

Vox Patris caelestis

Edited by Jason Smart

William Mundy (c.1529–1591)

Treble

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

Vox Patris caelestis

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

7

- 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 -

11

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 -

8 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,

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

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

23

Musical score page 23. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef with a '8' below it, and the bottom staff has a bass clef. The music is in common time. The lyrics are:

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 - - - - - - -

27

Musical score page 27. The score consists of three staves. The top staff has a treble clef, the middle staff has a treble clef with a '8' below it, and the bottom staff has a bass clef. The music is in common time. The lyrics are:

- 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 - - - - -

⁸ - ce - pti - o - nis tu - ae in - stan - - - - - ti vel us -

⁸

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

35

- ti vel us - quam non est in _____ te, non est in _____

⁸ - quam non est in _____ te, vel us - quam non est in _____

⁸

te, vel us - quam non est in _____

39

te.

te.

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

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

te.

43

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

47

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

8

- 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

51

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

8

- 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

63

sen - ti - re ap - pa - ru - e - - - - - - - -

8

- re et sen - ti - re ap - pa - ru - e - runt, ap - pa - ru - e -

et sen - ti - re ap - pa - ru - e - runt, ap - pa - ru - e -

67

runt. Vi - ne - ae flo - ren - tes o - do - rem cae - le -

Vi - ne - ae flo - ren - tes o - do - rem cae -

Vi - ne - ae flo - ren - tes o - do - rem cae -

runt. Vi - ne - ae flo - ren - tes o - do - rem cae -

- runt. Vi - ne - ae flo - ren - tes o - do - rem cae - le -

Vi - ne - ae flo - ren - tes o - do - rem cae - le -

71

- stis am -
le - stis
- le - stis am-bro - si - a - nae dul-ce - di - nis
- le - stis am - bro - si - a - nae dul - ce - di-nis de -
- stis am - bro - si - a - nae dul - ce - di-nis de - de

75

- bro - si - a - nae dul - ce - di-nis de - de runt; et vox tur - tu-ris,
am-bro - si - a - nae dul - ce - di-nis de - de runt; et vox tur - tu-ris,
de - de runt; et vox tur - tu-ris,
de - de runt, dul - ce - di - nis de - de runt; et vox tur -
de - de-runt, dul - ce - di-nis de - de runt; et vox tur - tu-ris,
runt; et vox tur - tu-ris,

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

8 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

8 - - - - - 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 —
8 so - la est ex - o - pta - ti-o te am - ple —
- o - pta - ti-o te am - ple —
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 —
ex - o - pta - ti-o te am - ple —
8 — 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

103

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

- cti au - di - ta est in ter - ra, au - di - ta est in ter - ra no - stra _____

stra, in ter - ra no -

di - ta est in ter - ra no - - - stra

est in ter - ra no - - - stra, au - di - ta est in ter - ra no -

in ter - ra no - - - stra, au - di - ta est in ter - ra no -

107

ta - li _____ so - nan - te gra - ti - a, ta - li so -

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

stra ta - li so - nan - te gra - ti - a, ta - li so -

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

stra ta - li so - nan - te gra - ti - a, ta - li so -

111

- nan - te gra - ti - a,
 - nan-te gra - ti-a, ta - li so - nan-te gra - ti-a,
 8 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,
 8 - nan - te gra - ti - a,
 ta - li so - nan - te gra - ti - a.
 ta - li so - nan - te gra - ti - a,
 ta - li so -

118

Musical score for page 16, section 118, featuring five staves of music for voices and piano. The vocal parts are in common time (indicated by '3') and the piano part is in common time (indicated by '4'). The vocal parts consist of soprano, alto, tenor, bass, and piano. The lyrics are:

ta - li so-nan-te gra - ti - - - a.
ta - li so - nan - te gra - ti - a.
8 ta - li so-nan-te gra - ti-a, gra - ti - - - a.
ta - li so-nan-te gra - ti-a.
ta - li so-nan-te gra - ti-a.

