

Miserere mei, Deus

Edited and reconstructed
by Jason Smart

William Mundy (c.1529–1591)

Treble

Mean

Countertenor 1

Countertenor 2

Tenor

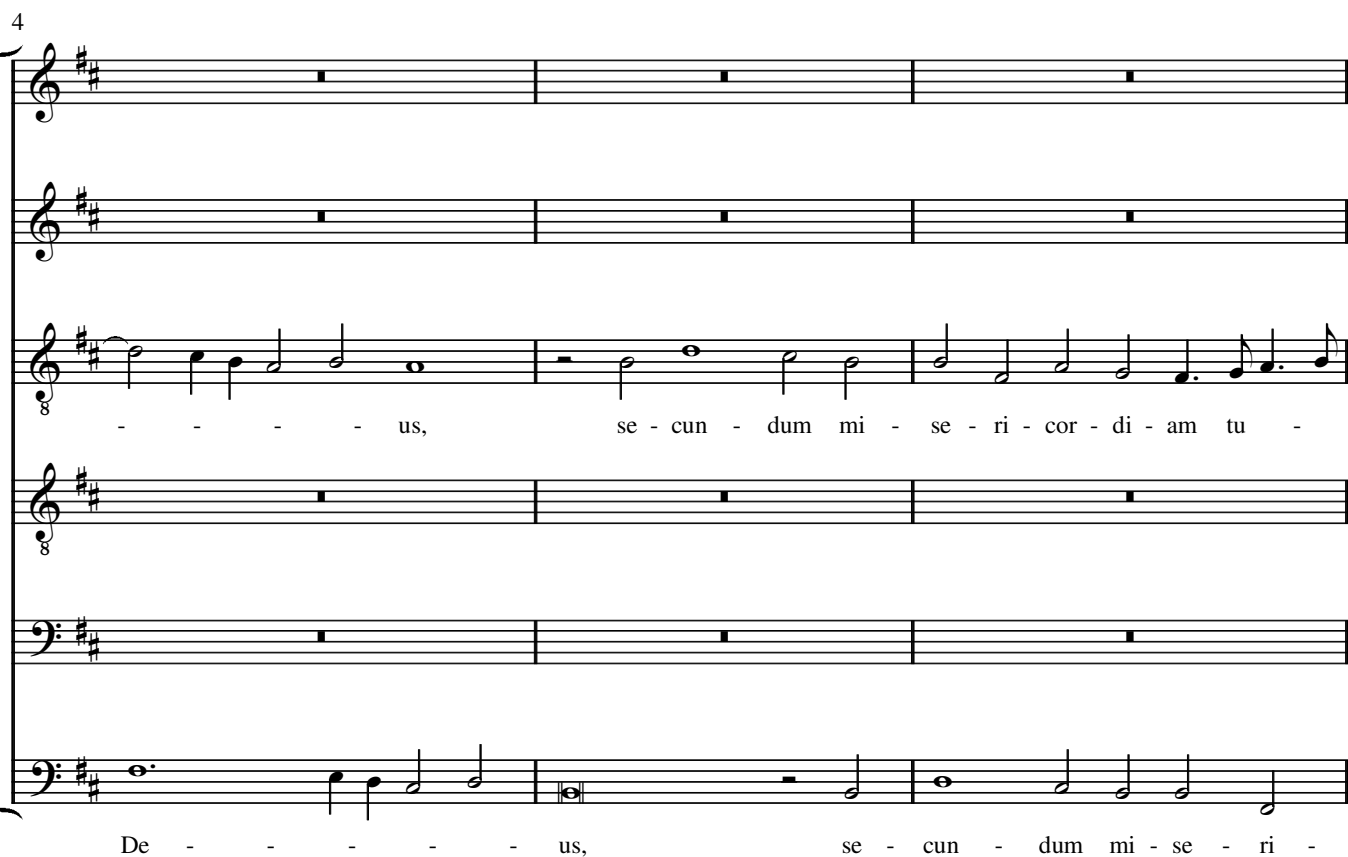
Bass



[Mi - se - re - re me - i, De -

[Mi - se - re - re me - i,

4



- - - - us, se - cun - dum mi - se - ri - cor - di - am tu -

De - - - - us, se - cun - dum mi - se - ri -

7

am: se-cun - dum mul - ti - tu - di -
 - cor - di - am tu - - - am: se - cun - dum mul - ti - tu - di - nem mi - se -

