

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

IN TWO VOLUMES

VOLUME I

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ABSTRACT

This is an edition of John Stanley's oratorio *The Fall of Egypt* with critical commentary as well as detailed writing on its history, libretto, context and word setting. John Stanley (1712-1786) composed it for performance in 1774 at the Theatre Royal, Drury Lane. It received two performances that year and then one in 1775. It appears to have lain unedited and unperformed since, surviving in a sole manuscript in the library of the Royal College of Music. As Stanley was blind, this manuscript was copied by amanuenses; it bears the recognizable handwriting of some of his known copyists. It is scored for a full Baroque orchestra with trumpets, horns and timpani.

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TABLES

VOLUME I

Table 1 17

AUTHOR'S DECLARATION

I declare that this thesis is the result of my own work. Volume II is an edition of *The Fall of Egypt*, composed by John Stanley (1712-1786); I am solely responsible for having edited it from its manuscript source. This work has not previously been presented for an award at this, or any other, University. Sources are acknowledged as references.

I am grateful to Cambridge University Press for permission to reproduce the relevant chapters from Exodus from the Authorised (King James) Version of the Bible.

THE SOURCES

John Stanley's oratorio *The Fall of Egypt* was first performed in 1774 at the Theatre Royal, Drury Lane.¹ It exists in a single extant source in three volumes in the library of the Royal College of Music, London.² As John Stanley was blind, the score is in the hand of multiple amanuenses. A. Glyn Williams, in his PhD thesis 'The Life and Works of John Stanley', identified three of Stanley's copyists' hands in this particular work – copyist F is responsible for volumes I and III; copyist G for volume II pp. 1-6, 8-25 and 27-31; and copyist H for volume II pp. 6a, 25a-b, 26, 32-105.³ All three copyists' hands are clearly readable, although stylistically different. The overall neatness and accuracy suggest this manuscript is a fair copy. There are letters written in the source next to solo parts, as discussed later, which suggest possible singers in the original performance, but the manuscript is generally missing performance markings. Mistakes such as using an incorrect clef (and inconsistent corrections) for the horn parts in movement 51 suggest that this particular copyist, at least, may not have been a particularly gifted musician. There is a very significant mistake in 52 and 53 involving the wrong vocal clef, where the vocal parts are written in the bass clef when the soprano clef is expected, due to the character singing. 52 has had a correction physically tied over the top, but 53 remains intact with a pencil indication that the intention is for the piece to be performed in the soprano clef. Attribution of fault in this case is difficult. As to the identity of copyist F, it was long-believed that Stanley's amanuensis was his sister-in-law, Ann Arlond. However, Williams concluded that this was unlikely, based upon examination of her signature and comparison with extant documents; he concluded that copyist F may have been a pupil or even one of Stanley's domestic staff.⁴ Certainly copyist F was not, musically speaking, a rank amateur, as the manuscript would be expected to contain far more mistakes than it does for a copy made with no expertise. If copyist F was Stanley's servant John Pople, as Williams suggests could be a possibility (but without real corroborating evidence),⁵ it would certainly seem the case that he would have to have had a reasonable amount of musical training – if this was the case, then perhaps even from Stanley himself. Of the three volumes of the manuscript, the

¹ 'Theatrical Intelligence', *London Chronicle*, no. 2697 (24 March 1774), find.galegroup.com.

² John Stanley, 'The Fall of Egypt' (Royal College of Music Library, MS 596, 1774).

³ A. Glyn Williams, 'The Life and Works of John Stanley (1712-86)' (PhD, University of Reading, 1977), 2:iii, ethos.bl.uk.

⁴ Ibid.

⁵ Ibid.

first has at some point been re-sewn and re-bound in brown leather. The remaining two volumes appear to be in their original binding with an attractive marbled hardback cover on both volumes, but the text blocks have mostly separated from the covers and the leaves from each other.

The libretto is by Dr John Hawkesworth, and was published posthumously in London by 'Mr Condell' in 1774.⁶ Stanley sets the entire text with only minor changes.

⁶ John Hawkesworth, *The Fall of Egypt: An Oratorio* (London: Condell, 1774), find.galegroup.com.

ORATORIO AND THE ORATORIO SEASON

Defining a musical work as an ‘oratorio’ is a relatively simple task, but defining an oratorio is far more difficult. ‘In the strict sense it denoted a musical setting of a religious libretto for vocal soloists, chorus and orchestra, in dramatic form but performed without action’.⁷ The oratorio tradition in which John Stanley composed and worked was a relatively recent one. The English-language oratorio, so popular in England at the time, had only been created in the early eighteenth century by Handel, whose first effort was *Esther* in 1718.⁸ Unlike in Italy, however, oratorio in England did not act as a substitute for opera during Lent – the religious subject matter of Handel’s oratorios made Lent the most suitable period in which to present them, but there was by no means an exclusivity for them, with operas being presented in London simultaneously.⁹ The popularity of *Messiah* up the present day has skewed the perception of Handelian oratorio, in that its non-dramatic text belies the fact that oratorio was generally a dramatic genre.¹⁰

John Stanley’s *The Fall of Egypt* falls into this category of dramatic oratorio. It is divided into parts, unlike the ‘acts’ preferred by Handel in his dramatic oratorios,¹¹ although Handel memorably uses ‘parts’ for *Messiah*, as well as *Israel in Egypt*.¹² These parts are then divided into scenes, and both these divisions are specified by Hawkesworth in his libretto.¹³ Indeed, these divisions almost act as an enticement for it to be presented in fully-dramatised form in the manner of an opera. Nonetheless, it is a safe assumption that this would not have been the case.

Handel began his first oratorio season at the King’s Theatre in January 1739, concluding in April; he had intended to present another opera season but found he was unable to attract enough subscribers, making the season not financially viable.¹⁴ He turned to oratorio form instead, and over the following years composed some of his finest and most dramatic music. After Handel’s death the management of his oratorio season was taken over by John Christopher Smith and John Stanley; as theatres were not allowed to present operas or plays on

⁷ Eva Zöllner, *English Oratorio after Handel: The London Oratorio Series and Its Repertory, 1760 - 1800* (Marburg: Tectum Verlag, 2002), 3.

⁸ Howard E. Smither, ‘Oratorio’, *Grove Music Online*, accessed 5 March 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20397>.

⁹ *Ibid.*

¹⁰ *Ibid.*

¹¹ Anthony Hicks, ‘Handel, George Frideric’, *Grove Music Online*, accessed 15 March 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060>.

¹² George Frideric Handel, *Israel in Egypt*, ed. Clifford Bartlett (Stuttgart: Carus-Verlag, 2009).

¹³ Hawkesworth, *The Fall of Egypt: An Oratorio*, 1774.

¹⁴ Hicks, ‘Handel, George Frideric’.

Wednesdays and Fridays during Lent it had become a custom for theatres to allow private enterprises to present oratorios, taking the profits but shouldering any losses, as they themselves were not allowed to present their traditional entertainments to the general public.¹⁵ Smith and Stanley therefore carried on this same tradition, in which they were creatively and financially responsible for the productions. This financial responsibility explains the number of repeat performances of Handel oratorios¹⁶ as opposed to newly-composed works by other composers; Smith and Stanley would undoubtedly have been saddened by the lack of reception for new compositions, but too aware of the costs involved in the enterprise to allow for too much self-indulgence. Zöllner has observed Stanley's difficulties: '[Handel] made the genre [of oratorio] very much his own. His highly popular oratorios set a standard that the few contemporaries who dared tread the same ground were hard pressed to emulate.'¹⁷ This very aptly describes the difficulties Stanley is bound to have felt when writing *Jephtha* in c. 1751, given Handel's own effort with the same story at the same time.

¹⁵ Zöllner, *English Oratorio after Handel*, 19–20.

¹⁶ *Ibid.*, 203–255.

¹⁷ *Ibid.*, 3.

THE THEATRE, PERFORMANCE AND MUSICIANS

The Theatre Royal, Drury Lane was first built in 1663 as part of the theatrical boom following the Restoration of 1660. Following the somewhat dour years of the Commonwealth and its associated Puritanism, the Restoration produced a great flowering of English art and culture. This first theatre on the site was destroyed by fire in January 1671/2 and was rebuilt in 1674 to designs supposedly by Sir Christopher Wren, although there is no concrete proof of this;¹⁸ the drawing discovered in 1913 in the archives of the Wren collection at All Souls, Oxford¹⁹ and labelled 'Play House' which was assumed to be of the second Drury Lane theatre has now had its authenticity called into question.²⁰ An engraving of the proscenium to this incarnation of the theatre may be represented in an engraving forming the frontispiece to the published version of *Ariadne* by Pierre Perrin from 1674,²¹ but there are still obvious inaccuracies present in this.²² It is regrettable, therefore, that we do not know what the performance space for the original performances of *The Fall of Egypt* looked like. During the theatre's annual closure in 1775 it was subject to major alterations by Robert Adam,²³ and although the effect on the overall structure is difficult to determine, he increased the size of the auditorium by an extension backwards of the gallery, built a new entrance, re-decorated and enlarged the proscenium slightly.²⁴ Measurements given in the theatre's 1778 survey plan²⁵ show that

the space occupied by the auditorium was less than half of that taken up by the stage and its dependencies. Some dimensions of the stage, as then existing, were taken in July 1791. The length from front (apron) to back was 130 feet, and the width between the walls was 53 feet 6 inches. The front (apron) width was 32 feet 6 inches, and the curtain, or proscenium, was 30 feet wide and 22 feet high. From the

¹⁸ *Survey of London*, vol. 35, The Theatre Royal Drury Lane and The Royal Opera House Covent Garden (London: The Athlone Press, 1970), 42.

¹⁹ Christopher Wren, 'Play House' n.d., II.81, Library of All Souls College, Oxford; *Survey of London*, 35:43.

²⁰ Tim Keenan, "'Scaenes with Four Doors': Real and Virtual Doors on Early Restoration Stages", *Theatre Notebook* 65, no. 2 (2011): 65–67.

²¹ Pierre Perrin, *Ariane, Ou Le Mariage de Bacchus* (London: Thomas Nieucomb, 1674), 5, eebo.chadwyck.com.

²² *Survey of London*, 35:44.

²³ *Ibid.*, 35:45.

²⁴ Simon Tidworth, *Theatres: An Illustrated History* (London: Pall Mall Press, 1973), 124–125.

²⁵ J Hele, 'Drury Lane Theatre and Environs, by J. Hele, with Detailed Plan of Theatre', 1778, London Metropolitan Archive; *Survey of London*, 35:39.

front to the shutter (opening to the back stage) was 55 feet 4 inches, the width of the shutter opening being 18 feet 2 inches.²⁶

It is a safe assumption, therefore, that by the time of the productions of *The Fall of Egypt* in 1774 and 1775 the building and interiors were very much in need of investment and renovation. If the Adam measurements are, indeed, a slight increase on the earlier measurements, a rough approximation of the original measurements would be possible for the space in which this oratorio was performed. However, if the plan attributed to Wren is, indeed, not by Wren then conjectural theatre plans based on this are fundamentally unsound. Ultimately, with these caveats we do not, sadly, have an accurate representation of the theatre at the time of the performances.

According to *The London Stage*, the premiere of *The Fall of Egypt* on 23 March 1774 featured musical interludes in the same manner as the same company's performance of Handel's *Judas Maccabaeus* on 18 March: a 'Concerto on Hautboy by Fischer' at the end of Part 1, and a 'Violin Concerto by Mr Vashon' at the end of Part 2.²⁷ Musical interludes by the same men were also heard at the second performance on 25 March, but no record of what they actually played on either occasion has survived.²⁸ It was, presumably, virtuosic. Fischer is presumably Johann Christian Fischer (1733-1800);²⁹ 'Mr Vashon' is presumably an anglicised or phonetic version of Pierre Vachon (1731-1802).³⁰ Fischer, born in 1733 in Freiburg, had been employed in the court orchestras of the Elector of Saxony and Frederick the Great in Berlin and came to London by 1768.³¹ He garnered acclaim as a performer in the concerts organized by Johann Christian Bach and Carl Friedrich Abel, and the fact that he was allowed to compose his own pieces shows the high regard in which he was held.³² He was privileged to be able to perform oboe concertos at multiple London theatres, regularly performing from 1770-1776 at Drury Lane, Covent Garden, the Haymarket and the King's Theatre.³³ It is clear,

²⁶ *Survey of London*, 35:39.

