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

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

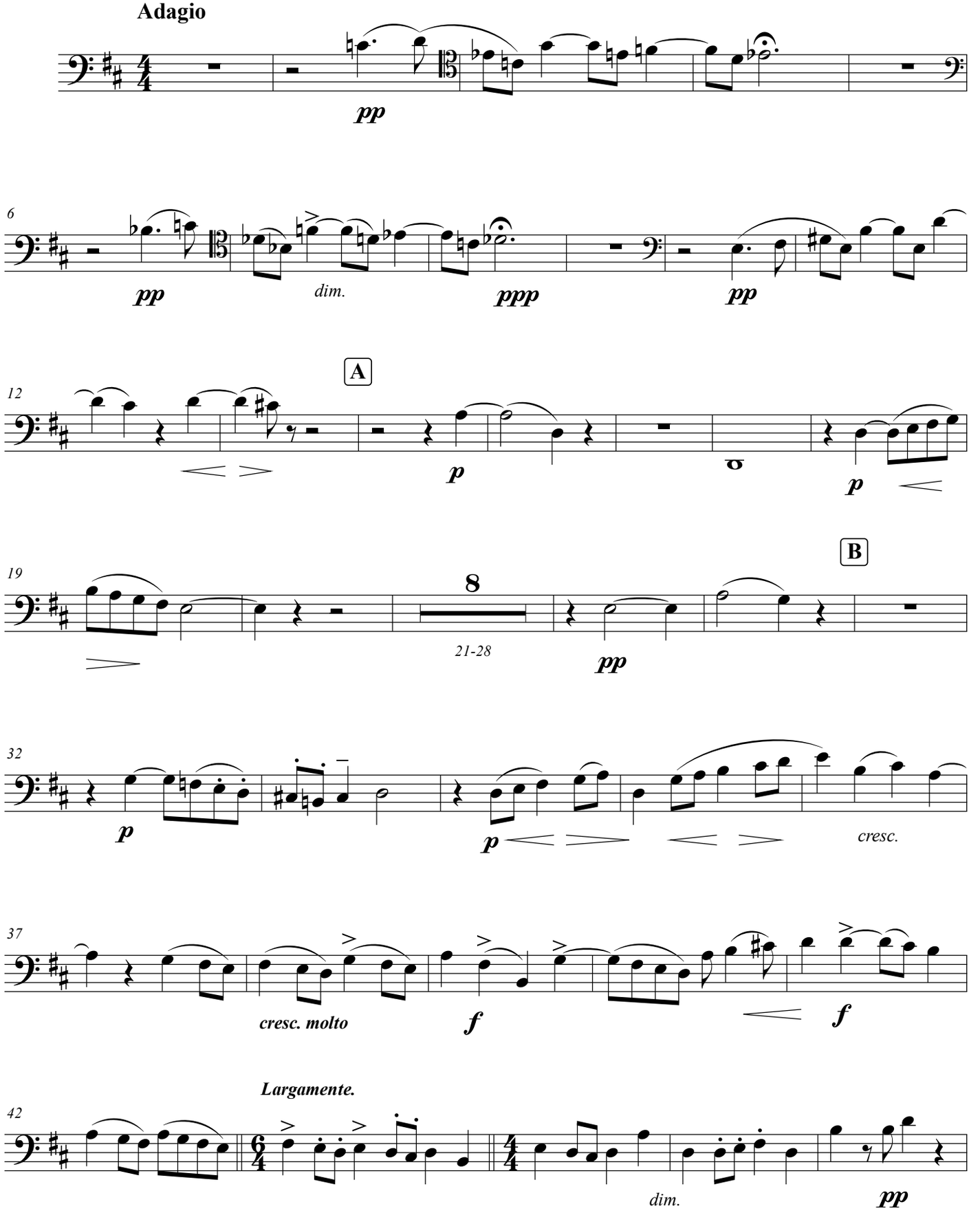
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

