

# BELSHAZZAR'S FEAST.

OR

## THE FALL OF BABYLON.

A DRAMATIC CANTATA, IN TEN SCENES.

SCENE

- I.—THE PALACE HALL.
- II.—THE QUEEN'S APARTMENT.
- III.—JEWISH PLACE OF ASSEMBLY.
- IV.—THE WALLS OF BABYLON.
- V.—THE FEAST.

SCENE

- VI.—JEWISH QUARTER,—Evening Devotions.
- VII.—JEWISH PLACE OF WORSHIP.
- VIII.—THE INTERPRETATION.
- IX.—THE CAMP OF CYRUS.
- X.—WITHIN THE CITY.—Finale.

COMPOSED BY

**GEORGE F. ROOT,**

AUTHOR OF THE CANTATAS "DANIEL," "PILGRIM FATHERS," "FLOWER QUEEN," "HAYMAKERS," ETC.

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# BELSHAZZAR'S FEAST;

OR,

## THE FALL OF BABYLON.

A CANTATA.\*

By **GEORGE F. ROOT,**

Author of the Cantatas — "DANIEL," "PILGRIM FATHERS," "FLOWER QUEEN," "HAYMAKERS," &c.

### IMPERSONATIONS.

BELSHAZZAR, KING OF BABYLON,.....	<i>Disc.</i>	JEWISH MAIDEN,.....	<i>Alto.</i>	HIGH PRIEST,.....	<i>Base.</i>
NITOCRIS, QUEEN,.....	<i>Soprano.</i>	HANANIAH,.....	<i>Baritone.</i>	JEWISH MEN AND MAIDENS, COMPANIONS OF	} <i>Various Solo Parts.</i>
DANIEL,.....	<i>Tenor.</i>	A LORD AND LADY OF THE COURT.....	<i>Tenor and Alto.</i>	DANIEL,.....	
FULL CHORUS OF JEWS, CHALDEANS, AND SOLDIERS. A READER.†					

### ♩. = 68. No. 1. INSTRUMENTAL INTRODUCTION.

The first system of musical notation for the instrumental introduction. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is 6/8. The music is written in a key with two flats (B-flat and E-flat). The melody in the treble staff is primarily eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

The second system of musical notation for the instrumental introduction, continuing from the first system. It maintains the same two-staff structure (treble and bass clefs) and 6/8 time signature. The musical texture remains consistent with the first system, featuring a melodic line in the treble and a supporting line in the bass.

\* The Libretto written and arranged by GEN. B. F. EDMANES.

† The readings may be rendered by a clergyman, or by the conductor, or a good reader for the choir; and, with due attention to good enunciation on the part of the singers, it is thought they will prove a key to the full understanding of the Cantata, without program.

[The READER follows without pause.]

READER.\* (DAN. i. 1-6).—In the third year of the reign of Jehoiakim king of Judah came Nebuchadnezzar king of Babylon unto Jerusalem and besieged it. And the Lord gave Jehoiakim king of Judah into his hand, with part of the vessels of the house of God: which he carried into the land of Shinar to the house of his god; and he brought the vessels into the treasure-house of his god. And the king spake unto Ashpenaz the master of his eunuuchs, that he should bring certain of the children of Israel—in whom was no blemish, but well favoured—and such as had ability in them to stand in the king's palace, and whom they might teach the learning and the tongue of the Chaldeans. Now, among these were of the children of Israel, Daniel, Hananiah, Mishael, and Azariah.

This event took place in the year of the world 3398, or 606 B. C., and was the commencement of the "Captivity of the Jews," of which prophecy had said:—

\* If the Cantata be performed without programmes in the hands of auditors, the Reader or Conductor should announce the changes of scenes, (and also the impersonation).

(JER. xxv. 11).—And these nations shall serve the king of Babylon seventy years.

At this time Daniel was about twelve years old, and it is recorded of him and his companions, that the kings—

(DAN. i. 17, 20; ii. 49).—Inquired of them and found them ten times better than all the magicians and astrologers that were in his realm. And Daniel sat in the king's gate.

Ancient profane history informs us, "That which kindled God's wrath against Babylon was 1st. *her cruelty*: 'I was willing,' says Jehovah, 'to punish my people like as a father chastiseth his children; and with a design to restore them as soon as they became more faithful, but Babylon and her princes have added such inhuman treatment as my soul abhors.'

"2d. *The sacrilegious impiety of her king, and her pride*. To the pride and cruelty of his predecessors Belshazzar added impiety that was peculiar to himself.

"Babylon said in her heart, 'I am the queen of nations.'"

SCENE FIRST.\* The Palace Hall.

♩ = 54. No. 2. NATIONAL ANTHEM OF THE BABYLONIANS. "With high-sounding pæans."

TENOR.

With high-sound-ing pæ - ans, with mu - sic and mirth, Shout, shout we our em - pire's great glo - ry and praise; We look to O - RO - MAS - DES for

ALTO.

With high-sound-ing pæ - ans, with mu - sic and mirth, Shout, shout we our em - pire's great glo - ry and praise; We look to O - RO - MAS - DES for

SOPRANO.

With high-sound-ing pæ - ans, with mu - sic and mirth, Shout, shout we our em - pire's great glo - ry and praise; We look to O - RO - MAS - DES for

good up - on earth; To BA - AL and MITH - RA our fire - wor - ship raise: Though Sa - bians and Ma - gians their ten - ets op - pose, We

good up - on earth; To BA - AL and MITH - RA our fire - wor - ship raise: Though Sa - bians and Ma - gians their ten - ets op - pose, We

good up - on earth; To BA - AL and MITH - RA our fire - wor - ship raise: Though Sa - bians and Ma - gians their ten - ets op - pose, We

\* The reader should announce every change of scene.

ral - ly in u - nion, and con - quer all foes, We ral - ly in u - nion, and con - quer all foes, We ral - ly, we

ral - ly in u - nion, and con - quer all foes, We ral - ly in u - nion, and con - quer all foes, We ral - ly, we

ral - ly in u - nion, and con - quer all foes, We ral - ly in u - nion, and con - quer all foes, We ral - ly, we

ral - ly, We ral - ly in u - nion, and con - quer all foes. With

ral - ly, We ral - ly in u - nion, and con - quer all foes. With

ral - ly, We ral - ly in u - nion, and con - quer all foes. With

SYM.

high-sound-ing præ-ans, with mu-sic and mirth, Shout, shout we our em-pire's great glo-ry and praise; What-e'er be the pow-er that

dares to op-pose, We ral-ly in u-nion, and con-quer all foes.

READER.\*—The years of the captivity and oppression of the Jews, from its commencement to the accession of Belshazzar to the throne, were fifty-one. He took the throne, therefore, in the year 3449, or 555 B. C., and he reigned about sixteen years. He was the son of a former king, Evil Merodach (who was the son of Nebuchadnezzar) and Nitocris, the queen who raised so many noble edifices in Babylon, and left evidences of a mind and character purer and more kindly disposed than most of her contemporaries.

