War and Peace

A Symphonic Ode

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Bassoon 2

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

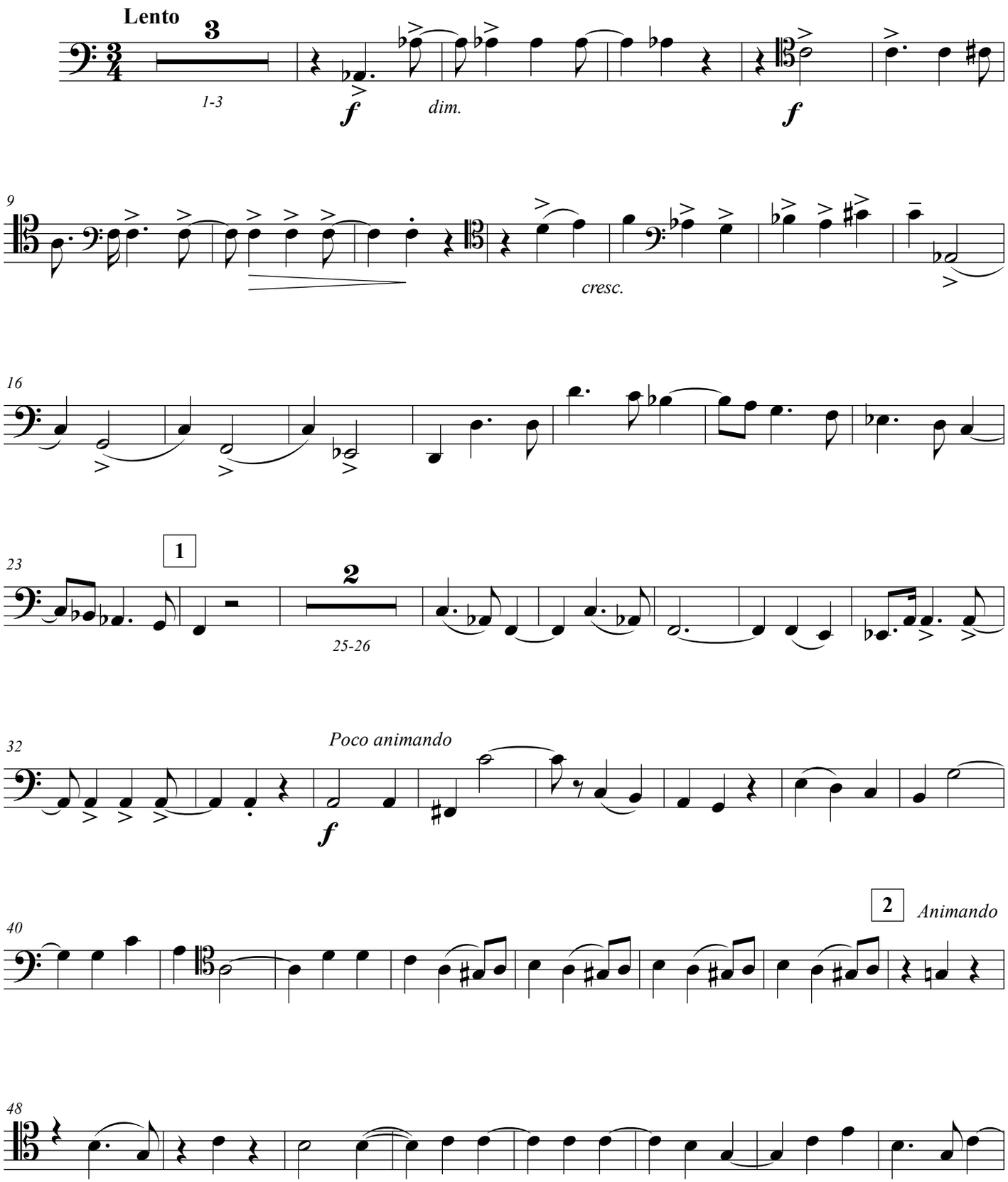
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

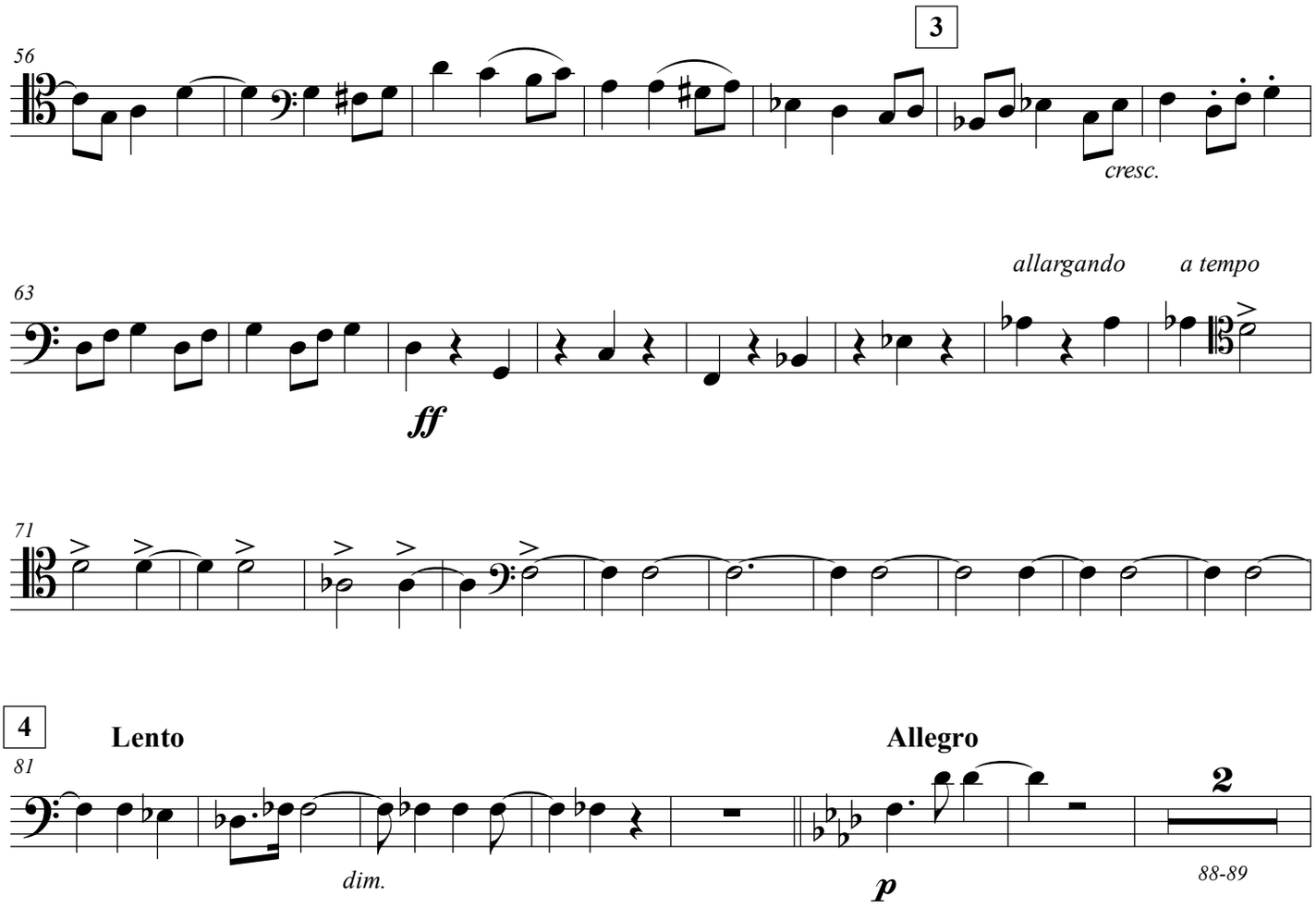
War and Peace

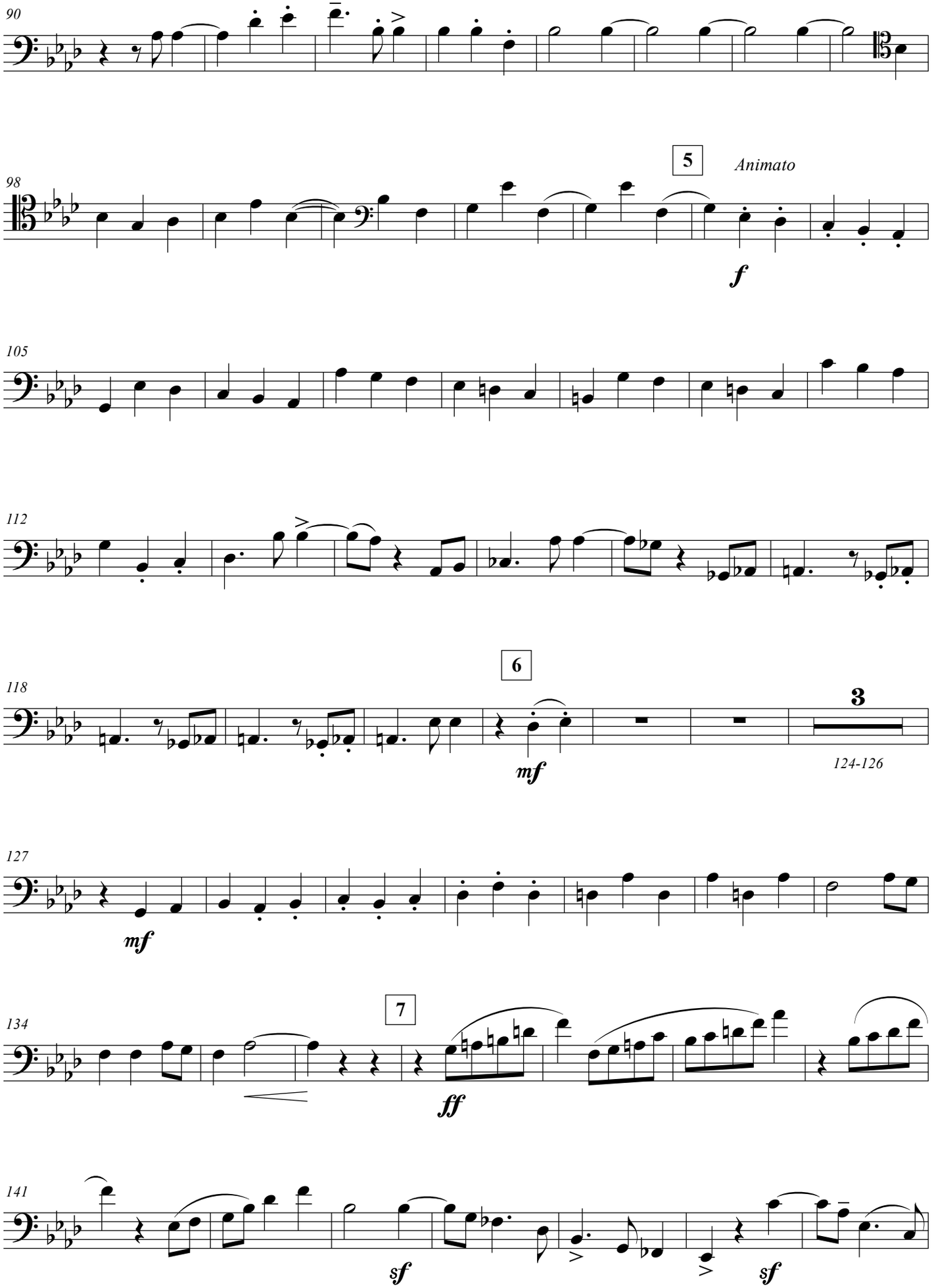
C. HUBERT H. PARRY

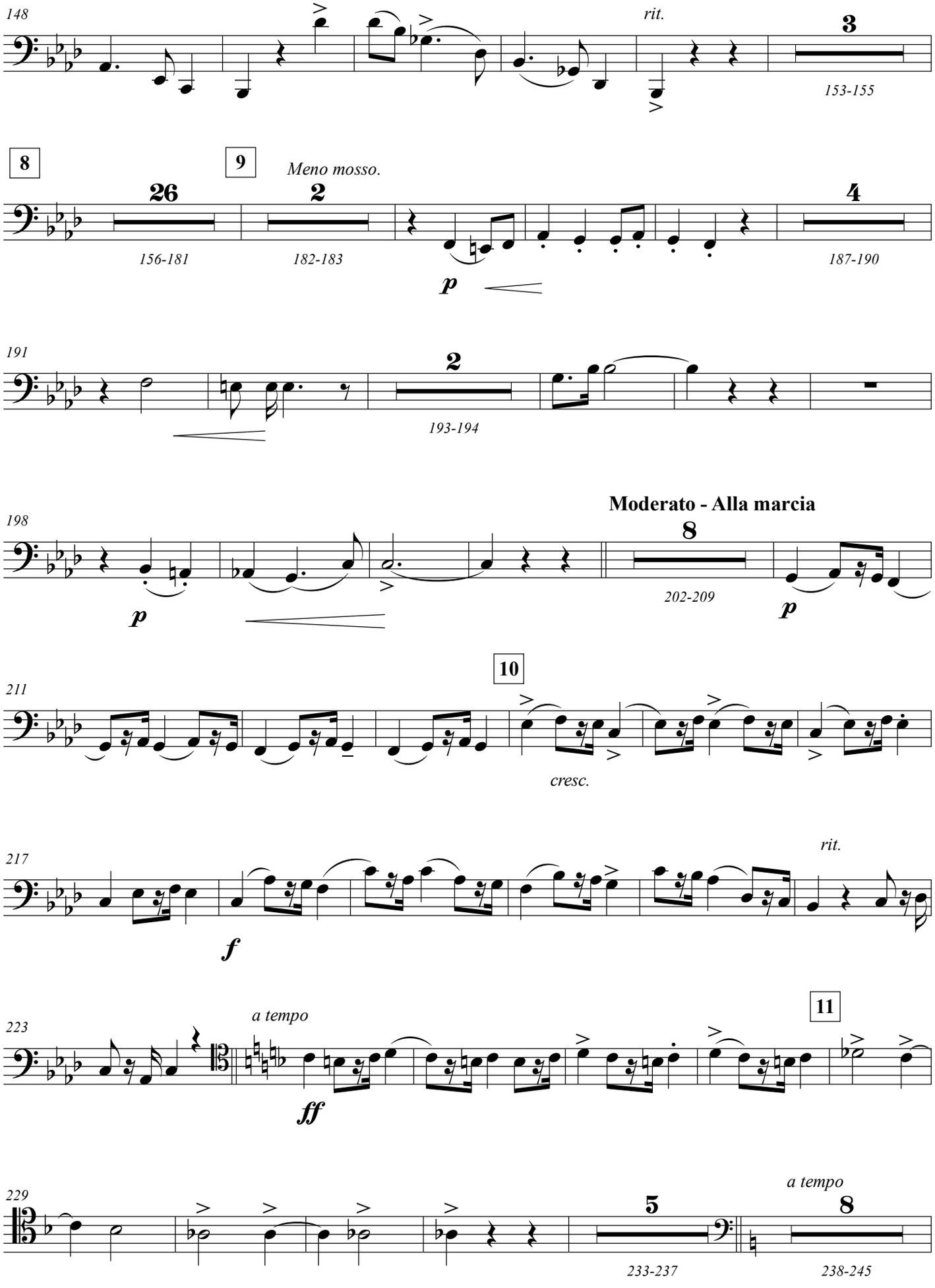
(1. Prologue)

