The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Viola

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

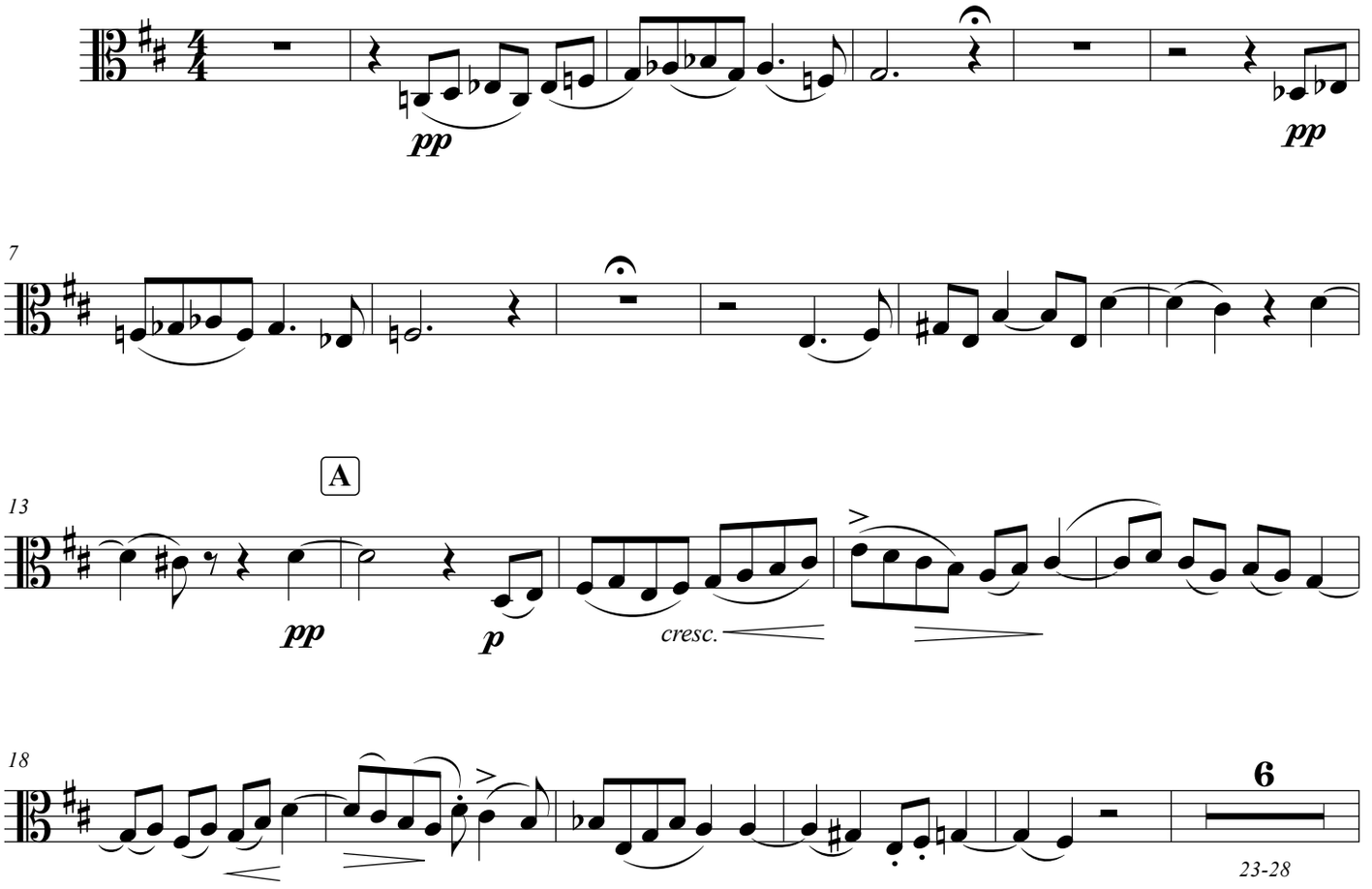
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