11

- nem mi - se-ra - ti - o - num tu - a - - - rum, de - le pre - va - ri - ca - ti -
 - ra - ti - o - num tu - a - - rum, de - le pre - va - ri - ca - ti - o - nes me -

15

Mul - ti - pli - ca la -
 - o - nes me - - - as. Mul - ti - pli - ca la - va - re _____
 - - - - as. Mul - ti - pli - ca la - va - re _____

19

- va - re me, _____ la - va - re me ab i - ni - qui - ta -
 _____ me ab i - ni - qui - ta - te me - - - -
 _____ me _____ ab i - ni - qui - ta - te me -

23

- te me - - - - a, et a pec - ca - to me - a

- a, et a pec - ca - to me - a mun - da

- - a, et a pec - ca - to me - a mun - da

27

mun - da me, mun - da me.

me, mun - da me.

Quo -

me, mun - da me.

31

Quo - ni - am prae - va - ri - ca - ti - o - nes me - - - as e -

- ni - am prae - va - ri - ca - ti - o - nes me - - - as e - go a -

35

- go a - gno - - sco, et pec - ca - tum me - - - um co -

- gno - - - sco, et pec - ca - tum me - - - um

46

ma - lum in o - cu - lis tu - is fe - - - - - ci, ut

— et ma - lum in o - cu - lis tu - is fe - - - - -

— et ma - lum in o - cu - lis tu - is [fe - - - ci,]

49

iu - sti - fi - ce - ris in ser - mo - ni - bus, ut iu - sti - fi - ce - ris in ser -

- - - - - ci, ut iu - sti - fi - ce - ris in ser - mo - ni - bus tu -

ut iu - sti - fi - ce - ris in ser - mo - ni - - - bus tu -

52

- mo - ni-bus tu - is, et vin - cas cum iu - di - ca - ris, et vin - cas cum iu -

- - - - - is, et vin - cas cum iu - di - ca - - - - -

- - is, et vin - cas cum iu - di - ca - ris, et vin - cas cum iu - di -

56

- di - ca - ris, cum iu - di - ca - - - - -

- ris, cum iu - di - ca - - - - -

- ca - - - - ris, cum iu - di - ca - - - - -

60

- ris. [Ec - ce i - ni - qui - ta - - - - -

Ec - - - ce - - - i - ni - qui - ta - - - - -

Ec - - - ce i - ni - qui - ta - - - - -

- ris. Ec - - - ce - - - i - ni - qui - ta - te - - - -

- ris. Ec - - - ce i - ni - qui - ta - - - - -

Ec - - - ce i - ni - qui - ta - - - - -

64

- te ge - ni - tus sum, ge - ni - tus sum, et in pec -

- te ge - ni - tus sum, - - - - -

- te ge - ni - tus sum, - - - - -

- ge - ni - tus sum, ge - ni - tus sum, - - - - -

- - - - - te ge - ni - tus sum, ge - ni - tus sum, - - - - -

- te ge - ni - tus sum, - - - - - ge - ni -

68

- ca - to con-ce - pit me ma - ter me - a, et in pec - ca -
 et in pec - ca - to con-ce - pit me ma -
 et in pec - ca - to con-ce - pit me ma - ter me - - - -
 et in pec - ca - to con-ce - pit me ma - ter me -
 et in pec - ca - to
 - tus sum, et in pec - ca - to con-ce - pit me ma - ter me - - - - a,

72

- to con-ce - pit me ma - ter me - a. Ec -
 - ter me - - - - - a. Ec -
 - - - - - a. Ec - ce ve - ri - ta -
 - - - - - [a.] Ec - ce ve - ri - ta - tem,
 - con-ce - pit me ma - ter me - a. Ec - ce ve - ri - ta - tem
 ma - ter me - - - - - a. Ec - ce

76

Ec - ce ve - ri - ta - tem vo - lu - i - sti in re - ni - - - - -
 - ce ve - ri - ta - tem, ve - ri - ta - - - - tem vo - lu - i - sti in re - ni -
 - tem vo - lu - i - - - - sti in re - ni - - - - -
 - - - - ec - ce ve - ri - ta - - - - tem vo - lu - i - sti in re - ni -
 - - - - vo - lu - i - sti in re - ni bus, - - - -
 ve - ri - ta - tem vo - lu - i - sti in re - ni - bus, - - - -

