

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

IN TWO VOLUMES

VOLUME II

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MA BY RESEARCH

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EDITORIAL POLICY

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

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

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

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

Transposing instruments are at written pitch.

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

Where the score departs from the libretto, the score has been followed. The text has been punctuated and spelling corrected tacitly according to modern standards. The spelling of

archaic language has been silently corrected where it differs from conventional expectation. Where dashes are used they follow straight after the word, so as to be distinguished from extension lines. Movement titles are given as in X.

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

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

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

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

CHARACTERS

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

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

INSTRUMENTATION

Two trumpets in D
 Timpani
 Two horns (in E \flat and F)
 Flute
 Two oboes
 Strings
 Basso continuo

The Fall of Egypt – an Oratorio

Part I

1. Overture

John Stanley
(1712 - 1786)

Spiritoso

Musical score for the first system of the Overture. The score is in common time (C) and the key signature has two flats (B-flat and E-flat). The instruments are Oboe I, Oboe II, Violin I, Violin II, Viola, and Basso [continuo]. The music features a prominent woodwind melody with a rhythmic pattern of eighth and sixteenth notes, and a bass line with a similar rhythmic pattern. The score includes dynamic markings and articulation symbols.



Musical score for the second system of the Overture. The score continues from the first system, featuring the same instruments: Oboe I, Oboe II, Violin I, Violin II, Viola, and Basso. The music continues with the same rhythmic and melodic patterns, including dynamic markings and articulation symbols.

Allegro

7

1. 2.

Ob I

Ob II

Vln I

Vln II

Vla

Bc

11

Ob I

Ob II

Vln I

Vln II

Vla

Bc

14

Ob I

Ob II

Vln I

Vln II

Vla

Bc

18

Ob I

Ob II

Vln I

Vln II

Vla

Bc

22

Ob I

Ob II

Vln I

Vln II

Vla

Bc

26

Ob I

Ob II

Vln I

Vln II

Vla

Bc

29

Ob I

Ob II

Vln I

Vln II

Vla

Bc

This system contains measures 29 through 33. It features six staves: Ob I, Ob II, Vln I, Vln II, Vla, and Bc. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measures 29-30 show a complex rhythmic pattern with many sixteenth notes. Measures 31-33 show a more melodic and rhythmic development with various note values and rests.

34

Ob I

Ob II

Vln I

Vln II

Vla

Bc

This system contains measures 34 through 37. It features six staves: Ob I, Ob II, Vln I, Vln II, Vla, and Bc. The music continues in the same key and time signature. Measures 34-35 show a continuation of the rhythmic patterns from the previous system. Measures 36-37 show a more melodic and rhythmic development with various note values and rests.

38

Ob I

Ob II

Vln I

Vln II

Vla

Bc

This system contains measures 38 through 41. It features six staves: Ob I, Ob II, Vln I, Vln II, Vla, and Bc. The music continues in the same key and time signature. Measures 38-39 show a continuation of the rhythmic patterns from the previous system. Measures 40-41 show a more melodic and rhythmic development with various note values and rests.

42

Ob I

Ob II

Vln I

Vln II

Vla

Bc

Detailed description: This system contains measures 42 through 45. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The woodwinds (Ob I and Ob II) and strings (Vln I and Vln II) have rests in measure 42. In measure 43, the woodwinds and strings enter with eighth-note patterns. The Viola (Vla) and Cello (Bc) play a steady eighth-note accompaniment throughout the system.

46

Ob I

Ob II

Vln I

Vln II

Vla

Bc

Detailed description: This system contains measures 46 through 49. The woodwinds and strings continue their eighth-note patterns. In measure 48, the woodwinds and strings play a more complex, sixteenth-note figure. The Viola and Cello maintain their accompaniment.

50

Ob I

Ob II

Vln I

Vln II

Vla

Bc

Detailed description: This system contains measures 50 through 53. The woodwinds and strings have rests in measure 50. In measure 51, the woodwinds and strings enter with eighth-note patterns. The Viola and Cello continue their accompaniment.

54

Ob I
Ob II
Vln I
Vln II
Vla
Bc

This musical system covers measures 54 through 57. It features six staves: Ob I, Ob II, Vln I, Vln II, Vla, and Bc. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. The woodwinds and strings play active parts, while the bassoon (Bc) provides a steady accompaniment.

58

Ob I
Ob II
Vln I
Vln II
Vla
Bc

This musical system covers measures 58 through 61. It features six staves: Ob I, Ob II, Vln I, Vln II, Vla, and Bc. The key signature changes to one flat (B-flat), and the time signature remains 3/4. The music continues with complex rhythmic textures. The woodwinds and strings play active parts, while the bassoon (Bc) provides a steady accompaniment. The system concludes with a double bar line.

2. Minuet

Vivace

[Violins and/or oboes]

[Viola]

[Basso continuo]

9

[Vlins a/o obs]

[Vla]

[Bcl]

17

[Vlins a/o obs]

[Vla]

[Bcl]

26

[Vlins a/o obs]

[Vla]

[Bcl]

34

[Vlins a/o obs]

[Vla]

[Bcl]

42

[Vlns
a/o
obs]

[Vla]

[Bc]

50

[Vlns
a/o
obs]

[Vla]

[Bc]

58

[Vlns
a/o
obs]

[Vla]

[Bc]

66

[Vlns
a/o
obs]

[Vla]

[Bc]

74

[Vlns
a/o
obs]

[Vla]

[Bc]

Scene I

The land of Goshen, an Israelite Man and Woman

3. Recitative (*Man, Woman*)

Woman

Man

[Basso continuo]

A-gain the ty-rant, cru-el and per-fid-i-ous re-tracts his prom-ise and de-fies the Al-

3 7
4
2

M

[Bc]

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

3 $\flat 4$ /₂ 6

W

M

[Bc]

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

vain.

6

W

[Bc]

yoke, now wastes, with var-ious plagues, his own do-mains, and spreads o'er E-gypt want, dis-ease and death.

$\flat 6$ #

4. Air (Man, Woman)

Andante affettuoso

Violin I
Violin II

Viola

Woman
The glid - ing - stream, whose sil - ver wave to thirst - y - lips - re - fresh - ment gave; the

Man

[Basso continuo]

6 6 6 6 6 6 6 6 6 6 6 6

9

Vln I
Vln II

Vla

W
thirst - y lip - re - fresh'd - no - more, but stain'd with blood its wond'ring, shore. Flocks, herds and

[Bc]

5 6 5 6 # 6 6 # 4/2 6 7 6 6 # #

18

Vln I
Vln II

Vla

W
fields, - and men - com - plain; all na - ture mourns, but mourns in - vain.

M
The faith - ful - steer - un -

[Bc]

6 6 6 # 6 6 # 6 6 6

54

Vln I
Vln II

Vla

W

[Bc]

corn his an - guish cheers; the lo - cust comes, his

6 b # 6 # 5 6 5 6 #

59

Vln I
Vln II

Vla

W

[Bc]

hopes are fled, and un - a - vail - ing tears are shed.

6 ♮6 # 4/2 6 7 ♮6 6/4 # #

65

Vln I
Vln II

Vla

W

M

[Bc]

Flocks, herds and fields, and men com - plain; all na - ture mourns, but

Flocks, herds and fields, and men com - plain; all na - ture mourns, but

7 6 6 6/4 6 6 6 7

71

Vln I *tr*

Vln II

Vla

W
mourns in vain.

M
mourns in vain.

[Bc]

6 6 # 6 6 4 #

5. Recitative (*Man, Woman*)

Woman

Man

[Basso continuo]

These plagues are past; and now, tre-men-dous sight! Where late the gold-en

$\frac{4}{2}$

M

[Bc]

spires of haugh-ty Mem-phis with daz-zling bright-ness spar-kled to the eye, dark-ness a-lone is

6

M

[Bc]

vis-i-ble; there seems a wall of dark-ness rais'd from earth to heav'n! It looks like na-ture's

6

W

M

[Bc]

Now let us

lim-its, and be-yond the af-fright-ed fan-cy, feigns the was do-min-ions of cha-os and of night.

$\frac{4}{2}$ #

*

14

W

[Bc]

that, care-less of his will whom dark-ness binds, and hun-ger must de-

fly; what now for-bids that, care-less of his will whom dark-ness binds, and hun-ger must de-

6

* See commentary.

17

W

-stroy, we quit for ev - er this de - test - ed land and seek the prom - is'd her - it - age of heav'n?

[Bc]

$\frac{4}{2}$

20

M

What can for - bid? And lo! In hap - py hour the hoar - y el - ders of our tribes ap - proach.

[Bc]

6 3 $\frac{4}{2}$

6. Air (Man)

Vivace

[Violin I]
[Violin II]
[Viola]
Man
[Basso continuo]

[Vln I]
[Vln II]
[Vla]
M
[Bc]

[Vln I]
[Vln II]
[Vla]
M
[Bc]

Free - dom's charms__ a - like__ en-gage Bloom-ing youth__ and hoar - y age;

14

[Vln I]

[Vln II]

[Vla]

M
 time it-self can ne'er de-stroy free-dom's pure and last-ing joy.

[Bc]
 6 7 6 7 # 5 6 7 6 6 #

18

[Vln I]

[Vln II]

[Vla]

M
 time it-self can ne'er de-stroy

[Bc]
 # # 6 6 6 6 6

22

[Vln I]

[Vln II]

[Vla]

M
 free-dom's pure and last-ing joy.

[Bc]
 # # 7 6 6 4 # 6 6 6

27

[Vln I]

[Vln II]

[Vla]

M

[Bc]

Love___ and friend - ship nev - er_gave

31

[Vln I]

[Vln II]

[Vla]

M

[Bc]

half___ their bless - ings to___ the_slave; none are_hap - py but the_free:

35

[Vln I]

[Vln II]

[Vla]

M

[Bc]

bliss is born of lib - er - ty; none are hap - - - - - py but the

39

[Vln I]

[Vln II]

[Vla]

M

free: bliss is born of lib-er - ty, bliss is born, _____ bliss _____ is born of lib-er -

[Bc]

6 6 # 6 # 4/2 6 6 6 9 6 7 6 #

44

[Vln I]

[Vln II]

[Vla]

M

- ty. Free - dom's charms _____ a -

[Bc]

6 # 6 # 6 6 6 6 4 #

48

[Vln I]

[Vln II]

[Vla]

M

- like _____ en-gage bloom-ing youth _____ and hoar - y age; time it - self _____ can

[Bc]

6 6 6 6 6 4 6 #7

52

[Vln I]

[Vln II]

[Vla]

M

ne'er de - stroy free - dom's pure and last - ing joy. Love and friend - ship nev - er gave

[Bc]

6 7 6 7 6 7 6 4 3 6 4 $\left[\begin{smallmatrix} 8 & 7 & 7 \\ 6 & 5 & 5 \end{smallmatrix} \right] 6 6 3$

57

[Vln I]

[Vln II]

[Vla]

M

half their bless - ings to the slave; none are hap - py but the free: bliss is born of

[Bc]

6 4 8 7 7 6 6 3 6 6 4 2 6 7

62

[Vln I]

[Vln II]

[Vla]

M

lib - er - ty; none are hap

[Bc]

6 4 3 5 6 5 6 5 6

* See commentary.

66

[Vln I]

[Vln II]

[Vla]

M

[Bc]

py but the free: bliss is born, is

5 6 6 6 6 6 7

71

[Vln I]

[Vln II]

[Vla]

M

[Bc]

born of lib - er - ty.

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

75

[Vln I]

[Vln II]

[Vla]

M

[Bc]

7 7 6 6 6 6 6 4 3

Enter the Elders of Israel.

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

Man

O! Fa-thers! Where-fore should these gold-en hours serve but like com-mon time to mea-sure

First Elder

Second Elder

[Basso continuo]

6 6

M

life? Why not im-proved to bless that life with free-dom?

E 1

Taught from a-bove, the proph-et is our

[Bc]

3 6 4 #

E 1

guide; him let us fol-low, pa-tient and re-sign'd, so shall the sim-ple and the weak be

[Bc]

6 6 4 2

E 1

found strong in his strength; and in his wis-dom, wise.

E 2

Be-hold, he

[Bc]

6 6

E 2

comes; with joy and rev'-rence greet the friend of Is-rael, and the sent of Heav'n.

[Bc]

7 # #

8. Chorus

Allegro moderato

The musical score is arranged in a system with the following parts from top to bottom:

- Trumpet [in D] I
- Trumpet [in D] II
- Timpani
- Oboe I
- Oboe II
- Violin I
- Violin II
- Viola
- [Soprano]
- [Alto]
- [Tenor]
- [Bass]
- [Basso continuo]

The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics:

Hail! Hail, be-lov'd of Man and God! Born to sway the mys - tic

8

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

Vla

[S]
rod! Born proud ty - rants to a - base, still be -

[A]
rod! Born proud ty - rants to a - base, still be -

[T]
rod! Born proud ty - rants to a - base, still be -

[B]
rod! Born proud ty - rants to a - base, still be -

[Bc]
rod! Born proud ty - rants to a - base, still be -

#

14

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

Vla

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

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

[T]
friend thy kin-dred race! Hail! Hail, be - lov'd of Man and God!

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

[Bc]

5 4 # 6 4 7 7

21

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

Vla

[S]

Born to sway_____ the mys - tic rod! Born proud ty - rants to a -

[A]

Born to sway_____ the mys - tic rod! Born proud ty - rants to a -

[T]

Born to sway_____ the mys - tic rod! Born proud ty - rants to a -

[B]

Born to sway_____ the mys - tic rod! Born proud ty - rants to a -

[Bc]

6 4 3 6 9 7 6 #

27

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

Vla

[S]

-base, still, still be - friend thy kin - dred race! Glo - rious where thy

[A]

base, still be - friend thy kin - dred race! Glo - rious where thy

[T]

base, still, still be - friend thy kin - dred race! Glo - rious where thy

[B]

base, still, still be - friend thy kin - dred race! Glo - rious where thy

[Bc]

9 8 7 # 7 # # 4 6
7 6

35

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

Vla

[S]
life be - gan, hail, hail, be - lov'd of God and Man! Glo - rious

[A]
life__ be - gan, hail, hail, be - lov'd of God and Man! Glo - rious

[T]
life__ be - gan, hail, hail, be - lov'd of God and Man! Glo - rious

[B]
life__ be - gan, hail, hail, be - lov'd of God and Man! Glo - rious

[Bc]
7 # 4/2 7 7

42

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 where thy life___ be - gan, glo-rious where___ thy life be - gan, hail, be -

[A]
 where thy life___ be - gan, glo-rious where___ thy life be - gan, hail, be -

[T]
 where thy life___ be - gan, glo-rious where___ thy life be - gan, hail, be -

[B]
 where thy life___ be - gan, glo-rious where___ thy life be - gan, hail, be -

[Bc]
 where thy life___ be - gan, glo-rious where___ thy life be - gan, hail, be -

6 6 6 7 6 6

49

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

Vla

[S]
lov'd of God and Man! Hail! Hail! Hail, be - lov'd; hail, be -

[A]
lov'd of God and Man! Hail! Hail! Hail, be - lov'd; hail, be -

[T]
lov'd of God and Man! Hail! Hail! Hail, be - lov'd; hail, be -

[B]
lov'd of God and Man! Hail! Hail! Hail, be - lov'd; hail, be -

[Bc]

7 4 6 6 6 6

56

Tpt I
 Tpt II
 Timp
 Ob I
 Ob II
 Vln I
 Vln II
 Vla
 [S]
 [A]
 [T]
 [B]
 [Bc]

lov'd of God and Man!
 lov'd of God and Man!
 lov'd of God and Man!
 lov'd of God and Man!

7 4 3 6 4 3

9. Recitative (Moses, First Elder, Woman)

Woman

First Elder

Moses

[Basso continuo]

Cease! Or the strains from grat-i-tude that flow, di-rect to Heav'n- and give Je-ho-vah praise.

