

Grant, O Holy Trinity

Orlando Gibbons

reconstructed & edited by Geoffrey Webber

[Original pitch]

VERSE (soprano or alto)

Soprano

Organ

VERSE

Grant,

S

5

grant, grant O Ho - ly Tri - ni - ty, grant, O

S

10

Ho - ly Tri - ni - ty that thy ser - vant Charles our King

S

may ev - er - more re - joice, re - joice in

CHORUS

15

S thee; Grant, Ho - ly Tri - ni - ty, that thy ser - vant Charles

A Grant, Ho - ly Tri - ni - ty, Tri - ni - ty, that thy ser -

T Grant, Ho - ly Tri - ni - ty, that thy ser - vant Charles our

Bar. Grant, Ho - ly Tri - ni - ty, that thy ser - vant Charles our King

B Grant, Ho - ly Tri - ni - ty, that thy ser - vant Charles

CHORUS

20

S our King may ev - er - more re - jice in thee;

A vant Charles our King may ev - er - more re - jice in thee, re - jice in thee;

T King may ev - er - more re - jice in thee;

Bar. may ev - er - more re - jice in thee;

B our King may ev - er - more re - jice in thee;

VERSE 25

S

Give him ma-ny hap-py years on earth, on

VERSE

S

earth, give him ma-ny hap-py years on earth, en - due

S

him with all heav'n - ly gra - ces, and e - ver-last-ing - ly re-ward

S

35

him, and e - ver-last-ing - ly re - ward him through thy mer - cy.

CHORUS

40

S And e - ver - last - ing - ly re - ward him, and e - ver - last - ing -

A And e - ver - last - ing - ly re - ward him, e - ver - last - ing - ly

T And e - ver - last - ing - ly re - ward him through thy

Bar. And e - ver - last - ing - ly re - ward him through thy mer - cy, through thy

B And e - ver - last - ing - ly re - ward him, and e - ver - last - ing -

CHORUS

45

S ly re - ward him through thy mer - cy.

A re - ward him, e - ver - last - ing - ly re - ward him through thy mer - cy.

T mer - cy, through thy mer - cy.

Bar. mer - cy, through thy mer - cy.

B ly re - ward him through thy mer - cy.

VERSE

50

S

Who dost live, who dost live _____ and go - vern all things,

VERSE

55

S

dost live and go - vern all things, who _____ dost live, who dost _____

CHORUS

60

S

live and go - vern all _____ things, world with - out end. A - men. Who dost live and

A

Who dost

T

Who dost live and go -

Bar.

Who dost live and go - vern,

B

Who dost live and go - vern all

CHORUS

S
go - vern all things, who dost live and go - vern, and go - vern all things,

A
live and go - vern all things, who dost

T
vern and go - vern all things, who dost live and go - vern

Bar.
who dost live and go - vern all things, go - vern all things,

B
things, all things, who dost live and go - vern all things, all things,

65

S
who dost live and go-vern all things, who dost live and go - vern

A
live and go-vern all things, who dost live and go-vern all things, dost

T
all things, who dost live and go-vern all things, world

Bar.
who dost live and go-vern all things, world with - out

B
who dost live and go - vern all things, and go - vern all things,

70

S all things, world with - out end. A - - -

A live and go-vern all things, world with - out end. A - - - men, A - - -

T with - out end, world with - out end. A - - -

Bar. - - - end, world with-out end. A - - -

B world with - out end, with - out end. A - - -

75

S men, A - - - men.

A - - - men, A - - - men.

T men, A - - - men, A - - - men.

Bar. - - - men, A - men, A - - - men.

B men, A - - - men.

A reconstructed verse anthem by Orlando Gibbons

Grant, O Holy Trinity by Orlando Gibbons belongs to a tradition of anthems that served as prayers for the monarch, the most well-known example being Byrd's full anthem *O Lord, make thy servant Elizabeth*. Such pieces were often up-dated with a change of ruler by substituting the name of the new monarch. All of the surviving sources of this anthem by Gibbons refer to King Charles, but they appear to date from after his succession in 1625, so it is possible that work was originally composed for James I and then adjusted for Charles I. (A Durham manuscript describes the piece simply as being for 'The King's Day'.) If the anthem was indeed composed for King Charles then a rather tragic tale unfolds. Gibbons died suddenly of a seizure in Canterbury on Whitsunday 1625, June 5th, only a few months after the death of King James in March. The composer was in Canterbury with the royal household as the new king awaited the delayed arrival of his new bride, Henrietta Maria, from France. Edmund Fellowes has suggested that *Grant, O Holy Trinity* may have been composed by Gibbons for performance in Canterbury on Trinity Sunday, 12th June. If so, it must have been one of his final compositions, only performed after his death. The invocation of the Trinity in the anthem's text is unusual for a royal anthem, and the Cathedral at Canterbury itself is dedicated to the Holy Trinity. Musically the piece has some slightly odd features, including the repeat of the music of the first chorus for the second, high-pitched notes in the organ part, and the restricted tessitura of the solo part, which also seem to point to the composition originating in particular circumstances.

The anthem does not survive in complete form. (For a full source list, see the *Early English Church Music* database maintained on the website of Trinity College Dublin.) The solo vocal part is missing, but appears to be fully present in the music contained in the three surviving organ parts which have already formed the basis of the reconstructions published in *Tudor Church Music*, vol. 4 (1925), edited by Fellowes, Buck, Ramsbotham & Townsend Warner, and in *Early English Church Music* vol. 3 (1964), edited by David Wulstan.

This new edition is based on the material presented in *TCM* vol. 4, but using the organ book found in Oxford, Christ Church, Mus. 1001 (dating from c.1640) as the principal reading for both the reconstructed vocal line and the use of accidentals. In *TCM* the solo voice part is placed in the first contratenor part, but in this edition it appears in the top-most voice (as in Wulstan's edition where the music is transposed up a minor third), since the range of the part appears to be closer to that of a mean rather than contratenor. The vocal part has been derived from the notes in the Oxford source and is presented in a standard font size; added notes in the organ part are given in a reduced font size. Some sources give the title as simply 'Grant Holy Trinity' – the opening text of the chorus parts – but a contemporary word book and also the Oxford organ score gives the title as 'Grant O Holy Trinity' which seems to fit well with the phrase as implied by the organ part.

For this performing edition the editor has significantly adjusted the two surviving chorus contratenor parts. As is typical in music of this period, the considerable range of these voice parts, here from D below middle C to the A above it, can create problems when being sung by modern choirs. The solution taken here has been to separate out the two parts so that there is a higher one in the modern alto range and a lower one in the tenor range, thus interfering not with the notes themselves but with the counterpoint of the two original parts which shared the same range. The changes have been made within the regions marked out by asterisks in the score. The 'alto' part in bar 20 has been altered to conform with bars 43-4, thus making the two choruses correspond more closely, as is suggested by the Oxford organ part which has the same music both times. The original note values, time signature and pitch (as in the vocal parts) have been maintained, and the barlines have been regularised. Editorial ties have dashed lines; editorial and cautionary accidentals are in brackets.

Critical Commentary

Organ score: Christ Church MS Mus. 1001 (notated a fourth lower):

Bar 21, beat 1: Alto # taken from the repeated chorus

Bar 31, beat 1: note missing, supplied from other sources

Bars 68-69: sharp absent on last note of bar 68 and in bar 69

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Cambridge 2023