

## From the editor . . .

In 1625, Heinrich Schütz published the forty Latin motets of his *Cantiones sacrae* as “opus 4,” but, more correctly (as the composer notes), his “opus primum ecclesiasticum” (“first sacred work”). How could Schütz make this claim, given the previous appearance of the *Psalmen Davids* (1619) and the *Historia der Auferstehung Jesu Christi* (1623)? This designation implies a link to his first secular opus, the nineteen Italian madrigals published in Venice in 1613. Indeed the *Cantiones sacrae* utilize an array of textures and techniques reminiscent of the madrigals he composed as the culmination of his apprenticeship under Giovanni Gabrieli, the *maestro di cappella* of Venice’s St. Mark’s Cathedral. Almost as interesting and significant is Schütz’s dedication of this collection to Prince Ulrich von Eggenberg, the leader of the armed forces of the Holy Roman Empire, which was currently locked in conflict with German Protestant princes in what we now call the Thirty Years’ War (1618–1648). By this dedication, Schütz evidently hoped to demonstrate the neutrality of his employer, the Saxon Elector, Johann Georg of Dresden. Thus, the motets of the *Cantiones sacrae* set Latin texts by such Catholic authors as St. Augustine and Bernhard of Clairvaux, drawn from a German prayer book that predated this conflict.

Musically, Schütz describes the collection as being “partly in the old style, partly in the new and partly mixed,” referring to the Palestrina (i.e. imitative) style, monody and a hybrid of his own design. This stylistic diversity is dramatically underlined by Schütz’s contention that the *basso continuo* part, a *sine qua non* of modern music, was “extorted” from him by his publisher. Practically speaking, some of the motets were composed to be sung *a cappella*, while others require the unifying presence of the thoroughbass. The *Pater Noster* is one of the “hybrid” pieces, performable either with or without continuo. Therefore, the editor has provided a rudimentary keyboard part for that purpose, though the motet can be sung without it.

In the original print, Schütz’s composition appears in G Dorian mode (one flat), necessitating the notation of the four vocal parts in “high” clefs (or *chiavette*). For this edition, the editor has transposed this rather high tessitura down a minor third (Dorian on E). The original meter signature **C** indicating *tactus alla semibreve* is retained, each measure having four half notes. The barlines are editorial, added for the convenience of the performer without any implication of metric stress. The piece could be conducted in two (each measure conducted as two duple measures) if so desired. All dynamic and articulation marks are also editorial. The tempo of the half-note pulse should be approximately MM. 60–66 to insure that Schütz’s careful declamation of the text is not compromised.

The text from Matthew 6: 9–13 in the Latin Vulgate Bible is so well known as not to need translation. Although the editor feels strongly that the motet should be sung in the original Latin, the following English version is provided for those who might otherwise be dissuaded from singing this wonderful piece.

*God, our Father, who is in heaven, we laud and bless your holy name; Your kingdom on earth advances. Your will and purpose prosper, here on the earth as in heaven. Give your children their daily nurture. O give it ev’ry day: and forgive our failings, our many failings, even as we forgive the sins of the people around us. Never let us falter, or do harm to others, but liberate us from evil. For your kingdom is mighty, awesome is your pow’r and majesty forever and evermore... Amen.*

## Translation

**Pater noster, qui es in caelis:**  
 [father our who is in heaven]  
*Our Father, who art in Heaven:*

**sanctificetur nomen tuum.**  
 [sanctified be name your]  
*Hallowed be thy name.*

**Adveniat regnum tuum,**  
 [let come kingdom your]  
*Thy kingdom come,*

**Fiat voluntas tua,**  
 [be done will your]  
*Thy will be done,*

**sicut in caelo, et in terra.**  
 [as in heaven and in earth]  
*on earth as it is in heaven.*

**Panem nostrum quotidianum da nobis hodie.**  
 [bread our daily give us today]  
*Give us this day our daily bread.*

**Et dimitte nobis debita nostra,**  
 [and forgive us debts our]  
*And forgive us our debts,*

**sicut et nos dimittimus debitoribus nostris.**  
 [just as we forgive debtors our]  
*as we forgive our debtors.*

**Et ne nos inducas in tentationem.**  
 [and not us lead into temptation]  
*And lead us not into temptation.*

**Sed libera nos a malo.**  
 [but deliver us from evil one]  
*But deliver us from evil.*

**Quia tuum est regnum, et potentia, et gloria,**  
 [because your is kingdom and powerful and glorious]  
*For thine is the kingdom, and the power and the glory,*

**In saecula saeculorum, Amen.**  
 [in generation after generation, amen]  
*Forever and ever, Amen.*

Pater Noster  
SATB *a cappella*

Matthew 6:9–13  
Traditional

Heinrich Schütz (1585–1672)  
ed. by Chester L. Alwes

$\text{♩} = \text{ca. 60-66}$

*mp*

Pa - ter nos - ster, qui

*mp*

Pa - ter nos - ter, qui es in cae - lis, —

*mp*

8 Pa - ter nos - ter, qui es in cae -

*mp*

Pa - ter nos - ter, qui es in

$\text{♩} = \text{ca. 60-66}$

(optional accompaniment)

*mp*

\*This motet may be sung with or without accompaniment (see notes from the editor).

Duration: 2:15

3

es in cae - lis: sanc - ti - fi - ce - tur no - men—

— in cae - lis: sanc - ti - fi - ce - tur no -

lis: sanc - ti - fi - ce -

cae - lis: sanc - ti - fi - ce - tur no -

5

tu - um. Ad - ve - ni - at reg - num tu -

men tu - um. Ad - ve - ni - at reg - num tu -

tur no - men tu - um. Ad - ve - ni - at reg - num tu -

- men tu - um. Ad - ve - ni - at reg - num tu - um,

6

7

um, Fi-at vo-lun - tas tu - a, si - cut in cae -

um, Fi - at vo-lun - tas tu - a, si - cut in

um, Fi - at vo-lun - tas tu - a, si - cut in

Fi - at vo-lun - tas tu - a, si - cut in cae -

9

- lo, et in ter - ra. Pa - nem nos - trum quo

cae - lo, et in ter - ra. Pa - nem nos - trum

cae - lo, et in ter - ra. Pa - nem nos - trum

lo, et in ter - ra. Pa - nem nos - trum

12

ti - di - a - num da no - bis, da no - bis, da

quo - ti - di - a - num da, da, da, da

quo - ti - di - a - num da no - bis, da no - bis

quo - ti - di - a - num da no - bis, da no - bis

14

no-bis ho-di - e. Et di-mit-te no - bis de - bi-ta

no-bis ho-di - e. Et di-mit-te no - bis de -

ho-di - e. Et di-mit-te no-bis de -

ho - di - e. Et di-mit-te no - bis de - bit-ta