For

6 6 6

E 1

[Bc]

thee we praise him; in his cho-sen hour, and sure that hour is come, we fol-low thee: will thou not lead us forth while now the

6

E 1

Mo

[Bc]

ty - rant in-volv'd in dark-ness knows not what we do?

Not yet; this hour the dread-ful

6 6

W

Mo

[Bc]

Ah! Not so- re-venge will then maketyr-an-ny more dread-ful;

glooms dis-perse, and light re-turns to Pha-roah.

4/2 6

16

W waste not the lives one day's de - lay may cost, nor add one day to bond-age worse than death! Though

[Bc]

19

W time has crown'd thy hoar-y brow with wis-dom, still let thy pit - y feel for youth and beau-ty!

[Bc]

10. Air (Woman)

Largo affettuoso

Flute

Violin I

Viola

Woman

[Basso continuo]

In bloom-ing youth, the gen-tle maid for ten-der joys and cares de-sign'd,

6 6 6 7 6 6

Fl

Vln I

Vla

W

[Bc]

in bloom-ing youth the gen-tle maid for ten-der joys and cares de-sign'd is doom'd by

6 7 6 6 6 6

Fl

Vln I

Vla

W

[Bc]

rud-est toils to fade, by sum-mer's suns and win-ter's winds, is doom'd by rud-est toils to

6 7 # 6 6

18

Fl

Vln I

Vla

W
fade, by sum-mer's suns and win-ter's winds; in bloom-ing youth, the gen-tle maid for ten-der joys and cares de-

[Bc]

6 5 6 # 6 6 9 8 7

24

Fl

Vln I

Vla

W
-sign'd is doom'd by rud - est toils to fade, by sum-mer's suns, and win-ter's

[Bc]

9 8 6 6 5 7 4 3 # # 6 6 #

30

Fl

Vln I

Vla

W
winds: those eyes in si - lent tears are

[Bc]

6 6 6 6 6 4 3 6

38

Fl 


Vln I 

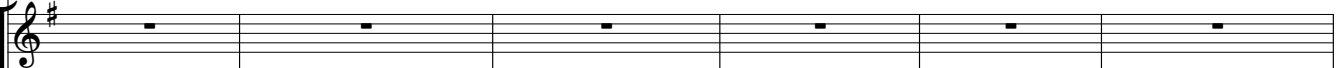
Vla 

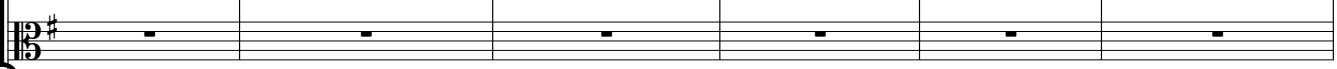
W 

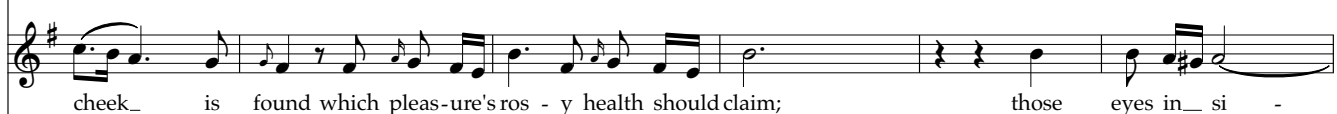
[Bc] 


46

Fl 

Vln I 

Vla 

W 

[Bc] 

52

Fl 

Vln I 

Vla 

W 

[Bc] 

58

Fl

Vln I

Vla

W
flame, and pale the lan - guid cheek is found which pleas-ure's ros - y health_ should

[Bc]

6 # 4/2 6 6/4 #

62

Fl

Vln I

Vla

W
claim.

[Bc]

6 6 # 4/2 6 6/4 #

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

Woman  Think of the

Man  Think of our youth, who waste their early strength in sordid labours, and scarce reach to man-hood!

First Elder 

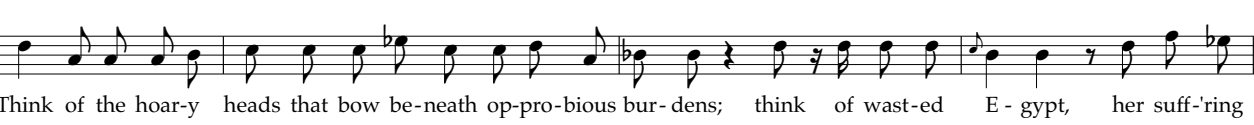
Second Elder 

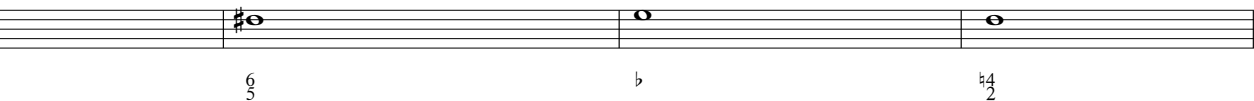
Moses 

[Basso continuo] 


W  babe whose tears in vain require the hand that, driv'n to other toils, ful-fils a moth-er's du-ty with de-light no more!

[Bc] 

E 1  Think of the hoar-y heads that bow be-neath op-pro-bious bur-dens; think of wast-ed E-gypt, her suff-ring

[Bc] 

E 1  chil-dren, cru-el by com-pul-sion; like us, the vic-tims of a ty-rant's crimes!

[Bc] 

17

E 2

Mo

[Bc]

What mean your words? What would ye that I do?

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

\flat_6 \flat_7

12. *Accompagnato* (Moses)

[Violin I]

[Violin II]

[Viola]

Moses

For - bear, a - las! Ye know not what ye ask! The stub-born will of

[Basso continuo]

6 6 5 b

[Vln I]

[Vln II]

[Vla]

Mo

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

[Bc]

6 b5 6

[Vln I]

[Vln II]

[Vla]

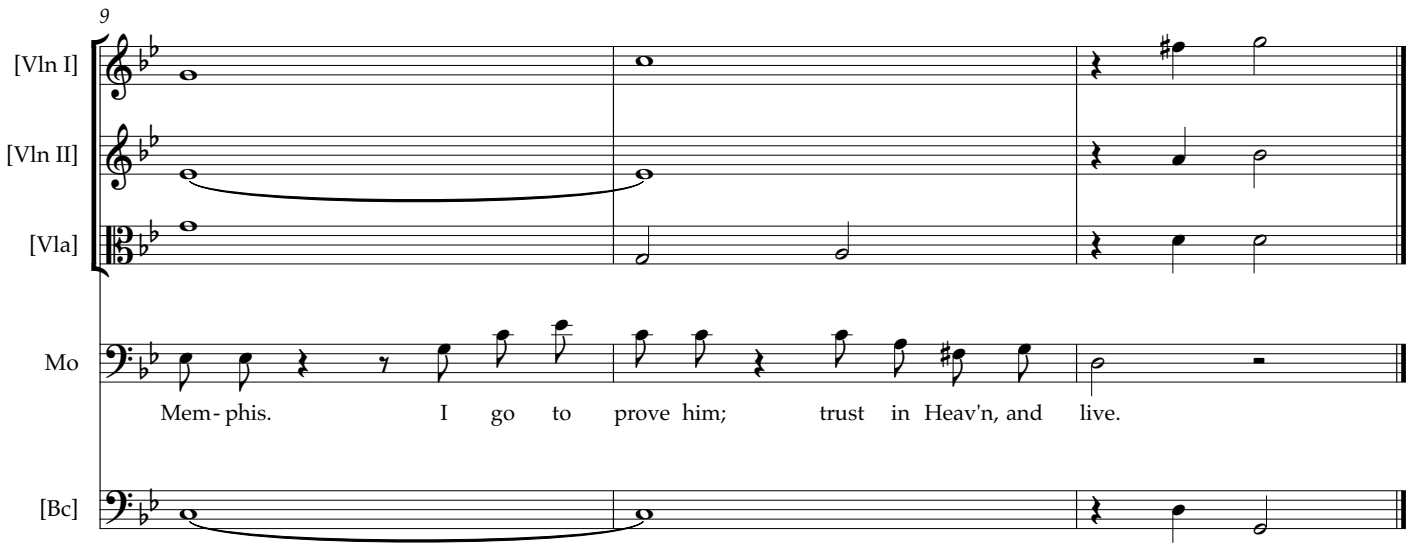
Mo

shall ye quit with glo - ry, and pass in tri - umph by the gates of

[Bc]

b7

9



[Vln I]

[Vln II]

[Vla]

Mo
Mem-phis. I go to prove him; trust in Heav'n, and live.

[Bc]

13. Chorus

Vivace

Oboe I

Oboe II

Violin I

Violin II

Viola

[Soprano]
We hear thee, and with trans-port trust; thy rod shall make the ty-rant just and all our wrongs a-tone:

[Alto]
We hear thee, and with trans-port trust; thy rod shall make the ty-rant just and all our wrongs a-tone:

[Tenor]
We hear thee, and with trans-port trust; thy rod shall make the ty-rant just and all our wrongs a-tone:

[Bass]
We hear thee, and with trans-port trust; thy rod shall make the ty-rant just and all our wrongs a-tone:

[Basso continuo]
6 ♭6
9 8 7 6 ♯6 4 2 6
5 5 6

7

Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A] wher-e'er the cir-cling sun__

[T] wher-e'er the cir-cling sun__ dis-plays his ris - ing or his set - ting rays our tri - umph shall be_

[B]

Bassoon

[Bc]

Detailed description: This is a page of a musical score, page 133. It contains staves for various instruments and vocal parts. The woodwind section includes Ob I, Ob II, and Bassoon. The string section includes Vln I, Vln II, and Vla. There are also staves for Soprano [S], Alto [A], Tenor [T], and Bass [B]. The vocal parts have lyrics. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The music is in common time. The vocal parts enter in the fourth measure. The lyrics are: "wher-e'er the cir-cling sun__ dis-plays his ris - ing or his set - ting rays our tri - umph shall be_".

11

Ob I

Ob II

Vln I

Vln II

Vla

[S] wher-e'er the cir-cling sun_____

[A] ___ dis-plays its ris - ing or his set - ting rays our tri - umph shall be_

[T] known, our tri-umph shall be known, our tri-umph shall be known;

[B]

[Bc]

14

Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]

[T]

[B]

[Bc]

17

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 known, our tri-umph shall be known, our tri-umph shall be known; our tri - umph, tri-umph shall be

[A]
 ___ dis-plays his ris - ing or his ___ set - ting rays our tri - umph, tri - umph shall be_

[T]
 ___ dis - plays his ris - ing or his set - ting rays our tri - umph, tri-umph shall be

[B]
 ___ dis-plays his ris - ing or his set - ting rays our tri-umph, tri - umph shall be_

[Bc]
 5 6 6 7 6 6 4 6 4 6

20

Ob I

Ob II

Vln I

Vln II

Vla

[S]
known. We hear thee, and with trans-port trust; thy rod shall make the ty-rant just and all our wrongs a-tone:

[A]
known. We hear thee, and with trans-port trust; thy rod shall make the ty-rant just and all our wrongs a-tone:

[T]
known. We hear thee, and with trans-port trust; thy rod shall make the ty-rant just and all our wrongs a-tone:

[B]
known. We hear thee, and with trans-port trust; thy rod shall make the ty-rant just and all our wrongs a-tone:

[Bc]
6 6 9 8 7 6 6 4 6 6 6 6

26

Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]
wher-e'er the cir-cling sun dis-plays his ris-ing or his set-ting

[T]
wher-e'er the cir-cling sun dis-plays his ris-ing or his set-ting

[B]

[Bc]
[bassoon]

29

Ob I

Ob II

Vln I

Vln II

Vla

[S]
wher-e'er the cir-cling sun dis-plays his ris - ing or his set - ting

[A]
rays, wher-e'er the cir-cling sun dis - plays his ris-ing, his ris - ing or his set - ting

[T]
rays, wher - e'er the cir-cling sun dis-plays his ris-ing or his set - ting

[B]
wher-e'er the cir-cling sun dis - plays his ris - - ing or his set - ting

[Bc]
[tutti]
6 4/2 6/5 9 6/5 6 6 6

32

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 rays our tri-umph shall be known; our tri-umph, our tri-umph, our tri-umph shall be known; our tri-umph, our

[A]
 rays our tri-umph shall be known; our tri-umph, our tri-umph, our tri-umph shall be known; our tri-umph, our

[T]
 rays our tri-umph shall be known; our tri-umph, our tri-umph, our tri-umph shall be known; our tri-umph, our

[B]
 rays our tri-umph shall be known; our tri-umph, our tri-umph, our tri-umph shall be known; our tri-umph, our

[Bc]
 6 7 ♮ ♮ ♮ ♮ 6 7 6

36

Ob I

Ob II

Vln I

Vln II

Vla

[S]
tri - umph shall be known. We hear thee, and with trans-port trust; thy God shall make the ty-rant just and all our

[A]
tri - umph shall be known. We hear thee, and with trans-port trust; thy God shall make the ty-rant just and all our

[T]
tri - umph shall be known. We hear thee, and with trans-port trust; thy God shall make the ty-rant just and all our

[B]
tri - umph shall be known. We hear thee, and with trans-port trust; thy God shall make the ty-rant just and all our

[Bc]
7 6 4 6 6 6 4 6 6 6 6 6

42

Ob I

Ob II

Vln I

Vln II

Vla

[S]
wrongs a-tone: wher-e'er the cir-cling sun dis-plays his ris-ing or his set - ting

[A]
wrongs a-tone: wher-e'er the cir-cling sun dis-plays his ris - ing or his set - ting

[T]
wrongs a-tone: wher -'er the sun dis - plays his ris-ing or his set - ting

[B]
wrongs a-tone: wher-e'er the cir-cling sun dis-plays his ris - ing or his set - ting

[Bc]

6 6 6 6 6 7 6 7 6 7

46

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 rays our tri-umph shall be known, our tri-umph shall be known; our tri-umph, our tri-umph, our tri-umph shall be

[A]
 rays our tri-umph shall be known, our tri-umph shall be known; our tri-umph, our tri-umph, our tri-umph shall be

[T]
 rays our tri-umph shall be known, our tri-umph shall be known; our tri-umph, our tri-umph, our tri-umph shall be

[B]
 rays our tri-umph shall be known, our tri-umph shall be known; our tri-umph, our tri-umph, our tri-umph shall be

[Bc]
 4 6 6 6 6 6 6

50

Ob I

Ob II

Vln I

Vln II

Vla

[S]
known; our tri - umph, our tri - umph shall be known; our tri - umph, tri - umph shall be known.

[A]
known; our tri - umph, our tri - umph shall be known; our tri - umph, tri - umph, tri - umph shall be known.

[T]
known; our tri - umph, our tri - umph shall be known; our tri - umph, our tri - umph shall be known.


[B]
known; our tri - umph, our tri - umph shall be known; our tri - umph, our tri - umph shall be known.


[Bc]
6 7 6 7 4 3 6 4 6 6

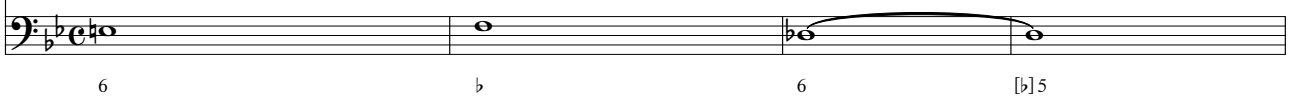
Scene II

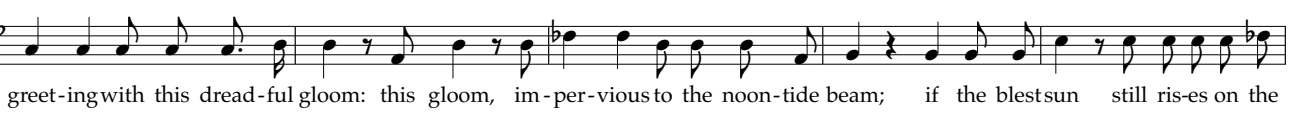
The Palace at Memphis, during the Darkness Pharoah, Sephres and Attendants


14. Recitative (*Pharoah, Sephres*)

Sephres  May Phar-aoh live for ev-er!


