

George Friedrich Handel

The ways of Zion do mourn

(HWV 264)

Funeral Anthem for Queen Caroline
1737

VOCAL SCORE

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Editor's Note

It is believed that this work was originally performed by the chorus throughout. However, it has become customary to allocate the quieter parts of certain movements to a quartet of soloists to provide additional contrast. No indication of this is given, as it is best left to the discretion of the Musical Director in the light of the resources available.

The ways of Zion do mourn

Funeral Anthem for Queen Caroline

G F Handel (1737)

1. Sinfonia

Largo assai

Measures 1-5 of the Sinfonia. The music is in G minor (two flats) and common time. The right hand features a melodic line with trills (tr) and a forte (f) dynamic marking. The left hand provides a steady accompaniment of eighth notes.

Measures 6-9 of the Sinfonia. The right hand continues with trills and melodic development. The left hand maintains the eighth-note accompaniment.

Measures 10-13 of the Sinfonia. The right hand has a more active melodic line with frequent trills. The left hand accompaniment remains consistent.

Measures 14-17 of the Sinfonia. The tempo changes to *adagissimo*. The right hand features a prominent trill in the final measure. The left hand accompaniment becomes more sparse and sustained.

2. The ways of Zion do mourn

Larghetto e staccato

The first system of the musical score consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom staff is for the piano accompaniment. The tempo and style are marked as *Larghetto e staccato*. The piano part begins with a piano (*p*) dynamic and features a series of chords and single notes in the right hand, with a more active bass line in the left hand.

Larghetto e staccato

The second system of the musical score consists of four staves. The top three staves are for vocal parts, and the bottom staff is for the piano accompaniment. The tempo and style are marked as *Larghetto e staccato*. The vocal parts enter with the lyrics "The ways of Zion do mourn, _____ do". The piano part continues with a similar accompaniment style as in the first system.

17

musical score for measures 17-21. It features a vocal line with lyrics "The ways of Zion do" and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). A dynamic marking of *p* (piano) is present above the vocal line in measure 20.

22

musical score for measures 22-25. The vocal line includes the lyrics "mourn, do mourn; The ways of". A dynamic marking of *p* is placed above the vocal line in measure 24.

26

musical score for measures 26-30. The vocal line continues with the lyrics "The ways of Zion do mourn, do Zion do mourn, do mourn;". A dynamic marking of *p* is placed above the vocal line in measure 26.

31

mourn;

and she is in bit-ter-

36

and she is in bit-ter-ness, in bit-ter-

and she is in bit-ter-ness, and she is in bit-ter-ness,

and she is in bit-ter-ness, in bit-ter-ness, and she

- ness, in bit-ter-ness, and she is in bit-ter-

40

- ness, and she is in bit-ter-ness; all her peo-ple sigh, sigh, sigh,

in bit-ter-ness; all her peo-ple sigh,

is in bit-ter-ness, in bit-ter-ness; all

- ness, in bit-ter-ness;

sigh, sigh, sigh, sigh, sigh, and hang down their heads, and hang down their heads to the
 sigh, sigh, sigh, sigh, sigh, and hang down their heads, and hang down their heads to the
 her peo-ple sigh, sigh, sigh, sigh, and hang down their heads, and hang down their heads to the
 all her peo-ple sigh, and hang down, and hang down their heads to the

ground, and hang down their heads. The ways of Zion do
 ground, and hang down their heads to the ground. and she is in bit-ter-ness, and she
 ground, and hang down their heads to the ground. all
 ground, and hang down their heads to the ground.

mourn, do mourn; and she is, and she is in bit-ter-
 is in bit-ter-ness, in bit-ter-ness, all her peo-ple
 her peo-ple sigh, and she is in bit-ter-ness, in bit-ter-ness. The
 The ways of Zion do mourn,

- ness, and she is in bit - ter - ness; all her peo - ple, all her peo - ple sigh,
sigh, sigh, sigh, mourn, sigh, sigh,
ways of Zion do mourn, do mourn; all her peo - ple
and she is in bit - ter - ness, all her peo - ple sigh, all,

sigh, all her peo - ple sigh, sigh, and she is in bit - ter - ness, all
all her peo - ple sigh, sigh. The ways of Zion do
sigh, sigh, sigh, all her peo - ple sigh,
all her peo - ple sigh,

her peo - ple sigh, sigh, and hang
mourn, do mourn; and she is in bit - ter - ness, all her peo - ple
and she is in bit - ter - ness, all her peo - ple sigh, and hang

down, and hang down their heads. The ways of Zion do mourn,
sigh, and hang down their heads. The ways of Zion do mourn,
her peo - ple sigh and hang down their heads. The ways of Zion do mourn,
down their heads to the ground, to the ground. The ways of Zion do mourn,

and she is in bit - ter-ness, she is in bit - ter-ness; all her
and she is in bit - ter-ness, she is in bit - ter-ness; all her
and she is in bit - ter-ness, all her
and she is in bit - ter-ness, all her

peo-ple sigh, sigh, sigh, and hang down their heads to the
peo-ple sigh, sigh, sigh, and hang down their heads to the
peo-ple sigh, sigh, sigh, and hang down their heads to the
peo-ple sigh, sigh, sigh, and hang down their heads to the

89

più mosso *mf*

ground. How are the migh - ty fall'n, how are the migh - ty

ground. How are the migh - ty fall'n, how are the migh - ty

ground. How are the migh - ty fall'n, how are the migh - ty

ground. How are the migh - ty fall'n, how are the migh - ty

più mosso *mf*

95

fall'n, how are the migh - ty fall'n.

fall'n, how are the migh - ty fall'n.

fall'n, how are the migh - ty fall'n.

fall'n, how are the migh - ty fall'n.

