

BENEDICITE

R. Vaughan Williams

Andante con moto (2 slow beats in a bar)

The musical score is arranged in systems. The first system includes:

- FLUTES I, II (& PICC)
- OBOES I, II
- CLARINETS in A I, II
- BASSOONS I, II
- HORNS in F I, II, III, IV
- TRUMPETS in Bb I, II
- TROMBONES I, II, III
- TIMPANI B. F# (D ad lib)
- PERCUSSION (mf Cym. (struck) mf)
- PIANO (p)
- SOPRANO, ALTO, TENOR, BASS

The second system includes:

- VIOLINS I, II
- VIOLA
- CELLO
- D. BASS

Dynamic markings include *f marc.*, *mf*, *p*, and *marc.*. Performance instructions include *a 2* and *(Fl.)*. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

Musical score for the first system. It consists of five staves: two piano staves (treble clef) and three bass staves (bass clef). The music is in a key with two sharps (D major or F# minor). The first piano staff has a dynamic marking of *p*. The second piano staff has a dynamic marking of *p*. The third piano staff has a dynamic marking of *p*. The first bass staff has a dynamic marking of *mf* and includes the marking *a2*. The second bass staff has a dynamic marking of *p* and includes the marking *a2*. The third bass staff has a dynamic marking of *f* and includes the marking *f marc.*.

Musical score for the second system. It consists of five staves: two piano staves (treble clef) and three bass staves (bass clef). The first piano staff has a dynamic marking of *p* and includes the marking *a2*. The second piano staff has a dynamic marking of *p* and includes the marking *a2*. The first bass staff has a dynamic marking of *mf* and includes the marking *a2*. The second bass staff has a dynamic marking of *mf* and includes the marking *poco f non troppo*. The third bass staff has a dynamic marking of *f*.

Musical score for the third system. It consists of one bass staff (bass clef). The staff contains a marking *CYM. (rolled)* and a dynamic marking of *mf*.

Musical score for the fourth system. It consists of two staves: one piano staff (treble clef) and one bass staff (bass clef). The piano staff has a dynamic marking of *p*. The bass staff has a dynamic marking of *f* and includes the instruction *con o va bassa*.

Musical score for the fifth system. It consists of two staves: one piano staff (treble clef) and one bass staff (bass clef). The piano staff has a dynamic marking of *f*. The bass staff has a dynamic marking of *f* and includes the lyrics: *O all ye Works of the Lord, bless ye the Lord:*

Musical score for the sixth system. It consists of five staves: two piano staves (treble clef) and three bass staves (bass clef). The first piano staff has a dynamic marking of *p*. The second piano staff has a dynamic marking of *p*. The first bass staff has a dynamic marking of *p*. The second bass staff has a dynamic marking of *f marc.*. The third bass staff has a dynamic marking of *f marc.*. The fourth bass staff has a dynamic marking of *f marc.*. The fifth bass staff has a dynamic marking of *f marc.*. A fermata marking is present above the first piano staff.

A

Musical score for the first system, featuring piano and bass staves. The score includes dynamic markings such as *a 2*, *f marc.*, and *poco f*. The piano part consists of two staves, and the bass part consists of two staves. The music is in a major key with a 4/4 time signature.

Musical score for the second system, featuring piano and bass staves. The score includes dynamic markings such as *f* and *poco f*. The piano part consists of two staves, and the bass part consists of two staves. The music continues in the same key and time signature.

Vocal score for the first system with lyrics: "O ye An - gels of the Lord, bless ye the Lord: praise him, and". The score includes dynamic markings such as *f*. The vocal part consists of two staves, and the piano and bass parts are shown below.

A

Musical score for the second system, featuring piano and bass staves. The score includes dynamic markings such as *f marc.*, *v*, and *f marc.*. The piano part consists of two staves, and the bass part consists of two staves. The music continues in the same key and time signature.

