

# War and Peace

A Symphonic Ode

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Percussion 1, 2 & 3

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

	<b>Lento</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>Allegro</b>
Cymbal	<b>23</b>	<b>23</b>	<b>14</b>	<b>20</b>	<b>5</b>	<b>17</b>
Side Drum	<b>23</b>	<b>23</b>	<b>14</b>	<b>20</b>	<b>5</b>	<b>17</b>
Bass Drum	<b>23</b>	<b>23</b>	<b>14</b>	<b>20</b>	<b>5</b>	<b>17</b>

1-23      24-46      47-60      61-80      81-85      86-102

	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>Moderato - Alla marcia</b>
Cym.	<b>18</b>	<b>16</b>	<b>19</b>	<b>26</b>	<b>20</b>	<b>12</b>
S. Dr.	<b>18</b>	<b>16</b>	<b>19</b>	<b>26</b>	<b>20</b>	<b>12</b>
B. Dr.	<b>18</b>	<b>16</b>	<b>19</b>	<b>26</b>	<b>20</b>	<b>12</b>

103-120      121-136      137-155      156-181      182-201      202-213

	<b>10</b>	<b>11</b>	<b>12</b>
Cym.	<b>10</b>	<b>4</b>	<b>10</b>
S. Dr.	<b>10</b>	<b>4</b>	<b>10</b>
B. Dr.	<b>10</b>	<b>4</b>	<b>10</b>

214-223      224-227      228-237      238-250      251-252      253-261

	<b>13</b>	<b>14</b>	<b>15</b>
	<b>Maestoso</b>	<b>Lento</b>	<b>Allegro alla Marcia.</b>
Cym.	<b>4</b>	<b>4</b>	<b>8</b>
S. Dr.	<b>4</b>	<b>4</b>	<b>8</b>
B. Dr.	<b>4</b>	<b>4</b>	<b>8</b>

262-265      266-269      270-277      278-279      280-291      292-294      295-303

304 Timpani *poco rit.*

Cym. *tr*

S.Dr. *tr*

B. Dr.

309 **16** *animato*

Cym. *tr*

S.Dr. *f*

B. Dr.

**14** **17** *animato*

Cym. *f*

S.Dr. *f*

B. Dr.

315-328

335 **18**

Cym.

S.Dr. **18**

B. Dr.

337-354

*rit. animato*

**18**

358

Cym.

S.Dr.

B. Dr.

**19**

364

Cym.

S.Dr.

B. Dr.

**20**

**Lento** ♩ = ♩

**21**

**22**

	<b>4</b>	<b>19</b>	<b>9</b>	<b>8</b>	<b>8</b>	<b>8</b>
Cym.						
	369-372	373-391	392-400	401-408	409-416	417-424
S.Dr.	<b>4</b>	<b>19</b>	<b>9</b>	<b>8</b>	<b>8</b>	<b>8</b>
B. Dr.	<b>4</b>	<b>19</b>	<b>9</b>	<b>8</b>	<b>8</b>	<b>8</b>

**23**

**24**

**25**

**26**

**27**

	<b>6</b>	<b>8</b>	<b>14</b>	<b>10</b>	<b>16</b>	<b>14</b>
Cym.						
	425-430	431-438	439-452	453-462	463-478	479-492
S.Dr.	<b>6</b>	<b>8</b>	<b>14</b>	<b>10</b>	<b>16</b>	<b>14</b>
B. Dr.	<b>6</b>	<b>8</b>	<b>14</b>	<b>10</b>	<b>16</b>	<b>14</b>

Percussion 1, 2 & 3

28 29 30 31 32

9 12 9 14 21 5 14

Cym. 493-501 502-513 514-522 523-536 537-557 558-562 563-576

S.Dr. 493-501 502-513 514-522 523-536 537-557 558-562 563-576

B. Dr. 493-501 502-513 514-522 523-536 537-557 558-562 563-576

577 2 33 animato

Cym. 585-586 Timpani *tr*

S.Dr. 577 Sopranos 585-586 *ff*

Si - lent, from rock to rock they steal.

B. Dr. 585-586

588 2 13 10 8 34

Cym. 590-591 594-606 607-616 617-624

S.Dr. 588 *tr* 590-591 594-606 607-616 617-624

B. Dr. 590-591 594-606 607-616 617-624

35 36 37 38 a tempo

17 18 9 6 9

Cym. 625-641 642-659 660-668 669-674 685-693

S.Dr. 625-641 642-659 660-668 669-674 To those who die we give the sa-cred meed of tears. 685-693

B. Dr. 625-641 642-659 660-668 669-674 685-693



694

39

Cym.

S.Dr.

B. Dr.

702

40

Cym.

S.Dr.

B. Dr.

708

rit.

a tempo

Cym.

S.Dr.

B. Dr.

41

42

43

44

Cym.	13	7	15	22	21	10
S.Dr.	713-725	726-732	733-747	748-769	770-790	791-800
B. Dr.	13	7	15	22	21	10

Percussion 1, 2 & 3

45 46 47 48 49

8 21 11 20 14

801-808 809-829 830-840 842-861 862-875

8 21 11 20 14

801-808 809-829 830-840 842-861 862-875

8 21 11 20 14

Cym. S.Dr. B. Dr.

50 51 52 53 54

17 20 12 10 16 2

876-892 893-912 913-924 925-934 935-950 951-952

17 20 12 10 16 2

876-892 893-912 913-924 925-934 935-950 951-952

17 20 12 10 16 2

Cym. S.Dr. B. Dr.

55

6

953-958

6

953-958

6

Cym. S.Dr. B. Dr.

Trombones 1 & 2

Timpani *tr*

*mf*

966 rit. 56 a tempo 14 poco rit. 57 a tempo

14

966 *f* 969-982 14 969-982 14

966 *tr* 969-982 *tr*

966 *f* 969-982 14 969-982 14

Cym. S.Dr. B. Dr.

986

Cym.

986

S.Dr.

B. Dr.

991

Cym.

991

S.Dr.

B. Dr.

58

6

4

993-998

999-1002

6

4

993-998

999-1002

6

4

1003

Cym.

1003

S.Dr.

B. Dr.

*a tempo*

*rit.*

*a tempo*

2

741

1005-1006

1009-1749

2

741

1005-1006

1009-1749

2

741



**ENGLISH HERITAGE**

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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