\* In all cases, throughout the Cantata, the music and the readings, in each scene, are to be successively taken up without pause; the singers, &c., noiselessly preparing for their parts during the readings.

## No. 8. SONG. QUEEN.\* "Oh! that I had wings like a dove."

(Ps. lv. 6-10.)

*♩* = 48.

Oh! that I had wings like a dove! For then would I fly a -

- way, and be at rest. Lo! then would I wan-der far off, and re-main in the

**Faster.**

wil-der-ness, yea, in the wil-der-ness, I would hast-en my es-cape from the wind-y storm and tem-pest, For I have seen

\* Queen Nitocris is represented in history as good and amiable, though of a heathen nation; and she is represented in this Cantata as "almost a Christian." [This note may be read if desirable.]

*Ad lib.*

vi - o - lence and strife in the cit - y. Wick - ed - ness is in the midst there - of. Mis - chief al - so and sor - row is in the midst of

*Tempo Primo.*

it. Oh! that I had wings like a dove! For then would I fly a -

*Dim. e Ritard.*

- way, and be at rest, and be at rest, and be at rest.

*Dim. ppp*

READER. (JER. L. 1, 2, 9, 10, 11.)—The word that the Lord spake against Babylon, by the prophet Jeremiah:

Declare ye among the nations, and publish, and set up a standard: publish and conceal not: Say Babylon is taken, Bel is confounded. For lo, I will raise and cause to come up against Babylon an assembly of great nations from the north country; and they shall set themselves in array against her: from thence she shall be taken. And Chalden

shall be a spoil, O ye destroyers of mine heritage." This prophecy was uttered, with others relative, ages before the event was accomplished.

During the oppressions and wicked acts of the Babylonians, which kindled God's wrath, the Jews lived in alternate despair and hope. They had faith in the promises which were also the subject of prophecy.

*Get up* SCENE THIRD. Jewish Place of Assembly. Daniel and the Jews in Convocation.

$\text{♩} = 92$  No. 4. CHORUS. "O Lord, to whom vengeance belongeth."

(Ps. xciv. 1-5, 5, 7.)

O Lord, to whom ven-geance be-long-eth: O God, to whom ven-geance be-long-eth: Show thy-self, lift up thy-self, thou

O Lord, to whom ven-geance be-long-eth: O God, to whom ven-geance be-long-eth: Show thy-self, lift up thy-self, thou

**DUET.**

Judge of the earth: Ren-der a re-ward to the proud; Ren-der a re-ward to the proud. Lord, how

Judge of the earth: Ren-der a re-ward to the proud: Ren-der a re-ward to the proud. Lord, how



## CHORUS.

long shall the wick - ed tri - umph? How long, how long? How long, how long? How

They break in pie - ces thy peo - ple O Lord, They break in pie - ces thy

long shall the wick - ed tri - umph? How long, how long? How long, how long? How

long, how long? And af - flict thine her - it - age. Yet they say, the Lord shall not see, nei - ther shall the God of Is - rael re - gard it.

peo - ple, O Lord, And, &c.

long, how long? And af - flict thine her - it - age. Yet they say, the Lord shall not see, nei - ther shall the God of Is - rael re - gard it.

## ♩ = 132. No. 5. TRIO. JEWISH MAIDENS. "Why standest thou afar off, O Lord?"

(Ps. x. 1. &amp; xlv. 23, 24, 26.)

FIRST SOPRANO.  
Why stand - est thou a - far off, O Lord? Why hid - est thou thy - self in time of trou - ble? A - wake, why sleepest thou, O Lord, and for - get - test our af -

SECOND SOPRANO.  
Why stand - est thou a - far off, O Lord? Why hid - est thou thy - self in time of trou - ble? A - wake, why sleepest thou, O Lord, and for - get - test our af -

ALTO.  
Why stand - est thou a - far off, O Lord? Why hid - est thou thy - self in time of trou - ble? A - wake, why sleepest thou, O Lord, and for - get - test our af -

- fic - tion and op - pres - sion, A - rise, a - rise, cast us not off for ev - er. A - rise for our help, and re - deem us for thy mer - cy's sake.

- fic - tion and op - pres - sion. A - rise, a - rise, cast us not off for ev - er. A - rise for our help, and re - deem us for thy mer - cy's sake.

## CHORUS.

TENOR.

A - rise for our help, and re - deem us for thy mer - cy's sake. Re - deem us for thy mer - cy's sake, Re - deem us for thy mer - cy's sake.

ALTO.

SOPRANO.

A - rise for our help, and re - deem us for thy mer - cy's sake. Re - deem us for thy mer - cy's sake, Re - deem us for thy mer - cy's sake.

## ♩ = 69. No. 6. SOLO, DANIEL and CHORUS, "Lord, thou hast heard,"

(Ps. x 17, 18.)

Lord, thou hast heard the de - sire of the hum - ble,

Thou wilt cause thine ear to hear, that the man of the earth may no more oppress, may no more..... oppress.

## CHORUS.

TENOR.

Lord, thou hast heard the desire of the humble, Thou wilt cause thine ear to hear, that the man of the earth may no more oppress, may no more oppress.

ALTO.

SOPRANO.

Lord, thou hast heard the desire of the humble, Thou wilt cause thine ear to hear, that the man of the earth may no more oppress, may no more oppress.

*Segue.*

## No. 7. RECITATIVE.\* DANIEL. "For thou hast said by the mouth of prophecy."

(ISAIAH XIV. 4, 5.)

For thou hast said by the mouth of prophecy, Thou shalt take up this proverb against the king of Babylon, And say:

\* The time of the words to chanting notes should be about as fast as a good reader would read them.

How hath th'op-press-ors ceased, and the gold-en cit-y ceased. The Lord hath brok-en the staff of the wick-ed, and

$\text{♩} = 92$ . AIR. (Ps. xxii. 23, 24.)

al- so the scap-ter of the rul-ers. Ye that fear the Lord, praise him,

glo-ri-fy him ev-er-more. And fear him, all ye seed of Is-rael. Fear

him: For he hath not abhorred and despised the afflictions of..... the afflicted.

$\text{♩} = 92$ . No. 8. CHORUS. "O Lord, thou hast ordained afflictions for judgment."

(HABAKKUK 1. 12.)

TENOR.  
O Lord, thou hast ordained afflictions for judgment, And, O mighty God, Thou hast established them for correction.

ALTO.  
O Lord, thou hast ordained afflictions for judgment, And, O mighty God, Thou hast established them for correction.

SOPRANO.  
O Lord, thou hast ordained afflictions for judgment, And, O mighty God, Thou hast established them for correction.

