

# Vox Patris caelestis

Edited by Jason Smart

William Mundy (c.1529–1591)

Treble

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

Vox Pa - tris cae - le -

Vox Pa - tris cae - le -

4

- stis ad sa - cram vir - gi - nem Ma - ri - am, fi -

- stis ad sa - cram vir - gi - nem Ma - ri - am, fi - li - i

- li-i e - ius ge - ni - tri - cem, in e - ius mi - gra - ti - o - ne a cor - po-re  
e - ius ge - ni - tri - cem, in e - ius mi - gra - ti - o - ne a cor - po-re mor -

mor - ta - li in hi - is ver - bis pro - rum - pens: To - ta pul - chra  
- ta - li in hi - is ver - bis pro - rum - pens: To - ta

15

es, a - mi - ca me - a, a - mi - ca me - - - - -

pul - chra es, a - mi - ca me - a, a - mi - ca me - a, mi - hi a - ma - bi - lis -

To - ta pul - chra es, a - mi - ca me - - - - a, mi -

19

- a, mi - hi a - ma - bi - lis - si - ma - - - - - An - nae pro - lis,

- si - ma - - - - - An - nae pro - lis, vir - go

- hi a - ma - bi - lis - si - ma - - - - - An - nae pro - lis, vir -

vir - go sa - cra - tis - si - ma Ma - ri -

sa - cra - tis - si - ma Ma - ri - - - - a, et ma -

- go sa - cra - tis - si - ma Ma - ri - - - -

- a, et ma - cu - la ab in - e - un - te

- cu - la, et ma - cu - la ab in - e - un - te con -

- a, et ma - cu - la ab in - e - un - te con - ce - pti - o -

31

con - ce - pti - o - nis tu - ae in - stan - - - - -

- ce - pti - o - nis tu - ae in - stan - - - - - ti vel us -

- nis tu - ae in - stan - - - - - ti vel us - quam non est in \_\_\_\_\_

35

- ti vel us - quam non est in \_\_\_\_\_ te, non est in \_\_\_\_\_

- quam non est in \_\_\_\_\_ te, vel us - quam non est in \_\_\_\_\_

\_\_\_\_\_ te, vel us - quam non est in \_\_\_\_\_

te.

te.

Fa - vus di - stil - lans la - bi - a tu - a ex

Fa - vus di - stil - lans la - bi - a tu -

te.

ex cor - de pu - ris - si - mo ver - ba mi - ra dul - ce - di - nis

cor - de pu - ris - si - mo ver - ba mi - ra dul - ce - di - nis spi - ri - tu -

- a ex cor - de pu - ris - si - mo ver - ba mi - ra dul - ce - di - nis spi -

47

spi - ri - tu - a - lis gra - ti - a. Iam e - nim hi - ems ter - re - ni

- a - lis gra - ti - a. Iam e - nim hi - ems ter - re - ni fri - go -

- ri - tu - a - lis gra - ti - a. Iam e - nim hi - ems ter - re - ni

51

fri - go - ris et mi - se - ri - a tran - si - it;

- ris et mi - se - ri - a tran - si - it; flo -

fri - go - ris et mi - se - ri - a tran - si - it; flo - res ae - ter - nae fe -

55

flo - res ae - ter - nae fe - li-ci-ta - tis et sa - lu - tis me -  
 - res ae - ter - nae fe - li-ci-ta - tis et sa - lu - tis me - cum ti - bi ab -  
 - li-ci-ta - - - tis et sa - lu - - - - tis me - cum

59

- cum ti - bi ab ae - ter - - - no prae - pa-ra - tae ol - fa - ce-re et -  
 - - - ae - ter - no prae - pa-ra-tae ol - fa - ce - - - -  
 ti - bi ab ae - ter - no prae - pa-ra-tae ol - fa - ce - re





79

et vox tur - tu-ris, \_\_\_\_\_

et vox tur - tu-ris, \_\_\_\_\_ et \_\_\_\_\_ vox tur - tu -

\_\_\_\_\_ et vox tur - tu-ris, \_\_\_\_\_ quae me - a tu - i

- tu-ris, \_\_\_\_\_ et vox tur - tu-ris, \_\_\_\_\_

- - runt; et vox tur - tu-ris, \_\_\_\_\_ et vox tur - tu-ris, \_\_\_\_\_

\_\_\_\_\_ et vox tur - tu-ris, \_\_\_\_\_ quae me - a tu -

83

\_\_\_\_\_ quae me - a tu - i di - le - ctis - si-mi, \_\_\_\_\_

- ris, quae me - a tu - i di - le - ctis-si-mi, \_\_\_\_\_

di - le - ctis - si - mi, \_\_\_\_\_

\_\_\_\_\_ quae me - a tu - i di - le -

\_\_\_\_\_ quae me - a tu - i di - le - ctis - si -

- i di - le - ctis - si - mi, \_\_\_\_\_ quae me - a tu - i di -

quae me - a tu - i di - le - ctis - si - mi  
 quae me - a tu - i di - le - ctis - si - mi  
 quae me - a tu - i di - le - ctis - si - mi a - ma - to -  
 - ctis - si - mi  
 - mi, di - le - ctis - si - mi  
 - le - ctis - si - mi a - ma - to -

a - ma - to - - - - - ris so - la  
 a - ma - to - - - - - ris so - la est  
 - - - - - ris so - la est,  
 a - ma - to - - - - - ris so - la est ex -  
 a - ma - to - - - - - ris so - la est  
 - - - - - ris so - la est,

