

AUTHOR-INTENDED TYPOLOGY IN THE CHIASTIC STRUCTURE OF THE SONG OF THE SEA (EXODUS 15:1–21)

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Abstract: *This essay seeks to show that to be valid interpretations, typological expectations must be based on what the human authors of Scripture intended to communicate. As a test case, we consider the Song of the Sea in Exodus 15, which this essay also contends is a chiasm. Moses has employed the chiastic literary structure to communicate the historical correspondence and escalation foundational to typology. By positioning the celebration of the defeat of Egypt at the exodus across from the conquest of Canaan in the chiasm, the author prophesies that the conquest will be an installment in the exodus pattern. The way that God worked for Israel at the exodus is the way he will work for them at the conquest. In other words, Moses sings the exodus as a type of the conquest, indicating that the conquest will be a new exodus.*

Key words: *typology, authorial intent, chiastic literary structure, Exodus 15, Song of the Sea*

Successful communication happens when the audience correctly understands what the speaker intends to communicate. Successful interpretation happens when readers rightly discern what authors intend to communicate.¹ In this presentation I will argue that the claim that something in the Old Testament communicates typological import is best validated through demonstration that the human author of that portion of the Old Testament *intended* to communicate typological import. To put it another way, we can answer the question “How do we verify that something in the Old Testament is a type?” with another question: “Can we show that the original Old Testament author intended it as a type?”

The need to establish authorial intent arises because many suspect that proposed types and suggested chiastic structures exist mainly in the eye of the beholder. As Mary Douglas describes the situation in her book *Thinking in Circles*,

A typical gibe is to accuse the would-be myth analyst of giving free rein to her imagination. Friends have said, “Ring composition is a loose and fuzzy concept, Mary will always be able to find a ring form if she looks hard enough, in a laun-

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¹ Elizabeth Robar, *The Verb and the Paragraph in Biblical Hebrew: A Cognitive-Linguistic Approach*, *Studies in Semitic Languages and Linguistics* 78 (Boston: Brill, 2015), 41.

dry list, sports news, or whatever. Rings are everywhere.” This lethal criticism I must rebut.²

My attempt to rebut the same charge—that typology is dangerous because it can be found everywhere—requires the demonstration that the human author intended the message communicated—that the person, event, or institution was presented as a type by the author of the text recounting the archetypal instance. The message communicated, moreover, came *by means of* a literary structure that same human author intended to build.

It is often said that the medium is the message, and I would apply this maxim to literary structure. We gain traction on the question of what an author intended to communicate by discerning how that author intended to structure his message. Rather than pursue an extended theoretical discussion, I want to demonstrate these claims through exposition of a particular text.

From the Song of the Sea, Exodus 15:1–21, I seek to demonstrate that Moses employs the chiasmic structure of the passage to communicate that what God did for Israel at the exodus and in the Red Sea crossing typifies what God will do for his people when they conquer the land of promise. Moses presents the pattern of events at the exodus from Egypt and Red Sea crossing as past deliverance that typifies future deliverance.

Note, too, that Exodus 15 is arguably the Bible’s first “psalm of praise” in response to God’s mighty acts on behalf of his people. This song praises God for what he did in history, which is narrated in earlier chapters of the book of Exodus, and the song looks back to look forward. As the people worship God by singing the song recorded in Exodus 15, they extol what he did for them in the past in anticipation of his doing the same kind of thing in the future. In this way, the Song of the Sea in Exodus 15 sets a trajectory that will be carried forward significantly in Deuteronomy 32 and then in the Psalter.

I seek to prove two points from Exodus 15:1–21—first, that Moses intended the chiasmic structure of the passage, and second, that by means of this chiasmic structure, Moses intended his audience to understand that exodus and Red Sea typify the conquest of Canaan. To say this another way, Moses built the literary structure of the song to teach that the conquest would be a new exodus. In view of other exodus patterns in the Torah of Moses (I am thinking mainly of the correspondences between the exodus from Egypt and the experiences of Abraham and Jacob),³ a student of the Torah has warrant for concluding that the exodus from Egypt is paradigmatic for the way God saves his people. Those who embraced the interpretive perspective from which Moses operated in the Torah would interpret their own experiences through the schema of the exodus and would also prophesy

² Mary Douglas, *Thinking in Circles: An Essay on Ring Composition* (New Haven: Yale University Press, 2010), x.

