



8

hal - low-ed be thy name. Thy king - dom  
 hal - low - ed be thy name. Thy king - dom  
 - ed be thy name, thy name, hal-low-ed be thy name.  
 be thy name, be thy name. Thy king - dom come, thy  
 hal - low-ed be thy name. Thy king - dom come, thy king -

13

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

18

as it is in heaven. Give us this  
 in earth, as it is in heaven, in heaven, as it  
 as it is in heaven, as it is in heaven. Give  
 is in heaven. Give us this day our dai - ly  
 heaven, in heaven. Give us this day our dai - ly bread,

22

day our dai - ly bread, give us this day our dai - ly  
 is in heaven. Give us this day our dai - ly bread and  
 us this day our dai - ly bread, our dai - ly bread and for-give us our tres-pass -  
 bread, our dai - ly bread, give us this day our dai - ly bread and  
 give us this day our dai - ly bread and for-give us

27

bread and for-give us our tres - pass-es, as we for-give  
 for-give us our tres - pass - es, our tres - pass - es, as  
 - es, our tres - pass - es as  
 for-give us our tres - pass-es, as we for-give them, for-  
 our tres - pass - es, as we for-

31

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

36

that tres - pass a - gainst us, that tres - pass  
 — them that tres - pass a - gainst us.  
 - pass a - gainst us. And let us not be led in -  
 a - gainst us. And let us  
 - gainst us, a - gainst us. And let us not be

40

a - gainst us. And let us not be led in - to temp - ta - ti - on.  
 And let us not be led in - to temp - ta - ti -  
 - to temp - ta - ti - on, in - to temp - ta - ti -  
 not be led in - to temp - ta - ti - on, and let us not be led in - to temp - ta - ti -  
 led in - to temp - ta - ti - on, and let us not be led in - to temp - ta - ti - on.

45

But de - li - ver us from e - vil, from e - vil,  
 - on. But de - li - ver us from e -  
 - on. But de - li - ver us from e - vil, from e - vil,  
 - on. But de - li - ver us from evil, but de - li - ver us from e -  
 But de - li - ver us from e - vil, but de - li - ver

50

but de - li - ver us from e - - - - - vil.  
 - - vil, de - li - ver us from e - - - - -  
 but de - li - ver us from e - - - - - vil.  
 - vil, de - li - ver us from e - vil. For thine is the  
 us from e - - - - - vil. For thine is the king - dom

54

For thine is the king - dom and the power. To thee be all  
 - - vil. For thine is the king - dom and the  
 For thine is the king - dom and the power. To thee be all ho - nour  
 king - dom and the power, and the power.  
 and the power, and the

58

ho - nour and glo - ry for ev - er - more, to thee be all ho - nour and glo -  
 power. To thee be all ho - nour and glo - ry for ev - er -  
 and glo - ry for ev - er - more, to thee be all ho - nour and  
 To thee be all ho - nour and glo - ry for ev - er - more, to  
 power. To thee be all ho - nour and glo - ry for ev - er - more,



## Editorial Conventions

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

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

The sign  $\overline{\quad}$  denotes a ligature.

Spelling of the text has been modernised.

Text repetition signs in the underlay of the Tenor part have been expanded editorially in italics. The underlay of the other parts is entirely editorial and is placed between square brackets.

## Sources

**A** London, British Library, Add. MS 31390 (by 1578; textless).

f.93<sup>v</sup> title: ou<sup>r</sup> father q<sup>d</sup> m<sup>r</sup> sheperd

**B** London, British Library, Add. MS 22597 (c.1585–90; T only).

f.15<sup>v</sup> [no attribution]

**C** Chelmsford, Essex County Record Office, Petre MS D/DP Z6/1 (c.1590; B only, textless)

f.59 title: Pater noster  
at end: M<sup>r</sup> Sheparde

## Notes on the Readings of the Sources

**A** is the only source to preserve all the voices and the Tenor in source **B** is the only voice to survive with underlay. Sources **A** and **C** preserve versions for instrumental performance. Instrumental arrangements often elide repeated notes into a single note of equivalent value. There are undoubtedly instances of this here, particularly in **C**. Thus the restoration of the text has sometimes required the division of long notes, as noted below. Each of the sources presents this work at a different written pitch. The original pitch was either that of source **C** in high clefs or **B** an octave lower in low clefs. Whoever was responsible for the transposition in **A** should have sharpened every F in order to maintain the same hexachordal structure. Many of these accidentals were provided, but by no means all. Whether any of the Fs left unsharpened in **A** were B flats in **B** or **C** is not ascertainable, but no such inflections are necessary. The accidentals of **A** are noted below (the F sharps of **A** equating to G naturals in the edition.)

In each section below the references are grouped by source. Each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas. The order within each entry is: 1) bar number(s); 2) voice(s); 3) reading of the source. For extended references, subsequent bar numbers are in brackets. Note values are abbreviated and italicised. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>1</sup>G = first note G in the bar. The sign + denotes a tie and ? an underlay repetition sign.

