

George Friederich Handel

Israel in Egypt

Cembalo, Organo

Erster Teil

Der Auszug

Recitativo

Tenore

Du kam ein neu er Kö-nig nach Ä-gypten, der Jo-seph nicht kannte, und er quäl-te das

Cembalo

mf

Organo tacet + Vc., Cb.

4

Volk durch Fron-vögte, die es preß-ten zur Ar-beit, ohn' Er-bar-men, oh-ne Gnade.

f

Nº 1 Coro

Largo

Alto

Cembalo

Organo

6

Viol.

schrie in sei - - - ner Not und Knechtschaft.

p *mf*

6

12

Soprano

und der Schrei drang bis zu Gott.

mf

+ Vc., Fg.

6

+ Vc., Fg. 6

18

Man verzweifelte, stöhnte und fleh - te laut _____ um Ret - tung, um Ret - tung; Man verzweifelte,

f

+ Cb.

- Vc., Fg.

+ Vc., Cb., Fg.

24

stöhnte und fleh - te laut, man verzweifelte ganz, man verzweifelte, stöhnte und fleh - te laut; Man verzweifelte

30

stöhnte und fleh - te laut, und fleh - te laut _____ um Ret - - tung, und man' fleh - te laut;

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4

Cembalo, Organo

36

und — der Schrei — drang bis zu Gott; man verzweifel-te, stöhnte und fleh - te

-Vc., Cb., Fg.

42

laut — um Ret - - tung, und man fleh-te laut — um Ret - - tung um

+Vc., Cb., Fg.

48

Ret - - - - - tung. Und — das Volk — von Is - ra - el Und — das

Soprano

Alto

ff

4 4
2

54

Volk von Is - ra - el schrie in sei - - - ner Not und Knechtschaft;

60

man verzweifelte stöhnte und flehte laut, und flehte laut, man verzweifelte, stöhnte und flehte

p *f*

6 -Vc., Cb., Fg. 4/2 +Vc., Cb., Fg.

65

laut, und man flehte laut, man verzweifelte stöhnte und flehte laut

70

man verzweifel-te, stöhnte und fleh - te laut — um Ret - - tung, um Ret - - tung, und man flehte

76

laut, und man fleh - te laut, man fleh - te laut um Ret - - - - tung;

82

und — der Schrei, er drang, er drang — bis — zu Gott.

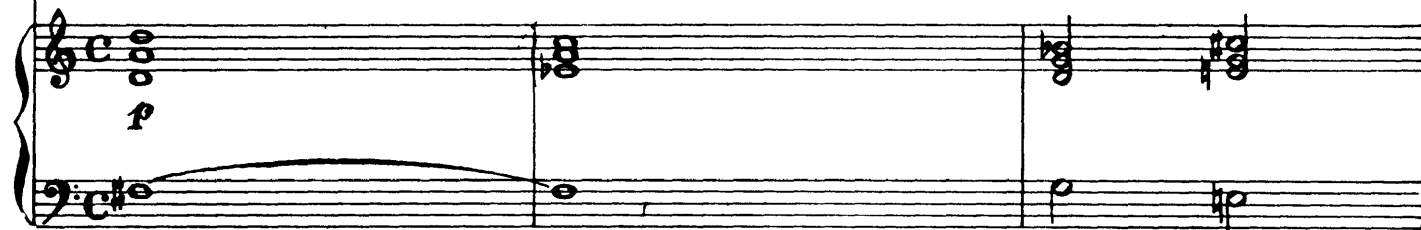
ff

Recitativo

Tenore



Cembalo



Organo tacet

+Vc., Cb.

4

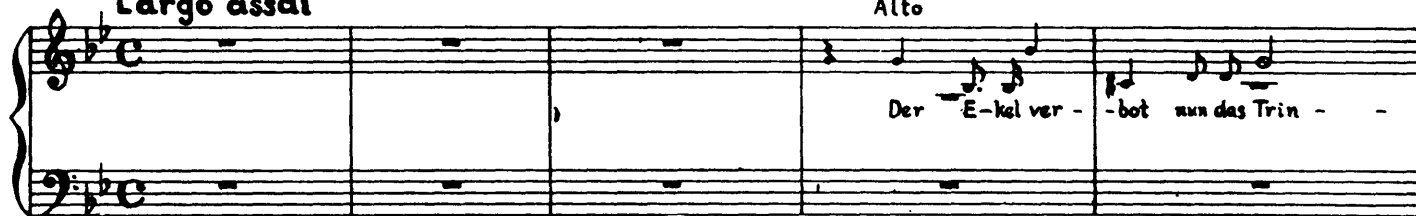
Ta-ten zu vollbringen in dem Lande Ham. Den Strom a-ber ver-wan-del-te Gott in Blut.

pp

Nº 2 Coro

Largo assai

Cembalo



Organo



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8

Cembalo, Organo

6 **Soprano**
ken, denn der Strom war ver - wan - Der E - kel ver - bot nun das Trin - - - ken, denn der Strom war ver -

10 **Soprano**
wan - *mf*
+ Vc., Cb., Fg.

14 **Soprano**
nun das Trinken, denn der Strom war ver -

18

wan - - - - - delt in Blut, ver-wan - - - - - delt in

6 7 7 6b 4 7 6 6 4 5 6 5 5 9 8 9 8 7 5

22

Blut,

+Cb. 7 6b 5 7 6 6 5 7 6b 6 5b 6 6

26

7 6 7 6 7 # 6 7 6 7 6

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10

Cembalo, Organo

30

34

38

7 5 6b 5b 5 6b 6 5b 9 8 +Cb. 7 6

6 7 6b 7b 6 7 6 7# 7b 6b 6b 5b

4 2b b 4+ 2 G G 7 6 6 7 7 6 4 5

Nº3 Aria

Andante

Viol. I

Cembalo

Organo tacet

+ Vc., Cb.

Alto

Am U - fer hockten Krö - ten, das

-Cb.

Land ü - - ber - schwemmend, selbst in des Kö - nigs Kammern glotzten ih - re Au - gen,

selbst in des Kö - nigs Kammern glotzten ih - re Au -

28

Viol. I

gen.

Am

f

p

+Cb.

-Cb.

35

U - fer hockten Kröten, Kröten, das Land ü - berschwemmend, selbst in des Kö - nigs Kammern glotzten ih - re

42

tr

Viol. I

Au - - - - - gen, glotzten ih - - re Au - gen.

48

Gott ließ die Her - den ster - ben an Seu - chen,

mf

p

+Cb.

-Cb.

55

schwarzes Ge-schwür auf der Haut quälte Mensch und Tier, schwarzes Ge-schwür schwarzes Ge-

62

schwür auf der Haut quäl-te Mensch und Tier, es quäl - - - - - te, es

69

quäl - te Mensch und Tier; schwarzes Ge-schwür, schwarzes Ge-schwür, es quäl - -

76

- - - - - te, quälte Mensch und Tier, es

Cembalo, Organo

83 (Adagio) Viol. I

quöl - te Mensch und ____ Tier.

(Tempo I)

+Cb.

No 4 Coro

Andante larghetto

Tenore, Basso Soprano

Gott sprach ein Wort, Und es ka - men Schwärme von Fliegen, viel Schwärme von Fliegen.

+Vc., Cb., Fg.

Organo

Tasto solo

f *mf* *mp*

+Vc., Cb., Fg.

6 6 6 6 6 6

5 Tenore, Basso Soprano Tenore, Basso

Gott sprach ein Wort, und gif - ti - ge Mücken, die schwirrten in den Häu - - sern; Gott sprach ein Wort,

f *f*

Organo

Tasto solo

f *mf* *f*

6 6 7 6 4

9

mf

Soprano II

und es ka-men Schwärme von

f

mf

f

mf

-Vc., Cb., Fg. +Vc., Cb., Fg. -Vc., Cb., Fg.

13

f

Soprano I

und es ka-men Schwärme von Fliegen und Mücken, die

f

mf

+Vc., Cb., Fg. -Vc., Cb., Fg.