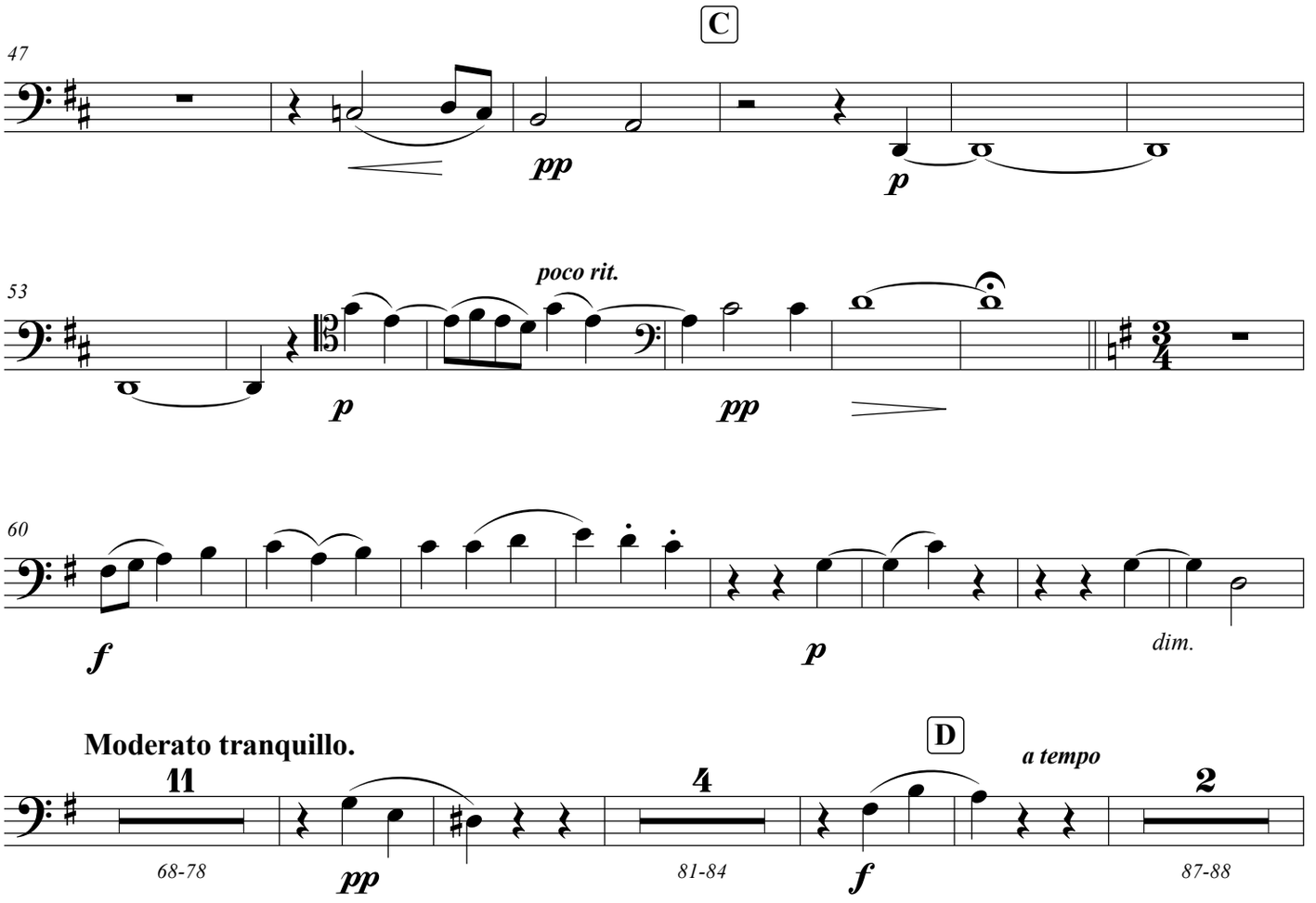
The Love That Casteth Out Fear

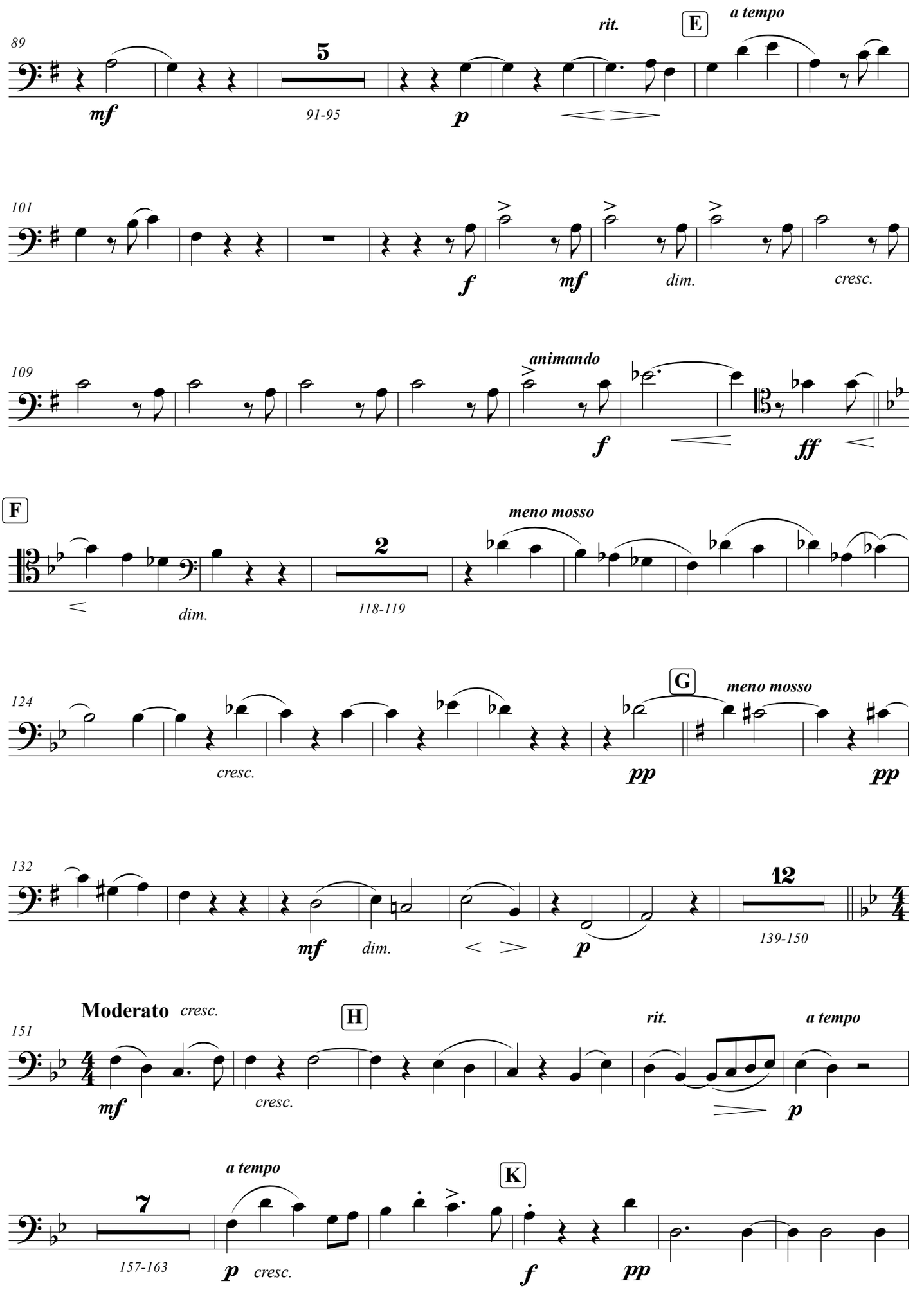
C. HUBERT H. PARRY

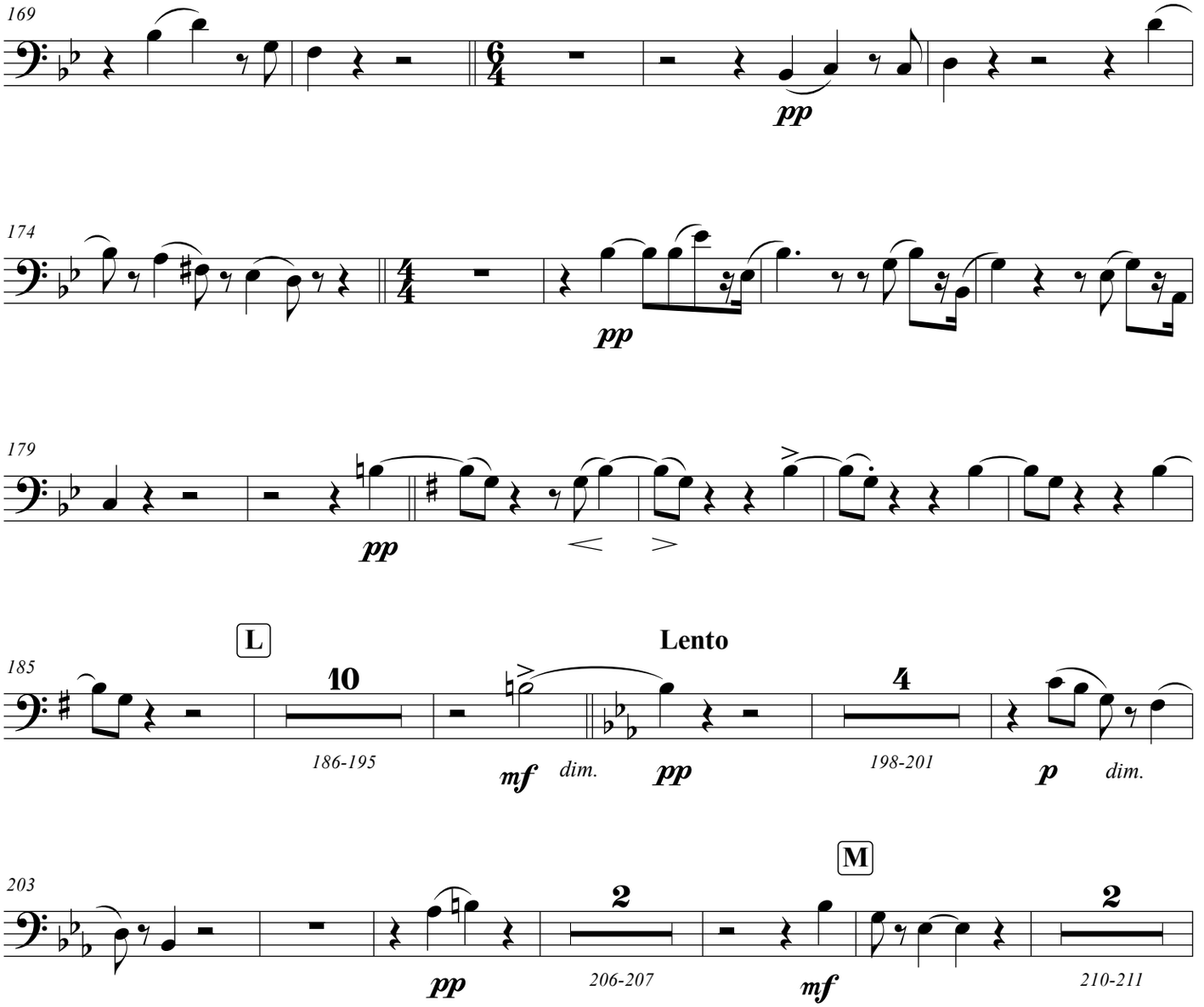
PART I

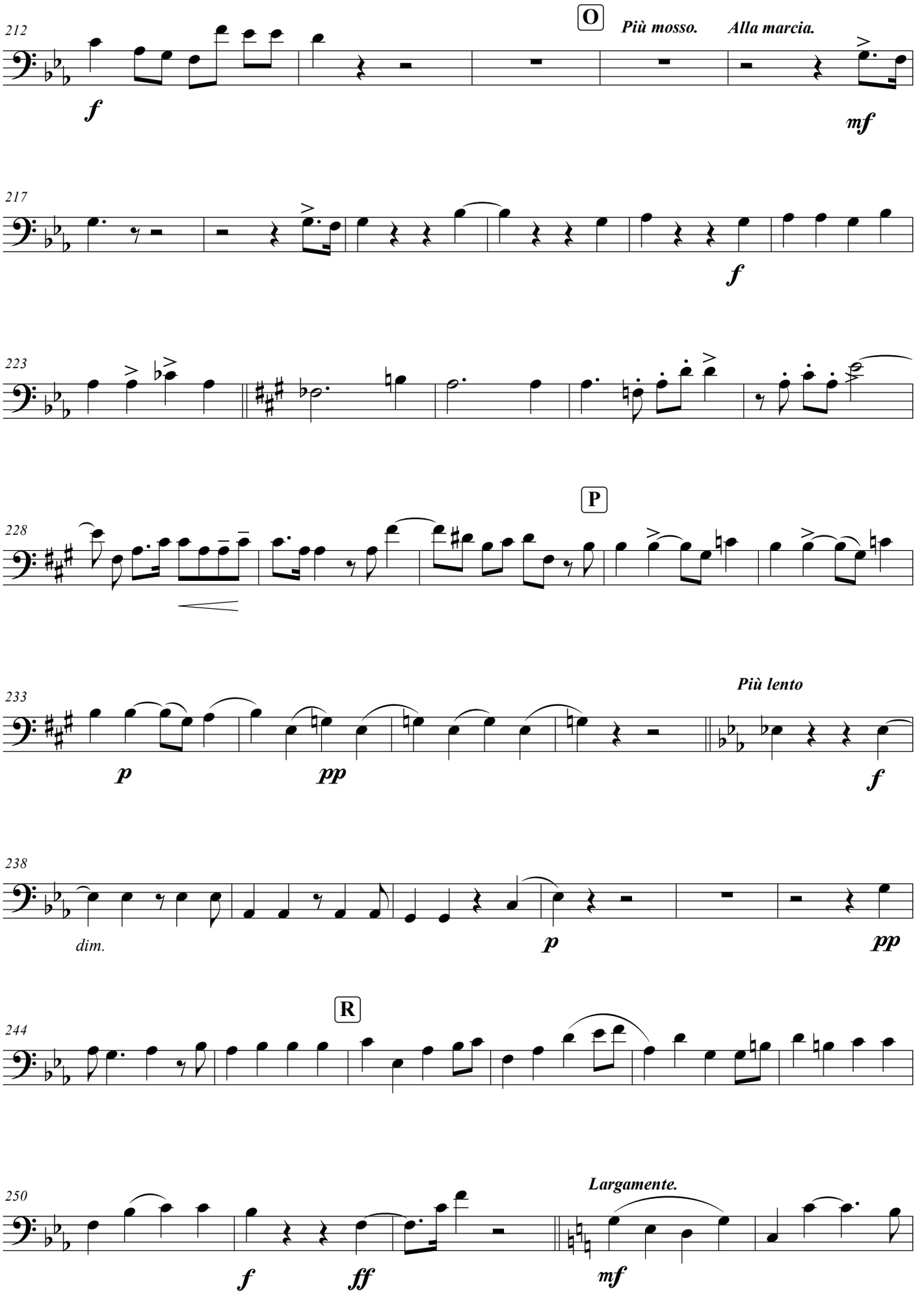
Adagio

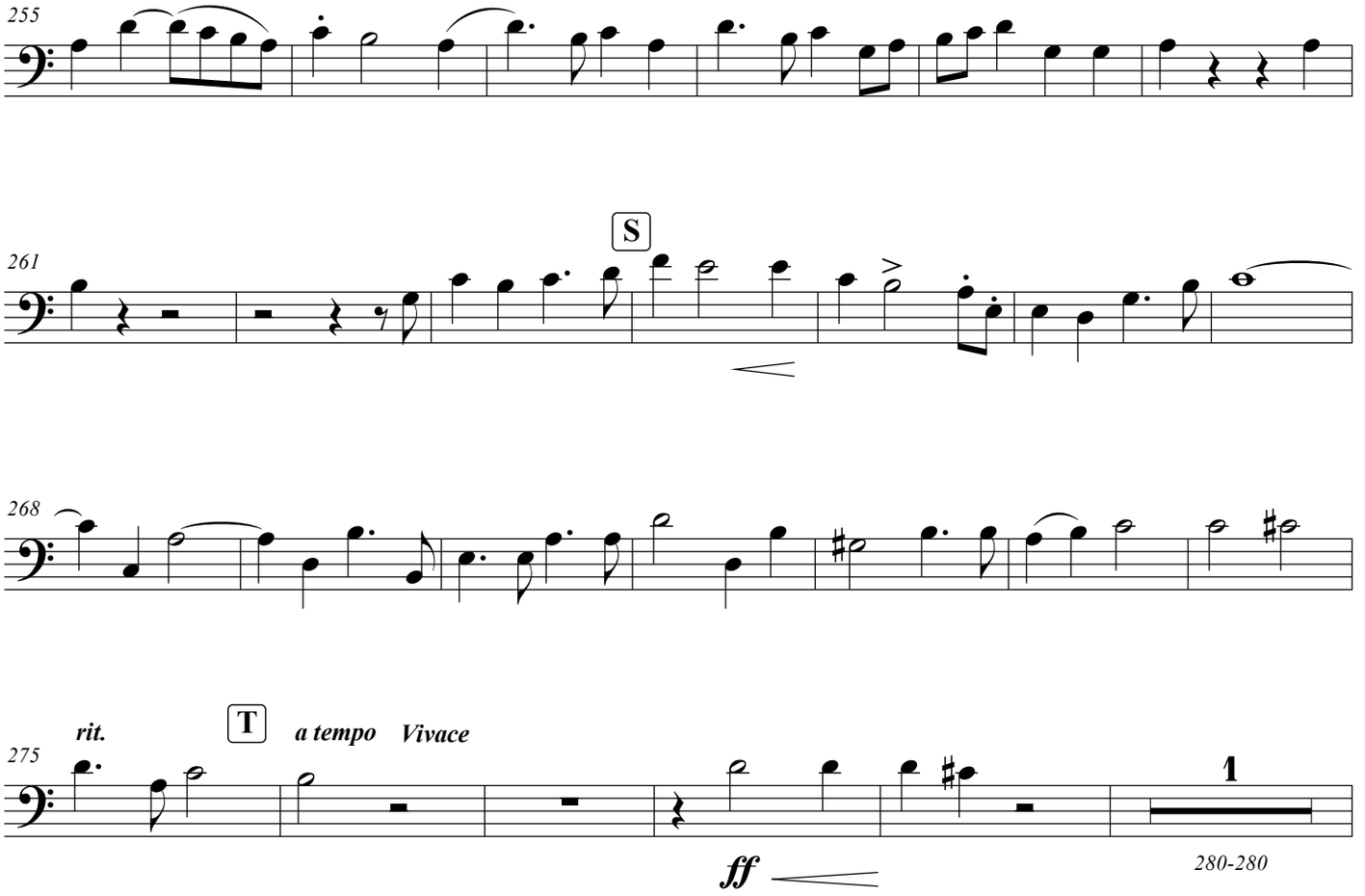


