

The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Bass Clarinet

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

1-3 5-7 9-13 *p*

15

pp

B

22

23-30 34-38 *p*

39

mf *f*

43

Largamente.

f *p* *dim.* 47-49

C

55-58

p 55-58

Moderato tranquillo.

59

f 64-67 68-85

D *a tempo* **11** *rit.* **E** *a tempo*

86-96 *mf* *dim.* *mf*

104

cresc.

110 *animando*

cresc. molto

F **G** *meno mosso* **Moderato**

12 **21**

118-129 130-150 *f* *dim.* *f*

H *rit.* *a tempo*

cresc. *mf*

160 *rit. a tempo*

p

K

171-172 *f* *pp*

L

173 *p* 175-180 181-185 186-189

190 *a tempo*

p *cresc.* *dim.*

Musical staff 190-214. The staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of notes with slurs and dynamic markings: *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo).

Lento **M** **O** *Più mosso.* *Alla marcia.*

12 6

197-208 209-214

mf

Musical staff 197-214. This staff includes performance instructions: **Lento** (Lento), **M** (Molto), **O** (Ottimo), *Più mosso.* (Più mosso), and *Alla marcia.* (Alla marcia). It features two measures with a 12-measure rest and a 6-measure rest, followed by musical notation with a *mf* (mezzo-forte) dynamic marking.

220

mf

Musical staff 220-225. The staff contains musical notation with a *mf* (mezzo-forte) dynamic marking.

226

f **P**

Musical staff 226-231. The staff contains musical notation with a *f* (forte) dynamic marking and a **P** (Poco) performance instruction.

232 *Più lento*

3 3

234-236 237-239

dim. *p*

Musical staff 232-239. The staff includes the instruction *Più lento* (Più lento). It features two measures with a 3-measure rest and another two measures with a 3-measure rest, followed by musical notation with *dim.* (diminuendo) and *p* (piano) dynamic markings.

242

p *mf* *cresc.* **R**

Musical staff 242-247. The staff contains musical notation with a triplet of notes, a *p* (piano) dynamic marking, a *mf* (mezzo-forte) dynamic marking, and a *cresc.* (crescendo) marking. A **R** (Ritardando) performance instruction is also present.

248

Musical staff 248-252. The staff contains musical notation with a crescendo hairpin.

Largamente.

253 *8va alto* *loco*

Musical staff 253-258. The staff includes the instruction *Largamente.* (Largamente). It features a dashed line indicating an octave change, labeled *8va alto* (8va alto) and *loco* (loco).

259

[S]

270

[T] *a tempo* *Vivace*

287

allargando [W] *largamente*

321

327

Bass Clarinet

Y

338

6

343-348

f

rit.

Z *a tempo*

355

animato.

6

14

Andantino

AA

BB *largamente*

9

10

356-361

362-375

376-386

387-395

396-405

CC

DD

EE

13

8

8

Horn 1

Poco meno mosso.

406-418

419-426

427-434

p

p

440

pp

449

animando

7

2

meno mosso

452-458

460-461

GG

HH

Lento

KK

LL

Allegro

17

13

5

7

3

11

462-478

479-491

492-496

497-503

504-506

507-517

Lento

Andante grazioso

9 10

518-526 530-539

p *p*

541

poco rit. **MM** *a tempo* *cresc.*

549

animando **OO** *cresc.*

PP **RR** **SS**

7 10 7 16 11 12

557-563 564-573 574-580 581-596 597-607

TT **UU**

5 4 5 3 5

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

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PART II

Adagio

A

Contrabassoon

630-632 634-639

Andante

643 645-649 *p*

poco rit.

654 660-661

B

a tempo

allargando e cresc.

pp

C

D

E

668-669 670-677 678-691 692-704 705-714

F

G

H

715-729 730-733 735-743 744-755 756-763

K

764 765-783 785-789 790-794 795-806

L **M** **Lento** **O** Clarinet 1 & 2 *animando*

18 6 11

807-824 826-831 832-842

845 **Allegro** 2

848-849

852 5

mf 855-859

860 **P** 4

862-865 *p*

869 *mf* *cresc.* *ff*

876 **Lento espressivo** ♩ = ♩ 10

p *pp* 881-890

Bass Clarinet

891 *Poco più mosso* R

pp

This staff contains measures 891-904. It begins with a rest for two measures, followed by a melodic line starting on a dotted quarter note. The dynamics are marked *pp*. There are slurs over measures 893-894 and 901-902. A box labeled 'R' is positioned above the staff.

