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NOVELLO'S ORIGINAL OCTAVO EDITION.

George Friedrich
HANDEL'S

ORATORIO,

BELSHAZZAR,

(COMPOSED IN THE YEAR 1744).

IN VOCAL SCORE,

WITH A SEPARATE ACCOMPANIMENT FOR THE ORGAN OR PIANOFORTE.

EDITED BY

G. A. MACFARREN.

Ent. Sta. Hall.

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PREFACE.

THE original manuscript of *Belshazzar* is preserved in the library of Buckingham Palace. It is written continuously throughout the first and second parts, one piece, in many cases beginning on the page on which the previous piece ends; the third part is not thus connected, the regular numbering of the pages ceasing, and the different pieces being written on separate sheets, with allusions, but not distinct references, to the order in which they are to stand. At the bottom of the first page, in the right hand corner, is written "*Angefangen den 23 Agost 1744.*" At the end of the first part is written "*Septembr 3, 1744, fine della Parte prima den 15 dieces völlig geendigt.*" The second part has no date.

The third part, being fragmentary, has also no date.

It shows many erasures, sometimes of a single bar, sometimes of two or three, and sometimes of very extensive passages, but these occurring more frequently in some than in other pieces. In the cancelled bars, the voice and bass parts are written, but not those for the other instruments, which proceed continuously from the bar before to the bar after the cut. Thus is revealed Handel's process of composition, which was to write uninterruptedly the skeleton of an entire part, to date the conclusion, then to fill up the score and make his improvements, and then to put another date of when the task was "fully ended." We learn, too, from this MS. that the musician must have had a completely dramatic, though not theatrical, purpose in his work, from the curious fact that the descriptions of scenes, the entrances and exits, and the directions for the action, are as minutely written in the score as if the oratorio had been intended for stage representation.

Through the kindness of Dr. Rimbault, I am enabled to print the following highly interesting series of letters, which from the coincidence of their dates with those in the manuscript of *Belshazzar*, and from allusions they contain, bear evident reference to this oratorio. They are addressed to Charles Jennens, Esq., Jun., of Gopsall Hall, Leicestershire, who had compiled the text of the *Messiah*, and who is thus proved to be the author of the present work.

LONDON, JUNE 9, 1744.
DEAR SIR,—Now should I be extremely glad to receive the first Act, or what is ready, of the New Oratorio with which you intend to favour me, that I might employ all my attention and time, in order to answer in some measure the great obligation I lay under. This new favour will greatly increase my Obligations. I remain with all possible gratitude and respect, Dear Sir, yours obliged,
GEORGE FRIDERIC HANDEL.

CHARLES JENNENS, Esq., Jun.

JULY 19, 1744.

DEAR SIR,—At my arrival in London, which was yesterday, I immediately perused the Act of the Oratorio with which you favor'd me, and the little time only I had it, gives me great pleasure. Your reasons for the length of the first Act are intirely satisfactory to me, and it is likewise my opinion to have the following Acts short. I shall be very glad, and much obliged to you, if you will soon favour me with the remaining Acts. Be pleased to point out those passages in the *Messiah* which you think require altering.

I desire my humble Respects and thanks to My Lord Guernsey, for his many Civility's to me, and believe me to be,

Dear Sir, your's with sincere respect,

GEORGE FRIDERIC HANDEL.

CHARLES JENNENS, Esq., Jun.

LONDON, AGOST ye 31, 1744.

DEAR SIR,—The second Act of the Oratorio I have received safe, and own myself highly obliged to you for it. I am greatly pleased with it, and shall use my best endeavours to do it Justice. I am only say that I impatiently wait for the third Act, and desire to believe me to be, Dear Sir, yours, &c.

GEORGE FRIDERIC HANDEL.

CHARLES JENNENS, Esq., Jun.

LONDON, SEPTEMBER 13, 1744.

DEAR SIR,—Your most excellent Oratorio has given me great delight in setting it to Musick, and still engages me warmly. It is indeed a Noble Piece, very grand and uncommon; it has furnished me with expressions, and has given me Opportunity to some very particular Ideas, besides so many great Chorus. I entreat you heartily to favour me soon with the last Act, which I expect with anxiety, that I may regulate myself the better as to the Length of it. I profess myself highly obliged to you for so generous a Present, and desire you to believe me to be, with great esteem and respect,
Sir, yours, &c.

GEORGE FRIDERIC HANDEL.

CHARLES JENNENS, Esq., Jun.

LONDON, OCTOBER 2, 1744.

DEAR SIR,—I received the 3^d Act with a great deal of pleasure, as you can imagine and you may believe that I think it a very fine and sublime Oratorio, only it is really too long; if I should extend the Musick, it would last 4 hours and more. I retrench'd already a great deal of the Musick, that I might preserve the poetry as much as I could; yet it still may be shortened. The anthems come in very properly; but would not the words, "Tell it out among the Heathen that the Lord is King," be sufficient for our Chorus? The Anthem, "I will magnify thee, O God, my King, and I will praise thy Name for ever and ever." Vers. "The Lord preserveth all them that love him; but scattereth the ungodly. Vers. and Chorus. "My Mouth shall speak the praise of the Lord, and let all flesh give thanks unto His holy name for ever and ever. Amen;" concludes well the Oratorio.
Yours, &c.

GEORGE FRIDERIC HANDEL.

CHARLES JENNENS, Esq., Jun.

Belshazzar was first performed at Covent Garden Theatre, on Wednesday, March 27, 1745, being the twelfth of a series of subscription performances of his works, given by Handel; it was repeated on the 29th of the same month, and on the 23rd of April. It had been announced for some time as *Belteshazzar* (the Babylonian name of the Prophet Daniel), and the title was altered to *Belshazzar* on the day of the first performance.

The original copy of this oratorio contains no memorandum, as is frequent in Handel's MSS., of who were to sing the various parts. In an edition of the songs, however, printed by Walsh, Signora Francescina is stated to have sung the music belonging to the character of Nitocris; Miss Robinson

that of Daniel, and the part of Cyrus in the duet "Great Victor;" Mr. Beard that of Belshazzar, and the song "Oppress'd with never-ceasing grief," in G, which belongs to Gobrias; Mr. Reinhold the remainder of the music of Gobrias, and also that of Cyrus; although this last is written by Handel in the Soprano clef.

The songs alone were printed by Walsh. The first edition of the complete work was issued by his successor, Randall. This differs from the original MS. in many important particulars, but has two most authoritative confirmations of its being in accordance with Handel's final intention,—firstly, a transcript dated 1767, in the writing of Johann Christopher Smith (or Schmidt), the friend, factotum and copyist of the composer; secondly, a copied MS. containing remarks, corrections, alterations, and interpolations, in the handwriting of Handel, which is believed to be the copy whence the composer conducted the performance. The last-named inestimable volume is one of a collection of 160, sixty or seventy of which are conducting copies like itself, which were bequeathed by Handel to his so-called pupil—the younger John Christopher Smith, son of the before-named. They were left by Smith to his step-daughter, who became Lady Rivers. The books were for a time supposed to be lost, but were discovered in the hands of Mr. Keralake, a Bristol bookseller. They were purchased of him, in 1857, by Handel's laborious biographer Mons. Victor Schœlcher. When he had fully examined them for the purposes of his book, M. Schœlcher offered them for sale to the library of the British Museum, thinking—and who can think otherwise?—that these highest of all authorities, for the correctness of Handel's works, and for the form in which they should be presented, ought to have a permanent depository in the country in which and for which those works were composed, and in which they are most frequently performed. Failing in this negotiation, he finally disposed of the collection to Dr. Chrysander, for the public library in Hamburg, wherein all the volumes may now be consulted. Randall's score of *Belshazzar* was reprinted, with many inaccuracies, in Dr. Arnold's extensive edition of the composer's works. The next printed score was that of the Handel Society, issued in 1847-48, of which I was the editor. In this were printed for the first time, in addition to the whole of Randall's matter—(1.) the Recitative "The fate of Babylon;" (2.) the Air, "Lament not thus;" (3.) Another version of the Air, "Oppressed with never ceasing grief;" (4.) the Air, "Great God who yet;" (5.) a far longer version of the Chorus, "Oh, glorious Prince," consisting of three movements instead of one; (6.) a totally different setting of the Air, "Alternate hopes;" (7.) also of the Air, "To Power immortal;" (8.) also of the Duet, "Great victor;" (9.) also of the Recitative, "Yes, I will build;" (10.) some large passages in other pieces that are erased in the MS. and omitted in Randall's edition; and (11.) some more or less important occasional differences in the unaccompanied Recitatives,—all these variations from Randall being on the authority of the autograph. The latest printed score is that of the German Handel Society, 1864, edited by Dr. Chrysander, the purchaser of the conducting copies, which accords with the Handel Society's edition, save that it includes the final Chorus with Solos, "I will magnify Thee," which was never before printed.

It is now to speak of the present edition of the vocal score with an arrangement for the piano-

forte, by the editor, of the original orchestral parts, incorporating that added by him for the organ. It differs from the edition of the Handel Society, in containing the second versions only, of those pieces which were composed twice; and this, because, from the omission of the others in Smith's transcript, in the MS. conducting copy, and in Randall's edition, it is evident that Handel preferred and finally adopted these resettings, and that hence—however curious, and in that sense interesting, the originals,—these resettings and these only should be used in performance. It retains the Recitative, "The fate of Babylon," p. 11; the Air, "Lament not thus," p. 13; and the Air, "Great God, who yet," p. 41; all of which were first printed in the edition of the Handel Society; and retains them because, though omitted in Randall—seemingly on Handel's own authority, and perhaps because of the too great length of the Oratorio—they are still available for performance under circumstances of other abbreviations, and they are certainly far too good to be totally rejected. Some curtailments, according to Randall's copy, of the unaccompanied Recitative are preserved, and a careful choice has been made between the various readings in that edition and the autograph, of a few less important passages also in unaccompanied Recitatives. The voice parts are printed according to the Handel Society's edition, with indications of differences between the MS. and Randall's edition, and of some slight but necessary changes by the editor. He introduces some obviously needed accidentals, which are printed within brackets. So also are some directions for piano and forte that are not in the MS., but seem to be desirable for good effect.

The words of the Air, "Oppressed with never-ceasing grief," were set twice—originally in the key of E flat, and for a bass voice, as is all the rest of the music of Gobrias, to which character this piece belongs; subsequently in the key of G, and for a tenor, but retaining the chief theme and much more of the original matter; and finally, Handel wrote with pencil over the latter, "*Una terza più basso Ex dis,*"* and marked the signature of three flats in the violin and bass parts, showing that after the first performance when Mr. Beard sang it, this Air was assigned to a bass who probably sang the whole part of Gobrias; and Dr. Chrysander states that the conducting copy warrants the transposition. With the view of keeping the entire part within the compass of one singer, the air is here printed according to the second and improved version, but transposed as Handel directed, with some necessary changes in the few passages which would extend below the compass of the violin if notally transcribed in the lower key.

The last of the letters of Handel, above quoted, shows that he, with regard to his librettist's purpose of incorporating in this work the entire of the two Chandos Anthems, "Tell it out," and "I will magnify," he at first thought to use the one complete and to compress the other. He afterwards, however, improved upon this idea, and, instead of including the whole of those two works with their several movements, recast them both, omitting a large portion of the text of each, and contracting each into a single movement

* The German term for D sharp. The enharmonic confusion implied between this note and E flat (the name of the key into which the piece was to be transposed) is remarkable; and the more so as it prevailed in Vienna when Beethoven's *Symphonia Eroica* was first played, which was then announced as "In dia."

for its place in the oratorio. "Tell it out," thus re-modelled, appears in Randall's, in Arnold's, and in the Handel Society's editions; not so the final Chorus, "I will magnify," which was first printed in the edition of the German Handel Society, on the authority of the conducting copy. This is given here and in the corresponding edition of the choral and orchestral parts, so that the conclusion of *Belshazzar* in public performance may now be in conformity with the composer's intention.

The form of repeating, *Da Capo*, the entire first part of an Air, after the second part, which was common though not universal in the compositions of Handel's time, is less congenial with the use of our own day. Some suggestions are therefore offered as to how the first part of some of the Airs may be compressed on their recurrence, so that the important incident of the return to the first subject may be retained, and that also of the conclusion of the song, without compelling the repetition of the whole, the great length of which is sometimes wearisome to a modern audience.

The custom of Handel's period was for the organ or harpsichord to sustain a very considerable part in the performance of works like the present, and for this part not to be written by the composer, but left to the improvisation of the player. The organ part was not a mere filling up of the harmonies denoted by the profuse figuring of the bass, which adorns all the printed music of the age, but, in Handel's case at least, appears most sparsely in the author's MSS.; it is said to have had great interest of its own, to have abounded in contrapuntal figures, and to have strongly tested and advantageously displayed the skill of the organist. Handel was specially famous for his extemporaneous accompaniment of his operas and oratorios. When, in 1753, his loss of sight seemed to render this important task impracticable to him, he deputed it to the younger Smith, in the Lenten performances which he annually gave. He resumed it, however, in 1754, whence may be inferred that he was not content with the doings of his representative, and he accomplished the notable feat of bearing in memory all the oratorios given during the season, and this so perfectly that he could interweave his extempore part with those for the voices and orchestral instruments so as to complete and beautify the whole. Because there was no organ in the hall in which *Messiah* and other of Handel's works were first given in Vienna, the Baron van Swieten engaged Mozart to write for the orchestra such additional accompaniments as he would have played upon the organ had there been one at command. To this circumstance we owe those masterpieces of orchestration which are now inseparable from the works upon which they were engrafted, that are as admirable for the extra ideas they introduce into the original compositions and for their masterly instrumental combination, as they are perhaps to be regretted for the precedent they establish of departing from the purpose of Handel. Mendelssohn must have been of this latter opinion, when, in 1844, he refused the request of the Handel Society to write additional wind instruments for *Israel in Egypt*, and wrote, rather, his inestimable organ part, in order to produce effects more closely similar to, if not exactly identical with, those designed by the composer; and under this conviction, he had previously also written a like organ part for *Solomon*. However remote from those great models, an organ part upon the same principle has been attempted for the present work, and this independent part, as has been said, is here incor-

porated in the pianoforte arrangement. Handel's improvisations died with him; the additions by Mozart and Mendelssohn to the otherwise incomplete scores do not extend to the present oratorio; it is hoped then that an apology may not be needed for emulating the example of these great musicians in supplying an essential to the work, nor for adopting the views of the latter in leaving the original orchestration untouched, while filling up this with a part for the instrument the composer would have employed, and thus aiming more directly at the effect he intended, than could have been done by the introduction of other orchestral elements than those for which he wrote.

