

George Frideric
HANDEL

Israel in Egypt

Oratorio in three parts
HWV 54 version 1739
Part I

The Ways of Zion do Mourn

Funeral Anthem for Queen Caroline
HWV 264

Coro SATB
2 Oboi, 2 Violini, Viola and Basso continuo
(Violoncello/Fagotto/Contrabbasso/Cembalo), Organo

edited by
Clifford Bartlett

Stuttgart Handel Editions
Urtext

Vocal score
Paul Horn



Carus 55.264/03

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Part I

The Lamentation of the Israelites for the Death of Joseph
[= Funeral Anthem]

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Diese Edition bietet beides: das *Funeral Anthem for Queen Caroline* sowohl als unabhängiges Werk und als Teil I von *Israel in Egypt*. Der unterlegte Text in den Vokalstimmen entspricht der Version für *Israel in Egypt*. Bei einer eigenständigen Aufführung sollte der Text des *Funeral Anthem* gesungen werden, der in der zweiten Zeile abgedruckt ist und von den Sängern leicht ersetzt werden kann. Das vorliegende Vorwort bezieht sich überwiegend auf das *Funeral Anthem*; ein gesondertes Vorwort zu *Israel in Egypt* ist im zweiten Band mit Teil II und III des Oratoriums (Carus 55.054/03) enthalten.

This edition presents the Funeral Anthem for Queen Caroline both as an independent work and as Part I of Israel in Egypt. The text underlaid to the vocal parts is the version for Israel in Egypt. If the work is performed separately, the text for the Funeral Anthem (printed in a second line and easily substituted by the singers) should be sung. The present foreword refers primarily to the Funeral Anthem; there is a separate foreword to Israel in Egypt in volume 2, which contains Parts II and III of the oratorio (Carus 55.054/03).

Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:

Partitur (Carus 55.264), Klavierauszug englisch (Carus 55.264/03), Klavierauszug deutsch (Carus 55.264/04), komplettes Orchestermaterial (Carus 55.264/19).

The following performance material is available for this work:

full score (Carus 55.264), vocal score in English (Carus 55.264/03), vocal score in German (Carus 55.264/04), complete orchestral material (Carus 55.264/19)

Teil II+III von *Israel in Egypt* wird als separater Band mit entsprechendem Material angeboten (Carus 55.054).

Parts II+III of Israel in Egypt are available in a separate volume with the corresponding performance material (Carus 55.054).

Available on Carus CD, conducted by Holger Speck (Carus 83.423).

Foreword

The Ways of Zion do Mourn was written for the funeral of Queen Caroline in 1737. Handel subsequently reused it as Part I of the oratorio *Israel in Egypt*.¹ The two versions are identical, apart from a few changes in the text.

Queen Caroline was born in 1683, the daughter of Johann Friedrich, the Margrave of Brandenburg-Ansbach. She rejected marriage to the catholic King of Spain, and instead in 1705 married the son of the Elector of Hanover, Georg August. When her father-in-law became George I of England, she accompanied the family to London and in 1727, on his death and the accession of her husband to the throne as George II, she became Queen. She showed some skill in politics, and was also involved in the arts. Handel knew her from his time in Hanover, and she encountered his music again a few days after she arrived in England in 1714, when a special Te Deum for the Prince and Princess of Wales (HWV 280) was performed in the Chapel Royal at St. James's Palace. Handel also wrote the music for the coronation of the Queen (*Let thy hand be strengthened*, HWV 259).

Handel had been ill in 1737, suffering from "rheumatick palsie." He visited Aachen to take the vapor baths, and returned to London in early November. The Queen was taken ill on 9 November and died eleven days later. The funeral was delayed because the death was unexpected. Time was required to make a marble double coffin for the queen and, in due course, her spouse, and to prepare King Henry VII's Chapel (at the east end of Westminster Abbey) for the formalities. This involved erecting galleries for the musicians and building an organ on it. Handel, meanwhile, had started to compose his new opera for performance as soon as the period of mourning was over.

Access to the service would have been restricted to the royalty, the nobility and the rich, but those interested in the music had several opportunities to hear it at rehearsals elsewhere. One account states that the composition lasted 50 minutes and there were about 140 performers.

There was no advance publicity for the time of the funeral: indeed, crowds may have been deliberately put off by rumors that it would start at 10.00 pm on 17 December or at midnight. In fact, it began at 6.00 pm and lasted for about three hours. William Croft's *Burial Service*, which included Purcell's setting of "Thou knowest, Lord, the secrets of our hearts," was sung from the main organ gallery as the funeral procession moved round the church to King Henry VII's chapel. Handel's anthem was performed by the choirs of Westminster Abbey, St. Paul's Cathedral, and the Chapels Royal of St. James's and Windsor.

There was no obvious occasion for future performances of this work. Handel tried to include it in a benefit concert in March 1738, but the King disapproved. In September, he considered using much of it as an elegy for the deaths of Saul and Jonathan in his oratorio *Saul*. Instead, it found a place as the opening part of *Israel in Egypt*. It was per-

formed on 4, 11 and 17 April 1739 and 1 April 1740. When the oratorio was revived in 1756–58, Part I was replaced by a miscellany of other pieces, perhaps compiled by J. C. Smith Junior rather than the aged and blind Handel. But Handel must have approved the idea, if not all the details, which may suggest that he was ultimately unsatisfied with its use in the work. Subsequently, *Israel in Egypt* became one of Handel's most popular oratorios, but without the *Funeral Anthem* as Part I. Only recently has the original three-part form been revived.

The Text

The original text of the *Funeral Anthem* has usually been credited to Edward Willes, subdean of Westminster, but was probably by George Carleton, subdean of the Chapel Royal. It is a neat assemblage of brief passages from the Old Testament, using the standard English translation of 1611. Carleton's task may have been facilitated by the concordance to the Bible by Alexander Cruden. His publication, *A Complete Concordance to the Old and New Testament*, (London 1737) was dedicated to Queen Caroline and presented to her on 3 November 1737. This immensely popular reference work has been continually in print since it was first published. The biblical passages used by Carleton had also been noted in the margin of the text leaflet printed and circulated for the Funeral.

Special Questions

There are various places where Handel's rhythmic notation raises questions. There are two ways of approaching such problems: working them out logically, or treating each one as the context demands. Following the notation is probably the worst option.

In No. 2, mm. 91ff., there is no doubt that where the voices have eighth notes and instruments have sixteenth notes, voices should assimilate to the instruments. (It was normal for Handel to notate instruments more precisely than voices.)

In No. 4, m. 16ff., all eighth note upbeats may be changed to sixteenth notes, unless Handel may have intended "the poor" to remain as eighth notes in contrast to "the fatherless." (If so, he forgot at m. 36.) The phrase "none to help him" is also problematic. In m. 22 (+34), "to" should probably be delayed to match the instruments.

The editor is grateful to the British Library, London and Manchester Public Library for supplying photocopies/microfilms of the sources, and for access to them and other sources over many years. He is also grateful for many conversations with scholars, performers and customers on the requirements of a good edition.

Huntingdon, Summer 2008

Clifford Bartlett

¹ Information in this Foreword is drawn chiefly from *Händel-Handbuch*, vol. 4: *Dokumente zu Leben und Schaffen*, Kassel, 1985, and the chapter on *The Ways of Zion do Mourn* in: Donald Burrows, *Handel and the English Chapel Royal*, Oxford, 2005.

Vorwort (gekürzt)

The Ways of Zion do Mourn wurde für die Beerdigung von Königin Caroline im Jahr 1737 geschrieben. Händel hat es später als Teil I seines Oratoriums *Israel in Egypt* wiederverwendet.¹ Beide Versionen sind mit Ausnahme einiger Änderungen im Text identisch.