### Accidentals

**A** 3 Ct1 ♯ for G / 5 Ct2 T ♯ for G / 9 Ct1 ♯ for G / 12 T ♯ for G / 13 M ♯ for G / 14 Ct1 ♯ for G / 18 Ct2 ♯ for G / 19 Ct1 ♯ for <sup>1</sup>G / 26 Ct2 ♯ for G / 27 B ♯ for G / 28 Ct1 Ct2 ♯ for G / 30 M ♯ for G / T ♯ for <sup>1</sup>G / 36 Ct2 ♯ for G / 37 Ct1 T ♯ for G / 39 Ct2 B ♯ for G / 41 Ct1 ♯ for G / 42 Ct2 ♯ for G / 44 T ♯ for G / 46 M ♯ for G / 47 Ct2 ♯ for G / 49 T ♯ for G / 50 Ct1 ♯ for G / 51 M ♯ for G / 53 Ct1 ♯ for G; B ♯ for <sup>1</sup>G / 54 Ct2 ♯ for <sup>1</sup>G / 56 Ct1 ♯ for <sup>1</sup>G / 57 M ♯ for G / 61 Ct2 ♯ for <sup>1</sup>G; T ♯ for G / 62 M ♯ for G / 63 B ♯ for <sup>1</sup>G / 64 Ct2 ♯ for <sup>1</sup>G / 65 M ♯ for G / 67 Ct1 T ♯ for G / 68 B ♯ for G / 69 Ct1 ♯ for G / 70 Ct2 T ♯ for G / 72 M ♯ for G /

### Other Readings

**A** 6 Ct1 *dot-sbE* for *sbE mE* / 8 T ligature for BA / 9–11 T ligature for A+AE+E in the form usually used for two longs / 10–11 Ct1 ligature for CB / 13 T ligature for BA / 14 B ligature for EC / 16 B ligature for BA / 18 Ct1 ligature for CB / 20 Ct2 ligature for CB / 22 T *sbC* for *dot-mC crC* / 27 B *dot-sbF* for *sbF mF* / 28 Ct1 G is corrected *cr* / 30 Ct1 ligature for EB / 30–31 M ligature for GE / 31–32 Ct2 ligature for CA / 32 Ct1 ligature for CA / 32–33 M ligature for CA / 33 T ligature *sbC sbA*, (34–35) *bA+sbA* / 34 Ct2 ligature for FD / 37–38 B ligature for BA / 43–44 Ct2 ligature for B+BF / 48 Ct2 B is A; B ligature for CD / 49–50 T ligature for AB (not GA) / 52 T ligature for BA / 56–57 B ligature for EF+F / 59–61 T CAACFGA+A are *dot-sbC mD mB mA+crA crA* (creating two pairs of consecutive fifths) / 62 T *mD crE crE* for *crD crD mE* / 65 B one *mE* only corrected to *sb* / 67 B DD are *dot-m cr* / 67–68 Ct1 A+A; Ct2 ligature for FE / 69 B ligature for FE / 71–73 T ligature for ABA+A in the form *sb sb l* / 72 Ct1 *dot-sbE* for *sbE mE* /

**B** 3–4 T *heaven* undivided below *crBCDBC* / 18 T *heaven* undivided below ED, (19–20) *give* below <sup>2</sup>C<sup>2</sup>B rest A / 30–31 T *forgive* undivided below G+GFE / 41–42 T *temptation* undivided below DEEDC, ? below <sup>1</sup>B, (44) *into* ? below GF<sup>1</sup>A / 49 T *evil* undivided below GA / 54–55 T *-dom and the* ambiguously aligned below DCBCBAGF / 56–57 T slur for A+ABC / 61 T *-more* below rest with hairline to G / 64 T *mB* is G / 65 T *ever-* below 2B3B (*e-* also in 64) / 69 T *it* below B (not in 70) /

**C** 9 B *sbB* for *mB mB* / 12 B *sbE* for *mE mE* / 20–21 B *sbA sbB sbC* for *mA mA mB mB dot-mC crC* / 23–24 B *sbD sbE sbF* for *mD mD mE mE dot-mF crF* / 26 B *sbE* for *mE mE* / 27 *dot-sbF* for *sbF mF* / 30 B *dot-sbE* for *mE mE mE* / 32–33 B *mA+sbA* for *mA mA mA* / 40–41 B *sbF sbA* for *mF mF dot-mA crA* / 43 B *sbF* for *mF mF* / 44 B *sbB* for *dot-mB crB* / 47 B *sbF* for *dot-mF crF* / 49 B *sbF* for *dot-mF crF* / 52 B low *mA* for rest / 52–53 B <sup>1</sup>A+<sup>2</sup>A, *mG* for *crG crG* / 59 B *mE mF* for *crE crE dot-mF crF* / 60 B *mD mD* for *dot-mD crD* / 61 B *sbB* for *mB mB* / 63 B *mG* for *crG crG*, *mF* for *crF crF* / 64 B *sbE* for *dot-mE crE* / 65 B *sbE* for *mE mE* /