The treatment of the Recitative needs explanation. I have the best authority as to the manner in which this portion of his works was accompanied in Handel's time, in the account Sir George Smart gave me in October, 1866, about four months prior to his death. These particulars Sir George derived from Joah Bates, the conductor of the Ancient Concerts, previously the projector and conductor of the famous Commemoration of Handel, and still earlier the ear witness of performances under the composer's own direction. The bass semibreves, which, in the original copies, are tied on from bar to bar, show what harmony is to prevail for the extent of each note's continuance, but certainly do not imply that these harmonies are to be sustained for the entire length of the printed bass notes. The old custom of the theatre, as well as the concert room, was to play these chords upon the harpsichord, spreading them so as to produce the utmost fullness of effect, repeating them wherever the punctuation of the words indicated a breathing point, or the singer wanted support, and "sprinkling" (I remember Sir George's word) the notes of the harmony, so as to prevent heaviness or monotony, and so as to feed the voice, or nourish, or prompt it, with the more emphatic notes it had to utter. The custom was further for the double-bass and violoncello to play the bass notes, but the bass notes only, to make up for the non-sustaining character of the keyed instrument of those days. This two-fold custom dates back at least to the time of Purcell. The practice of playing the chords upon the violoncello is entirely modern, and, I believe, peculiar to England; and that of omitting the keyed instrument is of still later date, probably within these forty-one years. The far richer sonority and the greater sustaining power of the present pianoforte than of the harpsichord or virginals, render the support of the bowed instruments dispensable, so there is no need now-a-days for the triple discretion of three players to play each his note more or less frequently, under which unanimity was scarcely possible. A pianoforte accompaniment to the Recitatives has then been written, consisting of the harmonies indicated in the old figured basses, but repeating these as often as the current of the voice-part seems to require. As the now obsolete plan, of writing the two final chords under the voice notes which are intended to precede them, is not clearly understood by all musicians, the arrangement of notes and rests is so disposed in this pianoforte part as to show where the accompaniment is to follow the voice, and this has sometime necessitated the apparent extension of the music by a bar, but no more than apparent, because this method of placing the notes brings them exactly where they are played by those who understand the old system.

The letters above quoted from the composer to his librettist, display the sound judgment of the

former, in deeming that the fancy had been too fertile of the latter, in producing more verses than could be available for performance. Handel accordingly made considerable curtailments in the drama before writing his music, and he subsequently compressed it further by the omission of large portions and three entire pieces (Nos. 4, 5, and 16), which he had already composed. The audiences immediately addressed by Handel must have had a larger capacity of attention than belongs to their successors of a century and a quarter after the first performance of *Belshazzar*; for, even as the composer condensed it at the sacrifice of many musical beauties, the oratorio transcends in length the patience of modern listeners, and it may be requisite still further to shorten it, therefore, for present performance. Still more than in respect of length, such further compression is now desirable, because the greater space of the buildings wherein large choral works are now often given, than of those edifices for which they were written, makes the distinct enunciation of the words more difficult than it formerly was, if not quite impossible; and on this account, the unaccompanied Recitatives lose so much of their interest as to make their effect tiresome, and hence the contraction of this portion of the work is eminently desirable. How much or little of the oratorio it may be necessary to leave out, must depend on the merits of the solo singers, on the size of the building, on the musical culture of the hearers, and on many accidents that need not be here anticipated. It is requisite to present the main dramatic and musical incidents, which graphically characterize the personages and circumstances of the story; but the detailed explanations that link these together, may well be spared in a performance that should rather give a broad poetical view of the whole subject, than a minute, circumspect exposition of every thread in its woof. To show, however, what were Mr. Jennens' intentions, what Handel's retrenchments, and what the possible further curtailments by a conductor of our own time, and moreover, to fill up any hiatus that the fastidious may consider to be occasioned by the omissions, the whole of the original libretto is here printed, those passages being placed within double inverted commas, which were never set to music, and those in single inverted commas which were set but afterwards cut out. The authority for this is one of the very few extant copies of the original edition of the book of words, which is in the possession of Dr. Rimbault, to whom the editor's hearty thanks are offered for the use of the scarce and interesting pamphlet, and for other

valuable assistance in preparing the present volume.* In the copy of the Libretto here printed, the descriptions of scenes, entrances and exits, and all other stage directions down to the minutest details, are copied from Handel's autograph; they agree, for the most part, with Jennens' edition, but fidelity to the composer's MS. is observed, for the sake of showing that a living action must have been in his thoughts when he wrote the music.†

In uniformity with other works in "Novello's Octavo Edition," the G clef is here employed for all the voices except the bass. The marginal indication suffice to show for what voices the several parts were intended in the Choruses. The corresponding space is occupied by the names of the characters in the solo pieces: and the availability of some of these for either female or male voices (as shown by the discrepancy between the singers' names above quoted and the clefs in the original MS.), leaves it to some extent undecided what voices should positively sing them; for these reasons, the statement is not made in the body of the work. Still to show distinctly what was Handel's first intention, however he may have occasionally departed from this, the name of the clef in which each character was originally written is stated in the list of characters.

To conclude. Here is a great work containing many specimens of the composer's finest writing—both among the solo and choral pieces, such individualization of character as far excels the general use of his age, and such dramatic conception as has not been surpassed by the most successful efforts of latest musicians. From circumstances that it would be vain to endeavour to trace, this oratorio has been most rarely performed. Let it be hoped that the issue of an edition in a shape and at a cost which may be convenient to every class of music lovers, may facilitate reproductions of this work for the future; and let it be confidently, reverentially and lovingly affirmed, that to render his *Belshazzar* widely familiar, will add glory even to the name of Handel.

G. A. MACFARREN.

LONDON, April, 1873.

* The title page of the original edition (strangely contradictory of the newspaper advertisements of the time, which are quoted in the statement at the beginning of this notice, of the place and time of the first performance), stands thus:—"Belshazzar, an Oratorio, as it is perform'd at the King's Theatre in the Haymarket. The music by Mr. Handel. London: Printed by and for G. Watts, and sold by him at the Printing-office in Wild-Court, near Lincoln's-Inn-Fields, &c., 1745. Price One Shilling.

† Two only, which are printed within double inverted commas at the foot of the page, are from the book of words and are not in the MS.

BELSHAZZAR.

CHARACTERS.

BELSHAZZAR, <i>King of Babylon</i> *	<i>Tenor.</i>	DANIEL, <i>the Jewish Prophet</i>	<i>Alto.</i>
NITOCRIS, <i>his Mother</i>	<i>Soprano.</i>	AMIOCH, <i>a Courtier</i>	<i>Tenor.</i>
CYRUS, <i>Leader of the Persian Army</i>	<i>Soprano.</i>	<i>A Messenger</i>	<i>Bass.</i>
GOBRIAS, <i>a Babylonian Noble who has joined the Army of Cyrus</i>	<i>Bass.</i>	<i>Chorus of Babylonian Nobles, Persians, Jews, and the Wise Men of Babylon.</i>	

Part the First.

OVERTURE.

† SCENE I.—*An Apartment in the Palace.*
NITOCRIS *alone.*

RECITATIVE (ACCOMPANIED).—*Nitocris.*

Vain, fluctuating state of human empire!
First, small and weak, it scarcely rears its head,
Scarce stretching out its helpless infant arms,
Implores protection of its neighbour states,
Who nurse it to their hurt. Anon it strives
For power and wealth, and spurns at opposition.
Arrived to full maturity, it grasps
At all within its reach, o'erleaps all bounds,
Robs, ravages, and wastes the frightened world.
At length grown old, and swell'd to bulk enormous,
The monster in its proper bowels feeds
Pride, luxury, corruption, perfidy,
Contention—fell diseases of a state,
That prey upon her vitals. Of her weakness
Some other rising pow'r advantage takes,
(Unequal match!) plies with repeated strokes
Her infirm, aged trunk: she nods—she totters—
She falls—alas! never to rise again.
The victor state, upon her ruins rais'd
Runs the same shadowy round of fancied greatness,
Meets the same certain end.

* These are the clefs in which the several parts are written. The compass of Cyrus is mezzo-soprano, but this was sung originally by a bass, except in the duet "Great Victor," in which it was taken by the lady who sang Daniel.

† This and all other descriptions of scenes, as likewise all stage directions, are copied from the autograph score.

AIR.

Thou, God most high, and Thou alone,
Unchang'd for ever dost remain,
Through boundless space extends Thy throne,
Through all eternity Thy reign.
As nothing in Thy sight
The reptile, man, appears,
Howe'er imagin'd great;
Who can impair Thy might?
In heav'n or earth who dares
Dispute Thy power? Thy will is fate.

' RECITATIVE.

' †The fate of Babylon, I fear, is nigh.
' I have sought t' avert it; small my skill,
' Had not the Hebrew prophet with his counsel
' Supported my weak steps. See where he comes:
' Wisdom and goodness in his front serene
' Conspicuous sit enthroned.

' *Enter DANIEL.*

' O much belov'd
' Of God and man! say, is there aught can save
' This sinking state?

† Jennens prints the following, instead of the first two lines of this piece:—

" O Babylon, how fast thy fate approaches!
" Of all the spacious east no place remains
" Yet unsubdu'd, but this. The rapid Cyrus
" Has, like the ancient universal deluge,
" O'erflowed the subject earth. What strength is left
" To stem the torrent?—Brazen gates—thick walls—
" A river deep.—Vain strength, to guard a people
" Who court their ruin! He whom it most concerns,
" To sloth abandon'd and immers'd in pleasure,
" Is to his people lost—and to himself.
" The people, by his high example led,
" Let loose the reins to vice. Idolatry,
" Ranket of weeds, has long o'er-run the soil,
" And for excision calls. What I could do,
" I have done to avert it. Small my skill,"

' *Daniel*.

' Great queen, 'tis not in man
' To pry into the counsels of omniscience ; *
' But you have done your duty, I mine.
' No more remains but to submit to what
' God, only wise and just, ordains.

' AIR.

' Lament not thus, O queen, in vain!
' Virtue's part is to resign
' All things to the will divine,
' Nor of its just decrees complain.
' The sins of Babylon urge on her fate ;
' But virtue still this comfort gives,
' On earth she finds a safe retreat,
' Or bless'd in heav'n for ever lives.'

Exeunt.

SCENE II.—*The Camp of Cyrus before Babylon. A view of the City with the River Euphrates running through it.*

CYRUS, GOBRAS ; MEDES and PERSIANS.

CHORUS of Babylonians upon the Walls, deriding Cyrus, as engaged in an impracticable undertaking.

Behold, by Persia's hero made
In ample form, the strong blockade !
How broad the ditch ! how deep it falls !
What lofty tow'rs o'erlook the walls !

* Jennens prints the following, instead of the last three lines :—

" *Nitocris*.

" I know, for thou hast taught me, wisdom dwells
" In none but God ; in Him alone is power :
" He at His will removes and sets up kings.
" Yet oft some rays of the divine foreknowledge
" On man have shown : to thee He has laid open
" The deep and secret things of providence :
" For thou hast looked into the seeds of time,
" Foretold the fate of empires, this for one,
" To my great father. I remember well
" His vision of the four successive kingdoms,
" Which thou alone couldst tell ; and couldst interpret.
" All things concur to show the time is near,
" When this shall end ;—perhaps thou knowest, how near.

" *Daniel*.

" 'Tis true, oh Queen, God by my mouth reveal'd
" To that great prince the end of human states ;
" But not the time precise. The times and seasons
" In His own pow'r reserv'd th' eternal mind,
" Nor shew'd to man. For what He has imparted,
" 'Tis ours to praise Him, to use that aright,
" And rest contented. Yet you well observe
" An apt concurrence of events to point
" The time not far.—But you have done your duty,
" I mine. No more remains, but to submit
" To what God only wise and just ordains.

" AIR.—*Nitocris*.

" Ah ! falling country !—Ah ! my son !
" You think not of impending fate,
" Nor fear to bring the judgments down
" That crimes like yours await ;
" But trust, unseasonably brave,
" In walls, in gates, in depth of wave,
" In idol gods that cannot save !
" Alas ! that I should live to hear
" The loss of all I hold most dear !"

Hark, Cyrus !—Twenty times the sun
Round the great year his course shall run,
If there so long thy army stay,
Not yet to dogs and birds a prey,
No succour from without arrive,
Within remain no means to live,
We then may think it time to treat,
And Babylon capitulate.
A tedious time !—to make it short,
Thy wise attempt will find us sport.

RECITATIVE.—*Gobrias*.

Well may they laugh, from meagre famine safe,
In plenteous stores for more than twenty years ;
From all assaults secure in gates of brass,
And walls stupendous ; in Euphrates' depth
Yet more secure.

Cyrus.

'Tis that security
Shall aid me to their ruin. I tell thee, Gobrias,
I will revenge thy wrongs upon the head
Of this inhuman king.

RECITATIVE (ACCOMPANIED).—*Gobrias*.

O memory !

Still bitter to my soul ! Methinks I see
My son, the best, the loveliest of mankind,
Whose filial love and duty above all sons,
Made me above all other fathers happy,
I see him breathless at the tyrant's feet,
The victim of his envy !

AIR.

Oppress'd with never-ceasing grief,
I drag a painful, weary life ;
Of all that made life sweet bereft,
No hope, but in revenge, is left.

AIR.—*Cyrus*.

Dry those unavailing tears,
Haste your just revenge to speed ;
I'll disperse your gloomy fears,
Dawning hope shall soon succeed.

RECITATIVE.

Be comforted. Safe though the tyrant seem
Within those walls, I have a stratagem
Inspir'd by heav'n (dreams oft descend from heaven)
Shall baffle all his strength. So strong my mind
Th' impression bears, I cannot think it less.

RECITATIVE (ACCOMPANIED).

Methought, as on the bank of deep Euphrates
I stood, revolving in my anxious mind
Our arduous enterprise, a voice divine,
In thunder uttered, to the bottom seem'd
To pierce the river's depth ; the lofty tow'rs
Of yon proud city trembling bow'd their heads,
As they would kiss the ground. " Thou deep,"
it said,

Be dry. No more, but instant, at the word,
The stream forsook his banks, and in a moment
Left bare his oozy bed. Amaz'd I stood,

Horror, till then unknown, uprais'd my hair,
And froze my falt'ring tongue. The voice renew'd,
Cyrus, go on, and conquer, 'tis I that rais'd thee,
I will direct thy way. Build thou my city,
And without ransom set my captives free.

RECITATIVE.*

Now tell me, Gobrias, does not this Euphrates
Flow through the midst of Babylon ?

Gobrias.

It does.

Cyrus.

And I have heard you say that on the west
A monstrous lake on every side extended
Four hundred furlongs, while the banks were made,
Receiv'd th' exhausted river.

Gobrias.

'Tis most true.†

* Jennens prints the following before the beginning
of the next piece :—

Gobrias.

" It was a vision fair and fortunate,
" And calls to my remembrance strange events,
" Before almost forgot. The Jewish people,
" Of old the favourites of heav'n, so prov'd
" By various signs, miraculous protections,
" Nor less miraculous vengeance on their foes,
" Egyptian or Assyrian, tell their crimes,
" Heap'd to the popular sum, incens'd their God
" To leave them, and expose their land, their city,
" His temple gloriously magnificent,
" With all His sacred things, a scorn and prey
" To that proud city that now braves your arms :
" This people by our late victorious king,
" Nebuchadnezzar, from their native land
" To this were carried captive. Some of these,
" For beauty, science, prudence most remark'd,
" Chose from their fellows, stood before the king :
" Daniel, above the rest, for virtue fam'd,
" And by his God belov'd, whose holy spirit
" In his pure breast, as in a temple dwelling,
" Enriches it with knowledge more than human.
" The king's prophetic dream himself forgot,
" He knew, and did interpret. O'er this province
" He was for this made ruler ; and though he,
" Who now unworthy reigns, regards him not,
" Scarce knows his name, awake to pleasure only,
" Unmindful of whate'er is great and good,
" The queen, his mother, to whose government
" He slothful leaves the state, well knows his merit,
" And by his counsel moves. If ought of weight
" Is in your dream, this sure must be the people,
" And theirs the city meant.

