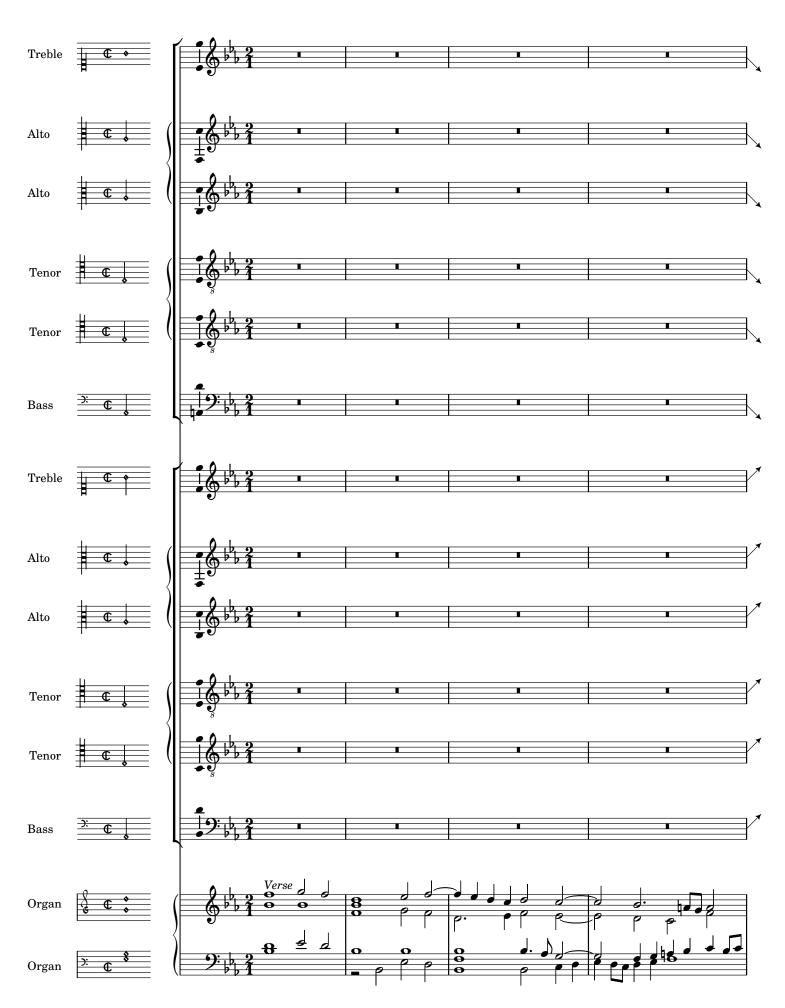
Edmund Hooper

O God of Gods

Typeset 2022 by Hugo Janacek from manuscripts held at the Royal College of Music Library, the Perne Library, the Rowe Music Library, and the Durham Cathedral Library.



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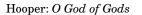










































Text:

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.

Partbook (Cantoris Second Countertenor), Durham Cathedral Library, Durham, GB-DRc MS C5.

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