

George Frideric
HANDEL

Israel in Egypt

Oratorio in three parts

HWV 54 version 1739

Part I–III

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

edited by
Clifford Bartlett

Stuttgart Handel Editions
Urtext

Vocal score
Paul Horn



Carus 55.054/53

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

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

Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:

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

The following performance material is available for this work:

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

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

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

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

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Vorwort

Im Schaffen Händels ist *Israel in Egypt* mit Blick auf die Kompositionsabfolge, den Umstand dass das Werk über weite Strecken seines Bestehens nur zwei Teile¹ umfasste, die Verwendung eines Doppelchors, die Vermeidung quasi-opernhafter Interaktion zwischen den einzelnen Charakteren und die geringe Anzahl von Gesangssoli ein außergewöhnliches Werk.

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

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

Der Text

Edward Willes, Subdiakon von Westminster, wird in der Regel als Verfasser des ursprünglichen Textes zum *Funeral Anthem* [= Teil I] genannt. Wahrscheinlich stammt er jedoch von George Carleton, dem Subdiakon der Chapel Royal. Es handelt sich um eine geschickte Zusammenstellung kurzer Passagen aus dem Alten Testament auf Basis der sogenannten „authorised version“, der englischen Standardübersetzung von 1611. Carletons Aufgabe könnte von der Bibelkonkordanz von Alexander Cruden profitiert haben. Seine Publikation *A Complete Concordance to the Old and New Testament* (London 1737) war Königin Caroline gewidmet und wurde ihr am 3. November 1737 übergeben.

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

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

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

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

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

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

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

Werkform

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

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

Aufführungsgeschichte³

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

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

Besetzungsfragen

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

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

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

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

Besondere Aspekte (Teil 1)

Händels rhythmische Notation wirft an einigen Stellen Fragen auf: In Nr. 2, Takt 91ff. besteht kein Zweifel daran, dass sich die Singstimmen dort, wo für sie Achtelnoten notiert sind, für die Instrumente jedoch Sechzehntel, an die Instrumente anpassen sollten. (Händel notierte Instrumentalstimmen in der Regel präziser als Gesangsstimmen.)

Alle Achtelauftakte in Nr. 4, Takt 16ff. können zu Sechzehntelnoten geändert werden, es sei denn Händel beabsichtigte, dass „the poor“ im Gegensatz zu „the fatherless“ in Achtelnoten erhalten bleiben sollte. (In diesem Fall vergaß er dies jedoch in Takt 36.) Auch die Phrase „none to help him“ ist problematisch. In Takt 22 (und 34) sollte „to“ vermutlich verzögert werden, so dass die Sing- mit den Instrumentalstimmen übereinstimmen.

Der Herausgeber dankt der British Library in London und der Staatsbibliothek Hamburg für die Bereitstellung von Fotokopien/Mikrofilmen der Quellen.

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Übersetzung: Helga Beste

Clifford Bartlett

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

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

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

Foreword

Israel in Egypt is an anomaly among Handel's output: in the order of its composition, in comprising only two parts¹ for most of its existence, in requiring a double chorus, in avoiding quasi-operatic interaction between individual characters, and in having few vocal solos.

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

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

The Text

The original text of the *Funeral Anthem* [= Part I] has usually been credited to Edward Willes, subdean of Westminster, but was probably by George Carleton, subdean of the Chapel Royal. It is a neat assemblage of brief passages from the Old Testament, using the standard English translation of 1611. Carleton's task may have been facilitated by the concordance to the Bible by Alexander Cruden. His publication, *A Complete Concordance to the Old and New Testament*, (London 1737) was dedicated to Queen Caroline and presented to her on 3 November 1737. This immensely popular reference work has been continually in print since it was first published. The biblical passages used by Carlton had also been noted in the margin of the text leaflet printed and circulated for the Funeral.

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

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

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

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

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

Work form

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

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

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

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

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

Performance History³

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

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

Forces required

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

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

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

Special Questions (Part I)

There are various places where Handel's rhythmic notation raises questions: In No. 2, mm. 91ff., there is no doubt that where the voices have eighth notes and instruments have sixteenth notes, voices should assimilate to the instruments. (It was normal for Handel to notate instruments more precisely than voices.)

In No. 4, m. 16ff., all eighth note upbeat may be changed to sixteenth notes, unless Handel may have intended "the poor" to remain as eighth notes in contrast to "the fatherless." (If so, he forgot at m. 36.) The phrase "none to help him" is also problematic. In m. 22 (+34), "to" should probably be delayed to match the instruments.

The editor is grateful to the British Library, London and the Staatsbibliothek Hamburg for supplying photocopies/microfilms of the sources, and for access to them and other sources over many years. He is also grateful for many conversations with scholars, performers and customers on the requirements of a good edition.

Huntingdon, Summer 2008

Clifford Bartlett

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

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

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

Israel in Egypt

HWV 54

Part I

The Lamentation of the Israelites for the Death of Joseph

The Ways of Zion do Mourn

Funeral Anthem for Queen Caroline

HWV 264

George Frideric Handel

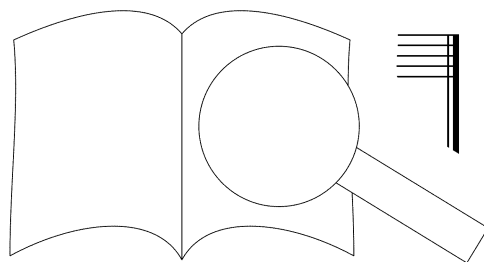
1685–1759

1. Symphony

Largo assai

Piano reduction by Paul Horn (1922–2016)

Archi
Continuo



2. Chorus

Larghetto e staccato

2 Oboi
Archi
Continuo

Archi

Ob

7

Soprano

Alto

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

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

14

do mourn,
do mour

19

Tenore

The sor
The v

l - rael do mourn, do
i - on

23

Basso

The s
The w

27 Soprano

the sons of Is - rael do mourn, do

Basso the ways of Zi - on

mourn,

31 Soprano

mourn,

35 Alto

Tenore

Basso

and they are in bit - ter - ness, in

she is

and they are in bit - ter - ness, in

she is

38 Soprano

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

she is

ness,

ness,

and they

and they are in bit - ter -

she is

er -

41

ness; all _____ the peo-ple sigh, sigh, sigh,
her

ness; all _____ the peo-ple sigh,
her

ness; all _____

ness;

44

sigh, sigh, sigh, sigh, sigh, and hang

sigh, sigh, sigh, sigh, sigh, and hang

_____ the peo-ple sigh, sigh, sigh, sigh, and hang
her

_____ the peo-ple sigh, sigh, sigh, sigh, and hang
her

all _____ the peo-ple sigh, sigh, sigh, and hang

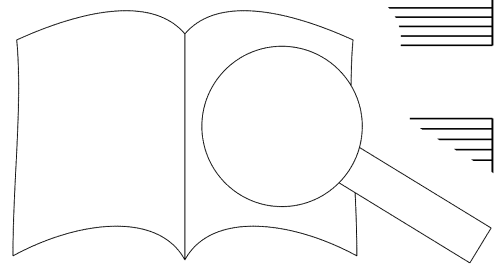
48

down their heads. Hang down their heads. The The

down their _____ and hang down their heads to the ground;

down _____ ground, and hang down their _____ the

to the ground, and hang down



52

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

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

ground; all the peo - ple sigh,
her

ground.

The
 The

55

mourn, and they are, an'
she is

bit - ter - ness, all peo - ple

and they are in bit - ter - ness, in bit - - 's, the
she is

sons ways of of Is - rael do

Zi - on

58

ness, ar - re in bit - ter - ness, all the peo - ple,
is *her*

sigh, mourn,

sons ways Is - rael do mourn do
 Zi - on

bit - ter - ness, all

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61

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

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

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

sigh, all, all the peo - ple sigh,

64

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

sons of Is - rael do
ways of Zi - on

the peo - ple sigh,
her

and they are in bit - ter-
she is

67

sigh, sigh
 mourn, and th

hang down, and hang down their
 all the peo - ple sigh, and hang down their
her

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

to the

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70

heads, the sons of Is-rael do mourn, and they
the ways of Zi-on she

heads, the sons of Is-rael do mourn, and they
the ways of Zi-on she

and hang down their heads, the sons of Is-rael do mourn,
the ways of Zi-on

ground, to the ground, the sons of Is-rael do mourn, and they
the ways of Zi-on she

77

are in bit-ter-ness, they are in bit-ter-ness, all the r
is she is her

are in bit-ter-ness, they are in bit-ter-ness, all
is she is

and they are in bit-ter-ness. sigh,
she is

are in bit-ter-ness, sigh,
is

84

sigh, sigh as to the ground.

sigh, their heads to the ground.

g down their heads

nd hang down their heads

91

How are the mighty fall'n, how are the mighty fall'n, how are the mighty are

How are the mighty fall'n, how are the mighty fall'n, how are the mighty are

How are the mighty fall'n, how are the mighty fall'n, how are the mighty are

How are the mighty fall'n, how are the mighty fall'n, how are the mighty are

97

fall'n!

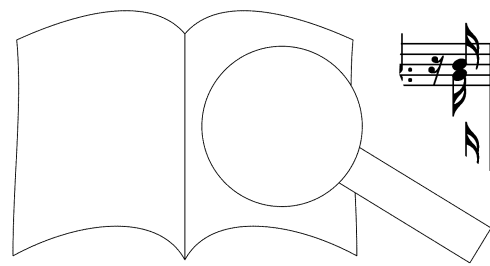
fall'n!

fall'n!

fall'n!

He that was
She

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102

great _____ a - mong the prin - ces, that was great, _____
na - tions

He that was great _____ a - mong the
She

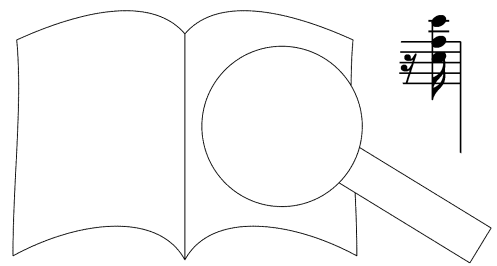
107

_____ and ru - - ler of the _____ How
prin - - cess

prin - ces, and ru - ler _____ How
na - tions prin - c _____ es!

How

How



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112

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

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

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

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

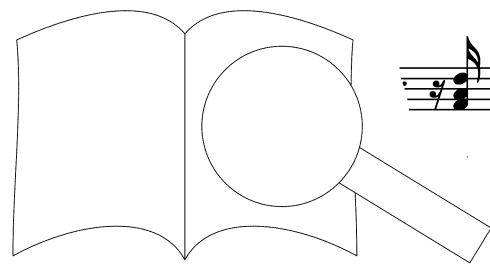
118

how

h- ght-y fall'n, he that was
 she

re the might-y fall'n!

how is the might-y fall'n!
 are



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123

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

great, was great,

How is the might-y fall'n,
are

How is the might-y fall'n,
are

128

how is the might-y
are

how is ight
are

...all'n,

...night-y fall'n,



133

how is the might - y fall'n. He that was great a - mong the
are *She*

how is the might - y fall'n,
are

how is the might - y fall'n. He that was great a - mong the
are *She*

how is the might - y fall'n,
are

138

prin - ces and ru - ler of th
na - tions *prin - cess*

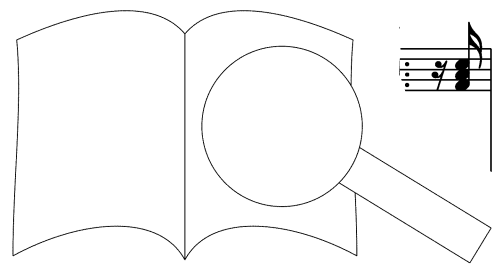
the might - y fall'n! He that was
re *She*

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

prin - ces
na - tions

prov - in - ces, how is the might - y fall'n!
are

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



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143

great a - mong the prin - ces, and ru - ler of the prov-in - ces!

na - tions prin-cess

How! How!

How! How!

148

How! How! How!

How! How!

How! How!

How! How!

w! the might-y

ow is the might-y

are

154

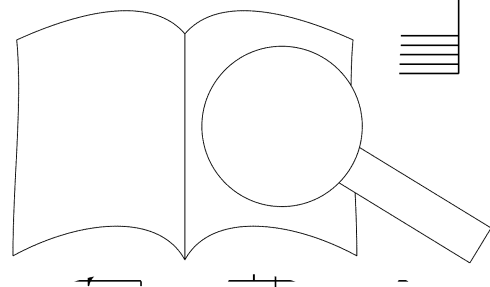
fall'n, how how is the might - y fall'n!

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

fall' might - y fall'n, how

the might - y fall'n, ho

are



159

165

Soprano

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

She

Alto

He put on righ - - teous-ness

She

Tenore

170

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- - - ed him - it

ness, and it

im,
her,

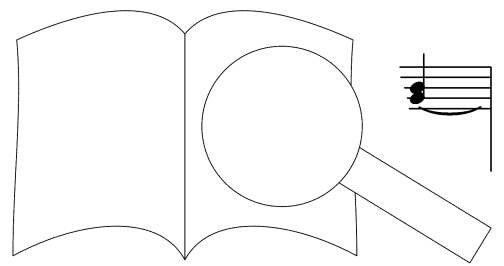
he put on righ -

she

- - teous-ness, he put on

she

- teous -



174

ed him,
her,

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

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

He put on righ - - teous-ness, and it cloath - ed him, and it cloath - ed
She her,

178

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

him;
her;

his judg-ment was a _ robe,
her

him;
her;

him;
her;

182

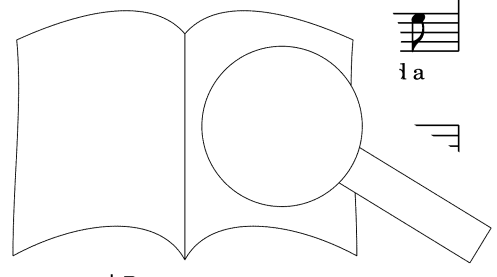
ed him, and it
her,

and a di -
dem, anc

ed him;
her;

a-dem, his judg-ment was a _ robe -
her

put on righ - - teous-n
a



186

his judg-ment was a robe
her

and a di - a-dem,

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

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

189

and a di - a-dem, a robe and a di-

his judg-ment was a robe and a
her

his judg-ment, her his judg-ment, her

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

192

and a

di - a-

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

his
he

teous-ness,

195

di - a-dem. He
She

was a robe and a di - a-dem. He
She

di - a-dem, a robe and a di - a-dem,

and a di - - - a - dem, a robe and a di - a-dem.

198

put on righ - - - teous-ness,

put on righ - - - teo^u ai.

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

her

He
She

201

him,
her,

ed him, and it cloath -

her,

di - - - teous-ness, an

ment

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204

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

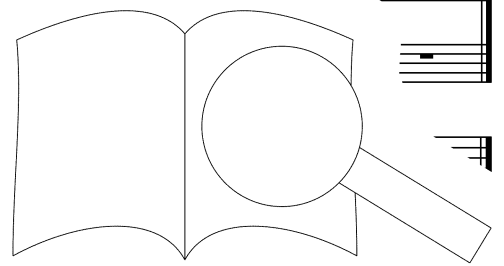
207

his judg-ment was a robe, a robe, a
 her
 robe, was a robe, and a
 was a robe, a robe robe and a
 his judg-ment was a robe, his judg-ment w.
 her her was a robe and a

211

di - a-dem.
 di -

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3. Chorus

Andante larghetto

Archi

Musical score for strings (Archi) in G major, 3/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble.

Musical score for strings (Archi) in G major, 3/4 time. This system continues the string accompaniment from the previous system, with similar rhythmic patterns and melodic development.

Musical score for vocal soloists and strings. It includes staves for Soprano, Alto, and Ob. The vocal parts have lyrics in German and English. The string accompaniment continues.

Soprano
When the ear heard him, then it bless-ed him,
her, her, er,

Alto
When the ear heard him, then it bless-ed hi-
her, he. her,

Ob

Musical score for vocal soloists and strings. It includes staves for Soprano, Alto, and Ob. The vocal parts have lyrics in German and English. The string accompaniment continues.

then it _ and when the eye _

and when the eye _

15

saw him, her, it gave wit-ness,

it gave wit-ness, and when the eye

Archi

18

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

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

Ob

Archi

21

Tenore

When the ear - heard him, then it - ble her, it - bless-ed - him, her,

Basso

When the ear - heard him, th her, then it - bless-ed - him, her,

Ob

24

an am, her, it gave wit-ness,

and when the eye saw l wit-ness,

37

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

saw him, _____ it gave wit-ness, it gave _____
her,

saw him, _____ it gave wit-ness,
her,

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

40

wit - ness to him, _____ and when the eye _____
of her,

wit - ness to him, _____
of her,

wit - ness _____ and when the eye _____

wit _____

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43

saw him,
her, it gave wit-ness,

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

saw him,
her, it gave wit-ness,

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

Archi + Ob

46

wit - ness to him, it gave wit - ness to him.
of her, of her,

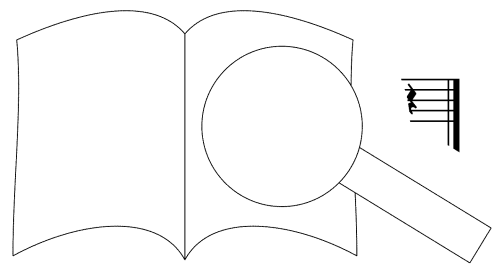
wit - ness to him, it gave wit - ness
of her,

wit - ness to him, it gave wit - t
of her,

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

Archi

49



4. Chorus

Adagio

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

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

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

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

great, great a-mong the prin - ces, and ru - ler of — ro.
na-tions prin - cess

great, great a-mong the prin - ces, and ru - ler
na-tions prin - cess es!

great, great a-mong the prin - ces, and ru - ler
na-tions r rov - in - ces!

great, great a-mong the prin - ces, ru. the prov - in - ces!

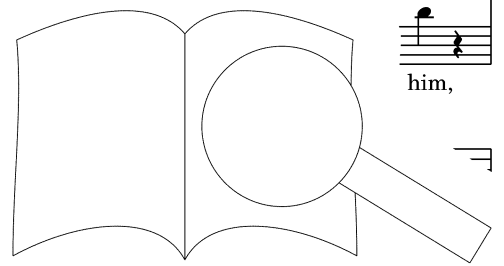
16 Andante

He de - liv - er'd the - cried, the fa - ther - less, the fa - ther - less, and him,
She

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

He de - liv - er'd the - ed, the poor that cried, the fa - ther - less, and him,
She

He de - liv - er'd the - or that cried, the poor that cried, the fa - ther - less, and him,
She



21

him that had none, none to help him, he de-liver'd the poor that cried,
she

him that had none, none to help him, he de-liver'd the poor that cried, the
she

him that had none, none to help him, he de-liver'd the poor that cried, the
she

him that had none, none to help him, he de-liver'd the poor that cried, the
she

Ob Tutti

26

the fa-ther-less, the fa-ther-l

poor that cried, the fa-ther-less, the fa-ther-less, d the

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

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

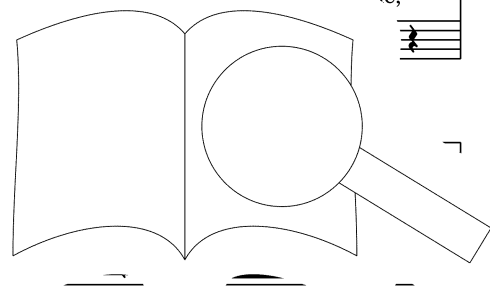
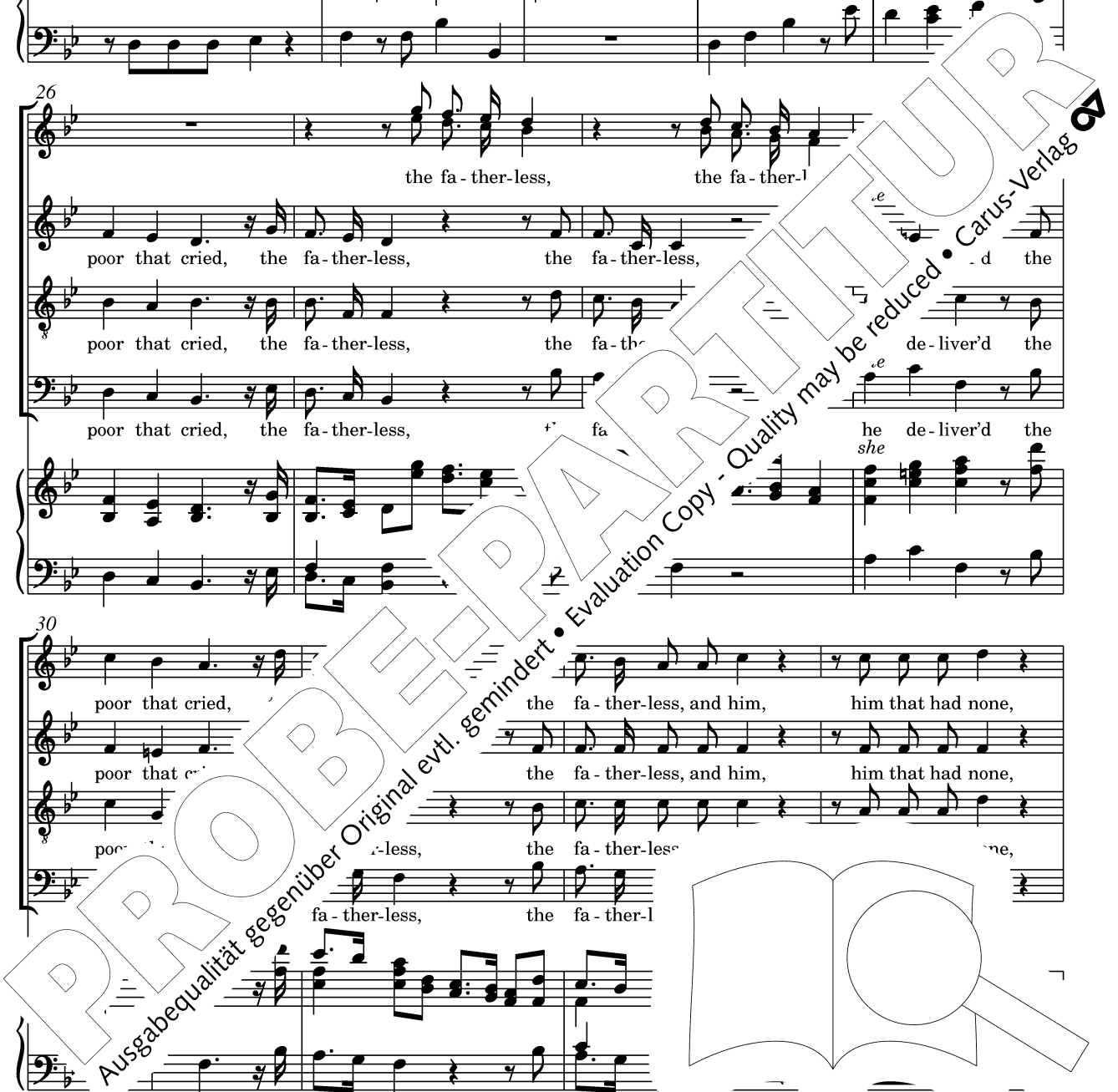
30