Pharoah  If there be an-y near me, let him speak. O, my son! Ill suits such

[Basso continuo]  6 b 6 [b]5

P  greet-ing with this dread-ful gloom: this gloom, im-per-vious to the noon-tide beam; if the blest sun still ris-es on the

[Bc]  #6 b 6 # 6

P  world, speak yet a - gain, that I may hear thy voice, and dark-ness may be sol-i-tude no more.

[Bc]  5 b #4/2 6 b #4/2 #4

15. *Accompagnato* (*Sephres*)

[Violin I]

[Violin II]

[Viola]

Sephres

I speak, but yet my voice al-most af-frights me; three times the circ-ling hours have brought the morn to oth-er

[Basso continuo]

$\sharp 7$
4
2

3

$\sharp 4$
2

[Vln I]

[Vln II]

[Vla]

Se

realms, if oth - er realms there are which yet the morn re - vis - its, since these eyes were

[Bc]

$\sharp 6$

[Vln I]

[Vln II]

[Vla]

Se

blest with cheer-ful light; nor yet has sound di - vi - ded once the long, deep, death- like si - lence.

[Bc]

\sharp

16a. [Air (Pharaoh, Sephres)]

Andante

Sephres

Pharaoh

[Basso continuo]

O dark-ness! O dark-ness! Dread-ed not in vain,

6 ♯ 6 ♯6 ♯ ♭ 6 ♯ ♭ 6 ♯6 ♭ ♯ ♭₂ ♭₅ ♭₄

P

[Bc]

dread-ed not in vain my soul ad-mits thy aw-ful train, my soul ad-mits thy aw-ful

6 5 4 2 5 6 4 7 6 5 6 6 - ♯ 6

P

[Bc]

train, thy aw-ful train; with me thy kin-dred ter-rors dwell and joy, and

♯ 4 2 6 6 4 ♯ 6 7 6 6 6 4 3 ♭ 7

P

[Bc]

peace, and hope ex-pel; with me, with me thy kin-dred ter-rors dwell and

♭ 6 ♯6 6 ♭6 ♯ ♭ 6 6 ♭7 5 6

P

[Bc]

joy, and peace, and

♭ - 6 4 - ♯ 7 ♯6 6

P

[Bc]

ad libitum

hope ex-pel, and joy, and peace and

6 6 6

36

Se O cheer-ing light of life and joy! Fair em-blem wilt thou ne'er re-

P hope ex-pel.

[Bc]

6 4 6 6 6 4 6 4 2

43

Se -turn, wilt thou ne'er re- turn? O cheer-ing light of life and joy! Fair em - blem, wilt

[Bc]

6 6 6 6 7 6 5 6 6 #

50

Se — thou ne'er re - turn, wilt thou ne'er re- turn? No more thy gold-en shafts em - ploy, no

[Bc]

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

57

Se more thy gold-en shafts em - ploy; no more, no more with gen-ial ra - di-ance burn, no

[Bc]

6 7 6 6 6 6 6 7 6 6

64

Se more with gen-ial ra - - d - iance burn!

[Bc]

6 5 6 6

16b. [Accompagnato]
(Pharaoh, Sephres)

70

Se no more with gen - ial ra - di - ance burn!

P This dark-ness is to death- great Na-ture

[Bc]

6 6 6 6 4

[A symphony, a confused expression of joy,
as of shouts at a distance]

76

[Vln I] *pp* *p*

[Vln II] [*pp*] [*p*]

[Vla] [*pp*] [*p*]

Se A-gain!

P dies, and we but per-ish with her. Hark!

[Bc] b_6 b_5 $[b]_2^4$

80

[Vln I]

[Vln II]

[Vla]

Se It seem'd a dis-tant shout-

[Bc] $[b]_2^4$ 7 b b 6

83

[Vln I] *f*

[Vln II] [*f*]

[Vla] [*f*]

Se be-hold the cause! Trans- port-ing sight, a dim, but brightn'-ing

[Bc] 7 [6] #

86

[Vln I]

[Vln II]

[Vla]

Se
ray shoots east-ward hence, and struggles through the gloom.

P
It does! In-creas-ing and pre-vail-ing

[Bc]

90

[Vln I]

[Vln II]

[Vla]

Se
A wild tu-mul-tuous joy throbs at my heart, from ter-ror scarce dis-ting-guish'd; still I trem-ble.

P
still!

[Bc]

94

[Vln I]

[Vln II]

[Vla]

P
I am a-gain my self, and scorn the fears, the vain fan-tas-tic fears that dark-ness breeds;

[Bc]

97

[Vln I]

[Vln II]

[Vla]

P

let the loud trum-pet sound, that if the sun still com-bats with a foe not yet sub-dued, the sound may lend him

[Bc]

100

[Vln I]

[Vln II]

[Vla]

P

aid, and let your song con - jure the powr's of dark-ness from the sky.

[Bc]

17. Air (Pharaoh)

Vivace

[Horn in F I]
[Horn in F II]
[Violin I]
[Violin II]
[Viola]
Pharaoh
[Basso continuo]



5
[Hn I]
[Hn II]
[Vln I]
[Vln II]
[Vla]
P
[Bc]

9

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P

Hence, ye pow'rs of death and night! Hence, ye pow'rs of death and

[Bc]



12

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P

night! Hence; the liv - ing claim the light! Hence, hence; the liv - ing claim the

[Bc]

15

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P
8
light!

By your drear - y realm that lies stretch'd be - neath in - fer - nal

[Bc]



18

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P
8
skies, stretch'd be - neath in - fer - - - - - nal skies; by the drear - y realm that

[Bc]

21

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P

lies stretch'd be-neath in-fer-nal skies, stretch'd be-neath in-fer - - - - - nal skies,

[Bc]

25

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P

by the

[Bc]

29

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P

ghosts_ that own your sway, ghosts_ that hate_ the cheer - ful

[Bc]



33

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P

day; hence, ye pow'rs; hence, ye pow'rs of death and night!

[Bc]

37

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P

Hence, hence, hence; the liv-ing claim the light! By your drear - y

[Bc]



41

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P

realm that lies stretch'd be-neath in - fer - nal skies,

[Bc]

44

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P

hence, ye pow'rs of death and night! Hence; the liv - ing claim the light! Hence,

[Bc]



47

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P

hence; the liv-ing claim the light! By___ the ghosts_ that own your sway, ghosts_ that

[Bc]

51

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P

hate the cheer - ful day; hence, ye pow'rs of death and night! Hence; the

[Bc]



55

[Hn I]

[Hn II]

[Vln I]

[Vln II]

[Vla]

P

liv - ing claim the light! Hence; the liv - ing claim the light!

[Bc]

segue il coro

18. Chorus

Horn [in F] I
 Horn [in F] II
 Oboe I
 Oboe II
 Violin I
 Violin II
 [Viola]
 [Soprano]
 [Alto]
 [Tenor]
 [Bass]
 [Basso continuo]

Hence, ye pow'rs of death and night! Hence; the liv - ing claim the light! Hence,
 Hence, ye pow'rs of death and night! Hence; the liv - ing claim the light! Hence,
 Hence, ye pow'rs of death and night! Hence; the liv - ing claim the light! Hence,
 Hence, ye pow'rs of death and night! Hence; the liv - ing claim the light! Hence,

The musical score is written in 12/8 time with a key signature of one flat (B-flat). The instrumental parts (Horns, Oboes, Violins, Viola, and Basso continuo) provide a rhythmic and harmonic accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics in the first measure of the chorus.

4

Hn I

Hn II

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]
hence; the liv-ing claim the light! By___ the ghosts_ that own your sway, ghosts_ that

[A]
hence; the liv-ing claim the light! By___ the ghosts_ that own your_ sway, ghosts_ that

[T]
hence; the liv-ing claim the light! By___ the ghosts_ that own your sway, ghosts_ that

[B]
hence; the liv-ing claim the light! By___ the ghosts_ that own your sway, ghosts_ that

[Bc]

8

Hn I

Hn II

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]
hate the cheer - ful day, hence; ye pow'rs of death and night! Hence; the

[A]
hate the cheer - ful day, hence; ye pow'rs of death and night! Hence; the

[T]
hate the cheer - ful day, hence; ye pow'rs of death and night! Hence; the

[B]
hate the cheer - ful day, hence; ye pow'rs of death and night! Hence; the

[Bc]

12

Hn I

Hn II

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]
liv - ing claim the light! Hence; the liv - ing claim the light!

[A]
liv - ing claim the light! Hence; the liv - ing claim the light!

[T]
liv - ing claim the light! Hence; the liv - ing claim the light!

[B]
*
liv - ing claim the light! Hence; the liv - ing claim the light!

[Bc]

* Given in [bc] in source; see commentary

16

Hn I

Hn II

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]

[A]

[T]

[B]

[Bc]

Detailed description of the musical score: The score is for measures 16, 17, and 18. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The instruments and their parts are: Horn I (Hn I) and Horn II (Hn II) play a sequence of notes: D4, G4, B4, D5 in measure 16; E4, G4, B4, D5 in measure 17; and F4, A4, C5, B4, G4, E4 in measure 18. Oboe I (Ob I) plays a melodic line: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 in measure 16; D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 in measure 17; and D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 in measure 18. Oboe II (Ob II) plays: D4, G4, B4, D5 in measure 16; E4, G4, B4, D5 in measure 17; and F4, A4, C5, B4, G4, E4 in measure 18. Violin I (Vln I) and Violin II (Vln II) play a similar melodic line: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 in measure 16; D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 in measure 17; and D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4 in measure 18. Viola ([Vla]) plays: D4, G4, B4, D5 in measure 16; E4, G4, B4, D5 in measure 17; and F4, A4, C5, B4, G4, E4 in measure 18. Saxophone ([S]), Alto ([A]), Tenor ([T]), and Bass ([B]) parts are silent, indicated by a horizontal line with a bar. Bassoon ([Bc]) plays: D4, G4, B4, D5 in measure 16; E4, G4, B4, D5 in measure 17; and F4, A4, C5, B4, G4, E4 in measure 18.

19. Recitative (*Pharaoh, Moses, Menytis*)

Enter Moses.

Menytis

Pharoah

Moses

[Basso continuo]

En - ter not here, thou en - e - my of man.

Here I must en - ter, for a - gain com -

3 7 3
3 2

Mo

[Bc]

-mis-sion'd by him whose hand has been so oft up - on thee, I come to claim an in-jur'd na-tion's

3 4 2 #

P

Mo

[Bc]

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

free - dom.

5 6 6 5

P

Mo

[Bc]

mer - cy?

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

7 6 6 5

* i.e. 'Darest'

10

Mo

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

[Bc]

$\frac{4}{2}$ #

12

Me

[Enter Menytis.]

O friend! O

Mo

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

[Bc]

3 $\frac{4}{2}$

15

Me

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

[Bc]

$\frac{6}{5}$ 6 7

19

Me

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

[Bc]

6 6

22

Me

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

[Bc]

#

20. Air (Menytis)

Vivace

Violin I

Violin II

Viola

Menytis

Basso [continuo]

6 6 6 6 6 6

Vln I

Vln II

Vla

Me

Bc

Friend-ship is the joy_ of_ rea-son, dear-er_ yet than that of_ love; love but

6 7 4 3 [p] 6 6 6 6

Vln I

Vln II

Vla

Me

Bc

lasts a tran-sient sea-son, friend-ship makes the bliss a-bove, the bliss a - bove, the bliss a - bove; friend-ship

6 6 6 7 # 6 6 6 6

20

Vln I

Vln II

Vla

Me

Bc

f

p

[f]

[p]

makes the bliss a - bove. Who wou'd

6 4 # *[f]* 6 6 6 7

26

Vln I

Vln II

Vla

Me

Bc

lose the sa - cred plea-sure felt when soul with soul u - nites? Oth-er bless - ings have their mea - sure, friend-

[p]

6 6 6 6 6 # 6 6 6 7 6

32

Vln I

Vln II

Vla

Me

Bc

- ship with-out bound de - lights. Friend-ship is the joy of rea - son, dear-er yet than that of

7 6 6 4 # # 6 4 4 6 5 6 7 6 6 4 #

37

Vln I

Vln II

Vla

Me

Bc

love; love but lasts a tran-sient sea-son, friend-ship makes the blis a - bove. Who wou'd lose the sac-red

6 6 6 6 6 6 6

43

Vln I

Vln II

Vla

Me

Bc

pleas - ure felt when soul with soul u - nites? Oth - er bless-ings have their mea - sure, friend-

6 6 6 6 6 6 6 6

48

Vln I

Vln II

Vla

Me

Bc

- ship with-out bound de - lights;

7 4 3 5 [1] [1] [1] [1]

53

Vln I

Vln II

Vla

Me

Bc

oth - er bless - ings have their mea - sure, friend - ship with - out bound - de -

6 6 6 6 6 6 7 6 3

58

Vln I

Vln II

Vla

Me

Bc

-lights.

f

ff

6 6 6 7 4 3

21. Recitative (*Pharaoh, Moses*)

Pharaoh

Moses

[Basso continuo]

6

P

Mo

[Bc]

6

#

22. Duet (Pharaoh, Moses)

Allegro spiritioso

Violin I

Violin II

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

Moses
I will see thy face no more, I will

[Basso continuo]
5 6 6 6 6 6 6 # 6 6 # 6 6 # 6 #

Vln I

Vln II

P
my face no more! Dread my rage, dread my

Mo
see thy face no more. Thy rage I scorn,

[Bc]
6 # 6 # 6 #

9

Vln I

Vln II

P
rage; fly, fly, and see my face no more, and see my face no more!

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

[Bc]
6 6 6

12

Vln I

Vln II

P

Mo

[Bc]

I will see thy face no

6 6 6 6

15

Vln I

Vln II

P

Mo

[Bc]

Fly, and see my face no more, no more! Dread my

more, I will see thy face no more, no more.

6 6 6 6

18

Vln I

Vln II

P

Mo

[Bc]

rage, dread my rage; fly, and see my face no

Thy rage I scorn, thy rage I scorn; thy rage, thy rage I

9 5 6 6 5 6 7 4 3

21

Vln I

Vln II

P

Mo

[Bc]

more!

scorn; dread thy - self the ris - ing morn, dread thy - self the ris - ing

6 6 6 6 6 6 6 4 3

25

Vln I

Vln II

P

Mo

[Bc]

Vain thy men- ace- hence; a - way! Hence; a - way! Vain thy men-ace- hence; a -

morn! Ty - rant, I dis - dain to stay; ty-rant, I dis - dain to

7 6 6 6 6 6 6 6 #

28

Vln I

Vln II

P

Mo

[Bc]

-way! Vain thy men- ace- hence; a - way! Hence; a - way! Vain thy men-ace- hence; a -

stay; Ty - rant, I dis - dain to stay; ty-rant, I dis - dain to

7 6 6 6 6 6 #

31

Vln I

Vln II

P

Mo

[Bc]

-way! Fly, and see my face no more, no more! Vain thy

stay. I will see thy face no more, no more.

6 6 # 6 6 6 # 7

34

Vln I

Vln II

P

Mo

[Bc]

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

Ty - rant, I did - dain to stay; ty - rant I dis - dain to stay, ty - rant I dis - dain to

7 6 6 # # 6

37

Vln I

Vln II

P

Mo

[Bc]

-way!

stay.