³ For discussion, see James M. Hamilton Jr., *Typology—Understanding the Bible’s Promise-Shaped Patterns: How Old Testament Expectations Are Fulfilled in Christ* (Grand Rapids: Zondervan, 2022), 256–63.

that God's future mighty acts would fit the pattern. Later biblical authors from Joshua to Jeremiah, with David and Isaiah in between, did these very things.

I. THE LITERARY STRUCTURE OF EXODUS 15:1–21

To demonstrate my two claims about Exodus 15:1–21, we will examine the corresponding sections in the song's chiasmic structure in relationship to one another, comparing the first statements with the last, the second with the second to last, the third with the third to last, concluding with the song's central acclamations. The matching terminology, phrasing, and communicative methodology we see in these sections demonstrate that the human author intended the chiasmic structure, and the paralleling of exodus and Red Sea in the past with the conquest of Canaan in the future in the third and third-to-last sections demonstrates that the human author likewise intended the latter as a type of the former.

I here present an overview summary of the chiasmic structure of the passage, and in the appendix to this essay I present first the full Hebrew text in chiasmic format followed by the ESV in chiasmic format.

- (A) 15:1–2 Sing to Yahweh
- (B) 15:3–4 Yahweh Is a Man of War
- (C) 15:5–10 Exodus and Red Sea Crossing
- (D) 15:11–12 Who Is Like You, O Yahweh?
- (C) 15:13–17 Passover and Conquest of Canaan
- (B) 15:18–19 Yahweh Will Reign Forever and Ever
- (A) 15:20–21 Sing to Yahweh

As mentioned above, we will work through the corresponding sections of this structure, starting with its first and last statements.

II. EXODUS 15:1–2 AND 15:20–21 (A—A): SING TO YAHWEH

To bring out the parallel nature of the statements in Exodus 15:1–2 and 15:20–21, consider my very literal translation of these verses side by side, with corresponding elements placed on the same line:

(A) 15:1–2	(A') 15:20–21
<p>“Then Moses sang, with the sons of Israel, this song to Yahweh; and they said saying: ‘I will sing to Yahweh, for rising he rose; the horse and his rider he cast in the sea.’”</p>	<p>“And Miriam the prophetess, sister of Aaron, took the tambourine in her hand, and all the women went out after her with tambourines and with dances. And Miriam answered them, ‘Sing to Yahweh, for rising he rose, the horse and his rider he cast in the sea.’”</p>

Aligning the statements visually this way brings out their parallel construction. At beginning and end there is a leader, Moses then Miriam, and whereas Moses leads “the sons of Israel” in 15:1, Miriam leads “all the women” in 15:20. These parallels would suggest that here it would be better to render the phrase **וְבָנֵי יִשְׂרָאֵל** not as “the people of Israel” (ESV) or “the Israelites” (CSB, NET, NIV) or even “the children of Israel” (KJV) but as it reads, “the sons of Israel” (NASB) because of the way it stands in contrast with Miriam leading the women.

The role of the leader can be seen in the singular verbs: “Moses sang” (sg.), with a *waw* of accompaniment attaching “the sons of Israel” to what Moses did; similarly, “And Miriam ... took ... and Miriam answered,” the verbs “took” and “answered” both being singular.

Moses sings in 15:1a, and then a plural verb introduces the men (“saying *they* said”) in 15:1b asserting with a first person singular cohortative, “I *will* sing” The CSB, ESV, and NIV unfortunately leave untranslated the fact that Miriam “answered,” but that is what the text says she did (cf. KJV, NASB, NET), creating the impression that Moses and the men assert, “I *will* sing” (15:1b), in response to which Miriam and the women respond with a plural imperative, “Sing!” (15:21). The difference in the person and number of the verbal form for “sing” just rendered is the only difference in the content of what is sung; the rest of the statements in 15:1b and 15:21 match word for word, phrase for phrase:

15:1b, “I will sing to Yahweh, for rising he rose; the horse and his rider he cast in the sea.”

15:21, “Sing to Yahweh, for rising he rose, the horse and his rider he cast in the sea.”

These matching statements mark the beginning and end of this unit of text. Prior to this, Exodus 14 narrated the event of the Red Sea crossing, and after it in 15:22 Israel “set out from the Red Sea.” Exodus 15:1–2 is paralleled and repeated by 15:20–21, and the nature of the parallels suggests that when translators employ interpretive dynamic equivalents, such as rendering “sons” as “children” or “people” or leaving out verbs they deem unnecessary such as “answered,” they risk de-

stroying parallels intended by the biblical authors and undermining literary structures the author chose those words to create.

