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

IN THE UNITED STATES

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:	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
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

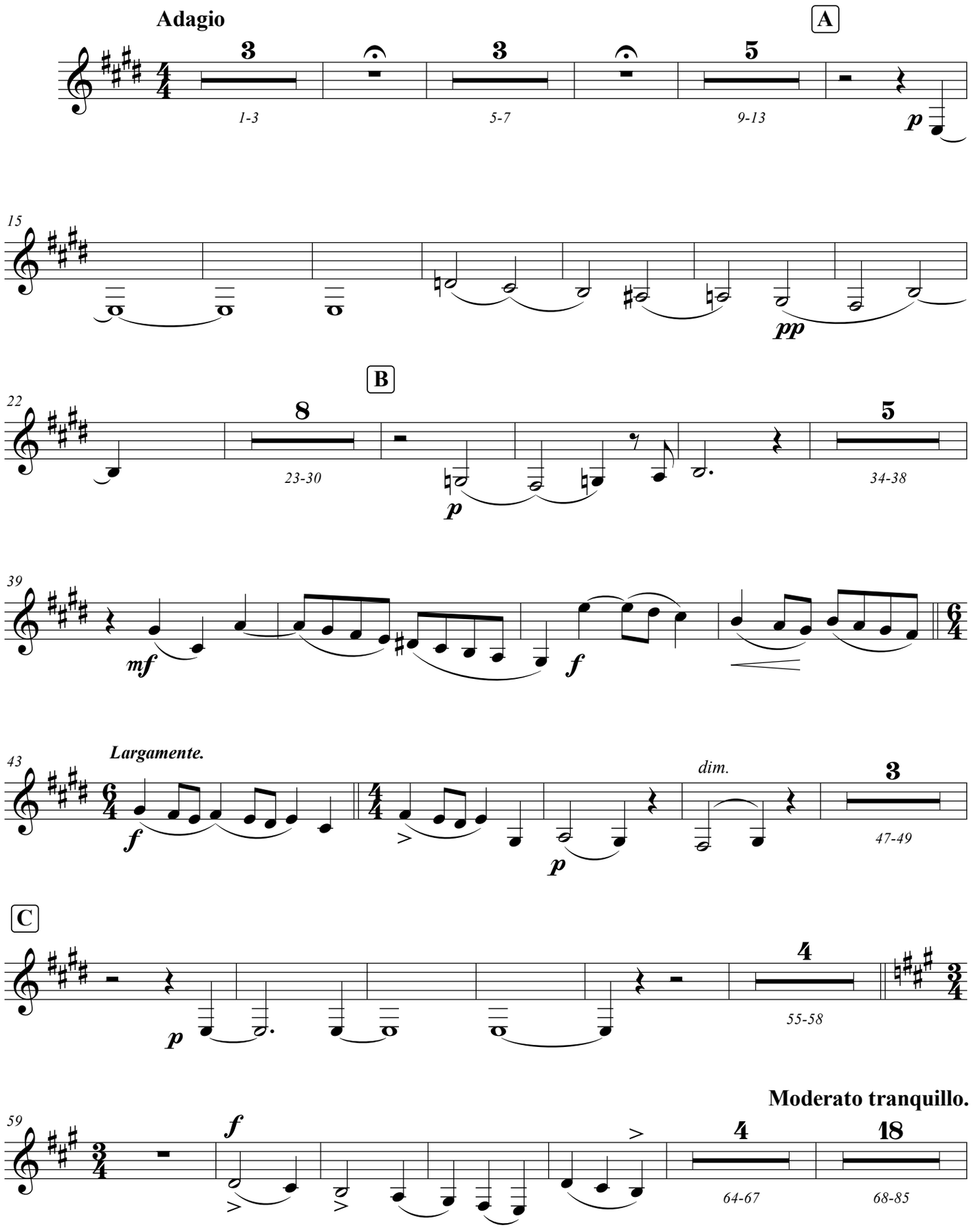
Reference Material and Software

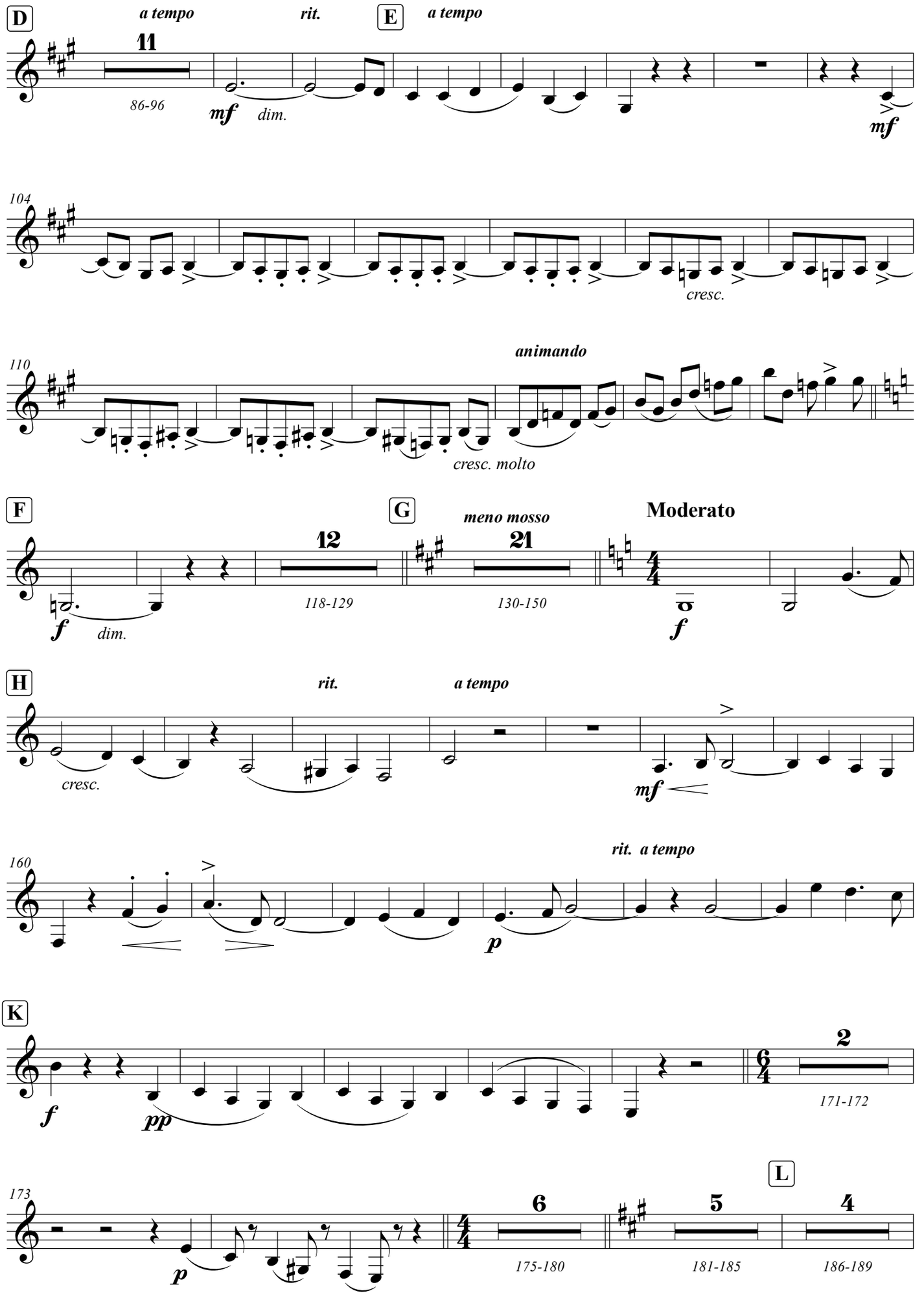
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

