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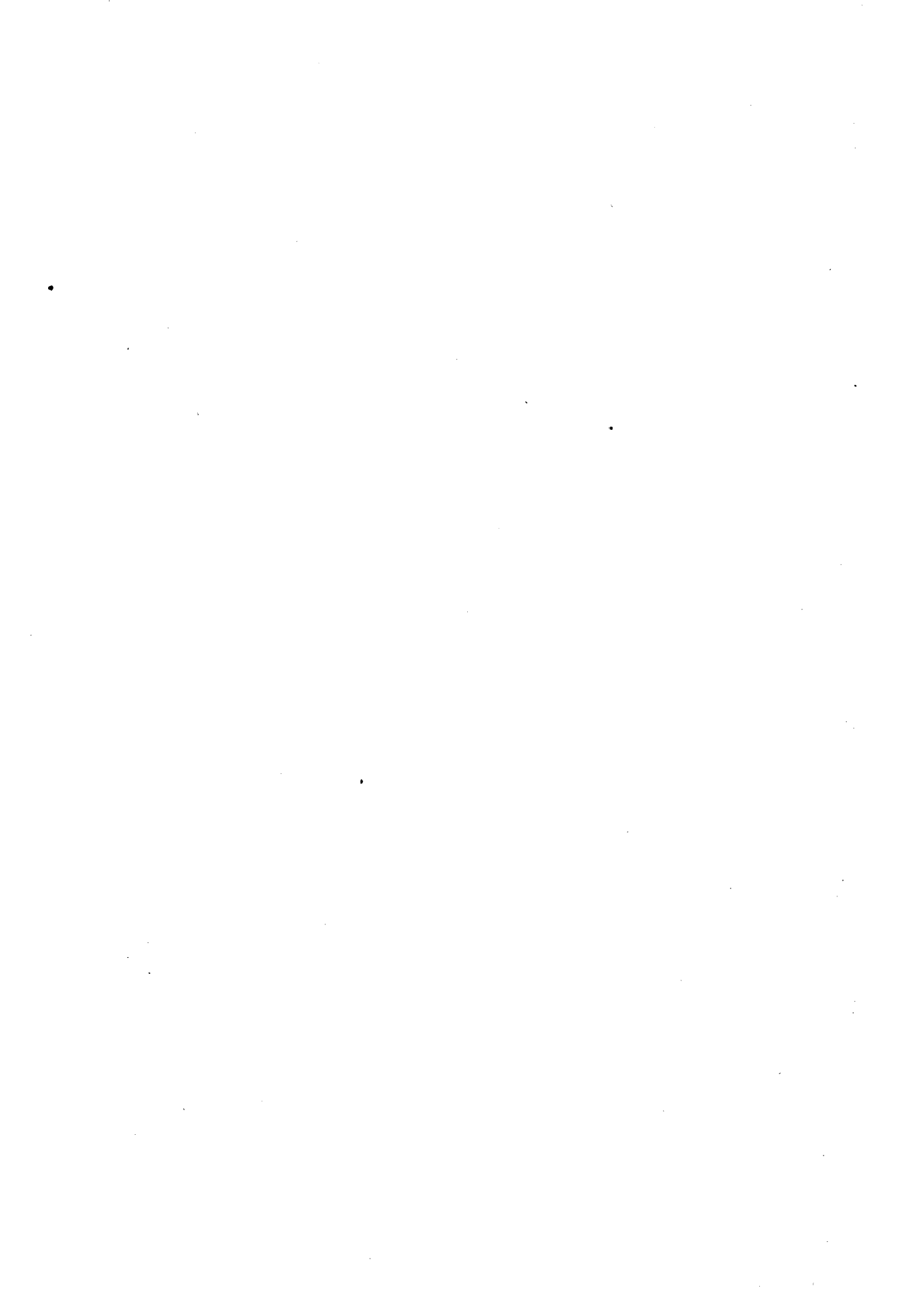
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BELSHAZZAR:

A DRAMATIC CANTATA,

IN FOUR PARTS.

Libretto written by

C. R. BLACKALL.

Music Composed for

CHORUS, SOLOS AND ORCHESTRA,

By

J. A. BUTTERFIELD.

BOSTON:

PUBLISHED BY OLIVER DITSON & COMPANY.

NEW YORK: C. H. DITSON & CO. CHICAGO: LYON & HEALY.

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INTRODUCTION.

THE design of this Cantata, BELSHAZZR, is to furnish Musical Associations a complete work on a Biblical subject of dramatic interest, arranged to be given either with, or without scenic accessories and costumes, and of a medium grade of difficulty. The history and incidents are true to the order of events so far as can be ascertained. A careful examination of the "Historical Sketch" will greatly aid in forming a correct conception of the characters and action of the piece. The work is practical, and its success fully established before going into print, having been given by the Evansville (Ind.) Philharmonic Society, in full costume, on four successive evenings, in the Opera House of that city, May, 1872, and unequivocally endorsed by the Society, press and public. It is published with full piano accompaniment, arranged from the Orchestral Score. The Score was originally written for the following instruments, viz.: 1st and 2d Violins, Viola, Violoncello, Contra Bass, 2 Flutes, 2 Clarionets, 2 Cornets, Trombone, Side Drum, Bass Drum and Cymbals; but an arrangement for a smaller Orchestra becoming a necessity, the Author has since scored it for the following instruments, viz.: 1st and 2d Violins, Contra Bass, Flute, Clarionet, 2 Cornets, Side Drum, Bass Drum and Cymbals. These Orchestral parts are in manuscript, and can be obtained with the Overture, of the Composer, as well as complete directions for costuming, and preparing the work for the stage.

J. A. BUTTERFIELD.

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J. A. BUTTERFIELD,
257 W. Madison Street, Chicago, Ills.

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45

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120/32

N. Y. P. M.

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HISTORICAL SKETCH.

In order to a proper understanding of the Cantata, a few facts are here recalled to the reader. The events described in the fifth chapter of Daniel are placed in the year 538 B. C., and form the basis of the Cantata.

