THE FALL OF EGYPT
BY JOHN STANLEY (1712-1786)

IN TWO VOLUMES
VOLUME II

THOMAS DEWEY

MA BY RESEARCH
UNIVERSITY OF YORK
MUSIC
APRIL 2016
## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDITORIAL POLICY</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td>CHARACTERS</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>INSTRUMENTATION</td>
<td>89</td>
<td></td>
</tr>
</tbody>
</table>

### THE FALL OF EGYPT

<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Recitative</td>
<td>99</td>
</tr>
<tr>
<td>4</td>
<td>Air</td>
<td>100</td>
</tr>
<tr>
<td>5</td>
<td>Recitative</td>
<td>104</td>
</tr>
<tr>
<td>6</td>
<td>Air</td>
<td>106</td>
</tr>
<tr>
<td>7</td>
<td>Recitative</td>
<td>112</td>
</tr>
<tr>
<td>8</td>
<td>Chorus</td>
<td>113</td>
</tr>
<tr>
<td>9</td>
<td>Recitative</td>
<td>122</td>
</tr>
<tr>
<td>10</td>
<td>Air</td>
<td>124</td>
</tr>
<tr>
<td>11</td>
<td>Recitative</td>
<td>128</td>
</tr>
<tr>
<td>12</td>
<td>Accompannato</td>
<td>130</td>
</tr>
<tr>
<td>13</td>
<td>Chorus</td>
<td>132</td>
</tr>
<tr>
<td>Scene II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Recitative</td>
<td>145</td>
</tr>
<tr>
<td>15</td>
<td>Accompannato</td>
<td>146</td>
</tr>
<tr>
<td>16a</td>
<td>Air</td>
<td>147</td>
</tr>
<tr>
<td>16b</td>
<td>[Accompannato]</td>
<td>148</td>
</tr>
<tr>
<td>17</td>
<td>Air</td>
<td>152</td>
</tr>
<tr>
<td>18</td>
<td>Chorus</td>
<td>160</td>
</tr>
<tr>
<td>19</td>
<td>Recitative</td>
<td>165</td>
</tr>
<tr>
<td>20</td>
<td>Air</td>
<td>167</td>
</tr>
<tr>
<td>21</td>
<td>Recitative</td>
<td>171</td>
</tr>
<tr>
<td>22</td>
<td>Duet</td>
<td>172</td>
</tr>
<tr>
<td>23</td>
<td>Chorus</td>
<td>177</td>
</tr>
<tr>
<td>Part II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Recitative</td>
<td>189</td>
</tr>
<tr>
<td>25</td>
<td>Air</td>
<td>191</td>
</tr>
<tr>
<td>26</td>
<td>Recitative</td>
<td>193</td>
</tr>
<tr>
<td>27</td>
<td>Air</td>
<td>194</td>
</tr>
<tr>
<td>Scene II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Recitative</td>
<td>200</td>
</tr>
<tr>
<td>29</td>
<td>Accompannato</td>
<td>201</td>
</tr>
<tr>
<td>30</td>
<td>Air</td>
<td>204</td>
</tr>
<tr>
<td>31</td>
<td>Recitative</td>
<td>205</td>
</tr>
<tr>
<td>32</td>
<td>Air and Chorus</td>
<td>206</td>
</tr>
<tr>
<td>33</td>
<td>Recitative</td>
<td>210</td>
</tr>
<tr>
<td>34</td>
<td>Air</td>
<td>211</td>
</tr>
</tbody>
</table>
Recitative  First Eunuch, Pharaoh, Menytis  214
Duet  Menytis, Pharaoh  215

Scene III  
Recitative  First Israelite, Second Israelite  222
Air  Second Israelite  223
Chorus  Messenger  242
Recitative  Moses, First Israelite  249
Recitative  Moses  251
Accompagnato  Moses  252

Part III  
Scene I  
Recitative  First Israelite, Second Israelite  281
Air  Second Israelite  282
Recitative  First Israelite, Second Israelite  287
Chorus  288

Scene II  
Recitative  First Israelite, Second Israelite, Moses  311
Accompagnato  Moses  312
Air  Moses  313
Recitative  [Second] Israelite  322
Air  [Second] Israelite  323
Recitative  Moses, First Israelite  327
Air  First Israelite  329
Recitative  Moses  332
Chorus  333

Appendix III  
Early version of movement 16a  
Air  Pharaoh, Sephores  345
EDITORIAL POLICY

All text enclosed in square brackets is editorial. Directly quoted text from the source or libretto is given in inverted commas. Cautionary accidentals are enclosed in round brackets, and have been used sparingly. Where staves are unlabelled or there is not another form of identification, editorial suggestions for instrumentation are given in square brackets. All instrument names given in the source are standardised, but the originals are noted in the Critical Commentary. Basso continuo figuring is left as in the source, but with errors noted; missing accidentals and useful missing figures are given in square brackets.

All instrumental and vocal clefs are original, with the exception of vocal soprano, alto and tenor clefs, which are replaced with treble, treble and octave treble clefs respectively. The clefs used in the basso continuo when doubling voices have been retained. Where multiple instruments are on the same stave, they are separated here. Where a part is given a clear indication to double another and the stave left very clearly blank no comment is made. All key and time signatures are as in the source.

Character naming is not consistent in the source. Name variants are listed in the Critical Commentary.

Accidentals deemed redundant by modern standards have been tacitly removed. Editorial accidentals are printed in small type. Editorial accidentals on appoggiaturas are bracketed for reasons of size.

Transposing instruments are at written pitch.

Accompanied recitatives – i.e. those with instruments as well as basso continuo – have been given the standardised title ‘Accompagnato’, as the source uses variant spellings and forms of this. During recitatives with changes of continuo figuring during a bar the source does not indicate where the chord is to change, as all the figures are always written in the middle of the bar; they have been moved to their implied places without acknowledgment.

Where the score departs from the libretto, the score has been followed. The text has been punctuated and spelling corrected tacitly according to modern standards. The spelling of
archaic language has been silently corrected where it differs from conventional expectation. Where dashes are used they follow straight after the word, so as to be distinguished from extension lines. Movement titles are given as in X.

Tempos are transferred to the top of the system and printed in bold type, in accordance with modern practice.

Dynamic markings have been modernised (i.e. ‘piano’ and ‘forte’ to conventional symbols) and given in square brackets in other parts where clearly intended.

Beaming in the source is mostly syllabic, but without full attention paid to beat groupings; this results in it having some groups of irregular lengths for their time signatures. This edition maintains the groupings of the time signature but begins each syllable with a break in beaming (where necessary). This effectively gives syllabic beaming whilst respecting the time signature. The beaming in the source is used to indicate the underlay; where this is illegible or the intention is not extremely clear it is listed in the Critical Commentary. Instrumental beaming has been modernised, and so matches the beat divisions of the vocal beaming. Editorial slurs have not generally been added; this includes not adding vocal slurs to doubling instrumental parts and vice-versa. However, slurs are added when a passage is directly comparable with another; addition of any others is left to the judgment of the performers. All editorial slurs use dashed lines.