6 # 6 # 6

40

Vln I

Vln II

P

Mo

[Bc]

9 6 6 # # 6 4 #

23. Chorus [of Attendants]

Vivace

The musical score is written for a chamber ensemble and includes the following parts:

- Oboe I:** Treble clef, 12/8 time signature. Features a melodic line with eighth-note patterns and some sixteenth-note runs.
- Oboe II:** Treble clef, 12/8 time signature. Provides a rhythmic accompaniment with eighth notes and rests.
- Violin I:** Treble clef, 12/8 time signature. Mirrors the Oboe I part with a similar melodic line.
- Violin II:** Treble clef, 12/8 time signature. Provides a rhythmic accompaniment with eighth notes and rests.
- Viola:** Alto clef, 12/8 time signature. Provides a rhythmic accompaniment with eighth notes and rests.
- [Soprano]:** Treble clef, 12/8 time signature. The staff is empty, indicating no vocal line.
- [Alto]:** Treble clef, 12/8 time signature. The staff is empty, indicating no vocal line.
- [Tenor]:** Treble clef, 12/8 time signature. The staff is empty, indicating no vocal line.
- [Bass]:** Bass clef, 12/8 time signature. The staff is empty, indicating no vocal line.
- [Basso continuo]:** Bass clef, 12/8 time signature. Provides a rhythmic accompaniment with eighth notes and rests.

The score consists of four measures. The Basso continuo part has a '6' written below the staff at the end of each measure, indicating the figured bass.

5

Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]

[T]

[B]

[Bc]

Hence, and

Hence, and

Hence, and

Hence, and

6 6 6 4 3

9

Ob I

Ob II

Vln I

Vln II

Vla

[S]
try; hence, and try thy arts a - gain; hence, and try thy arts a - gain! Vain the

[A]
try; hence, and try thy arts a - gain; hence, and try thy arts a - gain! Vain the

[T]
try; hence, and try thy arts a - gain; hence, and try thy arts a - gain! Vain the

[B]
try; hence, and try thy arts a - gain; hence, and try thy arts a - gain! Vain the

[Bc]
try; hence, and try thy arts a - gain; hence, and try thy arts a - gain! Vain the

6

5

12

Ob I

Ob II

Vln I

Vln II

Vla

[S]
past, the fu - ture, vain; the fu - ture, vain; Phar - aoh shall thy pow'r de -

[A]
past, the fu - ture, vain; the fu - ture, vain;

[T]
past, the fu - ture, vain; the fu - ture, vain;

[B]
past, the fu - ture, vain; the fu - ture, vain;

[Bc]

16

Ob I

Ob II

Vln I

Vln II

Vla

[S]

-fy, and with glo-ry live, or die; and with glo-ry live, or

[A]

and with glo-ry live, or die; Phar - aoh shall thy pow'r de - fy, and with glo-ry live, or

[T]

and with glo-ry live, or die; and with glo-ry live, or

[B]

and with glo-ry live, or die; and with glo-ry live, or

[Bc]

20

Ob I

Ob II

Vln I

Vln II

Vla

[S]
die. Hence, and try; hence, and try; hence, and try thy arts a -

[A]
die. Hence, and try; hence, and try; hence, and try thy arts a -

[T]
die. Hence, and try; hence, and try; hence, and try thy arts a -

[B]
die. Hence, and try; hence, and try; hence, and try thy arts a -

[Bc]
die. Hence, and try; hence, and try; hence, and try thy arts a -

3 4/2 3 4/2 3 4/2 6 6

24

Ob I

Ob II

Vln I

Vln II

Vla

[S]
-gain! Vain the past, the fu - ture, vain;

[A]
-gain! Vain the past, the fu - ture, vain; Phar-aoh shall thy pow'r de -

[T]
-gain! Vain the past, the fu - ture, vain;

[B]
-gain! Vain the past, the fu - ture, vain;

[Bc]
4/2 6 6/4

28

Ob I

Ob II

Vln I

Vln II

Vla

[S]
and with glo - ry live, or die; and with glo - ry live, or

[A]
-fy, and with glo - ry live, or die; and with glo - ry live, or

[T]
and with glo - ry live, or die; Phar-aoh shall thy pow'r de - fy, and with glo - ry live, or

[B]
and with glo - ry live, or die; and with glo - ry live, or

[Bc]
#

32

Ob I

Ob II

Vln I

Vln II

Vla

[S]
die; Phar-aoh shall thy pow'r de - fy, de - fy, thy pow'r de-fy,

[A]
die; Phar - aoh shall thy pow'r de - fy, thy pow'r de-fy,

[T]
die; Phar - aoh shall thy pow'r de - fy, thy pow'r de-fy, and with

[B]
die; Phar - aoh shall thy pow'r de - fy, thy pow'r de-fy, and with

[Bc]
6 6 6 7 6 6 3

36

Ob I

Ob II

Vln I

Vln II

Vla

[S]

and with glo - - ry live, or die; with glo - ry,

[A]

and with glo - - - - - ry live, or die; with glo - ry,

[T]

glo - - - - - ry live, or die; with glo - ry,

[B]

glo - - - - - ry live, or die; with glo - ry,

[Bc]

9 3 6 3 6 6 6 7 4 3

40

Ob I

Ob II

Vln I

Vln II

Vla

[S]
with glo - ry, and with glo - - - - -

[A]
with glo - ry, and with glo - - - - -

[T]
with glo - ry, and with glo - -

[B]
with glo - ry, and with glo - - - - -

[Bc]
with glo - ry, and with glo - - - - -

6 9 3

43

Ob I

Ob II

Vln I

Vln II

Vla

[S]
- ry live, or die; and with glo - ry, glo - ry, live, or die.

[A]
- ry live, or die; and with glo - ry, glo - ry, live, or die.

[T]
- ry live, or die; and with glo - ry, glo - ry, live, or die.

[B]
- ry live, or die; and with glo - ry, glo - ry, live, or die.

[Bc]
6 6 6 6 4 3

End of Part I

Part II

Scene I

[Goshen; the time, evening.]
First and Second Israelite, and Chorus

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

Second Israelite

First Israelite

Moses

[Basso continuo]

When shall our la-bours and our wrongs be past? The ris-ing sun be-holds our toils com-menc'd; the set-ting

6 6

I 2

I 1

[Bc]

O, that un-troub-led by de - ceit - ful hopes, con-tent still sweet-en'd

comes, and sees them still un-fin-ish'd.

[Enter Moses.]

I 2

Mo

[Bc]

toil, and wel-come rest still crown'd our eve-ning when the day was past.

Cease to re-pine; nor with un-grate-ful

6 6

4

10

I 1

Mo

[Bc]

mur - murs ac - cuse the wise be - nev - o - lence of Heav'n.

'Tis not in

$\frac{4}{2}$ 6

12

I 1

[Bc]

mor - tals to en - dure the pains that rage now adds to bond - age, and be si - lent.

6 # #

25. Air (First Israelite)

Affettuoso

Violin

[Viola]

[First Israelite]

[Basso continuo]

6 6 6 6 6 6 6 6 6 7

Vln

[Vla]

[I 1]

[Bc]

7

p

[p]

At ear - ly dawn the lab'r-ing hind with rus - tic song his toil be -

6 6 6 6 4 3 *[p]* 6 6 6 6 6 6

Vln

[Vla]

[I 1]

[Bc]

13

-guiles, who hopes at dusk - y eve to find in home - ly cot, do - mes - tic smiles; in home - ly cot do - mes - tic

6 6 7 # 6 6 6 6 # # 2/4 6 6 #

19

Vln

[Vla] *f* *p*

[I 1] smiles. But he whose sad re-ward is pain, whom sor-row meets at his re-

[Bc] *f* *p*

6 6 6 6 4 # [6] [6] # [6] 6 6

25

Vln

[Vla]

[I 1] - turn, can ne'er the load of life sus-tain, to hide his an-guish ne'er can learn; but he whose sad re-ward is

[Bc] X: re-serve

6 6 6 7 # 6 6 # 6

31

Vln

[Vla]

[I 1] pain, whom sor-row meets at his re- turn, can ne'er the load of life sus-tain, to hide his

[Bc]

6 6 6 6 6 6 6 6 6 6

36

Vln

[Vla] *f*

[I 1] an-guish ne'er can learn.

[Bc] *f*

6 6 4 3 *f* 6 6 6 6 6 6 6 4 3

26. Recitative (Moses, Second Israelite)

Second Israelite

Moses

[Basso continuo]

Mark me; by me your strength, Je-ho-vah, speaks; e'er yet to-mor-row's dawn shall tinge the

6 [4] 2

I 2

Mo

[Bc]

If this were cer-tain, all our toils and pains would
skies, the sons of Is-rael shall de-part from E-gypt.

[6]

I 2

Mo

[Bc]

in a mo-ment be, like dreams, for-got-ten.
That this is cer-tain,

6

Mo

[Bc]

let the signs at-test, which he who speaks by me, by me has wrought.

27. Air (Moses)

Vivace

[Violin I]
[Violin II]
[Viola]
Moses
Bassoon
[Basso continuo]

6 4 3 6 6 6 6 6 6



7

[Vln I]
[Vln II]
[Vla]
Mo
Bsn
[Bc]

By doubts and fears no more de-press'd, to

6 6 6 6 6 5 6 6 6 4 3 [p]

* See commentary.

13

[Vln I]

[Vln II]

[Vla]

Mo
 Hope we give the joy - ful breast, the joy - ful breast; to Hope and all her smil - ing train, her

Bsn

[Bc]

4 3

18

[Vln I]

[Vln II]

[Vla]

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

Bsn

[Bc]

6 6 4 2 6 6 4 6 4

23

[Vln I]

[Vln II]

[Vla]

Mo
 joy - ful breast, to Hope and all her smil - ing train, her smil - - - -

Bsn

[Bc]

6 4 6 6 7 4 4

28

[Vln I]

[Vln II]

[Vla]

Mo

ing train, to Hope and all her smil - ing train;

Bsn

[Bc]

f

f

f

f

f

33

[Vln I]

[Vln II]

[Vla]

Mo

great Na - ture's Lord, our guard and guide, our hearts in Na-ture's Lord con-fide, and E-gypt's haugh - ty

Bsn

[Bc]

[p]

[p]

[p]

7 7 7 6 *[p]* 7 6 # 7 $\frac{5}{2}$ 6 $\frac{5}{6}$ 6

39

[Vln I]

[Vln II]

[Vla]

Mo

pow'r dis-dain, dis- dain;

Bsn

[Bc]

6 # $\frac{4}{2}$ 6 6 6 # $\frac{6}{4}$ 6 $\frac{5}{6}$ 6 6 6 $\frac{6}{4}$ 6 6

45

[Vln I]

[Vln II]

[Vla]

Mo

and E-gypt's haugh-ty pow'r dis-dain, and E-gypt's haugh-ty pow'r dis-dain; our hearts

Bsn

[Bc]

6 6 4 6 6 6 [4] [4] [4] [4] 6 6 6 6 4 # 4 3

51

[Vln I]

[Vln II]

[Vla]

Mo

in Na - ture's Lord con - fide, and E-gypt's haugh-ty pow'r dis-dain, and E-gypt's haugh-ty pow'r dis-

Bsn

[Bc]

4 3 6 7 #6 9 6 7 #6 9 6

56

[Vln I]

[Vln II]

[Vla]

Mo

-dain, and E-gypt's haugh-ty, haugh-ty pow'r dis-dain. By doubts and fears no more_ de-press'd, to

Bsn

[Bc]

#6 6 7 6 6 4 #

61

[Vln I]

[Vln II]

[Vla]

Mo
 Hope we give the joy - ful breast; to Hope and all her smil

Bsn

[Bc]

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

66

[Vln I]

[Vln II]

[Vla]

Mo
 - ing_train; great Na - ture's Lord, our guard and guide, our hearts in Na - ture's Lord con - fide, and

Bsn

[Bc]

7 6 6 6 6 6 6 6

71

[Vln I]

[Vln II]

[Vla]

Mo
 E - gypt's haugh - ty pow'r dis dain, dis - dain, dis - dain;

Bsn

[Bc]

6 6 6 6 6 6 6 6

75

[Vln I]

[Vln II]

[Vla]

Mo

— and E-gypt's haugh-ty pow'r dis - dain, and E-gypt's haugh - ty pow'r dis - dain.

[Bsn]

[Bc]

[1] [1] [1] 6 6 6 4 3 7 6

80

[Vln I]

[Vln II]

[Vla]

Mo

[Bsn]

[Bc]

7 7 6 4 7 7 6 3

Scene II

The outward court of the palace at Memphis,
the time two hours after midnight.

A eunuch officer of the guard;
to him another eunuch of the Palace.

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

First Eunuch

Thy looks are wild, and ter-ror's in thy eye; what of this dread-ful night up-on thy

Second Eunuch

[Basso continuo]

♭ 6/5 ♭ 4/b2

Eu 1

4 watch has ru - mour brought thee?

Eu 2

Noth-ing have I learnt; what my own thoughts sug -

[Bc]

6 6

Eu 1

6 What hast thou heard or seen while oth - ers slept?

Eu 2

-gest I fear to tell thee.

[Bc]

6 [♭] 6 6 4

Accompagnato segue subito

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

Violin I
Violin II
Viola

First Eunuch
Second Eunuch

Basso continuo

As here I kept my watch, some two hours since, at depth of mid-night, when the world-a-round was

6 6 5

Detailed description: This system contains the first three measures of the piece. The strings (Violin I, Violin II, and Viola) play a sustained accompaniment of half notes. The First Eunuch has a vocal line with lyrics. The Second Eunuch is silent. The Basso continuo has a line with figured bass notation (6, 6, 5) under the first three measures.

Violin I
Violin II
Viola

Eu 1

Bc

hush'd in aw-ful si-lence, next to death; a sud-den blast, im-pet-uous from the

4

[6]

Detailed description: This system contains measures 4-6. The strings play a more active accompaniment, with Violin I and II featuring sixteenth-note passages. The First Eunuch continues with lyrics. The Basso continuo has a line with figured bass notation [6] under the sixth measure.

7

[Vln I]

[Vln II]

[Vla]

Eu 1

south, shook the proud Pal-ace to its base, and soon a gen'-ral

[Bc]

7

10

[Vln I]

[Vln II]

[Vla]

Eu 1

groan on all sides ech-o'd round me; loud shrieks of ter-ror, and the lan-guid moans of grief suc-

[Bc]

6

5

14

[Vln I]

[Vln II]

[Vla]

Eu 1

ceed-ed; ev-er and a-non a ghas-t-ly face rush'd by me, full of haste and ter-ror and dis-trac-tion:

[Bc]

6 b7 b b7 6

18

[Vln I]

[Vln II]

[Vla]

Eu 1
oft I ask'd what had be - fall'n 'em, but gain'd no re - ply, save bro - ken words and fran - tic ac - cla -

[Bc]

[6]

22

[Vln I]

[Vln II]

[Vla]

Eu 1
-ma - tions.

Eu 2
Where will de - struc - tion stop? The eld - est hope of ev - 'ry house, as far as yet we learn, this night ex -

[Bc]

$\frac{6}{4}$

25

[Vln I]

[Vln II]

[Vla]

Eu 2
-pir'd; and E - gypt's proud - est boast, heir to her em - pire, now lies cold in death.

[Bc]

\flat $\frac{4}{2}$ \sharp

30. Air (Second Eunuch)

Andante affettuoso

[Violin I]
[Violin II]
[Viola]

[Second Eunuch]
[Basso continuo]

Death, wher- e'er_ we turn, we meet; death has broke through na - ture's bounds; death, the

6 7 [6] 4 6 6 7 4 4 6 6 6 4 6 6

10

[Eu 2]
[Bc]

sigh - ing gales re - peat; death, from ev' - ry ech - o sounds; death, the sigh - ing gales re -

6 6 5 4 6 3 6 6 6 4 3 b6 5 4 6

20

[Eu 2]
[Bc]

-peat; death, from ev' - ry ech - o sounds; death, from ev' - ry ech - o

4 4 6 6 4 7 6 6 6 6 4

28

[Vln I]
[Vln II]
[Vla]
[Eu 2]
[Bc]

sounds.

[p] [p] [p]

6 5 4 4 6 5 4 4 6 6 7 b6 6 4 6

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

First Eunuch

See, where the sis-ter of our king ap-proach-es, with all the weep-ing vir-gins of her train!

Second Eunuch

They

[Basso continuo]

6 6

Eu 2

5

hoped to grace the nup - tials of the prince: a soft - er band had

[Bc]

6

Eu 2

* had not Heav'n giv'n up our land to dark - ness and to death.

