

George Frideric  
**HANDEL**

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**Israel in Egypt**

Oratorio in three parts

HWV 54 version 1739

Part I–III

Soli (SSATBB), Coro (SATB / SATB)  
2 Flauti traversi, 2 Oboi, 2 Fagotti  
2 Trombe, 3 Tromboni, Timpani  
2 Violini, Viola and Basso continuo  
(Violoncello / Contrabbasso / Cembalo), 2 Organi

edited by  
Clifford Bartlett

Stuttgart Handel Editions  
Urtext

Vocal score  
Paul Horn



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Carus 55.054/53

Dieser Klavierauszug bietet das Oratorium *Israel in Egypt* als dreiteiliges Werk in einem Band. Teil I kann auch als *Funeral Anthem for Queen Caroline* aufgeführt werden. Der unterlegte Text in den Vokalstimmen entspricht der Version für *Israel in Egypt*. Bei einer eigenständigen Aufführung des *Funeral Anthem* sollte der Text gesungen werden, der in der zweiten Zeile abgedruckt ist.

*This vocal score presents the oratorio Israel in Egypt as three-part work in one volume. Part I can also be performed as the Funeral Anthem for Queen Caroline. The text underlaid to the vocal parts is the version for Israel in Egypt. If the Funeral Anthem is performed separately, the text printed in the second line should be sung.*

Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:

Partitur (Teil I: Carus 55.264, Teile II+III: Carus 55.054),  
Klavierauszug englisch (Carus 55.054/53),  
Klavierauszug deutsch (Carus 55.054/54),  
komplettes Orchestermaterial (Carus 55.054/69).

The following performance material is available for this work:

full score (Part I: Carus 55.264, Parts II+III: Carus 55.054),  
vocal score in English (Carus 55.054/53),  
vocal score in German (Carus 55.054/54),  
complete orchestral material (Carus 55.054/69).

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

Zu diesem Werk ist **carus music**, die Chor-App, erhältlich. Sie enthält die Noten, eine Einspielung des Werkes und einen Coach zum Üben der eigenen Chorstimme. [www.carus-music.com](http://www.carus-music.com)

For this work **carus music**, the choir app, is available. In addition to the score and a recording, the app offers a coach to learn the choral parts. [www.carus-music.com](http://www.carus-music.com)

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## Vorwort

Im Schaffen Händels ist *Israel in Egypt* mit Blick auf die Kompositionsabfolge, den Umstand dass das Werk über weite Strecken seines Bestehens nur zwei Teile<sup>1</sup> umfasste, die Verwendung eines Doppelchors, die Vermeidung quasi-opernhafter Interaktion zwischen den einzelnen Charakteren und die geringe Anzahl von Gesangssoli ein außergewöhnliches Werk.

Normalerweise begann Händel seine Werke am Anfang und schrieb dann rasch bis zum Ende. Anschließend wiederholte er den Vorgang und ergänzte Details der Orchestrierung. *Israel in Egypt* begann er jedoch am 1. Oktober mit dem dritten Teil, den er am 11. Oktober 1738 fertigstellte. Zwischen dem 15. und 20. Oktober schrieb er dann „Part ye 2 of Exodus“. Das Ausfüllen der Partitur für diesen Teil schloss er am 28. Oktober ab und für den dritten Teil am 1. November. Teil I existierte bereits als *Funeral Anthem for Queen Caroline*, vollendet am 12. Dezember 1737.

Wie bei den zehn Jahre älteren *Coronation Anthems* muss Händel erwartet haben, dass er die Musik des *Funeral Anthem* in anderen Kompositionen wiederverwenden könne. Jennens erwähnt 1741 in einem Brief, er hoffe Händel zur Vertonung einer weiteren „Scripture Collection“, gemeint ist der *Messias*, bewegen zu können. Wenn diese Formulierung sich auf ein vollkommen aus Bibeltexten zusammengestelltes Libretto bezieht und nicht auf eines, das lediglich auf der Bibel beruht, muss es sich dabei entweder um ein unbekanntes Werk handeln oder aber um *Israel in Egypt*. Das könnte auch erklären, warum Händel mit dem letzten Teil begann. Jennens hätte in diesem Fall mit der Zusammenstellung eines Textes für Teil II begonnen, während Händel die Arbeit für Teil III aufnehmen konnte, der aus einem einzigen Bibelabschnitt bestand und damit nur minimale redaktionelle Arbeit erforderte.

### Der Text

Edward Willes, Subdiakon von Westminster, wird in der Regel als Verfasser des ursprünglichen Textes zum *Funeral Anthem* [= Teil I] 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.

Für die Verwendung in *Israel in Egypt* wurden kleinere Textänderungen vorgenommen. Keine dieser sprachlichen Änderungen erscheint im Autograph. Händel verzeichnete sie wahrscheinlich in der verlorenengegangenen Dirigierpartitur. Das Autograph enthält jedoch zusätzliche Texte für spätere Verwendungen der Musik. Einige Änderungen sind unnötig, vielleicht weil der Librettist (wahrscheinlich

Charles Jennens) in seiner grammatikalischen Sensibilität übergründlich war. Die biblische Phrase „How are the mighty fall'n“ (Nr. 2, T. 91 und Nr. 4, T. 1) war im *Funeral Anthem* akzeptabel, wurde für *Israel in Egypt* jedoch geändert zu „How is the mighty fall'n“, obwohl sich die Stelle in beiden Fällen auf eine Einzelperson bezieht. Möglicherweise hat man dem Bibeltext den Vorzug gegeben, weil er leichter zu singen ist und besser klingt.

In Nr. 5 schrieb Händel zunächst „the wise shall shine“, änderte dann jedoch *shall* zu *will*. Möglicherweise störte ihn die Wiederholung von *shall*, die durch die Verbindung zweier unterschiedlicher Bibeltexte zu einem Satz zustande kam. Auch wenn *shall* und *will* jeweils unangenehme Alliterationen hervorbringen, klingt *will* musikalisch gesehen besser und eignet sich eher für eine unbetonte Note. Deswegen sollte *will* bevorzugt werden, auch wenn im gedruckten Libretto des *Funeral Anthem* ebenso wie im Libretto für *Israel in Egypt shall* erscheint, und dies auch die Formulierung in der „authorised version“ der Bibel ist.

Ebenso wie bei Teil I ist der Text des zweiten Teils ein reiner Bibeltext. Er basiert auf der Erzählung aus dem Buch Exodus, die beschreibt, wie die Kinder Israels in Ägypten versklavt wurden und als Folge der Plagen, die Gott den Ägyptern sandte, befreit wurden und schließlich durch die wundersame Durchquerung des Roten Meeres endgültig entkamen. Die Handlung wird jedoch überwiegend in der knappen Nacherzählung des 105. Psalms wiedergegeben. Es gibt lediglich eine minimale Erzählstruktur, sodass Händel sich auf die lebhafteste, lautmalerische Beschreibung der Plagen konzentrieren kann. Jennens (sofern es sich um seine Arbeit handelt) stellte diesen Abschnitt mit beachtlichem Können zusammen: Es bedarf sehr guter Bibelkenntnisse, um die Schnittstellen zwischen Exodus und Psalm zu erkennen. Teil III vertont die Verse 1–21 aus Exodus, Kapitel 15, die Moses' Gesang beschreiben, mit dem er das Wunder der Durchquerung des Roten Meeres feiert. Die Texte aus dem Buch Exodus stammen aus der „authorised version“ (bzw. „King James Bible“), die Psalmtexte sind dem „Book of Common Prayer“ entnommen.

Man maß der Verwendung der Geschichte zu dieser Zeit auch eine gewisse politische Bedeutung bei. Am wahrscheinlichsten ist dabei die Interpretation, dass sie sich auf die Befreiung der Jakobiner bezieht, (die die Ablösung James' II. durch Wilhelm von Oranien und die spätere Nachfolge aus dem Hause Hannover nicht anerkannten), obwohl die Analogie nicht besonders offensichtlich ist. Sie deckt sich jedoch mit Jennens' Überzeugung.<sup>2</sup> Letztlich lässt sich die Vorstellung, dass Gott sein erwähltes Volk erlöst, auf die unterschiedlichsten Situationen übertragen.

<sup>1</sup> Für Kommentare speziell zu Teil I des Oratoriums [*Funeral Anthem*] vgl. das Vorwort in Band 1 (Carus 55.264/03).

<sup>2</sup> Vgl. Ruth Smith, *Handel's Oratorios and Eighteenth-century Thought*, Cambridge 1995, S. 288–292.



## Werkform

Aus nicht bekannten Gründen verzichtete Händel nach drei Aufführungen von *Israel in Egypt* im Jahr 1739 und einer Aufführung 1740 auf die weitere Verwendung von Teil I. Bei der Wiederaufnahme des Stücks in den Jahren 1756, 1757 und 1758 wurde Teil I durch eine Zusammenstellung von Musik aus *Solomon*, dem *Anthem for the Peace* und dem *Occasional Oratorio* ersetzt. Inwieweit Händel Einfluss auf diese Entscheidung hatte, entzieht sich unserer Kenntnis; er war zu diesem Zeitpunkt bereits erblindet, weswegen die Detailarbeiten von J. C. Smith junior ausgeführt wurden. Händel stimmte der Entscheidung wahrscheinlich im Grundsatz, wenn auch nicht in der Umsetzung zu.

*Israel in Egypt* wurde in zwei Teilen publiziert und fast ausschließlich aufgeführt, der ursprüngliche erste Teil dabei nicht berücksichtigt. Dies deckt sich mit der italienischen Praxis, in der Oratorien zweiteilig waren, wie bei Händels *Il trionfo del Tempo e del Disinganno* (HWV 46a) und *La Resurrezione* (HWV 47), die er 1707 und 1708 während seines Italienaufenthalts komponierte. Händels Londoner Oratorien folgten hingegen der dreiteiligen Opernkonvention.

## Aufführungsgeschichte<sup>3</sup>

*Israel in Egypt* wurde am 4. April 1739 im Rahmen von Händels Saison am King's Theatre uraufgeführt. Die nächste Aufführung am 11. April war angekündigt als „short[er]ned and Intermix[ed] with Songs“. Es wurden vier Arien ergänzt, die Händel für die Sopranistin La Francescina komponiert hatte. (Das Publikum dieser Zeit zog offensichtlich Arien den Chorstücken vor.) Die Aufführung war als letzte Aufführung angekündigt, doch am 17. April fand eine dritte Aufführung im Beisein des Prinzen und der Prinzessin von Wales statt. Die Academy of Ancient Music führte das Werk am 10. Mai auf – vermutlich in Kooperation mit Händel, da sie die Noten von ihm leihen mussten. Am 1. April 1740 wurde das Werk wieder aufgenommen. Es ist nicht bekannt, ob die Änderungen der zweiten Aufführung für die dritte und vierte übernommen wurden.

Der Chor setzte sich aus Mitgliedern (Knaben und Männern) der Chöre von Westminster Abbey, St. Paul's Cathedral und der Chapel Royal zusammen. Die Altstimmen wurden von Countertenören gesungen, deren Stimmlage tiefer war als die bei heutigen Solisten vorherrschende, möglicherweise auch von Knaben. Die Sopranstimmen wurden von Knaben gesungen. Sie kamen später als heute in den Stimmbruch, so dass ihre Stimmen kräftiger gewesen sein könnten. Die Solisten sangen auch in den Chorpassagen mit.<sup>4</sup>

## Besetzungsfragen

Es gibt nur sehr wenige Belege über die Anzahl von Sängern, die in der Regel an einer Oratoriumsaufführung beteiligt war. Die Aufführungen des *Messias* im Foundling Hospital haben wahrscheinlich mit einer Besetzung von etwa vier Personen je Stimme (einschließlich der Solisten für Alt, Tenor und Bass) und einigen zusätzlichen Knaben

im Sopran stattgefunden. Die Kapelle des Hospitals war aber kleiner als ein Theater, und ein doppelchöriges Werk erforderte vermutlich mehr Sänger. Es gibt keine Hinweise darüber, ob die Sänger in Teil I in Anordnung eines Gesamtchors auftraten und sich die Aufstellung für Teil II und III dann änderte.

Anders als bei seinen vorherigen Kompositionen für die anglikanische Kirche verzichtet Händel beim *Funeral Anthem* [= Teil I] auf Solisten. Die zweistimmigen Abschnitte zu Beginn von Nr. 5 scheinen für zwei Sänger gedacht zu sein,<sup>5</sup> doch es gibt keine Berichte über Solistenauftritte im Begräbnisgottesdienst der Königin. Selbst wenn man berücksichtigt, dass Solisten ohnehin Mitglieder des Chors gewesen wären, bleiben eigentlich nur zwei Möglichkeiten: Entweder konnte die Trauergemeinde die Solisten nicht sehen, oder der Abschnitt wurde vom gesamten Chor gesungen.

Nr. 8 des ersten Teils beginnt mit einem weiteren Duett für Alt und Tenor; in der zweiten Texthälfte kommen Sopran und Bass hinzu. Die Textur ändert sich dabei nicht, sodass der Satz entweder von vier Solisten oder vom Chor ausgeführt werden muss.

## Besondere Aspekte (Teil 1)

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 Achtelauftakte in Nr. 4, Takt 16ff. können zu Sechzehntelnoten geändert werden, es sei denn Händel beachtete, 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 Staatsbibliothek Hamburg für die Bereitstellung von Fotokopien/Mikrofilmen der Quellen.

Huntingdon, Sommer 2008  
Übersetzung: Helga Beste

Clifford Bartlett

<sup>3</sup> Details finden sich im *Händel-Handbuch*, Band 4: *Dokumente zu Leben und Schaffen*, Kassel 1985, unter den entsprechenden Daten.

<sup>4</sup> Diese Praxis wird hauptsächlich durch die erhaltenen Singstimmen belegt, die aufgrund der testamentarischen Verfügung Händels für das Foundling Hospital kopiert wurden.

<sup>5</sup> Im *Foundling Hospital Anthem* (HWV 268) wurden sie als Duett gesungen!

## Foreword

*Israel in Egypt* is an anomaly among Handel's output: in the order of its composition, in comprising only two parts<sup>1</sup> for most of its existence, in requiring a double chorus, in avoiding quasi-operatic interaction between individual characters, and in having few vocal solos.

Normally, Handel began a work at the beginning and wrote quickly through to the end. He then repeated the process, filling in details of the orchestration. But he began *Israel in Egypt* with Part III on 1 October and finished it on 11 October 1738. He then wrote "Part ye 2 of Exodus" between 15 and 20 October. He finished filling out the scoring of Part II on 28 October and of Part III on 1 November. Part I began life as the *Funeral Anthem for Queen Caroline*, completed on 12 December 1737.

As with the *Coronation Anthems* from a decade earlier, Handel must have expected to reuse the music from the *Funeral Anthem* in other compositions. An early opportunity may have been as funeral music for his oratorio *Saul*, written between 23 July and 27 September 1738. But Charles Jennens had already provided the libretto for that. Instead, the idea came to one of them that the anthem could be refurbished as *The Lamentation of the Israelites for the Death of Joseph* as the first part of a new work. Jennens mentioned in a letter of 1741 that he hoped to persuade Handel to set "another Scripture Collection," i.e., *Messiah*. If the phrase means a libretto entirely of scriptural texts rather than one merely based on the Bible, the other "Scripture Collection" must either be something unknown or *Israel in Egypt*. This may also explain why Handel started with the last part. Jennens would have set to work compiling a text for Part II, while Handel could start with Part III, since that was a single section of the Bible requiring minimal editing.

### The Text

The original text of the *Funeral Anthem* [= Part I] 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.

For use in *Israel in Egypt*, small changes were made in the text. None of these verbal changes appear in the autograph. Handel presumably added them to the lost conducting score. The autograph does, however, contain additional texts for subsequent use of the music. Some of the changes are unnecessary, perhaps because the librettist (probably Charles Jennens) was over-meticulous in his

grammatical sensitivity. For example, the Biblical phrase "How are the mighty fall'n" (No. 2, m. 91 and No. 4, m. 1) was acceptable in the *Funeral Anthem* but changed to "How is the mighty fall'n" in *Israel in Egypt*, although in both cases the specific reference is to an individual. So the Biblical text may be preferred as being easier to sing and sounding better.

In No. 5, Handel first wrote "the wise shall shine," then changed *shall* to *will*. He may have thought that two *shall*s were one too many, the result of making a sentence from two separate Biblical texts. Musically, although both *shall* and *will* produce awkward alliterations, *will* sounds better and is more suited for an unemphatic note. So although normally any doubt would be settled in favor of *shall* as being the word in the Authorised Version and the libretti of both the *Funeral Anthem* and *Israel in Egypt*, *will* is preferable.

Like Part I, the text of Part II is entirely Biblical. It is based on the story in Exodus of how the Children of Israel were enslaved in Egypt and were freed as a result of plagues sent upon the Egyptians by God and then escaped by the miraculous crossing of the Red Sea. But it is chiefly presented through the concise retelling in Psalm 105. The narrative structure is minimal, allowing Handel to concentrate on his vivid and onomatopoeic description of the plagues. Jennens (if it was he) assembled it with considerable skill: one needs to know the Bible very well to recognise the joins between Exodus and Psalm. Part III sets verses 1–21 of Exodus chapter 15, dealing with Moses' song celebrating the miraculous crossing of the Red Sea. The texts from Exodus are taken from the Authorised Version (King James Bible), those from the Psalms from the Book of Common Prayer.

Some political significance was seen in the use of the story at the time. The most plausible is that it referred to the deliverance of Jacobites (those who did not acknowledge the replacement of James II by William of Orange and the subsequent succession of the Hanoverian Georges), though the analogy is not very obvious. It does, however, relate to Jennens's beliefs.<sup>2</sup> But the idea of God delivering his chosen people can be appropriated for many causes.

### Work form

For whatever reason, Handel abandoned the inclusion of Part I in *Israel in Egypt* after three performances of the oratorio in 1739 and one in 1740. When it was revived in 1756, 1757 and 1758, Part I was replaced by a compilation of music from *Solomon*, the *Anthem for the Peace* and the *Occasional Oratorio*. To what extent this decision was

<sup>1</sup> For comments specifically about Part I of the oratorio [*Funeral Anthem*], see the Foreword to volume 1 (Carus 55.264/03).

<sup>2</sup> See Ruth Smith, *Handel's Oratorios and Eighteenth-century Thought*, Cambridge, 1995, pp. 288–292.

under Handel's control is unknown; he was blind, and all the detail work will have been done by J. C. Smith Junior. Handel probably approved of the principle, if not the detailed execution.

*Israel in Egypt* has been published and almost invariably performed with two parts, omitting the original Part I. Coincidentally, this means the form reverted to Italian practice, where oratorios were in two parts, as in Handel's *Il Trionfo del Tempo e del Disinganno* (HWV 46a) and *La Resurrezione* (HWV 47), written while he was in Italy in 1707 and 1708. Handel's London oratorios followed the operatic convention of three acts.

### Performance History<sup>3</sup>

The premiere of *Israel in Egypt* took place as part of Handel's season at the King's Theatre on 4 April 1739. The next performance (11 April) was announced as "short[e]ned and Intermix[e]d with Songs." Four arias that Handel had prepared for the soprano La Francescina were added. (Audiences of the time evidently preferred arias to choruses.) The performance was advertised as the last one, but a third performance took place in 17 April in the presence of the Prince and Princess of Wales. On 10 May, the Academy of Ancient Music performed the work, presumably with Handel's cooperation, since they would have had to borrow the music from him. The work was revived on 1 April 1740. It is not known whether the changes made for the second performance were retained for the third and fourth.

The choir was drawn from the pool of singers (boys and men) who were members of the choirs of Westminster Abbey, St. Paul's Cathedral and the Chapel Royal. Alto parts were sung by countertenors (with a range lower than that prevalent by modern soloists) and perhaps boys, treble parts by boys (whose voices broke later than now so may have been stronger). The soloists will have also sung the choral parts.<sup>4</sup>

### Forces required

There is very little evidence on the number of singers who normally took part in oratorio performances. The Foundling Hospital performances of *Messiah* may have had around four voices each (including soloists) for the alto, tenor and bass parts, with a few more boys as trebles. But the Hospital chapel was smaller than a theatre, and for a work with double choir, more singers may have been used. There are no clues whether the singers were in single-choir layout for Part I and changed for Parts II and III.

In comparison with Handel's previous Anglican church music, another rare feature of the Anthem [= Part I] is the apparent absence of soloists. The two-voice sections that begin No. 5 look as if they were for two singers.<sup>5</sup> But there are no reports of soloists in the Queen's funeral service. Even if one takes into consideration that any soloists would have been members of the choir anyway, there are only two possibilities: The soloists may have perhaps been invisible to the congregation, or the section was performed by the whole chorus.

No. 8 of the first part begins with another duet for alto and tenor, with soprano and bass added for the second half of the text. There is no change in texture, so the movement needs to be performed either with four soloists or chorally.

### Special Questions (Part I)

There are various places where Handel's rhythmic notation raises questions: 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 the Staatsbibliothek Hamburg 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

<sup>3</sup> Details from *Händel-Handbuch*, vol. 4: *Dokumente zu Leben und Schaffen*, Kassel, 1985, under the relevant dates.

<sup>4</sup> The chief evidence for that practice is the surviving vocal parts copied under the terms of Handel's will for the Foundling Hospital.

<sup>5</sup> And they were sung as duets in the *Foundling Hospital Anthem* (HWV 268)!



