

War and Peace

A Symphonic Ode

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Cello

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



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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Source Information

Autograph Manuscript:

Bodleian 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

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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

War and Peace

C. HUBERT H. PARRY

(1. Prologue)

Lento

Cello

5

45

mf *cresc.*

2

Animando

51

57

cresc.

3

64

ff *sf* *sf* *sf*

allargando *a tempo*

73

Tempo primo

3

83-85

Cello

86 **Allegro**

p *poco cresc.*

92

f

101

5 *Animato*

f

109

116

6

123

cresc.

131

7

ff

Cello

7

143

149

rit.

155

8

171

rit.

5

a tempo

161-165

177

9

Meno mosso.

183

sforzando

189

2

193-194

Cello

247

cresc.

12

f

2

pizz.

rit.

253-254

p

dim.

260 arco

13 Maestoso

Tempo primo

p

mf

Moderato

266

14 Animando

p

cresc.

272

rit.

cresc.

Lento

278 rit.

f

Allegro alla Marcia.

f

284

(2. War Song)

290 Allegro con fuoco

2

293-294

Cello

15

295 >
f ff

299 >

poco allargando
 Poco meno mosso.
 poco rit.

304 >

310 > animato

315 >

318 >
p cresc.
 sf

322 >
f ff

poco rit.
 meno mosso

326 > allargando
17 animato

332

337

342

347

Meno mosso.

351

356

animato

18

362

Cello

Musical score for page 367, measure 19. The score consists of two staves. The top staff is in common time and features a bass clef, a key signature of one sharp, and a tempo marking of 367. The bottom staff is also in common time but has a bass clef and a key signature of one sharp. The music includes various note heads, stems, and rests, with some notes having vertical dashes through them. Measure 19 concludes with a fermata over the final note of the top staff.

(3. Recompense)

A musical score page showing a bassoon part. The page number 373 is at the top left. The music consists of two measures. The first measure starts with a eighth note followed by a sixteenth-note pair, then a eighth note with a sharp, a sixteenth note, a eighth note with a flat, another eighth note with a flat, a sixteenth note, and a eighth note with a flat. The second measure starts with a eighth note with a flat, followed by a fermata over a eighth note with a flat, a dash, a fermata over a eighth note with a dot, a eighth note with a dot, a eighth note with a dot, a eighth note with a flat, a eighth note with a dot, and a eighth note with a sharp. A forte dynamic (f) is indicated below the staff in the middle of the second measure.

379

385

20

404

412

cresc.

> > ^ <

418

Musical score for bassoon, page 10, measures 11-12. The score shows a bassoon part with dynamic markings *sf* and *p*, and a performance instruction *pp*. The music consists of two measures of bassoon notes on a bass clef staff.

23

Poco più mosso.

Musical score for Cello, page 13, measure 23. The key signature is A major (three sharps). The music consists of eighth-note patterns. The dynamic is marked with a **p** at the end of the measure.

24

Allegro

Musical score for Cello, page 13, measure 24. The key signature is A major (three sharps). The music features eighth-note patterns with a **mf** dynamic marking.

437

25

Musical score for Cello, page 13, measure 25. The key signature is A major (three sharps). The music shows eighth-note patterns with a **p dim.** dynamic marking.

443

animato

Musical score for Cello, page 13, measure 26. The key signature is A major (three sharps). The music consists of eighth-note patterns with an *animato* dynamic marking.

448

*rit.**meno mosso*

Musical score for Cello, page 13, measure 27. The key signature is A major (three sharps). The music shows eighth-note patterns with a *rit.* dynamic marking and a **p** dynamic marking at the end.

454

6

Musical score for Cello, page 13, measure 28. The key signature is A major (three sharps). The music consists of eighth-note patterns, followed by a sixteenth-note pattern, and a final measure of rests. The measure number **6** is written above the staff.

457-462

Cello

26 Lento

468

27

475 rit. e dim.

Allegro

481

486

(4. Comradeship)

492 Allegro

mf

499

28

507

29

515

516

30

31

531

31

540

9

548-556

Cello

557

562

32

567

572

577 *sempre dim.*

33

animato

2

585-586 **f**

590

599

34

611

616

623

35

631

639

36

dim.

p

647

cresc.