AIR.

" Thy wondrous tale with rapture fills my breast !
" O Cyrus, more than mortals blest !
" At once a tyrant's reign to end,
" Avenge thy wrongs, my injured friend,
" Restore a people long oppress'd,
" From exile to their native land,
" And execute divine command !"

† Jennens prints the following continuation of Gobrias's
speech :—

" The lake, you see, remains, and the canal
" Through which the water flow'd : for still Euphrates,
" Swell'd once a year above his banks by snow,
" In summer, melted from Armenian mountains,
" Would deluge all the country, but that these
" Divert his raging course."

Cyrus.

Might not we then by the same means now drain
Euphrates dry, and through its channel march
Into the city ?

Gobrias.

Suppose this done, yet still the brazen gates,
Which from the city to the river lead,
Will bar our passage, always shut by night
When we must make the attempt. Could we
suppose

Those gates unshut, we might indeed ascend
With ease into the city.

Cyrus.

Said you not

This is the feast to Sesach consecrate,
And that the Babylonians spend the night
In drunken revels, and in loose disorder ?

Gobrias.

They do ; and 'tis religion to be drunk
On this occasion.

AIR.

Behold the monstrous human beast
Wallowing in excessive feast.
No more his maker's image found,
But self-degraded to a swine,
He fixes grov'ling on the ground
His portion of the breath Divine.

RECITATIVE.—*Cyrus.*

Can you then think it strange, if drown'd in wine,
And from above infatuate, they neglect
The means of their own safety ?

AIR.

' Great God ! who yet but darkly known,
' Thus far hast deign'd my arms to bring,
' Support me still, while I pull down
' Assyria's proud, injurious king.
' So shall this hand Thy altars raise,
' This tongue for ever sing Thy praise ;
' And all Thy will, when clearly shown,
' By Thy glad servant shall be done.'

RECITATIVE.

My friends, be confident, and boldly enter
Upon this high exploit. No little cause
We have to hope success, since not unjustly
We have attack'd, but being first attack'd,
We have pursu'd th' aggressor. Add to this,
That I proceed in nothing with neglect †
Of Pow'r Divine. Whate'er I undertake
I still begin with God, and gain His favour
By sacrifice and pray'r.

CHORUS.—*Persians.*

All empires upon God depend,
Begun by His command, at His command they end.
Look up to Him in all your ways ;
Begin with pray'r, and end with praise.‡

† Xenophon's Cyropædia. Bk. I.

‡ Jennens prints these omitted lines :—

" Without His aid you war in vain :
" Be subject :—'tis the way to reign."

SCENE III.

Daniel's House.

DANIEL, *with the Prophecies of Isaiah and Jeremiah open before him.* Other Jews.

AIR.—*Daniel.*

O sacred oracles of truth,
O living spring of purest joy,
By day be ever in my mouth,
And all my nightly thoughts employ!
Whoe'er withhold attention due,
Neglect themselves, despising you.

RECITATIVE (ACCOMPANIED).

Rejoice, my countrymen, the time draws near,
The long-expected time herein foretold.*
Seek now the Lord your God with all your heart,
And you shall surely find Him. He shall turn
Your long captivity, He shall gather you
From all the nations whither you are driven,
And to your native land in peace restore you. †

For long ago,

Whole ages ere this Cyrus yet was born
Or thought of, Great Jehovah, by His Prophet,
In words of comfort to His captive people,
Foretold, and call'd by name, the wondrous man.
Thus saith the Lord to Cyrus, His anointed, †
Whose right hand I have holden to subdue
Nations before him, I will go before thee,
To loose the strong-knit loins of mighty kings,
Make straight the crooked places, break in pieces
The gates of solid brass, and cut in sunder
The bars of iron, for my servant's sake,
Israel My chosen. Though thou hast not known Me,
I have surnam'd thee, I have girded thee,
That from the rising to the setting sun
The nations may confess I am the Lord,
There is none else, there is no God beside Me.
Thou shalt perform my pleasure to Jerusalem,
Saying, Thou shalt be built, and to the Temple
Thy raz'd foundation shall again be laid.

CHORUS.—*Jews.*

Sing, O ye heavens! for the Lord hath done it:
Earth, from thy centre shout,
Break forth, ye mountains, into songs of joy,

* Jeremiah xxix.

† *Chorus of Jews.*

“O Lord! the great and dreadful God!
“Justly Thou hast thy curses pour'd
“On our rebellious heads:
“For ours and for our father's sins,
“Thy people are become the scorn
“Of all the nations round.
“Yet in Thy wrath remember mercy:
“O! be Thy fury turn'd away:
“Not for our righteousness
“But for Thy own great mercies sake!
“O Lord, hear; O Lord, forgive:
“Defer not, for Thine own sake, O our God!—
“For we are Thine, and bear Thy Name.”

Recitative accompanied.

† Isaiah xlv. and xlv.

O forest and each tree therein!
Jehovah hath redeemed Jacob,
And glorified Himself in Israel.

Hallelujah! Amen.

SCENE IV.—*The Palace.*

BELSHAZZAR, NITOCRIS, BABYLONIANS, JEWS, &c.

AIR.—*Belshazzar.*

Let festal joy triumphant reign,
Glad ev'ry heart, in ev'ry face appear,
Free flow the wine, nor flow in vain,
Far fly corroding care;
Each hand the chime melodious raise,
Each voice exult in Sesach's praise.
Let order vanish; liberty alone—
Unbounded liberty the night shall crown.

RECITATIVE.

For you, my friends, the nobles of my court,
I have prepar'd a feast magnificent,
Worthy of you and me; § I do invite you
To share it with me. Let all my wives
And concubines attend. Our royal mother
'And regent of our empire, we entreat
'Your presence as chief honour to our feast.'

Nitocris.

I must prevent thee, son. Who can endure
Th' unbridled license of this festival,
Miscall'd by the licentious, liberty?
When naught prevails but riotous excess,
The noisy idiot laugh, the jest obscene,
The scurril taunt, and drunken midnight brawl.
My soul starts back at such brutality
Asserting reason's empire.

AIR.

The leafy honours of the field,
Before the furious driving wind,
In giddy dissipation fly;
To noise and folly forc'd to yield,
The fair ideas quit the mind,
And lost in wild confusion lie.

RECITATIVE.—*Belshazzar.*

It is the custom, I may say, the law,
By long prescription fixed.

Nitocris.

'I know the custom,
'And knowing, must abhor. The wise and good,
'Allow no law of force against the law
'Of reason, truth and virtue.

Belshazzar.

'You may do
'As likes you best, while we enjoy the night.'

§ “Awhile begone
“Invidious royalty, unfriendly form,
“Partial distinction betwixt king and subject,
“Master and vassal: In their room succeed
“Familiar conversation, social mirth,
“Equality promiscuous. But this night
“I taste of happiness; the year besides
“Is sacrific'd to state.”

*These captive Jews, what do they here?
 They low'r upon our joys,
 And envy liberty they cannot taste.
 Yet something your perverse and wayward nation
 Shall to our mirth contribute. Bring those vessels,
 Those costly vessels my victorious grandsire
 Took from the Temple of Jerusalem,
 And in the Temple of great Bel laid up,
 But us'd them not:—'tis fit they should be us'd;
 And let their God, whose pow'r was found too
 To save His people, serve the conquerors [weak
 Of Him and them. We'll revel in his cups—
 Their rich materials and choice workmanship,
 Shall well augment the splendour of our feast,
 And, as we drink, we'll praise our country's gods
 To whom we owe the prize.

Nitocris.

O sacrilegious!

Unheard of profanation!

CHORUS.—*Jews.*

Recall, O king, thy rash command,
 Nor prostitute with impious hand
 To uses vile the holy things
 Of great Jehovah, King of kings.
 Thy grandsire trembled at His Name,
 And doom'd to death who durst blaspheme,
 For he, like us, His pow'r had tried,
 Confess'd Him just in all His ways,
 Confess'd Him able to abase
 The sons of men that walk in pride.

RECITATIVE.—*Nitocris.*

They tell you true:—nor can you be to learn
 (Though ease and pleasure have engross'd you all)
 Things done in public view. I'll not repeat
 The seven-fold heated furnace, by that God
 Whom you defy made to His faithful servants
 A walk of recreation; nor the king
 In height of all his pride, driv'n from his throne,
 And from the first of men, in thought a god,
 Reduc'd to brutal rank;—all this and more,
 Thou know'st as well as I, and should'st consider.

Belshazzar.

Away!—Is then my mother convert grown
 To Jewish superstition? Apostate queen!
 These idle tales might well become the dotage
 Of palsied age, but not a queen like you
 In prime of life, for wisdom far renown'd.
 On to the feast, I waste my time too long
 In frivolous dispute; time, due of right
 To pleasure and the gods.

DUET.—*Nitocris.*

O dearer than my life, forbear!
 Profane not, O my son,
 With impious rites Jehovah's Name,
 Remember what His Arm has done;
 The earth contains not half His fame,
 Remember and His vengeance fear.

Belshazzar.

O queen, this hateful theme forbear,
 Join not against your son
 With captive slaves, your country's foes,
 Remember what our gods have done
 To those who durst their pow'r oppose;
 Remember and their vengeance fear.

Nitocris.

Alas! then must I see my son
 Headlong to sure destruction run?

Belshazzar.

Not to destruction, but delight
 I fly, and all once more invite
 To reign with me this happy night.

[*Exeunt severally.*]

CHORUS.—*Jews.*

By slow degrees the wrath of God
 To its meridian height ascends:
 There mercy long the dreadful bolt suspends
 Ere it offending man annoy;
 Long patient, for repentance waits,
 Reluctant to destroy,
 At length the wretch, obdurate grown,
 Infatuate, makes
 The ruin all his own, and ev'ry step he takes,
 On his devoted head precipitates the thunder down.

Part the Second.

SCENE I.—*Without the city, the river almost empty.*

CYRUS, &c.

CHORUS.—*Persians.*

See, from his post Euphrates flies!
 The stream withdraws his guardian wave!
 Fenceless the queen of cities lies.

SEMI-CHORUS.

Why, faithless river, dost thou leave
 Thy charge to hostile arms a prey,
 Expose the lives thou ought'st to save,
 Prepare the fierce invader's way,
 And, like false man, thy trust betray?

SEMI-CHORUS.

Euphrates hath his task fulfill'd,
 But to Divine decree must yield;
 While Babel, queen of cities reign'd,
 Her flood, her guardian was ordain'd;
 Now to superior pow'r gives place,
 And but the doom of Heav'n obeys.

CHORUS.

Of things on earth proud man must own
 Falsehood is found in man alone.

RECITATIVE.—*Cyrus.*

You see, my friends, a path into the city
 Lies open;—Fearless let us enter, knowing
 That those we are to cope with are the same
 We have already conquer'd;—Strengthen'd then

* "Looking round, and spying the Jews."

With aid of great and numerous allies,
Wakeful, and sober, rank'd in just array :
Now all asleep, or drunk, at best disorder'd ;
A helpless state ! still worse when they shall hear
We are within their walls.

AIR.

Amaz'd to find the foe so near,
When sleep and wine their senses drown,
All hearts shall faint and melt with fear,
All hands unnerv'd fall feebly down.
Useless the hero's valour lies,
Useless the counsel of the wise.

CHORUS.—*Persians.*

To arms ! to arms ! no more delay ;
God and Cyrus lead the way.*

SCENE II.—*A banquet-room, adorned with
the images of the Babylonian gods.*

BELSHAZZAR, *his wives, concubines, and lords,
drinking out of the Jewish temple-vessels,
and singing the praises of their gods.*

CHORUS.—*Babylonians.*

Ye tutelard gods of our empire, look down,
And see what rich trophies your victory crown,
Let your own bounteous gifts, which our grati-
tude raise,
Wine, gold, merry notes, pay our tribute of praise. †
Sesach, this night is chiefly thine,
Kind donor of the sparkling wine.

AIR.—*Belshazzar.*

Let the deep bowl thy praise confess,
Thy gifts the gracious giver bless ;
Thy gifts of all the gods bestow,
Improve by use and sweeter grow ;
Another bowl ! 'Tis gen'rous wine
Exalts the human to divine.

RECITATIVE.

Where is the God of Judah's boasted pow'r ?
Let him reclaim his lost magnificence,
Assert his right (prov'd ours by long possession),
And vindicate his injur'd honour. Ah !

[*As he is speaking, a hand appears writing
upon the wall over against him ; he sees it, turns
pale with fear, drops the bowl of wine, falls back
in his seat trembling from head to foot, and his
knees knocking against each other.*]

Nobles, &c.

Help, help the king ! he faints—he dies—
What envious demon blasts our joys
And into sorrow turns ?
Look up, O king—speak, cheer thy friends,
Say why our mirth thus sudden ends,
And the gay circle mourns ?

* "They descend into the river."

† "Bel first we sing, great Lord of all below :
"To Thee our wealth and pow'r we owe.
"Thee, Nebo, next, whose wisdom all admire,
"For prescience fam'd, of arts the sire."

Belshazzar.

Behold ! see there !

[*Pointing to the hand upon the wall, which,
while they gaze at it with astonishment, finishes
the writing and vanishes.*]

Nobles, &c.

O dire portentous sight ! but see, 'tis gone,
And leaves behind it types unknown.
Perhaps some stern decree of fate,
Big with the ruin of our state :
What god, or godlike man can tell
The sense of this mysterious spell ?

Belshazzar.

Call all my Wise Men, Sorcerers, Chaldeans,
Astrologers, Magicians, Soothsayers ;
They can, perhaps, unfold the mystic words,
Dispel our doubts, and ease us of our fears.

SYMPHONY.

Enter WISE MEN OF BABYLON.

RECITATIVE.—*Belshazzar.*

Ye sages, welcome always to your king,
Most welcome now since needed most.
O minister

To my sick mind, the med'cine of your art.
Who'er shall read this writing, and interpret,
A splendid purple robe behind him flows,
A chain of gold his honoured neck shall grace,
And in the kingdom he shall rule the third.

Wise Men.

Alas ! too hard a task the king imposes,
To read the characters we never learn'd.

CHORUS.—*Nobles, &c.*

O misery ! O terror ! hopeless grief !
Nor God nor man affords relief !
Who can this mystery unveil
When all our wise diviners fail ?

Enter NITOCRIS.

RECITATIVE.—*Nitocris. †*

O king, live for ever !
Let not thy heart its wonted courage lose,
Nor let thy countenance be chang'd with fear,
Tho' all thy Wise Men fail thee. In thy kingdom
There is a man, among the Jewish captives,
In whom the Holy Spirit of God resides,
And in thy grandsire Nebuchadnezzar's days,
Wisdom, like that of God, was found in him,

† (*Aside.*)

"How soon the scene is chang'd ! he, who but now
"Breath'd nought but mirth and gaiety, defy'd
"The God of Heav'n, and wilful stopp'd his ears
"To all advice, now pale and spiritless,
"And helpless sits with all his gods about him,
"Who know not his distress ; and could they know,
"They could not bring him aid. But I must now
"Speak comfort to him, nor increase his woes
"Too great already." (*To Belshazzar.*)

By which he could interpret mystic dreams,
 Explain hard sentences, dissolve all doubts;
 Daniel his native name, but by the king
 Nam'd Belteshazzar. Let him now be call'd :
 He'll read the writing and interpret it.

