

Music of the Baroque  
Sunday, February 28, 2010, 7:30 pm  
First United Methodist Church, Evanston

Monday, March 1, 2010, 7:30 pm  
Harris Theater, Chicago (Millennium Park)

Handel and the Royals  
Jane Glover, conductor  
Maurice Boyer, guest choral director

Christine Brandes, soprano  
Stephen Wallace, countertenor  
Nicholas Phan, tenor  
Neal Davies, bass-baritone

George Frideric Handel (1685-1759)  
Ode for the Birthday of Queen Anne, "Eternal Source of Light Divine"

1. Eternal source of light divine
2. The day that gave great Anna birth
3. Let all the winged race with joy
4. Let flocks and herds their fears forget
5. Let rolling streams their gladness show
6. Kind health descends on downy wings
7. The day that gave great Anna birth
8. Let Envy then conceal her head
9. United nations shall combine

#### INTERMISSION

Handel  
Wedding Anthem for Frederick, Prince of Wales, "Sing Unto God"

1. Sing unto God
2. Blessed are all they that fear the Lord
3. Thy wife shall be as the fruitful vine
4. Lo, thus shall the man be blessed
5. Blessed be the Lord God of Israel
6. And let all the people say Amen

Handel  
Funeral Anthem for Queen Caroline, "The Ways of Zion Do Mourn"

1. Symphony
2. The ways of Zion do mourn
3. When the ear heard her
4. How are the mighty fall'n
5. The righteous shall be had

6. Their bodies are buried in peace
7. The people will tell of their wisdom
8. They shall receive a glorious kingdom
9. The merciful goodness of the Lord

Soprano **Christine Brandes** brings her committed artistry to festivals, concert halls, and opera theaters singing repertoire ranging from the 17th century to newly composed works. Highlights of her 2009-10 season calendar include a recording and European tour of Jomelli's *Ezio* with Il Complesso Barocco under the baton of Alan Curtis, as well as a North American tour of Purcell's *Dido and Aeneas* with Philharmonia Baroque Orchestra and Nicholas McGegan. Other appearances feature performances with Arion Baroque Orchestra in Montreal and the Pacific Symphony, as well as her return to Portland Opera to sing the role of Despina in *Così fan tutte*. During the 2008-09 season, she returned to Lyric Opera of Kansas City as Cleopatra in *Giulio Cesare* and Seattle Opera as Susanna in *Le Nozze di Figaro*. She also covered the role of Ginevra in *Ariodante* at San Francisco Opera. Concert performances included *Messiah* with the National Symphony Orchestra and Handel's *L'Allegro, il Penseroso ed il Moderato* with Philharmonia Baroque Orchestra.

Other operatic highlights include engagements at Houston Grand Opera in *Ariodante* with Christopher Hogwood and in *Falstaff* with Patrick Summers; *Giulio Cesare* with Seattle Opera; *L'Incoronazione di Poppea* with Harry Bicket and *Hänsel und Gretel* with Alan Gilbert at Los Angeles Opera; *Ariodante* with San Diego Opera; *Turn of the Screw* with Lyric Opera; *L'Incoronazione di Poppea* with Central City Opera; *Così fan tutte* at Lisbon's Gulbenkian Foundation; Cimarosa's *The Secret Marriage* with Opera Theatre of Saint Louis; Handel's *Orlando* and *Acis and Galatea* with Glimmerglass Opera; *Semele* under the baton of Sir Charles Mackerras with San Francisco Opera; *Alcina* with Opéra de Nancy; *Acis and Galatea* and *Platée* with New York City Opera; and *Die Zauberflöte*, *L'Elisir d'amore*, and *Don Giovanni* with the Opera Company of Philadelphia. Ms. Brandes has also performed *Le Nozze di Figaro* with New York City Opera, Opera Pacific, and the opera companies of Minnesota, Montréal, Philadelphia, and Québec.

