

The Lord's Prayer

Edited by Jason Smart

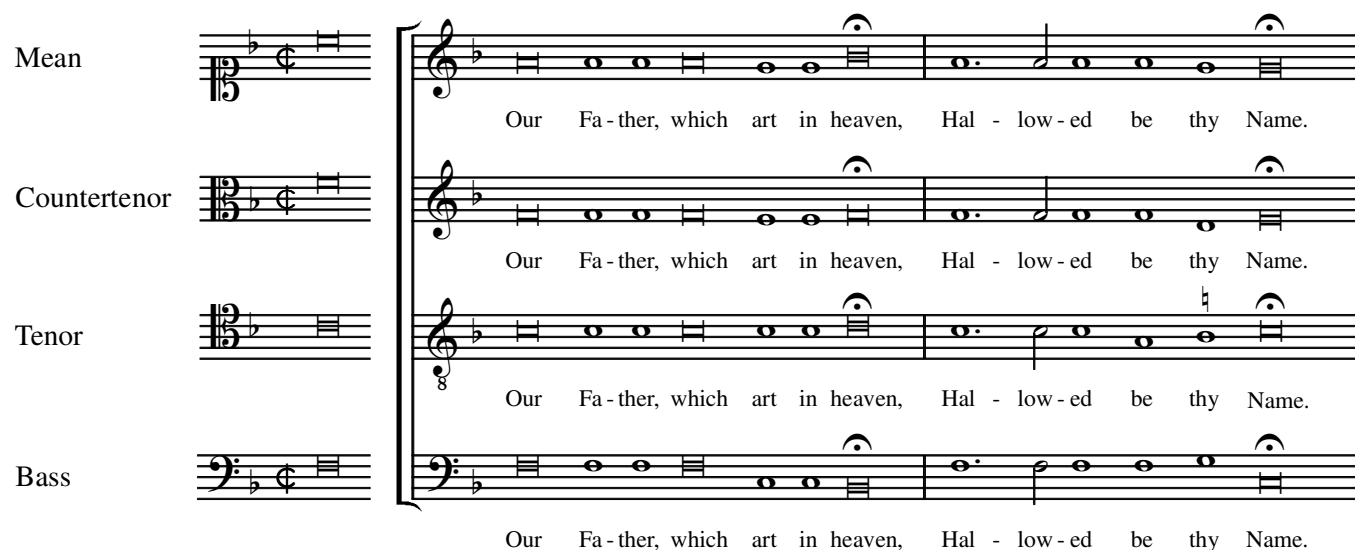
Robert Stone (c.1522–1613)

Mean

Countertenor

Tenor

Bass



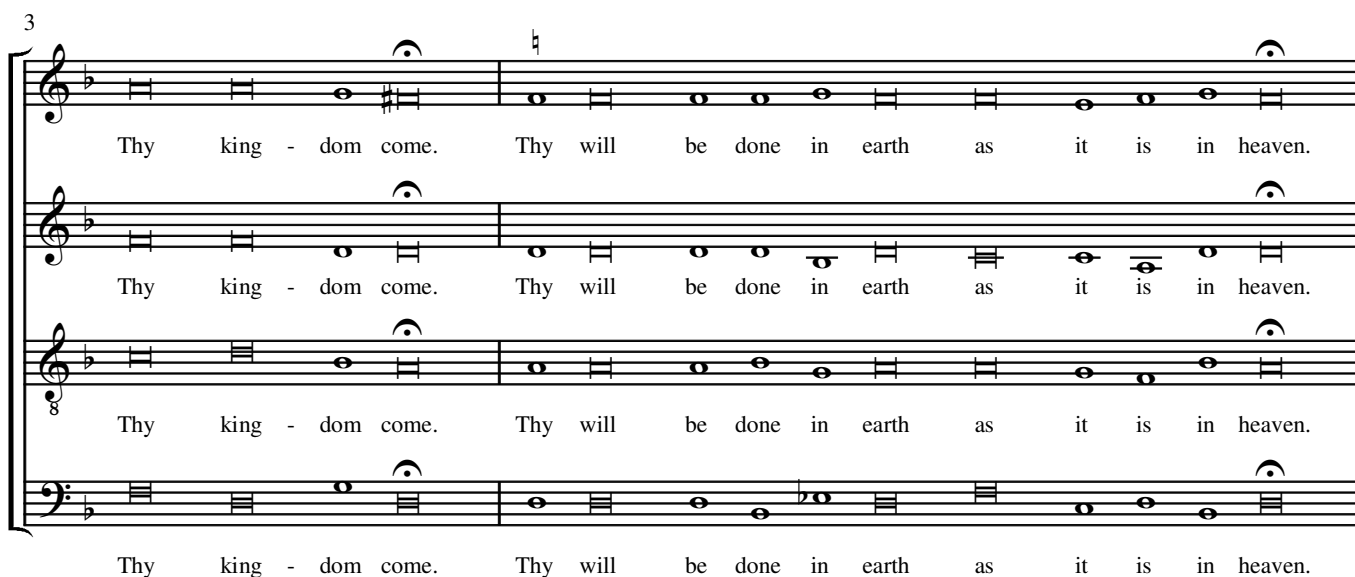
Our Fa-ther, which art in heaven, Hal-low-ed be thy Name.

