

Aedes nostra sancta

Edited by Jason Smart

John Mundy (c.1555–1630)

Mean 

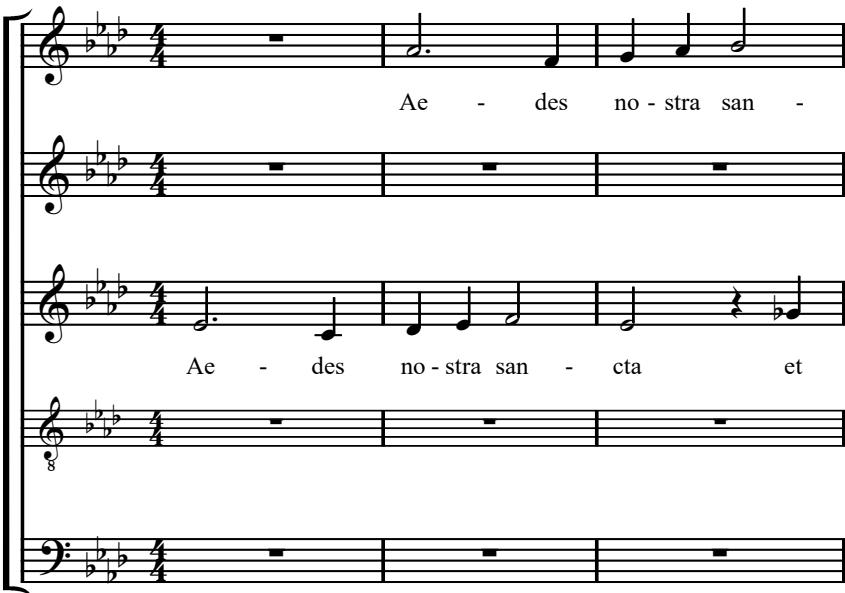
Countertenor 1 

Countertenor 2 

Tenor [Missing]

Bass 

4

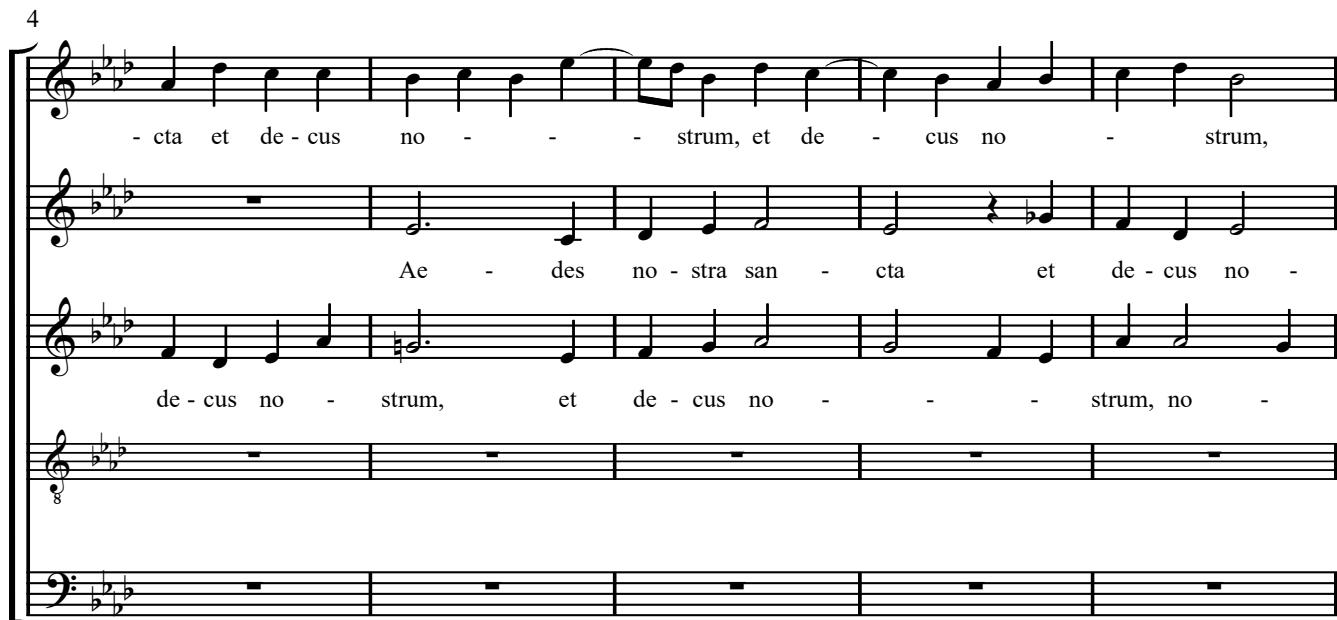


Ae - des no - stra san - et cta et de - cus no - strum, et de - cus no - strum,

Ae - des no - stra san - et cta et de - cus no -

de - cus no - strum, et de - cus no - strum, no -

4



- cta et de - cus no - strum, et de - cus no - strum,

Ae - des no - stra san - et cta et de - cus no -

de - cus no - strum, et de - cus no - strum, no -

9

ae - des no - stra san - cta et de - cus no - strum, et de - cus
 - strum, et de - cus no - strum, ae - des no - stra
 - strum, ae - des no - stra san - cta et de - cus no -
 Ae - des no - stra san - cta et de - cus no -
 Ae - des no - stra

