

# GOD IS OUR HOPE AND STRENGTH

(Psalm 46)

Anthem for Double Choir, Bass Solo and Orchestra

(1913)

C. Hubert H. Parry

Violoncello

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

6

1-6

*pp*

11

**A**

*f*

21

*poco rit.*

*a tempo*

*dim.*

*mf*

26

*mf*

**B**

31

*ff*

*dim.*

*mf*

36

*dim.*

41

*divisi*

*a2*

*p*

*dim.*

46

*p*

51

*p* *dim.* rit. a tempo 3 55-57

58

**Allegro**

divisi

a2

63

C

C

68

Crescendo

73

Crescendo

D

D

83

poco rit. E a tempo

*cresc.*

88

Musical staff 88-92: Bass clef, treble clef. Measures 88-92. Includes triplets, slurs, and dynamic markings like  $\langle$  and  $\rangle$ .

93

Musical staff 93-97: Bass clef, treble clef. Measures 93-97. Includes triplets, slurs, and dynamic markings like  $\rangle$  and  $\langle$ .

98

**F**

Musical staff 98-102: Bass clef, treble clef. Measures 98-102. Includes triplets, slurs, and dynamic markings like  $\rangle$ .

103

**G**

Musical staff 103-107: Bass clef, treble clef. Measures 103-107. Includes triplets, slurs, and dynamic markings like  $\langle$  and  $\rangle$ .

108

rit. a tempo

*ff*

Musical staff 108-117: Bass clef, treble clef. Measures 108-117. Includes triplets, slurs, and dynamic markings like  $\rangle$  and  $\langle$ .

**H**

*mf*

Musical staff 118-117: Bass clef, treble clef. Measures 118-117. Includes slurs and dynamic markings like  $\langle$  and  $\rangle$ .

118

*p*

122-123

Musical staff 118-121: Bass clef, treble clef. Measures 118-121. Includes slurs, dynamic markings like  $\langle$  and  $\rangle$ , and a fermata over measures 122-123.

rit. **K** tempo animando.

*f*

124-125

Musical staff 124-125: Bass clef, treble clef. Measures 124-125. Includes slurs, dynamic markings like  $\rangle$  and  $\langle$ , and a 4/4 time signature change.

## Allegro

130

*f*

133

**L**

139

142

**M**

145

148

*ff*

## Meno mosso.

151

*p* *p*

O

Musical notation for section O, measures 154-157. The first four measures consist of eighth-note triplets. The last measure contains sixteenth-note triplets.

Musical notation for section O, measures 158-160. Measures 158-160 feature eighth-note triplets. A piano (*pp*) dynamic marking is present at the end of measure 160.

Musical notation for section O, measures 160-163. The instruction "Slower." is written above the staff. A piano (*p*) dynamic marking is at the beginning. The notation includes slurs and accents.

P

Musical notation for section P, measures 163-164. The notation features sixteenth-note patterns and slurs.

Musical notation for section P, measures 164-166. A crescendo (*cresc.*) marking is placed below the staff. The notation includes slurs and accents.

Musical notation for section P, measures 166-168. The notation features sixteenth-note patterns and slurs.

R

Musical notation for section P, measures 168-170. A crescendo (*cresc.*) marking is below the staff. A box labeled "R" is positioned above the staff in measure 170.

Musical notation for section P, measures 170-171. The notation includes markings for "divisi", "rit.", "a tempo", "pizz.", "f", "cresc.", and "mf".



rit.

a tempo

175

Musical staff 175: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a series of quarter notes with stems pointing up, starting on G2 and moving up stepwise to G3.

179

arco

divisi

Musical staff 179: Bass clef, key signature of two flats. The staff contains a series of quarter notes with stems pointing up, starting on G2 and moving up stepwise to G3. Dynamics include *mf* and *f* with a *cresc.* marking. The staff ends with a double bar line.

184

a2

Musical staff 184: Bass clef, key signature of two flats. The staff contains a series of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. Dynamics include *mf* and *cresc. molto*.

S

animato

Musical staff 188: Bass clef, key signature of two flats. The staff contains a series of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. Dynamics include *f*.

190

Musical staff 190: Bass clef, key signature of two flats. The staff contains a series of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. Dynamics include *f*.

194

Musical staff 194: Bass clef, key signature of two flats. The staff contains a series of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. A triplet of eighth notes is marked with a '3' below it.

rit.

T

a tempo

197

Musical staff 197: Bass clef, key signature of two flats. The staff contains a series of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. Dynamics include *f*.

divisi

200

Musical staff 200: Bass clef, key signature of two flats. The staff contains a series of eighth notes with stems pointing up, starting on G2 and moving up stepwise to G3. Dynamics include *f*.

203

*pp*

5

205-209

210

*pp*

V

divisi

218

222

animando

226

divisi

W

Allegro

a2

234

X

**animato**

238

241

244

247

**allargando**

**3**

250-252

*f*

**a tempo**

255

**rit.**

258



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PUBLISHING

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

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