

War and Peace

A Symphonic Ode

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Violin II

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

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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

I-3

divisi

9

f cresc.

1

26

mf

33

Poco animando

40

45

2 *Animando*

mf > *cresc.* > =

50

57

3

cresc.

63

allargando

ff

70

a tempo

dim.

78

4 **Tempo primo**

4

7

82-85

86-92

Allegro

Violin II

93

mf

f

100

5 *Animato*

f

107

114

120

6

p

cresc.

127

cresc.

134

7

ff

141

sf

sf

148

rit.

3

26

153-155

156-181

9

Meno mosso.

9

Trumpets 1 & 2

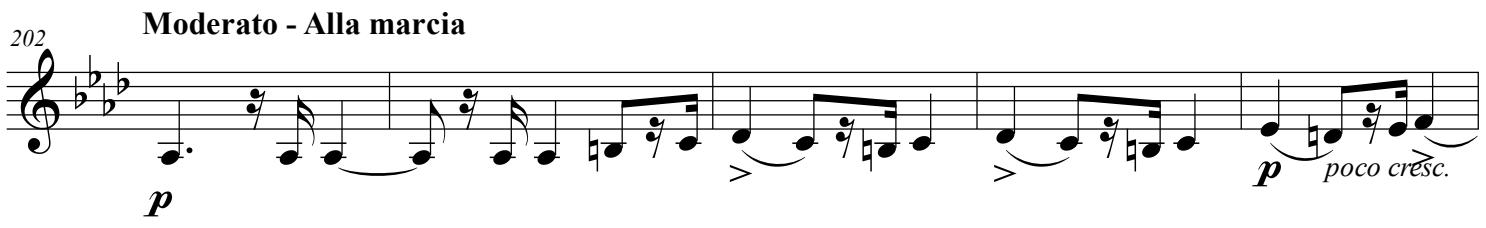
182-190

197-201

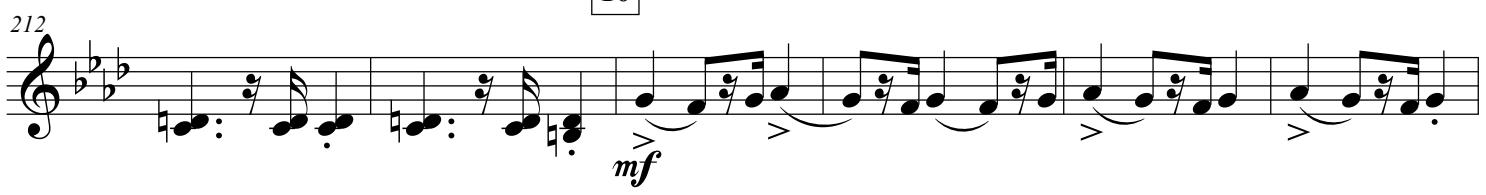
Violin II

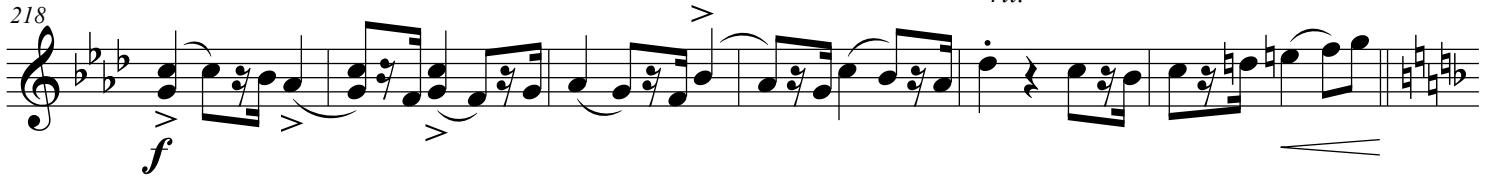
Moderato - Alla marcia

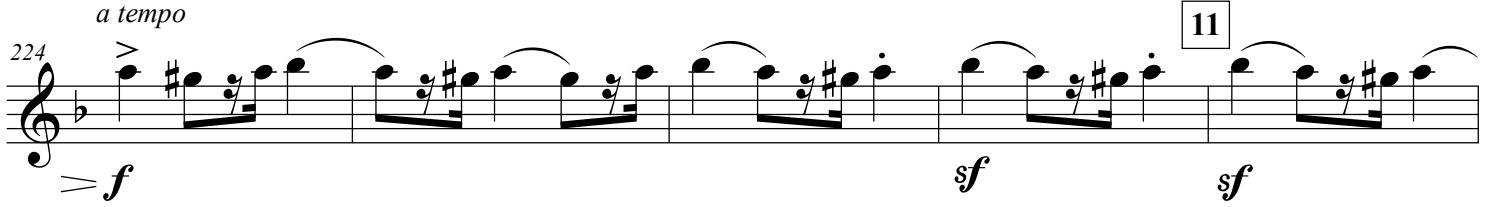
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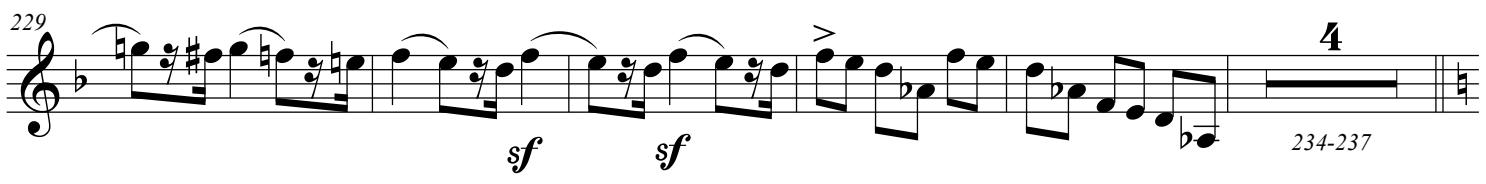
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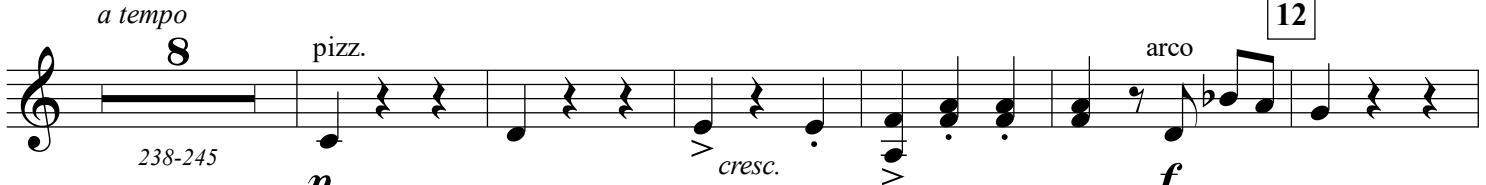
207 