Recent symphonic appearances include concerts with the Chicago Symphony Orchestra under the batons of Pierre Boulez and Esa-Pekka Salonen; performances of John Adams's *El Niño* with the Tokyo Symphony Orchestra; Bach's St. John Passion with Robert Spano and the Atlanta Symphony Orchestra; *L'Enfant et les Sortilèges* with Sir Simon Rattle and the Los Angeles Philharmonic; Mozart's Requiem with the Cleveland Orchestra and John Nelson; Mahler's Symphony No. 2 with Rafael Frühbeck de Burgos and Beethoven's *Egmont* with Wolfgang Sawallisch and the Philadelphia Orchestra; Mozart opera arias and Strauss orchestral songs with the National Symphony Orchestra and Heinz Fricke; Bach cantatas with the New World Symphony Orchestra; Handel's *Messiah* with the Toronto Symphony, New York Philharmonic, and the Minnesota Orchestra; *Carmina Burana* with the Houston Symphony; Pergolesi's *Stabat Mater* with Neeme Järvi and the Detroit Symphony; and Barber's *Knoxville: Summer of 1915* and Mahler's Symphony No. 4 with Andreas Delfs and the Milwaukee Symphony. She has also performed at Lincoln Center's Mostly Mozart Festival and the Ravinia Festival with Philharmonia Baroque Orchestra, as well as with Orpheus Chamber Orchestra, Ensemble orchestral de Paris, Chamber Music Society of Lincoln Center, and the Freiburger Barockorchester, among others.

Christine Brandes has recorded for EMI, BMG/Conifer Classics, Dorian, Harmonia Mundi USA, Virgin Classics, and Koch International.

Countertenor **Daniel Taylor**'s 2009 engagements include débuts with the Israel Philharmonic, City of Birmingham Symphony Orchestra, Hamburg Radio Orchestra, and Oregon Bach Festival, a tour in Japan with Bach Collegium Japan, recordings with the Bethlehem Bach Choir and Amsterdam Baroque Orchestra; the St. Matthew Passion with the Madrid Orchestra, a recital tour with Emma Kirkby and Theatre of Early Music, and the Jonathan Miller production of Bach's St. Matthew Passion in New York at the Brooklyn Academy of Music. Highlights of 2008 included *Israel in Egypt* with Helmut Rilling and Internationale Bachakademie Stuttgart, Purcell Odes with the Gabrieli Consort and Paul McCreesh for Dutch Television, Purcell's *Dido and Aeneas*, also with McCreesh, at Wigmore Hall, and performances with Tafelmusik, Bethlehem Bach Choir (for Analekta), Theatre of Early Music, Bayerische Staatsoper, Gulbenkian Foundation Orchestra, and the Hannover Radio Orchestra.

Daniel Taylor made his North American operatic début in Handel's *Giulio Cesare* at Metropolitan Opera, and regularly appears with early and contemporary music ensembles around the world in opera (Metropolitan Opera, Glyndebourne, San Francisco, Rome, Welsh National Opera, Canadian Opera, Opera North and Munich); oratorio (Gabrieli Consort, Monteverdi Choir/English Baroque Soloists, Bach Collegium Japan, Les Arts Florissants, Akademie für Alte Musik Berlin, Collegium Vocale de Ghent, Orchestra of the Age of Enlightenment, King's Consort, Academy of Ancient Music); symphonic works (Cleveland, St. Louis, Lisbon, Philadelphia, Toronto, Gothenburg, Rotterdam, Montreal); recital (Vienna Konzerthaus; Frick Collection, New York; Forbidden Concert Hall, Beijing; Lufthansa Baroque Festival; and Wigmore Hall, London); and film (Podeswa's *Five Senses* for Finline, a winner of a Genie and at the Cannes Film Festival).

Other highlights include Handel's *Israel in Egypt* at the BBC Proms with the Monteverdi Choir and the English Baroque Soloists and with the Cleveland Orchestra; performances of Handel's *Messiah* with San Francisco Symphony, Munich Radio Orchestra, St. Louis Symphony, and Toronto Symphony; Orff's *Carmina Burana* with the Toronto Symphony and Taiwan National Symphony; Bach's *Christmas Oratorio* with the National Arts Centre and Tafelmusik; Bernstein's *Chichester Psalms* with the Philadelphia Orchestra; and Handel's *Saul* with the Bachakademie Stuttgart. He also recently sang at a North American Indian pow-wow in Alberta and appeared on Parliament Hill for Queen Elizabeth and the Prime Minister of Canada.

Daniel Taylor appears on more than 80 recordings, including a disc of Bach cantatas with Monteverdi Choir/Gardiner for Deutsche Gramophone and SDG; Renaissance duets with James Bowman and the actor Ralph Fiennes (BIS); Handel's *Rinaldo* with Bartoli /AAM/Hogwood (DECCA); *Theodora* with Les Arts Florissants/Christie (Erato); Cantatas 'Before Bach' with Collegium Vocale de Ghent/Herrewége (Harmonia Mundi); Sakamoto's pop-opera *Life* with the Dalai Lama and Salmon Rushdie (SONY), Bach cantatas with Bach Collegium Japan (BIS) and Purcell duets with James Bowman (Analekta). Upcoming recordings include Handel's *Jephtha* with Paul McCreesh and the Gabrieli Consort for Deutsche Gramophone Archiv, and Bach's setting of Pergolesi's *Stabat Mater* with Emma Kirkby and the Theatre of Early Music (BIS). He is an exclusive recording artist for Sony Classical/BMG Masterworks.

