The Love That Casteth Out Fear

Sinfonia Sacra

SET TO MUSIC FOR

Contralto & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Violin I

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

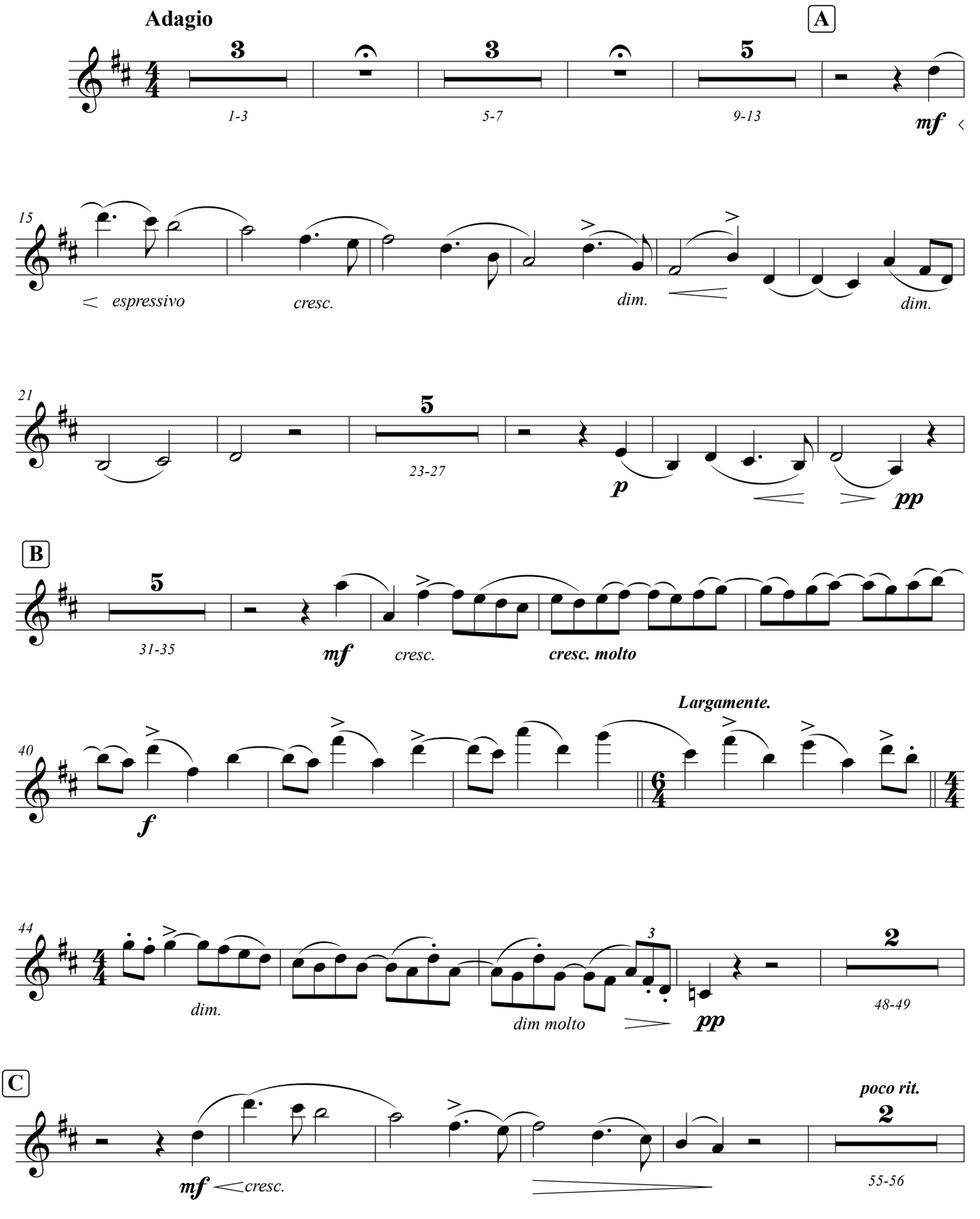
Reference Material and Software

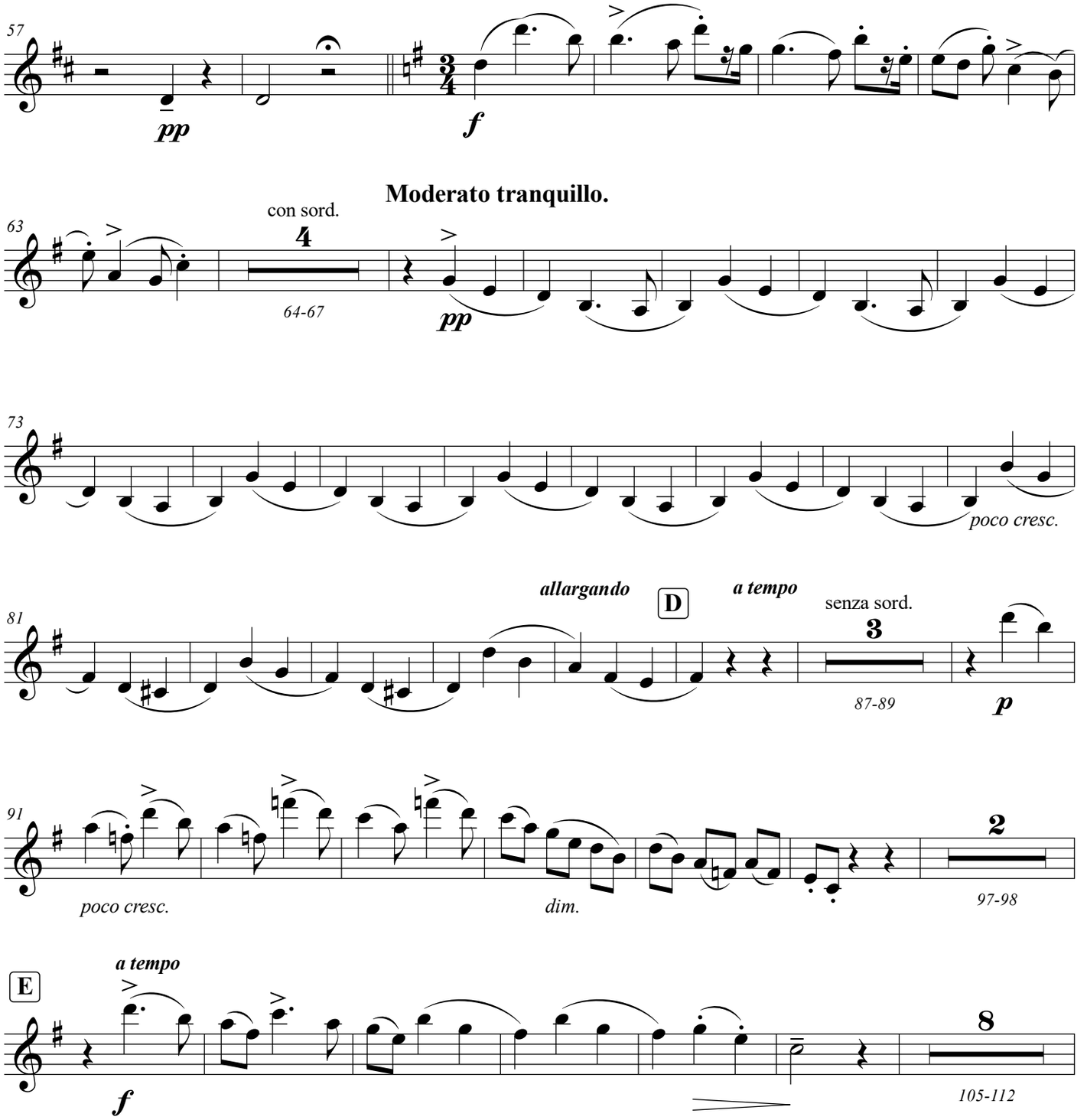
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