95

est ex - o - pta - ti-o te am -

ex - o - pta - ti-o te am - ple - - - - - cti,

so - la \_\_\_\_\_ est ex - o - pta - ti-o te am-ple - - - - -

- o - pta - ti-o te am - ple - - - - - cti,

ex - o - pta - ti-o [te] am-ple - - - - -

so - la est ex - o - pta - ti-o te am-ple - cti, ex -

99

- ple - cti, te am-ple - - - - - cti

ex - o - pta - ti-o te am-ple - - - - -

- - - - - cti au - di - ta est in - ter - ra no -

ex - o - pta - ti-o te am-ple - - - - - cti au -

- cti, ex - o - pta - ti-o [te] am - ple - - - - - cti au - di - ta

- o - pta - ti-o te \_\_\_\_\_ am-ple - - - - - cti au - di - ta est



111

- nan - te gra - ti - a,

- nan-te gra - ti-a, \_\_\_\_\_ ta - li so - nan-te gra - ti-a, \_\_\_\_\_

\_\_\_\_\_ ta - li so -

ta - li so - nan-te gra - ti-a, \_\_\_\_\_

- a, \_\_\_\_\_

\_\_\_\_\_ ta - li so-nan-te gra - ti - a, \_\_\_\_\_

115

ta - li so - nan - te gra - ti-a, \_\_\_\_\_

\_\_\_\_\_

- nan - te gra - ti-a, \_\_\_\_\_

\_\_\_\_\_ ta - li so - nan - te gra - ti - a. \_\_\_\_\_

\_\_\_\_\_ ta - li so - nan - te gra - ti-a, \_\_\_\_\_

\_\_\_\_\_



125

- - a, co - lum - ba me - a, for - mo - sa me - a de  
 - - a, co - lum - ba me - a, for - mo - sa me - - - a  
 - - a, co - lum - ba me - a, for - mo - sa me - - - - a

128

ter - ra lon - gin - qua mi - se - ri - is ple - - - na, et ve -  
 de ter - ra lon - gin - qua mi - se - ri - is ple - na, et ve - ni, et  
 de ter - ra lon - gin - qua mi - se - ri - is ple - na, et ve - ni,

131

- - ni in ter - ram, et ve - ni in ter - - -  
 ve - ni in ter - - - - - ram quam mon - stra -  
 - et ve - ni in ter - - - - - ram

133

- - - - ram quam mon - stra - ve - ro ti - - -  
 - ve - ro ti - - - - - - - - - bi, quam mon - stra -  
 quam mon - stra - ve - ro ti - - - - - bi,

135

- - - - - bi, quam mon - stra - ve - ro ti -  
 - ve - ro ti - - - - -  
 quam mon - stra - ve - ro ti - - - - -

137

- - - - - bi, quam mon - stra - ve - ro ti - - - - - bi.  
 - bi, quam mon - stra - ve - ro ti - bi, quam mon - stra - ve - ro ti - bi.  
 - bi, quam mon - stra - ve - ro ti - - - - - bi.

140

mor - ta - li et

Ve - ni de cor - po - re mor - ta - li et in - du - an -

Ve - ni de cor - po - re mor - ta - li et in - du - an - te, et

Ve - ni de cor - po - re mor - ta - li et in -

143

in - du - an - te me - a cor - cu - la ve - sti - tu

- te, et in - du - an - te me - a cor - cu - la

in - du - an - te me - a cor - cu - la

- du - an - te me - a cor - cu - la ve - sti - tu de - au - ra -

146

de - au - ra - to, ve - sti-tu de - au - ra - - - to cir-cum - da-ta va - ri-e -  
 - - - - - ve - sti-tu de - au - ra - - - - - to cir-cum - da -  
 ve - sti-tu de - au - ra - - - - - to cir-cum -  
 - - - - - to, de - au - ra -

149

- ta - - - - te, cir-cum - da-ta va - ri-e - ta - - - -  
 - ta va - ri-e - ta - - - - - te  
 - da - ta va - ri-e - ta - - - te, cir-cum - da - ta va - ri-e - ta - - -  
 - - to cir-cum - da - ta va - ri-e - ta - - - te cae - le - stis

- - te cae - le - stis glo - ri - - - ae, cae - le - stis glo - ri -  
 cae - le - stis glo - ri - - - ae, cae - le - stis glo - ri - - -  
 - te cae - le - stis glo - ri - ae, cae - le - stis glo - ri - - - - -  
 glo - ri - - - - - ae, cae - le - stis glo - ri - - - -

Ve - ni ad me, di - le - ctis - si - -  
 Ve - ni ad me, di - le - ctis - si - - -  
 - ae. Ve - ni ad me, di - le - ctis - si - - -  
 - ae. Ve - ni ad me, di - le - ctis - si - -  
 - ae. Ve - ni ad me, di - le - ctis - si - - -  
 - ae. Ve - ni ad me, di - le - ctis - si - -

158

- mum a - ma - to - rem tu - - - - -

- mum a - ma - to - rem tu - - - - - um, a - ma - to - rem tu - - - - -

- mum a - ma - to - rem tu - - - - -

- mum a - ma - to - rem tu - - - - - um, a - ma - to - rem tu - - - - -

- mum a - ma - to - rem tu - - - - -

- mum a - ma - to - rem tu - - - - -

161

- - - - - um, prae o - mni-bus a - da - ma -

- - - - - um, prae o - mni-bus a - da - ma - - - - -

- um, prae o - mni-bus a - da - ma - - - - -

- - - - - um, prae o - mni-bus a - da -

- - - - - um, prae o - mni-bus a - da - ma - - - - -

- - - - - um, prae o - mni-bus a - da - ma -

ta, ta, et po - nam in te thro - num me - ta, et po - nam in te thro -

et po - nam in te thro-num me - um qui - a con-cu - me - um qui - a con-cu - pi - num me - um qui - a con-cu - pi - ta, et po - nam in te thro - num me - um, me - um qui - um qui - a con - cu - pi -

