



# GOD IS OUR HOPE AND STRENGTH



Set to Music for Bass solo, Double Chorus and Orchestra  
by

C. Hubert H. Parry

Composed for the  
259th Anniversary of the Festival of the Sons of the Clergy  
April 24, 1913

FULL SCORE



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Cover Image: “Hope” by Edward Burne-Jones , 1896



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music Library MS 4246

Novello Octavo Edition No. 18850

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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

## Psalm 46

### *Deus noster refugium*

The Book of Common Prayer (1662)

- GOD is our hope and strength : a very present help in trouble.
2. Therefore will we not fear, though the earth be moved : and though the hills be carried into the midst of the sea;
  3. Though the waters thereof rage and swell : and though the mountains shake at the tempest of the same.
  4. The rivers of the flood thereof shall make glad the city of God : the holy place of the tabernacle of the most Highest.
  5. God is in the midst of her, therefore shall she not be removed : God shall help her, and that right early.
  6. The heathen make much ado, and the kingdoms are moved : but God hath shewed his voice, and the earth shall melt away.
  7. The Lord of hosts is with us : the God of Jacob is our refuge.
  8. O come hither, and behold the works of the Lord : what destruction he hath brought upon the earth.
  9. He maketh wars to cease in all the world : he breaketh the bow, and knappeth the spear in sunder, and burneth the chariots in the fire.
  10. Be still then, and know that I am God : I will be exalted among the heathen, and I will be exalted in the earth.
  11. The Lord of hosts is with us : the God of Jacob is our refuge.

### PARRY'S COMPOSITION

The three performances of the *Symphonic Fantasia* during 1913 were a measure of its relative success; it was in fact to be the last of his (Parry) major works to receive such a degree of attention, though after its second performance at Queen's Hall it was not played again during Parry's lifetime and remained barely known until it was recorded by Sir Adrian Boult in 1980. For the composer the work accorded an unusual satisfaction and its quality of inspiration seemed to permeate the various works that were written in its wake. The first of these was an anthem, *God is our Hope*, written for the 259th Anniversary of the Festival of the Sons of the Clergy at St. Paul's Cathedral on 24 April 1913. Conceived for a large double choir, bass solo, and orchestra, its broad sweeping choral gestures recapture something of the polyphonic splendour of *Blest Pair of Sirens* combined with the simple yet expanded tonal scheme of *I was glad*.

Source: C. Hubert H. Parry - *His Life and Music*, Jeremy Dibble, Clarendon Press, 1992, p.462

### ANTHEM PREMIERE

April 24, 1913

The 259th Festival of this Corporation was held in St. Paul's Cathedral last month, and like everything for which the Cathedral authorities are responsible, was marked by the greatest reverence and care, to the minutest detail, both of the actual ceremonial and the music. The Cathedral choir was largely augmented by members of the choirs of the Chapel Royal, St. James's, the Temple Church, &c., the instrumental part being sustained by a full orchestra and the organ.

As has long been customary at these festivals, the service opened with the 'In Memoriam' Overture by Sir A. Sullivan, the performance on this occasion being particularly fine. The Canticles were sung to the setting by Henry Smart in B flat, the orchestral accompaniment being a special and impressive feature.

But the outstanding event, musically, was the anthem which had been specially written by Sir Hubert Parry, the subject chosen (Psalm 46: 'God is our Hope and Strength') being evidently congenial to the composer. The work abounds in impressive moments, of which may be mentioned the introduction, and the first entry of the voices *p*, followed by a fine *crescendo*; also the harmonic change at 'into the midst of the sea.' The *pp* entry of the voices, the chord growing downwards at each successive entry on the words but God hath showed His voice, makes a profound appeal by its unexpectedness, and is nothing short of an inspiration. 'Be still, then' is another notable section, betraying the unerring instinct and fertile resource of the composer. Mention must here be made, too, of the bass solo, so finely sung by Mr. Greeves Johnson, of the Cathedral choir, who showed a thorough knowledge of his subject, and very considerable dramatic power.