Our Fa-ther, which art in heaven, Hal-low-ed be thy Name.

Our Fa-ther, which art in heaven, Hal-low-ed be thy Name.

Our Fa-ther, which art in heaven, Hal-low-ed be thy Name.

3



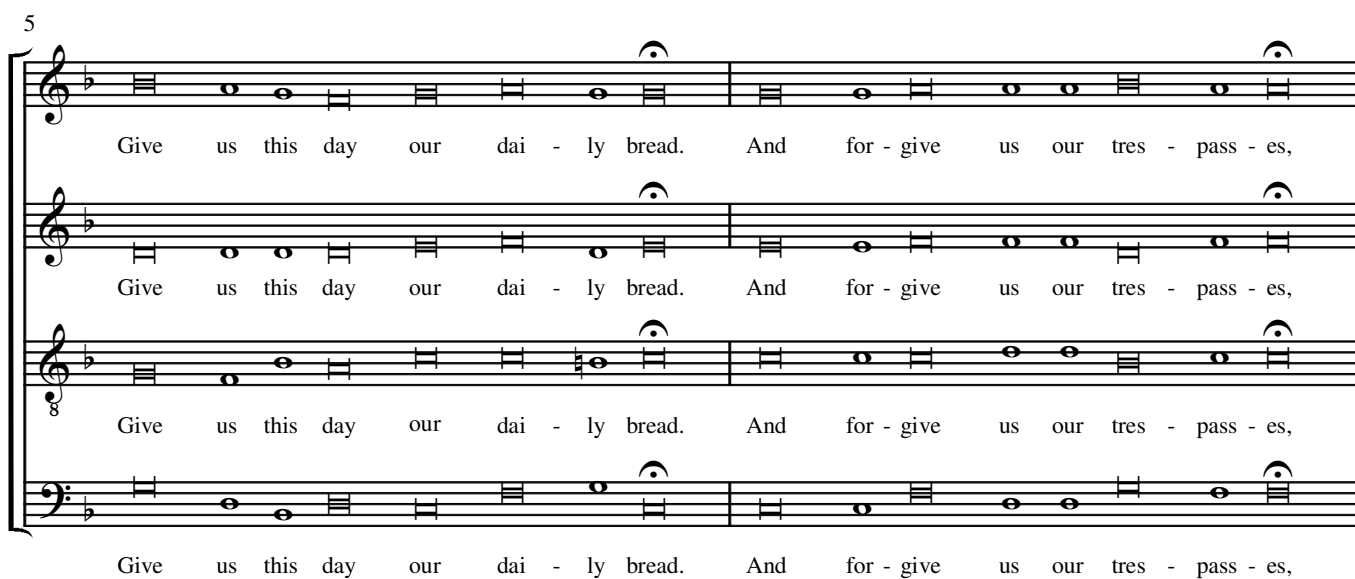
Thy king-dom come. Thy will be done in earth as it is in heaven.

Thy king-dom come. Thy will be done in earth as it is in heaven.

Thy king-dom come. Thy will be done in earth as it is in heaven.

Thy king-dom come. Thy will be done in earth as it is in heaven.