6 6 6 6 4 # 6 7 6 5 #

17

f

Soprano II

schwirrten in den Häu- und es kamen Schwärme von Fliegen

f

mf

+Vc., Cb., Fg. -Vc., Cb., Fg.

4 # 6 6 6 6

Cembalo, Organo

21 *Soprano II*
und Mücken, die schwirren in den Häu- *f*

f *mf* *f*
+ Vc., Cb., Fg. - Vc., Cb., Fg. 6 #

25 *Soprano I*
f und es ka - men Schwärme von Fliegen und Mücken, die schwirren in den Häu-
mf
+ Vc., Cb., Fg. - Vc., Cb., Fg. 6 6 6 #

28 *Soprano II* *Soprano II*
sern. und es ka - men Schwärme von Fliegen und Mücken, die schwirren in den Häu- -sern. Gott
f
6 5 # 6 # 5

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17

31 *sprach, ff*

ff

+ Vc., Cb., Fg.

6 6

34

mf

6 7 3 -Vc., Cb., Fg.

38

f ff

f mf ff

+ Vc., Cb., Fg. -Vc., Cb., Fg. + Vc., Cb., Fg.

Cembalo, Organo

Nº5 Coro

Allegro

Cembalo

Ob. I

f

+ Vc., Cb., Fg.

Organo

f

+ Vc., Cb., Fg.

8

2

p

- Cb.

Fg.

Orch.

2

p

- Vc., Cb., Fg.

+ Vc., Cb., Fg.

15

mf

f

mf

f

This musical score is for a Cembalo and Organo accompaniment, spanning measures 21 to 36. It is written in G major and 3/4 time. The score is organized into four systems, each with a grand staff (treble and bass clefs).
- **Measure 21:** The first system begins with a forte (*ff*) dynamic. The right hand features a series of chords, while the left hand plays a steady eighth-note pattern.
- **Measure 25:** The second system continues the accompaniment. The right hand has a mix of chords and moving lines, and the left hand maintains the eighth-note pattern.
- **Measure 31:** The third system shows the right hand with more complex chordal textures and some melodic fragments. The left hand's pattern remains consistent.
- **Measure 36:** The fourth system concludes the passage. The right hand features a final chordal cadence, and the left hand ends with a sustained eighth-note line.
The notation includes various musical symbols such as notes, rests, and dynamic markings. The overall texture is dense due to the simultaneous playing of multiple voices in both hands.

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20

Cembalo, Organo

37

-Vc., Cb., Fg.

43

+Vc., Cb., Fg. -Vc., Cb., Fg.

49

+Vc., Cb., Fg.

55

-Vc., Cb., Fg. +Vc., Cb., Fg.

61

67

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22

Cembalo, Organo

73

Two systems of musical notation for measures 73-78. Each system consists of a grand staff (treble and bass clefs). The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Measure 78 features a fermata over a chord in the right hand.

79

Two systems of musical notation for measures 79-85. The right hand continues with chords and moving lines. The left hand has a steady eighth-note accompaniment. Measure 85 has a fermata. Below the first system, there is a '5' under the first measure and a '6' under the fifth measure of the second system.

86

Two systems of musical notation for measures 86-91. The right hand continues with chords and moving lines. The left hand has a steady eighth-note accompaniment. Measure 91 has a fermata.

Nº 6 Coro

Largo

Cembalo

Organo

Viol. I

Viol. II

pp

+Vc., Cb., Fg.

6
4b

7

Soprano

Gott schick - te tie - fe Fin - sternis ü - ber al - les Land, ü - ber

6
+ 2 - 4

7b
5

6
4

5
4

pp

5
4 (+Vc., Cb., Fg.)

14

al - les Land tie - fe

5
4

b

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24

Cembalo, Organo

21

Soprano
ü - ber al - les Land

Basso
ü - ber al - les Land;

Tenore
tie - fe

27 Fin - sternis, daß niemand sah;

Alto
über alles Land,

Tenore
tie - fe

Fin - sternis, daß niemand sah;

Soprano
tie - fe

32

Tenore
Fin - sternis, tie - fe

Alto
Fin - sternis, über alles Land.

Tenore
daß nie - mand sah.

Basso
tie - fe

Finsternis, daß niemand sah.

Nº 7 Coro

Tempo giusto e staccato

Cembalo *f*

+ Vc., Cb., Fg.

Organo *f*

+ Vc., Cb., Fg.

6 4 5 3 6 4

7

14

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26

Cembalo, Organo

20

26

31

4+ 6 6 5# 2

- Vc., Cb., Fg. 7 3 4 6 4 + Vc., Cb., Fg. - Vc., Cb., Fg.

+ Vc., Cb., Fg. 4 6 4 6 - Vc., Cb., Fg.

36

mf p

Handwritten musical notation for measures 36-40. The system consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, and some rests. The bass staff begins with a bass clef and contains a supporting line with eighth and sixteenth notes, and some rests. Dynamic markings 'mf' and 'p' are present.

mf p

+Vc., Cb., Fg.

Handwritten musical notation for measures 41-45. The system consists of two staves. The treble staff continues the melodic line. The bass staff continues the supporting line. Dynamic markings 'mf' and 'p' are present. A performance instruction '+Vc., Cb., Fg.' is written below the bass staff.

41

Handwritten musical notation for measures 46-50. The system consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a supporting line with eighth and sixteenth notes.

Handwritten musical notation for measures 51-55. The system consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a supporting line with eighth and sixteenth notes. There are sharp signs (#) at the end of the system.

47

Handwritten musical notation for measures 56-60. The system consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a supporting line with eighth and sixteenth notes.

Handwritten musical notation for measures 61-65. The system consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a supporting line with eighth and sixteenth notes. There are sharp signs (#) at the end of the system.

Nº 8 Coro

Andante

Cembalo

f

+ Vc., Cb., Fg.

Organo

f

+ Vc., Cb., Fg.

7

p

p

15

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30

Cembalo, Organo

This musical score is for the Cembalo and Organo parts of George Friederich Handel's 'Israel in Egypt'. It consists of six systems of two staves each, covering measures 24 through 42. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. Measure numbers 24, 33, and 42 are indicated at the beginning of their respective systems. A '6 4 4' marking appears below the bass staff in measure 30. A forte 'f' dynamic marking is present in measure 42 on both the upper and lower staves.

24

6 4 4

33

42

f

f

50

-Vc., Cb., Fg.

mf

-Vc., Cb., Fg.

58

mf

+Vc.

+Cb., Fg.

+Vc.

+Cb., Fg.

65

George Friederich Handel — Israel in Egypt

32

Cembalo, Organo

74

-Cb. 7 6 2 6 7 6 7 6

-Cb.

82

6 6

90

9 8 7 6 5 7 6 4 # -Vc., Fg. + Vc., Fg.

Handwritten musical score for Cembalo and Organo, measures 98-115. The score is written in G major (one sharp) and 4/4 time. It consists of three systems, each with two staves (treble and bass clef). Measure numbers 98, 106, and 115 are indicated at the start of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (*f* for forte, *p* for piano). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat signs in the final measure (115).

98

+Cb.

+Cb.

4 6 4 5 6

106

7 6 5 6 5 6 5 3 3 4 3

115

f *p*

f *p*

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3+

Cembalo, Organo

123

-Vc., Cb., Fg.

132

+Vc., Fg.

139

mf

+Vc., Cb., Fg.

f

+Cb.

146

ff

154

mf

161

6 5 6 5 6 5

This musical score is for a Cembalo and Organo, spanning measures 146 to 161. The music is written in G major (one sharp) and 3/4 time. The score is divided into three systems, each with a grand staff (treble and bass clefs). The first system (measures 146-153) features a forte (*ff*) dynamic. The second system (measures 154-160) features a mezzo-forte (*mf*) dynamic. The third system (measures 161-161) concludes the piece. The notation includes various chords, arpeggios, and single notes, with some measures containing fingerings (e.g., 6, 5, 6, 5, 6, 5) and a final *mf* marking.

