

ANCIENT GROOVE MUSIC

TUDOR SETTINGS OF THE LORD'S PRAYER

by

Robert Stone

John Farmer

Thomas Morley

William Parsons

John Angus

Edited by

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Robert Stone

(1516 - 1613)

Sources: Oxford Bodleian (GB-Ob) MS. Mus. Sch. e. 420, 421 and 422: The Wanley Partbooks, dated 1549-52. The sets lacks the Tenor book, for which the music has been taken from the version found in John Day's 'Certain Notes' of 1560, which differs slightly in rhythm, and lacks the repeat.

Our Fa - ther, which art in heav'n, hal - low - ed be thy name.

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

is in heav'n. Give us this day our dai - ly bread.

And for - give us our tres - pas - ses, as we for -

- give them that tres - pass a - gainst us. And

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

us from e - vil. A - - men.
But de - liv - er us from e - vil. A - - men.

us from e - vil. A - - men.

John Farmer

(*b.c. 1570, fl. 1591-1601*)

From 'The Whole Booke of Psalmes with their Wonted Tunes', printed by Thomas East in 1592. Note values are halved and transposed down a tone. No key signature is given. Barlines, slurs and the Amen are editorial.

Our Fa - ther, which in hea - ven art, Lord, hal - low'd

Our Fa - ther, which in hea - ven art, Lord, hal - low'd

Our Fa - ther, which in hea - ven art, Lord, hal - low'd

be thy name. Thy king - dom come, thy will be done in earth,

be thy name. Thy king - dom come, thy will be done in earth,

be thy name. Thy king - dom come, thy will be done in earth,

ev'n as the same in hea - ven is. Give us, O Lord, our

ev'n as the same in hea - ven is. Give us, O Lord, our

ev'n as the same in hea - ven is. Give us, O Lord, our

dai - ly bread this day. As we for - give our debt - ors, so for -

dai - ly bread this day. As we for - give our debt - ors, so for -

dai - ly bread this day. As we for - give our debt - ors, so for -

- give our debts we pray. In - to temp - ta - tion lead us not, from

- give our debts we pray. In - to temp - ta - tion lead us not, from

- give our debts we pray. In - to temp - ta - tion lead us not, from

e - vil make us free. For king - dom, pow'r and

e - vil make us free. For king - dom, pow'r and

e - vil make us free. For king - - dom, pow'r and

glo - ry thine, both now and ev - er be. A - men.

glo - ry thine, both now and ev - er be. A - men.

glo - ry thine, both now and ev - er be. A - men.

Thomas Morley

(1557 - 1602)

From 'The Whole Booke of Psalmes', published by William Barley in 1598. Note values have been halved and the music is displayed at original pitch. Barlines, the time signature and the Amen are editorial.

Our Fa - ther which in hea - ven art,
 Our Fa - ther which in hea - ven art,
 Our Fa - ther which in hea - - ven art,

Lord, hal - low'd be thy name.
 Lord, hal - low'd be thy name. Thy king - dom come, thy will be
 Lord, hal - low'd be thy name.

done in earth, ev'n as the same in hea - ven is. Give

us, O Lord, our dai - ly bread this day. As we for - give our

debt - ors, so for - give our debts we pray. In - to temp - ta - tion

lead us not, from e - vil make us free. For king - dom, pow'r and

glo - ry thine, both now and ev - er be. A - - men.

William Parsons

(fl. 1545 - 1563)

From 'The Whole Psalmes in four partes', printed by John Day in 1563. Note values are quartered and the music transposed down a tone. The original key signature is one flat.

Our Fa - ther which in hea - ven art, Lord, hal - low'd be thy

Name. Thy king - dom come, thy will be done in earth, ev'n

as the same in hea - ven is. Give us, O Lord, our dai - ly

bread this day. As we for - give our debt - ors, so for - give our

debts we pray. In - to temp - ta - tion lead us not, from e - vil

make us free. For king - dom pow'r and glo - ry

thine, both now and ev - er be. A - - men.

John Angus

(fl. 1543–95)

From the Wode partbooks (GB-Eu MS La III. 483(a), (b), (c); GB-Lbl Add. MS 33933), dating c. 1560. Note values have been halved and the music transposed from D minor. The Amen is editorial.

