

G. F. Handel  
Israel in Egypt  
Part 1

PART I.

No.	PAGE	No.	PAGE
1	Now there arose a new King Recit.: Tenor	8	He sent a thick darkness Chorus 39
2	And the children of Israel sighed Solo: Alto And their cry came up unto God Double Chorus	9	He smote all the first-born of Egypt Chorus 42
3	Then sent he Moses Recit.: Tenor	10	But for his people Chorus 48
4	They loathed to drink of the river Chorus	11	Egypt was glad Chorus 56
5	Their land brought forth frogs Air: Alto	12	He rebuked the Red Sea Double Chorus 62
6	He spake the word Double Chorus	13	He led them through the deep Chorus 63
7	He gave them hailstones Double Chorus	14	But the waters overwhelmed Chorus 70
		15	And Israel saw that great work Double Chorus 74
		16	And believed the Lord Chorus 75

PART II.

17	Moses and the children of Israel Double Chorus	29	Thou didst blow Air: Soprano 143
18	I will sing unto the Lord Double Chorus	30	Who is like unto Thee Double Chorus 146
19	The Lord is my strength Duet: Two Sopranos	31	The earth swallow'd them Double Chorus 147
20	He is my God Double Chorus	32	Thou in Thy mercy Duet: Alto and Tenor 151
21	And I will exalt Him Chorus	33	The people shall hear Double Chorus 156
22	The Lord is a man of war Duet: Two Basses	34	Thou shalt bring them in Air: Alto 172
23	The depths have covered them Double Chorus	35	The Lord shall reign Double Chorus 175
24	Thy right hand, O Lord Double Chorus	36	For the horse of Pharaoh Recit.: Tenor 177
25	And in the greatness Double Chorus	37	The Lord shall reign Double Chorus 177
26	Thou sentest forth Thy wrath Double Chorus	38	And Miriam, the Prophetess Recit.: Tenor 179
27	And with the blast of Thy nostrils Chorus	39	Sing ye to the Lord Solo Soprano and Double Chorus 180
28	The enemy said Air: Tenor		

# Israel in Egypt.

## PART I.

### Exodus.

#### Nº 1. RECIT.— “Now there arose.”

Edited by H. W. NICHOLL.

G. F. HÄNDEL.

Tenor.

Now there arose a new king over Egypt, which knew not Joseph; and he set o-ver

PIANO.

*con sves ad lib.*

Israel task-masters to afflict them with bur-dens; and they made them serve with rig-or.

#### Nº 2. DOUBLE CHORUS.— “And the children of Israel.”

*Largo.*

Soprano I.

Alto I. *SOLO.* *espr.*

Tenor I.

Bass I.

Soprano II.

Alto II.

Tenor II.

Bass II.

PIANO. *Largo. (♩ = 112.)*

Handel — Israel In Egypt Part I

2

of the bon-dage; *Tutti.* And their cry  
And their cry  
And their cry  
And their cry

This system contains the first vocal entry and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The lyrics are: "of the bon-dage; And their cry". The piano part begins with a series of chords and a melodic line in the right hand.

came up un-to God, They oppress'd them with  
came up un-to God. *f* They oppress'd them with  
came up un-to God. *f* They oppress'd them with

This system contains the second vocal entry and piano accompaniment. It features four vocal staves and a grand staff for piano. The lyrics are: "came up un-to God, They oppress'd them with". The piano part continues with a rhythmic accompaniment. A dynamic marking of *f* (forte) is present.

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

rig - or; they op-press'd them with bur-dens, and made them  
serve, and made them serve with rig - or;  
rig - or, and made them serve and made them  
And their cry came  
rig - or; they op-press'd them with bur-dens, and made them  
serve, and made them serve with rig - or;  
rig - or, and made them serve and made them  
And their cry came

serve, they op-press'd them with rig-or, op-press'd them with bur-dens, and made them  
 they op-press'd them with bur-dens, and made them  
 serve, they op-press'd them with rig - or;  
 up un - - to God,

serve, they op-press'd them with rig-or, op-press'd them with bur-dens, and made them  
 they op-press'd them with bur-dens, and made them  
 serve, they op-press'd them with rig - or;  
 up un - - to God,

serve, they oppress'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

serve, 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

serve, and made them serve with rig - or,  
 and they made them serve with  
 God,  
 God, they op-press'd them with bur-dens, and made them  
 serve, and made them serve with rig - or,  
 God, their cry came up un - to  
 God, they op-press'd them with bur-dens;  
 God, they op-press'd them with bur-dens, and made them

and they made them serve; and their  
 rig - or; and their  
 and they made them serve;  
 serve with rig - or; they made  
 and they made them serve; and their  
 God, and they made them serve;  
 they op-press'd them with  
 serve with rig - or; they op-press'd them with

cry came up un - to God:  
cry came up un - to God:  
and their cry  
them serve with  
cry came up un - to God:  
and their cry  
bur - dens, and made them serve with  
bur - dens, and made them serve with

they op-press'd them with bur - dens, and made them serve with  
came up, came  
came up, came  
rig - or,  
they op-press'd them with bur - dens, and made them serve with  
came up, came  
rig - or, and they made them  
rig - or, and they made them

rig - - - or, and they made them  
up un - - - to God, and they  
up un - - - to God,  
they op-press'd them with bur-dens, and made them serve with  
rig - - - or, and they made them  
up un - - - to God,  
serve with rig - - - or  
serve with rig - - - or

serve with rig - - - or, with rig - - - or:  
made them serve with rig - or:  
and they made them serve with rig - or:  
rig - - or, with rig - - or, and the chil - dren of  
serve with rig - - or, with rig - - - or:  
and they made them serve with rig - or:  
- - or, with rig - or, made them serve with rig - or:  
- - or, with rig - - or: and the chil - dren of



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

Is - ra - el sigh'd by rea - son of the bond - age,  
 sigh'd, sigh'd by rea - son of the bond - age,  
 sigh'd, sigh'd by rea - son of the bond - age,  
 sigh'd, sigh'd by rea - son of the bond - age,  
 Is - ra - el sigh'd by rea - son of the bond - age, they  
 Is - ra - el sigh'd by rea - son of the bond - age, they  
 Is - ra - el sigh'd by rea - son of the bond - age, they  
 sigh'd, sigh'd by rea - son of the bond - age, they

they oppress'd them with burdens, and made them serve,  
they oppress'd them with bur-dens, and made them  
they oppress'd them with  
sigh'd, sigh'd, sigh'd,  
sigh'd, sigh'd, sigh'd,  
sigh'd, sigh'd, sigh'd,  
sigh'd, sigh'd, sigh'd,

This system contains the first two systems of music. The first system has four staves (Soprano, Alto, Tenor, Bass) with lyrics. The second system has four staves with the word 'sigh'd' repeated in each part. A piano accompaniment is shown at the bottom of the system.

— they oppress'd them with bur-dens, and made them serve, and they made them  
serve, and made them serve, they oppress'd them with bur-dens, and made them  
bur-dens, and made them serve, and made them  
and their cry  
they oppress'd them with bur-dens, and made them  
they oppress'd them with bur-dens, and made them  
and their cry  
and their cry

This system contains the next two systems of music. The first system has four staves with lyrics. The second system has four staves with lyrics. A piano accompaniment is shown at the bottom of the system.

serve, they op-press'd them with bur-d<sup>r</sup> and made them  
 serve, they oppres'd them with bur-dens, and made them serve,  
 came up, came  
 serve, they op-press'd them with bur-dens and made them  
 serve,  
 came up, came  
 came up, came

serve, they op-press'd them with bur-dens, and made them  
 they oppres'd them with bur-dens, and made them serve  
 they oppres'd them with bur-dens, and made them serve, and their cry  
 up un - - - to God:  
 serve, they op-press'd them with bur-dens, and made them  
 they oppres'd them with bur-dens, and made them serve, and their cry  
 up un - - - to God,  
 up un - - - to God:

serve with rig - - or, with rig - - or, with  
 came up un - - to  
 they op-press'd them with bur-dens, and made them serve, and made them

and they made them serve, and they made them  
 rig - - or, and they made them serve,  
 God, and they made them serve,  
 serve, and they made them serve,  
 and they made them serve, and they made them  
 God, and they made them serve,  
 God, and they made them serve,  
 serve, and they made them serve,

serve, they made them serve with rig - - or, and their  
and they made them serve with rig - - or, and their  
and they made them serve with rig - - or, and their  
and they made them serve with rig - - or, and their  
serve, they made them serve with rig - - or, and their  
and they made them serve with rig - - or, and their  
and they made them serve with rig - - or, and their  
and they made them serve with rig - - or, and their

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. Each pair has a soprano and an alto part. The lyrics are: "serve, they made them serve with rig - - or, and their" and "and they made them serve with rig - - or, and their". The piano accompaniment is in the bass clef and provides harmonic support for the vocal lines.

cry came up, came up un - to God.  
cry came up, came up un - to God.  
cry came up, came up un - to God.  
cry came up, came up un - to God.  
cry came up, came up un - to God.  
cry came up, came up un - to God.  
cry came up, came up un - to God.  
cry came up, came up un - to God.

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. Each pair has a soprano and an alto part. The lyrics are: "cry came up, came up un - to God.". The piano accompaniment is in the bass clef and provides harmonic support for the vocal lines.

No 3. RECITATIVE.— “Then sent He Moses.”

Tenor.

Then sent He Mo-ses, His ser-vant, and Aa-ron, whom He had

PIANO.

chos - en, these shew'd His signs a - mong them, and won - ders

in the land of Ham. He turn-ed their wa - ters in - to blood:

No 4. CHORUS.— “They loathed to drink.”

Largo assai.

Soprano.

Alto.

Tenor.

They loathed to drink of the riv - er; He turn-ed their wa -

Bass.

Largo assai. (♩ = 80)

PIANO.

*marcato*

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

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

They loath-ed to

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

drink of the riv - - - er; He turn-ed their wa - - -

riv - - - er, they loath - ed, they loath-ed to drink of the  
riv-er, they loath - ed to drink, they loath - - - ed to drink of the  
- - - ters in - to blood, in - to - blood.  
*marc.*  
they loath-ed to

riv - er; He turn - ed their wa - - - - - ters in-to blood, their  
riv-er; He turn - ed, He turn - ed their wa-ters, their wa - ters in - to  
drink of the riv - - - er; He turn-ed their wa - ters in - to

wa - - - - - ters in-to blood; they loath-ed to  
blood, He turn - ed their wa - - - - - ters in-to blood; they loath - ed to  
blood, He turn - ed their wa - ters in - - to blood; they loath-ed to  
*marc.*  
They loath-ed to  
*marc.*



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

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

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

turn-ed their wa - ters in - to blood; they loath -  
 - ed to drink of the riv - - er, they loath - ed, they loath -  
 - ed, they loath - - ed to drink of the  
*f marc.* they loath-ed to drink of the riv -

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

*rin fz* riv-er, they loathed, 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.  
*rin fz* they loath-ed to drink of the riv - - er.  
 loath - - ed, they loath-ed to drink of the riv - - er.  
*rin fz*

Nº 5. AIR. — "Their land brought forth frogs."

Andante. (♩ = 104.)

Alto.

PIANO. *fp leggiero*

*mf*  
Their

*p*

land brought forth frogs, their land brought forth frogs, yea,

*pp*

e - ven in their kings' chambers, yea, e - ven

in their kings' cham -

*cresc.*

*espr.* *cresc.*

- bers, Their

land brought forth frogs, frogs, their land brought forth frogs, yea,

e - ven in their kings' cham - bers, in their

kings' cham - bers. He gave their cat-tle

o - ver to the pes-ti-lence; blotches and blains broke forth on man and beast,

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

forth, broke forth on man and beast;

blotches and blains, blotches and blains broke forth

on man and beast, broke forth

on man and beast.

*Adagio.* *a tempo*

*f poco marc.*

No 6. DOUBLE CHORUS.—“He spake the word”

Andante larghetto. *f*

Soprano I. *f* And there came all manner of

Alto I. *f* And there came all manner of

Tenor I. *f* He spake the word,

Bass I. *f* He spake the word,

Soprano II. *f* And there came all manner of

Alto II. *f* And there came all manner of

Tenor II. *f* He spake the word,

Bass II. *f* He spake the word,

PIANO. *f* He spake the word, *Andante larghetto.* (♩ = 126.) *l.h. mf*

flies, all manner of flies,

flies, all manner of flies,

flies, all manner of flies,

flies, all manner of flies,

*simile*

and there came lice in all their quar - ters;  
and there came lice in all their quar - ters;  
'He spake the word, He spake the word,  
He spake the word, He spake the word,  
and there came lice in all their quar - ters;  
and there came lice in all their quar - ters;  
He spake the word, He spake the word,  
He spake the word, He spake the word,

*f* *f* *mf* *f*

and there came all manner of flies,  
and there came all manner of flies,  
and there came all manner of flies,  
and there came all manner of flies,

*mf*

He spake the word,  
He spake the word,  
He spake the word,  
He spake the word,  
He spake the word,  
and there came all manner of flies, and there came  
and there came all manner of flies, and there came  
and there came all manner of flies, and there came  
and there came all manner of flies, and there came

This system contains five vocal staves and a grand staff. The vocal parts enter with the phrase 'He spake the word,' and then continue with 'and there came all manner of flies, and there came'. The grand staff provides a piano accompaniment with a complex rhythmic pattern.

He spake the word,  
He spake the word,  
He spake the word.  
He spake the word,  
He spake the word,  
lice, and there came all manner of flies, and lice in  
lice, and there came all manner of flies, and lice in  
lice, and there came all manner of flies, and lice in  
lice, and there came all manner of flies, and lice in

This system continues the vocal parts with the phrase 'He spake the word,' and then 'lice, and there came all manner of flies, and lice in'. The grand staff continues with the piano accompaniment.



and there came all manner of flies, and lice in  
 and there came all manner of flies, and lice in  
 and there came all manner of flies, and lice in  
 and there came all manner of flies, and lice in

all their quar - - ters;  
 all their quar - - ters;  
 all their quar - - ters;  
 all their quar - - ters;

all their quar - - - ters; He spake the word,  
 all their quar - - - ters; He spake the word,  
 all their quar - - - ters; He spake the word,  
 all their quar - - - ters; He spake the word,

He spake the word, and there  
 He spake the word, and there  
 He spake the word, and there  
 He spake the word, and there

and there came all manner of flies, and lice in  
 and there came all manner of flies, and lice in  
 and there came all manner of flies, and lice in  
 and there came all manner of flies, and lice in  
 came all manner of flies,  
 came all manner of flies,  
 came all manner of flies,  
 came all manner of flies,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff (piano accompaniment). The vocal parts enter with the lyrics 'and there came all manner of flies, and lice in'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

all their quar - - ters, He spake the  
 all their quar - - ters, He spake the  
 all their quar - - ters, He spake the  
 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,

The second system continues the vocal and piano parts. The vocal parts repeat the phrase 'all their quar - - ters, He spake the' and then 'and lice in all their quar - - ters,'. The piano accompaniment continues with the same rhythmic pattern, including a dynamic marking of *f* (forte) in the final measure.

