

THE LOVE THAT CASTETH OUT FEAR

C. Hubert H. Parry Composed for the Three Choirs Festival (Gloucester) - September 7, 1904

VOCAL SCORE



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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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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: Vocal Score: Royal College of Music Library Oxford University, Bodleian Music Section, Weston Library Manuscript Transcription & Score Preparation Royal College of Music Library MS 4210 Novello Octavo Edition No. 11954 Michael Mullen, Ass't. Librarian - michael.mullen@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

PART ONE

Semi-Chorus

O My people, what have I done to thee? Wherein have I wearied thee? Testify against Me!

Bass Solo

A mighty lawgiver and leader, Wise with the wisdom of one More than mere mortal, Chosen to commune with God, Taught to the tribes of Israel The law whereby they should live; And faring for forty years Through waste and pathless ways Led them at length To where across the river's rim The promised home of homeless folk Their longing eyes beheld.

Yet he, the wonder-working Seer, Greatest in governance, Surest in foresight, sternest in strength, Now fareth forth alone To gaze from the grim mountain-side Upon the fair, yet far-off land, The land whereto his leadership Through long, laborious years had led, To gaze with eyes grown dim With faithful toil and tears, To gaze—and die.

Hear the voice of the eternal!

Semi-Chorus

Get thee up into the mountain and behold the land which I give to the children of Israel for a possession, and die in the mount whither thou goest up. Because ye sanctified Me not in the wilderness of Zin, in the midst of the children of Israel. Yet shalt thou see the land before thee, but thither shalt thou not go.

Bass Solo

So the servant of the Lord died there, according to the word of the Lord, and no man knoweth of his sepulchre until this day.

Full Chorus

What is man? A shadow that departeth. What is our life? The lifted veil of a vision.

What is the wisdom of the wise? A few words written in the dust. What is the strength of them that strive? Dear-bought achievement and defeat.

The mighty ones mould nations to their will, They bid the children yet unborn obey, Their laws control mankind, They conquer minds and pile memorial their mastery Like mountain upon mountain — But 'tis vain. Their faltering breath must fail, And when they pass life's final bourne The record runs For chieftain, churl, and king — Even so, but man!

Of old hath God laid the foundations of earth, and the heavens are the work of His hands. They shall perish, but He shall endure. They all shall wax old as a garment, and like a vesture shall He change them and they shall be changed. But He is the same and His years shall have no end.

Contralto Solo

The stripling ward of Jesse's sheep Who felled the giant foe of Israel, Called by God to kingship, Ruled the people righteously; In war supreme, in council wise, In deed unmatched, in spirit undaunted, In song and music's lore supreme.

To him was the Most High As sward and shield, As bow and buckler; He made those to bow that rose against him, And made his enemies to turn their backs and flee; A people that he knew not served him, And strangers yielded up obedience.

Yet he, the kingliest of kings, He, the sweetest of singers, Lordliest of leaders, Stainless may he not be, Perfect may no mortal!

Hear the words of the eternal!

Semi-Chorus

I anointed thee king over Israel, and I gave thee thy master's house, and the house of Israel and Judah, and if that had been too little, I would have given unto thee such and such things. Wherefore hast thou despised the words of the Lord to do that which is evil in His sight? Now, therefore, the sword shall not

depart from thine house. I will raise up evil against thee, and the child that is born to thee shall surely die.

O My people, what have I done to thee? Wherein have I wearied thee? Testify against Me!

Full Chorus

He is full of compassion and gracious, slow to anger, plenteous in mercy. He hath not dealt with us after our sins, nor rewarded us after our iniquities. Even as the heavens are high above the earth, so great Is His mercy towards them that fear Him. As far as the east is from the west, so far hath He removed our transgressions from us. For even as a father pitieth his children, so the Lord pitieth them that fear Him. He knoweth whereof we are mad, He remembereth we are but dust!

PART TWO

Bass Solo

A simple fisher by the Galilæan sea, Called by One that passed by To forsake all and follow Him, and hear The word that should redeem the world.