170

- pi - vi, qui - a con-cu - pi - vi spe - ci-em tu -  
 - - - - - vi spe - ci-em tu - - - -  
 8 qui - a con - cu - pi - vi spe - ci-em tu - - -  
 8 - - um qui - a con-cu - pi - - - - vi spe -  
 - a con - cu - pi - vi spe - ci-em tu - - - -  
 - - - - - vi spe - ci-em tu - - - -

173

- - - - - am, spe - ci-em  
 - - - - - am, spe - ci-em tu - - - -  
 8 - - - - - am, spe - ci-em tu - - - - am,  
 8 - ci-em tu - - - - am, spe - ci-em tu - - - -  
 - - - - - am, spe - ci-em tu - - - -  
 - - - - - am, spe - ci-em tu - am, spe - ci -

176

tu - - - - - am.

- - - - - am, spe - ci-em tu - - - - - am.

spe - ci-em tu - - - - - am.

- - am, spe - ci-em tu - - - - - am.

- - - - - am.

- em tu - - - - - am.

179

Ve - ni de Li - ba-no\_\_\_\_\_

Ve - ni de Li - ba-no\_\_\_\_\_ mon - te mun - da - - - - -

Ve - ni de Li - ba-no\_\_\_\_\_ mon - te mun - da - - - - -

182

— mon-te mun - da - - - - - no qua-quam al -

mon-te mun - da - - - - - no qua-quam al - tis - si-mo \_\_\_\_\_

- - - - - no qua-quam al - tis - si-mo \_\_\_\_\_

- - - - - no qua-quam al - tis - si -

185

- tis - si mo \_\_\_\_\_

\_\_\_\_\_ hu - ma - nae con-tem-pla - ti - o - - - -

\_\_\_\_\_ hu - ma - nae con-tem - pla -

- mo \_\_\_\_\_ hu - ma - nae con-tem-pla - ti - o -

hu - ma - nae con-tem-pla - ti - o - - - - - nis,  
 - - - - - nis, ad mon-tem  
 ti - o - - - - - nis, ad mon-tem Si - - - - -  
 - - - - - nis, ad mon-tem Si -

ad mon-tem Si - - - - - on u - bi in - no -  
 Si - on u - bi in - no - cen - tes ma - ni-bus et cor - - - - -  
 - - - - - on  
 - - - - - on u - bi in - no - cen - tes ma - ni-bus et cor -

194

- cen - tes ma - ni - bus et cor - - - de a - scen - de - re de - be -

u - bi in - no - cen - tes ma - ni - bus et cor - - - de a - scen - de -

de a - scen - de - re de -

197

- rent, a - scen - de - re de - be - - - -

- de a - scen - de - re de - be - rent, a - scen - de - re de - be - - - -

- re de - be - - - - rent, a - scen - de - re de - be - - - -

- be - rent, a - scen - de - re de - be - - - -

Ve - ni ad me, As - su - e - rum ve - rum, E - sther, As - su - e -

Ve - ni ad me, As - su - e - rum ve - rum, E - sther, As - su - e -

- rent.

- rent. Ve - ni ad me, As - su - e - rum ve - rum, E -

- rent. Tacet

- rent. Tacet

- rent. Tacet

- rent.

Ve - ni ad me, As -

- rum ve - rum, E -

- rum ve - rum, E - sther me - a no - bi - lis - si -

- - - - - sther me - a no - bi - lis - si - ma, -

- su - e - rum ve - rum, E - sther me - a no - bi - lis - si -





218

re et de-le-cta re, et de-le-  
 et de-le-cta-re, et de-le-cta  
 num ma-ne re et de-le-cta  
 num ma-ne re et de-le-cta re, et de-le-  
 et de-le-cta re, et de-le-cta  
 num ma-ne re et de-le-cta re,

221

cta re, et de-le-cta re,  
 re, de-le-cta re, et de-le-cta  
 re, et de-le-cta  
 cta re, et de-le-cta  
 re, et de-le-cta re,  
 et de-le-cta

224

- re, et de - le - cta - - - re.

- - - - - re.

- - - - re, et de - le - cta - re. Te —

- re, et de - le - cta - - - - - re. Te —

Te

Te —

Te —

et de - le - cta - - - - - re. Te —

- - re, et de - le - cta - - - - - re. Te —

227

Te o - mnes cae - li ci - - - - -  
 — o - mnes cae - li ci - - - - - ves  
 o - mnes cae - li ci - - - - - ves sum -  
 — o - mnes cae - li ci - - - - -  
 — o - mnes cae - li ci - - - - - ves sum - mo  
 — o - mnes cae - - - - li ci - - - - ves