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

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

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

and there came all manner of  
and there came all manner of  
and there came all manner of  
and there came all manner of

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "flies, and lice in all their quarters;". The piano accompaniment features a complex, rhythmic pattern with many sixteenth and thirty-second notes.

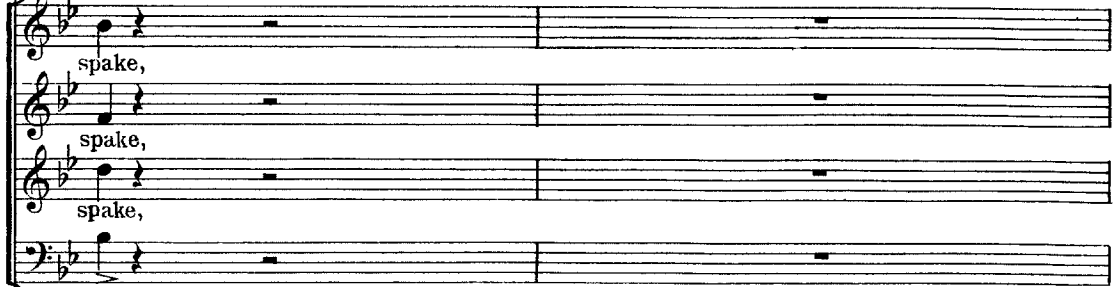
He spake,  
He spake,  
He spake,  
He spake,

flies, and lice in all their quar - - - ters; He  
flies, and lice in all their quar - - - ters; He  
flies, and lice in all their quar - - - ters; He  
flies, and lice in all their quar - - - ters; He


The second system of the musical score continues with the vocal parts and piano accompaniment. The vocal parts are in unison, singing the lyrics "He spake,". The piano accompaniment continues with its complex, rhythmic pattern.



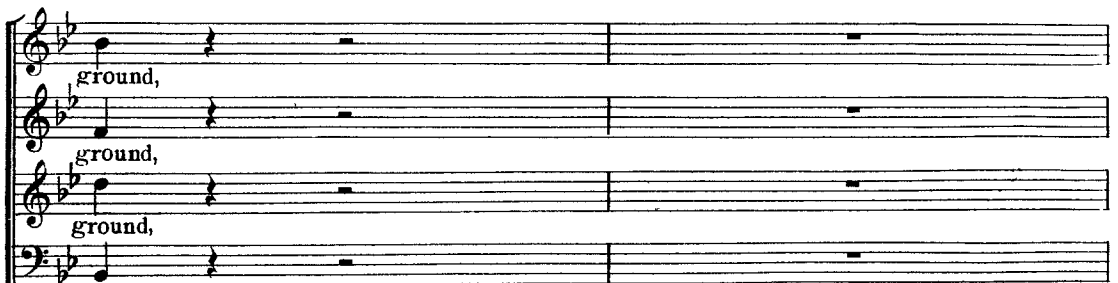
and the lo - custs came without num - ber, and de - vour'd the fruits of the  
and the lo - custs came without num - ber, and de - vour'd the fruits of the  
and the lo - custs came without num - ber, and de - vour'd the fruits of the  
and the lo - custs came without num - ber, and de - vour'd the fruits of the



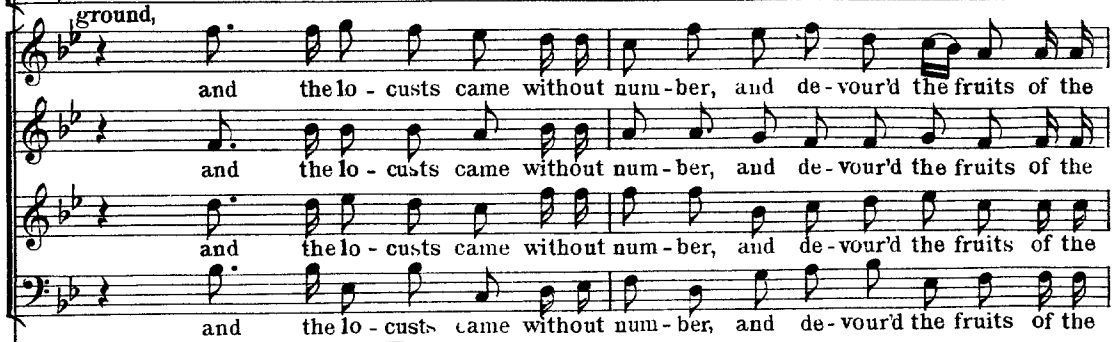
spake,  
spake,  
spake,  
spake,



*ff*



ground,  
ground,  
ground,  
ground,



and the lo - custs came without num - ber, and de - vour'd the fruits of the  
and the lo - custs came without num - ber, and de - vour'd the fruits of the  
and the lo - custs came without num - ber, and de - vour'd the fruits of the  
and the lo - custs came without num - ber, and de - vour'd the fruits of the



and de - vour'd the fruits of the ground.

and de - vour'd the fruits of the ground.

and de - vour'd the fruits of the ground.

and de - vour'd the fruits of the ground.

ground, and de - vour'd the fruits of the ground.

ground, and de - vour'd the fruits of the ground.

ground, and de - vour'd the fruits of the ground.

ground, and de - vour'd the fruits of the ground.

*ff* *mf*

*fallarg.*

No. 7. DOUBLE CHORUS. —“He gave them hailstones.”

Allegro. (♩ = 112)

PIANO.

The piano accompaniment for the first system consists of two staves. The right hand starts with a *p* (piano) dynamic and a *mf* (mezzo-forte) dynamic. The left hand provides a steady bass line. The tempo is marked Allegro with a quarter note equal to 112 beats per minute.

The piano accompaniment for the second system continues with a *p* dynamic. The right hand features a more active melodic line with some sixteenth-note passages, while the left hand remains steady.

The piano accompaniment for the third system includes the instruction *poco stacc. e cre-* (poco staccato and crescendo). The right hand has a more rhythmic, staccato feel, and the left hand continues its steady accompaniment.

The first chorus consists of four vocal staves: Soprano I, Alto I, Tenor I, and Bass I. Each staff begins with a rest and then enters with the lyrics "He gave them hail-stones for" on a strong *f* (forte) dynamic. The Soprano I part has a melodic line, while the other parts provide harmonic support.

The second chorus consists of four vocal staves: Soprano II, Alto II, Tenor II, and Bass II. Each staff begins with a rest and then enters with the lyrics "He gave them hail-stones for" on a strong *f* dynamic. The Soprano II part has a melodic line, while the other parts provide harmonic support.

The piano accompaniment for the final system includes the instruction *scen - do* (scenando) and dynamics *f* (forte) and *ff* (fortissimo). The right hand has a very active, rhythmic pattern, and the left hand provides a steady bass line.





ground. He gave them hail - stones,  
ground. He gave them hail - stones,  
ground. He gave them hail - stones,  
ground. He gave them hail - stones,  
ran a - long up-on the ground, He gave them  
ran a - long up-on the ground, He gave them  
ran a - long up-on the ground, He gavethem  
ran a - long up-on the ground, He gave them

He gave them hail - stones for rain, fire,  
He gave them hail - stones for rain, fire,  
He gave them hail - stones for rain, fire,  
He gave them hail - stones for rain, fire,  
hail - stones, hail - stones for rain,  
hail - stones, hail - stones for rain,  
hail - stones, hail - stones for rain,  
hail - stones, hail - stones for rain,

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

fire, min-gled with the hail, ran a -  
 fire, min-gled with the hail, ran a -  
 fire, min-gled with the hail, ran a -  
 fire, \*) fire,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'fire, min-gled with the hail, ran a -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

-long up - on the ground, ran a -  
 -long up - on the ground, mingled with the hail, ran a -  
 -long up - on the ground, mingled with the hail, ran a -  
 -long up - on the ground, mingled with the hail,  
 -long up - on the ground, mingled with the hail, mingled with the hail, ran a -  
 -long up - on the ground, mingled with the hail, ran a -  
 -long up - on the ground, mingled with the hail, ran a -  
 mingled with the hail,

The second system continues the vocal and piano parts. The lyrics are: '-long up - on the ground, ran a -', '-long up - on the ground, mingled with the hail, ran a -', '-long up - on the ground, mingled with the hail, ran a -', '-long up - on the ground, mingled with the hail,', '-long up - on the ground, mingled with the hail, mingled with the hail, ran a -', '-long up - on the ground, mingled with the hail, ran a -', and '-long up - on the ground, mingled with the hail, ran a -'. The piano accompaniment continues with a similar rhythmic pattern.

\*) another reading gives  
 the tonic triad here:

The footnote shows a musical notation for the tonic triad, consisting of three notes: C, E, and G, in a treble clef.

-long up - on the ground, mingled with the hail, ran a - long up - on the  
-long up - on the ground, mingled with the hail, ran a - long up - on the  
-long up - on the ground, mingled with the hail, ran a - long up - on the  
mingled with the hail, ran a - long up - on the  
-long up - on the ground, mingled with the hail, ran a - long up - on the  
-long up - on the ground, mingled with the hail, ran a - long up - on the  
-long up - on the ground, mingled with the hail, ran a - long up - on the  
mingled with the hail, ran a - long up - on the  
*con surs*

ground. He gave them hail - stones for rain;  
ground. He gave them hail - stones for rain;  
ground. He gave them hail - stones for rain;  
ground. He gave them hail - stones for rain;  
ground. He gave them hail - stones for  
ground. He gave them hail - stones for  
ground. He gave them hail - stones for  
ground. He gave them hail - stones for

fire, mingled with the hail,  
fire, mingled with the hail, with the  
fire, mingled with the hail,  
fire,

rain; fire, mingled with the hail,  
rain; fire, mingled with the hail, with the  
rain; fire, mingled with the hail,  
rain; fire,

mingled with the hail, hail,  
hail, mingled with the hail, hail,  
mingled with the hail, hail,  
mingled with the hail, rain

mingled with the hail, hail,  
hail, mingled with the hail, hail,  
mingled with the hail, hail,  
mingled with the hail, rain

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

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

Instrumental accompaniment for the first two systems, consisting of treble and bass clef staves with chords and melodic lines.

ground, fire, mingled with the hail, — mingled with the  
ground, fire, mingled with the hail, — mingled with the  
ground, fire, mingled with the hail, — mingled with the  
ground, fire, mingled with the hail, — mingled with the

ground, fire, mingled with the hail, — mingled with the  
ground, fire, mingled with the hail, — mingled with the  
ground, fire, mingled with the hail, — mingled with the  
ground, fire, mingled with the hail, — mingled with the

Instrumental accompaniment for the third and fourth systems, consisting of treble and bass clef staves with chords and melodic lines.

hail, ran a-long upon the ground; fire, mingled with the

hail, ran a-long upon the ground; fire, mingled with the

hail, ran a-long upon the ground; fire, mingled with the

hail, ran a-long upon the ground; fire, mingled with the

hail, ran a-long upon the ground;

hail, ran a-long upon the ground;

hail, ran a-long upon the ground;

hail, ran a-long upon the ground;

hail, mingled with the hail, ran a - long upon the ground,

hail, mingled with the hail, ran a - long upon the ground,

hail, mingled with the hail, ran a - long upon the ground,

hail, mingled with the hail, ran a - long upon the ground,

fire, mingled with the hail, mingled with the hail, ran a - long upon the ground,

fire, mingled with the hail, mingled with the hail, ran a - long upon the ground,

fire, mingled with the hail, mingled with the hail, ran a - long upon the ground,

fire, mingled with the hail, mingled with the hail, ran a - long upon the ground,

38 *allarg.*

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.

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.

*allarg.* *ffmf* *ff*

Nº 8. CHORUS. — "He sent a thick darkness."

*Largo.*

Soprano.

Alto.

Tenor.

Bass.

PIANO.

*Largo. (♩ = 72)*

*p espr.*

*r. h.*

*p*

He sent a thick darkness o - ver all the

He sent a thick darkness o - ver all the

*p*

He sent a thick darkness o - ver all the

He sent a thick darkness o - ver all the

*molto sost.*



land, o - ver all the land, e - ven dark - ness

land, o - ver all the land, e - ven dark - ness

land, o - ver all the land, e - ven dark - ness

land, o - ver all the land, e - ven dark - ness

which might be felt, a thick dark - ness; He

which might be felt, a thick dark - ness; He

which might be felt, He

which might be felt, He

sent o - ver all the land,

sent a thick dark - ness,

sent a thick dark - ness, *espr.*

sent a thick dark - ness, o'er all the

espr. o'er all the land,  
e'en darkness which might be felt, e-ven  
land, a thick darkness,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on a G4 note, marked with *espr.* and an accent. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with some notes tied across measures.

a thick dark-ness,  
o'er all the  
darkness which might be felt, a dark-ness,

The second system continues the vocal melody. The vocal line has a rest, then a melodic phrase starting on a G4 note, marked with *espr.* and an accent. The piano accompaniment continues with chords and a bass line, maintaining the harmonic support for the vocal line.

land.  
which might be felt. espr. e - ven darkness, which might be felt.

The third system concludes the vocal phrase. The vocal line has a rest, then a melodic phrase starting on a G4 note, marked with *espr.* and an accent. The piano accompaniment continues with chords and a bass line, ending with a final chord in the right hand.

No 9. CHORUS. — "He smote all the first-born."

A tempo giusto, e staccato.

Soprano. He smote all the first-born of E - gypt, the chief of all their

Alto. The chief of all their

Tenor.

Bass.

PIANO. A tempo giusto, e staccato. (♩ = 112)

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

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

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

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

strength, the chief of all their strength,

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

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

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

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

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

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

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

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

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

smote the chief of all their strength, He smote the  
 smote the chief of all their strength, He smote the  
 smote the chief of all their strength, He smote the  
 smote the chief of all their strength, He smote the

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

-gypt, the chief of all their strength,  
 E - gypt, the chief of their strength, of their strength, the chief of all  
*marc.* He smote all the first - born, the chief of all,  
 He smote all the first-born of E - gypt,  
*marc.*

the chief of all their strength, He smote all the  
their strength, the chief of all their strength, He smote all the  
of all their strength, the chief, the chief of all their strength, He smote all the  
the chief of all, of all their strength, He smote all the

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

*dim.* *pp*



Nº 10. CHORUS. — “But as for His people.”

Andante.

Soprano. *f* But as for His people, but as for His people,

Alto. But as for His people, but as for His people,

Tenor. But as for His people, but as for His people,

Bass. But as for His people, but as for His people,

PIANO. Andante. (♩ = 112.) *f* But as for His people, but as for His people,

*mf* He led, He led them forth like sheep; *dim.*

*p* *pp* *copr.*

*mf* He led, He led them forth like sheep; *dim.*

He led them  
He led, He led them forth like sheep; —

*mf*

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "He led them" and "He led, He led them forth like sheep; —". A dynamic marking of *mf* is present.