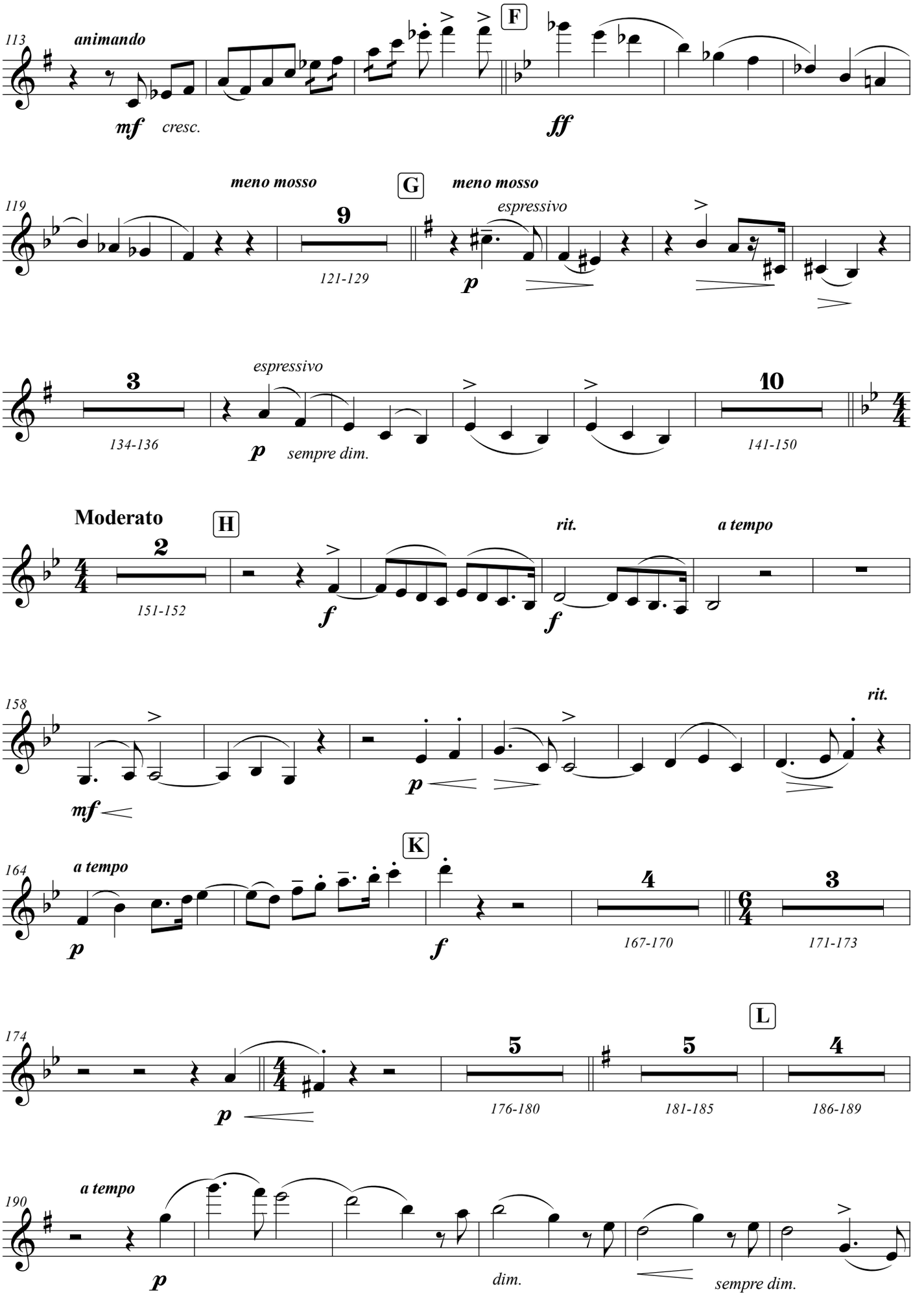
The Love That Casteth Out Fear

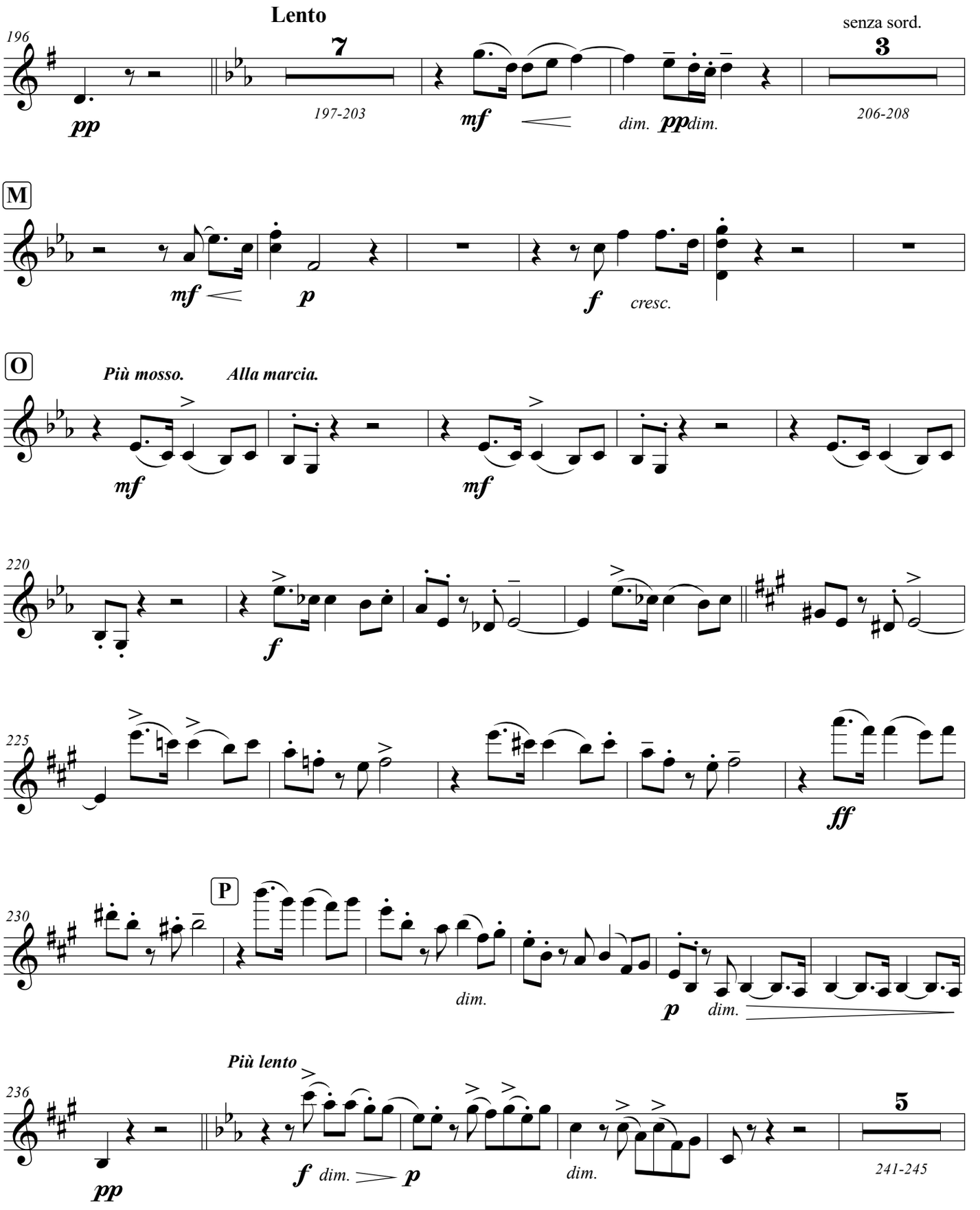
C. HUBERT H. PARRY

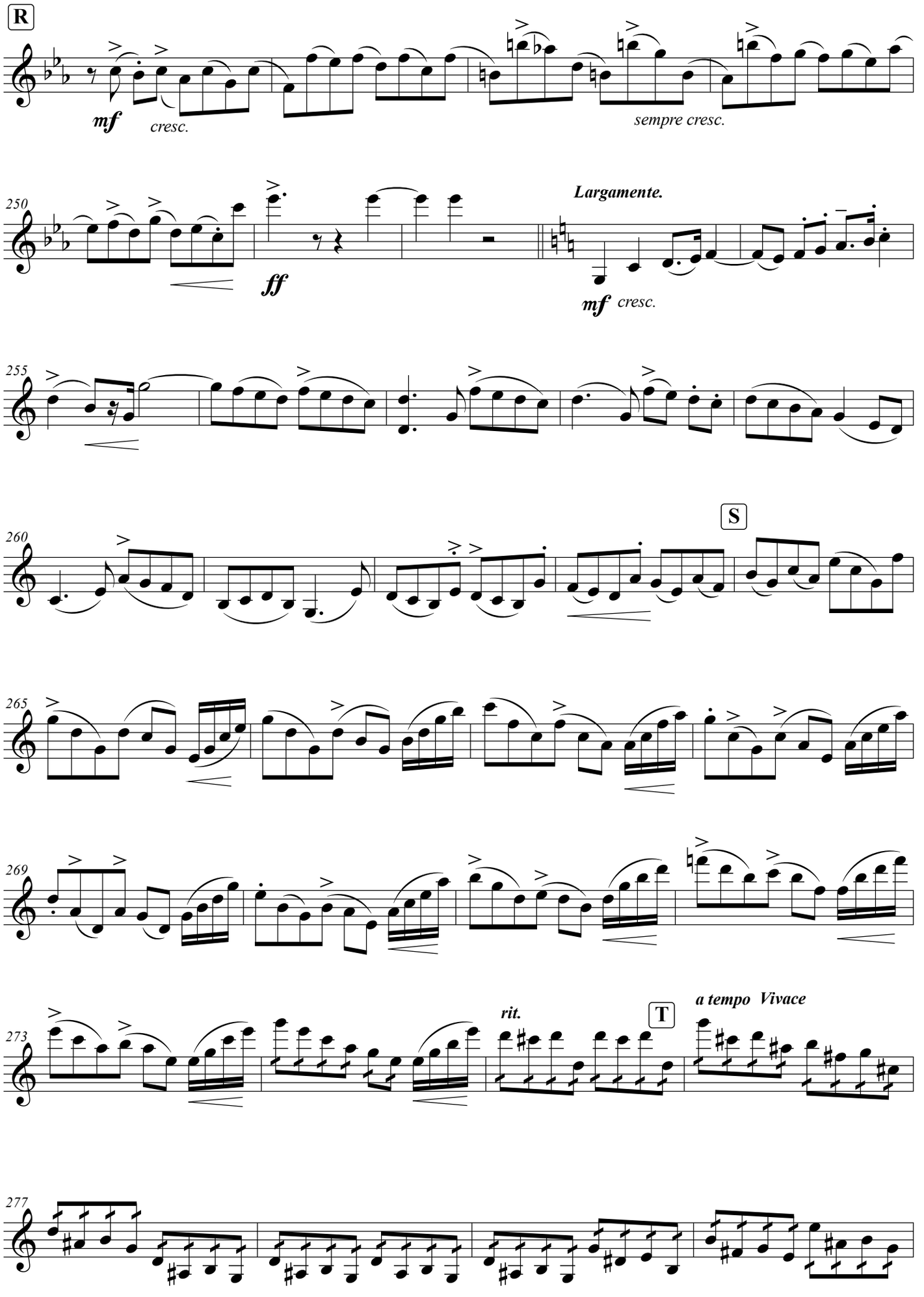
PART I

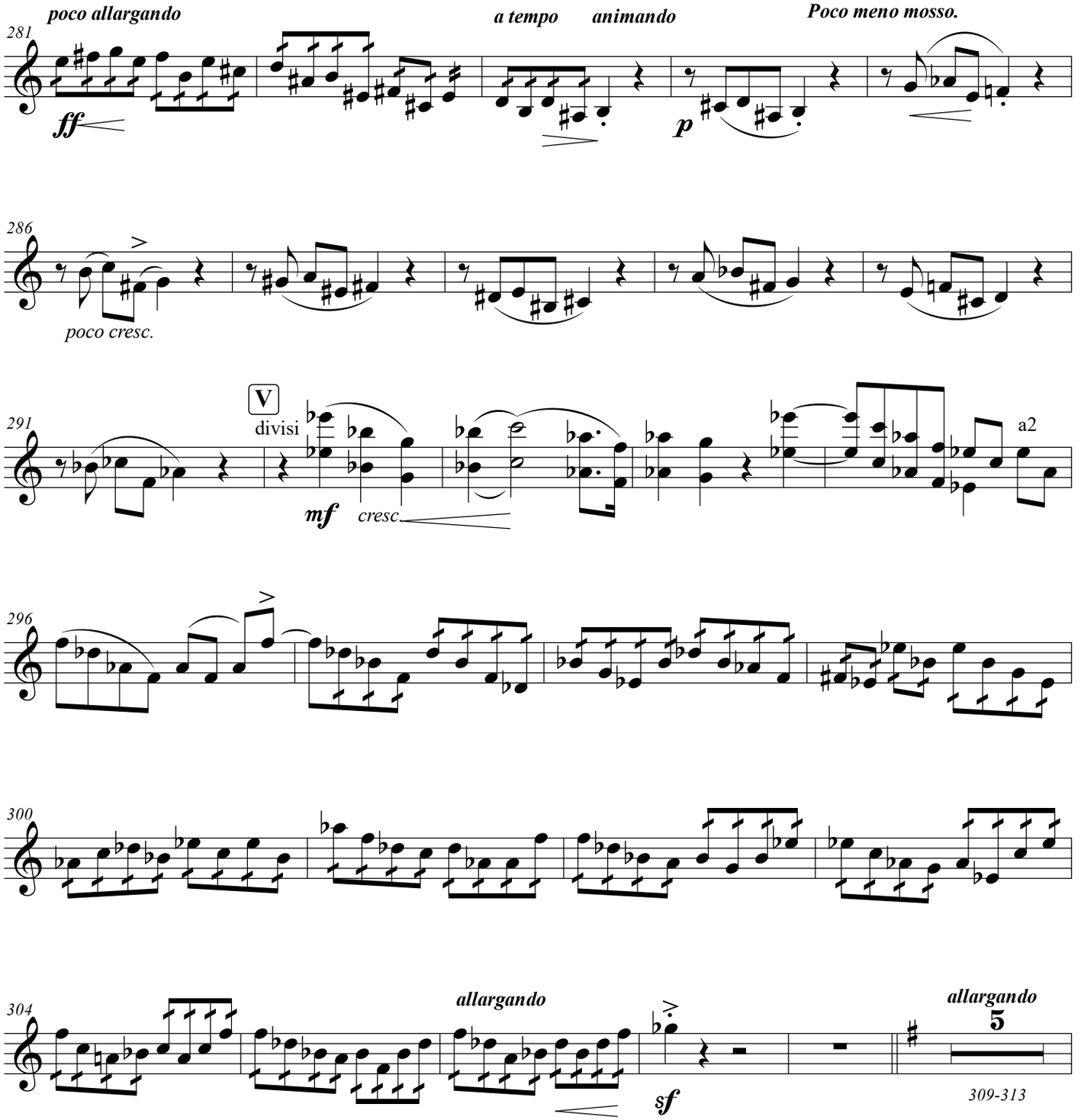


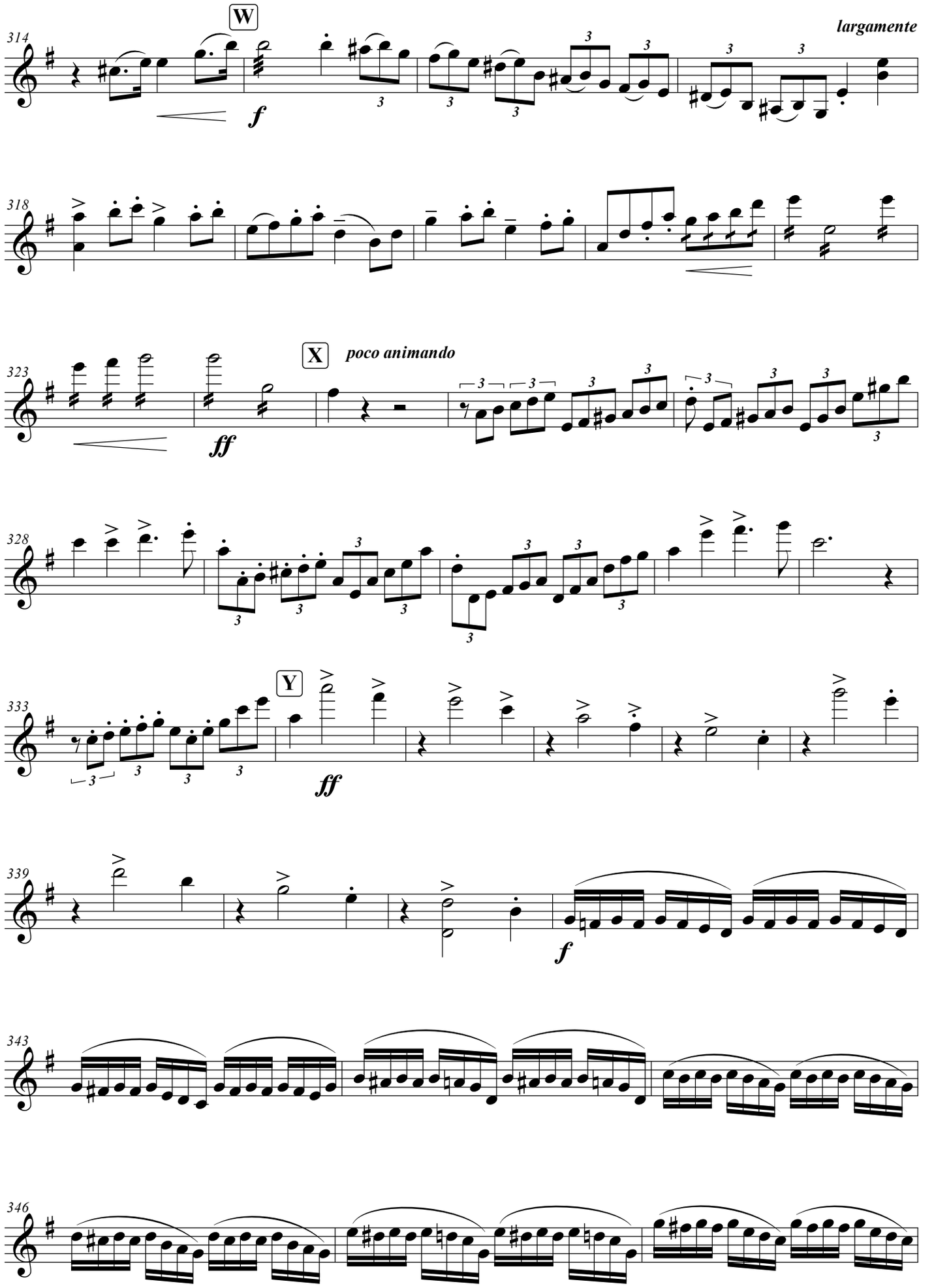

57
pp
f
Moderato tranquillo.
con sord.
63
4
64-67
pp
73
poco cresc.
allargando
D
a tempo
senza sord.
81
3
87-89