230

- - - - ves sum - mo de - si - de - ri - o - - - - -  
 sum - mo de - si - de - ri - o - - - - -  
 - mo de - si - de - ri - o - - - - -  
 - ves sum - mo de - si - de - ri - o - - - - -  
 de - si - de - ri - o, - - - - - sum - mo de - si - de - ri - o ex -  
 sum - mo de - si - de - ri - o ex - o - - ptant vi -





cae-le-sti glo-ri-a co-ro-na-be-ris, \_\_\_\_\_

cae-le-sti glo-ri-a co-ro-na-be-ris, \_\_\_\_\_

\_\_\_\_\_ cae-le-sti glo-ri-a co-ro-na-be-ris. \_\_\_\_\_

- ris, \_\_\_\_\_ co-ro-na-be-ris, cae-le-sti glo-ri-

\_\_\_\_\_ cae-le-sti glo-ri-a co-

\_\_\_\_\_ cae-le-sti glo-ri-a co-ro-na-be-ris. \_\_\_\_\_

\_\_\_\_\_ co-ro-na-be-ris. A -

\_\_\_\_\_ co-ro-na-be-ris. A -

\_\_\_\_\_ A - - - - -

- a co-ro-na-be-ris. \_\_\_\_\_ A - - - -

- ro-na-be-ris. \_\_\_\_\_

\_\_\_\_\_ A - - - - -

249

Musical score for measures 249-251. The score consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties. A fermata is present over a note in the fifth staff of measure 251. A section marker 'A' is located below the fifth staff in measure 250.

252

Musical score for measures 252-254. The score consists of six staves. The top five staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music continues with various rhythmic patterns and melodic lines. A section marker 'A' is located below the fifth staff in measure 252.

Musical score for measures 255-267. The score consists of six staves. The top staff is a vocal line in treble clef with a key signature of one flat. The second and third staves are piano accompaniment in treble clef. The fourth and fifth staves are piano accompaniment in bass clef. The bottom staff is a bass line in bass clef. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

Musical score for measures 258-267. The score consists of six staves. The top staff is a vocal line in treble clef with a key signature of one flat, featuring a long melisma. The second and third staves are piano accompaniment in treble clef. The fourth and fifth staves are piano accompaniment in bass clef. The bottom staff is a bass line in bass clef. The word "men." is written below the vocal line and under the piano accompaniment staves at the end of the phrase. The music concludes with a double bar line.

## Translation

The voice of the heavenly Father to the holy virgin Mary, mother of his son, at her passing from her mortal body, bursting forth in these words:

You are all-beautiful, my beloved, offspring of Anne most beloved to me, most holy virgin Mary, and there is, from the moment of your conception or ever after, no flaw in you.

Your lips are a honeycomb, distilling from your purest heart words marvellous for the grace of spiritual sweetness. Indeed now the winter of earthly cold and misery has passed: flowers of everlasting happiness and salvation have appeared, prepared from all eternity for you to smell and behold with me.

The flowering vines give forth a scent of heavenly, ambrosian sweetness; and the voice of the turtle dove, which is the sole desire of your dearest lover, to embrace you, has been heard in our land, sounding with like grace.

Rise up, make haste, my love, my dove, my fair one, from the far-off land full of miseries, and come into the land that I will show you.

Come forth from your mortal body and I will clothe you, my dear heart, in a golden raiment embroidered with a variety of heavenly glory.

Come to me, your dearest lover, O beloved above all others, and I will place my throne in you, for I have desired your beauty.

Come from Lebanon, the highest earthly mountain known to man, to the mountain of Zion, where the innocent of hands and heart should ascend.

Come to me, your true Ahasuerus, my noblest Esther, to pray for your people, to remain and delight with me for ever.

All the citizens of heaven long with the greatest desire to behold you. Come, come, come: you shall be crowned with heavenly glory. Amen.

*(Kerry McCarthy, slightly adapted)<sup>1</sup>*

## Background

Mundy's *Vox Patris* is an antiphon of the Virgin, celebrating her assumption into heaven. The text is by the Tudor priest William Forrest: it is preserved in London, British Library, Harley MS 1703, a collection of his poems. The composition of the antiphon can safely be assigned to the reign of Mary Tudor, at which time Mundy was the parish clerk of the London church of St Mary-at-Hill. This church's patronal feast was the Assumption of the Virgin (15 August) and it is possible that the work was written specifically for one such occasion, albeit in the 1550s Mundy's choir had no boys and they had to be borrowed annually for the patronal festival from the neighbouring church of St Magnus the Martyr.<sup>2</sup> John Milsom, who identified Forrest's authorship of the text, has raised the alternative possibility that Mundy's antiphon was composed for, and sung during, the civic pageantry that attended Mary Tudor's procession through London on the day before her coronation in 1553.<sup>3</sup>

## 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.

Where the mensuration changes the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign , coloration by the sign . Some ligatures in source **D** are colored for no discernible practical purpose (e.g. in tempus imperfectum). This coloration is recorded in the notes below but not in the score.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Underlay between square brackets is entirely editorial.

<sup>1</sup> Used by kind permission.

<sup>2</sup> For more on this see Kerry McCarthy, 'William Mundy's 'Vox Patris caelestis' and the Assumption of the Virgin Mary', *Music and Letters*, 85/iii (August 2004), pp.353–367.

<sup>3</sup> John Milsom, 'William Mundy's 'Vox Patris caelestis' and the Accession of Mary Tudor', *Music and Letters*, 91/i (February 2010), pp.1–38.

