

# The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

**C. Hubert H. Parry**

Oboe 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

1 *p*  $\rightrightarrows$  2-3 *p* 6-7

A

9 *pp* *p*

B

15 14 5 Oboe 1 17-30 31-35 *p*

Largamente.

39 *f*

C

44 5 9 9 4 45-49 50-58 59-67 68-71 *p*

72 Bass Solo *p*

A might-y law-giv-er and lead-er, wise with the wis-dom of one, more than mere mor-tal,

78 *p*

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

**D** *a tempo*  
*mf*

93 **E** *a tempo*  
 4 5 8  
 95-98 99-103 106-113  
*f*

114 **F**  
*ff* *dim.* 11  
 119-129

**G** *meno mosso* **Moderato**  
 3 14 2  
 130-132 137-150 151-152  
*mf* *dim.* *p*

**H** Bass Clarinet  
 5  
 153-157

164 *a tempo* **K**  
*p cresc.* *f* 4 4  
 167-170 171-174

**L**  
 6 5 4  
 175-180 181-185 186-189

Oboe 2

190 Clarinet 1 & 2 **Lento**

194-195 *mf* *dim.* 198-202

203 **M** **O** *Più mosso. Alla marcia.*

*p cresc.* 205-208 209-214 *mf*

218

*f*

224

*cresc.*

229 **P**

*ff* *dim.* *p*

234 *Più lento*

235-236 *f* *dim.* *p*

**R**

240-245 *f*

251 *Largamente.*

253-258 *f* *ff*

262 S

270 *rit.* T *a tempo*

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

*ff*

284 *Poco meno mosso.*

*mf*

290 V

*f*

297

304 *allargando* *allargando*

*sf*

4

310-313

314 W *largamente*

*f*

Oboe 2

318

*cresc.* **ff**

**X** *poco animando*

**f**

**Y**

**f**

343

351 *rit.* **Z** *a tempo animato.*

**ff**

358 *allargando*

**13**

363-375

**AA** **BB** *mf* Oboe 1 *largamente*

**11** **7** **10**

376-386 387-393 396-405



**CC** *a tempo*

409-413

**DD**

418

**EE** *Oboe 1*

426 19 427-445

*animando*

450 cresc. cresc.

*meno mosso* **GG**

460-461 462-464 mf

**HH**

468-472 476-478 479-481 mf

*Lento* **KK** *rit.*

482 484-491 492-496 497-499 f p

Oboe 2

503 LL **Allegro**  
 Musical notation for Oboe 2, measures 503-508. Includes dynamics *f*, *mf*, and *ff*. Rehearsal marks 505-506 and 507-508.

512 **Lento** Oboe 1  
 Musical notation for Oboe 1, measures 512-529. Includes dynamics *f* and *ff*. Rehearsal marks 514-517 and 518-529.

Oboe 1  
 Musical notation for Oboe 1, measures 533-534. Includes dynamic *f*.

541 MM  
 Musical notation for Oboe 1, measures 543-544 and 545-555. Includes dynamics *p* and *f*.

OO  
 Musical notation for Oboe 1, measures 556-561. Includes dynamics *f* and *p*.

562 PP  
 Musical notation for Oboe 1, measures 562-568. Includes dynamics *mf* and *dim.*

569 RR  
 Musical notation for Oboe 1, measures 569-574. Includes dynamic *f*.

575  
 Musical notation for Oboe 1, measures 575-580. Includes dynamics *f* and *ff*.

580 *allargando* *a tempo* *largamente*

583-586 *f*

590 *animando*

595-596

**SS**

*f* *dim.*

603 *dolce*

605-607 610-612

**TT** **UU**

613-616 *f*

*poco rit.*

620-621 622-624 625-629

# The Love That Casteth Out Fear

C. HUBERT H. PARRY

## PART II

**Adagio**

637

643

**B** *a tempo* **8** *a tempo* **4** Clarinet 1 & 2 **C**

679 *rit. colla voce* *a tempo* *animando*

686 **D** *rit.* **5** **8** *Più mosso.*

**E** *Più allegro.* **7** **F** **8**

726 G

728-729 733-735

736 H

*poco agitato* *rit.*

738-740

746 Lento

748-749 752-755 756-762

763

765-766 768-773

776-783 K

*Meno mosso* Oboe 1

785-789

793

796-799

802 L

807-809

Oboe 2

810 *mf* *cresc.* *mf* *cresc.*

816 *f* *cresc.*

823 **M** *allargando* *Vivace* **Lento**  
*ff* 5 11  
 827-831 832-842

**O** **Allegro**  
 3 10  
 843-845 *sf* 848-857 *ff*

861 **P** *ff* *p*

868

875 **Lento espressivo**  $\text{♩} = \text{♩}$  **9** *rit.*  
*p* 879-887 *p*

890 *Poco più mosso* **R** **S** Clarinet 1 & 2  
 5 9 3  
 891-895 896-904 905-907

910 *p* 8 914-921

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

3 2 4 2

924-926 927-928 930-933 934-935 *mf*

936

943

949 **W** *rit.*

*f* *cresc.*

955 *a tempo*

*f* *ff*

961 *rit.* Moderato

*mf*

969 Lento espressivo **X**

3 16

972-974 975-990

**Y** *Contralto Solo*

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

**Z** *rit.* **AA** Horn 1

1000-1001 *f* *dim.* 1004-1025 1026-1027

1029 **3** **13**

1030-1032 *mf* *f* 1038-1050

*a tempo* **BB** **5**

1051-1055 *mf* *cresc.* *f*

1062 **Allegro** *f*

1062 *f*

1069 **CC** **8**

1071-1078

1083 *mf* *cresc.*

1083 *mf* *cresc.*

1090 **DD** **EE** **10** *dim.*

1092-1101 *dim.*



4  
1106-1109 *p* *poco cresc.* *mf* <

1115 **FF** *rit.* **GG** *a tempo*  
6  
1119-1124 *pp* *p* <

1127 1 2 3 2  
1132-1133 *mf* <

1136 **HH**  
*mf*

1143 *dim.* **KK** *animando*  
13 4  
1147-1159 1160-1163

**MM**  
1165 *f* *cresc.*

1170 *allargando* 3  
1175-1177

Oboe 2

1178

*mf* *cresc.* *f*

1186

*OO* Lento

3 15

1191-1193 1194-1208

1209 Clarinet 1 & 2

*p* *rit.*





**ENGLISH HERITAGE**

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

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

Catalog Number

1.14/03