Nº 9 Coro

Tempo giusto

Cembalo

Organo

Tasto solo

p

3 2 6

6

12

p

+ Vc., Cb., Fg.

+ Vc., Cb., Fg.

6 6 7 6 5 4 6 6 6 5

19

7 6 7 6 5 6 3 4 5 6 -Vc., Cb., Fg. +Vc., Cb., Fg.

26

6 6 6 6 6 5 5 4 3 -Vc., Cb., Fg. +Vc., Cb., Fg.

32

7 -Vc., Cb., Fg. +Vc., Cb., Fg.

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38

Cembalo, Organo

37

6 7 6 7 6 5 4 # -Vc., Cb., Fg.

42

+Vc., Cb., Fg.

6 5 4 5 6 3 # +Vc., Cb., Fg.

48

3 6 5 3 5 4 4 4 6 5 #

54

Handwritten musical score for measures 54-59. The system consists of two staves (treble and bass clef). The music is in G major (one sharp). Measures 54-59 show a complex texture with many beamed sixteenth and thirty-second notes in the treble, and a more rhythmic bass line. Fingerings are indicated by numbers 1-5. A repeat sign is at the end of measure 59.

Handwritten musical score for measures 54-59. The system consists of two staves (treble and bass clef). The music is in G major (one sharp). Measures 54-59 show a complex texture with many beamed sixteenth and thirty-second notes in the treble, and a more rhythmic bass line. Fingerings are indicated by numbers 1-5. A repeat sign is at the end of measure 59.

60

Handwritten musical score for measures 60-65. The system consists of two staves (treble and bass clef). The music continues in G major. Measures 60-65 show a complex texture with many beamed sixteenth and thirty-second notes in the treble, and a more rhythmic bass line. Fingerings are indicated by numbers 1-5. A repeat sign is at the end of measure 65.

Handwritten musical score for measures 60-65. The system consists of two staves (treble and bass clef). The music continues in G major. Measures 60-65 show a complex texture with many beamed sixteenth and thirty-second notes in the treble, and a more rhythmic bass line. Fingerings are indicated by numbers 1-5. A repeat sign is at the end of measure 65.

66

Handwritten musical score for measures 66-71. The system consists of two staves (treble and bass clef). The music continues in G major. Measures 66-71 show a complex texture with many beamed sixteenth and thirty-second notes in the treble, and a more rhythmic bass line. Fingerings are indicated by numbers 1-5. A repeat sign is at the end of measure 71.

Handwritten musical score for measures 66-71. The system consists of two staves (treble and bass clef). The music continues in G major. Measures 66-71 show a complex texture with many beamed sixteenth and thirty-second notes in the treble, and a more rhythmic bass line. Fingerings are indicated by numbers 1-5. A repeat sign is at the end of measure 71.

Nº 10 Coro

Grave e staccato

Cembalo *ff* 2 2

+ Vc., Cb., Fg.

Organo *ff* 2 2

+ Vc., Cb., Fg.

9 Tempo giusto

f *p*

+ Vc., Cb., Fg. - Vc., Cb., Fg.

Tasto solo' *f* *p*

+ Vc., Cb., Fg. - Vc., Cb., Fg.

15

Handwritten musical score for Cembalo and Organo, measures 18-25. The score is written in G minor (three flats) and 3/4 time. It consists of five systems, each with a treble and bass staff. Measure numbers 18, 22, and 25 are indicated at the start of their respective systems. Performance instructions include *mf* (mezzo-forte) and *7* (seven). Instrumentation changes are noted as *+ Vc., Fg.* (Violoncello, Fagotto) and *+ Cb.* (Contrabbasso). Fingering numbers 6, 5, and 2 are present below the bass staff in measures 21, 24, and 25 respectively.

18 *mf* *7* *+ Vc., Fg.*

22 *mf* *+ Cb.*

25 *mf* *6 5 2*

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42

Cembalo, Organo

This musical score is for a Cembalo and Organo accompaniment, spanning measures 28 to 41. The music is written in two systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte). Fingerings are indicated by numbers 1-5. A 'Tasto solo' instruction appears in measure 31, indicating a section for the organ alone. Measure numbers 28, 32, 36, and 40 are placed at the beginning of their respective systems. The bottom of the page shows figured bass notation for the organ part, including figures like 7, 6, 5, 4, 6, 6, 6, 6, 6, 6, 6.

40 *Tempo giusto*

f

+ Vc., Cb., Fg.

6

44

48

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44

Cembalo, Organo

52

Handwritten musical score for measures 52-55. The system consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains block chords and some eighth-note figures. The second staff is in bass clef and features a continuous eighth-note accompaniment. The third staff is in treble clef with block chords. The fourth staff is in bass clef with a simple eighth-note accompaniment. Measure numbers 52, 53, 54, and 55 are indicated at the beginning of their respective measures.

56

Handwritten musical score for measures 56-59. The system consists of four staves. The top staff is in treble clef with block chords and some eighth-note figures. The second staff is in bass clef and features a continuous eighth-note accompaniment. The third staff is in treble clef with block chords. The fourth staff is in bass clef with a simple eighth-note accompaniment. Measure numbers 56, 57, 58, and 59 are indicated at the beginning of their respective measures.

60

Handwritten musical score for measures 60-63. The system consists of four staves. The top staff is in treble clef with block chords and some eighth-note figures. The second staff is in bass clef and features a continuous eighth-note accompaniment. The third staff is in treble clef with block chords. The fourth staff is in bass clef with a simple eighth-note accompaniment. Measure numbers 60, 61, 62, and 63 are indicated at the beginning of their respective measures.

64

Handwritten musical notation for measures 64-67. The system consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains block chords. The second staff is a bass clef with a melodic line. The third and fourth staves are a grand staff (treble and bass clefs) with chords and some melodic movement. Measure 67 features a long, sweeping slur across the third and fourth staves.

68

Handwritten musical notation for measures 68-71. The system consists of four staves. The top staff has block chords. The second staff has a continuous eighth-note melodic line. The third and fourth staves have chords and some melodic movement. Measure 71 ends with a repeat sign.

72

Handwritten musical notation for measures 72-75. The system consists of four staves. The top staff has chords and some melodic movement. The second staff has a continuous eighth-note melodic line. The third and fourth staves have chords and some melodic movement. Measure 75 ends with a repeat sign.

Cembalo, Organo

Nº 11 Coro

Grave

Cembalo **ff**

+ Vc., Cb., Fg.

Organo **H**

+ Vc., Cb., Fg.

6 6

6

7 6 4 6 6

12 Larghetto

p

+ Vc., Cb., Fg.

5 6 3

- Cb., Fg.

+ Cb., Fg.

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Cembalo, Organo

47

21

4 2

-Cb., Fg. +Cb., Fg

30

f

f

7 6 5 6 5 9 8 7 2

39

p

6 3 6 6

-Cb., Fg.

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48

Cembalo, Organo

48

p

+Cb., Fg. 6 6# 6 4 7 6 5 5 6 4# 6 4 7 5

57

-Cb., Fg. +Cb., Fg.

-Cb., Fg. +Cb., Fg.

66

p

6 6# 6 7 -Cemb.

Zweiter Teil

Moses Gesang

Nº 12 Introitus / Coro

Tempo giusto

Cembalo *f*

+ Vc., Cb., Fag.

Organo *f*

Viol. I

+ Vc., Cb., Fag.

5

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50

Cembalo, Organo

9

Musical score for measures 9-12. The first system (measures 9-10) features a treble and bass staff with a forte (ff) dynamic marking. The second system (measures 11-12) continues the piece, with a forte (ff) dynamic marking in the treble staff.

13

Musical score for measures 13-16. The first system (measures 13-14) features a treble and bass staff with a key signature change to one sharp (F#). The second system (measures 15-16) continues the piece, with a key signature change to two sharps (F# and C#).

17

Musical score for measures 17-20. The first system (measures 17-18) features a treble and bass staff with a key signature change to one sharp (F#). The second system (measures 19-20) continues the piece, with a key signature change to two sharps (F# and C#).

