

Shelomith.

Fa-ther's face! Tho' dark without, and dark within! We sure - ly have His

Shelomith. RECIT.

promised grace! (Guard is heard without.) A footstep

Zerubbabel. Adagio con espress.

nears! They come! Be strong, my soul, For God shall keep thee whole!

(Enter Capt. of Guard.)

Capt. of the Guard. (SPOKEN.)

The King's decree admits of no delay. Scarce yet an hour remains; Be ready for the summons! (Exit Capt. of Guard.)

Bell.

Shelomith.

No! no! 'tis ma - ny hours till day! Thou shalt not thus be torn a - way! Hence, (Removes her cloak and

Tempo Primo.

oh! my hus - band, let me stay! I'll take thy place! Oh! haste a - way!
 (throws it about Zerubbabel.) (He clanks his chains)

Zerubbabel. (calmly.)
 The moments fly! Is there no hope? Mid dark - est scenes, I blind - ly grope! The
 and drops the cloak.)

Shelomith.
 light is break - ing on my soul; No bur - dens more shall o'er it roll! The

Shep-herd's hands who leads the way, Hath turned thy dark - ness in - to day!

cres - en - do.

No. 17. "SOON SHALL THE BRIGHT STAR OF HOPE." Duo.

Allegretto. ♩ = 96.

Shelomith.

Soon shall the bright star of Hope gild the morning, Radiant appearing with
Zerubbabel.

p

golden adorn - ing, Chang - ing the darkness and woe that enshrouds us, Lifting the

shadow of gloom that beclouds us! Em - blem of comfort, and safe - ty bright
Em - - blem of

p

gleaming, Saves from despairing, while soft on us beaming, Aye! God will
comfort, and safe - ty bright gleaming, while soft on us beaming, Triumph awaits!

hear! He standeth near, Filling with peaceful and sweetest as - suring, with
Naught will we fear!

pp

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics 'hear! He standeth near, Filling with peaceful and sweetest as - suring, with Naught will we fear!'. The bottom two staves are for the piano accompaniment, starting with a piano (*pp*) dynamic marking. The music is in a minor key and features a steady rhythmic accompaniment.

peaceful and sweetest as - suring, Joy - ous and per - fect for - ev - er en - dur - ing, for -

pp

The second system of the musical score continues the vocal line with lyrics 'peaceful and sweetest as - suring, Joy - ous and per - fect for - ev - er en - dur - ing, for -'. The piano accompaniment continues with a piano (*pp*) dynamic marking. The musical notation includes various note values and rests, maintaining the overall mood of the piece.

f sempre.

ev - er, ev - er en - dur - - - -

f

The third system of the musical score features the vocal line with lyrics 'ev - er, ev - er en - dur - - - -'. The piano accompaniment is marked with a forte (*f*) dynamic and the instruction 'sempre.' (always). The piano part consists of a dense, rhythmic accompaniment with many sixteenth notes.

- - - - ing! Tri - - - - umph a - - - -

The fourth system of the musical score concludes the vocal line with lyrics '- - - - ing! Tri - - - - umph a - - - -'. The piano accompaniment continues with a forte (*f*) dynamic, featuring a complex rhythmic pattern with many sixteenth notes. The system ends with a final chord.

ff *ad lib.*

waits, Tri - umph a - - waits! ah! ...

ff *colla voce.*

..... a - waits!

f

8va.

DIRGE.

Grave. ♩ = 66.
Bell in F.

pp Drums. *pp* *Str.* *Vio.* *Wind.*

Cor. *p* Brass. *p* *mf* (Enter Guards.)

(Zerubbabel is taken away

This system shows the beginning of the piece. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The key signature has three flats.

to execution, Shelomith sadly following with bitter sobs.

ff

This system continues the piece. The right hand features a more complex melodic line with some grace notes. The left hand continues with a steady accompaniment. A dynamic marking of *ff* is present.

mp

This system shows a change in dynamics to *mp*. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

p *pp*

This system features a dynamic marking of *p* in the right hand and *pp* in the left hand. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

sempre.

This system includes the instruction *sempre.* in the right hand. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

ppp

This system ends with a dynamic marking of *ppp*. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

NOTE. — If the Dirge is found too long, close at the *.

PART III.

SCENE FIRST.

Banquet Hall in Belshazzar's Palace. Tables richly spread. King, Queen, Ladies and Gents of the Court seated or standing. In the back-ground, High altar of Baal, with the Magi in attendance.

No. 18. "HAIL TO BELSHAZZAR!" CHORUS.

Allegro Con Spirito ♩. = 112.

p *cres* *cres*

(All stand except the King.)

do. *f*

ff *ff* *ff*

Hail!.... hail!.... hail!.....

Hail!.... hail!.... hail!.....

f

Hail to Belshazzar, the King! Hail! all hail! Hail to the great Prince of Bel!

Hail to Belshazzar, the King! Hail! all hail! Hail to the great Prince of Bel!