This musical score is for a symphony with vocal soloists and choir. It features a full orchestral complement including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Timpani, Percussion, Piano, Violins, Violas, Violas, Cellos, and Double Basses. The vocal parts include Soprano, Alto, Tenor, and Bass soloists, and a four-part choir (Soprano, Alto, Tenor, Bass). The score is written in a key signature of two sharps (D major) and a 4/4 time signature. The music is characterized by dynamic contrasts, with sections of fortissimo (ff) and piano (p). The vocal parts enter with the lyrics "mag-ni-fy him for - ev - er." and "Praise him, praise him, praise him, O ye Heavens, bless ye the Lord." The instrumental parts feature complex textures, including woodwind and string passages with trills and tremolos. The score includes performance markings such as *ff*, *p*, *a2*, *E ad lib.*, and *Cym.*

cresc.

7

Fls.
Obs.
Cls.
Bns.

Fls. and Obs. parts feature melodic lines with crescendos and dynamic markings like *f*. Cls. and Bns. provide harmonic support with *p* and *f* dynamics.

Hns.
Tpts.
Tbns. I/II

Hns. and Tpts. play melodic lines with *p* and *cresc.* markings. Tbns. I/II play a steady bass line with *p* and *cresc.* markings.

1 S.
2 S.
1 A.
2 A.
T.
B.

praise him, praise him, praise him, and
praise him, praise him, praise him, and
him, praise him, praise him, and
praise him, praise him, praise him, and
O ye Wa - ters, bless ye the Lord: O all ye Powers of the Lord, bless ye the Lord: praise him, and
C ye Wa - ters, bless ye the Lord: O all ye Powers of the Lord, bless ye the Lord: praise him, and

Vocal parts with lyrics. Dynamics range from *p* to *f*. Crescendos are used to build intensity.

I Vns.
II Vns.
Vla.
Vcl.

I Vns. and II Vns. play melodic lines with *p* and *cresc.* markings. Vla. and Vcl. provide harmonic support with *cresc.* markings.

Fls. *a2* *ff*
 Obs. *a2* *ff*
 Cls. *a2* *ff*
 Bns. *a2* *ff*
 Hrs. *a2* *f*
 Tpts. *a2* *ff*
 Tbns. *a2* *ff*
 Timp. *B. F# (D ad lib.)* *ff*
 Perc. *ff* *Trgl.*
 Pno. *ff marc.*
 S. *con òva bassa* *ff*
 A. *ff*
 T. *ff*
 B. *ff*
 I. *ff*
 Vlns. II. *ff* *tr*
 Vla. *ff* *sim.*
 Vcl. *ff* *sim.*
 Cb. *ff* *sim.*

mag - ni - fy, praise him and mag - ni - fy, praise him, and mag - ni - fy him for ev -
 mag - ni - fy, praise him and mag - ni - fy, praise him, and mag - ni - fy him for ev - er,
 mag - ni - fy him, praise him, and magni - fy, praise him, and mag - ni - fy him
 mag - ni - fy him, praise him, and mag - ni - fy, praise him, and mag - ni - fy him

Fls. *ff* *a2*
Obs. *ff marc.*
Cls. *ff a2 marc.*
Bns. *ff marc.* *sim.*
Hns. *ff marc.*
Tpts. *ff marc.* *a2*
Tbns. *ff cant.* *ffp*
Timp. *ff*
Perc. *ff* *Trgl.* *Cym.*
Pno. *ff* *ffp*
S. *er.*
A. *ev - er.*
T. *ev - er.*
B. *er.*

B
I *ff*
II *ff*
Vla. *ff sim.*
Vcl. *ff sim.*
Cb. *ff sim.*

First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *p* (piano).

Second system of musical notation, including staves with dynamic markings like *ff* (fortissimo) and *fp* (fortissimo piano).

Third system of musical notation, showing piano accompaniment with dynamic markings *fp* and *p*.