5



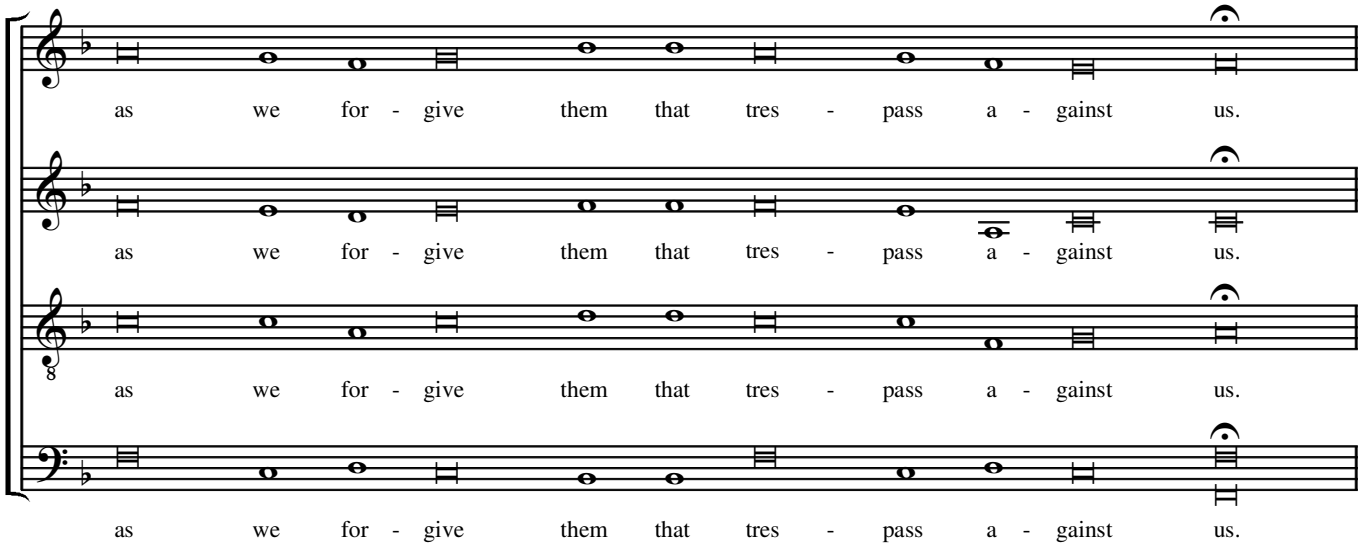
Give us this day our dai-ly bread. And for-give us our tres-pass-es,

Give us this day our dai-ly bread. And for-give us our tres-pass-es,

Give us this day our dai-ly bread. And for-give us our tres-pass-es,

Give us this day our dai-ly bread. And for-give us our tres-pass-es,

7



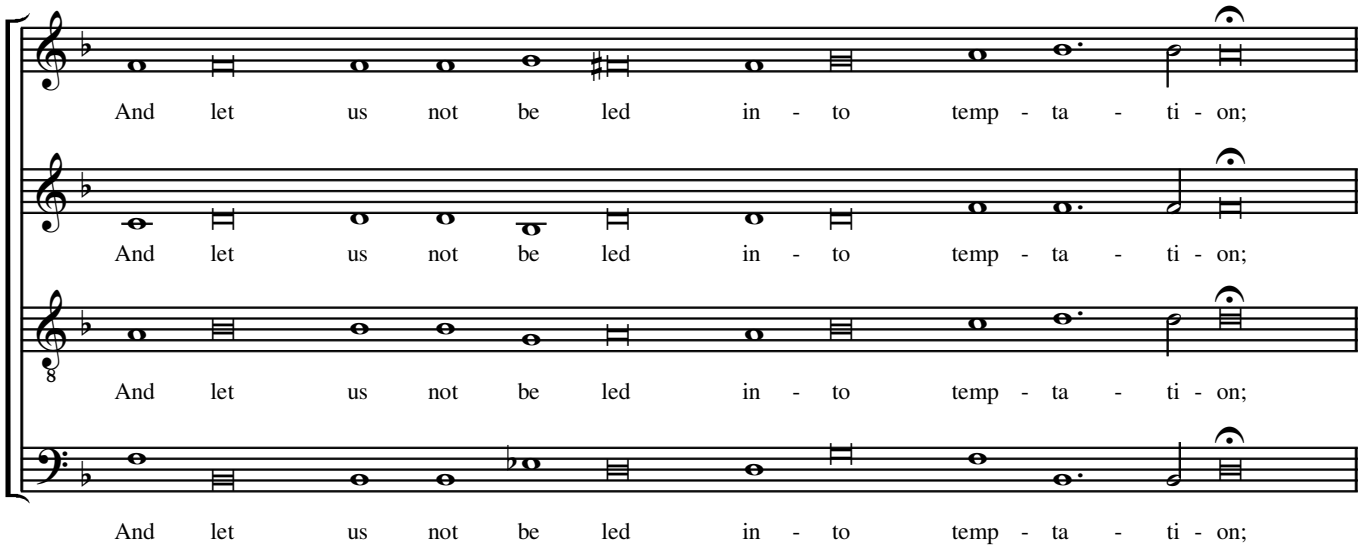
as we for - give them that tres - pass a - gainst us.

as we for - give them that tres - pass a - gainst us.

as we for - give them that tres - pass a - gainst us.

as we for - give them that tres - pass a - gainst us.