²⁷ George Winchester Stone Jr., *The London Stage, 1660-1800: A Calendar of Plays, Entertainments & Afterpieces, Together with Casts, Box-Receipts and Contemporary Comment, Part 4: 1747-1776* (Carbondale: Southern Illinois University Press, 1962), 3:1786.

²⁸ *Ibid.*, 1786, 1796.

²⁹ Philip H. Jr. Highfill, Kalman A. Burnim, and Edward A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660-1800* (Carbondale: Southern Illinois University Press, 1973), s.v. 'Fischer, Johann Christian'.

³⁰ *Ibid.*, s.vv. 'Vachon, Pierre'.

³¹ *Ibid.*, s.v. 'Fischer, Johann Christian'.

³² *Ibid.*

³³ *Ibid.*

therefore, that a performance by so highly-regarded a London musician would have been well-received.

Pierre Vachon 'was born in Arles in June 1731'.³⁴ A concert and court musician, he visited London in 1772 and 1774, remaining for ten years from the latter.³⁵ 'During 1774 he played five times at the Drury Lane Theatre in concertos during performances of oratorios by Handel, Smith, and Stanley.'³⁶ He was, seemingly, less well-known than Fischer.

The following year, on 29 March 1775, *The Fall of Egypt* received a third performance in Drury Lane, with musical interludes in the same manner of the performance of *Acis and Galatea* on 15 March: a 'Concerto on Organ by Stanley' at the end of Part 1 and a 'Violin Concerto by Barthelemon' [sic] at the end of Part II.³⁷

François Hippolyte Barthélemon was born in Bordeaux in 1741, but his upbringing and musical education is not completely clear; his training may have been in Paris, but he certainly arrived in London in 1764.³⁸ 'For the next four decades he was a leading figure in London's musical life, appearing as a composer, violin and viola d'amore soloist, and leader of the orchestra – at the King's Theatre, the London playhouses, Marylebone and Vauxhall Gardens, as well as for the Academy of Ancient Music, the New Musical Fund and the Society of French Emigrants.'³⁹ He is still well-known as the composer of the hymn tune 'Morning Hymn'. Grove has noted 'he was one of the best violinists of his time'.⁴⁰ With the presence of Stanley on the organ as well, who enjoyed great renown as an organist and continuing the organ concerto form so refined by Handel, it would certainly seem that all three performances of *The Fall of Egypt* were bolstered by strong instrumental interludes by well-regarded performers.

Information published in advance of the 1775 performance shows that it started at 6.30pm,⁴¹ which may well have been the case for both performances in

³⁴ Ibid., s.vv. 'Vachon, Pierre'.

³⁵ Ibid.

³⁶ Michelle Garnier-Panafieu, 'Vachon, Pierre', *Grove Music Online*, accessed 16 October 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28883>.

³⁷ Stone, *The London Stage, 1660-1800, Part 4*, 3:1876, 1880.

³⁸ Neal Zaslaw and Simon McVeigh, 'Barthélemon, François-Hippolyte', *Grove Music Online*, accessed 16 October 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02147>.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ *At the Theatre Royal in Drury-Lane, on Wednesday Next, March 29, 1775, Will Be Performed The Fall of Egypt. An Oratorio. Written by the Late Dr. Hawksworth, and Composed by Mr. Stanley. ...* ([London], 1775), find.galegroup.com.

1774 as well. Tickets cost half a guinea for a box, 5s. for the pit, 3s. 6d. for the first gallery and 2s. for the second gallery, with the doors opening at 5.30pm.⁴²

Despite its musical qualities, to what extent was the name of the composer enough to condemn the work in the eyes of the public? The work received a positive review in the *London Chronicle*:

Last night the new Oratorio, called *The Fall of Egypt*, written by the late Dr. Hawkesworth, and composed by Mr. Stanley, was performed for the first time at Drury-lane Theatre, and received with great applause. The Airs were composed with great taste and sweetness, and the Choruses were esteemed inferior to none, in point of sublimity, but Handel's. The principal singers were Messieurs Norris, Berry, Blanchard, Mrs. Wheichsell, and Mrs. Wrighten. The two following Songs were particularly admired:

AIR.

Freedom's charms alike engage
[etc.]

AIR.

1.
Friendship is the joy of Reason,
[etc.]

2.
Who would lose the sacred pleasure,
[etc.]⁴³

However, as it only ran for two performances in 1774 it was, clearly, not as popular with the general public as Stanley would have liked. He had also clearly invested a lot of his time into the work.

A further use for this source is that it partially provides us with a list of singers for the performance. Eva Zöllner has properly identified them from this description, based on information from Williams,⁴⁴ as 'Thomas Norris, Berry (probably Robert Parry), Thomas Blanchard, Elizabeth Weichsel and Mary-Ann

⁴² Ibid.

⁴³ 'Theatrical Intelligence'.

⁴⁴ Williams, 'The Life and Works of John Stanley (1712-86)', 1:189.

Wrighten.⁴⁵ However, she has made the same mistake as Williams in identifying the wrong Weichsel – it is clearly Frederika Weichsel, Elizabeth Weichsel’s mother, as Elizabeth was never *Mrs.* Weichsel and, in any case, was only nine years old (or possibly six; her birth date is uncertain) in 1774.⁴⁶ Certainly the other names are plausible, although it is presumably the younger Thomas Blanchard, son of the elder;⁴⁷ both father and son were at Drury Lane by 1773, but the elder was an actor, rather than singer as well.⁴⁸

There are markings made at the head of most movements in the manuscript which appear to relate to the vocal parts; these are listed in Table 1. It certainly seems that these letters refer to singers’ names as they are only written next to solo parts. The use of letters for to represent forenames for some and surnames for others is necessary, as two are called Thomas and two surnames begin with ‘W’. If this assumption is correct, this seems the most likely casting:

- Thomas Norris, tenor – Pharaoh, First Israelite, Messenger
- Robert Parry, bass – as the only solo bass in the cast (if we assume he actually took part) and as no marking is ever made next to parts for Moses it would seem most likely that he took this part. No other non-choral parts are given in the bass clef, apart from the acknowledged mistake in movement 53, ‘O God of hosts’.
- Thomas Blanchard – tenor – Man, First Eunuch, First Israelite, Second Israelite
- Frederika Weichsel – Sephres, Second Eunuch, First Eunuch
- Mary-Ann Wrighten –Woman, Menytis, Second Israelite, First Eunuch

The explanation for two singers taking the part of First Eunuch is most likely so that ‘W’ did not have to sing First Eunuch in one movement and then Menytis in the next, as if to maintain as much dramatic credibility as possible in a non-staged performance. The designation ‘Eunnek Officer’ appears to have been used by Stanley, despite use of ‘Officer of the Guard’ in the libretto; this appears to be in accordance with the peculiar practice of using the term to describe palace officials who were *not* eunuchs,⁴⁹ possibly then explaining how it could be sung by a tenor

⁴⁵ Zöllner, *English Oratorio after Handel*, 137.

⁴⁶ Highfill, Burnim, and Langhans, *A Biographical Dictionary of Actors, Etc.*, s.vv. ‘Billington, Mrs James, Elizabeth, Née Weichsel’.

⁴⁷ *Ibid.*, s.vv. ‘Blanchard, Thomas 1760–1797’.

⁴⁸ *Ibid.*, s.vv. ‘Blanchard, Thomas [fl. 1766–1787]’.

⁴⁹ *Oxford English Dictionary*, 2nd ed., s.v. ‘eunuch’.

in 31, if sung by 'T'. Whether this was appreciated or not by the audience is a moot point.

The libretto clearly intends 53 to be sung by an Israelite; the Israelite for 52 is not numbered and is a soprano, and so obeying the designation to perform the air in the soprano clef with octave transposition appears correct – all the vocal movements are sung in character, and the only bass is Moses; the text for this verse does not make sense if sung in character by Moses. There is also a pencil marking 'Wsel' on the stave at the end of movement 46, but the reasons for this are unclear as the previous air was probably sung by 'W' – it may be an indication that Weichsel was to sing Second Israelite in 47, which was normally sung by 'W'.

If these allocations are correct then, at the very least, even if this information fails to provide unequivocal data as to who was singing specific parts it does show us an eighteenth-century solution as to how the parts were broadly allocated, with different singers singing the same minor characters in places so as to prevent role clashes with major characters. This may have proved somewhat confusing for those in the audience with the printed libretto; it would seem to suggest that the work was given entirely as a concert performance, rather than staged or semi-staged, with the visual characterisation left up to the imagination of the audience. Williams has suggested a cast for the 1775 performance: 'Norris, Reinhold, Mattocks, Mrs Barthélemon and Mercy Draper',⁵⁰ to which the letters in the score certainly appear less likely to be referring – a different score may well have been used which is no longer extant.

⁵⁰ Williams, 'The Life and Works of John Stanley (1712-86)', 1:194.

LIBRETTO

Hawkesworth's libretto begins after the Plagues of Egypt have begun, with the sending of darkness. The following plagues, therefore, have already taken place:

- River turned to blood
- Frogs
- Lice
- Flies
- Cattle struck down
- Boils
- Hail, thunder and fire
- Locusts⁵¹

The oratorio introduces the Israelites, who lament of their suffering. The story then continues with:

- Darkness
- Smiting of the first-born

Hawkesworth does not set the plagues in his text as was done for Handel; instead, he forges a dramatic narrative out of the events given in Exodus. The character of Sefhres, Pharaoh's son, is created from a passing reference.⁵² The Man, Woman, Israelites and Elders are minor characters created to expand the plot involving the main characters. Pharaoh's sister is not made reference to at this point in Exodus, and nor is she named; she is mentioned only when she discovers Moses in the river as a baby, and referred to at that point as Pharaoh's daughter,⁵³ as her father, the previous Pharaoh, was still alive. However, Hawkesworth has made an odd mistake. When Menytis refers to Moses with the phrase 'our father's sister cherished as her child' Hawkesworth has managed to skip a generation; it should actually have been a younger Menytis that raised Moses. This error undoubtedly alters her attitude to Moses, as she therefore views him like a brother, rather than a son. This aside, she appears almost as if she is a personification of Pharaoh's conscience, used as Pharaoh is not portrayed as a somewhat one-dimensional

⁵¹ Exodus 7:20-10:15 (Authorised Version).

⁵² Ex. 11:5 (AV).

⁵³ Ex. 2:5 (AV)

character in the Exodus account. Her presence allows Hawkesworth to imbue the inner circle of Pharaoh with a sense of humanity, rather than the overriding emphasis on the duplicitous nature of his personality as in the Bible. However, this does not remove all compassion from Pharaoh – in ‘Accursed sorcerer’ he accepts responsibility for his son Sephres’ death. But by making these amendments, the text has now been given a healthy dose of morality, rather than the somewhat simplistic nature of the original story.

There is a further sense of additional morality at the end of Part III, with Moses and the Israelites expressing sadness at the drowning of the Egyptians in the Red Sea. This is in stark contrast to the continuation of the story in Exodus 15: ‘I will sing unto the LORD, for he hath triumphed gloriously: the horse and his rider he hath thrown into the sea.’⁵⁴ Undoubtedly there is a sense of victory and triumph; Hawkesworth maintains this mood of victory and triumph to end the oratorio but by inventing a speech by Moses praising God for their deliverance, followed by a chorus of praise to God by the Israelites. This functions as a ‘replacement’ for the opening of chapter 15. This act of ‘moralisation’ is a concept also found in John Stanley’s *Jephtha*,⁵⁵ from c. 1751, in which the ending is altered by its librettist, Dr John Free, in order to provide a conclusion more ‘suitable’ for a mid-eighteenth-century Anglican audience; Jephtha is released from his vow of sacrificing his daughter to God if she accepts perpetual virginity.

The role of Sephres (the name is not mentioned in the Bible story) increases the emotional potential of the oratorio as he is only present for one scene before the final plague, in which he is killed. However, for all its attention to drama the libretto appears to misinterpret the Exodus text at the end of Part I – the duet ‘Fly, and see my face no more’ makes no reference, as in Exodus, to the fact that Pharaoh intended to have Moses killed if he saw him again,⁵⁶ but this may be another consequence of Hawkesworth’s attempts to make Pharaoh appear more human than in the Biblical account.