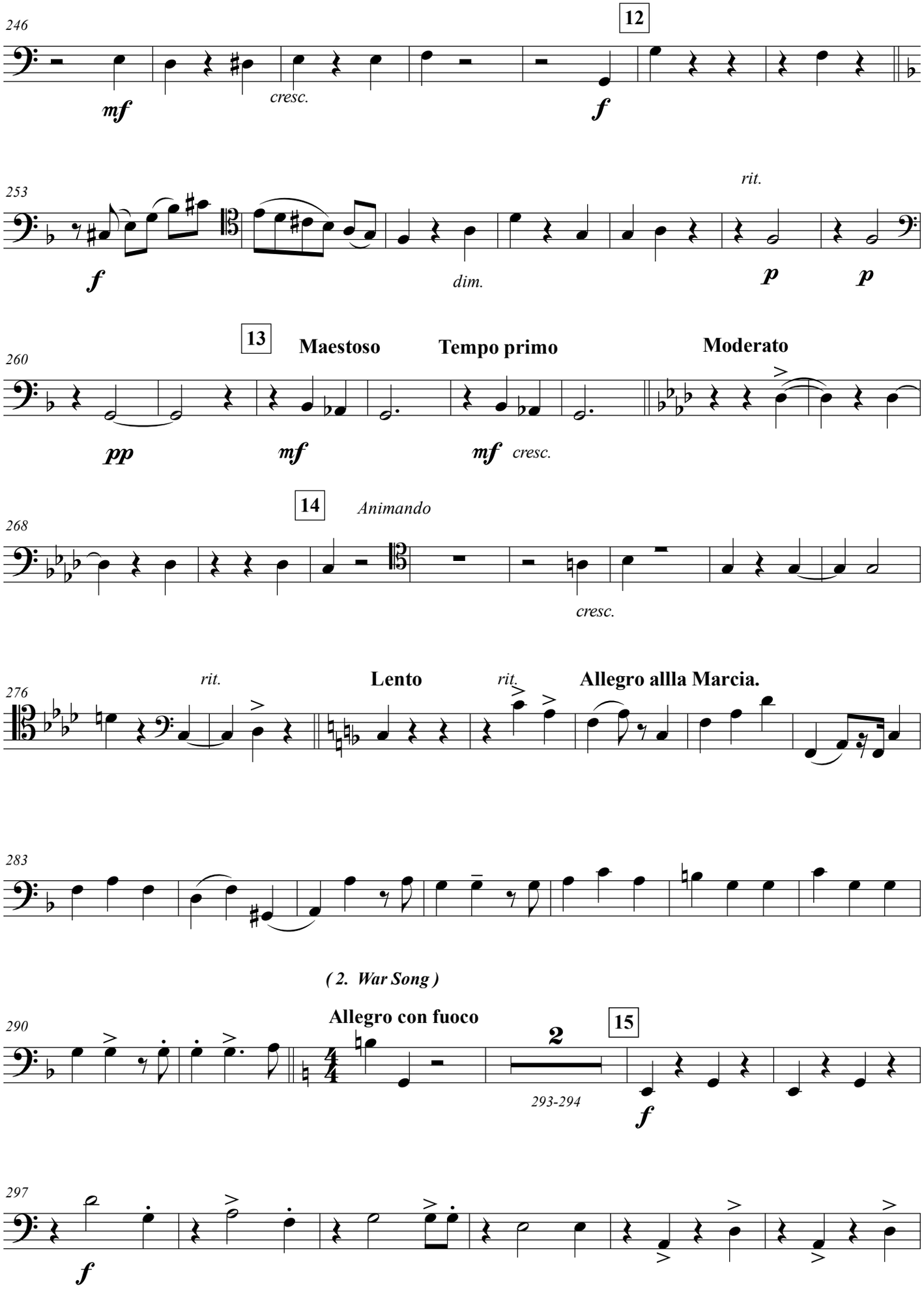
Lento

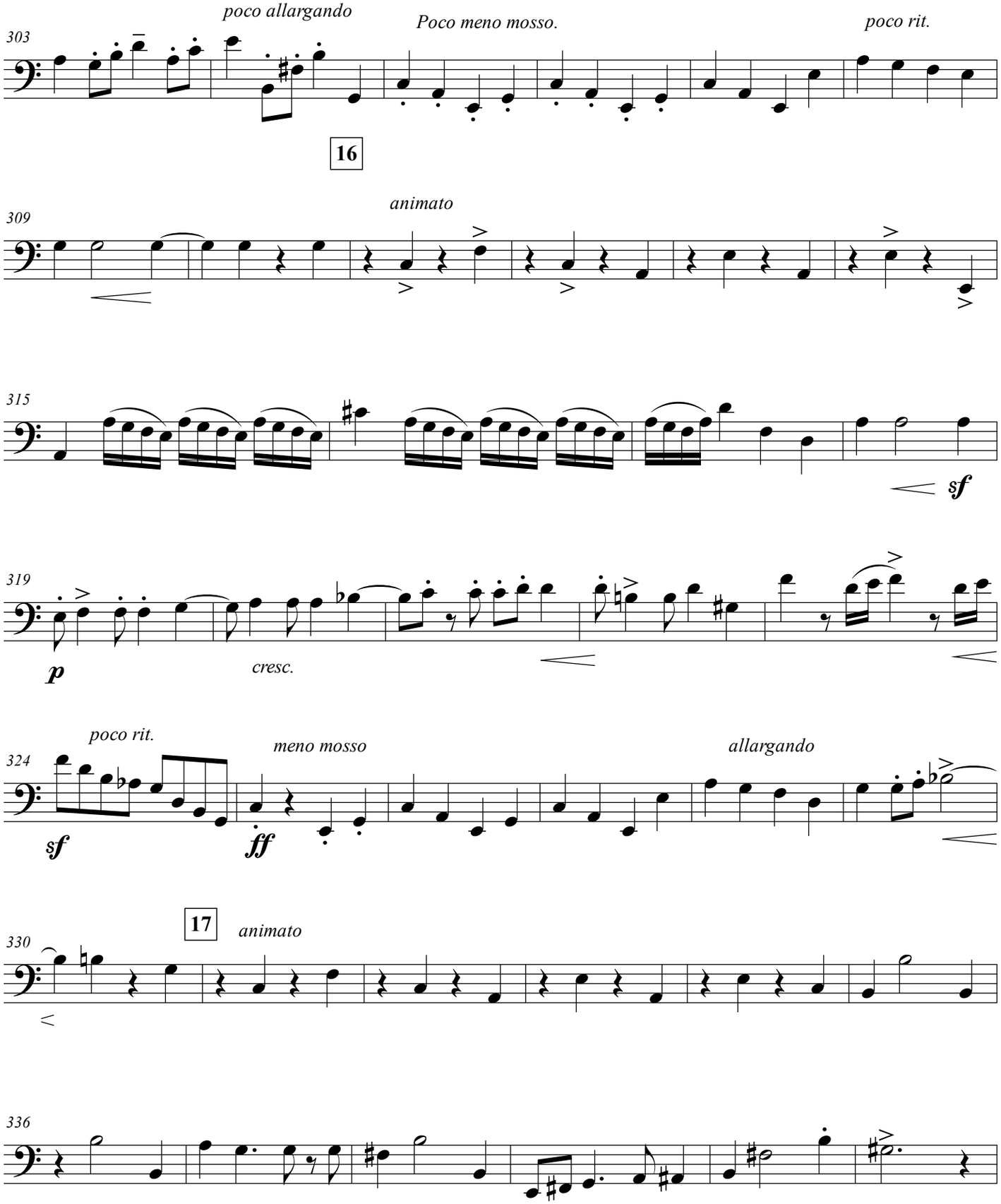


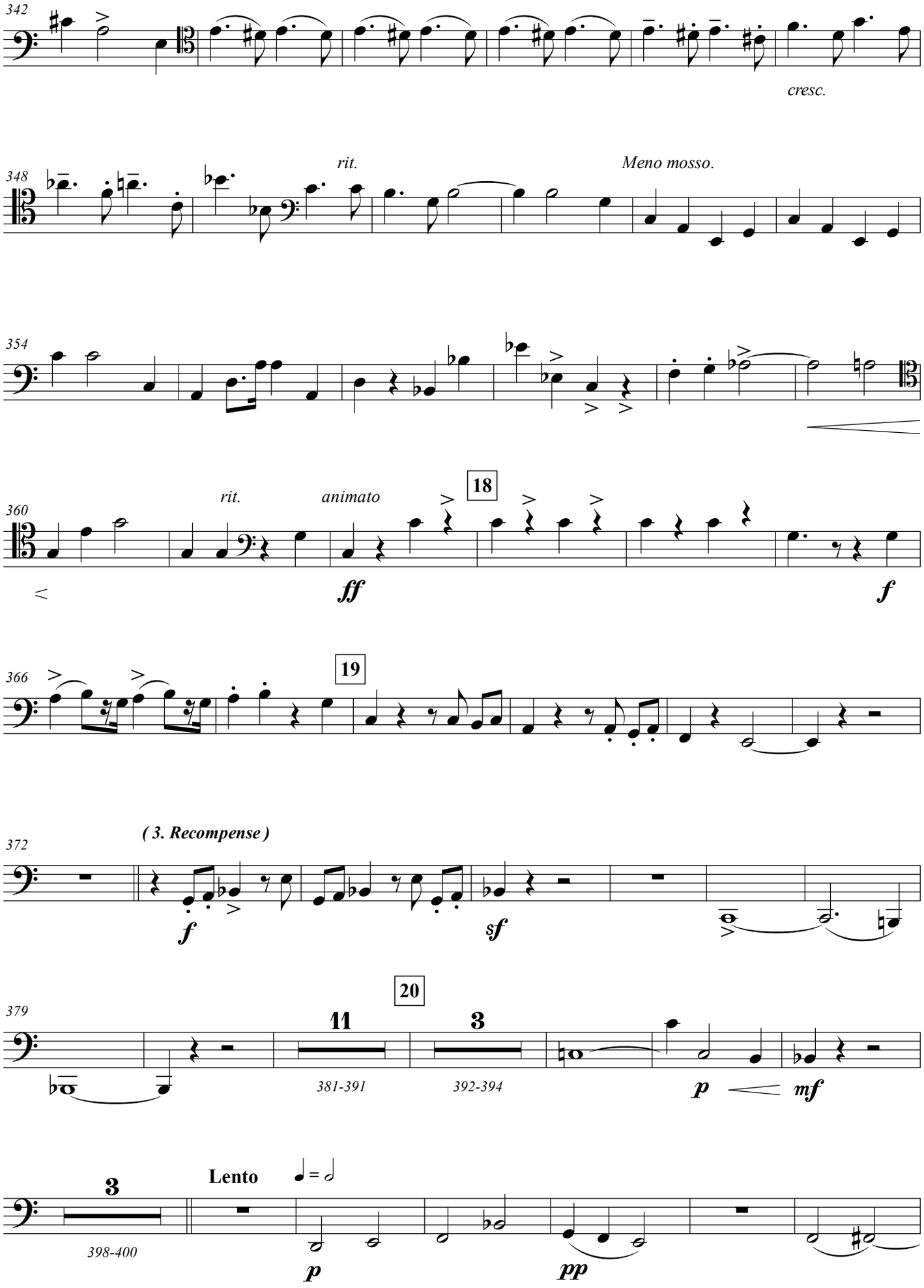

3
56
cresc.
allargando
a tempo
63
ff
71
4
Lento
Allegro
81
dim.
p
2
88-89

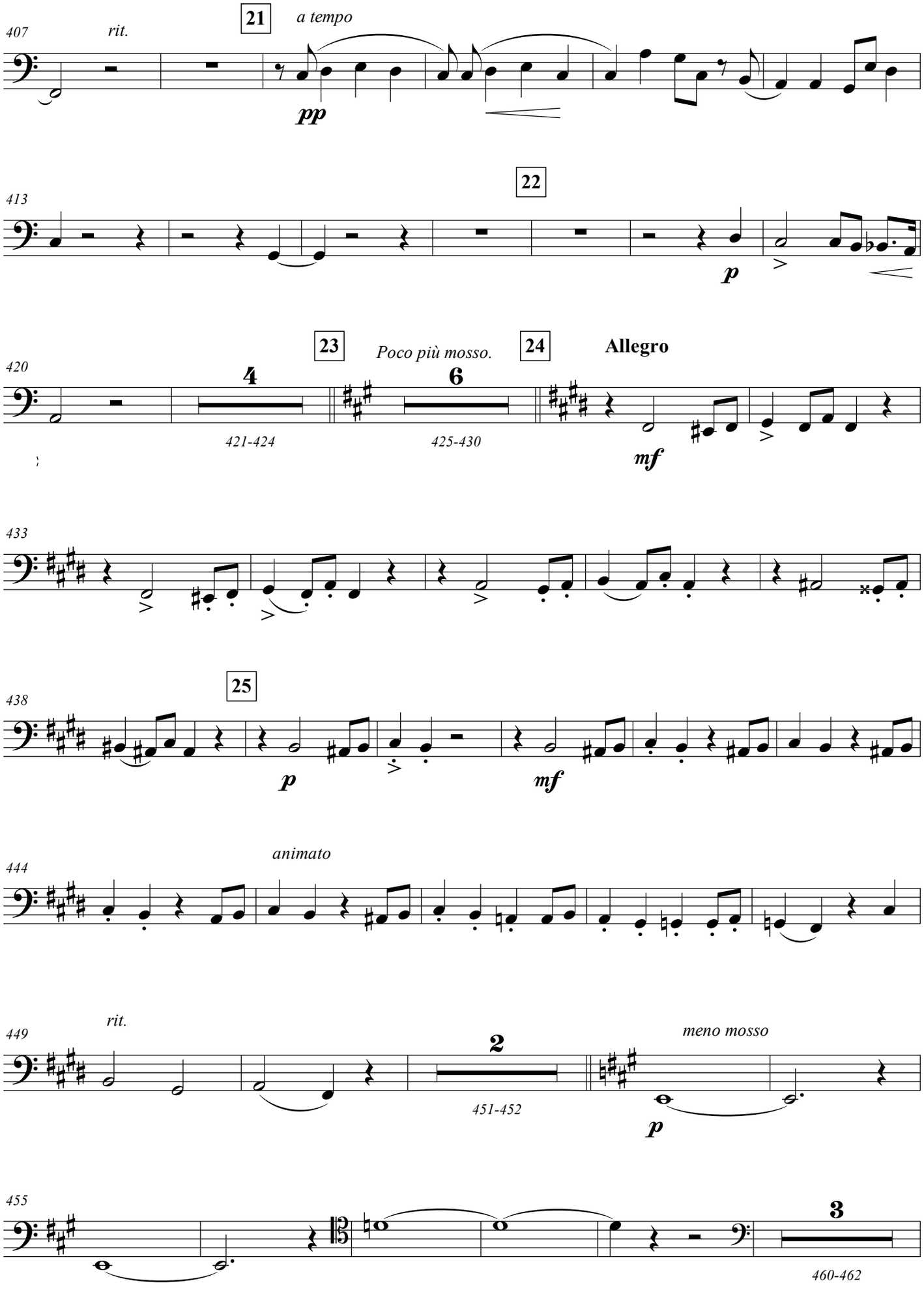

90
98
5
Animato
f
105
112
118
6
mf
3
124-126
127
mf
134
7
ff
141
sf
sf

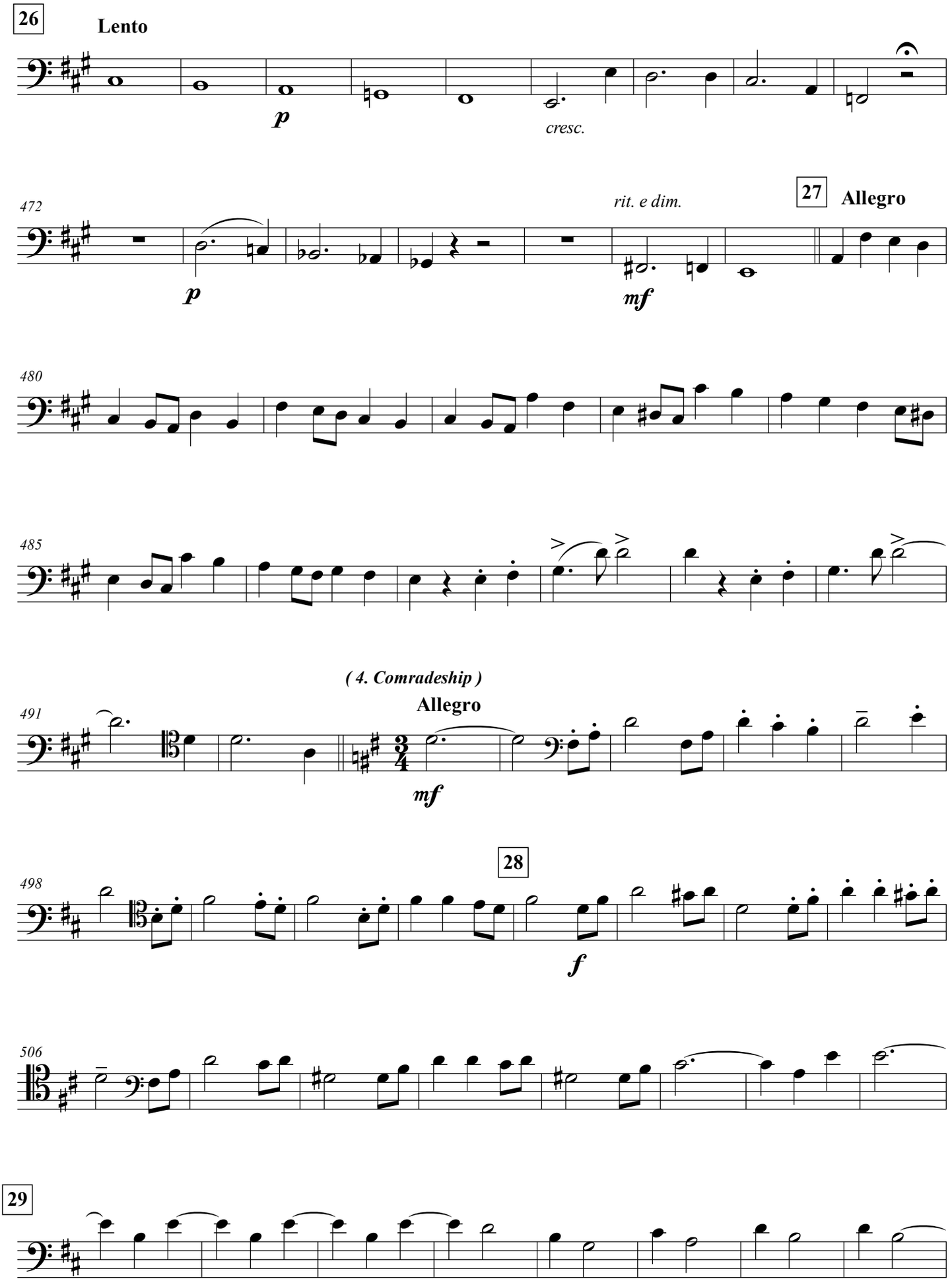

148
rit.
3
153-155
8
9
Meno mosso.
26
156-181
2
182-183
4
187-190
p
191
2
193-194
198
Moderato - Alla marcia
8
202-209
p
p
10
211
cresc.
217
