

Pater noster

Edited by Jason Smart

John Baldwin (d.1615)

Mean

Countertenor 1

Countertenor 2

Tenor

Bass [Missing]

Pa - ter

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

Pa - ter no -

Pa - ter no - ster,

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

Detailed description: This block contains the first system of a musical score for 'Pater noster'. It features five vocal parts: Mean, Countertenor 1, Countertenor 2, Tenor, and Bass. The Bass part is marked as '[Missing]'. The lyrics are: 'Pa - ter no - ster, qui es in cae - lis, qui Pa - ter no - ster, Pa - ter no - ster, qui es in cae -'.

4

no - ster, qui es in cae - lis, san - cti-fi-ce - tur no-men tu - um,

es in cae - lis, pa - ter no - ster, qui es in cae - lis, san -

- ster, qui es in cae - lis, qui es in cae - lis, san - cti - fi - ce - tur no - men

qui es in cae - lis, san - cti - fi - ce - tur

- - - - lis, qui es in cae - lis, san - cti-fi-ce-tur no-men tu - - - - um,

Detailed description: This block contains the second system of the musical score, starting at measure 4. It features five vocal parts. The lyrics are: 'no - ster, qui es in cae - lis, san - cti-fi-ce - tur no-men tu - um, es in cae - lis, pa - ter no - ster, qui es in cae - lis, san - ster, qui es in cae - lis, qui es in cae - lis, san - cti - fi - ce - tur no - men qui es in cae - lis, san - cti - fi - ce - tur - - - - lis, qui es in cae - lis, san - cti-fi-ce-tur no-men tu - - - - um,'.

9

san - cti - fi - ce - tur no - men tu - um. Ad - ve - ni - at re - gnum tu -
 - cti - fi - ce - tur no - men tu - um, san - cti - fi - ce - tur no - men tu - um. Ad -
 tu - um, san - cti - fi - ce - tur no - men tu - um. Ad - ve - ni - at
 no - - - men tu - - - um. Ad - ve - ni -
 san - cti - fi - ce - tur no - men tu - - - - - um. Ad - ve - ni - at re - gnum

14

- um, ad - ve - ni - at re - gnum tu - um. Fi - at vo - lun - tas tu - a, fi - at vo - lun -
 - ve - ni - at re - gnum tu - um. Fi - at vo - lun - tas tu - - - a,
 re - gnum tu - - - - um. Fi - at vo - lun - tas tu - a, fi -
 - at re - gnum tu - um. Fi - at vo - lun - tas
 tu - um, ad - ve - ni - at re - gnum tu - - - - - um. Fi - at vo - lun - tas

19

- tas tu - e, si - cut in cae - lo, si - cut in cae - lo, si - cut in
 fi - at vo - lun - tas tu - a, si - cut in cae - - - lo et in ter -
 - at vo - lun - tas tu - a, si - cut in cae - - - lo et in ter - - -
 tu - a, si - cut in cae - lo et
 tu - - - - a, si - cut in cae - lo et in ter - - - -

24

cae - lo et in ter - ra. Pa - nem no - strum quo -
 - - ra, et in ter - ra. Pa - nem no - strum quo -
 - ra, et in ter - ra. Pa - nem no - strum quo - ti - di - a -
 in ter - ra. Pa - nem no - strum
 - - - ra, et in ter - ra. Pa - nem no - strum quo - ti - di - a -

28

- ti - di - a - num, pa - nem no - strum quo - ti - di - a - num
 Pa - nem no - strum quo - ti - di - a - num da no - bis ho - di - - -
 - - num da no - bis ho - di -
 quo - ti - di - a - num da no - bis
 - - - - num da no - bis ho - di - - - - -

32

da no - bis ho - di - e, et di - mit - te no -
 - - e, et di - mit - te no - - -
 - e, da no - bis ho - di - e, et di - mit - te no - bis, et di - mit - te
 ho - di - e, et di - mit - te no -
 - e, et di - mit - te no - - - bis, et di - mit - te no - - - -

49

et ne nos in-du-cas in ten-ta-ti-o-nem, sed li-be-ra nos
 ten-ta-ti-o-nem, in ten-ta-ti-o-nem, sed li-be-ra
 -ti-o-nem, in ten-ta-ti-o-nem, in ten-ta-ti-o-nem, sed
 -du-cas in ten-ta-ti-o-nem, sed li-
 ten-ta-ti-o-nem, et ne nos in-du-cas in ten-ta-ti-o-nem, sed li-be-

54

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

58

A - - - - - men.
 A - - - - - men.
 A - - - - - men.
 A - - - - - men, A - - - - - 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 debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil. Amen.

(*Matthew 6, vv.9–13.*)

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 and remain operative throughout the bar.

Spelling of the text has been modernised.

The missing Bass part has been reconstructed editorially in small notation.

Source

Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions).

979	(Ct1)	no.162	at end: iohn: bawdwine:-
980	(T)	no.162	at end: iohn: bawdwine:-
981	(Ct2)	no.162	at end: iohn: bawdwine:-
982	(M)	no.162	at end: iohn: bawdwine:-
983	—	—	

Notes on the Readings of the Source

The *Pater noster* was not sung polyphonically in the pre-Reformation Latin services. Baldwin's motet, a late addition to his partbooks, was undoubtedly an exercise in composing upon a cantus firmus. His version of the plainsong, placed in the Tenor voice, differs slightly from the form customary in the Use of Sarum.

This motet is a very rare example of a Tudor composer's autograph, so the text must be taken at face value. Considering that Baldwin was a professional singer in the choir of St George's Chapel, Windsor and subsequently in the Chapel Royal, it is surprising to find that his approach to word accentuation is less elegant than that of the leading composers of Elizabeth's reign. His false relations are also less harmonically logical than theirs. These idiosyncratic features are instructive when assessing his copies of other composers' music. Writing in five parts seems to have stretched Baldwin's technique (he missed the consecutive fifths in bars 34–35 and 50–51) and his apparent lack of concern for harmonic direction makes the reconstruction of the missing Bass part particularly challenging.

In the notes below, the order within each entry is: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ³A = third note A in the bar.

22	M	<i>caelo</i> undivided below B ³ AG
24	M	<i>et in</i> ambiguously aligned
25	M	<i>-ra</i> below ² E
26	M	extra semibreve rest after E
28	M	<i>-tidia-</i> ambiguously aligned
30–31	M	<i>quotidianum</i> ambiguously aligned
34	M	semibreve is a corrected minim
39–40	M	<i>dimittimus</i> undivided below FGABCB
58	T	diagonal pen stroke separates this note from the next
63	T	B is a semibreve with fermata