

The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Bassoon 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

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C. HUBERT H. PARRY

PART I

Adagio

pp

pp dim. ppp pp

A p

B 8 21-28 pp

p cresc.

cresc. molto f

Largamente.

dim. pp

C

47

Musical staff for measures 47-52. The staff is in bass clef with a key signature of one sharp (F#). Measure 47 contains a whole rest. Measures 48-50 contain a melodic phrase starting with a half note G2, followed by quarter notes A2, B2, and C3, all beamed together. Measure 51 contains a whole rest. Measure 52 contains a half note G2, followed by a whole note A2, and a whole note B2, all beamed together. Dynamics include *pp* and *p*. A hairpin crescendo is shown under measures 48-50, and a hairpin decrescendo is shown under measures 51-52.

53

Musical staff for measures 53-59. The staff is in bass clef with a key signature of one sharp (F#). Measure 53 contains a half note G2, followed by a whole note A2, and a whole note B2, all beamed together. Measure 54 contains a half note G2, followed by quarter notes A2, B2, and C3, all beamed together. Measures 55-57 contain a melodic phrase starting with a half note G2, followed by quarter notes A2, B2, and C3, all beamed together. Measure 58 contains a half note G2, followed by a whole note A2, and a whole note B2, all beamed together. Measure 59 contains a whole rest. Dynamics include *p* and *pp*. A hairpin decrescendo is shown under measures 54-59. A *poco rit.* marking is placed above measures 55-57. A double bar line is present at the end of measure 59.

60

Musical staff for measures 60-65. The staff is in bass clef with a key signature of one sharp (F#). Measures 60-64 contain a melodic phrase starting with a half note G2, followed by quarter notes A2, B2, and C3, all beamed together. Measure 65 contains a half note G2, followed by a whole note A2, and a whole note B2, all beamed together. Dynamics include *f*, *p*, and *dim.*

Moderato tranquillo.

D

Musical staff for measures 68-88. The staff is in bass clef with a key signature of one sharp (F#). Measures 68-78 are marked with a large **11** above the staff and *pp* below. Measures 81-84 are marked with a large **4** above the staff. Measures 87-88 are marked with a large **2** above the staff. Dynamics include *pp* and *f*. A *a tempo* marking is placed above measures 85-86. A double bar line is present at the end of measure 88.

89 *mf* **5** *p* *rit.* **E** *a tempo*

101 *f* *mf* *dim.* *cresc.*

109 *f* *ff* *animando*

F *dim.* **2** *meno mosso*

124 *cresc.* **G** *meno mosso* *pp* *pp*

132 *mf* *dim.* *p* **12** *139-150*

H *Moderato cresc.* *mf* *cresc.* *rit.* *a tempo* *p*

K *a tempo* **7** *p cresc.* *f* *pp*

169

pp

174

pp

179

pp

185

L

10

Lento

4

mf dim. pp p dim.

203

M

2

2

pp mf

212 O *Più mosso. Alla marcia.*

f *mf*

217

f

223

mf

228 P

p *mf*

233 *Più lento*

p *pp* *f*

238

dim. *p* *pp*

244 R

p *mf*

250 *Largamente.*

f *ff* *mf*

255

Musical staff for measures 255-260. The staff contains a series of eighth and sixteenth notes, some beamed together, with various articulations and slurs.

261

Musical staff for measures 261-267. Measure 261 starts with a rest. A box containing the letter 'S' is positioned above the staff in measure 263. The staff contains a series of notes with slurs and accents.


268

Musical staff for measures 268-274. The staff contains a series of notes with slurs and accents.

275

rit. **T** *a tempo Vivace*

Musical staff for measures 275-280. Measure 275 starts with a rest. The staff contains a series of notes with slurs and accents. A box containing the letter 'T' is positioned above the staff in measure 275. The staff ends with a first ending bracket labeled '1'.

ff 

280-280

Bassoon 1

poco allargando *a tempo animando Poco meno mosso.*

281

mf

V

289

296

302

allargando

sf

308

allargando *a tempo*

mf

314

largamente

W

320

poco animando

X

327

Y

Musical staff with notes and rests.

341

Musical staff with notes and rests.

349

Musical staff with notes, rests, and dynamics. Includes *rit.*, **Z** *a tempo animato.*, and *f*.

356

Musical staff with notes and rests. Includes *allargando*.

362

Musical staff with notes, rests, and dynamics. Includes a 4-measure rest, *p*, and a 4-measure rest labeled 363-366.

371

Musical staff with notes, rests, and dynamics. Includes *rit.*, **Andantino**, and *pp*.

377-384

Musical staff with notes, rests, and dynamics. Includes **AA**, *dolce*, *p*, *poco animando*, and *poco cresc.*

391

Musical staff with notes, rests, and dynamics. Includes *p*, **BB**, *largamente*, **CC**, *a tempo*, and rests labeled 392-394, 397-405, and 406-410.