Appoggiatura lengths are generally left as found in the source; when many occur in a movement and differ from the expected length they are left, but any changes to individuals are detailed in the Critical Commentary.
CHARACTERS

Moses       bass
Pharaoh     tenor
Menytis     soprano
Sephres     soprano
First Eunuch soprano
Second Eunuch soprano
First Israelite tenor
Second Israelite soprano
Man         tenor
Woman       soprano
First Elder  tenor
Second Elder tenor
Messenger   tenor
First Virgin soprano

Chorus of Israelites (SATB)
Chorus of Attendants (SATB)
Chorus of Egyptian Virgins (SAT)

INSTRUMENTATION

Two trumpets in D
Timpani
Two horns (in E♭ and F)
Flute
Two oboes
Strings
Basso continuo
The Fall of Egypt – an Oratorio

Part I

1. Overture

John Stanley
(1712 - 1786)
2. Minuet

[Vivace]

[Violins and/or oboes]

[Viola]

[Basso continuo]

[Vlns a/o obs]

[Vla]

[Bc]
Scene I

The land of Goshen, an Israelite Man and Woman

3. Recitative (Man, Woman)

Woman

A gain the tyrant, cruel and per-fid-i ous re-tracts his prom-ise and de-fies the Al-

[Basso continuo]

[Man]

Might-y; in vain suc-ces-sive won-ders plead our wrongs, and des-o-lat-ed E-gypt groans in

[BC]

Yes, Phar-oah's ruth-less hand, that has so long bow'd Is-rael's neck to stern op-pres-sion's

vain.

[Bc]

yoke, now wastes, with var-i ous plagues, his own do-mains, and spreads o'er E-gypt want, dis-ease and death.
4. Air (Man, Woman)

Andante affetuoso

The gliding stream, whose silver wave to thirsty lips refreshment gave; the
thirsty lip refresh'd no more, but stain'd with blood its wond'ring shore. Flocks, herds and
fields and men complain; all nature mourns, but mourns in vain.

The faithful steer un-
time-ly died, the morn her genial dews de-nied; and wrath or dain’d the skies to_

pour of flame and frost a min-gled show’r: flocks, herds and fields, and men com-plain;

The hind looks round with bod-ing fears, the ris-ing

all na-ture mourns, but mourns in_ vain.
corn his anguish cheers; the locust comes, his

hopes are fled, and unavailing tears are shed.

Flocks, herds and fields, and men complain; all nature mourns, but
mourns in vain.
5. Recitative (Man, Woman)

These plagues are past; and now, tremendous sight! Where late the golden spires of haughty Memphis with dazzling brightness sparkled to the eye, darkness alone is visible; there seems a wall of darkness raised from earth to heaven! It looks like nature’s limits, and beyond the afflicted fancy, feigns the dominions of chaos and of night.

that, careless of his will whom darkness binds, and hunger must de-

fly; what now forbids that, careless of his will whom darkness binds, and hunger must de-

* See commentary.
What can forbid? And lo! In happy hour the hoary elders of our tribes approach.
6. Air (Man)

Vivace

[Violin I]

[Violin II]

[Viola]

Man

[Basso continuo]

6 6 6 6 6 4 3 6 7 6 6 6 6 6 6 4 3

C C C C C

Freedom's charms a like engage Blooming youth and hoary age;

[Bc]
time it self can ne'er de stroy freedom's pure and last ing joy.
Love and friendship never gave

half their blessings to the slave; none are happy but the free:

bliss is born of liberty; none are happy but the
free: bliss is born of lib-er-ty, bliss is born, bliss is born of lib-er-
-ty.- Free-dom's- charms a-
- like en-gage bloom-ing youth and hoar-y age; time it-self can
ne'er destroy freedom's pure and lasting joy. Love and friendship never gave...

half their blessings to the slave; none are happy but the free: bliss is born of liberty; none are happy...
but the free bliss is born, is born of liberty.
Enter the Elders of Israel.

7. Recitative (Man, First Elder, Second Elder)

O! Fathers! Wherefore should these golden hours serve but like common time to measure life? Why not improved to bless that life with freedom?

Taught from above, the prophet is our guide; him let us follow, patient and resign'd, so shall the simple and the weak be found strong in his strength; and in his wisdom, wise.

Behold, he comes; with joy and reverence greet the friend of Israel, and the sent of Heav'n.
8. Chorus

Allegro moderato

Trumpet [in D] I

Trumpet [in D] II

Timpani

Oboe I

Oboe II

Violin I

Violin II

Viola

[Soprano]

Hail! Hail, be lov'd of Man and God! Born to sway the mystic

[Alto]

Hail! Hail, be lov'd of Man and God! Born to sway the mystic

[Tenor]

Hail! Hail, be lov'd of Man and God! Born to sway the mystic

[Bass]

Hail! Hail, be lov'd of Man and God! Born to sway the mystic

[Basso continuo]
rod! Born proud tyrants to a base, still be -
friend thy kin dred race! Hail! Hail, be lov'd of Man and God!

friend thy kin dred race! Hail! Hail, be lov'd of Man and God!

friend thy kin dred race! Hail! Hail, be lov'd of Man and God!

friend thy kin dred race! Hail! Hail, be lov'd of Man and God!
Born to sway the mystic rod! Born proud tyrants to a-

Born to sway the mystic rod! Born proud tyrants to a-

Born to sway the mystic rod! Born proud tyrants to a-

Born to sway the mystic rod! Born proud tyrants to a-
Tpt I
Tpt II
Timp
Ob I
Ob II
Vln I
Vln II
Vla
[S] -base, still be-friend thy kin-dred race! Glor-ious where thy
[A] base, still be-friend thy kin-dred race! Glor-ious where thy
[T] base, still be-friend thy kin-dred race! Glor-ious where thy
[B] base, still, still be-friend thy kin-dred race! Glor-ious where thy
[Be]
life began, hail, hail, beloved of God and Man! Glorious
where thy life be gan, glorious where thy life be gan, hail, be -

where thy life be gan, glorious where thy life be gan, hail, be -

where thy life be gan, glorious where thy life be gan, hail, be -

where thy life be gan, glorious where thy life be gan, hail, be -

where thy life be gan, glorious where thy life be gan, hail, be -
lov’d of God and Man! Hail! Hail! Hail, be lov’d; hail, be -
lov’d of God and Man!
9. Recitative *(Moses, First Elder, Woman)*

**Woman**

**First Elder**

**Moses**

[Recitative]

"Cease! Or the strains from gratitude that flow, direct to Heav’n– and give Je-hovah praise."

**[Basso continuo]**

"For thee we praise him; in his chosen hour, and sure that hour is come, we follow thee: will thou not lead us forth while now the tyrant involv’d in darkness knows not what we do?"

"Not yet; this hour the dreadful glooms disperse, and light returns to Pha-roah."

