

# De Lamentatione

Edited by Jason Smart

John Mundy (c.1555-1630)

Mean 

Countertenor 1 

Countertenor 2 

Tenor [Missing] 

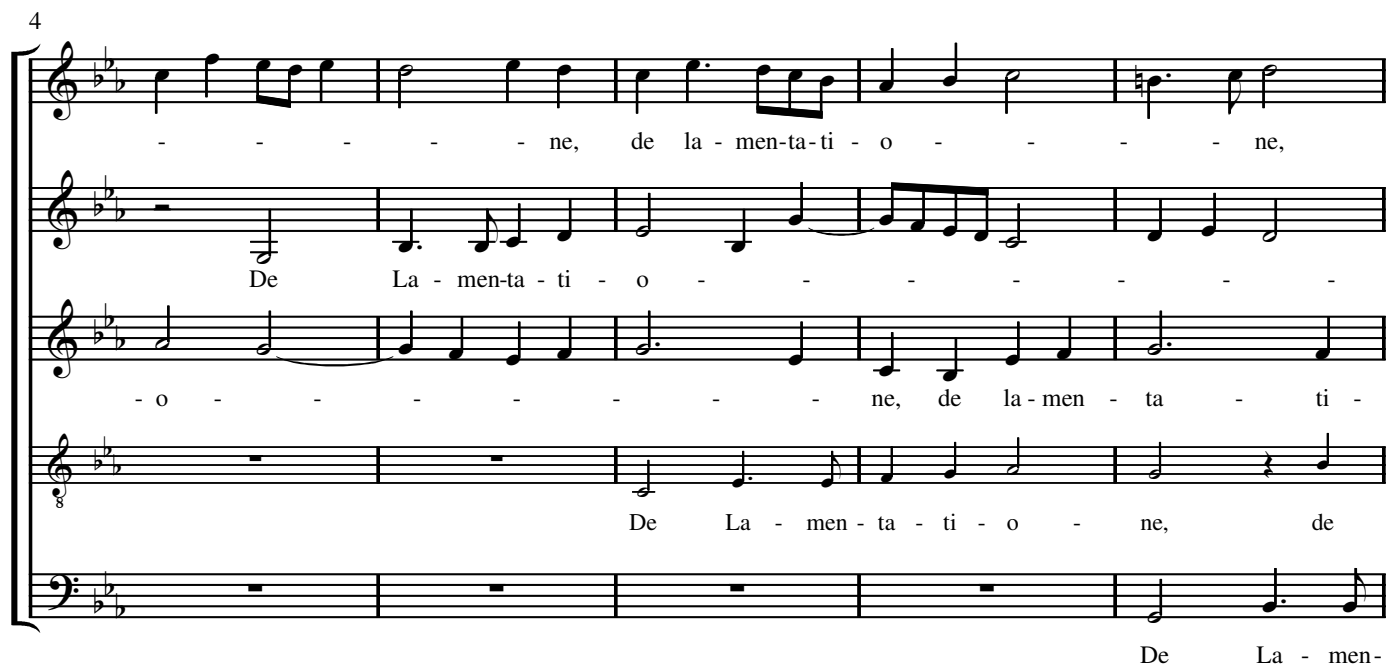
Bass 



De La - men - ta - ti - o - - -

De La - men - ta - ti -

4



- - - - ne, de la - men - ta - ti - o - - - - ne,

De La - men - ta - ti - o - - - - - - - - - - - - - - -

- o - - - - - - - - - - - - - - - ne, de la - men - ta - ti -

De La - men - ta - ti - o - - - - ne, de

De La - men -

de la - men - ta - ti - o - - - - -  
 - ne, de la - men - ta - ti - o - - - - - ne Je - re - mi - ae pro - phe -  
 - o - - - - - ne Je - re -  
 la - men - ta - ti - o - - - - - ne Je - re - mi - ae pro - phe - - - - -  
 - ta - ti - o - - - - - ne Je - re - mi - ae pro -

- ne Je - re - mi - ae pro - phe - tae, Je - re - mi - ae pro -  
 - tae, pro - phe - tae, Je - re - mi - ae pro - phe - tae, pro - phe -  
 - mi - ae pro - phe - tae, pro - phe - - - - - tae, pro -  
 - tae, Je - re - mi - ae pro - phe - - - - - tae, Je - re -  
 - phe - tae, pro - phe - tae, Je - re - mi - ae pro - phe - tae, pro -

- phe - - - - tae. Da - - - - -  
 - - - - tae. Da - - - - -  
 - phe - - - - tae. Da - - - - -  
 - mi - ae pro - phe - tae. Da - - - - -  
 - phe - - - - tae. Da - - - - -

23

Musical score for measures 23-27. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and ties across the staves.

