# The Love That Casteth Out Fear

**Sinfonia Sacra**

**SET TO MUSIC FOR**

**Contralto & Bass soli, Chorus and Orchestra**

**by**

**C. Hubert H. Parry**

Horn 2

Premiered at the Three Choirs Festival (Gloucester) - September 7, 1904

IN THE UNITED STATES

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Professor of Music
*University of Minnesota - School of Music*
*Minneapolis, Minnesota USA*

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## Source Information

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

## Reference Material and Software

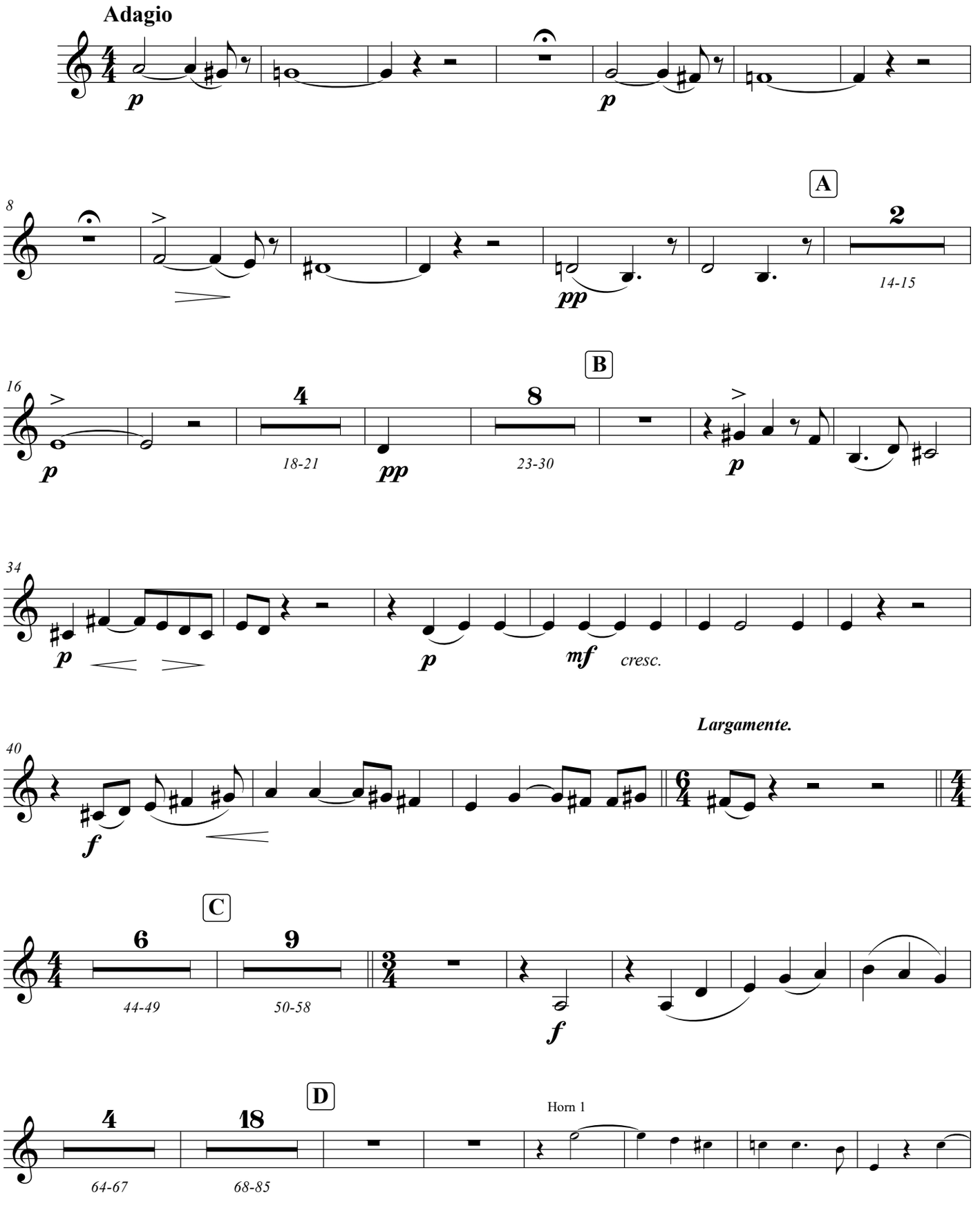
*Notation Software:* Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
*Document Software:* Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