8



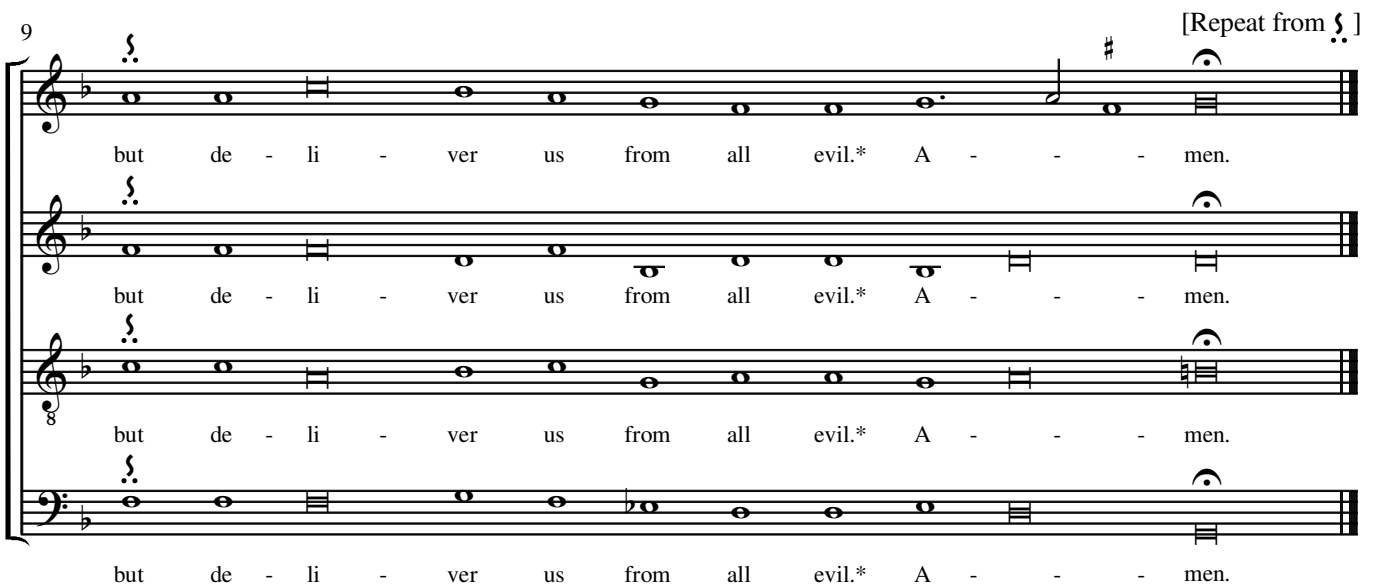
And let us not be led in - to temp - ta - ti - on;

And let us not be led in - to temp - ta - ti - on;

And let us not be led in - to temp - ta - ti - on;

And let us not be led in - to temp - ta - ti - on;

9



but de - li - ver us from all evil.* A - - - men. [Repeat from ♯]

but de - li - ver us from all evil.* A - - - men.

but de - li - ver us from all evil.* A - - - men.

but de - li - ver us from all evil.* A - - - men.

* Pronounce 'ill'

Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the piece.

Editorial accidentals are placed above the notes concerned.

Sources

A Oxford, Bodleian Library MSS Mus. sch. E. 420–2 (c.1548–1550; lacking T).

420	(Ct)	f.60	[no attribution]
421	(M)	f.61	[no attribution]
422	(B)	f.59	[no attribution]

B John Day, *Mornyng and Evenyng prayer and Communion* (London, 1565).

Medius	(M)	Sig Cii	heading: This Meane part is for men
Contra tenor	(Ct)	Sig Cii	heading: This Contratenor is for men
Tenor	(T)	Sig Cii	heading: This tenor is for Men at end: Stones
Bassus	(B)	Sig Cii	heading: Bassus for men

C Oxford, Brasenose College Library, Printed Book UB/S III 18/1–4 (manuscript additions to John Day's *The Whole Psalmes in Foure Partes* (London, 1563); textless except for first syllable or two of each section).

Medius	(M)	f.iii	[no attribution]
Contra tenor	(Ct)	f.iv	[no attribution]
Tenor	(T)	f.iii	[no attribution]
Bass	(B)	f.iv	[no attribution]

D Shrewsbury, Shropshire Record Office, MS LB/15/1/229 (c.1625–1660; B only).

LB/15/1/229	(B)	f.13	[no attribution]
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E Cambridge, Queen's College, Old Library G.4.17. (c.1640; T only).

