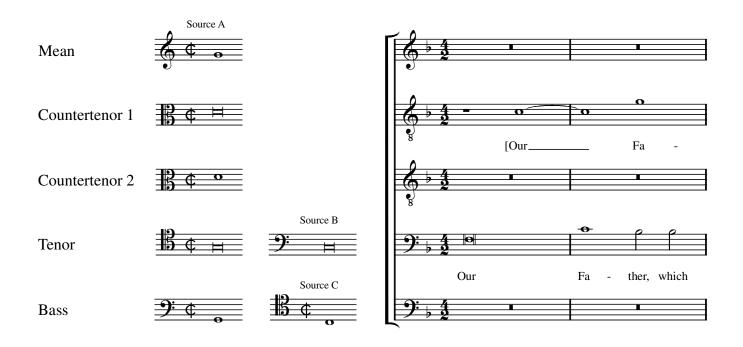
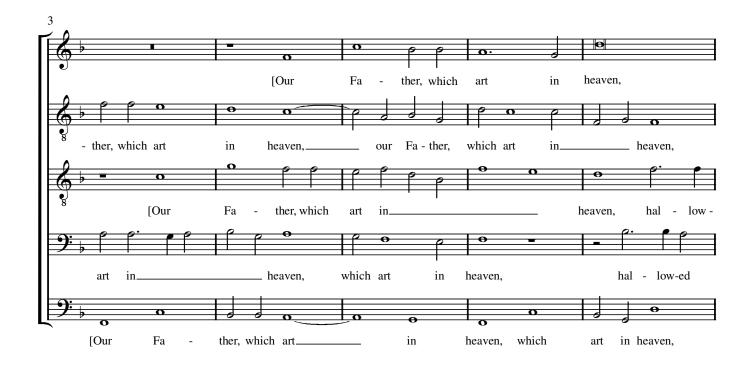
# Our Father, which art in heaven

Edited by Jason Smart

John Sheppard (d.1558)















### **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 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 $^{\nu}$  [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

 ${\bf A}$  is the only source to preserve all the voices and the Tenor in source  ${\bf B}$  is the only voice to survive with underlay. Sources  ${\bf A}$  and  ${\bf C}$  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  ${\bf C}$ . 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  ${\bf C}$  in high clefs or  ${\bf B}$  an octave lower in low clefs. Whoever was responsible for the transposition in  ${\bf A}$  should have sharpened every  ${\bf F}$  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  ${\bf A}$  were  ${\bf B}$  flats in  ${\bf B}$  or  ${\bf C}$  is not ascertainable, but no such inflections are necessary. The accidentals of  ${\bf A}$  are noted below (the F sharps of  ${\bf A}$  equating to  ${\bf G}$  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.  ${}^{1}G = first$  note G in the bar. The sign + denotes a tie and  $\approx$  an underlay repetition sign.

# Accidentals

## 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 *cr*BCDBC / 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 *m*B 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 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 /