Hail! all hail! Loud let our praise to him ring, Hail! all hail!...

Hail! all hail! Loud let our praise to him ring, Hail! all hail!...

Naught can his greatness ex-cel, Hail! all hail! We sing to his fame,

Naught can his greatness ex-cel, Hail! all hail! We

His enemies tremble with fear, Earth yields to his nod, Yet
 bow to his name, His enemies tremble with fear, Who rules like a god, Yet

fill - eth his peo - ple with cheer, . . . Hail ! to Belshazzar the King ! all
 Hail ! all hail ! Hail ! all
 fill - eth his peo - ple with cheer, . . . Hail ! all hail ! Hail !
 Hail ! all

hail ! Hail ! to the great Prince of Bel ! all hail !
 hail ! Hail ! all hail ! Hail ! all hail !
 . . . to Bel - shaz - zar the King ! all hail ! Hail ! to the great Prince of
 hail ! Hail ! all hail ! Hail ! all hail !

Loud..... let our praise to him ring! all hail! Naught.....

Hail! all hail! Hail! all hail! Hail! all

Bel! all hail! Loud..... let our praise to him ring! all

Hail! all hail! Hail! all hail! Hail! all

.... can his greatness excel! all hail! all hail! hail! Hail to the King, Bel-

hail! Hail! all hail! all hail! hail!

hail! Naught..... can his greatness excel! hail! Hail to the King, Bel-

hail! Hail! all hail! all hail! hail!

shazzar! all hail! Hail! all hail to the King, Belshazzar! all hail!

shazzar! all hail! Hail! all hail to the King, Belshazzar! all hail!

Hail!.....to Belshazzar,the King!..... to Belshazzar,the King!..... to Belshazzar,the

Hail! all hail! Hail! all hail! Hail! all hail!

Hail! all hail! Hail! all hail! Hail! all hail!

King! Hail to Belshazzar, the King! Hail to Belshazzar, the King! all

Hail! all hail! Hail! all hail! Hail! all

Hail! all hail! Hail! all hail! Hail! all

hail! all hail! All hail!

hail! all hail! All hail!

hail! all hail! All hail!

First system of piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and moving lines in both hands.

Second system of piano introduction, continuing the musical texture. It includes a tempo marking of $\text{♩} = 76$ *Tempo Moderato* and a dynamic marking of *f* (forte).

Magi (At their devotions.) (Belshazzar rises.) **Belshazzar and Cho.**

High - er, high - er, Flame as - pire, We bow to thee, great

Vocal line for the first system, with piano accompaniment. The piano part includes dynamic markings of *mf* and *ff*, and pedal markings of *ff Ped.* and ** Ped. **.

Magi. **Belshazzar**

Baal! High - er, high - er, God of Fire! We

Vocal line for the second system, with piano accompaniment. The piano part includes dynamic markings of *Ped.*, *mf*, and *ff*.

and Chorus. **Magi.**

bow to thee, great Baal! Air and sunlight, Moon and starlight, Baal formed thee,

Vocal line for the third system, with piano accompaniment. The piano part includes dynamic markings of *Ped.*, *f*, and *mf*.

Belshazzar.

Full of mys - te-ry! Sing praise to great Baal, The God o - ver

Tempo. $\text{♩} = 96$.

Vocal line for the fourth system, with piano accompaniment. The piano part includes dynamic markings of *f*.

all! He giv - eth us . . . triumph, The Per - sian shall fall!

Ha! ha! ha! ha! Ha! ha! ha! ha! Soon the Per - sian in dust shall lie low!

Let them storm at the gate, Naught we care for their

fate, And de - fi - ance can hurl at the foe!

CHORUS. Belshazzar. CHORUS. (Exit Magi.) (Chorus seat)

Ha! ha! ha! ha! Ha! ha! ha! ha! Ha! ha! ha! ha! Ha! ha! ha! ha!

No. 19. "A TOAST TO OUR BEAUTIFUL QUEEN."—SOLOS AND CHORUS.

Tempo. Moderato. ♩ = 69.

Piano introduction in G major, 6/8 time. The music features a flowing melody in the right hand and a rhythmic accompaniment in the left hand.

Tamar.

A toast to our beauti - ful Queen, Lift ev'-ry gob - let high, An-

The vocal line for Tamar is in G major, 6/8 time. It begins with a half note followed by eighth notes and quarter notes.

to - ni - a brilliant and fair, Charms and attracts ev'-ry eye!

rit.
colla voce. *Tempo.*

The piano accompaniment for Tamar's vocal line is in G major, 6/8 time. It features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Belshazzar.

Aye, drink to our beauti - ful Queen, An-to - ni - a, beauti - ful Queen,

The vocal line for Belshazzar is in G major, 6/8 time. It begins with a half note followed by eighth notes and quarter notes.