21

Musical score for measures 21-24. The first system (measures 21-22) features a treble and bass staff with complex rhythmic patterns, including sixteenth and thirty-second notes. The second system (measures 23-24) shows a treble staff with sustained chords and a bass staff with a simple harmonic line. Fingering numbers 6, 4, and 5 are indicated below the bass staff in measures 22 and 23.

25 Tempo giusto

Musical score for measures 25-29. The first system (measures 25-26) begins with a forte (*f*) dynamic marking and features a treble staff with sustained chords and a bass staff with a rhythmic line of eighth notes. The second system (measures 27-29) continues with a treble staff featuring a melodic line and a bass staff with a complex rhythmic pattern of sixteenth and thirty-second notes. A forte (*f*) dynamic marking is present at the start of measure 27.

30

Musical score for measures 30-33. The first system (measures 30-31) shows a treble staff with sustained chords and a bass staff with a rhythmic line. The second system (measures 32-33) features a treble staff with a melodic line and a bass staff with a complex rhythmic pattern of sixteenth and thirty-second notes.

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52

Cembalo, Organo

33



36



39



42

Handwritten musical score for measures 42-45. The score is written for Cembalo and Organo. Measures 42-45 show a complex texture with multiple voices. Fingerings are indicated by numbers 1-5 below the notes. Measure 42 has a 7-measure rest in the right hand. Measure 43 has a 7-measure rest in the right hand. Measure 44 has a 7-measure rest in the right hand. Measure 45 has a 7-measure rest in the right hand.

46

Handwritten musical score for measures 46-49. The score is written for Cembalo and Organo. Measures 46-49 show a complex texture with multiple voices. Fingerings are indicated by numbers 1-5 below the notes. Measure 46 has a 6-measure rest in the right hand. Measure 47 has a 6-measure rest in the right hand. Measure 48 has a 6-measure rest in the right hand. Measure 49 has a 6-measure rest in the right hand.

50

Handwritten musical score for measures 50-53. The score is written for Cembalo and Organo. Measures 50-53 show a complex texture with multiple voices. Fingerings are indicated by numbers 1-5 below the notes. Measure 50 has a 6-measure rest in the right hand. Measure 51 has a 6-measure rest in the right hand. Measure 52 has a 6-measure rest in the right hand. Measure 53 has a 6-measure rest in the right hand.

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54

Cembalo, Organo

53

Two systems of musical notation for measures 53-56. Each system consists of a treble and bass staff. The first system (measures 53-54) features a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 55-56) continues the melodic and supporting lines. The notation includes various note values, rests, and accidentals.

57

Two systems of musical notation for measures 57-60. Each system consists of a treble and bass staff. The first system (measures 57-58) shows a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 59-60) continues the melodic and supporting lines. The notation includes various note values, rests, and accidentals.

61

Two systems of musical notation for measures 61-64. Each system consists of a treble and bass staff. The first system (measures 61-62) shows a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 63-64) continues the melodic and supporting lines. The notation includes various note values, rests, and accidentals.

64

-Cb. +Cb.

67

ff ff

71

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56

Cembalo, Organo

75

mf

4 # 6 6 4 6 7 6

79

ff

6b 6b

83

ff

6 6 6 6 5

87

6 4 3 6

Nº 13 Duetto

Larghetto Viol.

Soprano I

Soprano II

Cembalo

(Organo: tacet)

mf

+ Vc., + Fag.

4 6 6 4 6

4

Nur Gott gibt mir Schutz, gibt mir Kraft,

Nur Gott gibt mir Schutz, gibt mir Kraft,

-Fg.

4 6 6 6 4 6

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58

Cembalo, Organo

8

nur Gott gibt mir Schutz, gibt mir Kraft, ——— gibt mir Kraft, ———

nur Gott gibt mir Schutz, gibt mir Kraft, ——— gibt mir

12

er hat al - lein mich ge-ret - - - - tet, er al-lein hat mich ge-

kraft, ——— er hat al - lein mich ge-ret - - - - tet, er al-lein hat mich ge-

16

rettet, Gott gibt mir Schutz, gibt Kraft, gibt Schutz, er hat al - lein

rettet, Gott gibt mir Schutz, hat mich gerettet, hat mich gerettet, er hat al - le

+ Fag.

20

Viol.

— mich ge-ret - tet, er al-lein hat mich ge-ret-tet, mich ge-ret - tet, er

— mich ge-ret - tet, er al-lein hat mich ge-ret-tet, hat mich ge-ret - tet, er

mf *f* *p*

-Fag.

24

ganz al - lein hat mich gerettet, hat mich gerettet, er hat al-lein —

ganz al - lein; gibt Kraft, gibt Schutz, er hat al - lein —

+Fag.

28

— mich ge - ret - tet; nur Gott gibt mir Schutz, gibt mir Kraft, nur Gott gibt mir Schutz, gibt mir

— mich ge - ret - tet; nur Gott gibt mir Schutz, gibt mir Kraft, nur Gott gibt mir Schutz, gibt mir Kraft,

-Fag.

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Cembalo, Organo

60

32

Kraft,
er hat al-lein mich ge - ret - - tet, er al - lein hat mich ge - ret - -

36

- tet, er ganz al - lein, er al - lein hat mich ge-ret - - - tet,
- tet, er ganz al - lein, er al - lein hat mich ge - ret - - - - - tet,
mf *f*
+ Fag. - Fag.

39

er ganz al - lein hat mich ge-ret - - - tet, er al-lein, -
er ganz al-lein hat mich ge-ret - - - - - tet, hat mich ge-
p

42

er al - lein hat mich ge - ret - - - - tet, er ganz al - lein

ret - - - - tet, er al - lein, er al - lein, er ganz al - lein.

Viol.

f

+Fag.

45

hat mich ge ret - - - -

hat mich ge-ret - - - -

p

-Fag.

48

- tet, hat mich ge - ret - - - tet.

- tet, hat mich ge - ret - - - tet.

Viol.

f

+Fag.

Cembalo, Organo

51

This block contains the musical notation for measures 51 through 53. It features two staves: the upper staff is for the Cembalo (harpsichord) and the lower staff is for the Organo. The Cembalo part begins with a treble clef and a key signature of one sharp (F#), while the Organo part begins with a bass clef and the same key signature. The music is in common time (C). Measures 51 and 52 show a complex interplay of chords and moving lines, with the Cembalo often playing chords and the Organo providing a more melodic or harmonic foundation. Measure 53 concludes the section with a final chord.

Nº 14 Coro

Grave

Cembalo

Organo

+ Vc., Cb., Fag.

This block contains the musical notation for measures 1 through 6 of the Coro No. 14. It features two staves: the upper staff is for the Cembalo and the lower staff is for the Organo. The tempo is marked 'Grave' and the key signature is one sharp (F#). The Cembalo part begins with a treble clef and a key signature of one sharp, while the Organo part begins with a bass clef and the same key signature. The music is in common time (C). Measures 1 and 2 show a complex interplay of chords and moving lines, with the Cembalo often playing chords and the Organo providing a more melodic or harmonic foundation. Measures 3 through 6 continue this pattern, with the Cembalo and Organo parts often playing in parallel or in close harmony. The section concludes with a final chord in measure 6.

6

This block contains the musical notation for measures 7 through 12 of the Coro No. 14. It features two staves: the upper staff is for the Cembalo and the lower staff is for the Organo. The tempo is marked 'Grave' and the key signature is one sharp (F#). The Cembalo part begins with a treble clef and a key signature of one sharp, while the Organo part begins with a bass clef and the same key signature. The music is in common time (C). Measures 7 and 8 show a complex interplay of chords and moving lines, with the Cembalo often playing chords and the Organo providing a more melodic or harmonic foundation. Measures 9 through 12 continue this pattern, with the Cembalo and Organo parts often playing in parallel or in close harmony. The section concludes with a final chord in measure 12.

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Cembalo, Organo

63

41

Ten. Alt Sopr.

Baß

Und ich will ihn Und Und ich will ihn

Und

mf
tasto solo

- Vc., Cb., Fag.

