

The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Percussion

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Triangle or Bell

The score for Triangle or Bell consists of several systems of rhythmic notation. Each system is a horizontal line with a double bar line at the beginning and end, and a time signature. Above the line are rhythmic patterns represented by horizontal bars of varying lengths. Below the line are measure numbers and letter markers in boxes. The systems are as follows:

- System 1: Measures 1-13 (A), 14-30 (B), 31-42 (C), 44-49 (F), 50-58 (G)
- System 2: Measures 59-67 (D), 68-85 (E), 86-98 (F), 99-115 (G), 116-129 (H), 130-150 (I)
- System 3: Measures 151-152 (J), 153-165 (K), 166-170 (L), 171-174 (M), 175-180 (N), 181-185 (O)
- System 4: Measures 186-196 (P), 197-208 (Q), 209-214 (R), 215-223 (S), 224-230 (T), 231-236 (U)
- System 5: Measures 237-245 (V), 246-252 (W), 253-263 (X), 264-275 (Y), 276-291 (Z), 292-308
- System 6: Measures 309-314 (A), 315-324 (B), 325-333 (C), 334-341 (D)

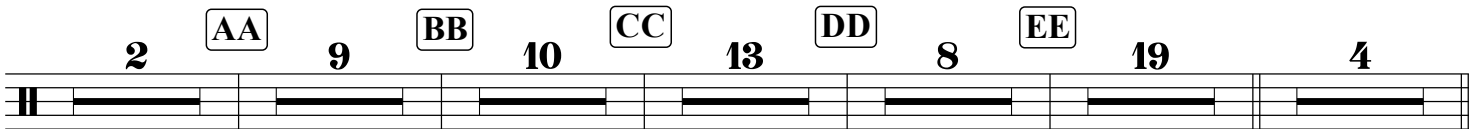
Additional musical notation includes:

- Measures 345-352: Organ part in treble clef.
- Measures 353-361: Clarinet 1 & 2 part in treble clef.
- Measures 366-371: Percussion part in treble clef.
- Measures 372-379: Percussion part in treble clef, including a triplet and a *dim.* marking.

376 **Andantino**



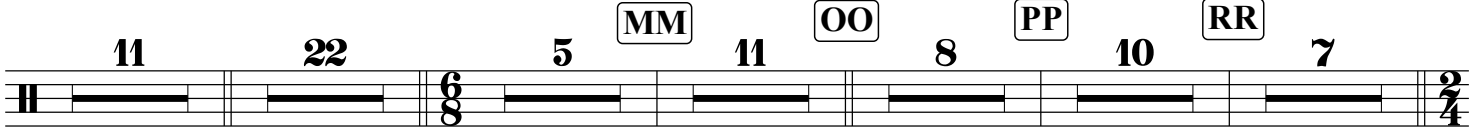
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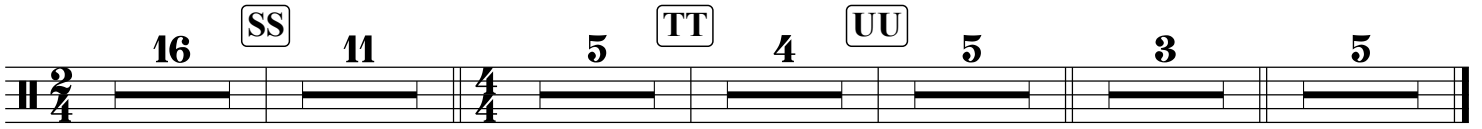
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450-461 462-478 479-491 492-496 497-503 504-506



507-517 518-539 540-544 545-555 556-563 564-573 574-580



581-596 597-607 608-612 613-616 617-621 622-624 625-629

PART II

TACET



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PUBLISHING

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1.14/03