

GOD IS OUR HOPE AND STRENGTH

(Psalm 46)

Anthem for Double Choir, Bass Solo and Orchestra

(1913)

C. Hubert H. Parry

Violin II

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Royal College of Music, London MS 4246

Vocal Score:

Novello Octavo Edition No. 11230

Royal College of Music Library

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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

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C. HUBERT H. PARRY

Slow

12

Viola

1-12

A

mf *cresc.* *cresc.*

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

24 *a tempo* 3

28 *cresc. molto* 3 3

B

ff *dim.* 3

36

40 10 43-52

90

94

98

102

106

110

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

131

114-125

135 L 2

136-137

Musical staff 135-137: Treble clef, key signature of two flats. Measure 135 has a whole rest. Measure 136 has a whole note chord. Measure 137 has a half note chord. A box labeled 'L' is above measure 135, and a '2' is above measure 136. A dynamic marking '136-137' is below measure 136.

140

Musical staff 140-143: Treble clef, key signature of two flats. Measures 140-143 contain eighth and sixteenth note patterns with accents and slurs.

144 M

144

Musical staff 144-147: Treble clef, key signature of two flats. Measures 144-147 contain eighth and sixteenth note patterns with slurs and a dynamic wedge. A box labeled 'M' is above measure 144.

148 Meno mosso.

148

Musical staff 148-151: Treble clef, key signature of two flats. Measures 148-151 contain eighth and sixteenth note patterns with slurs and dynamic markings *ff* and *p*. The tempo marking 'Meno mosso.' is at the end of the staff.

152 O

152

Musical staff 152-155: Treble clef, key signature of two flats. Measures 152-155 contain triplet patterns with slurs and a dynamic marking *p*. A box labeled 'O' is above measure 152.

156

Musical staff 156-159: Treble clef, key signature of two flats. Measures 156-159 contain triplet patterns with slurs.

160 Slower. P

160

Musical staff 160-163: Treble clef, key signature of two flats. Measures 160-163 contain eighth and sixteenth note patterns with slurs and a dynamic marking *mf*. The tempo marking 'Slower.' is at the beginning, and a box labeled 'P' is above measure 160.

164

Musical staff 164-167: Treble clef, key signature of two flats. Measures 164-167 contain eighth and sixteenth note patterns with slurs.

167

Musical staff 167-168: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a series of eighth and sixteenth notes, some beamed together, with slurs and ties. The music is in a steady, rhythmic pattern.

169

169

R

Musical staff 169-170: Treble clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes, some beamed together, with slurs and ties. A box containing the letter 'R' is positioned above the staff between measures 169 and 170.

171

171

rit.

Musical staff 171-172: Treble clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes, some beamed together, with slurs and ties. The tempo marking 'rit.' is placed above the staff between measures 171 and 172.

a tempo

174

174

rit. a tempo

p *dim.* *pp*

Musical staff 174-175: Treble clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes, some beamed together, with slurs and ties. The tempo markings 'rit.' and 'a tempo' are placed above the staff. Dynamic markings '*p*', '*dim.*', and '*pp*' are placed below the staff.

180

180

mf *dim.* *cresc.*

Musical staff 180-181: Treble clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes, some beamed together, with slurs and ties. Dynamic markings '*mf*', '*dim.*', and '*cresc.*' are placed below the staff.

S animato

185

185

f *f* *f*

Musical staff 185-186: Treble clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes, some beamed together, with slurs and ties. Dynamic markings '*f*', '*f*', and '*f*' are placed below the staff.

189

189

f

Musical staff 189-190: Treble clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes, some beamed together, with slurs and ties. A dynamic marking '*f*' is placed below the staff.

193

193

f 3

rit.

Musical staff 193-194: Treble clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes, some beamed together, with slurs and ties. Dynamic markings '*f*' and '3' are placed below the staff. The tempo marking 'rit.' is placed above the staff.

T **a tempo**

ff

200

dim.

203

pp

207

V

2
211-212
p

216

cresc.

220

animando

224

228 W Allegro

f *cresc.*

X animato

4

233-236

f

240

f

244 Y

f *con fuoco* *cresc.*

247

f

3 allargando a tempo

250-252

ff *f*

257 rit.

f



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PUBLISHING

ehms.lib.umn.edu

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