

The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Harp

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

B

7 5 17 12 6 6 4

1-7 9-13 14-30 31-42

C

D

6 9 9 18 13

44-49 50-58 59-67 68-85 86-98

E

F

G

H

17 14 21 2 13

99-115 116-129 130-150 151-152 153-165

K

L

5 4 6 5 11 6 4 4 5 11

166-170 171-174 175-180 181-185 186-196

197 Chorus Sopranos

What is man? A shadow that departeth.

203

What is our life? The lifted veil of a vision.

M

What is the wisdom of the wise? A few words written in the dust.

O

212

What is the strength of them that strive? Dear-bought achievement, and defeat.

216

The mighty ones mould nations to their will,

Harp

Alla marcia.

222

They bid the chil - dren yet un - born o *f*

227

P *ff*

232

mf *p*

237 *Più lento*

mf **R** 5 5

241-245 246-250

5 5

251 *Largamente.*

ff *sf* *Largamente.* **S** **T** 10 12 16

254-263 264-275 276-291

10 12 16

V W X Y Z

17 6 10 9 20 8

292-308 309-314 315-324 325-333 334-353 354-361

17 6 10 9 20 8

5

362-366

Bassoon 1 & 2

5

373

rit. **Andantino**

p

380

AA

AA

388

poco animando

poco animando

Harp

394

BB **CC** **DD**

9 **13** **8**

397-405 406-418 419-426

9 **13** **8**

EE

19 *animando*

427-445 *p*

19

451

cresc. *cresc.* *f*

457

GG **HH**

2 **17** **13**

460-461 462-478 479-491

2 **17** **13**

KK **LL** **Allegro**

5 7 3 3

492-496 497-503 504-506 507-509

ff

MM

512 5 22 5 11

513-517 518-539 540-544 545-555

OO **PP** **RR** **SS**

8 10 7 16 11

556-563 564-573 574-580 581-596 597-607

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

Musical notation for section A, measures 630-661. Treble and bass staves with fingerings 3, 7, 10, 11 and measure numbers 630-632, 634-640, 641-650, 651-661.

B

C

D

E

F

Musical notation for sections B-F, measures 662-729. Treble and bass staves with fingerings 8, 14, 13, 10, 15 and measure numbers 662-669, 670-677, 678-691, 692-704, 705-714, 715-729.

G

Musical notation for section G, measures 730-783. Treble and bass staves with fingerings 4, 9, 12, 8, 19 and measure numbers 730-733, 735-743, 744-755, 756-763, 765-783.

K

Lento

L

M

784

Musical notation for sections K-M, measures 785-824. Treble and bass staves with fingerings 5, 5, 12, 18 and measure numbers 785-789, 790-794, 795-806, 807-824.

N

6 11 4 15 16 13

826-831 832-842 843-846 847-861 862-877 878-890

6 11 4 15 16 13

R

S

Chorus Sopranos

5 9 15

891-895 896-904 905-919

What is the wis - dom of the sim - ple?

5 9 15

T

923

To trust in love that nev - er wan - eth!

Trombone 1 & 2

U

929

932-933

mf

936

Harp

939

Musical score for measures 939-941. The piece is in G major (one sharp). The right hand features a melodic line with eighth-note triplets and rests. The left hand provides a bass line with eighth-note triplets. The key signature is G major.

942

Musical score for measures 942-944. The right hand continues with eighth-note triplets and rests. The left hand features eighth-note triplets. The key signature is G major.

945

Musical score for measures 945-948. The right hand has eighth-note triplets. The left hand has eighth-note triplets. The key signature is G major.

949

W rit.

Musical score for measures 949-954. The right hand consists of chords with rests. The left hand has a bass line with eighth notes. A 'W' symbol is above measure 950, and 'rit.' is written above measure 954. The key signature is G major.

955

a tempo

Musical score for measures 955-958. The right hand has chords with rests. The left hand has a bass line with eighth notes. The key signature changes to G minor (two flats) starting in measure 955. The tempo marking 'a tempo' is written above measure 955.

Moderato

Lento espressivo

a tempo

960

| | | | | |
|----------|----------|---------------|-----------|-----------|
| | 3 | 5 | 6 | 16 |
| | | $\frac{3}{4}$ | | |
| 961-963 | 964-968 | 969-974 | 975-990 | |
| 3 | 5 | 6 | 16 | |

Y *animando* **Z** **AA**

| | | | | |
|----------|-----------|-----------|---------------|--|
| 9 | 26 | 25 | Bass Clarinet | |
| 991-999 | 1000-1025 | 1026-1050 | | |
| 9 | 26 | 25 | | |

BB

1054

1059

Allegro

1065

f

1068

| | | | |
|-----------|-----------|-----------|-----------|
| CC | DD | EE | FF |
| 9 | 12 | 11 | 13 |
| 1071-1079 | 1080-1091 | 1092-1102 | 1103-1115 |
| 9 | 12 | 11 | 13 |
| 10 | | | 10 |

| | | | | |
|-----------|-----------|-----------|-----------|-----------|
| GG | HH | KK | MM | OO |
| 16 | 18 | 8 | 26 | 22 |
| 1126-1141 | 1142-1159 | 1160-1167 | 1168-1193 | 1194-1215 |
| 16 | 18 | 8 | 26 | 22 |

a tempo



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PUBLISHING

ehms.lib.umn.edu

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