## Sources

- A** Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).
- |     |       |        |                |  |
|-----|-------|--------|----------------|--|
| 979 | (M)   | no.136 | at end:        | m <sup>f</sup> w: mundie: one of the gentlemen: of the queens: chapelle:.                        |
| 980 | (Ct1) | no.136 | at end:        | m <sup>f</sup> w: mundie: one of the gentlemen: of the queens: maiesties: chapelle: laudes: deo: |
| 981 | (Ct2) | no.136 | at end:        | m <sup>f</sup> w: mundie:.   |
| 982 | (T)   | no.136 | at end:        | m <sup>f</sup> w: mundie of the chapelle:  |
| 983 | (B)   | no.136 | index heading: | M <sup>f</sup> W. Mundie [later hand]  |
|     |       |        | at end:        | m <sup>f</sup> w: mundie: one of the gentlemen: of the queens: chapell: laus: deo:.              |
- B** London, British Library, MS RM 24.d.2 (c.1588–1606; counterverses *Vox Patris* and *Surge propera* only).
- |                      |                    |                     |   |
|----------------------|--------------------|---------------------|---|
| <i>Vox Patris</i>    | f.139 <sup>v</sup> | at beginning of M:  | ijj: voc: m <sup>f</sup> : w <sup>m</sup> mundie:—. |
| <i>Surge propera</i> | f.144 <sup>v</sup> | at beginning of Tr: | ijj: voc: m <sup>f</sup> w <sup>m</sup> : mundie:—. |
- C** Oxford Bodleian Library, MSS Mus. c. 784 and Tenbury 1486 (1591; M and T only).
- |      |     |       |                  |
|------|-----|-------|------------------|
| 784  | (M) | no.19 | [no attribution] |
| 1486 | (T) | no.19 | [no attribution] |
- D** Oxford, Bodleian Library MS Mus. Sch. e. 423 (c.1577–95; Ct1 only).
- Section 3, no.21 at beginning: M<sup>f</sup> Munday.
- E** London, Royal College of Music, MS 2035 (three partbooks, c.1600; counterverses *Vox Patris*, *Favus distillans* and *Surge propera* only, the first a fifth higher than other sources, the last textless, all in tempus imperfectum).
- |                         |       |                   |                                    |
|-------------------------|-------|-------------------|------------------------------------|
| <i>Vox Patris</i>       | (M)   | f.28 <sup>v</sup> | [no attribution]                   |
|                         | (Ct1) | f.28 <sup>v</sup> | [no attribution]                   |
|                         | (B)   | f.28 <sup>v</sup> | at beginning: M <sup>f</sup> Mundy |
| <i>Favus distillans</i> | (Tr)  | f.42 <sup>v</sup> | [no attribution]                   |
|                         | (Ct2) | f.42 <sup>v</sup> | [no attribution]                   |
|                         | (T)   | f.42 <sup>v</sup> | at beginning: M <sup>f</sup> Mundy |
| <i>Surge propera</i>    | (Tr)  | f.18 <sup>v</sup> | [no attribution]                   |
|                         | (M)   | f.18 <sup>v</sup> | [no attribution]                   |
|                         | (Ct1) | f.18 <sup>v</sup> | at beginning: M <sup>f</sup> Mundy |
- F** London, British Library, Add. MSS 18936–9 (after 1612; counterverse *Surge propera* only, textless).
- |       |       |      |         |                        |
|-------|-------|------|---------|------------------------|
| 18936 | (Tr)  | f.12 | at end: | M <sup>f</sup> Mundy   |
| 18937 | (M)   | f.12 | at end: | M <sup>f</sup> Mundy   |
| 18938 | —     | —    |         |                        |
| 18939 | (Ct1) | f.12 | at end: | M <sup>f</sup> Mundy : |
- G** London, British Library, Add. MS 29246 (after 1611; counterverses *Vox Patris* and *Favus distillans*, the lower two voices parts only, arranged for lute). Not collated for this edition.

## Notes on the Readings of the Sources

Mundy's text differs from Forrest's manuscript in a few minor details and presumably represents an earlier version, although most of the sources have added their own variants. A particular problem is the point of imitation at *et macula* in bars 26–28. In sources **A** and **B** the scribe, John Baldwin, gives a reading of impeccable musical integrity. Unfortunately his text, *et immacula*, cannot possibly be correct since it is not supported by any source, including Forrest's manuscript. The rhythmical solution in **C** has the correct text but the accentuation on the second syllable of *macula* is ungainly and unconvincing. The version most likely to be correct is that in **D**, the rhythm of which is supported in **E**, although the underlay there is unhelpfully unaligned. Baldwin's two sources correspond musically but are not altogether consistent in their underlay. **A** reveals him hard at work introducing word repetitions in order to eliminate terminal melismas. These remain largely intact in **C** and **D** (although these sources are not entirely immune either). This edition takes the cue offered by these two sources and eliminates word repetitions from the other voices in comparable contexts. The decision on where to draw the line has inevitably been empirical and not all the repeats that have been allowed to remain are necessarily Mundy's.

In each section below the readings 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. For extended readings, subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>B = second note B in the bar.

#### Abbreviations

amb	ambiguously aligned	dot-	dotted	NL	new line in source	SS	staff signature
B	Bass	lig	ligature	om	omitted	T	Tenor
<i>b</i>	<i>breve</i>	M	Mean	<i>q</i>	quaver	Tr	Treble
<i>cr</i>	crotchet	<i>m</i>	minim	sl	slur	∷	underlay repeat sign
Ct	Countertenor	MS	mensuration symbol	<i>sb</i>	semibreve	+	tie