He led, He  
forth, —  
He led them forth, —  
He led, He led them forth like sheep, —

*mf*

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "He led, He", "forth, —", "He led them forth, —", and "He led, He led them forth like sheep, —". A dynamic marking of *mf* is present.

led them forth like sheep, — like sheep: —  
He led them forth like sheep: —  
He led, He led them forth like sheep: —  
like sheep: —

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "led them forth like sheep, — like sheep: —", "He led them forth like sheep: —", "He led, He led them forth like sheep: —", and "like sheep: —".

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,

But as for His people, but as for His people,

*f* *mf*

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

He brought them out with sil - ver and gold,

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

with sil - ver and gold, He brought, He

He brought them out with sil - ver and

He

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

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

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

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

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

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

He brought them out with sil-ver and gold.

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

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, *mf*

- ver and gold. But as for His peo-ple, but as for His peo-ple, He

*mf* He led them forth like

*mf* He led, He led them forth like

*mf* He led them forth like sheep, like sheep;

led, He led them forth like sheep;

sheep, like sheep; He brought them out with  
sheep; He brought them

*espr.* *mf*

This system contains the first two systems of music. The first system has three vocal staves and a piano accompaniment. The lyrics are: "sheep, like sheep; He brought them out with sheep; He brought them". The piano part includes dynamic markings *espr.* and *mf*.

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

This system contains the second and third systems of music. The lyrics are: "sil-ver and gold, He brought them out, He brought them out with sil-ver and gold, He brought them out, He brought them out with sil-ver and He".

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

*f*

This system contains the fourth and fifth systems of music. The lyrics are: "out, He brought them out with sil-ver and He brought, He brought them out with sil-ver and gold, He brought, He brought them out with sil-ver and brought them out with sil-ver and gold, with sil-ver and". The piano part includes a dynamic marking *f*.

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

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

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

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

*ff con maestà*

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

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

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

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

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

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

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

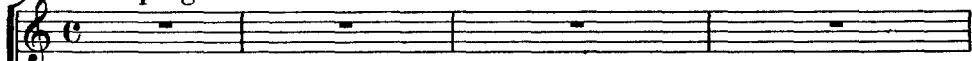
was not one, not one fee-ble per-son a - mong their tribes.

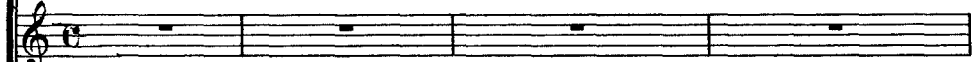
*rin. fz.*




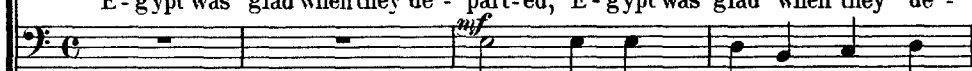
Nº 11. CHORUS. — “Egypt was glad.”


A tempo giusto.

Soprano. 

Alto. 

Tenor. *mf*   
E - gypt was glad when they de - part - ed, E - gypt was glad when they de -

Bass. *mf*   
A tempo giusto. (♩ = 100.) E - gypt was glad when they de -

PIANO. *mf* 

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

*mf*   
part - - - - - ed, E - gypt was

  
part - - - - - ed, E - gypt was

  
part - - - - - ed, E - gypt was



  
part - - - - - ed, E - gypt was

  
glad when they de - part - - - - - ed,

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

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



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

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a bass line. The bottom two staves are a piano accompaniment. The lyrics are: "glad when they de - part - ed, E - - gypt was glad when they de - part - -", "E - - gypt was glad when they de - part - ed,", "- - ed, E - - gypt was glad when they de - part - -", and "- part -".

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

This system contains the next four staves. The lyrics are: "- - ed, when they de - part - ed,", "E - - gypt was glad when they de - part - -", "- - ed, when they de - part - -", and "- - ed,".

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

This system contains the final four staves. The lyrics are: "E - - gypt was glad when they de - part - -", "- - ed,", and "E - - gypt was glad when they de - part - -".

- ed.

- ed, *f* E - gypt was

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

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

*f marc.*

for the fear of them fell up - on

glad when they de - - - part - - -

them, for the fear fell up - on them,

them, E - - gypt was

them, E - gypt was

- ed,

for the fear of them fell up - on

glad when they de - - - part - - - ed,

glad when they de - - part - -  
for the fear fell up - on them, the fear fell up - on them, the fear fell up -  
them,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics underneath. The bottom two staves are for the piano accompaniment. The music is in a major key and features a steady rhythmic accompaniment.

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

The second system continues the musical score with four staves. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "- ed," on the first line; "- on them," on the second line; "for the fear fell up - on them, the fear fell up -" on the third line; and "E - gypt was glad when they de - - part - -" on the fourth line.

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

The third system concludes the musical score with four staves. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "E - - gypt was glad when they de - -" on the first line; "E - - gypt was glad when they de - part - - - ed," on the second line; and "- on them, the fear of them fell up - on them, for the fear of them" on the third line.



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



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



ed, for the fear of them fell up - - on  
them, for the fear fell up -  
for the fear of them fell up - on them, for the  
them,  
25

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

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

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

Nº 12. DOUBLE CHORUS. — "He rebuked the Red Sea."

Grave e staccato.

Soprano I. *ff* He re-buk-ed the Red Sea, and it was dri-ed up, *p*

Alto I. He re-buk-ed the Red Sea, and it was dri-ed up, *p*

Tenor I. He re-buk-ed the Red Sea, and it was dri-ed up, *p*

Bass I. He re-buk-ed the Red Sea, and it was dri-ed up, *p*

Soprano II. *ff* He re-buk-ed the Red Sea, and it was dri-ed up, *p*

Alto II. He re-buk-ed the Red Sea, and it was dri-ed up, *p*

Tenor II. *ff* He re-buk-ed the Red Sea, and it was dri-ed up, *p*

Bass II. He re-buk-ed the Red Sea, and it was dri-ed up, *p*

He re-buk-ed the Red Sea, and it was dri-ed up,  
Grave e staccato. (♩ = 112.)

PIANO. *ff*

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

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

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

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

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

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

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

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

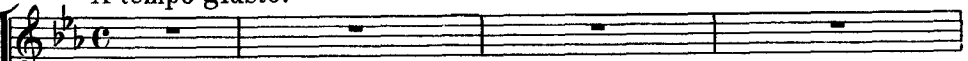
He re-buk-ed the Red Sea, and it was dri-ed up. *p*

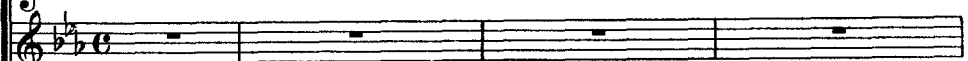
He re-buk-ed the Red Sea, and it was dri-ed up. *p*

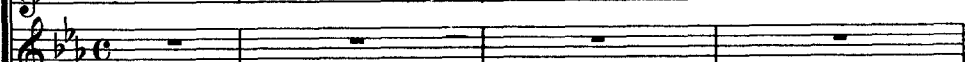
PIANO. *ff*

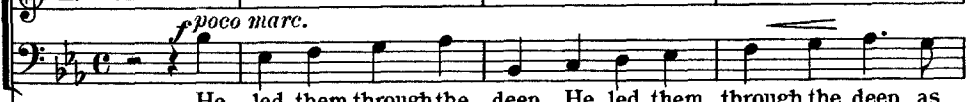
Nº 13. DOUBLE CHORUS. — “He led them through the deep.”

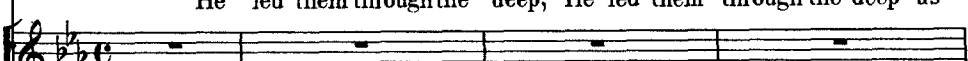
A tempo giusto.

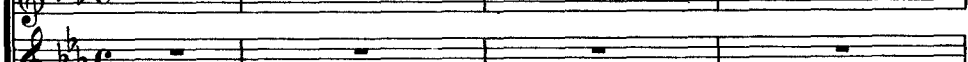
Soprano I. 

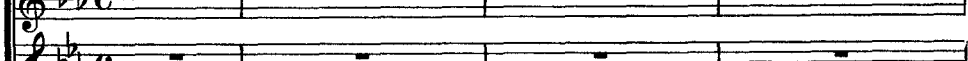
Alto I. 


Tenor I. 

Bass I. *f poco marc.*  He led them through the deep, He led them through the deep as

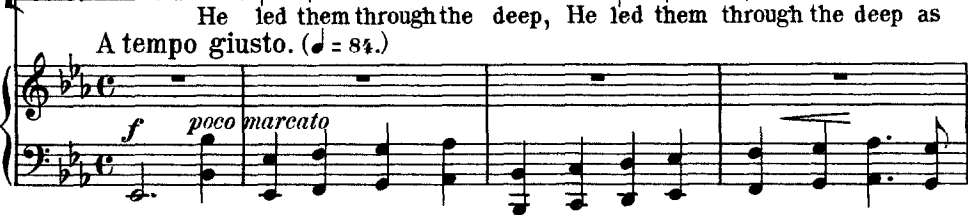
Soprano II. 

Alto II. 

Tenor II. 

Bass II. *f poco marc.*  He led them through the deep, He led them through the deep as

A tempo giusto. (♩ = 84.)

PIANO *f poco marcato* 

*f poco marc.*  He led them through the deep, He led them

through a wil-der-ness,

*f poco marc.*  He led them through the deep, He led them

through a wil-der-ness,

*f* 



*f poco marc.*  
He  
through the deep as thro' a wil - der-ness,

*f poco marc.*  
He  
through the deep as thro' a wil - der-ness,

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

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

*f poco marc.*

He  
 through the deep as thro' a wil - der - ness,  
 wil - der - ness, as thro' a wil - der - ness,  
 as thro' a wil - der - ness, as thro' a wil - der -

*f poco marc.*

He  
 through the deep as thro' a wil - der - ness,  
 wil - der - ness, as thro' a wil - der - ness,  
 as thro' a wil - der - ness, as thro' a wil - der -

The first system of the musical score consists of three systems of staves. The top system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The tempo marking *f poco marc.* is placed above the first system and below the second system.

led them through the deep, He led them  
 as thro' a wilderness, as thro' a  
 as thro' a wilderness,  
 ness, as thro' a wil - der - ness, He led them thro' the  
 led them as thro' a wilderness, He led them  
 as thro' a wilderness, as thro' a  
 ness, as thro' a wil - der - ness, He led them thro' the

The second system of the musical score consists of three systems of staves. The top system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment.



thro' the deep as thro' a wil - der - ness,  
wilderness, He led them as thro' a wil - der - ness,  
as thro' a wilderness, as thro' a wil - der - ness,  
deep, thro' the deep as thro' a wil - der - ness, as thro' a\_

thro' the deep as thro' a wil - der - ness, as thro' a\_

He led them as thro' a wil - der - ness,  
wilderness, He led them as thro' a wil - der - ness,  
deep, thro' the deep as thro' a wil - der - ness, as thro' a\_



as thro' a wilderness, *marc.* He  
as thro' a wilderness,  
as thro' a wil - der - ness, as thro' a  
wilderness, He led  
wilderness, as thro' a wilderness,  
as thro' a wilderness,  
as thro' a wilderness, as thro' a  
wilderness, He led

led them thro' the deep, He led them  
He led them thro' the deep as thro' a wilderness,  
wil - - derness, as thro' a wilderness,  
*marc.*  
them thro' the deep, He led them  
as thro' a wilderness, as thro' a  
He led them thro' the deep as thro' a wilderness,  
wil - - derness, as thro' a wilderness,  
*marc.*  
them thro' the deep, He led them

*Rev. 8<sup>ves</sup>*

thro' the deep as thro' a wil - der - ness,  
as thro' a wil - - der - ness,  
as thro' a wilderness, as thro' a wil - der - ness, as thro' a  
thro' the deep as thro' a wil - der - ness, as thro' a  
wilderness, as thro' a wil - der - ness,  
as thro' a wil - - der - ness,  
as thro' a wilderness, as thro' a wil - der - ness, as thro' a  
thro' the deep as thro' a wil - der - ness, as thro' a

as thro' a wilderness, *marc.* as thro' a

as thro' a wilderness, He led them

wilderness, as thro' a wilderness,

wilderness, He led them thro' the deep,

as thro' a wilderness, *marc.* as thro' a

as thro' a wilderness, He led them

wilderness, as thro' a wilderness,

wilderness, He led them thro' the deep

wilderness, as thro' a wil-der-

thro' the deep, as thro' a wilderness, as

as thro' a wilderness, *marc.* as thro' a wilderness,

as thro' a wilderness, as thro' a

wilderness, as thro' a

thro' the deep, as thro' a wilderness, as

as thro' a wilderness, *marc.* as thro' a

as thro' a wilderness, as thro' a

*marc.*

-ness, a wil - der-ness, as thro' a wil-derness, as  
 thro' a wil - der-ness, as thro' a wil-derness,  
 thro' a wil - der-ness,  
 wil - der-ness, *marc.* He led them thro' the  
 wilderness, as thro' a wil-derness, as thro' a  
 thro' a wil - der-ness, as thro' a wil-derness,  
 wilderness, thro' a wilderness,  
 wil - der-ness, *marc.* He led them thro' the  
 thro' a wil-derness, *rinfz.* He led them thro' the deep, as thro' a wil-derness. *ff*  
 as thro' a wil-derness, He led them thro' the deep, as thro' a wil-derness. *rinfz.* *ff*  
 as thro' a wil-derness, He led them thro' the deep, as thro' a wil-derness. *rinfz.* *ff*  
 deep, He led them thro' the deep, as thro' a wil-derness. *rinfz.* *ff*  
 wilderness, He led them thro' the deep, as thro' a wil-derness. *rinfz.* *ff*  
 He led them thro' the deep, as thro' a wil-derness. *rinfz.* *ff*  
 as thro' a wil-derness, He led them thro' the deep, as thro' a wil-derness. *rinfz.* *ff*  
 deep, He led them thro' the deep, as thro' a wil-derness. *rinfz.* *ff*

N<sup>o</sup> 14. CHORUS. — “But the waters overwhelmed their enemies.”