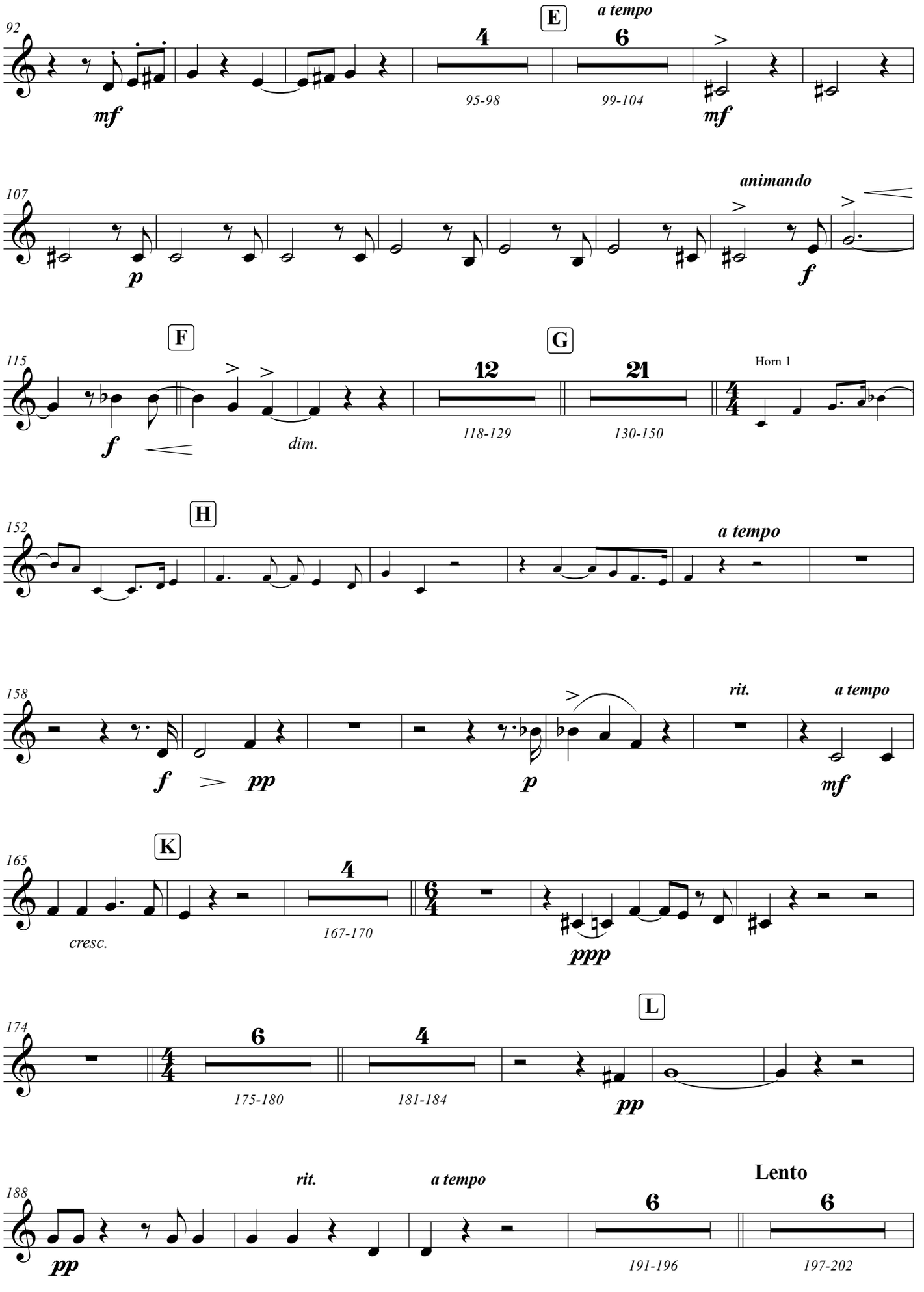
# The Love That Casteth Out Fear

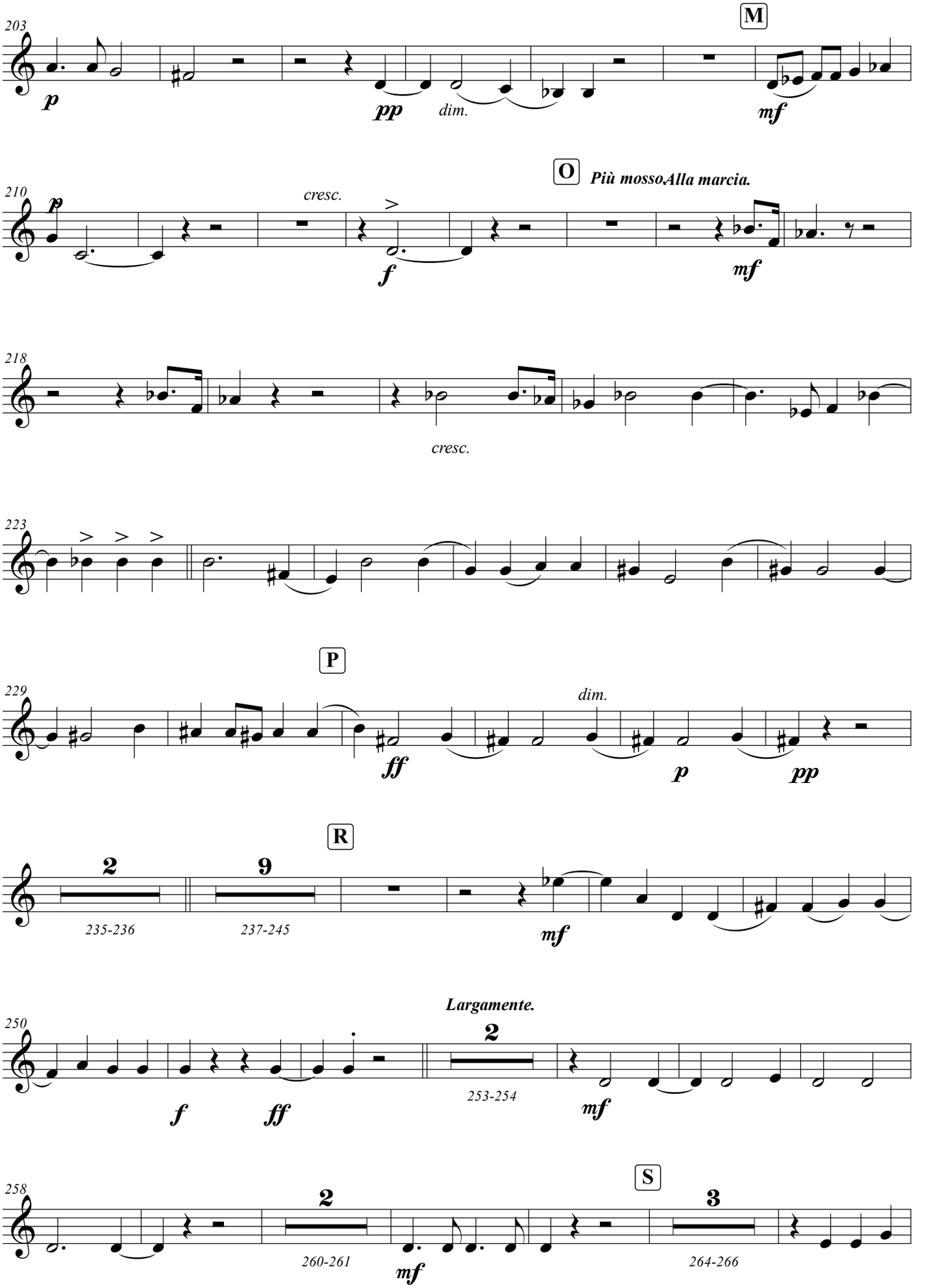
C. HUBERT H. PARRY

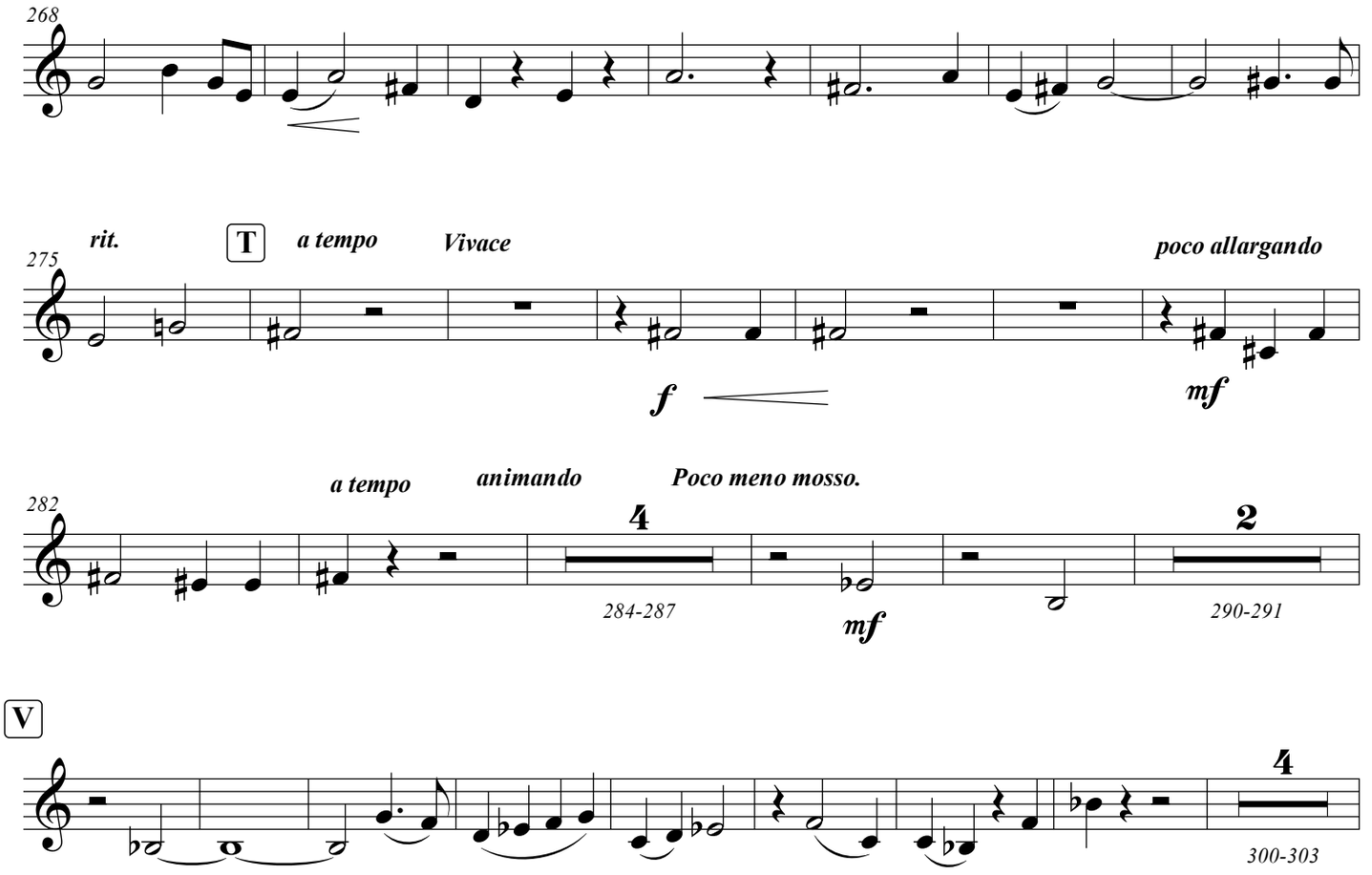
**Horn in F**

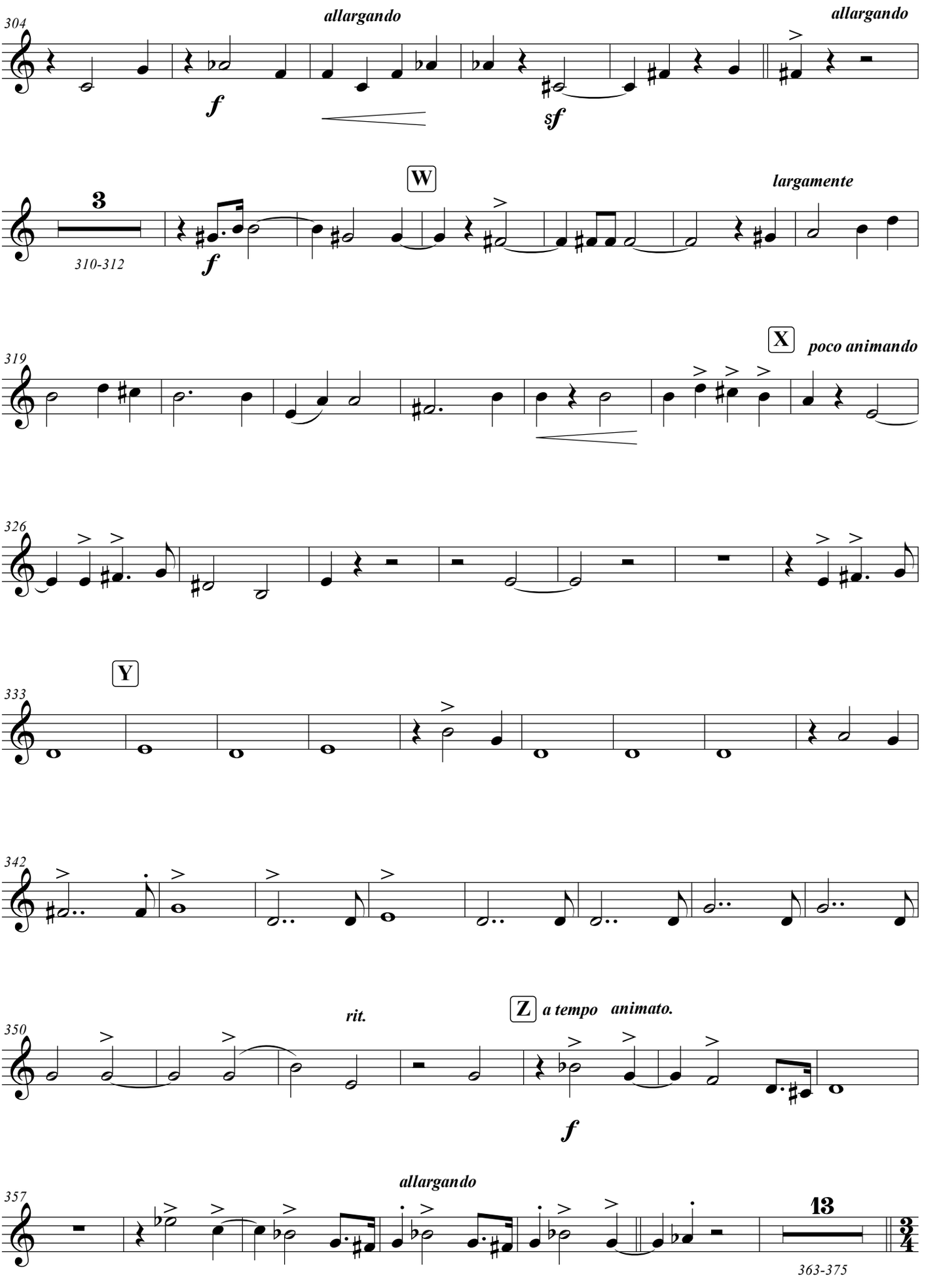
## PART I

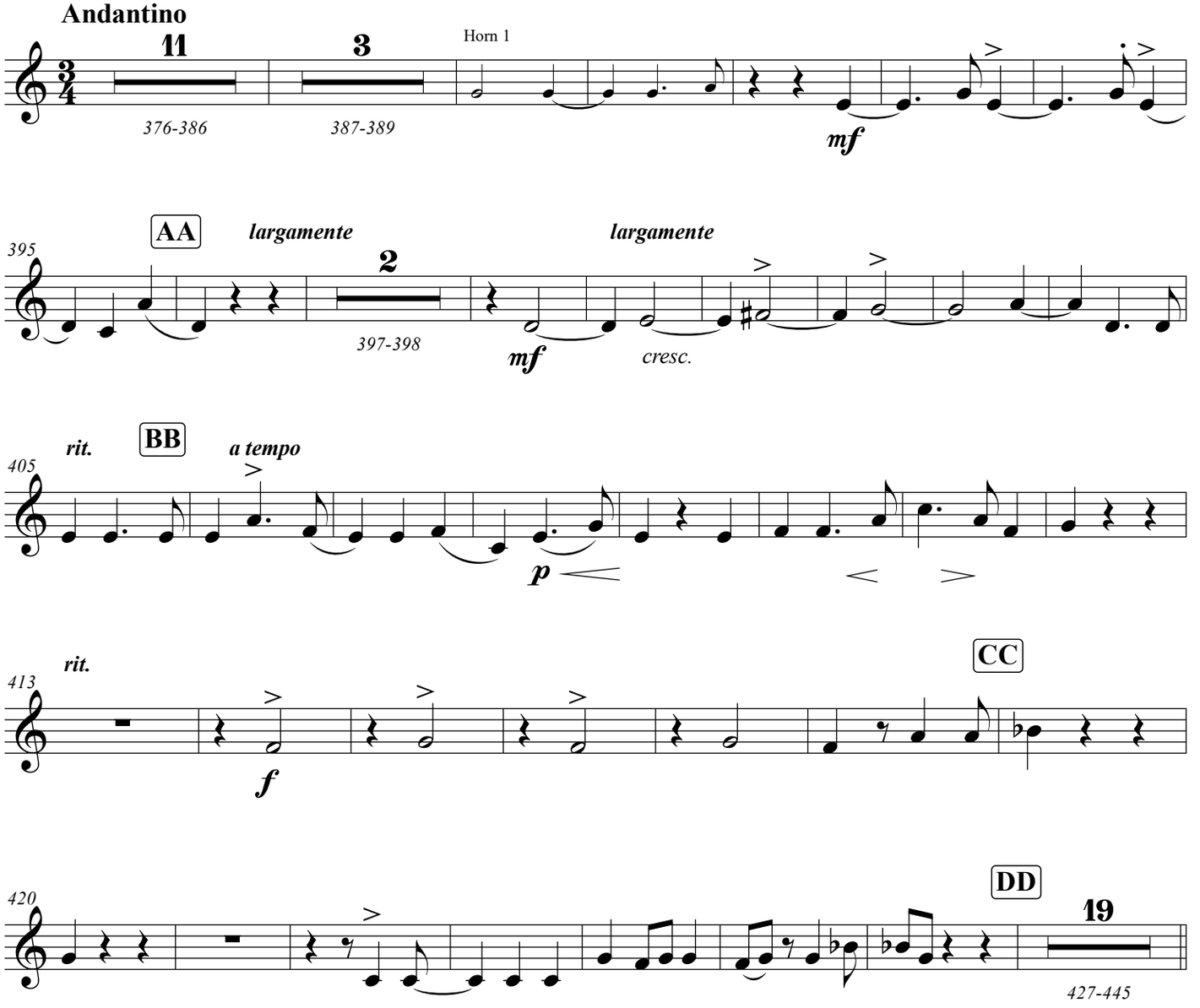


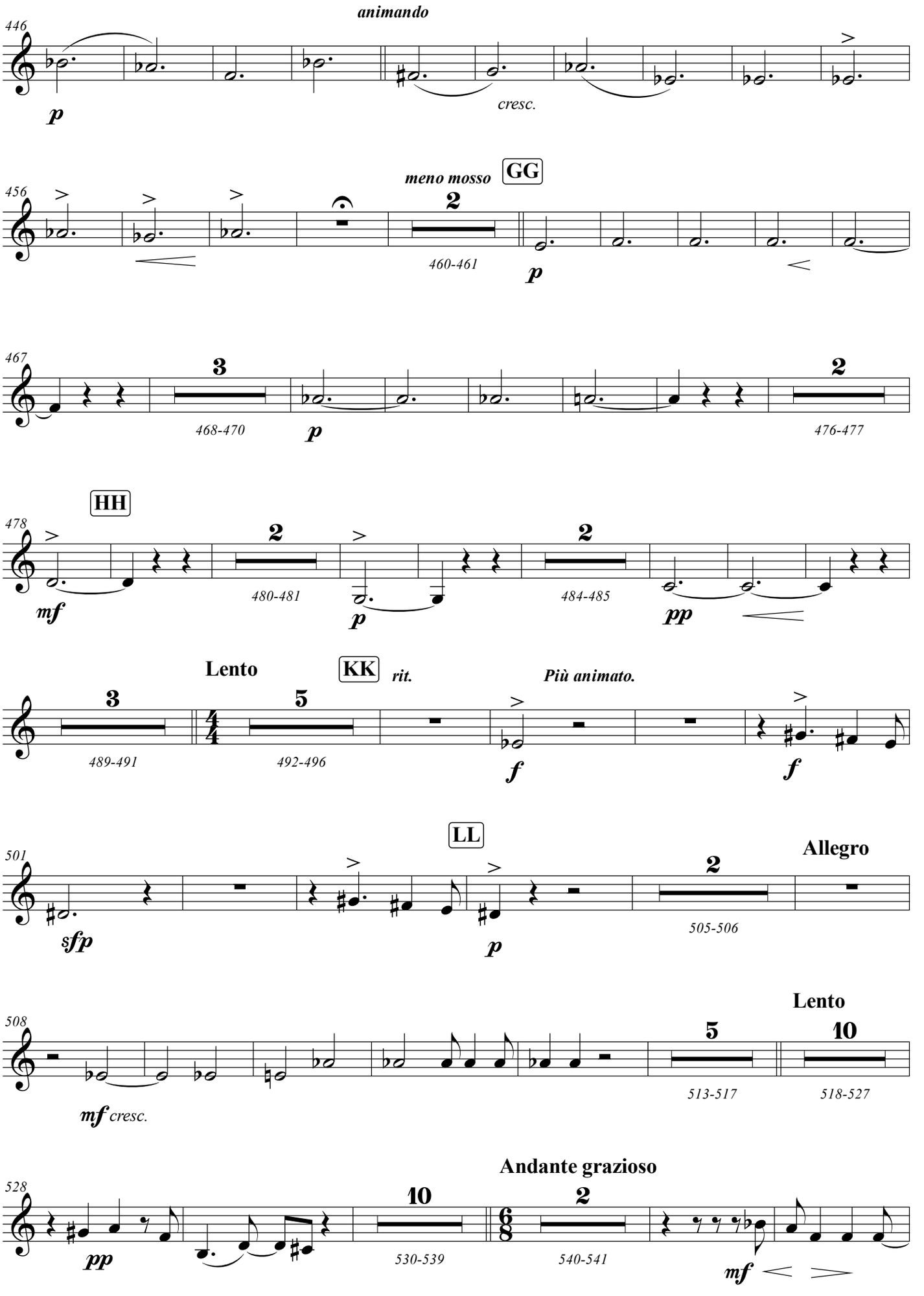

