

GOD IS OUR HOPE AND STRENGTH

(Psalm 46)

Anthem for Double Choir, Bass Solo and Orchestra

(1913)

C. Hubert H. Parry

Horn 1 in F

Composed for the 259th Anniversary of the Festival of the Sons of the Clergy
St. Paul's Cathedral, April 24, 1913



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Royal College of Music, London MS 4246

Novello Octavo Edition No. 11230

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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

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C. HUBERT H. PARRY

Slow

9 **A** 3 **poco rit.**

7-15 16-18 *mf* *cresc.* *dim.*

23 **a tempo**

29 **B**

cresc. molto *ff* *p* *dim.*

35 **10**

p 40-49

50 **rit.** **a tempo** **2**

pp 54-55 *p* *cresc.*

Allegro

57

63 **C**

69 Musical staff 69-74. Treble clef, 2/4 time. Starts with a quarter rest, followed by eighth notes, quarter notes, and a dotted quarter note. A dynamic marking of *f* is present. A fermata is placed over the final note.

75 Musical staff 75-81. Treble clef, 2/4 time. Features a box labeled **D** above the staff. The staff contains quarter notes, eighth notes, and a dotted quarter note. A dynamic marking of *f* is present. A fermata is placed over the final note. Below the staff, the number **2** is written, and the measure numbers 79-80 are indicated.

82 Musical staff 82-87. Treble clef, 2/4 time. Features a box labeled **E** above the staff. The staff contains quarter notes, eighth notes, and a dotted quarter note. A dynamic marking of *f* is present. A fermata is placed over the final note. Above the staff, the tempo markings *poco rit.* and *a tempo* are written.

88 Musical staff 88-93. Treble clef, 2/4 time. Features a box labeled **F** above the staff. The staff contains quarter notes, eighth notes, and a dotted quarter note. A dynamic marking of *f* is present. A fermata is placed over the final note. Triplet markings (**3**) are present over several notes.

94 Musical staff 94-99. Treble clef, 2/4 time. Features a box labeled **F** above the staff. The staff contains quarter notes, eighth notes, and a dotted quarter note. A dynamic marking of *f* is present. A fermata is placed over the final note. Triplet markings (**3**) are present over several notes.

100 Musical staff 100-105. Treble clef, 2/4 time. Features a box labeled **G** above the staff. The staff contains quarter notes, eighth notes, and a dotted quarter note. A dynamic marking of *f* is present. A fermata is placed over the final note. Triplet markings (**3**) are present over several notes.

106 Musical staff 106-111. Treble clef, 2/4 time. Features a box labeled **H** above the staff. The staff contains quarter notes, eighth notes, and a dotted quarter note. A dynamic marking of *f* is present. A fermata is placed over the final note. Above the staff, the tempo markings *rit.* and *a tempo* are written.

112 Musical staff 112-117. Treble clef, 2/4 time. Features a box labeled **H** above the staff. The staff contains quarter notes, eighth notes, and a dotted quarter note. A dynamic marking of *f* is present. A fermata is placed over the final note.

118 Musical staff 118-123. Treble clef, 2/4 time. Features a box labeled **H** above the staff. The staff contains quarter notes, eighth notes, and a dotted quarter note. A dynamic marking of *f* is present. A fermata is placed over the final note. Below the staff, the number **2** is written, and the measure numbers 122-123 are indicated.

124 K rit. tempo animando. **Allegro**

mf *cresc.*

Detailed description: Musical staff starting at measure 124. It begins with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The staff continues with quarter notes B4, A4, G4, and F4. A double bar line follows. The second part of the staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The time signature changes to 4/4. The staff concludes with quarter notes D5, C5, B4, and A4.

131 L

f

Detailed description: Musical staff starting at measure 131. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The staff continues with quarter notes B4, A4, G4, and F4. A double bar line follows. The second part of the staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The staff concludes with quarter notes D5, C5, B4, and A4.

137

Detailed description: Musical staff starting at measure 137. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The staff continues with quarter notes B4, A4, G4, and F4. A double bar line follows. The second part of the staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The staff concludes with quarter notes D5, C5, B4, and A4.

143 M

f

Detailed description: Musical staff starting at measure 143. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The staff continues with quarter notes B4, A4, G4, and F4. A double bar line follows. The second part of the staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The staff concludes with quarter notes D5, C5, B4, and A4.

149 **Meno mosso.**

pp

Detailed description: Musical staff starting at measure 149. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The staff continues with quarter notes B4, A4, G4, and F4. A double bar line follows. The second part of the staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The staff concludes with quarter notes D5, C5, B4, and A4.

154 O

pp

Detailed description: Musical staff starting at measure 154. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The staff continues with quarter notes B4, A4, G4, and F4. A double bar line follows. The second part of the staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The staff concludes with quarter notes D5, C5, B4, and A4.

160 **Slower.** P

p

Detailed description: Musical staff starting at measure 160. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The staff continues with quarter notes B4, A4, G4, and F4. A double bar line follows. The second part of the staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The staff concludes with quarter notes D5, C5, B4, and A4.

167 R

Detailed description: Musical staff starting at measure 167. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The staff continues with quarter notes B4, A4, G4, and F4. A double bar line follows. The second part of the staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The staff concludes with quarter notes D5, C5, B4, and A4.

173 rit. **a tempo**

p

Detailed description: Musical staff starting at measure 173. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The staff continues with quarter notes B4, A4, G4, and F4. A double bar line follows. The second part of the staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The staff concludes with quarter notes D5, C5, B4, and A4.

179

cresc. *mf*

S animato

f

190

rit. **T** a tempo

195

ff

200

p *dim.* *pp* 9 205-213

V

p

218

f *cresc.*

223 animando

animando

228 **W** Allegro

cresc. **3** 233-235

236 X **animato**

f

240

245 Y

250 **allargando**

f

255 **a tempo** **rit.**



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PUBLISHING

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