

# The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Tuba

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

## PART I

**Adagio**

**A**

13      14-28      Bassoon 1

**B**

*p*      *pp*

*Largamente.*

**C**

**Moderato tranquillo.**

34-42      44-49      50-58      59-67      68-78

**D**

**E**

Bass Solo

*pp*

79      81-85      86-98      99-104

Yet he the won - der work-ing seer

108

— great-est in gov-ern-ance,      sur - est in fore-sight, stern - est in strength, —

114-115

**F**

**G**

Bass Solo

*f*      *dim.*

119-129      130-139

To gaze —

142

**4**

and die.

145-148

Hear the words \_\_\_\_ of the E

**Moderato**

**H**

*rit.*

*a tempo*

**8**

*p*

*mf*

*mf*

156-163

## Tuba

5

164 *a tempo* [K] 4 4 6 4 [L]

187 rit. *a tempo* [M] 6 12 6

[O] *Alla marcia.* Horn 1 & 2

*cresc.*

221

229 [P] dim. 2

237 *Più lento* 4

*mf*

Tuba

A musical score for the right hand (R). The staff is in bass clef and has a key signature of one flat. The time signature is common time. The melody consists of eighth and sixteenth notes. It starts with a dotted half note followed by a quarter note. The dynamic is marked *mf*. The melody continues with a series of eighth and sixteenth notes, including a grace note. The dynamic changes to *f*. The score ends with a sharp sign at the end of the staff.

A musical score page featuring a bass clef staff. The page number '265' is at the top left. The music consists of a single bass line. It starts with two eighth notes, followed by a sixteenth-note rest, then a dotted half note. The next measure begins with a sixteenth note, followed by a eighth note, a half note, and a sixteenth note. The following measure contains a half note, a sixteenth note, a half note, and a sixteenth note. The final measure shows a half note, a sixteenth note, a half note, and a sixteenth note.

Musical score for page 273, measures 1-10. The score consists of ten measures of bassoon music. Measure 1: Bassoon plays eighth notes. Measure 2: Bassoon plays eighth notes. Measure 3: Bassoon plays eighth notes. Measure 4: Bassoon plays eighth notes. Measure 5: Bassoon plays eighth notes. Measure 6: Bassoon plays eighth note followed by a fermata and a dash. Measure 7: Bassoon plays eighth note followed by a fermata and a dash. Measure 8: Bassoon plays eighth note followed by a fermata and a dash. Measure 9: Bassoon plays eighth note followed by a fermata and a dash. Measure 10: Bassoon plays eighth note followed by a fermata and a dash.

*poco allargando*      *a tempo*      *animando*      **V**

280

8

284-291

*p*

294

294 295

*allargando*

*sf*

Musical score for page 308, section 310-314 and 315-317. The score consists of two staves. The first staff starts with a bass clef, a key signature of one flat, and a tempo marking of *allargando*. The second staff starts with a treble clef, a key signature of one sharp, and a tempo marking of *W*. Measure 310-314 ends with a measure containing a single note followed by a bar line. Measure 315-317 begins with a measure containing three notes. The dynamic *mf* is indicated below the staff. The score concludes with a final measure ending with a measure containing a single note followed by a bar line.

## Tuba

7

321

**X** *poco animando*

328

**Y**

335

342

349

**Z** *a tempo animato.*

*rit.*

356

*allargando*

**AA**      **BB**      **CC**      **DD**      **EE**

**13**      **11**      **9**      **10**      **13**      **8**      **19**

363-375      376-386      387-395      396-405      406-418      419-426      427-445

Tuba

*animando*

4 10 Contralto Solo GG

446-449 450-459 Hear the words \_\_\_\_\_ of the E p

465 3 468-470 p

474 HH 3 3 2 476-478 479-481 484-485 p

486 Lento KK rit. Più animato. 3 5 489-491 492-496 mf f pp

499-500 2 502-503 505-506 Allegro sfp pp p

509 Lento 5 9 513-517 518-526 pp

528 MM a tempo animando 10 5 6 530-539 540-544 545-550 pp

553 OO PP RR 7 10 2 557-563 564-573 574-575 p pp p

## Tuba

576 > > >

*allargando*

*a tempo*

**15**

*cresc. molto*

582-596

**SS**

**mf**

*dim.*

**p**

604

**2**

**5**

**4**

**5**

**3**

**TT**

**UU**

**606-607**

**608-612**

**613-616**

**617-621**

**622-624**

625

**2**

**pp**

**627-628**

**3**

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## PART II

**Adagio****A** *a tempo*

Measures 11-12: Bass clef, 4/4 time, key signature of two sharps. Measure 11: Two eighth-note chords. Measure 12: One eighth note followed by a fermata over three eighth notes. Dynamics: **p**, *dim.*, **p**. Measure numbers: 11, 2. Measure times: 630-640, 641-642. Measure endings: 11, 2.