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

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

poor... -less, the fa-ther-less... ne,

fa-ther-less, the fa-ther-l



34

none to help him. Kind - ness, kind -

none to help him, he de-liver'd the poor that cried, the poor that cried,

she

none to help him, he de-liver'd the poor that cried, the poor that cried,

she

none to help him, he de-liver'd the poor that cried, the poor that cried,

she

41

ness, meek - ness and

he de-liver'd the poor that cried,

she

he de-liver'd the poor that

she

he de-liver'd the ;

she

49

tongue.

he de-

she

the fa-ther-less, the poor that cried, the fa-ther-less;

-less, the fa-ther-less, the poor that cried the fa-ther-less;

the fa-ther-less, the fa-ther-less

er-less;

54 Soprano I

If there was — an - y vir - tue,

Soprano II

If there was an - y vir - tue,

the fa-ther-less, the poor that cried; kind-ness,

the fa-ther-less, the poor that cried; kind-ness,

the fa-ther-less, the poor that cried;

61 Soprano I, II

meek-ness and com-fort wer his tongue; if there

meek-ness and her tongue; if there

meek-ness and her tongue; if there

meek-ness and her tongue; if there

meek-ness and her tongue; if there

meek-ness and her tongue; if there

meek-ness and her tongue; if there

meek-ness and her tongue; if there

meek-ness and her tongue; if there

80

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

tongue; if there was an - y vir - tue, and if there

tongue; if there was an - y vir - tue, and if there

tongue; if there was an - y vir - tue. and

+ Ob

tr

86

if there was an - y praise, he thought on th er'd the poor that cried;
she

was an - y praise, he thought on ^{ss} he de - liver'd the poor that cried;
she

was an - y those things; he de - liver'd the poor that cried;
she

if ther ⁿ thought on those things; he de - ^l

she

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92

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

he thought on those things;
she

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

he thought on those things;
she

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

he thought on those things;
she

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

99

the fa-ther-less, the fa-ther-less, and him, his

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

the fa-ther-less, the fa-ther-less, and none, none to

the fa-ther-less, the fa-ther-less, at had none, none to

103

help him;

help him;

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

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

kind-ness, meek-ness and com-fort

kind-ness, kind-ness, meek-ness

kind-ness, kind-ness, meek-ness

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110

were in his tongue;
her

were in his tongue; if there was an - y vir - tue, and if there

were in his tongue; if there was an - y vir - tue, and if there was an - y praise, if there

were in his tongue; if there was an - y vir - tue, and if there was an - y

Archi

114

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

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

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

praise, and if there was an - y praise, and if there was an - y praise, and if there was

he she

he she

he she

+ Ob

119

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

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

though thought on those things, on those things, she

thought on those things, she thought on those things, those

126

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

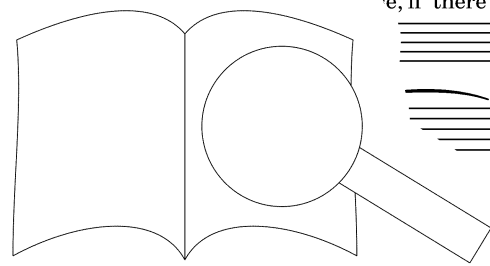
130

if there was an - y praise, if there was an - y praise, was, if there was an - y praise, if there was an - y praise, if there praise, if there was an - y praise, 's - e, an - y he she on those

134

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

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138

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

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

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

he thought on those

she

142

praise, if there was

praise, if there was an - y praise,

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

things, if there was r - tu there was an - y

146

if there was an - y those things.

if there was ght on those things.

if he thought on those things

she thought on those things

he thought on those things

she thought on those things

151

156 **Adagio**

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

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

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

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

Tutti

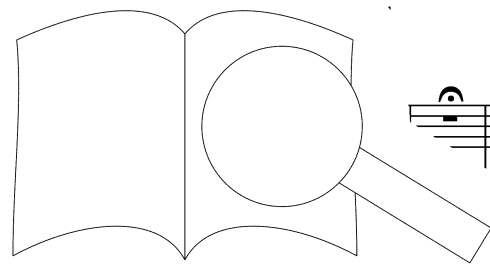
163

f He that was great, great a- u - ler of the prov - in - ces!
She *prin - cess*

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

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

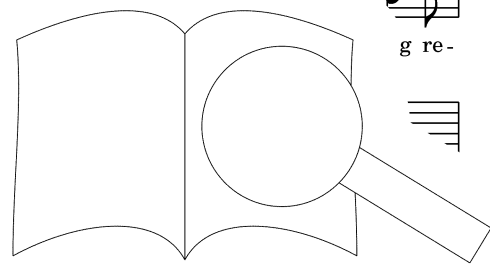
fz great a - mong the prin - ces an
 na - tions



5. Chorus

Larghetto e staccato

Tutti



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30

mem-brance,

mem-brance, and the

Tutti Archi

35

and the wise will shine as the br

wise will shine as

p

40

ness of the fir - ma - ment.

ness of the fir - ma - ment

44

Soprano

p

The

The

48

righ-teous shall be had in ev - er - last - - - - ing re -

righ-teous shall be had in ev - er - last - - - - ing re -

Ob

53

mem-brance, and the wise

mem-brance, and the wis

+ Archi

58

will shine as the brightness of the

will shine as the brightness of the

63

fir -

67

The righ-teous shall be had in ev - er - last - - - ing re -

The righ-teous shall be had in ev - er - last - - - ing re -

The righ-teous shall be had in ev - er - last - - - ing re -

The righ-teous shall be had in ev - er - last - - - ing re -

72

mem - brance, and the wise will

mem-brance, and the wise bright -

mem - brance, and the wise wi. as the bright -

mem - brance, and the one as the bright -

76

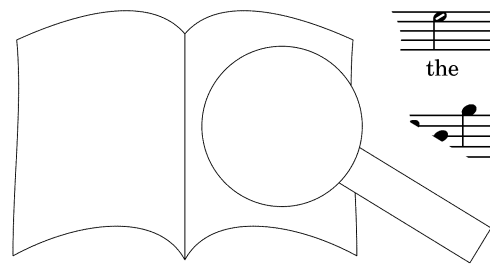
ness of th - teous shall be had

ness The righ - teous, the

ness The righ - teous, the

ment. The righ - teous, the

ar-ma-ment. The righ - teous, the



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81

in ev - er - last - - -

righ - teous shall be had in

righ - teous shall be had in

righ - teous shall be had in

85

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

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

ev - - - er - last - ing re - r - - - er -

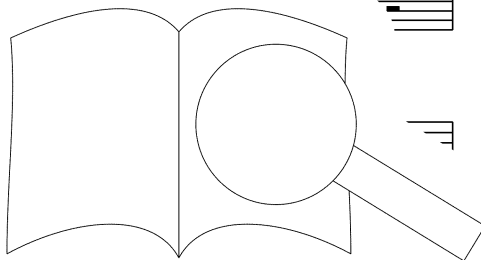
89

- - ing and the wise

last - ing and the wise

last orance, and the wise

mem - brance,



93

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

97

will shine as the bright-ness of the
 will shine as the bright-ness of the
 will shine as the bright-ness of the
 will shine as the bright-ness of the

and the
 and the
 and the
 and the

ment, and the
 ment, and the
 ment, and the
 ment, and the

of
 of
 of
 of

fir - ma-ment, and the
 fir - ma-ment, and the
 fir - ma-ment, and the
 fir - ma-ment, and the

101

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

ll

106

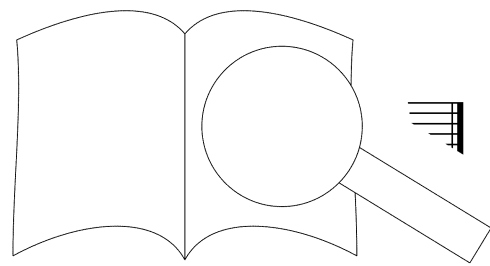
shine as the bright - - ness, as the
 shine as the bright - - ness, as the
 shine as the bright - - ness, as the
 shine as the bright - - ness, as the

110

bright - ness of the fir - ma-ment.
 bright - ness of the fir - ma-ment.
 bright - ness of the fir - ma-mer
 bright - ness of the fir -

114

116



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6. Chorus

Grave e piano

First system of the chorus. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked "Grave e piano" and the dynamic is "p". The lyrics are: "Their bod - ies are bur - ied in peace, their bod - ies are". The piano part is labeled "Archi" and consists of chords in the right hand and a simple bass line in the left hand.

Second system of the chorus. It continues the vocal and piano parts. The lyrics are: "bur - ied in peace, their bod - ies are bur - - - ied in peace". The piano accompaniment continues with chords and a bass line.

Third system of the chorus. It continues the vocal and piano parts. The lyrics are: "in e bur - ied in peace, bur - are bur - ied in peace, in peace, peace,". The piano accompaniment continues with chords and a bass line.

Andante

24

f

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

f

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

f

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

f

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

f

Tutti

30

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

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

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

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

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

36

liv - eth ev - er-more,

liv-eth ev - er-more,

their name

re,

41

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

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

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

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

46

but their name liv - eth ev - er

but their name liv - eth name liv -

their name, but their name liv - out their name liv -

name but thei - ore, but their name liv -

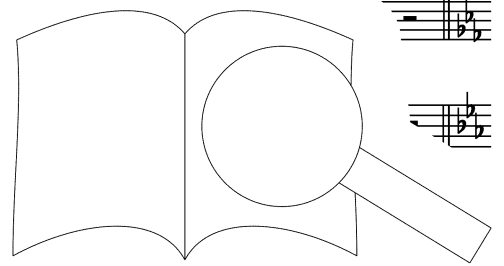
52

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

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

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

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



Grave e piano

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

Archi

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

Andante

are bur - : but their name, but their
 are but their name, but their
 peace, but their
 ied in peace, their

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82

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

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

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

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

88

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

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

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

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

94

liv - eth ev - er-more,

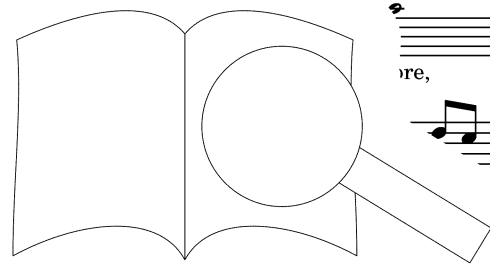
liv-eth ev - er-more,

eir name, - er-more,

re,

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

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

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

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

but their name liv - eth ev - er-more

but their name liv - eth ev but their name liv -

their name, but their name liv - their name liv -

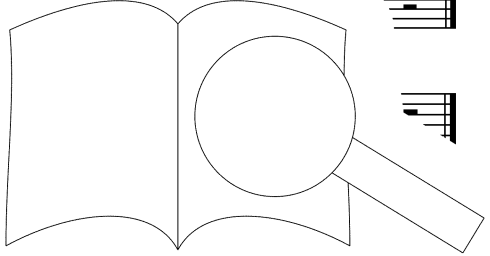
name, but their name ev but their name liv -

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

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

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

their name liv - eth ev - er-more,



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7. Chorus

Grave

a tempo ordinario

The peo-ple will tell, will tell of their wis - dom, and
The peo-ple will tell, will tell of their wis - dom, and the con-gre - ga - -
The peo-ple will tell, will tell of their wis - dom,
The peo-ple will tell, will tell of their wis - dom,

Tutti

the con - gre - ga -
and - ga -
and - ga -

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

14

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

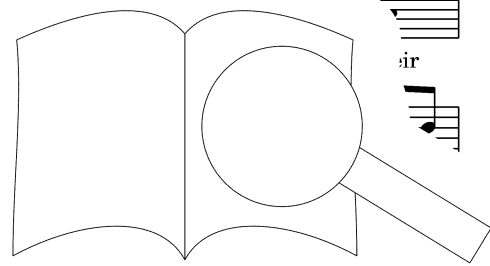
18

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

22

and the
 and the con - gre - ga - - - - - tion
 their praise, the
 their praise, the

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26

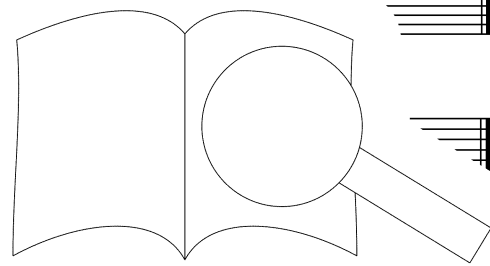
tion, the con-gre-ga-tion will shew forth their
 will shew forth their praise, will shew forth, will shew forth their
 con-gre-ga-tion will shew forth their praise, and
 praise, and the con-gre-ga-tion will shew forth their

30

praise, will shew forth their praise; their
 praise, will shew forth their praise; so is
 the con-gre-ga-tion will shew forth their p t. d al-so is
 praise, will shew forth re-ward al-so is

35

with the Lor of them is with the Most High.
 with the one care of them is with the Most High.
 with and the care of them is High.
 and the care of



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8. Chorus

Larghetto e piano

VI

7

12

18

Alto

Tenore

They shall re - ceive a glo rious

Bc

VI

pp

24

ri - ous

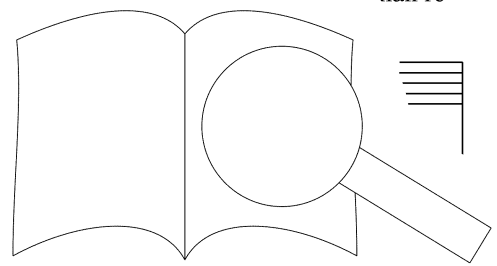
glo rious king - dom,

they shall re - ceive, they shall re - ceive a glo - rious

shall re -

VI

* Wenn die Note in m. 16 gekürzt wird, sollte als 1. Akkord in T. 16 *gis' - h'* gespielt werden
 to be played in m. 16 should be *g sharp' - b'*.



29

ri - ous king - dom and a beau - - ti - ful crown, and a beau - ti - ful,
 ceive, they shall re - ceive a glo - - - ri - ous king - dom

34

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

39

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

44

from th
 hand, hand,
 They shall re - ceive
 a glo -

Soprano

50 Soprano

ri - ous_ king - dom, they shall re - ceive, they shall re -

Basso

a glo - rious_ king - dom,

55

ceive a glo - rious_ king - dom

Alto

and a beau -

they shall re - ceive, they shall re - ceive a glo -

Bc

Ob

60

beau - ti - ful, beau -

Tenore

and a

and a beau - ti - ful crown,

Va

65

they shall re - ceive a glo - rious king - dom, a
 beau - ti - ful crown, they shall re - ceive a glo -
 they shall re - ceive a glo - rious king - dom
 ceive a glo - rious, glo - rious king - dom

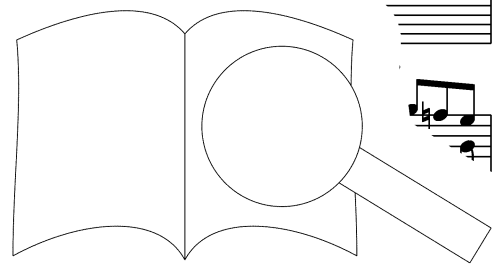
71

glo - rious king - dom, a glo -
 rious king - dom and a
 an crown,
 Archi

76

beau - ti - ful
 rd's hand,
 ri -

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82

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

Ob

87

king-dom and
crown,
and a beau-ti-ful crown from the Lord's re-
and a beau-ti-ful shall re-

93

beau-ti-ful crown the Lord's hand, and a
beau-ti-ful from the Lord's hand, and a beau-
ceive in from the Lord's hand.
c crown from th

99

beau-ti - ful crown from the Lord's

- ti - ful crown, a beau-ti - ful crown from the Lord's

and a beau-ti - ful crown from the Lord's

and a beau-ti - ful crown from the Lord's

105

hand, and a beau - ti-ful, beau - ti-ful crown from

hand, from the Lord's

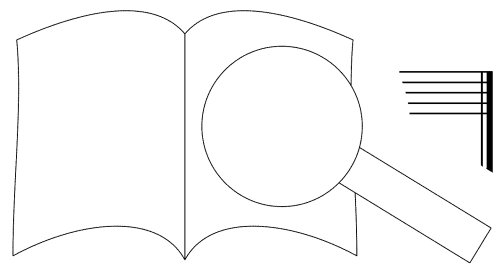
hand, and a beau - ti-ful, beau - wn d's hand.

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

112

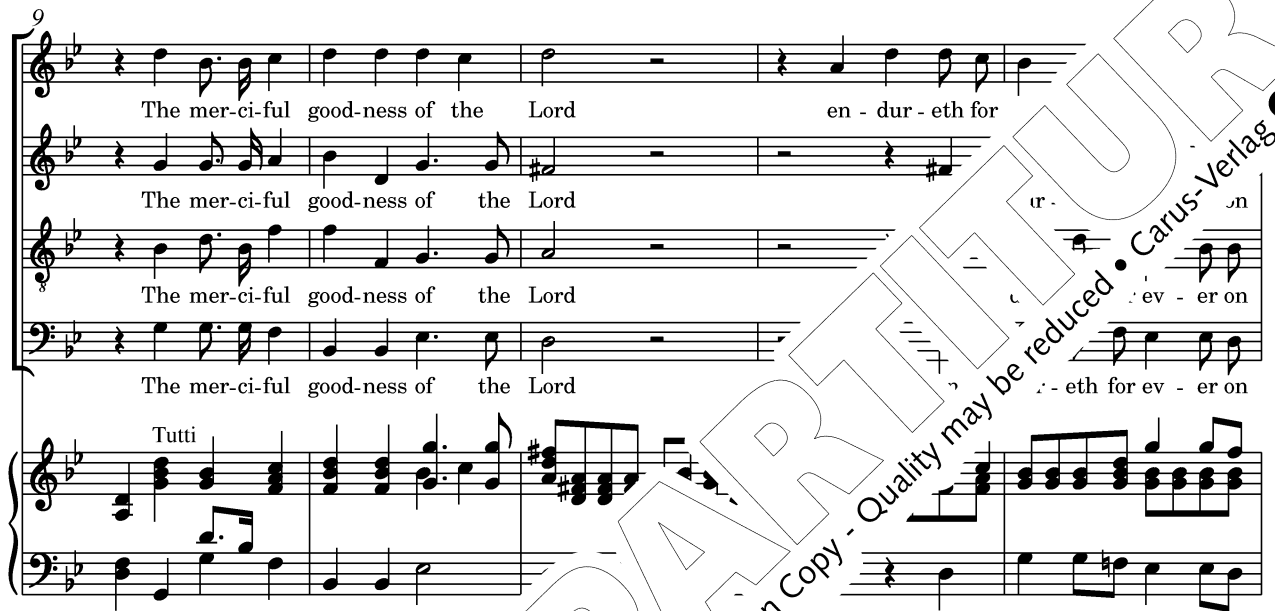
11

* , 116-118 gekürzt wird, sollte als 1. Akkord in T. 119 gis¹ - h¹ gespielt to played in m. 119 should be g sharp¹ - b¹.