*A tempo giusto.*

Soprano. *f* But the wa - ters o - ver -

Alto. But the wa - ters o - ver -

Tenor. *f* But the wa - ters o - ver -

Bass. But the wa - ters o - ver -

PIANO. *A tempo giusto. (♩ = 100.)* *f* But the wa - ters o - ver -  
*eguale*

- whelm - ed their en - emies, o - ver - whelm -

- whelm - ed their en - emies, o - ver - whelm -

- whelm - ed their en - emies, o - ver - whelm -

- whelm - ed their en - emies, o - ver - whelm -

- ed their en - emies, there was not one of them left, there

- ed their en - emies, there was not one of them left, there

- ed their en - emies, there was not one of them left, there

- ed their en - emies, 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 one of them left, there

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

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

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

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

*con S'es*

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, 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

*rin fz.*  
 left, there was not one, not one of them left: the wa - ters  
 left, there was not one, not one of them left: the wa - ters  
*rin fz.*  
 left, there was not one, not one of them left: the wa - ters  
 left, there was not one, not one of them left: the wa - ters

o - ver-whelm-ed their en - emies, o - ver - whelm - - ed their  
 o - ver-whelm-ed their en - emies, o - ver - whelm - - ed their  
 o - ver-whelm-ed their en - emies, o - ver - whelm - - ed their  
 o - ver-whelm-ed their en - emies, o - ver-whelm - - ed their

en - emies; there was not one left, there was not one,  
 en - emies; there was not one left, there was not one,  
 en - emies; there was not one left, there was not one,  
 en - emies; there was not one left, there was not one,

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

left, not one, there was not one of them left. *rit.* *ff*  
 left, not one, there was not one of them left. *rit.* *ff*  
 left, not one, there was not one of them left. *rit.* *ff*  
 left, not one, there was not one of them left. *rit.* *ff*

*con s'ces*

No 15. DOUBLE CHORUS. — "And Israel saw."

Grave.

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

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

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

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

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

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

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

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

PIANO. Grave. (♩ = 60.)

-on th'E - gypt - ians; and the peo - ple fear - ed the Lord.

-on th'E - gypt - ians; and the peo - ple fear - ed the Lord.

-on th'E - gypt - ians; and the peo - ple fear - ed the Lord.

-on th'E - gypt - ians; and the peo - ple fear - ed the Lord.

-on th'E - gypt - ians; and the peo - ple fear - ed the Lord.

-on th'E - gypt - ians; and the peo - ple fear - ed the Lord.

-on th'E - gypt - ians; and the peo - ple fear - ed the Lord.

-on th'E - gypt - ians; and the peo - ple fear - ed the Lord.

PIANO. *allarg.* *ff*

N<sup>o</sup>. 16. CHORUS. — “And believed the Lord.”

*Larghetto.*

Soprano. *mf espr.*

Alto. *mf espr.*

Tenor. *mf espr.* And be - lieved the

Bass. *mf espr.* And be - lieved the Lord and His serv - -

And be - liev-ed the Lord and His serv - ant Mo-ses, His serv - ant

*Larghetto. (♩ = 88.)*

PIANO. *mf*

*mf espr.*

And be - liev-ed the Lord and His serv - - ant Mo - ses; and be -

Lord and His serv - ant Mo - ses, His serv - - ant Mo - ses;

- ant, His serv - ant Mo - ses, His serv - - ant Mo - ses;

Mo - ses, and His serv - ant — Mo - ses;

liev-ed the Lord and His serv - - ant, His serv - ant, His serv - -

and be - liev-ed the Lord and His serv - ant Mo-ses, His serv - -

and be - liev-ed the Lord and His serv - -

and be - liev-ed the Lord and His serv -

*svcs*

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

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

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

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

and His serv - ant Mo - ses; and be - liev-ed the Lord and His serv - ant

and His serv - ant Mo - ses; and be - liev-ed the

and His serv - ant Mo - ses;

and His serv - ant Mo - ses;

Mo - ses, His servant Mo - ses, and be - liev-ed the Lord, the

Lord and His serv - ant Mo - ses. His serv - ant, His serv -

and be - liev-ed the Lord and His serv - ant Mo - ses, be - liev-ed the Lord and his

and be - liev-ed the Lord and His serv - ant Mo -

Lord and His serv - - ant Mo - ses; and the peo - ple fear-ed the  
 - ant Mo - ses; and the  
 serv - - ant Mo - ses; and the peo - ple fear-ed the Lord, and the  
 ses, His serv - ant Mo - ses;

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

*rinz. ed allarg.*

Lord and His serv - ant Mo - ses.  
 Lord and His serv - ant Mo - ses.  
*rinz. ed allarg.*  
 Lord and His serv - ant Mo - ses.  
 Lord and His serv - ant Mo - ses.

*rinz. ed allarg.*

G. F. Handel  
Israel in Egypt

PART II.

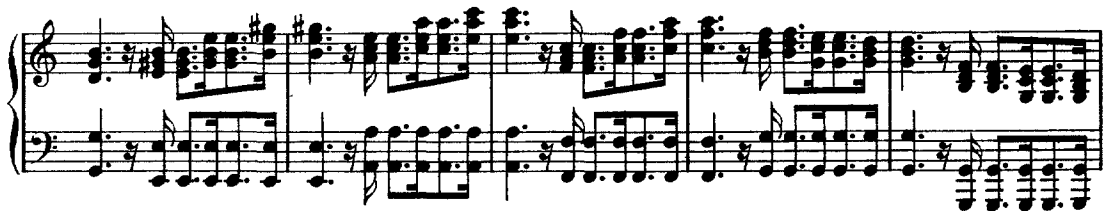
Moses' Song.

78

No 17. DOUBLE CHORUS. — "Moses, and the children of Israel."

A tempo giusto. (♩=88)

PIANO. *f marcato*



Soprano I. *ff*  
Alto I. Mo - - ses, and the chil - dren of  
Tenor I. *ff* Mo - - ses, and the chil - dren of  
Bass I. Mo - - ses, and the chil - dren of  
Soprano II. *ff*  
Alto II. Mo - - ses, and the chil - dren of  
Tenor II. *ff* Mo - - ses, and the chil - dren of  
Bass II. Mo - - ses, and the chil - dren of



*ff (maestoso)*



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

*allarg.*

and spake, say - ing: -  
 and spake, say - ing: -  
*allarg.*  
 and spake, say - ing: -  
 and spake, say - ing: -  
*allarg.*  
 and spake, say - ing: -  
 and spake, say - ing: -  
 and spake, say - ing: -  
*allarg.*

*attacca*



Nº 18. DOUBLE CHORUS.—“I will sing unto the Lord”

*Andante. (a tempo giusto)*

Soprano I.   
 Alto I.   
 Tenor I.   
 Bass I.   
 Soprano II.   
 Alto II.   
 Tenor II.   
 Bass II.

will sing un - to the Lord, for He hath triumphed   
 I will sing un - to the Lord, for He

*Andante. (♩ = 88)*  
*sostenuto*  
**f** (*a tempo giusto*)  
 poco stacc.

PIANO.

For He hath triumphed glor -   
 glor - - iously,   
 hath triumphed glor - - iously,   
 for He hath triumphed   
 glor - - iously,   
 hath triumphed glor - - iously,



glor - iously,  
hath triumphed glor - iously,

the horse and his ri-der  
the horse and his ri-der  
the horse and his ri-der hath He  
the horse and his ri-der hath He

I will sing  
I will sing, the horse and his ri-der,  
the horse and his ri-der, the horse and his ri-der  
the horse and his ri-der, the horse and his ri-der

hath He thrown in - to the sea.  
hath He thrown in - to the sea.  
thrown in - to the sea.  
thrown in - to the sea.

un - to the Lord, un - to the Lord,  
 hath He thrown in - to the sea, in - to the sea,  
 hath He thrown in - to the sea, in - to the sea,  
 hath He thrown in - to the sea, in - to the sea,

I will  
 the horse, the  
 the horse and his ri - der, the  
 I will  
 marc.

He  
 He

sing un - to the  
 horse and his ri - der, the horse and his ri - der hath He thrown in - to the  
 horse and his ri - der, the horse and his ri - der hath He thrown in - to the  
 sing un - to the

hath triumphed glor - idously,  
hath triumphed glor - iously, glor - iously, gloriously,  
He hath triumphed glor - iously, gloriously,  
He hath triumphed glor - iously,  
Lord, He  
sea, He hath triumphed  
sea, He hath triumphed  
Lord, He

the  
the  
hath tri-umph - ed glor - ious-ly, He hath tri - umph - ed glor-ious-ly,  
glor - ious-ly,  
glor - ious-ly,  
hath tri-umph - ed glor - ious-ly,  
hath tri-umph - ed glor - ious-ly,

the horse and his ri - der hath He thrown in - to the sea,

horse and his ri - der hath He thrown in - to the sea,

the horse and his ri - der hath He thrown in - to the sea,

horse and his ri - der hath He thrown in - to the sea,

the

I will

I will

the

horse and his ri - der, the horse and his ri - der 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 ri - der, the horse and his ri - der hath He thrown in - to the sea, in - to the

I will sing un - to the  
 the horse and his rider, the horse and his rider, the horse and his rider hath He thrown in - to the sea, hath He  
*marc.* the horse and his rider, the horse and his rider hath He thrown in - to the  
 I will sing un - to the  
 sea.  
 Lord.  
 Lord.  
 sea.  
*marc.*  
 Lord, un - to the Lord, He  
 thrown in - to the sea.  
 sea, in - to the sea. He  
 Lord.  
 He hath triumph-ed glor -  
 He hath triumphed glor - iously, glor - iously,  
 He hath triumph-ed glor - iously, glor - iously,  
 He hath triumphed glor -

hath triumphed glor - iously, the horse  
 He hath triumph-ed glor-iously, glor-iously, glor-iously, the horse  
 hath triumphed glor-iously, glor-iously, glor-iously, the horse  
 He hath triumph-ed glor - iously, the horse  
 - iously, the horse and his  
 glor-iously, the horse and his  
 glor-iously, the horse and his  
 - iously, the horse and his

and his ri - der, the horse and his ri - der hath He thrown  
 and his ri - der, the horse and his ri - der hath He thrown  
 and his ri - der, the horse and his ri - der hath He thrown  
 and his ri - der, the horse and his ri - der hath He thrown  
 ri - der. the horse and his ri - der hath He thrown, hath He  
 ri - der, the horse and his ri - der hath He thrown, hath He  
 ri - der, the horse and his ri - der hath He thrown, hath He  
 ri - der, the horse and his ri - der hath He thrown, hath He





horse and his ri - der, the horse and his ri - der hath He thrown in - to the sea.

horse and his ri - der, the horse and his ri - der hath He thrown in - to the sea.

horse and his ri - der, the horse and his ri - der hath He thrown in - to the sea.

horse and his ri - der, the horse and his ri - der hath He thrown in - to the sea.

horse and his ri - der, the horse and his ri - der hath He thrown in - to the sea.

horse and his ri - der, the horse and his ri - der hath He thrown in - to the sea.

horse and his ri - der, the horse and his ri - der hath He thrown in - to the sea.

horse and his ri - der, the horse and his ri - der hath He thrown in - to the sea.

*f* I will sing

I will sing

*f marc.* I will sing un - to the

*f* I will sing

I will sing

*f marc.* I will sing un - to the

*mf marc.*

un - to the Lord, for He hath triumphed glor - iously,  
 un - to the Lord, for He hath triumphed glor - iously,  
 I will sing un - to the Lord, for He hath tri - umphed  
 Lord, for He hath triumphed glor - iously,  
 un - to the Lord, for He hath triumphed glor - iously,  
 I will sing un - to the Lord, for He hath tri - umphed  
 Lord, for He hath triumphed glor - iously,  
 glor - iously, He hath triumphed glor - iously, the horse and his ri - der hath  
 glor - iously, glor - iously, He hath triumphed glor - iously, the horse and his ri - der hath  
 glor - ious - ly, glor - iously, He hath triumphed glor - iously, the horse and his ri - der hath  
 glor - iously, He hath triumphed glor - iously, the horse and his ri - der hath  
 glor - iously, glor - iously, He hath triumphed glor - iously, the horse and his ri - der hath  
 glor - ious - ly, glor - iously, He hath triumphed glor - iously, the horse and his ri - der hath  
 glor - iously, He hath triumphed glor - iously, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his fi - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

He thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath

*molto allarg.*

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.

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

*molto allarg.*

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.

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

*molto allarg.*

Nº 19. DUET. — "The Lord is my strength."

*Larghetto.*

Soprano I.

Soprano II.

PIANO.

*Larghetto. (♩ = 112.)*

*mf con espr.*

*cresc.*

*tr*

*p*

*mf con espr.*

The Lord is my strength and my song,

*mf con espr.*

The Lord is my strength and my song,

*p*

*mf*

The Lord is my strength and my song,

The Lord is my strength and my song,

*tr*

*p*

and my song, He is be-come my sal-va - - -  
 and my song, He is be -

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

- va-tion, He is be-come my strength, my song, He is be -  
 - va-tion, He is be-come my sal-va-tion, my sal-va-tion,

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

my sal-va-tion, my sal-va-tion, my sal-va - tion, He  
 -va-tion, my sal-va-tion, and my sal-va - tion, He

*mf* *p*

is be - come my sal-va-tion, my sal-va - tion,  
 is be - come my strength, my song, He is be -

He is be - come my sal-va - tion, the Lord is my  
 - come my sal-va - tion, the Lord is my strength and my

*mf* *p*

strength and my song, the Lord is my strength and my song,  
 song, the Lord is my strength and my song, He is be - come my sal -

*cresc.*

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

This system contains the first two systems of music. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment.

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

This system contains the third and fourth systems of music. The vocal line continues with lyrics, and the piano accompaniment includes a *mf* dynamic marking.

He is be - come my sal - va -  
He is be-come my sal - va -

This system contains the fifth and sixth systems of music. The vocal line continues with lyrics, and the piano accompaniment includes a *p* dynamic marking.

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

This system contains the seventh and eighth systems of music. The vocal line continues with lyrics, and the piano accompaniment continues.



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

*f* *p*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines. The first vocal line has lyrics: "-va - - - tion, He is be - come my sal - va - - - -". The second vocal line has lyrics: "- - - - - tion, He is be - come my sal - va - - - -". The piano accompaniment is on the bottom staff, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. There are triplets in the vocal lines.

*cresc.* *cresc.*

Detailed description: This system contains the third and fourth systems of music. The top two staves are piano accompaniment. The third system has a *cresc.* marking above the staff. The fourth system has a *cresc.* marking above the staff. The piano accompaniment continues with various rhythmic patterns.

*rall.* *a tempo*  
- tion, my sal - va - - - tion.  
*rall.*  
- tion, my sal - va - - - tion.

*rall.* *f a tempo*

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal lines. The fifth system has lyrics: "- tion, my sal - va - - - tion." and tempo markings *rall.* and *a tempo*. The sixth system has lyrics: "- tion, my sal - va - - - tion." and a *rall.* marking. The piano accompaniment is on the bottom staff, with a *f a tempo* marking.

Detailed description: This system contains the seventh and eighth systems of music. The top two staves are empty. The piano accompaniment is on the bottom staff, continuing with various rhythmic patterns.