80

- - - - - bus, et in oc - cul - to sa - pi - en - ti -
 - bus, - - - - et in oc - cul - to sa - pi -
 - bus, et in oc - cul - to sa - pi - en - ti - - - - -
 - bus, et in oc - cul - to sa - pi - en - ti - am
 - - - - et in oc - cul - to sa - pi - en - ti - am - - - -
 et in oc - cul - to sa - pi - en - ti - - - - -

84

- - am sci - re fe - ci - sti me, _____
 - en - ti - - - - - - - - - - - - - - - am sci - re fe - ci - sti
 - - - - - - - - - - - - - - - am sci - re fe - ci - sti me, _____
 sci - re fe - ci - sti me, _____ sci - re fe - ci - sti me, _____
 sci - re fe - ci - sti me, sci - re fe - ci - sti me, _____ sci -
 - - - - - - - - - - - - - - - am sci - re fe - ci - sti me, _____

88

sci - re fe - ci - sti me, _____ sci - re fe - ci - sti me, fe - ci - sti me.
 me, _____ sci - re fe - ci - sti me, fe - ci - sti _____ me.
 _____ sci - re fe - ci - sti me, _____ fe - ci - sti _____ me.
 _____ sci - re fe - ci - sti _____ me.
 - re fe - ci - sti me, _____ sci - re fe - ci - sti me, sci - re fe - ci - sti me.
 _____ sci - re fe - ci - sti me, sci - re fe - ci - sti me, fe - ci - sti me.

93

Pu - ri - fi - ca me his - so - po,
 Pu - ri - fi - ca me his - so - po, et mun - da - - - -
 Pu - ri - fi - ca me his - so - po, et mun - da - - - -

97

et mun - da - bor: la - va me et per ni - vem de - al - ba - -
 - - bor: la - va me et per ni - vem de - al - ba - - -
 - bor: la - va me et per ni - vem de - al - ba - - - bor.

101

- bor. Au - di - re fac me gau - di-um et lae-ti - ti - - -
 - bor. Au - di - re fac me gau - di-um et lae - ti - ti - - - am,
 Au - di - re fac me gau - di-um et lae - ti - ti - - - am, et —

105

- am, et ex - ul - tent os - sa quae con - tri - vi - - - sti.
 et ex - ul - tent os - sa quae con - tri - vi - - - sti. Ab - scon - de fa -
 — ex - ul - tent os - sa quae con - tri - vi - - - sti. Ab - scon -

109

Ab-scon - de fa - ci-em tu - am a pec-ca - tis me -
 - ci-em tu - - - - - am a pec-ca - tis me -
 - de fa - ci-em tu - - - am a pec-ca - tis me - - - -

113

- - - - - is, et o - mnes i - ni - qui - ta -
 - - is, et o - mnes i - ni - qui - ta - tes me - as de - - - -
 - - - - is, et o - mnes i - ni - qui - ta - tes me - as de -

117

- tes me - as de - - - - - le.

- - - - - le.

- - - - - le.