5
3,

49

Ten.

prei - - - sen, ich - - - will - - - ihn prei - - -

5 6 2

25

Alt

- sen, ich will ihn prei - sen, ich - - - will - - - ihn prei - - -

6

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64

Cembalo, Organo

31

f

+ Vc., Cb., Fag.

f

+ Vc., Cb., Fag.

6

38

f

b #

44

f

p

- Cb., Fag.

Viol. I

- Cb., Fag.

50

f

+Cb., Fag.

f

+Cb., Fag.

4 6 7 6 5 6b

58

pp

-Vc., Cb. Fag.

Sopr.

ich will ihn prei-sen, ich will ihn prei-

7b 5 7 6 # -Vc., Cb., Fag.

65

p

+Vc., Fag.

+Cb

p

4 3 6 6 6 7 6 -Cb, Fg.

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66

Cembalo, Organo

71

mf

+ Vc., Cb., Fg. - Cb., Fg. + Cb., Fg.

78

f

- Cb., Fg. + Cb., Fg.

- Cb., Fg. 6 6 5 + Cb., Fg. 6 6 6

85

- Cb., Fg.

6 3 4 6 5 6# # - Cb., Fg. 6 # 6 6

92

+Cb., Fg.

+Cb., Fg.

98

ff

ff

104

9 8 4 3 4 #

Nº 15 Duetto

Andante allegro

Basso I

Basso II

Cembalo

Organo

+ Vc., Cb., Fg.

+ Vc., Cb., Fg.

6

Ob.

Viol.

Ob.

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Cembalo, Organo

69

13

This musical score consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 13-14) features a melodic line in the treble staff with a fermata over the final note of measure 13, and a 7-measure rest in the bass staff. The second system (measures 15-16) shows a melodic line in the treble staff with a fermata over the final note of measure 15, and a 7-measure rest in the bass staff. The third system (measures 17-18) shows a melodic line in the treble staff with a fermata over the final note of measure 17, and a 7-measure rest in the bass staff. The fourth system (measures 19-20) shows a melodic line in the treble staff with a fermata over the final note of measure 19, and a 7-measure rest in the bass staff. The fifth system (measures 21-22) shows a melodic line in the treble staff with a fermata over the final note of measure 21, and a 7-measure rest in the bass staff. The sixth system (measures 23-24) shows a melodic line in the treble staff with a fermata over the final note of measure 23, and a 7-measure rest in the bass staff. The dynamic marking *mf* is present in the fifth system.

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70

Cembalo, Organo

27

34

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Cembalo, Organo

71

41

er ist der star-ke Held, denn er, denn er ist der star-ke Held, Viol.

mp *mf*

-Cb.

Ob.

Baß II.

denn er ist der star-ke

Denn er ist der star-ke Held,

mp

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72

Cembalo, Organo

54

Held, _____

denn er ist der star-ke Held, _____ denn

60

er, denn er _____ ist der star-ke Held,

Viol. Ob.

f

+Cb.

67

Gott sei ge-lobt, Gott sei ge-lobt, Gott sei ge-

-Cb. Gott, +Org. -Org.

p *f* *p*

+Cb. -Cb.

74

lobt, sei ge-lobt, Gott sei ge-lobt, Gott sei ge-lobt, Gott sei ge-lobt,

Gott sei ge-lobt, Gott sei ge-lobt, Gott sei ge-lobt,

80

Gott sei ge-lobt, sei ge-lobt, Gott sei ge-lobt, sei ge-lobt, Gott sei ge-lobt,

sei ge-lobt, Gott sei ge-lobt, Gott sei ge-

p *f*

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74

Cembalo, Organo

86

lobt, Gott sei ge-lobt;

f

+Cb

92

Feind - li - che Hee - re, Mann und Roß hat er

mf

-Cb.

98

hat er in das Meer ge - stürzt, hat ge - -

in das Meer ge - stürzt, hat ge - - stürzt

This system contains measures 98 through 102. It features a vocal line with lyrics and a keyboard accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a rest in measure 98, followed by the lyrics 'hat er in das Meer ge - stürzt, hat ge - -'. The keyboard accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady eighth-note pattern. Measures 103-107 are shown as empty staves.

103

- - stürzt er in das

er in das

This system contains measures 103 through 107. The vocal line continues with the lyrics '- - stürzt er in das' and 'er in das'. The keyboard accompaniment continues with the same patterns as in the previous system. Measures 108-112 are shown as empty staves.

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76

Cembalo, Organo

108

Meer. Denn er ist der starke Held, _____

Meer

f *p*

+Cb. -Cb. +Cb.

114

Denn er ist der starke Held, _____

120

Gott sei ge - - lobt;

Gott sei ge -

Cembalo

senza Organo

127

Feind - li - che Hee - re, Mann und Roß hat er

lobt; Feind - li - che Hee - re, Mann und Roß

f *p*

-Cb.

133

in das Meer ge - stürzt, hat ge - - stürzt

hat er in das Meer ge - stürzt,

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78

Cembalo, Organo

138

er in das

ge - stürzt er in das

Cembalo

Organo

144

Meer.

Meer.

f

+Cb.

f

151

Musical score for measures 151-157. The score is written for three systems, each with a vocal line and a keyboard accompaniment (Cembalo/Organo). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line features a melodic line with various ornaments and rests. The keyboard accompaniment consists of chords and single notes. The first system (measures 151-153) shows the vocal line with a melodic line and the keyboard accompaniment with chords. The second system (measures 154-156) shows the vocal line with a melodic line and the keyboard accompaniment with chords. The third system (measures 157-159) shows the vocal line with a melodic line and the keyboard accompaniment with chords. The dynamic marking *ff* (fortissimo) is present in the second system.

158

Musical score for measures 158-164. The score is written for three systems, each with a vocal line and a keyboard accompaniment (Cembalo/Organo). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line features a melodic line with various ornaments and rests. The keyboard accompaniment consists of chords and single notes. The first system (measures 158-160) shows the vocal line with a melodic line and the keyboard accompaniment with chords. The second system (measures 161-163) shows the vocal line with a melodic line and the keyboard accompaniment with chords. The third system (measures 164-166) shows the vocal line with a melodic line and the keyboard accompaniment with chords. The dynamic marking *p* (piano) is present in the second system. The lyrics "Und sie ver-san-ken, und sie ver-san-ken," are written below the vocal line in the second system.

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80

Cembalo, Organo

65

und sie ver-san-ken, ver-san - - -

san-ken, und sie ver-san-ken, ver-san - -

Cembalo

senza Organo

172

- ken, ver - - - ken all' im Schilf - meer, und sie ver -

- - - ken all' im Schilf - meer,

173

san-ken, und sie ver-san-ken, und sie ver-san-ken,

und sie ver-san-ken, und sie ver-san-ken, und sie ver-san-ken,

185

allargando

Handwritten musical score for measures 185-190. The system consists of two staves. The upper staff is a vocal line in G major (one sharp) and 4/4 time, marked 'allargando'. It contains the lyrics: 'und sie ver - san - ken, und sie ver - san - ken, und ' sie ver - san - ken,'. The lower staff is a keyboard accompaniment in the same key and time, marked 'allargando'. It features a 'pp' (pianissimo) dynamic marking. The music is characterized by a slow, spacious feel with long note values and wide intervals.

191

a tempo

Handwritten musical score for measures 191-196. The system consists of two staves. The upper staff is a vocal line in G major (one sharp) and 4/4 time, marked 'a tempo'. It contains the lyrics: 'und sie ver - san - ken all' im Schilf - meer,'. The lower staff is a keyboard accompaniment in the same key and time, marked 'a tempo'. It features a 'p' (piano) dynamic marking. The music returns to a more regular tempo and includes some chordal textures.

197

Handwritten musical score for measures 197-202. The system consists of two staves. The upper staff is a vocal line in G major (one sharp) and 4/4 time. It contains the lyrics: 'und sie ver - san - ken, und sie ver - san -'. The lower staff is a keyboard accompaniment in the same key and time. The music continues with a steady rhythm and includes some chordal textures.