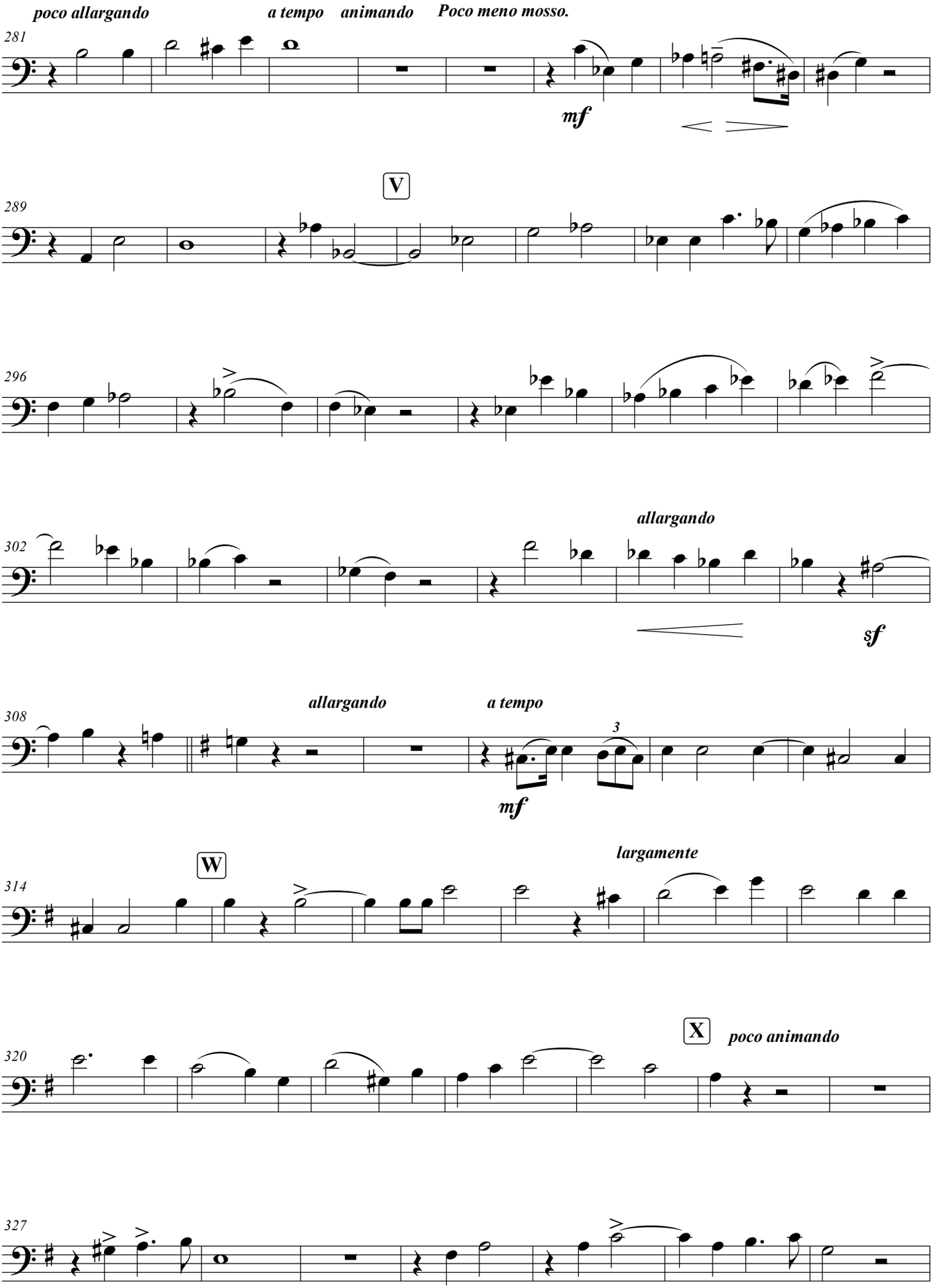

C
47
pp
p
poco rit.
53
p
pp
60
f
p
dim.
Moderato tranquillo.
11
68-78
pp
4
81-84
D
a tempo
f
2
87-88

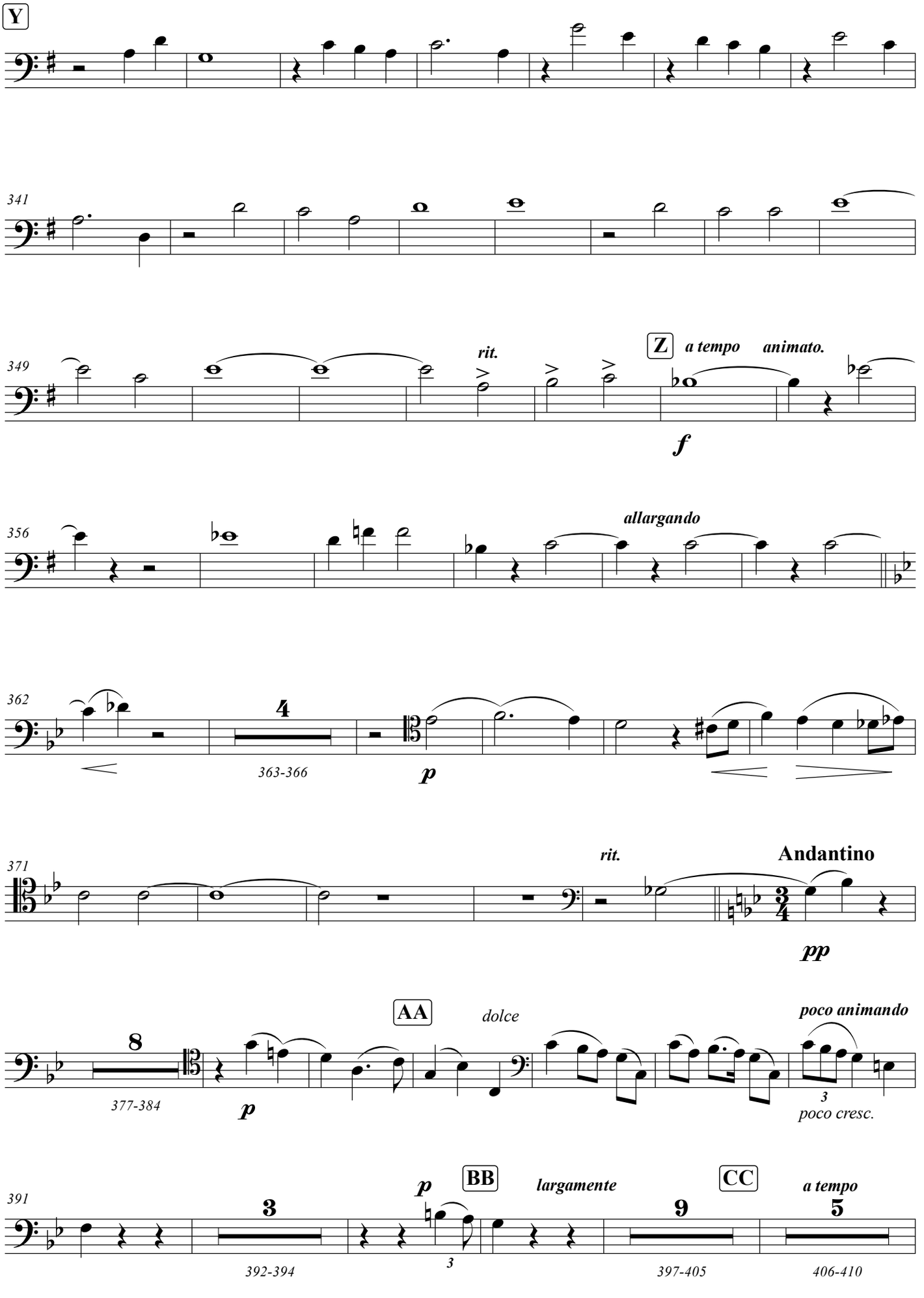

89
mf
5
91-95
p
rit.
E
a tempo
101
f
mf
dim.
cresc.
109
animando
f
ff
F
meno mosso
2
118-119
dim.
124