BABYLON formed the capital of the Babylonian Empire. Having its origin at a period so remote that history cannot fix the date, it became the most celebrated city of Assyria and the residence of its kings after the destruction of Nineveh. It was located in a great plain, upon either side of a branch of the Euphrates, which flowed through the city from north to south. Built in the form of a square measuring about fifty-six miles in circumference, it contained 2,000,000 inhabitants, whose homes were scattered over this vast space like a collection of villas within general walls. When Cyrus took Babylon it was at midnight, yet though the disturbance must have been very great, the people living in the opposite quarter of the city were not aware of it until three hours after sunrise. Upon the eastern side of the river stood the largest royal palace, nearly seven miles in circuit, and enclosed by three lofty walls with prodigious towers.

The strength and resources of this vast city were of the highest order. Two walls, an outer and inner, completely surrounded it, having a thickness of about eighty-five feet and a height of over three hundred feet, outside of which was a wide and deep ditch lined with brick and filled with water. In the walls were a hundred gates made of solid brass and of prodigious strength and size. Upon the walls were two hundred and fifty watch towers. At the points where the river entered and left the city were ponderous water gates, which were closely guarded and kept closed at night. When Cyrus invested the city it was provisioned to endure a siege of twenty years. Such had become its power that it was "the hammer of the whole earth. It demolished cities; it changed dynasties; it made and unmade; it arrogated the prerogatives of the supreme."

To this wonderful city the Jews had been carried captive by NEBUHADNEZZAR, and here they remained during seventy years, but with no small amount of personal liberty. They had their own local rulers or governors; their religious chiefs; and free practice of their forms of faith. They became first contented subjects, then prosperous and willing colonists, and they gave music and song to the feasts of their heathen captors, living in the midst of whom as a nation they were cured of idolatry and brought nearer than ever to the true God. They believed in the presence and appearance of angels, and as the years of the captivity came to a close were confident of restoration to their native land. "When, therefore, they saw the storm bursting upon the haughty and oppressive Babylon, when the vast plains of Shinah glittered with the hosts of the Medes and Persians, and Cyrus, the designated deliverer, appeared at their head; amid the wild tumults of the war they were no doubt chanting in secret the prophetic strains of Isaiah or Jeremiah, which described the fall of the son of the morning, the virgin daughter of Babylon sitting in the dust, the ceasing of the oppressor, the ruin of the golden city."

At the period of our story, CYRUS had been for two years besieging Babylon with no immediate prospect of success. NABONIDAS was king, but with his army had left the city to fight his enemy, placing the impetuous and riotous BELSHAZZAR on the throne, with NITOCRIS, the Queen Mother, as co-regent in his absence, hence DANIEL could only be made "third ruler" of the kingdom. The court had become fearfully depraved and corrupt. DANIEL and his companions, formerly high at court under NEBUHADNEZZAR, in the new regime had gone into obscurity, "perhaps sharing the bitter fate of their despised and persecuted fellow exiles, watching and waiting for the day when the Lord should have mercy upon Israel and restore his people to the land of their fathers." It was over thirty years since DANIEL had stood before NEBUHADNEZZAR. He was now ninety years old, and so long had been his obscurity that BELSHAZZAR had forgotten him, but the virtuous and stately NITOCRIS recalls him in the hour of need.

ZERUBBABEL was local ruler or governor of the Jews, doubtless holding his place by appointment of NABONIDAS, and recognized by his people as a fit one "to lead them up to Zion." The opinion is ventured that a secret and serviceable league existed between the Persian leader and the expectant exiles within the city, and that CYRUS was kept informed of all that passed in the city.

The time for the great annual festival in honor of the Babylonian Deities had come, and BELSHAZZAR had determined to give a feast surpassing everything that had gone before, as if in mockery of the Medes and Persians "who came as the ministers of a God whom he would not serve." He gathered "a thousand of his lords," and brought in his wives and concubines. "They drank toasts of enthusiastic patriotism; they sang songs of boundless loyalty; and shouted defiance to every foe. The high noon of the feast came. All hearts were bounding, all spirits joyous." The king descended from his throne; drank in the most public manner; then impiously called for the holy vessels robbed from the Temple at Jerusalem by his grandfather, NEBUHADNEZZAR. As there were upwards of five thousand of these there were sufficient to supply the whole company if need be. This sacrilege was regarded as the worst of crimes, but inflamed by wine the king would not be restrained. Then, over against the seven-branched candlestick from the Temple appeared the fingers of a mysterious hand that slowly wrote strange words upon the wall, which none could read. A solemn pause occurred. The revelry was hushed. "The cup falls from the king's hand. His knees smite together. His glaring eyeballs are fixed upon the wall before him, as beholding some sight of horror from which they could not turn away. A thrill of terror pierces through every soul," and shrieks of alarm are mingled with cries to Baal, while the king loudly commands that the Astrologers or Magi be brought to read the writing. These Magi, of whom DANIEL was once made chief, "were counsellors of the sovereign, administrators of justice, and educators of the heir apparent to the throne. None could occupy the throne who were not so trained by the Magi. It was the proper name for Priests among the Persians. They worshipped fire and water, from which sprang *Ormuzd*. BAAL was their God. Their rites were conversant with the secrets of nature, spirits, genii, and angels." Such were the men whom the king summoned. They came, but were dumb. Then NITOCRIS suggested DANIEL, who declared the hidden meaning to be that the king is weighed in the balance and found wanting, and that the kingdom is divided and given to the Medes and Persians. The promised reward is at once given to DANIEL, and then, probably thinking the time of fulfilment distant, or that the evil might be averted, the feast is resumed. While this was transpiring at the palace, "the whole city was occupied in feasting and dancing. Bursting into the palace a band of Persians made their way to the monarch and slew him on the scene of his impious revelry. The first thing the conquerors did was to thank the Gods for having at least punished the wicked king."

Soon afterward, led by ZERUBBABEL, the Jews returned to their own land, by command of CYRUS, and Babylon finally fell into such complete decay that scarce a trace of it remains.

SCENERY AND INCIDENTS.

PART I.

SCENE 1. A Jewish place of worship. Men and women assembled, burdened in heart, because of their prolonged oppression, and anxious as to their future, yet not without faith in the fulfilment of prophecy.

ZERUBBABEL enters, is received with honor, and declared to be their leader from captivity. He is deeply moved by a sense of unworthiness, but the people re-assure him. Meanwhile a Messenger enters, bearing to ZERUBBABEL secret information from the army of CYRUS, who is besieging the city. An intimation is given that the hour of relief is near, which is received with a chorus of rejoicing. The heathen Feast to *Baal* is announced, and all bow in prayer for Divine guidance.