Bass-baritone **Neal Davies'** future engagements include Sharpless and Papageno for Welsh National Opera, Ko-Ko in *The Mikado* with Lyric Opera of Chicago, Handel's *Athalia* with Concerto Köln, Agrippina for Deutsche Staatsoper, and Bottom (*A Midsummer Night's Dream*) for Garsington Opera.

Neal Davies' operatic appearances have included Rameau's *Platée* (London, Edinburgh Festival), Handel's *Giulio Cesare* and the role of Figaro for the Royal Opera; Handel's *L'Allegro* and the roles of Publio (*La clemenza di Tito*), Zebul (*Jephtha*), Ariodates (*Xerxes*) and Kolenaty (*The Makropoulos Case*) for English National Opera; Handel's *Radamisto* for Opéra de Marseille; Handel's *Theodora* in Paris and Salzburg with Les Arts Florissants under William Christie; Handel's *Orlando* with the Gabrieli Consort; Leporello for Scottish Opera; Britten's *Curlew River* at the Edinburgh Festival; Handel's *Belsazzar* under René Jacobs in Aix-en-Provence, Berlin, and Innsbruck; and the roles of Guglielmo, Leporello, Dulcamara, Zebul, Sharpless, and Papageno for Welsh National Opera. He made his début with Lyric Opera of Chicago under Sir Andrew Davis as Major General Stanley in *The Pirates of Penzance*.

Concert engagements have included both the Cleveland and Philharmonia Orchestras under von Dohnanyi, Gabrieli Consort under McCreesh, Oslo Philharmonic under Jansons, BBC Symphony under Boulez, Royal Liverpool Philharmonic under Altrichter and Schwarz, Academy of St Martin-in-the-Fields under Marriner, Netherlands Philharmonic Orchestra under de Waart, Orchestra of the Age of Enlightenment under Brüggem, Chamber Orchestra of Europe under Harnoncourt, Detroit Symphony under McGegan, Minnesota Orchestra under Vänskä, Les Violons du Roy under Labadie, Akademie für Alte Musik Berlin under Creed, Halle under Mark Elder, City of Birmingham Symphony under Oramo and the Vienna Philharmonic under Daniel Harding. He has been a regular guest at the Edinburgh Festival and the BBC Proms since 1992.

Neal Davies's recordings include Britten's *A Midsummer Night's Dream* under Sir Colin Davis for Philips; Handel's *Messiah*, *Theodora* and *Saul* under Paul McCreesh for Deutsche Grammophon, Vivaldi cantatas and Handel's *L'Allegro* under Robert King for Hyperion, Dutilleux songs under Yan-Pascal Tortelier for Chandos, and selections from Hyperion's complete Schubert Edition.

Tenor **Nicholas Phan** has appeared frequently with Music of the Baroque, most recently in performances of Handel's *Hercules* in September 2008. Other highlights of the 2008-09 season included performances of Stravinsky's *Pulcinella* both with the Chicago Symphony and in New York; recitals at the Metropolitan Museum of Art, the Oberlin Conservatory of Music (under the auspices of the Marilyn Horne Foundation), and the University of Chicago; débuts with the San Francisco and Atlanta Symphonies; returns to the Marlboro Festival and the Rheingau Festival, and his début at the Edinburgh International Festival. This season, Mr. Phan makes his Glyndebourne Opera début as Fenton in *Falstaff* and his début in Dusseldorf as Lindoro in *L'Italiana in Algeri*.

