

GOD IS OUR HOPE AND STRENGTH

(Psalm 46)

Anthem for Double Choir, Bass Solo and Orchestra

(1913)

C. Hubert H. Parry

Violin I

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

12

Viola

1-12

A

mf *cresc.* *cresc.*

20 *f* *dim.* *poco rit.* *p*

24 *a tempo* 3

28 3 *cresc. molto* 3

B

ff *dim.*

36

40 10 43-52

Allegro

Violin II

5

53-57

62

f

C

68

71

75

79

83

poco rit.

f *cresc.*

E

a tempo

91

95

F

G

103

rit.

a tempo

107

111

10

114-123

124

Organ

rit.

K *tempo animando.*

f

Allegro

128

3 *ff* 3

Musical staff 128-131: Treble clef, 4/4 time signature. Starts with a triplet of eighth notes. The piece is marked *ff* (fortissimo). There are two more triplet markings over eighth notes.

132

f

Musical staff 132: Treble clef. Starts with a half rest, followed by a quarter note, then a quarter rest, and continues with eighth notes. Marked *f* (forte).

L

2

136-137

Musical staff 136-137: Treble clef. A whole rest is written above the staff, with the number '2' above it. Below the staff, the measure numbers '136-137' are written.

141

Musical staff 141: Treble clef. Features a sequence of eighth notes with various accidentals (sharps and naturals).

M

145

ff

Musical staff 145: Treble clef. Features a sequence of eighth notes with various accidentals (flats and naturals). Marked *ff* (fortissimo).

Meno mosso.

149

p *p*

Musical staff 149: Treble clef. Features a sequence of eighth notes with various accidentals (flats and naturals). Marked *p* (piano) in two places.

O

154

3 3 3 3 3 3 3 3

pp

Musical staff 154: Treble clef. Features a sequence of eighth notes with various accidentals (flats and naturals), grouped into triplets. Marked *pp* (pianissimo).

157

3 3 3 3 3

Musical staff 157: Treble clef. Features a sequence of eighth notes with various accidentals (flats and naturals), grouped into triplets.

P

160 **Slower.**

mf

Musical staff 160-163: Treble clef, key signature of three flats (B-flat major/C minor), 4/4 time. Measure 160 starts with a whole rest, followed by a half note G4, quarter notes F4 and E4, quarter notes D4 and C4, quarter notes B3 and A3, quarter notes G3 and F3, quarter notes E3 and D3, quarter notes C3 and B2, quarter notes A2 and G2, quarter notes F2 and E2, quarter notes D2 and C2, quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0. Measure 161: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0. Measure 162: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0. Measure 163: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0.

164

mf

Musical staff 164-165: Treble clef, key signature of three flats. Measure 164: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0. Measure 165: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0.

166

Musical staff 166-167: Treble clef, key signature of three flats. Measure 166: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0. Measure 167: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0.

168

Musical staff 168-169: Treble clef, key signature of three flats. Measure 168: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0. Measure 169: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0.

R

Musical staff 170-171: Treble clef, key signature of three flats. Measure 170: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0. Measure 171: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0.

172

rit.
divisi **a tempo**

Musical staff 172-173: Treble clef, key signature of three flats. Measure 172: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0. Measure 173: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0.

175

espress. **rit.** **a tempo**
p *dim.* *pp*

Musical staff 175-176: Treble clef, key signature of three flats. Measure 175: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0. Measure 176: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0.

180

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

Musical staff 180-181: Treble clef, key signature of three flats. Measure 180: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0. Measure 181: quarter notes B1 and A1, quarter notes G1 and F1, quarter notes E1 and D1, quarter notes C1 and B0.

S

animato

Musical staff 1: Treble clef, key signature of three flats. Starts with a forte (*f*) dynamic and an accent (>). The melody consists of eighth and sixteenth notes.

189

Musical staff 2: Treble clef, key signature of three flats. Starts with a forte (*f*) dynamic. The melody continues with eighth and sixteenth notes.

192

Musical staff 3: Treble clef, key signature of three flats. Features a sixteenth-note sextuplet (6), a trill (*tr*), and triplet markings (3). Starts with a forte (*f*) dynamic.

197

rit.

T

a tempo

Musical staff 4: Treble clef, key signature of three flats. Starts with a fortissimo (*ff*) dynamic. The tempo changes from *rit.* to *a tempo*.

199

Musical staff 5: Treble clef, key signature of three flats. Starts with a forte (*f*) dynamic. The melody continues with eighth and sixteenth notes.

200

Musical staff 6: Treble clef, key signature of three flats. Features a decrescendo (*dim.*) dynamic. The melody continues with eighth and sixteenth notes.

203

Musical staff 7: Treble clef, key signature of three flats. Starts with a pianissimo (*pp*) dynamic. The melody continues with eighth and sixteenth notes.

206

Musical staff 8: Treble clef, key signature of three flats. Ends with a fermata and a double bar line. A '2' is written below the staff.

Violin I

213 V *p*

217 *cresc.*

221 *animando*

225 *f cresc.*

229 W *Allegro*

233-236 X *animato* *f*

240

243

Y

con fuoco cresc.

This musical staff contains a series of eighth notes with accents, starting on a G4 and moving up to a G5. The notes are grouped in pairs with slurs. The dynamics are marked 'con fuoco' and 'cresc.'.

249

3

250-252

ff

allargando

This musical staff begins with a quarter rest, followed by a half note G4 with a fermata. This is followed by a triplet of quarter notes (G4, A4, B4) indicated by a '3' above the notes. After another quarter rest, there is a half note G4 with a flat (G4b) and a fermata. The staff ends with a quarter rest. Dynamics include 'ff' and 'allargando'.

255

a tempo

f

rit.

ff

This musical staff starts with a quarter rest, followed by a quarter note G4 with a fermata. The rest of the staff consists of eighth notes with slurs, moving from G4 up to G5. Dynamics include 'a tempo', 'f', 'rit.', and 'ff'.



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PUBLISHING

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