92
E
a tempo
4
6
95-98
99-104
mf
mf
107
animando
p
f
115
F
G
12
21
Horn 1
f
dim.
118-129
130-150
152
H
a tempo
158
rit.
a tempo
f
pp
p
mf
165
K
4
cresc.
167-170
ppp
174
L
6
4
175-180
181-184
pp
188
rit.
a tempo
Lento
6
6
pp
191-196
197-202

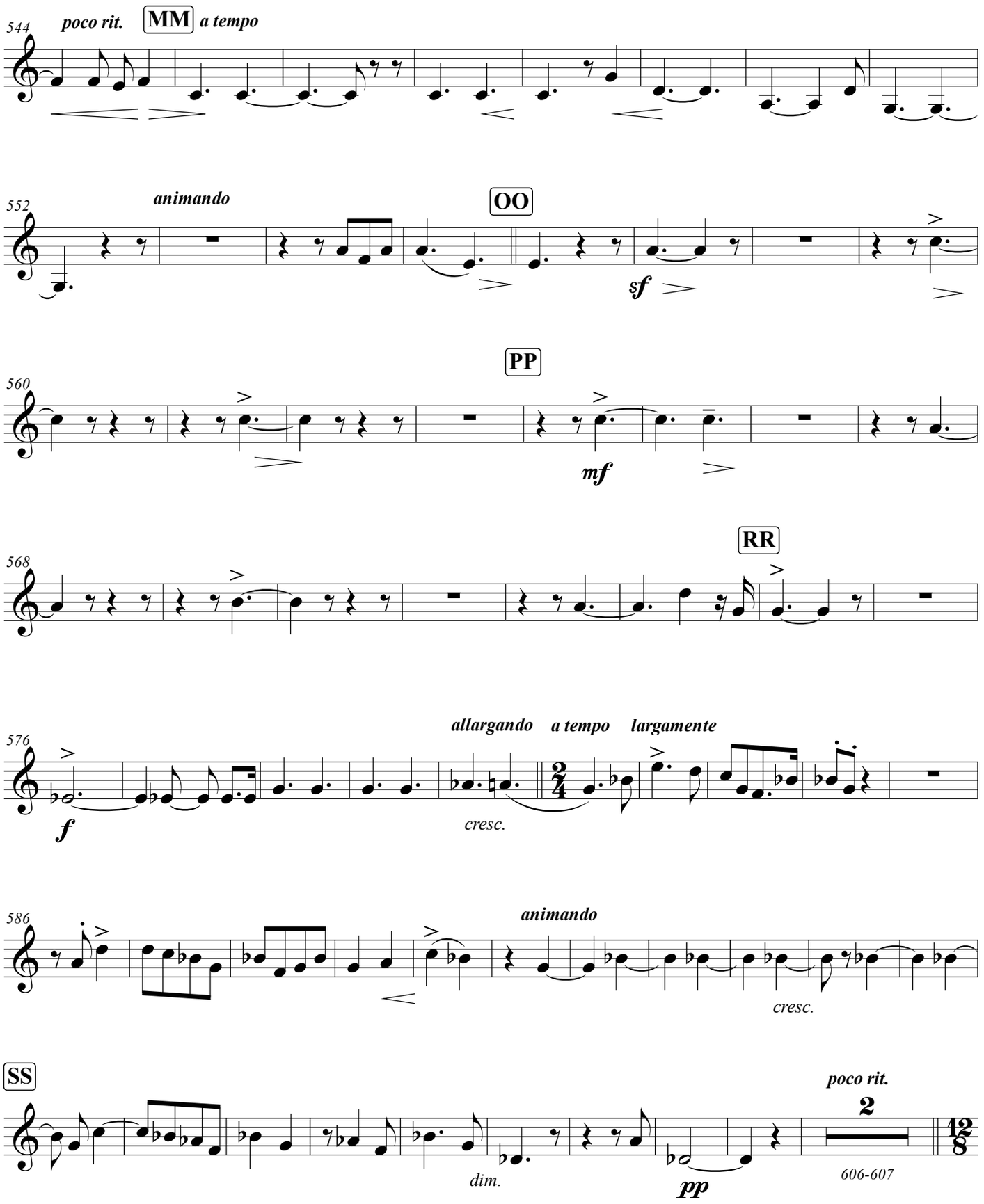

203
M
p
pp
dim.
mf
210
O