Enter DANIEL.

Belshazzar.

Art thou that Daniel, of the Jewish captives ? *
 I have heard of thee
 That thou canst find interpretations deep,
 And dissolve knotty doubts. If thou canst read
 This writing, and explain, a purple robe
 Adorns thy body, a gold chain thy neck,
 And in the kingdom thou shalt rule the third.

AIR.—Daniel.

No; to thyself thy trifles be,
 Or take thy rich rewards who will.
 Such glitt'ring trash affects not me,
 Intent on greater matters still.

RECITATIVE (ACCOMPANIED).

Yet to obey His dread command
 Who vindicates His honour now,
 I'll read this oracle, and thou,
 But to thy cost, shalt understand.
 † Thou, O king,
 Hast lifted up thyself against the Lord of heav'n,
 Whose vessels they have brought before thee,
 And thou, thy lords, thy wives, and concubines,
 Have drunk wine in them. Thou hast prais'd
 the gods
 Of gold, and silver, brass, iron, wood and stone,
 Which neither see, nor hear, nor aught perceive;
 But Him, the God Whose hand upholds thy life,
 And in Whose high dispose are all thy ways,
 Thou hast not glorified, but hast blasphem'd.
 From Him the hand was sent; by His appoint-
 ment

* " I have heard of thee, that a spirit divine
 " Resides in thee; that light and understanding,
 " And wisdom excellent is found in thee.
 " Thou seest this writing on the wall: The Wise Men,
 " Who all were brought before me, could not read it,
 " Much less interpret."

† The following stood instead of the next four words:
 " The Most High, O king, gave to thy grandsire
 " A kingdom, majesty, glory and honour;
 " All people, nations, tongues trembled before him:
 " Whome'er he would he slew or kept alive:
 " Whome'er he would exalted, or abas'd.
 " But when from hence his heart was lifted up,
 " His mind harden'd in pride, he was depos'd
 " His kingly throne, his glory taken from him;
 " Driv'n from the sons of men with beasts he dwelt,
 " Himself became a beast; nor was restor'd,
 " Till humbly he confess'd, the Most High God
 " Rules in the kingdom of men, and over it
 " Appoints whome'er he will. And thou, Belshazzar,
 " His grandson, though thou knowest all these things,
 " Yet hast not humbled thy proud heart to god,
 " But,"

These words were written :—MENE, MENE,
 TEKEL, UPHARSIN :— † which I thus interpret.
 MENE :—The God Whom thou hast thus dis-
 honour'd,
 The days hath numbered of thy reign, and
 finish'd it.
 TEKEL :—Thou in the balances art weigh'd
 And art found wanting.
 PERES :—Thy kingdom is divided,
 And to the Medes and Persians given.

RECITATIVE.—*Nitocris.*

O sentence too severe! and yet too sure!
 Unless repentance may reverse the doom. §

AIR.

Regard, O son, my flowing tears,
 Proofs of maternal love;
 Regard thyself;—to cure thy fears,
 Regard the God above.
 Repentance sure will mercy find,
 But wrath pursues th' obdurate mind. ||

SCENE III.

CYRUS, GOBRIAS, &c., *within the City.*

AIR.—*Cyrus.*

O God of Truth! O faithful guide!
 Well hast Thou kept Thy word;
 Deep waves at my approach subside,
 The brazen portals open wide,
 Glad to receive their lord.
 The hostile nations scatter'd fly,
 Nor dare my presence stay;
 Where'er I go, sure victory
 Attends, for God is always nigh,
 And He prepares my way.

† MENE, number'd; TEKEL, weigh'd; UPHARSIN, and
 they divide, or shall divide; PERES is the participle
 passive singular, divide; PHARSIN, the active plural.

§ " Perhaps, my son, it is not yet too late,
 " To take thy mother's counsel erst despis'd,
 " Reverse the God whose name thou hast blasphem'd,
 " Implore His pardon with repentant tears,
 " Redeem offences past by righteousness,
 " Show mercy to the poor, and obtain mercy.
 " God yet may lengthen thy tranquillity,
 " And thou, and I in thee, may yet be happy."

|| *Belshazzar.*

" Tho' thy interpretation sound so harsh,
 " Yet I'll perform my promise. Let him wear
 " A splendid purple robe, with a gold chain,
 " His neck be gras'd; and to complete his greatness,
 " Proclaim him the third ruler in the kingdom.

" *Daniel.*

" Your tinsel ornaments forbear:
 " Your empty titles wave: the time is near
 " When thou and all thy gaudy train
 " From sad experience shall confess,
 " (" Great truth! how little understood!)
 " The robe most splendid, righteousness;
 " Virtue the only graceful chain;
 " None truly great, except the good."

RECITATIVE.

You, Gobrias, lead directly to the palace,
For you best know the way. This revelling herd
Cannot oppose our passage; those who would,
Fall easy victims. For the rest, they fly,
Or take us for their friends, and reeling, shout
For joy. We'll bet their friends and join the shout.
I seek no enemy except the tyrant;
When he is slain, our task is at an end.
My worthy friends, let us not stain our swords
With needless slaughter. I begin already
To count this people mine, myself their shepherd,
Whose office is to feed and to protect them,
Not to destroy.

CHORUS.—*Persians.*

O glorious prince! thrice happy they,
Born to enjoy thy future sway.
'To all like thee were sceptres giv'n,
'Kings were like gods, and earth like heav'n;
'Subjection, free, unforc'd would prove:
'Obedience is the child of love.
'The jar of nations soon would cease,
'Sweet liberty, beatific peace,
'Would stretch their wings from shore to shore,
'And war and slav'ry be no more.'

Part the Third.

SCENE I.—*The Palace.*

NITOCRIS and DANIEL.

AIR.—*Nitocris.*

Alternate hopes and fears distract my mind,
My weary soul no rest can find.

My busy fancy now presents
A gracious scene; my son repents
And God recalls his doom;
Now to false shame he quits his fears,
False courage takes, and madly dares
His impious feast resume.

Then arms and dying groans resound,
And streams of blood gush out around.

RECITATIVE.

* Fain would I hope—it cannot surely be?

Daniel.

Oh that it could not! but if I may judge
The future by the past, it were vain flattery
To bid you hope for his conversion!

* The following stood instead of the next line:—
"Fain would I know the effect of this late prodigy,
"Of your reproof, and stern prophetic threats,
"Of my advice inforc'd with tears of love.
"Fain would I hope—Is there not room for hope?
"Can he be so insensate to resist
"Such pow'ful arguments, so strongly urg'd
"By his own fears? Can such perverseness dwell
"In human hearts? It cannot surely be!

AIR.

Can the black Ethiop change his skin?
His native spots the leopard lose?
Then may the heart, obdur'd in sin,
Grow soft, repent, and virtue choose.
Threats or advice but move disdain,
And signs and wonders glare in vain.

*(Enter ARIOCH.)*RECITATIVE.—*Nitocris.*

My hopes revive—Here Ariocho comes. By this
'Tis plain the revels are broke up. Say, Ariocho,
Where is the king?

Ariocho.

When you had left the room,
Awhile deep silence reign'd; the king sat pensive,
As doubting whether to break up the banquet,
Or to continue.—At length some parasites
(Those insects vile that still infest a court),
Began to minister false comfort to him.†
'With this again they set them down to drink;
'The bowl went round, the king forgot his fears,
'The wine inspired him, and he blasphemed again;
'Not long we sat, when, from without the gates,
'A noise tumultuous was heard;
'Loud shouts, and cries, and clashing arms.
'The king deputed some to learn the cause;
'I gladly seized the opportunity,
'And fled a place to swift destruction doom'd!

*Enter a MESSENGER.**Messenger.*

All's lost! the fate of Babylon is come!
Cyrus is here, ev'n within the palace!

Nitocris.

Cyrus! impossible:

Messenger.

It is too true;—
A tumult heard without,—the gates unbarr'd,
Disclos'd a dreadful scene: the guards, surpris'd
By numbers far superior, fell before them
With faint resistance. 'The victorious foe
'No sooner saw the gates set open wide,
'But rush'd at once, and easy entrance gain'd.‡

† "Surmis'd, the hand that wrote upon the wall
"Might be some juggling trick, some pious fraud,
"Contriv'd by Jews to vindicate their faith,
"And save the honour of their God: Suppose
"Twere no imposture, but the hand of Heav'n,
"Yet Daniel might mistake the sense: At worst,
"No time was fix'd; the judgments he denounc'd
"Might yet be years to come: the present moment
"Was theirs, their wisest course was to enjoy it,
"Nor lose the certain present for the future,
"Uncertain when to come."

‡ *Daniel.*

"Thus is at length fulfill'd what God foretold:
"Long since by His great prophet. Now, oh queen,
"The time is come. Be strong, and arm yourself
"With all your virtue. This empire is no more.
"Your son—I spare your grief. Convert your thoughts
"To what may comfort you. The past and present
"Are to God's Justice due; the future time,
"Hope to His mercy gives. Whate'er He does
"Is best. Let this sink deep into your mind,
"Assuage your griefs, and dissipate your fears."

CHORUS.—*Jews.*

Bel boweth down! Nebo stoopeth!
How is Sesach taken! and how is the praise
Of the whole earth surpris'd!
Thy counsel stands, O Lord,
And Thou dost all Thy pleasure. *

SCENE II.

BELSHAZZAR, *his LORDS, and other BABYLONIANS,*
with their swords drawn.

AIR.—*Belshazzar.*

I thank thee, Sesach; Thy sweet pow'r
Does to myself myself restore.
Thy plenteous heart-inspiring juice
All my courage lost renews.
I blush to think I shadows fear'd;
Cyrus, come on!—I'm now prepar'd.

MARTIAL SYMPHONY,

During which a battle is supposed in which

BELSHAZZAR is slain.

SCENE III.

CYRUS, GOBRIAS, &c.

AIR.—*Gobrias.*

To pow'r immortal my first thanks are due,
My next, great Cyrus, let me pay to you,
Whose arm this impious king laid low,
The bitter source of all my woe.
Tears sure will all my life employ,
Ev'n now I weep, but weep for joy.

RECITATIVE.—*Cyrus.*

Be it thy care, good Gobrias, to find out
The queen, and that great Jew, of whom thou
told'st me;
Guard them in safety hither. If harm befall them,
I shall repent, and curse my victory.

[*Exit* GOBRIAS.]

AIR.

Destructive war, thy limits know;
Here, tyrant death, thy terrors end;
To tyrants only I'm a foe,
To virtue and her friends, a friend. †

Enter NITOCRIS.

DUET.—*Nitocris.*

Great victor, at your feet I bow,
No more a queen, your vassal now.
My people spare, forgive my fears;
I mourn a son, indulge my tears,
Resistless nature bids them flow.

* "Elam is come up, Media hath besieged:
"All our sighing hast Thou made to cease.
"For the Lord will have mercy on Jacob,
"And, will yet choose Israel,
"And set them in their own land.

† "Let tyrants keep their slaves in awe,
"Who hate, yet fear to break their chain;
"From hence thy glory, Cyrus, draw,
"In human hearts to fix thy reign."

Cyrus.

Rise, virtuous queen, compose your mind,
Give fear and sorrow to the wind.
Safe are your people if they will;
Be still a queen, a mother still,
A son in Cyrus you shall find.

Enter DANIEL.

RECITATIVE.—*Cyrus (to Daniel).*

Say, venerable prophet, is there aught
In Cyrus' pow'r by which he can oblige
Thee or thy people?

Daniel.

O victorious prince,
The God of Israel, Lord of heav'n and earth,
Long ere thy birth, foretold thee by thy name,
And shew'd thy conquests! 'Tis to Him thou
ow'st,
To Him thou must ascribe them. Read those
lines,
The great prediction which thou hast already
In part accomplish'd, and, we trust, will soon
Fulfil the rest. ‡

SOLOS AND CHORUS.

Tell it out among the heathen
That the Lord is King! ||

RECITATIVE (ACCOMPANIED).—*Cyrus.*

'I will release thy captives, not for price,
'Not for reward, but to perform Thy pleasure.
'Thus prostrate I confess, Thou art the Lord,
'There is none else, there is no God beside Thee.
'Thou condescendest to call me Thy shepherd,
'And I will feed Thy flock. To me Thou hast
given
'The kingdom of the earth; and shall I suffer
'Thy kingdoms to lie waste, Thy chosen people
'In exile and captivity to wander?
'Far be from Cyrus such ingratitude!
Yes, I will build Thy city, God of Israel.
Hear, holy people, hear, elect of God,
The God of Israel (He alone is God),
Hath charg'd me to rebuild His house and city,
And let His exil'd captive people go.
With transport I obey. Be free, ye captives,
And to your native land in peace return.
Thou, O Jerusalem, shalt be rebuilt;
O Temple thy foundation shall be laid.
No thanks to me.—To God return your thanks,
As I do mine: we all are to His goodness
Indebted deep; to Him be all the praise.

SOLOS AND CHORUS.

I will magnify Thee, O God, my King, and I
will praise Thy name for ever and ever.
My mouth shall speak the praise of the Lord,
and let all flesh give thanks unto His holy Name
for ever and ever. Amen.

‡ ("Giving him part of Isaiah's prophecy, which Cyrus reads.)
"How false and weak is human policy!
"Which lays deep schemes of raising, governing,
"Preserving empires, not regarding Him
"By whom kings reign, and empires rise and fall!
"He maketh the devices of the people of none effect,
"He casteth out the counsels of princes:
"He putteth down one, and setteth up another."

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OVERTURE.

No. 1.

Largo.

PIANO.
♩ = 84.

Allegro. ♩ = 68.

(f)

(p)

(f)

p

(f)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music features a complex texture with many sixteenth and thirty-second notes, including triplets and slurs. There are several accents (>) and dynamic markings such as *p* and *f*.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music continues with intricate patterns of sixteenth and thirty-second notes, including slurs and accents.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). This system includes a *p* marking in the upper staff and a *f* marking in the lower staff. The music features a mix of rhythmic values and rests.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music is characterized by dense sixteenth-note passages in both staves, with slurs and accents.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). This system includes a *p* marking in the lower staff. The music features a variety of rhythmic patterns and rests.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music continues with intricate sixteenth-note passages and slurs.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The music concludes with a series of chords and melodic lines in both staves.

No. 2.

RECITATIVE (*accompanied*).—"VAIN, FLUCTUATING STATE."

Larghetto.

PIANO. ♩ = 54.

(*mf*)

NITOCRIS.

Vain, fluc-tu-a-ting state of hu-man em-pire! first, small and

(*p*) (*f*)

weak, it scarce-ly rears its head, scarce stretching

p

out its help - - less in-fant arms, implores pro - tec - tion

tr *tr*

of its neighbour states, who nurse it to their hurt;

(f)

a-non, it strives for pow'r and wealth, and spurns at op-po-

(f)

- sition; ar-riv'd. to full ma-tu-ri-ty, it grasps at all with-in its

reach, o'erleaps all bounds, robs, ravages, and wastes the frighted

world; at length, grown old and swell'd to bulk e-nor-mous, the

(p cres.)