cresc.
pp
G
meno mosso
pp
132
mf
dim.
p
12
139-150
Moderato
cresc.
151
mf
H
cresc.
rit.
a tempo
p
a tempo
7
157-163
p
cresc.
K
f
pp

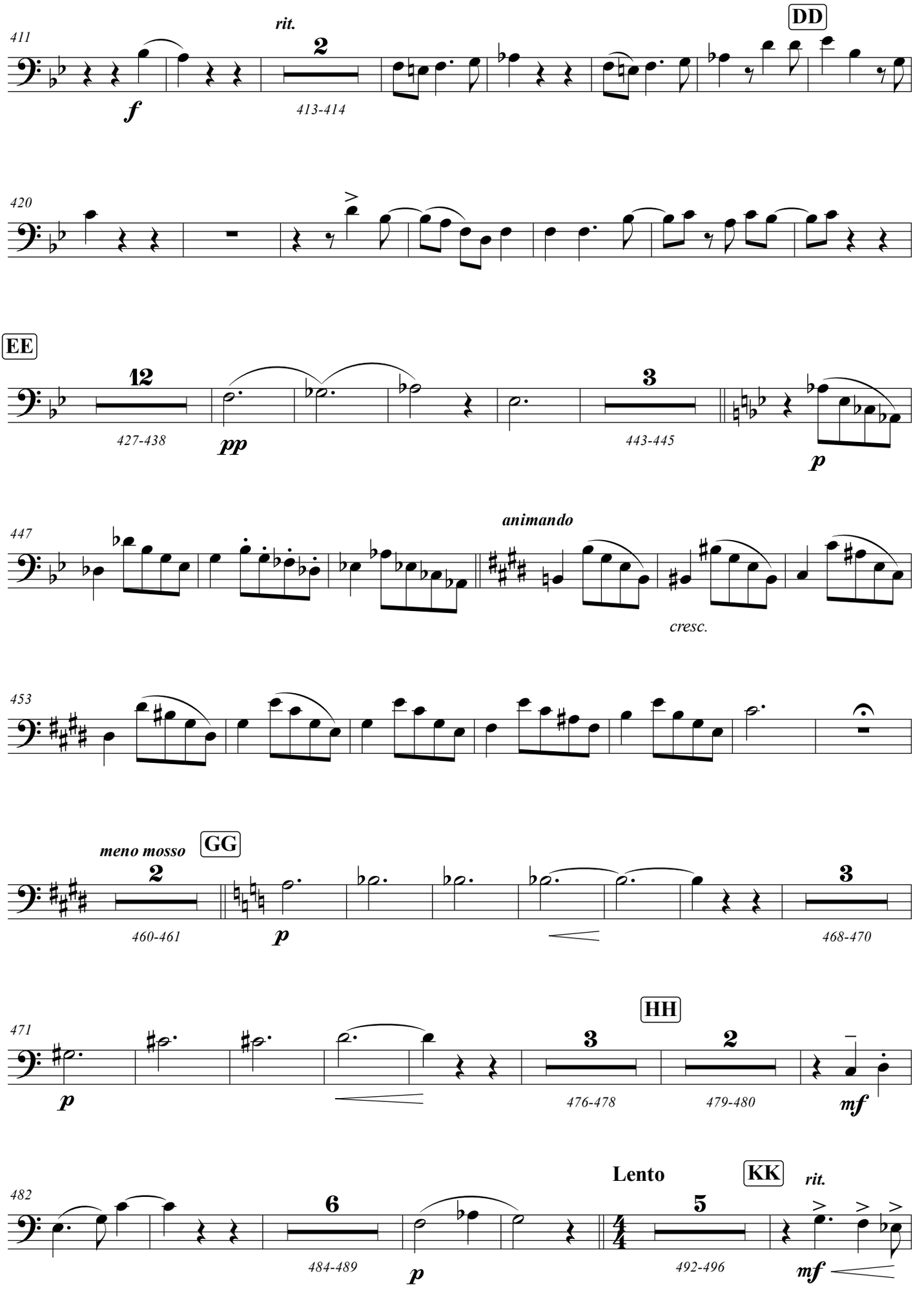

169
pp
174
pp
179
pp
L
Lento
185
10
186-195
mf
dim.
pp
4
198-201
p
dim.
M
203
pp
2
206-207
mf
2
210-211

