

# **War and Peace**

**A Symphonic Ode**

SET TO MUSIC FOR

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

by

**C. Hubert H. Parry**

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

**Lento**

3 2

l-3 7-8

*mf* *mf*

18

Bassoon Double Bass

B-flat F-sharp

1

24

**mf**

4

27-30

**p**

This image shows the first page of a musical score for bassoon. The page begins with measure 24, which consists of six notes: a quarter note, a eighth note, a eighth note, a eighth note, a eighth note, and a eighth note. Measure 25 starts with a eighth note followed by a eighth note. Measures 26 and 27 are entirely blank. Measure 28 begins with a eighth note, followed by a eighth note, a eighth note, a eighth note, a eighth note, and a eighth note. Measure 29 starts with a eighth note followed by a eighth note. Measure 30 begins with a eighth note, followed by a eighth note, a eighth note, a eighth note, a eighth note, and a eighth note.

Musical score for piano, page 10, measures 33-38. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 33 starts with a dotted half note followed by a quarter note. Measure 34 begins with a half note. Measure 35 starts with a half note. Measure 36 begins with a half note. Measure 37 starts with a half note. Measure 38 begins with a half note. The dynamics are indicated as *Poco animando*, **5**, **34-38**, ***mf***, and a crescendo symbol (<). The page number 10 is at the bottom right.

10

49

Musical score for string bass, page 10, measure 67. The score consists of two staves. The top staff shows a bass clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The measure begins with a dotted half note followed by a quarter note. The tempo marking 'allargando' is above the first two notes, and 'a tempo' is above the last two notes. The measure ends with a double bar line.

Musical score fragment 73, page 10. The score consists of two staves. The top staff starts with a measure of 4, followed by a measure of 6, indicated by a thick horizontal bar. The bottom staff starts with a measure of 75-80, followed by a measure of ***pp***. Measure 4 begins with a bass note on the first line, followed by a bass note on the third line with a fermata, a bass note on the second line, and a bass note on the fourth line. Measure 6 begins with a bass note on the first line, followed by a bass note on the third line with a fermata, a bass note on the second line, and a bass note on the fourth line.

Musical score page 5, system 17, Allegro. The score consists of two staves. The top staff is in common time (indicated by '17') and has a key signature of one flat. The bottom staff is in common time and has a key signature of one sharp. The music includes various note heads, rests, and dynamic markings like '>'. Measure numbers 86-102 are indicated at the bottom.

Musical score for piano, page 106, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a key signature of four flats. The bottom staff uses a bass clef and a key signature of one flat. Measures 1-10 show a melodic line primarily in the treble clef staff, with various note heads, stems, and slurs. Measure 10 ends with a double bar line and a repeat sign.

112

**f**

The musical score shows a bassoon part in 12/8 time. The key signature has two sharps. The bassoon plays a series of notes: a dotted half note with a sharp, followed by a whole note with a sharp, then a half note with a flat, a dotted half note with a sharp, a whole note with a sharp, another half note with a flat, a sixteenth-note cluster, a half note with a sharp, a dotted half note with a sharp, and a sixteenth-note cluster.

Musical score for page 117, measures 121-124. The score consists of two staves. The top staff shows a bassoon part with a key signature of B-flat major (two flats) and a tempo of 117. The bottom staff shows a cello part with a key signature of A major (no sharps or flats) and a tempo of 4. Measure 121 starts with a bassoon note followed by a cello note. Measure 122 continues with bassoon and cello notes. Measure 123 begins with a bassoon note, followed by a cello note, and ends with a bassoon note. Measure 124 starts with a cello note. Measures 125-126 are indicated by a box containing the number 6 above the staff, and measures 127-128 are indicated by a box containing the number 4 above the staff. The page number 117 is at the top left, and measure numbers 121-124 are at the bottom right.

## Trombone 1

125

131

7

137

143

149

rit.

8                    3                    26

153-155                    156-181

9                    6                    Horns 1 & 2

182-187

2                    5                    12                    8                     $\frac{8}{8}$

Moderato - Alla marcia

193-194                    197-201                    202-213                    214-221

222

rit.                    Horns 1 & 2                    a tempo

10

## Trombone 1

7

**11**

228

5

233-237

*a tempo*

**13** **12** **2** **9** **13** **Maestoso** **4** **Moderato** **14** **Animando** **4** **4**

238-250 251-252 253-261 262-265 266-269 270-273

274

Horns 1 & 2

*rit.*

**Lento**

*rit.*

**Allegro alla Marcia.**

280

**f**

(2. War Song)

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

287

293-294

## Trombone 1

**15** Allegro con fuoco  
295



299

*poco allargando*

Poco meno mosso.

poco rit.