rit.
f
223
a tempo
11
ff
229
a tempo
5
233-237
8
238-245

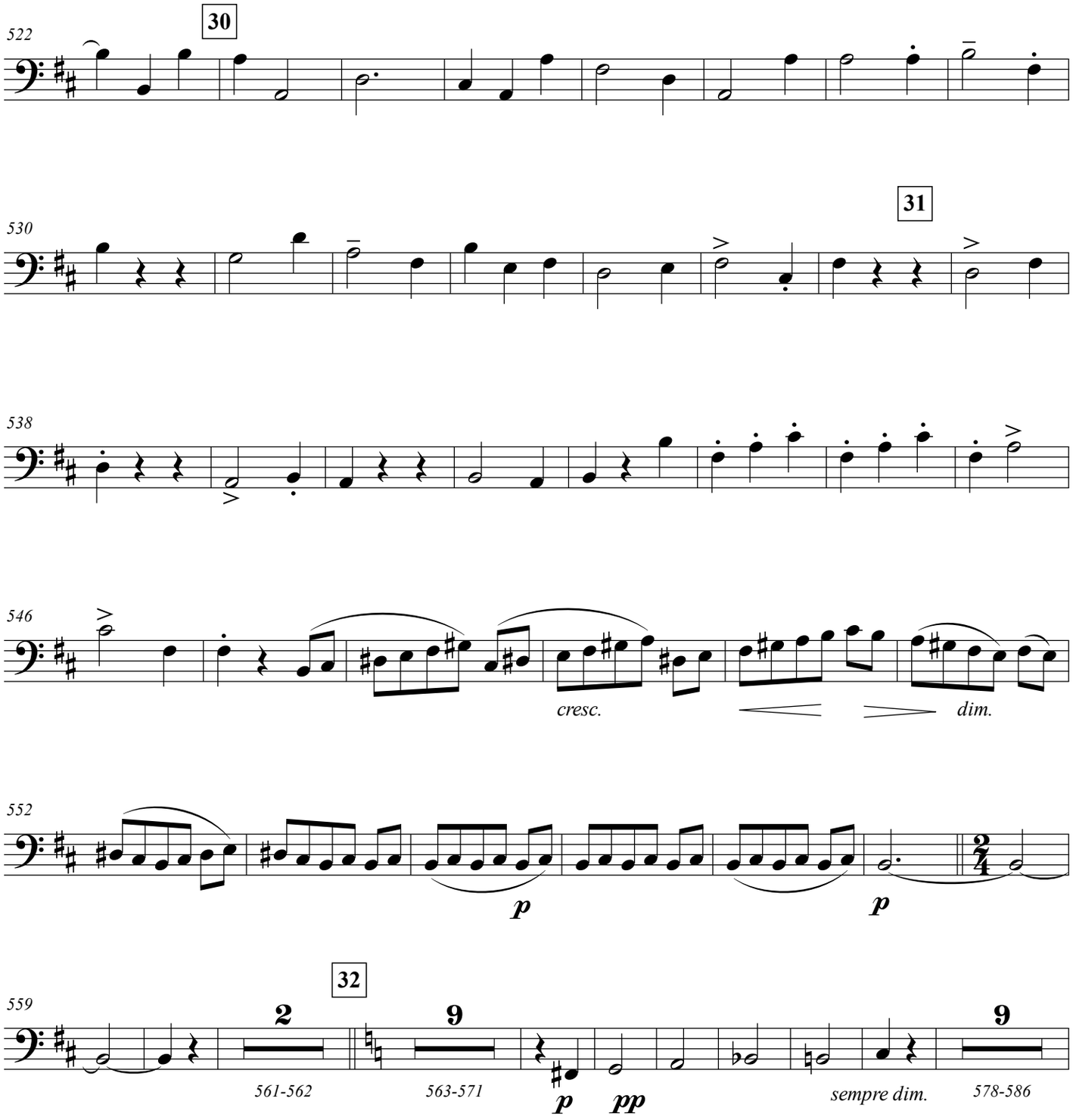

246
12
mf
cresc.
f
253
rit.
f
dim.
p
p
13
Maestoso
Tempo primo
Moderato
260
pp
mf
mf
cresc.
14
Animando
268
cresc.
rit.
Lento
rit.
Allegro allla Marcia.
276
283
(2. War Song)
Allegro con fuoco
290
2
15
293-294
f
297
f

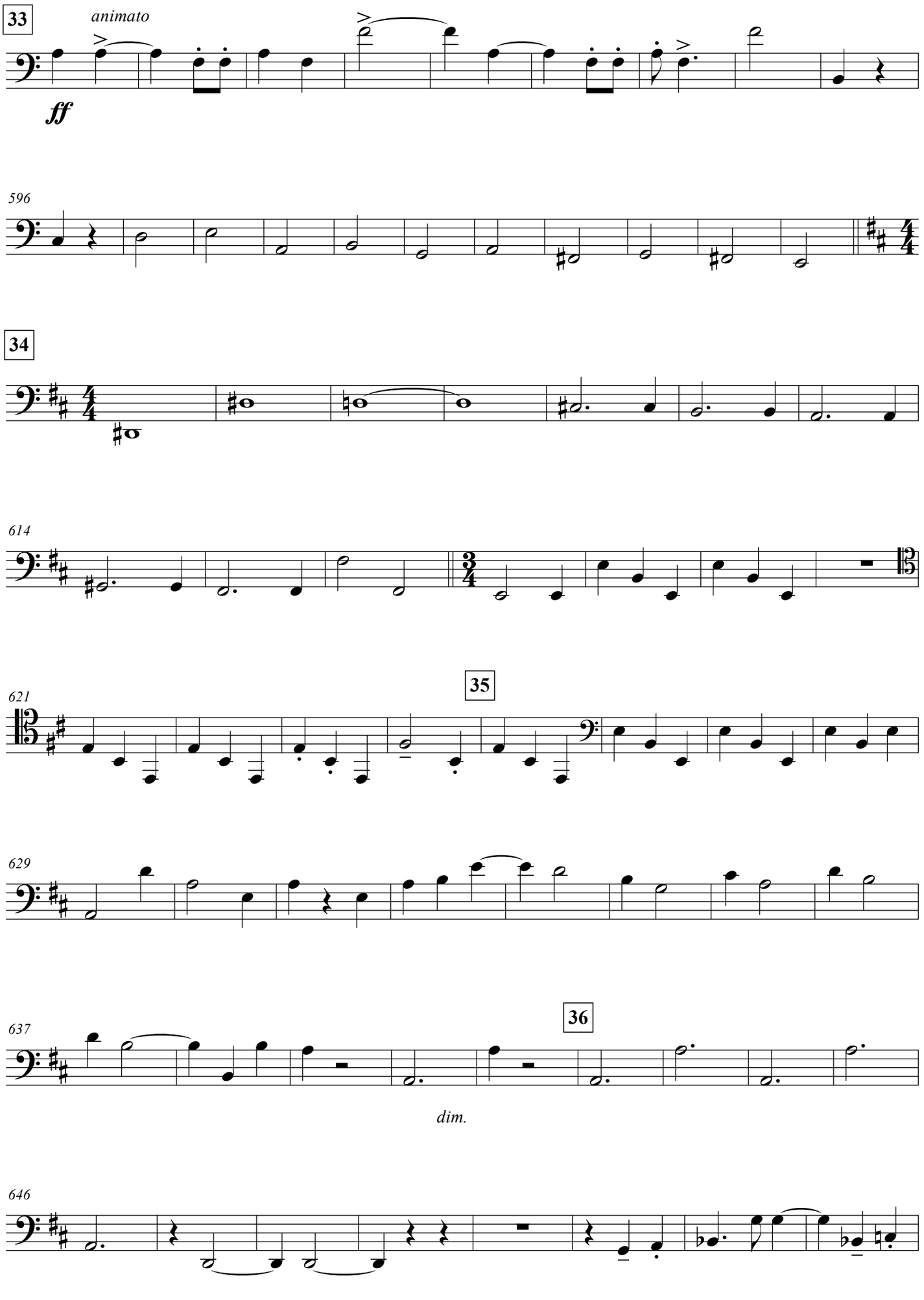

303
poco allargando
Poco meno mosso.
poco rit.
16
309
animato
315
sf
319
p
cresc.
324
poco rit.
meno mosso
allargando
sf
ff
17
330
animato
336