Fourth system of musical notation, featuring vocal lines with lyrics and dynamic markings *p* and *p cant.*

p praise
p cant.
 O ye Sun and Moon, bless ye the Lord:

Fifth system of musical notation, concluding with complex rhythmic figures and dynamic markings such as *pp* (pianissimo) and *trem.* (trémolo).

a 2
p *cresc.* *cresc.* *ff* *p*
p *cresc.* *cresc.* *ff*
a 2
p *cresc.* *cresc.* *ff* *p*
con sord. a 2
con sord. a 2 *f* *ff* *p* Tbn. III
con sord. *p* *cresc.* *ff* Tbn. II
p
p
Cym. *pp* *ff* *pp*
f
praise *him.* *Fire and Heat,*
him. *f* *Fire and Heat,*
cantabile *f* *Fire and Heat,* *f* *bless ye the*
p *O ye Winds of God.* *bless ye the*
div. trem. *ff*
sul pont. *ff*
sul pont. *p cresc.* *ff*
p *p cresc.* *ff*
p

C

Fl. 2 take Picc.

Fls.

Obs. *I Solo*

Cls. *I Solo*
p

Bns.

Hns.

Tpts. *mutes off*

Tbns.

C

p cantabile

S. *p cantabile*

A. *p cantabile*
O ye Win-ter and Sum-mer, O ye Dews and Frosts, bless ye the Lord: _____

T. *p*
Lord. _____

B. *p*
Lord. _____

unis. V.

I. *p*

Vlns. II. *p*

Vla. (nat.) *p*

Vc. (nat.) *p*

Cb. *p*

O ye

8

Fl I

Fl II

Ob

Cl

Bsn

Trp

Tbn

Perc

Timp

Sn

Cym

Vln I

Vln II

Vla

Vcl

Cb

Soprano

Alto

Tenor

Bass

p

f

pp

mf

ff

con sord.

BD.

(L.H. loco)

Frost and Cold, O ye Ice and Snow, bless ye the Lord: Nights and Nights and Days, Nights and Days

8

Fl *p* *f* *p* *cresc.* *fff*

Picc *p* *f* *p* *cresc.* *fff*

Obs *p* *f* *p* *cresc.* *fff*

Cl. I *p* *f* *p* *cresc.* *fff*

Cl. II *p* *f* *p* *cresc.* *fff*

Bns *p* *f* *p* *cresc.* *fff*

Hns *f* *senza sord.* *fff*

Tpts *f* *senza sord.* *fff*

Tbns *pp* *mf* *p* *fff*

Timp *pp* *mf* *fff*

Perc (CYM clashed) *fff* BD

Pho. *p* *f* *loco* *p cresc.* *ff*

S. Days, Light and Dark ness, Light-nings and Clouds, *ff*

A. Days, Light and Dark ness, Lightnings and Clouds

T. *pp* Light and Dark ness, *ff* Light-nings and

B. *pp* Light and Dark ness, *ff* Light-

Vns I *p* *cresc.* *fff*

Vns II *p* *cresc.* *fff*

Vla. *p* *cresc.* *fff*

Vcl. *p* *cresc.* *fff*

Cb. *p* *cresc.* *fff*

8

Fl. *cresc.* *ff* *risoluto*

Picc. *cresc.* *ff*

Obs. *cresc.* *ff* *risoluto*

Cl. *cresc.* *ff* *f*

Bns. *cresc.* *ff* *f*

Hns. *cresc.* *ff*

Tpts. *cresc.* *ff*

Tbns. *p* *cresc.* *ff*

Tmp. *TRI.* *ff*

Perc. *ff*

Pno. *cresc.*

S. *risoluto*

A. *risoluto*

T. *risoluto*

B. *risoluto*

I. *cresc.* *ff* *risoluto*

II. *cresc.* *ff* *risoluto*

Vla. *cresc.* *ff* *risoluto*

Vcl. *cresc.* *ff* *risoluto*

Cb. *cresc.* *ff* *risoluto*

bless ye the Lord:

bless ye the Lord,

bless ye the Lord,

bless ye the Lord,

bless ye the Lord,

Fl.

Picc.

Obs.

Cls.

Bns.

Hns.

Tpts.

Tbns.

Timp.

Perc.

Pno.

S.

A.

T.

B.

I Vlns.

II Vlns.

Vla.

Vcl.

Cb.

f

ff

f risoluto

pp

f

pp

f risoluto

f risoluto

f risoluto

pp

f

pp

f

pp

f

ff

f risoluto

praise him for ev-er, er.

ye the Lord: praise him, and magnify him for ever, er.

him for ever, er.

bless ye the

S.D.