100

She that was great a - mong the

She that was great

105

na - tions, that was great _____ and prin - cess of the pro - vin - ces,
_____ a - mong the na - tions, and prin - cess of the pro - vin - ces,

This system contains measures 105 through 109. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "na - tions, that was great _____ and prin - cess of the pro - vin - ces, _____ a - mong the na - tions, and prin - cess of the pro - vin - ces,". The piano part provides harmonic support with chords and moving lines in both hands.

110

How are the migh - ty fall'n,
How are the migh - ty fall'n,
How are the migh - ty fall'n,
How are the migh - ty fall'n,

This system contains measures 110 through 114. The vocal line repeats the phrase "How are the migh - ty fall'n," four times. The piano accompaniment continues with a steady harmonic accompaniment.

115

how are the migh - ty fall'n, how
how are the migh - ty fall'n, how
how are the migh - ty fall'n, how
how are the migh - ty fall'n, how

This system contains measures 115 through 119. The vocal line repeats the phrase "how are the migh - ty fall'n, how" four times. The piano accompaniment continues with a steady harmonic accompaniment.

120

are the migh - ty fall'n. She that was great, how
are the migh - ty fall'n. She that was great, was great,
are the migh - ty fall'n. how
are the migh - ty fall'n. how

Musical score for measures 120-124. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "are the mighty fall'n. She that was great, how are the mighty fall'n. She that was great, was great, are the mighty fall'n. how are the mighty fall'n. how".

125

are the migh - ty fall'n, she that was great, how are the migh - ty
how are the migh - ty
are the migh - ty fall'n, how are the migh - ty
are the migh - ty fall'n, how are the migh - ty

Musical score for measures 125-129. It features four vocal staves and a piano accompaniment. The lyrics are: "are the mighty fall'n, she that was great, how are the mighty how are the mighty are the mighty fall'n, how are the mighty are the mighty fall'n, how are the mighty".

130

fall'n, how
fall'n, how
fall'n, how
fall'n, how

Musical score for measures 130-134. It features four vocal staves and a piano accompaniment. The lyrics are: "fall'n, how fall'n, how fall'n, how fall'n, how".

135

are the might - ty fall'n, she that was great a-mong the na-tions, and prin - cess of the
are the might - ty fall'n,
are the might - ty fall'n, she that was great a-mong the na-tions, and prin - cess of the
are the might - ty fall'n,

This system contains measures 135 through 139. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the keyboard. The lyrics are: 'are the might - ty fall'n, she that was great a-mong the na-tions, and prin - cess of the' (measures 135-136), 'are the might - ty fall'n,' (measure 137), and 'are the might - ty fall'n, she that was great a-mong the na-tions, and prin - cess of the' (measures 138-139).

140

pro - vin - ces, how are the might - ty fall'n, she that was great a-mong the na - tions, and
how, how are the might - ty fall'n, she that was great a-mong the na - tions, and
pro - vin - ces, how are the might - ty fall'n, how,
how, how are the might - ty fall'n, how,

This system contains measures 140 through 144. It features four vocal staves and a grand staff. The lyrics are: 'pro - vin - ces, how are the might - ty fall'n, she that was great a-mong the na - tions, and' (measures 140-141), 'how, how are the might - ty fall'n, she that was great a-mong the na - tions, and' (measures 142-143), and 'pro - vin - ces, how are the might - ty fall'n, how,' (measures 144-145).

145

prin - cess of the pro - vin - ces, how,
prin - cess of the pro - vin - ces, how,
how, how,
how, how,

This system contains measures 145 through 149. It features four vocal staves and a grand staff. The lyrics are: 'prin - cess of the pro - vin - ces, how,' (measures 145-146), 'prin - cess of the pro - vin - ces, how,' (measures 147-148), and 'how, how,' (measures 149-150).

150

how, how, how are the mighty fall'n, how

how, how, how are the mighty fall'n, how

how, how, how are the mighty fall'n, how

how, how, how are the mighty fall'n, how

155

are the mighty fall'n, how are the mighty fall'n.

are the mighty fall'n, how are the mighty fall'n.

are the mighty fall'n, how are the mighty fall'n.

are the mighty fall'n, how are the mighty fall'n.

dim al fine

160

pp

3. She put on righteousness

A tempo ordinario
mp

She put on right - eous - ness, and it cloth-

mp

She put on right - eous - ness, right - eous-

A tempo ordinario
mp

6

-ed her, and it cloth-

- ness, and it cloth- -ed her, she put on right-

mp

She put on right - eous - ness, she put on right- -eous-

Detailed description: This is a musical score for a three-part setting of "The ways of Zion do mourn". The title is "3. She put on righteousness". The score is in common time (C) and the key signature has two flats (B-flat and E-flat). It is marked "A tempo ordinario" and "mp" (mezzo-piano). The score consists of four systems. The first system contains the vocal parts and the beginning of the piano accompaniment. The vocal parts are for Soprano, Alto, and Tenor/Bass. The piano part is for right and left hands. The lyrics are: "She put on right - eous - ness, and it cloth-". The second system continues the vocal parts and piano accompaniment. The lyrics are: "She put on right - eous - ness, right - eous-". The third system starts at measure 6 and continues the vocal parts and piano accompaniment. The lyrics are: "-ed her, and it cloth-", "- ness, and it cloth- -ed her, she put on right-", and "She put on right - eous - ness, she put on right- -eous-". The piano part continues with a steady accompaniment.

