The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Contrabass

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

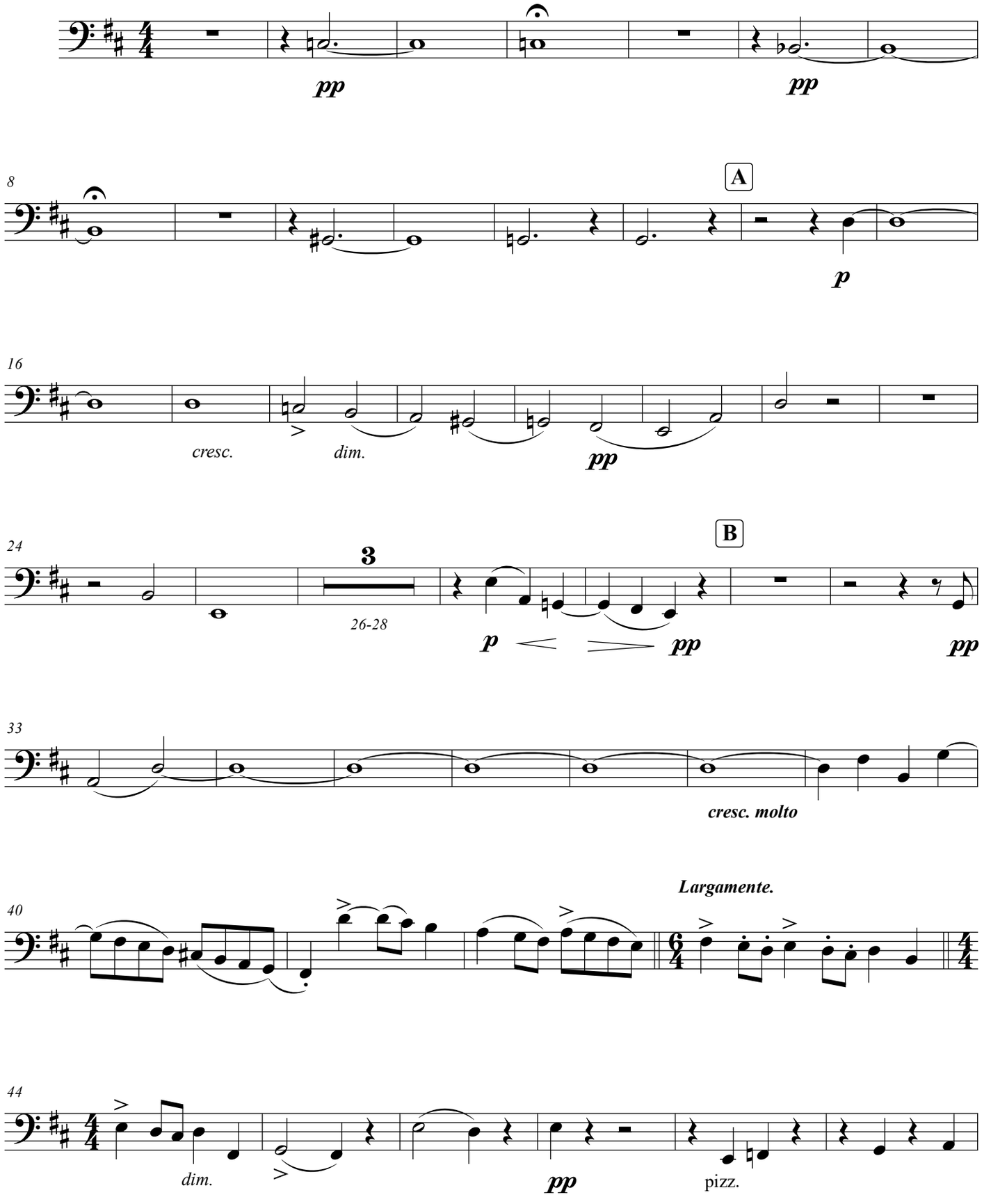
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

