The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Bassoon 2

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

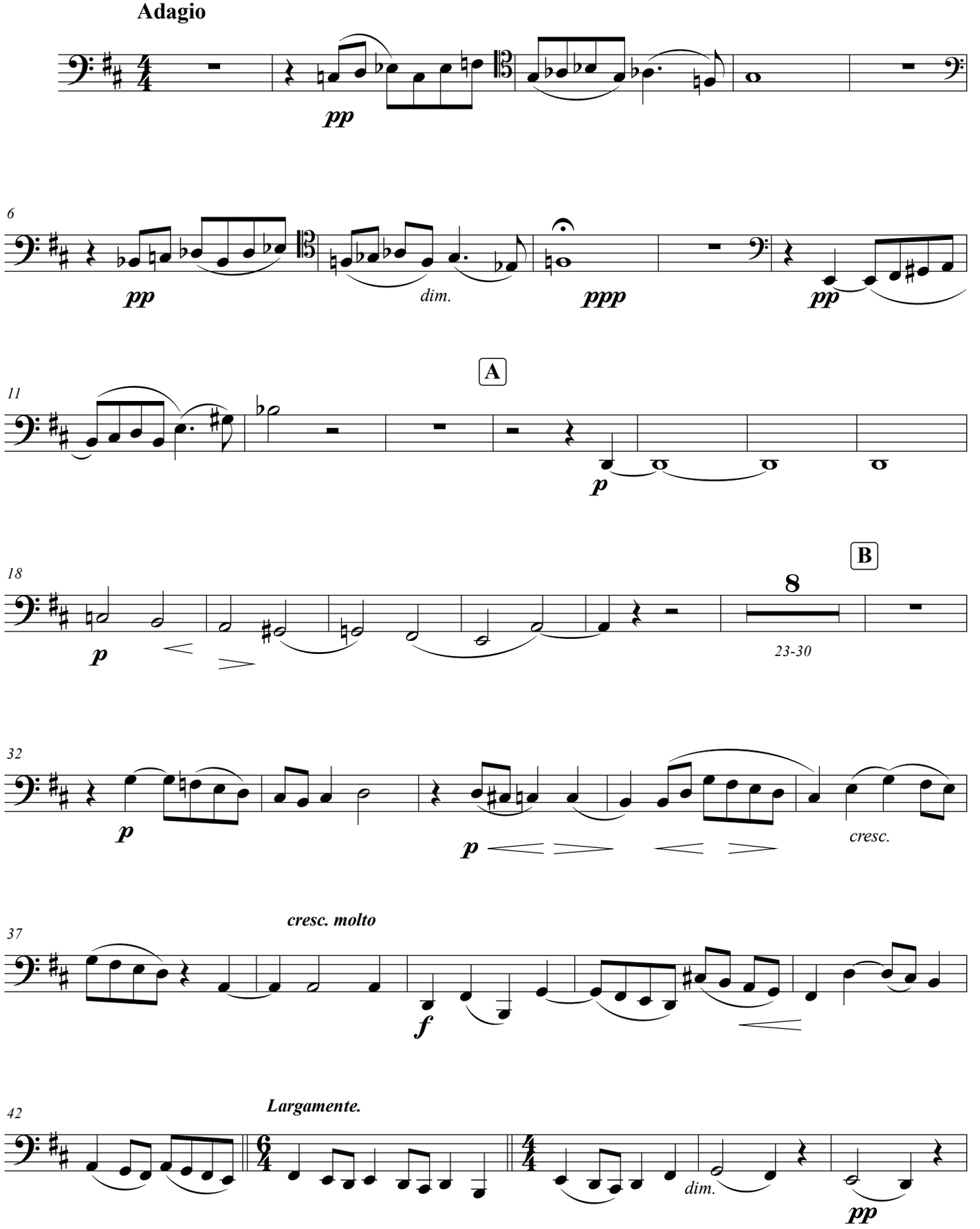
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

The Love That Casteth Out Fear

C. HUBERT H. PARRY

PART I

Adagio



C

47

pp pp p

poco rit.

53

p pp

59

f p dim.

Moderato tranquillo.