The service concluded with Beethoven's 'Alleluia,' from the 'Mount of Olives.' We wish to make special acknowledgment of the labour so earnestly bestowed upon this and so many similar occasions by Sir George Martin. Few know anything of the endless round of detail involved in the preparation of such a service. There are the preliminary correspondence, which is necessarily very heavy, the sectional rehearsals, the choir and hand seating, the provision of copies, &c. It remains to be said that with the exception of the anthem, which was conducted by the composer, the service was directed by Sir George Martin, and that the organ was finely played by Mr. Charles Macpherson. The occasion will be memorable to all who had the good fortune to be present.

Source: *The Musical Times*, Vol. 54, No. 844 (Jun. 1, 1913), p. 383

### THE FESTIVAL OF THE SONS OF THE CLERGY

The Festival of the Sons of the Clergy, like so many later festivals, was conceived as a charitable meeting. Its aim, as expressed in a charter granted by Charles II on 1 July 1678, was to assist 'such of the widdows and Children of Loyall and Orthodox Clergiement as are poore and indigent'. When on 8 November 1655, a service was held in St. Paul's Cathedral, the 'Sons of Ministers, then solemnly assembled could scarcely have foreseen that their presence would be tantamount to the founding of a new musical institution. The occasion was probably the origin of all music festivals, and in particular of those 'oratorio' festivals which formed such important landmarks in Victorian music-making. It remained the only festival of its kind for more than fifty years, when the Three Choirs began their annual meetings.

Source: *The Musical Times*, Vol. 97, No. 1357 (Mar., 1956), L.G.D. Sanders, pp. 133-135

# GOD IS OUR HOPE AND STRENGTH

Psalm 46  
Verses 1-3 & 6-10

Anthem for Double Choir, Bass Solo & Orchestra

C. Hubert H. Parry  
1913

Slow

The musical score is arranged in a vertical stack of staves. The top section includes woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Bass Trombone & Tuba), and percussion (Timpani, Organ). The middle section features a Bass Solo and two choirs (First and Second), each with Soprano, Alto, Tenor, and Bass parts. The bottom section includes strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score is divided into five measures, with measure numbers 1, 2, 3, 4, and 5 printed at the bottom.

1

2

3

4

5

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

16 ft.

S

A

T

B

FIRST CHOIR

S

A

T

B

SECOND CHOIR

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*pp*

*pp*

*pp*

*pp*

*p*

6

7

8

9

10

This musical score page covers measures 11 through 15. The orchestration includes:

- Flutes 1 & 2: Resting.
- Oboes 1 & 2: Resting.
- Bassoon 1 & 2: Active in measures 11-14, playing a melodic line with a *cresc.* marking. Rests in measure 15.
- Horns 1 & 2, 3 & 4: Resting.
- Trumpets 1 & 2: Resting.
- Trombone, Baritone, and Tuba: Resting.
- Timpani: Resting.
- Organ: Resting.
- First and Second Choir: All parts (Soprano, Alto, Tenor, Bass) are resting.
- Violin I and II: Resting.
- Viola: Active in measures 11-14, playing a melodic line with a *cresc.* marking. Rests in measure 15.
- Violoncello: Active in measures 11-14, playing a sustained line with a *cresc.* marking. Rests in measure 15.
- Double Bass: Active in measures 11-14, playing a sustained line with a *cresc.* marking. Rests in measure 15.

11

12

13

14

15

**A**

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

**A**

FIRST CHOIR

S

A

T

B

SECOND CHOIR

S

A

T

B

**A**

Vln. I

Vln. II

Vla.

Vc.

D.B.



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

Fl. 1 & 2

Ob. 1 & 2 *p dim.*

B♭ Cl. 1 & 2 *p*

Bsn. 1 & 2 *p*

Hn. 1 & 2 *dim.*

Hn. 3 & 4

F Tpt. 1 & 2

Tbn. *p*

B. Tbn. & Tuba *p*

Timp. *p*

Org.