p
91
poco cresc.
dim.
2
97-98
a tempo
E
f
8
105-112

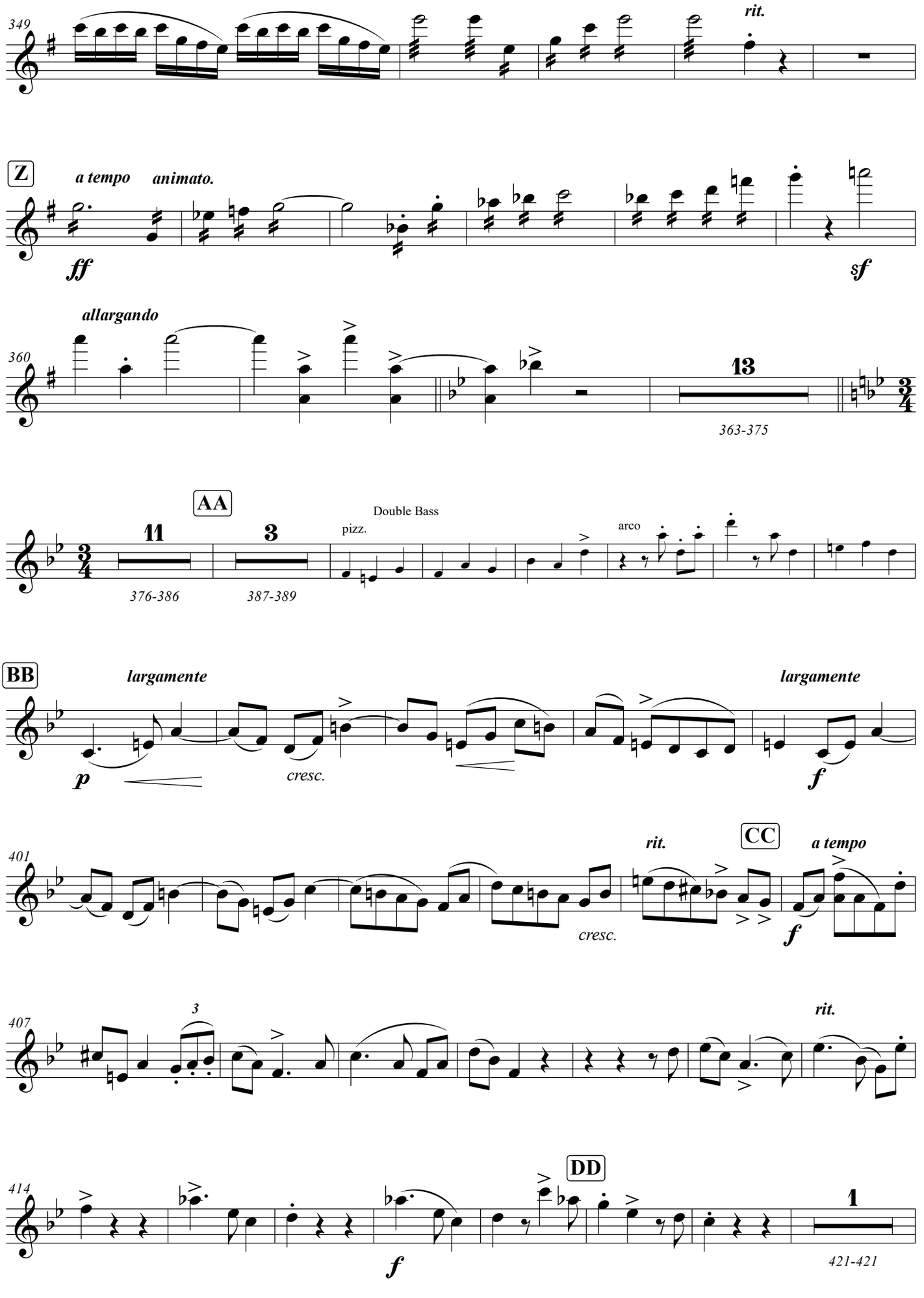

113
animando
mf cresc.
F
ff
119
meno mosso
9
121-129
G
meno mosso
espressivo
p
3
134-136
espressivo
p sempre dim.
10
141-150
Moderato
H
2
151-152
f
rit.
a tempo
f
158
rit.
mf
p
164
a tempo
p
K
4
167-170
f
3
171-173
174
L
p
5
176-180
5
181-185
4
186-189
190
a tempo
p
dim.
sempre dim.

