

WAR AND PEACE.

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Lento.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a mezzo-forte (*mf*) dynamic, which then increases to forte (*f*). The notation includes various note values, rests, and phrasing slurs.

The second system of musical notation continues the piece. It features a forte (*f*) dynamic. The notation is dense with many notes and rests, including some beamed sixteenth notes. The piece concludes with a final chord.

The third system of musical notation begins with a *dim.* (diminuendo) dynamic, which then transitions to a forte (*f*) dynamic and finally to a *cresc.* (crescendo) dynamic. The notation includes various note values and rests, with a phrasing slur over the final notes.

The fourth system of musical notation features a fortissimo (*ff*) dynamic. The notation is highly rhythmic and includes many notes and rests, with a phrasing slur over the final notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex chords and melodic lines with various accidentals and dynamic markings.

Second system of musical notation, continuing the piece. It includes a first ending bracket labeled '1' over the final measures of the system.

Third system of musical notation, featuring dynamic markings 'dim.' and 'mf'.

Fourth system of musical notation, featuring the tempo marking 'Poco animando' and the dynamic marking 'cresc.'.

Fifth system of musical notation, concluding the page with complex chordal textures and melodic fragments.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex chords and melodic lines with various articulations and slurs.

Second system of musical notation, featuring a grand staff. It includes the tempo marking **2 Animando** and dynamic markings *mf* and *cresc.*. The notation continues with complex harmonic structures.

Third system of musical notation, featuring a grand staff. The music continues with intricate chordal textures and melodic fragments.

Fourth system of musical notation, featuring a grand staff. The notation shows a continuation of the complex harmonic and melodic material.

Fifth system of musical notation, featuring a grand staff. It includes a triplet marking **3** and a *cresc.* marking. The system concludes with dense chordal passages.

ff sf sf sf sf sf

This system shows the first two staves of a musical score. The upper staff contains a complex melodic line with many beamed notes and accents. The lower staff provides a harmonic accompaniment with chords and some melodic fragments. Dynamic markings *ff* and *sf* are placed between the staves.

allargando a tempo

This system continues the musical score. The upper staff features a melodic line with a tempo change from *allargando* to *a tempo*. The lower staff continues with accompaniment. The system concludes with a double bar line.

dim. dim. sempre

This system shows a melodic line in the upper staff that gradually decreases in volume, marked with *dim.* and *dim. sempre*. The lower staff consists of a steady accompaniment of chords.

4 Tempo I^o dim. mf

This system begins with a 4-measure rest, followed by a tempo change to *Tempo I^o*. The upper staff has a melodic line with a *dim.* marking, and the lower staff has a rhythmic accompaniment. A *mf* marking appears later in the system.

Allegro. cresc.

This system is marked *Allegro.* and features a melodic line in the upper staff with a *cresc.* (crescendo) marking. The lower staff continues with a rhythmic accompaniment.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A *cresc.* marking is present in the first measure.

Second system of musical notation. The right hand continues with a melodic line, and the left hand accompaniment remains consistent. A forte *f* dynamic marking is placed at the beginning of the system.

Third system of musical notation. It begins with a section number **5** and the tempo marking *Animato*. The right hand has a more active melodic line with slurs and accents.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, and the left hand accompaniment continues with eighth notes.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand accompaniment continues. Two *sf* (sforzando) dynamic markings are present in the second and third measures.

6

6

cresc.

con fuoco

7

ff

rit. dim.

8 *p*

a tempo *p sf*

p

rit. sempre dim.

Meno mosso.
Bass Solo.

9

Deep _____ in the dark a - byss, With

9

Shame and Sin _____ to - ge - ther, brood, First _____

_____ of the fal - len an - gels, Pride _____

_____ and Hate! _____ Pride, that with

Moderato.
mf Alla marcia.

lof - ty mien and sto-ny stare Gaz - es on dis-tance, greed-

- - y of van-i-ties, Love-lorn and cold; whose

chil - dren are born dead; Heedless of good,

10 *cresc.*

10 *cresc.*

and fighting for no o-ther end But that the smitten cow'r, and cravens

rit.

crawl; Feeding the lust in - sat - i - able To soar su - preme, and

rit.

ff a tempo

dom - i - nate the world.

ff a tempo sf

11

sf

sf

sf

sf

p rit.

Hate, the dis - tort - ed Fu - ry, seeking nought but

rit.

p a tempo

p

ru-in; Foul-ing fair names, mocking at worth,

p

Hold-ing up lies for wor-ship, swollh with gall,

cresc.