Thereafter blest beyond compare, Fisher no longer save of men, he walked In presence of that love that passeth knowledge, Of patience beyond mortal men, Of purity, perfect and stainless, Of pity wide as the world, Of wisdom speaking to unborn millions, Of meekness made mighty, Of lowliness made kingly.

Foremost he followed Gathering in the message of such grace divine As wrung his soul with wonderment and gladness, Till the hour drew near When the fair message must be fruitful made And the truth be verified in pain. And when by hapless and misguided men The Master, buffeted, reviled, betrayed, Waited in silence for the final mockery of judgment

The disciple lingered, lost in helpless dread.

And when the trial of his fealty came, Vain was the memory of the Master's words, Vain was the dear delight of comradeship divine.

The man with him faltered and denied The pledge that made him peerless in the world.

Hear the words of him that witnessed!

Voices in the Semi-Chorus

First Soprano Solo

Then took they Jesus and led Him into the High Priest's house, and Peter followed afar off. And a certain maid beheld him and said —

Second Soprano

This man also was with Him.

First Soprano

And he denied, saying —

Bass Solo

I know Him not.

First Soprano

And after a little while another said —

Second Soprano

Of a truth this fellow also was with Him, for he is a Galilæan.

First Soprano

And Peter said -

Bass Solo

I know not what thou sayest.

First Soprano

And immediately the cock crew. And the Lord turned and looked upon Peter; and Peter remembered the word of Jesus, how He said to him, "Before the cock crow shalt thou deny Me," and he went out and wept bitterly.

Full Chorus

There is none righteous, no not one! There is none that understandeth, none that doeth good, no not one!

Semi-Chorus

Whosoever exalteth himself shall be abased; and he that humbleth himself shall be exalted.

Full Chorus

Whither shall we go from Thy spirit? Whither shall we go from Thy presence? If we ascend into heaven Thou art there, and if we make our bed in hell Thou art there also. Darkness hideth not from Thee, the night shineth as the day. Darkness and light to Thee are both alike.

Semi-Chorus

There is no fear in love. For perfect love casteth out fear. He that feareth is no made perfect in love.

Full Chorus

What is love?

Semi-Chorus

The one thing that availeth.

Full Chorus

What is our hope?

Semi-Chorus

That good through love prevaileth.

Full Chorus

What is the comfort of the frail?

Semi-Chorus

That strength of love sustaineth.

Full Chorus

What is the wisdom of the simple?

Semi-Chorus To trust in love that never waneth.

Full Chorus

All-conquering love leads nations to great ends; And bids the children yet unborn take heart.

Its laws sustain mankind; It spreads the tokens of its mastery As ocean flows to ocean.

And when the doors of the eternal spaces open wide, the record runs for all who will to read,

E'en so — 'tis love!

Duet - Contralto and Bass

He hath shewed us what is good. He is merciful and gracious, long suffering, abundant in mercy and truth. Keeping mercy for thousands, forgiving iniquity and transgression.

And what doth He require of us? But to deal justly, to love mercy, and to walk humbly.

He that doeth these thing shall never fall.

Full Chorus

The spirit shall be poured out upon us from on high. The wilderness shall be as a fruitful field, and the work of righteousness shall be peace and quietness and assurance for ever.

A man shall be as a hiding-place from the wind, and a covert from the tempest, as a river of waters in a dry place, as a shadow of a great rock in a weary land.

And the eyes of them that see shall not be dim, and the ears of them that hear shall hearken.

Semi-Chorus and Full Chorus

Who is wise understandeth these things; for the ways of the Lord are right and the just shall walk in them.