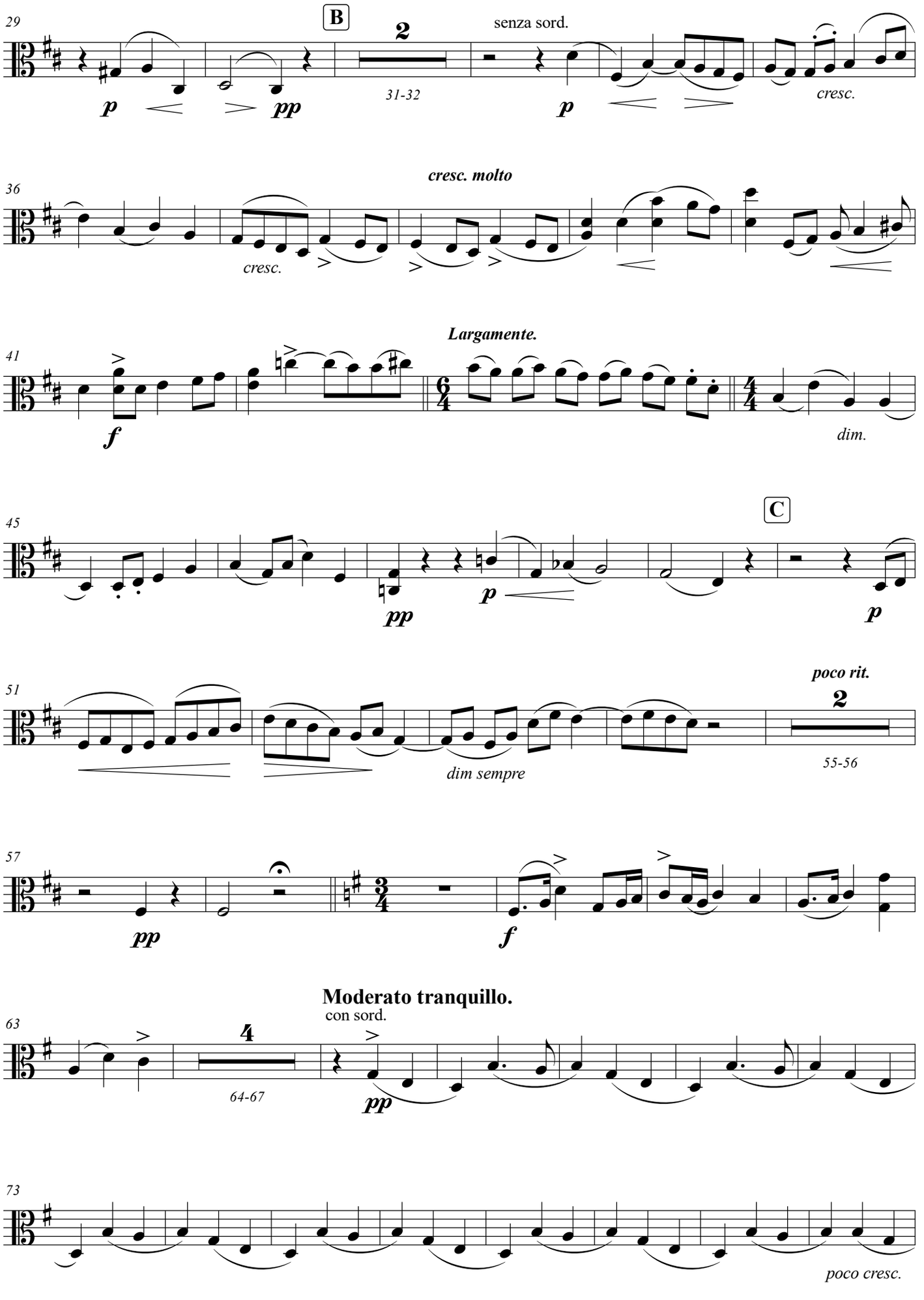
The Love That Casteth Out Fear

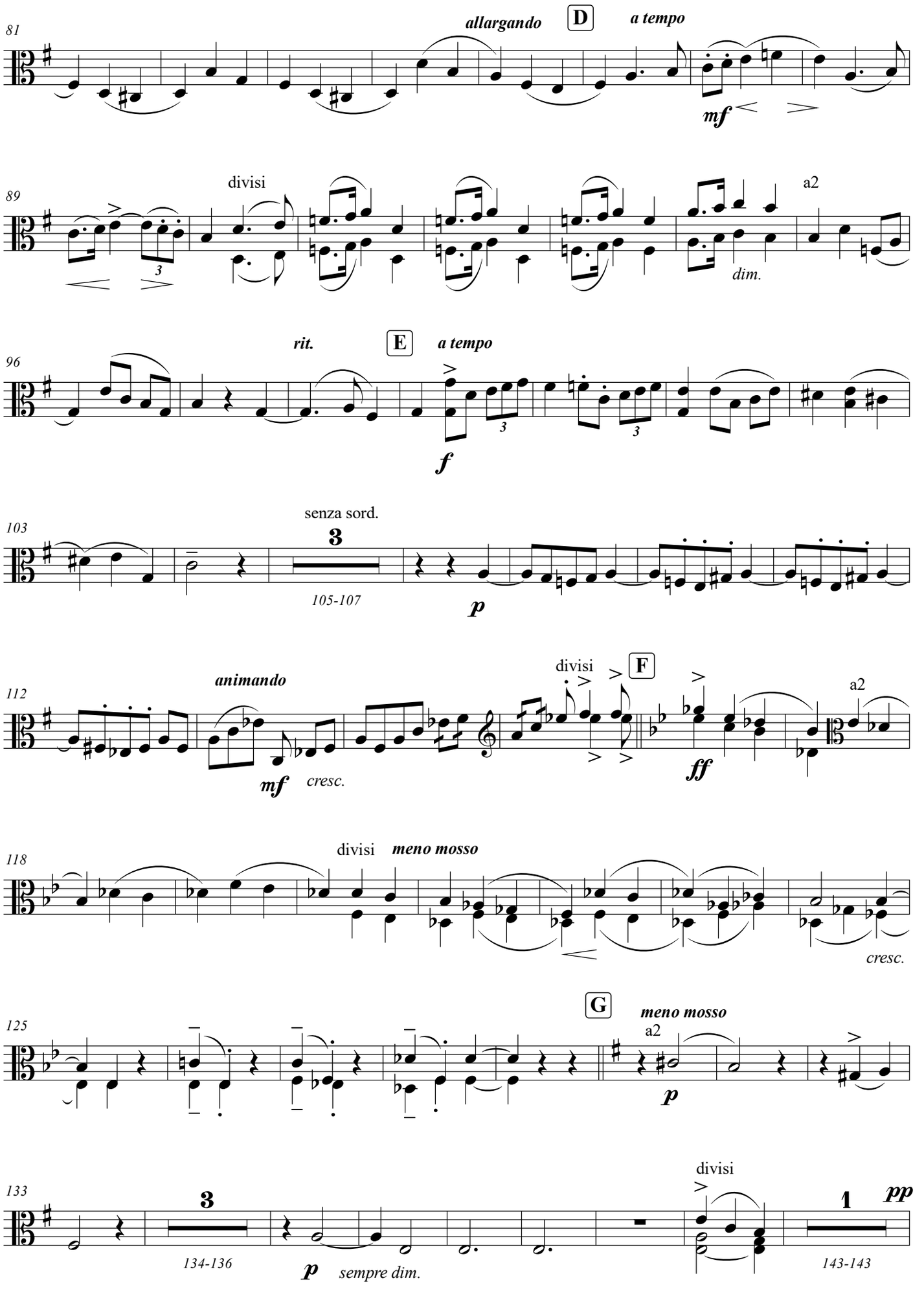
C. HUBERT H. PARRY

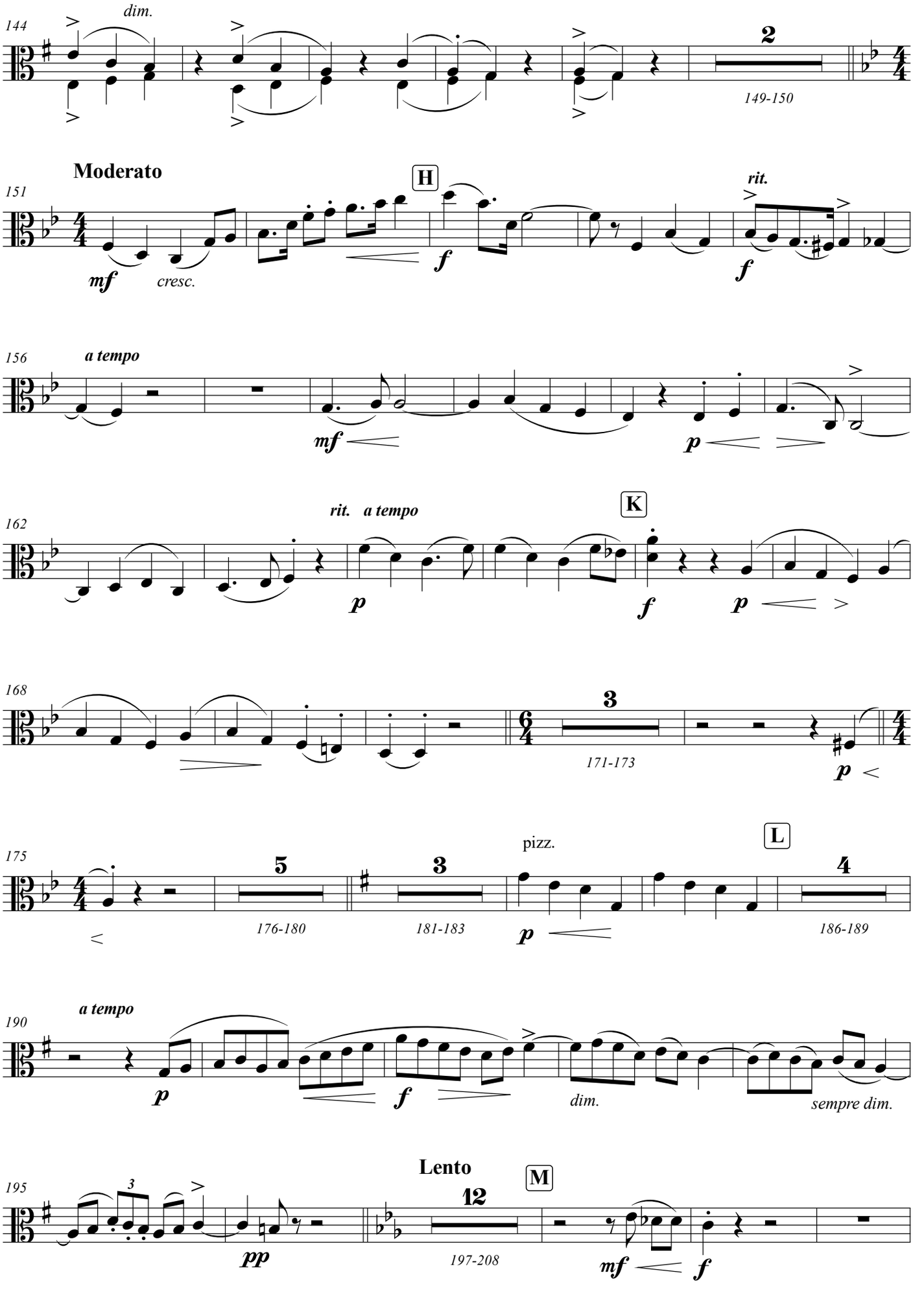
PART I

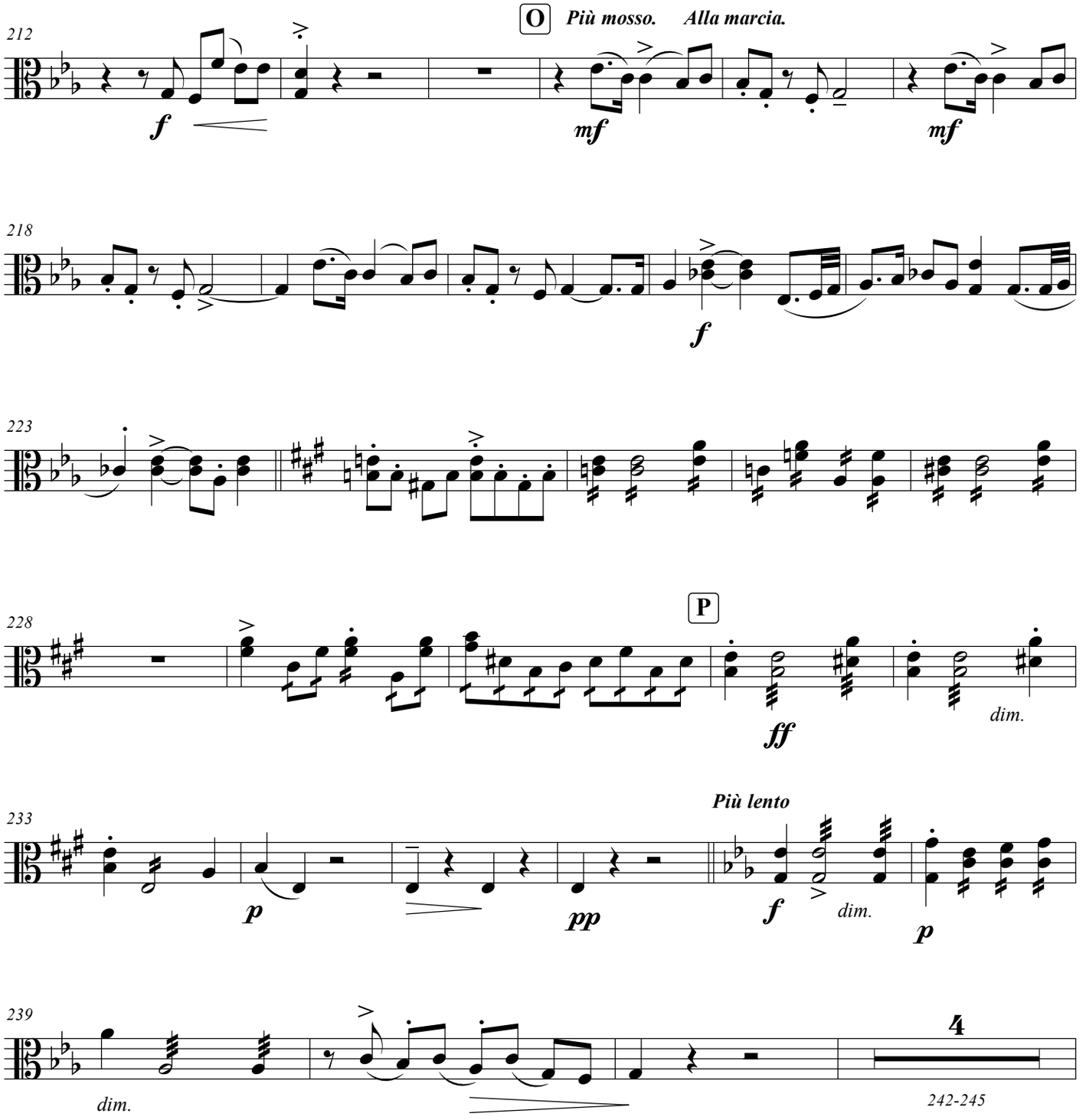
Adagio

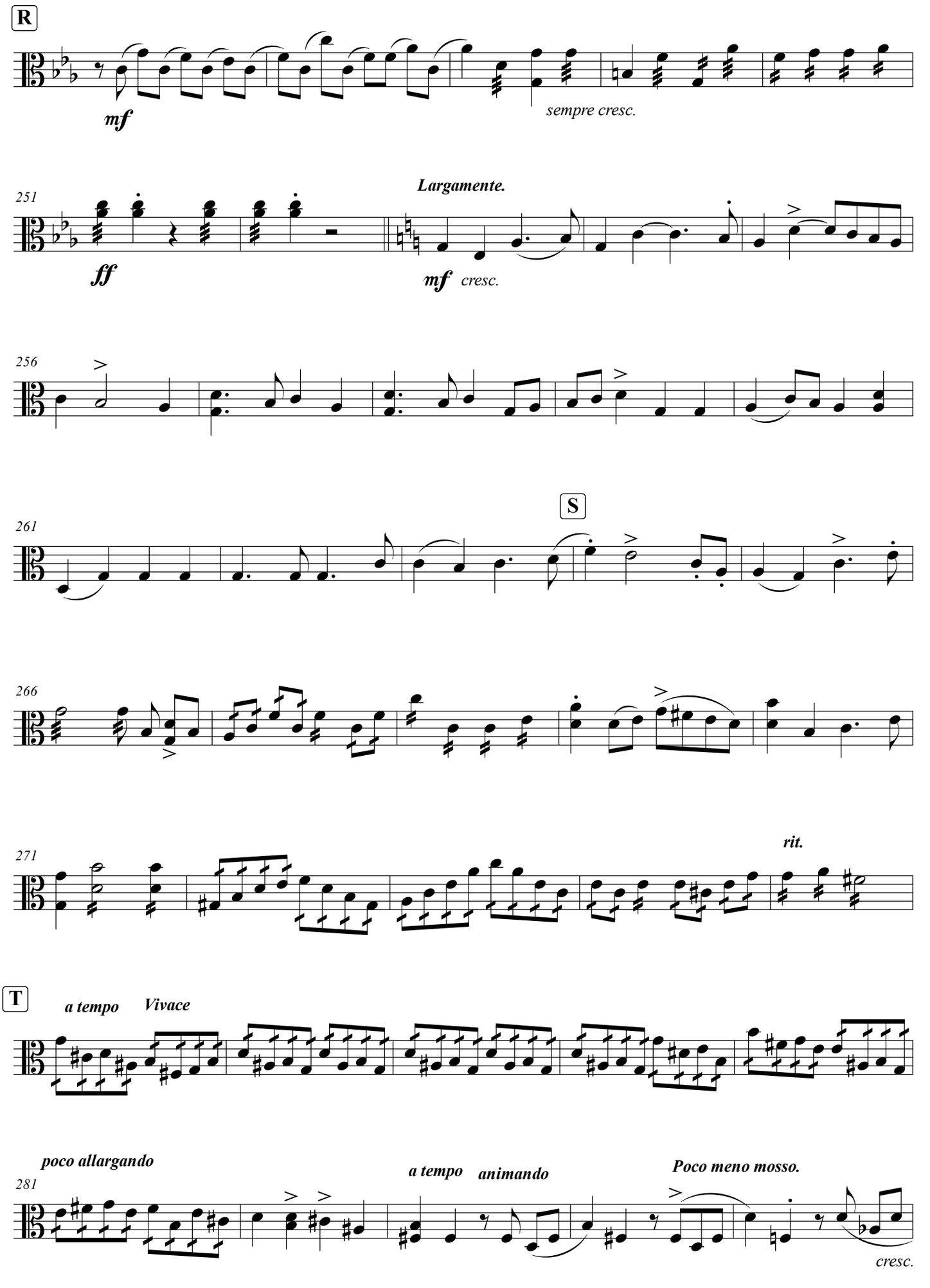