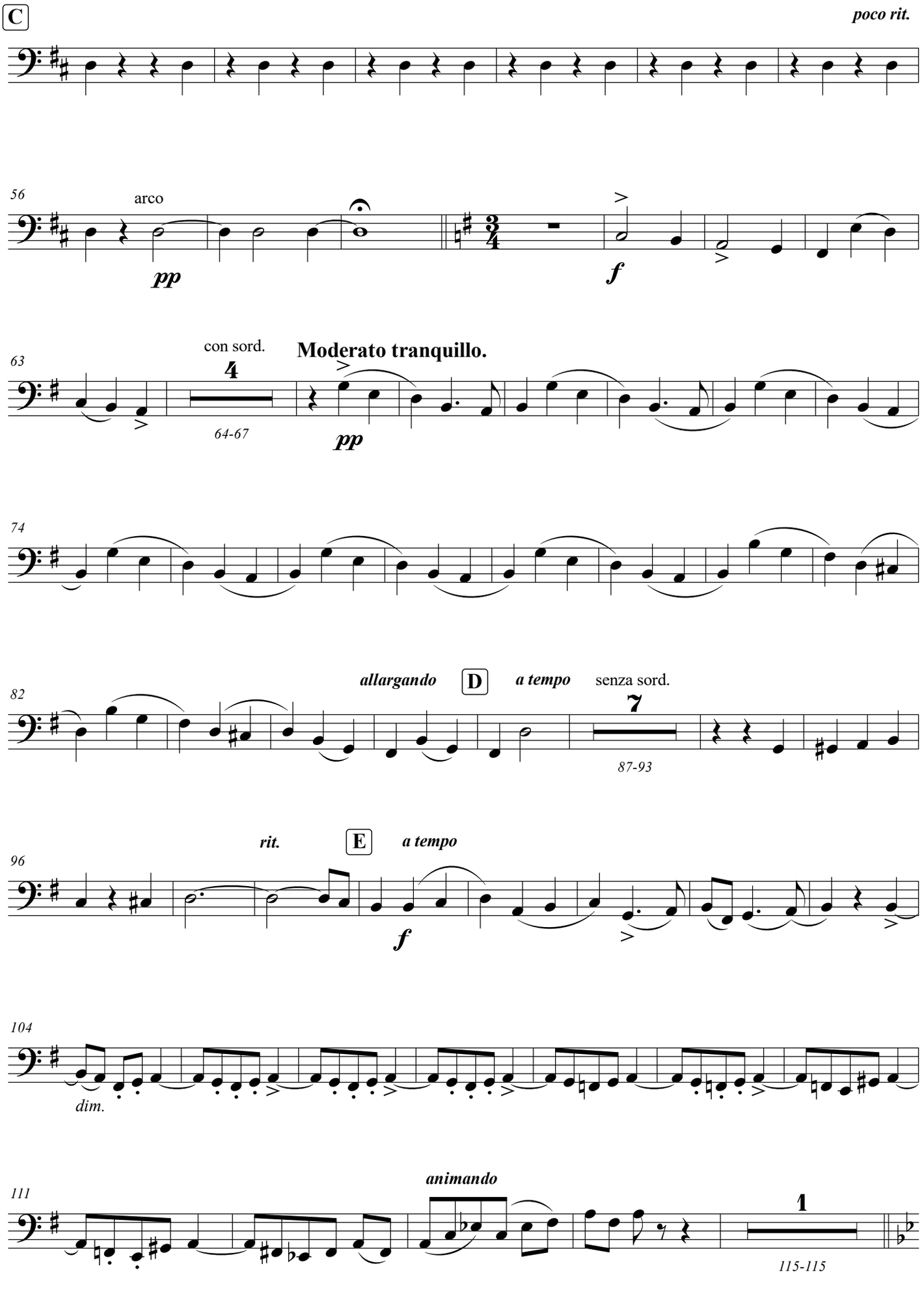
The Love That Casteth Out Fear

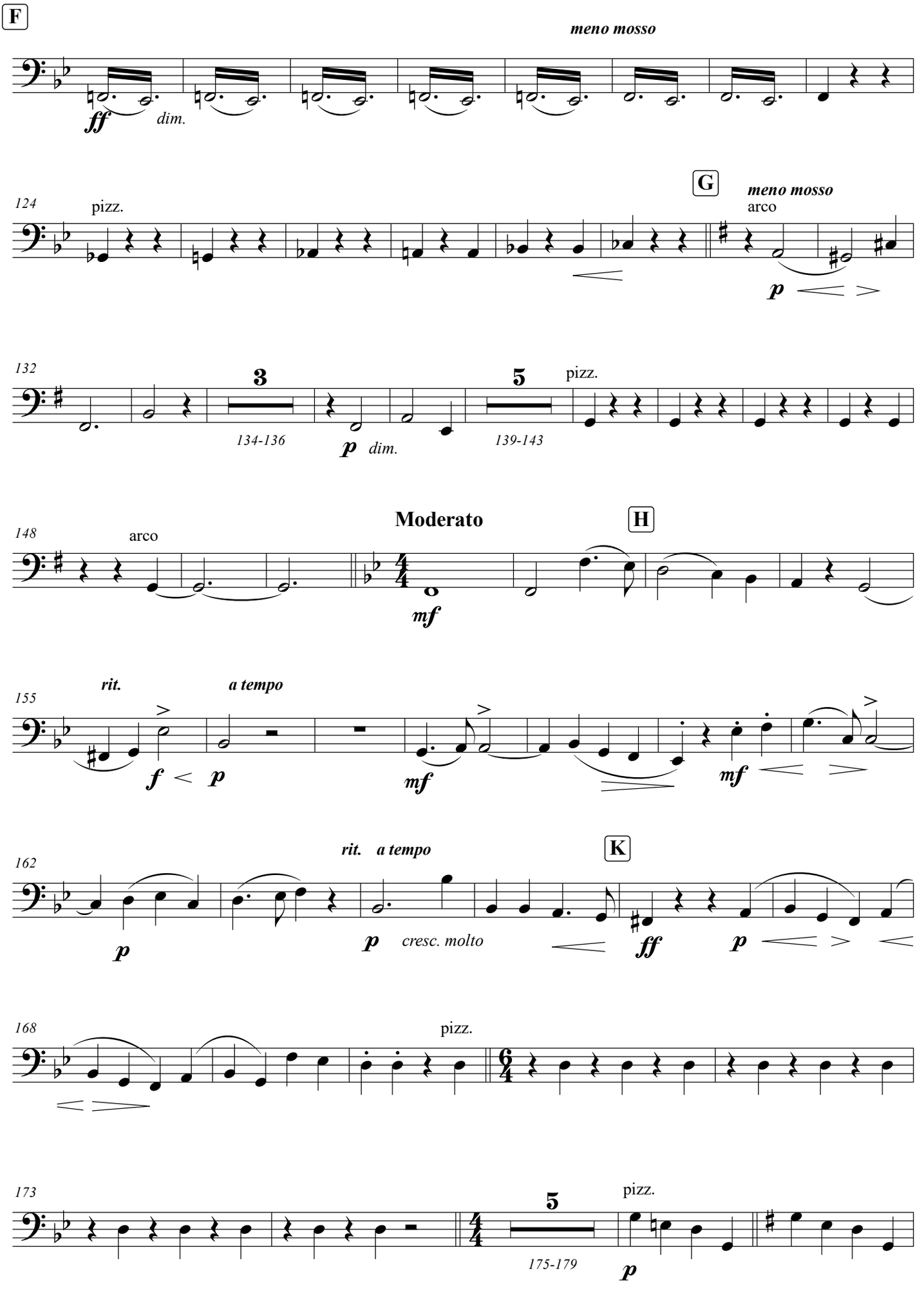
C. HUBERT H. PARRY

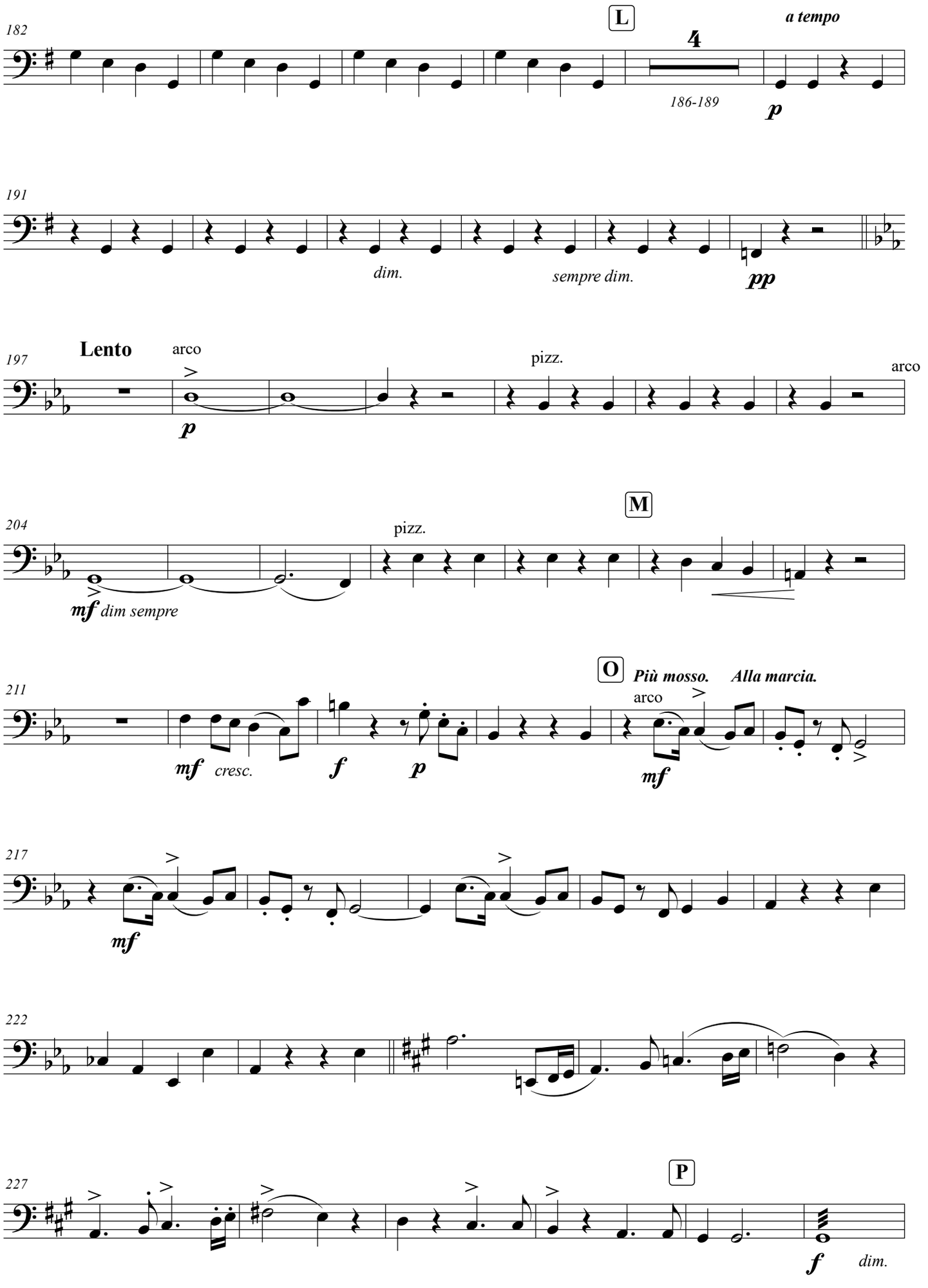
PART I

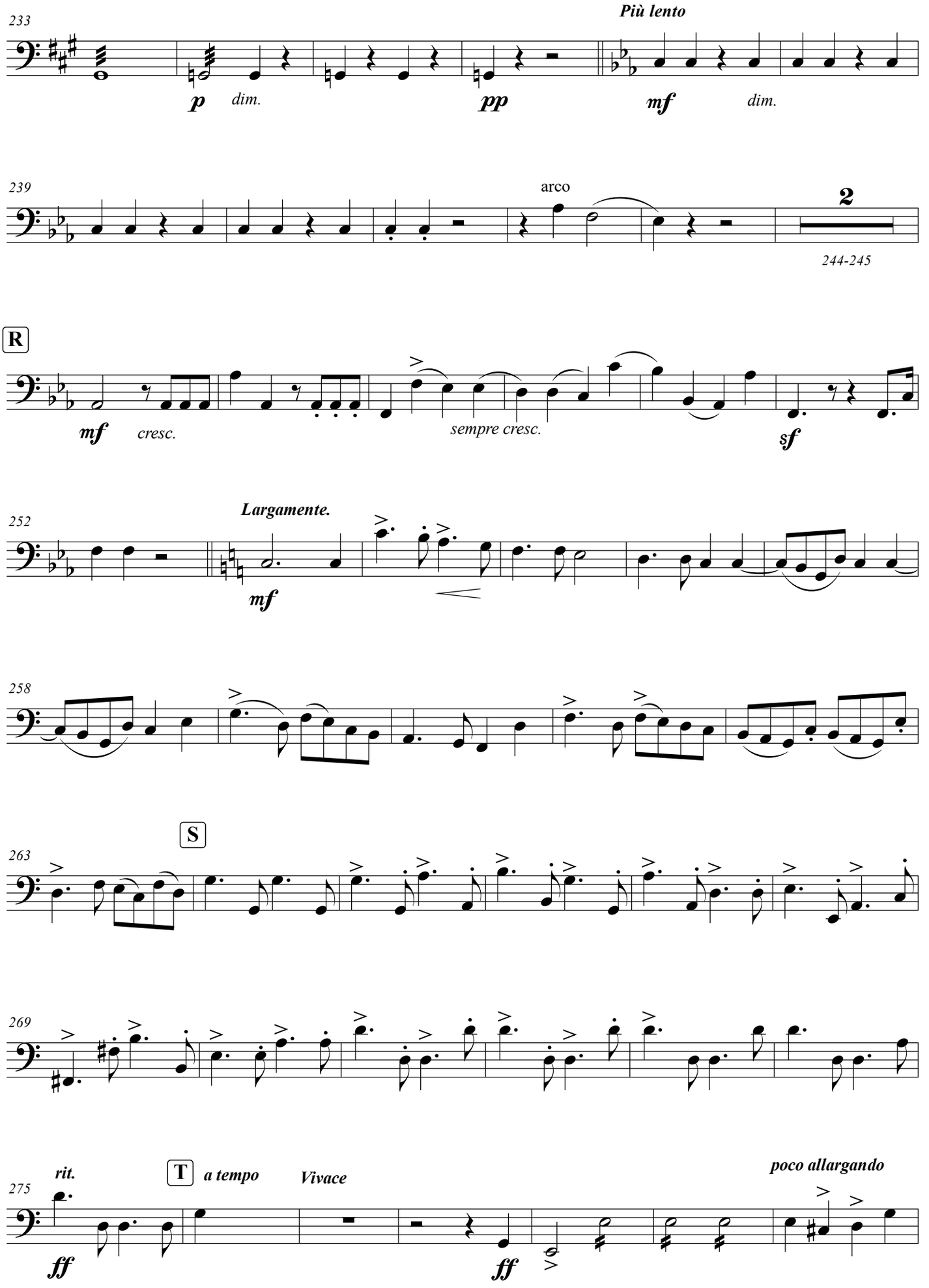
Adagio

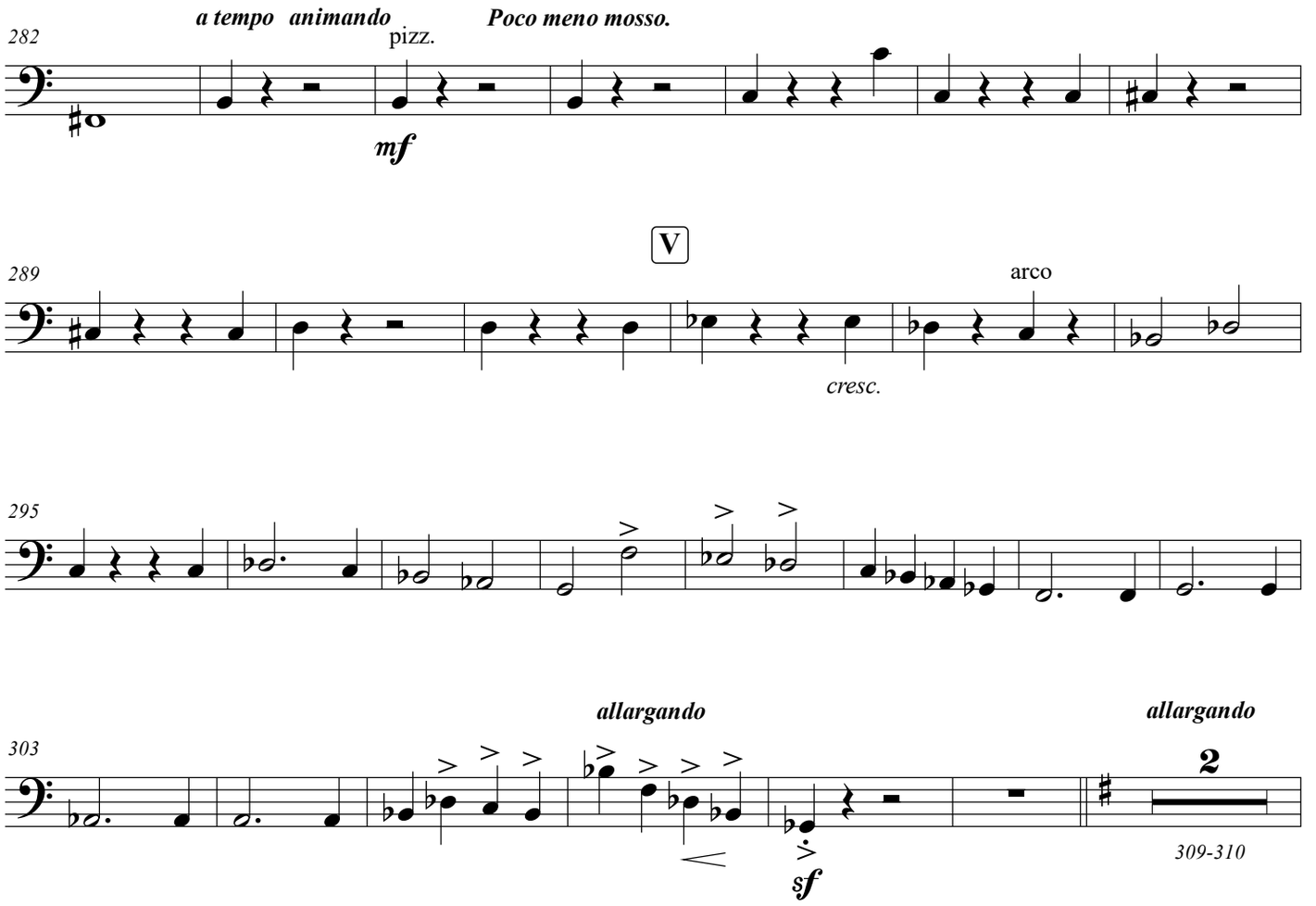


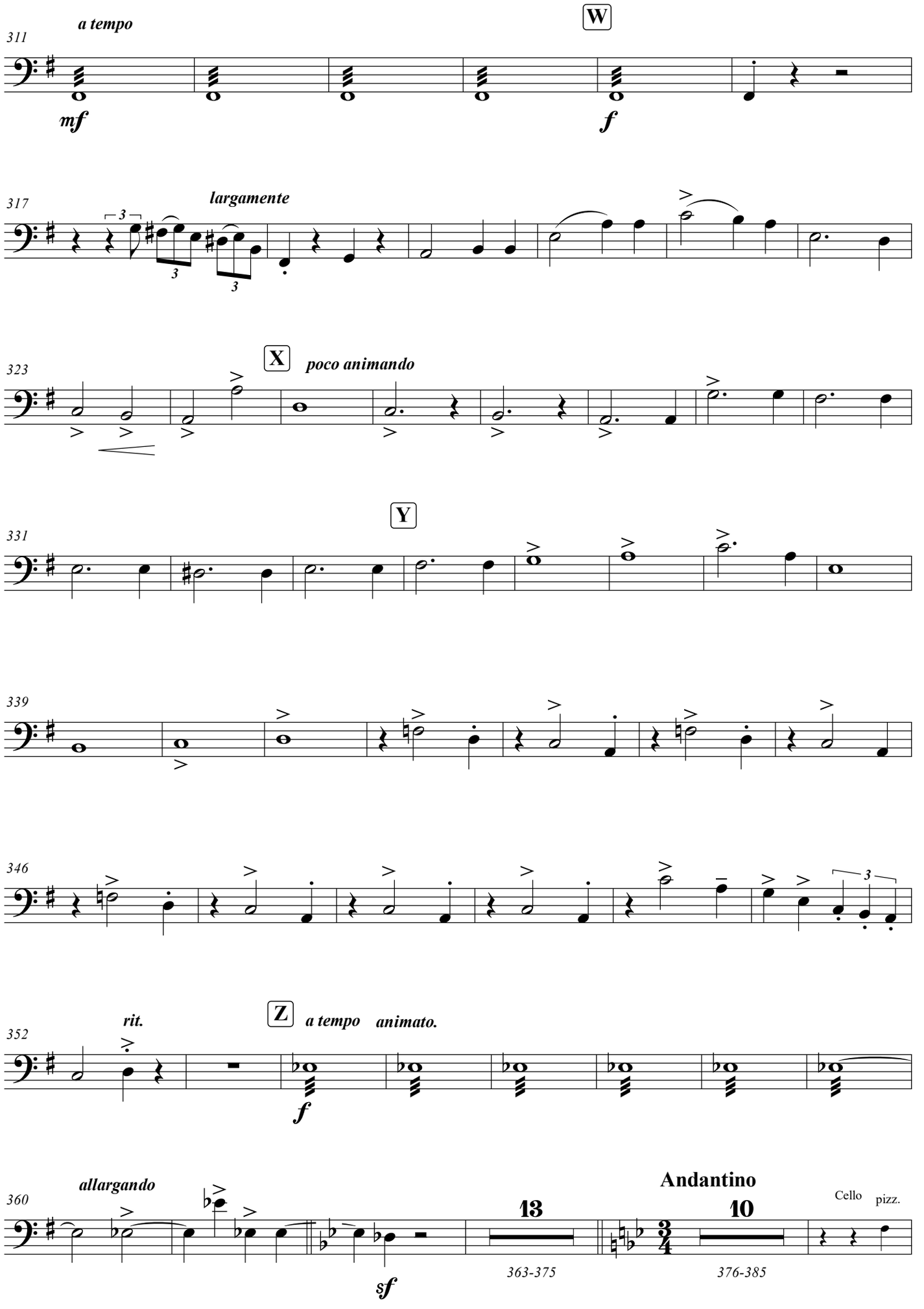

C
poco rit.
56
arco
pp
f
63
con sord.
4
64-67
