

# War and Peace

A Symphonic Ode

SET TO MUSIC FOR

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

by

**C. Hubert H. Parry**

Timpani

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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### Source Information

<i>Autograph Manuscript:</i>	Bodleian Libraries, Oxford University MS. Mus. C. 113
<i>Vocal Score:</i>	Novello Octavo Edition No. 11638
<i>Royal College of Music Library</i>	Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
<i>Manuscript Transcription &amp; Score Preparation</i>	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

Lento

3  
1-3 *p*

8  
7-14 *f*

17

5  
19-23 *f*

4  
27-30

31

*Poco animando* 13 *Animando*

34-46 *mf*

50

3

9 9 *a tempo*

52-60 61-69

73

*dim.*


80

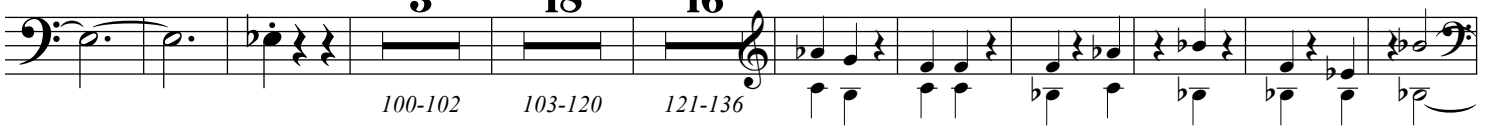
4

82-85 *p*




*Allegro*

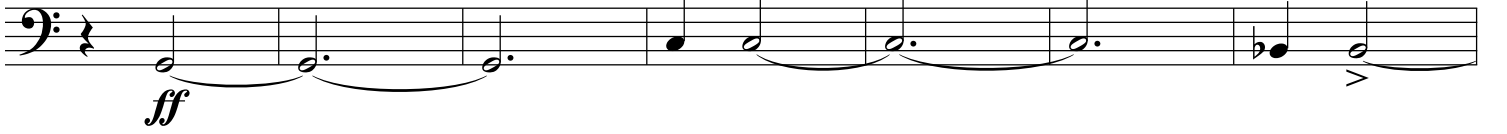
90


97  5 *Animato* 6 7 Horns 1 & 2

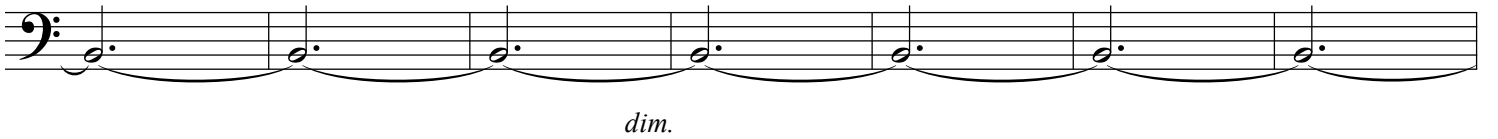


100-102 103-120 121-136


143  *ff*  




150  *rit.* 8




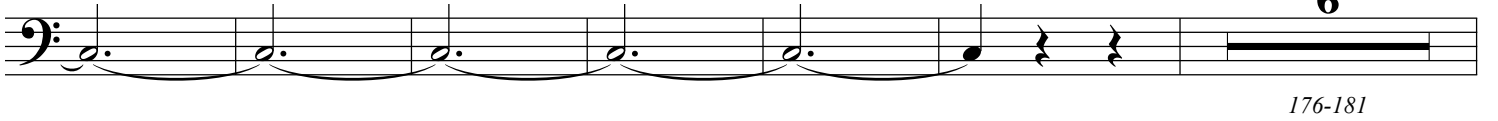
*dim.*

157 *a tempo* 7 





161-167

170  *rit.* 6



176-181

9 *Meno mosso.* 13  *f* 5 **Moderato - Alla marcia** 12



182-194 197-201 202-213

10 Bass Solo *cresc.*



Heed - less of good, and fight - ing for no oth - er end But that the smit - ten cow'r, and cra - vens

219 *rit.*



crawl; Feed - ing the lust in - sat - i - able To soar su - preme, and dom - i - nate the

Timpani

11

224 *a tempo*  
*tr*  
*f*

*a tempo* 12 13 Bass Solo

6 13 2 9

232-237 238-250 251-252 253-261

Such hand in hand con -

264 **Moderato**

spir - ing, each for each, What mon - strous ex - ha - la - tions from Hell's depths a - rise! How on the

14 *Animando*

270 *tr*  
*p*

276 *rit.* **Lento** *rit.* **Allegro alla Marcia.**

*mf* *sf*

283 **Allegro con fuoco** 15 **Allegro con fuoco**

6 2

286-291 295-296

297 *poco allargando* *Poco meno mosso.*

2

302-303

306 *poco rit.* 16 *animato*

*f*

*meno mosso*

2 6

313-314 319-324

*sf*

326

*allargando* *animato*

17

*sf*

333

*Meno mosso.*

18

334-351

*sf*

357

*rit.* *animato*

18

*f*

4 5 6 11 9

19 20

364-367 368-372 373-378 381-391 392-400

*mf*

Lento  $\text{♩} = \text{♩}$  21 22 23 24 Allegro

8 8 8 6

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

Contralto Solo

When the

433

1

fu-ry is spent, — When the dust set-tles down, — And the thun - der dies a - way, We have