Lift ev'-ry gob-let high! And drink to An-to - nia, the Queen!

ad lib.
colla voce. *tr Tempo.*

The piano accompaniment for Belshazzar's vocal line is in G major, 6/8 time. It features a steady eighth-note accompaniment in the left hand and chords in the right hand, ending with a trill.

CHORUS. (Rise.) *f*

Yes, drink to our beau-ti-ful Queen, . . . The beau-ti-ful, beau-ti-ful Queen!

Aye, drink to our Queen!

Aye, drink to our Queen! The beautiful, beau-ti-ful Queen!

(Chorus seated.)

Lift ev'-ry gob-let high, And drink to An-to-nia, the Queen!

And drink to the Queen!

Lift ev'-ry gob-let high, And drink to the Queen!

Atalia.

A toast to great Babylon's King! . . . Lift ev'-ry gob-let high! Bel-

-shazzar the mighty and wise, Wins and enchains ev'-ry eye!

colla voce. *Tempo.*

Zerlina.

Aye, toast our Belshazzar, the King, Great Bab-ylon's mighti - est King!

Lift ev' - ry goblet high, And drink to Belshazzar, the King!

ad lib.

colla voce. *Tempo.*

CHORUS. (Rise.) *f*

Drink, drink to our beauti - ful Queen, . . . And drink to our mighti - est King!

Yes, drink to our Queen,

Yes, drink to our Queen, And drink to our mighti - est King!

(Chorus seated.)

Lift ev' - ry gob - let high, And drink to our King and our Queen!

to King and Queen!

Lift ev' - ry gob - let high, And drink to King and Queen!

No. 20. "THE PRAISES OF WINE HAVE BEEN SUNG."

QUARTET.

Andante grazioso ♩ = 66.

SOPRANO. **Zerlina.** (or Lady of the Court.)

ALTO. **Festus.** The

TENOR. The

BASS.

ACCOMP. *mp* *mf*

Nitocris.

The praises of wine have been sung, And his praises are rung,

praises of wine have been sung, And praise to Bel-shaz-zar has rung, It has rung, Fair

praises of wine have been sung, And praise to Bel-shaz-zar has rung, It has rung, Fair

Belshazzar. (to his Lords.)

Fill to the brim! Drink! drink, 'tis the noon of the Feast!

Aye, she is in the song,..... But truth is of all the most strong, It is

women has come in the song,

women has come in the song,..... But truth is of all the most strong, It is po - -

Drink! drink! drink, drink again! Give the beakers no rest!

cres.

po - tent and great, It has fair - est es - tate, 'Twill be

tent and great, It has fair - - - est es - tate, 'Twill be cer - - -

Fill to the brim! 'Tis the noon of the Feast!

cer - tain the bat - tle to win! Ah! When the

'Twill be cer - tain the bat - tle to win!

- - tain the bat - tle to win! Ah! When the

Give the beak - ers no rest, Give the beak - ers no rest!

red wine is spent, And the king - doms are rent, When the red wine is spent, and the

red wine is spent, And the king - doms are rent, It will

Fill, fill, fill to the brim! fill, fill,

king-doms are rent, It will tri - umph! It will tri - umph! It will tri - umph o'er . . .

tri-umph o'er sin, It will tri - umph! It will tri - umph! It will tri - umph

• Fill to the brim! 'Tis the noon of the Feast! Drink! drink again! drink again!

rit. *Tempo.* *ac - cel - er - an - do. ff*

er - ror and sin, o'er er - ror and sin, o'er er - ror and sin, o'er er - ror and

o'er er - ror and sin, o'er er - ror and sin, o'er er - ror and

Give the beakers no rest, Give the beakers no rest, Give the beakers no

ac - cel - er - an - do.

sin!

sin!

rest!

No. 21. NOW LET THE RED WINE. SONG AND MALE CHORUS.

Tempo di Marcia. ♩ = 100.

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) and crescendo (*cres.*). The left hand provides a rhythmic accompaniment with chords and eighth notes.

Belshazzar.

1. Now let the red wine flow full and free, Drink! Drink! and cast care away!
 2. (OMR.) rev-el here, Drink! Drink! aye, drink deeper yet!

The first system includes the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Fill up to the brim and hap-py be, Drink! Drink! en-joy life to-day!
 Toss out to the winds each fool-ish fear, Drink! Drink! all sor-row forget!

The second system continues the vocal melody and piano accompaniment, maintaining the same rhythmic and harmonic structure.

Drink.... to woman's eyes so bright, Fair - - - er than the glow-ing day,
 Drink.... while mirth is flow-ing free, High - - - est tide en-joy to-day,

The third system continues the vocal melody and piano accompaniment, with the piano part featuring triplets in the right hand.

Charm - - ing us with keen de-light; Drink! drink! and drive care away! Yes, a-
 Drink..... and ev-er hap-py be; Drink! drink! and drive care away! Yes, a-

The fourth system concludes the vocal melody and piano accompaniment, ending with a final chord in the piano part.

way! Drive it away! Yes, a - way! drive it away! drive it a - way!.....
 way! Drive it away! Yes, a - way! drive it away! drive it a - way!.....