*rit.***Andante****B**

Measure 647: Bass clef, 4/4 time, key signature of two sharps. Dynamics: **pp**. Measure 651-661: Bass clef, 3/4 time, key signature of one sharp. Measure 662-669: Bass clef, 2/4 time, key signature of one sharp. Measure numbers: 11, 8. Measure times: 651-661, 662-669.

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

Measures 670-677: Bass clef, 8 time. Measures 678-691: Bass clef, 14 time. Measures 692-704: Bass clef, 13 time. Measures 705-707: Bass clef, 3 time. Bass Solo: Measures 705-707. Measure numbers: 8, 14, 13, 3. Measure times: 670-677, 678-691, 692-704, 705-707. Bass Solo: Bass Solo. Text: And when by hap - less and mis - guid - ed men The

Measure 711: Bass clef, 8 time. Dynamics: **p**. Measure number: 711. Measure time: 8. Text: Mas - ter buf - fet - ed, re - viled be - trayed, \_\_\_\_ wait - ed in si - lence for the fin - al mock - e - ry of

Measure 719: Bass clef, 8 time. Dynamics: **p**. Measure number: 719. Measure time: 8. Measure 722-729: Bass clef, 8 time. Measure number: 8. Measure times: 722-729.

Measures 730-743: Bass clef, 14 time. Measures 744-755: Bass clef, 12 time. Measures 756-783: Bass clef, 28 time. Measures 785-789: Bass clef, 5 time. Measures 790-794: Bass clef, 5 time. Measure numbers: 14, 12, 28, 5, 5. Measure times: 730-743, 744-755, 756-783, 785-789, 790-794.

Measure 795-806: Bass clef, 12 time. Measure 807-812: Bass clef, 6 time. Measure number: L. Measure times: 795-806, 807-812. Text: Bass Trombone.

817

A musical staff in bass clef begins with a short dash. Below the staff, the dynamic marking 'mf' is written.

824

M

*allargando*

## Vivace

## Lento

11

4

832 842

828-831

O

## Allegro

4

1

## Timpani

P

3

843-846

847-858

863-865

866

Musical score for bassoon part 2, measures 1-10. The score consists of ten measures of music on a bass clef staff. Measure 1: Two eighth notes. Measure 2: Two eighth notes. Measure 3: An eighth note followed by a sixteenth note, then a quarter note. Measure 4: A quarter note followed by a half note. Measure 5: A quarter note followed by a half note. Measure 6: A quarter note followed by a half note. Measure 7: A quarter note followed by a half note. Measure 8: A quarter note followed by a sixteenth note, then a quarter note. Measure 9: A quarter note followed by a half note. Measure 10: A quarter note followed by a half note.

*pp*

*cresc.*

873

## **Lento expressivo** ♩ = ♪

12

---

3

1

879-890

## Tuba

*Poco più mosso*

5      R      S

891-895      896-904      905-913

Semi-Chorus Sopranos

That strength of love sus - tain - eth;

917

*mf* *poco cresc.*

*mf*

923

3

**T** *Allegro moderato alla marcia*

924-926

*p*

931

2      U      5

932-933      934-938

*mf*

*mf*

942

*mf*

*cresc.*

949

*cresc.*

W

*rit.*

*a tempo*

959

*rit.*

**Moderato**

*p*



## Tuba

**GG** *a tempo*

1136

**HH**

1144

*dim.*

**pp**

1152

**pp** *dim.*

1159

**KK** *animando*

**MM**

**f**

1161-1166

*allargando*

*a tempo*

**f**

1171

**p**

1180

**f**

*dim.*

**3**

**rit.**

**OO** *Lento*

**18**

1189-1191

**pp**

1195-1212

1213

*rit.*





**ENGLISH HERITAGE**  
MUSIC SERIES

**M LIBRARIES**  
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