First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Dynamics include *f*, *ff*, and *sim.* (sforzando). There are slurs and accents throughout the system.

Second system of musical notation, consisting of five staves. Dynamics include *pp* (pianissimo) and *f* (forte). There are slurs and accents throughout the system.

Third system of musical notation, consisting of five staves. A section is marked "S.D." (Sordano). Dynamics include *pp* and *f*. There are slurs and accents throughout the system.

Fourth system of musical notation, consisting of five staves. It includes lyrics: "praise him for ev-er, Bless ye the Lord: praise him, and Lord: praise him, and mag-ni-fy him for ev-er, praise". Dynamics include *f*. There are slurs and accents throughout the system.

Fifth system of musical notation, consisting of five staves. Dynamics include *ff* (fortissimo). There are slurs and accents throughout the system.

ff

8

f

p

f

(cue to 1)

CYM. (rolled) p

mf

S.D. p

him for ev- er, praise him, and mag- ni- fy him for ev- er,
 Bless ye the Lord: praise him and magni- fy, praise
 him, and mag- ni- fy, praise him, and magni- fy
 him for ev- er, for ev- er, for ev- er, praise him, and

8

f

8

E

Musical score for the first system, featuring piano and bass staves. The piano part includes triplets and dynamic markings such as *ff* and *sim.* The bass part includes a dynamic marking of *f*.

Musical score for the second system, including piano and bass staves. The piano part features dynamic markings of *ff* and *a2*. The bass part includes a dynamic marking of *ff*.

Musical score for the third system, including piano and bass staves. The piano part includes a dynamic marking of *f*. The bass part includes a dynamic marking of *ff*.

A. F# (High F# ad lib)

CYM (clashed)

Vocal score for the first system with lyrics: him, mag-ni-fy him for ever, er. The score includes piano and bass staves with dynamic markings of *ff*.

Vocal score for the second system with lyrics: him, and mag-ni-fy him for ever, er. The score includes piano and bass staves with dynamic markings of *ff*.

Vocal score for the third system with lyrics: him, and mag-ni-fy him for ever, er. The score includes piano and bass staves with dynamic markings of *ff*.

E

Fl.

Picc.

Oboe *a 2*

Clarin. *ff*

Bassoon *ff*

Horn *a 2*

Trumpet *ff*

Trombone *a 2*

Timpani *ff*

Percussion: TRI., S.D., CYM.

Piano *ff*

Soprano *con &*

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

praise him for ever, ever, ever, ever.

8 ----- (loco)

8 *marc:* *fff* *fff* *I Solo* *p*

marc: *fff*

marc: *fff*

fff

a2 *fff*

a2 *fff*

marc: *fff*

ff marc: *fff*

ff marc: *fff*

ff *fff*

(TRI) SD CYM.

con d^ova

con d^ova

praise him, praise him for ev - - er.

- - er, praise him, praise him, and mag - ni - fy - him for ev - - er.

praise him, praise him, and mag - ni - fy - him for ev - - er.

him, praise him, and mag - ni - fy - him for ev - - er

8 *ff marc:* *fff*

Lento

Picc. take Fl. 2

Fls.
Ob.
Cl.
Bn.

1.
change to Bb

Detailed description: This block contains the first four staves of the woodwind section. The Flute part (Fls.) is mostly silent. The Oboe part (Ob.) features a melodic line starting with a first ending bracket (1.) and a triplet of eighth notes. The Clarinet part (Cl.) has a note marked 'change to Bb'. The Bassoon part (Bn.) is silent.

Hns.

Detailed description: This block contains two staves for the Horns (Hns.), both of which are silent.

Sop solo

Detailed description: This block contains a single staff for the Soprano solo (Sop solo), which is silent.

S.
A.
T.
B.

Detailed description: This block contains four staves for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff begins with a few notes and rests, then remains silent for the rest of the page.

Lento

I
Vls.
II
Vla.
Vcl.
Cb.

