

Pater noster

Edited by Simon Biazeck

Philip van Wilder
(c. 1500–1553)

Triplex
Medius
Contratenor
Bassus

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

Detailed description: This block contains the first system of the musical score. It features four staves: Triplex (top), Medius, Contratenor, and Bassus (bottom). The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: 'Pa - ter no - ster, qui es in cae -' for Triplex; 'Pa - ter no - ster, qui es in cae - lis, [qui es in cae -' for Medius; 'Pa - ter no -' for Contratenor; and 'Pa - ter no - ster, qui es in cae -' for Bassus. The lyrics are aligned with the notes on the staves.

7

lis, [qui es in cae - lis:] san - cti - fi - ce - tur no -
lis,] qui es in cae - lis: san -
ster, qui es in cae - lis: san - cti - fi -
Pa - ter no - ster, qui es in cae -

Detailed description: This block contains the second system of the musical score, starting at measure 7. It features four staves. The lyrics are: 'lis, [qui es in cae - lis:] san - cti - fi - ce - tur no -' for Triplex; 'lis,] qui es in cae - lis: san -' for Medius; 'ster, qui es in cae - lis: san - cti - fi -' for Contratenor; and 'Pa - ter no - ster, qui es in cae -' for Bassus. The lyrics are aligned with the notes on the staves.

12

- men tu - um; ad - ve - ni - at re - gnum
cti - fi - ce - tur no - men tu - um; ad - ve -
ce - tur no - men tu -
lis: san - cti - fi - ce - tur no - men tu -

Detailed description: This block contains the third system of the musical score, starting at measure 12. It features four staves. The lyrics are: '- men tu - um; ad - ve - ni - at re - gnum' for Triplex; 'cti - fi - ce - tur no - men tu - um; ad - ve -' for Medius; 'ce - tur no - men tu -' for Contratenor; and 'lis: san - cti - fi - ce - tur no - men tu -' for Bassus. The lyrics are aligned with the notes on the staves.

17

tu - um; _____ fi - at vo -

- ni-at re - gnum tu - um; fi - at vo - lun -

- um; ad - ve - ni-at re - gnum tu -

um; ad - ve - ni - at re - gnum tu - um;

22

lun - tas tu - a, sic - ut in cae - lo, et

tas tu -

- um; fi - at vo - lun - tas tu - a, sic -

fi - at vo - lun - tas tu - a, sic - ut in cae -

27

in ter - ra. _____ Pa -

- a, _____ sic - ut in cae - lo, et in _____ ter - ra.

ut in cae - lo, et in ter - ra. Pa - nem

lo, et _____ in ter - ra. Pa - nem no -

32

- nem no - strum co - ti - di - a - num da -
 Pa - nem no - strum co - ti - di -
 no - strum co - ti - di - a - num -
 strum, pa - nem no - strum co - ti - di - a - num

37

no - bis ho - di - e; et di - mit - te no -
 a - num da no - bis ho - di - e; et di - mit - te no - bis
 da no - bis ho - di - e; et di - mit - te
 da no - bis ho - di - e; et

42

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

48

- stra, sic - ut et nos di - mit - ti -
 -
 - sic - ut et nos di - mit - ti - mus, di - mit - ti -
 - bi - ta no - stra, sic - ut et nos di - mit - ti -

53

- mus, sic - ut et nos di - mit - ti -
 mit - ti - mus, sic - ut et nos di -
 mus, sic - ut et nos di - mit - ti - mus, [di - mit - ti -
 - mus, sic - ut et nos di - mit - ti -

58

- mus de - bi - to - ri - bus
 mit - ti - mus de - bi - to - ri -
 - mus] de - bi - to - ri - bus no -
 - mus de - bi - to - ri - bus, de -

63

no - stris;

bus no - stris; et ne

stris; et ne nos in - du -

- bi - to - ri - bus no - stris; et ne nos in - du -

68

et ne nos in - du - cas in ten -

nos in - du - cas in ten - ta - ti -

- cas in ten - ta - ti - o -

- cas in ten - ta - ti - o -

73

ta - ti - o - nem; sed

o - nem; sed li - be - ra nos a ma -

- nem; sed li - be - ra nos a ma -

- nem;

78

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

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

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

sed li - be - ra nos a ma -

83

be - ra nos a ma - lo,

- lo, sed li -

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

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

88

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

be - ra nos a ma - lo.

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

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

93

A - men, A - men

A - men

- men, A - men

- men, A - men

Master philippes

Editorial Note

Source:

Gyffard Partbooks (GB-Lbl Add. 17802-17805)

London, c. 1540–c. 1585

(Partbook, MS)

#6

Attrib: Master philippes

Editorial procedure:

Originally notated in the following clefs:

Original pitch, note-values and mensuration sign retained. Barlines, cue-size accidentals within the staves and accidentals in square brackets above the staves are editorial; the latter serving, in part, to reinforce the editor's approach to *musica ficta*—the modern conception of performers' accidentals. Ligatures are indicated by a horizontally placed square bracket and coloration by thick corner brackets. Text prompted by the scribe is in *italics*, whilst that within square brackets is entirely editorial.

Incorrectly paired with a setting of *Ave Maria* by Adrian Willaert in Tylman Susato's *Liber Quartus Ecclesiasticarum cantionum quatuor uocum* [...] (Antwerp, 1554). Susato's edition is substantially different and seems unlikely to be Wilder's original conception.

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.*

Simon Biazeck
Rochester, U.K.
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