*dim.*

*poco rit.* *a tempo*

FIRST CHOIR

S

A

T

B

SECOND CHOIR

S

A

T

B

*poco rit.* *a tempo*

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *p*

Vc. *dim.* *p*

D.B. *mf*

This musical score page covers measures 26 through 30. It features a large orchestra and two choirs. The orchestral parts include:

- Flutes (Fl. 1 & 2): Active melodic lines with triplets and crescendo markings.
- Oboes (Ob. 1 & 2): Sustained notes with crescendo markings.
- Bass Clarinet (B♭ Cl. 1 & 2): Active melodic lines with triplets.
- Bassoons (Bsn. 1 & 2): Sustained notes with crescendo markings.
- Horns (Hn. 1 & 2, Hn. 3 & 4): Sustained notes with crescendo markings.
- Trumpets (F Tpt. 1 & 2): Rests, followed by notes in measure 29.
- Trombones (Tbn., B. Tbn. & Tuba): Sustained notes with crescendo markings.
- Timpani (Timp.): Sustained notes with a tremolo effect in measure 26.
- Organ (Org.): Sustained notes with *mf* dynamics.
- Violins (Vln. I, Vln. II): Active melodic lines with triplets and crescendo markings.
- Viola (Vla.): Active melodic lines with triplets.
- Violoncello (Vc.): Active melodic lines with triplets.
- Double Bass (D.B.): Sustained notes with triplets.

The vocal parts include:

- FIRST CHOIR: Soprano (S), Alto (A), Tenor (T), Bass (B).
- SECOND CHOIR: Soprano (S), Alto (A), Tenor (T), Bass (B).

All vocal parts are currently silent (indicated by a horizontal line) across all measures. Dynamics include *cresc.*, *cresc. molto*, and *mf*. The score is written in a key signature of one flat and common time.

**B**

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

FIRST CHOIR

S

A

T

B

SECOND CHOIR

S

A

T

B

**B**

**B**

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S

A

T

B

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*sempre dim.*

*pp*

*tr*

*dim.*

*tr*

*p*

*dim.*

*dim.*

This musical score page contains the following parts and markings:

- Fl. 1 & 2**: Rests throughout.
- Ob. 1 & 2**: Rests throughout.
- B♭ Cl. 1 & 2**: Active part with dynamics *dim.* and *pp*.
- Bsn. 1 & 2**: Active part with dynamics *pp*.
- Hn. 1 & 2**: Rests throughout.
- Hn. 3 & 4**: Rests throughout.
- F Tpt. 1 & 2**: Rests throughout.
- Tbn.**: Active part with dynamics *pp*.
- B. Tbn. & Tuba**: Active part with dynamics *pp*.
- Timp.**: Active part with a wavy line indicating a roll.
- Org.**: Rests throughout.
- 16 ft.**: Marking above the low brass staff.
- FIRST CHOIR**: Soprano (S), Alto (A), Tenor (T), Bass (B) parts, all with rests.
- SECOND CHOIR**: Soprano (S), Alto (A), Tenor (T), Bass (B) parts, all with rests.
- Vln. I & II**: Active parts.
- Vla.**: Active part with dynamics *divisi* and *dim.*.
- Vc.**: Active part with dynamics *divisi* and *p dim.*.
- D.B.**: Active part.

Fl. 1 & 2  
Ob. 1 & 2  
B♭ Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
F Tpt. 1 & 2  
Tbn.  
B. Tbn. & Tuba  
Timp.  
Org.  
Soprano  
Alto  
Tenor  
Bass  
Soprano  
Alto  
Tenor  
Bass  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*dim.*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*p*  
*p*

God,  
God,  
God,  
God,  
God,  
God,  
God,  
God,

46 47 48 49 50

rit. a tempo

Fl. 1 & 2  
Ob. 1 & 2  
B♭ Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
F Tpt. 1 & 2  
Tbn.  
B. Tbn. & Tuba  
Timp.  
Org.

rit. a tempo

FIRST CHOIR

S  
A  
T  
B

God, God is our  
God, God is our  
God, God is our  
God, God is our

SECOND CHOIR

S  
A  
T  
B

God, God  
God, God  
God,  
God,

rit. a tempo

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Allegro

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

Sw.

FIRST CHOIR

S

A

T

B

Allegro

*f*

hope and strength,

hope and strength, a ve - ry pre - sent

hope and strength,

hope and strength,

SECOND CHOIR

S

A

T

B

*cresc.*

*mf cresc.*

*f cresc.*

is our hope and strength,

is our hope and strength, a ve - ry pre - sent

God is our hope and strength,

God is our hope and strength,

Vln. I

Vln. II

Vla.