68

pp

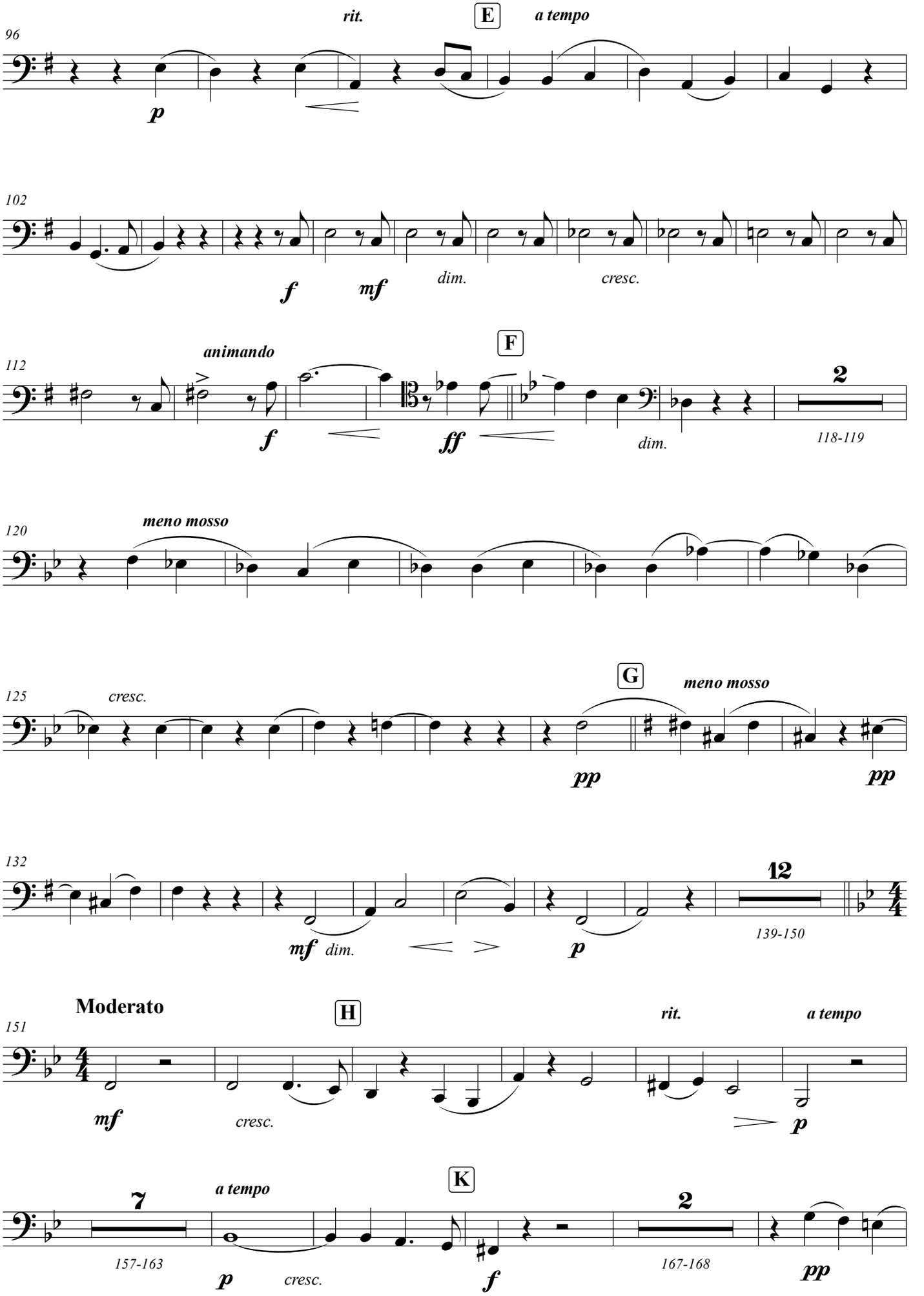
allargando D a tempo

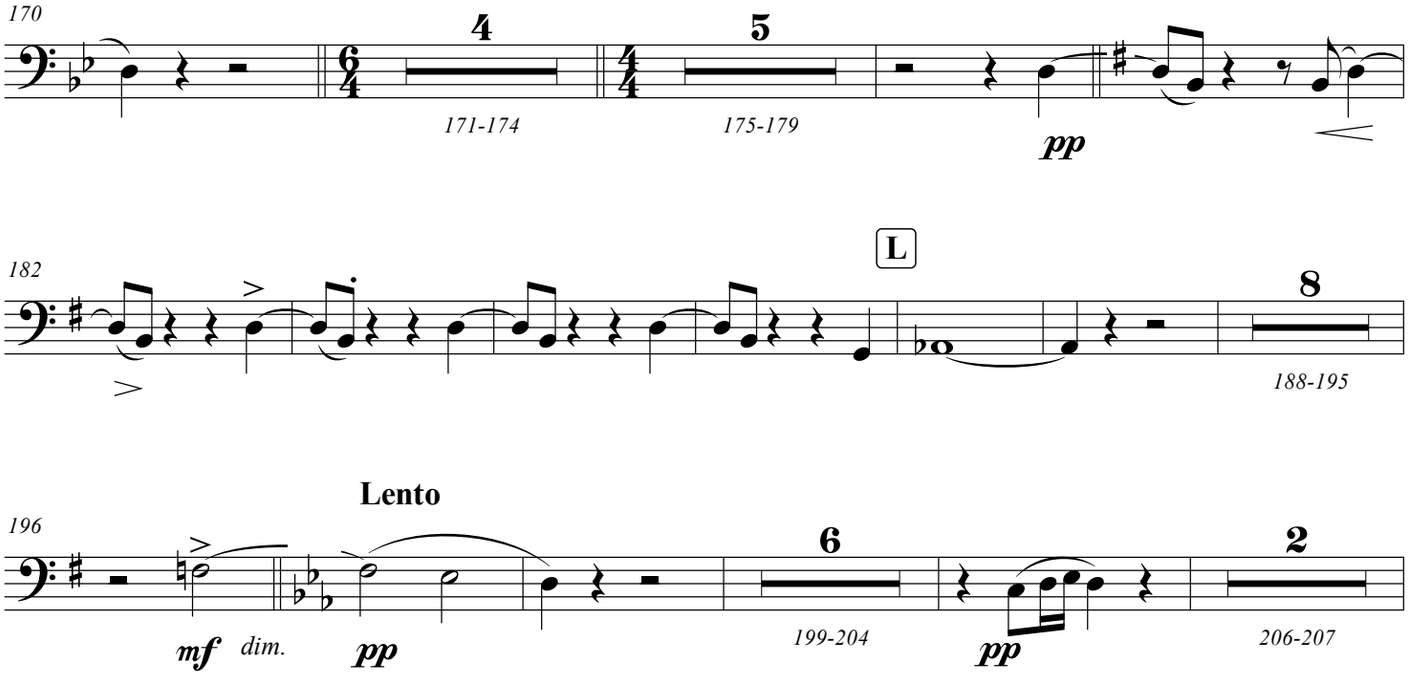
77

9

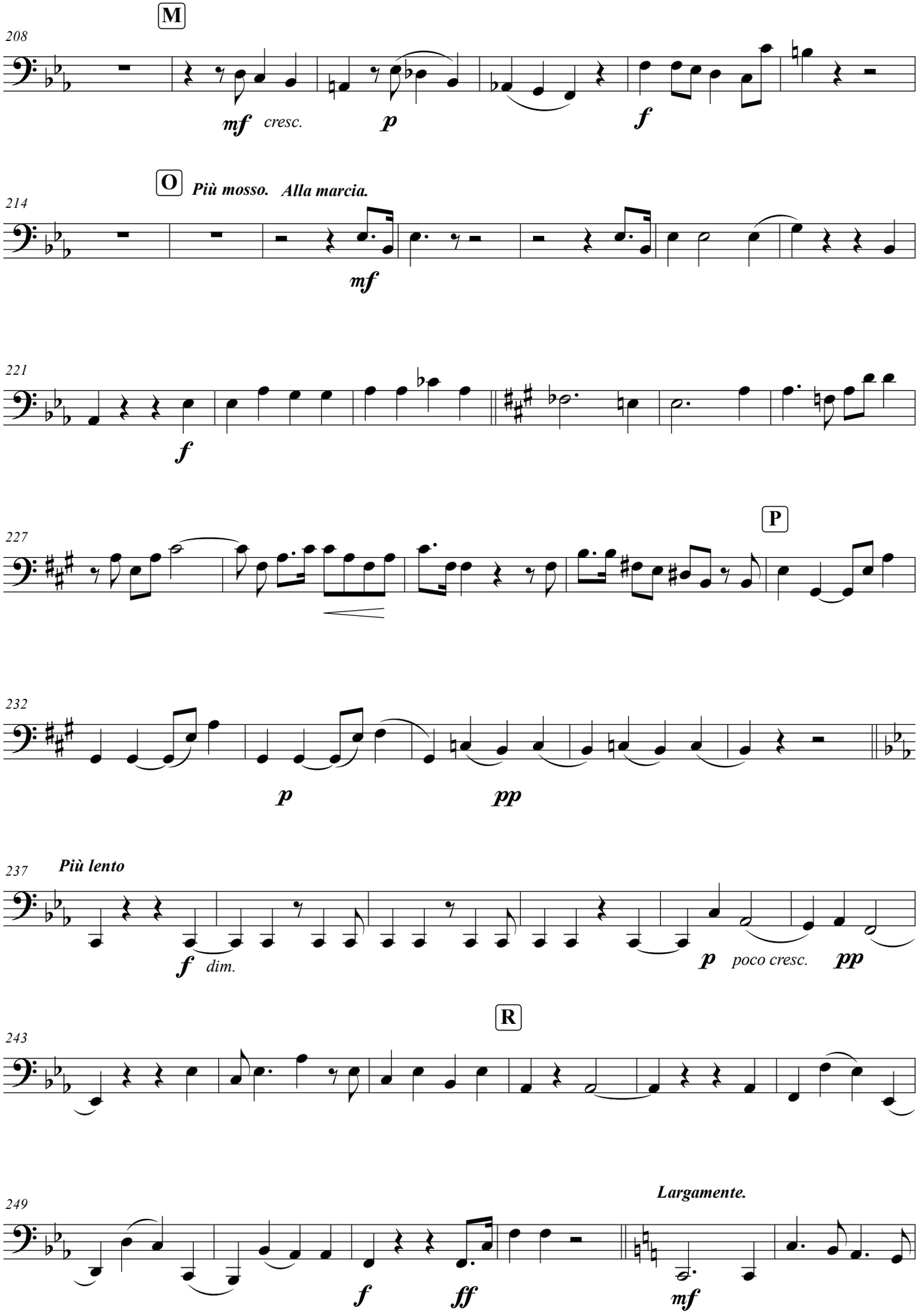
poco cresc. f

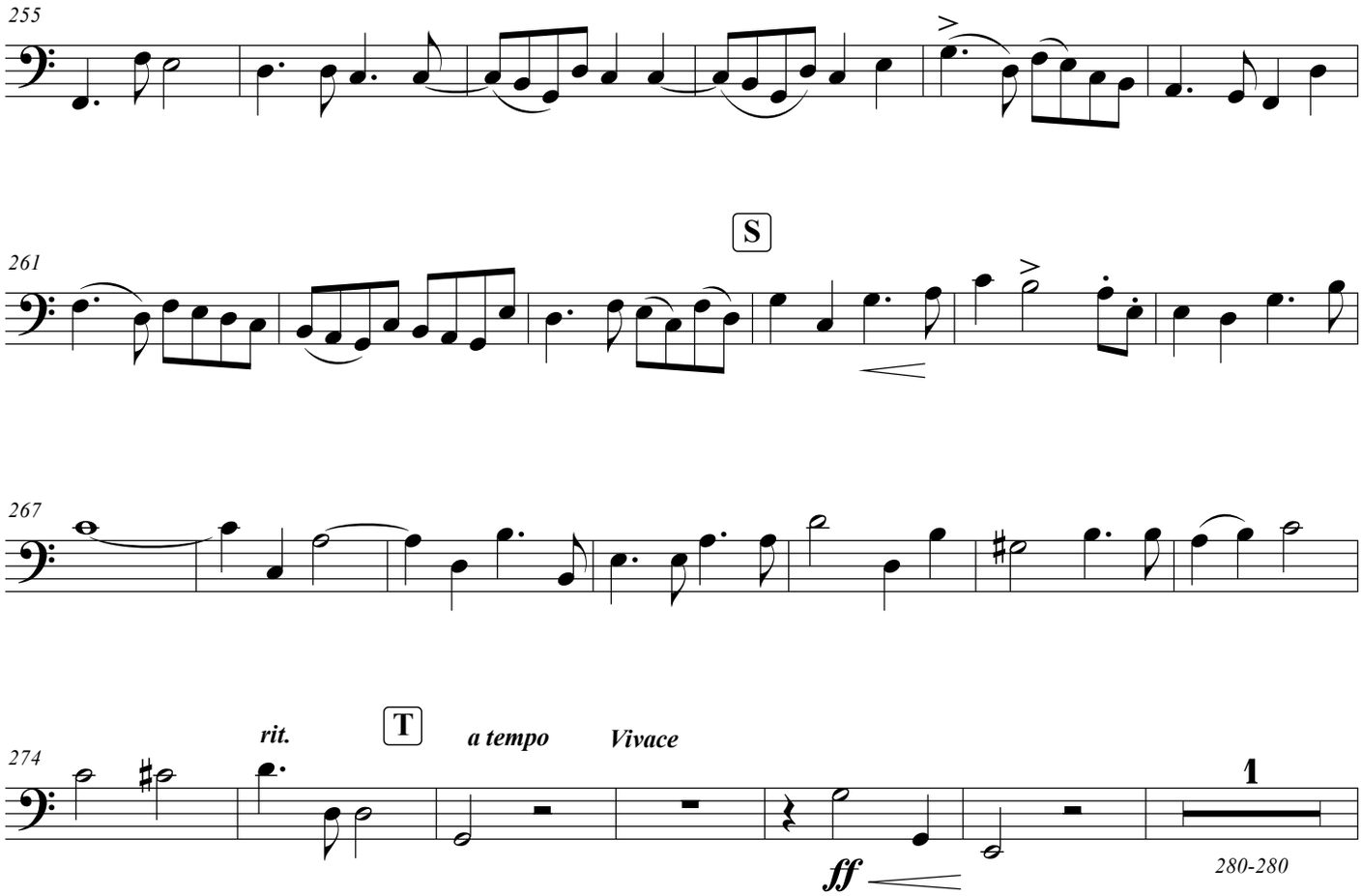
87-95

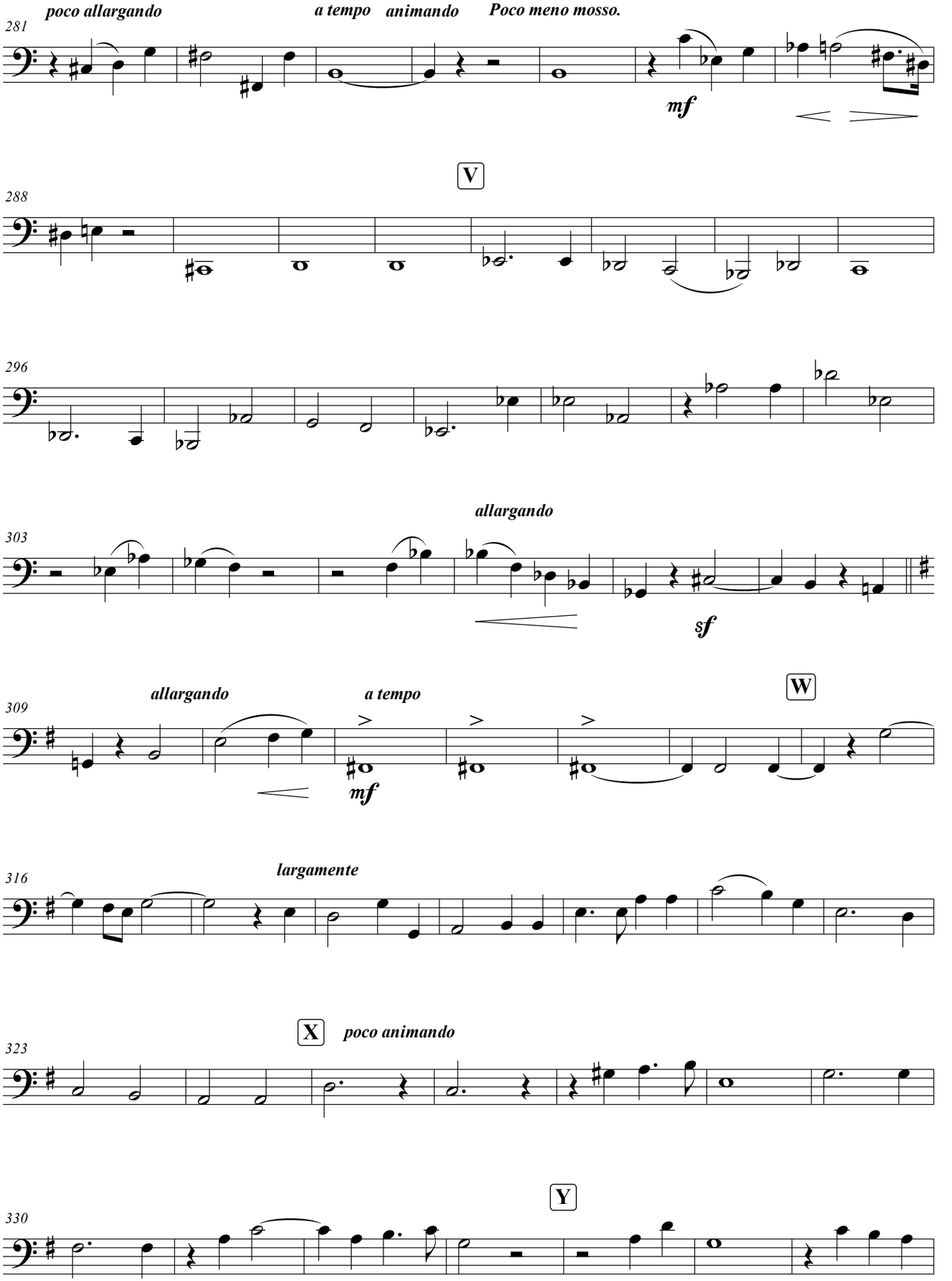

96
rit.
E
a tempo
p
102
f
mf
dim.
cresc.
112
animando
F
f
ff
dim.
2