9. Chorus

Largo Archi



The mer-ci-ful good-ness of the Lord en - dur - eth for

The mer-ci-ful good-ness of the Lord

The mer-ci-ful good-ness of the Lord

The mer-ci-ful good-ness of the Lord

Tutti



them that fear hi. mer-ci-ful good-ness of the Lord en - dur - eth for

them that fear the mer-ci-ful good-ness of the Lord en -

them th the mer-ci-ful good-ness of the Lord en -

the mer-ci-ful

19

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

23

chil - dren's chil - dren, and his righ-teous-ness, his righ-teous-ness on chil - dr
 chil - dren's chil - dren, and his righ-teous-ness, his righ-teous-ness on
 chil - dren's chil - dren, and his righ-teous-ness, his righ-teous-ness on
 chil - dren's chil - dren, and his righ-teous-ness, his righ-teous-ness on

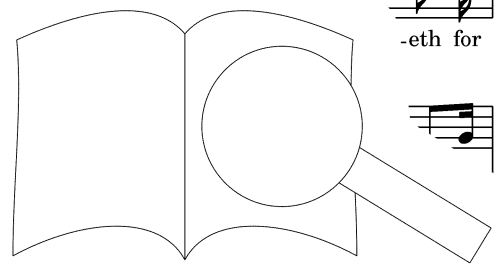
Tutti

Archi

27

of the Lord en-dur-eth for
 good-ness of the Lord en-dur-eth for
 the mer-ci-ful good-ness of the Lord en-dur-eth for
 the mer-ci-ful good-ness of the Lord en-dur-eth for

Tutti



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32

ev-er, for ev-er on them, on them that fear him,

ev-er, for ev-er on them, on them that fear him, and his

ev-er, for ev-er on them, on them that fear him, and his righ-teous-ness, _

ev-er, for ev-er on them, on them that fear him,

37

and his righ-teous-ness, ___ and his righ-teous-ness on

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

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

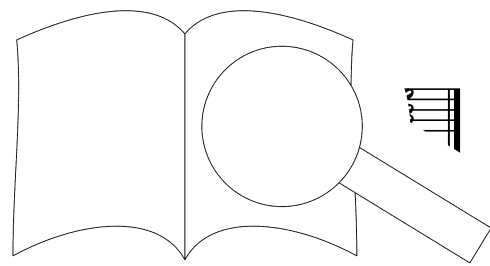
and his righ-teous-ness ___ and his righ-teous-ness on

and his righ-teous-ness ___ and his righ-teous-ness on

40

45

Archi



Part II

1. Recitative (Tenore)

Exodus

Tenore

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

Bc

4

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

2. Solo (Alto) and Chorus

Largo

Alto solo

Coro I

2 Oboi
2 Fagotti
Archi
Basso continuo

And the chil - dren ra sigh'd,

Bc

Archi

p

6

sigh'd by n the bond - age,

VI

11

Co

Alto

and their cry

Tutti

in - to

16

Coro I, II

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

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

20

serve _____ with ri - gour, with ri - gour;

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

serve, _____ and made them serve with ri-gour

_____ the _____ and

_____ their

24

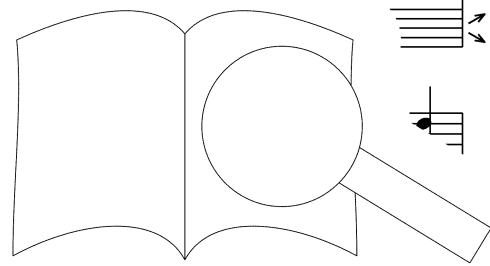
bur-dens and made

ri - gour

made _____ with ri - gour

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

_____ up un - to God, _____



28

Coro I

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

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

and their cry came up un - - to

and their cry came up un - - to

Coro II

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

serve, and their cry came up un - to

and their cry came up

and their cry came up

31

serve, and made them serve _____ with | and they made them

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

God; _____

God; _____ bur-dens and made them serve _____ with

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

God; _____ came up un - to God, _____

they op-press'd them with bur-de-

they op-press'd them with bur-

with

35

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

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

39

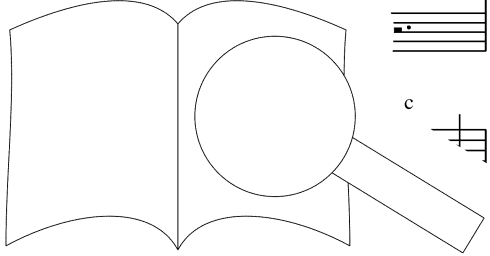
God; they op-press'd them with serve with
 God, came came
 cry came came
 with ri

God; in with bur-dens and made them serve with
 cry up, came
 gour, e them
 ri - gour, them

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

ri - gour, with ri - -
 and they made them serve gour;
 ri - gour; chil - dren of Is - ra - el sigh'd,
 ri - gour; and the chil - dren of
 serve with ri - gour;
 gour;
 and the chil -



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52

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

Is - ra - el sigh'd, sigh'd, sigh'd, sigh'd by

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

sigh'd, sigh'd, sigh'd, sigh'd, sigh'd by

Is - ra - el sigh'd the chil - dren of Is - ra - el sigh'd by

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

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

sigh'd, sigh'd, sigh'd, sigh'd,

Tutti Bc Tutti Bc Tutti Bc Tutti Bc

57

rea - - - son of the they op - press'd them with

rea - - - son of

rea - - - son of th . . . t . . . age;

rea - - - son th . . . nd - age;

rea - - - e bond - age, they sigh'd,

rea - - - the bond - age, they sigh'd,

son of the bond - a

son of the bond - a

61

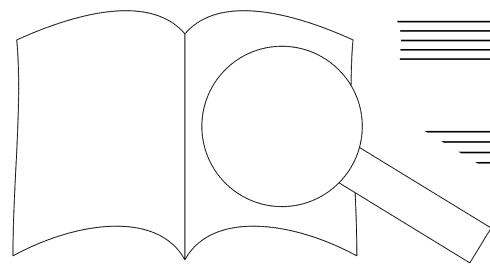
bur - dens and made them serve _____ they op - press'd them with
 they op - press'd them with bur - dens and made them serve, and made _____ them
 they op - press'd them with bur - dens and made them

sigh'd, sigh'd,
 sigh'd, sigh'd,
 sigh'd, sigh'd,
 sigh'd, sigh'd,

64

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

they op - r _____ as and made _____ them serve,
 th _____ bur - dens and made them serve,
 _____ their cry
 their cry



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67

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

they op - press'dthem with

bur - dens and made them serve, _____

they op - press'dthem with

up, _____ came _____ up _____

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

they op - press'dthem with

up, _____ came _____ up _____

up, _____ came _____ up _____

70

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

bur - dens and made _____ them serve _____

bur - dens and made _____ them s _____

un - - - - - they op - press'd them with

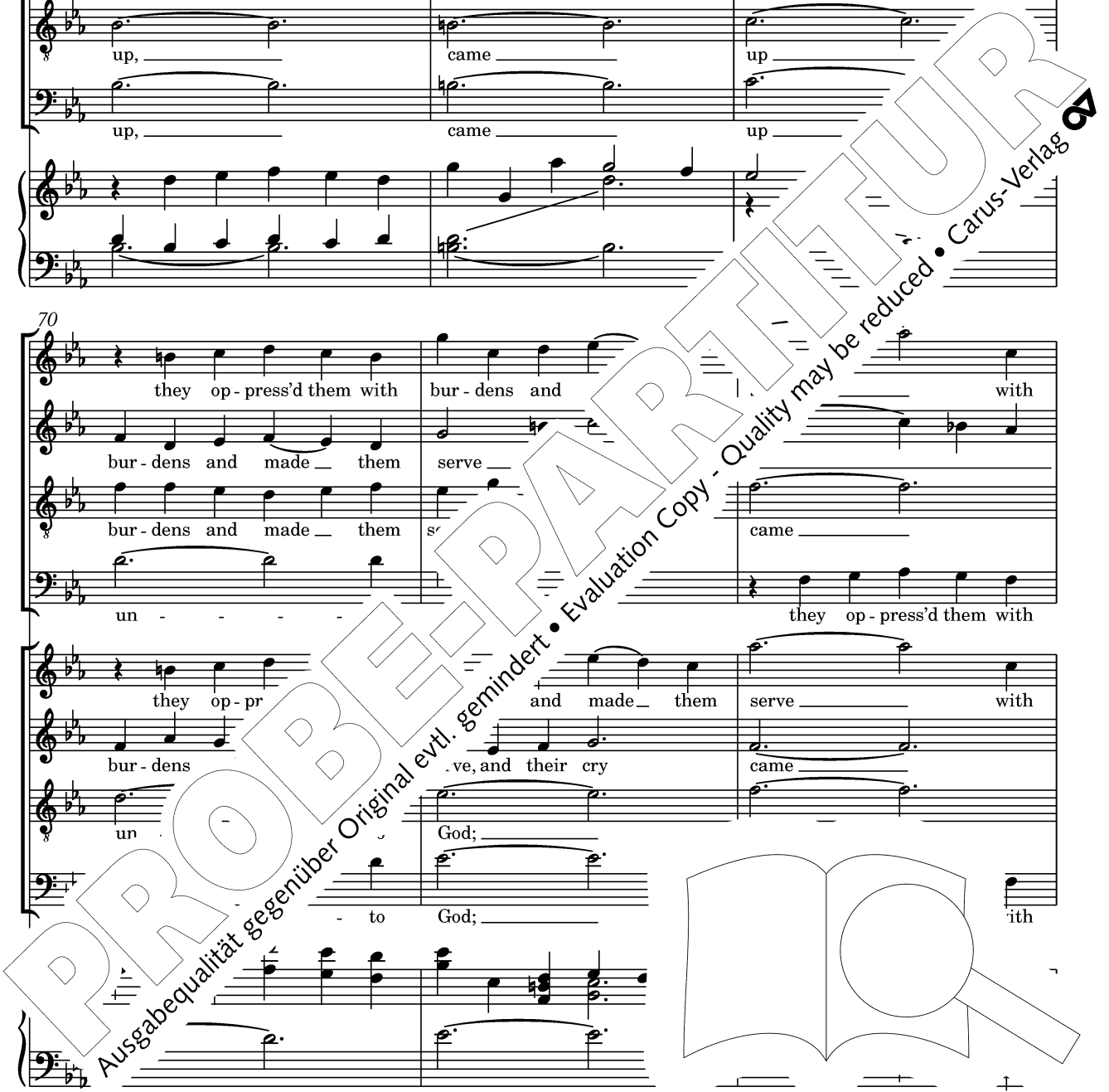
they op - pr _____ and made _____ them serve _____ with

bur - dens _____ ve, and their cry _____ came _____

un _____ God; _____

- to God; _____

ith



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

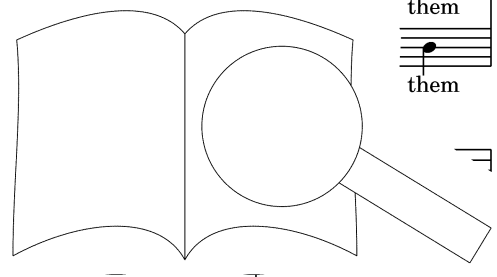
ri - - - gour, with ri - - - gour, and they made them
 up un - - - to God;
 up un - - - to God;
 bur - dens and made them serve, and made them serv

Piano accompaniment for measures 73-75.

serve, and ve, they made them
 and they made them s and they made them
 and they made them and they made them
 and they mad and they made them

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

Piano accompaniment for measures 76-78.



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3. Recitative (Tenore)

Tenore

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

Bc

4

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

4. Chorus

Largo assai

Soprano

Alto

Tenore

Basso

Coro I, II

Archi

Basso continuo

They loath-ed to drink of the

they loath-ed to

er wa - - -

5

drink

turn - ed their wa - - -

ters ir

they

9

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

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

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

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

12

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

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

- ed to drink of the riv - er,

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

16

drink of

- ed to

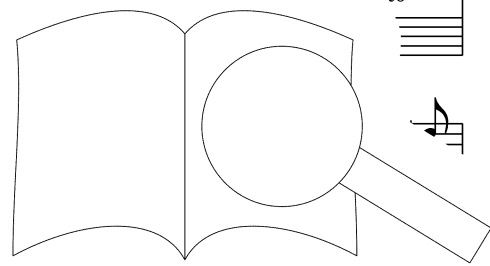
their wa - - - - - ters in - to blood, their

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

of the riv - er, he

to

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20

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

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

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

they loath - ed to drink of the riv - -

24

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

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

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

er, of the riv - - - er, they loath - ed to loat. - - - rink, they loath - ed to

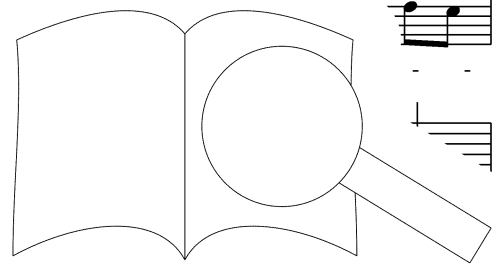
28

drink of

ath - - - ed to drink of the

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

- er, they loath - ed, they loath - ed, they loath - ed, they loath - ed



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31

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

34

loath - ed to drink of the riv - er, they loath-ed, th
 loath - ed, they loath - ed to drink of the riv - er,
 - ed to drink of the riv - er,
 drink of the riv - er, he turn-ed their blood, they

38

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

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5. Air (Alto)

Andante

2 Violini
Basso continuo

22

e - ven in their king's cham - -

26

Bc

30

bers.

34

Their land brought, frogs, their

Bc

38

yea king's

42

cham - - - - - bers, in their king's cham -

Bc

47

bers. He gave their

VI Bc

p

52

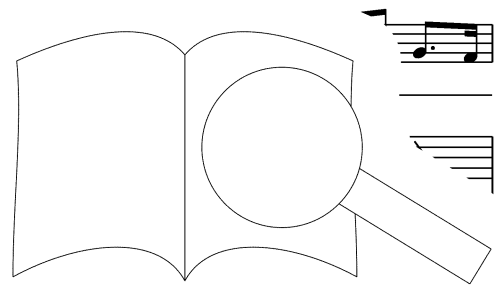
cat - tle o - ver to the pes - ti-lence; and broke forth

57

on man and beast, but plagues, blot - ches and

62

on man and beast, broke



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67

broke forth on man and beast, blot - ches and

72

blains, blot - ches and blains broke forth

76

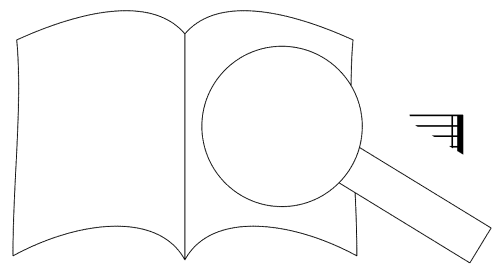
Bc

81

on man and be

Adagio a tempo

on man and beast.



6. Chorus

Andante larghetto

Coro I

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

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

Tenore
He spake the word,

Basso
He spake the word,

Coro II

Soprano
and there came all man-n all man-ner of

Alto
and ther all man-ner of

Tenore
He spake the wor

Basso
H

2

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Tutti Bc



4

flies, and there came lice in all their
flies, and there came lice in all their
he spake the word,
he spake the word,

flies, and there came lice in all their
flies, and there came lice in all their
he spake the word,
he spake the word,

Bc Tutti Bc

7

quar - ters, and t. flies,
quar - ters, man-ner of flies,
he spake the word, a ame all man-ner of flies,
he sp and there came all man-ner of flies,

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

Tutti Bc



11

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

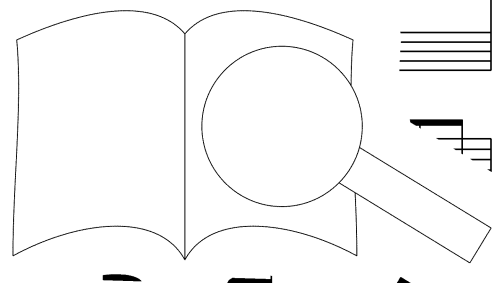
and there came all man-ner of flies, and there came lice, and there
 and there came all man-ner of flies, and there came lice, there
 and there came all man-ner of flies, and there came lice,
 and there came all man-ner of flies, and there came lice

Bc Tutti

14

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

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



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17

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

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

Tutti Archi (mf)

20

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

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

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

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

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

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

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

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

he spake the word, he spake the word,

he spake the word, he spake the word

Tutti Archi (mf) Tutti

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

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

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

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

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

word, and there came all man-ner of

word, and there came all man-ner of

and there came all man-ner of

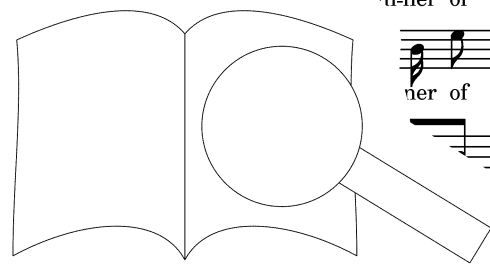
and there came all man-ner of

and there came all man-ner of


and there came all man-ner of

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

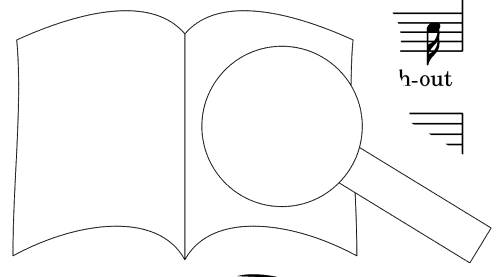
flies, and lice in all their quar - ters, he spake,
 flies, and lice in all their quar - ters, he spake,
 flies, and lice in all their quar - ters, he spake,
 flies, and lice in all their quar - ters, he spake,
 Tutti + Archi ()

num - ber and de - vour'd the fruit of the tree
 num - ber and de - vour'd the fruit of
 num - ber and de - vour'd the
 num - ber and de - vor

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



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34

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

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

Tutti

37

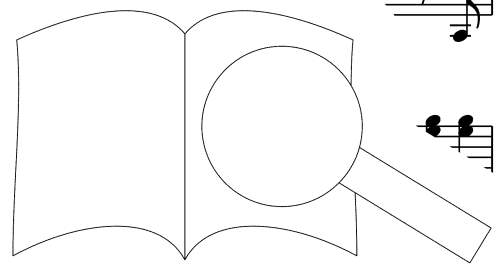
Archi

7. Chorus

Alle

Archi Ob, Fg Archi Ob, Fg

Ob + Archi



12

17

22

Coro I

He gave them hail-stones for rain; in- the

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

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

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

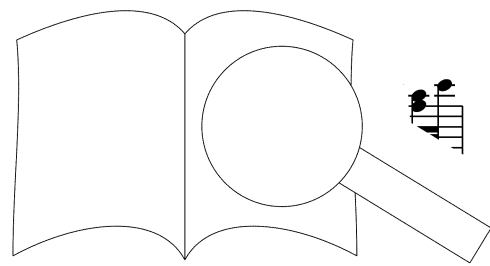
Coro II

hail-stones for rain;

ave them hail-stones for rain;

He gave them hail-stones for rain;

He gave them



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

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

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

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

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

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

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

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

long up-on the ground; he gave them

long up-on the ground; he gave them

long up-on the ground; he gave them

long up-on the ground; he gave them

long up-on the ground; he gave them

long up-on the ground;

a - long up-on the ground;

an a long

ran a - - long

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35

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

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

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

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

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

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

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

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

39

fire, fire, the hail, ran a -

fire, fire, the hail, ran a -

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

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

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

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

long up - on the ground, ran a -

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

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

min-gled with the hail,

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

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

long up - on the ground, min-gled with

min-gled with the hail,

min-gled with the hail,

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

long up - on the ground, min-gled with up - on the ground;

long up - on the ground, min-gled with long up - on the ground;

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

long up - on the ground;

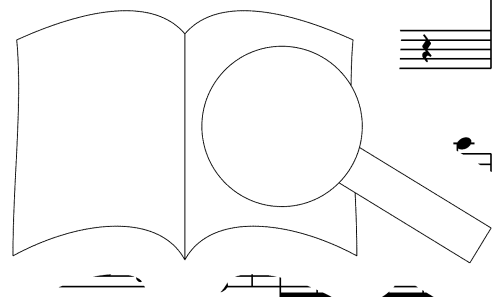
long up - on the ground;

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

min-gled with the hail, ran

min-gled with the hail, ran

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53

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

he gave them hail - stones for rain;

57

fire, min-gled with min-gled with

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

fire, n ail, min-gled with

fire, min-gled with

with the hail, min-gled with

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

are, min-gled with the with

fire, with

61

the hail, hail, fire,

the hail, hail, fire,

the hail, hail, fire,

the hail, ran,

the hail, hail, fire,

the hail, hail, fire,

the hail, hail, fire,

the hail, ran,

65

fire, hail - stones the ground,

fire, hail - stones , up - on the ground,

fire, hail - stone. a - long up - on the ground,

ran a - long up - on the ground,

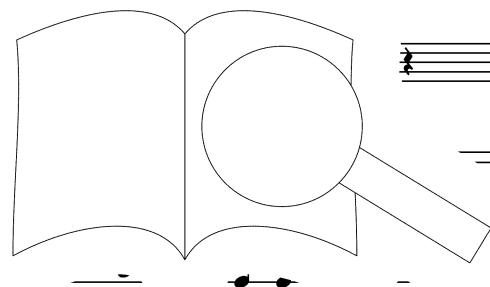
fire, ran a - long up - on the ground,

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

ran a - long up - on the ground,

ran

ran



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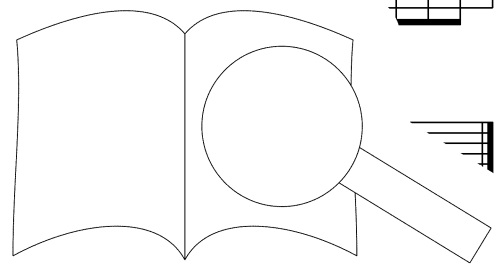
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hail, min-gled with the hail, ran a - long up-on the ground,
 hail, min-gled with the hail, ran a - long up-on the ground,
 hail, min-gled with the hail, ran a - long up-on the ground,
 hail, min-gled with the hail, ran a - long up-on the ground,

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

81
 ran a-long up - on the ground.
 ran a-long up - on the grou.
 ran a-long up - on
 ran a-long up

Coro I, II



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8. Chorus

Largo

Archi, Fg

2 Fagotti
Archi
Basso continuo

Musical score for strings and woodwinds. The top staff is for Flute (Fg) and the bottom staff is for Bassoon (Fg). The music is in a slow tempo (Largo) and features a melodic line in the woodwinds supported by a harmonic accompaniment in the strings.

8

Coro I, II

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

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

He sent a thick dark-ness o-ver all the la-

He sent a thick dark-ness o-ver a' la, the

Musical score for vocal soloists (Coro I, II) and piano. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "He sent a thick dark-ness o-ver all the land, o-ver all the land, o-ver all the land, o-ver a' la, the".

15

land, e - ven dark felt, a thick dark - - - ness, he

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

land, which might be felt; he

lan' - ness, which might be felt: he

Musical score for vocal soloists and piano. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "land, e - ven dark felt, a thick dark - - - ness, he land, e - might be felt; a thick dark - ness, he land, which might be felt; he lan' - ness, which might be felt: he".

