
Edmund Hooper

O God of Gods

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O God of Gods

George Buck (1560 - 1622)

Edmund Hooper (c.1553 - 1621)

The musical score is arranged in three systems. The first system includes parts for Treble, Alto, Tenor, and Bass. The second system includes parts for Treble, Alto, Tenor, and Bass. The third system includes parts for Organ (treble and bass). The score is written in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The vocal parts are written in treble clef, and the organ parts are written in treble and bass clefs. The organ part begins with a 'Verse' section, indicated by a bracket and the word 'Verse' above the staff. The organ part features a complex texture with multiple voices and a prominent bass line.

Verse

5

S O God of Gods, O King of Kings, E - ter - nal

S

A

A

T

B

Detailed description: This system contains measures 5 through 8 of the piece. The vocal staves (Soprano, Alto, Tenor, Bass) are mostly empty, with only the Soprano staff containing the lyrics. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, both in a B-flat major key signature.

9

S Fa - ther of all things, in heav'n a - bove and e - ve - ry - where,

S

A

A

T

B

Detailed description: This system contains measures 9 through 12. Similar to the first system, the vocal staves are mostly empty except for the Soprano staff which has the lyrics. The piano accompaniment continues with the same melodic and harmonic patterns as in the previous system.

14

S

S

A

A

T

B

by whom all Kings their scep - tres bear, their scep - tres bear,

19

S

S

A

A

T

B

Great God of Charles, our bles - sed King, who

Verse

Great God of Charles, our bles - sed King, of Charles, our bles - sed King,

24

S peace and joy, who peace and joy, joy-

S who peace and joy doth bring, joy to us doth bring,

A

A

T

B

27

S - and peace doth bring, doth bring, joy and peace doth bring, Whom thou a

S joy and peace doth bring, joy and peace to us doth bring, Whom thou a

A Chorus Whom thou a chief and roy - al

A Chorus Whom

T Chorus Whom thou a ro - yal

B Chorus Whom thou a chief

Chorus

38

S
did'st for our guide-less troupe, did'st for our guide-less troupe pro - vide,

A
troupe pro - - - vide, did'st for our guide-less troupe pro-vide, our

A
troupe, did'st for our guide-less troupe pro - vide, our guide -

T
pro - - - vide, pro - - - vide, did'st for our guide-less

B
for our guide-less troupe pro - - - vide, did'st for our guide-less

41

S
did'st for our guide - less troupe pro - - - vide.

A
- guide - - - less troupe pro - vide.

A
less troupe pro - vide.

T
troupe, our guide - less troupe pro - - - vide.

B
troupe pro - - - vide.

44

S

S

A

A

T

T

B

Verse
Now we be - seech thee, migh - ty

Verse

48

S

S

A

A

T

T

B

Lord, to us such heav'n - ly grace af - ford, that this u - ni - ted Mo -

53 Verse

S this Em - pire of Great Bri - tai - ny, great Bri - tai - ny, this

A Verse
this Em - pire of Great Bri - tai -

A - nar - chy, this Em - pire of great Bri - tai - ny, this *Em - pire*

T

T Verse
this

B

58

S *Em - pire of Great Bri - tai - ny,*

A ny, of Great Bri - tai - ny, to thy high plea - sure con -

A of great Bri - tai - ny, great Bri - tai - ny, to thy high plea - sure con - se - crate,

T

T Empire of Great Bri - tai - ny,

B

64

S
S
A
A
T
T
B

may so long bless his Ro - yal State,
 - se - crate, his Ro - - yal State,
 may so long bless his Ro - yal State, his Ro - yal State, that
 may so long bless his Ro - yal State,

69

S
S
A
A
T
T
B

till the great co - ming, great co - ming of thy
 till the great co - ming of thy
 fi - nal-ly it be not done, till the great co-ming, great com-ing of thy
 that fi - nal-ly it be not done, till the great co - ming of thy