305

**16**  
*animato*

311

317

*< sf      p*

323

*poco rit.      meno mosso      allargando*

329

**17** *animato*

<

335

*f*

*<*

341

*mf*

347

*cresc.*      *sf*      *sf*      *sf*      *rit.*      *Meno mosso.*

353

//

359

*rit.*      *animato*      **18**

//

*f*

365

**19**

(3. *Recompense*)

371

**6**

373-378      *p*

382

**20**      *Lento*       $\text{d} = \text{d}$

385-391      392-400      401-405

//

406 Tuba

*rit.*      **21**      *a tempo*      **22**

*pp*

410-416      417-424

## Trombone 1

23 Poco più mosso 24 Allegro 25 26 Trumpet 1

425-430 431-438 439-452 453-462 463-477

27

485

(4. Comradeship) Allegro 28 29

491 8 12 9

494-501 502-513 514-522

30 31 Tuba

14 4

523-536 537-540

545 10 5 14

548-557 558-562 563-576

Horns 1 & 2

57 p

dim.

583 3 33 animato

584-586 f

591

**ff**

597

**mf**

603

34

**p**

609

*poco cresc.*

615

35                    36

618-624                    625-641                    642-659

37                    38                    *a tempo*                    (5. *The Dirge*)                    Trumpet 1 & 2

9                    13                    3

660-668                    669-681                    682-684

688

## Trombone 1

Musical score for orchestra, page 40, measure 700. The score consists of two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the double bass. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). Measure 700 begins with a forte dynamic. The strings play eighth-note patterns, while the double bass provides harmonic support with sustained notes. Measure 701 continues with similar patterns, maintaining the dynamic level. Measure 702 shows a transition, with the strings playing eighth-note pairs and the double bass providing harmonic support. Measure 703 concludes the section with a forte dynamic, followed by a repeat sign and a section of eighth-note patterns.

706

*rit.*

*a tempo*

**15**

***pp***

711-725

Musical score for page 41, measures 1-5. The score consists of five staves of music for a string quartet. Measure 1 starts with a forte dynamic (f) and a tempo marking of *molto animato*. Measure 2 begins with a dynamic of *p*. Measure 3 starts with a dynamic of *f*. Measure 4 starts with a dynamic of *p*. Measure 5 starts with a dynamic of *p*. The score includes various performance instructions such as *a tempo*, *sempr dim.*, *pp poco cresc.*, *mp*, *dim.*, and *pp*.

773

*pp*

Musical score for page 10, system 2, measures 779-783. The score consists of two staves. The top staff shows a bass clef, a key signature of one flat, and a time signature of common time. Measure 779 starts with a half note followed by a whole note. Measure 780 begins with a quarter note. Measures 781 and 782 show eighth notes with fermatas. Measure 783 is a repeat of measure 779. The dynamic marking ***pp*** is placed below the staff.

Musical score for page 44, section 5, measures 786-790. The score consists of two staves. The top staff shows a bass clef, a key signature of four flats, and a time signature of 5/4. Measure 1 starts with a whole rest followed by a measure of five eighth notes. Measures 2 and 3 show eighth-note patterns with various rests. Measure 4 starts with a whole rest followed by a measure of five eighth notes. Measure 5 starts with a whole rest followed by a measure of five eighth notes. The bottom staff shows a bass clef, a key signature of four flats, and a time signature of 4/4. Measures 1 through 4 show eighth-note patterns with rests. Measure 5 starts with a whole rest followed by a measure of five eighth notes. The score is labeled "a tempo" above the first staff.

796

poco cresc.

45

834 Trumpet 1 & 2

13

834

Musical score for orchestra, page 840, section 6. Homecoming. The score consists of two staves. The top staff shows a bassoon line with dynamic markings *sf*, *sf*, and *mf*. The bottom staff shows a cello line. Measure 48 starts with a forte dynamic *sf*, followed by a short rest. The key signature changes to G major (one sharp). The tempo is Allegro vivace. The cello line continues with eighth-note patterns.

A musical score page showing a bassoon part. The page number 846 is at the top left. The bassoon's part starts with a dotted half note, followed by a quarter note, another dotted half note, and a quarter note. Then there is a measure with a bass clef, a key signature of two sharps, and a quarter note. The next measure has a bass clef, a key signature of one sharp, and a quarter note. The following measure has a bass clef, a key signature of one sharp, and a quarter note. There is a repeat sign with a first ending. The next measure has a bass clef, a key signature of one sharp, and a quarter note. The dynamic 'p' is placed below the staff. The next measure has a bass clef, a key signature of one sharp, and a quarter note. The final measure has a bass clef, a key signature of one sharp, and a quarter note.

