Ecce nunc benedicite
In atriis domus Dei nostri.

Dei nostri, in atriis domus Dei nostri.

Dei nostri, in atriis domus Dei nostri.

et benediciete Dominum, Dominum, Dominum, Dominum,

vestras in sancta et benediciete Dominum, Dominum, et

sancta et benediciete Dominum, Dominum, et

vestras in sancta et benediciete Dominum, Dominum, et
Benedicat te Dominus ex Sion, benedicat te Dominus ex Sion, benedicat te Dominus ex Sion, benedicat te Dominus ex Sion, benedicat te Dominus ex Sion, benedicat te Dominus ex Sion, benedicat te Dominus ex Sion.
qui fe - cit coe - lum et ter - ram, qui fe - cit coe -

qui fe - cit coe - lum et ter -

qui fe - cit coe - lum et ter -

qui fe - cit coe - lum et ter -

qui fe - cit coe - lum et ter -

qui fe - cit coe - lum et ter -

qui fe - cit coe - lum et ter -

qui fe - cit coe - lum et ter -

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qui fe - cit coe - lum et ter -

qui fe - cit coe - lum et ter -

qui fe - cit coe - lum et ter -

qui fe - cit coe - lum et ter -

qui fe - cit coe - lum et ter -
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 adjacent, 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

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: A is C / 53 S1: first G is B /