The first line of Exodus 15:2 is quoted in Isaiah 12:2b and in Psalm 118:14. Isaiah 12 is a song of praise that celebrates the new exodus deliverance accomplished by the shoot from the stump of Jesse in Isaiah 11. With the last verse of Isaiah 11 likening future deliverance to the exodus from Egypt (Isa 11:16), the song of thanksgiving and praise in Isaiah 12 celebrates the new exodus and return from exile. When Isaiah 12:2 quotes Exodus 15:2 from the Song of the Sea, then, the context and the quotation indicate that Isaiah has interpreted the exodus as a type of future deliverance. I am arguing here that Isaiah has correctly discerned what Moses intended to communicate.

Similar things can be said about the quotation of the same words from Exodus 15:2 in Psalm 118:14. Psalm 118 reads like a celebration of the return of the conquering king of Psalm 110 to Jerusalem, and here again the psalmist seems to quote Exodus 15:2 because the salvation accomplished by the future king fulfills the exodus. Here again, the psalmist has correctly interpreted earlier Scripture, which is to say, he has interpreted it in accordance with what its author intended.

III. EXODUS 15:3–4 AND 15:18–19 (B—B'): YAHWEH, CONQUEROR AND KING

By means of repeated grammatical structures and repetitions in content, Moses has paralleled his second and second-to-last units (15:3–4 and 15:18–19) of this chiasmic structure as he did the first and last (15:1–2 and 15:20–21). Here again I present my very literal translation of the two units side by side, with corresponding statements on the same line.

(B) 15:3–4	(B') 15:18–19
<p>“Yahweh is a man of war. Yahweh is his name.</p> <p>The chariots of Pharaoh and his host he threw in the sea,</p> <p>and the choicest of his thirds sank in the Red Sea.”</p>	<p>“Yahweh will reign to the age and on,</p> <p>For the horse of Pharaoh in his chariot went with his horsemen in the sea,</p> <p>and Yahweh brought back upon them the waters of the sea. But the sons of Israel walked on the dry land in the midst of the sea.”</p>

These statements grammatically parallel one another in that verses 3 and 18 both front the name Yahweh, placing it at the head of the utterance to make an assertion about the Lord. In the first case (15:3), he is asserted to be a man of war; in the second (15:18), he will reign forever. The two statements symbiotically join

their voices to communicate together: because he is an unconquerable warrior, Yahweh will reign forever.

Exodus 15:3–4 and 15:18–19 also match one another in that assertions about Yahweh are followed by assertions about (1) Pharaoh and (2) his army (the reference to Pharaoh’s “thirds” appears to refer to the fact that the chariots carried three soldiers: the first who drove, the second who shot the bow, and the “third” who directed the other two, thus the rendering “officers” or “captains”), who perished (3) “in the sea.”

In the first and last statements of the chiasm in Exodus 15, Moses leads the men in singing to Yahweh, with Miriam and the women responding that the men should indeed lift their voices. In the second and second-to-last, Yahweh’s identity is asserted followed by a theme and variation rehearsal of what he did to Pharaoh and his seemingly invincible host of chariots.

IV. EXODUS 15:5–10 AND 15:13–17 (C—C’): THE EXODUS TYPIFIES THE CONQUEST

The two major content sections of the Song of the Sea are each marked off by an inclusio that brackets the respective thought units. Exodus 15:5–10 opens and closes with statements that the waters “covered” the enemy, who plummeted through the waters like solid mass (see 15:5 and 15:10). Exodus 15:13–17, meanwhile, opens and closes with statements that Yahweh shepherded his people to his holy dwelling (see 15:13 and 15:17). Because these sections are longer, we consider them individually before comparing them. We begin with Exodus 15:5–10.

Consider Exodus 15:5 and 15:10 side by side:

15:5	15:10
“The deeps covered them. They went down in the depths like a stone.”	“You blew with your <i>ruach</i> . The sea covered them. They sank like lead in the majestic waters.”