Königin Caroline wurde 1683 als Tochter des Markgrafen Johann Friedrich von Brandenburg-Ansbach geboren. Die Heirat mit dem katholischen König von Spanien lehnte sie ab; stattdessen heiratete sie 1705 den Sohn des Kurfürsten von Hannover, Georg August. Als ihr Schwiegervater als George I. den englischen Thron bestieg, begleitete sie die Familie nach London und wurde 1727 nach dessen Tod und der Thronbesteigung ihres Mannes als George II. Königin. Sie zeigte sich politisch talentiert und machte sich auch um die Künste verdient. Händel kannte sie aus seiner Zeit in Hannover. Wenige Tage nach ihrer Ankunft in England im Jahr 1714 begegnete sie seiner Musik erneut in der Chapel Royal im St. James's Palace, wo ein besonderes Te Deum (HWV 280) für den Prinzen und die Prinzessin von Wales aufgeführt wurde. Händel komponierte auch die Musik für die Krönung der Königin (*Let thy hand be strengthened*, HWV 259).

Händel litt 1737 unter „rheumattick palsie [Lähmung]“. Er besuchte die Dampfbäder in Aachen und kehrte Anfang November nach London zurück. Die Königin erkrankte am 9. November und starb elf Tage später. Da ihr Tod unerwartet eintrat, verzögerte sich das Begräbnis. Die Anfertigung eines marmornen Doppelsargs, in dem später auch ihr Mann beerdigt werden sollte, nahm ebenso Zeit in Anspruch wie die Vorbereitungen für die Formalitäten in der Kapelle König Henrys VII. am östlichen Ende der Westminster Abbey. Es mussten unter anderem Emporen für die Sänger errichtet und auf ihnen eine Orgel gebaut werden.

Nur Mitglieder des Königshauses, des Adels und Vermögende konnten am Trauergottesdienst teilnehmen, doch alle Musikinteressierten hatten mehrere Möglichkeiten, die Musik andernorts während der Proben zu hören. Einem Bericht zufolge dauerte die Musik 50 Minuten und es waren etwa 140 Musiker anwesend.

Der Zeitpunkt des Begräbnisses wurde im Vorfeld nicht öffentlich bekannt gegeben. Möglicherweise wurden die Menschenmassen sogar bewusst durch Gerüchte in die Irre geführt. Die Beerdigung begann um 18 Uhr und dauerte etwa drei Stunden. William Crofts *Burial Service*, zu dem auch Purcells Vertonung von „Thou knowest, Lord, the secrets of our hearts“ gehörte, wurde von der Hauptorgel empore gesungen, während die Beerdigungsprozession durch die Kirche in die Kapelle König Henrys VII. einzog. Händels Anthem wurde von den Chören der Westminster Abbey, der St. Paul's Cathedral sowie den königlichen Kapellen von St. James und Windsor ausgeführt.

Zukünftige Aufführungen des Werks standen nicht in Aussicht. Händel bemühte sich, es im März 1738 während eines Benefizkonzerts zu spielen, doch der König lehnte dies

ab. Im September überlegte Händel, große Teile der Komposition in seinem Oratorium *Saul* als Elegie auf den Tod Sauls und Jonathans zu verwenden. Dann fand das Werk jedoch seinen Platz als Teil I von *Israel in Egypt*. Es wurde am 4., 11. und 17. April 1739 und am 1. April 1740 aufgeführt. Bei der Wiederaufnahme des Oratoriums in den Jahren 1756–58 wurde Teil I durch eine Kombination anderer Stücke ersetzt, die möglicherweise nicht vom gealterten, blinden Händel sondern von J. C. Smith junior zusammengestellt waren. Händel muss der Idee, wenn auch nicht allen Details, zugestimmt haben, was nahe legen könnte, dass er die Verwendung des Anthem im Oratorium letztlich nicht zufrieden stellend fand. Später wurde *Israel in Egypt* eines von Händels beliebtesten Oratorien, jedoch ohne das *Funeral Anthem* als Teil I. Die ursprüngliche dreiteilige Form wurde erst in jüngerer Zeit wieder aufgegriffen.

Der Text

Edward Willes, Subdiakon von Westminster, wird in der Regel als Verfasser des ursprünglichen Textes zum *Funeral Anthem* genannt. Wahrscheinlich stammt er jedoch von George Carleton, dem Subdiakon der Chapel Royal. Es handelt sich um eine geschickte Zusammenstellung kurzer Passagen aus dem Alten Testament auf Basis der sogenannten „authorised version“, der englischen Standardübersetzung von 1611. Carletons Aufgabe könnte von der Bibelkonkordanz von Alexander Cruden profitiert haben. Seine Publikation *A Complete Concordance to the Old and New Testament* (London 1737) war Königin Caroline gewidmet und wurde ihr am 3. November 1737 übergeben.

Besondere Aspekte

Händels rhythmische Notation wirft an einigen Stellen Fragen auf:

In Nr. 2, Takt 91ff. besteht kein Zweifel daran, dass sich die Singstimmen dort, wo für sie Achtelnoten notiert sind, für die Instrumente jedoch Sechzehntel, an die Instrumente anpassen sollten. (Händel notierte Instrumentalstimmen in der Regel präziser als Gesangsstimmen.)

Alle Achtelaufakte in Nr. 4, Takt 16ff. können zu Sechzehntelnoten geändert werden, es sei denn Händel beabsichtigte, dass „the poor“ im Gegensatz zu „the fatherless“ in Achtelnoten erhalten bleiben sollte. (In diesem Fall vergaß er dies jedoch in Takt 36.) Auch die Phrase „none to help him“ ist problematisch. In Takt 22 (und 34) sollte „to“ vermutlich verzögert werden, so dass die Sing- mit den Instrumentalstimmen übereinstimmen.

Der Herausgeber dankt der British Library in London und der Manchester Public Library für die Bereitstellung von Fotokopien/Mikrofilmen der Quellen.

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Übersetzung: Helga Beste

Clifford Bartlett

¹ Die Informationen dieses Vorworts entstammen überwiegend dem *Händel-Handbuch*, Band 4: *Dokumente zu Leben und Schaffen*, Kassel 1985, und dem Kapitel *The Ways of Zion do Mourn* in: Donald Burrows, *Handel and the English Chapel Royal*, Oxford 2005.

Israel in Egypt

HWV 54/1

Part I

The Lamentation of the Israelites for the Death of Joseph

The Ways of Zion do Mourn

George Frideric Handel

1685–1759

1. Symphony

Funeral Anthem for Queen Caroline

HWV 264

Piano reduction by Paul Horn

Largo assai

Archi
Continuo

Archi

tr

tr

Musical score for measures 1-4, featuring a piano reduction of the original orchestral parts. The score is in G minor, 3/4 time, and includes trills (tr) in the upper voice.

5

tr

Musical score for measures 5-8, continuing the piano reduction with trills (tr) in the upper voice.

9

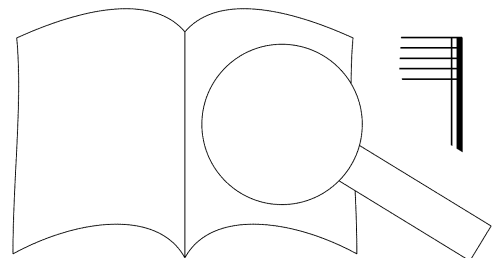
Musical score for measures 9-11, continuing the piano reduction.

12

Musical score for measures 12-14, continuing the piano reduction.

15

Musical score for measures 15-16, continuing the piano reduction.