10

-ed her,

-eous-ness, and it cloth-ed her, and it cloth-ed

ness, and it cloth-ed her, she put on right-eous-ness, and it cloth-ed

mp

She put on right-eous-ness, and it cloth-ed her, and it cloth-ed

14

she put on right-eous-ness, and it cloth-

her, her judge-ment was a robe, was a robe

her, and a di-a-

her,

18

-ed her, and it cloth-ed her,

and a di-a-dem, a di-a-dem, her judge-ment was a robe

-dem, and a di-a-dem, she put on right-

she put on right-eous-ness, and a

22

her judge - ment was a robe
and a di - a - dem,
-eous - ness, and it cloth - ed her,
di - a - dem, her judge - ment was a robe

25

and a di - a - dem, a robe and a di - a - dem,
her judge - ment was a robe and a
her judge - ment, her judge - ment, her judge - ment was a robe and a
and a di - a - dem, she put on

28

and a di - a - dem, a robe and a
di - a - dem, her judge - ment, her judge - ment was a di - a - dem, her judge - ment
di - a - dem, her judge - ment was a robe and a
right - eous - ness,

31

di - a-dem, she
was a robe and a di - a-dem, she
di - a-dem, a robe and a di - a-dem,
and a di - a - dem, a robe and a di - a-dem,

This system contains measures 31 through 33. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "di - a-dem, she was a robe and a di - a-dem, she di - a-dem, a robe and a di - a-dem, and a di - a - dem, a robe and a di - a-dem,".

34

put on right- -eous - ness, and it cloth-
put on right- -eous - ness, and it cloth-
her judge - ment was a robe, a robe and a di - a-dem,
she

This system contains measures 34 through 36. The lyrics are: "put on right- -eous - ness, and it cloth- put on right- -eous - ness, and it cloth- her judge - ment was a robe, a robe and a di - a-dem, she".

37

-ed her,
-ed her, and it cloth-
and a di- - a - dem, a robe,
put on right- -eous - ness, and it cloth - ed her, her judge - ment

This system contains measures 37 through 39. The lyrics are: "-ed her, -ed her, and it cloth- and a di- - a - dem, a robe, put on right- -eous - ness, and it cloth - ed her, her judge - ment".

40

her judge-ment was a robe and a di - a-dem,
-ed her, her judge-ment was a
a robe and a di - a-dem, her judge-ment
was a robe and a di - a-dem,

43

her judge - ment was a robe, a robe
robe, was a robe, was a
was a robe, a robe, was a
her judge - ment was a robe, her judge - ment was a robe, was a

46

and a di - a-dem.
robe and a di - a-dem.
robe and a di - a-dem.
robe and a di - a-dem.

4. When the ear heard her

Andante larghetto

9 *mp*

S When the ear heard her, then it bless - ed her, then it bless - ed her,

A When the ear heard her, then it bless - ed her, then it bless - ed her,

12

S then it bless - ed her, and when the eye _____

A then it bless - ed her, and when the eye _____ saw her,

15

S saw her, it gave wit-ness, and when the eye

A it gave wit-ness, and when the eye saw her, and when the eye

S saw her, it gave wi - tness of her.

A saw her, it gave wi - tness of her.

T *mp* When the ear heard her, then it bless-ed her,

B *mp* When the ear heard her, then it bless-ed her,

S

A

T *mp* then it bless-ed her, and when the eye _____ saw her, it gave wit-ness,

B then it bless-ed her, and when the eye _____ saw her,

S

A

T *mp* and when the eye saw her, and when the eye saw her, it gave wi - tness

B *mp* it gave wit-ness, and when the eye saw her, it gave wi - tness

31

S *p* When the ear heard her, then it bless - ed her, *f* when the ear heard her,

A *p* When the ear heard her, then it bless - ed her, *f* when the ear heard her,

T *f* of her. When the ear heard her,

B *f* of her. When the ear heard her,

34

S then it bless - ed her, then it bless - ed her,

A then it bless - ed her, then it bless - ed her, *mf* and when the eye

T *mf* then it bless - ed her, then it bless - ed her, and when the eye

B then it bless - ed her, then it bless - ed her,

37

S *mf* and when the eye saw her, it gave wit-ness, it gave wit - ness of her,

A saw her, it gave wit-ness, it gave wit-ness of her,

T saw her, it gave wit-ness, wit-ness of her,

B *mf* and when the eye saw her, it gave wit-ness, it gave wit-ness of her,

41

S
and when the eye _____ saw her,

A
and when the eye _____ saw her,

T
and when the eye _____ saw her, it gave wit-ness,

B
and when the eye _____ saw her,

Handwritten musical score for measures 41-44, featuring vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a grand staff for the keyboard. The lyrics are: "and when the eye _____ saw her," for S, A, and B; and "and when the eye _____ saw her, it gave wit-ness," for T.

45

S
it gave wit - ness, wit - ness of her, it gave wit - ness of her.

A
it gave wit - ness, wit - ness of her, it gave wit - ness of her.

T
wit - ness of her, it gave wit - ness of her.

B
it gave wit - ness, it gave wit - ness of her, it gave wit - ness of her.

Handwritten musical score for measures 45-47, featuring vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a grand staff for the keyboard. The lyrics are: "it gave wit - ness, wit - ness of her, it gave wit - ness of her." for S, A, and B; and "wit - ness of her, it gave wit - ness of her." for T; and "it gave wit - ness, it gave wit - ness of her, it gave wit - ness of her." for B.

48

Handwritten musical score for measures 48-51, featuring vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a grand staff for the keyboard. The vocal staves are empty, and the keyboard part continues with a complex texture, including trills (tr) in the right hand.

5. How are the mighty fall'n

Adagio

How, how are the mighty fall'n, how are the mighty fall'n,

How, how are the mighty fall'n, how are the mighty fall'n,

How, how are the mighty fall'n, how are the mighty fall'n,

How, how are the mighty fall'n, how are the mighty fall'n,

8

she that was great, great a-mong the na-tions, and prin-cess of the pro-vin-ces.

she that was great, great a-mong the na-tions, and prin-cess of the pro-vin-ces.

she that was great, great a-mong the na-tions, and prin-cess of the pro-vin-ces.

she that was great, great a-mong the na-tions, and prin-cess of the pro-vin-ces.

