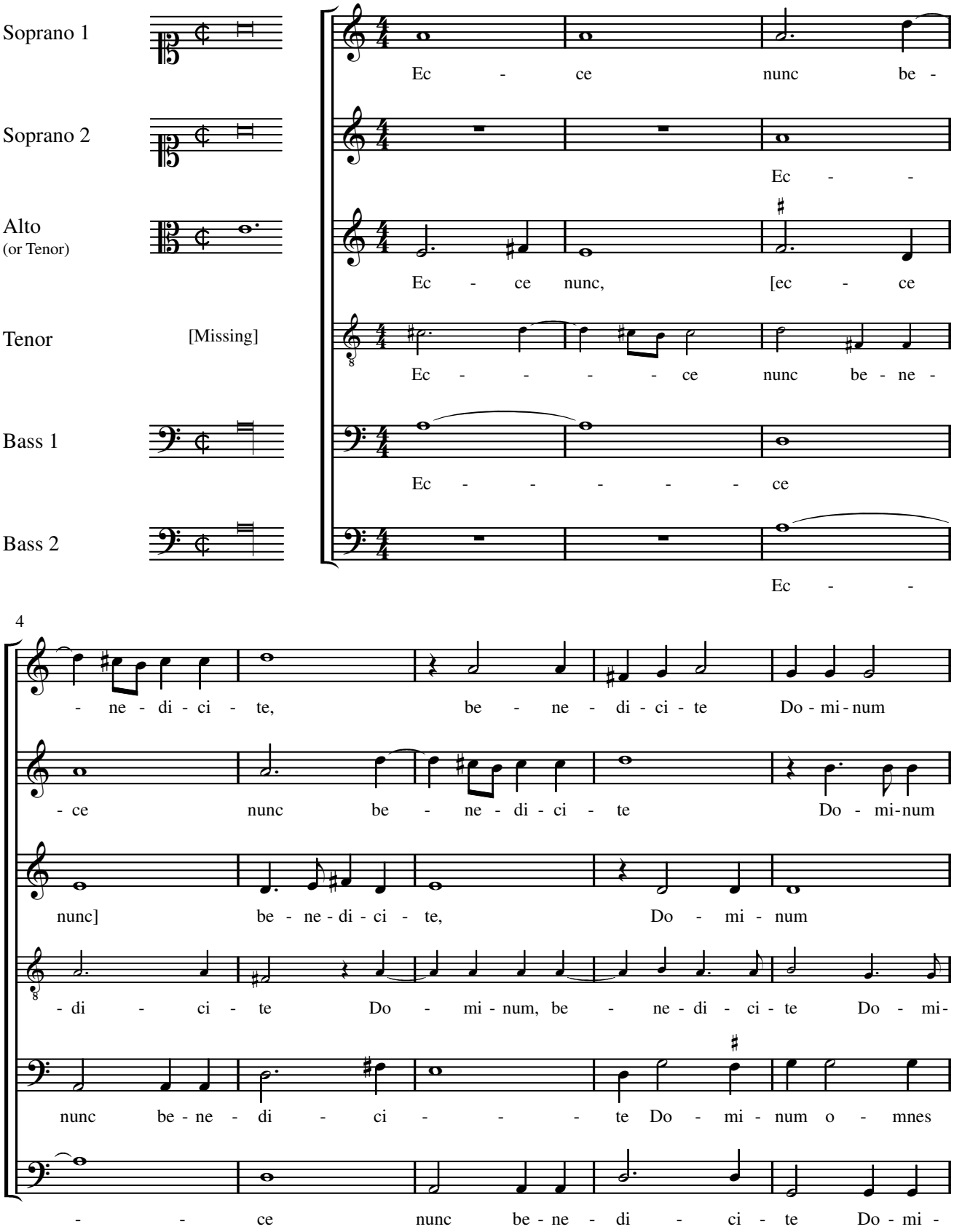
Ecce nunc benedicite

Edited by Jason Smart

Anon. (16th cent.)