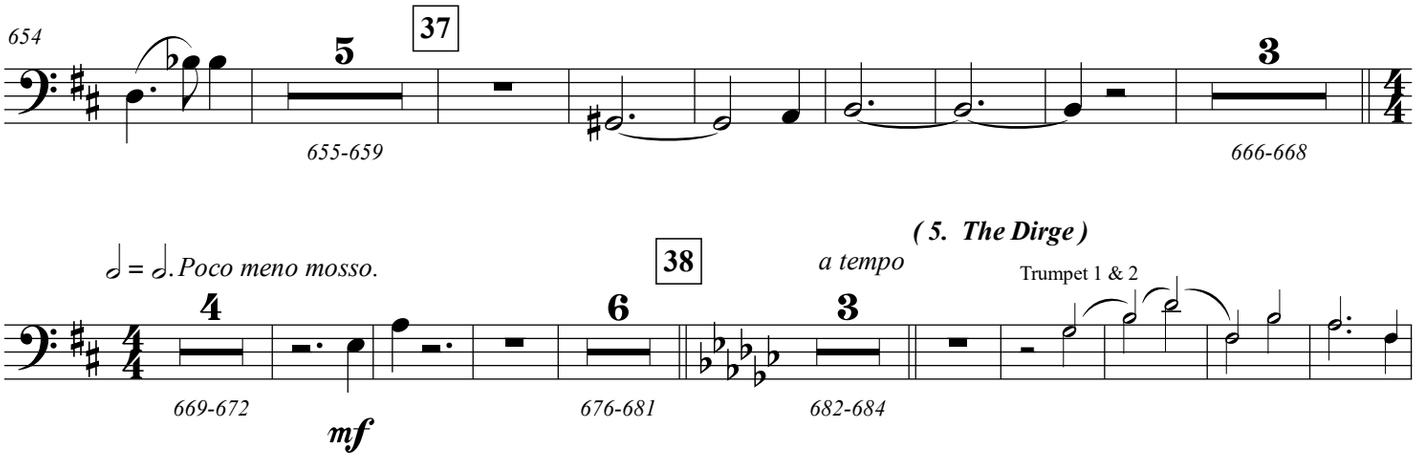

342
cresc.
348
rit.
Meno mosso.
354
360
rit.
animato
18
ff
f
366
19
(3. Recompense)
372
f
sf
379
20
11
381-391
3
392-394
p
mf
3
398-400
Lento
♩ = 𝅗𝅥
p
pp


407
rit.
21
a tempo
pp
413
22
p
420
23
4
421-424
Poco più mosso.
24
Allegro
6
425-430
mf
433
438
25
p
mf
444
animato
449
rit.
2
451-452
meno mosso
p
455
3
460-462


26
Lento
p
cresc.
472
rit. e dim.
27
Allegro
p
mf
480
485
(4. Comradeship)
Allegro
491
mf
28
498
f
506
29


522
30
530
31
538
546
cresc.
dim.
552
p
p
559
32
2
561-562
9
563-571
p
pp
sempre dim.
9
578-586


33
animato
ff
596
34
614
35
621
629
36
637
dim.
646


654
37
5
655-659
3
666-668

(5. The Dirge)
♩ = ♩. Poco meno mosso.
38
a tempo
Trumpet 1 & 2
4
669-672
mf
6
676-681
3
682-684

690

p

694

p

39

cresc.

40

rit.

710 *a tempo*

pp

716

cresc.

722

rit. **41** *a tempo*

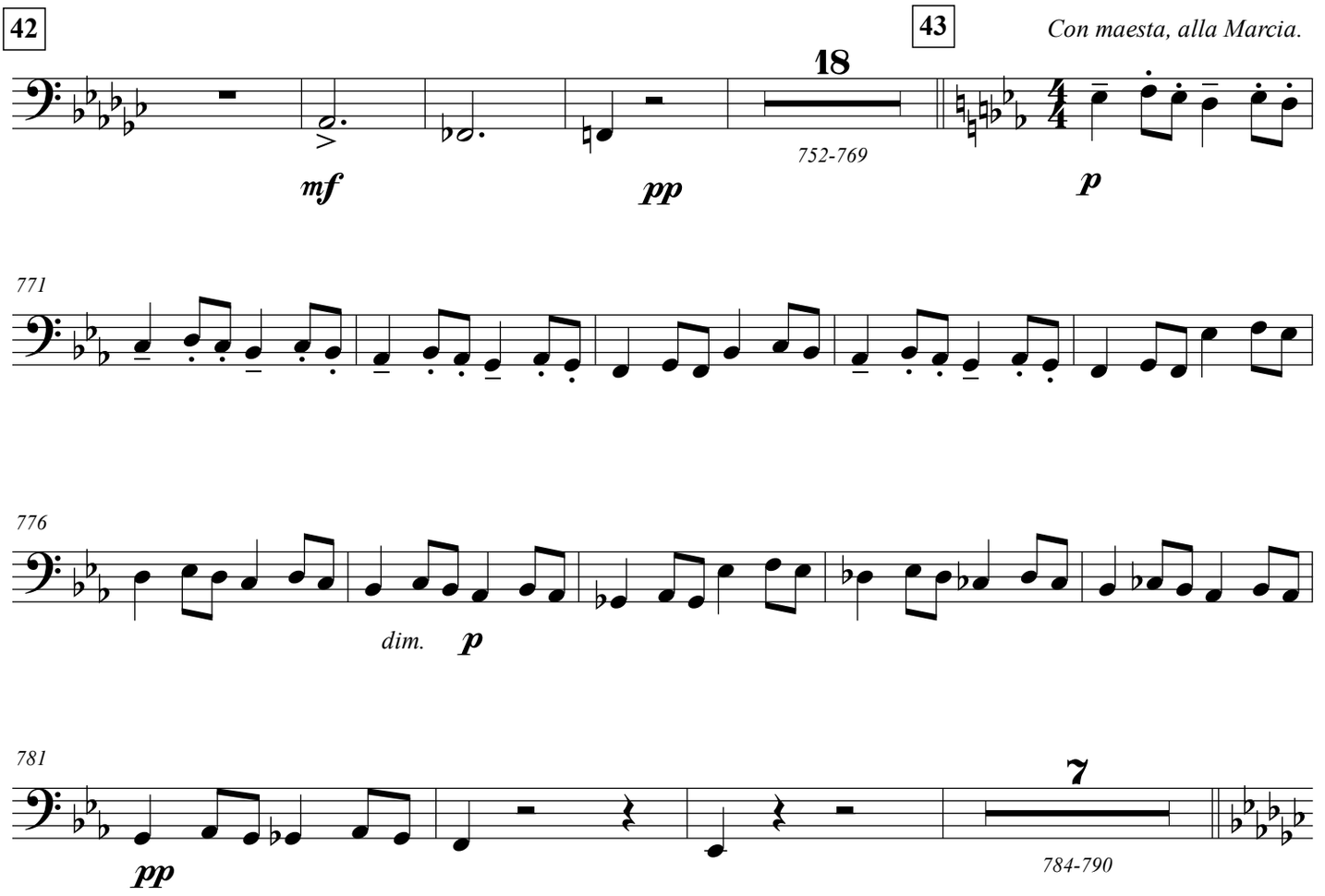
728

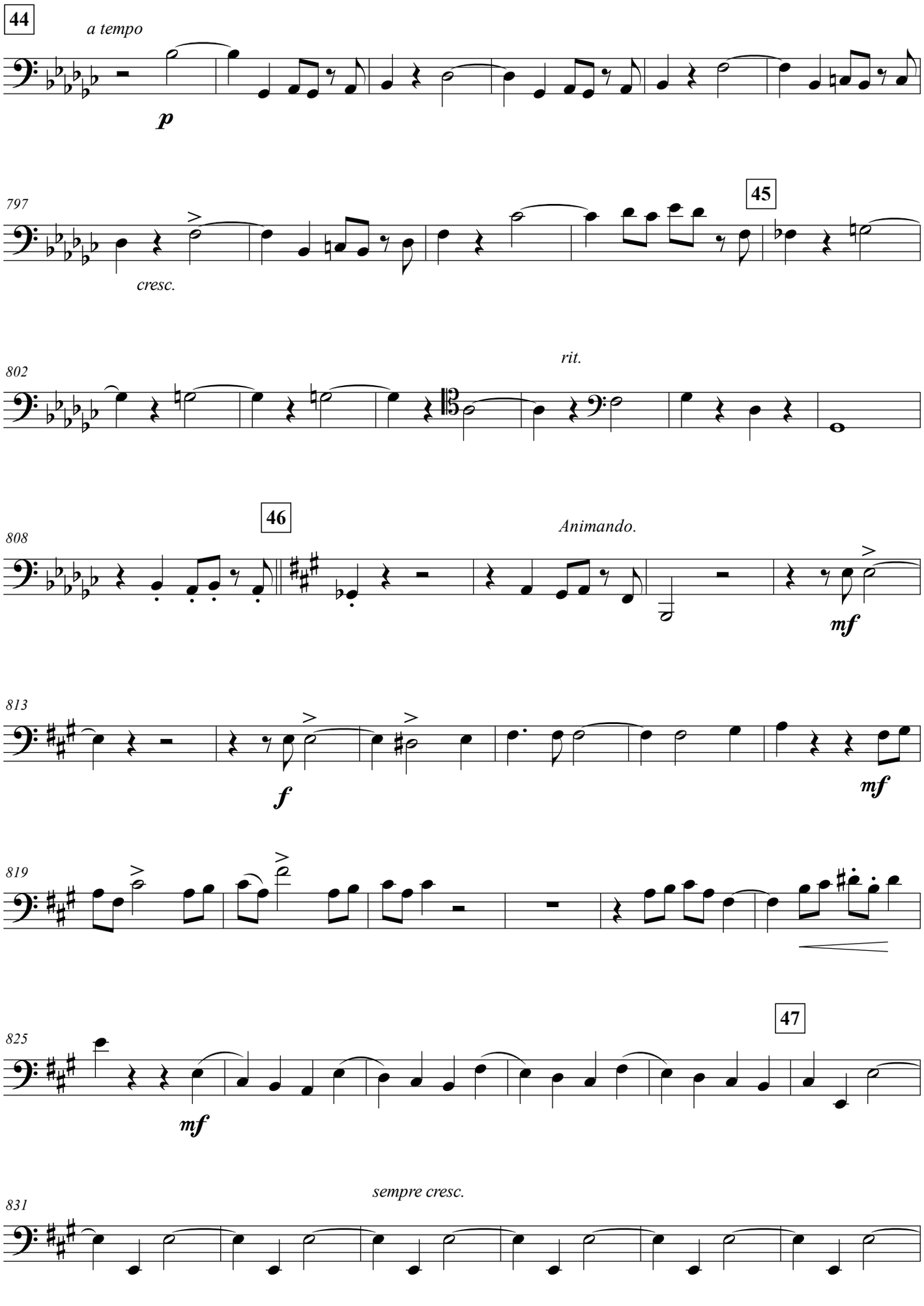
sempre dim.

Andante

15

733-747


42
43
Con maesta, alla Marcia.
18
752-769
mf
pp
p
771
776
dim.
p
781
pp
7
784-790


44
a tempo
p
797
cresc.
45
802
rit.
46
808
Animando.
mf
813
f
mf
819
47
825
mf
sempre cresc.
831

(6. Homecoming)

837

48 **Allegro vivace.**

f

843

849

855

861

49 *Animato.*

sf

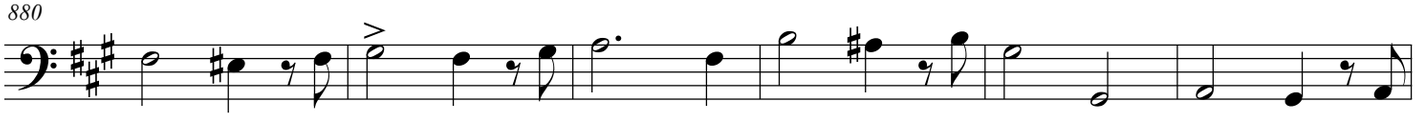
867

f

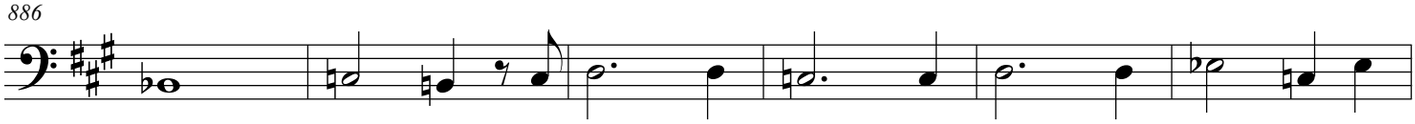
873

50

880

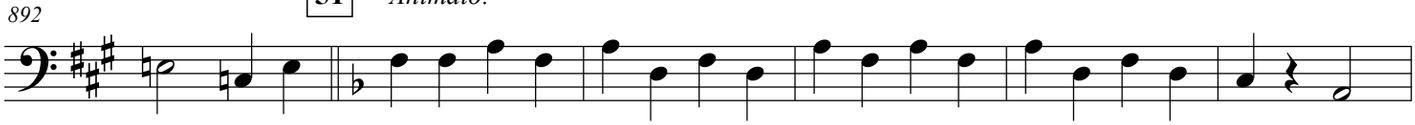


886



892

51 *Animato.*



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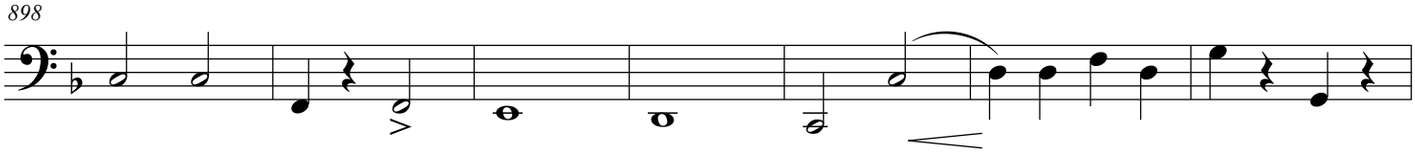

