




Memor esto verbi tui


Edited by Jason Smart


William Mundy (c.1529-1591)

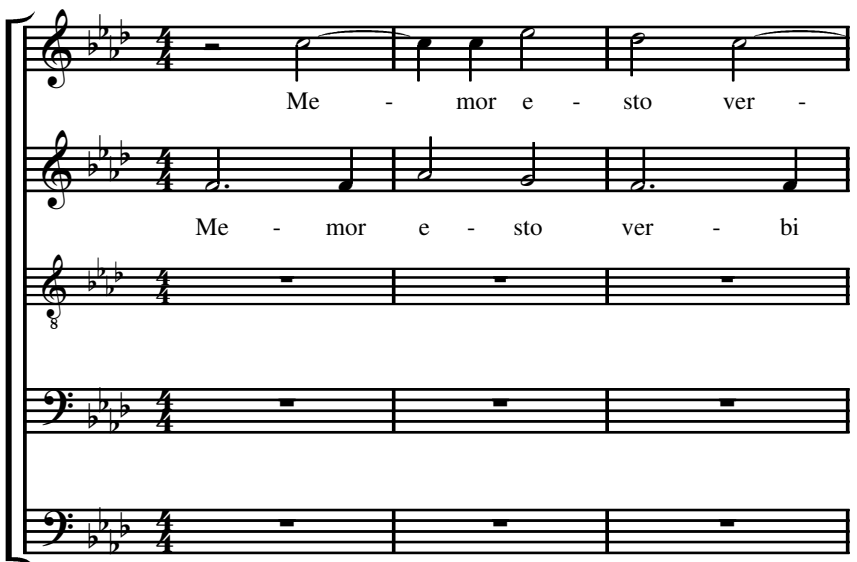
Soprano 

Alto 

Tenor [Missing] 