118-119
120
meno mosso
125
cresc.
G
meno mosso
pp
pp
132
12
mf
dim.
p
139-150
Moderato
151
H
rit.
a tempo
mf
cresc.
p
7
a tempo
157-163
K
2
167-168
p
cresc.
f
pp

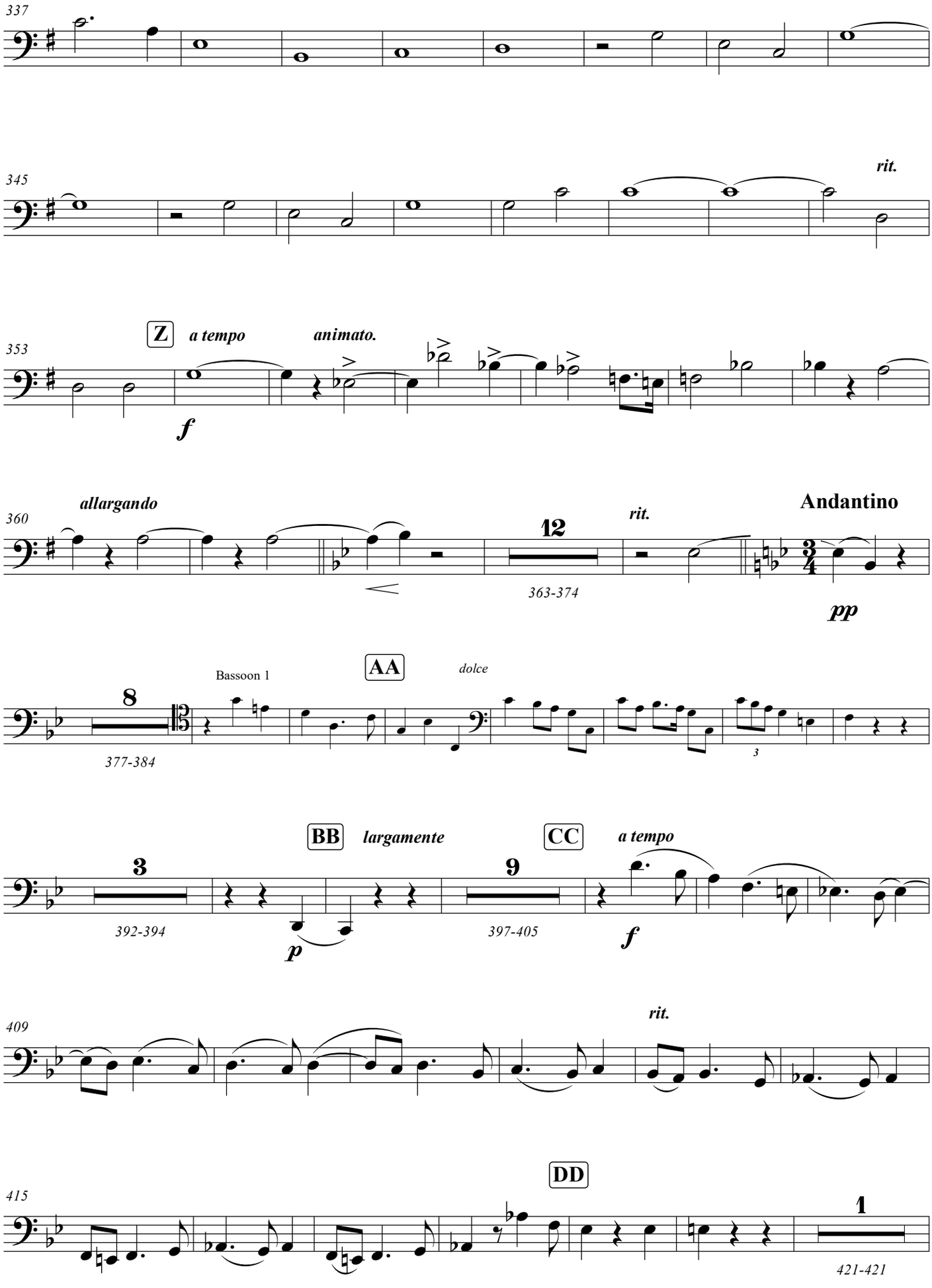

170
4
171-174
5
175-179
pp
182
L
8
188-195

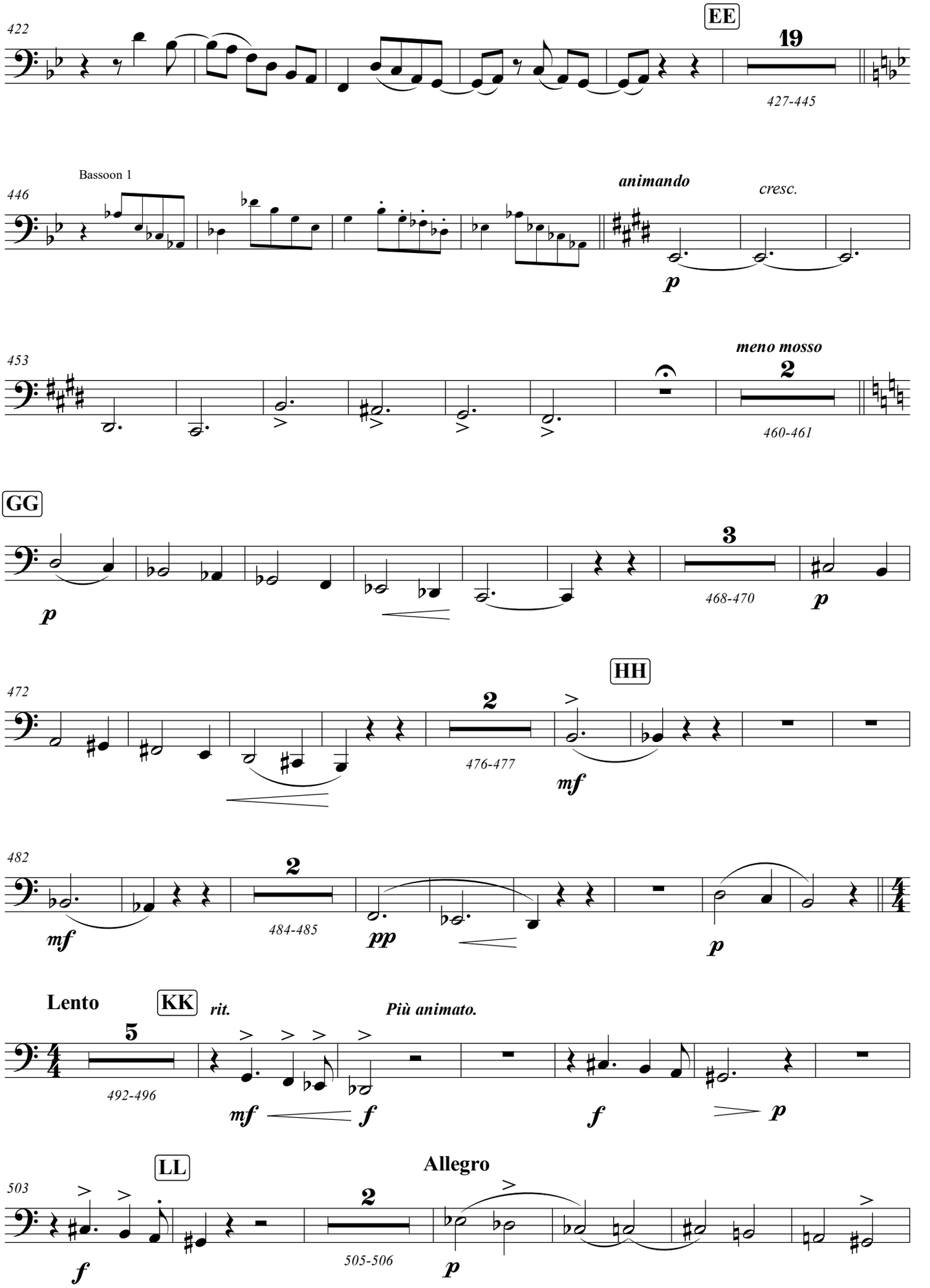
Lento
196
mf
dim.
pp
6
199-204
pp
2
206-207