SCENE 2. An apartment in the Queen's Palace. Amid birds and flowers, ANTONIA and her court favorites are seated, careless and happy. BELSHAZZAR enters in company with FESTUS, and declares his purpose to make a great feast to *Baal*. NITOCRIS enters, and implores him to defer it, but she is haughtily repulsed.

SCENE 3. An apartment in the home of ZERUBBABEL. The King has sent an invitation to the Feast, which cannot be declined. SHELOMITH awaits with anxiety the coming of her husband. MYRA, their child, pleads for a song. While SHELOMITH is singing, ZERUBBABEL enters, unnoticed. At its close he is warmly greeted by SHELOMITH, who hands him the invitation. ZERUBBABEL determines to visit the Persian camp, being unwilling to trust a messenger with an answer to the message of CYRUS. They seek Divine help and direction.

PART II.

SCENE 1. Camp of CYRUS, before the city. Imperial Tent in the foreground. CYRUS, partially awake, receives assurance of success from an ANGEL visitor. ZERUBBABEL, having made his way to the camp of CYRUS, is brought in as a stranger and a prisoner. He proves himself and reports the condition of the city, suggesting it as the time for CYRUS to strike with effect. The advice is taken and immediate orders are issued. ZERUBBABEL departs and the soldiers are marshalled for conflict by the generals of CYRUS.

SCENE 2. A wild, waste place. ZERUBBABEL, having lost his way, falls into the hands of Babylonian soldiers, who use him roughly, and bear him off as a traitor to their cause.

SCENE 3. A prison in Babylon. ZERUBBABEL, found guilty of communicating with the enemy, has been condemned to die at early morning; he is heavily chained, and in despair awaits his doom. SHELOMITH gains access to his cell and tries to comfort him, finally suggesting a way of escape by her remaining in his stead. The morning breaks and confidence in God takes the place of former

depression. The bell tolls, GUARDS enter, and ZERUBBABEL is taken away to execution, SHELOMITH sadly following, with bitter sobs.

PART III.

SCENE 1. Banquet Hall in BELSHAZZAR's Palace, Tables richly spread. King, Queen, Lords and Ladies of the Court present. Prominent on one side, the seven-branched candlestick and vessels from the Temple at Jerusalem. In the background, high altar of *Baal*, with MAGI in attendance. A chorus of fulsome praise is given to the King, during which he makes frequent acknowledgment, and drinks often. The MAGI follow with a characteristic chant to their God, which is responded to by the King and people. BELSHAZZAR hurls defiance at his foes. A series of toasts are offered and the tide of mirth runs high. NITOCRIS proclaims *truth* as more potent than *wine*; the King urges increased libations and hilarity. BELSHAZZAR now descends from his throne, and abandoning all self-respect, sings a wild drinking song, which is echoed by the Lords of the Court.

Suddenly an unnatural light flashes upon the wall, and strange letters begin to be revealed. Everything is at once hushed. Terror marks every face. The King's cup drops from his hand, and he falls prostrate with alarm. Then the MAGI and people call on *Baal* for safety, yet steadily the writing goes on to completion. Failing to read the writing, the MAGI are dismissed in dishonor. NITOCRIS bids the King summon DANIEL, who alone can show the interpretation. DANIEL enters, and after his reception by the King recites a little history to BELSHAZZAR, gives the reason why the writing was written, then reads and interprets it; is at once rewarded, while the King yields to despair at his threatened doom. NITOCRIS reassures the King, whereupon the revel is resumed, in the midst of which confusion occurs, the Persian soldiers bursting suddenly upon them, and BELSHAZZAR is slain.

PART IV.

SCENE 1. An open square in Babylon. Time, early morning. Scaffolding in rear, for public execution. The Executioner awaits the entrance of the Guards who are conveying ZERUBBABEL to the scaffold. SHELOMITH enters, rushes past the soldiers and embraces her husband, causing some delay; meanwhile a chorus of rejoicing is heard without, greeting the army of CYRUS as it marches through the streets of Babylon. As ZERUBBABEL is about to be executed, CYRUS appears, at the head of his Army, and rescues ZERUBBABEL from death. DANIEL also enters, from the opposite side, and brings ZERUBBABEL to the front. General rejoicing follows, in gratitude to God that "Israel shall be forever free," the scene and the Cantata closing with a grand finale,

"WE WILL GIVE THANKS FOR EVER MORE."

DRAMATIS PERSONÆ.

BELSHAZZAR,	King of Babylon,	<i>Bass.</i>
CYRUS,	King of Persia,	<i>Tenor.</i>
ZERUBBABEL,	Governor of the Jews,	<i>Tenor.</i>
DANIEL,	Prophet of Israel,	<i>Bass.</i>
NITOCRIS,	Queen Regent,	<i>Soprano.</i>
ANTONIA,	Queen of Belshazzar,	<i>Soprano.</i>
SHELOMITH,	Wife of Zerubbabel,	<i>Alto.</i>
FESTUS,	Lord Chamberlain,	<i>Tenor.</i>
JEWISH MAIDEN,	<i>Soprano.</i>
ANGEL,	<i>Mezzo Soprano.</i>
TAMAR,	} Ladies of the Court, {	<i>Mezzo Soprano.</i>
ATALIA,		<i>Mezzo Soprano.</i>
ZERLINA,		<i>Alto.</i>
MAGI,	Three Wise Men of Babylon,	<i>Baritones.</i>

Two Generals of Cyrus' Army, Persian Captain, Babylonian Captain, Heralds, Messengers, Chorus of Jews, Chorus of Soldiers, Lords and Ladies of Belshazzar's Court, etc.

BELSHAZZAR.

PART I.

SCENE FIRST.

Jewish place of worship. Men and women assemble, during the Introduction and commencement of Chorus. All are burdened in heart, and anxious as to their future, yet not without faith in the fulfilment of prophecy.

No. 1.

BY THE RIVERS WE WEEP.

CHORUS OF JEWS.

Larghetto. ♩ = 76.

The piano introduction is in 3/4 time, marked *Larghetto* with a tempo of ♩ = 76. It begins with a piano (*p*) dynamic. The right hand features a melodic line with triplets and a rising scale towards the end. The left hand provides a harmonic accompaniment with chords and single notes.