Bass 1 

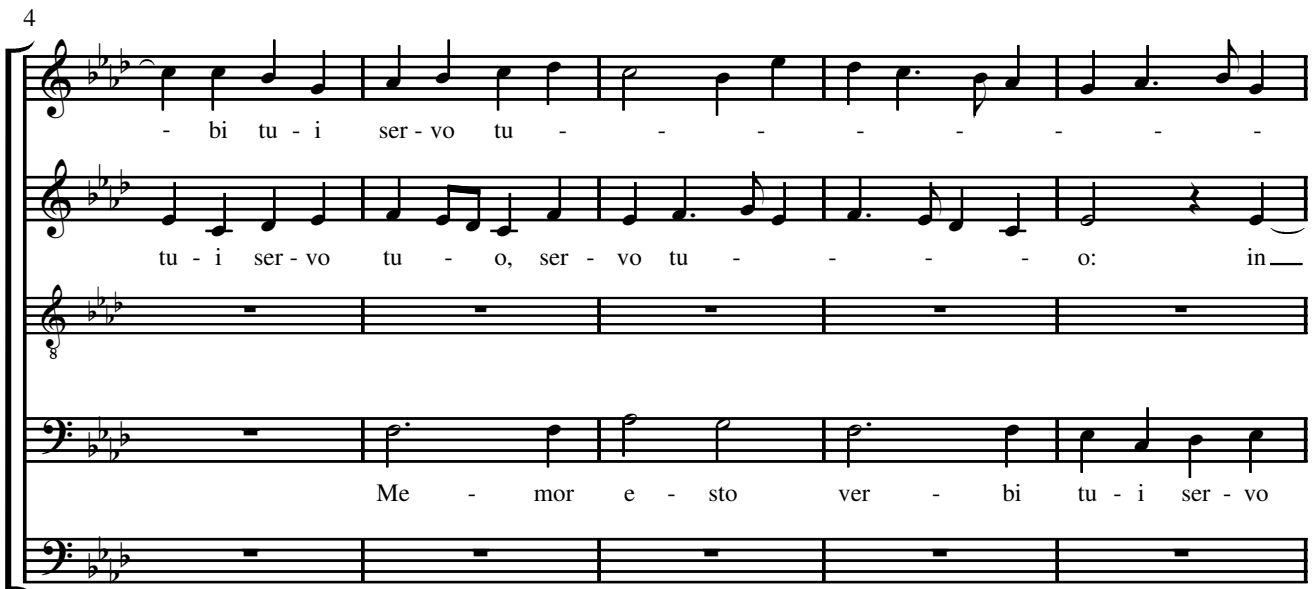
Bass 2 



Me - mor e - sto ver - bi

Me - mor e - sto ver - bi

4



- bi tu - i ser - vo tu - o, ser - vo tu - o: in

Me - mor e - sto ver - bi tu - i ser - vo

9

o: in quo mi - hi spem de - di - sti, in quo mi - hi spem de - di -

quo mi - hi spem de - di - sti, in quo mi - hi spem de - di -

tu - o: in quo mi - hi spem de - di - sti. Haec me con - so -

14

- - - - sti. Haec me con - so - la - ta est in hu - mi - li -

- sti. Haec me con - so - la - ta est in hu - mi - li - ta - te

- la - ta est in hu - mi - li - ta - te me - - - - a: qui -

19

- ta - te me - a: qui - a e - lo - qui - um tu - um vi - vi - fi -

me - a: qui - a e - lo - qui - um tu - um vi - vi - fi - ca - vit

- a e - lo - qui - um tu - - - - um vi - vi - fi - ca - vit me, -

24

- ca - vit me, vi - vi - fi - ca - vit me, me, vi - vi - fi - ca - vit me, vi - vi - fi - ca - vit vi - vi - fi - ca - vit me, vi - vi - fi - ca - vit

29

Su - per - bi i - ni - que a - ge - bant us - que - qua - me. Su - per - bi i - ni - que a - ge - bant us - que - qua - Su - per - bi i - ni - que a - ge - bant us - que - qua - me. Su - per - bi i - ni - que a - ge - Su - per - bi i - ni - que a - ge - bant us - que - qua - que: a

34

- que: a le - ge au - tem tu - a non de - cli - na - - que: a le - ge au - tem tu - a non de - cli - na - - que: a le - ge au - tem tu - a non de - cli - na - - bant us - que - qua - que: a le - ge au - tem tu - a non le - ge au - tem tu - a non de - cli - na - vi, non de - cli -

39

- vi. Me - mor fu - i iu - di-ci-o - rum tu - o - rum,
 - - vi, non de - cli - na - - vi. Me - mor fu - i iu -
 - vi. Me - mor fu - i iu - di - ci - o - rum tu - o - - -
 de - cli - na - - - vi, non de - cli - na - vi. Me - mor
 - na - - vi. Me - mor fu - i iu - di - ci - o - rum tu - o -