However, does the creation of a dramatic oratorio from the Exodus source material necessitate this? Handel’s masterpiece *Israel in Egypt* is non-dramatic. But as a dramatic oratorio, without changes to the original it may well fall theatrically ‘flat’, which would ultimately lead to fewer tickets sold and, therefore, less income for the theatre and company; but even in its form here it only achieved three performances. The ‘Handel factor’ is significant– the work was always going to be

⁵⁴ Ex. 15:1 (AV).

⁵⁵ John Stanley, ‘Jephtha’, ed. Thomas Dewey (BA dissertation, University of York, 2014).

⁵⁶ Ex. 10:28 (AV).

judged by the public in comparison with Handel, who managed to take the same story and create an exhilarating musical account of it without requiring dramatic parts. However, the sheer difference in form between the two oratorios complicates any direct comparison.

SYNOPSIS

Part I

An Israelite Man and Woman lament how the Pharaoh has again retracted his promise to release the Israelites from slavery in Egypt. Egypt is being subjected to plagues, and they hold Pharaoh responsible for the 'want, disease and death' that are spreading over his lands. Yet all this still appears to be in vain. Once the plagues are past, God sends darkness, and the Woman observes that Pharaoh would certainly free them now. The Man notes that freedom is the only way to enjoy happiness. The Elders of Israel enter, and the Man asks why they are not seeking freedom again. The Elders tell him that they shall all follow Moses, as he has been taught by God. He enters, and is greeted with acclamations of praise (including, of course, a premonition of the future in 'born to sway the mystic rod'), and affirmation that he was 'born proud tyrants to abase'. Moses promptly tells the Elders to cease praising him and to praise God instead. The First Elder asks Moses to lead them out of Egypt in the darkness, as Pharaoh will not notice them leave. Moses declines, as the light is about to return. The Woman asks Moses to reconsider, as she fears the Egyptians will seek revenge once the light returns, and that the old, wise Moses should feel pity for every extra day of suffering brought upon the young Israelites – their imprisonment causes their spirits to fade. The Man reminds that few Israelites reach adulthood as a result of the forced labour. The Woman describes how babies are no longer cared for by their mothers, as their work means they no longer delight in motherhood. The First Elder describes the suffering of the elders, while reminding that Egypt's people are also suffering under Pharaoh. Moses asks them what they mean, and what they expect him to do. As Moses has told them the darkness is about to end, the Second Elder asks him to prolong it so they may escape. However, Moses tells them that they can only leave at Pharaoh's bidding, when they are able to pass through the gates of the city with glory. To achieve this, he will go and ask Pharaoh for permission. The Israelites sing a song praising Moses and his role in their impending triumph.

Pharaoh, his son Sephres and his attendants are trapped in the darkness. They lament, but Pharaoh acknowledges that the darkness is made fully bearable by the presence of his son. This is, of course, an attempt by Hawkesworth to increase the drama of further on in the story by creating an interaction between Pharaoh and his son. Sephres indicates that the darkness is in its third day. They

sing a duet lamenting the darkness. A call is heard from afar that the sun is returning; they are frightened, and the chorus of Attendants sing, as Pharaoh requests them to sing a song to aid the sun's return. Moses enters, but Pharaoh tells him to leave, as an 'enemy of Man'. Moses announced he is sent by God, who is also responsible for the misfortune brought upon the Egyptians, and asks Pharaoh to free the Israelites. Pharaoh is in disbelief that Moses has come again to ask. Moses replies that his trust in all-powerful God means he has nothing to fear from Pharaoh. Menytis enters and implores Pharaoh to have mercy on Moses, as he was brought up by Pharaoh's aunt and the two boys grew up together; she believes that friendship should endure forever. In frustration, Pharaoh exclaims that Menytis' urging is in vain, and Moses shall never see his face again. Moses accepts, and is jeered by Pharaoh's attendants, telling him and his God that everything they have done so far or could do was futile, as Pharaoh is able to defy the Israelites' God.

Part II

The Israelites ask when they will be released, and complain that an uncertain departure is more unbearable than being prevented from leaving. Moses arrives and informs them that they can leave. The First Israelite replies that mortals are not meant to endure the suffering that has befallen the Israelites. Moses tells them that before dawn they shall have departed, to which the Second Israelite exclaims that this will make all their suffering forgettable. Moses confirms that a sign from God will make this certain. The Israelites sing and rejoice.

During the night, the eunuch guards of Pharaoh's palace are uneasy; the first tells the second that he heard a loud blast at midnight, followed by shrieks of terror and then the moaning of grief; nobody had answered his questions as to what had happened. The Second Eunuch realises that the eldest son of every household has been struck down in death. Quite how he comes to this assertion is not explained. Once they have mourned that death is everywhere, Menytis approaches with the virgins of her train, who were supposed to serve at the impending wedding of Sephres. Menytis sings a lament for her nephew, wishing that she had been able to persuade Pharaoh to release the Israelites in time to prevent Sephres' death. The First Virgin worries what may be yet to come if Pharaoh does not grant Moses' demands; Menytis replies that there should be nothing to fear as their requests have been granted and they march from Egypt.

She describes how pride and vanity can only lead to pain. Pharaoh enters, cursing God, but acknowledging his own role in his son's death and announcing his intention to commit suicide to join him. Menytis implores him to stay for her.

The Israelites have marched and reached the Red Sea, rejoicing in their new-found freedom. A Messenger arrives, bringing the news that Pharaoh and his army are giving chase; the Israelites despair. Moses chides them for losing faith so soon, as they are being led on their journey by God. The First Israelite questions how they can still escape when they have reached the sea. Moses tells them to trust in God, and parts the Red Sea. The Israelites are shocked by the opening of the waters, and give thanks as they pass through.

Part III

The Israelites are passing through the Red Sea, frightened by what has happened, but trusting in God to deliver them. They are aware that when they reach safety they will look back with delight that they managed to escape slavery. They see the Egyptians pursuing them, but reassure themselves that God is protecting them. They reach the shore, and Moses bids the waters to flow back so that the Egyptians are drowned in it. Moses tells them to praise God for delivering them, but to also remember that the Egyptians were still fellow men. Bodies begin to wash up on the shore, and Moses reminds the Israelites that in death there is rest. The First Israelite agrees with Moses that pity should be given to the Egyptians. Moses tells the Israelites that God is pleased with them and that he shall lead them to Canaan. The Israelites sing to God a triumphant hymn of praise.

THE OVERTURE

The oratorio begins with a French overture, borrowed from Stanley's earlier cantata *The Power of Music*,⁵⁷ most likely dating from 1729.⁵⁸ The reasoning behind reusing this is unclear. Stanley had, of course, already appropriated existing music for his earlier oratorio *Jephtha* – he orchestrated an organ voluntary from his opus 6.⁵⁹ Quite why he felt it necessary to re-use music from 45 years before is unclear; as he also had done the same for *Jephtha* he simply may not have valued the function of the overture in an oratorio particularly highly. This overture, in its earlier version, seemingly found its way into print as far back as 1937, edited by Constant Lambert and attributed to William Boyce⁶⁰ – but demonstrated by Gerald Finzi in the late 1940s as being by John Stanley, thus also correcting the misattribution of the whole cantata; he observed the fact that the two overtures are the same music, and assumed that *The Power of Music* was entirely the work of Stanley, rather than the overture to *The Fall of Egypt* being a borrowing from Boyce.⁶¹ There are slight differences between the two, however – the instruments all have separate staves in the earlier version and continuo instrumentation is also specified, with a separate staff for the organ, the only difference between this and the other bass part being the omission of the hemidemisemiquaver runs in the first section of the overture.⁶²

As is common for its French overture style, it is in two parts – a slow, grand first section making much use of dotted rhythms, followed by a fugue. This eight-bar first section in G minor uses an exciting hemidemisemiquaver scalic figure, which is used to form a dialogue between the melody and bass parts – the oboes and violins play the run in unison in the second bar, with the bass part taking it from the third bar and sounding it a crotchet beat before the oboes and violins in each bar through to 6. The fugue that follows is far longer, at 54 bars, and features a flowing subject that is mostly semiquavers, still in the key of G minor. The fugue is interesting, although the inspiration behind it seems to falter occasionally. This overture also appears in its 1729 version in a contemporary arrangement for solo organ in the 'Southgate' manuscript held by the Royal College of Organists,⁶³ H

⁵⁷ Williams, 'The Life and Works of John Stanley (1712-86)', 1:190.

⁵⁸ *Ibid.*, 2:18–19.

⁵⁹ *Ibid.*, 1:181.

⁶⁰ William Boyce, *The Power of Music: An Overture for Strings and Optional Woodwind*, ed. Constant Lambert (Oxford: Oxford University Press, 1937).

⁶¹ Diana M. McVeagh, *Gerald Finzi: His Life and Music* (Woodbridge: Boydell Press, 2005), 183.

⁶² John Stanley, 'The Power of Music' (Rowe Music Library, King's College Cambridge, 1729).

⁶³ 'RCO Manuscript' n.d., Library of the Royal College of Organists.

Diack Johnstone, responsible for much of the research on this manuscript (and who has provided the only modern published edition of this overture⁶⁴), has noted there is no concrete proof of its origin.⁶⁵ Whilst this proves that at least part of the music from *The Fall of Egypt* enjoyed an existence in a different form (albeit, of course, in its version from *The Power of Music* instead), there is a lack of information regarding its contemporary use. As such we are unable to determine whether this movement's alternative form resulted in a greater dissemination or more performances than its instrumental original.

The overture is then followed by a minuet in three staves, with no instruments specified but in treble, alto and bass clefs respectively. It is in the same key as the previous movement but now in triple time. It is in binary form, but with a much longer second section. Stanley also uses a minuet in the same position in *Jephtha*. However, unlike in *Jephtha* – which later features a symphony – this is the last purely instrumental movement given in the score.

⁶⁴ H. Diack Johnstone, ed., *An RCO Miscellany* (Eastwood: Basil Ramsey, 1980), 35–38.

⁶⁵ H. Diack Johnstone, 'The RCO Manuscript Re-Examined', *The Musical Times* 126, no. 1706 (April 1985): 238.

WORD SETTING

Stanley uses form as a method of emphasising the text. The *gigue*, often used as the final movement of Baroque dance suite, is used in *The Fall of Egypt* because of its joyful, uplifting connotations. Movements **17** and **18** (the air and chorus ‘Hence, ye pow’rs of death and night’ are an uplifting *gigue* in F major, sung by Pharaoh and his attendants as they rejoice that the darkness is ending and light is returning. A *gigue* is also used for **23** (‘Hence, and try thy arts again’) but in a gently jeering manner, as Pharaoh’s attendants mock Moses and inform him all his efforts are in vain. This *gigue* also serves as an ending to Part I, so functioning in a similar manner to a *gigue* at the end of a suite. The exchange between Pharaoh and Moses in **22** (‘Fly, fly, and see my face no more’) is set as a duet, allowing a greater interaction between the two characters than two separate airs; Pharaoh is banishing Moses, and Moses replies that he will obey Pharaoh.

Melodic intervals such as tritones and diminished sevenths are used to set text more affectively. In **28** b. 1 a tritone is used for ‘thy looks are wild’, and in **54** b. 12 between the vocal part and bass line on ‘rage’. **41** uses repeated diminished sevenths to precede ‘horror’, ‘anguish’ and ‘despair’, as the Israelites see the approaching Egyptians.

Tonality and key are used as one of the more simple ways of text setting. The darkness begins in Part I, Scene II, and Stanley immediately plunges the music into F minor. This flat tonality lasts through to the *accompagnato* of **16b** – once Pharaoh and Saphres believe the darkness is lifting the tonality ‘lifts’ as well, with two flats removed from the key signature and a shift to the key of G minor. As Pharaoh sings his *gigue* in **17** the tonality lifts further to the key of F major as he attempts to banish the darkness. Other significant key choices are C major (**23**; jeering, but with hope), D major (**44**; rejoicing and use of trumpets; also commonly used by Purcell and Bach for this purpose), D minor (**44**; awe and wonder), E_b major (**51**; joy, matter-of-fact) (**13**; triumph), F minor (**14**, **15**; darkness) (**30**; death), G minor (**41**; anguish and despair), A major (**48**; joy) (**20**; friendship, love) and B_b major (**27**; hopeful).⁶⁶

On-beat dissonance is used to draw attention to particular words. The setting of ‘smiles’ in **25**, b. 17 contrasts with the sadness in the preceding text. **29**,

⁶⁶ Further information about Baroque key associations can be found in Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*, 3rd ed. (Rochester: University of Rochester Press, 1996).

b. 25 draws attention to 'expir'd'. Stanley uses this same device for 'tears' in **36**, b. 16 and **55**, b. 6. Stanley uses appoggiaturas for both single and multi-syllable words.