22

sent o-ver all the land,

sent a thick dark-ness

sent a thick dark-ness, ev'n dark-ness, which might be

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

28

o-ver all the land,

felt, e-ven dark-ness, w^l a

a thick dark-ness,

33

dark-ne ich might be felt,

e -

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9. Chorus

A tempo giusto e staccato

Soprano
Alto
Tenore
Basso

Coro I, II

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

2 Oboi
2 Fagotti
3 Tromboni
Archi
Basso continuo

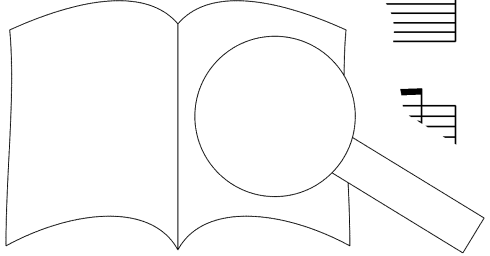
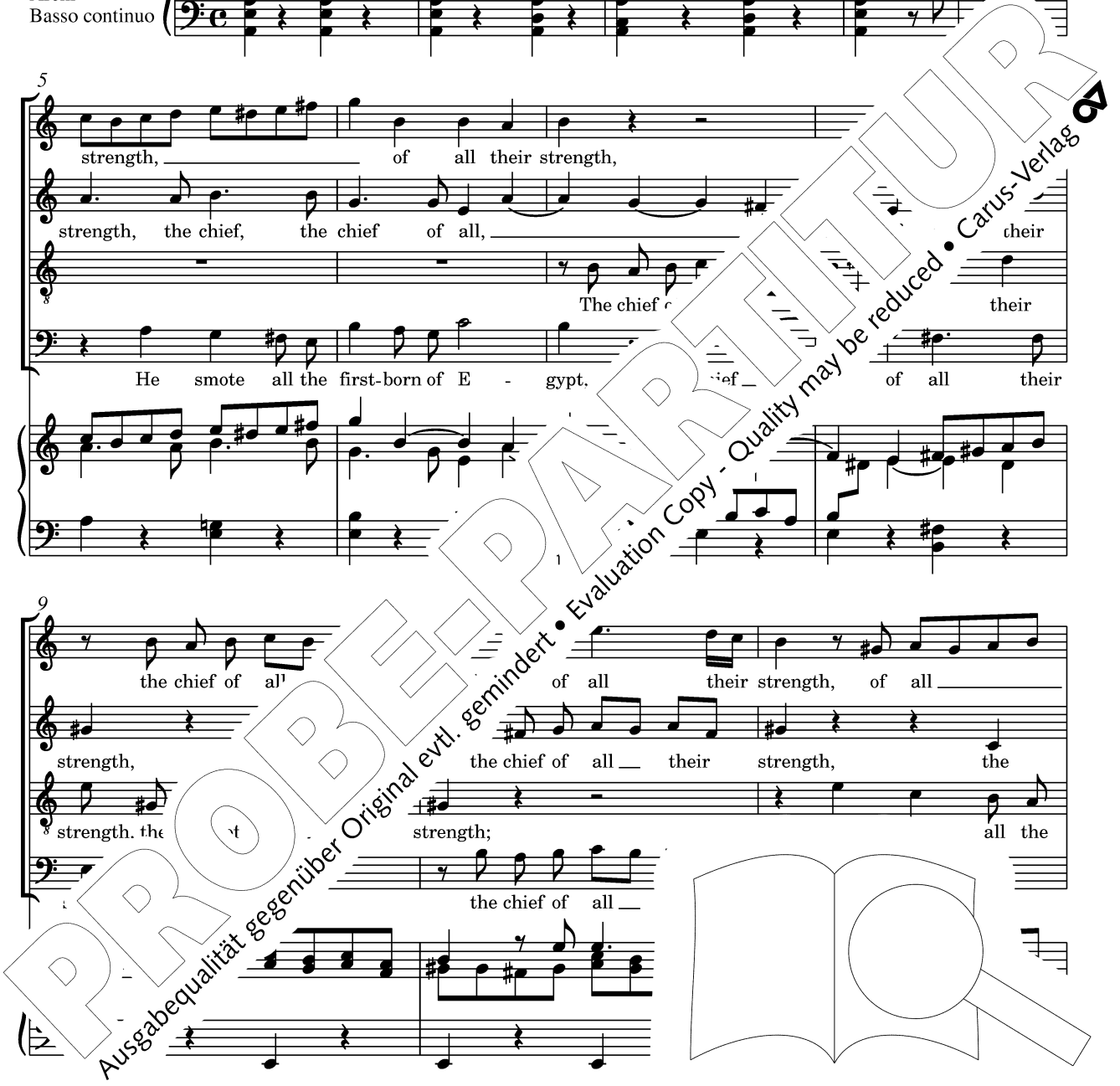
Tutti

5

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

9

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



12

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

chief the chief of all, of all their strength,

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

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

16

strength, the chief of all their strength,

the chief of all

the chief of all their strength,

strength, he smote all th

gypt the chief

20

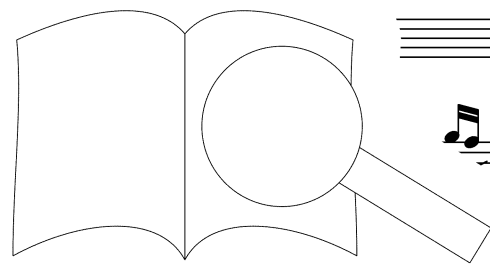
their st

the chief of all,

all their strength, the chief of all

chief of all their strength, the of all

rength, the



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24

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

— their strength, the chief of all —

their strength, the chief of all

28

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

their strength, the chief of all — th

their strength, all

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

32

all strength,

he smote all the first-born of E - -

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36

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

gypt, the chief of all their strength;

their strength, the chief of all their

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

40

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

he smote all the first - born of E -

strength, the chief of the chief of all their

strength; he smote the chief of all their

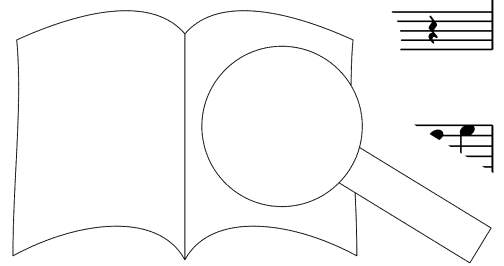
44

strength, the chief of all

the chief he smote the chief of

strength, strength; he smote of

their strength; he sm



48

all their strength; he smote the chief of

all their strength; he smote the chief of

all their strength; he smote the chief of

all their strength; he smote the chief of

52

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

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

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

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

56

strength, of the chief of all

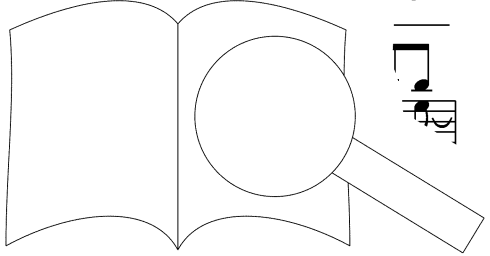
strength, of the chief of all

strength, of the chief of all

strength, of the chief of all

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60

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

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

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

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

64

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

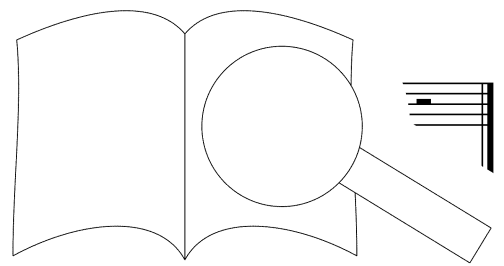
gypt, the chief, the chief of all their s

gypt, the chief, the chief of all

gypt, the chief, the chief of their .n.

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10. Chorus

Andante

Soprano
Alto
Tenore
Basso

Coro I, II

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

2 Flauti traversi
2 Oboi
2 Fagotti
Archi
Basso continuo

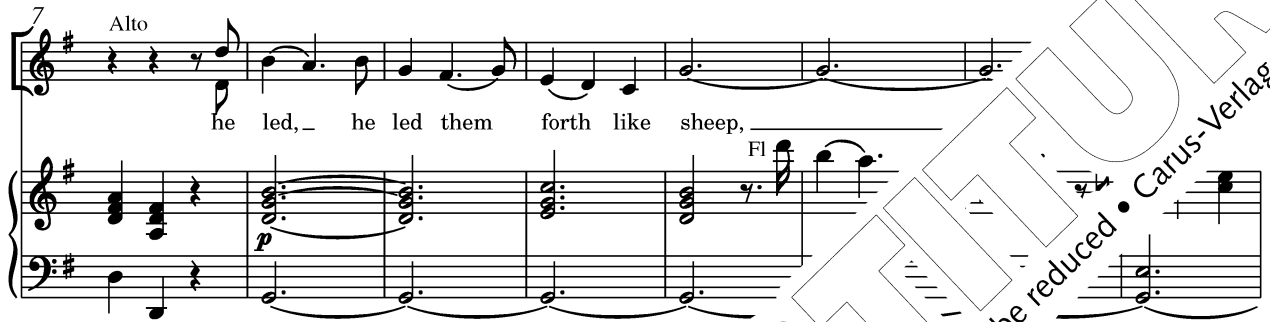
Archi Legni Archi Tutti



7 Alto

he led, — he led them forth like sheep,

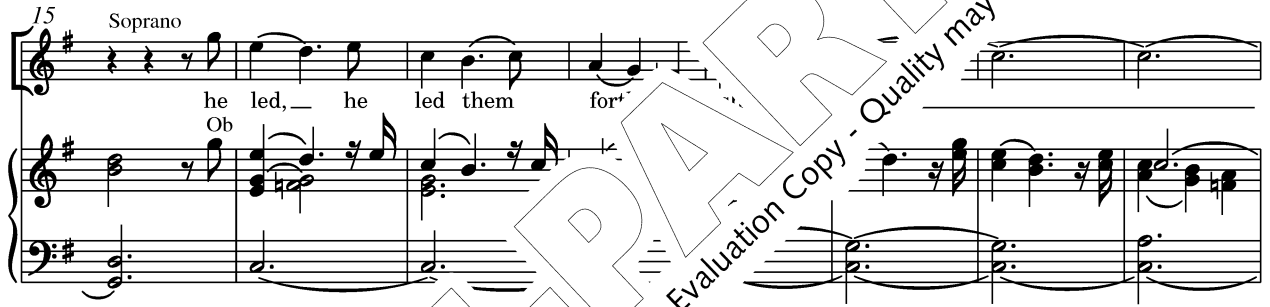
Fl



15 Soprano

he led, — he led them forth

Ob



23

he led — them forth,

led them forth like sheer

Ob



31

he led, he led them forth like

he led them forth,

led them forth like sheep,

Fl

39

sheep, like sheep;

he led them forth like sheep;

he led, he led them forth like she

Ob

47

but as for his peo-ple he brought them out with sil-ver and

but as for his peo-ple, he

but a as for his peo-ple,

but as for his peo-ple,

55

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

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

he

62

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

he brought, he brought them out, them

brought them out with sil - ver and gold, you

he brought ther and gold,

69

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

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

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

at them out with

76

he brought them out, he

them out with sil - ver and gold, he brought

them out with sil - ver and gold, with

he brought them out with sil - ver and gold,

83

brought them out with sil - ver and gold,

them out with sil - ver and gold,

sil - ver and gold, brought

he brought them out he brought

90

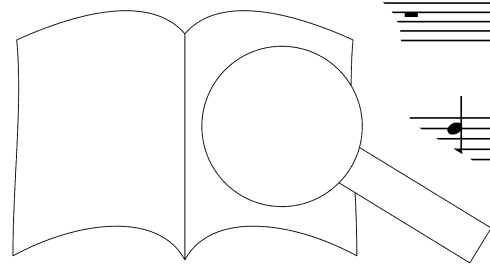
brought them out, them out, he

he brought them out with

brought them

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98

brought them out with sil - ver and gold,

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

out with sil - ver and gold, he brought

he brought them out with sil - ver and gold,

105

he brought them out with

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

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

he brought them ou' sil - ver and

113

But .e. at as for his peo-ple,

sil - ver and gol' but as for his peo-ple,

gold. peo-ple, but as for his peo-ple, he

as for his peo-ple, but as for hi he

121

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

Fl
 Ob

128

sheep; he brought them out er
 he ou il - ver and

Fl
 Ob

136

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

Fl
 Ob

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11. Chorus

A tempo giusto

Soprano

Alto

Tenore

Basso

Coro I, II

2 Oboi

2 Fagotti

3 Tromboni

Archi

Basso continuo

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

E - gypt was

E - gypt was glad when t'

glad when they de - part - - ed, E t . . . they de -

E - gypt was glad when they de -

part - - ed, E - gypt was

E - gypt was

E - gypt w.

16

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

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

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

21

ed, when they de - part - ed,

glad when they de - part - - - -

- - - - ted, when they de - part - - - -

- - - - ed, E -

26

glad when they de - pa

- - - - ed,

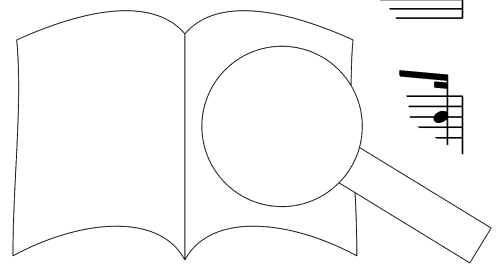
- - - - ed, *

- - - - ed, for the fear of them

- - - - e - part

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* Die S. ...ammen sollten dem Rhythmus der Instrumentalstimmen folgen. / Voices s. ... slow the in. ... al rhythm.

31

for the fear of them

E - gypt was glad when they de -

fell up - on them, fell up - on _____ them,

for the fear of them fell up - on _____

35

fell up - on _____ them;

part -

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

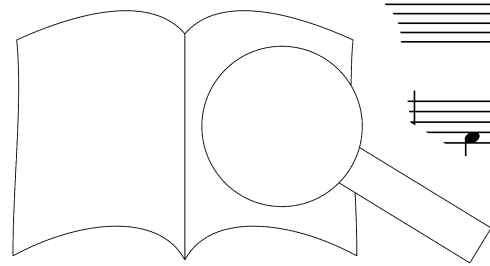
them; E - gypt was glad when t' part

40

E - gypt was

part -

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



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44

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

49

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

54

ad when they de - part - - - - -
glad when they de - - - - -
them, for tl c. on them,
for the fear of them fell up - o

59

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

them, for the fear fell up - on them,

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

them, for the fear

63

them, for thr

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

fell up - on them, for the fear of them fell ur 'en. the fear fell up -

of them fell on

67

on them, for the

for the fear t.

on then

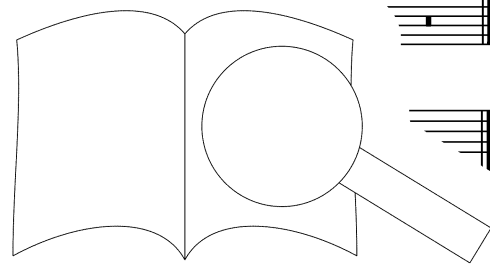
on them.

fell up - on them.

fear fell up - on th-

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A tempo giusto

Basso

Coro I, II

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

Tenore

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

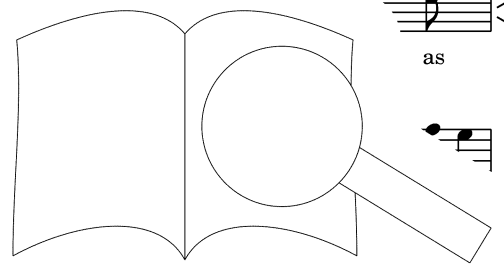
Archi

Alto

He through the deep as through a wil-der-ness. as through a_ through a_wil-der-ness,

19

deep, em through the deep as wil as through a_wil-der-ness as through a wil-der-ness, as



21

Coro I

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

Coro II

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

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

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

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

23

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

led them th deep, through the deep as through a

wil-der-ness, he through the deep as

as through a wil-der-ness as

through the deep, a

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

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

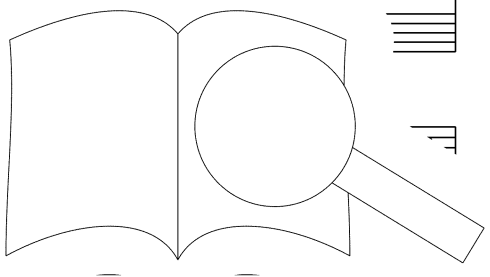
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29

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

31

through a wil - der-ness, as through a
 wil - - der - ness, a wil-der-ness,
 through a wil - der - ness, as t
 through a wil - der - nes er-ness, he led them
 through a wil - as through a
 wil - as through a wil-der-ness,
 through through a wil-der-ness,
 ness, as through a wil-der-nes



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

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

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

rough a — wil-der-ness, as through a —
 thro through a wil - der-ness,
 as through a — wil-
 through a wil

through a wil



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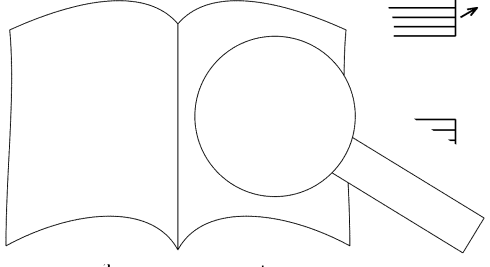
37

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

39

led them through the deep as through a wil-
 led them through the deep as through a
 led them through the deep as
 through the deep er-ness.
 through the wil-der-ness.
 through gh a wil-der-ness.
 led the through a wil-der-ness.
 .eep as through a wil-der-nes

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42

Coro I, II

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

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

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

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

Tutti

45

whelm - - - ed their en - e - mies, w

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

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

whelm - - - ed their as, here was not

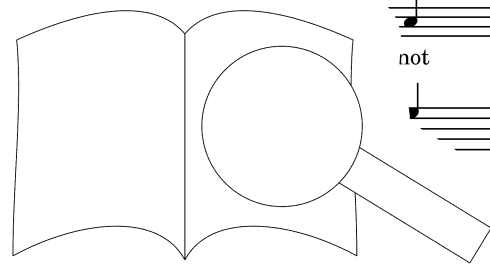
48

one of them l. v not one, not one, there was not

one of as not one, not one, there was not

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

at, there was not one, not



51

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

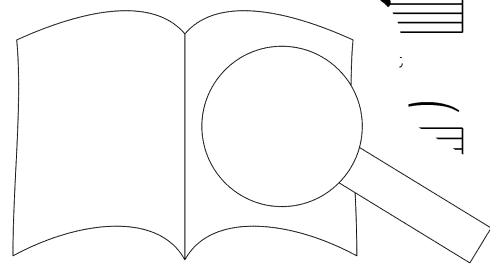
54

one, there was not one, not one, not one,
 one, there was not one, not one, not
 one, there was not one, not one,
 one, there was not one, not or ot here was not

57

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

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60

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

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

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

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

63

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

left; the wa - ters o - ver-whelm - ed th

left; the wa - ters o - ver-whelm - e - ries, o - ver -

left; the wa - ters o - ver - e - mies, o - ver -

66

whelm - 3

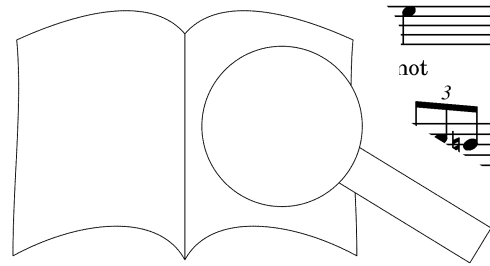
whelm - e - ries, there was not one left, there was not

wh e - ries, there was not one left, there was not

wh their en - e - ries, there was not one left, there was not

ed their en - e - ries, there wa not

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69

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

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

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

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

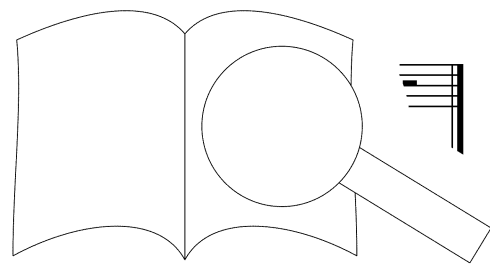
72

one, not one of them left, not one of them left.

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

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

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



13. Chorus

Grave

Soprano
Alto
Tenore
Basso

Coro I

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

Soprano
Alto
Tenore
Basso

Coro II

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

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

Tutti

2 Oboi
2 Fagotti
Archi
Basso continuo

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

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

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

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

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

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

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

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

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

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

Larghetto

12

Coro I, II

And be -

And be - liev - ed the Lord and his

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

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

Ob

19

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

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

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

and his ser - - - vant — Mo

Tutti

26

Lord and his ser

A I

A II

and

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

and be - liev - ed +1

and



32

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

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

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

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

39

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

and his ser - vant Mo - ses,

and his ser - vant Mo - ses,

and his ser - vant Mo - ses

46

Mo - ses, his

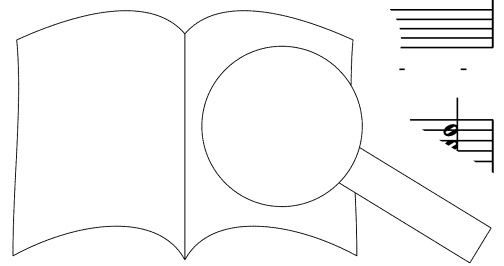
Lord and his

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

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

Lord and his

and be - liev - ed th



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53

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

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

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

ses, his ser - - vant Mo - ses;

60

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

peo - ple fear - ed, fear - ed the Lord, the

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

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

67

Lord and his ses.

Lord ana Mo - ses.

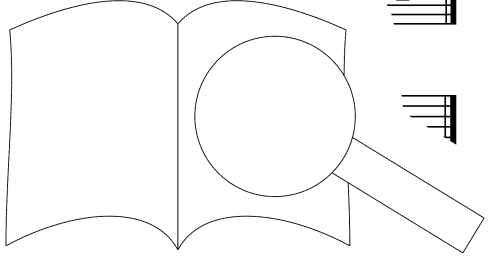
Lord ant - Mo - ses.

ser - vant Mo - ses.

