

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: $18(9+9)$ = an eighteen-measure "section" divided into two shorter phrases of nine measures each.

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.

How Lovely are the Messengers

Romans v:15, 16

From: ST. PAUL

For Four-Part Chorus of Mixed Voices
with Piano Accompaniment

Felix Mendelssohn
Edited by Donald Neuen

Andante con moto (♩ = 60-66, in 2)

Alto (or all Sopranos and Altos)

Alto

How love - ly are the mes - sen - gers that preach us the gos - pel of

p

18 (9+9)

peace, How love - ly are the mes - sen - gers that preach us the gos - pel of

sempre legato

peace, the gos - pel of peace, the mes - sen - gers that

p (or all Tenors and Bases)

How love - ly are the mes - sen - gers that

* A *slightly* accented 3rd and 6th eighth-note throughout will greatly aid in achieving a constantly flowing, forward motion.

preach _____ us the gos - pel of peace, How love -

preach us the gos - pel of peace, How love - ly are the mes - sen - gers that

cre - - - - - scen - - - - - do

Soprano (Animato) Soprano

Alto

Tenor

Bass

ly are they that preach us the gos - pel of peace! To all the

preach us the gos - pel of peace, the gos - pel of peace! To all the

cre - - - - - scen - - - - - do

na - tions is gone forth the sound of their words, To all the

na - tions is gone forth the sound of their words, the sound,

na - tions is gone forth the sound of their words, To all the

na - tions is gone forth the sound of their words, To all the

na - tions is gone forth the sound of their words, is gone forth the sound of their

is gone is gone forth the sound

na - tions is gone forth the sound of their words, their

na - tions is gone, is gone forth the sound of their words, the

(*mp*)

words. _____ How

(Duh) of — their words, How love - ly

(*f*) (*molto legato*)

words. How love - ly are the mes - sen - gers that preach us the gos - pel of

sound. _____ How love ly are the

10 (5+5)

love - ly are the mes - sen - gers that preach us the gos - pel of peace, _____

are the mes - sen - gers that preach us, that preach us the gos - pel of

peace, the mes - sen - gers that preach us, that preach us the gos - pel, the

mes - sen - gers, the mes - sen - gers that preach us, _____ that

* It may be effective to have the sopranos sing with tenors for the next 2½ measures (in the *tenor* range).

(Add Alto I)

dim. *p*

they _____ that preach us the gos - pel of peace! To

dim. *p*

peace, that preach us the gos - pel of peace!

dim. *p*

gos - pel of peace, that preach us the gos - pel of peace!

dim. *p*

preach us the gos - pel of peace, the gos - pel of peace!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "they _____ that preach us the gos - pel of peace! To peace, that preach us the gos - pel of peace! gos - pel of peace, that preach us the gos - pel of peace! preach us the gos - pel of peace, the gos - pel of peace!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *dim.* and *p*. There are accents (>) over several notes. A large red watermark "Preview Only" is overlaid diagonally across the page.

p.
9 (5+4)

(molto legato)

all _____ the na - tions is gone forth the sound of their words,

(Add Soprano II)

To

(Add Alto II) *cresc.*

To all _____ the na - tions.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "all _____ the na - tions is gone forth the sound of their words, To To all _____ the na - tions.". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *(molto legato)*, *cresc.*, and *(Add Soprano II)*. A large red watermark "Preview Only" is overlaid diagonally across the page.

The third system shows the piano accompaniment for the final part of the page. It continues the eighth-note bass line and chordal accompaniment in the right hand. The dynamics and tempo markings from the previous system apply.

To

f all the na - tions is gone forth the sound of their words, To

(Add Tenor II) *f* To all the na - tions To

cresc.

all the na - tions is gone forth the sound of their words, is

all the na - tions is gone forth the sound of their words, is

all the na - tions is gone forth the sound of their words, is

is gone forth the sound of their

f

6 (3+3)

gone forth the sound of their words, _____ to all _____ the na - tions is

gone forth the sound of their words, _____ To all _____ the na - tions is

gone forth the sound of their words, _____ To all _____ the na - tions is

words, _____ is gone forth the sound of their words, _____ To all _____ the na - tions is

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "gone forth the sound of their words, _____ to all _____ the na - tions is". The piano part features a steady accompaniment with some melodic lines in the right hand.

gone forth the sound of their words, through-out all the lands their glad

gone forth the sound of their words, through - out all the lands their glad

gone forth the sound of their words, through-out all the lands their glad

gone forth the sound of their words, through-out all the lands their glad

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "gone forth the sound of their words, through-out all the lands their glad". The piano accompaniment continues with a similar accompaniment pattern as the first system.

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p (molto legato)

ti - dings. — How love - ly are the mes - sen - gers that

p (molto legato)

ti - dings. — How love - ly are the mes - sen - gers that

ti - dings. —

ti - dings. —

12 (5+4+3)

p

preach us the gos pel of peace, How love - ly — they that

mp (p)

preach us the gos - pel of peace, How love - ly are the mes - sen -

p

How love - ly they that

p

How love - ly they that

(mp) preach us the gos-pel of *(p)* peace, ——— they ——— that preach us the

gers that preach us the gos-pel of *(mp)* peace. that preach us the *P*

preach, ——— that preach us the gos-pel of *(mp)* peace. that preach us the *P*

preach ——— us the gos-pel of *(mp)* peace, ——— the *P*

(poco rit.) (a tempo) gos - pel of peace.

(poco rit.) (a tempo) gos - pel of peace.

(poco rit.) (a tempo) gos - pel of peace.

(poco rit.) (a tempo) gos - pel of peace.

sf *(poco rit)*

5 (2+3)

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