

SECOND EDITION.

THE FALL OF BABYLON,
AN
Oratorio,

The Words Written by

EDWARD TAYLOR,

(Gresham, Professor of Music.)

The Music Composed by

LOUIS SPOHR.

Ent. Sta. Hall.

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THE HALL OF CHORUS

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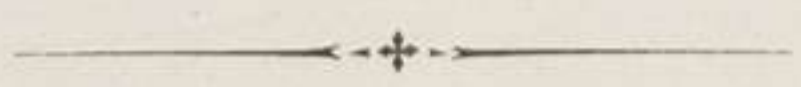
THE HALL OF CHORUS

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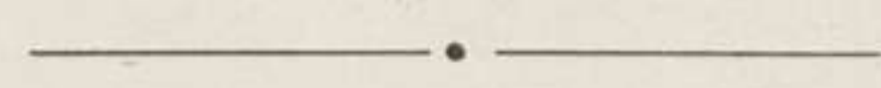
THE FALL OF BABYLON.



ACT THE FIRST.

ACT THE SECOND.

N ^o	Page.	N ^o	Page.
	OVERTURE.		2
1.	CHORUS. God of our fathers.	18.	CHORUS. Haste to the banquet.
	.14		106
2.	RECIT. O how familiar.	19.	CHORUS. O mighty Bel.
	.22		114
3.	SONG. Remember, Lord.	20.	CHORUS. Haste then, gallant youths.
	.23		116
4.	CHORUS. The lion rous'd.	21.	RECIT. Slaves, do ye dare my vengeance.
	.26		123
5.	RECIT. Judea's God hath spoken.	22.	DUET and CHORUS. {Forbear, my son with {impious rage.
	.35		124
6.	SONG. Mighty God.	23.	RECIT. Fill me to the brim the massy goblet.
	.36		131
7.	SOLO and CHORUS. Haughty Babylon.	24.	MARCH and CHORUS. Shout aloud!
	.38		140
8.	SONG. Dear child of bondage.	25.	RECIT. Almighty God of Israel.
	.53		151
9.	RECIT. Joy to thee I bring.	26.	SONG. O what is man!
	.56		151
10.	DUET. Judah, still the chosen nation.	27.	QUARTET. Strike the harp.
	.57		155
11.	CHORUS. Raise aloft the Persian banner.	28.	CHORUS. Lord, Thy arm hath been uplifted.
	.61		160
12.	{RECIT. Great Queen of cities.	29.	SONG. Boundless visions, glories bright.
	.65		168
	{CHORUS. Raise aloft (repeated).	30.	{RECIT. The ransom'd of the Lord.
	.66		.171
13.	CHORUS. Lord, before Thy footstool.		{SONG. O Zion, how bright.
	.70		.171
14.	RECIT. The day approacheth.	31.	CHORUS. Give thanks unto God.
	.79		176
15.	TERZETTO. Loud proclaim the great salvation.		
	.80		
16.	SONG. No longer shall Judea's children.		
	.91		
17.	CHORUS. Come down, and in the dust.		
	.95		



"OVERTURE"

ANDANTE $\text{♩} = 100.$

ALLEGRO MODERATO. $\text{♩} = 100.$

"OVERTURE"

ANDANTE.
♩ = 100.

The first system of the Overture consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment, starting with a pianissimo (*pp*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

The second system continues the musical development. It includes markings for *gva* (ritardando) and *loco* (ad libitum). The dynamics range from *p* to *f* (forte). The notation includes complex rhythmic patterns and slurs across both staves.

The third system features a continuation of the melodic and harmonic themes. The dynamics are primarily *p* and *f*. The notation is dense with notes and rests, maintaining the slow tempo of the section.

The fourth system concludes the Andante section. It features a *dim.* (diminuendo) marking leading to a *pp* (pianissimo) dynamic. The melodic line in the upper staff shows a clear sense of resolution.

ALLEGRO MODERATO. ♩ = 100.

The first system of the Allegro Moderato section begins with a forte (*f*) dynamic, followed by a *dim.* (diminuendo) and a piano (*p*) dynamic. The tempo is noticeably faster than the previous section. The notation is more rhythmic and active.

The second system of the Allegro Moderato section continues with a forte (*f*) dynamic. The melodic line in the upper staff is highly rhythmic, with many sixteenth and thirty-second notes. The lower staff provides a steady accompaniment.

The third system of the Allegro Moderato section features a *cres.* (crescendo) leading to a forte (*f*) dynamic. The notation includes a *tr* (trill) marking. The overall texture is rich and energetic.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (two flats). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including accents and slurs.

The second system of musical notation continues the piece. It includes the instruction *sempre f.* above the upper staff. The music maintains the intricate rhythmic texture with various dynamic markings and articulations.

The third system of musical notation shows a continuation of the musical theme. Dynamic markings *f*, *p*, and *pp* are visible, indicating changes in volume. The notation includes many slurs and accents.

The fourth system of musical notation continues the piece. The upper staff features a melodic line with many slurs, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The fifth system of musical notation includes the instruction *pp stac.* above the upper staff. The music features a mix of melodic and harmonic elements with various dynamic markings.

The sixth system of musical notation continues the piece. The upper staff has a melodic line with many slurs, and the lower staff has a complex accompaniment with many chords and moving lines.

The seventh system of musical notation includes the instruction *cres. mf* above the upper staff. The music concludes with dynamic markings *p*, *pp*, and *ff* at the end of the system.

PRIMO.

First system of musical notation. The upper staff features a melodic line with a slur over the first two measures, marked *gva*. The lower staff provides a harmonic accompaniment. The key signature has two flats.

Second system of musical notation. The upper staff continues the melodic line with a slur over the first three measures, marked *sempre f*. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff has a slur over the first four measures. The lower staff includes dynamic markings *f*, *pp*, and *ppp* in the latter part of the system.

Fourth system of musical notation. The upper staff has a slur over the first two measures. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff has a slur over the first three measures, marked *gva*. The lower staff has a slur over the first two measures, marked *pp*.

Sixth system of musical notation. The upper staff has a slur over the first four measures, marked *gva*. The lower staff has a slur over the first three measures, marked *loco*.

Seventh system of musical notation. The upper staff has a slur over the first three measures, marked *loco*. The lower staff has a slur over the first four measures, marked *eres.*, *mf*, *p*, and *pp*.

ff *ff*

stac.

f

cres. *ff* *p*

f

p *cres.* *f* *p*

cres. *dim.* *p*

gva
ff

gva

gva *loco*
f

cres: *ff*

p *gva*

p *cres.* *f* *p*

cres. *dim.* *p*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Dynamic markings include *cres.* and *f*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Dynamic markings include *ff*, *dim.*, *p*, *pp*, and *f*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Dynamic markings include *p*, *cres.*, *f*, and *cres.*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Dynamic marking includes *f*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Dynamic markings include *cres.* and *f*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with various ornaments and dynamics. The lower staff provides a harmonic accompaniment. A *gva* (grace note) is indicated above the final measure of the upper staff, and a *f* (forte) dynamic is marked in the lower staff.

Second system of musical notation, consisting of two staves. The upper staff includes markings for *gva*, *loco*, and *gva*. The lower staff includes markings for *eres.*, *ff*, *dim.*, *p*, *pp*, and *f*.

Third system of musical notation, consisting of two staves. The lower staff includes markings for *dim.*, *p*, *f*, *dim.*, and *p*.

Fourth system of musical notation, consisting of two staves. The lower staff includes markings for *f* and *f*.

Fifth system of musical notation, consisting of two staves. The upper staff includes a *tr* (trill) marking. The lower staff includes markings for *p*, *eres.*, and *f*.

Sixth system of musical notation, consisting of two staves. The upper staff includes a *gva* marking. The lower staff includes a *tr* marking.

sempre f.

f p pp ppp

pp

cres. mf p pp ff

gva *loco*
sempre f.

The first system of music consists of two staves. The upper staff begins with a *gva* marking and a dashed line above it. It contains a series of eighth and sixteenth notes, some beamed together. A *loco* marking appears above the staff after the first few measures. The lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic *sempre f.* is written below the first few measures.

gva *loco*
f *pp* *ppp*

The second system continues the musical piece. The upper staff has a *gva* marking and a dashed line. It features a *loco* marking above the staff. The lower staff has dynamic markings *f*, *pp*, and *ppp* written below it.

The third system consists of two staves of musical notation. The upper staff contains a melodic line with various note values and rests. The lower staff provides a supporting accompaniment.

gva
pp

The fourth system consists of two staves. The upper staff has a *gva* marking and a dashed line. The lower staff has a *pp* dynamic marking.

gva *loco* *gva*

The fifth system consists of two staves. The upper staff has *gva* markings and dashed lines. It also contains a *loco* marking. The lower staff continues the accompaniment.

gva *loco*
cres. *mf* *p* *pp*

The sixth system consists of two staves. The upper staff has *gva* and *loco* markings. The lower staff has dynamic markings *cres.*, *mf*, *p*, and *pp*.

The musical score consists of eight systems of music, each with a piano part on the left and an organ part on the right. The piano part is written in a grand staff (treble and bass clefs), and the organ part is written in a single staff with a C-clef. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various dynamic markings: *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *cres.* (crescendo), *f* (forte), *pp* (pianissimo), and *tr* (trill). There are also performance markings such as *mf* and *pp* in the organ part. The score concludes with a double bar line and a final chord.

* Finish at this Double bar when the Chorus is not sung.

ACT THE FIRST.

SCENE—The banks of Euphrates near Babylon.

No 1.

ANDANTE. ♩ = 100. CHORUS OF JEWS.

SOPRANO.

ALTO.

TENORE.

BASSO.

PIANO
FORTE.

God of our Fa_thers, hear thy peo_ple, In
 God of our Fa...thers, hear thy peo_ple, In
 God of our Fa...thers, hear thy peo_ple, In
 God of our Fa...thers, hear thy peo_ple, In
 God of our Fa...thers, hear..... thy peo_ple, In

sor...row and a_base_ment who im_plore thee! Cap_tive, for_

sor...row and a_base_ment who im_plore thee! Cap_tive, for_

sor...row and a_base_ment who im_plore thee! Cap_tive, for_

sor...row and a_base_ment who im_plore thee! Cap_tive, for_

sa_ken, of hope be_reft, we fly to thee. dim.

sa_ken, of hope be_reft, we fly to thee. dim.

sa_ken, of hope be_reft, we fly to thee. To thee, O Je_

sa_ken, of hope be_reft, we fly to thee.

To thee, O Je-

ho... vah, thy children cry in trou... ble, Bow thine ear, O Lord, and

To thee, O Je-

ho... vah, thy children cry in trou... ble, Bow thine ear, O Lord, and

hear, For... sa... ken of hope be... reft, we

ho... vah, thy children cry in trou... ble, Bow thine ear, O Lord, and

hear O hear..... us, Bow thine ear, O Lord, and

fly to thee

To thee, O Je-

hear O hear us! in trou-ble, in bondage we mourn and languish; O

hear while in bondage we mourn and languish; O

thy child...ren cry in trou-ble, in bondage we mourn and languish; O

ho...vah, thy children cry in trou-ble, in bondage we mourn and languish; O

bow thine ear, and hear us, while in bondage we mourn and languish, O bow thine

bow thine ear, and hear us, while in bondage we mourn and languish, O bow thine

bow thine ear, and hear us, while in bondage we mourn and languish, O bow thine

bow thine ear, and hear us, while in bondage we mourn and languish, O bow thine

SOLO.

ear, and hear Be-lo-ved Zi-on, shall our feet no more thy sa-cred courts at-

ear, and hear..... us!

ear, and hear..... us!

ear, and hear..... us!

tend? Shall praise no more to Is...rael's God from grate...ful hearts and

CHORUS.

tongues ascend? A...rise in wrath, Al...migh...ty Lord! A...rise in wrath Al...
 A...rise in wrath, Al...migh...ty Lord! A...rise in wrath Al...
 A...rise in wrath, Al...migh...ty Lord! A...rise in wrath Al...
 A...rise in wrath, Al...migh...ty Lord! A...rise in wrath Al...

-mighty Lord! Strike our op-pressors down! Strike our op-pressors down! To
 -mighty Lord! Strike our op-pressors down! Strike our op-pressors down! To
 -mighty Lord! Strike our op-pressors down! Strike our op-pressors down! To
 -mighty Lord! Strike our op-pressors down! Strike our op-pressors down! To

Is...rael, trust...ing in thy word, let mercy, mercy still be shown, let

Is...rael, trust...ing in thy word, let mercy, mercy still be shown, let

Is...rael, trust...ing in thy word, let mercy, mercy still be shown, let

Is...rael, trust...ing in thy word, let mercy, mercy still be shown, let

mercy, mercy still be... shown.

mercy, mercy still... be shown.

mercy, mercy still be shown.

mercy, mercy still be shown.

God of our Fa...thers, hear thy

God of our Fa...thers, hear thy

God of our Fa...thers, hear thy

God of our Fa...thers, hear thy

peo...ple, In sor...row and a...base...ment who im...plore thee,
 peo...ple, In sor...row and a...base...ment who im...plore thee,
 peo...ple In sor...row and a...base...ment who im...plore thee,
 peo...ple, In sorrow, in sorrow and... a...base...ment who im...plore thee,

Cap...tive, for...sa...ken, of hope be...reft, we fly to thee;
 Cap...tive, for...sa...ken, of hope be...reft, we fly to thee;
 Cap...tive, for...sa...ken, of hope be...reft, we fly to thee;
 Cap...tive, for...sa...ken, of hope be...reft, we fly to thee; To thee, O Je...

ho...vah, thy children cry in trou...ble, Bow thine ear, O Lord and
 To thee O Je...

To thee, O Je-
 ho...vah, thy children cry in trou...ble, Bow thine ear, O Lord and
 hear and hear..... us, O bow thine ear, and

To thee, O Je-
 ho...vah, thy children cry in trou...ble, Bow thine ear, O Lord and
 hear O hear..... us! Bow thine ear, O Lord and
 hear us!

ho...vah, thy children cry in trou...ble, In bondage we mourn and languish; O
 hear, O hear us, in trou...ble, In bondage we mourn and languish; O
 hear, while in bondage we mourn and languish; O
 thy chil...dren cry in trou...ble, In bondage we mourn and languish; O

bow thine ear and hear.... us, while in bondage we mourn and
 bow thine ear and hear us, while in bondage we mourn and
 bow thine ear and hear us, while in bondage we mourn and
 bow thine ear and hear us, while in bondage we mourn and

f *cres.* *f*

languish, O bow thine ear and hear.... us we fly to thee!
 languish, O bow thine ear and hear us we fly to thee!
 languish, O bow thine ear and hear us we fly to thee!
 languish, O bow thine ear and hear us we fly to thee!

f *pp* *pp* *pp*

Hear us, O God of our Fa.....thers.....
 hear us, O God of our Fa.....thers.....
 hear us, O God of our Fa.....thers.....
 hear us, O God of our Fa.....thers.....

f *dim.* *dim.* *dim.* *dim.* *pp*

Nº 2. **RÉCITATIVE.** DANIEL. (TENOR.)
 O how fa-miliar to mine ear are these deep sounds of

♩ = 88.
ADAGIO.

a Tempo. **SORROW** **RECITATIVE.**
 Je-ru-sa-lem, the stranger hath dis-

Stringendo. *fp*

spoil'd thee: Ju-dah, thy glo-ry is... de-part-ed, thy pow'r for

fp

hard cap-ti-vi-ty ex-chang'd! From heav'n to earth the Lord hath cast thee

f *p* *fp*

down; A-broad the sword bereav-eth, and with-in is death!

p

A TEMPO ADAGIO ♩ = 88. **RECITATIVE.**
 Thou, Almighty God to whom a-lone we look for suc-cour Stretch forth thine

Fall of Babylon.

arm of pow-er and save, O save thy cho-sen na-tion!

f

Nº 3. AIR. ♩ = 50.

Re-mem-ber Lord! re-mem-ber

LARGHETTO
CON MOTO.

p *mf* *cres.*

Lord! what thou hast laid up-on us: Our in-her-itage, our in-

p *mf*

-her-itage thou hast giv'n hast giv'n to strangers,

cres. *pp* *cres.*

O wherefore, Lord, dost thou forsake thy peo-ple?

mf *pp*

O wherefore, Lord, dost thou forsake thy peo-ple And why dost thou for

f *mf*

get us for e ver? Return, re . . . turn un . . to thy

ser . . vants, and their strength do thou re . . new, and their strength do thou re . .

Cres.

