

EDITOR'S NOTE

The analysis and phrasing indications are the editor's, based on the philosophy that the director and his choir should know the skeleton of the piece before attempting to sing it, and that no two consecutive notes should receive exactly the same emphasis; rather, each must play an important (and active) part in the forward motion of the entire phrase and eventually the whole piece.

It must constantly be kept in mind that all interpretative additions of a composition should be of a subtle nature, never drawing attention to themselves and away from the creative ideas of the composer. The accents (>) and stress marks (-) should only be employed to enhance the motion of the phrase or the syllabic inflection of the text and not be obvious or obtrusive.

The editor gratefully acknowledges his debt to Dr. Julius Herford and Mr. Robert Shaw, whose teaching is the foundation of this edition.

D. D. N.

STUDY ANALYSIS

Instrumental Introduction (mm. 1-36)

Measures:	1—(8)—8	9—(11)—19	20—(12)—31	32—(5)—36
Phrased:	2+5+1	5+6	4+4+4	3+2
Chord:	E \flat	B \flat	Cm	E \flat

Textural Section I (mm. 37-80)

Measures:	37—(14)—50	51—(10)—60	61—(11)—71	72—(9)—80
Phrased:	5+5+4	5+5	4+3+4	2+2+3+2
Chord:	E \flat	B \flat	Cm	G Cadence

Textural Section II (mm. 81-132)

Measures:	81—(7)—87	88—(13)—100	101—(11)—111	112—(15)—126
Phrased:	3+4	4+1+5+3	6+3+2	5+1+5+4
Chord:	B \flat	B \flat	A \flat	G Cadence

Adagio Ending

127—(6)—132
2+4
E \flat

O PRAISE THE LORD WITH ONE CONSENT

Opening Chorus from: CHANDOS ANTHEM IX (Psalm 135)

GEORGE FRIEDRICH HANDEL

Edited by Donald Neuen

Andante e staccato (♩ = 96)

Piano

The first system of musical notation for the piano accompaniment, consisting of a grand staff with treble and bass clefs. It begins with a forte (*f*) dynamic and includes a mezzo-piano (*mp*) dynamic marking. The tempo is marked as Andante e staccato with a quarter note equal to 96 beats per minute.

The second system of musical notation, continuing the piano accompaniment. It features a crescendo (*cresc.*) and a forte (*f*) dynamic marking.

The third system of musical notation, including a mezzo-piano (*mp*) dynamic marking and a circled measure number '10'.

The fourth system of musical notation, featuring a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic marking.

The fifth system of musical notation, concluding the piano accompaniment with a mezzo-forte (*mf*) dynamic marking.

1) Possible cut to m. 33.

© 1972 LAWSON-GOULD MUSIC PUBLISHERS, INC.
© Renewed 2001 and Assigned to WB MUSIC CORP.
All Rights Reserved including Public Performance for Profit

LG51801

20

f

tr

This system contains measures 18 and 19. The right hand features a melodic line with eighth-note patterns and a trill in measure 19. The left hand provides a steady accompaniment. A dynamic marking of *f* is present.

mf

This system contains measures 20 and 21. The right hand continues with eighth-note patterns. The left hand has a more active accompaniment. A dynamic marking of *mf* is present.

mf *cresc.* *f* *mp*

tr

This system contains measures 22 and 23. The right hand has a trill in measure 23. The left hand accompaniment is consistent. Dynamic markings include *mf*, *cresc.*, *f*, and *mp*.

mf

This system contains measures 24 and 25. The right hand continues with eighth-note patterns. The left hand accompaniment is consistent. A dynamic marking of *mf* is present.

30

cresc. poco a poco

This system contains measures 26 and 27. The right hand features a complex eighth-note pattern. The left hand accompaniment is consistent. A dynamic marking of *cresc. poco a poco* is present.

f

tr

This system contains measures 28 and 29. The right hand has a trill in measure 29. The left hand accompaniment is consistent. A dynamic marking of *f* is present.

Soprano *f* 1) *legato e sostenuto*
 O praise the Lord with one con-sent,

Alto *f* 2)
 with one con-sent, O

Tenor *f*
 with one con-sent,

Bass *f*
 with one con-sent,

tr
f

40
 with one con-sent,

legato e sostenuto
 praise the Lord with one con-sent,

with one con-sent,

with one con-sent, and mag-ni-fy,

40
mp

1) It may be desirable to add 1st Altos to these opening four notes; and 2) 2nd Sopranos and/or a few 1st Tenors to these first four notes; and 3) 2nd or all Tenors to the following 5½ mm.