Detailed description: This block contains five staves for the string section: Violins I (I Vls.), Violins II (II Vls.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). All staves are silent.

F

Fl. *pp*

Ob. *pp* (cue in Ob.1)

Cl. (B \flat)

Bn.

SOPRANO SOLO

p

O let the Earth bless the Lord: yea, let it praise him, praise him, and mag-ni-fy

II SOLO

Fl. *p*

Ob. *p*

Cl. *p*

Bn. *p*

Sop. solo

him_ for_ ev - - er, praise him,

S. *p*

O all ye Green Things up-on the Earth, bless ye the Lord:

A. *p*

O all ye Green Things up-on the Earth, bless ye the Lord:

T.

B.

Vla.

Vlc.

a2

Fl. *p*

Ob.

Cl. Bb *I*

Bn. *a2* *p* *pp*

Hns. *pp* *pp*

Sop. solo
praise him, _____

S. _____ praise him, praise him, and mag-ni-fy him for-ev-er. _____

A. _____ praise him, praise him, and mag-ni-fy him for-ev-er. *pp*

T. _____

B. _____ O ye Moun-tains, *pp*
O ye Moun-tains,

Vls. *pp*

Vla. *p* *pp*

Vlc. *p* *pp*

Cb. *pp*

pp

I SOLO

p

I SOLO

p

pp

pp

praise him

O ye Wells, bless ye the Lord: praise

O ye Hills, bless ye the Lord: praise

O ye Hills, bless ye the Lord: praise him and magnify him for ever

O ye Hills, bless ye the Lord: praise him and magnify him for ever

G

Fl. *pp*

Ob.

Cl. (Bb) *pp*

Bn. *pp*

II SOLO

Hrs. (1)

Sop. solo *p*

O ye Seas,

S. *pp* him and magni- fy him for ev - - er, ev - - er,

A. *pp* him, praise him, and mag- ni- fy, mag- ni- fy him for ev - - er,

T. *pp* - - er, praise him, and mag- ni- fy, mag- ni- fy him for ev - - er,

B. *pp* - - er, praise him, and maa- ni- fy, mag- ni- fy him for ev - - er,

G

I Vls. *pp*

II Vls. *pp*

Vla. *pp*

Vlc. (2nd bassoon) *pp*

Cb. *pp* pizz.

First system of musical notation, consisting of four staves (treble, alto, tenor, bass) with rests.

Ad lib.(voices);play if required.

Second system of musical notation, consisting of two staves (treble, bass) with rests and a dynamic marking *pp*.

Third system of musical notation, featuring a vocal line with lyrics and piano accompaniment.

O ye Floods, and all that move in the Waters, bless ye the

Fourth system of musical notation, featuring a vocal line with lyrics and piano accompaniment.

O all ye Fowls of the Air,

Bless ye the

Bless ye the

Bless ye the

Fifth system of musical notation, consisting of four staves (treble, alto, tenor, bass) with notes and rests.

Fl.

Ob.

Cl. *(Voices) ad lib. play if required*

Bn.

Hns.

Tpt.

Sop. solo

Lord, bless ye the Lord: praise him, and mag- ni- fy him for_ ev - er, for

S.

O all ye Beasts, and_ Cat- tle, praise him, and mag- ni- fy him_ for_ ev - er. —

A.

Lord: praise him, praise him, and mag- ni- fy him for_ ev - er. —

T.

Lord: praise him, praise him, and mag- ni- fy him for_ ev - er. —

B.

Lord: praise him, praise him, and mag- ni- fy him for_ ev - er. —

I

Vls.

II

Vla.

Vlc.

Cb.

(Voices) ad lib.

(Voices) ad lib.

Fl.

Ob. (1.)

Cl. Bb

Bn.

Hns. *pp*

Tpt.

Timp.

Sop. solo

S. *pp* er. *ppp* *leggiero* Praise him, and mag-ni- fy

A. *pp* er. *ppp* *leggiero* Praise him, and mag-ni- fy

T. *pp* er. *ppp* *leggiero* Praise him, and mag-ni- fy

B. *pp* er.

Vls. *pp*

Vla. *pp*

Vlc.