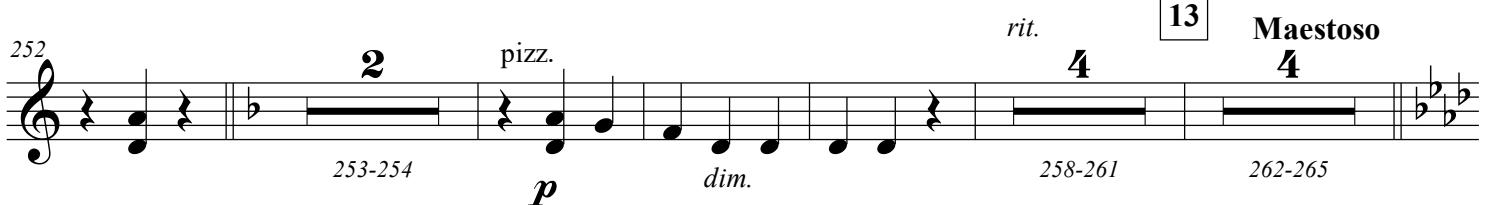
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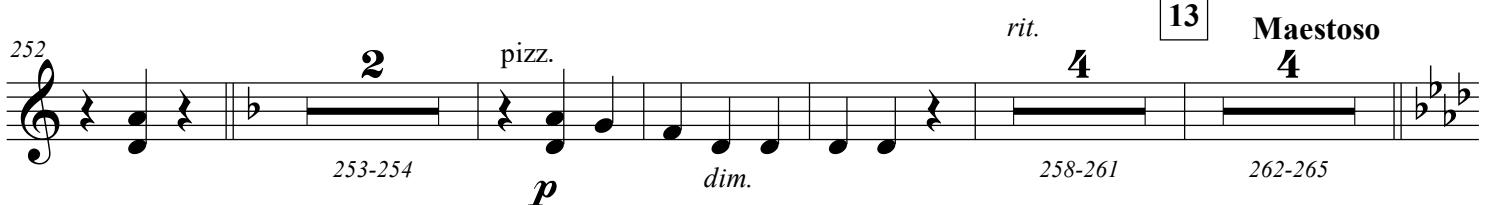
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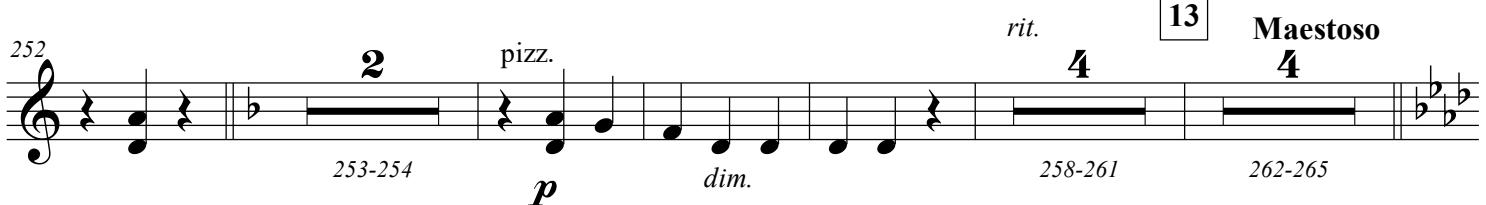
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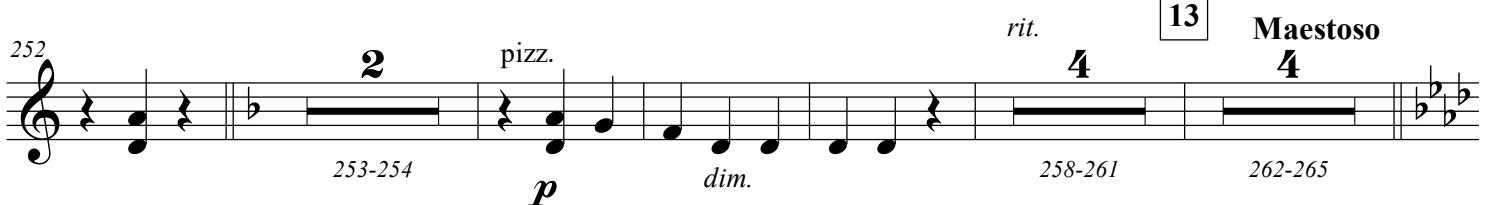
229 

