

# The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Organ

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

*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

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## PART I

Adagio

**A** **B**

7 5 17 12

1-7 9-13 14-30 31-42

Detailed description: This block contains the first system of musical notation. It consists of two staves, treble and bass clef, both in G major and 4/4 time. Section A (measures 1-30) features a series of chords: a 7-measure chord (measures 1-7), a 5-measure chord (measures 9-13), and a 17-measure chord (measures 14-30). Section B (measures 31-42) features a 12-measure chord (measures 31-42). The notation includes bar lines, repeat signs, and dynamic markings.

**C** **D**

6 9 9 18 13

44-49 50-58 59-67 68-85 86-98

Detailed description: This block contains the second system of musical notation. It consists of two staves, treble and bass clef, both in G major. Section C (measures 44-58) features a 6-measure chord (measures 44-49) and a 9-measure chord (measures 50-58). Section D (measures 59-98) features a 9-measure chord (measures 59-67), an 18-measure chord (measures 68-85), and a 13-measure chord (measures 86-98). The notation includes bar lines, repeat signs, and dynamic markings.

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

17 14 21 2 13

99-115 116-129 130-150 151-152 153-165

Detailed description: This block contains the third system of musical notation. It consists of two staves, treble and bass clef, both in G major. Section E (measures 99-115) features a 17-measure chord. Section F (measures 116-129) features a 14-measure chord. Section G (measures 130-150) features a 21-measure chord. Section H (measures 151-165) features a 2-measure chord (measures 151-152) and a 13-measure chord (measures 153-165). The notation includes bar lines, repeat signs, and dynamic markings.

**K** **L**

5 4 6 5 11

166-170 171-174 175-180 181-185 186-196

Detailed description: This block contains the fourth system of musical notation. It consists of two staves, treble and bass clef, both in G major. Section K (measures 166-196) features a 5-measure chord (measures 166-170), a 4-measure chord (measures 171-174), a 6-measure chord (measures 175-180), a 5-measure chord (measures 181-185), and an 11-measure chord (measures 186-196). Section L (measures 166-196) features a 5-measure chord (measures 166-170), a 4-measure chord (measures 171-174), a 6-measure chord (measures 175-180), a 5-measure chord (measures 181-185), and an 11-measure chord (measures 186-196). The notation includes bar lines, repeat signs, and dynamic markings.

[M]                      [O]

Harp

197-208                      209-214                      215-223

*f*

[A]

227

*ff*

*Più lento*

233

*mf*                      *p*                      *mf*

241

*p*

[R]

245

4

247-250

4

Organ

251 *Largamente.* S T V

**11** **12** **16** **17**

*ff* 253-263 264-275 276-291 292-308

W

**6** 309-314

But He \_\_\_\_\_ is the same, \_\_\_\_\_ but He is the same, And His years shall have no end, and His years \_\_\_\_\_ shall have

**6**

324

**2** 326-327

\_\_\_\_\_ no end. He is the same, \_\_\_\_\_ He is the same \_\_\_\_\_

**2**

X

333

**1** 341-341

\_\_\_\_\_ and His years shall have no end, \_\_\_\_\_ and His years \_\_\_\_\_ shall have no end.

**1**

342

*mf*

349

*rit.*

**Y**

*a tempo animato.*

Musical score for measures 349-358. Treble and bass staves with various chords and melodic lines.

**Andantino**

**Z**

**AA**

Musical score for measures 357-405. Treble and bass staves with measure numbers 5, 14, 11, 9, 10 and measure ranges 357-361, 362-375, 376-386, 387-395, 396-405.

**BB**

**CC**

**DD**

Musical score for measures 406-461. Treble and bass staves with measure numbers 13, 8, 19, 4, 12 and measure ranges 406-418, 419-426, 427-445, 446-449, 450-461.

**GG**

**HH**

**KK**

**LL**

Musical score for measures 462-517. Treble and bass staves with measure numbers 17, 13, 5, 7, 3, 11 and measure ranges 462-478, 479-491, 492-496, 497-503, 504-506, 507-517.

**MM**

**OO**

**PP**

Musical score for measures 518-573. Treble and bass staves with measure numbers 22, 5, 11, 8, 10 and measure ranges 518-539, 540-544, 545-555, 556-563, 564-573.

Organ

RR

*allargando*

*a tempo*

574-577

*f* *cresc.* *ff*

SS

TT

UU

582-596 597-607 608-612 613-616 617-621 622-624 625-629

15 11 12 5 4 5 3 5



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## PART II

Adagio

**A**

Musical notation for section A, measures 630-661. Treble and bass staves with fingerings 3, 7, 10, 11 and measure numbers 630-632, 634-640, 641-650, 651-661.

Musical notation for sections B-F, measures 662-729. Treble and bass staves with fingerings 8, 14, 13, 10, 15 and measure numbers 662-669, 670-677, 678-691, 692-704, 705-714, 715-729.

Musical notation for sections G-H, measures 730-783. Treble and bass staves with fingerings 4, 9, 12, 8, 19 and measure numbers 730-733, 735-743, 744-755, 756-763, 765-783.

Musical notation for sections K-L, measures 784-819. Treble and bass staves with fingerings 5, 5, 12, 13 and measure numbers 785-789, 790-794, 795-806, 807-819.

Lento

**L**

820 Trumpet 1 & 2

**M**

*allargando*

**Vivace**

Musical score for Trumpet 1 & 2, measures 820-842. The score is in G major and 2/4 time. It features a melodic line in the treble clef and a supporting line in the bass clef. Dynamics include piano (p) and forte (f). A 'Ped.' marking is present at the end of the system.

**Lento**

**O**

*animando*

Musical score for measures 827-842. The score is in G major and 2/4 time. It features a melodic line in the treble clef and a supporting line in the bass clef. Dynamics include piano (p). A 'Ped.' marking is present at the end of the system.

**Allegro**

**P**

Musical score for measures 846-860. The score is in G major and 2/4 time. It features a melodic line in the treble clef and a supporting line in the bass clef. Dynamics include crescendo (cresc.) and forte (f). A 'Ped.' marking is present at the end of the system.

**Lento espressivo** ♩ = ♩

Musical score for measures 863-890. The score is in G major and 2/4 time. It features a melodic line in the treble clef and a supporting line in the bass clef. Dynamics include forte (f) and piano (p). A 'Ped.' marking is present at the end of the system.

**R**

**S**

**T**

**U**

Musical score for measures 891-948. The score is in G major and 2/4 time. It features a melodic line in the treble clef and a supporting line in the bass clef. Dynamics include forte (f) and piano (p). A 'Ped.' marking is present at the end of the system.

Organ

949 *mf* Trumpet 1 & 2 W

*cresc.*

954 *rit.* *a tempo*

*f*

959 *rit.*

X Y Z

964-968    969-974    975-990    991-999    1000-1025    1026-1050

AA BB CC DD

1051-1055    1056-1064    1065-1079    1080-1091    1092-1102    1103-1115

EE FF GG KK MM

10 16 18 8 26

1116-1125 1126-1141 1142-1159 1160-1167 1168-1193

10 16 18 8 26

00 Lento

Chorus Sopranos

Who is wise un - der - stand - eth these

*pp*

1200

*pp*

5 5

1204-1208

Ped. *p*

1213

*rit.*



**ENGLISH HERITAGE**

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

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

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