

The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Bass Trombone

Premiered at the Three Choirs Festival (Gloucester) - September 7, 1904



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Royal College of Music, London MS 4210

Novello Octavo Edition No. 11954

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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

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PART I

Adagio

A **B**

Bassoon 1

1-13 14-28 *p* *pp*

Largamente.

C

33 34-42 44-49 50-58 59-67 *p* *pp*

Moderato tranquillo.

4

68-71 *p* *pp*

A might - y law - giv - er and lead - er, wise with the wis - dom of

76 **5**

one, more than mere mor - tal, chosen to *pp* 81-85

D **E** **F**

Horns 3 & 4

86-98 99-112 *dim.* *f*

G **10** **4**

meno mosso

Bass Solo

118-129 130-139 To gaze _____ and die. 145-148 *mf*

149 **Moderato** **H**

Hear the words _____ of the E - ter - nal! *mf*

Bass Trombone

155 *rit.* *a tempo* **K**

156-163 *p* 167-170

171-174 175-180 Bass Solo

So the ser - vant of the Lord died —

183 **L**

— there, Ac - cord - ing to the word of the *pp*

188 *rit.* *a tempo* **Lento**

191-196 197-208

Bass Trombone

M

O

Più mosso. Alla marcia.

Horn 1 & 2

6

209-214

220

cresc. *mf* *mf*

226

P *ff*

232

dim. *p* *pp* **2** *Più lento* *mf*

235-236

238

4 **R**

242-245

247

mf *f*

Largamente. **11** **S**

253-263

269

Bass Trombone

275 *rit.* **T** *a tempo Vivace* *poco allargando*

f

282 *a tempo* **V**

8
284-291 *p*

allargando

7
296-302 *sf*

308 *allargando* **W** *largamente*

5
310-314 *f*

318 **X** *poco animando*

mf *cresc.* 2
325-326

Bass Trombone

327

Y

342

349

rit. **Z** *a tempo animato.*

356

allargando

362

Andantino **AA** **BB** **CC**

13 11 9 10 13

363-375 376-386 387-395 396-405 406-418

DD **EE**

8 19 4 10

419-426 427-445 446-449 450-459

Contralto Solo

Hear the words —

461

GG

p

— of the E

3 3

468-470 *p* 476-478

HH

3 2 3

479-481 *p* 484-485 *pp* 489-491

Lento

KK

rit.

Più animato.

5

492-496 *mf* *f* *mf* *sfp*

LL

Allegro

503 2

505-506 *p*

Lento

511 5 9

513-517 518-526 *pp*

MM

Andante grazioso

a tempo

528 10 5 6

530-539 540-544 545-550 *pp*

OO

PP

551 Tuba 7 10

557-563 564-573 *pp*

Bass Trombone

RR

2 *mf* *allargando* *a tempo*

574-575 *cresc. molto* *dim.*

582 *largamente*

591 *animando* **SS**

poco rit. **TT**

600-603 *pp* 608-612 613-616

UU

5 3 2

617-621 622-624 *pp* 627-628

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PART II

Adagio

A *a tempo*

630-640 *mf* 645-650 *p dim.*

Andante

B

C

D

651-661 662-669 670-677 678-691 692-704

E *Più allegro.* **F** Trumpet 1 & 2

705-713 716-718 *p*

G **H** **Lento**

722-729 730-743 744-755 756-783 785-789

K **Lento** **L** Timpani

790-794 795-806

813

mf *mf*

819

mf

M *allargando* **Vivace** **Lento** **O** Organ

828-831 832-842 *p*

animando **Allegro**

844 *cresc.* *f* 848-859 **12**

P

860 *ff* 863-865 *pp* **3**

869

cresc. *f*

Lento espressivo $\text{♩} = \text{♩}$ **Poco più mosso** **R**

876 **12** **5** **9**
879-890 891-895 896-904

S **13** Tuba
 905-917

T **Allegro moderato alla marcia**
 921
 924-926 **3** *p*

U
 930
 932-933 **2** 934-940 **7** *mf*

943
mf *cresc.*

W
 949
cresc.

954 *rit.* *a tempo*

960 *rit.* **5** *p*
 964-968

Lento espressivo
 969 *pp*
X *a tempo* **Y** *animando* **Z** **AA**
 971-974 **4** 975-990 **16** 991-999 **9** 1000-1025 **26** 1026-1029 **4**

Bass Trombone

1030 *Contralto Solo*

He that do - eth these things, *1034-1038* He that do - eth these

1042

p *1044-1045* *pp* *rit.*

1051 *a tempo*

BB *4* *3* *1052-1055* *1056-1058*

1064 **Allegro**

f

CC *DD* Tuba *9* *12* *mf*

1096

cresc.

1102

EE *FF* *rit.* *GG* *a tempo* *9* *dim.* *1104-1115* *1116-1124* *pp* *1126-1134*

1135 HH

p

1143

6

1147-1152

pp

1156 KK *animando*

6

1161-1166

pp dim.

MM *allargando*

f

1175 *a tempo*

p

f

1184

dim.

pp

OO **Lento** Hom 3

2

15

1192-1193

1194-1208

1213 *rit.*

rit.



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PUBLISHING

ehms.lib.umn.edu

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