

Exsurge Christe

Edited by Jason Smart

William Mundy (c.1529–1591)

Mean 

Countertenor [Missing] 

Tenor 

Bass 

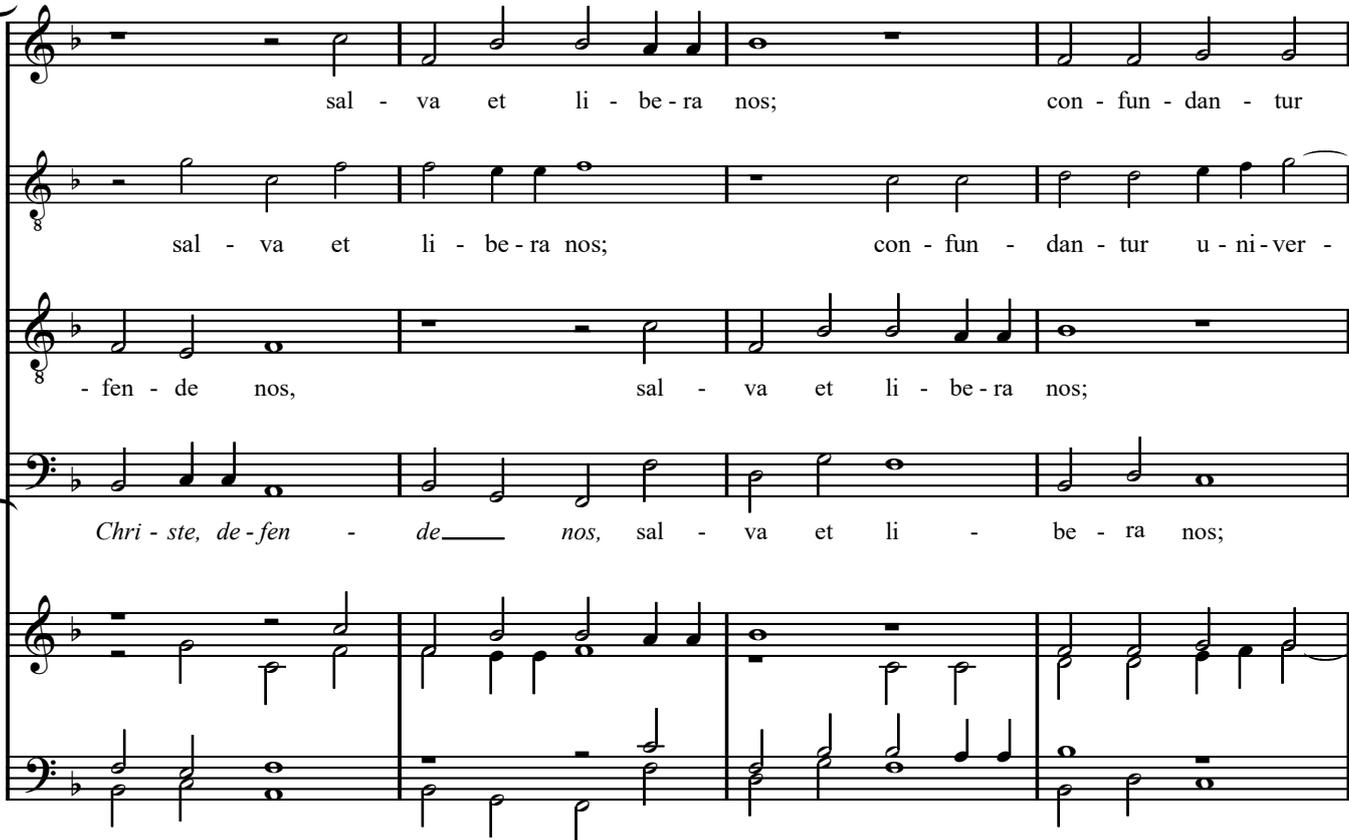
Keyboard (not for accompaniment) 