2. Chorus

Larghetto e staccato

2 Oboi
Archi
Continuo

Archi

Ob

7

Soprano

Alto

Israel in Egypt: The sons of Is-rael do mourn,
Funeral Anthem: The ways of Zi-on

The sons ways of Is-rael do mourn,
The ways of Zi-on

14

do mourn,
do mou

19

Tenore

The so
The ,

zi - rael do mourn, do
zi - on

23

Basso

The s
The w

27 Soprano
 the sons of Is - rael do mourn, do
 Basso the ways of Zi - on

mourn,

31 Soprano
 mourn,

35 Alto
 Tenore
 Basso
 and they are in bit - ter - ness, in
 she is

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

38 Soprano
 and they are in bit - ter - ness, and they are in bit - ter -
 she is she is
 ness, ness, and they are in bit - ter -
 ness, and they are in bit - ter -
 and they are in bit - ter -
 she is

41

ness; all _____ the peo-ple sigh, sigh, sigh,
her

ness; all _____ the peo-ple sigh,
her

ness;
 all _____

ness;

44

sigh, sigh, sigh, sigh, sigh, and hang

sigh, sigh, sigh, sigh, sigh, ar the... and hang

_____ the peo-ple sigh, sigh, sigh, sigh, heads, and hang
her

all _____ the pe... and hang
her

own, and hang

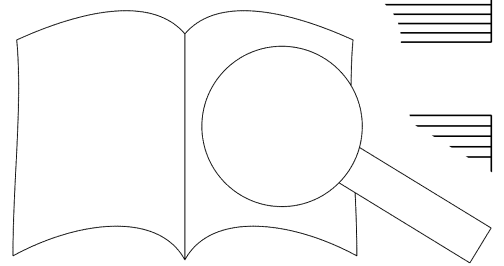
48

down their heads r hang down their heads. The
 The

down their and hang down their heads to the ground;

down ground, and hang down their the

to the ground, and hang down



52

sons of Is - rael do mourn, do
 ways of Zi - on

and they are in bit - ter - ness, and they are in bit - ter - ness, in
she is *she is*

ground; all the peo - ple sigh,
her

ground. The
 The

55

mourn, and they are, an'
she is

bit - ter - ness, all peo - ple

and they are in bit - ter - ness, in bit - - the
she is

sons of Is - rael do
 ways of Zi - on

58

ness, are in bit - ter - ness, all the peo - ple,
is *her*

sigh, mourn,

sons of Is - rael do
 ways of Zi - on

bit - ter - ness, all

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61

all the peo - ple sigh, sigh, all the peo - ple sigh, sigh,
her her

sigh, all, all the peo - ple sigh, sigh, the
her the

mourn, all the peo - ple sigh, sigh, sigh, all

sigh, all, all the peo - ple sigh,

64

and they are in bit - ter-ness, all
she is

sons of Is - rael do
ways of Zi - on

the peo - ple sigh,
her

and they are in bit - ter-
she is

67

sigh, sigh

mourn, and

hang down, and hang down their

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

all

the peo - ple sigh,
her

to the

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70

heads, the sons of Is-rael do mourn, and they
the ways of Zi-on *she*

heads, the sons of Is-rael do mourn, and they
the ways of Zi-on *she*

and hang down their heads, the sons of Is-rael do mourn,
the ways of Zi-on

ground, to the ground, the sons of Is-rael do mourn, and they
the ways of Zi-on *she*

77

are in bit-ter-ness, they are in bit-ter-ness, all the
is she is her

are in bit-ter-ness, they are in bit-ter-ness, al'
is she is

and they are in bit-ter-ness sigh,
she is

are in bit-ter-ness, -ple sigh,

84

sigh, sig' ds to the ground.

sigh, .neir heads to the ground.

and hang down their heads

and hang down their heads

91

How is the might-y fall'n, how is the might-y fall'n, how is the might-y
are are are

How is the might-y fall'n, how is the might-y fall'n, how is the might-y
are are are

How is the might-y fall'n, how is the might-y fall'n, how is the might-y
are are are

How is the might-y fall'n, how is the might-y fall'n, how is the might-y
are are are

97

fall'n! He that was
She

fall'n!

fall'n!

fall'n!

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102

great _____ a - mong the prin - ces, that was great, _____
na - tions

He that was great _____ a - mong the
She

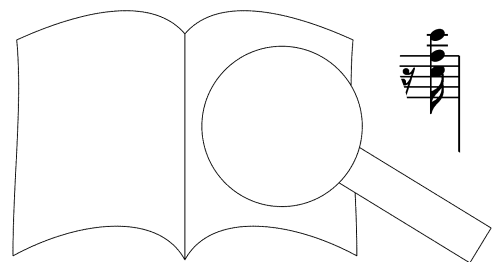
107

_____ and ru - - ler of th _____ How
prin - - cess

prin - ces, and ru - l _____ How
na - tions prin - ces!

How

How



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112

is the might-y fall'n,
are

how is the might-y fall'n,
are

is the might-y fall'n,
are

how is the might-y fall'n,
are

is the might-y fall'n,
are

how is the might-y fall'n,
are

118

how

the might-y fall'n,
he that was
she

the might-y fall'n!

how is the might-y fall'n!

123

he that was great, how is the might-y fall'n, he that was great,
she *are* *she*

great, _____ was great, _____

How is the might-y fall'n,
are

How is the might-y fall'n,
are

128

_____ how is the might-y
are

_____ how is are 'igh'
are

_____ all'n,

_____ - might-y fall'n,

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133

how is the might - y fall'n. He that was great a - mong the
are *She*

how is the might - y fall'n,
are

how is the might - y fall'n. He that was great a - mong the
are *She*

how is the might - y fall'n,
are

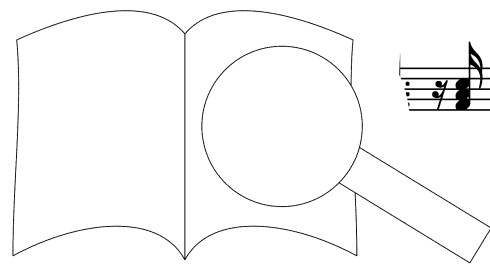
138

prin - ces and ru - ler of s are the might - y fall'n! He that was
na - tions *prin - cess* *are* *She*

how is the might - y fall'n! He that was
are *She*

prin - ces prov - in - ces, how is the might - y fall'n!
na - tions *are*

how, how



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143

great a - mong the prin - ces, and ru - ler of the prov-in - ces!
na - tions prin-cess

How! How!

148

How! How! How!

How! How! How!

How! How!

How is the might-y
are the might-y
are the might-y

154

fall'n, how n, how is the might - y fall'n!
are

fall'n, - y fall'n, how is the might - y fall'n!
are

the might - y fall'n, hov
are is the might - y fall'n, ho

159

165

Soprano
He put on righ - teous - ness, and it cloath -

Alto
She

Tenore
He put on righ - - teous-ness

She

170

- - - ed hir - t

ness, and it

aim,
her,

he put on righ - -

she

- - - teous-ness, he put on - - teous -

she

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174

ed him,
her,

- teous-ness, and it cloath - ed him, and it cloath-ed
her,

ness, and it cloath - ed him, she put on righ - - teous-ness, and it cloath - ed
Basso her,

He put on righ - - teous-ness, and it cloath - ed him, and it cloath - ed
She her,

178

he put on righ - - teous-ness, and it cloath -
she

him; his judg-ment was a robe,
her; her

him;
her;

him;
her;