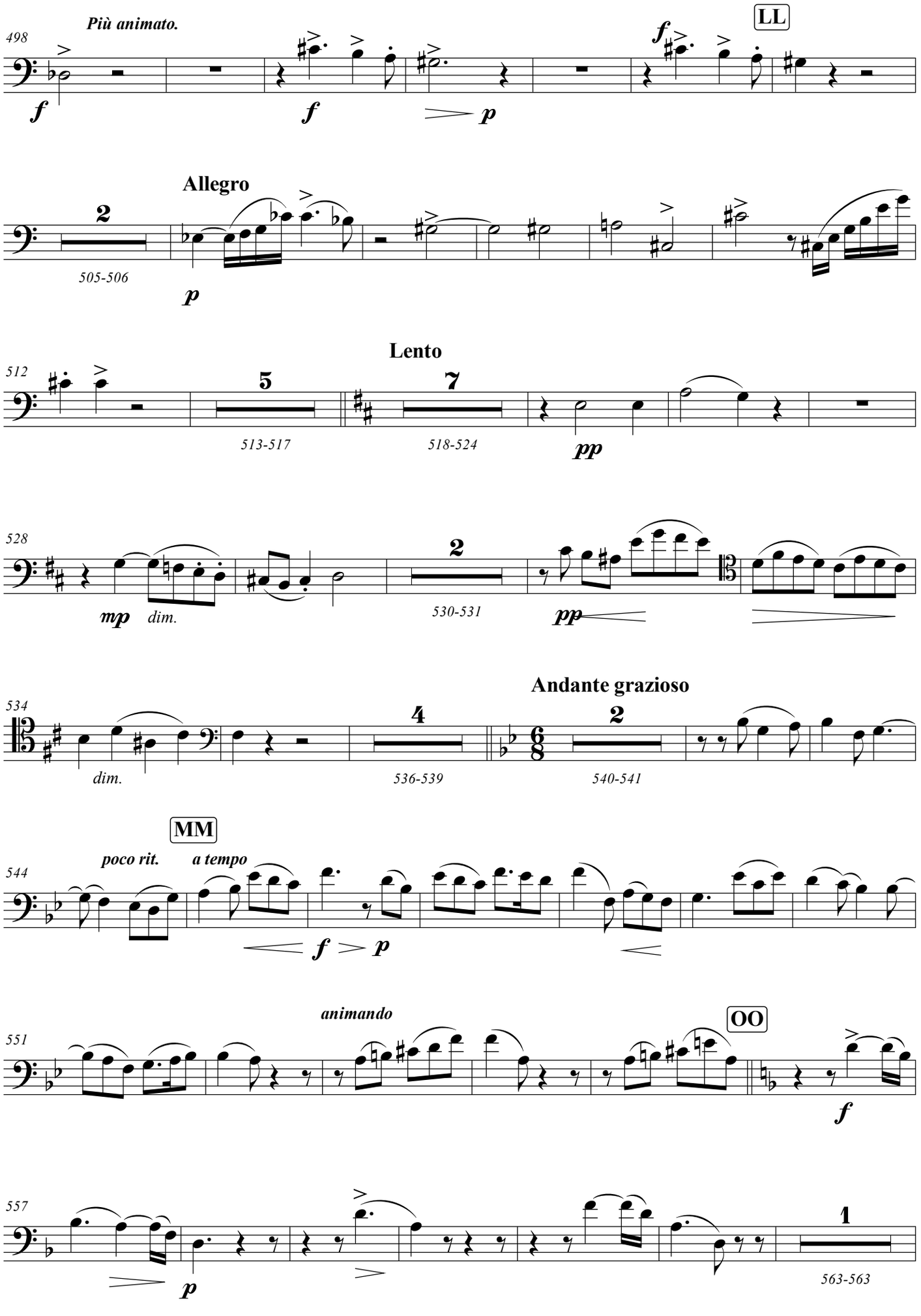

212
O
Più mosso.
Alla marcia.
f
mf
217
f
223
228
P
233
Più lento
p
pp
f
238
dim.
p
pp
244
R
250
Largamente.
f
ff
mf

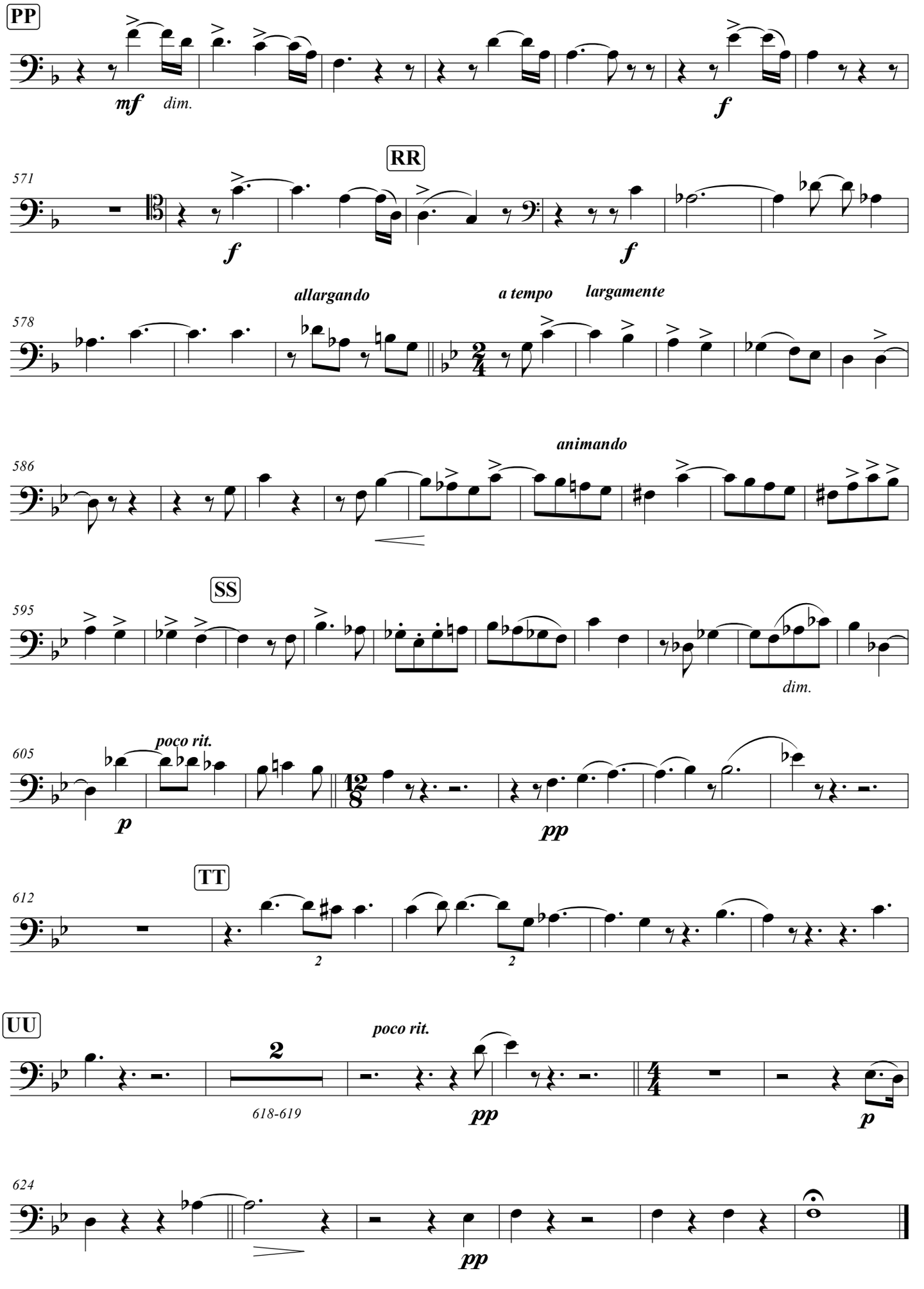

255
261
S
268
rit.
T
a tempo
Vivace
275
1
ff
280-280


poco allargando
a tempo animando
Poco meno mosso.
281
mf
V
289
296
allargando
302
sf
allargando
a tempo
308
3
mf
W
largamente
314
X
poco animando
320
327


Y
341
349
rit.
Z
a tempo
animato.
f
356
allargando
362
4
363-366
p
371
rit.
Andantino
pp
8
377-384
p
AA
dolce
poco animando
3
poco cresc.
391
p
BB
largamente
CC
a tempo
3
9
5
392-394
3
397-405
406-410


411
rit.
2
DD
f
413-414
420
EE
12
427-438
pp
3
443-445
p
447
animando
cresc.
453
meno mosso
GG
2
460-461
p
3
468-470
471
HH
3
2
p
476-478
479-480
mf
482
Lento
KK
rit.
6
484-489
p
5
492-496
mf


498
Più animato.
LL
Allegro
505-506
Lento
512
513-517
518-524
528
530-531
Andante grazioso
534
536-539
540-541
MM
poco rit.
a tempo
544
animando
OO
551
557
563-563


PP
mf
dim.
f
RR
571
f
f
allargando
a tempo
largamente
578
animando
586
SS
595
dim.
poco rit.
605
p
pp
TT
612
2
2
UU
poco rit.
2
618-619
pp
p
624
pp

