

# WE PRAISE THEE GOD

Anthem for New Year's Day

A Verse Anthem for SSAT soli, SAATB chorus and organ

?From the metrical Te Deum  
(Sternhold and Hopkins)

JOHN HOLMES (d.1629)

Reconstructed and edited by

IAN PAYNE


VERSE


S. 

Organ 

\*NB: copies may be purchased from Severinus Press ([www.severinus.co.uk](http://www.severinus.co.uk))

5

S. 

Org. 

10

S. 

Org. 

15

S. 

A.1 

Org. 

20

A.1

Org.

cry, to thee all an- gels. cry, the heav'ns and all the pow'rs, and

25

A.1

Org.

all the pow'rs there - in:

30

A.1

Org.

To thee che - rub and se - ra - phin, to thee che - rub and se - ra -

35

CHORUS

S.

A.1

A.2

T.

B.

Org.

To thee che - rub and se - ra -

phin, to cry they do not lin. To thee che - rub and se - ra -

To thee che - rub and se - ra -

To thee, to thee che - rub and se - ra -

To thee, to thee che - rub and se - ra -

CHORUS

36: lin = cease, leave off, desist (from OE verb 'linnan'). OED.

## 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 Paules [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, of which only the title-cum-incipit is given by Batten (see below), cannot be identified with absolute certainty; but the metrical version of *Te Deum* published by Sternhold and Hopkins agrees with Holmes's incipit (and the ensuing two verses fit the rest of the music) well enough for this text to be selected for the editorial underlay. (Although Sternhold and Hopkins wrote 'We praise thee God', Holmes's choice of 'Lord' instead of 'God' could easily be explained as a local variant.)

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 346r-347r. At top of first page: 'Wee praise thee Lord: Anthem for Newyears day: Jo: Holmes'. Incipit: '<W>e praise thee Lord: for newyeares day: J: hol:'. At end: 'mr John Holmes'.

37 Organ: RH clefs change to C-clef only and moved up a third (i.e. to next line up)/ 48 Organ: RH clefs change back to original configuration; LH clef changes from F-clef to C-clef/ 75 Organ: before verse begins, RH clefs change to C-clef only and moved up a third (i.e. to next line up); LH clef from F-clef to C-clef/ 86 before chorus begins, clefs change back to their original position (but the G-clef is omitted).

## 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.  
*The Whole Book of Psalmes: Collected into English Metre by Thomas Sternhold, John Hopkins, and others* (Cambridge 1637), sigs A2v-A3r. ('The song of S[aint] Ambrose, called *Te Deum*', vv. 1-2)

This edition is **copyright**: in the context of any public performance, please acknowledge that this work is 'Reconstructed by Ian Payne'.

**Full details of Editio Princeps series of publications can be found at [www.severinus.co.uk](http://www.severinus.co.uk)**  
Scores available online at [www.scoreexchange.com](http://www.scoreexchange.com) • Printed scores can be obtained from [sales@severinus.co.uk](mailto:sales@severinus.co.uk)