12 *mf* Feeding men's minds with poison and blind rage; Gli- ding through

colla voce *f a tempo* *p*

mire and gloom, de- vi - sing death.

dim. *dim. e rit.* *p dim.*

13 *f* **Maestoso. Tempo I^o**

Such hand in hand con- spir - ing, each for each,

mf *mf*

Moderato.

p

What monstrous exha-lations from Hell's depths arise! How on the

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef, a key signature of two flats, and a common time signature. The piano accompaniment starts with a bass clef and a dynamic marking of *p*. The lyrics are: "What monstrous exha-lations from Hell's depths arise! How on the".

14 *animando cresc.*

earth is hurrying to and fro! The dis-tant thun-der rat-tles,

14 *animando cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* and a measure number of 14. The piano accompaniment also has a measure number of 14 and a dynamic marking of *animando cresc.*. The lyrics are: "earth is hurrying to and fro! The dis-tant thun-der rat-tles,".

thun-der of arm-ed hosts; The lightnings flare from mur-der-ous mouths,

The third system continues the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes. The piano accompaniment has a dynamic marking of *p*. The lyrics are: "thun-der of arm-ed hosts; The lightnings flare from mur-der-ous mouths,".

rit. *Lento.* *rit.*

What glit-ter of steel!— And all the splendid pan-o-ly of

rit. *rit.*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p* and includes markings for *rit.* and *Lento.*. The piano accompaniment also includes *rit.* markings. The lyrics are: "What glit-ter of steel!— And all the splendid pan-o-ly of".

war!

Allegro alla Marcia.

ff

allargando

Allegro con fuoco.

MALE CHORUS.

15 Tenor I. *ff*

Tenor II. *ff* Strike now! Slay now!

Bass I. *ff* Strike now! Slay now!

Bass II. *ff* Strike now! Slay now!

15

Roar cannon, scream shell! Rush where you must,
 Roar cannon, scream shell! Rush where you must,
 Roar cannon, scream shell! Rush where you must,
 Roar cannon, scream shell! Rush where you must,

shel-ter where you may! We death dealing,
 shel-ter where you may! We death dealing,
 shel-ter where you may! We death dealing,
 shel-ter where you may! We death dealing,

poco allargando *Poco meno mosso.*

poco rit.

death receiving, Whirling in frenzy of fight, Shout our wel - - -

death receiving, Whirling in frenzy of fight, Shout our wel - - -

death receiving, Whirling in frenzy of fight, Shout our wel - - -

death receiving, Whirling in frenzy of fight, Shout our wel - - -

poco rit. *cresc.*

16 *animato*

- come to war! _____

- come to war! _____

- come to war! _____

- come to war! _____

16 *animato*

f *>*
Ride now! Fall now! Bleed - ing yet

f *>*
Ride now! Fall now! Bleed - ing yet

f *#* *>*
Ride now! Fall now! Bleed - ing yet

f *#* *>*
Ride now! Fall now! Bleed - ing yet

sf

Detailed description: This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are 'Ride now! Fall now! Bleed - ing yet'. The piano part features a rhythmic accompaniment with eighth notes and a melodic line with slurs and accents.

p cresc.
un - subdued; Biting at earth, Clutch - ing at wounds, Speech-

p cresc.
un - subdued; Biting at earth, Clutch - ing at wounds, Speech-

p cresc.
un - subdued; Biting at earth, Clutch - ing at wounds, Speech-

p cresc.
un - subdued; Biting at earth, Clutch - ing at wounds, Speech

sf *p cresc.*

Detailed description: This system contains four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are 'un - subdued; Biting at earth, Clutch - ing at wounds, Speech-'. The piano part features a rhythmic accompaniment with eighth notes and a melodic line with slurs and accents. The dynamic markings include *p cresc.* and *sf*.

cresc. *ff* >

- less with sobbing breath, Dizzy with a - go-ny.

cresc. *ff* >

- less with sobbing breath, Dizzy with a - go-ny.

cresc. *ff* >

- less with sobbing breath, Dizzy with a - go-ny.

cresc. *ff* >

- less with sobbing breath, Dizzy with a - go-ny.

cresc.