Arcl

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Part III

Moses' Song

14. Introitus (Chorus)

A tempo giusto

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

Archi

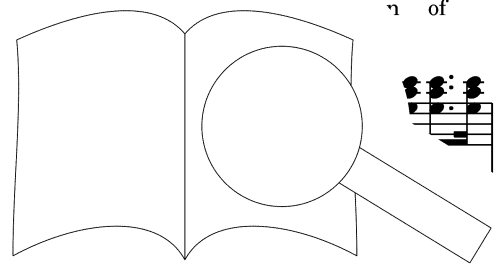
5

10

Coro I

Coro II

Mo - - - ses and the chil - dren of
Mo - - - ses and the chil - dren of
Mo - - - ses the chil - dren of
Mo - - - ses and the chil - dren of
Mo and the chil - dren of
and the chil - dren of
and the chil - dren of
- ses and the chil - dren of
- - ses n of



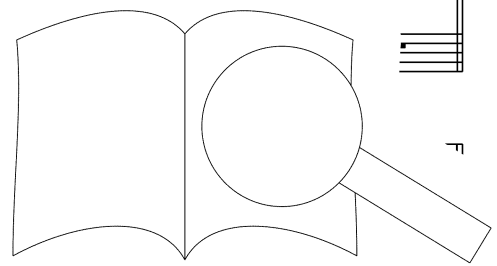
15

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

20

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

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

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

Archi

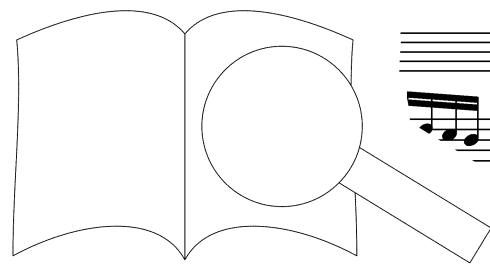
I will sing un - to the Lord,

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

glo - rious-ly, rious

glo - rious-ly, rious

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32

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

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

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

glo - rious-ly,

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

for he hath triumph-ed glo - - - rious

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

for he hath trium

Tutti

35

for he hath triumph-ed

for he

rious-ly, glo

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

glo - rious- g. glo - rious-ly, glo-rious-ly, b- rious-ly,

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

the horse and his rid-er
 the horse and his rid-er
 the horse and his
 the horse Tutti

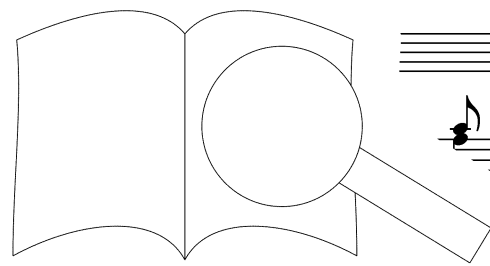
Archi

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

hath he throw
 hat
 thr

sea,

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44

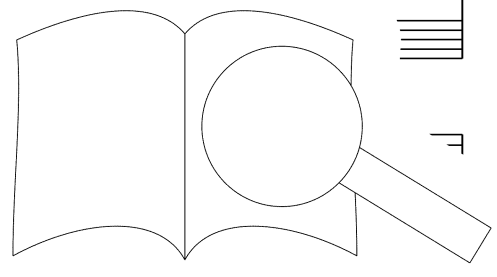
Lord, un - - to the Lord,
 sea, in - to the sea,
 sea, in - to the sea,
 sea, in - to the sea,

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

47

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

un - to
 hath he thro-
 hath he thr
 the Lord, Archi



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

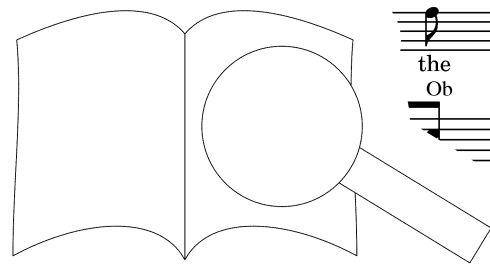
he hath tri-umph-ed glo-rious-ly, he hath tri-umph-ed glo-rious-ly,
he hath tri-umph-ed glo-rious-ly,
he hath tri-umph-ed glo-rious-ly,
he hath tri-umph-ed glo-rious-ly,

Tutti Ob

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

the
I will
will
the
Ob

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

sing _ un - to the Lord, un - to the

sing _ un - to the Lord, un - to

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

I will sing _ un - to the

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

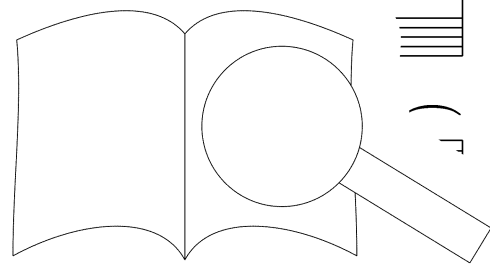
the horse and his rid - er hath he thrown _ in - to the

I will sing _ un - to the

sea,

Lord,

Lord,



61

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

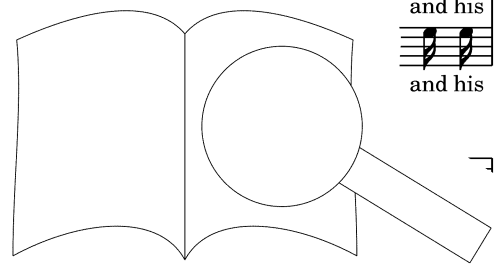
Lord,
 he hath tri-umph-ed glo -
 he hath tri-umph-ed glo - rious-ly, glo - rious-ly,
 he hath tri-umph-ed glo - rious-ly, glo
 he hath tri-umph-ed glo -

Ob

64

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

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



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67

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

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

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

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

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

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

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

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

69

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

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

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

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

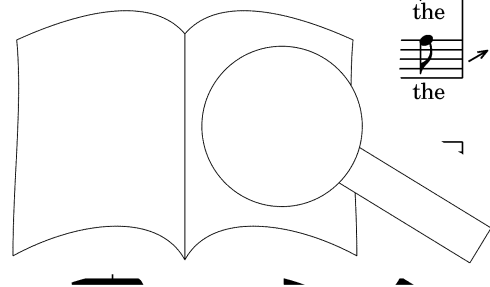
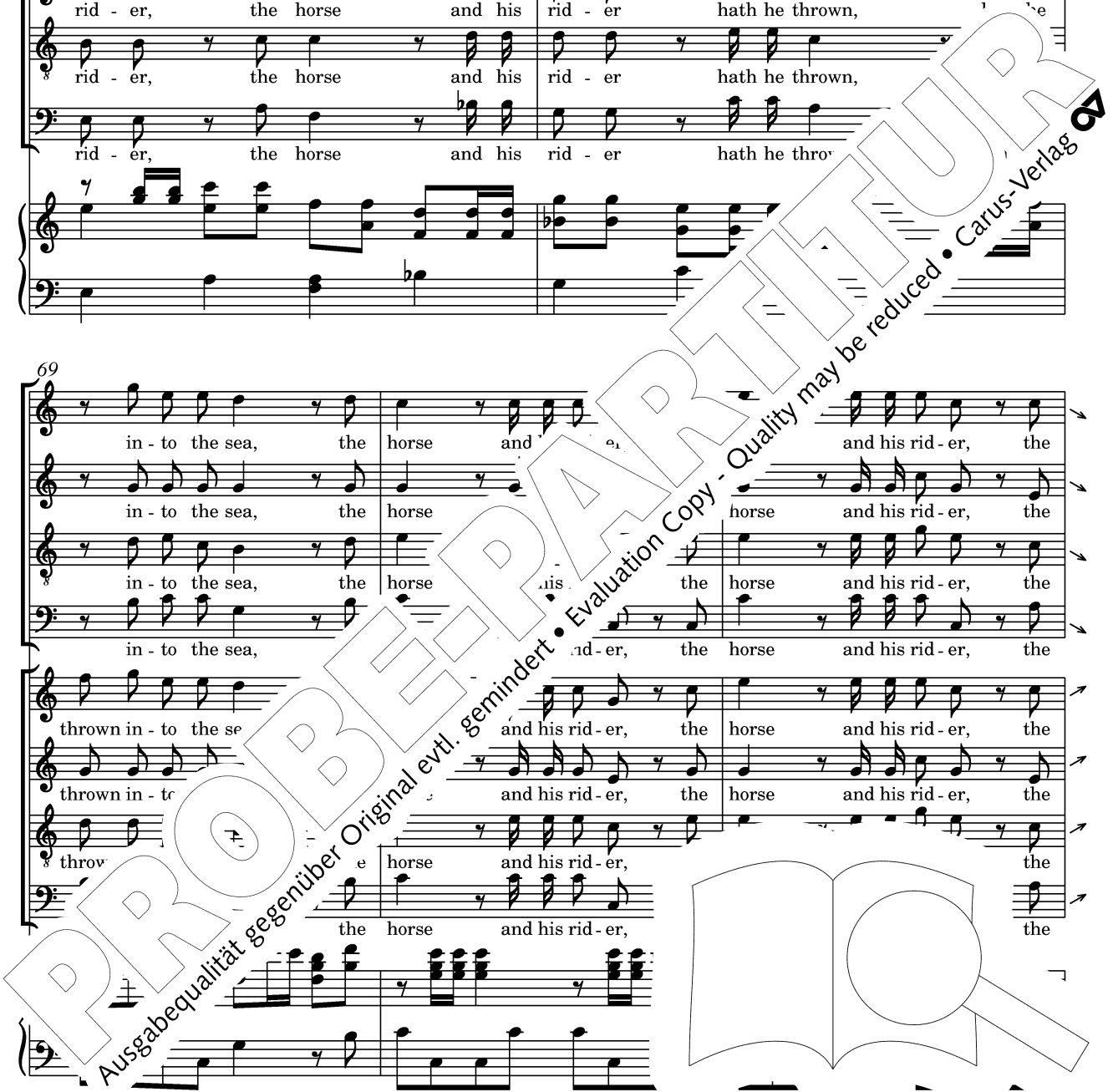
thrown in - to the se and his rid - er, the horse and his rid - er, the

thrown in - tr and his rid - er, the horse and his rid - er, the

throv e horse and his rid - er, the

the horse and his rid - er,

the horse and his rid - er,



72

Coro I, II

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

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

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

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

74

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

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

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

horse and his rid - er, the horse and his ri - der hath he thr I will

77

I un - to the Lord, for he

sing un - to the Lord, for he hath tri-umph-ed

I will sir

un - to the Lord, for he

81

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

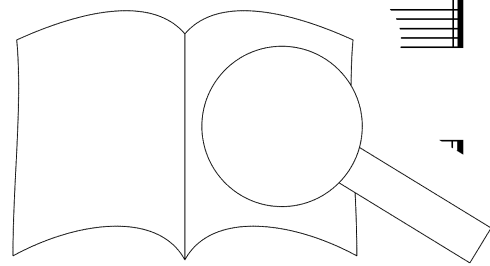
84

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

87

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

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15. Duet (Soprano I, II)

Larghetto

Archi
Basso continuo

4 Soprano I

Soprano II

The Lord — is my strength and my

The Lor — ny

7

song,

strength and my song,

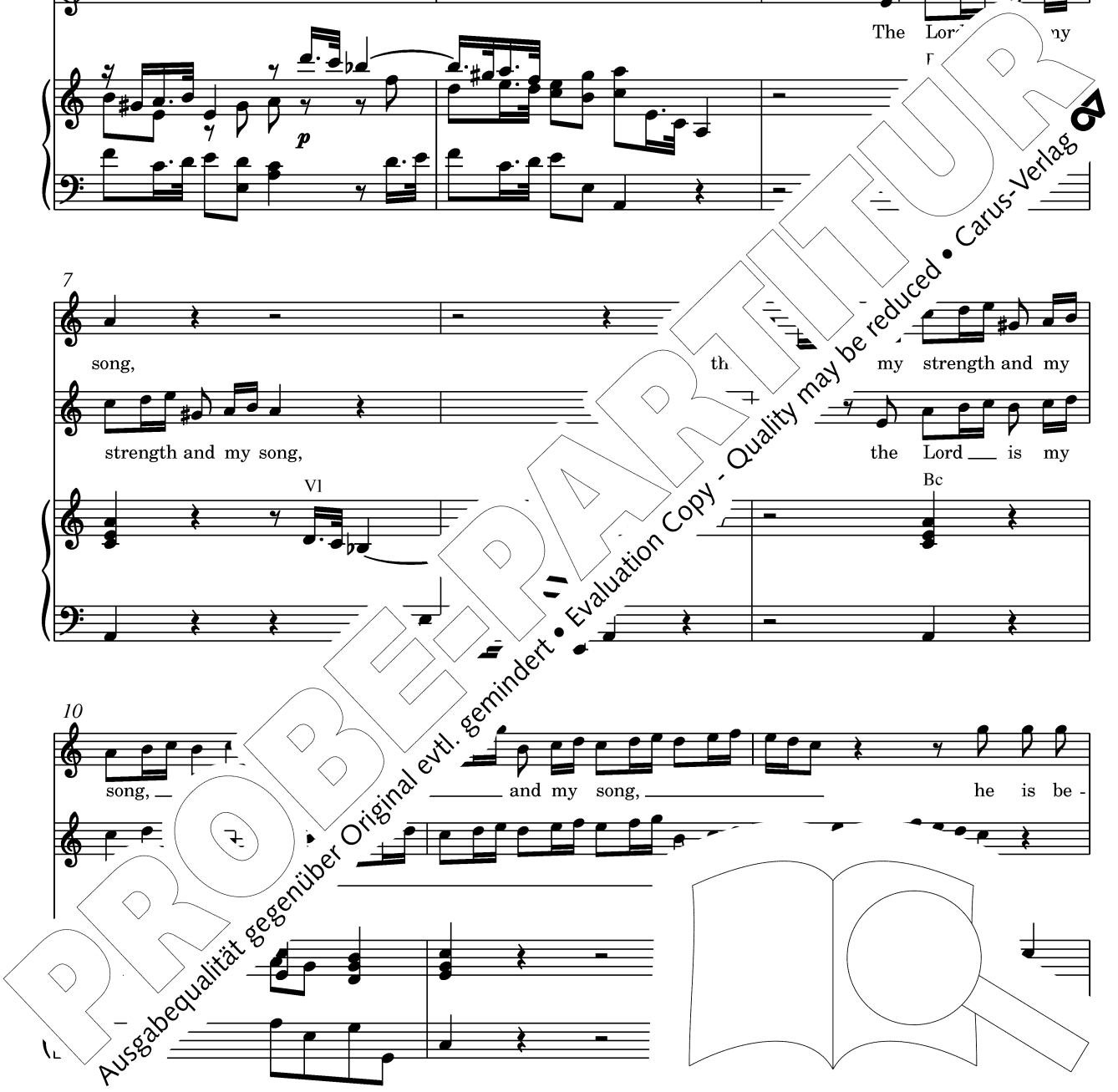
th — my strength and my

the Lord — is my

10

song, —

and my song, — he is be —



13

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

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

16

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

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

Bc VI Bc

19

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

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

Bc

22

my sal - he is be - come

my

25

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

28

— my sal - va - tion; the Lord — is my strength and my son
 — my sal - va - tion; the Lord — is my strength and my song,

31

Lord — is my strength and my song, is be - come my sal -
 strength and my song, va - - - - tion,

34

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

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

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

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

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

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

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

pare him, I will pre - pare him an hab - i - ta - tion, my

pare him an hab - i - ta - tion.

Coro I, II

I will ex - alt

I will ex - alt him,

alt him,

alt him,

I

21

him,

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

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

28

I will ex - p'

will ex - alt him,

I will ex - alt h'

and
Tutti

ex - alt

35

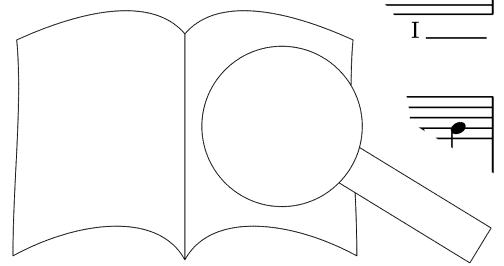
him,

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

and

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

I



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66

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

him, I will ex-alt him,

I will ex-

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

73

and I will ex-alt

alt, I will ex-alt him, alt

will ex-alt him, I will him,

80

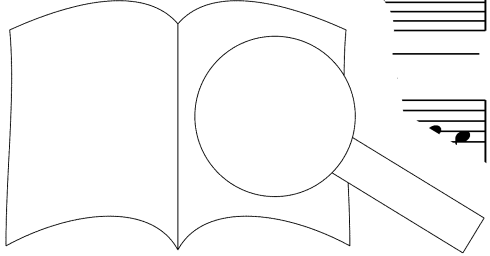
and will, I will ex-alt

will ex-alt am, ex-alt

will ex-alt

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86

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

him, I, I, I will_ ex - alt him,

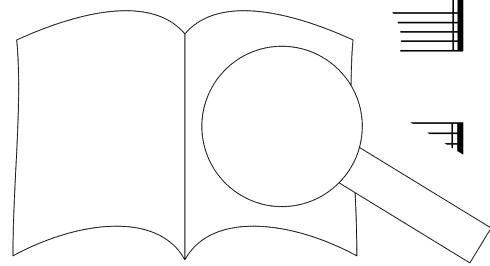
93

I will ex - alt_ him, I will I will ex - alt_ him, I,
 I will ex - alt_ him, I will ex - alt him, I,
 alt_ him, I, I will ex - alt hi vi. him, I
 I will ex - alt

100

alt_ will ex - alt_ him.
 I will ex - alt_ him.
 him, I will_ him.
 him, I will

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17. Duet (Basso I, II)

Andante allegro

Oboi
Fagotti
Archi
Basso continuo

Archi

6

Ob, Fg

VI

12

Ob, Fg

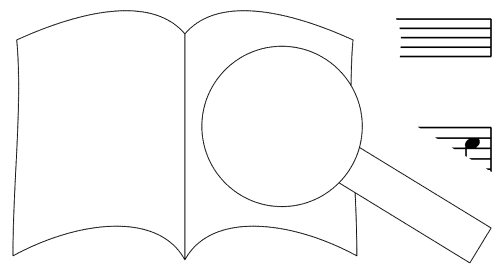
18

Ob, Fg

24

30

37



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43

the Lord, the Lord is a man of war,

Ob, Fg

49

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

Basso II Basso I

Archi

54

war, the Lord is a man of war, the

Basso II

Ob, Fg

60

Lord, the Lord is a

Archi

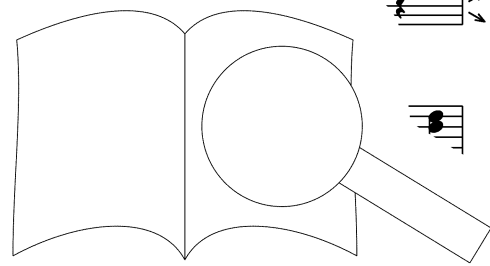
Ob, Fg

66

is his name

Basso

Archi Bc



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Basso I

Lord is his name, _____ is his name, _____

Basso II

Lord, _____ Lord is his name, _____ is _____ his name,

Ob, Fg

Bc

Ob, Fg

Lord is his name, _____ is his name,

Lord is his name, _____ is his name, _____

Bc

Ob

Lord is his name,

Lord is _____ his

name, _____ Lord is his

is _____ his

nam

Pha _____ oh's char-iots

and his

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and his host hath he_ cast in-to the sea, hath

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

he_ cast in

cast

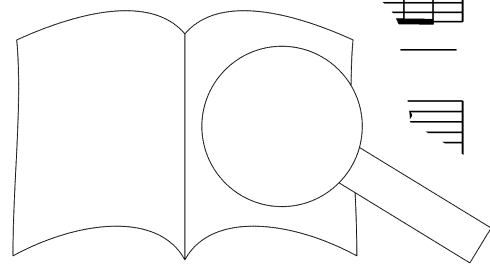
sea; a man of war,

sea; Archi Bc

Arcl p

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Lord is his name,

Archi *p*

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

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

cast in - to the sea,

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

in - to the sea.

