

SECOND EDITION, REVISED, NOW READY.

BEETHOVEN AND HIS NINE SYMPHONIES

BY
GEORGE GROVE, C.B.

PRICE, CLOTH, GILT, SIX SHILLINGS.

THE TIMES.

Sir George Grove's analyses of Beethoven's Symphonies have long been familiar, not only to every frequenter of the Crystal Palace Concerts, for which they were at first designed, but to all lovers of music in England. They may most truly be said to have become household words, and it seems almost strange that a piece of musical literature so well known and so highly valued should never before have appeared in book form. The analytical programmes, with the musical examples, form the groundwork of the volume, published by Messrs. Novello under the title "Beethoven and his Nine Symphonies," but these have been amplified and their value largely increased by the addition of documents before only referred to.

DAILY TELEGRAPH.

I recognise it, without the smallest hesitation, as one of the most important and valuable among recent contributions to musical literature. . . . The best informed of professional musicians may learn a great deal about the master-works of Beethoven from Sir George Grove, whose wide reading and acute perceptiveness have enabled him to marshal an astonishing array of facts, and whose intimate acquaintance with the spirit of the master has qualified him to throw light upon pages which, to many, are still obscure. . . . I must be satisfied with the remarks already made, earnestly recommending all who recognise Beethoven's greatness as shown in his immortal Symphonies to obtain Sir George Grove's volume, and walk in the luminous paths through which he is ready to conduct all who trust his guidance.

MORNING POST.

Sir George Grove's book is irresistibly fascinating. It is never unduly pedantic, and the information it contains is conveyed in a style at once terse and lucid, whilst its pages are interspersed with many anecdotes and interesting details of the great master's life.

GLOBE.

Sir George Grove seems to have discovered a good deal of new material, which forms by no means the least valuable part of the book. In his estimate of Beethoven Sir George Grove writes like an enthusiast, but his enthusiasm is tempered with sound judgment, and his style is always pleasant, and often eloquent in the best sense of the term.

ST. JAMES'S GAZETTE.

It would be difficult to say whether Sir George Grove's admirable volume is more to be esteemed for its biographical or its critical chapters. Probably for neither, but rather for those in which biography and criticism go hand-in-hand together. It needed an enthusiast gifted with industry and the spirit of research to produce such a work.

SPECTATOR.

The most important and valuable of his contributions to the literature of the concert-room have been developed into a book which for many years is likely to remain the standard work on the subject. . . . Sir George writes as a thorough-going hero-worshipper, but personally we find his enthusiasm infectious. No one can rise from the perusal of these fascinating chapters without an enhanced reverence—amounting almost to awe—for the dæmonic genius whose workings are here so vividly set forth.

SUNDAY TIMES.

No one can fail to have his enjoyment of the Symphonies enormously increased by reading the work which will henceforth be indispensable to every student of Beethoven.

THE PEOPLE.

Sir George Grove has performed his self-imposed task with such thoroughness that, after reading the volume, there will be little, if anything, left for amateurs to learn concerning the Nine Symphonies.

YORKSHIRE POST.

We might go on for long enough discussing points suggested by this delightful book, and must be contented with very cordially recommending it to all musically inclined persons, whether they want to become acquainted with the immortal Nine, or only to refresh their recollection of these unapproachable masterpieces.

BRISTOL TIMES AND MIRROR.

Amateurs and students will welcome the present volume as a very valuable contribution to the large store of information which has been published regarding the immortal Nine Symphonies of Beethoven. . . . The most valuable and most recent information about, and bearing upon, the Nine Symphonies is brought together and set forth in that masterly and scholarly way which characterises everything undertaken by the enthusiastic ex-director of the Royal College of Music.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
FALL OF BABYLON

AN ORATORIO

THE WORDS WRITTEN BY

EDWARD TAYLOR

(GRESHAM PROFESSOR OF MUSIC)

THE MUSIC COMPOSED BY

LOUIS SPOHR.

PRICE THREE SHILLINGS.
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LONDON :
NOVELLO, EWER AND CO.,
PRINTERS.

THE FALL OF BABYLON.

Persons :

DANIEL.
CYRUS.
BELSHAZZAR.
NITOCRIS.

SOOTHSAYER.
ISRAELITISH MAN.
ISRAELITISH WOMAN.
PRIESTS OF BEL.

PERSIAN SOLDIERS.

BABYLONISH SOLDIERS.

ISRAELITES.

The words of this Oratoric, originally written in English, were translated into German for the purpose of being set to music by Dr. Spohr, whose approbation the poem fortunately obtained. The German translator having in most of the pieces altered the original metre, the present libretto is of necessity conformed to his version, and even the metrical errors are unavoidably retained. Of the original poem, little more in fact remains than the sense and the scheme.

Part the First.

OVERTURE.

SCENE.—*The banks of the Euphrates, near Babylon.*

No. 1.—CHORUS OF JEWS.

God of our fathers, hear thy people,
In sorrow and abasement who implore thee!
Forsaken, captive, and of hope bereft,
They fly to thee;
To thee, O Jehovah, thy children cry in trouble;
O bow thine ear and hear us, while in bondage
We mourn and languish!

SOLO.—*Israelitish Woman.*

Beloved Zion, shall our feet
No more thy sacred courts attend?
No more shall praise to Israel's God
From grateful hearts and tongues ascend?

CHORUS.

Arise in wrath, Almighty Lord,
Strike our oppressors down!
To Israel, trusting in thy word,
Let mercy still be shown.

No. 2.—RECITATIVE. *Daniel.*

O how familiar to mine ear are these deep sounds
Of sorrow! Jerusalem, the stranger hath despoil'd
Judah, thy glory is departed! Thy power [thee:
For hard captivity exchanged: from heaven to
The Lord hath cast thee down. [earth

Abroad the sword bereaveth, and within is death!
O thou Almighty God, to whom alone
We look for succour, stretch forth thine arm
Of power, and save thy chosen nation!

No. 3.—SONG.

Remember, Lord, what thou hast laid upon us;
our inheritance thou hast given to strangers.
O wherefore dost thou forsake thy people, and
why dost thou forget us for ever?
Return unto thy servants, and their strength do
thou renew as in time of old.

No. 4.—CHORUS.

The lion roused from slumber is springing,
His roar through the forest and mountain is ringing,
And desolate mourneth Judea's fair land;
In darkness, O Lord, thou veilest thy face:
In storm and in whirlwind thy judgements are
Oh save us—save our fallen race! [known;

SCENE.—*The Persian Camp.*

No. 5.—RECITATIVE. *Cyrus.*

Judea's God hath spoken, and by his holy Pro-
phet thus made known his sovereign will:
To desolate Jerusalem he saith,—“Be thou glad;
thy captive children yet once more thy walls shall
see.”

To Judah's cities,—“Straight shall ye be built!”
and to the deep,—“Be dry!”

He hath declared, “Cyrus, my shepherd, my
anointed, thee have I chosen my will to execute,
that all the world may acknowledge I am the Lord!”

No. 6.—SONG.

Mighty God, thy awful mandate
Teach, O teach me to fulfill!
Israel's foes in vain defy thee,
And resist thy sovereign will.

No. 7.—SOLO, *Cyrus*, AND CHORUS OF
PERSIAN SOLDIERS.

Cyrus.

Haughty Babylon, heaven's vengeance
Like the thunderbolt shall fall!
Children of your Maker's care,
Hail the hour of freedom near!

Chorus.

Proud monarch, arise! prepare for the fight,
The sword of the Mede is uplifted to smite:
Secure in thy strength thou hast armies defied,
The arm of our Chief shall quell thy pride.

Aloud thy crimes for vengeance call,
The lightning gleams,—the bolt shall fall.

SCENE.—*A House in Babylon.*

Jewish Mother, watching her sleeping Child.

No. 8.—SONG.

Dear child of bondage, nursed in sorrow,
Thy mother's love shall guard thy sleep:
An hour of peace from slumber borrow,
While she thy couch will watch, and weep.
Then sleep, my child, in peace repose,
Unconscious of thy parent's woes.
May Zion's God his watchful care extend,
His arm of power outstretched o'er thee,
And to thy father's land restore thee,
There in his courts with joy to bend.
When earthly friends and hopes are gone,
He is our refuge,—He alone!

