

# Veni Creator Spiritus

Edited by Jason Smart

William Mundy (c.1529-1591)

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

Ve - ni Cre - - -

4

a - - - tor Spi - - - - -

Ve - ni Cre - a - tor Spi - ri - tus, - tus, -

Ve - ni Cre - a - tor Spi - ri - tus, -

9

- ri - - - - tus, Men - tes

Ve - ni Cre - a - tor Spi - ri - tus, Men-tes tu - o - rum vi - si -

Men-tes tu - o - rum vi - si -

14

tu - - - o - - - rum vi - - -

Men-tes tu - o - rum vi - si - ta, - ta, Men-tes tu - o - rum vi - si - ta, - ta,

Men-tes tu - o - rum vi - si - ta, - ta,

19

- - - - si - - - - ta, Im -

Im - ple su -

Im - ple su - per - na gra - ti - a, Im - ple su - per - na gra - ti - a,

Im - ple su - per - na gra - ti - a,

24

- ple su - per - na gra - ti - a, im - ple su - per - na gra - ti - a, im - ple su - per - na gra - ti - a

29

- na gra - ti - a, im - ple su - per - na gra - ti - a, im - ple su - per - na gra - ti - a, im - ple su - per - na gra - ti - a

33

- ti - a Quae tu cre - a - sti - a, im - ple su - per - na gra - ti - a, im - ple su - per - na gra - ti - a Quae



## Translation

Come, Creator Spirit, / Visit the minds of thy people / And fill with supernal grace / The hearts that thou hast created.

## A Note on the Music

In the pre-Reformation Use of Sarum *Veni Creator Spiritus* was the hymn at Terce on Whitsunday and on the following three days. It was also sung when Mass was celebrated at the enclosing of an anchorite and its words were said privately by priests while vesting themselves to say Mass. Polyphony was not normally sung at Terce, although Whitsunday, when the hymn was accompanied by especial ceremonial, might have been an exception. However, Mundy's setting is not in the *alternatim* form customary when hymns were sung polyphonically and it is unique in treating only the first verse. There is no obvious occasion in the service books when only the first verse was sung. Perhaps Mundy's setting was written for some special liturgical or para-liturgical occasion. Alternatively, since it survives only in the private anthology of an Elizabethan musician, it may have been intended for informal recreation.

## Editorial Conventions

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

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves.

Ligatures are denoted by the sign  $\overline{\quad}$ .

A repeat sign in the underlay has been expanded using italicised text.

The lost Tenor part has been reconstructed editorially in small notation. The editor is aware of the consecutive unisons in bars 28–29. The fuga could have been introduced four crotchets later, but in either case there appears to be no convincing way of maintaining both the melodic contour of the fuga and the divided minim on '*grati-*' without producing forbidden consecutives. The chosen solution is arguably the least unsatisfactory of the various alternatives.

## Source

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

979	(M)	no.77	at end:	m <sup>f</sup> : w: m: of: the chappell:·
980	(Ct1)	no.77	at end:	w: mundie:·
981	(Ct2)	no.77	at end:	m <sup>f</sup> : w: mundie:·
982	—	—		
983	(B)	no.77	at end:	m <sup>f</sup> : w: mun:·

## Notes on the Readings of the Source

The scribe of the Christ Church manuscripts, John Baldwin, regularly presents earlier music with underlay adapted to conform to progressive contemporary tastes.<sup>1</sup> He often altered melismas on final syllables, either by moving the last syllable to the end of the phrase, or by introducing a repeat of the text in which the final syllable is similarly delayed. Even though Mundy was still alive when Baldwin compiled his partbooks, the underlay of the present piece did not escape such editing. In England, before tastes began to change in Queen Elizabeth's reign, when two notes of the same pitch in a dotted rhythm were set to a strong antepenultimate syllable and a weak penultimate syllable (as in bar 5, Ct2), the final syllable would follow on the next note. If the musical phrase continued, a melisma was sung to this syllable. In *Veni Creator Spiritus* each line of the hymn ends with a dactyl of this sort, but Baldwin's updating of Mundy's underlay is inconsistent. Sometimes the dactylic word is repeated in full, sometimes the final syllable appears twice, in one case it is simply moved, and in a couple of instances there is no alteration (see the notes below). Sometimes the accentuation of the introduced repeat is clumsy (e.g. '*pectora*' in Ct1 in bars 45–46; again, see below) and this also evidences scribal intervention since Mundy's own accentuation is sound. This edition ignores these edits.

In the notes below, 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 a comma and readings in different voices by a semicolon. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capitals, preceded by a number where necessary, e.g. <sup>1</sup>F = 1st note F in the bar.

6 Ct2 *Spiri-* repeated undivided below FAG, (10) *-tus* below E / 9 B *Spi-* below B, (10) *-ri-* below D, (11) *-tus* below E / 10–11 Ct1 *Spiritus* undivided below AAGAG / 12–13 Ct1 *Spiri-* below AG, (14) *-tus* below <sup>1</sup>F / 14 B *visi-* repeated undivided below AG<sup>2</sup>F, (20) *-ta* below B / 15 Ct2 underlay repeat sign below G, (22) *-ta* below C / 23 Ct1 *-ta* below <sup>2</sup>G (and in 16) / 25–26 Ct2 *gratia* repeated undivided below <sup>2</sup>BCDE / 30 Ct1 *-a* below E (and in 26); Ct2 *grati-* repeated undivided below GFE, (32) *-a* below E / 33 B *-a* below <sup>1</sup>F (and in 29) / 35 Ct1 *-a* below <sup>1</sup>F (and in 32) / 39 Ct2 *-a* below F (not in 34); B *pe-* below F, (40) *-cto-* below C, (42) *-ra* below B / 44 Ct1 *pectora* undivided below G<sup>1</sup>F<sup>2</sup>FE / 45–46 Ct1 *pectora* repeated below CED / 46–47 Ct2 *pecto-* repeated undivided below <sup>2</sup>F<sup>1</sup>ED, (49) *-ra* below F / 48–49 B *pectora* repeated undivided below <sup>1</sup>ED<sup>2</sup>E<sup>2</sup>B /

<sup>1</sup> David Mateer, 'John Baldwin and Changing Concepts of Text Underlay', in John Morehen (ed.), *English Choral Practice 1400–1650* (Cambridge: Cambridge University Press, 1995), pp.143–160.