This section contains the vocal melody and piano accompaniment for the first part of the chorus. It starts with a mezzo-piano (*mp*) dynamic. The vocal line is written in a soprano clef and includes the lyrics: "By the riv - ers we weep.....". The piano accompaniment includes a grand staff with treble and bass clefs, featuring triplets and a rising scale. Pedal markings (*Ped.*) are present in the bass line.

This section contains the vocal melody and piano accompaniment for the second part of the chorus. It continues with a mezzo-piano (*mp*) dynamic. The vocal line includes the lyrics: "Our lone vigils keep, While we think of fair Zi - on be - lov - ed,". The piano accompaniment features a grand staff with treble and bass clefs, including triplets and a rising scale. Pedal markings (*Ped.*) are present in the bass line.

pp we weep! *mf* While we think of fair Zi - on be - lov - ed. *pp* we

pp we weep! *mf* While we think of fair Zi - on be - lov - ed, *pp* we

weep! *f* Eve - ry heart, Eve - ry heart sad - ly

B
Eve - ry heart sad - ly wrung,.....

weep! *f* Eve - ry heart, Eve - ry heart sad - ly

wrung, And our harps all un - strung, Far a -

Far a -

wrung, And our harps all un - strung, Far a -

And our harps all un - strung,..... Far a -

way from our dear land re - mov - ed,..... Far a - way from our
 Far a - way,
 way from our dear land re - mov - ed, Far a - way, Far a - way from our

dear land re - mov - ed, we weep, Far a -
 dear land re - mov - ed, we weep,

way, far a - way,..... we weep, we
 Far a - way, far a - way, we weep, we
 Far a - way, far a - way, From our dear land we weep, we
 dim. rall.
 dim. dim. rall.
 dim. dim. rall.

(Enter Zerubbabel, who is received with honor.)

weep, we weep!

weep, we weep!

pp

A tempo.

p

pp

rall.

(CHORUS to Zerubbabel.)

Be - hold! the Lord ap - point-eth thee, To lead us up to

Be - hold! the Lord ap - point-eth thee, To lead us up to

f

Moderato. ♩ = 76.

Zi - on! And thou shalt his annoint - ed be, To build a - gain our Zi - on!

Zi - on! And thou shalt his annoint - ed be, shalt be, To build a - gain our Zi - on!

No. 2. WHO SHALL ABIDE? SOLO AND CHORUS.

Zerubbabel.

Who shall a-bide in the tents of the Lord,

Andante. ♩ = 69.

Who that may dwell in his ho - ly hill? He that hath clean hands, And a

poco accel. *ad lib.*

pure heart! He that hath clean hands, hath clean hands and a pure heart.

col'a voce.

f CHORUS.

But the Lord bringeth back the cap-tiv - i - ty, Of his

But the Lord bringeth back the cap-tiv - i - ty, Of his

Con spirito. ♩ = 144.

peo - ple! Of his peo - ple! Ja - cob shall rejoice! And Is - ra - el shall be glad,

peo - ple! Of his peo - ple! Ja - cob shall rejoice! And Is - ra - el shall be glad,

(Enter Messenger with packet, bearing information from the army of Cyrns, outside the city.)

Zion shall awake with re - joic - ing and joy! Zion shall awake with rejoic - ing and joy! Jacob shall rejoice!

Zion shall awake with re - joic - ing and joy! Zion shall awake with rejoic - ing and joy! And

Zerubbabel receives it, opens and reads eagerly.)

Zi - on shall awake with rejoic - ing and joy! Zion shall awake with re - joic - ing and joy!

Is - rael shall be glad, Zi - on shall awake with rejoic - ing and joy! Zi - on shall awake with re - joic - ing and joy!

Sua. *Sua.*

Zerubbabel. No. 3. YE MEN OF JUDAH! RECIT.

Ye men of Judah! hear the message that I bear; The hour of sure relief has come, By

God's appointed band, Who led by his own hand, Shall gather all the exiles home.

No. 4. THE VOICE OF THE BRIDEGROOM! CHORUS.

Allegro. ♩ = 112.
The voice of the bridegroom, The voice of the bride, The voices of gladness, The

voices of joy! The voice of the bridegroom, The voice of the bride! The voices of gladness, The

The voice of the bridegroom, The voice of the bride! The voices of gladness, The

A

voi - ces of joy! In the cities of the mountains In the cities of the mountains
 In the cit-ies of the plain, In the
 voi - ces of joy! In the cit-ies of the plain, In the

. . . . Shall the Shepherd's flock be gathered, In our own dear land again, In our
 cit - ies of the plain, Shall the Shepherd's flock be gathered, In our own dear land again, In our
 cit - ies of the plain, Shall the Shepherd's flock be gathered, In our own dear land again, In our

own dear land again, In our own dear land again. The voice of the bridegroom, The voice of the bride! The
 own dear land again, In our own dear land again. The voice of the bridegroom, The voice of the bride! The

voi - ces of glad-ness, The voi - ces of joy! In the cities of the mountains, In the cities of the plain; Shall the
 voi - ces of glad-ness, The voi - ces of joy! In the cities of the mountains, In the cities of the plain; Shall the

f *a piacere.*

Shepherd's flock be gather'd, In our own dear land again. **C**
 Shepherd's flock be gather'd, In our own dear land again.

tempo. *f*

CHORUS. *mf*

The Feast! The Feast of Bel!

Zerubbabel. RECIT. *CHORUS.* *mf* **Zerubbabel.**

A - gain the heathen Feast is named! The Feast! The Feast of Bel! And

CHORUS.

The Feast! the impious Feast!

Zerubbabel.

CHORUS.

Zerubbabel.

all that's past will now be shamed, The Feast! the impious Feast! In

this most wick - ed rev - el - ry; Bow, then, and ask God's hand to see.

Tempo moderato.

rall.

No. 5. OH GOD OF OUR FATHERS. CHORUS with TENOR OBLIGATO.

Zerubbabel.

Oh God.... of our Fa - thers, we look.... un-to

pp CHORUS.

Oh God, our God, we look for strength, Oh God, our God, we look for strength, Oh God, our God, we

pp

Oh God, our God, we look for strength, Oh God, our God, we look for strength, Oh God, our God, we

pp

Adagio non troppo. ♩ = 96.