Recent operatic highlights include Nicholas Phan's return to Atlanta Opera as Ramiro in *La Cenerentola*, as well as débuts at Opéra de Lille as Lindoro in *L'Italiana in Algeri* and Ravinia Festival as Pedrillo in *Die Entführung aus dem Serail*. Other notable roles have included Damon in *Acis and Galatea* with New York City Opera, *L'Incoronazione di Poppea* with Los Angeles Opera, *Il Ritorno d'Ulisse in patria* with Chicago Opera Theater, Lindoro with Arizona Opera, *I Pagliacci* with the Atlanta Opera, and Don Polidoro in a new production of *La Finta semplice* directed by Christoph Loy at the Frankfurt Opera. A graduate of the Houston Grand Opera Studio, Nicholas Phan appeared in many productions there including the world premieres of Daniel Catan's *Salsipuedes* and Mark Adamo's *Lysistrata*, and productions of *Madama Butterfly*, *Falstaff*, *The Little Prince*, *Turandot*, *La Traviata*, *Lucia di Lammermoor*, *Ariodante*, and *Die Zauberflöte*. He made his professional operatic debut with Glimmerglass Opera as a member of their Young American Artist Program where his roles included Beppe in *I Pagliacci* and Licone in James Robinson's production of *Orlando Paladino*. He was also a member of the Wolf Trap Opera, where his roles included Count Almaviva in *Il Barbiere di Siviglia* and Nemorino in *L'Elisir d'amore*. While there, he also appeared in recital with Steven Blier.

Active in the concert hall, Nicholas Phan recently made his Edinburgh Festival début in a concert performance of *Macbeth*, conducted by David Robertson. He has appeared with many of the leading orchestras in the United States, including the Chicago Symphony Orchestra, San Francisco Symphony, Atlanta Symphony, St. Louis Symphony, San Diego Symphony, National Symphony Orchestra, and the Orchestra of St. Luke's. He has also appeared at the Ravinia, Rheingau and Marlboro music festivals. Mr. Phan recently made his in Carnegie Hall (Stern Auditorium) in a performance of a new piece commissioned by the University of Michigan Symphony Orchestra. In recital, he has been presented by the prestigious Marilyn Horne Foundation in their annual On Wings of Song series, the Metropolitan Museum of Art in New York, Oberlin Conservatory of Music, and the University of Chicago.

A graduate of the University of Michigan, Mr. Phan also studied at the Manhattan School of Music and the Aspen Music Festival and School, and was the recipient of a 2006 Sullivan Foundation Award and 2004 Richard F. Gold Career Grant from the Shoshana Foundation.

**Maurice Boyer** is Assistant Professor of Music at Concordia University Chicago, where he conducts the Chamber Orchestra and the Women's Choir and teaches Aural Skills. He is also Artistic Director of the Heritage Chorale of Oak Park.

Maurice Boyer has been music director of the Maryland Sinfonietta and the Ashgrove Ensemble, both of which he also founded, as well as chorus master of the New Jersey State Opera under the late Alfredo Silipigni and music director in several churches, most recently First Saint Paul's Lutheran Church in Chicago. In 2008, he served as assistant conductor to Maestro John Nelson for three series of concerts in the United States and France. Also a singer, he has been a longtime member of Fuma Sacra, one of the East Coast's leading vocal ensembles specializing in Renaissance and Baroque music.

A doctoral candidate in orchestral conducting at the University of Maryland-College Park, Maurice Boyer holds a master's degree in choral conducting and a bachelor's in sacred music from Westminster Choir College of Rider University, and has also studied theology at Princeton Theological Seminary. His principal conducting teachers are Joseph Flummerfelt, Kenneth Kiesler, and James Ross.

### **Ode for the Birthday of Queen Anne, “Eternal Source of Light Divine,” HWV 74**

After an eight-month stay in London in 1710, Handel returned to the city in 1712 intending to stay longer—and according to his biographer Mainwaring, promised his employers in Hanover that he would “return within a reasonable time.” He quickly worked his way into the cultural fabric of London society, spending time at the homes of prominent arts patrons performing and composing a number of cantatas and operas, and in 1713, had his first opportunity to cross into the realm of English ceremonial and church music. Royal birthdays were a traditional occasion for court festivities, and Handel composed the ode “Eternal source of Light Divine-,” for Queen Anne’s birthday on February 6. Weeks later, the War of the Spanish Succession ended with the Treaty of Utrecht between Great Britain, France, and Spain. All military victories were commemorated with a State Service of Morning Prayer in St. Paul’s Cathedral, featuring Psalm 100 and the Te Deum as part of the liturgy, and Queen Anne asked Handel to compose settings for these large-scale choral works, which some contemporary reports suggest he may have already begun to write. Although an ill-timed attack of gout prevented the Queen from coming to the service, the Jubilate and Utrecht Te Deum were extremely well-received, and the Queen consequently awarded Handel an annual pension of £200.