THE LOVE THAT CASTETH OUT FEAR

C. Hubert H. Parry











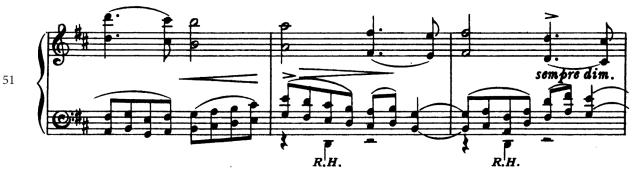






















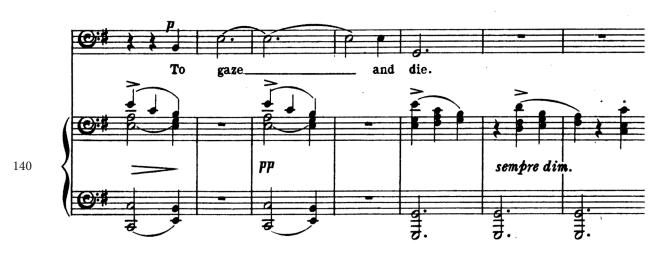


































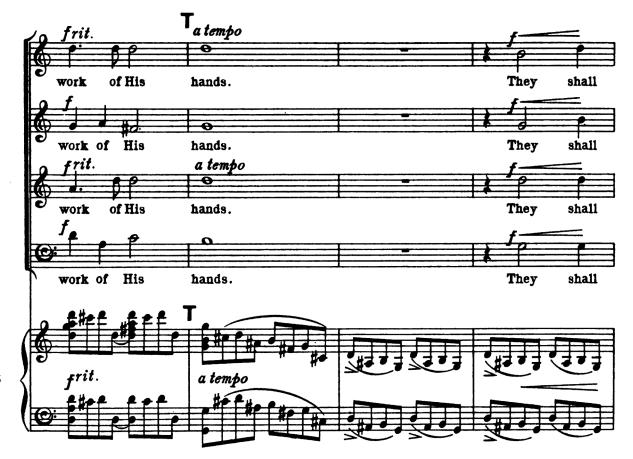














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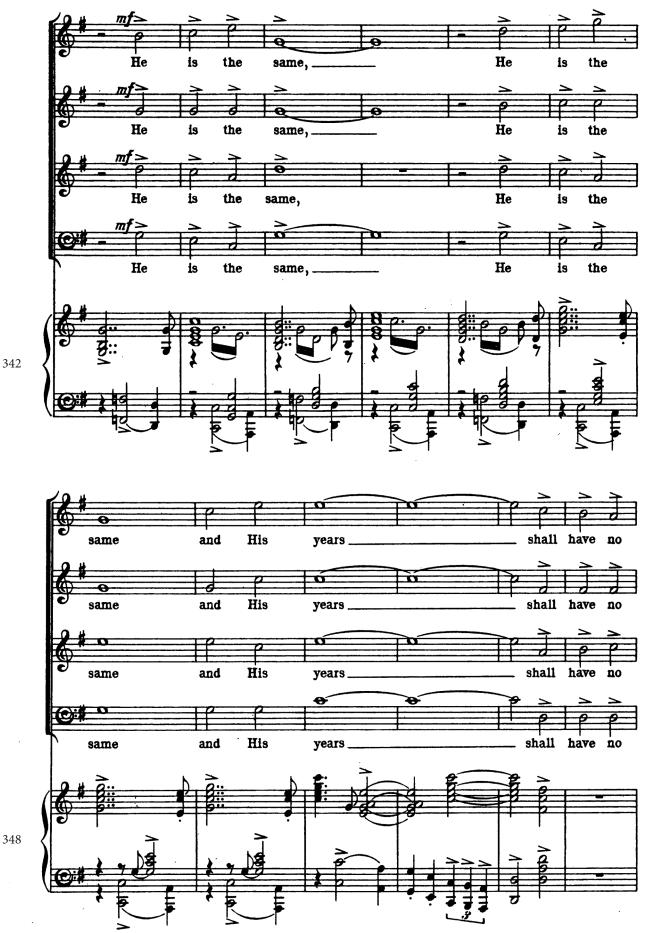