Moderato tranquillo.
pp
74
82
allargando
D
a tempo
senza sord.
7
87-93
96
rit.
E
a tempo
f
104
dim.
111
animando
1
115-115

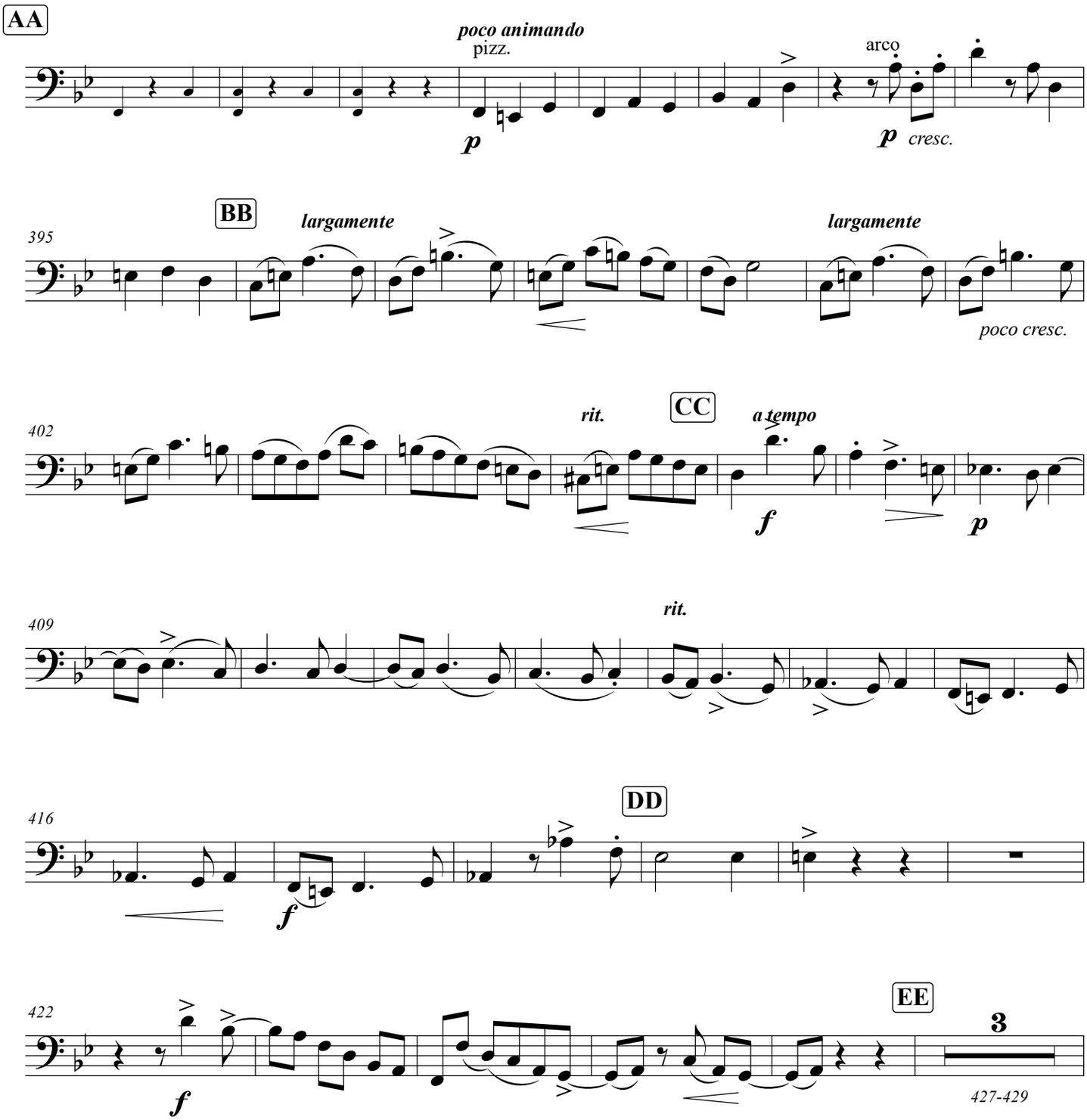

F
meno mosso
ff
dim.
124
pizz.
G
meno mosso
arco
p
132
3
134-136
p dim.
5
139-143
pizz.
148
arco
Moderato
H
mf
155
rit.
a tempo
f
p
mf
mf
162
rit. a tempo
K
p
p cresc. molto
ff
p
168
pizz.
173
5
175-179
pizz.
p