Vc.

D.B.

Allegro

*f*

*f*

divisi



Fl. 1 & 2  
Ob. 1 & 2  
B♭ Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
F Tpt. 1 & 2  
Tbn.  
B. Tbn. & Tuba  
Timp.  
Org.

FIRST CHOIR

S  
A  
T  
B

SECOND CHOIR

S  
A  
T  
B

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

Fl. 1 & 2  
 Ob. 1 & 2  
 B♭ Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 F Tpt. 1 & 2  
 Tbn.  
 B. Tbn. & Tuba  
 Timp.  
 Org.

FIRST CHOIR

S  
 A  
 T  
 B

trou - ble, a ve - ry pre - sent help in trou - ble.  
 help in trou - - - - - ble, a pre - sent help in trou - ble.  
 a ve - ry pre - sent help in trou - - - - - ble, in trou - ble.  
 help in trou - - - - - ble, in trou - ble, in trou - ble.

SECOND CHOIR

S  
 A  
 T  
 B

trou - ble, a ve - ry pre - sent help in trou - ble.  
 help in trou - - - - - ble, a pre - sent help in trou - ble.  
 a ve - ry pre - sent help in trou - - - - - ble, in trou - ble.  
 help in trou - - - - - ble, in trou - ble, in trou - ble.

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

Fl. 1 & 2  
 Ob. 1 & 2  
 B♭ Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 F Tpt. 1 & 2  
 Tbn.  
 B. Tbn. & Tuba

Timp.  
 Org.

FIRST CHOIR

S  
 A  
 T  
 B

There - fore will we not fear, though the

SECOND CHOIR

S  
 A  
 T  
 B

There - fore will we not fear,

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

D

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

D

FIRST CHOIR

S

A

T

B

earth be mov - ed, and though the hills

earth be mov - ed, and though the

earth be mov - ed,

earth be mov - ed,

SECOND CHOIR

S

A

T

B

though the earth be mov - ed, and though the hills

though the earth be mov - ed, and though the

though the earth be mov - ed,

though the earth be mov - ed,

D

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1 & 2  
 Ob. 1 & 2  
 B♭ Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 F Tpt. 1 & 2  
 Tbn.  
 B. Tbn. & Tuba  
 Timp.  
 Org.

FIRST CHOIR

S  
 A  
 T  
 B

be car - ried in - to the midst  
 hills be car - ried in - to the midst  
 and though the hills be car - ried in - to the  
 and though the hills be car - ried in - to the midst

SECOND CHOIR

S  
 A  
 T  
 B

be car - ried in - to the midst  
 hills be car - ried in - to the  
 and though the hills be car - ried in - to the  
 and though the hills be car - ried in - to the midst, the

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

poco rit. **E** a tempo

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

poco rit. **E** a tempo

**FIRST CHOIR**

S  
— of the sea.

A  
— of the sea.

T  
midst of the sea.

B  
— of the sea.

**SECOND CHOIR**

S  
— of the sea.

A  
midst of the sea.

T  
midst of the sea.

B  
midst of the sea.

poco rit. **E** a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

The score is divided into several sections:

- Woodwinds:** Fl. 1 & 2, Ob. 1 & 2, B♭ Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, F Tpt. 1 & 2, Tbn., and B. Tbn. & Tuba.
- Percussion:** Timp.
- Keyboard:** Org.
- Strings:** Vln. I, Vln. II, Vla., Vc., and D.B.
- Choirs:** FIRST CHOIR (Soprano, Alto, Tenor, Bass) and SECOND CHOIR (Soprano, Alto, Tenor, Bass).

The lyrics for the choir parts are: "Though the wa - ters there - of rage and swell, the wa - ters rage".

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S

A

T

B

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

**F**

**F**

**F**

**F**

**F**

and swell,

rage

and swell, rage and swell, rage and swell,

and swell, rage and swell, rage

of rage and swell, and swell, rage

and swell,

and

and swell, rage and swell,

of rage and swell, rage and swell,



G

Fl. 1 & 2  
Ob. 1 & 2  
B♭ Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
F Tpt. 1 & 2  
Tbn.  
B. Tbn. & Tuba  
Timp.  
Org.