Bass

and mag - ni - fy,

poco cresc.

and mag - ni - fy his

Soprano

Alto 1) *mp* *cresc.*

and mag - ni fy, and mag - ni -

Tenor *mp* *legato e sostenuto* 2) 3) *mf*

and mag - ni - fy his name, and

Bass *mp* *legato e sostenuto*

name, and mag - ni - fy his name,

1) It may be desirable to add 2nd Sopranos to the Alto part during these two mm. 2) 1st Tenors continue melodic line of the Alto part through the low "G." 3) It may be desirable to add Baritones to the first two notes in each of these Tenor entrances.

50 *f*
 and mag - ni - fy, and mag - ni - fy his
 fy, and mag - ni - fy his
legato e sostenuto
 mag - ni - fy his name, and mag - ni - fy his
mf and mag - ni - fy, *f* and mag - ni - fy his

50 *f*
 name, with one con-sent, with
 name, O praise the Lord with one con-sent, with
legato e sostenuto
 name, O praise the Lord with one con-sent, with
f with one con-sent, O praise the Lord with
mf *f*

1) It may be desirable to add 2nd (or all) Altos to these four notes; and 2) 2nd (or all) Tenors to these four notes.

one con - sent and mag - ni - fy, and mag - ni -
 one con - sent and mag - ni - fy,
 one con - sent and mag - ni - fy his
 one con - sent and mag - ni - fy his name,
 fy his name, and mag - ni -
 name, and mag - ni - fy
 and mag - ni - fy, and mag - ni -

mf
mf
mf *legato e sostenuto*
mf *legato e sostenuto*
mf
mp
sostenuto
sostenuto
sostenuto

fy, _____ and mag - ni - fy his

1) _____ and mag - ni - fy _____ his

_____ his name, and mag - ni - fy his

_____ his name, and mag - ni - fy his

(60) *cresc*

f name, _____ and mag - ni -

f name, _____ and mag - ni - fy, _____ and mag - ni -

f name, and mag - ni - fy, _____ and mag - ni - fy,

f name, _____ and mag - ni - fy, _____

f *mf*

1) I recommend that the Tenors aid this first low B \flat by singing their B \flat thus: fy and and
 2) Add 2nd Altos to these four notes; and 3) Add 2nd Sopranos to these four notes; and 4) Add 1st Tenors to these four notes,

fy _____ his name, and mag - ni - fy his

fy, and mag - ni - fy, _____ and mag - ni - fy his

and mag - ni - fy, _____ and mag - ni - fy his

_____ and mag - ni - fy his name, and mag - ni - fy his

name, and mag - ni - fy *cresc.* his name, and mag - ni -

name, and mag - ni - fy his name, and mag - ni -

name, and mag - ni - fy his name, and mag - ni -

name, and mag - ni - fy his name, and mag - ni -

cresc.

fy his name,

fy his name,

fy his name, and mag - ni - fy,

fy his name, and mag - ni - fy, and mag - ni -

and mag - ni - fy,

and mag - ni - fy, and mag - ni - fy his

and mag - ni - fy his name, his name,

fy, and mag - ni - fy,

1) Add Altos to this m. 2) Add Sopranos to this m.

cresc. and mag - ni - fy his name, O praise the Lord with one con -

cresc. name, and mag - ni - fy his name, with one con -

cresc. and mag - ni - fy his name, with one con -

cresc. and mag - ni - fy his name, with one con -

cresc.

sent, and mag - ni - fy, and mag - ni -

sent, and mag - ni - fy,

sent, and mag - ni - fy his name,

sent, and mag - ni - fy his name, and mag - ni - fy his

fy, _____ and mag - ni - fy, _____

and mag - ni - fy, _____ and mag - ni -

and mag - ni - fy his name, _____ and

name, _____ and mag - ni - fy, _____

_____ and mag - ni - fy his name. _____ *ff* (80)

fy, and mag - ni - fy his name. _____ *ff*

mag - ni - fy his name. _____ *ff*

_____ and mag - ni - fy his name. _____ *ff*

(80) *ff poco rit.* *tr*

Più mosso (♩ = 108)

1) *mf*

Let all the ser-vants of the Lord his wor - thy praise, his wor - thy

1) *p*

Let all the ser-vants of the Lord his wor - thy

Più mosso (♩ = 108)

mf

praise pro-claim,

1)

praise pro-claim, let all the ser-vants of the

1) *p*

Let all the ser-vants of the Lord, let all the ser-vants of the

tr

1) These and all similar phrases should be sung on a sustained, long-line phrase style; yet with the feeling of the > and - always present.