G.4.17	(T)	f.31	[no attribution]
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Neither **A** nor **B** can claim indisputable authority, although neither is likely to be very far removed from Stone's original. There is reason to think that Day's publication was compiled by Thomas Causton, who, like Stone, was a Gentleman of the Chapel Royal. If so, Causton may have acquired the piece from Stone personally. **A** is also a London source, probably from one of the city churches, and the possibility of an equally direct transmission from Stone cannot be ruled out. Day's print was planned during the reign of Edward VI, but publication was delayed until 1565. It suffers throughout from copious misprints, but in Stone's piece it does offer clear rhythmical variants from **A** at the words 'hallowed' and 'temptation'. The repeat in **A** at bar 9 and the phrase 'from all evil' seem likely to represent an early version that was amended in **B** to conform more closely with the Prayer Book. Consequently **A** has been used as the basis for this edition.

Notes on the Readings of the Sources

B is inconsistent in the application of pauses. The Mean and Bass have none at all, the Tenor lacks four out of nine, but the Countertenor has all but one. However, there are bar lines corresponding to those in the edition which serve to sectionalise the music in a similar way.

C has an additional barline in all voices after *earth* in bar 4 and, in the Mean and Countertenor only, after *led* in bar 8, while the Bass omits the barline at the end of bar 3. All the voices have a pause on the final note; elsewhere the Mean has one only at the end of bar 8, the Countertenor only at the end of bars 2 and 4, the Tenor none and the Bass one at the end of every bar.

D has the same barlines as **A** and has pauses at the ends of bars 1, 4 and 5.

E, a manuscript tenor partbook interleaved with a printed Book of Common Prayer of 1636, has the same notes as the other sources (except for lacking the accidental in bar 5), but its rhythms are radically different: the note values have basically been halved, the piece proceeding principally in minims with occasional semibreves and dotted rhythms; it lacks barlines, pauses and the repeat of the last phrase. It is unlikely that Stone had anything to do with these changes. This source is not collated here.

In the edition the final notes of each phrase have been standardised without comment. **B** designates the piece 'for men' in each partbook, which is incorrect: Day's headings were as prone to error as other aspects of his publication.

- Bar 1 All parts **BCD**: no mensuration symbols / Mean **B**: clef C₂ with the \flat signature in both upper and lower octaves, 4th A is \circ / Countertenor and Bass **B**: staff signature omitted throughout / Bass **D**: staff signature \flat s for B and E throughout /
- Bar 2 All parts **B**: \circ \circ for \circ . \downarrow (Tenor altered editorially in this edition to agree with **A**) / Bass **D**: third note is \equiv /
- Bar 4 Mean **B**: \sharp for 1st F; of the two printed copies of this partbook in the British Library consulted for this edition (K.7.e.7 and K.7.e.8), the penultimate note of this bar reads F in the former and G in the latter / Mean **C**: \sharp for F on *earth*, \sharp for F on *heaven* / Countertenor **A**: \flat for B / Bass **A**: last note is C / Bass **D**: no \flat for E, but it is specified in the staff signature; penultimate note is \circ \circ /
- Bar 5 Mean **B**: \flat for B / Bass **B**: F is \circ / Bass **D**: F is \equiv altered to \circ /
- Bar 6 Tenor **B**: \flat for B / Bass **D**: first note is \equiv altered to \circ /
- Bar 7 Bass **B**: no lower F on last note / Bass **CD** no upper F on last note /
- Bar 8 All parts **B**: \equiv \circ for \circ . \downarrow / Mean **BC**: no \sharp for F on *led* / Mean and Countertenor **C**: two semibreves for dotted-semibreve minim / Countertenor **B**: \flat for B / Bass **C**: no \flat for E /
- Bar 9 Mean **B**: first two notes of *Amen* are \equiv \circ instead of \circ . \downarrow / Countertenor **B** \flat for first B / Countertenor **C**: last note B \sharp / Bass **BD**: \flat for 2nd E as well as 1st E / Bass **C**: \flat for second E but not first / All parts **BCD**: no repeat sign, underlay *all* and its associated chord omitted (**C** has no underlay) / Mean, Tenor and Bass **B**: \equiv for *evil* (Tenor altered editorially in this edition to agree with **A**), but Countertenor has \circ \circ for *evil* (thus the same note values as the edition) / All parts **C**: no repeat sign, but the following additional bar instead:

but
but
but
but de

Bass **D**: no repeat sign, but the following additional bar instead, without staff signature:

but de - li - ver us from evil. A - men