# Israel in Egypt

HWV 54

## Part I

The Lamentation of the Israelites for the Death of Joseph

### The Ways of Zion do Mourn

Funeral Anthem for Queen Caroline

HWV 264

George Frideric Handel

1685–1759

## 1. Symphony

Piano reduction by Paul Horn (1922–2016)

**Largo assai**

Archi

Archi  
Continuo

Musical score for measures 1-4. The top staff is for the strings (Archi) and the bottom staff is for the continuo. The key signature is B-flat major (two flats) and the time signature is common time (C). The music features a slow, mournful melody with trills (tr) and a steady accompaniment.

Musical score for measures 5-8. The top staff is for the strings and the bottom staff is for the continuo. The music continues with the same melodic line and accompaniment, including trills (tr).

Musical score for measures 9-12. The top staff is for the strings and the bottom staff is for the continuo. The music continues with the same melodic line and accompaniment.

Musical score for measures 13-14. The top staff is for the strings and the bottom staff is for the continuo. The music continues with the same melodic line and accompaniment.

Musical score for measures 15-18. The top staff is for the strings and the bottom staff is for the continuo. The tempo marking **Adagissimo** is present above the staff. The music concludes with a final chord.

## 2. Chorus

Larghetto e staccato

2 Oboi  
Archi  
Continuo

Archi

Ob



Musical score for the beginning of the chorus, featuring woodwinds and strings. The score is in 3/4 time and B-flat major. It includes parts for 2 Oboes, Arches, and Continuo. The tempo is marked 'Larghetto e staccato'. The woodwinds play a melodic line, while the strings provide harmonic support.

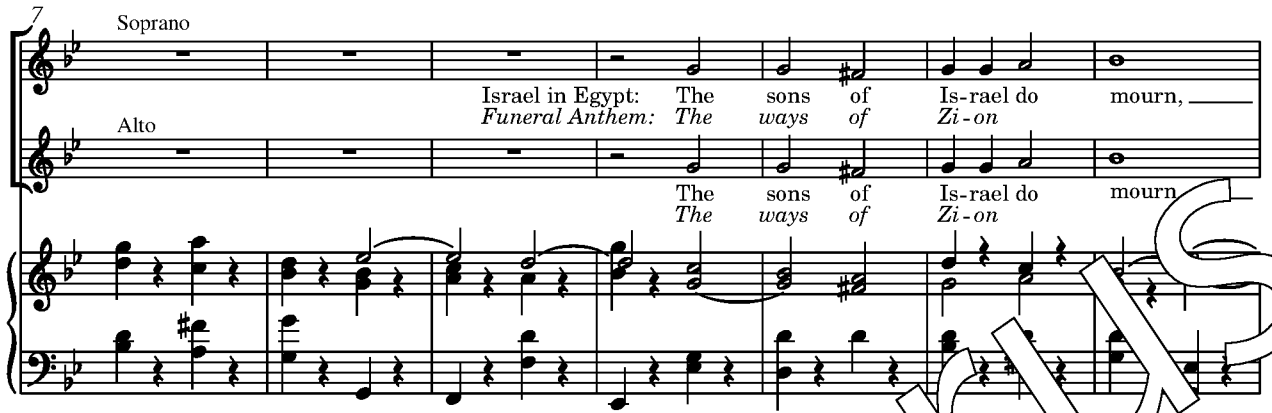
7

Soprano

Alto

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

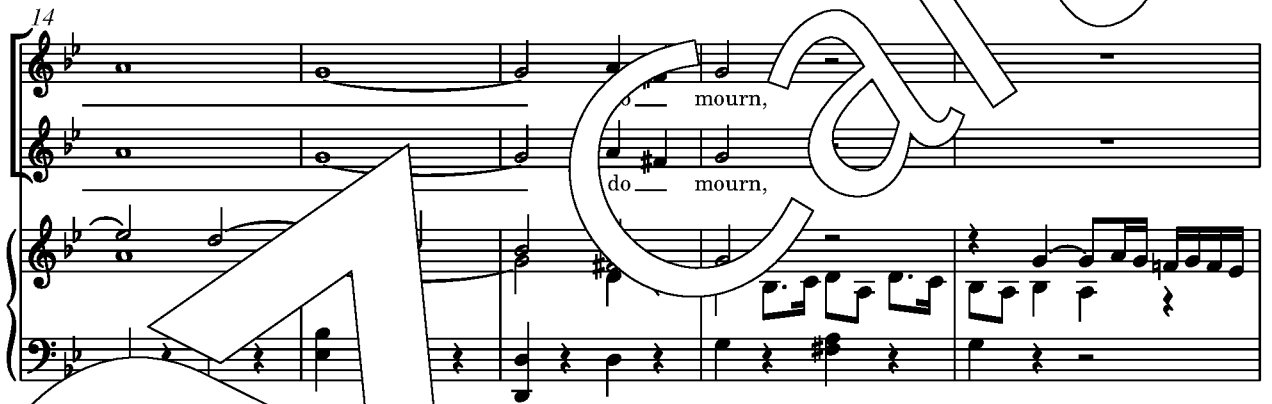
The sons of Is-rael do mourn  
The ways of Zi-on



Musical score for Soprano and Alto voices with piano accompaniment. The Soprano part begins at measure 7. The lyrics are: 'Israel in Egypt: The sons of Is-rael do mourn, / Funeral Anthem: The ways of Zi-on'. The Alto part begins at measure 10. The piano accompaniment provides harmonic support.

14

mourn,  
do mourn,



Musical score for Soprano and Alto voices with piano accompaniment. The Soprano part continues with the lyrics 'mourn, do mourn,'. The piano accompaniment continues with a rhythmic pattern.

Tenore

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

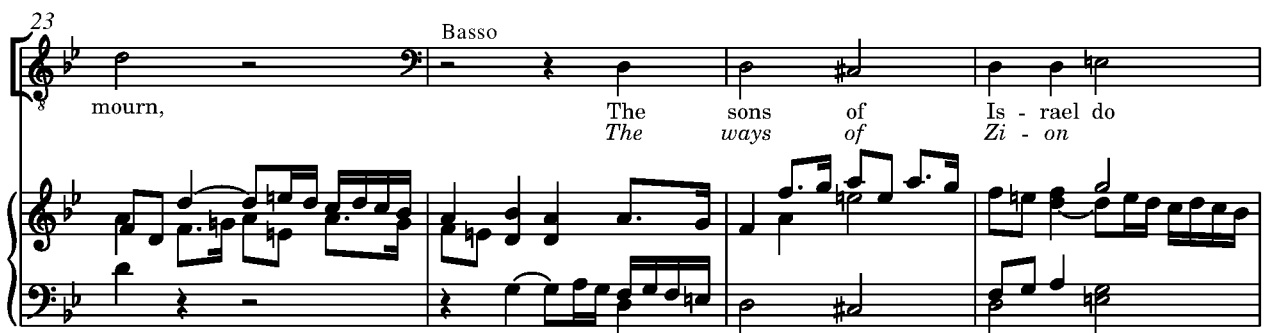


Musical score for Tenor voice with piano accompaniment. The Tenor part begins at measure 14. The lyrics are: 'he ways of Is - rael do mourn, do / he ways of Zi - on'. The piano accompaniment continues with a rhythmic pattern.

23

Basso

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



Musical score for Bass voice with piano accompaniment. The Bass part begins at measure 23. The lyrics are: 'mourn, / The sons of Is - rael do / The ways of Zi - on'. The piano accompaniment continues with a rhythmic pattern.

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

mourn,

31 Soprano  
 mourn,

35 Alto  
 Tenore  
 Basso  
 Soprano

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

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

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

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

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

and they are in bit - ter - ness, 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 down their heads, and hang  
 sigh, sigh, sigh, sigh, sigh, and hang down their heads, and hang  
 \_\_\_\_\_ the peo-ple sigh, sigh, sigh, and hang down their heads, and hang  
*her*

\_\_\_\_\_ the peo-ple sigh, and hang down, and hang

heads to the ground, and hang down their heads. The  
 The

down their heads to the ground, and hang down their heads to the ground;  
 down their heads to the ground, and hang down their heads \_\_\_\_\_ to the  
 down their heads to the ground, and hang down their heads to the



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

bit - ter - ness, all the peo - - ple

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

*she is*

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

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

sigh, sigh, sigh, mourn,

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

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

61

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

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

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

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

64

and they are in bit - ter-ness, all the peo - ple  
*she is*

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

the peo - ple sigh  
*her*

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

sigh, and hang down, and hang down their  
*she is*

mourn, and they are in bit - ter-ness, all the peo - ple sigh, and hang down their  
*her*

all the peo - ple sigh  
*her*

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

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 peo-ple sigh,  
*is she is*

are in bit-ter-ness, they are in bit-ter-ness, all the peo-ple sigh,  
*is she is*

are in bit-ter-ness, they are in bit-ter-ness, all the peo-ple sigh,  
*is she is*

are in bit-ter-ness, they are in bit-ter-ness, all the peo-ple sigh,  
*is she is*

sigh, and hang down their heads to the ground.

sigh, sigh, and hang down their heads to the ground.

sigh, sigh, and hang down their heads to the ground.

sigh, sigh, and hang down their heads to the ground.

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

He that was  
*She*

fall'n!

fall'n!

102

great \_\_\_\_\_ a - mong the prin - ces, that was great, \_\_\_\_\_  
*na - tions*

He that was great \_\_\_\_\_ a - mong the  
*She*

107

of the prov - in - ces! How

prin - ces, ru - of the prov - in - ces! How  
*na - tions prin - cess*

How

How

112

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

118

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

is the might-y fall'n,  
*are*

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

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

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*



Carus


138

and r of the prov-in - ces, how is the might-y fall'n! He that was  
*pr She*

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

na-tions and ru - ler of the prov-in - ces, how is the might-y fall'n!  
*prin-cess are*

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





143

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

How! How!

How! How!

148

How! How! How! How is the might - y  
*are*

How! How! How is the might - y  
*are*

How! How! How is the might - y  
*are*

How! How! How is the might - y  
*are*

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

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

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

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

Soprano

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

*She*

Alto

He put on righ - - teous-ness, righ teou

*She*

Tenore

ed him, and it cloth -  
*her,*

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

he put on righ - -  
*she*

He put on righ - - - teous-ness, he put on righ - - - teous-  
*She she*

174

ed him,  
her,

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

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

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

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 - ed  
she

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

him; was a robe  
her;

him; and a di - a - dem, a di - a - dem,  
her;

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

and it cloath - ed him;  
her;

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

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

she put on righ - - teous-ness, and a

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 a-dem,

his judg-ment was robe and a

her

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

her her

and em, he put on

she

di - a-dem, a robe and a

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

her her her

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

her

righ - - - teous-ness,

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, and it clo

put on righ - - - teous-ness and cloath - -

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

her

He  
She

ed him,  
her,

ed him, and it cloath - -

her,

and a di - a - dem, a robe,

put on righ - - - teous-ness, and it cloath-ed him, his judg-ment  
her, her

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, robe and a  
*her*

robe, was a robe, a robe and a

was a robe, was a robe and a

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

di - a-dem.

di - a-dem.

di - a-dem.

di - a-dem.

### 3. Chorus

Andante larghetto

Archi

Musical score for strings (Archi) in G major, 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by a slow, steady pace with a mix of eighth and sixteenth notes, creating a rich harmonic texture.

Musical score for strings (Archi) in G major, 4/4 time. This system continues the string accompaniment from the previous system, maintaining the same tempo and rhythmic patterns.

9

Soprano

When the ear\_ heard him, then it\_ bless\_ ed\_ him, when \_ bless-ed \_ him,

her, her,

Alto

When the then it\_ bless-ed then it\_ bless-ed \_ him,

her, her,

Musical score for vocal soloists (Soprano and Alto) and strings. The vocal parts enter at measure 9 with the lyrics: "When the ear heard him, then it blessed him, when she saw him, then she blessed her." The string accompaniment continues to support the vocal lines.

12

then it\_ bless - ed him, and when the eye \_\_\_\_\_

her,

then it\_ bless - ed him, and when the eye \_\_\_\_\_ saw him,

her, her,

Bc Ob

Musical score for vocal soloists (Soprano and Alto) and strings. The vocal parts continue at measure 12 with the lyrics: "then it blessed him, and when the eye saw him, then she blessed her." The string accompaniment continues to support the vocal lines. The system concludes with parts for Bassoon (Bc) and Oboe (Ob).

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 hi  
her, of her.

Ob

Archi

21

Tenore

ear - him, then it - bless-ed - him, then it - bless-ed - him,  
her, her, her,

him, then it - bless-ed - him, then it - bless-ed - him,  
her, her, her,

Ob

24

and when the eye — saw him,  
her,

it gave wit-ness,

and when the eye — saw him,  
her,

it gave wit-ness,



28

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

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

31

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

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

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

to him,  
of her,

to him,  
of her,

when the ear heard him,  
her,

when the ear heard him,  
her,

Archi

+ Ob

*f*

then it bless-ed him,  
her,

then it bless-ed him,  
her,

then it bless-ed him,  
her,

then it bless-ed him,  
her,

then it bless-ed him,  
her,

then it bless-ed him,  
her,

then it bless-ed him,  
her,

then it bless-ed him,  
her,

and when the eye \_\_\_\_\_

and when the eye \_\_\_\_\_

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  
*her,*

40

\_\_\_\_\_ as to him and when the eye \_\_\_\_\_  
*her,*

wit - ness \_\_\_\_\_ him, \_\_\_\_\_  
*her,*

to him, and when the eye \_\_\_\_\_  
of her,

wit - ness to him, \_\_\_\_\_  
of her,

Ob

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  
*of her,* wit - ness to him,  
*of her,*

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

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

wit - ness to him, it  
*of her,* wit - ness to him,  
*of 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* *She*

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

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

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

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

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

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

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

the poor that cried, the poor that cried, the fa-ther-less, the fa-ther-less, and him,  
*She*

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

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

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

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-less, he de-liver'd the  
*she*

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

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

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

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

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 com - for - ture in his  
*her*

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

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

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

me

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

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

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

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; kind-ness,

Soprano I

and if there was an - y — praise,

meek-ness and com-fort were in his tongue; if there was an - y  
*her*

meek-ness and com-fort were in his tongue;  
*her*

meek-ness and com-fort were in his tongue; if there

67

vir-tue, and if there was, if there was an-y praise, he thought on those things, he thought on those  
*she she*

if there was an - y vir-tue or an - y praise, he thought on those things, he thought on those  
*she she*

was an - y vir-tue, and if there was an-y praise, he thought on those things, he thought those  
*she she*

73

... thought on those things, on those things, things; kind-ness, meek-ness and com-fort were in his  
*her*

things; kind-ness, meek-ness and com-fort were in his  
*her*

things; kind-ness, meek-ness and com-fort were in his  
*her*

+ Ob Archi



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

- y praise, s ought on those things; he de - liver'd the poor that cried;  
*she*

was an aise, she thought on those things; he de - liver'd the poor that cried;  
*she*

- y praise, he she thought on those things; he de - liver'd the poor that cried;  
*she*

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

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

he thought on those things;  
*she*

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

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

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

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

kind-ness, kind-ness, meek-ness and com-fort, meek-ness and com-fort\_

help him; kind-ness, kind-ness, meek-ness and com-fort, meek-ness and com-fort\_

help him; kind-ness, kind-ness, meek-ness and com-fort, meek-ness and com-fort

help him; kind-ness, kind-ness, meek-ness and com-fort, meek-ness and com-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 was an - y praise, he  
*she*

was an - y praise, an - y praise, if there was an - y vir - tue, and if there was an - y praise, he  
*she*

was an - y praise, if there was an - y vir - tue, and if there was an - y praise, he  
*she*

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

+ Ob

things, he thought on those things, he thought on those  
*she* *she*

thought on those things, he thought on those things, he thought on those  
*she* *she*

thought on those things, he thought on those things, he thought on those  
*she* *she*

thought on those things, he thought on those things, he thought on those  
*she* *she*

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;

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

the the on those

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

things,

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 an - y vir - tue and

praise, if there was an - y praise, and

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

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

- y praise, he thought on those things.

she

if there was an - y praise, he thought on those things.

she

if there was an - y praise, he thought on those things.

she

praise, he thought on those things. Archi

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! *p*  
*are* *are*

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

**Tutti**

163

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

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

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

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

# 5. Chorus

Larghetto e staccato

Tutti

30

mem-brance,

mem-brance, and the

Tutti Archi

35

and the wise will shine as the bright

wise will shine as the bright

40

ness the a-ment.

the f ment.

44

Soprano

Basso

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 wise

+ Archi

58

will shine as the bright - - - ness of the

ill shine as the bright - - - ness of the

63

fir - ma-ment.

fir - ma-ment.

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 shine as the bright -

mem-brance, and wise will shine as the bright -

mem - brance, and the wise will shine as the bright -

mem - brance and wise will shine as the bright -

the fir-ma-ment. The righ - teous shall be had

ness of the fir-ma-ment. The righ - teous, the

ness of the fir-ma-ment. The righ - teous, the

ness of the fir-ma-ment. The righ - teous, the

81

in ev - - er - - last - - -

righteous shall be had in

righteous shall be had in

righteous shall be had in

85

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

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

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

re - mem - brance, and the wise

last - ing re - mem - brance, and the wise

last - ing re - mem - brance, and the wise

last - ing re - mem - brance, and the wise

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

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

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.

119

# 6. Chorus

Grave e piano

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

Archi

Archi

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

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

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

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

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

peace, are bur - ied in peace,  
bur - ied in peace, are bur - ied in peace,  
bur - ied in peace, in peace,  
ied in 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  
 but their name liv - eth ev - er-more, but their name liv - eth ev - er-more, but their

30  
 name liv - eth ev - er-more, but their name liv - eth ev - er- more, their name  
 name liv - eth ev - er-more, but their name liv - eth ev - er-more, their name  
 name liv - eth ev - er-more, but their name liv - eth ev - er - more, their name,  
 name liv - eth ev - er-more, but their name liv - eth ev - er-more, their  
 name liv - eth ev - er-more, but their name liv - eth ev - er-more, their name,  
 name liv - eth ev - er-more, but their name liv - eth ev - er-more, their

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

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

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

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

their name \_\_\_\_\_ t their name liv - eth ev - er-more, but their name liv -

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

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

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

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

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



Grave e piano

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

Archi

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

Andante

r - ied in peace, \_\_\_\_\_ but their name, but their  
 are bur - ied in peace, \_\_\_\_\_ but their name, but their  
 are bur - ied in peace, \_\_\_\_\_ but their name, but their  
 are bur - ied in peace, \_\_\_\_\_ but their name, but their

Tutti

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

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

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 \_\_\_\_\_ their

104

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

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

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

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

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

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

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

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

# 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 the con - gre - ga - - -

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

14

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

18

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

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

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

**Adagio**

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

# 8. Chorus

Larghetto e piano

VI

7

12

18 Alto

Tenore

all - ceive a glo - rious king-dom, a

21

ri - ous\_ king-dom, they shall re-ceive, they shall re-ceive a glo - -

glo - - - rious\_ king - dom, they shall re -

Bc VI Bc

\* Wenn T. 12–15 gekürzt wird, sollte als 1. Akkord in T. 16 *gis' -h'* gespielt werden. / If mm. 12–15 are omitted, then the first chord to be played in m. 16 should be *g sharp<sup>1</sup>-b<sup>1</sup>*.

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 a beau - ti - ful

39

ful, beau - - ti - ful crown

beau - ti - ful crown from the Lord's

Bc

44

Soprano

from the Lord's hand, a glo - - -

Basso

hand, from the Lord's hand,

They shall re - ceive a glo - - - ri - ous king - dom,

Ob

VI



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 - ti - ful crown,

they shall re - ceive, they shall re - ceive a glo - - - rious\_ king - dom,

Bc VI Ob

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

Tenore

and a beau - - ti - ful crown,

they shall re -

Va f

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  
 - - - rious king - dom and a  
 and a beau-ti-ful crown,

Archi

beau-ti-ful crown from the Lord's hand,  
 a glo - - - rious king - dom  
 and a beau-ti-ful,

82

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

Ob

87

king-dom and a beau - ti-ful,  
crown, and a  
and a beau - ti-ful crown — fr — the Lord's hand, shall re -  
and beau - - - ful crown, they shall re -  
crown — from the Lord's hand, and a  
beau-ti-ful crown — from the Lord's hand, and a beau - -  
ceive a beau - ti-ful crown from the Lord's hand,  
ceive a beau - ti-ful crown — from the Lord's hand,  
crown — from the Lord's hand, and a

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

117

\* Wenn T. 116–118 gekürzt wird, sollte als 1. Akkord in T. 119 *gis<sup>1</sup> -h<sup>1</sup>* gespielt werden. / If mm. 116–118 are omitted, then the first chord to be played in m. 119 should be *g sharp<sup>1</sup>-b<sup>1</sup>*.

# 9. Chorus

Largo Archi

Piano introduction for the chorus, measures 1-4. The music is in a slow, grand staff with treble and bass clefs. It features a series of chords and moving lines in both hands.

Piano introduction for the chorus, measures 5-8. The music continues with similar harmonic textures and melodic fragments.

Vocal staves for the chorus, measures 9-12. The lyrics are: "The mer-ci-ful good-ness of the Lord en - dur - eth e - ver, for ev - er on". The music is in a grand staff with treble and bass clefs.

Piano accompaniment for the chorus, measures 9-12. The music is in a grand staff with treble and bass clefs. It features a series of chords and moving lines in both hands.

Vocal staves for the chorus, measures 13-16. The lyrics are: "them that fear him, the mer-ci-ful good-ness of the Lord en - dur - eth for". The music is in a grand staff with treble and bass clefs.

Piano accompaniment for the chorus, measures 13-16. The music is in a grand staff with treble and bass clefs. It features a series of chords and moving lines in both hands.

19

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

23

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

*Archi*  
*p*

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

*Tutti*  
*f*  
*tr*

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 chil dren's chil - dren.

