The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Organ

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

IN THE UNITED STATES

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:	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	David Fielding - dhcfielding@charter.net

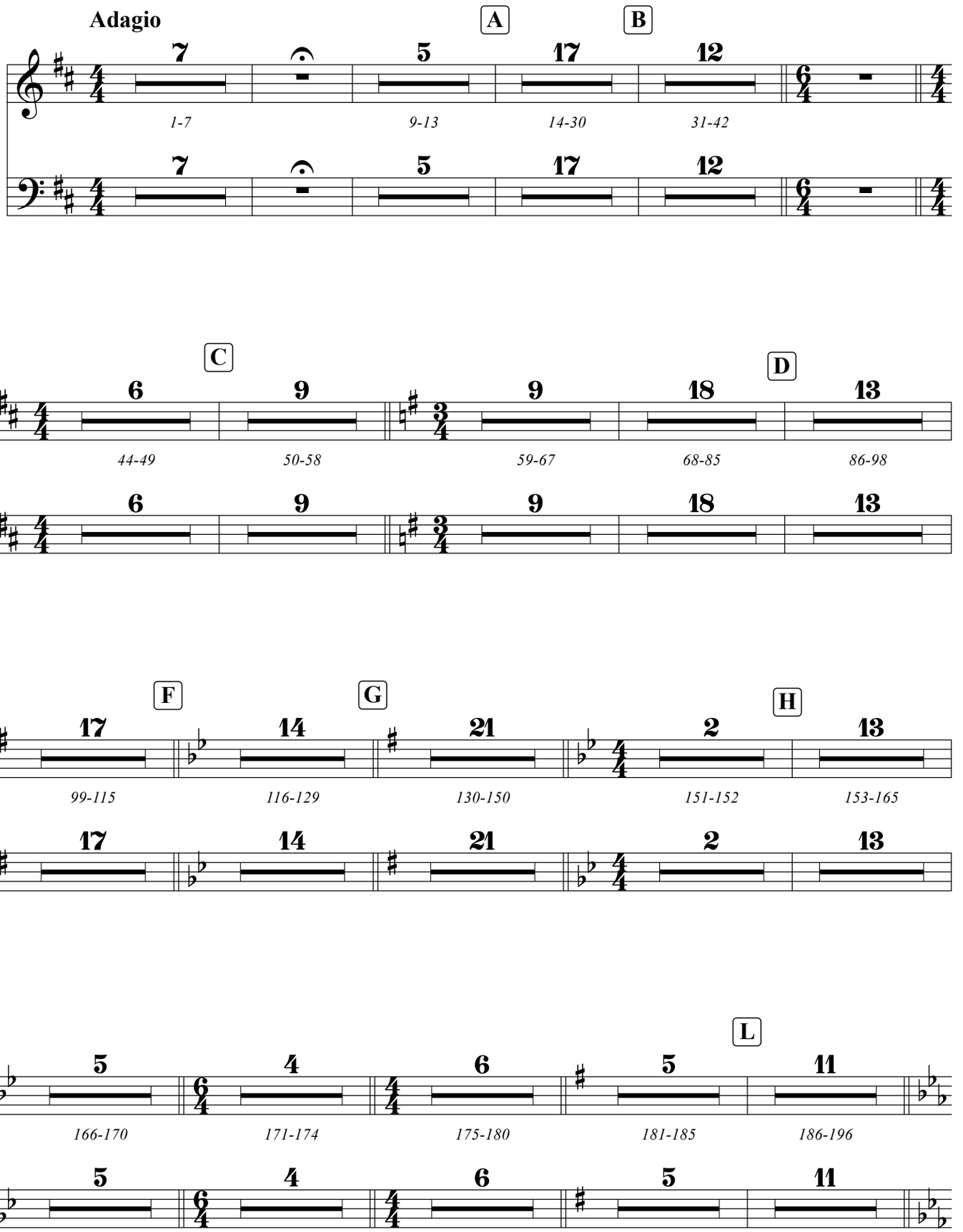
Reference Material and Software

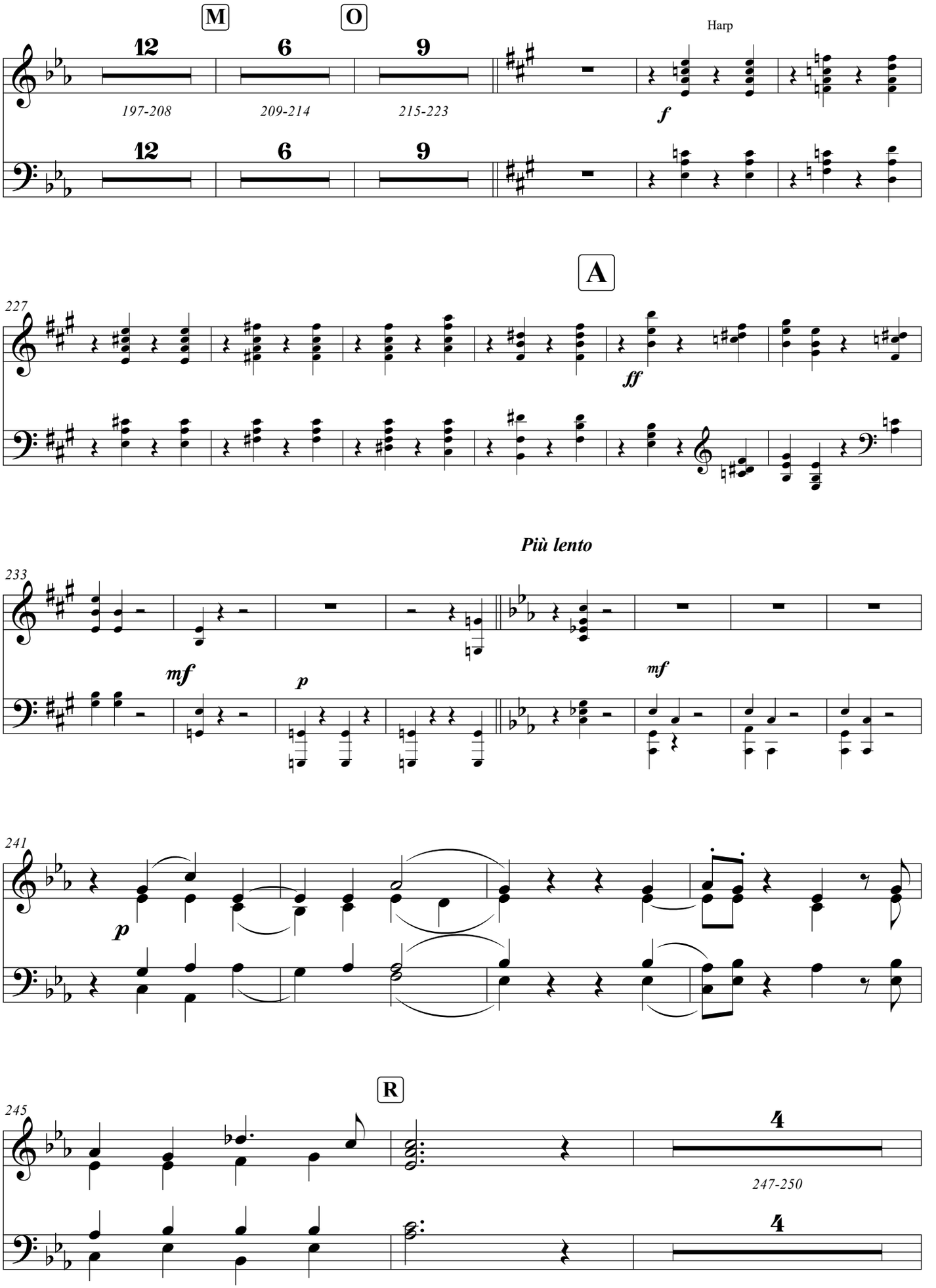
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

