

# CHURCH MUSIC SOCIETY

## SELECTED SIXTEENTH-CENTURY SETTINGS OF THE LORD'S PRAYER

Supplementing those already available in published CMS editions:  
*Preces & Responses*, Volume 1 (CMS 48, rev.): Robert Stone, Thomas Morley  
*Preces & Responses*, Volume 2 (CMS 156): Richard Allison, John Farmer

- A) **Anonymous, Wanley partbooks** (AATB)
- B) **Anonymous, Wanley partbooks** (arr. for SATB)
- C) **Anonymous, Wanley partbooks** (TTB)
- D) **John Sheppard** (SAATB)
- E) **William Parsons** (1563; SATB)
- F) **William Daman** (1579; ATTB)
- G) **William Daman** (1591 tune in Tenor; ATTB)
- H) **William Daman** (1591(ii) tune in Cantus; SATB)

edited by Geoffrey Webber

### CRITICAL COMMENTARY

#### **A) THE LORD'S PRAYER – ANONYMOUS, WANLEY PARTBOOKS (AATB)**

##### SOURCE

The Wanley partbooks: Bodleian Library, Oxford, Mus. Sch. e. 420-22 (*c.* 1549-52)

Clefs: A1-C2, A2-C2, B-C4. Transposed down one tone. Barlines added. Editorial accidentals are in brackets. Text spelling has been modernised. The word 'evil' is set as a single syllable in all parts; here it has been divided into two equal notes.

The Tenor part, shown on a smaller stave, is editorial. For an alternative reconstruction, see *The Wanley Manuscripts*, ed. James Wrightson: Recent Researches in the Music of the Renaissance, vol. 101 (Madison, WI: A-R Editions, 1995).

Like the familiar setting by Robert Stone, also found in the Wanley partbooks, this setting is suitable for use after the Lesser Litany at Matins and Evensong, ending with 'deliver us from evil. Amen.'

#### **B) THE LORD'S PRAYER – ANONYMOUS, WANLEY PARTBOOKS, ADAPTED FOR SATB**

For source details, see A). This altered version has been created to allow performance by a standard SATB choir. It is based on the reconstruction detailed above, and a fair degree of licence has been taken with the notes in order to provide suitable voice ranges.

#### **C) THE LORD'S PRAYER – ANONYMOUS, WANLEY PARTBOOKS (TTB)**

##### SOURCE

The Wanley partbooks: Bodleian Library, Oxford, Mus. Sch. e. 420-22 (*c.* 1549-52)

It is not entirely clear whether the work was intended for 3 or 4 voices; in this particular piece in the collection it seems that three may have been the complete texture, even though a few incomplete-sounding moments exist. See *The Wanley Manuscripts*, ed. James Wrightson: Recent Researches

in the Music of the Renaissance, vol. 101 (Madison, WI: A-R Editions, 1995). There are a number of parallel 5ths between the three surviving parts which have been removed in this edition, as noted below. Clefs: T1 (Contratenor 1)-C4, T2 (Contratenor 2)-C4, B-F4. Barlines added. Note values halved. Editorial accidentals are in brackets. Text spelling has been modernised. The word 'evil' is set as a single syllable but has been split here into two.

Bar 5, T1: 5th note a; bar 16, T2: 2nd and 3rd notes given as dotted semibreves; bar 19, T2: 3rd note a; bar 24, B: notes 3-4 d d; bar 25, T2: notes 5-6 given as minims; bar 31, T2: dot missing.

## **D) THE LORD'S PRAYER – JOHN SHEPPARD**

### SOURCES

i) London, British Library, Add. MS 31390 (c. 1578, without text)

BL description: 'A booke of In nomines and other solfainge songs of v: vj vij: and viij: parts for voyces or Instrumentes', written in direct, transverse, and reversed staves, so that all can sing, or play, at once.

ii) London, British Library, Add. MS 22597 (c. 1565-85; Tenor only, with text).

iii) Chelmsford, Essex County Record Office, Petre MS D/DP Z6/1 (c. 1590; Bass only without text).

This edition is based principally on the textless but complete version of the music score in Add. MS 31390. The text in the Tenor part is taken from Add. MS 22597 (though the syllable placement is not always clear, as in the opening phrase), and the text in the other voices has been provided by the editor. All the available published and online editions of the work provide different solutions to the placement of the text. In this edition the priority has been to complete phrases syllabically and repeat words as necessary, as explicitly occurs in several places in Add. MS 22597 (as for the first two phrases of text) but not everywhere. Editorial text in the Tenor part is placed in square brackets, and in all the other parts is in italics. Minor musical discrepancies between all three sources are listed in full in Jason Smart's edition available on the CPDL website. The original pitch of the work is unlikely to have been that in source i) which is written on G needing the addition of many #s to the Fs. It is more likely to have been composed on F, and since some small upward transposition is likely to be appropriate when using modern pitch, this edition is placed on G, but with F# given in the key signature.