No. 9.—RECITATIVE. *Israelitish Man.*

Joy, joy to thee I bring, dear partner of my sor-
The hour of freedom so oft desired, is [rows,—
At hand. In vision hath our holy Prophet seen
The long-delay'd redemption of our race
At length fulfill'd. Jehovah in his wrath
Shall rise, his mighty arm our proud oppressor
Shall humble.

No. 10.—DUET.—*Israelitish Man and Woman.*

Judah, still the chosen nation,
Though by earthly friends forsaken,
Call Jehovah thy salvation,
Trust in Him with faith unshaken.
When the clouds of sorrow gather,
And when darkness veils thy face,
Teach us still thy love to trace,
God of mercy, Israel's father!

SCENE.—*The Persian Camp, without the walls of
Babylon.*

No. 11.—CHORUS OF PERSIAN SOLDIERS.

Raise aloft the Persian banner,
Wave on high the faulchion bright;
Vengeance, Babylon, awaits thee,
Cyrus dares thee to the fight!
Sleep'st thou in thy fancied safety?
Rise, awake! thy hour is come!
See the mighty tempest gather
Which shall hurl thee to thy doom.

No. 12.—RECITATIVE. *Cyrus.*

Great Queen of Cities! do I gaze upon thee
Throned in might, in majesty and beauty,
Thy massy walls to heaven uprear'd,
Thy hundred gates, thy towers that seem to frown
Defiance, and thy zone of waters; while
Across thy bosom his broad and ample tide
Euphrates rolls, bedeck'd with verdant groves
And costly palaces? At man's unaided power
Well mayst thou laugh. But God,
The God of Israel, thy doom hath now decreed:
He hath said, “The day approacheth, yea the hour
Is near, that I, the Lord, will visit thee!”

Chorus repeated.

Raise aloft the Persian banner, &c.

SCENE.—*Babylon.*

No. 13.—CHORUS OF JEWS.

Lord, before thy footstool bending,
Teach us to adore thy ways!
Heart and voice in rapture blending,
And in strains of joy ascending,
Swell the hymn of ardent praise.
Darkness long thy throne surrounding
Veil'd the brightness of thy face;
Now thy power our foes confounding,
And thy mercy still abounding,
Speak the fullness of thy grace.

Thou, whose temple is creation,
 Throned in everlasting power,
 Lord of every land and nation,
 We proclaim thy great salvation,
 And thy majesty adore!

No. 14.—RECITATIVE. *Daniel.*

The day approacheth—the day of wrath! The Lord hath made bare his mighty arm: on Babylon the sword shall fall, the spoiler is upon her. Her sins have reached unto heaven, and God hath remembered her iniquities.

No. 15.—TERZETTO.

Loud proclaim the great salvation
 God for Israel hath prepared!
 Lo, his Shepherd hath appear'd,
 And again our favour'd nation
 His paternal mercy shared.

Lord, thou hast remember'd Zion
 Fall'n beneath th' oppressor's blow,
 Sunk in bondage and in woe;
 Now before the mighty Lion
 Bel shall stoop and Nebo bow.

No. 16.—SONG.—*Israelitish Woman.*

No longer shall Judea's children wander [thee;
 From home estranged, loved Zion, far from
 Lo, Cyrus comes! God's holy will fulfilling,
 To quell the proud, to set the captive free.

O long-lost joys, are ye indeed returning?
 Shall years of peace succeed to days of mourn-
 What hopes, what visions bright [ing?
 Enchant my raptur'd sight!

No. 17.—CHORUS OF JEWS.

“Come down, and in the dust be humbled,” saith the Lord. “My hand is outstretched against thee, the sword of vengeance shall overtake thee, thou shalt be desolate for ever.” Thus saith the Lord of Hosts.

Babylon shall fall: her foundations shall be destroyed, and her walls into dust shall crumble. This is the wrath of God.

Rejoice, and triumph in your God! He shall reign for ever, even the mighty God of Israel. Hallelujah—Amen!

Part the Second.

SCENE.—*Babylon, Banquet Hall in the Palace.*

No. 18.—CHORUS.

Haste, haste to the banquet where pleasure pre-
 With wine be our goblets o'erflowing; [sides,
 Belshazzar appears at our revels to-night,
 With joy every bosom is glowing:
 Hail, Belshazzar, hail!

While Beauty's sweet smiles beaming brightly
 around

Awaken new joys and give zest to our wine,
 The Gods, when beholding our festive delights,
 May envy ev'n mortals such pleasure divine:
 Hail, Belshazzar, hail!

No. 19.—CHORUS OF PRIESTS OF BEL.

O mighty Bel, great ruler of the nations,
 With songs of triumph now thy sons adore thee!
 Our enemies beneath thy stroke are humbled
 And in the dust all prostrate lie before thee:
 Attend our rites, great monarch of the skies!
 And while with festive mirth and wine
 We meet before thy sacred shrine,
 Accept our sacrifice!

No. 20.—CHORUS OF WOMEN.

Haste, haste, gallant youths, O what pleasure a-
 waits us!
 No cares shall intrude on our revels to-night;
 Hark! music invites us, her strains how entrancing!
 The joys of the dance shall crown our delight.

CHORUS OF JEWS.

Arise, O Lord, array'd in terror!
 O thou to whom creation bows;
 Shall idol gods, thy name usurping,
 Receive thy creatures' impious vows?

Shall rebel mortals dare deny thee,
 Whose power the universe sustains?
 Shall Babylon's proud king defy thee,
 And Abraham's sons retain in chains?

Great God of uncontrol'd dominion,
 Who art through endless years the same,
 While sinners tremble at thy judgements,
 We'll triumph in thy holy name.

No. 21.—RECITATIVE. *Belshazzar.*

Slaves! do ye dare my vengeance, and thus
 With frantic folly defy the mighty arm
 That crush'd and holds ye captive?
 Let Babylon's great monarch give the mandate,
 And ye are dust beneath his feet.

Hath not your God forsaken,
 And left you in my hands a helpless prey?
 Free let the revels flow, and hither bring
 The rich and sacred vessels
 That once adorn'd his temple,
 Hear, ye detested Hebrews, thus we deride
 Your God!

No. 22.—DUET.

Nitocris.

Forbear, my son, with impious rage,
 Jehovah's power to dare.

Belshazzar.

I scorn his power—his threats defy,
 Belshazzar knows not fear.

Nitocris.

O think what judgements here of old
 Declared his sovereign might!

Belshazzar.

You vainly plead—his temple's spoils
 Shall grace our pomp to-night.

CHORUS OF PRIESTS.

So long as Bel shall rule the day,
 On earth his brightness pouring,
 And light and life, his gifts, convey
 To realms his power adoring,
 Thy mighty name, thy splendour vast,
 Great Babylon, unchanged shall last.

CHORUS OF BABYLONISH WOMEN.

So long as Nebo, queen of night,
 Heaven's starry vault ascendeth,
 And thence her ever-changing light
 O'er silent earth extendeth,
 The prostrate nations shall obey,
 And own, Great Babylon, thy sway.

No. 23.—RECITATIVE. *Belshazzar.*

Fill me to the brim the massy goblet!
 Ye vanquish'd slaves, ye vassal Hebrews, where
 Is now your God? Say why delays the power
 Ye call so mighty?
 Let him appear, his name to vindicate!
 Ha! what meteor before my dazzled sight appears?
 What power directs that hand, beneath whose touch
 Leaps out a dazzling flame? My joints are all
 Unloosed, and my strength is gone. Ye strange
 And mystic symbols, why do ye thus appal me?
 Wild and terrible forebodings, say whence come
 Horrible vision, glaring on my sight, [ye?
 Reveal your dark intent.
 Say, ye Chaldean Soothsayers, what language,
 What hidden meaning have these burning charac-
 Answer! [ters?

Soothsayer.

O mighty Sovereign, were these the flames
 That in his temple bespeak the presence of great
 Thy servants, mighty in Chaldean lore, [Belus,
 At thy command their language would unfold:
 But here all knowledge fails; no human skill
 Hath power to fathom, nor art, save that of Belus,
 To reveal their meaning, or make known
 Their mystic import.

Belshazzar.

Accurst deceivers, base impostors,
 Avoid my sight, or swift and signal vengeance
 Shall overtake ye!

Nitocris.