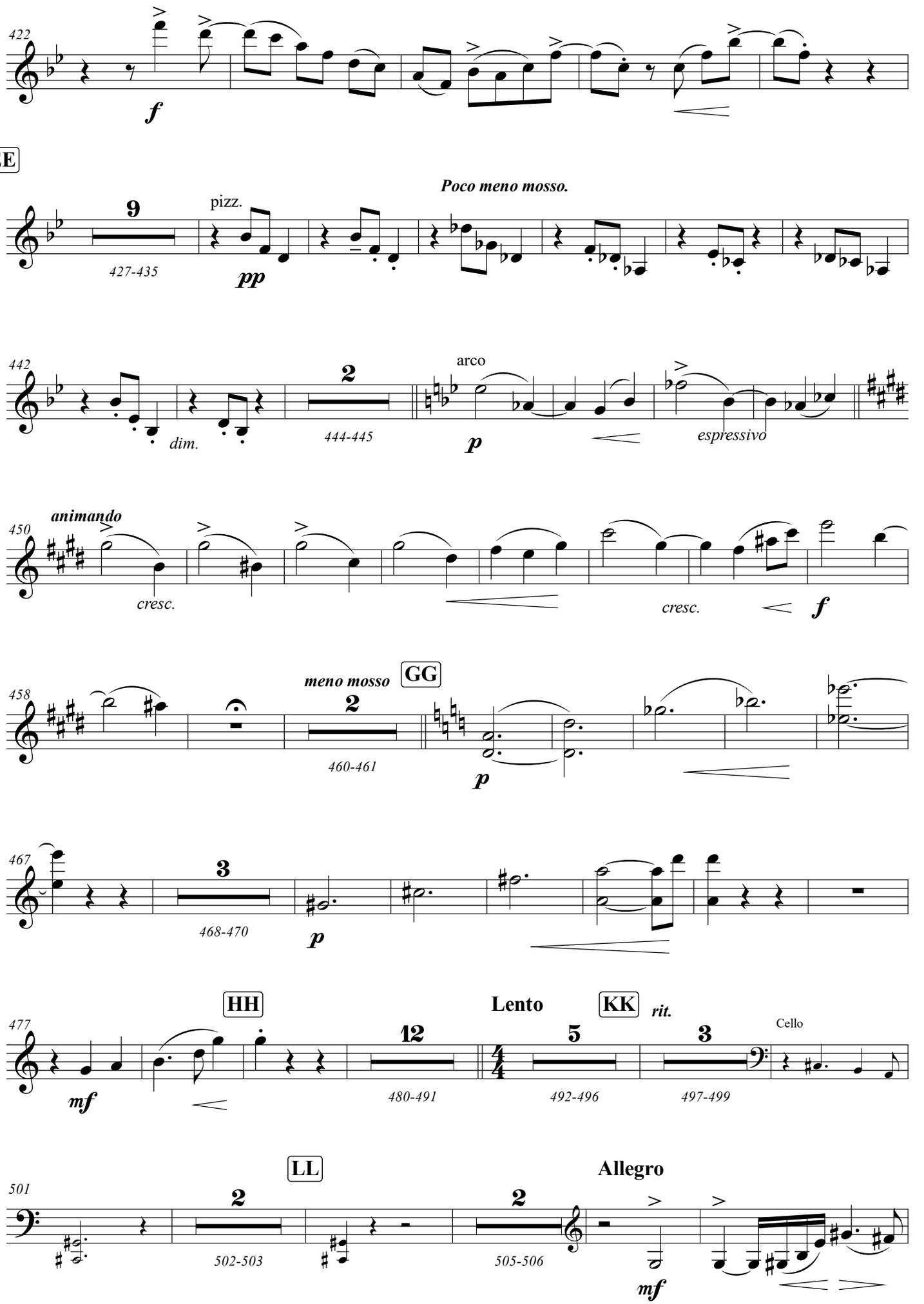

Lento
senza sord.
196
197-203
206-208
M
O
Più mosso.
Alla marcia.
220
225
P
230
Più lento
236
241-245

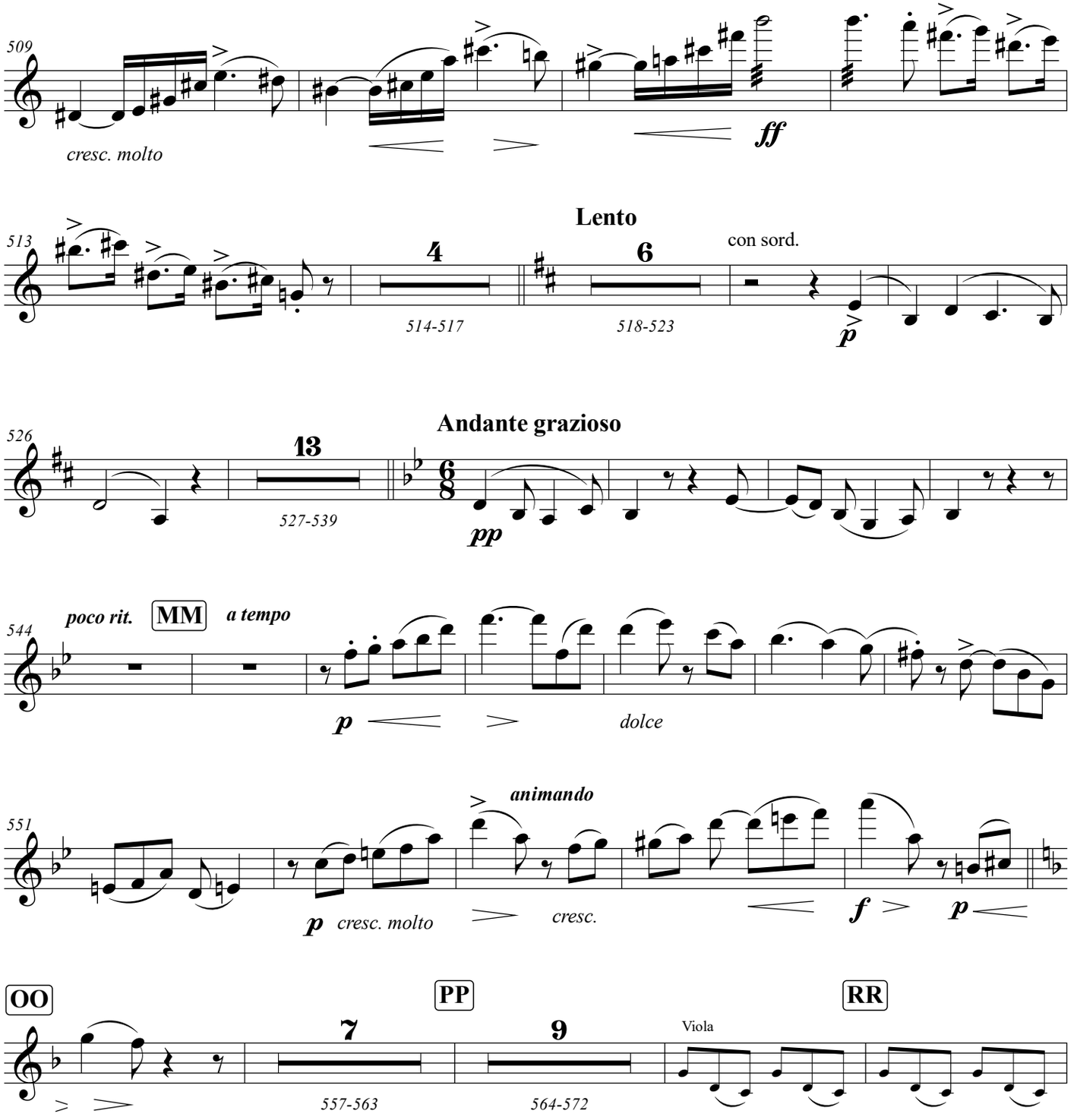

R
mf
cresc.
sempre cresc.
250
ff
Largamente.
mf cresc.
255
S
260
265
269
273
rit.
T
a tempo Vivace
277

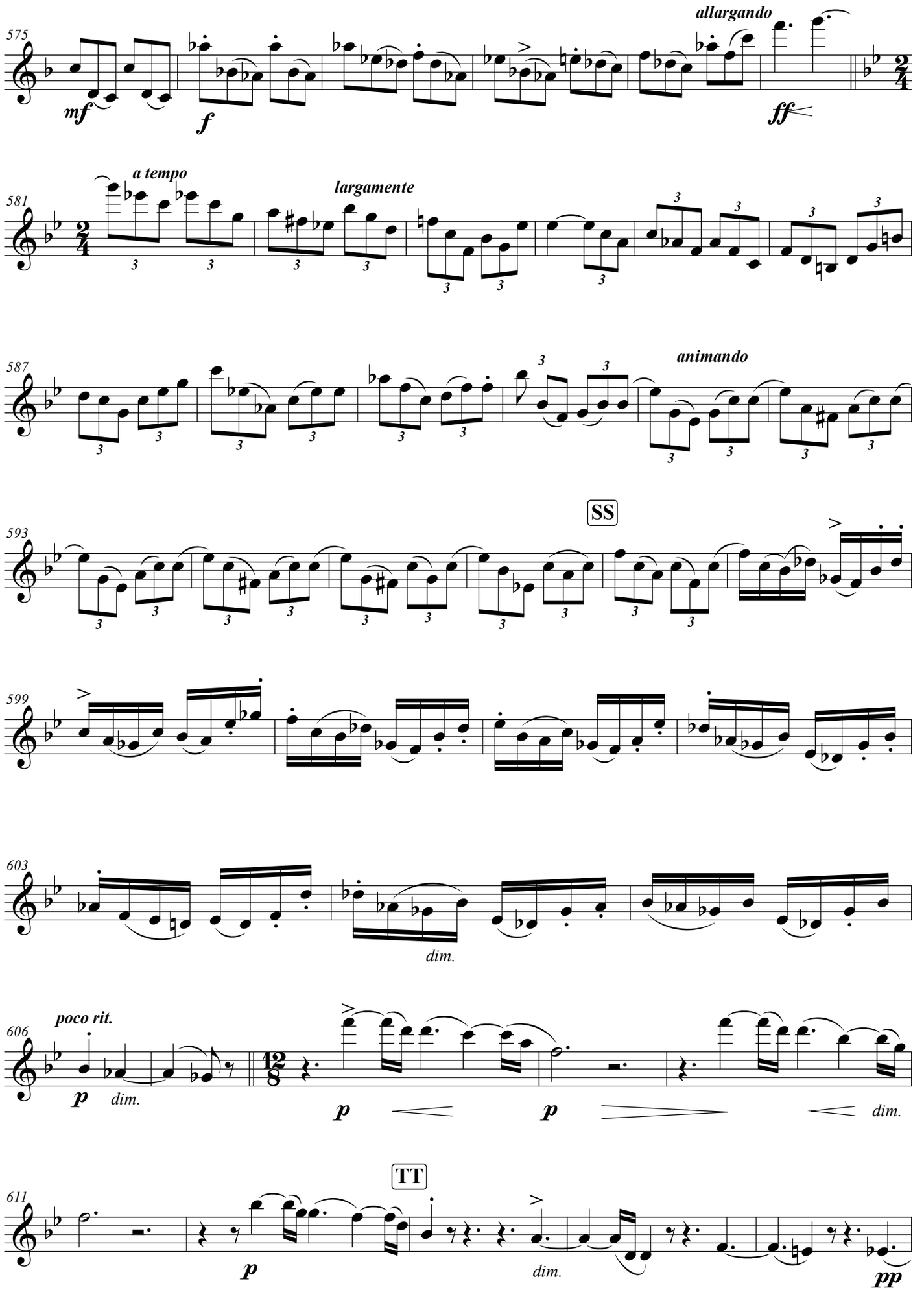

poco allargando
a tempo
animando
Poco meno mosso.
281
ff
p
286
poco cresc.
291
V
divisi
mf
cresc
a2
296
300
304
allargando
sf
allargando
5
309-313