## No 20. DOUBLE CHORUS.— "He is my God."

Grave.

Soprano I. He is my God, and I will pre -

Alto I. He is my God, and I will pre -

Tenor I. He is my God, and I will pre -

Bass I. He is my God, and I will pre -

Soprano II. He is my God, and I will pre - pare

Alto II. He is my God, and I will pre -

Tenor II. He is my God, and I will pre -

Bass II. He is my God, and I will pre -

Grave. (♩ = 60)

PIANO.

-pare Him an hab - i - ta - tion, I will pre - pare Him

-pare Him an hab - i - ta - tion, I will pre - pare Him, I will pre -

-pare Him an hab - i - ta - tion, I will pre - pare Him, I will pre -

-pare Him an hab - i - ta - tion, I will pre - pare Him, I will pre -

- Him an hab - i - ta - tion, and I will pre - pare

-pare Him an hab - i - ta - tion, I will pre - pare, pre

-pare Him an hab - i - ta - tion, and I will pre - pare Him, I will pre -

-pare Him an hab - i - ta - tion, I will pre - pare

PIANO.

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

ca.

NO. 21. CHORUS.— "And I will exalt him."

Andante. *mf*

Soprano. *mf* And I will ex - alt

Alto. *mf* And I will ex - alt

Tenor. *mf* And I will ex - alt Him,

Bass. *mf* And I will ex - alt Him,

PIANO. *mf* Andante. ( $\text{♩} = 88$ )

Him,  
Him,  
I will ex - alt Him, I  
I will ex - alt Him, I

I will ex - alt Him, I will ex - alt Him,  
I will ex - alt Him, I will ex - alt Him.  
And I  
*f* *poco marc.*  
*marc.*

-alt Him, I will ex - alt Him.  
I will ex - alt, I will exalt Him, I will -  
And I will ex - alt Him, I  
will ex - - alt Him,

*f*

And I will ex - alt — Him, I will exalt Him, I

ex - alt Him, I will exalt Him, I

will exalt Him, I will ex - alt — Him, I will exalt —

I — will ex - alt, I will exalt Him, I will ex - alt, I

*mf*

will ex - alt Him. He is my father's

will ex - alt Him. He is my fa - ther's

Him. He is my fa - ther's

will ex - alt Him. He is my fa - ther's

*ff* *mf*

God, He is — my fa - ther's God. I — will — ex - alt, I will ex - alt

*mf*

God, He is my father's God. And I will ex - alt —

*ff*

God, He is my fa - ther's God.

God, He is my fa - ther's God.

Handwritten musical score for the first system. It consists of four staves: two vocal staves (Soprano and Bass) and two piano accompaniment staves. The lyrics are: "Him, ex - alt Him, I, I will exalt Him, Him, I will ex - alt Him, I will ex - alt, I will exalt Him, and I". Dynamic markings include *mf* and *fz*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Handwritten musical score for the second system. It consists of four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "and I will ex - alt Him, I will ex - alt, I will exalt Him, I will ex - alt will ex - alt Him, I will ex - alt Him,". Dynamic markings include *f*. The piano part continues with a rhythmic accompaniment.

Handwritten musical score for the third system. It consists of four staves: two vocal staves and two piano accompaniment staves. The lyrics are: "and I will, I will ex - alt - alt Him, ex - alt Him, Him, I will ex - alt". Dynamic markings include *f* and *mf*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. At the bottom left, there is a handwritten signature "pres. R. A."

Him, I, I will ex - alt - Him, I,  
 I will ex - alt Him, I, I will ex - alt Him, I will ex -  
 I will ex - alt Him, I will ex - alt  
 Him, I, I, I will ex - alt Him, I

I will ex - alt Him, I will ex - alt  
 - alt Him, I will exalt Him, I, I will ex - alt  
 Him, I, I will exalt Him, I will ex - alt Him, I will ex -  
 will ex - alt

*rinforz. ed allarg.* Him, I will ex - alt Him. *ff*  
 Him, I will ex - alt Him. *ff*  
 alt Him, I will ex - alt Him. *ff*  
 Him, I will ex - - - alt Him.  
*rinforz. ed allarg.* *ff*

Nº 22. DUE T. — “The Lord is a man of war.”

Andante allegro. (♩ = 112)

PIANO.

*f*

*mf* *cresc.*

*f* *mf*

*mf*

*f*

Bass I. *mf*

The Lord is a man of

*f* *rit.* *a tempo*



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

*f*

*p* *f*

Detailed description: This system contains the first vocal entry. The vocal line (bass clef) begins with a whole note 'war,' followed by a half rest, then a melodic phrase starting on a half note 'The' and ending on a half note 'war,'. The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano).

The Lord is a man of

Bass II. *f*

The Lord is a man of war.

*p*

Detailed description: This system features a second vocal entry. The vocal line (bass clef) has a whole rest for the first two measures, then enters with a melodic phrase starting on a half note 'The' and ending on a half note 'war.'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* (forte) and *p* (piano).

war. \_\_\_\_\_

The Lord is a man of war, \_\_\_\_\_

Detailed description: This system shows the continuation of the vocal line. The vocal line (bass clef) has a whole note 'war.' followed by a long horizontal line indicating a continuation of the phrase. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *p* (piano).

— the Lord, the Lord is a man of war.

*f*

Detailed description: This system features a third vocal entry. The vocal line (bass clef) has a whole rest for the first two measures, then enters with a melodic phrase starting on a half note 'the' and ending on a half note 'war.'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* (forte).

*mf*

Lord is His name, — is His name,

Lord is His name, — is His name,

Lord, Lord is His name, — is His name,

Lord is His name, — is His name,

Lord is His name, — is His name, Lord is His

Lord is His name, Lord is His

name, Lord is His name, Lord — is His

name. *mf* Pha-raoh's chariots,

name. Pha-raoh's chariots, and his

*f* *mf*

and his host. hath He cast in-to the sea, hath

host, hath He cast in-to the sea, hath He

*r. h.* *p*

— He — cast — in - to the

cast in - to the

*legato*

sea. *mf* The Lord is a man of war,

sea.

*f* *mf* *p*

*poco marc.*

*mf*  
The Lord is a man of war,

*p*

Lord is His name,

Pha-raoh's chariots, and his host,  
Lord is His name, Pha - rao'h's chariots, and his

*mf*

hath He cast in - to the sea, hath He  
host, hath He cast in - to the sea,

*p legato*

cast

hath He cast

in - to the sea.

in - to the sea.

*mf*

His chosen captains al - so are drowned, al - so are drowned,

*mf*

His chosen captains al - so are drowned,

*p*

are drown - - - - -  
al - so are drowned, are drown - - - - -

*cresc.*

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

his chos - en captains al - so are drowned, al - so are  
his chos - en captains al - so are drowned,

drowned, al - so are drowned, his chosen  
al - so are drowned, his chosen

*ritz.*

*ad lib.*

captains al - so are drowned, al - so are drowned in the Red

captains al - so are drowned, al - so are drowned in the Red *ad lib.*

*col canto*

*a tempo* *f*

Sea, al - so are drown - - -

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

- - - ed in the Red

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

Sea, his chos-en captains al - so are drowned, al - so are

Sea, his chos-en captains al - so are drowned, al - so are

*ff allarg.*  
drowned in the Red Sea.

*ff allarg.*  
drowned in the Red Sea.

*allarg.*  
*f*

*mf*

*f*

*rit.*  
*rit.*

The musical score is arranged in two systems. The first system contains two vocal staves and a grand staff (treble and bass clefs). The vocal parts are in G major and 3/4 time. The piano accompaniment begins with a series of chords and a melodic line in the right hand. The second system continues the piano accompaniment with more complex textures, including sixteenth-note passages and sustained chords. The score concludes with a *rit.* (ritardando) marking in both the vocal and piano parts.



Nº 23. DOUBLE CHORUS.— "The depths have cover'd them."

*Largo.*

Soprano I. — — — — —

Alto I. — — — — —

Tenor I. — — — — — *mf* The depths have cover'd them,

Bass I. — — — — — *mf* The

Soprano II. — — — — —

Alto II. — — — — — *mf* The depths have cover'd them,

Tenor II. — — — — — *mf* The depths have cover'd them,

Bass II. — — — — — *mf* The

PIANO. *Largo. (♩ = 92)*  
*p eguale*

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

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

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

The depths have cov - er'd them,

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

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

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

the depths have cov - er'd them, they sank

the depths have cov - - - er'd them, they sank,

the depths have cov - - - er'd them, they sank,

the depths have cov - er'd them, they sank

the depths have cov - er'd them, they sank

the depths have cov - er'd them, they sank

the depths have cov - er'd them, they sank

the depths have cov - er'd them, they sank

*p* *pp*

in - to the bot - tom, they sank in - to the bot - tom,

they sank in - to the bot - tom, they sank in - to the bot - tom,

they sank in - to the bot - tom, they sank in - to the bot - tom,

in - to the bot - tom, they sank in - to the bot - tom,

in - to the bot - tom, they sank in -

in - to the bot - tom, they sank in -

in - to the bot - tom, they sank in

in - to the bot - tom, they sank in -

in - to the bot-tom as a stone, the depths have

in - to the bot-tom as a stone, the depths have

in - to the bot-tom as a stone, the depths have

in - to the bot-tom as a stone, the depths have

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

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

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

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

cover'd them, they sank in - to the bottom as a stone.

cover'd them, they sank in - to the bottom as a stone.

cover'd them, they sank in - to the bottom as a stone.

cover'd them, they sank in - to the bottom as a stone.

they sank in-to the bottom as a stone.

they sank in-to the bottom as a stone.

they sank in-to the bottom as a stone.

they sank in-to the bottom as a stone.

Nº 24. DOUBLE CHORUS. — “Thy right hand, O Lord”

Andante.

Soprano I. *f* is be-come glor - - ious,

Alto I. *f* is be-come glor - - ious,

Tenor I. *f* is be-come glor - - ious,

Bass I. *f* is be-come glor - - ious,

Soprano II. *f* Thy right hand, O Lord, is be-come glor - ious, glor - - ious,

Alto II. *f* Thy right hand, O Lord, is be-come glor - ious, glor - - ious,

Tenor II. *f* Thy right hand, O Lord, is be-come glor - ious, glor - - ious,

Bass II. *f* Thy right hand, O Lord, is be-come glor - ious, glor - - ious,

PIANO. *f* Andante. (♩ = 88)

Thy right hand, O Lord, is become glor - - ious in power,

Thy right hand, O Lord, is become glor - - ious in power,

Thy right hand, O Lord, is become glor - - ious in power,

Thy right hand, O Lord, is become glor - - ious in power,

is become glor - - ious in power, Thy right hand, O

is become glor - - ious in power, Thy right hand, O

is become glor - - ious in power, Thy right hand, O

is become glor - - ious in power, Thy right hand, O

is become glor - - ious in power, Thy right hand, O

*mf*

*mf*  
 O Lord, Thy right hand, O Lord, is become glorious in power, Thy right hand, O Lord, is become  
 O Lord, Thy right hand, O Lord, is become glorious in power, Thy right hand, O Lord, is become  
*mf*  
 O Lord, Thy right hand, O Lord, is become glorious in power, Thy right hand, O Lord, is become  
 O Lord, Thy right hand, O Lord, is become glorious in power, Thy right hand, O Lord, is become  
 Lord, Thy right hand, O Lord, is become glorious in power, is become  
 Lord, Thy right hand, O Lord, is become glorious in power, is become  
 Lord, Thy right hand, O Lord, is become glorious in power, is become  
 Lord, Thy right hand, O Lord, is become glorious in power, is become

glor - ious, glor - - - ious, is be - come  
 glor - ious, glor - - - ious, is be - come  
 glor - ious, glor - - - ious, is be - come  
 glor - ious, glor - - - ious, is be - come  
 glor - - - ious, Thy right hand, O Lord, is be - come  
 glor - - - ious, Thy right hand, O Lord, is be - come  
 glor - - - ious, Thy right hand, O Lord, is be - come  
 glor - - - ious, Thy right hand, O Lord, is be - come

glor- - -ious in power, Thy right hand, O Lord, Thy right hand, O Lord, is  
 glor- - -ious in power, Thy right hand, O Lord, Thy right hand, O Lord, is  
 glor- - -ious in power, Thy right hand, O Lord, Thy right hand, O Lord, is  
 glor- - -ious in power, Thy right hand, O Lord, Thy right hand, O Lord, is  
 glor- - -ious in power, O Lord, Thy right hand, O Lord, is  
 glor- - -ious in power, O Lord, Thy right hand, O Lord, is  
 glor- - -ious in power, O Lord, Thy right hand, O Lord, is  
 glor- - -ious in power, O Lord, Thy right hand, O Lord, is

be-come glor-ious in pow-er:  
 be-come glor-ious in pow-er:  
 be-come glor-ious in pow-er: Thy right hand, O Lord, hath dash-ed in  
 be-come glor-ious in pow-er:  
 be-come glor-ious in pow-er:  
 be-come glor-ious in pow-er:  
 be-come glor-ious in pow-er:  
 be-come glor-ious in pow-er:

Thy right hand, O Lord, hath dashed in pieces the en - e -

Thy right hand, O Lord, hath dashed in pieces the en - e - my, Thy right hand hath dashed in

Thy right hand, O Lord, hath dashed in

Thy right hand, O Lord, hath dashed in

Thy right hand, O Lord, hath dashed in

Thy right hand, O Lord, hath dashed in

Thy right hand, O Lord, hath dashed in

- my, Thy right hand, O Lord, hath dash-ed in pieces

piec-es the en - e - my, Thy right hand, O Lord, hath dashed in

piec-es, hath dash-ed in piec-es the en - e - my,

piec-es the en - e - my,

piec-es, Thy right hand, O Lord, hath dash-ed in pieces

piec-es the en - e - my, Thy right hand, O Lord, hath dashed in

piec-es, hath dash-ed in piec-es the en - e - my,

piec-es the en - e - my,

the en - - e - - my, Thy right hand, O Lord, hath dash-ed in  
pieces, Thy right hand, O Lord, hath dashed in pieces the en - e - my,  
Thy right hand, O Lord, hath dashed in pieces, in piec-es the en - e - my;  
Thy right hand, O Lord, hath dashed in pieces the en - - - e - -  
the en - - e - - my, Thy right hand, O Lord, hath dash-ed in  
pieces, Thy right hand, O Lord, hath dashed in pieces, hath dash-ed in piec-es the en - e - -  
Thy right hand, O Lord, hath dashed in pieces, hath dash-ed in piec-es the en - e - -  
Thy right hand, O Lord, hath dashed in pieces the en - - - e - -

pieces, Thy right hand, O Lord, Thy right hand, O Lord, hath dashed in  
Thy right hand, O Lord, Thy right hand, O Lord, hath dashed in  
Thy right hand, O Lord, Thy right hand, O Lord, hath dashed in  
- my, Thy right hand, O Lord,  
pieces, Thy right hand, O Lord,  
- my, Thy right hand, O Lord,  
- my, Thy right hand, O Lord,  
- my, Thy right hand, O Lord,



piec-es, hath dash-ed in piec-es the en-e-my.  
 piec-es, hath dash-ed in piec-es the en-e-my.  
 piec-es, hath dash-ed in piec-es the en-e-my.  
 Thy right hand, O Lord, hath dash-ed in  
 Thy right hand, O Lord, hath dash-ed in  
 Thy right hand, O Lord, hath dash-ed in  
 Thy right hand, O Lord, hath dash-ed in  
 Thy right hand, O Lord, hath dash-ed in

Thy right hand, O  
 Thy right hand, O  
 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 Lord,  
 piec-es, hath dash-ed in piec-es the en-e-my, Thy right hand, O Lord,  
 piec-es, hath dash-ed in piec-es the en-e-my, Thy right hand, O Lord,  
 piec-es, hath dash-ed in piec-es the en-e-my, Thy right hand, O Lord,

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

Thy right hand, O Lord,  
Thy right hand, O Lord,  
Thy right hand, O Lord,  
Thy right hand, O Lord,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics: "Lord, Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

piec-es the en - e - my,  
piec-es the en - e - my,  
piec-es the en - e - my,  
piec-es the en - e - my,

Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in  
Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in  
Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in  
Thy right hand, O Lord, hath dash-ed in piec-es, hath dash-ed in

The second system continues the musical score with four vocal staves and piano accompaniment. The vocal parts have lyrics: "piec-es the en - e - my,". The piano accompaniment continues with a similar rhythmic pattern.