Mighty Belshazzar, let not thy soul be troubled;
 Among the subject tribes of Judah
 That own thy sway, thou shalt not vainly seek
 The power to solve this fearful mystery.
 The Hebrew Daniel is by Heaven endow'd,
 And ev'n the page of dark futurity
 Before his sight lies open.

Belshazzar.

Bid him approach me!
 Art thou the Prophet of the captive Hebrews,
 To whom, 'tis said, the knowledge of man's destiny
 Is given? Behold yon fiery omen
 Thus on my sight intruding:
 Declare its mystic language, and honours such
 As kings alone have power to offer
 Shall now await thee.
 With wealth and station thou shalt be rewarded,
 And ev'n thy wildest dreams of greatness shall
 Be far exceeded.

Daniel.

Thy gifts be to thyself, O King?
 At His command who ruleth heaven and earth
 I come. The great Jehovah, whom I worship,
 He bids me speak. Hina, bold and impious man,
 Thou hast reviled. The vessels of
 His holy temple thou hast dared profane,
 And God, eternal and omnipotent, the King
 Of kings, defied. Hear him pronounce thy doom.
 Thy days, proud man, are number'd,
 Thy kingdom hastens to its end;
 Thou art weighed in the balance, and Heaven's
 Eternal majesty by me declares thee wanting:
 Thy power is departed—thy destiny fulfill'd!

Belshazzar.

I scorn thy empty menace, and I mock
 Thy false predictions. Our city's strength
 Derides the vaunted power of Cyrus :
 Her gates of brass, her lofty towers,
 Her massy walls, defy th' assaults
 Of Persia's countless host.
 Long as Euphrates rolls his mighty flood,
 Belshazzar king of Babylon shall reign !

No. 24.

*(The March of the Persian army is heard.)**Babylonish Soldier.*

O King Belshazzar, the foe is at thy gates,
 Cyrus and his host come like a mighty stream !

Another Soldier.

O gracious Sovereign, great Babylon is fall'n !
 Euphrates hath his bed forsaken,
 And Persia's conquering host thy palace hath
 Encompassed !

Chorus of Persian Soldiers.

Shout aloud ! the conflict is ended ;
 Haughty Babylon, bend to the yoke !
 The power thou hast dared to provoke,
 On thy head hath in thunder descended.

Semi-Chorus.

Hark, the ghosts of our slaughter'd warriors :
 "Persians, avenge us, avenge thy valiant sons !"
 "Vengeance, vengeance !" their spirits cry ;
 Vengeance shall our gleaming swords reply.

Chorus of Jews and Persians.

Shout aloud ! the conflict is ended ;
 Haughty Babylon, bend to the yoke !
 The power thou hast dared to provoke,
 On thy head hath in thunder descended.

No. 25.—RECITATIVE. *Cyrus.*

Almighty God of Israel, the glory and the victory
 are thine ! For man, thy creature man, without
 Thee is nothing : Thy arm was here !

No. 26.—SONG.

O what is man, by all his pomp attended,
 The pride of birth, the boast of princely might,
 The victor's laurel, and the monarch's height ?
 Thy mandate given, at once the dream is ended.
 All gracious Power, thy aid alone imploring,
 To Thee I bend, thy just decrees adoring :
 Great source of light divine,
 O bend my will to thine !

No. 27.—QUARTETT.

Strike the harp ! for the Lord in his might hath
 descended ;
 O Judah, be glad, thy mourning is ended ;
 Rejoice, ye redeemed, exulting bring
 Thanksgiving and praise to God our King !

No. 28.—CHORUS OF JEWS.

Lord, thy arm hath been uplifted,
 Israel triumphs o'er her foes :
 By thy mighty power defended,
 By thy ceaseless love attended,
 Zion shall in peace repose.
 Lord, reveal thy awful glory
 As when Egypt felt thy rod ;
 Soon the heathen shall adore thee,
 And their idols fall before thee,—
 Thou, and thou alone, art God !

No. 29.—SONG. *Daniel.*

Boundless visions, glories bright, before me are
 fleeting ! Ages of joy and peace again await the
 chosen nation.

The Lord hath redeemed his people, and glorified
 himself in Israel.

Thy walls, O Zion, once more shall we see, and
 with rejoicing thy courts revisit.

Almighty Father, what mortal praise, what
 songs of angels, can speak thy power, or who can
 celebrate all thy love ?

No. 30.—RECITATIVE. *Israelitish Woman.*

The ransomed of the Lord shall return, and
 come to Zion with songs of gladness. Everlasting
 joy shall be upon their heads, and sorrow and
 sighing shall flee away.

SONG.

O Zion, how bright the hopes that attend thee !
 The wilderness now shall its verdure resume,
 The desert rejoicing with roses shall bloom ;
 The Lord is thy Shepherd,—he shall defend
 thee.

No. 31.—CHORUS.

Give thanks unto God, O house of Judah, and
 talk of all his wonderful works.

O praise Him, all ye people, and declare his
 salvation.

Shew forth all his loving-kindness unto Israel,
 for He is gracious, He alone is mighty.

The Lord hath been thy refuge, O Zion ! He
 hath been thy salvation and thy sure defence.

Hosanna ! Jehovah reigneth in majesty, in power
 and glory, and He shall reign for evermore.

He alone is mighty—He alone is holy !

I N D E X
 TO
 THE FALL OF BABYLON.
 NOVELLO'S EDITION.

PART THE FIRST.

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ANDANTE
♩ = 100.

The first system of the Overture consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of three flats (B-flat major or D-flat minor) and a common time signature (C). The tempo is marked 'ANDANTE' with a quarter note equal to 100 beats. The dynamics are marked 'p' (piano) in both staves.

The second system continues the musical piece. It features a piano (p) dynamic in the lower staff and a crescendo (cres.) dynamic in the upper staff. The music is characterized by flowing eighth and sixteenth notes.

The third system of the Overture continues with piano (p) dynamics in both staves. The melodic lines in the upper staff are more active, while the lower staff provides harmonic support.

The fourth system of the Overture continues with piano (p) dynamics in both staves. The texture remains consistent with the previous systems.

The fifth system of the Overture features a piano (p) dynamic in the lower staff, a crescendo (cres.) dynamic in the upper staff, and a mezzo-forte (mf) dynamic in the lower staff. The music builds in intensity.

The sixth system of the Overture features a piano (p) dynamic in the lower staff, a diminuendo (dim.) dynamic in the upper staff, and a pianissimo (pp) dynamic in the lower staff. The music begins to fade.

♩ = 100. Allegro moderato.

The seventh system of the Overture features a forte (f) dynamic in the lower staff, a piano (p) dynamic in the upper staff, and a diminuendo (dim.) dynamic in the lower staff. The music concludes with a final flourish.

* Arranged as a Solo for the Pianoforte by W. T. Best.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *f* (forte).

Second system of the piano score. The right hand continues with melodic development, including some grace notes. The left hand maintains a steady accompaniment. Dynamics include *f* and *ff* (fortissimo).

Third system of the piano score. The right hand has a more active melodic line with frequent slurs. The left hand accompaniment is consistent. Dynamics include *f*.

Fourth system of the piano score. The right hand features a complex melodic texture with many slurs. The left hand accompaniment is active. Dynamics include *f*.

Fifth system of the piano score. The right hand has a very active melodic line. The left hand accompaniment is also active. Dynamics include *f*.

Sixth system of the piano score. The right hand has a melodic line with some rests. The left hand accompaniment is active. Dynamics include *f*, *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo).

Seventh system of the piano score. The right hand has a melodic line with some rests. The left hand accompaniment is active. Dynamics include *p*.

First system of musical notation, consisting of a grand staff with two staves. The music is in a minor key and features complex rhythmic patterns with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar complex rhythmic textures and melodic lines.

Third system of musical notation, starting with a *mp* dynamic marking. The notation includes various articulations and rests.

Fourth system of musical notation, featuring dynamic markings *cres.*, *mf*, *dim.*, *p*, and *p*. It includes the instruction *Sva....* above the staff.

Fifth system of musical notation, featuring dynamic markings *Sva.*, *p*, and *ff*. The music continues with intricate rhythmic patterns.

Sixth system of musical notation, showing a continuation of the complex rhythmic and melodic material.

Seventh system of musical notation, concluding the page with a *f* dynamic marking. The notation is dense with rhythmic activity.