Più mosso.Alla marcia.
p
cresc.
f
mf
218
cresc.
223
P
229
dim.
ff
p
pp
R
2
235-236
9
237-245
mf
Largamente.
250
f
ff
2
253-254
mf
258
S
2
260-261
mf
3
264-266

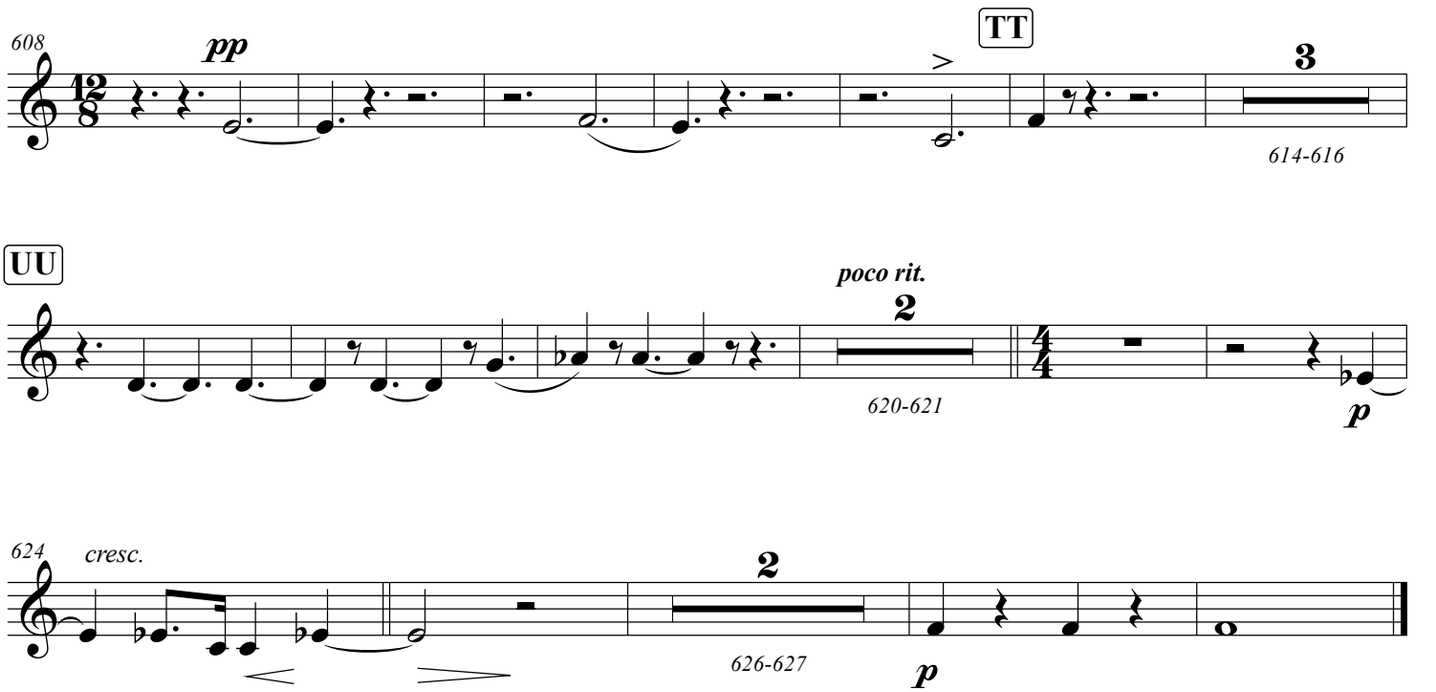

268
275
rit.
T
a tempo
Vivace
poco allargando
f
mf
282
a tempo
animando
Poco meno mosso.
4
284-287
mf
2
290-291
V
4
300-303