In both statements, the waters “covered” Pharaoh and his host (note the similarity in sound resulting not only from the reuse of the root כסה but also from the same consonants in the same order after the root, even though the expression is slightly different, in “covered them” כִּסְּוּםִּי in 15:5 and “the sea covered them” כִּסְּוּםִּי הַיָּם in 15:10), and both Pharaoh and his host are likened to something solid (first a stone in 15:5 then lead in 15:10) that cannot float but sinks. As can be seen from the opening and closing statements, the whole of 15:5–10 will deal with Yahweh’s defeat of Egypt at the exodus in general and the Red Sea in particular.

One further comment on the term “covered” used in 15:5 and 10 to describe the waters going over Pharaoh and his host: this same term appeared in Exodus 14:28, “The waters returned and covered the chariots and the horsemen,” and that wording recalls the flood narrative, where having “covered the mountains” in Gen-

esis 7:19–20, “the waters returned” in 8:3.⁴ Along these lines we also observe that the references to Yahweh’s *ruach* on the waters in Exodus 14:21, 15:8, and 15:10 recall the Spirit hovering over the waters in Genesis 1:2 and causing the flood to subside in Genesis 8:1. These linguistic points of contact link the defeat of Egypt at the Red Sea to the defeat of the wicked generation at the flood. Moses hereby indicates that the way God saved Noah at the flood is the way God saved Israel at the Red Sea. God’s people are delivered safely through the floodwaters of God’s wrath that destroy the wicked (cf. Mark 10:38; 1 Pet 3:20–21).

This section, Exodus 15:5–10, seems to be a chiasm unto itself, with verses 5 and 10 standing across from one another, the right hand of Yahweh’s might in verse 6 standing across from the enemy’s vain boasts of what his hand would do in verse 9,⁵ centering Yahweh’s conquest in verses 7 and 8 (the first words of verses 7 and 8 begin with *waw-bet-resh*, and the second words of both verses have 2ms suffixes that refer to the Lord, as both verses describe what Yahweh did).

As briefly noted above, Exodus 15:6 and 9 contrast the sons of Israel singing praise to Yahweh celebrating his right hand (“your right hand,” יְמִינֶיךָ, occurs twice in 15:6) with the vain boasts of what the enemy proclaimed his hand would do (יָדִי in 15:9). Whereas Yahweh’s mighty right hand “shatters” the enemy in 15:6, the enemy boasts that he will “dispossess” Israel in 15:9.

The two central verses in this unit, Exodus 15:7 and 15:8, both assert what Yahweh did to deliver Israel from Egypt. In the abundance of his majesty he threw down those who rose against him, sending out his fury, which consumed them like stubble in 15:7. Then in 15:8, the blast of his nostrils caused the waters to pile up in a heap. Yahweh defeated Egypt (Exod 15:7), and he parted the Red Sea (15:8).

David’s quotation of Exodus 15:8 in Psalm 18:15 indicates that he means to cast the way that God delivered him from Saul and all his enemies (see the superscription of Psalm 18) as an installment in the exodus pattern of deliverance. This joins with the allusion to Exodus 2:10 in Psalm 18:16 and the Exodus 19 Sinai theophany imagery in Psalm 18:7–14 to put David’s enemies in the place of Pharaoh and Egypt, David in the place of Moses, and the covenant that God made with David in the place of the covenant God made with Israel at Sinai.

Like Exodus 15:5–10, Exodus 15:13–17 seems to be a chiasm within a chiasm. The first and last statements, 15:13 and 15:17, both describe the way Yahweh shepherded his people to his holy dwelling place. Within the outer frame, 15:14–16a describes the fear of God on the Canaanite peoples, and 16b presents Israel “passing over” into the land with the Canaanites likened to a still and solid stone.

The Song of the Sea prophetically anticipates what it sings, and Moses has positioned the installments in the historical pattern of the exodus across from one another in the chiastic structure. The song celebrates Yahweh’s deliverance of Isra-

⁴ The expression “the waters returned” (וַיִּשְׁבוּ הַמַּיִם) occurs only thrice in the Hebrew Bible (Gen 8:3; Exod 14:26; 14:28).

⁵ Note that “enemy,” אֹיֵב, occurs at the end of verse 6 and near the beginning of verse 9.

el at the Red Sea, and it was likely sung often as Israel passed through the wilderness. As the Israelites interacted with others in the region, their song was likely learned and passed around, and perhaps it eventually reached the ears of a prostitute in Jericho named Rahab, who is presented using the very terminology of Exodus 15:15 in Joshua 2:8–10.

