

The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Flute 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Matthew W. Mehaffey
Editor

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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

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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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PART I

Adagio

Oboe 1

Largamente.

A might - y law - giv - er and

lead - er, wise with the wis - dom of one, more than mere mor - tal, chosen to

com - mune with God, taught to the tribes of Is - ra - el the law _____ where - by _____ they should

D *a tempo* *mf* **9** *f* **E** *a tempo*

100 **11** *ff* *dim.* **F**

117 **12** *p* *mf* **G** *meno mosso*

135 **15** *Moderato* **H** *Bass Clarinet* **2** **5**

160

165 **K** *f* *pp* *pp*

171 *pp*

L **6** **5** **10** **3**

201 *p* *dim.* **3** 204-206 *p*

208 **M** *p* **3** 212-214

O *Più mosso. Alla marcia.* **8** 215-222 *mf*

226

230 **P** *ff* *dim.* **3** 234-236

237 *Più lento* *f* *dim.* *p* **6** **R** **2** 240-245 246-247

248 *f* *f* *ff*

Largamente. **11** **S** 253-263

270 *rit.* **T** *a tempo*

277 *Vivace* *poco allargando* *a tempo animando*

ff

284 *Poco meno mosso.*

mf

290 **V** *f*

296 **3** 297-299

304 *allargando* **6** 309-314

Flute 1

W *largamente* *8^{va} alta* *loco*

315-316 *f*

322 *cresc.* *ff* **X** *poco animando*

326-327 *f*

330 **Y**

337 **6**

343-348

349 *rit.* **Z** *a tempo animato.*

354-355

356 *f* *allargando*

Andantino *rit.* *p*

363-374

381 **AA** *f* **9**

387-395

BB **CC**

10 8

Oboe 1 & 2

396-405 406-413

DD

f

425

EE

19

Oboe 1 & 2

427-445

450

cresc.

456

GG

2 2

460-461 462-463

f

464

HH

Lento

6 3 13 2

468-473 476-478 479-491 492-493

mf cresc. *f*

494

KK *rit.* **LL**

Allegro

7 3 3

497-503 504-506 507-509

pp

510

5 **22**

Lento

513-517 518-539

ff

540 Bass Clarinet MM

549 *animando*
mf

OO PP English Horn

8 2

556-563 567-568

RR

3

571-573 *ff*

579 *allargando* *a tempo* *animando*

f 9 *f*

582-590

594 SS

2

595-596 *f* *dim.*

604 TT UU

3 5 4

605-607 608-612 613-616

619 *poco rit.*

f 2 3 5

620-621 622-624 625-629

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PART II

Adagio

630-632 634-637 *mf* *cresc.*

640 *rit.* **A** *a tempo* *f* 645-650

Andante

651-661 662-669 670-677 Oboe 1 & 2

681 *a tempo* *f* 3 683-691 *animando* **D** *rit.* *f* 3 *p* *p*

697 698-703 706-712 *f* **E** *Più allegro.*

714 716-729 730-731 *f* **F** **G**

734 *pp* *f* 738-743 744-749 *mf* **H** *poco agitato*

Lento

4 7 5

752-755 756-762 765-769

p *mf*

772

11 5 5

773-783 785-789 790-794

Meno mosso **K** Clarinet 1 & 2

796

p

5 6

802-806 807-812

mf *cresc.* *f*

L

817

cresc.

824

ff *allargando* *Vivace*

5 11 3

827-831 832-842 843-845

M **O**

Allegro

846 **11** *sf* 848-858 *ff*

P 863-864 *f* *p*

869 *p* *p* *cresc.*

874 **Lento espressivo** ♩ = ♩ **4** 878-881 *p*

883 **Poco più mosso** **3** **5** 888-890 891-895 *pp*

R **S** **8** **16** 896-903 *p* 906-921 *f*

T **U** **3** **7** 924-926 927-933 *f* **3**

938 **3**

944

950

956

Moderato

994

1003-1024

1035

Allegro

1064 *f* **11** 1069-1079

CC *p* *p*

DD 4 *mf* 1087-1090

1096 *f cresc.*

EE 1102 *dim.* *p*

FF 4 *f* 1110-1113

GG 2 2 *rit.* *a tempo* 1118-1119 *p* 1123-1124 *p*

HH 10 4 1132-1141 1142-1145

1146 *mf*

1151-1152 *dim.*

1159 **KK** *animando* 1161-1162 *f cresc.*

1166 **MM**

1172 *allargando* 1175-1179 *f*

1182

OO *Lento* Clarinet 1 & 2 1188-1193 1194-1208 *p*

1214 *rit.*



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PUBLISHING

ehms.lib.umn.edu

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