

GOD IS OUR HOPE AND STRENGTH

(Psalm 46)

Anthem for Double Choir, Bass Solo and Orchestra

(1913)

C. Hubert H. Parry

Horn 3 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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:* Garrigan 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

15
1-15 *p* *poco cresc.*

20-21 *poco rit.* 2 22-23 2 24-25 *a tempo* 2 *cresc.*

28 **B** *ff*

33 *p* *p*

38 10 40-49 *pp*

52 *rit.* *a tempo* 4 **Allegro** 54-57

60 *f*

C

67-68 2 *f* 71-71 1

72 *f*

Musical staff 72-75: Treble clef, key signature of one sharp (F#). Measure 72 starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter rest. Measure 73 has a quarter note B4, a quarter note C5, and a quarter note D5. Measure 74 has a quarter note E5, a quarter note D5, and a quarter note C5. Measure 75 has a quarter note B4, a quarter note A4, and a quarter note G4.

76 **D**

Musical staff 76-81: Treble clef, key signature of one sharp (F#). Measure 76 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 77 has a quarter note C5, a quarter note D5, and a quarter note E5. Measure 78 has a quarter note D5, a quarter note C5, and a quarter note B4. Measure 79 has a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 80 has a quarter note E5, a quarter note D5, and a quarter note C5. Measure 81 has a quarter note B4, a quarter note A4, and a quarter note G4. A fermata is placed over measures 80-81. A '2' is written above the staff.

82 *poco rit.*

Musical staff 82-87: Treble clef, key signature of one sharp (F#). Measure 82 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 83 has a quarter note C5, a quarter note D5, and a quarter note E5. Measure 84 has a quarter note D5, a quarter note C5, and a quarter note B4. Measure 85 has a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 86 has a quarter note E5, a quarter note D5, and a quarter note C5. Measure 87 has a quarter note B4, a quarter note A4, and a quarter note G4. A hairpin crescendo is shown below the staff.

E *a tempo*

Musical staff 88-91: Treble clef, key signature of one sharp (F#). Measure 88 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 89 has a quarter note C5, a quarter note D5, and a quarter note E5. Measure 90 has a quarter note D5, a quarter note C5, and a quarter note B4. Measure 91 has a quarter note A4, a quarter note G4, and a quarter note F#4. A fermata is placed over measures 88-91. A '3' is written above the staff.

92

Musical staff 92-96: Treble clef, key signature of one sharp (F#). Measure 92 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 93 has a quarter note C5, a quarter note D5, and a quarter note E5. Measure 94 has a quarter note D5, a quarter note C5, and a quarter note B4. Measure 95 has a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 96 has a quarter note E5, a quarter note D5, and a quarter note C5. A '3' is written above the staff.

97 **F**

Musical staff 97-101: Treble clef, key signature of one sharp (F#). Measure 97 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 98 has a quarter note C5, a quarter note D5, and a quarter note E5. Measure 99 has a quarter note D5, a quarter note C5, and a quarter note B4. Measure 100 has a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 101 has a quarter note E5, a quarter note D5, and a quarter note C5. A '3' is written above the staff.

102 **G** *f*

Musical staff 102-106: Treble clef, key signature of one sharp (F#). Measure 102 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 103 has a quarter note C5, a quarter note D5, and a quarter note E5. Measure 104 has a quarter note D5, a quarter note C5, and a quarter note B4. Measure 105 has a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 106 has a quarter note E5, a quarter note D5, and a quarter note C5. A '3' is written above the staff.

107 *rit.* *a tempo*

Musical staff 107-111: Treble clef, key signature of one sharp (F#). Measure 107 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 108 has a quarter note C5, a quarter note D5, and a quarter note E5. Measure 109 has a quarter note D5, a quarter note C5, and a quarter note B4. Measure 110 has a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 111 has a quarter note E5, a quarter note D5, and a quarter note C5. A fermata is placed over measures 107-111.

112 **H**

Musical staff 112-117: Treble clef, key signature of one sharp (F#). Measure 112 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 113 has a quarter note C5, a quarter note D5, and a quarter note E5. Measure 114 has a quarter note D5, a quarter note C5, and a quarter note B4. Measure 115 has a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 116 has a quarter note E5, a quarter note D5, and a quarter note C5. Measure 117 has a quarter note B4, a quarter note A4, and a quarter note G4. A fermata is placed over measures 112-117. A '6' is written above the staff.

rit. K tempo animando.

2

124-125

130 Allegro

L

135

2

137-138

f

141

M

Meno mosso.

pp

O

3

152-154

pp

2

Slower.

P

158-159

164

R

169

rit. a tempo

7
175-181

184

Sanimato

188

f

192-195

4

196

rit.

T

a tempo

f

V

4

9

201-204

205-213

p

217

222

animando

2

225-226

W

Allegro

2

228

233-234

Horn 3 in F

X

animato

235

Musical staff for measures 235-238. Measure 235 starts with a treble clef and a 7/8 time signature. The melody consists of eighth and quarter notes. A dynamic marking of *f* is placed below measure 236. A fermata is placed over the final note of measure 238.

239

Musical staff for measures 239-242. Measure 239 starts with a treble clef. The melody continues with eighth and quarter notes. A fermata is placed over the final note of measure 242.

Y

243

Musical staff for measures 243-247. Measure 243 starts with a treble clef. The melody consists of quarter and eighth notes. A fermata is placed over the final note of measure 247.

248

Musical staff for measures 248-253. Measure 248 starts with a treble clef. The melody consists of quarter and eighth notes. A dynamic marking of *f* is placed below measure 250. A fermata is placed over the final note of measure 253.

allargando

a tempo

rit.

254

Musical staff for measures 254-257. Measure 254 starts with a treble clef. The melody consists of quarter and eighth notes. A fermata is placed over the final note of measure 257.



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