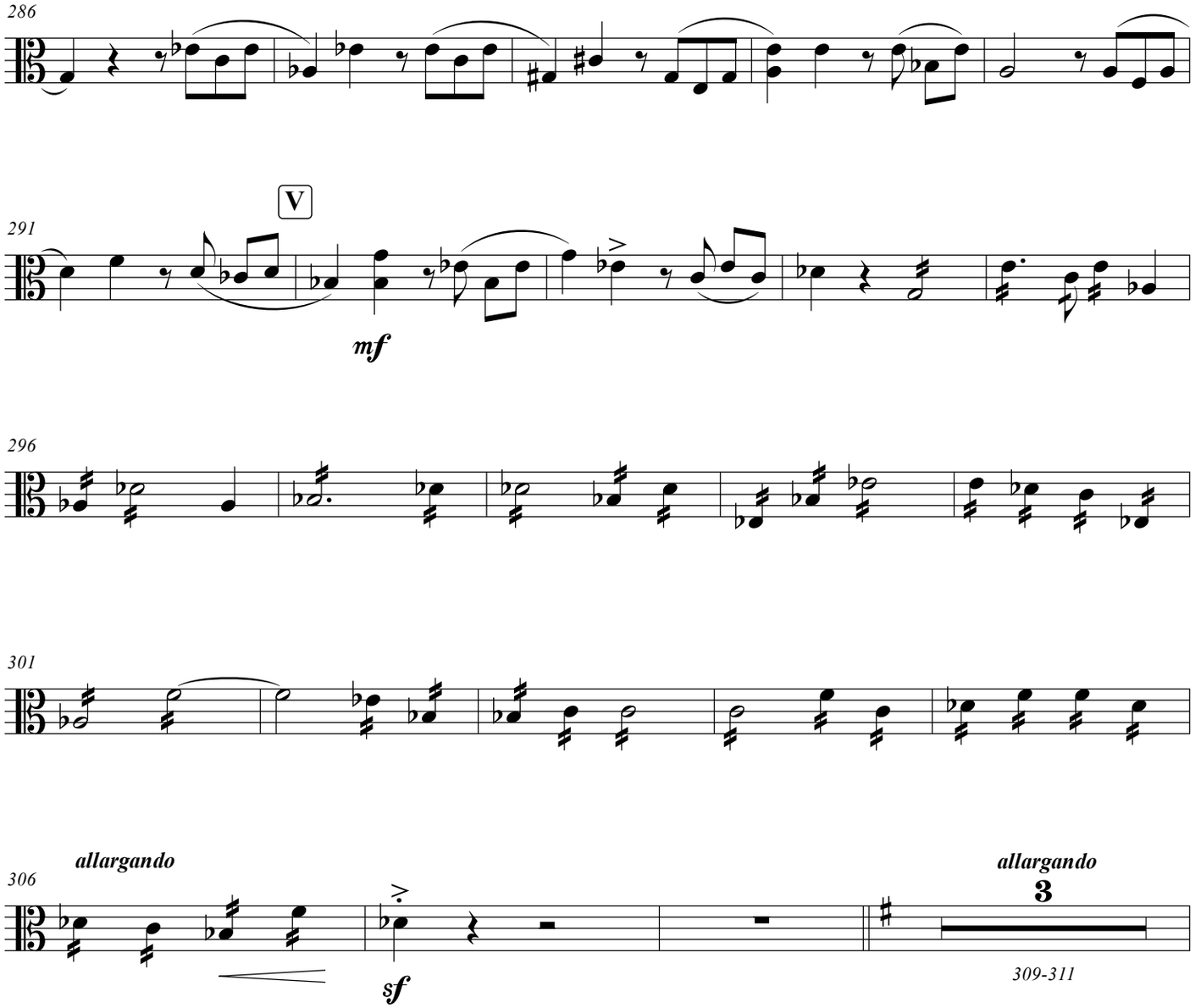

29
B
2
senza sord.
31-32
p
pp
p
cresc.
36
cresc. molto
cresc.
41
Largamente.
f
dim.
45
C
pp
p
p
51
poco rit.
2
dim sempre
55-56
57
pp
f
Moderato tranquillo.
con sord.
63
4
64-67
pp
73
poco cresc.

