

# GOD IS OUR HOPE AND STRENGTH

(Psalm 46)

Anthem for Double Choir, Bass Solo and Orchestra

(1913)

C. Hubert H. Parry

Viola

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

**Matthew W. Mehaffey**  
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

9  
1-9  
*p* *cresc.*

14  
*cresc.* *mf* *divisi*

18  
*cresc.* *f*

22  
*poco rit.* *a tempo* *p*

26

30  
*cresc. molto* *ff* *dim.*

34

38

**A**

**B**

Detailed description: This is a musical score for the Viola part of the hymn 'God is our Hope and Strength' by C. Hubert H. Parry. The score is in 3/4 time and begins with a 'Slow' tempo marking. It consists of eight staves of music, numbered 9 through 38. The key signature has one flat (B-flat). The score includes various dynamics such as *p* (piano), *cresc.* (crescendo), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *dim.* (diminuendo). Performance instructions include 'poco rit.' (poco ritardando) and 'a tempo'. There are two marked sections, 'A' and 'B', indicated by boxed letters. The score features several triplets and slurs. The first staff (measures 9-13) starts with a dynamic of *p* and a crescendo. The second staff (measures 14-17) includes a *mf* dynamic and a 'divisi' instruction. The third staff (measures 18-21) features a *f* dynamic and a crescendo. The fourth staff (measures 22-25) begins with a *poco rit.* instruction, followed by a return to 'a tempo' and a *p* dynamic. The fifth staff (measures 26-29) contains triplets. The sixth staff (measures 30-33) includes a *cresc. molto* instruction, a *ff* dynamic, and a *dim.* instruction. The seventh staff (measures 34-37) continues the melodic line. The eighth staff (measures 38) concludes the passage with an accent mark.

42 *divisi* *dim.* **12**  
46-57

58 **Allegro**  
*f*

61  
*f*

**C**

69  
*f*

73

**D**

81

Viola

85 *poco rit.* **E** *a tempo*

89

93

97 **F**

101 **G**

105 *rit.*  
*ff*

109 *a tempo*

**H**

*f*

**K** tempo animando.

8  
118-125  
*f*  
3 3

**Allegro**

130  
*ff*  
3

**L**

133  
2  
136-137

139

**M**

143

147  
*ff*

**Meno mosso.**

151  
*pp* *p*

**O**

154  
3 3 3 3 3 3 3 3 3 3 3

157

160

Slower.

**P**

*mf*

163

166

169

**R**

rit. a tempo

172

divisi

175

divisi rit. a tempo

*dim.*

179

*mf* *cresc.* **f**



**S** animato

183

183-186: Musical staff with notes, rests, and a *cresc.* marking.

187

187-190: Musical staff with notes, rests, and a *sf* marking.

191

191-195: Musical staff with notes, rests, a *f* marking, and a triplet of eighth notes.

rit.

**T** a tempo

196

196-198: Musical staff with rests and a block of chords.

199

199-201: Musical staff with notes, rests, and a *dim.* marking.

202

202-205: Musical staff with notes, rests, and a *pp* marking.

**V**

8

205-212

*p*

12  
8

216

216-219: Musical staff with notes, rests, and a *cresc.* marking.

219

Musical notation for measures 219-221. Bass clef, key signature of three flats, 4/4 time. Features a melodic line with slurs and ties.

**animando**

222

Musical notation for measures 222-224. Bass clef, key signature of three flats, 4/4 time. Features a melodic line with slurs and ties, ending with a double bar line and a fermata.

225

Musical notation for measures 225-227. Bass clef, key signature of three flats, 4/4 time. Features a melodic line with slurs and ties, ending with a double bar line and a fermata.

228

Musical notation for measures 228-230. Bass clef, key signature of three flats, 4/4 time. Features a melodic line with slurs and ties, ending with a double bar line and a fermata.

W

**Allegro**

231

Musical notation for measures 231-233. Bass clef, key signature of three flats, 4/4 time. Features a melodic line with slurs and ties, ending with a double bar line and a fermata.

234

Musical notation for measures 234-236. Bass clef, key signature of three flats, 4/4 time. Features a melodic line with slurs and ties, ending with a double bar line and a fermata.

*cresc.*

X

**animato**

Musical notation for measures 237-239. Bass clef, key signature of three flats, 4/4 time. Features a melodic line with slurs and ties, ending with a double bar line and a fermata.

240

Musical notation for measures 240-242. Bass clef, key signature of three flats, 4/4 time. Features a melodic line with slurs and ties, ending with a double bar line and a fermata.

243

Y

257



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[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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