Cor _____

Cor

121

Cor mun - dum cre - a mi - hi_ De - us et spi - ri-tum re -

_ mun - dum cre - a mi - hi_ De - us et spi - ri-tum re -

mun - dum cre - a mi - hi_ De - - - - us et spi - ri-tum re -

125

ctum in - no - va in vi - sce -

ctum in - no - va in vi - sce - ri - bus me - - -

ctum in - no - va in vi - sce - ri - bus me - - - - -

129

ri - bus me - - - is. Ne pro - ii - ci - as me a fa - ci - e tu -

- - - is. Ne pro - ii - ci - as me a

- - is. Ne pro - ii - ci - as me a fa - ci - e tu - - - - -

133

- - a, et spi - ri-tum san-ctum tu - - - - - um

fa-ci-e tu - a, et spi - ri-tum san - ctum tu - - - - - um ne

- - a, et spi - ri-tum san - ctum tu - um ne au - fe-ras a me, _____

137

ne au - fe-ras a me, a _____ me, ne au - fe-ras a _____

au - fe-ras a me, a _____ me, ne au - fe - ras a _____

_____ a _____ me, ne au - fe-ras a _____

141

Red -

me. Red -

Red - de

me. Red - de

me, ne au - fe-ras a me. Red - de

145

Red - de mi - hi gau - di - um sa - lu - tis tu -

- de mi - hi gau - di - um sa - lu - tis tu - -

- de mi - hi gau - di - - - um sa - lu - tis tu -

mi - hi - gau - di - - - - um sa - lu - tis tu -

mi - hi gau - - - - di - um sa - lu - tis tu -

mi - - - hi - gau - di - um sa - lu - tis tu -

149

- ae, et spi - ri-tus vo-lun-ta - ri-us con - fir - met

- ae, sa - lu-tis tu - ae,

- ae, et spi - ri-tus vo-lun-ta - ri - us con-fir - met

- ae, et spi - ri-tus vo-lun - ta - ri-us con-fir-met

- ae, et spi - ri-tus vo-lun-ta - ri -

- ae, et spi - ri-tus vo-lun -

153

me, et spi - ri-tus vo-lun - ta - ri - us con-fir - met

et spi - ri-tus vo-lun - ta - ri-us con-fir - met [me.] et spi - ri -

me, et spi - ri-tus

me, et spi - ri-tus vo - lun-ta - ri-us con -

- us con - fir - met me.

- ta - ri - us con-fir-met me,

157

me, con-fir met me, con-fir-met me.
 - tus vo-lun-ta - ri-us con - fir - met me, con - fir - met me.
 vo-lun - ta - ri-us con - fir-met me.]
 - fir-met, con - fir-met me.
 con - fir-met me.]

162

[C]
 Do - ce - bo prae - va - ri-ca - to - res vi - as
 Do - ce - bo prae - va - ri-ca - to - res vi - as tu -
 Do - ce - bo prae - va - ri-ca - to - res vi -

165

tu - - - as, et pec - ca - to - res ad te con-ver-ten -

- - as, et pec - ca - to - res ad te con-ver - ten - - -

- as tu - as, et pec - ca - to - res ad te con-ver - ten - - -

168

- - - tur. E - ru-e me de san-gui - ni-bus, De - - -

- tur. E - ru-e me de san - gui - ni-bus, De - us, De - us, De - us sa -

- tur. E - ru-e me de san-gui - ni-bus, De - - - us,

171

us, De - us sa - lu - tis me - - - - -
 - lu - tis me - - - - - ae, et pre - di - ca - bit lin -
 De - us sa - lu - tis me - - - - -

174

- ae, et pre - di - ca - bit lin - gua me - - - - - a
 - gua me - - - - - a iu - sti - ti-am tu - - - - -
 - ae, et pre - di - ca - bit lin - gua me - - - - - a iu - sti - ti-am

177

iu - sti - ti - am tu - - - - am, iu - sti - ti - am tu - - - - -

- - - - am, iu - sti - ti - am tu - - - - am, iu - sti - ti - am

tu - - - - am, iu - sti - ti - am tu - - - - am, tu - - - - am, iu - sti - ti - am tu - - - - am,

180

Do - mi - ne la - bi - a

- - - - - am.

tu - - - - - am.

Do - mi - ne la - bi - a me - a a - pe - ri - -

Do - mi - ne la - bi - a me - a a - pe - ri - -

iu - sti - ti - am tu - - - - - am.

183

me - a a - pe - ri - es, et os me - um an - nun - ci - a - bit lau -
- es, et os me - um an - nun - ci - a - bit lau - dem [tu] -
- es, et os me - um an - nun - ci - a - bit lau - dem tu -

186

- dem tu - - - - - am. Quo - ni-am si vo - lu - is - ses sa - cra -
- - - - - am. Quo - ni-am si vo - lu - is - ses sa - cra - fi -

189

Quo - ni-am si vo - lu - is - ses sa - cra - fi - ci - - - - -

[Quo - ni - am si vo - lu - is - ses sa - cra - fi - ci - - - -

- fi - ci - - - - - um, de - dis - sem u - ti-que: ho-lo-cau -

- ci - - - - - um, de - dis - sem u - ti -

192

- um, de - dis-sem u - ti-que: ho - lo - cau - - - - stis non de - le - cta - be-ris, —

