

Pater noster

Edited by Jason Smart

Philip van Wilder (d.1553)

Treble

Mean 1

Mean 2

Tenor

Pa - ter no -

Pa - ter no - ster, qui es in cae -

5

- ster, qui es in cae - - - - - lis: san -

Pa - ter no - ster, qui es in cae - lis:

- - - - - lis, qui es in cae - - - - -

Pa - ter no - ster, qui

10

- cti - fi - ce - tur no - - - - men tu - um. Ad -

san - cti - fi - ce - tur no - - - -

- - - - lis: san - cti - fi - ce - tur no - men tu -

es in cae - - - - lis: san - cti - fi - ce -

15

- ve - ni - at re - gnum tu - um. _____
 - men tu - - - - - um. Ad - ve - ni - at re -
 - um. Ad - ve - ni - at re - gnum tu - - - - -
 - tur no - men _____ tu - um. Ad - ve - ni - at re -

20

Fi - at vo - lun - tas tu - a, si -
 - gnum tu - - - - - um. Fi - at vo - lun - tas
 - um. Fi - at vo - lun - tas tu - - - - -
 - gnum tu - - - - - um. Fi - at vo - lun - tas tu - -

25

- cut in cae - lo, et in ter - - - - - ra. _____
 tu - - - - a, si - cut in cae - lo, et in ter -
 - - - - a, _____ si - cut in cae - lo, et in _____
 - a, si - cut in cae - lo, et _____ in ter - - - - - ra.

30

Pa - nem no - strum quo - ti - di - a -
 - ra. Pa - nem no - strum quo - ti - di -
 ter - ra. Pa - nem no - strum
 Pa - nem no - strum, *pa - nem no - strum*

35

- - - - num da no - bis ho - di - - - e.
 a - - - num da no - bis ho - - - di - e.
 quo - ti - di - a - num da no - bis ho - di - e. Et
 quo - ti - di - a - num da no - bis ho - - - di - e.

40

Et di - mit - te no - - - bis de - bi - ta no -
 Et di - mit - te no - bis, et di - mit - te no - bis
 di - mit - te no - bis, et di - mit - te no - bis de -
 Et di - mit - te no - bis, et

60

- mus de - bi - to - ri - bus no - - - - stris. _____
 de - bi - to - ri - bus no - - - - stris.
 _____ de - bi - to - ri - bus no - - - -
 de - bi - to - ri - bus, de - bi - to - ri - bus no -

65

Et ne Et ne
 Et ne nos in - du - - - - cas
 - - stris. Et ne nos in - du -
 - - stris. Et ne nos in - du - - - -

69

nos in - du - - - - cas in tem -
 in tem - pta - ti - o - - - -
 - - - - cas in tem - pta - ti -
 - - cas in tem - pta - ti - o - - - - nem, _____

73

- pta - ti - o - - - - - nem,
 - - - - - nem, sed li - be - ra
 - o - - - - - nem, sed li - be - ra nos a

77

sed li - be - ra nos a ma - - - - -
 nos a ma - lo, sed li - be - ra nos a ma - - - - -
 ma - - - - - lo, sed

sed li - be - ra nos a

81

- - lo, sed li - be - ra nos a ma - - - - -
 - - - - - lo,
 li - be - ra nos a ma - - - - -
 ma - - - - - lo, sed li -

85

- be - ra nos a ma - lo, sed li - be - ra nos a ma - lo, sed li - be - ra nos a ma - lo, sed li - be - ra

89

sed li - be - ra nos a ma - - - lo. A - - - -
 - ra - - - nos - a ma - - - lo. A - - - -
 ma - - - - lo. nos a ma - - - - lo. A - - - -

93

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

Translation

Our Father which art in heaven, hallowed be thy Name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation. But deliver us from evil. Amen.

(*Book of Common Prayer*, 1549)

Function

Philip van Wilder was a lutenist at the court of Henry VIII from, at the latest, 1525 and remained in England until he died. He was in charge of a small choir that sang in the privy chamber and supervised three or four musical boys. This motet may well have been composed for this choir. It is unlikely that the *Pater noster* was sung in polyphony in the pre-Reformation services. If van Wilder's setting was sung liturgically at all in England, it will most likely have been as a votive antiphon substitute. It is just as likely to have been sung as a recreational motet

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

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

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign \square .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Sources

A London, British Library Add. MSS 17802–5 (the 'Gyffard Partbooks, c.1572–8).

17802 (M1) f.10^v at beginning: Master philippes

17803 (Tr) f.11 at beginning: Master philippes

17804 (M2) f.11 at beginning: m^r phillippes

17805 (T) f.11 at beginning: m^r phillippes van Wilder

B T. Susato, *Liber quartus ecclesiasticarum cantionum quatuor vocum* (Antwerp, 1554).

B has not been collated for this edition. Although it is earlier than **A**, it is probably less authoritative. In this source van Wilder's motet is paired with an anonymous *Ave Maria*, which is actually by Adrian Willaert; it was first published in Willaert's *Musica quatuor vocum ... liber primus* (Venice, 1539).

Notes on the Readings of the Sources

The references below all concern underlay. They are expressed in the following order: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar. The sign + denotes a tie.

5	M2	-lis below A
7–8	Tr	-lis sanctifice- below AFA+ABC, (9) -tur below ¹ C
8	M1	-lis ambiguously aligned below GF
8	M2	-lis below G (not in 11)
16	T	-um below G
22	Tr	-tas ambiguously aligned below CB, (23) tua ambiguously aligned below AFG
27	M2	-am for -a
36	M1	no b for B
38	M1	-di- below ² G
50–52	Tr	dimittimus undivided below ² CFEF
52	T	-mus below ² B (not in 54)
54–56	M1	dimittimus undivided below ² CFEFD
62–63	M1	nostris undivided below CBAG
67–68	T	inducas undivided below CAFGA
77	M2	ma- ambiguously aligned below FE
79–80	Tr	malo undivided below G ¹ FE