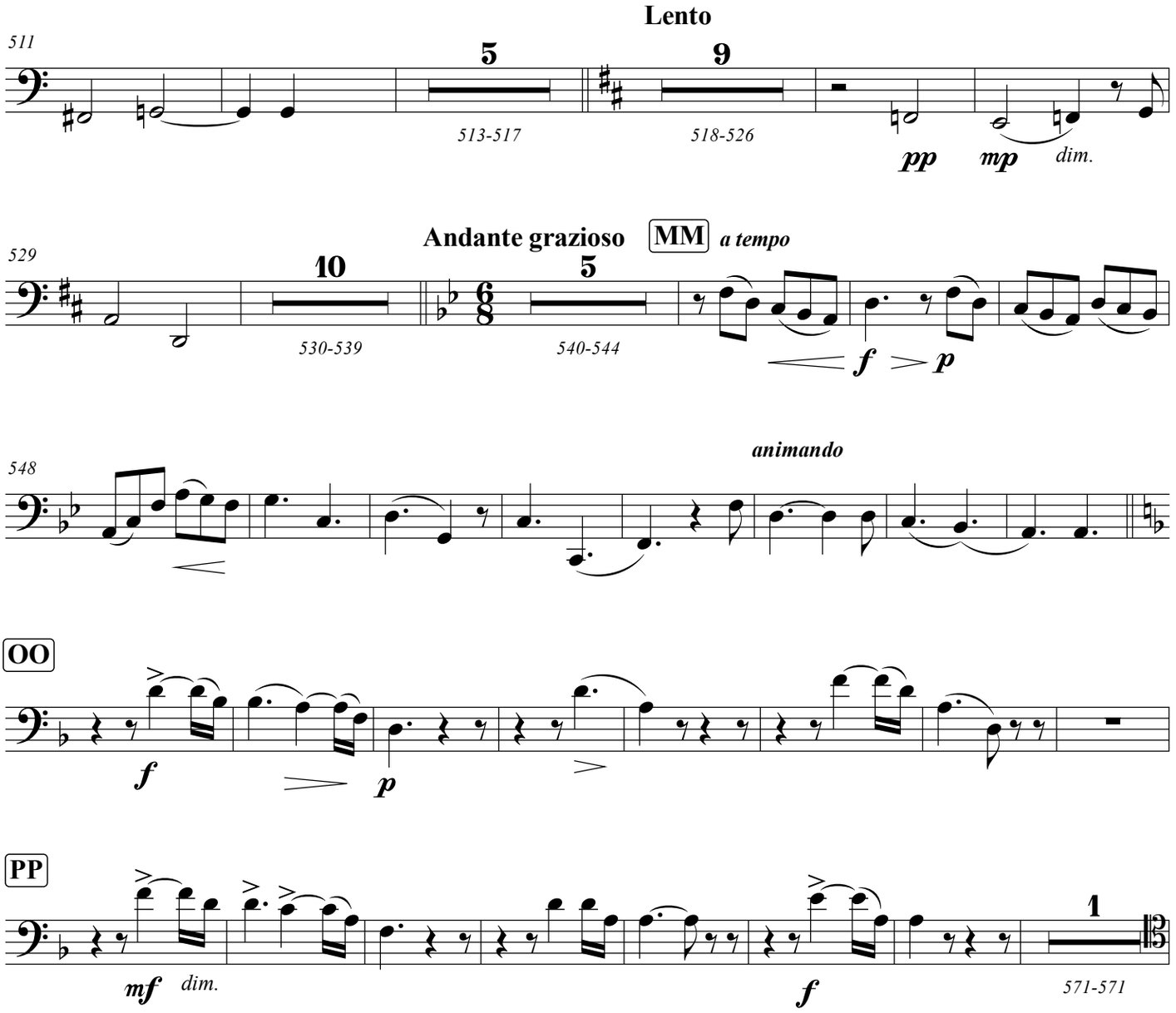

M
208
mf cresc.
p
f
O
Più mosso. Alla marcia.
214
mf
221
f
227
P
232
p
pp
237
Più lento
f dim.
p poco cresc.
pp
R
243
249
Largamente.
f
ff
mf

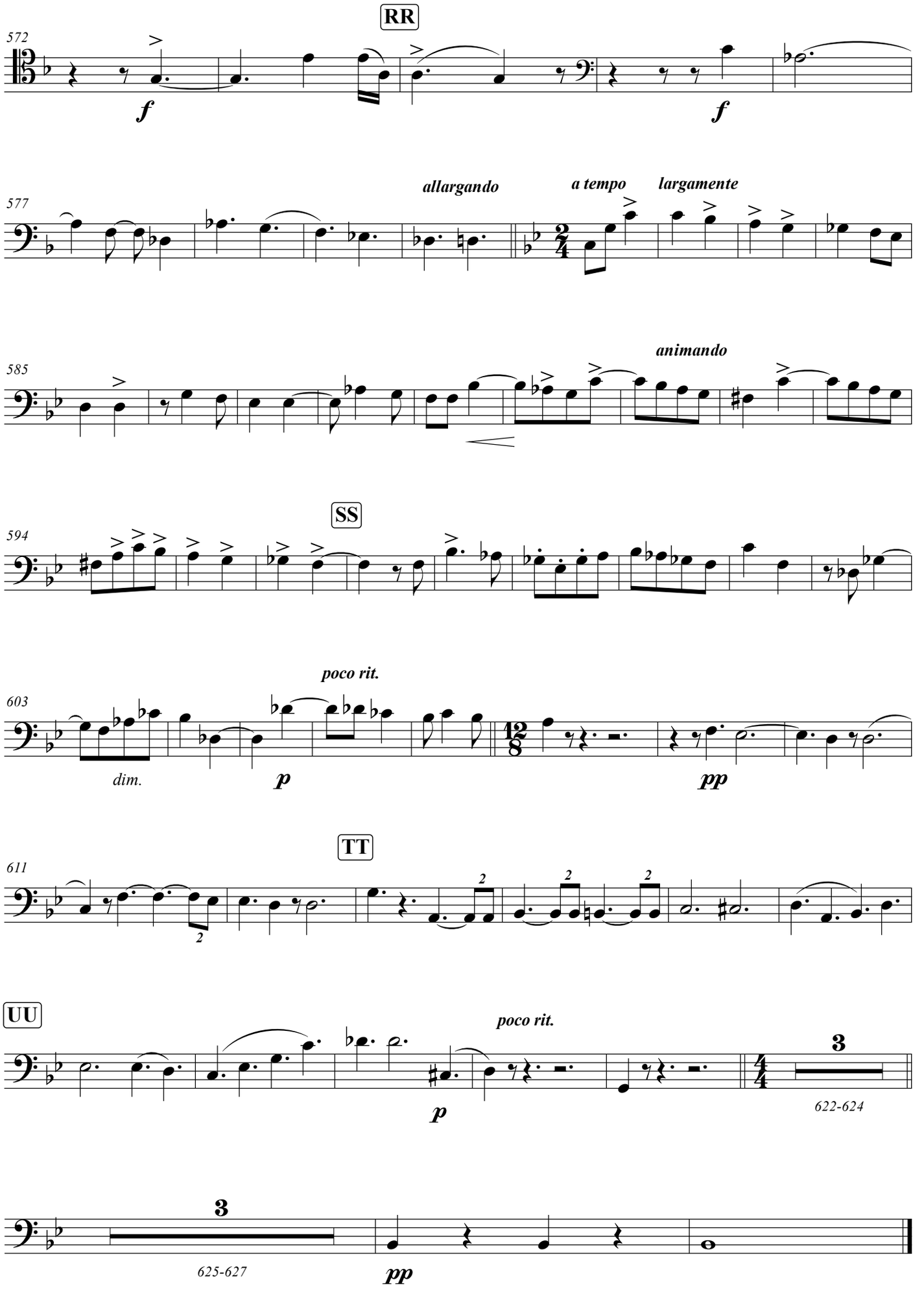

255
261
S
267
274
rit.
T
a tempo
Vivace
ff
1
280-280


poco allargando
a tempo animando
Poco meno mosso.
281
mf
V
288
296
allargando
303
sf
allargando
a tempo
W
309
mf
largamente
316
X
poco animando
323
Y
330


337
345
rit.
353
Z
a tempo
animato.
f
360
allargando
12
rit.
Andantino
363-374
pp
Bassoon 1
AA
dolce
8
377-384
3
BB
largamente
CC
a tempo
3
392-394
p
9
397-405
f
409
rit.
DD
415
1
421-421


422
EE
19
427-445
Bassoon 1
446
animando
cresc.
p
453
meno mosso
2
460-461
GG
3
468-470
p
p
472
HH
2
476-477
mf
482
2
484-485
mf
pp
p
Lento
KK
rit.
Più animato.
5
492-496
mf
f
f
p
503
LL
Allegro
2
505-506
f
p


Lento
511
5
513-517
9
518-526
pp
mp
dim.
Andante grazioso
MM
a tempo
529
10
530-539
5
540-544
f
p
548
animando
OO
f
p
PP
mf
dim.
f
1
571-571


RR
572
f
f
allargando
a tempo
largamente
577
animando
585
SS
594
poco rit.
603
dim.
p
pp
TT
611
2
UU
poco rit.
p
3
622-624
3
625-627
pp