- - - - - um, de - dis-sem u - ti-que: ho-lo-cau - - - - - stis non de -

- - - - - stis non de - le - cta - be - - - - -

- que: ho-lo-cau - stis, ho - lo - cau - stis non de - le - cta - be - ris, non

195

non de - le - cta - be - ris, non de - le - cta - be - ris, non de - le - cta - be -

le - cta - be - ris, non de - le - cta - be - ris, non de - le - cta - be -

ris, non de - le - cta - be - ris, non de - le - cta - be - ris, non de - le - cta - be -

de - le - cta - be - ris, non de - le - cta - be - ris, non de - le - cta - be -

198

- ris. Sa - cra - fi - ci - a De - i spi -

Sa - cra - fi - ci - a De - i spi - ri - tus con -

- ris. Sa - cra - fi - ci - a De - i spi -

- ris. Sa - cra - fi - ci - a De - i spi - ri -

- ris. Sa - cra - fi - ci - a De - i spi - ri -

Sa - cra - fi - ci - a De - i

207

- - - - - tum, De - us, non de - spi - ci - es, non de - spi - ci - - -
 — De - us non de - spi - ci - es, De - us non de - spi - ci -
 - - - - - - - - - tum, De - us, non de - spi - ci - es, non de - spi - ci -
 - us, non de - spi - ci es. _____
 - us, non de - spi - ci - es, De - us, non de - spi - ci - es, non de - spi - ci -
 - us, non de - spi - ci - es, _____ De - us non de - spi - ci -

210

- - - - - es. Be - ne - fac in vo - lun - ta - te tu - - - -
 - - - - - es. Be - ne - fac in vo - lun - ta - te tu -
 - - - - - - - - - - - - - - - es. Be - ne - fac in vo - lun - ta -
 - - - - - es. Be - ne - fac in vo - lun - ta - te tu - a,
 - - - - - es. Be - ne - fac in vo - lun - ta - te tu - a,
 - - - - - es. Be - ne - fac in vo - lun - ta - te tu - a,
 - - - - - es.

- - - - - a i - psi Si - - - -
 - - - - - a
 - te tu - - - - - a i - psi Si -
 be - ne-fac in vo - lun-ta - te tu - - - - - a
 - fac in vo - lun-ta - te tu - - - - - a i - psi
 be - ne-fac in vo - lun-ta - te tu - - - - - a i - psi Si - on,
 - - - - -
 - - - - -

- - - - - on, i - psi Si - - - - -
 i - psi Si - - - - -
 - - - - - on: ae - di - fi-ca mu - ros Je - ru - sa-lem,
 i - psi Si - - - - - on: ae - di - fi-ca mu -
 Si - - - - on: ae - di - fi-ca mu-ros Je - ru - sa-lem,
 i - psi Si - - - - on: ae - di - fi-ca mu - ros Je - ru - sa - - - -
 - - - - -
 - - - - -

219

- - on: ae - di - fi - ca mu - ros Je - ru - sa - lem, _____
 - on: ae - di - fi - ca mu - ros Je -
 _____ Je - ru - sa - lem, ae -
 - ros Je - ru - sa - lem, _____
 _____ ae - di - fi - ca mu - ros Je - ru - sa -
 - lem, ae - di - fi - ca mu - ros Je - ru - sa -

222

_____ ae - di - fi - ca mu - ros Je - ru - sa - lem. Tunc ac -
 - ru - sa - lem, _____ mu - ros Je - ru - sa - lem. Tunc ac -
 - di - fi - ca mu - ros Je - ru - sa - lem. _____ Tunc _____
 _____ Je - ru - sa - lem, _____ Je - ru - sa - lem. Tunc _____
 - lem, mu - ros Je - ru - sa - lem. Tunc ac -
 - lem, _____ mu - ros Je - ru - sa - lem. Tunc ac - cep -

 _____ Tunc ac - cep -
 _____ Tunc ac -

225

- cep - ta ha - be - - - - bis sa - cra - fi - ci -

— ac - cep - ta ha - be - bis sa - cra - fi - ci - a iu -

- cep - ta ha - be - - - - - bis sa - cra -

- - ta ha - be - bis, ha - be - - - - bis

- - ta ha - be - bis sa - cra - fi - ci - a iu - sti - ti - ae, ho - lo - cau -

- cep - ta ha - be - - - - bis sa - cra - fi - ci - a iu - sti - ti - ae, ho - lo - cau -

