

War and Peace

A Symphonic Ode

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

<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 & 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

(1. Prologue)

Lento

3
1-3 *mf* 7-8 *mf*

10 12-14

19 1

26 Poco animando 4 5 27-30 *p* dim. 34-38

40

2 47 Animando *mf* cresc.

55 3 cresc.

62

ff

68

allargando *a tempo*

pp

74

4 **Tempo primo**

77-80

pp

83

Allegro **5** **17** Trumpet 1 & 2

86-102

f

105

f

111

f

117

6 **4**

121-124

f

125

p \curvearrowright *mf*

132

7
ff

140

148

rit.
sf **3** **26**
153-155 156-181
8

9 *Meno mosso.* Horn 1 & 2

6 **2**
182-187 *mf* 193-194

195 **10** Bass Solo *Moderato - Alla marcia*

f **5** **12**
197-201 202-213
Heed - less of good, and fight - ing for no

216

oth - er end But that the smit - ten cow'r, and cra - vens crawl; Feed - ing the lust in - sat - i - able To

222 *rit.* *a tempo*

rit. *a tempo*
f
soar su - preme, and dom - i - nate the

11
228 *ff* *a tempo*
5 13
233-237 238-250

12 **13** *Maestoso*
2 9 4
251-252 253-261 262-265

Moderato **14** *Animando* *Flute 1 & 2* *Lento*
4 6
266-269 270-275

279 *rit.* *f* **Allegro alla Marcia.**

(2. War Song)
288 *Allegro con fuoco* 2
293-294

15 Allegro con fuoco

Musical staff for measures 295-300. The staff is in bass clef. It contains eighth and quarter notes with various articulations like accents and slurs.

poco allargando *Poco meno mosso.*

Musical staff for measures 301-306. It begins with a measure rest and then contains eighth and quarter notes with accents and slurs.

poco rit.

16 animato

Musical staff for measures 307-312. It starts with a measure rest, followed by eighth and quarter notes with accents and slurs.

Musical staff for measures 313-318. It begins with a measure rest and contains eighth and quarter notes with accents and slurs.

sf

Musical staff for measures 319-323. It starts with a measure rest and contains eighth and quarter notes with accents and slurs.

p

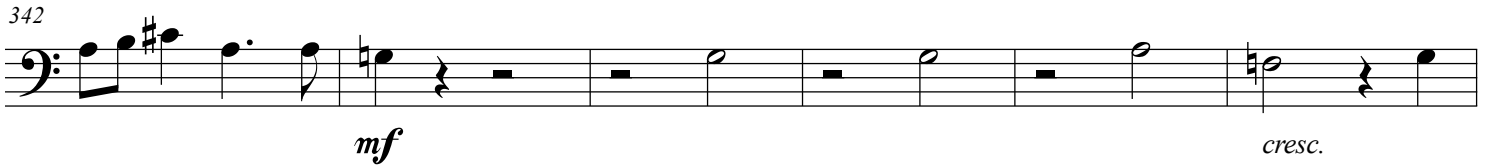
Musical staff for measures 324-329. It begins with a measure rest and contains eighth and quarter notes with accents and slurs.

17 animato

Musical staff for measures 330-335. It starts with a measure rest and contains eighth and quarter notes with accents and slurs.

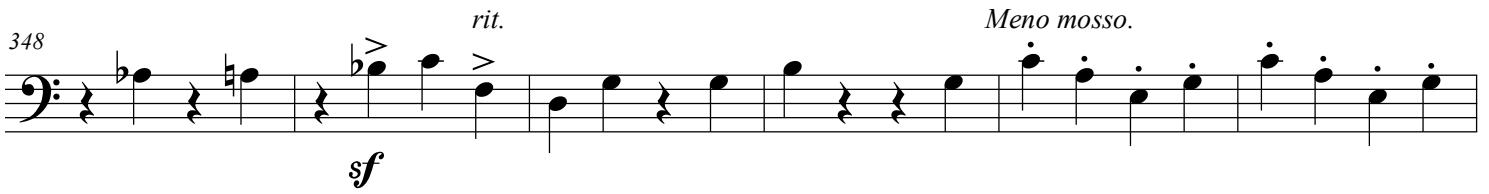
Musical staff for measures 336-341. It begins with two measure rests, followed by eighth and quarter notes with accents and slurs.

