

Adhaesit pavimento

Edited by Jason Smart

William Mundy (c.1529–1591)

Mean

Countertenor

Tenor [Missing]

Bass 1

Bass 2

Ad - hae - sit pa -

Ad - hae - sit pa - vi - men -

4

- vi - men - to a - ni - ma me - - - - -

- - to a - ni - ma me - - - - -

9

- - a: vi - vi - fi - ca me se - cun - dum ver - bum tu -

- a: vi - vi - fi - ca me se - cun - dum ver - bum tu - - -

vi - vi - fi - ca

14

- - um, vi - vi - fi - ca me se - cun - dum ver - bum tu - - -

- - - um, vi - vi - fi - ca me se - cun - dum ver - bum tu - um. Vi -

me se - cun - dum ver - bum tu - - - - um. Vi - as

19

- um. Vi - as me - as e - nun - ti - a - vi, et ex - au - di - sti me; _____

- as me - as e - nun - ti - a - vi, et ex - au - di - sti me; _____

me - as e - nun - ti - a - vi, e - nun - ti - a - vi, et ex - au - di - sti

24

do - ce me iu - sti - fi - ca - ti - o - nes tu -

do - ce me iu - sti - fi - ca - ti - o - nes tu - - -

me; do - ce me iu - sti - fi - ca - ti - o - nes tu - as,

29

- as, do - ce me iu - sti - fi - ca - ti - o - nes tu -

- - as, do - ce me iu - sti - fi - ca - ti - o - nes tu - - -

do - ce me iu - sti - fi - ca - ti - o - nes tu - - - - -

do - ce me iu - sti - fi - ca - ti - o - nes tu - - - - -

34

- - - as. Vi - am iu - sti - fi - ca - ti - o - num, vi - am iu -

- - - as, tu - - - as. Vi - am iu - sti - fi -

Vi - am iu - sti - fi - ca - ti - o - num tu - a - rum, tu -

Vi - am iu - sti - fi - ca - ti - o - num tu - a -

- - - as. Vi - am iu - sti - fi - ca - ti -

39

- sti - fi - ca - ti - o - num tu - a - rum in - stru - e me, _____
 - ca - ti - o - num tu - a - rum in - stru - e me, et e - xer - ce -
 - a - rum in - stru - e me, et e - xer - ce - bor in
 - - - - rum, tu - a - rum in - stru - e me, _____ et
 - o - num tu - a - rum in - stru - e me, et e - xer -

43

et e - xer - ce - bor in mi - ra - bi - li - bus tu -
 - bor in mi - ra - bi - li - bus tu - is,
 mi - ra - bi - li - bus tu - - - - is, in mi - ra - bi - li - bus
 e - xer - ce - bor in mi - ra - bi - li - bus tu - is,
 - ce - bor in mi - ra - bi - li - bus tu - - - is, in mi - ra - bi -

47

- is, in mi - ra - bi - li - bus tu - is. Dor - mi - ta - vit
 in mi - ra - bi - li - bus tu - - - is. Dor - mi - ta - vit a - ni - ma
 - tu - - - is, in mi - ra - bi - li - bus tu - - - is.
 in mi - ra - bi - li - bus tu - - - is.
 - li - bus tu - - - - is. Dor - mi - ta - vit a - ni - ma me -

52

a-ni-ma me - a — prae- tae - di - o, prae tae - di - o: con - fir - ma me in ver - bis
 me - a prae tae - di - o, prae tae - di - o: — con - fir - ma me in
 Dor - mi - ta - vit a-ni-ma me - a prae tae - di - o: con - fir - ma
 Dor - mi - ta - vit a-ni-ma me - a prae tae - di - o:
 - a prae tae - di - o: con - fir - ma me in ver - bis

57

tu - - - - is, in ver - bis tu - is,
 ver - bis tu - - - - is, con - fir - ma me in ver - bis
 me in ver - bis tu - is, con - fir - ma me in ver - bis tu - is, con -
 con - fir - ma me in ver - bis tu - is, con - fir - ma me in ver - bis tu -
 tu - - - - is, con - fir - ma me in ver - bis

62

con - fir - ma me in ver - bis tu - is, tu - - - is.
 tu - - - is, in ver - bis tu - - - is.
 - fir - ma me in ver - bis tu - is, — in ver - bis tu - is.
 - is, con - fir - ma me in ver - bis tu - is.
 tu - - - is, in ver - bis tu - - - is.