. . new . . . re . new as in time of old.

fz *p* *cres.* *p*

Re . . mem . . . ber, Lord! Re . . . mem ber Lord! what

mf *cres.* *mf*

thou hast laid up . . . on us, Our in . . he . . ritance, our in . . he . . ritance thou hast

p *mf*

giv'n, hast giv'n to strangers: O wherefore,

cres. *f* *pp* *mf*

Lord, dost thou forsake thy peo...ple? O wherefore,

f

pp *mf*

Lord, dost thou forsake thy peo...ple? O why dost thou for...get..... us for

p

e...ver? Return, re...turn un...to thy servants, return, re...

eres.

eres

turn un...to thy servants, and their strength do thou re...new, and their

f

een *do*

strength do thou re...new as it was in time... of old, in time of

dim. *p*

old.

pp

Poco ritard.

Segue.

CHORUS OF JEWS.

The Li...on rous'd from slumber is

Poco Stringendo

p *f*

eres... cen... do.

The

The Li...on rous'd from slumber is

spring-ing, His roar thro' fo...rest and

Li...on rous'd from slumber is spring-ing, His

Li...on rous'd from slumber is spring-ing, His roar thro'

spring-ing, His roar thro' fo...rest and mountain is

moun...tain is ring-ing, His roar thro'

roar thro' fo...rest and moun...tain is ring-ing, and

fo_rest and moun...tain is ringing, And de_solate mourn...eth Ju_de_a's fair
 ring...ing, And de_so...late mourn...eth Ju_de_a's fair
 fo_rest and moun...tain is ringing, And de_solate mourn...eth Ju_de_a's fair
 de...so...late mourneth Ju...de_a's fair land: The

land.....
 land..... The
 land..... The Li...on rous'd from slum_ber is
 Li...on rous'd from slum_ber is spring...ing, His

The Li...on rous'd from slum_ber is
 Li...on rous'd from slum_ber is spring...ing, His roar thro'
 spring ing, His roar thro' fo_rest and moun...tain is
 roar thro' fo...rest and mountain is ring...ing, And

spring...ing, His roar thro' forest and moun...tain is ring...ing, And de_solate
 forest and moun...tain is ring...ing, And de_solate mourn...eth de_solate
 ring...ing, And de_solate mourn...eth Ju_de...a's fair land, And de_solate
 de...so_late mourn...eth de_solate mourn...eth Ju...

mourn...eth Ju_de_a's fair land,... de_solate mourn...eth Ju_de_a's fair
 mourn...eth Ju_de_a's fair land, and de_solate mourn...eth Ju_de_a's fair
 mourn...eth Ju_de_a's fair land, and de_solate mourn...eth Ju_de_a's fair
 de...a's fair land,... Ju...de...a's fair

land. In an...ger Lord, thou
 land. In an...ger Lord, thou
 land. In an...ger Lord, thou
 land. In an...ger Lord, thou

veil-est thy face, In storm and in whirl-wind thy judgements are
 veil-est thy face, In storm and in whirl-wind thy judgements are
 veil-est thy face, In storm and in whirl-wind thy judgements are
 veil-est thy face, In storm and in whirl-wind thy judgements are

cres. *ff*

known, And tem-pest and dark-ness en-compass thy throne, O
 known, And tem-pest and dark-ness en-compass thy throne, O
 known, And tem-pest and dark-ness en-compass thy throne, O
 known, And tem-pest and dark-ness en-compass thy throne, O

sempre f

save us, save us, save us, ... O save our fal-len
 save us, save us, save us, O save our fal-len
 save us, save us, save us, O save our fal-len
 save us, save us, save us, ... O save our fal-len

dim. *p*

race, Save..... us, Save..... us!

race, Save..... us, Save..... us!

race, Save..... us, Save..... us!

race, Save..... us, Save..... us!

f *ff* *dim.* *pp* *dim.*

The

eres.....cen.....do.

The

Li.....on rous'd from slum_ber is spring_ing, His

The Li.....on rous'd from slum_ber is

The Li... on rous'd from slum_ber is
 Li... on rous'd from slum_ber is spring_ing His
 roar thro' fo...rest and moun...tain..... is
 spring_ing His roar thro' fo...rest and
 spring_ing His roar thro' fo...rest and moun...tain is
 roar thro' fo...rest and mountain is ring.....ing, And de...so...late
 ring_ing And de...so...late mourn.....eth de...so...late
 moun...tain is ring.....ing, And
 ring_ing And de...solate mourn.....eth Ju_de_a's fair land, and de...solate
 mourneth Ju...de...a's fair land, and de...solate
 mourneth de...solate mourn.....eth Ju_de_a's fair land, de...solate
 de...so...late mourneth Ju_de...a's fair land, Ju.....

mf
 mourn...eth Ju_de_a's fair land In an...ger Lord thou
 mourn...eth Ju_de_a's fair land In an...ger Lord thou
 mourn...eth Ju_de_a's fair land In an...ger Lord thou
 de...a's fair land In an...ger Lord thou

ff
 veil...est thy face, In storm and in whirl...wind thy judgements are
 veil...est thy face, In storm and in whirl...wind thy judgements are
 veil...est thy face, In storm and in whirl...wind thy judgements are
 veil...est thy face, In storm and in whirl...wind thy judgements are

f
 known And tem...pest and dark_ness en_com_pass thy throne, O save us,
 known And tem...pest and dark_ness en_com_pass thy throne, O save us,
 known And tem...pest and dark_ness en_com_pass thy throne, O save us,
 known And tem...pest and dark_ness en_com_pass thy throne, O save us,

save us, O save our fallen race! Save us save us, O save our fal-len

save us, O save our fallen race! Save us save us, O save our fal-len

save us, O save our fallen race! Save us save us, O save our fal-len

save us, O save our fallen race! Save us save us, O save our fal-len

race! In an-ger Lord, thou

race! In an-ger Lord, thou

race! In an-ger Lord, thou

race! In an-ger Lord, thou

veil-est thy face, In storm and in whirl-wind thy judge-ments are

veil-est thy face, In storm and in whirl-wind thy judge-ments are

veil-est thy face, In storm and in whirl-wind thy judge-ments are

veil-est thy face, In storm and in whirl-wind thy judge-ments are

known, And tem... pest and darkness en... com... pass thy throne, O

known, And tem... pest and darkness en... com... pass thy throne, O

known, And tem... pest and darkness en... com... pass thy throne, O

known, And tem... pest and darkness en... com... pass thy throne, O

save us, O save our fal... len race! Save us, save us,

save us, O save our fal... len race! Save us, save us,

save us, O save our fal... len race! Save us, save us,

save us, O save our fal... len race! Save us, save us,

ff save..... us!

ff save..... us!

ff save..... us!

save..... us!

SCENE — The Persian Camp.

CYRUS. ♩ = 112.

Nº 5.

ALLEGRO
MODERATO.

Musical score for the beginning of the scene, featuring a vocal line and piano accompaniment. The tempo is marked 'ALLEGRO MODERATO' and the time signature is common time (C). The key signature has one sharp (F#). The piano part includes dynamic markings *pp* and *f*.

Musical score for the vocal line with lyrics "eres cen do". The piano accompaniment continues with dynamic markings *f* and *p*.

Musical score for the piano accompaniment, continuing the piece with dynamic markings *p* and *f*.

RECITATIVE. (BARITONE.)

Musical score for the recitative section (Baritone) with lyrics "Ju-de-a's God hath spo...ken and by his ho-ly Prophet thus made". The piano accompaniment is marked *f*.

Musical score for the recitative section with lyrics "known his sov'reign will: To de-solate Je-ru-salem he saith". The piano accompaniment includes dynamic markings *fp*, *p*, and *fp*.

a Tempo. ♩ = 112.

Musical score for the final section with lyrics "Be thou glad: Thy captive chil-dren yet once more thy walls shall". The tempo is marked 'a Tempo' and the time signature is 6/8. The piano accompaniment includes dynamic markings *p*, *Andante.*, *f*, and *dim.*

RECITATIVE. *a Tempo* RECITATIVE.

see? To Judah's Cities "Strait shall ye be built:" and to the deep

RECITATIVE. *a Tempo*

"Be dry!" He hath declared "Cy-rus, my She-pherd, my a-

noint-ed, Thee.... have I cho-sen my will to ex-ecute,

cute, that all the world may ac-knowledge I am the Lord".....

.....

Poco ritardando

Nº 6. *Larghetto.* *f*

$\text{♩} = 92$ Mighty God..... thy aw-ful mandate Teach, O teach me to ful-

cres. *f* *p*

-fil: Israel's foes in vain de-fy..... thee And re-sist thy sov'reign

will..... Mighty God..... thy aw-ful man-date

p *f* *dim.* *p*

Teach, O teach..... me to ful-fil, Israel's foes in vain de-

cres. *f*

fy..... thee, And re-sist thy sov'reign will: Mighty God.....

p *f* *dim.*

.... thy aw-ful man-date Teach, O teach me, Teach, O

dim. *p*

teach me to ful-fil.....

cres.

SOLO, AND CHORUS OF PERSIAN SOLDIERS.

Nº7.

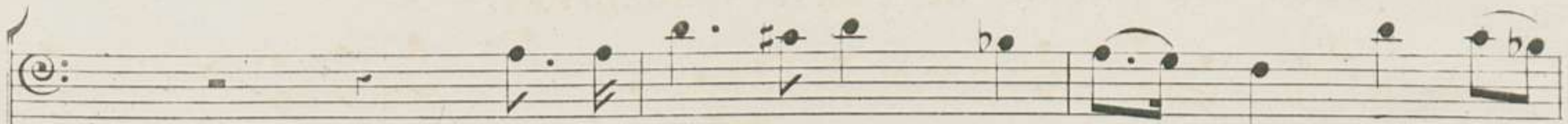
f Haughty Ba...bylon, Heaven's ven...geance like the thunderbolt shall
 Proud
 Proud
 Proud
 Proud
 Proud

ALLEGRO MAESTOSO. ♩ = 120.

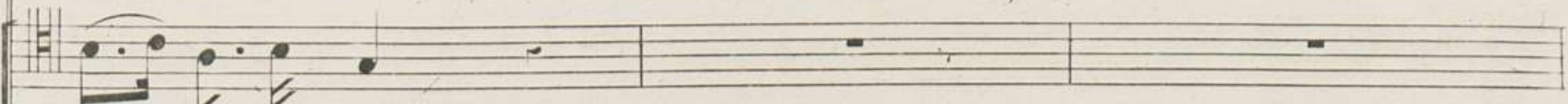
mf

fall!

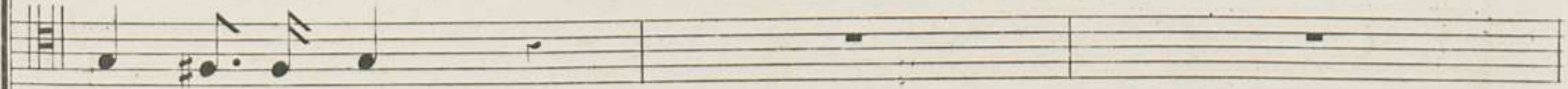
Mo...narch, a_rise, pre_pare for the fight, The sword of the Mede is up-
 Mo...narch, a_rise, pre_pare for the fight, The sword of the Mede is up-
 Mo...narch, a_rise, pre_pare for the fight, The sword of the Mede is up-
 Mo...narch, a_rise, pre_pare for the fight, The sword of the Mede is up-



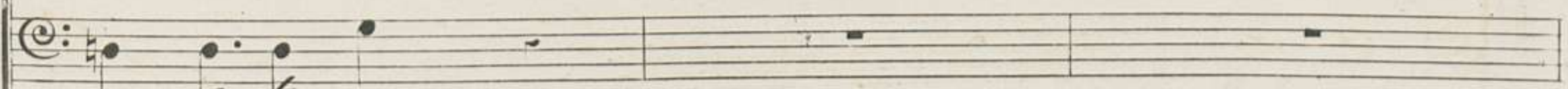
Haughty Ba...bylon, Heaven's ven...geance, like the



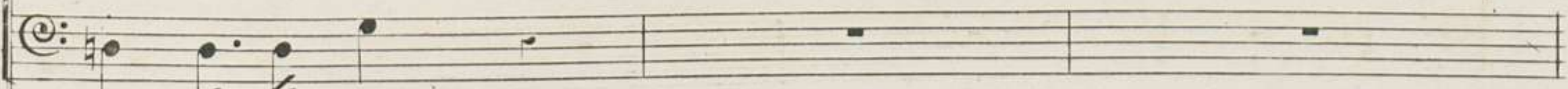
lift...ed to smite.



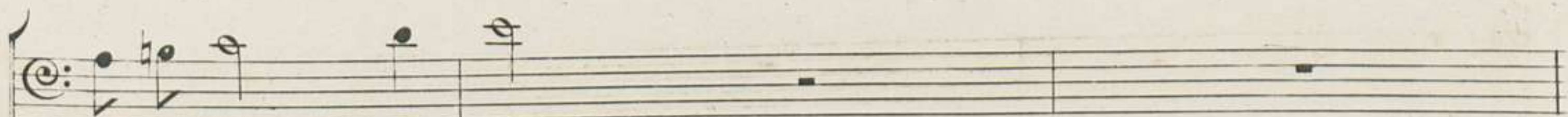
lift...ed to smite.



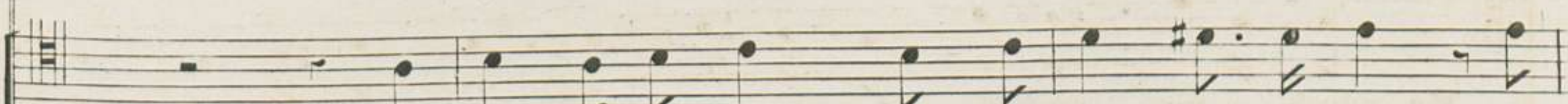
lift...ed to smite.



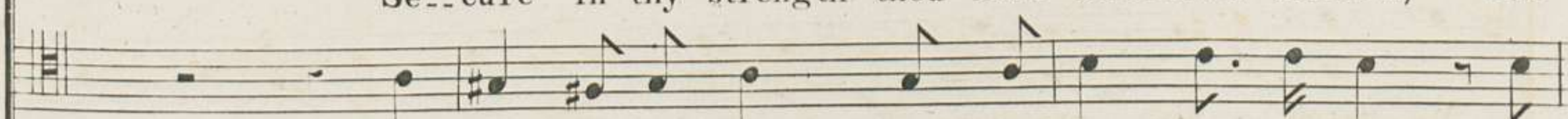
lift...ed to smite.



thunderbolt shall fall!



Se...cure in thy strength thou hast ar...mies de...fied, The



Se...cure in thy strength thou hast ar...mies de...fied, The



Se...cure in thy strength thou hast ar...mies de...fied, The



Se...cure in thy strength thou hast ar...mies de...fied, The



Children of your Ma...ker's

arm of our Chief..... shall quell thy pride, Se...cure in thy

arm of our Chief shall quell thy pride, Se...cure in thy

arm of our Chief shall quell thy pride, Se...cure in thy

arm of our Chief..... shall quell thy pride, Se...cure in thy

care, Hail the hour of free.....dom near, Chil...dren

strength Thou hast ar...mies de_fied, The arm of our

strength Thou hast ar...mies de_fied, The arm of our

strength Thou hast ar...mies de_fied, The arm of our

strength Thou hast ar...mies de_fied, The arm of our

of your Ma...ker's care Hail the hour of free...dom

Chief shall quell thy pride, Se...cure in thy strength thou hast ar...mies de...

Chief shall quell thy pride, Se...cure in thy strength thou hast ar...mies de...

Chief shall quell thy pride, Se...cure in thy strength thou hast ar...mies de...

Chief shall quell thy pride, Se...cure in thy strength thou hast ar...mies de...

near, Chil...dren of your Ma...ker's care Hail the

fied, The arm of our Chief shall quell thy pride shall

fied, The arm of our Chief shall quell thy pride, The arm of our

fied, The arm of our Chief shall quell thy pride shall

fied, The arm of our Chief shall quell thy pride shall

hour of free-dom near, Hail the hour of
 quell thy pride, The arm of our Chief, the arm of our
 Chief shall quell thy pride, The arm of our Chief.....
 quell thy pride, The arm of our Chief, the arm of our
 quell thy pride, The arm of our Chief, the arm of our

free-dom near!
 Chief shall quell thy pride. A.
 shall quell thy pride. A..loud thy crimes for
 Chief shall quell thy pride.
 Chief shall quell thy pride. A..loud thy crimes for vengeance call, The

loud thy crimes for vengeance call, The light.....ning gleams, the bolt the
 vengeance call, The light.....ning gleams, the lightning gleams, the
 A..loud thy crimes for vengeance call, The lightning gleams, the
 light.....ning gleams, the bolt the bolt shall

Migh...ty God, thy aw...ful
 bolt shall fall.
 bolt shall fall. Se...cure in thy strength thou hast
 bolt the bolt shall fall.
 fall Se...cure in thy strength thou hast ar...mies de...fied, The

man date Teach, O teach me

Se cure in thy strength thou hast

ar mies de fied, The arm of our Chief shall quell thy pride:

Se cure in thy strength thou hast ar mies de fied,

arm of our Chief shall quell thy pride, Se cure in thy

to ful fil, Is rael's foes in vain de

ar mies de fied, The arm of our Chief shall quell thy pride, Se

Se cure in thy strength thou hast ar mies de fied,

strength thou hast ar mies de fied, The arm of our Chief shall

fy thee, And re-
 _cure in thy strength thou hast ar...mies de_fied, thou hast ar.....mies de-
 _cure in thy strength thou hast ar...mies de_fied, thou hast ar.....mies hast
 The arm..... of our Chief shall
 quell thy pride

_sist thy sove..... reign will.....
 fied, The arm of our Chief shall quell thy pride: A..loud thy crimes for
 ar.....mies de fied, A..loud thy crimes for
 quell thy pride, shall quell thy pride..... shall
 A..loud thy crimes for vengeance call, The

f

Haughty

vengeance call, The lightning gleams, the bolt.... shall fall!

vengeance call, The lightning gleams, the bolt.... shall fall!

quell..... thy pride.....

lightning gleams the bolt.... shall fall!