Featuring a text by Ambrose Philips, the Ode for the Birthday of Queen Anne offers considerable variety in its nine movements. The work opens with the remarkable “Eternal source of light divine,” in which gently virtuosic lines for alto and trumpet over sustained chords in the orchestra evoke the sunrise. Handel subsequently alternates music for solo voice with inventively varied settings of the refrain, “The day that gave great Anna birth.” As Handel so often did, he reused elements of the birthday ode in later compositions. Audience members may recognize the ground bass from the alto and bass duet “Let rolling streams,” used later in the Concerto a due cori No. 2 in F Major, which Music of the Baroque performed under Nicholas Kraemer’s baton last May.

### **Wedding Anthem for Prince Frederick, “Sing Unto God,” HWV 263**

Unlike coronations or funerals, which were typically held in grand buildings like St. Paul’s Cathedral or Westminster Abbey and required large performing forces, royal weddings varied greatly according to the relative stature of the betrothed. When his former pupil Anne, the Princess Royal, married Prince William of Orange in 1734 in the French Chapel at St. James’s Palace, it was the first royal wedding celebrated in London in over 50 years, and Handel responded to the occasion with a suitably grand composition. “This is the Day which the Lord hath made,” HWV 262, boasted scoring and choral writing that recalled the Coronation Anthems in scale (with more than 75 performers involved), and must have had a grand effect in the large chapel in which the wedding took place. Two years later, Frederick, Prince of Wales, married Augusta, Princess of Saxe-Gotha, in the smaller Chapel Royal, and Handel provided music that was suitably scaled down, with trumpets only in the opening and closing movements and relatively straightforward four-part chorus.

With a text compiled from Psalms 68, 106, and 128, the Wedding Anthem for Prince Frederick is a joyous combination of intimate, yet virtuosic solo writing and powerful choruses. Although the general mood remains the same throughout, Handel adds a surprising amount of dramatic contrast through different musical textures. The work opens with a jubilant dialogue for alto, chorus, and trumpet. This triumphant opening gives way to an intimate aria for solo soprano and strings over a walking bass, “Blessed are all they that fear the Lord,” which is balanced by a serious aria for bass and obbligato cello, “Thy wife shall be as the fruitful vine.” After the chorus reemerges in “Lo, thus shall the man be blessed,” a short recitative-like section for tenor, “Blessed be the Lord God of Israel,” heralds the final virtuosic section for tenor, chorus, and trumpet, “And let all the people say Amen.”

### **Funeral Anthem for Queen Caroline, “The Ways of Zion Do Mourn,” HWV 264**



England lost a beloved monarch when Queen Caroline died, but George Frideric Handel lost a longtime friend and intimate patron. The daughter of the Margrave of Brandenburg-Ansbach, Caroline was born in 1683 and grew up in the court of Sophie Charlotte and her mother, the electress Sophie, where she may have met Handel for the first time in 1698. She married Sophie's grandson, the electoral prince Georg August (later George II) in 1705. Handel composed a set of Italian duets for her following his appointment to the post of *Kapellmeister* to the Elector in Hanover, and became music master to her daughters after her eventual arrival in London. After George II succeeded his father as king, Caroline enjoyed much greater popularity than her husband. She was widely regarded as an accomplished musician and intellectual, and her letters to her former tutor and friend Gottfried Wilhelm Leibniz later instigated the Leibniz-Clarke correspondence, a famous debate touching on issues in theology, physics and philosophy. After her death on November 20, 1737, Handel received a commission to compose her funeral anthem and a text compiled from the books of Lamentations and Job by Edward Willes, the sub-dean of Westminster Abbey. At the funeral, which took place on December 17, "...the great Bells of the Cathedral of St. Paul and of many Churches in London and Westminster were tolled. And the Tower Guns kept firing all the while, at a Minute's Distance between each." Handel's funeral anthem received equally monumental treatment; as one contemporary wrote, it was performed by "near 80 vocal performers and 100 instrumental from His Majesty's band, and from the Opera, etc."

Although "The Ways of Zion do Mourn" was constructed from various biblical sources, it forms a cohesive narrative that describes the subjects' sorrow, the queen's virtues, and hope for the future. Handel responds to this narrative structure with equal complexity, incorporating a variety of emotions into his musical reading. Mourning and sorrow are the predominant feelings in the opening chorus, "The ways of Zion do mourn." Handel's gentle approach to the text is particularly noteworthy: while the words provide ample opportunity for vivid depiction, Handel carefully avoids melodrama by letting one or two phrases (e.g. "her people sigh") inspire motives that subsequently pervade the entire section. A more reminiscent mood comes to the forefront with "When the ear heard her" and "She delivered the poor," whose elegant melodies and upbeat tempos contrast strikingly with the powerful repeated interjections of "How are the mighty fall'n." The chorus "Their bodies are buried in peace" simultaneously portrays the paradoxical states of eternal peace and life, while the people "shew forth their praise" in resolute counterpoint in the following "The people will tell of their wisdom." Grief and adoration ultimately give way to faith in "The merciful goodness of the Lord," in which the chorale-like musical texture takes the work to its close.