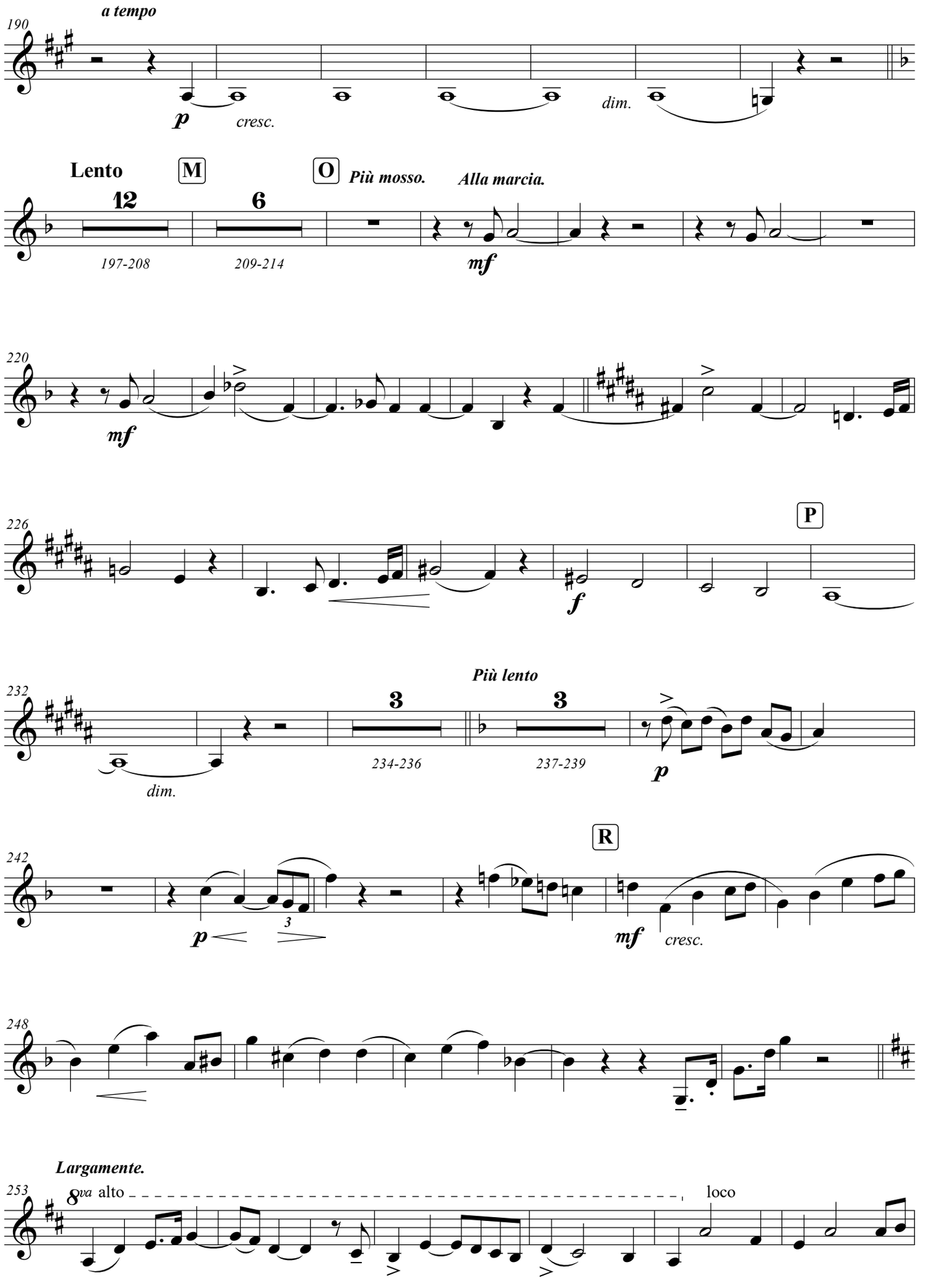
The Love That Casteth Out Fear

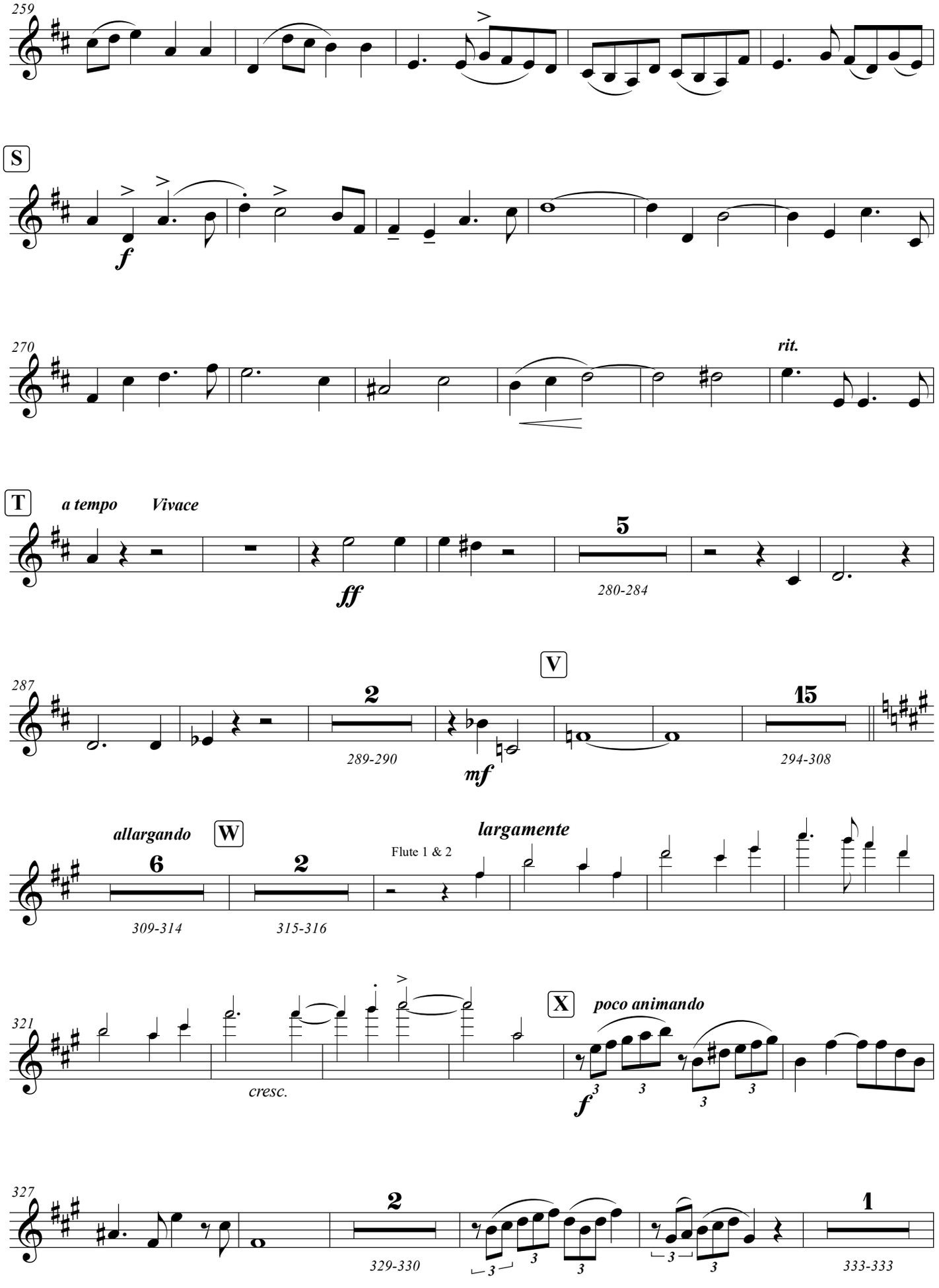
C. HUBERT H. PARRY

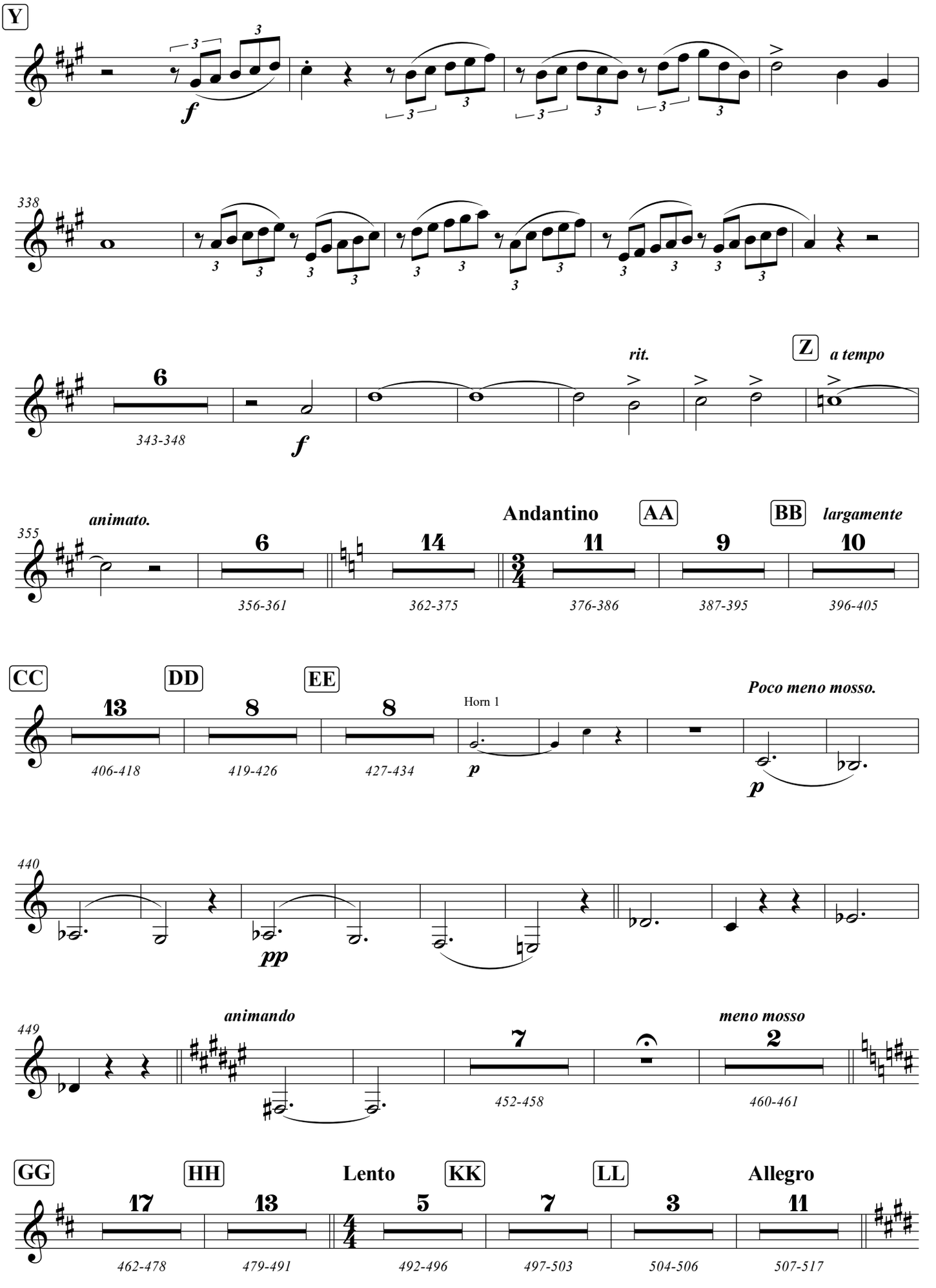
PART I

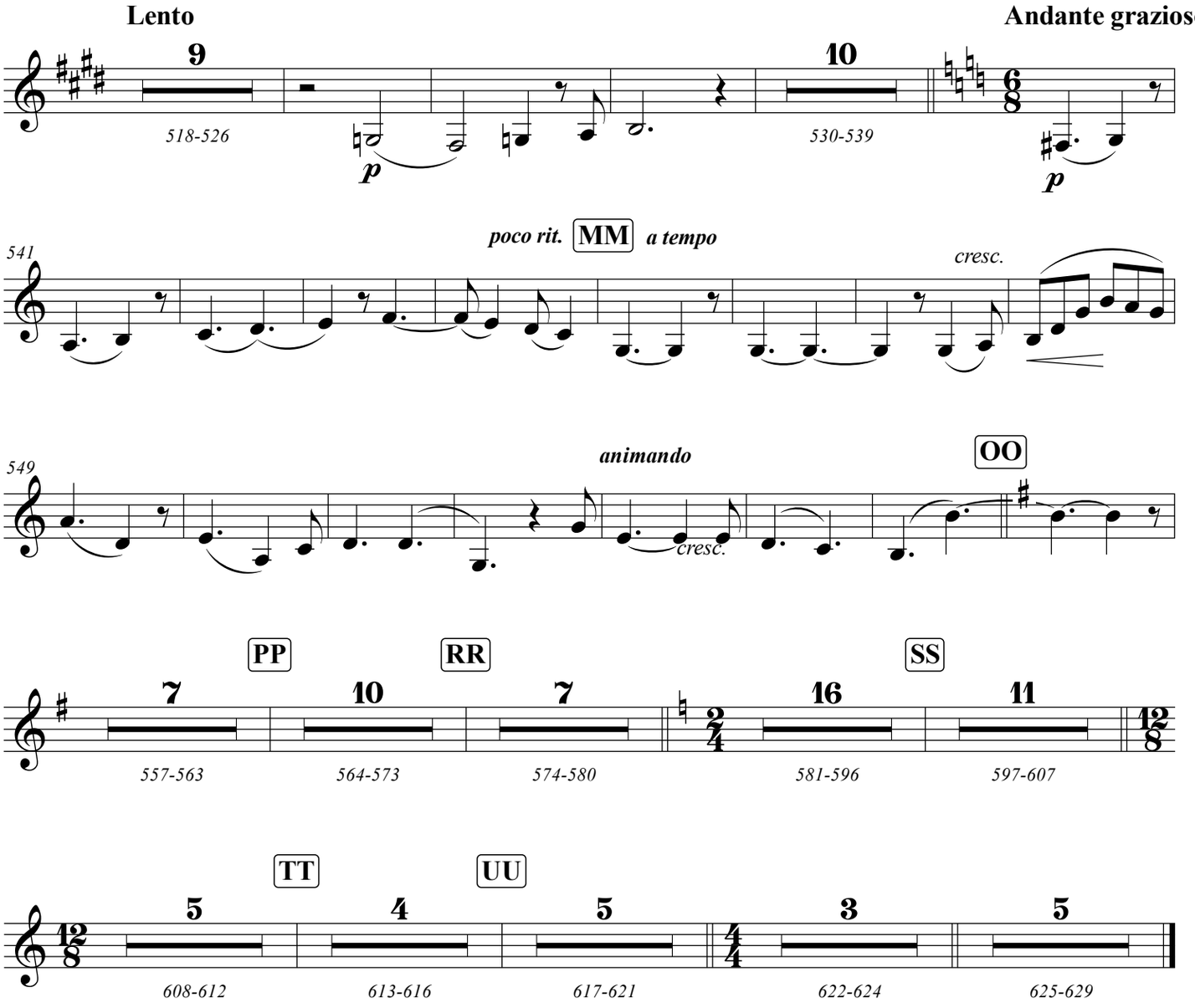



D
a tempo
rit.
E
a tempo
11
86-96
mf
dim.
mf
104
cresc.
110
animando
cresc. molto