67

Vi - am i - ni - qui - ta - - - - - tis a - mo - ve a -

Vi - am i -

Vi - am i - ni - qui - ta - - - - -

Vi - am i - ni - qui - ta - - - - - tis,

Vi - am i - ni - qui - ta - - - - - tis a -

Detailed description: This block contains the musical notation for measures 67 through 71. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole note 'Vi' followed by eighth notes 'am i - ni - qui - ta' and a long rest. The piano accompaniment consists of a right hand with quarter notes and a left hand with a simple bass line. The lyrics are: 'Vi - am i - ni - qui - ta - - - - - tis a - mo - ve a -' on the first line, 'Vi - am i -' on the second line, 'Vi - am i - ni - qui - ta - - - - -' on the third line, 'Vi - am i - ni - qui - ta - - - - - tis,' on the fourth line, and 'Vi - am i - ni - qui - ta - - - - - tis a -' on the fifth line.

72

me, vi - am i - ni - qui - ta - tis a - mo - ve a me,

- ni - qui - ta - - - - - tis a - mo - ve a me, _____ vi -

- - - - - tis a - mo - ve a me, vi - am i -

vi - am i - ni - qui - ta - - - - - tis a - mo - ve a me, _____

- mo - ve a - _____ me, vi - am i - ni - qui - ta - - - - - tis a -

Detailed description: This block contains the musical notation for measures 72 through 76. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole note 'me,' followed by eighth notes 'vi - am i - ni - qui - ta' and a long rest. The piano accompaniment consists of a right hand with quarter notes and a left hand with a simple bass line. The lyrics are: 'me, vi - am i - ni - qui - ta - tis a - mo - ve a me,' on the first line, '- ni - qui - ta - - - - - tis a - mo - ve a me, _____ vi -' on the second line, '- - - - - tis a - mo - ve a me, vi - am i -' on the third line, 'vi - am i - ni - qui - ta - - - - - tis a - mo - ve a me, _____' on the fourth line, and '- mo - ve a - _____ me, vi - am i - ni - qui - ta - - - - - tis a -' on the fifth line.

76

a - mo - ve a me, [a me,] et de le - ge tu - a mi - se - re - re —
 - am i - ni - qui - ta - tis a - mo - ve a me, —
 - ni - qui - ta - tis a - mo - ve a — me, et de
 — et de le - ge tu - a mi - se - re - re me - i,
 - mo - ve a — me, et de le - ge tu - a

80

— me - i, — et de le - ge tu - a mi - se - re - re
 et de le - ge tu - a mi - se - re - re me - - - i. Vi -
 - le - ge tu - a mi - se - re - - - re me - i. Vi - am
 et de le - ge tu - a mi - se - re - re me - - -
 mi - se - re - re me - - - i, et de le - ge [tu - a] mi - se -

84

me - i, mi - se - re - re me - - - i.
 - am ve - ri - ta - tis e - le - gi, e - le - - -
 ve - ri - ta - tis e - le - - - - gi, e -
 - - - - i. Vi - am
 - re - re me - i. Vi - am ve - ri - ta - tis e - le -

88

Vi - am ve - ri - ta - tis e - le - - - -
 - - gi, vi - am ve - ri - ta - tis e - le -
 - le - - - - gi, vi - am ve - ri - ta - tis e -
 ve - ri - ta - tis e - le - - - gi;
 - - - - gi, vi - am ve - ri - ta - tis e - le - - -

