

Helena Kopchick Spencer, University of Oregon, hkopchic@uoregon.edu
“The Coronation of Two Marys in William Mundy’s *Maria Virgo Sanctissima*”
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VOX PATRIS CAELESTIS (William Forrest, trans. Kerry McCarthy)

I (verse: Mean/Tenor₁/Bass). *Vox patris caelestis ad sacram virginem Mariam, filii ejus genitricem, in ejus migratione a corpore mortali in hiis verbis prorumpens: Tota pulchra es, amica mea, mihi amabilissima Annae prolis, virgo sacratissima Maria, et macula ab ineunte conceptionis tuae instanti vel usquam non est in te.* The voice of the heavenly Father to the holy virgin Mary, the mother of his Son, at her passing from the mortal body, breaking out in these words: ‘You are all beautiful, my love, daughter of Anne most beloved to me, most holy virgin Mary, and there is, from the moment of your conception or ever, no flaw in you.

II (verse: Treble/Tenor₂/Baritone). *Favus distillans labia tua ex corde purissimo verba mira dulcedinis spiritualis gratia: iam enim hiems terreni frigoris et miseria transit: flores aeternae felicitates et salutis tecum tibi ab aeterna praeparatae olfacere et sentire apparuerunt.* Your lips are a honeycomb, distilling **from the most pure heart** words marvelous in the grace of spiritual sweetness: indeed now the winter of **earthly** cold and misery **has passed**: flowers of eternal happiness and salvation **have appeared**, prepared **from eternity** for you to smell and perceive with me.

III (full). *Vineae florentes odorem caelestis ambrosianae dulcedinis dederunt, et vox turturis, quae mea, tui dilectissimi amatoris, sola est exoptatio te amplecti, audita est in terra nostra tali sonante gratia.* The flowering vines give forth a smell of heavenly, ambrosial **sweetness, and the voice of the turtledove**, which is the sole **desire** of me, **your dearest lover**, to embrace you, is heard in our land, which resounds with such loveliness.

IV (verse: Treble/Mean/Tenor₁) [shift to duple meter]. *Surge, propera, amica mea, columba mea, formosa mea de terra longinqua miseriis plena, et veni in terram quam monstravero tibi.* Arise, make haste, **my love**, my dove, my fair one, from a far-off land **full of miseries**, and come into the land **that I will show you**.

V (verse: Tenor₁/Tenor₂/Baritone/Bass). *Veni de corpore mortali, et induam te, mea corcula, vestitu deaurato circumdata varietate caelestis gloriae.* Come forth from your mortal body, and I will clothe you, my dear heart, in a golden garment embroidered with the variety of heavenly glory.

VI (full). *Veni ad me, dilectissimum amatorem tuum, prae omnibus adamata, et ponam in te thronum meum, quia concupivi speciem tuam.* Come to me, your dearest lover, O beloved above all others, and I will place my throne in you, **for I have desired** your beauty.

VII (verse: Mean/Tenor₁/Tenor₂/Bass). *Veni de Libano, monte mundano quaquam altissimo humanae contemplationis, ad montem Sion, ubi innocentes manibus et corde ascendere deberunt.* Come from Lebanon, the earthly mountain of the highest human contemplation, to the mountain of Zion, where the innocent of hands and heart should ascend.

VIII (verse: Treble_{div}/Mean_{div}/Bass_{div}). *Veni ad me, Assuerum verum, Esther, mea nobilissima, pro populo tuo oratura, tecum in aeternum manere et delectare.* Come to me, your **true Ahasuerus**, my noblest Esther, to pray **for your people**, to remain **and delight with me for eternity**.

IX (full). *Te omnes caeli cives summo desiderio exoptant videre. Veni, caelesti gloria coronaberis. Amen.* All the citizens of heaven long to see you with the **greatest desire**. Come, you shall be crowned with heavenly glory. **Amen**.

MARIA VIRGO SANCTISSIMA (Anonymous, trans. L. Todd Hutson)

I (verse: Mean/Tenor₁/Bass). *Maria virgo sanctissima, beatarum Mariarum venerabilissima, te singulari gratia prae omnibus creaturis ditavit Deus, qui summus, et solus est Trinus et Unus.* O Virgin Mary most holy, most venerable of all the holy Marys, you were enriched with singular grace before all creatures by God, who is the most high and alone is Three and One.