**Bc**
Waste not the lives one day's delay may cost, nor add one day to bondage worse than death! Though time has crown'd thy hoar' brow with wisdom, still let thy pity feel for youth and beauty!
In blooming youth the gentle maid for tender joys and cares design'd,

is doom'd by rudest toils to fade, by summer's suns and winter's winds, is doom'd by rudest toils, to
fade, by summer’s suns and winter’s winds; in blooming youth, the gentle maid for tender joys and cares de-

sign’d is doom’d by rudest toils to fade, by summer’s suns, and winter’s winds: those eyes in silent tears are

winds: those eyes in silent tears are
drown'd where love should light his constant flame, and pale the languid cheek is found which pleasure's rosy health should claim; those eyes in silence lent tears are drown'd where love should light his constant
flame, and pale the languid cheek is found which pleasure’s rosy health should claim.
11. Recitative (Man, Woman, First Elder, Moses, Second Elder)

Think of our youth, who waste their early strength in sordid labour, and scarce reach to manhood!

Think of the Babe whose tears in vain require the hand that, driven to other toils, fulfils a mother's duty with delight no more!

Think of the hoary heads that bow beneath oppressive burdens; think of wasted Egypt, her suffering children, cruel by compulsion; like us, the victims of a tyrant's crimes!
E2

Pro-long this dark-ness till our tribes es-cape.

Mo

What mean your words? What would ye that I do?
For bear,- a las! Ye know not what ye ask! The stub-born will of

E-gypt's haugh-ty prince must stand sub-du'd, and his own word dis-miss ye: this land of bond-age

shall ye quit with glory, and pass in triumph by the gates of
Memphis. I go to prove him; trust in Heav'n, and live.
13. Chorus

Vivace

Oboe I

Oboe II

Violin I

Violin II

Viola

[Soprano]

[Alto]

[Tenor]

[Bass]

We hear thee, and with transport trust; thy rod shall make the tyrant just and all our wrongs a-tone:

We hear thee, and with transport trust; thy rod shall make the tyrant just and all our wrongs a-tone:

We hear thee, and with transport trust; thy rod shall make the tyrant just and all our wrongs a-tone:

We hear thee, and with transport trust; thy rod shall make the tyrant just and all our wrongs a-tone:
where'er the circling sun displays his rising or his setting rays our triumph shall be
where'er the circling sun

displays its rising or his setting rays our triumph shall be known, our triumph shall be known;
dis-plays his ris-ing or his set-ting rays our tri-umph shall be-
known, our tri-umph shall be known, our tri-umph shall be known; wher-e’er the cir-cling sun
our tri-umph, our tri-umph shall be known; wher-e’er the cir-cling sun
wher-r’e’er the cir-cling sun

[tutti]
known, our triumph shall be known, our triumph shall be known; our triumph, triumph shall be

displays his rising or his setting rays our triumph, triumph shall be

---

[B]
__displays his rising or his setting rays our triumph, triumph shall be__

[Be]
known. We hear thee, and with transport trust; thy rod shall make the tyrant just and all our wrongs a-tone:
where'er the circling sun displays his rising or his setting
where'er the circling sun displays his rising or his setting

rays, where'er the circling sun displays his rising, his rising or his setting

rays, where'er the circling sun displays his rising or his setting

where'er the circling sun displays his rising or his setting

[tutti]
[S] rays our triumph shall be known; our triumph, our triumph, our triumph shall be known; our triumph, our

[A] rays our triumph shall be known; our triumph, our triumph, our triumph shall be known; our triumph, our

[T] rays our triumph shall be known; our triumph, our triumph, our triumph shall be known; our triumph, our

[B] rays our triumph shall be known; our triumph, our triumph, our triumph shall be known; our triumph, our

[Be]
Ob I

Ob II

Vln I

Vln II

Vla

[S]

triumph shall be known. We hear thee, and with transport trust; thy God shall make the tyrant just and all our

[A]

triumph shall be known. We hear thee, and with transport trust; thy God shall make the tyrant just and all our

[T]

triumph shall be known. We hear thee, and with transport trust; thy God shall make the tyrant just and all our

[B]

triumph shall be known. We hear thee, and with transport trust; thy God shall make the tyrant just and all our

[Be]
wrongs a tone: where'er the circling sun displays his rising or his setting
Our triumph shall be known, our triumph, our triumph, our triumph shall be known.
known; our triumph, our triumph shall be known; our triumph, triumph shall be known.

known; our triumph, our triumph shall be known; our triumph, triumph shall be known.

known; our triumph, our triumph shall be known; our triumph, triumph shall be known.

known; our triumph, our triumph shall be known; our triumph, triumph shall be known.

known; our triumph, our triumph shall be known; our triumph, triumph shall be known.
Scene II

The Palace at Memphis, during the Darkness
Pharoah, Sephres and Attendants

14. Recitative (Pharoah, Sephres)

May Pharaoh live for ever!

If there be any near me, let him speak. O, my son! Ill suits such

P

greeting with this dreadful gloom: this gloom, impervious to the noon-tide beam; if the blest sun still rises on the

world, speak yet again, that I may hear thy voice, and darkness may be solitude no more.
I speak, but yet my voice almost affrights me; three times the circling hours have brought the morn to other realms, if other realms there are which yet the morn revisits, since these eyes were blest with cheerful light; nor yet has sound divided once the long, deep, death-like silence.
Andante

16a. [Air (Pharaoh, Sephres)]

Sephres

Pharaoh

[Basso continuo]

O darkness! O darkness! Dreaded not in vain, dread ed not in vain my soul admits thy awful train, my soul admits thy awful train; with me thy kin ders dwell and joy, and peace, and hope expel; with me, with me thy kin ders dwell and joy, and peace, and hope ad libitum
O cheering light of life and joy! Fair emblem wilt thou ne'er return, wilt thou ne'er return? O cheering light of life and joy! Fair emblem, wilt thou ne'er return?—No more thy golden shafts employ; no more, no more with genial radiance burn, no more with genial radiance burn!—This darkness is to death—great Nature
A symphony, a confused expression of joy, as of shouts at a distance.

Be hold the cause! Trans port ing sight, a dim, but bright n' ing.
A wild tumultuous joy throbs at my heart, from terror scarce distinguish'd; still I tremble.

I am again myself, and scorn the fears, the vain fantastic fears that darkness breeds;

It does! Increasing and prevailing.
let the loud trumpet sound, that if the sun still combats with a foe not yet subdued, the sound may lend him aid, and let your song conjure the powers of darkness from the sky.
17. Air (Pharaoh)

Vivace

[Horn in F I]  

[Horn in F II]  

[Violin I]  

[Violin II]  

[Viola]  

Pharaoh  

[Basso continuo]  

---

[Hn I]  

[Hn II]  

[Vln I]  

[Vln II]  

[Vla]  

P  

[Bc]
Hence, ye pow'rs of death and night! Hence, ye pow'rs of death and night! Hence, ye pow'rs of death and night! Hence, the liv - ing claim the light! Hence; hence; the liv - ing claim the light!
light! By your dreary realm that lies stretch'd beneath infernal skies, stretch'd beneath infernal skies; by the dreary realm that
lies stretch'd be-neath in-fer-nal skies, stretch'd be-neath in-fer-nal skies,
ghosts that own your sway, ghosts that hate the cheerful day; hence, ye pow'rs; hence, ye pow'rs of death and night!
Hence, hence, hence; the living claim the light!