342



mf *cresc.*

348



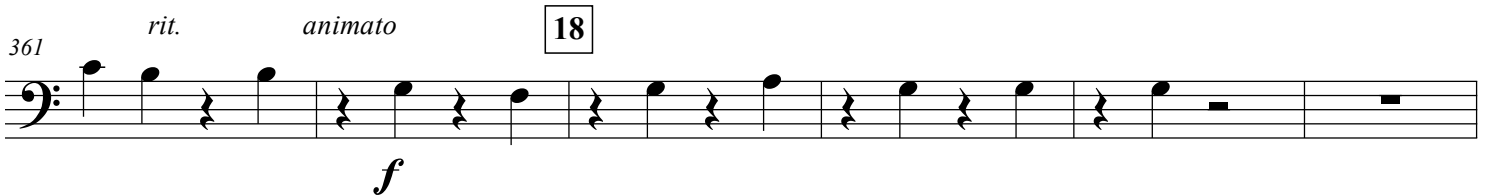
sf *rit.* *Meno mosso.*

354



sf

361



rit. *animato* **18** *f*

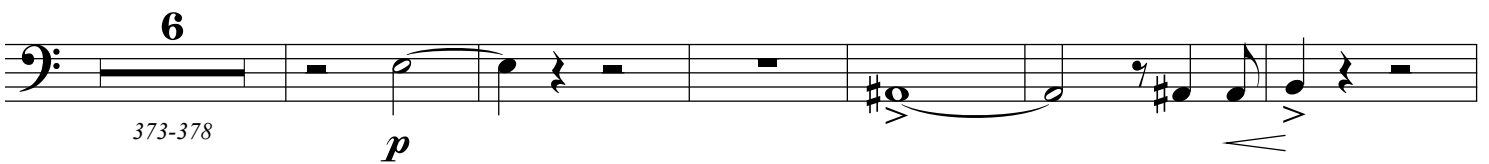
367



19

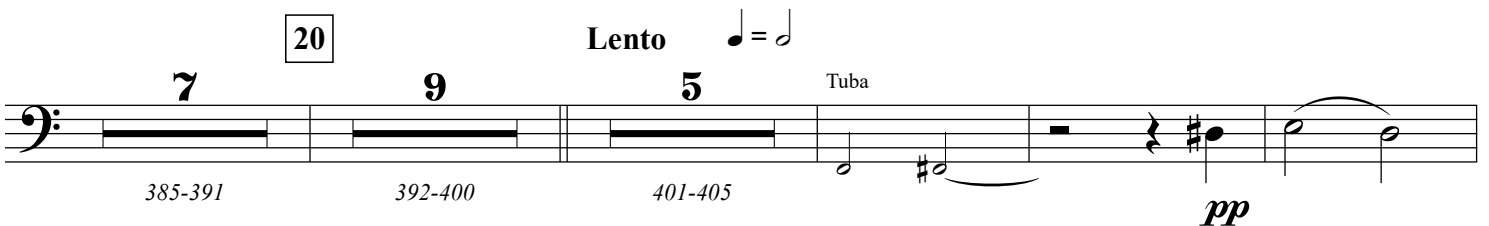
(3. Recompense)

6



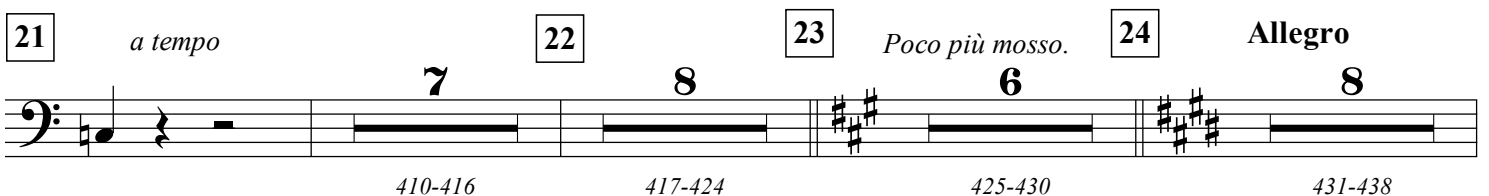
373-378 *p*

7 **9** **5** *Lento* $\text{♩} = \text{♩}$ *Tuba*



385-391 392-400 401-405 *pp*

21 *a tempo* **22** **23** *Poco più mosso.* **24** *Allegro*



410-416 417-424 425-430 431-438

25 **14** 26 **Lento** 27

439-452 453-462 463-477

Trumpet 1

480

487

(4. Comradeship)

