

# GOD IS OUR HOPE AND STRENGTH

(Psalm 46)

Anthem for Double Choir, Bass Solo and Orchestra

(1913)

C. Hubert H. Parry

Organ

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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*

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*

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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

# GOD IS OUR HOPE AND STRENGTH

C. HUBERT H. PARRY

**Slow**

6  
1-6  
6  
16 ft.  
pp

**A**

15  
poco rit.  
a tempo  
cresc.  
dim.

**B**

25  
mf  
mf  
ff  
mf  
ff

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one flat. It consists of four measures, each containing a single vertical bar line. The bottom staff uses a bass clef and also has a key signature of one flat. It also consists of four measures, each containing a single vertical bar line. A brace on the left side groups the two staves together.

38-41

4

4

4

16 ft.

*pp*

Musical score for strings and cello, page 46-51, measures 6-7. The score consists of three staves. The top staff is for strings (Violin I, Violin II, Viola, Cello), the middle staff is for Cello, and the bottom staff is for Cello. Measure 6 starts with a forte dynamic. Measure 7 begins with a ritardando (rit.), followed by a tempo (a tempo). The Cello part features eighth-note patterns. Measure 7 ends with a crescendo (mf cresc.) and a swan-like flourish (Sw.). Measure 8 starts with a dynamic marking (mf) under a grace note.

## Organ

C

63

Musical score for organ. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 63 starts with three measures of rests. The right hand begins with eighth-note patterns, and the left hand provides harmonic support. Measures 64-65 show more complex eighth-note patterns in both hands.

68

Continuation of the organ score. The right hand continues its eighth-note patterns, while the left hand provides harmonic support. Measure 69 concludes with a dynamic marking *f*.

73

Continuation of the organ score. The right hand plays sustained notes with grace notes, while the left hand provides harmonic support. Measure 74 concludes with a dynamic marking *f*.

D

Continuation of the organ score. The right hand plays sustained notes with grace notes, while the left hand provides harmonic support. Measure 75 concludes with a dynamic marking *f*.

poco rit. **E** a tempo

This musical score for organ consists of four systems of music, each with two staves (treble and bass). The score includes dynamic markings such as *poco rit.*, **E**, and **a tempo**. Performance instructions like *3* and *6* are placed above specific notes or groups of notes. Measure numbers 83, 88, 98, and 102 are indicated at the beginning of each system. The score is divided into sections labeled **E**, **F**, and **G**.

**Section E:** Measures 83-87. The bass staff has a sustained note from measure 83 to 85. Measure 86 starts with a bass note followed by a treble note. Measure 87 ends with a bass note and a treble note.

**Section F:** Measures 88-97. Measure 88 starts with a bass note followed by a treble note. Measures 89-94 are grouped together with a bracket. Measure 95 starts with a bass note followed by a treble note. Measures 96-97 are grouped together with a bracket.

**Section G:** Measures 98-102. Measures 98-101 are grouped together with a bracket. Measure 102 ends with a bass note and a treble note.

## Organ

rit.                                    a tempo

**106**

**H**

**110**

**First Choir**

**114-120**

**God — is our**

**mf**                                    **cresc.**

**rit.**

**K**                                    **tempo animando.**

**Allegro**

**f**

**131-133**

**3**

134

L

137

142

147

Meno mosso.

## Organ

152

**O**

pp

pp

pp

Slower.

157

**P**

sempre cresc.

16 ft.

pp

**R**

cresc.

ff

172 rit. a tempo rit.

cresc.

175-176 2

2

a tempo S animato

6 2 6 6 2 6

178-183 184-185 186-191 Bass Solo

6 2 6 6 2 6

and burn - eth, burn -

rit. T a tempo First Choir Soprano I

195 6 6 6

199-204 Be still then, and know that I am

eth the chariots in the

V

210 f

p

16 ft. pp

## Organ

218

animando

223

228

**W**

Allegro

232

*mf*

X

Musical score for organ, system X. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 235 starts with a series of sixteenth-note patterns in the upper staff, followed by eighth-note patterns in the lower staff. The bass line continues with eighth-note patterns. A bass note is indicated with a 'o' at the beginning of measure 236.

*animato*

Musical score for organ, system Y. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 238 begins with a series of eighth-note chords in the upper staff, followed by sixteenth-note patterns. The bass staff has sustained notes. The bass line continues with eighth-note patterns. A bass note is indicated with a 'o' at the beginning of measure 239.

Musical score for organ, system Z. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 241 begins with a series of eighth-note chords in the upper staff, followed by sixteenth-note patterns. The bass staff has sustained notes. The bass line continues with eighth-note patterns. A bass note is indicated with a 'o' at the beginning of measure 242.

Y

Musical score for organ, system Y. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 244 begins with a series of eighth-note chords in the upper staff, followed by sixteenth-note patterns. The bass staff has sustained notes. The bass line continues with eighth-note patterns. A bass note is indicated with a 'o' at the beginning of measure 245.

## Organ

247

251

allargando

255

a tempo

257

rit.





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MUSIC SERIES

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Catalog Number  
1.19/03