Simple musical gestures are used to enhance text setting. In both **17** and **18** Stanley uses a high note for 'hence', moving to a lower note to continue to the next part of the phrase. A rising fifth for 'away' in **36** bb. 29-30 creates a declamation similar to speech. There is a firm perfect cadence at 'it parts!' in **44**, further increasing the textual emphasis. The fascinating chromatic movement at the end of **55** not only causes the music to end unexpectedly in F minor but its presence is totally unexpected and serves as a very real jolt to the listener.

In terms of rhetorical figures there are plenty of examples in perhaps the two most obvious categories – hypotyposis (literal representation of the text by the music)⁶⁷ and antitheton (the opposite of hypotyposis – representation of the exact opposite of the text by the music).⁶⁸ Stanley uses rising notes for 'above' (**20**, bb. 17-19) and 'loud shrieks of terror' (**29**, b. 12), and downward motifs for 'cold' (**29**, b. 27), 'died' (**32**, b. 12) and 'below' (**45**, b. 5). Ornamentation is also used to achieve this same pictorial effect – an appoggiatura (in this case a crotchet) forms the first syllable of 'unites' in **20**, b. 29, although a 'uniting' slur is missing between the two notes in the source. To set 'twine' (**32**, bb. 30-31) Stanley has made the effort of specifying a trill and a termination, so as to create intertwining movement above and below the main note. Shorter note lengths are used in **51** with the setting of 'the rushing waters meet' as quavers when the vocal part generally uses longer notes than this.

Stanley's use of antitheton is less clear. Certainly constant word painting would become tiresome for an entire oratorio. Some examples seem logical, such as placing 'weak' on the first beat, the strongest beat of the bar (**53**, b. 20); this may be a deliberate attempt to draw attention to the word and provide an even greater emphasis. Also occurring is the use of downwards motion for 'rising' (**13**, bb. 27-28 and elsewhere in the movement) and 'raise' (**53**, b. 15).

Text is often set rhythmically to preserve the natural speech rhythm, such as 'behold' in **44**, bb. 22-23. In terms of larger-scale usage the dotted rhythms of **25** lend a rustic feel and the triplets in **46**, bb. 24-29 emphasise 'delight'.

Instrumentation is fairly standard inasmuch as the trumpets and timpani only enter for large choruses and the oboes are only directly specified for

⁶⁷ Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997), 307.

⁶⁸ *Ibid.*, 197.

choruses. Generally the staves for the airs are unlabelled and often in four parts. The sparing use of the trumpets and timpani is to further the sense of joy and rejoicing in some of the choruses, such as 8 and 57. Horns in F are used in 17 and 18 with the movement conveying a sense of optimism, and horns in E_b are used in 51 in an air that is somewhat matter-of-fact.

John Stanley's use of word setting does not appear to be particularly profound. It is certainly not of the ingenuity, variety or quality of that of Henry Purcell or Handel. It is functional, without seeking to constantly typify the meaning of the text. The use of antitheton is perhaps a weakness, in that the examples above do not seem to have a clear purpose for specifically not representing the meaning of the text. Ultimately, Stanley appears to be setting the text without constantly resorting to pictorial descriptions; it is certainly effective and, indeed, affective.

John Stanley has created a work that undoubtedly showcases his skill as a composer, with a strong gift for melody. It certainly seems sad that it only received three contemporary performances; it certainly deserves to be performed again.

CRITICAL COMMENTARY

For more information on the source, see vol. I, p. 6. For full editorial policy see vol. II p. 5. Where stave headings are referenced, anything taken from the source is given in quotation marks; any headings given without are inferred. Recitatives are generally not headed, as they are always written in a two-stave layout and the intentions are clear. Movement titles are given as in X; if there is a discrepancy with L in terms of wording it is noted. Variants in L such as ‘Air by the Man’ are not noted. Variants in X are only noted when altered in the edition. The bar number is given first on the left, followed by the voice or instrument, the number of symbol (note or rest) within the bar, and then the comment. Choral alto and tenor always use alto and tenor clefs, respectively, and so this is not specifically mentioned here. Where instrumentation is not given in the score but suggested in brackets, the brackets are omitted here. New lines are shown in source quotes by the use of a downward stroke ‘ | ’.

ABBREVIATIONS

A alto	L Libretto	st stave
B bass	M Man	T tenor
bsn bassoon	Me Menytis	tpt trumpet
bc basso continuo	Mo Moses	timp timpani
hn horn	Ms Messenger	V Virgin
E Elder	ob oboe	vla viola
Eu Eunuch	P Pharaoh	vln violin
Fl flute	S soprano	W Woman
I Israelite	Se Sephres	X Lcm MS 596

Notes are named a to g in lowercase type; the Helmholtz system is used to refer to pitches where relevant. Note lengths are referred to by their first letter in italics – *s, m, c, q, sq, dsq, hdsq*; rests have ‘-rest’ appended to this. Dotted notes are represented as *c.* or *c..* etc. Notation is sometimes used, however, where it would prove clearer.

1. Overture

5 staves; two systems per page on 10-stave paper. Heading: ‘The Fall of Egypt an Oratorio’; ‘Part 1st’. Title: ‘Overture’. Tempo: ‘Spiritioso’. Headed ‘Hautboy 1 & 2’, Violiono 1st, Violino 2^{do}, ‘Viola’, ‘Basso’. There are indications as to stave doublings; no

acknowledgment is made in the score here as the doubling is clear.

- 7 Vln 1, 3; dot missing.
 Ob 2, 4; note unclear in X but doubling vln 2.
- 14 Vln 2, 10; copyist appears to have written b’ and corrected to g’, as doubling ob 2.

- 15 Ob 2; first beat unclear but clarified by doubling vln 2.
- 16-19 Vla stave in system pasted in in X.
- 19 Ob 2, 2; X has a deviation from vln 2 written here for otherwise doubling ob 2 as vln 2 note too low.
- 21 Vln 2, ob 2, 2; X has tied crotchets.
- 24 Vla, 7; *c*-rest omitted in X.
- 31 Vln 2, obs, 2; X has tied crotchets.
- 39 Vla, 6; note not fully clear.
- 51-2 Obs; some stems in wrong direction in X, which does not unequivocally show what is for which ob; clarified by doubling passages in vlms and most likely due to lack of space.
- 57 Obs, vln 1, 4; accidental in pencil in X.

2. Minuet

3 staves; no headings.

- 2 Vlms a/o obs, 2; X has d'.

Part I

Scene I

3. Recitative (*Man, Woman*)

Scene headings 'Part 1st Scene 1st | The Land of Goshen, an Israelite Man and Woman'. L has 'Israelitish'. 2 staves, both voices sharing top stave; heading 'Man' between the two staves of the first system. 'Woman' written above stave at b. 7 with clef change for entry. M uses tenor clef.

4. Air (*Man, Woman*)

Title 'Air by the Man & Woman alternately'. 3 staves; no headings but 'Violin Unison' written above st 1. This diverges into two violin parts on one stave at b. 65. Both vocal parts written on st 1. M uses tenor clef. Viola designation taken from 'Alto' marking at b. 65. From b. 65, 5 staves; headings 'Violin | 1st & 2^d', 'Alto', 'Wom.', 'Man', [no name]. M uses tenor clef. Violin part is given at the beginning as being in unison with the vocal parts, so has been transposed up an octave when doubling Man in order to fit within the range of the violin.

- 30 M underlay unclear in X.

5. Recitative (*Man, Woman*)

2 staves; heading 'Man' between the two staves of the first system. Corresponding changes written above stave with clef changes. M uses tenor clef. W uses treble clef but written too high on the stave, so *g* is the middle line. This is clearly an error and this should be a normal treble clef.

- 13 Bc, 3 - source has semibreve, but only minim possible.
- 14-16 W ossia passage written in pencil above darker main passage in source; pencil alterations are not always accurate or possible and so rhythm of final two notes is taken from main stave. Final note in 16 is most likely b.

6. Air (*Man*)

3 staves; no headings; 'Man' written between st 1 and st 2. [Vln 1] and [Vln 2] share st 1, M and [vla] share st 2, and M is written in tenor clef.

2 Vlns slur length unclear as to whether it covers 1-4 or 1-5 in X.

4 Bc, 2; X has a.

9 Significant alteration to bar in source; appears to have had stave lines in vlns redrawn in order to accommodate the change.

13 Vln 1 slur unclear in source; stave is doubling tenor which has a clearly-marked slur and so has been matched here.

17 Vln 1 appears to be a beat too long in this bar; first note is clearly an error in accordance with pattern and has been partially removed in X.

18 T appoggiatura unclear.

28 Bc, 6; correction made in X with this note added and the final note, A, removed.

44-47 Vln 1 unclear; slur appears to be indicated but incomplete, so length taken from M.

48 Vln 2, 3; reading not fully clear but obviously c.

56 Differences of figuring with 58; that in b. 58 used as original b. 56 appears to be due to a lack of space in X.

59 M very unclear. Slurring appears to be marked, but obscured by corrections

removing a triplet figuration; assumed lengths taken from underlay.

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

2 staves; 'Man' written between st 1 and st 2.

All vocal parts in tenor clef.

8. Chorus

12 staves; headings 'Tromba 1st&2^d', 'Tympano', 'Hautboy 1^{mo}', 'Hautboy 2^{do}', 'Violino 1^{mo}', 'Violino 2^{do}', 'Viola'; remaining staves unnamed but clearly S, A, T, B, bc. A in alto clef, T in tenor clef.

7 Ob 2, 1; rest clearly specified in X.

10 Vla has e-e in source; clearly f \sharp -f \sharp as suggested by the doubling in ob 1.

16 Timp has crotchet for first note; crotchet rest following and minims elsewhere indicate a minim instead.

42 St 1 has a c \sharp for tpt 2; as the rest of the chord is a strong b minor this note should be d, as no 9-8 is given in the figuring.

60 Vla, 2; marking above note in X does not appear to be an attempt to clarify an unclear note but the remnants of a correction.

9. Recitative (*Moses, First Elder, Woman*)

2 staves; 'Moses' written between st 1 and st 2 at beginning. All parts share st 1; E 1 uses tenor clef.

8 Discordant a in First Elder appears to be a correction in st 1.

10. Air (*Woman*)

3 staves, no clear headings but 'Traversa' written between st 1 and st 2; this appears to apply to st 1. Violins and violas enter on st 1 and st 2 for interludes and are clearly marked. The directions 'Violin Tutti' on st 1 and the clear marking of st 2 as a viola part seem to imply that the flute does not play as well. The 'soli' markings have, therefore, been removed.

11 Bc, 1; different here to its repeat in b. 33 but clearly intended to be different as the rest in b. 33 is the same as in W, whereas W has no rest here.

53 Bc figuring given in wrong vertical order; presumably # was written first with 7 added as an afterthought or simply missed.

60 W, 1; appoggiatura should be *q*; X has *c*. W, 4; clearly *d#* in octave; confirmed by figuring.

11. Recitative (*Man, Woman, First Elder, Moses, Second Elder*)

2 staves, 'Man' written above st 1. M, E1 and E2 in tenor clef.

2 Clearly *g#* in M.

6 Stanley has set the libretto with the comma clearly in the wrong place in W.

14 E 1 appoggiatura – flat sign missing.

18 Bc figuring appears to be the wrong way around in X.

12. Accompagnato (*Moses*)

Title 'Accompangment'. 5 staves, no headings.

13. Chorus

10 staves; headings 'Hautboy | 1^{mo}', 'Hautboy | 2^{do}', 'Violin | 1^{mo}', 'Violin | 2^{do}', 'Viola'; remaining unheaded but clearly S, A, T, B, bc. Not all lyrics are written in X, but the underlay is obvious.