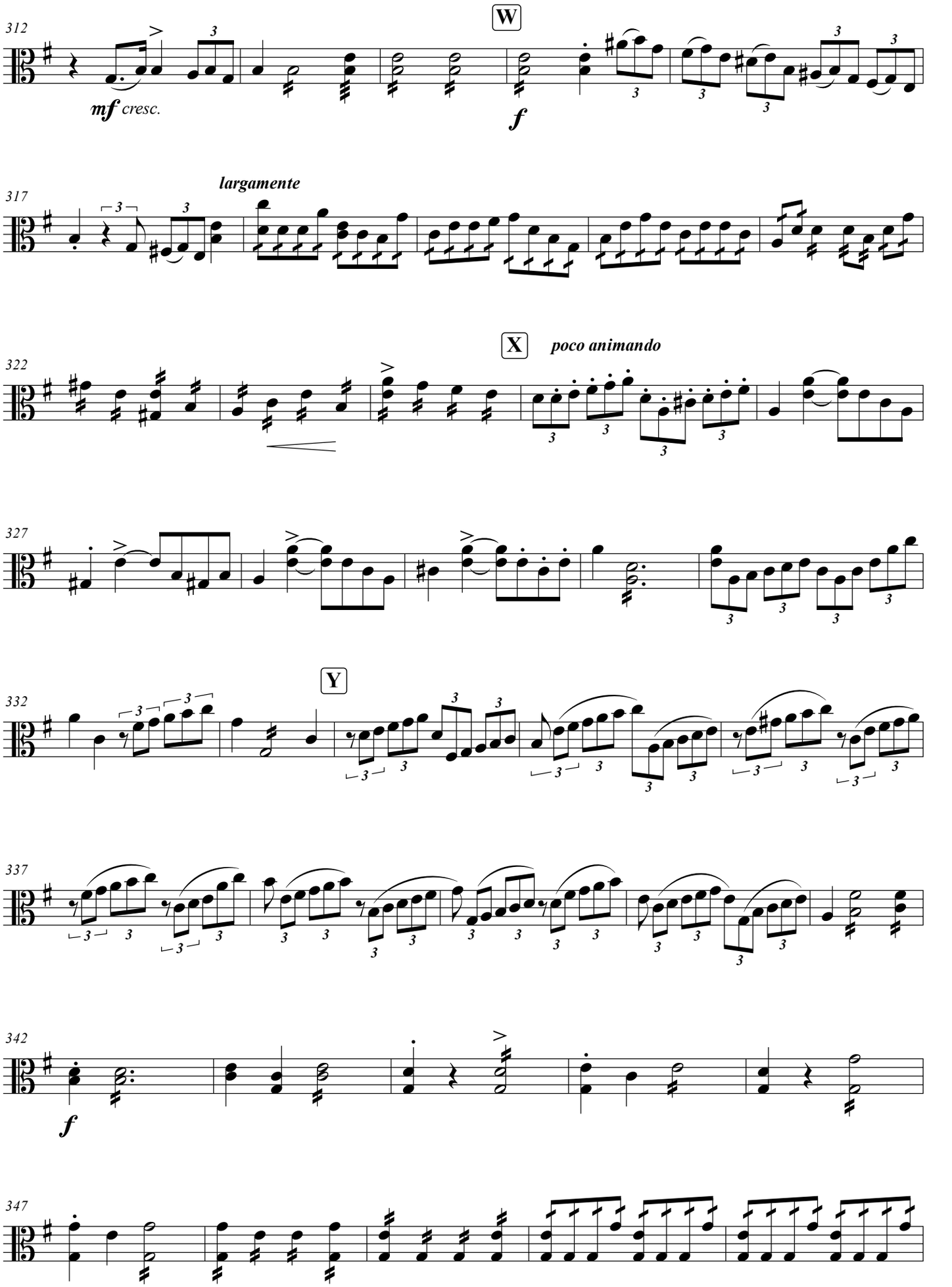

81
allargando
D
a tempo
mf
89
divisi
a2
dim.
96
rit.
E
a tempo
f
103
senza sord.
3
105-107
p
112
animando
mf
cresc.
divisi
F
ff
a2
118
divisi
meno mosso
cresc.
125
G
meno mosso
a2
p
133
3
134-136
p
sempre dim.
divisi
1
pp
143-143

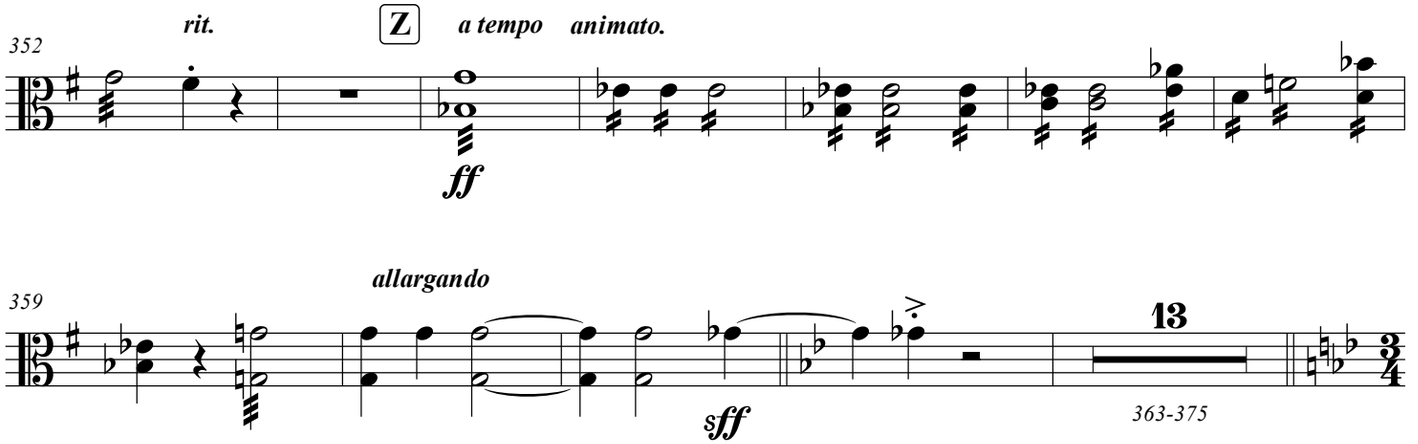

144
dim.
2
149-150
Moderato
151
H
mf
cresc.
f
rit.
f
156
a tempo
mf
p
162
rit.
a tempo
K
p
f
p
168
3
171-173
p
175
5
176-180
3
181-183
pizz.
p
L
4
186-189
190
a tempo
p
f
dim.
sempre dim.
195
3
pp
Lento
M
12
197-208
mf
f


212
O
Più mosso. Alla marcia.
f
mf
mf
218
f
223
P
228
ff
dim.
233
Più lento
p
pp
f
dim.
p
239
dim.
4
242-245

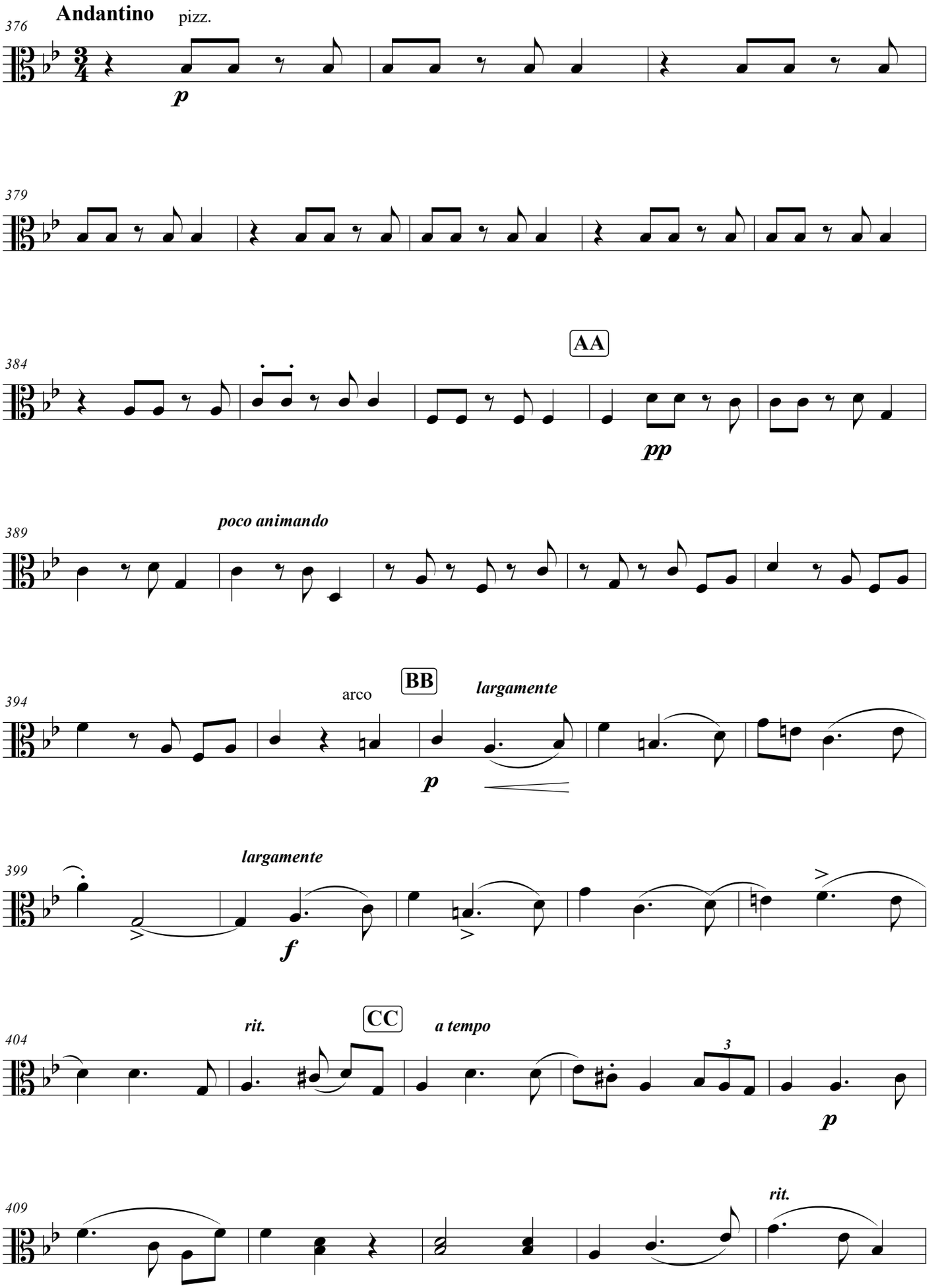

R
mf
sempre cresc.
251
Largamente.
ff
mf cresc.
256
S
261
266
271
rit.
T
a tempo Vivace
poco allargando
281
a tempo animando
Poco meno mosso.
cresc.