* In the original, the accent is on the second syllable.



mon-ster in its pro-per bow-els feeds pride, lux-u-ry, cor-ruption,

per-fi-dy, con-ten-tion, fell di-seas-es of a state

that prey up-on her vi-tals;

of her weak-ness some o-ther ri-sing

pow'r advantage takes, (un-e-qual match!) plies with repeat-ed strokes

Larghetto.

her in-firm, a-ged trunk; she nods, she

Larghetto. (p)

tot - ters, she falls, a - las! ne-ver to rise a-gain.

(sf) (p) (f)

The vic - tor state up - on her ru - ins rais'd,

(p)

runs the same sha - dow - y round of fan - cied

(cres.)

great - ness, meets the same cer - tain end.

(f) p

No. 3.

AIR.—“THOU GOD MOST HIGH.”

Largo. NITOCRIS.

VOICE. Thou, God most high, and

PIANO. *f* *pp*

♩ = 56.

Thou . . a - lone Un - chang'd for e - ver dost re - main;

Through boundless space, through boundless space extends Thy throne, Through all e -

* † *tr* . . ni - ty . . ter - ni - ty . . Thy reign, Through bound - less space, *p* *cres.*

through bound - less space . . . extends Thy throne, through boundless space extends Thy

* This bar and the next are omitted in Randall's edition.

† The Editor proposes this division of the word to the choice of the singer.

throne, Through all e - ter - ni - ty *tr* Thy reign, . . . through all e - ter - ni - ty,

through all e - ter - - - ni - ty Thy reign.

As

nothing in Thy sight the rep - tile man ap - pears, How - e'er im - a - gin'd

great; Who can impair Thy might? in heav'n or earth, who

dares Dispute Thy pow'r? Thy will . . . is fate.

sf *pp* *f*

Thou, God most high, and Thou a - lone, Un -

pp

- chang'd for e - ver dost re-main; Through boundless space extends Thy

pp *f* *p*

throne, Through all e - ter-ni-ty Thy reign, through all e - ter-ni-ty,

f *f* *p*

through bound-less space extends Thy throne, through all e - ter - ni - ty, Thy reign . .

p

Adagio.

thro' all e - ter - ni - ty . . . Thy reign.

Adagio.

No. 4.

RECITATIVE.—“THE FATE OF BABYLON.”

RECITATIVO.

VOICE. The fate of Ba - by - lon, I fear, is nigh. I have sought to a -

PIANO.

- vert it; small my skill, had not the He - brew pro - phet with his

coun - sel sup - port - ed my weak steps. See where he comes; wis - dom and

good - ness in his front se - rene con - spicuous sit en - thron'd.

NITOCRIS.

O much be - lov'd of God and man! Say, is there

aught can save this sinking state?

DANIEL.
Great Queen, 'tis not in man to pry in - to the

counsels of om - ni - sci - ence; but you have done your du - ty, I mine. No more re -

- mains but to sub - mit to what God, on - ly wise and just, ordains.

Larghetto.

VOICE.

PIANO.
♩ = 92.

DANIEL.

La-ment not thus, O Queen, in vain! Vir-tue's part is to re-

pp *mf* *pp*

- sign All things to the will di-vine, Nor of its just de-crees com-

plain, nor of its just de-crees complain, . . .

. nor of its just . . de-crees . com-plain.

Lament not thus, nor of its just de-crees com -

- plain, Virtue's part is to re - sign All things to the will di -

- vine, Nor of its just de-crees com - plain, nor of

its . . just de - crees com-plain. The sins of Ba - by -

- lon urge on her fate; But vir-tue still this comfort

gives, On earth she finds a safe re-treat; Or bless'd in heav'n for e-ver lives, or bless'd in heav'n for

e - - - - ver lives, in heav'n for e - ver lives.

Lament not thus, O Queen, in vain, Vir-tue's part is to re -

- sign All things to the will di-vine Nor of its just decrees com-plain

. All . . . things to the will di-vine re-sign, Nor of its just . . . de-

Adagio.
- crees complain, nor of its just de-crees com-
pp Adagio.

- plain.
Tempo lmo.
f

No. 6. CHORUS OF BABYLONIANS.—“BEHOLD, BY PERSIA'S HERO MADE.”

Andante.

TREBLE. Be-hold, by

ALTO. Behold, behold, by

TENOR (Svs. lower). Be-hold, behold, by

BASS. Behold, by

PIANO. *Andante.*
♩ = 76.

Persia's he-ro made, by Persia's he-ro made, be-hold, In am-ple

Persia's he-ro made, by Persia's hero made, be-hold, In am-ple

Persia's he-ro made, by Persia's he-ro made, be-hold, In am-ple

Persia's he-ro made, by Persia's he-ro made, be-hold, In am-ple

form the strong block-ade, the strong blockade,

form the strong block-ade, the strong blockade,

form the strong block-ade, the strong blockade, How broad the

form the strong block-ade, the strong blockade,

how broad the ditch,
how broad the
ditch, how broad the ditch,
how deep it falls, how broad the
how deep it falls, What lof - ty
ditch, how deep it falls, What lof - ty tow'rs o'er -
how deep it falls, What lof - ty tow'rs o'er -
ditch, What lof - ty tow'rs o'er -
tow'rs o'erlook the walls! Hark, Cyrus!
- look the walls! Hark! Cyrus!
- look the walls! Hark, Cyrus! Hark,
- look the walls! Hark, Cyrus!

* The voice parts in this bar are in the MS., but are omitted in Randall's edition.

hark, hark, Cy-rus! hark, hark, Cy-rus! hark, hark,
 hark, hark, Cy-rus! hark, hark, Cy-rus! hark, hark,
 hark, hark, Cy-rus! hark, hark, Cy-rus! hark, hark,
 hark, hark, Cy-rus! hark, hark, Cy-rus! Cy-rus! Cy-rus!

Cy-rus! Cy-rus! hark, Cy-rus! twen-ty times the sun Round the great year his
 Cy-rus! Cy-rus! hark, Cy-rus!
 Cy-rus! Cy-rus! hark, Cy-rus! twen-ty times the sun Round the
 hark, hark, Cy-rus! hark, Cy-rus! twen-ty times the

course . . . shall run ; If there so long thy ar-my
 twen-ty times the sun Round the great year his course . . . shall
 great year his course . . . shall run ; If there so long thy
 sun Round the great year his course . . . shall run ; If there so long thy

stay, if there so long thy ar - my stay, if there so long thy ar - my
 run if there so long thy ar - my stay,
 ar - my stay, Not yet to dogs and birds a
 ar - my stay, if there so long thy

stay, Not yet to dogs and birds a prey, if there so long thy ar - my
 if there so long thy ar - my stay, Not yet to dogs and birds a
 prey, if there so long, if there so long thy ar - my stay,
 ar - my stay, . . . Not yet to dogs and birds a

stay, No suc - cour from with - out ar - rive, With - in re - main no means to
 prey, No suc - cour from with - out ar - rive, With - in re - main no means to
 No suc - cour from with - out ar - rive, With - in re - main no means to
 prey, No suc - cour from with - out ar - rive, With - in re - main no means to

live, We then may think it time to treat, And Ba-by-lon ca-pi-tu-late; A

live, We then may think it time to treat, And Ba-by-lon ca-pi-tu-late; A

live, We then may think it time to treat, And Ba-by-lon ca-pi-tu-late; A

live, We then may think it time to treat, And Ba-by-lon ca-pi-tu-late; A

te-dious time! to make it short, to make it short, Thy wise at-tempt

te-dious time! to make it short, to make it short,

te-dious time! to make it short, to make it short,

te-dious time! to make it short, to make it short,

. . . . will find us sport, thy wise at-

Thy wise at-tempt will find us sport, will find us

Thy wise at-tempt will find us sport,

Thy wise at-tempt

tempt . . . thy wise at - tempt . . .
 sport, A te - dious,
 A te - dious, te - dious time! thy wise at-tempt,
 will find us sport, will find us sport,

. will find us sport, will find us sport; a te - dious time, a te - dious,
 te - dious time! . . . a te - dious time, a
 thy wise at-tempt will find us sport; a te - dious,
 A te - dious time, a te - dious time, a

te - - dious time! to make it short, to make it short, a
 te - - dious time! to make it short, to make it short, Thy wise at - tempt . . .
 te - dious, te - dious time! to make it short, to make it short,
 te - dious, te - dious time! to make it short, to make it short,

ta - dious, te - dious time!

will find us sport;

Thy wise at - tempt, thy wise at -

Thy wise at - tempt, thy wise at - tempt,

Thy wise at - tempt, thy wise at -

A te - dious, te - dious time! Thy wise at -

tempt,

. . . . thy wise at - tempt,

tempt will find us sport, will find us sport, will find us

tempt will find us sport, will find us sport, will find us

thy wise attempt, thy wise at - tempt, thy wise attempt will find us sport, will find us

thy wise attempt, thy wise at - tempt, thy wise attempt will find us sport, will find us

sport.

sport.

sport.

sport.

No. 7. RECITATIVE.—“WELL MAY THEY LAUGH.”

GOBBIAS.

VOICE.

Well may they laugh, from meagre famine safe in plenteous stores for more than twenty

PIANO.

p

years; from all as - sult se - cure in gates of brass and walls stu - pendous, in Eu - phra - tes'

f

p

CYRUS.

depth yet more secure 'Tis that se - cu - ri - ty shall aid me to their ru - in.

f

pp

I tell thee, Go - bri - as, I will revenge thy wrongs up - on the head of this in - human king.

GORBIAS.

VOICE.

O me-mo-ry, still bit-ter to my soul! Me-thinks I see my

PIANO.

son, the best, the love-liest of man-kind, whose fi-lial love and

du-ty, a-bove all sons, made me, a-bove all o-ther fa-thers hap-py; I see him breathless

at the ty-rant's feet, the vic-tim of his en-vy!

Larghetto.

VOICE.

PIANO.
♩ = 60.

GOBBIAS.

Op press'd with ne - ver - cea - sing grief, I drag a pain - ful,

wea-ry life, a pain - ful life, a wea - ry life;

Op - press'd with ne - ver - cea - sing grief, op -

- press'd with grief, op - press'd with ne - ver - cea - sing grief, I

drag a pain - ful life; Of all that made life sweet be

- reft, No hope, but in re-venge, is left, but in re -

- venge, no

hope, no hope, no hope, but in re-venge, is left.

Of all that made life sweet be - ref, of

all . . . that made life sweet be - ref, No hope, but in revenge, is

left, but in re-venge, . . .

. . . no hope, but in revenge, is left, no hope, no

hope, but in re-venge, no hope but in revenge, . . .

. . . no hope,

but in revenge, but in re-venge, is left.

Allegro.

VOICE.

PIANO.
♩ = 72.

mf

p cres.

CYRUS.

Dry those un-a-vail-ing tears; dry those un-a-vail-ing

p *f* *p*

tears, Haste, your just re-venge to speed: I'll disperse your gloomy

f *p*

fears, Dawning hope shall soon suc-ceed, I'll dis-perse .

your gloomy fears, Dawning hope, dawning hope shall soon suc -

- ceed. Dry those un - a -vail -ing tears, dry those un - a -vail -ing

tears! ;Haste your just revenge to speed, your just revenge,your just re-

- venge,your just re - venge.. to speed, Haste, I'll dis - perse . . .

your gloomy fears, Dawn - ing

hope shall soon suc - ceed, Haste, your just re - venge, haste, to speed,

pp *cre* - *scen* -

haste, your just revenge to speed, I'll dis - perse . . .

do. *f*

. . . your gloomy fears, Dawn - ing hope shall soon suc -

Adagio. *Adagio.*

ceed.

a tempo. *mf*

p *cres.*

No. 11.

RECITATIVE.—“BE COMFORTED.”

VOICE. *CYRUS.*

Be comfort-ed: safe tho' the tyrant seem with-in those walls, I have a

PIANO. *p*

stra-ta-gem, inspir'd by heav'n, (dreams oft de-scend from heav'n), shall baf-fle all his

PIANO. *fpp*

strength; so strong my mind th'impression bears, I can-not think it less.

No. 12.

RECITATIVE (*Accompanied*).—“METHOUGHT AS ON THE BANK.”

VOICE. *CYRUS.*

Methought, as on the bank of deep Eu-phra-tes I stood, re-

PIANO. *p*

-volv-ing in my anxious mind our ar-du-ous en-ter-prise, a voice di-

- vine (in thun-der ut-ter'd)

: to the bottom seem'd to pierce the ri-ver's depth,

the lof - ty tow'rs of yon proud ci - ty tremb - ling

bow'd their heads as they would kiss the ground ;

"Thou deep," it said, "be dry." *Sva* Nomore; but, instant at the word, the

pp

stream forsook his banks, and in a moment, left bare his oo-zy bed. Amaz'd I
Sea.

stood, horror, till then unknown, uprais'd my hair, and froze my falt'ring

tongue: The voice re-new'd, "Cy-rus, go on and conquer;

'tis I that rais'd thee, I will di-rect thy way. Build thou my

ci-ty, and without ransom set my captives free"

* This bar is extended, in Randall, into two bars of common time, the notes to "froze my falt'ring," being crotchets.

VOICE. GOBRIAS.

CYRUS.

Now tell me, Gobrias, does not this Euphrates flow through the midst of Babylon? It

PIANO. *fp*

CYRUS.

does. And I have heard you say, that on the west a monstrous lake, on ev-'ry side ex-

PIANO. *p*

- tending four hun-dred fur-longs, while the banks were made re-ceiv'd th'exhaus - ted

GOBRIAS. CYRUS.

ri-ver? 'Tis most true. Might we not then by the same means now drain Eu-phrates dry,

GOBRIAS.

and through its chan-nel march in - to the ci - ty? Sup-pose this done; yet

PIANO. *f* *p*

still the bra-zen gates which from the ci-ty to the river lead will bar our pas-sage, (always shut by night) when

we must make th'attempt. Could we suppose those gates un-shut, we might in-deed as -

CYRUS.
- cend with ease in - to the ci - ty. Said you not, this is the feast to Se-sach con-secrate, and

that the Ba - by - lo - ni - ans spend the night in drunk-en re - vels and in loose dis -

GOBRIAS.
- or - der? They do, and 'tis re - li - gion to be drunk on this oc - ca - sion.

Allegro.

VOICE.

PIANO.
♩ = 84.

GORIAS. X

Be-hold the mon-strous

hu - man beast, be - hold the mon - strous hu - man beast, Wal - lowing in ex -

ces - sive feast, wal - lowing, wal - lowing, wal - - -

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro.' and the piano part has a metronome marking of quarter note = 84. The piano accompaniment is characterized by dense, rhythmic patterns, often using sixteenth and thirty-second notes. The voice part enters in the second system with the lyrics 'Be-hold the mon-strous hu - man beast, be - hold the mon - strous hu - man beast, Wal - lowing in ex - ces - sive feast, wal - lowing, wal - lowing, wal - - -'. The lyrics are set to a melodic line that follows the piano accompaniment. There are dynamic markings such as 'f' (forte) and 'p' (piano) throughout the score. The score is divided into systems, with the piano part always on the bottom two staves and the voice part on the top staff of each system.