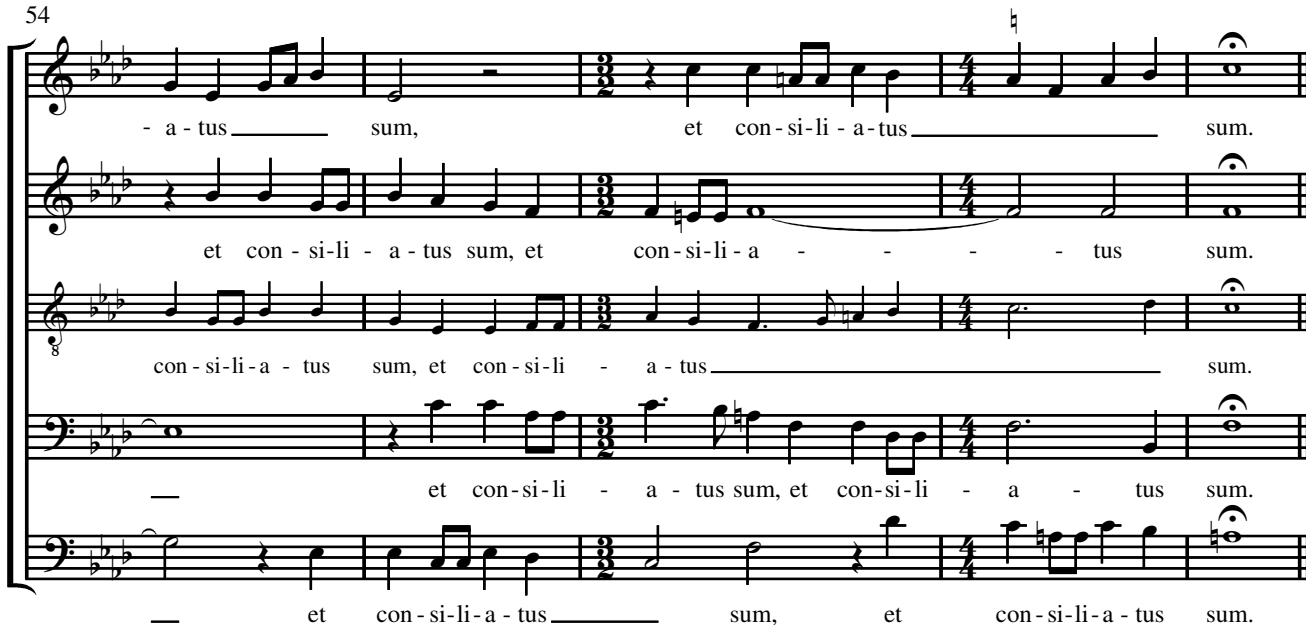
44

me - mor fu - i iu - di - ci - o - rum tu - o - rum_ a sae - cu - lo
 - di - ci - o - rum tu - o - rum, tu - o - rum a sae - cu - lo Do - mi - ne,
 - - rum a sae - cu - lo Do - mi - - -
 fu - i iu - di - ci - o - rum tu - o - rum a sae - cu - lo Do - mi -
 - - rum, tu - o - rum a sae - cu - lo Do - mi -

49

Do - mi - ne: _____ et con - si - li - a - tus sum, et con - si - li -
 Do - mi - ne, Do - mi - ne: et con - si - li - a - tus sum, _____
 - ne: et con - si - li - a - tus sum, _____ et
 - ne: et con - si - li - a - tus sum, et con - si - li - a - tus _____ sum, _____
 - ne, Do - mi - ne: et con - si - li - a - tus sum, _____

54



- a - tus sum, et con - si - li - a - tus sum.
 et con - si - li - a - tus sum, et con - si - li - a - tus sum.
 con - si - li - a - tus sum, et con - si - li - a - tus sum.
 et con - si - li - a - tus sum, et con - si - li - a - tus sum.
 et con - si - li - a - tus sum, et con - si - li - a - tus sum.

59

De - fe - cti - o te - nu - it me, te - nu - it me:
 De - fe - cti - o te - nu - it me, te - nu - it me:
 De - fe - cti - o te - nu - it me, de - fe - cti - o te - nu - it me: pro

64

me: pro pec - ca - to - ri - bus, pro pec - ca - to - ri - bus de -
 pro pec - ca - to - ri - bus, pro pec - ca - to - ri - bus, pro pec - ca - to - ri -
 pec - ca - to - ri - bus, pro pec - ca - to - ri - bus, pro pec - ca - to - ri - bus de -

69

- re-lin-quen - ti - bus le - gem tu - am, de - re-lin - quen - ti -
 - bus de - re-lin - quen - ti - bus le - gem tu - - - - am, de -
 - re-lin-quen - ti - bus le - gem tu - - - - - am, de - re-lin -

74

- bus le - gem tu - - - - - am, le - gem tu - - - - -
 - re-lin-quen - ti - bus le - gem tu - - - - - am, le - gem tu - - - - -
 - quen - ti - bus le - gem tu - - - - - am, le - gem tu -

80

Can - ta - bi - les mi - hi e - - - rant

Can - ta - bi - les mi - hi e - rant iu -

- am. *tacet*

Can - ta - bi - les mi - hi e - rant iu - sti - fi - ca - ti - o - nes

- am.

Can - ta - bi - les mi - hi e - - - - - rant iu -

- am.

85

iu - sti - fi - ca - ti - o - nes tu - - - - ae: in

- sti - fi - ca - ti - o - nes tu - ae, iu - sti - fi - ca - ti - o - nes tu -

tu - - - - - ae, iu - sti - fi - ca - ti - o -

iu - sti - fi - ca - ti - o - nes tu - ae, iu - sti - fi - ca - ti -

- sti - fi - ca - ti - o - nes tu - ae, iu - sti - fi -

iu - sti - fi - ca - ti - o - nes tu - - - -

90

lo - co pe - re-gri-na-ti-o - nis me - - - - ae,
 - - - - - ae: in lo - co pe -
 - nes tu - - - - ae: in lo - co pe - re-gri-na-ti-
 - o - nes tu - - - - ae: in lo - co pe - re-gri-na-ti-o - nis me -
 - ca - ti - o - nes tu - - - - - - - - - ae: in
 - ae: in lo - co pe - re-gri-na-ti - o - nis me - - - - -

