

# Adhaesit pavimento

Edited by Jason Smart

William Mundy (c.1529–1591)

Mean

Countertenor

Tenor [Missing]

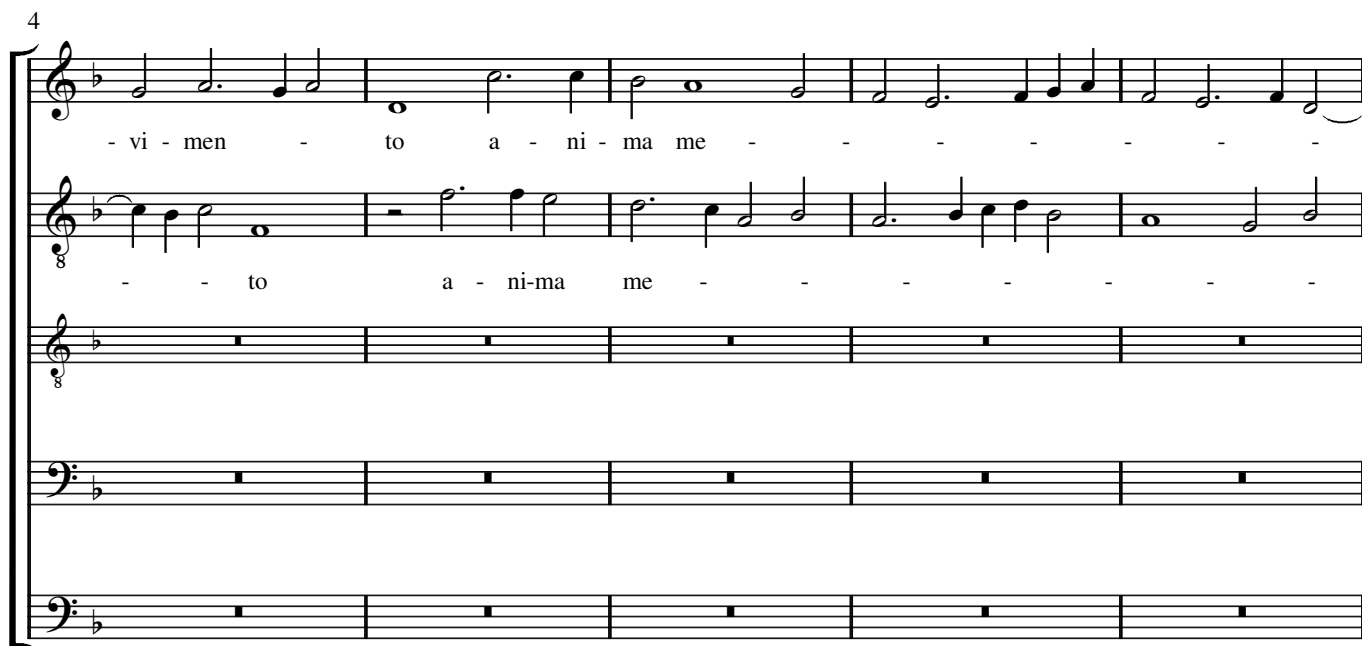
Bass 1

Bass 2



Ad - hae - sit pa -

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 - - - -

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 -





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 - - - -  
 8 - 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  
 8 - 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.  
 - - tus, non sum o - bli - - - - tus.

109

Ad-hae - si te - sti - mo - ni - is tu - is, Do - mi - ne, te - sti - mo - ni - is tu - is, Do - mi - ne, 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 me con - fun - de - re, Do - mi - ne: no - li me con - fun - de - re,

118

no - li me con - fun - de - re, con - fun - de - re. Vi - am man - da - to - rum tu - o - rum cu - cur - 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 consists of five staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth and fifth staves are piano accompaniment in bass clef. The music is in a minor key and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

140

Musical score for measures 140-144. The score consists of five staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth and fifth staves are piano accompaniment in bass clef. The music continues with similar rhythmic and melodic patterns as the previous system.

145

Musical score for measures 145-149. The score consists of five staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth and fifth staves are piano accompaniment in bass clef. The music concludes with a final cadence. The word "men." is written below the vocal line and the piano accompaniment in the final measure of each staff.

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

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

f.143 <sup>v</sup>	at end of M:	w <sup>m</sup> mundie·
	at end of Ct:	m <sup>f</sup> w <sup>m</sup> 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. <sup>1</sup>B = first note B in the bar.

## Staff Signatures and Accidentals

**A** 15 B2  $\flat$  for B / 20 B2  $\flat$  for B / 24 B2 new line in source with staff signature  $\flat$ s for upper and lower B begins with A (and thus to end) / 81 B1  $\flat$  for <sup>1</sup>B / 87 B2  $\flat$  for B / 93 M1  $\flat$  for B / 98 B1  $\flat$  for <sup>1</sup>B / 117 B1  $\flat$  for B / 131 B1  $\flat$  for <sup>1</sup>B / 147 B1  $\flat$  for B /

**B** 15 B2  $\flat$  for B / 20 B2  $\flat$  for B / 26 B2  $\flat$  for B /

## Underlay and Ligatures

**A** 18 Ct slur for D<sup>1</sup>C / 31 Ct slur for C<sup>2</sup>D / 52–53 B2 slur for FE+E / 69–71 Ct *-tis viam iniquita-* below DGFEFED / 80 M1 slur for B<sup>2</sup>D / 82 Ct slur for EC / 84 M1 slur for BA / 94 Ct slur for FD / 97 Ct slur for B<sup>1</sup>C / 106–107 B2 *-tus obli-* below <sup>1</sup>GCD / 117–118 Ct *confundere* undivided below FEDD+DCB / 119 B2 slur for CB<sup>1</sup>D / 126 B1 slur for ED / 130 B1 slur for CD /

**B** 16 M  $\surd$  (for *-ca me*) below B, (17)  $\surd$  (for *-dum verbum tu-*) below <sup>1</sup>C / 24 M *me* below C, (not in 23); Ct *me* below A (not in 23) / 31 M  $\surd$  (for *me iustificationes*) below <sup>3</sup>A / 33 B2 no ligature /

## Other Readings

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

**B** 13 Ct signum congruentiae above D /