* The word is thus divided in Handel's MS. In the original edition the two last syllables are set separately to the two quavers.

lowing in ex-ces-sive feast.

B
Be - hold the monstrous hu - man beast, the mon - strous beast, be -

p B

- hold the monstrous beast, the mon-strous hu - man beast, Wal - lowing,

f

wal - lowing, wal - - - - lowing, wal - lowing in .. ex -

p

- ces - sive feast, wal - lowing in ex - ces - - sive feast,

f

FINE.

No more his ma-ker's im-age found, But, self-de-gra-ded

FINE. *p*

to a swine, He fix - - es, grov' - - ling, on . . . the ground, he

fix - - es, grov' - ling, grov' - ling, grov' - ling,

f *p*

on . . . the ground His por - tion of . . . the breath Divine, his por - tion of the

breath Di - vine. Be -

f *p* *Dal segno.*

No. 15.

RECITATIVE—"CAN YOU THEN THINK."

CYRUS.

VOICE.

Can you then think it strange, if drown'd in wine, and from a-bove in -

PIANO.

fp

- fa - tu - ate, they neg - lect the means of their own safe - ty?

f *fp* *p*

plano's s'...

No. 16. AIR.—"GREAT GOD! WHO YET, BUT DARKLY KNOWN."

Larghetto.

VOICE.

PIANO.

pp *Larghetto.*

♩ = 76.

Great God! who yet, but dark - ly known, . . . Thus far hast

pp *mf* *pp*

Di' A!! *br*

deign'd my arms to bring, . . . Sup - port me still, while I pull

mf *pp*

down As - sy - ria's proud, in - ju - rious king, Sup - port me still, while

* in - ju - - rious
I pull down As - sy - ria's proud, in - ju - ri - ous king, while I pull

down As - sy - ria's king, while I pull down As -

- sy - ria's king. So shall this

hand Thy al - tars raise, This tongue for e - ver

* The Editor proposes this division of the word to the choice of the singer.

sing Thy praise; . . . And all Thy will, when.. clear - ly

shown, By Thy . . . glad ser - vant shall be done, And all Thy

will, when clear - ly shown, By Thy glad ser - vant shall be . . .

done, by Thy glad ser - vant shall . . . be done, . . . by

Thy glad ser - vant shall be done.

CYRUS.

VOICE.

My friends, be con-fident, and boldly en-ter up-on this high ex-ploit; no lit-tle

PIANO.

cause we have to hope suc-cess, since not un-just-ly we have at-tack'd, but

be-ing first attack'd, we have pursued th'ag-gres-sor; add to this, that I proceed in

no-thing with neg-lect of pow'r di-vine, what-e'er I un-der-take I still be-gin with

God, and gain His fa-vour by sa-cri-fice and pray'r.

No. 18. CHORUS OF PERSIANS.—“ALL EMPIRES UPON GOD DEPEND.”

A tempo ordinario.

TREBLE
 ALTO
 TENOR
 (Sre. lower).
 BASS.

All empires up-on God de-pond; Be-gun by His command, at His command they

All empires up-on God de-pond; Be-gun by His command, at His command they

All empires up-on God de-pond; Be-gun by His command, at His command they

All empires up-on God de-pond; all em-pires up - on God de -

A tempo ordinario.

PIANO.
 ♩ = 76.

end, all empires end, be-gun by His command, at His command they end:

end, all empires end, be-gun by His command, at His command they end:

end, all empires end, be-gun by His command, at His command they end:

- pond, all empires end, be-gun by His command, at His command they end:

mf

Look up to Him in all your ways, look up to Him in all your ways,

mf

Look up to Him in all your ways, look up to Him in all your ways,

mf

Look up to Him in all your ways, look up to Him in all your ways,

mf

Look up to Him in all your ways, look up to Him in all your ways,

f

Begin with pray'r, and end with praise, and end, and end with praise, with

praise, and end with praise, be - gin, be -

f

Be - gin with pray'r . . .

gin with pray'r, with pray'r, and end, and end . . with praise, . . .

and end with praise, and end, and

be -

Be-gin with

end with praise, with praise,

gin, be-gin with pray'r and end, and end with praise . . be-gin . .

pray'r . . . and end with praise, and

. . . and end with praise, with praise, and end with praise, with praise . .

. . . with pray'r, . . . and end with praise, . . .
 end, and end with praise, with praise, . . .
 . . . be-gin with pray'r, and end with

and end, and end, and end with praise, . . . with praise, . .
 . . . and end with praise, and end with praise, with praise,
 praise, . . . and end with praise,
 Be-gin with pray'r, with pray'r, and end with

. . . with praise, . . . and end with
 be-gin with pray'r, . . . and end with
 . . . with praise,
 praise, be-gin with pray'r, and end with praise, . . .

praise, be-gin with pray'r, with pray'r, be-gin with pray'r, be-gin with
 praise, be-gin, be-gin with pray'r, . . . be-gin with
 be-gin with pray'r, with pray'r, with pray'r,
 be-gin with pray'r, . . .

pray'r, and end with praise, be-gin with pray'r, be-gin,
 pray'r, and end with praise, and end with praise, and end,
 and end, and end with praise, . . . and
 . . . and end with praise, and end, and

be-gin with pray'r, be-gin, be-gin with pray'r,
 and end, and end with praise, . . . and end, and end with
 end, and end with praise, and end with praise, with
 end with praise, with praise, . . . with praise, be-

and end, and end with praise, be - gin,
 praise, . . . and end, and end with praise, be -
 praise, . . . and end, and end with praise,
 - gin with pray'r, and end with praise, and end, and end with praise, be -

be - gin, be - gin, be - gin, be - gin with pray'r, and end, and
 gin, be - gin, be - gin, be - gin, be - gin with pray'r,
 be - gin, be - gin, be - gin with pray'r, and
 - gin, be - gin, be - gin, be - gin, be - gin with pray'r,

end with praise, and end with praise, and end with
 and end, and end with praise,
 end with praise, and end with praise,
 and end with praise, . . . and

praise and end, and end, and
 and end with praise, . . . and end with praise, and end,
 and end with praise, and end with
 end with praise, be- gin with pray'r,

end with praise, and end with praise,
 and end with praise, and end with praise, and end, and end, and end with
 praise, and end, and end with praise, and end, and end with
 with praise, and end, and end with

and end with praise, be- gin with pray'r, and end with praise, . . .
 praise, and end with praise, be- gin with pray'r, and end with praise, . . .
 praise, with praise, and end with praise, . . . and end with
 praise, with praise, . . . and end with

be-gin with pray'r, and end with praise, be-gin with

be-gin with pray'r, and end with praise, be-gin with

praise, be-gin with pray'r and end with praise, be-gin with

praise, be-gin with pray'r and end with praise, be-gin with

pray'r, and . . end with praise.

pray'r, and end with praise.

pray'r, and end with praise.

pray'r, and end with praise.

VOICE.

Largo un poco piano.

PIANO.
♩ = 88.

p.

This system contains the first musical notation. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Largo un poco piano' and the dynamics are 'p'.

This system continues the piano accompaniment from the first system. It includes a trill (tr) in the right hand.

DANIEL.

O sa - - cred, sacred oracles of truth, O living spring of pu-rest

pp

This system begins the vocal entry for Daniel. The lyrics are 'O sa - - cred, sacred oracles of truth, O living spring of pu-rest'. The piano accompaniment is marked 'pp'.

joy, O spring of purest joy, of purest joy, . . . By day be e-ver in my mouth,

This system continues the vocal line and piano accompaniment. The lyrics are 'joy, O spring of purest joy, of purest joy, . . . By day be e-ver in my mouth,'.

And all my nightly thoughts em-ploy, and all . . . my nightly thoughts em-ploy, . and all, and

all my nightly thoughts em-ploy; Whoe'er with-

- hold attention due, Neglect themselves, despi-sing you, neg-lect, . neglect themselves, neglect, .

. neg-lect themselves, de-spi - sing you; neg - lect, . neg-lect them-selves, . .

. . . neglect themselves, de-spi - sing, de - spi-sing you. O sa - cred, sacred

Adagio. *Tempo 1mo.*

o-racles of truth, O sa - cred o-racles of truth, O living spring of pu-rest joy,

By day be e - - ver in my mouth, And all my night-ly thoughts, . . .

. . . and all my night - ly thoughts employ, and all my night-ly

thoughts em - ploy, . . . and all my night - ly thoughts, my thoughts em -
Adagio.

- ploy.
Tempo 1mo.

RECIT.—REJOICE, MY COUNTRYMEN.

DANIEL.

VOICE.

Re - joice, my country-men; the time draws

PIANO.

near, the long - ex - pect - ed time here - in fore - told: seek now the Lord your

God with all your heart, and you shall sure - ly find him, He shall turn your long cap -

8ves. ~~~~~

- - ti - vi - ty, He shall ga - ther you from all the na - tions whi - ther you are dri - ven,

and to your na - tive land in peace re - store you.

RECIT.—FOR LONG AGO.

DANIEL.

VOICE.

For long a - go, whole a - ges, ere this Cy - rus

PIANO.

The first system of the recitative features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line contains the lyrics 'For long a - go, whole a - ges, ere this Cy - rus'. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

yet was born, or thought of, great Je - ho - vah, by his Pro-phet, in words of

The second system continues the recitative with the lyrics 'yet was born, or thought of, great Je - ho - vah, by his Pro-phet, in words of'. The piano accompaniment remains simple, with sustained chords and a steady bass line.

com-fort to his cap-tive peo-ple, foretold, and call'd by name the wondrous man.

The third system concludes the recitative with the lyrics 'com-fort to his cap-tive peo-ple, foretold, and call'd by name the wondrous man.'. The piano accompaniment continues with sustained chords and a simple bass line.

RECIT.—THUS SAITH THE LORD.

DANIEL.

VOICE.

ACCOMP.

Largo e Pomposo.

f

8ves.

The first system of the second recitative begins with a vocal line that is mostly silent, indicated by a long horizontal line. The piano accompaniment is more active, starting with a forte (*f*) dynamic and a tempo marking of *Largo e Pomposo.* The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The system is marked '8ves.' at the bottom.

Thus saith the Lord to Cy - rus, his A - noint-ed, whose

8ves.

The second system continues the recitative with the lyrics 'Thus saith the Lord to Cy - rus, his A - noint-ed, whose'. The piano accompaniment continues with the same rhythmic pattern as the first system. The system is marked '8ves.' at the bottom.

right hand I have hol-den, to sub-due na - - tions be - fore him: - "I will

8ves.

go be-fore thee, to loose the strong - - knit loins of migh - ty Kings, make

8ves.

straight the crook-ed pla-ces, break in pie-ces the gates of so - lid brass, . . and cut in

sun-der the bars . . . of i - ron, for my ser - - vant's

8ves.

sake, Is - ra - - el, my cho-sen. Tho' thou hast not known me, I have sur -

8ves.

- nam'd thee, I have gird - ed thee, that from the ris - ing to the

8ves.

set - ting sun, the na - tions may con - fess, I am the Lord, there is none

8ves.

else, there is no God be - side me; thou shalt per - form my plea - sure

p

8ves.

to Je - ru - sa - lem, say - ing, Thou shalt be built, And to the Tem - ple, Thy

8ves.

raz'd foun - da - tion shall a - gain be laid."

8ves.

"SING, O YE HEAV'NS."

Allegro.

PIANO.
♩ = 88.

(*f*) (*mf*)

(*p*) (*f**p*) (*f**p*)

TREBLE.

ALTO.

TENOR (8ve lower).

BASS.

Sing, Sing, O ye Heav'ns,

(*f**p*) (*f**p*) (*cres.*) (*f*)

8ves.....

Sing, Sing, O ye Heav'ns,

Sing, Sing, O ye Heav'ns,

Sing, Sing, O ye Heav'ns,

Sing, Sing, O ye Heav'ns,

O ye Heav'ns, for the Lord hath done it,
 O ye Heav'ns, for the Lord hath done it,
 O ye Heav'ns, for the Lord . . hath done it,
 O ye Heav'ns, for the Lord . . hath done it,

for the Lord hath done it. Earth, earth from thy
 for the Lord hath done it. Earth, earth from thy
 for the Lord . . hath done it. Earth, earth from thy
 for the Lord . . hath done it. Earth, earth from thy

cen - - tre shout, shout, shout, Earth,
 cen - - tre shout, shout, shout, Earth,
 cen - - tre shout, shout, shout, Earth,
 cen - - tre shout, shout, shout, Earth,

earth from thy cen-tre shout, shout, shout,
 earth from thy cen-tre shout, shout, shout,
 earth from thy cen-tre shout, shout, shout,
 earth from thy cen-tre shout, shout, shout,

8ves.

shout, Earth, for the Lord hath done it, the
 shout, Earth, for the Lord hath done it, the
 shout, Earth, for the Lord hath done it, the
 shout, Earth, for the Lord hath done it, the

8ves.

Lord hath done it. Sing, O ye Heav'ns,
 Lord hath done it. Sing, O ye Heav'ns,
 Lord hath done it. Sing, O ye Heav'ns,
 Lord hath done it. Sing, O ye Heav'ns,

Sing, O ye Heav'ns, Earth, from thy cen - tre, shout,

Sing, O ye Heav'ns, Earth, from thy cen - tre, shout,

Sing, O ye Heav'ns, Earth, from thy cen - tre, shout,

Sing, O ye Heav'ns, Earth, from thy cen - tre, shout,

Earth, from thy cen - tre, shout! Break forth, ye

Earth, from thy cen - tre, shout! Break forth, ye

Earth, from thy cen - tre, shout! Break forth, ye

Earth, from thy cen - tre, shout! Break forth, ye

8ves.

moun - tains, break forth, Break forth, ye

moun - tains, break forth, Break forth, ye

moun - tains, break forth, Break forth, ye

moun - tains, break forth, Break forth, ye

8ves.

8ves.

moun - tains, break forth in - to songs of joy; O fo - rest,
 moun - tains, break forth in - to songs of joy; O fo - rest,
 moun - tains, break forth in - to songs of joy; O fo - rest,
 moun - tains, break forth in - to songs of joy; O fo - rest,
 8va.

Noco.
 8ves.

and each tree there - in, For the Lord, the Lord hath
 and each tree there - in, For the Lord, the Lord hath
 and each tree there - in, For the Lord, the Lord hath
 and each tree there - in, For the Lord, the Lord hath

done it.
 done it.
 done it.
 done it.

Handwritten musical notation including treble and bass clefs, notes, rests, and dynamic markings like *Noco.* and *8va.*

Andante.

Je - ho - - vah hath re-deemed Ja -
 Je - ho - vah hath re-deemed Ja - cob, and glo-ri - fied him-self, and glorified him-self in

Andante.

8ves.....

- cob, and glo-ri - fied him - self, and glo - ri - fied
 Is - ra-el, and glo-ri - fied him - self in Is - ra - el, and glo - ri -

Je - ho - - vah hath re-deemed Ja - cob,
 8ves.....