655

37

662

$\text{J} = \text{d}.$ *Poco meno mosso.*

3 4

666-668 669-672

Cello

673

2

pizz. arco rit.

mf

675-676 **p**

pp

681

38

a tempo pizz. (5. The Dirge)

p

mp

687

692

arco

p

697

39

702

40

707

pizz. rit. a tempo

dim. molto. **p** dim.

712

717

cresc.

f

722

rit.

41 *a tempo*

<

727

sempre dim.

Andante

733

740

arco

<>

747

42

5

pizz.

=

sf

==

p

752-756

pp

758

2

arco

759-760

pp

pp

766

rit.

1

>

769-769

Cello

43

Con maesta, alla Marcia.

776

781

786

44

a tempo

796

45

rit.

806

46

Animando.

811

p

817

823

829

47

sempre cresc.

835

841-841

Cello

48 (6. *Homecoming*)
Allegro vivace.

848

f

p *cresc. molto*

854

cresc. molto

859

sf

49 *Animato.*

865

mf

870

875

50

p

881

A musical score page showing a bass clef line. The page number 887 is at the top left. The music consists of a single line of notes and rests. It starts with a note followed by a rest, then a note with a vertical stroke, then a note with a horizontal stroke, then a note with a vertical stroke and a dot. This pattern repeats several times, followed by a note with a vertical stroke and a dot, then a note with a vertical stroke, then a note with a vertical stroke and a dot, and finally a note with a vertical stroke and a dot.

51

Animato.

mf

900

A musical score for bassoon, spanning two staves. The first staff begins with a bass clef, a key signature of one flat, and a tempo of quarter note = 120. The second staff continues the musical line. Both staves feature a mix of eighth and sixteenth notes, with several grace notes indicated by small dots before the main notes.

906

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a half note in the bass staff followed by eighth notes in the treble staff. Measure 12 begins with a quarter note in the bass staff, followed by eighth notes in the treble staff.

52

912

A musical score for bassoon, starting with a bass clef and a key signature of one flat. The score consists of ten measures. Measure 1: A whole note followed by a half note. Measure 2: A half note followed by a quarter note tied to a eighth note. Measure 3: A half note followed by a quarter note tied to a eighth note. Measure 4: A half note followed by a quarter note tied to a eighth note. Measure 5: A half note followed by a quarter note tied to a eighth note. Measure 6: A half note followed by a quarter note tied to a eighth note. Measure 7: A half note followed by a quarter note tied to a eighth note. Measure 8: A half note followed by a quarter note tied to a eighth note. Measure 9: A half note followed by a quarter note tied to a eighth note. Measure 10: A half note followed by a quarter note tied to a eighth note.

918

A musical score for bassoon, showing ten measures of music. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The bassoon plays eighth-note patterns, including slurs and grace notes. Measure 10 ends with a single note.

Cello

923

53

930

54

937

55

943

56

949

57

955

961

967

rit.

56

a tempo

ff

972

978

poco rit.

57

a tempo

990

997

58

allargando

1004

a tempo

59

rit.

9

ff

1010-1018

Cello

60

1019

1024

sempre dim.

1029

6

1034-1039

1040

1047

2 4

1051-1052 1053-1056

(7. Peace)

Andante divisi

1057

2

1058-1059

p

1065

3 unis.

1069-1071

p

tranquillo

1075

4

dim.

rit.

1084

62

*a tempo**poco animando*

1093

pp

1100

63

pp

1108



1116

divisi

64



1123

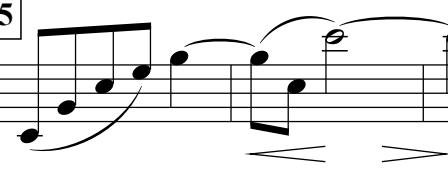


1129



1137

65



3

1142-1144

Cello

66

pizz. arco *tranquillo*

1152

1159

2

1162-1163 **pp**

2

divisi

1169-1170 **pp**

1179 *rit.*

67 (8. Home)
Vivace

unis. **sf**

1182-1183 **mf**

1186

cresc.