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

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

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

40

*f* *p* *f* *p* *f*

45

Archi

*p* *pp*

# Part II

Exodus

## 1. Recitative (Tenore)

Tenore

Now there a - rose a new king o - ver E - gypt, which knew not Jo - seph; and he set o - ver

Bc

4

8

Is - rael task - mas - ters to af - flict them with bur - dens; and they made them serve with ri - gour.

## 2. Solo (Alto) and Chorus

Largo

Alto solo

Coro I

the chil - - - of Is ra - el sigh'd, Archi sigh'd,

2 Oboi

2 Fagotti

Archi

*p*

*p*

sigh'd

by rea - - - son of the bond - age,

Bc

VI

11

Coro I, II

Tutti

Soprano, Alto

Tutti

and their cry came up un - to



16

Coro I, II

God. \_\_\_\_\_ They op-press'd them with bur-dens and made them

God. \_\_\_\_\_ They op-press'd them with bur-dens and made them

20

serve \_\_\_\_\_ with ri - gour, with ri - gour; they op-press'd them with

They op-press'd them with bur-dens and made them serve, and made them serve \_\_\_\_\_ with

serve, \_\_\_\_\_ and made them serve with ri-gour, and made them serve, \_\_\_\_\_ and

And \_\_\_\_\_ their

made them serve, \_\_\_\_\_

ri - gour; they op-press'd them with bur-dens and made them

made \_\_\_\_\_ them serve \_\_\_\_\_ with ri - gour;

cry \_\_\_\_\_ came up un - to God, \_\_\_\_\_

28

Coro I

they op-press'd them with bur-dens and made them

serve, they op-press'd them with bur-dens and made them serve,

and their cry came up un - - to

and their cry came up un - - to

Coro II

they op-press'd them with bur-dens and made them serve, and made them

serve, and their cry came up un - to

and their cry came up un - to

and their cry came up un - to

31

serve, then e with ri - - gour, and they made them

made them with ri - - gour,

God; they op-press'd them with bur-dens and made them serve with

made them serve with ri - - gour, and they made them

God; their cry came up un - to God,

God; they op-press'd them with bur-dens

God; they op-press'd them with bur-dens and made them serve with

35

serve, and their cry came up un - to  
 and their cry came up un - to  
 and they made them serve, and their  
 ri - - gour, they made them serve

serve, and their cry came up un - to  
 and they made them serve, and their  
 they op-press'd them with bur-dens and made them serve  
 ri - - gour, they op-press'd them with bur-dens and made them serv

39

God; they op-press'd them with bur-dens and made them serve with  
 cry up, came  
 up, came  
 with ri - - gour,  
 they op-press'd them with bur-dens and made them serve with  
 cry came up, came  
 with ri - gour, and they made them  
 with ri - gour, and they made them

ri - gour, and they made them serve \_\_\_\_\_ with  
 up un - - - to God \_\_\_\_\_ and they made them serve \_\_\_\_\_  
 up \_\_\_\_\_ un - - to God, \_\_\_\_\_

they op-press'd them with bur-dens and made them serve \_\_\_\_\_ with ri - gour, with  
 ri - gour, and they made them serve \_\_\_\_\_ with  
 up \_\_\_\_\_ un - - to God, \_\_\_\_\_ and they ma \_\_\_\_\_ them  
 serve \_\_\_\_\_ with ri - - - gour, with

serve \_\_\_\_\_ with ri - - - gour, with

ri - gour; \_\_\_\_\_  
 with ri - gour; and \_\_\_\_\_ the chil - dren of  
 \_\_\_\_\_ and they \_\_\_\_\_ ve \_\_\_\_\_ with ri - gour;

ri - gour; \_\_\_\_\_ and the chil - dren of Is - ra - el sigh'd,  
 - gour, with ri - - - gour; and \_\_\_\_\_ the chil - dren of  
 serve \_\_\_\_\_ with ri - gour;  
 gour, with ri - - - gour;

ri - - gour; \_\_\_\_\_ and the chil - dren of Is - ra - el sigh'd,  
 Bc Tutti Bc

52

and the chil - dren of Is - ra - el sigh'd by  
 Is - ra - el sigh'd, sigh'd, sigh'd, sigh'd by  
 and the chil - dren of Is - ra - el sigh'd, sigh'd by  
 sigh'd, sigh'd, sigh'd, sigh'd, sigh'd by  
 Is - ra - el sigh'd the chil - dren of Is - ra - el sigh'd by  
 and the chil - dren of Is - ra - el sigh'd  
 and the chil - dren of Is - ra - el sigh'd by  
 sigh'd, sigh'd, sigh'd, sigh'd, sigh'd by  
 Tutti Bc Tutti Bc Tutti Bc Tutti Bc Tutti

57

rea - son the bond - age; they op - press'd them with  
 son the bond - age;  
 rea - the bond - age;  
 rea - son of the bond - age;  
 - son of the bond - age, they sigh'd,  
 rea - - son of the bond - age, they sigh'd,  
 rea - - son of the bond - age, they sigh'd,  
 rea - - son of the bond - age, they sigh'd,

61

bur - dens and made them serve \_\_\_\_\_ they op - press'd them with

they op - press'd them with bur - dens and made them serve, and made \_\_\_\_\_ them

they op - press'd them with bur - dens and made them

sigh'd, sigh'd,

sigh'd, sigh'd,

sigh'd, sigh'd,

sigh'd, sigh'd,

64

bur - dens and made them serve, and they \_\_\_\_\_ them serve,

op - press'd them with bur - dens and made them serve,

serve, and made them serve, they op - press'd them with

and \_\_\_\_\_ their cry \_\_\_\_\_ came \_\_\_\_\_

op - press'd them with bur - dens and made \_\_\_\_\_ them serve,

they op - press'd them with bur - dens and made them serve,

and \_\_\_\_\_ their cry \_\_\_\_\_ came \_\_\_\_\_

and \_\_\_\_\_ their cry \_\_\_\_\_ came \_\_\_\_\_

67

they op - press'd them with bur - dens and made them serve, \_\_\_\_\_

they op - press'dthem with

bur - dens and made them serve, \_\_\_\_\_

they op - press'dthem with

up, \_\_\_\_\_ came \_\_\_\_\_ up \_\_\_\_\_

they op - press'd them with bur - dens and made them serve, \_\_\_\_\_

they op - press'dthem with

up, \_\_\_\_\_ came \_\_\_\_\_ up \_\_\_\_\_

up, \_\_\_\_\_ came \_\_\_\_\_ up \_\_\_\_\_

70

they op - press'd them with bur - dens and made them serve \_\_\_\_\_ with

bur - dens and made \_\_\_\_\_ serve

serve, and their cry \_\_\_\_\_ came \_\_\_\_\_

un - - - to God; \_\_\_\_\_ they op - press'd them with

op - press'd them with bur - dens and made \_\_\_\_\_ them serve \_\_\_\_\_ with

bur - dens and made \_\_\_\_\_ them serve, and their cry \_\_\_\_\_ came \_\_\_\_\_

un - - - to God; \_\_\_\_\_ came \_\_\_\_\_

un - - - to God; \_\_\_\_\_ they op - press'd them with

ri - - - gour, with ri - - - gour, and they made them  
 up un - - - to God;  
 bur - dens and made them serve, and made them serve,

ri - - - gour, with ri - - - gour, and they made them  
 up un - - - to God;  
 up un - - - to God;  
 bur - dens and made them serve, and made them

and they made them serve, they made them  
 and they made them serve, and they made them  
 and they made them serve, and they made them

and they made them serve, they made them  
 and they made them serve, and they made them  
 and they made them serve, and they made them  
 and they made them serve, and they made them

and they made them serve, they made them  
 and they made them serve, and they made them  
 and they made them serve, and they made them  
 and they made them serve, and they made them

and they made them serve, they made them  
 and they made them serve, and they made them  
 and they made them serve, and they made them



serve with ri - - - gour; and their cry

serve with ri - - - gour; and their cry

serve with ri - - - gour; and their cry

serve with ri - - - gour; and their cry

serve with ri - - - gour; and their cry


serve with ri - - - gour; and their cry

serve with ri - - - gour; and their cry

serve with ri - - - gour; and their cry

serve with ri - - - gour; and their cry

serve with ri - - - gour; and their cry



came up, came up un - to God.

came up, came up un - to God.

came up, came up un - to God.

came up, came up un - to God.

came up, came up un - to God.


came up, came up un - to God.

came up, came up un - to God.

came up, came up un - to God.

came up, came up un - to God.

came up, came up un - to God.



### 3. Recitative (Tenore)

Tenore

Then sent he Mo-ses, his ser-vant, and Aa-ron, whom he had cho-sen. These shew'd his signs a -

Bc

Musical score for Recitative (Tenore). It consists of a vocal line for the Tenore and a piano accompaniment for the Basso Continuo (Bc). The vocal line is in a recitative style with a mix of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained chords and moving bass lines.

4

mong them, and won-ders in the land of Ham. He turn-ed their wa-ters in - to blood.

Musical score for Recitative (Tenore), continuing from the previous system. It includes the vocal line and the piano accompaniment. The vocal line continues with the recitative style, and the piano accompaniment follows the harmonic structure.

### 4. Chorus

Largo assai

Soprano

Alto

Tenore

Basso

Coro I, II

continuo

They loath-ed to

th-ed to drink of er: he turn-ed their wa - - -

They loath-ed to drink of the riv - -

drink of the riv - - er, he turn - ed their wa - - -

ters in-to blood, in - to blood; they

Musical score for the Chorus, marked "Largo assai". It features four vocal parts: Soprano, Alto, Tenore, and Basso, along with a Continuo part. The vocal parts enter in a staggered fashion, with the Tenore and Basso parts starting first. The lyrics describe the people's loathing for the water turned to blood. The piano accompaniment is a basso continuo part that provides a steady harmonic and rhythmic foundation for the vocalists.

9

er, he turn - ed their wa - - - ters in - to blood,

- - - - - ters in - to blood, they loath - ed, they loath - - -

loath - ed to drink of the riv - - - er, they loath - - -

They loath - ed to drink of the riv - - -

12

they loath - ed to drink of the riv - - er, they loath - ed, they loath - ed to

- - - - - ed to drink of riv - er, they loath - ed to drink, they loath - - -

- - - ed to drink of the

er, he turn - ed their wa - - - - - ters in - to blood, in - to -

the riv - er, he turn - ed their wa - - - - - ters in - to blood, their

- - - ed to drink of the riv - er, he turn - ed, he turn - ed their wa - ters, their wa - ters in - to

they loath - ed to drink of the riv - er, he turn - ed their wa - ters in - to

blood,

20

wa - - - ters in-to blood, they loath-ed to drink of the riv - -

blood, he turn - ed their wa - - ters in-to blood, they loath - ed to drink of the riv - -

blood, he turn - ed their wa - ters in - to blood, they loath-ed to drink of the riv - -

they loath-ed to drink of the riv - -

24

- er, they loath - - -

er, they loath - - - ed to drink, they loath-ed to drink, they loath-ed to

er, they loath - - - ed to drink of the - ver, they loath-ed to

er, of the er, they loath-ed to drink, they loath-ed to

- ed, they loath - - - ed to drink of the

drink of the riv - er, they loath - - - ed to drink of the

drink of the riv - er, they loath - ed, they loath - ed to drink of the riv - - -

drink of the riv - er, they loath - ed, they loath - ed to drink of the riv - - -

31

riv - - er, he turn-ed their wa - ters in - to blood, they  
 riv - er, they loath - - - ed to drink of the riv - - er, they  
 er, they loath - - - - - ed, they loath -  
 - er, of the riv - er, they loath - ed to

34

loath - - - - ed to drink of the riv - er, they loath-ed, they loath-ed to drink of the  
 loath - ed, they loath - - - ed to drink of the riv - er, they loath-ed, they  
 - ed to drink of the riv - er,  
 drink of the riv - er, he turn-ed their wa - ters in - to blood, they

loath - ed, they loath-ed, they loath-ed to drink of the riv - - er.  
 loath - ed to drink of the riv - er, they loath-ed to drink of the riv - - er.  
 they loath-ed to drink of the riv - - er.  
 loath - - - - - ed, they loath-ed to drink of the riv - - er.

5. Air (Alto)

Andante

2 Violini  
Basso continuo

22

e - ven in their king's cham - -

26

Bc

30

bers. VI f

34

The brought forth frogs, frogs, their

VI

38

land brought forth frogs, yea e - ven in their king's

42

cham - bers, in their king's cham -

Bc

47

bers. He gave their

VI Bc

*p*

52

cat - tle o - ver to the - ti-lence; blot - ches and blains broke forth

57

on - man and blot - ches and blains, blot - ches and

VI

*p*

62

blains broke forth on man and - beast, broke forth,

Bc



67

broke forth on man and beast, blot - ches and

72

blains, blot - ches and blains broke forth

76

Adagio *a tempo*

d beast, broke forth on man and beast.

86

# 6. Chorus

*Andante larghetto*

Soprano  
Alto  
Tenore  
Basso

Coro I

and there came all man-ner of flies, all man-ner of  
and there came all man-ner of flies, all man-ner of  
He spake the word,  
He spake the word,

Soprano  
Alto

and there came all man-ner of flies, all man-ner of  
and there came all man-ner of flies, all man-ner of  
He spake the word,



2 Oboi  
2 Fagotti  
3 Tromboni  
Archi  
Basso continuo

Bc Tutti Bc Archi



4

flies, and there came lice in all their  
flies, and there came lice in all their

he spake the word,  
he spake the word,

flies, and there came lice in all their  
flies, and there came lice in all their

he spake the word,  
he spake the word,

Bc Tutti Bc

7

quar - and there came all man-ner of flies,  
ters, and there came all man-ner of flies,  
word, and there came all man-ner of flies,  
he spake the word, and there came all man-ner of flies,

quar - ters,  
he spake the word,  
he spake the word,

Tutti Bc (f) Tutti

11

he spake the word, he spake the word,  
 he spake the word, he spake the word,  
 he spake the word, he spake the word,  
 he spake the word, he spake the word,

and there came all man-ner of flies, and there came lice, and there  
 and there came all man-ner of flies, and there came lice, and there  
 and there came all man-ner of flies, and there came lice, and there  
 and there came all man-ner of flies, and there came lice, and there

*Bc* *Tutti* *Archi* (fff)

14

and there came all man-ner of flies, and lice in  
 and there came all man-ner of flies, and lice in  
 and there came all man-ner of flies, and lice in  
 and there came all man-ner of flies, and lice in

came all man-ner of flies, and lice in all their quar - ters,  
 came all man-ner of flies, and lice in all their quar - ters,  
 came all man-ner of flies, and lice in all their quar - ters,  
 came all man-ner of flies, and lice in all their quar - ters,

17

all their quar - ters, he spake the word, and there  
 all their quar - ters, he spake the word, and there  
 all their quar - ters, he spake the word, and there  
 all their quar - ters, he spake the word, and there

he spake the word, and there came all man-ner of flies,  
 he spake the word, and there came all man-ner of flies,  
 he spake the word, and there came all man-ner of flies,  
 he spake the word, and there came all man-ner of flies,

Tutti Archi

20

came all man-ner of flies, and lice in all their quar - ters, he spake the  
 came all man-ner of flies, and lice in all their quar - ters, he spake the  
 came all man-ner of flies, and lice in all their quar - ters, he spake the  
 came all man-ner of flies, and lice in all their quar - ters, he spake the

and lice in all their quar - ters,  
 and lice in all their quar - ters,  
 and lice in all their quar - ters,  
 and lice in all their quar - ters,

and lice in all their quar - ters,

word, and there came all man-ner of flies, he spake the word,  
 word, and there came all man-ner of flies, he spake the word,  
 word, and there came all man-ner of flies, he spake the word,  
 word, and there came all man-ner of flies, he spake the word,  
 he spake the word, he spake the word, he spake the  
 he spake the word, he spake the word, he spake the  
 he spake the word, he spake the word, he spake the  
 he spake the word, he spake the word, he spake the  
 Tutti Archi (mf) Tutti

and there came all man-ner of flies, and lice in all their quar - ters,  
 and there came all man-ner of flies, and lice in all their quar - ters,  
 and there came all man-ner of flies, and lice in all their quar - ters,  
 and there came all man-ner of flies, and lice in all their quar - ters,  
 word, and there came all man-ner of  
 word, and there came all man-ner of  
 word, and there came all man-ner of  
 word, Archi (mf) and there came all man-ner of

he spake, and the lo - custs came with-out  
 he spake, and the lo - custs came with-out  
 he spake, and the lo - custs came with-out  
 he spake, and the lo - custs came with-out

flies, and lice in all their quar - ters, he spake,  
 flies, and lice in all their quar - ters, he spake,  
 flies, and lice in all their quar - ters, he spake,  
 flies, and lice in all their quar - ters, he spake,

Tutti + Archi

num - ber e - v the fruit of their ground,  
 and de - vo the fruit of their ground,  
 num - ber a the fruit of their ground,  
 num - ber e - vour'd the fruit of their ground,

and the lo - custs came with-out  
 and the lo - custs came with-out  
 and the lo - custs came with-out  
 and the lo - custs came with-out

and the lo - custs came with-out

34

and de-vour'd the fruit of their ground.

and de-vour'd the fruit of their ground.

and de-vour'd the fruit of their ground.

and de-vour'd the fruit of their ground.

num-ber and de-vour'd the fruit of their ground, and de-vour'd the fruit of their ground.

num-ber and de-vour'd the fruit of their ground, and de-vour'd the fruit of their ground.

num-ber and de-vour'd the fruit of their ground, and de-vour'd the fruit of their ground.

num-ber and de-vour'd the fruit of their ground, and de-vour'd the fruit of their ground.

Tutti

Ob

37

Archi

Ob

Tutti

**allegro**

Bc

Ob, Fg

Archi

Ob, Fg

Archi

Ob, Fg

6

Archi

Ob

+ Archi



12

17

22

Coro I

He gave them hail-stones for rain; fire min-gled with the

Coro II

He gave them hail-stones for rain;

Tutti

hail, fire, min-gled with the hail, ran a -

hail, fire, min-gled with the hail, ran a -

hail, fire, min-gled with the hail, ran a -

hail, fire, min-gled with the hail, ran a -

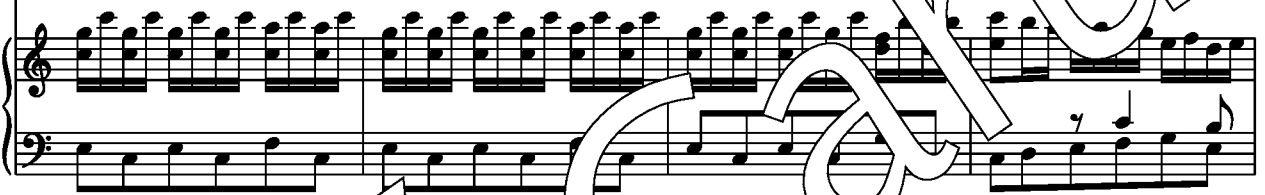
fire, min-gled with the hail, fire, min-gled with the hail,

fire, min-gled with the hail, fire, min-gled with the hail,

fire, min-gled with the hail, fire, min-gled with the hail,

fire, min-gled with the hail, fire, min-gled with the hail,

fire, min-gled with the hail, fire, min-gled with the hail,



long up on the ground; he gave them

long up on the ground; he gave them

long up on the ground; he gave them

long up on the ground; he gave them

ran a - long up - on the ground;

ran a - long up - on the ground;

ran a long up - on the ground;

ran a - - long up - on the ground;



35

hail - stones, he gave them hail - stones for rain;  
hail - stones, he gave them hail - stones for rain;  
hail - stones, he gave them hail - stones for rain;  
hail - stones, he gave them hail - stones for rain;

he gave them hail - stones, hail - stones for rain;  
he gave them hail - stones, hail - stones for rain;  
he gave them hail - stones, hail - stones for rain;  
he gave them hail - stones, hail - stones for rain;

39

fire, mingled with the hail, ran a -  
fire, mingled with the hail, ran a -  
fire, mingled with the hail, ran a -  
fire, mingled with the hail, ran a -

fire, fire, fire, fire,  
fire, fire, fire, fire,  
fire, fire, fire, fire,  
fire, fire, fire, fire,

44

long up - on the ground, ran a -  
long up - on the ground, min-gled with the hail, ran a -  
long up - on the ground, min-gled with the hail, ran a -  
min-gled with the hail,

long up - on the ground, min-gled with the hail, min-gled with the hail, ran a -  
long up - on the ground, min-gled with the hail, a -  
long up - on the ground, min-gled with the hail, ran a -  
min-gled with the hail,

48

long up - on the ground, min-gled with the hail, ran a - long up - on the ground;  
on the ground, min-gled with the hail, ran a - long up - on the ground;  
long up - on the ground, min-gled with the hail, ran a - long up - on the ground;  
long up - on the ground, min-gled with the hail, ran a - long up - on the ground;  
min-gled with the hail, ran a - long up - on the ground;

on the ground, min-gled with the hail, ran a - long up - on the ground;  
long up - on the ground, min-gled with the hail, ran a - long up - on the ground;  
long up - on the ground, min-gled with the hail, ran a - long up - on the ground;  
min-gled with the hail, ran a - long up - on the ground;