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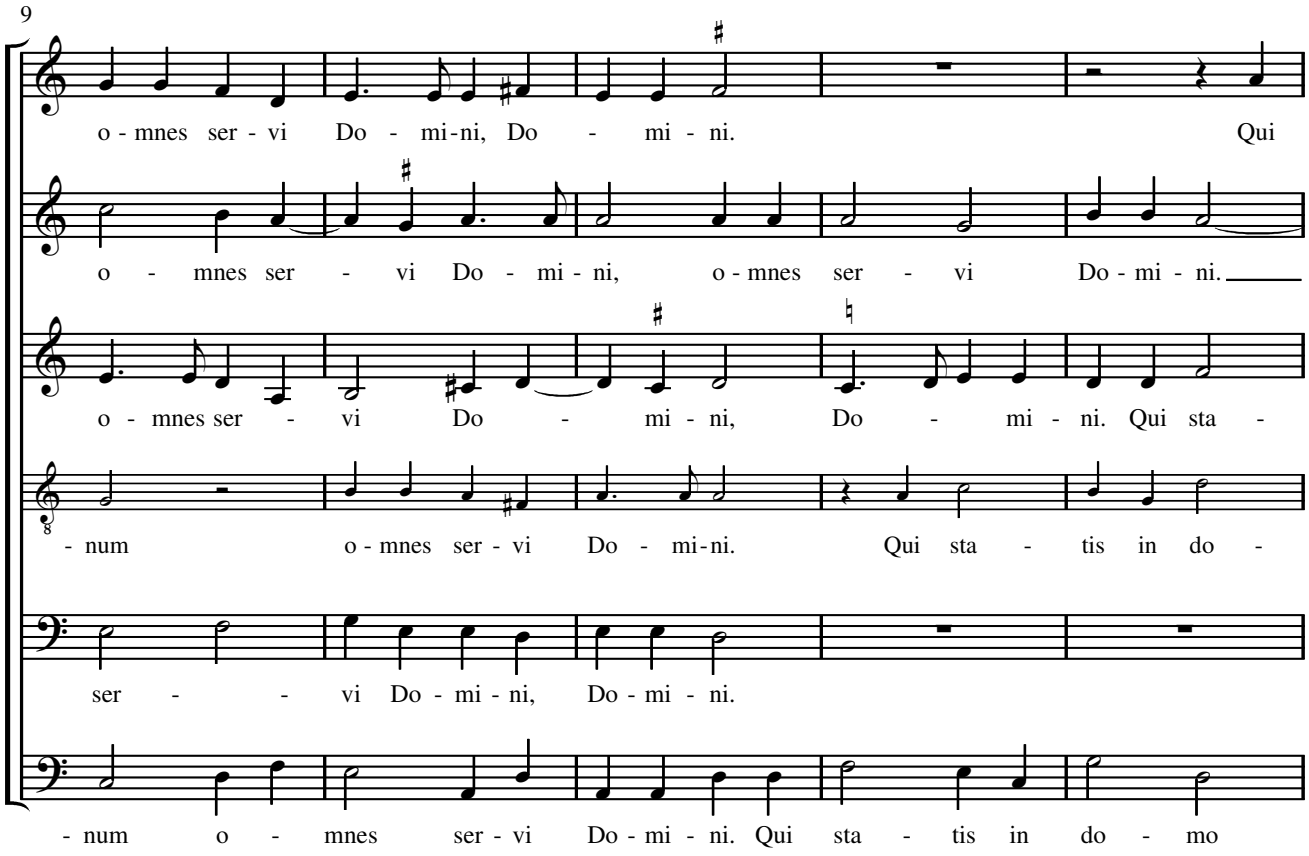