Thee,.... We trem - ble be - fore thy power.... We

pp

look for strength, We wait be - fore thy power, we wait before thy power. *f* We

We tremble be - fore thy

pp

look for strength, We wait before thy power, we wait before thy power, We tremble before thy

f

pp

We

p *f* *pp*

bow.... in thy pres - ence, and seek.... for thine aid,.... No mor - tal can
 bow in need, and seek thine aid, we bow in need, and seek thine aid, For help in this dark
 power in need, and seek thine aid, we bow in need, and seek thine aid, For help in this dark
 power in need, and seek thine aid, we bow in need, and seek thine aid, For help in this dark
 bow in need, and seek thine aid, we bow in need, and seek thine aid, For help in this dark

help in this hour!.... **A**
f rall.
 hour, in this dark hour! No mortal can help in this hour! For-give our i - dol - a - tries, And
 For - give us!
rall.
 hour, in this dark hour! No mortal can help in this hour!
f rall. *p*

lead us in ten - der love, Re - pent - ant thy face, . . . while we

Re - pent - ant, re - pentant thy face while we

Re - pent - ant thy face while we

B

A tempo.
We plead 'neath our bur - den, and

ad lib. seek, *A tempo. pp* Re - pentant thy face while we seek, We plead, we cry, to thee, we

seek, *pp* We plead, we plead, we cry to thee, we

colla voce. *p*

ur - gen-tly cry,.... wilt break, will
plead, we cry to thee, That thou,that thou the oppressor wilt break.....
That thou the oppres-or wilt
plead, we cry to thee, That thou the oppres-or wilt

ad lib. *pp*

This system contains five staves of music. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 18/8 time. Dynamics include *pp* and *ad lib.*

TABLEAU.

break !....
.....
break !....
break !....

A tempo. *pp* *Dim.* *rall.*

This system contains six staves of music. The top four staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 18/8 time. Dynamics include *pp*, *Dim.*, and *rall.*. There is an asterisk (*) above the fifth staff.

SCENE SECOND.

An apartment in the Queen's Palace. Open windows, in which are flowers and singing birds. **Antonia** seated, with musical instrument in hand. Atalia and Zerlina seated near.

No. 6. BRIGHTLY GLEAMING. SONG AND TRIO, WITH FLUTE OBLIGATO.

Flute obligato.

Allegretto. Scherzando. ♩ = 100.

Antonia.
Brightly

gleaming, Fond-ly dreaming, swift-ly pass the hours a - way, Naught of -

fending, Joy un - end - ing, Who so hap - py all the day? Gardens

The musical score is arranged in four systems. The first system shows the flute obligato and piano accompaniment. The second system introduces the vocal line for Antonia, with lyrics starting at the end of the system. The third system continues the vocal line with lyrics: 'gleaming, Fond-ly dreaming, swift-ly pass the hours a - way, Naught of -'. The fourth system concludes the vocal line with lyrics: 'fending, Joy un - end - ing, Who so hap - py all the day? Gardens'. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands.

fair for me are bloom - ing, All the air so sweet perfum - ing, Pleasure

waits at ev'-ry turn - ing, All for me its incense burn - ing, Brightly

colla voce.

rall. *a tempo.*

colla voce. *a tempo.*

(Enter Belshazzar and Festus.)

FLUTE.

Sua.

Antonia.
gleam - ing, Fondly dream - ing, Swiftly pass the hours a-way, Naught of -

Atalia.

Zerlina.
Brightly gleam - ing, Fondly dream - ing, Swiftly pass the hours a - way!

p

fend - ing, Joy un-end - ing, Who so hap - py all the day? So hap - py! So
 Naught offend - ing, Joy unend - ing, Who so happy all the day! So happy,

hap - py! So hap - py all the day, So hap - py all the
 So hap - py, So hap - py all the day, So hap - py all the

day, So..... hap - py all the day, So.... happ, all the day!
 day! Hap - py all the day, hap - py all the day!

colla voce.
colla voce.

Musical score for the first system, featuring piano (p) and forte (f) dynamics, triplets, and trills (tr).

No. 7. "LET US BE MERRY!" SONG.

Belshazzar. ♩

Allegretto deciso. $\text{♩} = 76$

Musical score for the second system, including piano accompaniment and vocal line with lyrics.

- 1. 'Tis
- 2. For

(Enter Nitocris.)

Musical score for the third system, including piano accompaniment and vocal line with lyrics.

time for a revel, For mu-sic and wine, For vic - to-ry crowns us, And pow-er is mine! A
 now hath great Baal The vic - to - ry wrought, To King Nabo-ni-das Full triumph hath brought, And

rall. *Tempo.*

Musical score for the fourth system, including piano accompaniment and vocal line with lyrics.

thousand I'll gather, Where beauty may shine, Our Lords and our fair ones, The tables shall line, We'll
 low shall the Persian be laid in the dust, While we give all honor, To "Bel" whom we trust! Al -

colla voce. *Tempo.*

Primo.

ad lib.

Tempo.

drink to our people, and Ba-al of old, Our gods made of silver, Of brass and of gold! Then
read-y I've spoken my Royal behest, Our Lords and fair maidens, Shall grace the Rich Feast, Then

colla voce. Tempo.

let us be merry with mu-sic and wine, For vic-to-ry crowns us, And power is mine; We'll
let us be, &c. (at the close of this verse omit *Recit.* and pass to No. 8.)

ad lib.

FINE.

drink to our people, and Ba-al of old, Our gods made of silver, Of brass and of gold.

colla voce.

RECIT. (Joyously.)

Antonia.

Nitocris. (Imploringly)

All the Ladies.

An-oth-er Feast! An-oth-er Feast! Again the Feast of
(omit this *Recit.* after 2nd. v, and pass to No. 8.)

agitato.

Belshazzar.

D.C. al Segno for 2nd. Verse.

Bel! Aye! and it shall all the rest surpass, In grandeur and in glory!

colla voce.

No. 8. "THE DEAD LIE STREWN!" AIR.

Andantino con dolore. ♩ = 58.

Nitocris.

The dead lie
strewn on yon - der plain, For war's dark cloud is low - ering still, The dy - ing
will increase the slain, Tho' vic - to - ry be with us still; Oh! would not humble thanks be
meet, Instead of mid - night rev - els deep, For sorrow broods o'erev'ry street, And saddened
eyes can on - ly weep!

p *cres.* *f* *ad lib.* *tempo.* *colla voce.* *Tempo.* *ad lib.* *colla voce.* *tempo.* *p* *pp*

Belshazzar. (spoken haughtily.)

"No more!
My Royal word brooks no reproof!
It suits my will, and that is law,
Whene'er Belshazzar speaks!