The points of contact between the exodus from Egypt and the conquest of Canaan stand out with particular clarity in Exodus 15:16b. The people sing, “By the greatness of your arm they are still as a stone, until your people pass over, O Yahweh, until the people you acquired pass over” (Exod 15:16b). Yahweh had promised his people that he would bring them out of Egypt “with a strong hand” (6:1) and “with an outstretched arm” (6:6; cf. Ps 136:12). The right hand of Yahweh’s glorious power against Egypt at the exodus was celebrated in Exodus 15:6, and in 15:16 the greatness of the outstretched arm of Yahweh against the inhabitants of the land makes them “still as a stone” (קָאֲבָדוּ) at the conquest. This comparison of the Canaanites to a stone is very similar to the one used to describe how the Egyptians “went down into the depths like a stone” (כְּמוֹ-אֲבָדוֹן, 15:5; cf. 15:10). Not only does Yahweh’s strong hand and outstretched arm make both Egyptians and Canaanites “like a stone,” Yahweh “passed over” the land of Egypt to strike down their firstborn (עָבַר, 12:12, 23) and as a result Israel “caused to pass over” to Yahweh their firstborn (עָבַר, 13:12). Now in Exodus 15:16 Israel is twice described as “passing over” into Canaan with the same verb, עָבַר.

When we consider the exodus and conquest more broadly, in the same way that Pharaoh and Egypt overwhelmingly outmatched Israel, Israel was entering a land inhabited by “seven nations more numerous and mightier than” themselves (Deut 7:1). The point of the typology embedded in the chiasmic literary structure is that Yahweh will defeat the overwhelming might of the Canaanites in the same way he defeated the overwhelming might of Egypt. God will do for his people in the future what he did for them in the past.

Before I pass on to the central section of the chiasmic structure of the song of the sea, allow me to pose some questions: first, could the remarkable literary structure of Exodus 15 be an accident? Could an author hit on the careful, balanced, harmonious units of this composition without intending to produce something like this? Second, how do we account for pieces of writing that evidence literary brilliance of a high order, attain scriptural status, and prove compelling to generation after generation, from one culture to another, over thousands of years? Do such pieces result from the work of a literary genius who was himself a massive personal influence, or do they tend to result from the adjustments and modifications of nameless scribes, each of which tinkered with the text in this way or that as the years passed?

The simplest explanation is always to be preferred, and in too much scholarship deference is paid to theories that do not deserve to be called either historical or critical. For my part, I contend that Moses was a genius, that he made extensive

use of chiasmic structures, and that he often positioned elements in chiasmic structures across from one another to communicate his message.⁶

V. EXODUS 15:11–12 (D): WHO IS LIKE YAHWEH?

The center of the chiasmic Song of the Sea stands in Exodus 15:11–12, where having looked to the past in 15:1–10, and before looking to the future in 15:13–21, the people look directly at Yahweh to address him in 15:11–12. Having seen Yahweh to be supreme over the gods of Egypt (Exod 12:11), and anticipating the way he will defeat the gods of Canaan, the first question in Exodus 15:11 is simply, “Who is like you among the gods, O Yahweh?” The answer is obvious.

The second question urges the recognition that there is none like Yahweh in his majestic holiness, and the fearsome praises and wonderful deeds point back to the deliverance of Israel from Egypt and forward to the planting of them in the vineyard he will clear of stones and build a hedge of protection around.

Exodus 15:12 presents an interesting conjunction of the right hand of Moses, stretched out over the sea to both separate the waters in 14:21 and cause them to return over the Egyptians in 14:26, and the right hand of Yahweh. In Exodus 15:12 we read, “You stretched out your right hand, the earth swallowed them.” This statement seems to point back to the sea engulfing the Egyptians even as it also anticipates the rebels who join in Korah’s rebellion (Num 16). But in view of the identity and nature of the one who will arise to accomplish the fulfillment of the exodus, or better, the one who will take on flesh and come down from heaven, it is fascinating that Exodus 15:12 ties the action of Yahweh so closely to the action of Moses, as if Yahweh’s hand was stretched out when the hand of Moses was.

CONCLUSION

Followers of Jesus who respect the golden rule should do unto others as they would have done to themselves—not only in the ordinary course of life but also in all our reading and interpreting. Seeking the intent of the human author simply applies the golden rule. We want to be read and interpreted in accordance with what we intend to communicate, so we should read and interpret others in accordance with what they intend to communicate.