411 *rit.* **2** **DD**
f 413-414

420

EE
12 **3**
 427-438 *pp* 443-445 *p*

447 *animando*
cresc.

453

meno mosso **GG**
2 **3**
 460-461 *p* 468-470

471 **HH**
p **3** **2** *mf*
 476-478 479-480

482 **Lento** **KK** *rit.*
6 **5**
 484-489 *p* 492-496 *mf*

498 *Più animato.* LL

f *f* *p*

Allegro

505-506

p

512 *Lento*

513-517 518-524

pp

528

mp dim. 530-531 *pp*

534 *Andante grazioso*

dim. 536-539 540-541

MM

544 *poco rit.* *a tempo*

f *p*

551 *animando* OO

f

557

p 563-563

PP

mf dim. *f*

571

RR

f *f*

578

allargando *a tempo* *largamente*

f *f*

586

animando

f

595

SS

f *dim.*

605

poco rit.

p *pp*

612

TT

p

UU

poco rit.

618-619 *pp* *p*

624

pp

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PART II

Adagio

625 *pp* *dim.*

635 *p* *mf* *rit.*

A *a tempo*

ff *p*

647 *rit.* **Andante**

p

654 *poco rit.*

poco rit.

B *a tempo* *allargando e cresc.* *rit.*

pp *allargando e cresc.* *rit.*

669 *a tempo* *animando*

a tempo *animando*

cresc.

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

684 *p*

D *rit.* *f* *dim.* *p* *p* *Più mosso.* *mf*

702 E *Più allegro.* *cresc.* *pp*

711 F *8*

Bassoon 1

724 G

p *f* *f*

728-729

734

poco agitato *rit.*

pp *f* *p*

742 H

p *cresc.*

750

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

dim. *pp* *p*

756-762

764

mf *mf*

765-766 768-769

774

Meno mosso

mf *pp*

776-781 785-789

K **Lento**

f *pp*

793-794

797

p *p*

L

804

f *dim.* *pp* *mf*

810

cresc. *cresc.* *cresc.*

816

f *cresc.*

M

allargando **Vivace**

822

mf *cresc.* *f*

Lento

O

animando

4 11

828-831 832-842 *mf* *cresc.* *f*

Allegro

847

p *f* 1 852-852

Bassoon 1

853

cresc. *cresc.* ***ff***

859

ff *mf*

866

872

Lento espressivo ♩ = ♩
p

879

pp *pp*

885-887

3
p

893

R
p *dim.* *pp*

899

p

S

Musical staff 1: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes starting with a quarter note, followed by rests, and then a series of eighth and sixteenth notes with slurs. A dynamic marking *p* is placed below the staff.

Musical staff 2: Bass clef, key signature of two sharps. Measure 911 is marked. The staff includes a triplet of eighth notes marked with a '3' above them and the measure numbers '914-916' below. Dynamic markings include *dim.*, *p* with an accent (>), and another *p*. A slur covers the final notes of the staff.

Musical staff 3: Bass clef, key signature of two sharps. Measure 919 is marked. The staff includes a triplet of eighth notes marked with a '3' above them and the measure numbers '924-926' below. Dynamic markings include *cresc.* and a hairpin (<).

T **Allegro moderato alla marcia**

mf

932 **U**

938

944

cresc. **f**

950 **W** *rit.* *a tempo*

cresc.

956

962 *rit.* **Moderato** **Lento espressivo** **X** *a tempo*

p 965-968 969-974 **p** 3

976

3 3 3 3 3

982

3 3 *p*

989

Y *animando*

poco cresc. *p* 5 993-997 *mp*

Z

rit. *a tempo* 3

1007

3 *dim.*

AA

4 4 9 1014-1017 1020-1023 *p* 1028-1036

1037

p 2 5 1037 1040-1041 *p* 1044-1048

Bassoon 1

1049 *rit.* *a tempo* *animando* **BB**

pp 1051-1052 *mf*

1058

f

Allegro

1065

p

1072

p

1077 **CC**

p

1082

p

1088 **DD**

cresc.

1094

p

1100

EE

p

dolce

1106

mf

1112

FF

cresc.

2

1118-1119

1120

p *p* *rit.*

GG *a tempo*

mf

1133

cresc.

1140

HH

cresc.

1147

pp

1154

KK *animando*

p *cresc.*

1161

cresc. *f* *cresc.*

1167

MM

cresc.

1173 *allargando* *a tempo*

mf *cresc.*

1180

f

1187 *rit.*

dim.

00 **Lento**

8 3

1195-1202 *pp* 1206-1208

1210 *rit.*

rit.



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PUBLISHING

ehms.lib.umn.edu

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