6. She deliver'd the poor that cried

Andante

She de-liver'd the poor that cried, the poor that cried, the fa-ther-less, the fa-ther-less, and him,

She de-liver'd the poor that cried, the poor that cried, the fa-ther-less, the fa-ther-less, and him,

She de-liver'd the poor that cried, the poor that cried, the fa-ther-less, the fa-ther-less, and him,

She de-liver'd the poor that cried, the poor that cried, the fa-ther-less, the fa-ther-less, and him,

Andante

6
him that hath none, none to help him. She de-liver'd the poor that cried,

him that hath none, none to help him. She de-liver'd the poor that cried, the

him that hath none, none to help him. She de-liver'd the poor that cried, the

him that hath none, none to help him. She de-liver'd the poor that cried, the

11 *Divisi* *Unis.*
 the fa-ther-less, the fa-ther-less. She de-liver'd the poor that cried, the
 poor that cried, the fa-ther-less, the fa-ther-less. She de-liver'd the poor that cried, the
 poor that cried, the fa-ther-less, the fa-ther-less. She de-liver'd the poor that cried, the
 poor that cried, the fa-ther-less, the fa-ther-less. She de-liver'd the poor that cried, the

16
 fa-ther-less, the fa-ther-less, and him, him that hath none, none to help him.
 fa-ther-less, the fa-ther-less, and him, him that had none, none to help him. She de-liver'd the
 fa-ther-less, the fa-ther-less, and him, him that had none, none to help him. She de-liver'd the
 fa-ther-less, the fa-ther-less, and him, him that had none, none to help him. She de-liver'd the

21
 Kind - ness, kind - ness, meek-
 poor that cried, the poor that cried.
 poor that cried, the poor that cried.
 poor that cried, the poor that cried.

28

ness and com - fort were in her tongue;
 She de-liver'd the poor that cried. She de-
 She de-liver'd the poor that cried. She de-
 She de-liver'd the poor that cried. She de-

35

- liver the fa - ther - less, the fa - ther - less, the poor that cried, the fa - ther - less,
 - liver the fa - ther - less, the fa - ther - less, the poor that cried, the fa - ther - less,
 - liver the fa - ther - less, the fa - ther - less, the poor that cried, the fa - ther - less,

39

Divisi if there was a - ny vir-
 if there was a - ny vir-

the fa - ther - less, the poor that cried.
 the fa - ther - less, the poor that cried.
 the fa - ther - less, the poor that cried.

45 - tue
 - tue and if there was a - ny
 Kind - ness, meek - ness and com - fort were in her tongue;
 Kind - ness, meek - ness and com - fort were in her tongue;
 Kind - ness, meek - ness and com - fort were in her tongue;

51
 praise,
 if there was a - ny vir - tue and if there was, if there was a - ny praise, she thought on those
 if there was a - ny vir - tue, or a - ny praise, she thought on those
 if there was a - ny vir - tue, or if there was a - ny praise, she thought on those

56
 she thought on those things, on those
 things, she thought on those things.
 things, she thought on those things.
 things, she thought on those things.

62

things. she thought on those
Kind-ness, meek-ness and com-fort were in her tongue;
Kind-ness, meek-ness and com-fort were in her tongue;
Kind-ness, meek-ness and com-fort were in her tongue;
tr

69 *Unis.*

things, if there was a - ny vir-tue and if there was a-ny praise, she thought on those things. She de-
if there was a - ny vir-tue and if there was a - ny praise, she thought on those things. She de-
if there was a - ny vir-tue and if there was a - ny praise, she thought on those things. She de-
if there was a - ny vir-tue and if there was a-ny praise, she thought on those things. She de-

75

- liver'd the poor that cried, she thought on those things.
- liver'd the poor that cried, she thought on those things.
- liver'd the poor that cried, she thought on those things.
- liver'd the poor that cried, she thought on those things.

81

She de - liver'd the poor that cried, the fa - ther-less, the fa - ther-less, and

She de - liver'd the poor that cried, the fa - ther-less, the fa - ther-less, and

She de - liver'd the poor that cried, the fa - ther-less, the fa - ther-less, and

She de - liver'd the poor that cried, the fa - ther-less, the fa - ther-less, and

86

him, him that hath none, none to help him. Kind - ness, kind - ness, meek - ness and

him, him that hath none, none to help him. Kind - ness, kind - ness, meek - ness and

him, him that hath none, none to help him. Kind - ness, kind - ness, meek - ness and

him, him that hath none, none to help him. Kind - ness, kind - ness, meek - ness and

92

com - fort, meek - ness and com - fort, were in her tongue;

com - fort, meek - ness and com - fort, were in her tongue; if there was a - ny

com - fort, meek - ness and com - fort, were in her tongue; if there was a - ny vir-tue, and if there

com - fort, meek - ness and com - fort, were in her tongue; if there was a - ny vir-tue, and

98

if there was a - ny vir-tue and if there was a-ny praise, and
vir-tue and if there was a - ny praise, a - ny praise, if there was a - ny vir - tue and
was a - ny praise, if there was a - ny praise, if there was, if there was a - ny vir - tue, and
if there was a - ny praise, and if there was a - ny praise, and if there was, and

102

if there was a - ny praise, she thought on those things, she thought on those things,
if there was a - ny praise, she thought on those things, she thought on those things,
if there was a - ny praise, she thought on those things, she thought on those things,
if there was a - ny praise, she thought on those things, she thought on those things,

108

she thought on those things; if there was a - ny vir-tue and if there
she thought on those things; if there was a - ny vir - tue and
she thought on those things; if there
she thought on those things;

113

was a-ny praise, if there was a-ny vir-tue and if there was a-ny praise, if there was a-ny
 if there was a-ny praise, and if there was, if there was a-ny praise, if there was a-ny
 was a-ny vir-tue, and if there was a-ny praise, if there was a-ny praise,

She

117

praise, if there was a-ny praise, if there was a-ny vir-tue and if there
 praise, if there was a-ny praise, if there was a-ny vir-tue and
 if there was a-ny vir-tue, a-ny vir-tue, if there was a-ny
 thought on those things.

