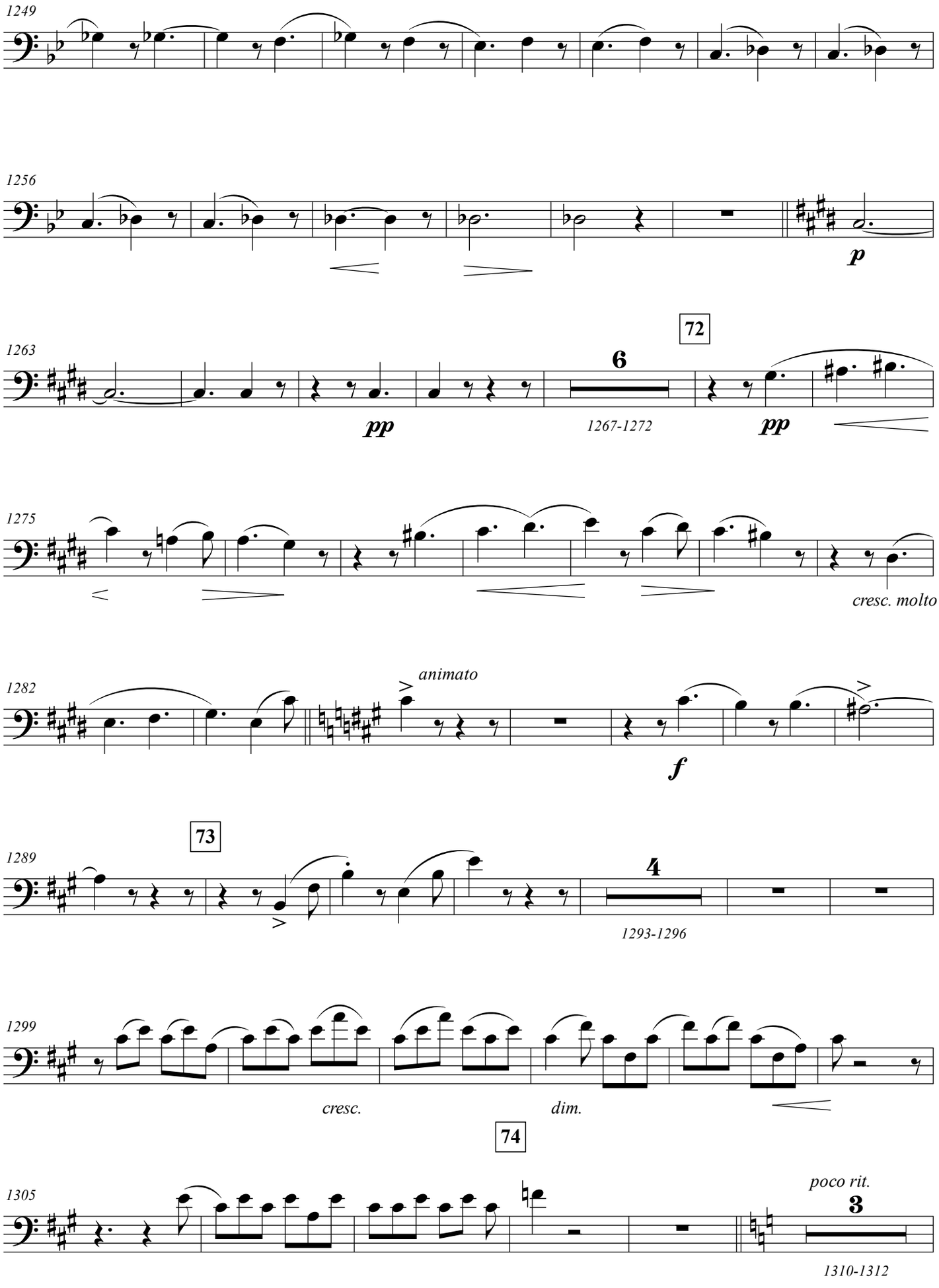
**5**

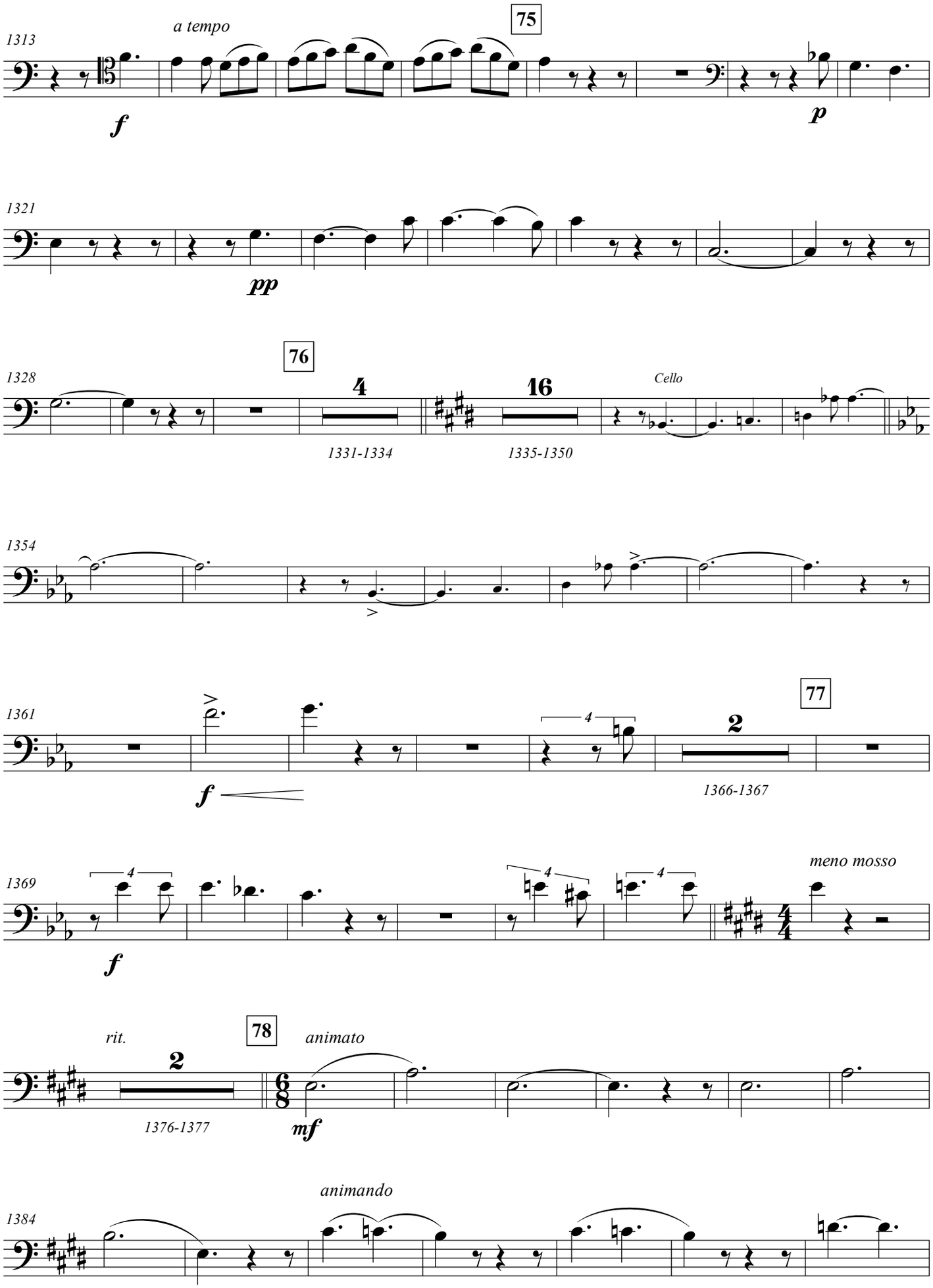
1018-1022

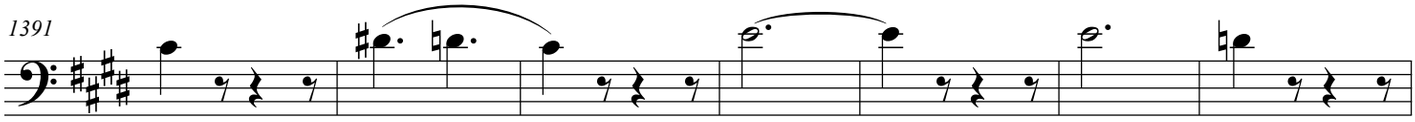

60
p
1030
19
1031-1049
61
3
1050-1052
p
( 7. Peace )
Andante
1057
p
p
pp
1064
pp
pp
tranquillo
1071
ppp
rit.
1078
62
a tempo
poco animando
3
1091-1093
1094
63
8
1095-1102
64
18
1103-1120
18
1121-1138


65
66
2
5
f
1143-1144
1145-1149
1150
( 8. Home )
67
Vivace
1156
21
pp
1160-1180
f
1182
1188
2
1194-1195


1196
p
68
1200
f
1207
rit.
69
a tempo
1214
pp
1221
70
1228
1235
71
1242
mf
dim.