This page of musical notation consists of seven systems, each with a treble and bass staff. The music is written in a minor key, indicated by three flats in the key signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *ff* (fortissimo), *p* (piano), *pp* (pianissimo), *cres.* (crescendo), and *dim.* (diminuendo) are used throughout. The piece concludes with a double bar line and a repeat sign in the final measure of the seventh system.

First system of musical notation. The right hand (treble clef) features a melodic line with a forte (*f*) dynamic and a half-flat (*f^b*) dynamic. The left hand (bass clef) provides a rhythmic accompaniment with a forte (*f*) dynamic and a crescendo (*cres.*) leading to a fortissimo (*ff*) dynamic.

Second system of musical notation. The right hand (treble clef) has a melodic line with dynamics including mezzo-forte (*mf*), decrescendo (*dim.*), piano (*p*), and forte (*f*). The left hand (bass clef) has a rhythmic accompaniment with dynamics including piano (*p*) and decrescendo (*dim.*).

Third system of musical notation. The right hand (treble clef) has a melodic line with dynamics including forte (*f*), decrescendo (*dim.*), piano (*p*), and forte (*f*). The left hand (bass clef) has a rhythmic accompaniment with dynamics including forte (*f*) and fortissimo (*ff*).

Fourth system of musical notation. The right hand (treble clef) has a melodic line with dynamics including forte (*f*). The left hand (bass clef) has a rhythmic accompaniment with dynamics including forte (*f*).

Fifth system of musical notation. The right hand (treble clef) has a melodic line with dynamics including forte (*f*). The left hand (bass clef) has a rhythmic accompaniment with dynamics including forte (*f*).

Sixth system of musical notation. The right hand (treble clef) has a melodic line with dynamics including forte (*f*). The left hand (bass clef) has a rhythmic accompaniment with dynamics including forte (*f*).

Seventh system of musical notation. The right hand (treble clef) has a melodic line with dynamics including forte (*f*). The left hand (bass clef) has a rhythmic accompaniment with dynamics including forte (*f*).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings *f*, *mp*, and *pp*.

Second system of musical notation, continuing the piece with various rhythmic patterns and chordal textures.

Third system of musical notation, showing a transition in dynamics with a *p* marking.

Fourth system of musical notation, featuring a change in tempo or feel indicated by a double bar line and a new time signature.

Fifth system of musical notation, marked with a wavy line and the instruction *8ves.* (8 measures rest).

Sixth system of musical notation, including dynamic markings *cres.*, *mf*, and *p*.

Seventh system of musical notation, featuring a *ff* dynamic marking and a *p* marking.

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 a key signature of two flats (B-flat and E-flat). The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the upper staff.

The second system continues the musical piece with two staves. The texture remains dense with intricate rhythmic patterns. A dynamic marking of *f* is visible in the lower staff.

The third system shows the continuation of the piece. The upper staff has a dynamic marking of *f*. The lower staff also features complex rhythmic accompaniment.

The fourth system continues the piece. The upper staff has a dynamic marking of *ff* (fortissimo). The lower staff also features complex rhythmic accompaniment.

The fifth system continues the piece. The upper staff has a dynamic marking of *ff*. The lower staff also features complex rhythmic accompaniment.

The sixth system continues the piece. The upper staff has a dynamic marking of *ff*. The lower staff also features complex rhythmic accompaniment.

The seventh system concludes the piece. The upper staff has a dynamic marking of *pp* (pianissimo). The lower staff also features complex rhythmic accompaniment. The system ends with a double bar line and the instruction *attaca Coro.*

* Finish at this double bar when the following Chorus is not performed.

SCENE—*The banks of Euphrates near Babylon.*

No. 1 A.

CHORUS OF JEWS—GOD OF OUR FATHERS.

Andante. *pp* *pp*

SOPRANO. God of our Fathers, hear thy peo-ple, In

ALTO. God of our Fa-thers, hear thy peo-ple, In

TENOR, (sve. lower.) God of our Fa - thers, hear thy peo-ple, In

BASS. God of our Fa - thers, hear . . . thy peo-ple, In

ACCOMP. *p* *f* *p* *pp*

M. = 100.

sor - row and a - base-ment who im-plore thee! Captive, for -

sor - row and a - base - ment who im-plore thee! Captive, for -

sor - row and a - base - ment who im-plore thee! Captive, for -

sor - row and a - base - ment who im-plore thee! Captive, for -

- sa - ken, of hope be - ref't, we fly to thee. *dim.*

- sa - ken, of hope be - ref't, we fly to thee. *dim.*

- sa - ken, of hope be - ref't, we fly to thee. To thee, O Je - *dim.* *p*

- sa - ken, of hope be - ref't, we fly to thee. *dim.*

cres. *f* *dim.* *p*

To thee, O Je -
 - ho - vah, thy chil-dren cry in trou - ble, Bow thine ear, O Lord, and
 To thee, O Je -
 - ho - vah, thy chil-dren cry in trou-ble, Bow thine ear, O Lord, and
 hear, For - sa - - - ken, of hope be - reft, we
 - ho - vah, thy chil-dren 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 bond-age we mourn and languish; O
 hear, while in bond-age we mourn and languish; O
 thy chil-dren cry in trou-ble, in bond-age we mourn and languish; O
 ho-vah, thy children cry in trou-ble, in bond-age we mourn and languish; O

cres. *f* *p*

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

f *dim.*

ear, and hear . . . us. Be-lo-ved Zi-on, shall our feet no more thy sacred courts at-
 ear, and hear . . . us.
 ear, and hear . . . us.
 ear, and hear . . . us.

p *Solo.*

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 -

- migh - ty Lord! Strike our op-press-ors down! Strike our op-press-ors down! To

- migh - ty Lord! Strike our op-press-ors down! Strike our op-press-ors down! To

- migh - ty Lord! Strike our op-press-ors down! Strike our op-press-ors down! To

- migh - ty Lord! Strike our op-press-ors down! Strike our op-press-ors down! To

Is - - rael, trusting in thy word, let mer-cy, mer-cy still be shown, let

Is - rael, trust - ing in thy word, let mer-cy, mer-cy still be shown, let

Is · rael, trust - ing in thy word, let mer-cy, mer-cy still be shown, let

Is - rael, trust - ing in thy word, let mer-cy, mer-cy still be shown, let

p mer-cy, mer-cy still be . . shown.

p mer-cy, mer-cy still . . . be shown.

p mer-cy, mer-cy still be shown.

p mer-cy, mer-cy still be shown.

pp God of our fa - thers, hear thy *cres.*

pp God of our fa - thers, hear thy *cres.*

pp God of our fa - thers, hear thy *cres.*

pp God of our fa - thers, hear . . thy *cres.*

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

f
 Cap - tive, for - sa - ken, of hope be - rept, we fly to *dim.*
f
 Cap - tive, for - sa - ken, of hope be - rept, we fly to *dim.*
f
 Cap - tive, for - sa - ken, of hope be - rept, we fly to *dim.*
f
 Cap - tive, for - sa - ken, of hope be - rept, we fly to *dim.*

crés. *f* *dim.*

thee;
 thee;
 thee;
 thee; To thee, O Je - ho - vah, thy children cry in trouble, Bow thine ear, O Lord, and

p *p*

To thee, O Je -
 - ho - vah, thy chil-dren 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 chil-dren 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 bond-age we mourn and

bow thine ear and hear us, while in bond-age we mourn and

bow thine ear and hear us, while in bond-age we mourn and

bow thine ear and hear us, while in bond-age we mourn and

bow thine ear and hear us, while in bond-age we mourn and

Dynamic markings: *f*, *p*, *cres.*, *f*

lan-guish, O bow thine ear, and hear . . us, we fly . . to thee.

lan-guish, O bow thine ear, and hear us, we fly to thee.

lan-guish, O bow thine ear, and hear us, we fly to thee.

lan-guish, O bow thine ear, and hear us, we fly to thee.

lan-guish, O bow thine ear, and hear us, we fly to thee.

Dynamic markings: *p*, *pp*, *f*, *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. . .

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

Dynamic markings: *p*, *f*, *dim.*, *pp*, *cres.*, *f*, *pp*

No. 2. RECITATIVE—OH! HOW FAMILIAR TO MINE EAR.