By your dreary

realm that lies stretch'd beneath infernal skies,
hence, ye pow'rs of death and night! Hence; the living claim the light! Hence,

hence; the living claim the light! By the ghosts that own your sway, ghosts that
hate the cheerful day; hence, ye pow’rs of death and night! Hence; the living claim the light! Hence; the living claim the light!

segue il coro
Hence, ye pow'rs of death and night! Hence; the living claim the light! Hence,
hence; the living claim the light! By the ghosts that own your sway, ghosts that
hate the cheerful day, hence; ye pow'rs of death and night! Hence; the
living claim the light! Hence; the living claim the light!

* Given in [bc] in source; see commentary
19. Recitative (Pharaoh, Moses, Menytis)

Enter Moses.

Menytis

Pharaoh

Moses

[Basso continuo]

Enter Moses.

-Mission'd by him whose hand has been so oft upon thee, I come to claim an injur'd nation's

[Bc]

Dar'st thou a-gain, with that ill-o-men'd voice, urge thy demand, and tempt a-gain my

free-dom.

[Bc]

What shou'd I fear from thee? I trust in God. Sev-er these limbs in fragment's small as

[Bc]

* i.e. 'Darest'
Mo
dust and give them scat-ter'd to the winds of Heav'n; if he com-mands, u-nit-ed in a

[Bc]

Mo

mom-ent; a-gain, as now, they shall ap-pear be-fore thee to work his pleas-ure, and de-nounce his venge-ance.

[Bc]

Me

broth-er! Where-fore ye thus? Change these fierce looks of an-ger and de-fi-ance for such as here-to-

[Bc]

Me

-fore ye took and gave-re-mem-ber, Phar-aoh, he who stands be-fore thee our fa-ther's sis-ter cher-ish'd as her

[Bc]

Me

child; re-mem-ber, Mo-ses, what thou wast to Phar-aoh- his friend, the fa-vour'd broth-er of his choice.

[Bc]
20. Air (Menytis)

Vivace

Friendship is the joy of reason, dearer yet than that of love; love but lasts a transient season, friendship makes the bliss above, the bliss above, the bliss above; friendship
makes the bliss above. Who would

lose the sacred pleasure felt when soul with soul unites? Other blessings have their measure, friend-

friendship with out bound delights. Friendship is the joy of reason, dearer yet than that of
love; love but lasts a transient season, friendship makes the bliss above. Who would lose the sacred

pleasure felt when soul unites? Other blessings have their measure, friendship

-ship without bound delights,
Other blessings have their measure, friendship without bound.
21. Recitative *(Pharaoh, Moses)*

In vain you urge me, out-rag’d and de-fy’d; henceforth the wretch shall see my face no more.

Well hast thou said; this ob-ject of thy scorn henceforth in deed shall see thy face no more.
22. Duet (Pharaoh, Moses)

Allegro spiritioso

Fly, fly, and see my face no more; fly, and see my face no more,

I will see thy face no more, I will see thy face no more, dread my rage, dread my rage;

Thy rage I scorn; thy rage I scorn; I'll see thy face no more, thy face no more.

[Vln I]

[Vln II]

[P]

[Mo]

[Bc]

[Vln I]

[Vln II]

[P]

[Mo]

[Bc]
I will see thy face no more, no more!

Fly, and see my face no more, no more! Dread my rage; thy rage I scorn, thy rage I scorn; thy rage, thy rage I

Dread my rage; thy rage I scorn; thy rage, thy rage I
scorn; dread thy self the rising morn, dread thy self the rising

Vain thy menace– hence; a way! Hence; a way! Vain thy menace– hence; a

Ty rant, I disdain to stay; tyrant, I disdain to

stay;

Ty rant, I disdain to stay; tyrant, I disdain to

[Be]
way! Fly, and see my face no more, no more! Vain thy stay. I will see thy face no more, no more.

men ace– fly, hence; a way! Vain thy men ace– hence; a way! Vain thy men ace– hence; a

Ty rant, I did dain to stay; tyrant I dis dain to stay, tyrant I dis dain to
23. Chorus [of Attendants]

Vivace

Oboe I

Oboe II

Violin I

Violin II

Viola

[Soprano]

[Alto]

[Tenor]

[Bass]

[Basso continuo]
Hence, and

Hence, and

Hence, and

Hence, and
try; hence, and try thy arts a-gain; hence, and try thy arts a-gain! Vain the
past, the future, vain; the future, vain; Pharaoh shall thy pow'r de-

past, the future, vain; the future, vain;
fy, and with glory live, or die; and with glory live, or
Pharaoh shall thy pow'r defy, and with glory live, or
and with glory live, or die; and with glory live, or
and with glory live, or die; and with glory live, or
and with glory live, or die; and with glory live, or
die. Hence, and try; hence, and try; hence, and try thy arts a -
gain! Vain the past, the future, vain; Pharaoh shall thy pow’r de-
and with glory live, or die; and with glory live, or die; Pharaoh shall thy pow'r defy; and with glory live, or die; and with glory live, or die;
Ob I

Ob II

Vln I

Vln II

Vla

[S]

die; Par-aoh shall thy pow'r de-fy, de-fy, thy pow'r de-fy,

[A]

die; Par-aoh shall thy pow'r de-fy, thy pow'r de-fy,

[T]

die; Par-aoh shall thy pow'r de-fy, thy pow'r de-fy, and with

[B]

die; Par-aoh shall thy pow'r de-fy, thy pow'r de-fy, and with

[Be]
and with glory live, or die; with glory,

and with glory live, or die; with glory,

glory live, or die; with glory.

glory live, or die; with glory.

[Be]
with glory, and with glory, and with glory, and
ry- live, or die; and with glory,- glory,- live, or die.
Part II
Scene I

[Date: Goshen; the time, evening.]

First and Second Israelite, and Chorus

24. Recitative (First Israelite, Second Israelite, Moses)

When shall our labours and our wrongs be past? The rising sun beholds our toils commenced; the setting sun comes, and sees them still unfinished.

O, that untroubled by deceitful hopes, content still sweet-en'd

toil, and welcome rest still crown'd our evening when the day was past.