228

- a iu - sti - ti - ae, ho - lo - cau - - - - stum, et — o - bla - ti - o - - -

- sti - ti - ae, ho - lo - cau - - - - - - - - -

- fi - ci - a iu - sti - ti - ae, ho - lo - cau - - - - - - - - -

sa - cra - fi - ci - a iu - sti - ti - ae, ho - lo - cau - - - - - stum, et —

- - - stum, ho - lo - cau - stum, et — o - bla - ti - o - -

- - - - - stum, ho - lo - cau - - - - - stum, et —

237

A - - - - -
 - - - - - los. A - - - - -
 8 - ta - re tu - um vi - tu - los. A - - - - -
 8 vi - tu - los. A - - - - -
 - - um vi - tu - los. A - - - - -
 - - - - - los. A - - - - -

Detailed description: This block contains the musical notation for measures 237 to 240. It features six staves. The top staff is a vocal line with lyrics 'A'. The second staff is a vocal line with lyrics '- los. A'. The third staff is a vocal line with lyrics '- ta - re tu - um vi - tu - los. A'. The fourth staff is a vocal line with lyrics 'vi - tu - los. A'. The fifth staff is a vocal line with lyrics '- um vi - tu - los. A'. The sixth staff is a vocal line with lyrics '- los. A'. The music is in a major key with a sharp sign on the F line of the treble clef. The rhythm consists of quarter and eighth notes, with some rests.

240

- - - - -
 - - - - -
 8 - - - - -
 8 - - - - -
 - - - - -
 - - - - -

Detailed description: This block contains the musical notation for measures 240 to 243. It features six staves. The top staff is a vocal line with lyrics '- - - - -'. The second staff is a vocal line with lyrics '- - - - -'. The third staff is a vocal line with lyrics '8 - - - - -'. The fourth staff is a vocal line with lyrics '8 - - - - -'. The fifth staff is a vocal line with lyrics '- - - - -'. The sixth staff is a vocal line with lyrics '- - - - -'. The music is in a major key with a sharp sign on the F line of the treble clef. The rhythm consists of quarter and eighth notes, with some rests.

243

Musical score for measures 243-245. The score is written for six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature is one sharp (F#). The time signature is 7/8. The music consists of six staves of notation, with various note values and rests. The first staff has a whole rest in the first measure, followed by quarter notes. The second staff has quarter notes and a half note. The third staff has a whole note, followed by quarter notes. The fourth staff has a whole note, followed by quarter notes. The fifth staff has quarter notes and a half note. The sixth staff has quarter notes and a half note. The piece concludes with a double bar line and a repeat sign.

246

Musical score for measures 246-247. The score is written for six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The key signature is one sharp (F#). The time signature is 7/8. The music consists of six staves of notation, with various note values and rests. The first staff has a whole note, followed by quarter notes. The second staff has a whole rest in the first measure, followed by quarter notes. The third staff has quarter notes and a half note. The fourth staff has quarter notes and a half note. The fifth staff has quarter notes and a half note. The sixth staff has quarter notes and a half note. The piece concludes with a double bar line and a repeat sign.

248

Musical score for measures 248-250. The score consists of six staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom four staves are instrumental parts, including a piano (8) and a bass line in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a fermata at the end of measure 250.

251

Musical score for measures 251-253. The score consists of six staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom four staves are instrumental parts, including a piano (8) and a bass line in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a fermata at the end of measure 253. The word "men." is written below the vocal staves at the end of each measure.

Translation

Have mercy upon me, O God, after thy great goodness : according to the multitude of thy mercies do away mine offences.
Wash me thoroughly from my wickedness : and cleanse me from my sin.
For I acknowledge my faults : and my sin is ever before me.
Against thee only have I sinned, and done this evil in thy sight : that thou mightest be justified in thy saying, and clear when thou art judged.
Behold, I was shapen in wickedness : and in sin hath my mother conceived me.
But lo, thou requirest truth in the inward parts: and shalt make me to understand wisdom secretly.
Thou shalt purge me with hyssop, and I shall be clean : thou shalt wash me, and I shall be whiter than snow.
Thou shalt make me hear of joy and gladness : that the bones which thou hast broken may rejoice.
Turn thy face from my sins : and put out all my misdeeds.
Make me a clean heart, O God : and renew a right spirit within me.
Cast me not away from thy presence : and take not thy holy Spirit from me.
O give me the comfort of thy help again : and stablish me with thy free Spirit.
Then shall I teach thy ways unto the wicked : and sinners shall be converted unto thee.
Deliver me from blood-guiltiness, O God, thou that art the God of my health : and my tongue shall sing of thy righteousness.
Thou shalt open my lips, O Lord : and my mouth shall shew thy praise.
For thou desirest no sacrifice, else would I give it thee : but thou delightest not in burnt-offerings.
The sacrifice of God is a troubled spirit : a broken and contrite heart, O God, shalt thou not despise.
O be favourable and gracious unto Sion : build thou the walls of Jerusalem.
Then shalt thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations : then shall they offer young bullocks upon thine altar.
(*Book of Common Prayer, 1549: psalm 51.*)