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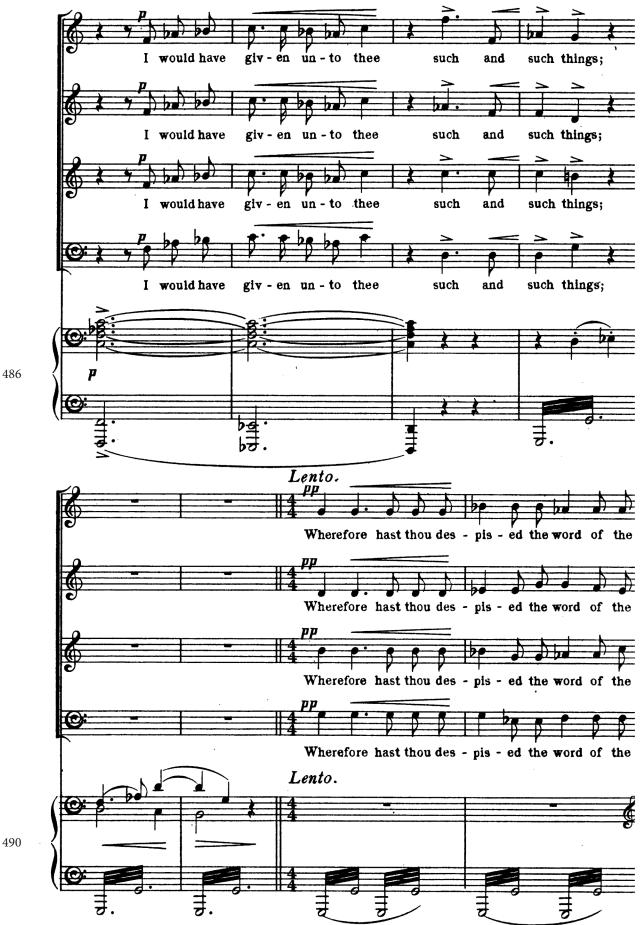
















































PART II.