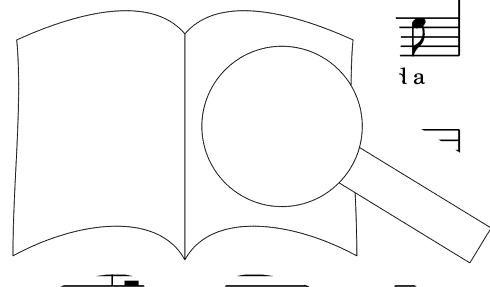
182

ed him, and
her,

and a di - s - a - dem, his judg-ment was a robe -
her

dem, and a

put on righ - - teous-n



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186

his judg-ment was a robe
her

and a di - a-dem,

teous-ness, and it cloth - ed him,
her,

di - a-dem, his judg-ment was a robe
her

189

and a di - a-dem, a robe and a

his judg-ment was a robe and a

his judg-ment, his judg-ment, t. robe and a

her her her

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

192

and a

di - a-dem, his judg-ment was a di - a-dem, his judg-ment

her her her

his her

teous-ness, and a

195

di - a-dem. He
She

was a robe and a di - a-dem. He
She

di - a-dem, a robe and a di - a-dem,

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

198

put on righ - teous-ness,

put on righ - ter ar.

his judg-ment was a robe, a robe,

her a - a-dem,

He
She

201

him,
her,

ed him, and it cloath

her,

di

teous-ness, an

ment

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204

his judg-ment was a robe and a di - a-dem,
her
 ed him,
her, his judg-ment was a
her
 a robe and a di - a-dem, his judg-ment
her
 was a robe and a di - a-dem,

207

his judg-ment was a robe, a robe, a
her
 robe, was a robe, and a
 was a robe, a robe robe and a
 his judg-ment was a robe, his judg-ment was a robe and a
her her

211

di - a-dem.
 di

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3. Chorus

Andante larghetto

Archi

Musical score for strings (Archi) in G minor, 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Musical score for strings (Archi) in G minor, 3/4 time. This system continues the string accompaniment from the previous system, with similar rhythmic patterns and melodic lines.

Musical score for vocal soloists and oboe. It includes three staves: Soprano, Alto, and Oboe. The vocal parts have lyrics in German and English. The oboe part provides a melodic line.

Soprano
When the ear_ heard him, then it_ bless-ed_ him,
her, her, her,

Alto
When the ear_ heard him, then it_ bless-ed_ hi_ ess-ed_ him,
her, her, her,

Ob

Musical score for vocal soloists and oboe. It includes three staves: Soprano, Alto, and Oboe. The vocal parts have lyrics in German and English. The oboe part provides a melodic line.

then it_ and when the eye_

and when the eye_

15

saw him,
her,

it gave wit-ness,

it gave wit-ness,

and when the eye

Archi

18

and when the eye saw him, it gave wit-ness to him.
her, of her.

saw him, and when the eye saw him, it gave wit-ness to him,
her, of her.

Ob

21

Tenore

When the ear heard him, then it b... en it bless-ed him,
her, her,

Basso

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

Ob

24

ar

him,
her,

and when the eye saw l

wit-ness,

28

and when the eye saw him, and when the eye saw him, it gave witness her,

and when the eye saw him, it gave witness her,

31

when the ear heard him, then it blessed him, her, when the ear -

when the ear heard him, then it blessed him, her, when

to him, of her,

to him, of her,

Archi *p*

ar - him, her,

heard him, her,

34

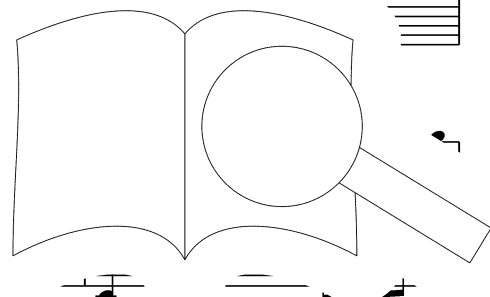
then it blessed him, her, - him, her,

then it bless-ed him, her, and when the eye

then it then it blessed him, her, and when the eye

then it blessed him, her,

then it blessed him, her,



37

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

saw him, it gave wit-ness, it gave
her,

saw him, it gave wit-ness,
her,

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

40

wit - ness to him, and when the eye _____
of her,

wit - ness to him, _____
of her

wit - ness _____ and when the eye _____

wit _____

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43

saw him, her, it gave wit-ness,

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

saw him, her, it gave wit-ness,

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

Archi + Ob

46

wit - ness to him, it gave wit - ness to him. of her, of her.

wit - ness to him, it gave wit - ness of

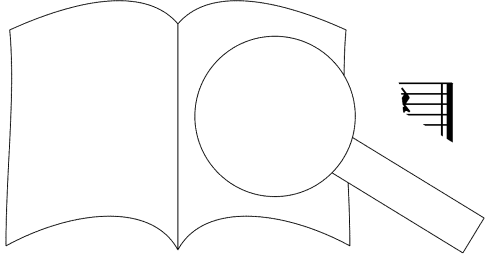
wit - ness to him, it gave wit of her,

wit - ness to him, it gave wit of her,

wit - ness to him, it gave wit .m. her,

Archi

49



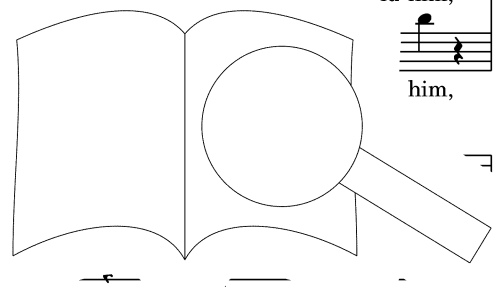
4. Chorus

Adagio

How, how is the might - y fall'n, how is the might - y fall'n! He that was
are *are* *p* *f*
She
 How, how is the might - y fall'n, how is the might - y fall'n! He that was
are *are* *p* *f*
She
 How, how is the might - y fall'n, how is the might - y fall'n! He that was
are *are* *p* *f*
She
 How, how is the might - y fall'n, how is the might - y fall'n! He that was
 Tutti *are* *are* *p* *f*
She

great, great a-mong the prin-ces, and ru - ler of —
na-tions prin-cess
 great, great a-mong the prin-ces, and ru - ler — es!
na-tions prin-ces
 great, great a-mong the prin-ces, and r — prov - in-ces!
na-tions
 great, great a-mong the prin-ces, the prov - in-ces!
na-tions

16 **Andante**
 He de-liv-er'd the — cried, the fa-ther-less, the fa-ther-less, and him,
She
 He de-li- — e poor that cried, the fa-ther-less, the fa-ther-less, and him,
She
 — ried, the poor that cried, the fa- — and him,
 — or that cried, the poor that cried, the f — him,



21

him that had none, none to help him, he de-liver'd the poor that cried,
she

him that had none, none to help him, he de-liver'd the poor that cried, the
she

him that had none, none to help him, he de-liver'd the poor that cried, the
she

him that had none, none to help him, he de-liver'd the poor that cried, the
she

Ob
 Tutti

26

the fa-ther-less, the fa-ther-

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

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

poor that cried, the fa-ther-less, fa-ther-less, he de-liver'd the
she

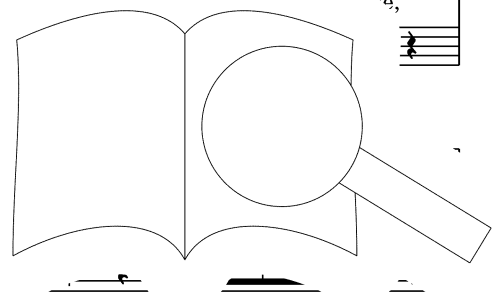
30

poor that cried, the fa-ther-less, and him, him that had none,

poor that c the fa-ther-less, and him, him that had none,

po- r-less, the fa-ther-less

fa-ther-less, the fa-ther-l



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34

none to help him. Kind - ness, kind -

none to help him, he de-liver'd the poor that cried, the poor that cried,

she

none to help him, he de-liver'd the poor that cried, the poor that cried,

she

none to help him, he de-liver'd the poor that cried, the poor that cried,

she

41

ness, meek - ness and

he de-liver'd the poor that cried.

