

# War and Peace

A Symphonic Ode

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Contrabass

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

*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

1

*f*

8

*sf*

*cresc.*

17

1

25

*mf*

33

*Poco animando*

*f*

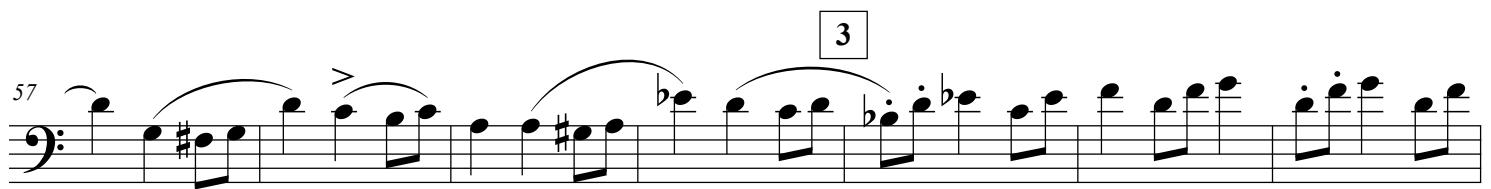
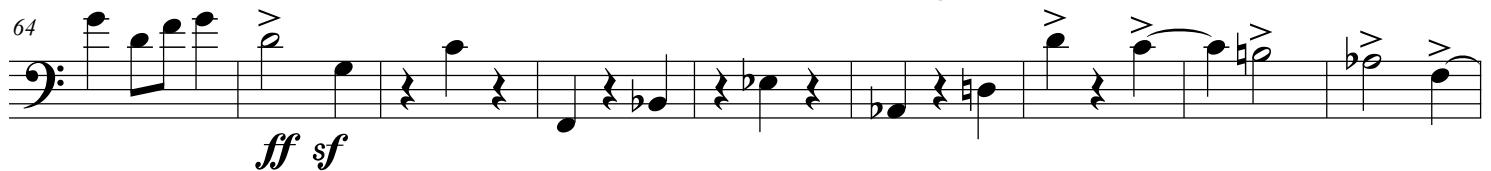
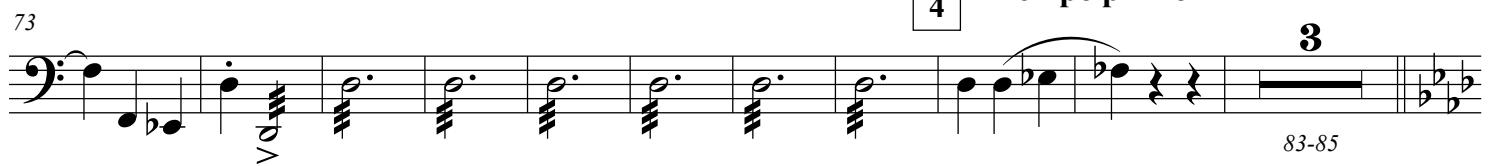
2 *Animando*

41

49

## Contrabass

5

*cresc.**allargando**a tempo***Tempo primo**

## Contrabass

86 **Allegro**

A musical score for Contrabass. The key signature is B-flat major (two flats). The time signature is common time. Measure 86 starts with a dynamic **p**. Measures 87-89 show eighth-note patterns with a *poco cresc.* instruction. Measure 90 begins with a sixteenth-note pattern followed by a sustained note with a fermata. Measures 91-92 show eighth-note patterns.

93

A musical score for Contrabass. The key signature is B-flat major (two flats). The time signature is common time. Measures 93-98 show eighth-note patterns. Measure 99 begins with a sixteenth-note pattern followed by a sustained note with a fermata. Measure 100 ends with a dynamic **f**.

102 **5** *Animato*

A musical score for Contrabass. The key signature is B-flat major (two flats). The time signature is common time. Measure 102 starts with a rest. Measures 103-107 show eighth-note patterns with slurs and dynamics. Measure 108 ends with a dynamic **f**.

109

A musical score for Contrabass. The key signature is B-flat major (two flats). The time signature is common time. Measures 109-115 show eighth-note patterns with slurs and dynamics.

