

War and Peace

A Symphonic Ode

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Flute 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Bodleian Libraries, Oxford University MS. Mus. C. 113

Novello Octavo Edition No. 11638

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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

8 *f* *cresc.*

13

18 *ff*

23 **1** **11** *f*

24-34

38

43 **2** *Animando* **4**

3 3 47-50

51

56

3 3

3
61

cresc. **f**

66

allargando *a tempo*

4 **Allegro** **5** Clarinets 1 & 2

10 5 17

71-80 81-85 86-102

112

118

6 **10**

121-130

131 *f* *cresc.*

7 137 *ff*

142 *sf*

147 **5** 151-155

8 **13** 156-168 *pp* **11** 171-181 **9** *Meno mosso.* **12** 182-193

194 *f* **5** 197-201 **12** 202-213 *Moderato - Alla marcia*

10 **8** 214-221 *rit.* *ff* *a tempo*

11 226

231 *a tempo*
12
5
 233-237 238-249

250 **12**
f *f*
7
 255-261

13 **Maestoso** **Moderato** **14** *Animando*
4 **4** **6**
 262-265 266-269 270-275 *rit.*
f *cresc.*

Lento *rit.* **Allegro alla Marcia.**
 278

283 3

(2. War Song)
Allegro con fuoco
2
 288 3 292-293

15 Allegro con fuoco

294 *f*

Musical staff 294-298: Treble clef, starting with a forte (*f*) dynamic. The music consists of eighth notes in a rhythmic pattern.

299 *f* *sf*

Musical staff 299-303: Treble clef, starting with a forte (*f*) dynamic. It features triplet markings (3) and a sforzando (*sf*) dynamic.

304 *poco allargando* *Poco meno mosso.* *poco rit.*

Musical staff 304-309: Treble clef, featuring tempo markings: *poco allargando*, *Poco meno mosso.*, and *poco rit.*

310 16 *animato*

Musical staff 310-315: Treble clef, starting with a boxed section number 16 and the tempo marking *animato*.

316 *ff* 3 2 319-320

Musical staff 316-320: Treble clef, featuring a fortissimo (*ff*) dynamic, triplet markings (3), and a final double bar line with the number 2. The measure numbers 319-320 are indicated.

321 *poco rit.*

Musical staff 321-324: Treble clef, featuring a *poco rit.* marking and a triplet marking (3).

325 *meno mosso* *ff* *allargando*

Musical staff 325-329: Treble clef, featuring tempo markings *meno mosso* and *allargando*, and a fortissimo (*ff*) dynamic.

330 17 *animato*

Musical staff 330-334: Treble clef, starting with a boxed section number 17 and the tempo marking *animato*.

335

339

ff *mf* *cresc. poco a poco*

345

cresc. *rit.*

350

ff *Meno mosso.*

3

355

360

rit. *animato* 18

ff

365

f *8va* 19

370

(3. Recompense) 20

19 **9**

373-391 392-400

401 **Lento** $\text{♩} = \text{♩}$ 21 *a tempo* 22

7 8 5

402-408 409-416 417-421

422 23 *Poco più mosso.* 6

425-430

pp

24 **Allegro** 25 26 **Lento**

8 14 10 10

431-438 439-452 453-462 463-472

Oboe 1

476 *rit. e dim.* 27 **Allegro** 6

480-485

p

487

(4. Comradeship)