DANIEL (TENOR).

VOICE.

Adagio.

O! how fa - miliar to mine ear are these deep sounds of

ACCOMP.

$\text{♩} = 88.$

Adagio.

a tempo. RECITATIVE.

sor-row. *stringendo.* Je - ru - sa-lem, the stranger hath de -

Detailed description: This system contains the first two lines of the musical score. The vocal line begins with a rest, followed by the lyrics 'Je - ru - sa-lem, the stranger hath de -'. The piano accompaniment features a complex texture with many sixteenth notes and chords. Dynamics include *pp* and *fp*. The tempo marking *a tempo.* is at the start, and *RECITATIVE.* is at the end.

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

Detailed description: This system contains the second two lines of the musical score. The vocal line continues with the lyrics '- spoil'd thee: Ju - dah, thy glo - ry is . . de - part - ed, thy pow'r for'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *fp*.

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

Detailed description: This system contains the third two lines of the musical score. The vocal line continues with the lyrics 'hard cap-ti - vi - ty ex - chang'd! From heav'n to earth the Lord hath cast thee'. The piano accompaniment features a *f* dynamic at the start and *fp* later. The key signature changes to one sharp (F#).

down; A - broad the sword be - reav - eth, and with - in is death! O

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with the lyrics 'down; A - broad the sword be - reav - eth, and with - in is death! O'. The piano accompaniment ends with a *p* dynamic. The piece concludes with a 3/4 time signature.

A tempo Adagio. ♩ = 88.

RECITATIVE.

Thou, Al-migh-ty God, to whom a-lone we look for suc-cour., Stretch forth thine
arm of pow-er, and save, O save thy cho-sen na-tion.

No. 3.

SONG.—REMEMBER, LORD!

Larghetto con moto.

Re-mem-ber, Lord! re-mem-ber,
Lord! what thou hast laid up-on us; Our in-he-rit-ance, our in-
- he-rit-ance thou hast giv'n, hast giv'n to stran-gers.

O where-fore, Lord, dost thou for - sake thy peo - ple?

mf *pp*

O where-fore, Lord, dost thou for - sake thy

f *mf*

peo ple? And why dost thou . . for - get . . . us for

e - - - ver? Re-turn, re - turn . . . un - to thy

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

cres. *f* *cres.*

strength do thou re - new, . . . re - new, . . as in time of

fz *p* *cres.*

old. . . Re -

p

- - mem - ber, Lord! Re - mem - - ber, Lord! what thou hast laid up -

mf *cres.* *mf* *p*

- - on us; Our in - he - rit - ance, our in - he - rit - ance thou hast giv'n, hast giv'n to

mf *cres.*

stran - gers. O where - fore,

f *pp* *mf*

Lord, dost thou for-sake thy peo - ple?

pp

O where-fore, Lord, dost thou forsake thy peo - ple? O

f *p*
mf *p*

why dost thou . . for - get us for e - - - -

- ver? Return, re - turn . . un-to thy ser - - vants, return, re -

cres. *cres.*

turn . . . un-to thy ser - vants, and their strength do thou re - -

f
cen - do.

new, . . . and their strength do thou re - new . . . as it

was in time . . . of old, in time of old.

poco ritard.

No. 4. CHORUS OF JEWS—THE LION ROUSED FROM SLUMBER.

Allegro Moderato.

SOPRANO.

ALTO.

TENOR,
(Sve. lower.)

BASS.

The li-on rous'd from slumber is

The

Poco stringendo.

ACCOMP. ♩. = 96.

p

f

cres . . . *cen* . . . *do.*

f
The li - on rous'd from slumber is
The li - on rous'd from slumber is springing, His
spring-ing, His roar thro' fo-rest and moun - tain is
li - on rous'd from slumber is spring-ing, His roar thro' fo - rest and

spring-ing, His roar thro' fo-rest and moun - tain is ring-ing, And de - so - late
roar thro' forest and mountain is ring - - - ing, And de - so - late
ring - ing, His roar thro' fo-rest and moun - tain is ring-ing, And de - so - late
moun - - tain is ringing, and de - - - so - late mourneth Ju - -

mourn - - eth Ju - de - a's fair land.
mourn - - eth Ju - de - a's fair land The
mourn - - eth Ju - de - a's fair land. The li - on rous'd from slumber is
- - de - a's fair land. The li - on rous'd from slumber is spring - ing, His

The li - - rous'd from slumber is spring - ing, His roar thro'

li - on rous'd from slumber is spring - - ing, His roar thro' forest and moun - tain is

spring - ing, His roar thro' fo- rest and moun - tain is ring - ing, And desolate

roar thro' fo - - rest and mountain is ring - ing, And de - - - so - late

fo- rest and moun - tain is ring - ing, And de - so - late mourn - eth Ju - de - a's fair

ring - ing, And de - so - late mourn - eth, de - so - late mourn - eth Ju - de - a's fair

mourn - eth Ju - de - - a's fair land, And de - so - late mourn - eth Ju - de - a's fair

mourn - eth, de - so - late mourn - eth Ju - - de - - a's fair

land, de - so - late mourn - eth Ju - de - a's fair land.

land, and de - so - late mourn - eth Ju - de - a's fair land.

land, and de - so - late mourn - eth Ju - de - a's fair land.

land, Ju - - de - - a's fair land.

p

pp In an - - ger, Lord, thou veil - est thy face, *f* In
pp In an - - ger, Lord, thou veil - est thy face, *f* In
pp In an - - ger, Lord, thou veil - est thy face, *f* In
pp In an - - ger, Lord, thou veil - est thy face, *f* In

cres.

storm and in whirl - wind thy judge - ments are known, And
 storm and in whirl - wind thy judge - ments are known, And
 storm and in whirl - wind thy judge - ments are known, And
 storm and in whirl - wind thy judge - ments are known, And

f

tem - - pest and dark - - ness en - com - pass thy throne; *f* O
 tem - - pest and dark - - ness en - com - pass thy throne; *f* O
 tem - - pest and dark - - ness en - com - pass thy throne; *f* O
 tem - - pest and dark - - ness en - com - pass thy throne; *f* O

sempre f

save us, save us, save us, . . . O save our fall - - en

save us, save us, save us, O save our fall - - en

save us, save us, save us, O save our fall - - en

save us, save us, save us, O save our fall - - en

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

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

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

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

The

cres - - 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 - so - late mourn - - eth Ju - de - a's fair land, And de - so - late
 mourn - eth Ju - de - - - a's fair land, And de - so - late
 mourn - eth, de - so - late mourn - - eth Ju - de - a's fair land, de - so - late
 de - so - late mourneth Ju - de - a's fair land, Ju -

mourn - eth Ju - de - a's fair land. *pp* In an - - ger,
 mourn - eth Ju - de - a's fair land. *pp* In an - - ger,
 mourn - eth Ju - de - a's fair land. *pp* In an - - ger,
 - - de - - a's fair land. *pp* In an - - ger,

Lord, thou veil - est thy face, *f* In storm and in
 Lord, thou veil - est thy face, *f* In storm and in
 Lord, thou veil - est thy face, *f* In storm and in
 Lord, thou veil - est thy face, *f* In storm and in

whirl - wind thy judg - - ments are known, And tem - - pest and

whirl - wind thy judg - - ments are known, And tem - - pest and

whirl - wind thy judg - - ments are known, And tem - - pest and

whirl - wind thy judg - - ments are known, And tem - - pest and

dark - ness en - com - pass thy throne, *f* O save us, save us, O

dark - ness en - com - pass thy throne, *f* O save us, save us, O

dark - ness en - com - pass thy throne, *f* O save us, save us, O

dark - ness en - com - pass thy throne, *f* O save us, save us, O

save our fall - en race! Save us, save us, O save our fall - en

save our fall - en race! Save us, save us, O save our fall - en

save our fall - en race! Save us, save us, O save our fall - en

save our fall - en race! Save us, save us, O save our fall - en

pp

race! In an - - ger,

pp

race! In an - - ger,

pp

race! In an - - ger,

race! In an - - ger,

ff

Lord, thou veil - est thy face; In storm and in

ff

Lord, thou veil - est thy face; In storm and in

ff

Lord, thou veil - est thy face; In storm and in

ff

Lord, thou vell - est thy face; In storm and in

whirl - - wind thy judge - ments are known, And tem - - pest and

whirl - - wind thy judge - ments are known, And tem - - pest and

whirl - - wind thy judge - ments are known, And tem - - pest and

whirl - - wind thy judge - ments are known, And tem - - pest and

dark-ness en - com - pass thy throne. *f* O save us, O save our
 dark-ness en - com - pass thy throne. *f* save us, . . . O save our
 dark-ness en - com - pass thy throne. *f* save us, O save our
 dark-ness en - com - pass thy throne. *f* O save us, O save our

sempre f

fall - en race! Save us, save us, *ff* save . . .
 fall - en race! Save us, save us, *ff* save . . .
 fall - en race! Save us, save us, *ff* save
 fall - en race! Save us, save us, save

us! . . .
 us! . . .
 us! . . .
 us! . . .

dim. *p* *ff* *dim.*

SCENE—The Persian Camp.