she

he de-liver'd the poor that

she

he de-liver'd the p

she

her

49

tongue.

he de -

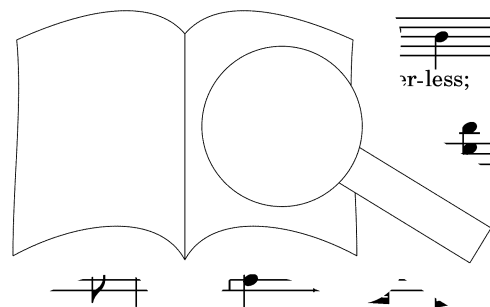
she

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

the fa-ther-less, the fa-ther-less, the fa-ther-less;

the fa-ther-less, the fa-ther-less

the fa-ther-less;



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54 Soprano I

If there was — an - y vir - tue,

Soprano II

If there was an - y vir - tue,

the fa-ther-less, the poor that cried; kind-ness,

the fa-ther-less, the poor that cried; kind-ness,

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

61 Soprano I, II

as an - y — praise,

meek-ness and com-fort w if there was an - y

meek-ness an- gue;

meek-ness in his tongue; if there

her

80

he thought _____ on those things, if there was an - y vir - tue, and

she

tongue; if there was an - y vir - tue, and if there

tongue; if there was an - y vir - tue, and if there

tongue; if there was an - y vir - tue and

+ Ob

tr

86

if there was an-y praise, he thought on _____, he de - liver'd the poor that cried;

she

was an - y praise, he thought _____; he de - liver'd the poor that cried;

she

was an - _____ those things; he de - liver'd the poor that cried;

she

if ther _____ thought on those things; he de _____

she

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92

he de-liver'd the poor that cried,
she

he thought on those things;
she

he de-liver'd the poor that cried,
she

he thought on those things;
she

he de-liver'd the poor that cried,
she

he thought on those things;
she

99

the fa-ther-less, the fa-ther-less, and him, hi to

the fa-ther-less, the fa-ther-less, and him, none to

the fa-ther-less, the fa-ther-less, an' th none, none to

the fa-ther-less, the fa-ther less, at had none, none to

103

help him; .s, meek-ness and com-fort, meek-ness and com-fort

help h kind-ness, meek-ness and com-fort, meek-ness and com-fort

ness, kind-ness, meek-ness fort

kind-ness, kind-ness, meek-ness fort

110

were in his tongue;
her

were in his tongue; if there was an - y vir - tue, and if there

were in his tongue; if there was an - y vir - tue, and if there was an - y praise, if there

were in his tongue; if there was an - y vir - tue, and if there was an - y

Archi

114

if there was an - y vir - tue, and if there was an - y praise, and if there w

was an - y praise, an - y praise, if there was an - y vir - tue, and

was an - y praise, if there was an - y, was an - y vir th. praise, he she

praise, and if there was an - y praise, and if there was an - y praise, he she

+ Ob

119

thought on those thi- things, he thought on those she

thought on thos. on those things, he thought on those she

though thought on those things, on those

ngs, he thought on those things, those she

126

things; if there was an - y vir - tue, and if there was an - y praise, if there was an - y vir - tue, and

things; if there was an - y vir - tue, and if there was an - y praise, and — if there

things; if there was an - y vir - tue, and if there was an - y

things;

130

if there was an - y praise, if there was an - y praise,

was, if there was an - y praise, if there was an - y praise, if ther

praise, if there was an - y praise,

ue, an - y

he on those

she

134

praise, if there

there was an - y praise, if there was an - y praise, —

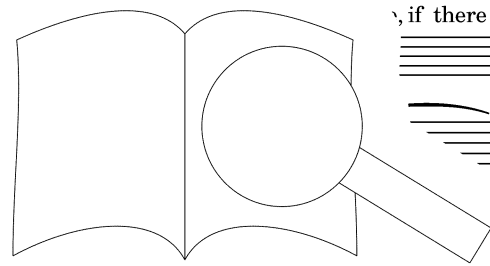
- y vir - tue, and if there was an - y praise, if there

if there was an - y vir - tu

, if there

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138

if there was an - y praise, if there was an - y

was, if there was an - y praise, if there was an - y vir - tue, and if there was an - y

was an - y praise, if there was an - y vir - tue, and if there was an - y

he thought on those

she

142

praise, if there was

praise, if there was an - y praise,

praise, if there was an - y praise,

things, if there was

ch. vir - tue, and there was an - y

r - tu

146

if there was an - v those things.

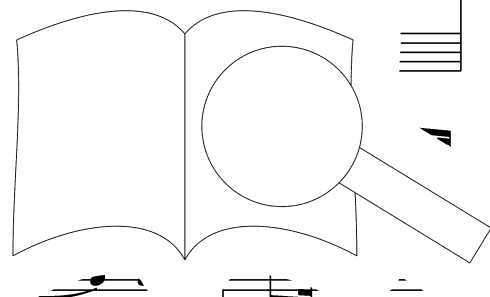
if there was thought on those things.

if he thought on those things.

she

he thought on those things.

she



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151

156 **Adagio**

f How, how is the might - y fall'n, how is the might - y fall'n! *p*
are *are*

f How, how is the might - y fall'n, how is the might - y fall'n! *p*
are *are*

f How, how is the might - y fall'n, how is the might - y fall'n!
are *are*

f How, how is the might - y fall'n, how is the might - y fall'n!
are *are*

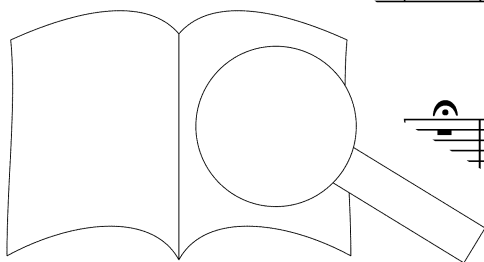
Tutti

163 *f* He that was great, great a ru - ler of the prov - in - ces!
She prin - cess

f He that was great, - ces and ru - ler of the prov - in - ces!
She a - tions prin - cess

f He that - ing the prin - ces and ru - ler of the prov - in - ces!
She na - tions prin - cess

fz great a - mong the prin - ces ar
na - tions



5. Chorus

Larghetto e staccato

Tutti

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of one flat. The right hand features a melodic line with a trill in measure 2 and a sixteenth-note pattern in measure 3. The left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 6-9. The right hand continues the melodic development with eighth-note patterns. The left hand maintains the accompaniment.

Musical notation for measures 10-14. The right hand has a more active melodic line with sixteenth-note runs. The left hand accompaniment includes a piano (*p*) dynamic marking in measure 14.

Musical notation for measures 15-19. The right hand features a melodic line with a trill in measure 15. The left hand accompaniment includes a piano (*p*) dynamic marking in measure 19.

Musical notation for measures 20-23. The right hand continues with a melodic line. The left hand accompaniment includes a piano (*p*) dynamic marking in measure 23.

Musical notation for measures 24-27. This system includes vocal staves for Alto and Tenore. The lyrics are: "e had in ev - er - last - - - - - ing re -" for Alto and "s shall be had in ev - er - last" for Tenore. The piano accompaniment continues below. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

30

mem-brance,

mem-brance, and the

Tutti Archi

35

and the wise will shine as the b

wise will shine as

40

ness of the fir - ma - ment.

ness of the fir - ma - men'

44 Soprano

The

The

48

righ-teous shall be had in ev - er - last - - - - - ing re -

righ-teous shall be had in ev - er - last - - - - - ing re -

Ob

53

mem-brance, and the wise

mem-brance, and the w

+ Archi

58

will shine as +h. - ness of the

will - - - - - ness of the

63

fir - 1 t.