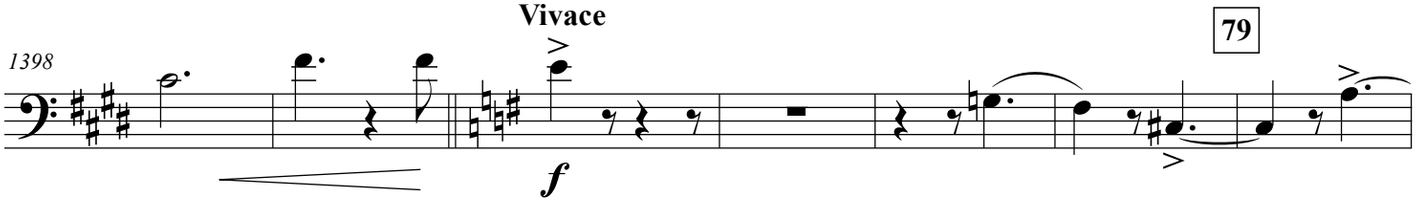

1249
1256
p
72
1263
6
pp
1267-1272
pp
1275
cresc. molto
1282
animato
f
73
1289
4
1293-1296
1299
cresc.
dim.
74
1305
poco rit.
3
1310-1312

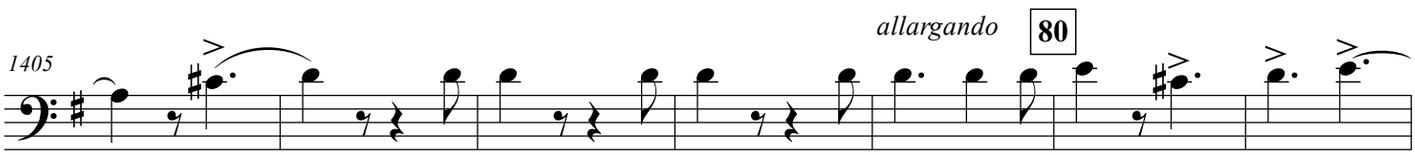

1313
a tempo
75
f
p
1321
pp
1328
76
4
16
Cello
1331-1334
1335-1350
1354
1361
77
f
2
1366-1367
1369
meno mosso
f
rit.
78
animato
2
1376-1377
mf
animando
1384

