

The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Violin II

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

<i>Autograph Manuscript:</i>	Royal College of Music, London MS 4210
<i>Vocal Score:</i>	Novello Octavo Edition No. 11954
<i>Royal College of Music Library</i>	Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
<i>Manuscript Transcription & Score Preparation</i>	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garrigan 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

3 3 5
1-3 5-7 9-13

A

mf < *cresc.* *dim.* *pp*

21

5
23-27 *p* *pp*

B

4
31-34 *mf* *cresc.* *cresc. molto*

39

f *Largamente.*

44

dim. *pp* *mf* <

C

51

<*cresc.* *poco rit.* *pp*

58

f

con sord. **Moderato tranquillo.**

4

64-67

pp

74

poco cresc.

82

allargando **D** *a tempo* senza sord. **3**

87-89

p

91

poco cresc. *dim.* **2**

97-98

E *a tempo* **8**

f

105-112

Violin II

113 *animando*

mf cresc. **F** *divisi* *ff* a2

meno mosso **G** *meno mosso*

120-121 124-127 *p*

131

134-136 *p sempre dim.*

H *Moderato*

141-150 *mf* *f*

155 *rit.* *a tempo*

f *mf* *p*

161 *rit.* *a tempo* **K**

p *f*

L

167-170 171-173 176-180 *p*

L *a tempo*

181-185 186-189 *p* *dim.*

Lento

194 *sempre dim.* 197-203 *mf* *dim.* *ppdim.*

senza sord. **M** 206-208 *mf* *f* *f cresc.*

O *Più mosso. Alla marcia.* 214 *mf*

220 *f*

225

P 230 *ff* *dim.* *p*

Più lento 2 235-236 *f* *dim.* *p* *dim.* 5 241-245

Violin II

R

mf *cresc.* *sempre cresc.*

250 *Largamente.*

ff *mf cresc.*

255

260 **S**

265

269

273 *rit.* **T** *a tempo Vivace*

277

281 *poco allargando* *a tempo animando* *Poco meno mosso.*
ff *p*

286 *poco cresc.*

291 **V** *mf cresc.*

296

300

304 *allargando* *sf* *allargando*
4
309-312

Violin II

313 W *mf* *cresc.* *f* *largamente*

318

324 X *poco animando*

329

333 Y *ff*

339 *f*

343

346

349 *rit.* **Z** *a tempo animato.*
ff

355 *allargando*
sf

361 **13** **Andantino** **2**
363-375 *376-377*

Violin II

378 *Contralto Solo*

The strip - ling ward of Jes - se's sheep, Who felled the gi - ant foe of Is - ra - el, Call - ed by God to

AA

384

king - ship rul - ed the peo - ple right - cous - ly. In war su - preme, in coun - cil wise: In

390

deed un - matched, in spi - rit un - daunt - ed, In song and mu - sic's lore _____ su

BB

largamente

largamente

p *f*

rit.

CC

a tempo

403

p *f*

rit.

410

p *f*

DD

418

p *f*

EE

Poco meno mosso.

425

pp *pizz.*

9

427-435

440

444-445

448

animando

cresc.

454

cresc. *f*

meno mosso

460-461

GG

p

divisi

468-470

p

473

476-477

480-491

HH

Lento

5

KK

3

Cello

2

LL

2

Allegro

492-496

497-499

502-503

505-506

508

p

cresc.

511

ff

514-517

Lento

Andante grazioso

6 con sord. 13 5

518-523 *p* 527-539 540-544

MM a tempo

p *dim.*

animando OO

552 *p cresc. molto* *f* *p* 557-563

PP RR

10 *mf* *f*

564-573

allargando a tempo largamente

579 *ff*

animando

586

SS

593

599

604 *poco rit.*
dim. *p*

610 **TT**
dim. *p* *dim.*

615 **UU**
pp *mf cresc.* *f* *dim.*

620 *poco rit.*
p *pp* **2**
623-624

626
pp *pp*

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PART II

Adagio

630-632 634-636

mf

A *a tempo*

639

rit. *ff* *poco a poco dim.*

645

rit. *pp*

Andante

B *a tempo*

651

8

652-659

pp *pp*

665

allargando e cresc. *rit.* *a tempo*

p

671

animando

3 3 3 3

cresc.