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82

Cembalo, Organo

202 *allargando*

ken all' im Schilf - meer, und sie ver - san - ken,
- ken all' im Schilf - meer, und sie ver - san - ken

cembalo

pp

organo

207

und sie ver - san - ken, und sie ver - san - ken all' im Schilf - meer.
und sie ver - san - ken, und sie ver - san - ken all im Schilf - - meer.

organo

a tempo

213

Ob.

Viol.

Viol.

Ob.

f

f

This system contains measures 213 through 218. It features a Violin part (Viol.) and an Oboe part (Ob.). The keyboard part (Cembalo/Organo) is written in two staves. The key signature is D major (two sharps). The time signature is 3/4. The tempo is marked 'a tempo'. The Violin part begins with a melodic line in measure 213, followed by rests in measures 214-215, and then continues with eighth and sixteenth notes in measures 216-218. The Oboe part has a short melodic phrase in measure 218. The keyboard part provides harmonic support with chords and moving lines in both hands.

219

Viol.

Ob.

Viol.

Ob.

This system contains measures 219 through 224. The Violin part (Viol.) has a melodic line in measure 219, followed by a long note in measure 220, and then continues with eighth and sixteenth notes in measures 221-224. The Oboe part (Ob.) has a short melodic phrase in measure 224. The keyboard part (Cembalo/Organo) is written in two staves, providing harmonic support with chords and moving lines in both hands. The key signature remains D major (two sharps) and the time signature is 3/4.

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84

Cembalo, Organo

225

Measures 225-231. The score is in G major (one sharp) and 3/4 time. The Cembalo part (top system) features a melodic line with eighth-note runs and rests. The Organo part (bottom system) provides harmonic support with chords and single notes. Measure 225 starts with a treble clef and a key signature of one sharp. The Organo part begins with a bass clef and a key signature of one sharp. The Cembalo part has a treble clef and a key signature of one sharp. The Organo part has a bass clef and a key signature of one sharp. The Cembalo part has a treble clef and a key signature of one sharp. The Organo part has a bass clef and a key signature of one sharp.

232

Measures 232-238. The score continues in G major and 3/4 time. The Cembalo part (top system) continues with its melodic line. The Organo part (bottom system) includes a dynamic marking of *mf* (mezzo-forte) in measure 234. The Cembalo part has a treble clef and a key signature of one sharp. The Organo part has a bass clef and a key signature of one sharp.

239

Handwritten musical score for measures 239-245. The score is written for three systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system (measures 239-245) features a vocal line in the treble staff with various note values and rests, and a keyboard accompaniment in the bass staff. The second system (measures 246-252) shows the vocal line continuing with rests, while the keyboard accompaniment in the bass staff plays a steady eighth-note pattern. The third system (measures 253-259) shows the vocal line with rests, and the keyboard accompaniment in the bass staff continues with the eighth-note pattern. A dynamic marking *p* (piano) is present in the second system.

246

Handwritten musical score for measures 246-259. The score is written for three systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system (measures 246-252) shows the vocal line with rests, and the keyboard accompaniment in the bass staff continues with the eighth-note pattern. The second system (measures 253-259) shows the vocal line with rests, and the keyboard accompaniment in the bass staff continues with the eighth-note pattern. A dynamic marking *f* (forte) is present in the second system.

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Cembalo, Organo

87

12

Musical score for Cembalo/Organo, measures 12-14. The score is written for two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The key signature is one flat (B-flat). The time signature is not explicitly shown but is 4/4. The music features arpeggiated chords and moving lines in both hands. There are some markings below the staves, including 'L' and '70'.

15

Sopr.) wie die Stei-ne in den Grund.

Musical score for Soprano and Cembalo/Organo, measures 15-17. The score is written for two systems of staves. The first system has a soprano staff and a Cembalo/Organo staff. The second system also has a soprano staff and a Cembalo/Organo staff. The key signature is one flat (B-flat). The time signature is not explicitly shown but is 4/4. The Soprano part has the lyrics "Sopr.) wie die Stei-ne in den Grund." The Cembalo/Organo part features arpeggiated chords and moving lines. There is a marking "pp" (pianissimo) under the Cembalo/Organo staff in measure 16.

Nº 17 Coro

Andante

Cembalo

f

+ Vc., Cb., Fg.

Organo

f

+ Vc., Cb., Fg.

The musical score for measures 4 through 7 of the Coro. The Cembalo part (measures 4-5) features a treble staff with chords and a bass staff with a continuous eighth-note pattern. The Organo part (measures 6-7) features a treble staff with chords and a bass staff with a continuous eighth-note pattern. Dynamics include *f* (forte) and *mf* (mezzo-forte). The tempo is marked Andante.

Measure 4: Cembalo treble has a chord of F4, A4, C5. Bass has a continuous eighth-note pattern starting on F3. Measure 5: Cembalo treble has a chord of F4, A4, C5. Bass has a continuous eighth-note pattern starting on F3. Measure 6: Organo treble has a chord of F4, A4, C5. Bass has a continuous eighth-note pattern starting on F3. Measure 7: Organo treble has a chord of F4, A4, C5. Bass has a continuous eighth-note pattern starting on F3.

10

Measures 10-13: The first system contains four measures. The right hand features chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* at the end of measure 10 and *p* in measure 12.

14

Measures 14-17: The second system contains four measures. The right hand has more complex chordal textures. Dynamics include *f* at the start of measure 14 and *fp* in measure 16. The instruction "tasto solo" appears in measure 16.

18

Measures 18-21: The third system contains four measures. The right hand continues with chordal patterns. Dynamics include *f* at the start of measure 18 and *p* in measure 20. The instruction "tasto solo" appears in measure 20.

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90

Cembalo, Organo

22

f

f *p*

6 6 6

25

f *p*

f *p*

28

f

f *p*

31

f *ff*

6

34

Adagio

p

5 6

38

p

4 7 7 3 7 5 5

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92

Cembalo, Organo

44

tasto solo

mf

- Vc., Cb., Fg.

8 5 #

51

senza
cembalo

organo

2 # 4 4 4 6

57

7 # 2 7 6 7 #

63

2 # 4 6 6 #

68

6 6 6 # 6 # 5 6 5 # 6

73

Cembalo

f

+Vc., Cb., Fg.

Organo

f

+Vc., Cb., Fg.

80

86

p

5 6 6 5 6 4 3

This musical score page contains measures 73 through 86 of a piece for Cembalo and Organo. The score is divided into two systems. The first system (measures 73-80) features a Cembalo part with a forte (*f*) dynamic and an Organo part with a forte (*f*) dynamic. Both parts include figured bass notation. The second system (measures 81-86) features a Cembalo part that is mostly silent, indicated by whole rests, and an Organo part with a piano (*p*) dynamic. The Organo part also includes figured bass notation. The page number 93 is in the top right corner.

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94

Cembalo, Organo

92

f

99

105

7 6 5 4 7 6 2#

6 7 6 5 6 5 6

4 3 4 3 7 6 #

411

Measures 411-415: The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment. Measure 415 includes a '6' fingering in the left hand.

416

Measures 416-421: This system continues the musical texture. Measure 421 includes a '4' fingering in the left hand.

422

Measures 422-426: The final system on the page. Measure 426 includes a '6' fingering in the left hand. The piece concludes with a double bar line.

6 4 #

6 7 6 4 4 #

6 # 6 7 #

Cembalo, Organo

Nº18 CORO.

Moderato

Cembalo

mp p

+ Vc., Cb., Fg.

The Cembalo part consists of two staves. The right hand plays a continuous eighth-note pattern, while the left hand plays a more complex rhythmic accompaniment. Dynamics range from mezzo-piano (mp) to piano (p).

Organo

mp p

The Organo part consists of two staves. The right hand plays a melodic line with some rests, while the left hand provides a steady bass accompaniment. Dynamics range from mezzo-piano (mp) to piano (p).

4

- Cb.