Cb.

Voices (ad. lib.)

Fl. *pp* *cresc.* *p*

Ob. *pp* *cresc.* *p*
(cue to Oboe I)

Cl. *pp* *cresc.*

Bn. *pp* *cresc.*
[When only one Bassoon play 2nd part until #]

Hns. *pp*

Tpt. *pp* *pp*

Timp. *pp*

Sop solo
mag-ni- fy_ him for ev - - - er,

S.
ev - - - er. O ye -

A.
ev - - - er. O ye Ser- vants of the Lord,

T.
him for_ ev - - - er. O ye Ser- vants, O ye

B.
O ye Ser- vants of the Lord, O ye Ser- vants

Vls. I *non div.* *pp* *div.* *cresc.*

Vls. II *pp* *non div.* *cresc.*

Vla. *non div.* *cresc.*

Vlc. *non div.* *cresc.*

Cb. *arco* *pp* *cresc.*

Musical score for a choral and instrumental piece, page 43. The score includes vocal lines with lyrics and instrumental accompaniment. Dynamics range from fortissimo (*f*) to pianissimo (*ppp*).

The score is divided into several systems. The first system features instrumental accompaniment with dynamics *f*, *p*, and *dim.*. The second system continues the instrumental accompaniment with dynamics *mf*, *p*, and *ppp*. The third system introduces the vocal lines with lyrics:

Ser - vants, O ye Ser - vants of the Lord, bless ye the
 O ye Ser - vants of the Lord, bless ye the
 Ser - vants of the Lord, bless ye the Lord:
 of the Lord, O ye Ser - vants of the Lord, bless ye the

The vocal lines are accompanied by instrumental parts. Dynamics for the vocal lines include *f*, *dim.*, and *pp*. The instrumental accompaniment includes dynamics *f*, *pp*, and *dim.*. The score concludes with a *dim.* marking.

J

Fl. *pp*

Ob.

Cl. (Bb) *pp*

Bn.

Hns *pp* *con sord.*

Tpt. *pp*

Timp.

Sop. solo *pp*

O ye

S. *p* Lord: bless ye the Lord, *pp* bless ye the Lord, *ppp* bless ye the Lord,

A. *p* Lord: bless ye the Lord, *pp* bless ye the Lord, *ppp* bless ye the Lord,

T. *p* bless ye the Lord, *pp* bless ye the Lord, *ppp* bless ye the Lord,

B. *p* bless ye the Lord, *pp* bless ye the Lord, *ppp* bless ye the Lord,

Lord: bless ye the Lord, bless ye the Lord,

J

I *p* *Div.* *unls.* *ppp*

Vls. *p* *ppp*

II *p* *ppp*

Vla. *p* *ppp*

Vcl. *p* *ppp*

Cb. *p* *ppp*

Fl.

Ob.

Cl.

Bn.

Hn. 1. con sord. *pp*
 2. senza sord. *ppp*
 3. con sord. *pp*
 4. con sord. *pp*

Solo *quasi recit.* Tempo *quasi recit.* Tempo
 Spi-rits and Souls _____ of the Righteous, _____ O ye ho-ly and humble Men of heart, _____

S. _____ bless ye the Lord, _____ bless ye the Lord, bless _____

A. _____ bless ye the Lord, _____ bless ye the Lord, _____

T. _____ bless ye the Lord, _____ bless _____ ye - the

B. _____ bless ye the Lord, _____ bless ye the Lord, _____

I

Vlns. II

Vla. Horns 3. 4. *div.*
 (con sord.) *pp*

Vlc.

Cb.

Poco meno mosso

ppp

2. Solo pp

pp

yea, let it praise him, and magnify him.

bless the Lord: yea, let it praise him, and magnify, praise him, and magnify him for

bless the Lord: yea, let it praise him, and magnify, praise him, and magnify him for

bless the Lord: yea, let it praise him for ev - -

Poco meno mosso

ppp

K Moderato (2 fairly slow beats to the bar)

Fl. 1. Solo *p*

Ob.

Cl.

Bn.