(At second verse of chorus the handwriting appears, at which the people are terrified, but it goes steadily on to completion.)

Belshazzar.

.... Drive it away!
 Drive it away!
CHORUS.
TENOR.

1. Now let the red wine flow full and free, Drink! drink! and cast care away! Fill up to the brim and
1st BASS.

2. Light hearted and gay, we rev - el here, Drink! drink! aye drink deeper yet! Toss out to the winds each
2nd BASS.

1. Then Drink..... to woman's eyes so bright,
 2. Then Drink..... while mirth is flow - ing free,
 hap - py be, Drink! drink! en - joy life today! La la la la la la la la la la
 fool - ish fear, Drink! drink! all sorrow forget! La la la la la la la la la la

Fair - - - er than the glow - ing day, Charm - - - ing us with keen de - light !
 High - - - est tide en - joy to - day. Drink..... and ev - er hap - py be!

la
 la

After Da Capo omit this and go to double bar lower brace.

1st time.

Drink, drink, and drive care away! Yes, a-way! Yes, a-way! Yes, a-way!
 (omit.)

Drink, drink, and drive care away! drive it away! Drive it away! Drive it away! Drive it away! drive it a -
 (omit.)

Drink, drink, and drive care away! drive it away! Drive it away! Drive it away! Drive it away! drive it a -

1st time.

lunga pausa.

D.S. 2d v. p 70. 2d time. *ff*

2. Light hearted and gay we Drink! drink! and drive care a - way ! Drive it away!
 way !.....

way !.....

way !.....

Boisterous laughter is now heard from Belshazzar and his lords,
 which suddenly ends as each discovers the handwriting.
2d time.

No. 22. BEHOLD! GREAT BAAL! SAVE, O SAVE!

RECIT. AND CHORUS.

Allegro Molto Agitato. ♩ = 144.

p

cres.

dim. *p*

Belshazzar.

Behold! Great Baal! Save, O save!

p

Belshazzar with Chorus.

Baal! save! O save! Great Baal,

#CHORUS.

hear our cry! Save us!

f

Save us! Save us, ere we die!

p

pp

Belshazzar. RECIT. (To Festus.)

Bring in the Astrologers and wise, the Chal-deans and the sooth sayers!

f

For whosoever shall make known unto me, The in-ter-pre-tation there - of Shall be clothed in

scarlet, And have a chain of gold about his neck, And be *third* ruler of my kingdom!

MARCH OF THE MAGI.

(Exit Lord Chamberlain and re-enter with Magi and other wise men bearing scrolls and books, who make efforts to interpret the writing.)

Tempo di Marcia. ♩ = 100.
Intro.

March.

The musical score is written for piano and consists of eight systems of music. The first system begins with a treble clef, a common time signature (C), and a forte (f) dynamic marking. The piece is divided into an 'Intro.' section and a 'March.' section. The second system continues the 'Intro.' with a mezzo-forte (mf) dynamic. The third system features a mezzo-piano (mp) dynamic. The fourth system is marked forte (f) and includes a key signature change to two flats (B-flat major/D-flat minor). The fifth system, labeled 'Trio', begins with a piano (p) dynamic and the instruction 'Ben marcato il canto.' It features a key signature change to three flats (E-flat major/G-flat minor) and includes triplets and slurs. The sixth system continues the Trio section. The seventh system returns to a forte (f) dynamic. The eighth system concludes the piece with a key signature change to one flat (F major/C minor).

No. 23. "O, KING! OUR INCANTATIONS FAIL." RECIT.

Moderato. ♩ = 80.

Magi. In Unison.

O

King! our in - - - can - ta - tions fail, In this dread

hour of need; For on - ly Baal with pow'r supreme, Could

this strange writing read! Away! ye are not wise or great, To

(Magi go to the Altar and remain kneeling.)

fail in such a time as this, Away! and lost be each estate! From all our service we dismiss!

No. 24. "O KING! LIVE FOREVER!"

RECT.

Nitocris.

O King, live for-ev - er!

Let not thy thoughts trouble thee, Nor let thy countenance be changed! There is a man in thy

kingdom, In whom dwelleth the spirit of the ho - ly gods; Whom the King, thy father, made

mas-ter of the wise men; For an excellent spirit was found in him, And understanding of all hidden things, And

(Exit Festus, who returns with Daniel.)
Dan - fel is his name! Behold! now, let this Daniel be called! And he will show the interpretation!

No. 25. "ART THOU THAT DANIEL?"

AIR AND CHORUS.

Piu Moto. ♩ = 100.**Belshazzar.**

Art thou that Daniel,

f

Whom the gods have given understanding? Behold! my wise men the writing failed to

read, And the doubts dissolve!

rit.

Tempo.

colla voce.

If thou wilt now the words in - ter - - pret, Thou in scar - let shalt be

clothed, And a chain of gold shall wear, And be third ruler of my kingdom!

ad lib.

colla voce.