Art thou not from everlasting, O Lord our God, from everlasting,

Art thou not from everlasting, O Lord, everlasting,

Art thou not from everlasting,

Art thou not from everlasting, O..... Lord, Art thou not from everlasting,

Art thou not from ev - er - last - ing, O Lord, our God, the Ho - ly One, the Ho - ly One, the Ho - ly One....

Art thou not from ev - er - last - ing, O Lord, our God, the Ho - ly One, the Ho - ly One, the Ho - ly One....

*Dim.*

## SCENE FOURTH. The Walls of Babylon.

Daniel and Companions on the Watch-tower

♩ = 132. No. 9. MARTIAL PRELUDE.

*Repeat, ad lib.*

*Segue No. 10.*

No. 10. HANANIAH. "Behold! the Lord of hosts."

(ISAIAH xiii. 4, 5. Ps. xxviii. 8; and cxv. 9.)

Be - hold! the Lord of hosts, He mus - - t'reth the host of the bat - tle; He

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "Be - hold! the Lord of hosts, He mus - - t'reth the host of the bat - tle; He". The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef, both sharing the two-flat key signature and 4/4 time signature. The piano part features a rhythmic accompaniment of eighth and sixteenth notes.

mus - - t'reth the host of the bat - tle: They come from a far, They come from a far,

The second system of the musical score continues the vocal and piano parts. The lyrics are: "mus - - t'reth the host of the bat - tle: They come from a far, They come from a far,". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment on three staves.

from a far coun - try, the end..... of heaven. The, Lord is their

The third system of the musical score concludes the piece. The lyrics are: "from a far coun - try, the end..... of heaven. The, Lord is their". The musical notation continues on three staves, with the piano accompaniment providing a steady rhythmic foundation for the vocal line.

strength, the Lord is their strength, and he is the sav - ing strength of his an - oint - ed. O Is - rael,

**DANIEL.**

He is their help and their shield, He is their help and their shield,

**HANANIAH.**

trust thou in the Lord: He is their shield, O house of Aa - ron, trust in the Lord. He is their shield. O

**COMPANIONS.**

He is their help and their shield, He is their help and their shield,

He is their help, He..... is their help..... and their shield.

ye that fear the Lord, trust in the Lord. He..... is their help..... and their shield.

He is their help, He is their help and their shield.



Dim. ppp

READER.—In Scripture it is recorded:  
 (DAN. v. 1-4.) The king made a great feast to a thousand of his lords, and drank wine before the thousand. They drank wine and praised the gods of gold, of silver; of brass, of iron, and of stone.

And ancient history states that—

King Labynitus—(which is the name by which Belsazzar is known in profane history)—not only preferred his idols and false divinities to the true God, but fancied he had vanquished his power because he possessed the vessels that belonged to his worship:—and that, as an insult to the God of Jacob, he and his whole court drank wine out of those sacred vessels brought from Jerusalem's temple seventy years before.

### SCENE FIFTH. The Feast. Banquet Hall of the Palace.

$\text{♩} = 96$ . No. II. SOLO (KING) and CHORUS. "Turn we awhile from war's acclaim."

Prelude.

## KING.

1. Turn we a - while from war's ac - claim, To fes - tal joys and mirth - ful glee; Tho' war with - out, and  
 2. The gold and sil - ver, ves - - sels bring, Which came from Zi - ou's tem - ple's shrine; And as we feast, im -

fam - int reign, Here let us gay and jo - - vial be, Here let us gay and jo - - vial be.  
 - bibe, and sing, From them we'll quaff the spark - ling wine, From them we'll quaff the spark - ling wine.

## CHORUS.

## TENOR.

1. Here let us gay and jo - vial be, With fes - tal joys and mirthful glee, with fes - tal joys and mirthful glee.  
 ALTO.  
 Here let us gay and jo - vial be, With fes - tal joys and mirthful glee,  
 SOPRANO.  
 2. Aye, aye, we'll quaff the sparkling wine, In goblets ta'en from Zion's shrine, In goblets ta'en from Zi - on's shrine.  
 Aye, aye, we'll quaff the sparkling wine, In goblets ta'en from Zion's shrine,

\* Play prelude, or other piece, between the verses, *ad libitum*.

## A LORD OF THE COURT.

3. Fill Zi - - - ou's gold - en gob - - lets high, - - Drink to the health of our great king, And while the mer - ry

mo - ments fly, To him our rev - erent hom - age bring, To him our rev - erent hom - age bring.

## CHORUS.

TENOR.

Yes, to Bel-shaz-zar hom-age bring, Drink, drink the health of our great king, Drink, drink the health of our great king.

ALTO.

Yes, to Bel-shazzar homage bring, Drink, drink the health of our great king.

SOPRANO.

Yes, to Bel-shaz-zar hom-age bring, Drink, drink the health of our great king, Drink, drink the health of our great king.

Yes, to Bel-shaz-zar hom-age bring, Drink, drink the health of our great king, Drink, drink the health of our great king.

[Go to the next without interlude.]

## DUET (KING and LORD). "And now the silver flagons fill."

4. And now the sil - ver fla - - - gons fill, To drink the health of our good Queen: Nor  
KING.

And now the sil - ver fla - - - gons fill To drink the health of our good Queen: Nor

bond nor free of her speak ill; Far, far her works of good are seen; Far, far her works of

bond nor free of her speak ill; Far, far her works of good are seen; Far, far her works of

**CHORUS, TENOR.**  
 good are seen. To her whose works a - broad are seen, We'll drink— health to our hon - ored Queen.

**ALTO.**  
 good are seen.

**SOPRANO.**  
 To her whose works a - broad are seen, We'll drink— health to our hon - ored Queen.

*Segue.*

**HIGH PRIEST, or KING. "Turn now awhile to Baal's shrine."**

*A little Slower.*

5. Turn now a - while to Ba - AL's shrine: To him pour out the gen' - rous wine, the gen' - rous wine; To him up - raise in tune - ful rhyme, Your

*Ad lib.*

**CHORUS, TENOR.**  
 songs, most apt for fes - tal time, Your songs most apt for fes - - - tal time. Praise be to Ba - bel's gods a - lone, From

**SOPRANO AND ALTO.**  
 Praise be to Ba - bel's gods a - lone, From

Praise be to Ba - bel's gods a -

Ba-al on his gold-en throne, To oth-er gods, how'er they're known, In forms of sil-ver, brass, or stone, In forms of sil-ver, brass, or stone.

Ba-al on his gold-en throne, To oth-er gods, how'er they're known, In forms of sil-ver, brass, or stone, In forms of sil-ver, brass, or stone.

- lone up- on the gold-en throne, In forms of sil-ver, brass, or stone.

*Andante.* **SOLO (LADY OF THE COURT).** "While war and famine reign without."