This system shows measures 4 to 6 of the Cembalo part. The right hand continues its eighth-note pattern, and the left hand has a more active role. A measure rest is indicated in the first measure of the right hand.

This system shows measures 4 to 6 of the Organo part. The right hand plays a melodic line, and the left hand continues its bass accompaniment.

8

mf

+ Cb.

This system shows measures 7 to 9 of the Cembalo part. The right hand features a more complex, sixteenth-note pattern. Dynamics include mezzo-forte (mf).

mf

This system shows measures 7 to 9 of the Organo part. The right hand plays a melodic line, and the left hand continues its bass accompaniment. Dynamics include mezzo-forte (mf).

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Cembalo, Organo

97

11

mp

- Cb.

mp

15

fp

mp

fp

+ Cb.

- Cb.

fp

mp

fp

20

f

p

+ Cb.

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98

Cembalo, Organo

24

Ob. I., II.

- Cb.

28

p

mf

32

+ Vc., Fg.

+ Cb.

36

40 *Alto.* die Flut glich ei - ner Wand aus Stein

+ Ve., Cb., Fg.

+ Ve., Cb., Fg.

44

- Ve., Cb., Fg. + Ve., Fg.

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100

Cembalo, Organo

48

52

56

60

f

~ Ve., Cb., Fg.

+ Ve., Fg.

+ Cb.

+ Ve., Cb., Fg.

64

68

This musical score is for George Friedrich Handel's 'Israel in Egypt', specifically measures 60 through 68. The score is written for Cembalo and Organo. It is in the key of D major (two sharps) and 3/4 time. The score is divided into three systems, each with two staves (treble and bass clef). Measure 60 begins with a forte (*f*) dynamic. The first system (measures 60-63) includes performance instructions: '~ Ve., Cb., Fg.' for measures 60-61, '+ Ve., Fg.' for measure 62, and '+ Cb.' for measure 63. The second system (measures 64-67) includes the instruction '+ Ve., Cb., Fg.' for measure 65. The third system (measures 68-71) concludes the piece with a final chord in measure 71. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Cembalo, Organo
Nº19 ARIA.

Andante. Viol. I

Tenore

Cembalo

Organo: *tacet* + Vc., Cb.

73

So such-te der Feind: ich such' sie

20

auf und spür' ih-nen nach, ich spür' ih-nen nach, —

-Cb.

27
8
ich such' sie auf und spüre nach, ich will ver -

32
8
- len, will ver - lei - len,

37
8
ich such' sie auf und spür' ih-nen nach, ich will ver -

42
8
lei - - - - - len den Raub.

Viol. I

f

+ Cb.

George Friederich Handel — Israel in Egypt

Cembalo, Organo

104

49 So dach-te der Feind: ich such' sie auf und spür' ih-nen

53 nach, ich such' sie auf, spür' ih-nen nach und will ver-tei - - -

61 - - - - - len den Raub, und mein ist die

67 Ra - - - - - che an ih-nen;

[tasto solo]

Cb.

72

her das Schwert zum Kampf, ich will sie ver-der-

p

-Cb.

77

ben, her das Schwert zum Kampf, ich will sie ver-der-

82

ben, ich will sie ver-der-

pp

87

ben. Ich such' sie auf, und spü-re nach, ver-teil' den Raub, her-aus das

f *p*

+ Cb. -Cb.

George Friederich Handel — Israel in Egypt

106

Cembalo, Organo

92

Schwert, ich will sie ver-der-ben, ich

97

will, ich will sie ver-der-ben.

mf

+ Cb.

102

f

107

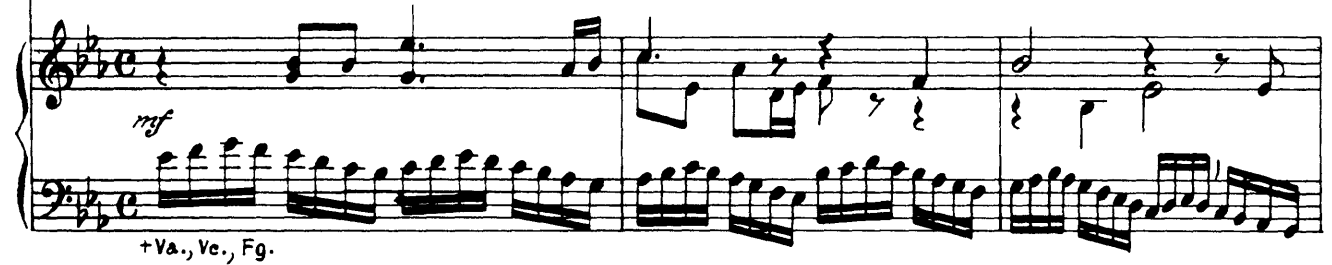
Nº 20 ARIA.

Andante larghetto.

Cembalo



Organo



4 Sopran.

A-ber du schick-test nur dei-nen Wind, schick-test nur

Handwritten musical notation for the Soprano part, measures 4-8. The notation is in G major (one sharp) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The first measure starts with a forte (f) dynamic. The second measure has a +Va., Ve., Fg. (Violoncello, Viola, Fagotto) marking.

9

deinem Wind: und das Meer deck-te sie, sie san-ken wie Blei, sie

Handwritten musical notation for the Soprano part, measures 9-13. The notation is in G major (one sharp) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The first measure starts with a forte (f) dynamic. The second measure has a +Va., Ve., Fg. (Violoncello, Viola, Fagotto) marking.

Handwritten musical notation for the Soprano part, measures 14-18. The notation is in G major (one sharp) and 4/4 time. It features a melody in the right hand and a bass line in the left hand. The first measure starts with a forte (f) dynamic. The second measure has a +Va., Ve., Fg. (Violoncello, Viola, Fagotto) marking.

George Friederich Handel — Israel in Egypt

108

Cembalo, Organo

14

san - ken wie Blei, wie Blei in dem wilden Was - - - - - ser, sie

18

san-ken wie Blei, wie Blei in dem wil-den Was - - - - - ser, sie san-ken, sie san-ken wie

22

Blei in dem wil-den Was - - - - - ser, in dem wil-den Was - ser. A - ber du schick-test nur dei-nen

26

Wind: das Meer deck- te sie, sie san-ken wie das Blei, wie Blei, wie Blei in dem wilden Was -

30

- ser, wie Blei in dem wilden Was -

34

ser.

Cembalo, Organo

Nº 21 CORO.

Grave.

Cembalo

Organo

+ Ve., Cb., Fg.

+ Ve., Cb., Fg.

7

14

Allegro.

mf [tasto solo]

mf *tasto solo*

The musical score is written for Cembalo and Organo. It begins with a 'Grave' tempo marking. The Cembalo part is marked with a forte 'f' dynamic. The Organo part is also marked with a forte 'f' dynamic. The score includes a section marked 'Allegro' starting at measure 14. The Cembalo part features a series of chords and arpeggios, while the Organo part provides a harmonic accompaniment. The score includes dynamic markings such as 'mf' and 'tasto solo'.

27

Vc., Cb., Fg.

6

6

27

6

6 5 3

32

f

+ Vc., Cb., Fg.

6

6 5 3

George Friederich Handel — Israel in Egypt

112

Cembalo, Organo

This musical score is for the Cembalo and Organo parts of George Friederich Handel's 'Israel in Egypt'. It covers measures 40 through 53. The score is written for two staves (treble and bass clef) and is in the key of D major (indicated by two sharps). The time signature is 4/4. The music features a variety of chords, including triads and dyads, and some melodic lines. Measure 40 starts with a treble staff containing a series of chords and a bass staff with a single note. Measure 41 continues with similar chordal textures. Measure 42 shows a more active bass line with eighth notes. Measure 43 features a treble staff with a melodic line and a bass staff with a single note. Measure 44 has a treble staff with a melodic line and a bass staff with a single note. Measure 45 shows a treble staff with a melodic line and a bass staff with a single note. Measure 46 has a treble staff with a melodic line and a bass staff with a single note. Measure 47 features a treble staff with a melodic line and a bass staff with a single note. Measure 48 has a treble staff with a melodic line and a bass staff with a single note. Measure 49 shows a treble staff with a melodic line and a bass staff with a single note. Measure 50 has a treble staff with a melodic line and a bass staff with a single note. Measure 51 features a treble staff with a melodic line and a bass staff with a single note. Measure 52 has a treble staff with a melodic line and a bass staff with a single note. Measure 53 ends with a treble staff containing a final chord and a bass staff with a single note.