F
G
meno mosso
Moderato
12
21
118-129
130-150
f
dim.
f
H
rit.
a tempo
cresc.
mf
160
rit. a tempo
p
K
f
pp
2
171-172
173
p
L
6
5
4
175-180
181-185
186-189


190
a tempo
p
cresc.
dim.
Lento
M
12
197-208
6
209-214
O
Più mosso.
Alla marcia.
mf
220
mf
226
P
f
232
dim.
Più lento
3
234-236
3
237-239
p
242
R
p
3
mf
cresc.
248
Largamente.
253
8va alto
loco


259
S
f
270
rit.
T
a tempo
Vivace
ff
5
280-284
287
V
2
289-290
mf
15
294-308
allargando
W
6
309-314
2
315-316
Flute 1 & 2
largamente
321
cresc.
X
poco animando
f
327
2
329-330
1
333-333

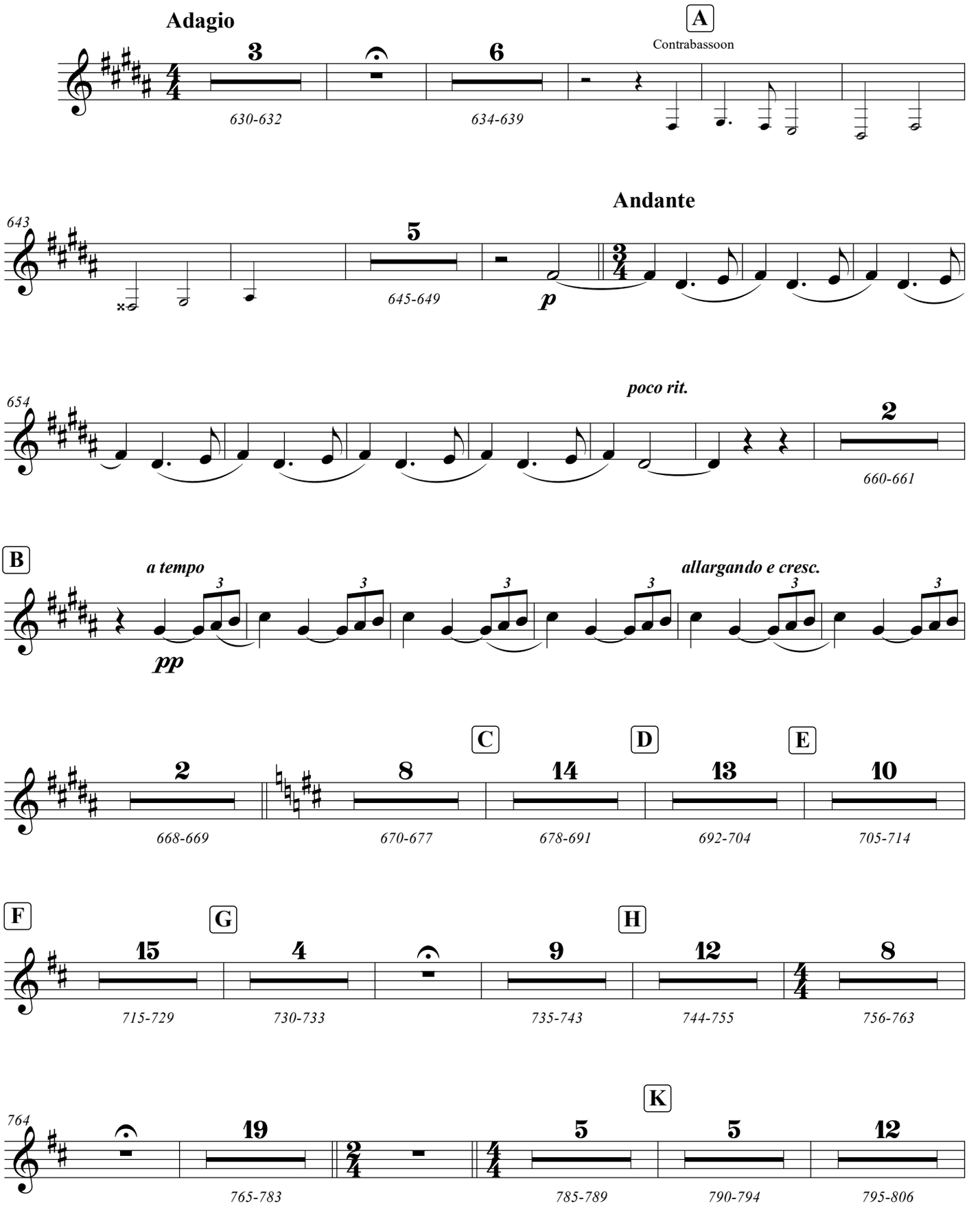

Y
f
338
6
343-348
f
rit.
Z
a tempo
animato.
355
6
356-361
14
362-375
Andantino
AA
11
376-386
BB
largamente
9
387-395
10
396-405
CC
13
406-418
DD
8
419-426
EE
8
427-434
Horn 1
p
Poco meno mosso.
p
440
pp
449
animando
7
452-458
meno mosso
2
460-461
GG
17
462-478
HH
13
479-491
Lento
KK
5
492-496
7
497-503
LL
3
504-506
Allegro
11
507-517