ALTO. While war and fam-ine reign... With-out, My spi-rit loathes these fes-tive scenes,

**DUET (QUEEN and LADY).** "Naught but the chains that custom wrought."

SOPRANO. Naught but the chains that cus-tom wrought, Bind me to lis-ten, e'er to lis-ten to these themes, Naught but the chains that

ALTO.

cus - tom wrought, Bind me to lis - ten, e'er to lis - ten to these themes.

*pp* *ff* *Segue.*

**CHORUS.—Agitato.**

TENOR. KING.

ME - NE! ME - NE! Be - hold, up - on the wall a writ - ing glows! What mystery is this? or base im - pos - ture!

SOPRANO.

ALTO.

ME - NE! ME - NE! Be - hold, up - on the wall a writ - ing glows!

**CHORUS.**

TENOR. KING. (Ps. lv. 5.)

TE - KEL! Be - hold a - gain, penned by mys - te - rious hand. No mortal's work is here—Fearfulness and trembling are come up - on me, And

SOPRANO.

ALTO.

TE - KEL! Be - hold a - gain, penned by mys - te - rious hand.

CHORUS.  
TENOR.

horror hath over-whelmed me. PE - rez! The hand it is unseen, yet there the writ - ing stands in un - known tongue: What mean these signs?

PE - rez! The hand it is unseen, yet there the writ - ing stands in un - known tongue: What mean these signs?

Tones aspirated.

Fear has come upon us all.

Fear has come upon us all.

KING. (DAN. v. 7.)

Bring in the astrologers and the soothsayers: And whosoever shall read this writing shall be the third rul - er in the kingdom.

Con Sva

READER. (DAN. v. 8, 9.)—Then came in all the king's wise men; but they could not read the writing, nor make known to the king the interpretation thereof. Then was the king greatly troubled, and his countenance was changed in him; and his lords were astonished.—Thus was fulfilled this prophecy of Isaiah—(Is. xlvi. 13.)—Thou art wearied in the multitude of thy counsels. Let now the astrologers, the star-gazers, the monthly

prognosticators, stand up and save thee from the thing that has come upon thee. Behold, they shall be as stubble, none shall save thee.\*

\* For the musical purpose of this cantata a slight departure from historical record will now be made. History fixes the downfall of Babylon on the night of the feast; we shall suppose an interval of a day between the feast and the interpretation, and that the festival was continued.



SCENE SIXTH. Evening, Night, and Morning between the Days of the Feast. Jewish Quarters. 27

Daniel and Companions, anticipating a Call upon him for Interpretation, implore Heaven's Aid.

♩ = 84. No. 12. QUINTET. "O, holy and most high!"

SOPRANO.  
O... ho - ly and most High! Now in thy pres - ence

ALTO.  
O... ho - ly and most High! Now in thy pres - ence

TENOR.  
O ho - ly and most High! Now in thy pres - ence

BARITONE.  
O... ho - ly and most High! Now in thy pres - ence

BASE.

kneel - ing, We ask thy gra - cious aid, We seek thy deep re - veal - ing: Help us, O Fa - ther, in our need most press - ing, Give us thy

kneel - ing, We ask thy gra - cious aid, We seek thy deep re - veal - ing: Help us, O Fa - ther, in our need most press - ing, Give us thy

kneel - ing, We ask thy gra - cious aid, We seek thy deep re - veal - ing: Help us, O Fa - ther, in our need most press - ing, Give us thy

light, and grant thy con-stant bless-ing. O... ho-ly and most High! Now in thy pres-ence kneel-ing, We seek thy gra-cious

light, and grant thy con-stant bless-ing. O ho-ly and most High! Now in thy pres-ence kneel-ing, We seek thy gra-cious

light, and grant thy con-stant bless-ing. O ho-ly and most High! Now in thy pres-ence kneel-ing, We seek thy gra-cious.

aid, Thy-self to us..... re-veal-ing, Thy-self,.... Thy-self,.... Thy-self to us re-veal-ing, re-veal - -

aid, Thy-self to us re-veal-ing, Thy-self, Thy-self, Thy-self to us re-veal-ing, re-veal -

aid, Thy-self to us..... re-veal-ing, Thy-self, Thy-self, Thy-self to us re-veal-ing, re-veal -

*Dim. e ritard.*

- ing, Thy - self re - veal - - - ing.

- ing, re - veal - ing.

- ing, re - veal - ing.

INTERLUDE (Sunset).

- ing, re - veal - ing.

*Dim. Rit. ppp*

♩ = 40. No. 13. SOLO (DANIEL). Evening Devotion. "I will lay me down."

(Ps. iv. 9.)

I will lay me down and sleep, for thou, O Lord, mak-eth

me to dwell in safe - ty. Yea, I will both lay me down and sleep, for thou, O

Lord, mak-eth me to dwell in safe - - - - ty, In.. safe - - - - ty, in.. safe - - - - ty.

*A little Slower.*

INTERLUDE. EVENING.

*Dim. - - - - Ritard. - - - - ppp*

Care-charming sleep, care-charm-ing

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by a half note G4, quarter notes A4, B4, and C5, and ending with a quarter note G4. The piano accompaniment is in 3/4 time, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing chords. The key signature has two flats (B-flat and E-flat).

sleep, Thou si-lent friend of all our woes, O'er wea-ry hearts with sor-row pressed, Thy-self with sooth-ing balm dis-

The second system continues the vocal line with the lyrics "sleep, Thou si-lent friend of all our woes, O'er wea-ry hearts with sor-row pressed, Thy-self with sooth-ing balm dis-". The piano accompaniment continues with the same rhythmic pattern.

- pose; Let grief and fear be hence a - far, Let ev-ery rest - - - less pas-sion cease, Fall like a

The third system concludes the vocal line with the lyrics "- pose; Let grief and fear be hence a - far, Let ev-ery rest - - - less pas-sion cease, Fall like a". The piano accompaniment concludes with a final chord in the left hand.

cloud a-round our way, And fill our souls with joy and peace, Fall like a cloud a-round our way, And fill our

*Small notes for CHORUS—mouths shut.*

Hm.

*Dim. e Ritard.*

souls with joy and peace, And fill our souls with joy and peace.

**INTERLUDE. MORNING.**

*p* *m* *Cres.*

SCENE SEVENTH. Jewish Place of Worship.

♩ = 108. No. 15. AIR (DANIEL); CHORUS and DUET. "I laid me down, and slept."

(Ps. iii. 9; DAN. ii. 23.)

I laid me down, and slept, for the Lord sus -

- tained me, His mer - cy is ev - er - last - ing up - on them.... that fear him. I thank thee, O God of my fa - thers, who

hast sus - tain - ed me, and made known un - to me, what we..... de - sired..... of thee. I

laid me down, and slept, for the Lord sus - tained me, His mer - cy is ev - er - last - ing up - on them that fear Him.

$\text{♩} = 68$ . CHORUS. "Praise the Lord."

(FROM VARIOUS SCRIPTURES.)