C

rit. colla voce

a tempo

animando

677

f cresc.

3

684

mf *p* *p*

D *rit.* *Più mosso.*

f *sf*

695-700

E *Più allegro.* **F** *Bass Solo* *p* *dim.*

706-714 715-720

The dis-ci-ple lin-gered, lost in help-less dread.

G *Bass Solo* *3* *sf* *p* *f*

724-726

And when the tri-al of his feal-ty came,

733 *dim.* *mf* *p* *poco agitato*

741 *rit.* **H** *3* *3* *p*

749 *rit.* *ad. lib.* *Lento* *f* *pp* *8*

756-763

764 **10**
765-774 *fp* *ppp*

Meno mosso *Meno mosso*
779 *mf*

786 **K** *p* *pp*

Lento
792 *pp*

797 *poco cresc.*

802

L

812

816

3 3 3 3 3 3 3 3

f

820

M *allargando* **Vivace**

ff 3

829-831

Lento **O**

832-842 *mf* *cresc.*

Allegro

847 *p*

853

p *cresc.* *cresc. subito*

858

ff **P**

863

mf *p* 1

867-867

868



p

874



mf **Lento espressivo** ♩ = C

880



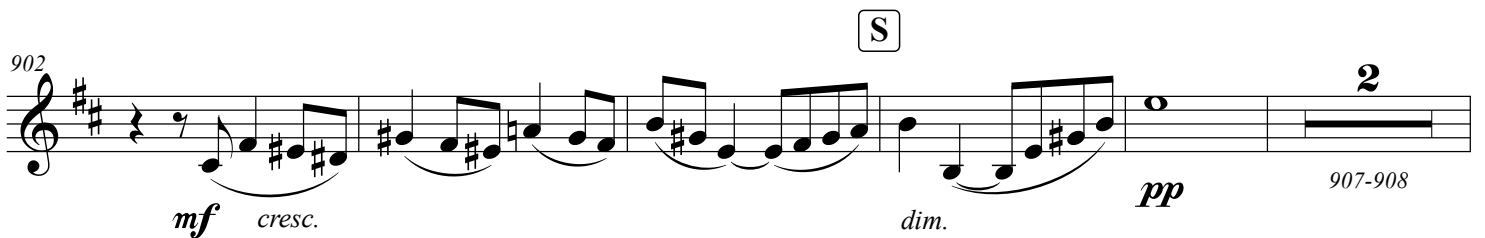
pp **Poco più mosso**
10 881-890 2 891-892
p *cresc. molto*