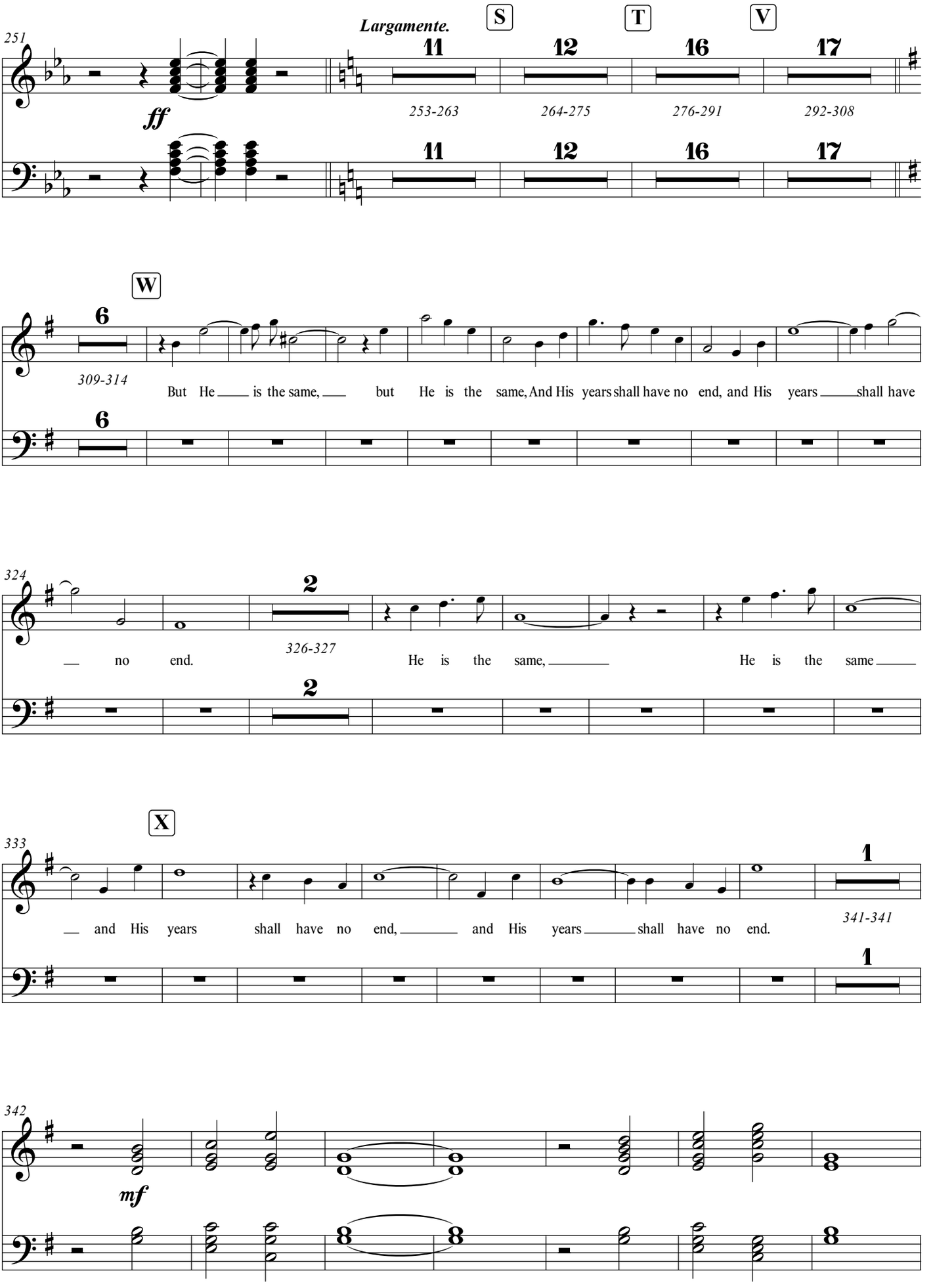
The Love That Casteth Out Fear

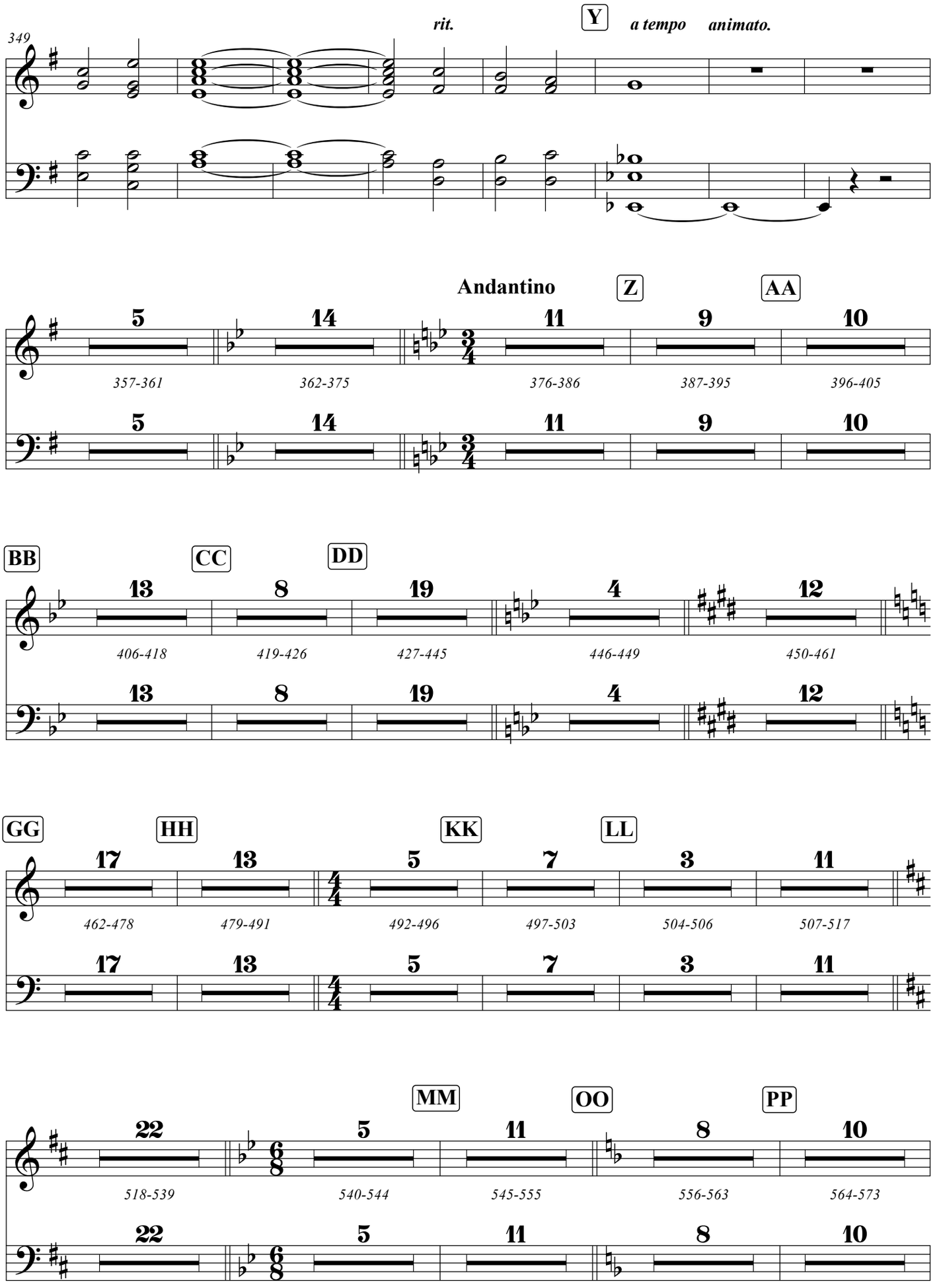
C. HUBERT H. PARRY

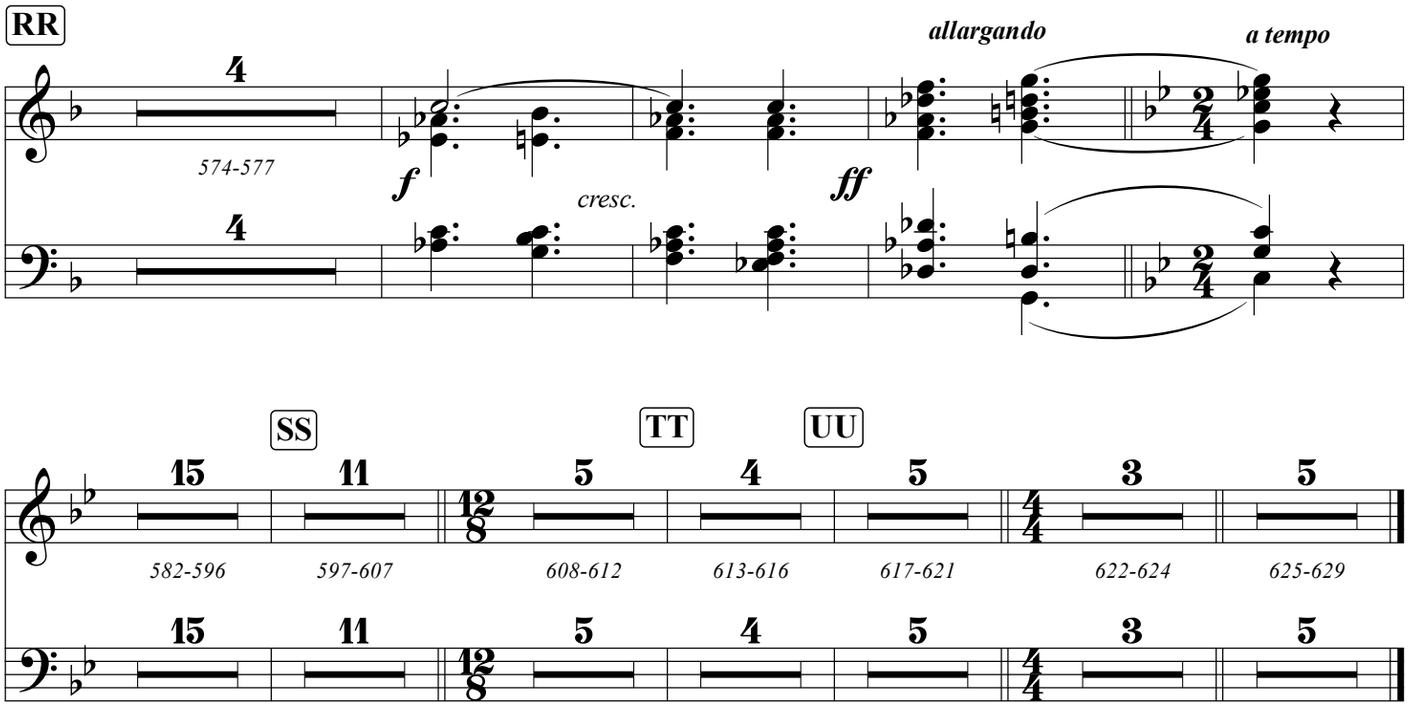
PART I




M
O
12
6
9
197-208
209-214
215-223
Harp
f
A
227
ff
Più lento
233
mf
p
mf
241
p
R
245
4
247-250
4


251
Largamente.
S
T
V
11
12
16
17
ff
253-263
264-275
276-291
292-308
W
6
309-314