304
allargando
allargando
f
sf
W
largamente
3
310-312
f
X
poco animando
319
326
Y
333
342
rit.
Z
a tempo animato.
350
f
allargando
357
13
363-375


Andantino
11
376-386
3
387-389
Horn 1
mf
395
AA
largamente
2
397-398
mf
largamente
cresc.
405
rit.
BB
a tempo
p
413
rit.
f
CC
420
DD
19
427-445


446
animando
p
cresc.
456
meno mosso
GG
2
460-461
p
467
3
468-470
p
2
476-477
478
HH
mf
2
480-481
p
2
484-485
pp
Lento
KK
rit.
Più animato.
3
489-491
5
492-496
f
f
501
LL
Allegro
sfp
p
2
505-506
508
Lento
mf cresc.
5
513-517
10
518-527
528
Andante grazioso
pp
10
530-539
2
540-541
mf


544
poco rit.
MM
a tempo
552
animando
OO
sf
560
PP
mf
568
RR
576
allargando
a tempo
largamente
f
cresc.
586
animando
cresc.
SS
poco rit.
2
606-607
dim.
pp


608
pp
TT
3
614-616
UU
poco rit.
2
620-621
p
624
cresc.
2
626-627
p

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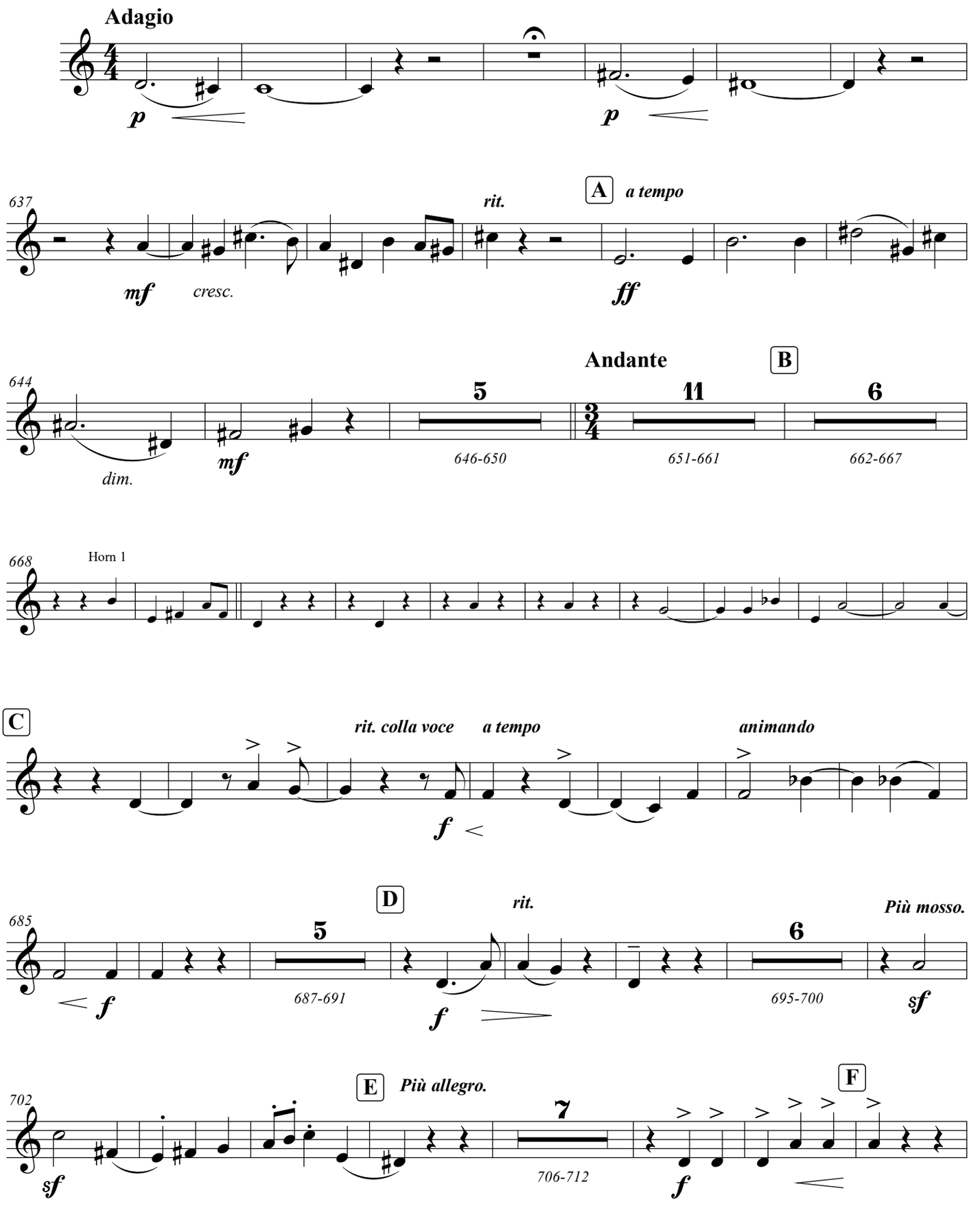
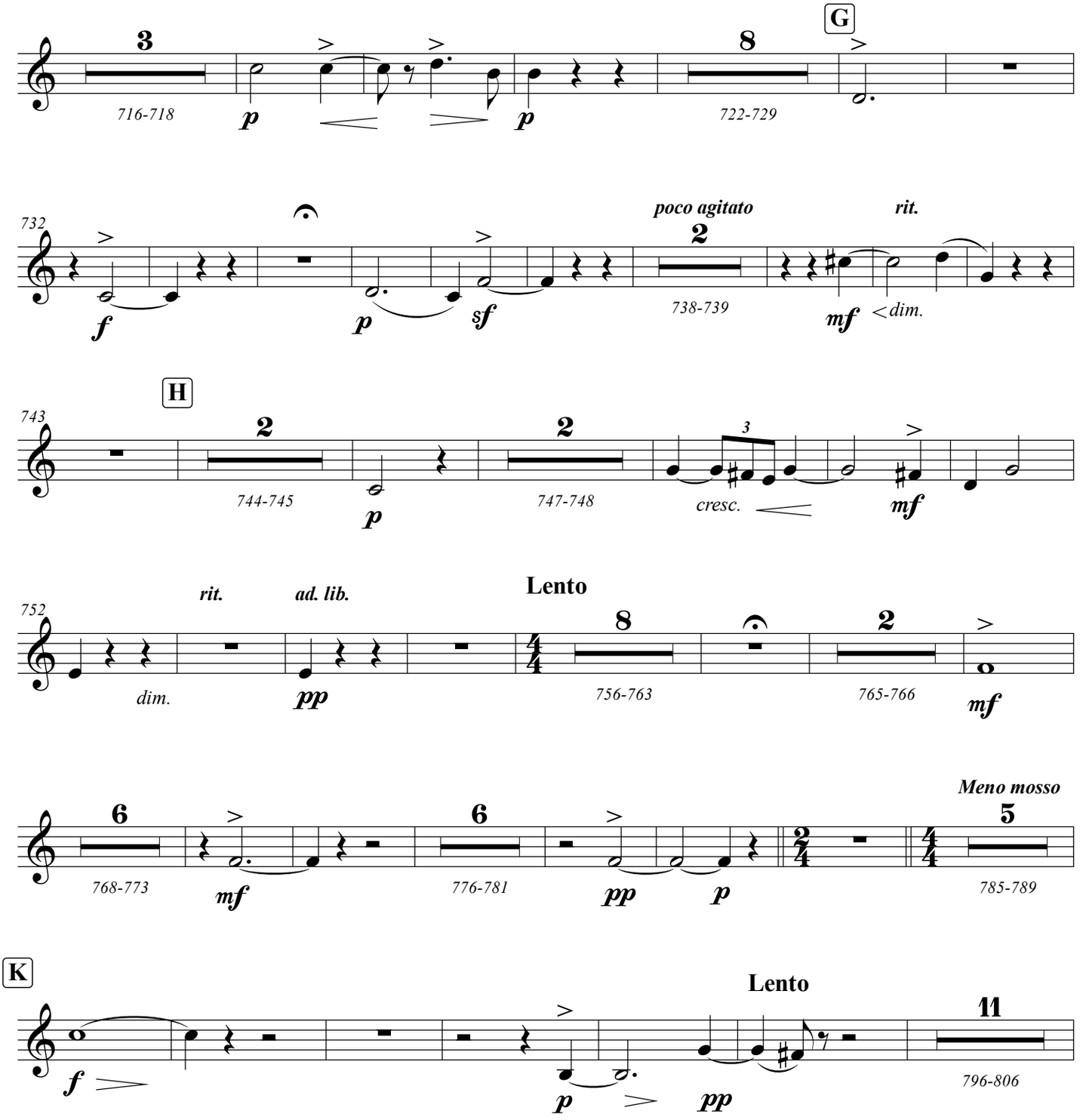
# The Love That Casteth Out Fear