ff *Meno mosso.*

We death dealing, death receiving, Whirling in frenzy of

ff

We death dealing, death receiving, Whirling in frenzy of

ff

We death dealing, death receiving, Whirling in frenzy of

ff

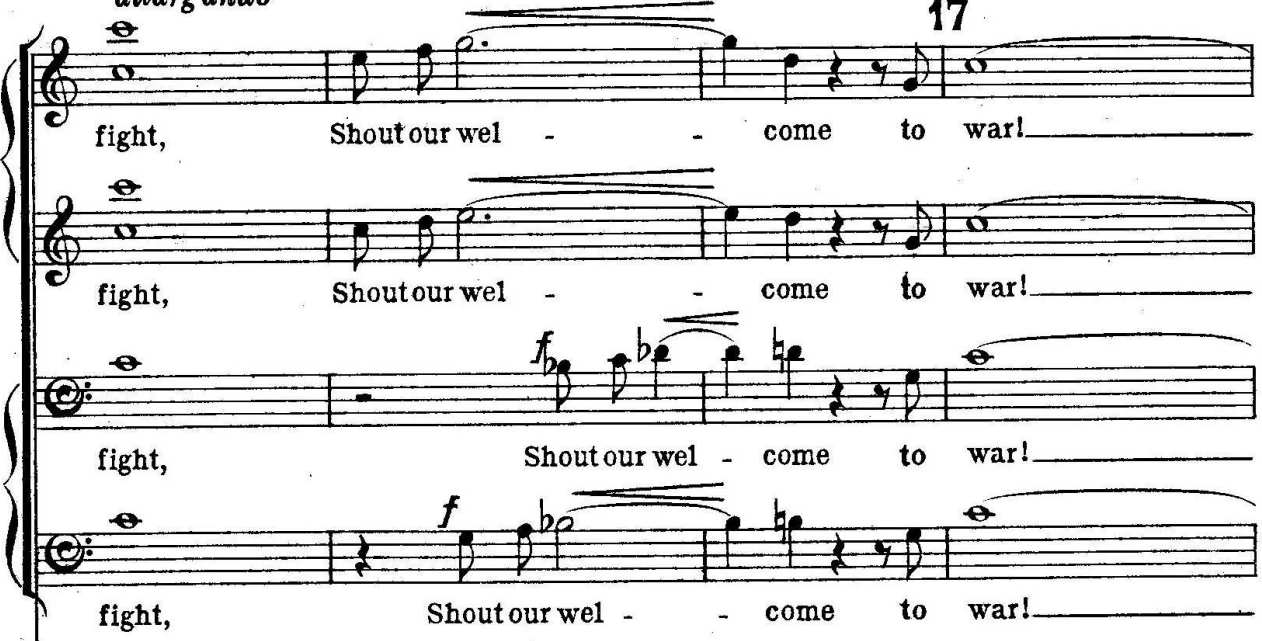
We death dealing, death receiving, Whirling in frenzy of

poco rit.

ff

allargando

17



fight, Shout our wel - - come to war!

fight, Shout our wel - - come to war!

fight, Shout our wel - - come to war!

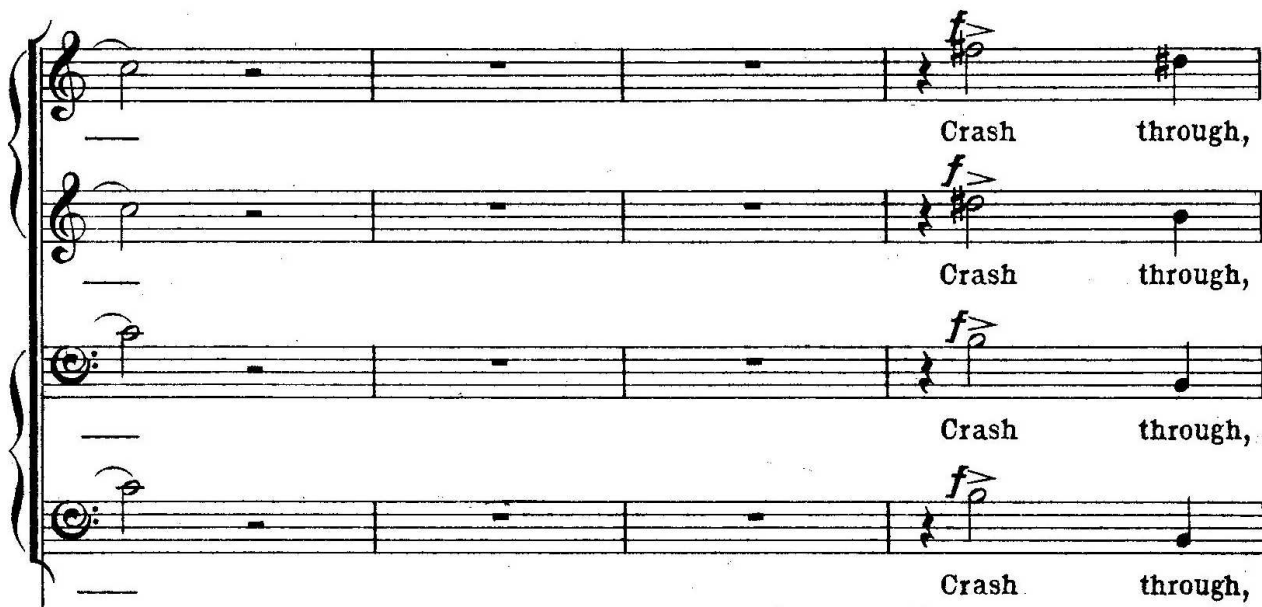
fight, Shout our wel - - come to war!