492 **Allegro** 28 29

8 12 3

494-501 502-513 514-516

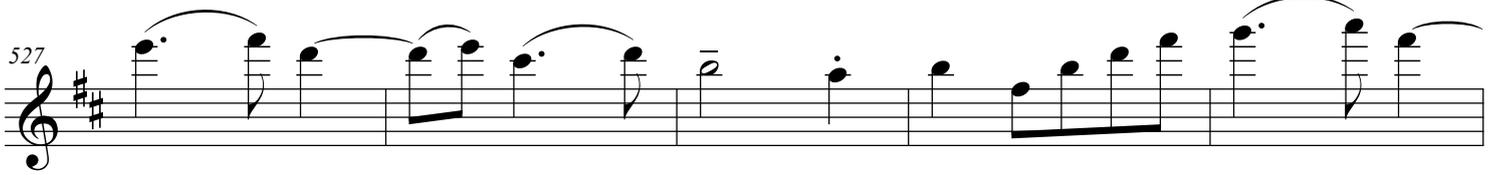
mf

517 *f*

30

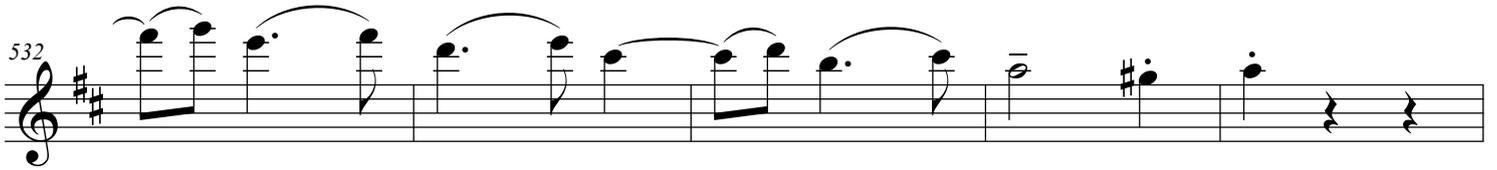
522

527



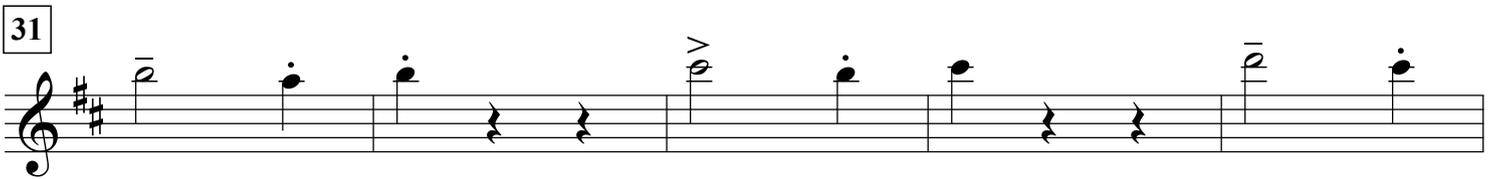
Musical staff 527-531. Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, many beamed together. Slurs are placed over several groups of notes. A fermata is placed over a whole note at the end of the staff.

532



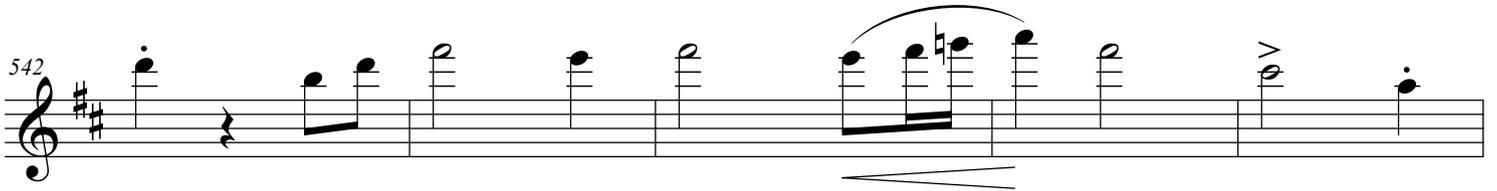
Musical staff 532-536. Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, many beamed together. Slurs are placed over several groups of notes. A fermata is placed over a whole note at the end of the staff.

31



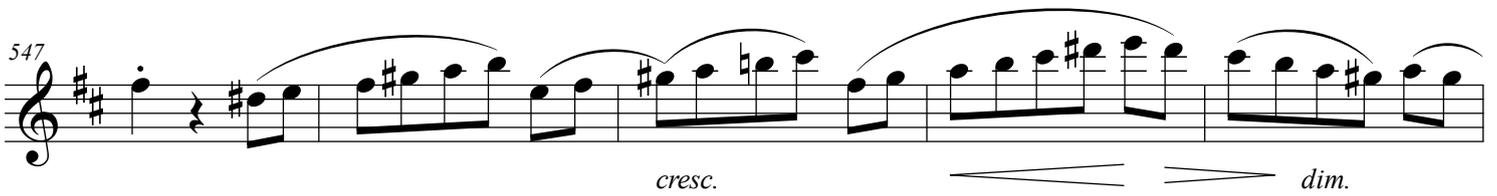
Musical staff 537-541. Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, many beamed together. Slurs are placed over several groups of notes. A fermata is placed over a whole note at the end of the staff.

