

GOD IS OUR HOPE AND STRENGTH

(Psalm 46)

Anthem for Double Choir, Bass Solo and Orchestra

(1913)

C. Hubert H. Parry

Horn 2 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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:

Royal College of Music, London MS 4246

Vocal Score:

Novello Octavo Edition No. 11230

Royal College of Music Library

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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 A

1-15 16-18 *mf* *cresc.* *dim.*

22 *poco rit.* *a tempo*

27 *cresc.* *cresc. molto*

B *ff* *p dim.*

37 *pp*

38-49

53 *rit.* *a tempo* *Allegro*

54-55 *p* *cresc.*

59 *1*

61-61

62 C

Musical staff 62-66: Treble clef, 2/4 time signature. Measure 62 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5. Measure 63: eighth notes D5, E5, F5, G5. Measure 64: quarter note G5, quarter note F5. Measure 65: quarter note E5, quarter note D5. Measure 66: quarter note C5, quarter note B4. Dynamics: *f* (forte) starting at measure 64. Performance markings: accents (>) on G5 in measure 64 and C5 in measure 66. A hairpin crescendo is shown below the staff from measure 64 to 66.

67

Musical staff 67-71: Treble clef, 2/4 time signature. Measure 67: quarter note G4, quarter note A4. Measure 68: quarter note B4, quarter note C5. Measure 69: quarter note D5, quarter note E5. Measure 70: quarter note F5, quarter note G5. Measure 71: quarter note A5, quarter note B5. Dynamics: *f* (forte) starting at measure 67. Performance markings: accents (>) on G4 in measure 67, D5 in measure 69, and A5 in measure 71.

72 *f*

Musical staff 72-76: Treble clef, 2/4 time signature. Measure 72: quarter note G4, quarter note A4. Measure 73: quarter note B4, quarter note C5. Measure 74: quarter note D5, quarter note E5. Measure 75: quarter note F5, quarter note G5. Measure 76: quarter note A5, quarter note B5. Dynamics: *f* (forte) starting at measure 72. Performance markings: accents (>) on G4 in measure 72 and A5 in measure 76.

77 D

Musical staff 77-82: Treble clef, 2/4 time signature. Measure 77: quarter note G4, quarter note A4. Measure 78: quarter note B4, quarter note C5. Measure 79-80: whole note G4. Measure 81: quarter note A4, quarter note B4. Measure 82: quarter note C5, quarter note D5. Dynamics: *f* (forte) starting at measure 77. Performance markings: accents (>) on G4 in measure 77 and C5 in measure 82. A hairpin crescendo is shown below the staff from measure 77 to 82.

83 *poco rit.* E *a tempo*

Musical staff 83-87: Treble clef, 2/4 time signature. Measure 83: quarter note G4, quarter note A4. Measure 84: quarter note B4, quarter note C5. Measure 85: quarter note D5, quarter note E5. Measure 86: quarter note F5, quarter note G5. Measure 87: quarter note A5, quarter note B5. Dynamics: *f* (forte) starting at measure 83. Performance markings: accents (>) on G4 in measure 83 and A5 in measure 87. A hairpin crescendo is shown below the staff from measure 83 to 87.

88 *f*

Musical staff 88-92: Treble clef, 2/4 time signature. Measure 88: quarter note G4, quarter note A4. Measure 89: quarter note B4, quarter note C5. Measure 90: quarter note D5, quarter note E5. Measure 91: quarter note F5, quarter note G5. Measure 92: quarter note A5, quarter note B5. Dynamics: *f* (forte) starting at measure 88. Performance markings: accents (>) on G4 in measure 88, D5 in measure 90, and A5 in measure 92. A hairpin crescendo is shown below the staff from measure 88 to 92.

93

Musical staff 93-97: Treble clef, 2/4 time signature. Measure 93: eighth notes G4, A4, B4, C5. Measure 94: eighth notes D5, E5, F5, G5. Measure 95: eighth notes A5, B5, C6, B5. Measure 96: eighth notes A5, G5, F5, E5. Measure 97: eighth notes D5, C5, B4, A4. Dynamics: *f* (forte) starting at measure 93. Performance markings: accents (>) on G4 in measure 93, D5 in measure 95, and A4 in measure 97. A hairpin crescendo is shown below the staff from measure 93 to 97.

98 F

Musical staff 98-102: Treble clef, 2/4 time signature. Measure 98: eighth notes G4, A4, B4, C5. Measure 99: eighth notes D5, E5, F5, G5. Measure 100: eighth notes A5, B5, C6, B5. Measure 101: eighth notes A5, G5, F5, E5. Measure 102: eighth notes D5, C5, B4, A4. Dynamics: *f* (forte) starting at measure 98. Performance markings: accents (>) on G4 in measure 98, D5 in measure 100, and A4 in measure 102. A hairpin crescendo is shown below the staff from measure 98 to 102.

103 G

Musical staff 103-107: Treble clef, 2/4 time signature. Measure 103: eighth notes G4, A4, B4, C5. Measure 104: eighth notes D5, E5, F5, G5. Measure 105: eighth notes A5, B5, C6, B5. Measure 106: eighth notes A5, G5, F5, E5. Measure 107: eighth notes D5, C5, B4, A4. Dynamics: *f* (forte) starting at measure 103. Performance markings: accents (>) on G4 in measure 103, D5 in measure 105, and A4 in measure 107. A hairpin crescendo is shown below the staff from measure 103 to 107.

108 **rit.** **a tempo**

H

118

2
122-123

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

mf *cresc.*

129 **Allegro**

f

L

134

139

M

144

f

149 **Meno mosso.**

3

3
151-153

O

154

pp

Musical staff 154-158: Treble clef, key signature of one flat. Measures 154-158. Dynamics: *pp*. Includes a slur over measures 155-157.

P

Slower.

159

p

Musical staff 159-163: Treble clef, key signature of one flat. Measures 159-163. Dynamics: *p*. Includes a slur over measures 160-162 and a fermata over measure 163.

164

Musical staff 164-168: Treble clef, key signature of one flat. Measures 164-168. Includes a slur over measures 165-167.

R

rit.

169

Musical staff 169-173: Treble clef, key signature of one flat. Measures 169-173. Includes a slur over measures 170-172.

a tempo

rit.

a tempo

174

p

2

175-176

Musical staff 174-176: Treble clef, key signature of one flat. Measures 174-176. Dynamics: *p*. Includes a fermata over measures 175-176.

180

cresc.

mf

Musical staff 180-184: Treble clef, key signature of one flat. Measures 180-184. Dynamics: *cresc.*, *mf*. Includes a slur over measures 181-183 and a fermata over measure 184.

S

animato

185

f

Musical staff 185-189: Treble clef, key signature of one flat. Measures 185-189. Dynamics: *f*. Includes a slur over measures 186-188.

190

Musical staff 190-194: Treble clef, key signature of one flat. Measures 190-194. Includes a slur over measures 191-193.

T

a tempo

rit.

195

ff

Musical staff 195-199: Treble clef, key signature of one flat. Measures 195-199. Dynamics: *ff*. Includes a slur over measures 196-198.

200

V

3 9
202-204 205-213

215

220

animando

f *cresc.*

225

cresc.

W

Allegro

X

animato

240

Y

250

allargando

f

a tempo

rit.



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PUBLISHING

ehms.lib.umn.edu

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