53

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

57

fire, min-gled with hail, min-gled with

fire, min-gled with the hail, with the hail, min-gled with

min-gled with the hail, min-gled with

min-gled with

fire, min-gled with the hail, min-gled with

fire, min-gled with the hail, with the hail, min-gled with

fire, min-gled with the hail, min-gled with

fire, min-gled with

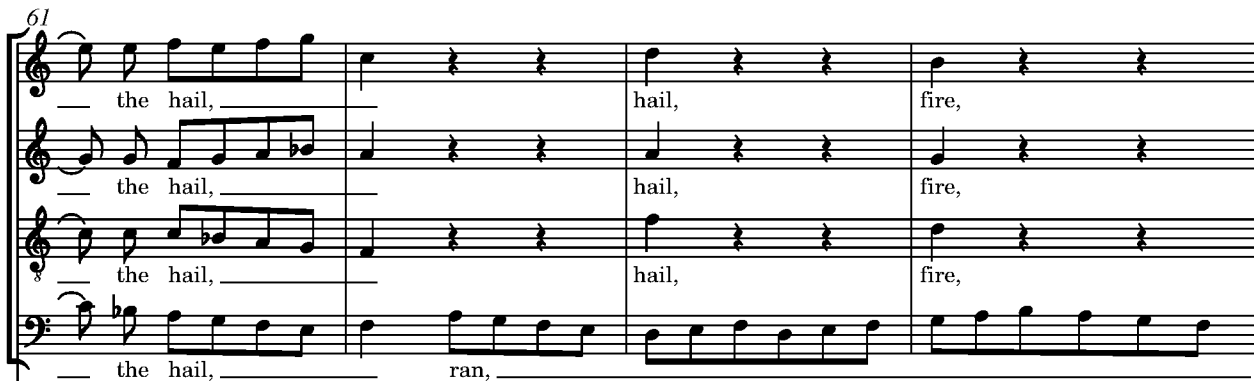
61

the hail, hail, fire,

the hail, hail, fire,

the hail, hail, fire,

the hail, ran,

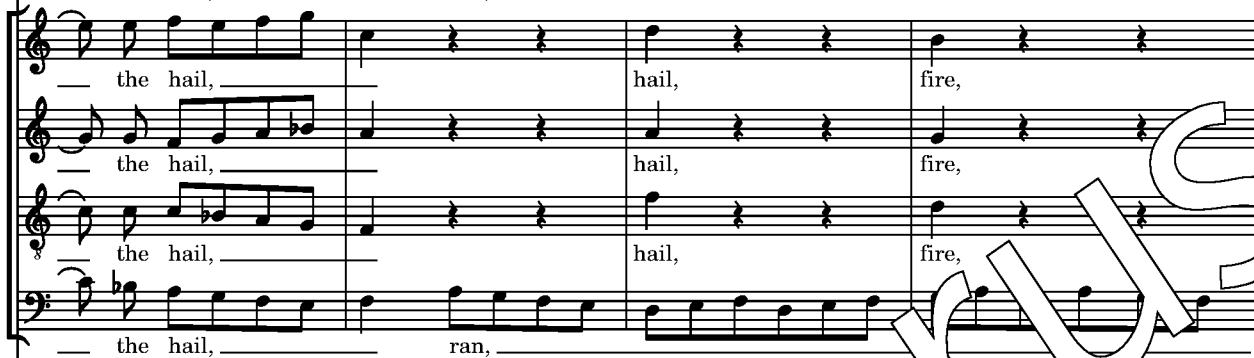


the hail, hail, fire,

the hail, hail, fire,

the hail, hail, fire,

the hail, ran,



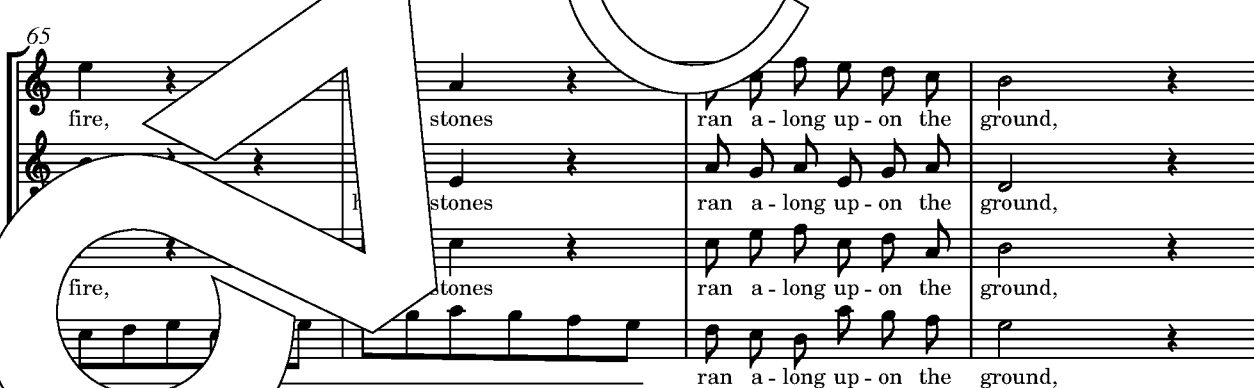
65

fire, stones ran a - long up - on the ground,

fire, stones ran a - long up - on the ground,

fire, stones ran a - long up - on the ground,

fire, stones ran a - long up - on the ground,

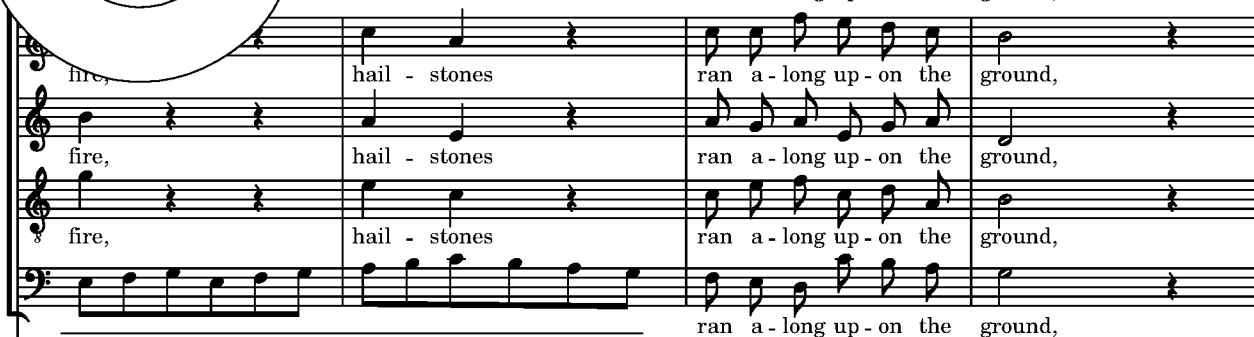


fire, hail - stones ran a - long up - on the ground,

fire, hail - stones ran a - long up - on the ground,

fire, hail - stones ran a - long up - on the ground,

fire, hail - stones ran a - long up - on the ground,



69

fire, min-gled with the hail, — min-gled with the hail,  
 fire, min-gled with the hail, — min-gled with the hail,  
 fire, min-gled with the hail, — min-gled with the hail,  
 fire, min-gled with the hail, — min-gled with the hail,  
 fire, min-gled with the hail, — min-gled with the hail,  
 fire, min-gled with the hail, — min-gled with the hail,  
 fire, min-gled with the hail, — min-gled with the hail,  
 fire, min-gled with the hail, — min-gled with the hail,  
 fire, min-gled with the hail, — min-gled with the hail,  
 fire, min-gled with the hail, — min-gled with the hail,



73

ran a - long up - on the ground, fire, min - gled with the  
 ran a - long up - on the ground, fire, min - gled with the  
 ran a - long up - on the ground, fire, min - gled with the  
 ran a - long up - on the ground, fire, min - gled with the  
 ran a - long up - on the ground, fire, min - gled with the  
 ran a - long up - on the ground, fire, min - gled with the  
 ran a - long up - on the ground, fire, min - gled with the  
 ran a - long up - on the ground, fire, min - gled with the  
 ran a - long up - on the ground, fire, min - gled with the  
 ran a - long up - on the ground, fire, min - gled with the  
 ran a - long up - on the ground, fire, min - gled with the



hail, min-gled with the hail, ran a - long up-on the ground,  
 hail, min-gled with the hail, ran a - long up-on the ground,  
 hail, min-gled with the hail, ran a - long up-on the ground,  
 hail, min-gled with the hail, ran a - long up-on the ground,

fire, min-gled with the hail, min-gled with the hail, ran a - long up-on the ground,  
 fire, min-gled with the hail, min-gled with the hail, ran a - long up-on the ground,  
 fire, min-gled with the hail, min-gled with the hail, ran a - long up-on the ground,  
 fire, min-gled with the hail, min-gled with the hail, ran a - long up-on the ground,

fire, min-gled with the hail, min-gled with the hail, ran a - long up-on the ground,

fire, min-gled with the hail, min-gled with the hail, ran a - long up-on the ground,

up - on ground.  
 ran a-long up ground.  
 ran a-long on the ground.  
 up - on the ground.

up - on the ground.

up - on the ground.

up - on the ground.



# 8. Chorus

Largo

Archi, Fg

2 Fagotti  
Archi  
Basso continuo

Musical score for instruments: 2 Fagotti, Archi, Basso continuo. The score shows a melodic line for the fagotti and a harmonic accompaniment for the strings and basso continuo.

8

Coro I, II

He sent a thick dark-ness o-ver all the land, o-ver all the

Musical score for vocal parts: Coro I, II. The score includes vocal lines with lyrics and a piano accompaniment.

d, n dark-ness, which might be felt, a thick dark - - - ness, he

land, e - ven dark-ness, which might be felt; a thick dark - ness, he

land, e - ven dark-ness, which might be felt; he

land, e - ven dark-ness, which might be felt; he

Musical score for vocal parts and piano accompaniment. The score includes vocal lines with lyrics and a piano accompaniment.

22

sent o-ver all the land,  
 sent a thick dark-ness  
 sent a thick dark-ness, ev'n dark-ness, which might be  
 sent a thick dark-ness o-ver all the land,

28

o-ver all the land,  
 felt, e-ven dark-ness, which might be felt, a  
 a thick dark-ness  
 o-ver all the land.  
 dark-ness which might be felt,  
 e - ven dark-ness, which might be felt.

# 9. Chorus

*A tempo giusto e staccato*

Soprano

Alto

Tenore

Basso

Coro I, II

2 Oboi  
2 Fagotti  
3 Tromboni  
Archi  
Basso continuo

*Tutti*

He smote all the first-born of E - gypt, the chief \_\_\_\_\_ of all their

The chief of all \_\_\_\_\_ their

strength, \_\_\_\_\_ of all their strength,

strength, the chief, the chief of all, \_\_\_\_\_ of all their

The chief of all \_\_\_\_\_ their

He smote all the first-born of E - gypt, the chief \_\_\_\_\_ of all their

all their strength, of all their strength, of all \_\_\_\_\_

strength, the chief of all their strength, the

strength, the chief of all their strength; he smote all the

strength, the chief of all their strength,

12

their strength, the chief of all their strength, the chief of all their

chief the chief of all, of all their strength,

first-born of E - - gypt, the chief of all their strength,

the chief of all their strength, the chief of all their

16

strength, the chief of all their strength, the chief of all

the chief of all their strength, of all

the chief of all their strength, of all their strength,

strength, he smote and overthrew of E - - gypt the chief

their strength, the chief of all,

their strength, the chief of all their strength, the chief of all

the chief, the chief of all their strength, the chief of all, of all

of all their strength, the chief of all their strength;

24

the chief of all — their strength, \_\_\_\_\_ of all their

their strength, the chief of all \_\_\_\_\_

their strength, the chief of all \_\_\_\_\_

28

strength, he smote all the first - born of E - - - chief of

their strength, chief of all — the strength;

the strength, the chief of all

he smote all — - - n of E - - - st, the chief of all

all — their strength,

he smote all the first-born of E - - -

their strength,

36

the chief of all\_ their strength, the chief of all \_\_\_\_\_ their strength;

gypt, the chief of \_\_\_\_\_ all \_\_\_\_\_ their strength;

\_\_\_\_\_ their strength, the chief of all \_\_\_\_\_ their

the chief of all\_ their strength, \_\_\_\_\_ the chief of all \_\_\_\_\_ their

40

he smote all the first-born of E - gypt, the chief of all their

he smote all the first - born of \_\_\_\_\_ gypt

strength, \_\_\_\_\_ the chief of all \_\_\_\_\_ strength, of all\_ their

strength; \_\_\_\_\_ he smote the first - born, \_\_\_\_\_ the chief of all\_ their

all\_ their strength; he smote the chief of

the chief of all\_ their strength; he smote the chief of

strength, of all their strength; he smote the chief of

strength, of all their strength; he smote the chief of

48

all their strength; he smote the chief of  
 all their strength; he smote the chief of  
 all their strength; he smote the chief of  
 all their strength; he smote the chief of

52

all their strength; he smote all the first-born of E - - t,  
 all their strength; he smote all the first-born of E - - pt, the chief of their  
 all their strength; he  
 all their strength; he smote all the

the chief of all their strength, the chief of all  
 strength, their strength, the chief of all  
 smote all the first - born, the chief of all, of all their  
 first - born of E - gypt, the chief of all

60

their strength; he smote all the first-born of E -  
their strength; he smote all the first-born of E -  
strength, the chief, the chief of all their strength; he smote all the first-born of E -  
of all their strength; he smote all the first-born of E -

64

gypt, the chief, the of of all their strength.  
gypt, the of all their  
of all their strength.  
gypt, the of all their strength.

68



# 10. Chorus

Andante

Soprano  
Alto  
Tenore  
Basso

Coro I, II

But as for his peo-ple, but as for his peo-ple,  
But as for his peo-ple, but as for his peo-ple,  
But as for his peo-ple, but as for his peo-ple,  
But as for his peo-ple, but as for his peo-ple,

2 Flauti traversi  
2 Oboi  
2 Fagotti  
Archi  
Basso continuo

Archi Legni Archi Tutti



7 Alto

he led, he led them forth like sheep,

Fl



15 Soprano

he them forth like sheep,

Ob Fl



he led, he led them forth like sheep,

he led, he led them forth,

Fg Ob



31

he led, he led them forth like

he led them forth,

led them forth like sheep,

Fl

39

sheep, like sheep;

he led them forth like sheep;

he led, led them forth like sheep;

like sheep;

+ Fl

people, but as for his people, he brought them out with silver and

but as for his people, but as for his people, he

but as for his people, but as for his people,

but as for his people, but as for his people,

Tutti

*f*

55

gold, he brought them out with sil-ver and gold,

brought them out with sil-ver and gold, with sil-ver and gold,

he

62

with sil-ver and gold, with sil-ver and gold,

he brought, he brought them out, they out with sil-ver and

brought them out with sil-ver and gold, brought

he brought them out with sil-ver and gold,

brought them out, he brought them out with sil-ver and gold, he brought,

gold, he brought them out with sil-ver and gold, he brought

them out, he brought them out with sil-ver and gold, he brought

he brought them out with sil-ver and gold,

76

he brought them out, he

them out with sil - ver and gold, he brought

them out with sil - ver and gold, with

he brought them out with sil - ver and gold,

83

brought them out with sil - ver and gold, he

them out with sil - ver and gold, and gold,

sil - ver and gold, he brought

brought them out with sil - ver and gold, he brought

at, he brought them out, he

he brought them out with

them out, he brought them

them out,

brought them out with sil - ver and gold, \_\_\_\_\_  
 sil - ver and gold, \_\_\_\_\_ with sil - ver and gold, \_\_\_\_\_ he brought \_\_\_\_\_  
 out with sil - ver and gold, \_\_\_\_\_ he brought \_\_\_\_\_  
 he brought them out with sil - ver and gold, \_\_\_\_\_

he brought them out with sil - ver and gold, \_\_\_\_\_  
 them out with sil - ver and gold, he brought them out with \_\_\_\_\_  
 them out with sil - ver and gold, \_\_\_\_\_ with sil - ver and \_\_\_\_\_  
 he brought them out with sil - ver and gold, with sil - -

But as for his peo-ple, but as for his peo-ple,  
 sil - ver and gold. But as for his peo-ple, but as for his peo-ple,  
 gold. But as for his peo-ple, but as for his peo-ple, he  
 ver and gold. But as for his peo-ple, but as for his peo-ple, he led, he

he led\_ them forth\_ like sheep, like  
 he led, \_ he led\_ them forth\_ like sheep; \_  
 led\_ them forth\_ like sheep, like sheep; \_  
 led\_ them forth like sheep; \_

Ob Fl

sheep; \_ he brought them out with silver and gold, \_  
 he brought out with sil - ver and

brought them out, he brought them out, he brought them

gold, \_ he brought them out, \_ he brought, \_

he brought them out with sil - ver and gold, \_

he brought them out with

142

out \_\_\_\_\_ with sil-ver and gold; there was not one, not one fee-ble

he brought them out with sil-ver and gold; there was not one, not one fee-ble

he brought, he brought them out with sil-ver and gold; there was not one, not one fee-ble

sil-ver and gold, \_\_\_\_\_ with sil-ver and gold; there was not one, not one fee-ble

150

per-son a-mong their tribes, there was not one, not one fee-ble per-son a-mong their tribes, not

per-son a-mong their tribes, there was not one, not one fee-ble per-son a-mong their tribes, not

per-son a-mong their tribes, there was not one, not one fee-ble per-son a-mong their tribes, not

per-son a-mong their tribes, there was not one, not one fee-ble per-son a-mong their tribes, not

there was not one, not one fee-ble per-son a-mong their tribes.

one fee-ble per-son, there was not one, not one fee-ble per-son a-mong their tribes.

one fee-ble per-son, there was not one, not one fee-ble per-son a-mong their tribes.

one fee-ble per-son, there was not one, not one fee-ble per-son a-mong their tribes.

# 11. Chorus

A tempo giusto

Soprano

Alto

Tenore

Basso

Coro I, II

Bc

2 Oboi

2 Fagotti

3 Tromboni

Archi

Basso continuo

6

E - gypt was glad when they de - part - -

glad when they de - part - -

E - gypt was glad when they de - ed,

part - - ed, E - gypt was glad when they de -

E - gypt was glad when they de - part - - ed,

ed, E - gypt was glad when they de - part - -

Ob

Fg



16

part - ed, E - gypt was glad when they de - part - - - -

glad when they de - part - ed, E - gypt was

E - gypt was glad when they de - part - - - -

21

ed, when they de - part - ed, E gy was

glad when they de - part - - - -

ted, when they de - part - - - -

ed, E -

part - - - - ed,

ed, \*

ed, for the fear of them

gypt was glad when they de - part - - - - ed, Tutti

\* Die Singstimmen sollten dem Rhythmus der Instrumentalstimmen folgen. / Voices should follow the instrumental rhythm.

31

for the fear of them

E - gypt was glad when they de -

fell up - on them, fell up - on \_\_\_\_\_ them,

for the fear of them fell up - on \_\_\_\_\_

35

fell up - on \_\_\_\_\_ them;

part -

for the fear fell up - on \_\_\_\_\_ them, for the fear of them \_\_\_\_\_ p - on \_\_\_\_\_

them; gypt was glad w \_\_\_\_\_ they de \_\_\_\_\_ part -

as glad when they de - part -

ed, for the fear fell up - on them, the fear fell up - on them, the fear fell up -

them,

ed,

44

ed,  
 on them; E - gypt was  
 for the fear fell up - on them, the fear fell up - on them, the fear of them  
 E - gypt was glad when they de - part

49

E - gypt was glad when they de - part ed,  
 glad when they de - part ed, for the fear of them fell up - on them; E - gypt was  
 fell up - on them, for the fear of them fell up - on them

E - gypt was glad when they de - part ed,  
 glad when they de - part ed, for the fear of them fell up - on  
 them, for the fear of them fell up - on them,  
 ed, for the fear of them fell up - on

59

ed, for the fear of them fell up - on them, fell up - on

them, for the fear fell up - on them,

for the fear of them fell up - on them, for the fear, for the fear of them

them, for the fear

63

them, for the fear of up -

for the fear of them fell up - on them, fell up - on

fell up - on n, for the fear them fell up - on, for the fear fell up -

of up - - on

the fear of them fell up - on them.

for the fear fell up - on them, fell up - on them.

on them, for the fear fell up - on them.

them.

# 12. Chorus

**Grave e staccato**

Soprano

Alto

Tenore

Basso

Coro I

Soprano

Alto

Tenore

Basso

Coro II

2 Oboi  
2 Fagotti  
Timpani  
Archi  
Basso continuo

5

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

He re - buk - ed the Red Sea, and it was dri - ed up.