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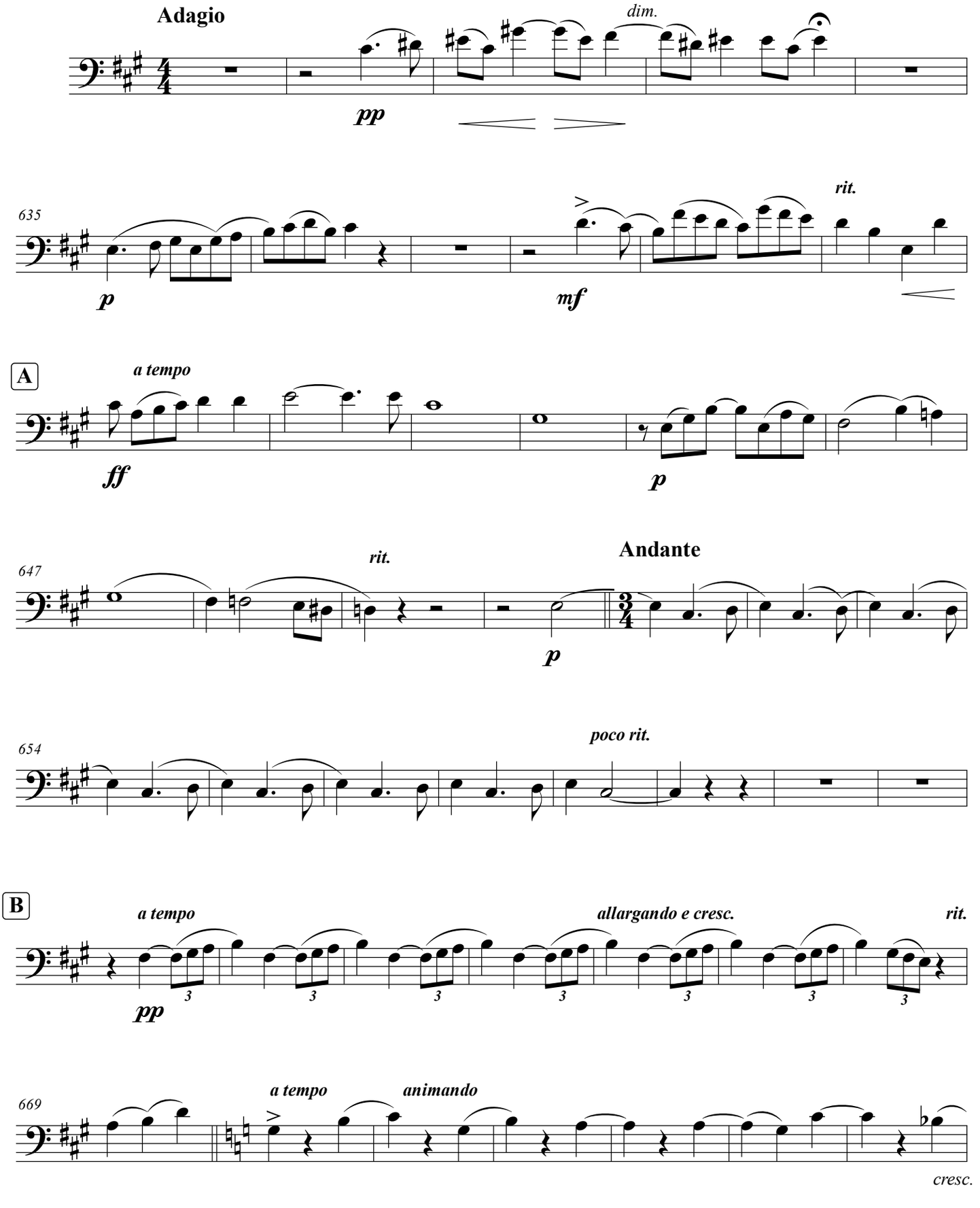
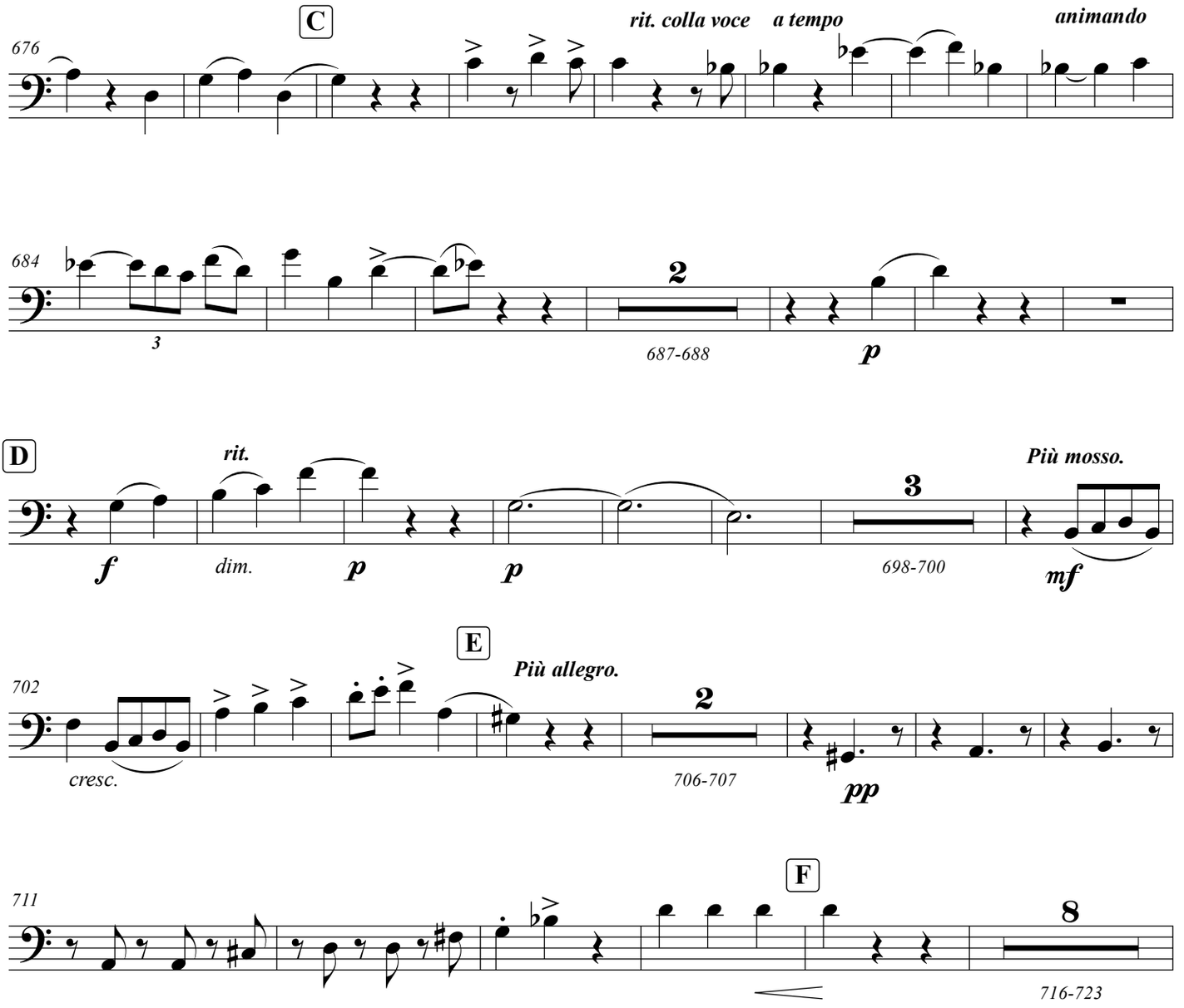
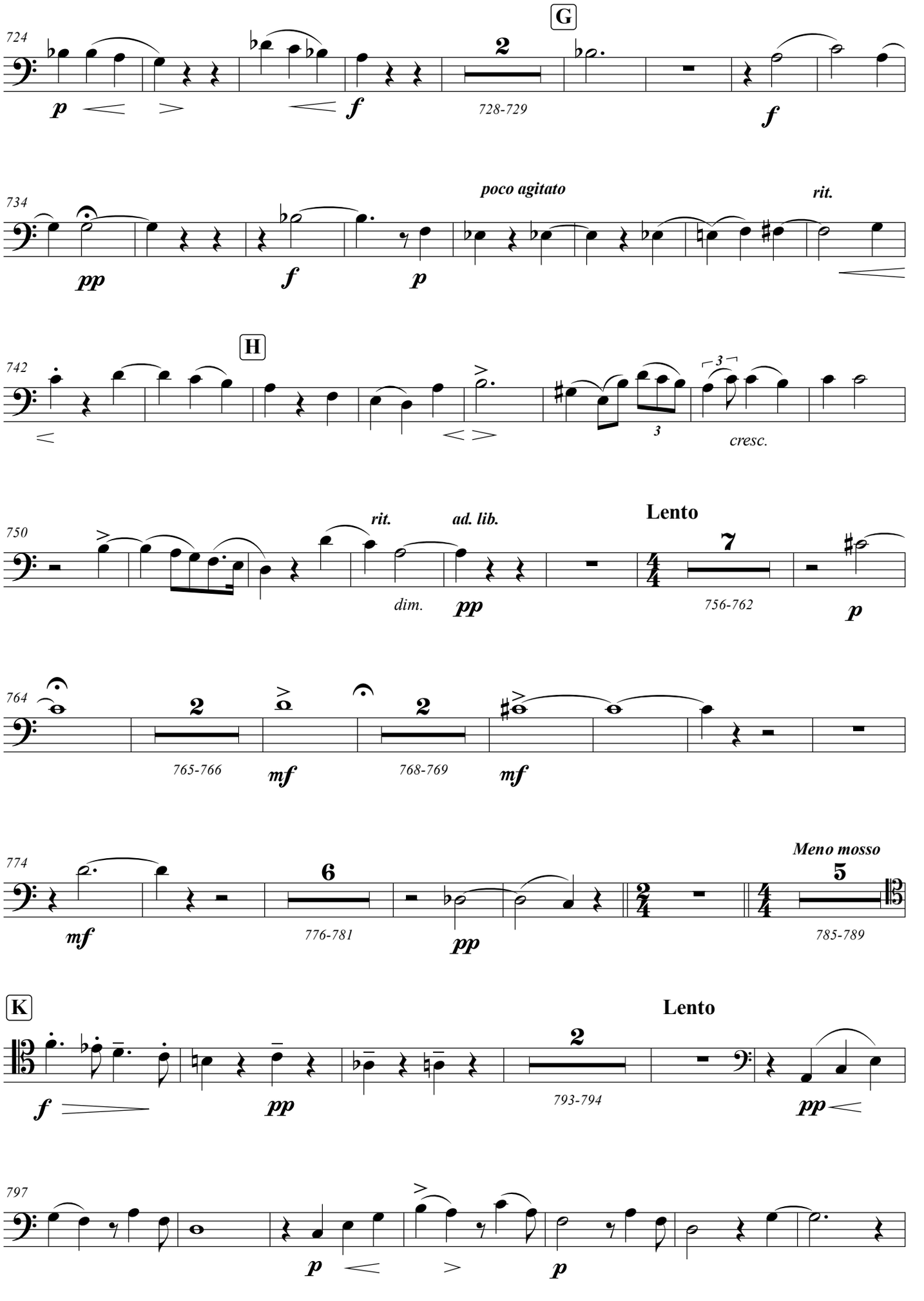
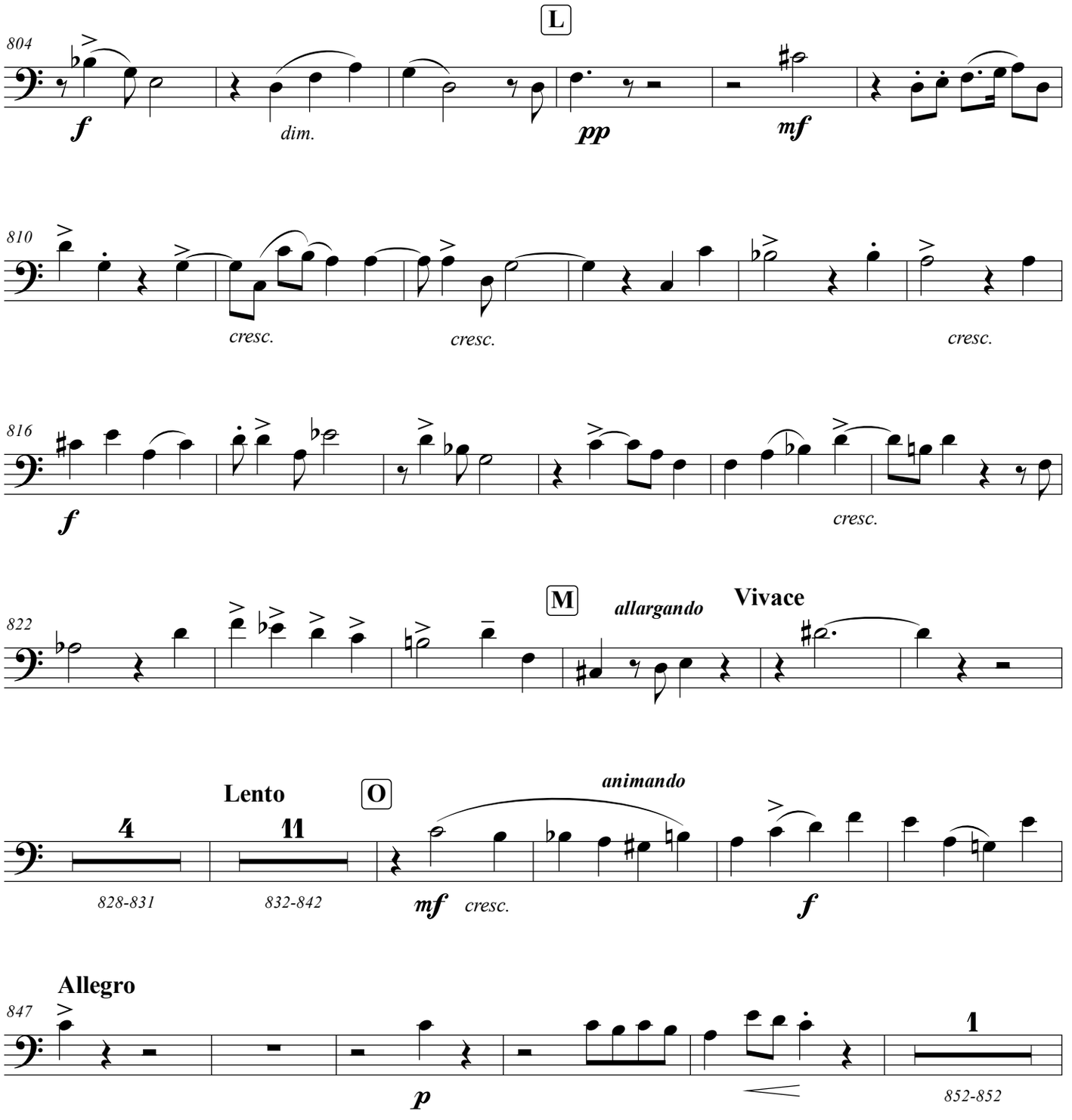
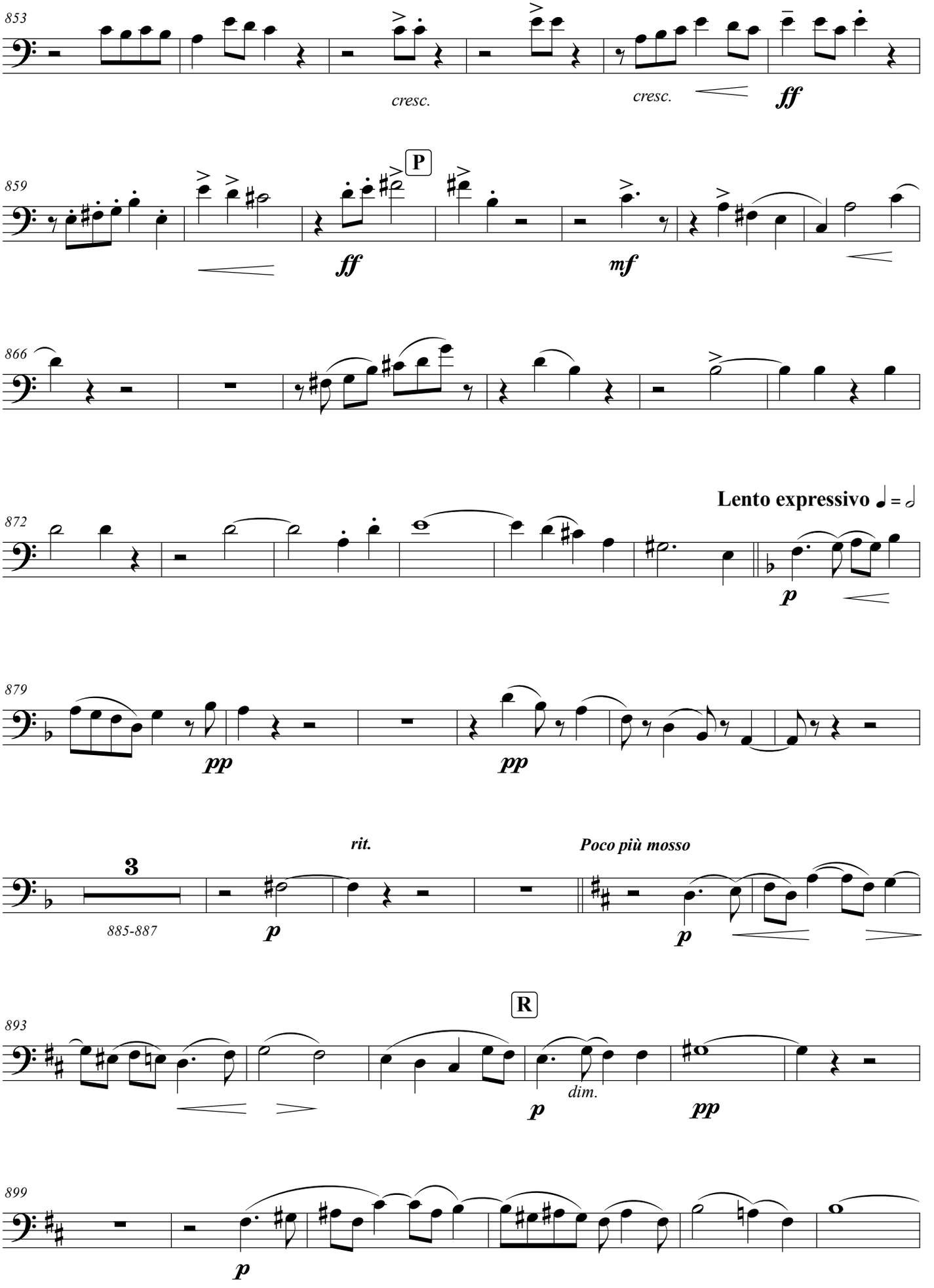
PART II

