

The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Timpani

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

F - B \flat - D

Adagio

A

B

1-3 5-7 9-13 14-30 31-42

C

43 44-49 50-58 59-67 68-71

72 Bass Solo

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

God, taught to the tribes of Is-ra-el the law _____ where-by _____ they should live, and far-ing for

for-ty yearsthrough waste and path-less ways, Brought _____ them at length _____ to where a-cross the riv-er's rim _____ the pro-mised home of

E

Horn 1 & 2

96 100-104

home-less folk their long - ing eyes be - held.

F 1 2 3 *meno mosso*
10
ff *dim.* 120-129

G *meno mosso* Bass Solo
9 **4**
 130-138 To gaze _____ and die. 145-148 Hear the words ___ of the E

Moderato **H** *rit.* *a tempo*
 151 *ff* **9** *ff*
p *cresc.* *mf* 155-163 *p*

K 1 2 3 4
5 *ff* **6** **5**
 166-170 *pp* 175-180 181-185

L *a tempo* 1 2 3 4
4 186-189 *p* *cresc.*

195 **Lento** *pp*

M **O** G to G# and D to E
3 *ff* **3** **6** **9**
 201-203 *pp* 206-208 209-214 215-223

Timpani

224

Harp

f

P 1 2 3

f *p* *dim.* *pp*

Più lento

R

1

2

3

9

237-245 *mf*

Largamente.

3

7

1

2

250-252 *mf* 255-261 *mf*

S

3

4

4

1

2

267-270 *f* *cresc.*

273

3

4

rit.

5

T

a tempo Vivace

ff

G to F#

V

Trumpet 1 & 2

279

12

9

280-291 292-300 *ff*

Timpani

341 *f* 1 2 3

345 4 5 6 7 8 9

351 *rit.* **Z** *a tempo animato.* 2 3 *f*

357 4 5 6 *allargando* 8 *E♭ to D* **13** 363-375

Andantino **AA** **BB** **CC** **DD**

11 **9** **10** **13** **8**

376-386 387-395 396-405 406-418 419-426

EE **GG**

19 **4** **9** **2** **11**

427-445 446-449 450-458 460-461 462-472

2 Chorus Sopranos

473-474

And I gave thee thy mas - ter's house, And the house of Is - ra-el and Ju - dah,

483

And if that had been — too lit-tle I would have giv-en un-to thee such and

489

1 2 3 **Lento** 1

p

493

2 3 4 5 **KK** *rit.*

LL **Allegro**

6 3 4 5

498-503 504-506 507-510 513-517

ff

MM Tuba

22 5 6

518-539 540-544 545-550

OO

1 2 3 4

pp

560

5 6 **PP** **RR**

10 6

pp *pp*

564-573 574-579

Timpani

580 *allargando* *a tempo* G to F *largamente* 1 2 3

10

f 582-591 *f*

595 4 5 **SS** F to G **8**

600-607

5 **TT** **4** **UU** *mf* *cresc.*

608-612 613-616

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

620-621 622-624 625-629

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PART II

Adagio

rit. **A** a tempo

630-632 634-638 *cresc.* **f**

E to D **B** **C** **D**

8 11 8 8 14 13

643-650 651-661 662-669 670-677 678-691 692-704

E **F** **G** **H**

10 15 4 9 12

705-714 715-729 730-733 735-743 744-755

K

8 19 5 5 3

756-763 765-783 785-789 790-794 795-797

798 Horn 1

L

pp

Lower G to F

L

4 1 2 3

813-816 *mf*

1154 *pp* *ff* **3** **KK** 1 *animando* 3 4 5 6 *p* *cresc.* *cresc.* 1157-1159

1166 *f* **MM** 1 2 3 4 *ff* **3** 1173-1175

1176 *a tempo* *p* 1 2 3 *f* *ff*

1186 *p* *ff* **4** **OO** *Lento* **7** 1190-1193 1194-1200

1201 *p* 1 2 3 4 *dim.* *pp* **3** 1206-1208

1209 *pp* 1 2 3 4 *rit.*



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PUBLISHING

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