R



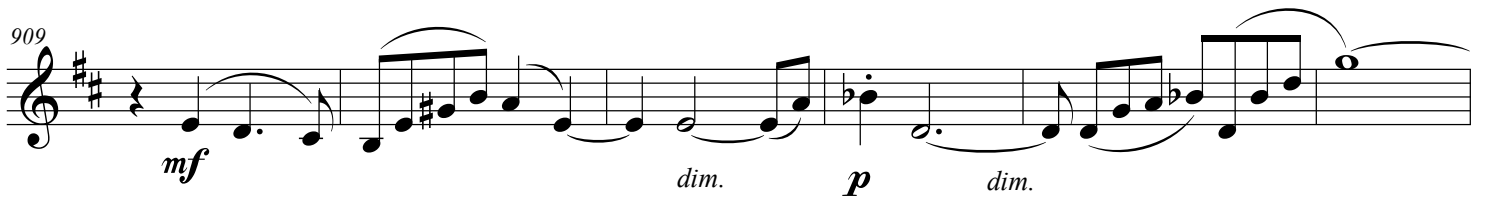
dim. *pp*

902



S
mf *cresc.* *dim.* *pp* 2 907-908

909



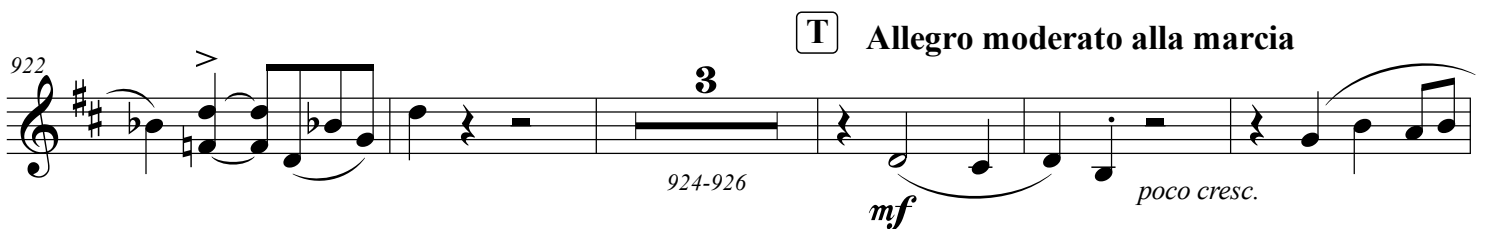
mf *dim.* *p* *dim.*

915



2 916-917 *mf* *cresc.*

922



T **Allegro moderato alla marcia**
3 924-926 *mf* *poco cresc.*

930 U

936

941

946

950 W

954 *rit.* *a tempo*

960 *rit.* **Moderato** *p* *p*

966 **Lento espressivo** *dim.*

972 *poco rit.* X *a tempo* **15** *p* 976-990

Y *animando*

pp

Z *rit.*

998

f *dim.* *dim.*

a tempo

1004

pp 8 1006-1013

1017

3 4 1022-1025

AA *rit.*

20

Cello

1026-1045

pp

1051 *a tempo* *animando* **BB**

mf *mf* *cresc.*

1057

Allegro

1063

ff

1069 CC

8

1071-1078

p

1083

p

1088 DD

cresc. molto

1093

1098

EE

dim.

1108

1114 FF

6

cresc.

sempre dim.

1119-1124

Violin II

1125 *rit.* **GG** *a tempo*
p

1131

1137 **HH**
f

1143 *dim.*

1149 *p*

1155 **KK** *animando*

1161 *mf cresc.*

1167 **MM**
ff

1173 *allargando* **2**
1175-1176 *mf*

Musical staff 1173-1176. The staff begins with a treble clef and a key signature of two sharps (F# and C#). The music starts with a series of eighth notes with accents (>). A fermata is placed over the first measure of the second system, with the number '2' above it. The dynamic marking 'mf' is placed below the staff.

1180 *cresc.*

Musical staff 1180. The staff continues with a treble clef and two sharps. It features a series of eighth notes with accents (>) and a crescendo marking 'cresc.' below the staff.

1186 *dim.*

Musical staff 1186. The staff continues with a treble clef and two sharps. It features a series of eighth notes with accents (>) and a decrescendo marking 'dim.' below the staff.

1192 *rit.* *dim.* **lento** **16**
1195-1210 *mp* *cresc.*

Musical staff 1192-1210. The staff begins with a treble clef and two sharps. It includes a 'rit.' marking, a 'dim.' marking, and a boxed 'lento' marking. A fermata is placed over the first measure of the second system, with the number '16' above it. The dynamic marking 'mp' and 'cresc.' are placed below the staff.

1212 *rit.*

Musical staff 1212. The staff continues with a treble clef and two sharps. It features a 'rit.' marking and a decrescendo marking (<) above the staff.



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PUBLISHING

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