Timpani

441 *mf* *animato*

448 *rit.* *meno mosso* **26** **Lento**

*p* **9** **7**

454-462 463-469

470 **27** **Allegro**

**6** **8** *f*

472-477 479-486

489 *f*

496 **28**

503

511 **29** *tr* *tr* *tr* *tr*

**30** **31** Sopranos

**5** **14**

518-522 523-536

With high he - ro - ic soul, \_\_\_\_\_ Though high the



545 *ff* *animato* **10** **5** **32** **14** Sopranos *dim.* *pp*

548-557 558-562 563-576

Si - lent, from rock to rock they steal. \_\_\_

**33** *animato* *ff*

585-586

592 **34** **13** *mf*

594-606

617 *ff*

**35**

623

629 *ff* **5**

634-638

**36** *p*

639

**37** **15** **8** Sopranos *cresc.*

645-659 660-667

To those who live we give the glo-rious meed of

673 *mf* **38**

676-681 682-684

**9** *p*

685-693

698 **39** **40**

*cresc. molto*

705 *rit.* *a tempo* **15**

711-725

**41** *a tempo* *sempre dim.* *tr*

*p*

**42** **43** *Andante* *Con maesta, alla Marcia.* *Horns 1 & 2*

733-747 748-769 770-785

789 **44** *a tempo* *dim.* *p*

795 *cresc. molto*

45 *rit.*

807 ~ 46 10 *tr*

809-818 *mf*

822 *tr*

*mf*

47 *sempre cresc.*

828

834 *cresc.*

48 Allegro vivace.

840 *ff* *f* *tr* *tr*

846 *tr* *tr* *p*

852 *tr* *tr* *tr* 2

858 *mf* 49 *Animato.* *mf* *cresc.*

865 *ff* 50 **7** **13**

869-875 876-888

889 *f* 51 *Animato.* **19**

894-912

52 53 **9** **10**

916-924 925-934

54 55 **13** **2** **6** Trombone 1 & 2

*mf* < > *p* 938-950 951-952 953-958

965 *mf* *cresc. molto* *rit.* 56 *a tempo* **2** *sf*

969-970

57 *a tempo* 58 **11** **8** **7** **3** Side Drum *rit.*

973-983 984-991 992-998 999-1001

59 *a tempo*

1015

60 61 62

2 27 3 7 25 9

1021-1022 1023-1049 1050-1052 1053-1059 1060-1084 1085-1093

63 64 65 66 67

9 18 18 6 36 20

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

68 69 70 71

16 12 12 5 16 11

1201-1216 1217-1228 1229-1240 1241-1245 1246-1261 1262-1272

72 73 74 75

11 6 18 2 7 14

1273-1283 1284-1289 1290-1307 1308-1309 1310-1316 1317-1330

76 77 78

4 19 14 7 3 22

1331-1334 1335-1353 1354-1367 1368-1374 1375-1377 1378-1399

79 80

4 2

1400-1403 1404-1405

Trombone 1 & 2

1411

Moderato, alla Marcia.

1418 *tr* **4** *tr*

*f* 1422-1425 *mf* *cresc.* - - -

1427 *tr*

*f*

1433 *poco rit.* **81** *a tempo* **7** *tr*

1435-1441 *mf*

1445 *tr* **82** *poco rit.* *a tempo* *tr*

*f*

1451 **83** **4**

1454-1457

1460 *tr* **84** **3** *tr* *Poco animando.*

*f* 1463-1465 *ff* *ff*

1468 **85** **86** **87**

1469-1470 1471-1474 1475-1486 1487-1492 1493-1498

**88** **89** Trombone 1 & 2

1499-1508 1509-1519

90 *Tempo primo.*

*ff* *ff*

*p*

91

1530 *ff* *ff*

92

**5** **10** *a tempo* *ff* *rit.*

1536-1540 1541-1550 *f* *cresc.*

93 *a tempo*

*animato.*

*ff* *ff*

1561 *dim.* *dim.*

**Lento** ♩ = ♪

94

95

96

1567 **3** **3** **9** **17** **7**

1568-1570 1571-1573 1574-1582 1583-1599 1600-1606

97

98

99

**4** **2** **16** **2** **4**

1607-1610 1611-1612 1613-1628 1629-1630 1631-1634

**Moderato**  
**16**

100

101

102

**9** **9** *Organ* *mf*

1635-1650 1651-1659 1660-1668

1671 *poco rit.* *a tempo* *rit. e dim.* 103

*mf* *cresc. molto* *f* *pp*

*meno mosso* 104 105

7 7 6 Organ

1680-1686 1687-1693 1694-1699

106

*p*

1711 107

*f* 5

1716-1720

1721 *dim e sempre rit.* *Slower* 11

*sf* *p* 11

1726-1736

108

*pp* *rit.*

*a tempo*

1743







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PUBLISHING

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Catalog Number

1.12/03