
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 and Organ. The vocal parts (Treble, Alto, Tenor, Bass) are written in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The organ parts are written in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The organ part in the third system is marked 'Verse' and features a more complex melodic line in the right hand and a simpler accompaniment in the left hand.

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 are arranged in a choir format with Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The piano accompaniment is shown in grand staff notation. The lyrics are: 'O God of Gods, O King of Kings, E - ter - nal'. The music is in a key with two flats and a common time signature.

9

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

S

A

A

T

B

Detailed description: This system contains measures 9 through 12 of the piece. The vocal staves are arranged in a choir format with Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The piano accompaniment is shown in grand staff notation. The lyrics are: 'Fa - ther of all things, in heav'n and earth and e - ve - ry - where,'. The music continues in the same key and time signature as 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

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

Verse

23

S
bles - sed King, Great King of peace, Great King of peace, Hea -

S
- sed King, Great King of peace, Hea - ven's dar-ling,

A

A

T

B

27

S
- ven's dar-ling, En-gland's hap - pi - ness, hap - pi - ness, To him we

S
En - gland's hap - pi - ness, En-gland's hap - pi - ness, To him we

A
Chorus
To him we pray thee in_ this_

A
Chorus
To

T
Chorus
To him_ we pray

B
Chorus
To him we pray

Chorus

31

S pray thee in this song, to him we pray thee in this song,

A song, to him we pray thee in this song,

A him we pray thee in this song, to him we pray thee in this song, we pray

T thee, to him we pray thee in this song, pray thee in this song, that he may live, may

B thee in this song, to him we pray thee in this song, that he may live, may

36

S that he may live and prosper long, that he may live, may live, that he may live and

A that he may live and prosper long, that he may live and

A thee in this song, that he may live, may live, that he may live and prosper long,

T live, may live and prosper long, prosper

B live, may live and prosper long, that he may live and prosper

Hooper: O God of Gods

6

40

S
pros - per long, that he may live and pros - - per long.

A
pros - per long, may live and pros - - per long.

A
- may live and pros - - per long.

T
long, that he may live, may live, that he may live and pros - per long.

B
long, that he may live and pros - - per long.

44

S
[Empty staff]

S
[Empty staff]

A
[Empty staff]

A
Verse
And we beseech thee, mighty Lord, to us such favour to af-

T
[Empty staff]

T
[Empty staff]

B
[Empty staff]

Verse

50

S Verse
his ho - ly day Impe - ri - al, Impe - ri -

A
ford, that his tri - umphant fes - - ti - val, his ho - ly day Impe - ri -

T

B

56

S
al, his ho - ly day Im - pe - ri - al,

A Verse
his ho - ly day Im - pe - ri - al, Im - pe - ri - al, to his In -

A
al, his ho - ly day Im - pe - ri - al, Im - pe - ri - al, to his In - aug'ring consecra -

T Verse
his ho - ly day Im - pe - ri - al,

B

63

S
S
A
A
T
T
B

may be so of - ten ce - le - bra - ted,
 au - g'ring conse - cra - ted, ce - le - bra - ted,
 ted, may be so often ce - lebra - ted, ce - le - bra - ted, that
 may be so of - ten ce - lebrated,

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 co-ming 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, all glo - ri - ous in heav'n, in heav'n,

S
three per - sons in one De - i - ty, all glo - ri - ous in heav'n, in

A

A

T

T
three per - sons in one De - i - ty, all glo - ri -

B

96

S all glo - ri - ous in heav'n, in heav'n, all praise, all

S heav'n, in heav'n, in heav'n, all praise, all thanks, all laud be

A

A

T

T ous in heav'n, in heav'n, 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,

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

Chorus

106

S
with cor - nets, with cor - nets, vi - ols, and with

A
with cor - nets, with cor - nets, vi - ols, and with

A
with cor - nets, with cor - nets, vi - ols, and with

T
with cor - nets, with cor - nets, vi - ols, and with

T
with cor - nets, with cor - nets, vi - ols, and with

B
with cor - nets, with cor - nets, vi - ols, 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, vi - ols, and with lutes,

A with cor - nets, vi - ols, and with lutes,

A with cor - nets, vi - ols, and with lutes,

T with cor - nets, vi - ols, and with lutes,

T with cor - nets, vi - ols, and with lutes,

B with cor - nets, vi - ols, 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 - them, hymns, and psalms, with notes of

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, of

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

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

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,

The piano accompaniment consists of two staves, treble and bass clef. It features a series of chords and melodic lines that provide harmonic support for the vocal parts. The key signature is three flats (B-flat major/D-flat minor), and the time signature is common time (C).

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 and earth and everywhere,
 by whom all Kings their sceptres bear,
 Great God of Charles, our blessed King,
 Great King of peace, Great King of peace,
 Heav'n's darling, England's happiness,
 Heav'n's darling, England's happiness,
 To him we pray thee in this song,
 that he may live and prosper long.

And we beseech thee, mighty Lord,
 to us such favour to afford,
 that his triumphant festival,
 his holy day Imperial,
 to his Inaug'ring consecrated,
 may be so often celebrated,
 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,
 all glorious in heav'n, in heav'n,
 all praise, all thanks, all laud be giv'n,
 With organs, trumpets, and with flutes,
 with cornets, viols, 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.
 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. However, the metre of these variations is largely kept the same. The editor believes that the version of the poem in Bennet's anthem is perhaps more suitable for modern performance than that used in the surviving manuscripts of Hooper's work. He has therefore altered the text to correspond to that used in Bennet's anthem. Whenever possible, this has been done without altering Hooper's music or word stresses. Rhythmic alterations were necessary to accommodate an extra syllable in two lines, to allow the inclusion of the words 'consecrated' and 'celebrated'. These alterations are indicated by notes in small type. A version of this anthem using Hooper's original, unaltered text is also 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.

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GB-DRc MS C5.

Partbooks, Rowe Music Library, King's College, Cambridge,
GB-Ckc MSS 10-17.