No. 5.

RECITATIVE.—JUDEA'S GOD HATH SPOKEN.

ALLEGRO
MODERATO.
♩ = 112.
pp

cres *cen* *do.*

CYRUS. (BARTONE.)

Ju-de-a's God hath spo-ken, and by his ho-ly Prophet thus made

known his sov'reign will: To de-so-late Je-ru-sa-lem, he saith,

a tempo.

♩ = 112. "Be thou glad: Thy captive chil-dren yet once more thy walls shall

p Andante. *f* *dim.*

cres.

RECITATIVE. *a tempo.* RECITATIVE.

see." To Judah's ci - ties, " Strait shall ye be built : " and to the deep,

RECITATIVE. *a tempo.*

" Be dry ! " He hath declar - ed, " Cy - rus, my shepherd, my a -

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

cres. *f*

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

Poco ritardando.

p *pp*

No. 6.

SONG.—MIGHTY GOD, THY AWFUL MANDATE.

Larghetto. $\text{♩} = 92.$

Migh - ty God, thy aw - ful man - date Teach, O

teach me to ful - fil; Is - rael's foes in vain de - fy

thee, And re - sist . . thy sov' - reign will. Migh - ty

God thy aw - ful man - date Teach, O teach

. me to ful - fil, Is - rael's foes in vain de - fy thee, And re -

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Larghetto' with a quarter note equal to 92 beats. The score includes various dynamic markings such as *f* (forte), *p* (piano), *cres.* (crescendo), and *dim.* (diminuendo). The lyrics are: 'Migh - ty God, thy aw - ful man - date Teach, O teach me to ful - fil; Is - rael's foes in vain de - fy thee, And re - sist . . thy sov' - reign will. Migh - ty God thy aw - ful man - date Teach, O teach me to ful - fil, Is - rael's foes in vain de - fy thee, And re -'.

- - sist thy sov'reign will; Mighty God, thy aw - ful man - date

Teach, O teach me, Teach, O teach . . . me to ful - -

- - fil.

SOLO, AND CHORUS OF PERSIAN SOLDIERS.

No. 7. MONARCH, ARISE, PREPARE FOR THE FIGHT.

Allegro Maestoso.

SOLO. Haughty Ba - by - lon, Heav'n's vengeance like the thunderbolt shall

1st TENOR. (8ve lower.) Proud *f*

2nd TENOR. (8ve lower.) Proud *f*

1st BASS. Proud *f*

2nd BASS. Proud *f*

Allegro Maestoso.

ACCOMP. *mf*

♩ = 120.

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 - by-lon, Heav'n's vengeance, like the thunder-bolt shall

- lift - ed to smite. Se -

- lift - ed to smite. Se -

- lift - ed to smite. Se -

- lift - ed to smite. Se -

mp

fall!

- cure in thy strength thou hast ar - mies de-fied, The arm of our Chief

- cure in thy strength thou hast ar - mies de-fied, The arm of our

- cure in thy strength thou hast ar - mies de-fied, The arm of our

- cure in thy strength thou hast ar - mies de-fied, The arm of our Chief

Chil-dren of your Ma - - - ker's care, Hail the hour of

. . shall quell thy pride, Se - cure in thy strength,

Chief shall quell thy pride, Se - cure in thy strength,

Chief shall quell thy pride, Se - cure in thy strength,

. . shall quell thy pride, Se - cure in thy strength,

p *mf*

free - - - dom near, Chil - dren of your Ma - ker's care, Hail the
 thou hast ar - mies de - fied, The arm of our Chief shall quell thy pride. Se - cure in thy
 thou hast ar - mies de - fied, The arm of our Chief shall quell thy pride. Se - cure in thy
 thou hast ar - mies de - fied, The arm of our Chief shall quell thy pride. Se - cure in thy
 thou hast ar - mies de - fied, The arm of our Chief shall quell thy pride. Se - cure in thy

p

hour of free - dom near, Chil - dren of your Ma - ker's
 strength thou hast ar - mies de - fied, The arm of our Chief shall quell thy
 strength thou hast ar - mies de - fied, The arm of our Chief shall quell thy
 strength thou hast ar - mies de - fied, The arm of our Chief shall quell thy
 strength thou hast ar - mies de - fied, The arm of our Chief shall quell thy
 strength thou hast ar - mies de - fied, The arm of our Chief shall quell thy

cres - - - - *cen* - - - - *do.*

cres *cen* *do.*

cres *cen* *do.*

cres *cen* *do.*

cres *cen* *do.*

cres *cen* *do.*

care Hail the hour of free - dom near, Hail the hour of
 pride, shall quell thy pride, The arm of our Chief, the arm of our
 pride, The arm of our Chief shall quell thy pride, The arm of our Chief
 pride, shall quell thy pride, The arm of our Chief, the arm of our
 pride, shall 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 ven-geance call, The light - - ning gleams, the bolt shall
 ven-geance call, The light - - ning gleams, the light-ning gleams, the
 A - loud thy crimes for ven-geance call, The light-ning gleams, the
 light - - ning gleams, the bolt, the bolt shall

cres.
cres.
p
cres.

Migh - ty God, thy aw - ful man - - date
 bolt shall fall.
 bolt shall fall. Se - cure in thy strength, thou hast ar - mies de - fied, The
 bolt, the bolt shall fall. Se - cure . . .
 fall. Se - cure in thy strength, thou hast ar - mies de - fied, The arm of our Chief shall

f
f
f
f
f
p
f
p

Teach, oh teach me to ful -

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

arm of our Chief shall quell thy pride.

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

quell thy pride. Se - cure in thy strength thou hast

- - fil, Is - rael's foes in vain de - fy

arm of our Chief shall quell thy pride. Se - cure in thy strength thou hast

Se - cure in thy strength thou hast

strength thou hast ar - mies de - fied

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

thee, And re - sist thy sov' - reign

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

ar - mies defied, thou hast ar - - mies, hast ar - - mies de - fied,

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

pride. A -

will.

quell thy pride, A - loud thy crimes for ven - geance call, The light - ning gleams, the

A - loud thy crimes for ven - geance call, The light - ning gleams, the

pride, . . . shall quell . . . thy

- loud thy crimes for ven - geance call, The light - ning gleams, the bolt shall fall.

f

Haugh-ty Ba - by - lon, Heaven's vengeance Like the thun-der-bolt shall
bolt shall fall. Proud
bolt shall fall. Proud
pride. Proud
Proud

mf *f*

fall!

mon - arch, a - rise! pre - pare for the fight, The sword of the Mede is up -
mon - arch, a - rise! pre - pare for the fight, The sword of the Mede is up -
mon - arch, a - rise! pre - pare for the fight, The sword of the Mede is up -
mon - arch, a - rise! pre - pare for the fight, The sword of the Mede is up -

Haughty Ba - bylon, Heaven's vengeance Like the thunder - bolt shall
 - - lift - ed to smite. Se -
 - - lift - ed to smite. Se -
 - - lift - ed to smite. Se -
 - - lift - ed to smite. Se -

mf *f*

fall!
 - cure in thy strength thou hast ar - mies de-fied, The arm of our Chief shall
 - cure in thy strength thou hast ar - mies de-fied, The arm of our Chief shall
 - - cure in thy strength thou hast ar - mies de-fied, The
 - - cure in thy strength thou hast ar - mies de-fied, The

cres. *cres.* *cres.* *cres.*

3 3 3 3 3 3

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

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

arm of our Chief shall quell thy pride

arm of our Chief shall quell thy pride

cen *do.*

Chil - dren of your Ma - - - ker's care, Hail the hour of free - - - dom

p Se - cure in thy strength thou hast ar - mies de -

p Se - cure in thy strength thou hast ar - mies de -

p Se - cure in thy strength thou hast ar - mies de -

p Se - cure in thy strength thou hast ar - mies de -

f *p* *p* *p* *Sua.* *3*

near! Chil - - dren of your Ma - ker's care, Hail the hour of

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

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

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

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

loco.

free - - - - - dom near, Hail the hour of free - - - - - dom

pride, The arm of our Chief shall quell thy

pride, The arm of our Chief shall quell thy

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

arm of our Chief shall quell thy pride. A - -

near! Chil - dren

pride. Thy

pride. A - loud thy crimes for ven - geance call, Thy

pride.

