

In te Domine speravi

Edited by Jason Smart

John Mundy (d.1630)

Soprano

Alto 1

Alto 2

Tenor [Missing]

Bass

In te, Do - mi - ne, spe -

In te, Do - mi - ne, spe - ra -

4

- ra - vi: non con - fun - dar in ae - ter - num; in -

- vi: non con - fun - dar in ae - ter - - - - - num;

8

- ju - sti - ti - a tu - a li - be - ra -

in ju - sti - ti - a tu - a li - be - ra -

12

me. Re - spi - ce in me, in

me. Re - spi - ce in me, in

Re - spi -

16

me, et mi - se - re - re me -

me, et mi - se - re - re me -

- ce in me, in me, et

20

- i, et mi - se - re - re me -

- i, et mi - se - re - re me -

mi - se - re - re me - i, et mi - se -

24

- i, qui - a u - ni - cus, qui -

- i, qui - a u - ni - cus, qui - a

- re - re me - i, qui - a u - ni -

28

- a u - ni - cus. et pau -

u - ni - cus. et

- cus.

32

- per sum e - go, et pau - per sum e -

pau - per sum e - go, et pau - per sum

et pau - per sum e - go,

36

- go, sum e - - - go. Ex - au - di,
 Ex - au - di,
 e - go, et pau - per sum e - go. Ex - au - di,
 Ex - au - di,
 et pau - per sum e - go. Ex - au - di,

40

Do - mi - ne, vo - cem me - - - am qua cla -
 Do - mi - ne, vo - cem me - am qua
 Do - mi - ne, vo - cem me - - - am qua
 Do - mi - ne, vo - cem me - - - am qua
 Do - mi - ne, vo - cem me - - - am qua

44

- ma - vi ad te: mi - se -
 - cla - ma - vi ad te: mi - se -
 - cla - ma - vi ad te: mi - se -
 - cla - ma - vi ad te: mi - se -
 - cla - ma - vi ad te:

48

- re - re me - i, mi - se - re - re,
 - re - re me - i, mi - se - re - re me -
 - re - re me - i, mi - se - re - re me -
 - re - re me - i, mi - se - re - re me -
 mi - se - re - re me -

52

mi - se - re - re me -
 i, mi - se - re - re me -
 i, mi - se - re - re me -
 i, mi - se - re - re me -
 i, mi - se - re - re me -

56

- i et ex - au - di me,
 - i et ex - au - di me, et ex - au - di [me], et -
 - i et ex - au - di me,
 et ex - au - di me, et ex - au - di me, ex - au - di
 - i et ex - au - di me, et ex -

60

et ex - au - di me, et ex - au - di me.

ex - au - di me, et ex - au - di me.

et ex - au - di me, et ex - au - di me.

me, et ex - au - di me, et ex - au - di me.

- au - di me, et ex - au - di me.

64

Vi -

Vi - de hu - mi - li - ta - tem me -

Vi - de hu - mi - li - ta - tem me -

Vi - de hu - mi - li - ta - tem me -

68

- de hu - mi - li - ta - tem me - am
 Vi - de hu -
 - tem me - - - - -
 - - - - - am, vi - de hu - mi - li -
 Vi - de hu - mi - li - ta - tem me -
 - tem me - - - - - am et

71

et - - - - - la - bo - rem me - um,
 - mi - li - ta - tem me - am et - - - - - la - bo - rem
 - - - - - am et la - bo - rem me -
 - ta - tem me - - - - -
 - - - - - am et la -
 - la - bo - rem me - - - - -

74

et la - bo - rem me - um,
 me - um, et la - bo - rem me -
 - am et la - bo - rem me - um,
 - bo - rem me - - - - - um,
 - um, et di - mit - te u - ni -

77

et di - mit - te u - ni - ver - sa, et di - mit -
 - - um, et la - bo - rem me -
 - - um, et la - bo - rem me - - -
 et di - mit - te u - ni - ver - sa -
 et di - mit - te u - ni - ver - sa,
 - ver - - - - sa de -

80

te u - ni - ver - sa de - li - cta me -

um, et di - mit - te u - ni -

um, et

de - li - cta me -

et di - mit - te u - ni - ver - sa de - li -

li - cta me - a, et

83

a, de - li - cta me -

ver - sa de - li - cta me -

di - mit - te u - ni - ver - sa de - li - cta me - a.

a, de - li - cta me - a.