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145 *Tutti*

151

157

His cho-sen cap-tains

Archi His

p

164

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

al - so are drown-ed,

ed, are

Bc

171

own - - - ed in the Red Sea, his cho - sen

ed in

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

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

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

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

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

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

Bc

Archi

Ob, Fg

Archi

Archi

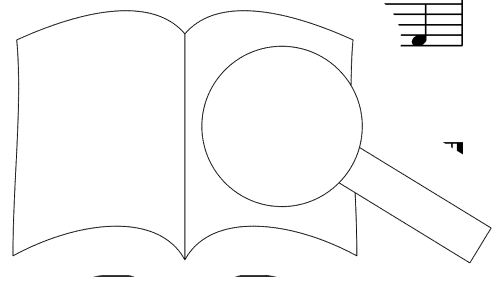
Ob, Fg

Archi

Ob, Fg

Tutti

tr



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18. Chorus

Largo

Soprano
Alto
Tenore
Basso

Coro I

Soprano
Alto
Tenore
Basso

Coro II

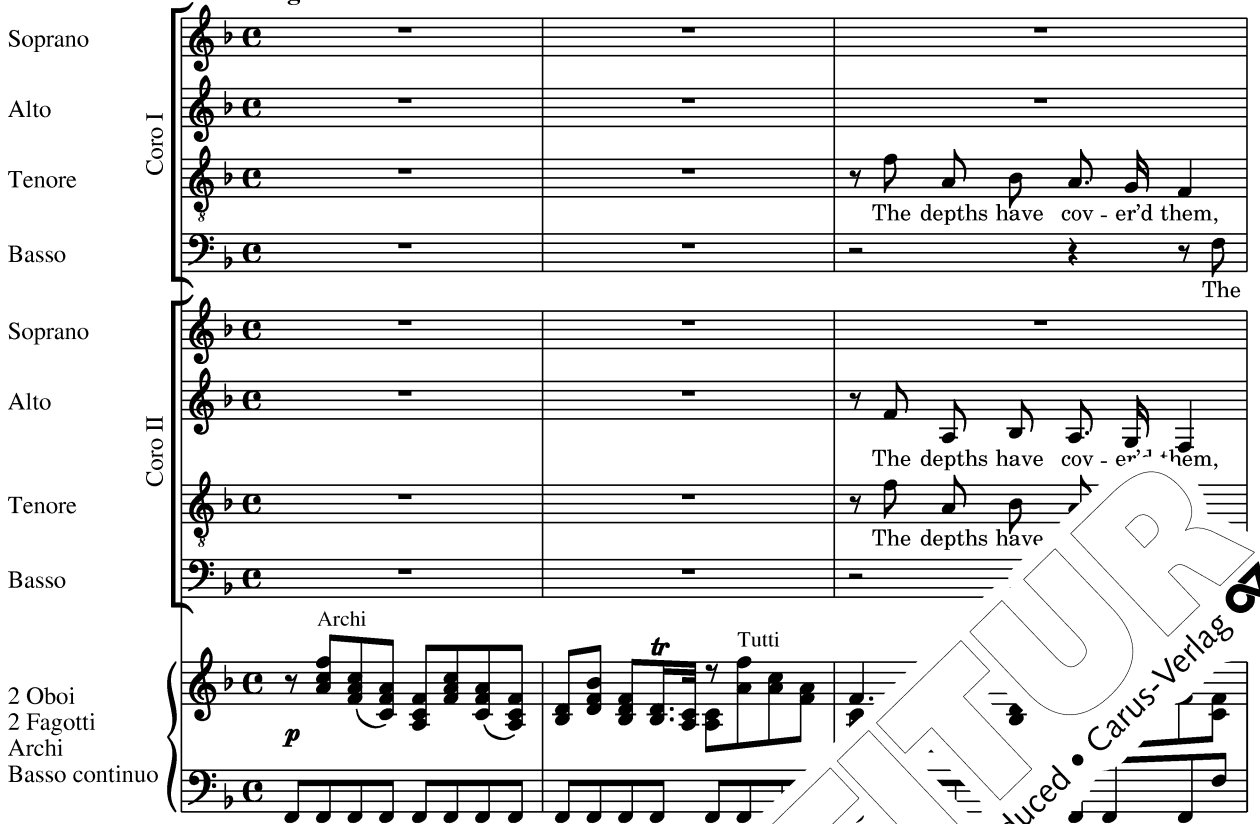
2 Oboi
2 Fagotti
Archi
Basso continuo

Archi

Tutti

The depths have cov - er'd them,
The

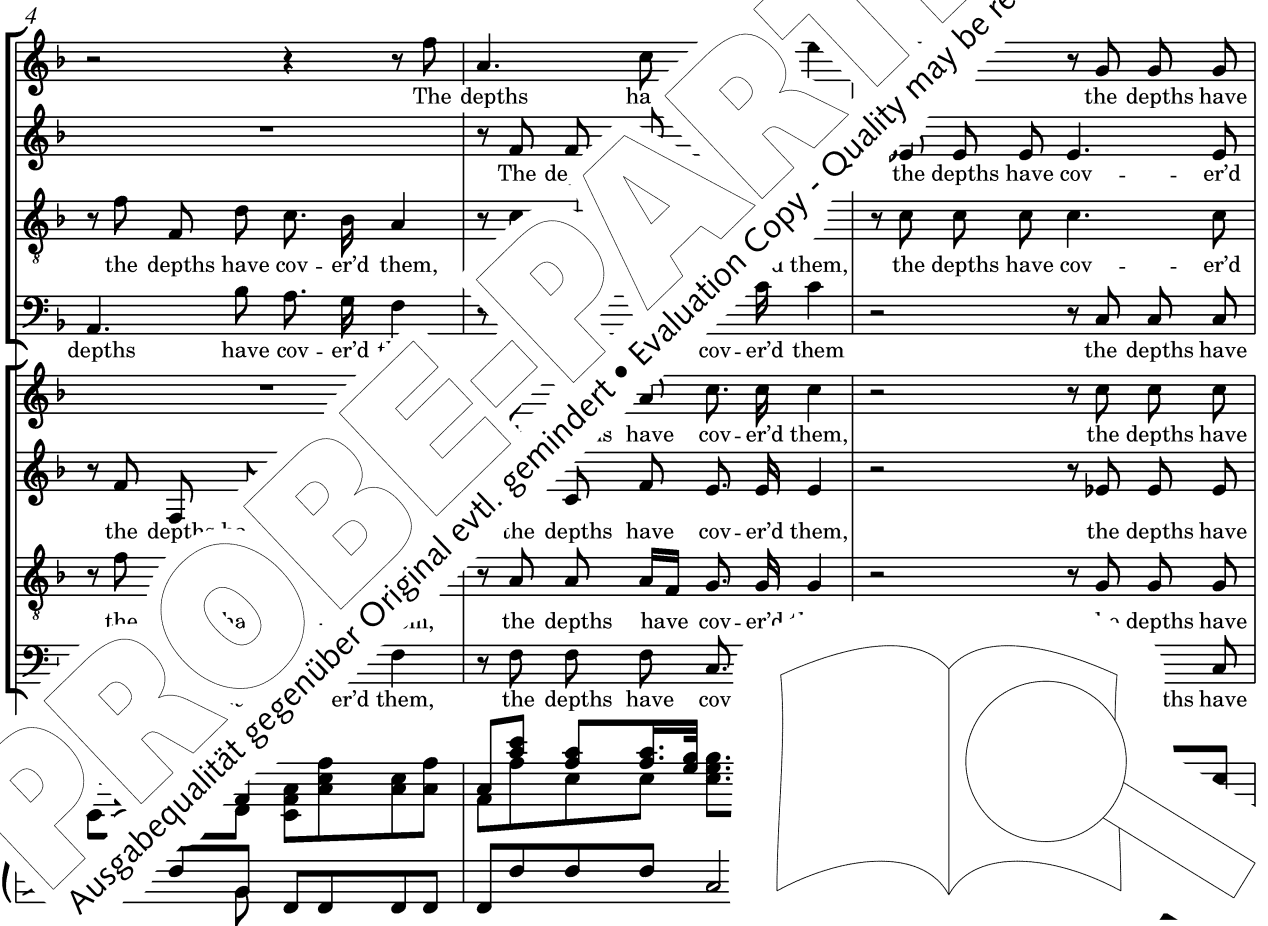
The depths have cov - er'd them,
The depths have



4

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

the depths have
the depths have
the depths have
the depths have
ths have



7

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

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

10

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

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

the bot - tom as a stone,

14

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

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

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

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

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

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

19. Chorus

Andante

Soprano

Alto

Tenore

Basso

Coro I

is be- rious,

rious,

rious,

rious,

ome glo- rious,

Soprano

be- come glo- rious, glo- rious,

Alto

Lord, is be- come glo- rious, glo- rious,

Tenore

and, O Lord, is be- come glo- rious,

Basso

hy right hand, O Lord, is be- come rious,

Coro II

Bas

160

3

thy right hand, O Lord, is be-come glo - - - rious in pow-er,

thy right hand, O Lord, is be-come glo - - - rious in pow-er,

thy right hand, O Lord, is be-come glo - - - rious in pow-er,

thy right hand, O Lord, is be-come glo - - - rious in pow-er,

is be-come glo - - - rious in pow-er, thy right hand, O

is be-come glo - - - rious in pow-er, thy right hand, O

is be-come glo - - - rious in pow-er, thy

is be-come glo - - - rious in pow-er

Tr Tutti

6

O Lord, thy right hand, O Lord, is be-come glo-ri-ous i and, O Lord, is be-come

O Lord, thy right hand, O Lord, is be-come glo thy right hand, O Lord, is be-come

O Lord, thy right hand, O Lord, is thy right hand, O Lord, is be-come

O Lord, thy right hand, O Lord, is pow-er, thy right hand, O Lord, is be-come

Lord, thy right h- rious in pow-er, is be-come

Lord, th- come glo-ri-ous in pow-er, is be-come

Lord, , is be-come glo-ri-ous in pow-er, be-come

, O Lord, is be-come glo-ri-ous in pow-er

Ob, Archi

9

glo-rious, glo-rious, is be-come glo-rious in
glo-rious, glo-rious, is be-come glo-rious in
glo-rious, glo-rious, is be-come glo-rious in
glo-rious, glo-rious, is be-come glo-rious in

glo-rious, thy right hand, O Lord, is be-come glo-rious in
glo-rious, thy right hand, O Lord, is be-come glo-rious in
glo-rious, thy right hand, O Lord, is be-come glo-rious in
glo-rious, thy right hand, O Lord, is be-come glo-

Ob Archi Tutti

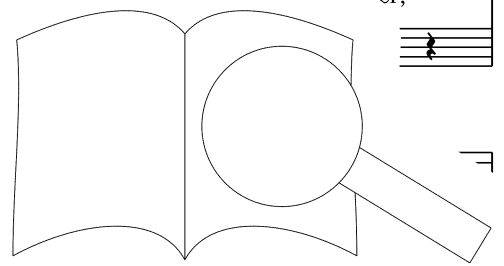
12

pow-er, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,
pow-er, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,
pow-er, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,
pow-er, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,

pow-er, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,
pow-er, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,
pow-er, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,
pow-er, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,

O Lord, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,
O Lord, thy right hand, O Lord, thy right hand, O Lord, is be-come glo-rious in pow-er,

Tutti



15

thy right hand, O Lord, hath dash - ed in
 thy right hand, O Lord, hath dash - ed in piec - es the en - - - - -

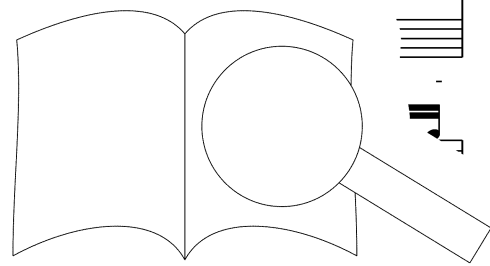
Bc

17

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

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

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19

piec - es the en - e -

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

my, thy right hand, O Lord, hath dash - ed in

my, thy right hand, O Lord, hath dash - ed in

piec - es the en - e -

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

my, thy right hand, O Lord, hath

my, thy right hand, O Lor

Tutti

21

my, thy right hand, O Lord, hath dash - ed in rig. Lord,

piec - es the en - e - my, hand, O Lord,

piec - es, in piec - es the en - e right hand, O Lord,

piec - es the en - e my, thy right hand, O

my, thy right hand, O

piec - es, thy right hand, O

piec - es, hath thy right hand, O

piec - es the en - e - my, thy right hand, O

piec - es the en - e - my, thy right hand, O

and, O

thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e -
 thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e -
 thy right hand, O Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - ne -

Lord,

Lord,

Lord,

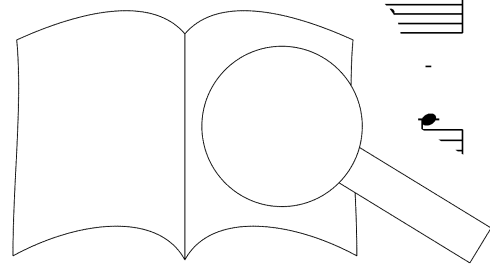
Lord,

Lord,

Bc

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

thy right hand, O piec - es, hath dash - ed in piec - es the en - e -
 thy right h. ed in piec - es, hath dash - ed in piec - es the en - e -
 thy dash - ed in piec - es, hath dash - ed in piec - es the en - e -
 rd, hath dash - ed in piec - es, h



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27

thy right hand, O Lord, thy right hand, O
 thy right hand, O Lord, thy right hand, O
 thy right hand, O Lord, thy right hand, O
 my, thy right hand, O Lord, thy right hand, O

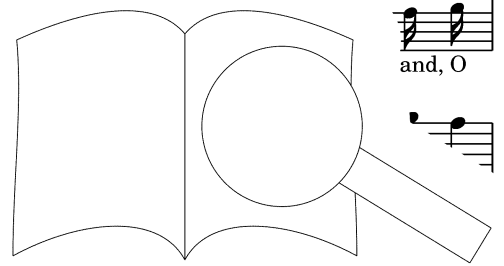
my, thy right hand, O Lord, thy right hand, O Lord,
 my, thy right hand, O Lord, thy right hand, O Lord,
 my, thy right hand, O Lord, thy right hand, O Lord,
 my, thy right hand, O Lord, thy right hand, O Lor

29

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

thy right hand, O
 thy right hand, O
 thy right hand, O
 and, O

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31

thy right hand, O
thy right hand, O
thy right hand, O
thy right hand, O

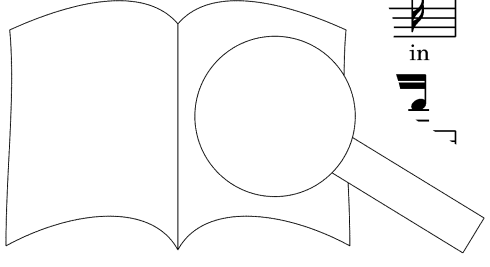
Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e - my, thy right hand, O
Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e - my, thy right hand, O
Lord, hath dash - ed in piec - es, hath dash - ed in piec - es the en - e - my, thy
Lord, hath dash - ed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

33

Lord, thy right hand, O Lord, thy right hand, O
Lord, thy right hand, O Lord, thy right hand, O
Lord, thy right hand, O Lord, thy right hand, O
Lord, thy right hand, O Lord, thy right hand, O

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

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



Adagio

35

piec-es the en-e - my. And in the great - ness of thine ex - cel-len - cy,

piec-es the en-e - my. And in the great - ness of thine ex - cel-len - cy,

piec-es the en-e - my. And in the great - ness of thine ex - cel-len - cy,

piec-es the en-e - my. And in the great - ness of thine ex - cel-len - cy,

piec-es the en-e - my. And in the great - ness of thine ex - cel-len - cy,

piec-es the en-e - my. And in the great - ness of thine ex - cel-len - cy,

piec-es the en-e - my. And in the great - ness of thine ex - cel-len - cy,

piec-es the en-e - my. And in the great - ness of thine ex - cel-len - cy,

Ob, Archi

40

thou hast o - ver-thrown, thou hast o - ver-thrown a- gainst thee.

thou hast o - ver-thrown, thou hast o - ver-thrown a- gainst thee.

thou hast o - ver-thrown, thou. that rose up a- gainst thee.

thou hast o - ver-thrown, thou. that rose up a- gainst thee.

thou hast o - ver-thrown them that rose up a- gainst thee.

thou hast o - ver-thrown them that rose up a- gainst thee.

thou hast o - ver-thrown them that rose up a- gainst thee.

thou hast o - ver-thrown them that rose up a- gainst thee.

thou hast o - ver-thrown them that rose up a- gainst thee.

thou hast o - ver-thrown them that rose up a- gainst thee.

44

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

Coro I

Bc

49

stub - ble, thou sent - - est - - forth thy - - wrath, - -

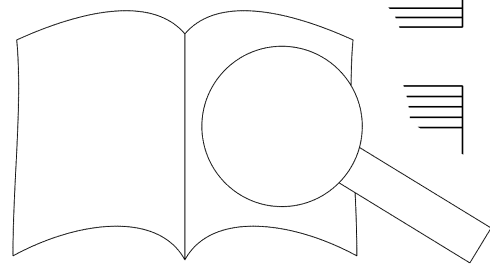
Thou sent - est forth thy wrath, whi as

54

forth thy wrath, - - thy wrath, thou

stub - ble, thou thy - - wrath, - -

Thou forth thy wrath, which con - sum - ed them as



59

sent - - est_ forth thy wrath, _____ which con - sum - - ed_ them as

which con - sum - - ed them as_ stub-ble, which con - sum - ed

stub-ble, thou sent - - est_ forth thy_ wrath, _____

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

64

stub-ble, thou sent - - est forth thy wrath, _____

them, which con - sum - ed_ them as stub-ble, thou _____ thy

_____ thou sent - - est forth_ thy_ _____

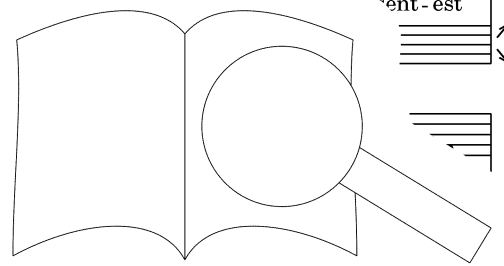
stub-ble, thou sent - - est_ forth_ _____ thy

69

wrath, _____ est_ forth_ thy wrath, _____ thou sent-est

wrath, th_ _____ forth thy wrath, _____ thou sent-est

_____ est_ forth thy _____ sent-est



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74

Coro I

forth, thou sent-est forth thy wrath, thou sent - est -

forth, thou sent - est forth thy wrath, thou

forth, thou sent-est forth thy wrath, thou sent - est, thou sent - est -

thou sent - est forth thy wrath, which con - sum-ed them as stub-ble, thou

Coro II

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

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

Thou sent - est forth thy wrath, which con - sum-ed them as str

Thou Tutti sent - est forth thy wrath, which con - sum-ed them

80

forth, thou sent - - est - forth thy

sent - - est - forth, thou

forth, thou sent - - es sent - est forth

sent - - est - forth, - est - forth thy

as stub-ble, as stub-ble, which con - sum-ed, which con -

as str as stub-ble, which con - sum-ed, which con -

stub-ble, as stub-ble, con -

as stub-ble, as stub-ble, con -

thy wrath, thou sent - est - forth thy
 thy wrath, thou sent - est forth, thou sent-est forth thy
 thy wrath, thou sent-est forth, thou
 wrath, thou sent-est forth

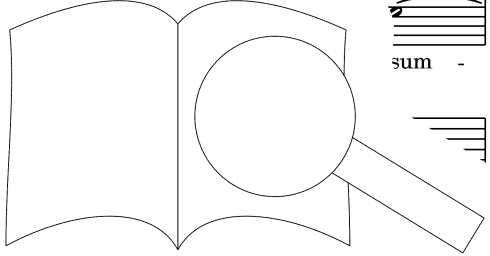
sum-ed them as stub-ble,
 sum-ed them as stub-ble,
 sum-ed them as stub-ble,
 sum-ed them as stub-ble,

Bc

wrath, thou sent-est forth nt - est forth thy
 wrath, thou sent - est ath, thou sent - est
 sent thy wrath, thou
 thy wrath, thou nt thy wrath, which con - sum -

tho:
 forth thy wrath, which con - sum - ed
 est - forth thy wrath, thy wrath, which con-sum-ed
 - est - forth thv - ed
 sent - est forth sum -

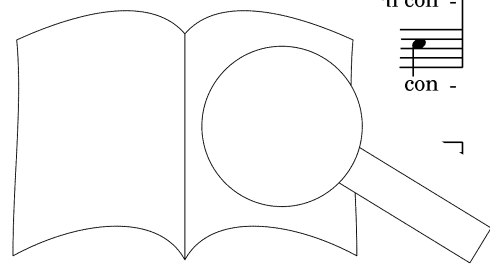
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wrath, which con - sum - ed them, thou sent - - est -
 forth thy wrath, which con - sum - ed them as stub - ble, thou sent -
 sent - - est - forth, thou sent - - est - forth, thou sent -
 - ed them as stub - ble, thou sent - - est - forth, thou sent - - est -
 them as stub - ble, thou sent - - est -
 them as stub - ble, thou sent - - est -
 them as stub - ble, thou sent -
 - ed them as stub - ble, thou

forth, thou sent - est forth
 - - est forth, thou sent - est -
 - - est forth
 forth, thou sent - est forth. thy wrath, which con - sum - ed, which con -
 forth, thou sent - est thy wrath, which con -
 forth, thou s thy wrath, which con -
 forth wrath, thy h con -
 rth thy con -

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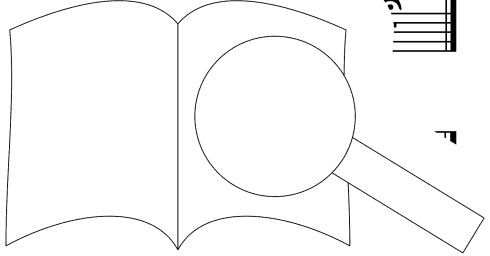
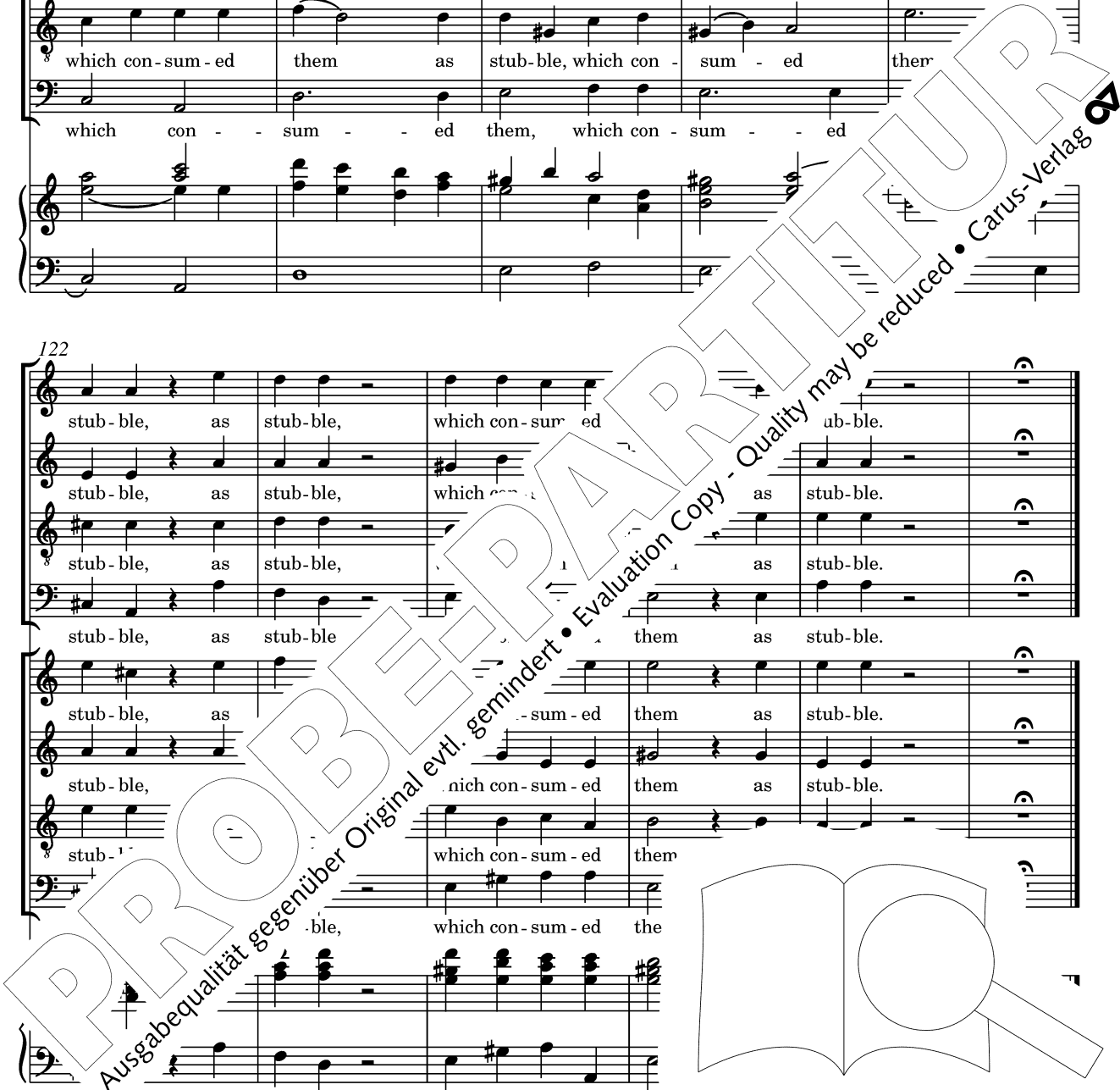
thou sent - - - est_ forth thy_ wrath, -
 forth thy wrath, thou sent - - est_ forth thy_
 sum - ed them, thou sent - - est_ forth thy
 sum - ed them as stub-ble, thou sent - - est_ forth thy_
 sum-ed them as stub-ble, which con - sum - ed them,
 sum-ed them as stub-ble, which con - sum - ed them,
 sum-ed them as stub-ble, which con - sum
 sum-ed them as stub-ble, which con

which con - sum as stub-ble, which con -
 wrath, which con - as stub-ble, which
 wrath, which them as stub-ble, which con -
 wrath, which con - sum - ed them as stub-ble, which
 which con - ed them as stub-ble,
 ed them, which con - sum - ed them as stub-ble,
 , which con - sum - ed
 sum - ed

