

O Willelme pastor bone

Edited by Jason Smart

John Taverner (c.1495-1545)

Treble

Mean

Countertenor

Tenor [Missing]

Bass

O Wil - lel - me, pa - stor bo -

O Wil - lel - me, pa - stor bo -

4

- ne, Cle - ri pa - ter

- ne, Cle - ri pa - ter

O Wil - lel - me, pa - stor bo - ne,

O Wil - lel - me, pa - stor bo - - - ne,

O Wil - lel - me, pa - stor bo - ne,

* On these readings, see the Critical Commentary.

et pa - tro - ne, cle - ri pa - ter et pa - tro - ne Mun -
 et pa - tro - ne, cle - ri pa - ter et pa - tro - ne Mun -
 Cle - ri pa - ter et pa - tro - ne Mun -
 Cle - ri pa - ter et pa - tro - ne Mun -
 Cle - ri pa - ter et pa - tro - ne Mun -

- di no - bis in a - go - ne
 - di, no - bis in a - go - ne
 - di, no - bis in a - go - ne Con - fer o - pem, et de - po - ne
 - di, no - bis in a - go - ne Con - fer o - pem, et de - po - ne
 - di, no - bis in a - go - ne Con - fer o - pem, et de - po - ne

Con - fer o - pem, et de - po - ne Vi - tae sor -
 Con - fer o - pem, et de - po - ne Vi - tae sor -
 Vi - tae sor - des, con -
 Vi - tae sor - des,
 Vi - tae sor - des, con - fer o - pem,

24

- des, vi - tae sor - des,
 - des, con - fer o - pem et de - po - ne vi - tae sor - des
 - fer o - pem, et de - po - ne Vi - tae sor - des,
 con - fer o - pem, et de - po - ne Vi - tae sor - des,
 et de - po - ne Vi - tae sor - des,

29

et co - ro - nae Cae - le - stis da gau - di - a. Fun - da -
 et co - ro - nae Cae - le - stis da gau - di - a. Fun - da -
 et co - ro - nae Cae - le - stis da gau - di - a.
 et co - ro - nae Cae - le - stis da gau - di - a.
 et co - ro - nae Cae - le - stis da gau - di - a.

34

- to - rem spe - ci - a - lem Ser - va Tho - mam car - di - na - lem,
 - to - rem spe - ci - a - lem Ser - va Tho - mam car - di - na - lem,
 Fun - da -
 Fun - da -
 Fun - da -