(Exit Nitocris and Tamar.)

No. 9. "BRIGHTLY GLEAMING." SONG AND QUINTET, WITH FLUTE OBLIGATO.

Allegretto Scherzando. ♩ = 100.

Soprano **Antonia.**
Brightly

f

FLUTE. *8va.*

gleam - ing, Fond - ly dream - ing, Swift - ly pass the hours a - way, Naught of -

fend - ing, joy un - end - ing, Who so hap - py all the day? Sweet the

tr *tr* *tr* *tr* *tr* *tr*

birds for me are sing - ing, Joy - ous songs a - lone are bring - ing, Bright the

colla voce.

days are marked with bless - ing, Ev - er filled with love un - ceas - ing. Brightly

rall. *Tempo.*

colla voce. *Tempo.*

FLUTE.

Sva.

Antonia.
gleam - ing, Fond - ly dream - ing, Swift - ly pass the hours a - way, Naught of -

Zerlina.
Bright - ly gleam - ing, Fondly dream - ing, Swiftly pass the hours a - way!

Festus.
Belshazzar.

p

fend - ing, Joy un - end - ing, Who so hap - py all the day? So hap - py! So

Naught offend - ing, Joy unend - ing, Who so hap - py all the day! So happy!

Hap - py! hap - py!

p

This musical score is for the song "Happy, Happy All the Day". It is written for voice and piano. The score is divided into four systems, each containing a vocal line and a piano accompaniment.

System 1: The vocal line begins with a trill (tr) on a high note. The lyrics are: "hap - py! So hap - py all the day, So hap - py all the". The piano accompaniment features a rhythmic pattern of eighth notes and chords.

System 2: The vocal line continues with: "So hap - py, So hap - py all the day, So hap - py all the". The piano accompaniment continues with similar rhythmic patterns.

System 3: The vocal line has: "day, So.... hap - py all the day, So happy all the day!". The piano accompaniment includes a trill (tr) in the upper register.

System 4: The vocal line concludes with: "day! Happy, hap - py all the day, hap - py all the day!". The piano accompaniment features a trill (tr) and ends with a final chord.

The score includes various musical notations such as trills (tr), dynamics (f), and articulation marks. The piano part consists of chords and rhythmic accompaniment.

SCENE THIRD.

An apartment in the home of Zerubbabel. Time, Evening. Shelomith and a Jewish Maiden enter from Left. Messenger enters from Right and hands Shelomith a scroll bearing an invitation to the King's Feast.

No. 10. "THE KING COMMANDS US TO THE FEAST." RECIT.

INTRO. *Andantino*. ♩ = 63.

Shelomith.

RECIT.

The King commands us to the
(Shelomith dismisses Messenger.)

(Sinks upon her knees.)

Feast; 'Tis death if we re-fuse! God of our Fathers! in this

ad lib.

(Enter Myra.)

(Advances to front with Myra.)

(Myra runs to the door and peers out.)

hour, Help us the right to choose! The hour is late, I eager wait To hear the coming of my

(Myra returns to Shelomith and takes her hand.)

lord! Far spent the night, Yet stars are bright, While I am waiting for my lord!

colla voce. Allegretto. ♩ = 100.

"SOON, DEAREST MOTHER."

SONG.

Allegretto.

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. The left hand provides a rhythmic accompaniment with eighth notes, starting on G3 and moving up stepwise.

Myra.

Soon, dear - est Mother, Soon he will come,

The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with eighth notes in the left hand and chords in the right hand.

Angels will keep him, Safe bring him home; Sing to me mother,

The vocal line continues with quarter notes G4, A4, B4, and C5. The piano accompaniment features a more active right hand with eighth notes and chords.

Sing a sweet song, Then will the waiting Seem not so long,

The vocal line has quarter notes G4, A4, B4, and C5. The piano accompaniment maintains the eighth-note accompaniment in the left hand.

rit.

Then will the waiting, Seem not so long.

rit. *tempo primo.*

The final system includes a *rit.* marking above the vocal line and below the piano accompaniment. The vocal line ends with a quarter note G4. The piano accompaniment concludes with a *tempo primo* marking.

No. 11. BEAM ON HIM TENDERLY. ARIA.

Andante affettuoso. ♩ = 66.

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, while the left hand provides a harmonic accompaniment with chords and single notes.

Shelomith.

1. Beam on him ten - der-ly, Star - light so
 * 2. Watch o'er him ten - der-ly, Thro' dark - est

The first system shows the vocal line with two verses of lyrics. The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand.

fair,
 night, Breathe on him lov - ing - ly, Zeph - 'yrs of
 Shield him most lov - ing - ly, An - gels of

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

air ; Has - ten his steps to me, Swift - ly to
 light ; Safe bring him back to me, Dear - est to

The third system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *rit.* (ritardando).

move,
 prove, Soon... that mine eyes may see Him that I
 Ea - ger I wait to see Him that I

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

* To be used only for an encore.

ad lib. *a tempo.*

love!..... Full shall the greet - ing be, Full shall rhe
love!..... Glad shall the greet - ing be, Glad shall the

(Enter Zerubbabel unobserved by Shelomith. Myra lightly steps backward and runs to him. As the song closes Shelomith turns and discovers her husband, and instantly hands the scroll to Zerubbabel.)

ad lib.

greet - ing be, Hap - pi - ness meet - ing thee. Pur - est and
greet - ing be, Hap - pi - ness meet - ing thee. No - blest and

colla voce.

a tempo.

fair.

dim. *pp*

SPOKEN.

Zerubbabel. (eagerly regarding the scroll.)

“A Royal Feast proclaimed
By our most impious King,
Whose craven heart finds ease
Within the gates, nor cares
For those whose blood bedews
The earth beyond the walls! (musingly.)
I must away ere dawn,
And reach the Persian Camp!”

Shelomith. (starting suddenly, alarmed.)

“The Persian Camp!
My Lord! Is there not death in this?”

Zerubbabel. (turning half away.)

“Nay! time is far too short
To trust a messenger;
And thou wilt make me strong,
By being strong thyself.”

No. 12. "FATHER, LEAD ME BY THY HAND." TRIO.

Jewish Maiden.

12/8

Shelomith.

Affetuoso.

p Legato.