238-245 

252 

253-254 

258-261 

262-265 

Moderato

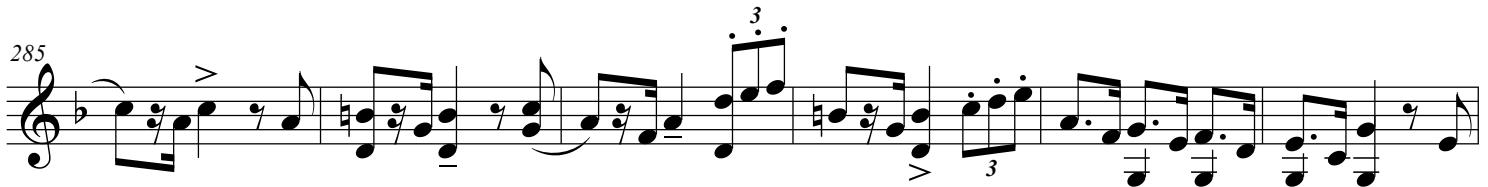
266 arco **p**

14 *Animando* **p** *cresc.*

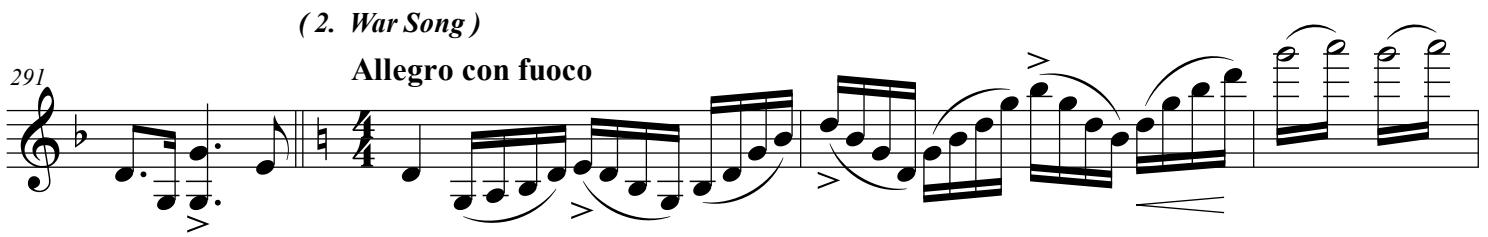
273 *rit.* **Lento** **f** *rit.* **1** *279-279*

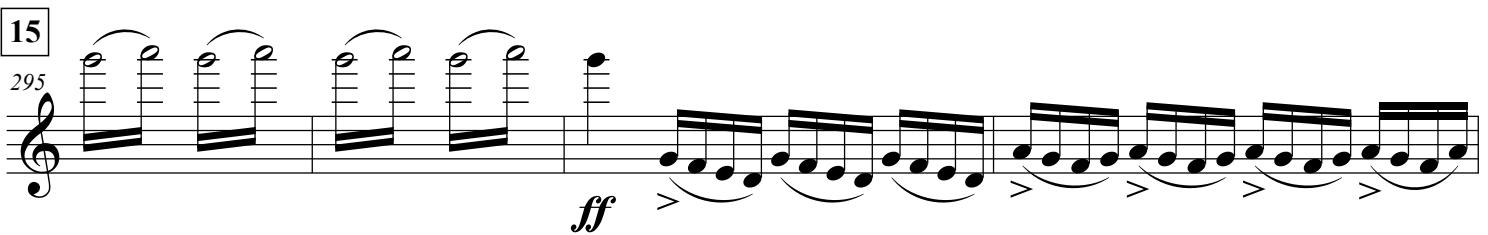
Allegro alla Marcia.

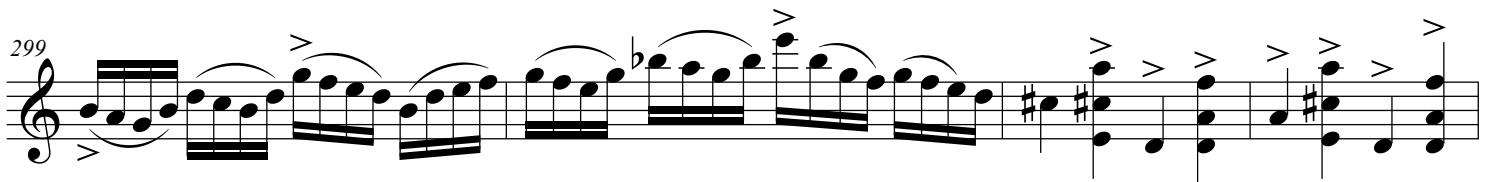
280 

285 

(2. *War Song*)

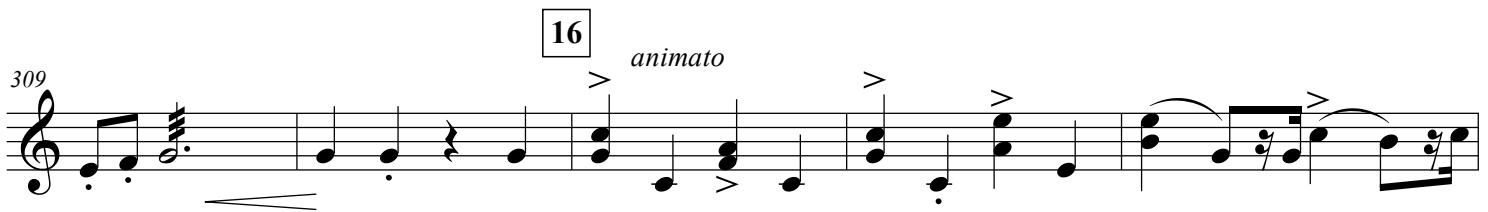
291 

15 

299 

poco allargando Poco meno mosso. poco rit.