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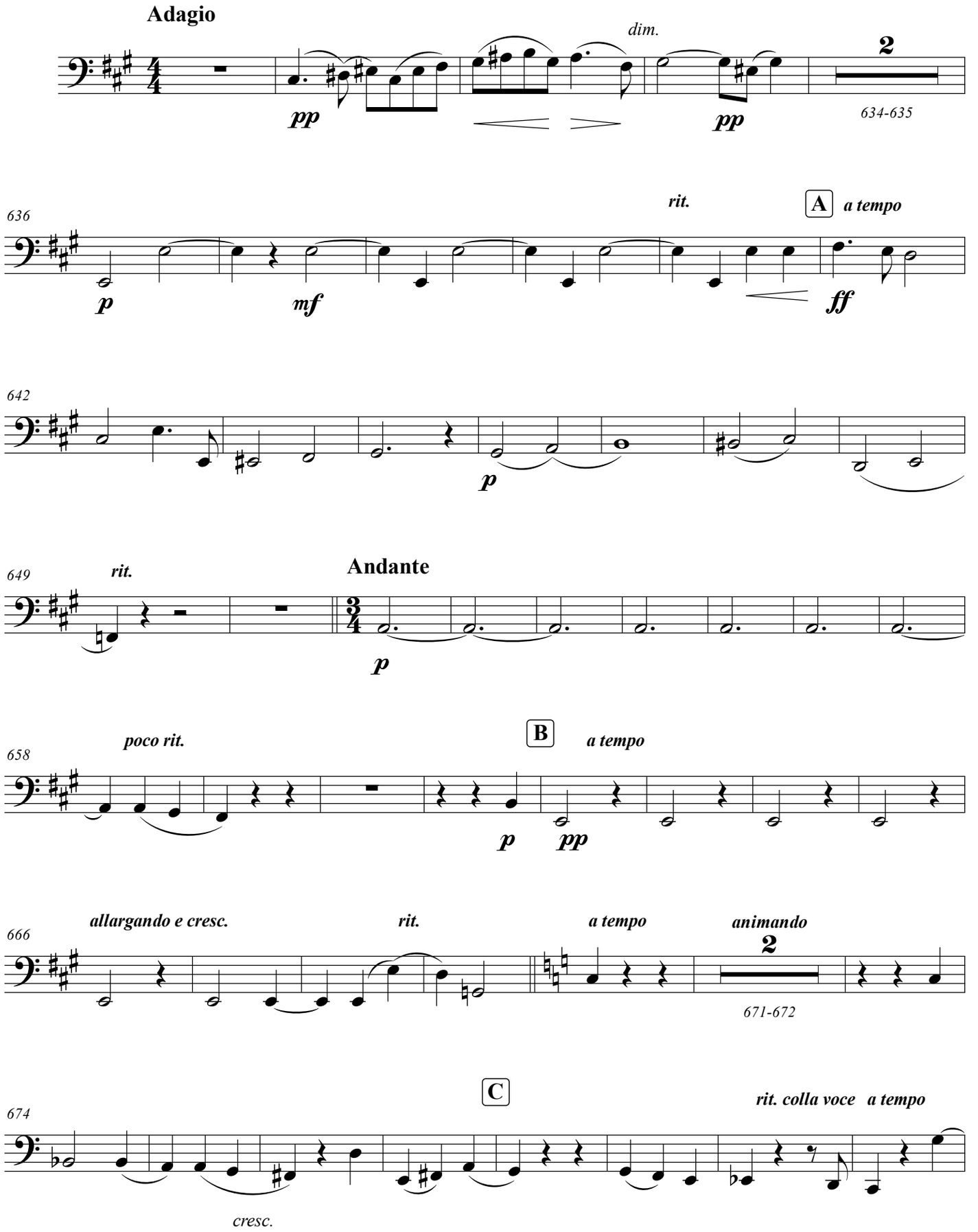
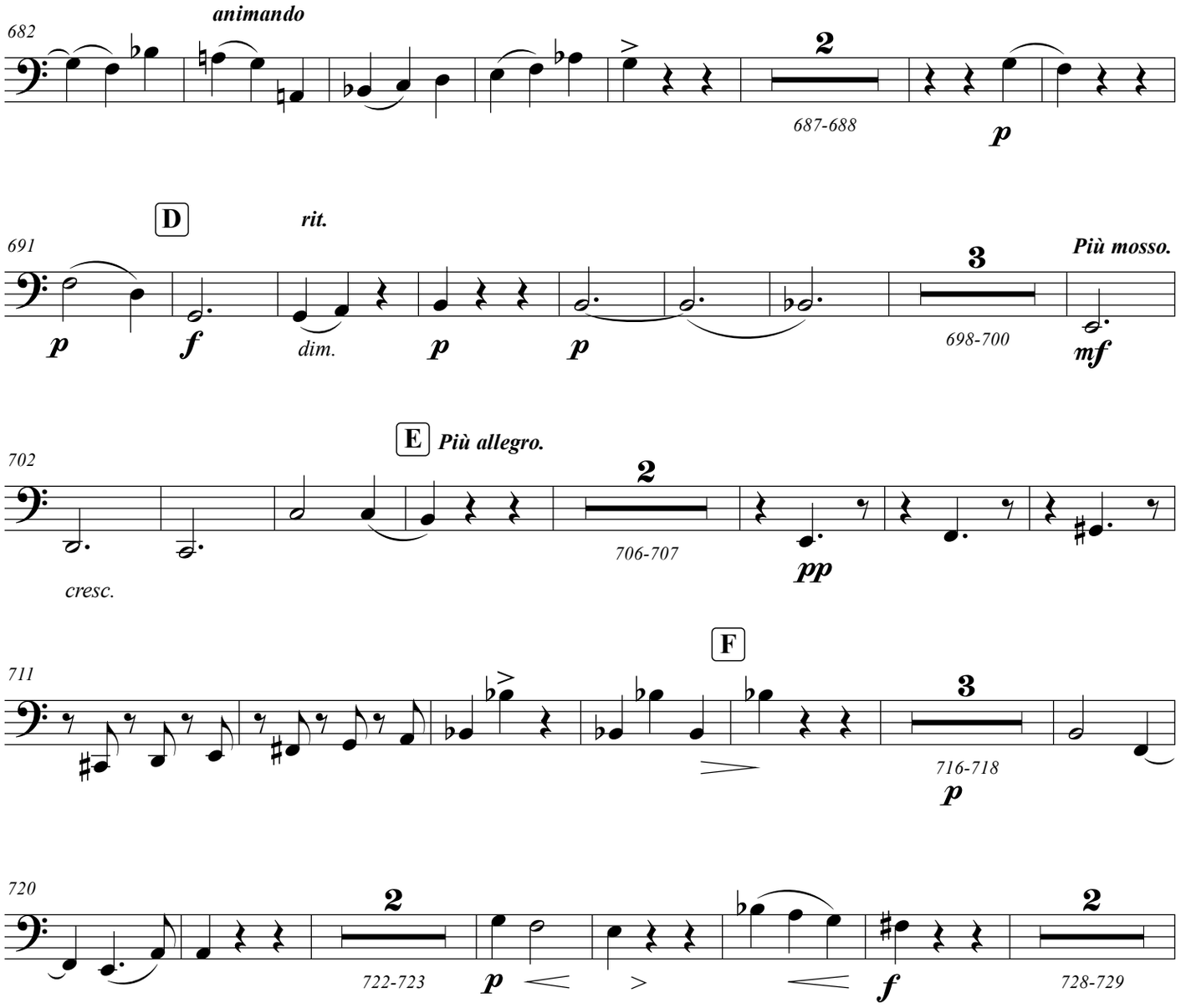
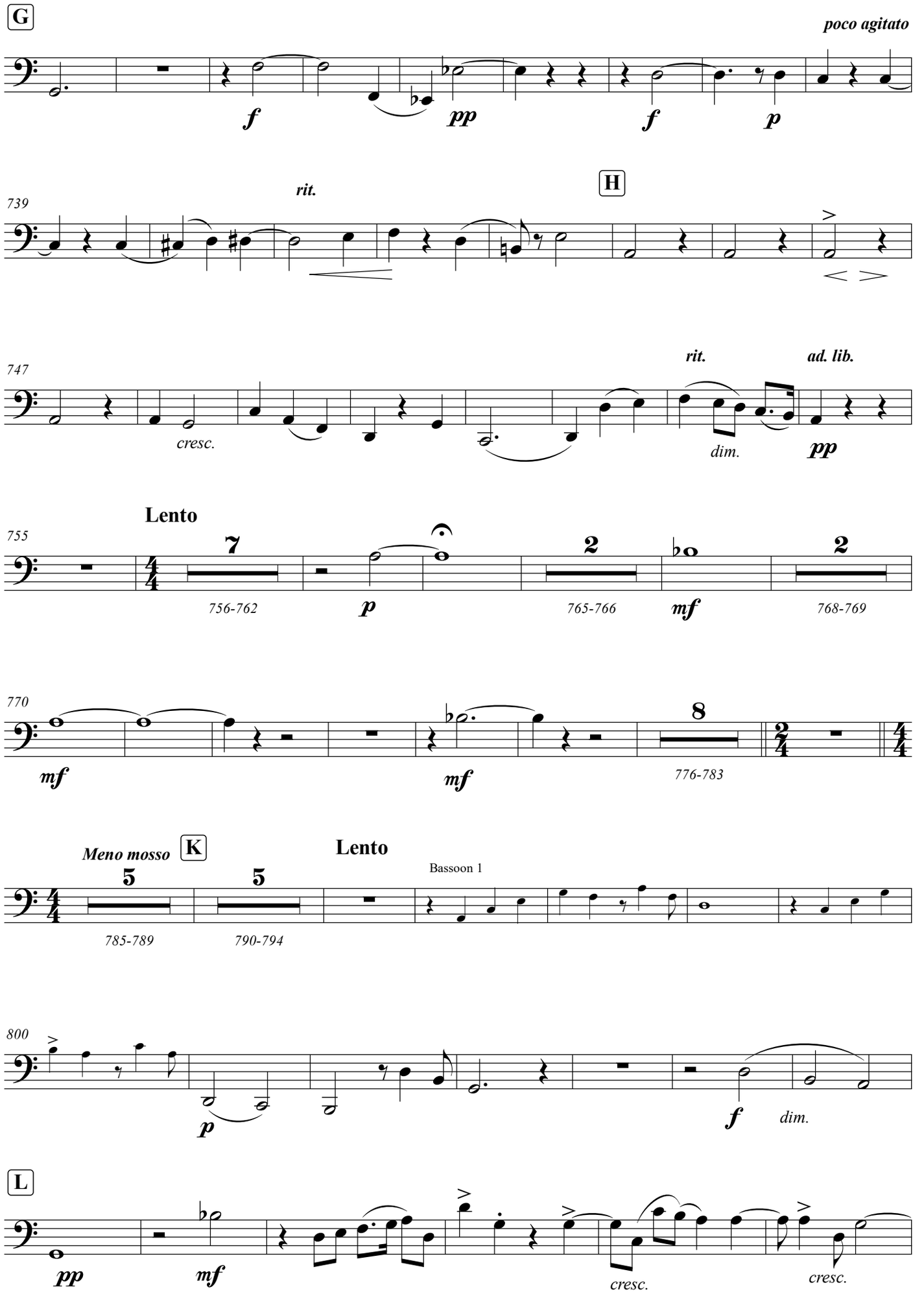
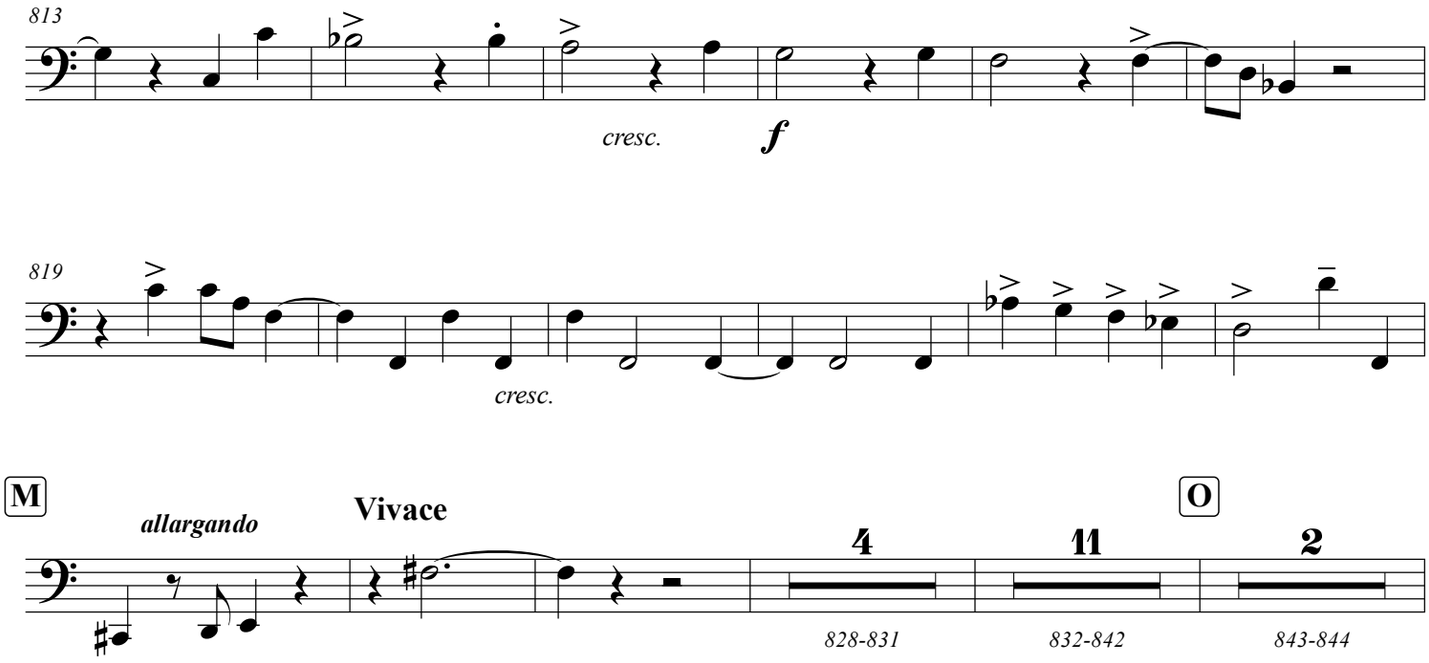
PART II