492 **Allegro** 28 29 30

mf 8 12 9 12

494-501 502-513 514-522 523-534

535 Tuba 31

544 10 5

548-557 558-562

32 Sopranos *dim.* 14 2

563-576 585-586

Si - lent, from rock to rock they steal. _____

33 *animato* *f* *f*

598

34

mp

608

615

cresc.

618-624 625-641 642-659

37

660-668 669-681 682-684

(5. The Dirge)

Trumpet 1 & 2

688

694

p *pp*

701

706

rit. *a tempo*

dim. *pp*

711-725

41

a tempo

pp poco cresc. *sempre dim.*

731

Andante

42

43

Con maesta, alla Marcia.

Trumpet 1 & 2

15 22
733-747 748-769

771

778

pp

784

44

a tempo

5 786-790 *pp* *p* *pp*

794

799

45

805

rit.

46

p *rit.*

810 *Animando.* **17** 47 Trumpet 1 & 2
812-828

832

838 **48** *(6. Homecoming)* **Allegro vivace.**
sf sf mf

844

850
mf p

856 **1**
f 861-861

49

Animato.

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), time signature of 4/4. The staff contains a sequence of notes: a whole rest, a half note G2, a half note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note B3.

868

Musical staff 2: Bass clef, key signature of two sharps. The staff contains a sequence of notes: a whole rest, a whole note G2, a whole note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note B3.

874

50

Musical staff 3: Bass clef, key signature of two sharps. The staff contains a sequence of notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.

880

cresc.

Musical staff 4: Bass clef, key signature of two sharps. The staff contains a sequence of notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.

886

Musical staff 5: Bass clef, key signature of two sharps. The staff contains a sequence of notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.

51 *Animato.*

892

p

Musical staff 6: Bass clef, key signature of two sharps. The staff contains a sequence of notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.

898

p

Musical staff 7: Bass clef, key signature of two sharps. The staff contains a sequence of notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.

904

4

Musical staff 8: Bass clef, key signature of two sharps. The staff contains a sequence of notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4.

905-908

52

Musical staff 52: Bass clef, key signature of one flat. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are slurs over the first three notes and the last three notes. A sharp sign is placed below the C4 note.

919

Musical staff 919: Bass clef, key signature of one flat. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are slurs over the first three notes and the last three notes. A sharp sign is placed below the C4 note.

53

Musical staff 53: Bass clef, key signature of one flat. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are slurs over the first three notes and the last three notes. Accents (>) are placed above the D3 and E3 notes.

54

Musical staff 54: Bass clef, key signature of one flat. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are slurs over the first three notes and the last three notes. Accents (>) are placed above the D3 and E3 notes. Dynamics include *dim.* and *mf*. A fermata is placed over the final note.

937

Musical staff 937: Bass clef, key signature of one flat. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are slurs over the first three notes and the last three notes. Accents (>) are placed above the D3 and E3 notes. Dynamics include *p* and *mf*.

943

Musical staff 943: Bass clef, key signature of one flat. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are slurs over the first three notes and the last three notes. Accents (>) are placed above the D3 and E3 notes.

948

Musical staff 948: Bass clef, key signature of one flat. The staff contains notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are slurs over the first three notes and the last three notes. Accents (>) are placed above the D3 and E3 notes. Dynamics include *p* and *mf*. A fermata is placed over the final note. A box labeled '55' is positioned above the staff. Below the staff, there are two thick horizontal lines representing rests for 2 and 11 measures, with the numbers '2' and '11' written above them. The measure numbers '951-952' and '953-963' are written below the rests.

