

# The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Flute 2

Premiered at the Three Choirs Festival (Gloucester) - September 7, 1904



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:*

*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

Michael Mullen, Ass’t. Librarian - mmullen@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

C. HUBERT H. PARRY

## PART I

Adagio

**Moderato** G Bass Clarinet

19 **2** **5**

132-150 151-152 153-157

161 *rit.* *a tempo* K

*f*

**2**

167-168 *pp* *pp*

L **Lento** M

**2** **6** **5** **11** **12** **6**

173-174 175-180 181-185 186-196 197-208 209-214

O **Alla marcia.**  
Bass Clarinet

223 *mf*

227

P *ff* *dim.* **3**

234-236

237 *Più lento* R

*f* *dim.* *p* 6 2

240-245      246-247

248

*f* *f* *ff*

*Largamente.* S

11

253-263

270

*rit.* T *a tempo*

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

*ff*

284 *Poco meno mosso.*

*mf*

290 V

*f*

295

3

297-299

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

**W** *largamente* *8<sup>va</sup> alta* *loco*  
 315-316 *f*

322 **X** *poco animando*  
 < *cresc.* *ff* 326-327 *f*

330 **Y**

337 **6**  
 343-348

349 *rit.* **Z** *a tempo animato.*  
 354-355 *f*

357 *allargando* **12**  
 363-374

375 *rit.* **Andantino**

383 *f* **AA** **BB** **CC** *a tempo*

9 10 8

387-395 396-405 406-413

Oboe 1 & 2

414 **DD**

421 **EE** 19

*f* 427-445

Oboe 1 & 2 **animando**

446

457 **GG** 2 2

*f* 460-461 462-463 *mf* *cresc.*

466 6 3

468-473 *f* 476-478

**HH** **Lento** **KK** *rit.* Oboe 1 & 2

13 5 3

479-491 492-496 497-499



503 LL **2** **3** **Allegro**

505-506 507-509

510 **5** **22** **Lento**

*f* *ff* 513-517 518-539

MM OO PP English Horn

**5** **11** **8** **2**

540-544 545-555 556-563 567-568

569 RR **3**

571-573

578 *allargando* *a tempo* **9** *animando*

*ff* *f* 582-590 *f*

594 SS **2** *f* *dim.*

595-596 *f* *dim.*

603 TT UU

**3** **5** **4**

605-607 608-612 613-616

618 *poco rit.* **2** **3** **5**

*f* 620-621 622-624 625-629

# The Love That Casteth Out Fear

C. HUBERT H. PARRY

## PART II

**Adagio** **A** *a tempo*

630-632 634-640 *f*

**Andante** **B** **C**

645-650 651-661 662-669 670-677 678-680

681 **Flute 1** **D** *rit.*

683-691 *f*  $\gg$  *p*

**E** *Più allegro.* **F**

698-703 706-712 *f* *f*

**G**

716-729 730-731 737-743 *f* *pp* *f*

**H** **Lento**

744-749 752-755 756-762 *mf* *p*

**Meno mosso**

765-769 773-783 785-789 *mf*

**K** **Lento** **L** Oboe 1 & 2

5 12 3

790-794 795-806 807-809

813

*mf* *cresc.* *f*

819

*cresc.*

**M** *allargando* **Vivace** **Lento** **O**

5 11 3

827-831 832-842 843-845 *p*

**Allegro** **P**

847

11

848-858

*sf* *ff*

2

863-864

*f* *p*

869

*p* *p* *cresc.*

**Lento espressivo** ♩ = ♩

874

13 5

878-890 891-895

**R** **S**

8 16

896-903 *p* 906-921 *f*

**T** **U** **Allegro moderato alla marcia**

3 7 3

924-926 927-933 936-938

940

946

**W**

952 *rit. a tempo*

959 *ff* **Moderato** **Lento espressivo**

3 5 6

961-963 964-968 969-974

**X** *a tempo* **Y** **16** **Contralto Solo**

975-990

Keep - ing mer - cy for thou - sands, for - giv - ing i - ni - qui - ty and trans -

**Z**

996 *f dim.* **23**

1002-1024

gres - sion, for - giv - ing i - ni - qui - ty

1025 Flute 1

7 13

1028-1034 *p* < >

1038-1050

*a tempo* 5 Z 4 Clarinet 1 & 2

1051-1055 1056-1059

**Allegro**

1064 *f* 11

1069-1079

AA 4 BB 5 10 *f*

1080-1083 *p* 1087-1091 1092-1101 *f*

CC *dim.* *p*

1109 DD 4 2 *f*

1110-1113 *f* 1118-1119

1120 EE FF 3 16 18 *p*

1123-1125 1126-1141 1142-1159

**KK** **3** Flute 1 **MM**

1160-1162

1170 *f* *allargando*

*f* *allargando*

**5** *f*

1175-1179 *f*

1186 **OO** **Lento** *rit.*

**6** **19**

1186 **OO** **Lento** *rit.*

**6** **19**

1188-1193 1194-1212





**ENGLISH HERITAGE**

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

1.14/03