

War and Peace

A Symphonic Ode

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Tuba

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

(1. Prologue)

Lento

3
1-3 *mf* 7-11 *cresc.*

13

21 1 11
27-37

38

46 2 *Animando*
mf cresc.

54

3 61 *cresc.* *ff*

68 *allargando* *a tempo*

76 **4** **Tempo primo** **Allegro**

77-80 83-85 86-102

pp

5

103 Trumpet 1 & 2

112

f

118 **6**

124

130 **3**

134-136

7

137

ff

145

rit.

8

a tempo

3 4

153-155 156-159

pp

9

Meno mosso.

166

14 3

168-181 182-184

p pp mf

189

2

193-194

f

10

Moderato - Alla marcia Bass Solo

5 12

197-201 202-213

Heed - less of good, and fight - ing for no oth - er end But that the smit - ten

218

cow'r, and cra - vens crawl; Feed - ing the lust in - sat - i - able To soar su - preme, and dom - i - nate the

224

a tempo

11

f

230

5 13 2

233-237 238-250 251-252

9 13 Maestoso Moderato 4 14 Lento

253-261 262-265 266-269 270-277

Trumpet 1 & 2

280 **Allegro alla Marcia.**

f

(2. War Song)

287 **Allegro con fuoco** 2

293-294

15

Allegro con fuoco

295

Musical staff for measures 295-300. The staff is in bass clef and contains a sequence of eighth and quarter notes with rests.

301

poco allargando

Poco meno mosso.

Musical staff for measures 301-306. It begins with a dynamic accent (>) and includes a key signature change to one sharp (F#) in measure 304.

307

poco rit.

16

animato

Musical staff for measures 307-312. It features several dynamic accents (>) and a key signature change to one flat (Bb) in measure 310.

313

Musical staff for measures 313-318. The staff ends with a dynamic marking of *sf* (sforzando).

319

p

cresc.

poco rit.

Musical staff for measures 319-324. It starts with a dynamic marking of *p* (piano) and includes a *cresc.* (crescendo) marking. The staff ends with a *poco rit.* (poco ritardando) marking.

325

meno mosso

allargando

Musical staff for measures 325-330. It features dynamic accents (>) and a *meno mosso* marking, followed by an *allargando* (ritardando) marking.

17

animato

331

Musical staff for measures 331-336. The staff contains a sequence of eighth and quarter notes with rests.

337

Musical staff for measures 337-342. It includes dynamic accents (>) and a key signature change to two sharps (F# and C#) in measure 340.

343

mf > *cresc.*

349

rit. *Meno mosso.*

355

361

rit. *animato* **18**

f

367

19

(3. Recompense)

4 **11**

373-376 *mf* 381-391

20 **9** *Lento* $\text{♩} = \text{♩}$ *Hom 1 & 2*

392-400

406 *rit.* **21** *a tempo* **7** **22** **8**

pp 410-416 417-424

Tuba

23 *Poco più mosso.* 24 **Allegro** 25

6 8 14 5

425-430 431-438 439-452 453-457

Contralto Solo

Have pa - tience,

460

26 **Lento**

look be - yond!

pp

466

27 **Allegro**

10 8

469-478 479-486

Trombones 1 & 2

488

(4. Comradeship)

Allegro

mf

28 29

8 12 3

494-501 502-513 514-516

Flute 1 & 2

520

30

mf

526

4

531-534

535

31

541

547

Sopranos

577

33

animato

593

599

34

606

613

36

Sopranos

Day fades to night _____ And dark - ness pales _____ to

651

37

657

38

(5. The Dirge)

663

Trumpet 1 & 2

686

39

694

40

700

705

710 *a tempo*

41

15 7 15 22

711-725 726-732 733-747 748-769

770 *Con maesta, alla Marcia.*
Soprano Solo

Lo their glo - ry a - ri - seth bright, Burns a lead - ing and kind - ly light,

778

pp

783

43 *a tempo*

5

786-790

pp *p*

793

pp *p*

799

44

805 *rit.*

45

810 *Animando.*

13 4 9

812-824 826-829 830-838

mf

Tuba

(6. Homecoming)

Allegro vivace.