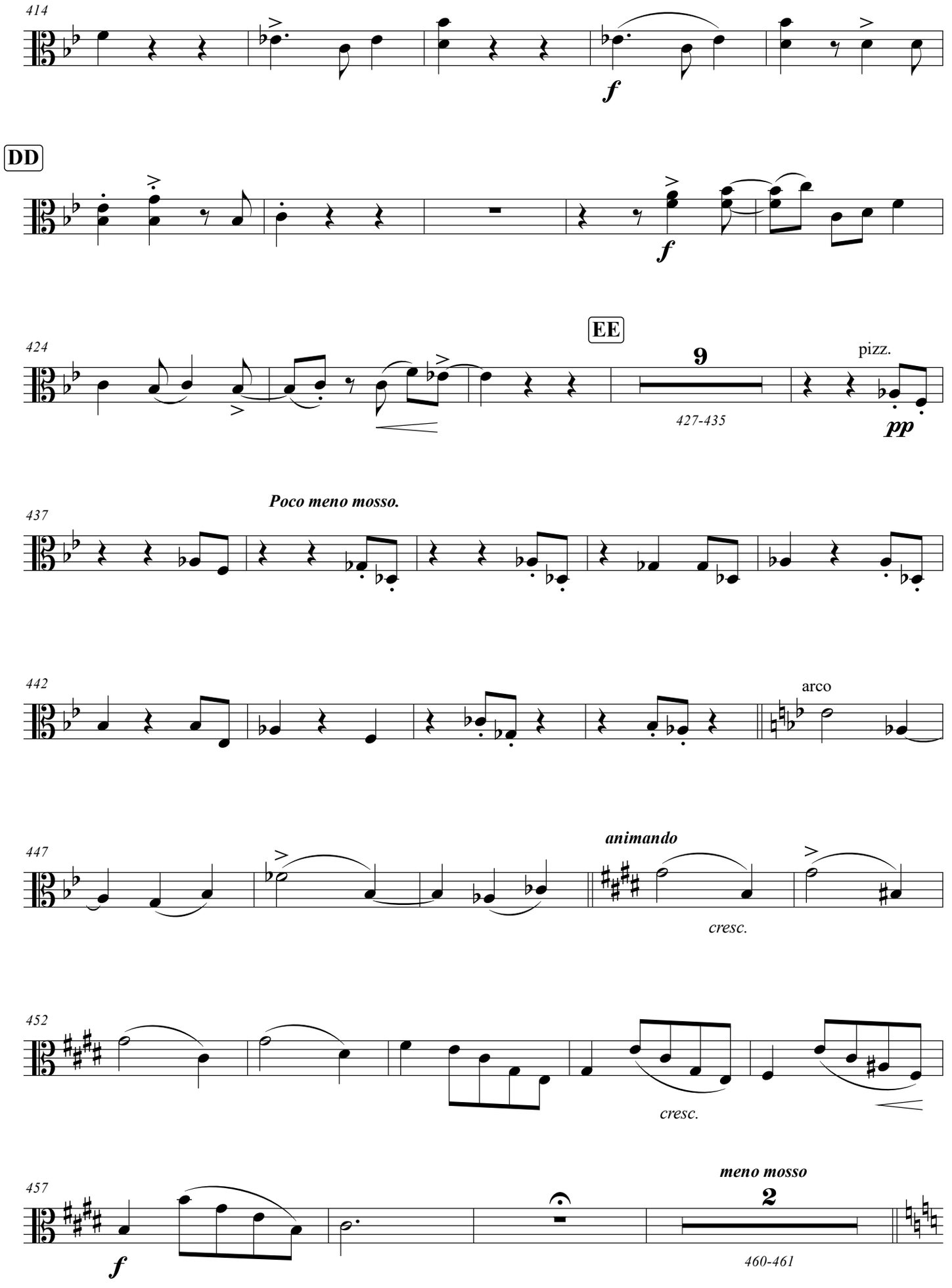

286
291
V
mf
296
301
306
allargandо
sf
allargandо
3
309-311

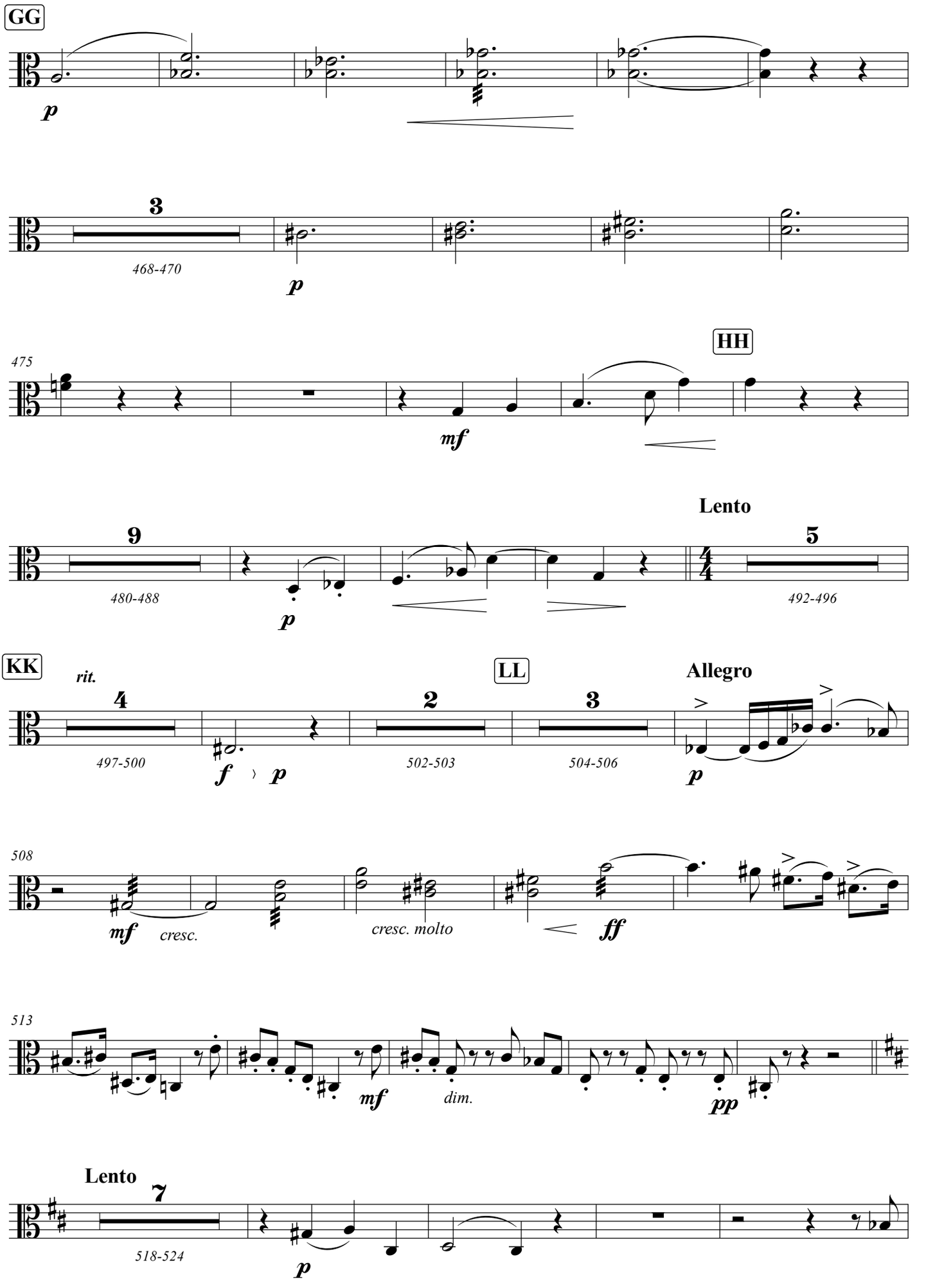

312
W
mf cresc.
f
317
largamente
322
X
poco animando
327
332
Y
337
342
f
347

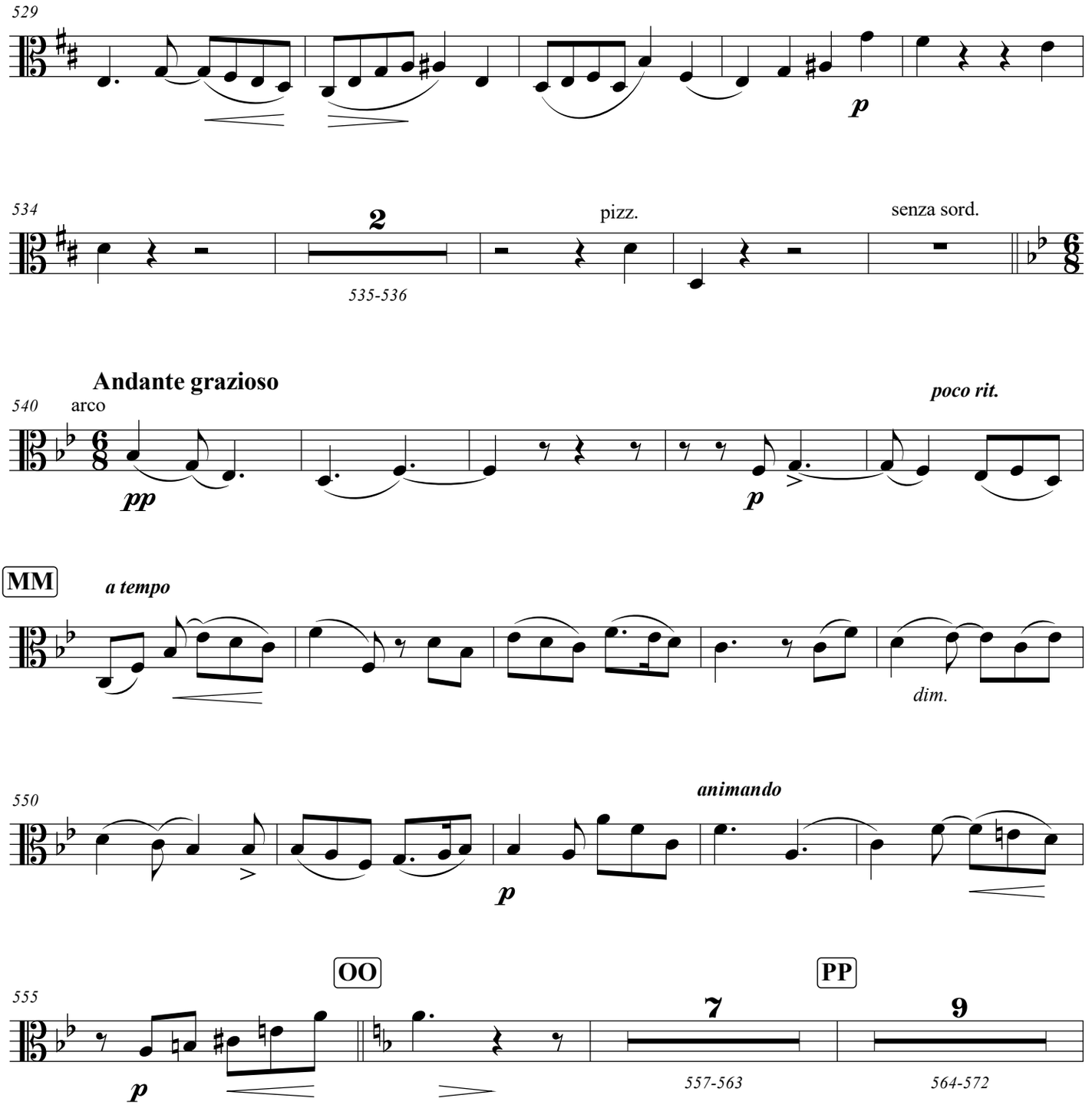

352
rit.
Z
a tempo
animato.
ff

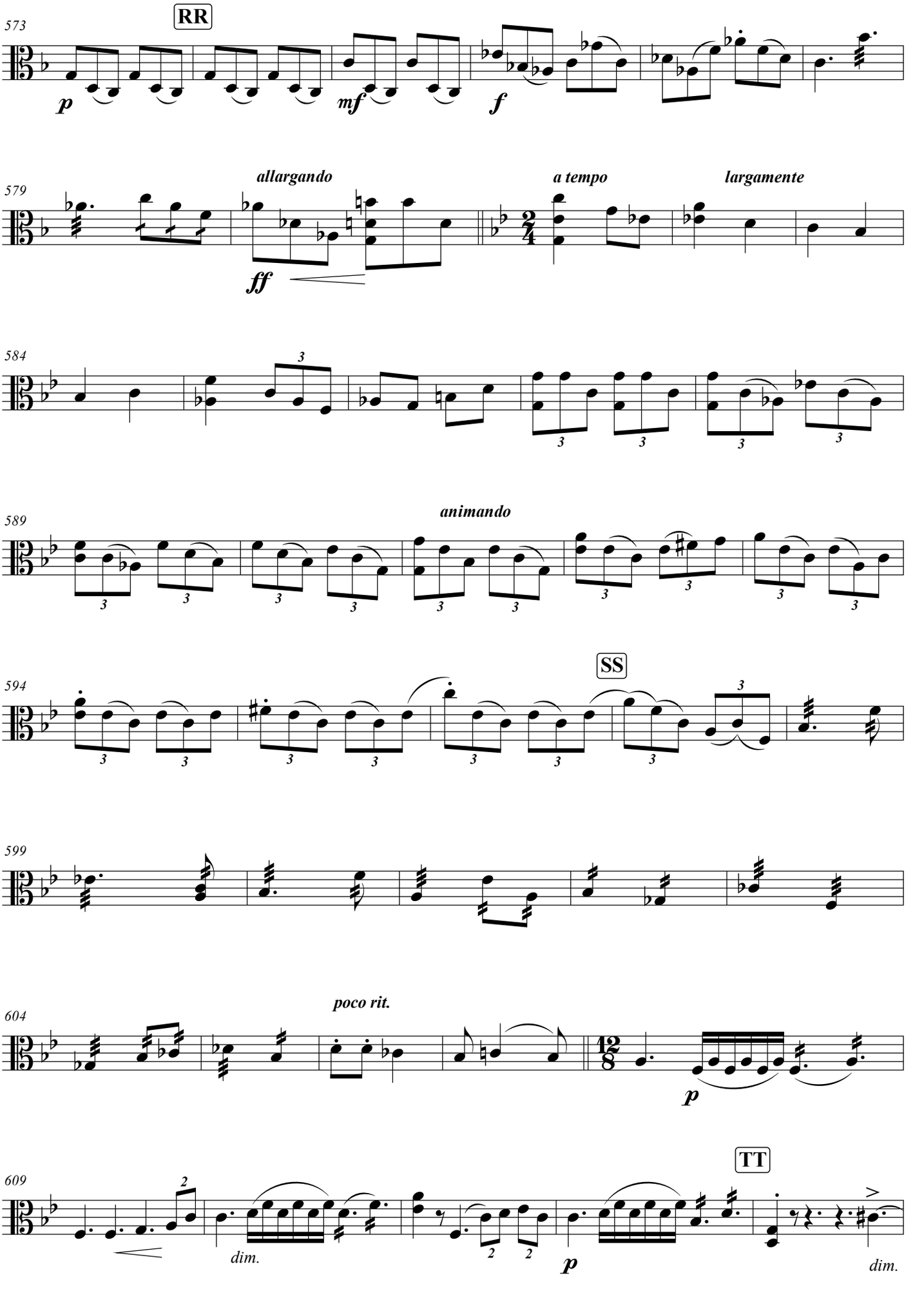
359
allargando
sff
13
363-375

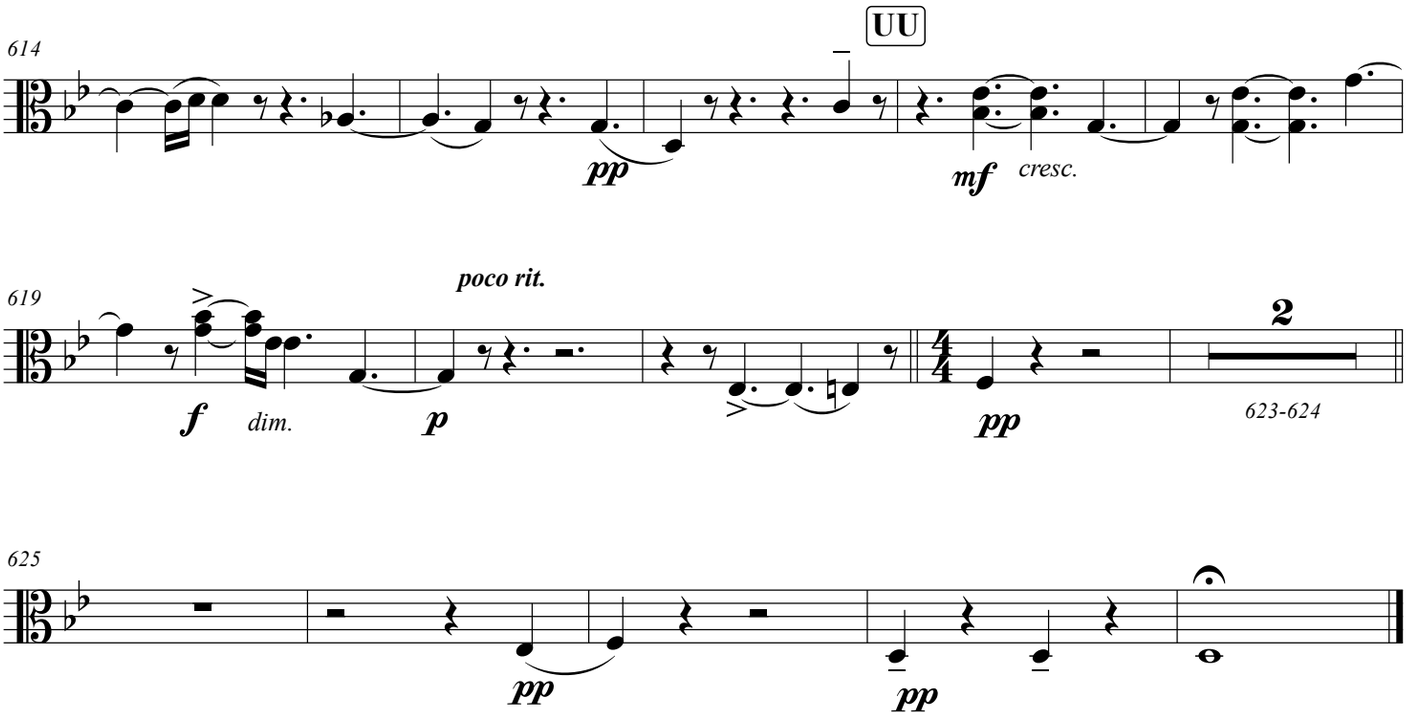

Andantino
pizz.
376
p
379
AA
384
pp
poco animando
389
BB
arco
largamente
394
p
largamente
399
f
rit.
CC
a tempo
404
3
p
rit.
409


414
f
DD
f
424
EE
9
427-435
pizz.
pp
Poco meno mosso.
437
442
arco
447
animando
cresc.
452
cresc.
457
f
meno mosso
2
460-461


GG
p
3
468-470
p
475
HH
mf
Lento
9
480-488
p
5
492-496
KK
rit.
4
497-500
f
p
LL
2
502-503
3
504-506
Allegro
p
508
mf
cresc.
cresc. molto
ff
513
mf
dim.
pp
Lento
7
518-524
p


529
p
534
2
pizz.
senza sord.
535-536
Andante grazioso
540 arco
poco rit.
pp
p
MM
a tempo
dim.
550
animando
p
OO
PP
555
7
9
p
557-563
564-572