legato

let all the ser-vants of the Lord his wor - thy praise - pro -

his wor -

Lord his wor - thy praise - pro -

Lord his wor - thy praise - pro -

claim,

thy praise pro -

claim, let all the ser - vants of the

claim, let all the ser - vants,

90

p

let all the ser-vants of the Lord his wor - thy praise pro -
 claim, his wor - thy praise, his wor - thy praise pro -
 Lord his wor - thy praise, his wor - thy praise pro -

let all the ser-vants of the Lord, let all the

90

p

mf

claim, his wor - thy praise let all the ser-vants of the Lord,
 claim, his wor - thy praise, his wor - thy praise pro -
 ser - vants of the Lord his wor - thy praise, his wor - thy praise pro -

legato

p

1) The accompaniment should be phrased throughout as marked in mm. 81-91.

cresc. poco a poco

cresc. poco a poco

let all the ser-vants of the Lord his wor - thy praise - pro -

claim,

cresc. poco a poco

claim, let all the ser-vants of the Lord his wor - thy praise - pro -

cresc. poco a poco

legato

thy — praise pro -

claim, let all the ser-vants of the Lord his wor - thy praise pro -

cresc.

let all the ser-vants of the Lord his wor - thy praise pro -

claim, his wor - thy praise pro -

(100)

claim, let all the ser-vants of the Lord his wor - thy praise__ pro -

claim,

claim, his wor - thy

claim, his wor - thy

(100)

claim,

claim,

mf 1) let all the ser - vants of the Lord his

praise, let all the

thy__ praise__ pro - claim, let all the

mf *mp*

1) Add 2nd Sopranos through m.103; add 1st Tenors on 3rd and 4th beat of m.102 and 1st two beats of m.103; and add 1st Sopranos in unison with Tenors in mm.102 and 103.

mp >

let all the ser-vants of the

wor - thy praise, his wor - thy praise pro-claim, his

ser-vants of the Lord his wor - thy praise pro-claim,

ser-vants of the Lord his wor - thy praise pro-claim, his

cresc. legato

Lord his wor - thy praise pro - claim, his

wor thy praise pro - claim,

his wor - thy praise,

cresc. wor - thy praise pro - claim, let all the

cresc. *mf*

wor - thy praise, *cresc.* his wor - thy

mf his wor - thy praise, his wor - thy

ser - vants of the Lord, let all the ser - vants of the Lord *f* his wor - thy

cresc.

praise pro - claim, his wor - thy

praise pro - claim, *mf* his

wor - thy praise,

praise pro - claim, let all the ser - vants of the Lord, let all the

(110)

(110)

1) Tenors join Basses for the following eighth notes.
L. G. Co. 51801

praise, his wor - thy praise pro-claim,
 wor - thy praise, his wor - thy praise pro - claim,
 let all the ser - vants
 ser-vants of the Lord his wor - thy praise pro-claim,

cresc. *f* *mf* *legato*

let all the ser - vants of the Lord,
 let all the ser - vants of the Lord, let all the ser - vants
 of the Lord,

f *legato* *1)*

Piano accompaniment for the final system.

1) Add 1st Tenors to this m. and the first two beats of m. 116.
 L. G. Co. 51801

legato

let all the ser-vants of the Lord his wor - thy

legato

of the Lord his wor - thy praise, his wor - thy

1)

let all the ser-vants of the Lord

praise pro-claim, let all the ser - vants

praise pro-claim, let all the ser - vants of the Lord,

his wor - thy praise pro - claim, his

let all the ser - vants of the Lord his wor - thy praise pro-claim,

1) Add Baritone to mm. 116 and 117.

legato

of the Lord, let all the
 let all the
 wor - thy praise pro - claim, his wor - thy
 let all the ser - vants of the Lord his

ser-vants of the Lord his wor - thy praise pro - claim, his
 ser-vants of the Lord his wor - thy praise pro - claim, let all the
 praise, his
 wor - thy praise, his wor - thy praise pro - claim, let all the

f *molto sostenuto*
 wor - thy praise pro-claim, let all the ser - vants
 ser-vants of the Lord his wor - thy praise pro - claim, let all the ser - vants
 wor - thy praise pro-claim, let all the ser - vants
 ser-vants of the Lord his wor - thy praise pro - claim, let all the ser - vants

Adagio
ff
 of the Lord his wor - thy name pro - claim.
ff 1)
 of the Lord his wor - thy name pro - claim.
ff 1)
 of the Lord his wor - thy name pro - claim.
ff
 of the Lord his wor - thy name pro - claim.

Adagio
ff

1) Add some 1st Tenors to Alto part, and some Baritones to Tenor part until the end.

LG51801