39

Et ec -

Et ec -

Et ec -

8 - to - rem spe - ci - a - lem Ser - va Tho-mam car - di - na - lem,

- to - rem spe - ci - a - lem Ser - va Tho-mam car - di - na - lem,

- to - rem spe - ci - a - lem Ser - va Tho-mam car - di - na - lem,

44

- cle - si - am pi - o - rum Tu - e - a - re cu - stos ho - rum, et ec -

- cle - si - am pi - o - rum Tu - e - a - re cu - stos ho - rum, et ec -

- cle - si - am pi - o - rum Tu - e - a - re cu - stos ho - rum, et ec -

8 Et ec -

Et ec -

Et ec -

49

- cle - si - am pi - o - rum Tu - e - a - re cu - stos ho - rum, Et u - trum -

- cle - si - am pi - o - rum Tu - e - a - re cu - stos ho - rum, Et u - trum -

- cle - si - am pi - o - rum Tu - e - a - re cu - stos ho - rum, Et u - trum -

- cle - si - am pi - o - rum Tu - e - a - re cu - stos ho - rum, Et u - trum -

- cle - si - am pi - o - rum Tu - e - a - re cu - stos ho - rum, Et u - trum -

54

Et u - trum - que fac vi - ta - lem Ae - ter - nae vi - tae prae - mi -

- que fac vi - ta - lem Ae - ter - nae vi - tae prae - mi - um,

- trum - que fac vi - ta - lem Ae -

- que fac vi - ta - lem

Et u - trum - que fac vi - ta - lem Ae -

59

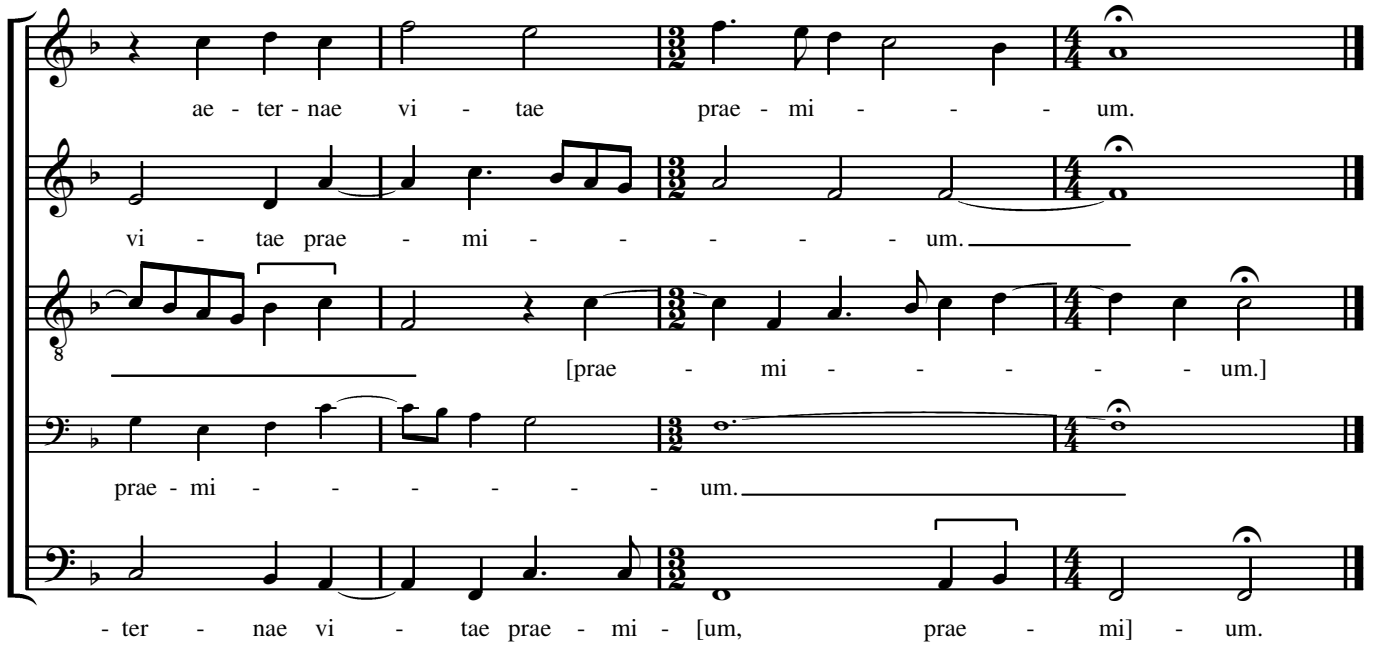
- um, ae - ter - nae vi - tae prae - mi - um,

ae - ter - nae vi - tae prae - mi - um, ae - ter - nae

- ter - nae vi - tae prae - mi - um, ae - ter - nae vi - tae prae - mi - um,

Ae - ter - nae vi - tae prae - mi - um, ae - ter - nae vi - tae

- ter - nae vi - tae prae - mi - um, ae -



ae - ter - nae vi - tae prae - mi - - - - um.

vi - tae prae - mi - - - - - um.

[prae - mi - - - - - um.]

prae - mi - - - - - um.

- ter - - nae vi - tae prae - mi - [um, prae - mi] - um.

Translation:

O William, good shepherd, father and protector of the clergy, grant us help in our worldly strife, dispel the defilements of life, and grant us the joy of a heavenly crown.

Save our especial founder, Cardinal Thomas, and watch over this church of devout souls as a guardian; and ensure to both the reward of eternal life.

CRITICAL COMMENTARY

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 at the start of the piece.

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign $\overline{\quad}$.

Spelling of the text has been modernised.

Underlay between square brackets is editorial.

The missing Tenor part has been reconstructed editorially.

Sources

Music: **A** Cambridge, Peterhouse MSS 40, 41, 31, 32 (c.1540).