Ba..bylon, Heaven's vengeance Like the thunderbolt shall fall!

f
Proud Monarch, a_rise! pre-

f
Proud Monarch, a_rise! pre-

f
Proud Monarch, a_rise! pre-

f
Proud Monarch, a_rise! pre-

f
Proud Monarch, a_rise! pre-

mf

Haughty

pare for the fight, The sword of the Mede is up..lift...ed to smite.

pare for the fight, The sword of the Mede is up..lift...ed to smite.

pare for the fight, The sword of the Mede is up..lift...ed to smite.

pare for the fight, The sword of the Mede is up..lift...ed to smite.

mf

Ba.....by- lon, Heavens' vengeance Like the thunder-bolt shall

f

f

f

f

f

f

f

fall!

cure in thy strength thou hast ar...mies de...fied, The

cure in thy strength thou hast ar...mies de...fied, The

cure..... in thy strength thou hast

cure..... in thy strength thou hast

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The lyrics are: "fall!" followed by "cure in thy strength thou hast ar...mies de...fied, The". The piano part includes triplets and various chordal textures.

eres.....

arm of our Chief shall quell thy pride, The arm of our Chief shall

eres.

arm of our Chief shall quell thy pride, The arm of our Chief shall

eres.

arm of our Chief shall quell thy pride, The arm of our Chief shall

eres.

ar...mies de...fied, The arm of our Chief shall quell thy

eres.

ar...mies de...fied, The arm of our Chief shall quell thy

eres..... cen

The second system continues the musical score with vocal lines and piano accompaniment. The lyrics include: "eres.....", "arm of our Chief shall quell thy pride, The arm of our Chief shall", "eres.", "arm of our Chief shall quell thy pride, The arm of our Chief shall", "eres.", "arm of our Chief shall quell thy pride, The arm of our Chief shall", "eres.", "ar...mies de...fied, The arm of our Chief shall quell thy", "eres.", "ar...mies de...fied, The arm of our Chief shall quell thy", and "eres..... cen". The piano part features triplets and a variety of harmonic structures.

Chil...dren of your Ma...ker's

quell thy pride: Se...cure in thy

quell thy pride: Se...cure in thy

pride..... Se...cure in thy

pride..... Se...cure in thy

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The lyrics are: "Chil...dren of your Ma...ker's", "quell thy pride:", and "Se...cure in thy". The piano accompaniment includes a treble and bass clef with various musical notations such as notes, rests, and dynamics like *f* and *p*. There are also performance markings like *do* and *loco*.

care, Hail the hour of free...dom near! Chil...dren

strength thou hast ar...mies de_fied, The arm of our

strength thou hast ar...mies de_fied, The arm of our

strength thou hast ar...mies de_fied, The arm of our

strength thou hast ar...mies de_fied, The arm of our

The second system of the musical score continues with five vocal staves and a piano accompaniment. The lyrics are: "care, Hail the hour of free...dom near! Chil...dren", "strength", and "thou hast ar...mies de_fied, The arm of our". The piano accompaniment includes a treble and bass clef with various musical notations such as notes, rests, and dynamics like *p*. There are also performance markings like *gva* and *loco*.

of your Ma...ker's care, Hail the hour of free...dom

Chief shall quell thy pride, shall quell thy pride, The

Chief shall quell thy pride, The

Chief... shall quell thy pride, The arm of our

Chief shall quell thy pride, The arm of our

near, Hail the hour of free...dom near!

arm of our Chief shall quell thy pride.

arm of our Chief shall quell thy pride. A -

Chief shall quell thy pride, shall quell thy pride.

Chief shall quell thy pride. A...loud thy crimes for

Chil dren of your Ma ker's

Thy crimes for vengeance

loud thy crimes for vengeance call, Thy crimes for vengeance

A.

vengeance call, The lightning gleams, the bolt shall fall, A.

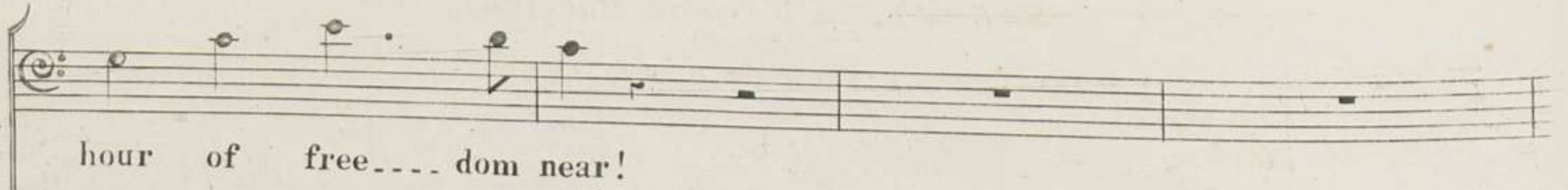
care Hail the

call, The lightning gleams, the bolt the bolt shall

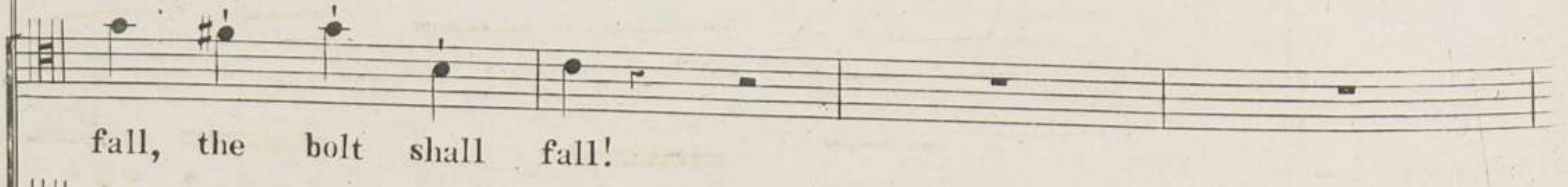
call, The lightning gleams, the bolt the bolt shall

loud thy crimes for vengeance call, The lightning gleams, the

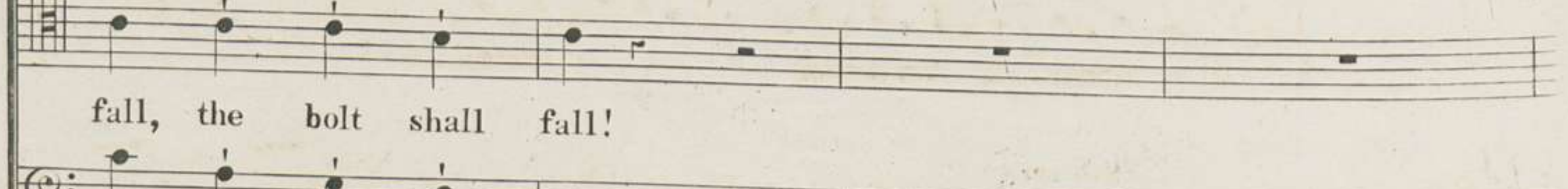
loud thy crimes for vengeance call, The lightning gleams, the



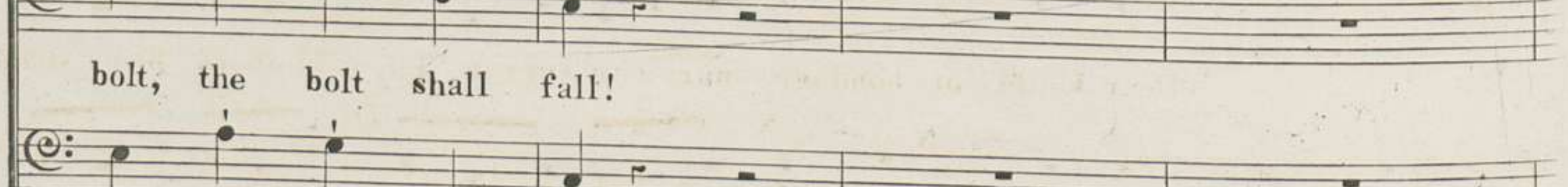
hour of free... dom near!



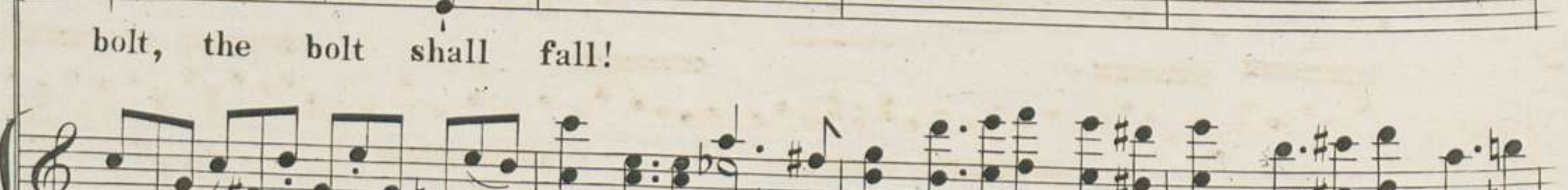
fall, the bolt shall fall!



fall, the bolt shall fall!



bolt, the bolt shall fall!



bolt, the bolt shall fall!



ff



p *pp*



Morendo. *Sempre pp*



p *Poco a poco ritardando*

SCENE — A House in Babylon.

A Jewish Mother, watching her sleeping Child.

♩ = 88.

Nº 8.

LARGHETTO.

pp

(SOPRANO.)
Dear Child of bondage nurs'd in sorrow, Thy Mothers love shall

guard thy sleep, An hour of peace from slumber borrow, While

she thy couch will watch and weep: While she thy couch

will watch, and weep: Then sleep, my Child, in peace repose, Un-

pp *cres.* *f* *cres.*

conscious of thy parents' woes, Then sleep, my Child in peace repose, Un-

dim. *cres.*

conscious of thy parents' woes: Yes sleep, my Child,

dim. *p* *cres.*

sleep, my Child! May

dim. *p* *pp*

Zi...on's God his watchful care extend, His arm of power outstretched

o'er thee, And to thy fa...ther's land re...store thee, There

cres. *f*

.... in his courts with joy to bend, There in his courts

p

with joy to bend, When earth-ly friends and hopes are gone, He

f *p* *f* *eres.* *f*

... is our re-...fuge, He alone: When earth-ly friends and hopes are gone, He

p *eres.*

... is our re-...fuge, He alone, He alone,

p

He alone!

p

ISRAELITISH MAN.

TENOR.
RECITATIVE.

Nº 9.

ANDANTE.

♩ = 72. *cres.* *cen* *do.* Joy!

Joy, to thee I bring, dear partner of my sorrows:

a Tempo.
Yes, the hour of freedom so long de_sir'd, is at hand!

RECITATIVE.
In vi_sion hath our ho_..ly Pro_phet seen the long de_lay'd re-

demption of our cap_tive race at length ful_fill'd: Je_ho_vah in his wrath shall

a Tempo.
rise! His mighty arm our proud op_press... or shall hum_ble

No 10. DUET.
ISRAELITISH WOMAN. ♩ = 144.

ISRAELITISH MAN.

ANDANTINO.

(SOPRANO.) *p* Ju... dah, *cres.* Ju... dah, *f* still the cho... sen na... tion, Though by

(TENOR.) *p* Ju... dah, *cres.* Ju... dah, *f* still the cho... sen na... tion

earth... ly friends for... sa... ken, Call Je... ho... vah thy sal.

Though by earthly friends... forsaken, Call Je... ho... vah thy sal.

cres *f* va... tion, Trust in him... with faith un... sha... ken. *dim.*

cres *f* va... tion, Trust in him... with faith un... sha... ken. When the clouds... of sorrow *dim.*

When the clouds . . . of sorrow
ga...ther, And when darkness veils thy face,

ga...ther, And when darkness veils thy face, Teach us
Teach us still thy love to

still thy love to trace, God of mer...cy, Is...rael's
trace, God of mercy, God of mer...cy, Is...rael's

Fa...ther, God of mer...cy, Is...rael's
Fa...ther, God of mer...cy, Is...rael's

Fa...ther, Ju...dah, Ju...dah, Ju...dah,

Fa...ther, Ju...dah, Ju...dah,

still the cho...sen na...tion, Though by earth...ly friends for...sa...ken,

still the chosen na...tion, Though by earthly friends... forsaken,

Call Je...ho...vah thy... sal...va...tion, Trust in him... with faith un...

Call Je...ho...vah thy... salva...tion, Trust in him... with faith un...

sha...ken.

sha...ken, When the clouds... of sorrow ga...ther, And when darkness veils thy

When the clouds of sorrow gather, And when darkness veils . . . thy
 face, Teach us

face, Teach us still . . . thy love to trace, God of mer
 still . . . thy love to trace, God of mercy God of mer

cy, Is rael's Fa ther, God of mer cy, Is rael's
 cy, Is rael's Fa ther, God of mer cy, Is rael's

Fa ther!
 Fa ther!

morendo

SCENE—The Persian Camp near Babylon.

Nº 11. MARZIALE. ♩ = 92.

CHORUS OF PERSIAN SOLDIERS.

Raise a_loft the Persian banner, Wave on high the faulchion

Raise a_loft the Persian banner, Wave on high the faulchion

Raise a_loft the Persian banner, Wave on high the faulchion

Raise a_loft the Persian banner, Wave on high the faulchion

bright! Vengeance, Ba_bylon, a_waits thee, Vengeance, mighty

bright! Vengeance, Ba_bylon, a_waits thee, Vengeance, mighty

bright! Vengeance, Ba_bylon, a_waits thee, Vengeance, mighty

bright! Vengeance, Ba_bylon, a_waits thee, Vengeance, mighty

Ba_bylon a... waits thee, Cy_rus dares thee to the fight:

Ba_bylon a... waits thee, Cy_rus dares thee to the fight:

Ba_bylon a... waits thee, Cy_rus dares thee to the fight:

Ba_bylon a... waits thee, Cy_rus dares thee to the fight:

Sleep'st thou

Sleep'st thou

Sleep'st thou

Sleep'st thou

Sleep'st thou

Sleep'st thou in thy fan_cied safe_ty? Rise, a_wake!

Sleep'st thou in thy fan_cied safe_ty? Rise, a_wake!

Sleep'st thou in thy fan_cied safe_ty? Rise, a_wake!

Sleep'st thou in thy fan_cied safe_ty? Rise, a_wake!

rise, a_wake! thy hour is come,
 rise, a_wake! thy hour is come,
 rise, a_wake! thy hour is come,
 rise, a_wake! thy hour is come,

See the mighty tempest ga...ther, See the mighty tempest ga...ther
 See the mighty tempest ga...ther, See the mighty tempest ga...ther
 See the mighty tempest ga...ther, See the mighty tempest ga...ther
 See the mighty tempest ga...ther, See the mighty tempest ga...ther

Which shall hurl thee, which shall hurl thee hurl thee to thy doom.
 Which shall hurl thee, which shall hurl thee hurl thee to thy doom.
 Which shall hurl thee, which shall hurl thee hurl thee to thy doom.
 Which shall hurl thee, which shall hurl thee hurl thee to thy doom.

See the mighty tempest ga...ther, See the mighty tempest ga...ther

See the mighty tempest ga...ther, See the mighty tempest ga...ther

See the mighty tempest ga...ther, See the mighty tempest ga...ther

See the mighty tempest ga...ther, See the mighty tempest ga...ther

Which shall hurl thee hurl thee, which shall hurl thee to thy doom, Which shall

Which shall hurl thee hurl thee, which shall hurl thee to thy doom, Which shall

Which shall hurl thee hurl thee, which shall hurl thee to thy doom, Which shall

Which shall hurl thee hurl thee, which shall hurl thee to thy doom, Which shall

hurl thee to thy doom!

hurl thee to thy doom!

hurl thee to thy doom!

hurl thee to thy doom!