FIRST CHOIR

S  
A  
T  
B

and swell, and swell, and swell, and swell,  
and swell, and swell, and swell, and swell,  
and swell, and swell, and swell, and swell,  
and swell, and swell, and swell, and swell,

and though the moun - tains shake, and though the moun - tains shake, and though the moun - tains shake, and though the moun - tains shake,

*f* *f* *f* *f*

SECOND CHOIR

S  
A  
T  
B

rage and swell, and swell, and swell, and swell,  
rage and swell, rage and swell, and swell, and swell,  
rage and swell, and swell, and swell, and swell,  
rage and swell, and swell, and swell, and swell,

rage and swell, and swell, and swell, and swell,  
rage and swell, and swell, and swell, and swell,  
rage and swell, and swell, and swell, and swell,  
rage and swell, and swell, and swell, and swell,

*ff* *ff* *ff* *ff*

G

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

rit.

a tempo

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

rit.

a tempo

FIRST CHOIR

S

A

T

B

shake, shake at the tem - pest,

- tains shake, shake, shake at the tem - pest,

shake, shake at the tem - pest, at the tem - pest,

though the moun - tains shake, shake at the tem - pest, at the

SECOND CHOIR

S

A

T

B

moun - tains shake, shake, shake, and though the moun - tains shake at the

moun - tains shake, shake, shake, and though the moun - tains shake at the

shake, shake, shake, and though the moun - tains shake at the

shake, shake, shake, and though the moun - tains shake at the

rit.

a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

H

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

FIRST CHOIR

S

A

T

B

the tem - pest of the same.

tem - pest, the tem - pest of the same.

SECOND CHOIR

S

A

T

B

tem - pest of the same.

tem - pest of the same.

tem - pest of the same.

H

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S

A

T

B

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf* *cresc.*

*p*

*mf*

rit.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

**FIRST CHOIR**

S  
God is our hope and

A  
God is our hope and

T  
God is our hope and

B  
God is our hope and

**SECOND CHOIR**

S  
God is our hope and

A  
God is our hope and

T  
God is our hope and

B  
God is our hope and

Vln. I

Vln. II

Vla.

Vc.

D.B.

rit.

121

122

123

124

125

Allegro

**K** tempo animando.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

Allegro

**K** tempo animando.

FIRST CHOIR

S

A

T

B

strength.

SECOND CHOIR

S

A

T

B

strength.

Allegro

**K** tempo animando.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S

A

T

B

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*mf*

The hea - - - then make much a -

The hea - - - then make much a -

The hea - - - then make much a -

The hea - - - then make much a -

The hea - - - then make much a - do,

The hea - - - then make much a - do,

The hea - - - then make much a - do,

The hea - - - then make much a - do,

L

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

L

FIRST CHOIR

S

A

T

B

do,

do,

do,

do,

and the king - doms are mov - ed,

and the king - doms are

the king - doms are

the king - doms are

SECOND CHOIR

S

A

T

B

do,

do,

do,

do,

and the king - doms are mov - ed,

the king - doms are

the king - doms are

the king - doms are

L

Vln. I

Vln. II

Vla.

Vc.

D.B.



Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S

A

T

B

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*cresc.*

*f*

*ff*

*f*

*cresc.*

*f*

*ff*

*f*

*cresc.*

and the king - doms are mov - ed, are mov - ed, the

mov - ed, the king - doms are mov - ed,

mov - ed, are mov - ed, are mov -

and the king - doms are mov - ed, the king - doms

the king - doms are mov - ed,

the king - doms are mov - ed, are mov - ed,

the king - doms are mov - ed, the king - doms are mov - ed,

the king - doms are mov - ed, are mov -

**M**

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

**M**

FIRST CHOIR

S

A

T

B

king - doms are mov - - - ed,

are mov - - - ed,

ed,

are mov - - - ed,

SECOND CHOIR

S

A

T

B

the king - - - doms are mov - ed:

the king - - - doms are mov - ed:

the king - - - doms are mov - ed:

ed, the king - - - doms are mov - ed:

**M**

Vln. I

Vln. II

Vla.