122 C

Musical score for page 16, section 122, featuring five staves of music for voices and piano. The vocal parts are in common time (indicated by '4') and the piano part is in common time (indicated by '4'). The vocal parts consist of soprano, alto, tenor, bass, and piano. The lyrics are:

Sur - ge, pro - pe-ra, a - mi - ca me -
Sur - ge, pro - pe-ra, a - mi - ca me -
8 Sur - ge, pro - pe-ra, a - mi - ca me -
C
C
C
C

125

Musical score for page 125. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef with a '8' indicating an octave. The lyrics are:

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

Musical score for page 128. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef with a '8' indicating an octave. The lyrics are:

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

Musical score page 131 featuring three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is one flat. The time signature changes from common time to 8/8. The lyrics are:

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

133

Musical score page 133 featuring three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is one flat. The time signature changes from common time to 8/8. The lyrics are:

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

135

Musical score for page 135. The score consists of four staves. The top two staves are soprano and alto voices in treble clef, both in common time (indicated by a 'C'). The bottom two staves are basso continuo parts in bass clef, also in common time. The vocal parts sing the Latin text 'bi, quam mon - stra - ve - ro ti - ve - ro ti -' in a repeating pattern. The basso continuo parts provide harmonic support.

137

Musical score for page 137. The score consists of four staves. The top two staves are soprano and alto voices in treble clef, both in common time (indicated by a 'C'). The bottom two staves are basso continuo parts in bass clef, also in common time. The vocal parts sing the Latin text 'bi, quam mon - stra - ve - ro ti - bi, quam mon - stra - ve - ro ti - bi, quam mon - stra - ve - ro ti - bi.' in a repeating pattern. The basso continuo parts provide harmonic support.

140

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

8
de - au - ra - to, ve - sti-tu de - au - ra - - - - to cir-cum - da-ta va - ri-e -
13
ve - sti-tu de - au - ra - - - - to cir-cum - da -
14
ve - sti-tu de - au - ra - - - - to cir-cum -
14
to, de - au - ra - - - -

149

8
- ta - - - - te, cir-cum - da-ta va - ri-e - ta - - - -
13
- ta va - ri-e - ta - - - - te
14
- da - ta va - ri-e - ta - - - - te, cir-cum - da - ta va - - ri-e - ta - - - -
14
- - to cir-cum - da - ta va - ri-e - ta - - - - te cae - le - stis

152

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 -

155

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 -

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

164

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

167

et po - nam in te thro-num me - um qui - a con-cu -
me - um qui - a con-cu - pi -
- num me - um
- 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 - ciem tu -

vi spe - ciem tu -

qui - a con - cu - pi - vi spe - ciem tu -

um qui - a con - cu - pi - vi spe -

- a con - cu - pi - vi spe - ciem tu -

vi spe - ciem tu -

173

am, spe - ciem

am, spe - ciem tu -

am, spe - ciem tu - am,

- ciem tu - am, spe - ciem tu -

am, spe - ciem tu -

am, spe - ciem tu - am, spe - ci -

176

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

179

Ve - ni de Li - ba-no _____
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

Musical score for page 182, featuring four staves of music. The lyrics are:

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

Musical score for page 185, featuring four staves of music. The lyrics are:

- 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 -

188

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

191

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

194

The musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major (one flat). The time signature is common time (indicated by 'C'). The vocal parts are labeled as follows:

- Soprano:** The first staff. It contains lyrics in Latin: "a - cen - tes ma - ni-bus et cor - - - de a - scen - de-re de - be".
- Alto:** The second staff. It contains lyrics: "a - cen - tes ma - ni-bus et cor - - - de a - scen - de-re de - be".
- Tenor:** The third staff. It contains lyrics: "u - bi in - no - cen - - - de a - scen - de -".
- Bass:** The bottom staff. It contains lyrics: "de a - scen - de-re de -".

 The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'p' (piano). Measure numbers 1 through 5 are present above the staves.

197

Sheet music for soprano voice, 5/4 time, treble clef, key signature of one sharp. The vocal line consists of five staves. The lyrics are:

- 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 - - - -

200

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 -
 Tacet
 - rent.
 Tacet
 - rent.
 Tacet
 - rent.
 Ve - ni ad me, As -

203

- 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 -

206

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

209

me - a no - bi-lis - si - ma, pro po -
a no - bi - lis - si-ma,
me - a no - bi - lis - si-ma, pro po - pu-lo
me - a no - bi - lis - si - ma, pro po - pu-lo tu - o o - ra -