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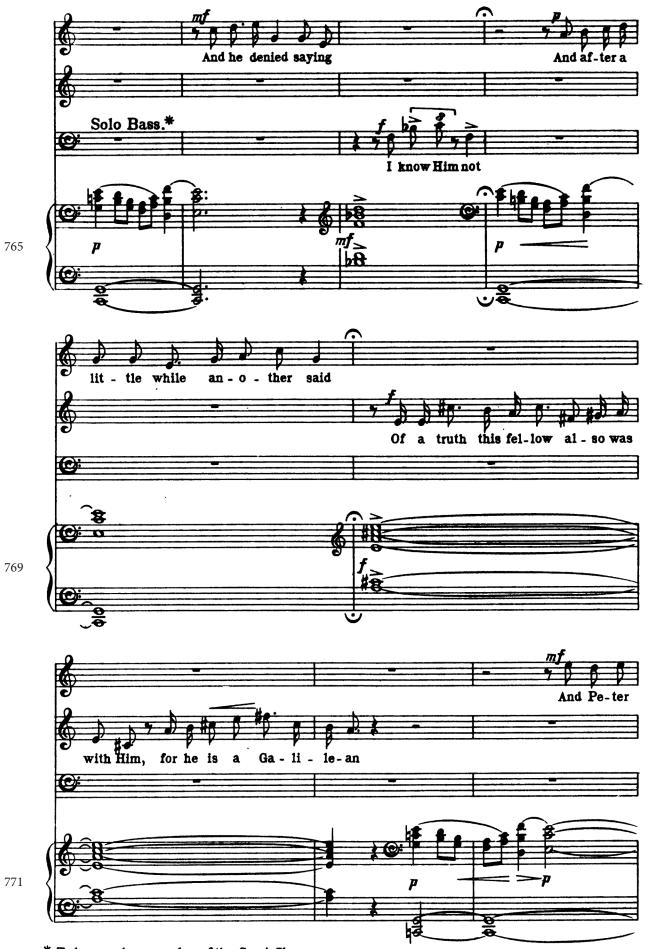
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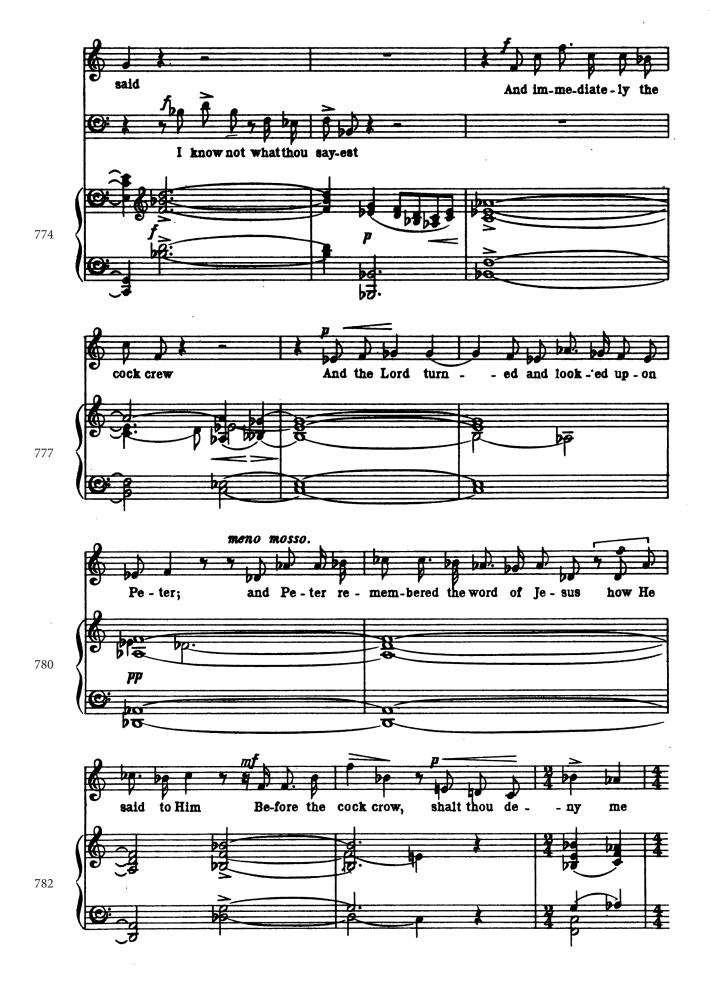




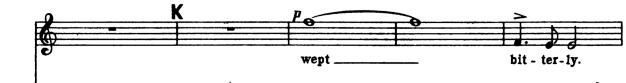
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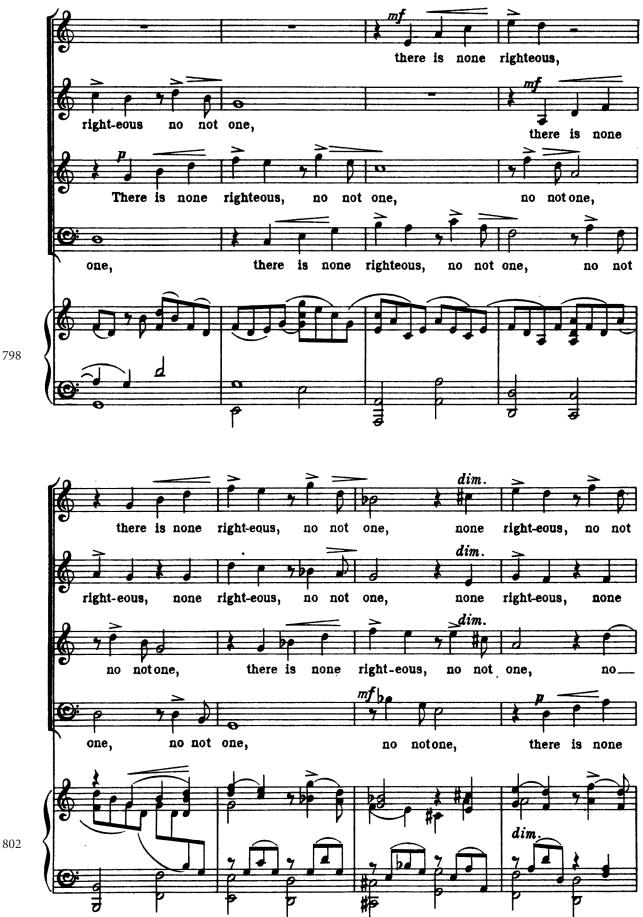


























