

FOREWORD

The analysis and phrasing indications are the editor's. They are based on the philosophy that the director and choir should both know the "musical-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 entire composition.

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

The breakdown, by measures, of the phrase structure is indicated by heavy, full barlines and numerical explanations placed at "beginning" measures. For example: 7 (4+3) = a seven-measure "section" divided into two shorter phrases of four and three measures.

It is essential that the performers are aware of each phrase and its relationship to those that precede and follow.

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

D.N.

Blessed are the Men Who Fear Him

from; Elijah

For Four-Part Chorus of Mixed Voices
with Piano Accompaniment

Felix Mendelssohn
Edited by Donald Neuen

Allegro moderato (♩=48, in 2)

The musical score is presented in three systems. The first system shows the Soprano part with the lyrics "Bless - ed" and a piano accompaniment starting with a triplet of eighth notes. The second system continues the Soprano part with the lyrics "are the men who fear Him, they ev - er walk in the ways of" and includes a piano accompaniment with a 7-measure rest (4+3). The third system introduces the Tenor part with the lyrics "Bless - ed are the men who fear Him, they ev - er" and continues the piano accompaniment with a crescendo. Performance markings include *p*, *legato*, and *cresc.*

*All women (in mm. 3-7) and all men (in mm. 7-10) may be desirable.

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Soprano

cresc.

bless - ed are the men,

Alto

P Bless - ed are the men, the
cresc.

Tenor

walk in the ways of peace, Bless - ed are the

Bass

P Bless - ed
cresc.

cresc.

15 (3+3+3+6)

Bless - ed are the men who fear Him, they ev - er

men who fear Him, the men who fear Him, they ev - er

men who fear Him, they

are the men, are the men who fear Him, they ev - er

cresc.

cresc.

dim.

walk in the ways of peace, in the ways of

cresc.,

dim.

walk in the ways of peace, in the ways of

cresc.

dim.

ev - er walk, ev - er walk in the ways of

cresc.

dim.

walk in the ways of peace, in the ways of

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cresc.

p cresc.

peace, they ev - er walk in the ways of

p cresc.

peace, they ev - er walk in the ways of peace, they

cresc.

peace, they ev - er walk in the ways of peace, they ev - er

p cresc.

peace, they ev - er walk in the ways of

cresc.

dim. *p*
 peace, they walk in the ways of peace, they ev - er
dim. *p*
 ev - er walk _____ in the ways of peace, they ev - er
dim. *p*
 walk in the ways _____ of peace, they ev - er walk _____
dim. *p*
 peace, in the ways _____ of peace, ev er

p *(animato)* *cresc.*
 walk in the ways of peace. Through dark - ness
p
 walk in the ways of peace.
p
 in the ways of peace.
p
 walk in the ways of peace.

p *cresc.*

11 (7+4)

ris - eth light, light to the up - right,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "ris - eth light, light to the up - right,". The vocal line begins with a forte (*f*) dynamic. The piano accompaniment consists of a bass line in bass clef and a treble line in treble clef, both with a key signature of one sharp. The piano part includes a *cresc.* marking.

Through dark - ness

The second system of music shows the piano accompaniment for the phrase "Through dark - ness". It features a treble clef with a key signature of one sharp and a 4/4 time signature. The piano part includes a forte (*f*) dynamic, a piano (*p*) dynamic, and a *cresc.* marking.

ris - eth light to the up - right,

The third system of music features a vocal line in treble clef with a key signature of one sharp and a 4/4 time signature. The lyrics are "ris - eth light to the up - right,". The vocal line begins with a forte (*f*) dynamic. The piano accompaniment consists of a bass line in bass clef and a treble line in treble clef, both with a key signature of one sharp. The piano part includes a *cresc.* marking.

Through dark - ness

The fourth system of music shows the piano accompaniment for the phrase "Through dark - ness". It features a treble clef with a key signature of one sharp and a 4/4 time signature. The piano part includes a piano (*p*) dynamic and a *cresc.* marking.

cresc.
Through dark - ness ris - eth light,

f
ris - eth light, ris - eth light _____ to the up -

cresc.
Through dark - ness ris - eth light, _____ to the up - right,

cresc.
Through dark - ness ris - eth

cre - scen - do - al

ff
light. _____ He is gra - cious, com - pas - sion - ate, com -

ff
right. _____ He is gra - cious, com - pas - sion - ate, com -

ff
light. _____ He is gra - cious com - pas - sion - ate, com -

ff
light. _____ He is gra - cious, com - pas - sion - ate, com -

ff

5 →

pas - sion - ate; He is right - eous. Bless - ed

pas - sion - ate; He is right - eous. Bless - ed

pas - sion - ate; He is right - eous. Bless - ed are the

pas - sion - ate; He is right - eous.

sempre

f 8 (3+3+2)

are the men who fear Him, bless - ed the men who

are the men who fear Him, are the men who

men who fear Him, Bless - ed are the men who

p (legato)

p (legato)

p

p

Through dark - ness ris - eth light. Bless -

dim. 7

p

(animato)

cresc.

fear Him, They ev - er walk in the ways of peace. Bless - ed

fear Him, They ev - er walk in the ways of peace. Through dark - ness

fear Him, They ev - er walk in the ways of

- ed are the men who walk in the

are the men who fear Him. Through dark - ness ris - eth

ris - eth light, through dark - ness ris - eth light.

peace. Through dark - ness ris - eth light, ris - eth

ways of peace. Through dark - ness ris - eth light.

10 (3+4+3)

• When "peace" falls on an eighth-note, be sure to sing it easily and controlled without an accented abruptness.

p (legato)

light, light to the up - right. Bless - ed

mp Bless - ed are the men who fear Him, Bless - ed

p light. Bless - ed are the men who fear

Bless - ed are the men who

are the men who fear Him, they ev - er walk in the

are the men who fear Him, they ev - er walk in the

Him, Bless - ed, they ev - er walk in the

fear Him, they ev - er walk in the

*Stagger breathing.

p (*poco rit.*) **a tempo**
 ways of peace.
p (*poco rit.*)
 ways of peace.
p (*poco rit.*) (Add II Alto's) *p*
 ways of peace. Bless ed
p (*poco rit.*)
 ways of peace.
 (poco rit.) **a tempo**
p (*dolce*)
 7 (2+5)

pp
 Bless ed
p (Add II Sopranos) *pp*
 Bless ed, Bless ed.
pp
 Bless ed.
pp
 Bless ed.
 rit.

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