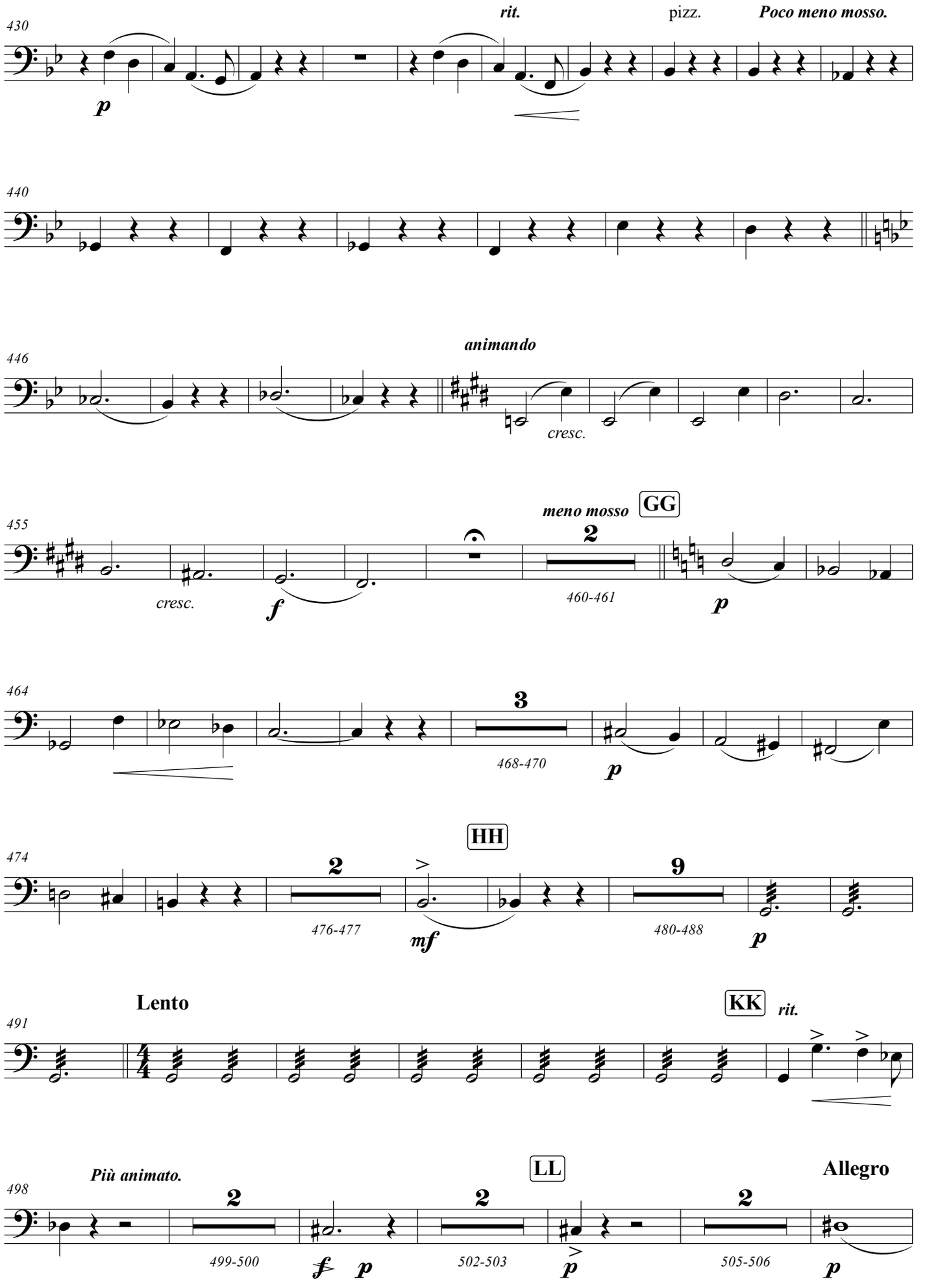

182
L
a tempo
4
186-189
p
191
dim.
sempre dim.
pp
197
Lento
arco
p
pizz.
arco
204
M
pizz.
mf dim sempre
211
O
Più mosso.
Alla marcia.
arco
mf
cresc.
f
p
mf
217
mf
222
227
P
f
dim.

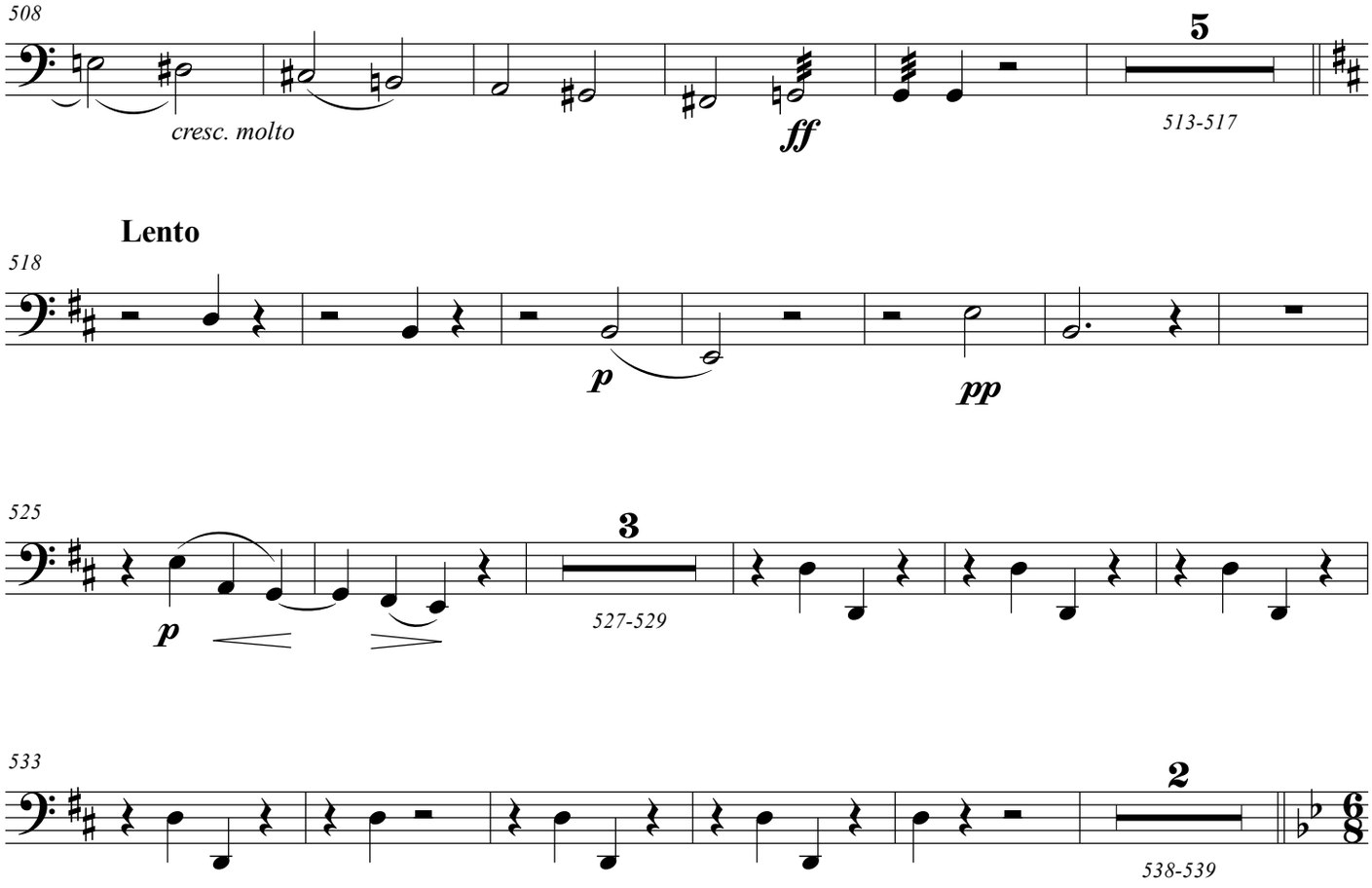

233
Più lento
p
dim.
pp
mf
dim.
239
arco
2
244-245
R
mf
cresc.
sempre cresc.
sf
252
Largamente.
mf
258
S
263
269
T
rit.
a tempo
Vivace
poco allargando
275
ff
ff

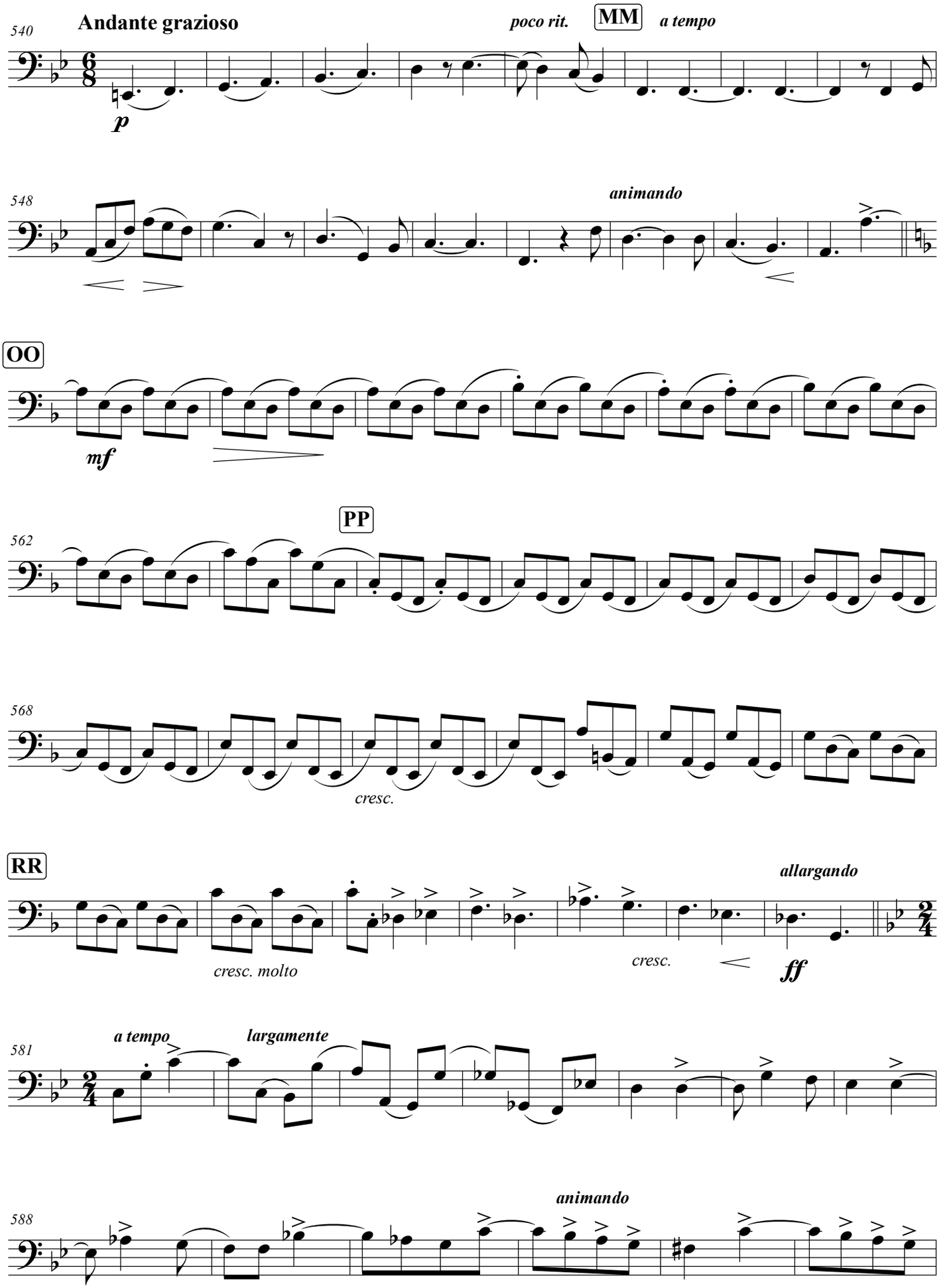

282
a tempo animando
pizz.
Poco meno mosso.
mf
289
V
arco
cresc.
295
303
allargando
allargando
sf
2
309-310