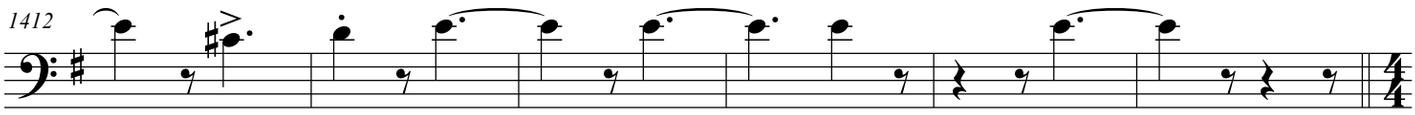



*( 9. Marching Song of Peace )*

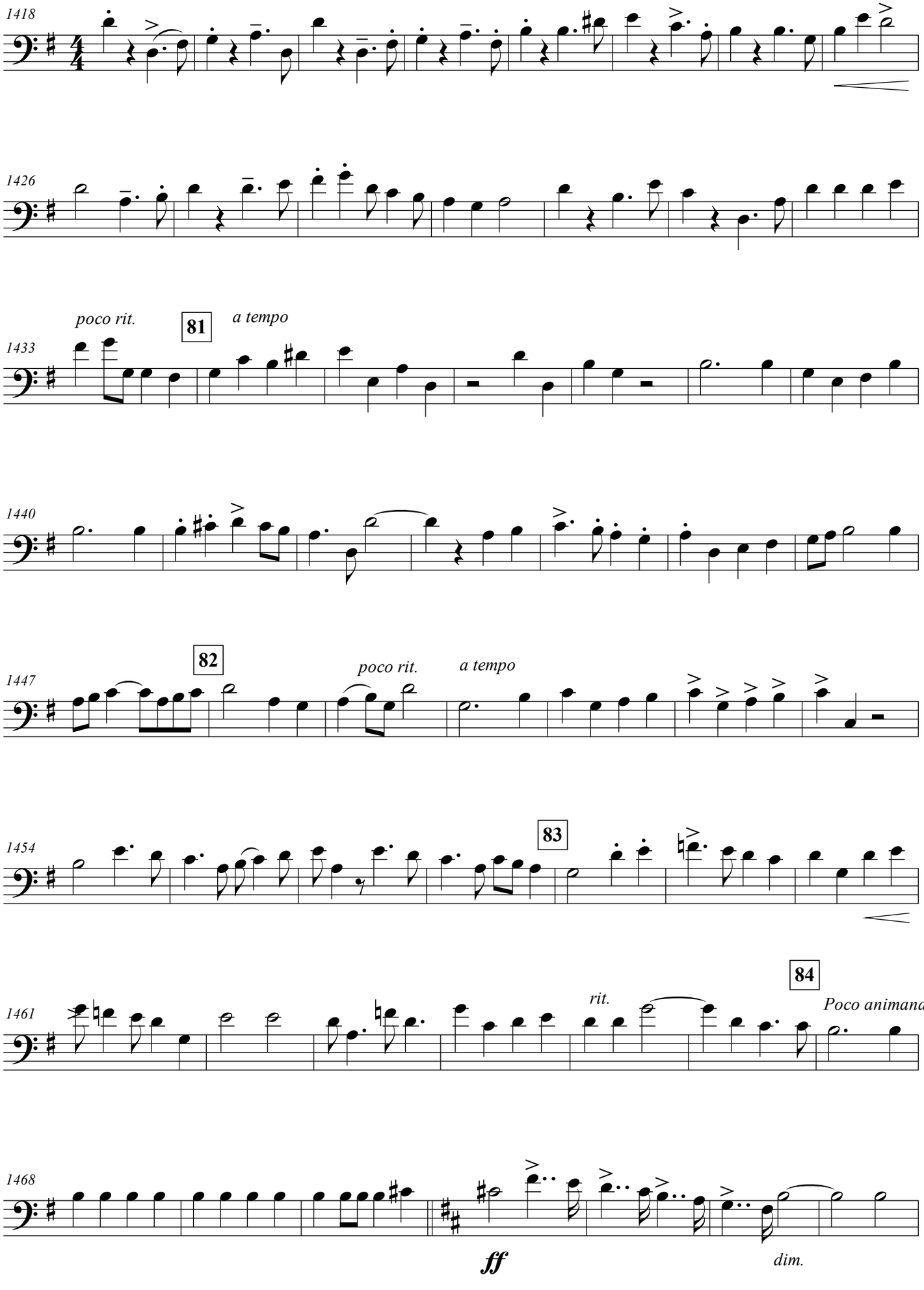
**Vivace**

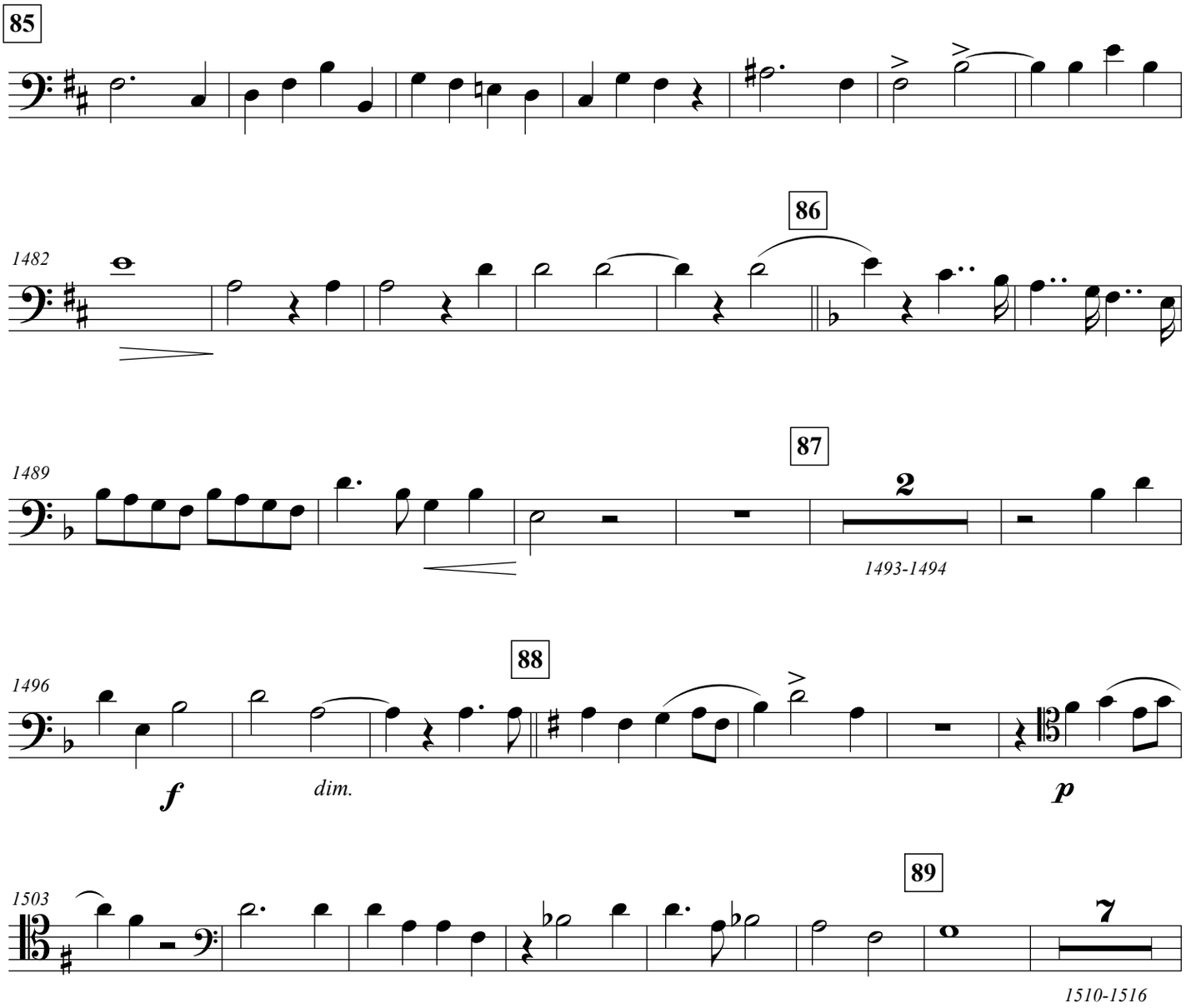