. . him - self in Is - ra - el, Je - ho - - vah, Je - ho - -
 - fied in Is - - ra - el, Je - ho - vah, Je - ho - vah
 - vah hath re - deem-ed Ja - cob, and glo-ri - fied him - self, him - self . . in
 and glo - ri - fied him -

8ves.....

vah hath re-deemed Ja - cob, and glo-ri-fied him-self, Je - ho - - vah hath re-deem-ed Ja - -
 hath re - deem - ed, re-deemed Ja - cob, Je - ho - - vah hath re-deem-ed Ja - -
 Is - ra-el, and glo-ri-fied him-self, and glo-ri-fied himself in Is - ra-el, and glo-ri-fied him-self in
 - - self, and glo - - - ri - fied him-self in Is - ra - el,

- - cob, and glo-ri-fied him-self, and glo-ri-fied him-self, and glo-ri-fied him -
 - - cob, and glo-ri-fied him-self, and glo-ri-fied him-self, and glo-ri-fied him -
 Is - ra-el, and glo-ri-fied him-self, and glo-ri-fied himself in Is - ra-el, and glo-ri-fied him -
 Je - ho - - vah hath re-deemed Ja - - cob, and glo-ri-fied him -
 8vea

- - self, and glo-ri-fied himself in Is - ra-el.
 - - self, and glo-ri-fied him-self in Is - ra-el. A-men,
 - - self, and glo-ri-fied him-self in Is - ra-el. Hal - le - lu - jah, Hal - le - lu - jah, Hal-le-lu - -
 - - self, and glo-ri-fied him-self in Is - ra-el.

A-men, A-men, Amen, Amen, Hallelujah, Hal-le-lu-jah, Hal-le - - lu -
 A - men, A - men, Amen, Hallelujah,
 jah, Amen, Amen,
 Hal - le - - lu - - jah, Hal -
 Svcs.

jah, Hal - le - lu - jah, A - men, A - men,
 Hal - le - lu - jah, Hal -
 Hal - le - lu - jah Hal - le - lu - jah,
 - le - lu - jah, Hal - le - lu - jah,
 Svcs.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Amen, A - men, A - men,
 - le - lu - - jah, Hal - le - lu - jah, Amen, A - men, A - men,
 Hal - le - lu - jah, Amen, A - men, A - men,
 Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Amen, A - men,
 Svcs.

Amen, Amen, Amen, A - - men, Hal - le - lu - jah, Hal - le - lu - jah,
 Amen, Amen, A - men, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
 Amen, Amen, A - men, Hal - le - lu - jah,
 Amen, A - men, Hal - le - lu - jah, A - - men,

Sves.

- - jah, A - - men, A - - men, Hal - le - lu - -
 A - men, Hal - le - lu - jah, Hal - le - lu - jah, . . . Hal - le - lu - -
 Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, Hal -
 A - men, Hal - le - - - lu - - - jah, Hal - le - - - lu - - -

- - jah, Hal - - le - - lu jah, Hal - le - lu - -
 - - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu jah,
 - - le - - - lu - jah, Hal - le - lu - jah, . . . Hal - le - lu - -
 - - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, . . . Hal - le - lu - -

Sves.

- jah, A - men, A - men, A - men, A - men, A - men, A - men,
 A - men, A - men, A - men, A - men, A - men, A - men,
 - jah, A - men, A - men, A - men, A - men, A - men, A - men,
 - jah, A - men, A - men, A - men, A - men, A - men, A - men,
 A - men, A - men, Hal - le - lu - jah, A - men, Halle - lu - jah, Halle - lu - jah, Amen,
 Amen, Amen, Hal - lo - lu - jah, A - men, A - men, Hal - le - lu - jah, Halle - lu -
 Amen, Amen, Hal - le - lu - jah, A - men, Hal - le -
 Amen, Amen, Hal - le - lu - jah, A - men, Hal - le -
 A - - men, A - men, Hal - le - lu - jah, Hal - le - lu - jah.
 - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.
 - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.
 - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

No. 22.

AIR.—"LET FESTAL JOY."

Allegro.

PIANO.
♩ = 144.

BELSHAZZAR.

Let fes - tal joy . . tri - umph - ant reign,

(p)

Glad ev' - ry heart, in

ev' - ry face ap - - pear; . . . Let fes - tal joy tri - - umph - ant

reign, Free flow . . the wine, . . nor

flow in vain, Far fly . . cor -

pp *mf* *(p)*

(p)

(p)

(p)

ro - ding care, oor - ro - ding care, far

fly, far fly, oor - ro - ding care.

Let

fes - tal joy . . tri - umph - ant reign,

Free flow the wine, nor

flow

p

in vain,

f

free flow the wine, nor flow in vain, nor flow in

vain, nor flow in vain, Far fly, far fly,

f

fly, far fly, cor - ro - ding care, far fly

Adagio.

far fly, cor - ro - ding care, far fly cor - ro - ding

Adagio.

p

care.

a tempo.

mf

tongue

Each

Fine.

hand the chime me - lo - dious raise,

p

(f)

Each voice ex - ult in Se - sach's praise, each voice ex - ult in

p

1

Se - sach's praise, Let or - der . . van-ish,


let or - der van - ish; li - ber - ty a - lone, un - bound - ed

liberty the night shall crown, un - bound - ed liberty the night shall

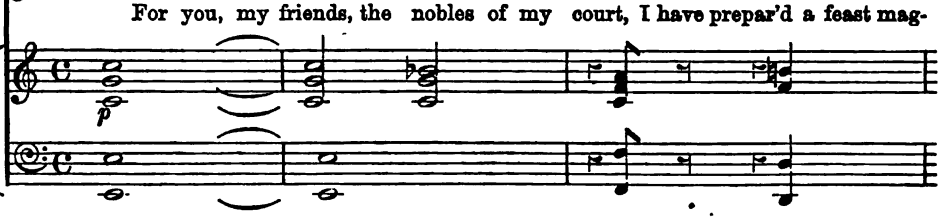
crown, unbounded

li - ber - ty the night shall crown. Let

BELSHAZZAR.

VOICE. 

For you, my friends, the nobles of my court, I have prepar'd a feast mag-

PIANO. 



ni - fi - cent, wor - thy of you and me; I do in - vite you to share it







with me. Let all my wives and con - cu - bines at - tend. Our roy - al




NITOCRIS.

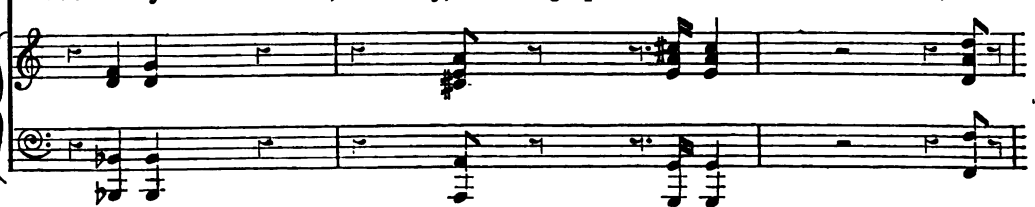


mother. I must excuse myself. Who can endure th'unbridled licence of this fes-ti-val mis-





- call'd by the li - cen - tious, li - ber - ty, where nought prevails but ri - o - tious excess, the



* The bar between these two asterisks is omitted in Randall's edition, but is in the original MS.

noi-sy idiot laugh, the jest ob-scene, the scur-ri-le taunt, and drunken midnight brawl, My soul starts

back at such bruta-li-ty, as-ert-ing rea-son's em-pire.

No. 24.

AIR.—“THE LEAFY HONOURS.”

PIANO.
♩ = 84.
Andante. (f) (*p*)

(p) *tr* *tr*

p *p*

(f)

NITOCRIS.

The leafy honours of the . . . field,

Be-fore the furious dri-ving . . . wind,

be-fore the . . . furious dri-ving . . . wind, In

giddy dis-sipation fly, in giddy dis-sipation fly, in giddy dis-si-

pa

* It is suggested to substitute the small for the large notes, and omit from A to B on the repetition of the First Part, *Da Capo*.

tion, . . . in

gid - dy . . . dis - si - pa - - - tion fly.

The

lea - fy ho - nours of . . . the field, the lea - fy ho - nours of the

field, the lea - fy ho - - - -

- hours of the field,

Before the furious dri - - - ving wind, before the furious

dri - - - ving wind, In

B
giddy dis-si-pation fly, in giddy dis-si-pation fly, in gid-dy dis-si-

B
- pa - - - tion fly,

in gid-dy dis-sipa-tion fly, in gid-dy dis-sipa-tion

(p) (f) (p)

fly in gid-dy dis-si-pa-tion fly,

Adagio.
in gid-dy dis-si-pa-tion fly.

(f) (p) (f)

3

3

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is mostly rests, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

To noise and fol - ly fore'd to yield, The fair i - de - as quit the
Fine.

The second system includes the vocal line with lyrics and the piano accompaniment. The word "Fine." is written below the piano part.

mind, And lost in wild con-fu-sion lie, and lost in

The third system continues the vocal line with lyrics and the piano accompaniment.

wild

The fourth system continues the vocal line with lyrics and the piano accompaniment. The word "wild" is written below the vocal line.

con-fu-sion lie, To noise and fol-ly fore'd to yield,

The fifth system continues the vocal line with lyrics and the piano accompaniment. Dynamic markings like *(p)* are present.

The fair i - de - as quit the mind, And lost in wild con-fu-sion

lie, . . . and lost in wild,

p

in wild con-fu - - - sion lie.

(p) *pp* *Adagio.* *(f) a tempo.*

3 3

The X

BELSHAZZAR.

VOICE. 

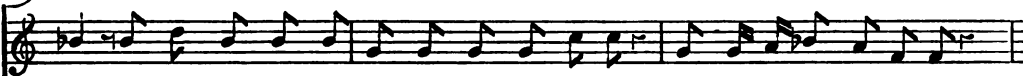
It is the custom, I may say, the law by long prescription fix'd. These captive

PIANO. 

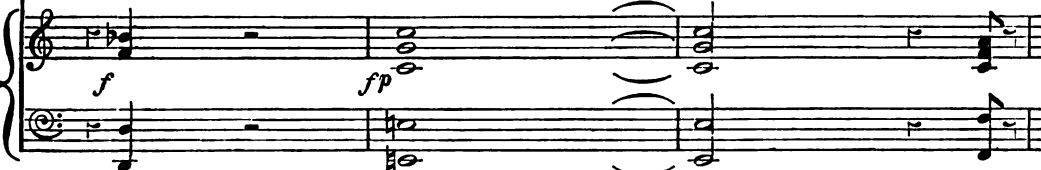



Jews! what do they here? They low'r up-on our joys, and en-vy li-ber-ty they cannot







taste. Yet something your perverse and wayward nation shall to our mirth contribute,






bring those vessels, those costly vessels, my vic-torious grandsire took from the temple of Je-





- ru-sa-lem; and in the temple of great Bellaid up, but us'd them not. 'Tis fit they should be



us'd; and let their God, whose pow'r was found too weak to save his peo-ple, serve the

conquerors of him and them; we'll re-vel in his cups; their rich ma-te-ri-als and choice

workmanship shall well augment the splen-dour of our feast, and, as we

drink, we'll praise our coun-try's Gods, to whom we owe the

NITOCRIS.
prize. O sa-cri-lege! un-heard of pro-fa-na-tion!

Grave.

1st TREBLE. Recall, O king! thy rash com-mand; Nor

2nd TREBLE. Recall, O king! thy rash com-mand; Nor

ALTO. Recall, O king! thy rash com-mand; Nor

1st TENOR (Sve. lower). Recall, O king! thy rash com-mand; Nor pros-ti-tute, nor

2nd TENOR (Sve. lower). Recall, O king! thy rash com-mand; Nor pros-ti-tute, nor

BASS. Recall, O king! thy rash com-mand; Nor pros-ti-tute, nor

Grave.

PIANO. *(f)* (*Voci.*)

$\text{♩} = 50.$

pros-ti-tute, with im-pious hand, To u-ses vile the ho-ly

pros-ti-tute, with im-pious hand, To u-ses vile the ho-ly

pros-ti-tute, with im-pious hand, To u-ses vile the ho-ly;

pros-ti-tute, with im-pious hand, To u-ses vile the ho-ly

pros-ti-tute, with im-pious hand, To u-ses vile the ho-ly

pros-ti-tute, with im-pious hand, To u-ses vile the ho-ly

things of great Je - ho - - vah, King of kings; of great Je - - ho - vah, of
 things: of great Je - ho - - vah, King of kings; of great Je - - ho - vah, of
 things: of great Je - ho - - vah, King of kings; of great Je - - ho - vah, of
 things: of great Je - ho - - vah, King of kings; of great Je - - ho - vah, of
 things: of great Je - ho - - vah, King of kings; of great Je - - ho - vah, of
 things: of great Je - ho - - vah, King of kings; of great Je - - ho - vah, of
 things: of great Je - ho - - vah, King of kings; of great Je - - ho - vah, of

Tutti.

(f)

great . . Je - ho - vah, King of kings; Thy grandsire
 great . Je - - ho - vah, King of kings; Thy grandsire
 great Je - - ho - vah, King of kings; Thy grandsire
 great Je - - ho - vah, King of kings; Thy grandsire
 great: Je - - ho - - vah, King of kings; Thy grandsire
 great: Je - - ho - - vah, King of kings; Thy grandsire.

(pp)

(pp)

(pp)

(pp)

(pp)

(pp)

(pp)

trembled at his name, And doom'd to death who durst blaspheme;
 (cres. . . f) p
 trembled at his name, And doom'd to death who durst blaspheme;
 (cres. . . f) p
 trembled at his name, And doom'd to death who durst blaspheme;
 (cres. . . f) p
 trembled at his name, And doom'd to death who durst blaspheme;
 (cres. . . f) p
 trembled at his name, And doom'd to death who durst blaspheme;
 (cres. . . f) p
 trembled at his name, And doom'd to death who durst blaspheme;
 (cres. . . f) p

For he, like us, his pow'r had tried, Confess'd him just in all his ways,
 For he, like us, his pow'r had tried, Confess'd him just in all his ways,
 For he, like us, his pow'r had tried, Confess'd him just in all his ways,
 For he, like us, his pow'r had tried, Confess'd him just in all his ways,
 For he, like us, his pow'r had tried, Confess'd him just in all his ways,
 For he, like us, his pow'r had tried, Confess'd him just in all his ways,
 For he, like us, his pow'r had tried, Confess'd him just in all his ways,
 For he, like us, his pow'r had tried, Confess'd him just in all his ways,
 For he, like us, his pow'r had tried, Confess'd him just in all his ways,
 For he, like us, his pow'r had tried, Confess'd him just in all his ways,

Confess'd him a - ble to a - base, . . . to a - base, confess'd him

Confess'd him a - ble to a - base, . . . to a - base, confess'd him

Confess'd him a - ble to a - base, . . . confess'd him

Confess'd him a - ble to a -

Confess'd him a - ble to a -

Confess'd him

a - ble to a - base The sons . . . of men, . . . the sons of men that walk, that walk in pride.

a - ble to a - base The sons . . . of men, . . . the sons of men that walk, that walk in pride.

a - ble to a - base The sons of men, the sons of men that walk in pride.

base The sons of men, the sons of men that walk in pride,

base The sons of men, the sons of men that walk in pride.


a - ble to a - base The sons of men, the sons of men that walk in pride.


RECITATIVE.—“THEY TELL YOU TRUE”

NITOCRIS.