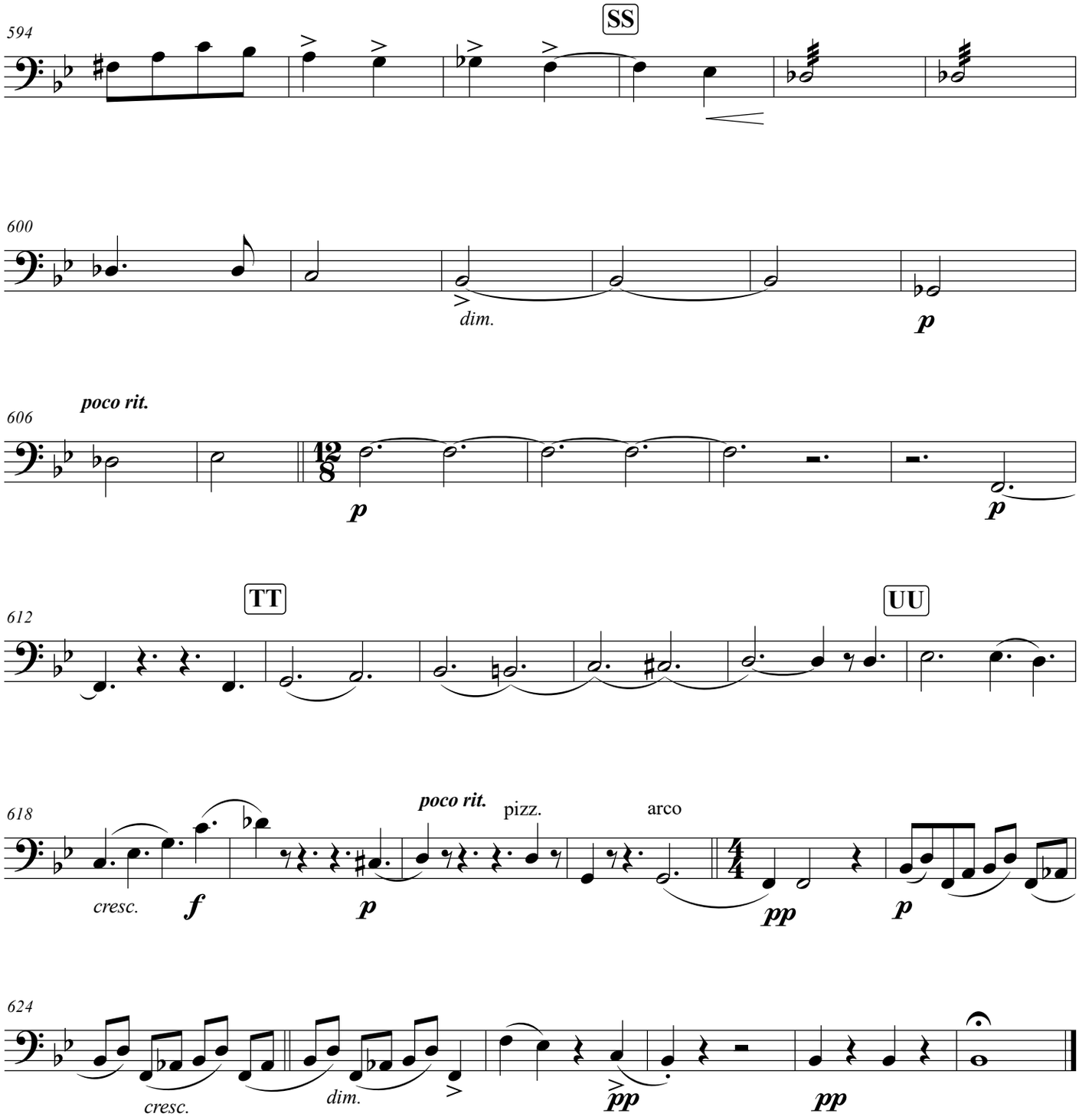

311
a tempo
W
mf
f
317
largamente
323
X
poco animando
331
Y
339
346
352
rit.
Z
a tempo animato.
f
360
allargando
13
363-375
Andantino
10
376-385
Cello pizz.
sf


AA
poco animando
pizz.
p
arco
p cresc.
BB
largamente
395
largamente
poco cresc.
rit.
CC
a tempo
402
f
p
rit.
409
DD
416
f
EE
422
f
3
427-429


430
rit.
pizz.
Poco meno mosso.
p
440
446
animando
cresc.
455
meno mosso
GG
2
460-461
cresc.
f
p
464
3
468-470
p
474
HH
2
476-477
mf
9
480-488
p
491
Lento
KK
rit.
4/4
498
Più animato.
LL
Allegro
2
499-500
f p
502-503
p
505-506
p


508
cresc. molto
ff
5
513-517
Lento
518
p
pp
525
p
3
527-529
533
2
538-539


Andante grazioso
poco rit.
MM
a tempo
p
animando
OO
mf
PP
cresc.
RR
allargando
cresc. molto
cresc.
ff
a tempo
largamente
animando