92

- - - - gi; iu - di - ci - a tu - - -
 - - - - gi; iu - di - ci - a tu - - - - -
 - le - gi; iu - di - ci - a tu - a, iu - di - ci -
 iu - di - ci - a tu - - - a, iu -
 - gi; iu - di - ci - a tu - - - a,

96

- - - - - a, iu - di - ci - a tu -
 - a, iu - di - ci - a tu - - - - - a non
 - a tu - - - a, iu - di - ci - a tu - - - -
 - di - ci - a tu - a, iu - di - ci - a tu -
 iu - di - ci - a tu - - - - - a

100

- a non sum o - bli - - - tus, non
 sum o - bli - - - - - tus,
 - a non sum o - bli - - - tus, non sum o -
 - a non sum o - bli - tus, non sum o - bli - - - -
 non sum o - bli - - - - tus, non sum o - bli -

104

sum o - bli - - - tus, non sum o - bli - - - tus.
 non sum o - bli - - - tus, non sum o - bli - - - tus.
 - bli - tus, non sum o - bli - tus, non sum o - bli - - - tus.
 Ad -
 - tus, non sum o - bli - tus, non sum o - bli - tus.
 - - tus, non sum o - bli - - - - - tus.

109

Ad-hae - si te - sti - mo - ni-is tu - is, Do - mi -

Ad-hae - si te - sti - mo - ni-is tu - is, Do - mi - ne, te - sti - mo - ni -

- hae - si te - sti - mo - ni-is tu-is, Do - mi - ne, te - sti - mo -

Ad-hae - si te - sti - mo - ni-is tu - is,

Ad-hae - si te - sti - mo - ni-is tu - is, Do - mi - ne:

114

- ne, Do - mi - ne: no - li me con - fun-de-re,

- is tu - is, Do-mi - ne: no - li me con - fun-de-re,

- ni-is tu - is, Do - mi - ne: no - li

Do - mi-ne: no - li me con -

no - li me con - fun - de - re,

118

no - li me con-fun - de - re, con - fun - de-re. Vi -

no-li me con-fun - de - re. Vi - am man-da - to - rum tu - o -

me con - fun - de - re. Vi - am man-da - to - rum tu - o - rum cu - cur -

- fun - de-re. Vi - am man-da - to - rum tu - o - rum cu -

no - li me con - fun - de - re. Vi - am

123

am man - da - to - rum tu - o - rum cu - cur - ri, cu -
 - rum cu - cur - ri, cum di - la - ta - sti cor me - - - - um, cor
 - - ri, cu - cur - - - - ri, cum di - la - ta - sti cor
 - cur - ri, cum di - la - ta - sti cor me - um,
 man - da - to - rum tu - o - rum cu - cur - - - - ri,

127

- cur - ri, cum di - la - ta - sti cor me - - - - um, cum
 me - um, cum di - la - ta - sti cor me - - - - um,
 me - um, cor me - - - - um, cum di - la - ta - sti cor
 cor me - - - - um, cum di - la - ta - sti cor me - um, cum
 cum di - la - ta - sti cor me - um, cum di - la - ta - sti cor me -

131

di - la - ta - sti cor [me] - - - - um. A - - - -
 cum di - la - ta - sti [cor me] - um. A - - - -
 me - - - - um. A - - - -
 di - la - ta - sti cor me - - - - um. A - - - -
 um, cor me - - - - um. A - - - -

135

Musical score for measures 135-139. The score is written for five staves: two treble clefs (top two), one alto clef (middle), and two bass clefs (bottom two). The key signature is three sharps (F#, C#, G#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties. A fermata is present over a note in the second staff at measure 137.

140

Musical score for measures 140-144. The score is written for five staves: two treble clefs (top two), one alto clef (middle), and two bass clefs (bottom two). The key signature is three sharps (F#, C#, G#). The music continues with various rhythmic patterns and rests. A fermata is present over a note in the second staff at measure 144.