121

was a-ny praise, if there was a-ny praise, if there was a-ny praise,
 if there was a-ny praise, if there was, if there was a-ny praise, if there was a-ny
 vir-tue, and if there was a-ny praise, if there was a-ny praise, if there was a-ny

She

125

if there was a - ny praise, if there
vir-tue and if there was a - ny praise, if there was a - ny praise,
vir-tue and if there was a - ny praise, if there was a - ny praise, if there
thought on those things, if there was a - ny vir-tue and

130

was a - ny vir-tue and if there was a - ny praise, she thought on those things.
and if there was a - ny praise, she thought on those things.
was a - ny vir-tue and if there was a - ny praise, she thought on those things.
if there was a - ny praise, she thought on those things.

135

Empty vocal staves for measures 135-139. The piano accompaniment continues with a trill (tr) in the final measure.

7. How are the mighty fall'n

Adagio
mf

How, how are the migh - ty fall'n, how are the migh - ty fall'n,
How, how are the migh - ty fall'n, how are the migh - ty fall'n,
How, how are the migh - ty fall'n, how are the migh - ty fall'n,
How, how are the migh - ty fall'n, how are the migh - ty fall'n,
Adagio
mf

Detailed description: This system contains the first eight measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are written in a common time signature with a key signature of one flat. Dynamics include *mf* and *p*. The piano accompaniment consists of chords and moving lines in both hands.

8

She that was great, great a-mong the na-tions, and prin - cess of the pro - vin-ces.
She that was great, great a-mong the na-tions, and prin - cess of the pro - vin-ces.
She that was great, great a-mong the na-tions, and prin - cess of the pro - vin-ces.
She that was great, great a-mong the na-tions, and prin - cess of the pro - vin-ces.
f

Detailed description: This system contains measures 9 through 16. It features the same four vocal parts and piano accompaniment as the first system. The vocal parts continue with the lyrics. Dynamics include *f*. The piano accompaniment features more complex chordal textures and rhythmic patterns.

8. The righteous shall be had

Larghetto e staccato

1 2 3 4

5 6 7 8

5 6 7 8

9 10 11 12

9 10 11 12

13 14 15 16 17

13 14 15 16 17

18 19 20 21

18 19 20 21

22

A

T

The right-eous shall be had in e - ver-

The right-eous shall be had in e - ver-

27

A

T

-la- -sting re - mem-brance,

-la- -sting re - mem-brance,

32

A

T

and the wise

and the wise will shine

37

A

T

will shine as the bright- -ness of the fir - ma-ment.

as the bright- -ness of the fir - ma-ment.

42

46

S
B

The right - eous shall be had in e - ver-

The right - eous shall be had in e - ver-

50

S
B

-la- - - - - -sting re - mem - brance,

-la- - - - - -sting re - mem - brance,

54

S
B

and the wise

and the wise

58

S will shine as the bright-

A

T

B will shine as the bright-

62

S -ness of the fir - ma-ment.

A

T

B -ness of the fir - ma-ment.

66

S The right - eous shall be had in e - ver-

A The right - eous shall be had in e - ver-

T The right - eous shall be had in e - ver-

B The right - eous shall be had in e - ver-

70

S -la- -sting re - mem - brance, and the

A -la- -sting re - mem - brance, and the

T -la- -sting re - mem - brance, and the

B -la- -sting re - mem - brance, and the

74

S wise will shine as the bright - ness of the fir - ma - ment. The

A wise will shine as the bright - ness of the fir - ma - ment.

T wise will shine as the bright - ness of the fir - ma - ment.

B wise will shine as the bright - ness of the fir - ma - ment.