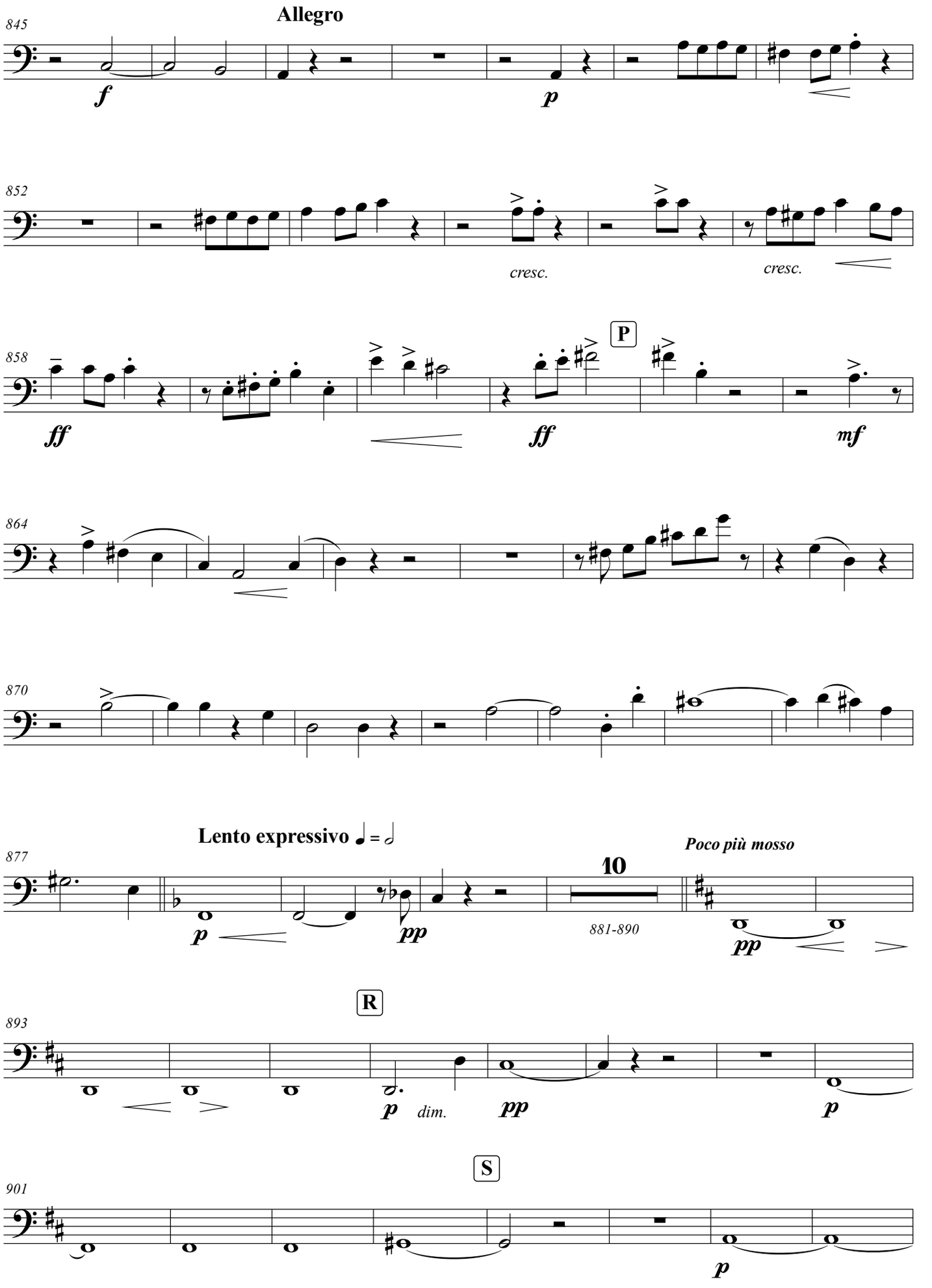


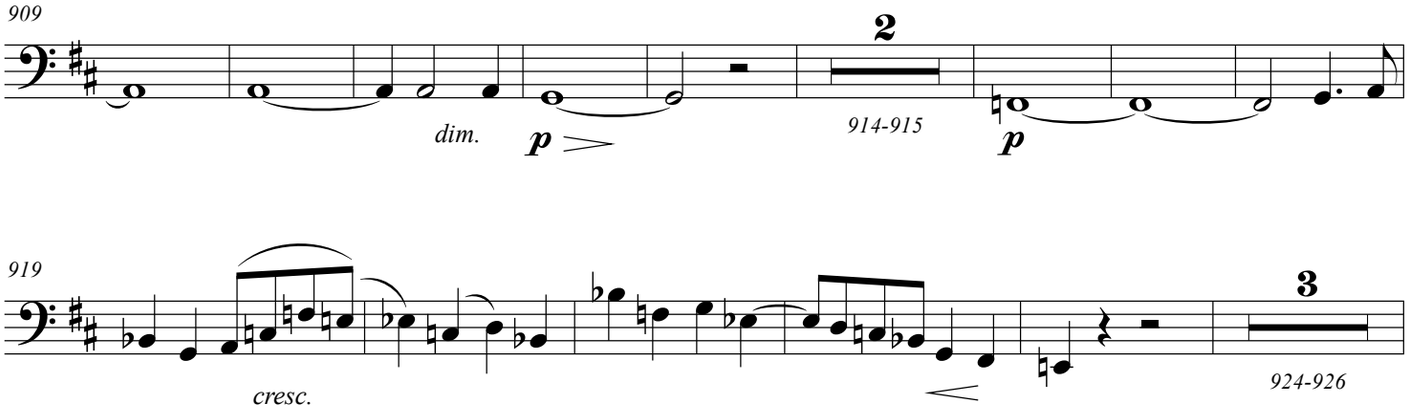

682
animando
2
687-688
p
D
691
rit.
Più mosso.
3
698-700
p
f
dim.
p
p
mf
E
Più allegro.
702
2
706-707
cresc.
pp
F
711
3
716-718
p
720
2
722-723
p
2
728-729
f


G
poco agitato
f
pp
f
p
739
rit.
H
747
cresc.
rit.
ad. lib.
dim.
pp
Lento
755
7
756-762
p
2
765-766
mf
2
768-769
770
mf
mf
8
776-783
Meno mosso
K
Lento
Bassoon 1
5
785-789
5
790-794
800
p
f
dim.
L
pp
mf
cresc.
cresc.

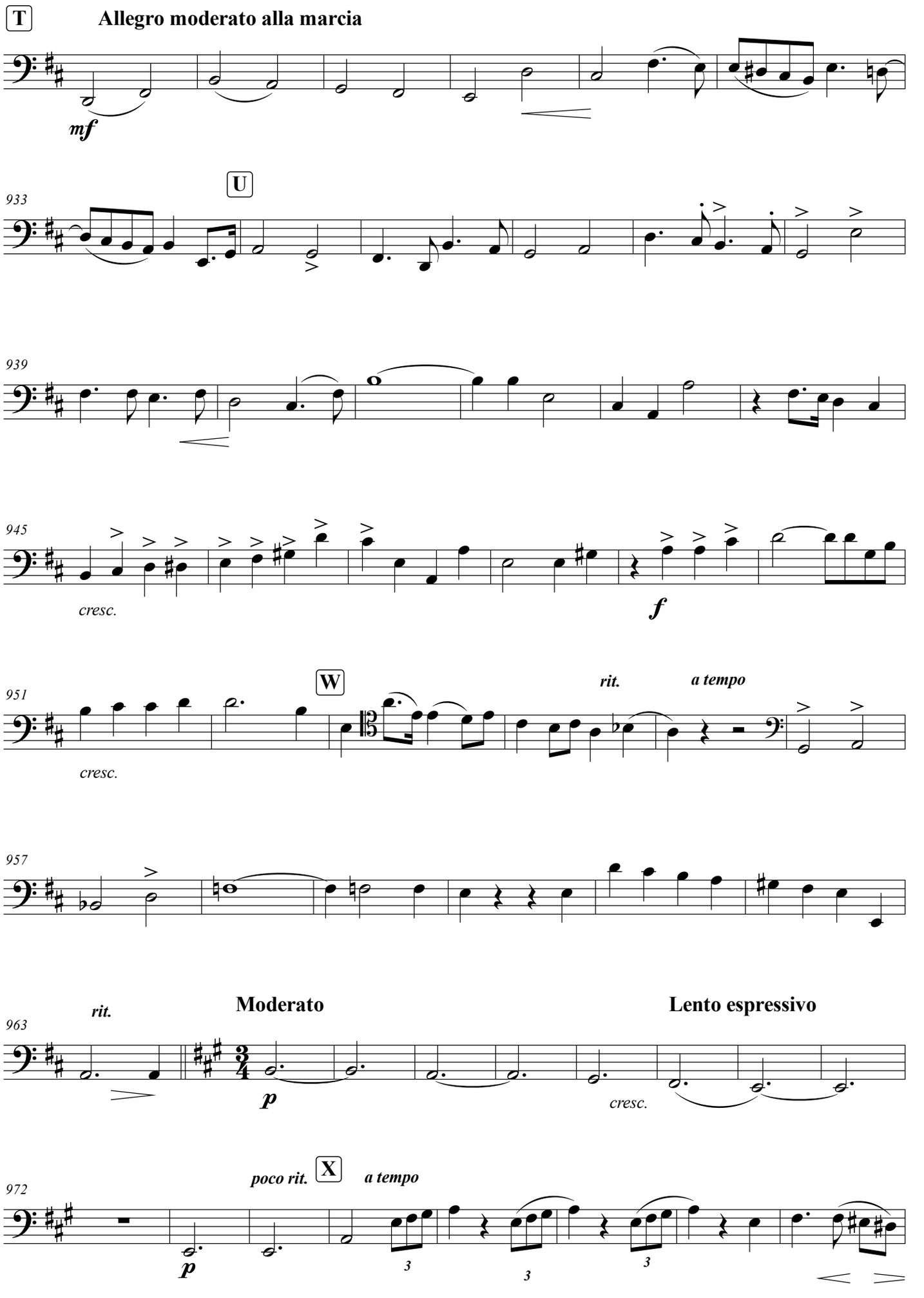

813
cresc.
f
819
cresc.

