

Videte miraculum

Edited by Jason Smart

William Mundy (c.1529–1591)

2 rulers of the choir



Vi - de - te _____

Mean



Countertenor 1



Countertenor 2



Tenor

[Missing]

Bass



Vi - de - te mi - ra - cu - lum, vi -
Vi - de - te mi - ra - cu - lum,
Vi - de - te mi -
mi - ra - - -
Vi -

4

- de - te mi - ra - cu - lum, _____ vi - de - te mi -
vi - de - te mi - ra - cu - lum, vi - de - te mi - ra - cu -
- ra - cu - lum, mi - ra - cu - lum, vi - de - [te] mi - ra - cu - lum, mi -
- - - - - cu - lum ma - - - - - tris _____
- de - te mi - ra - cu - lum, vi - de - te mi - ra - cu - lum, _____ vi - de -

- ra - cu-lum, vi - de - te mi - ra - cu-lum, vi - de - te mi - ra - cu - lum, mi - ra - cu - lum, mi - ra - cu - lum, vi - ra - cu-lum, vi - de - te mi - ra - cu-lum, vi - Do - mi - ni: con - te mi - ra - cu - lum, vi - de - te mi - ra - cu - lum, vi - de - te mi -

- lum ma - tris Do - mi - ni, ma - tris Do - mi-ni, de - te mi - ra - cu-lum ma - tris Do - mi - ni, Do - mi - ni, ma - de - te mi-ra - cu - lum ma - tris Do - mi - ni, ce - pit vir - go - ra - cu-lum, mi - ra - cu-lum ma - tris Do - mi - ni, ma - tris Do - mi-ni, ma -

ma - tris Do - mi - ni: con - ce - pit vir - go, con - ce - pit tris Do - mi - ni: con - ce - pit vir - go ma - tris Do - mi - ni: con - ce - pit vi - ri - lis i - gna - tris Do - mi - ni, Do - mi - ni: con - ce - pit vir -

24

vir - go vi - ri - lis i - gna - ra [con - sor - ti - i,] con -
 vi - ri - lis i - gna - ra con - sor - ti -
 vir - go, con - ce - pit vir - go vi - ri - lis i - gna -
 - go vi - ri - lis i - gna - ra con - sor - ti - i, -

28

- sor - ti - i, con - sor - ti - i, con -
 - i, con - sor - ti - i,
 - ra con - sor - ti - i, con - sor - ti - i,
 - sor - ti -
 con - sor - ti - i, con - sor - ti - i, con -

33

- sor - ti - i, con - sor - ti - i.
 con - sor - ti - i con - sor - ti - i. Stans o - ne - ra -
 con - sor - ti - i. Stans o - ne - ra -
 i. Stans o - ne -
 - sor - ti - i, con - sor - ti - i, con - sor - ti - i. Stans o - ne - ra -

53

- - - - - a; et ma - trem se lae - tam co -
 et ma - trem se lae - tam co - gno - scit,
 - - a; et ma - trem se lae - tam co - gno - scit, et
 et _____ ma - - - - - trem se lae - - -
 - ri - a, _____ o - ne - re Ma - ri - a;

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- gno - scit, et ma - trem se lae - tam co - gno - - - -
 et ma - trem se lae - tam co - gno - scit, et ma - trem se
 ma - trem se lae - tam co - gno - scit, co - gno - - - - scit,
 - - tam co - - - - - gno - - - - -
 et ma - trem se lae - tam co - gno - scit, co - gno - scit, et

63

- - scit, et ma - trem se lae - tam co - gno -
 lae - tam co - gno - scit, et ma - trem se lae - tam co - gno -
 et ma - trem se lae - tam co - gno - scit; quae
 - - - - - scit; _____ quae se ne -
 ma - trem se lae - tam co - gno - scit; quae se ne - scit

67

- scit; quae se ne - scit u - xo - - - -

- scit; quae se ne - scit u - xo - rem, _____

se ne - scit u - xo - - - - - rem,

- - - - - scit _____ u - - - - -

u - xo - - - - - rem, u - xo - rem, quae

71

- rem, quae se ne - scit u - xo -

u - xo - - - - rem, quae se ne - scit u - xo - - -

quae se ne - scit u - xo - - - - -

- - - - - xo - - - - - rem. _____

se ne - - - scit u - xo - - - - -

75

- rem, _____ quae se ne - scit u - xo - - - - rem.