Function

Possibly a votive antiphon substitute composed for para-liturgical use during the reign of Mary Tudor, or a motet for domestic recreation dating from Mary's reign or Elizabeth I's.

Text

The text used by Mundy is not the vulgate. It has not been conclusively traced, but is closely related to the version found in a retranslation of the bible by Sante Pagnino, as revised by François Vatable. In a few places Mundy adheres to the Vulgate rather than Vatable. Frank Harrison suggested that Mundy may have been working from a book in which Vatable's text and the Vulgate were printed in parallel and noted the existence of such an edition published in 1557 by Robert Estienne (also known as Robert Stephanus). In fact Estienne published more than one version of this psalm. In his 1557 edition of the Pagnino/Vatable bible the final verse begins 'Tunc voles sacrificia iustitiae holocaustum et oblationem', but the version in his *Liber Psalmorum Davidis* of 1556 agrees with Mundy (and almost with the vulgate), reading 'Tunc accepta habebis sacrificia iustitiae holocaustum et oblationem'. Three verses earlier the two books also differ, neither version agreeing with the vulgate.

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. The illogical appearance of the prefatory staves is a consequence of the fragmentary preservation of this composition and the transposition of counterverses in source C below.
Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.
Ligatures are denoted by the sign $\overline{\quad}$, coloration by the sign $\square \sqsupset$.
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.
Missing passages are reconstructed in small notation.

Sources

- A** Oxford, Bodleian Library, MS Mus. C. 784 and Oxford, Bodleian Library, Tenbury MS 1486 (the 'Wilmott' and 'Braikenridge' MSS, 1591; M and T only, complete).
784 (M) f.[38] [no attribution]
1486 (T) f.35 [no attribution]
- B** Oxford, Bodleian Library, MS Mus. Sch. e. 423 (c.1577–95; Ct2 only, complete).
(Ct2) Section 3, no.22 at beginning: *Miserere mei deus* / M^f Mundy
at end: Mundy
- C** London, Royal College of Music, MS 2035 (three partbooks, c.1600; complete counterverses *Miserere mei*, *Quoniam praevaricationes*, *Purifica me* (two entries), *Cor mundum*, *Docebo praevaricatores*, all notated in tempus imperfectum and some transposed relative to **A** and **B** as noted below).

| | | | |
|--|--------------|-------------------|------------------------------------|
| <i>Miserere mei</i> (an octave higher; textless) | Cantus (M) | f.29 ^v | [no attribution] |
| | Altus (Ct1) | f.29 ^v | [no attribution] |
| | Bassus (B) | f.29 ^v | at beginning: M ^r Mundy |
| <i>Quoniam praevaricationes</i> (a 4th higher, texted) | Cantus (Tr) | f.19 ^v | [no attribution] |
| | Altus (Ct2) | f.19 ^v | [no attribution] |
| | Bassus (T) | f.19 ^v | at beginning: M ^r Mundy |
| <i>Purifica me</i> (a 4th higher; textless) | Cantus (Tr) | f.17 ^v | [no attribution] |
| | Altus (M) | f.17 ^v | [no attribution] |
| | Bassus (Ct2) | f.17 ^v | at beginning: M ^r Mundy |
| <i>Purifica me</i> (untransposed; textless) | Cantus (Tr) | f.35 ^v | [no attribution] |
| | Altus (M) | f.35 ^v | [no attribution] |
| | Bassus (Ct2) | f.35 ^v | at beginning: M ^r Mundy |
| <i>Cor mundum</i> (an octave higher; textless) | Cantus (Ct1) | f.16 ^v | [no attribution] |
| | Altus (T) | f.16 ^v | [no attribution] |
| | Bassus (B) | f.16 ^v | at beginning: M ^r Mundy |
| <i>Docebo praevaricatores</i> (an octave higher, texted) | Cantus (M) | f.27 ^v | [no attribution] |
| | Altus (Ct1) | f.27 ^v | [no attribution] |
| | Bassus (B) | f.27 ^v | at beginning: M ^r Mundy |

