Ecce nunc benedicite

Edited by Jason Smart

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omnes servī Domīni, Domīni.

Qui sta·tis in domō Do·mi·ni,

omnes servī Domīni, omnes servī Domīni.

Qui sta·tis in domō Do·mi·ni, Domīni.

Qui sta·tis in domō Do·mi·ni, qui sta·tis in domō Do·mi·ni,

Qui sta·tis in domō Do·mi·ni, qui sta·tis in domō Do·mi·ni,

Qui sta·tis in domō Do·mi·ni:

Do·mi·ni,
et benedici te Domi-num, Domi-num,
bus extol li te man us vestr as in sancta et be ne-
str as in sancta et benedici te Domi-num, Domi-num,
ve stras in sancta et benedici te Domi-num, et-
sancta et benedici te Domi-
ma n us vestr as in sancta et benedici-
mi-num, et benedici te Domi-
dici te Domi-num, Domi-num. Be-
et benedici te Domi-
benedici te Domi-
num, Domi-num, Domi-num. Be-
te Domi-num, Domi-
num.
qui fecit coelum et terram, qui fecit coelum et terram, qui fecit coelum et terram, qui fecit coelum et terram, qui fecit coelum et terram, qui fecit coelum et terram.

ex Sion qui fecit coelum et terram, qui fecit coelum et terram, qui fecit coelum et terram, qui fecit coelum et terram, qui fecit coelum et terram, qui fecit coelum et terram.
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 G before E (and before G in 29) / 29 B1: # for C / 53 S2: # for both Cs / 56 S1: # for A / 61 S1: # for second D (as well as first) /

Underlay

Other readings
B1 is labelled ‘secundus 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: B is D / 53 S1: first A is C#/