Nº 12.

CYRUS.

RECITATIVE.

ADAGIO.

Great Queen of Ci_ties do I gaze up-

on thee, throned in night, in ma_jes_ty and beauty, Thy massy walls to heaven up-

rear'd, Thy hundred gates, thy towers that seem to frown de_fiance, and thy zone of

wa_ters; While a_cross thy bo_som his broad and am_ple tide Eu_phra_tes

rolls, Bedeck'd with verdant groves and cost_ly pal_a_ces! At Man's un_aid_ed

power well may'st thou laugh: But God, the God of Israel, thy doom hath now de-

a Tempo.

creed: He hath said "The day ap-proacheth, yea the hour is

gru loco

Andante Grave

near, that I, the Lord will vi-sit thee!"

eres. f dim. c/c

CHORUS OF PERSIAN SOLDIERS. (repeated)

Raise a-loft the Persian banner, Wave on high the faulchion bright,

Raise a-loft the Persian banner, Wave on high the faulchion bright,

Raise a-loft the Persian banner, Wave on high the faulchion bright,

Raise a-loft the Persian banner, Wave on high the faulchion bright,

f

Vengeance, Ba-by-lon, a-waits thee, Vengeance, mighty Ba-by-lon, a-

Vengeance, Ba-by-lon, a-waits thee, Vengeance, mighty Ba-by-lon, a-

Vengeance, Ba-by-lon, a-waits thee, Vengeance, mighty Ba-by-lon, a-

Vengeance, Ba-by-lon, a-waits thee, Vengeance, mighty Ba-by-lon, a-

-waits thee, Cy_rus dares thee to the fight:
 -waits thee, Cy_rus dares thee to the fight:
 -waits thee, Cy_rus dares thee to the fight:
 -waits thee, Cy_rus dares thee to the fight:

Sleep'st thou sleep'st thou
 Sleep'st thou sleep'st thou
 Sleep'st thou sleep'st thou
 Sleep'st thou sleep'st thou

in thy fan...cied safe...ty? Rise, a_wake! rise, a_wake!
 in thy fan...cied safe...ty? Rise, a_wake! rise, a_wake!
 in thy fan...cied safe...ty? Rise, a_wake! rise, a_wake!
 in thy fan...cied safe...ty? Rise, a_wake! rise, a_wake!

thy hour is come. *f* See the mighty

thy hour is come. *f* See the mighty

thy hour is come. *f* See the mighty

thy hour is come. *f* See the mighty

tempest ga--ther See the mighty tempest ga--ther Which shall hurl thee,

tempest ga--ther See the mighty tempest ga--ther Which shall hurl thee,

tempest ga--ther See the mighty tempest ga--ther Which shall hurl thee,

tempest ga--ther See the mighty tempest ga--ther Which shall hurl thee,

which shall hurl thee hurl thee to thy doom. See the mighty

which shall hurl thee hurl thee to thy doom. See the mighty

which shall hurl thee hurl thee to thy doom. See the mighty

which shall hurl thee hurl thee to thy doom. See the mighty

tempest ga...ther, See the mighty tempest ga...ther Which shall hurl thee,
 tempest ga...ther, See the mighty tempest ga...ther Which shall hurl thee,
 tempest ga...ther, See the mighty tempest ga...ther Which shall hurl thee,
 tempest ga...ther, See the mighty tempest ga...ther Which shall hurl thee,

hurl thee, which shall hurl thee to thy doom, Which shall hurl thee to thy
 hurl thee, which shall hurl thee to thy doom, Which shall hurl thee to thy
 hurl thee, which shall hurl thee to thy doom, Which shall hurl thee to thy
 hurl thee, which shall hurl thee to thy doom, Which shall hurl thee to thy

doom!
 doom!
 doom!
 doom!

CHORUS OF JEWS.

SCENE — Babylon.

Nº 13.

ALTO.

Lord, before thy footstool bending,

LARGHETTO. pp

Lord be... fore thy foot... stool

Teach us to a...dore thy ways, Heart and voice in rapture blending

bend... ing, Teach us to a -

Heart and voice in rapture blending, And in strains of joy ascend... ing, Swell the

Lord, be... fore thy foot... stool
 -dore thy ways Heart and voice in rap... ture blend... ing
 hymn of ar... dent praise, Heart and voice in rapture blending, And in strains of

bend... ing, Teach us to a...
 And... in strains of joy... ascend... ing, Swell... the hymn of
 joy ascend... ing and in strains of joy ascend... ing, Speak...

dore... thy ways, in strains of joy ascend... ing, in strains of
 ar... dent praise, Heart and voice... in rap... ture
 ... thy goodness, sing... thy praise.
 Lord, be... fore thy

joy ascend-ing, Heart and voice in rap-ture blend-ing,
 blend-ing, And in strains of joy as-cending, Swell the hymn of
 foot-stool bend-ing, Teach us

Swell the hymn of ar-dent praise Heart and voice in rapture blend
 ar-dent praise the hymn of praise Heart and voice in rapture blending, And in
 Lord, be-fore thy
 to a-dore thy ways. Heart and voice in rap-ture

ing, Swell the hymn of ar-dent praise, Swell the
 strains of joy as-cend-ing! Heart and voice in rapture blend
 foot-stool bend-ing, Teach us
 blend-ing, Heart and voice in rapture blending,

hymn... the hymn... of ardent praise. *Solo. p* Darkness long thy

ing, Swell the hymn of ardent praise. *Solo. p* Darkness long thy

to adore thy ways. *Solo. p* Darkness long thy

Swell the hymn of ardent praise, of ardent praise. *Solo. p* Darkness long thy

throne surrounding, Veil'd the brightness of thy face, *f* Now thy power *p* our foes con-

throne surrounding, Veil'd the brightness of thy face, *f* Now thy power *p* our foes con-

throne surrounding, Veil'd the brightness of thy face, *f* Now thy power *p* our foes con-

throne surrounding, Veil'd the brightness of thy face, *f* Now thy power *p* our foes con-

ounding, And thy mer... cy still a bounding, *pp* Speak the ful... ness of thy *f* *dim.*

ounding, And thy mer... cy still a bounding, *pp* Speak the ful... ness of thy *f* *dim.*

ounding, And thy mercy still a bounding, *pp* Speak the fulness of thy *f* *dim.*

ounding, And thy mer... cy still a bounding, *pp* Speak the ful... ness of thy *f* *dim.*

(Soprano ed. Alto)
 grace. Now thy power our foes con-found-ing, And thy
 grace. Now thy power our foes con-found-ing, And thy
 grace. Now thy power our foes con-found-ing, And thy

(Soprano ed. Alto)
 Now thy power our foes con-found-ing, and thy mer-cy still a-
 Now thy power our foes con-found-ing, and thy mer-cy still a-
 Now thy power our foes con-found-ing and thy mer-cy

pp

mer-cy still a-bound-ing,
 mer-cy still a-bound-ing, Speak the ful-ness of thy grace.
 mer-cy still a-bound-ing, Speak the ful-ness of thy grace.
 mer-cy still a-bound-ing, Speak the ful-ness of thy grace.

pp

bounding
 bounding
 still a-bound-ing, Speak the ful-ness of thy grace.

Thou whose tem-ple is cre-a-tion

Chor. Lord of every land and na-tion, We..... proclaim thy

Lord of every land and na-tion, We pro-claim thy great.... sal-

Thron'd in e-ver last-ing

great salva-tion, And thy ma-jes-ty a-dore, we a-

va-tion, We pro-claim thy great sal va-tion, And thy ma-jes-

power, Lord of every land and na-tion, We proclaim thy great sal-va-tion.... Thy

-dore: Lord - of eve-ry land and na-tion, We proclaim thy great

-ty a-dore.

Thou whose tem-ple is..... cre-a-tion

ma-jes-ty..... a-dore Lord of eve-ry land and na-tion,
 salva-tion, And thy ma-jesty a-dore, we a-dore; Lord of eve-ry land and
 Thou whose
 Thron'd in e-ver last-ing pow'r Lord of eve-ry

We pro-claim..... thy great sal-va-tion, And thy
 na-tion, We proclaim thy great sal-va-tion..... And thy
 tem-ple is..... cre-a-tion,
 land and na-tion..... We pro-

ma-jes-ty thy ma-jes-ty..... a-
 ma-jes-ty a-dore..... we a-dore, thy ma-jes-ty..... a-
 Thron'd in e-ver last-ing
 claim thy great salva-tion, And thy ma-jes-ty a-dore we..... a-

Soli.
Heart and voice in rap_ture blend_ing, And in strains of joy as -
Heart and voice in rap_ture blend_ing, And in strains of joy as -
Heart and voice in rap_ture blend.....ing, And in strains of joy a -
dore.....
pow'r.....
dore.....

Chor.

f *p*

Soli.
cend_ing, Swell the hymn of grate...ful praise.
cend_ing, Swell the hymn of grate...ful praise.
cend_ing, Swell the hymn of grate.....ful praise.

Chor.
Lord of eve...ry land and
Lord of eve...ry land and
Lord of eve...ry land and

Soli.

Chor.

Soli.

Chor.

na...tion, We pro-claim thy great sal...va-tion, And thy majes-ty a-

na...tion, We pro-claim thy great sal...va-tion, And thy majes-ty a-

na...tion We pro-claim thy great sal-va-tion, And thy majes-ty a-

p *pp*

Swell the hymn of ardent praise.....

Swell the hymn, the hymn..... of ar...dent praise.

Swell the hymn, the hymn..... of ardent praise.

Swell the hymn of ardent praise.....

-dore. thy majes-ty a_dore a...dore. *Poco ritard.*

-dore. thy majes-ty..... adore a...dore. *Poco ritard.*

-dore. thy ma--jes...ty..... a...dore.

-dore. thy majes-ty a_dore a...dore. *Poco ritard.*

pp

Nº 14.

DANIEL. ♩ = 144.

RECITATIVE.

ALLEGRO.

The day ap-

a Tempo. RECIT: The

-proacheth, the day of wrath!

f

a Tempo. RECITATIVE. On Ba-by-lon the sword shall

Lord hath made bare his mighty arm:

a Tempo. Her sins have reached un- to

fall, the spoiler is up-on her:

f *Andante. f* *p*

hea-ven, and God hath re-mem-ber'd her in-i-quities.

p

Nº 15. TERZETTO.
ISRAELITISH WOMAN. ♩ = 88.

ISRAELITISH MAN.

ISRAELITISH MAN.

ANDANTE.

(CONTRALTO.)

Loud pro-claim the great sal-

Loud proclaim the great sal-

Loud proclaim the great sal-

cres. *pp* *mf* *p*

va-tion God for Is-rael hath pre-par'd, Lo his Shepherd hath ap-

va-tion God for Is-rael hath pre-par'd, Lo his Shepherd

va-tion God for Is-rael hath pre-par'd, Lo his

pear'd, And again our favour'd na...tion our favour'd na...tion His pa-
 hath appear'd, And a gain our favour'd na...tion His pa-
 Shep...herd hath..... appear'd, And a gain our favour'd na...tion His pa-

ter..nal mercy shar'd. Lo his Shepherd hath ap-pear'd, And again our favour'd
 ter..nal mercy shar'd. Lo his Shepherd hath appear'd, And a-
 ter..nal mer..cy shar'd. Lo his Shep...herd hath..... ap-

na...tion, our fa-vour'd na...tion His pa-ter..nal mer-cy
 gain our fa-vour'd na...tion His pa-ter..nal mer-cy
 pear'd, And a...gain our fa-vour'd na...tion His pa-ter..nal mer...cy

shar'd, His pa-ter-nal mer-cy shar'd. Lord, thou
 shar'd, His pa-ter-nal mer-cy shar'd. Lord, thou
 shar'd, His pa-ter-nal mer-cy shar'd. Lord, thou hast re-

hast re-member'd Zi-on, Fall'n be-neath th'oppressor's
 hast re-member'd Zi-on, Fall'n beneath th'op-
 mem-ber'd Zi-on, Fall'n beneath th'op-

blow, Fall'n be-neath th'oppressor's blow, Sunk in
 pressor's blow, Fall'n beneath th'op-pressor's blow,
 pressor's blow, Fall'n beneath th'oppressor's blow, Sunk in

bondage and in woe, Now be fore the migh . . . ty
 Sunk in bondage and in woe, Now be fore the migh . . . ty
 bond age and in woe, Now be fore the

Li on Bel shall stoop and Ne bo bow, Bel shall stoop and Ne . . . bo
 Li . . on Bel shall stoop and Ne . . bo bow, Bel shall stoop and Ne . . bo
 migh ty Li on Bel shall stoop and Ne bo

bow: . . . Lord, thou hast remember'd Zi on, Fall'n be
 bow: . . . Lord, thou hast remember'd Zi on,
 bow: . . . Lord, thou hast re . mem ber'd Zi on,
 pp pp p

neath th'oppressor's blow, Sunk in bond age and in

Fall'n beneath th'op- pressor's blow, Sunk in bond age

Fall'n beneath th'oppressor's blow, Sunk in bond age

woe, Sunk in bond age and in

and in woe, Sunk in bond age and in woe, Now be-

and in woe, Sunk in bond age and in woe, Now be-

woe, Now be fore the mighty Li on Bel shall

fore the mighty Li on Bel shall stoop and Ne bo

fore the mighty Li on Bel shall stoop and Ne bo

stoop..... and Ne-bo bow, Bel shall stoop and
 bow, Bel shall stoop and Ne-bo bow, Bel shall stoop and
 bow, Now before the mighty Li-on Bel shall stoop, Bel shall stoop and

Ne-bo bow. Loud pro-claim..... the great sal-
 Ne-bo bow. Loud proclaim the great sal.
 Ne-bo bow. Loud proclaim the great sal.

vation God for Is-rael hath pre-par'd, Lo his Shepherd hath ap-
 vation God for Is-rael hath pre-par'd, Lo his Shepherd
 vation God for Is-rael hath pre-par'd, Lo his

pear'd, And a gain our fa_vour'd na... tion our fa_vour'd
 hath ap_pear'd, And a gain our fa_vour'd na...
 Shep...pherd hath..... ap_pear'd, And a gain our fa_vour'd

na... tion His pa_ter..nal mer..cy shar'd. Lord, thou
 tion His pa_ter..nal mer..cy shar'd. Lord, thou
 na... tion His pa_ter..nal mer..cy shar'd. Lord, thou hast re-

hast remember'd Zi..... on, Fall'n be...neath th'oppressor's
 hast remember'd Zi..... on, Fall'n beneath th'op-
 mem.....ber'd Zi..... on, Fall'n beneath th'op-

blow, Sunk in bond... age and in woe, Sunk in
 pressor's blow, Sunk in bond... age and in woe,
 pressor's blow, Sunk in bond... age and in woe, Sunk in

bond... age and in woe, Now be... fore... the mighty
 Sunk in bond... age and in woe Now be...
 bond... age and in woe, Now be... fore... the mighty

Li... on Bel shall stoop... and Ne-bo bow, Bel shall
 fore... the mighty Li... on Bel shall stoop and
 Li... on Bel shall stoop... and Ne-bo bow, Bel shall

stoop and Ne...bo bow, Bel shall stoop, and Ne...bo
 Ne...bo bow, Bel shall stoop, and Ne...bo
 stoop and Ne...bo bow, Bel shall stoop, shall stoop and Ne...bo

bow, Loud proclaim the great sal-
 bow, Loud pro-claim the great sal-
 bow, Loud proclaim the great sal-va...

va...tion God for Is-rael hath pre-par'd, Lord, thou
 va...tion God for Is...rael hath pre-par'd, Lord, thou
 tion God for Is...rael hath prepar'd, Lord, thou

hast remember'd Zi... on, Fall'n be-neath th'oppres... sor's

hast remember'd Zi... on, Fall'n be-neath th'oppres... sor's.

hast remember'd Zi... on, Fall'n be-neath th'op... pres... sor's

blow; Loud proclaim the great sal...

blow; Loud pro-claim the great sal...

blow; Loud proclaim the great sal...va.....

va... tion God for Is...rael hath pre-par'd! Lord, thou

va... tion God for Is...rael hath pre-par'd! Lord, thou

tion God for Is...rael hath pre-par'd Lord, thou

hast remember'd Zi...on Fall'n be_neath th'oppres...sor's

hast remember'd Zi...on Fall'n be_neath th'oppres...sor's

hast remember'd Zi...on Fall'n be_neath th'op...pres...sor's

blow, Sunk in bondage and in woe, Lord thou hast re_mem...ber'd

blow, Sunk in bond...age and in woe, Lord thou hast re_mem...ber'd

blow, Sunk in bondage and in woe, Lord thou hast re_mem...ber'd

Zi...on.

Zi...on.

Zi...on.