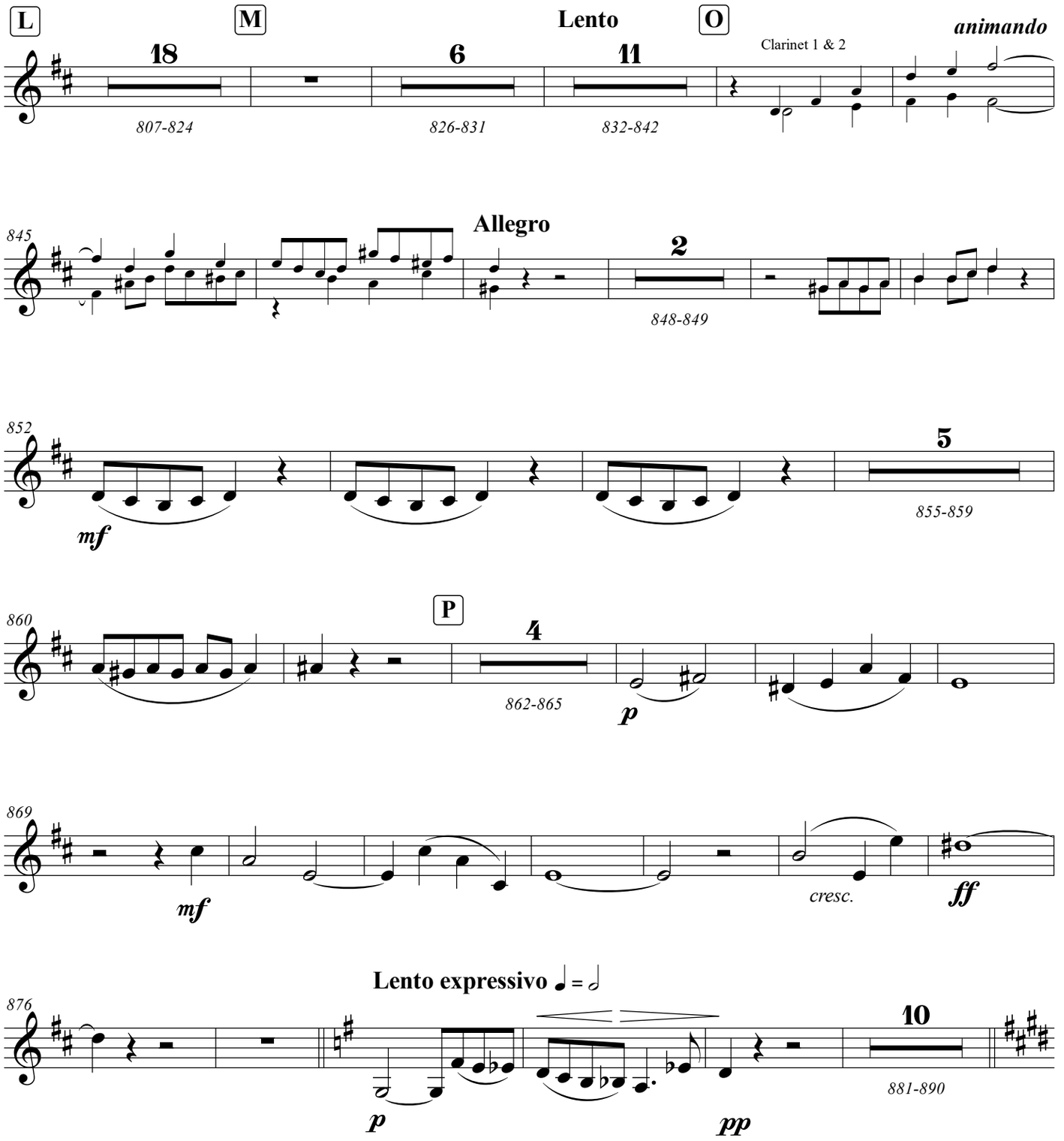

Lento
Andante grazioso
9
10
518-526
530-539
p
p
poco rit.
MM
a tempo
541
cresc.
549
animando
OO
cresc.
PP
RR
SS
7
10
7
16
11
557-563
564-573
574-580
581-596
597-607
TT
UU
5
4
5
3
5
608-612
613-616
617-621
622-624
625-629