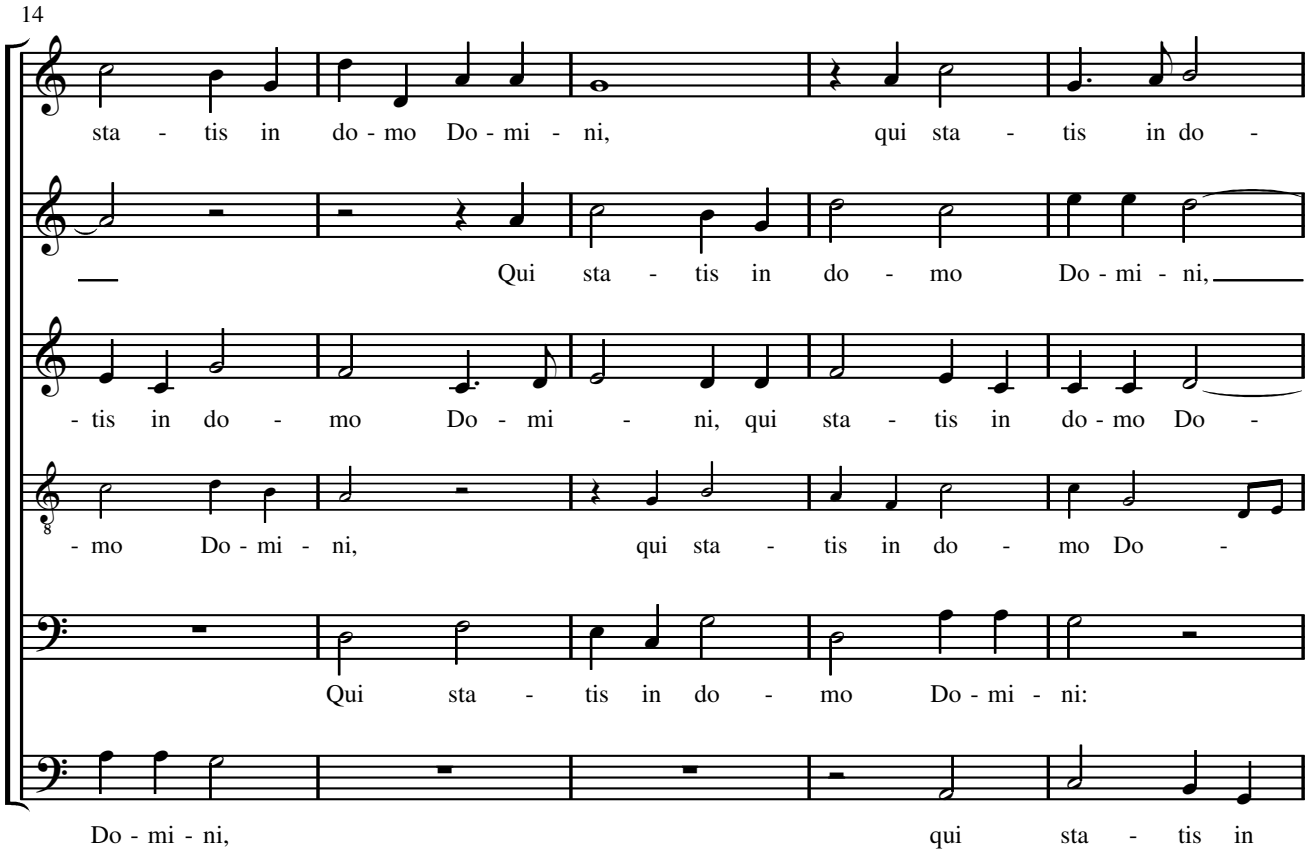
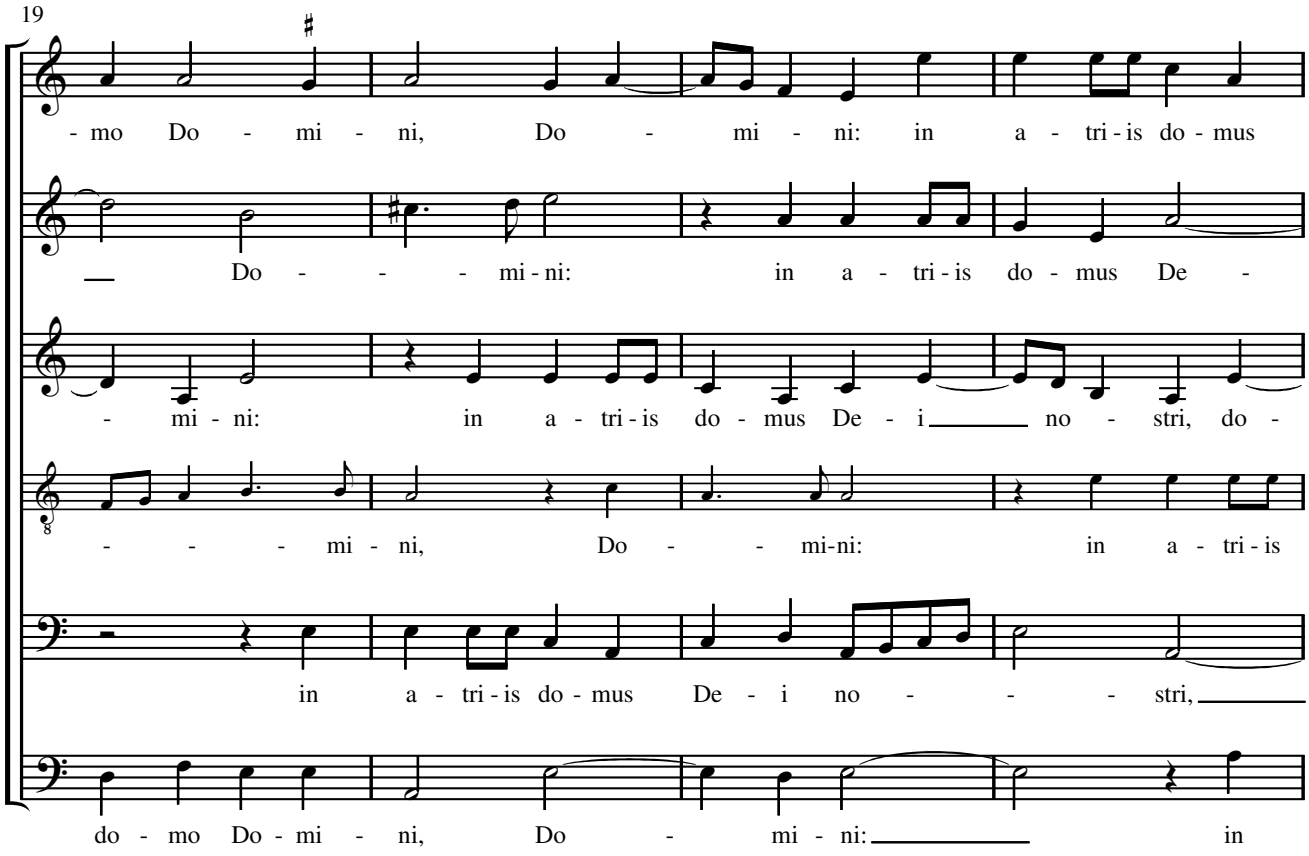
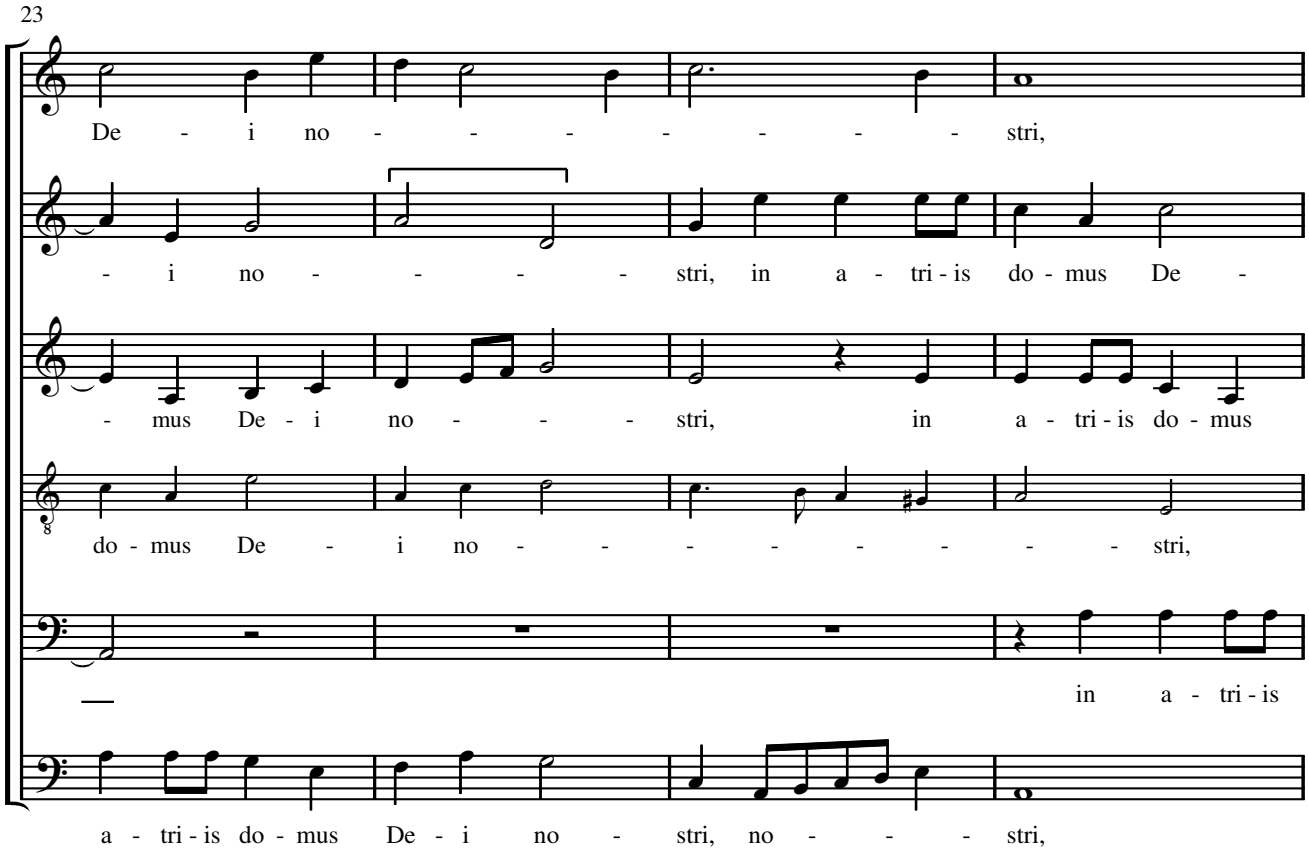