SONG — ISRAELITISH WOMAN.

Nº 16.
♩ = 84.

LARGHETTO

The piano introduction consists of two staves. The right hand plays a melodic line in G-flat major, 6/8 time, starting with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and moving lines.

(SOPRANO.)
No lon...ger shall Ju de...as children wan...der, From home es...

The vocal line begins with a half note on G4, followed by a quarter note on A4, and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

...trang'd lov'd Zi-on far from thee, Lo, Cy-rus comes, Gods ho...ly

The vocal line continues with a half note on Bb4, followed by a quarter note on C5, and then a series of eighth notes. The piano accompaniment continues with eighth-note accompaniment. Dynamics include *cres.* and *f*.

will ful...fil...ling, to quell the proud to set the cap...tive

The vocal line features a half note on D5, followed by a quarter note on E5, and then a series of eighth notes. The piano accompaniment continues with eighth-note accompaniment. Dynamics include *dim.*

free. O long lost

The vocal line begins with a half note on G4, followed by a quarter note on A4, and then a series of eighth notes. The piano accompaniment continues with eighth-note accompaniment. Dynamics include *cres.* and *pp*.

joys / once more are ye re...turning, Shall years of

peace suc...ceed to days of mourn...ing? What hopes, what vi...sions

bright enchant my rap...tur'd sight! What hopes, what vi...sions

bright enchant my rap...tur'd sight! *p* enchant my rap...tur'd

sight! No lon...ger shall Ju...de...a's children wan...

-der, From home..... es...trang'd, lov'd Zi...on far from

thee, *cres.* Lo, Cy-rus comes *f.* God's ho-ly will ful...fil

-ling to quell the proud, to set the cap...tive free. *dim.*

O long lost *cres.*

joys, once more are ye re...turning, *f.* Shall years of

peace suc...ceed to days of mourning? What hopes, what vi...sions

bright enchant my rap...tur'd sight! What hopes, what vi...sions

cres.

bright enchant my rap...tur'd sight!

mf *p*

No lon...ger shall Ju...de...a's children wan...der.

morendo *dim.* *fp*

CHORUS OF JEWS.
ANDANTE.

♩ = 72.
No 17.

“Come down, and in the dust be hum...bled!”

“Come down, and in the dust be hum...bled!”

“Come down, and in the dust be hum...bled!”

“Come down, and in the dust be hum...bled!”

saith the Lord: “My Hand is out_ *cres.*

saith the Lord: “My Hand is out_ *cres.*

saith the Lord: “My Hand is out_ *cres.*

saith the Lord: “My Hand is out_ *cres.*

_stretched a__gainst..... thee, The sword of vengeance shall o...ver_ *f*

_stretched a__gainst..... thee, The sword of vengeance shall o...ver_ *f*

_stretched a__gainst..... thee, The sword of vengeance shall o...ver_ *f*

_stretched a__gainst..... thee, The sword of vengeance shall o...ver_ *f*

take thee, thou shalt be de...so...late for e

take thee, thou shalt be de...so...late for e

take thee, thou shalt be de...so...late for e

take thee, thou shalt be de...so...late for e

-ver!" Thus saith..... the Lord.

-ver!" Thus saith the Lord of Hosts.

-ver!" Thus saith the Lord.

-ver!" Thus saith the Lord of Hosts.

ALLEGRO ♩ = 116.

Ba... bylon shall fall, Ba... bylon shall fall! Her foun.

Ba... bylon shall fall, Ba... bylon shall fall! Her foun.

Ba... bylon shall fall, Ba... bylon shall fall! Her foun.

Ba... bylon shall fall, Ba... bylon shall fall! Her foun.

da... tions shall be des_ troy_ ed, and her walls in_ to dust shall crumble;

da... tions shall be des_ troy_ ed, and her walls in_ to dust shall crumble;

da... tions shall be des_ troy_ ed, and her walls in_ to dust shall crumble;

da... tions shall be des_ troy_ ed, and her walls in_ to dust shall crumble;

This, this is the wrath of God, the wrath of God:

This is the wrath of God, this..... is the wrath of God:

This is the wrath of God, this is, this is the wrath of God:

This is the wrath of God, this is the wrath of God:

Ba...by-lon shall fall, Ba...by-lon shall fall! Her foun-
 Ba...by-lon shall fall, Ba...by-lon shall fall! Her foun-
 Ba...by-lon shall fall, Ba...by-lon shall fall! Her foun-
 Ba...by-lon shall fall, Ba...by-lon shall fall! Her foun-

fz *fz*

da...tions shall be des-troy-ed, and her walls in-to dust shall crumble; Re-
 da...tions shall be des-troy-ed, and her walls in-to dust shall crumble; Re-
 da...tions shall be des-troy-ed, and her walls in-to dust shall crumble; Re-
 da...tions shall be des-troy-ed, and her walls in-to dust shall crumble; Re-

joice, and tri...umph in the Lord your God.
 joice, re-joice, and triumph in your God.
 joice, and triumph in... your God.
 joice, and triumph in the Lord your God. He shall reign for e-

He shall reign for e...ver, even the
 ver, even the mighty God..... of Is...rael, Hal...le lu...

He shall reign for e...ver, even the mighty God....
 mighty God..... of Is...rael, Hal...le lu...jah Hal...le lu...
 jah Hal...le lu...jah Hal...le...lu...jah A...men Hal...le lu...

He shall reign for e...ver, even the mighty God..... of Is...
 ... of Is...rael, Hal...le lu...jah, Hal...le lu...jah A...
 -jah, A...men, Halle lu...jah, Hal...le lu...jah A...
 jah, A...men He shall

rael Halle lu jah, Halle lu jah A men Halle lu jah,
 men, Hal le lu jah, Hal le lu jah, A men.
 men.
 He shall reign for e
 reign for e ver, even the mighty God..... of Is rael, Hal

A men, Halle lu jah A men. He shall
 He shall reign for e
 ver, even the mighty God..... of Is rael, Hal le lu jah A
 le lu jah, Hal le lu jah, Hal le lu jah, A men, Hal le lu

reign for e ver, even the mighty God..... of Is rael A
 ver, the migh ty God of Is rael, Halle lu jah
 men, Halle lu jah Hal le lu jah A men.
 jah
 He shall reign for e ver, even the

men, Halle-lu... jah! He shall reign for e...
 A... men A... men, Halle-lu... jah, Halle...
 He shall reign for e... ver, even the God the mighty God of Is... ra...
 mighty God of Is... rael, Halle... lu... jah Hal... le... lu... jah!

ver, even the mighty God... of Is... rael, Halle-lu... jah, A...
 -lu... jah, Hal-le-lu-jah A... men A... men.
 -el Hal-le-lu... jah Hal-le-lu-jah A... men. He shall
 He shall reign for e... ver, even the migh-ty God of

men, Halle-lu... jah A... men. He shall reign for e...
 He shall reign for e... ver, the God of Is...
 reign for e... ver, Hal-le-lu... jah A... men. Halle-lu...
 Is... rael, Hal-le-lu... jah A... men.

ver Hal-le lu-jah A-men, He shall reign for e-ver, A-men Hal-le lu-jah A-men, He shall reign for e-ver for e-ver, for e-ver, for e-ver, Hal-le lu-jah!

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

-men. Ba-by-lon shall fall, Ba-by-lon shall fall, Ba-by-lon shall fall, Ba-by-lon shall fall, Ba-by-lon shall fall, Ba-by-lon shall fall

f

f

f

f

f

f

dim. *p/p* *f*

fall! Her founda-tions shall be des-troy-ed, and her walls in-to dust shall fall!

fall! Her founda-tions shall be des-troy-ed, and her walls in-to dust shall fall!

fall! Her founda-tions shall be des-troy-ed, and her walls in-to dust shall fall!

fall! Her founda-tions shall be des-troy-ed, and her walls in-to dust shall fall!

crumble, This is the wrath of God, this is the wrath of God!

crumble, This is the wrath of God this is the wrath of God!

crumble, This is the wrath, this yea this is the wrath of God! He shall

crumble, This, this is the wrath of God, the wrath of God!

reign for e...ver, even the mighty God of Is...rael Halle...lu...jah

He shall reign for e...ver, even the

He shall reign for e...

He shall reign for e...ver, even the mighty God of Is...rael Halle

A...men Halle...lu...jah Hal...le...lu...jah A...

mighty God of Is...ra-el, A...men A...

ver, even the mighty God..... of Is-rael
 lu...jah A...men Hal...le lu...jah A
 ...men: He shall reign for e...ver, Hal...le lu...
 ...men Hal...le lu...jah! He shall reign for e...

He shall reign for e...ver, Hal...le lu...jah!
 men He shall reign for e...ver,
 jah A...men Halle lu...jah A...men.

ver, the God of Is...ra-el. He shall

He shall reign for e...ver, even the
 He shall reign for e...ver, the God of Is-ra-el,
 He shall reign for e...ver, he shall reign, Hal...le lu-jah, A...men...
 reign for e...ver, shall reign for e...ver, Hal...le lu-jah, Hal le lu-

mighty God... of Is...rael Halle-lu...jah, Halle-lu...jah, He shall reign for e...
 Hal-le-lu...jah A...men Halle-lu...jah, Halle-lu...jah, He shall reign for e...
 ... Hal-le-lu...jah A...men Halle-lu...jah, Halle-lu...jah, Halle-lu...jah, A...
 ...jah Hal-le-lu...jah A...men Halle-lu...jah Halle-lu...jah, He shall reign for e...

ver, Halle-lu...jah Halle-lu...jah, He shall reign for e...ver, the migh...
 ver, Halle-lu...jah Halle-lu...jah, He shall reign for e...ver, the mighty
 men, Halle-lu...jah Halle-lu...jah, Halle-lu...jah He shall reign for e...
 ver, Halle-lu...jah Halle-lu...jah, He shall reign for e...ver, the mighty

...ty God of Is...ra...el A...men.
 God of Is...ra...el, the migh...ty God... of Is...ra...el.
 ...ver, the migh...ty God... of Is...ra...el.
 God of Is...ra...el of Is...ra...el, A...men.

ACT THE SECOND.
SCENE—The Palace Hall in Babylon.

Nº 18. ALLEGRETTO.—CHORUS OF BABYLONIANS. ♩=76.

SOPRANO.

ALTO.

TENORE.

BASSO.

PIANO FORTE.

mf
Haste, haste to the
mf
Haste, haste to the
Haste, haste to the Banquet where pleasure pre-sides,
Haste, haste to the Banquet where pleasure pre-sides,

Banquet where pleasure presides, With wine be our goblets o'er-
Banquet where pleasure pre-sides, With wine be our goblets o'er-flowing, With
With wine be our goblets o'er-flowing, our
With wine be our gob-

flowing, Belshazzar appears at our re-vels to night, With
wine be our goblets o'er-flowing, Belshazzar appears at our re-vels to
goblets o'er-flowing, Belshazzar appears, Belshazzar appears at our
lets o'er-flowing, Belshazzar appears... at our re-vels to

joy..... every bosom is glow...ing, With joy..... every bosom is
 night..... With joy..... every bo...som is
 re...vels, With joy..... every bosom is glow...ing, is
 night With joy..... every bo...som is

glow...ing: *ff* Hail, hail, Belshazzar, hail! Hail, hail, Belshazzar, hail! Hail, Belshazzar,
 glow...ing: *ff* Hail, hail, Belshazzar, hail! Hail, hail, Belshazzar, hail! Hail, Belshazzar,
 glow...ing: *ff* Hail, hail, Belshazzar, hail! Hail, hail, Belshazzar, hail! Hail, Belshazzar,
 glow...ing: *ff* Hail, hail, Belshazzar, hail! Hail, hail, Belshazzar, hail! Hail, Belshazzar,

hail! Hail, Belshazzar, hail! hail, hail!
 hail! Hail, Belshazzar, hail! hail, hail!
 hail! Hail, Belshazzar, hail! hail, hail!
 hail! Hail, Belshazzar, hail! hail, hail!

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The second and third staves are piano accompaniment in treble and bass clefs, respectively. The fourth and fifth staves are piano accompaniment in bass and treble clefs, respectively. The music is in common time and features a melodic line with various ornaments and a rhythmic accompaniment.

The second system of the musical score includes lyrics and dynamic markings. The vocal line is in treble clef. The piano accompaniment is in bass and treble clefs. The lyrics are: "While beau_ty's sweet smiles beaming bright ly around A_waken new". Dynamic markings include *p* (piano) and *f* (forte).

The third system of the musical score includes lyrics and dynamic markings. The vocal line is in treble clef. The piano accompaniment is in bass and treble clefs. The lyrics are: "smiles beaming bright ly around A_waken new", "beau_ty's sweet smiles beam ing bright ly around A_waken new", "While beau_ty's sweet smiles beaming bright ly around A_waken new", and "While beau_ty's sweet smiles beaming bright ly around A_wa ken new". Dynamic markings include *p* (piano) and *f* (forte).

joys, and give zest to our wine, A_waken new joys, and give zest to our

joys, and give zest to our wine, A_waken new joys, and give zest to our

joys, and give zest to our wine, A_waken new joys, and give zest to our

joys, and give zest to our wine, A_wa ken new joys, and give zest to our

wine, The Gods be_holding our fes_tive delights, May en_

wine, The Gods be_hold ing our de_lights May

wine, The Gods be_holding our de_lights May

wine, The Gods be hold ing our de_lights May en_vy ev'n

. vy even mortals such pleasure di_vine. Hail, Belshaz_zar, Hail Bel.

en_vy even mortals such pleasure di_vine. Hail, Belshaz_zar, Hail Bel.

en_vy even mortals such pleasure di_vine. Hail, Belshaz_zar, Hail Bel.

mor tals such pleasure di_vine. Hail, Belshaz_zar, Hail Bel.

-shaz-zar, hail, hail!

-shaz-zar, hail, hail!

-shaz-zar, hail, hail!

-shaz-zar, hail, hail!

Haste, haste to the

Haste, haste to the

Haste, haste to the Ban-quet where pleasure pre-

Haste, haste to the Ban-quet where pleasure pre-

Ban-quet where pleasure pre-sides,

Ban-quet where pleasure pre-sides,

sides, With wine be our gob-lets o'er-

sides, With wine be our gob-lets o'er-flow-ing, With

With wine be our gob-lets o'er-flow-ing, our

With wine be our gob-

flow...ing Belshazzar appears at our revels to-night, With
 wine be our goblets o'erflowing, Belshaz...zar appears at our re...vels to-
 goblets o'er flow...ing, Belshaz...zar appears, Belshaz...zar appears at our
 -lets our goblets o'erflowing, Belshazzar appears.... at our re...vels to-

joy..... every bosom is glow...ing, With joy..... every bosom is
 night..... With joy..... every bo...som,
 re...vels, With joy.... every bosom is glow...ing With
 night.... With joy..... with joy..... every

glow...ing: Hail..... Hail, Belshaz-zar, hail! Hail, Belshaz-zar,
 is glow...ing: Hail, Belshaz-zar, hail! Hail, Belshaz-zar,
 joy..... eve-ry bo-som is glow-ing: Hail, Belshaz-zar, hail! Hail, Belshaz-zar,
 bo...som is glow-ing: Hail, Belshaz-zar, hail! Hail, Belshaz-zar,

hail! Belshaz__zar hail, Hail.... Bel_shazzar, hail! Hail,.... Belshazzar, hail!
 hail! Belshaz__zar hail, hail, Belshazzar, hail!.... Hail, Belshazzar hail!....
 hail! Belshaz__zar hail! Hail, hail!.... Hail, all hail! Hail, ...
 hail! Belshaz__zar hail, hail, Belshazzar, hail!.... Hail, Belshazzar hail!....

Hail, hail, hail, Belshaz__zar, hail! Bel.... shazzar, hail, all
 Hail, Belshaz.....zar, hail, Belshaz__zar, hail! Bel.... shazzar, hail, all
 hail, all hail, Hail.... Belshaz__zar, hail! Bel.... shazzar, hail, all
 Hail, Belshaz.....zar, hail, Belshaz__zar, hail! Bel.... shazzar, hail, all

hail!
 hail!
 hail!
 hail!

Nº 19. CHORUS OF THE PRIESTS OF BEL.

ANDANTE GRAVE.
♩ = 112.

Bel, great ru...ler of the na...tions, O migh...ty
O mighty Bel, great ru...ler of the na...tions, O

Bel! With songs of triumph now thy sons a...dore thee.
mighty Bel! With songs of triumph now thy sons a...dore thee.

Our en...emies be...neath thy stroke are hum...bled,
 Our en...emies beneath thy stroke are hum...

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The piano accompaniment includes markings for *cres* (crescendo) and *f* (forte).