14

no - strum, et de - cus no - strum
 san - cta et de - cus no - strum u -
 strum, et de - cus no - strum u - bi
 strum, et de - cus no - strum u - bi
 san - cta et de - cus no - strum _____

19

u - bi te lau - da -
 - bi te lau - da - runt, lau - da - runt
 te lau - da - runt pa - tres no - stri, u - bi te lau - da - runt
 te lau - da - runt pa - tres no - stri, _____ u -
 u - bi te lau - da - runt pa -

24

- runt pa - tres no - stri, pa - tres
 pa - tres no - stri, u - bi te lau - da - runt pa - tres no -
 pa - tres no - stri, pa - tres no - stri, pa - tres
 8 - bi te lau - da - runt pa - tres no - stri, pa - tres
 - tres no - stri, pa - tres no - stri, pa - tres no -

29

no - stri i - gne con - fla - gra - vit, con - fla - gra -
 - stri i - gne con - fla - gra - vit, con - fla - gra -
 no - stri i - gne con - fla - gra - vit, i - gne con - fla - gra -
 8 no - stri i - gne con - fla - gra - vit, i -
 stri

34

- vit, i - gne con - fla - gra - vit,
 - vit, i - gne con - fla - gra - vit, i - gne con - fla - gra -
 - vit, con - fla - gra - vit, i - gne con - fla - gra - vit, con - fla -
 8 - gne con - fla - gra - vit, con - fla -
 i - gne con - fla - gra - vit, i - gne con - fla - gra -

39

44

The musical score consists of five staves of music in G clef, common time, and a key signature of one flat. The lyrics are in Latin and are repeated across the staves. The first staff begins with "et o - mni - a". The second staff begins with "- a,". The third staff begins with "- a, et o - mni-a". The fourth staff begins with "- a, et o -". The fifth staff begins with "- a, et o - mni - a". The lyrics continue with "ex - pe-ti-bi - li-a no - - - stra," followed by "- a, et o - mni - a ex - pe-ti-bi - li-a no - - - stra, ex -" and so on.

49

The musical score consists of five staves of music in common time, treble clef, and B-flat major. The lyrics are in Latin and describe a scene of destruction and lamentation. The music features various note values including eighth and sixteenth notes, and rests. The lyrics are as follows:

ex - pe-ti - bi li - a no - - - stra _____ re - da - cta sunt in
 - pe-ti - bi li - a no - - - stra re - da - cta
 - stra re - da - cta sunt in _____ va - sta - ti o - -
 8 - stra, no - - - stra re - da - cta sunt in va - sta - ti o -
 - pe-ti - bi li - a no - - stra re - da - cta sunt in _____ va - sta -

54

va - sta - ti - o - nem, in va - sta - ti - o - nem,
 sunt in va - sta - ti - o - nem, in va -
 - nem, va - sta - ti - o - nem, re - da - cta sunt in va -
 - nem, re - da - cta sunt in va - sta - ti - o -
 - ti - o - nem, re - da - cta sunt in va - sta - ti - o -

58

re - da - cta sunt in va - sta - ti - o - nem, re -
 - sta - ti - o - nem, re - da - cta sunt in va - sta - ti - o - nem,
 - sta - ti - o - nem, va - sta - ti - o - nem,
 - nem, re - da - cta sunt in va - sta - ti - o - nem,
 - nem, in va - sta - ti - o - nem,

63

- da - cta sunt in va - sta - ti - o - nem.
 re - da - cta sunt in va - sta - ti - o - nem.
 re - da - cta sunt in va - sta - ti - o - nem.
 re - da - cta sunt in va - sta - ti - o - nem.

68

Num in his te con - ti - ne - - -

- - -

Num in his te con - ti - ne - - -

Num in

The musical score consists of five staves. The top staff uses soprano C-clef, the second staff alto F-clef, the third staff tenor G-clef, the fourth staff bass F-clef, and the bottom staff bass C-clef. The key signature is B-flat major (two flats). The time signature is common time. The vocal parts sing 'Num in his te con - ti - ne - - -' followed by a repeat sign and 'Num in his te con - ti - ne - - -'. The bass part remains silent throughout.

73

78

musical score for "Amen" by J.S. Bach, featuring four staves of music with lyrics in English and Latin. The lyrics are as follows:

 num in his te con - ti - ne - - - bis.

 his te con - ti - ne - - - bis.

 - - - - bis, con - ti - ne - - - bis.

 - bis, con - ti - ne - - bis, con - ti - ne - - - bis.

 8 con - ti - ne - - bis, con - ti - ne - - - bis.

