

JUDGE AND REVENGE MY CAUSE, O LORD

A Verse Anthem for SAT soli, SAATB chorus and organ

Psalm 43

(Metrical: Sternhold and Hopkins)

JOHN HOLMES (d.1629)

Reconstructed and Edited by

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VERSE

Organ

Detailed description: This block contains the organ introduction for the first system. It features a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a whole note chord in the right hand and a whole note chord in the left hand, followed by a series of chords and moving lines in both hands.

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

4 VERSE

S.

Judge and re - venge my cause, O Lord, from

Org.

Detailed description: This block contains the first system of the vocal and organ parts. The vocal line (SAT soli) starts at measure 4 with a whole rest, then sings the lyrics 'Judge and re - venge my cause, O Lord, from'. The organ accompaniment continues from the previous system, providing harmonic support for the vocal line.

8

S.

them that e - vil be: From wick - ed and de -

Org.

Detailed description: This block contains the second system of the vocal and organ parts. The vocal line continues with the lyrics 'them that e - vil be: From wick - ed and de -'. The organ accompaniment continues with chords and moving lines.

13

S.

ceit - ful men, O Lord de - li - ver me, O Lord de - li - ver

Org.

Detailed description: This block contains the third system of the vocal and organ parts. The vocal line concludes with the lyrics 'ceit - ful men, O Lord de - li - ver me, O Lord de - li - ver'. The organ accompaniment continues with chords and moving lines.

18

S. me, de - li - ver_ me.

A.1 For of my

Org.

23 *ossia:*

A.1 strength thou - art my God,

strength thou art my God, why put'st thou me thee fro?

Org.

28

A.1 And why walk I so hea - vi - ly, op - press - ed with my

Org.

33 CHORUS

S. And why walk I so hea -

A.1 foe? op - press - ed with my foe? And why walk I so hea - vi -

A.2 And why walk I so hea -

T. And why walk I so hea -

B. And why walk I so hea -

And why walk I so hea - vi -

CHORUS

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. In this work, numerous verse-solo strands fit the verbal text perfectly and seem to be given clearly and more or less complete; but the extent to which text should be set to other fragmentary lines, if at all, is uncertain; and substantial recomposition is required to complete the choral texture, though it is interesting that Holmes achieved considerable unity by using related music for all three choruses, as well as a similar headmotif to begin each verse section. Thanks to the organ book's title-cum-incipit (see below), the text is firmly identified as the metrical version of Psalm 43 published by Sternhold and Hopkins.

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. 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 384r-3855. At head (top of folio): 'Judg and revenge my Cause ô Lord: Jo: Holmes'. At end: 'made in [*sic*] February: 24 1602 [i.e. 1603 new style]. Jo: Holmes'.

122-4 A.1: although the version printed on the normal staff is to be preferred as being more appropriate to countertenor range, the *ossia* part is clearly notated in the organ score, and may have been intended to be *texted* (thereby making the editorial phrase redundant).

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 Psalms: Collected into English Meeter by Thomas Sternhold, John Hopkins, and others (London 1653), p.22.

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