573
RR
p
mf
f
579
allargando
ff
a tempo
largamente
584
589
animando
594
SS
599
604
poco rit.
p
609
TT
dim.
p
dim.


614
UU
pp
mf
cresc.

619
poco rit.
f
dim.
p
pp
2
623-624

625
pp
pp

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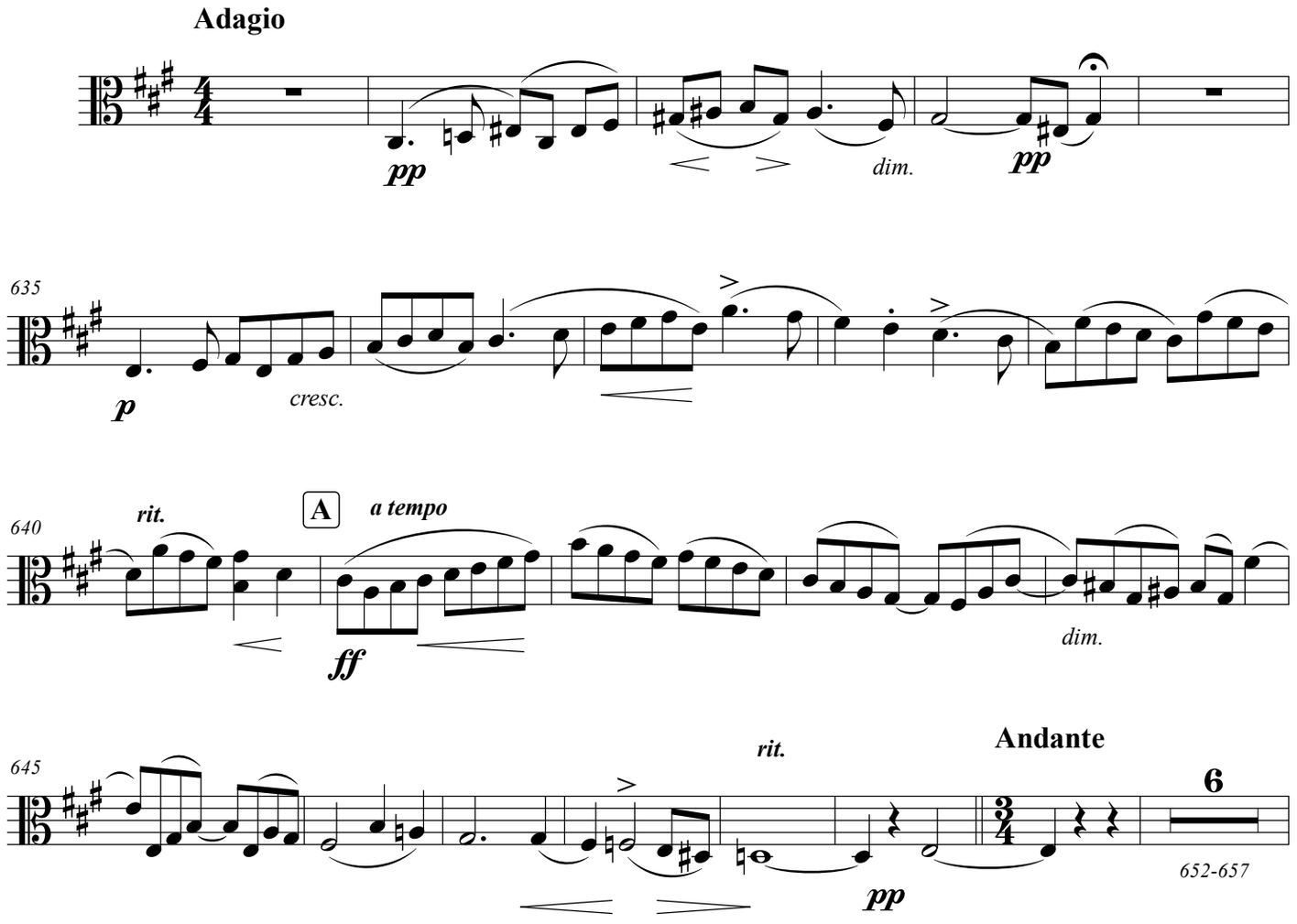
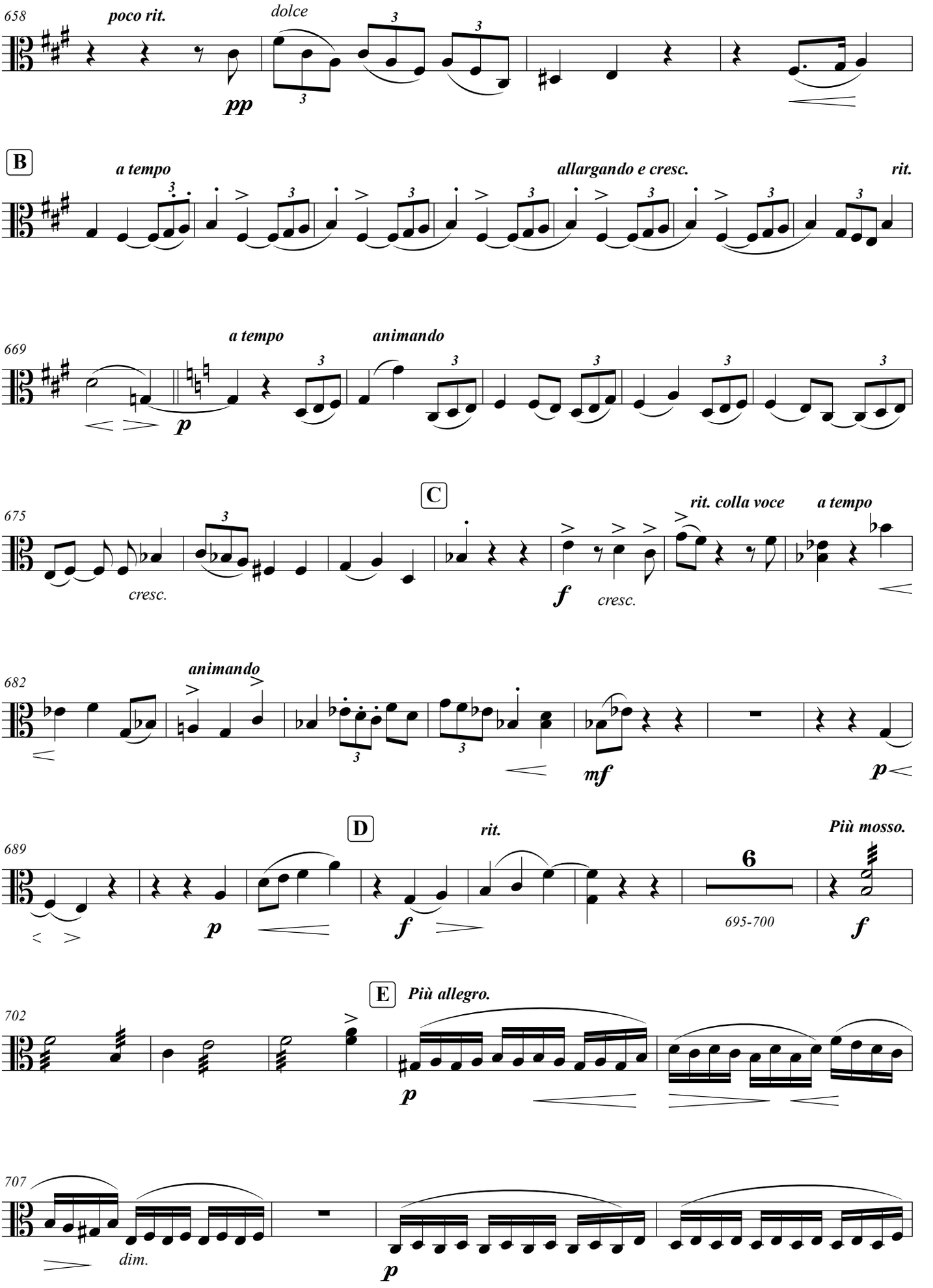
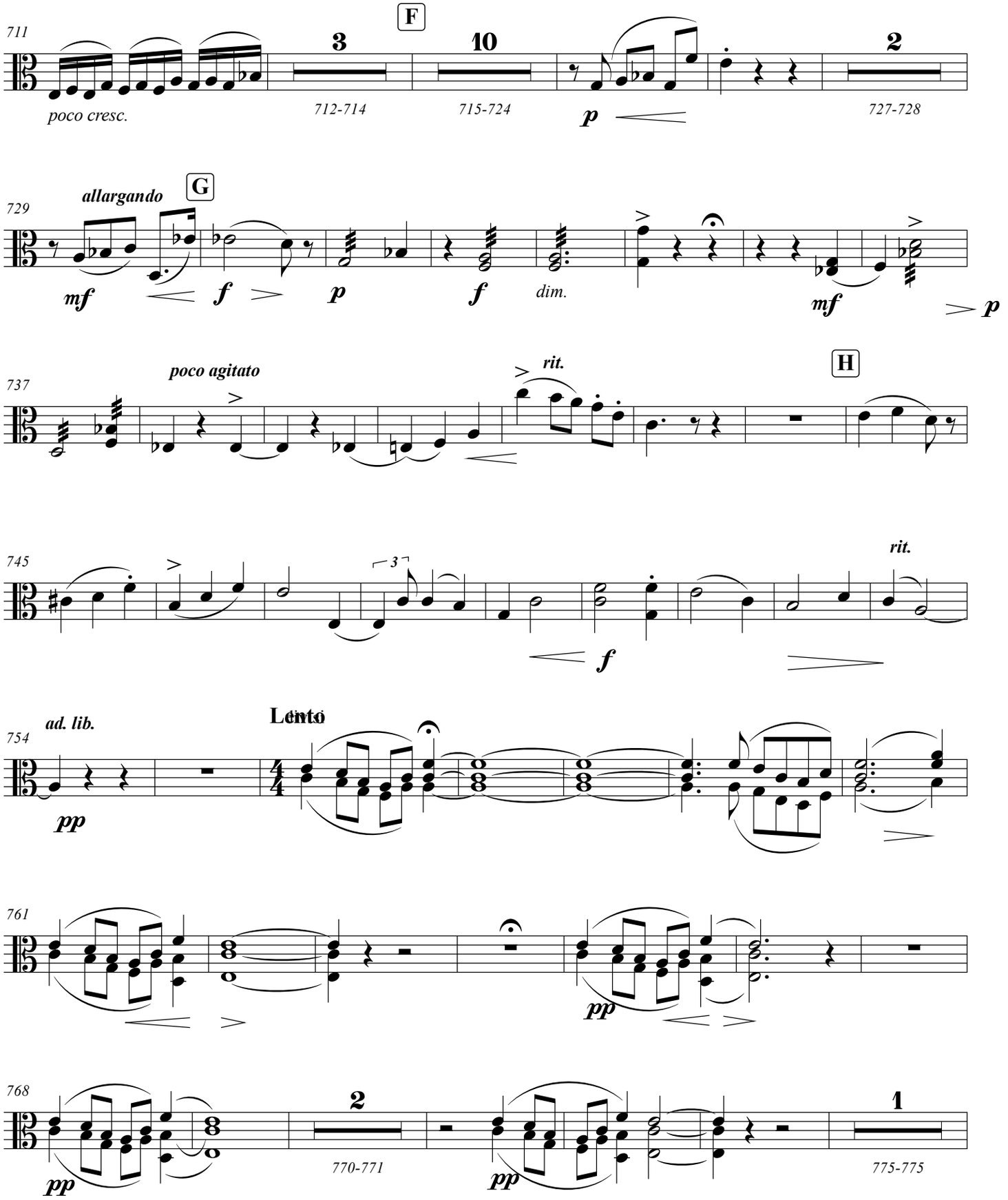
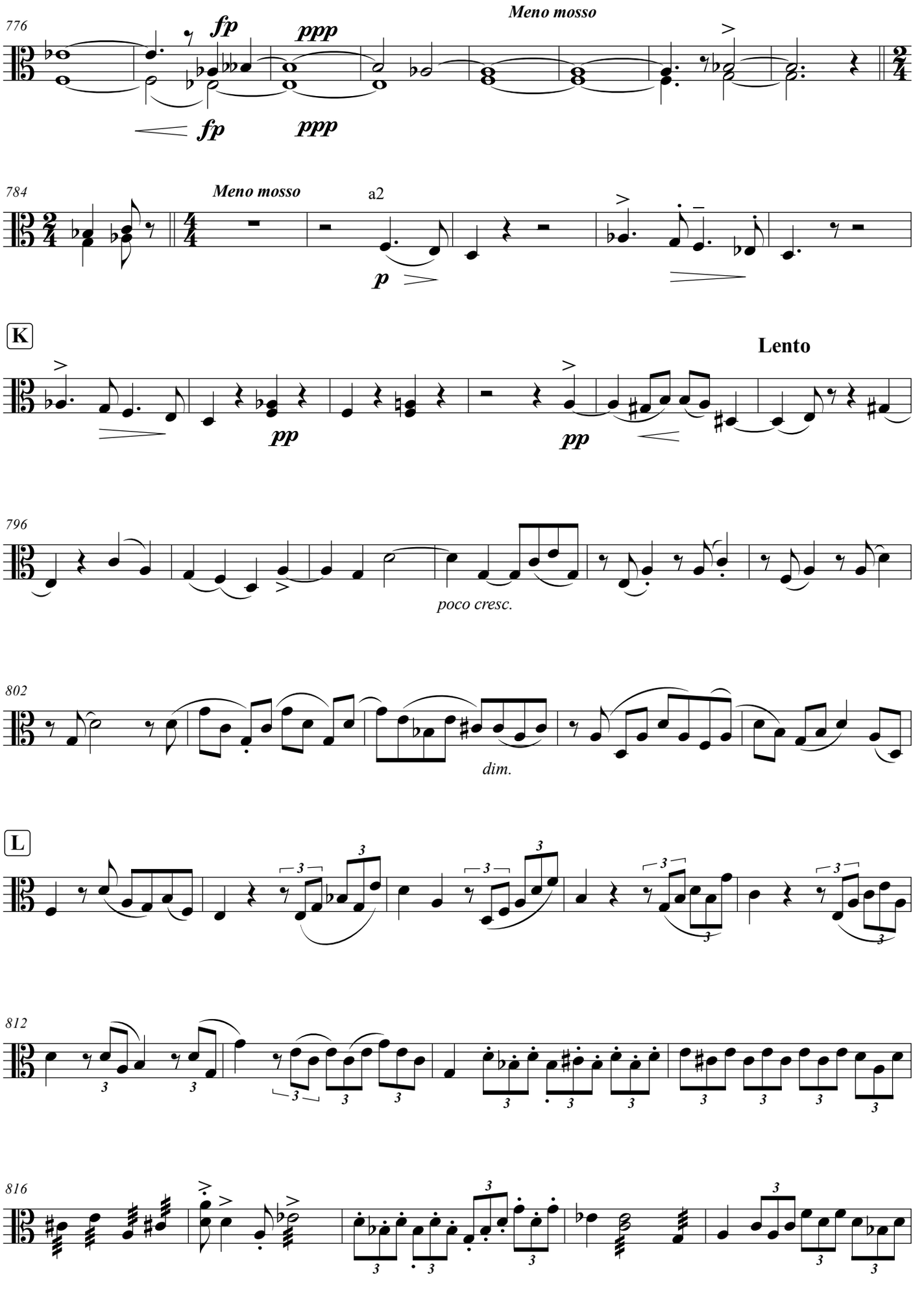
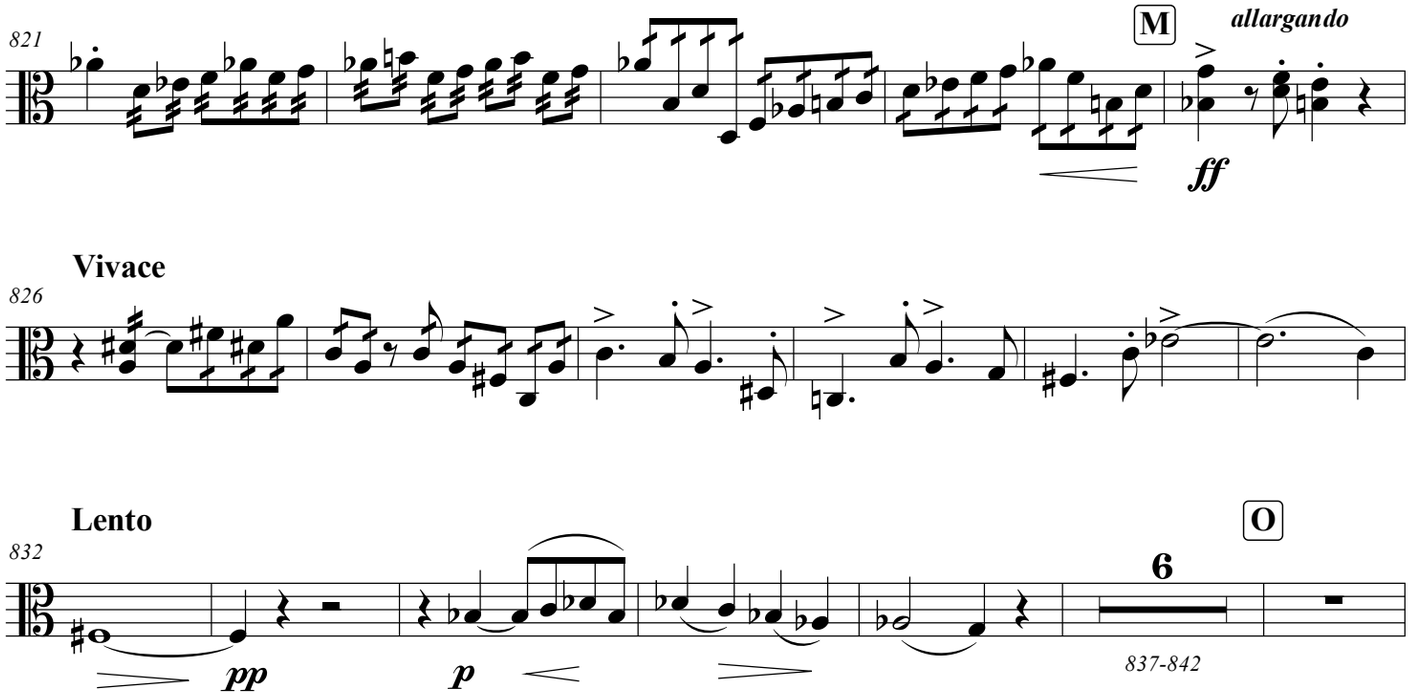
PART II