Musical score for page 858, measures 1-2. The score consists of two staves. The top staff shows a bass clef, a key signature of one sharp, and a common time signature. It contains six notes: a dotted half note, a dotted quarter note, a dotted eighth note, a quarter note, a quarter note, and a half note. The bottom staff is mostly blank, with a single short vertical line indicating a measure. Measure numbers 858 and 861-861 are written above the staves.

## Trombone 1

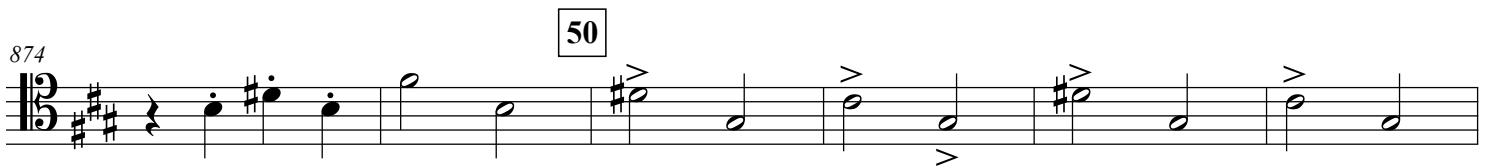
49

*Animato.*

868



874



880



886



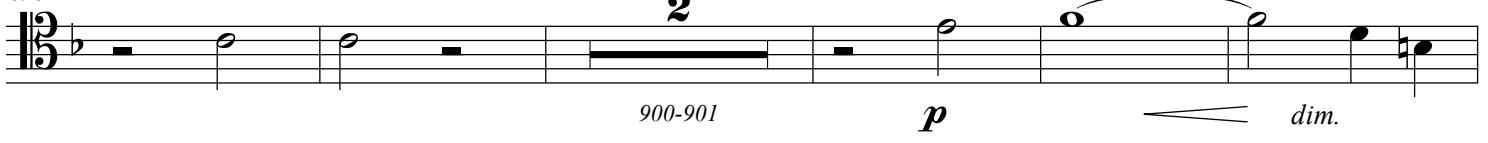
51

*Animato.*

892

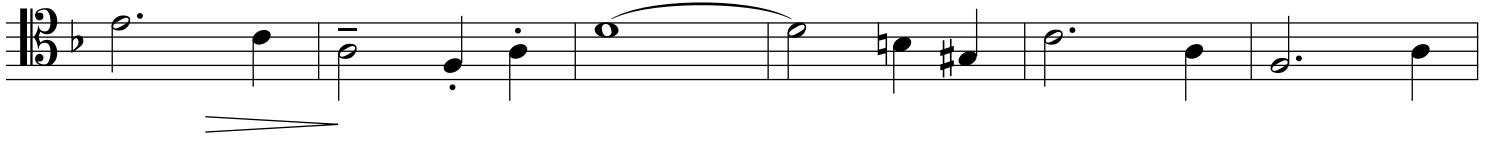


898



900-901

905



## Trombone 1

15

911

52

*mf*

917

*cresc.*

923

53

929

54

3

932-934      *mf*      <---->      <---->

937

*p*      *mf*

>      >      >

943

>      >      >

950

55

6

953-958

2

961-962

## Trombone 1

963

*mf*

*rit.*

**56** *a tempo*

**f**

969

975

981

*poco rit.*

**57** *a tempo*

**2**

986-987

988

*mf cresc.*

994

**58**

1000

*allargando*

*a tempo*

1006

*rit.*

**59** *a tempo*

1012

1018-1022      **p**

**60**      5

1028

**19**      **3**      **7**

**61**

**25**      **9**      **9**      **18**      **18**      **6**

1060-1084      1085-1093      1094-1102      1103-1120      1121-1138      1139-1144

**62**      **63**      **64**      **65**

**66**      **67**      (8. Home)      **68**      **69**      **70**

1145-1180      1181-1200      1201-1216      1217-1228      1229-1240      1241-1245

**71**      **16**      **11**      **11**      **6**      **18**      **2**

1246-1261      1262-1272      1273-1283      1284-1289      1290-1307      1308-1309

