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# Edmund Hooper

## O God of Gods

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and the Durham Cathedral Library.

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# O God of Gods

George Buck (1560 - 1622)

Edmund Hooper (c.1553 - 1621)

The musical score is arranged in two systems. The first system includes four vocal parts: Treble, Alto, Tenor, and Bass. The second system includes five vocal parts: Treble, Alto, Tenor, Tenor, and Bass. The Organ part is located at the bottom of the page. The score is written in a common time signature (C) and a key signature of one flat (B-flat). The tempo is marked with a common time signature (C). The organ part is marked with the word "Verse" above the first measure. The organ part consists of two staves, Treble and Bass, and is written in a common time signature (C) and a key signature of one flat (B-flat). The organ part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Verse

5

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

A

T

T

B

B

9

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

A

T

T

B

B

14

A

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

A

T

T

B

B

19

A

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

Verse

A

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

T

T

B

B

24

A peace and joy, who peace and joy, joy-

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

T

T

B

B

27

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

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

T Whom thou a chief and roy - al

T Whom

B Whom thou a ro - yal

B Whom thou a chief

Chorus

Chorus

Chorus

Chorus

Chorus

Chorus

31

A chief and roy - al guide, whom thou a chief and roy - al

T guide, whom thou a chief and roy - al

T thou a chief and roy - al guide, whom thou a chief and

B guide, whom thou a chief and ro - yal guide, and ro - yal

B and roy - al guide, whom thou a chief and roy - - al

35

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

T guide did'st for our guide-less

T roy - al guide, a chief and roy - al guide did'st for our guide-less

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

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

38

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

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

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

B *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

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

T *guide - - less troupe pro - vide.*

T *less troupe pro - vide.*

B *troupe, our guide - less troupe pro - - - vide.*

B *troupe pro - - - vide.*



44

A

A

T

T

B

B

*Verse*

Now we be - seech thee, migh - ty

*Verse*



48

A

A

T

T

B

B

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



Verse

53

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

T this Em - pire of Great Bri-tai -

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

B Verse

B this

58

A Em - pire of Great Bri - tai - ny,

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

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

B Empire of Great Bri - tai - ny,

64

A  
A  
T  
T  
B  
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

A  
A  
T  
T  
B  
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

73

*Chorus*

A Son, And that his health, his joy, his peace, and

*Chorus*

A And that his health, his joy, his peace, and

*Chorus*

T Son, And that his health, his joy, his peace, and *that his health,*

*Chorus*

T Son, And that his health, his joy, his peace,

*Chorus*

B Son, And that his health, his joy, his peace, and that his

*Chorus*

B And that his health, his joy, his peace, and *that his*

*Chorus*

77

A *that his health, his joy, his peace, may as his reign and*

T *his joy, his peace,*

T and that his *health, his joy, his joy, his peace,*

B *health, his joy, his peace, may as his reign and years, and years in -*

B *health, his joy, his peace, may as his reign and years in - crease, in -*

81

A  
years in - crease, may as his reign and years, may as his reign and

T  
may as his reign and years in - - - crease, may as his reign and

T  
- may as his reign and years, may as his reign and years in - crease,

B  
crease, and years in - - -

B  
- crease, may as his reign and years in - - -

84

A  
years in - crease, may as his reign and years in - crease.

T  
years in-crease, his reign and years in - crease.

T  
- his years in - crease, in - - - - crease.

B  
crease, may as his reign and years, may as his reign and years in - crease.

B  
crease, may as his reign and years in - - - - crease.

88

*Verse*  
 A To the Al-migh - ty Tri - ni - ty, three per - sons in  
 A *Verse*  
 To the Al-migh - ty Tri - ni - ty,  
 T  
 T  
 B *Verse*  
 To the Al - migh - ty Tri - ni - ty,  
 B  
*Verse*

92

A one De - i - ty, most bright and glo - rious in heav'n a - bove,  
 A three per - sons in one De - i - ty, most bright and glo - rious in heaven a -  
 T  
 T  
 B three per - sons in one De - i - ty, most bright and  
 B

96

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

A bove, in heaven a - bove, all praise, all thanks, all laud be\_\_

T

T

B glo - ri - ous in heav'n a - bove, all praise, all thanks, all laud be

B

99

A thanks, all\_\_ laud be giv'n, all\_\_ laud be

A giv'n, all praise, all\_ thanks, all\_\_ laud be\_\_

T Verse all praise, all thanks, all laud be

T Verse all praise, all thanks, all laud be giv'n, all praise and laud\_\_ be\_\_

B giv'n, all praise, all thanks, all\_ laud\_ be giv'n, all\_\_ praise, all thanks, all\_ laud be

B

102.

*Chorus*  
A giv'n, With or - gans, trum - pets, and with flutes,

*Chorus*  
A With or - gans, trum - pets, trum - pets, and with flutes,

*Chorus*  
T giv'n, With or - gans, trum - pets, trum - pets, and with flutes,

*Chorus*  
T With or - gans, trum - pets, trumpets, and with flutes,

*Chorus*  
B With or - gans, trum - pets, trum - pets, and with flutes,

*Chorus*  
B With or - gans, trum - pets, and with flutes,

*Chorus*  
A giv'n, With or - gans, trum - pets,

*Chorus*  
A With or - gans, trum - pets,

*Chorus*  
T giv'n, with or - gans, trum - pets,

*Chorus*  
T With or - gans, trum - pets,

*Chorus*  
B giv'n, With or - gans, trum - pets, trumpets,

*Chorus*  
B With or - gans, trum - pets,

*Chorus*  
With or - gans, trum - pets, trumpets, and with flutes,



106

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

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

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

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

T and with flutes, with cor - nets,

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

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

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

109

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

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

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,

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

Piano accompaniment

112

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

B shawms, with sa - cred

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,

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

115

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

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

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

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

B an - them, hymns, and psalms, of

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

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

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

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

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

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

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

The piano accompaniment consists of two staves, treble and bass clef, in a key signature of two flats. It features a steady harmonic accompaniment with chords and moving lines in both hands, supporting the vocal parts above.

119

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

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

B 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

B 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

124

A men, and of men, sing Al - le - lu - -

A men, sing Al - le - lu - ia, A - -

T men, sing Al - le - lu - ia, A - - - - men, A - -

T men, sing Al - le - lu - ia, A - men, A - men,

B and of men, sing Al - le - lu - ia, Al -

B men, sing Al - le - lu - ia, sing

128

A - - - ia, A - men, A - men, sing Al - le - lu - ia, A -

A men, sing Al - le - lu - ia, sing Al - le -

T - - - men, sing Al - le - lu - ia, sing Al - le -

T sing Al - le - lu - ia, A - - - - men,

B - le - lu - ia, A - men, A - men, sing

B Al - le - lu - ia, A - - - - men,

131

A men, A - - men, sing Al - - le - lu - -

A lu - ia, A - men, sing Al - le - lu - ia, A - -

T lu - ia, sing Al - le - lu - ia, A - men, A - -

T sing Al - le - lu - ia, sing Al -

B Al - le - lu - ia, A - men, sing Al - le - lu - ia,

B sing Al - le - lu - ia, Al - le - lu - ia, A - men, sing

134

A ia, A - men, A - - - - - men.

A men, A - - - - - men.

T - men, A - - - - - men.

T - le - lu - ia, A - - men, A - - men.

B Al - le - lu - ia, A - men, A - - men, A - men.

B Al - le - lu - ia, A - - - - - men.

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