**TENOR.**  
Praise the Lord, praise the Lord; He is great, he is great in coun - sel, and might - y in work, He is great in coun - sel, and

**SOPRANO.**  
Praise the Lord, praise the Lord; He is great, he is great in coun - sel, and might - y in work, He is great in coun - sel, and

**ALTO.**  
Praise the Lord, praise the Lord; He is great, he is great in coun - sel, and might - y in work, He is great in coun - sel, and

might - y in work. How great are his signs, and how might - y his won - ders! How great are his signs, and how might - y his won - ders!

might - y in work. How great are his signs, and how might - y his won - ders! How great are his signs, and how might - y his won - ders!



DUET, JEWISH MAIDENS. "Our hearts shall rejoice."

Our hearts shall re-joice, Our hearts shall re-joice, re-joice in him, re-joice in him, be-

- cause... we have trust - - - ed in his ho - ly name, be - cause we have trust - ed in his ho - ly name.

CHORUS.

TENOR.  
Praise the Lord, praise the Lord, He is great, he is great in coun - sel, and might - y in work, He is great in coun - sel, and

SOPRANO.  
ALTO.  
Praise the Lord, praise the Lord, He is great, he is great in coun - sel, and might - y in work, He is great in coun - sel, and

night - y in work. He... is great, the might - - y God, The Lord of Hosts is his name.

might - y in work. He... is great, the might - - y God, The Lord of Hosts is his name.

READER. (DAN. i. 17; ii. 20, 28).—And Daniel had understanding in all visions and dreams,—understanding revealed to him, not for any wisdom, more than any living, but for *their* sakes, that they may know there is a God in heaven and a revealer of secrets.

SCENE EIGHTH. The Interpretation at the Banquet Hall.

No. 16. RÊCITATIVE (KING) and CHORUS. "My spirit is troubled to know the interpretation."

(DAN. ii. 3, 9, 11.)

My spirit is troubled to know th'interpre-ta-tion— If ye will not make known unto me, there is but one de-erec— Let all the wise men of the land perish!

♩ = 112. CHORUS OF CHALDEANS. "O King, live for ever!"

O King, live for ev - er! There is none that can show it be - fore thee, ex-cept the gods, whose dwell-ing is not with the flesh.

♩ = 58. No. 17. DOUBLE CHORUS. "Great Baal, we cry to thee," and "Jehovah, we worship thee."

JEW.

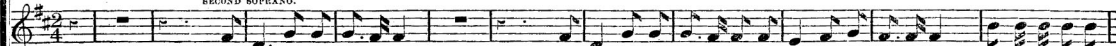
FIRST SOPRANO.



Je - ho - vah, we worship thee;

Je - ho - vah, we worship thee. O God, thou art ter - ri - ble out of thy ho - ly

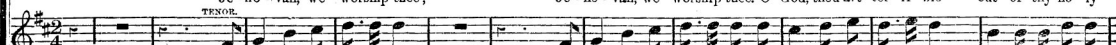
SECOND SOPRANO.



Je - ho - vah, we worship thee;

Je - ho - vah, we worship thee. O God, thou art ter - ri - ble out of thy ho - ly

TENOR.



CHALDEANS.

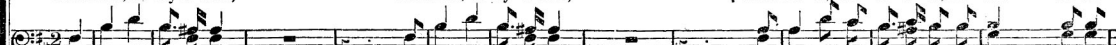
ALTO.



Great Baal, we cry to thee;

Great Baal, we cry to thee;

Great Ba - al, de - liv - er us, for thou art our

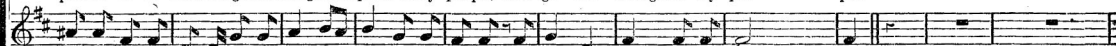


FIRST AND SECOND BASSES.

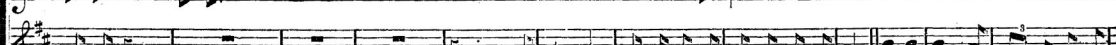
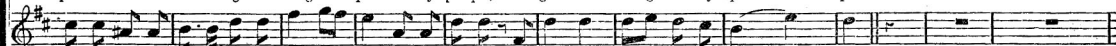
FINE, and Segue No. 18.



plae-es. It is thou that givest strength and power to thy peo-ple, that giv - est strength to thy peo - - - ple.

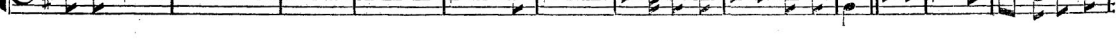
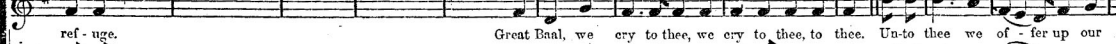


plae-es. It is thou that givest strength and power to thy peo-ple, that giv - est strength to thy ,peo - - - ple.



ref - uge.

Great Baal, we cry to thee, we cry to thee, to thee. Un-to thee we of - fer up our



## TRIO. MAIDENS.

Je - ho - vah, God of Is - rael, help us, O help us, help us. Happy is he that hath the

Je - ho - vah, God of Is - rael, help us, O help us, help us. Happy is he that hath the  
COMPANION, or DANIEL.

prayer in our trouble, Un-to thee we of - fer up our prayer in our trouble. O Ba-al, help us! O Ba-al, help us!

Lord for his Refuge, and for his Helper the God of Ja - cob. O hap - py is he that hath the Lord for his Refuge, There is no wis - dom or counsel a - gainst

Lord for his Refuge, and for his Helper the God of Ja - cob. O hap - py is he that hath the Lord for his Refuge, There is no wis - dom or counsel a - gainst

him.

him.

**CHORUS,**

Where the word of a king is, there is power, Where the word of a king is, there is power, And who may say to him, What do - est thou? And who may

**CHORUS.**

Who may say un - to the Lord,..... What do - est thou? What..... do - est thou?... **D. C.**

Who may say un - to the Lord,..... What do - est thou? What..... do - est thou?... **D. C.**

What do - est thou? What do - est thou?... **D. C.**

say to him, What do - est thou? O, who may say un - to the king, What do - est thou? What do - est thou?... **D. C.**

## No. 18. RECITATIVE. QUEEN and KING. "O King, let not thy thoughts trouble thee."

QUEEN.

O King, let not thy thoughts trou-ble thee, nor let thy countenance be changed: There is a man in the kingdom named Dan-iel, let him be call-ed, and

KING.

he will show the in-ter-pre-ta-tion, for in him is the spi-rit of the liv-ing God. Bring Dan-iel be-fore me.

READER. (DAN. v. 13, 16).—Then Daniel was brought in before the king, and the king spake, and said unto him:—

KING. (DAN. v. 16.)

I have heard of thee that thou canst make interpretations, . . . and dissolve doubts, { Now, if thou canst read the writing, } and make known the interpre- - - } tation, thou shalt be the third rul-er in the kingdom.