78

S right - eous shall be had

A The right - eous, The right - eous shall be

T The right - eous, the right - eous shall be

B The right - eous, the right - eous shall be

82

S in e - ver - la-

A had in e - ver-

T had in e - ver-

B had in e - ver-

86

S - sting re-

A - la - sting re - mem - brance, in e - ver - la - sting re-

T - la - sting re - mem - brance, in e - ver - la - sting re-

B - la - sting re - mem - brance, in e - ver - la - sting re-

90

S - mem - brance, and the wise will

A - mem - brance, and the wise will

T - mem - brance, and the wise will

B - mem - brance, and the wise will

94

S shine, and the wise will

A shine, and the wise will

T shine, and the wise will

B shine, and the wise will

98

S shine as the bright-ness of the fir-ma-ment, and the wise will

A shine as the bright-ness of the fir-ma-ment, and the wise will

T shine as the bright-ness of the fir-ma-ment, and the wise will

B shine as the bright-ness of the fir-ma-ment, and the wise will

102

S shine, shine, shine, and the wise will

A shine, shine, shine, and the wise will

T shine, shine, shine, and the wise will

B shine, shine, shine, and the wise will

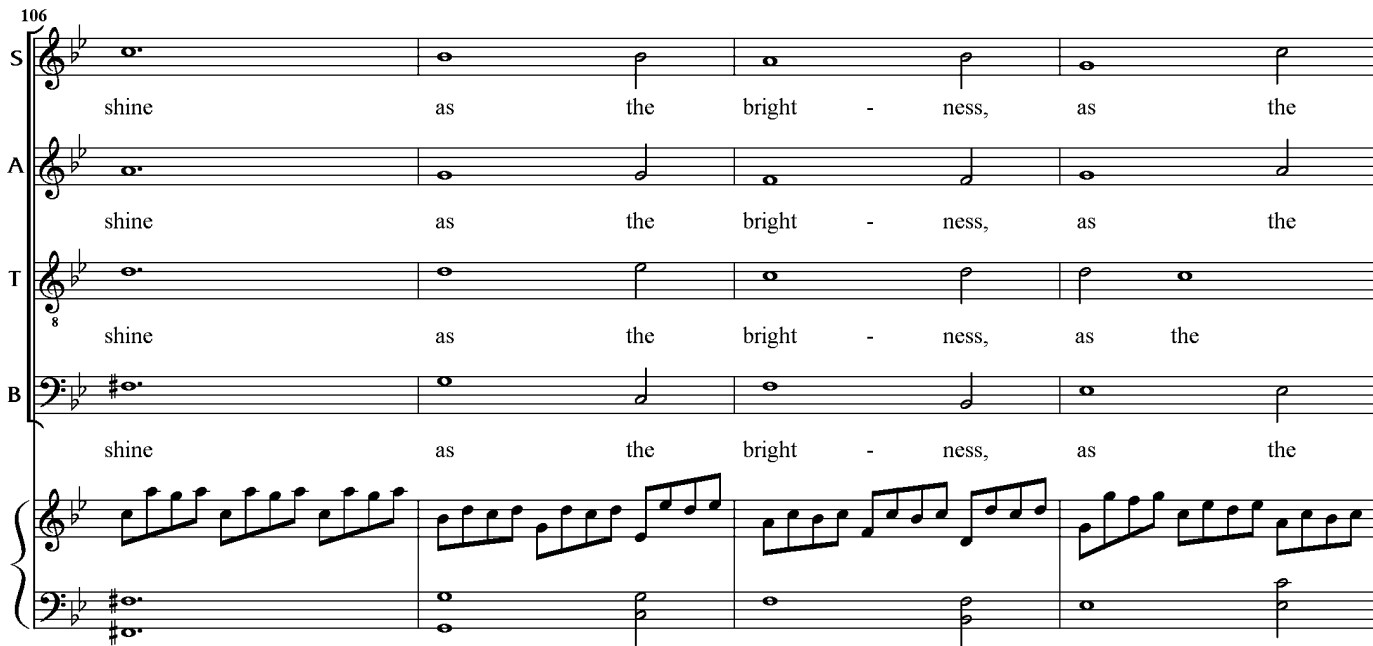
106

S shine as the bright - ness, as the

A shine as the bright - ness, as the

T shine as the bright - ness, as the

B shine as the bright - ness, as the



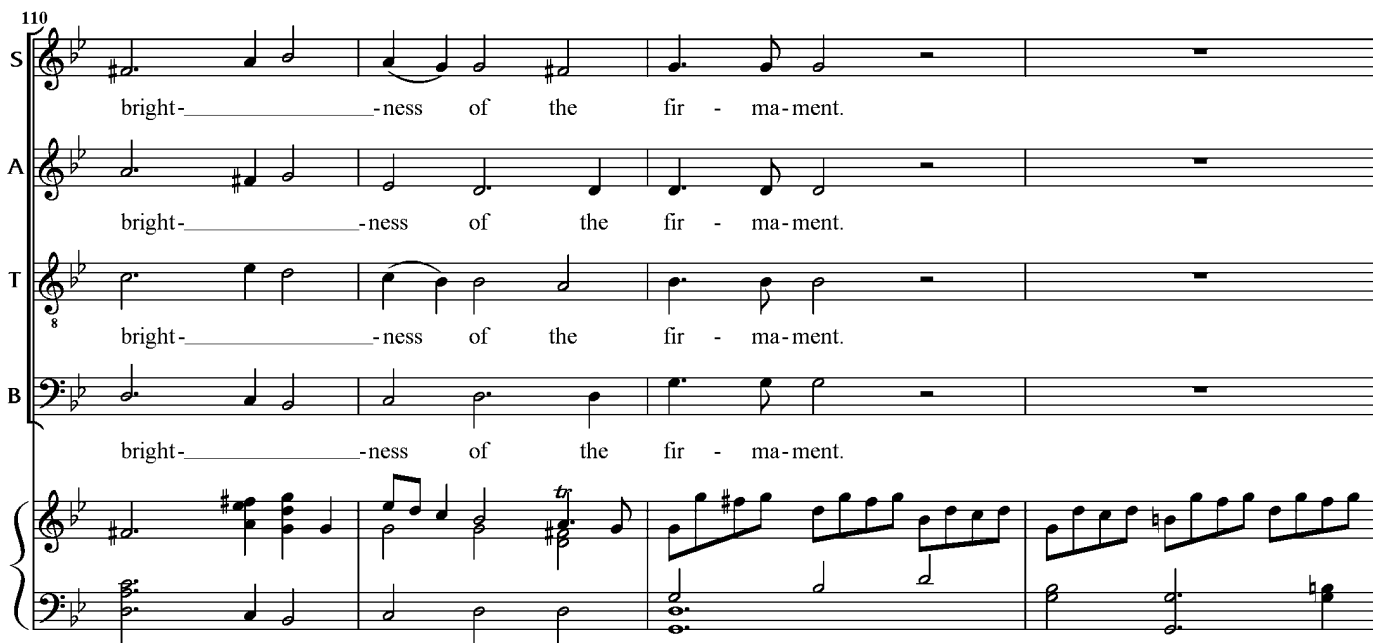
110

S bright-ness of the fir - ma-ment.

A bright-ness of the fir - ma-ment.

T bright-ness of the fir - ma-ment.

B bright-ness of the fir - ma-ment.



114



119



9. Their bodies are buried in peace

Grave *p*

Their bo - dies are bur - ied in peace, their

Their bo - dies are bur - ied in peace, their

Their bo - dies are bur - ied in peace, their

Their bo - dies are bur - ied in peace, their

Grave *p*

8

bo - dies are bur - ied in peace, their bo - dies are bur-ied in peace,

bo - dies are bur - ied in peace, their bo - dies are bur-ied in peace,

bo - dies are bur - ied in peace, their bo - dies are bur-ied in peace,

bo - dies are bur - ied in peace, their

Grave *p*

15

in peace, are bur - ied in peace:
 are bur - ied in peace, are bur - ied in peace:
 are bur - ied in peace, in peace:
 bo - dies are bur - ied in peace.