Ccl. *pp*

Sop Solo *pp* *p*

— for ev - - - er, for ev - er. Hark - my - soul, how

S. *pp*

ev - er, for ev - er.

A. *pp*

ev - er, for ev - er.

T. *pp*

- - er, for ev - er.

B. *pp*

for ev - er.

K Moderato (2 fairly slow beats to the bar)

I. *pizz.* *pp*

Vlns. *pizz.* *pp*

II. *pizz.* *pp*

Vla. *pizz.* *pp*

Vlc. *pizz.* *pp*

Cb. *pizz.* *pp*

pp

(1.)

Fl *p* *f* *p* *pp*

Sop Solo ev - - - ery - thing Strives to

S *ppp legg.*
Praise him, and mag-ni-fy him for ev - - - er.

A *ppp legg.*
Praise him, and mag-ni-fy him for ev - - - er.

T *ppp legg.*
Praise him, and mag-ni-fy him for ev - - - er.

B *ppp legg.*
Praise him, and mag-ni-fy him for ev - - - er.

Vla arco *pp* *f* *pp*

Fl

Bn a 2 *pp* *mf* *p* *pp*

Sop Solo serve our boun - - teous King: Each a

S *ppp*
Praise him, and mag-ni-fy him for ev - - - er,

A *ppp*
Praise him, and mag-ni-fy him for ev - - - er,

T *ppp*
Praise him, and mag-ni-fy him for ev - - - er,

B *ppp*
Praise him, and mag-ni-fy him for ev - - - er,

Vla *pp* *f* *p*

L

L

Fl.
Ob.
Cl.
Bn.

1. *p* 2. *p*

Sop. Solo

dou - - ble tri - bute pays, _____ Sings _____ its part, _____ and

S.
A.
T.
B.

ppp praise him, and mag-ni-fy him for ev - - - er, for
ppp praise him, and mag-ni-fy him for ev - - - er, for
ppp praise him, and mag-ni-fy him for ev - er, for ev - -
ppp praise him, and mag-ni-fy him for ev - - - er, for

I
Vlns.
II
Vla.
Vlc.
Cb.

arco *p*

M

1. *p* *pp*

1. *p* *pp*

then o - beys, Praise him, and mag - -

pp cresc. *p* *pp*

praise him, and mag - ni - fy him, praise him for ev - - er.

ev - er, praise him, and mag - ni - fy him for ev - - er.

- er, praise him, and mag - ni - fy him for ev - - er.

ev - - er, praise him, and mag - ni - fy him for ev - - er.

M

arco *p* *pp*

arco *p* *pp*

pp *pp* *pp* *arco* *pp*

Fl.
Ob.
Cl.
Bn.

Hn.
Timp. (D&A)

Sop. Solo
S.
A.
T.
B.

ni - fy - him for ev - er, praise him, and

Call whole na - - - - - ture to thy

Call whole na - - - - - ture to thy

Call whole na - - - - - ture to thy

Call whole na - - - - - ture to thy

Voices (ad lib.)
I
Vlns II
Vla.
Vlc.
Cb.

f *pp*

pp

pp

pp

pp

pp

pp

1. pp

2.

pp

pp

mag - - ni - fy - him for ev - er, ——— praise him, and mag - - ni - fy -

aid; Since 'twas he whole na - - - - - ture made;

aid; Since 'twas he whole na - - - - - ture made;

aid; Since 'twas he whole na - - - - - ture made;

aid; Since 'twas he whole na - - - - - ture made;

(Hn. 3) (Voices) (Hn. 3)

(Hn. 4) (Voices) (Hn. 4)

Fl.
Ob.
Cl.
Bn.
Hn.
Tpt. 1
Timp.
Pno.
Sop. Solo
S.
A.
T.
B.
I. Vlns.
II. Vlns.
Vla.
Vlc.
Cb.

him for ev - er. _____

Join in one e - tern - - al song, Who to one God

Join in one e - tern - - al song, Who to one God

Join in one e - tern - - al song, Who to one God

Join in one e - tern - - al song, Who to one God

(Voices) *p cresc.*

(Voices) *p cresc.*

p cresc.

p cresc.