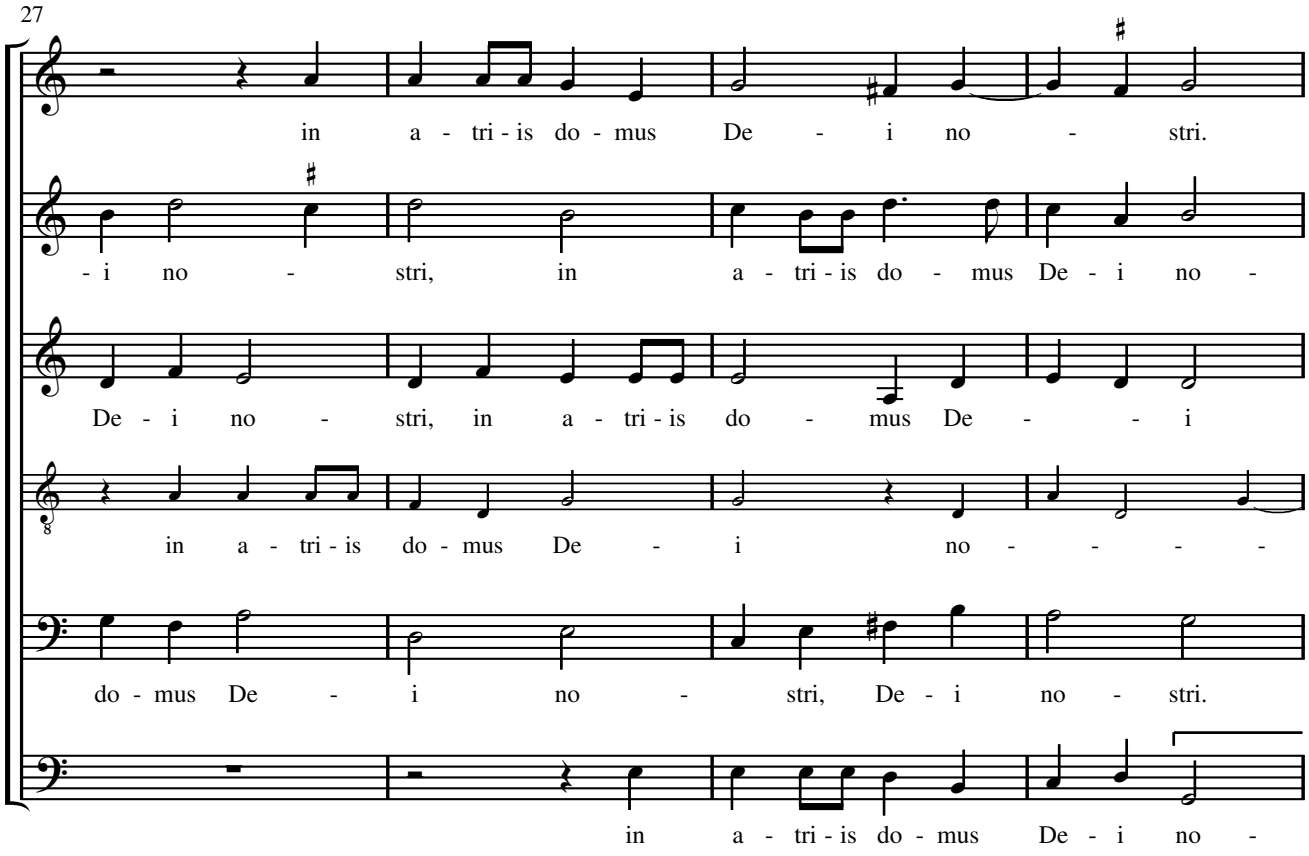
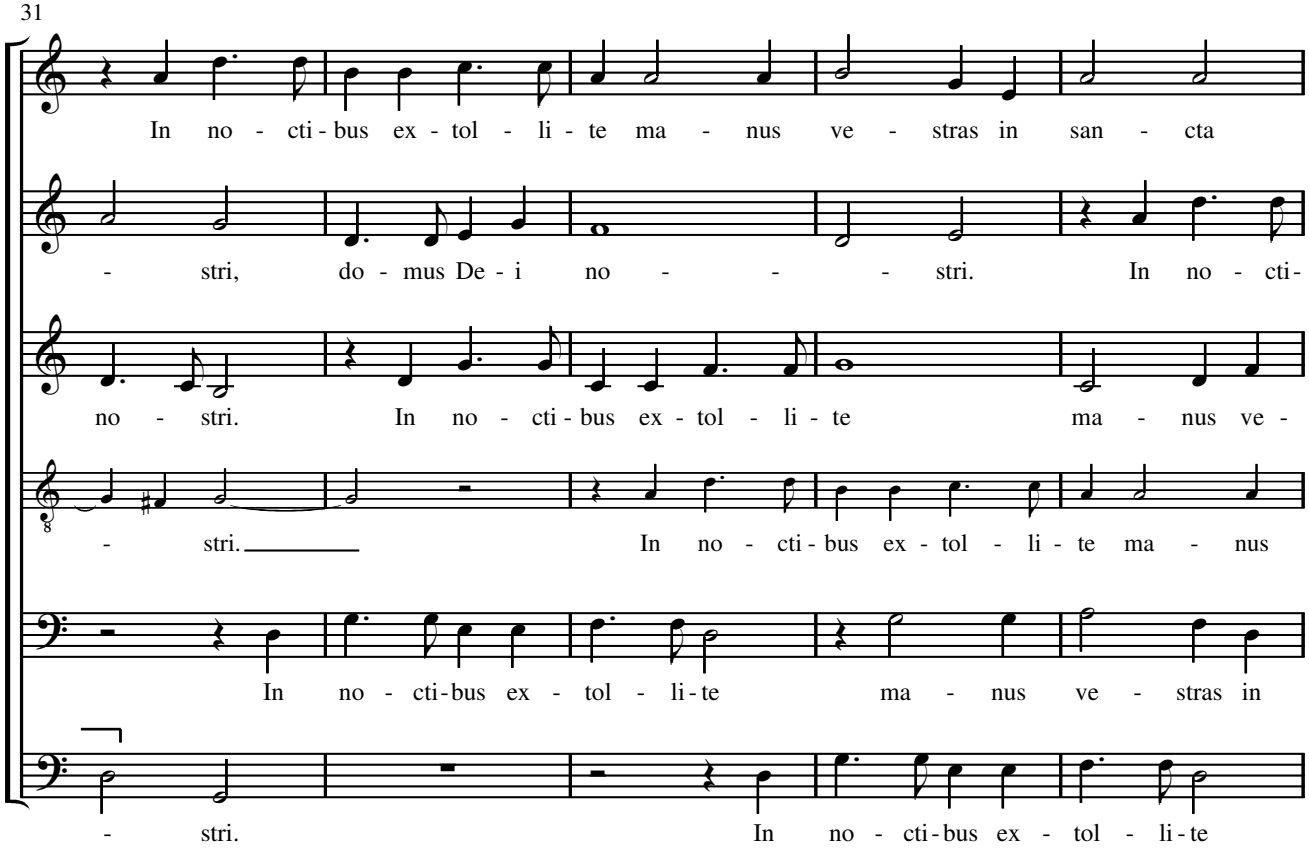