*Tutti*

A tempo giusto

Coro I, II

Basso

9

He led them through the deep, he led them through the deep as

Tenore

13

He led them through the deep, he led them  
through a wil - der-ness,

Archi

Alto

16

He led through the  
through the deep through a wil - der-ness, as through a -  
as through a - wil-der-ness,

Tutti

deep, he led them through the deep as  
wil - der-ness, as through a - wil - der-ness, as through a  
as through a - wil - der-ness, as through a - wil - der - ness, as

21

Coro I

He led them through the  
 through a wil - der-ness, as through a  
 wil - der-ness,  
 through a wil - der-ness, as through a wil - der-ness, he

Coro II

He led them as through a  
 through a wil - der-ness,  
 wil - der-ness, as through a wil-der-ness,  
 through a wil - der-ness, as through a - d-ness,

23

deep, them through the deep as  
 as through a wil-der-ness, he led them as  
 as thro... ess, as through a wil-der-ness, as  
 led th... through the deep, through the deep as through a  
 he led them through the deep as  
 as through a wil-der-ness, he led them as  
 as through a wil-der-ness, he led them as  
 led them through the deep, through the deep as through a

through a wil - der-ness, as through a wil-der-ness,  
 through a wil - der - ness,  
 through a wil - der - ness, as through a wil - - - der-ness,  
 wil - - der - ness, as through a wil-der-ness, he

through a wil - der - ness, as through a wil-der-ness,  
 through a wil - der-ness, as throu a  
 through a wil - der - ness, as throu a  
 wil - - der - ness, as through a wil-der-ness, he

through a wil - der - ness, as throu a  
 through a wil - der - ness, as throu a  
 wil - - der - ness, as through a wil-der-ness, he

he led them through the  
 through a wil-der-ness, he led them through the  
 as through a wil - - - der-ness,  
 led them through the

as through a wil-der-ness, as through a  
 wil-der-ness, he led them through the  
 wil-der-ness, as through a wil - - - der-ness,  
 led them through the

led them through the  
 led them through the



29

deep, he led them through the deep as  
 deep as through a wil-der-ness, as through a  
 as through a wil-der-ness, as through a wil-der-ness, as  
 deep, he led them through the deep as  
 wil-der-ness, as through a wil-der-ness, as  
 deep as through a wil-der-ness, as through  
 as through a wil-der-ness, as through a wil-der-ness, as  
 deep, he led them through the

31

through a  
 - der - ness, as through a wil-der-ness,  
 through a wil-der-ness, as through a wil-der-ness, he led them  
 - der-ness, as through a  
 wil - - der - ness, as through a wil-der-ness,  
 through a wil - der - ness, as through a wil-der-ness,  
 through a wil - der - ness, as through a wil-der-ness, he led them

wil-der-ness, as through a wil-der-ness,  
 he led them through the deep  
 as through a wil-der-ness, as through a

through the deep as through a wil-der-ness,  
 wil-der-ness, as through a wil-der-ness,  
 he led them through the deep  
 as through a wil-der-ness, as through a

through the deep as through a wil-der-ness,  
 wil-der-ness, as through a wil-der-ness,  
 he led them through the deep  
 as through a wil-der-ness, as through a

as through a wil-der-ness, a wil-der-ness, as through a  
 through a wil-der-ness, as through a wil-der-ness,  
 wil-der-ness, through a wil-der-ness, through a wil-der-ness,

through a wil-der-ness, he  
 as through a wil-der-ness, as through a  
 through a wil-der-ness, as through a wil-der-ness,  
 wil-der-ness, as through a wil-der-ness, through a wil-der-ness,

as through a wil-der-ness, he  
 as through a wil-der-ness, he

37

wil-der-ness, as through a wil-der-ness, he  
 as through a wil-der-ness, as through a wil-der-ness, he  
 led them through the deep, he led them

wil-der-ness, as through a wil-der-ness, he led them  
 as through a wil-der-ness, he led th  
 led them through the deep, he them

39

led them th deep through a wil - der-ness.  
 through the deep through a wil - der-ness.  
 led them th through a wil - der-ness.  
 through the deep as through a wil - der-ness.  
 deep as through a wil - der-ness.  
 through the deep as through a wil - der - ness.  
 led them through the deep as through a wil - der - ness.  
 through the deep as through a wil - der-ness.

Archi

3 3 3

42

Coro I, II

But the wa-ters o - ver-whelm - ed their en - e-mies, o - ver-

But the wa-ters o - ver-whelm - ed their en - e-mies, o - ver-

But the wa-ters o - ver-whelm - ed their en - e-mies, o - ver-

But the wa-ters o - ver-whelm - ed their en - e-mies, o - ver-

Tutti

45

whelm - - - ed their en - e-mies, there was not

whelm - - - ed their en - e-mies, there was not

whelm - - - ed their en - e-mies, there was not

whelm - - - ed their en - e-mies, there was not

one of them left, there was not one, not one, there was not

one of them left, there was not one, not one, there was not

one of them left, there was not one, not one, there was not

one of them left, there was not one, not one, there was not

51

one of them left, there was not one of them left, not one, not  
 one of them left, there was not one of them left, not one, not  
 one of them left, there was not one of them left, not one, not  
 one of them left, there was not one of them left, not one, not

54

one, there was not one, not one, not one, there was not  
 one, there was not one, not one, not one, there was not  
 one, there was not one, not one, not one, there was not  
 one, there was not one, not one, not one, there was not

one, there was not one, not one of them left, there was not  
 one, there was not one, not one of them left, there was not  
 one, there was not one, not one of them left, there was not  
 one, there was not one, not one of them left, there was not

60

one, not one of them left, there was not one, not one of them

one, not one of them left, there was not one, not one of them

one, not one of them left, there was not one, not one of them

one, not one of them left, there was not one, not one of them

63

left; the wa - ters o - ver-whelm - ed their en - e-mies, ver -

left; the wa - ters o - ver-whelm - ed their en - e-mies, o - ver -

left; the wa - o - ver-whelm - ed their en - e-mies, o - ver -

left; o - ver-whelm - ed their en - e-mies, o - ver -

- ed their en - e-mies, there was not one left, there was not

whelm - - - ed their en - e-mies, there was not one left, there was not

whelm - - - ed their en - e-mies, there was not one left, there was not

whelm - - - ed their en - e-mies, there was not one left, there was not



# 13. Chorus

## Grave

Soprano  
Alto  
Tenore  
Basso

Coro I

And Is - rael saw that great work that the Lord did up -

Soprano  
Alto  
Tenore  
Basso

Coro II

And Is - rael saw that great work that the Lord did up -

2 Oboi  
2 Fagotti  
Archi  
Basso continuo

Tutti

6

on the E - gyp - tians, and the peo - ple fear - ed the Lord.



12 **Larghetto**

Coro I, II

And be -

And be - liev - ed the Lord and his

And be - liev - ed the Lord and his ser - - - vant, his

And be - liev - ed the Lord and his ser - vant Mo - ses, his ser - vant Mo - ses,

Ob

19

liev - ed the Lord and his ser - - - vant Mo - ses, and be liev the

ser - vant Mo - ses, his ser - - - vant Mo - ses,

ser - vant Mo - ses, his ser - - - vant Mo - ses,

ser - - - vant, his ser - - - vant, his ser - - -

A II  
and be - liev - ed the Lord and his ser - vant Mo - ses, his ser - - -

and be - liev - ed the Lord and his ser - - -

and be - liev - ed the Lord and his ser -

vant Mo - ses; and the peo - ple fear - ed the Lord, and be - liev - ed the Lord

vant Mo - ses; and the peo - ple fear - ed the Lord, and be - liev - ed the Lord

vant Mo - ses; and the peo - ple fear - ed the Lord, and be - liev - ed the Lord

vant Mo - ses; and the peo - ple fear - ed the Lord, and be - liev - ed the Lord

and his ser - - vant Mo - - ses, and be - liev - ed the Lord and his - - vant

and his ser - - vant Mo - ses, and be - liev - ed the

and his ser - vant Mo - ses,

and his ser - vant Mo -

his ser - vant Mo - - - ses, and be - liev - ed the Lord, the

Lord and his ser - vant Mo - ses, his ser - - - vant, his ser - - -

and be - liev - ed the Lord and his ser - vant Mo - ses, be - liev - ed the Lord and his

and be - liev - ed the Lord and his ser - vant Mo - -

53

Lord and his ser - - vant Mo - ses; and the peo - ple fear - ed the

- - - - - vant Mo - ses; and the

ser - - - - - vant Mo - ses; and the peo - ple fear - ed the Lord, and the

ses, his ser - - vant Mo - ses;

60

Lord, and the peo - ple fear - ed the Lord, and be - liev - ed the be - liev - the

peo - ple fear - ed, fear - ed the Lord, and be - liev - ed the

peo - ple fear - ed, fe - ed the Lord, and be - liev - ed the

and the fear - ed the Lord, and be - liev - ed the

his ser - vant - Mo - ses.

Lord and - his ser - vant Mo - ses.

Lord and his ser - vant - Mo - ses.

Lord and - his ser - vant Mo - ses.

Archi

# Part III

## Moses' Song

### 14. Introitus (Chorus)

**A tempo giusto**

Archi

- 2 Oboi
- 2 Fagotti
- 2 Trombe
- 3 Tromboni
- Timpani
- Archi
- Basso continuo

10

Coro I

Mo - - ses and the chil - dren of

- - ses and the chil - dren of

Mo - - ses and the chil - dren of

- - ses and the chil - dren of

Coro II

Mo - - ses and the chil - dren of

Mo - - ses and the chil - dren of

Mo - - ses and the chil - dren of

Mo - - ses and the chil - dren of

Mo - - ses and the chil - dren of

Tutti

15

Is - rael sang this song un - - to the Lord,  
Is - rael sang this song un - - to the Lord,  
Is - rael sang this song un - - to the Lord,  
Is - rael sang this song un - - to the Lord,

Is - rael sang this song un - - to the Lord,  
Is - rael sang this song un - - to the Lord,  
Is - rael sang this song un - - to the Lord,  
Is - rael sang this song un - - to the Lord,

20

and spake say - - - ing;  
and spake say - - - ing;  
and spake say - - - ing;  
and spake say - - - ing;

Archi

I will sing un - to the Lord, for he hath triumph-ed

I will sing un - to the Lord, for he hath triumph-ed

Archi

29

for he hath triumph-ed glo - rious-ly, rious-ly, for he hath triumph-ed

glo - rious-ly, hath triumph-ed glo - rious-ly,

32

glo - rious-ly,      - rious-ly,  
 glo - rious-ly,      glo-rious-ly,  
 glo - rious-ly,      glo - rious-ly,      glo-rious-ly,  
 glo -      rious-ly,

for he hath tri-umph-ed glo - rious-ly,      glo - - -  
 for he hath tri-umph-ed glo - - - - rious-ly  
 for he hath tri-umph-ed glo - rious-ly,      glo - rious-ly,  
 for he hath tri-umph-ed glo - - -

Tutti

35

for he hath tri-umph-ed  
 for he

- rious-ly,      glo - -      - rious-ly,  
 glo - - - rious-ly,      glo - - - rious-ly, he      hath tri - umph-ed glo-rious-ly,  
 glo - rious-ly,      glo - rious-ly,      glo - rious-ly,      glo-rious-ly, he      hath tri - umph-ed glo-rious-ly,  
 - - - - - rious-ly,      glo-rious-ly,

glo - - - - - rious-ly,  
 hath tri-umph-ed glo - - - - - rious-ly,

the horse and his rid-er  
 the horse and his -er  
 the horse and his rid-er hath he  
 the horse and his rid-er hath he

Archi  
 Tutti

I will sing un - to the  
 I will sing, the horse and his rid-er hath he thrown in - to the  
 horse and his rid-er, the horse and his rid-er hath he thrown in - to the  
 the horse and his rid-er, the horse and his rid-er hath he thrown in - to the

rown in-to the sea;  
 hath he thrown in-to the sea,  
 thrown in - to the sea;  
 thrown in - to the sea,



44

Lord, un - - to the Lord,  
 sea, in - to the sea,  
 sea, in - to the sea,  
 sea, in - to the sea,

I will sing  
 the horse, the horse and his rid - er, the horse and his ri er  
 the horse and his rid - er, the horse and his rid - er, the horse and his rid - er  
 I will sing

47

he triumph-ed glo -  
 he triumph-ed glo - rious-ly, glo - rious-ly,  
 he hath triumph-ed glo - rious-ly,  
 he hath triumph-ed glo -

the Lord,  
 hath he thrown in - to the sea,  
 hath he thrown in - to the sea,  
 un - to the Lord, Archi

- rious-ly,  
 glo-rious-ly, the  
 glo-rious-ly,  
 - rious-ly, the

he hath tri-umph-ed glo - rious-ly, he hath tri-umph-ed glo-rious-ly,  
 he hath tri-umph-ed glo - rious-ly,  
 he hath tri-umph-ed glo - rious-ly,  
 he hath tri-umph-ed glo - rious-ly,

Tutti Ob  
 he hath tri-umph-ed glo - rious-ly,  
 he hath tri-umph-ed glo - rious-ly,

the and his rid - er hath he thrown in - to the sea,  
 and his er hath he thrown in - to the sea,  
 the horse and his rid - er hath he thrown in - to the sea,  
 orse and his rid - er hath he thrown in - to the sea,

the  
 I will  
 I will

the  
 Ob

Empty musical staves for vocal and piano accompaniment.

horse and his rid - er, the horse and his rid - er hath he thrown \_ in - to the sea, \_\_\_\_\_ in - to the  
 sing \_\_\_\_\_ un - to the Lord, un - to the  
 sing \_\_\_\_\_ un - to the Lord, un - to the  
 horse and his rid - er, the horse and his rid - er hath he thrown \_ in - to the sea, \_\_\_\_\_ in - to the

Musical score for measures 55-57, including vocal lines and piano accompaniment.

\_\_\_\_\_ un - to the  
 rid - er, the \_\_\_\_\_ and his rid - er, the horse and his rid - er hath he thrown in - to the sea, hath he  
 and his rid - er, the horse and his rid - er hath he thrown \_\_\_\_\_ in - to the  
 will sing \_\_\_\_\_ un - to the  
 sea,  
 Lord,  
 Lord,  
 sea,

Musical score for measures 58-61, including vocal lines and piano accompaniment.

Archi

Musical score for the Archi (strings) part.

61

Lord, un - to the Lord he  
 thrown in - to the sea,  
 sea, in - to the sea, he

Lord,  
 he hath tri-umph-ed glo -  
 he hath tri-umph-ed glo - rious-ly, glo - rious-ly  
 he hath tri-umph-ed glo - rious-ly, glo - rious-ly,  
 he hath tri-umph-ed glo - rious-ly, glo - rious-ly,

Ob Archi

64

hath tri-umph-ed glo - rious-ly, the horse  
 hath tri-umph-ed glo - rious-ly, glo - rious-ly, glo-rious-ly, the horse  
 hath tri-umph-ed glo - rious-ly, glo-rious-ly, the horse  
 tri-umph-ed glo - rious-ly, the horse

glo-rious-ly, the horse and his  
 glo-rious-ly, the horse and his  
 glo-rious-ly, the horse and his  
 - rious-ly, the horse and his

Tutti

67

and his rid - er, the horse and his rid - er hath he thrown

and his rid - er, the horse and his rid - er hath he thrown

and his rid - er, the horse and his rid - er hath he thrown

and his rid - er, the horse and his rid - er hath he thrown

rid - er, the horse and his rid - er hath he thrown, hath he

rid - er, the horse and his rid - er hath he thrown, ha he

rid - er, the horse and his rid - er hath he thrown, hath he

rid - er, the horse and his rid - er hath he thrown, hath he

69

in - to the sea, the horse and his rid - er, the horse and his rid - er, the

in - to the sea, the horse and his rid - er, the horse and his rid - er, the

in - to the sea, the horse and his rid - er, the horse and his rid - er, the

in - to the sea, the horse and his rid - er, the horse and his rid - er, the

thrown in - to the sea, the horse and his rid - er, the horse and his rid - er, the

thrown in - to the sea, the horse and his rid - er, the horse and his rid - er, the

thrown in - to the sea, the horse and his rid - er, the horse and his rid - er, the

thrown in - to the sea, the horse and his rid - er, the horse and his rid - er, the

72

Coro I, II

horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the

horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the

horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the

horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the

74

horse and his rid - er, the horse and his ri - der hath he thrown in - to the sea,

horse and his rid - er, the horse and his ri - der hath he thrown in - to the sea,

horse and his rid - er, the horse and his ri - der hath he thrown in - to the sea,

horse and his rid - er, the horse and his ri - der hath he thrown in - to the sea.

horse and his rid - er, the horse and his ri - der hath he thrown in - to the sea. I will

will sing un - to the Lord, for he

I will sing un - to the Lord, for he hath triumph - ed

I will sing un - to the Lord,

sing un - to the Lord, for he

81

hath tri-umph-ed glo - rious-ly, he hath tri-umph-ed glo - rious-ly, the  
 glo - rious-ly, glo - rious-ly, glo-rious-ly, he hath tri-umph-ed glo - rious-ly, the  
 for he hath tri-umph-ed glo-rious - ly, glo-rious-ly, he hath tri-umph-ed glo - rious-ly, the  
 hath tri-umph-ed glo - rious-ly, he hath tri-umph-ed glo - rious-ly, the

84

horse and his rid-er hath he thrown in-to the sea, the horse and his rid-er, horse and his rid-er hath  
 horse and his rid-er hath he thrown in-to the sea, the horse and his rid-er, the horse and his rid-er hath  
 horse and his rid-er hath he thrown in-to the sea, the horse and his rid-er, the horse and his rid-er hath  
 horse and his rid-er hath he thrown in-to the sea, the horse and his rid-er, the horse and his rid-er hath

sea, hath he thrown in - to the sea.  
 he thrown in - to the sea, hath he thrown in - to the sea.  
 he thrown in - to the sea, hath he thrown in - to the sea.  
 he thrown in - to the sea, hath he thrown in - to the sea.

15. Duet (Soprano I, II)

Larghetto

Archi  
Basso continuo

Musical score for strings and basso continuo, measures 1-3. The score is in C major, 4/4 time, and marked 'Larghetto'. It features a treble clef for the strings and a bass clef for the basso continuo. The strings play a rhythmic pattern of eighth notes, while the basso continuo provides a steady accompaniment. The key signature has one sharp (F#).

Musical score for Soprano I, Soprano II, and piano, measures 4-6. The vocal parts enter with the lyrics "The Lord is my strength and my". The piano accompaniment continues with a steady eighth-note pattern. A dynamic marking of *p* (piano) is present. The key signature has one sharp (F#).

Musical score for Soprano I, Soprano II, and piano, measures 7-9. The vocal parts continue with the lyrics "song, the Lord is my strength and my". The piano accompaniment remains consistent. A dynamic marking of *p* is present. The key signature has one sharp (F#).

Musical score for Soprano I, Soprano II, and piano, measures 10-12. The vocal parts conclude with the lyrics "strength and my song, and my song, he is be-". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* is present. The key signature has one sharp (F#).



13

come my sal - va - - - tion, my sal - va - tion, my sal -

he is be - come my sal - va - - - tion, my sal - va - tion, my sal -

16

va - tion, he is be - come my strength, my song, - - is

va - tion, he is be - come my sal - va - tion, my sal - va - tion,

Bc VI Bc VI

19

come - - - my sal - va - tion, my sal - va - tion, my sal - va - tion,

me - - - my sal - va - tion, my sal - va - tion, my sal - va - tion, and

VI Bc

22

my sal - va - - tion, he is be - come

my sal - va - - tion, he is be - come my

VI Bc VI



37

my sal-va - - - - - tion, he is be-

va - tion, my sal - va - - - - - tion, he is be - come

VI

40

come my sal-va - - - - - tion, my sal-va - - - - - tion, my

my sal-va - - - - - tion, my sal-va - - - - - tion, my sal-va

VI Bc

43

va - - - - - e is come my sal-va - - - - -

he is come my sal-va - - - - -

VI

46



6

pare him an hab - - i - ta - tion, my fa - ther's God.

pare him, I will pre - pare him an hab - - i - ta - tion, my fa - ther's God.

pare him, I will pre - pare him an hab - - i - ta - tion, my fa - ther's God.

pare him, I will pre - pare him an hab - - i - ta - tion, my fa - ther's God.

pare him an hab - - i - ta - tion, my fa - ther's God.

pare, pre - pare him an hab - - i - ta - tion, my fa - ther's

pare him, I will pre - pare him an hab - - i - ta - tion, my fa - ther's God.

pare him an hab - - i - ta - tion, my fa - ther's God.

pare him an hab - - i - ta - tion, my fa - ther's God.

Coro I, II

And I will ex - alt \_\_\_\_\_

And I will ex - alt \_\_\_\_\_ him,

And I will ex - alt \_\_\_\_\_ him,

And I will ex - alt \_\_\_\_\_ him, I \_\_\_\_\_

Bc

21

him,

I will ex - alt him, I will ex - alt him,

will ex - alt him, I will ex - alt him,

28

I will ex - alt him, will ex - alt

will ex - alt him,

I will ex - alt him,

will ex - alt

and

I will ex - alt, I will ex - alt him, I will ex - alt

and I will ex - alt him, I will ex - alt him,

him, I



66

alt him, I, I will ex-alt him,

him, I will ex - alt him,

I will ex -

will ex - alt, I will ex-alt him, and I

73

and I will ex - alt him

alt, I will ex-alt him, I will ex - alt

will ex - alt him, I will ex - alt him,

I will, I will ex - alt

will ex - alt him, ex - alt

I will ex - alt



86

him, I, I will ex - alt\_ him, I,  
 him, I will ex - alt him, I, I will ex - alt him,  
 him, I will ex - alt him, I will ex -  
 him, I, I, I will\_ ex - alt him,

93

I will ex - alt\_ him, will ex - alt  
 I will ex - alt\_ him, I will ex - alt him, I, I will\_ ex -  
 alt\_ him, I will ex - alt him, will ex - alt him, I  
 I will ex - alt\_ him,

him, I will ex - alt\_ him.  
 alt\_ him, I will ex - alt\_ him.  
 will ex - alt\_ him, I will\_ ex - alt\_ him.  
 him, I will ex - - - alt\_ him.