F1.2 take Picc.

a 2 *f* *ff marc.*
 a 2 *f* *ff marc.*
 a 2 *f* *ff marc.*
 (Hn.3) *mf* *ff marc.*
 A.D. (Bad lib.) *mf* *con ôves ff marc.*
con ôves bassa . . .
ff
 Praise him, and mag - ni - fy him for ev - er,
 all be - long.
 all be - long.
 all be - long.
 all be - long.
 pizz. *f* arco *ff marc.*
 pizz. *f* arco *ff marc.*

ff
ff
a2
a2
ff
(Tbn. 3)
(Tbn. 2)

a2
f
f
(Tbn. 2)

Cym.
p
con 8

Live by all thy works adored.
Live by all thy works adored.
Live by all thy works adored.
Live by all thy works adored.

ff marc.
ff marc.
ff marc.
ff marc.
ff marc.

Fl. Picc. *a2*

Ob. *a2*

Cl. *a2*

Bn. *a2* *ff* (Tbn.3) *f*

Hn. *a2* *ff*

Tpt. *f*

Tbn. *f*

Timp. D. B[♯]. (A ad lib.)

Perc. Cym. *f*

Pho. *con 8*

Sop. Solo *con 8*

S. *con 8*

A. *con 8*

T. *con 8*

B. *con 8*

I. *ff marc.*

II. *ff marc.*

Vla. *ff marc.*

Vlc. *ff marc.*

Cb. *ff marc.*

One in Three, and Three in One,

P

ff marc.

ff marc.

ff marc.

ff marc.

ff marc. a2

ff marc. a2

a2 ff marc.

ff marc. marc.

con 8

Bless ye the Lord:

Thrice we bow to thee a - lone.

P

Tempo del principio

ff marc.

ff marc.

ff marc.

ff marc.

ff marc.

Fl.

Picc.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Perc.

Pno.

Sop. Solo

S.

A.

T.

B.

I Vlns.

II Vlns.

Vla.

Vlc.

Cb.

ff

a2

f

ff

f

f

a2

f

ff

a2

f

a2

f

a2

p

f

a2

p cresc.

f

p cresc.

f

f

ff

con s

praise him, and magni- fy him for ev - er.

ff

Bless ye the Lord: praise him, and magni- fy

ff

Bless ye the Lord: praise him, and magni- fy

ff

Bless ye the Lord: praise him, and magni- fy

ff

Bless ye the Lord: praise him, and magni- fy

ff

Bless ye the Lord: praise him, and magni- fy

p

f

p

f

p

f

p

f

ff

Ritenuo----- Q A Tempo

Fl. & Picc. ^{a2}

Ob. ^{a2}

Cl.

Bn.

Hn. (mutes on)

Tpt. ^{a2} (mutes on)

Tbn.

Timp.

Perc.

Pno.

Sop solo *f*

S. poco rit.----- A Tempo 0 all ye Works of the Lord,

A. him for ev - er, praise him for ev - er,

T. -fy him for ev - er, praise him for ev - er,

B. him for ev - er, praise him for ev - er,

praise him, praise him for ev - er,

Ritenuo----- Q A Tempo

Vls.

Vla. *ff pp*

Vlc. *ff pp*

Cb. *ff pp*

Musical score for the first system, consisting of five staves. All staves contain rests, indicating that the instruments are silent during this section.

Musical score for the second system. It includes vocal lines and piano accompaniment. The piano part features dynamic markings such as *pp*, *mf*, and *cresc.*. The vocal lines are marked with *con sord.* and *can sord.*. The system concludes with *pp* and *senza cresc.* markings.

Vocal score with lyrics: "bless ye the Lord: O all ye Powers of the Lord, bless ye the Lord: praise him, and magni - fy him for ev - er, praise him, and praise him for ev - er, praise him, and mag-ni - fy him for ev - er, praise him, and praise". The lyrics are written across four vocal staves, with dynamic markings of *pp* and *mf* indicating the volume.

Piano accompaniment for the third system, including chords and bass lines. The system begins with *pp* and ends with *pp*. A *mf* marking is placed under a chord in the second measure.