95

in lo - co pe - re-gri-na-ti - o - nis me - - - -
 - re-gri-na-ti-o - nis me - - - - - ae. Me - mor
 - o - nis me - ae, pe - re - gri - na - ti - o - nis me - - - -
 - - - - ae, in lo - co pe - re-gri-na-ti - o - nis me -
 lo - co pe - re-gri-na-ti-o - nis me - - - - - ae.
 - ae, in lo - co pe - re-gri-na-ti-o - nis me -

100

- ae. Me - mor fu - i no - cte no-mi-nis tu - i Do - mi -
 fu - i no - - - - cte, me - mor fu - i no - cte _____
 - ae. Me - mor fu - i no - - - - cte
 - - - - - ae. Me - mor fu - i
 Me - mor fu - i no - cte no -
 - ae. Me - mor fu - i no - cte,

105

- ne, _____ Do - - - mi-ne, no - mi-nis
 - no - mi-nis tu - i Do - mi - ne, Do-mi - - - ne:
 no - mi-nis tu - i Do - mi - ne, Do - mi - ne, no - mi-nis tu - i
 no - cte no - mi-nis tu - i Do - mi - ne: _____
 - mi-nis tu - i Do - mi-ne, no - mi-nis tu - i Do - mi - ne:
 me - mor fu - i no - cte no - mi-nis tu - i Do - mi-ne: _____

110

tu - i Do - mi - ne: et cu - sto - di - vi le - gem tu -

et cu - sto - di - vi le - gem tu - am,

Do - mi - ne: et cu - sto - di - vi le - gem tu - - -

et cu - sto - di - vi le - gem tu - - - am, et

et cu - sto - di - vi le - gem tu - - - am,

et cu - sto - di -

114

- - - am, et cu - sto -

et cu - sto - di - vi le - gem tu - - - - -

- - - am, et cu - sto - di - vi

cu - sto - di - vi le - gem tu - - - - am, le - gem tu -

et cu - sto - di - vi le - gem tu - - - -

- vi le - gem tu - am, et

118

- di - vi le - gem tu - - - - - am. Haec

- am, et cu - sto - di - vi le - gem tu - - am. Haec

le - gem tu - am, le - gem tu - am.

- am, et cu - sto - di - vi le - gem tu - am.

Haec

- am, et cu - sto - di - vi le - gem tu - am. Haec

cu - sto - di - vi le - gem tu - am, le - gem tu - am. Haec

122

fa - cta est mi - hi, mi - - - - hi:

Haec fa - cta est mi - hi: qui - a iu - sti - fi - ca - ti -

fa - cta est mi - - - - - hi,

fa - cta est mi - hi: qui - a iu -

fa - cta est mi - hi: qui - a iu - sti - fi - ca - ti -

126

qui - a iu - sti - fi - ca - ti - o - nes tu - as, qui -
o - nes tu - as, qui - a iu - sti - fi - ca - ti - o - nes tu -
qui - a iu - sti - fi - ca - ti - o - nes tu - as, qui - a iu - sti - fi -
- sti - fi - ca - ti - o - nes tu - as, qui - a iu - sti - fi - ca - ti -
- o - nes tu - as, qui - a iu - sti - fi - ca - ti - o - nes —

131

- a iu - sti - fi - ca - ti - o - nes tu - as ex - qui - si - vi, ex - qui - si -
- as ex - qui - si - vi, ex - qui - si - vi,
- ca - ti - o - nes tu - as ex - qui - si -
- o - nes tu - as ex - qui - si - vi, ex - qui - si -
— tu - as ex - qui - si - vi, ex -

136

- vi, ex - qui - si - vi. A - - -
ex - qui - si - vi. A - - -
- vi. A - - -
- vi, ex - qui - si - vi. A - - -
- qui - si - vi. A - - -

141

Musical score for measures 141-145. 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 three flats (B-flat, E-flat, A-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

146

Musical score for measures 146-151. 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 three flats. The music continues with complex rhythmic figures and melodic lines.

152

Musical score for measures 152-156. 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 three flats. The music concludes with a final cadence. The word "men." is written below the bottom staff at the end of each measure.