Cease to repine; nor with ungrateful heart...
mur - murs ac - cuse the wise be - nev - o - lence of Heav’n.

mor - tals to en - dure the pains that rage now adds to bond - age, and be si - lent.
25. Air (First Israelite)

At early dawn the lab’ring hind with rustic song his toil beh-

Vn

[Bc]
Light, whom sorrow meets at his return,- can ne’er the load of life sustain,- to hide his anguish ne’er can learn. But he whose reward is pain, whom sorrow meets at his return,- can ne’er the load of life sustain,- to hide his anguish ne’er can learn; but he whose reward is Pain, whom sorrow meets at his return,- can ne’er the load of life sustain,- to hide his anguish ne’er can learn.
26. Recitative (Moses, Second Israelite)

Second Israelite

Moses

Mark me; by me your strength, Jehovah speaks; e'er yet to-morrow's dawn shall tinge the skies, the sons of Israel shall depart from Egypt.

[Basso continuo]

If this were certain, all our toils and pains would in a moment be, like dreams, forgotten.

That this is certain,

let the signs attest, which he who speaks by me, by me has wrought.
27. **Air (Moses)**

By doubts and fears no more de-press’d, to
Hope we give the joy ful breast, the joy ful breast; to Hope and all her smiling train, her

smil ing train; by doubts and fears no more de press'd, to Hope we give the

joy ful breast, to Hope and all her smiling train, her
and Egypt's haughty pow'r disdain, and Egypt's haughty pow'r disdain; our hearts

in Nature's Lord confide, and Egypt's haughty pow'r disdain, and Egypt's haughty pow'r disdain.

By doubts and fears no more depress'd, to
Hope we give the joy ful breast; to Hope and all her smil-
ing-

E-gypt's haugh-ty pow'r dis dain, dis dain,- dis dain;-
and Egypt's haughty pow'r disdain, and Egypt's haughty pow'r disdain.
Scene II

The outward court of the palace at Memphis, the time two hours after midnight.
A eunuch officer of the guard; to him another eunuch of the Palace.

28. Recitative (First Eunuch, Second Eunuch)

First Eunuch

Second Eunuch

[Basso continuo]

Thy looks are wild, and terror's in thy eye; what of this dreadful night upon thy

watch has rumour brought thee?

Nothing have I learnt; what my own thoughts suggest I fear to tell thee.

What hast thou heard or seen while others slept?

Accompagnato segue subito
29. Accompagnato (First Eunuch, Second Eunuch)

Ashere I kept my watch, some two hours since, at depth of mid-night, when the worlda-round was

hush’d in aw-ful si-lence, next to death; a sud-den blast, im-pet-uous from the
south, shook the proud Palace to its base, and soon a gen’ral

groan on all sides ech’o’d round me; loud shrieks of terror, and the lan-guid means of grief suc-
ceed-ed; ev-er and a-non a ghast-ly face rush’d by me, full of haste and ter-ror and dis-trac-tion:
oft I ask'd what had be-fall'n 'em, but gain'd no re-ply, save bro-ken words and fran-tic ac-cla-

Where will de-struc-tion stop? The eld-est hope of ev'-ry house, as far as yet we learn, this night ex-

-pir'd; and E-gypt's proud-est boast, heir to her em-pire, now lies cold in death.
Andante affettuoso

Death, wher’er we turn, we meet; death has broke through nature’s bounds; death, the
tothrough

sighing gales repeat; death, from ev’ry echo sounds; death, the sighing gales repeat;
d death, from ev’ry echo sounds; death, from ev’ry echo sounds.

sounds.
31. Recitative *(First Eunuch, Second Eunuch)*

First Eunuch:

See, where the sister of our king approaches, with all the weeping virgins of her train!

Second Eunuch:

They

[Basso continuo]

Eu 2:

hoped to grace the nuptials of the prince: a softer band had

[Bc]

Eu 2:

bound him, had not Heav'n giv'n up our land to darkness and to death.

[Bc]

* See commentary.
Enter Menytis and chorus of Egyptian virgins.

32. Air (Menytis) and Chorus

Andante affettuoso

Violins

Menytis

[Soprano]

[Alto]

[Tenor]

Basso continuo

A las, a las! In__ bloom-ing_youth he died,

c'er hal-low'd love his__ vir-tue blest, he died; when con-scious blush-es warm'd__ the.
bride, and tender tumults fill'd her breast.

Ye virgins, now no myrtle twine, no roses for his bed prepare; in silence o'er his grave incline, and strew the fading...
No more our hands shall myrtle twine, nor roses for his bed prepare; no more our fragrance there.

Chorus of Virgins

No more our hands shall myrtle twine, nor roses for his bed prepare; no more our
sweets be scat-ter’d there, fad - ing sweets be scat-ter’d there.
sweets be scat-ter’d there, and fad - ing sweets be scat-ter’d there.
sweets be scat-ter’d there, and fad - ing sweets be scat-ter’d there.
33. Recitative (Menytis, First Virgin)

O, that my tears had yet in time prevail'd, and Israel's tribes had been dismiss'd from Egypt!

Your fears, if what unknown woes may Pharaoh yet incur, if yet he grants not the demand of Moses?

Yet there can be aught to fear, are vain, for all that Israel asks is given: now, on their march, they leave this wasted land, and shake the dust of Egypt from their feet; so will'd the king who, deaf to comfort's voice, on the bare earth lies stretch'd in silent sorrow.
34. Air (Menytis)

**Andante affettuoso**

How vain is grandeur's purple pride; and guards and roofs of gold, how vain! Through clinging guards can sorrow glide, and golden roofs are claim'd by pain. How vain is
gran-deur's pur-ple pride; and guards and roofs of gold, how vain!

Give me, ye pow'rs, un-known to dwell, re-mote from pomp and care and strife, re-mote from pomp and care and strife; se-cure from
passions that rebel, and shelter'd from the storms of life; secure from
35. Recitative (First Eunuch, Menytis, Pharaoh)

Enter Pharaoh.

But see the king—
con-tend-ing pas-sions shake him.

Ac-curs-ed sor- cer-er! But in vain I

curse him; I am my-self the mur-d’rer of my child! Why did I fear to take a for-feit life? A life twice for-feit!

He was once an out-cast of a vile slave, pre-serv’d with err-ing pit-y; and once a mur-der-er, fly-ing un-pur-su’d.

My thoughts are wil-der than a whirl-wind’s rage—

Yes, I will fol-low him to Na-ture’s

My gra-cious lord!

Verge, and wou’d to bot-tom-less per-di-tion’s gulf leap af-ter him.

No more.
36. Duet (Menytis, Pharaoh)

Vivace

Violin I

Violin II

[Viola]

Menytis

Pharaoh

[Basso continuo]

O, let my voice attention gain;

Thy suit the world should urge in vain, thy suit the
Let then, my world should urge in vain, should urge in vain:

Let then, my tears, thy pity move; let then, my tears, thy pity move, thy pity

thy tears, tho’ blood, would fruitless
move, thy pit y- move! O let my voice at ten- tion gain! Let
prove, would fruit-less, prove! Thysuit the world should urge in vain, thy suit the world should urge in
then, my tears, thy pit - y move!

vain: thy tears, thy tears, through blood, would fruit - less prove.
O, for thy life! O, stay! O, for thy life! O, stay!