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

[Bc]

6 #

* See commentary.

Enter Menytis and chorus of Egyptian virgins.

32. Air (*Menytis*) and Chorus

Andante affettuoso

Violins

[Vla]

Menytis

[Soprano]

[Alto]

[Tenor]

Basso continuo

6 6 6 δ 6 6 δ 6

7

Vlms

[Vla]

Me

A - las, a - las! In bloom-ing youth he died,

Bc

6 6 6 4 # 6 6 6 δ 6 6 δ

14

Vlms

[Vla]

Me

e'er hal-low'd love his vir - tue blest, he died; when con - scious blush-es warm'd the.

Bc

6 6 6 9 6 6 6 6 6

The musical score is arranged in systems. The first system includes Violins, Viola, Menytis, Soprano, Alto, Tenor, and Basso continuo. The second system includes Violins, Viola, Menytis, and Basso continuo. The third system includes Violins, Viola, Menytis, and Basso continuo. The tempo is marked 'Andante affettuoso'. The key signature has one sharp (F#). The time signature is common time (C). The lyrics are: 'A - las, a - las! In bloom-ing youth he died, e'er hal-low'd love his vir - tue blest, he died; when con - scious blush-es warm'd the.'

21

Vlns

[Vla]

Me

bride, and ten - der tu - mults fill'd her breast.

Bc

9 8 6 7 6 6 4 3 7 6 6 6 4 3

28

Vlns

[Vla]

Me

Ye vir - gins, now no myr - tles twine, no ros - es for his bed pre - pare; in

Bc

6 6 # 6 6 # 6

35

Vlns

[Vla]

Me

si - lence o'er his grave in - cline, and strew the fad - ing

Bc

6 # # 6 9 8 6 6 7 6

41

Vlms

[Vla]

Me
fra - grance there.

Chorus of Virgins

[S]
No_ more our hands shall myr-tles twine, nor ros-es_ for his bed pre - pare; no_ more our

[A]
No more our hands shall myr-tles twine, nor ros-es for his bed pre - pare; no more our

[T]
No more our hands shall myr-tles twine, nor ros - es for his bed pre - pare; no more our

Bc
6 4 #



47

[S]
hands shall myr-tles twine, nor ros-es_ for his bed pre - pare; in si-lence o'er his grave in - cline, and fad - ing

[A]
hands shall myr-tles twine, nor ros-es_ for his bed pre - pare; in si-lence o'er his grave in - cline, and fad-ing

[T]
hands shall myr-tles twine, nor ros - es for his bed pre - pare; in si-lence o'er his grave in - cline, and fad - ing

Bc

53

Vlns

[Vla]

Me

[S]
sweets be_ scat-ter'd there, fad - ing sweets be_ scat - ter'd there.

[A]
sweets be scat-ter'd there, and fad - ing sweets be_ scat - ter'd there.

[T]
sweets be scat-ter'd there, and fad - ing_ sweets be scat - ter'd there.

Bc

6 4 #

33. Recitative (Menytis, First Virgin)

Menytis

O, that my tears had yet in time pre-vail'd, and Is-rael's tribes had been dis-miss'd from

First Virgin

[Basso continuo]

6 6

Me

E-gypt! Your fears, if

V 1

What un-known woes may Phar-aoh yet in-cur, if yet he grants not the de-mand of Mo-ses?

[Bc]

5 6

Me

yet there can be aught to fear, are vain, for all that Is-rael asks is giv'n: now, on their march, they

[Bc]

$\frac{4}{2}$ [6]

Me

leave this was-ted land, and shake the dust of E-gypt from their feet; so will'd the

[Bc]

3 $\frac{b4}{2}$ 3

Me

king who, deaf to com-fort's voice, on the bare earth lies stretch'd in si-lent sor-row.

[Bc]

6 $\frac{4}{2}$ #

34. Air (Menytis)

Andante affettuoso

[Violin I] *p* *tr*

[Violin II] *[p]*

[Viola] *[p]*

Menytis

[Basso continuo] *[p]*

6 6 4 7 6 5 6 6 6 4 3

[Vln I] *p*

[Vln II] *p*

[Vla] *p*

Me

vain is gran - deur's pur - ple _____ pride; and guards and roofs _____ of gold, how vain! Through

[Bc] *p*

6 6 7 6 5 6 6 6 6 4 6

[Vln I]

[Vln II]

[Vla]

Me

cir - cling guards can sor - row glide, and gol - den _____ roofs _____ are claim'd _____ by _____ pain. How vain is

[Bc]

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

26

[Vln I]

[Vln II]

[Vla]

Me
 gran - deur's pur - ple _____ pride; and guards and roofs _____ of gold, how vain!

[Bc]

6 6 5 6 6 4 3 6 6 6

34

[Vln I]

[Vln II]

[Vla]

Me
 Give me, ye pow'rs, un - known to _____ dwell, re - mote from pomp and

[Bc]

6 6 6 4 3 6 7 6 6 7 6

43

[Vln I]

[Vln II]

[Vla]

Me
 care and strife, re - mote from pomp and care _____ and _____ strife; _____ se - cure from

[Bc]

6 6 4 2 6 4

ad libitum

52

[Vln I]

[Vln II]

[Vla]

Me
pas - sions that re - bel, and shel - ter'd from the storms of life; se-cure from

[Bc]

6 6 6 6 6 4

59

[Vln I]

[Vln II]

[Vla]

Me
pas - sions that re - bel, and shel - ter'd from the storms of

[Bc]

6 6 6 4 3

62

[Vln I]

[Vln II]

[Vla]

Me
life.

[Bc]

6 p 6 6 f 6 4 3

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

Enter Pharaoh.

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

Menytis

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

[Basso continuo]

3 $\frac{4}{2}$ 6

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

[Bc]

6 $\frac{4}{2}$

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

[Bc]

9

P
My thoughts are wil-der than a whirl-wind's rage— yes, I will fol-low him to Na-ture's

[Bc]

12

Me
My gra-cious lord!

P
verge, and wou'd to bot-tom-less per-di-tion's gulf leap af-ter him. No more.

[Bc]

b b7 #

36. Duet (Menytis, Pharaoh)

Vivace

Violin I

Violin II

[Viola]

Menytis

Pharaoh

[Basso continuo]



7

Vln I

Vln II

[Vla]

Me

P

[Bc]

O, let my voice at-ten - tion gain;— O, let my

Thy suit the world should urge in vain, thy suit the

12

Vln I

Vln II

[Vla]

Me
voice at - ten - tion gain! Let then, my

P
world should urge in vain, should urge in vain:

[Bc]

6 # 6 # 6



16

Vln I

Vln II

[Vla]

Me
tears, thy pit - y move; let then, my tears, thy pit - y — move, thy pit - y

P
thy tears, tho' blood, would fruit-less

[Bc]

6 6 6 6 # 6 #6 #

20

Vln I

Vln II

[Vla]

Me
 move, thy pit - y__ move! O let my voice at - ten - tion gain! Let

P
 prove, would fruit-less. prove! Thysuit the world should urge in vain, thy suit the world should urge in

[Bc]

6 6 4 6 6 6



23

Vln I

Vln II

[Vla]

Me
 then, my tears, thy pit - y move!

P
 vain: thy tears, thy tears, through blood, would fruit - less prove.

[Bc]

6 6 6 6

27

Vln I

Vln II

[Vla]

Me

P

[Bc]

O, for thy life! O, stay! O, for thy life! O, stay!—

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

6 5 #6 #6 6 # 6 6 5 4 # 4 6 6 5 4 3



33

Vln I

Vln II

[Vla]

Me

P

[Bc]

For mine, for mine, O, stay; O, stay!

scorn, my life I scorn, my life I scorn; a- way! For- bear; a - way!

6 6 7 6 4 3 6 6 6 6 3

38

Vln I

Vln II

[Vla]

Me

P

[Bc]

O, let my voice at - ten - tion gain! Let then, my tears, — thy pit - y

Thy suit the world should urge in vain, should urge — in vain: thy tears, tho' blood, would fruit - less

3 6 6 6 6 7 6



42

Vln I

Vln II

[Vla]

Me

P

[Bc]

move! O, — for thy life! O, stay! O, — for thy life! O,

prove. For - bear; a - way! For - bear; a -

6 6 7 6 4 # 6 6 7 6

48

Vln I

Vln II

[Vla]

Me

P

[Bc]

stay! O, for thy life! O, for mine; O, stay!

-way! My life I scorn; no! My life I scorn, my life I scorn! For-bear, for-bear; a-way, a-

4 # 9 8 7 6

52

Vln I

Vln II

[Vla]

Me

P

[Bc]

O, for thy life, for mine; O, stay! For mine; O,

- way! My life I scorn, my life I scorn! For - bear; a -

9 8 6 7 6 6 7 6 #

55

Vln I

Vln II

[Vla]

Me
stay!

P
-way! A-way, a-way!

[Bc]

6 6 6 6 4 #

Detailed description: This is a page of a musical score, page 221, starting at measure 55. It features six staves: Violin I (Vln I), Violin II (Vln II), Viola ([Vla]), Mezzo-soprano (Me), Piano (P), and Bassoon ([Bc]). The key signature has one flat (B-flat). The Mezzo-soprano part has the lyrics 'stay!' and rests. The Piano part has the lyrics '-way! A-way, a-way!' and rests. The Bassoon part has a sequence of notes with fingerings 6, 6, 6, 6, 4, and a sharp sign (#). The Viola part has a sequence of notes with a 7/7 fingering. The Violin parts have melodic lines with various ornaments and slurs.

[Exit Pharaoh, the rest following.]

Scene III

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

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

Second Israelite

First Israelite

[Basso continuo]

My spir-its all mount

The joy of sud-den free-dom is too great; th'ex-pand-ing heart is pain'd to give it room.

up - ward, and I feel as I could tread on air; e'en Na - ture's wants al -

most I could for - get, and toil and hun - ger lose their ef - fects up - on me as I march.

6 [b4] 2 [b4] 2 7

5

I 2

[Bc]

6 6 b5

7

I 2

[Bc]

b6

38. Air

Allegro

Musical score for the first system of '38. Air'. The score includes parts for Oboe, Violin I, Violin II, Viola, Second Israelite, and Basso continuo. The key signature has one flat (B-flat), and the time signature is common time (C). The Oboe and Violin I parts feature prominent triplet patterns. The Basso continuo part includes figured bass notation: 6, 6, 5, 7, 6, 6, 6, 6, 6, 6.

Musical score for the second system of '38. Air'. This system includes vocal parts for the Second Israelite (I 2) and the Basso continuo ([Bc]). The vocal line begins with the lyrics: "Less are youth - ful charms_ to love, less is dan-ger to the". The instrumental parts (Oboe, Violin I, Violin II, Viola) continue with their respective parts, including dynamic markings like *f* and *ff*. The Basso continuo part includes figured bass notation: 6, 6, 4, 3.

11

Ob

Vln I

Vln II

Vla

I 2

[Bc]

brave; less are youth-ful charms to love, less is dan-ger to the brave,

6 7 ♭6 6 7 6 6 [1] [1] 7

15

Ob

Vln I

Vln II

Vla

I 2

[Bc]

7 6 5 6 ♯ 6 6 [1] [1] 6 4

20

Ob

Vln I

Vln II

Vla

I 2

[Bc]

less to mi-sers gold must prove, less to mi-sers gold must prove,

[1] [1] 6 4 ♯ 6 ♯ 6

26

Ob

Vln I

Vln II

Vla

I 2

[Bc]

less than free - dom to the slave, less than free - dom to the slave.

31

Ob

Vln I

Vln II

Vla

I 2

[Bc]

Less are youth - ful

36

Ob

Vln I

Vln II

Vla

I 2

[Bc]

charms to love, less are youth - ful charms to love, less is dan - ger

55

Ob

Vln I

Vln II

Vla

I 2

[Bc]

less is dan - ger to the brave, to the brave;

7 3 3 6 3 5 3 6 7 6

59

Ob

Vln I

Vln II

Vla

I 2

[Bc]

7 6 7 6 4 7 6 6

64

Ob

Vln I

Vln II

Vla

I 2

[Bc]

less to mi-sers gold must prove, less to mi-sers gold must prove, less than free - dom to the slave,

6 7 6 6 6 6

70

Ob

Vln I

Vln II

Vla

I 2
less than free - dom to the slave, less than free - dom to the

[Bc]

6 4 3 6 7 ♯6 6 7 6

74 **adagio**

Ob

Vln I

Vln II

Vla

I 2
slave, less than free - - dom to the slave, less than free-dom to the

[Bc]

6 6 7 6 4/2 6 6/4 3 6 6/4 3

39. Chorus

Oboe I

Oboe II

Violin I

Violin II

Viola

[Second Israelite]

slave.

[Soprano]

This is sa - cred Truth's de - cree, Truth, the friend of hu - man race: death is

[Alto]

This is sa - cred Truth's de - cree, Truth, the friend of hu - man race: death is

[Tenor]

This is sa - cred Truth's de - cree, Truth, the friend of hu - man race: death is

[Bass]

This is sa - cred Truth's de - cree, Truth, the friend of hu - man race: death is

[Basso continuo]

6 6 6 3 6 6 6 6 5 6 5 6

11

Ob I

Musical staff for Oboe I (Ob I) in G major, 4/4 time. It features a whole rest in the first three measures and a triplet of eighth notes in the fourth measure.

Ob II

Musical staff for Oboe II (Ob II) in G major, 4/4 time. It features a whole rest in the first three measures and a quarter note followed by a quarter rest in the fourth measure.

Vln I

Musical staff for Violin I (Vln I) in G major, 4/4 time. It features a continuous eighth-note triplet pattern throughout the four measures.

Vln II

Musical staff for Violin II (Vln II) in G major, 4/4 time. It features a continuous eighth-note triplet pattern throughout the four measures.

Vla

Musical staff for Viola (Vla) in G major, 4/4 time. It features a continuous eighth-note triplet pattern throughout the four measures.

[S]

-grace. This is sa - cred

Vocal staff for Soprano (S) in G major, 4/4 time. It features a whole rest in the first three measures and a triplet of eighth notes in the fourth measure, with the lyrics "-grace." and "This is sa - cred".

[A]

-grace. This is sa - cred

Vocal staff for Alto (A) in G major, 4/4 time. It features a whole rest in the first three measures and a quarter note followed by a quarter rest in the fourth measure, with the lyrics "-grace." and "This is sa - cred".

[T]

-grace. This is sa - cred

Vocal staff for Tenor (T) in G major, 4/4 time. It features a whole rest in the first three measures and a quarter note followed by a quarter rest in the fourth measure, with the lyrics "-grace." and "This is sa - cred".

[B]

-grace. This is sa - cred

Vocal staff for Bass (B) in G major, 4/4 time. It features a whole rest in the first three measures and a triplet of eighth notes in the fourth measure, with the lyrics "-grace." and "This is sa - cred".

[Bc]

Musical staff for Bassoon (Bc) in G major, 4/4 time. It features a continuous eighth-note triplet pattern throughout the four measures.

6 6 8 4 6 6 6 5 6 6 6 4 3 6 7 6 4 4 2 6 6 6 6

15

Ob I

Ob II

Vln I

Vln II

Vla

[S]
Truth's de-cree, this is sa - red Truth's de-cree, Truth, the friend of

[A]
Truth's de - cree, this is sa - cred Truth's de - cree, Truth, the friend of

[T]
Truth's de - cree, this is sa - cred Truth's de - cree, Truth, the friend of

[B]
Truth's de - cree, this is sa - cred Truth's de - cree, Truth, the friend of

[Bc]

7 7 6 4 6 4 6 7 7 4 2 6 7 6

19

Ob I

Ob II

Vln I

Vln II

Vla

[S]
hu - man race:— death is hon - our to the free, life is, to the

[A]
hu - man race: death is hon - our to the free, life is, to— the—

[T]
hu - man race: death is hon - our— to the free, life is, to the

[B]
hu - man race: death is hon - our to the free, life is, to the

[Bc]
7 6 7 6 6 4/2 6 7 6 7 6 7

23

Ob I *soli*

Ob II

Vln I

Vln II

Vla

[S] slave, dis-grace. Less are youth-ful charms to_ love, less are youth-ful charms to_ love;

[A] slave, dis - grace.