542



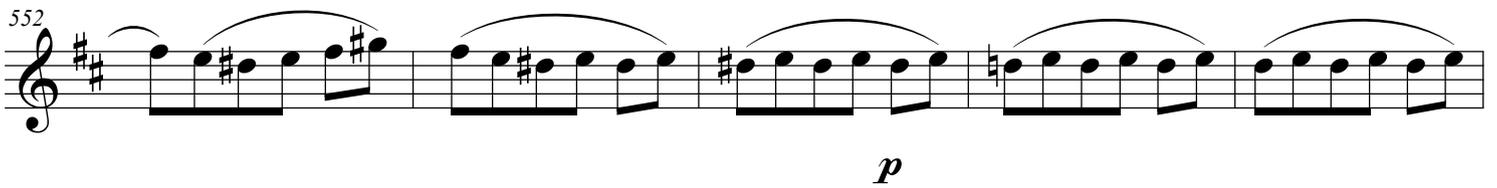
Musical staff 542-546. Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, many beamed together. Slurs are placed over several groups of notes. A fermata is placed over a whole note at the end of the staff.

547



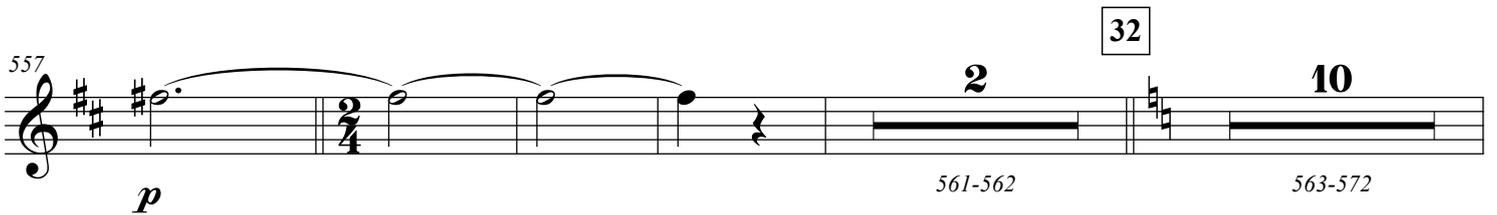
Musical staff 547-551. Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, many beamed together. Slurs are placed over several groups of notes. A fermata is placed over a whole note at the end of the staff. Dynamics markings *cresc.* and *dim.* are present with hairpins.

552



Musical staff 552-556. Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, many beamed together. Slurs are placed over several groups of notes. A fermata is placed over a whole note at the end of the staff. Dynamic marking *p* is present.

557



Musical staff 557-572. Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, many beamed together. Slurs are placed over several groups of notes. A fermata is placed over a whole note at the end of the staff. Dynamic marking *p* is present. A box containing the number 32 is positioned above the staff. Below the staff, there are two measures with repeat signs and the numbers 2 and 10, with the ranges 561-562 and 563-572 indicated below them.

573 *p* *sempre dim.*

578 **33** *animato* *ff*

8

579-586

590

595

600

605 **34**

610

615 **7**

35

8 *f*

625-632

637

dim.

36

6 *p*

644-649

37

7 6

653-659 660-665

668

$\text{♩} = \text{♩}$ *Poco meno mosso.*

5 6

669-673 *mf* 676-681

38

a tempo

(5. The Dirge)

682-684 685-693 *mp*

39

697 *cresc.*

40

702 *f*

rit.

a tempo

707 *f* *rit.* *a tempo* 11 711-721

722 *rit.* 41 *a tempo* 7 726-732

Andante

42

733-747 15 3 748-750 *pp*

43

Con maesta, alla Marcia.

Horns 1 & 2

754-769 16 17 770-786 *dim.*

44

a tempo

mp

45

796

cresc. **f**

Detailed description: This staff contains measures 796 through 801. It begins with a treble clef and a key signature of three flats. The music features a melodic line with slurs and accents. The dynamic marking *cresc.* (crescendo) is placed below the first few measures, and **f** (forte) is placed below the later measures.

802

rit.

Detailed description: This staff contains measures 802 through 806. It continues the melodic line from the previous staff. The dynamic marking *rit.* (ritardando) is placed above the final measures.