♩ = 80. No. 19. AIR. DANIEL. "O God, thou hast taught me."

(Ps. lxxi. 17, 18.) **41**  
FINE.

O God, thou hast taught me from my youth, now when I am old for - sake me not,

Un - til I have shown thy strength to this gen - er - a - tion, Un - til I have shown thy strength to this gen - er - a - tion. O

No. 20. RECITATIVE (DANIEL) and CHORUS. "O King, thy rewards be to another."

(DAN. v. 17, 26-28.)

O King, thy re-wards be to an - oth - er. This is the in - ter - pre - ta - tion : - ME - NE ! \* God has numbered thy kingdom, and fin - ished it.

\* MEZE. THUKI, PEEZ,—the significations of these words are,—Number—Wright—Dietson.

**CHORUS. pp**  
 TENOR.

DANIEL.

**CHORUS.**  
 TENOR.

God has numbered thy king-dom, and fin-ished it. TE - KEL! Thou art weighed in the balance, and art found wanting. Thou art weighed in the

God has numbered thy king-dom, and fin-ished it. Thou art weighed in the

DANIEL.

Cres.

**CHORUS. p (With Fear.)**  
 TENOR.

balance, and art found wanting. PE - REZ! Thy kingdom is di - vid-ed, and giv-en to the Medes and the Persians. To the Medes and the Persians.

balance, and art found wanting. To the Medes and the Persians.

**J = 88. No. 21. SOLO (KING) and CHORUS. "Woe is me,"**

(ISAIAH xxi.)

Woe is me, Woe is me, the night of my pleas-ure bath the



Ad lib.

Lord turned in - to fear; The night of my pleas - ure bath the Lord turned in - to fear un - to

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "Lord turned in - to fear; The night of my pleas - ure bath the Lord turned in - to fear un - to". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

me. My heart pant - eth; fear - ful - ness af - fright - eth me.

The second system continues the vocal line with lyrics: "me. My heart pant - eth; fear - ful - ness af - fright - eth me." The piano accompaniment continues with similar rhythmic patterns. The word "Ad lib." is written above the vocal line at the end of the system.

Accelerate a little. KING. (As if in meditation.)

How doth God know? Is there knowledge in the most

The third system begins with the instruction "Accelerate a little." and the vocal line starts with "KING. (As if in meditation.)". The lyrics continue: "How doth God know? Is there knowledge in the most". The piano accompaniment becomes more rhythmic and active, reflecting the "Accelerate" instruction.

(Ps. iii. 2.)

A tempo.

♩ = 120. (ISAIAH xxi. 5.)

High! There is no help in God! There is no help in God! Pre - pare (a - gain) the

Ritard.

ta - ble! Watch in the watch-tower! Eat, drink, and

let us be gay and mer-ry, Let us gay and mer-ry be; Aye, let us gay and mer-ry

be, Watch on the watch-tower, Eat, drink, and let us gay and mer - ry be.

## CHORUS.

TENOR.

Aye, let us gay and jo-vial be,

With fes-tal joy and mirthful glee, With fes-tal joy and mirth-ful glee.

ALTO.

Aye, let us gay and jo-vial be, With fes-tal joy and mirthful glee,

SOPRANO.

Aye, let us gay and jo-vial be,

With fes-tal joy and mirthful glee,

With fes-tal joy and mirth-ful glee.

Aye, let us gay and jo-vial be,

With fes-tal joy and mirthful glee,

READER.—The Jews had faith in the prophecies, and remembered them in all their afflictions; and they looked for the coming of the "Anointed Deliverer," thus alluded to in prophecy:—

(Is. xiv. 1.)—Thus saith the Lord to his Anointed: I will loose the loins of kings, and open the two leaved gates, and they shall not be shut: I will go before thee, and make the crooked straight: I will break in pieces the gates, and cut in sunder the bars of iron: that thou may'st know that I—the Lord—which have called thee by name—am God of Israel.

Prophecy was also thus made by Jeremiah:—(Jer. l. 29.)—Call together the archers against Babylon: all ye that bend the bow, camp against it round about: let none thereof escape: recompense her according to her works: according to all that she hath done do unto her: for she hath been proud against the Lord, against the Holy One of Israel.

Thus saith the Lord to his anointed,—to Cyrus,—whose right hand I have holden to subdue the nations before them.

Thus was Cyrus mentioned in Scripture, by his name, above two hundred years before he was born.

## SCENE NINTH. Camp of Cyrus, about Babylon. Night.

♩ = 84. No. 22. ANGEL, Messenger from the Lord to Cyrus. (*Unseen*). "Arouse ye, arouse!" (Is. xxi. 5; xiii. 5. Jer. li. 39, 37; i. 10.)

"A - rouse ye, a - rouse! A - rouse ye, a - rouse! A - rouse, ye prin - ces! and a - noint the shield," The arms, the God of

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line with lyrics and a piano accompaniment with chords and arpeggiated figures.

bat - tle gives ye, wield; The arms, the God of bat - tle gives ye. wield; A - wake! your foe is bowed in sleep and wine: The

The second system continues the vocal line and piano accompaniment. The piano part includes some sixteenth-note arpeggiated patterns.

proud, de - fi - ant cit - y shall be thine. (JER. li. 11.) "Make bright the ar - rows, ga - ther

The third system concludes the piece. The piano accompaniment features a more active rhythmic pattern with sixteenth notes.

\* As this is to be sung in an ante-room, it may be performed by the singer who personates Nitocris, if desirable.

(ISAIAH xiii. 2.)

(JER. l. 15.)

all... the shields;" Dis - play your ban - ner's gold - em - blaz - oned fields; "Shout! shout a - gainst her round a - bout her wall;" Her

gates shall ope, and Bab - y - lon shall fall; Her gates shall ope, and Bab - y - lon shall fall; Her gates shall ope, and

Bab - y - lon shall fall. Shout! shout a - gainst her round a - bout her wall; Her gate shall ope, and Bab - y - lon shall fall.

*Segue.*

## ♩ = 104. No. 23. CHORUS OF SOLDIERS. "Sound, sound the warlike clarion!"

FIRST TENOR.

Sound, sound the war-like cla - ri - on! On to the bat - tle, he - roes, on! To arms! to arms! re - sound on high, The voice of war and

SECOND TENOR.

Sound, sound the war-like cla - ri - on! On to the bat - tle, he - roes, on! To arms! to arms! re - sound on high, The voice of war and

BASE.

vic - to - ry, The voice of war and vic - to - ry. Hasten to the con - flict, for the Lord commands, To gird the conquering sword,

vic - to - ry, The voice of war and vic - to - ry. Hasten to the con - flict, for the Lord commands, To gird the conquering sword,

Led

Led on by such a heavenly ery, Led on by such a heavenly ery, We march to cer - tain vic - to - ry, We march to cer - tain vic - to - ry.