88

S Verse
To the Al-migh - ty Tri - ni - ty, three per - sons in

S Verse
To the Al-migh - ty Tri - ni - ty,

A

A

T

T Verse
To the Al - migh - ty Tri - ni - ty,

B

Verse

92

S one De-i - ty, most bright and glo - rious in heav'n a - bove,

S three per - sons in one De - i - ty, most bright and glo - rious in heaven a -

A

A

T

T three per - sons in one De - i - ty, most bright and

B

96

S most *bright* and *glo - ri - ous* in *heaven* a - *bove*, all praise, all

S *bove*, in *heaven* a - *bove*, all praise, all thanks, all laud be__

A

A

T

T *glo - ri - ous* in *heav'n* a - *bove*, all praise, all thanks, all laud be

B

99

S thanks, all__ laud be *giv'n*, all__ laud be

S *giv'n*, all praise, all thanks, all__ laud be__

A *Verse* all praise, all thanks, all laud be

A *Verse* all praise, all thanks, all laud be *giv'n*, all *praise* and *laud*__ be__

T

T *giv'n*, all praise, all thanks, all__ laud__ be *giv'n*, all__ praise, all thanks, all__ laud be

B

102. *Chorus*
 S giv'n, With or - gans, trum - pets, and with flutes,
 A giv'n, With or - gans, trum - pets, trum - pets, and with flutes,
 A With or - gans, trum - pets, trum - pets, and with flutes,
 T With or - gans, trum - pets, trumpets, and with flutes,
 T With organs, trum - pets, trum - pets, and with flutes,
 B With or - gans, trum - pets, and with flutes,

Chorus
 S giv'n, With or - gans, trum - pets,
 A giv'n, with or - gans, trum - pets,
 A With or - gans, trum - pets,
 T giv'n, With or - gans, trum - pets,
 T With organs, trum - pets, trumpets,
 B With or - gans, trum - pets,

Chorus
 Musical accompaniment for piano, featuring chords and melodic lines in both hands.

106

S
with cor - nets, with cor - nets, cla - rions, and with

A
with cor - nets, with cor - nets, cla-rions, and with

A
with cor - nets, with cor - nets, cla - rions, and with

T
with cor - nets, with cor-nets, cla - rions, and with

T
with cor-nets, with cor - nets, cla - rions, and with

B
with cor - nets, with cor - nets, cla - rions, and with

S
trum - pets, and with flutes, with cor - nets,

A
and with flutes, with cor - nets,

A
trum - pets, and with flutes, with cor - nets,

T
- trum - pets, and with flutes, with cor - nets,

T
trum-pets, and with flutes, with cor-nets,

B
trum - pets, and with flutes, with cor - nets,

109

S lutes, with harps, with cym - bals, and with

A lutes, with harps, with cym - bals, and with

A lutes, with harps, with cym - bals, and with

T lutes, with harps, with cym - bals, and with

T lutes, with harps, with cym - bals, and with

B lutes, with harps, with cym - bals, and with

S with cor - nets, cla - rions, and with lutes,

A with cor - nets, cla - rions, and with lutes,

A with cor - nets, cla - rions, and with lutes,

T with cor - nets, cla - rions, and with lutes,

T with cor - nets, cla - rions, and with lutes,

B with cor - nets, cla - rions, and with lutes,

112

S shawms, with sa - cred

A shawms, with sa - cred

A shawms, with sa - cred

T shawms, with sa - cred

T shawms, with sa - cred

B shawms, with sa - cred

S with harps, with cym - bals, and with shawms,

A with harps, with cym - bals, and with shawms,

A with harps, with cym - bals, and with shawms,

T with harps, with cym - bals, and with shawms,

T with harps, with cym - bals, and with shawms,

B with harps, with cym - bals, and with shawms,

115

S an - thems, hymns, and psalms, with notes of

A an - thems, hymns, and psalms, with notes of

A an - thems, hymns, and psalms, with notes of

T an - thems, hymns, and psalms, with notes of

T an - thems, hymns, and psalms, of

B an - thems, hymns, and psalms, with notes of

S with sa - cred an - thems, hymns, and psalms,

A with sa - cred an - thems, hymns, and psalms,

A with sa - cred an - thems, hymns and psalms,

T with sa - cred an - thems, hymns, and psalms,

T with sa - cred an - thems, hymns, and psalms,

B with sa - cred an - thems, hymns, and psalms,

119

S an-gels and of men, of an - gels and of

A an-gels and of men, of an - gels and of

A an-gels and of men, of an - gels and of

T an-gels and of men, of an - gels and of

T an-gels and of men, of an - gels and of men,

B an-gels and of men, of an - gels and of

S with notes of an - gels and of men, of an - gels and of

A with notes of an-gels and of men, of an - gels and of

A with notes of an - gels and of men, of an - gels and of

T with notes of an - gels and of men, of an - gels and of

T with notes of an - gels and of men, of an - gels and of men,

B with notes of an - gels and of men, of an - gels and of

Text:

O God of Gods, O King of Kings,
 Eternal Father of all things,
 in heav'n above and everywhere,
 by whom all Kings their sceptres bear,
 Great God of Charles, our blessed King,
 who peace and joy to us doth bring,
 Whom thou a chief and royal guide
 did'st for our guideless troupe provide.

Now we beseech thee, mighty Lord,
 to us such heav'nly grace afford,
 to this united Monarchy,
 this Empire of Great Britainy,
 to thy high pleasure consecrate,
 may so long bless his Royal State,
 that finally it be not done
 till the great coming of thy Son,
 And that his health, his joy, his peace,
 may as his reign and years increase.

To the Almighty Trinity,
 three persons in one Deity,
 most bright and glorious in heav'n above,
 all praise, all thanks, all laud be giv'n,
 With organs, trumpets, and with flutes,
 with cornets, clarions, and with lutes,
 with harps, with cymbals, and with shawms,
 with sacred anthems, hymns, and psalms,
 with notes of angels and of men,
 sing Alleluia, Amen.

Notes:

Bar lengths have been standardised.

Note values have not been halved.

All accidentals and markings in brackets are editorial.

Spelling and grammar has been modernised, but the original text setting has not been changed.

Notes printed in small type are editorial.

The surviving organ part is very detailed for its period, providing the complete harmony for much of this work. However, the majority of the final chorus is presented using treble and bass alone. The editor has realised the accompaniment in this section, using the vocal parts as a guide. The organist should feel free to play this realisation, or to improvise one of their own, as may have been the custom of those playing from the original organ part.

The different sources that contain this work are generally in good agreement. However, some small details in the part writing do occasionally differ. In places where there is disagreement, the editor has chosen the alternative that gives the most harmonic interest. Places where such decisions have been necessary are indicated by notes in small type, and by bracketed accidentals.

There is some slight damage to the first page of this anthem in the Peterhouse organ book. Only part of the material at the top of the bass line can be resolved in bars 20 and 21, using the numbering system in this edition. The editor has reconstructed the damaged material, using the visible note stems as a guide.

The original text of this anthem was a variation of a poem originally written for King James, found in an anthem of the same title by John Bennet (c.1575 - c.1614). The text for Hooper's anthem deviates at points from the version of the poem used by Bennet, notably including material of a slightly more nationalistic tone. A version of this anthem incorporating the version of the poem used in Bennet's anthem, which may be more suitable for modern sacred performance, is available.

To represent the reigning monarch at the time this edition was produced, the editor has used the name 'Charles', as found in the sources from the Royal College of Music Library. If performers would prefer to use the earlier text, 'James' should be substituted for 'Charles'. Performers should feel free to substitute this name for future monarchs as appropriate, as this appears to have been the custom in the period in which this work was written.

This edition is thankfully dedicated to M.E.F.B..

The editor would like to thank the Digital Archive of Medieval Music, and the Sibley Music Library, for providing access to digital copies of some of the source material. He wishes to thank the Perne Library, and the Royal College of Music Library, for allowing this material to be displayed publicly. The editor also wishes to thank Durham Cathedral, for allowing material in their possession to be used in the creation of this edition. Music from Durham's manuscripts has been reproduced by kind permission of the Chapter of Durham Cathedral.

Sources:

Peterhouse Partbooks: Former Caroline Set, The Perne Library, Peterhouse, Cambridge,
GB-CP MSS 33, 34, 38, 39, 47, 48, 49.

Peterhouse Partbooks: Latter Caroline Set organ book, The Perne Library, Peterhouse, Cambridge,
GB-CP MS 46.

John Barnard's Partbooks, Royal College of Music Library, London,
GB-Lcm MSS 1045-1051.

Partbook (Cantor's Second Countertenor), Durham Cathedral Library, Durham,
GB-DRc MS C5.