28

Musical score for measures 28-32. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two flats. The music continues with similar rhythmic patterns and melodic lines as the previous system, including slurs and ties.

33

Musical score for measures 33-37. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two flats. The music concludes with a final cadence. The word "leth." is written at the end of each staff in the right margin.



53

ni - - - mis. Ro - ga - te quae ad  
 ve - lox ni - mis. Ro - ga - te quae ad pa - cem sunt, ro - ga - te  
 ve - lox ni - mis. Ro - ga - te quae ad pa - cem sunt, ro - ga - te quae ad  
 ve - lox ni - mis. Ro - ga - te quae ad pa - cem sunt, ro - ga - te quae ad  
 ve - lox ni - mis. Ro - ga - te quae ad pa - cem sunt, ro - ga - te

58

pa - cem sunt Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa -  
 quae ad pa - cem sunt Je - ru - sa - lem, Je - ru - sa - lem, Je - ru -  
 pa - cem sunt Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa -  
 pa - cem sunt Je - ru - sa - lem, Je - ru - sa - lem, Je -  
 quae ad pa - cem sunt Je - ru - sa - lem, Je - ru - sa - lem, Je -

63

- lem, Je - ru - sa - lem, et ec - cle - si - am jam do -  
 - sa - lem, Je - ru - sa - lem, et ec - cle - si - am jam do - len - tem  
 - lem, Je - ru - sa - lem, et ec - cle - si - am jam do -  
 - ru - sa - lem, Je - ru - sa - lem, et ec - cle - si - am jam do -  
 - ru - sa - lem, Je - ru - sa - lem, et ec - cle - si - am jam do -

68

- len - tem con - for - ta - - te, jam er - ran - tem in - for - ma - te, jam  
 con - for - ta - - te, jam er - ran - tem in - for - ma - te,  
 - len - tem con - for - ta - te, jam er - ran - tem in - for - ma - te,  
 - len - tem con - for - ta - te, jam er - ran - tem in - for - ma - te,  
 - len - tem con - for - ta - te, jam er - ran - tem in - for - ma - te,

73

- di - vi - sam in - te - gra - te, nau - fra - gan - tem  
 jam di - vi - sam in - te - gra - te, nau - fra - gan -  
 jam di - vi - sam in - te - gra - te, nau - fra - gan -  
 jam di - vi - sam in - te - gra - te, nau - fra - gan -  
 jam di - vi - sam in - te - gra - te, nau - fra - gan -

78

ad por - tum re - du - ci - te, ne fi - at il - lud schi - sma ma -  
 - tem ad por - tum re - du - ci - te, ne fi - at il - lud schi - sma  
 - tem ad por - tum re - du - ci - te, ne fi - at il - lud schi - sma  
 - tem ad por - tum re - du - ci - te, ne fi - at il - lud schi - sma  
 - tem ad por - tum re - du - ci - te, ne fi - at il - lud schi - sma

83

gnum quod prae-am - bu-lum e - rit An - te -  
 ma - gnum quod prae - am - bu-lum e - rit An - te -  
 ma - gnum quod prae - am - bu-lum e -  
 ma - gnum quod prae - am -  
 ma - gnum, ma - gnum

87

- chri - sti, quod prae - am - bu-lum e - rit An - te - chri - - - -  
 - chri - - - - sti, An - te - chri - sti, quod  
 - rit - - - - An - te - - - - chri - sti, quod prae - am - bu-lum  
 - bu-lum e - - - - rit, quod prae - am - bu-lum e - rit An - te - chri -  
 quod prae - am - bu-lum e - rit An - te - chri - sti, quod

91

- sti, quod prae - am - bu-lum e - rit An - te - chri - - - - sti.  
 prae - am - bu-lum e - rit, quod prae - am - bu-lum e - rit An - te - chri - - - - sti.  
 e - rit An - te - chri - - - - sti, An - te - chri - - - - sti.  
 - sti, quod prae - am - bu-lum e - rit An - te - chri - - - - sti.  
 prae - am - bu-lum e - rit An - te - chri - - - - sti.