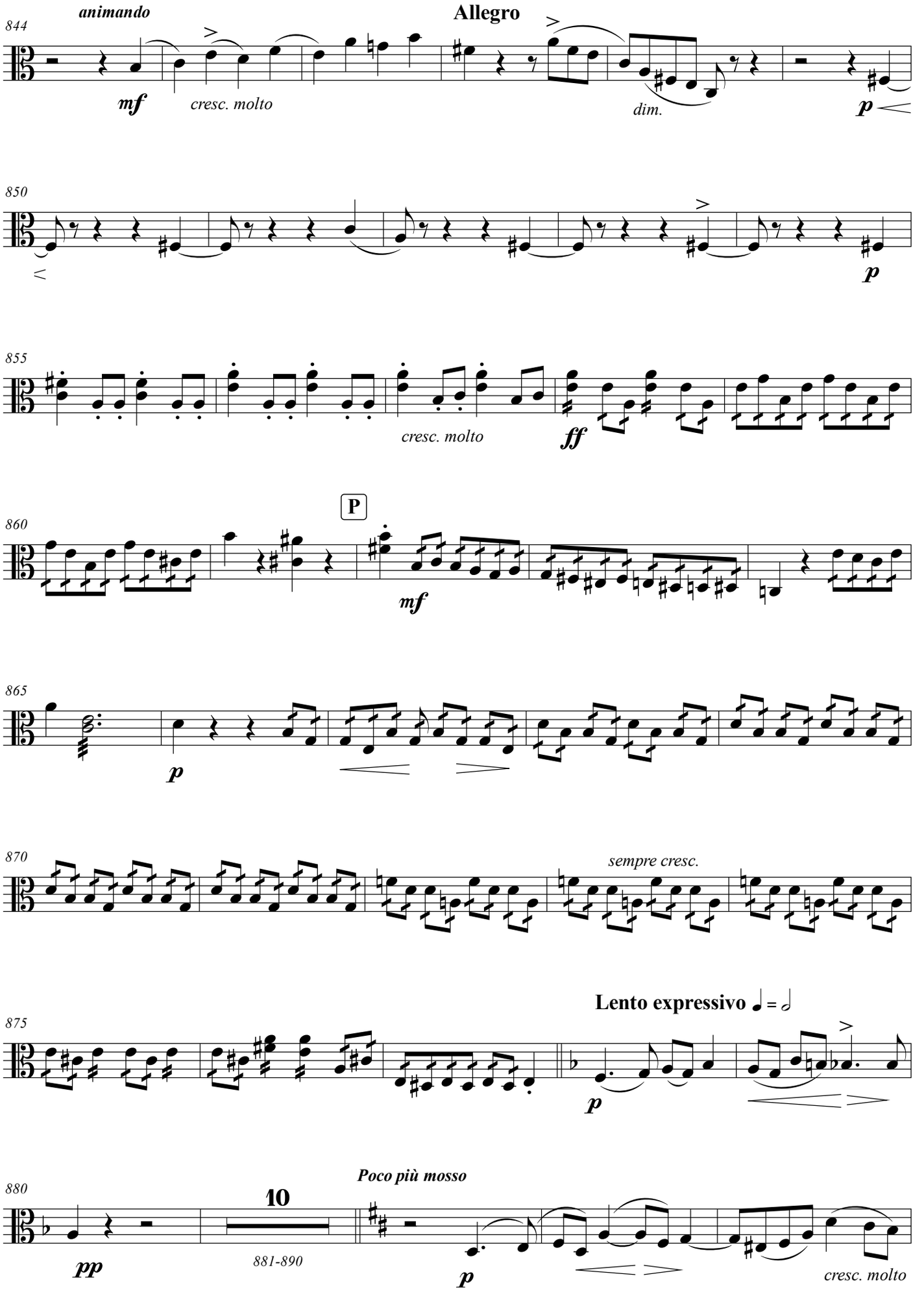


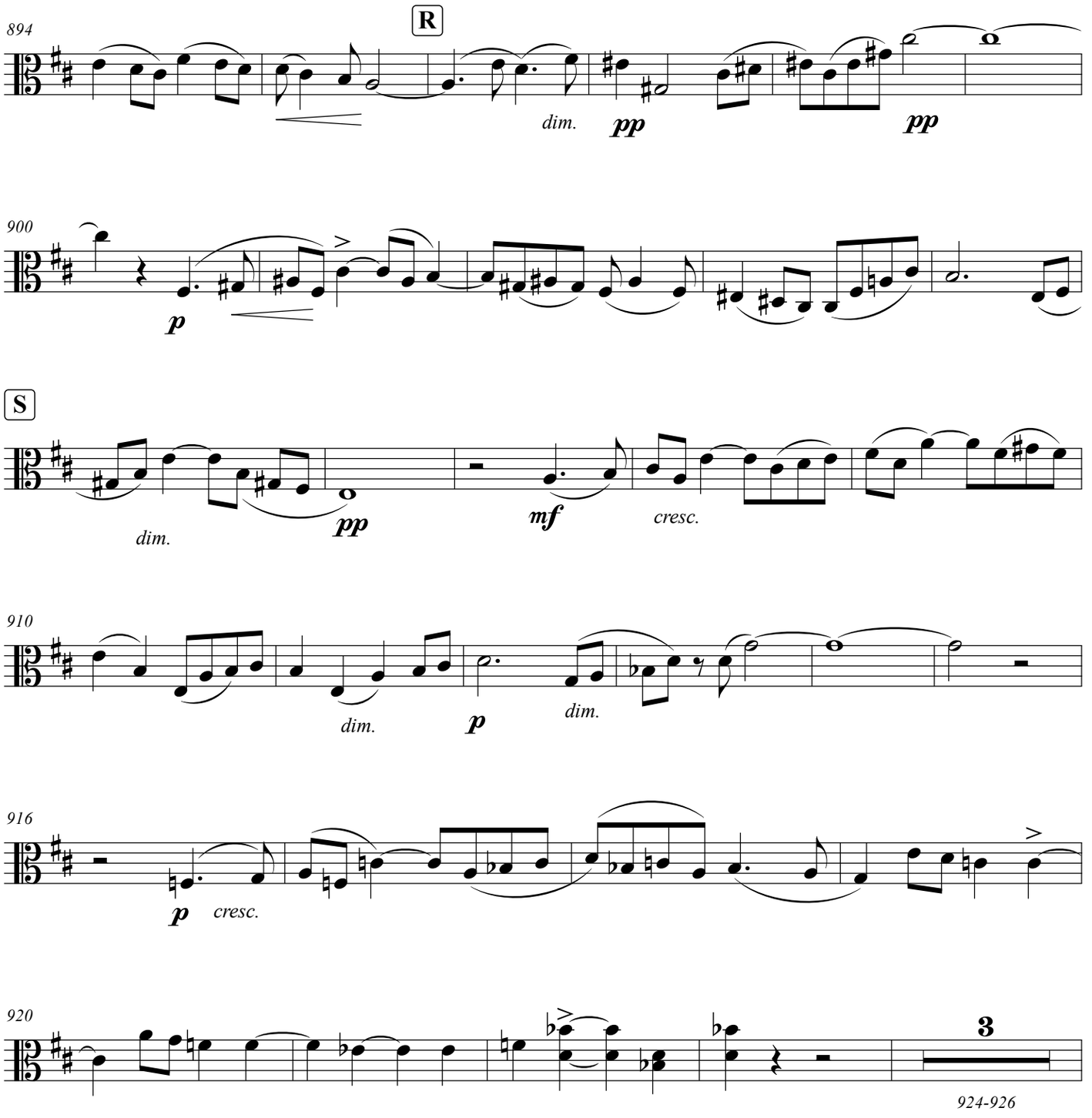

658
poco rit.
dolce
pp
B
a tempo
allargando e cresc.
rit.
669
a tempo
animando
p
675
C
cresc.
f
cresc.
rit. colla voce
a tempo
682
animando
mf
p
689
D
rit.
Più mosso.
p
f
6
695-700
f
E
Più allegro.
702
p
707
dim.
p

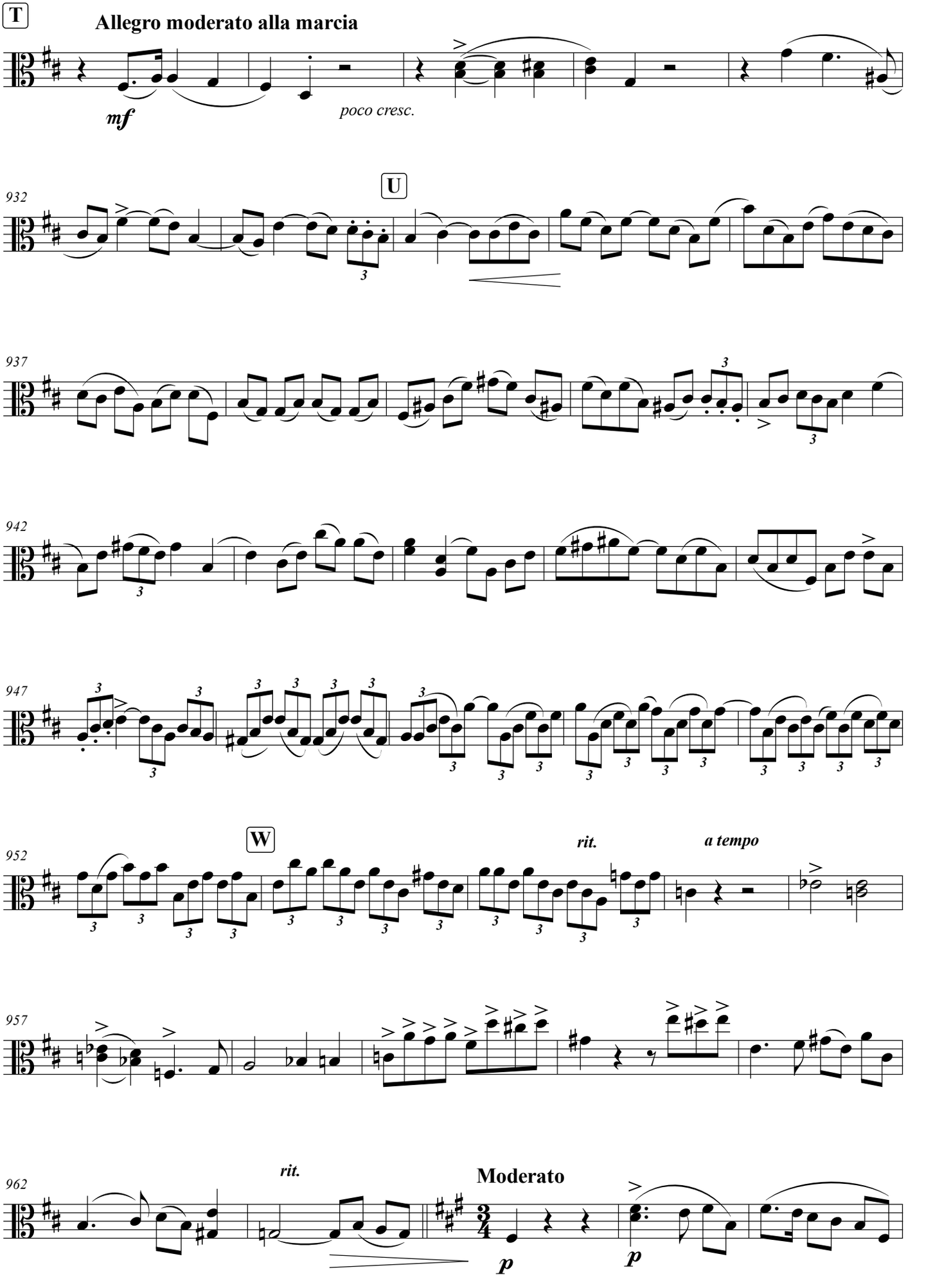

711
F
3
10
2
poco cresc.
712-714
715-724
p
727-728
729
allargando
G
mf
f
p
f
dim.
mf
p
737
poco agitato
rit.
H
745
3
rit.
f
754
ad. lib.
Lento
pp
761
pp
768
2
770-771
pp
1
775-775

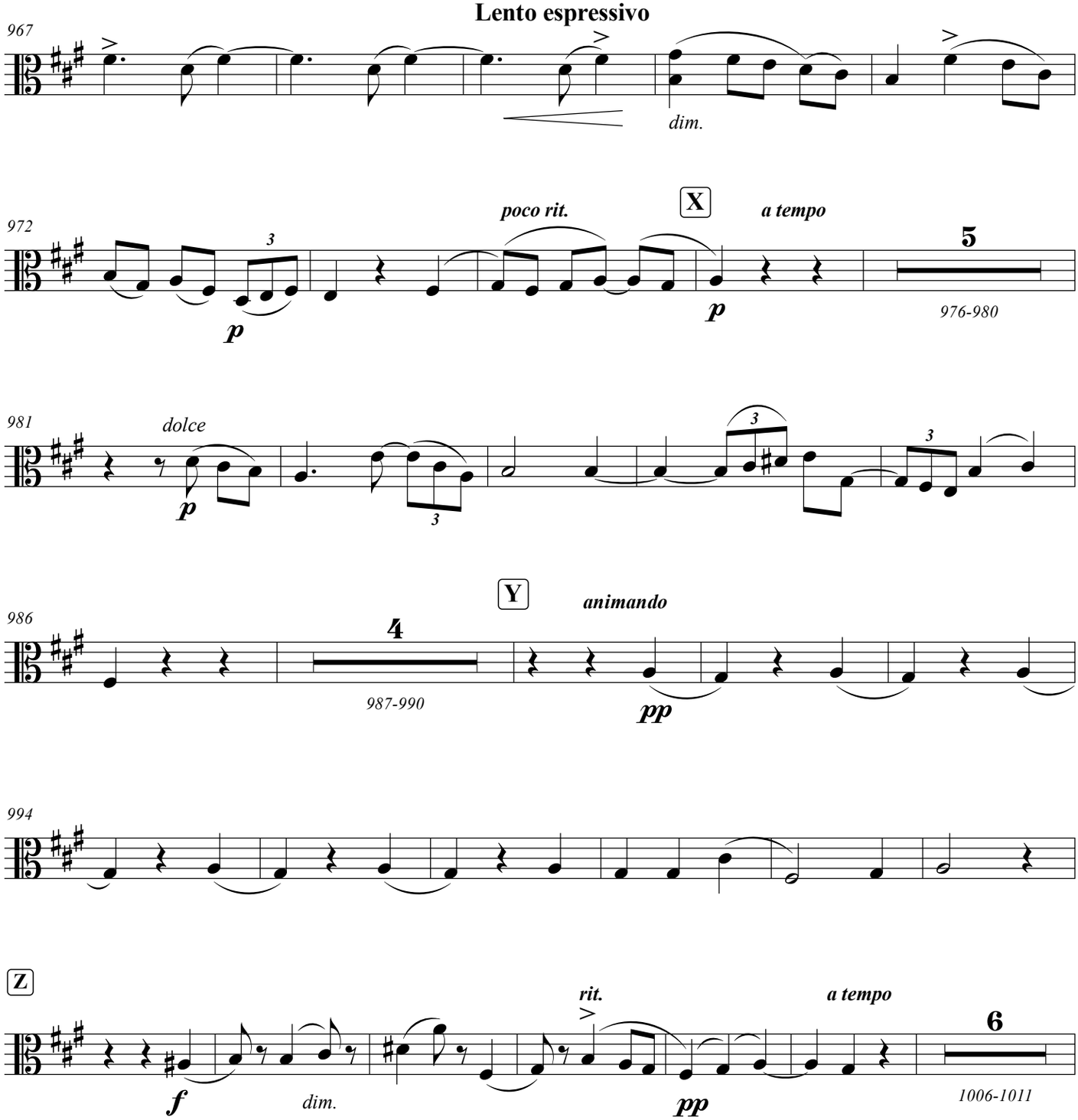

776
fp
ppp
Meno mosso
fp
ppp
784
Meno mosso
a2
p
K
Lento
pp
pp
796
poco cresc.
802
dim.
L
812
816