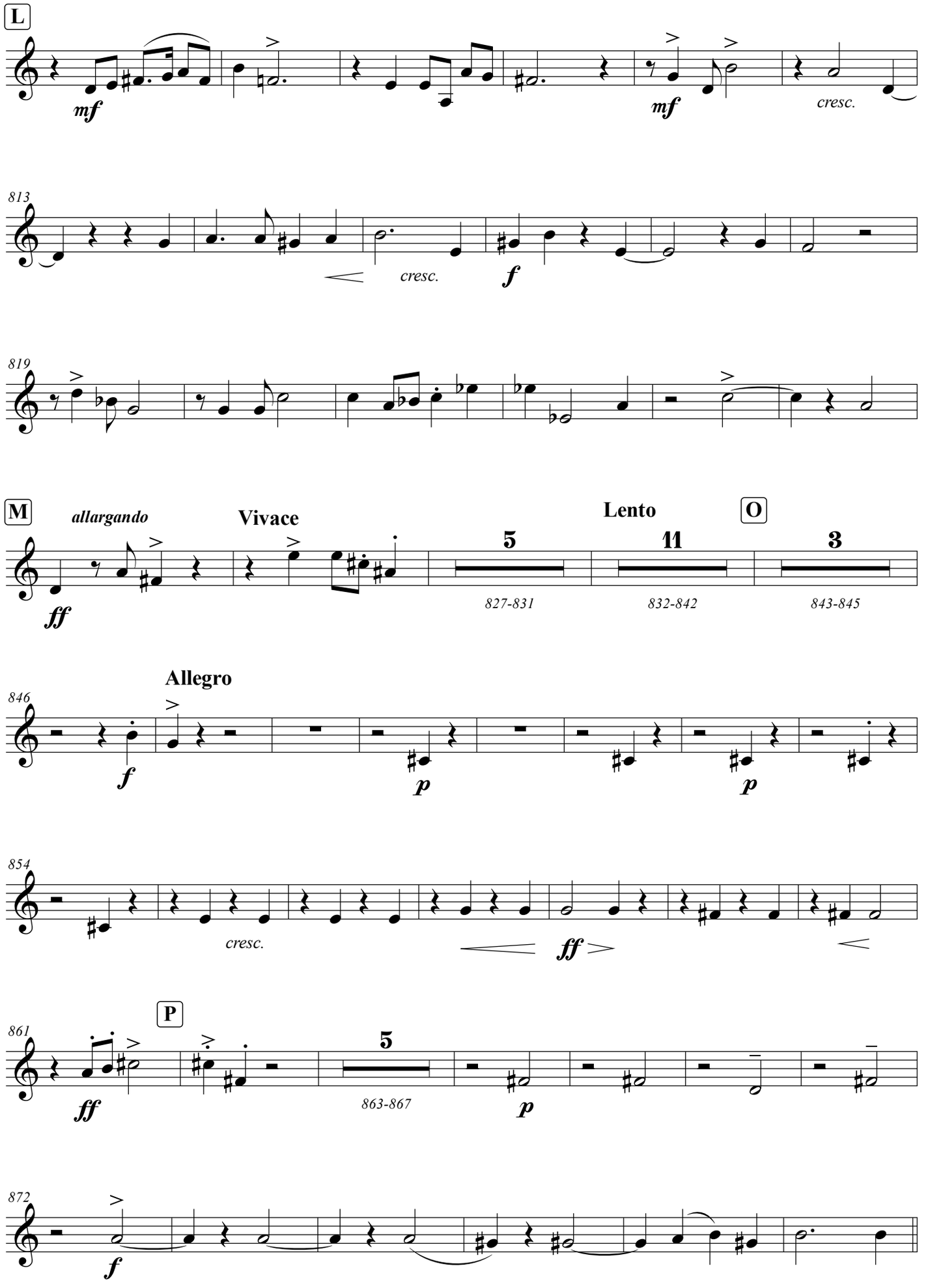
C. HUBERT H. PARRY

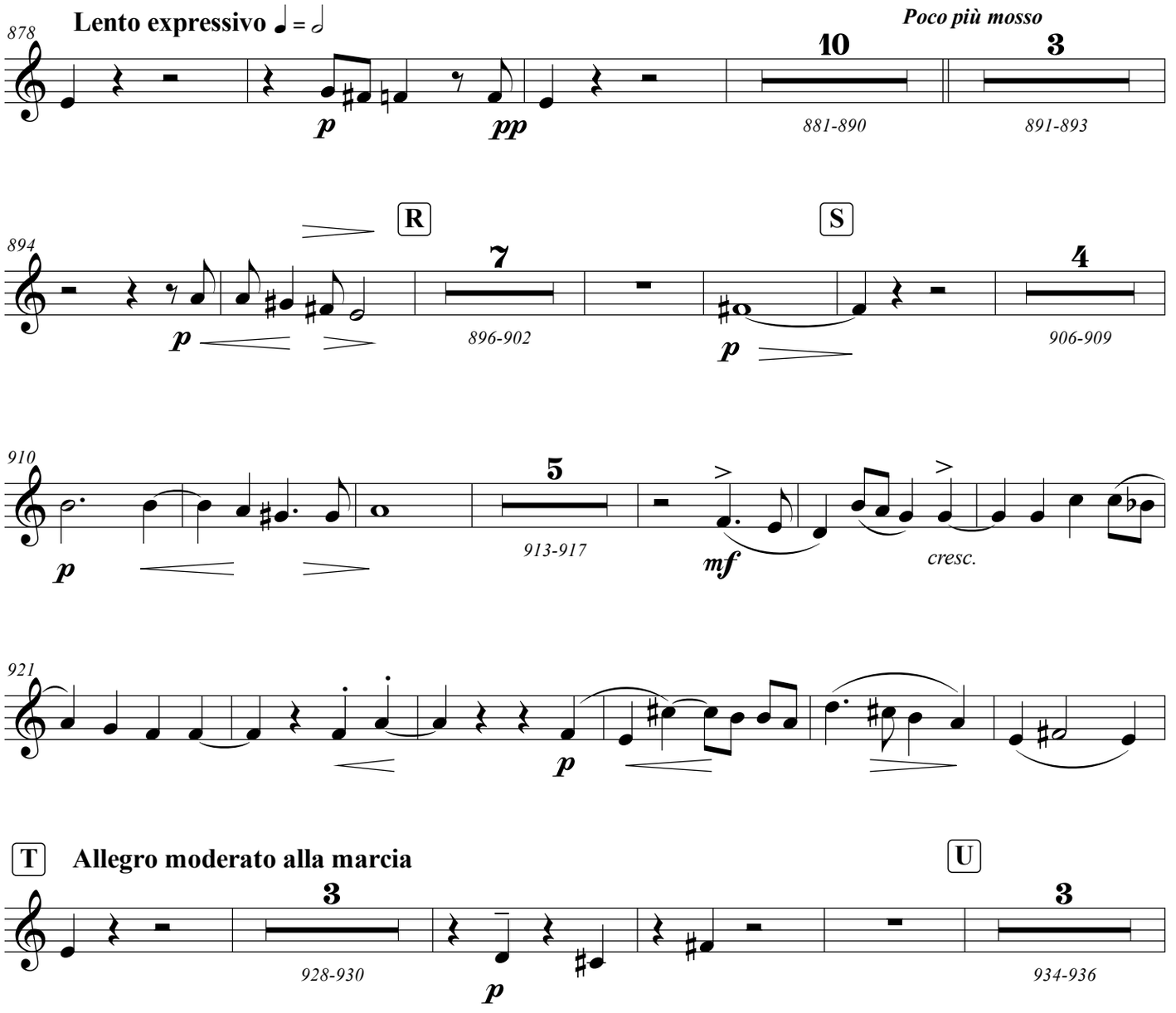
## PART II

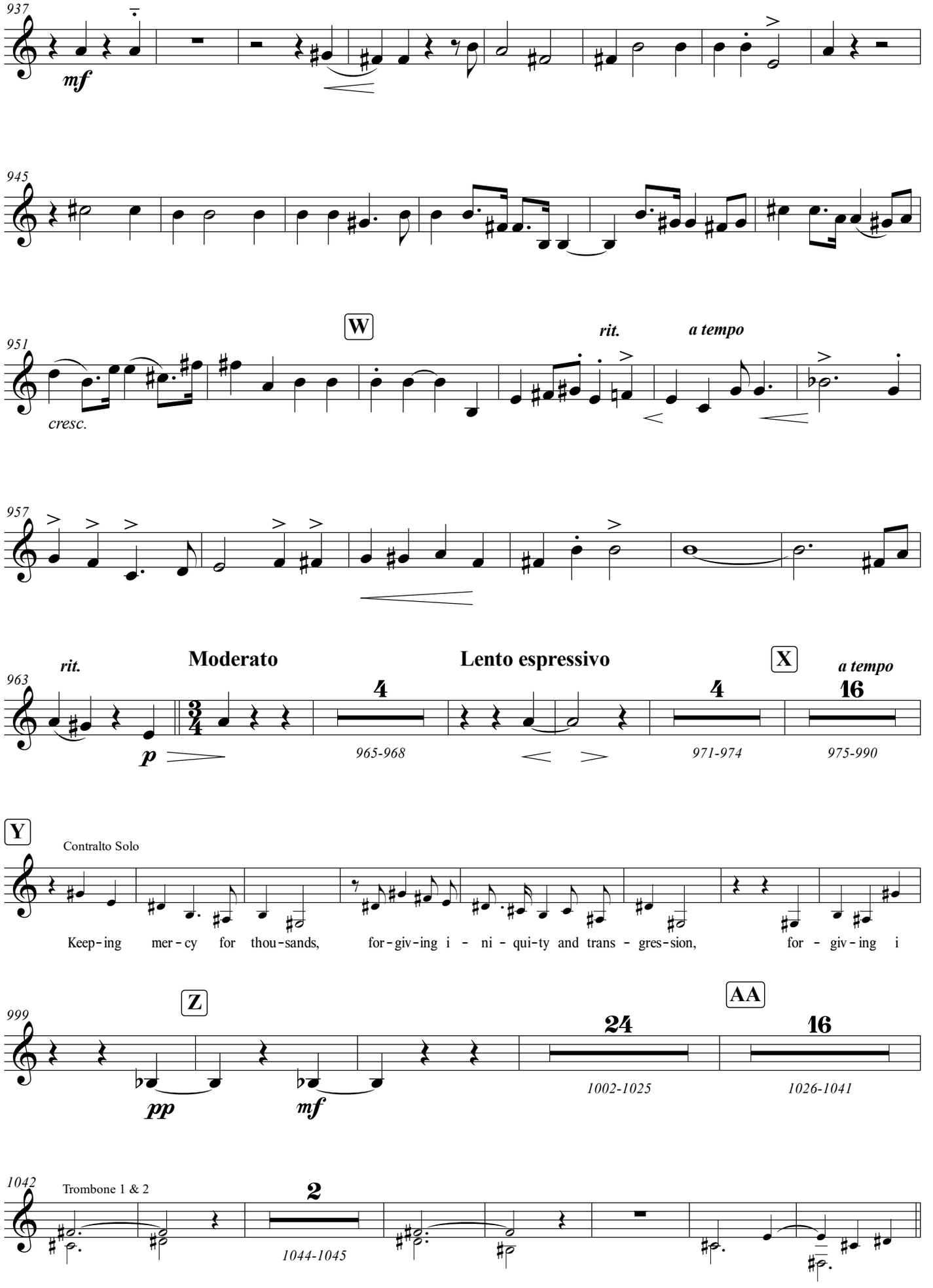
**Horn in F**

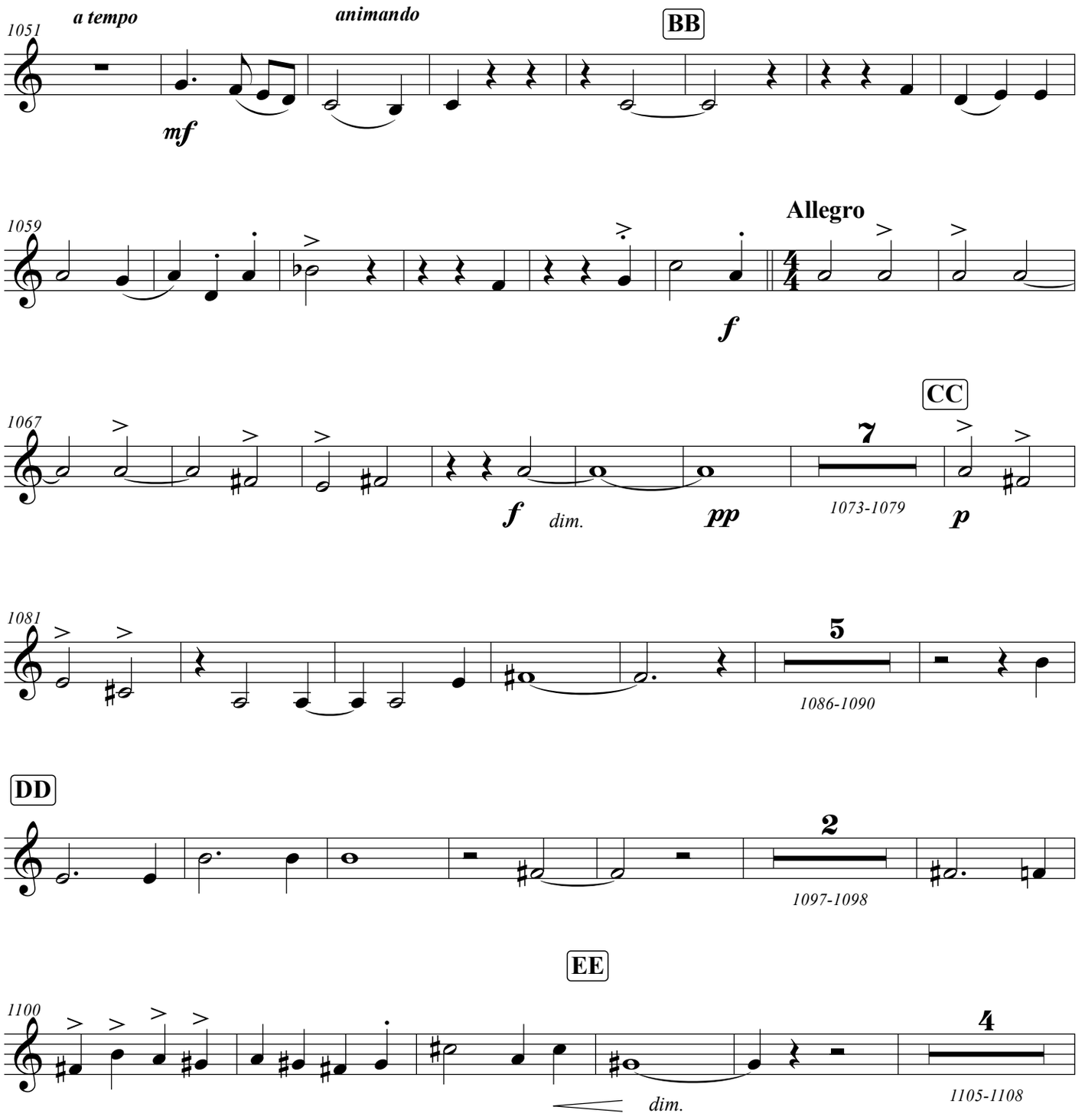


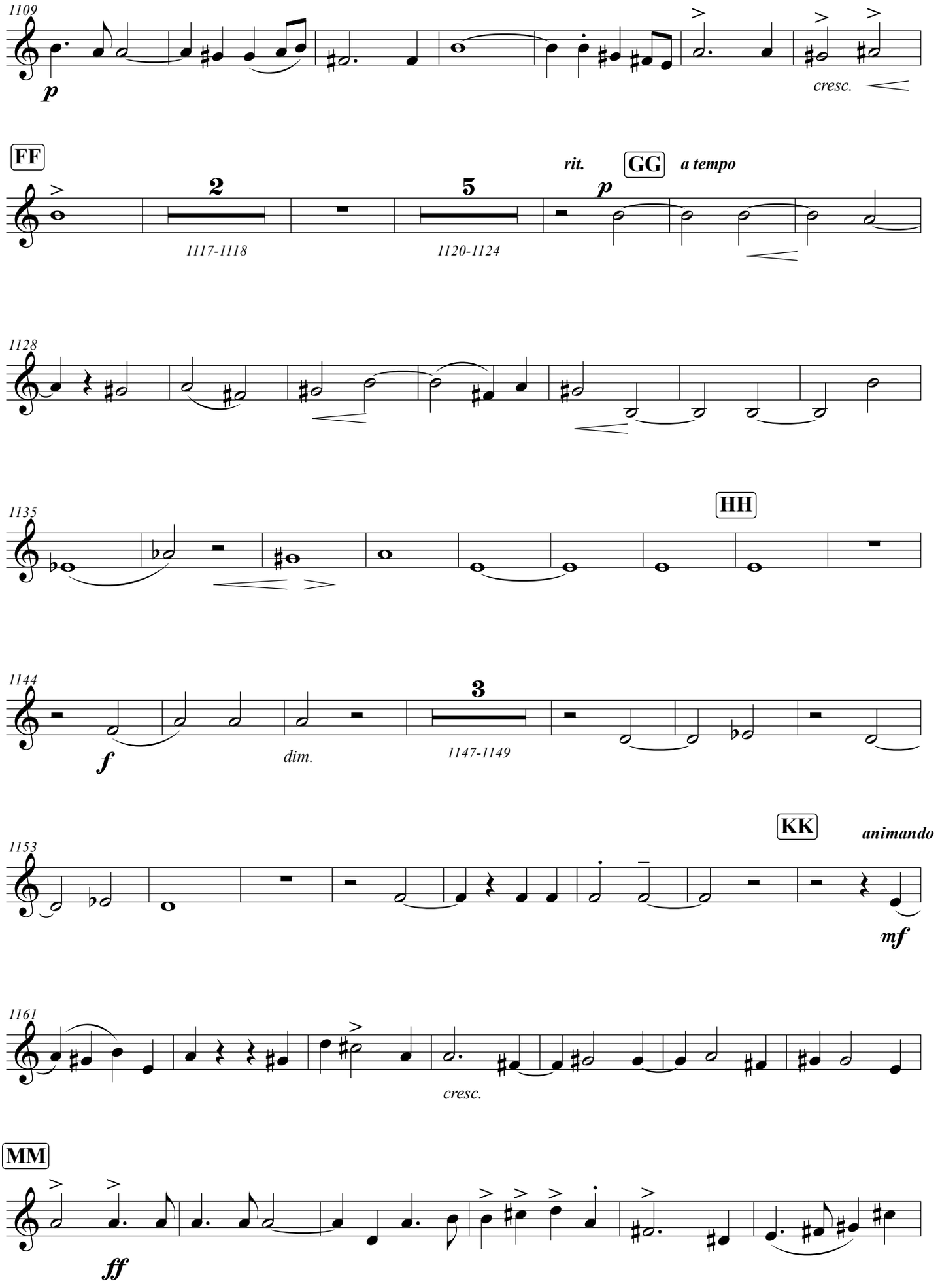

3
716-718
p
p
8
722-729
G
732
f
p
sf
poco agitato
2
738-739
rit.
mf
dim.
H
743
2
744-745
p
2
747-748
3
cresc.
mf
752
rit.
ad. lib.
dim.
pp
Lento
8
756-763
2
765-766
mf
6
768-773
mf
6
776-781
pp
p
Meno mosso
5
785-789
K
f
Lento
p
pp
11
796-806

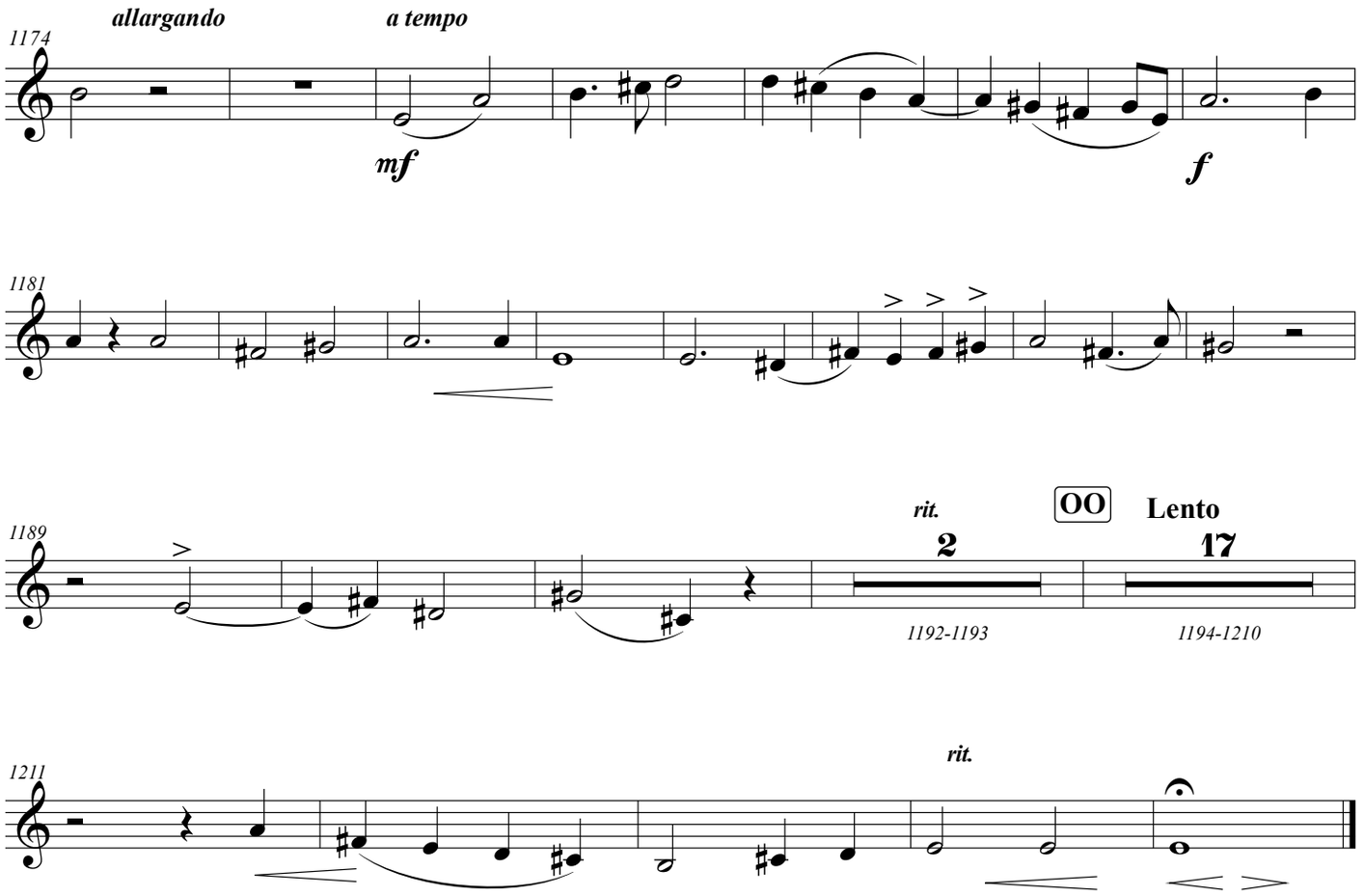

