

Blessed is God

Edited by Jason Smart

[William?] Mundy (c.1529–1591)

Mean

Countertenor

Tenor

Bass

Bles - sed is God in all his gifts and ho -

Bles - sed is God in all his gifts and

Bles - sed is God in all his gifts and ho -

Bles - sed is God in all his gifts and

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- ly in all his works. Our help is in the name of the -

ho - ly in all his _____ works. Our help is in the name of the

- - ly in all his works. Our help is in the name _____ of the _____

ho - ly in all his works. Our help is in the name _____ of the

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Lord who hath made _____ both heaven and earth. Bles - sed be the name of the

Lord who hath made both heaven and earth. Bles - sed be the name of the

Lord who hath made both heaven and earth. Bles - sed be the name of the

Lord who hath made both heaven and earth. Bles - sed be the name of the

Lord, bles - sed be the name of the Lord from hence - forth, world

Lord, bles - sed be the name of the Lord from hence - forth,

Lord, bles - sed be the name of the Lord from hence -

Lord, bles - sed be the name of the Lord from hence - forth,

with - out end, world with - out end. A - men.

world with - out end, world with - out end. A - men.

- forth, world with - out end, world with - out end. A - men.

world with - out end, world with - out end. A - men.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature and first note of each part are shown on the prefatory staves. No mensuration symbol is given, but C is assumed.

Spelling of the text has been modernised.

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

Source

Cambridge, Peterhouse MSS 35–37 and 42–45 (the 'Latter Set' of Caroline Partbooks, c.1625–40).

44	Medius Decani	sig. Q3bv	at end: Mr Molle 4 pts
42	Contratenor Decani	sig. O2	[no attribution]
35	Tenor Decani	f.120v	at end: mr Mundy
37	Bassus Decani	sig O3	header: Mr Munday 4 voc.
45	Medius Cantoris	f.85	[no attribution]
43	Tenor Cantoris	sig. N6	[no attribution]
36	Bassus Cantoris	sig. P2Av	[no attribution]

Notes on the Readings of the Source

This anthem is attributed merely to 'Mr Mundy'. It is not clear whether this refers to William or his son John. Frankly, the piece is hardly worthy of either man. A further complication is added by the ascription in the Medius Decani partbook to [Henry] Molle. The predominantly homophonic texture and ABB form were common features of early anthems and the style favours William Mundy. The Amen may be a later addition and can be omitted without detriment.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references readings in different voices by semicolons. The order within each entry is: 1) bar number(s); 2) voice(s) and side of choir; 3) reading of the source. Pitches are in capital letters. The sign Z denotes an underlay repeat sign.

Underlay

4–5 CtD slur for CB / 7 MD MC slur for EG; TD TC slur for BG / 11 MD MC BC is for be / 14 BC Z (for be the name of the Lord) below first G / 17 CtD slur for BC / 18 TD Z (for without end) below B /

Other Readings

10 BD BC signum misplaced before rest / 19 MD MC semibreve is breve with fermata / 20–21 MD these two bars omitted / 21 BD no fermata /