Ex - sur - ge, Chri - ste, de - fen - de nos,
Ex - sur - ge, Chri - ste, de - fen - de nos,
Ex - sur - ge, Chri - ste, de -
Ex - sur - ge, Chri - ste, de - fen - de nos, ex - sur - ge,



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sal - va et li - be - ra nos; con - fun - dan - tur
sal - va et li - be - ra nos; con - fun - dan - tur u - ni - ver -
- fen - de nos, sal - va et li - be - ra nos;
Chri - ste, de - fen - de - nos, sal - va et li - be - ra nos;



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u - ni - ver - si, Do - mi - ne, qui te o - de -

- si, Do - mi - ne, qui te o - de - runt;

con - fun - dan - tur u - ni - ver - si, Do - mi - ne, qui

con - fun - dan - tur u - ni - ver - si, Do - mi - ne, qui te o - de -

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- runt; per te sci - sma pro - fli - ga - tur;

per te sci - sma pro - fli - ga - tur; re - vi -

te o - de - runt; per te sci - sma pro -

- runt; per te sci - sma pro - fli - ga -

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re - vi - vi - scat in - ter nos ve - ri -
 - vi - scat in - ter nos ve - ri - tas A -
 - fli - ga - tur; re - vi - vi - scat in - ter nos
 - - tur; re - vi - vi - scat in - ter nos ve - ri -

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- tas A - po - sto - li - ca, A - po - sto - li - ca.
 - po - sto - li - ca, A - po - sto - li - ca.
 ve - ri - tas A - po - sto - li - ca.
 - tas A - po - sto - li - ca, ve - ri - tas A - po - sto - li - ca.

Translation

Arise, O Christ, defend us, save us and free us; let all who have hated you, O Lord, be confounded; let schism be conquered; let Apostolic truth revive amongst us.

Text

The text is a freely-composed, non-liturgical motet against heresy. Although the wording in **A** is consistent and easily legible in all three partbooks, the scribe's version contains three corruptions (for which see the Notes on the Readings of the Sources). I have adopted the amendments suggested by David Mateer

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.

Repeat signs in the underlay have been expanded using italic text.

Material between square brackets is editorial.

The missing Countertenor part has been supplied editorially in small notation from the keyboard score.

Sources

A London, British Library Add. MSS 17802–5 (The 'Gyffard Partbooks', c.1572–8; vocal parts only).

17802	—	—	
17803	(M)	f.113 ^v	
17804	(T)	f.117	
17805	(B)	f.109 ^v	at end: m ^r mondy

B London, British Library Add. MS 30513 ('The Mulliner Book', 1560s; keyboard only).

(keyboard)	f.114 ^v	at beginning between staves:	Tres partes in vna
		at end:	munday

Neither source gives the composer's Christian name, but we can reasonably assume that he was William Mundy. William's father, Thomas, was a musician, but he is not known to have been a composer. As for William's son John (c.1555–1630), although the Gyffard Partbooks contain a Kyrie attributed specifically to 'John Mundy', he would surely have been very young to have featured in the Mulliner Book with a three-part canon.

Notes on the Readings of the Sources

The Countertenor part is missing from **A** due to the loss of a gathering in the relevant partbook. **B** lacks the text and gives no indication that the piece is for voices. There is no reason for supposing that the keyboard arrangement is an accompaniment, nor any certainty that it was intended for organ, since Thomas Mulliner compiled his manuscript for teaching and domestic recreation.

3 T **A** ¹F is G / 7 Keyboard **B** last note in right hand has upward stem only (but dot for lower voice given) / 7–8 all parts *confundantur* for *confundantur* / 8 B **A** *-dan-* ambiguously aligned below BG, (9–12) *-ter univarsi Domine qui te oderunt per* all one note later / 13 B **A** ¹F is G / 13–15 all parts **A** *perfligater* for *profligatur* / 16–17 all parts **A** *metre* for *inter* / 16 T # for F before G (and before note in 17) /