17. Duet (Basso I, II)

**Andante allegro**

Oboi  
Fagotti  
Archi  
Basso continuo

Archi

6

Ob, Fg

VI

12

Ob, Fg

Archi

18

Ob, Fg

Archi

24

tr

37

Basso I

The Lord is a man of war,

Archi

*mp*

43

the Lord, the Lord is a man of war,

Ob, Fg

49

The Lord is a man of war, the Lord is a man

Basso II Basso I

Archi

54

war, the Lord is a man of war, the

Basso II

Ob, Fg

60

Lord, a man of war,

Archi

Ob, Fg

*f*

66

Lord is his name, is his name,

Basso I

Archi Bc

Archi

72

Basso I  
Lord is his name, \_\_\_\_\_ is his name, \_\_\_\_\_

Basso II  
Lord, \_\_\_\_\_ Lord is his name, \_\_\_\_\_ is \_\_\_\_\_ his name,

Ob, Fg  
Bc  
Ob, Fg

*p*

78

Lord is his name, \_\_\_\_\_ is his name, \_\_\_\_\_

Lord is his name, \_\_\_\_\_ is his name, \_\_\_\_\_ Lord is his

Bc  
Arcl

84

Lord is his name, \_\_\_\_\_ Lord is his

Lord is his name, \_\_\_\_\_ Lord \_\_\_\_\_ is his

90

name; \_\_\_\_\_ Pha - ra-oh's char-iots

name; \_\_\_\_\_ Pha - ra-oh's char-iots and his

Archi  
Bc

*f*

and his host hath he\_ cast in-to the sea, hath

host hath he\_ cast in-to the sea, hath he\_

he\_ cast in to

cast in - to the

sea; the Lord is a man of war,

Ob, Fg Bc

*f*

the Lord is a man of war,

Archi Bc

*p*

Lord is his name,

Archi *p*

Pha-ra-oh's char-iots and his host hat-

Lord is his name, Pha-ra-oh's char-iots and his host

*f* *Va*

cast in - to the sea, hath he - cast

he - cast in - to the sea, Va hath he -

*Fg* *Va*

in - to the sea.

cast in - to the sea.

*f* *Ob*

145 *Tutti*

151

157

His cho-sen cap-tains al-to are

cho-sen cap-tains

*Archi*

164

drown-ed, so a drown-ed, are drown - - -

drown-ed, al - so are drown-ed, are

*Bc*

171

- ed, are drown - - - ed in the Red Sea, his cho - sen

drown - - - ed in the Red Sea,

*Ob, Fg* *Archi*

*p*

cap - tains al - so are drown - ed, al - so are drown - ed,  
 his cho - sen cap - tains al - so are drown - ed, al - so are

al - so are drown - ed, his cho - sen cap - tains al - so are drown - ed,  
 his cho - sen cap - tains al - so are drown - ed,

al - so are drown - ed in the Red Sea, al - so are  
 drown - ed in the Red Sea, al - so are drown - ed in the Red Sea,

Ob Archi Bc

drown - ed in the Red Sea,  
 - ed, al - so are drown - ed in the Red Sea,

Ob, Fg Archi



his cho-sen cap-tains al - so are drown-ed, al - so are drown-ed in the Red Sea.

his cho-sen cap-tains al - so are drown-ed, al - so are drown-ed in the Red Sea.

Bc

Archi

Ob, Fg

Archi

Ob, Fg

Archi

Archi

Ob, Fg

*f*

*rit*

*c*

*tr*

# 18. Chorus

Largo

Soprano  
Alto  
Tenore  
Basso

Coro I

The depths have cov - er'd them,  
The

Soprano  
Alto  
Tenore  
Basso

Coro II

The depths have cov - er'd them,  
The depths have cov - er'd them,  
The

Archi


Tutti

2 Oboi  
2 Fagotti  
Archi  
Basso continuo



4

The depths have cov - er'd them, the depths have  
The depths have cov - er'd them, the depths have cov - - er'd  
the depths have cov - er'd them, the depths have cov - - er'd  
depths have cov - er'd them, the depths have cov - er'd them the depths have  
The depths have cov - er'd them, the depths have  
the depths have cov - er'd them, the depths have  
the depths have cov - er'd them, the depths have  
depths have cov - er'd them, the depths have cov - er'd them, the depths have



7

cov - er'd them, they sank in - to the bot - tom, they sank in -  
 them, they sank, they sank in - to the bot - tom, they sank in -  
 them, they sank, they sank in - to the bot - tom, they sank in -  
 cov - er'd them, they sank in - to the bot - tom, they sank in -

cov - er'd them, they sank in - to the bot - tom,  
 cov - er'd them, they sank in - to the bot - tom,  
 cov - er'd them, they sank in - to the bot - tom,  
 cov - er'd them, they sank in - to the bot - tom,  
 cov - er'd them, they sank in - to the bot - tom,

10

to the l in the bot-tom as a stone, the depths have  
 in the bot-tom as a stone, the depths have  
 to the bot-tom the bot-tom as a stone, the depths have  
 to the bot in - to the bot-tom as a stone, the depths have  
 in - to the bot-tom as a stone, as a stone, the depths have cov - er'd them,  
 they sank in - to the bot-tom as a stone, the depths have cov - er'd them,  
 they sank in - to the bot-tom as a stone, the depths have cov - er'd them,  
 they sank in - to the bot-tom as a stone, the depths have cov - er'd them,

14

cov-er'd them, they sank in-to the bot-tom as a stone.

they sank in-to the bot-tom as a stone.

### 19. Chorus

*Andante*

Soprano

Alto

Tenore

Basso

is be-come glo-ri-ous, glo-ri-ous, glo-ri-ous, glo-ri-ous.

Alto

Tenore

Basso

Coro II

Thy right hand, O Lord, is be-come glo-ri-ous, glo-ri-ous, glo-ri-ous, glo-ri-ous.

2 Oboi

2 Fagotti

2 Trombe

3 Tromboni

Timpani

Archi

Basso continuo

Bc

Archi

Ob

3

thy right hand, O Lord, is be-come glo - - - rious in pow-er,

thy right hand, O Lord, is be-come glo - - - rious in pow-er,

thy right hand, O Lord, is be-come glo - - - rious in pow-er,

thy right hand, O Lord, is be-come glo - - - rious in pow-er,

is be-come glo - - - rious in pow-er, thy right hand, O

is be-come glo - - - rious in pow-er, thy right ha, O

is be-come glo - - - rious in pow-er, thy right and, O

is be-come glo - - - rious in pow-er, thy right h, O

Tr Tutti

Be

6

O Lord, thy ri s be-come glo-riou thy right hand, O Lord, is be-come

O L thy right hand, O L be-come glo-rious in pow-er, thy right hand, O Lord, is be-come

Lord, thy be-come glo-rious in pow-er, thy right hand, O Lord, is be-come

O Lord, thy rd, O Lord, is be-come glo-rious in pow-er, thy right hand, O Lord, is be-come

Lord, thy right hand, O Lord, is be-come glo-rious in pow-er, is be-come

Lord, thy right hand, O Lord, is be-come glo-rious in pow-er, is be-come

Lord, thy right hand, O Lord, is be-come glo-rious in pow-er, is be-come

Lord, thy right hand, O Lord, is be-come glo-rious in pow-er, is be-come

Ob, Archi Bc

9

glo-rious, glo - rious, is be-come glo - - - rious in

glo-rious, glo - rious, is be-come glo - - - rious in

glo-rious, glo - rious, is be-come glo - - - rious in

glo-rious, glo - rious, is be-come glo - - - rious in

glo - rious, thy right hand, O Lord, is be-come glo - - - rious in

glo - rious, thy right hand, O Lord, is be-come glo - - - rious

glo - rious, thy right hand, O Lord, is be-come glo - - - rious in

glo - rious, thy right hand, O Lord, is be-come glo - - - rious in

Ob Archi Tutti

12

pow-er, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,

thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,

pow-er, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,

pow-er, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,

pow-er, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,

pow-er, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,

pow-er, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,

pow-er, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,

Bc Tutti

15

thy right hand, O Lord, hath dash - ed in

thy right hand, O Lord, hath dash - ed in piec - es the en - - - - -

Bc

17

piec - es the en - e - my, thy right hand, O Lord, hath dash - ed in

thy right hand, O Lord, hath dash - ed in piec - es the en - e - my,

thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e -

thy right hand, O Lord, hath dash - ed in piec - es the en - - - - e - -

thy right hand, O Lord, hath dash - ed in piec - es, the right hand, O Lord, hath dash - ed in

thy right hand, O Lord, hath dash - ed in piec - es the en - e - my,

thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e -

thy right hand, O Lord, hath dash - ed in piec - es the en - - - - e - -

Archi, Ob

19

piec - es the en - e -

thy right hand, O Lord, hath dash - ed in piec - es, thy right hand, O Lord, hath dash - ed in

my, thy right hand, O Lord, hath dash - ed in

my, thy right hand, O Lord, hath dash - ed in

piec - es the en - e -

thy right hand, O Lord, hath dash - ed in piec - es, thy right hand, O Lord, hath dash - ed in

my, thy right hand, O Lord, hath dash - ed in

my, thy right hand, O Lord, hath dash - ed in

my, thy right hand, O Lord, hath dash - ed in

Tutti

21

my, thy d, hath dash - ed piec - es, thy right hand, O Lord,

piec - es the - e - my, thy right hand, O Lord,

piec - es the - e - my, thy right hand, O Lord,

piec - es the - e - my, thy right hand, O

piec - es the - e - my, thy right hand, O

thy right hand, O Lord, hath dash - ed in piec - es, thy right hand, O

piec - es, hath dash - ed in piec - es the en - e - my, thy right hand, O

piec - es, hath dash - ed in piec - es the en - e - my, thy right hand, O

piec - es the en - e - my, thy right hand, O



thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e -  
 thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e -  
 thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e -

Lord,

Lord,

Lord,

Lord,

Lord,

Bc

my,  
 my,  
 thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e -  
 thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e -  
 thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e -  
 thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e -  
 thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e -

Tutti

thy right hand, O Lord, thy right hand, O  
 thy right hand, O Lord, thy right hand, O  
 thy right hand, O Lord, thy right hand, O  
 my, thy right hand, O Lord, thy right hand, O

my, thy right hand, O Lord, thy right hand, O Lord,  
 my, thy right hand, O Lord, thy right hand, O Lord,  
 my, thy right hand, O Lord, thy right hand, O Lord,  
 my, thy right hand, O Lord, thy right hand, O Lord,

my, thy right hand, O Lord, thy right hand, O Lord,  
 thy right hand, O Lord,

Lord, hath dash - ed in piec - es the en - e - my,  
 dash - ed in piec - es, hath dash - ed in piec - es the en - e - my,  
 Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e - my,  
 Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e - my,

thy right hand, O  
 thy right hand, O  
 thy right hand, O  
 thy right hand, O

thy right hand, O

31

thy right hand, O  
 thy right hand, O  
 thy right hand, O  
 thy right hand, O

Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e - my, thy right hand, O  
 Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e - my, thy right hand, O  
 Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e - my, thy right hand, O  
 Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e - my, thy right hand, O

33

Lord, thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in  
 Lord, thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in  
 Lord, thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in  
 Lord, thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in  
 Lord, thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in  
 Lord, thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in

Adagio

piec-es the en-e - my.      And in the great - ness of thine ex - cel-len - cy,  
 piec-es the en-e - my.      And in the great - ness of thine ex - cel-len - cy,  
 piec-es the en-e - my.      And in the great - ness of thine ex - cel-len - cy,  
 piec-es the en-e - my.      And in the great - ness of thine ex - cel-len - cy,

piec-es the en-e - my.      And in the great - ness of thine ex - cel-len - cy,  
 piec-es the en-e - my.      And in the great - ness of thine ex - cel-len - cy,  
 piec-es the en-e - my.      And in the great - ness of thine ex - cel-len - cy,  
 piec-es the en-e - my.      And in the great - ness of thine ex - cel-len - cy,

piec-es the en-e - my.      And in the great - ness of thine ex - cel-len - cy,  
 Ob, Archi

40  
 thou hast o - ver-thrown,      thou hast o - ver-thrown them that rose up a- gainst thee.  
 thou hast o - ver-thrown,      thou hast o - ver-thrown them that rose up a- gainst thee.  
 thou hast o - ver-thrown,      thou hast o - ver-thrown them that rose up a- gainst thee.  
 thou hast o - ver-thrown,      thou hast o - ver-thrown them that rose up a- gainst thee.

thou hast o - ver-thrown,      thou hast o - ver-thrown them that rose up a- gainst thee.  
 thou hast o - ver-thrown,      thou hast o - ver-thrown them that rose up a- gainst thee.  
 thou hast o - ver-thrown,      thou hast o - ver-thrown them that rose up a- gainst thee.  
 thou hast o - ver-thrown,      thou hast o - ver-thrown them that rose up a- gainst thee.

thou hast o - ver-thrown,      thou hast o - ver-thrown them that rose up a- gainst thee.



sent - - est\_ forth thy wrath, \_\_\_\_\_ which con - sum - - ed\_ them as  
 which con - sum - - ed them as\_ stub-ble, which con - sum - ed  
 stub-ble, thou sent - - est\_ forth thy\_ wrath, \_\_\_\_\_  
 Thou sent - est forth thy wrath, which con - sum-ed them as

stub-ble, thou sent - - est forth thy wrath, \_\_\_\_\_ thy  
 them, which con - sum - ed\_ them as stub-ble, thou sent - est\_ forth thy  
 \_\_\_\_\_ thou sent - - est\_ forth\_ thy\_ wrath, \_\_\_\_\_  
 stub-ble, thou sent - - est\_ forth\_ thy\_ wrath, \_\_\_\_\_ thy

thou\_ sent - - est\_ forth\_ thy wrath, \_\_\_\_\_ thou sent-est  
 wrath, thou sent - - est\_ forth thy wrath, \_\_\_\_\_ thou sent-est  
 \_\_\_\_\_ thou sent - - est\_ forth thy wrath, \_\_\_\_\_ thou sent-est  
 wrath, \_\_\_\_\_



thy wrath, thou sent - est - forth thy  
 thy wrath, thou sent - est forth, thou sent-est forth thy  
 thy wrath, thou sent-est forth, thou

sum-ed them as stub-ble,  
 sum-ed them as stub-ble,  
 sum-ed them as stub-ble,  
 sum-ed them as stub-ble,

*Bc*

wrath, thou sent-est forth thy wrath, thou sent-est forth thy  
 thou sent - est forth thy wrath, thou sent - est  
 sent - est forth thy wrath, thou  
 thy, thou sent - est forth thy wrath, which con - sum -  
 thou sent - est forth thy wrath, which con - sum - ed  
 thou sent - est forth thy wrath, thy wrath, which con-sum-ed  
 thou sent - est forth thy wrath, which con - sum - ed  
 thou sent - est forth thy wrath, which con - sum -

*Tutti*



wrath, which con - sum - ed them, thou sent - - est -  
 forth thy wrath, which con - sum - ed them as stub - ble, thou sent -  
 sent - - est - forth, thou sent - - est - forth, thou sent -  
 - ed them as stub - ble, thou sent - - est - forth, thou sent - - est -  
 them as stub - ble, thou sent - - est -  
 them as stub - ble, thou sent - - t -  
 them as stub - ble, thou sent -  
 - ed them as stub - ble, thou sent -



forth, thou forth thy wrath, thou sent - est -  
 h, thou sent forth thy wrath, which con - sum - ed, which con -  
 for - est forth thy wrath, which con -  
 forth, thou sent - est forth thy wrath, which con -  
 forth, thou sent - est forth thy wrath, thy wrath, which con - sum - ed, which con -  
 forth, thou sent - est forth thy wrath, which con - sum - ed, which con -



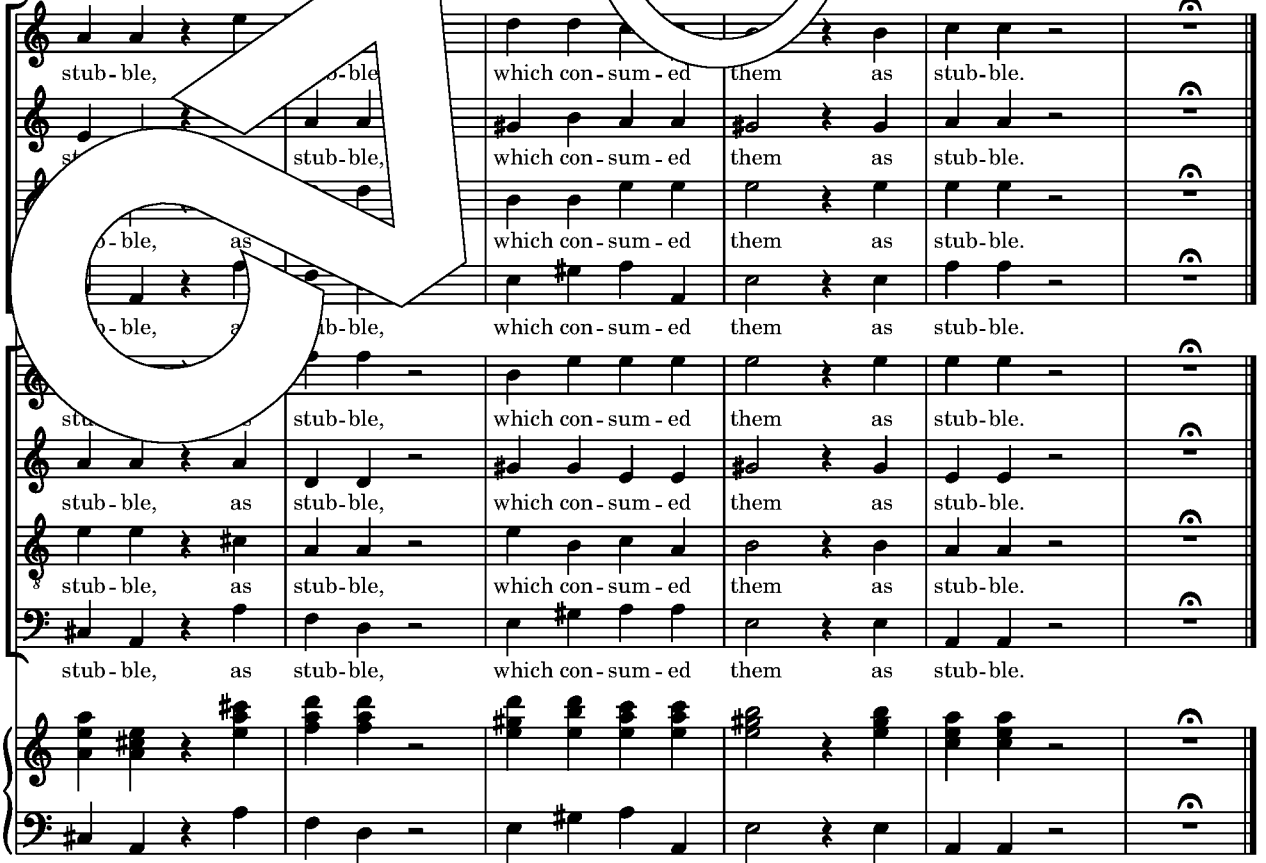
thou sent - - - est\_ forth - - thy\_ wrath, -  
 forth - - thy wrath, thou sent - - est\_ forth thy\_  
 sum - ed them, thou - - sent - - est\_ forth thy  
 sum - ed them as stub-ble, thou sent - - est\_ forth thy\_  
 sum-ed them as stub-ble, which con - sum - ed them,  
 sum-ed them as stub-ble, which con - sum - ed the  
 sum-ed them as stub-ble, which con - sum - ed them,  
 sum-ed them as stub-ble, which con - sum - ed th

con - sum - ed them as stub-ble, which con -  
 which con - sum - ed them - as stub-ble, which  
 con - sum - - ed them as stub-ble, which con -  
 wrath, whi - sum-ed, which con - sum - ed them as stub-ble, which  
 con - sum - - - ed them as stub-ble,  
 which con - sum - - ed them, which - con-sum-ed them as stub-ble,  
 which con - sum-ed, which con - sum - ed - them as stub-ble,  
 which con - sum - - - ed them as stub-ble,

sum - - - ed, which con - sum - ed them as  
 con - - sum - - ed them, which con - sum - ed them as  
 sum - - - ed, which con - sum - ed them as  
 con - - sum - - ed them, which con - sum - - ed them as  
 which con - - sum - - ed them as  
 which con - sum - ed them, which con - sum - - - ed them as  
 which con - sum - ed them as stub - ble, which con - sum - ed them as  
 which con - - sum - - ed them, which con - sum - th



stub - ble, stub - ble, which con - sum - ed them as stub - ble.  
 stub - ble, which con - sum - ed them as stub - ble.  
 stub - ble, as stub - ble, which con - sum - ed them as stub - ble.  
 stub - ble, as stub - ble, which con - sum - ed them as stub - ble.  
 stub - ble, as stub - ble, which con - sum - ed them as stub - ble.  
 stub - ble, as stub - ble, which con - sum - ed them as stub - ble.