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sum - - ed, which con - sum - ed them as
 con - - sum - - ed them, which con - sum - ed them as
 sum - - ed, which con - sum - ed them as
 con - - sum - - ed them, which con - sum - - ed them as
 which con - - sum - - ed them as
 which con - sum - ed them, which con - sum - - ed them as
 which con - sum - ed them as stub - ble, which con - sum - ed ther
 which con - - sum - - ed them, which con - sum - - ed

stub - ble, as stub - ble, which con - sum - ed ab - ble.
 stub - ble, as stub - ble, which con - sum - ed as stub - ble.
 stub - ble, as stub - ble, as stub - ble.
 stub - ble, as stub - ble them as stub - ble.
 stub - ble, as - sum - ed them as stub - ble.
 stub - ble, nich con - sum - ed them as stub - ble.
 stub - ble, which con - sum - ed them
 - ble, which con - sum - ed the



20. Chorus

Soprano
Alto
Tenore
Basso

Coro I, II

And with the blast of thy nos-trils

And with the blast of thy nos-trils

And with the blast

2 Oboi
Archi
Basso continuo

mp *p*

blast of thy nos-trils the wa-
nos-trils the wa - ters were gath - er-ed to - geth-er, ters were
the wa - ters were gath - e
of thy nos-trils the - ed to - geth-er,

Bc

gath - and with the blast of thy
gath - er, and with the blast
er - ed to - geth - er, and with the
er - ed to - geth - er, and with the

Archi

10

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

of thy nos-trils the wa - ters were gath-er-ed to - geth-er, were

blast of thy nos-trils the wa - ters were

and with the blast of thy nos-trils the wa - ters were gath - er-ed, were

Bc

13

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

gath-er-ed to-geth-er,

gath-er-ed to-geth-er,

gath-er-ed to-geth-er,

ood

as stood

16

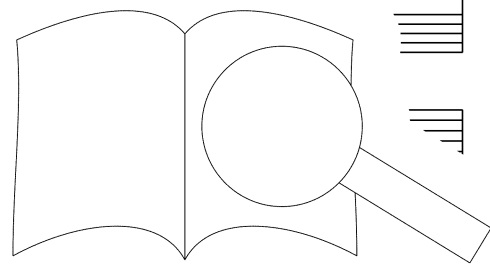
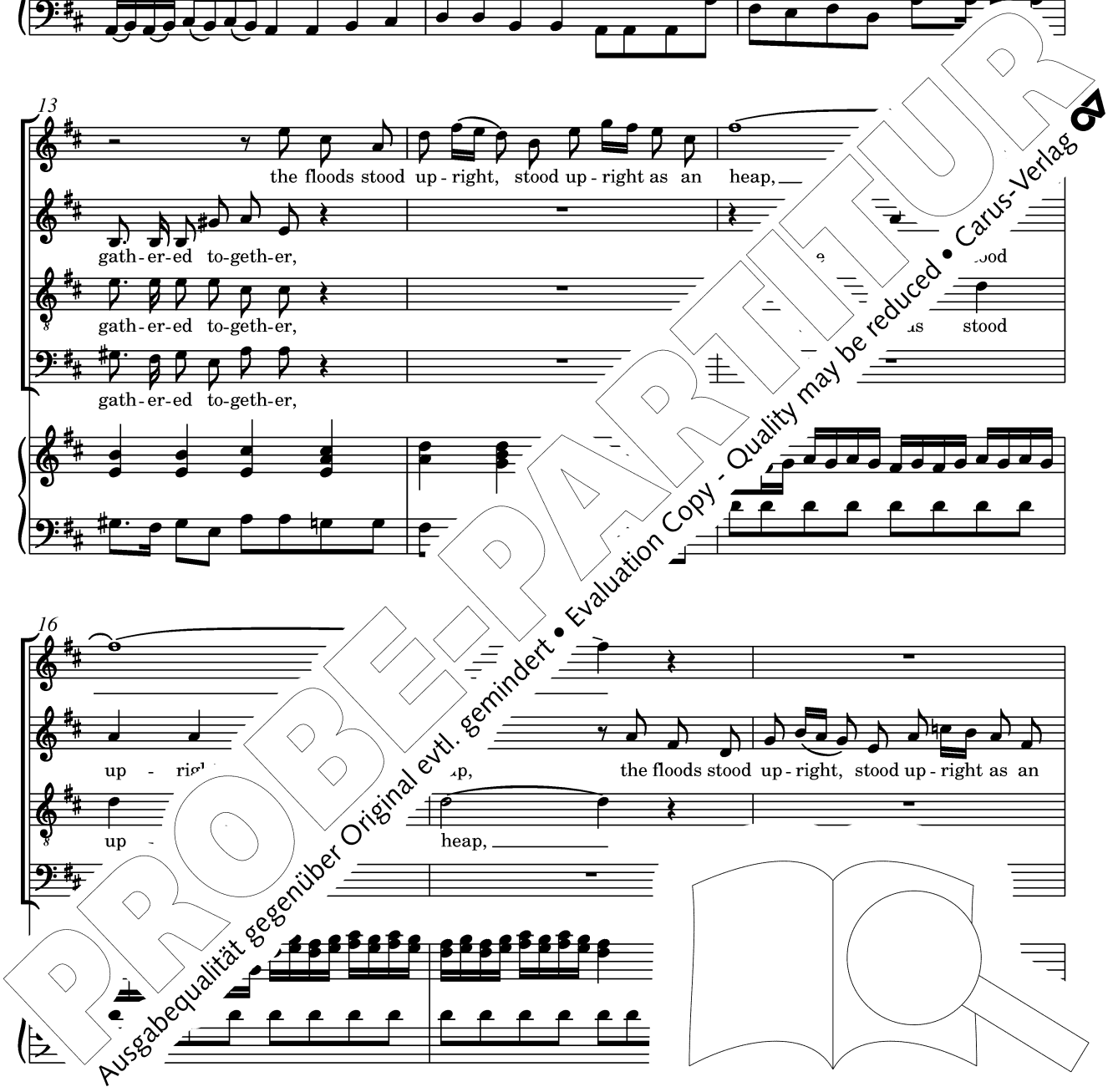
up - right,

up -

heap, —

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

up,



19

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

Ob, Archi

and the Archi

f

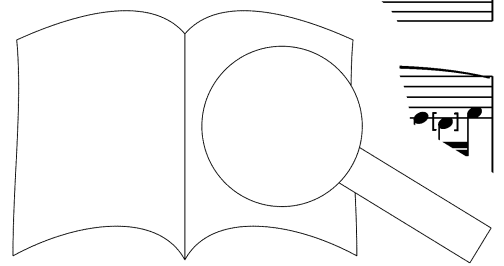
22

depths were con - geal - ed in i. of the

p

25

stood up - right as an heap,
 gath - er - ed to - geth - er, the wa - ters were
 r - ed to - geth - er, the



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29

as an heap, as an heap,

gath-er-ed, the wa - ters were gath-er-ed, the wa - ters were gath-er-ed to - ge-ther, the
 depths were con - geal - ed, the depths were con - geal - ed, the depths were con - geal - ed,

32

as an heap,

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

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

art
 heart

35

heap, as the depths were con -

ge - ther, - ge-ther,

the sea, the depths - con -

the sea,

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geal-ed, were con - geal-ed in the heart of the sea,
 the depths were con - geal-ed in the heart of the sea, the floods stood up - right as an
 geal - - - ed in the heart of the sea,
 were con - geal-ed in the heart of the sea,

Ob

42
 the wa -
 heap,
 the wa - ters were gath - er-ed
 the wa - ters were gath - er-ed to - geth
 gath - er-ed to -

Archi

45
 geth - - -
 as stood up - right as an heap,
 - - - ters were gath - er - ed to - geth - er, the
 geth
 the

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48

as an heap, as an

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

the depths were con - geal - ed, the

51

heap,

geth - er,

depths were con - geal - - ed in

ir he rt

53

the depths were con -

the depths were con - geal - ed, con -

the sea,

the sea,

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56

geal - ed, were con - geal - - - - ed in the heart

geal - ed, were con - geal - - - - ed in the heart

- - - ed, con - geal - - - - ed in the heart

the depths were con - geal - - - - ed in the heart

Bc

59

of the sea.

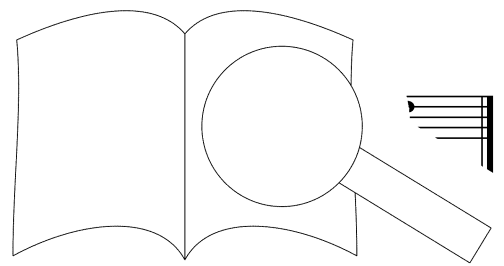
of the sea.

of the sea.

of the sea.

Archi

63



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21. Air (Tenore)

Andante

Archi
Basso continuo

Musical score for strings and basso continuo, measures 1-6. The score is in 3/8 time and G major. The upper staff (Archi) features a melodic line with eighth and sixteenth notes, while the lower staff (Basso continuo) provides a rhythmic accompaniment with eighth notes.

Musical score for strings and basso continuo, measures 7-12. The upper staff continues the melodic line, and the lower staff continues the accompaniment. The tempo is marked Andante.

Musical score for Tenore and strings/basso continuo, measures 13-18. The Tenore part begins with a rest, followed by a vocal entry. The piano accompaniment continues. A dynamic marking of *pp* is present. The tempo is marked Andante.

Musical score for Tenore and strings/basso continuo, measures 19-25. The Tenore part has the lyrics: "I will pur - sue, I will o-ver - take,". The piano accompaniment includes a dynamic marking of *p*. The tempo is marked Andante.

Musical score for Tenore and strings/basso continuo, measures 26-31. The Tenore part has the lyrics: "I will pur-sue, I'll o-ver-take,". The piano accompaniment continues. The tempo is marked Andante.

32

I'll di - vide, I will pur -

38

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

44

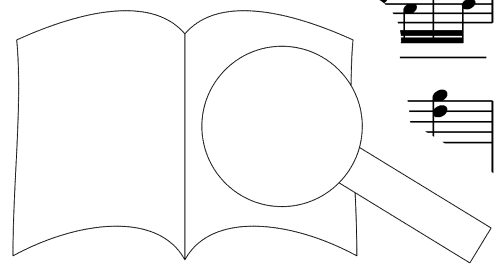
spoil. ne en-e-my

51

said, I will pur - sue, I will pur -

58

I will di - vide



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64 *p* the spoil, my lust shall be sat-is- fied

70 up - on them, I will draw my sword, my hand shall de - stroy

76 them, I will draw my sword, my

82 shall de - stroy them, *Archi*

88 I'll o - ver - take, I wil my

93

hand shall de - stroy them, my hand, my

Bc

99

hand shall de - stroy them.

Archi

f

105

22. Air (Soprano)

Andante larghetto

2 Oboi
Fagotto I, II
Viola
Basso continuo

Ob

Va

simile

4

So:

...nou didst blow,

7

with the wind, thou didst blow with the

10

wind; the sea cov - er'd them, they sank as

13

lead, they sank as lead, as

16

they sank as lead, as

19

ters, as

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22

lead in the might-y wa - - - - - ters, in the might-y wa - ters; thou didst

25

blow, thou didst blow with the wind; the sea cov - er'd them, they sank, they sank as

28

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

Bc Ob

31

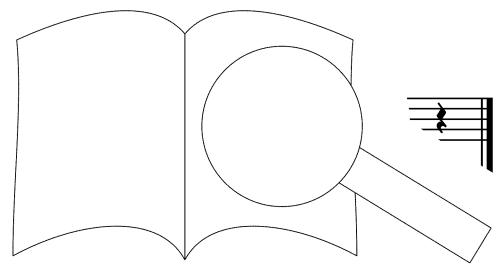
- ters, as lea' - - - - - nt-y wa - - - - - ters.

Bc Tutti

f

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23. Chorus

Grave

Soprano
Alto
Tenore
Basso

Coro I

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Soprano
Alto
Tenore
Basso

Coro II

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Who is like un-to thee, O Lord, a-mong the gods; who is like thee,

Legni, Archi

2 Oboi
2 Fagotti
3 Tromboni
Archi
Basso continuo

7

glo - rious in ho - li - ness, do - ing won - ders,

glo - rious in ho - li - ness, do - ing won - ders,

glo - rious in ho - li - ness, ear - ful in prai - ses, do - ing won - ders,

glo - rious in ho - li - ness, - ful in prai - ses, do - ing won - ders,

glo - rious in ho - li - ness, fear - ful in prai - ses, do - ing won - ders,

glo - rious in ho - li - ness, fear - ful in prai - ses, do - ing won - ders,

glo - rious in ho - li - ness, fear - ful in prai - ses, do - ing won - ders,

glo - rious in ho - li - ness, fear - ful in prai - ses, do - ing won - ders,

29

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

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

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

the earth sw

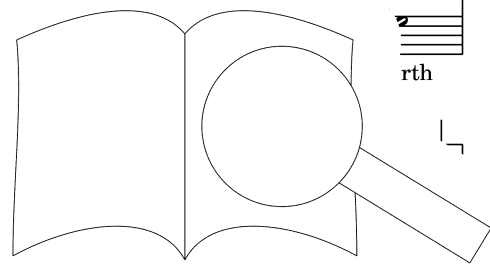
+ Ob, Trb

37

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

swal-low'd, the nem, the earth swal -
 the earth - low'd them, the earth swal -
 swal them, the
 th swal - rth

th swal -



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44

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

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

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

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

- low'd, the earth swal - - -

- low'd them, swal - low'd, swal - low'd,

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

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

51

- low'd, swal - - - low'd them.

- low'd them.

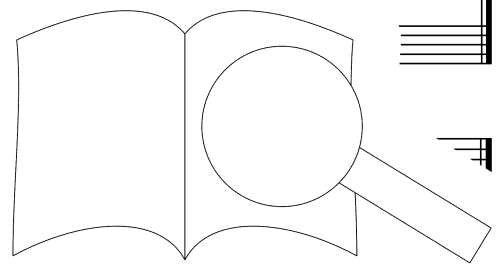
- low'd them.

- - - low'd them.

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

sw - - - low'd them.

the earth sw - - -



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24. Duet (Alto, Tenore)

Larghetto

2 Violini
Basso continuo

11 Alto

Thou in thy mer - - - cy hast led forth thy - peo - ple which t^h

Bc

17

re - deem - ed, which thou hast _____

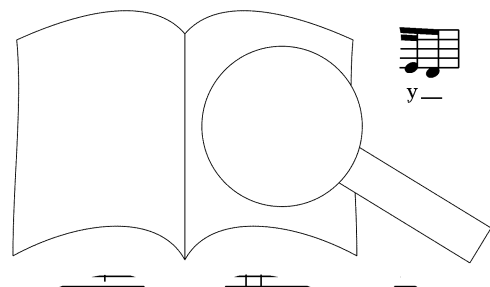
22 Tenore

Thou in thy mer - - - cy hast led forth thy peo - ple which thou hast _____

Bc

28

nich thou hast _____ re - deem



34 Alto

mer - - - cy hast led forth thy peo - ple which thou hast re -

Tenore
thou in - thy - mer - - - cy hast led forth - thy - peo - ple which thou

Bc

39

deem - - - ed, thy peo - ple which thou hast re -

hast re - deem - ed, which thou hast re - deem

tr VI Bc

44

deem - - - which thou hast re -

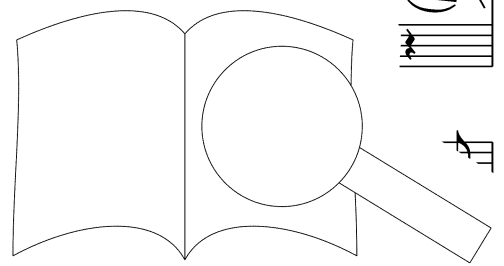
peo - ple Bc

49

deem - - - ed.

which the - - - ed.

tr VI



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Thou hast guid-ed them in thy strength,

Thou hast guid-ed them in thy strength, in thy strength _____ in thy

Bc

p

thou hast guid-ed them in thy strength un - - - to thy ho - ly hab-i -

strength _____ un - - - to thy ho - ly hab-i - tr

ta

tion,

VI

thou hast

Bc

p

strength

Alto

n



90

in thy strength un - to thy ho - ly hab-i - ta - tion,

95

Alto

Tenore

thou hast guid-ed them in thy strength

un - to thy ho - ly hab-i - ta - tion,

thou hast guid-ed them in thy str

Bc

101

un - to thy ho -

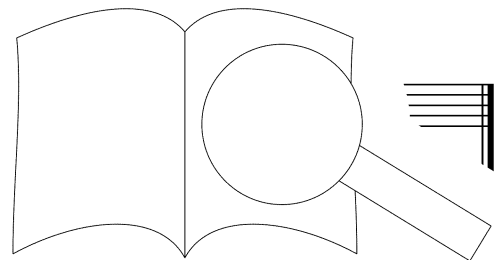
tion.

un - to thy ho -

i - ta - tion.

VI

107



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25. Chorus

Largo e staccato

2 Oboi
2 Fagotti
Archi
Basso continuo

Archi

4

Coro I Tenore

Coro II Tenore

The peo - ple shall

The peo - ple shall

7

Coro I

Coro II

The peo - ple shall hear,

hear,

The peo - ple shall hear,

hear,

The peo - ple shall hear,

hear,

The peo - ple shall hear,

hear,

The peo - ple shall hear,

hear,

The peo - ple shall hear,

hear,

10

the peo - ple shall hear, and be a - fraid, and be a -

hear, shall hear, and be a - fraid, and be a -

the peo - ple shall hear, and be a - fraid, and be a -

hear, and be a - fraid, and be a -

the peo - ple shall hear, and be a - fraid, and be a -

hear, shall hear, and be a - fraid, and be a -

hear, shall hear, and be a - fraid, and be a -

hear, shall hear, and be a - fraid

13

fraid, and be a - fraid, and;

fraid, and be a - fraid; a - fraid;

fraid, and be a - fraid; a - fraid;

fraid, and be a - fraid; a - fraid;

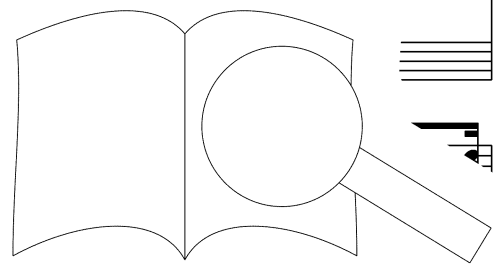
fraid, a - fraid;

fraid, a - fraid;

fraid, a - fraid;

and be a - fraid,

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16

f sor - - - row shall take hold of

sor - - - row, sor - row shall

sor - - - row shall take hold on

sor - - - row shall

sor - - - row shall

f sor - - - row shall

19

them, shall take hold on them, shall take

take hold, shall shall take

shall take ho. on them, shall take

them, shall shall take hold, shall take

take ho' shall take hold, shall take

shall ad, shall take

take hold, shall

take

shall melt a - way, shall melt a - way, shall melt a - way, all th'in-

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

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

shall melt + Archi

shall melt a - way, all th'in-

shall melt a - way, all th'in-

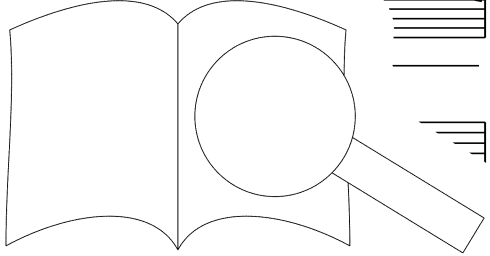
hab - i - tants of Ca - na-an shall melt a - way,

melt a - way, shall melt a - way, all th'in-

hab - i - melt a - way, shall melt a - way, all th'in-

na - an

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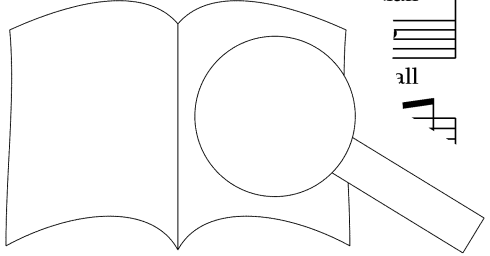
hab - i - tants of Ca - na - an shall melt, shall melt a -
 er
 hab - i - tants of Ca - na - an shall melt, a - way shall melt a -
 tants of Ca - na - an shall melt, shall melt a -
 shall melt, a -