1193

2

1194-1195 **p**

68

pizz.

1208 arco

1215 *rit.* **69** *a tempo*

pp

1222

70

1236

1243 **71**

dim.

1250

5

1253-1257

1261

6

p

pp

1267-1272

Cello

72

pizz.

pp

f

1280

animato

cresc.

sf

>

1286

73

f

sf

4 pizz. **9**

1293-1296

1298-1306

74

poco rit.

mf

cresc.

1311

a tempo

75

p

1319

arco

mf

1327

76

2

p

1333-1334

4

pizz. *poco meno mosso.*

1335-1338

p

10

1341-1350

p

arco

arco

1354

1361-1364

1354

1365

77

1365

1373

meno mosso

rit.

1376-1377

2

78

animato

1373

1379

animando

cresc.

1385

cresc.

1391

cresc.

(9. Marching Song of Peace)

Vivace

1398

f

Cello

1401

79

cresc.

1408

allargando **80**

1415

Moderato, alla Marcia.

f

1422

1429

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

1436

1443

82 *poco rit.*

1450 *a tempo*

1456

83

1462

rit.

84 *Poco animando.*

ff

1468

ff

dim.

1474

85

1481

p

cresc.

86

cresc.

f

1492

87

cresc.

dim.

>

Cello

88

pizz.
dim.

1505

arco

pizz.

89

arco

1511

cresc. sempre

> rit. molto

1517

cresc.

90

Tempo primo.

ff

1529

91

1535

92

1547

poco rit.

a tempo

1553

rit.

93

animato.

1559

dim.

1565

f

(10. Aspiration)

1570

Lento $\text{♩} = \text{♩}$

94

1577

dolce

rit.

1

1582-1582

Cello

95 pizz.

1588

1593

1597

96 pizz.

1602

97

1611

98 Poco più mosso ma tranquillo.
arco

1616

1621

Bass clef, 4 sharps. Measure 1621: eighth note, eighth note, eighth note. Measure 1622: sixteenth-note pattern. Measure 1623: sixteenth-note pattern. Measure 1624: sixteenth-note pattern. Measure 1625: eighth note, eighth note, eighth note.

1625

rit.

99 *Animando - cresc. molto*

pp *cresc.*

Bass clef, 4 sharps. Measure 1625: eighth note, eighth note, eighth note. Measure 1626: eighth note, eighth note, eighth note. Measure 1627: eighth note, eighth note, eighth note. Measure 1628: eighth note, eighth note, eighth note. Measure 1629: eighth note, eighth note, eighth note. Measure 1630: eighth note, eighth note, eighth note.

1631

Moderato

Bass clef, 3 flats. Measure 1631: eighth note, eighth note, eighth note. Measure 1632: eighth note, eighth note, eighth note. Measure 1633: eighth note, eighth note, eighth note. Measure 1634: eighth note, eighth note, eighth note. Measure 1635: eighth note, eighth note, eighth note.

1636

Bass clef, 3 flats. Measure 1636: eighth note, eighth note, eighth note. Measure 1637: eighth note, eighth note, eighth note. Measure 1638: eighth note, eighth note, eighth note. Measure 1639: eighth note, eighth note, eighth note. Measure 1640: eighth note, eighth note, eighth note.

1641

Bass clef, 3 flats. Measure 1641: eighth note, eighth note, eighth note. Measure 1642: eighth note, eighth note, eighth note. Measure 1643: eighth note, eighth note, eighth note. Measure 1644: eighth note, eighth note, eighth note. Measure 1645: eighth note, eighth note, eighth note.

Cello

divisi

1645

cresc.

100

unis.

cresc.

1657

101

cresc.

1662

1668

102

mf *cresc.*

poco rit.

cresc.

1673

a tempo

3

rit. e dim.

1678

103

meno mosso

dim.

pp

1685

104

1693 105

cresc.

1700 106

mf

1707

cresc. sempre

1714 107

rit.

1721

dim e sempre rit.

Slower

sf

pp

1728

pp

1735 108

Slower

pp

p

rit.

1742

a tempo

f

p



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Catalog Number
1.12/03