23

Allegro

f
 But their name liv - eth e - ver - more, but their name liv - eth e - ver - more, but their
 But their name liv - eth e - ver - more, but their name liv - eth e - ver - more, but their
 But their name liv - eth e - ver - more, but their name liv - eth e - ver - more, but their
 But their name liv - eth e - ver - more, but their name liv - eth e - ver - more, but their

f

Allegro

attaca

30

name liv - eth e - ver - more, but their name liv - eth e - ver - more, their name
 name liv - eth e - ver - more, but their name liv - eth e - ver - more, their name
 name liv - eth e - ver - more, but their name liv - eth e - ver - more, their name,
 name liv - eth e - ver - more, but their name liv - eth e - ver - more, their name

37

liv - eth e - ver-more, liv-eth e - ver-more,
liv-eth e - ver-more, liv-eth e - ver-more,
8 their name liv-eth e - ver-more, liv-eth e - ver-more, their
liv-eth e - ver-more, liv-eth e - ver-more, their

44

their name, but their name liv - eth
their name, their name, but their name liv - eth
8 name, their name, their name, but their name liv - eth
name, their name, but their name liv - eth

50

e - ver-more, but their name liv - eth e - ver - more, but their name liv - eth e - ver-more, but their name liv -
e - ver-more, but their name liv - eth e - ver - more, but their name liv - eth e - ver-more, but their name liv -
8 e - ver-more, but their name liv - eth e - ver - more, but their name liv - eth e - ver-more, but their name liv -
e - ver-more, but their name liv - eth e - ver - more, but their name liv - eth e - ver-more, but their name liv -

57 *Grave*

- eth e - ver - more. Their bo - dies are bur - ied in peace,
- eth e - ver - more. Their bo - dies are bur - ied in peace,
- eth e - ver - more. Their bo - dies are bur - ied in peace,
- eth e - ver - more. Their bo - dies are bur - ied in peace,

Grave
p

64

in peace, are bur - ied in peace,
in peace, are bur - ied in peace,
in peace, are bur - ied in peace,
in peace, are bur - ied in peace,

Grave
p

71

their bo - dies are bur - ied in peace, are bur - ied in peace.
their bo - dies are bur - ied in peace, are bur - ied in peace.
their bo - dies are bur - ied in peace, are bur - ied in peace.
their bo - dies are bur - ied in peace, are bur - ied in peace.

Grave
p

78 *Allegro f*

But their name, but their name, but their name liv - eth e - ver-more,

But their name, but their name, but their name liv - eth e - ver-more,

But their name, but their name, but their name liv - eth e - ver-more,

But their name, but their name, but their name liv - eth e - ver-more,

85 *Allegro f*

but their name liv - eth e - ver - more, but their name liv - eth e - ver-more, but their name liv - eth e - ver-

but their name liv - eth e - ver - more, but their name liv - eth e - ver-more, but their name liv - eth e - ver-

but their name liv - eth e - ver - more, but their name liv - eth e - ver-more, but their name liv - eth e - ver-

but their name liv - eth e - ver - more, but their name liv - eth e - ver-more, but their name liv - eth e - ver-

92

- more, their name liv - eth

- more, their name liv - eth

- more, their name, their name liv - eth

- more, their name liv - eth

98

e - ver - more, liv - eth e - ver - more, their name,
 e - ver - more, liv - eth e - ver - more, their name, their name,
 e - ver - more, liv - eth e - ver - more, their name, their name,
 e - ver - more, liv - eth e - ver - more, their name, their

104

but their name liv - eth e - ver - more, but their name liv -
 but their name liv - eth e - ver - more, but their name liv -
 their name, but their name liv - eth e - ver - more, but their name liv -
 name, but their name liv - eth e - ver - more, but their name liv -

110

- eth e - ver - more, but their name liv - eth e - ver - more, but their name liv - eth e - ver - more.
 - eth e - ver - more, but their name liv - eth e - ver - more, but their name liv - eth e - ver - more.
 - eth e - ver - more, but their name liv - eth e - ver - more, but their name liv - eth e - ver - more.
 - eth e - ver - more, but their name liv - eth e - ver - more, but their name liv - eth e - ver - more.

10. The people will tell of their wisdom

Grave *mf* *A tempo ordinario* *mp*

The peo-ple will tell, will tell of their wis - dom, and

The peo-ple will tell, will tell of their wis - dom, and the con - gre - ga-

The peo-ple will tell, will tell of their wis - dom,

The peo-ple will tell, will tell of their wis - dom,

Grave *mf* *A tempo ordinario* *mp*

This system contains the first four staves of the musical score. It features vocal parts for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The tempo is marked *Grave* and the dynamics are *mf* and *mp*. The lyrics are: "The peo-ple will tell, will tell of their wis - dom, and".

7

the con - gre - ga- -tion will show forth their

and the con - gre - ga- -tion will

This system contains the fifth and sixth staves of the musical score. It continues the vocal parts and piano accompaniment. The tempo is marked *A tempo ordinario* and the dynamics are *mp*. The lyrics are: "the con - gre - ga- -tion will show forth their" and "and the con - gre - ga- -tion will".

12

praise, _____
 _____ -tion will show _____ forth their praise, _____ and the _____
mp _____ and the con - gre - ga - _____ -tion will show _____
 show forth their praise, _____ will

16

con - gre - ga - _____ -tion will show forth their praise, _____ and _____
 _____ forth their praise, _____ and _____ the con - gre - ga - _____
 show forth their praise, _____ and _____ the con - gre - ga - tion will show forth their praise, _____

20

_____ and the con - gre - ga - _____
 _____ the con - gre - ga - _____ -tion, _____ and _____ the con - gre -
 _____ -tion will show forth their praise, _____
mf _____ and _____ the con - gre - ga - _____ -tion

25

-tion, the con - gre - ga -

- ga - -tion will show forth their praise, will show

mf and the con - gre - ga - -tion will show forth their

will show forth their praise, and the con - gre - ga -

29

- tion will show forth their praise, *cresc.* will show forth their praise, *f* their re - ward al - so is

forth, will show forth their *cresc.* praise, *f* will show forth their praise, *f* their re - ward al - so is

cresc. praise, *f* and the con - gre - ga - tion will show forth their praise, *f* their re - ward al - so is

