

ALL LAUD AND PRAISE

From Psalm 30
(Metrical: Sternhold and Hopkins)

A Verse Anthem for SAT soli, SAATB chorus and organ

JOHN HOLMES (d.1629)
Reconstructed and Edited by
IAN PAYNE

VERSE

Organ

The organ introduction consists of two staves. The right hand is in treble clef with a key signature of one sharp (F#) and a common time signature. The left hand is in bass clef with a key signature of one sharp (F#) and a common time signature. The music features a series of chords and moving lines, primarily using quarter and eighth notes.

*NB: copies may be purchased from Severinus Press, Hereford, England (www.severinus.co.uk)

5 VERSE

S.

Org.

All

The first vocal entry is for the Soprano part, starting at measure 5. The organ accompaniment continues from the previous system. The lyrics 'All' are written under the final note of the vocal line.

S.

Org.

ossia:

laud and praise, all laud and praise with heart and voice, O Lord I

The second vocal entry begins at measure 10. The organ accompaniment continues. The lyrics are 'laud and praise, all laud and praise with heart and voice, O Lord I'. An 'ossia' section is provided for the final note of the vocal line.

** Although it was probably intended to be sung, this vocal phrase may be omitted to avoid text repetition

14

S.

Org.

give to thee,

The third vocal entry is for the Soprano part, starting at measure 14. The organ accompaniment continues. The lyrics are 'give to thee,'.

18

A.1

Org.

Which did not make my foes re - joice, but hath ex - alt - ed

The fourth vocal entry is for the Alto 1 part, starting at measure 18. The organ accompaniment continues. The lyrics are 'Which did not make my foes re - joice, but hath ex - alt - ed'.

23

S.

A.1

Org.

27

S.

A.1

Org.

31

S.

A.1

Org.

35

S.

A.1

Org.

NOTE

John Holmes (d.1629) was respectively organist (c.1599-1621) at Winchester Cathedral and master of the choristers (1621-29) at Salisbury Cathedral, and one of the earliest and most important provincial composers of verse anthems. All, however, are fragmentary: no vocal parts exist, and the sole surviving text is preserved in the so-called Batten Organ Book (St Michael's College, Tenbury MS 791), an organ score now held at the Bodleian Library, Oxford, to whose Music Librarian the editor is grateful for permission to publish this edition. According to a note in the manuscript (fol. 400r) 'all these songs [i.e. sacred pieces] of Mr John Holmes was [*sic*] pric[k]t [i.e. copied] from his owne hand prickinge [i.e. autograph manuscripts] in ye yeare 1635 by Adrian Batten, one of ye vickers [choral] of St Pauls [Cathedral] in London, who some times [i.e. once] was his scoller [i.e. pupil]'. It preserves the organ accompaniments to all Holmes's extant verse anthems. The amount of vocal material transmitted in the organ score varies enormously, however, even within the same piece; and substantial recomposition of missing vocal strands is required to supplement the reconstruction of such fragmentary vocal lines as can be recovered. The text was certainly taken from the metrical version of Psalm 30 published by Sternhold and Hopkins, but it is uncertain which verses (apart from the first) and couplets of their text Holmes set; there is music enough for only two and a half stanzas, and I have selected these from those chosen by Thomas Weelkes for his own well-known setting of three complete stanzas.

Since no definitive edition of such fragmentary music is possible, the present version is not a critical edition of the organ score. Rather, it offers as accurate a transcription as possible as a basis for the editorial reconstruction and recomposition of the voice parts. Standard editorial conventions are used: all additions in square brackets, small notes and symbols, and crossed ties (which are added sparingly) are editorial, but obvious copying errors are corrected without comment. Pitches indicated as directs are tacitly altered to an appropriate note value. Wherever possible, the division of the music between the two staves follows the original. Original verse and chorus indications (and the spelling of the verbal text) are modernized. All voice parts and underlay are entirely editorial. To bring the choral parts within performable range, the music is transposed up a fourth to choir pitch, in accordance with both the original organ-score clefs and the method described by Peter le Huray (*Music and the Reformation*, pp. 114-15).

Source: Tenbury MS 791, fols 385v-387r. At top of fol. 387r: 'All Laude and praise: Anthem for ye Kinge: Jo: Holmes'. At end: 'made 22 of Aprill: 1603: John Holmes'.

97 Organ: the two minim chords that end this chorus will not accommodate end-of-line syllables of any stanza in any of the Sternhold and Hopkins editions that I have been able to consult, so as an editorial compromise I have tied them and notated a semibreve final chord in the voice parts/ 111-12 Organ tenor is notated an 8ve lower in the MS, but the preceding Organ alto f'-sharp shows that this part was transposed when the score was prepared, for ease of playing./ 136-9: if desired, the word 'A-men' may be sung only once by each part.

Bibliography

Ralph T. Daniel and Peter le Huray: *The Sources of English Church Music 1549-1660* (London 1972), p. 110.

Peter le Huray: *Music and the Reformation in England 1549-1660* (London 1967; 2nd edn, Cambridge 1978), pp. 216-26, 268. Also *New Grove* article 'Holmes, John' (1980 edn).

Ian Payne: 'The Will and Probate Inventory of John Holmes (d.1629): Instrumental Music at Salisbury and Winchester Cathedrals Revisited', *Antiquaries Journal*, 83 (2003), 369-96.

Watkins Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford 1991), pp. 294-5.

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