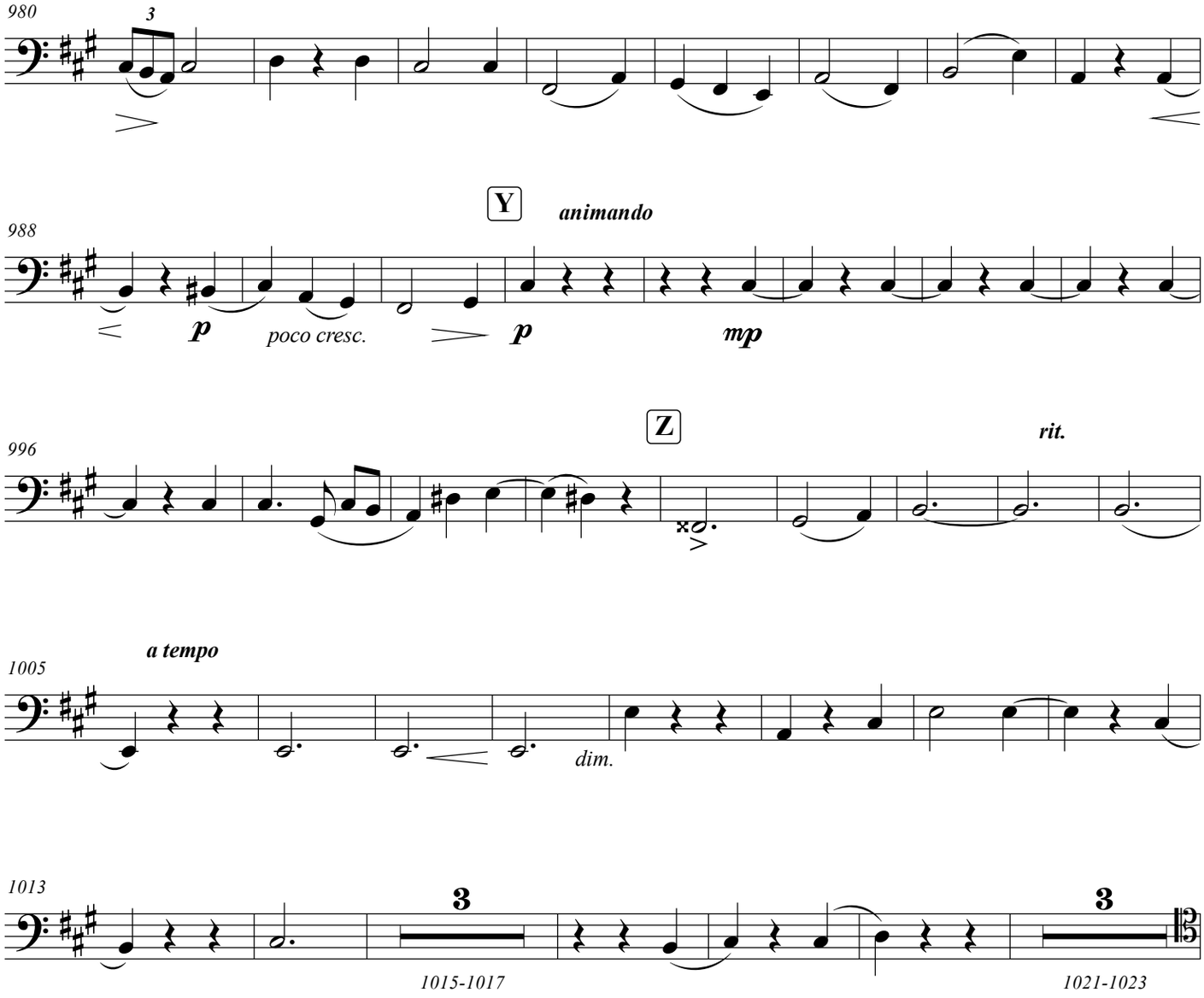
M
allargando
Vivace
4
828-831
11
832-842
O
2
843-844

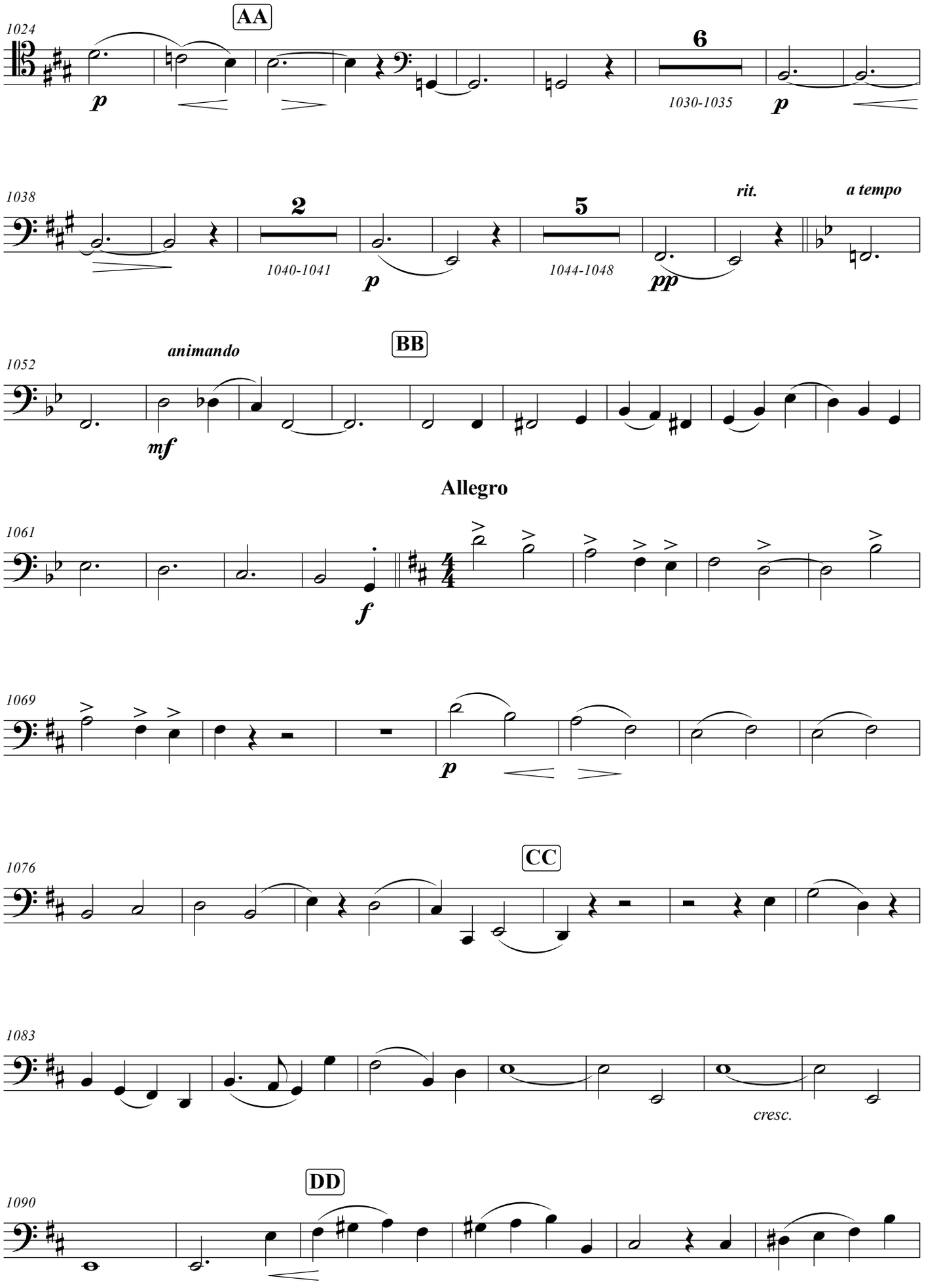

Allegro
845
f
p
852
cresc.
cresc.
858
P
ff
ff
mf
864
870
Lento expressivo ♩ = 𝅗𝅥
877
p
pp
10
881-890
Poco più mosso
pp
R
893
p
dim.
pp
p
S
901
p

