

War and Peace

A Symphonic Ode

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Harp

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

Lento 1 2 3 4 **Allegro** 17

Section	Measures	Tempo
1	1-23	Lento
2	24-46	Lento
3	47-60	Lento
4	61-80	Lento
5	81-85	Lento
6	86-102	Lento
7	103-120	Lento
8	121-136	Lento
9	137-155	Lento
10	156-181	Lento
11	182-201	Lento
12	202-213	Lento
13	214-223	Lento
14	224-227	Lento
15	228-237	Lento
16	238-250	Lento
17	251-252	Lento
18	253-261	Lento
19	262-265	Lento
20	266-269	Lento
21	270-277	Lento
22	278-279	Lento
23	280-291	Lento
24	292-294	Lento
25	295-310	Lento
26	311-330	Lento
27	331-362	Lento
28	363-367	Lento
29	368-372	Lento
30	373-391	Lento
31	392-400	Lento
32	401-408	Lento
33	409-416	Lento
34	417-424	Lento
35	425-430	Lento
36	431-438	Allegro

Harp

25 26 27 28

14 10 16 14 9 12

439-452 453-462 463-478 479-492 493-501 502-513

14 10 16 14 9 12

29 30 31 32 33

9 14 21 5 24 20

514-522 523-536 537-557 558-562 563-586 587-606

9 14 21 5 24 20

34 35 36 37

10 8 17 18 9 13

607-616 617-624 625-641 642-639 660-668 669-681

10 8 17 18 9 13

38 39 40 41

3 14 5 22 7 15

682-684 685-698 699-703 704-725 726-732 733-747

3 14 5 22 7 15

42 43 44 45 46 47

22 21 10 8 21 11

748-769 770-790 791-800 801-808 809-829 830-840

22 21 10 8 21 11

48 49 50 51 52

20 14 17 20 12

841 842-861 862-875 876-892 893-912 913-924

20 14 17 20 12

53 54 55 56 57

10 16 2 15 16 8 7

925-934 935-950 951-952 953-967 968-983 984-991 992-998

10 16 2 15 16 8 7

58 59 60 61 62

9 15 27 3 7 25 9

999-1007 1008-1022 1023-1049 1050-1052 1053-1059 1060-1084 1085-1093

9 15 27 3 7 25 9

63 64 65 66 67 68

Vivace

9 18 18 6 36 20 16

1094-1102 1103-1120 1121-1138 1139-1144 1145-1180 1181-1200 1201-1216

9 18 18 6 36 20 16

69 70 71 72

12 12 5 16 11 11 6

1217-1228 1229-1240 1241-1245 1246-1261 1262-1272 1273-1283 1284-1289

12 12 5 16 11 11 6

73 74 75 76

18 2 7 14 4 19 13

1290-1307 1308-1309 1310-1316 1317-1330 1331-1334 1335-1353 1354-1366

18 2 7 14 4 19 13

77

Sopranos

1367

meno mosso rit.

These are thy triumphs, These thy glories, these are thy glories, O

78

animato

Musical score for measures 78-83. The piece is in G major (one sharp) and 6/8 time. The tempo is *animato*. The dynamic is *mf*. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

1384

animando

Musical score for measures 1384-1389. The piece is in G major (one sharp) and 6/8 time. The tempo is *animando*. The score consists of two staves: a treble clef staff and a bass clef staff. The music continues with the eighth-note accompaniment and active melody.

1390

Musical score for measures 1390-1395. The piece is in G major (one sharp) and 6/8 time. The tempo is *animando*. The score consists of two staves: a treble clef staff and a bass clef staff. The music continues with the eighth-note accompaniment and active melody.

1396

Vivace

Musical score for measures 1396-1403. The piece is in G major (one sharp) and 6/8 time. The tempo is **Vivace**. The dynamic is *f*. The score consists of two staves: a treble clef staff and a bass clef staff. The music continues with the eighth-note accompaniment and active melody.

79

80

81

82

83

3	6	8	16	14	10	9
1401-1403	1404-1409	1410-1417	1418-1433	1434-1447	1448-1457	1458-1466
3	6	8	16	14	10	9

84 85 86 87 88 89

1467-1470 1471-1474 1475-1486 1487-1492 1493-1498 1499-1508 1509-1522

90 91 92 93 Lento $\text{♩} = \text{♩}$ 94

1523-1532 1533-1540 1541-1554 1555-1570 1571-1573 1574-1579

Horns 1 & 2

95

Musical score for measures 95-104. The piece is in 3/4 time and begins with a piano (*p*) dynamic. The melody in the treble clef consists of eighth-note triplets. The bass clef accompaniment features a steady eighth-note triplet pattern. The key signature is one flat (B-flat major or D minor).

Musical score for measures 1587-1596. The melody continues with eighth-note triplets in the treble clef, while the bass clef maintains the eighth-note triplet accompaniment. The key signature remains one flat.

Musical score for measures 1591-1600. The melody in the treble clef shows a key change to two sharps (D major or F# minor) starting in measure 1593. The bass clef accompaniment continues with eighth-note triplets.

Musical score for measures 1594-1603. The melody in the treble clef continues with eighth-note triplets, maintaining the key signature of two sharps. The bass clef accompaniment features eighth-note triplets with some chordal textures.

96

Musical notation for measures 1598-1599. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Both staves begin with a fermata and a '2' above the staff, indicating a second ending. The notation includes various rhythmic values and melodic lines.

1602

Musical notation for measures 1602-1604. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various rhythmic values and melodic lines, with some notes marked with accents.

97

1605

Musical notation for measures 1605-1607. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various rhythmic values and melodic lines, with some notes marked with accents.

1608

Musical notation for measures 1608-1610. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various rhythmic values and melodic lines, with some notes marked with accents and triplets.

98

Poco più mosso ma tranquillo.

1612

p

1618

1622

1624

dim.

rit.

99

Moderato

100

101

2	4	16	9	9
1629-1630	1631-1634	1635-1650	1651-1659	1660-1668
2	4	16	9	9

102 103 104 105

4 6 8 7 6

1669-1672 1673-1678 1679-1686 1687-1693 1694-1699

4 6 8 7 6

1700 Organ

mf

106

Musical score for measures 106-110. The piece is in 3/4 time. The right hand plays a continuous eighth-note pattern starting on G4, moving up stepwise to D5. The left hand provides a simple harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present at the beginning of the first measure. A hairpin symbol indicates a gradual increase in volume over the first four measures.

1710

Musical score for measures 1710-1714. The right hand continues with eighth-note patterns, which become more complex with some intervals of a third and fourth. The left hand accompaniment includes chords and single notes. A sharp sign (#) appears in the right hand in the fourth measure, indicating a key signature change.

107

Musical score for measures 107-111. The right hand features eighth-note patterns with some chords. The left hand accompaniment includes chords and single notes. A dynamic marking of *rit.* (ritardando) is placed above the fourth measure.

1720

Musical score for measures 1720-1724. The right hand plays eighth-note patterns. The left hand accompaniment includes chords and single notes. Dynamic markings include *dim e sempre rit.* (diminuendo e sempre ritardando) above the first measure and *dim.* (diminuendo) below the second measure. The tempo marking *Slower* is placed above the final measure.

11 108 4

1726-1736 1737-1740

rit. Organ *a tempo*

p

Pedal

1745

p *dim.* *pp*



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PUBLISHING

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