But He is the same, but He is the same, And His years shall have no end, and His years shall have
324
2
326-327
no end.
He is the same,
He is the same
X
333
1
and His years shall have no end, and His years shall have no end.
341-341
342
mf


349
rit.
Y
a tempo animato.
Andantino
Z
AA
5 14 11 9 10
357-361 362-375 376-386 387-395 396-405
BB
CC
DD
13 8 19 4 12
406-418 419-426 427-445 446-449 450-461
GG
HH
KK
LL
17 13 5 7 3 11
462-478 479-491 492-496 497-503 504-506 507-517
MM
OO
PP
22 5 11 8 10
518-539 540-544 545-555 556-563 564-573


RR
4
574-577
f
cresc.
ff
allargando
a tempo
4

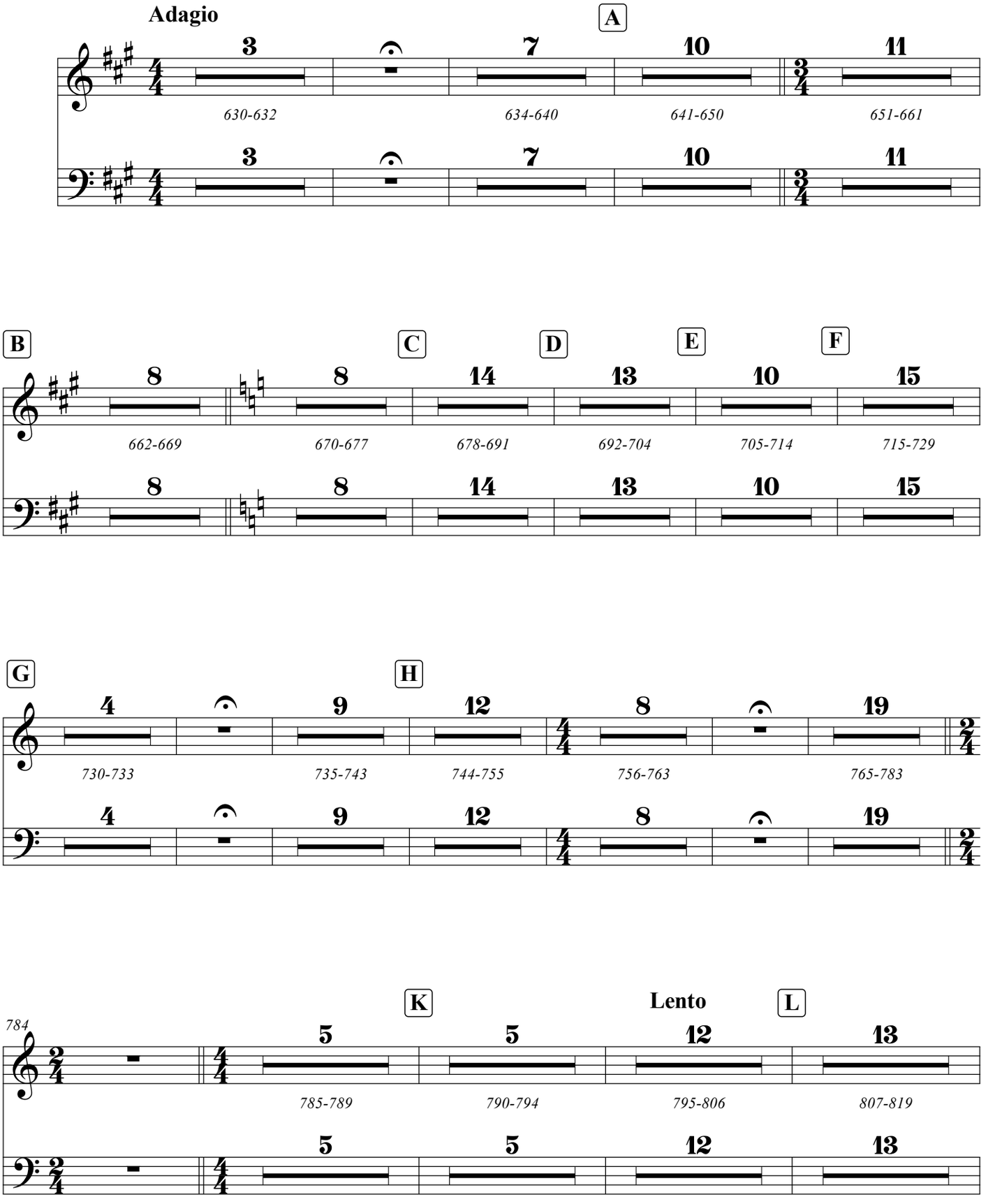
SS
TT
UU
15
11
5
4
5
3
5
582-596
597-607
608-612
613-616
617-621
622-624
625-629
15
11
5
4
5
3
5