212

pu-lo tu - o o - ra - tu - - - - - ra, pro po - pu-lo
 pro po - pu-lo tu - o o - ra - tu -
 pro po - pu-lo tu - o o - ra-fu -
 tu - o o - ra-tu - - - - - - - - - ra, — pro po -
 pro po - pu-lo tu - o o - ra - tu - - - - - ra
 - tu - - - - - - - - - ra, pro po - pu-lo tu - o

215

tu - o o - ra-tu - - - - - ra me - cum in ae-ter-num ma-ne -
 - - - - ra me-cum in ae - ter-num ma-ne - - - re
 - - - - ra me - cum in ae - ter - num, in ae - ter -
 - pu-lo tu - o o - ra - tu - - - - - ra me-cum in ae - ter -
 me - cum in ae - ter - num ma - ne - - re
 o - ra - tu - - - - - ra me-cum in ae - ter -

218

Musical score for page 218, featuring five staves of music. The lyrics are as follows:

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

Musical score for page 221, featuring five staves of music. The lyrics are as follows:

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

8

Te

9

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
8 o - mnes cae - li ci - - - - - ves sum -
o - mnes cae - li ci - - - - - ves
— 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
8 - 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 -

233

ex - o - ptant vi - de - re,
ex - o - ptant vi - de - - re. ex - o -
8 ex - o - ptant vi - de - - - re, ex - o - ptant vi -
ex - o - ptant vi - de - re, ex - o -
- o - ptant vi - de - - - - - - - - - -
- de - - - - - - - - re, ex - o - ptant vi - de -

236

ex - o - ptant vi - de - re. Ve - ni, ve -
- ptant vi - de - - - re. Ve - ni, ve - ni, ve - ni, ve -
8 - de - - - - re. Ve - ni, ve - ni, ve - ni, ve -
- o - ptant vi - de - re. Ve - ni, ve - ni, ve - ni, ve -
- - - - - re. Ve - ni, ve - ni, ve - ni, ve -
- - - - re. Ve - ni, ve - ni, ve - ni,

239

ni, ve - ni cae - le - sti glo - ri-a co -
 ni cae - le - sti glo - ri-a co - ro -
 8 ni cae - le - sti glo - ri - a co - ro - na - be - ris,
 ni
 ve - ni cae - le - sti glo - ri-a co - ro - na - be - ris,

242

ro - na - be - ris,
 na - be - ris,
 8
 ni cae - le - sti glo - ri - a co - ro - na - be -
 cae - le - sti glo - ri - a co - ro - na - be - ris,

244

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 - ro - na - be - ris.

247

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

A musical score consisting of five staves. The top four staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music includes various note heads (solid black, open circles, and solid black with a dot) and rests. Measure numbers 1 through 10 are present above the staves. The first measure starts with a solid black note on the A-line. The second measure starts with an open circle note on the G-line. The third measure starts with a solid black note on the F-line. The fourth measure starts with a solid black note on the E-line. The fifth measure starts with a solid black note on the D-line. The sixth measure starts with an open circle note on the C-line. The seventh measure starts with a solid black note on the B-line. The eighth measure starts with a solid black note on the A-line. The ninth measure starts with a solid black note on the G-line. The tenth measure starts with a solid black note on the F-line. The bass staff begins at measure 11 with a solid black note on the D-line. Measures 12 through 15 continue on the bass staff.

252

A musical score for five voices: Soprano, Alto, Tenor, Bass, and Cello. The music is in common time and uses a treble clef for all voices. The key signature is B-flat major. The score consists of five staves. The first four voices (Soprano, Alto, Tenor, Bass) begin with a whole rest, followed by a melodic line. The Cello voice begins with a melodic line. Measures 1-2: Soprano: whole rest, then eighth note A. Alto: whole rest, then eighth note G. Tenor: whole rest, then eighth note F. Bass: whole rest, then eighth note E. Cello: eighth note D, eighth note C, eighth note B, eighth note A. Measures 3-4: Soprano: eighth note A, eighth note G. Alto: eighth note G, eighth note F. Tenor: eighth note F, eighth note E. Bass: eighth note E, eighth note D. Cello: eighth note C, eighth note B, eighth note A, eighth note G. Measures 5-6: Soprano: eighth note A, eighth note G. Alto: eighth note G, eighth note F. Tenor: eighth note F, eighth note E. Bass: eighth note E, eighth note D. Cello: eighth note C, eighth note B, eighth note A, eighth note G. Measures 7-8: Soprano: eighth note A, eighth note G. Alto: eighth note G, eighth note F. Tenor: eighth note F, eighth note E. Bass: eighth note E, eighth note D. Cello: eighth note C, eighth note B, eighth note A, eighth note G. Measures 9-10: Soprano: eighth note A, eighth note G. Alto: eighth note G, eighth note F. Tenor: eighth note F, eighth note E. Bass: eighth note E, eighth note D. Cello: eighth note C, eighth note B, eighth note A, eighth note G.