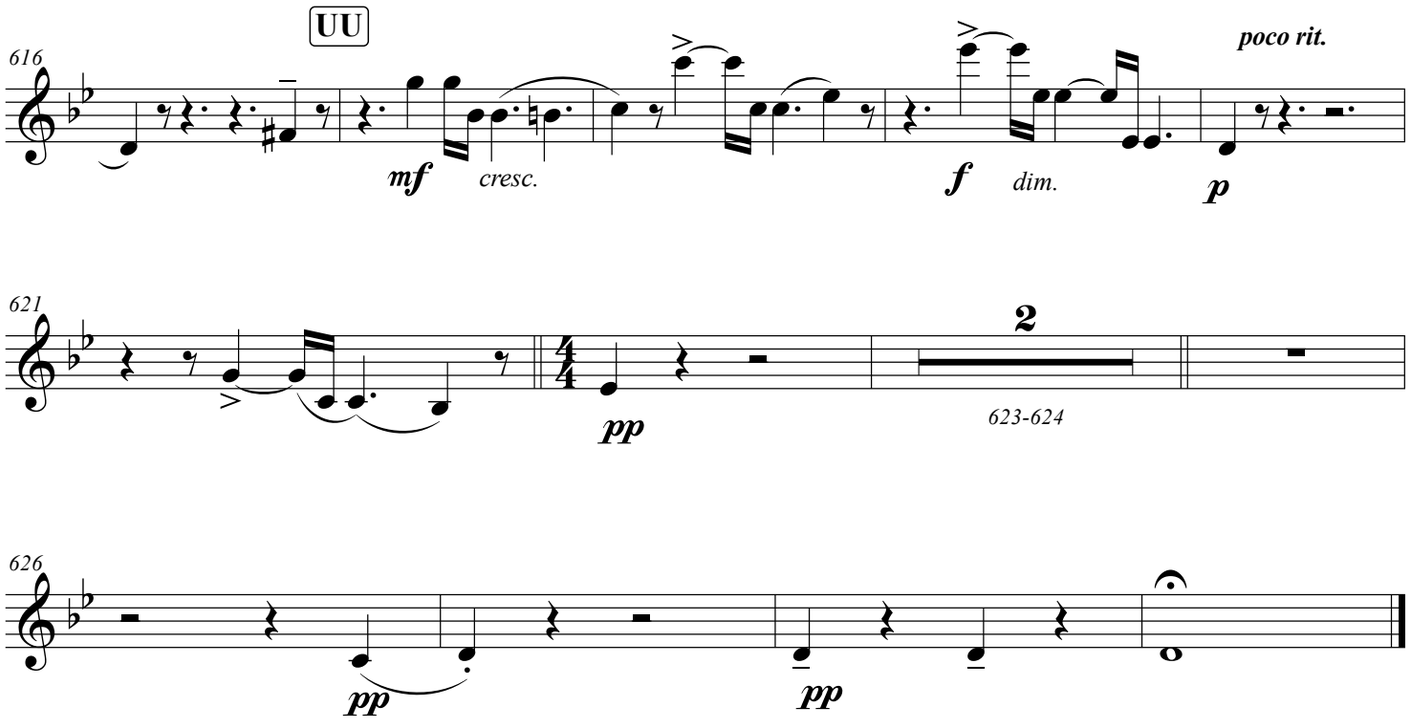

W
largamente
314
f
318
X
poco animando
323
ff
328
Y
333
ff
339
f
343
346


349
rit.
Z
a tempo
animato.
ff
sf
allargando
360
13
363-375
AA
11
376-386
3
387-389
Double Bass
pizz.
arco
BB
largamente
p
cresc.
largamente
f
401
rit.
CC
a tempo
cresc.
f
407
3
rit.
414
DD
f
1
421-421


422
f
EE
Poco meno mosso.
9
pizz.
427-435
pp
442
dim.
2
444-445
arco
p
espressivo
450
animando
cresc.
cresc.
f
458
meno mosso
GG
2
460-461
p
467
3
468-470
p
HH
Lento
KK
rit.
477
mf
12
480-491
5
492-496
3
497-499
Cello
LL
Allegro
501
2
502-503
2
505-506
mf


509
cresc. molto
ff
513
4
514-517
Lento
6
518-523
con sord.
p
526
13
527-539
Andante grazioso
pp
544
poco rit.
MM
a tempo
p
dolce
551
animando
p
cresc. molto
cresc.
f
p
OO
7
557-563
PP
9
564-572
RR
Viola


575
mf
f
allargando
ff
581
a tempo
largamente
587
animando
593
SS
599
603
dim.
606
poco rit.
p
dim.
p
p
dim.
611
TT
p
dim.
pp


616
UU
mf
cresc.
f
dim.
poco rit.
p

621
pp
2
623-624

626
pp
pp

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PART II

Adagio

3

630-632

p *cresc.*

A *a tempo*

rit.

638

cresc. molto

ff

643

poco a poco dim.

Andante

rit.

649

pp

7

652-658

pp

B *a tempo*

661

pp

allargando e cresc.

poco cresc.

rit.

668

f *p*

a tempo

animando

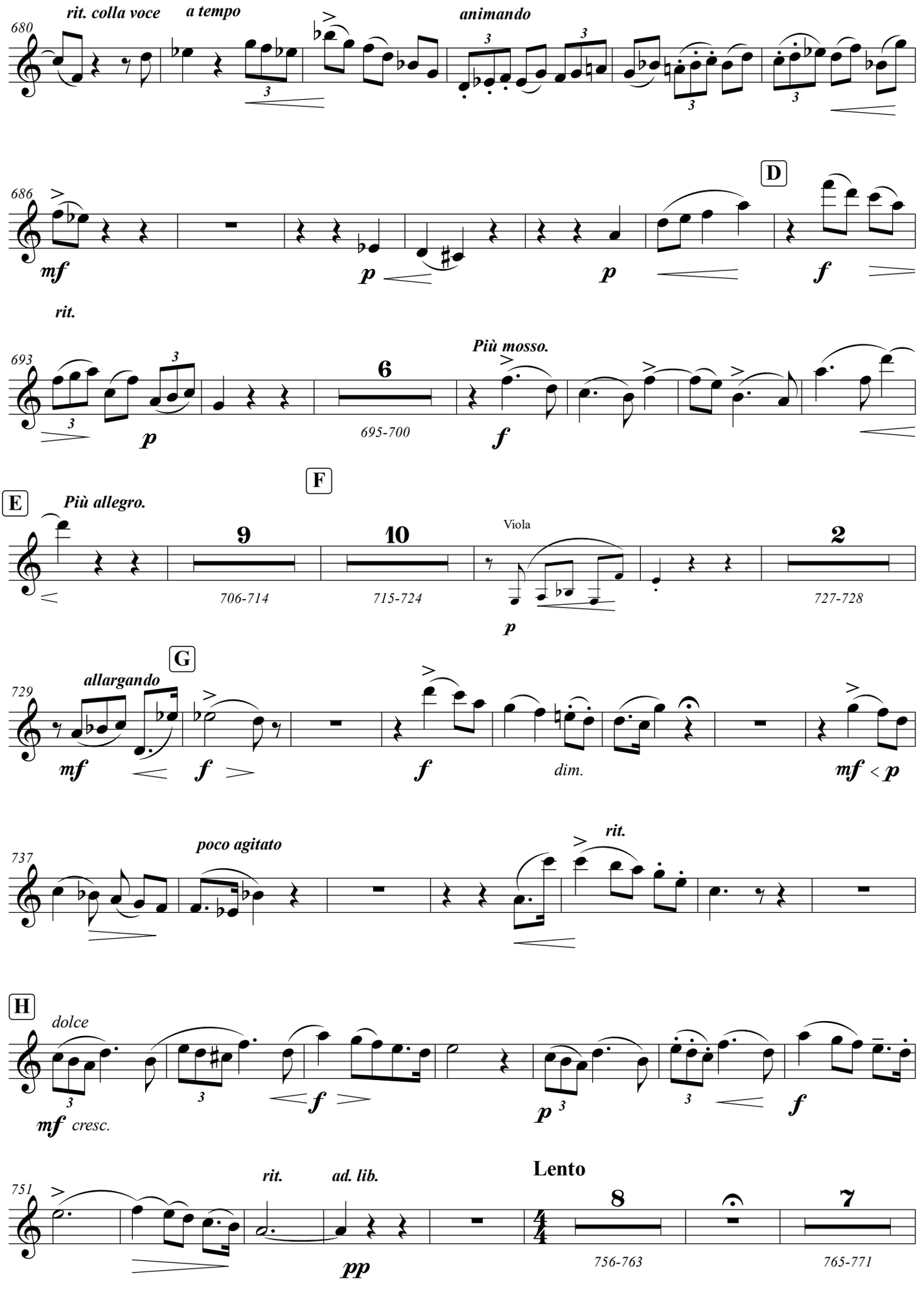
poco cresc.