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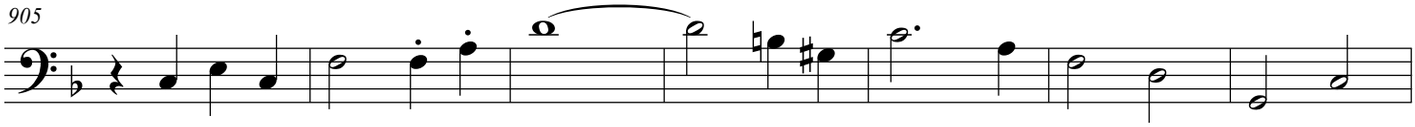
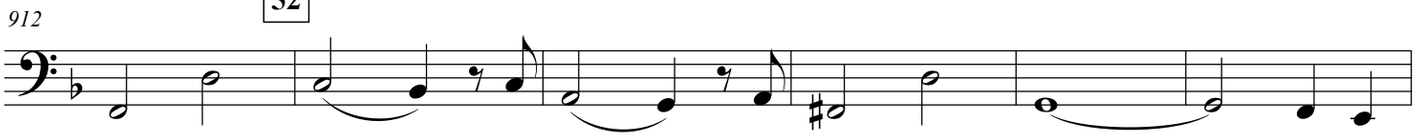
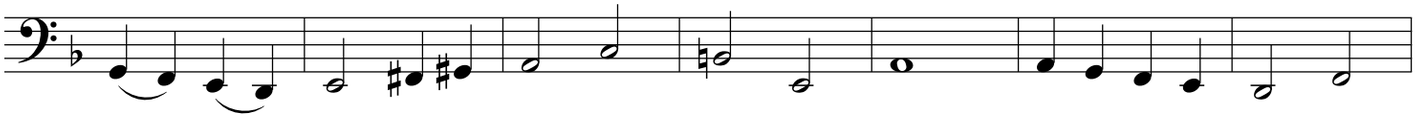


912

52



918



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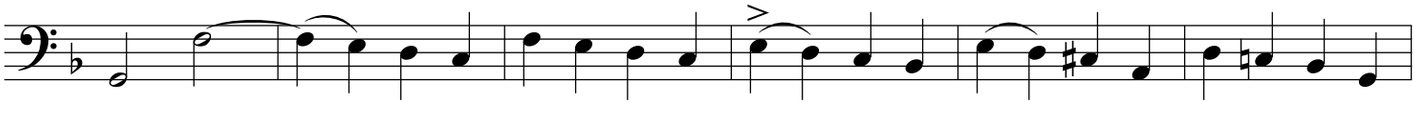