fight, Shout our wel - - come to war!

17 *Animato*



allargando *cresc. molto* *f*



Crash through,

Crash through,

Crash through,

Crash through,

Crash through,



f

plunge through! slash - ing and par-ry - ing,

plunge through! slash - ing and par-ry - ing,

plunge through! slash - ing and par-ry - ing,

plunge through! slash - ing and par-ry - ing,

Strug-gling through mire, Sight-less through dust.

Strug-gling through mire, Sight-less through dust.

Strug-gling through mire, Sight-less through

Strug-gling through mire, Sight-less through

Smite when you may! Smite! Fall when you
dust, Smite when you may!
dust, Smite when you may!

cresc. *cresc.* *cresc.* *cresc.*

mf cresc. *cresc.*

must, Fall! fall! fall! fall when you must!
must, Fall! fall! fall! fall when you must!
Fall! fall! fall! fall! fall when you must!
Fall! fall! fall! fall! fall when you must!

rit. *rit.* *f². rit.* *f². rit.*

sf rit.

ff *Meno mosso.*

We death deal-ing, death re-ceiv-ing, Whirl-ing in fren-zy of fight, Shout our welcome,

ff

We death deal-ing, death re-ceiv-ing, Whirl-ing in fren-zy of fight, Shout our welcome,

ff

We death deal-ing, death re-ceiv-ing, Whirl-ing in fren-zy of fight, Shout our

ff

We death deal-ing, death re-ceiv-ing, Whirl-ing in fren-zy of fight,

Meno mosso.

shout our wel-come, shout our wel - - come to

shout our wel-come, shout our wel - come to

wel-come, shout our wel - come, our wel - come — to

Shout our wel-come, shout our wel - come, our wel - - come to

cresc. *rit.*

animato

18

war! war! war!

war!

war!

war!

animato

18

sf

19

sf

Contralto Solo.

f

Aye,— Let Hate and Pride con - spire, — Let fur - ious

sf

passion make men fiends! Drunk with the lust of

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'passion make men fiends!' are written below the first two measures, and 'Drunk with the lust of' follows in the next two measures. The piano accompaniment consists of chords in the right hand and a more active bass line in the left hand.

blood, And heed-less of their own and o-thers' fate.

The second system continues the vocal line and piano accompaniment. The lyrics 'blood, And heed-less of their own and o-thers' fate.' are spread across four measures. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

20 dolce
20 Yet 'tis not all drear car-nage,

The third system begins with a measure rest of 20 measures, followed by the word *dolce* (dolce) above the vocal line. The lyrics 'Yet 'tis not all drear car-nage,' are written below the next four measures. The piano accompaniment features a dynamic marking of *p* (piano) in the right hand.

cru-el waste, Have pa - tience, look be -

The fourth system continues the vocal line and piano accompaniment. The lyrics 'cru-el waste, Have pa - tience, look be -' are spread across four measures. The piano accompaniment includes dynamic markings of *p* (piano) in both the right and left hands.

Lento $\text{♩} = \text{♩}$
- yond! There is a gra - cious flow'r, Spring-

The fifth system begins with a measure rest of 20 measures, followed by the tempo marking *Lento* and a note value of a quarter note equal to a half note ($\text{♩} = \text{♩}$). The lyrics '- yond! There is a gra - cious flow'r, Spring-' are written below the next four measures. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *p* (piano) in the right hand.

ing from the bit - ter root, There is a

sa - cred comrade-ship that blooms Among the fields of death.

rit. **21** *a tempo*

Dark and deep be - yond the fret-ful world

f *poco cresc.*

Broods a steadfast purpose, mo - ving slow; Nations have their destinies,

cresc.