3 A appears to have a dotted second note, but as doubling ob 2 at this point this cannot be correct.

5 Should vln 1 have the same reading as ob 1? Overall pattern is quaver rest on second beat except bc. Reading left as in X.

7 The first beat of vla contains an amendment, so it is unclear whether it is *q*-rest *q* or *qq*, but the filling of the fourth beat of 6 would suggest a note on the downbeat of 7, as well as its doubling of [bc].

Bc has a pencil amendment 'Bassoon' and the first three notes of T cued in the tenor clef in pencil; T has been added here in small notation in tenor clef as implied. The presumed *tutti* designation has been added at the point at which B re-enters in b. 16. This join does not sound unnatural; and so this seems a sensible amendment to adopt.

16 Vla, 2; correction made in X.

19 Sixth note of B has been changed from *f* to *g* to match bc as parts are doubling; *g* seems more likely given the semiquaver figure is often preceded

with two notes of the same pitch, such as in bar 18.

- 44 A, 2; rest clearly written in X.
 47 B, 1; original first note E removed in X.
 50 T, 5; original fifth note f removed in X.
 52 T and B underlay on 'triumph' unclear in source – all three notes are beamed together.
 53 A beaming incorrect on '-umph' - beam should be joined for the two quavers as there is not a syllable for the second note.

Scene II

14. Recitative (*Pharaoh, Sefhres*)

Title 'Scene 2^d'. 2 staves; 'Recit. Pharaoh' written between st 1 and st 2. P is in tenor clef, Se in soprano clef.

15. Accompagnato (*Sefhres*)

Title 'Accompany'. '5 staves; 'Sefhres' written above clefs. Se in soprano clef.

- 2 Bc figuring and the figures' position within the bar not clearly specified in X. The first figure would appear to have been written as $\frac{1}{2}$ and then $\frac{7}{7}$ added either side of this to avoid discordance with st 1.
 8 Vln 2 and vla have been editorially tied to match the other parts.

16a. Air: (*Pharaoh, Sefhres*)

2 staves; no headings. P and Se share st 1; P is in tenor clef and Se in soprano clef. X has been primitively glued together at 33v and 34r. This bond has since broken, and revealed a blank page on 33v and a different setting of the text from the beginning of the movement. The manuscript has since been re-bound, so the original layout is gone, but the fact that 32r and 33v are blank suggests that they were inserted afterwards and then glued into place to allow for a different, and slightly longer, setting of the text.

- 5 Bc figuring unclear in X - \flat and \natural are difficult to distinguish between.
 7 Bc, 1; natural sign clearly given in X.
 13 St 2 second note is unclear; c would seem logical so as to get two descending fifths; this is concordant with st 1 without needing to specify any continuo figuring.
 36 P underlay unclear on 'expel'.
 43 Length of Se appoggiatura unclear as tail smudged; the shape of the line implies quaver, as opposed to crotchet.
 45 Se, 1; X has d'.
 50 Se, 2; \flat clearly specified in X.
 52 First Se note unclear; reading here in agreement with figuring. Second note should be a \sharp as chord is d major.
 62 Se underlay on 'radiance' unclear as to whether two or three syllables.
 69 Se underlay on 'radiance' unclear as to whether two or three syllables.

20. Air (*Menytis*)

4 staves, headings 'Violino 1^o', 'Violino 2^{do}', 'Viola', 'Basso'. Me shares stave with vla, but they presumably do not double. No character given in X but clearly Me; confirmed in L.

- 13 Vln 2, 1; appoggiatura missing.
- 23 Vln 2, 4; dot positioning unclear; should be after f#.
- 25 X has 'wou'd'; L has 'would'.
- 32 X seems to have 'bounds', rather than 'bound'; it uses 'bound' onwards (L consistently 'bound').
- 34 Bc figure written in wrong order.
- 36 Bc, 1 figure unclear; marking before first figure.
- 41 Correction made to bc in X.
- 48 Bc first two beats unclear - it appears that four *q* in X have been corrected to two crotchets, but this is consistent with such as b. 8. The copyist has altered the final note to e by writing the letter but with no attempt to correct the note itself; harmonically and by comparison this is undoubtedly correct.
- 49 Me slur unclear, but comparable with vln 2 b. 14.

21. Recitative (*Pharaoh, Moses*)

2 staves. Mo and P share stave; P uses tenor clef, although it appears the copyist may have erroneously written a treble clef first.

22. Duet (*Moses, Pharaoh*)

Title 'Duetto' in X but 'DUET.' in L. 5 staves, headings 'Violino 1^o', 'Violino 2^o', 'Pha:', 'Mos:.'; final stave is clearly bc.

- 15 X has extra g which copyist has tried to remove.
- 35 Bc, 1; should be e; copyist originally appears to have written g but corrected it. This note is not doubling Mo but allows a root position chord on the cadential resolution.

23. Chorus [of Attendants]

10 staves, headings 'Hautboy 1^m', 'Hautb 2^d', 'Violin 1^m', 'Violin 2', 'Alto'; remaining staves unlabelled but clearly S, A, T, B, bc. The final line of L differs with the corresponding text in X. L has 'or die', X has 'and dye' [sic]. Both conjunctions make sense, but the mood of futility of the Israelites' actions, as shown by the Attendants, benefits from the greater separation of life and death provided by 'or', emphasising the indifference of the Attendants more greatly than through the use of 'and', with the unabashed nonchalance of the music contributing to this as well. Underlay on 'glory' in the rhythm such as in S in b. 28 is not marked by beaming, but A and T imply the second syllable should occur on the same beat in all parts.

- 1 Vla amendment difficult to read.
- 7 Vln 2, 1/5; different from doubling ob but oboe specifically corrected from b to d but vln left as b.
- 8 B, 2 changed from c to c'.

- 11 Vln 1, 4-6 has *q q q* with *c*-rest and *q*-rest written in same space; as all parts but vln 1 have these rests (albeit amended to *c*-rest.).
- 22 Vla, 1 clarified by letter as *a*, but both remaining notes should be *a* as well.
- 35 Vla, 5 should be *g*, but source unclear. *f* unlikely as would reduce effect of *bc* passing note. Bar 33 provides an example of the scribe's positioning of the crotchet dots, and so the dot in 35 is consistent with *g*. The *bc* figuring also clearly specifies ₃, rather than ₇.
- 42 Ob 2 appears to have been amended; correction not fully clear. Slur is superfluous as clearly was a tie intended for the removed correction. S has extra note – second note should be dotted minim. Vln 2 bar too long in X; ob 1 taken as doubling, and so *f* tied from previous bar.
- 43-44 T corrections clearly but cleanly made.
- 44 Vla, 1; scribe appears to have written *e'* and then corrected it unclearly to *a*.
- 45 Ob 2, 4; illegible final beat in X, so taken from vln 2 as doubling.
- 46-47 Ob 2 correction unclear; copyist has attempted corrections. Bar 47 is written with two notes, *e'* and *c''*, but should surely have *e'*, rather than *c''*.

Part II

Scene I

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

Title 'The Fall of Egypt 2^d Part | Scene 1st | First & 2^d Israelite and Chorus'. First line of scene description from L. 2 staves, heading '1st Israelite', second stave clearly *bc*.

- 1 L has 'labours', X 'labour'; plural used.
- 7 Il, 1 has has quaver *b* appoggiatura; it should certainly be *b*_♭, as prepared in the previous bar, but possibly a semiquaver, so as to be written shorter than the main note.
- 9 Stage direction from L.

25. Air (*First Israelite*)

3 staves; no headings. St 1 contains an indirectly-labelled violin part and the vocal part. Vocal part is in tenor clef; whilst there is no character given the clef shows it is I 1. At b. 9 the direction 'Violin unison piano' indicates the violin should double I 1, but does not specify whether solo or tutti violins. Furthermore, merely doubling results in notes that go beneath the range of the violin; this is rectified here by transposition up an octave. The repeat with *dal segno* marking has been changed to simply a repeat.

- 17 Vln, I 1, 3; dotted quaver rest in X but comparison with b. 33 suggests a quaver rest and that the rest of the bar is correct.

- 21 Bc, 3; figure written as \flat , should be 6.
- 23 Bc, 1; figure written as \flat , should be 6.
Bc, 2; figure written as \flat , should be 6.
- 22 X has 'reserve' where L has 'reward'; the latter makes more sense due the use of 'at his return' in the following line, or the meaning of the two lines is too similar. However, in X it is a correction, presumably from 'reward'.
- 30 X has corrected 'reward' again, but appears to read 'revers'.

26. Recitative (*Moses, Second Israelite*)

2 staves; heading 'Moses', st 2 is bc.

- 3 Bc figuring $\frac{1}{2}$ in X; sharpened due to $f\sharp$ in Mo.
- 6 L has 'would', X has 'wou'd'.

27. Air (*Moses*)

5 staves; no headings except 'Moses' on st 4.

Direction 'Bassoon con voce' at b. 11 but without a separate stave; separated here. The bc part has been added in small notes up to the 'con voce' direction, as well as from the end of the vocal part at b. 79, if the bsn is to double in these places. X uses 'for' [i.e. *forte*] markings in the instrumental parts at b. 31 and b. 79 when Mo is not singing; corresponding *piano* markings have been added in b. 11 and b. 33 to indicate the entry of the vocal part. Pages 7 and 8 of Part II of X have been glued together; the folio that has been replaced

clearly has music on it, but the glue still holds the pages together so it cannot easily be seen what is there.

- 17 Vln 1, 3 changed from \downarrow to $\downarrow\uparrow$ to avoid crossing the beat.
- 22 Vla, 3; slur appears to have been added after.
- 23 Vla, 2-3, minim originally two crotchets tied and slurred to crotchet
- 33 Vln 1, 2 changed from \downarrow to $\downarrow\uparrow$ to avoid crossing the beat.
- 46-47 Articulation and slurring has been replicated across string parts, as all are in unison.
- 47 Vlns, vla, bc, 1-2; wedges added by comparison with b. 76.
- 56 Vln 1, 3; unclear in X but presumably f for parallel motion with st 3-5.
Bc, 5; figure correct but a slight stroke as if copyist was about to write δ .
- 58 Mo, 4; correction made in X which shows it is not the same rhythm as st 5.
- 66 Mo underlay on '-ing' as shown by beaming in X.
- 72 Vla correction made, but original unclear. Word written and then removed under vln 1 in X.
- 75-76 Articulation and slurring has been replicated across string parts, as all are in unison.

Scene II

28. **Recitative** (*Second Eunuch, First Eunuch*)

Title 'Scene 2^d | The outward Court of the Palace at Memphis, the time two hours | after midnight, an Eunnek Officer of the Guard: to him another Eunnek | of the Palace'. 2 staves; heading '2 Eunnek', st 2 is bc. Both share the same stave; Eu 2 uses soprano clef. At end is written 'R^{ve} Accompt: Siegue Subito'.

- 6 Bc, 2; figure unclear but clearly ♭.
- 8 Eu 2 underlay unclear; the presence of the slur (♩-♩) appears to indicate ♩-♩, although it could also be ♩-♩.

29. **Accompagnato** (*First Eunuch, Second Eunuch*)

Title 'Accompt'. 5 staves; no headings but st 4 is labelled '1st Eunnek'. Both share the same stave; Eu 2 uses soprano clef.

- 16 Bc, 1; figure appears to be 6 in X but should be ♭.
- 19 Bc, 1; ♯ specified in X.
- 22 Eu 2 too long as notated - second half of bar notated as q-rest q sq sq q q but with a symbol under the rest which appears to suggest the rest should be 7. This is still too long, but if the first note were to be halved in length as well the bar is now the correct length.

30. **Air** (*Second Eunuch*)

2 staves; no headings. Eu 2 uses soprano clef. Final system is 4 unheaded staves. No

character is given but the clef shows it to clearly be Eu 2. The final system is a four-part expansion of the instrumentation to provide a coda.

- 2 [Bc], 2; figure should be ♭; copyist has misread original as ♭.
- 7 Eu 2, 3; must be c. or bar is too short; slur length unclear but should over first three notes would be the most appropriate.
- 28 Eu 2, 1; note written on st 3; separated here.

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

2 staves; no headings. Eu 2 uses soprano clef.