- cta me - a. Le -

di - mit - te u - ni - ver - sa de - li - cta me - a. Le -

86

- - - a. Le - gem po - ne mi - hi,
 - - a. Le - gem po - ne mi - hi, Do - mi - ne, in
 Le - gem po - ne mi - hi, Do - mi - ne,
 - Le - gem po - ne mi - hi, Do - mi - ne,
 - gem po - ne mi - hi, Do - mi - ne, le -
 - gem po - ne mi - hi, Do - mi - ne, in vi - a tu -

89

Do - mi - ne, le - gem po - ne mi - hi, Do - mi - ne, in
 vi - a tu - a, le - gem po - ne mi -
 le - gem po - ne mi - hi, Do - mi - ne,
 le - gem po - ne mi - hi, Do - mi - ne, in vi - a
 - gem po - ne mi - hi, Do - mi - ne, in vi - a tu -
 - a, tu - a

92

vi - a tu - a et di - ri - ge me in
 - hi, Do - mi - ne, in vi - a tu - a et di -
 in vi - a tu - a et di -
 tu - a, tu - a et di - ri - ge
 et di - ri - ge me in se - mi - ta re -

95

se - mi - ta, et di - ri - ge me in se - mi - ta
 - ri - ge me in se - mi - ta, et di - ri - ge
 - a et di - ri - ge me in
 me in se - mi - ta re - cta,
 et di - ri - ge me in se - mi - ta re -
 - cta, et di -

98

re - cta pro - pter i - ni - mi - cos
 me in se - mi - ta re - - cta pro - pter i - ni -
 se - mi - ta re - - cta pro -
 et di - ri - ge me in se - mi - ta re -
 - cta, in se - mi - ta re - cta
 - ri - ge me in se - mi - ta re - cta pro -

101

me - - - os, pro - pter i - ni - mi - cos
 - mi - cos, pro - pter i - ni - mi - cos,
 - pter i - ni - mi - cos me - os, pro -
 - cta pro - pter i - ni - mi - cos me -
 pro - pter i - ni - mi - cos,
 - pter i - ni - mi - cos me - os, pro -

104

me - os, me - - - os. Cu -
 pro - pter i - ni - mi - cos me - - - os. Cu -
 - pter i - ni - mi - cos me - - - - - os. Cu -
 - os, me - - - - os. Cu -
 pro - pter i - ni - mi - cos me - os. Cu -
 - pter i - ni - mi - cos me - - - - - os. Cu -

107

- sto - - - - di
 - sto - di a - ni - mam me - am et e -
 - sto - - - - di a - ni - mam,
 - sto - di a - ni - mam me - - - -
 - sto - di, _____ cu - sto - di a -
 - sto - di a - ni - mam me - am, a - ni - mam

110

a - ni - mam me - am et e - ru - e me:
 - ru - e me, a - ni - mam me - am et
 a - ni - mam me - am, a - ni - mam
 - - - am, a - ni - mam me -
 - ni - mam me - am, a - ni - mam me - am et
 me - am et e - ru - e me:

113

non e - ru - be - scam quo - ni - am spe - ra -
 e - ru - e me: non e - ru - be - scam quo - ni - am spe -
 me - am et e - ru - e me: non
 - am: non e - ru - be - scam quo - ni - am spe -
 e - ru - e me: non
 non e - ru - be - scam quo - ni - am spe - ra - vi in_____

116

- vi, non e - ru - be - scam quo - ni - am spe - ra - vi,
 - ra - - - vi, non
 e - ru - be - scam quo - ni - am spe - ra - vi, non e - ru - be - scam
 - ra - - vi in - - - te,
 e - ru - be - scam quo - ni - am spe - ra - vi, non e - ru - be - scam quo - ni - am spe -
 te, spe - ra - vi in te,

119

non e - ru - be - scam quo - ni - am spe - ra - vi,
 e - ru - be - scam quo - ni - am spe - ra - vi, spe - ra - vi
 quo - ni - am spe - ra - vi, spe - ra - vi
 non e - ru - be - scam quo - ni - am - - -
 - ra - - vi in - - - te, spe -
 non e - ru - be - scam quo - ni - am spe - ra -

122

spe - ra - vi in

in

in

spe - ra - vi in

- ra - vi in te, spe - ra - vi in

- - vi, spe - ra - vi in

125

te. In ma - nus tu - - - as,

te. In ma - nus tu - - - as,

te. In ma - nus tu - - - as,

In ma - nus tu - - - as, Do -

te. In ma - nus tu - - - as,

129

Do - mi - ne, com - men - do spi - ri - tum me -

Do - mi - ne, com - men - do spi - ri - tum me -

Do - mi - ne, com - men - do spi - ri - tum me - um, -

- mi - ne, com - men - do spi - ri - tum me - - -

Do - mi - ne, com - men - do spi - ri - tum me -

133

- um: re - de-mi-sti me, Do - mi-ne, re - de-mi-sti me, Do -

- - - - - um: re - de-mi-sti

- me - um: re - de - mi-sti me, Do - mi - ne De-us ve-ri - ta -

- um: re - de-mi-sti me, Do - mi-ne De - us ve - ri -

- um: re - de-mi-sti me, Do - mi-ne De - us, re - de -

137

- mi-ne De - us, re - de-mi-sti me, Do - mi-ne, re - de-mi-sti

me, Do - mi-ne De - us, re -

- tis, re - de-mi-sti me, Do - mi-ne

ta - - - - tis, re - de - mi-sti me, Do - mi - ne De -

- mi-sti me, Do - mi - ne De - us, re - de-mi-sti me, Do - mi-ne De - us

153

Musical score for measures 153-156. The score consists of five staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The melody is characterized by eighth and quarter notes, with some rests and ties.