Our Fa - ther, which in hea - ven art, Lord, hal -

Our Fa - ther, which in hea - ven art, Lord, hal -

Detailed description: This system shows the first two staves of a musical score. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music consists of a vocal line and a lute accompaniment. The lyrics are: "Our Fa - ther, which in hea - ven art, Lord, hal -".

- low'd be thy name. Thy king - dom come, thy will be done,

- low'd be thy name. Thy king - dom come, thy will be done,

Detailed description: This system shows the second two staves of the musical score. The top staff is a treble clef with a key signature of three flats and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with the vocal line and lute accompaniment. The lyrics are: "- low'd be thy name. Thy king - dom come, thy will be done,".

in earth, e'en as the same in hea - ven is. Give us, O

in earth, e'en as the same in hea - ven is. Give us, O

Detailed description: This system shows the final two staves of the musical score. The top staff is a treble clef with a key signature of three flats and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music concludes with the vocal line and lute accompaniment. The lyrics are: "in earth, e'en as the same in hea - ven is. Give us, O".

Lord, our dai - ly bread this day. As we for - give our debt - ors,

Lord, our dai - ly bread this day. As we for - give our debt - ors,

so for - give our debts we pray. In - to temp - ta - - ti -

so for - give our debts we pray. In - to temp - ta - - ti -

- on lead us not, from ev - il make us free. For king - dom,

- on lead us not, from ev - il make us free. For king - dom,

pow'r, and glo - ry thine, both now and ev - er be. A - men.

pow'r, and glo - ry thine, both now and ev - er be. A - men.

Robert Stone

Sources: Oxford Bodleian (GB-Ob) MS. Mus. Sch. e. 420, 421 and 422: The Wanley Partbooks, dated 1549-52. The sets lacks the Tenor book, for which the music has been taken from the version found in John Day's *Certaine Notes* of 1560.

Day's publication, which is the usual source for most editions, has a number of errors and alterations from the earlier, Edwardian manuscripts. It removes the dotted rhythm of 'hallowed', and that of 'temptation' is doubled in duration. Day's print also lacks the repeat shown in the Wanley partbooks, and gives incorrect note values for the penultimate bar of the Medius part, which earlier editions have made various attempts to solve.

The Wanley books contain the text 'us from all evil', with evil as one syllable. Day's print removes 'all' and spreads 'evil' over two syllables, which is followed in this edition.

The music is presented up a minor third, with quartered note values. Bracketed accidentals are editorial. In the source, the final note is an elongated breve with six fermata marks.

The date of the Wanley books makes Stone's setting one of the earliest. The remaining settings all use a metrical text from the psalters by Sternhold & Hopkins that varies slightly from the Common Prayer text. They also share the Tenor line, using 'The Church Tune', which was sung by congregations.

John Farmer

From *The Whole Booke of Psalmes with their Wonted Tunes*, printed by Thomas East in 1592 (British Library K.2.c.7.) Note values are halved and transposed down a tone. No key signature is given. Barlines, slurs and the Amen are editorial. The original clefs are G₂, C₂, C₃, F₃.

Thomas Morley

From *The Whole Booke of Psalmes*, published by William Barley in 1598 (British Library 3434.a.47.) Note values have been halved and the music is displayed at original pitch. Barlines, the time signature and the Amen are editorial. The key signature of one flat is given only in the bass part, with octave duplication. The original clefs are C₁, C₂, C₃, F₃.

William Parsons

From *The Whole Psalmes in four partes*, printed by John Day in 1563 (British Library K.1.e.2.) Note values are quartered and the music transposed down a tone. The original key signature is one flat, with octave duplication of the flat in the bass and contratenor. The clefs are G₂, C₂, C₄, F₅. Barlines, the time signature and the Amen are editorial. Parsons does not always display the longer notes (minims) at the end and beginning of each new phrase, which are found in the other settings that share the tenor tune (Farmer, Morley). These have been editorially added. (In the source, they only occur at 'Name/Thy', 'day/ As', 'free/for'.)

John Angus

As a Scot, Angus is of course a Stuart composer, not a Tudor one. From the Wode partbooks (GB-Eu MS La III. 483(a), (b), (c); GB-Lbl Add. MS 33933), dating c. 1560. Note values have been halved and the music transposed from D minor. The Amen is editorial. Original clefs are C₂, C₃, C₄ and F₅. The Tenor and Alto part have been swapped to fit the range of the voices more suitably.