CHORUS. (*Rise.*)

Let the King live before us for - ev - er! And his smile rest upon us for aye! Let his

Let the King live before us for - ev - er! And his smile rest upon us for aye! Let his

Let the King live before us for - ev - er! And his smile rest upon us for aye! Let his

(Chorus seated.)

word and his power fail nev - er! And the wise men who faileth him die!

word and his power fail nev - er! And the wise men who faileth him die!

word and his power fail nev - er! And the wise men who faileth him die!

Agitato.

No. 26. "THY GIFTS BE TO THYSELF." RECIT.
Daniel.

Thy gifts be to thyself, O King! On others, them bestow.

Yet will I read the writ - ing strange, Its hid - den meaning show!

No. 27. "O THOU KING!"

AIR AND INTERPRETATION SCENE.

Andante cantabile. ♩ = 52.

con espress.

Daniel.

O thou King, the most High God gave thy fa - ther kingdom, ma - jes - ty, and pow'r,

p

But when with pride his heart was lift-ed up, God took his glo - ry from him,

p

And drove him from the sons of men, Un - til he learned that

God a - lone, The kingdoms whol - ly ruled; And thou, his son! thou knowing

ad lib. *Tempo.*

colla voce. *Tempo.*

a piacere. *Tempo.*

this, Hath lifted up thyself against the Lord of Heav'n, And brought the holy ves - sels of his house, To

rall.

drink and praise thy gods which see not, hear or know !

colla voce. *Tempo.* *tr*

RECIT.

(Chorus rise.)

And therefore was this writing written ; " Me - ne,

ff *p* *molto agitato.* *colla voce.* *Tempo.*

Con Sva. ad lib.

Me - ne ! Te - kel,

colla voce. Tempo. *colla voce. Tempo.*

Pe - - res !"

colla voce. *Tempo.* *con fuoco.* *f* *accelerando.*

ad lib.

And this is the in-ter - preta - tion :

molto agitato.

ff Me - ne! *ff* God hath number'd thy kingdom and fin - ish'd it!

colla voce. *Tempo.* *Tempo.* ♩ = 66.

lunga pausa.

CHORUS. Sotto voce. (Tenors with Sop. Basses with Altos.) **Daniel.**

Num - ber'd the king - dom! Fin - ish'd the king - dom! Te - kel!

p *lunga pausa. p* *Molto agitato.*

ad lib.

Thou art weigh'd in the bal - ance, and art found wanting!

colla voce. *Tempo.*

CHORUS. Sotto voce. *lunga pausa. ff* **Daniel.**

Weigh'd in the balance! Weigh'd and found wanting! Pe - res! Thy

Tempo. ♩ = 66. *lunga pausa.*

king - dom is di - vid - ed, And given to the Medes and the Per - sians!

lunga pausa.

CHORUS. Sotto voce. *pp*

Kingdom divid - ed! Medes and the Persians! Number'd and finish'd, Weighed and divided!

pp

Tempo. ♩ = 66.

pp *lunga pausa.*

Belshazzar. Recit.
Lugubra.

Let the scarlet robe be brought, And the roy - al chain of gold.

Piu moto.

(Daniel is clothed by Festus.)

Send the messengers abroad, With the fallen King's decree!

colla voce. *Tempo.* *p*

Heralds. *f*Daniel is proclaimed to
be Third Ruler in the kingdom!*Allegro Moderato.* ♩ = 126.

CHORUS. (Rise.)

Hail! hail! Dan - iel! Third Ru - ler of Great Bab - y - lon!

Hail! hail! Dan - iel! Third Rul - ler of Great Bab - y - lon!

*Temp. *o. M. p. a.** ♩ = 100.

(Chorus seated.)

Hail! hail! Dan - iel! Third Ru - ler of the king - dom!

Hail! hail! Dan - iel! Third Ru - ler of the king - dom!

No. 28. "LIFT UP THY SOUL." ARIA.

Andantino con espress. ♩ = 104.

The piano introduction is in 6/8 time with a key signature of two sharps (D major). It features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Andantino con espress.' with a quarter note equal to 104 beats. The piece concludes with a *cres.* (crescendo) and *rall.* (ritardando) marking.

Nitocris.

Lift thy soul from out the dust, Shadows are but o'er thy way,

tempo.

The first line of the vocal melody is in 6/8 time. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The tempo is marked 'tempo.'.

Rise in strength, and faith, and trust, Dark - ness e'er must yield to day;

The second line of the vocal melody continues the 6/8 time signature. The piano accompaniment provides harmonic support with chords and a steady bass line.

Lost are they who dwell in gloom; Yield - ing weak - ly

p

The third line of the vocal melody is marked with a piano (*p*) dynamic. The piano accompaniment features a more active bass line with some melodic movement.

to its sway, Flow - ers yet for thee will bloom, Charming all of

p

The final line of the vocal melody is also marked with a piano (*p*) dynamic. The piano accompaniment concludes with a final chord and a steady bass line.

ad lib. *tempo*

grief.... a - way!... .. Ah!..... Let thy heart sus - tain thee now,

colla voce.

f

Be not sore - ly thus opprest, Joy shall brighten all be - low, and

rit.