157

Musical score for measures 157-160. The score consists of five staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The melody continues with eighth and quarter notes, featuring some rests and ties.

161

Musical score for measures 161-164. The score consists of five staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The melody concludes with a final cadence. The word "men." is written below the vocal line in each of the four measures, indicating the end of a phrase.

Translation

The text is a selection of verses from the psalms, perhaps culled from an Elizabethan compilation of *Flores Psalmorum* similar to that contained in the *Preces Privatae* published by William Seres (London, 1564). The symmetrical arrangement of the psalms is noteworthy:

In thee, O Lord, have I put my trust : let me never be put to confusion, deliver me in thy righteousness.	(Ps.31, v.1)
Turn thee unto me, and have mercy upon me : for I am desolate, and in misery.	(Ps.25, v.15)
Hearken unto my voice, O Lord, when I cry unto thee : have mercy upon me, and hear me.	(Ps.27, v.8)
Look upon my adversity and misery : and forgive me all my sin.	(Ps.25, v.17)
Teach me thy way, O Lord : and lead me in the right way, because of mine enemies.	(Ps.27, v.13)
O keep my soul, and deliver me : let me not be confounded, for I have put my trust in thee.	(Ps 25, v.19)
Into thy hands I commend my spirit : for thou hast redeemed me, O Lord, thou God of truth.	(Ps.31, v.6)

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. Accidentals which are not given explicitly in the source, but which are required through modernisation of the staff signature are placed before the note and have a superscript dot.

Ligatures are denoted by the sign \square .

Repeat signs in the underlay have been tacitly expanded. Wholly editorial underlay is placed between square brackets.

The tenor part has been reconstructed by the editor and is printed in small notation.

The Tenor Part

It is uncertain whether the tenor should sing in the section *Vide humilitatem*. Probably it should not. It is impossible to fit in any of the points of imitation convincingly and, with the arguable exception of the chord on the first beat of bar 102 (the delayed entry of the root of the chord is not without precedent), the harmony is complete without it. The settings by John's father, William, of the Psalm-motets *Adhaesit pavimento* and *Memor esto verbi tui*, both of which contain gimels that are harmonically complete without the tenor (though again this part is missing from both pieces), support this conclusion. *Adhaesit pavimento* supplied the formal plan for *In te Domine* while the gimel section of *Memor esto* is for the same forces as *In te Domine*.

Source

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

979	(S)	no.53	at end:	m ^f : iohn: mundie: organist: of: the: kings: free: chappell: of: windsore:
980	(A1)	no.53	at end:	m ^f : iohn: mundie: organiste: of: windsore:
981	(A2)	no.53	at end:	m ^f : iohn: mundie: of: windsore:
982	—	—		
983	(B)	no.53	in index:	m ^f John Mundie. [later hand]
			at end:	m ^f : iohn: mundie: of: windsore: organiste;

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. References to staff signatures are to the original source pitch. Other pitches are those of the edition and are given in capital letters, preceded by a number where necessary, e.g. ²E = 2nd note E in the bar.

Staff signatures

13 A2 new line in source with flats for B and E (yielding G naturals in the edition) begins with rest / 24 S new line in source with flats for upper and lower B and lower E (yielding G naturals in the edition) begins with G / 61 S1 new line in source with flats for upper and lower B and E begins with rest; S2 new line in source with flats for upper and lower B and E begins with rest /

Accidentals

17 B ♯ for G / 19 S G implied ♯ / 21 S ♯ for G / 42 S ♯ for G / 49 A2 ♯ for ²E / 55 A2 ♯ placed before ¹A / 62 S ♯ for G / 69 B2 ♯ for D / 78 S1 ♯ for G / 88 S2 ♯ for ¹G / 93 A2 ♯ for D / 95 A2 ♯ for ¹G / 101 B2 ♯ for D / 105 B1 ♯ for D / 113 A1 ♯ for G / 118 B1 ♯ for D / 131 S ♯ for D / 147 B ♯ for D / 148 A1 ♯ for G / 152 A1 ♯ for G /

Underlay

28 B *quia* below AE, (29) *uni-* below GD, (31) *-cus* below B / 44 S *-vi* ambiguously positioned below E²D, (45–46) *ad* ambiguously positioned below ¹EG / 62 A1 *exaudi* undivided, *-di* possibly intended for G / 143 A1 *-tis* below B (not in 145) /

Other Readings

38–39 S minims B and D are colored / 42 A1 E is F; A2 GE are minim minim / 64 S1 'Gimell: primis:' in left-hand margin; S2 'Gimell secundus' in left-hand margin; B1 'Gimell secundus' in left-hand margin; B2 'Gimell: primis:' in left-hand margin / 71 A1 ²B is A / 74 B2 minim B for crotchet B and crotchet rest / 81 S1 ²BA are AG (cf. 77) / 120 S1 ²E omitted / 125 S1 fermata for D; B2 fermata for B / 162 A1 ¹BA are G♯ F; B fermata for ²E /