II (verse: Treble/Tenor₂/Baritone). *Ex quibus personis te Pater in filiam ante mundi constitutionem praelegit, Filius in matrem et matricem, Spiritus Sanctus in sponsam et reclinatorium suo speciali usu ornatissima ordinavit et coronavit.* Out of all people, the Father **pre-elected** you as daughter before the making of the world, the Son as mother and sign of maternity, and **the Holy Spirit as spouse** and seat ordered you in most splendid attire and **crowned you** by his own **special virtue**.

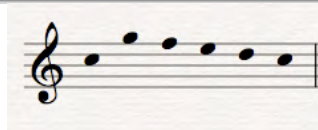
III (full). *Et sic summae Trinitatis templum Mariarumque omnium Maria nobilissima es.* And so you are temple of the most high Trinity and the most noble Mary **of all Marys**.

IV (verse: Treble/Mean/Tenor₁). *Tu cum sis illi qui omnium solus Deus Deorum est, regum omnium regi, dominatorum omnium Domino, tam in estimabili favore et acceptatione quare te imperatricem, reginam, dominamque, et ultra si potest nominare nos licet.* You who are with the God of all gods, King of all kings, Lord of all lords in such inestimable **favor** and acceptance, where **we are able** to call you **empress**, queen, and lady.

V (full). *In hiis omnibus non deam te dicamus, sed Dei creaturam ancillamque mansuetissimam; sed quicquid boni mundus habet per te habet, ex qua salutis nostrae initium manet.* In all these things, let us not call you goddess, **but** most gentle **creature** and handmaid **of God**; but whatever good the world has, it has through you, from whom **the beginning** of our salvation **remains**.

VI (verse: Mean_{div}/Tenor₂/Bass) [shift to duple meter]. *Igitur quamquam tam nobilis et singularis es, reverentiaque tibi defertur, illi etiam qui talem te fecit ut virgo et mater esses exhibebitur.* Therefore although you are so noble and special, and reverence is deferred to you, let it be also unto Him who fashioned you in such a way that you be mother and virgin.

VII (full). *Surge ergo, beatissima Virgo Maria, misericorditer actura pro nobis, da preces pro nobis quos cernis offensos ante oculos conditoris, sic illi compone, ut nobis nosci esse opus, quo servi filii tui Dei nostri effici mereamur largiente eodem Domino nostro Jesu Christo, qui est benedictus in saecula saeculorum. Amen.* Arise, therefore, most blessed Virgin Mary, act mercifully for us, give prayers **for us and for our offenses before the eyes of the Creator**, so that the work may be known to us, by which the servants of your Son and of God's may merit to be effectual to us **by the granting of the same** – our Lord Jesus Christ, who is blessed **forever and ever. Amen.**



N.B. Boldface indicates the appearance of Mundy's 'zenith' motive, some variation of the following:

Despite the missing baritone part of *Maria virgo sanctissima* after Section II, I have indicated Sections III, V, and VII as 'full' based on their homophonic texture and scoring for all remaining voices. Otherwise, I have not presumed the presence of a baritone voice, although Frank Llewelyn Harrison's modern edition includes an editorialized baritone part for Sections III through VII.

Example 1. Selected appearances of Mundy's "zenith" motive in *Maria virgo sanctissima*.



The 'Zenith' Motive: C5–G5–F5–E5–D5–C5

§ II: 'speciali usu'

§ III: 'Mariarumque omnium'

§ IV: 'imperatricem'

§ IV: 'nos licet'

§ V: 'sed Dei creaturam'

§ V: 'initium manet'

§ VII: 'quos cernis offensos'

Example 3b. *Maria virgo*, § V, mm. 131–139: ‘sed quicquid boni mundus’

Example 3a. *Vox patris*, § VI, mm. 164–169: ‘et ponam in te thronum’

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Example 3b. *Maria virgo*, § V, mm. 131–139: ‘sed quicquid boni mundus’

S - ta,

A - ta, et po - nam in te thro - num

T¹ - ta, et po - nam in te thro -

T²

B¹ - num me -

B² po - nam in te thro - num me -

S et po - nam in te thro - num me -

A me - - - - - um

T¹ - num me -

T² - ta, et po - nam in te thro - num me -

B¹ - um, me -

B² - um qui -

*f*35 sed quic - quid bo - ni mun - dus ha -

A - - - - - mam;

T¹ - - - - - mam; sed quic - quid bo - ni

T² quic - quid bo - ni mun - dus ha -

B¹

B² sed quic - quid bo - ni mun - dus ha -

S - - - - - bet per te

A sed quic - quid bo - ni mun - dus ha - bet per te

T¹ mun - dus ha - - - - - bet per te

T² - bet

B¹ - mam; sed quic - quid bo - ni mun - dus ha -

B²

Example 5a. *Vox patris*, § I, mm. 1–8: ‘Vox patris’

Musical score for Example 5a, 'Vox patris', § I, mm. 1–8. The score is for Soprano, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2. The lyrics are: 'Vox pa - tris cae - le - stis ad sa - cram vir - gi - nem Ma - ri - am, fi - li - i e - jus ge - ni - tri - cem, in - cram vir - ginem Ma - ri - am, fi - li - i e - jus ge - ni - tri - cem, in'.