Nº 22 DUETTO.

Larghetto.

Alto

Tenore

Cembalo

Organo: *lacet*

mf

+ Ve., Cb., Fg.

7

tr

Du in dei-ner Gü - - -

- Cb.,

+ Cb.

p

- Cb., Fag

13

- - - te gabst dem Volk den Frie - den, du hast dir - - - es aus-er - ko - - - rere, du hast

George Friederich Handel — Israel in Egypt

114

Cembalo, Organo

19

dir — es aus-er-ko — ren.

Du in dei-ner Gü — — — — —

+ Ob. — Cb.

25

te gabst dem Volk den Frie - den, du hast dir — es aus-er ko — ren, du hast dir — es aus-er ko —

+ Cb.

32

Du in dei-ner Gü te gabst dem Volk den Frie - den, du hast dir — es

ren. Du in dei-ner Gü — — — — — te gabst dem Volk den Frie - den, du hast

- Cb.

39

aus-er-ko - - - ren, dein Volk, — du hast dir es aus - - - er-
dir — es aus-er-ko - - ren, du hast dir es aus - - - er-

b +Cb. -Cb. +Cb.

46

ko - - - ren, du hast dir es aus - - - er- ko - - -
ko - - - ren, dein Volk, — du hast dir es aus - - - er-ko - - -

-Cb. +Cb.

53

- ren. - ren. Du ge - lei - test voll

+Fg. -Cb, Fg.

George Friederich Handel — Israel in Egypt

Cembalo, Organo

116

60

du ge-lei-test voll Kraft dein Volk, du ge-lei-test voll

Kraft, dein Volk, dein Volk, dein Volk

68

Kraft dein Volk zu dei-ner hei-li-gen Wohn-

zu dei-ner hei-li-gen Wohn-

75

- statt.

statt.

f

+Cb.

81

Du ge - lei - test voll Kraft dein

-Cb.

87

du ge - lei - test voll Kraft dein Volk zu dei - ner

93

hei - - - li - gen Wohn - statt, du ge -
zu dei - ner hei - - li - gen Wohn - statt, du ge -

99

lei - test voll Kraft dein Volk zu dei - ner hei - - - - - li -

lei - test voll Kraft dein Volk zu dei - ner hei - - - - - li -

+ Cb.

105

- gen Wohn - - statt.

- gen Wohn - - statt.

f

- Cb.
+ Fg.

111

- gen Wohn - - statt.

- gen Wohn - - statt.

f

+ Cb.

Nº 23 CORO.

Largo e staccato.

Cembalo

Organo

mf

+ Ve., tag.

4 2

7 4 5 #

6 5

6 4

4 2

6 6 6 5 #

+ Cb.

mf

8

6 6 5 4 6

f

f

Cb.

George Friedrich Handel — Israel in Egypt

120

Cembalo, Organo

This musical score is for George Friedrich Handel's 'Israel in Egypt', measures 12 through 20. It is written for Cembalo and Organo. The score is in G major (one sharp) and 3/4 time. It consists of four systems of staves, each with a treble and bass clef. The first system (measures 12-15) features a complex, rapid sixteenth-note pattern in the treble, with a *p* (piano) dynamic marking. The bass line is simpler, with some accidentals and a *-Cb.* (C-flat) marking. The second system (measures 16-19) continues the treble pattern, with a *f* (forte) dynamic marking in the bass. The third system (measures 20-23) shows a more melodic treble line with long notes and a more active bass line. The fourth system (measures 24-27) features a treble line with long notes and a bass line with a more complex, rapid pattern. Fingerings are indicated by numbers 1-5. Various accidentals (sharps, flats, naturals) are used throughout. The score is printed in black ink on white paper.

12

p

7 7 7 6

-Cb.

16

f

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

+Cb.

7 6 5# 3

20

5 3 6 5 9 8 5 6

24

f

p

28

mf

f

p

mf

f

p

32

mf

f

p

-Cb.

George Friederich Handel — Israel in Egypt

122

Cembalo, Organo

36

7 6 # 6 6 6 # 9 8 7 6 5 6 6 6 # +Cb

40

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

44

7 6 5 # 6 4 # 6 4 5 # 5 7 6 4 6 5 7 4 # 9 4

George Friederich Handel — Israel in Egypt

Cembalo, Organo

123

48

9 8 9 9 8 6 5 3 7 5 3

f

52

7 4 7 4 7 4 5 6 6 7

f

56

4 5 6 4 5 6 7 5

f

George Friedrich Handel — Israel in Egypt

124

Cembalo, Organo

60

Basso

Sie ver-dener. star-ren zu Stein,

mf

66

Basso

sie wor-dener - star-ren zu Stein,

f

72

mf

f

mp

79

89

98

This musical score is for George Friederich Handel's "Israel in Egypt," specifically for the Cembalo and Organo. The page is numbered 125. The score is written for two staves, Cembalo and Organo, and is in G major (one sharp). The key signature is G major. The time signature is 3/4. The score is divided into measures 79 through 98. Measures 79-88 are marked with a forte (f) dynamic. Measures 89-98 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and ornaments. The Cembalo part is written in the right hand, and the Organo part is written in the left hand. The score is presented in a single system with two staves per system.

Cembalo,Organo

Nº24 ARIA.

Largo.

Largo.

Alto

Cembalo

p

+ Vc., Cb.

mf

14

Füh- re das Volk zu dir,

p

-Cb.

21

füh- re das Volk zu dir und laß es in den Ber - - -

28

geri die Hei - mat fin - - den an dem Ort,

35

o Gott! den du er - wählt hast, den du er -

42

wählt hast zu dei - ner Wohn - statt, zu dei - ner Wohn - statt, zu dei - - -

49

ner Wohn - statt,

6 #

+ Cb.

63

70

77

musical score for "Hail to the Chief". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "Hail to the Chief". The piano part includes a bass line and a treble line. The score is marked with a piano (p) dynamic and a forte (f) dynamic. The tempo is marked "Allegretto".

84

lig - - tum, das dei-ne Hand hat be-

91

- rei - - - - - tet, das dei - ne Hand hat be - rei - -

allargando

98 Viol. I Viol. II Viol. I

- tet.

a tempo

+Cb.

105

Nº 25 CORO.

Tempo giusto

Cembalo

f

+ Vc., Cb., Fg.

Organo

f

+ Vc., Cb., Fg.

6

12

Recitativo.

Tenore

Cembalo

Organo: tacet

+ Ve., Cb.

Denn die Rosse Pha-ra-o's mit all' ih-ren Wa-gen und ih-ren Rei-tern stürzten in's Meer, und die

Flu-ten des Mee-res gin-gen ü-ber sie hin- weg, doch sein Volk, das Volk Is-ra-el, schritt mitten durch, auf völ-lig trockenem Land.

CORO N° 25 DA CAPO.

Recitativo.

Tenore

Cembalo

Organo: tacet

+ Ve., Cb.

Und Mir-jam, die Se-he-rin, die Schwester des Aa-ron nahm eine Pauke in die Hand; und al-le

Frauen, sie folgten ihr nach mit Pau-ken und mit Tän-zen, und Mirjam ver-kün-de-te laut:

Cembalo, Organo

Nº 26 CORO.

Tempo giusto.

Soprano I

Cembalo

Organo

Sin - get un - serm Gott, denn er hat ge - hol - fen wun - der. bar! *f*

+ Vo., Cb., Fg.

Das Ross und den Rei-ter hat er in das

Meer ge-stürzt!

Fortsetzung dieses Chores siehe

CORO Nº12

ab Takt 29
(Seite 51) bis
Schluß dieses
Chores (Seite 57)

Fine.