Vc.

D.B.

Meno mosso.

O

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

Meno mosso.

O

FIRST CHOIR

S

A

T

B

but God hath shew - ed His voice and the earth shall melt a -

but God hath shew - ed His voice,

but God hath shew - ed His voice, the earth shall melt

but God hath shew - ed His voice,

SECOND CHOIR

S

A

T

B

the

Meno mosso.

O

Vln. I

Vln. II

Vla.

Vc.

D.B.

Slower.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

*pp* *pp* *pp* *p* *p* *p* *p* *p* *pp* *pp*

FIRST CHOIR

S

A

T

B

way, the earth shall melt a way, shall melt a way, shall melt a way, shall melt a way.

*p* *dim.* *pp* *Slower.*

SECOND CHOIR

S

A

T

B

earth shall melt a way, the earth shall melt a way, shall melt a way, shall melt a way.

*pp* *pp* *pp* *pp* *dim.* *pp*

Slower.

Vln. I

Vln. II

Vla.

Vc.

D.B.

*pp* *mf* *mf* *mf* *pp* *p* *pp* *p*

**P**

Fl. 1 & 2  
 Ob. 1 & 2  
 B♭ Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 F Tpt. 1 & 2  
 Tbn.  
 B. Tbn. & Tuba  
 Timp.  
 Org.

**P**

FIRST CHOIR

S  
 A  
 T  
 B

The Lord of Hosts is with us,

The Lord of

SECOND CHOIR

S  
 A  
 T  
 B

The Lord of Hosts is

The Lord of Hosts is with us, the

The Lord of

The Lord of

**P**

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S

A

T

B

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f*

*cresc.*

*ff*

*f*

*cresc.*

*ff*

*f*

*cresc.*

*ff*

*cresc.*

*cresc.*

us,

the Lord of Hosts is with us,

*f* the Lord of Hosts is with us,

Hosts, the Lord of Hosts is with us, is with us,

*f* The Lord of Hosts is with us, is with us,

with us, the Lord is with us,

Lord of Hosts is with us, the Lord of Hosts is with us,

Hosts is with us, the Lord is with us,

Hosts the Lord of Hosts is with us,

*cresc.*

*cresc.*

**R**

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

*f* *cresc.* *rit.* *a tempo*

*cresc.* *cresc.* *mf* *mf* *p* *espress.*

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

**R**

B. Solo

*rit.* *a tempo*

**FIRST CHOIR**

S

A

T

B

*ff*

The God of Ja - - cob is our re - fuge.

**SECOND CHOIR**

S

A

T

B

*ff*

The God of Ja - - cob is our re - fuge.

**R**

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f* *cresc.* *rit.* *a tempo*

*mf* *mf* *pizz.*

*f* *cresc.* *mf*

rit. a tempo

Fl. 1 & 2  
 Ob. 1 & 2  
 B♭ Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 F Tpt. 1 & 2  
 Tbn.  
 B. Tbn. & Tuba  
 Timp.  
 Org.

rit. a tempo

B. Solo  
 S  
 A  
 T  
 B

O come hith - er, come hith - er and be - hold the works of the

FIRST CHOIR

S  
 A  
 T  
 B

SECOND CHOIR

espress. rit. a tempo

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.



Fl. 1 & 2  
Ob. 1 & 2  
B♭ Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
F Tpt. 1 & 2  
Tbn.  
B. Tbn. & Tuba  
Timp.  
Org.  
B. Solo  
S  
A  
T  
B  
S  
A  
T  
B  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*mf*  
*cresc. molto*  
*f*  
*cresc.*  
*p*  
*cresc.*  
*mf*  
*f*  
*mf*  
*cresc.*  
*f*  
*mf*  
*cresc.*  
*mf*  
*f*  
*mf*  
*cresc. molto*

Lord: what des-truc-tion He hath brought up-on the earth.