**75**      **76**

**77**

Horns 1 & 2

1373

*rit.*

**2**

1376-1377

4

4

## Trombone 1

**78** *animato*

1384 *animando*

1390

*poco cresc.*

(9. *Marching Song of Peace*)  
Vivace

1396

*f*

1401-1403

**79**

**2**

1404-1405

*allargando* **80**

1411

**Moderato, alla Marcia.**

1417

*f*

*<< mf*

1423

1429

*poco rit.*

81

*a tempo*

1435

1441

1447

**82**

*poco rit.*      *a tempo*

1453

**83**

*mf*

1459

1465

*rit.*

**84**      *Poco animando.*

1471

**85**

**11**

*ff*

*dim.*

**p**

1476-1486

## Trombone 1

86      87      88      89      Trumpet 1 & 2

6      6      10      8

1487-1492      1493-1498      1499-1508      1509-1516

1519      rit. molto      90      *Tempo primo.*

*f*

1525

91

1531

1537      92

1543

poco rit.      a tempo      rit.

1549

93      a tempo      animato.

1561

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

1567 3 3  
1568-1570 1571-1573 *mf*

95 96 97 98  
6 17 7 4 2 14  
1577-1582 1583-1599 1600-1606 1607-1610 1611-1612 1613-1626

1627 Horns 3 & 4 rit. 99  
1632-1633

1634 Moderato 100 101 102  
15 9 9 Organ  
1636-1650 1651-1659 1660-1668 *mf*

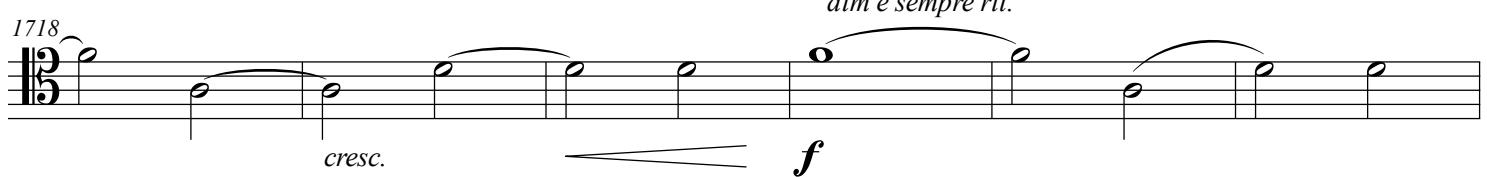
1670 poco rit. a tempo  
*mf*

1676 rit. e dim. 103 meno mosso 104  
dim. pp 7 7  
1680-1686 1687-1693

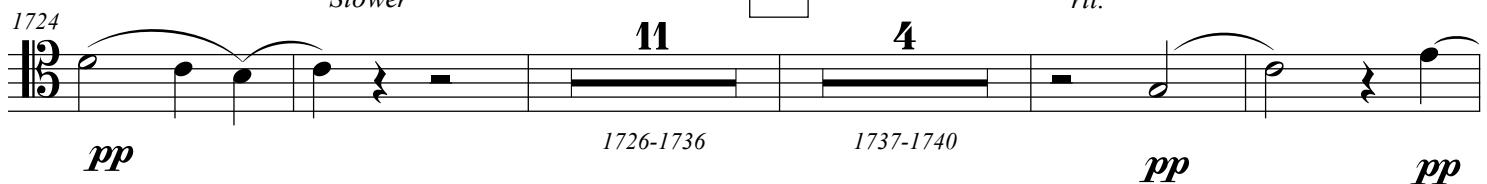
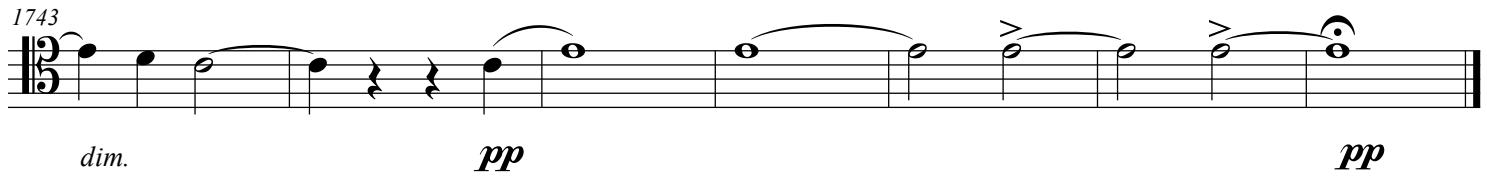
105 106 3 Organ  
1694-1704 1705-1707

## Trombone 1

107

*rit.**Slower*

108

*rit.**a tempo*





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