

The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Trombone 2

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

PART I

Adagio A

3 3 5 15 Bassoon 1

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

B *Largamente.*

p 9 6 4 6

34-42 44-49

C **Moderato tranquillo.**

9 9 4 Bass Solo

50-58 59-67 68-71

A might - y

73

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

79 D E Horn 1 & 2

pp 5 13 6

81-85 86-98 99-104

108

F G *meno mosso*

f *dim.* 12 10 Bass Solo

118-129 130-139

To gaze _____

142 **Moderato**

and die. 145-148 Hear the words of the E

152 **H** *a tempo* **K**

mf *p* 154-163 *p* 167-170

L

171-174 175-180 181-184 *pp* *pp*

189 *rit.* *a tempo* **M** **O** *Lento* *Alla marcia.* Horn 1 & 2

191-196 197-208 209-214

217

mf

224

mf *cresc.*

P *Più lento*

ff *dim.* *p* *pp* 235-236 237-238

Trombone 2

239 4 R

mf 242-245 *mf* cresc.

249 10

f 253-262

263 S

mf

267

274 rit. T a tempo Vivace

f ff

281 poco allargando a tempo 8 V

p 284-291

5 2 allargando

f 303-304

307 allargando 5 W largamente

sf 310-314 *f*

318

Musical staff for measures 318-321. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and quarter notes with slurs. The dynamic marking *mf* is placed below the staff. A hairpin symbol is located at the end of the staff.

X *poco animando*

Musical staff for measures 322-331. The staff is in bass clef with a key signature of one sharp (F#). The music features quarter and eighth notes with slurs and rests.

Y

332

Musical staff for measures 332-338. The staff is in bass clef with a key signature of one sharp (F#). The music includes quarter notes, eighth notes, and rests with accents.

339

Musical staff for measures 339-345. The staff is in bass clef with a key signature of one sharp (F#). The music consists of quarter and eighth notes with slurs.

346

Musical staff for measures 346-352. The staff is in bass clef with a key signature of one sharp (F#). The music features quarter notes with slurs and accents. The marking *rit.* is placed at the end of the staff.

Z *a tempo animato.*

353

Musical staff for measures 353-360. The staff is in bass clef with a key signature of one sharp (F#). The music includes quarter notes with slurs and accents. The dynamic marking *f* is placed below the staff. The marking *allargando* is placed at the end of the staff.

361

Musical staff for measures 361-418. The staff is in bass clef with a key signature of one sharp (F#). The music includes quarter notes with slurs and accents. The dynamic marking *f* is placed below the staff. The marking *allargando* is placed at the end of the staff. The staff is divided into five sections with repeat signs and measure counts: 13 (363-375), 11 (376-386), 9 (387-395), 10 (396-405), and 13 (406-418). Section markers **AA**, **BB**, and **CC** are placed above the staff.

Trombone 2

DD **EE** *animando* **8** **19** **4** **9** **Contralto Solo**

419-426 427-445 446-449 450-458

Hear the words ___ of the E

GG

p *f*

3 **3**

468-470 476-478

HH

p *pp*

3 **2**

479-481 484-485

KK *Lento* *rit.* *Più animato.*

f *mf* *sfp*

3 **5**

489-491 492-496

LL *Allegro*

pp

2

502 505-506

MM *Lento*

pp *pp*

5 **9**

511 513-517 518-526

MM **10** **5** **6** **Tuba**

p

6

530-539 540-544 545-550

Trombone 2

554

OO PP RR

8 10 2

p 556-563 564-573 574-575 *mf*

578

allargando *a tempo*

cresc. molto 6

582-587

588

animando

mf *f*

594

SS

mf

601

TT

p 3 5 4

605-607 608-612 613-616

UU

5

Horn 1 & 2

617-621

625

2

pp 627-628

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PART II

Adagio

3 7 7

630-632 634-640 644-650

mf *p*

A *a tempo*

Andante

11 8 8 14 13 8

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

Horn 1 & 2

B C D E

714

3 8

716-718 722-729

p *p*

F

4 9 12 8 19

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

G H Lento

784

5 5 12

785-789 790-794 795-806

tr Timpani *tr* *tr*

K L Lento

814

mf *poco cresc.*

818

mf *cresc.* *mf*

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

828-831 832-842 843-846

Allegro **5** Bass Clarinet **5**

847-851 855-859 *ff*

P **3**

863-865 *pp*

871

cresc. *f*

Poco più mosso R S **12** **5** **9** **13** Tuba

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

921 **3** T

p cresc. 924-926

928 **Allegro moderato alla marcia**

Musical staff 928-940. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (928-932), *mf* (934-940). Rehearsal marks: **U** (932-933), **7** (934-940).

Musical staff 943-949. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *mf*.

Musical staff 950-956. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *cresc.* (950-956), *rit.* (956), *a tempo* (956). Rehearsal mark: **W** (950).

Musical staff 957-963. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *rit.* (957-963), *p* (963).

Musical staff 964-999. Key signature: one sharp (F#). Time signature: 3/4. Tempo markings: **Moderato** (964-968), **Lento espressivo** (968-999). Dynamics: *p* (968). Rehearsal marks: **X** (971-974), **Y** (975-990). Measure counts: 4 (965-968), 4 (971-974), 16 (975-990), 9 (991-999).

Musical staff 1000-1038. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (1000-1038). Rehearsal marks: **Z** (1000-1025), **AA** (1026-1029). Measure counts: 26 (1000-1025), 4 (1026-1029), 5 (1034-1038). Lyrics: He that do - eth these things,

Musical staff 1039-1045. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (1039-1045). Rehearsal mark: **2** (1044-1045). Lyrics: He that do - eth these

Musical staff 1046-1063. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *p* (1046-1050), *pp* (1051-1055), *rit.* (1046-1055). Rehearsal marks: **BB** (1051-1055). Measure counts: 5 (1051-1055), 8 (1056-1063). Lyrics: these

1064 **Allegro** **9**

f 1071-1079

CC Trumpet 1 & 2 **DD** **6**

1080-1089 1096-1101

1102 **EE** **FF** **GG** *a tempo*

dim. 1104-1115 1116-1125 *p*

6

1129-1134 *pp*

HH

pp *dim.*

1147 **4**

1149-1152 *pp*

KK *animando* **7**

pp 1161-1167

MM

allargando

1175

a tempo

p

1184

dim.

p

1191

rit. **00** *Lento* *rit.*

2 **18**

1192-1193 1194-1211

p



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PUBLISHING

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