[T] slave, dis-grace.

[B] slave, dis - grace.

[Bc]

28

Ob I

Ob II

Vln I

Vln II

Vla

[S]

less is dan - ger, less is dan - ger to the brave, to the brave;

[A]

[T]

[B]

[Bc]

32

Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]

[T]

[B]

[Bc]

7 6 7 6 7 6 7 6 6

37

Ob I *soli*

Ob II

Vln I

Vln II

Vla

[S] — less to mi - sers gold must prove, less to mi - sers gold must prove, less than free - dom

[A]

[T]

[B]

[Bc]

43

Ob I

Ob II

Vln I

Vln II

Vla

[S]

to the slave, less [than] free - dom to the slave. This is

[A]

This is

[T]

This is

[B]

This is

[Bc]

47

Ob I

Ob II

Vln I

Vln II

Vla

[S]
sa - cred Truth's de - cree, Truth, the friend of hu - man race: death is hon - our to the

[A]
sa - cred Truth's de - cree, Truth, the friend of hu - man race: death is hon - our to the

[T]
sa - cred Truth's de - cree, Truth, the friend of hu - man race: death is hon - our to the

[B]
sa - cred Truth's de - cree, Truth, the friend of hu - man race: death is hon - our to the

[Bc]
6 6 7 6 6 6 6 5 6 6 6 6

52

Ob I

Ob II

Vln I

Vln II

Vla

[S]
free, life is, to the slave, dis - grace; life is, to the slave, dis -

[A]
free, life is, to the slave, dis - grace; life is, to the slave, dis -

[T]
free, life is, to the slave, dis - grace; life is, to the slave, dis -

[B]
free, life is, to the slave, dis - grace; life is, to the slave, dis -

[Bc]
6 7 6 4 3 4 6 2 6 5 6 4 3

56

Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]

[T]

[B]

[Bc]

-grace.

-grace.

-grace.

-grace.

7 46 6 7 6 6 6 46 6 6 6 6 6 6 4 3

Enter Messenger.

40. Recitative (*Messenger*)

Messenger

Cease the loud tri-umph of your joy-ful strains; E-gypt's stern ty-rant, dread-ful and re-sist-less as the blue

[Basso continuo]

6 6

4

Ms

pes-ti-lence that rides the wind, en - rag'd pur-sues us with pre-vail-ing speed: the rap - id char-iot

[Bc]

[6]

7

Ms

ploughs the smo - king ground, and the proud cours - er scorns our tar - dy flight.

[Bc]

[6] #

41. Chorus

Alla breve

Oboe I

Oboe II

Violin I

Violin II

Viola

[Soprano]
O, words of hor - ror; dread - ful sound! A thou - sand deaths be - set us round!

[Alto]
O, words of hor - ror; dread - ful sound! A thou - sand deaths be - set us round!

[Tenor]
O, words of hor - ror; dread - ful sound! A thou - sand deaths be - set us round! Our

[Bass]
O, words of hor - ror; dread - ful sound! A thou - sand deaths be - set us round!

Basso [continuo]
6 4 b7 6 4 2 6 6 #

10

Ob I

Ob II

Vln I

Vln II

Vla

[S]
Our hope is vain, — and vain our pray'r; —

[A]
Our hope is vain, — and vain our pray'r, — and

[T]
hope is vain, — and vain our pray'r; — our hope is vain,

[B]
Our hope is vain, —

Bc

6 6 6

18

Ob I

Ob II

Vln I

Vln II

Vla

[S]
'tis an - guish all, 'tis all de - spair. O, words of hor - ror;

[A]
vain our pray'r;— 'tis an-guish all,— 'tis all de - spair. O,

[T]
and vain our pray'r; 'tis an - guish all, 'tis— all de - spair. O,— words of hor-ror; O,

[B]
and vain our pray'r; 'tis an - guish all,— 'tis all de - spair. O,—

Bc
6 6 6 7 b6 5 4/2 6 6/4 # violoncello soli [tutti]

26

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 dread - ful sound! O, dread - ful sound! A thou - sand deaths be - set us

[A]
 words of hor - ror; dread - ful sound! A thou - sand deaths be - set us

[T]
 words of hor - ror; dread - ful sound! A thou - sand deaths be - set us

[B]
 _____ words of hor - ror; dread - ful sound! A thou - sand deaths be - set us

Bc
 4/b2 b 6 3 b6/4/2 6 6/5 6/5 6 7

33

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 round! Our hope is vain, and vain our pray'r; 'tis an - guish all, 'tis

[A]
 round! Our hope is vain, and vain our pray'r; 'tis an - guish all, 'tis

[T]
 round! Our hope is vain, and vain our pray'r; 'tis an - guish all, 'tis

[B]
 round! Our hope is vain, and vain our pray'r; 'tis an - guish all, 'tis

Bc

40

Ob I

Alternative; see commentary

Ob II

Vln I

Vln II

Vla

[S]
all de - spair; 'tis an - guish all, 'tis all de - spair.

[A]
all de - spair; 'tis an - guish all, 'tis all de - spair.

[T]
all de - spair; 'tis an - guish all, 'tis all de - spair.

[B]
all de - spair; 'tis an - guish all, 'tis all de - spair.

Bc

6 # 6 6 6 6 6 #

Enter Moses.

42. Recitative (Moses, First Israelite)

First Israelite

Moses

[Basso continuo]

Mo

[Bc]

Mo

[Bc]

Mo

[Bc]

I 1

Mo

[Bc]

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

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

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

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

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

-buk'd!

3

6

6

6

6

6

6

6

8

#

6

6

6

6

*

I 1
8 sud-den; be-hind us drives the foe, whose i - ron hand our suff'r-ing tribes have felt, and mourn'd so

[Bc]
6 $\frac{4}{2}$ $\frac{4}{2}$

15
8 long; be-fore us, with in - ex - o - ra-ble wave, the sea, far sound-ing, beats the sul-len shore.

[Bc]
6 6 b $\frac{4}{2}$ b

* See commentary.

43. [Accompagnato] (*Moses*)

Violin I

Violin II

Viola

Moses

Basso [continuo]

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

b ————— $\frac{b6}{2}$ ————— b7 ————— $\frac{4}{2}$ —————

5

Vln I

Vln II

Vla

Mo

Bc

teach ye, once more, to trust e - ter - nal Truth.

δ ————— $\frac{6}{4}$ ————— # —————

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

44. Chorus

[A symphony expressing the commotion of the waters.]

Vivace spiritioso

Trumpet [in D] I

Trumpet [in D] II

Oboe I

Oboe II

Violin I

Violin II

Viola

[Soprano]

[Alto]

[Tenor]

[Bass]

Basso [continuo]

Detailed description: This system contains measures 1 through 5 of the Chorus. The key signature is one flat (B-flat) and the time signature is common time (C). The woodwinds (Trumpets, Oboes) and vocalists (Soprano, Alto, Tenor, Bass) are shown with whole rests, indicating they are silent during this passage. The strings (Violins I and II, Viola, and Basso continuo) are playing a rhythmic pattern of eighth and sixteenth notes, creating a sense of commotion. The Basso continuo part is particularly active, with a complex rhythmic accompaniment.

Vln I

Vln II

Vla

Bc

Detailed description: This system contains measures 6 through 9 of the Chorus. A double bar line with a repeat sign is at the beginning of the system. The string parts (Violin I, Violin II, Viola, and Basso continuo) continue with their rhythmic accompaniment. The woodwinds and vocalists remain silent. The music is characterized by a driving, repetitive eighth-note pattern in the strings, which builds in intensity towards the end of the system.

10

Vln I

Vln II

Vla

Bc



14

Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]

[T]

[B]

Bc

It parts, it parts!

It parts, it parts!

It parts, it parts!

It parts, it parts!

6 #

19

Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]

[T]

[B]

Bc

The liq - uid walls be - hold, be -

The liq - uid walls be - hold, be -

The liq - uid walls be - hold, be -

The liq - uid walls be - hold, be -

22

Ob I

Ob II

Vln I

Vln II

Vla

[S]

-hold; it parts! The liq - uid walls be - hold; of

[A]

-hold; it parts! The liq - uid walls be - hold; of

[T]

-hold; it parts! The liq - uid walls be - hold; of

[B]

-hold; it parts! The liq - uid walls be - hold; of

Bc

26

Ob I



Ob II



Vln I



Vln II



Vla



[S]
wave on wave in foam - ing vol - umes



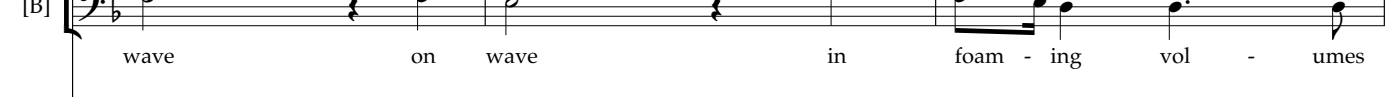
[A]
wave on wave in foam - ing vol - umes



[T]
wave on wave in foam - ing vol - umes




[B]
wave on wave in foam - ing vol - umes

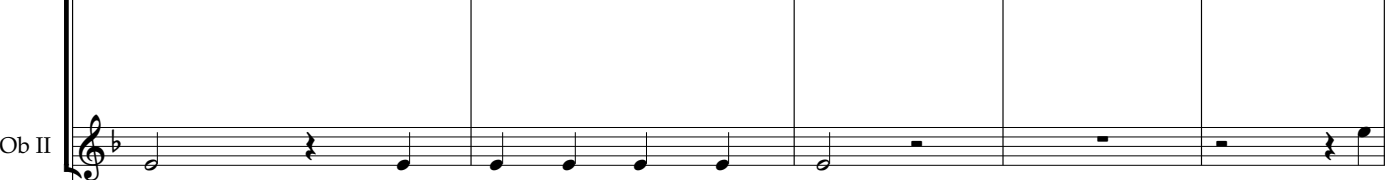


Bc



29

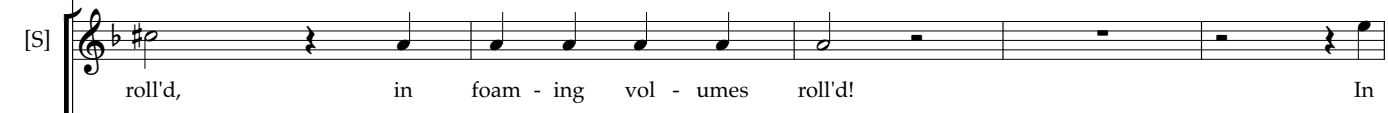
Ob I 

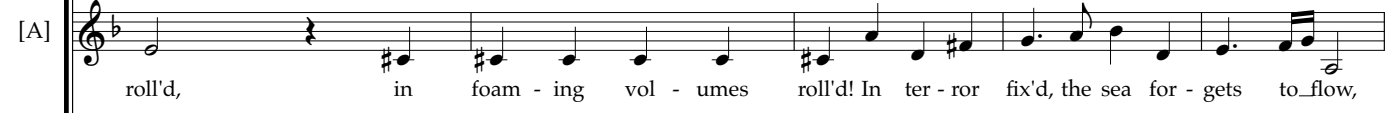
Ob II 

Vln I 

Vln II 

Vla 

[S] 

[A] 

[T] 

[B] 

Bc 

34

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 ter - ror fix'd, the sea for - gets to_ flow; in ter - - - ror

[A]
 for-gets to flow,_____ to flow; and leaves un-veil'd the hoar-y

[T]
 In ter - ror fix'd, the sea for -

[B]
 In ter - ror

Bc
 # 6 6 # # 6 6 # 6

38

Ob I

Ob II

Vln I

Vln II

Vla

[S] fix'd, the sea _____ for - gets to flow; it parts, it

[A] gulf be-low, and leaves un-veil'd the hoar-y gulf be - low; it parts, it

[T] -gets, for gets to flow; it parts, it

[B] fix'd, the sea for - gets to flow; _____ it parts, it

Bc
 6 6 # 6 4 # #

42

Ob I

Ob II

Vln I

Vln II

Vla

[S]
parts! The sea for - gets to flow, for - gets to

[A]
parts! The sea for - gets to flow, for - gets to

[T]
parts! The sea for - gets to flow, for - gets to


[B]
parts! The sea for - gets to flow, for - gets to


Bc


45

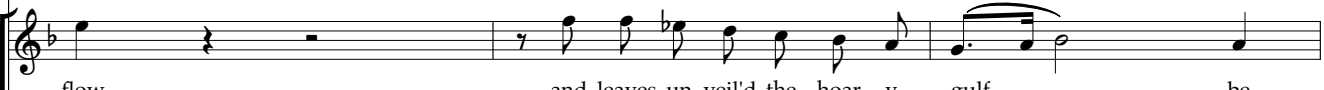
Ob I 

Ob II 


Vln I 


Vln II 

Vla 

[S] 
 flow, and leaves un-veil'd the hoar - y gulf _____ be -

[A] 
 flow, and leaves un - veil'd, un-veil'd the hoar - y gulf be -

[T] 
 flow, and leaves un - veil'd the hoar - y gulf be -

[B] 
 flow, and leaves un-veil'd the hoar - y gulf be - low, and leaves un - veil'd the hoar - y gulf be -

Bc 

48

Ob I

Ob II

Vln I

Vln II

Vla

[S]

-low; it parts, it parts! The liq - uid walls be -

[A]

-low; it parts, it parts! The liq - uid walls be -

[T]

-low; it parts, it parts! The liq - uid walls be -

[B]

-low; it parts, it parts! The liq - uid walls_ be -

Bc

6 7 5 6 6

52

Ob I

Ob II

Vln I

Vln II

Vla

[S]

-hold; of wave on wave in foam - ing vol - umes

[A]

-hold; of wave on wave in foam - ing vol - umes

[T]

-hold; of wave on wave in foam - ing vol - umes

[B]

-hold; of wave on wave in foam - ing vol - umes

Bc

6 7 6 b6 6

56

Ob I

Ob II

Vln I

Vln II

Vla

[S]
roll'd, in foam - ing vol - umes roll'd! In ter - ror

[A]
roll'd, in foam - ing vol - umes roll'd! In

[T]
roll'd, in foam - ing vol - umes roll'd, and leaves un-veil'd the hoar-y

[B]
roll'd, in foam - ing vol - umes roll'd, and leaves un-veil'd the hoar-y

Bc

6 ♯

59

Ob I

Ob II

Vln I

Vln II

Vla

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

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

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

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

Bc
 6 46 6 6 6 7 6 4 6 b7 6 4

63

Ob I

Ob II

Vln I

Vln II

Vla

[S]
it parts, it parts! In ter - ror fix'd, the

[A]
it parts, it parts and leaves un - veil'd the hoar - y gulf be -

[T]
it parts, it parts! In ter - ror fix'd, the

[B]
it parts, it parts! In ter - ror fix'd, the

Bc

7 b 6 # 6 6

66

Ob I

Ob II

Vln I

Vln II

Vla

[S] sea for - gets to flow, and leaves un-veil'd the hoar-y gulf be - low,

[A] -low, and leaves un-veil'd the hoar - y gulf; in ter - ror fix'd, the sea for -

[T] sea for - gets to flow, to flow;

[B] sea for - gets to flow, and leaves un-veil'd the hoar-y

Bc 6 6 #

69

Ob I

Ob II

Vln I

Vln II

Vla

[S] and leaves un-veiled the hoar - y gulf be - low, and leaves un-veil'd the hoar - y

[A] -gets to flow, to flow, and leaves un -

[T] in ter - ror fix'd, the sea for - gets to flow, and

[B] gulf be - low, and leaves un-veil'd the hoar - y gulf be - low,

Bc

72

Adagio

Vivace

D Tpt.

Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]

[T]

[B]

Bc

6 6 6 7 6 # 6 6

78

Tpt 1

Tpt 2

Ob I

Ob II

Vln I

Vln II

Vla

[S]
cho-sen tribes, a - long, and let the part-ed deep re - sound your

[A]
cho-sen tribes, a - long, and let the part-ed deep re - sound your

[T]
cho-sen tribes, a - long, and let the part-ed deep re - sound your

[B]
cho-sen tribes, a - long, and let the part-ed deep re - sound your

Bc

Detailed description of the musical score: The score is for measures 78-82. It features a woodwind section with Trumpets 1 and 2, Oboes I and II, and a string section with Violins I and II, Viola, and Bassoon. There are also vocal parts for Soprano ([S]), Alto ([A]), Tenor ([T]), and Bass ([B]). The key signature has two sharps (F# and C#). The vocal parts have the lyrics: 'cho-sen tribes, a - long, and let the part-ed deep re - sound your'. The instrumental parts provide harmonic support and texture.

83

Tpt 1
 Tpt 2
 Ob I
 Ob II
 Vln I
 Vln II
 Vla
 [S]
 [A]
 [T]
 [B]
 Bc

song, and let the part-ed deep re - sound your
 song, and let the part-ed deep re - sound your
 song, and let the part-ed deep re - sound your
 song, and let the part-ed deep re - sound your

87

Tpt 1

Tpt 2

Ob I

Ob II

Vln I

Vln II

Vla

[S]

song; in safe - ty pass, ye cho-sen tribes, a - long,

[A]

song; in safe - ty pass, ye cho-sen tribes, a - long,

[T]

song; in safe - ty pass, ye cho-sen tribes, a - long,

[B]

song; in safe - ty pass, ye cho-sen tribes, a - long,

Bc

92

Ob I

Ob II

Vln I

Vln II

Vla

[S]
and let the part-ed deep re - sound

[A]
and let the part-ed deep re - sound, re - sound your song, re - sound

[T]
and let the part-ed deep re - sound your song, re - sound, re -

[B]
and let the part-ed deep re - sound, re -

Bc

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 _____ your song, and let the part-ed deep _____ re-sound your song, re-sound, _____ re-sound your

[A]
 _____ your song, and let the part-ed deep _____ re-sound your song, re-sound your

[T]
 sound your song, the part - ed deep re - sound your

[B]
 sound your song, the part - ed deep re - sound your

Bc
 6 # 7 6 5 # #

104

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 song; in safe - ty — pass, ye cho - sen tribes, a - long,

[A]
 song; in safe - ty — pass, ye cho - sen tribes, a - long,

[T]
 song; in safe - ty — pass, ye cho - sen tribes, a - long,

[B]
 song; in safe - ty pass, ye cho - sen tribes, a - long,

Bc

109

Ob I

Ob II

Vln I

Vln II

Vla

[S]
and let the part-ed deep re - sound your song, and let the part-ed

[A]
and let the part-ed deep re - sound your song, and let the part-ed

[T]
and let the part-ed deep re - sound your song, and let the part-ed

[B]
and let the part-ed deep re - sound your song, and let the part-ed

Bc
6 #

114

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 deep re - sound your song, and let the part-ed

[A]
 deep re - sound your song,

[T]
 deep re - sound your song,

[B]
 deep re - sound your song, and let the part-ed deep re -

Bc

Tpt 1

Tpt 2

Ob I

Ob II

Vln I

Vln II

Vla

[S]

deep re - sound, _____ re-sound your song; and let the part-ed

[A]

and let the part-ed_ deep re-sound your ___ song, _____

[T]

and let the part-ed deep re - sound, re-sound your ___ song, and let the part-ed

[B]

-sound your_ song, _____ re-sound your song, and let the part-ed

Bc

124

Tpt 1

Tpt 2

Ob I

Ob II

Vln I

Vln II

Vla

[S]

deep re - sound your song, the part - ed

[A]

— re - sound your song, the part - ed

[T]

deep re - sound your song, the part - ed

[B]

deep re - sound your song, the part - ed

Bc

128

Tpt 1

Tpt 2

Ob I

Ob II

Vln I

Vln II

Vla

[S]

deep re - sound your song, re - sound your song.

[A]

deep re - sound your song, re - sound your song.

[T]

deep re - sound your song, re - sound your song.

[B]

deep re - sound your song, re - sound your song.

Bc

6 4 3
5

End of Part II

Part III

Scene I

The Red Sea; the Israelites passing on before the Egyptians.

First and Second Israelite.

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

Second Israelite

First Israelite

[Basso continuo]

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

4

12

11

[Bc]

Fear not: the hand that

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

8

12

[Bc]

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

12

12

[Bc]

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

14

12

[Bc]

mem-brance of our dan-gers past will raise re-pose to pleas-ure, pleas-ure to de-light.

6 5 6

46. Air (Second Israelite)

Allegro assai

[Violin I]
[Violin II]
[Viola]
[Second Israelite]
[Basso continuo]

6 6 4 3 6 6 7 b5 b4 3 7 6

[Vln I]
[Vln II]
[Vla]
[I 2]
[Bc]

How blest _____ is he whose tran - quil mind when life de -

6 6 6/4 3 6 6 4 3 6 6 7 b5 b4 3

[Vln I]
[Vln II]
[Vla]
[I 2]
[Bc]

- clines, re - calls a - gain the years that time has cast be - hind, and wins de - light

4 3 6 7 6/4 6/5 6 6 4 3 9 8

21

[Vln I]

[Vln II]

[Vla]

[I 2]

[Bc]

— from toil, de-light from toil and pain, and wins de- light

9 7 # 4/2 6 — 5 5 6 — 5 # 6 — 5

27

[Vln I]

[Vln II]

[Vla]

[I 2]

[Bc]

from toil and pain!

5 6 — 5 # [4/2] 6 6 6/4 #

32

[Vln I]

[Vln II]

[Vla]

[I 2]

[Bc]

So, when the tran - sient storm is

6 6 4 # 3 6/4 = 7

38

[Vln I]

[Vln II]

[Vla]

[I 2]

[Bc]

past, the sud-den gloom, and driv - ing show'r; the sweet-est sun - shine is the

b7 6 7 6 6 7 6 6 7 6 6

45

[Vln I]

[Vln II]

[Vla]

[I 2]

[Bc]

last, the lov'-liest is the eve-ning hour. So, when the tran - sient

b 6 6 6 6 # 6

51

[Vln I]

[Vln II]

[Vla]

[I 2]

[Bc]

storm is past, the sud-den gloom, and driv-ing show'r; the sweet-est sun - shine is the last, the

6 6 4/2 6 4/2 6 4/2 6

Adagio

58

[Vln I]

[Vln II]

[Vla]

[I 2]

lov' - liest is the eve - ning hour, the lov' - liest is the eve - ning

[Bc]

4/2 b6 4/2 6 6 6 6 4 #

65

[Vln I]

[Vln II]

[Vla]

[I 2]

hour. How blest is he whose tran - quil mind when life de - clines, re -

[Bc]

7 b5 b4 3 4 3 6

72

[Vln I]

[Vln II]

[Vla]

[I 2]

-calls a - gain the years that time has cast be - hind, and wins de - light

[Bc]

7 6/4 6/5 6 6 6 6/4 3 6 9

78

[Vln I]

[Vln II]

[Vla]

[I 2]

— from toil, de-light from toil and pain, and wins de- light

[Bc]

7 4 3 9 4 2 5 6 5 6

84

[Vln I]

[Vln II]

[Vla]

[I 2]

from toil and

[Bc]

5 6 *ff* 4 2 6 6 6 6 4 3

90

[Vln I]

[Vln II]

[Vla]

[I 2]

pain!

[Bc]

6 6 3 6 4 4 3

* See commentary.

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

Second Israelite

Far be-hind, dis-com-fit - ed they lin-ger, and from hence not

First Israelite

But see our foes pur - sue us!

[Basso continuo]

6 6 6

4

I 2

e'en their glitt'r-ing ar - mour is de - cry'd.

I 1

Their arms we see not, for the guid - ing

[Bc]

7

I 1

cloud that led our van now guards us in the rear. The way grows steep; as-cend-ing from the a -

[Bc]

10

I 1

-byss, be - hold the thou-sands that pass on be - fore us, a mov - ing

[Bc]

6

12

I 1

col-umn, ris-ing rank o'er rank, swarm on the as - cent, and quick-en all the way!

[Bc]

$\frac{4}{2}$ [6] 5 #

48. Chorus

Allegro assai

The musical score is arranged in a system with ten staves. The top two staves are for Oboe I and Oboe II, both in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The next three staves are for Violin I, Violin II, and Viola. Violin I and II are in treble clef, and Viola is in alto clef (C4 on the middle line). The vocal parts consist of Soprano, Alto, Tenor, and Bass, all in treble clef with a key signature of three sharps. The Basso continuo part is in bass clef with a key signature of three sharps. The score shows a four-measure phrase. The Oboe parts are silent. The Violin and Viola parts play a rhythmic pattern of eighth and sixteenth notes. The vocal parts are silent. The Basso continuo part plays a rhythmic pattern of eighth and sixteenth notes.

5

Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]

[T]

[B]

[Bc]

6 6 6 6 6 6 6 6 6 6

9

Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]

[T]

[B]

[Bc]

'Tis done! The

'Tis done! The

'Tis done! The

'Tis done! The

12

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 won-drous jour - ney's o'er, the won-drous jour - ney's o'er! They quit the deep; they

[A]
 won - drous jour-ney's o'er, the won - drous jour-ney's o'er! They quit the deep; they

[T]
 won-drous jour - ney's o'er, the won-drous jour - ney's o'er! They quit the deep; they

[B]
 won-drous jour-ney's o'er, the won-drous jour-ney's o'er! They quit the deep; they

[Bc]
 6 6 6 6 6 6 6

15

Ob I

Ob II

Vln I

Vln II

Vla

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

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

[T]
gain the shore! 'Tis done! The won-drous jour - ney's o'er, the

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

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

18

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 won-drous jour - ney's o'er! They quit the deep; they gain the shore! They

[A]
 won-drous jour-ney's o'er! They quit the deep; they gain the shore! They

[T]
 won-drous jour - ney's o'er! They quit the deep; they gain the shore! They

[B]
 won-drous jour-ney's o'er! They quit the deep; they gain the shore! They

[Bc]
 6 6 6 # 4/2

21

Ob I

Ob II

Vln I

Vln II

Vla

[S]
quit the deep; they gain, they gain the shore!

[A]
quit the deep; they gain, they gain the shore!

[T]
quit the deep; they gain, they gain the shore! They view with joy_____

[B]
quit the deep; they gain, they gain the shore!

[Bc]

6 6 6 6 6 4 #

25

Ob I

Ob II

Vln I

Vln II

Vla

[S]

[A]
They view with joy _____ the path they

[T]
_____ the path they trod, and hark! their shout as - cends to God, as - cends to _

[B]

[Bc]

28

Ob I

Ob II

Vln I

Vln II

Vla

[S]
They view with joy _____ the path they trod, they

[A]
trod, and hark! Their shout as - cends to God, as - cends to God! They

[T]
God, as - cends to God! They

[B]
They view with

[Bc]

Detailed description: This page of a musical score covers measures 28, 29, and 30. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The woodwind section includes two Oboes (Ob I and Ob II), two Violins (Vln I and Vln II), and one Viola (Vla). The vocal soloists are Soprano ([S]), Alto ([A]), Tenor ([T]), and Bass ([B]). The Bassoon ([Bc]) is also present. The vocal parts have lyrics: Soprano: "They view with joy _____ the path they trod, they"; Alto: "trod, and hark! Their shout as - cends to God, as - cends to God! They"; Tenor: "God, as - cends to God! They"; Bass: "They view with". The instrumental parts feature complex rhythmic patterns, including sixteenth-note runs in the Oboe I and Violin I parts.

31

Ob I

Ob II

Vln I

Vln II

Vla

[S]
view with joy, with joy _____ the path they trod, and hark! Their

[A]
view with joy, they view with joy the path they trod, and hark! Their

[T]
view with joy, they view with joy the path they trod, and hark! Their shout as -

[B]
joy _____ the path they trod, and hark! Their

[Bc]
_____ the path they trod, and hark! Their

34

Ob I

Ob II

Vln I

Vln II

Vla

[S]
shout as-cends to God; and hark! Their shout as-cends to God! 'Tis done! The

[A]
shout as-cends to God; and hark! Their shout as-cends to God! 'Tis done! The

[T]
cends to God; and hark! Their shout as-cends to God! 'Tis done! The

[B]
shout as-cends to God; and hark! Their shout as-cends to God! 'Tis done! The

[Bc]

37

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 won-drous jour-ney's o'er! They quit the deep; they gain the shore!

[A]
 won-drous jour-ney's o'er! They quit the deep; they gain the shore!

[T]
 won-drous jour-ney's o'er! They quit the deep; they gain the shore!

[B]
 won-drous jour-ney's o'er! They quit the deep; they gain the shore!

[Bc]
 4 7 6 6 7 6 #
 2 # 4/3

40

Ob I

Ob II

Vln I

Vln II

Vla

[S] And hark! Their shout as-cends to God! They

[A] And hark! Their shout as-cends to God!

[T] They view with joy, _____

[B] They view with joy _____ the path they trod, with

[Bc] _____

6 7 6 7 6 6 6

43

Ob I

Ob II

Vln I

Vln II

Vla

[S] view with joy, with joy, with joy, with

[A]

[T] with joy, with joy, with

[B] joy the path they trod, and hark! Their shout as - cends to

[Bc] 5/4 3 9 6 6/5 4 # 4 3 4 3

46

Ob I

Ob II

Vln I

Vln II

Vla

[S]
joy and hark, and hark! Their shout as-cends to God; and

[A]
They view with joy _____ the path they trod, and

[T]
_____ with joy, and hark! Their shout as - cends to God; and

[B]
God, as - cends _____ to God; and

[Bc]
_____ 7 6 6 5 4 # 6

49

Ob I

Ob II

Vln I

Vln II

Vla

[S]
hark! Their shout as - cends to God! 'Tis done! The

[A]
hark! Their shout as - cends to God! 'Tis done! The

[T]
hark! Their shout as - cends to God! 'Tis done! The

[B]
hark! Their shout as - cends to God! 'Tis done! The

[Bc]
7 6 7 5 4 # 7

52

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 won-drous jour-ney's o'er, the won-drous jour-ney's o'er! They quit the deep; they

[A]
 won-drous jour-ney's o'er, the won-drous jour-ney's o'er! They quit the deep; they

[T]
 won-drous jour-ney's o'er, the won-drous jour-ney's o'er! They quit the deep; they

[B]
 won-drous jour-ney's o'er, the won-drous jour-ney's o'er! They quit the deep; they

[Bc]

55

Ob I

Ob II

Vln I

Vln II

Vla

[S]
gain the shore! They view with joy, _____ with joy the path they

[A]
gain the shore! They view with joy _____ the path they

[T]
gain the shore! They view with joy _____

[B]
gain the shore! They view with

[Bc]

58

Ob I

Ob II

Vln I

Vln II

Vla

[S]
trod, and hark! Their shout, their shout as -

[A]
trod, and hark; their shout, and hark! Their shout, their shout as -

[T]
the path they trod, and hark; their shout, and hark! Their shout

[B]
joy, they view with joy

[Bc]

6 7 6 7 6 7 6 7 6 7 6

61

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 -cends to God; and hark! Their shout as - cends to God!

[A]
 -cends, as-cends to God; and hark! Their shout as - cends to God! They view with

[T]
 as-cends to God; and hark! Their shout as - cends to God!

[B]
 — the path they trod, and hark! Their shout as - cends to God!