255

Musical score page 255 featuring six staves of music. The top three staves are for voices (soprano, alto, tenor) in treble clef, with the tenor staff having an 8th note time signature. The bottom three staves are for basso continuo in bass clef, with the bass staff also having an 8th note time signature. The music consists of various note heads and stems, with some notes connected by horizontal lines. Measure numbers 255 through 260 are indicated above the staves.

258

Musical score page 258 featuring six staves of music. The top three staves are for voices (soprano, alto, tenor) in treble clef, with the tenor staff having an 8th note time signature. The bottom three staves are for basso continuo in bass clef, with the bass staff also having an 8th note time signature. Each staff concludes with a fermata over the final note, followed by the instruction "men." (meaning "men sing") below the staff. Measure numbers 258 through 263 are indicated above the staves.

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)¹

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.² 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 1553.³

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.

¹ Used by kind permission.

² 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.

³ 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 ^r w: mundie: one of the gentlemen: of the queens: chapelle:..
980	(Ct1)	no.136	at end:	m ^r w: mundie: one of the gentlemen: of the queens: maiesties: chapelle:.. laudes: deo:
981	(Ct2)	no.136	at end:	m ^r w: mundie:..
982	(T)	no.136	at end:	m ^r w: mundie of the chapelle:
983	(B)	no.136	index heading: M ^r W. Mundie [later hand]	at end: m ^r 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 ^v	at beginning of M:	ij: voc: m ^r : w ^m mundie:..
<i>Surge propera</i>	f.144 ^v	at beginning of Tr:	ij: voc: m ^r w ^m : 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^r Mundey.

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 ^v	[no attribution]
	(Ct1)	f.28 ^v	[no attribution]
	(B)	f.28 ^v	at beginning: M ^r Mundy
<i>Favus distillans</i>	(Tr)	f.42 ^v	[no attribution]
	(Ct2)	f.42 ^v	[no attribution]
	(T)	f.42 ^v	at beginning: M ^r Mundy
<i>Surge propera</i>	(Tr)	f.18 ^v	[no attribution]
	(M)	f.18 ^v	[no attribution]
	(Ct1)	f.18 ^v	at beginning: M ^r Mundy

F London, British Library, Add. MSS 18936–9 (after 1612; counterverse *Surge propera* only, textless).

18936	(Tr)	f.12	at end:	M ^r Mundye
18937	(M)	f.12	at end:	M ^r Mundye
18938	—	—		
18939	(Ct1)	f.12	at end:	M ^r Mundye :

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. ²B = second note B in the bar.

Abbreviations

amb	ambiguously aligned	<i>dot-</i>	dotted	NL	new line in source	SS	staff signature
B	Bass	<i>lig</i>	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	\gtrless	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 ²B / 118 Ct2 b for B / 119 Tr b for B / 132 M b for B / 207 B2 b for ¹B / 209 B1 b for ¹B / 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 ²B / 250 Ct1 no # / 251 B b for B / 253 Ct1 no # / 257 Tr ²C 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 \natural for ²B / 38 M no \natural / 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 \natural / 113 T b for ¹B / 113 B b for ¹B / 119 M no \natural / 131 M NL with SS bs for upper and lower B begins with ²F / 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 ¹F / 175 T b for B / 180 T b for B / 185 T b for B / 191 T b for B / 193 T b for ¹B / 197 T b for B / 204 M2 NL without SS begins with rest / 212 M2 NL with SS b for upper B begins with ²F / 219 M2 NL with SS bs 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 \natural for ²F /
- E 39 T SS bs for upper and lower B / 44 Tr # for C; Ct2 # for C / 57 Tr # for C / 61 Tr no \natural ; Ct2 # for C / 62 Tr no b / 122 M SS bs for upper and lower B / 132 Tr # for ²C / 139 Tr # for ¹C /
- F 122 M SS bs for upper and lower B / 139 Tr # for ¹C (and ²C) /