40	(Tr)	f.63 ^v	header:	Tauernor
41	(M)	f.60 ^v	in index:	Tauernor
			header:	Tauernor
			at end:	John Tauernor
31	(Ct)	f.71	in index:	Tauernor
			header:	Tauernor
32	(B)	f.57	in index:	Tauernor
			header:	Tauernor
			at end:	John Tauernor

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

979	(Tr)	No.51	at end:	m ^f : iohn: tavernar:
980	(M)	No.51	at end:	m ^f : tavernar:
981	(Ct)	No.51	at end:	m ^f : tavernar:·
982	—	—		
983	(B)	No.51	at end:	m ^f : iohn: Tavernar:·

Text: *Processionale ... ad usum celebris ecclesie Eboracensis* (Rouen, 1530. 1st verse only), sig. R2(b).

This edition is based primarily on **A**, but there are no significant notational variants between the two sources.

Both sources preserve the work with texts that address Jesus, but it is virtually certain that Taverner's original text was directed to St William of York. From 1526 to 1530 Taverner was *informator choristarum* at Cardinal Thomas Wolsey's new foundation, Cardinal College, Oxford. Wolsey's statutes for the college required six votive antiphons to be sung in polyphony every day, one of them to St William. William did not feature in the Use of Sarum, the liturgy followed at Cardinal College. His feast was particular to the Use of York, where he had once been archbishop. Wolsey, as well as being Henry VIII's chancellor, was the current archbishop of York and in recognition of this he required his college not only to venerate his predecessor with a daily votive antiphon, but also to celebrate his annual feast as a double feast. The only devotion to St William that would have been at all familiar outside the diocese of York was a memorial (an antiphon, versicle, response and collect), culled from the Use of York, that appeared in some printed editions of the Sarum Book of Hours from 1510 onwards. The antiphon of this memorial, *O Willelme pastor bone*, is so similar to the words that now survive with Taverner's setting that his original text is beyond reasonable doubt.

In both the Use of York and the Sarum *Horae* the text of the antiphon ends at *da gaudia*; Taverner's second verse is otherwise unknown. If his first verse addressed St William, his second must originally have commended not Henry VIII (as source **A** has it), but the college's original founder, Wolsey. The phrase 'Thomam Cardinalem', suggested by Jeremy Noble, restores a rhyme lost in the later adaptations. In 1529 Wolsey fell from favour and his possessions became forfeit to the crown. In 1532, two years after Taverner had left Oxford, Henry VIII refounded Cardinal College as Christ Church with new statutes that reduced the number of votive antiphons to three. The antiphon to St William was dropped, but a Jesus antiphon was still required. The text of Taverner's setting was changed to address Christ and the second verse recast in favour of the new founder, Henry VIII. This is the version found in source **A**, which is thought to have been copied from an Oxford source around 1540. Source **B** preserves a yet later adaptation for Elizabethan singers.

Notes on the Readings of the Sources

Music

Taverner's Mass 'Small Devotion' contains some direct quotations from *O Willelme*. The opening of the antiphon appears twice: at the beginning of the Gloria and at the first *miserere* in the Agnus Dei. The notation in the mass suggests that, when the words of Taverner's antiphon were updated, a small alteration was made to the opening of the Mean part in order to accommodate the extra syllable of the revised text, *O Christe Jesu*. Furthermore, the Agnus of

the mass also appears to show how the Bass part of Taverner's antiphon originally began, for only with the antiphon's initial F removed (see below) can the words *O Willelme* carry the correct accentuation. Taverner's antiphon is notated in reversed cut-C mensuration with the breve as the basic pulse. This is not the case in the mass 'Small Devotion', which has a semibreve pulse in cut-C mensuration. Taverner's Plainsong Mass also has a breve pulse. If these breve-based pieces were originally written in strene notation this might explain the notational discrepancy between the antiphon and the 'Small Devotion' mass.

In each section below the references are listed 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 a comma and readings in different voices by a semicolon. The order within each entry is: 1) bar number(s); 2) voice(s); 3) reading of the source. The last is expressed in the note values of the edition, pitches being given in capital letters, preceded by a number where necessary, e.g. ¹B = 1st note B in the bar. The texts of the sources are given below. Except where noted in the first five bars, restoring the underlay of the sources is simply a matter of substituting the corresponding syllables. Although significant underlay variants have been recorded, the sources are not as precise as the commentary implies. The ambiguities are best assessed via the digital images of the sources on www.diamm.ac.uk.