9
o - mnes ser - vi Do - mi-ni, Do - mi - ni. Qui
o - mnes ser - vi Do - mi - ni, o - mnes ser - vi Do - mi - ni.
o - mnes ser - vi Do - mi - ni, Do - mi - ni. Qui sta -
- num o - mnes ser - vi Do - mi-ni. Qui sta - tis in do -
ser - - vi Do - mi - ni, Do - mi - ni.
- num o - mnes ser - vi Do - mi - ni. Qui sta - tis in do - mo

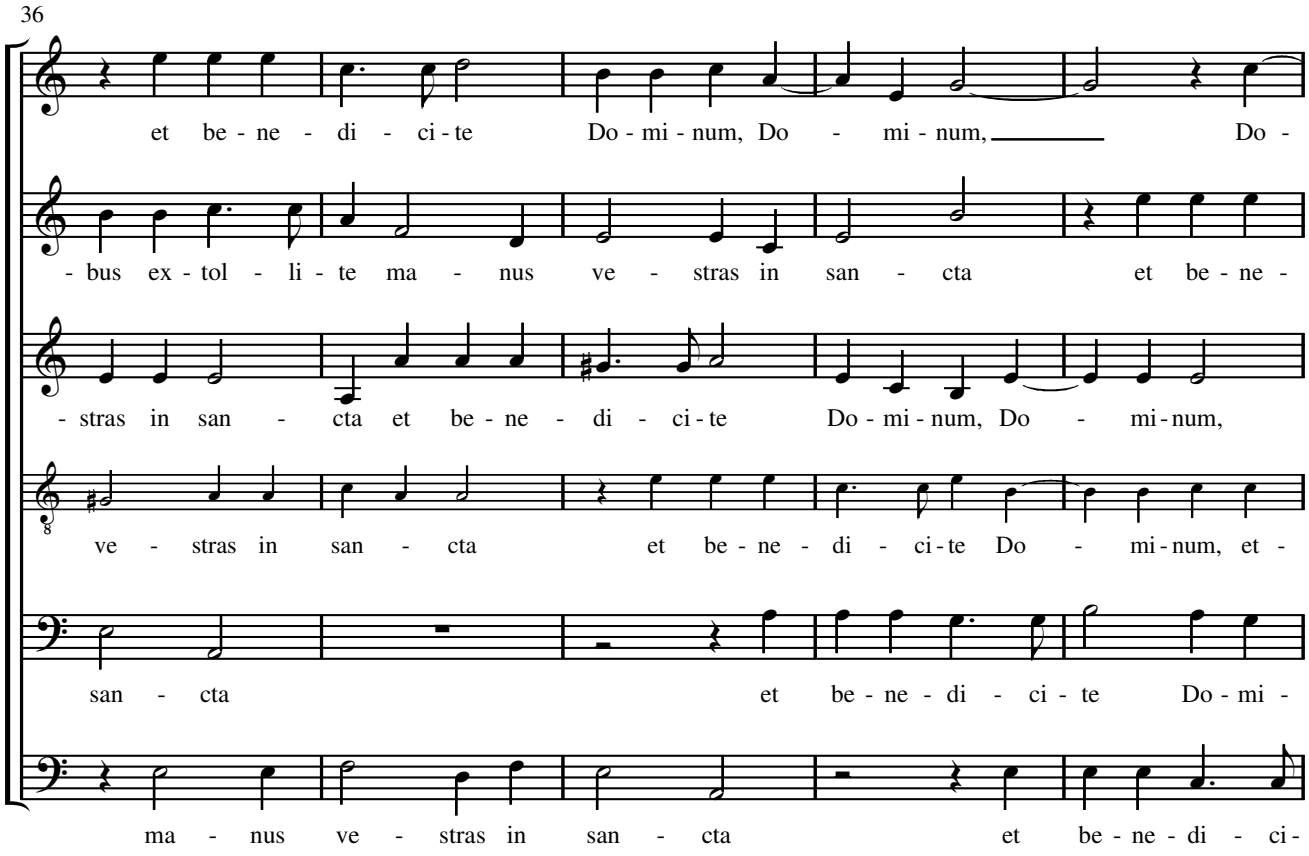

14
sta - tis in do - mo Do - mi - ni, qui sta - tis in do -
Qui sta - tis in do - mo Do - mi - ni,
- tis in do - mo Do - mi - ni, qui sta - tis in do - mo Do -
- mo Do - mi - ni, qui sta - tis in do - mo Do -
Qui sta - tis in do - mo Do - mi - ni:
Do - mi - ni, qui sta - tis in

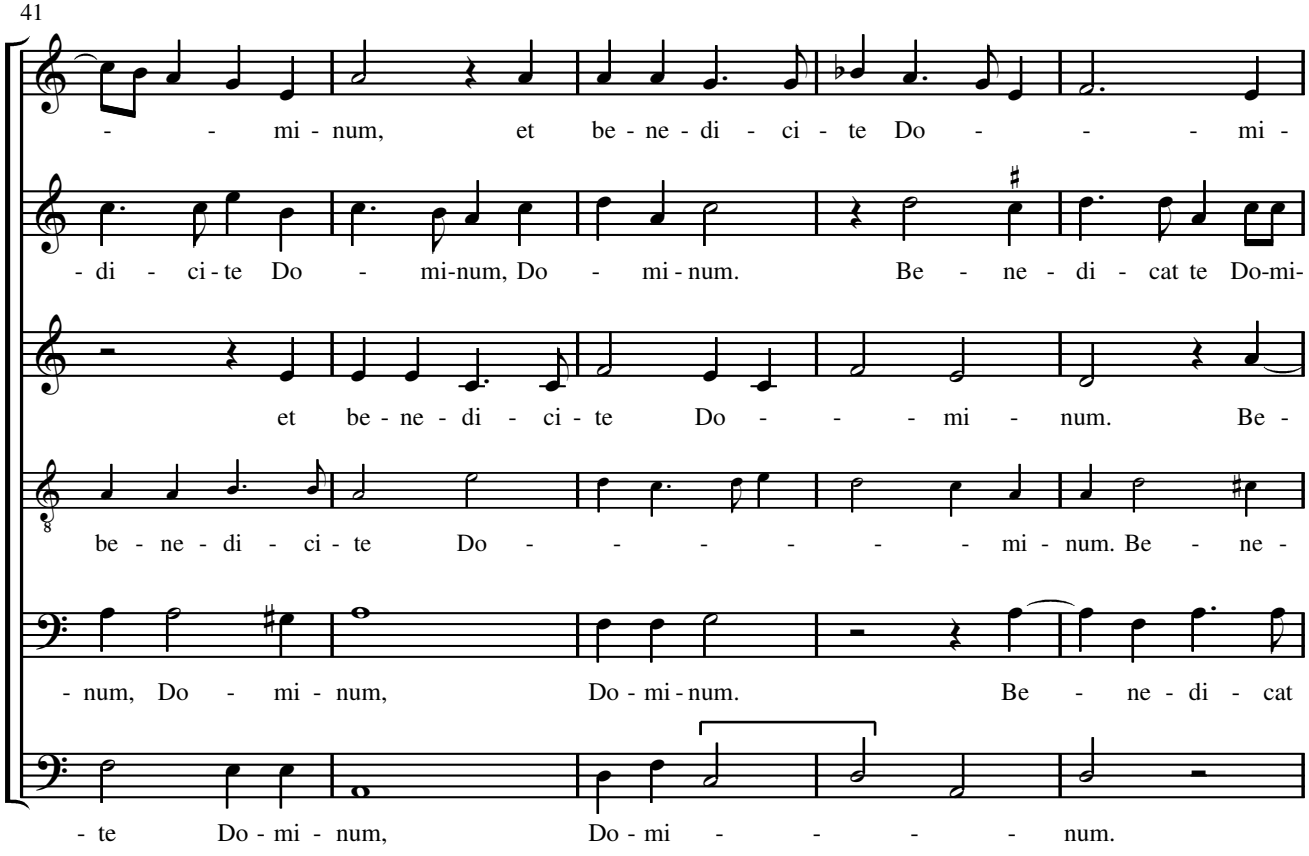

19
- mo Do - mi - ni, Do - mi - ni: in a - tri - is do - mus
Do - - - mi - ni: in a - tri - is do - mus De -
- mi - ni: in a - tri - is do - mus De - i no - stri, do -
- - - mi - ni, Do - - mi-ni: in a - tri - is
in a - tri - is do - mus De - i no - - - stri,
do - mo Do - mi - ni, Do - mi - ni: in