S

897-904 905-906

p

This staff contains measures 897-906. It features two rests: an 8-measure rest (897-904) and a 2-measure rest (905-906). The music resumes with a melodic line starting on a dotted quarter note. The dynamics are marked *p*. A box labeled 'S' is positioned above the staff.

910 *cresc.* 3

914-916

This staff contains measures 914-916. It begins with a melodic line starting on a dotted quarter note, followed by a 3-measure rest. The dynamics are marked *cresc.*. A box labeled '3' is positioned above the staff.

917 *p* T

920-926 927-933

This staff contains measures 920-933. It begins with a melodic line starting on a dotted quarter note, followed by a 7-measure rest (920-926) and another 7-measure rest (927-933). The dynamics are marked *p*. A box labeled 'T' is positioned above the staff.

U W **Moderato** X

934-952 953-963 964-968 969-974 975-990

This staff contains measures 934-990. It features several rests: 19 measures (934-952), 11 measures (953-963), 5 measures (964-968), 6 measures (969-974), and 16 measures (975-990). The tempo is marked **Moderato**. A box labeled 'U' is above the first rest, 'W' above the second, and 'X' above the fifth. The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 3/4.

Y Z AA Trombone 1 & 2 2

991-999 1000-1025 1026-1041 1044-1045

p

This staff contains measures 991-1045. It features rests for 9 measures (991-999), 26 measures (1000-1025), 16 measures (1026-1041), and 2 measures (1044-1045). The dynamics are marked *p*. A box labeled 'Y' is above the first rest, 'Z' above the second, 'AA' above the third, and '2' above the fourth. The part is for Trombone 1 & 2.

1047 *rit.* *a tempo* *animando*

This staff contains measures 1047-1053. It begins with a melodic line starting on a dotted quarter note. The dynamics are marked *rit.*, *a tempo*, and *animando*. There is a slur over measures 1051-1052.

BB

1054 *cresc.* *cresc.*

This staff contains measures 1054-1059. It begins with a melodic line starting on a dotted quarter note. The dynamics are marked *cresc.* and *cresc.*. A box labeled 'BB' is positioned above the staff.

Allegro

1062 9

1067-1075

1077 CC DD

1081-1091 1092-1101

1102 EE

Bassoon 1 & 2

1107

p

1115 FF

p

1121 GG a tempo

rit.

1128 HH KK animando

1131-1141 1142-1159 1160-1167

1168-1169 MM Clarinet 1 & 2 allargando 1

1168-1169 1175-1175

Bass Clarinet

1176 *a tempo*

f *f*

Musical staff 1176-1182: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains seven measures of music. The first measure starts with a half note F#4. The second measure has quarter notes G#4, A4, and B4. The third measure has quarter notes B4, C5, and B4. The fourth measure has quarter notes A4, G#4, and F#4. The fifth measure has a half note F#4. The sixth measure has a whole rest. The seventh measure has a half note F#4. Dynamics include *f* at the beginning and *f* under the fifth measure.

1183

Musical staff 1183-1189: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains seven measures of music. The first measure has quarter notes F#4, G#4, and A4. The second measure has quarter notes B4, C5, and B4. The third measure has quarter notes A4, G#4, and F#4. The fourth measure has quarter notes F#4, G#4, and A4. The fifth measure has quarter notes B4, C5, and B4. The sixth measure has quarter notes A4, G#4, and F#4. The seventh measure has quarter notes F#4, G#4, and A4. Dynamics include *f* at the beginning and *f* under the sixth measure.

1190

rit. OO Lento

dim. *pp* 21 1195-1215

Musical staff 1190-1195: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains seven measures of music. The first measure has quarter notes F#4, G#4, and A4. The second measure has quarter notes B4, C5, and B4. The third measure has quarter notes A4, G#4, and F#4. The fourth measure has quarter notes F#4, G#4, and A4. The fifth measure has quarter notes B4, C5, and B4. The sixth measure has quarter notes A4, G#4, and F#4. The seventh measure has a whole rest. Dynamics include *dim.* under the third measure, *pp* under the sixth measure, and a **21** rehearsal mark above the seventh measure. The text "1195-1215" is at the end of the staff.



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