181 182 183 184 185

**S** *animato*

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

**S** *animato*

B. Solo

He mak - eth wars to cease \_\_\_\_\_ in all the land He break - eth the bow, \_\_\_\_\_ and knap - peth the

S

A

T

B

S

A

T

B

**S** *animato*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B. Solo

S

A

T

B

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

spear in sun-der, and burn - - - eth, burn -

190 191 192 193 194

rit.

**T**

a tempo

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

B. Solo

eth the char - iots in the fire.

rit.

**T**

a tempo

FIRST CHOIR

SECOND CHOIR

S

A

T

B

S

A

T

B

rit.

**T**

a tempo

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1 & 2  
 Ob. 1 & 2  
 B♭ Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 F Tpt. 1 & 2  
 Tbn.  
 B. Tbn. & Tuba  
 Timp.  
 Org.  
 S  
 A  
 T  
 B  
 S  
 A  
 T  
 B  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

*f* *f* *dim.* *p* *p*  
*pp*  
*dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*  
*divisi* *dim.*

Fl. 1 & 2  
Ob. 1 & 2  
B♭ Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
F Tpt. 1 & 2  
Tbn.  
B. Tbn. & Tuba  
Timp.  
Org.  
S I  
S II  
A  
T  
B  
S  
A  
T  
B  
Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*p* *dim.* *pp*  
*dim.* *pp*  
*pp*  
*pp*  
*pp*

Be still then, and  
Be still then, and  
Be still then, and  
Be still then, and

203 204 205 206 207 208

SOLI

SECOND CHOIR

Fl. 1 & 2  
 Ob. 1 & 2  
 B♭ Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 F Tpt. 1 & 2  
 Tbn.  
 B. Tbn. & Tuba

Timp.  
 Org.  
 16 ft.

S I  
 S II  
 A  
 T  
 B

know that I am God, be still, be still, be still.

Be still and know that I am God, be still, be still.

S  
 A  
 T  
 B

Be still, be still, be still, be still. I will be ex - alt -

Be still, be still, be still, be still.

Be still, be still, be still, be still.

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

The musical score consists of the following parts:

- Fl. 1 & 2
- Ob. 1 & 2
- B♭ Cl. 1 & 2
- Bsn. 1 & 2
- Hn. 1 & 2
- Hn. 3 & 4
- F Tpt. 1 & 2
- Tbn.
- B. Tbn. & Tuba
- Timp.
- Org.
- First Choir (Soprano, Alto, Tenor, Bass)
- Second Choir (Soprano, Alto, Tenor, Bass)
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

**Lyrics for the Second Choir:**

Soprano: I will be ex - alt - ed, ex - alt - ed.

Alto: ed, ex - alt - ed, ex - alt - ed.

Tenor: I will be ex - alt - ed a-mong the

Bass: I will be ex - alt - ed.



animando

Fl. 1 & 2  
 Ob. 1 & 2  
 B♭ Cl. 1 & 2  
 Bsn. 1 & 2  
 Hn. 1 & 2  
 Hn. 3 & 4  
 F Tpt. 1 & 2  
 Tbn.  
 B. Tbn. & Tuba  
 Timp.  
 Org.

animando

FIRST CHOIR

S  
 A  
 T  
 B

*TUTTI f*  
 I will be ex - alt - ed, ex - alt - ed, ex -

*TUTTI f*  
 I will be ex - alt - ed, ex - alt - ed, ex -

alt - ed a - mong the hea - then, ex - alt - ed, ex -

SECOND CHOIR

S  
 A  
 T  
 B

ed a - mong the hea - then, I will be ex - alt - ed, ex - alt - ed,

ed, ex - alt - ed,

hea - then, ex - alt - ed,

ex - alt - ed a - mong the hea - then, ex - alt - ed,

animando

Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 D.B.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

W

*f* *cresc.*

*ff*

*cresc.*

*sf*

*ff*

FIRST CHOIR

S

A

T

B

W

alt - - - ed a - mong the hea - then, ex - alt -

alt - - - ed a - mong the hea - then, ex - alt -

alt - - - ed a - mong the hea - then, ex - alt -

alt - ed, ex - alt - ed a - mong the hea - then, ex - alt -

*f*

*f*

*f*

*f*

SECOND CHOIR

S

A

T

B

I will be ex - alt - - - ed

I will be ex - alt - - - ed

I will be ex - alt - - - ed

I will be ex - alt - - - ed

Vln. I

Vln. II

Vla.