L
mf
mf
cresc.
813
cresc.
f
819
M
allargando
Vivace
Lento
O
ff
5
827-831
11
832-842
3
843-845
Allegro
846
f
p
p
854
cresc.
ff
P
861
ff
5
863-867
p
872
f


878
Lento expressivo ♩ = 𝅗𝅥
p
pp
10
881-890
Poco più mosso
3
891-893
894
R
7
896-902
p
S
p
4
906-909
910
p
5
913-917
mf
cresc.
921
p
T
Allegro moderato alla marcia
3
928-930
p
U
3
934-936


937
mf
945
951
W
rit.
a tempo
cresc.
957
963
rit.
Moderato
Lento espressivo
X
a tempo
4
4
16
p
965-968
971-974
975-990
Y
Contralto Solo
Keep-ing mer-cy for thou-sands, for-giv-ing i - ni - qui-ty and trans - gres-sion, for - giv-ing i
999
Z
AA
24
16
pp
mf
1002-1025
1026-1041
1042
Trombone 1 & 2
2
1044-1045


1051
a tempo
animando
BB
mf
1059
Allegro
f
1067
CC
7
f
dim.
pp
1073-1079
p
1081
5
1086-1090
DD
2
1097-1098
EE
1100
4
dim.
1105-1108


1109
p
cresc.
FF
2
1117-1118
5
1120-1124
rit.
GG
a tempo
p
1128
1135
HH
1144
f
dim.
3
1147-1149
1153
KK
animando
mf
1161
cresc.
MM
ff


1174
allargando
a tempo
mf
f
1181
1189
rit.
2
1192-1193
OO
Lento
17
1194-1210
1211
rit.

ENGLISH HERITAGE

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