

**ADD ALL THESE DYNAMICS and MEASURE NUMBERS TO YOUR SCORE**

**No. 2 "And the children of Israel"**

PAGE	m # at start
2	8
3	19
4	25
5	31
6	37
7	43
8	50
9	60
10	66
11	72
12	78

**Dynamics:**

m 12 - *p*  
*poco cresc* m 14 - 16  
m 18 - *f*  
m 23 Basses lead - everyone else *mf*  
m 28 -T,B lead - everyone else *mf*  
m 36 - *subito p*  
m 40 - Soprano *f* - everyone else still *p*  
m 43 - all of Choir I, *f* - Choir II, *cresc* to *f*  
by m 46  
page 8 - *p*  
m 60 - *f*

**No. 4 "They loathed to drink"**

PAGE	m # at start
14	5
15	14
16	23
17	32

**Dynamics:** For the fugue

"They loathed to drink of the river" - *f*  
(with *poco dim* on word "river")  
"He turned their water into blood" - *mp*

Be strict with these dynamics!  
For example, Soprano m 13 enter *f*, then *mp* at m 17, beat 2-1/2.

**No. 6 "He spake the word"**

PAGE	m # at start
22	5
23	11
24	15
25	19
26	23
27	27
28	31
29	35

**Dynamics**

"He spake the word" - *ff*  
"And there came all manner of flies" - *p*  
(elongate the "SS")  
page 28 m 33 - Tutti sing *f*  
page 29 m 36 (last note) - shorten to a quarter note

### No. 7 "He gave them hailstones"

PAGE	m # at start
31	24
32	32
33	40
34	48
35	56
36	64
37	72
38	81

#### Dynamics:

**forte** - don't hold back!  
m 81 (last note) - shorten dotted half note to quarter note

### No. 8 "He sent a thick darkness"

PAGE	m # at start
40	13
41	26

#### Dynamics:

**Sempre HUSHED piano** (borders on **pp**)  
m 19 - Tutti first note = dotted quarter note  
m 25 - Soprano first note = quarter  
m 28 & 37 - Tenor add appoggiatura beat 1, (2-eighths)

### No. 9 "He smote all the first-born"

PAGE	m # at start
43	13
44	22
45	34
46	46
47	59

#### Dynamics:

Make the work "smote" percussive - always aggressive, accented, and short  
Connect "E" to "gypt"  
Tutti - **forte**  
m 40 - A,T,B shorten first note to quarter note  
m 66 (last note) - shorten to quarter note

### No. 10 "But as for His people"

PAGE	m # at start
49	21
50	45
51	65
52	85
53	106
54	127
55	146

#### Dynamics:

When text repeats "but as for his people" repeat 1/2 dynamic louder  
"He led..." - *dolce, piano*, shorten the second note of word "led"  
"He brought them out" - *maestoso, forte*  
"There was not one" - *marcato*, still **forte**  
Repetition of "there was not one" - **louder**  
Be sure to bring out the **hemiolas**  
[150/151; 156/157; 164/165]  
m 56 - Soprano note = half  
m 66 - Tenor note = half  
m 69 - Bass note = half  
m 74 - Tutti first note = quarter  
When "he lead" returns be sure to sing **p, dolce**  
page 54 - "he brought" entrances - **forte**  
m 147 - sing **ff** (editor is right)  
m 166 (last note) - shorten to half note

**No. 11 "Egypt was glad"**

PAGE	m # at start
57	15
58	30
59	41
60	51
61	62

**No. 12 "He rebuked the Red Sea"**

PAGE	m # at start
62	(one page)

**No. 13 "He led them through the deep"**

PAGE	m # at start
64	8
65	12
66	16
67	20
68	24
69	28

**No. 14 "But the waters overwhelmed"**

PAGE	m # at start
71	9
72	18
73	27

**No. 15 "And Israel saw"**

PAGE	m # at start
74	(one page)

**No. 16 "And believed the Lord"**

PAGE	m # at start
76	21
77	42

**Dynamics:**

Fugue Subject and Answer **mf** (as editor suggests)

Second Subject ("for the fear of them fell") - **f** (full **forte**)

Be sure to sing the rhythms as printed in the piano part beginning on page 58 (e.g. m 30 - Tenors sing dotted 8th and 16th on beats two and four)

**Dynamics:**

As marked for dynamics (these are Handel's own dynamic marks!)

