

# The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Horn 3

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

# The Love That Casteth Out Fear

C. HUBERT H. PARRY

## PART I

Horn in F

Adagio

3  
1-3      3  
5-7      5  
9-13      17  
14-30

A      B

Horn 1 & 2

33

39

*mf* < *f*      *Largamente.*

44

*dim.*      *pp*

49

C      9      4

50-58      *f*      64-67

Moderato tranquillo.      *allargando*      D      *a tempo*

13

68-80      *pp*

88

E      *a tempo*

3      8

91-98      *f*

103 *animando* **F**  
 8  
 105-112 *f* *f* *dim.*

118 *meno mosso*  
*p*

126 **G** *meno mosso*  
*pp*

*Moderato* **H** *rit.*  
 17  
 134-150 *mf* *cresc.* *mf*

*a tempo* *a tempo*  
 156 *pp* *f* *pp* 4 160-163 *mf* *cresc.*

**K** 4 6 4  
 167-170 *pp*

**L** 6 4  
 175-180 181-184 *pp* *pp*

*rit.* *a tempo* *Lento*  
 189 6 4  
 191-196 199-202 *pp*

203 O Più mosso.

*p* *cresc.* 205-208 211-214 *mf*

216 *Alla marcia.*

*mf*

223

229 P

*ff* *dim.* *p* *pp* 235-236

*Più lento* R

237-240 *p* *dim.* 244-245 *mf*

248 *Largamente.*

*f* *ff* *mf*

254

*mf*

S

260-262 *f*

269 *rit.*

**T** *a tempo Vivace poco allargando*

*f*

283 *a tempo animando Poco meno mosso.* **V**

6

284-289 *mf*

295 *mf*

303 *allargando sf* *allargando* **2**

310-311

Horn 3

312 W

*mf*

316 *largamente*

323 X *poco animando*

330 Y

336

344

352 *rit.* Z *a tempo animato.*

*f*

359 *allargando* Andantino

13                      11



**AA** **3** Horn 1 **BB** *largamente* **10**

387-389 *mf* 396-405

**CC** *a tempo* *rit.* **7** **DD**

406-412 *f*

421 **EE** **19**

427-445

446 Horn 1 & 2

457 *meno mosso* **GG** **2**

460-461 *p*

465 **3**

468-470 *p*

**HH** **3** **3** **2**

476-478 479-481 *p* 484-485 *pp*

**3** *Lento* **5** **KK** *rit.* *Più animato.* **2**

489-491 492-496 *f* 499-500

Horn 3

501 LL **Allegro**

502-503 *sfp* *p* 505-506 *p*

510 **Lento** **Andante grazioso**

513-517 5 518-539 22 540-541 2

542 Horn 1 & 2 MM

546 *animando* OO

549-551 *mf* *p*

557 PP

*sf* *p*

565 *mf* *cresc.* *f* *mf* *dim.*

573 RR **allargando**

*f* *cresc.*

581 *a tempo* *largamente*

*f*

*animando*

591

SS

*dim.*

603

*poco rit.*

*dim.* *pp* *pp*

TT

609

*p*

UU

615

*dim.*

*poco rit.*

*p* *pp*

621

*p* *mf* *cresc.* *pp*

626-627

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## PART II

Horn in F

Adagio

630-632      634-635

*p* *cresc.*      *mf* *cresc.*

639      *rit.*      **A** *a tempo*

*mf*      *dim.*      *mf*

646      **B** *Andante*

*p*      647-650      651-661      662-667      Hom 1

671

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

*mf*      *f*      *f*

**D** *rit.*      *Più mosso.*

687-690      694-700

*mf* *f*      *sf* *sf*

704      **E** *Più allegro.*

706-712      716-718

*f*

719 G

*p* *p* *f*

722-729

734

*poco agitato* *rit.*

*sf* *mf* < *dim.*

738-739

H

*cresc.* *p*

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

*dim.* *pp* *mf*

756-763 765-766

*Meno mosso* K **Lento**

*mf*

768-773 776-783 785-789 790-794 795-797

798 Horn 1

*p*

803

*mf* **L** *mf*

808

*mf* *cresc.*

814

*mf* *cresc.* *f*

820

**M** *allargando* *f* *ff*

Vivace Lento Allegro

826

*f* **O**

5 11 3

827-831 832-842 843-845

849

*p* *p* *cresc.*

856

*ff* *ff*

**P**

5  
863-867  
*p* *f*

*Lento espressivo* ♩ = ♩

873

879

*Poco più mosso*

11 2  
880-890 891-892  
*p* *mf*

**S**

7 3  
897-903 906-908  
*p* *p*

912

8 3  
913-920 924-926  
*mf* *p*

**T** Allegro moderato alla marcia

**U**

940

946

*cresc.*

**W**

952

*rit. a tempo*

958

*rit. Moderato*

**2**

964-965

Lento espressivo

**X**

966

**4** **16**

971-974 975-990

**Y** **Z** **AA** Hom 1

**9** **26** **2** **3**

991-999 1000-1025 1026-1027 1030-1032



1033 *a tempo* *animando*

*p* *mf* *f*

1038-1050

1055 **BB**

1063 **Allegro**

*f*

1070 **CC**

*f* *dim.* *pp* *p*

1073-1079

1083 **3**

*p*

1086-1088

**DD**

*mf*

1093-1094

1098 **EE**

*f* *dim.*

1105-1113

1114 **FF**  
 Musical staff with notes, dynamics *f*, and accents.

**GG** *a tempo*  
 Musical staff with notes, dynamics *p*, and a 7-measure rest labeled 1119-1125.

1132 *f*  
 Musical staff with notes and dynamics *f*.

**HH**  
 Musical staff with notes and dynamics *dim.*

1148  
 Musical staff with notes, dynamics *p*, and accents.

1156 **KK** *animando*  
 Musical staff with notes, dynamics *mf*, and a 2-measure rest labeled 1158-1159.

1164 **MM**  
 Musical staff with notes, dynamics *cresc.* and *ff*.

1170  
 Musical staff with notes and dynamics *allargando* and *a tempo*.

1173  
 Musical staff with notes and dynamics *mf*.

1179

*f*

Musical staff 1179: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The staff ends with a half note G4. Dynamics include *f* and a hairpin indicating a decrease in volume.

1185

*dim.*

Musical staff 1185: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The staff ends with a half note G4. Dynamics include *dim.* and a hairpin indicating a decrease in volume.

1191

*p* *rit.* **OO** Lento **15** *p*

Musical staff 1191: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The staff ends with a half note G4. Dynamics include *p*, *rit.*, **OO**, Lento **15**, and *p*. A hairpin indicates a decrease in volume. A box contains the number 15. The text 1194-1208 is written below the staff.

1211

*rit.*

Musical staff 1211: Treble clef, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Then a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The staff ends with a half note G4. Dynamics include *rit.* and a hairpin indicating a decrease in volume.



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