

The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Trumpet 1

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

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

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

David Fielding - dhcfielding@charter.net

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

Trumpet in D

PART I

Adagio

3 3 5 17

1-3 5-7 9-13 14-30

A

B 8 Hom 3 *Largamente.*

31-38 *mf*

C 6 **D** 9 **E** 9 18 13 17

44-49 50-58 59-67 68-85 86-98 99-115

F 14 **G** 21 **H** 2 5 Horn 1 & 2

116-129 130-150 151-152 153-157

160 *rit. a tempo* **K**

mf

Begin Trumpet in D **L**

2 2 4 6 5 11

167-168 169-170 171-174 175-180 181-185 186-196

Lento **M** **O** *Alla marcia.* Harp

12 6 9 *f*

197-208 209-214 215-223

227 P

f *ff* *dim.*

233 R

Begin Trumpet in C

p 234-236 237-245 246-247 248-249

250 Largamente.

mf *ff* 253-254 *mf*

258 S

mf

266

mf

273 T

rit. *a tempo* *Vivace*

mf *f*

V

a tempo *animando*

280-281 284-291 295-301

p

Trumpet 1

302 *allargando*

p *cresc.* *sf*

308 *allargando* **W**

mf 310-312

317 *largamente*

324 **X** *poco animando*

mf 326-327

332 **Y**

340 *f*

348 *rit.* **Z** *a tempo animato.* *f*

355 *allargando*

Trumpet 1

362

AA BB CC

13 11 9 10 13

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

DD EE

8 19 4 9 2

419-426 427-445 446-449 450-458 460-461

GG HH KK

17 13 5

462-478 479-491 492-496

Horn 1 & 2

LL

2 Allegro

505-506

511

f

5 22

513-517 518-539

MM OO PP RR

5 11 8 10 2

540-544 545-555 556-563 564-573 574-575

Trombone 1 & 2

577

allargando a tempo largamente

ff

14

583-596

SS TT UU

11 5 4 5 3 5

597-607 608-612 613-616 617-621 622-624 625-629

The Love That Casteth Out Fear

C. HUBERT H. PARRY

PART II

Trumpet in F

Adagio **3** **7** **A** *a tempo* **6**

630-632 634-640 645-650

f *dim.*

Andante **B** **C** **D** **E** **3** *Bass Solo*

651-661 662-669 670-677 678-691 692-704 705-707

And when by hap-less and mis-

710 **F**

guid - ed men The Mas-ter buf - fet-ed, re - viled be-trayed, *f*

G **H** **19** **5**

716-729 730-733 735-743 744-755 756-763 765-783 785-789

K **L** *Trombone 1 & 2*

790-794 795-806 807-813

820 **M** *allargando*

mf

Vivace **Begin Trumpet in D** **O** **Allegro** *Horn 1 & 2*

826 828-831 832-842 843-846 847-848

852

Musical staff for measures 852-859. The staff contains a sequence of notes and rests, with a double bar line at the end of measure 859.

860

P

12 **13**

ff *f*

863-874 878-890

Musical staff for measures 860-890. It features a dynamic marking of *ff* at the start, followed by a *f* dynamic. There are two boxed letters 'P' above the staff. Measure numbers 12 and 13 are placed above the staff. Measure ranges 863-874 and 878-890 are indicated below the staff.

R **S** **T** **U**

5 **9** **22** **7** **7**

891-895 896-904 905-926 927-933 934-940

Trombone 1

Musical staff for measures 891-940. It shows five boxed letters 'R', 'S', 'T', and 'U' above the staff, each corresponding to a measure range: 891-895, 896-904, 905-926, 927-933, and 934-940. The staff includes notes and rests, with the label 'Trombone 1' positioned above the staff.

944

mf *cresc.*

Musical staff for measures 944-951. The staff contains a sequence of notes and rests, with a dynamic marking of *mf* and a *cresc.* marking.

W

6 **5**

Moderato

954-959 964-968

Musical staff for measures 952-968. It features a boxed letter 'W' above the staff. Measure numbers 6 and 5 are placed above the staff. Measure ranges 954-959 and 964-968 are indicated below the staff. The tempo marking 'Moderato' is placed above the staff.

Trumpet 1

X **Y** **AA** Hom 1

6 **16** **9** **26** **25**

969-974 975-990 991-999 1000-1025 1026-1050

1055 **BB**

1064 **Allegro**

f *p* *dim.* 1071-1079 **9**

CC **DD**

10 1080-1089 *p* *cresc.*

EE **FF**

1095 **5** 1096-1100 *mf* *dim.* **11** **9** 1105-1115 1116-1124

GG *rit.* *a tempo*

1125 *p*

HH

1133 **6** 1135-1140 *p* **15** 1145-1159

KK *animando*

mf *mf*

MM

allargando

Musical staff 1: Treble clef, starting with a melodic line. Dynamics include *ff*.

Musical staff 2: Treble clef, starting with a measure rest labeled '5' and '1175-1179'. Dynamics include *f*.

Musical staff 3: Treble clef, starting with measure rest '1185'. Includes measure rests '6' (1188-1193) and '15' (1194-1208). Dynamics include *Lento*. Includes 'Horn 3' marking.

Musical staff 4: Treble clef, starting with measure rest '1210'. Dynamics include *p* and *rit.*. Includes hairpins.



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.14/03