№25. DOUBLE CHORUS. — “And in the greatness”

Adagio.

Soprano I. And in the great - ness of Thine ex - cel - len - cy,

Alto I. And in the great - ness of Thine ex - cel - len - cy,

Tenor I. And in the great - ness of Thine ex - cel - len - cy,

Bass I. And in the great - ness of Thine ex - cel - len - cy,

Soprano II. And in the great - ness of Thine ex - cel - len - cy,

Alto II. And in the great - ness of Thine ex - cel - len - cy,

Tenor II. And in the great - ness of Thine ex - cel - len - cy,

Bass II. And in the great - ness of Thine ex - cel - len - cy,

Adagio. (♩ = 60)

PIANO. *f con maestà*

*rin. fz.* Thou hast o - verthrown, Thou hast o - verthrown them that rose up a - gainst Thee. *ten.*

Thou hast o - verthrown, Thou hast o - verthrown them that rose up a - gainst Thee. *ten.*

Thou hast o - verthrown, Thou hast o - verthrown them that rose up a - gainst Thee. *ten.*

Thou hast o - verthrown, Thou hast o - verthrown them that rose up a - gainst Thee. *ten.*

Thou hast o - verthrown, Thou hast o - verthrown them that rose up a - gainst Thee. *ten.*

Thou hast o - verthrown, Thou hast o - verthrown them that rose up a - gainst Thee. *ten.*

Thou hast o - verthrown, Thou hast o - verthrown them that rose up a - gainst Thee. *ten.*

Thou hast o - verthrown, Thou hast o - verthrown them that rose up a - gainst Thee. *ten.*

*rin. fz.* *ten.*

## No. 26. DOUBLE CHORUS. — "Thou sentest forth Thy wrath?"

Andante.

Soprano I. *mf* Thou sentest forth Thy wrath, which con-sumed them as stubble, Thou sent - est

Alto I. *mf* Thou sentest

Tenor I.

Bass I.

Soprano II.

Alto II.

Tenor II.

Bass II.

PIANO. *mf legato* Andante. ( $\text{♩} = 88$ )

Detailed description: This system contains the first vocal entries for Soprano I and Alto I, and the beginning of the piano accompaniment. The tempo is marked 'Andante' and the time signature is common time. The key signature has one sharp (F#). The Soprano I part begins with a melodic line in the right hand of the piano, while the other vocal parts and the piano accompaniment are mostly silent in this section.

forth Thy wrath, Thou sent - est forth Thy wrath,

forth Thy wrath, which con - sum - ed them as stub - ble, Thou sent - est forth Thy -

*mf* Thou sent - est forth Thy

Detailed description: This system continues the vocal entries from the first system. Soprano I and Alto I have their vocal lines. The piano accompaniment continues with a melodic line in the right hand. The lyrics are: 'forth Thy wrath, Thou sent - est forth Thy wrath, forth Thy wrath, which con - sum - ed them as stub - ble, Thou sent - est forth Thy - Thou sent - est forth Thy'. The piano part has a dynamic marking of *mf*.

Thy wrath, Thou sent - est forth Thy wrath, which con -  
 wrath, which con - sum - ed them as stub - ble, Thou sent - est forth Thy  
 Thou sent - est forth Thy

*Ped.*

sum - ed them as stubble, Thou sent - est forth Thy  
 stubble, which con - sum - ed them, which con - sum - ed them as stubble, Thou  
 wrath, Thou sent - est forth Thy  
 wrath, which con - sum - ed them as stubble, Thou sent - est forth Thy

wrath, Thy wrath, Thou sent - - est forth  
 sent - - est forth Thy wrath, Thou sent - - est forth Thy  
 wrath, Thou sent - - est forth Thy  
 wrath, Thy wrath,

Thy wrath, Thou sentest forth, Thou sentest forth Thy  
 wrath, Thou sentest forth, Thou sent - est forth  
 wrath, Thou sentest forth, Thou sentest forth Thy wrath, Thou  
 Thou sent - est forth Thy  
 Thou, Thou sentest forth Thy  
 Thou, Thou sent - est forth Thy  
 Thou sent - est forth Thy  
 Thou sent - est forth Thy  
 Thou sent - est forth Thy

*f* *rinz.*

wrath, Thou sent - est forth, Thou sent - est  
 Thy wrath, Thou sent - est forth, Thou  
 sent - est, Thou sent - est forth, Thou sent - est  
 wrath, which con - sum-ed them as stubble, Thou sent est forth, Thou  
 wrath, which con - sum-ed them as stubble, as stubble, as stubble,  
 wrath, which con - sum-ed them as stubble, as stubble, as stubble,  
 wrath, which con - sum-ed them as stubble, as stubble, as stubble,  
 wrath, which con - sum-ed them as stubble, as stubble, as stubble,

ff mf  
 forth Thy wrath, Thy wrath, Thou  
 sent - est forth Thy wrath, Thou  
 forth, Thou sent - est forth Thy wrath, Thou  
 sent - est forth Thy wrath, Thou sentest  
 as stubble, which con - sum-ed, which con - sum-ed them as stubble,  
 as stubble, which con - sum-ed, which con - sum-ed them as stubble,  
 as stubble, which con - sum-ed, con - sum-ed them as stubble,  
 as stubble, which con - sum-ed, which con - sum-ed them as stubble,



sent - est - forth Thy wrath,

*mf* Thou sent - est forth, Thou sentest forth Thy wrath,

sentest forth, Thou sent - est forth, Thy

Thou sentest forth Thy wrath, Thou sent - est forth Thy

Thou sent - est forth Thy wrath, Thou sent - est

est forth Thy wrath, Thou

wrath, Thou sent - est forth Thy wrath, which con - sum - ed

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 - ed

wrath, which con - sum-ed them, Thou sent - - est  
 forth Thy wrath, which con - sum-ed them as stubble, Thou sent - -  
 sent - - - est forth, Thou sent - - - est forth, *marc.* Thou sent - -  
 - - ed them as stubble, Thou sent - - - est forth, Thou sent - - est  
 them as stubble, Thou sent - - est  
 them as stubble, Thou sent - - est  
 them as stubble, Thou sent - est  
 - - ed them as stubble, *marc.* Thou sent - - est

forth, Thou sentest forth Thy wrath, - -  
 - est forth, Thou sent - est  
 - est forth Thy wrath, which con - sum-ed, which con -  
 forth, Thou sentest forth Thy wrath, which con - sum-ed, which con -  
 forth, Thou sentest forth Thy wrath, which con -  
 forth, Thou sentest forth Thy wrath, which con -  
 forth, Thou sentest forth Thy wrath, which con - sum-ed, which con -  
 forth, Thou sentest 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 stubble, Thou sent - - - est forth Thy  
 -sum-ed them as stubble, which con - sum - ed them,  
 -sum-ed them as stubble, which con - sum - ed them,  
 -sum-ed them as stubble, which con - sum - ed them,  
 -sum-ed them as stubble, which con - sum - ed them,

which con - sum - ed them as stubble, which con-  
 wrath, which con - sum-ed them as stubble, which  
 wrath, which con - sum - ed them as stubble, which con-  
 wrath, which con - sum-ed, which con - sum - ed them as stubble, which  
 which con - sum - - - ed them as stubble,  
 which con - sum - - - ed them, which con-sum-ed them as stub-ble,  
 which con - sum-ed, which con - sum - ed them as stubble,  
 which con - sum - - - ed them as stubble,  
*rit.*

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  
*rin. fz.* which con - - sum - - - ed them as  
 which con - sum - ed them, which con - sum - - - ed them as  
*rin. fz.* which con - sum - ed them as stub - ble, which con - sum - ed them as  
 which con - - sum - - ed them, which con - sum - - ed them as

*allarg.* stubble, as stubble, which con - sum - ed them as stubble. *ff*  
 stubble, as stubble, which con - sum - ed them as stubble.  
 stubble, as stubble, which con - sum - ed them as stubble. *allarg.* *ff*  
 stubble, as stubble, which con - sum - ed them as stubble.  
 stubble, as stubble, which con - sum - ed them as stubble. *allarg.* *ff*  
 stubble, as stubble, which con - sum - ed them as stubble.  
 stubble, as stubble, which con - sum - ed them as stubble. *allarg.* *ff*  
 stubble, as stubble, which con - sum - ed them as stubble.  
 stubble, as stubble, which con - sum - ed them as stubble. *allarg.* *ff*

Nº 27. CHORUS. — "And with the blast."

Andante.

Soprano. *p* And with the

Alto. *p* And with the blast of Thy

Tenor. *p* And with the blast of Thy nostrils,

Bass. *p* And with the blast

PIANO. *p* Andante. (♩ = 76)

blast of Thy nostrils, the wa - ters were gath - er - ed, were

nostrils, the wa - ters were gath - er - ed to - gether, the wa - ters were

the wa - ters were gath - er - ed to - gether,

of Thy nostrils, the wa - ters were gath - er - ed to - gether,

gath - er - ed to - gether, and with the blast *cresc.* of Thy

gath - er - ed to - gether, and with the blast *cresc.*

were gath - er - ed to - gether, and with the

were gath - er - ed to - gether, *mf* *cresc.*

*f.*

nos-trils, the wa - ters were gath - er - ed to - gether,

of Thy nos-trils, the wa - ters were gathered to - gether, were

of Thy nostrils, the wa - ters were

and with the blast of Thy nostrils, the wa - ters were gath - er - ed, were

*mf* the floods stood up-right, stood upright as an heap, *f.*

gath - er - ed to - gether, the floods stood

gath - er - ed to - gether, the floods stood

gath - er - ed to - gether,

*mf* *cresc.* *f.*

up - right as an heap, the floods stood up-right, stood upright as an

up - right as an heap,

*mf*

*marc.*  
 the floods stood up - right as an heap,  
 heap,  
*marc.*  
 the floods stood up - right as an heap, *f*  
 and the

*mf*  
 depths were con - - geal - ed in the heart of the  
*p espr.*

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,  
*mf cresc.* *f* *p cresc.* *f*

*cresc.*

as an heap, as an heap,

gath - er-ed, the wa - ters were gath - er-ed, the wa - ters were gath - er-ed to-gether, the

*cresc.*

depths were congeal - ed, the depths were congeal - ed, the depths were congeal - ed,

as an heap, as an

wa - ters were gath - er-ed to - geth - er, were gath - er-ed to - geth - er, were gath - er-ed to -

the depths were congeal - ed in the heart

in the heart

*piu f*

heap, as an heap, the depths were con-

geth - er, were gath - er-ed to - geth - er,

of the sea, the depths were con - geal - ed, were con -

of the sea, the depths

*dim.*



-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,

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 wa-ters were gath - er-ed to - geth - er, were — gath - er-ed to -

-geth - - er, the floods stood up - right as an heap,  
 the wa - ters were gath - er-ed to - gether, the  
 -geth - - er, the depths were con-geal - ed,  
 -geth - - er,

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

*f*

heap,  
- geth - er,  
depths were con - geal - ed in the heart of the  
in the heart of the

*p*

the depths were con - geal - ed, were con -  
the depths were con - geal - ed, con - geal - ed, were con -  
sea, were con - geal - ed, con -  
sea, the depths were con -

*mf*

-geal - - - ed in the heart of the sea.

*rall.* *a tempo*

*mp* *dim.* *rall. p* *f a tempo*

This system contains the first four vocal staves and the first two staves of the piano accompaniment. The vocal lines are in G major and feature a melodic line with a fermata over the word 'ed'. The piano accompaniment begins with a piano introduction marked *mp* and *dim.*, followed by a *rall.* section and then a *f a tempo* section.

*poco cresc.*

This system contains the second four vocal staves and the second two staves of the piano accompaniment. The vocal lines are mostly rests. The piano accompaniment continues with a *poco cresc.* marking.

*ff*

This system contains the third four vocal staves and the third two staves of the piano accompaniment. The vocal lines are mostly rests. The piano accompaniment features a *ff* marking.

G. F. Handel  
Israel in Egypt  
Part 2 (con't.)

139

Nº 28. AIR.—“The enemy said.”

Tenor Solo.

Andante. (♩ = 114)

PIANO.

*f*

The en-e-my said,

*mfz* *p*

I will pur - sue, I will o-ver - take, I will o-ver - take,

*con spirito*

I will pur - sue, I'll o-ver - take, I will di-

-vide, I'll di -

vide, I will pur - sue, I will o-ver-take, I will di -

*allarg.*  
-vide the spoil:

*mf*  
the en-e-my said, I will pur - sue,

I will o-ver - take, I will pur - sue, I'll o-ver-

-take, I will di - vide

*mf*  
the spoil: my lust shall be sat-is - fied  
*p*

up - - on them: I will draw my sword: my hand shall de -  
*f* *mf*

-stroy them, I will draw my sword: my

*f*  
hand shall de - -stroy them, my

hand shall de - stroy — them, *mf spiritoso* I will pur - sue, I'll o - ver-

-take, I will di - vide, I'll draw my sword; my hand shall de - stroy

them, my hand, my hand shall de -

*rit:z* -stroy — them. *f con spirito*

*allarg.* *ff*

Nº 29. AIR.— “Thou didst blow.”

Andante larghetto. (♩=69)

Soprano Solo.

