

[YE GATES AND EVERLASTING DOORS]

Anthem for Candlemas Day 1608[9]

A Verse Anthem for SSAT soli, SAATB chorus and organ

JOHN HOLMES (d.1629)

Edited and Reconstructed by

IAN PAYNE

?Psalm 24: 7-10

(Metrical: Sternhold and Hopkins) VERSE

S. DEC.

VERSE

Ye gates and e - ver - last - ing

Organ

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

S. 5

doors, lift up your heads on high:

Org.

S. 10

Then shall the King of glo - ri - ous state come in tri -

Org.

S. 15 DEC.

um - phant - ly, tri - um - phant - ly.

S. CAN.

Who is the King of glo - ri -

Org.

20 DEC.

S. The great and migh - ty Lord, the

S. CAN. ous state? The great and migh - ty Lord,

Org.

25 DEC.

S. great and migh - ty Lord: The migh - ty Lord,

S. CAN. the great and migh - ty, migh - ty Lord: The migh - ty

Org.

30 DEC. CHORUS

S. in bat - tle strong, and tri - al of the sword. Who is the

S. CAN. Lord, in bat - tle strong, and tri - al of the sword. Who is the

A.1 Who is

A.2 Who is

T. Who is

B. Who is the

Org. CHORUS

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. There is no title-cum-incipit in the organ score, so the text is uncertain. (Daniel and le Huray list this work as 'Almighty and everlasting God, we humbly beseech thy majesty', the Prayer Book collect for the day. But there is no evidence for this whatsoever, and the suggestion is surely incorrect, as it is hard to see any way in which that text can be made to fit the music.) But it is highly likely that the text chosen for its special relevance to this feast was Psalm 24, vv.7-10, in the metrical version published by Sternhold and Hopkins. I have not been able to consult all early editions (which vary considerably); but of those I have seen the 1720 edition makes the best fit, so has been used here.

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.

Source: Tenbury MS 791, fols 349v-350r. At head (top of folio): 'Anthem for Candlemas Day: 1608: John Holmes'. At end: 'J: Holmes'. (Note: as Candlemas is on 2 February, the year is actually 1609 New Style.)

Bars 34-47 and 82-end: RH C-clef moves to the 2nd line up of 6-line stave / 71-81: LH clef changes from F-clef to C-clef (placed on 3rd line down of 6-line stave)

Bibliography

Ralph T. Daniel and Peter le Huray: *The Sources of English Church Music 1549-1660* (London 1972), pp. 43, 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.

The Whole Book of Psalms, Collected into English Metre, by Thomas Sternhold, John Hopkins, and Others (London 1720), sig. C recto.

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