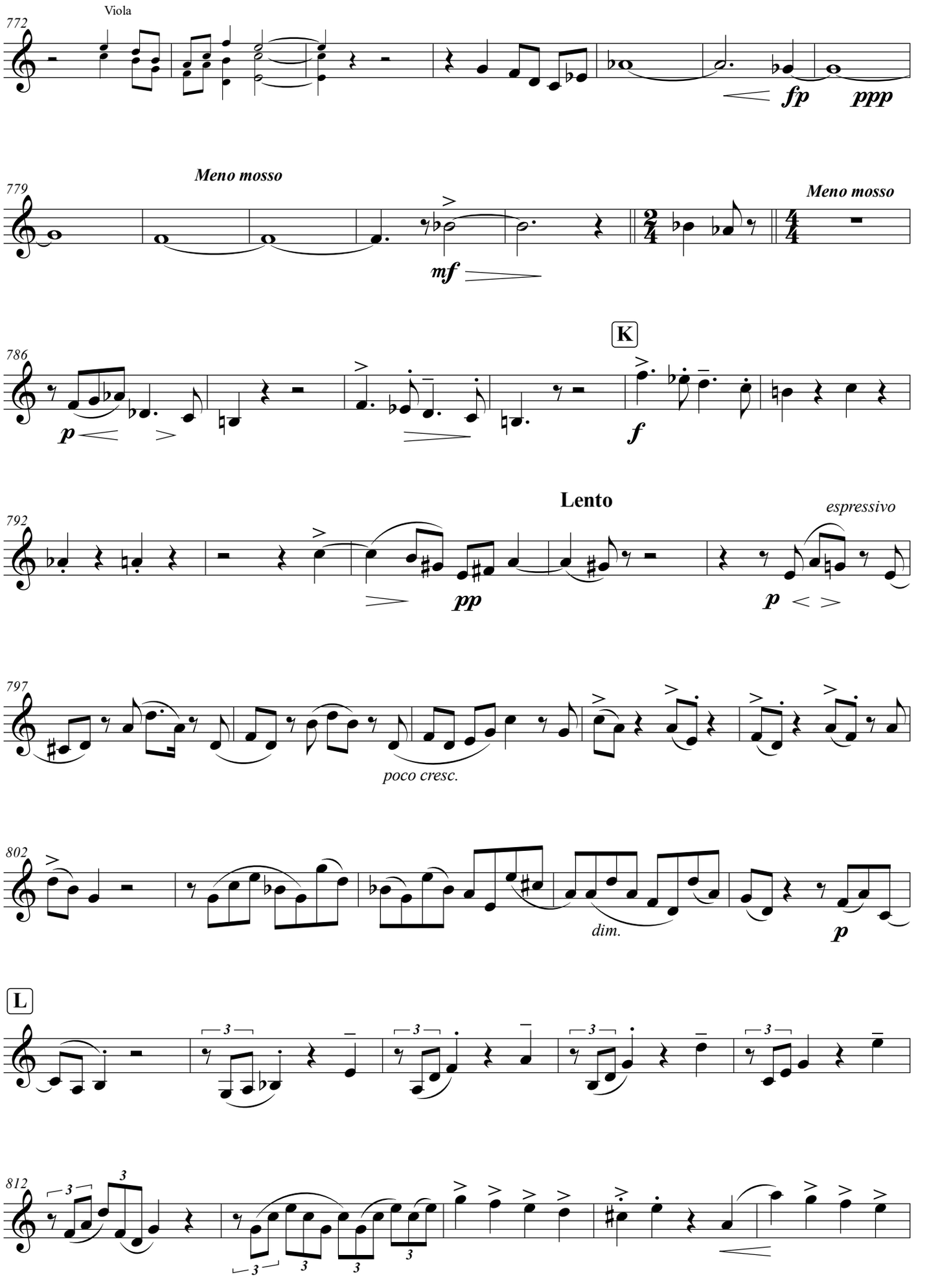
C

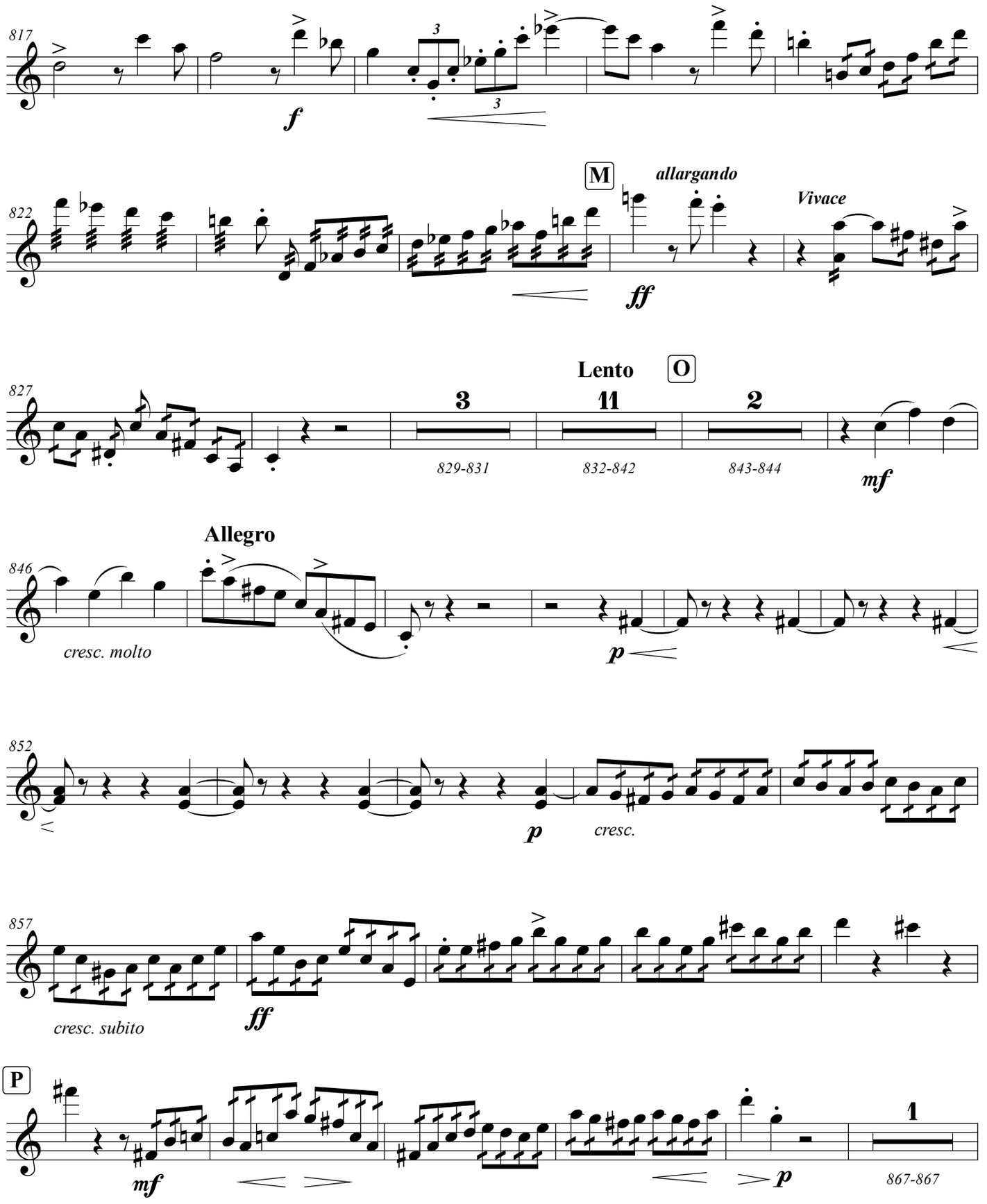
674

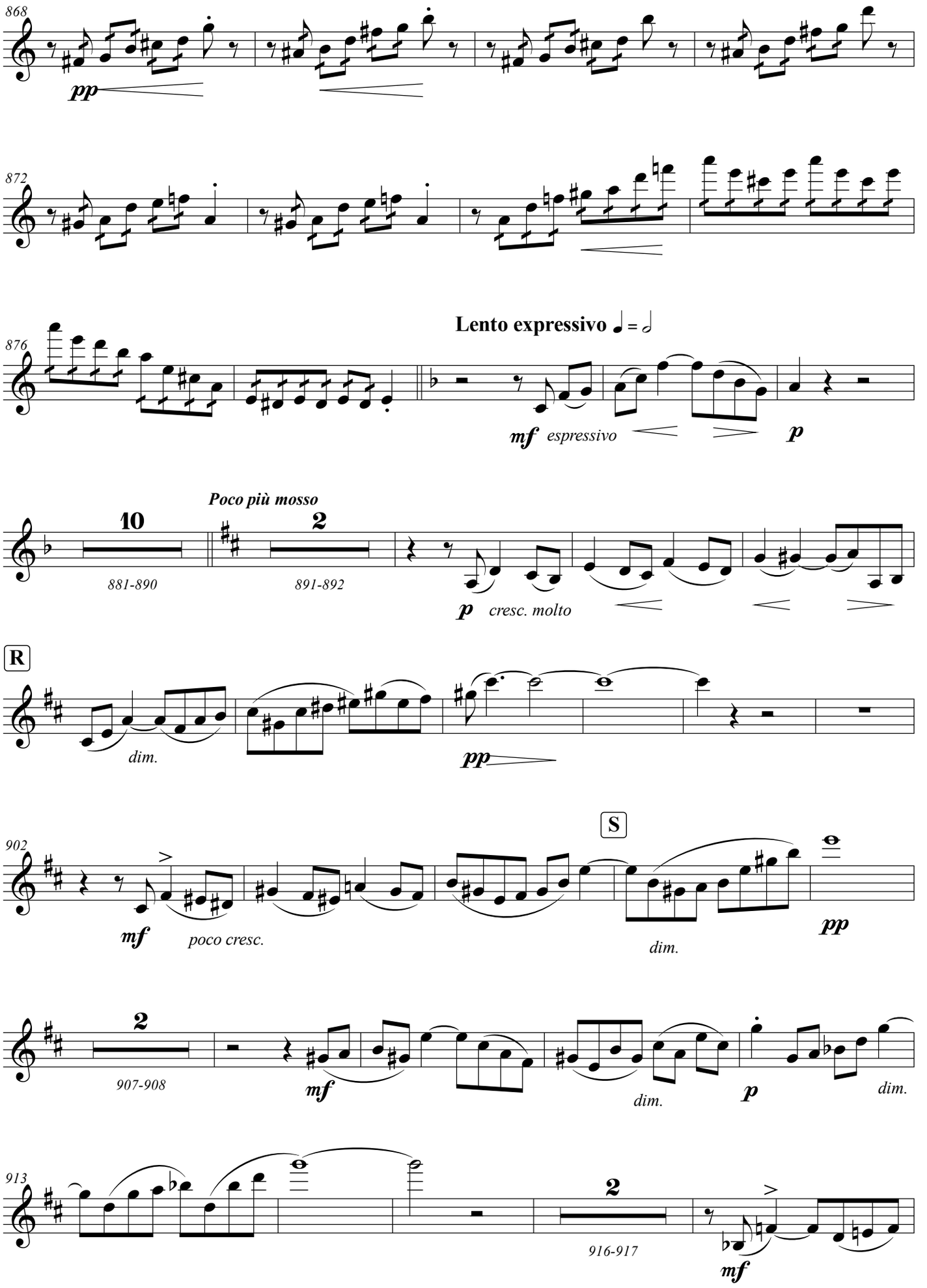
cresc.