D Oxford, Bodleian Library, Tenbury MSS 354–8 (c.1610; complete countervverse *Domine labia* only; textless).

| | | | |
|-----|-------|------------------|---------------------------------------|
| 354 | (Tr) | f.6 ^v | [no attribution] |
| 355 | — | — | |
| 356 | (Ct1) | f.6 ^v | [no attribution] |
| 357 | (Ct2) | f.6 ^v | [no attribution] |
| 358 | (B) | f.6 ^v | at beginning: M ^r Shephard |

E London, British Library, Add. MS 34049 (c.1610; Tr of countervverse *Domine labia* only; textless).

| | | |
|------|------|------------------|
| (Tr) | f.25 | [no attribution] |
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Notes on the Readings of the Sources

Only three voice parts of this motet survive complete. Most of the countervverses can be recovered from other sources, but the full sections and the gimel section at bars 211–224 need substantial reconstruction.

In the notes below, the references are listed by source. Each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ²A = second note A in the bar.

Staff Signatures and Accidentals

C 29 M G is # / 36 T # for ²A / 128 T no ♯ / 168 M # for D; B ♭ for ¹G / 179 M # for G /

Underlay and Ligatures

A 27 M *me* below C (not in 28) / 36 T *-sco* below ¹A (not in 36) / 48 T *-is* below ²D (not in 47; cf. **C**) / 148–150 M T *tua* for *tuae* / 164 M *-res* ambiguously aligned / 175 M *-a* for *-ae* / 203 M *-tum* for *-tus* / 224–227 M T *iustitia* for *iustitiae* / 240 T A- below B / 242 M A- below D / 243 T A- below D / 244 T A- below E / 246 M A- below F / 247 T A- below ²B / 248 M A- below ²F / 249 M A- below E; T A- below ²F / 251 M A- below ³A; T A- below ¹D / 252 T A- below ²F /

B 148–151 Ct2 *tua* for *tuae* / 228–229 Ct2 *iustitia* for *iustitiae* /

C 40 Tr *-per, sem-* below EA / 48 T *-is* below ²D (not in 47; cf. **A**) / 50 Tr *-ni-* below D / 51 T *-ni-* below B / 56–57 Ct2 *-ris, cum* below F2B, (58) *iudica-* below FED / 57 T *-ris et vincas* below FAGF / 58 T *-ris cum iudica-* below BBADG / 112–113 Ct2 no ligature in either entry / 118 Ct2 no ligature in first entry / 170 B *-bus De-* below ²GD / 179 M no ligature /

Other Readings

A 37 T B is C / 162 M no mensuration symbol; T mensuration symbol ♩ / 179 M *-am tu-* below BB / 210 T E is *sb*, clef C3 before rest, direct top F above clef; M2 follows / 211 M T signum congruentiae above ¹F and ‘Gimell’ below / 224 T M2 ends and T resumes its own part from ¹E, clef C5 with cadence dots and direct low E below before ¹E /

B 162 Ct1 mensuration symbol ♩ / 189 Ct2 signum congruentiae above B /

C 28 Ct1 F is *m* / 30 all parts mensuration symbol ♩ ; Tr clef G2; Ct2 clef C3; T clef C4 / 53 Tr E is F / 93 all parts mensuration symbol ♩ ; entry on f.17^v is a fourth higher than **A** and **B**, clefs Tr G2; M C2; Ct2 C3; entry on f.35^v is at pitch of **A** and **B**, clefs Tr C1; M C3; Ct2 C4 / 96 M BC are *cr cr* in both entries / 109 Tr A is F in first entry / 120 Ct1 clef G2; T clef C2; B clef C4 / 125 Ct1 A is B / 162 all parts mensuration symbol ♩ ; M clef G1, E was *sb* corr to *m*, then correction cancelled, then cancellation cancelled and note tied to *crE*; Ct1 clef C1; B clef C4 /

D 181 all parts mensuration symbol ♩ ; Tr clef C1; Ct1 clef C4; Ct2 clef C4; T clef F3 /

E 181 Tr mensuration symbol ♩ , clef C1 / 189 Tr ¹AB are *dot-m cr* /