As we seek to understand literary structure and patterns of meaning, we should seek to discern the intent of the human author. As we read texts from cultures that are very foreign to us, removed not only by thousands of years but by vast cultural differences, we should not limit our imaginations of what these people may have done to what *we* would expect or what *we* would do or what would make sense to *our* way of thinking.

⁶ See the discussion of the chiasmic structure of Genesis in Hamilton, *Typology*, 331–60, as well as the chiasmic structure of Exodus 19–24 and the way it informs the Book of the Covenant (24:7) in “Social Justice and the Sinai Covenant: The Literary Structure of Exodus 19–24,” *Journal of Markets and Morality*, forthcoming.

We should approach the Bible alert to find more than we would expect, more than we might imagine, certainly more than we currently know. Not to do so is to play the part of the shallow fool who scorns a work of literary genius because he arrogantly thinks he himself is the genius, while the masterpiece he reads was written by someone with no more sophistication than he himself has.

One of my favorite literature teachers in my undergraduate studies would indicate his highest esteem for works of contemporary fiction with the words, "I expect that book to be read in one hundred years." The sober truth is that whereas the work of most biblical scholars will *not* be read in one hundred years, the work of the author of the Pentateuch has shaped cultures, transformed lives, and charted the course of history for thousands of years now. We have every reason to expect that it will continue to do so until the end of time.

Moses was a genius, and from him we have much to learn.

APPENDIX:
EXODUS 15:1–21 IN CHIASTIC FORMAT

Hebrew Text

אז ישיר־משה ובני ישראל את־השירה הזאת ליהוה
ויאמרו לאמר אשירה ליהוה כִּי־גָאָה גָאָה סוס ורכבו רָמָה בָּיָם:
עָזִי וזַמְרָתִי יְהוֹי־לִי לִישׁוּעָה זֶה אֱלֹהֵי אָבִי וְאֶרְמָנָהּ:²

³ יְהוֹה אִישׁ מִלְחָמָה יְהוֹה שְׁמוֹ:⁴ מִרְכַּבַּת פָּרְעֹה וְחִילוֹ יִרָה בָּיָם וּמִבַּחַר שְׁלֹשִׁי
טַבְעוֹ בָּיָם־סוּף:

⁵ תְּהַמֵּת יִבְסִימוּ יָרְדוּ בַמַּצּוֹלֹת כַּמּוֹ־אָבֵן:⁶ יִמִּינֶךָ יְהוֹה נֹאדָרִי בַפֶּחַ יִמִּינֶךָ
יְהוֹה תִרְעַץ אוֹיֵב:⁷ וּבָרַב גָּאוֹנֶךָ תִּהְרַס קִמִּיךָ תִשְׁלַח חֲרֹנֶךָ יִאֲכַלְמוּ פִקְשׁ:
⁸ וּבְרוּחַ אַפִּיךָ נַעֲרָמוּ מִיָּם נִצְבּוּ כַּמּוֹ־יָד נִזְלִים קָפְאוּ תְהַמֵּת בְּלִבָּיָם:⁹
אָמַר אוֹיֵב אֲרֹדֶף אֲשִׁיג אֲחַלֵּק שְׁלָל תִּמְלָאֲמוּ נַפְשֵׁי אַרְיֵק חֲרָבִי תִזְרִישְׁמוּ
יָדִי:¹⁰ נִשְׁפַּתַּ בְּרוּחֶךָ בַּסָּמוּיָם צָלְלוּ כַעֲפֹרֶת בְּמִים אֲדִירִים:

¹¹ מִי־כַמְכָּה בְּאֵלִים יְהוֹה מִי כַמְכָּה נֹאדָר בַּקֹּדֶשׁ נוֹרָא תְהַלֵּת
עֲשֵׂה פֶלֶא:¹² נְטִיתָ יִמִּינֶךָ תִבְלַעְמוּ אַרְץ:

¹³ נְחִיתָ בַחֲסֹדֶךָ עֲסֹזוּ גְאֹלֶתְ נְהַלֵּת בְּעֹדֶךָ אֶל־נוֹה קִדְשֶׁךָ:¹⁴ שְׁמַעוּ עַמִּים
יִרְזָזוּ חֵיל אָחוּז יִשְׁבִי פִלְשֵׁת:¹⁵ אֲזִי נִבְהָלוּ אֱלֹפֵי אֱדוֹם אֵילֵי מוֹאָב
יִאֲחַזְמוּ רַעַד נִמְגּוּ כָל יִשְׁבֵי כְנַעַן:¹⁶ תִּפְּלַ עֲלֵיהֶם אֵימָתָהּ וּפְחַד בְּגֹדֶל
יְרוּעֶיךָ יִדְמוּ בְּאָבֵן עַד־יַעֲבֵר עִמָּךָ יְהוֹה עַד־יַעֲבֵר עֲסֹזוּ קִנְיַתְךָ:¹⁷ תִּבְאֲמוּ
וּתִטְעַמוּ בְּהַר נְחֹלֶתְךָ מִכֹּזֶן לְשִׁבְתֶּךָ פַּעֲלֶתְךָ יְהוֹה מִקְדָּשׁ אֲדָנִי כּוֹנֵנוּ יָדִיד:

¹⁸ יְהוֹה יִמְלֹךְ לְעֹלָם וָעֶד:¹⁹ כִּי בָא סוּס פָּרְעֹה בְּרִכְבּוֹ וּבִפְרָשָׁיו בָּיָם וַיִּשָּׁב יְהוֹה
עֲלֵהֶם אֶת־מִי הָיָם וּבְנֵי יִשְׂרָאֵל הִלְכוּ בִיבֹשָׁה בְּתוֹךְ הָיָם: פ

²⁰ וַתִּקַּח מִרְיָם הַנְּבִיאָה אַחֹזת אַהֲרֹן אֶת־הַתֵּף בְּיָדָהּ וַתִּצְאֵן כָּל־הַנְּשִׁים אַחֲרֶיהָ בְּתַפִּים
וּבַמַּחֲלֹת:

²¹ וַתַּעַן לָהֶם מִרְיָם שִׁירוּ לַיהוָה כִּי־גָאָה גָאָה סוּס וּרְכָבוֹ רָמָה בָּיָם: ס

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Then Moses and the people of Israel sang this song to the LORD, saying, “I will sing to the LORD, for he has triumphed gloriously; the horse and his rider he has thrown into the sea. ² The LORD is my strength and my song, and he has become my salvation; this is my God, and I will praise him, my father’s God, and I will exalt him.

³ **The LORD** is a man of war; the LORD is his name. ⁴ “**Pharaoh’s chariots** and his host he cast **into the sea**, and his chosen officers were sunk in the Red Sea.

⁵ The floods covered them; they went down into the depths like a stone.

⁶ Your right hand, O LORD, glorious in power, your right hand, O LORD, shatters the enemy. ⁷ In the greatness of your majesty you overthrow your adversaries; you send out your fury; it consumes them like stubble. ⁸ At the blast of your nostrils the waters piled up; the floods stood up in a heap; the deeps congealed in the heart of the sea. ⁹ The enemy said, ‘I will pursue, I will overtake, I will divide the spoil, my desire shall have its fill of them. I will draw my sword; my hand shall destroy them.’ ¹⁰ You blew with your wind; the sea covered them; they sank like lead in the mighty waters.

¹¹ “Who is like you, O LORD, among the gods? Who is like you, majestic in holiness, awesome in glorious deeds, doing wonders? ¹² You stretched out your right hand; the earth swallowed them.

¹³ “You have led in your steadfast love the people whom you have redeemed; you have guided them by your strength to your holy abode. ¹⁴ The peoples have heard; they tremble; pangs have seized the inhabitants of Philistia. ¹⁵ Now are the chiefs of Edom dismayed; trembling seizes the leaders of Moab; all the inhabitants of Canaan have melted away. ¹⁶ Terror and dread fall upon them; because of the greatness of your arm, they are still as a stone, till your people, O LORD, pass by, till the people pass by whom you have purchased. ¹⁷ You will bring them in and plant them on your own mountain, the place, O LORD, which you have made for your abode, the sanctuary, O Lord, which your hands have established.

¹⁸ **The LORD** will reign forever and ever.” ¹⁹ For when the horses of **Pharaoh** with his **chariots** and his horsemen went **into the sea**, the LORD brought back the waters of the sea upon them, but the people of Israel walked on dry ground in the midst of the sea.

²⁰ Then Miriam the prophetess, the sister of Aaron, took a tambourine in her hand, and all the women went out after her with tambourines and dancing. ²¹ And Miriam sang to them: “Sing to the LORD, for he has triumphed gloriously; the horse and his rider he has thrown into the sea.”