83

O Domine, O Domine, num dis simu -
 O Domine, O Domine, num dis simu -

88

- la - bis, O Do - mi - ne, O Do - mi -
 - mu - la - bis, O Do - mi - ne, O Do -
 - la - bis, O Do - mi - ne, O Do -
 - la - - - bis, O Do - mi - ne, O Do -
 O Do - mi - ne, O Do -

93

- ne, num dis si mu - la - bis, num dis - si - mu - la -
 - mi - ne, num dis - si - mu - la - - - bis et tam ve-he-men -ter -
 - mi - ne, num dis - si - mu - la - - - bis et tam ve-he-men -ter
 - mi - ne, num dis - si - mu - la - - - bis et

98

bis et tam ve-he-men-ter nos af-fli-
tam ve-he-men-ter nos af-fli- ges, et tam ve-he-men-ter nos af-
nos af-fli- - - ges, et
nos af-fli- - - ges, et tam ve-he-men-ter nos af-
tam ve-he-men-ter nos af-fli- - ges, et

102

- ges, et tam ve-he-men-ter nos af-fli- - ges, et tam ve-he-men-ter nos af-fli- ges, nos af-fli- ges, et tam ve- he-men-
tam ve-he-men-ter nos af-fli- - ges, af-fli- - - ges, et tam ve-he-men-ter nos af-
nos af-fli- - - ges, et tam ve-he-men-ter nos af- tam ve-he-men-ter nos af-
tam ve-he-men-ter nos af-fli- - - ges, et tam ve-he-men-ter nos af-fli- - - ges.

106

et tam ve-he-men-ter nos af-fli- - ges, af-fli- - - - ges.
- ter nos af-fli- - ges, ve-he-men-ter nos af-fli- - ges.
- - ges, et tam ve-he-men-ter nos af-fli- - - - ges.
- fli- - - - ges.
nos af-fli- - - ges, et tam ve-he-men-ter nos af-fli- - - ges.

Translation

Our holy and our beautiful house, where our fathers praised thee, is burned up with fire: and all our pleasant things are laid waste. Wilt thou refrain thyself for these things, O Lord? Wilt thou hold thy peace, and afflict us very sore?

(*Isaiah 64, vv.11–12.*)

A Note on the Text

The Latin set by Mundy is from the *Biblia sacrosancta* translated by Leo Jud and others (Zurich, 1543).

One might suppose that Mundy's choice of text was occasioned by a particular event. Alternatively, it may be significant that the two verses he set are those that immediately follow the passage set by William Byrd in his motet *Ne irascaris Domine/Civitas sancti tui*, a copy of which appears in the same set of partbooks as *Aedes nostra sancta*. It is possible that Byrd's motet (composed by 1580, perhaps a year or two earlier) prompted Mundy to pen a musical continuation. Byrd used the traditional Vulgate text, but there seems no reason why Mundy should have felt compelled to do likewise.

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.

Ligatures are denoted by the sign

Repeat signs in the underlay have been expanded using italics.

The missing tenor part has been reconstructed by the editor in small notation.

Source

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

979	(M)	no.32	at end:	m ^r : io: mundie:
980	(Ct1)	no.32	at end:	m ^r : mundie
981	(Ct2)	no.32	at end:	m ^r : io: mundie:
982	—	—		
983	(B)	no.32	in index: at end:	m ^r John Mundie. [later hand] m ^r : iohn: mundie: of: wyndesore: organiste: Sonne: of: william: mundie: of: the: chappelle: gentleman:..

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. Pitches are those of the edition and are given in capital letters, preceded by a number where necessary, e.g. ¹D = 1st note D in the bar (or group of bars).

Underlay

6 M -strum ambiguously aligned below ¹DB / 12 Ct2 -us for -cus / 13–14 Ct2 -strum ambiguously aligned below E²FD, (14) et below ¹E / 14–15 M -strum ambiguously aligned below G²A²B / 21 Ct1 -rum for -runt / 24 Ct2 slur for ¹EF / 48 Ct1 -stra ambiguously aligned below EB¹C / 60–61 B -tio- both one note earlier / 92 Ct1 slur for GB / 95 Ct1 -bis below E (not in 97) / 97 M slur for AB / 98 M slur for ¹B²B (only); Ct2 nos below G, affli- below ²F²E, (99) -ges below G / 98–99 Ct1 affliges ambiguously aligned / 100 M slur for AB / 103 Ct2 slur for ¹A²A, slur for GE / 108–109 M -ges ambiguously aligned below ¹ABC, (109) underlay repeat sign for affliges, below ¹D /

Accidentals

13 Ct1 ♭ for G / 19 Ct2 ♭ for ²D / 23 Ct2 ♭ for G / 25 Ct1 ♭ for G / 39 Ct2 ♭ for ¹G (pre-placed before ¹A in 38) / 53 B ♭ for G / 56 Ct1 ♭ for G /

Other Readings

12 M new line in source begins with ²E, clef C1 (and thus to end) / 53 M D is C / 54 Ct2 C is B / 56 M ²B is C /