116

A musical score for Contrabass. The key signature is B-flat major (two flats). The time signature is common time. Measures 116-122 show eighth-note patterns with slurs and dynamics. Measure 123 begins with a dynamic **p**.

123

A musical score for Contrabass. The key signature is B-flat major (two flats). The time signature is common time. Measures 123-129 show eighth-note patterns with slurs and dynamics. Measures 130-131 show eighth-note patterns.

131

A musical score for Contrabass. The key signature is B-flat major (two flats). The time signature is common time. Measures 131-137 show eighth-note patterns with slurs and dynamics. Measure 138 begins with a dynamic **ff sf**.

138

A musical score for Contrabass. The key signature is B-flat major (two flats). The time signature is common time. Measure 138 shows eighth-note patterns with slurs and dynamics.

## Contrabass

7

146

*rit.*

146

*rit.*

**8**

156

*sf*

165

165

*p*

*pp*

175

*rit.*

175

*rit.*

**9***Meno mosso.*

185

185

*>*

*< sf*

**2**

193-194

*sf***2**

200-201

*p*

**2**

193-194

*sf*

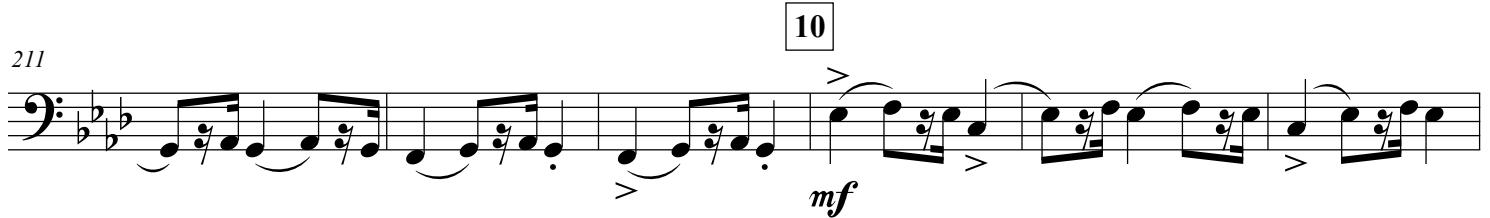
200-201

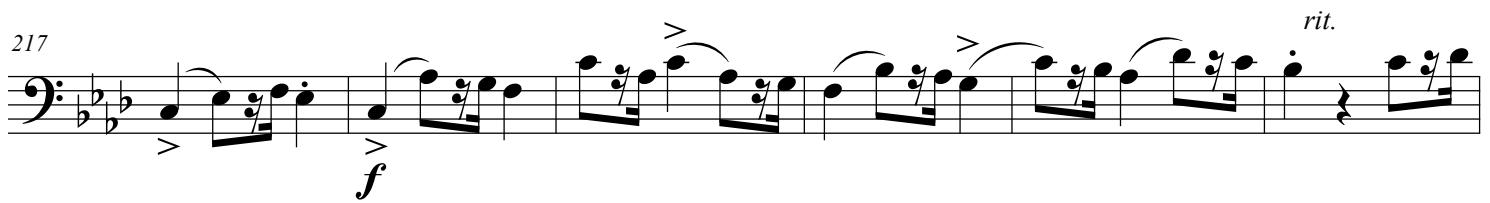
*p*

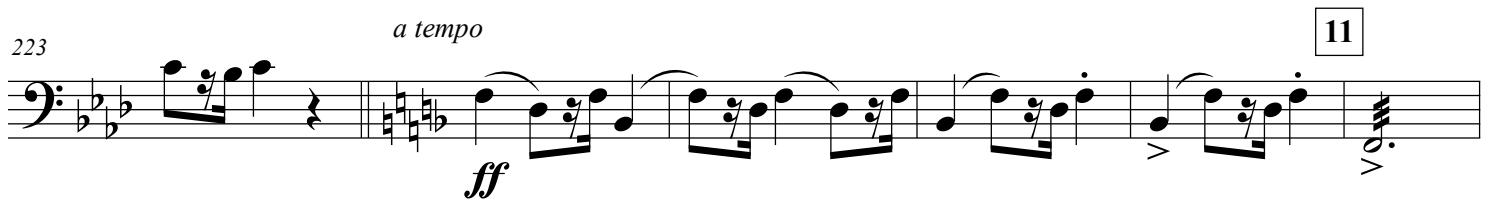
## Contrabass

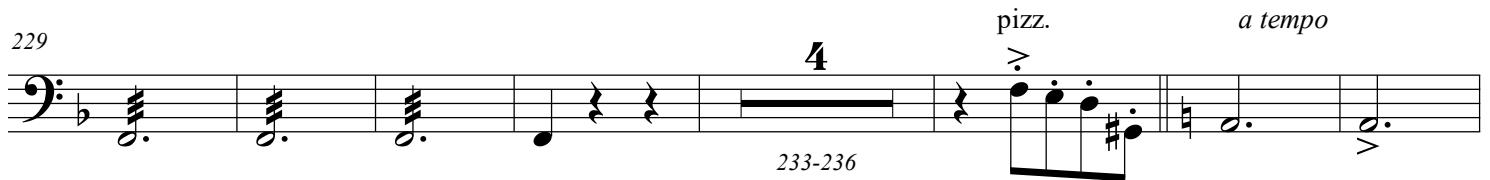
**Moderato - Alla marcia**

**4**  

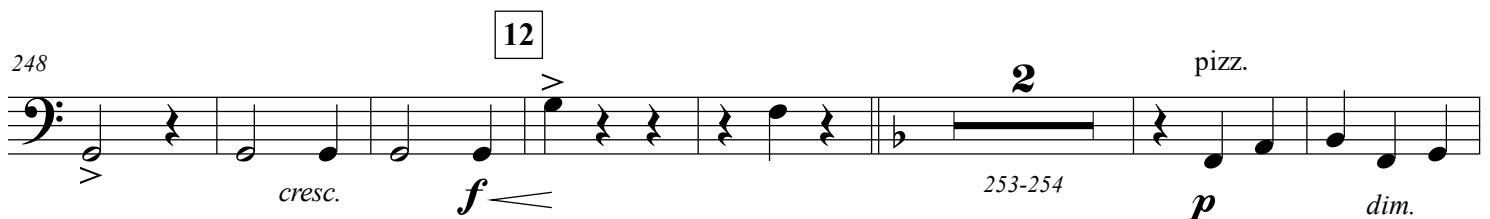

211  


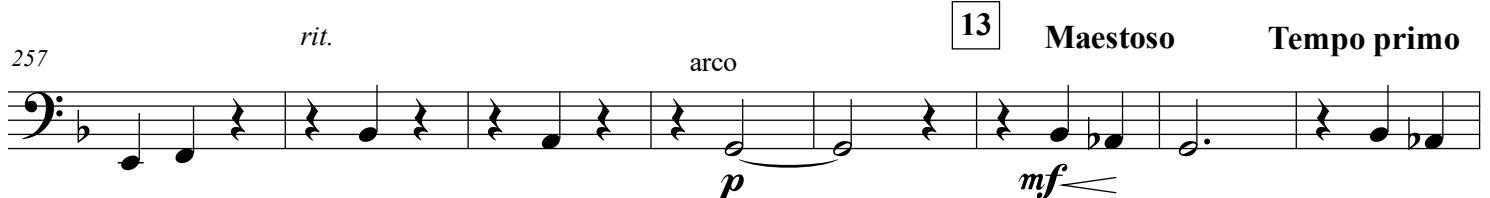
217  


223  
*a tempo*  


229  


240  


248  


257  
*rit.*  


**13** Maestoso      **Tempo primo**

*mf*

**Moderato****14***Animando*

265

**p**

**p** *cresc.*

272

*rit.*

*cresc.*

**f**

278

**Lento**      *rit.*      **Allegro alla Marcia.**(2. *War Song*)**Allegro con fuoco****2**

**f**

**f**

**2**

293-294



336

341

346

Meno mosso.