# 20. Chorus

Soprano

Alto

Tenore

Basso

Coro I, II

And with the blast of thy nos-trils

And with the blast of thy nos-trils

And with the blast

Archi

2 Oboi

Archi

Basso continuo

*mp*

*p*

blast of thy nos-trils

nos-trils the wa - ters were gath - er-ed to - geth-er, the wa - ters were

the wa - ters were gath - er-ed to - geth-er,

of the wa - ters were gath - er-ed to - geth-er,

- er-ed to - geth- er, and with the blast of thy

gath - - - er-ed to - geth- er, and with the blast

were gath-er-ed to - geth- er, and with the

were gath-er-ed to - geth- er,

Archi

10

nos-trils the wa - ters were gath - er-ed to - geth-er,  
 of thy nos-trils the wa - ters were gath-er-ed to - geth-er, were  
 blast of thy nos-trils the wa - ters were  
 and with the blast of thy nos-trils the wa - ters were gath - er-ed, were

Bc

13

the floods stood up - right, stood up - right as an heap,  
 gath-er-ed to-geth-er, the floods stood  
 gath-er-ed to-geth-er, the floods stood  
 gath-er-ed to

Ob, Archi

up - right as an heap, the floods stood up - right, stood up - right as an  
 up - right as an heap, \_\_\_\_\_

Bc

19

the floods stood up - right as an heap,  
 heap,  
 the floods stood up - right as an heap,

Ob, Archi and the Archi

22

depths were real - ed the heart of the

the floods stood up - right as an heap,  
 the wa - ters were gath - er-ed to - geth-er, the wa - ters were

the wa - ters were gath - er-ed to - geth-er, the  
 sea,

Bc Ob Archi

29

as an heap, as an heap,

gath-er-ed, the wa - ters were gath-er-ed, the wa - ters were gath-er-ed to - ge-ther, the  
 depths were con - geal - ed, the depths were con - geal - ed, the depths were con - geal - ed,

32

as an heap, as

wa - ters were gath - er-ed to - geth-er, wa - ters were gath - er-ed to - geth-er, wa - ters were gath - er-ed to -

the depths were con - geal - ed the heart

in the heart

an heap, the depths were con -

ge - ther, were ga - ther-ed to - ge-ther,

of the sea, the depths were con - geal - ed, were con -

of the sea, the depths

geal-ed, were con - geal-ed in the heart of the sea,  
 the depths were con - geal-ed in the heart of the sea, the floods stood up - right as an  
 geal - - - ed in the heart of the sea,  
 were con - geal-ed in the heart of the sea,

Ob

the wa - ters were gath - er-ed to -  
 heap,  
 the wa - ters were gath - er-ed to - geth - er, were gath - er-ed to -  
 the gath - er-ed to - were gath - er-ed to -  
 er, the floods stood up - right as an heap,  
 the wa - ters were gath - er-ed to - geth - er, the  
 geth - - er, the depths were con - geal - ed,  
 geth - - er,



48

as an heap, as an  
 wa - ters were gath - er - ed to - geth - er, the wa - ters were gath - er - ed to -  
 the depths were con - geal - ed, the

51

heap,  
 geth - er,  
 depths were con - geal - ed in the heart  
 in the heart  
 the depths were con -  
 the depths were con - geal - ed, con -  
 of the sea, were con - geal - ed,  
 of the sea,

56

geal - ed, were con - geal - - geal - - - ed in the heart

geal - ed, were con - geal - - geal - - - ed in the heart

- - - ed, con - geal - - - - - ed in the heart

the depths were con - geal - - - - - ed in the heart

Bc

59

of the sea.

of the sea.

of the

of sea

Archi + Ob

67

# 21. Air (Tenore)

Andante

Archi  
Basso continuo

Musical score for strings and basso continuo, measures 1-6. The score is in 3/8 time and G major. The strings play a rhythmic pattern of eighth notes, while the basso continuo provides a steady accompaniment.

Musical score for strings and basso continuo, measures 7-12. The strings continue their rhythmic pattern, and the basso continuo provides a steady accompaniment.

Musical score for Tenore and strings/basso continuo, measures 13-18. The Tenore part begins with the lyrics "The enemy said,". The strings and basso continuo provide accompaniment.

Musical score for Tenore and strings/basso continuo, measures 19-25. The Tenore part continues with the lyrics "I o-ver-take, I will o-ver-take,". The strings and basso continuo provide accompaniment.

Musical score for Tenore and strings/basso continuo, measures 26-31. The Tenore part continues with the lyrics "I will pur-sue, I'll o-ver-take, I will di-vide,". The strings and basso continuo provide accompaniment.

32

I'll di - vide, I will pur -

38

sue, I will o-ver-take, I will di - vide the

44

spoil. The en-e-my

said,

I will o-ver - take,

I will pur -

58

sue, I'll o-ver-take, I will di - vide

64 *p* the spoil, my lust shall be sat-is- fied

70 *f* up - on them, I will draw my sword, my hand shall de - stroy

76 them, I will draw my sword, my hand shall de - stroy

82 them, my hand shall de - stroy — them,

*Bc* *Archi*

88 I will pur - sue, I'll o - ver - take, I will di - vide, I'll draw my sword, my

93  
hand shall de - stroy them, my hand, my

Bc

99  
hand shall de - stroy them.

Archi

105

22  
Andante  
Vc, Fg

simile

4  
Soprano  
Thou didst blow, thou didst blow

p

7

with the wind, thou didst blow with the

10

wind; the sea cov - er'd them, they sank as

13

lead, they sank as lead, as lead the night-y wa - - -

16

- - - ters, they sank as lead, as

19

lead in the night-y wa - - - - - ters, they sank, they sank as

Bc Ob

Va, Fg

22

lead in the might-y wa - - - - ters, in the might-y wa - ters; thou didst

25

blow, thou didst blow with the wind; the sea cov - er'd them, they sank, they sank as

28

lead, they sank as lead in the might-y wa - - - -

Bc Ob

- ters lead in the might-y wa - - - - ters.

Bc Tutti

*f*

35



# 23. Chorus

## Grave

Soprano  
Alto  
Tenore  
Basso

Coro I

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Soprano  
Alto  
Tenore  
Basso

Coro II

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Legni, Archi

2 Oboi  
2 Fagotti  
3 Tromboni  
Archi  
Basso continuo

7

glo - ri - ous in ho - li - ness, fear - ful in prai - ses, do - ing won - ders,

glo - ri - ous in ho - li - ness, fear - ful in prai - ses, do - ing won - ders,

glo - ri - ous in ho - li - ness, fear - ful in prai - ses, do - ing won - ders,

glo - ri - ous in ho - li - ness, fear - ful in prai - ses, do - ing won - ders,

glo - ri - ous in ho - li - ness, fear - ful in prai - ses, do - ing won - ders,

glo - ri - ous in ho - li - ness, fear - ful in prai - ses, do - ing won - ders,

glo - ri - ous in ho - li - ness, fear - ful in prai - ses, do - ing won - ders,

glo - ri - ous in ho - li - ness, fear - ful in prai - ses, do - ing won - ders,

14

thou stretch-est out thy right hand. The earth swal - -

thou stretch-est out thy right hand.

thou stretch-est out thy right hand. The earth

thou stretch-est out thy right hand. The earth swal - - low'd them, the -

thou stretch-est out thy right hand.

thou stretch-est out thy right hand.

thou stretch-est out thy right hand.

thou stretch-est out thy right hand. The earth swal - - low'd them

Bc

22

low'd

swal - earth - low'd, swal - -

The earth swal - -

swal - low'd them, the earth swal - low'd, swal - -

+ Fg

the earth swal - - - low'd them, the earth  
 - - - low'd them, the earth swal - - - low'd, swal - low'd  
 - - - low'd them, the earth swal-low'd,  
 - - - low'd them, the earth swal-low'd, swal-low'd

The earth swal - - - low'd them, the earth  
 The earth swal - - - low'd them,  
 The earth swal-low'd,  
 the earth swal-low'd, swal-low'd

+ Ob, Trb

swal - - - low'd  
 them, the earth swal - - - low'd them, the earth swal -  
 - - - low'd them, the  
 m, earth swal - - - low'd them, the earth

the earth swal - low'd them, the earth swal -  
 the earth swal-low'd, swal - - - low'd them, the earth swal -  
 swal - - - low'd them, the  
 them, the earth swal - - - low'd them, the earth

Tutti

them, the earth swal-low'd them, swal - - -

- - - low'd them, the earth swal - - -

earth swal - - - low'd them, swal - - -

swal - low'd, swal - low'd them, the earth swal - - -

- low'd, the earth swal - - -

- - - low'd them, swal - low'd, swal - w'd,

earth swal - - - low'd them, swal-low'd swal - low'd, swal - low'd,

swal - low'd, swal - low'd them, the earth swal - - -

swal - low'd, swal - low'd them, the earth swal - - -

low'd, swal - - - low'd them.

low'd them.

low'd them.

low'd them.

low'd them, the earth swal - - low'd them.

swal - - low'd, swal - - low'd them.

swal - - low'd, the earth swal - - low'd them.

low'd them.

low'd them.

# 24. Duet (Alto, Tenore)

Larghetto

2 Violini  
Basso continuo

VI I *tr*

VI II *tr*

11 Alto

Thou in thy mer - - - cy hast led forth thy - peo - ple which thou hast

Bc

17

re - deem - thou hast - - - deem - ed.

VI

*p*

Tenore

Thou in thy mer - - - cy hast led forth thy peo - ple which thou hast

Bc

28

re - deem - ed, which thou hast - - - re - deem - ed, thou in thy -

Alto

VI

*p*

34 Alto

mer - - - cy hast led forth thy peo - ple which thou hast re -  
 Tenore  
 thou in - thy - mer - - - cy hast led forth - thy - peo - ple which thou  
 Bc

39

deem - - - ed, thy peo - ple which thou hast re -  
 hast re - deem - ed, which thou hast re - deem  
 VI Bc

44

deem - - - ed, which thou hast re -  
 ed, thy peo - ple  
 VI Bc  
 which thou hast re - deem - - - ed.  
 ed. VI tr

54

Thou hast guid-ed them in thy strength,

Thou hast guid-ed them in thy strength, in thy strength \_\_\_\_\_ in thy

Bc

*p*

thou hast guid-ed them in thy strength un - - - to thy ho - ly hab-i -

strength \_\_\_\_\_ un - - - to thy ho - ly hab-i - ta - -

ta - - - tion,

tion,

VI *tr*

Tenore

thou hast

Bc

*p*

*tr*

guid-ed them in thy strength thou hast guid-ed them

Alto

VI *tr*

90

in thy strength un - to thy ho - ly hab-i - ta - tion,

95

Alto

Tenore

thou hast guid-ed them in thy strength

un - to thy ho - ly hab-i - ta - tion,

thou hast guid-ed them in thy strength

101

un - to thy

hab - i - ta - tion.

un -

thy - ho - - - - ly hab - i - ta - tion.

112



# 25. Chorus

Largo e staccato

2 Oboi  
2 Fagotti  
Archi  
Basso continuo

Archi



4

Coro I Tenore

Coro II Tenore

The peo - ple shall

The peo ple



7

Coro I

Coro II

The peo - ple shall hear,

The peo - ple shall hear,

The peo - ple shall hear,

The peo - ple shall hear,

hear, shall hear,

The peo - ple shall hear,

the peo - ple shall

the peo - ple shall

the peo - ple shall

the peo - ple shall

Tutti



10

the peo - ple shall hear, and be a - fraid, and be a -  
 hear, shall hear, and be a - fraid, and be a -  
 the peo - ple shall hear, and be a - fraid, and be a -  
 hear, and be a - fraid, and be a -

the peo - ple shall hear, and be a - fraid, and be a -  
 hear, shall hear, and be a - fraid, and be a -  
 hear, shall hear, and be a - fraid, and be a -  
 hear, shall hear, and be a - fraid, and be a -

hear, shall hear, and be a - fraid, and be a -  
 hear, shall hear, and be a - fraid, and be a -  
 hear, shall hear, and be a - fraid, and be a -  
 hear, shall hear, and be a - fraid, and be a -

13

fraid, and a - fraid, a - fraid;  
 and a - fraid, a - fraid;  
 afraid, a - fraid, a - fraid;  
 afraid, and be a - fraid, a - fraid;

and be a - fraid, a - fraid;  
 afraid, and be a - fraid, a - fraid;  
 afraid, and be a - fraid, a - fraid;  
 afraid, and be a - fraid, a - fraid;

fraid, and be a - fraid, a - fraid;  
 afraid, and be a - fraid, a - fraid;  
 afraid, and be a - fraid, a - fraid;  
 afraid, and be a - fraid, a - fraid;

16

*f* sor - - - row shall take hold of

*f* sor - - - row, sor - row shall

*f* sor - - - row shall take hold on

*f* sor - - - row shall

*f* sor - - - row shall take

*f* sor - - - row shall take on

19

them, hold on them, shall take

hold, shall take hold shall take

shall hold on them, shall take

em, take hold, shall take hold, shall take

hold, shall take hold, shall take

shall take hold, shall take

hold on them, shall take

them, shall take hold, shall take hold on them, shall take

hold on them, all th'in-hab - i-tants of  
 hold on them, all th'in-hab - i-tants of  
 hold on them, all th'in-hab - i-tants of  
 hold on them, all th'in-hab - i-tants of  
 hold on them, all th'in-hab - i-tants of  
 hold on them, all th'in-hab - i-tants of  
 hold on them, all th'in-hab - i-tants of  
 hold on them, all th'in-hab - i-tants of

Ca-na-an shall melt a-way all th'in-hab - i-tants of  
 Ca-na-an shall melt a-way, shall  
 Ca-na-an shall melt a-way, shall melt, shall  
 Ca-na-an shall melt a-way, shall  
 Ca-na-an shall melt a-way, all th'in-hab - i-tants of  
 Ca-na-an shall  
 Ca-na-an shall melt a - way, shall melt, shall  
 Ca-na-an shall

29

Ca - na - an, all th'in- hab-i-tants of Ca-na-an shall  
 melt a - way, all th'in- hab-i-tants of Ca-na-an shall melt a - way, all th'in-  
 melt a - way, all th'in- hab-i-tants of Ca-na-an

Ca - na - an, all th'in- hab-i-tants of Ca-na-an  
 melt a - way, all th'in- hab-i-tants of Ca-na-an  
 melt a - way, all th'in- hab-i-tants of Ca-na-an  
 melt a - way, all th'in- hab-i-tants of Ca-na-an

Ar

33

melt a - way, shall a - way, all th'in- hab-i-tants of Ca-na-an shall melt a - way,  
 na - an shall melt a - way, shall melt a - way  
 shall melt a - way, all th'in- hab-i-tants of Ca-na-an shall melt a - way,

shall  
 shall

Ob

shall melt a - way, shall melt a - way,  
 shall melt a - way, shall melt a - way,  
 shall melt a - way, all th'in-  
 melt a - way, all th'in - hab - i - tants of Ca - na-an shall melt a - way, shall  
 shall melt a - way,  
 melt a - way, all th'in - hab - i - tants of Ca - na-an shall melt a - way,  
 shall + Archi way, th'in-

shall melt shall melt a - way, all th'in-  
 shall melt a - way, shall melt a - way, all th'in-  
 all th'in-hab - - i -  
 hab - i - tan Ca - - - - na - an shall melt a - way,  
 a - way, shall melt a - way, shall melt a - way, all th'in-  
 hab - i - tants of Ca - na-an shall melt a - way, shall melt a - way, all th'in-  
 all th'in-hab - - i -  
 hab - i - tants of Ca - - - - na - an shall melt a - way,

hab - i - tants of Ca - na-an shall melt, shall melt a -  
 er  
 hab - i - tants of Ca - na-an shall melt, a - way shall melt a -  
 tants of Ca - na-an shall melt, shall melt a -  
 shall melt, a -

hab - i - tants of Ca - na-an shall melt, shall melt a -  
 hab - i - tants of Ca - na-an shall melt, a - way shall melt a -  
 tants of Ca - na-an shall melt, shall melt a -  
 shall melt,

Instrumental accompaniment for the first system.

46  
 way, shall melt, shall melt a - way, shall melt a - way, shall  
 shall a - way, shall  
 way, shall melt, shall melt a - way, shall melt, shall  
 way, shall shall melt a - way, shall melt a - way, shall  
 shall melt, shall melt a - way, shall melt a - way, shall  
 way, shall melt a - way, shall  
 way, shall melt, shall melt a - way, shall melt, shall  
 way, shall melt, shall melt a - way, shall melt a - way, shall

Instrumental accompaniment for the second system.

Instrumental accompaniment for the third system.





57

by the great - ness of thy arm, of thy arm,  
 by the great - - - ness of thy arm, of thy arm,  
 by the great - ness of thy arm, of thy arm,  
 by the great - ness of thy arm, of thy arm,  
 by the great - - - ness of thy arm, of thy arm,  
 by the great - ness of thy arm, of thy arm,  
 by the great - ness of thy arm, of thy arm,  
 by the great - ness of thy arm, of thy arm,  
 by the great - ness of thy arm, of thy arm,

61

*mp* 'till thy peo-ple pass o - ver, O Lord,  
*mp* 'till thy peo-ple pass o - ver, O Lord,  
*mp* they sh as still as a stone,  
*mp* they shall be as still as a stone,  
*mp* they shall be as still as a stone,  
 Archi  
*mp*

65 *mp*

'till thy peo-ple pass o - ver, O Lord, 'till thy peo-ple pass o - ver, which thou  
 'till thy peo-ple pass o - ver, O Lord, which  
 'till thy peo-ple pass o - ver, O Lord, which  
 'till thy peo-ple pass o - ver, O Lord, 'till thy peo-ple pass o - ver, which thou  
 'till thy peo-ple pass o - ver, O Lord, 'till thy peo-ple pass o - ver, which thou  
 'till thy peo-ple pass o - ver, O Lord, 'till thy peo-ple pass o - ver, which thou  
 'till thy peo-ple pass o - ver, O Lord, 'till thy peo-ple pass o - ver, which thou  
 + Ob

69

thou hast pur - chas - ed; they shall be as still as a stone,  
 hast pur - chas - ed; they shall be as still as a stone,  
 thou hast pur - chas - ed; they shall be as still as a stone,  
 thou hast pur - chas - ed; they shall be as still as a stone,  
 hast pur - chas - ed; they shall be as still as a stone,  
 'till thy peo-ple pass  
 'till thy peo-ple pass  
 'till thy peo-ple pass  
 'till thy peo-ple pass  
 Tutti

o - ver, O Lord, 'till thy peo-ple pass o - - ver, which thou hast pur - chas-

o - ver, O Lord, thy\_ peo - ple\_ which thou hast pur - chas-

'till thy peo-ple pass o - ver, O Lord, which thou hast pur - chas -

'till thy peo-ple pass o - - - ver, which thou hast pur - chas-

o - ver, O Lord, thy\_ peo - ple\_ which thou hast pur - chas-

o - ver, O Lord, thy\_ peo - ple which thou hast pur - chas-

'till thy peo-ple pass o - ver, O Lord, which thou hast pur - chas-

'till thy peo-ple pass o - - - ver, which thou hast pur - chas-

ed, 'till thy peo-ple pass o - ver, O Lord, 'till thy peo-ple pass

'till thy peo-ple pass o - ver, O Lord,

'till thy peo-ple pass o - ver, O Lord,

ed, 'till thy peo-ple pass o - ver, O Lord, they shall be as still as a

ed, 'till thy peo-ple pass o - ver, O Lord, 'till thy peo-ple pass

ed, 'till thy peo-ple pass o - ver, O Lord,

ed, 'till thy peo-ple pass o - ver, O Lord, they shall be as still as a

o - - - ver, which thou hast pur - chas - ed, 'till thy peo-ple pass

'till thy peo-ple pass o - - - ver, O Lord,

'till thy peo-ple pass o - - - ver, O Lord,

stone, as a stone,

o - - - ver, which thou hast pur - chas - ed, 'till thy peo-ple pass

'till thy peo-ple pass o - ver, O Lord,

'till thy peo-ple pass ver, O Lo

stone, as a stone,

stone, as a stone,

d,

le pass - - ver, O Lord, O Lord,

'till thy peo-ple - - ver, O Lord, O Lord,

a stone, 'till thy peo-ple pass o - ver, O Lord, O Lord, 'till thy peo-ple pass

ver, O Lord,

as a stone, 'till thy peo-ple pass o - ver, O Lord, O Lord, 'till thy peo-ple pass

as a stone, 'till thy peo-ple pass o - ver, O Lord, O Lord, 'till thy peo-ple pass



89

'till thy peo-ple pass o - ver, O Lord, thy peo - ple\_

'till thy peo-ple pass o - ver, O Lord, thy peo - ple

'till thy peo-ple pass o - - ver

o - ver, O Lord, thy peo - ple\_

'till thy peo-ple pass o - ver, O Lord, thy peo - ple\_

'till thy peo-ple pass o - ver, O Lord, thy peo - ple\_

'till thy peo-ple pass o - - -

o - ver, O Lord, thy peo - ple\_

o - ver, O Lord, thy peo - ple\_

93

which thou hast pur - chas - ed; they shall be still, 'till thy peo-ple pass o - - ver, O Lord,

which thou hast pur - chas - ed; they shall be still, 'till thy peo-ple pass o - - ver, O Lord,

which thou hast pur - chas - ed; they shall be still, 'till thy peo-ple pass o - - - ver, O

which thou hast pur - chas - ed, 'till thy peo - ple pass

which thou hast pur - chas - ed, 'till thy peo - ple pass

which thou hast pur - chas - ed; they shall be still, 'till thy peo-ple pass o - - ver, O

'till thy peo-ple pass o - ver, which thou hast pur - chas-

'till thy peo-ple pass o - - ver, O Lord, which thou hast pur - chas-

Lord, 'till thy peo-ple pass o - ver, which thou hast pur - chas -

Lord, which thou hast pur - chas-

'till thy peo-ple pass o - - ver, O Lord, which thou hast pur - chas-

o - - ver, which thou hast pur chas-

o - - ver, which the hast p - chas

Lord, whi thou ha pu - chas-

ed, 'till thy peo-ple pass o - ver, which thou hast pur - chas - ed.

which thou hast pur - chas - ed.

ed, which thou hast pur - chas - ed.

ed, which thou hast pur - - - chas - ed.

ed, which thou hast pur - chas - ed.

ed, which thou hast pur - chas - ed.

ed, which thou hast pur - - - chas - ed.

ed, 'till thy peo-ple pass o - ver, which thou hast pur - chas - ed.

which thou hast pur - chas - ed.

ed, which thou hast pur - chas - ed.

ed, which thou hast pur - - - chas - ed.

ed, which thou hast pur - chas - ed.

ed, which thou hast pur - chas - ed.

ed, which thou hast pur - - - chas - ed.

\* Alternative Textunterlegung T. 102–105: / alternative textual underlay in mm. 102–105: „which, which thou hast pur-chased“

# 26. Air (Alto)

Largo e mezzo piano

2 Violini  
Basso continuo

Musical score for 2 Violini and Basso continuo, measures 1-8. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is Largo e mezzo piano. The score includes dynamic markings *mp* and *p*. Instrument labels VI and Bc are present above the staves. Measure numbers 7 and 7 are written above the final two measures.