67
The righ-teous shall be had in ev - er - last - - - ing re -
The righ-teous shall be had in ev - er - last - - - ing re -
The righ-teous shall be had in ev - er - last - - - ing re -
The righ-teous shall be had in ev - er - last - - - ing re -

72
mem - brance, and the wise will
mem-brance, and the wise
mem - brance, and the wise
mem - brance, and the
e bright -
+ il as the bright -
ine as the bright -

76
ness of t^l i - teous shall be had
ness The righ - teous, the
nent. The the
fir - ma - ment. The the
The the

81

in — ev - - er - - last - - -

righ - teous shall be had in

righ - teous shall be had in

righ - teous shall be had in

85

ev - - er - last - ing re - mem - brance,

ev - - er - last - ing re - mem - brance,

ev - - er - last - ing re - mem - brance,

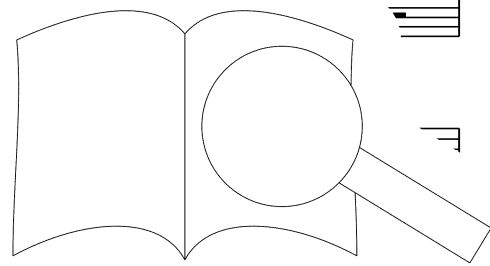
89

ing and the wise

last - ing and the wise

last brance, and

mem - brance,



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93

will shine, and the wise
 will shine, and the wise
 will shine, and the wise
 will shine, and the wise

97

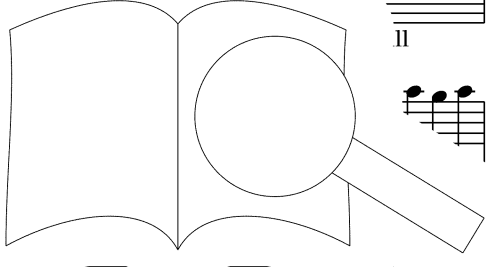
will shine as the bright-ness of thr
 will shine as the bright-ness of - ma - and the
 will shine as the bright-nes - ment, and the
 will shine as the b f fir - ma-ment, and the

101

wise will shine, and the wise will
 wise shine, and the wise will
 wise shine, shine, and the wise will
 shine, shin

ll

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106

shine as the bright - - ness, as the

shine as the bright - - ness, as the

shine as the bright - - ness, as the

shine as the bright - - ness, as the

110

bright - ness of the fir - ma-ment.

bright - ness of the fir - ma-ment.

bright - ness of the fir - ma-ment.

bright - ness of the fir - ma-ment.

114

bright - ness of the fir - ma-ment.

bright - ness of the fir - ma-ment.

bright - ness of the fir - ma-ment.

bright - ness of the fir - ma-ment.

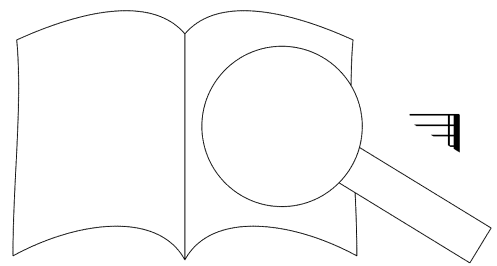
118

bright - ness of the fir - ma-ment.

bright - ness of the fir - ma-ment.

bright - ness of the fir - ma-ment.

bright - ness of the fir - ma-ment.



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6. Chorus

Grave e piano

p

Their bod - ies are bur - ied in peace, their bod - ies are

p

Their bod - ies are bur - ied in peace, their bod - ies are

p

Their bod - ies are bur - ied in peace, their bod - ies are

p

Their bod - ies are bur - ied in peace, their bod - ies are

Archi

p

9

bur - ied in peace, their bod - ies are bur - - - ied in per

bur - ied in peace, their bod - ies are bur - - - ie are

bur - ied in peace, their bod - ies are bur - - - pe are

bur - ied in peace, their bod - ies are bur -

17

in are bur - ied in peace,

bur are bur - ied in peace,

in peace,

peace,

Andante

24 *f*

but their name liv - eth ev - er-more, but their name liv - eth ev - er-more, but their

but their name liv - eth ev - er-more, but their name liv - eth ev - er-more, but their

but their name liv - eth ev - er-more, but their name liv - eth ev - er - more, but their

but their name liv - eth ev - er-more, but their name liv - eth ev - er-more, but their

Tutti

30

name liv - eth ev - er-more, but their name liv - eth ev - er-more,

name liv - eth ev - er-more, but their name liv - eth ev - er-m

name liv - eth ev - er-more, but their name liv - eth ev

name liv - eth ev - er-more, but their name liv - eth

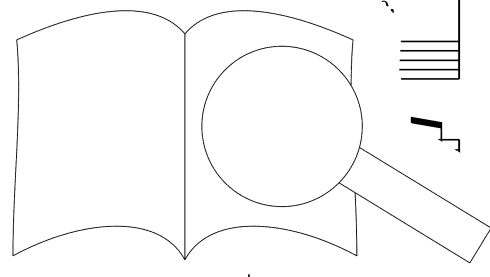
their

36

liv - eth ev - er-more,

liv-eth ev - er-more,

their name



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41

liv-eth ev - er-more, their name,
 liv-eth ev - er-more, their name, their name,
 liv-eth ev - er-more, their name, their name,
 liv-eth ev - er-more, their name, their

46

but their name liv - eth ev -
 but their name liv - eth
 their name, but their name l
 name but thei - more, but their name liv -

52

- eth ev - er-mo ev - er-more, but their name liv - eth ev - er-more.
 - eth ev - eth ev - er-more, but their name liv - eth ev - er-more.
 - etl name liv - eth ev - er-more, but th more.
 out their name liv - eth ev - er-more,

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59 Grave e piano

p

Their bod - ies are bur - ied in peace, in peace, are

p

Their bod - ies are bur - ied in peace, in peace, are

p

Their bod - ies are bur - ied in peace, in peace, are

p

Their bod - ies are bur - ied in peace, in peace, are

Archi

67

bur - - - ied in peace, their bod - ies are

bur - - - ied in peace, their bod

bur - - - ied in peace, the a. peace,

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

75

are bur -

are

peace,

ied in peace,

Andante

but their name, but their

but their name, but their

but their

heir

82

name, but their name liv - eth ev - er-more, but their name liv - eth ev - er-more, but their

name, but their name liv - eth ev - er-more, but their name liv - eth ev - er-more, but their

name, but their name liv - eth ev - er-more, but their name liv - eth ev - er - more, but their

name, but their name liv - eth ev - er-more, but their name liv - eth ev - er-more, but their