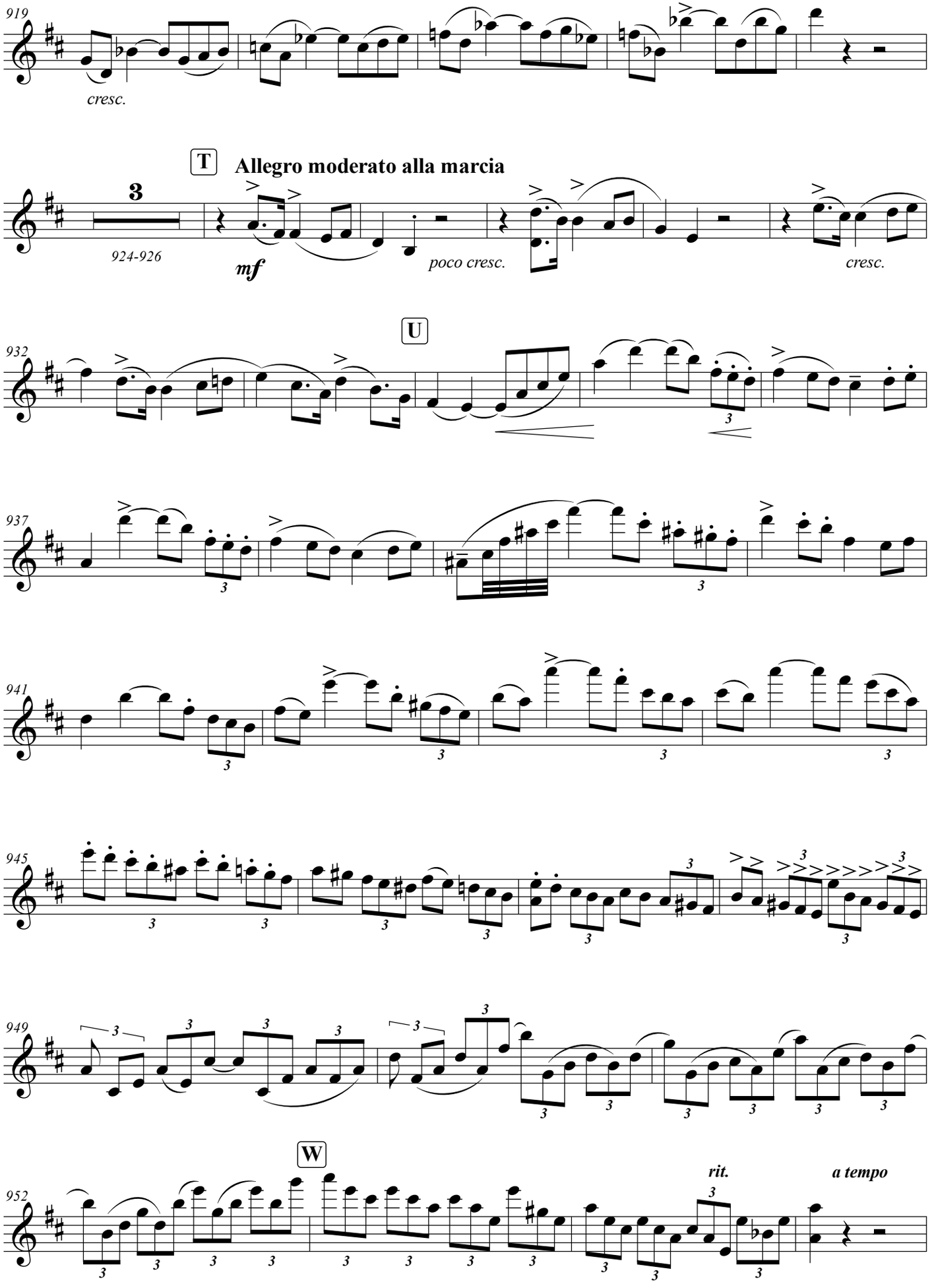
f *cresc.*

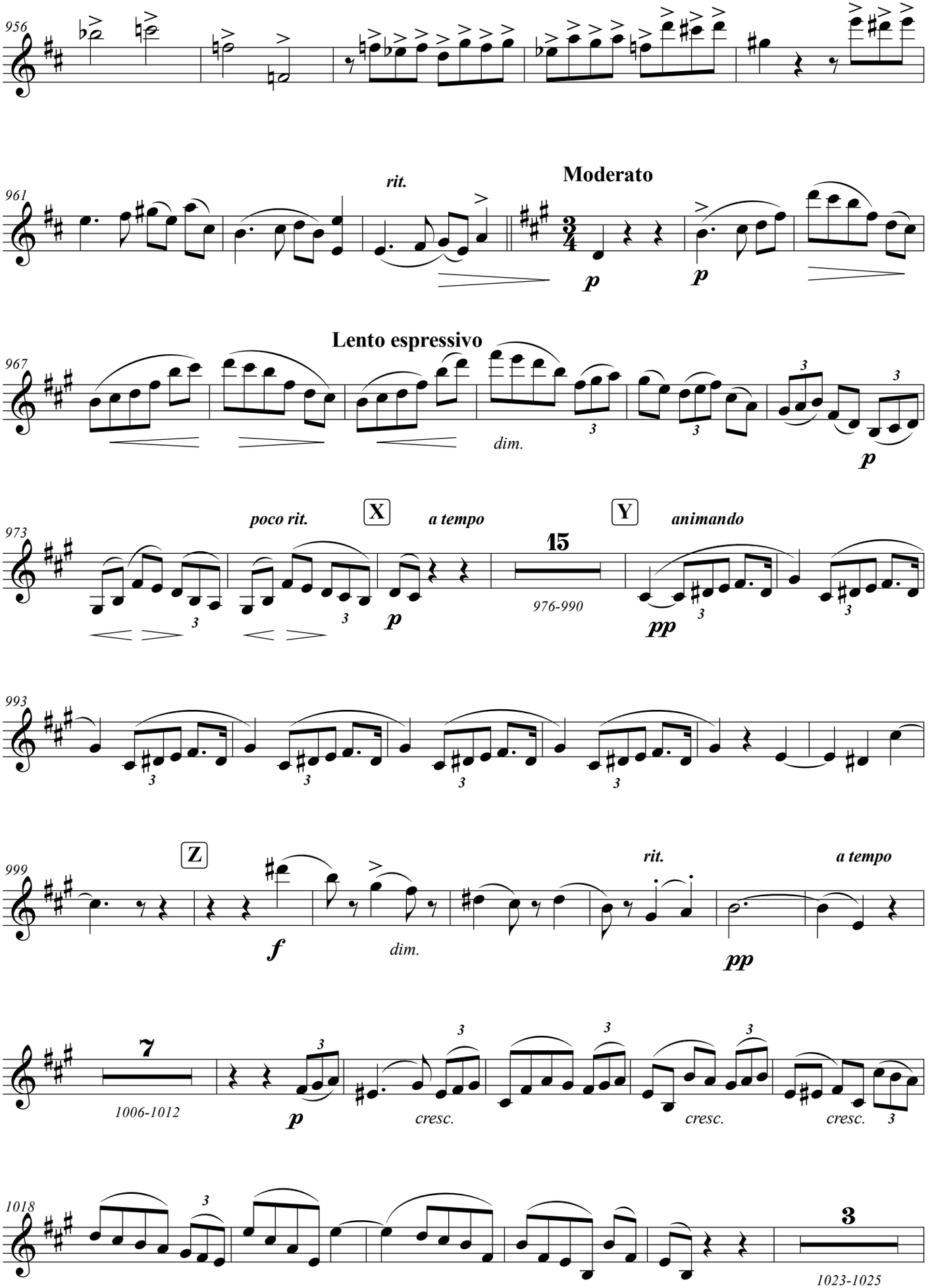

rit. colla voce
a tempo
animando
680
686
D
mf
p
p
f
rit.
693
Più mosso.
6
695-700
p
f
F
E
Più allegro.
9
10
Viola
2
706-714
715-724
727-728
p
G
729
allargando
mf
f
f
dim.
mf < p
poco agitato
737
rit.
H
dolce
mf cresc.
f
p
f
751
rit.
ad. lib.
Lento
8
7
pp
756-763
765-771

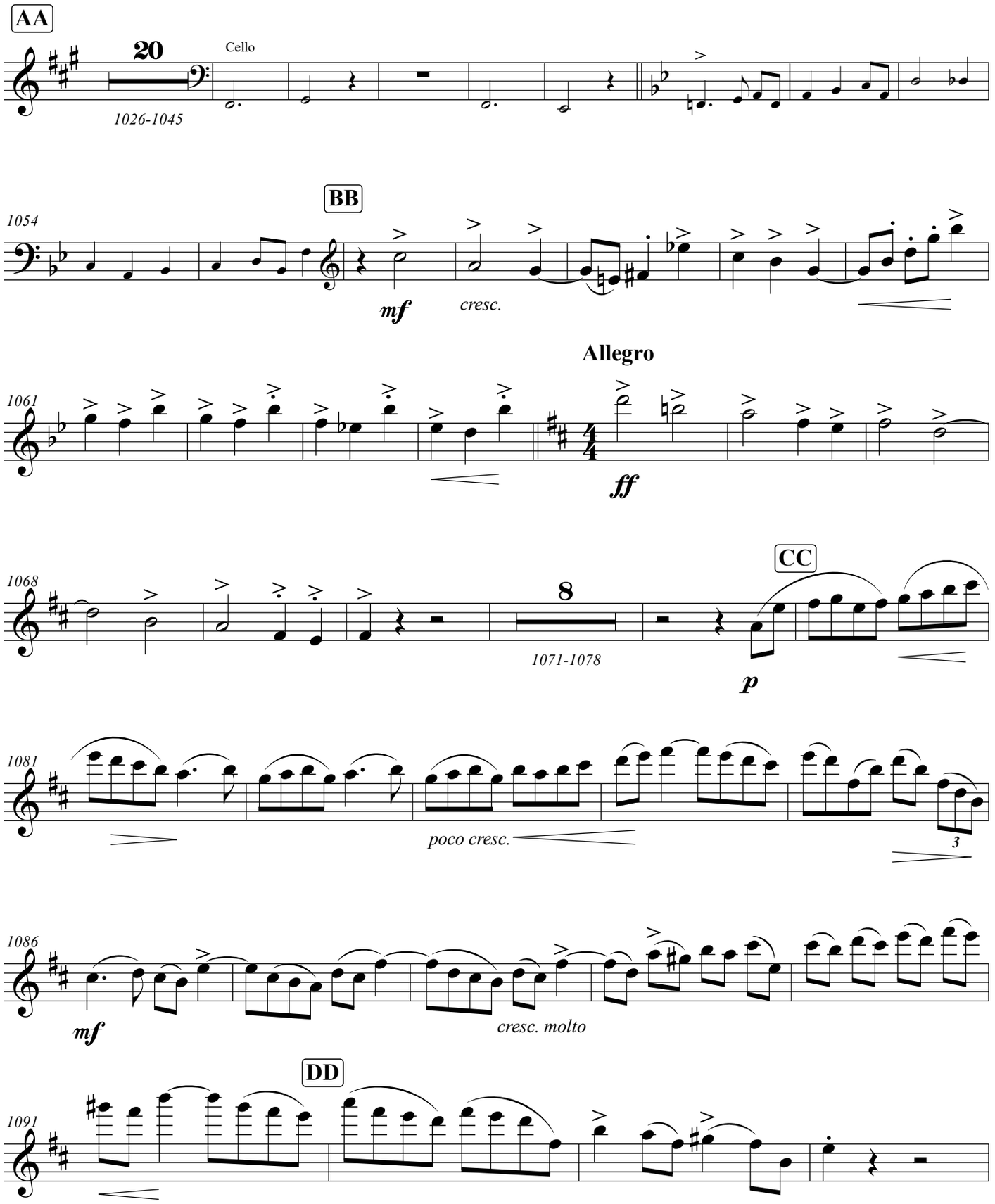

Viola
772
fp
ppp
Meno mosso
779
mf
Meno mosso
786
K
p
f
Lento
espressivo
792
pp
p
797
poco cresc.
802
dim.
p
L
812