145

Musical score for measures 145-149. The score is written for five staves: two treble clefs (top two), one alto clef (middle), and two bass clefs (bottom two). The key signature is three sharps (F#, C#, G#). The music concludes with a double bar line. The word "men." is written below the end of each staff, indicating the end of a phrase for each part.

Translation

My soul cleaveth to the dust: O quicken thou me, according to thy word.
I have acknowledged my ways, and thou heardest me: O teach me thy statutes.
Make me to understand the way of thy commandments, and so shall I talk of thy wondrous works.
My soul melteth away for very heaviness: comfort thou me according unto thy word.
Take from me the way of lying, and cause thou me to make much of thy law.
I have chosen the way of truth, and thy judgements have I laid before me.
I have stuck unto thy testimonies: O Lord, confound me not.
I will run the way of thy commandments, when thou hast set my heart at liberty.
(*Book of Common Prayer, Psalm 119, vv.25–32*)

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.
Editorial accidentals are placed above the notes concerned.
Ligatures are denoted by the sign $\overline{\quad}$.
Spelling of the text has been modernised.
Text repetition signs in the underlay have been expanded editorially in italics.
The missing Tenor part has been reconstructed editorially in small notation.

Sources

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

979	(M)	no.65	at end:	m ^r : w: mundie·
980	(Ct)	no.65	at end:	m ^r : w: mundie of the queenes chappell·
981	(B1)	no.65	at beginning:	<i>Primus</i> : Baßus·
			at end:	m ^r : w: mundie: of the queenes chappell·
982	—	—		
983	(B2)	no.65	index heading:	m ^r : w: mundie: v: voc· [but title entered by a later hand]
			at beginning:	<i>Secundus</i> baßus
			at end:	m ^r : w: mundie: of the chappell:

B London, British Library, MS R.M. 24.d.2 (c.1588–1606; countervorse *Adhaesit pavimento* only).

f.143 ^v	at end of M:	w ^m mundie·
	at end of Ct:	m ^r w ^m mundie:—

Notes on the Readings of the Sources

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 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. ¹D = first note D in the bar.

Staff Signatures and Accidentals

A 15 B2 ♯ for D / 20 B2 ♯ for D / 24 B2 new line in source with staff signature *bs* for upper and lower B begins (= D[♯]s in the edition) with C (and thus to end) / 81 B1 ♯ for ¹D / 87 B2 ♯ for D / 93 M1 ♯ for D / 98 B1 ♯ for ¹D / 117 B1 ♯ for D / 131 B1 ♯ for ¹D / 147 B1 ♯ for D /

B 15 B2 ♯ for D / 20 B2 ♯ for D / 26 B2 ♯ for D /

Underlay and Ligatures

A 18 Ct slur for F¹E / 31 Ct slur for E²F / 52–53 B2 slur for AG+G / 69–71 Ct *-tis viam iniquita-* below FBAGAGF / 80 M1 slur for D²F / 82 Ct slur for GE / 84 M1 slur for DC / 94 Ct slur for AF / 97 Ct slur for D¹E / 106–107 B2 *-tus obli-* below ¹BEF / 117–118 Ct *confundere* undivided below AGFF+FED / 119 B2 slur for ED¹F / 126 B1 slur for GF / 130 B1 slur for EF /

B 16 M ♯ (for *-ca me*) below D, (17) ♯ (for *-dum verbum tu-*) below ¹E / 24 M *me* below E, (not in 23); Ct *me* below C (not in 23) / 31 M ♯ (for *me iustificationes*) below ³C / 33 B2 no ligature /

Other Readings

A 1–12 B2 ‘rest’ below rests / 35 M signum congruentiae above A, ‘tenor’ beneath A (implying entry of the voice at this point); Ct signum congruentiae above A / 67 M1 ‘Gimell: *primis*.’ In left-hand margin; M2 ‘Gimell: *Secundus*.’ In left-hand margin, ‘Gimell’ above rests / 108 M1 double barline after C, M2 gimel follows; B1 signum congruentiae above A (evidently signalling a tenor entry) /

B 13 Ct signum congruentiae above F /