## Ode for the Birthday of Queen Anne, HWV 74

### 1. Solo

Eternal source of light divine  
With double warmth thy beams display,  
And with distinguish'd glory shine,  
To add a luster to this day.

### 2. Solo and Chorus

The day that gave great Anna birth  
Who fix'd a lasting peace on earth.

### 3. Solo and Chorus

Let all the winged race with joy  
Their wonted homage sweetly pay,  
Whilst tow'ring in the azure sky  
They celebrate this happy day:  
The day that gave great Anna birth,  
Who fix'd a lasting peace on earth.

### 4. Solo and Chorus

Let flocks and herds their fear forget,  
Lions and wolves refuse their prey,  
And all in friendly consort meet,  
Made glad by this propitious day.  
The day that gave great Anna birth,  
Who fix'd a lasting peace on earth.

### 5. Duet and Chorus

Let rolling streams their gladness show  
With gentle murmurs whilst they play,  
And in their wild meanders flow,  
Rejoicing in this blessed day:  
The day that gave great Anna birth,  
Who fix'd a lasting peace on earth.

### 6. Duet

Kind Health descends on downy wings;  
Angels conduct her on the way.  
To our glorious Queen new life she brings,  
And swells our joys upon this day.

7. Duet and Chorus

The day that gave great Anna birth,  
Who fixed a lasting peace on earth.

8. Solo and Chorus

Let Envy then conceal her head,  
And blasted faction glide away.  
No more her hissing tongues we'll dread,  
Secure in this auspicious day.  
The day that gave great Anna birth,  
Who fix'd a lasting peace on earth.

9. Solo and Chorus

United nations shall combine.  
To distant climes the sound convey  
That Anna's actions are divine,  
And this the most important day!  
The day that gave great Anna birth,  
Who fix'd a lasting peace on earth.

**Wedding Anthem for Prince Frederick and Princess Augusta of Saxe-Coburg**

1. Chorus

Sing unto God, ye kingdoms of the earth,  
O sing praises unto the Lord.

2. Aria

Blessed are all they that fear the Lord:  
O well is thee, and happy shalt thou be.

3. Aria

Thy wife shall be as the fruitful vine  
Upon the walls of thine house,  
Thy children like the olive branches  
Round about thy table.

4. Chorus

Lo, thus shall the man be blessed  
That feareth the Lord;  
Blessed shall he be;  
He shall be blessed.

5. Recitative

Blessed be the Lord God of Israel  
From everlasting to everlasting.

6. Chorus

And let all the people say:  
Amen, alleluja, Amen.  
Blessed be the Lord, alleluja, Amen.  
Praise ye the Lord, alleluja, Amen.  
Blessed be the Lord  
From everlasting to everlasting.  
Amen, alleluja, Amen.

**The Ways of Zion Do Mourn (Funeral Anthem for Queen Caroline)**

1. Symphony

2. Chorus

The ways of Zion do mourn and she is in bitterness; all her people sigh and hang down their heads to the ground.

How are the mighty fall'n . She that was great among the nations, and princess of the provinces!  
She put on righteousness, and it clothed her; her judgment was a robe and a diadem.

3. Chorus

When the ear heard her, then it blessed her, and when the eye saw her, it gave witness of her.

4. Chorus

How are the mighty fall'n . She that was great, great among the nations, and princess of the provinces!  
She delivered the poor that cried, the fatherless, and him that had none to help him. Kindness, meekness, and comfort were her tongue; if there was any virtue, and if there was any praise, she thought on those things.

5. Chorus

The righteous shall be had in everlasting remembrance, and the wise will shine as the brightness of the firmament.

6. Chorus

Their bodies are buried in peace; but their name liveth evermore.

7. Chorus

The people will tell of their wisdom, and the congregation will shew forth their praise; their reward also is with the Lord, and the care of them is with the Most High.

8. Chorus

They shall receive a glorious kingdom and a beautiful crown from the Lord's hand.

9. Chorus

The merciful goodness of the Lord endureth for ever on them that fear him, and his righteousness on children's children.