594
SS
600
dim.
p
606
poco rit.
p
p
612
TT
UU
618
poco rit.
pizz.
arco
cresc.
f
p
pp
p
624
cresc.
dim.
pp
pp

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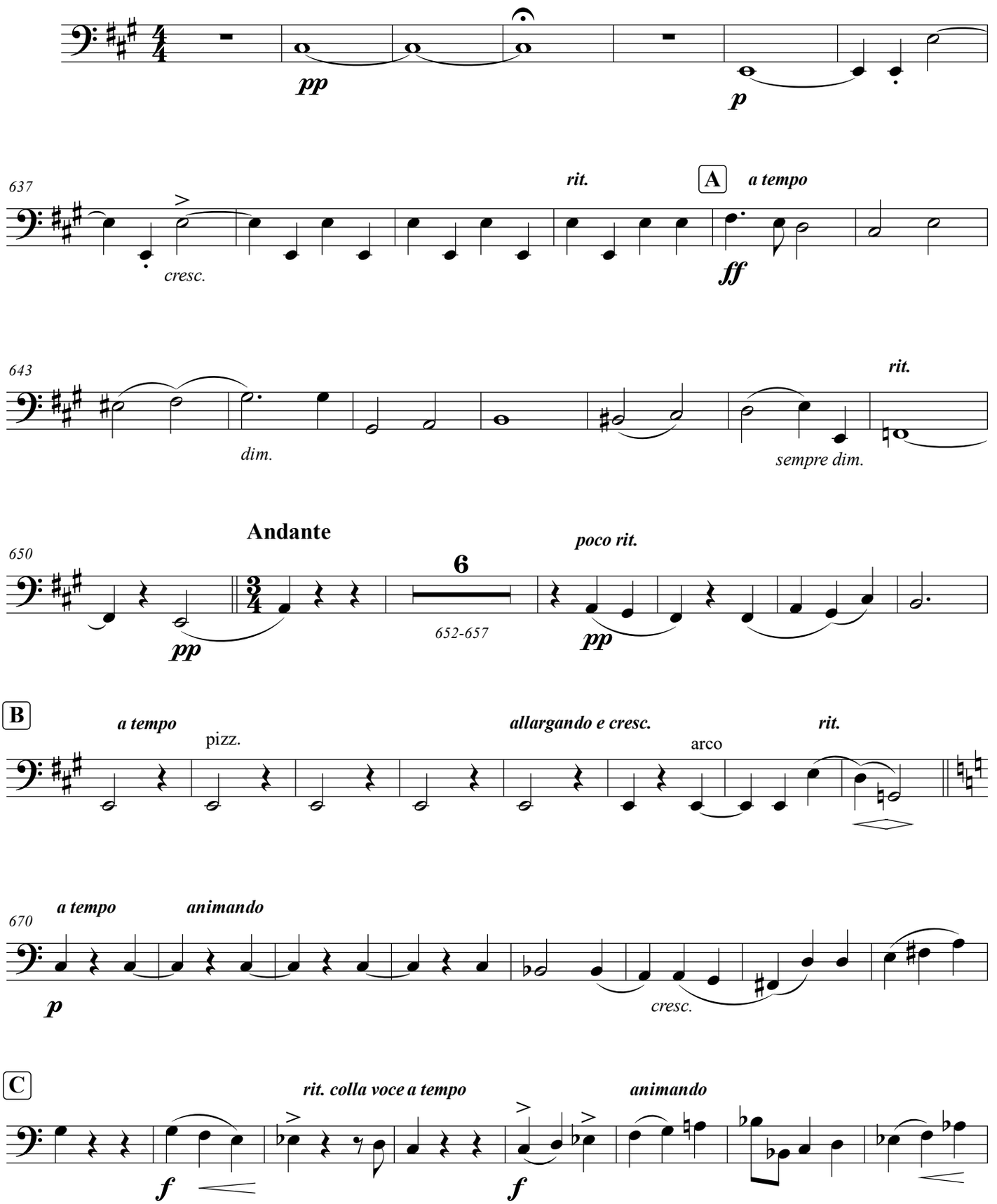
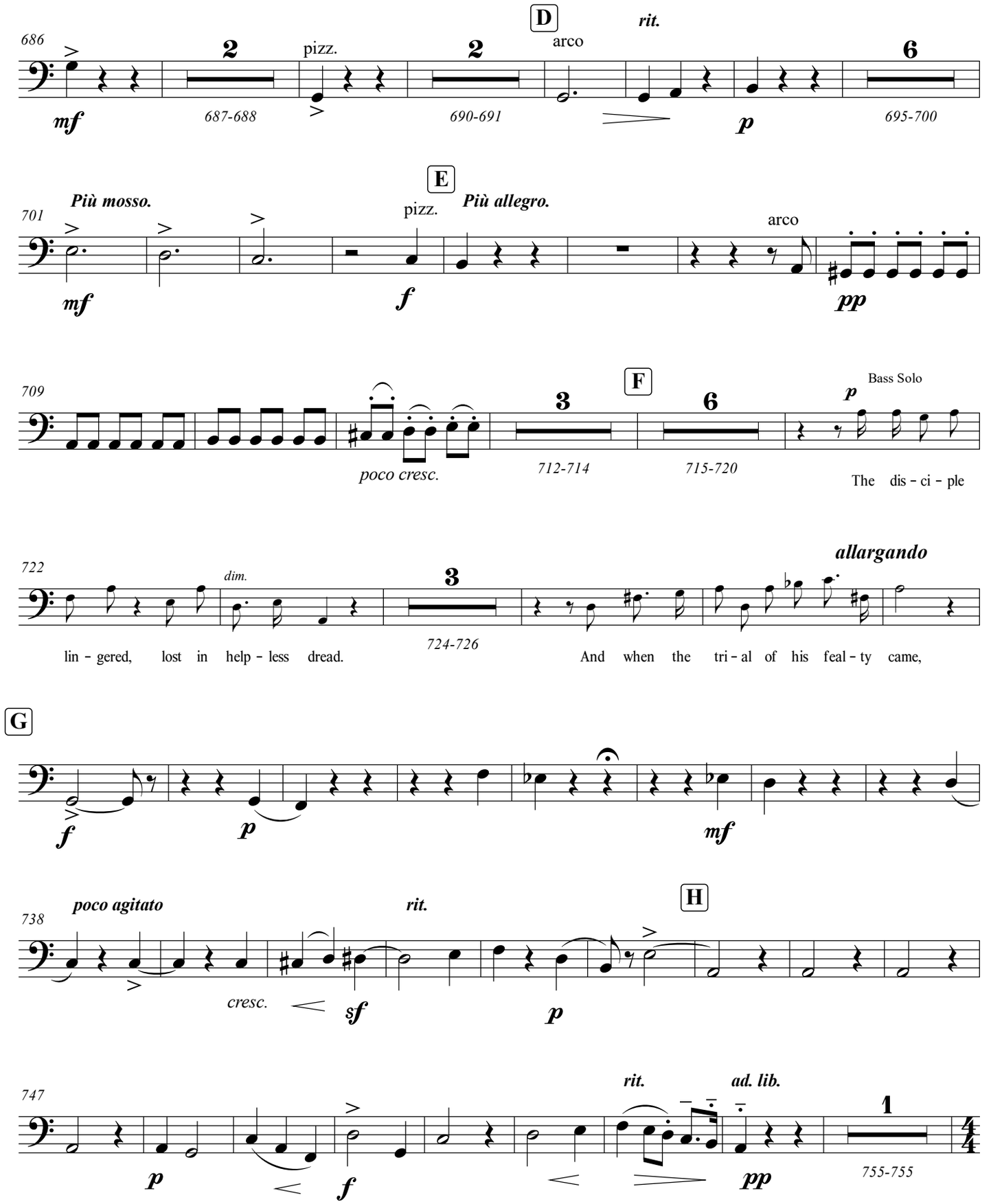
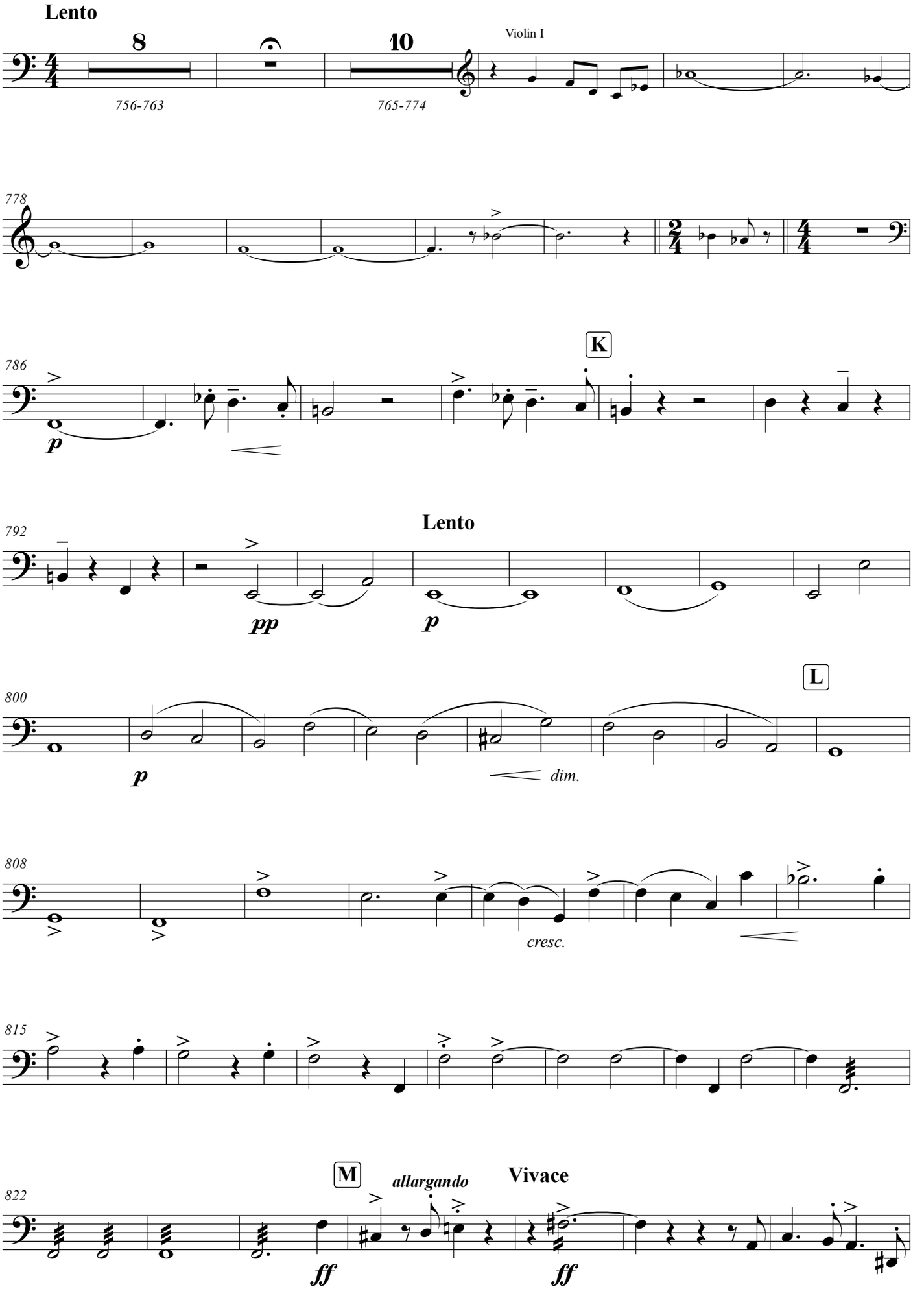
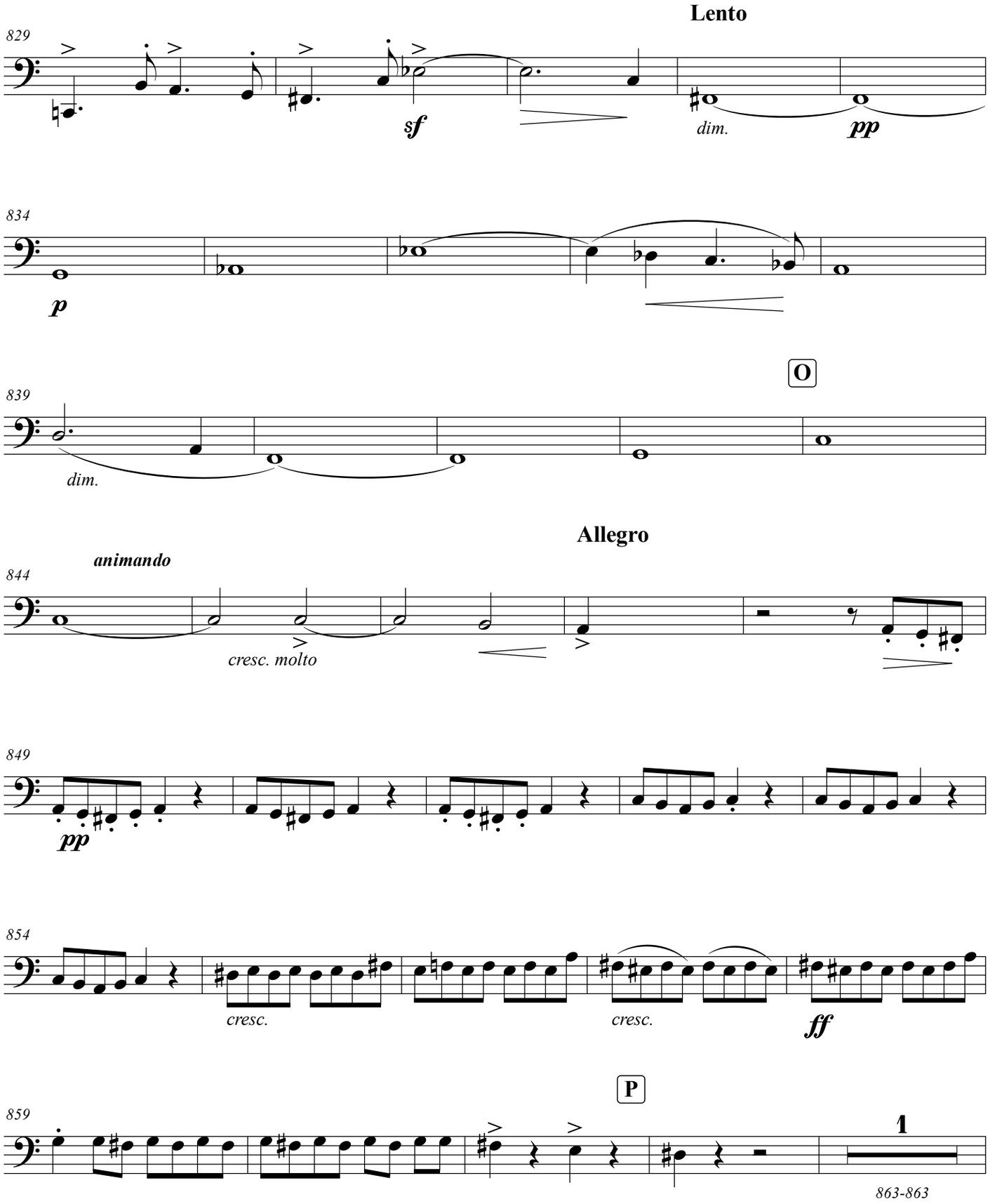
PART II