Check'd and thwarted off, Yet mo - ving on-wards to a might - y end.

22 *cresc.* *f* *p*

Have pa - - tience! Look be-yond! _____

f 23 *Poco più mosso.*
 The rugged cloud - land parts, A light — breaks forth; _____

— There is a crown for the pa - tient brow, There is a recompense in _____

24 *Allegro.* *mf*
 24 war. When the fu-ry is spent, — When the dust settles down, —

f 25 *mf*

And the thun - - der dies a - way, We have

cresc. 25

dared, _____ we have en - dured, _____ And the

mf cresc.

animato cresc. *mf*

tale of these our deeds Shall light a bea - con of hope, Shall

animato

rit.

fire the tim-or-ous heart, shall nerve the shrink - ing

rit.

Meno mosso.

hand.

p *rit.*

p

Have pa-tience, — look be-yond! —

p

26 *mf Lento* *dim.*

Death is the end of all, To suf-fer and to die,

26 *p* *dim.*

f

Striving for truth and right, — This is the

cresc. *rit.*

guerdon of death, This _____ is the crown of

f *rit. e dim.*

p *rit.* *rit. e dim.*

27 *Allegro.*

life!

27 *mf cresc.*

Vivace.

f

FEMALE CHORUS.

Soprano I. **28** *f* Be strong,

Soprano II. *f* Be strong,

Alto I. *f* Be strong,

Alto II. *f* Be strong,

28 *cresc.* *f*

be strong, — be strong, —

be strong, — be strong, —

be strong, — be strong, be strong, —

be strong, — be strong, be strong, —

Voss

29

be
Brothers,
be
Brothers,

29

30

strong, be strong, be strong, for the strife is long,
brothers, brothers, brothers, brothers, be strong, for the
strong, be strong, be strong, be strong, the
brothers, brothers, brothers, brothers, be strong, for the

30

the strife is long; Cast self and
strife is long, for the strife is long; Cast self and
strife is long, the strife is long; Cast self and
strife is long, for the strife is long; Cast self and

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a complex texture with arpeggiated chords and melodic lines in both the right and left hands.

ease a - side, And with a no - -ble pride En -
ease a - side, And with a no - -ble pride En -
ease a - side, And with a no - -ble pride En -
ease a - side, And with a no - -ble pride En -

The second system continues with four vocal staves and piano accompaniment. The lyrics are repeated across the four parts. The piano accompaniment maintains the same complex, arpeggiated texture as the first system.

31

-dure _____ With high he - ro - ic soul, _____

-dure _____ With high he - ro - ic soul, _____

-dure _____ With high he - ro - ic soul, _____

-dure _____ With high he - ro - ic soul, _____

31

31

Though high the battle - thunders roll. _____

Though high the battle - thunders roll. _____

Though high the battle - thunders roll. _____

Though high the battle - thunders roll. _____

sf

Musical score for piano introduction. It consists of four staves for the right hand and two staves for the left hand. The right hand staves contain whole notes with lyrics "In" written below each staff. The left hand staves contain a flowing eighth-note accompaniment. The piece begins with a *p* dynamic marking. The left hand includes two *dim.* markings and ends with a *p* dynamic marking.

Musical score for vocal entry. It features four vocal staves and a piano accompaniment. The vocal staves contain the lyrics: "yon dim land From wave-beat strand to". The piano accompaniment consists of two staves with a rhythmic accompaniment. The time signature is 2/4. The piece concludes with a double bar line.

32

strand, _____ The dark groups gather and wheel,
 strand, _____ The dark groups ga - ther, gather and
 strand, _____ The dark groups gather, gather,
 strand, _____ The dark groups gather and wheel,

32

ga-ther and wheel, _____ The hill tops bristle with foes,
 wheel, _____ The hill tops bristle with foes,
 ga-ther and wheel, _____ The hill tops bristle with foes,
 ga-ther and wheel, The hill tops bristle with foes,

bristle with foes, Si - - *dim.*

bristle with foes, Si - - *dim.*

bristle with foes, Si - - *dim.*

bristle with foes, Si - - *dim.*

p *dim.*

-lent, from rock to rock they steal. *pp*

-lent, from rock to rock they steal. *pp*

-lent, from rock to rock they steal. *pp*

-lent, from rock to rock they steal. *pp*

pp *dim.*

33 *animato*
ff Leap! from the bastion leap! 0- -
ff Leap! from the bastion leap! 0- -
animato
ff Leap! from the bastion leap! 0- -
ff Leap! from the bastion leap! 0- -