- 4-5 Bc tie missing.
- 7-9 Eu 2 has amendments in pencil on the stave. 8, 1 is given as a minim in the alteration; 8, 3-4 are copied from the main stave in order to provide enough notes for the text.

32. **Air** (*Menytis*) and Chorus

3 staves; st 2 labelled 'Menytis'. At b. 42 there is a change of texture, with the three staves becoming S, A, T. St 1 is labelled 'Senza Violini' (implying multiple players at the beginning) and headed 'Chorus of Virgins', with 'Basso con voce' under st 3. The use of chorus suggests that st 2 should be allocated to A, rather than Me, at the point st 1 and st 3 change. T uses tenor clef. It would seem that the choral basses are not required in this movement, as the lowest choral part rises to a'. At b. 42, at the entry of the chorus, the basso

continuo is directed '*basso con voce*' written underneath the tenor line. A staff is shared by [vla] and Me. At the entry of the chorus, st 1 becomes [S] and '*senza violini*', so it appears to have become three choral parts and continuo. At b. 56 the three staves return to their original instrumentation; '*tutti violini*' is specified in st 1 as both the vocal note and the instrumental notes are written in separate parts on the same staff, as with st 3. X diverges from L at 50; repeating 'in silence' in place of 'our heads'.

- 17 Me, 1; appoggiatura is *q* in X but should most likely be *c*.
- 22-24 Me underlay not specified in X.
- 24 Bc, 3; ♯ figure reversed in X
- 29 Bc, 4; figure 4 sharpened.
- 32 Vlms, 1; has *q* appoggiatura in X but should have *c* appoggiatura as in Me.
- 40 Me underlay not specified in X.

33. Recitative (*Menytis, First Virgin*)

2 staves; heading 'Menitis' between st 1 and st 2. Both parts share st 1. L and X have 'ought'; modern usage 'aught'. Bc appears to be missing some ties, which have been added here.

- 9 Me, L has 'Israel', X 'Isr'el', but yet no shortening of the word in X in b. 3.
- 12 Bc should most likely be tied over.
- 18 Bc, 2; figure added in pencil above the note.

34. Air (*Menytis*)

5 staves; no headings. No character given in X, but clearly Me; explicitly given in L. Page 25 of

X is glued to page 26, and the music stuck between is not readable. Dynamic 'piano' given above the top system in X; this is modernised and transferred to all parts.

- 15 Vla rhythm is different to as in b. 7, but the rhythm in 15 is given the same in b. 31.
- 17 Me syllabification not fully given in X - should be in a 2+1 pattern as in following bar.
- 23 Vln 2, 3; unclear; presumably *f*' as moving in sixths.
- 27 Vln 1 & Me, 4-5; tie missing.
Bc, 1; position of ₅ figure appears in X to be underneath corresponding *f*' in vln 1 and Me.
- 30 Me, 5; incorrect note length; *q* as in st 1 b. 6.
- 39 Vln 1, 1; slur missing.
- 47 Me; syllabification of 'and' not given.
- 52 Me; placing of '-sions' not given.
- 63 Vln 1, 1; slur length unclear, presumably only two notes as this rhythmic slurred pattern is often used, e.g. st 1 b. 2.

35. Recitative (*First Eunuch, Pharaoh, Menytis*)

2 staves; '1st Eunuch' written between staves. All three parts share st 1; P uses tenor clef.

36. Duet (*Menytis, Pharaoh*)

5 staves; headed 'Violin 1^{mo}', Violin 2^{do}', 'Menytis', 'Pharaoh', st 5 is bc. However, the staff labelled for P is given a tenor clef, but

this is immediately replaced with an alto clef and what appears to be a vla part. The vla part ends at b. 6 with the entry of P, but resumes again at bb. 25-28, bb. 36-38 and bb. 56-57, explicitly stated by the alto clef.

10 Me has 'should' in L but 'shou'd' in X.

21 P has 'should' shortened to 'sho:d' in X, but this is for reasons of space.

23 P has 'would' shortened to 'w'd' in X, but this is for reasons of space.

37 Vln 2, 3; originally two tied crotchets.

43 Bc, 1; Should be tied to next bar, as in b. 7.

56 Vln 1, 7; appoggiatura should be c♯ so as to take the melodic minor for descending passage; no accidental specified in X.

57 Stage direction from L.

Scene III

37. Recitative (*First Israelite, Second Israelite*)

2 staves, heading '1st Israelite'. Both parts share st 1. I1 uses tenor clef.

3 [Bc], 1-2; figures should be \flat_4 .

5, 7 I 2 has 'cou'd'.

38. Air (*Second Israelite*)

5 staves; headings '1st Violin | & | Hautboy', '2d Violin', 'Viola'. Remaining staves are I2 and bc. Clear directions exist under st 1 as to whether a passage is without oboe or oboe solo; these directions are accepted and the staves separated in the edition.

2 Ob, vln 1, 2; what appears to be a slur in X is most likely indicating a triplet only, as there is neither designation later in the bar.

9 Ob, vln, 2; point of *tutti* not fully clear in X.

12, 13 Bc placing of final figure not specified whether with vln or I 2.

14 Bc, 3; incorrectly written in X as a quaver rest.

26 Ob, 6,9; crotchet stem given but stem shared with final of vln 1 triplets – presumably this was for ease of reading. Indication in vln 2 part of doubling (having giving the first beat) implies that the crotchets should be ob, despite stem direction.

31 Bc, 5; figure written wrong way in X.

34 Bc, 6; figure accidentally sharpened in X.

35, 37 I 2 slurring ignored - it does not match the beaming or underlay, and would appear to only be present to function as a bracket indicating the triplet, which is nonetheless indicated.

68 Ob, 6,9; crotchet stem given as in b. 26.

70 I 2 may have slur in X but is more likely a triplet indication with an ambiguous finish.

72-4 Placing of final bc figure for each bar not specified.

39. Chorus

10 staves; headings 'Hautboy | 1.^{mo}', 'Hautboy | 2.^{do}', 'Violin | 1.^{mo}', 'Violin | 2.^{do}', 'Viola';

remaining unlabelled but clearly S, A, T, B, bc. First note of S is final note of 38; this has been placed on a separate staff for I2 in the edition.

- 2 S, 4; dot missing.
- 4 Bc, 4; exact position of second figure not given; presumably with ob 1 and S.
- 6 S, 4; written as e in X but letter f written above in pencil; as ob 1 is doubling its e has also been amended to f.
- 9 Ob 2, 6; X has c.
- 11 Vln 1, 7; natural added to X in pencil; appears correct.
- 17 T; c-rest missing at end of bar.
- 44 S, 3; 'is' in X, rather than 'than'.
- 49 Bc, 4; exact position of second figure not given; presumably with ob 1 and S.
- 56 Bc, 5; exact position of second figure not given; presumably with vln 2.
- 57 Bc, 4; exact position of second figure not given; presumably with vln 2.

40. Recitative (*Messenger*)

2 staves; no headings. Ms uses tenor clef.

- 7 Ms; X and L have 'plows', modernised here.

41. Chorus

10 staves; headings 'Haut: 1.^{mo}', 'Haut 2.^{do}', 'Violin 1.^o', 'Violin 2.^{do}', 'Alto', four unheaded staves [S, A, T, B], 'Basso'. The direction in b. 27 that obs 1 and 2 double vlins 1 and 2 respectively causes problems with ob 2 at the

end of the movement as the part becomes too low; doubling of A instead from b. 43 is one solution to this.

- 4 Bc, 1; second figure placing not clearly indicated in X, but clearly not on final beat.
- 16 [B], 1; incorrectly dotted in X.
Bc, 2; figure written wrong way round in X.
- 19 Ob 2, vln 2, 1; both should be e₄, as in T. Both notes appear to have been amended from e₄' but without an accidental; a pencil + appears above the notes, however.
- 20 Bc, 1; second figure placing not clearly indicated in X.
- 45 Bc, 1; unnecessary figure marking linking the figure 4 with the following # removed.

42. Recitative (*Moses, First Israelite*)

2 staves; no headings. I 1 uses tenor clef.

- 7 Mo, 3; originally written as sq but bar too short; bar is divided in two over two systems in X and the second half is mathematically correct, whereas the first half is short. Lengthening the sq at the end of the sentence produces a bar of the correct length.
- 14 I 1, 1; X has 'suff'ring', L has 'suffering'. Final note should be ♭ if X is correct, or b₄-c-d given bc figure; copyist may have written these three notes starting in the wrong place.

- 63 Bc, 3; figure not fully clear but obviously ♭.
- 65 S, 2; X has f' (i.e. f₂), but as B and bc have f_#' and as it is doubling ob 1 exactly for four bars before and until b. 73, a', as in ob 1, should be the correct note.
- 72 T, 3; written as m. but must be c. .
- 90 S, 3; note might be expected to be b', as doubling S, but d'' results in a chord of all four notes as specified by bc figure.
- 133 Vln 2, 1; single note, rather than a chord with a g which is also present, as ink colour of g suggests it was partially removed.
- 11 I 2, 5-6; no underlay specified but should be similar to b. 9.
- 12 Bc, 3; corrected to d from f, as in b. 4.
- 23 Bc, 3; figure should be sharpened.
- 28 Bc, 3; figure should be sharpened.
- 29 Vlms, 9; note unclear, but more clear in doubling I 2 so d''.
- 30 I 2, 4-5; number of beams unclear but undoubtedly semiquavers.
- I 2; placing of 'and' not fully clear.
- 36 I 2; no underlay specified for 'transient'.
- 41 I 2, 1; appoggiatura should be b₁'.
- 44 I 2 incorrectly written as quavers but corrected.
- 52 Bc; significant alterations to bars in X; corrections clear. Originally c'c, cc, c-rest, c'c, barline, c'c .
- 53 Bc; significant alterations to bars in X; corrections clear. Originally ec, g#c, ec; at this point the corrections end.
- 61 Vln 1, 4; g_# only given in X earlier in bottom part (i.e. vln 2) but clearly intended here.
- 64 I 2, 1; ink smudged and hole in page in X but obviously a'.
- 68 I 2, 5-6; no underlay specified but should be similar to b. 66.
- 69 Bc, 3; originally f; correction unclear but must be d as in b. 4.
- 86 I 2, 7-9; alternative notes seem to be as an alternative to the high c'''.
- 92-3 Bc notated as in X, but presumably should be as in bb. 81-4.

Part III

Scene I

45. Recitative (*First Israelite, Second Israelite*)

Title 'Part 3^d | Scene 1st: The Red Sea. The Israelites passing on before the Egyptians.' 2 staves. I 1 uses tenor clef.

- 3 [Bc], 1; figure $\frac{1}{2}$ written twice in X, but second figure has been partially removed.
- 5 X and L have 'Gulph'.

46. Air (*Second Israelite*)

3 staves; no headings. Vlms share st 1, and I 2 and vla share st 2. There are many alterations to X for this movement; clear alterations are not commented upon.

- 4 Bc, 3; corrected to d from f.

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

2 staves.

4 I 2, 1; L has 'ev'n'; X has 'e'en', which is preferable.

7 I 1, 8-9; *sq* altered to *q* in X as too short.

13 I 2, 4-5; not clear in X and position of sharp sign shows penultimate note is $b\sharp$, so previous note most likely to be b to produce chromatic motion certainly consistent with 'on the ascent'.

48. Chorus

10 staves; headings 'Haut 1', 'Haut 2^d', 'Violin 1', 'Vio: 2^d', 'Viola', remaining staves unlabelled but clearly [S, A, T, B, bc]. A uses alto clef, T uses tenor clef. Where the voicing is unnecessarily incorrect in bc when doubling vocal parts higher than B, it is corrected without comment.

13 Vla, 4; given as *q* rather than *sq* in X but clearly *sq* as with dot beforehand and same as previous bar.

21 Vla, 4; X has extra note, mostly removed and the doubling T confirms the note to the side.

29 Vln 2, 3; unclear if b' or a' but clarified by doubling A.

35 Ob 2, 1; beamed upwards as well in X as if crotchet.

B, 5; not fully clear in X.

56 Bc, voice 2, 4; there may have been a continuo figure in X, but it is now lost.

59 Bc, 10; clearly *sq*-rest, as confirmed by doubling of B.

63 T, 2-3; note appears dotted in X, but this is unlikely to be an intentional dot – it is a different colour to the notes around it, so it appears that two quavers was intended. This is also rhythmically in keeping with the other parts.