For bear; a-way! For bear; a-way! My life I

For mine, for mine, my life I scorn, my life I scorn; a-way! For bear; a-way!
O, let my voice attention gain! Let then, my tears, thy pity
Thy suit the world should urge in vain, should urge in vain: thy tears, tho' blood, would fruitless
move! O, for thy life! O, stay! O, for thy life! O, prove. For bear; a-way! For bear; a-

[Note: The text contains musical notation and lyrics related to a classical composition. The lyrics suggest a plea for attention, tears, and a叫for steadfastness in the face of suffering.]
O, for thy life! O, for mine; O, stay!
- way! My life I scorn; no! My life I scorn, my life I scorn! For-bear, for-bear; a-way, a-

O, for thy life, for mine; O, stay! For mine; O, way!- My life I scorn, my life I scorn! For-bear; a -
[Vln I]

[Vln II]

[Vla]

[Me]

stay!

way! A way, a way!

[P]

[Bc]

[Exit Pharaoh, the rest following.]
Scene III

The borders of the Red Sea.
Moses and the Israelites on their march.

37. Recitative (First Israelite, Second Israelite)

My spirits all mount

The joy of sudden freedom is too great; the expanding heart is pain'd to give it room.

upward, and I feel as I could tread on air; e'en Nature's wants all

-most I could forget, and toil and hunger lose their effects upon me as I march.
38. Air

Less are youthful charms to love,
less is danger to the
less than freedom to the slave, less than freedom to the slave.

Less are youthful

charms to love, less are youthful charms to love, less is danger
to the brave, to the brave;

less is danger to the brave;

less are youthful charms to love, less are youthful charms to love;

less is danger,
less is danger to the brave, to the brave;

less to misers gold must prove, less to misers gold must prove, less than freedom to the slave,
less than freedom to the slave, less than freedom to the
slave, less than freedom to the

--

\( \text{adagio} \)

slave, less than freedom to the slave, less than freedom to the

\( \text{adagio} \)
This is sacred Truth's decree, Truth, the friend of human race: death is
Truth's de cree, this is sa red
Truth's de cree, Truth, the friend of

Truth's de cree, this is sa cred
Truth's de cree, Truth, the friend of

Truth's de cree, this is sa cred
Truth's de cree, Truth, the friend of

Truth's de cree, this is sa cred
Truth's de cree, Truth, the friend of
human race: death is honour to the free, life is, to the...

human race: death is honour to the free, life is, to the...

human race: death is honour to the free, life is, to the...

human race: death is honour to the free, life is, to the...
slave, dis grace.- Less are youth ful- charms to love, less are youth ful charms to love;

slave, dis grace.-

slave, dis grace.

slave, dis grace.

slave, dis grace.
less is danger, less is danger to the brave, to the brave;
less to mi-sers gold must prove, less to mi-sers gold must prove, less than free-dom
to the slave, less [than] freedom to the slave. This is
Ob I

Ob II

Vln I

Vln II

Vla

[S] sacred Truth's decree, Truth, the friend of human race: death is honour to the

[A] sacred Truth's decree, Truth, the friend of human race: death is honour to the

[T] sacred Truth's decree, Truth, the friend of human race: death is honour to the

[B] sacred Truth's decree, Truth, the friend of human race: death is honour to the

[Be]
free, life is, to the slave, dis grace; life is, to the slave, dis-
Enter Messenger.

40. Recitative (Messenger)

```
[Entry of Messenger.]

Messenger

[Continuo]

Cease the loud triumph of your joyful strains; Egypt's stern tyrant, dreadful and resistless as the blue

pestilence that rides the wind, enraged pursues us with prevailing speed: the rapid chariot

ploughs the smoking ground, and the proud courser scorns our tardy flight.
```
41. Chorus

Alla breve

Oboe I

Oboe II

Violin I

Violin II

Viola

[Soprano]

O, words of horror; dreadful sound! A thousand deaths beset us round!

[Alto]

O, words of horror; dreadful sound! A thousand deaths beset us round!

[Tenor]

O, words of horror; dreadful sound! A thousand deaths beset us round! Our

[Bass]

O, words of horror; dreadful sound! A thousand deaths beset us round!

Basso [continuo]
Our hope is vain, and vain our pray'r,
and vain our pray'r, and vain our pray'r,
and vain our pray'r, and vain our pray'r,
and vain our pray'r, and vain our pray'r.
'tis anguish all, 'tis all despair. O, words of horror;

vain our pray'r; 'tis anguish all, 'tis all despair. O,

and vain our pray'r; 'tis anguish all, 'tis all despair. O, words of horror; O,
dreadful sound! O, dreadful sound! A thousand deaths be set us

words of horror; dreadful sound! A thousand deaths be set us

words of horror; dreadful sound! A thousand deaths be set us

words of horror; dreadful sound! A thousand deaths be set us
round! Our hope is vain, and vain our pray'r; 'tis anguish all, 'tis
all de-spair; 'tis an-guish all, 'tis all de-spair.
Enter Moses.

42. Recitative (Moses, First Israelite)

First Israelite

Moses

So soon, ye faith- less; can ye fear so soon? Turn not your eye to

[Basso continuo]

yon-der i- dle pomp of mor- tal foes, the chil- dren of the dust, but look be- fore ye,

[Bc]

where the cloud- y pil- lar that marks your des- tin’d way to peace and

[Bc]

saf- tyveils the dread Pow’r who from him- self began and fills e- ter- ni- ty; before whose eye all na- ture stands re-

[Bc]

For- give th’in- vol- un- tar- y fears that rise from dan- gers such as these, so great, so

Mo -buk’d!

[Bc]
sudden; behind drives the foe, whose iron hand our suffering tribes have felt, and mourn’d so long; before us, with inexorable wave, the sea, far sounding, beats the sullen shore.

*B See commentary.*
43. [Accompagnato] (Moses)

Let me, while thus I lift my hand to Heav'n,

...teach ye, once more, to trust eternal Truth.

[As he lifts up his rod, the sea is supposed to be suddenly divided.]
44. Chorus

[A symphony expressing the commotion of the waters.]

Vivace spiritioso
It parts, it parts!

It parts, it parts!

It parts, it parts!

It parts, it parts!

It parts, it parts!

It parts, it parts!

It parts, it parts!