PIANO.

The musical score is written in G minor (three flats) and common time. It consists of five systems of music. The first system shows the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The vocal line is mostly rests. The second system begins the vocal line with the lyrics "Thou didst blow,". The piano accompaniment continues with the same rhythmic pattern. The third system continues the vocal line with "Thou didst blow with the wind,". The fourth system continues with "Thou didst blow with the wind; the". The fifth system concludes with "sea cov - er'd them; they sank as". The piano accompaniment is marked with dynamics including *mf*, *con espr.*, *p*, and *cresc.*



lead, they sank as lead, as lead in the mighty wa - -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by the lyrics 'lead, they sank as lead, as lead in the mighty wa - -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a similar pattern in the left hand.

- ters, they

The second system continues the vocal line with the lyrics '- ters, they'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing a series of eighth notes and the left hand playing a similar pattern.

sank as lead as lead in the mighty wa - - ters, they

The third system continues the vocal line with the lyrics 'sank as lead as lead in the mighty wa - - ters, they'. The piano accompaniment continues with its rhythmic pattern, featuring a mix of eighth and sixteenth notes.

sank, they sank as lead in the might-y wa - -

The fourth system continues the vocal line with the lyrics 'sank, they sank as lead in the might-y wa - -'. The piano accompaniment continues with its rhythmic pattern, featuring a mix of eighth and sixteenth notes.

- ters, in the might-y wa - ters: Thou didst

The fifth system concludes the vocal line with the lyrics '- ters, in the might-y wa - ters: Thou didst'. The piano accompaniment continues with its rhythmic pattern, featuring a mix of eighth and sixteenth notes.

blow, Thou didst blow with the wind; the sea cov - er'd them;

they sank, they sank as lead, they sank as

lead in the mighty wa - - - - - ters, as lead

in the might-y wa - - - - - ters.

*rall.* *a tempo*

*colla voce* *mf a tempo* *espr.*

N<sup>o</sup>. 30. DOUBLE CHORUS. — "Who is like unto Thee?"

Grave.

Soprano I. Who is like un-to Thee, O Lord, among the Gods?

Alto I. Who is like un-to Thee, O Lord, among the Gods?

Tenor I. Who is like un-to Thee, O Lord, among the Gods?

Bass I. Who is like un-to Thee, O Lord, among the Gods?

Soprano II. Who is like un-to Thee, O Lord, among the Gods?

Alto II. Who is like un-to Thee, O Lord, among the Gods?

Tenor II. Who is like un-to Thee, O Lord, among the Gods?

Bass II. Who is like un-to Thee, O Lord, among the Gods?

PIANO. Grave. (♩ = 60)

who is like Thee, glor-ious in ho-li-ness, fear-ful in

who is like Thee, glor-ious in ho-li-ness, fear-ful in

who is like Thee, glor-ious in ho-li-ness, fear-ful in

who is like Thee, glor-ious in ho-li-ness, fear-ful in

who is like Thee, glor-ious in ho-li-ness, fear-ful in

who is like Thee, glor-ious in ho-li-ness, fear-ful in

who is like Thee, glor-ious in ho-li-ness, fear-ful in

who is like Thee, glor-ious in ho-li-ness, fear-ful in

PIANO.

prais - es, do - ing won - ders, Thou stretchedst out Thy right hand:  
 prais - es, do - ing won - ders, Thou stretchedst out Thy right hand:  
 prais - es, do - ing won - ders, Thou stretchedst out Thy right hand:  
 prais - es, do - ing won - ders, Thou stretchedst out Thy right hand:  
 prais - es, do - ing won - ders, Thou stretchedst out Thy right hand:  
 prais - es, do - ing won - ders, Thou stretchedst out Thy right hand:  
 prais - es, do - ing won - ders, Thou stretchedst out Thy right hand:  
 prais - es, do - ing won - ders, Thou stretchedst out Thy right hand:

Nº 31. DOUBLE CHORUS. — "The earth swallowed them."

*Andante.* *mf*  
 The earth swal - low'd  
*mf*  
 The earth swal -  
*mf*  
 The earth swal - low'd them, the earth  
*Andante.* ( $\text{♩} = 72$ )  
*mf*  
*con maestà*

them, *mf*  
The earth swal -  
- low'd them, the earth swal-low'd, swal -  
swal - low'd, swal -

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,  
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

swal - low'd them, swal -  
 them, the earth swal - low'd  
 swal -  
 them, the earth swal - low'd  
 swal-low'd, the earth swal - low'd them, the earth swal -  
 the earth swal - low'd, swal - low'd  
 swal -  
 them, the earth swal - low'd  
 them, the earth swal - low'd, the earth swal - low'd

- low'd them, the earth swal-low'd them, swal -  
 them, the earth swal - low'd them, the earth  
 - low'd them, the earth swal - low'd them,  
 them, the earth swal - low'd, swal - low'd them, the  
 - low'd, the  
 them, the earth swal - low'd them,  
 - low'd them, the earth swal - low'd them, swal-low'd,  
 them, the earth swal - low'd, swal - low'd them, the

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics: "swal -". The third staff is a bass line with lyrics: "earth - swal -". The fourth staff is a vocal part with lyrics: "earth - swal -". The fifth and sixth staves are vocal parts with lyrics: "swal - low'd, swal - low'd, swal -" and "swal - low'd, swal - low'd, swal -". The seventh staff is a bass line with lyrics: "earth - swal -". The eighth and ninth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

The second system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics: "- low'd, swal -" and "- low'd them." The third staff is a vocal part with lyrics: "- low'd them." The fourth staff is a bass line with lyrics: "- low'd them." The fifth staff is a vocal part with lyrics: "- low'd them, the earth swal - low'd them." The sixth staff is a vocal part with lyrics: "- low'd, swal - low'd them." The seventh staff is a vocal part with lyrics: "low'd, the earth swal - low'd them." The eighth staff is a bass line with lyrics: "- low'd them." The ninth and tenth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The system concludes with a double bar line and a repeat sign.

Nº 32. DUET. — “Thou, in Thy mercy.”

Larghetto.

Alto.

Tenor.

PIANO.

Larghetto. (♩ = 60.)

*mf con espr.*

*ten.*

*mf con espr.*

Thou, in Thy

*cresc.*

*f*

*p*

mer - - - cy, hast led forth Thy peo - ple which Thou hast re - deem -

- ed, which Thou hast re - deem - ed.

*mf con espr.*

Thou, in Thy



mer - - - cy, hastled forth Thy peo - ple which Thou hast re - deem -

ed, which Thou hast re - deem - ed, Thou, in Thy

mer - - - cy, hastled forth Thy peo - ple which Thou hast re -  
Thou, in Thy mer - - - cy, hastled forth Thy peo - ple which Thou

deem - - - ed, Thy peo - ple, which Thou hast re -  
hast re - deem - ed, which Thou hast re - deem -

- deem - ed, which Thou hast re-  
 - ed, Thy peo-ple,

*mf* *mf* *tr* *mf*

- deem - ed.  
 which Thou hast re - deem - ed.

*tr* *mf*

*p espr.*  
 Thou hast guid-ed them

*cresc.* *f* *p espr.*

*p espr.*  
 Thou hast guid-ed them in Thy strength,  
 in Thy strength in Thy strength, in Thy

Thou hast guid-ed them in Thy strength, un - - - to Thy  
strength, un - - - to Thy ho - ly hab-i-

ho - ly hab-i - ta - - -  
ta - - -

*cresc.*

- tion.  
- tion.

*f*

*tr*

Thou hast guid-ed them  
Thou hast guid-ed them in Thy strength,

*p*

*cresc.*

in Thy strength, un-to Thy ho - ly habi - ta - tion,

un-to Thy

*f* Thou hast guid-ed them in Thy strength,

ho - ly habi - ta - tion, Thou hast guid-ed them in Thy strength,

*allarg.* un-to Thy ho - - - - ly hab - i - ta - tion.

*allarg.* un-to Thy ho - - - - ly hab - i - ta - tion.

*allarg.* *f*

*dim.* *p*

Nº 33. DOUBLE CHORUS.— “The people shall hear.”

Largo e staccato.

Soprano I.

Alto I.

Tenor I.

Bass I.

Soprano II.

Alto II.

Tenor II.

Bass II.

PIANO.

Largo e staccato. (♩ = 80.)

*mf*  
The peo - ple shall

*mf*  
The peo - ple shall



-fraid, and be a - fraid, a - fraid:  
 -fraid, and be a - fraid, a - fraid:  
 -fraid, and be a - fraid, a - fraid:  
 -fraid, and be a - fraid, a - fraid:  
 -fraid, and be a - fraid, a - fraid:  
 -fraid, and be a - fraid, a - fraid:  
 -fraid, and be a - fraid, a - fraid:  
 -fraid, and be a - fraid, a - fraid:  
 -fraid, and be a - fraid, a - fraid:  
 -fraid, and be a - fraid, a - fraid:

*f espr.* sor - - - row shall take hold on them, shall take  
*f espr.* sor - - row, sor - row shall take hold,  
*f espr.* sor - - row shall take  
*f espr.* sor - - row shall take hold on them, shall take  
*f espr.* sor - - row shall take hold,  
*f espr.* sor - - row shall take hold  
*f espr.* sor - - row shall take hold on them, shall take

*cresc.*  
*f allarg. e rinf.*

hold on them, shall take hold on them.  
 shall take hold, shall take hold on them.  
 hold on them, shall take hold on them.  
 hold, shall take hold, shall take hold on them.  
 shall take hold, shall take hold on them.  
 hold, shall take hold on them.  
 on them, shall take hold on them.  
 hold, shall take hold on them, shall take hold on them.

*ff* All th'in-hab - itants of Ca - na - an shall melt a -  
 All th'in-hab - itants of Ca - na - an shall melt a - way,  
 All th'in-hab - itants of Ca - na - an shall  
 All th'in-hab - itants of Ca - na - an  
 All th'in-hab - itants of Ca - na - an  
 All th'in-hab - itants of Ca - na - an  
 All th'in-hab - itants of Ca - na - an

*ff* *p*



*cresc.* - - - - -

- way, all thin-hab-i-tants of Ca-na-an,

shall melt a-way, shall melt a-way,

*p* shall melt, shall melt a-way,

shall melt a-way, shall melt a-way,

*cresc.* - - - - -

melt a-way, all thin-hab-i-tants of Ca-na-an,

shall melt a-way,

*p* shall melt a-way, shall melt, shall melt a-way,

shall melt a-way,

*cresc.* - - - - -

shall melt a-way,

*p espr.*

all thin-hab-i-tants of Ca-na-an shall

*p espr.* shall melt a-way, all thin-

all thin-hab-i-tants of Ca-na-an

all thin-hab-i-tants of Ca-na-an

all thin-hab-i-tants of Ca-na-an

all thin-hab-i-tants of Ca-na-an

all thin-hab-i-tants of Ca-na-an

all thin-hab-i-tants of Ca-na-an

*f* *p espr.*

melt a - way, shall melt a - way, all th'in - hab-i-tants of Ca-na - an shall  
 hab-i-tants of Ca - - - na-an shall melt a - way, shall  
*pespr.*  
 shall melt a - way, all th'in - hab-i-tants of Ca-na-an shall

melt a - way, shall  
 melt a - - way, shall melt a - way, shall  
 melt a - way, shall  
 shall melt a - way, all th'in - hab-i-tants of Ca - na-an shall  
 shall melt a - way,  
 shall melt a - way, all th'in - hab-i-tants of Ca - na-an shall  
 shall

melt a - way, shall melt a - way, 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 melt a - way shall melt a - way, shall  
 all th'in - hab - i - tants of Ca - na - an shall melt a - way, shall  
 melt a - way,  
 melt a - way, all th'in - hab - i - tants of Ca - - - na - an shall

melt a - way, all th'in - hab - itants of Ca - na - an shall melt, shall  
 melt a - way, all th'in - hab - itants of Ca - na - an shall melt a - way,  
 all th'in - hab - - i - tants of Ca - na - an shall melt, shall  
 melt a - way, shall melt  
 melt a - way, all th'in - hab - itants of Ca - na - an shall melt, shall  
 melt a - way, all th'in - hab - itants of Ca - na - an shall melt, a - way,  
 all th'in - hab - - i - tants of Ca - na - an shall melt, shall  
 melt a - way, shall melt  
*sf* *cresc.* *sf*

melt a - way, shall melt, shall  
shall melt a - way, shall melt a - way,  
melt a - way, shall melt, shall melt a - way, shall  
a - way, shall melt, shall melt a - way,  
melt a - way, shall melt, shall melt  
shall melt a - way,  
melt a - way, shall melt, shall melt a - way, shall  
a - way, shall melt, shall melt a - way,

melt a - way, shall melt a - way, shall melt a - way,  
shall melt a - way,  
melt a - way, shall melt, shall melt a - way,  
shall melt a - way, shall melt a - way,  
melt a - way, shall melt a - way, shall melt a - way,  
shall melt a - way,  
melt a - way, shall melt, 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

all th'in-hab-i-tants of Ca-na-an shall melt a-

all th'in-hab-i-tants of Ca-na-an shall melt a-way, shall

all th'in-hab-i-tants of Ca-na-an shall melt a-

all th'in-hab-i-tants of Ca-na-an shall melt a-

*f* *rinfz.* *p*

melt a-way, shall melt a-way, shall melt a-way

shall melt a-way, shall melt a-way

way, shall melt, shall melt a-way

shall melt a-way, shall melt, shall melt a-way

melt a-way, shall melt a-way, shall melt a-way

shall melt a-way, shall melt a-way

way, shall melt, shall melt a-way

shall melt a-way, shall melt, shall melt a-way

*cresc.* *p* *cresc.* *cresc.* *cresc.*

*ff allarg.*  
 by the great - - ness of Thy arm,  
 by the great - - ness of Thy arm,  
 by the great - - ness of Thy arm,  
 by the great - - ness of Thy arm,  
 by the great - - ness of Thy arm,  
 by the great - - ness of Thy arm,  
 by the great - - ness of Thy arm,  
 by the great - - ness of Thy arm,  
*ff molto rinfz.*

of Thy arm. *mp*  
 of Thy arm. *mp* till Thy peo-ple pass  
 of Thy arm. *mp* till Thy peo-ple pass  
 of Thy arm. *mp* They shall be as still as a stone *ten.*  
 of Thy arm. *mp* They shall be as still as a stone *ten.*  
 of Thy arm. *mp* They shall be as still as a stone *ten.*  
 of Thy arm. *p* *mf*

till Thy peo-ple pass o - ver, O Lord,

o - ver, O Lord,

till Thy peo - ple pass

o - ver, O Lord,

till Thy peo-ple pass o - ver, O Lord,

till Thy peo-ple pass o - ver, O Lord,

till Thy peo-ple pass o - ver, O Lord,

till Thy peo-ple pass o - ver, O Lord,

till Thy peo-ple pass o - ver, O Lord,

till Thy peo-ple pass o - ver, O Lord,

*cresc.*

till Thy people pass o - ver which Thou hast pur-chas - ed,

o - ver, O Lord,

o - ver, O Lord,

till Thy people pass o - ver which Thou hast pur-chas - ed, they shall be as

till Thy people pass o - ver which Thou hast pur-chas - ed,

till Thy peo - ple pass o - - ver which Thou hast pur-chas - ed,

till Thy peo - ple pass o - - ver which Thou hast pur-chas - ed, they shall be as

till Thy people pass o - ver which Thou hast pur-chas - ed, they shall be as

still as a stone till Thy peo-ple pass o - ver, O Lord,  
still as a stone till Thy peo-ple pass o - ver, O Lord,  
still as a stone till Thy peo-ple pass  
still as a stone  
still as a stone  
still as a stone  
*mf*

till Thy peo-ple pass o - ver, which Thou hast pur - chas -  
Thy peo - ple - which Thou hast pur - chas -  
o - ver, O Lord, which Thou hast pur - chas -  
till Thy peo-ple pass o - - - ver, which Thou hast pur - chas -  
Thy peo - ple - which Thou hast pur - chas -  
Thy peo - ple which Thou hast pur - chas -  
o - ver, O Lord, which Thou hast pur - chas -  
till Thy peo-ple pass o - - - ver, which Thou hast pur - chas -  
*f*