88

name liv - eth ev - er-more, but their name liv - eth ev - er-more,

name liv - eth ev - er-more, but their name liv - eth ev - er-

name liv - eth ev - er-more, but their name liv - eth ev th,

name liv - eth ev - er-more, but their name liv - their

94

liv - eth ev - er-more,

liv-eth ev - er-more,

their name, more,

re,

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99

liv-eth ev - er-more, their name,

liv-eth ev - er-more, their name, their name,

liv-eth ev - er-more, their name, their name,

liv-eth ev - er-more, their name, their

104

but their name liv - eth ev - er-r

but their name liv - eth e . . . me liv -

their name, but their name liv ei . . . their name liv -

name, but their n but their name liv -

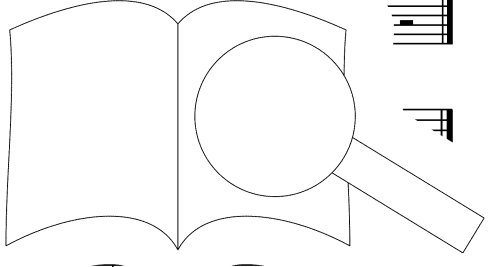
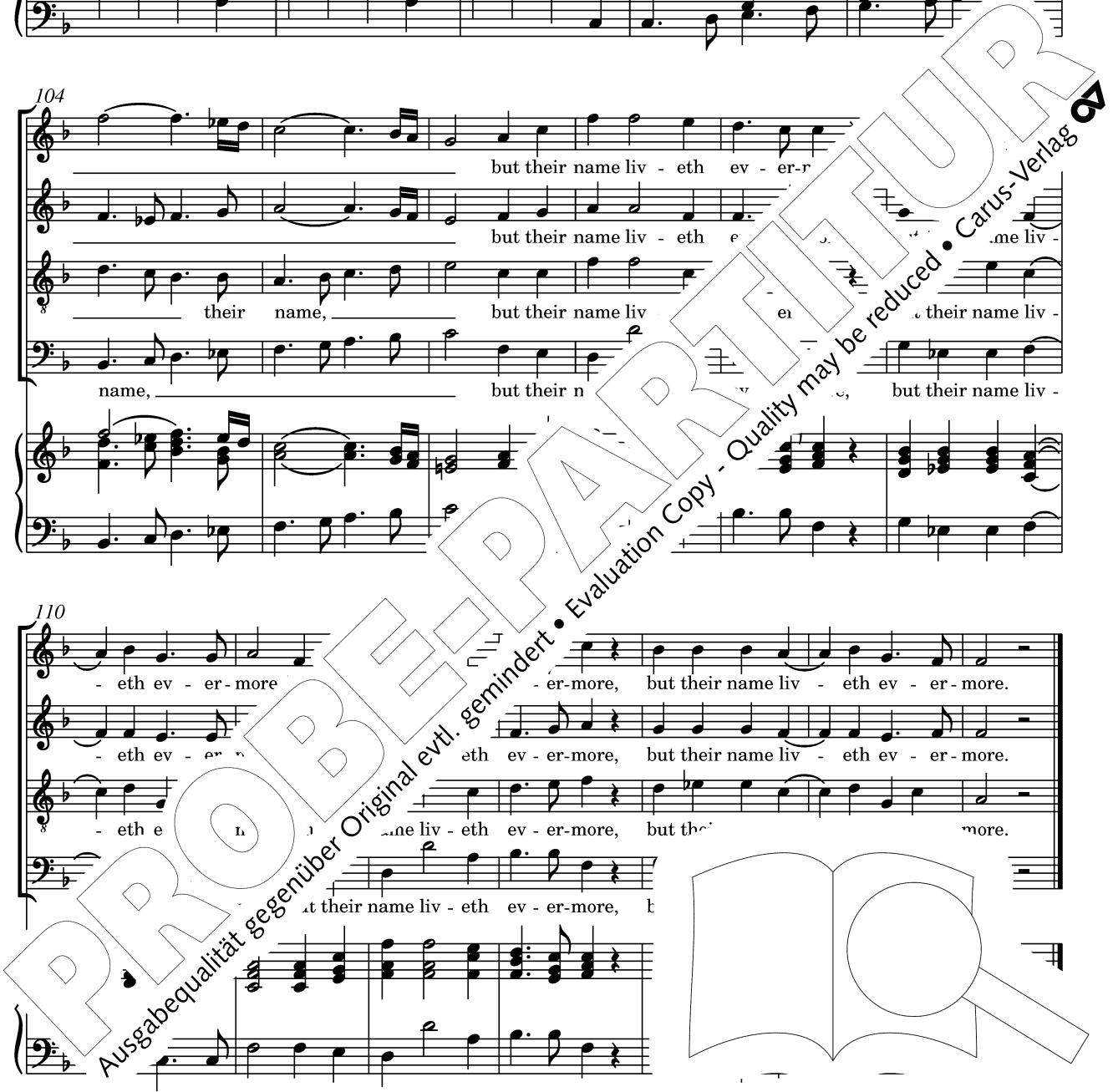
110

- eth ev - er-more - er-more, but their name liv - eth ev - er-more.

- eth ev - er n eth ev - er-more, but their name liv - eth ev - er-more.

- eth e name liv - eth ev - er-more, but the more.

at their name liv - eth ev - er-more, t



7. Chorus

Grave

a tempo ordinario

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,

Tutti

the con - gre - ga -

and - ga -

and - ga -

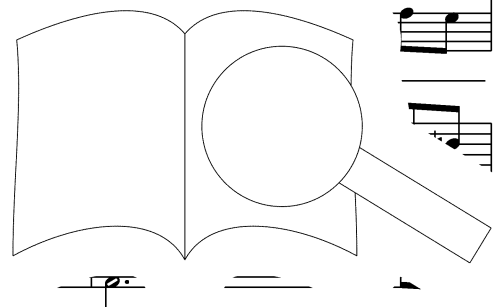
tion will

tion will shew forth their praise,

and th-

will shew forth

will shew forth



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14

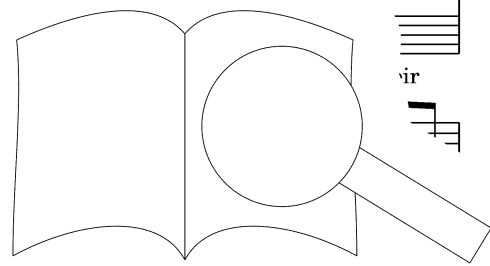
and the con-gre-ga-tion
 - - - - -
 - - - - -
 - - - - -
 will shew forth their praise, and
 will shew forth their praise, and the con-

18

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

22

and
 and the con-gre-ga-tion
 in their praise, the



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26

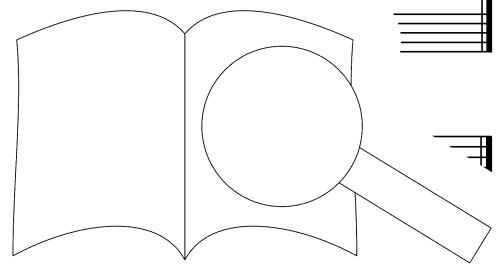
tion, the con-gre-ga-tion will shew forth their
 will shew forth their praise, will shew forth, will shew forth their
 con-gre-ga-tion will shew forth their praise, and
 praise, and the con-gre-ga-tion will shew forth their

30

praise, will shew forth their praise; th
 praise, will shew forth their praise; - so is
 the con-gre-ga-tion will shew forth their the ard al-so is
 praise, will shew forth r re-ward al-so is

35

with the I re of them is with the Most High.
 with the the care of them is with the Most High.
 with and the care of them High.
 and the care of



8. Chorus

Larghetto e piano

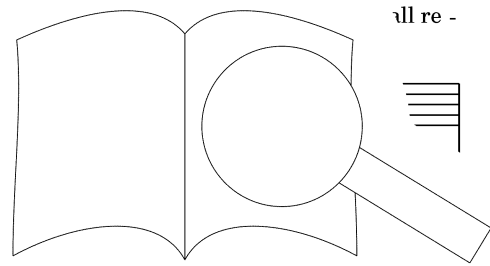
VI
p

7
VI
p

12
VI
p

18
Alto
Tenore
They shall re - ceive a glo - ri -
ous king - dom,
VI
pp

24
glc
VI
pp



* Wenn -15 gekürzt wird, sollte als 1. Akkord in T. 16 *gis¹-h¹* gespielt werden.
to be played in m. 16 should be *g sharp¹-b¹*.

