

# **War and Peace**

**A Symphonic Ode**

SET TO MUSIC FOR

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

by

**C. Hubert H. Parry**

**Contrabassoon**

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Professor of Music

University of Minnesota - School of Music  
Minneapolis, Minnesota USA

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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

5  
I-5  
**f** <

**f** <

12  
*cresc.*  
<

20  
<  
**1**

**mf**

28  
*Poco animando*

36

44  
**2** *Animando*

52

## Contrabassoon

Musical score for bassoon part, page 10, system 3. The score consists of two staves. The top staff shows a continuous line of eighth-note patterns with various slurs and grace notes. The bottom staff shows a similar pattern with slurs and grace notes. Measure numbers 60 and 61 are indicated at the beginning of each staff. The dynamic instruction *cresc.* is placed below the first staff, and *ff* (fortissimo) is placed below the second staff. A rehearsal mark '3' is enclosed in a box above the first staff.

66

*allargando*

*a tempo*

**Allegro**

**3**      **17**      **9**

*83-85*      *86-102*      *103-111*

**5**      *Animato*

**f**

A musical score page for orchestra, page 115. The score consists of two systems of music. The top system shows a bassoon part with a melodic line. The bottom system shows a cello part with sustained notes and rests. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The bassoon part starts with a dotted half note, followed by a sixteenth-note pattern, a eighth-note, a sixteenth-note pattern, and a eighth-note. The cello part consists of sustained notes and rests.

6

121

*cresc.*

116

127

*cresc.*

Musical score for bassoon part 1, measures 133-136. The score consists of a single bassoon staff. Measure 133 starts with a whole note followed by a sixteenth-note pattern of two pairs of eighth-note pairs. Measures 134-135 show a similar pattern. Measure 136 begins with a whole note, followed by three pairs of eighth-note pairs, and ends with a long sustained note. The key signature is B-flat major (two flats), and the time signature is common time.

## Contrabassoon

7

137

**7**

137

**ff**

145

*rit.*

**145**

**sf**

154

**8****9****10****26***Meno mosso.***20****Moderato - Alla marcia****12****8**

**154**

**156-181**

**182-201**

**202-213**

**214-221**

**222**

**rit.**

**Flute 1 & 2**

**a tempo**

**ff**

**11**

228

*a tempo***5**

**f**

**233-237**

**p**

241

249

**12****13****Maestoso****Moderato****4****4**

**253-261**

**262-265**

**266-269**

**14***Animando***8***Trumpet 1 & 2**rit.***Allegro alla Marcia.**

**270-277**

**ff**

## Contrabassoon

7

284



290

(2. *War Song*)  
Allegro con fuoco

**15** Allegro con fuoco  
**2**

293-294                    295-296

## Contrabassoon

297

*poco allargando*

*Poco meno mosso.*

*poco rit.*

303

309

**16** *animato*

315

*sf*   *p*

320

*sf*

324

*poco rit.*

*meno mosso*

*allargando*

330

**17** *animato*

336

*mf*

341

346

*cresc.*

*rit.*

351

*Meno mosso.*

357

*rit.*

*animato*

**18**

363

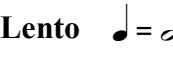
**19**

(3. *Recompense*)

369

**19**      **20**      **9**

373-391      392-400

Lento       **21**      *a tempo*      **22**      **8**      **23**      *Poco più mosso.*      **24**      *Allegro*      **8**

401-408      409-416      417-424      425-430      431-438

**25**      **14**      *meno mosso*      **10**      **26**      *Lento*      **16**      **27**      *Allegro*      **7**

439-452      453-462      463-478      479-485

## Contrabassoon

486 *Flute 1 & 2*

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

493 ***mf***

**28**

500

**29**

508

**30**

516

525

**31**

533

541

**10**

548-557

## Contrabassoon

11

**32**

5                    16

*Clarinet 1 & 2*

558-562                    563-578

*dim.*                    *dim.*

**33**

585

*animato*

**ff**                    **ff**

**34**

597

608

616

623

**35**

631

637

**36**

6

*dim.*

645-650

## Contrabassoon

651

658

37

665

*d = Poco meno mosso.*

3            6            6            3            10

666-668        669-674        676-681        682-684        685-694

38            a tempo            (5. The Dirge)

695

Bass Clarinet

39

702

40

rit.

*f*

709

16            7            15            22            21            10

710-725      726-732      733-747      748-769      770-790      791-800

41            42            43            44

45

46

Bassoon 1 & 2

8

801-808

*mf*

*f*

816

*mf*

824

Musical score for Contrabassoon, page 13, system 1. The key signature is A major (two sharps). The dynamic is *mf*. The measure consists of eight eighth notes.

47

*sempre cresc.*

Musical score for Contrabassoon, page 13, system 2. The key signature is A major (two sharps). The measure consists of eight eighth notes connected by slurs.

(6. *Homecoming*)

836

Musical score for Contrabassoon, page 13, system 3. The key signature is A major (two sharps). The measure consists of eight eighth notes. The dynamic is *f*. The measure number 48 is indicated above the staff.

843

Musical score for Contrabassoon, page 13, system 4. The key signature is A major (two sharps). The measure consists of eight eighth notes.