#### Staff Signatures and Accidentals

- A** 14 Ct1 no # / 30 B *b* for B / 83 B *b* for <sup>2</sup>B / 118 Ct2 *b* for B / 119 Tr *b* for B / 132 M *b* for B / 207 B2 *b* for <sup>1</sup>B / 209 B1 *b* for <sup>1</sup>B / 218 B1 *b* for B / 220 M **A** and **C** agree in not applying this natural to the previous B / 221 M2 *b* for B / 222 M1 *b* for B / 238 B *b* for <sup>2</sup>B / 250 Ct1 no # / 251 B *b* for B / 253 Ct1 no # / 257 Tr <sup>2</sup>C deliberately left natural to avoid false relation? / 258 B *b* for B /
- B** 14 Ct1 no # / 30 B *b* for B / 132 M *b* for B /
- C** 1 M SS flats for upper and lower B / 19 M *b* for <sup>2</sup>B / 38 M no *b* / 83 T *b* for B; B *b* for B / 90 T *b* for B / 91 M NL with SS *b* for upper B only begins with rest, but later hand has added *b* for lower B / 101 M NL with SS *b* for upper B only begins with F / 102 M no *b* / 113 T *b* for <sup>1</sup>B / 113 B *b* for <sup>1</sup>B / 119 M no *b* / 131 M NL with SS *b*s for upper and lower B begins with <sup>2</sup>F / 145 T *b* for B / 151 T *b* for B / 161 T *b* for B / 169 T *b* for B / 173 T NL without SS begins with <sup>1</sup>F / 175 T *b* for B / 180 T *b* for B / 185 T *b* for B / 191 T *b* for B / 193 T *b* for <sup>1</sup>B / 197 T *b* for B / 204 M2 NL without SS begins with rest / 212 M2 NL with SS *b* for upper B begins with <sup>2</sup>F / 219 M2 NL with SS *b*s for upper and lower B begins with E / 220 M **A** and **C** agree in not applying this natural to the previous B / 244 T *b* for B / 251 T *b* for B /
- D** 14 Ct1 no # / 20 Ct1 # for C / 143 Ct1 no # / 155 Ct1 no *b* for <sup>2</sup>F /
- E** 39 T SS *b*s for upper and lower B / 44 Tr # for C; Ct2 # for C / 57 Tr # for C / 61 Tr no *b*; Ct2 # for C / 62 Tr no *b* / 122 M SS *b*s for upper and lower B / 132 Tr # for <sup>2</sup>C / 139 Tr # for <sup>1</sup>C /
- F** 122 M SS *b*s for upper and lower B / 139 Tr # for <sup>1</sup>C (and <sup>2</sup>C) /

#### Underlay and Ligatures

- A** 26 Ct1 *sbF* for *mF* *mF*, (26–27) *et immacula* below F<sup>2</sup>ED+DDC / 27 M *sbC* for *mC* *mC*, (27–28) *et immacula* ∷ below CBA+AAGA, (29) *-la* below <sup>1</sup>E; 27 B *sbF* for *mF* *mF*, (27–28) *et immacula* below <sup>2</sup>FEDDA / 27–28 Ct1 <sup>1</sup>F<sup>2</sup>F tied, *et im* ∷ below F+FE<sup>3</sup>D / 35 Ct1 *te* below C (and in 36) / 36 M *te* below A / 57–58 Tr *-tis et salu-* om / 60 Ct2 *-na* for *-no* / 61 Tr *-ne* for *-no* / 68 all parts *Vinea* for *Vineae* / 76 M ∷ below A / 85 M ∷ after *-mi*, (88) *-mi* below <sup>1</sup>G; 85 Ct2 *-ris* below C (and in 81); B *-mi* below B (not in 84) / 86–87 Ct2 *dilectissimi* undivided below FEDCCB / 87 B ∷ below G / 89 Tr ∷ below <sup>1</sup>D / 90 M ∷ below <sup>1</sup>A, (91) *-mi* below D / 96–99 B *exceptatio* for *exoptatio* / 106 M *-stra* (misplaced?) below D, followed by ∷, (109) *-stra* below <sup>2</sup>G / 106–107 Ct1 <sup>1</sup>C is *mC* *mC*, no tie for F+F (and no lig), *audita est in terra nostra* below ACCDFEAC (reading of **D** adopted) / 109 Tr ∷ below A, (110) *-a* below C / 109 Ct1 ∷ below <sup>3</sup>F, (112) *-a* below <sup>2</sup>G / 110 Ct2 *-a* below C (not in 108) / 112 M ∷ below G, *-a* below <sup>2</sup>C / 113 Ct2 ∷ below <sup>1</sup>F, (115) *-a* below <sup>2</sup>C / 114 M ∷ below B, (117) *sbE* is *mE* *mE*, *-a* below <sup>2</sup>E, then repeat of *tali sonante gratia*, (118) B is *sb m* / 114 B ∷ after *-a*, (117) *-a* below <sup>2</sup>A / 116 Tr ∷ below D, (118) *-a* below D / 119–120 Ct1 *-a grati-* om; B *gratia* again below AB+BFG / 121 Ct1 *-a* below A (and in 117) / 131 Ct1 *et veni* om, *in ter-* below AC (cf. **B**) / 132 Tr *in* om / 134 Tr *mo-* for *mon-* / 136 Tr *mo-* for *mon-* / 164 B *-tor* for *-to* / 181 M ∷ below <sup>1</sup>G, (182) *-no* below <sup>1</sup>A / 185 M ∷ below <sup>3</sup>B, (188) *-mo* below <sup>2</sup>A / 186 Ct2 *-mo* below C (and in 184) / 203 M2 *-sther* ∷ below CD / 205 M2 ∷ below G, (209) *-ma* below C / 207 Tr ∷ after *-ma*, (209) *-ma* below D / 208 M1 ∷ after *-ma*, (211) *-ma* below <sup>2</sup>D, (212) *nobilissi-* undivided below AGFEF (213) *-ma* below <sup>1</sup>D / 208 B2 ∷ below <sup>1</sup>D, (210) *-ma* below <sup>2</sup>A / 209 Tr2 ∷ after *-ma*, (212) *-ma* below <sup>2</sup>D / 210 B1 ∷ below D / 214 M2 slur for <sup>2</sup>AC / 218 M1 slur for FE / 225 M *delectare* undivided below FGAG / 231 Tr ∷ below D, (233) *-o* below <sup>3</sup>D / 231 Ct1 ∷ below <sup>1</sup>C, (232) *-o* below G / 233 M *-o* below G (not in 231) / 239 Tr *-ni ve-* one note earlier / 241 B ∷ below A / 242 Tr ∷ after *-ris*, (245) *-ris* below <sup>1</sup>C / 243–4 M slur for BA, *coronaberis* undivided below CBAGFEF / 245 B ∷ after *-ris*, (247) *-ris* below G / 247 Tr *-ris* below <sup>1</sup>B (and in 246); Ct1 *-ris* below G (and in 245) / 259 Ct1 <sup>3</sup>D<sup>2</sup>E are *dot-cr q* (reading of **D** adopted) /
- B** 21 Ct1 B *-ma* below D (not in 19) / 27 M *sbC* for *mC* *mC*, (27–28) *et immacu-* below CBA+AA, (29) *-la* below <sup>1</sup>E; 27 B *sbF* for *mF* *mF*, *et immacu-* below <sup>2</sup>FEDD, (28) *-la* below B / 31 B *-nis tu-* amb below <sup>1</sup>AGFE / 36 M