303 

16 

314 

317

sf *p*

321

f

324 *poco rit.* *meno mosso* *allargando*

ff

329

17 *animato*

17 *animato*

335

Violin II



342

p *cresc. poco a poco*

345

cresc. molto

348

rit.

351

Meno mosso.

sf

sf

rit.

357

sf

sf

rit.

18

362

animato

ff

367

19

sf

373 (3. Recompense)

379

5 4

381-385

f

388-391

20

p

5 7

394-398

Lento $\text{♩} = \text{♪}$

402-408

21 *a tempo*

p

cresc.

cresc.

22

415

2

419-420

Violin II

421

23 Poco più mosso.

428

24 Allegro

433

438

25 9
439-447

452

meno mosso 4
457-460

461

26 Lento

467

473

rit. e dim.

27

Allegro**2**

480-481

cresc.

p

486

f

*(4. Comradeship)***Allegro**

492

**mfpizz.
sf**

28

499

sf

507

sf

Violin II

29 arco

30

522

529

31

536

543

sf

10

3

548-557

558-560

32

561

567

11

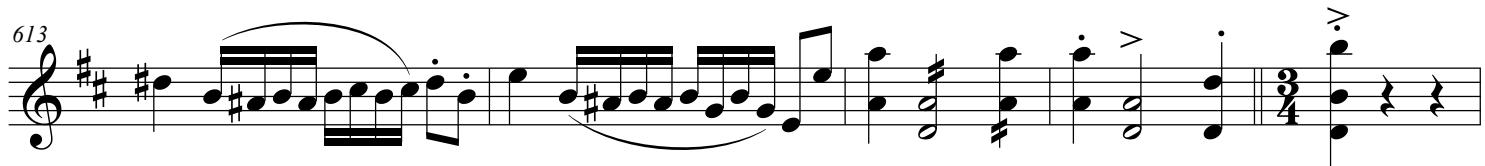
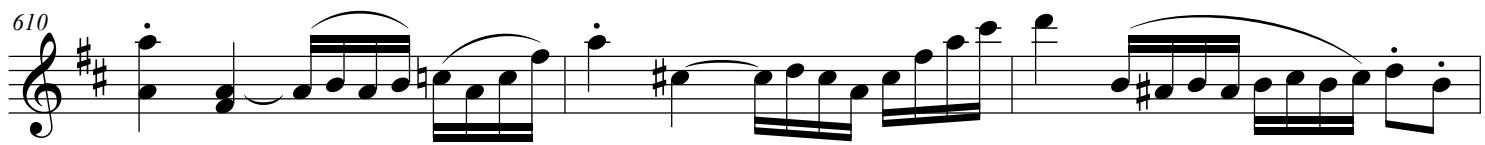
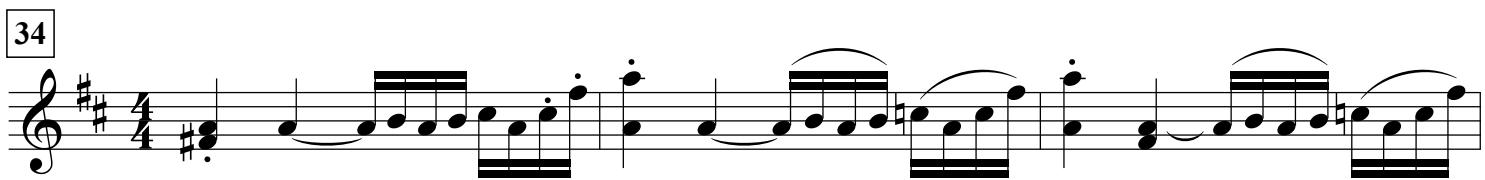
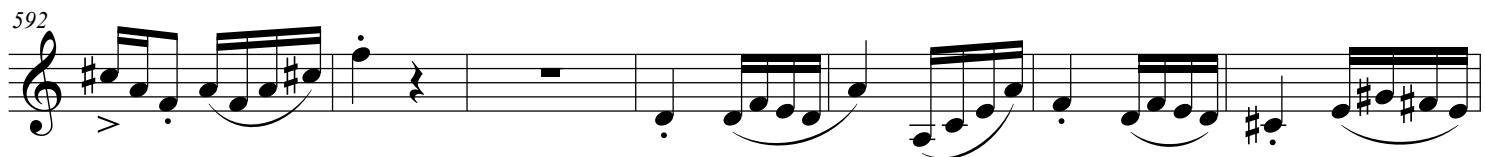
574

33

animato

576-586

ff



Violin II

618 pizz.