Vc.

D.B.

*f* *cresc.*

*f* *cresc.*

*divisi*

W

Allegro

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

Allegro

FIRST CHOIR

S

A

T

B

ed in the earth.

The Lord of Hosts is with us,

SECOND CHOIR

S

A

T

B

in the earth.

The Lord of Hosts is with us, the Lord of

Allegro

Vln. I

Vln. II

Vla.

Vc.

D.B.

a2

cresc.

cresc.

X

animato

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

X

animato

FIRST CHOIR

S

A

T

B

The God of Ja - cob is our re - fuge, is our

The God of Ja - cob the God of Ja - cob is our

The Lord of Hosts is with us The God of Ja - cob is our

the Lord of Hosts. The God of Ja - cob is our re - fuge,

SECOND CHOIR

S

A

T

B

The Lord of Hosts is with us. The God of Ja -

with us, the Lord of Hosts.

Hosts, the Lord of Hosts.

X

animato

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

S

A

T

B

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

re - fuge, the God of Ja - cob is our re - fuge, the God of Ja - cob is our re - fuge.

re - fuge, the God of Ja - cob is our re - fuge, the God of Ja - cob is our re - fuge.

re - fuge, our re - fuge, our re - fuge, the God of Ja - cob is our re - fuge, our

our re - fuge, the God of ja - cob is our re - fuge, the God of Ja - cob is our

The God of Ja - cob is our re - fuge, the God of Ja - cob is our re - fuge, the God of

- cob is our re - fuge, the God of Ja - cob is our re - fuge, the God of Ja - cob is our re - fuge.

The God of Ja - cob is our re - fuge, the God of Ja - cob, the God of Ja - cob is our

The God of Ja - - - - cob, the God of Ja - cob, the God of Ja - cob is our

Y

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

Y

S  
re - fuge.

A

T  
re - fuge.

B  
re - fuge.

S  
re - fuge.

A

T  
re - fuge.

B  
re - fuge.

Y

Vln. I  
*con fuoco* *cresc.*

Vln. II  
*con fuoco* *cresc.*

Vla.  
*cresc.*

Vc.

D.B.

*f* The Lord of Hosts is

*f* The Lord of Hosts is

*f* The Lord of Hosts is

*f* The Lord of Hosts is

*f* The Lord of Hosts is

*f* The Lord of Hosts is

**allargando** **a tempo**

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

F Tpt. 1 & 2

Tbn.

B. Tbn. & Tuba

Timp.

Org.

**allargando** **a tempo**

**FIRST CHOIR**

S  
with us. The God of Ja - - - cob is our re - fuge.

A  
with us. The God of Ja - - - cob is our re - fuge.

T  
with us. The God of Ja - - - cob is our re - fuge.

B  
with us. The God of Ja - - - cob is our re - fuge.

**SECOND CHOIR**

S  
*f* The Lord of Hosts is with us. The God of Ja - cob is our re - fuge.

A  
*f* The Lord of Hosts is with us. The God of Ja - cob is our re - fuge.

T  
*f* The Lord of Hosts is with us. The God of Ja - cob is our re - fuge.

B  
*f* The Lord of Hosts is with us. The God of Ja - cob is our re - fuge.

Vln. I

Vln. II

Vla.

Vc.

D.B.

**ff** **f** *cresc.*

**ff** **f** *cresc.*

**ff** **f** *cresc.*

**ff** **f** *cresc.*

Fl. 1 & 2  
Ob. 1 & 2  
B♭ Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1 & 2  
Hn. 3 & 4  
F Tpt. 1 & 2  
Tbn.  
B. Tbn. & Tuba  
Timp.  
Org.

FIRST CHOIR

S  
A  
T  
B

*rit.* *ff* *cresc.*

The Lord of Hosts, of Hosts.

SECOND CHOIR

S  
A  
T  
B

The Lord of Hosts.

Vln. I  
Vln. II  
Vla.  
Vc.  
D.B.

*rit.* *ff* *cresc.*

The Lord of Hosts.







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