54

931

937

mf

943

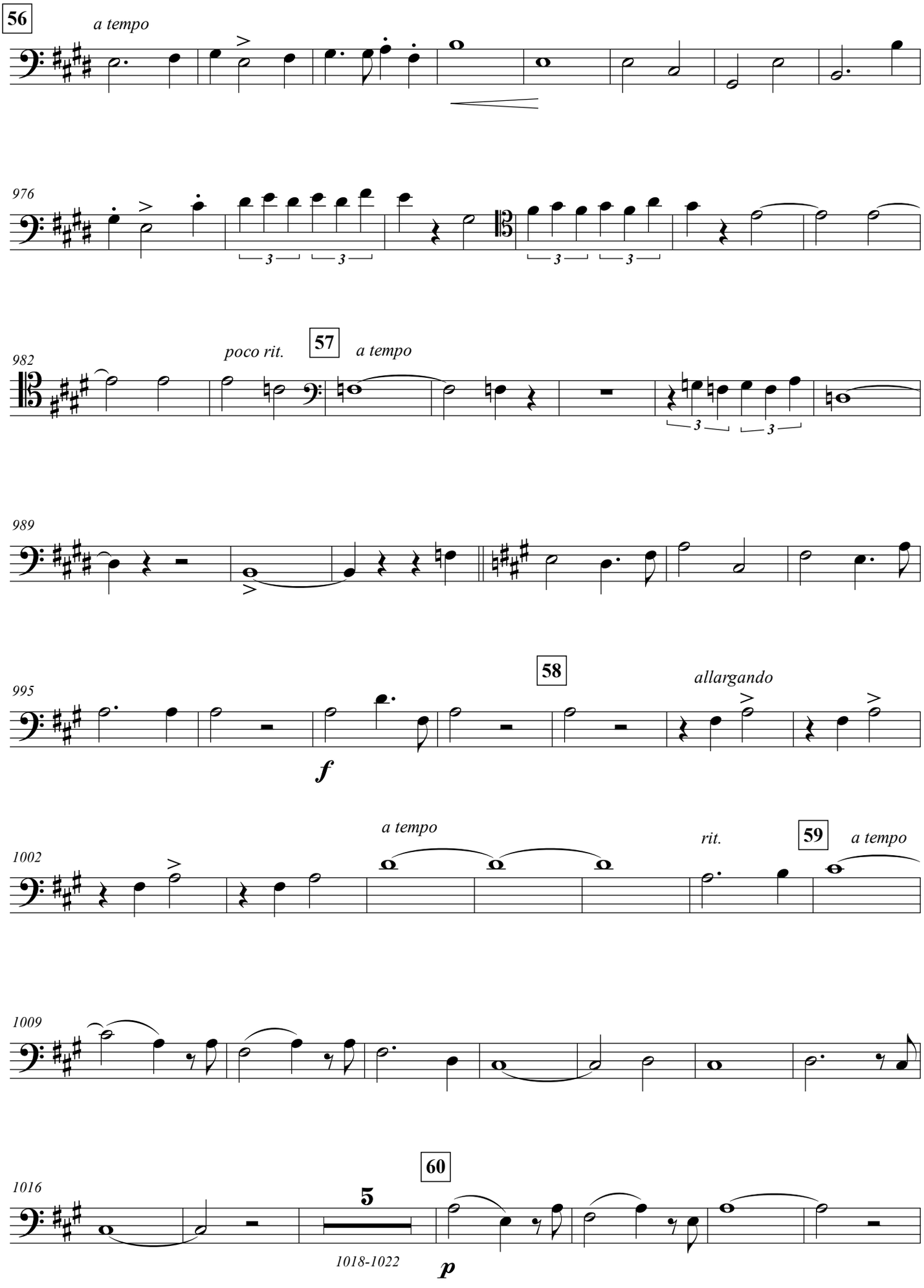
55

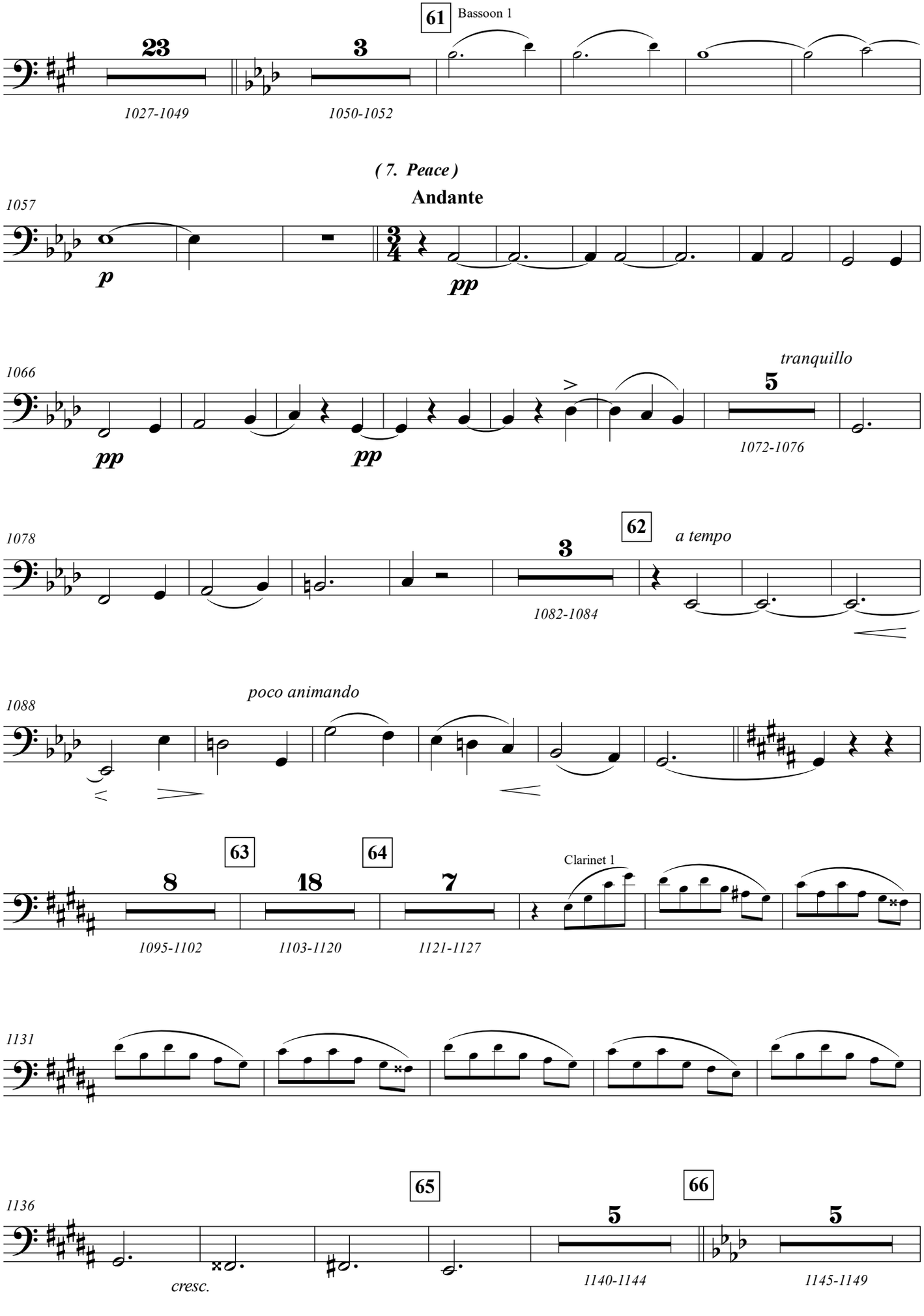
950

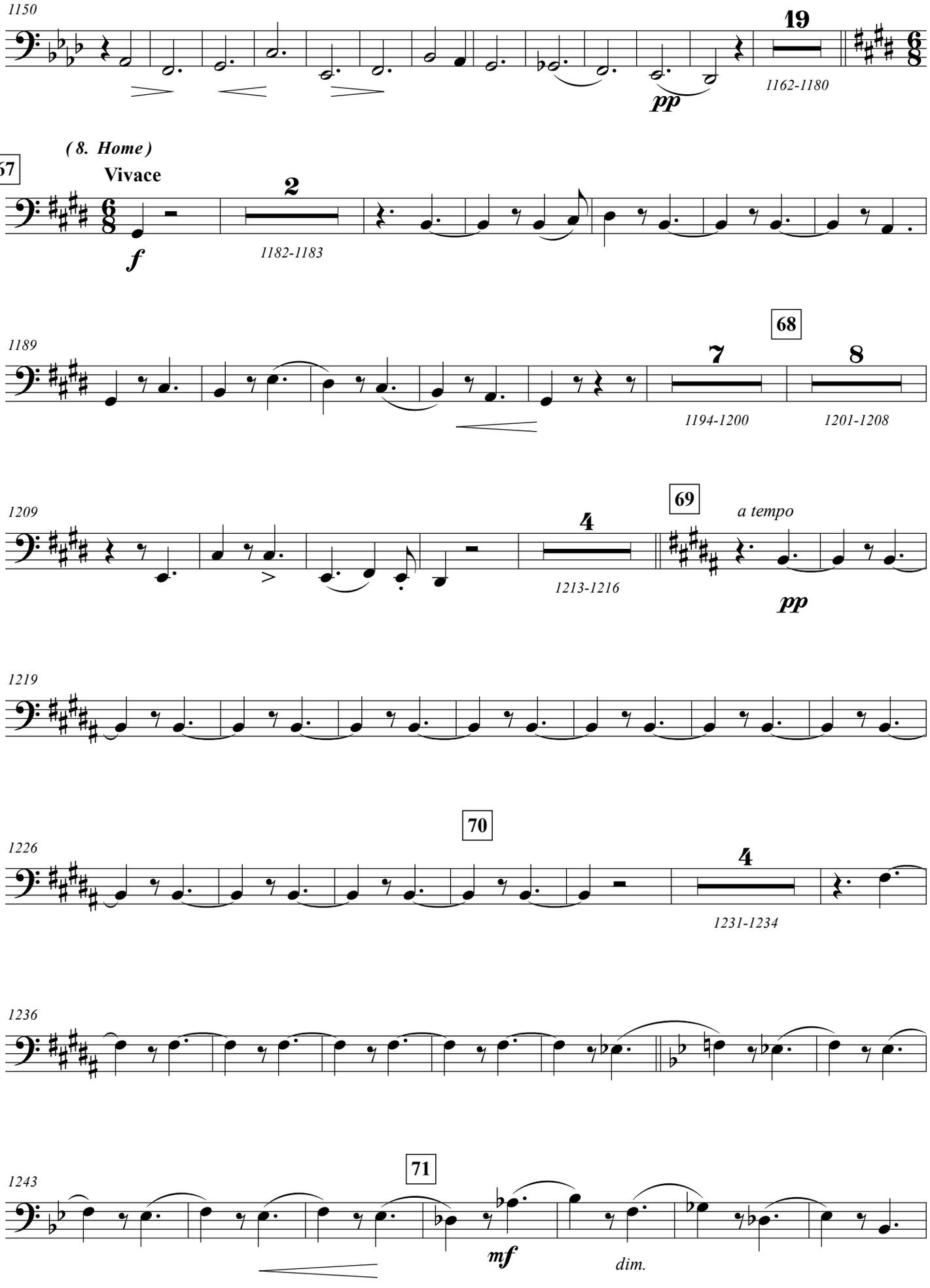
957

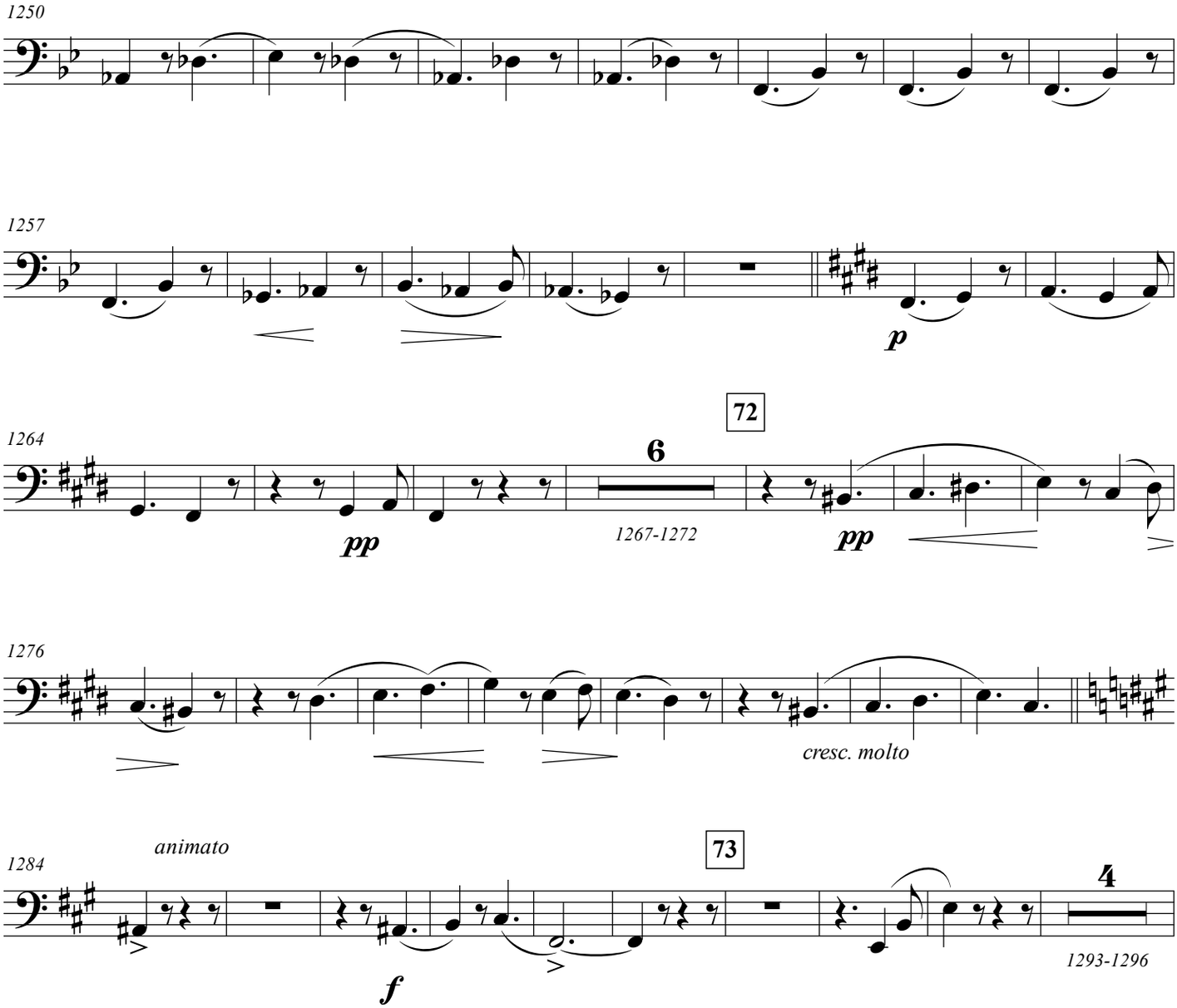
963

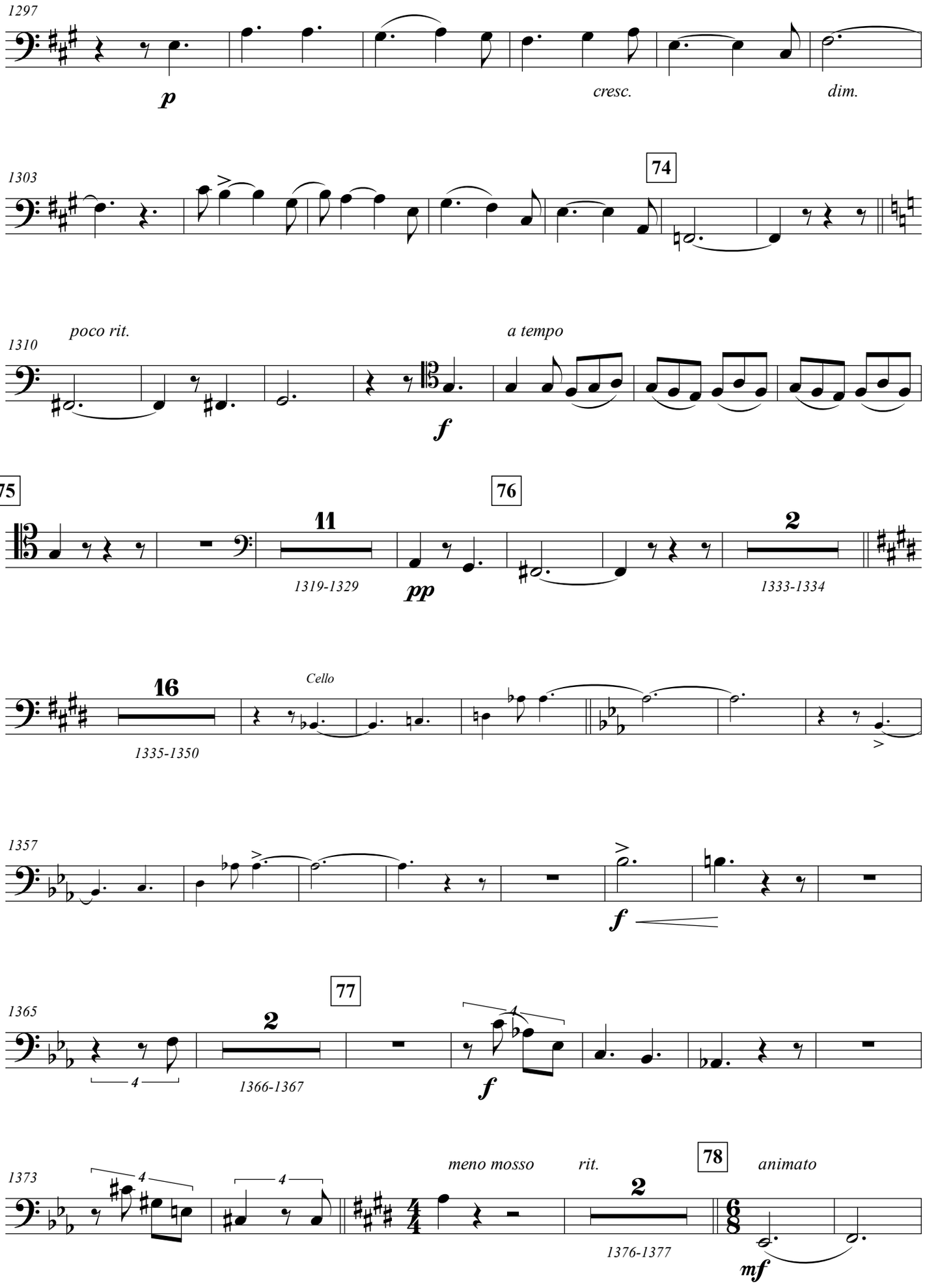
rit.


56
a tempo
976
982
poco rit.
57
a tempo
989
995
58
allargando
f
1002
a tempo
rit.
59
a tempo
1009
1016
60
5
1018-1022
p


61
Bassoon 1
23
3
1027-1049
1050-1052
(7. Peace)
Andante
1057
p
pp
1066
pp
pp
tranquillo
5
1072-1076
1078
62
a tempo
3
1082-1084
1088
poco animando
63
64
Clarinet 1
8
18
7
1095-1102
1103-1120
1121-1127
1131
65
66
1136
5
5
cresc.
1140-1144
1145-1149


1150
19
1162-1180
pp
(8. Home)
67
Vivace
2
f
1182-1183
1189
68
7
8
1194-1200
1201-1208
1209
69
a tempo
4
1213-1216
pp
1219
70
1226
4
1231-1234
1236
71
1243
mf
dim.

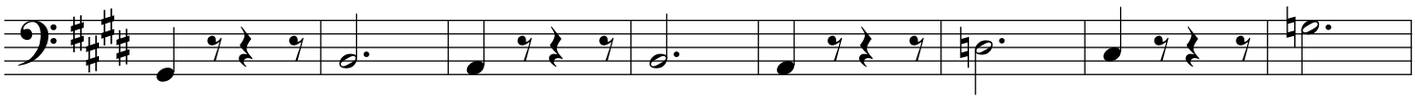

1250
1257
p
72
1264
6
pp
1267-1272
pp
1276
cresc. molto
animato
1284
73
4
f
1293-1296


1297
p
cresc.
dim.
1303
74
poco rit.
a tempo
1310
f
75
11
1319-1329
pp
76
2
1333-1334
16
Cello
1335-1350
1357
f
77
1365
2
1366-1367
f
meno mosso
rit.
78
animato
1373
2
1376-1377
mf

animando

1380

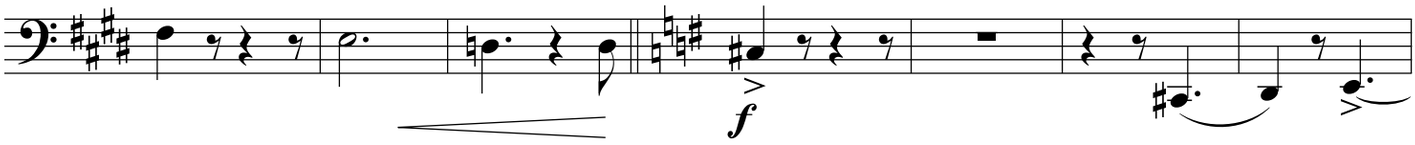
1389



(9. Marching Song of Peace)

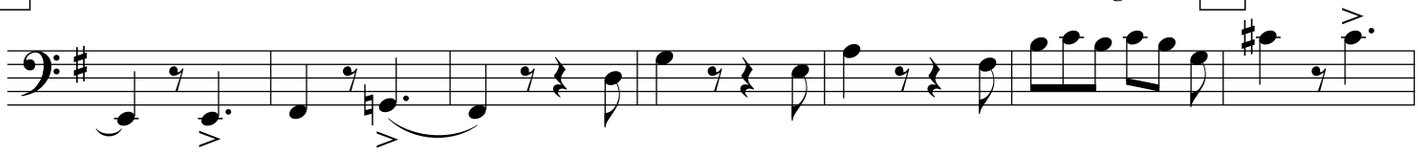
Vivace

1397

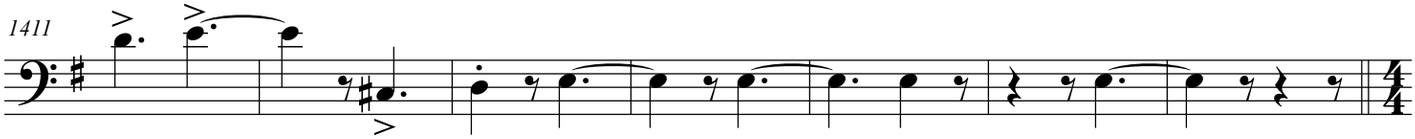


79

allargando **80**

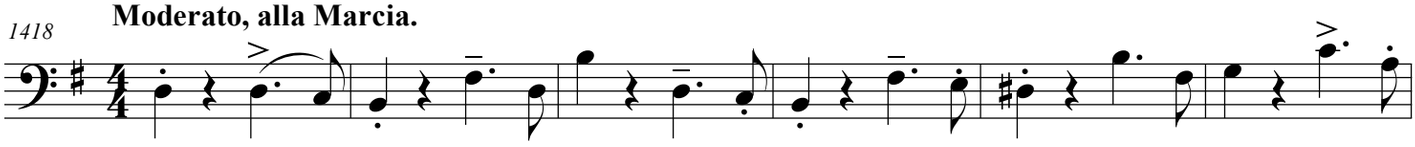


1411

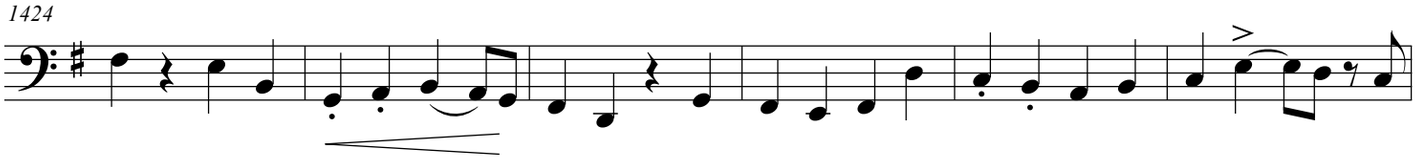


Moderato, alla Marcia.