[Bc]
 7 7 7 4 3

64

Ob I

Ob II

Vln I

Vln II

Vla

[S]
They view with joy _____ the path they trod, and hark! Their shout ascends to

[A]
joy _____ the path they trod, and hark! Their shout _____

[T]
They view with joy—the path they trod, and hark! Their shout ascends to

[B]
They view with joy, with joy the path they trod, and hark! Their shout ascends to

[Bc]

6 # # 7 6 6/4 6 6

67

Ob I

Ob II

Vln I

Vln II

Vla

[S]

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

[A]

— as-cends to God; _____ and hark! Their shout as-cends to God! They view with

[T]

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

[B]

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

[Bc]

7 6 6 6 6 7 6 6 6 6 6 6

70

Ob I

Ob II

Vln I

Vln II

Vla

[S]
 joy the path they trod, and hark! Their shout as - cends to God!

[A]
 joy the path they trod, and hark! Their shout as - cends to God!

[T]
 joy the path they trod, and hark! Their shout as - cends to God!

[B]
 joy the path they trod, and hark! Their shout as - cends to God!

[Bc]

6 6 7 5 7 6 7 4 3

Scene II

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

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

Second Israelite

First Israelite

Moses

[Basso continuo]

Stand

Still stands the deep di - vid-ed, still our foes; for now I see their glitt'r-ing arms ad-vance.

3 #7/4 3 6

5 Enter Moses.

I 2

Mo

[Bc]

back; be-hold the Proph-et! Give him way!

Fear not the hosts that now en - rag'd pur -

6 6 6

8

Mo

[Bc]

-sue; though now ye see them, ye shall see no more.

4 #

50. Accompagnato ([Moses])

[Violin I]

[Violin II]

[Viola]

Moses

Ye wa-ters, who at his com-mand whose voice first call'd ye forth from noth-ing, left dis-clos'd the world's four-

[Basso continuo]

4 2 7

[Vln I]

[Vln II]

[Vla]

[Mo]

-da-tions, now a-gain re - turn, and at his bid-ding in your chan-nel flow.

[Bc.]

b7 b [#]

51. Air (Moses)

Vivace spiritoso

Horn [in Eb] I

Horn [in Eb] II

Violin I

Violin II

[Viola]

[Moses]

[Basso continuo]

5

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

6 6 4 3

A-

10

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

gain the voice of God is heard, a -

[Bc]

6 6 6 6 6



15

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

-gain, a-gain the rush-ing wa-ters meet; a-gain the

[Bc]

6 6 6

19

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

voice of God is heard, a - gain the rush-ing wa-ters meet;



23

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

the wa - ters that be- held and fear'd now pay their hom - age at his feet,

6 6 6 # #

* See commentary.

28

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

the wa - ters that be - held and fear'd now pay their hom-age at his

7 7 7 6 — 7 # 6 6



32

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

feet! A-

6 5 7 6 # 6 6 # #

36

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

gain the voice of God is heard, a - gain the rush-ing wa-ters meet,

$\frac{4}{2}$ $\frac{4}{2}$ $[\frac{7}{6}]$ $\frac{6}{b4}$ ——— 6 $\frac{4}{b}$

40

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

a - gain the rush-ing wa-ters meet; the wa-ters that be-held and fear'd now pay their

6 6 6 6

45

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

hom - age at his feet, now pay — their hom - age at his feet! A - gain the voice of



50

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

God is heard, a - gain the rush - ing wa - ters meet, a - gain the

4/2 7/4 6/4 6 6 6

54

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

rush-ing wa-ters meet; the wa-ters that be-held and fear'd now pay their hom - age

6 6 6 6



59

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

at his feet, now pay their hom - age at his feet, the wa - ters

6 6 6 6 4 3 6

63

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

that be - held and fear'd now pay their hom - age at his feet, now pay their

$\frac{6}{3}$ $\frac{6}{3}$ 6 $\frac{6}{3}$



67

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

hom - age_ at his feet!

71

Hn I

Hn II

Vln I

Vln II

[Vla]

Mo

[Bc]

6 6 4 3

52. Recitative ([Second] Israelite, Moses)

[Second] Israelite

Be-hold, where boast-ing E-gypt lies o'er-whelm'd! O'er rat-ting char-iots and the

Moses

[Basso continuo]

4

I [2]

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

Mo

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

[Bc]

8

Mo

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

[Bc]

12

Mo

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

[Bc]

15

Mo

o'er the sons of E-gypt, let pit-y still re-mem-ber they were men.

[Bc]

53. Air ([Second] Israelite)

Andante affettuoso

[Violin I]
[Violin II]
[Viola]
[Second] Israelite
[Basso continuo]

[Vln I]
[Vln II]
[Viola]
I [2]
[Bc]

O God of

[Vln I]
[Vln II]
[Viola]
I [2]
[Bc]

hosts, to thee we raise with hum - - ble hearts our songs of

19

[Vln I]

[Vln II]

[Vla]

I [2]

praise! A weak, a - las, and guilt - y_ace; our mer-it claims_____ no par-tial

[Bc]

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

26

[Vln I]

[Vln II]

[Vla]

I [2]

grace, our mer-it claims_ no par - tial grace. No par - tial_____

[Bc]

6 6 6 4 4 6 6 6 4 5 4 3 6 5 7 4 2

33

[Vln I]

[Vln II]

[Vla]

I [2]

grace thy judg - ments show, the Fa - ther, thou, of all be - low!

[Bc]

6 5 7 7 6 6 # 6 4 7 # 6 4 #

39

[Vln I]

[Vln II]

[Vla]

I [2]
And life and death a - like pro-claim to Man, the

[Bc]
6 6 6 6 7 6 7 6

45

[Vln I]

[Vln II]

[Vla]

I [2]
glo - ries of thy name; and life and death a - like pro-claim

[Bc]
7 6 7 6 4 3 6 7 6 4 3 7

51

[Vln I]

[Vln II]

[Vla]

I [2]
to Man, the glo

[Bc]
6 6

55

[Vln I]

[Vln II]

[Vla]

I [2]

[Bc]

ries, the glo - ries of thy

7 6 6 6

58

[Vln I]

[Vln II]

[Vla]

I [2]

[Bc]

name.

p *f* *[p]* *[f]*

p *f*

6 4 3

54. Recitative (Moses, First Israelite)

First Israelite

Moses

[Basso continuo]

But see, the deep re- turns the life-less corpse, and spreads the shore with tro-phies of the dead. They were our

6 6

Mo

[Bc]

foes, but em-ni - ty and life should cease to - geth - er. In the si - lent grave all is un - bro - ken

6

I 1

Mo

[Bc]

Far, far from us be un-re-lent-ing

peace; th'op-pres-sor there from trou-bling ceas-es, and the wea-ry rest.

b6 5 6 #

I 1

[Bc]

rage, re-venge and all the fu-ries of the mind! If God, long-suff'r-ing, shall chas-tise our foes let us, thus

[4]
2 6 b5

16

I 1

warn'd, re-joice with fear be-fore him; in just dis-pleas-ure if our crimes are pun-ish'd, notvain-ly chas-ten'd, let us kiss the

[Bc]

b6 6 #4

20

I 1

rod. To these, what-e'er from pit - y they can take let pit - y give, for Man is born to woe.

[Bc]

6 7 #

13

[Vln I]

[Vln II]

[Vla]

[I 1]

love_ or war no___ more, no long - er now___ de-stry or save.

[Bc]

$\frac{4}{2}$ $\frac{7}{4}$ ——— 4 3 9 8 7 7 4 $\frac{4}{4}$

17

[Vln I]

[Vln II]

[Vla]

[I 1]

The dead, a - las, no more are foes; with pi - ous hands___ their limbs___ com-

[Bc]

6 $\frac{7}{4}$ $\frac{4}{2}$ 6

21

[Vln I]

[Vln II]

[Vla]

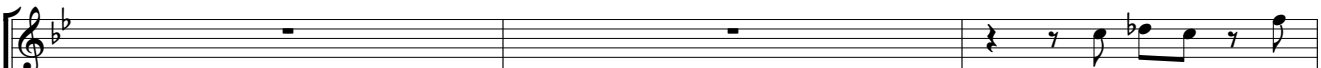
[I 1]

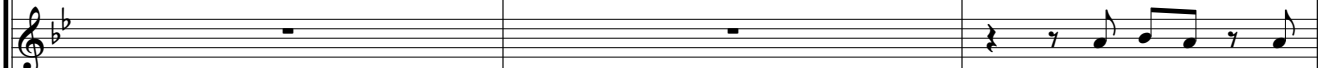
-pose and give what all___ must want, a grave; the dead, a - las, no more___ are

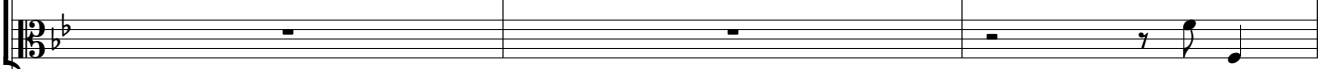
[Bc]


6 7 $b6$ $b7$ 6 7 δ 6 $\frac{6}{4}$ $\#$ $\frac{6}{4}$ 6 $\frac{6}{4}$ $\#$ 6 6


26

[Vln I] 

[Vln II] 

[Vla] 

[I 1] 

[Bc] 

29

[Vln I] 

[Vln II] 

[Vla] 

[I 1] 

[Bc] 

56. Recitative (*Moses*)

Moses

To God this sac-ri - fice of love is pleas-ing, for God is love; stu-pen-dous are his ways! Ye can-not

[Basso continuo]

3 7 3
4 2

5

Mo

fath-om them; the depth and height sur-pass your ut-most reach of thought, to me by parts dis -

[Bc]

6 b6

8

Mo

-closed, through clouds, and dim-ly seen. Yet know these won-ders are not for this age nor you, ye cho-sen from the na-tions,

[Bc]

6 b $\sharp 4$
2

12

Mo

wrought; these are but types, the sub-stance is to come. The Prince of Peace, who though from Ja-cob

[Bc]

6 $\sharp 6$

16

Mo

sprung, was yet ere A-bra'm's day; he from worse bond-age shall, like a shep-herd, lead his cho-sen

[Bc]

$\frac{6}{5}$ 6

19

Mo

race to yet a bet-ter Ca-naan, there to quaff the streams of Life, and taste im-mor-tal fruit.

[Bc]

6 $\frac{4}{2}$ # #

57. Chorus

Allegro

The musical score is arranged in a system with ten staves. The top five staves are for instruments: Trumpet [in D] I and II, Timpani, Oboe I and II, and Violin I and II. The bottom five staves are for voices and basso continuo: [Soprano], [Alto], [Tenor], [Bass], and [Basso continuo]. The key signature is one sharp (F#) and the time signature is 3/4. The vocal parts have lyrics: "Praise to the Lord, who reigns su-preme a - bove! Praise to the".

6

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]
mys - tic won - ders of his love! Re - new the grate - ful

[A]
mys - tic won - ders of his love! Re - new the grate - ful

[T]
mys - tic won - ders of his love! Re - new the grate - ful

[B]
mys - tic won - ders of his love! Re - new the grate - ful

[Bc]

11

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]
 song of ag - es past; the song through Heav'n's e - ter - nal year shall

[A]
 song of ag - es past; the song through Heav'n's e - ter - nal year shall

[T]
 song of ag - es past; the song through Heav'n's e - ter - nal year shall

[B]
 song of ag - es past; the song through Heav'n's e - ter - nal year shall

[Bc]

16

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]
last. Praise to the Lord, who reigns su-preme a - bove! Praise,

[A]
last. Praise to the Lord, who reigns su-preme a - bove! Praise,

[T]
last. Praise to the Lord, who reigns su-preme a - bove! Praise,

[B]
last. Praise to the Lord, who reigns su-preme a - bove! Praise,

[Bc]
last. Praise to the Lord, who reigns su-preme a - bove! Praise,

4/2 6 4/2 6

22

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]

praise to the mys - tic won - ders of his love! Re - new the grate - ful

[A]

praise to the mys - tic won - ders of his love! Re - new the grate - ful

[T]

praise to the mys - tic won - ders of his love! Re - new the grate - ful

[B]

praise to the mys - tic won - ders of his love! Re - new the grate - ful

[Bc]

7 6 5 4 2 6 6 4 # 6 5

28

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]

song of ag - es past; the song through Heav'n's e - ter - nal

[A]

song of ag - es past; the song through Heav'n's e - ter - nal

[T]

song of ag - es past; the song through Heav'n's e - ter - nal

[B]

song of ag - es past; the song through Heav'n's e - ter - nal

[Bc]

6 5 6 5

32

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]

year shall last. Praise to the Lord, who reigns su-preme a - bove!

[A]

year shall last. Praise to the Lord, who reigns su-preme a - bove!

[T]

year shall last. Praise to the Lord, who reigns su-preme a - bove!

[B]

year shall last. Praise to the Lord, who reigns su-preme a - bove!

[Bc]

38

Tpt I
 Tpt II
 Timp
 Ob I
 Ob II
 Vln I
 Vln II
 [Vla]
 [S]
 [A]
 [T]
 [B]
 [Bc]

Praise to the mys - tic won - ders of his love! Re - new the
 Praise to the mys - tic won - ders of his love! Re - new the
 Praise to the mys - tic won - ders of his love! Re - new the
 Praise to the mys - tic won - ders of his love! Re - new the

43

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]
grate - ful song of ag - es past; the song through Heav'n's e - ter - nal

[A]
grate - ful song of ag - es past; the song through Heav'n's e - ter - nal

[T]
grate - ful song of ag - es past; the song through Heav'n's e - ter - nal

[B]
grate - ful song of ag - es past; the song through Heav'n's e - ter - nal

[Bc]
grate - ful song of ag - es past; the song through Heav'n's e - ter - nal

48

Tpt I
 Tpt II
 Timp
 Ob I
 Ob II
 Vln I
 Vln II
 [Vla]
 [S]
 [A]
 [T]
 [B]
 [Bc]

year shall last, the song through Heav'n's e - ter - nal year shall
 year shall last, the song through Heav'n's e - ter - nal year shall
 year shall last, the song through Heav'n's e - ter - nal year shall
 year shall last, the song through Heav'n's e - ter - nal year shall

53

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]
last, through Heav'n's e - ter - - nal year shall

[A]
last, through Heav'n's e - ter - - nal year shall

[T]
last, through Heav'n's e - ter - - nal year shall

[B]
last, through Heav'n's e - ter - - nal year shall

[Bc]

57

Tpt I

Tpt II

Timp

Ob I

Ob II

Vln I

Vln II

[Vla]

[S]
last, through Heav'n's e - ter - nal year shall last.

[A]
last, through Heav'n's e - ter - nal year shall last.

[T]
last, through Heav'n's e - ter - nal year shall last.

[B]
last, through Heav'n's e - ter - nal year shall last.

[Bc]

5 7 7 4 3

Finis

Appendix III: Early version of 16a (Pharaoh, Sephres)

Andante

Sephres

Pharaoh

[Basso continuo]

O dark-ness! Dark-ness! Dread-ed not in_ vain my soul ad- mits_ thy

6 ♯6 ♯

P

[Bc]

aw - ful train, my soul ad- mits_ thy aw - ful train; with me thy kin - red

b6 b 6 7 6 ♯ 6 6 6 4 ♯ 6 6 b 6

P

[Bc]

ter - rors dwell and joy, and peace and hope ex - pel, and joy, and peace, and

♯ 6 ♯ 6 6 6 6 6 6 6 6 6 6

*

O_ cheer - ing_ light of life_ and_ joy! Fair em - blem,

hope_ ex - pel.

6 4 ♯

thou ne'er_ re - turn? O

Se

[Bc]

wilt_ thou ne'er_ re - turn? O cheer - ing light, wilt thou ne'er_ re - turn? No_

b6 [b] 7 6 7 ♯ 6 6 6 4 ♯ 6

* For ossia explanations, see Commentary.

37

Se *no more with gen - - ial*

more thy gold - en shafts em - ploy, no more with gen - ial

[Bc]

b6 6 ♯ 6 ♯6



43

Se *ra - di - ance burn, no, no more with gen - ial ra - di - ance burn!*

P *[to 16b]*

This

[Bc]

♯6 6 ♯6 6 ♯6 6 ♯6 ♯4