*te* below A / 26 Ct1 *sbF* for *mF mF*, (26–27) *et immacula* below F<sup>2</sup>ED+DDC / 27–28 Ct1 <sup>1</sup>F<sup>2</sup>F tied, *et immacula* amb below F+FE<sup>3</sup>D<sup>4</sup>DCF / 35 Ct1 *te* below C / 131 Ct1 *in ter-* below AC, *et veni* om (as in A), but  $\neq$  inseted with caret above *in* /

**C** 27–28 M *et macula* below CCBA+A / 37 M *sbE sbE* for *bE*, *te* below <sup>3</sup>E / 47 T *-lis* below <sup>2</sup>G, *gra-* below D, (48) *-ti-* below F, *-e* for *-a* / 49 T *hiems* amb below AGD, (50) *terre-* amb below ABD / 52 T *-e* for *-a* / 72 M *-stis* om / 82 T *et vox turtu-* below CGFG, (83) *-ris* below <sup>2</sup>C / 106 M *nostra* undivided below BAG, *no-* below D, (109) *-stra* below <sup>2</sup>G / 108 M lig for AG / 110–120 M *sancte* for *sonante* (but T is correct) / 111 T lig colored / 115–116 M colored lig for *sbG sbF* / 117 M colored lig for *sbG sbE*, *sbE* is D / 131 M *-ram* below <sup>2</sup>A, *ter-* amb below FE / 142–143 T *induum* for *induante* / 145 T lig superfluously colored / 149–150 T *-to circumdata varietate* below FGBBAGFDCC, (150–151) *circumdata varietate-* below DA+AAGFEDAB / 157 M *dilectissimum* undivided below AACBAG / 173 T *-um tu-* below <sup>1</sup>D<sup>2</sup>G / 175 M *-um* below <sup>2</sup>F, (176) *tu-* below D / 176 T *-am tu-* below <sup>2</sup>G<sup>2</sup>A / 181 T *-no* below <sup>1</sup>F (not in 180) / 184 M *quumque* for *quaquam* / 186 M no lig, *altis-* below F<sup>1</sup>A, (187) *-si-* below <sup>1</sup>G, (188) *-mo* below <sup>2</sup>A / 199 M *-rent debe-* below ECB / 210 M1 no lig / 212–215 M2 *tuo* om, *oratu-* adjusted accordingly (Forrest's autograph has '*tuo populo tuo*') / 213 M2 *-ra o-* below D<sup>2</sup>A, (214) *-ratu-* below GF, *-ra* below C / 217–218 M1 *mecum in aeternum, in aeternum* for *in aeternum manere*, (218) <sup>2</sup>G is *crG crG* / 218 M1 *in aeternum* for *manere* (<sup>2</sup>G is *crG crG*) / 231 M no lig, *de-* below A, (232) *-siderio* below <sup>1</sup>GCBA / 231–232 M no lig, *desiderio* again below AGCBA / 235 T lig colored / 236 T lig colored / 238 M *-ni ve-* om below C<sup>2</sup>B / 239 M lig for F<sup>2</sup>G / 243–4 M *mA* is *crA crA*, *coronaberis* below CBAAG / 250 MA- below <sup>1</sup>A, (251) A- below D, (253) A- below <sup>2</sup>A, (254) A- below <sup>1</sup>G, (255) A- below D, (256) A- below D, (259) A- below D / 252 T A- below D, (255) A- below C, (258) A- below D / 252 M no lig /

