

# The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

English Horn

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

*animando*

108

*cresc.*

Detailed description: Musical staff starting at measure 108. It features a series of eighth notes with accents, followed by a melodic line. The dynamic marking *cresc.* is placed below the staff.

**F**

117-122

*pp*

Detailed description: Musical staff for measures 117-122. It contains a six-measure rest labeled '6' and a melodic line. The dynamic marking *pp* is below the staff.

**G**

*meno mosso*

129

*p*

134-137

*pp*

Detailed description: Musical staff starting at measure 129. It includes a four-measure rest labeled '4' and a melodic line. Dynamic markings *p* and *pp* are present.

139

10

2

13

5

141-150

151-152

153-165

166-170

Detailed description: Musical staff for measures 139-170. It features rests of 10, 2, 13, and 5 measures, and a six-measure rest. The key signature changes from one sharp to one flat.

**L**

*Lento*

4

6

5

11

12

171-174

175-180

181-185

186-196

197-208

Detailed description: Musical staff for measures 171-208. It contains rests of 4, 6, 5, 11, and 12 measures. The key signature changes from one flat to one sharp.

**M**

**O**

6

9

7

209-214

215-223

224-230

Detailed description: Musical staff for measures 209-230. It features rests of 6, 9, and 7 measures. The key signature changes from one sharp to two sharps.

**P**

**R**

6

9

7

11

231-236

237-245

246-252

253-263

Detailed description: Musical staff for measures 231-263. It contains rests of 6, 9, 7, and 11 measures. The key signature changes from two sharps to one sharp.

**S**

Oboe 1 & 2

Detailed description: Musical staff for measures 264-270. It shows a melodic line for Oboe 1 & 2 with some notes tied across measures.

English Horn

Vivace

273 T *ff*

280 *poco allargando* *a tempo* *Poco meno mosso.* V 7 17

285-291 292-308

W X 6 10 9 15 Flute 1 & 2 8

309-314 315-324 325-333 334-348

352 *rit.* Y *a tempo* *animato.* 6 5

356-361 362-366

367 Bassoon 1

375 *rit.* **Andantino** *p*

382 Z AA 9 10

387-395 396-405

BB CC DD 13 8 19 4 9

406-418 419-426 427-445 446-449 450-458

English Horn

GG HH KK

2 17 13 5 7

460-461 462-478 479-491 492-496 497-503

LL

Allegro Lento

3 11 17 Bassoon 1

504-506 507-517 518-534

538

Andante grazioso espressivo

mf

544

poco rit. MM a tempo

p

551

animando OO

p

PP

7 2

557-563 567-568

mf dim. f

RR SS TT

3 7 16 11 5 4

571-573 574-580 581-596 597-607 608-612 613-616

UU

5 3 5

617-621 622-624 625-629

# The Love That Casteth Out Fear

C. HUBERT H. PARRY

## PART II

Adagio

**A**

3 7 10 11

630-632 634-640 641-650 651-661

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

8 8 14 13 10

662-669 670-677 678-691 692-704 705-714

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

15 4 9 12 8

715-729 730-733 735-743 744-755 756-763

**K**

19 5 5 12

765-783 785-789 790-794 795-806

**L** **M** **O**

18 6 11 4 6

807-824 826-831 832-842 843-846 847-852

Clarinet 1 & 2

853

**P**

15 13

863-877 878-890

*f* < >



English Horn

**R** **S** **T** **U** **W**

5 9 22 7 19 11

891-895 896-904 905-926 927-933 934-952 953-963

**X** **Y**

5 6 16 9 26

964-968 969-974 975-990 991-999 1000-1025

**AA** **BB** **CC**

25 5 9 15 12

1026-1050 1051-1055 1056-1064 1065-1079 1080-1091

**DD** **EE** **FF** **GG** **HH**

11 13 10 16 18

1092-1102 1103-1115 1116-1125 1126-1141 1142-1159

1160 Trumpet 1 & 2

1167 **MM**

1176 *a tempo*

*f* *f*

1183

1188 **OO**

2 22

1192-1193 1194-1215

*mf*



**ENGLISH HERITAGE**

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

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

Catalog Number

1.14/03