

O LORD, OF WHOM I DO DEPEND

A Verse Anthem for AA soli, SAATB chorus and organ

From 'The Humble Suite of a Sinner'

JOHN HOLMES (d. 1629)
Reconstructed and edited by
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Tenbury Christ Church VERSE

Organ introduction musical score in G minor, 4/4 time. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music begins with a series of chords and a melodic line in the right hand.

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4 VERSE

A.1

O Lord, of whom I do de - pend, Be - hold my care - full heart:
But on - ly thou whose aid I - - - - - crave, Whose mer - cy still is prest,

Org.

9

A.1

And when thy will and plea - sure is, and when thy will and plea - sure is,
To ease all those that come to thee to ease all those that come to thee

Org.

** See Note at p. 6

14

A.1

Re - lease me of my smart, re - lease me of my smart, my smart.
For suc - cour and for rest, for suc - cour and for rest, for rest.

Org.

19

A.2

Thou see'st my sor - rows that they - - - - - are, My
Where - fore this is yet once a - - - - - gain My

Org.

***23 Organ alto: first chord reads semibreve a' (for ed. b' a' minims)

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 his sacred music, however, is fragmentary, and the only extant texts of the present work are preserved in the so-called Batten Organ Book (St Michael's College, Tenbury MS 791), now held at the Bodleian Library, Oxford, and another version in Christ Church, Oxford, MS 88, an organ book copied c.1660. (Thanks are due to Bodley's Music Librarian, and The Governing Body of Christ Church, Oxford, for permission to publish this edition.) According to a note in Tenbury MS 791 (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]'.

The verbal text, while published in the 1660s by James Clifford (see below), was taken by Holmes (and independently also by Nathaniel Giles) as the first four verses of the popular text entitled 'The Humble Sute of a Sinner', which was included with the additional material in some editions of Sternhold and Hopkins's metrical psalter. (See, for example, Thomas Ravenscroft, *The Whole Booke of Psalmes, with the Hymnes Evangelicall, and Songs Spirituall*, London 1621, pp. 4-5.)

In this work, which is the most complete of Holmes's fragmentary anthems, a very large proportion of the verse material and some of the choral texture is transmitted in the organ scores, though the strands must be disentangled and much of the detail (and all of the underlay) supplied editorially. However, the process of musical reconstruction in the Tenbury choruses is aided by the additional inner-part material transmitted in Christ Church. Helpfully, the anthem's verbal text as printed by Clifford actually indicates if a verbal phrase is to be repeated, despite two ambiguous passages (bars 11-13, 43-50) where his use of repeat-signs is less clear. If Clifford's repeat signs in 11-13 are taken literally, this phrase should not be sung or the words repeated here. However, since his intention cannot now be known, the extra phrase would fit a sung repetition perfectly, and may even have been intended.

Since no definitive edition of such fragmentary music is possible, the present version is not a critical edition of the organ scores. Rather, it offers an accurate conflation 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, and most variants are not reported. Wherever possible, the division of the music between the two staves follows Tenbury. Original verse and chorus indications (and the spelling of the verbal text) are modernized. All voice parts and underlay are entirely editorial. The music is printed at choir pitch as notated in Tenbury (Christ Church is transposed a fourth lower.)

Sources: ORGAN: Tenbury MS 791, fols 52r-v. At head: '2 Coun[te]r[tenors]: O Lord of whom I do depend: Mr John Holmes'. ORGAN: Oxford, Christ Church MS 88, pp. 98-100. At head: 'O Lord of whome I do depend 2 Co[u]nter[tenors]'. At end: 'Mr Jo<hn> Holm<es>'.

Bibliography

James Clifford: *The Divine Services and Anthems*, 2nd edn (London 1664), pp. 132-3 (verbal text only). (Anthem CXLIII: 'O Lord of whom I doe depend, &c.; Taken out of the humble suit of a sinner' [set independently by] Dr. Giles [and] John Holmes'.)

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. 114-15, 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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