

GOD IS OUR HOPE AND STRENGTH

(Psalm 46)

Anthem for Double Choir, Bass Solo and Orchestra

(1913)

C. Hubert H. Parry

Tuba

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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 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

David Fielding - dhcfielding@charter.net

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

GOD IS OUR HOPE AND STRENGTH

C. HUBERT H. PARRY

Slow

A

15 6 5 Bass Trombone

1-15 16-21 22-26

B

30

mf *ff* *dim.*

36

15 rit. a tempo 4 Allegro 7

p *dim.* 38-52 54-57 58-64

C

3 Trumpet

3 6

65-67 71-76 *f* *mf*

D

3

79-81 *f*

86 poco rit. **E** a tempo

f

92

F

98

G

Staff G: Bass clef, 4/4 time. Measures 1-10. Includes markings: rit., a tempo, and a triplet of eighth notes in measure 10.

H

Staff H: Bass clef, 4/4 time. Measures 110-115. Includes markings: triplet of eighth notes in measure 110, and *mf* in measure 112.

K

Staff K: Bass clef, 4/4 time. Measures 116-128. Includes markings: *p* in measure 116, *rit.* above measure 124, *tempo animando.* above measure 126, and *f* above measure 128. Bar lines indicate measures 118-123, 124-125, and 126-128.

L

Staff L: Bass clef, 4/4 time. Measures 130-141. Includes marking: **Allegro** above measure 130. Bar lines indicate measures 134-135 and 136-141.

M

Staff M: Bass clef, 4/4 time. Measures 142-147. Includes marking: *f cresc.* below measure 142.

O

Staff O: Bass clef, 4/4 time. Measures 148-159. Includes marking: **Meno mosso.** above measure 148. Bar lines indicate measures 152-154 and 155-159. Includes markings: *mf* below measure 148, and triplets of eighth notes in measures 152-154 and 155-159.

P

Staff P: Bass clef, 4/4 time. Measures 160-165. Includes marking: **Slower.** above measure 160. Includes markings: *p* below measure 160 and *mf* below measure 164.

R

Staff R: Bass clef, 4/4 time. Measures 166-171. Includes a hairpin crescendo symbol below the staff.

Staff R continuation: Bass clef, 4/4 time. Measures 172-183. Includes markings: *rit.* above measure 172, *a tempo* above measure 173, *rit.* above measure 177, and *a tempo* above measure 178. Bar lines indicate measures 175-176 and 178-183. Includes markings: *f* below measure 172, and a triplet of eighth notes in measure 178.

S animato rit.

2 8

184-185 186-193

mf *f*

T a tempo **V**

4 9 3

201-204 205-213 214-216

217

p

223 animando

W Allegro

229

sf *mf*

2 235-236

X animato

Y

243

3 allargando a tempo rit.

250-252



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.19/03