It parts, it parts!
The liquid walls behold,
hold; it parts! The liquid walls behold; of
wave on wave in foaming volumes
wave on wave in foaming volumes
wave on wave in foaming volumes
wave on wave in foaming volumes
roll’d, in foaming volumes roll’d!

roll’d, in foaming volumes roll’d! In terror fix’d, the sea forgets to flow,

roll’d, in foaming volumes roll’d!

roll’d, in foaming volumes roll’d!
Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]

[T]

[B]

[Bc]

In terror fix'd, the sea forgets to flow; in terror
forgets to flow, and leaves unveil'd the hoar-y
In terror fix'd, the sea for -
In terror
fix’d, the sea for gets to flow; it parts, it

gulf be low, and leaves un-veil’d the hoar-y gulf be low; it parts, it

gets, for gets to flow; it parts, it

fix’d, the sea for gets to flow; it parts, it
parts! The sea forgets to flow, forgets to
flow, and leaves un veil'd, un veil'd the hoar y gulf be -
flow, and leaves un veil'd, un veil'd the hoar y gulf be -
flow, and leaves un veil'd, un veil'd the hoar y gulf be -
flow, and leaves un veil'd, the hoar y gulf be low, and leaves un veil'd the hoar y gulf be -
Ob I
Ob II
Vln I
Vln II
Vla

[S]

[A]

[T]

[B]

[Bc]

-low; it parts, it parts! The liquid walls be-

-low; it parts, it parts! The liquid walls be-

-low; it parts, it parts! The liquid walls be-

-low; it parts, it parts! The liquid walls be-

-low; it parts, it parts! The liquid walls be-
-hold; of wave on wave in foaming volumes

-hold; of wave on wave in foaming volumes

-hold; of wave on wave in foaming volumes

-hold; of wave on wave in foaming volumes

-hold; of wave on wave in foaming volumes
roll'd, in foaming volumes roll'd! In terror
roll'd, in foaming volumes roll'd! In
roll'd, in foaming volumes roll'd, and leaves unveil'd the hoary
roll'd, in foaming volumes roll'd, and leaves unveil'd the hoary
59

[Ob I]

Ob II

Vln I

Vln II

Vla

[S]

fix'd, the sea for - gets to flow; be - hold, be - hold:

[A]

ter - ror fix'd, the sea for - gets to flow; be - hold, be - hold:

[T]
gulf be - low, and leaves un - veild the hoar - y gulf be - low; be - hold, be - hold:

[B]
gulf be - low, and leaves un - veild the hoar - y gulf be - low; be - hold, be - hold:
it parts, it parts! In terror fix'd, the hoary gulf be -

it parts, it parts! In terror fix'd, the

it parts, it parts! In terror fix'd, the

it parts, it parts! In terror fix'd, the
sea forgets to flow, and leaves un-veil'd the hoar-y gulf below,

-low, and leaves un-veil'd the hoar-y gulf; in terror fix'd, the sea for-

sea forgets to flow, and leaves un-veil'd the hoar-y
and leaves un-veiled the hoar-y gulf be-low, and leaves un-veil'd the hoar-y gulf be-low,

gets to flow, to flow, and leaves un-

in ter-ror fix'd, the sea for-get's to flow, and

gulf be-low, and leaves un-veil'd the hoar-y gulf be-low,
Adagio

Vivace

gulf, the hoary gulf, the hoary gulf below; in safety pass, ye

-veil'd the hoary gulf, the hoary gulf below; in safety pass, ye

leaves the hoary gulf, the hoary gulf below; in safety pass, ye

and leaves un-veil'd the hoary gulf, the hoary gulf below; in safety pass, ye
chosen tribes, along, and let the parted deep resound your
song, and let the part-ed deep re-sound your
song; in safety pass, ye chosen tribes, along,
and let the part-ed deep re-sound,
and let the part-ed deep re-sound, re-sound your song, re-sound, re-
your song, and let the part-ed deep re-sound your song, re-sound your song, re-sound your song, re-sound your song, re-sound your song.
song; in safety pass, ye chosen tribes, along,
and let the part-ed deep re-sound your song, and let the part-ed
deep re sound your song, and let the part-ed
deep re-sound—re-sound your song; and let the part-ed—deep re-sound—re-sound your song; and let the part-ed
deep resound your song, the parted

— resound your song, the parted

deep resound your song, the parted

deep resound your song, the parted

6 7 5
deep re sound your song, re sound your song.
Part III
Scene I
The Red Sea; the Israelites passing on before the Egyptians.
First and Second Israelite.

45. Recitative (First Israelite, Second Israelite)

Second Israelite

First Israelite

Still I re-joice with trembling; when I gaze on this stu-pen-dous prec-i-pice a-

[Basso continuo]

Fear not: the hand that

above and pass this yet un-trod-den gulf be-low, my heart dies in me and my fears pre-vail.

guides us will pro-tect till we have pass’d in safe-ty to the shore; in times to come, when we shall rest in

peace be-neath the shade of our own vine and fig tree, re-

mem-brance of our dan-gers past will raise re-pose to pleas-ure, pleas-ure to de-light.
46. Air (Second Israelite)

Allegro assai

How blest is he whose tranquil mind when life declines, recalls again the years that time has cast behind, and wins delight.
from toil, de-light from toil and pain, and wins de-light.

from toil and pain!

So, when the transient storm is

So, when the transient storm is
past, the sudden gloom, and driving show'r; the sweetest sunshine is the last, the loveliest is the evening hour. So, when the transient storm is past, the sudden gloom, and driving show'r; the sweetest sunshine is the last, the
Adagio

lov'liest is the evening hour,
the lov'liest is the evening hour. How blest is he whose tranquil mind when life declines, returns

calls again the years that time has cast behind, and wins delight
from toil, delight from toil and pain, and wins delight.

* See commentary.
47. Recitative *(First Israelite, Second Israelite)*

Second Israelite

Far behind, distressed they linger, and from hence not

First Israelite

But see our foes pursue us!

[Basso continuo]

e'en their glittering armour is decry'd.

Their arms we see not, for the guiding

[BC]

cloud that led our van now guards us in the rear. The way grows steep; ascending from the abyss, behold the thousands that pass on before us, a moving

[BC]

column, rising o'er rank, swarm on the ascent, and quicken all the way!
Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]

[T]

[B]

[Be]
wondrous journey’s o’er, the wondrous journey’s o’er! They quit the deep; they
gain the shore! 'Tis done! The won-drous jour-ney's o'er, the

gain the shore! 'Tis done! The won-drous jour-ney's o'er, the

gain the shore! 'Tis done! The won-drous jour-ney's o'er, the

gain the shore! 'Tis done! The won-drous jour-ney's o'er, the
won-drous jour-ney's o'er! They quit the deep; they gain the shore! They
quit the deep; they gain, they gain the shore!
They view with joy
They view with joy the path they trod, and hark! their shout ascends to God, ascends to
Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]

[T]

[B]

[Bc]

They view with joy the path they trod, they trod, and hark! Their shout ascends to God, ascends to God! They God ascends to God! They They view with
view with joy, with joy
they view with joy the path they trod, and hark! Their shout as -
shout as cends- to God; and hark! Their shout as cends- to God! 'Tis done! The
wondrous journey's o'er! They quit the deep; they gain the shore!
And hark! Their shout ascends to God! They

And hark! Their shout ascends to God!