Morn - ing shall not fail of rest! Morn - ing shall not fail of rest!

colla voce. *Tempo.*

p *pp* *f*

fail not of rest! fail not of rest, fail

p *pp*

ad lib.

not of rest.. . . .

mf *colla voce.* *pp*

No. 29. "AWAY WITH GRIEF, AWAY! CHORUS, WITH SOPRANO OBLIGATO.

Allegro con Spirito. ♩ = 132.

Soprano: *f* A-way! A -
 Alto: *f* Away! A -
 Tenor: *f* Away!
 Bass: *f* Away!

Allegro con Spirito. ♩ = 132.

f

Soprano: way! with grief, with grief a - way! Enjoy! Enjoy!
 Alto: way! with grief, with grief a - way! Enjoy! Enjoy!
 Tenor: A-way! a - way! Enjoy! en-joy! en-
 Bass: A-way! a - way! Enjoy! en-joy! en

Antonia.

Fill each to the brim, Fill to the brim each goblet

Chorus.

A - way!

Fill each to the brim!

A - way!

Fill each to the brim!

joy! this Fes - tal day! Fill each to the brim!

ev' - ry gob - let

joy! this Fes - tal day! Fill each to the brim!

ev' - ry gob - let

bright, And cheerful pass the hours of night, And cheerful pass the hours of night!

With

ev' - ry gob - let bright!

With feast - ing and mirth pass the hours of night! With

ev' - ry gob - let bright!

With feast - ing and mirth pass the hours of night! With

bright!

With feast - ing and mirth pass the hours of night! With

bright!

With feast - - ing and mirth pass the hours of night! With

A

feasting and mirth pass the hours of night ! Bid

feasting and mirth pass the hours of night !

feasting and mirth pass the hours of night !

colla Sva. ad lib.

bur - den and care from us far - depart,

p With a

p With a

Belshazzar.

p CHORUS.

And jov - ial be with a merry, merry heart, With a

p

Bid bur - den and care from us far de - part,.....

merry, mer-ry heart, With a merry,mer-ry heart, a merry, mer-ry, mer-ry, merry, merry heart, And

merry, mer-ry heart, With a merry,mer-ry heart, a merry, mer-ry, mer-ry, merry, merry heart, And

merry, mer-ry heart, With a merry,mer-ry heart,..... a merry, merry heart, And

merry, mer-ry heart, With a merry,mer-ry heart,..... a merry, merry heart, And

.... Be jovial with a merry heart, Bid bur - den and care from us far de-part,

jo - vial be with a merry,merry heart, a merry,merry,merry,merry,merry heart, And

jo - vial be with a merry,merry heart, a merry,merry,merry,merry,merry heart, And

jo - vial be with a merry,merry heart, a merry,merry,merry,merry,merry heart, And

jo - vial be with a merry,merry heart,..... a merry,merry heart, And

ff *B* *Tempo*

.... Yes, jovial with a merry heart,
 jo - vial be with a merry, merry heart, With a merry, merry heart, Aye! A -
 jo - vial be with a merry, merry heart, With a merry, merry heart, Aye! A -
 jo - vial be with a merry, merry heart, With a merry, merry heart, Aye!
 jo - vial be with a merry, merry heart, With a merry, merry heart, Aye!

rall. *ff* *f*

f *rall.* *Tempo.*

way! Away! with grief, with grief a - way!
 way! Away! with grief, with grief a - way!
 way! Away! with grief, with grief a - way!
 Away! Away! a - way! En -
 Away! A-way! a - way! En -

Enjoy! Enjoy! A - way!

Enjoy! Enjoy! A - way!

Enjoy! Enjoy! A - way!

joy! en - joy! en - joy this fes - tal day! Fill each to the

joy! en - joy! en - joy this fes - tal day! Fill each to the

Fill each to the brim, Fill to the brim each goblet bright, And cheerful pass the hours of night, And cheerful pass the hours of

Fill each to the brim! ev'-ry gob - let bright! With

Fill each to the brim! ev'-ry gob - let bright! With

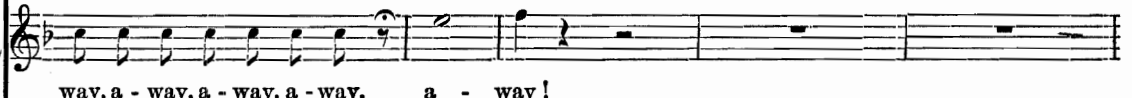
brim! ev - ry gob - let bright! With

brim! ev - ry gob - let bright! With feast -

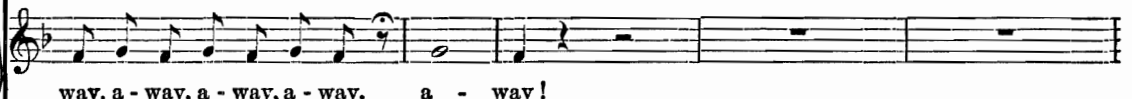
D



way, a - way, a - way, a - way, a - way!



way, a - way, a - way, a - way, a - way!



way, a - way, a - way, a - way, a - way!