351

357

**18**

363

**19**

369

373-376

## Contrabass

377

*sf*

*mf*

384

*f*

pizz.

391

**20**

*p*

*pp*

394-397

Lento  $\text{♩} = \text{♩}$  **21** *a tempo*

**8**

401-408

*p*

cresc.

415

**22**

419-420

*pp*

423

**23** *Poco più mosso.*

< >

430

**24** **Allegro**

*p*

*mf*

437

**25**

*p dim.*

444

*animato*

rit.

451

*meno mosso*

**p**

6

457-462

## Contrabass

26

**Lento**

Bass clef, key signature of two sharps. Dynamics: *p*.

470

Bass clef, key signature of two sharps. Dynamics: *f*, *p*. Measure number 470.

477

*rit. e dim.*

27

**Allegro**

Bass clef, key signature of two sharps. Dynamics: *p*. Measure number 477.

484

Bass clef, key signature of two sharps. Measure number 484.

491

*(4. Comradeship)***Allegro**

Bass clef, key signature of two sharps. Measure number 491. Dynamic: *mf*.

28

498

Bass clef, key signature of two sharps. Measure number 498.

505

Bass clef, key signature of two sharps. Measure number 505.

29

512

Bass clef, key signature of two sharps. Measure number 512.

## Contrabass

15

519

30

526

533

31

540

547

9

548-556

*dim.*

*pp*

562

32

569

576

*sempre dim.*

*pp*

2

585-586

## Contrabass

33

*animato*

**Bass clef**

**Key signature:** Three sharps (F major)

**Tempo:** *f* (fortissimo)

**Dynamic:** *sf* (staccato forte)

594

**Bass clef**

**Key signature:** Three sharps (F major)

601

34

**Bass clef**

**Key signature:** Three sharps (F major)

608

**Bass clef**

**Key signature:** Three sharps (F major)

615

**Bass clef**

**Key signature:** Three sharps (F major)

622

35

**Bass clef**

**Key signature:** Three sharps (F major)

629

**Bass clef**

**Key signature:** Three sharps (F major)

636

36

*dim.*

**Bass clef**

**Key signature:** Three sharps (F major)

## Contrabass

17



650 pizz.

657

37

664

$\textcircled{1} = \textcircled{2}$ . Poco meno mosso.

3                  4                  2

666-668                  669-672                  *mf*                  675-676

## Contrabass

677

rit.

**38**

*a tempo*

pizz.

684

*(5. The Dirge)*

691

arco

**p**

698

**39**

**40**

**f**

705

rit.

pizz.

*dim.*

*a tempo*

712

719

*cresc.*

**f**

*rit.*

**41**

*a tempo*

*sempre dim.*

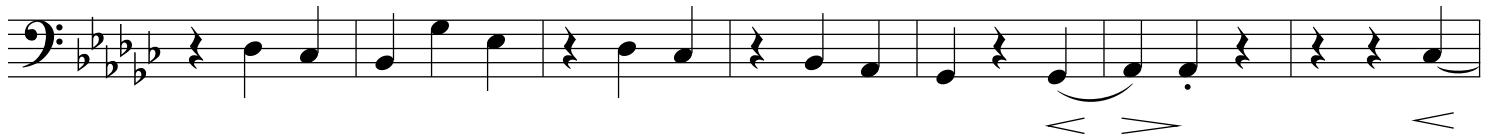
$\frac{3}{4}$

**Andante**

733



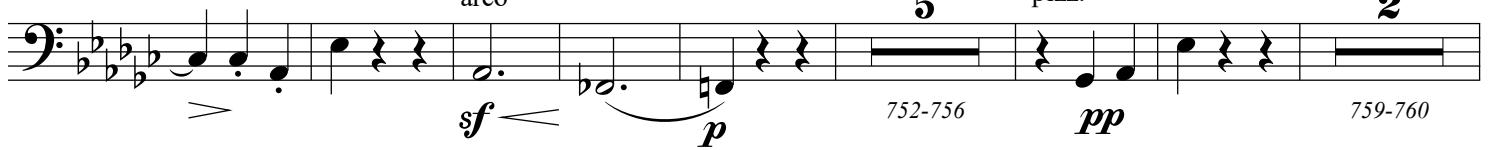
740



747

**42**

arco



## Contrabass

761

*pp*

*pp* < >

=

768 *rit.* **43** *Con maesta, alla Marcia.*

=

**p**

775

*dim.*

782

**p**

*dim.*

<>

789

**44** *a tempo*

arco

>

796

**45**

**f**

803 *rit.*

**46**

**p**

810 *Animando.*

**p**

817



824

47

831

*sempre cresc.*

838

(6. *Homecoming*)