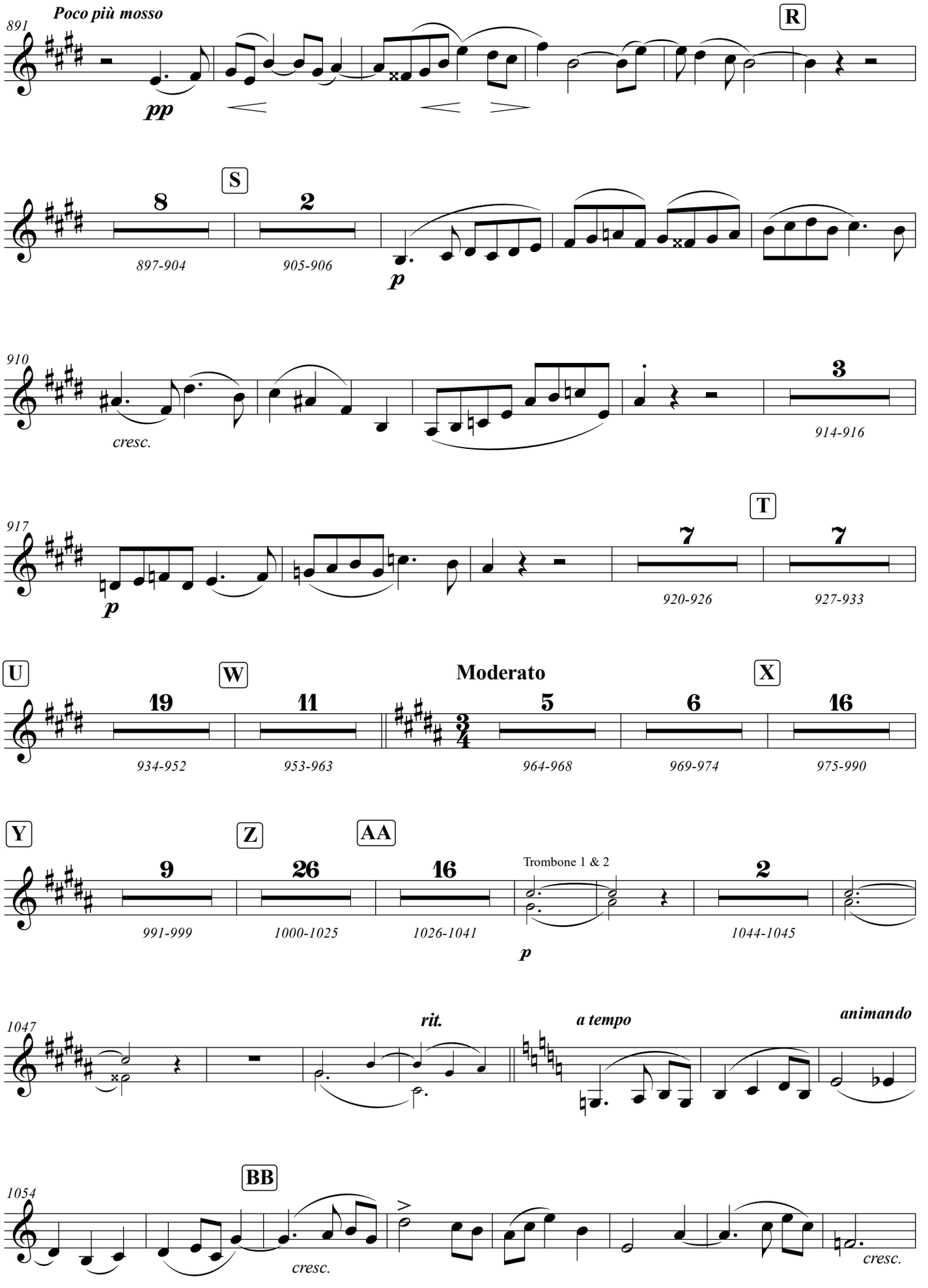
The Love That Casteth Out Fear

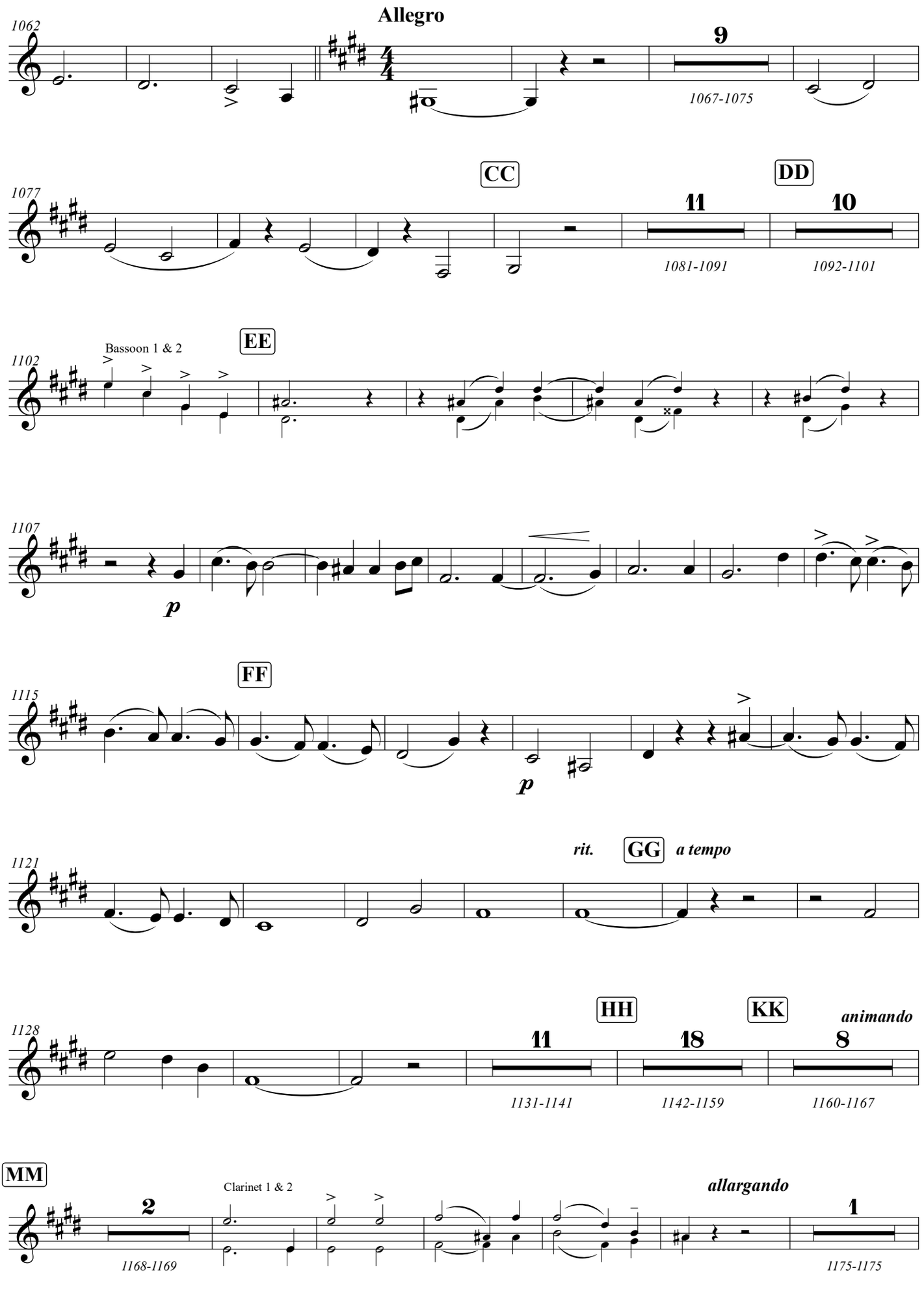
C. HUBERT H. PARRY

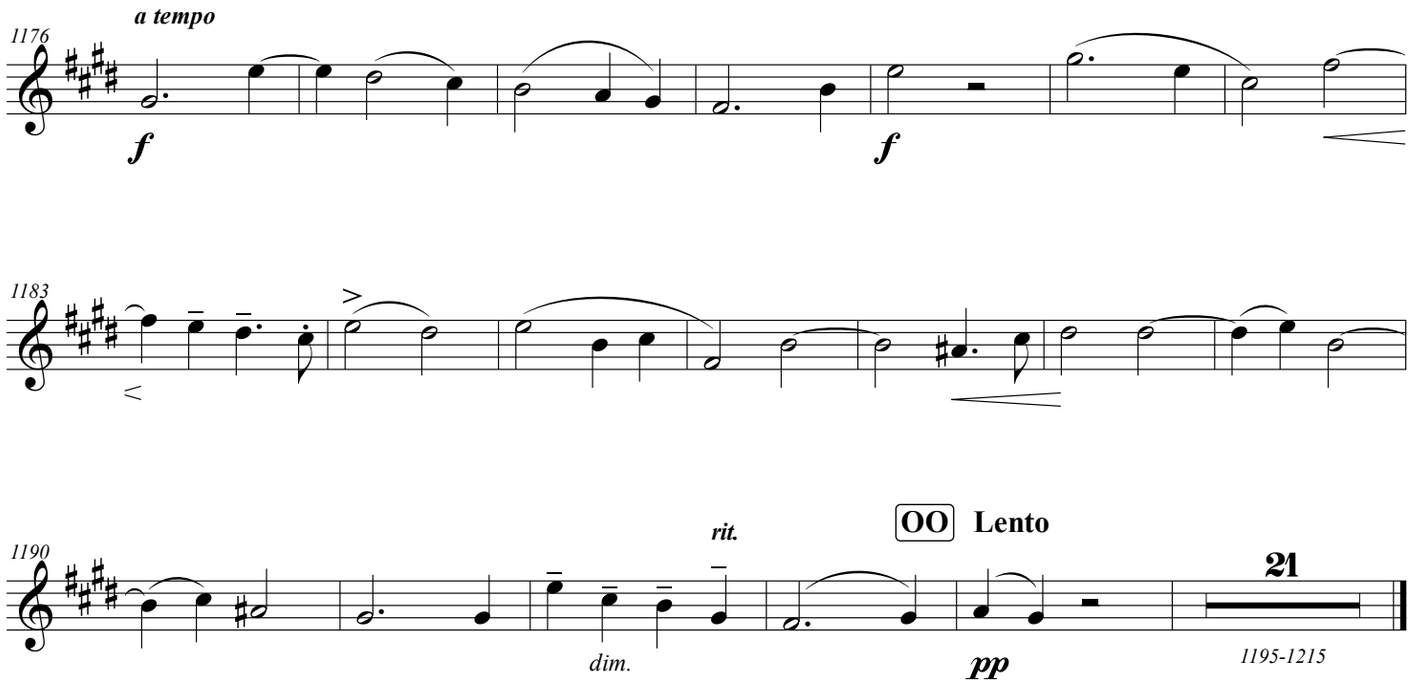
PART II




L
M
Lento
O
animando
18
807-824
6
826-831
11
832-842
Clarinet 1 & 2
Allegro
845
2
848-849
852
mf
5
855-859
860
P
4
862-865
p
869
mf
cresc.
ff
Lento expressivo ♩ = 𝅗𝅥
876
p
pp
10
881-890


Poco più mosso
891
pp
R
S
8
897-904
2
905-906
p
910
cresc.
3
914-916
T
917
p
7
920-926
7
927-933
U
19
934-952
W
11
953-963
Moderato
5
964-968
6
969-974
X
16
975-990
Y
9
991-999
Z
26
1000-1025
AA
16
1026-1041
Trombone 1 & 2
p
2
1044-1045
1047
rit.
a tempo
animando
BB
1054
cresc.
cresc.


Allegro
1062
9
1067-1075
CC
DD
1077
11
10
1081-1091
1092-1101
Bassoon 1 & 2
EE
1102
p
1107
FF
1115
p
rit.
GG
a tempo
1121
HH
KK
animandO
1128
11
18
8
1131-1141
1142-1159
1160-1167
MM
Clarinet 1 & 2
allargando
2
1
1168-1169
1175-1175


1176
a tempo
f
f
1183
1190
rit.
dim.
OO Lento
pp
21
1195-1215

ENGLISH HERITAGE

MUSIC SERIES

LIBRARIES
PUBLISHING
ehms.lib.umn.edu

Catalog Number
1.14/03