-ed, till Thy people pass o - ver, O Lord,  
 -ed, till Thy people pass o - ver, O Lord,  
 -ed, till Thy people pass o - ver, O Lord,  
 -ed, till Thy people pass o - ver, O Lord, they shall be as  
 -ed, till Thy people pass o - ver, O Lord,  
 -ed, till Thy people pass o - ver, O Lord,  
 -ed, till Thy people pass o - ver, O Lord, they shall be as  
 till Thy peo-ple pass o - - - - - ver which Thou hast pur - chas -  
 Lord, till Thy peo-ple pass o - - - - - ver, O  
 till Thy peo-ple pass o - - - - - ver, O  
 still as a stone, as a  
 till Thy peo-ple pass o - - - - - ver which Thou hast pur - chas -  
 Lord,  
 still as a stone, as a

ed, till Thy peo-ple pass o - - - ver, O  
Lord, till Thy people pass  
Lord, till Thy people pass  
stone, as a -  
ed, till Thy peo-ple pass o - - - ver, O  
till Thy peo-ple pass o - ver, O Lord,  
till Thy peo-ple pass o - ver, O Lord,  
stone, as a -

Lord,  
o - - - ver, O Lord, O Lord,  
o - - - ver, O Lord, O Lord,  
stone, till Thy peo-ple pass o - ver, O Lord, O Lord, till Thy peo-ple pass  
Lord,  
stone, till Thy peo-ple pass o - ver, O Lord, O Lord, till Thy peo-ple pass

till Thy people pass o-ver, O Lord, Thy peo-ple  
 till Thy people pass o-ver, O Lord, Thy peo-ple  
 till Thy people pass o-ver, O Lord, Thy peo-ple  
 o-ver, O Lord, Thy peo-ple  
 till Thy people pass o-ver, O Lord, Thy peo-ple  
 till Thy people pass o-ver, O Lord, Thy peo-ple  
 till Thy people pass o-ver, O Lord, Thy peo-ple  
 o-ver, O Lord, Thy peo-ple  
 o-ver, O Lord, Thy peo-ple

which Thou hast pur-chas-ed, till Thy peo-ple pass o-ver, O  
 which Thou hast pur-chas-ed, 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, they shall be still, till Thy peo-ple pass  
 which Thou hast pur-chas-ed,  
 which Thou hast pur-chas-ed,  
 which Thou hast pur-chas-ed,  
 which Thou hast pur-chas-ed,  
 which Thou hast pur-chas-ed, they shall be still, till Thy peo-ple pass

*f* *fp*

Lord, till Thy people pass o-ver which  
 Lord, till Thy people pass o- - ver, O Lord, which  
 o- - - ver, O Lord, till Thy people pass o-ver which  
 o- - - ver, O Lord, which  
 till Thy people pass o- - - ver, O Lord, which  
 till Thy peo - ple pass o - - - ver which  
 till Thy peo - ple pass o - - - ver which  
 o - - - ver, O Lord, which

Thou hast purchas - ed, till Thy people pass o - ver which Thou hast purchas - ed.  
 Thou hast purchas - ed, which Thou hast purchas - ed.  
 Thou hast purchas - ed, which Thou hast purchas - ed.  
 Thou hast purchas - ed, which Thou hast purchas - ed.  
 Thou hast purchas - ed, till Thy people pass o - ver which Thou hast purchas - ed.  
 Thou hast purchas - ed, which Thou hast purchas - ed.  
 Thou hast purchas - ed, which Thou hast purchas - ed.  
 Thou hast purchas - ed, which Thou hast purchas - ed.

Nº 34. AIR.— "Thou shalt bring them in."

Largo e mezzo piano. (♩ = 96.)

Alto.

PIANO. *p con espress.*

*mf*

*p con espress.*

Thou shalt bring them in,

*p dolce*

Thou shalt bring them in, and plant them in the moun -

tain of Thine in - her - itance, in the place,

*p*

*p*  
O Lord, which Thou hast made, which Thou hast

made for Thee to dwell in, for Thee to dwell in, to dwell  
*cresc.*  
*mf*

*mf*  
*p*  
in;

*p*  
in the sanct - u - a -

*mf*  
*p*  
- ry, O Lord, which Thy hands have es-

*f*  
*mf*  
- tab - lish - ed,

in the sanct -

- u - a -

ry, which Thy hands have es - tab -

- lish - ed, which Thy hands have es - tab - lish -

Adagio.

a tempo

ed.

espr.

Nº 35. DOUBLE CHORUS. — "The Lord shall reign."

A tempo giusto.

Soprano I. *f*

Alto I. *f*

Tenor I. *f*

Bass I. *f*

Soprano II. *f*

Alto II. *f*

Tenor II. *f*

Bass II. *f*

The Lord shall reign for ev - - er and ev - - -

The Lord shall reign for ev - - er and ev - - -

The Lord shall reign for ev - - er and ev - - -

The Lord shall reign for ev - - er and ev - - -

A tempo giusto. (♩ = 88.)

PIANO. *f*

*poco stacc.*

*ff*

The Lord shall reign for ev - - er and

-er, the Lord shall reign for ev - - er and

-er, the Lord shall reign for ev - - er and

The Lord shall reign for ev - - er and

*ff*

The Lord shall reign for ev - - er and

-er, the Lord shall reign for ev - - er and

-er, the Lord shall reign for ev - - er and

The Lord shall reign for ev - - er and

*ff*

*marcato*



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

The first system of the musical score consists of eight staves. The top seven staves are vocal parts, each with a treble clef and a common time signature. They contain the lyrics "ev - - - er, the Lord shall" repeated across the staves. The eighth staff is a keyboard accompaniment, featuring a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

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.

The second system of the musical score also consists of eight staves. The top seven staves are vocal parts, each with a treble clef and a common time signature. They contain the lyrics "reign for ev - - - er and ev - - - er." repeated across the staves. The eighth staff is a keyboard accompaniment, featuring a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. The word "rin fz." is written in the bottom right corner of the keyboard staff.

N<sup>o</sup> 36. RECIT.—“For the horse of Pharaoh”

Recit.

Tenor. For the horse of Pha-ra-oh went in with his chariots and with his

PIANO. *mf*

horsemen in - to the sea, and the Lord brought a-gain the wa-ters of the sea up -

on them: but the children of Is-ra-el went on dry land in thie'midst of the sea.

N<sup>o</sup> 37. DOUBLE CHORUS.—“The Lord shall reign.”

A tempo giusto.

Soprano I.

Alto I. *f*

Tenor I. *f*

Bass I.

Soprano II.

Alto II. *f*

Tenor II. *f*

Bass II.

PIANO. *f*

*poco stacc.*

The Lord shall reign for ev - er and ev - - -

The Lord shall reign for ev - er and ev - - -

The Lord shall reign for ev - er and ev - - -

The Lord shall reign for ev - er and ev - - -

A tempo giusto. (♩ = ss.)



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.

*mfz.*

Nº38. RECIT.—“And Miriam, the Prophetess”

Recit.

Tenor. And Mir-i - am, the pro-phe-tess, the sis-ter of Aa-ron,  
 took a tim-brel in her hand, and all the wo-men went out af-ter her with  
 tim-brels and with danc-es, and Mir-iam an-swer-ed them:

PIANO. *mf*

N<sup>o</sup> 39. SOLO and DOUBLE CHORUS. — "Sing ye to the Lord"

A tempo giusto.

*Solo.*

Soprano I. *Sing ye to the Lord, for He hath tri - umph - ed glo - rious -*

Alto I.

Tenor I.

Bass I.

Soprano II.

Alto II.

Tenor II.

Bass II.

PIANO. A tempo giusto. (♩ = 88.)

*Tutti.*

ly: The Lord shall reign for ev - - - er and

The Lord shall reign for ev - - - er and

The Lord shall reign for ev - - - er and

The Lord shall reign for ev - - - er and

The Lord shall reign for ev - - - er and

The Lord shall reign for ev - - - er and

The Lord shall reign for ev - - - er and

The Lord shall reign for ev - - - er and

*marcato*

Solo.

ev - - - er. The horse and his rider hath Hethrown in-

ev - - - er.

ev - - - er.

ev - - - er.

ev - - - er.

ev - - - er.

ev - - - er.

ev - - - er.

ev - - - er.

Tutti.  
*f allarg.*

-to the sea. The Lord shall reign for

The Lord shall reign for

*f allarg.*

The Lord shall reign for

The Lord shall reign for

*f allarg.*

The Lord shall reign for

The Lord shall reign for

*f brillante*  
*marcato*

ev - - - er and ev - - - - - er, *f brillante*  
ev - - - er and ev - - - - - er, For He hath triumph-ed *f brillante*  
ev - - - er and ev - - - - - er, For He  
ev - - - er and ev - - - - - er.  
ev - - - er and ev - - - - - er, *f brillante*  
ev - - - er and ev - - - - - er, For He hath triumph-ed *f brillante*  
ev - - - er and ev - - - - - er, For He  
ev - - - er and ev - - - - - er,  
*f brillante*

For He hath triumphed glor -  
glor - - - iously,  
hath triumphed glor - - - iously,  
For He hath triumphed  
glor - - - iously,  
hath triumphed glor - - - iously,  
*f*

iously,  
glor - iously, glor - iously,  
glor - iously, glor - iously, glor - iously,  
glor - iously,  
for He hath triumph - ed  
for He hath triumph - ed  
for He hath triumph - ed  
for He

This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a bass line. The fifth and sixth staves are a grand staff (piano accompaniment). The lyrics include 'iously,' 'glor - iously,' and 'for He hath triumph - ed'.

glor - iously, glor - iously, glor - iously, glor - iously,  
glor - iously, glor - iously, glor - iously, glor - iously,  
hath triumph - ed glor - iously,  
glor - iously, glor - iously, glor - iously, glor - iously,

This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a bass line. The fifth and sixth staves are a grand staff (piano accompaniment). The lyrics include 'glor - iously,' 'hath triumph - ed glor - iously,' and 'glor - iously,'.



for He hath tri-umphed  
for He  
- ious-ly, glor - ious-ly,  
glor - ious - ly, He hath tri - umph-ed glor-ious-ly,  
glor- - ious-ly, glor - ious - ly, He hath tri - umph-ed glor-ious-ly,  
- ious-ly, glor-ious-ly,

glor -  
hath triumph - ed glor -  
*marc.*  
the  
*marc.*  
the

- iously, - iously, I will I will the the

*marc.* the horse and his rid - er hath He thrown in - to the sea.  
*marc.* 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.

*marcato*

sing un - to the  
 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  
 horse and his rid - er, the horse and his rid - er hath He thrown in - to the

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

*f rinfz.*

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

*f rinfz.*

I will sing

*marcato*

He hath tri-umph-ed glor -  
 He hath tri-umph-ed glor - iously,  
 He hath tri-umph - ed  
 He hath tri-umph - ed

un - - to the Lord,  
 hath He thrown in - to the sea,  
 hath He thrown in - to the sea,  
 un - - to the Lord,

glor - iously,  
glor - iously, glor - iously,  
glor - iously, glor - iously,  
glor - iously,  
He  
He hath tri-umph-ed  
He hath tri-umph-ed  
He

the  
the  
hath tri-umph-ed glor - iously, He hath tri-umph-ed glor - iously,  
glor - iously,  
glor - iously,  
hath tri-umph-ed glor - iously,  
hath tri-umph-ed glor - iously,

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,  
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,

*f rinfz.* the  
*f rinfz.* will  
I will  
the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The lyrics are: "the horse and his rider hath He thrown in - to the sea,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a dynamic marking of *f rinfz.* and the words "the" and "will".

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

The second system of the musical score continues the vocal and piano parts. The lyrics are: "horse and his rider, the horse and his rider hath He thrown in - to the sea, in - to the". The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with the words "sing un - to the Lord, un - to the".

*f rinfz.*

I will sing  
 the horse and his rid - er, the horse and his rid - er, the horse and his rid - er hath  
*f rinfz.* the horse and his rid - er, the horse and his rid - er

I will sing

sea.  
 Lord.  
 Lord.  
 sea.

*f rinfz.*

un - - to the Lord, un - to the Lord,  
 He thrown in - to the sea, hath He thrown in - to the sea.  
 hath He thrown in - to the sea, in - to the sea.  
 un - - to the Lord.

He hath triumph-ed glor -  
 He hath triumphed  
 He hath triumph-ed glor - ously,  
 He hath triumphed

He hath triumph-ed glor - iously,

He hath triumph-ed

He hath triumph-ed glor - iously,

He hath triumph-ed

glor - iously,

glor - iously, glor - iously, glor - iously,

glor - iously, glor - iously,

glor - iously,

glor - iously, the horse

glor - iously, glor - iously, glor - iously, the horse

glor - iously, glor - iously, the horse

glor - iously, the horse

the horse and his

the horse and his

the horse and his

the horse and his

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, 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

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

*ff rinfz.*





He thrown in-to the sea. I will

He thrown in-to the sea.

He thrown in-to the sea. I will sing

He thrown in-to the sea. I will

He thrown in-to the sea. I will sing

He thrown in-to the sea. I will sing

He thrown in-to the sea.

sing un - to the Lord, for He

I will sing un - to the Lord, for He hath triumphed

un - to the Lord, for He

un - to the Lord, for He

I will sing un - to the Lord, for He hath triumphed

I will sing un - to the Lord,

un - to the Lord, for He



*ff*

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

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.

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.

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.

*ff allarg. e rinfz.*