

The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Contrabassoon

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

The Love That Casteth Out Fear

C. HUBERT H. PARRY

PART I

Adagio

A

3 3 5 17

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

B Clarinet 1

4

31-34

39

mf *cresc.* *f* *Largamente.*

C

5 9 9 18

45-49 50-58 59-67 68-85

D **E** English Horn

13 5

86-98 99-103

109

F **G** *meno mosso* Bass Solo

12 10

f *dim.* 118-129 130-139

To gaze _____ and die.

Moderato

H

145-148

Hear the words of the E *mf*

154

rit. *a tempo*

9 5 6 4

157-165 166-170 171-174

L M O

6 5 11 12 6

175-180 181-185 186-196 197-208 209-214

Lento

216

Bassoon 1 & 2

222

f *cresc.*

227

P

f *dim.*

233

p *mf*

2 8

235-236 238-245

Più lento

R

Contrabassoon

247

f *cresc. molto*

Largamente.
253

mf

259

S

265

271

rit. **T** *a tempo* *Vivace*
ff

278

poco allargando *a tempo* **8**
ff 284-291

V Trombone 1 & 2

allargando **9**
f 292-300

307

allargando **W** **5** **3**
f 310-314 315-317 *f*

6 X *poco animando*

319-324 *f*

331 Y

339

346

352 *rit.* Z *a tempo animato.*

f 359-361

Andantino AA BB CC

14 11 9 10 13

362-375 376-386 387-395 396-405 406-418

DD EE

8 19 4 9 2

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

Contrabassoon

GG

HH

Lento

Clarinet 1

17 13 2

462-478 479-491 492-493

KK

rit.

Più animato.

LL

Allegro

2 2 3

499-500 502-503 504-506

f *f > p* *f*

508

5

513-517

ff

Lento

MM

OO

PP

22 5 11 8 8

518-539 540-544 545-555 556-563 564-571

Bassoon 1 & 2

RR

572

allargando

f *cresc.*

581

a tempo

largamente

SS

10

582-591

f

599

TT

4 5 4

604-607 608-612 613-616

dim.

UU

5 3 5

617-621 622-624 625-629

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PART II

Adagio

rit.

A *a tempo*

630-632 634-639

f *dim.*

Andante

B

643 645-650 651-661 662-669 670-677

p

C **D** **E** **F** **G**

14 13 10 15 4 9

678-691 692-704 705-714 715-729 730-733 735-743

H

Lento

12 8 19 5

744-755 756-763 765-783 785-789

K **Lento** **L**

5 12 6

790-794 795-806 807-812

Bass Trombone

816

M *allargando* **Vivace**

822 828-831

f *ff*

Lento **O** **Allegro** **P** Bassoon 1 & 2

11 **4** **15** **6**

832-842 843-846 847-861 862-867

870

ff

877 **R** **S** **T**

13 **5** **9** **22** **7**

878-890 891-895 896-904 905-926 927-933

U Trombone 1 & 2

7

934-940 *f*

946

952 **W** *rit.* *a tempo*

959 *ff* *rit.*

Moderato **X** **Y** **Z**

3 **6** **16** **9** **26**

964 *< p* 966-968 969-974 975-990 991-999 1000-1025

Contrabassoon

AA **BB**

25 5 9 15 10

1026-1050 1051-1055 1056-1064 1065-1079 1080-1089

1090 Trumpet 1 & 2 **CC**

1097 **DD**

mf *cresc.*

EE **FF** Chorus Sopranos

12 10 3

1104-1115 1116-1125 1126-1128

A man shall be as a

1132

hid - ing place _____ from the wind, _____ *p*

1139 **GG**

dim.

1147 **6**

p 1154-1159

KK **MM**

animando 7

1160-1166 *f*

1174 *allargando* *a tempo*

f *f*

1183

dim.

1191 *rit.* **OO** **Lento** Bassoon 1 & 2

pp 14 1195-1208

1211 *rit.*

p cresc.



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PUBLISHING

ehms.lib.umn.edu

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