Led on by such a heavenly ery, Led on by such a heavenly ery, We march to cer - tain vic - to - ry, We march to cer - tain vic - to - ry.

on by such a heavenly ery, Led on by such, &c.

$J=100$ . No. 24. RECITATIVE. HANNANIAH. "Still revel and riot."

Still rev-el and ri-ot the court of the im-pious king; But de-

*Pianissimo—representing distant music at the palace.*

-struction shall come up-on it, For the mouth of the Lord hath spok-en it.

CHORUSES. (*Soldiers, in the distance, approaching.*) "Sound, sound the warlike clarion."

**SOLDIERS.**  
Sound, sound the war-like cla-ri-on, On to the bat-tle, he-roes, on; To arms! to arms! re-

**JEWISH WOMEN.**

Hark! hark! he comes! he comes, the

**SOLDIERS.**  
Sound, sound the war-like cla-ri-on, On to the bat-tle, he-roes, on; To arms! to arms! re-

- sound on high, The voice of war and vic - to - ry, The voice of war and vic - - to - -

con-queror comes! He comes! he comes, the con-queror comes! The gates of brass are o - pened, and our help is

- sound on high, The voice of war and vic - to - ry, The voice..... of war and vic - - to - -

- ry. Haste to the con - flict, for the Lord com-mands to gird the con - quering

nigh, our help is nigh, our help is nigh. Haste to the con - flict, for the Lord com-mands to gird the con-queing

- ry. Haste to the con - flict, for the Lord com-mands to gird the con - quering

sword, Led on by such a heaven - ly cry Led on by such a

sword, the con-queing sword, Led on by such a heaven-ly cry, Led on by

sword, Led on by such a heaven ly cry, Led on by such a



heaven - ly ery, We march to cer - tain vic - to - - ry, We march to cer - tain  
such a heaven-ly ery, They con-quer, they con-quer In tri-umph-ant vic-to-ry, They con-quer, they con-quer  
heaven - ly ery, We march to cer - tain vic - to - - ry, We march to cer - tain

vic - to - - ry. Sound, sound the war - like cla - ri - on, On to the bat - tle,  
In tri-umph-ant vic-to-ry, Sound the war-like cla-ri-on, ye he-ros all, to bat-tle on, Sound, sound the war-like cla-ri-on, ye  
vic - - to - - ry. Sound, sound the war - like cla - ri - on, On to the bat - tle,

*(Two or three high voices sing small notes.)*

he - roes, on! To arms! to arms! re-sound on high The voice of war and  
The voice..... of  
he - roes all, to bat - tle on! To arms! to arms! re-sound on high, To arms! to arms! re-sound on high The voice of war and vic - to - - ry, The  
he - - roes, on! To arms! to arms! re-sound on high The voice of war and

vic - to - ry, The voice of war and vic - to - ry, Vic - to - ry, vic - to - ry, vic - to - ry.  
 vic - to - ry, The voice of war and vic - to - ry, The voice of vic - to - ry, Vic - to - ry, vic - to - ry, vic - to - ry.  
 voice of war and vic - to - ry, The voice of war and vic - to - ry, The voice of vic - to - ry, Vic - to - ry, vic - to - ry, vic - to - ry.  
 vic - to - ry, The voice of war and vic - to - ry, Vic - to - ry, vic - to - ry, vic - to - ry.

READER.—On that night, by the taking of Babylon by Cyrus, was an end put to the Babylonian Empire, after a duration of two hundred and ten years: and prophecy was fulfilled.—And Scripture records—(DAN. v. 30, 31.)—"On that night was the king slain, and Darius, the Mede (known in history as Cyaxares II), took the kingdom."—This Cyaxares reigned two years, viz. 3466 to 3468, conjointly with Cyrus, who is known in Scripture as Darius the Son of Ahasuerus.

No. 25. RECITATIVE. QUEEN. (*At the palace.*) "Of a truth is it that God is a God of gods."

(DAN. ii. 47. PS. xxv. 11, 16, 18.

Of a truth is it that God is a God of gods, and a re - veal - er of se - crets. For thy mer - cy's sake, O Lord, O Lord,  
 par - don my in - i - qui - ties, Turn thee un - to me, and have mer - cy up - on me, for I am des - o - late, I am

des - o - late and af - flict - - ed. Look up - on my af - flic - tions, and for - give all my sins, and for - give all my sins....

*Segue.*

$\text{♩} = 60$ . No. 26. SOLO (DANIEL) and CHORUS OF JEWS. "Like as a father pitieth his children."

(Ps ciii. 13-17.)

**DANIEL.**

Like as a fa - ther pit - i - eth his chil - dren, So the Lord pit - i - eth them that fear him, For he know - eth, he know - eth our

frame, He re - membereth that we are dust.

**CHORUS.**

Like as a fa - ther pit - i - eth his chil - dren, So the Lord pit - i - eth

## DANIEL.

As for man, his days are as the

them that fear him. For he know-eth, he know-eth our frame, He re-mem-bereth that we are dust.

This system consists of three staves: a vocal line in G major with a treble clef, and two piano accompaniment staves in bass clef. The music is in 4/4 time. The vocal line begins with a double bar line and a repeat sign, followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

grass,..... as a flower..... of the field,..... so he flour-ish-eth, so he

his days are as the grass, as a flower, as a flower of the field, so he

This system continues the musical score with three staves. The vocal line has a long note on 'grass,' followed by a series of eighth notes. The piano accompaniment continues with the same rhythmic pattern.

flour - - - ish - eth; For the wind pass-eth o - ver it, and it..... is

flour - - - ish - - - eth as a flower; For the wind pass-eth o - ver it, and it is

This system concludes the musical score with three staves. The vocal line has a long note on 'flour - - - ish - eth;' followed by a series of eighth notes. The piano accompaniment continues with the same rhythmic pattern.

## Repeat Chorus, "Like a Father."

♩ = 120. Allegro.

gone, and the place thereof shall know it no more, Shall know it no more. But the mer - cy of the

gone, it is gone, and the place thereof nev - er - more, shall know it nev - er - more.

Lord is from ev - - er - - last - ing to ev - - er - - last - ing up - on them that fear him.

*Piano e Staccato.*

But the mer - cy of the Lord, But the mer - cy of the Lord is on them that fear him, up - on them that

But the mer - cy of the Lord is from ev - - er - - last - ing up - on them.....

fear him, But his mer - cy and love is last - ing, and is ev - er up -

..... that fear him, And his right-eous-ness..... and his right-eous-ness..... un - to  
on them that fear him, and his right-eous-ness, and his right-eous-ness,

chil - - - - dren's chil - - - - dren. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men.  
un - - - - to ev - er is un - to his chil - dren. A - men. A - men.

$\text{♩} = 120.$  No. 27. SOLO. QUEEN. "Rejoice! O Daughter of Zion!"