48

*Allegro vivace.**f*

845

*p*

852

*cresc. molto*

859

49 *Animato.**sf*

866

*mf**sf*

## Contrabass

873

50

880

887

51 *Animato.*

*mf*

894

901

908

52

915

922

53

929

*dim.*      ***mf***

54

936

***mf***

943

***f***

950

***mf***

55

957

964

*rit.*      **56**      *a tempo*

971

979

*poco rit.*      **57**      *a tempo*

1

986-986

## Contrabass

A musical score for page 987, featuring a bass clef and a key signature of two sharps. The score consists of three measures of music. Measure 1 starts with a grace note followed by a sixteenth note, both underlined with a '3' and enclosed in a bracket. This is followed by a eighth note, a grace note, another sixteenth note, and a eighth note. Measure 2 begins with a grace note followed by a sixteenth note, both underlined with a '3' and enclosed in a bracket. This is followed by a eighth note, a grace note, another sixteenth note, and a eighth note. Measure 3 begins with a grace note followed by a sixteenth note, both underlined with a '3' and enclosed in a bracket. This is followed by a eighth note, a grace note, another sixteenth note, and a eighth note.

Musical score for bassoon part, page 58, measure 994. The score shows a bassoon line with various notes and rests, some with grace marks. The key signature is A major (three sharps). Measure 994 starts with a note, followed by two rests, then a note with a grace mark, another note with a grace mark, a rest, a note with a grace mark, another note with a grace mark, a rest, a note with a grace mark, a rest, and ends with a note tied to the next measure. The tempo marking 'allargando' is at the top right.

Musical score for bassoon part 1001. The score consists of two staves. The first staff starts with a bass clef, a key signature of two sharps, and a tempo marking of *a tempo*. The notes are eighth notes. The second staff begins with a tempo marking of *rit.*

**59** *a tempo*      **60**      **61**      (7. *Peace*)

**13**      **27**      **3**      **7**      **12**

**ff**      1010-1022      1023-1049      1050-1052      1053-1059      1060-1071

**3**      **4**      **8**

1072                    Tenor Solo

Af - ter tu - mult rest, af - ter tem - pest      ***pp***

1073

1087

poco animando

The musical score shows a single bass line on a bass clef staff. The key signature starts with three flats (B-flat major) and changes to one sharp (A major) at the end of the measure. The measure consists of six notes: a quarter note followed by a eighth note, a half note, another half note, a quarter note followed by a eighth note, and finally a half note. The measure ends with a fermata over the half note.

1094 pizz.  
***pp***

## Contrabass

25

1101 arco **63**

1108

1115 **64**

1122 pizz.

1129 arco **65**

**66**

1136 **65** **66** **4** pizz.

1141-1144

1146 *tranquillo* arco **65**

**66** **4** pizz.

1154 **2**

1162-1163

## Contrabass

1164

**2**

**pp**

1169-1170

**pp**

1172

*rit.*

**2**

**67**

*(8. Home)*

**Vivace**

**2**

**f**

1179-1180

1182-1183

**mf**

1188

**2**

*cresc.*

1194-1195

1196

**pizz.**

**68**

**arco**

1203

**pizz.**

**arco**

**pizz.**

1210

**arco**

*rit.*

**69**

*a tempo*

## Contrabass

27

1224

70



1231



1238



1245

71

dim.