46

807-808

2

809-821

13

mf

Detailed description: This staff contains measures 807-808 and 809-821. It features two measures of rests, each with a measure rest symbol above it. The first rest is labeled with the number 2, and the second with 13. The key signature changes to two sharps (D major) between the rests. The dynamic marking **mf** (mezzo-forte) is placed below the staff.

(6. Homecoming)

Allegro vivace.

47

48

825

4

12

826-829

830-841

f

Detailed description: This staff contains measures 825 through 841. It begins with a treble clef and a key signature of two sharps (D major). It features two measures of rests, labeled with the numbers 4 and 12. The key signature changes to 3/2 time between the rests. The dynamic marking **f** (forte) is placed below the staff.

844

3

850-852

Detailed description: This staff contains measures 844 through 852. It features a melodic line with slurs and accents. The dynamic marking **f** (forte) is implied from the previous staff. The staff concludes with a measure rest labeled with the number 3, corresponding to measures 850-852.

853

858

49 *Animato.*

sf

863

868

873

50

f

878

3

881-883

f

885

890

51

19

894-912

f

52

4

913-916

f

cresc.

921

53

926

926

931

54

3

2

932-934

935-936

mf

939

939

944

944

949

55

13

953-965

966 *rit.* **56** *a tempo*
f *ff*

971

976

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

986

991

996 **58** *allargando*

1001 *a tempo*

1006 *rit.* **59** *a tempo* **14** **17** Bass Clarinet

1009-1022 1023-1039

1044 *p* *p*

1049 **61** **7**

1053-1059

(7. Peace) *Andante* **62** *a tempo* *poco animando*

25 **3** **4**

1060-1084 1085-1087 1090-1093

1094 *p*

1099 **63** **14**

1103-1116

64

1117 *p* *pp*

1122

1127 *pp*

1132

1137 *cresc.* *f*

65

1142 *mf*

66

2 8

1143-1144 1145-1152

1155 *mf* *Vivace*

67

23 20

1158-1180 1181-1200

(8. Home)

68

Oboe 1 & 2

1208 **69** *a tempo* **70**
f **5** **12** **12**
 1212-1216 1217-1228 1229-1240

1241 *p* **71**

72 *animato* Oboe 1 & 2
14 **11** **11** **2**
 1248-1261 1262-1272 1273-1283 1284-1285

73 **8**
 1293-1300 *mf*

1303 **2** *p* **74**

1309 *poco rit.* **2** *a tempo*
 1311-1312

75 **76**
14 **4** **19**
 1317-1330 1331-1334 1335-1353

Oboe 1 & 2

8

1354-1361

77

1368-1369

1370

meno mosso

rit.

2

1372-1373

4

1376-1377

78

animato

18

f

1378-1395

(9. Marching Song of Peace)
Vivace

1400

f

3

1401-1403

5

1404-1408

79

allargando

80

1411

1416

Moderato, alla Marcia.

81

15

1419-1433

12

1434-1445

Oboe 1 & 2

sf

82

poco rit.

a tempo

1454

83

1459

1459-1463

1464

cresc.

rit.

84

Poco animando.

1464-1468

1469

ff

1469-1473

1474

85

2

2

1475-1476

1479-1480

1474-1480

1481

1486

86

1491

87

1493-1495

f

dim.

1498

88

1499-1501

p

1505

89

1510-1515

6

1520

90

rit. molto

Tempo primo.

ff

f

1525

1530 91

1535

1540 92

1545 *poco rit.*

1550 *a tempo* *rit.*

93 *a tempo* *animato.*

(10. Aspiration)
Lento $\text{♩} = \text{♩}$ 94

1562-1570 1571-1573 1574-1582

95 96 97 98 *Poco più mosso ma tranquillo.*
Oboe 1

1583-1599 1600-1606 1607-1610 1611-1612 1613-1619

1623 99 *Animando - cresc. molto*

mf 1625-1628 1629-1630

Moderato

100

1631-1634 1635-1650 1651-1658

101

1665 102

1670 *poco rit.* *a tempo*

1674-1678

103 104 105

Oboe 1

1679-1686 1687-1693 1694-1697

1704 106

1709

1714 107

rit.

1719

dim e sempre rit.

ff

1724-1736 **13** 1737-1740 **4** 108

rit. *a tempo* *dim.*

1744

p *pp*



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PUBLISHING

ehms.lib.umn.edu

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