- loud thy crimes for ven - geance call, The light - ning gleams, the

of your Ma - - ker's care,

crimes for ven - geance call, The light - ning gleams, the

crimes for ven - geance call, The light - ning gleams, the

A - loud thy crimes for ven - geance call, The

bolt shall fall, A - loud thy crimes for ven - geance call, The

Hail the hour of free - dom near!

bolt, the bolt shall fall, the bolt shall fall!

bolt, the bolt shall fall, the bolt shall fall!

light - ning gleams, the bolt, the bolt shall fall?

light - ning gleams, the bolt, the bolt shall fall?

ff

p

pp

morendo. *sempre pp*

poco a poco ritardando.

p

SCENE.—*A House in Babylon.*

A Jewish Mother, watching her sleeping child.

No. 8.

SONG.—DEAR CHILD OF BONDAGE.

LARGHETTO.
♩ = 88.

SOPRANO.

Dear child of bond - age, nurs'd in sorrow, Thy mo - ther's love shall

guard thy sleep, An hour of peace from slum - ber bor - row, While

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

will watch, and weep. Then sleep, my child, in peace re - pose, Un -

dim. *cres.*

- - con - scious of thy pa - rent's woes, Then sleep, my child, in peace re - pose, Un -

dim. *p* *pp*

- - con - scious of . . thy pa - rents' woes. , Yes, sleep, my child,

sleep, my child! May

Zi - - on's God his watchful care ex - tend, His arm of pow'r outstretched

cres. *f*

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

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

... is our re - fuge, he a-lone; When earth - ly friends and hopes are gone, He .

... is our re - fuge, He a-lone, He a-lone,

He a-lone.

No. 9.

RECIT.—JOY TO THEE I BRING.

ISRAELITISH MAN. RECITATIVE.

TENOR VOICE.

ANDANTE. $\text{♩} = 72.$

pp *f*

Joy!

Joy to thee I bring, dear part-ner of my sorrows :

fp *p*

a tempo.

Yes, the hour of free-dom, so long de-sir'd, is at hand!

fp fp fp fp fp fp f

RECITATIVE.

In vision hath our holy Prophet seen the long-delay'd redemption of our captive race at length ful-

p fp fp

a tempo.

- fill'd ; Je-ho-vah in his wrath shall rise ! His mighty arm our proud oppress- or shall humble.

f dim. ritard.

No. 10.

DUET.—JUDAH, STILL THE CHOSEN NATION.

ISRAELITISH WOMAN.

SOPRANO.

ISRAELITISH MAN.

TENOR.
(8ve. lower.)

Accomp.
♩ = 144.

Andantino.
p *cres.* *f* *dim.*

p *cres.* *f*

Ju - dah, Ju - dah, still the cho - - sen na - tion, Though by

Ju - dah, Ju - dah, still the cho - sen na - tion,

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

Though by earthly friends . . . for - sa - ken, Call Je - ho - - - vah thy sal -

- - va - tion, Trust in him . . with faith un - sha - ken.

- - va - tion, Trust in him . . with faith un - sha - ken. When the clouds . . of sor - row

cres. *f* *dim.*
cres. *f* *dim.*
f *dim.* *p*

When the clouds . . . of sor-
row

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, *p* Is - rael's

trace, God of mer-cy, God of mer - cy, *p* Is - rael's

pp

Fa - ther, God of mer - cy, *pp* Is-rael's

Fa - ther, God of mer - cy, *pp* Is-rael's

p *pp*

Fa - ther, Ju - dah, Ju - dah, *cres.*
 Fa - ther, Ju - dah, Ju - dah, *pp* *cres.*

f *dim.*
 still the cho - sen na - tion, Though by earth - - ly friends for - sa - - ken,
 still the cho - sen na - tion, Though by earthly friends . . . for - sa - ken,

cres. *f* *dim.*
 Call Je - ho - vah thy . . . sal - va - tion, Trust in him . . . with faith un -
 Call Je - ho - - vah thy . . . sal - va - tion, Trust in him . . . with faith un -

sha - ken.
 sha - ken. When the clouds . . . of sor - row ga - ther, And when darkness veils thy

p

When the clouds . . . of sor-row ga - ther, 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 mer-cy, 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

ff *dim.* *p* *pp*

Fa - - - ther!
Fa - - - ther!

morendo.

No. 11.

SCENE.—*The Persian Camp near Babylon.*

CHORUS OF PERSIAN SOLDIERS.—RAISE ALOFT THE PERSIAN BANNER.

1st TENOR, (8ve lower.)

2nd TENOR, (8ve lower.)

1st BASS.

2nd BASS.

Marziale. $\text{♩} = 92.$

pp *cres.*

pp

Marziale.

Raise a - loft the Persian ban - ner, Wave on high the faulchion bright!

Raise a - loft the Persian ban - ner, Wave on high the faulchion bright!

Raise a - loft the Persian ban - ner, Wave on high the faulchion bright!

Raise a - loft the Persian ban - ner, Wave on high the faulchion bright!

Vengeance, Ba-by-lon, a-waits thee, Vengeance, migh-ty Ba-by-lon, a - -

Vengeance, Ba-by-lon, a-waits thee, Vengeance, migh-ty Ba-by-lon, a - -

Vengeance, Ba-by-lon, a-waits thee, Vengeance, migh-ty Ba-by-lon, a - -

Vengeance, Ba-by-lon, a-waits thee, Vengeance, migh-ty 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.

pp Sleep'st thou, Sleep'st thou

pp Sleep'st thou, Sleep'st thou

pp Sleep'st thou, Sleep'st thou

pp Sleep'st thou, Sleep'st thou

pp Sleep'st thou, Sleep'st thou

pp in thy fan-cied safe-ty? *ff* Rise, a-wake! rise, a-wake!

pp in thy fan-cied safe-ty? *ff* Rise, a-wake! rise, a-wake!

pp in thy fan-cied safe-ty? *ff* Rise, a-wake! rise, a-wake!

pp in thy fan-cied safe-ty? *ff* Rise, a-wake! rise, a-wake!

pp in thy fan-cied safe-ty? *ff* Rise, a-wake! rise, a-wake!

p *ff*

thy hour is come, See the mighty

thy hour is come, See the mighty

thy hour is come, See the mighty

thy hour is come, See the mighty

f

tem-pest ga-ther, See the migh-ty tem-pest ga-ther, Which shall hurl thee,

tem-pest ga-ther, See the migh-ty tem-pest ga-ther, Which shall hurl thee,

tem-pest ga-ther, See the migh-ty tem-pest ga-ther, Which shall hurl thee,

tem-pest ga-ther, See the migh-ty tem-pest ga-ther, Which shall hurl thee,

p *f*

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

f

tem-pest ga - ther, See the mighty tem-pest ga - ther, Which shall hurl thee,
 tem-pest ga - ther, See the mighty tem-pest ga - ther, Which shall hurl thee,
 tem-pest ga - ther, See the mighty tem-pest ga - ther, Which shall hurl thee,
 tem-pest ga - ther, See the mighty tem-pest 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!

No. 12.

RECIT.—GREAT QUEEN OF CITIES.