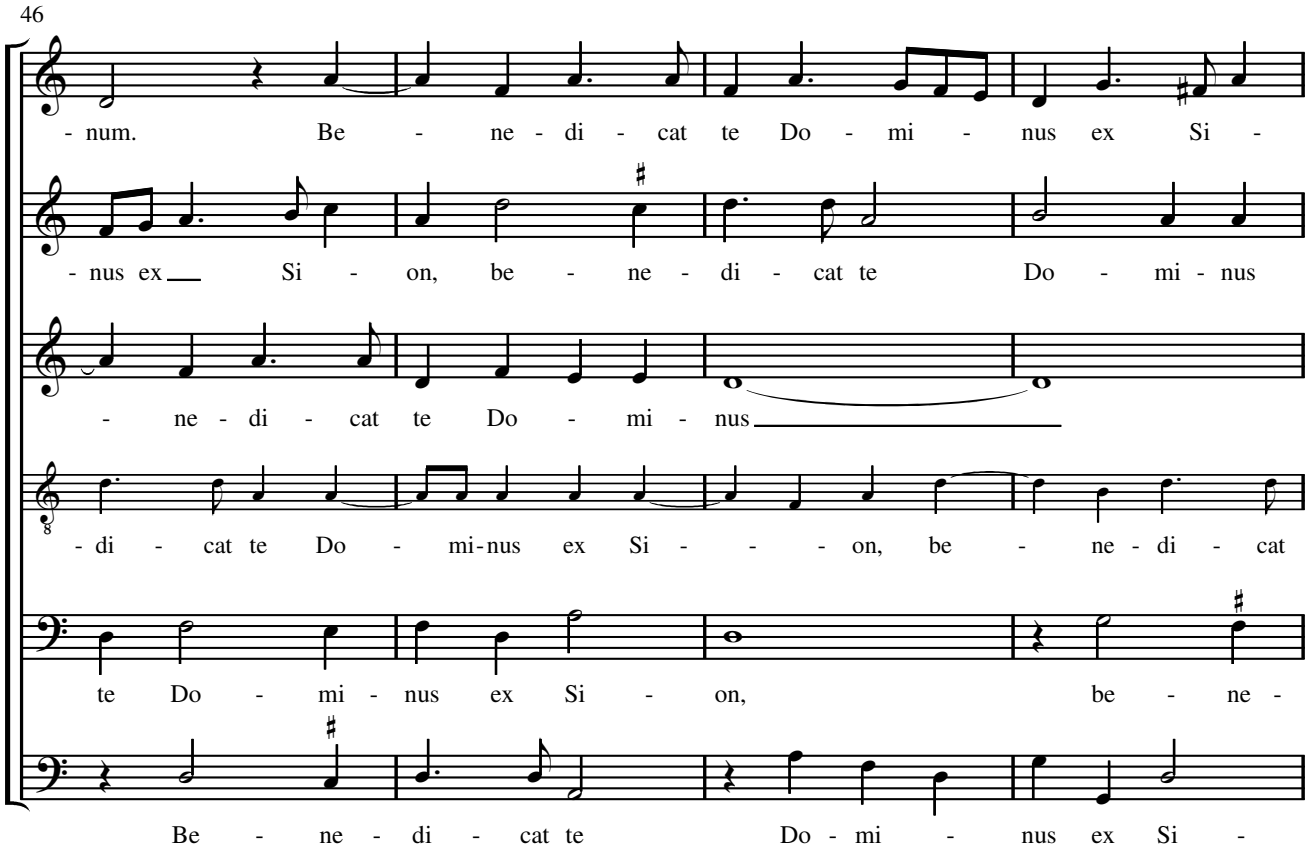

23
De - i no - - - - - - - stri,
- i no - - - - stri, in a - tri - is do - mus De -
- mus De - i no - - - stri, in a - tri - is do - mus
do - mus De - i no - - - - - - - - stri,
in a - tri - is
a - tri - is do - mus De - i no - stri, no - - - stri,

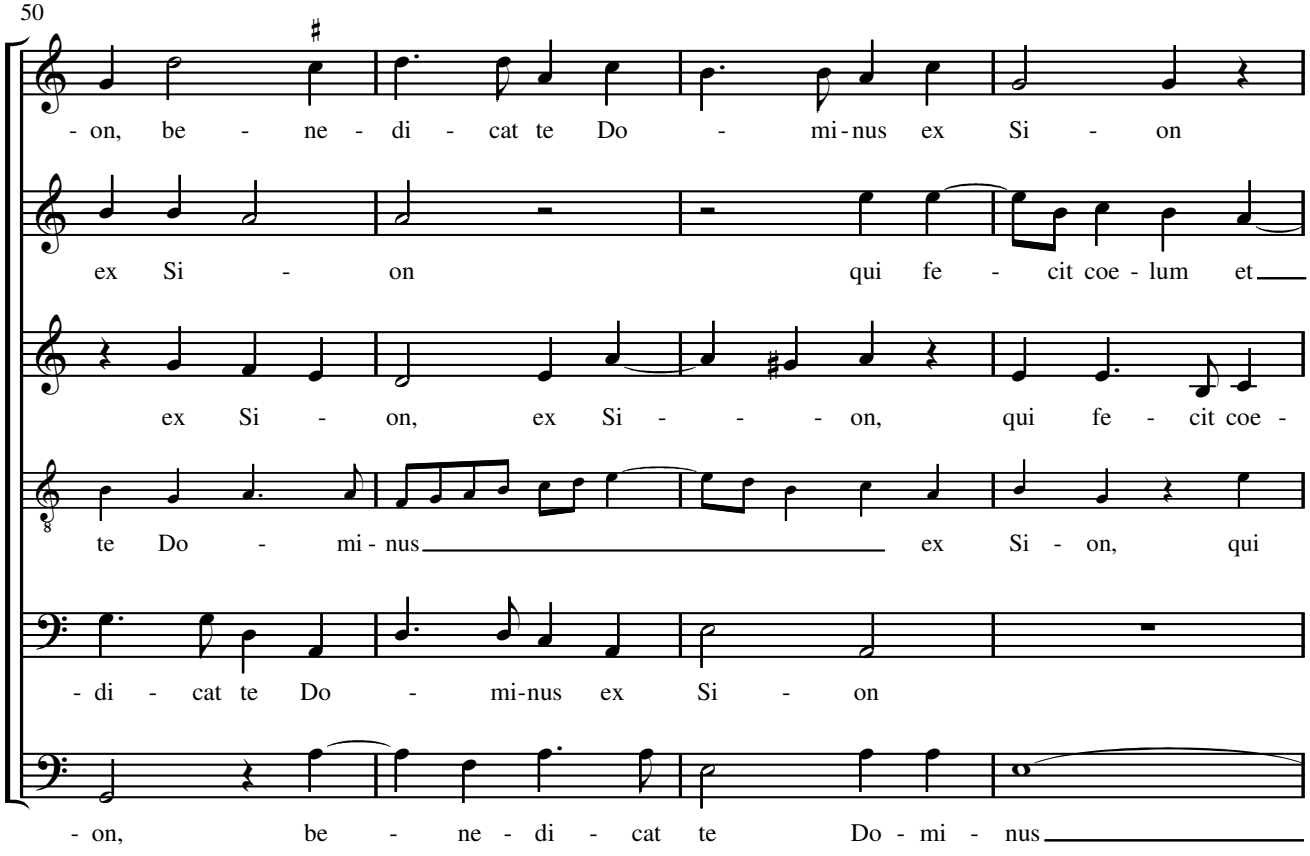

27
in a - tri - is do - mus De - i no - stri.
- i no - stri, in a - tri - is do - mus De - i no -
De - i no - stri, in a - tri - is do - mus De - - i
in a - tri - is do - mus De - i no - - - -
do - mus De - i no - stri, De - i no - stri.
in a - tri - is do - mus De - i no -

