

# The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

**C. Hubert H. Parry**

Cello

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

Musical staff 1: Bass clef, 4/4 time signature, key signature of two sharps (F# and C#). The staff contains several measures of music, including a half note with a fermata and a quarter note with a fermata. Dynamics include *pp* and *pp*.

Musical staff 2: Bass clef, 4/4 time signature. Measure 8 is marked with a circled 'A'. The staff contains eighth and sixteenth notes with slurs. Dynamics include *p*.

Musical staff 3: Bass clef, 4/4 time signature. Measure 15 is marked. The staff contains eighth and sixteenth notes with slurs and accents. Dynamics include *cresc.* and *dim.*

Musical staff 4: Bass clef, 4/4 time signature. Measure 20 is marked. The staff contains quarter and half notes with slurs. Dynamics include *pp*.

Musical staff 5: Bass clef, 4/4 time signature. Measure 28 is marked with a circled 'B'. The staff contains quarter and eighth notes with slurs. Dynamics include *p* and *pp*. The word *divisi* is written above the staff.

Musical staff 6: Bass clef, 4/4 time signature. Measure 35 is marked. The staff contains eighth and sixteenth notes with slurs. Dynamics include *cresc. molto* and *cresc.*

Musical staff 7: Bass clef, 4/4 time signature. Measure 40 is marked. The staff contains eighth and sixteenth notes with slurs and accents. Dynamics include *Largamente.*

44

*dim.* *pp* arco pizz.

49

arco pizz. a2 arco *dim sempre*

54

pizz. *poco rit.* arco *pp*

59

*f* 4

64-67

68 con sord. **Moderato tranquillo.**

pp

84 *allargando* **D** *a tempo*

*poco cresc.*

93 *divisi* *rit.* **E** *a tempo*

*f*

*dim.*

113 *animando* **F** *meno mosso*

*ff* *dim.*

121 *pizz.*

129 **G** *meno mosso*  
arco *p* *dim.*  
134-136 **3**

139 *divisi* arco *dim.*  
pizz.

147 **Moderato**  
arco *mf* *cresc.*

**H** *rit.* *a tempo*  
*p* *mf*

159 *a tempo* *rit.* *divisi*  
*mf* *p* *p* *cresc. molto*

165 **K** *a2* *pizz.*  
*ff* *p*

171 arco **4**  
*p* *176-179*

180 pizz. *p*

184 **L** *a tempo* arco *pizz.* *p*

186-189

193 *dim.* *sempre dim.* *pp* **Lento**

198 *p* *pp* *pizz.* *a2* arco *p*

204 **M** arco *mf* *dim sempre* pizz.

211 **O** *Più mosso.* *Alla marcia.* arco *mf* *cresc.* *f* *p*

217 *mf*

222



227

**P**

*f dim.*

234

*Più lento*

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

240

arco

*arco*

**2**

244-245

**R**

*mf* *cresc.* *sempre cresc.* *sf*

252

*Largamente.*

*mf*

257

**S**

262

268

274

*rit.*

**T**

*Vivace a tempo*

*ff*

*poco allargando*

*a tempo animando*

279

*Poco meno mosso.*

284

291 V

298

304 *allargando*

*sf*

*allargando* 2

309-310

311 *a tempo* W

*mf* 3 *cresc.* *f*

317 *largamente*

3 3

323 X *poco animando*

329 Y

*ff*

336

342

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

*f*

356 *allargando*

Cello  
Andantino

362 **13** **2** Contralto Solo  
363-375 376-377  
The strip - ling ward of

380  
Jes - se's sheep, Who felled the gi - ant foe of Is - ra - el, Call - ed by God to king - ship rul - ed the peo - ple