67 Vla, 7; unclear but most likely d as confirmed by doubling T, although this contradicts the $\frac{5}{4}$ figure.

69 Ob 1, 2; originally $f\sharp''$, but corrected in X to d'' .

70 Vla, 16; note appears to be d' in X, but c' is more likely correct.

Bc, 5; figure actually written after following note in X but clearly intended as here.

Scene II**49. Recitative** (*First Israelite, Second Israelite, Moses*)

Title 'Scene 2^d'. 2 staves. '1st Israelite' between st 1 and st 2. I 1 uses tenor clef.

50. Accompagnato (*[Moses]*)

5 staves; no headings. Title 'Accomp:^t'.

2 Mo, 2; shortening this to a *sq*-rest would correct the problem of this bar being the wrong length in X; in terms of inflection this seems a better solution than shortening a note and is similar to b. 5.

51. Air (*[Moses]*)

5 staves; headings 'Corno 1st & 2^d', 'Violin', rest unlabelled. 'Violin' clearly means multiple players. The two horn parts are separated here. The horn parts are given in X in bass clef and in the key of c, although a key signature has been written and removed. The bass clef is clearly incorrect; the notes in the same stave position but with a treble clef instead produce what must be the correct part.

- 22 Mo, 1; both g and G are given for note; g is perhaps preferable as text is 'rushing waters meet' and g is the same as the rushing vln *sq*s.
- 26 Mo; corrections very unclear but clarified from doubling vlms.
- 27 Vla, 3; correction appears to be from b'♯ to a'♯; this is correct given the harmony.
- 37 Bc, 6; bottom figure illegible but clearly should be ♯.
- 39 Vlms, 14; X appears to have g'.
- 59 Vlms, 3; *sq*-rest, as in b. 46.
- 67 Mo, 2-3; originally given as *sq* in X but then corrected.
- 69 Vla; corrections clearly made to this bar which are not fully legible, but obvious by the doubling with vlms and bc.
- 73 Hn 2, 4; clumsy correction made in X but clearly intended to be as in b. 8.

52. Recitative (*[Second] Israelite*)

2 staves. Israelite in soprano clef. This movement has been overlaid over the top of the original on p. 43 of vol. III of X and

attached by adding holes and tying with string. The recitative underneath can be easily viewed, and is in the bass clef, which explains why it was replaced. A major correction has been made at the top of p. 44 of vol. III with a change of clef and moving of the key signature, and there is a hole in the paper where the original note would have been. The correction simply says 'Israelite' without numbering them; it may be intended for a 'Third Israelite' as the correction is soprano rather than treble clef. However, the soprano clef here may be more out of convenience for the 'correction' to 53.

- 10 I [2], 1-2; written as *c* in X but surely *q* as bar is too long.
- 16 Bc, 2; figures written wrong way round, but there also appears to have been an attempt to add the ♭ above as well.

53. Air (*[Second] Israelite*)

5 staves; no headings. This is headed: 'This song to be wrote in the Soprano cliff for an Israelite'. In pencil, presumably because a copyist did not correct it, next to this is written 'one note higher S' (see Chapter 2 in vol. I for explanation of this letter). It is in the bass clef, and this is not surprising given the original 52. As 52 was replaced, it would make sense for this to be replaced as well, notwithstanding that L specifies 'Israelite' to sing this, and Mo is the only character using the bass clef. Further authority for an Israelite is L.

- 11 Vln 1, 1; exact position of dynamic in **X** not clear; position of dynamic in b. 60 assists.
- 22 I [2], 4; crotchet rest required after note, as in b. 50.
- 35 Vla; copyist has evidently made a mistake in this bar; rhythm should be as in following bar.
- 43 Vln 1, 1; crotchet rest required for bar to be correct length.
- 46 I [2], 2; placing of '-ries' not fully clear in **X**.

54. Recitative (*Moses, First Israelite*)

2 staves. I 1 uses tenor clef.

- 9 Bc, 1; placing of second figure not given.
- 12 Bc, 1; figure should have sharpened fourth.
- 16 I 1, 1; corrected in **X** from e_b'.

55. Air (*[First Israelite]*)

4 staves; no headings. I 1 uses tenor clef and shares st 3 in **X** with vla. The style used by the copyist for the stems of quavers, semiquavers and shorter presents problems when used for appoggiaturas. Generally they are clear in this movement, but do not always appear to be the 'expected' length.

- 3 Vln 1, 5; appoggiatura appears to be *sq*.
- 4 Vln 2, 8; smudged; presumably *a'* as in thirds with st 1.
- 13 I 1, 4; must be *sq*-rest.
- 15 I 1, 1; slur drawn with a far thinner line than the previous bar.

I 1, 8; trill drawn with a far thinner line than that in b. 30.

- 18 Bc, 3-4; notes unclear in **X**.
Bc, 5; sharp figure missing.
- 19 I 2, 7; appoggiatura length not completely clear; possibly *hdsq* but unlikely.
- 24 I 2, 4; appoggiatura appears to be *sq* but this is not clear; *dsq* expected as in b. 20.
- 25 I 2, 9; appoggiatura appears to be *dsq*.
- 27 I 2, 9-10; given as *sq* in **X** but should be *dsq*.

56. Recitative (*Moses*)

2 staves. 'Moses' written between st 1 and 2.

- 2 Mo, 1-2; some smudging to notes in **X**.
Bc; figure line
- 8 Mo, 3; **X** has 'thro'', L has 'through'.
- 15 Mo, 4; **X** has 'tho'', L has 'though'.

57. Chorus

12 staves; headings 'Tromba 1 & 2d', 'Tympano', 'Hautboy 1st.', 'Hautboy 2d', 'Violin 1st', 'Violin 2d', followed by [vla, S, A, T, B, bc]. S uses soprano clef, A uses alto clef. The copyist has mistakenly written the S and A lines a line too high of p. 59 of vol. III, using the [vla] and S staves; they have removed the notes and corrected over the top. **X** has 'gratefull', L has 'grateful'; **X** has 'Heav'n', L has 'Heaven'.

- 3 Tpt 2, 3; unclear if *g'* or *a'* in **X**, confirmed by chord and comparison with b. 36.

- 7 T, 2; a does not fit with bc figure but is repeated in b. 40 and clearer there.
- 15 Tpt 2, 1; clearly should be d'' but appears to read c''.
- 23 Vlms, 4; accidental missing for octave.
- 30 Vocal parts now have 'thro'', rather than 'through' as in b. 13. There could have been space left in X for 'through' if desired, however.
- 41 Timp; first two beats originally appear to have been *c*-rest,*c*-rest and replaced with *m*.
- 47-8 Tpt 2; unclear in X but doubling [S].
Vln 2; copyist has inadvertently written vla part until 48,1 and partially removed it.
- 52 Ob 2, 1; unclear but must be b.
- b. 26 have been left.
- 29-31 Se amendments printed here as an ossia; it has largely been transposed up an octave but with an alteration to the last note of b. 30.
- 32 Se, 1; Appoggiatura stem length unclear as to whether *c* or *q*.
Bc, 1; figure unclear – the figure under 7 is illegible in X – certainly \sharp would be the most logical as there is a $b\sharp$ in Se.
- 33 Bc figuring appears to have been corrected over the top of the original - the correction is used here.
- 42 Se underlay unclear; presumably 'genial' is two syllables as before.

Appendix 1: [Early] version of 16

This movement contains some emendations in pencil in X. These are generally to raise the tessitura of a particular bar or part of a bar when the main stave reading goes below *c'*. However, they are not particularly clear and the correct accidentals are not always present.

- 14 P underlay unclear on 'kindred'.
- 22 P has slur over first two notes only in X; as the slur is over two of the three notes of a single-syllable word it has been extended to all three notes.
- 23-26 Se amendments printed here as an ossia; it has largely been transposed up an octave but the first two beats of

APPENDIX I: LIBRETTO

The Fall of Egypt: an Oratorio
by Dr John Hawkesworth

London: Condell, 1774.⁶⁹

⁶⁹ John Hawkesworth, *The Fall of Egypt: An Oratorio* (London: Condell, 1774), <https://books.google.co.uk/books?vid=BL:A0019366161>.

T H E
F A L L O F E G Y P T :
A N
O R A T O R I O .

As it is performed at the
T H E A T R E R O Y A L
In D R U R Y - L A N E .

Written by the late
J O H N H A W K E S W O R T H , L L . D .
And Set to M U S I C K by J O H N S T A N L E Y , M . B .

L O N D O N , Printed:
And Sold by Mr. CONDELL, in *Cross-Court, Bow-Street, Covent-Garden.*
M D C C L X X I V .

[Price One Shilling.]

Dramatis Personæ.

EGYPTIANS.

PHARAOH, *King of Egypt.*

SEPHRES, *his Son.*

MENYTIS, *Sister to Pharaoh.*

Officers of the Court, Chorus of Egyptians, &c.

ISRAELITES.

MOSES.

First and Second Israélite.

Chorus of Israelites.



T H E
F A L L O F E G Y P T :
A N
O R A T O R I O .

P A R T I .

S C E N E I .

The Land of *Goshen* ; an *Israelitish* Man and Woman.

R E C I T A T I V E .

Man.

A GAIN the Tyrant, cruel and perfidious,
Retracts his Promise, and defies th' Almighty ;
In vain successive Wonders plead our Wrongs,
And desolated Egypt groans in vain.

Woman.

Yes, Pharaoh's ruthless Hand, that has so long
Bow'd Israel's Neck to stern Oppression's Yoke,
Now wastes, with various Plagues, his own Domains,
And spreads o'er Egypt, Want, Disease, and Death.

A I R, by the Man and Woman alternately.

Woman.

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.

A 2

Flocks,

4 THE FALL OF EGYPT.

Flocks, Herds, and Fields, and Men complain,
All Nature mourns, but mourns in vain.

Man.

The faithful Steer untimely died ;
The Morn her genial Dew denied ;
And Wrath ordain'd the Skies to pour,
Of Flame and Frost a mingled Show'r :
Flocks, Herds, and Fields, and Men complain,
All Nature mourns, but mourns in vain.

Woman.

The Hind looks round with boding Fears,
The rising 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.

R E C I T A T I V E.

Man.

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 rais'd from Earth to Heav'n!—
It looks like Nature's Limits, and beyond
Tb' affrighted Fancy, feigns the waste Dominions
Of Chaos and of Night.

Woman.

Now let us fly ;
What now forbids, that, careless of his Will
Whom Darkness binds, and Hunger must destroy,
We quit for ever this detested Land,
And seek the promis'd Heritage of Heav'n ?

Man.

THE FALL OF EGYPT.

5

Man.

*What can forbid! and lo! in happy Hour
The hoary Elders of our Tribes approach.*

A I R by the Man.

Freedom's Charms alike engage,
Blooming Youth, and hoary Age;
Time itself 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.

Enter the Elders of Israel:

R E C I T A T I V E.

Man.

*O! Fathers! wherefore should these golden Hours
Serve but like common Time to measure Life?
Why not improved to bless that Life with Freedom?*

1st Elder.

*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.*

2d Elder.

*Behold he comes: with Joy and Rev'rence greet
The Friend of Israel, and the Sent of Heav'n.*

C H O R U S.

Hail! belov'd of Man and God!
Born to sway the mystic Rod!
Born proud Tyrants to abase,
Still befriend thy kindred Race!

Glorious,

6 THE FALL OF EGYPT.

Glorious, where thy Life began,
Hail! belov'd of God and Man!

Moses.

*Cease, or the Strains from Gratitude that flow
Direct to Heav'n, and give JEHOVAH Praise.*

1st Elder.

*For thee we praise him; in his chosen Hour,
And sure that Hour is come, we follow thee;
Wilt thou not lead us forth while now the Tyrant,
Involv'd in Darkness, knows not what we do?*

Moses.

*Not yet; this Hour the dreadful Gloom disperse,
And Light returns to Pharaoh.*

Woman.

*Ab! not so—
Revenge will then make Tyranny more dreadful;
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 hoary Brow with Wisdom,
Still let thy Pity feel for Youth and Beauty!*

A I R.