96

Musical score for measures 96-100. The score is written for five staves. The top staff is the vocal line, with the lyrics "La" repeated under each measure. The other four staves are instrumental accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and ties.

101

Musical score for measures 101-104. The score is written for five staves. The top staff is the vocal line, with the lyrics "La" repeated under each measure. The other four staves are instrumental accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and ties.

105

Musical score for measures 105-108. The score is written for five staves. The top staff is the vocal line, with the lyrics "La" repeated under each measure. The other four staves are instrumental accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and ties.



110

- - - - - med. In cu -

- - - - - med.

- - - - - med. In

- - - - - med.

- - - - - med.

115

- jus ad - ven - tum de ec - cle - si - - - - -

In cu - jus ad - ven - tum de ec - cle - si - - - - -

cu - jus ad - ven - tum de ec - cle - si - - - - a ve - ri - fi -

In cu - jus ad - ven - tum de ec - cle - si - a

120

- a ve - ri - fi - ca - bi - tur il - lud Je - re - mi - ae pro - phe -

- a ve - ri - fi - ca - bi - tur, ve - ri - fi - ca - bi - tur il - lud Je - re - mi -

- ca - bi - tur il - - - - lud Je - re - mi - ae pro - phe -

ve - ri - fi - ca - bi - tur, ve - ri - fi - ca - bi - tur il - lud Je - re - mi -

125

- tae: o - mnes por-tae e - jus de-stru -  
 - ae pro - phe - tae: o - mnes por-tae e - jus de-stru - ctae, o-mnes  
 - tae: o - mnes por-tae e - jus de - stru - ctae, o -  
 - ae pro - phe - tae: o - mnes por-tae

129

- ctae, o - mnes por-tae e - jus de - stru - ctae, sa -  
 por-tae e - jus de - stru - ctae, de - stru - ctae, sa -  
 - mnes por-tae e - jus de - stru - ctae, de - stru - ctae, sa -  
 e - jus de-stru - ctae, de-stru - ctae, sa -

133

- cer - do - tes e - jus ge - men - tes, vir - gi - nes e - jus squa - li -  
 - cer - do - tes e - jus ge - men - tes, vir - gi - nes e - jus squa - li -  
 - cer - do - tes e - jus ge - men - tes, vir - gi - nes e - jus squa - li -  
 - cer - do - tes e - jus ge - men - tes, vir - gi - nes e - jus squa - li -

138

- dae, et i - psa op - pres - sa, et i - psa op - pres - sa, et i -  
 - dae, et i - psa op - pres - sa, op - pres - sa, et i - psa op -  
 - dae, squa - li-dae, et i - psa op - pres - sa, et i - psa op - pres -  
 - dae, et i - psa op - pres - sa, op - pres - - - - sa, et i - psa op -