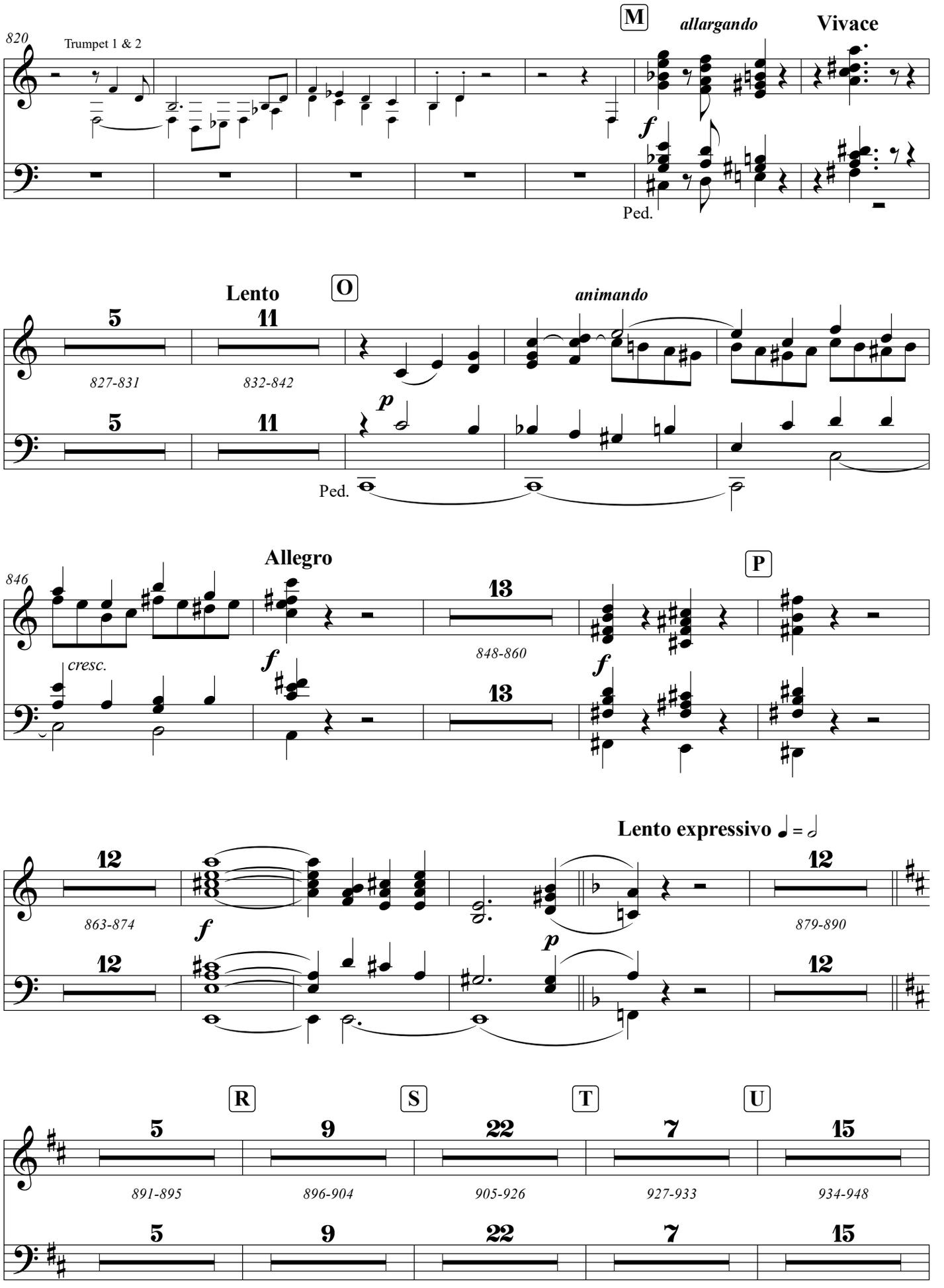
Page Intentionally Blank

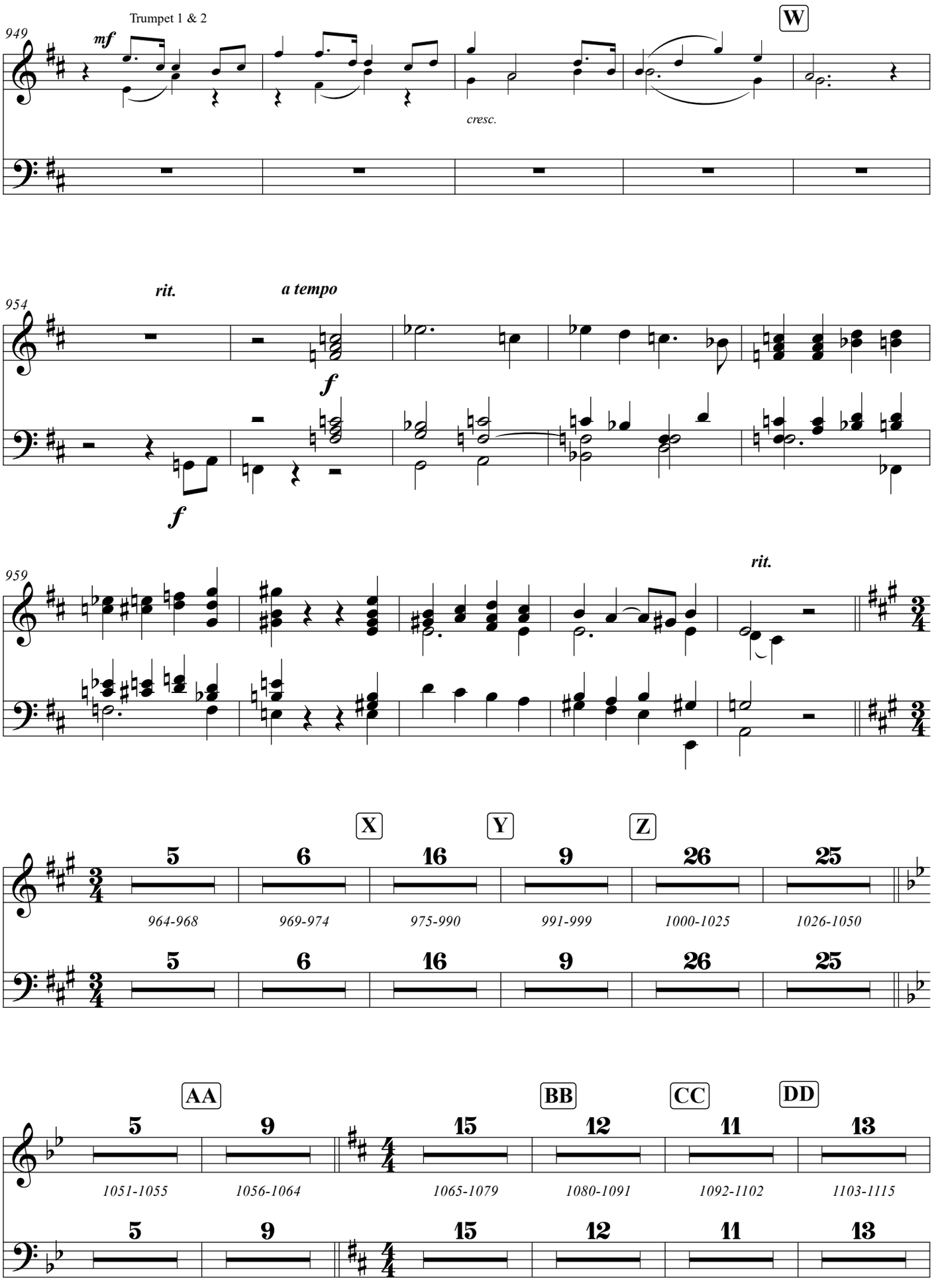
The Love That Casteth Out Fear

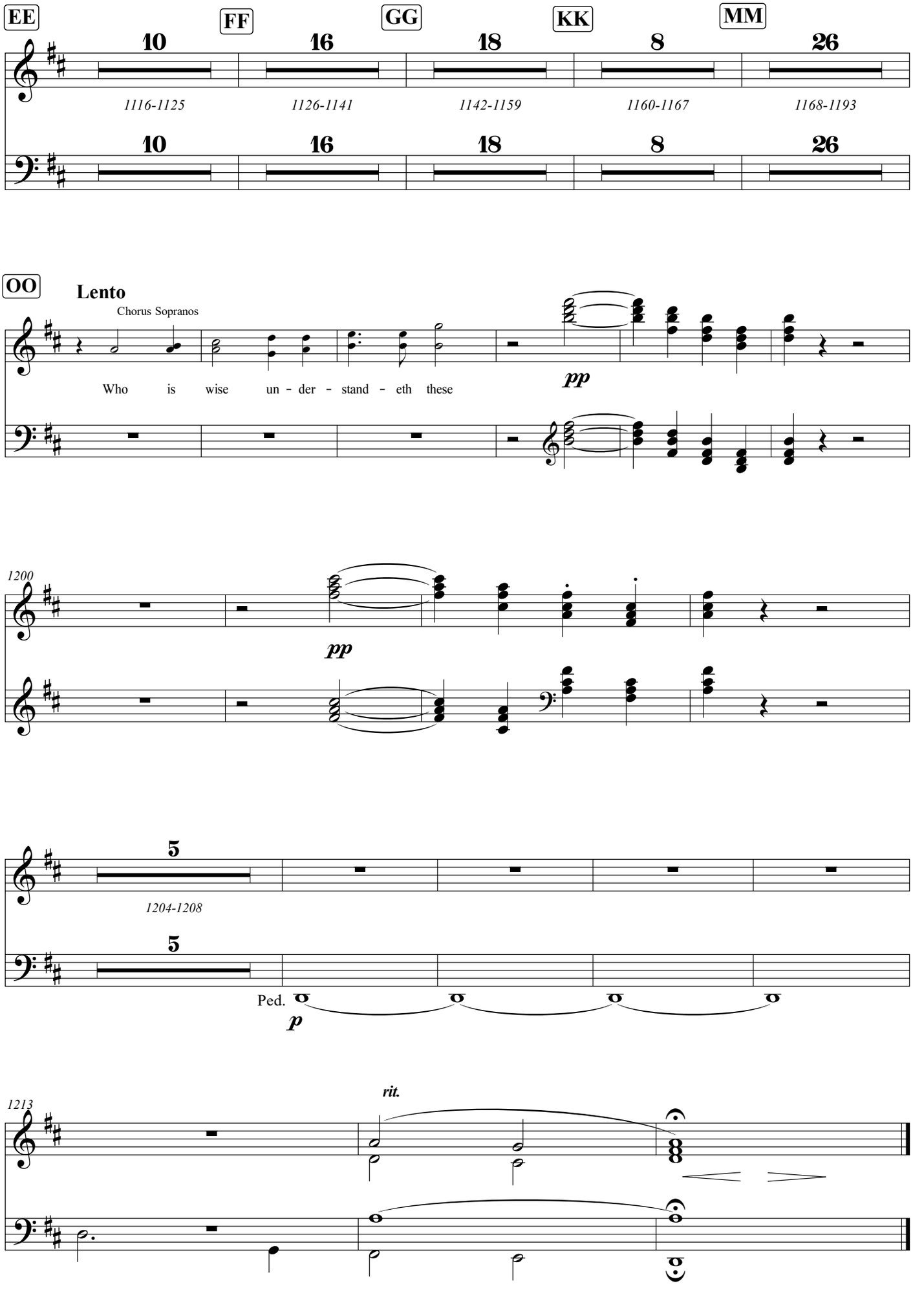
C. HUBERT H. PARRY

PART II




820
Trumpet 1 & 2
M
allargando
Vivace
f
Ped.
Lento
O
animando
5
11
827-831
832-842
p
Ped.
Allegro
P
846
13
848-860
cresc.
f
12
863-874
879-890
Lento expressive
R
S
T
U
9
22
7
15
891-895
896-904
905-926
927-933
934-948


Trumpet 1 & 2
949
mf
cresc.
W
954
rit.
a tempo
f
f
959
rit.
X
Y
Z
5
6
16
9
26
25
964-968
969-974
975-990
991-999
1000-1025
1026-1050
AA
BB
CC
DD
5
9
15
12
11
13
1051-1055
1056-1064
1065-1079
1080-1091
1092-1102
1103-1115


EE
10
1116-1125
FF
16
1126-1141
GG
18
1142-1159
KK
8
1160-1167
MM
26
1168-1193
OO
Lento
Chorus Sopranos
Who is wise un - der - stand - eth these
pp
1200
pp
5
1204-1208
Ped.
p
rit.
1213

ENGLISH HERITAGE

MUSIC SERIES

LIBRARIES
PUBLISHING
ehms.lib.umn.edu

Catalog Number
1.14/03