386 pizz. **AA** *poco animando*  
*p*

392 **BB** arco *largamente*

398 *largamente*  
*poco cresc.*

404 *rit.* **CC** *a tempo*  
*f* *p*

410 *rit.*

416 **DD**  
*f* **1**  
421-421

422

*f*

**EE**

3

427-429

*p*

434

*rit.* *pizz.* *Poco meno mosso.*

442

449

*animando*

*cresc.* *cresc.*

457

*f* *meno mosso* **GG**

2

460-461

*p*

466

3

468-470

*p*

**HH**

2

476-477

*mf*

10

480-489

*p*

*Lento*

5

492-496

**KK** rit.*Più animato.*

502-503

*f > p*

**LL****Allegro**

505-506

*p*

*cresc. molto*

511

*ff*

*pizz.*

*p dim.*

**Lento**

516

*pp*

*arco*

*p*

522

527-529

*p*

532

538-539

*p*

540 **Andante grazioso** *poco rit.* **MM** *a tempo*

*p* *divisi*

547 *animando*

*a2* *cresc.*

554 **OO**

*p*

560 **PP**

**PP**

566 *cresc.*

*cresc.*

572 **RR** *cresc. molto* *cresc.*

**RR** *cresc. molto* *cresc.*

579 *allargando* *a tempo* *largamente* *ff*

*allargando* *a tempo* *largamente* *ff*

587 *animando*

*animando*



596 SS

*dim.*

603 *poco rit.*

*p* *p*

610 TT

*dim.* *p* *cresc.* *dim.* *p* *cresc.*

UU *poco rit.* *pizz.* *arco*

*cresc.* *f* *p* *pp* *p*

624

*cresc.* *dim.* *pp* *pp*

# The Love That Casteth Out Fear

C. HUBERT H. PARRY

## PART II

Adagio

637

642

647

655

664

672

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

*f* *mf*

**D** *pizz.* *arco* *rit.* *Più mosso.*

687-688 690-691 695-700

*p* *mf*

**E** *Più allegro.*

*p* *dim.*

708 *pp* *poco cresc.* **F** **3** **10**

712-714 715-724

725 Viola

727-728

*sf* *p*

**G**

733

*poco agitato*

*mf* *cresc.* *sf*

741

*rit.*

*p* *p*

**H**

749

*rit.* *ad. lib.* **Lento**

*f* *pp*

757

765

770-771

*pp* *pp* *pp*

774

*Meno mosso*

*pp* *fp* *ppp*

782

*Meno mosso*

*p*

Lento

789 K

*mf* *p*

796

*p*

804 L

*dim.*

812

*cresc.*

819

824 M *allargando* **Vivace**

*ff* *ff*

830 **Lento**

*sf* *dim.* *pp* *p*

837 O *animando*

*dim.*

Allegro

845

*cresc. molto* *pp*

851

*cresc.*

856

*cresc.* *ff*

**P**

*dim.* *p*

867

872

Lento espressivo ♩ = ♪

877

883

*p* 3 888-890

*Poco più mosso*

892

R

Musical staff 892: Bass clef, key signature of two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes, mostly beamed together. There are dynamic markings of *p* and *mf* with hairpins. A box containing the letter 'R' is positioned above the staff.

897

Musical staff 897: Bass clef, key signature of two sharps. The staff begins with a whole rest, followed by a series of eighth and sixteenth notes. Dynamic markings include *p* and *mf* with hairpins.

903

S

Musical staff 903: Bass clef, key signature of two sharps. The staff starts with a quarter note followed by eighth and sixteenth notes. Dynamic markings include *mf* with a hairpin. A box containing the letter 'S' is positioned above the staff.

909

Musical staff 909: Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes with dynamic markings of *dim.*, *p*, and *dim.*

914-915

2

Musical staff 914-915: Bass clef, key signature of two sharps. The staff begins with a double bar line and a '2' above it, indicating a second ending. It contains eighth and sixteenth notes with dynamic markings of *p*, *mf*, and *cresc.*

920

Musical staff 920: Bass clef, key signature of two sharps. The staff contains eighth and sixteenth notes with dynamic markings of *cresc.* and *p*.

926 **T** Allegro moderato alla marcia

*mf*

933 **U**

*mf*

938

*cresc.*

943

947

**W**

*rit. a tempo*

959

*ff rit.*

964 **Moderato** **Lento espressivo**

*p*



970

970 *p*

971 *divisi*

972 *poco rit.*

973 **X**

974 *a tempo*

975 *p*

976 *p*

977

977 *a2*

978 *dolce*

979 *3*

980 *p*

981 *p*

982 *p*

983 *p*

984

984 *p*

985 *p*

986 *p*

987 *p*

988 *p*

989 *p*

990 *p*

991 *p*

992 *p*

993 *p*

**Y**

994 *pizz.*

995 *animando*

996 *animando*

997 *animando*

998 *animando*

999 *animando*

1000 *animando*

1001 *animando*

1002 *animando*

1003 *animando*

998

998 *arco*

999 *arco*

1000 *arco*

1001 *arco*

1002 *arco*

1003 *arco*

1004 *arco*

1005 *arco*

1006 *arco*

1007 *arco*

1008 *arco*

1009 *arco*

1010 *arco*

1011 *arco*

1012 *arco*

1013

1013 *p*

1014 *p*

1015 *p*

1016 *p*

1017 *p*

1018 *p*

1019 *p*

1020 *p*

1021 *p*

1022 *p*

1023 *p*

1024 *p*

1025 *p*

1022-1025

4

AA

con sord.

*p*

6

1030-1035

1036

*p*

*cresc.*

6

1040-1045

senza sord.

*pp*

*mf*

*rit.*

*a tempo*

6

1040-1045

1053

*animando*

BB

*f*

*cresc.*

1053

1061

**Allegro**

*f*

1061

1069

4

1071-1074

1069

1079

CC

*p*

1079

1085

*mf*

*cresc.*

*cresc.*

1085

1091 **DD**

Musical staff for measures 1091-1097. The key signature has two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes with slurs and accents. A dynamic marking *p* is present at the beginning of the staff.

1098 **EE** pizz. *p*

Musical staff for measures 1098-1103. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. A dynamic marking *p* is present at the end of the staff, and the instruction "pizz." is written above the final measure.

1104

Musical staff for measures 1104-1109. The key signature has two sharps. The staff contains a series of eighth notes with slurs and accents.

1110 **FF**

Musical staff for measures 1110-1116. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. A dynamic marking *FF* is present at the end of the staff.

1117 *p* *dim.*

Musical staff for measures 1117-1122. The key signature has two sharps. The staff contains a series of eighth and sixteenth notes with slurs and accents. Dynamic markings *p* and *dim.* are present.

Cello

1123 *rit.* **GG** *a tempo*  
*divisi*

1129

1133 *cresc.*

1137

1141 **HH** a2

1146 *dim.* *divisi*

1152 a2

**KK** *animando*  
 2 *mf* *cresc.* *cresc.*

1165 MM  
  
*ff*

1171 *allargando* *a tempo*  
  
*mf*

1178  
  
*cresc.* *ff*

1186 *rit.*  
  
*cresc.* *dim.*

1193 OO **Lento**  
  
*pp* *pp* 1199-1200 **2**

1201  
  
*pp* 1206-1207 **2**

1210 *rit.*  
  
*rit.*



**ENGLISH HERITAGE**

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

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

Catalog Number

1.14/03