1418

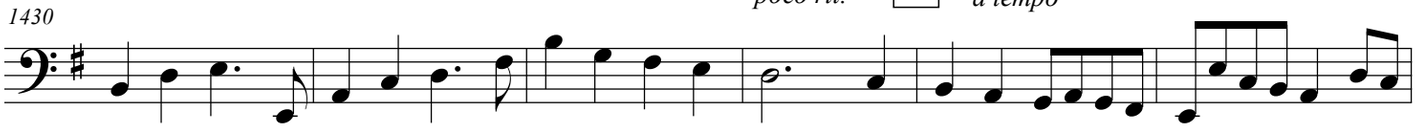


1424

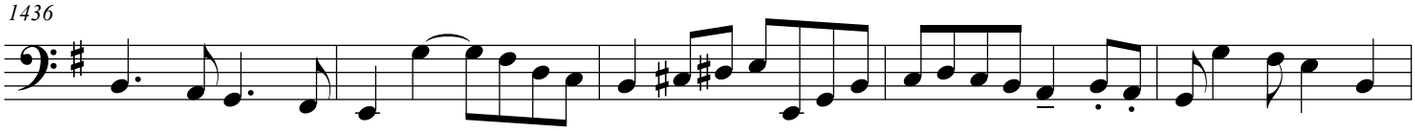


1430

poco rit. **81** *a tempo*



1436



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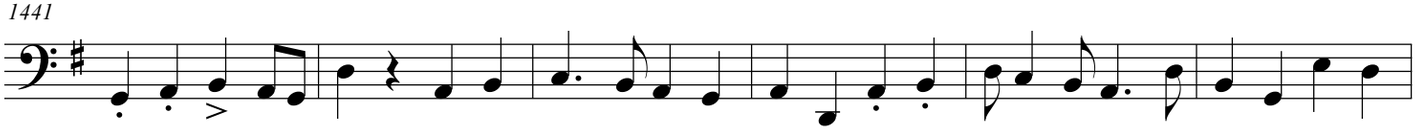
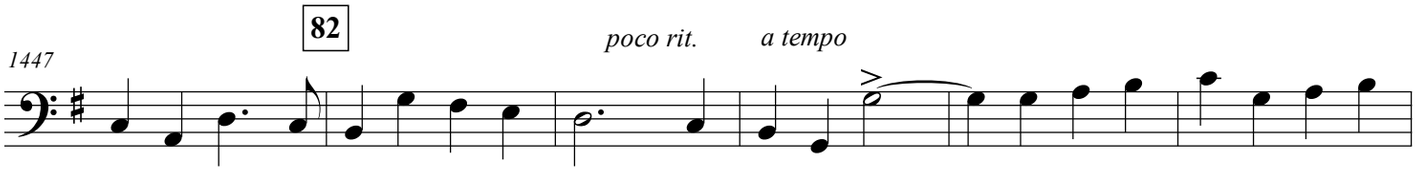


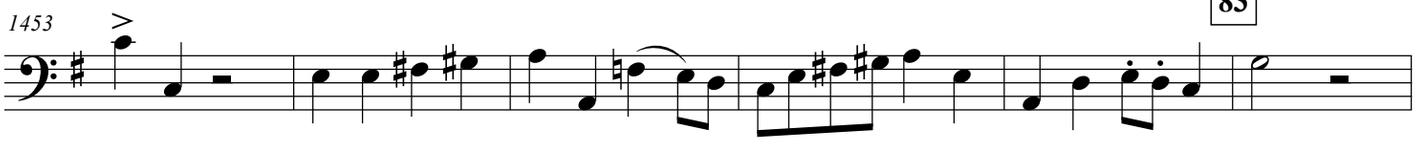
1447

82 *poco rit.* *a tempo*



1453

83



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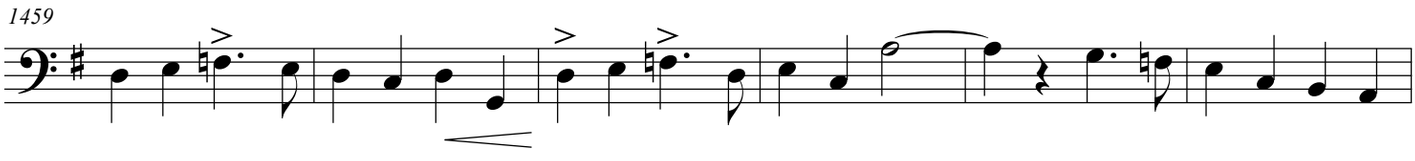
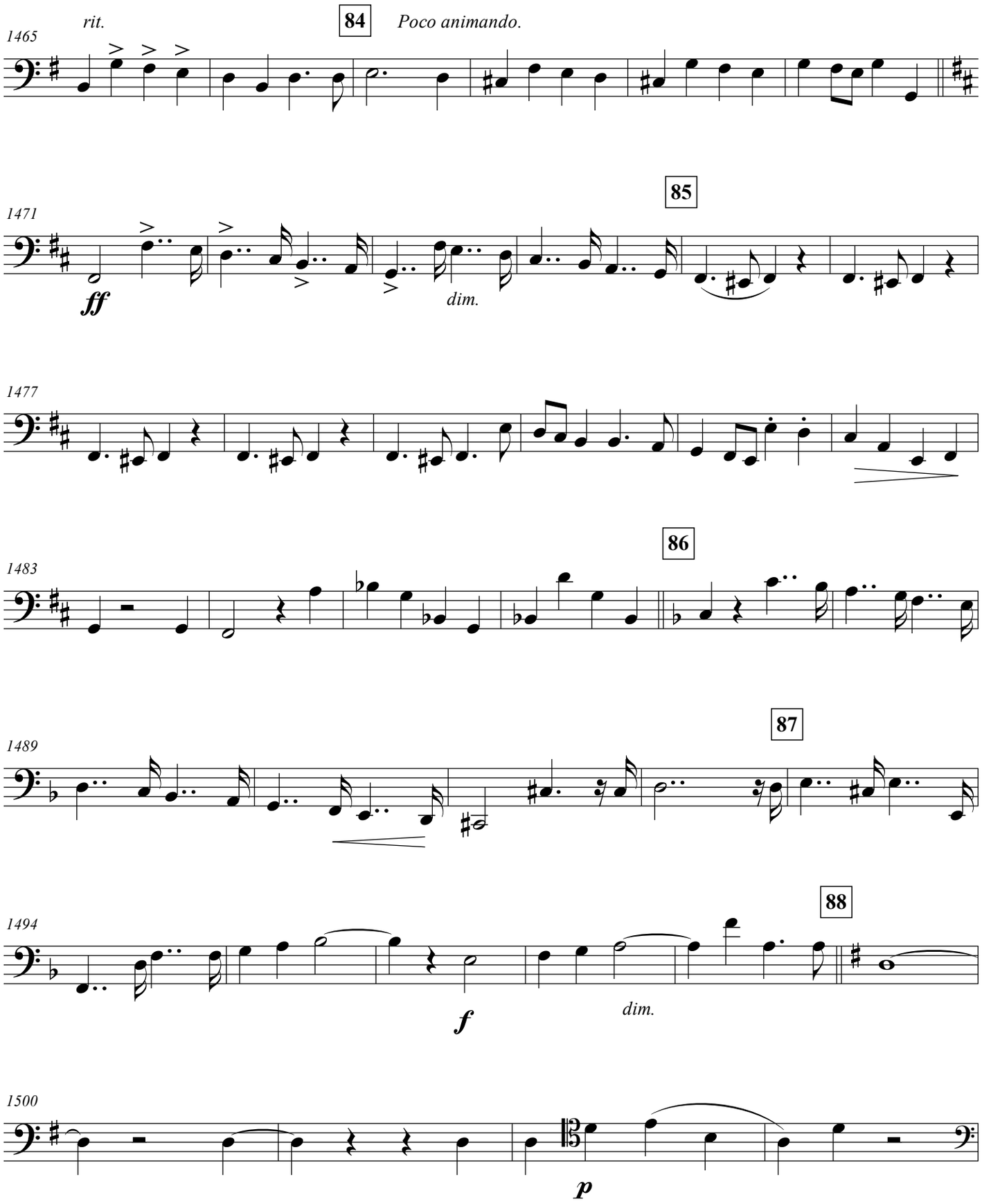
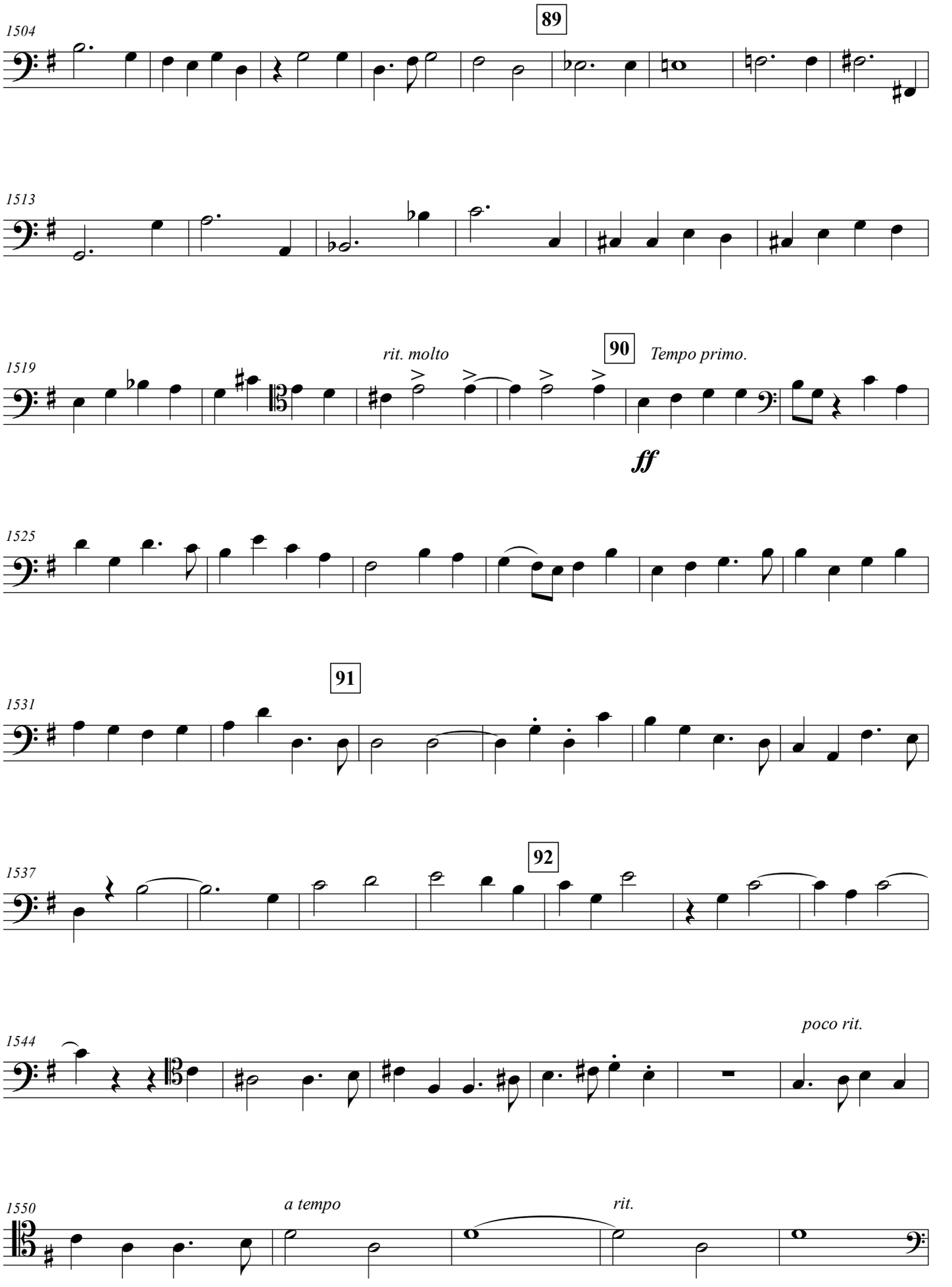
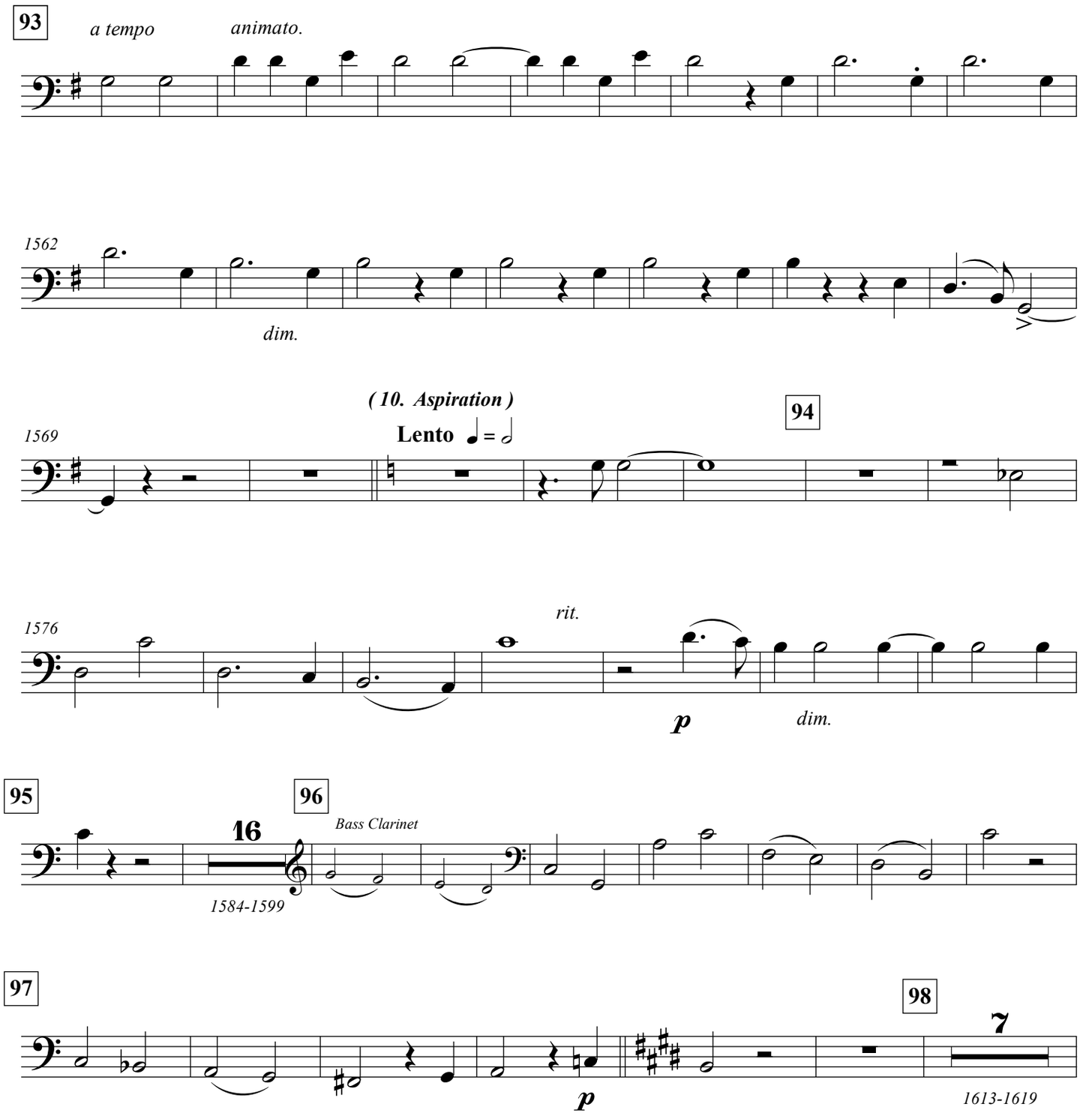


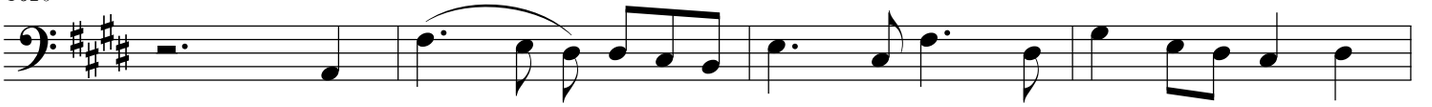

rit.
84
Poco animando.
1465
85
1471
ff
dim.
1477
86
1483
87
1489
88
1494
f
dim.
1500
p


89
1504
1513
rit. molto
90
Tempo primo.
1519
ff
1525
91
1531
92
1537
poco rit.
1544
a tempo
rit.
1550


93
a tempo
animato.
1562
dim.
(10. Aspiration)
Lento ♩ = 𝅗𝅥
94
1569
1576
rit.
p
dim.
95
96
16
Bass Clarinet
1584-1599
97
98
7
p
1613-1619

Poco più mosso ma tranquillo.