850

Musical score for Contrabassoon, page 13, system 5. The key signature is A major (two sharps). The measure consists of eight eighth notes.

857

49 *Animato.*

Musical score for Contrabassoon, page 13, system 6. The key signature is A major (two sharps). The measure consists of eight eighth notes. The dynamic is *sf*.

864

Musical score for Contrabassoon, page 13, system 7. The key signature is A major (two sharps). The measure consists of eight eighth notes. The dynamic is *mf*.

## Contrabassoon

871

**50**

878

885

892

**51** *Animato.*

**13**

894-906

911

**52**

918

**53**

932

**54**

**6**

935-940

944



951

55

3

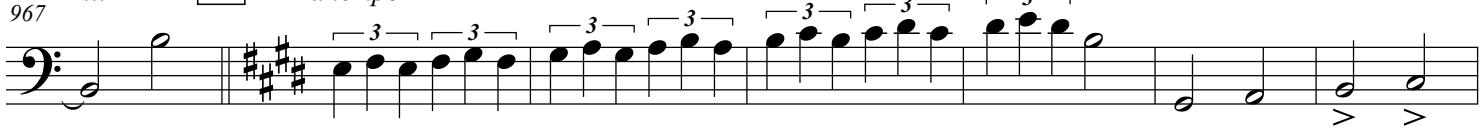
954-956

960



967 rit.

56

*a tempo*

974



981

*poco rit.*

57

*a tempo*

2

986-987



## Contrabassoon

988



996

58 *allargando*

1003

*a tempo* rit. 59 *a tempo*

60 61 (7. Peace) 62  
13 27 3 7 25 9 9

1010-1022 1023-1049 1050-1052 1053-1059 1060-1084 1085-1093 1094-1102

63 64 65 66 67 (8. Home) 68 69  
18 18 6 36 20 16 12

1103-1120 1121-1138 1139-1144 1145-1180 1181-1200 1201-1216 1217-1228

70 71 72 73  
12 5 16 11 11 6 18

1229-1240 1241-1245 1246-1261 1262-1272 1273-1283 1284-1289 1290-1307

74 75 76 77  
2 7 14 4 19 14 7 4

1308-1309 1310-1316 1317-1330 1331-1334 1335-1353 1354-1367 1368-1374

78 *animato* Trumpet 1 & 2 *cresc.* (9. Marching Song of Peace)

3 18 f  
1375-1377 1378-1395

## Contrabassoon

1401 **Vivace** **79** *allargando*

**80**

The musical score consists of two staves of bassoon music. The top staff begins with a rest followed by a melodic line of eighth and sixteenth notes. Measure 79 ends with a forte dynamic (**f**). Measure 80 continues the melodic line with eighth and sixteenth notes, maintaining the dynamic level.

## Contrabassoon

**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.

## Contrabassoon

19

1474

**85**

**11**

*1476-1486*

*1491*

**87**

*f*

*dim.*

*1498*

**88**

**9**

**89**

*1500-1508*

**pp**

*1513*

**3**

*1518-1520*

## Contrabassoon

1521 *rit. molto*

90 *Tempo primo.*

**ff**

1528

91

1535

92

1542

1549 *poco rit.*

*a tempo*

*rit.*

93 *a tempo*

1556 *animato.*

1563

*(10. Aspiration)*  
Lento  $\text{♩} = \text{♩}$

*dim.*

3                    3

1568-1570        1571-1573

94                    95                    96                    97                    98

9                    17                    7                    4                    2                    12

*Bassoon 1 & 2*

1574-1582        1583-1599        1600-1606        1607-1610        1611-1612        1613-1624

## Contrabassoon

21

1626

rit.

**99** *Animando - cresc. molto*

*pp*

1632

**Moderato**

1638

**12**      **9**

1639-1650                  1651-1659                  **mf**

*cresc. sempre*

1663

**102**

*poco rit.*      *a tempo*

**mf**

1675

*rit. e dim.*

**103** *meno mosso*

**104**

**105**

7      7      8

1680-1686      1687-1693      1694-1701

*pp*

## Contrabassoon

Musical score fragment 1702, measure 106. The page number 106 is in a box at the top right. The key signature is B-flat major (two flats). The time signature is common time. The bass clef is in effect. The dynamic marking *mf* is at the beginning. The notes in the measure are: open circle, open circle, open circle, open circle, solid circle, open circle, open circle, open circle, solid circle, open circle, open circle, solid circle.

Musical score fragment showing measures 1709 and 107. The score consists of two staves. The top staff starts with a whole note (C4), followed by a half note (A3), another half note (A3), and a whole note (C4). The bottom staff starts with a half note (A3), followed by a dotted half note (E3), a quarter note (B2), a half note (A3), and a whole note (C4). Measure 107 begins with a half note (A3) and a whole note (C4).

rit.

Musical score for bassoon part 1, page 1716. The score consists of two systems of music. The first system starts with a bass clef, a common time signature, and a dynamic of  $\text{f}$ . It contains six measures of music. The second system begins with a bass clef, a common time signature, and a dynamic of  $\text{ff}$ . It contains four measures of music. The vocal line is continuous across both systems.

*Slower*

**108**

*a tempo*

**11**

**6**

**1723**

**1726-1736**

**1737-1742**

**pp**

1745

Bass clef

pp





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