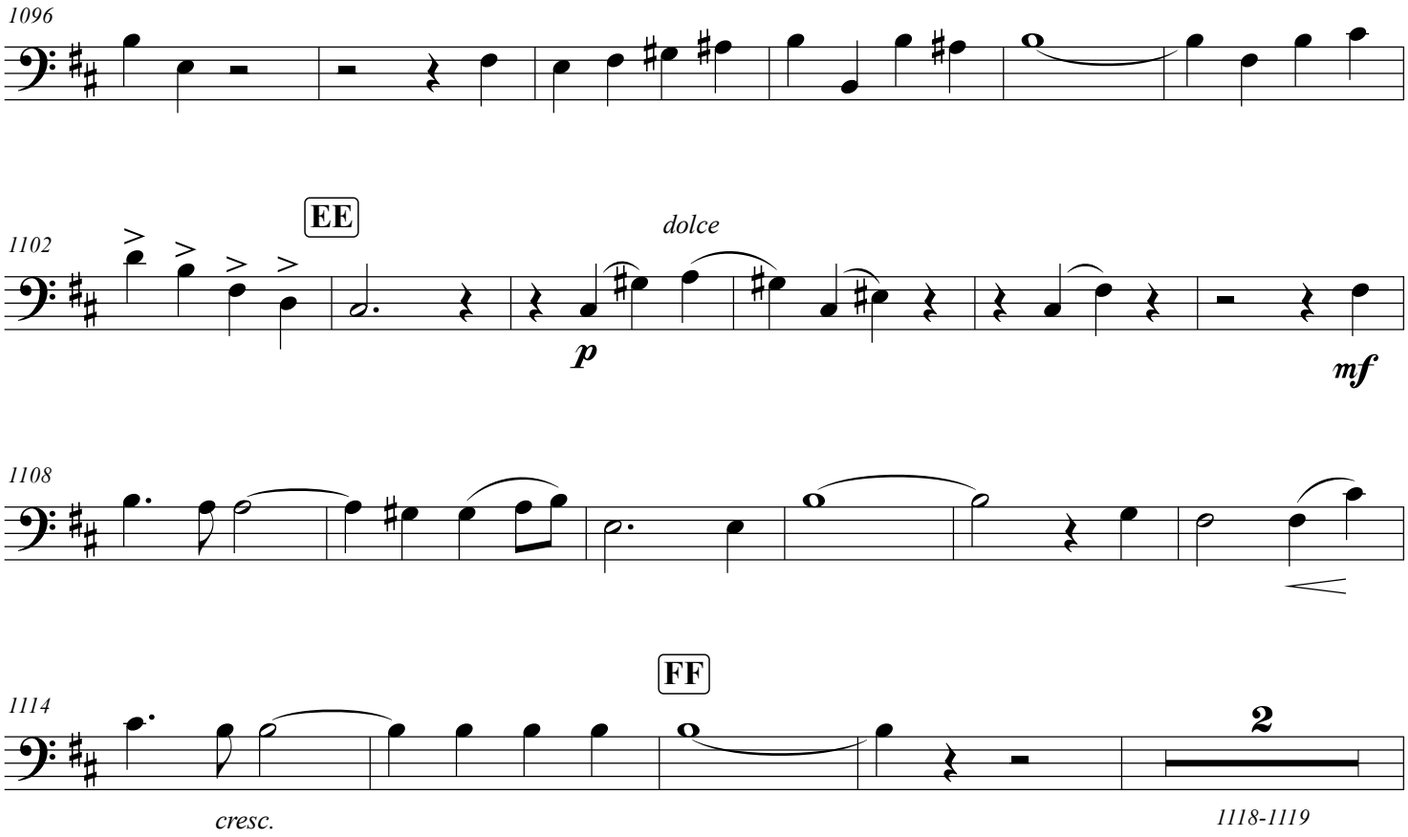

909
2
dim.
p
914-915
p

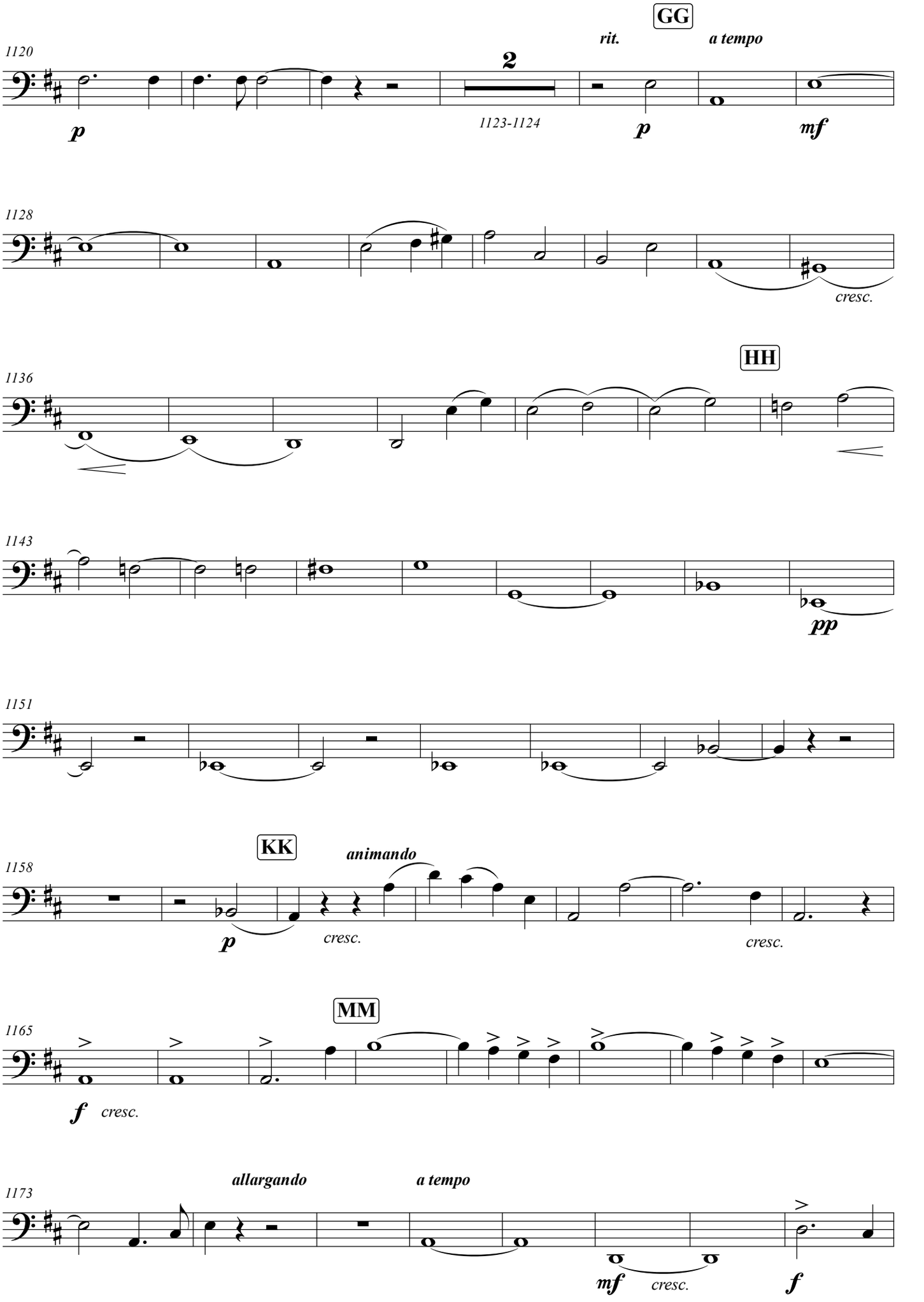
919
cresc.
3
924-926

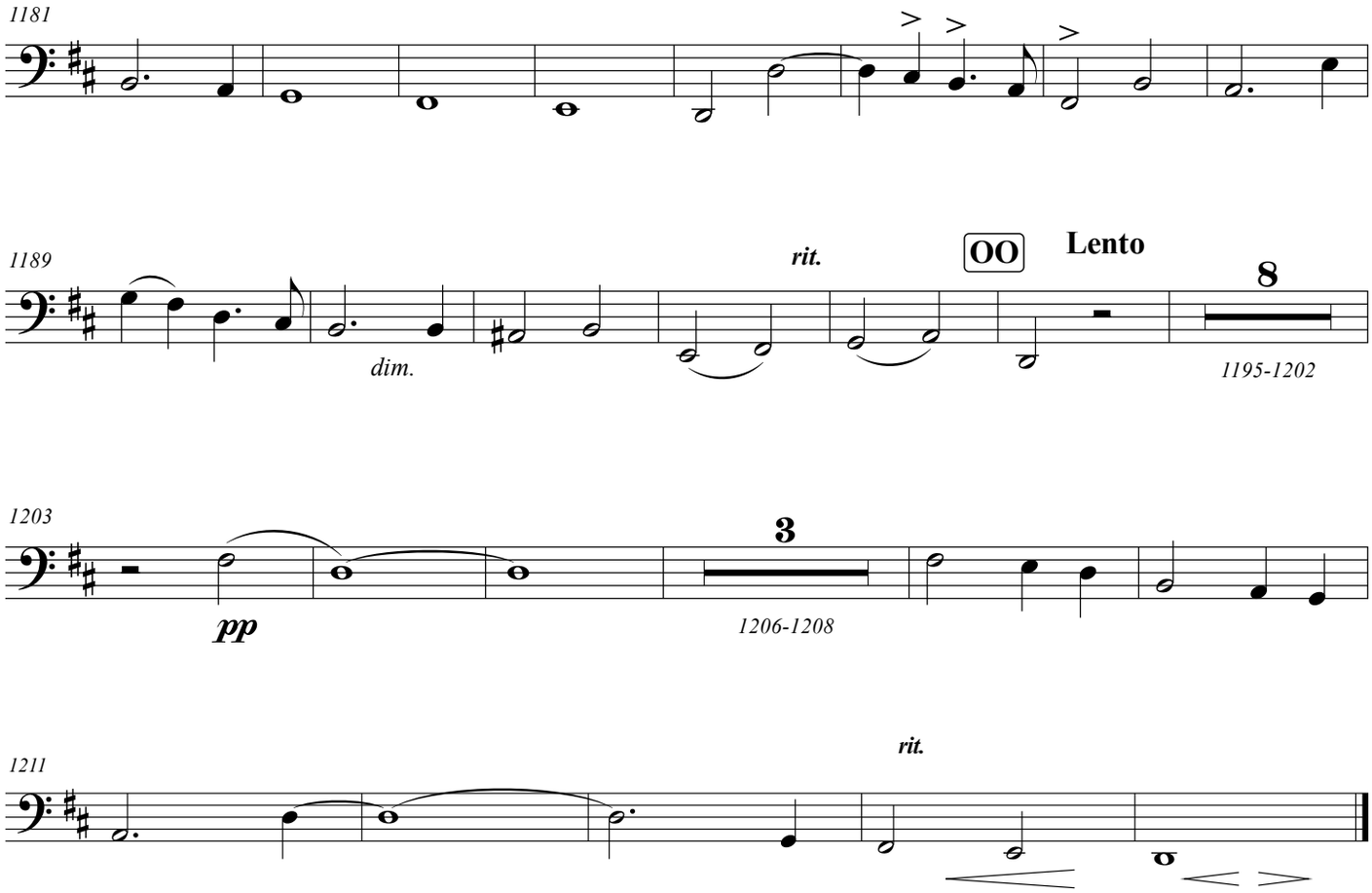

T
Allegro moderato alla marcia
mf
933
U
939
945
cresc.
f
951
W
rit.
a tempo
cresc.
957
963
rit.
Moderato
Lento espressivo
p
cresc.
poco rit.
X
a tempo
972
p
3
3
3


980
3
988
Y
animando
p
poco cresc.
p
mp
996
Z
rit.
1005
a tempo
dim.
1013
3
1015-1017
3
1021-1023


1024
AA
p
6
1030-1035
p
1038
2
1040-1041
p
5
1044-1048
pp
rit.
a tempo
1052
animando
BB
mf
Allegro
1061
f
1069
p
1076
CC
1083
cresc.
1090
DD


1096
1102
EE
dolce
p
mf
1108
1114
FF
2
cresc.
1118-1119


GG
rit.
a tempo
1120
2
1123-1124
p
p
mf
1128
cresc.
HH
1136
1143
pp
1151
KK
animando
1158
p
cresc.
cresc.
MM
1165
f
cresc.
allargando
a tempo
1173
mf
cresc.
f


1181
1189
rit.
OO
Lento
8
dim.
1195-1202
1203
3
pp
1206-1208
1211
rit.

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