Fa - - ther lead me

by ... thy hand, Through the devious ways ... of life, ...

p

Let ... me close be - side ... thee stand, Shield ... me in the

espressivo.

p

hour of strife ;

hour of strife ; Dan - - - gers close a - round me press,

Zerubbabel.

Lo,.... ... I helpless come.... to thee,.... Be thou near,my

soul.... to bless, Let me rest a - lone in thee.

Fa - - - - ther guide me by thine eye, ... Dark and cheerless

Fa - - - - ther guide me by ... thine eye, Dark and cheerless

p

cres. poco. accel.

seems the way; Beam up-on me from on high, Be my
 Beam upon me from on high, Be my stay and comfort,
 seems the way; Beam up-on me from on high, Be my

cres. poco. accel.

rall. *ad lib.* *tempo.*

com - - - fort and my stay, com - - - fort me! Ref - - - uge give me
rall. *ad lib.* *tempo.*
 Be my comfort and my stay, Ah! Ref - - - uge give me
rall. *ad lib.* *tempo.*
 com - - - fort and my stay, comfort me!

rall.

from the blast, Help me trust a - lone in thee.
 from the blast, Help me trust a - lone in thee.
 Ref - - uge give me from the blast, Help me trust a - lone in

rall. *dim.* *p rit.*

Hide me 'till the storm is past, 'Neath thy shadow, shelter me,

Hide me 'till the storm is past, 'Neath thy shadow, shelter me,

thee, Hide me 'till the storm is past,

rall. *dim.* *p rit.*

rall. *p*

rall. *ad lib.* *p rall.*

'Neath thy shadow shel - ter me, . . . 'Neath . . . thy shadow shelter

ff rall. *ad lib.* *p rall.*

'Neath thy shadow shel - ter me, . . . 'Neath . . . thy shadow shelter

ff rall. *ad lib.*

f *tempo.* *p rall.* *colla voce.*

pp ad lib.

me, 'Neath thy shadow shelter me.

pp

me, shel - - - - - ter me.

ad lib. *pp*

'Neath thy shadow shelter me, 'Neath thy shadow shelter me.

pp rall. *tempo.* *pp*

PART II.

SCENE FIRST.

Camp of Cyrus before the city. Imperial Tent in foreground. Cyrus reclining upon a couch, and but partially awake.

No. 13. "HEAR THE CALL." SONG.

Andante grazioso. ♩ = 76.

(Angel appears.)

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *Andante grazioso* with a quarter note equal to 76 beats per minute.

Angel.

1. Hear the call from our God that I

sf a piacere. *Tempo.* *p*

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and arpeggios. Dynamics include *sf a piacere*, *Tempo.*, and *p*.

bring,..... To His cho - sen and mes - senger true ; He hath named thee, anointed thee

mf *p*

The piano accompaniment continues with chords and arpeggios. Dynamics include *mf* and *p*.

King,..... And the na - tion so proud will subdue ! He will break the strong gates that op -

rit. *Tempo.* *colla voce.* *Tempo.* *p*

The vocal line continues with the lyrics. The piano accompaniment features a *rit.* section followed by a return to *Tempo.* Dynamics include *colla voce.*, *Tempo.*, and *p*.

pose, And will cast down the towers and wall, He will scat - ter abroad all thy

rit. *Tempo.* *colla voce.* *Tempo.* *p*

The vocal line concludes with the lyrics. The piano accompaniment features a *rit.* section followed by a return to *Tempo.* Dynamics include *colla voce.*, *Tempo.*, and *p*.

foes, And before thee Belshazzar shall fall! He will scat - ter abroad all thy

ad lib. (Exit Angel.)

foes, And be-fore thee Belshazzar shall fall!

colla voce. *p*

D.S. for 2nd. v.

sf a piacere.

Cyrus starts up as Zerubbabel enters, a prisoner, strongly guarded. Enter Gobryas and Gadates from opposite sides.

f dim int u

Drum.

en do. pp poco. lunga pausa.

SPOKEN.

Captain of the Guard.

My lord, a prisoner, but a moment since found lurking near the Camp. A spy perhaps!
(Zerubbabel, struggles to free himself.)

Cyrus. (To Zerubbabel.)
Who art thou?

Zerubbabel.
A stranger of Babylon!

Cyrus.
No more?

Zerubbabel.
Aye! A Prince of Judah, Zerubbabel by name!

Cyrus.
How can we be assured?
(Zerubbabel shows the secret message, which Cyrus glances at and continues.)
We welcome thee; Hast aught for Cyrus?

Zerubbabel. (haughtily.)

Aye! but not for these!

(pointing to soldiers who, at gesture of Cyrus, exit.)

Cyrus. (To his Generals.)

Attend awhile, We'll give him audience; 'Tis he who rules the Jews in Babylon. Our friend indeed, Zerubbabel. (To Zerubbabel.) What thou hast now for Cyrus, speak without fear and freely!

Zerubbabel,

Thou art sent here of God,
To free His chosen ones,
Now crushed beneath the heel
Of Babylon the proud!

Cyrus. (Aside.)

Strange! The Angel told me this!

Zerubbabel.

For two long years the walls
Have stood 'gainst all assault,
And vain each effort seemed,
To lay the city low,
To-morrow night, the King
And full a thousand lords,
Engage in feasting deep;
The River gates will be
At midnight hour unbarred,
And unopposed thou canst
With safety enter in;
'Tis time for thee to strike!

“MY LORDS ATTEND!” REENT.

Cyrus.

My lords, attend! Let not a moment now be lost!

Drum. *f*

Go-bry-as! thou wilt take the Southern gate, And thou, Ga-da-tes, take the North!

ff *ad lib.* (Exit Zerubbabel and Cyrus.)
Thus ere the night is past, The city shall be ours, The God defying monarch slain! But thou wilt spare the people in their homes!

colla voce. *p*

No. 14. TO ARMS! TO ARMS! SOLDIERS' CHORUS.

Allegro vivace. ♩ = 112.

f Drum. Trumpets. Strings. Drum.

(Enter Cyrus.)

Trumpets. Strings. Drum.

Cyrus with TENORS.

f

To arms! to arms! Comrades to arms! Heed the trumpet call! To

1st Bass. *f*

To arms! to arms! Comrades to arms! Heed the trumpet call! To

2nd Bass. *f*

tutti.

arms! to arms! Comrades to arms! Ral-ly! one and all! Now the cry is re-

arms! to arms! Comrades to arms! Ral-ly! one and all! Now.....