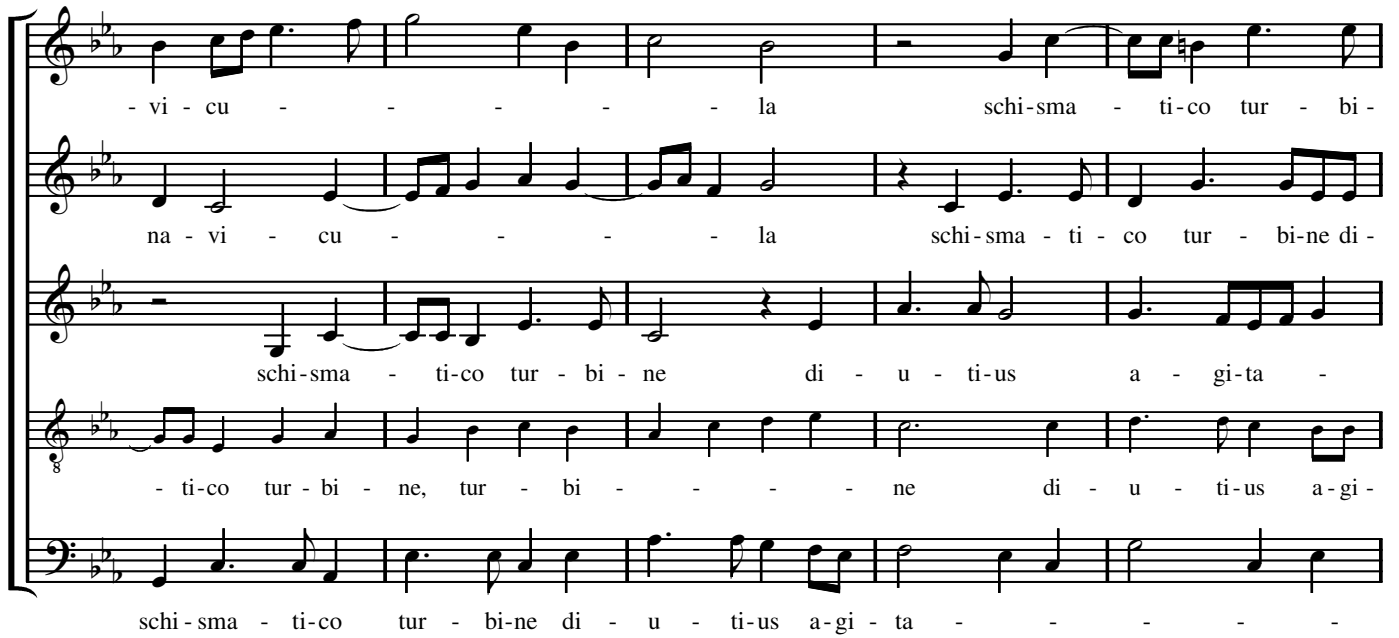
143

- psa op - pres - sa, op - pres - sa, et i - psa op - pres - sa a - ma - ri - tu - di -  
 - pres - sa, et i - psa op - pres - sa a - ma - ri - tu - di -  
 - sa, op - pres - - - sa a - ma - ri - tu - di - ne, a - ma - ri - tu - di -  
 - pres - sa, et i - psa op - pres - sa, op - pres - sa a - ma - ri - tu - di -

148

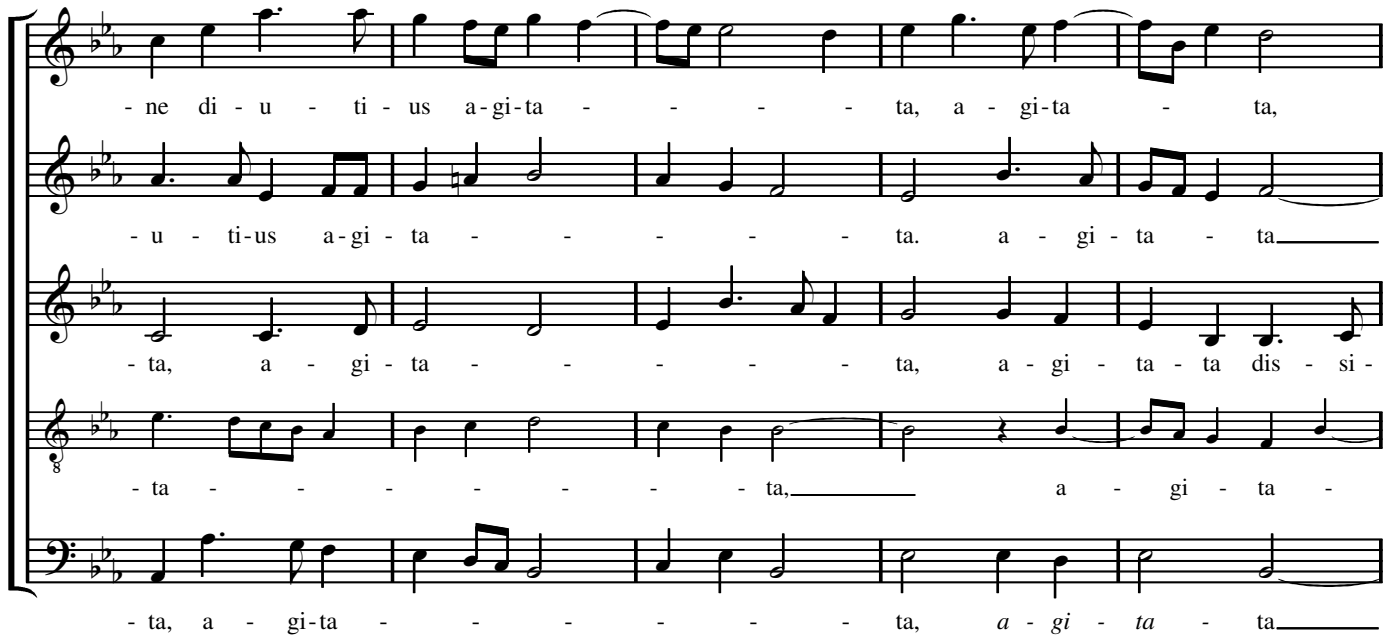
- ne. Tunc Pe - tri na - vi - cu - la, na - vi - cu - la, na -  
 - ne. Tunc Pe - tri na - vi - cu - la, na - vi - cu - la,  
 - ne. Tunc Pe - tri na - vi - cu - la, na - vi - cu - la  
 - ne. Tunc Pe - tri na - vi - cu - la, na - vi - cu - la schi - sma -  
 Tunc Pe - tri na - vi - cu - la, na - vi - cu - la