1620



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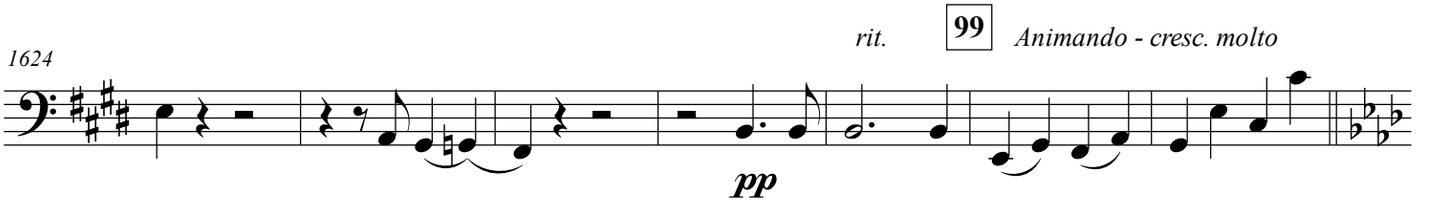

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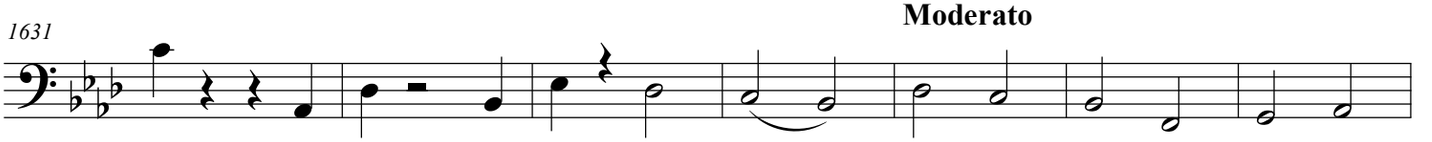

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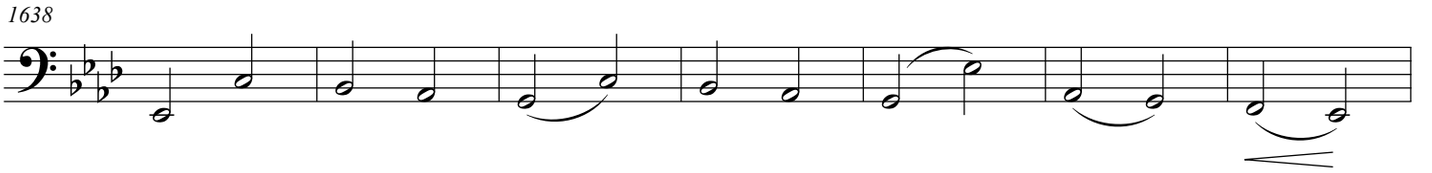

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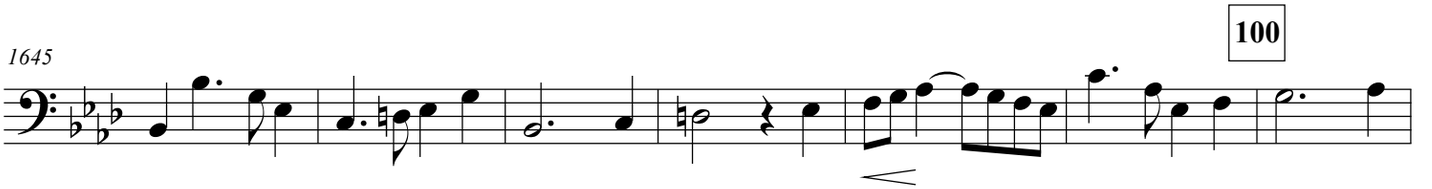

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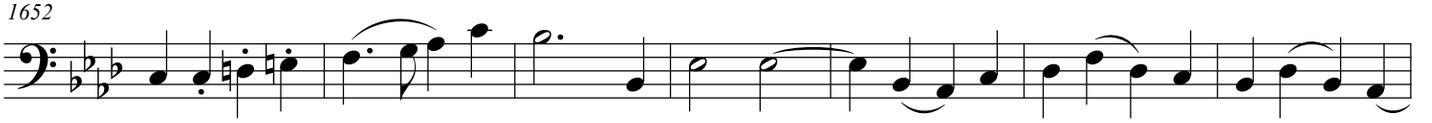

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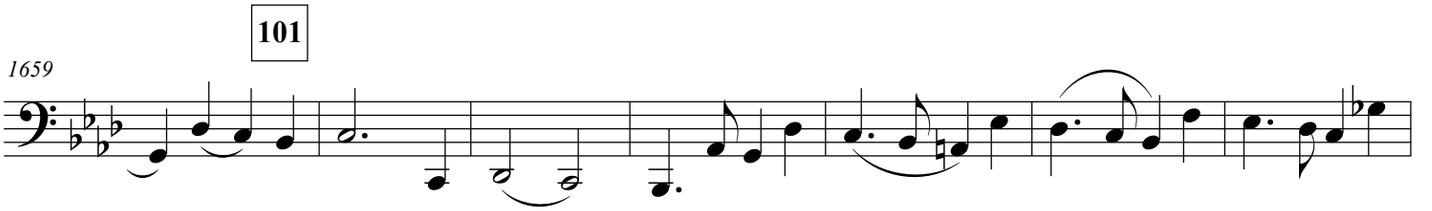

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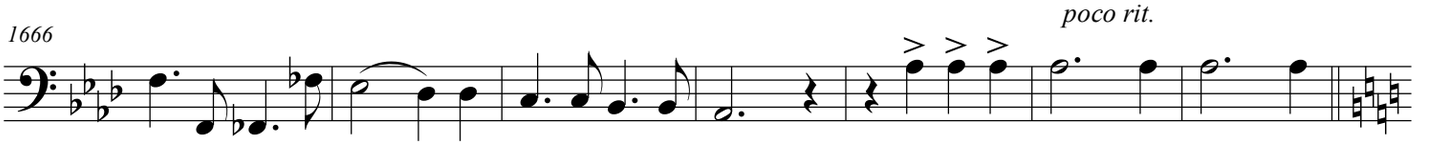
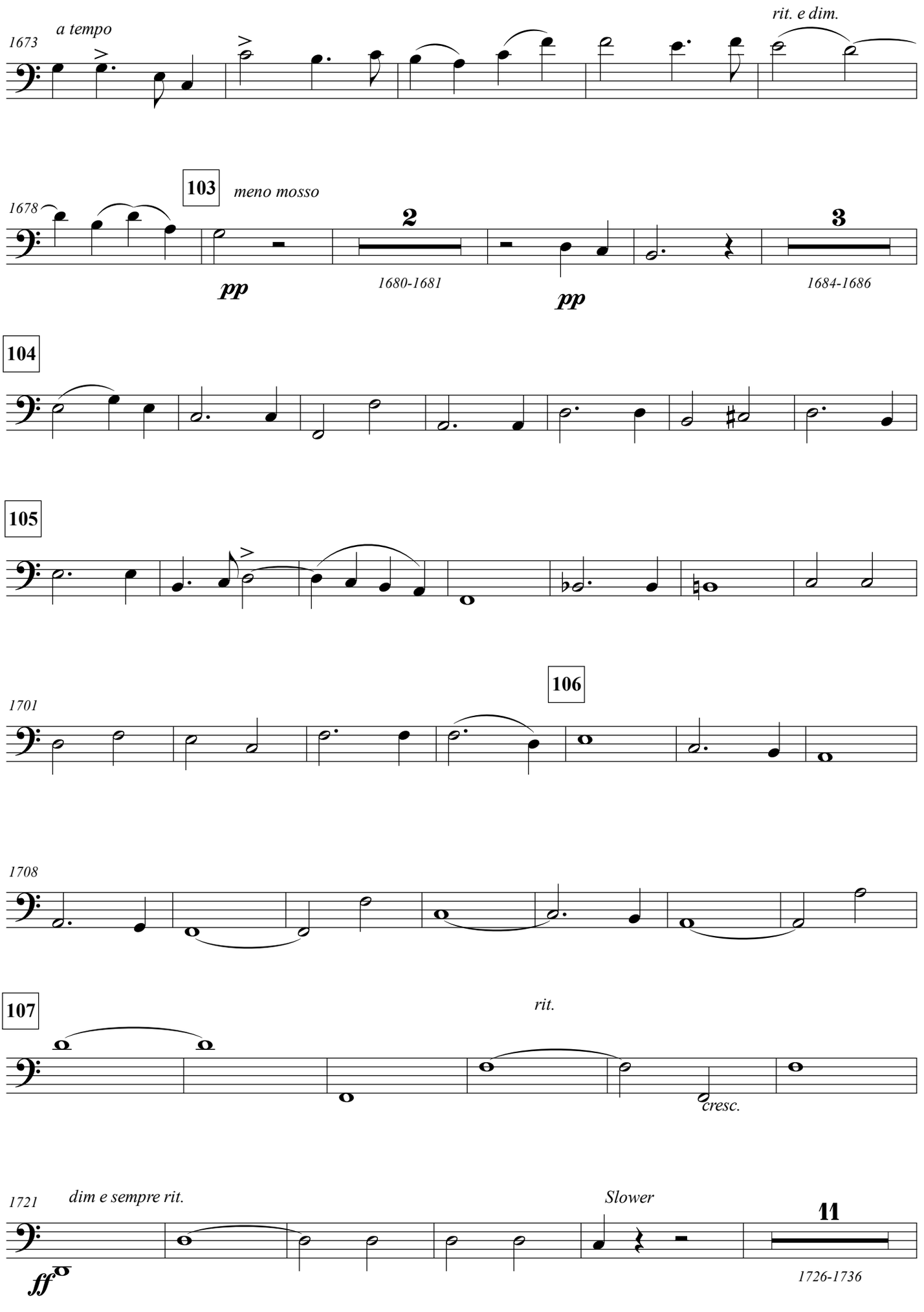
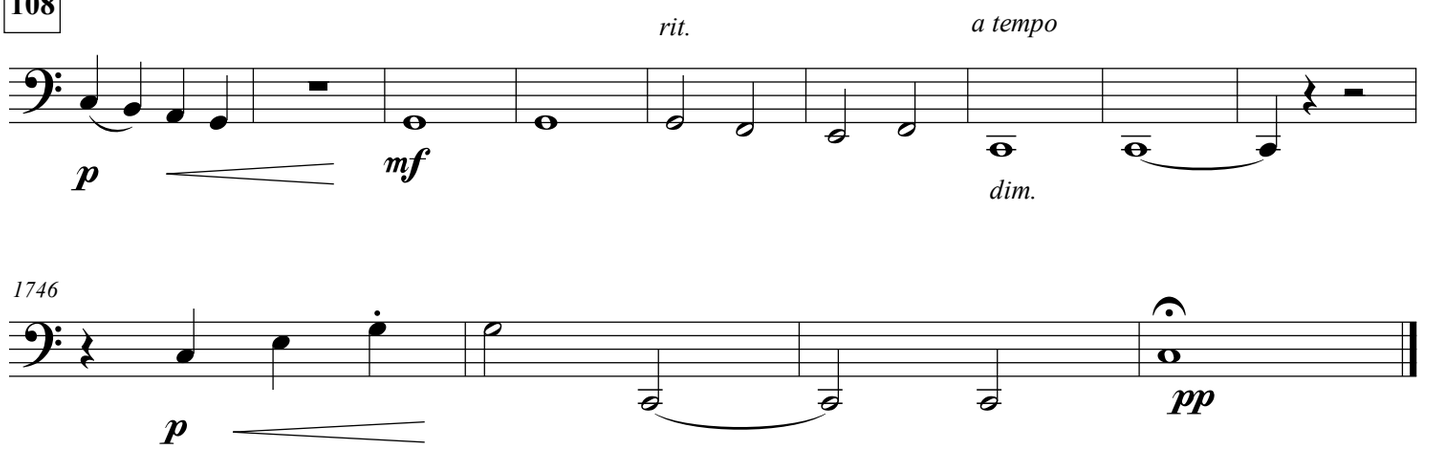



a tempo
1673
rit. e dim.
103
meno mosso
1678
2
3
pp
1680-1681
pp
1684-1686
104
105
106
1701
1708
107
rit.
cresc.
1721
dim e sempre rit.
Slower
11
ff
1726-1736

108



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