Translation

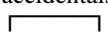
O think upon thy servant, as concerning thy word : wherein thou hast caused me to put my trust.
The same is my comfort in my trouble : for thy word hath quickened me.
The proud have had me exceedingly in derision : yet have I not shrunked from thy law.
For I remembered thine everlasting judgments, O Lord : and received comfort*.
I am horribly afraid : for the ungodly that forsake thy law.
Thy statutes have been my songs : in the house of my pilgrimage.
I have thought upon thy Name, O Lord, in the night-season : and have kept thy law.
This I had : because I kept thy commandments.
Amen.
(*Psalm 119, vv.49–56 & Amen.*)

* Mundy's text differs from the Vulgate in reading *et consiliatus sum* instead of *et consolatus sum*.

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.

The sign  denotes a ligature.

Repeat signs in the underlay have been tacitly expanded.

The missing Tenor part has been reconstructed by the editor.

Source

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

979	(S)	no.72	at end:	mr w mundie
980	(A)	no.72	at end:	finis mr w mundie one of the gentlemen / of the queenes maiesties chapelle
981	(B2)	no.72	at beginning:	primus bassus
			at end:	finis mr w mundie of the chapelle
982	—			
983	(B1)	no.72	in index:	mr w mundie [the title <i>Memor esto</i> is added by a later hand]
			at beginning:	Secūd ⁹ bassus
			at end:	finis mr w mundie of the / queens maiesties chapelle

Notes on the Readings of the Source

At bar 80 manuscript 980 ends the alto counterverse *Defectio tenuit me* with the semibreve F allocated in this edition to A1. This note is followed by the word 'Gimell' on the staff and then, directly afterwards, the A2 part, beginning with the minim rest. After this comes A3, beginning with a cadence mark (similar to the dots of the modern repeat sign) which shows that, as was usual, the singer began to count the rests from the beginning of the final chord of the preceding counterverse (viz the semibreve F). This notation and layout make sense only if the altos who sang the verse *Cantabiles* had been silent during the verse *Defectio*. It follows that at least three altos must have sung the full sections, that the counterverses must have been sung by fewer than the full number of singers on that part and that the counterverses in any one voice-part were not necessarily all sung by the same singer(s). It is probably safe to assume performance by a choir.

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(s); 3) reading of the source. The last is expressed at the pitch and in the note values of the edition, pitches being given in capital letters, preceded by a number where necessary, e.g. ²E = 2nd note E in the bar.

Accidentals

33 A ♯ for D / 86 B1 ♭ for D / 91 S2 ♭ for D / 106 S1 ♭ for D / 148 B1 ♭ for D / 153 B2 ♭ for D /

Underlay

13 A *-sti* below E / 25 A *-e* below ²E (thus reading *meae*) / 26 S extra syllable *-e* below F (thus reading *meae*); B1 *me* below D / 29 S extra syllable *-e* below ¹F (thus reading *meae*) / 38 S *-vi* below B / 41 A *-vi* below G (but too close to staff to allow the F to be entered above it) / 48 B1 *-mi-* below G / 50 S extra *-ne* below ²C / 103 A1 *-cte* below B / 108 S2 *-ne* below E / 109 A2 *?* below A / 123 B2 slur for CA / 136 B2 *-vi* below ²D / 137 A *-vi* below F / 138–end All parts intersperse the two syllables of *Amen* with text repeat signs (?) under the beginning of each entry of the point of imitation. In all partbooks the final syllable of *Amen* is reserved for the end of the piece so the signs may perhaps be instructions to highlight the points of imitation (perhaps by reiterating the A-) rather than to break the word fully. The signs are placed as follows: S 142 ²E, 144 E, 148 ²F, 150 ¹C, 152 ²C, 154 F; A 141 A, 148 ¹B, 153 ¹F; B1 140 C, 144 ¹A, 147 ¹C, 152 ¹F, 155 ¹B; B2 140 ¹F, 146 F, 151 C, 154 ¹F /

Other

59 S1 'Gimell p^rmus' in left hand margin, 'Gimell' above staff at start of section; S2 'Gimell Secūd⁹' in left hand margin, 'Gimell' above staff at start of section; both parts have rests for the verse *Defectio* / 80 A2 'Gimell p^rmus' in left hand margin, 'Gimell' on staff before minim rest; A3 'Gimell Secūdus' in left hand margin / 86 A1 B is A / 88 S1 E is D / 102 S1 A is B / 121 S1 ²C is semibreve with fermata and bar line (the S2 gimel for bars 59–121 follows), A2 fermata for C (the A3 gimel for bars 80–121 follows) /