153



- vi - cu - - - - la schi - sma - ti - co tur - bi -  
na - vi - cu - - - - la schi - sma - ti - co tur - bi - ne di -  
schi - sma - ti - co tur - bi - ne di - u - ti - us a - gi - ta -  
- ti - co tur - bi - ne, tur - bi - - - - ne di - u - ti - us a - gi -  
schi - sma - ti - co tur - bi - ne di - u - ti - us a - gi - ta - - - -

158



- ne di - u - ti - us a - gi - ta - - - - ta, a - gi - ta - ta,  
- u - ti - us a - gi - ta - - - - ta. a - gi - ta - ta -  
- ta, a - gi - ta - - - - ta, a - gi - ta - ta dis - si -  
- ta - - - - ta, \_\_\_\_\_ a - gi - ta -  
- ta, a - gi - ta - - - - ta, a - gi - ta - ta -

163



a - gi - ta - ta dis - si - pa - tur in pro - xi - mo sub - mer - gen -  
- dis - si - pa - tur in pro - xi - - - mo, dis - si -  
- pa - tur in pro - xi - mo sub - mer - gen - da, dis - si - pa - tur in pro - xi -  
- - - ta dis - si - pa - tur in pro - xi - mo sub - mer - gen -  
- dis - si - pa - tur in pro - xi - mo sub - mer - gen - - - -

167

- da, sub - mer - gen - - - da, dis - si -  
 - pa-tur in pro - xi - mo sub - mer - gen - da, sub -  
 - mo sub-mer-gen - da, dis - si - pa-tur in pro - xi -  
 - da, dis - si - pa-tur in pro - xi - mo sub-mer-gen - - -  
 - da, dis - si - pa-tur in pro - xi - mo sub-mer-gen -

171

- pa-tur in pro - xi - mo sub-mer-gen - da, dis - si - pa-tur in  
 - mer-gen - - - da, sub - mer - gen - da, dis - si - pa-tur in  
 - mo sub-mer-gen - da, dis - si - pa-tur in pro - xi - mo sub-mer - gen - da,  
 - - - da, dis - si - pa-tur in pro - xi - mo sub-mer -  
 - - - da, dis - si - pa-tur in pro - xi - mo sub-mer -

175

pro - xi - mo sub-mer - gen - da, sub - mer - gen - - - da.  
 pro-xi-mo sub - mer - gen - - - da.  
 dis - si - pa-tur in pro - xi - mo sub - mer - gen - - - da.  
 - gen - - - da, sub-mer - gen - - - da.  
 - gen - - - da, sub - mer - gen - - - da.

## Translation<sup>1</sup>

From the Lamentations of Jeremiah the Prophet.

Daleth. The day of the Lord is at hand, it is near and exceeding swift. O pray for the peace of Jerusalem, and comfort the church that is now grieving, instruct that which is now in error, unite that which is now divided, bring that which is now shipwrecked to port, lest there be a great schism that will precede the Antichrist.

Lamed. At whose coming the saying of Jeremiah the Prophet about the church shall become true: all her gates are desolate, her priests sigh, her virgins are afflicted, and she is in bitterness. Then the little ship of Peter, tossed too long in the schismatic storm, will break up, ready to drown.