And in the dust all prostrate lie be...fore thee, Attend our
 bled, And in the dust all prostrate lie be...fore thee, Attend our

The second system continues the vocal and piano parts. The vocal line includes a *dim.* (diminuendo) marking. The piano accompaniment features a *f* (forte) dynamic and *dim.* markings.

rites, at...tend, great Mo...narch of the skies, And while with fes...tive mirth and
 rites, at...tend, great Mo...narch of the skies, And while with fes...tive mirth and

The third system shows the vocal and piano parts. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment includes *p* and *hr* (ritardando) markings.

wine, We meet be...fore thy sacred shrine, Ac...cept our sacri...fice.
 wine, We meet be...fore thy sacred shrine, Ac...cept our sacri...fice.

The fourth system concludes the page with the final vocal and piano parts. The vocal line includes *mf* (mezzo-forte) and *dim.* markings. The piano accompaniment features *cres.*, *hr*, *dim.*, *p*, and *pp* (pianissimo) markings.

CHORUS OF BABYLONIANS.

Nº 20.

Two staves of musical notation for the Chorus of Babylonians. Both staves are in treble clef, key of B-flat major, and 12/8 time signature. The notes are mostly rests.

CHORUS OF JEWS.

Two staves of musical notation for the Chorus of Jews. The first staff is in tenor clef, and the second is in bass clef. Both are in key of B-flat major and 12/8 time signature. The notes are mostly rests.

Poco a poco Stringendo

Allegretto. ♩ = 84.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a rhythmic pattern of eighth and sixteenth notes.

Vocal staves for the first system, including tenor, soprano, and bass parts. The lyrics "Haste then" are written below the notes. Dynamics *f* and *p* are indicated.

Piano accompaniment for the second system, continuing the rhythmic pattern from the first system. Dynamics *res.*, *f*, *dim.*, and *p* are indicated.

Vocal staves for the second system with lyrics: "haste, gallant youths O what pleasure a_waits us, No care shall in-". Dynamics *f* and *p* are indicated.

Piano accompaniment for the third system, continuing the rhythmic pattern. Dynamics *f* and *p* are indicated.

f -trude on our re-vels to night, Hark, Music in-
f -trude on our re-vels to night, Hark, Music in-

vites us, her strains how entrancing, The joys of the
 vites us, her strains how entrancing, The joys of the

pp dance shall crown our de-light.
pp dance shall crown our de-light.

CHORUS OF JEWS. *f* A-rise O Lord, ar-ray'd in ter-ror, O thou to
f A-rise O Lord, ar-ray'd in ter-ror, O thou to

No cares shall intrude on our revels to
 whom cre-a-tion bows,
 No cares shall intrude on our revels to
 whom cre-a-tion bows,
 Shall i-dol Gods, thy name..... u-
 Shall i-dol Gods, thy name..... u-

night
 No cares shall intrude on our revels to night:
 night
 No cares shall intrude on our revels to night:
 -surping, Receive thy creatures im-pious vows? Shall re-bel
 -surping, Receive thy creatures im-pious vows? Shall re-bel

Hark Music in-vites us!
 her strains how en-
 Hark Music in-vites us!
 her strains how en-
 mor-tals dare de-ny thee, whose power the U-niverse sus-
 mor-tals dare de-ny thee, whose power the U-niverse sus-

trancing, The joys..... of the dance..... shall crown our de-

trancing, The joys..... of the dance..... shall crown our de-

tains? Shall Ba...by...lon's..... proud King de...fy

tains? Shall Ba...by...lon's..... proud King de...fy

light, the joy... of the dance shall crown our delight: Hark Mu...sic, hark

light, the joy... of the dance shall crown our delight: Hark Mu...sic, hark

thee, And A...braham's sons re...tain in chains? Great God of

thee, And A...braham's sons re...tain in chains? Great God of

Music in...vites..... us, her strains how en...tranc...ing, The joys of the

Music in...vites..... us, her strains how en...tranc...ing, The joys of the

un...controul'd do...mi...nion, Who

un...controul'd..... do...mi...nion, Who

dance shall crown our de_light.

dance shall crown our de_light.

art thro' end_ less years the same, While sin_ ners

art thro' end_ less years the same, While sin_ ners

trem_ ble

trem_ ble at thy judg_ ments,

trem_ ble at thy judg_ ments,

Hark Music in-

Hark Music in-

vites us, her strains how en_ trancing,

vites us, her strains how en_ trancing,

While sin_ ners trem_ ble at thy

While sin_ ners trem_ ble at thy

p The joys of the dance shall crown our de_light
cres. The joys of the dance shall crown our de_light

judg-ments, We'll tri-umph in thy
 judg-ments, We'll tri-umph in thy

cres.

f The joys of the dance shall crown our de_light, Hark Mu_sic in_vites us,
f The joys of the dance shall crown our de_light, Hark Mu_sic in_vites us,

ff ho-ly name, We'll
ff ho-ly name, We'll

f

What pleasure awaits What pleasure a_waits us,
 What pleasure awaits What pleasure a_waits us,

tri-umph, We'll tri-umph in thy ho-ly
 tri-umph, We'll tri-umph in thy ho-ly

gr

Hark Mu_sic in_vites us, The joys of the dance
 Hark Mu_sic in_vites us, The joys of the dance

name, We'll tri-umph, We'll
 name, We'll tri-umph, We'll

gva

The joys of the dance shall crown..... our delight, The
 The joys of the dance shall crown..... our delight, The

tri-umph in..... thy
 tri-umph We'll in..... thy
 tri-umph in..... thy

gva

joys of the dance shall crown our de... light.
 joys of the dance shall crown our de... light.
 ho... ly name.
 ho... ly name.
 ho... ly name.

loco
ff *stringendo*

RECITATIVE.

BELSHAZZAR. (BASS.)

No 21.

Slaves, do ye dare my vengeance, And thus with frantic folly Defy the mighty

The first system of music features a vocal line in bass clef with a common time signature. The lyrics are "Slaves, do ye dare my vengeance, And thus with frantic folly Defy the mighty". Below the vocal line is a piano accompaniment consisting of two staves, with dynamic markings of *fp* (fortissimo piano) appearing in both the right and left hands.

arm that crush'd and holds ye cap-tive? Let Ba-by-lon's great monarch give the

The second system continues the vocal line with the lyrics "arm that crush'd and holds ye cap-tive? Let Ba-by-lon's great monarch give the". The piano accompaniment continues with *fp* markings.

mandate And ye are dust beneath his feet! Hath not your God for-

The third system continues the vocal line with the lyrics "mandate And ye are dust beneath his feet! Hath not your God for-". The piano accompaniment continues with *fp* markings.

-saken, And left ye in my hands a helpless prey? Free let the revels

The fourth system continues the vocal line with the lyrics "-saken, And left ye in my hands a helpless prey? Free let the revels". The piano accompaniment includes a change in tempo to *Adagio* and a dynamic marking of *f* (forte).

flow!

The fifth system begins with the vocal line and the word "flow!". The piano accompaniment is marked *f Allegretto*. The system concludes with a tempo change to *Adagio* and a dynamic marking of *f*.

Bring, hither bring, to grace our board, the rich and costly vessels that once ador'd his

QUASI A TEMPO.

Temple! Hear, ye detest-ed Hebrews, Thus we deride your God!

Andante. *f* *dim.*

DUET. NICOTRIS. *cres.*

Nº 22. (CONTRALTO.) For-bear, my Son, with impious rage, Je-ho... val's power to

ALLEGRO MODERATO. ♩ = 88.

dare:

f BELSHAZZAR.

I scorn his power, his threats de-fy,... Belshazzar knows not

O think what judg-... ments here of old declar'd his

fear:

pp *cres.*

sove...reign might,

You vain-ly plead, his Tem...ple's spoils shall grace our pomp to

night.

CHORUS OF PRIESTS.

So long as Bel shall rule the day; On earth his bright...ness

So long as Bel shall rule the day; On earth his bright...ness

pour-ing, And light and life, his gifts, con-vey To realms his power a-

pour-ing, And light and life, his gifts, con-vey To realms his power a-

do...ring, Thy migh...ty name, thy splendour vast, Great

do...ring, Thy migh...ty name, thy splendour vast, Great

BABYLONISH WOMEN. Thy migh...ty name, thy splendour

Thy migh...ty name, thy splendour

Ba...by...lon, un...chang'd shall last: Thy migh...ty name, thy splendour

Ba...by...lon, un...chang'd shall last: Thy migh...ty name, thy splendour

NICOTRIS.

vast, Great Ba...by...lon... unchang'd shall last. For bear, my Son, with impious

vast, Great Ba...by...lon... unchang'd shall last.

vast, Great Ba...by...lon... unchang'd shall last.

vast, Great Ba...by...lon... unchang'd shall last.

rage, Je-ho-vah's power to dare, BELSHAZZAR.
 I scorn his power, his threats de-fy,

O think what judgments here of old declar'd his
 ... Belshazzar knows not fear:

sove-reign might:
 You vain-ly plead, his Tem-ple's spoils shall grace our pomp to

For bear, my Son, with impious rage,
 night.

CHORUS OF BABYLONISH WOMEN.

ff
 So long as Nebuchadnezzar Queen of night, Heaven's starry vault as-
ff
 So long as Nebuchadnezzar Queen of night, Heaven's starry vault as-

Je-ho-vah's power to dare

-cend eth, And thence her ever-changing light O'er silent earth ex-
 -cend eth, And thence her ever-changing light O'er silent earth ex-

BELSHAZZAR.

f
 I scorn his power, his threats defy..... Belshazzar, knows not
 -tend eth, The prostrate nations shall o-
 -tend eth, The prostrate nations shall o-

Two staves of musical notation. The top staff is a vocal line with a treble clef and a flat key signature. The bottom staff is a piano accompaniment line with a bass clef and a flat key signature. Both staves contain rests.

fear

Two staves of musical notation with lyrics. The top staff is a vocal line with a treble clef and a flat key signature. The bottom staff is a piano accompaniment line with a bass clef and a flat key signature. Dynamics include *f*.

bey, And own, and own, great Ba-by-lon thy sway, The
 bey, And own, and own, great Ba-by-lon thy sway, The

CHORUS OF PRIESTS.

Two staves of musical notation. The top staff is a vocal line with a treble clef and a flat key signature. The bottom staff is a piano accompaniment line with a bass clef and a flat key signature. Both staves contain rests.

Two staves of musical notation. The top staff is a vocal line with a treble clef and a flat key signature. The bottom staff is a piano accompaniment line with a bass clef and a flat key signature. Dynamics include *f*.

NITOCRIS.

Two staves of musical notation. The top staff is a vocal line with a treble clef and a flat key signature. The bottom staff is a piano accompaniment line with a bass clef and a flat key signature. Dynamics include *f*.

O think what judg-ments here of old..

Four staves of musical notation. The top two staves are vocal lines with treble clefs and flat key signatures. The bottom two staves are piano accompaniment lines with bass clefs and flat key signatures. Dynamics include *p*.

pros-trate na-tions shall o-bey, And own and
 pros-trate na-tions shall o-bey, And own and
 pros-trate na-tions shall o-bey, And own and
 pros-trate na-tions shall o-bey, And own and

Two staves of musical notation. The top staff is a vocal line with a treble clef and a flat key signature. The bottom staff is a piano accompaniment line with a bass clef and a flat key signature. Dynamics include *ff* and *p*.

... declar'd his sovereign might

BELSHAZZAR.

You vainly plead, his Tem...ple's spoils shall grace our

own, great Ba...by-lon, thy sway, And own and own, great

own, great Ba...by-lon, thy sway, And own and own, great

own, great Ba...by-lon, thy sway, And own and own, great

own, great Ba...by-lon, thy sway, And own and own, great

pomp to night.

Ba-by-lon thy sway.

Ba-by-lon thy sway.

Ba-by-lon thy sway.

Ba-by-lon thy sway.

RECITATIVE.

BELSHAZZAR.

No 23.

Fill me to the brim the massy goblet!

The first system of music features a vocal line in a 3/4 time signature with a common time signature. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *p* and *f*.

Ye vanquish'd slaves, ye vassal Hebrews, where is now your

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a *fp* dynamic marking.

God? Say, why delays the power ye call so mighty?

The third system continues the vocal line and piano accompaniment. The piano accompaniment features *f* and *p* dynamic markings.

Let him appear, his name to vindicate!

a Tempo ♩ = 152.

The fourth system continues the vocal line and piano accompaniment. The tempo is marked *a Tempo* with a quarter note equal to 152. The piano accompaniment features *f*, *pp*, and *cres.* dynamic markings. The tempo marking *Allegro* is also present.

Ha!

The fifth system continues the vocal line and piano accompaniment. The piano accompaniment features a *f* dynamic marking.

RECITATIVE.

What me_teor before my startled sight appears! What power directs that hand, beneath whose

a Tempo.

touch leaps out a dazzling flame?

RECITATIVE.

My joints are all un-

a Tempo.

loosed and my strength is gone! Ye strange and mystic

symbols

why do ye thus ap-pal me?

Wild and ter... ri... ble fore...

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note G4, followed by a half note A4, and then a dotted quarter note B4. The piano accompaniment starts with a treble clef and a key signature of two sharps (F# and C#). It features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. Dynamics include *f*, *fz*, and *p*.

bo... dings say, whence come ye?

The second system continues the vocal line with a whole note G4, a half note A4, and a dotted quarter note B4. The piano accompaniment maintains its complex texture. A dynamic marking of *f* is present. The right hand of the piano part has a section marked "R.H." with a treble clef and a key signature of two sharps.

Hor... ri... ble vi... sion gla... ring on my

The third system shows the vocal line with a whole note G4, a half note A4, and a dotted quarter note B4. The piano accompaniment continues with its intricate texture. Dynamics include *fp* and *f*. A section of the piano accompaniment is marked "R.H." with a treble clef and a key signature of two sharps.

sight, re... veal your dark in... tent!

The fourth system features the vocal line with a whole note G4, a half note A4, and a dotted quarter note B4. The piano accompaniment continues with its complex texture. A dynamic marking of *f* is present.

gra

The fifth system shows the piano accompaniment continuing with its complex texture. A dynamic marking of *dim* is present at the end of the system.

loco
mi nu pp

en do f

RECITATIVE.

Say, ye Chaldeans, ye Soothsayers, what language, what hid-den

mean-ing have these burn-ing cha-rac-ters? Answer!

a Tempo Ritardando eres.

RECIT: FIRST SOOTHSAYER.

O mighty Sovereign, were these the flames that in his

Tem-ple bespeak the presence of great Be-lus Thy servants, mighty in Chal-de-an

lore, At thy command their language would un-fold: But here all knowledge

fails us: No human skill hath power to fa-thom, Nor art, save that of

Be-lus, to re-veal their mean-ing or make known their mys-tic

BELSHAZZAR.

im-port. Accurs'd de-ceiv-ers, base im-pos-tors, a-void my

NICOTRIS.

sight, Or swift and sig-nal vengeance shall o'er-take ye! Migh-ty Bel-

_shazzar, let not thy soul be trou_bled; Among the sub_ject Tribes of

Ju_dah that own thy sway thou shalt not vain_ly seek the power to solve this fearful

mys_te_ry: The Hebrew Da_niel is by Heaven endowed, And even the page of dark fu-

BELSHAZZAR.
_tu_ri_ty before his sight lies o--pen. Bid him approach me:

Andante p

Art thou the Prophet of the captive Hebrews to whom, 'tis said, the

a Tempo ♩ = 152.
knowledge of man's des_tiny is given? Behold yon fie_ry o---men,

Allegro. p cres

thus on my sight in...trud...ing! De-

f/p

RECITATIVE.

clare its mys...tic language, And honours, such as Kings a...lone have power to

f

of...fer; shall now a...wait thee: With wealth and sta...tion thou shalt be re-

a Tempo RECITATIVE.

-ward...ed, Even thy dreams, thy wild...est dreams of great...ness shall be far ex-

DANIEL.

-ceed...ed. Thy gifts be to thyself, O King! At his com-

p

a Tempo

mand who rul...eth heaven and earth, I come: The great Je...ho...vah whom I

Andante.

RECITATIVE.

wor...ship, He bids me speak Him, bold and im...pious

p *cres.* *fp*

man, thou hast re...vil...ed, The Vessels of his ho...ly Temple thou hast dared pro...

fp *fp*

a Tempo. fane, And God, e...ter...nal and om...ni...po...tent, the King of kings, de...

Stringendo. *p* *mf*

RECITATIVE. *a Tempo Andante* ♩ = 69. fied: Hear Him pronounce thy doom! Thy days, proud King, are

f *f* *p*

num...ber'd, Thy king...dom hastens to its end, Thou art

f *p* *f* *p*

weigh...ed in the ba...lance, and Heaven's e...ter...nal ma...jes...ty by

fz

me declares thee want...ing: Thy power is de-part-ed, thy des...ti-ny ful-

fz *ff* *fp* *fp* *dim.*

RECIT: BELSHAZZAR.