-15 are nen the ,

29

ri - ous_ king - dom and a beau - - ti - ful crown, and a beau-ti-ful,
 ceive, they shall re - ceive a glo - - - ri - ous king - dom

VI

34

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

39

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

Bc

44

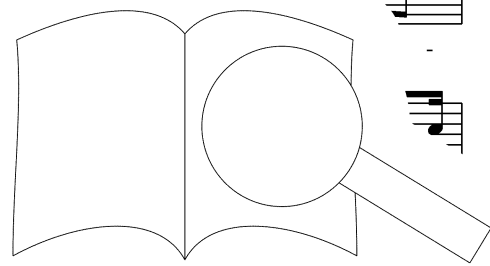
from th... hand,
 hand,
 They shall re - ceive
 a glo -

Soprano

50 Soprano
 ri - ous_ king - dom, they shall re - ceive, they shall re -
 Basso
 a glo - - - - rious_ king - dom,

55
 ceive a glo - - - - ri - ous_ king - dom
 Alto
 and a beau - -
 they shall re - ceive, they shall re - ceive a glo - -
 Bc VI Ob

60
 beau - ti - ful, beau - - - - from the Lord's hand,
 Tenore
 and a
 and a beau - - ti - ful crown,
 Va



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65

they shall re - ceive a glo - rious king - dom, a
 beau - ti - ful crown, they shall re - ceive a glo -
 they shall re - ceive a glo - rious king - dom
 ceive a glo - rious, glo - rious king - dom

71

glo - - - rious king - dom, a glo - - -
 - - - rious king - dom and a
 crown,

Archi

76

beau - ti - ful Lord's hand,

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82

they shall re-ceive, they shall re-ceive a glo-ri-ous
and a beau-ti-ful
beau-ti-ful crown from the Lord's hand,

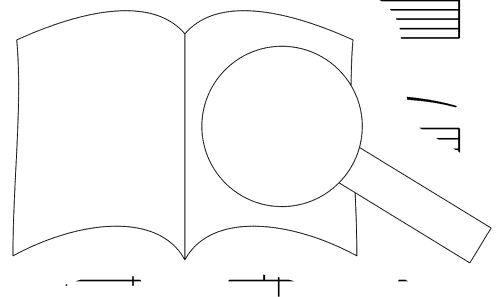
Ob

87

king-dom and
crown,
and a beau-ti-ful crown from the Lord's re-
and a beau-ti-ful crown from the Lord's shall re-

93

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



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99

beau-ti-ful crown from the Lord's

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

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

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

105

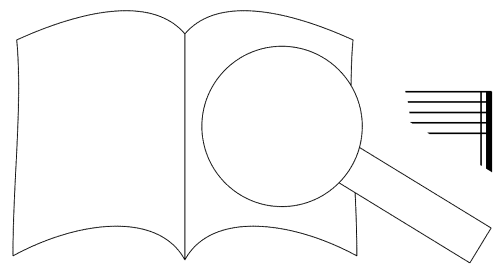
hand, and a beau-ti-ful, beau-ti-ful crown fr

hand, from the Lord's

hand, and a beau-ti-ful, bear

hand, and a beau-ti-ful

112



* Wenn die T. 116-118 gekürzt wird, sollte als 1. Akkord in T. 119 *gis¹-h¹* gespielt werden. *to be played in m. 119 should be g sharp¹-b¹.*

9. Chorus

Largo Archi

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

The mer-ci-ful good-ness of the Lord - ev - er on

The mer-ci-ful good-ness of the Lord or ev - er on

The mer-ci-ful good-ness of the Lord ur - eth for ev - er on

Tutti

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

them that fear the mer-ci-ful good-ness of the Lord en -

them thi the mer-ci-ful good-ness of the Lord en -

.m, the mer-ci-ful n -

19

ev - er, for ev - er on them that fear him, and his righ-teous-ness on
dur - eth for ev - er on them that fear him, and his righ-teous-ness on
dur - eth for ev - er on them that fear him, and his righ-teous-ness on
dur - eth for ev - er on them that fear him, and his righ-teous-ness on

23

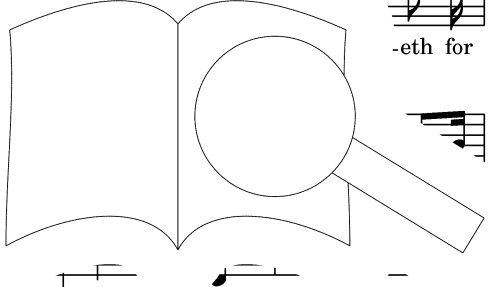
chil - dren's chil - dren, and his righ-teous-ness, his righ-teous-ness on chil - dren;
chil - dren's chil - dren, and his righ-teous-ness, his righ-teous-ness on chil - dren;
chil - dren's chil - dren, and his righ-teous-ness, his righ-teous-ness on chil - dren;
chil - dren's chil - dren, and his righ-teous-ness, his righ-teous-ness on chil - dren;

Tutti Archi *p*

27

good-ness of the Lord en-dur-eth for
good-ness of the Lord en-dur-eth for
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

Tutti



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32

ev-er, for ev-er on them, on them that fear him,

ev-er, for ev-er on them, on them that fear him, and his

ev-er, for ev-er on them, on them that fear him, and his righ-teous-ness, _

ev-er, for ev-er on them, on them that fear him,

37

and his righ-teous-ness, ___ and his righ-teous-ness on

righ-teous-ness on chil - dren's chil-dren, and his righ-teous

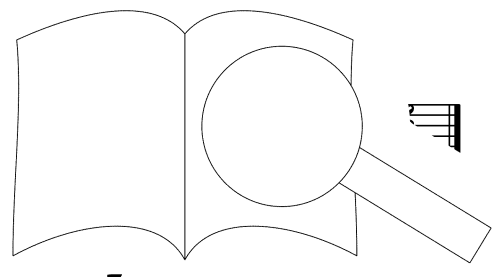
his righ-teous-ness, his righ - teous-ness on _ dren's chil - dren.

and his righ-teous-ness ___ chil - dren's chil - dren.

40

45

Archi



Georg Friedrich Händel · Stuttgarter Ausgaben · Urtext
Ausgewählte Werke mit käuflichem Aufführungsmaterial

*George Frideric Handel · Stuttgart Editions · Urtext
Selected works · Performance material available for sale*

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Brockes-Passion	48	● 55.048
Acis und Galathea (arr. by Mendelssohn)	49	● 55.049
Saul (in prep.)	53	● 55.053
Israel in Egypt I	264	● 55.264
Israel in Egypt II+III	54	● 55.054
L'Allegro, il Pensieroso ed i Moderato	55	● 29.214
Messiah	56	● 55.056

The three Latin Psalms:

Dixit Dominus (Psalm 109)	232	● 55.232
Laudate pueri (Psalm 112)	273	● 40.417
Nisi Dominus (Psalm 127)	238	● 55.238

Ode, Anthems, Te Deum and Hymns:

Ode for St. Cecilia's Day	75	● 10.372
Nine German Arias	202–210	● 40.772
O sing unto the Lord (arr. for coro SSA)	249	55.249/50
O praise the Lord	254	● 40.911
The ways of Zion do mourn (Funeral anthem)	264	● 55.264
Nine solo Anthems "Alleluja, amen"	269–277	55.269
Jubilate (O be joyful), Psalm 100	279	10.179
Te Deum for the victory of Dettingen	283	55.283
Three Wesley hymns	284–286	1.680

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Fitzwilliam-Sonaten, Vol. 2, Sonate in d		11.223
Fitzwilliam-Sonaten, Vol. 3, Sonate in G	367a	11.224
Concerto in B		11.230
Triosonate in F	405	40.507
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Concerti d'organo No. 13–16	295–296a, 304–305a	40.545

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