- rem, quae se ne - scit u - xo - - - - - rem.

- - rem, quae se ne - scit u - xo - - - - rem.

- rem, quae se ne - scit u - xo - - - - - rem.

Translation

Behold the miracle of the mother of the Lord: a virgin has conceived, not knowing a man. Standing burdened with her noble charge is Mary, and she rejoices to find herself a mother, not knowing that she was a spouse.

Liturgical Function

Mundy probably wrote this setting during the reign of Queen Mary for use at St Mary-at-Hill, London, where he was the parish clerk. *Videte miraculum* was a respond for First Vespers and Matins on the feast of the Purification of the Virgin (2 February). A full liturgical performance consisted of the respond, a verse, a repeat of the respond from *Stans onerata*, a second verse (the *Gloria Patri*) and a repeat of the respond from *et matrem se laetam*. Unlike Tallis, whose setting allows for these repeats, Mundy made no provision for a repeat from *et matrem se laetam* and seemingly did not expect one at *Stans onerata* either (a repeat here is possible, but is not indicated in the source). Mundy may have intended his setting to be sung at the distribution of candles on the feast of the Purification. *Videte miraculum*, the final item in this ceremony, was sung while re-entering the quire and some processionalists stated that the verse could be omitted at the discretion of the precentor.¹ From bar 68 until the end Mundy transposes the chant up a third. The other main variant from the usual chant is the substitution of a single B in bar 6 for an original porrectus BAC.

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.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

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.

Sources

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

979	(Tr)	no.75	at end:	m ^f : w: m:
980	(M)	no.75	at end:	m ^f : w: mundie:· of: the: chappell:·
981	(Ct)	no.75	at end:	m ^f : w: mundie:·
982	—	—		
983	(B)	no.75	index heading: at end:	m ^f w: mundie: v: voc: [but the title has been added by a later hand] m ^f : w: m:

The plainsong intonation is provided, and the missing Tenor completed, from Salisbury Cathedral MS 224, f.697.

Notes on the Readings of the Source

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. ²A = second note A in the bar. Note values are abbreviated in italics. The symbol + denotes a tie and ꝛ an underlay repeat sign.

Accidentals

21 M ♯ for B above F / 26 B ♯ for B before ²A / 61 Ct2 ♯ is a letter F /

Slurs

9–10 Ct1 slur for BEC / 14 M slur for ¹AD²A / 17 Ct1 slur for BC / 20 B slur for DC / 20–21 M slur for ²CF / 24 Ct2 slur for DC / 34 Ct1 slur for C²E / 35 Ct2 slur for ²C¹F / 43 Ct2 slur for FG (see also next section) / 43–44 Ct1 slur for ¹ED / 45–46 Ct1 slur for ¹C¹B; Ct2 slur for FD / 46 Ct1 slur for ²B¹C / 47 M slur for BA; B slur for ²F¹C / 47–48 M slur for ²G²A; Ct1 slur for ¹C²F / 48 Ct2 slur for A¹E / 49–50 Ct1 slur for ²D¹A / 50 M slur for ²A¹B; Ct2 slur for C¹G; B slur for A¹E / 55 B slur for A¹D / 60 B slur for CD / 65 B slur for CD / 71 B slur for ²DG /

Other Underlay

18 M *-ni* below E (not in 17) / 19 Ct2 *-ni* below ¹C (not in 18) / 21 M *-ni* below G; Ct1 *-ni* below E (not in 20) / 22 Ct2 *-ni* below ²F (not in 21) / 24–25 B *virilis* undivided below CDEF C, underlay ambiguous / 27 M *-ra* below G / 28 B underlay of *-i* ambiguous / 29 Ct1 *-i* below E (not in 28) / 31 M *-i* below ¹B (not in 28); Ct2 *-i* below G (not in 29) / 32 Ct1 *-i* below C (not in 31) / 32–33 M *consortii* undivided below C+CBAAG, underlay ambiguous / 33 Ct2 ꝛ below C / 42–43 Ct2 *-li stans onerata no-* all one note earlier, (43) slur for FG, *-bi-* below A / 61–62 M *cognoscit* undivided below ²GCBG /

Other Readings

72 M breve rest omitted /

¹ W. G. Henderson (ed.), *Processionale ad Usum Sarum* (Leeds: McCorquodale & Co. Ltd, 1882), p.144; see also *Processionale ad usum matris ecclesie Sarum* (Rouen: Martin Morin, 1517), f.135^v.