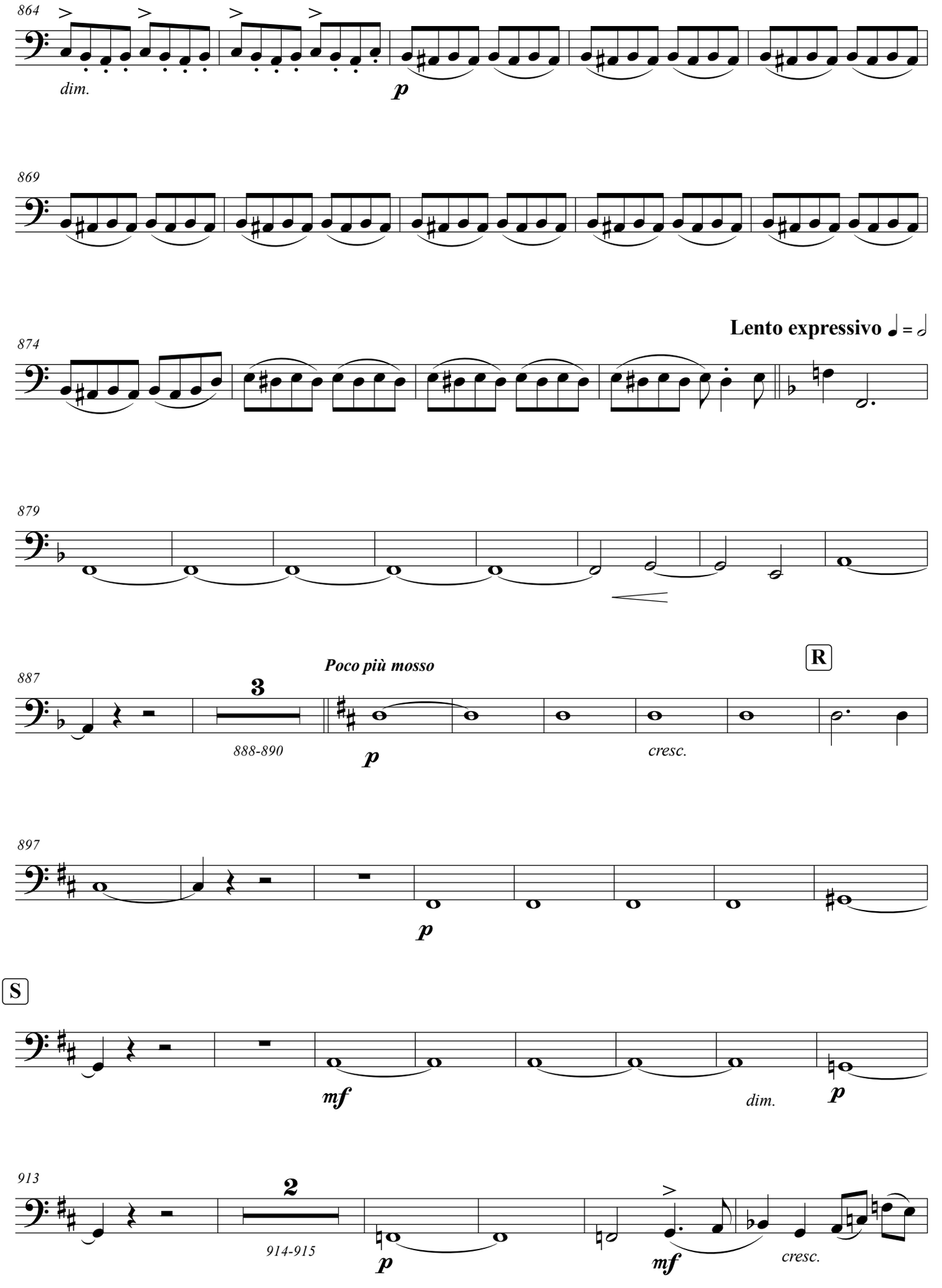
Adagio

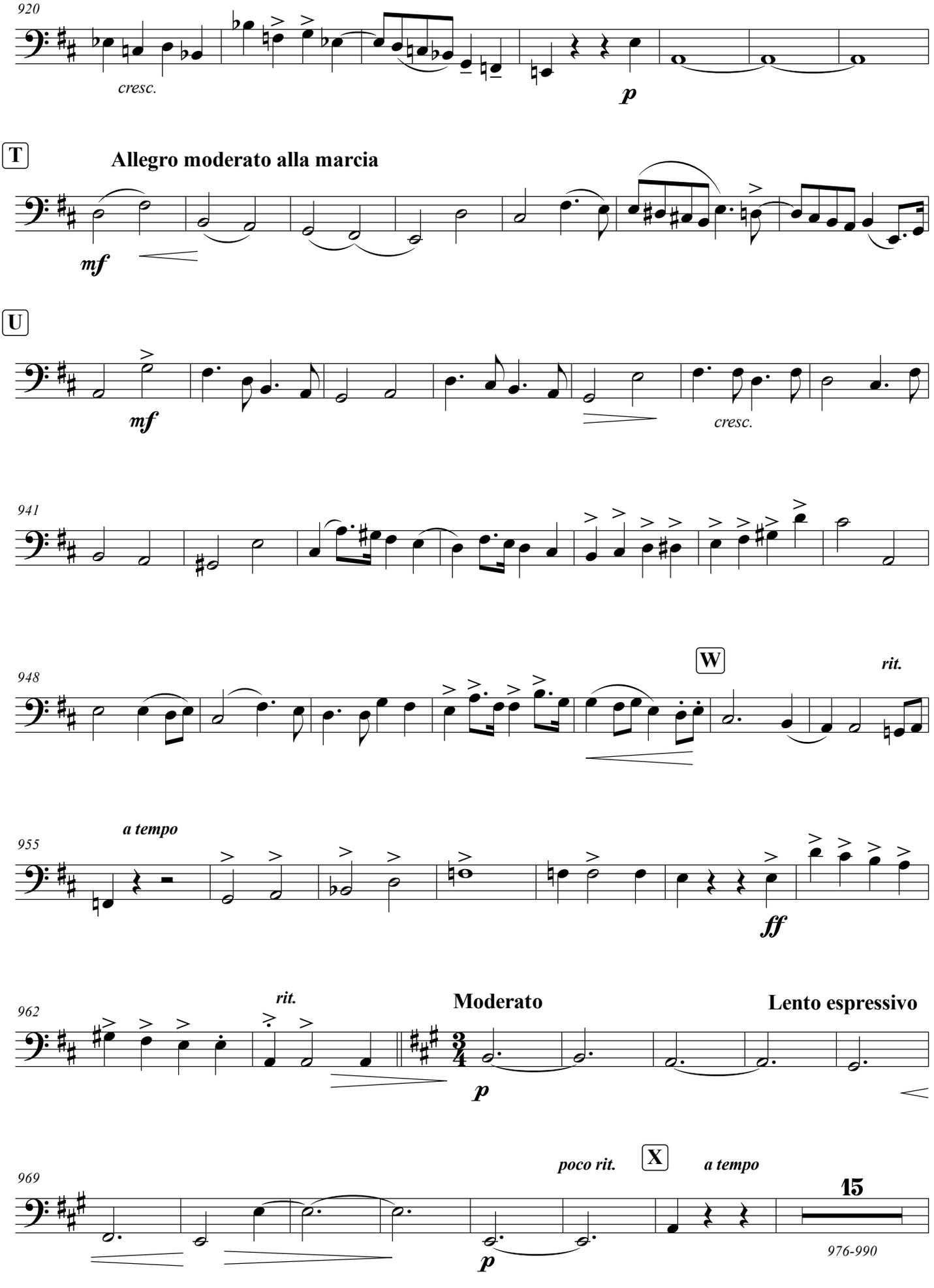


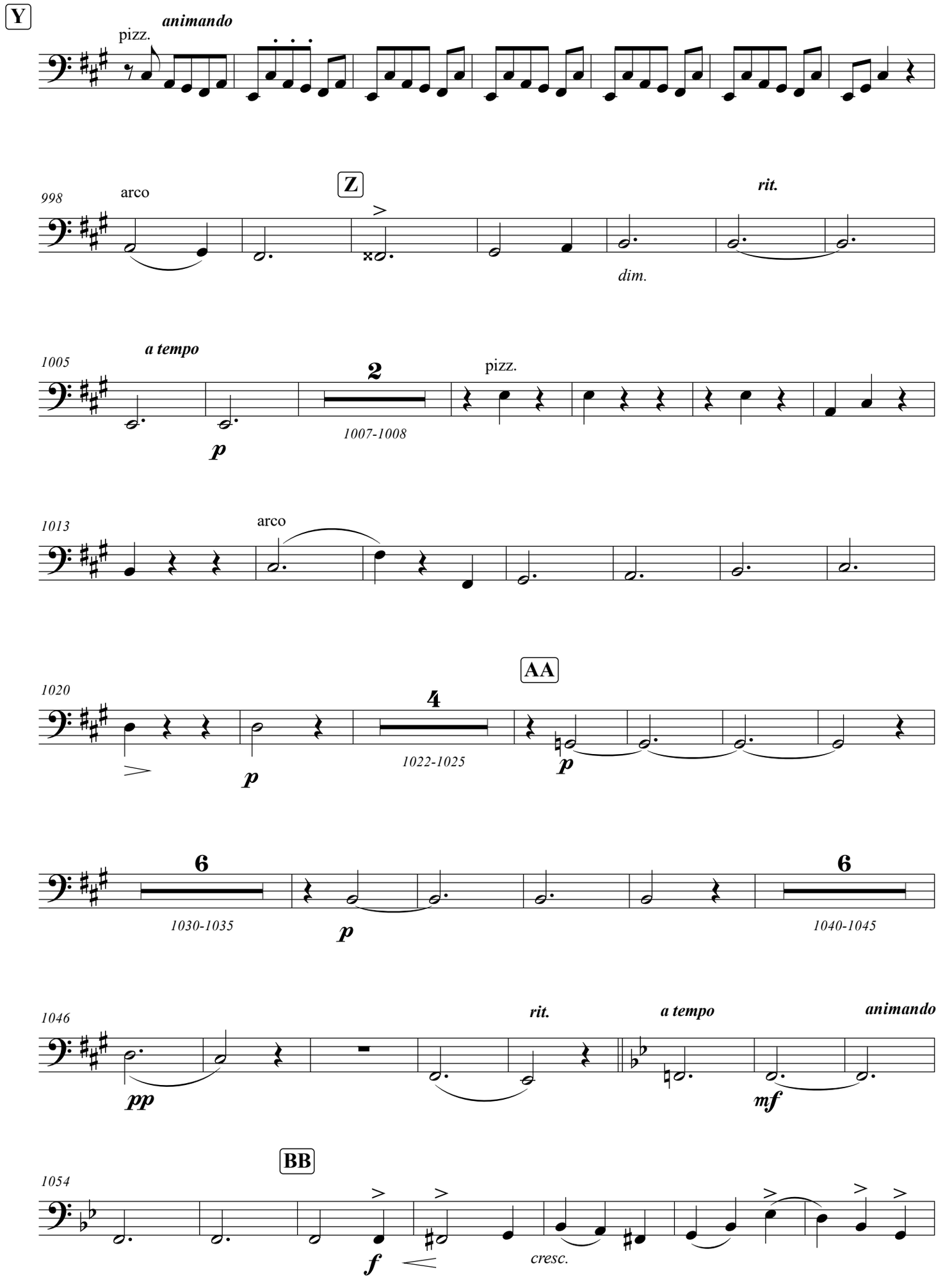

686
D
rit.
pizz.
arco
2
2
6
mf
687-688
690-691
p
695-700
Più mosso.
701
pizz.
Più allegro.
arco
E
mf
f
pp
709
F
Bass Solo
3
6
p
poco cresc.
712-714
715-720
The dis - ci - ple
allargando
722
dim.
3
724-726
lin - gered, lost in help - less dread.
And when the tri - al of his feal - ty came,
G
f
p
mf
poco agitato
rit.
738
H
cresc.
sf
p
rit.
ad. lib.
747
1
p
f
pp
755-755

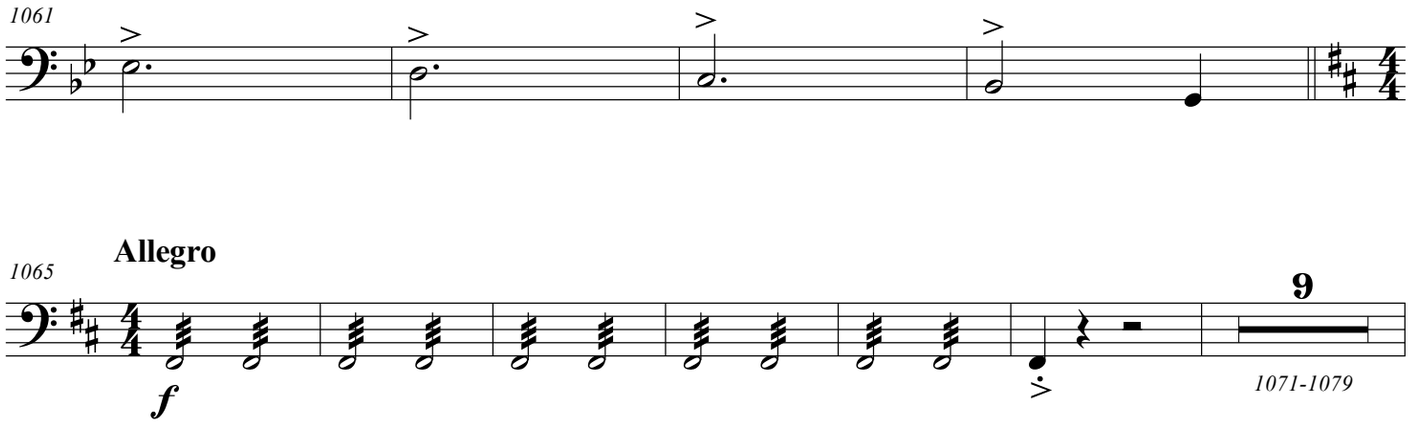

Lento
8
10
Violin I
756-763
765-774
778
786
K
p
792
Lento
pp
p
800
L
p
dim.
808
cresc.
815
822
M
allargando
Vivace
ff
ff