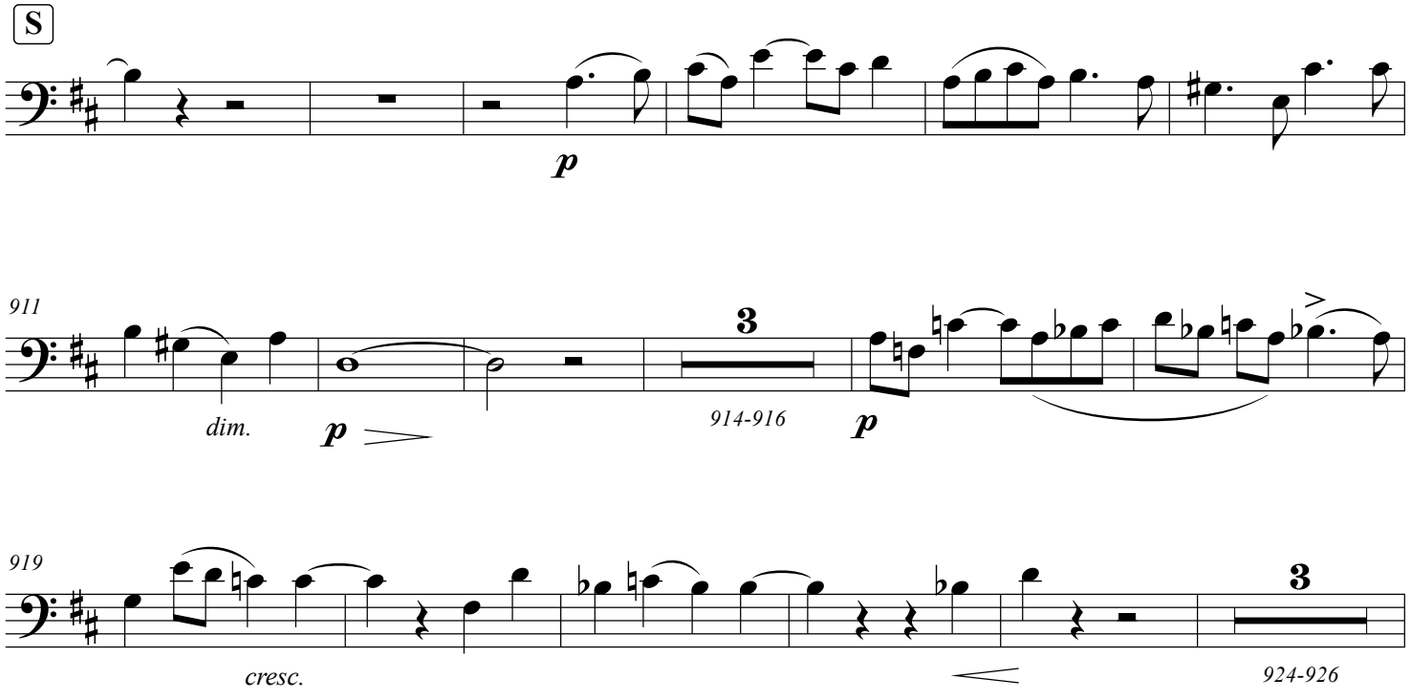


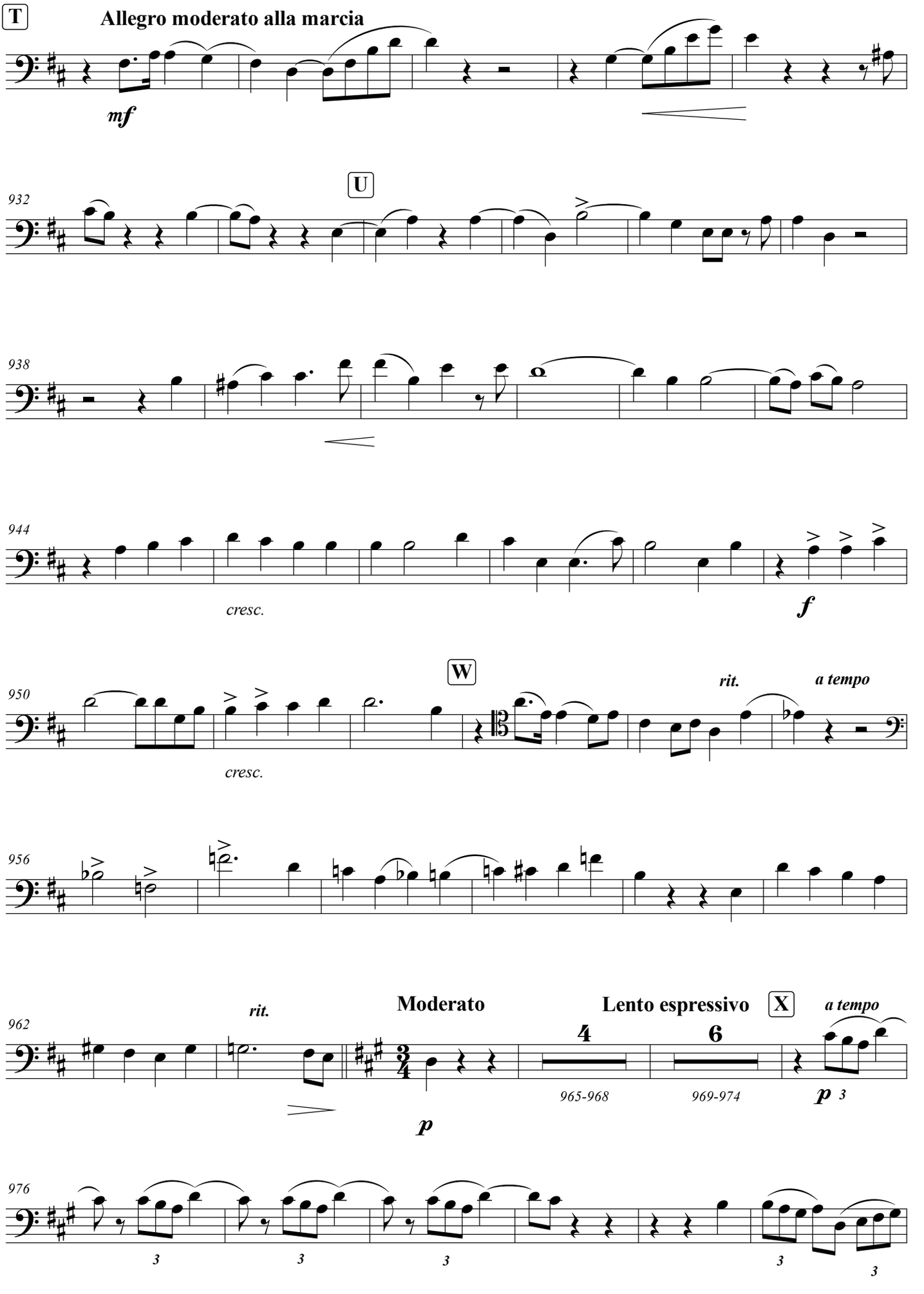

C
676
rit. colla voce
a tempo
animando
684
3
2
687-688
p
D
rit.
Più mosso.
f
dim.
p
p
3
698-700
mf
E
Più allegro.
702
cresc.
2
706-707
pp
F
711
8
716-723

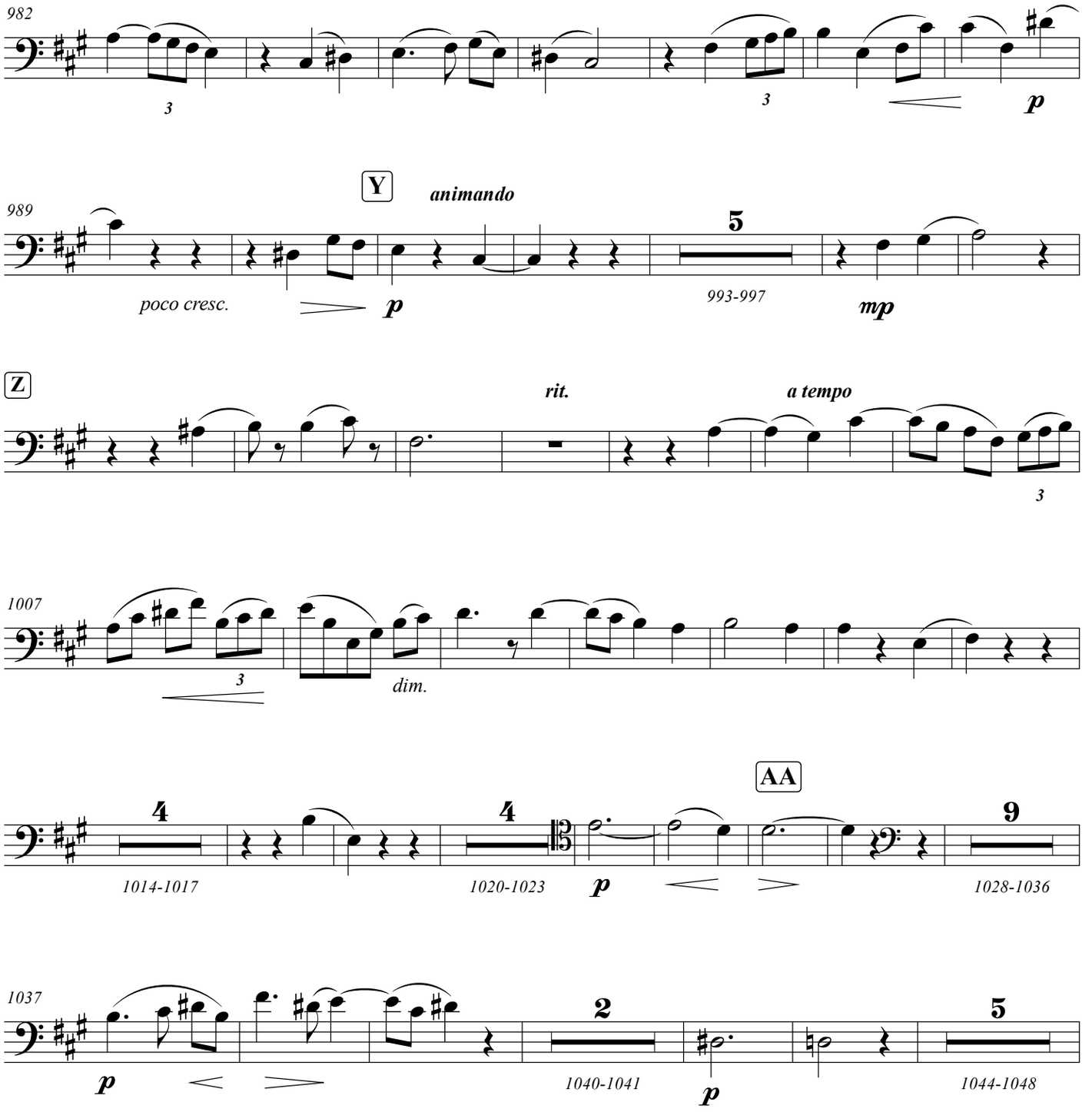

724
G
2
728-729
poco agitato
rit.
734
742
H
3
cresc.
750
rit.
ad. lib.
dim.
Lento
7
756-762
764
765-766
768-769
774
6
776-781
Meno mosso
5
785-789
K
Lento
793-794
797

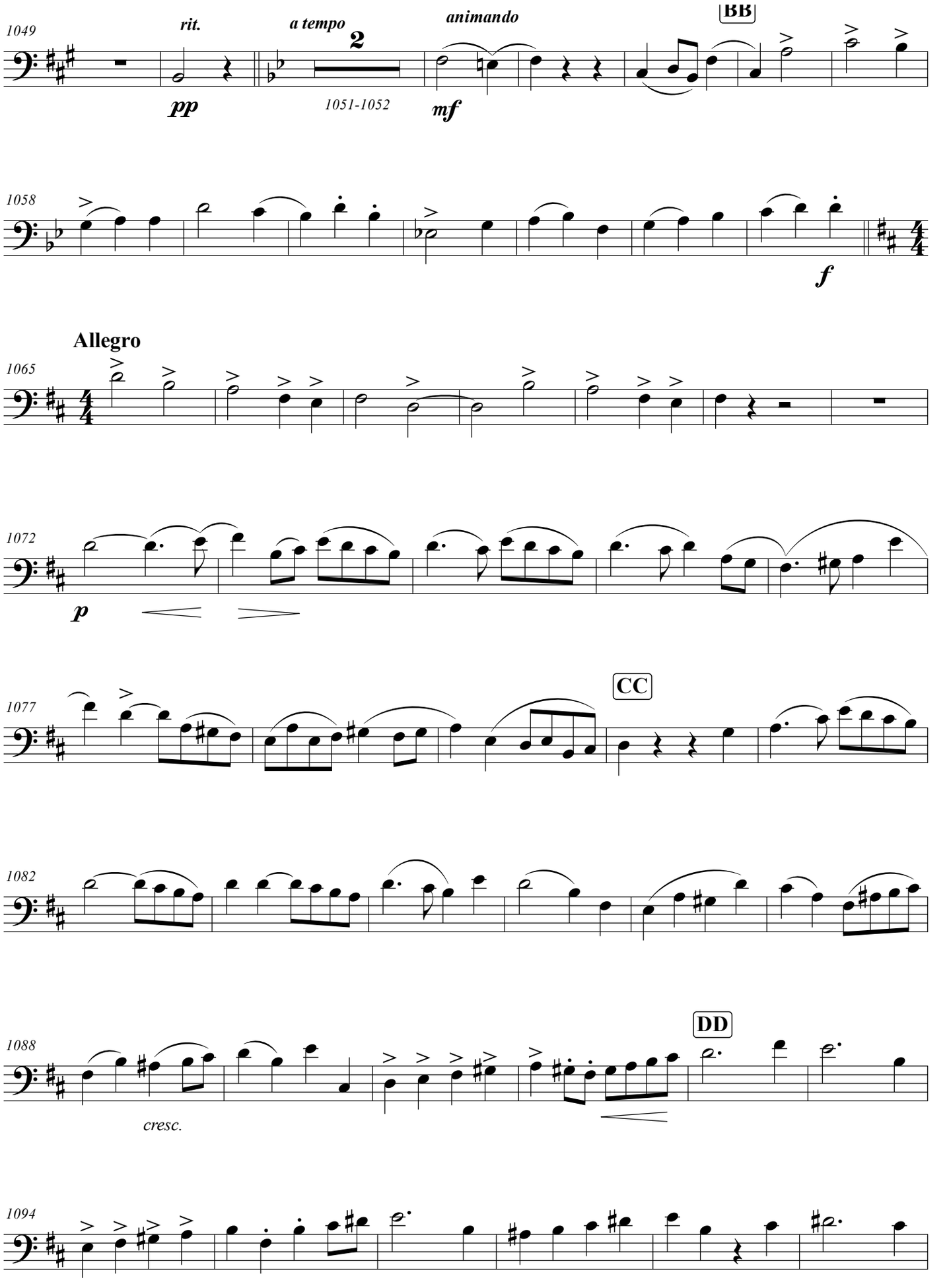

L
804
f
dim.
pp
mf
810
cresc.
cresc.
cresc.
816
f
cresc.
M
allargando
Vivace
822
Lento
O
animando
4
11
828-831
832-842
mf
cresc.
f
Allegro
847
p
1
852-852