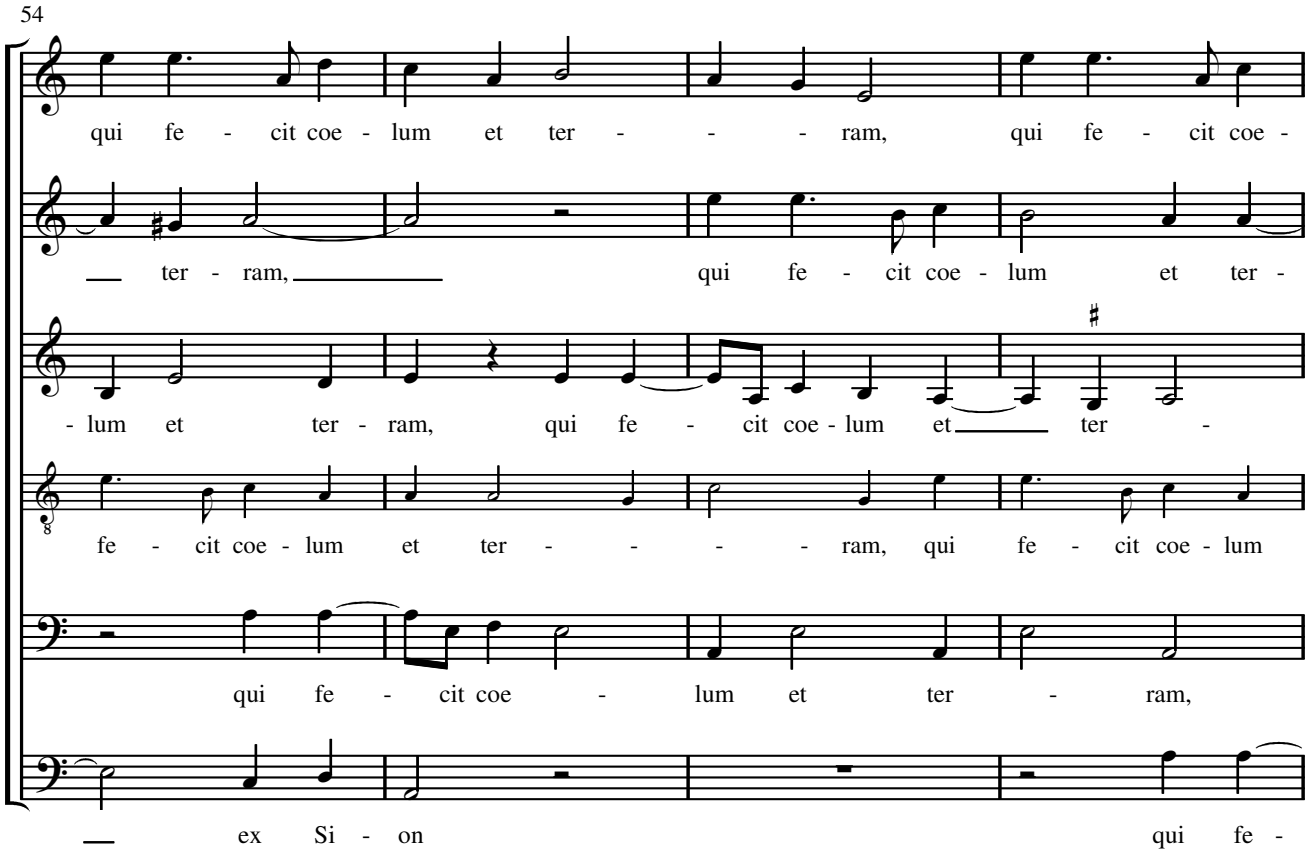

31
In no - cti - bus ex - tol - li - te ma - nus ve - stras in san - cta
- stri, do - mus De - i no - - - stri. In no - cti -
no - stri. In no - cti - bus ex - tol - li - te ma - nus ve -
- stri. In no - cti - bus ex - tol - li - te ma - nus
In no - cti - bus ex - tol - li - te ma - nus ve - stras in
- stri. In no - cti - bus ex - tol - li - te