Underlay and Ligatures

- A 26 Ct1 sbF for mF mF, (26–27) *et immacula* below F²ED+DDC / 27 M sbC for mC mC, (27–28) *et immacula* \gtrless below CBA+AAGA, (29) -la below ¹E; 27 B sbF for mF mF, (27–28) *et immacula* below ²FEDDA / 27–28 Ct1 ¹F²F tied, *et im* \gtrless below F+FE³D / 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 \gtrless below A / 85 M \gtrless after -mi, (88) -mi below ¹G; 85 Ct2 -ris below C (and in 81); B -mi below B (not in 84) / 86–87 Ct2 *dilectissimi* undivided below FEDCCB / 87 B \gtrless below G / 89 Tr \gtrless below ¹D / 90 M \gtrless below ¹A, (91) -mi below D / 96–99 B *exceptatio* for *exoptatio* / 106 M -stra (misplaced?) below D, followed by \gtrless , (109) -stra below ²G / 106–107 Ct1 ¹C is mC mC, no tie for F+F (and no lig), *audita est in terra nostra* below ACCDFFEAC (reading of D adopted) / 109 Tr \gtrless below A, (110) -a below C / 109 Ct1 \gtrless below ³F, (112) -a below ²G / 110 Ct2 -a below C (not in 108) / 112 M \gtrless below G, -a below ²C / 113 Ct2 \gtrless below ¹F, (115) -a below ²C / 114 M \gtrless below B, (117) sbE is mE mE, -a below ²E, then repeat of *tali sonante gratia*, (118) B is sb m / 114 B \gtrless after -a, (117) -a below ²A / 116 Tr \gtrless 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 \gtrless below ¹G, (182) -no below ¹A / 185 M \gtrless below ³B, (188) -mo below ²A / 186 Ct2 -mo below C (and in 184) / 203 M2 -sther \gtrless below CD / 205 M2 \gtrless below G, (209) -ma below C / 207 Tr \gtrless after -ma, (209) -ma below D / 208 M1 \gtrless after -ma, (211) -ma below ²D, (212) *nobilissi-* undivided below AGFEF (213) -ma below ¹D / 208 B2 \gtrless below ¹D, (210) -ma below ²A / 209 Tr2 \gtrless after -ma, (212) -ma below ²D / 210 B1 \gtrless below D / 214 M2 slur for ²AC / 218 M1 slur for FE / 225 M *delectare* undivided below FGAG / 231 Tr \gtrless below D, (233) -o below ³D / 231 Ct1 \gtrless below ¹C, (232) -o below G / 233 M -o below G (not in 231) / 239 Tr -ni ve- one note earlier / 241 B \gtrless below A / 242 Tr \gtrless after -ris, (245) -ris below ¹C / 243–4 M slur for BA, *coronaberis* undivided below CBAGFEF / 245 B \gtrless after -ris, (247) -ris below G / 247 Tr -ris below ¹B (and in 246); Ct1 -ris below G (and in 245) / 259 Ct1 ³D²E 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 ¹E; 27 B sbF for mF mF, *et immacu-* below ²FEDD, (28) -la below B / 31 B -nis tu- amb below ¹AGFE/ 36 M

te below A / 26 Ct1 *sbF* for *mF mF*, (26–27) *et immacula* below F²ED+DDC / 27–28 Ct1 ¹F²F tied, *et immacula* amb below F+FE³D⁴DCF / 35 Ct1 *te* below C / 131 Ct1 *in ter-* below AC, *et veni om* (as in A), but \gtrless inserted with caret above *in* /