964 *rit.* **56** *a tempo*
f *f*

970

976

982 *poco rit.* **57** *a tempo*
mf *cresc.* 2 986-987

989 *mf* *cresc.*

995 **58** *allargando*

1001 *a tempo*

1007 *rit.* **59** *a tempo*

1013

1018-1022

1029

1031-1049

1050-1052

1053-1059

1060-1084

(7. Peace)

1085-1093

1094-1102

1103-1120

1121-1138

1139-1144

1145-1180

(8. Home)

1181-1200

1201-1216

1217-1228

1229-1240

1241-1245

1246-1261

1262-1272

1273-1283

1284-1289

1290-1307

1308-1309

1310-1316

1317-1330

1331-1334

1335-1353

1354-1366

Soprano Solo

These are thy tri-umphs,

1370

These _____ thy glo - ries, _____ ©

these are thy glo - ries, O

78

animato

mf

1384

animando

1390

(9. Marching Song of Peace)

1396

Vivace

f **3** 1401-1403

79

allargando

80

2 1404-1405

Moderato, alla Marcia.

7

7 *f* 1411-1417

10

1422-1431

1432

poco rit.

81

a tempo

7 *mf* 1435-1441

82

poco rit.

1444

1450 *a tempo*

Musical staff for measures 1450-1455. The staff is in bass clef with a key signature of one sharp (F#). It contains six measures of music. The first measure has a quarter note G2, a quarter rest, and a quarter note G2. The next three measures each have a quarter note G2 with an accent (>) above it. The sixth measure has a quarter note G2, a quarter rest, and a quarter note G2.

1456

83

Musical staff for measures 1456-1461. The staff is in bass clef with a key signature of one sharp (F#). It contains six measures of music. The first measure has a quarter note G2, a quarter rest, and a quarter note G2. The next three measures each have a quarter note G2 with an accent (>) above it. The sixth measure has a quarter note G2, a quarter rest, and a quarter note G2. The dynamic marking *mf* is centered below the staff.

1462

rit.

84 *Poco animando.*

Musical staff for measures 1462-1467. The staff is in bass clef with a key signature of one sharp (F#). It contains six measures of music. The first measure has a quarter note G2, a quarter rest, and a quarter note G2. The next three measures each have a quarter note G2 with an accent (>) above it. The sixth measure has a quarter note G2, a quarter rest, and a quarter note G2. The dynamic marking *f* is centered below the staff.

1468

Musical staff for measures 1468-1473. The staff is in bass clef with a key signature of one sharp (F#). It contains six measures of music. The first measure has a quarter note G2, a quarter rest, and a quarter note G2. The next three measures each have a quarter note G2 with an accent (>) above it. The sixth measure has a quarter note G2, a quarter rest, and a quarter note G2. The dynamic marking *ff* is centered below the staff, and *dim.* is at the end of the staff.

1474

85

11

86

6

87

6

88

10

Musical staff for measures 1474-1508. The staff is in bass clef with a key signature of one sharp (F#). It contains four measures of music. The first measure has a quarter note G2, a quarter rest, and a quarter note G2. The next three measures each have a quarter note G2 with an accent (>) above it. The dynamic marking *p* is centered below the staff. Below the staff, there are four measures of rests: 11 measures (1476-1486), 6 measures (1487-1492), 6 measures (1493-1498), and 10 measures (1499-1508).

89 *Trumpet 1 & 2* *rit. molto*

1509-1516

1522 **90** *Tempo primo.* *f*

1522

1528 **91**

1528

1534

1534

1540 **92**

1540

1546 *poco rit.* *a tempo*

1546

1552 *rit.* **93** *a tempo animato.*

1552

1558

1558

(10. Aspiration)

Lento ♩ = ♩

1564

1568-1570 1571-1573

94

mf 1577-1582 1583-1599 1600-1606

97

1607-1610 1611-1612 1613-1624 Harp

1628

rit. 99 *Animando - cresc. molto* 1632-1633

1635

Moderato 1636-1650 1651-1659 1660-1668 Organ

1671

poco rit. *a tempo* *mf*

1677

rit. e dim. 103 *meno mosso* 104 105 *p* *pp* 1680-1686 1687-1693 1694-1704

106

Soprano Solo

Source of all good, source of all good, Foun - tain of hope and strength,

Trombone 3

1712

mf *cresc.*

107

1718

rit. *dim e sempre rit.*

f

1724

Slower *pp* *rit.* *a tempo*

108

11

Timpani

1726-1736

1741

pp

1746

pp



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MUSIC SERIES

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