*Add. MS 31390*

Clefs: S-G2, A1-C3, A2-C3, T-C4, B-C4. Barlines added. Editorial accidentals are in brackets. Probable missing #s on the note F have been effectively added without comment. Text spelling has been modernised.

Bar 26.1 A1: minim; bar 35.1-2 T: semibreve (also 22597, adjusted here to accommodate imitation); bar 48.3 A2: crotchet g instead of a; bar 52.1-3 A2: dotted semibreve; bars 59.3-61.2 T: probably corrupt, so reading taken from 22597.

*Add. MS 22597*

Bars 56.4-57.1 slur on 'the'.

## **E) THE LORD'S PRAYER – WILLIAM PARSONS**

### SOURCE

*The whole psalms in four parts, which may be sung to all musical instruments, set forth for the increase of virtue: and abolishing of other vain and trifling ballads.* [spelling modernised]

John Day, 1563

Clefs: S-G2, A-C2, T-C4, B-C5. Key signature: one flat. Original pitch. Note values have been halved. Editorial accidentals are in brackets. Barlines have been added between phrases, as occurs in sources of some other settings. Text spelling has been modernised and made consistent with other similar settings of the complete prayer.

This setting of the Lord's Prayer from 1563 is one of the earliest surviving examples which carry the standard tune in the tenor part of a four-part texture, as found in the later settings of John Farmer, Thomas Morley and others. Like Robert Stone's setting from the 1540s in the Wanley partbooks it is written in long note values (unlike the rest of the 1563 collection) suggesting perhaps an even earlier date of origin than 1563.

## **F) THE LORD'S PRAYER – WILLIAM DAMAN (1579)**

### SOURCE

*The Psalms of David in English metre with notes of four parts set unto them, by Gulielmo Daman, for John Bull, to the use of the godly Christians for recreating themselves, instead of fond and unseemly ballads.* [spelling modernised]

John Day, 1579

Clefs: A-C1, T1-C4, T2-C4, B-F4. Original pitch. Editorial accidentals are in brackets. Barlines have been added between phrases, as occurs in sources of some other settings. Text spelling has been modernised and made consistent with other similar settings of the complete prayer. Despite the voice parts being labelled Treble, Contratenor, Tenor and Bassus, the clefs and voice ranges suggest performance by men's voices.

In bar 2 the Bass has flats on 'be thy', presumably an error; they may have been intended for bar 4 on 'us this' where they are missing. At the end of bar 3 after 'same' there is a semibreve rest in all the parts. This is an unusual place for such a rest since it falls in the middle of a phrase, so it has so been reckoned as an error and removed, and placed at the end of the phrase after 'heaven is'. Some performers may prefer to ignore the frequent added rests in this setting in order to maintain flow.

## **G) THE LORD'S PRAYER – WILLIAM DAMAN (1591: tune in Tenor)**

### SOURCE

*The former book of the music of M. William Damon, late one of her majesty's musicians, containing all the tunes of David's Psalms, as they are ordinarily sung in the church: most excellently by him composed into 4 parts. In which set the tenor singeth the church tune. Published for the recreation of such as delight in music.* [spelling modernised]

W. Sawyne Gent, 1591

Clefs: S-C1, T1-C4, T2-C4, B-F4. Original pitch. Editorial accidentals are in brackets. Barlines have been added. Text spelling has been modernised and made consistent with other similar settings of the complete prayer.

Daman places the tune in the Tenor. The gently polyphonic nature of the music allows the familiar tune to permeate the whole texture, as in its companion setting (H).

## **H) THE LORD'S PRAYER – WILLIAM DAMAN (1591: tune in Cantus)**

### SOURCE

*The second book of the music of M. William Damon, late one of her majesty's musicians, containing all the tunes of David's Psalms... In which set the highest part singeth the church tune.* [spelling modernised]

W. Sawyne Gent, 1591

Clefs: S-G2, A-C2, T-C3, B-F3. Transposed down one tone. Editorial accidentals are in brackets. Barlines have been added. Text spelling has been modernised and made consistent with other similar settings of the complete prayer.

Bar 31, T: first note g' (a' at original pitch).

The church tune is in the Cantus part, as is also found in the setting by Richard Allison published in 1599, edited in *Preces & Responses, Volume 2* (CMS 156). The gently polyphonic nature of the music allows the familiar tune to permeate the whole texture, as in its companion setting (G).