Lento
829
sf
dim.
pp
834
p
839
O
dim.
Allegro
844
animando
cresc. molto
849
pp
854
cresc.
cresc.
ff
859
P
1
863-863

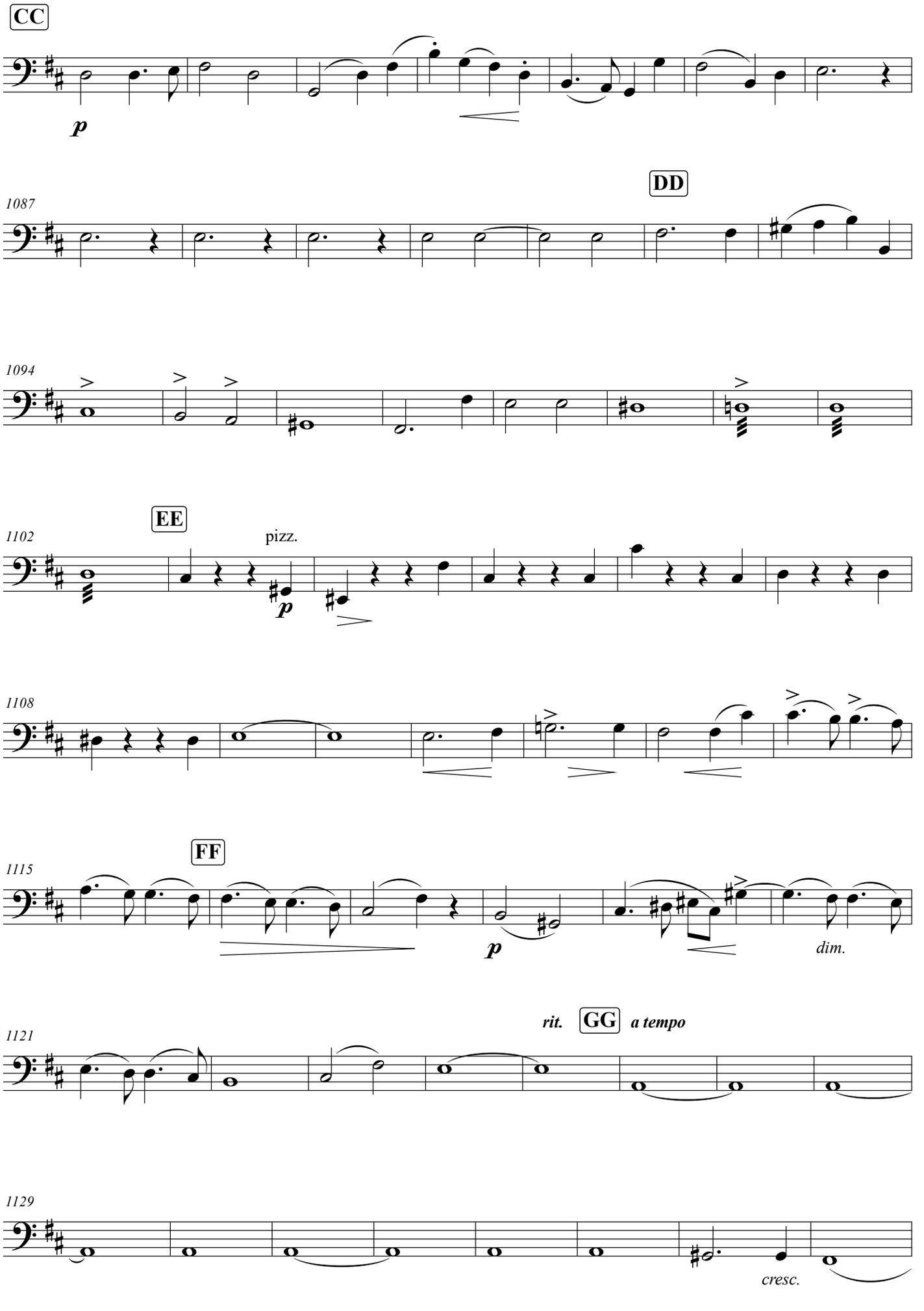

864
dim.
p
869
Lento expressivo ♩ = 𝅗𝅥
874
879
Poco più mosso
R
887
3
888-890
p
cresc.
897
p
S
mf
dim.
p
913
2
914-915
p
mf
cresc.

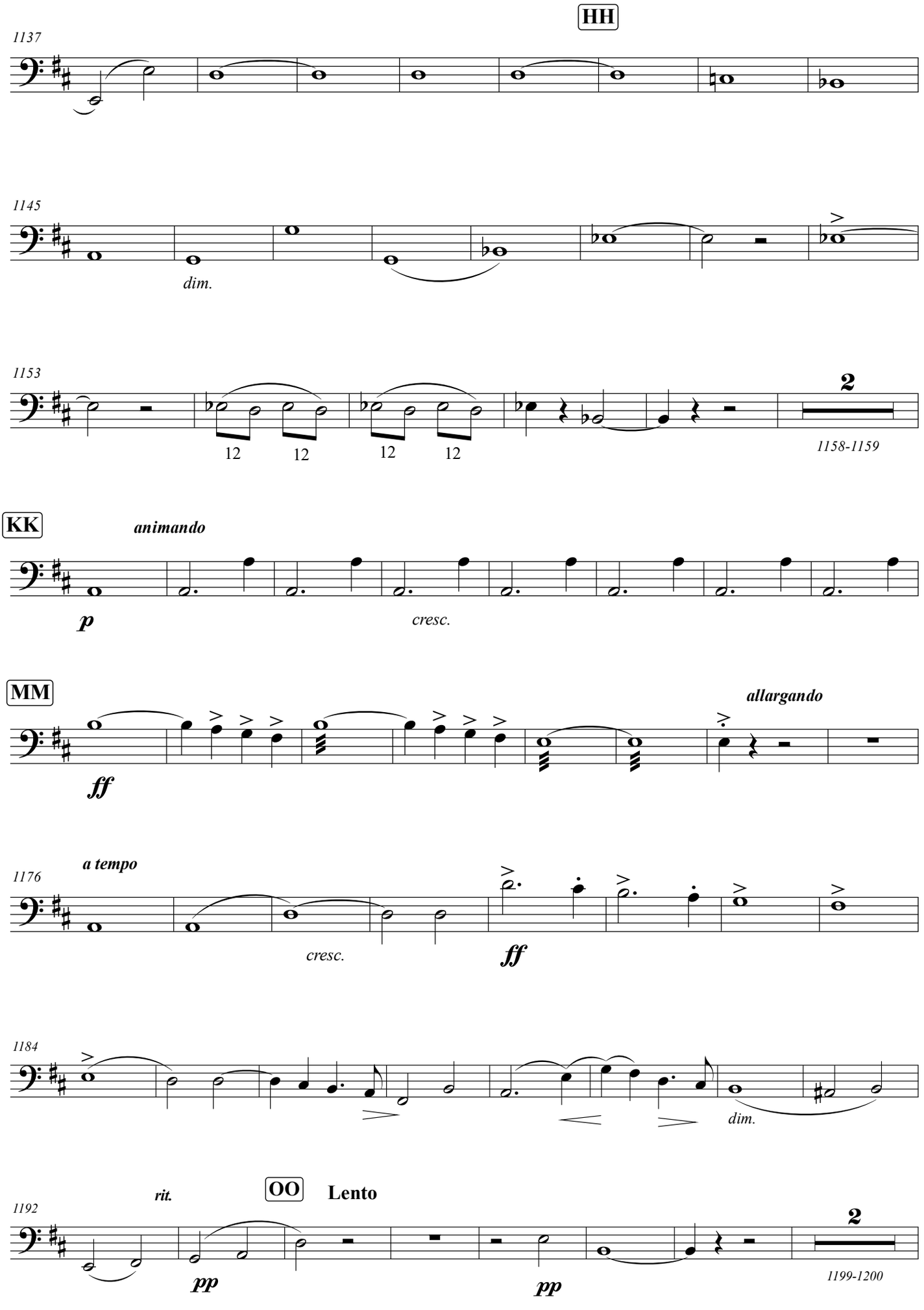

920
cresc.
p
T
Allegro moderato alla marcia
mf
U
mf
cresc.
941
948
W
rit.
a tempo
955
ff
962
rit.
Moderato
Lento espressivo
p
969
poco rit.
X
a tempo
15
p
976-990

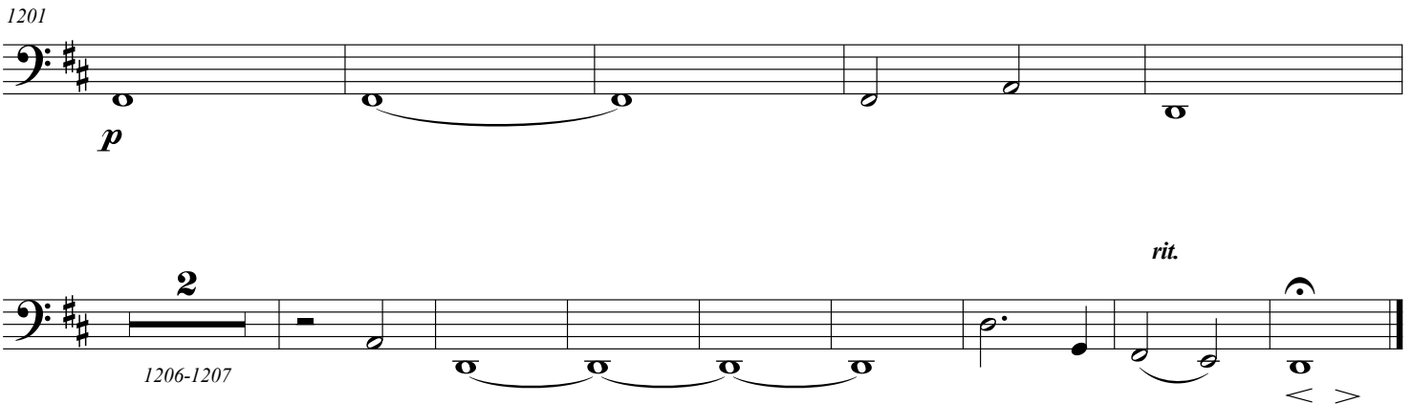

Y
animando
pizz.
998
arco
Z
rit.
dim.
1005
a tempo
2
pizz.
1007-1008
p
1013
arco
1020
AA
4
1022-1025
p
p
6
1030-1035
p
6
1040-1045
1046
rit.
a tempo
animando
pp
mf
BB
1054
f
cresc.


1061

Allegro
1065
f
9
1071-1079


CC
p
1087
DD
1094
1102
EE
pizz.
p
1108
1115
FF
p
dim.
1121
rit.
GG
a tempo
1129
cresc.


HH
1137
1145
dim.
1153
12
12
12
12
2
1158-1159
KK
animando
p
cresc.
MM
allargando
ff
a tempo
1176
cresc.
ff
1184
dim.
rit.
OO
Lento
1192
pp
pp
2
1199-1200


1201
p
2
1206-1207
rit.

ENGLISH HERITAGE

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