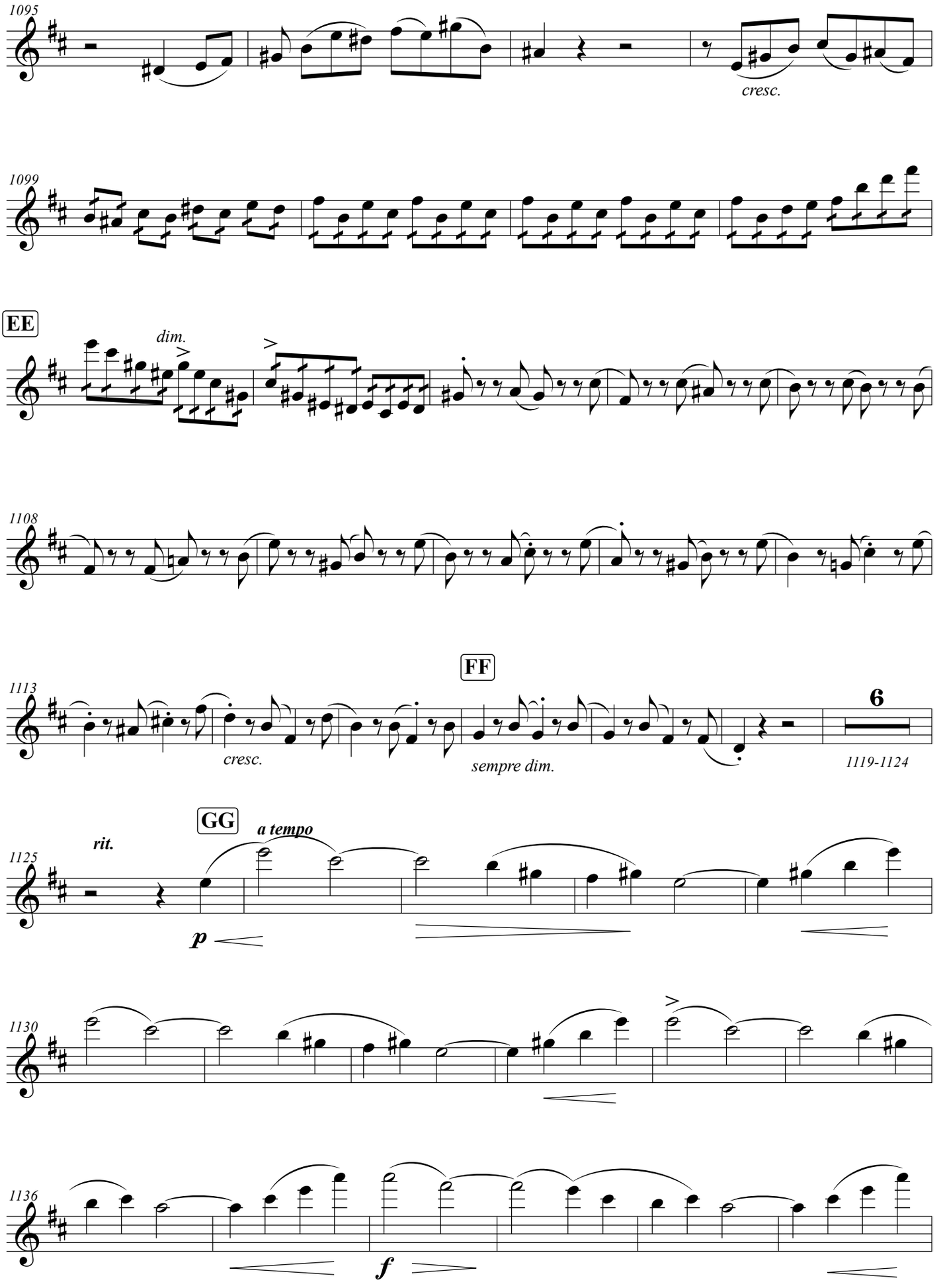

817
f
822
M
allargando
ff
Vivace
827
Lento
O
3
11
2
829-831
832-842
843-844
mf
846
Allegro
cresc. molto
p
852
p
cresc.
857
cresc. subito
ff
P
mf
1
867-867
p

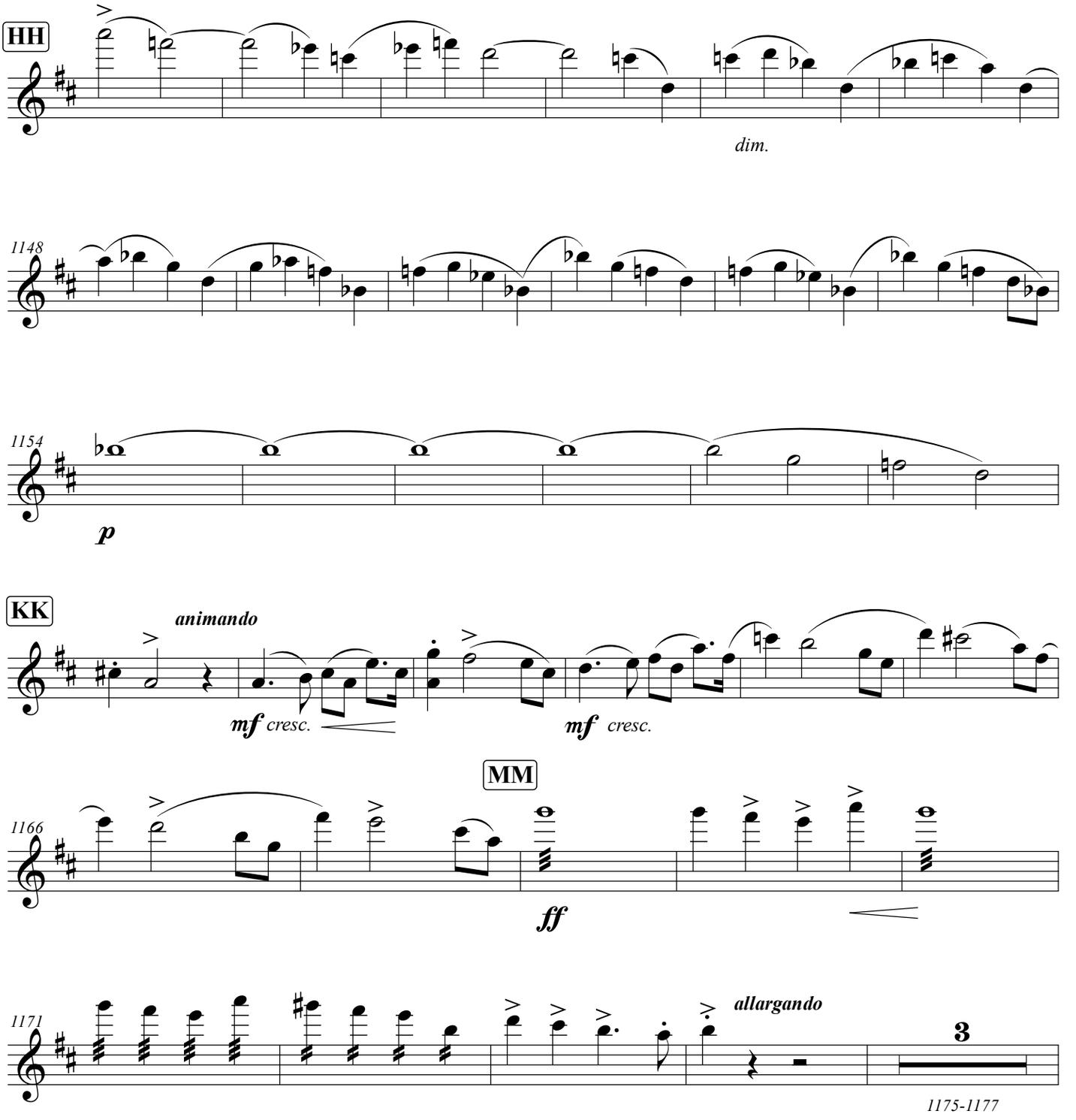

868
pp
872
876
Lento expressivo ♩ = 𝅗𝅥
mf espressivo
p
Poco più mosso
10
881-890
2
891-892
p cresc. molto
R
dim.
pp
902
S
mf
poco cresc.
dim.
pp
2
907-908
mf
dim.
p
dim.
913
2
916-917
mf

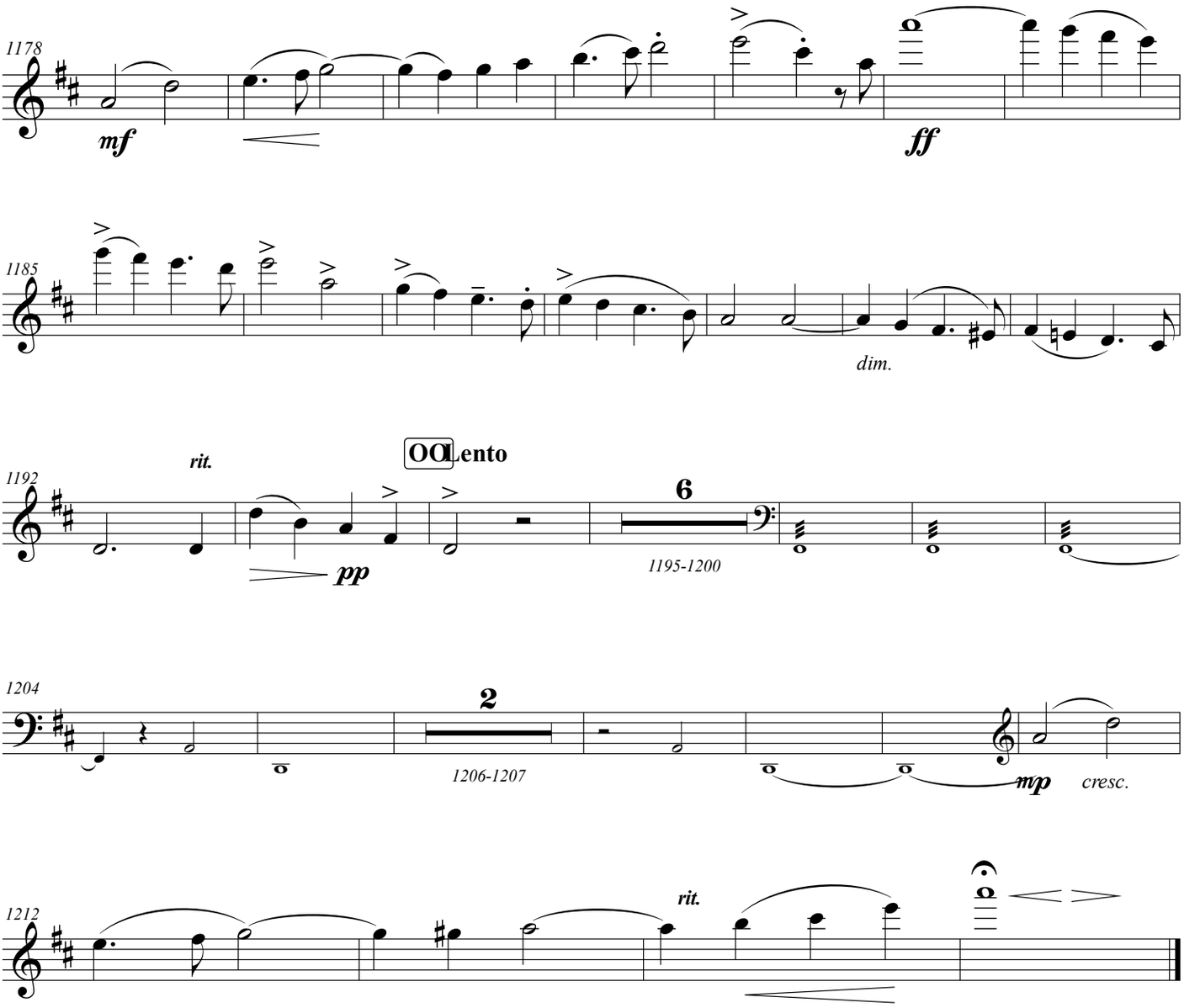

919
cresc.
T
Allegro moderato alla marcia
3
924-926
mf
poco cresc.
cresc.
U
932
937
941
945
949
W
952
rit.
a tempo


956
961
rit.
Moderato
p
p
967
Lento espressivo
dim.
p
973
poco rit.
X
a tempo
15
976-990
Y
animando
p
pp
993
999
Z
f
dim.
rit.
a tempo
pp
7
1006-1012
p
cresc.
cresc.
cresc.
1018
3
1023-1025


AA
20
Cello
1026-1045
BB
1054
mf
cresc.
Allegro
1061
ff
CC
1068
8
1071-1078
p
1081
poco cresc.
3
1086
mf
cresc. molto
DD
1091


1095
cresc.
1099
EE
dim.
1108
1113
FF
cresc.
sempre dim.
6
1119-1124
GG
rit.
a tempo
1125
p
1130
1136
f


HH
dim.
1148
1154
p
KK
animando
mf cresc.
mf cresc.
MM
1166
ff
1171
allargando
3
1175-1177


1178
mf
ff
1185
dim.
rit.
OOLento
1192
pp
6
1195-1200
1204
2
1206-1207
mp
cresc.
rit.
1212

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