> > > > > > > > >

35

sf

626

> > > > > arco> . > .

641

36

p

A musical score for piano, page 10, system 1. The score shows a single melodic line in G major (two sharps) and common time. The key signature changes to F major (one sharp) at measure 648. The melody consists of eighth-note patterns with various slurs and grace notes.

A musical score for piano, showing a single melodic line. The key signature is two sharps, and the time signature is common time. The measure begins with a half note followed by an eighth-note pattern of B, A, C, B, A, C. This is followed by a sixteenth-note pattern: B, A, C, B, A, C, D, C, B, A, C, B. The next section starts with a dotted quarter note followed by a sixteenth-note pattern: B, A, C, B, A, C, D, C, B, A, C, B. The final section consists of a eighth-note pattern: B, A, C, B, A, C, D, C, B, A, C, B.

Musical score for page 37, measures 37-40. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 37 starts with a forte dynamic (**f**). Measures 38-39 show a melodic line with eighth and sixteenth-note patterns. Measure 40 begins with a dynamic marking '*divisi*' above a bracket, followed by a forte dynamic (**f**) at the end of the measure.

38 *a tempo* (5. *The Dirge*)

3 9

682-684 685-693 *p*

698

39

cresc.

40

ff

703

40

cresc. molto

41

16

7

3

Andante

Sopranos

Out of the reach of

735

cares and fears, Wept by ten - der-ly fall - ing tears, Here they sleep ____

743

42

— through the

f < *sf*

750

13

rit.

752-764

pp < >

pp —

769

43

Con maesta, alla Marcia.

Horns 1 & 2

15

© 771-785

pp

p

Violin II

788

44

a tempo

p

793

cresc.

799

45

f

cresc. molto

ff

804

rit.

46

Animando.

5

810-814

mf

819

824

47

4

5

826-829 830-834

836

(6. *Homecoming*)

48 **Allegro vivace.**

848

853

cresc. molto *cresc. molto*

858

49 **Animato.**

863

868

873

50

Violin II

878

883

889

51 *Animato.*

895

902

908

52

914

920

53

926

932

54

938

944

950

55

956

962

56

a tempo

ff

Violin II

974

979

poco rit.

57

a tempo

990

995

58

1000

allargando

a tempo

1005

rit.

59

a tempo

ff

1010

3

tranquillo

1069-1071

pp

1078

dim.

rit.

62 *a tempo*

1086

poco animando

dim.

pp >

Violin II

1122

pp

1130

1138

65 66

5 3

1140-1144 1145-1147

1151

f

1158

2

1162-1163 pp

1168

2 5

1169-1170 pp 1176-1180

67 (8. Home)

Vivace

6

1182-1187

f

1191

sf

2

1194-1195 mf

1199

68

1205

pizz.

arco

1212

rit.

69

a tempo

pizz.

1218

1225

70

1232

arco

pp

1239

71

12

3

1250-1261

1262-1264

Violin II

1265 Soprano Solo

The sa - cred spots where rest the loved ones passed a - way.

72

animato

1280

>

73

1286

4

1293-1296

74

1297 pizz.

10 2

poco rit.

1298-1307 1308-1309

mf cresc.

a tempo

75

2 9

p

1313 1315-1316 1317-1325

1329 pizz.

76 arco

3 19 2

1332-1334 1335-1353 1354-1355

Cello

1356

f

1361-1363

1366

77

1373

meno mosso *rit.*

78 *animato*

2

1376-1377

mf

1380

animando

cresc.

1388

cresc.

(9. Marching Song of Peace)

1396

Vivace

f

1402

79

1408

allargando

80

1415

Moderato, alla Marcia.

2

f

1419-1420

Violin II

1421

1428

poco rit.

81

a tempo

1439

1445

82

poco rit.

a tempo

1450

1455

83

1460

Musical score for page 1465, measure 84. The score consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a tempo marking of *Poco animando.*. The bottom staff starts with a bass clef and a key signature of one sharp. Measure 84 begins with a quarter note followed by a eighth note, then a sixteenth note tied to the next eighth note. This pattern repeats several times. The score includes dynamic markings like *rit.* and *p*, and a fermata over the eighth note of the first measure.