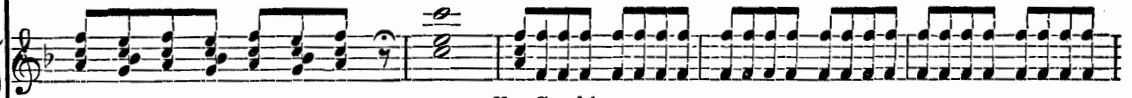
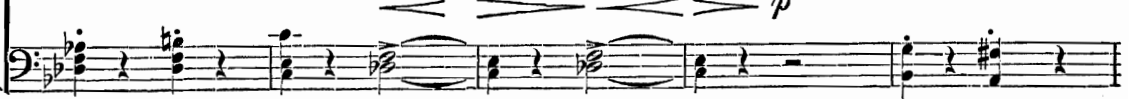


way, a - way, a - way, a - way, a - way!



way, a - way, a - way, a - way, a - way!

(A clashing of swords and tumult is heard without. Enter Persian soldiers. Belshazzar is slain. TABLEAU.)

*p* Con dolore.

dim in u - en



do. poco e poco.



PART IV.

SCENE FIRST.

An open square in Babylon. Time, early morning. Scaffolding in rear for public execution.

No. 30. INTRODUCTION. DIRGE.

(Curtain rises with Executioner leaning on his axe, awaiting Guards with Zerubbabel, who slowly enter and place Bell in F.

Grave. $\text{♩} = 66.$ *pp*
Drums. *pp* *Str.* *Vio.* *Wind.*

Zerubbabel upon the Scaffold. Shelomith enters, and seeing Zerubbabel about to be executed, rushes past the soldiers

Cor. *p* *Brass.* *p* *mf* (Enter Guards.)

and embraces her husband. They are separated with some delay. The executioner lifts his axe, but the attention

Cor. *p* *Brass.* *p* *mf* (Enter Guards.)

of all is arrested by a loud distant murmur, then a shout, and the work is stayed.)

Cor. *p* *Brass.* *p* *mf* (Enter Guards.)

System 1: Treble clef with a whole note chord. Piano accompaniment in G minor, 3/4 time, starting with a piano (*mp*) dynamic. The piano part features a complex texture with triplets and sixteenth notes.

System 2: Treble clef with a whole note chord. Piano accompaniment continues with a piano (*p*) dynamic. The piano part includes a triplet of eighth notes and a *pp* dynamic marking at the end of the system.

System 3: Treble clef with a whole note chord. Piano accompaniment continues with a *semprc. pp* dynamic marking. An asterisk (*) is placed above a note in the treble staff. The piano part features a triplet of eighth notes.

System 4: Treble clef with a whole note chord. Piano accompaniment concludes with a *ppp* dynamic marking. The piano part features a triplet of eighth notes and a final chord.

NOTE. — If the Dirge is found too long, close at the *.

No. 31. "HUZZA! HE COMES!" CHORUS.

Allegro vivace. ♩ = 112.
Behind the scenes.

pp
Drum.

(Chorus of Jews and Soldiers behind the scenes)

Huz-
Huz-
Huz-

Drum. *mf* *f*

za!... huz - za!... huz - za!... Huz - za! He comes! The Conqueror comes!

(Enter Cyrus, Generals, and Persian Soldiers from one side of stage, who release Zerrubabel. Daniel, heading a party of Jews, rushes in from the opposite side and brings Zerrubabel to the front.)

za!... huz - za!... huz - za!... Huz - za! He comes! The Conqueror comes!

ff *f*

Bab - y - lon shall fall!..... Huz - za! We're free! For - ev - er are free!

Bab - y - lon shall fall!... .. Huz - za! We're free! For - ev - er are free!

A

Happy now are all! Swell the chorus from sea to sea, For God His pow'r hath

Happy now are all! Swell the cho - rus, For God His pow'r hath

Happy now are all! Swell the cho - rus, For God His pow'r hath

Happy now are all! Swell the chorus from sea..... to sea, For God His pow'r hath

shown. Judah's children will now be free, Their land again shall own! Their

shown. Ju - dah's children are free, Their land again shall own! Their

shown, Ju - dah's children are free, Their land again shall own! Their

shown, Judah's children will now..... be free, Their land again shall own!

land again shall own! Their land again shall own!.....

land again shall own! Their land again shall own!.....

B

Huzza! He comes! The conqueror comes! Bab - y-lon shall fall! ... Huz-

Huzza! He comes! The conqueror comes! Bab - y-lon shall fall!... Huz-

- za! We're free! For - ev - er are free! Hap-py now are all!.....