## The Text

Despite the opening declamation, the text is not from the Lamentations of Jeremiah (save for a brief quote from chapter 1, verse 4), but is a prayer against schism from *De Veritate Astronomiae* by Jean de Bruges. Other biblical quotations are from Zephaniah 1, v.14 and Psalm 121, v.6. However, as noted by David Mateer in *The New Grove*, Mundy most likely copied the text from the anonymous setting of this text in Tielman Susato's *Liber Quartus Sacrarum Cantionum* (Antwerp, 1547). To this Mundy added the opening sentence and Hebrew letters, no doubt in order to place his motet within the polyphonic Lamentations genre.

It is noteworthy that the Gyffard Partbooks and the Mulliner Book both contain a setting by 'Mr Mundy' of a prayer against schism beginning *Exsurge Christe*. This 'Mr Mundy' is almost certainly John's father, William, not least because the Mulliner Book is thought to date from around 1565 when John was only about ten years old. David Mateer has observed that its text 'seems more relevant to the doctrinal oscillations of the 1550s than to the sectarian persecution of the 1580s.'<sup>2</sup> Since John's *De Lamentatione* is also a motet against schism and must have been composed well after the 1550s, this statement may merit further investigation. The scribe who copied John's motet was John Baldwin (d.1615), who until at least 1596 was a lay clerk at St George's Chapel, Windsor, where Mundy was organist. *De Lamentatione* was almost the last piece that Baldwin added to his set of partbooks and there are signs that it was a late addition, but it remains likely that he obtained his copy directly from the composer.

## Editorial Conventions

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 and remain operative throughout the bar.

Ligatures are denoted by the sign  $\lrcorner$ .

Repeat signs in the underlay have been expanded using italics.

The missing tenor part has been reconstructed by the editor in small notation.

## Source

Oxford, Christ Church [manuscripts] Mus. 979–83 (c.1575–1581 with later additions).

979	(M)	No.167	at end:	m <sup>f</sup> : John: mundie: of: windsore:--
980	(Ct1)	No.167	at end:	m <sup>f</sup> : iohn: mundie: of: windsore:·
981	(Ct2)	No.167	at end:	m <sup>f</sup> : iohn: mundie:
982	—	—		
983	(B)	No.167	in index:	m <sup>f</sup> John Mundie. [later hand]
			at end:	m <sup>f</sup> : iohn: mundie: of: her: maiesties: standinge: chappell: of: windsore:·

## Notes on the Readings of the Source

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon, and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) voice; 3) reading of the source. Pitches are those of the edition and are given in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>B = 2nd note B in the bar (or group of bars).

### Accidentals

25 M ♯ for <sup>2</sup>B; Ct2 ♯ for <sup>2</sup>A / 36 Ct1 ♯ for <sup>2</sup>E / 60 Ct1 ♯ for <sup>2</sup>E, ♯ for <sup>3</sup>E / 84 M ♯ for <sup>2</sup>B / 112 Ct2 ♯ for <sup>2</sup>A / 132 M ♯ for <sup>2</sup>B / 134 Ct ♯ for <sup>2</sup>B / 135 M the lack of A ♯ for the B is probably due to the cramped space for the notes above *ejus* / 137 M ♯ for <sup>2</sup>B / 145 Ct1 ♯ for <sup>2</sup>A / 158 M ♭ for <sup>1</sup>A / 171 M ♭ for <sup>1</sup>A / 175 M ♭ for <sup>1</sup>A /

### Underlay

1–14 all parts *De Lamentatione* written as one word / 47 Ct1 *-ni Do-* below <sup>1</sup>ED / 55 Ct2 *-cem* below <sup>2</sup>C / 69 M *-te* below <sup>1</sup>B / 86–95 all parts in common with the Susato print mentioned above agree on the (not unusual) spelling *Antechristi* rather than *Antichristi* / 87 Ct2 slur for <sup>1</sup>EFG / 129 Ct1 slur for <sup>3</sup>DB / 129–130 Ct1 slur for <sup>1</sup>C<sup>4</sup>D / 130 Ct1 slur for BC / 134 M slur for <sup>2</sup>BA / 146 Ct2 *-nae* positioned ambiguously below <sup>1</sup>BC / 163 M *-ta* below E / 170 Ct1 *-da* positioned ambiguously below E<sup>1</sup>F /

<sup>1</sup> With thanks to Jean Hill for allowing me to draw on, and adapt, her translation of this text.

<sup>2</sup> David Mateer (ed.), *The Gyffard Partbooks I: Early English Church Music 48* (London, 2007), p.150.