Annotations: A purple box highlights the Alto part, and a green box highlights the Tenor 1 part.

Example 5b. *Maria virgo* § 1, mm. 1–8, ‘Maria’

Musical score for Example 5b, 'Maria virgo', § 1, mm. 1–8. The score is for Soprano, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2. The lyrics are: 'Ma - ri - a vir - go san - ctis - si - ma, be - a - ta - rum Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um'.

Annotations: A purple box highlights the Alto part, and a green box highlights the Bass 2 part.

Example 6. *Maria virgo*, § III, mm. 62–80: ‘Mariarumque omnium Maria nobilissima es’

Musical score for Example 6, 'Mariarumque omnium Maria nobilissima es', § III, mm. 62–80. The score is for Soprano, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2. The lyrics are: 'Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um'.

Annotations: A red box highlights the Soprano part, a purple box highlights the Alto part, a green box highlights the Tenor 2 part, and a blue box highlights the Bass 2 part.

Musical score for Example 6, 'Mariarumque omnium Maria nobilissima es', § III, mm. 62–80. The score is for Soprano, Alto, Tenor 1, Tenor 2, Bass 1, and Bass 2. The lyrics are: 'Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um, Ma - ri - a - rum - que o - mni - um'.

Annotations: A red box highlights the Soprano part, a purple box highlights the Alto part, a blue box highlights the Tenor 1 part, and a blue box highlights the Bass 2 part.

70

Soprano: - um, Ma - ri - a - rum-que o - mni - um

Alto: - um, Ma - ri - a - rum-que o - mni -

Tenore 1: - mni - - um, Ma - ri - a - rum-que o - mni -

Tenore 2: Ma - ri - a - rum-que o - mni -

Basso 1: - um, Ma - ri - a - rum-que o - mni -

Basso 2: - ri - a - rum-que o - mni - - um Ma - ri - a

Soprano: Ma - ri - a no - bi - lis - si - ma

Alto: - um Ma - ri - a no - bi - lis - si - ma

Tenore 1: - um

Tenore 2: - um Ma - ri - a no - bi -

Basso 1: - um Ma - ri - a no - bi - lis - si - ma

Basso 2: no - bi - lis - si - ma

75

Soprano: es, Ma - ri - a no - bi - lis - si -

Alto: es, Ma - ri - a no - bi - lis - si - ma es

Tenore 1: Ma - ri - a no - bi - lis - si - ma

Tenore 2: - lis - si - ma es, Ma -

Basso 1: es, Ma - ri - a no - bi -

Basso 2: es, Ma - ri - a no - bi - lis - si - ma

80

Soprano: - ma es, Ma - ri - a no - bi - lis - si - ma es, Tu

Alto: Ma - ri - a no - bi - lis - si - ma es, Tu

Tenore 1: es, Ma - ri - a no - bi - lis - si - ma es.

Tenore 2: - ri - a no - bi - lis - si - ma es.

Basso 1: - lis - si - ma es, no - bi - lis - si - ma es.

Basso 2: es, Ma - ri - a no - bi - lis - si - ma es.

Example 7. Genealogical chart of the Holy Kinship in the Queen Mary Psalter (London, BL, MS Royal 2 B. VI, fol. 68r).



From bottom to top:

Column 1: Joachim and Anne; Joseph and Mary; Virgin Mary and Child; Jesus. Column 2: Cleophas and Anne; Alphaeus and Mary Cleophas; James the Less; Simon, Jude. Column 3: Salome and Anne; Zebedee and Mary Salome; James the Greater; John the Evangelist

Example 8. Chancel Screen of Ranworth (Norfolk), Church of St. Helen, 1475–1525.



From left to right: Mary Salome and her children, the Virgin Mary and the Christ-child, Mary Cleophas and her children, and St. Margaret (patron saint of childbirth)

Example 9. Throne of Mercy Window, Holy Trinity Church, Goodramgate (York), 1470.



Bottom row, from left to right: Mary Cleophas, Alphaeus, and children; Anne and Joachim with the Virgin Mary as a child; Coronation of the Virgin by the Trinity; Mary Salome, Zebedee, and children.

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