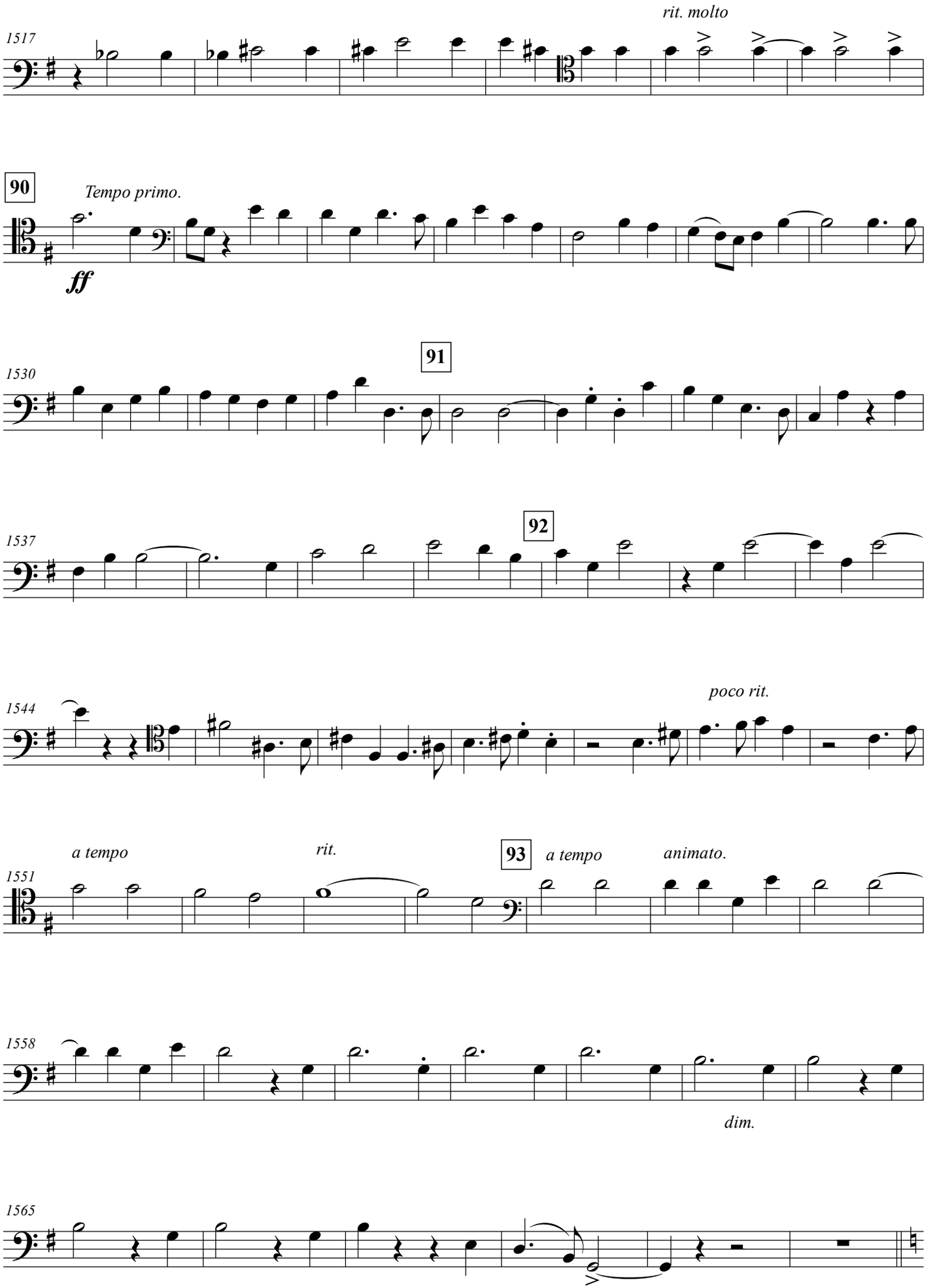



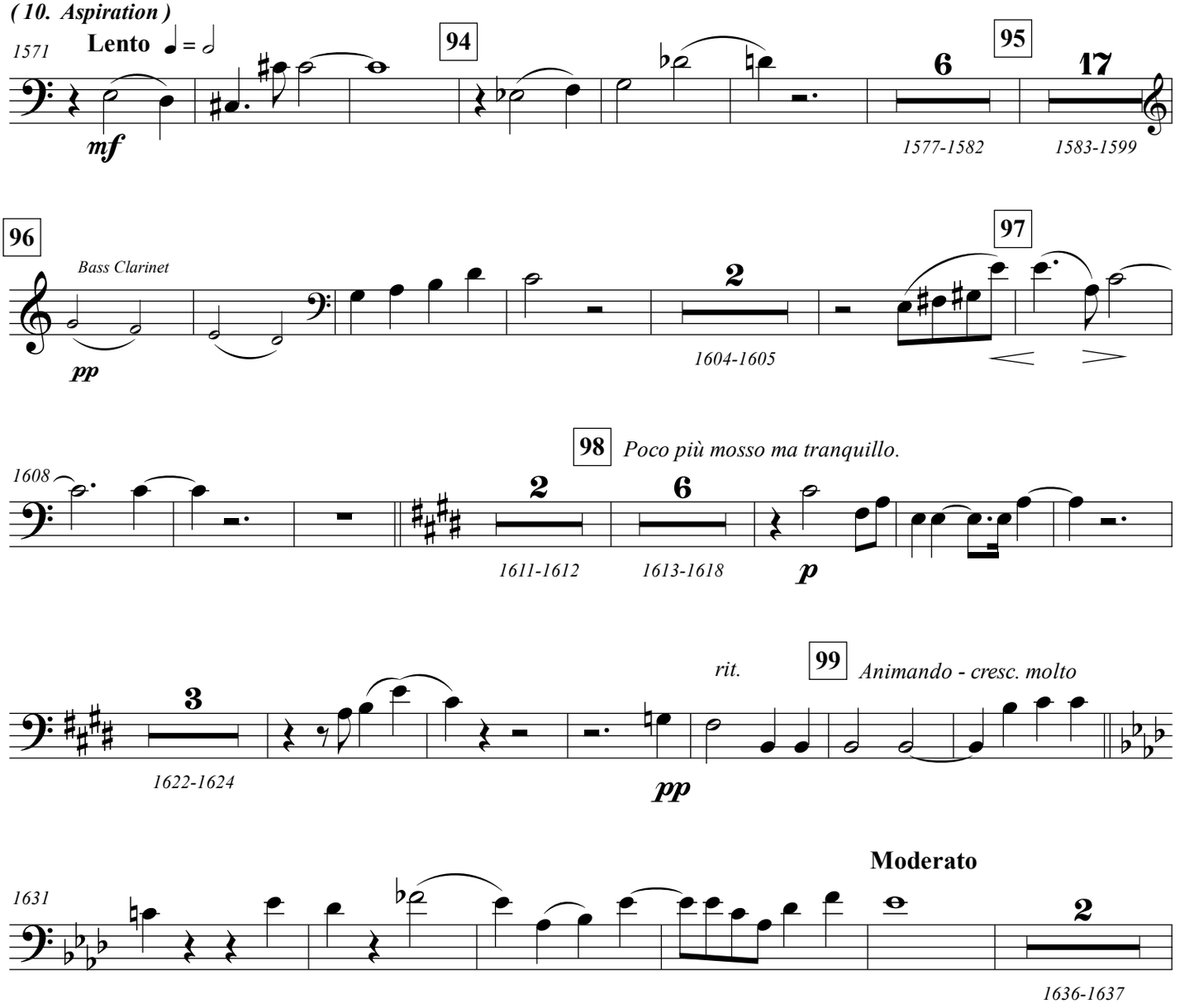
**Moderato, alla Marcia.**

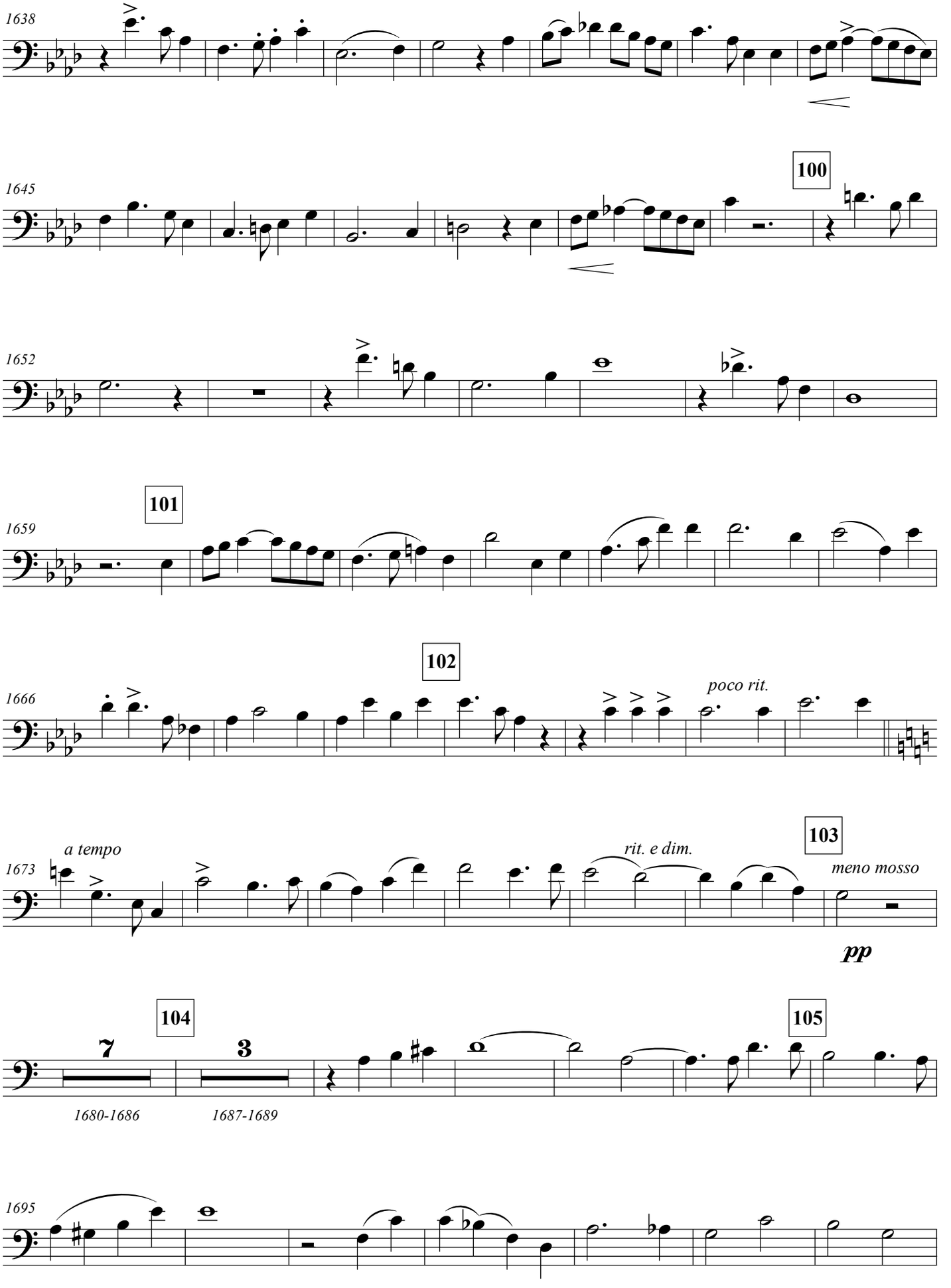


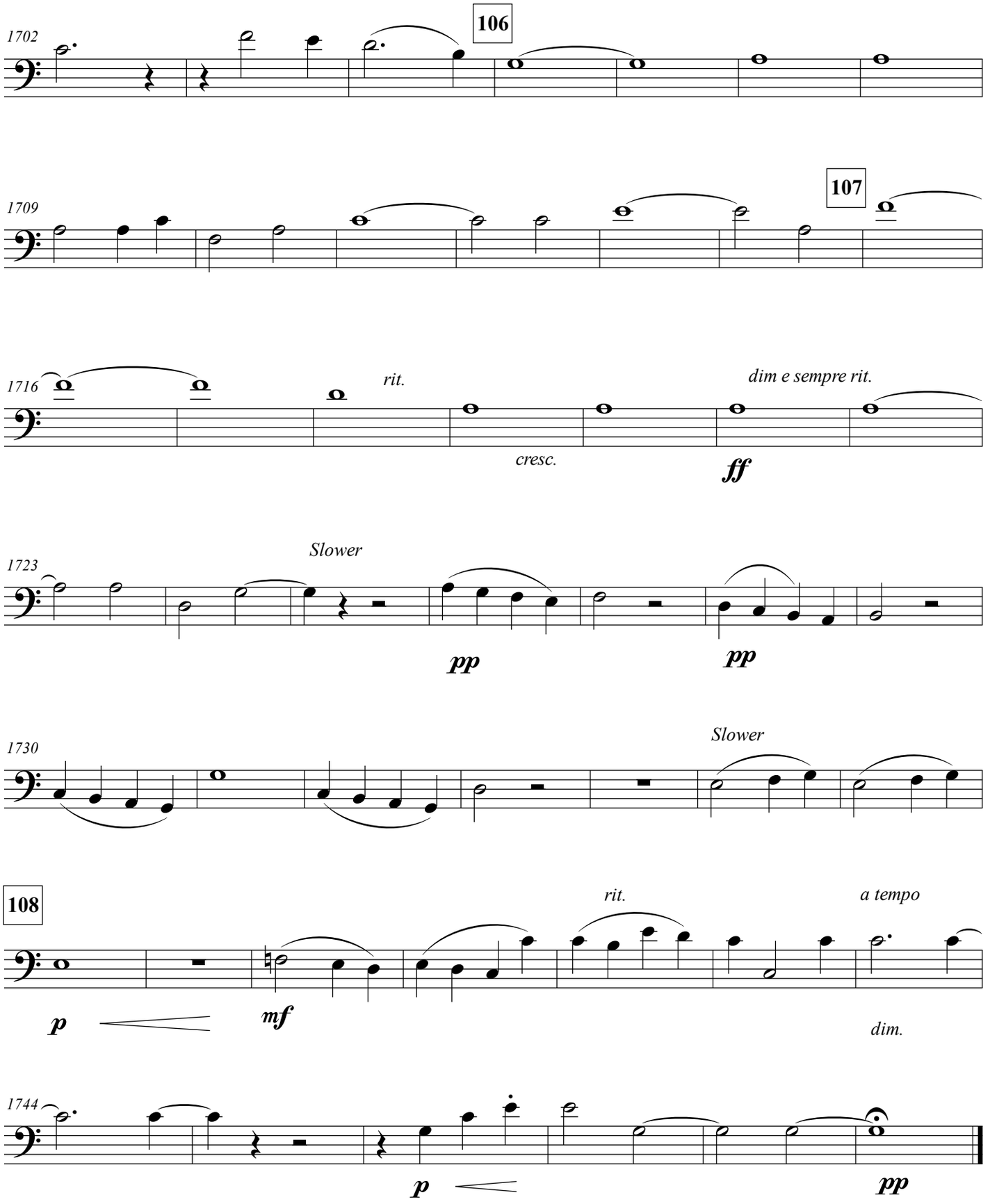

85
1482
86
1489
87
2
1493-1494
1496
88
f
dim.
p
1503
89
7
1510-1516


rit. molto
1517
90
Tempo primo.
ff
91
1530
92
1537
poco rit.
1544
a tempo
rit.
93
a tempo
animato.
1551
1558
dim.
1565

*( 10. Aspiration )*




1638
1645
100
1652
101
1659
102
1666
poco rit.
a tempo
1673
rit. e dim.
103
meno mosso
pp
104
105
7
3
1680-1686
1687-1689
1695


1702
106
1709
107
1716
rit.
dim e sempre rit.
cresc.
ff
1723
Slower
pp
pp
1730
Slower
108
rit.
a tempo
p
mf
dim.
1744
p
pp

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