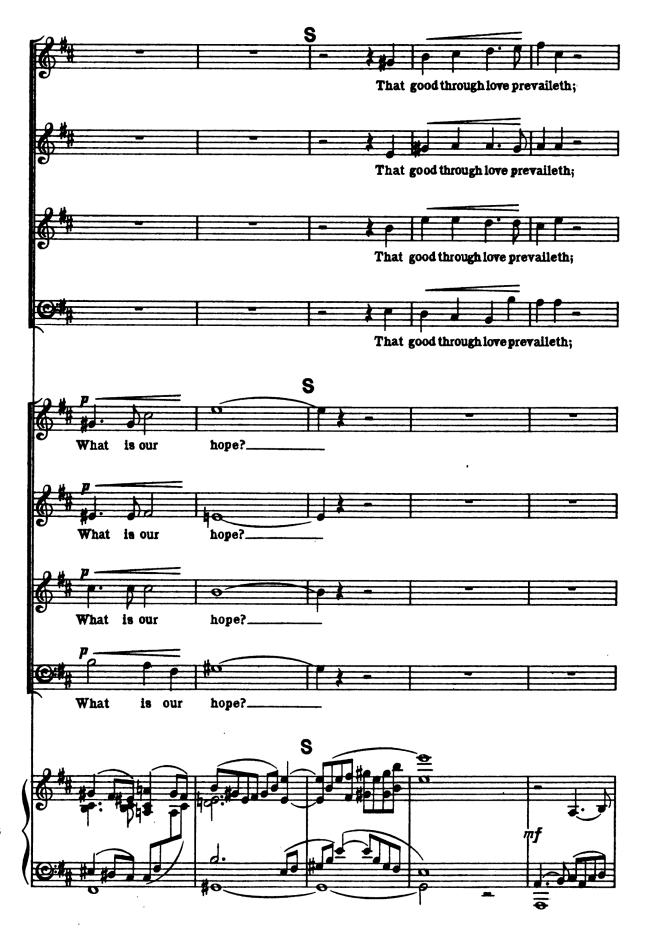




















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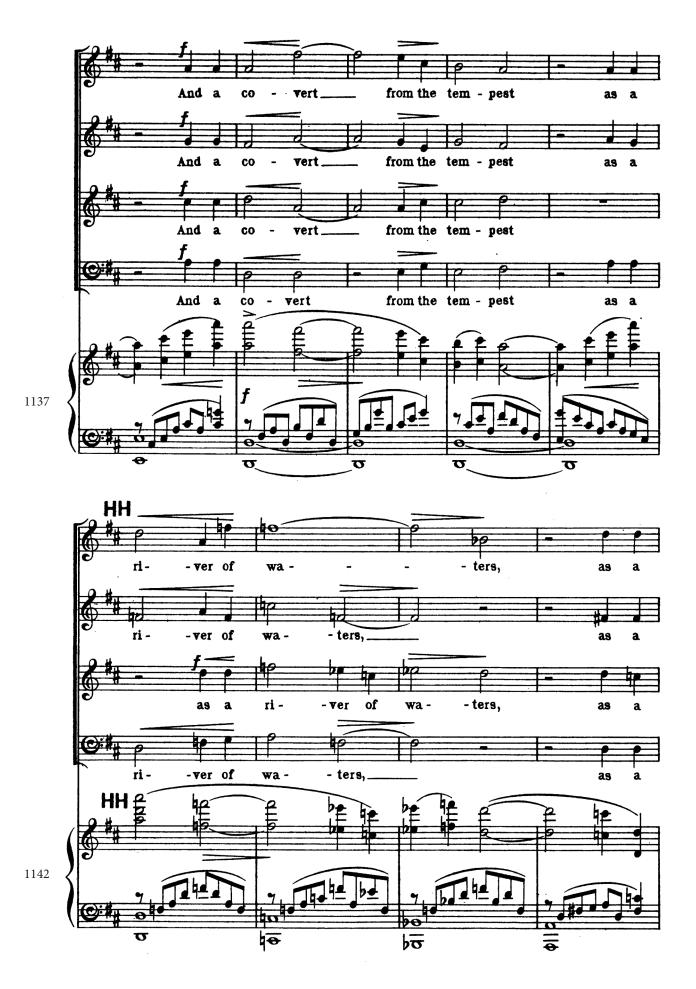