Now the cry is re - sound - - -

sounding on high, Gird on your armor bright, We will conquer or we will die, In
 the cry, Gird on your armor bright, Con - - - - - quer or die, In
 - - ing on high, Gird on your armor bright, We will conquer or we..... will die, In

fight - ing for the right, In fight - ing for the right, In fight - ing for the
 fight - ing for the right, In fight - ing for the right, In fight - ing for the

right! To arms! to arms! Comrades to arms!
 right! To arms! to arms! Comrades to arms!

Heed the trumpet call! To arms! to arms! Comrades to arms! Rally! one and all!

Heed the trumpet call! To arms! to arms! Comrades to arms! Rally! one and all!

Cyrus.

1. The Lord of Hosts commands, Pre - pare ye for the
 2. Now in.. Jehovah's hands, March for - ward to the

p

8va

fight, The ty - - rant! lay him low!— My people! let them go! For God defends the right!
 fight, The foe.... cannot withstand Our tried devo-ted band! For God defends the right!

$\text{♩} = 112.$

f

Drum.

Chorus of Soldiers.

Cyrus with TENORS.

To arms! to arms! Comrades to arms! Heed the trumpet call! To arms! to arms!

To arms! to arms! Comrades to arms! Heed the trumpet call! To arms! to arms!

The first system of the musical score for the chorus. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "To arms! to arms! Comrades to arms! Heed the trumpet call! To arms! to arms!". The piano part includes a melodic line in the right hand and a bass line in the left hand.

Comrades to arms! Rally! one and all! Ye com-rades to arms! the trumpet calls,

Comrades to arms! Rally! one and all! Ye com-rades to arms! the trumpet calls,

Com - - - rades to arms!..... the trumpet

The second system of the musical score. The lyrics continue: "Comrades to arms! Rally! one and all! Ye com-rades to arms! the trumpet calls,". The piano accompaniment continues with a melodic line and bass line.

the trum - pet calls! Ye com - rades to

the trum - pet calls! Ye com - rades to

calls, the trum - pet calls! Ye com - rades to arms! To

The third system of the musical score. The lyrics conclude: "the trum - pet calls! Ye com - rades to", "the trum - pet calls! Ye com - rades to", and "calls, the trum - pet calls! Ye com - rades to arms! To". The piano accompaniment continues with a melodic line and bass line.

arms, the trumpet calls, the trum - pet calls! To arms! to

arms, the trumpet calls, the trum - pet calls! To arms! to

arms! the trum-pet calls, the trum - pet calls! Com - -

sempre.

arms! the trumpet calls to arms! to arms! the trum - - pet calls!

arms! the trumpet calls to arms! to arms! the trum - - pet calls!

rades to arms! the trum - - pet calls!

To arms! to arms! the trumpet calls to arms! to arms! the trum - - - - - pet.....

To arms! to arms! the trumpet calls to arms! to arms! the trum - - - - - pet.....

Com - - rades to arms! the trum - - - - - pet.....

.... calls, the trum-pet calls, the trum-pet calls! Huzzah! huzzah! huz

.... calls, the trum-pet calls, the trum-pet calls! Huzzah! huzzah! huz-

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a 2/4 time signature with a key signature of two flats (B-flat and E-flat).

(Soldiers march off in two divisions, each led by a General.)

zah!... ..

zah!.....

dim.

The second system continues the vocal and piano parts. The vocal lines have some rests. The piano accompaniment features a steady rhythmic pattern. The word "dim." is written at the end of the piano part.

in

The third system shows the piano accompaniment continuing. The word "in" is written above the piano part.

u en do.

The fourth system continues the piano accompaniment. The letters "u", "en", and "do." are written above the piano part.

poco a poco. pp

The fifth system concludes the piano accompaniment. The words "poco a poco." and "pp" are written above the piano part.

SCENE SECOND.

An unfrequented place. Zerubbabel returning from the Camp of Cyrus, undecided as to the right path Time, night of the Feast.

No. 15.

"NO LIGHT! NO PATH!"

RECIT. AND AIR.

Andante con moto. ♩ = 88.

(Enter Zerubbabel, carefully peering about.)

Zerubbabel. RECIT.

No light! no path! Ah! thus am I like my own people!

Lost.... in the mighty wil - derness!

Is - ra - el! Oh Is - ra - el! thy pride is

low, Thy fair locks humbled in the dust, Thy treasure wasted with a

ff

fi - ry blast, And gone thine an - cient faith and trust!

p *mf*

I mourn for thee, I weep for

L.H.

f

thee, For thou hast in-cense burned to van - i - ty, And scorched with shame, Is Judah's name, And

L.H.

lost for aye its prestige and its fame!

pp

Yet! the seventy years! I surely did for - get, While an - guish captive held my

ff heart, Je - ho - vah saith, *mf* " I then will visit you and break the oppressor's cruel *cres.*

(Enter unobserved, two soldiers of Babylon.)

pp *misterioso.* *Tempo.* ♩ = 88. *pp* *dart!* (SPOKEN.) *f* 1st. Soldier. Who comes? ~ Zerubbabel. A Friend! The way is dark and uncertain! ~

ff 1st. S. Whither bound? Z. To Babylon on the King's business! ~ 1st. S. The Countersign! Z. 'Tis this! (drawing his sword.) Detain me not! ~

(* A fight ensues and Zerubbabel is disarmed; other soldiers enter and bear Zerubbabel off a prisoner.)

2nd Soldier! Seize him! A traitor spy! ~ Z. (In attitude of defence,) At thy peril! I am not spy or traitor! *lunga pausa.* * *pp misterioso.*

pp *sf* *p*

pp

dim. *ppp*

SCENE THIRD.

Prison Scene. Time, Night of the Feast. Zerubbabel, caught as a spy, is in chains, and condemned to die at early morning. His wife has gained access to his cell for a last interview, yet is confident of his deliverance.

No. 16. "THE HAND OF GOD IS HEAVY LAID!" Duo.

Andantino. ♩ = 112.

Bell on Stage strikes F.

6/8

p *mf* *f* *cres.*

Zerubbabel.

The hand of God is heav - y laid, I see no light! I

rit. *sempre legato.* *p*

Shelomith.

see no day! Nay! He will yet de - liv' - rance bring, Al - tho' thou canst not

p

Zerubbabel.

see the way! Behold these chains! These solid walls! I can - not see the