839

48

Musical staff 839-845. Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with dynamic markings *sf*, *sf*, and *mf*. A box containing the number 48 is positioned above the staff. The music ends with a repeat sign.

846

Musical staff 846-851. Bass clef, key signature of two sharps. The staff contains a sequence of notes, including a long note with a slur.

852

Musical staff 852-857. Bass clef, key signature of two sharps. The staff contains a sequence of notes with various rests.

858

49

Animato.

Musical staff 858-863. Bass clef, key signature of two sharps. The staff contains a sequence of notes with a dynamic marking *f* and a slur.

864

Musical staff 864-869. Bass clef, key signature of two sharps. The staff contains a sequence of notes with a dynamic marking *mf*.

870

50

Musical staff 870-876. Bass clef, key signature of two sharps. The staff contains a sequence of notes with a slur and a dynamic marking *cresc.*.

3

877-879

cresc.

884

Musical staff 884-889. Bass clef, key signature of two sharps. The staff contains a sequence of notes with a slur and a dynamic marking *cresc.*.

890 51 *Animato.*

mf

Detailed description: This block contains the first line of musical notation. It starts with a bass clef and a key signature of two sharps (F# and C#). The music begins at measure 890 with a quarter note G2, followed by a quarter rest, a quarter note G2, a quarter rest, a quarter note G2, a quarter rest, a quarter note G2, a quarter rest, and a quarter note G2. A double bar line follows. The second system starts at measure 900 with a quarter note G2, a quarter rest, a quarter note G2, and a quarter rest. The piece concludes at measure 901 with a whole note G2. The dynamic marking *mf* is placed below the final note.

896

2

900-901

p

Detailed description: This block contains the second line of musical notation. It starts with a bass clef and a key signature of one flat (Bb). The music begins at measure 896 with a quarter note G2, a quarter note A2, and a quarter note Bb2. A double bar line follows. The second system starts at measure 900 with a whole note G2. The piece concludes at measure 901 with a quarter note G2. A dynamic marking *p* is placed below the final note. A rehearsal mark **2** is placed above the first measure of the second system, and the measure numbers 900-901 are written below the staff.

903

6

907-912

Detailed description: This block contains the third line of musical notation. It starts with a bass clef and a key signature of one flat (Bb). The music begins at measure 903 with a quarter note G2, a quarter rest, a quarter note G2, and a quarter note A2. A double bar line follows. The second system starts at measure 907 with a whole note G2. The piece concludes at measure 912 with a whole note G2. A rehearsal mark **6** is placed above the first measure of the second system, and the measure numbers 907-912 are written below the staff.

3

961-963

mf

rit.

56

a tempo

f

969

975

poco rit.

57

a tempo

981

2

986-987

988

mf cresc.

994

58

1000

allargando *a tempo*

1006

rit. **59** *a tempo*

1012

60 **27** **3** **7** **25** **9**

1018-1022 1023-1049 1050-1052 1053-1059 1060-1084 1085-1093

63 **64** **65** **66** **67** **(8. Home)**

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

4 19 13

Soprano Solo

1331-1334 1335-1353 1354-1366

These are thy tri-umphs,

1370

These thy glo - ries, these are thy glo - ries, O

78

animato

mf

1384

animando

1389

1394

(9. Marching Song of Peace)

Vivace

79

3 3 2

1396-1398 1401-1403 1404-1405

f

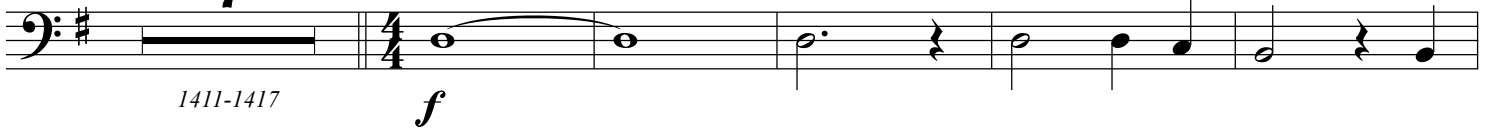
allargando 80

1406



Moderato, alla Marcia.