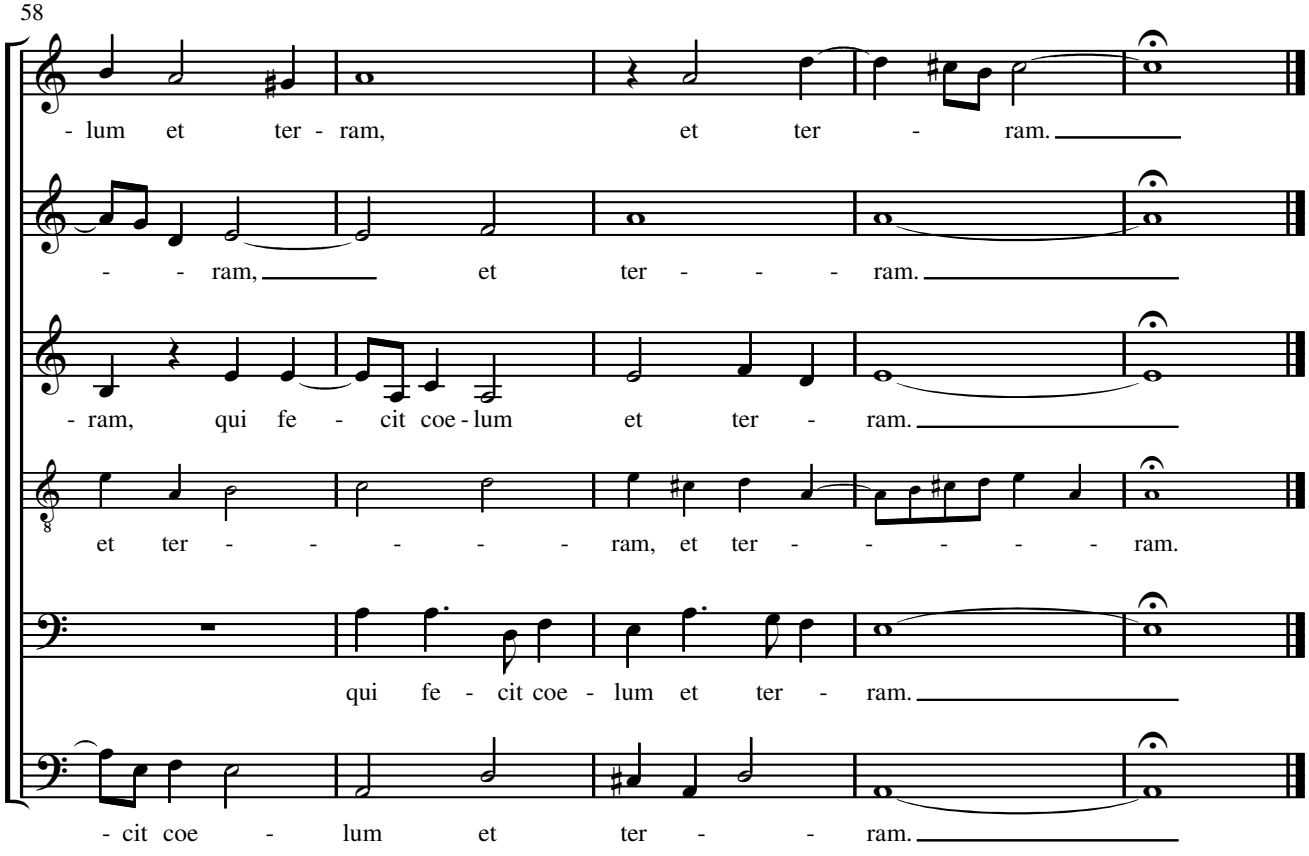

36
et be - ne - di - ci - te Do - mi - num, Do - mi - num, Do -
- bus ex - tol - li - te ma - nus ve - stras in san - cta et be - ne -
- stras in san - cta et be - ne - di - ci - te Do - mi - num, Do - mi - num,
ve - stras in san - cta et be - ne - di - ci - te Do - mi - num, et -
san - cta et be - ne - di - ci - te Do - mi -
ma - nus ve - stras in san - cta et be - ne - di - ci -


41
- - mi - num, et be - ne - di - ci - te Do - - - mi -
- di - ci - te Do - mi - num, Do - mi - num. Be - ne - di - cat te Do - mi -
et be - ne - di - ci - te Do - - - mi - num. Be -
be - ne - di - ci - te Do - - - - - - mi - num. Be - ne -
- num, Do - mi - num, Do - mi - num. Be - ne - di - cat
- te Do - mi - num, Do - mi - - - - - num.


46
- num. Be - ne - di - cat te Do - mi - nus ex Si -
- nus ex Si - on, be - ne - di - cat te Do - mi - nus
- ne - di - cat te Do - mi - nus
- di - cat te Do - mi-nus ex Si - - - on, be - ne - di - cat
te Do - mi - nus ex Si - on, be - ne -
Be - ne - di - cat te Do - mi - nus ex Si -


50
- on, be - ne - di - cat te Do - mi-nus ex Si - on
ex Si - on qui fe - cit coe - lum et
ex Si - on, ex Si - - - on, qui fe - cit coe -
te Do - mi - nus ex Si - on, qui
- di - cat te Do - mi-nus ex Si - on
- on, be - ne - di - cat te Do - mi - nus


54
qui fe - cit coe - lum et ter - - - ram, qui fe - cit coe -
ter - ram, qui fe - cit coe - lum et ter -
- lum et ter - ram, qui fe - cit coe - lum et ter -
fe - cit coe - lum et ter - - - - ram, qui fe - cit coe - lum
qui fe - cit coe - lum et ter - ram,
ex Si - on qui fe -


58
- lum et ter - ram, et ter - ram.
- - ram, et ter - - - ram.
- ram, qui fe - cit coe - lum et ter - ram.
et ter - - - - - - ram, et ter - - - - - - ram.
qui fe - cit coe - lum et ter - ram.
- cit coe - lum et ter - - ram.

Translation

Behold now, praise the Lord, all ye servants of the Lord;
Ye that by night stand in the house of the Lord; even in the courts of the house of our God.
Lift up your hands in the sanctuary and praise the Lord.
The Lord that made heaven and earth give thee blessing out of Sion.
(Psalm 134)

Editorial Conventions

The original clef, 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.

Ligatures are denoted by the sign ⌜‾‾‾‾⌝ .

Repeat signs in the underlay have been tacitly expanded.

The tenor part is lost and has been reconstructed by the editor.

Note on the Music

This motet was most probably written in England, but not necessarily by an English composer. Its sole surviving source is an anthology of mainly English music compiled mostly between *c.*1575 and *c.*1585 by John Baldwin, a lay clerk of St George's Chapel, Windsor. It is the first of two anonymous settings of psalm 134 entered adjacently, sandwiched between a motet by Alfonso Ferrabosco the elder and two by William Daman. These five pieces, together with a psalm motet by Robert White, form a discrete group which interrupts a series of respond and hymn settings for the Sarum Rite. The responds and hymns are thought to have been copied from Chapel Royal partbooks, but the six interpolated motets presumably came from elsewhere. Ferrabosco and Daman were both foreigners resident in England and the association of the present motet with their music raises the possibility that it is by a similar composer.

Baldwin's partbooks were originally a set of six, but the tenor book is now lost. Nowhere is there any indication of the number of voices for which *Ecce nunc benedicite* was written. Although unlikely, it is not impossible that it was originally in seven parts, with the missing book containing two tenor parts.

Source

Oxford, Christ Church MSS Mus. 979–83 (*c.*1575–1581 with later additions).

979	(S2)	No.102
980	(A)	No.102
981	(B1)	No.102
982	(S1)	No.102
983	(B2)	No.102

Notes on the Readings of the Source

Accidentals

28 B1: ♯ for F before D (and before F in 29) / 29 B1: ♮ for B / 53 S2: ♮s for both Bs / 56 S1: ♯ for G / 61 S1: ♯ for second C (as well as first) /

Underlay

3–4 A: bracketed underlay not in source / 9 B1: slur for EF / 45 S2: the two quaver Cs are a single crotchet C, but slurs for GA and BC in 46 imply the underlay as in the edition and subdivision of an earlier note / 48 B2: slur for FD / 50–51 B1: slur for AD on *Do-* / 51–52 S1: slur for CB on *Do-* / 55 B1: slur for FE on *coe-* / 58 B2: slur for FE on *coe-* /

Other readings

B1 is labelled 'secu*n*dus bassus'. Tudor usage was the reverse of that of today, *primus bassus* being the lower part, or where both were equal, the part which took the lowest note at the final cadence. / 19 A: A is C / 53 S1: first G is B /