They view with joy,

They view with joy

the path they trod, with
view with joy, with joy, with joy, with joy,

joy the path they trod, and hark! Their shout ascends to
They view with joy, and hark! Their shout ascends to God; and
hark! Their shout ascends to God! 'Tis done! The
won-drous jour-ney's o'er, the won-drous jour-ney's o'er! They quit the deep; they
won-drous jour-ney's o'er, the won-drous jour-ney's o'er! They quit the deep; they
won-drous jour-ney's o'er, the won-drous jour-ney's o'er! They quit the deep; they
won-drous jour-ney's o'er, the won-drous jour-ney's o'er! They quit the deep; they
gain the shore! They view with joy, with joy the path they gain the shore! They view with joy, with joy the path they gain the shore! They view with joy, with joy the path they gain the shore! They view with joy, with joy the path they
trod, and hark! Their shout, their shout as -
trod, and hark; their shout, and hark! Their shout, their shout as -
the path they trod, and hark; their shout, and hark! Their shout
joy, they view with joy
cends to God; and hark! Their shout as cends to God!

cends, as cends to God; and hark! Their shout as cends to God! They view with

as cends to God; and hark! Their shout as cends to God! The path they trod, and hark! Their shout as cends to God!
They view with joy the path they trod, and hark! Their shout ascends to joy the path they trod, and hark! Their shout ascends to joy the path they trod, and hark! Their shout ascends to
God; and hark! Their shout ascends to God; and hark! Their shout ascends to God! They view with...
joy the path they trod, and hark! Their shout ascends to God!
Scene II

The borders of the Red Sea in the desert.
The Israelites as just landed on the coast.

49. Recitative (First Israelite, Second Israelite)

Still stands the deep divided,—still our foes; for now I see their glittering arms advance.

Enter Moses.

Fear not the hosts that now enraged pursue; though now you see them, you shall see no more.
50. Accompagnato ([Moses])

Ye waters, who at his command whose voice first call’d ye forth from nothing, left disclosed the world’s found-

dations, now again return, and at his bidding in your channel flow.
51. Air (Moses)

Vivace spiritioso

Horn [in E♭ I]

Horn [in E♭ II]

Violin I

Violin II

[Viola]

[Moses]

[Basso continuo]
gain, the voice of God is heard, again;
again, the rushing waters meet; again, the
voice of God is heard, again the rushing waters meet;

the waters that beheld and feared now pay their homage at his feet,
the waters that beheld and fear'd now pay their homage at his feet!
gain the voice of God is heard, a gain the rush ing wa ters meet,

again the rush ing wa ters meet; the wa ters that be held and fear’d now pay their
homage at his feet, now pay their homage at his feet! Again the voice of

God is heard, again the rushing waters meet, again the
Hn I
Hn II
Vln I
Vln II
[Vla]
Mo
[Bc]

At his feet, now pay their homage at his feet, the waters

At his feet, now pay their homage at his feet, the waters

Rushing waters meet; the waters that be held and fear'd now pay their homage

Rushing waters meet; the waters that be held and fear'd now pay their homage

[319]
that beheld and fear'd now pay their homage at his feet, now pay their homage at his feet!
52. Recitative ([Second] Israelite, Moses)

[Second Israelite]

Be hold, where boast-ing E gypt lies o’er-whelm’d! O’er rat-ling char-lots and the

[Basso continuo]

shout-ing host flows the calm wave, now si- lent and at rest.

[Moses]

Thus o’er the race of Man and all his works the

[Bc]

stream of time, di-vi-ded for a mo-ment, shall close for ev-er; but su-preme o’er all God still re-mains, e-

[Bc]

-ter-nal and un-chang’d! To him with hum-ble ad-or-a-tion bend and, while ye tri-umph

[Bc]

o’er the sons of E gypt, let pit-y still re-mem-ber they were men.
O God of hosts, to thee we raise with humble hearts our songs of
praise! A weak, alas, and guilty race; our merit claims no partial grace.

grace, our merit claims no partial grace.

grace thy judgments show, the Father, thou, of all below!
And life and death a like proclaim to Man, the

Glories of thy name; and life and death a like proclaim

to Man, the
ries, the glories of thy name.
54. Recitative (Moses, First Israelite)

But see, the deep returns the life-less corse, and spreads the shore with trophies of the dead. They were our foes, but enmity and life should cease together. In the silent grave all is unbroken.

Far, far from us be unrelenting peace; the oppressor there from troubling ceases, and the weary rest.

rage, revenge and all the furies of the mind! If God, long-suffering, shall chastise our foes let us, thus...
warn'd, re-joice with fear be-fore him; in just dis-pleas-ure if our crimes are pun-ish'd, not-vain-ly chas-ten'd, let us kiss the

roq. To these, what-e'er from pit-y they can take let pit-y give, for Man is born to woe.
With generous tears the dead deplore, they wake to love or war no more; with generous tears the dead deplore, they wake to
love or war no more, no longer destroy or save.

The dead, alas, no more are foes; with pious hands their limbs compose and give what all must want, a grave; the dead, alas, no more are
foes; with pious hands their limbs compose

and give what all must want, a grave.
To God this sacrifice of love is pleasing, for God is love; 
stupendous are his ways! 
Ye cannot fathom them; the depth and height surpass your utmost reach of thought, 
to me by parts disclosed, through clouds, and dimly seen. 
Yet know these wonders are not for this age nor you, ye chosen from the nations, 
wrought; these are but types, the substance is to come. 
The Prince of Peace, who though from Jacob sprung, was yet ere Abra'm's day; 
he from worse bondage shall, like a shepherd, lead his chosen race to yet a better Canaan, there to quaff the streams of Life, 
and taste immortal fruit.
57. Chorus

Allegro

Praise to the Lord, who reigns supreme above!

Trumpet [in D] I

Trumpet [in D] II

Timpani

Oboe I

Oboe II

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Basso continuo
mystic wonders of his love! Renew the grateful
song of ages past; the song through Heav'n's eternal year shall
Praise to the Lord, who reigns supreme above! Praise,
praise to the mystic wonders of his love! Renew the grateful
song of ages past; the song through Heav'n's eternal

song of ages past; the song through Heav'n's eternal

song of ages past; the song through Heav'n's eternal

song of ages past; the song through Heav'n's eternal

song of ages past; the song through Heav'n's eternal
year shall last. Praise to the Lord, who reigns supreme above!
Praise to the mystic wonders of his love! Renew the
grateful song of ages past; the song through Heav'n's eternal

grateful song of ages past; the song through Heav'n's eternal

grateful song of ages past; the song through Heav'n's eternal

grateful song of ages past; the song through Heav'n's eternal
year shall last, the song through Heav’n’s eternal year shall
last, through Heav'n's eternal year shall
last, through Heav'n's eternal year shall last.
Appendix III: Early version of 16a
(Pharaoh, Sephres)

Andante

O darkness!—Dreaded not in vain my soul admits thy awful train; with me thy kinred terrors dwell and joy, and peace and hope expel, and joy, and peace, and cheering light of life and joy! Fair emblem,—hope expel.

* For ossia explanations, see Commentary.
no more with genial

more thy golden shafts employ, no more with genial

radiance burn, no, no more with genial radiance burn!

[to 16b]