In blooming Youth the gentle Maid,
For tender Joys and Cares design'd,
Is doom'd by rudest Toils to fade,
By Summers Suns, and Winters Wind:
Those Eyes in silent Tears are drown'd,
Where Love shou'd light his constant Flame,
And pale the languid Cheek is found,
Which Pleasure's rosy Hue shou'd claim.

RECITA-

THE FALL OF EGYPT. 7

RECITATIVE.

Man.

*Think of our Youth who waste their early Strength
In sordid Labours, and scarce reach to Manhood :*

Woman.

*Think of the Babe whose Tears in vain require
The Hand that, driv'n to other Toils, fulfils
A Mother's Duty with Delight no more :*

1st Elder.

*Think of the hoary Heads that bow beneath
Opprobrious Burdens ; think of wasted Egypt,
Her suff'ring Children, cruel by Compulsion,
Like us the Victims of a Tyrant's Crimes.*

Moses.

What mean your Words ? what would ye that I do ?

2d Elder.

Prolong this Darknefs till our Tribes escape.

Moses.

*Forbear—Alas ! ye know not what ye ask !
The stubborn Will of Egypt's haughty Prince
Must stand subdu'd, and his own Word dismiss ye :
This Land of Bondage 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.*

C H O R U S.

We hear thee, and with Transport trust,
Thy Rod shall make the Tyrant just,
And all our Wrongs atone ;
Where'er the circling Sun displays
His rising or his setting Rays,
Our Triumph shall be known.

S C E N E

8 THE FALL OF EGYPT.

SCENE II.

The Palace at *Memphis*, during the Darknefs.
Pharaoh, Sephres, and Attendants.

RECITATIVE.

Pharaoh.

If there be any near me let him speak ;

Sephres.

May Pharaoh live for ever !

Pharaoh.

*O, my Son !
 Ill suits such 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 bear thy Voice,
 And Darknefs may be Solitude no more.*

Sephres.

*I speak, but yet my Voice almost affrightis 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 chearful Light ; nor yet has Sound
 Divided once the long, deep, death-like Silence.*

A I R, by *Pharaoh.*

O Darknefs ! dreaded not in vain,
 My Soul admits thy awful Train ;
 With me thy kindred Terrors dwell,
 And Joy, and Peace, and Hope expel.

A I R, by *Sephres.*

O chearing Light ! of Life and Joy
 Fair Emblem ! wilt thou ne'er return !
 No more thy golden Shafts employ !
 No more with genial Radiance burn !

RECI-

THE FALL OF EGYPT. 9

RECITATIVE.

Pharaoh.

*This Darknes is to Death.—Great Nature dies,
And we but perish with her—Hark!*

[A Symphony, a confused Expression of Joy, as of Shouts at a Distance.]

Again—

Sephres.

*It seem'd a distant Shout—behold the Cause!
Transporting Sight! a dim, but bright'ning Ray
Shoots Eastward hence, and struggles through the Gloom.*

Pharaoh.

It does! increasing and prevailing still!

Sephres.

*A wild tumultuous Joy throbs at my Heart,
From Terror scarce distinguish'd; still I tremble.*

Pharaoh.

*I am again myself, and scorn the Fears,
The vain fantastic Fears, that Darknes breeds;
Let the loud Trumpets sound, that if the Sun
Still combats with a Foe not yet subdu'd,
The Sound may lend him Aid, and let your Song
Conjure the Pow'rs of Darknes from the Sky.*

SONG and CHORUS.

Hence! ye Pow'rs of Death and Night!
Hence! the Living claim the Light!
By your dreary Realm that lies
Stretch'd beneath infernal Skies,
By the Ghosts that own your Sway,
Ghosts that hate the chearful Day,
Hence! ye Pow'rs of Death and Night!
Hence! the Living claim the Light.

B.

Enter

10 THE FALL OF EGYPT.

Enter Moses.

RECITATIVE.

Pharaoh.

Enter not here, thou Enemy of Man.

Moses.

*Here I must enter, for again commission'd
By him whose Hand has been so oft upon thee,
I come to claim an injur'd Nation's Freedom.*

Pharaoh.

*Darest thou again, with that ill-omen'd Voice,
Urge thy Demand, and tempt again my Mercy!*

Moses.

*What shou'd I fear from thee! I trust in God.
Sever these Limbs in Fragments small as Dust,
And give them scatter'd to the Winds of Heav'n,
If he commands, united in a Moment,
Again, as now, they shall appear before thee,
To work his Pleasure, and denounce his Vengeance.*

Enter Menytis.

Menytis.

*O Friend! O Brother! wherefore are ye thus?
Change these fierce Looks of Anger and Defiance
For such as heretofore ye took and gave—
Remember, Pharaoh, he who stands before thee
Our Father's Sister cherish'd as her child;
Remember, Moses, what thou wast to Pharaoh,
His Friend, the favour'd Brother of his Choice—*

A I R,

THE FALL OF EGYPT.

II

A I R, by *Menytis*.

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 with Soul unites!
 Other Blessings have their Measure,
 Friendship without Bound delights.

Pharaoh.

*In vain you urge me, outrag'd and defy'd—
 Henceforth the Wretch shall see my Face no more.*

Moses.

*Well hast thou said; this Object of thy Scorn
 Henceforth indeed shall see thy Face no more.*

D U E T.

Pharaoh and Moses.

Phar. Fly, and see my Face no more;
Moses. I will see thy Face no more:
Phar. Dread my Rage,
Moses. Thy Rage I scorn,
 Dread thyself the rising Morn:
Phar. Vain thy Menace—hence! away—
Moses. Tyrant, I disdain to stay.

C H O R U S.

Hence! and try thy Arts again,
 Vain the past, the future vain;
 Pharaoh shall thy Pow'r defy,
 And with Glory live, or die.

B 2

P A R T

THE FALL OF EGYPT.

P A R T II.

S C E N E I.

Goshen; the Time, Evening.

First and Second Israelite, and Chorus.

R E C I T A T I V E.

1st Israelite.

*W*HEN shall our Labours and our Wrongs be past!
The Rising Sun beholds our Toils commenc'd,
The Setting comes, and sees them still unfinish'd.

2d Israelite.

O! that untroubled by deceitful Hopes
Content still sweeten'd Toil, and welcome Rest
Still crown'd our Evening when the Day was past!

Enter Moses.

Moses.

Cease to repine, nor with ungrateful murmurs
Accuse the wise Benevolence of Heav'n.

1st Israelite.

'Tis not in Mortals to endure the Pains
That Rage now adds to Bondage, and be silent.

A I R.

At early Dawn the lab'ring Hind
With rustic Song his Toil beguiles,
Who hopes at dusky Eve to find
In homely Cot domestic Smiles.
But he whose sad 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.

R E C I.

THE FALL OF EGYPT. 13

RECITATIVE.

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.*

2d Israelite.

*If this were certain, all our Toils and Pains
Would in a Moment be, like Dreams, forgotten.*

Moses.

*That this is certain, let the Signs attest,
Which he who speaks by me, by me has wrought.*

A I R.

By Doubts and Fears no more deprest,
To Hope we give the joyful Brest,
To Hope and all her smiling Train;
Great Nature's Lord, our Guard and Guide,
Our Hearts in Nature's Lord confide,
And Egypt's haughty Pow'r diddain.

S C E N E II.

The outward Court of the Palace at *Memphis*: the Time,
two Hours after Midnight.

An Officer of the Guard. To him another Officer of the
Palace.

RECITATIVE.

2d Officer.

*Thy Looks are wild, and Terror's in thy Eye:
What of this dreadful Night upon thy Watch
Has Rumour brought thee?*

1st Officer.

*Nothing have I learnt;
What my own Thoughts suggest I fear to tell thee.*

2d Officer.

14 THE FALL OF EGYPT.

2d Officer.

What hast thou heard or seen while others slept?

1st Officer.

*As here I kept my Watch, some two Hours since,
At Depth of Midnight, when the World around
Was hush'd in awful Silence, next to Death,
A sudden Blast, impetuous from the South,
Shook the proud Palace to its Base, and soon
A gen'ral Groan on all Sides echo'd round me;
Loud Sbricks of Terror, and the languid Moans
Of Grief succeeded; ever and anon
A ghastly Face rush'd by me, full of Haste,
And Terror and Distraction: Oft I ask'd
What had befall'n 'em, but gain'd no Reply,
Save broken Words and frantic Exclamations.*

2d Officer.

*Where will Destruction stop! the eldest Hope
Of ev'ry House, as far as yet we learn,
This Night expir'd; and Egypt's proudest Boast,
Heir to her Empire, now lies cold in Death.*

A I R.

Death where'er we turn we meet,
Death has broke through Nature's Bounds,
Death the fighting gales repeat,
Death from ev'ry Echo sounds.

RECITATIVE.

1st Officer.

*See where the Sister of our King approaches,
With all the weeping Virgins of her Train!*

2d Officer.

THE FALL OF EGYPT. 15

2d Officer.

*They hoped to grace the Nuptials of the Prince :
A softer Band had bound him, had not Heav'n
Giv'n up our Land to Darkness and to Death.*

Enter Menytis, and a Chorus of Egyptian Virgins.

A I R, by Menytis.

Alas! in blooming Youth he died,
E'er hallow'd Love his Virtue blest ;
When conscious Blushes warm'd the Bride,
And tender Tumults fill'd her Breast :
Ye Virgins now no Myrtles twine,
No Roses for his Bed prepare ;
In Silence o'er his Grave incline,
And strew the fading fragrance there.

C H O R U S.

No more our Hands shall Myrtles twine,
Nor Roses for his Bed prepare ;
Our Heads shall o'er his Grave incline,
And fading sweets be scatter'd there.

R E C I T A T I V E.

Menytis.

*O! that my Tears had yet in Time prevail'd,
And Israel's Tribes had been dismiss'd from Egypt !
1st Virgin.*

*What unknown Woes may Pharaoh yet incur,
If yet he grants not the Demand of Moses !*

Menytis.

*Your Fears, if yet there can be ought to fear,
Are vain, for all that Israel asks is giv'n :
Now on their March they leave this wasted Land,*

And

16 THE FALL OF EGYPT.

*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.*

A I R, by *Menytis*.

How vain is Grandeur's purple Pride !
And Guards and Roofs of Gold how vain !
Through circling Guards can Sorrow glide !
And golden Roofs are claim'd by Pain.
Give me, ye Pow'rs, unknown to dwell,
Remote from Pomp, and Care, and Strife,
Secure from Passions that rebel,
And shelter'd from the Storms of Life.

RECITATIVE.

1st Officer.

But see the King—Contending Passions shake him.

Enter *Pharaoh*.

Pharaoh.

*Accursed Sorcerer !—But in vain I curse him ;
I am myself the Murderer of my Child !—
Why did I fear to take a forfeit Life !
A Life twice forfeit !—He was once an Outcast
Of a wile Slave, preserv'd with erring Pity !
And once a Murderer, flying unpursu'd.
My Thoughts are wilder than a Whirlwind's Rage—
Yes, I will follow him to Nature's Verge,
And wou'd to bottomless Perdition's Gulph
Leap after him.—*

Menytis.

My gracious Lord !

Pharaoh.

No more.—

D U E T.

THE FALL OF EGYPT. 17

D U E T.

Menytis and Pharaob.

Men. O! let my Voice Attention gain!
Pha. Thy Suit the World should urge in vain:
Men. Let then my Tears thy Pity move!
Pha. Thy Tears, tho' Blood, would fruitless prove.
Men. O! for thy Life—
Pha. Forbear—
Men. O! stay—
Pha. My Life I scorn—
Men. For mine!—
Pha. Away. [*Exit Pharaoh, the rest following.*]

S C E N E III.

The Borders of the *Red Sea.**Moses and the Israelites on their March.*

R E C I T A T I V E.

1st Israelite.

*The Joy of sudden Freedom is too great;
 Th' expanding Heart is pain'd to give it Room.*

2d Israelite.

*My Spirits all mount upward, and I feel
 As I could tread on Air; even Nature's Wants
 Almost I could forget, and Toil, and Hunger,
 Lose their Effects upon me as I march.*

A I R.

Less are youthful Charms to Love,
 Less is Danger to the Brave,
 Less to Misers Gold must prove,
 Less than Freedom to the Slave.

C

C H O R U S.