The **p** = **pp**

Watch for *rallentando* at end!

**Dynamics:**

All entrances pages 63 to 67 - **forte**

page 67, m 23, beat 3 1/2 - **mf**, *leggiero*

(all voices) until pick up page 69, m 31

- then **forte+**

**Dynamics:**

*Agitato* - **forte**

For the text "not one" - sing both words as eighth notes

m 29 - Tutti put "n" (of "one") on the down beat of m 30; followed by no breath

Emphatic, **piu forte** m 30 to end

**Dynamics:**

**forte** - remember, *Gravé* is the slowest mark in Baroque music

m 8 - start softer (**mf**) then *cresc* to end

**Dynamics:**

Handel's own mark "*largetto*" -- not fast

The editor's **mf** is OK

m 22 beat 2 - louder (**f**)

m 52 beat 2 - Tutti, full **forte** until end of piece

m 29/30; 43/44; 58/59 - **hemiolas** -- mark them clearly & stylize

##### INTERMISSION #####

No. 17 "Moses, and the children of Israel"

PAGE	m # at start
79	15

Dynamics:

FULL **forte** to **ff**

[*attacca* to no. 18 -- Mark your score: **TURN PAGE EARLY** -- *look up for a new tempo!*]

No. 18 "I will sing unto the Lord"

PAGE	m # at start
81	8
82	14
83	19
84	24
85	29
86	34
87	40
88	45
89	50
90	55
91	61

Dynamics:

"I will sing unto the Lord - "*maestoso* & **forte**  
Running 16th notes: sing clearly - will be softer (chuckle through them)

page 87 & 88: dialogue "the horse and his rider" - shorten the word "horse"

bottom p 89: triumphant & **forte**

p 90, m 57-58: a bit softer; then your full **forte** from pick-up to m 59 until the end

No. 20 "He is my God"

PAGE	m # at start
98	7

Dynamics:

[NB - also marked *Gravé*]

*Sempre forte*

page 98, m 9 & 10: **CHANGE WORDS** to "*Sh'ma Yisrael*"; mark score to watch – *tempo will be slower!*

No. 21 "And I will exalt Him"

PAGE	m # at start
99	10
100	30
(100)	Tutti entrance m 43
101	55
(101)	Sop entrance m 65
102	78
(102)	Sop entr. m 87, b 4

Dynamics:

**\*\*IN TWO\*\***

m 43 - softer (*piu piano*) **mf** as marked

m 47 - louder (*piu forte*)

m 51 - Alto **forte**; Soprano **mf**

m 61 - Bass **forte**; Tenor **mf**

m 65 - Soprano **forte**; other voices **mf**

m 93 - Tutti **forte** until end

No. 23 "The depths have cover'd them"

PAGE	m # at start
113	6
114	11

Dynamics:

**\*\*IN EIGHT\*\***

This movement is *piano*

Final note m 4 - Tenors, Basses = eighth (1 beat)

Final note m 7 - full quarter as printed (2 beats)

Page 114, m 15 - *diminuendo* as marked

m 16 (last note) - *morendo* (dying)

### No. 24 "Thy right hand, O Lord"

PAGE	m # at start
116	6
117	11
118	16
119	20
120	24
121	28
122	32

### No. 25 "And in the greatness"

PAGE	m # at start
123	(one page)

### No. 26 "Thou sentest forth Thy wrath!"

PAGE	m # at start
125	14
126	24
127	34
128	44
129	54
130	64
131	74

### No. 27 "And with the blast"

PAGE	m # at start
133	10
134	19
135	29
136	38
137	48
138	57

#### Dynamics:

The entire movement is **forte** - with the exception of the editor's suggestion to sing **mf** at m 5-8 (Choir II) and again **mf** at m 12-14 (Choir I, then Choir II in m 13)  
SHORTEN final quarter notes of phrases to eighth notes m 22, 23, 25, 27, 28, 30, & 33  
**WATCH for conductor's hold end of m 7!**