**D** 17 Ct1  $\neq$  (for *amica mea*) below F / 73–74 Ct1 lig for AG / 81 Ct1 lig for G<sup>1</sup>C / 84 Ct1 *amato-* below <sup>1</sup>F<sup>1</sup>G<sup>2</sup>F, (86) *-ris* below F / 92–93 Ct1 *-ris amato-* below G<sup>2</sup>A+AB<sup>1</sup>C / 94–95 Ct1 *solis* for *sola*, *est* below <sup>2</sup>C (not in 96) / 97–98 Ct1 lig for *sbF sbE* / 112 Ct1 lig for <sup>1</sup>GF / 116 Ct1  $\neq$  below E / 154–155 Ct1 *-a* for *-ae* / 162 Ct1 no lig / 163–164 Ct1 *-ta adorna-* below <sup>2</sup>GGA / 172–173 Ct1 lig for <sup>2</sup>D<sup>2</sup>C / 191 Ct1 slur for EAD / 195 Ct1 lig for ED / 247 Ct1 *coronaberis* below <sup>2</sup>ACFED, (248) *nabe-* below DC, (249) *-ris A-* below AC / 255–256 Ct1 lig for C+CF / 257 Ct1 lig for FE /

**E** 18–19 B *mihi* om, *amabilissi-* two notes earlier, (21) *-ma* below D / 21 M *-ma* below <sup>1</sup>E (not in 20) / 26 Ct1 *sbF* is *mF mF*, *et macula* amb below FFED+DD / 27 M *et macula* below CCBA; Ct1 CB are *cr cr*; B *et macula et* below FFEDD, (28) *macula* below ACB / 27–28 Ct1 no tie, *et macula* amb below FFEDD / 31–33 B *-nis tuae* below <sup>1</sup>D<sup>2</sup>A<sup>2</sup>D, *instanti* amb below <sup>2</sup>F<sup>2</sup>E<sup>3</sup>D<sup>1</sup>C / 34 B *te* below C, (35) *vel* below <sup>2</sup>D, (36) *usquam non est* in below BFGFE, (38) *te* below <sup>1</sup>A / 47 Ct2 *-ti-* below D / 50 T *-ni fri-* below BD / 56 T *-tis et salu-* one note later / 61 Ct2 *olface-* two notes later; T *-ti* for *-tae* /

### Other Readings

**A** 84 Tr G is F / 122 all parts SS  $\Phi$  / 137 M <sup>2</sup>F is G / 171 M <sup>1</sup>B is C / 175 Tr *b-rest* is *sb-rest* / 199 Ct1 superfluous *mE* after *crD* / 200 Tr1 'Gimell primus' in left margin; Tr2 'Gimell Secundus' in left margin, M1 'Gimell primus' in left margin, 'rest' below rests; M2 'Gimell Secundus' in left margin, two superfluous *sb-rests* before <sup>1</sup>D; B1 B2 'Gimell' in left margin and above staff; B2 'rest' below rests / 226 Tr M B signum congruentiae at *Te* / 253 Tr rest ABCDEFE om /

**B** 122 M Ct1 (only) SS  $\Phi$  / 139 Ct1 F# om /

**C** 22 M E not colored / 49 T D is F / 122 M T SS  $\Phi$  / 138 M <sup>1</sup>E is *dot-crE qE* / 147 T F is G / 169 M D om, this error was evidently spotted because (170) 'x' added on underlay level below crotchets, two dots below <sup>1</sup>A, (171) two dots below *sbA* / 181 M *sbE* is *dot-crE qF mE* / 200 M1 M2 these two voices exchanged; M1 'Gimell' above rests; M2 'Gimell' above DDD, two superfluous *sb-rests* before <sup>1</sup>D / 225 M2 <sup>3</sup>G is an octave lower / 232 T *sb-rest* is *b-rest* /

**D** 15 Ct1 signum congruentiae between <sup>1</sup>B<sup>2</sup>B / 35–36 Ct1 *mF+mF* is *mF+crF qG qA* / 84 Ct1 <sup>2</sup>F<sup>2</sup>G are *dot-cr q* / 111 Ct1 B<sup>2</sup>C are *cr cr* / 122 Ct1 SS  $\Phi$  / 140–141 Ct1 'rest' below rests / 149 Ct1 G is A / 150 Ct1 <sup>2</sup>F is *cr-rest crF* / 151 Ct1 *sbE* is *dot-mE qD qE* / 157 Ct1 *cr cr* are *dot-cr q* /

**E** 1–39 all parts a fifth than other sources, no staff signatures; M clef G1; Ct1 clef C1, SS  $\Phi$ ; B clef C4, SS  $\Phi$  / 5 M <sup>1</sup>A is *dot-sb* / 15 Ct1 signum congruentiae between <sup>1</sup>B<sup>2</sup>B / 20 B <sup>2</sup>D is E / 35–36 Ct1 *mF+mF* is *mF+crF qG qA* / 36 B B is C / 39 Tr Ct2 T SS  $\Phi$ ; T clef F3 / 65 Ct2 *crA* is *qC qB<sup>1</sup>* / 122 Tr M Ct1 SS  $\Phi$  / 129 Tr C is B / 135 Tr G<sup>2</sup>A are *dot-cr q* / 137 Tr F<sup>2</sup>G are *dot-cr q* / 138 Tr AB are *dot-cr q*; M <sup>1</sup>E is *dot-crE qF* / 139 Ct1 F# om /

**F** 122 Tr M Ct1 SS  $\Phi$  / 127–128 Tr CCFEED om (eyeskip) / 129 M <sup>2</sup>B is A / 135 Tr G<sup>2</sup>A are *dot-cr q*; Ct1 <sup>2</sup>C is B / 137 Tr F<sup>2</sup>G are *dot-cr q* / 138 Tr AB are *dot-cr q*; M <sup>1</sup>E is *dot-crE qE* / 139 Ct1 F# om /