**10****11**

72

1252-1261

1262-1272

**pp***animato*

1278

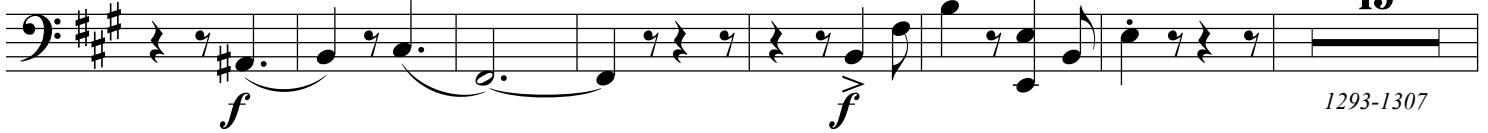


1286

73

**15**

1293-1307



## Contrabass

**74**

*poco rit.*

*mf*

*a tempo*

*pizz.*

**75**

*p*

1313

1320

*arco*

*mf*

**76**

**2**

*p*

1327

1333-1334

**19**

**9**

Violin I

*1335-1353*

*1354-1362*

*4*

*4*

**77**

*4*

*4*

*meno mosso*

*rit.*

**2**

**78**

*animato*

*1376-1377*

*mf*

*animando*

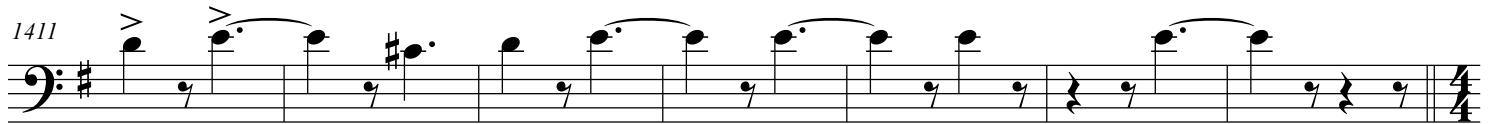
*cresc.*

1383

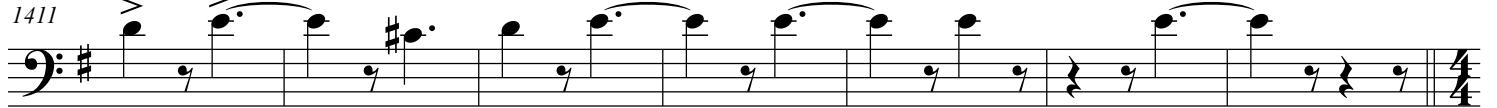
1390

(9. *Marching Song of Peace*)**Vivace**

1397

**79***allargando* **80***cresc.*

1411



## Moderato, alla Marcia.

1418

1425

1432

*poco rit.* [81] *a tempo*

1439

1446

[82] *poco rit. a tempo*

1453

[83]