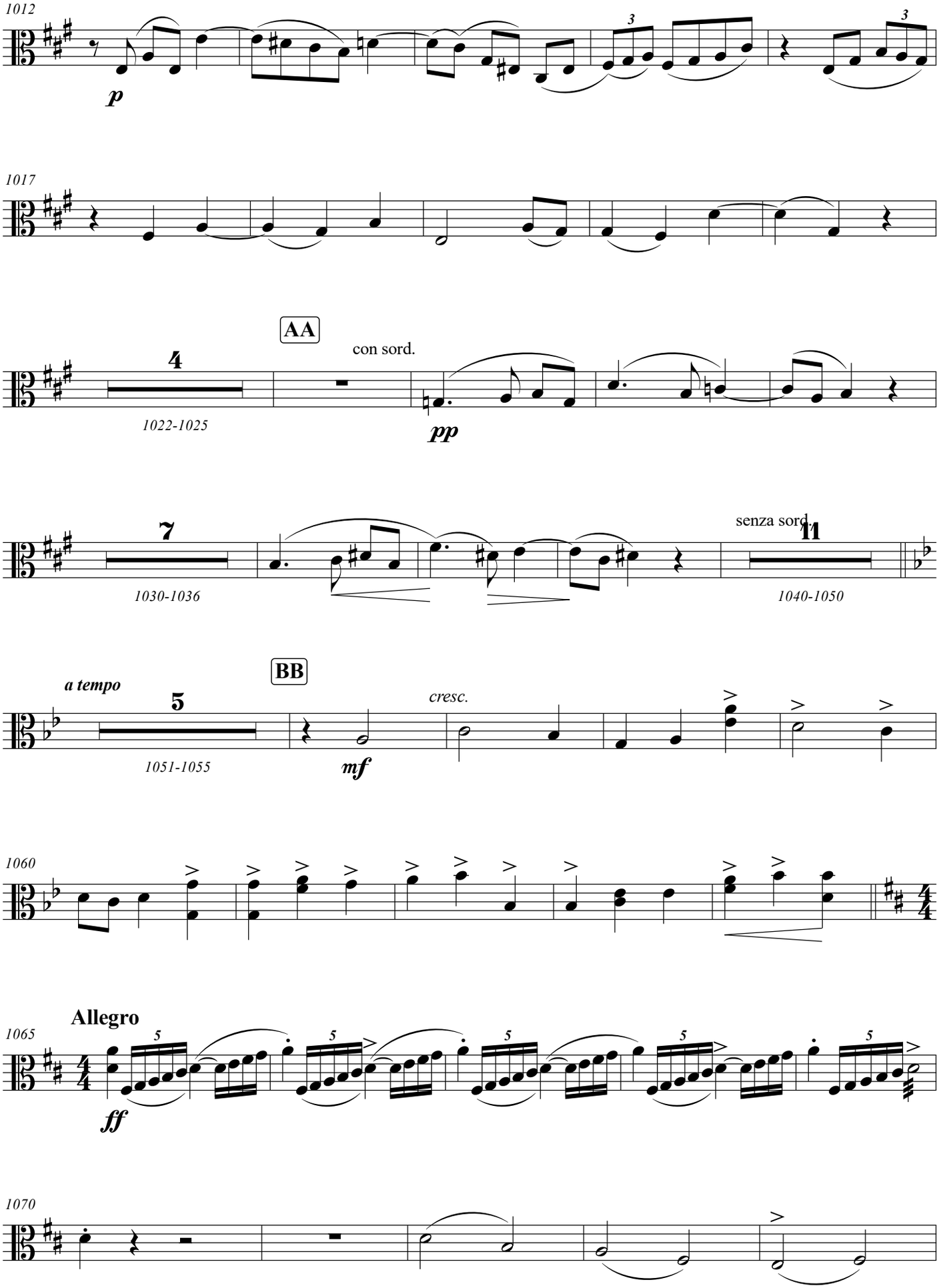

821
M
allargando
ff
Vivace
826
Lento
832
O
6
pp
p
837-842

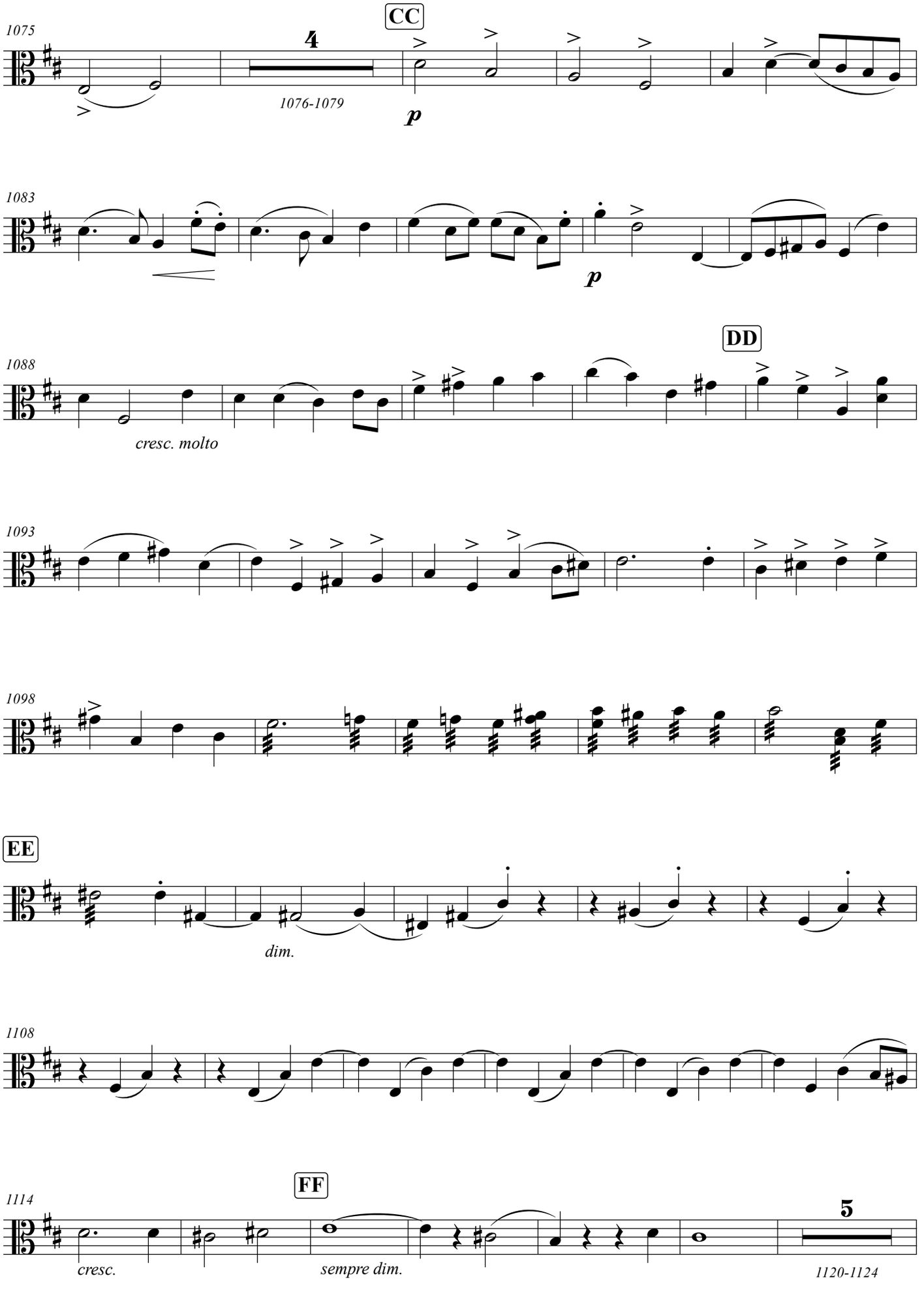

844
animando
Allegro
mf
cresc. molto
dim.
p
850
p
855
cresc. molto
ff
860
P
mf
865
p
870
sempre cresc.
875
Lento expressivo ♩ = 𝅗𝅥
p
880
Poco più mosso
10
pp
881-890
p
cresc. molto


894
R
dim.
pp
pp
900
p
S
dim.
pp
mf
cresc.
910
dim.
p
dim.
916
p
cresc.
920
3
924-926


T
Allegro moderato alla marcia
mf
poco cresc.
U
932
937
942
947
W
952
rit.
a tempo
957
rit.
962
Moderato
p
p


Lento espressivo
967
dim.
972
poco rit.
X
a tempo
5
p
p
976-980
981
dolce
p
3
3
3
3
986
4
Y
animando
987-990
pp
994
Z
rit.
a tempo
6
f
dim.
pp
1006-1011


1012
p
1017
AA
4
con sord.
1022-1025
pp
7
1030-1036
senza sord.
11
1040-1050
a tempo
BB
5
cresc.
1051-1055
mf
1060
Allegro
1065
ff
1070


1075
CC
4
1076-1079
p
1083
p
1088
DD
cresc. molto
1093
1098
EE
dim.
1108
1114
FF
5
cresc.
sempre dim.
1120-1124

1125

rit.

GG *a tempo*

p

1127

1132

cresc.

1137

HH

1147

dim.

1152

p

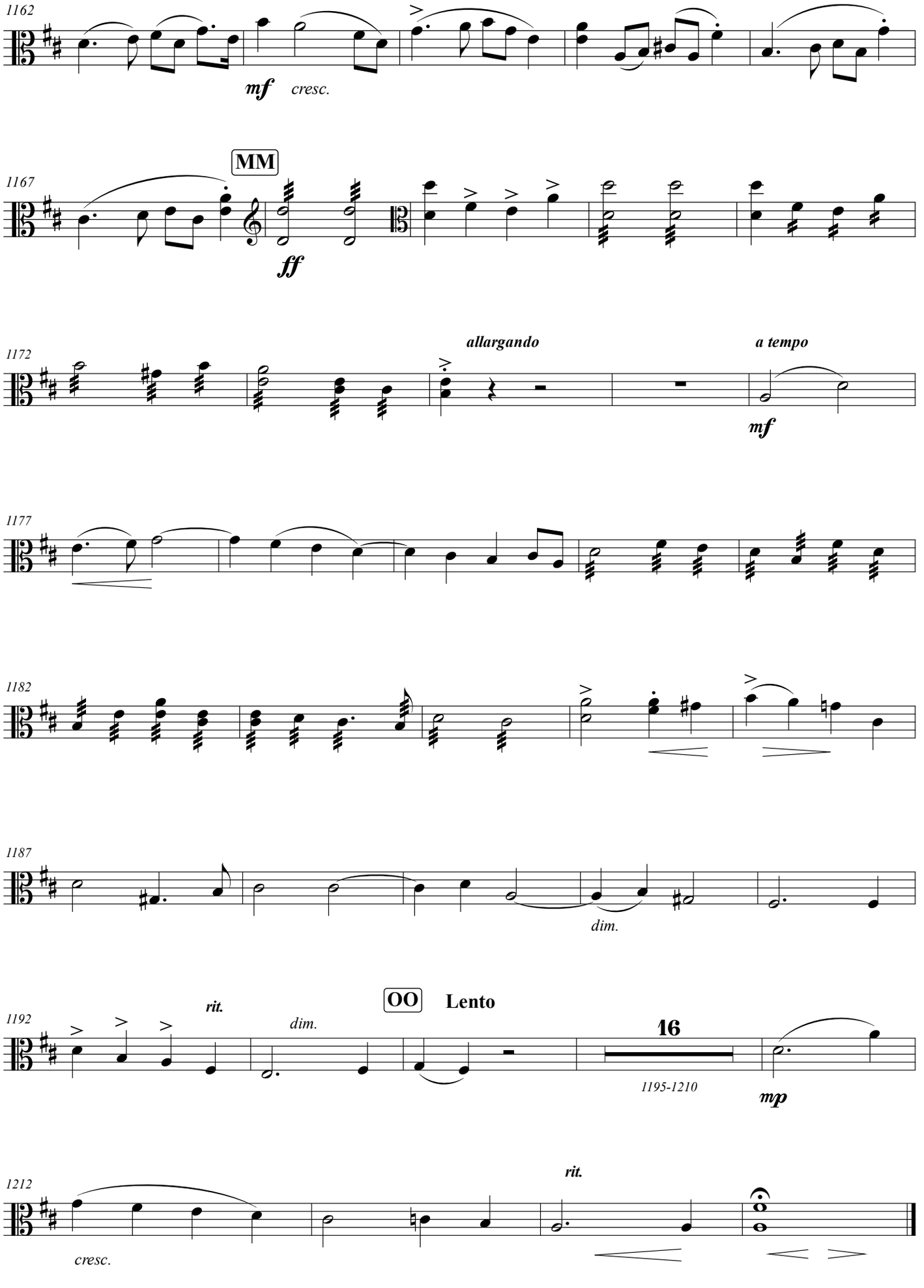
KK

1157

animando

pp

mf


1162
mf
cresc.
MM
1167
ff
1172
allargando
a tempo
mf
1177
1182
1187
dim.
OO
Lento
1192
rit.
dim.
16
1195-1210
mp
1212
rit.
cresc.

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