- C 27–28 M *et macula* below CCBA+A / 37 M *sbE sbE* for *bE*, *te* below ³E / 47 T *-lis* below ²G, *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 ²C / 106 M *nosta* undivided below BAG, *no-* below D, (109) *-stra* below ²G / 108 M lig for AG / 110–120 M *sancete* 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 ²A, *ter-* amb below FE / 142–143 T *induam* for *induante* / 145 T lig superfluously colored / 149–150 T *-to circumdata varieta* below FGGBAGFDCC, (150–151) *circumdata varieta-* below DA+AAGFEDAB / 157 M *dilectissimum* undivided below AACBAG / 173 T *-um tu-* below ¹D²G / 175 M *-um* below ²F, (176) *tu-* below D / 176 T *-am tu-* below ²G²A / 181 T *-no* below ¹F (not in 180) / 184 M *quumque* for *quaquam* / 186 M no lig, *altis-* below F¹A, (187) *-si-* below ¹G, (188) *-mo* below ²A / 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 D²A, (214) *-ratu-* below GF, *-ra* below C / 217–218 M1 *mecum in aeternum, in aeternum for in aeternum manere*, (218) ²G is *crG crG* / 218 M1 *in aeternum for manere* (²G is *crG crG*) / 231 M no lig, *de-* below A, (232) *-siderio* below ¹GCBA / 231–232 M no lig, *desiderio* again below AGCBA / 235 T lig colored / 236 T lig colored / 238 M *-ni ve-* om below C²B / 239 M lig for F²G / 243–4 M *mA* is *crA crA*, *coronaberis* below CBAAG / 250 M *A-* below ¹A, (251) *A-* below D, (253) *A-* below ²A, (254) *A-* below ¹G, (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 \gtrless (for *amica mea*) below F / 73–74 Ct1 lig for AG / 81 Ct1 lig for G¹C / 84 Ct1 *amato-* below ¹F¹G²F, (86) *-ris* below F / 92–93 Ct1 *-ris amato-* below G²A+AB¹C / 94–95 Ct1 *soli* for *sola , est* below ²C (not in 96) / 97–98 Ct1 lig for *sbF sbE* / 112 Ct1 lig for ¹GF / 116 Ct1 \gtrless below E / 154–155 Ct1 *-a* for *-ae* / 162 Ct1 no lig / 163–164 Ct1 *-ta adorna-* below ²GGA / 172–173 Ct1 lig for ²D²C / 191 Ct1 slur for EAD / 195 Ct1 lig for ED / 247 Ct1 *coronaberis* below ²ACFED, (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 ¹E (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 ¹D²A²D, *instanti* amb below ²F²E³D¹C / 34 B *te* below C, (35) *vel* below ²D, (36) *usquam non est* in below BFGFE, (38) *te* below ¹A / 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 $\frac{4}{4}$ / 137 M ²F is G / 171 M ¹B 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 ¹D; 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 $\frac{4}{4}$ / 139 Ct1 F# om /
- C 22 M E not colored / 49 T D is F / 122 M T SS $\frac{4}{4}$ / 138 M ¹E 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 ¹A, (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 ¹D / 225 M2 ³G is an octave lower / 232 T *sb-rest* is *b-rest* /
- D 15 Ct1 signum congruentiae between ¹B²B / 35–36 Ct1 *mF+mF* is *mF+crF qG qA* / 84 Ct1 ²F²G are *dot-cr q* / 111 Ct1 ¹B²C are *cr cr* / 122 Ct1 SS $\frac{4}{4}$ / 140–141 Ct1 'rest' below rests / 149 Ct1 G is A / 150 Ct1 ²F 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 $\frac{4}{4}$; B clef C4, SS $\frac{4}{4}$ / 5 M ¹A is *dot-sb* / 15 Ct1 signum congruentiae between ¹B²B / 20 B ²D is E / 35–36 Ct1 *mF+mF* is *mF+crF qG qA* / 36 B B is C / 39 Tr Ct2 T SS $\frac{4}{4}$; T clef F3 / 65 Ct2 *crA* is *qC qB* / 122 Tr M Ct1 SS $\frac{4}{4}$ / 129 Tr C is B / 135 Tr G²A are *dot-cr q* / 137 Tr F²G are *dot-cr q* / 138 Tr AB are *dot-cr q*; M ¹E is *dot-crE qF* / 139 Ct1 F# om /
- F 122 Tr M Ct1 SS $\frac{4}{4}$ / 127–128 Tr CCFEED om (eyeskip) / 129 M ²B is A / 135 Tr G²A are *dot-cr q*; Ct1 ²C is B / 137 Tr F²G are *dot-cr q* / 138 Tr AB are *dot-cr q*; M ¹E is *dot-crE qE* / 139 Ct1 F# om /