7



1411-1417

1423

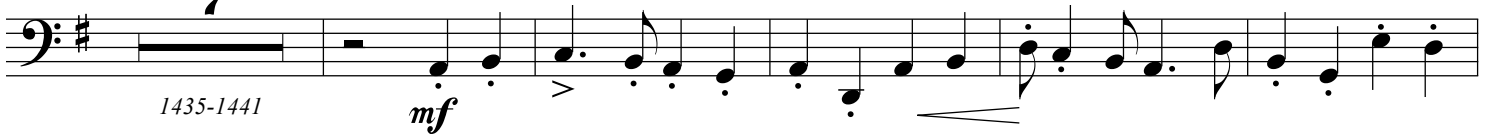


poco rit. 81 *a tempo*

1429



7

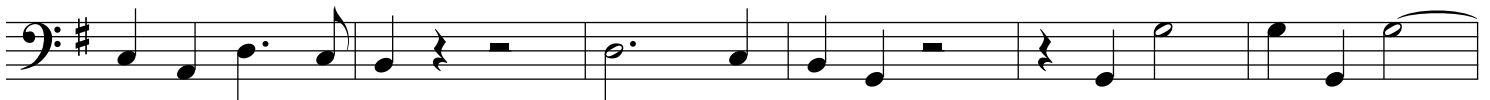


1435-1441

82

poco rit. *a tempo*

1447



83

1453



1459



1465 *rit.* 84 *Poco animando.*

f

Detailed description: This musical staff covers measures 1465 to 1470. It begins with a *rit.* (ritardando) marking. A box containing the number 84 is placed above the staff. The tempo marking *Poco animando.* is also present. The music consists of a series of eighth and quarter notes, with a dynamic marking of *f* (forte) below the staff.

1471 85

ff *dim.* *p* **11** 1476-1486

Detailed description: This musical staff covers measures 1471 to 1486. It starts with a *ff* (fortissimo) dynamic. The music features a melodic line with some grace notes. A *dim.* (diminuendo) marking is placed above the staff. The dynamic changes to *p* (piano) later in the staff. A box containing the number 85 is above the staff. A large number 11 is placed above the final measure, which is marked with a double bar line and the measure numbers 1476-1486 below it.

86 **6** 87 **6** 88 **10** 89 **11** Trombone 3

1487-1492 1493-1498 1499-1508 1509-1519

Detailed description: This section contains four measures of music, each represented by a thick horizontal bar. Above each bar is a box with a measure number: 86, 87, 88, and 89. Below each bar is a range of measure numbers: 1487-1492, 1493-1498, 1499-1508, and 1509-1519. The first three bars are in a key signature of one sharp (F#). The fourth bar is in a key signature of one flat (Bb) and is labeled 'Trombone 3' above it. The music in the fourth bar consists of a few notes with a slur over them.

90

Tempo primo.

1528

91

1534

1540

92

1546

poco rit.

a tempo

1552

rit.

93

a tempo

animato.

1558

1564

(10. Aspiration)

Lento $\text{♩} = \text{♩}$

1568-1570

1571-1573

94 95 96

6 17 7

1577-1582 1583-1599 1600-1606

mf

97 98

4 2 12

1607-1610 1611-1612 1613-1624

Harp

1628 rit. 99 Animando - cresc. molto Moderato 15

1629-1630 1631-1633 1636-1650

100 101 102

9 9

1651-1659 1660-1668

Organ poco rit. mf

1673 a tempo 103 meno mosso

2 rit. e dim. p pp

1675-1676

104 105 106

7 7 11

1680-1686 1687-1693 1694-1704

Soprano Solo

Source of all good, source of all

1708 cresc.

good, Foun - tain of hope and strength,



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