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

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

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

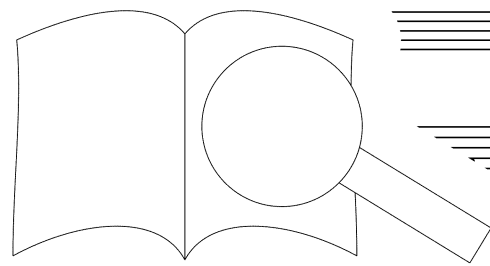
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melt a-way, all th'in-hab-i-tants of Ca-na-an shall melt a-way, shall
 melt a-way, all th'in-hab-i-tants of Ca-na-an
 melt a-way, all th'in-hab-i-tants of Ca-na-an shall melt a -
 melt a-way, all th'in-hab-i-tants of Ca-na-an
 melt a-way, all th'in-hab-i-tants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

melt a - way, shall melt a - way; at a - way;
 shall melt shall melt a - way;
 way, melt, shall melt a - way;
 shall melt melt, shall melt a - way;
 melt a - way, shall melt a - way;
 melt a - way, shall melt a - way;
 way shall melt
 at a - way, shall melt,

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65 *mp*

'till thy peo-ple pass o - ver, O Lord, 'till thy peo-ple pass o - ver, which thou

'till thy peo-ple pass o - ver, O Lord, which

'till thy peo-ple pass o - ver, O Lord, which

'till thy peo-ple pass o - ver, O Lord, 'till thy peo-ple pass o - ver, which thou

'till thy peo-ple pass o - ver, O Lord, 'till thy peo-ple pass o - ver, which thou

o - ver, O Lord, 'till thy peo - ple pass o - ver, which

o - ver, O Lord, 'till thy peo - ple pass o - ver, which

'till thy peo-ple pass o - ver, O Lord, 'till thy peo-ple pass

+ Ob

69

hast pur - chas - ed, 'till thy peo-ple pass

thou hast pur - chas - ed, 'till thy peo-ple pass

thou hast pur - chas - ed; they a. as a stone,

hast pur - chas - ed; they shall be as still as a stone,

hast r 'till thy peo-ple pass

thou 'till thy peo-ple pass

ed; they shall be as still

chas - ed; they shall be as still

o - ver, O Lord, 'till thy peo-ple pass o - - ver, which thou hast pur - chas-

o - ver, O Lord, thy_ peo - ple_ which thou hast pur - chas-

'till thy peo-ple pass o - ver, O Lord, which thou hast pur - chas -

'till thy peo-ple pass o - - - ver, which thou hast pur - chas-

o - ver, O Lord, thy_ peo - ple_ which thou hast pur - chas-

o - ver, O Lord, thy_ peo - ple which thou hast pur - chas-

'till thy peo-ple pass o - ver, O Lord, which thou h

'till thy peo-ple pass o - - - ver, whir'

ed, 'till thy peo-ple pass 'till thy peo-ple pass

ed, - ver, O Lord,

ed, 'till thy peo-ple pass o - ver,

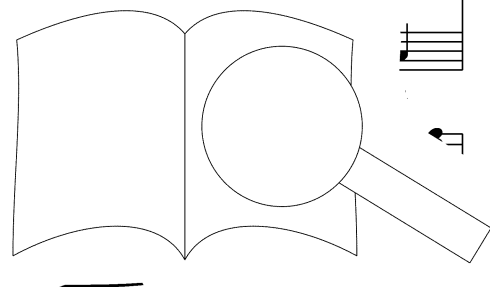
ed, 'till thy peo-ple pass they shall be as still as a

ed, pass o - ver, O Lord, 'till thy peo-ple pass

ed, 'till thy peo-ple pass o - ver, O Lord,

ed. - ver, O Lord,

ss o - ver, O Lord,



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81

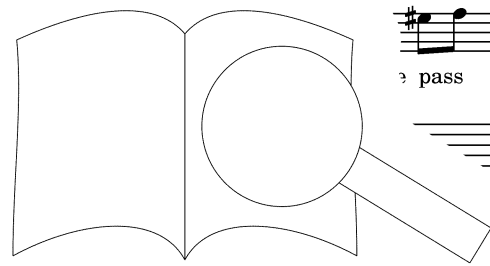
o - - - ver, which thou hast pur - chas - ed, 'till thy peo-ple pass
 'till thy peo-ple pass o - - - ver, O Lord,
 'till thy peo-ple pass o - - - ver, O Lord,
 stone, as a stone,

o - - - ver, which thou hast pur - chas - ed, 'till thy peo-ple pass
 'till thy peo-ple pass o - ver, O Lord,
 'till thy peo-ple pass o - v
 stone, as a stone,

85

o - - - ver, O Lord, 'till thy peo-ple pass
 'till thy peo-ple pass o - - - O Lord,
 'till thy peo-ple pass o - - - O Lord,
 as a p... ass o - ver, O Lord, O Lord, 'till thy peo-ple pass
 o - - - ver
 stone, 'till thy peo-ple pass o - pass

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89

'till thy peo-ple pass o - ver, O Lord, thy peo - ple_

'till thy peo-ple pass o - ver, O Lord, thy peo - ple

'till thy peo-ple pass o - - ver

o - ver, O Lord, thy peo - ple_

'till thy peo-ple pass o - ver, O Lord, thy peo - ple_

'till thy peo-ple pass o - ver, O Lord, thy peo - ple_

'till thy peo-ple pass o - ver, O Lord, thy peo - ple_

o - ver, O Lord, thy peo - ple_

93

which thou hast pur - chas - ed, 'till thy peo-ple pas Lord,

which thou hast pur - chas - ed, 'till thy pec O Lord,

which thou hast pur - chas - ed, thy peo-ple pass o - - - ver, O

which thou hast pur - chas still, 'till thy peo-ple pass o - - ver, O

which thou hast pur

which thou 'till thy peo - ple pass

whi' 'till thy peo - ple pass

nas - ed; they shall be still, 'til

'till thy peo-ple pass o - ver, which thou hast pur - chas-

'till thy peo-ple pass o - - ver, O Lord, which thou hast pur - chas-

Lord, 'till thy peo-ple pass o - ver, which thou hast pur - chas -

Lord, which thou hast pur - chas-

'till thy peo-ple pass o - - ver, O Lord, which thou hast pur - chas-

o - - ver, which thou hast pur - chas-

o - - ver, which thou h

Lord, which

ed, 'till thy peo-ple pass o - ver, which

ed, which

ed, hast pur - chas - ed.

ed, thou hast pur - - - chas - ed.

ed, 'till thy peo-ple pass o - ver, which

ed, which thou hast pur - chas - ed.

ed, which thou hast pur - chas - ed.

ed, which thou

ed, which thou

ed, 'till thy peo-ple pass o - ver, which

ed, which thou hast pur - chas - ed.

ed, which thou hast pur - chas - ed.

ed, which thou

ed, which thou

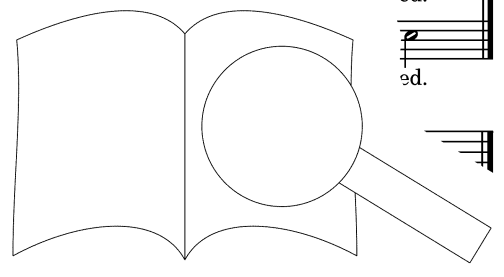
ed, 'till thy peo-ple pass o - ver, which

ed, which thou hast pur - chas - ed.

ed, which thou hast pur - chas - ed.

ed, which thou

ed, which thou



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26. Air (Alto)

Largo e mezzo piano

2 Violini
Basso continuo

Musical score for 2 Violins and Basso continuo, measures 1-8. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is Largo e mezzo piano. The score includes dynamics like *mp* and *p*, and articulation marks like accents and slurs. Instrument labels VI, Bc, and VI are placed above the staves.

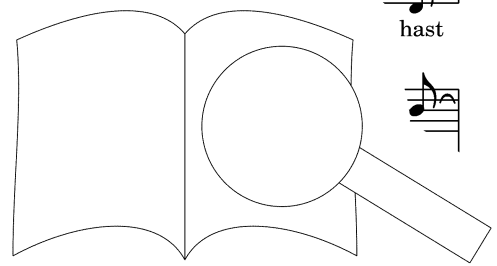
Musical score for 2 Violins and Basso continuo, measures 9-15. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score includes dynamics like *p* and articulation marks like accents and slurs.

Musical score for Alto and 2 Violins/Basso continuo, measures 16-22. The Alto part has the lyrics: "Thou shalt bring them in,". The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score includes dynamics like *p* and articulation marks like accents and slurs. Instrument labels VI, Bc, and VI are placed above the staves.

Musical score for Alto and 2 Violins/Basso continuo, measures 23-29. The Alto part has the lyrics: "in, and plant the - - - tain of". The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score includes dynamics like *p* and articulation marks like accents and slurs.

Musical score for Alto and 2 Violins/Basso continuo, measures 30-36. The Alto part has the lyrics: "ce, in the place, hast". The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score includes dynamics like *p* and articulation marks like accents and slurs.

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38

made, _____ which thou hast made for thee to dwell in,

45

for thee to dwell in, to dwell _____ in,

53

_____ in the

61

sanc - tu - ar - - - Lo

68

_____ have es - tab - - - lish -

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75

ed, in the sanc - - -

VI Bc

82

- - tu - ar - - - tu - ar - - - y,

VI

89

which thy hands have es - tab - - - which thy

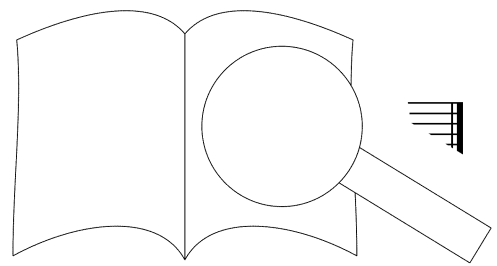
Bc Bc

96

Adagio a tempo

hands have es-tab -

104



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27. Chorus

A tempo giusto

Soprano

Alto

Tenore

Basso

Coro I

Soprano

Alto

Tenore

Basso

Coro II

2 Oboi

2 Fagotti

3 Trombe

3 Tromboni

Timpani

Archi

Basso continuo

The first system of the musical score includes vocal parts for Coro I and Coro II, and instrumental parts for woodwinds and strings. The vocal parts are for Soprano, Alto, Tenore, and Basso. The lyrics are: "The Lord shall reign for ev - er and". The instrumental parts include 2 Oboi, 2 Fagotti, 3 Trombe, 3 Tromboni, Timpani, Archi, and Basso continuo. The tempo is marked "A tempo giusto".

The second system of the musical score continues the vocal parts and instrumental parts. The lyrics are: "ev - - er. The Lord s. for ev - - er and". The instrumental parts include 2 Oboi, 2 Fagotti, 3 Trombe, 3 Tromboni, Timpani, Archi, and Basso continuo.

The third system of the musical score continues the vocal parts and instrumental parts. The lyrics are: "ev - - er. The Lord shall reign for ev - - er and". The instrumental parts include 2 Oboi, 2 Fagotti, 3 Trombe, 3 Tromboni, Timpani, Archi, and Basso continuo.

The fourth system of the musical score continues the vocal parts and instrumental parts. The lyrics are: "The Lord shall reign and". The instrumental parts include 2 Oboi, 2 Fagotti, 3 Trombe, 3 Tromboni, Timpani, Archi, and Basso continuo. The word "Tutti" is written below the instrumental parts.

28. Recitative (Tenore)

Tenore

For the horse of Pha-raoh went in with his char-iots, and with his

Basso continuo

3

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

5

on them; but the chil - dren of Is - rael went on dry land the

29. Chorus = Nr. 27 wiederholen / repeat No.

30. Recitative (Tenore)

Tenore

And sis-ter of Aa-ron, took a tim-brel in her hand, and all the

Basso continuo

4

-ter her with tim-brels and with dan-c them:

31. Solo (Soprano) and Chorus

A tempo giusto

Soprano Solo

Soprano Sing ye to the Lord, for he hath triumph-ed glo-ri-ous-ly. The

Alto

Tenore

Basso

Coro I

Soprano

Alto

Tenore

Basso

Coro II

2 Oboi

2 Fagotti

3 Trombe

3 Tromboni

Timpani

Archi

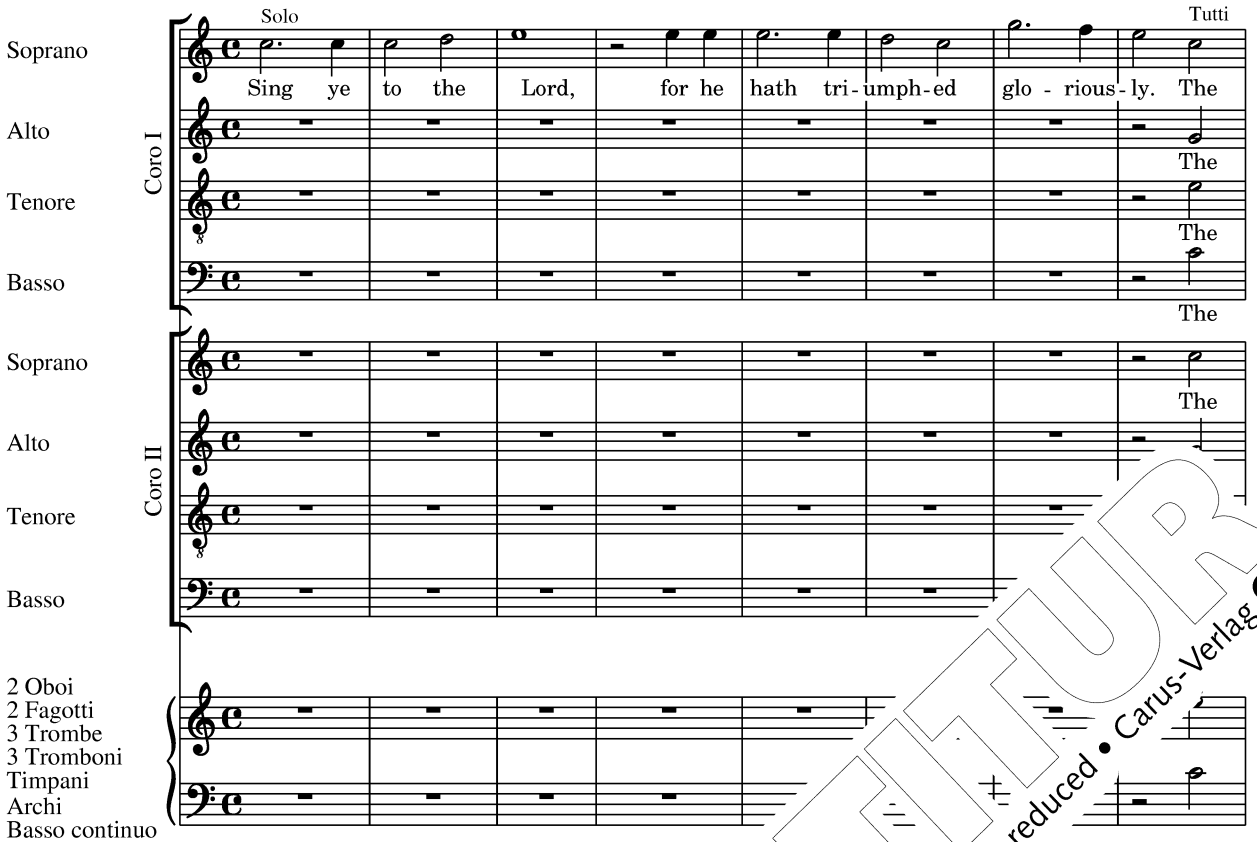
Basso continuo

Tutti

The

The

The



9

Lord shall reign for ev - - -

Lord shall reign for d ev - - -

Lord shall reign er and ev - - -

Lord shall reign - er and ev - - -

Lord shall reig ev - - er and ev - - -

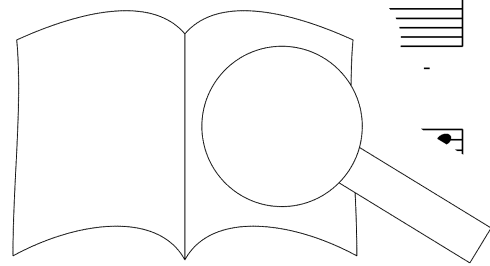
Lord shall ev - - er and ev - - -

Lord sha 'rt for ev - - er

for ev - -



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er: for he hath tri-umph-ed glo - - - - - for he

er: for he hath tri-umph-ed glo - - - - -

er: for he hath tri-umph-ed glo - - - - -

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

er: for he hath tri-umph-ed glo - - - - -

er: Archi

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

- rious-ly, glo - rious-ly,

- rious-ly, glo - rious-ly,

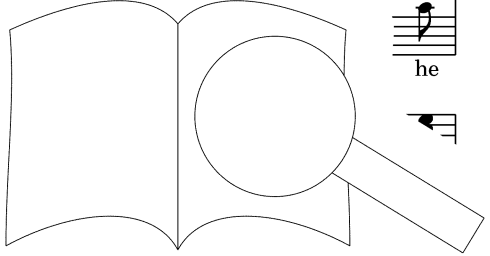
for he hath tri-ur - rious-ly,

for he hath tri-umph-ed

for he hath tri-umph-ed

umph-ed

he



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

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

glo - rious-ly, glo - rious-ly, glo - rious-ly, glo - rious-ly, glo - rious-ly, g'

hath tri-umph-ed glo - - -

for he hath tri-umph-ed glo

for he h

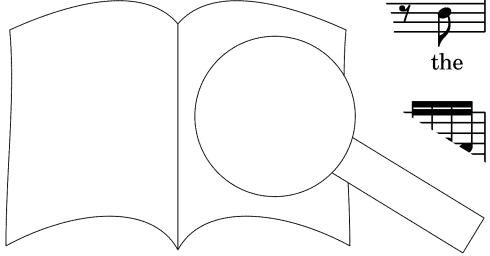
hath tri - umph-e

hath tri -

us-ly, Archi

the

the



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35

I will sing
 - rious-ly, I will sing, the horse and his rid-er
 - rious-ly, the horse and his rid-er, the horse and his rid-er
 the horse and his rid-er, the horse and his rid-er

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

Tutti

38

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

I will
 the horse, the
 the
 will

41

he hath triumph-ed glo -

he hath triumph-ed glo - rious-ly,

he hath triumph-ed

he hath triumph-ed

sing un - to the Lord,

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

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

sing un - to the Lord,

44

glo - rious-ly,

glo - rious-ly,

glo

rio'

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

he hath triumph-ed glo -

he hath triumph-

Tutti Ob

47

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

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

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

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

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

rious-ly; I will

rious-ly;

rious-ly,

Tutti

50

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

sing un - to the Lord, un-to the

sing un - to the

e and his rid-er hath he thrown the

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

sea,
 Lord,
 Lord,
 sea,

Archi

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

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

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59

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

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

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

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

- rious-ly, the horse and his

glo-rious-ly, the horse his

glo-rious-ly, the hr

glo-rious-ly,

Archi Tutti

62

and his rid - er, the horse hath he thrown

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

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

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

rid - er, rid - er hath he thrown, hath he

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

rid - er, and his rid - er hath he

horse and his rid - er

the

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

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

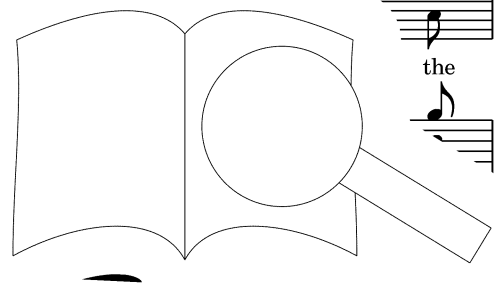
thrown in - to the sea, the horse and his rid - er, the horse and his rid - er, the
 thrown in - to the sea, the horse and his rid - er, the horse and his rid - er, the
 thrown in - to the sea, the horse and his rid - er, the horse and his rid - er, the
 thrown in - to the sea, the horse and his rid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

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

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

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

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69

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

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

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


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

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

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

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

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



72

I will sing un -

I un - to the

I will sing un -

sing the Lord,

I un -

will sing un - to the

un -

un - to




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

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

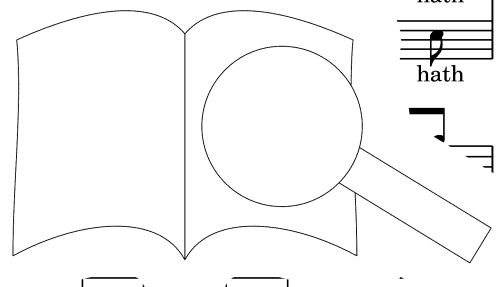
for he hath tri-umph-ed glo - rious-ly, he

hath tri - umph - ed glo - rious-ly, and his rid - er hath
 hath tri - umph - ed glo - rious-ly, and his rid - er hath
 hath tri - umph - ed glo - ric and his rid - er hath
 hath tri - umph - ed horse and his rid - er hath

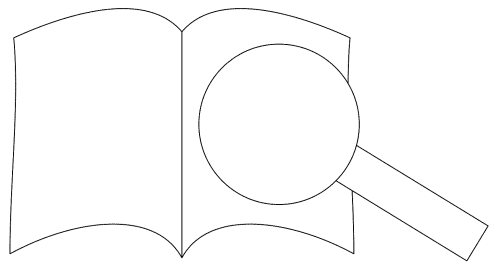
hath tri - umph - the horse and his rid - er hath
 hath tri - as-ly, the horse and his rid - er hath
 hat¹ - rious-ly, the horse hath
 glo - rious-ly, the hors hath

glo - rious-ly, the hors hath

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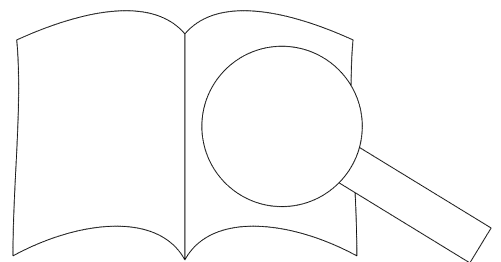
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BWV 11 ⊙	carus plus	31.011/03	HoWV I.4 ⊙	carus plus	37.103/03
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HWV 76 ⊙	carus plus				
- O praise the Lord. Anthem HWV 254 ⊙					
- Te Deum HWV 283 (Dettinger Te Deum) ⊙	carus plus				
- Saul HWV 53 ⊙	carus plus				
Hasse: Missa in g ⊙	carus plus				
- Requiem in Es ⊙					
- Miserere in c ⊙	carus plus				
Haydn, Johann M.: Missa Beatissimae Virg.					
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- Missa Sancti Hieronymi MH 254		40.609/03			
- Missa sub titulo Sanctae Theresiae		40.603/03			
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