- ver the valley sweep! Flash from the top of the wind-swept
- ver the valley sweep! Flash from the top of the wind-swept
- ver the valley sweep! Flash, Flash from the top of the
- ver the valley sweep! Flash, Flash from the wind-swept

down A mes - sage of hope for the wait - ing

down A mes - sage of hope for the wait - ing

wind - swept down A mes - sage of hope for the

down A mes - sage of hope for the

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "down A mes - sage of hope for the wait - ing". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

town!

town!

wait - - - ing town!

wait - - - ing town!

The second system of the musical score continues the vocal and piano parts. The lyrics are: "town!", "town!", "wait - - - ing town!", and "wait - - - ing town!". The piano accompaniment continues with the same rhythmic pattern as the first system.

34

Great be your strength, great be your
 Great be your strength, great be your
 Great be your strength,
 Great be your strength, great be your

34

strength _____ for the fight is long, _____
 strength, great be your strength for the
 great be your strength for the
 strength for the fight is long, _____

— for the fight is long, On-ly be

fight is long, On-ly be

fight is long, is long, On-ly be

— for the fight is long, On-ly be

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and dynamic markings such as *allegro* and *rit.*

strong!_____

strong!_____

strong!_____

strong!_____

The piano accompaniment continues with two staves (treble and bass clef) in the same key signature and time signature. It features a rhythmic pattern with beamed notes and dynamic markings such as *allegro* and *rit.*

35

f
Be
f
Be
f
Be strong,
f
Be strong,

35

This system contains the first four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal lines enter with the lyrics 'Be strong,'.

strong, be strong,
strong, be strong,
be strong, be strong,
be strong, be strong,

This system contains the next four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The piano part continues with a similar rhythmic pattern. The vocal lines continue with the lyrics 'strong, be strong,'.

be strong, be strong, be strong, ——— be
brothers, brothers, brothers, brothers, brothers be strong, be
be strong, be strong, be strong, ——— be strong, be
brothers, brothers, brothers, brothers, brothers be strong, be

36 *mf dim.*

strong! Day fades to
strong! Day fades to
strong! Day fades to
strong! Day fades to

36 *dim.*

night And dark - - ness pales to

night And dark - - ness pales to

night And dark - - ness pales to

night And dark - - ness pales to

light; Hasten not nor linger,

light; Hasten not nor linger,

light; Hasten not nor linger,

light; Hasten not nor linger,

light; Hasten not nor linger,

light; Hasten not nor linger,

light; Hasten not nor linger,

light; Hasten not nor linger,

light; Hasten not nor linger,

light; Hasten not nor linger,

37 *f*

haste — not nor lin - ger - but be strong O

haste — not nor lin - ger - but be strong O

haste — not nor lin - ger - but be strong O

haste — not nor lin - ger - but be strong O

cresc.

brothers, for the fight is long! — To

brothers, for the fight is long! — To

brothers, for the fight is long! — To

brothers, for the fight is long! — To

Poco meno mosso. cresc.

those who live we give the glorious meed of praise, ——— To

cresc.

those who live we give the glorious meed of praise, ——— To

cresc.

those who live we give the glorious meed of praise, ——— To

cresc.

those who live we give the glorious meed of praise, ——— To

Poco meno mosso. d = d.

pp rit. dim. 38 a tempo

those who die we give the sacred meed — of tears.

pp dim.

those who die we give the sacred meed — of tears.

pp dim.

those who die we give the sacred meed — of tears.

pp dim.

those who die we give the sacred meed of tears.

pp rit. 38 a tempo

Piano accompaniment for the first system. The right hand features complex chordal textures with accents and dynamic markings like *p* and *R.H.*. The left hand provides a steady accompaniment with eighth-note patterns.

Piano accompaniment for the second system. Similar to the first system, it features complex chordal textures and melodic lines in both hands, with dynamic markings like *R.H.*.

CHORUS.

Soprano. *p*
Blow trum - pets, solemn - ly,

Alto. *p*
Blow trum - pets, solemn - ly,

Tenor. *p*
Blow trum - pets,

Bass. *p*
Blow trum - pets,

Piano accompaniment for the third system. It concludes the musical piece with complex chordal textures and melodic lines in both hands, including dynamic markings like *R.H.*.