- za! We're free! For - ev - er are free! Hap-py now are all!.....

Tempo. ♩ = 112.

1. 'Twas God who gave command! From
 2. We trust - - ed His own hand! Clear

1. 'Twas God who gave command! From
 2. We trust - - ed His own hand! Clear

Tempo. ♩ = 112.

p. *f.*

SOPRANOS & ALTOS.

Him was strength to fight; The ty - - - rant now lays
 shone His prom - ise bright; The foe could not with-

TENORS & BASSES.

low! His peo - ple free shall go, For God de - fends the right!
 - stand Our true de - vo - ted band, For God de - fends the right!

No. 32. "WE WILL GIVE THANKS!"

CHORUS FINALE.

Allegro Vivo. ♩ = 80.

Piano introduction for the chorus finale, marked *Allegro Vivo.* with a tempo of ♩ = 80. The music is in 2/2 time and B-flat major. It features a strong, rhythmic accompaniment in both hands, starting with a fortissimo (*f*) dynamic. The right hand plays a series of eighth-note chords, while the left hand provides a steady bass line with eighth notes.

CHORUS.

First line of the chorus. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "We will give thanks un - to thee, O Lord, we will sing thy". The piano accompaniment continues with the same rhythmic pattern as the introduction, marked *f*. The vocal lines are in B-flat major, with the piano accompaniment in 2/2 time.

Second line of the chorus. The vocal parts continue with the lyrics: "prais - es for - ev - er and ev - er - more, We will sing thy". The piano accompaniment continues with the same rhythmic pattern, marked *f*. The vocal lines are in B-flat major, with the piano accompaniment in 2/2 time.

praises for - ev - er and ev - er - more ; e - ven before the

praises for - ev - er and ev - er - more ; e - ven before the

praises for - ev - - - - er - more ; for - ev - er ,

gods will we sing praise to thee ; e - ven before the

gods will we sing praise to thee ; e - ven before the

B *ff*

gods will we sing praise to thee ; We will give

gods will we sing praise to thee ; We will give

for - ev - er ; We will give

thanks un - to thee, O Lord, We will sing thy praises for -

ev - er, ev - er - more, will we sing praise, for - ev - er -

ev - er, ev - er - more, will we sing praise, for - ev - er -

ev - er - more, will we sing praise, for - ev - er, ev - er - more, for -

more ; We will sing thy prais - es for - ev - er and ev - er - more.

ev - er, ev - er,

8va. lower. ad lib.

C

We... will wor - ship to - ward thy ho - ly tem - ple,

We... will wor - ship to -

mf

We will praise thy name for thy lov - ing kindness,

- ward thy ho - ly tem - ple, We will praise thy name for thy lov - ing kindness,

p **D**

We will praise thy name for thy lov - ing kindness, And for thy truth,

We will praise thy name for thy lov - ing kindness, And

for thou hast mag - ni - fied thy word a - bove thy . . .

for thy truth, for thou hast mag - ni - fied thy word a - bove thy

name; And for thy truth, For

name; And for thy truth, For

thou hast mag - ni - fied thy word a - bove thy .. name.

thou hast mag - ni - fied thy word a - bove thy name.

E ff

We will give thanks un - to
 We will give thanks un - to

ff

thee, O Lord, we will sing thy prais-es for - ev - er and ev - er -
 thee, O Lord, we will sing thy prais-es for - ev - er and ev - er -

ff

more; We will sing thy prais - es, for - ev - er and ev - er - more,
 for - ev - er,
 more; We will sing thy prais - es, for - ev - er and ev - er - more,
 for - ev - er,

F

e - ven before the gods, will we sing praise to thee; We will

e - ven before the gods, will we sing praise to thee; We will

e - ven before the gods, will we sing praise to thee for - ev - er; We will sing

sing, We will sing, Yea, thy prais - es, for -

sing, We will sing, Yea, thy prais - es, for -

praise for - ev - er, we will sing praise for - ev - er, Yea, thy prais - es for -

G

ev - er and ev - er - more; give thanks to thee, will sing thy

ev - er and ev - er - more; give thanks to thee, will sing thy

ev - er and ev - er - more; we will give thanks to thee, and we will sing thy

praise for - ev - er, ev - - - er - more, We will give

poco. accelerando.

praise for - - ev - - er, ev - - er - more, We will give

praise for - - ev - - er, ev - - er - more, We will give thanks, and

ff poco. accelerando.

8va. ad lib.

thanks, will praise thy name for - ev - er - more, for - ev - er - more, for - ev - er -

thanks, will praise thy name for - ev - er - more, for - ev - er - more, for - ev - er -

we will praise thy name, thy name for - ev - er - more, for - ev - er - more, for - ev - er -

Adagio. *f* more, for - ev - - - - er - - more. (Tableau Finale.)

more, for - ev - - - - er - - more.

Adagio. *f*

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