Musical score for 2 Violini and Basso continuo, measures 9-15. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is Largo e mezzo piano.

Musical score for Alto and Basso continuo, measures 16-22. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is Largo e mezzo piano. The Alto part includes the lyrics: "Thou shalt bring them in, ... shalt ... g them". Instrument labels VI and Bc are present above the staves. Dynamic markings *p* and *mp* are present. A large watermark "CARUS" is overlaid on the score.

Musical score for Alto and Basso continuo, measures 23-29. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is Largo e mezzo piano. The Alto part includes the lyrics: "in, ... them in the moun - - - - - tain of". Instrument labels VI and Bc are present above the staves. A large watermark "CARUS" is overlaid on the score.

Musical score for Alto and Basso continuo, measures 30-36. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is Largo e mezzo piano. The Alto part includes the lyrics: "thine\_ in - her - i - tance, in the place, \_\_\_\_\_ O Lord, which thou hast". Instrument labels VI and Bc are present above the staves.

38

made, \_\_\_\_\_ which thou hast made for thee to dwell in,

45

for thee to dwell in, to dwell \_\_\_\_\_ in

53

in the

sanc - y, O Lord,

68

which thy hands have es - tab - - - - - lish-



75

ed, in the sanc - - -

VI Bc

82

- - tu - ar - - - y,

VI 7 7

89

which thy hands have es - tab - - - lish - ed, which thy

Bc VI Bc

*mpo*

de - - - ab - lish - ed.

VI *f*

104



10

ev - - - er, the Lord shall

ev - - - er, the Lord shall

ev - - - er, the Lord shall

ev - - - er, the Lord shall

ev - - - er, the Lord shall

ev - - - er, the Lord shall

ev - - - er, the Lord shall

ev - - - er, the Lord shall

14

reign for ev - - er and ev - - er.

reign for ev - - er and ev - - er.

reign for ev - - er and ev - - er.

reign for ev - - er and ev - - er.

reign for ev - - er and ev - - er.

reign for ev - - er and ev - - er.

reign for ev - - er and ev - - er.

reign for ev - - er and ev - - er.

## 28. Recitative (Tenore)

Tenore

For the horse of Pha-raoh went in with his char-iots, and with his

Basso continuo

3

horse-men in - to the sea, and the Lord brought a - gain the wa - ters of the sea -

5

on them; but the chil - dren of Is - rael w on dry land e mids of the sea.

## 29. Chorus - Nr. 27 wiederholt / repeat No. 27

Tenore

And Mi-riam the pro-phet-ess, the sis-ter of Aa-ron, took a tim-brel in her hand, and all the

Basso continuo

4

wo-men went out af-ter her with tim-brels and with dan-ces, and Mi-riam an-swer-ed them:



13 Solo Tutti

er. The horse and his rid - er hath he thrown in - to the sea. The

er. The

er. The

er. The

er. The

er. The

er. The

er. The

er. The

er. The

er. The

er. The

er. The

er. The

er. The

19 Lord for - er and ev - - -

Lord shall for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

Lord shall reign for ev - - er and ev - - -

er: for he hath tri-umph-ed glo - - - - - for he

er: for he hath tri-umph-ed glo - - - - -

er: for he hath tri-umph-ed glo - - - - -

er:

er: for he hath tri-umph-ed glo - - - - - rious-ly,

er: for he hath tri-umph-ed glo - - - - - rious-ly,

er:

er: Archi

hath tri-umph - rious-ly,

glo - rious-ly, glo - rious-ly,

glo - rious-ly, glo - rious-ly, glo - rious-ly,

glo - rious-ly, glo - rious-ly, glo - rious-ly,

for he tri-umph-ed glo - - - - - rious-ly,

for he hath tri-umph-ed

for he hath tri-umph-ed

for he hath tri-umph-ed

Tutti for he

Empty musical staves for measures 29-31, including vocal and piano parts.

glo - rious-ly, glo - rious-ly, glo - rious-ly, glo - rious-ly, glo - rious-ly, glo - rious-ly, ne  
 glo - rious-ly, glo - rious-ly, glo - rious-ly, glo - rious-ly, glo - rious-ly, glo - rious-ly, ne  
 glo - rious-ly, glo - rious-ly, glo - rious-ly, glo - rious-ly, glo - rious-ly, glo - rious-ly, ne  
 hath tri-umph-ed glo -

for he hath tri-umph-ed glo-rious-ly, glo - rious-ly,  
 hath tri-umph-ed glo-rious-ly, hath tri-umph-ed glo -

glo-rious-ly, hath tri-umph-ed glo-rious-ly,  
 hath tri-umph-ed glo-rious-ly, the

- rious-ly, glo-rious-ly, Archi the



35

I will sing  
 - rious-ly, I will sing, the horse and his rid-er  
 - rious-ly, the horse and his rid-er, the horse and his rid-er  
 the horse and his rid-er, the horse and his rid-er

the horse and his rid-er hath he thrown in - to the sea;  
 the horse and his rid-er hath he thrown in - to the sea;  
 horse and his rid-er hath he thrown in - to the sea,  
 horse and his rid-er hath he thrown in - to the sea,

Tutti

38

up Lord, un - - to the Lord,  
 in - to sea, in - to the sea,  
 h he thrown sea, in - to the sea,  
 he throw n - to the sea, in - to the sea,

I will  
 the horse, the  
 the horse and his rid - er, the  
 I will

41

he hath tri-umph-ed glo - - -

he hath tri-umph-ed glo - rious-ly,

he hath tri-umph-ed

he hath tri-umph-ed

sing un - to the Lord,

horse and his rid-er, the horse and his rid-er hath he thrown in - to the sea,

horse and his rid-er, the horse and his rid-er hath he thrown in - to the sea,

sing un - to the Lord

Archi

44

glo - rious-ly,

glo - rious-ly,

glo - rious-ly,

glo - rious-ly,

glo - rious-ly,

he hath tri-umph-ed glo - rious-ly, he

he hath tri-umph-ed glo - - -

he hath tri-umph-ed glo - - -

he hath tri-umph-ed glo - - -

Tutti Ob

the horse and his rid-er hath he thrown in - to the sea;

the horse and his rid-er hath he thrown in - to the sea,

the horse and his rid-er hath he thrown in - to the sea;

the horse and his rid-er hath he thrown in - to the sea;

hath tri-umph-ed glo-rious-ly, the

riously; I will

riously; I will

riously, the

*Tutti*

the horse and his rid-er hath he thrown\_ in - to the sea, in - to the

sing un - to the Lord, un-to the

sing un - to the Lord, un-to the

horse and his rid-er, the horse and his rid-er hath he thrown\_ in - to the sea, in - to the

horse and his rid-er, the horse and his rid-er hath he thrown\_ in - to the sea, in - to the

I will sing un - to the  
 the horse and his rid-er, the horse and his rid-er, the horse and his rid-er hath he thrown in-to the sea, hath he  
 the horse and his rid-er, the horse and his rid-er hath he thrown in-to the  
 I will sing un - to the

sea,  
 Lord,  
 Lord,  
 sea,

Archi

Lord, un - to the he  
 through the  
 sea, in - to the he  
 Lord,

he hath tri-umph-ed glo -  
 he hath tri-umph-ed glo - rious-ly, glo - rious-ly,  
 he hath tri-umph-ed glo - rious-ly, glo - rious-ly,

Ob  
 he hath tri-umph-ed glo -

59

hath triumph-ed glo - rious-ly, the horse

he hath triumph-ed glo - rious-ly, glo - rious-ly, glo - rious-ly, the horse

hath triumph-ed glo - rious-ly, glo - rious-ly, glo - rious-ly, the horse

he hath triumph-ed glo - rious-ly, the horse

- rious-ly, the horse and his

glo-rious-ly, the horse his

glo-rious-ly, the horse and his

glo-rious-ly, the horse and his

Archi Tutti

62

and his horse and his rid - er hath he thrown

er, horse and his rid - er hath he thrown

and his rid - er horse and his rid - er hath he thrown

and his rid - er the horse and his rid - er hath he thrown

rid - er the horse and his rid - er hath he thrown, hath he

rid - er, the horse and his rid - er hath he thrown, hath he

rid - er, the horse and his rid - er hath he thrown, hath he

rid - er, the horse and his rid - er hath he thrown, hath he

7

in - to the sea, the horse and his rid - er, the horse and his rid - er, the  
 in - to the sea, the horse and his rid - er, the horse and his rid - er, the  
 in - to the sea, the horse and his rid - er, the horse and his rid - er, the  
 in - to the sea, the horse and his rid - er, the horse and his rid - er, the

thrown in - to the sea, the horse and his rid - er, the horse and his rid - er, the  
 thrown in - to the sea, the horse and his rid - er, the horse and his rid - er, the  
 thrown in - to the sea, the horse and his rid - er, the horse and his rid - er, the  
 thrown in - to the sea, the horse and his rid - er, the horse and his rid - er, the

thrown in - to the sea, the horse and his rid - er, the horse and his rid - er, the

horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the  
 horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the  
 horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the  
 horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the

horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the  
 horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the  
 horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the  
 horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the

horse and his rid - er, the horse and his rid - er hath he thrown in - to the sea, the

69

horse and his rid-er, the horse and his rid-er hath he thrown in - to the sea.

horse and his rid-er, the horse and his rid-er hath he thrown in - to the sea.

horse and his rid-er, the horse and his rid-er hath he thrown in - to the sea.

horse and his rid-er, the horse and his rid-er hath he thrown in - to the sea. I will

horse and his rid-er, the horse and his rid-er hath he thrown in - to the sea.

horse and his rid-er, the horse and his rid-er hath he thrown in - to the sea.

horse and his rid-er, the horse and his rid-er hath he thrown in - to the sea.

horse and his rid-er, the horse and his rid-er hath he thrown in - to the sea. I will



72

sing un -

I will sing un - to the

I will sing un -

sing un - to the Lord,

I will sing un -

I will sing un - to the

I will sing un -

sing un - to the Lord,



to the Lord, for he hath tri-umph-ed glo - rious-ly, he  
 Lord, for he hath tri-umph-ed glo - rious-ly, glo - rious-ly, glo - rious-ly, he  
 to the Lord, for he hath tri - umph-ed glo-rious - ly, glo - rious-ly, he  
 for he hath tri-umph-ed glo - rious-ly, he

to the Lord, for he hath tri-umph-ed glo - rious-ly, he  
 Lord, for he hath tri-umph-ed glo - rious-ly, glo - rious-ly, glo - rious-ly, he  
 to the Lord, for he hath tri - umph-ed glo-rious - ly, glo - rious-ly, he  
 for he hath tri-umph-ed glo - rious-ly, he

to the Lord, for he hath tri-umph-ed glo - rious-ly, he  
 Lord, for he hath tri-umph-ed glo - rious-ly, glo - rious-ly, glo - rious-ly, he  
 to the Lord, for he hath tri - umph-ed glo-rious - ly, glo - rious-ly, he  
 for he hath tri-umph-ed glo - rious-ly, he

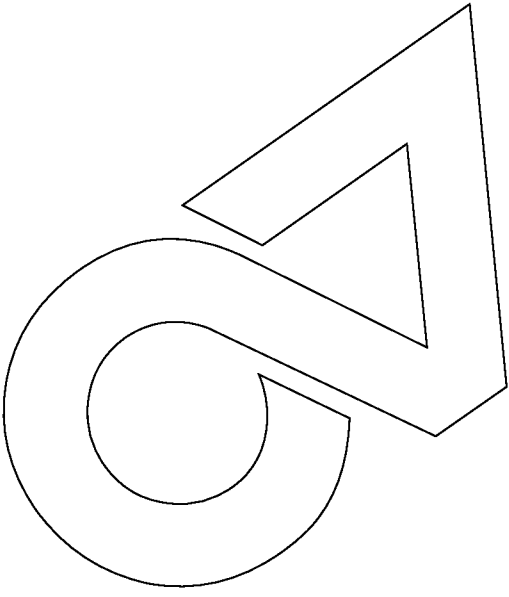
hath tri-umph-ed glo - rious-ly, the horse and his rid - er hath  
 hath tri-umph-ed glo - rious-ly, the horse and his rid - er hath  
 hath tri - umph - ed glo - rious-ly, the horse and his rid - er hath  
 hath tri - umph - ed glo - rious-ly, the horse and his rid - er hath

hath tri-umph-ed glo - rious-ly, the horse and his rid - er hath  
 hath tri - umph - ed glo - rious-ly, the horse and his rid - er hath  
 hath tri - umph - ed glo - rious-ly, the horse and his rid - er hath  
 hath tri - umph - ed glo - rious-ly, the horse and his rid - er hath

hath tri-umph-ed glo - rious-ly, the horse and his rid - er hath  
 hath tri - umph - ed glo - rious-ly, the horse and his rid - er hath  
 hath tri - umph - ed glo - rious-ly, the horse and his rid - er hath  
 hath tri - umph - ed glo - rious-ly, the horse and his rid - er hath







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- Messe in h-Moll · Mass in B minor BWV 232 ⊕	<b>carus plus</b>	31.232/03	- Markuspassion · St. Mark Passion HoWV I.10 ⊕	37.110/03
- Johannes-Passion · St. John Passion BWV 245	<b>carus plus</b>		- Passionskantate HoWV I.2 ⊕	37.104/03
- Traditionelle Fassung · traditional version (1739/1749)		31.245/93	- Weihnachtsoratorium · Christmas oratorio	
Fassung · version II (1725)		31.245/53	- HoWV I.1 ⊕	<b>carus plus</b> 37.105/03
Fassung · version IV (1749)		31.245/03	Mauersberger: Christvesper RMWV 7	7.201/03
- Magnificat in D BWV 243 ⊕	<b>carus plus</b>	31.243/03	Mendelssohn: Christus MWV A 26 (Teil 1/Part 1)	<b>carus plus</b> 40.169/03
- Markus-Passion · St. Mark Passion BWV 247 ⊕		31.247/03	- Christus MWV A 26 (Teil 2/Part 2)	<b>carus plus</b> 40.170/03
- Matthäus-Passion · St. Matthew Passion BWV 244	<b>carus plus</b>	31.244/03	- Der 42. Psalm · Psalm 42 MWV A 15 ⊕	<b>carus plus</b> 40.072/03
- 4 Missae in F, A, g, G BWV 233–236		31.233/03–31.236/03	- Elias · Elijah MWV A 25 ⊕	<b>carus plus</b> 40.130/03
- Osteroratorium · Easter Oratorio BWV 249 ⊕		31.249/03	- Hymne „Hör mein Bitten“ · „Hear my prayer“	
- Weihnachtsoratorium · Christmas Oratorio			MWV B 49 ⊕	<b>carus plus</b> 40.131/03
- BWV 248	<b>carus plus</b>	31.248/53	- Lauda Sion MWV A 24 ⊕	<b>carus plus</b> 40.077/03
Beethoven: Missa in C op. 86 ⊕	<b>carus plus</b>	40.688/03	- Lobgesang. Sinfonie-Kantate MWV A 18 ⊕	<b>carus plus</b> 40.076/03
- Missa solemnis op. 123 ⊕	<b>carus plus</b>	40.689/03	- Magnificat in D MWV A 2 ⊕	<b>carus plus</b> 40.484/03
- Symphonie Nr. 9 op. 125. Finale	<b>carus plus</b>	23.801/03	- O Haupt voll Blut und Wunden MWV A 8 ⊕	<b>carus plus</b> 40.129/03
- Meeres Stille und Glückliche Fahrt op. 112		10.395/03	- Paulus · St. Paul MWV A 14 ⊕	<b>carus plus</b> 40.189/03
- Elegischer Gesang op. 118		10.396/03	- Vom Himmel hoch MWV A 22 ⊕	
Brahms: Ave Maria op. 12 ⊕		40.180/03	- Wer nur den lieben Gott lässt walten	
- Der 13. Psalm ⊕		40.182/03	MWV A 7 ⊕	<b>carus plus</b> 40.131/03
- Ein deutsches Requiem op. 45 ⊕	<b>carus plus</b>	27.055/03	Monteverdi: Vespro della Beata Vergine ⊕	<b>carus plus</b> 40.801/03
- Schicksalslied op. 54		10.399/03	Mozart: Sämtliche geistliche Werke · complete sacred vocal works	
Bruckner: Te Deum	<b>carus plus</b>	27.190/03	- Davide penitente KV 469	40.060/03
Buxtehude: Also hat Gott die Welt geliebt BuxWV 5 ⊕		36.010/03	- Exsultate, jubilate KV 165	40.767/03
- Das Jüngste Gericht ⊕		36.019/03	- Missa in c (Wachsmesse) KV 39	40.614/03
- Membra Jesu nostri ⊕		36.013/03	- Missa brevis (Kleine Messe) KV 39	<b>carus plus</b> 40.623/03
Cherubini: Krönungsmesse · Messe solennelle in G		40.087/03	- Missa brevis (Kleine Messe) KV 39	<b>carus plus</b> 40.625/03
- Requiem in c ⊕	<b>carus plus</b>	40.086/03	- Missa in C (Spätmesse) KV 39	
Dvořák: Messe in D op. 86 ⊕	<b>carus plus</b>	40.651/03	- Missa in C (Spätmesse) KV 39	
- Stabat Mater op. 58, Bearb. für Kammerorch.	<b>carus plus</b>	27.213/03	- Missa in C (Kronungsmesse) KV 317	<b>carus plus</b> 40.626/03
Fauré: Requiem op. 48 (version symphonique, 1900)	<b>carus plus</b>	27.313/03	- Missa in C (Kronungsmesse) KV 317	
- Requiem op. 48 (avec petit orchestre, 1888)		27.313/03	- Missa solemnis in C KV 317	<b>carus plus</b> 40.618/03
Franck, César: Die Sieben Worte · The Seven Words		40.010/03	- Missa in c KV 427 · Christus/Wolf ⊕	<b>carus plus</b> 51.651/03
- Messe in A op. 12		40.610/03	- Missa in c KV 427 · Levin	51.427/03
Gounod: Requiem in C op. posth.		27.312/03	- Missa in c KV 427 · Maunder	40.620/03
- Messe solennelle de sainte Cécile		27.095/03	- Requiem KV 626 · Levin	51.626/53
Händel: Alexander's Feast	<b>carus plus</b>	55.075/03	- Requiem KV 626 · Süßmayr	<b>carus plus</b> 51.626/03
- Brockses Passion HWV 422	<b>carus plus</b>	55.048/03	- Vesperae solennes de Confessore KV 339 ⊕	<b>carus plus</b> 40.059/03
- Israel in Egypt	<b>carus plus</b>	55.054/53	Puccini: Messa a 4 voci (Messa di Gloria) SC 6	<b>carus plus</b> 40.645/03
- Judas Maccabaeus	<b>carus plus</b>	55.063/03	Rheinberger: Der Stern von Bethlehem op. 164 ⊕	<b>carus plus</b> 50.164/03
- Messias HWV 56 ⊕	<b>carus plus</b>	55.056/03	- Missa in A op. 126	
- Ode for St. Cecilia's Day (Cäcilienode)			- für Frauenchor · for women's choir ⊕	<b>carus plus</b> 50.126/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Missa in B op. 172 für Männerchor · for men's choir ⊕	50.172/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in C op. 169	50.169/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Requiem op. 60	50.060/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Stabat Mater op. 16	50.016/03
- Ode for St. Cecilia's Day (Cäcilienode)			Rossini: Petite Messe solennelle ⊕	<b>carus plus</b> 40.650/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messa di Rimini	40.674/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Miserere	40.805/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Stabat Mater	<b>carus plus</b> 70.089/03
- Ode for St. Cecilia's Day (Cäcilienode)			Ryba: Missa pastoralis bohémica	40.678/03
- Ode for St. Cecilia's Day (Cäcilienode)			Saint-Saëns: Oratorio de Noël ⊕	<b>carus plus</b> 40.455/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Requiem	27.317/03
- Ode for St. Cecilia's Day (Cäcilienode)			Salieri: La Passione di Gesù Cristo	40.942/03
- Ode for St. Cecilia's Day (Cäcilienode)			Schubert: Sämtliche geistliche Vokalwerke · complete sacred vocal works	
- Ode for St. Cecilia's Day (Cäcilienode)			- Magnificat in C D 486 ⊕	<b>carus plus</b> 70.053/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in G D 167	<b>carus plus</b> 40.675/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in As D 678	<b>carus plus</b> 40.659/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Messe in Es D 950 ⊕	<b>carus plus</b> 40.660/03
- Ode for St. Cecilia's Day (Cäcilienode)			Schütz: Weihnachts-Historie ⊕	<b>carus plus</b> 20.435/03
- Ode for St. Cecilia's Day (Cäcilienode)			Suppé: Missa pro defunctis, Requiem	40.085/03
- Ode for St. Cecilia's Day (Cäcilienode)			Telemann: Die Tageszeiten ⊕	39.137/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Donner-Ode	39.142/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Hosianna dem Sohne David	39.117/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Machet die Tore weit ⊕	<b>carus plus</b> 39.105/03
- Ode for St. Cecilia's Day (Cäcilienode)			Verdi: Requiem	<b>carus plus</b> 27.303/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Stabat Mater	27.294/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Te Deum	27.194/03
- Ode for St. Cecilia's Day (Cäcilienode)			Vivaldi: Beatus vir (Ps 111) RV 597 ⊕	40.012/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Credo RV 591 ⊕	<b>carus plus</b> 40.004/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Dixit Dominus (Ps 109) RV 594 ⊕	40.007/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Gloria RV 589 ⊕	<b>carus plus</b> 40.001/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Kyrie RV 587 ⊕	40.005/03
- Ode for St. Cecilia's Day (Cäcilienode)			- Magnificat RV 610 ⊕	<b>carus plus</b> 40.002/03