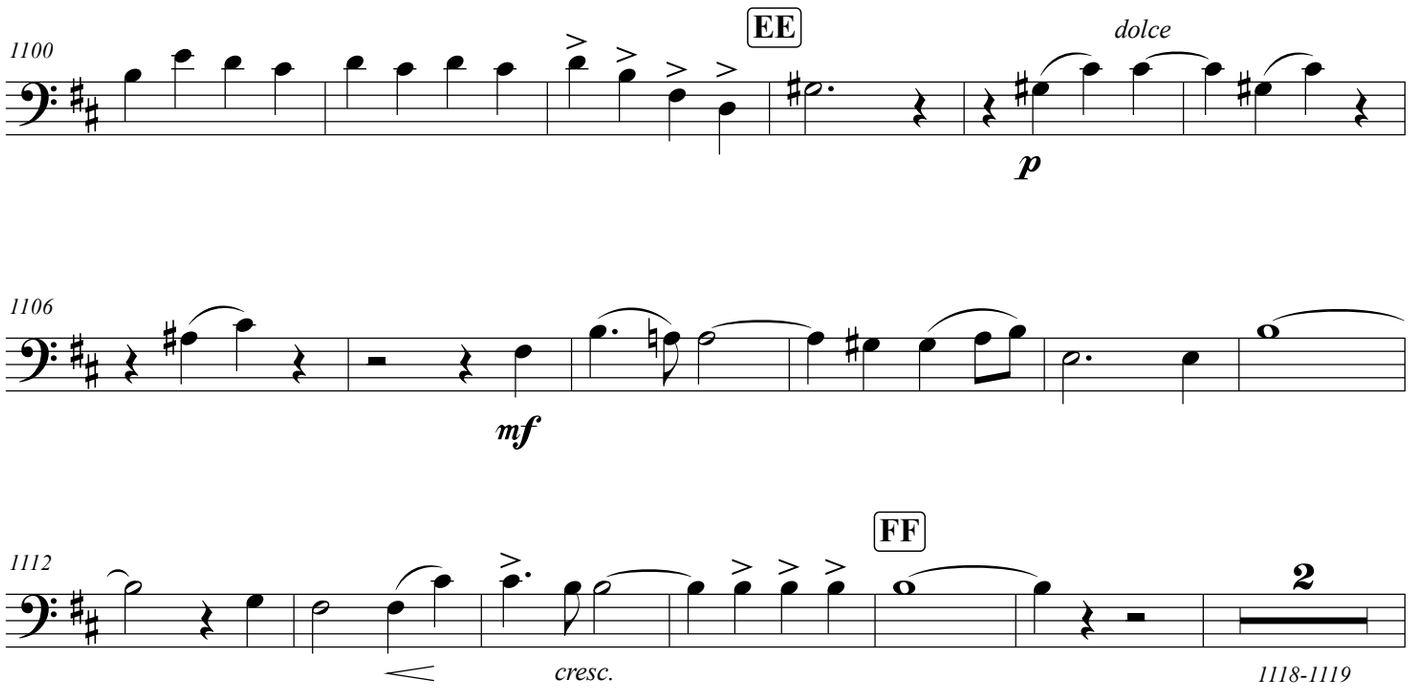

853
cresc.
cresc.
ff
P
859
ff
mf
866
Lento expressivo ♩ = 𝅗𝅥
872
p
879
pp
pp
rit.
Poco più mosso
3
885-887
p
p
R
893
dim.
p
pp
899
p

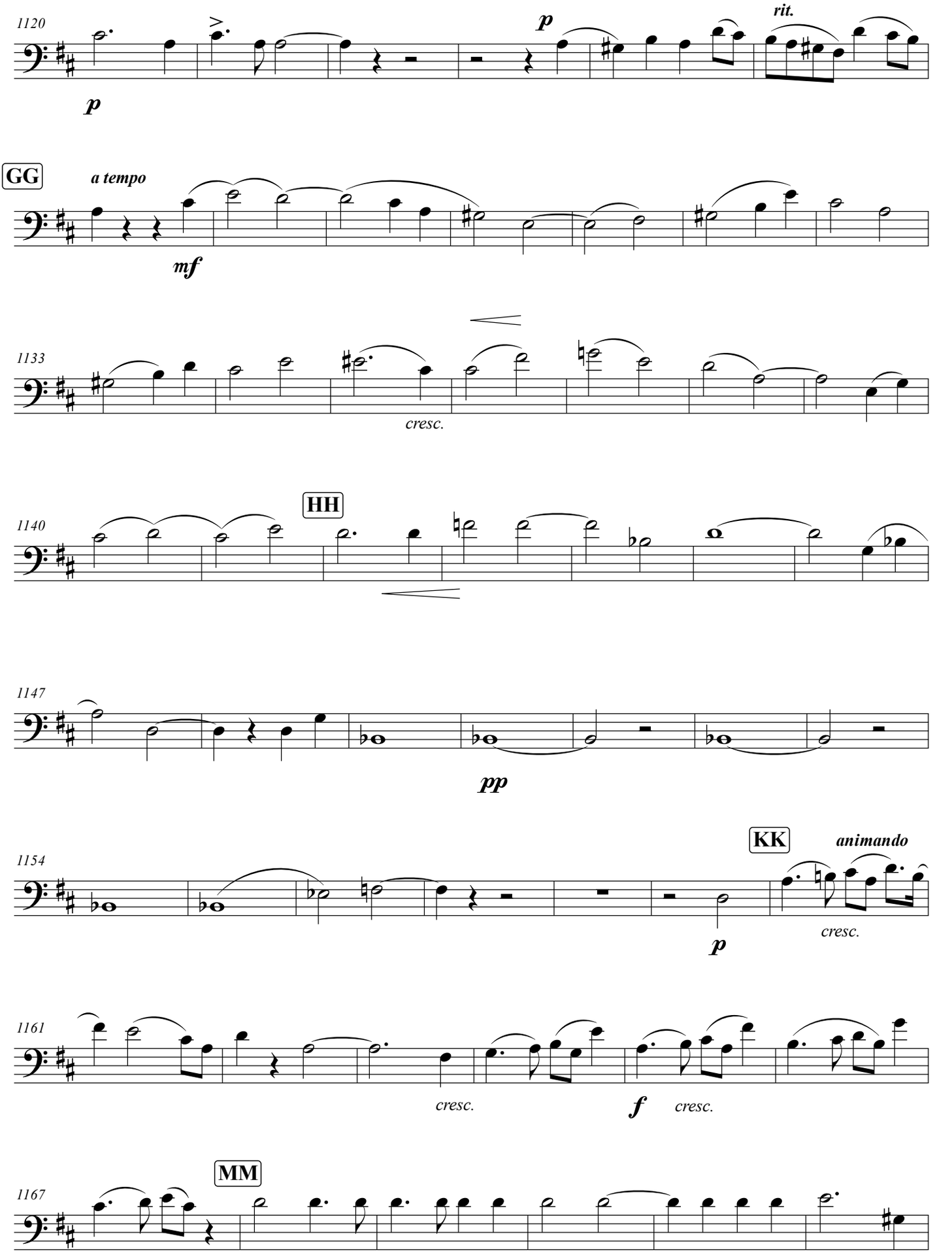

S
p
911
dim.
p
3
914-916
p
919
cresc.
3
924-926

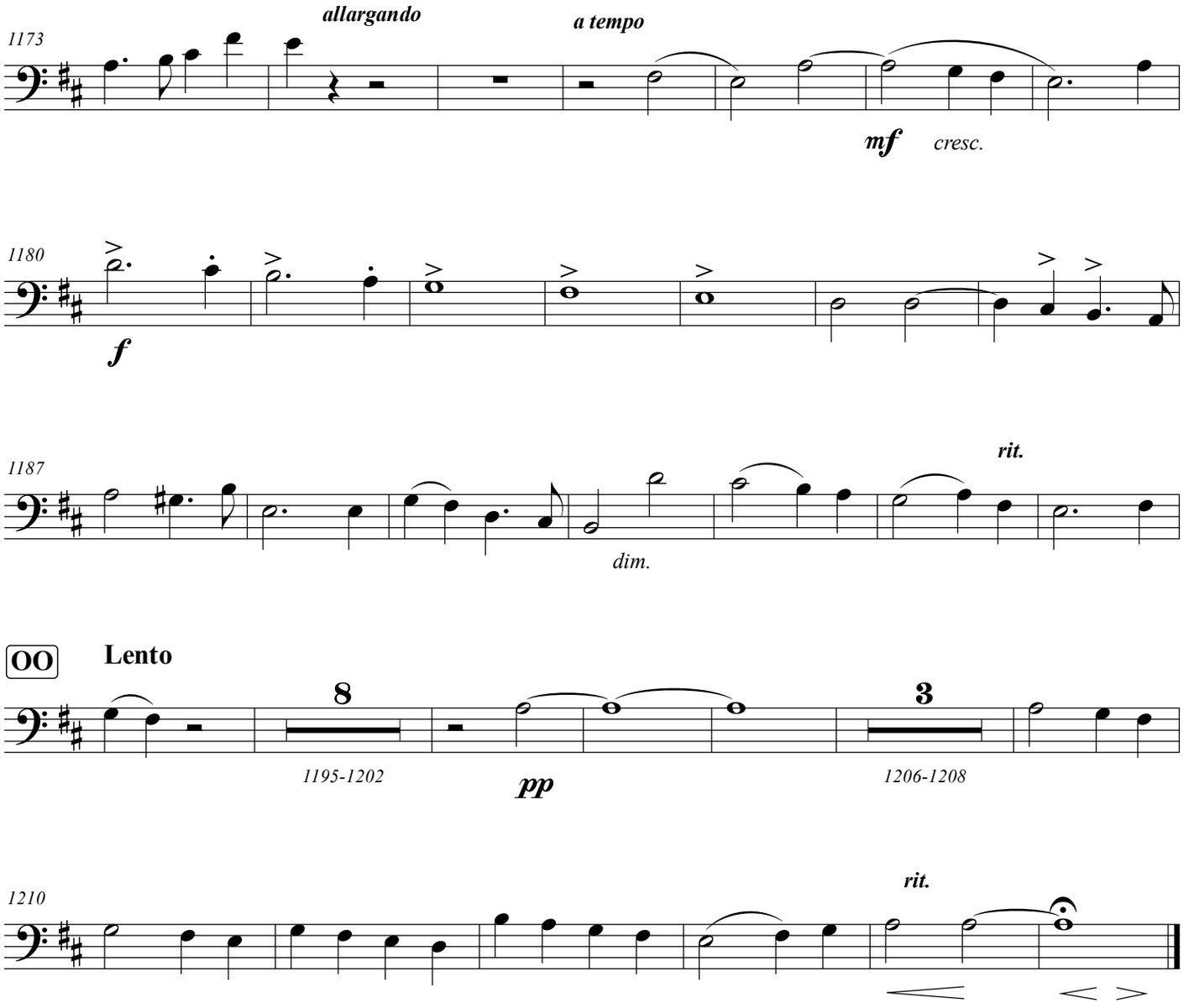

T
Allegro moderato alla marcia
mf
U
932
938
944
cresc.
f
W
950
cresc.
rit.
a tempo
956
962
rit.
Moderato
Lento espressivo
X
a tempo
4
6
965-968
969-974
p
3
p
976
3
3
3
3
3


982
3
3
p
Y
animando
989
5
poco cresc.
p
993-997
mp
Z
rit.
a tempo
3
1007
3
dim.
AA
4
4
9
1014-1017
1020-1023
p
1028-1036
1037
2
5
p
1040-1041
p
1044-1048


1049
rit.
a tempo
animando
BB
pp
2
1051-1052
mf
1058
f
Allegro
1065
1072
p
1077
CC
1082
1088
DD
cresc.
1094


1100
EE
dolce
p
1106
mf
1112
FF
2
cresc.
1118-1119


1120
p
p
rit.
GG
a tempo
mf
1133
cresc.
HH
1140
1147
pp
KK
animando
1154
p
cresc.
1161
cresc.
f
cresc.
MM
1167


1173
allargando
a tempo
mf
cresc.
1180
f
1187
rit.
dim.

OO **Lento**

8
1195-1202
pp
3
1206-1208

1210
rit.

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