-fill'd! I scorn thy empty menace, and mock thy false pre-

fp

-dictions; Our Ci_tys strength derides the vaunted power of Cy_rus: Her gates of

fp *fp*

brass, her lof_ty tow_ers, her mas_sy walls, de_fy th'assault of Persia's countless

f *f*

a Tempo.

host: Long as Eu-phra-----tes rolls his deep and migh_ty

mf
Andante con Moto. ♩ = 84.

flood Bel-shaz-zar Mo-narch of Ba-by-lon shall

Nº 24. (The March of the Persian army is heard at a distance) ♩ = 96.

reign.

FIRST SOLDIER. (TENOR.)
O King Belshaz-zar the foe is at thy

gates! Cy-rus and his host come like a mighty stream!

SECOND SOLDIER. (BASS.)

O gracious Sovereign, Great Ba...bylon is

fall'n! Euphra...tes hath his bed for_saken, And Per_sia's conquering

host thy pa_lace hath en_compass'd!

CHORUS OF PERSIAN SOLDIERS.

Shout aloud! shout aloud! The conflict is end...

Shout a..loud! shout a..loud! The conflict is end...

ed, Haughty Ba-by-lon bend to the yoke:

ed, Haughty Ba-by-lon bend to the yoke:

ff

The power thou hast dar'd to pro-voke On thy

The power thou hast dar'd to pro-

head hath in thun-der des-cended. Shout a- loud! Shout a-

-voke, On thy head hath in thunder des-cended. Shout a- loud!

loud! Shout a- loud, the con- flict is end- ed!

Shout a- loud! Shout a- loud, the con- flict is end- ed!

grva *loco* *grva* *loco*

TRIO.

p Hark! The ghosts of our
p Hark! The ghosts of our
p Hark! The ghosts of our

p

slaugh...ter'd war...riors,
 slaugh...ter'd war...riors,
 slaugh...ter'd war...riors, "Per...sians a...venge us,

mf
cres.

f "Per...sians a...venge us, a...venge thy va...liant sons!"
f "Per...sians a...venge us, a...venge thy va...liant sons!"
 a...venge thy va...liant sons!"

f

“Vengeance! vengeance! their spi...rits cry, Vengeance shall our gleaming
 “Vengeance! vengeance! their spi...rits cry, Vengeance shall our gleaming
 “Vengeance! vengeance! their spi...rits cry, Vengeance shall our gleaming

mf *f* *mf*

swords reply.
 swords reply.
 swords reply. Hark! the ghosts of our slaugh...ter'd war...riors

f *p* *cres.*

pp *lr* *cres.* *lr*

Hark! the ghosts of our slaughter'd war...riors! “Persians, a...venge us,
 Hark! the ghosts of our slaughter'd war...riors! “Persians, a...venge us,
 “Persians, a...venge us,

f *p* *cres* *f*

f *p* *cres* *f*

fp *cres.* *f*

ff
 Persians, a_venge us, a_venge thy va...liant sons! Vengeance!
ff
 Persians, a_venge us, a_venge thy va...liant sons! Vengeance!
ff
 Persians, a_venge us, a_venge thy va...liant sons! Vengeance!

ff
 vengeance! their spi...rits cry, Vengeance! vengeance, our swords re-
ff
 vengeance! their spi...rits cry, Vengeance! vengeance, our swords re-
ff
 vengeance! their spi...rits cry, Vengeance! vengeance, our swords re-

ply!
 (Chor^o of Jews & Persian Soldiers)
 ply!
 Shout a-
 ply!

CHORUS OF JEWS AND PERSIAN SOLDIERS.

loud! Shout a loud! The con...flict is end...

Shout a loud! Shout a loud, The con...flict is end...

Shout a loud! the con...flict is end...ed, Haughty

Shout a loud! the con...flict is end...ed, Haughty

ed, Shout aloud, the con...flict is end...ed, the con...flict is end...ed,

ed, Shout aloud, the con...flict is end...ed, the con...flict is end...ed,

Ba...by...lon bend, haughty Ba...by...lon bend to the yoke:

Ba...by...lon bend, haughty Ba...by...lon bend to the yoke:

Haugh...ty Ba...by...lon bend to the yoke:

Haugh...ty Ba...by...lon bend to the yoke:

Shout a_

Shout a_loud!

Shout a_loud! Shout a_loud, the con_flict is

Shout a_loud! Shout a_loud, the con_flict is

loud! Shout a_loud, the con_flict is

Shout aloud the con_flict is

end...ed, Shout a_loud, Shout aloud the con_flict is end...ed,

end...ed, Shout aloud! Shout aloud!

end...ed, Shout aloud! Shout aloud!

end...ed, Shout aloud! Shout aloud!

Ba-by-lon bend, haughty Ba-by-lon bend to the yoke;

Shout a-loud, the con-flict is end-ed;

Shout a-loud, the con-flict is end-ed;

Shout a-loud, the con-flict is end-ed;

The power thou hast dar'd to pro-voke On thy head hath in

The con-flict is end-ed, Haughty

The con-flict is end-ed, Haughty

The con-flict is end-ed,

thun-der des-cend-ed.

Ba-by-lon bend to the yoke.

Ba-by-lon bend to the yoke.

Ba-by-lon bend to the yoke.

Shout a loud, shout a loud, the con...flict is
 the con...flict is end...ed, Haughty
 the con...flict is end...ed, Haughty
 Shout a loud the con...flict is end...ed, Haughty

pp *ff*

end...ed, Haughty Ba...by-lon bend to the yoke: Shout a loud, shout aloud! the
 Ba...by-lon bend to the yoke: Shout a loud, the con...flict is
 Ba...by-lon bend to the yoke: Shout a loud, the con...flict is
 Ba...by-lon bend to the yoke: Shout a loud, the con...flict is

con...flict is end...ed, Ba...by-lon bend, haughty Ba...by-lon bend to the
 end...ed, haughty Ba...by-lon bend..... to the
 end...ed, haughty Ba...by-lon bend, haughty Ba...by-lon bend to the
 end...ed, haughty Ba...by-lon bend, haughty Ba...by-lon bend to the

yoke, The power thou hast dar'd to pro_voke, On thy head hath in
 yoke The power thou hast dar'd to pro_voke, On thy head hath in
 yoke, The power thou hast dar'd to pro_voke On thy head hath in thun...der des-
 yoke, The power thou hast dar'd to pro_voke, On thy head hath in

thun_der des_cend...ed! Shout a_loud!
 thun der des_cend...ed! Shout a-
 cend...ed, Shout a_loud!
 thun_der des_cend...ed! Shout a_loud!

Shout a_loud! the con_flict is ended.
 loud! Shout a_loud! the con_flict is ended.
 Shout a_loud! the con_flict is ended.

gva Shout aloud! the con_flict is ended. *loco* *gva* *loco* *Poco ritardando.* *fp*

Nº 25.

RECITATIVE. CYRUS.
a Tempo.

ANDANTE
♩ = 66.

Almigh...ty God of Is...ra...el, the glo...ry and the
 vic...to...ry are thine: For Man, thy crea...ture Man, with...out
 thee is no...thing! Thy Arm was here! *Poco ritard.*

Nº 26.

ARIA. ♩ = 80.

ALLEGRO
MODERATO
ASSAI.

O what is
 Man, by all his pomp at tend...ed, O what is Man, by all his pomp at.

tended? The pride of birth, the boast of re-gal

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are "tended?" followed by "The pride of birth, the boast of re-gal". The piano part begins with a piano (*p*) dynamic.

might, The vic-tor's lau-rel, and the Monarch's height? Thy mandate given at

The second system continues the vocal and piano parts. The lyrics are "might, The vic-tor's lau-rel, and the Monarch's height? Thy mandate given at". The piano part includes a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic.

once the dream is end-ed! All gra-cious

The third system shows the vocal line and piano accompaniment. The lyrics are "once the dream is end-ed! All gra-cious". The piano part features a piano (*p*) dynamic and a complex, dense texture.

power, thy aid a-lone im-plo-ring, To Thee I bend, thy

The fourth system continues the musical setting. The lyrics are "power, thy aid a-lone im-plo-ring, To Thee I bend, thy". The piano part has a forte (*f*) dynamic.

just decrees a-do-ring, Great source of light di-vine, O bend my

The fifth system concludes the page's musical notation. The lyrics are "just decrees a-do-ring, Great source of light di-vine, O bend my". The piano part continues with a forte (*f*) dynamic.

will to thine. f O what is

f *mf*

Man, by all his pomp attend...ed, *Poco ritard.* *dim.* O what is Man, by all his pomp at

dim.

tended? The pride of birth, the boast of regal

a Tempo. *p*

might, The victor's laurel and the Monarch's height, Thy mandate given, at

cres. *f*

once the dream is ended, Thy mandate given, at once the dream is end...

-ed! All gracious power, thy aid a lone im plo ring, To

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

thee, to thee I bend, thy just decrees a do ring, Great source of light di-

The second system continues the vocal and piano parts. The vocal line has a similar rhythmic pattern. The piano accompaniment features a more active bass line with some sixteenth-note passages.

-vine, O bend my will to thine, bend my

The third system shows the vocal line with a long dotted line indicating a breath or a pause. The piano accompaniment includes dynamic markings such as *dim.* and *f*.

will, O bend my will to thine!

The fourth system concludes the vocal phrase. The piano accompaniment continues with a *dim.* marking and a *p* dynamic.

The fifth system consists of piano accompaniment for the final part of the piece. It features a *dim.* and *pp* marking, ending with a double bar line.

No. 27.

ALLEGRETTO.

SOPRANO 1^{mo}

SOPRANO 2^{do}

ALTO.

TENOR.

PIANO

FORTE.

♩ = 76.

(Oboe.)

cres.

dim.

Strike the Harp, for the Lord in his might hath descend...ed, O Judah be

Strike the Harp, for the Lord in his might hath descend...ed, O Judah be.

Strike the Harp, for the Lord in his might hath descend...ed, O Judah be

Strike the Harp, for the Lord in his might hath descend...ed, O Judah be

glad thy mourn...ing is end...ed: Rejoice ye re-deem...ed, ex-ult...ing

glad, thy mourning is end...ed: Rejoice ye re-deem...ed, ex-ult...ing

glad thy mourn...ing is end...ed: Rejoice ye re-deem...ed, ex-ult...ing

glad thy mourn...ing is end...ed: Rejoice ye re-deem...ed, ex-ult...ing

bring..... Thanksgiving and praise to God.... our King.

bring Thankgiv...ing and praise to God.... our King.

bring..... Thankgiv...ing and praise to God our King.

bring Thanks_giv...ing and praise to God..... our King.

ex_ult...ing bring.... Thanksgiving and praise to God..... our

ex_ult_ing bring.... Thanksgiving and praise to God our

ex_ult_ing bring.... to God our

ex_ult_ing bring.... Thanksgiving and praise to God our

King.

King.

King.

King.

(Oboe.)

dim.

Strike the Harp, for the
Strike the Harp, for the
Strike the Harp, for the
Strike the Harp, for the

cres *dim.* *p*

Lord in his might hath descend...ed, O Judah be glad, thy mourn...ing is
Lord in his might hath descend...ed, O Judah be glad, thy mourn...ing is
Lord in his might hath descend...ed, O Judah be glad, thy mourn...ing is
Lord in his might hath descend...ed, O Judah be glad, thy mourn...ing is

end...ed, Rejoice ye re-deem...ed, ex-ult...ing bring... Thanksgiv... and
end...ed, Rejoice ye re-deem...ed, ex-ult...ing bring Thanksgiv...
end...ed, Rejoice ye re-deem...ed, ex-ult...ing bring... Thanksgiv...
end...ed, Rejoice ye re-deem...ed, ex-ult...ing bring... Thanksgiv...

cres *f* *cres* *f* *cres* *f*

praise to God our King. Re-joice ye re-

-ing and praise to God our King. Rejoice ye re-

-ing and praise to God our King. Re-joice ye re-

-ing and praise to God our King. Re-joice ye re-

f *eres*

deem-ed, Re-joice ye re-deem-ed, ex-ult-ing

deem-ed, Rejoice ye re-deem-ed, ex-

deem-ed, Re-joice ye re-deem-ed, ex-ult-ing

deem-ed, Re-joice ye re-deem-ed, ex-

f *p*

bring Thanksgiv- ing and praise to God, to God our

ult- ing bring Thanksgiv- ing and praise to God our

bring Thanksgiv- ing and praise to God to God our

ult- ing bring Thanksgiv- ing, thanksgiv- ing and praise to God, to God our

King Exulting bring Thanksgiv...ing and praise... to God our

King Exult...ing bring Thanksgiv...ing..... and praise..

King Exulting bring Thanksgiv...ing and praise to God..... our

King Exult...ing bring Thanksgiv...ing and praise to

King, to God..... our King.

..... to God our King.

King, to God our King.

God,..... to God our King.

CHORUS OF JEWS.

Lord, thy arm hath been up_lift_ed, Is_rael tri_ump_hs

Lord, thy arm hath been up_lift_ed, Is_rael tri_ump_hs

♩ = 100.

Lord thy arm hath been up_lift_ed, Is_rael tri_ump_hs

arm hath been up_lift_ed, Is_rael tri_ump_hs

Is_rael tri_ump_hs o'er her foes

o'er her foes Lord, thy arm hath been up_lift_ed, Is_rael tri_ump_hs

tri_ump_hs o'er her foes: By thy mighty power de_fended, By thy

tri_ump_hs o'er her foes: By thy mighty power de_fended, By thy

triumphs, Is_rael triumphs o'er her foes: By thy mighty power de_fended, By thy

lift_ed, Is_rael triumphs o'er her foes: By thy mighty power de_fended, By thy

ceaseless love at_tended, Zi_on shall in peace re_pose.

cease_less love at_tended, Zi_on shall in peace re_pose.

ceaseless love at_tended, Zi_on shall in peace re_pose.

cease_less love at_tended, Zi_on shall in peace re_pose.

Lord re_veal thy aw_ful glo_ry As when E_gypt

Lord re_veal thy aw_ful glo_ry As when E_gypt

Lord re_veal thy aw_ful glo_ry As when E_gypt

Lord re_veal thy aw_ful glo_ry As when E_gypt

felt thy rod, Soon the hea_ then shall a_dore thee

felt thy rod, Soon the hea_ then shall a_dore thee

felt thy rod, Soon the hea_ then shall a_dore thee And their

felt thy rod, Soon the hea_ then shall a_dore thee, And their i_dols

thee, And their i...dols their i_dols fall be_fore thee, And their i_dols fall be_fore thee,
 And their i...dols their i_dols fall be_fore thee, And their i_dols fall be_fore thee,
 i...dols, and their i_dols fall be_fore thee, And their i_dols fall be_fore thee,
 fall be...fore thee, their i_dols fall be_fore thee, And their i_dols fall be_fore thee,

pp Thou, and thou a...lone art God! *f* Thou, and thou a...lone art
pp Thou, and thou a...lone art God! *f* Thou, and thou a...lone art
pp Thou, and thou a...lone art God! *f* Thou, and thou a...lone art
pp Thou, and thou a...lone art God! *f* Thou, and thou a...lone art

God! *f* Lord, thy
 God! Lord, thy arm hath been up_lift_ed, Is...rael triumphs o'er her
 God! Lord, thy arm hath been up lift_ed, Is_rael
 God!

arm hath been up_lift ed, Is_rael tri...umphs o'er her
 foes, o'er her foes; Lord, thy arm hath been up-
 tri...umphs o'er her foes, Is_rael tri...umphs
 Lord thy arm hath been up_lift ed, Is_rael tri...umphs

foes, Is_rael triumphs o'er her foes! By thy mighty power de_fended, By thy
 lift_ed, Is_rael triumphs o'er her foes! By thy mighty power de_fended, By thy
 Is_rael tri...umphs o'er her foes! By thy mighty power de_fended, By thy
 Is_rael triumphs o'er..... her foes! By thy mighty power de_fended, By thy

ceaseless love at_tended, Zi_on shall in peace re_..pose.
 cease_less love at_tended, Zi_on shall in peace re_..pose.
 ceaseless love at_tended, Zi_on shall in peace re_..pose.
 ceaseless love at_tended, Zi_on shall in peace re_..pose.