1460

*rit.*

84

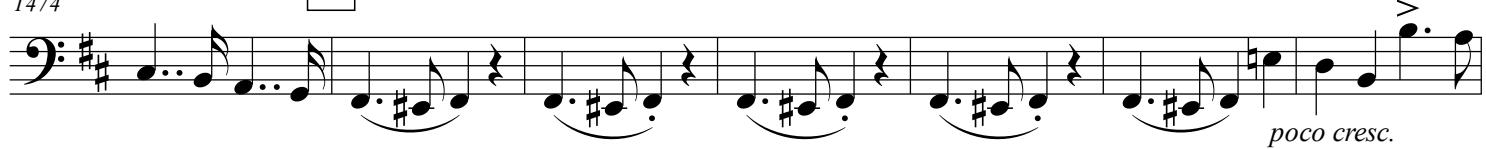
*Poco animando.*

*ff*

*dim.*

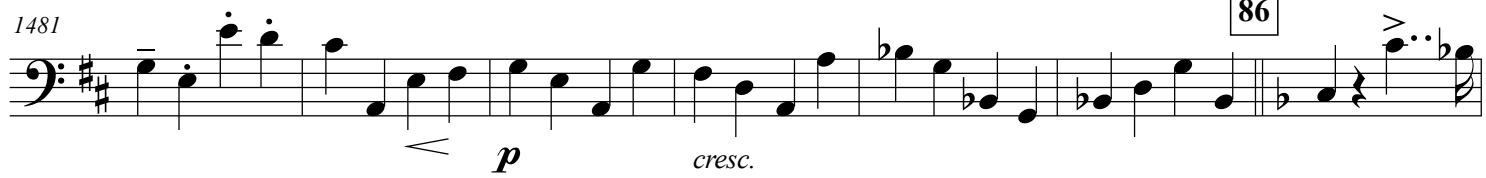
1474

85



1481

86



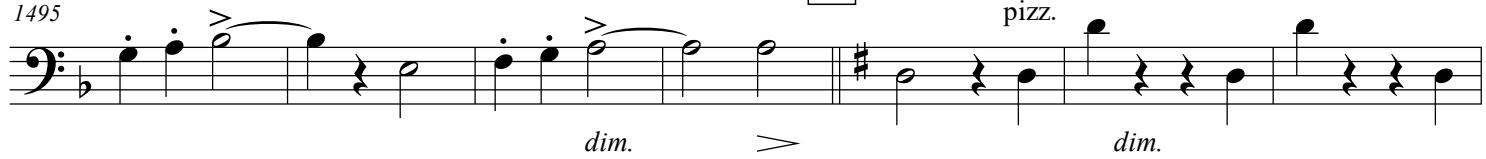
1488

87



1495

88



1502



89

arco

*cresc. sempre*

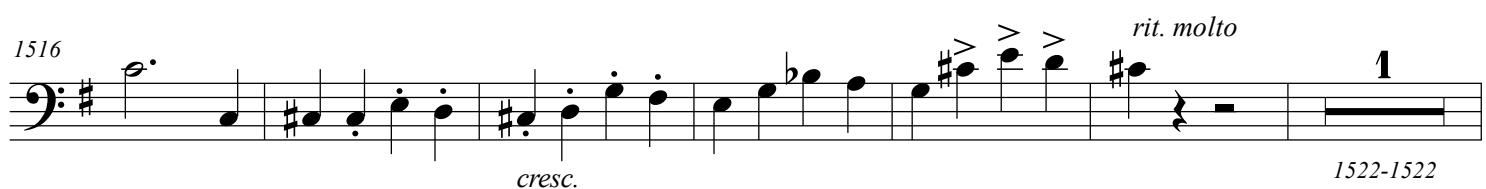
1516

*rit. molto*

1

*cresc.*

1522-1522



## Contrabass

90 *Tempo primo.*

ff

1530

91

1537

92

1544

poco rit.

1551 *a tempo*

rit.

93 *a tempo animato.*

1558

dim.

(10. Aspiration)

Lento  $\text{J} = \text{d}$

1565

3

1568-1570

f

94

rit.

3

1580-1582

## Contrabass

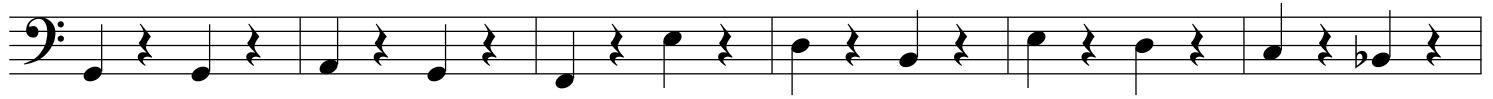
33

**95**

pizz.