147
ff

dim.

p

85

1482

p

mf

Violin II

86

86

cresc.

f

dim.

87

87

cresc.

dim.

88

88

dim.

p

89

1505

1510

cresc. sempre

1514

1518

rit. molto

90

Tempo primo.

90

ff

Musical score page 91, measures 1529-1530. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of common time. The second staff begins with a bass clef, a key signature of one sharp, and a time signature of common time. Measure 1529 ends with a fermata over the bass note. Measure 1530 starts with a dynamic instruction 'p' (piano) above the bass staff. The music continues with eighth-note patterns and grace notes. Measure 1530 concludes with a repeat sign and a double bar line.

A musical score for a string quartet, showing ten measures of music. The key signature is one sharp, and the time signature is common time. The music consists of six staves of four measures each. Measure 1: Violin 1 plays eighth notes, Violin 2 and Cello play eighth-note pairs, and Bass plays eighth notes. Measure 2: Violin 1 plays eighth notes, Violin 2 and Cello play eighth-note pairs, and Bass plays eighth notes. Measure 3: Violin 1 plays eighth notes, Violin 2 and Cello play eighth-note pairs, and Bass plays eighth notes. Measure 4: Violin 1 plays eighth notes, Violin 2 and Cello play eighth-note pairs, and Bass plays eighth notes. Measure 5: Violin 1 plays eighth notes, Violin 2 and Cello play eighth-note pairs, and Bass plays eighth notes. Measure 6: Violin 1 plays eighth notes, Violin 2 and Cello play eighth-note pairs, and Bass plays eighth notes. Measure 7: Violin 1 plays eighth notes, Violin 2 and Cello play eighth-note pairs, and Bass plays eighth notes. Measure 8: Violin 1 plays eighth notes, Violin 2 and Cello play eighth-note pairs, and Bass plays eighth notes. Measure 9: Violin 1 plays eighth notes, Violin 2 and Cello play eighth-note pairs, and Bass plays eighth notes. Measure 10: Violin 1 plays eighth notes, Violin 2 and Cello play eighth-note pairs, and Bass plays eighth notes.

Musical score page 92, measures 11-12. The key signature is A major (no sharps or flats). Measure 11 starts with a quarter note G, followed by eighth-note pairs (G, B) and (A, C#), then eighth-note pairs (B, D) and (C#, E). Measure 12 begins with a dotted half note F# followed by eighth-note pairs (F#, A) and (E, G), then eighth-note pairs (D, F#) and (C#, E).

Musical score for piano, page 1546. The score shows a melodic line in G major (two sharps) with various note heads and stems. Above the staff, the instruction *poco rit.* is written above the first measure, and *a tempo* is written above the second measure. The page number 1546 is at the top left.

1552

rit.

93

a tempo

animato.

>

Musical score for string bass, page 1558, measures 1-10. The score shows a melodic line with various slurs, grace notes, and dynamic markings like '>' and 'dim.'

Musical score fragment showing measures 1564 through 1570. The key signature is one sharp. The first six measures consist of eighth-note pairs connected by slurs. Measure 1564 starts with a quarter note. Measures 1565-1567 start with eighth notes. Measure 1568 begins with a quarter note. Measure 1569 contains a single eighth note. Measure 1570 consists of a long horizontal bar. Measure numbers 1568-1570 are written below the staff. The measure number 3 is written above the staff at the beginning of measure 1568.

Page Intentionally Blank For Page Turn

(10. Aspiration)

1571 Lento $\text{♩} = \text{♩}$ 94

f *mf cresc.* *p* *dim.*

1579 rit. 95

pp

1585

1588

1591

1593

1596

1
1598-1598

Violin II

1599 **96**

1604 **97**

1609 **98** *Poco più mosso ma tranquillo.*

1619

1623 *dim.* **99** *animando - cresc. molto*

Moderato

1634 

1639

1644

1649

1654

100

1659

101

Violin II

1664

102

poco rit.

a tempo

1674

rit. e dim.

103

meno mosso

pp

1684

104

1689

105

pp

1699

1704

106

1709

1714

107

rit.

1719

dim e sempre rit.

ff

1724

Slower

p

7

1726-1732

pp

1735

Slower

108

p

1740

cresc.

rit.

a tempo

1745

divisi

v

v

v



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