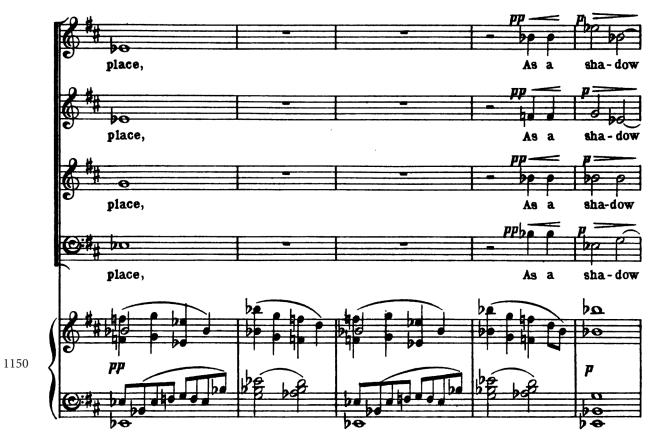














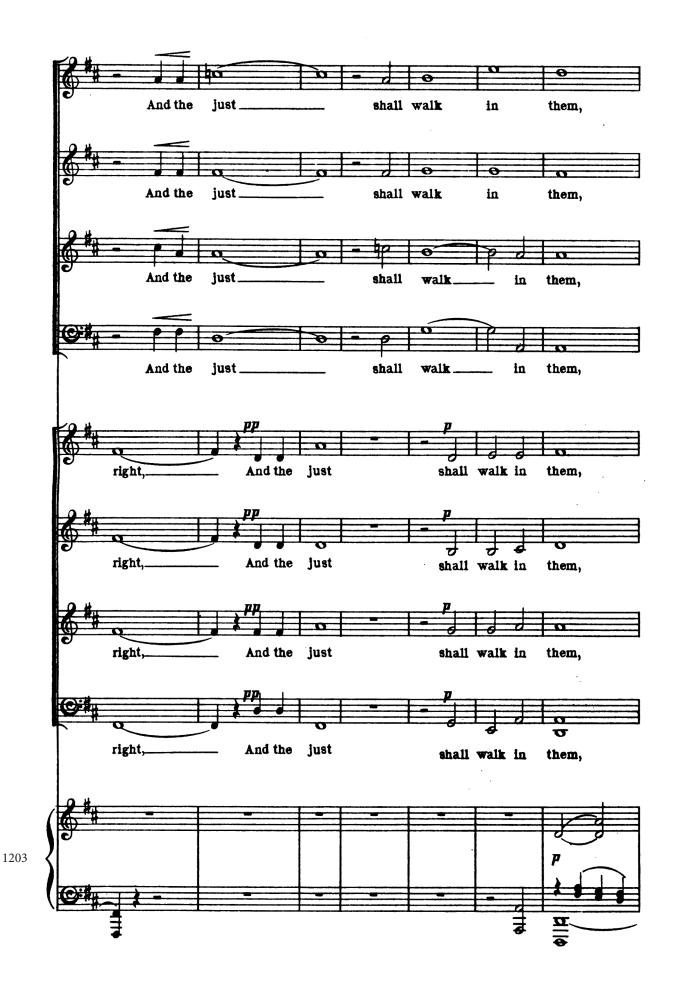














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