Re - joice! re - joice! re - joice!... O daugh - ter of Zi - on! Shout, O... shout, ye daugh - ter of Je -

ru - sa - lem, Be glad ac - cord - ing to the day where - in ye have been af - flict - ed, Be glad... and re - joice with

all..... the heart. A - gain shall be heard.... in Je -

ru - - - sa - lem,..... the voice..... of joy..... and the voice..... of glad - ness, And the voice of them that say,

Praise the Lord..... of Hosts,..... A - wake, a - wake, Put on thy strength, a - wake, Put on... thy

strength, O Zi - on, glad-ness and thanksgiving, and the voice of mel - o - dy shall be... found in thee, shall be found..... in thee.

For the Lord..... hath com - fort - ed his peo - ple, He hath com - - - fort - ed... his... cho - sen,



For the Lord..... hath com - fort - ed his peo - ple, He.... hath re - deem - ed his cho - - sen.....

*Second time go to page 60.*

*First Time.*

O cap - tive daugh - - - ter of Je - ru - sa - lem,..... Loose thy - self from the bands of thy neck,.... O

*Repeat here the Section, commencing, "For the Lord."*

cap - tive daugh - - - ter of Je - ru - sa - lem,..... ye shall be..... led forth..... in peace.

## Second Time.

A - gain shall be heard... in Je - ru - - - lem..... the voice... of joy..... and the voice..... of glad - ness, The

voice,..... the voice of joy, the voice,..... the voice of joy, the voice,.....

*Slower.* ..... The voice, the voice of joy,.... *Ad lib.* And the voice of them that say,.... *Slow.* Praise the Lord of Hosts....

READER.—Upon the death of Cyaxares, Cyrus, being left to act his pleasure, united the kingdoms of Babylon, Media and Persia, and founded the Empire of Persia. In the first year of his reign over that empire (3468 A. M., or 536 B. C.) Daniel convinced him by showing him that he, "the anointed," was the one designated as the instrument, through whom the Almighty intended to show his mercy to captive Judah.

Cyrus, having made Daniel second in the kingdom, ordered an edict of freedom to

the Jews to be proclaimed. Thus putting an end to the seventy years' captivity, and fulfilling prophecy, which was as follows.

(EZRA I. 4.)—Thus saith King Cyrus: The Lord God of heaven hath charged me to build him an house at Jerusalem. Who is there among you of all his people? his God be with him. And let him go up and build the house of the Lord God of Israel. And whosoever remaineth in any place let the men of the place help him with silver and gold beside the free-will offering for the house of God which is in Jerusalem.

No. 28. GRAND CHORUS. (JEWS). FINALE. "Magnify, glorify, extol and exalt the Lord."

(FROM VARIOUS SCRIPTURES.)

TENOR.

MAG - NI - FY, GLO - RI - FY, EX - TOL AND EX - ALT THE LORD; MAG - NI - FY, GLO - RI - FY HIS HO - LY NAME FOR EV - ER - MORE;

SOPRANO.

MAG - NI - FY, GLO - RI - FY, EX - TOL AND EX - ALT THE LORD; MAG - NI - FY, GLO - RI - FY HIS HO - LY NAME FOR EV - ER - MORE;

ALTO.

MAG - NI - FY, GLO - RI - FY, EX - TOL AND EX - ALT THE LORD; MAG - NI - FY, GLO - RI - FY HIS HO - LY NAME FOR EV - ER - MORE;

BASS.

MAG - NI - FY, GLO - RI - FY, EX - TOL AND EX - ALT THE LORD; MAG - NI - FY, GLO - RI - FY HIS HO - LY NAME FOR EV - ER - MORE;

First Time.

MAG - NI - FY, GLO - RI - FY, EX - TOL AND EX - ALT THE LORD; GLO - RI - FY, MAG - NI - FY HIS NAME FOR EV - ER - MORE. OUR

MAG - NI - FY, GLO - RI - FY, EX - TOL AND EX - ALT THE LORD; GLO - RI - FY, MAG - NI - FY HIS NAME FOR EV - ER - MORE. OUR

MAG - NI - FY, GLO - RI - FY, EX - TOL AND EX - ALT THE LORD; GLO - RI - FY, MAG - NI - FY HIS NAME FOR EV - ER - MORE. OUR

the Lord; ex - alt and glo - ri - fy, &c.

feet shall stand with-in thy gates, O Je - ru - sa - lem! We will re - joice, we will re - joice, re - joice in thy sal - va - tion; Our

Our

*Repeat the first Section, "Magnify," &c.*

feet shall stand with-in thy gates, O Je - ru - sa - lem! shall stand..... with - in thy gates, Je - ru - - - sa - lem!

feet shall stand.... with - in thy gates, O Je - ru - sa - lem! shall stand with-in thy gates, O Je - ru - sa - lem!

**Second Time.**

Ex - tol him that rid - eth up - on the heavens by his name, JAH! Ex - tol him that rid - eth up - on the heavens by his name, JAH!

JAH!

JAH! and re -

and re-joyce be-fore him, and re-joyce be-fore him, and re-joyce be-fore him,  
 joyce..... and re-joyce..... and re-joyce..... be-fore him.  
 - joyce,..... and re-joyce,..... and re-joyce be-fore him.

We will re-joyce in thy sal-va-tion, and in thy name will we lift up our ban-ners, and come a-gain with sing-ing un-to Zi-on,  
 We will re-joyce in thy sal-va-tion, and in thy name will we lift up our ban-ners, and come a-gain with sing-ing un-to Zi-on,

and ob-tain glad-ness and joy. Mag-ni-fy, glo-ri-fy, ex-tol and ex-alt the Lord;  
 and ob-tain glad-ness and joy. Mag-ni-fy, glo-ri-fy, ex-tol and ex-alt the Lord;  
 We will re-joyce in.. thy sal-va-tion, And in thy name will we set up our ban-ners,

Mag - ni - fy, glo - - ri - fy his ho - ly name for ev - er - more, Mag - ni - fy, glo - ri - fy, ex -  
 Mag - ni - fy, glo - - ri - fy his ho - ly name for ev - er - more, Mag - ni - fy, glo - ri - fy, ex -  
 And come a - gain with sing - ing un - to Zi - on, And ob - tain glad - ness, glad - ness and joy, We will re - joice in thy sal - va - tion,

- tol and ex - alt the Lord, Glo - - ri - fy, mag - - ni - fy his name for ev - er -  
 - tol and ex - alt the Lord, Glo - - ri - fy, mag - - ni - fy his name for ev - er -  
 And in the name we will set up our ban - ners, And come a - gain with sing - ing un - to Zi - on, And ob - tain glad - ness and

- more. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah, Hal - le - lu - jah. A - - MEN.  
 - more. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah, Hal - le - lu - jah. A - - MEN.  
 joy, Hal - le - lu - jah, &c.