1589



1595



## Contrabass

**96**

**96**

**p**

**97****98***Poco più mosso ma tranquillo.*

**97**

**p**

1614

1621

1627

*rit.***99** *Animando - cresc. molto***pp***cresc.*

**Moderato**

*dim.*

1640

1647

**100**

**p**

## Contrabass

35

1654

1654

*cresc.*

**101**

*mf*

1661

1661

*cresc. sempre*

1668

**102**

*poco rit.*

*a tempo*

**102**

*mf*

1675

**103**

*rit. e dim.*

*meno mosso*

**103**

*pp*

1682

**104**

1689

**105**

1696

*cresc.*

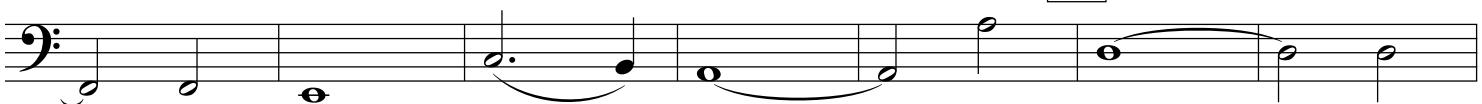
1703

**106**

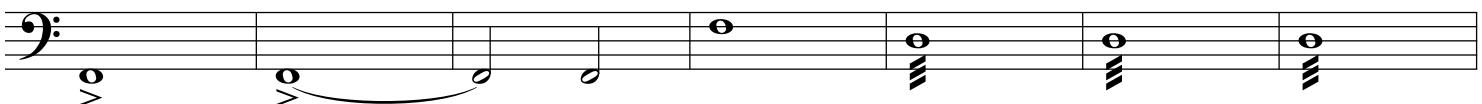
*mf*

## Contrabass

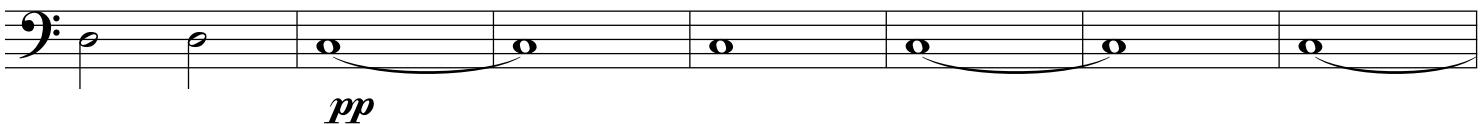
107

*rit.*

1717

*dim e sempre rit.*

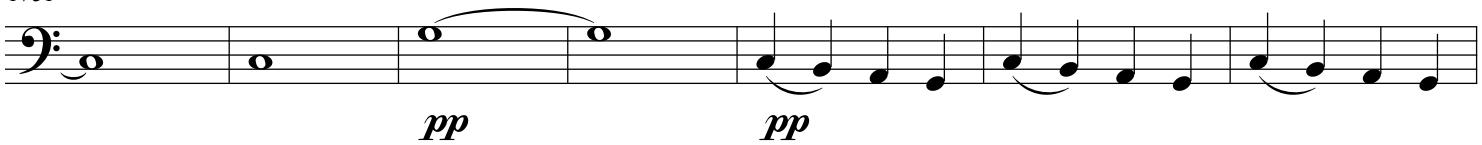
1724

*Slower*

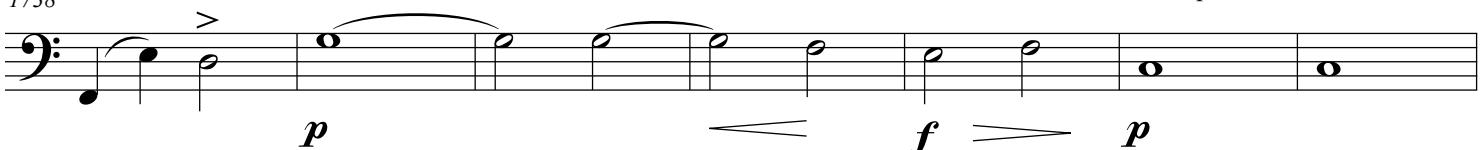
1731

*Slower*

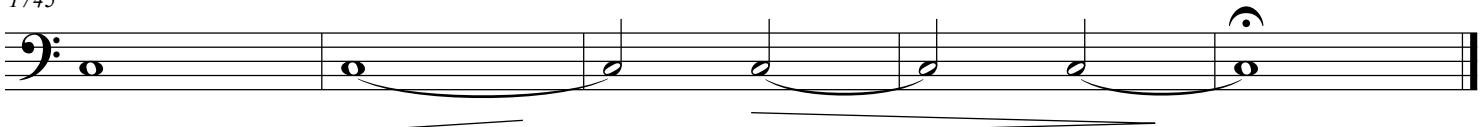
108



1738

*rit.**a tempo*

1745







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