Abbreviations

amb	ambiguously placed	Ct	Countertenor	M	Mean	Tr	Treble
B	Bass	cr	crotchet	q	quaver	und	underlay
corr	corrected	lig	ligature	SS	staff signature		

Accidentals

A 6 Ct \flat for B / 24 M no \sharp for F / 27 M \natural for F is 'fa' sign /

B 1 M no SS until 15; Ct no SS throughout / 6 Ct \flat for B / 9 M \flat for B / 15 Tr no \flat for E; M new line with SS \flat for upper B begins with B (continues to end); Ct \flat for B / 24 Ct \flat for B / 27 M no \natural for F / 28–31 Ct no \flat s for Bs / 33 Ct no \natural for B (but no SS so implied \natural) / 37 M no \sharp for F / 41 B no \flat for E / 43 Ct no \natural for B (but no SS so implied \natural) / 45 M \flat for B / 47 Tr1 no \sharp for F / 49 Ct \flat for B / 52 Ct \flat for B / 53 Ct no \flat for B / 59 Ct \natural for E / 60 Tr no \flat for E; Ct \flat for B / 62 Ct no \flat for B / 64 Ct \flat for ¹B /

Underlay and Ligatures

A 1 Tr crC crC crC for mC crC, und *O Christe*; M mE is crE crF, und *O Christe* below FEF / 4 B crF for cr-rest, (4–5) *O Christe Jesu* below FABCC / 15 M *agone* undivided below ABG / 22–28 M *confer opem et depone vitae sordes et coronae* for *vitae sordes confer opem et depone vitae sordes* / 23 B ²G is A / 32 M -am (of *gloriam*) below A / 50 Tr -um below D at end of line, (50–52) *Tueare custos horum* with undivided syllables below EFECDECA / 66–67 B bracketed underlay supplied from B with minor adjustment) /

B 1 M mE is crE crF, *Christe Je-* below FEF, (2) -su pa- amb / 4–5 B crF for cr-rest, mC for crC crC, *Christe Jesu* below FABC / 26 B no lig, (26–27) *sordes* undivided below EDG / 31–32 M *gloriam* (for *gaudia*) undivided below ECED, no lig / 32 Ct -am da glori- below EFGA, no lig / 50 Tr -rum below D, (50–51) E is qEqD, *Tueare* undivided below EDFEC, (51–52) *custos* undivided below DED / 51–52 M *custos ho-* amb / 52 M no lig / 62 Tr -um below ¹A / 63–64 Ct *praemi-* amb below CBAG, (67) -um below ²C / 66 B -mi- below B, no lig, (67) -um below ¹F / 66 Ct lig for FA /

Other Readings

A 34 Tr crB crD are corr q corr q / 43 Tr1 Tr2 'gimel' on stave / 48 Tr signum congruentiae above ¹D; B m-rest is cr-rest / 57 M ²B is corr q / 63 M direct D after F (end of line) /

B 43 Tr1 T2 'gimel' on stave / 58 Ct D is C /

Texts

<i>Processionale ... Eboracensis</i>	<i>Source A</i>	<i>Source B</i>
O Willelme pastor bone	O Christe Jesu pastor bone ¹	Christe Jesu pastor bone
Cleri pater et patrone	Cleri fautor et patrone	Mediator et patrone
Mundi nobis in agone	Semper nobis in agone	Mundi nobis in agone
Confer opem et depone	Confer opem et depone	Confer opem et depone
Vite sordes et corone	Vite sordes et corone	Vite sordes et corone
Celestis da gaudia	Celestis da gloriam	Celestis da gloriam
	Fundatorem specialem	Et Elizabetham nostram
	Serva regem nunc Henricum	Anglie regina serva
	Et ecclesiam piorum	Et ecclesiam piorum
	Tueare custos horum	Tueare custos horum
	Et utrumque fac vitalem	Et utrisque concedatur
	Eterne vite premium	Eterne vite premium

¹ The Countertenor has *O Christe pastor bone*.