#### Dynamics:

The entire movement is **forte**  
Strong, emphatic marcato on eighth notes on bottom line  
m 7 beat 3 - penultimate note = eighth note

#### Dynamics: **\*\*IN TWO\*\***

For the Fugue Subject & Answer: always shorten the half note on word "wrath" to a quarter note (e.g. m 4, 9, 15, & 19)  
Also, shorten half notes that end phrases which are not followed by a rest.  
E.G: Alto, m 21; Tutti, m 26; Choir I, m 31; (including Tenor - tied whole note = quarter note + 4 beat rest); Alto, m 36; Choir I, m 43; Soprano, m 49; Tenor+Bass, m 57.

NOTE: places like m 64, Choir II sings full half note; both choirs sing full half note, m 82

#### Dynamics:

Word paint the word "blast" by making a *cresc* at the end of the first quarter note through the 16th notes to the final quarter note  
m 17 - Sopranos, shorten note to a half  
m 21 - Tutti, shorten the printed half note to a dotted quarter  
Shorten word "heap" when not followed by a rest  
m 29, 32 & 50 - Sop, change half to quarter  
m 40 - Tutti, make first note a quarter note  
m 54 - Bass, change note to a dotted half  
m 60 (p 138, last note) - Tutti, shorten to a quarter note

**No. 30 "Who is like unto Thee?"**

PAGE	m # at start
147	11

**Dynamics:**

m 2 - *NO breath* on the quarter note rest  
 m 3 - *NO breath* on the eighth note rest  
 m 10-11 - *mp*  
 m 12-13 - *f*  
 m 14 to end - *ff*

**No. 31 "The earth swallowed them"**

PAGE	m # at start
148	7
149	21
150	31

**Dynamics:**

Overall dynamic is *mf*  
*legato* singing for word "swallowed" (there are no H's in the word "swallowed")  
 m 15 - begin a very gradual *crescendo*  
 Editor is right - finish with a full sound (*ff*)

**No. 33 "The people shall hear"**

PAGE	m # at start
157	7
158	13
159	20
160	27
161	33
162	39
163	45
164	51
165	57
166	64
167	71
168	77
169	83
170	89
171	96

**Dynamics:**

Baroque convention is that music notated as an eighth rest followed by an eighth note should be sung as a dotted eighth rest, then a 16th note (e.g. m 11, beat 3; check accompaniment for style!)  
 m 12 - the marked dynamic *p* is very important - *Subito p* dynamic change!  
 m 30 - similarly, the first eighth note (beat 2 ½) should be sung as a 16th  
 m 59 & 60 - change last note to a quarter  
 m 62 - be sure to watch - *poco fermata* on final note (CI, Tenor; CII, Tenor/Bass)  
 m 101 - change half note to a quarter  
 m 102 - no breath

**No. 35 "The Lord shall reign"**

PAGE	m # at start
176	10

**Dynamics:**

Triumphant

**No. 37 "The Lord shall reign"**

PAGE	m # at start
178	6
179	14

**Dynamics:**

Never sing a hard American "R" - sing "Evah" (think Southern USA)

**No. 39 "Sing ye to the Lord"**

<b>PAGE</b>	<b>m # at start</b>
181	12
182	21
183	27
184	31
185	35
186	39
187	44
188	48
189	53
190	58
191	62
192	66
193	70
194	76
195	80

**Dynamics:**

The challenge is to be highly rhythmic throughout

Make sure your breaths do not add any time (e.g. m 23 after the first note)

Chuck through the 16th notes -- they will need to be a bit less *forte* than the triumphant half- and quarter-notes

Make the phrase, "I will sing..." *legato* - just like a vocalese

For the dialogue "the horse" shorten word "horse" (as in No. 18)