pp
 Lord, re_veal thy aw_ful glo_ry, As when E_gypt felt thy rod:

pp
 Lord, re_veal thy aw_ful glo_ry, As when E_gypt felt thy rod:

pp
 Lord, re_veal thy aw_ful glo_ry, As when E_gypt felt thy rod: *p*

pp
 Lord, re_veal thy aw_ful glo_ry, As when E_gypt felt thy rod: Soon the

pp

f
 Soon the hea_then shall a_dore thee, And their i_dols their

p *cres.*
 Soon the hea_then shall a_dore thee, And their i_dols and their

mf *f*
 Soon the hea_then shall a_dore thee, And their i_dols fall be_fore thee, And their

cres. *f*
 hea_then shall a_dore thee, And their i_dols fall be_fore thee, And their

f

i_dols fall be_fore..... thee And their i_dols fall be_fore..... thee,

i_dols fall be_fore..... thee And their i_dols fall be_fore..... thee,

i_dols fall be_fore..... thee And their i_dols fall be_fore..... thee,

i_dols fall be_fore..... thee And their i_dols fall be_fore..... thee,

i_dols fall be_fore..... thee And their i_dols fall be_fore..... thee,

i_dols fall be_fore..... thee And their i_dols fall be_fore..... thee,

dore thee, And their i_dols fall be_fore thee, And their i_dols fall be_fore thee!

dore thee, And their i_dols fall be_fore thee, And their i_dols fall be_fore thee!

dore thee, And their i_dols fall be_fore thee, And their i_dols fall be_fore thee!

dore thee, And their i_dols fall be_fore thee, And their i_dols fall be_fore thee!

dore thee, And their i_dols fall be_fore thee, And their i_dols fall be_fore thee!

pp Thou a_lone, thou a_lone Thou, and thou a_lone art God! *cres.* *f*

pp Thou a_lone, thou a_lone Thou, and thou a_lone art God! *cres.* *f*

pp Thou a_lone, thou a_lone Thou, and thou a_lone art God! *cres.* *f*

pp Thou a_lone, thou a_lone Thou, and thou a_lone art God! *cres.* *f*

pp Thou a_lone, thou a_lone Thou, and thou a_lone art God! *cres.* *f*

pp Thou a_lone, thou a_lone, Thou, and thou a_lone art God! *cres.* *f*

pp Thou a_lone, thou a_lone, Thou, and thou a_lone art God! *cres.* *f*

pp Thou a_lone, thou a_lone, Thou, and thou a_lone art God! *cres.* *f*

pp Thou a_lone, thou a_lone, Thou, and thou a_lone art God! *cres.* *f*

pp Thou a_lone, thou a_lone, Thou, and thou a_lone art God! *cres.* *f*

Thou, and thou a lone art God, yea thou a lone
 Thou a lone, thou a lone art God, yea thou a lone
 Thou, and thou a lone art God yea thou a lone thou a
 Thou a lone, thou a lone art God a lone

ff *dim.* *p* *cres.* *f*

lone art God!
 art God! yea thou a lone art God!
 art God, yea thou, thou a lone art God! Thou a
 lone art God, yea thou a lone, thou a lone art God! Thou a
 lone art God, Thou and thou a lone art God..... Thou a

ff *dim.* *p* *cres.* *f* *pp*

dim.
 lone.....
 lone.....
 lone.....

Medesimo Tempo.
 lone.....

f *dim.* *pp*

VISION DANIEL.

Nº 29.

ANDANTE.

♩ = 96.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The piano part begins with a *pp* dynamic marking.

The second system continues the vocal and piano parts. The lyrics "Boundless visions, glories bright" are written under the vocal line.

The third system continues the vocal and piano parts. The lyrics "before me are fleeting! Ages of joy and" are written under the vocal line.

The fourth system continues the vocal and piano parts. The lyrics "peace again await the chosen nation. The" are written under the vocal line. The piano part includes dynamic markings: *cres.*, *mf*, *dim:*, and *pp*.

The fifth system continues the vocal and piano parts. The lyrics "Lord hath redeemed his people, and glorified" are written under the vocal line. The piano part includes a *cres* dynamic marking.

fi...ed him...self..... in Is...rael.

dim. *pp*

Thy walls, O Zi...on,

mf

once more shall we see,

pp

cres. *f*

and with re...joicing thy courts re...vi...sit!

pp *dim:*

Almighty Father, what mortal praise,

cres. *dim.*

what songs of An... gels can speak thy power,

p *pp* *cres.* *f*

or who can ce... lebrate all thy love?

f *dim.* *pp*

Empty vocal line.

pp *morendo*

RECITATIVE.

ISRAELITISH WOMAN. (SOPRANO.)

Nº 30.

The ransomed of the Lord shall re...turn, and

come to Zi...on with songs of glad...ness: e...ver...last...ing

Tempo Adagio.

joy shall be up-on their heads: and sor...row and sigh...ing shall flee a-way.

AIR.

LARGHETTO.

♩ = 84.

O Zi...on, how

bright are the hopes that at...tend..... thee,

Zi_on, how bright are the hopes that at_tend thee, The

wil_der_ness now..... shall its ver_dure re_sume,

cres. *f*

p *cres.* *f* *f*

The desert re_joi.....cing with ro_ses shall bloom

p *f*

The desert re_joi.....cing with ro_ses shall bloom; The

p

Lord..... is thy Shepherd, He shall de_fend.....

p

thee. How

cres. *dim.*

bright are the hopes that at... tend thee, The

cres.

wilderness now shall its ver...dure resume, The desert re-joicing

with ro-ses shall bloom: The Lord..... is thy Shepherd, He shall de-

fend thee. O Zi...on, how

p *f*

bright are the hopes that at_tend..... thee, O

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with the lyrics 'bright are the hopes that at_tend..... thee, O'. The piano accompaniment includes dynamic markings such as 'dim.' and 'p', and contains several triplet figures.

Zi_on, how bright are the hopes that at_tend thee, The

The second system continues the vocal line with the lyrics 'Zi_on, how bright are the hopes that at_tend thee, The'. The piano accompaniment continues with similar rhythmic patterns and dynamic markings.

de_sert re_joi... cing with ro_ses shall bloom,

The third system features the lyrics 'de_sert re_joi... cing with ro_ses shall bloom,'. The vocal line includes dynamic markings 'p', 'cres', and 'f'. The piano accompaniment also includes 'f' markings and continues with triplet patterns.

The desert re_joi... cing with ro_ses shall bloom,

The fourth system repeats the lyrics 'The desert re_joi... cing with ro_ses shall bloom,'. The piano accompaniment is characterized by a continuous stream of triplet notes in both hands.

The desert re_joi... cing with ro_ses shall bloom: The

The fifth system concludes with the lyrics 'The desert re_joi... cing with ro_ses shall bloom: The'. The piano accompaniment continues with triplet patterns and ends with a 'p' dynamic marking.

Lord..... is thy Shep... herd, He shall de... fend.....

thee. *rit* *loco* *f* The

de... sert re... joi... cing with ro... ses shall bloom; The

Lord..... is thy Shep... herd, He shall de... fend.....

thee.....

Nº 31.

CHORUS OF JEWS.

Give thanks un_to God, O house of Ja...cob, and talk of all his

Give thanks un_to God, O house of Ja...cob, and talk of all his

Give thanks un_to God, O house of Ja...cob, and talk of all his

Give thanks un_to God, O house of Ja...cob, and talk of all his

won...derful works, O praise Him all ye

won...derful works, De_clare his sal_va...tion

won...derful works, De_clare his sal_va...tion

won...derful works, O praise Him all ye

peo.....ple, Give thanks un_to God, O

all ye peo...ple, Give thanks un_to God, O

all ye peo...ple, Give thanks un_to God, O

peo.....ple, Give thanks un_to God, O

house of Ja...cob, and talk of all his won...derful works, De-

house of Ja...cob, and talk of all his won...derful works, De-

house of Ja...cob, and talk of all his won...derful works, O

house of Ja...cob, and talk of all his won...derful works, O

clare his sal...va...tion all ye peo...ple,

clare his sal...va...tion all ye peo...ple,

praise Him all ye peo...ple,

praise Him all ye peo...ple,

Give thanks un...to God, O house of Ja...cob, and talk of all his

Give thanks un...to God, O house of Ja...cob, and talk of all his

Give thanks un...to God, O house of Ja...cob, and talk of all his

Give thanks un...to God, O house of Ja...cob, and talk of all his

won...derful works, Shew forth all his
 won...derful works, Shew forth all his lo...ving
 won...derful works, Shew forth all his lo...ving kind
 won...derful works, Shew forth all his lo...ving kind...ness un_to

p *cres* *cen* *do*

lo...ving kind...ness un_to Is...rael, for he is
 kind...ness un_to Is...rael,
 _ness un_to Is...rael, for he is gra...cious
 Is...rael,

gra...cious, for he is gra...cious, He a_lone is
 He a_...
 He a...lone is
 for he is gra...cious, He a...lone is

ff *ff* *ff* *cres* *ff*

might...y. Ho-san-na! Je-ho-vah reign...eth in
 lone is might...y. Je-ho...vah
 might...y.
 might...y; The Lord hath been thy re-fuge O

ma-jes-ty, and he shall reign... and he shall reign... for e...ver
 reign...eth, and he shall reign and he shall reign for e...ver
 Zi...on, He hath been thy sal...va...tion and thy sure de-
 more,
 more,
 The Lord hath been thy refuge; O Zi...on, He hath
 fence, Hosanna! Je-hovah reign...eth in ma-jes-ty, and he....

more,
 more,
 The Lord hath been thy refuge; O Zi...on, He hath
 fence, Hosanna! Je-hovah reign...eth in ma-jes-ty, and he....

e... ver more for e... ver more.

The Lord hath
been thy sal... va... tion and thy sure de... fence, Hosanna! Je...
... shall reign for e... ver... more.

been thy refuge, O Zi... on, He hath been thy sal... va... tion
hovah reign... eth in ma... jes... ty, and he shall reign... and he shall reign
he reign... eth in ma... jes... ty, and he shall reign and he shall

The Lord hath been thy refuge, O
and thy sure de... fence, Ho... san... na! Je... ho... vah reign... eth in
... for e... ver... more. Je... ho... vah
reign for e... ver... more.

Zi...on, He hath been thy sal...va...tion and thy sure de...
 ma_jes_ty, in ma...jes_ty, and he shall reign for e...ver.
 reign...eth, and he shall reign shall reign for e...ver

fence, Ho_san_na! Je_ho_vah reign...eth in ma_jes_ty, Ho_san_na!
 _more. The Lord hath
 _more. Ho_san_na! Je_ho_vah reign_eth!

The Lord hath been thy refuge, O Zi...on, Ho_san_na! Ho_

Je_ho...vah reign_eth, Ho_san_na! He reign_eth in
 been thy refuge, O Zi...on, Ho_san_na! Je_ho_vah reign...eth in
 The Lord hath been thy refuge, O

_san_na! Je_ho_vah reign_eth!

glo...ry, The Lord hath
 ma_jes_ty, in power, in power and glo...ry.
 Zi...on, Hosan_na! Je_ho_vah reign...eth in ma_jes_ty, in power
 The Lord hath been thy refuge, O Zi...on, Hosan_na! Je.

been thy refuge, O Zi...on, Hosan_na, Ho_sanna!
 The Lord hath been thy refuge, O
 in power and in glo...ry, in power, in glo_ry and in ma...
 _ho_vah reign...eth in ma_jes_ty, He..... shall reign.....

The Lord hath been thy refuge, O Zi_on, Ho_san_na, Ho-
 Zi...on, Hosan_na, Ho_san_na Ho_san...na Hosan_na, Ho_san_na
 _jes_ty, Hosan_na, Hosan_na, The Lord hath
 He shall reign for

san-na, Ho-sa-na, He hath been thy sal-va-tion, hath been thy sal-
 Ho-san-na, Ho-san-na! He reign-eth in glo-
 been thy refuge, O Zi-on, He hath been thy sal-va-tion, hath been thy sal-
 e ver more

-va-tion, Ho-sanna, Je-ho-vah reign-eth! Give
 -ry, Je-ho-vah reign-eth in ma-jes-ty. Give
 -va-tion, Hosan-na, Hosan-na, Je-ho-vah reigns! Give
 Je-ho-vah reign-eth in ma-jes-ty. Give

thanks un-to God, O house of Ja-cob, and talk of all his
 thanks un-to God, O house of Ja-cob, and talk of all his
 thanks un-to God, O house of Ja-cob, and talk of all his
 thanks un-to God, O house of Ja-cob, and talk of all his

won...derful works, Ó praise Him all ye

won...derful works, De...clare his sal...va...tion

won...derful works, De...clare his sal...va...tion

won...derful works, Ó praise Him all ye

peo...ple: Give thanks un...to God, O

all ye peo...ple: Give thanks un...to God, O

all ye peo...ple: Give thanks un...to God, O

peo...ple: Give thanks un...to God, O

house of Ja...cob, and talk of all his won...der...ful works,

house of Ja...cob, and talk of all his won...der...ful works,

house of Ja...cob, and talk of all his won...der...ful works,

house of Ja...cob, and talk of all his won...der...ful works, Shew forth

Shew forth all his lo... ving kind

Shew forth all his lo... ving kind... ness un to

Shew forth all his lo... ving kind... ness un to Is...

all his lo... ving kind... ness un to Is... rael

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the left hand, featuring a steady rhythmic pattern of chords. The lyrics are: "Shew forth all his lo... ving kind", "Shew forth all his lo... ving kind... ness un to", "Shew forth all his lo... ving kind... ness un to Is...", and "all his lo... ving kind... ness un to Is... rael". The piano part includes a dynamic marking of *f* and a *cres.* (crescendo) marking.

ness unto Is... rael. for he is

Is... rael, for he is gra... cious,

rael:

for he is gra... cious

The second system of the musical score continues the vocal and piano parts. The lyrics are: "ness unto Is... rael. for he is", "Is... rael, for he is gra... cious,", "rael:", and "for he is gra... cious". The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line and repeat sign.

gra... cious, He a... lone is might...

He a... lone is might...

for he is gra... cious, He a... lone is might...

He a... lone is might...

The third system of the musical score features a more dramatic vocal entry. The lyrics are: "gra... cious, He a... lone is might...", "He a... lone is might...", "for he is gra... cious, He a... lone is might...", and "He a... lone is might...". The piano accompaniment is more active, with a dynamic marking of *ff* (fortissimo) and a *cres.* marking. The system concludes with a double bar line and repeat sign.

-y. The Lord hath been thy refuge, O
 -y. Hosan-na, Ho-sanna, He reigneth in ma-jes-ty!
 -y. The Lord hath been thy refuge, O Zi-on, He hath been thy sal-
 -y. The

Zi-on, Hosan-na!
 The Lord hath been thy refuge, O Zi-on,
 -va-tion hath been thy sal-va-tion... Hosan-na, Ho-
 Lord hath been thy re-uge, O Zi-on, he hath been thy sal-va-
 The

Lord hath been thy refuge, O Zi-on, Ho-sanna, Hosan-na, Ho-
 He hath been thy sal-va-tion,
 san-na, The Lord hath been thy
 -tion, hath been thy sal-va-tion; The Lord hath been thy

-san na, The Lord hath been thy refuge, O Zi-on, The
 The Lord hath been thy refuge, O Zi-on, Ho-
 refuge, O Zi-on, Ho-sanna! Hosan-na! Je-ho-vah reigns, Ho-
 refuge, O Zi-on, The

Lord hath been thy refuge, O Zi-on, He hath been thy sal-
 -sanna! Hosan-na! Ho-sanna! Ho-sanna! Je-ho-vah reign-eth in
 -sanna! Hosan-na! Ho-sanna! Ho-sanna! Je-ho-vah reign-eth....
 Lord hath been thy refuge, O Zi-on, He hath been thy sal-

-va-tion..... and thy sure de-fence, Je-ho-vah
 ma-jes-ty, in ma-jes-ty, Ho-
 ... Je-ho-vah reign-eth in ma-jes-ty, Je-ho-vah
 -va-tion..... and thy sure de-fence, Hosan-na! Ho-

reign_eth in ma...jes_ty. Give thanks unto God, O house of Ja...cob, and
 _sanna! Hosanna! Give thanks unto God, O house of Ja...cob, and
 reign_eth in ma...jes_ty. Give thanks unto God, O house of Ja...cob, and
 _sanna! Hosanna! Give thanks unto God, O house of Ja...cob, and

ff

talk of all his won...derful works, Shew forth all his lo...ving
 talk of all his won...derful works, Shew forth all his
 talk of all his won...derful works, Shew forth
 talk of all his won...derful works,

p

kind...ness un_to Is...rael,
 lo...ving kind...ness un_to Is...rael,
 all his lo...ving kind...ness un_to Is...rael
 Shew forth all his lo...ving kind...ness un_to Is...rael

cres *f*

Je ho vah reign eth! Je ho vah reign eth!

Je ho vah reign eth! Je ho vah reign eth!

Je ho vah reign eth! Je ho vah reign eth!

rael Je ho vah reign eth! Je ho vah reign eth!

He alone is might y, alone is ho dim:

He alone is might y, alone is ho dim:

He alone is might y, alone is ho dim:

He alone is might y, alone is ho dim:

-ly.

-ly.

-ly.

-ly.