CYRUS. RECITATIVE.
 Great Queen of Ci - ties, do I gaze up -
 on thee, thron-ed in might, in ma - jes - ty and beauty, Thy massy walls to heaven up -
 - rear'd, Thy hun-dred gates, thy tow'rs that seem to frown de - fi-ance, and thy zone of
 wa-ters; While a-cross thy bo - som his broad and am - ple tide Eu-phra - tes
 rolls, Be-deck'd with ver-dant groves and cost-ly pal - aces! At man's un-aid - ed
 pow'r well may'st thou laugh; But God, the God of Is-rael, thy doom hath now de -

ADAGIO. *p* *cres.* *fp*

a Tempo.

creed; He hath said, "The day ap-proach-eth, yea, the hour is
Sua. loco.

p

Andante, Grave

near, that I, the Lord, will vi-sit thee.

cres. f dim. pp

CHORUS OF PERSIAN SOLDIERS.—(repeated.)

f

Raise a - loft the Persian ban - ner, Wave on high the faulchion bright!

f

Raise a - loft the Persian ban - ner, Wave on high the faulchion bright!

f

Raise a - loft the Persian ban - ner, Wave on high the faulchion bright!

f

Raise a - loft the Persian ban - ner, Wave on high the faulchion bright!

Vengeance, Ba-by-lon, a-waits thee, Vengeance, migh-ty Ba-by-lon, a - -

Vengeance, Ba-by-lon, a-waits thee, Vengeance, migh-ty Ba-by-lon, a - -

Vengeance, Ba-by-lon, a-waits thee, Vengeance, migh-ty Ba-by-lon, a - -

Vengeance, Ba-by-lon, a-waits thee, Vengeance, migh-ty 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.

f

pp Sleep'st thou, Sleep'st thou

pp Sleep'st thou, Sleep'st thou

pp Sleep'st thou, Sleep'st thou

pp Sleep'st thou, Sleep'st thou

pp Sleep'st thou, Sleep'st thou

pp

pp in thy fan - cied safe - ty? *ff* Rise, a-wake! rise, a-wake!

pp in thy fan - cied safe - ty? *ff* Rise, a-wake! rise, a-wake!

pp in thy fan - cied safe - ty? *ff* Rise, a-wake! rise, a-wake!

pp in thy fan - cied safe - ty? *ff* Rise, a-wake! rise, a-wake!

p *ff*

thy hour is come, thy hour is come, thy hour is come, thy hour is come, See the mighty See the mighty See the mighty See the mighty

f *f* *f* *f*

p *f*

tem - pest ga - ther, See the migh - ty tem - pest ga - ther, Which shall hurl thee, tem - pest ga - ther, See the migh - ty tem - pest ga - ther, Which shall hurl thee, tem - pest ga - ther, See the migh - ty tem - pest ga - ther, Which shall hurl thee, tem - pest ga - ther, See the migh - ty tem - pest 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

f

3

tem-pest ga - ther, See the mighty tem-pest ga - ther, Which shall hurl thee,
 tem-pest ga - ther, See the mighty tem-pest ga - ther, Which shall hurl thee,
 tem-pest ga - ther, See the mighty tem-pest ga - ther, Which shall hurl thee,
 tem-pest ga - ther, See the mighty tem-pest 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!

SCENE—*Babylon.*

No. 13. CHORUS OF JEWS.—LORD, BEFORE THY FOOTSTOOL BENDING.

Larghetto.

SOPRANO.

ALTO.

TENOR,
(8ve. lower.)

BASS.

ACCOMP.

♩ = 68.

Larghetto. *pp* *mf* *p*

Lord, be-fore thy footstool

Lord, be - fore thy
bending, Teach us to a - dore thy ways, Heart and voice in rap - ture

foot - - stool bend - ing, Teach us to a - -
blend - ing, Heart and voice in rapture blending, And in strains of joy ascending, Swell the

p
 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 . . . as - cend - ing, Swell . . the hymn of
 joy as - cend - - ing, and in strains of joy as - cending, Speak . .

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

joy as - cend - ing, Heart and voice in rap - - ture blend - - - ing,
 blend - ing, And in strains of joy as - cend - ing, 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 rap - ture blend -
 foot - - - stool bend - ing, Teach us
 blend - - - - - ing, Heart and voice in rap - ture blending,

hymn, the hymn . . . of ar . . . dent praise. Darkness long thy
 . . . ing, Swell the hymn of ar - dent praise Darkness long thy
 to a - - dore thy ways. Darkness long thy
 Swell the hymn of ar - dent praise, of ar - dent praise. Darkness long thy

SOLO. *p*

throne surround-ing, Veil'd the brightness of thy face, Now thy power our foes con -
 throne surround-ing, Veil'd the brightness of thy face, Now thy power our foes con -
 throne surround-ing, Veil'd the brightness of thy face, Now thy power our foes con -
 throne surround-ing, Veil'd the brightness of thy face, Now thy power our foes con -

f *p*

found-ing, And thy mer - - cy still a - bounding, Speak the ful - - ness of thy
 found-ing And thy mer - - cy still a - bounding, Speak the ful - - ness of thy
 found-ing, And thy mer-cy still a - bounding, Speak the ful-ness of thy
 found-ing, And thy mer - - cy still a - bounding, Speak the ful - - ness of thy

pp *f* *dim.*

mf *dim.*

SOLI.
(Soprano and Alto.)

pow'r our foes con - found-ing,

grace. Now thy pow'r our foes con - found-ing, And thy
grace, Now thy pow'r our foes con - found - ing, And thy
grace, Now thy pow'r our foes con - found - ing, And thy

CHORUS.
(Soprano and Alto.)

Now thy pow'r our foes con - found-ing, and thy mercy still a -
 Now thy pow'r our foes con - found-ing, and thy mercy still a -
 Now thy pow'r 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.

bound-ing.

bound-ing.

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

CHORUS.

Thou whose tem - - ple is . . . cre - a - tion,
 Lord of ev'-ry land and na - tion, We . . . proclaim thy
 Lord of ev'-ry land . . . and na - tion, We proclaim thy great . . . sal -

The first system of the chorus consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The music is in a 9/8 time signature and a key signature of three flats (B-flat major or D-flat minor). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Thron'd in e - - - ver - - last - - - ing
 great sal - va - tion, And thy ma - jes - ty a - dore, we a - -
 - - va - - - tion, We pro - claim thy great sal - va - - - tion, And thy ma - jes -

The second system of the chorus continues with four staves. It maintains the same instrumental and vocal parts as the first system. The lyrics continue across the vocal lines, with some words appearing on multiple lines.

pow-er, Lord of ev'-ry land . . . and nation, We proclaim thy great sal - va - tion . . . Thy
 - - dore. Lord of ev' - - ry land and na - tion, We proclaim thy great . .
 - - ty a - dore.
 Thou whose tem - - ple is . . . cre - a - - tion,

The third system of the chorus consists of five staves. It includes the same vocal and piano parts as the previous systems. The lyrics conclude with the beginning of the next line, which starts on a new line of music.

ma - - jes - - ty a - dore. Lord of ev'-ry land and nation,
 salvation, And thy ma-jes-ty a-dore, we a - dore. Lord of ev'-ry land and
 Thou whose
 Thron'd in e - - ver - last - - ing pow'r. Lord of ev'-ry

We pro - claim thy great sal - va - tion, And thy
 na - tion, We pro-claim 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 sal - va - 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 -

CHORUS. Heart and voice in rap-ture blend - - ing, And in strains of joy as -

- - - dore. . . .

pow'r. . . .

- - - dore. . . .

f *p*

grate - - ful praise.

- - 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.

pp

Lord of ev'-ry land and

pp

Lord of ev'-ry land and

pp

Lord of ev'-ry land and

SOLI.

CHORUS.

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

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

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

p *pp*

Swell the hymn of ar-dent praise.

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

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

Swell the hymn of ar-dent praise.

- - dore.

thy ma-jes - ty a - dore, *poco ritard.* a - dore.

- - dore.

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

- - dore.

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

- - dore.

thy ma-jes - ty a - dore, *poco ritard.* a - dore.

pp

No. 14.

RECIT.—THE DAY APPROACHETH.

RECITATIVE.

DANIEL.

The day ap -

Accomp.
♩ = 144.

Allegro.

RECITATIVE.

a tempo.

The

- proacheth, the day of wrath!

RECITATIVE.

a tempo.

Lord hath made bare his might-y arm:

On Ba-by-lon the sword shall

a tempo.

fall, the spoil-er is up - on her:

Her sins have reached un - - to

Andante. f

p

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