

The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Trombone 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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Source Information

Autograph Manuscript:

Royal College of Music, London MS 4210

Vocal Score:

Novello Octavo Edition No. 11954

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

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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

The Love That Casteth Out Fear

C. HUBERT H. PARRY

PART I

Adagio

A

1-3 5-7 9-13 14-28 Bassoon 1

B *Largamente.* **C**

34-42 44-49 50-58 59-71

p *pp*

72 Bass Solo

A might - y law - giv - er and lead - er, wise with the wis - dom of one, more than mere mor - tal, chosen to

79 **D** **E**

81-85 86-98 99-104

pp

105 Hom 1 & 2

F **G**

118-129 130-139

f *dim.*

140 Bass Solo

To gaze _____ and die. 145-148 Hear the words _____ of the E

151 **Moderato** H *a tempo*

p *mf* *p* *p*

154-163

K

167-170 171-174 175-180 181-184

185 L *rit.* *a tempo*

pp *pp*

191-196

Lento M O *Alla marcia.* Horn 1 & 2

pp *pp*

197-208 209-214

221

mf *mf*

228 P

cresc. *ff* *dim.* *p* *pp*

235-236

Trombone 1

237 *Più lento* R

mf 242-245

247 *Largamente.*

mf cresc. f mf

254 S

cresc. mf 258-262

265

272 *rit.* T *a tempo Vivace*

f

279 *poco allargando* *a tempo animando* 8

ff 284-291

V

p 296-300 *f* 303-304

305 *allargando* *allargando* W

sf 310-314 *f*

largamente

316

mf

323

X *poco animando*

330

Y

337

344

351

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

358

f *allargando*

13 **11**

363-375 376-386

Trombone 1

AA BB CC DD EE

9 10 13 8 19 4 9

387-395 396-405 406-418 419-426 427-445 446-449 450-458

459 Contralto Solo GG

Hear the words _____ of the E

p

466

3

468-470

f *p*

474 HH

3 3 2

476-478 479-481 484-485

p

486 Lento KK rit. Più animato.

3 5

489-491 492-496

pp *f*

500 LL Allegro

mf *sfp*

2

505-506

508 Lento

5 9

513-517 518-526

pp

527 MM

10 5 6

530-539 540-544 545-550

pp *pp*

Trombone 1

551 Tuba

OO PP RR

8 10 2

556-563 564-573 574-575

p

576

mf *cresc. molto* *allargando* *a tempo* *largamente*

3

582-584

585

mf *animando*

592

SS

mf

599

3

605-607

p

TT UU

5 4 5

608-612 613-616 617-621

Hom 1 & 2

625

pp 2

627-628

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PART II

Adagio

A *a tempo*

630-632 634-640 644-650

mf *p*

B

C

D

E

Horn 1 & 2

651-661 662-669 670-677 678-691 692-704 705-712

F

714 716-718 722-729

p *p*

G

H

730-733 735-743 744-755 756-763 765-783

K

Lento

L

784 785-789 790-794 795-806

tr Timpani *tr* *tr*

813

mf *poco cresc.* *mf* *cresc.*

819

mf

824 M *allargando* **Vivace** **Lento** O

828-831 832-842 843-846

Allegro 5 Bass Clarinet 5

847-851 855-859 *ff*

P

863-865 *pp*

871

cresc. *f*

R S Tuba

879-890 891-895 896-904 905-917

921 T

p cresc. *>* 924-926

Trombone 1

Allegro moderato alla marcia

U

928

p 932-933 934-940 *mf*

943

mf *cresc.*

W

950

cresc. *rit.* *a tempo*

957

rit. **Moderato** *p*

Lento espressivo

X

Y

Z

965-968 971-974 975-990 991-999 1000-1025

p

AA

Contralto Solo

1026-1029 1034-1038

He that do - eth these things, He that do - eth these

1042 1044-1045

p

BB

1048 1051-1055 1056-1063

pp *rit.* *a tempo*

1064 **Allegro**

f 1071-1079

1080-1089

Trumpet 1 & 2

mf

1096-1097

mf *dim.*

1104-1115

1116-1125

a tempo

1129-1134

p *pp*

1136

pp <

1143

dim. 1149-1152

Trombone 1

1153

pp *pp*

KK *animando* **MM**

7

1161-1167

1173

allargando *a tempo*

p

1180

1187

dim.

rit. **OO** **Lento**

2 **18**

p 1192-1193 1194-1211

1212

rit.

p



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PUBLISHING

ehms.lib.umn.edu

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