- tion will show forth their *cresc.* praise, *f* will show forth their praise, *f* their re - ward al - so is

35

ff Adagio with the Lord, and the care of them is with the Most High.

ff with the Lord, and the care of them is with the Most High.

ff with the Lord, and the care of them is with the Most High.

ff with the Lord, and the care of them is with the Most High.

ff Adagio

11. They shall receive a glorious Kingdom

Larghetto

p

9 They shall re - ceive a glo—

17 A glo— - ri - ous King - dom, they shall re - ceive, they shall re -
 T —rious King - dom, a glo— - ri - ous King - dom,

24 - ceive a glo— - ri - ous King - dom, and a beau— - ti - ful crown and a beau - ti - ful,
 T they shall re - ceive, they shall re - ceive a glo— - ri - ous King - dom,

30

A beau - ti - ful crown from the Lord's hand, and a

T and a beau - ti - ful crown, and a beau - ti - ful, beau - ti - ful,

36

A beau - ti - ful, beau - ti - ful, beau - ti - ful crown from the Lord's hand,

T beau - ti - ful crown from the Lord's hand, from the Lord's hand,

B They shall re-

43

S A glo - ri - ous King - dom,

B - ceive a glo - ri - ous King - dom, a glo - ri - ous

49

S they shall re - ceive, they shall re - ceive a glo - ri - ous King - dom,

A and a beau - ti - ful

B King - dom, they shall re - ceive, they shall re - ceive a glo - ri - ous

55

S and a beau-ti-ful, beau-ti-ful crown from the Lord's hand,

A crown, and a

T and a beau-ti-ful crown,

B King-dom, they shall re-

61

S they shall re-ceive a glo-rious King-dom, a glo-ri-ous

A beau-ti-ful crown they shall re-ceive a glo-rious

T they shall re-ceive a glo-rious King-dom,

B -ceive a glo-rious, glo-rious King-dom,

68

S King-dom, a glo-rious King-dom,

A King-dom, and a beau-ti-ful crown from the

T and a beau-ti-ful crown, a glo-

B

74

S *they shall re-*

A Lord's hand,

T *-ri - ous King - dom,*

B and a beau - ti - ful, beau - ti - ful crown

80

S *- ceive, they shall re - ceive a glo - rious King - dom,*

A and a beau - ti - ful crown,

T and a beau - ti - ful crown from

B from the Lord's hand, and a

86

S and a beau - ti - ful, beau - ti - ful crown from the Lord's

A and a beau - ti - ful crown from the Lord's

T the Lord's hand, they shall re - ceive a beau - ti - ful crown, from the Lord's

B beau - ti - ful crown, they shall re - ceive a beau - ti - ful crown from the Lord's

93

S hand, and a beau-ti-ful crown from the Lord's

A hand, and a beau-ti-ful crown, a beau-ti-ful crown from

T hand, and a beau-ti-ful crown from

B hand, and a beau-ti-ful crown from

100

S hand, and a beau-ti-ful, beau-ti-ful crown from the Lord's hand.

A the Lord's hand, from the Lord's hand, from the Lord's hand.

T the Lord's hand, and a beau-ti-ful, beau-ti-ful crown from the Lord's hand.

B the Lord's hand, and a beau-ti-ful, beau-ti-ful crown from the Lord's hand.

108

12. The merciful goodness of the Lord

Largo

Largo

7

The mer-ci-ful good-ness of the Lord

The mer-ci-ful good-ness of the Lord

The mer-ci-ful good-ness of the Lord

The mer-ci-ful good-ness of the Lord

The mer-ci-ful good-ness of the Lord

12

en - dur - eth for e - ver, for e - ver on them that fear

en - dur - eth for e - ver on them that fear

en - dur - eth for e - ver on them that fear

en - dur - eth for e - ver on them that fear

15

him, the mer - ci - ful good - ness of the Lord en - dur - eth for e - ver, for e - ver on

him, the mer - ci - ful good - ness of the Lord en - dur - eth for e - ver on

him, the mer - ci - ful good - ness of the Lord en - dur - eth for e - ver on

him, the mer - ci - ful good - ness of the Lord en - dur - eth for e - ver on

20

them that fear him, and his right - eous - ness on chil - dren's chil - dren,

them that fear him, and his right - eous - ness on chil - dren's chil - dren,

them that fear him, and his right - eous - ness on chil - dren's chil - dren,

them that fear him, and his right - eous - ness on chil - dren's chil - dren,

24

and his right - eous - ness, his right - eous - ness on chil - dren's chil - dren;

and his right - eous - ness, his right - eous - ness on chil - dren's chil - dren;

and his right - eous - ness, his right - eous - ness on chil - dren's chil - dren;

and his right - eous - ness, his right - eous - ness on chil - dren's chil - dren;

p

27

the mer - ci - ful good - ness of the Lord en - dur - eth for

the mer - ci - ful good - ness of the Lord en - dur - eth for

the mer - ci - ful good - ness of the Lord en - dur - eth for

the mer - ci - ful good - ness of the Lord en - dur - eth for

tr

f

32

e - ver, for e - ver on them, on them that fear him,

e - ver, for e - ver on them, on them that fear him, and his

e - ver, for e - ver on them, on them that fear him, and his right - eous - ness,

e - ver, for e - ver on them, on them that fear him,

tr

37

and his right - eous - ness, and his right - eous - ness on chil - dren's chil - dren.
 right - eous - ness on chil - dren's chil - dren, and his right - eous - ness on chil - dren's chil - dren.
 his right - eous - ness, his right - eous - ness on chil - dren's chil - dren.
 and his right - eous - ness, his right - eous - ness on chil - dren's chil - dren.

40

f *tr* *p* *f* *p* *f*

45

p *pp* *tr* *rit. al fine* *tr*