VOICE.  They tell you true; nor can you be to learn (Though ease and

PIANO.  *fp* *p*

 plea-sure have engross'd you all) things done in pub-lic view; I'll not re-peat, the



 sev'n-fold heat-ed furnace by that God (whom you de-fy) made to his faith-ful servants a



 walk of re-cre-a-tion; nor the king in height of all his pride, driv'n from his throne, and



 from the first of men in thought a God, re-duc'd to bru-tal rank; all this, and

 *f*

BELSHAZZAR.

more, thou know'st as well as I, and should'st con-si-der. A-way! Is

then my mother convert grown to Jewish su-per-sti-tion? A-postate queen! These i-dle

tales might well become the dotage of palsied eld, but not a queen like you, in prime of

life, for wis-dom far renown'd. On, to the feast, I waste my time too

long in-fi-ve-lous dis-pute, time due of right to plea-sure and the Gods.

Andante.

PIANO.
- 126.

* NITOCRIS.

O dearer than my life, for - bear ; Profane not, O my son ! With

p

impious rites, Je - ho - vah's name ; Remem - ber what His arm has done, The earth con -

crec.

- - tains not half His fame, Remember, re - member, remem - ber, and His ven - geance

pp

* It is suggested to begin here and to omit from A to B on the repetition of the First Part.

fear.
BELSHAZZAR.
 O queen! this hateful theme forbear, Join not a-against your son With cap-tive slaves, your country's

foes, join not a-against your son; Remember, re-mem-ber, remem-ber what our

Gods have done, To those who durst their pow'r op- pose, Re-mem-ber, re-mem-ber, re-

NITOCRIS. A
 O, dearer than my life! for - bear;
 - member, and their vengeance fear! O queen! this hateful

for - bear!

theme fer - bear, Join not against your son With cap - tive slaves your country's

pp

O, forbear! pro - fane not Je - ho - vah's name, re -

foes; Remember, remember what our Gods have done; O queen!

- member, remember, re - mem - ber, and . . . His ven - geance fear.

remember, remember, remember, and . . . their ven - geance fear. O queen! this

Pro - fane not, O, my son! Je -

hateful theme forbear; Join not against your son.

ho - - vah's name, O, dear-er than my life! for -
this hate-ful theme for-bear!

- bear; remember, re-member, and His ven - geance fear!
Remember what our

Remember,
Gods have done To those who durst their pow'r oppose, Re-member, re -

remember, remember, remember, remember, and His ven - geance
- member, remember, re-member, remem - ber, and their ven - geance

fear! O, dear - er than **B** my life! for - bear; Profane not, O my
 fear! O queen! this hate - ful theme for - bear;

mf

son! profane not, O my son! Je - ho - - vah's
 Join not against your son,

name, remem - ber, and His ven - geance fear! Remember what His
 Join not against your son with captive slaves, your coun - try's foes; Remem - ber what our

arm has done, re - member, and His ven - geance fear, remember,
 Gods have done, remember, re - member, and their vengeance fear, re -

*Sei tu che mi dice
mi dice*

*1112
Sei tu che mi dice*

remember, remember, re-mem-ber, re -
- member, re-member, re-member, remember,

- member, and His ven - geance fear!
and . . their ven - geance fear!

Empty vocal staves and piano accompaniment.

(Largo.)
A - las! then must I see my son, a-las! then must I

(Largo.)
f *(p)*
Fine.

(Andante.)

see my son Head-long to sure destruc - tion run !

Not to destruction but de-

(Andante.)

- light, not to destruction but de - light I fly, And all once more in - vite, and all, and all once more in-

- vite To reign with me this hap - py night, to reiga with me this hap - py night.

Da Capo.

go to "B" p.96

CHORUS OF JEWS.—"BY SLOW DEGREES."

1st TREBLE. *Grave. mf* *cres.* *f* *ff*
 By slow degrees the wrath of God To its me-ri-dian height as-cends;

2nd TREBLE.
 By slow degrees the wrath of God To its me-ri-dian height as-cends;

ALTO.
 By slow degrees the wrath of God To its me-ri-dian height as-cends;

1st TENOR (8ve lower). *mf* *cres.* *f* *ff*
 By slow . . degrees the wrath of God To its me-ri-dian height . . as-cends;

2nd TENOR (8ve lower).
 By slow . . degrees the wrath of God To its me-ri-dian height as-scends;

BASS.
 By slow . . degrees the wrath of God To its me-ri-dian height as-cends;

PIANO. *Grave.*
mf *cres.* *f* *ff*
 ♩ = 44.

mf
 There, mer-cy long the dread-ful bolt sus-pends Ere it of-fending man an-noy.

There, mer-cy long the dread-ful bolt sus-pends Ere it of-fending man an-noy.

There, mer-cy long the dread-ful bolt sus-pends Ere it of-fending man an-noy.

mf
 There, mer-cy long the dread-ful bolt sus-pends Ere it of-fending man an-noy.

There, mer-cy long the dread-ful bolt sus-pends Ere it of-fending man an-noy.

There, mer-cy long the dread-ful bolt sus-pends Ere it of-fending man an-noy.

mf

Larghetto.

Long, . . pa-tient for re-pen-tance, waits, . . re-luc-tant to de-stroy;

Long, . . pa-tient for re-pen-tance, waits, . . re-luc-tant to de-stroy;

Long, . . pa-tient for re-pen-tance, . . waits, . . re-

Long, . .

Long, . .

Larghetto. ♩ = 92.

waits, . . . for re-pen-tance, waits, waits,

waits, . . . for re-pen-tance, waits, waits,

luc-tant to de-stroy; waits . . for re-pen-tance, waits, waits

patient for re-pen-tance, waits, . . waits, re-luc-tant to de-

patient for re-pen-tance, waits, . . waits, re-luc-tant to de-

Long, . . patient for re-

The image shows a page of a musical score for Handel's 'Belshazzar'. It features a vocal line with lyrics and a piano accompaniment. The score is divided into two systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system includes a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Larghetto' and the time signature is 4/4. The key signature is one sharp (F#).

long, pa-tient for re -

long, pa-tient for re -

. . . for re - pen-tance, re - luc - tant to de - stroy, to de -

- stroy, re - luc-tant, re - luc - tant to de - stroy, re - luc-tant to de -

- stroy, re - luc-tant, re - luc - tant to de - stroy, re - luc-tant to de -

- pen - tance waits, re - luc - tant to de - stroy, re - luc-tant to de -

- pen-tance, waits for re - pen - tance, waits, re-luc-tant to de -

- pen-tance, waits for re - pen - tance, waits, re-luc-tant to de -

- stroy; waits for re - pen - tance, waits, re-luc-tant to de -

- stroy; waits for re - pen - - tance, waits, re-luc-tant to de -

- stroy; waits for re - pen - - tance, waits, re-luc-tant to de -

- stroy; waits, . . . re-luc-tant to de -

Voci.

- stroy; long, . . . pa-tient for re - pen - tance,
 - stroy; long, . . . patient for re - pen - tance, waits, re - luc - tant to de - stroy, . . .
 - stroy; long, . . .
 - stroy; long, . . .
 - stroy;

waits . . . long, . . . patient for re -
 waits . . . long, . . . patient for re -
 . . . patient for re - pen - tance, for re - pen - tance waits, . . . re -
 . . . patient for re - pen - tance, for re - pen - tance waits, . . . re -
 long, . . . patient for re - pen - tance, waits . . .

- pen - tance, waits, waits for re - pen - tance, waits for re - pen -
 - pen - tance, waits, waits for re - pen - tance, waits for re - pen -
 for re - pen - tance, waits, for re - pen - tance,
 - luc - tant to de - stroy, re - luc - tant to de - stroy, to de - stroy;
 - luc - tant to de - stroy, re - luc - tant to de - stroy, to de - stroy;
 long, . . . pa - tient for re - pen - tance, waits, *Voci.*

tance, waits for re - pen - tance, re - luc -
 tance, waits for re - pen - tance, re - luc -
 waits for re - pen - tance, waits for re - pen - tance, reluc -
 waits for re - pen - tance, waits for re - pen - tance, reluc -
 waits for re - pen - tance, waits for re - pen - tance, reluc -
 waits for re - pen - tance, waits for re - pen - tance, reluc -

- tant to de - stroy, for re - pen - tance waits, . . re -

- tant to de - stroy, for re - pen - tance waits, . . re -

- tant to de - stroy, for re - pen - tance waits, . . re -

- tant to de - stroy, for re - pen - tance waits, . . re -

- tant to de - stroy, for re - pen - tance waits, . . re -

- tant to de - stroy, for re - pen - tance

tr (Voci.)

- luc - tant to de - stroy; At length, the wretch, ob - du - rate

- luc - tant to de - stroy; At length, the wretch, ob - du - rate

- luc - - tant to de - stroy; At length, the wretch, ob - du - rate

- luc - - tant to de - stroy; At length, the wretch, ob - du - rate

- luc - - tant to de - stroy; At length, the wretch, ob - du - rate

- luc - - tant to de - stroy; At length, the wretch, ob - du - rate

waits, re - luc - tant to de - stroy; At length, the wretch, ob - du - rate

grown, In-fa-tuate makes the ru - in all his own.

grown, In-fa-tuate makes the ru - in all his own.

grown, In-fa-tuate makes the ru - in all his own.

grown, In-fa-tuate makes the ru - in all his own.

grown, In-fa-tuate makes the ru - in all his own.

grown, In-fa-tuate makes the ru - in all his own.

Allegro.

And ev'-ry step he takes, on his de-vo-ted head Pre-ci - pi - tates the thun-der

And ev'-ry step he takes, on his de-vo-ted head Pre-ci - pi - tates the thun-der

Allegro $\text{♩} = 60.$

f

And ev' - ry step he takes, on his de - vo - ted head Pre - ci - pi -
 down, pre - ci - pi - tates, pre - ci - pi - tates on his de - vo - ted head, and ev' - ry
 down, pre - ci - pi - tates, pre - ci - pi - tates on his de - vo - ted head, and ev' - ry

- tates the thun - der down, and ev' - ry step on his de - vo - ted head, on
 step he takes, . . . on his de - vo - ted head, on his de - vo - - ted head, on
 step he takes, . . . on his de - vo - ted head, on his de - vo - - ted head, on
 And ev' - ry step he takes, on his de - vo - ted head Pre - ci - pi -

And

his de - vo - - - - - ted head, pre - ci - pi - tates on his de - vo - ted head,

his de - vo - - - - - ted head, and

his de - vo - - - - - ted head, and

- tates the thun - der down, and ev' - ry step, and

ev' - ry step he takes, on his de - vo - ted head Pre - ci - pi - tates the

ev' - ry step he takes, on his de - vo - ted head Pre - ci - pi - tates the

on his de - vo - ted head Pre - ci - pi - tates the

ev' - ry step he takes, on his de - vo - ted head,

ev' - ry step he takes, on his de - vo - ted head,

ev' - ry step he takes, on his de - vo - ted head, on his de - vo - ted head Pre -

thun - der down, pre - ci - pitates the thun - der down, on his de - vo - ted head, on his de -
 thun - der down, pre - ci - pitates the thun - der down, on his de - vo - ted head, on his de -
 thun - der down, pre - ci - pi - tates the
 on his de - vo - ted head pre - ci - pi - tates the
 on his de - vo - ted head pre - ci - pi - tates the
 - ci - pitates the thun - der down, pre - ci - pitates the thun - der down,

- vo - ted head pre - ci - pi - tates the thun - der down, pre - ci - pi -
 - vo - ted head pre - ci - pi - tates the thun - der down, pre - ci - pi -
 thun - der down, pre - ci - pi - tates the thun - der down, and ev - 'ry
 thun - der down, pre - ci - pi - tates the thun - der down,
 thun - der down, pre - ci - pi - tates the thun - der down,
 pre - ci - pi - tates the thun - der down,

- tates, preci-pi-tates, pre-ci-pi-tates, pre-ci-pi-tates

- tates, preci-pi-tates, pre-ci-pi-tates, pre-ci-pi-tates

step, pre-ci-pi-tates on his de-vo-ted

and ev-ry step, pre-ci-pi-tates

and ev-ry step, pre-ci-pi-tates

and ev-ry step he takes, on his de-vo-ted

- tates on his de-vo-ted head,

- tates on his de-vo-ted head,

head, on his de-vo-ted head, and ev-ry step, and ev-ry

on his de-vo-ted head pre-ci-pitates the thunder down, and ev-ry step he

on his de-vo-ted head pre-ci-pitates the thunder down, and ev-ry step he

head pre-ci-pitates the thun-der down,

and ev'-ry step he takes, pre-cipitates the thun-der down,
 and ev'-ry step he takes, pre-cipitates the thun-der down,
 step he takes, and ev'-ry
 takes, preci-pi-tates, and ev'ry
 takes, preci-pi-tates, and ev'ry
 preci-pi-tates, and ev'-ry step he takes, . . . on his de -

and ev'-ry step he takes, pre -
 and ev'-ry step he takes, pre -
 step, and ev'-ry step he takes, and ev'-ry step he
 step, and ev'-ry step, and ev'-ry step he
 step, and ev'-ry step, and ev'-ry step he
 - vo - - - ted head pre-ci-pi-tates, pre -

- ci - pi - tates the thun - der down, pre - ci - - pi - tates . . .
 - ci - pi - tates the thun - der down, pre - ci - - pi - tates . . .
 takes, pre - ci - pitates the thun - der down, pre -
 takes, pre - ci - pitates the thun - der
 takes, pre - ci - pitates the thun - der
 - ci - pitates the thun - der down, pre -

the thun - der down, pre - ci - pi - tates the thun - der down.
 the thun - der down, pre - ci - pi - tates the thun - der down.
 - ci - pitates the thun - der down, pre - ci - pi - tates the thun - der down.
 down, on his head pre - ci - pi - tates the thun - der down.
 down, on his head pre - ci - pi - tates the thun - der down.
 - ci - pitates the thun - der down, pre - ci - pi - tates the thun - der down.

PART II.

No. 30.

CHORUS.—“SEE FROM HIS POST.”

Allegro.

TREBLE.

ALTO.

TENOR
(Svs. lower).

BASS.

PIANO.
♩ = 72.

see, from his post Euphrates flies! see, Euphrates flies . . .

see, from his post Euphrates flies!

see, from his post Euphrates flies!

see, from his post Euphrates flies!

The stream withdraws his guardian wave, the stream withdraws his guardian wave!

*Belshazzar
See his post*

Fenceless the queen of ci-ties lies, . . fenceless, fenceless the queen of ci - ties, the queen of

ci - ties lies! See, from his post Euphrates flies!
See, from his post Euphrates flies! Euphrates flies . . .
See, from his post Euphrates flies!
See, from his post Euphrates flies!

The stream withdraws his guar - dian wave!
The stream withdraws his guar-dian wave!

Fenceless the queen of ci - ties lies, . . . fenceless, fenceless the queen of ci - ties, the queen of

See, Euphrates flies!

ci - - ties lies! See, from his post Eu-phrates flies! flies . . .

See, from his post Eu-phra-tes flies!

The stream with-draws his guar - dian wave!

See, from his post Eu-phra - tes flies!

The
The stream with-draws his

Handel's "Belshazzar."—Novello, Ewer and Co.'s Octavo Edition.

the stream with-draws his
 the stream with-draws his guar - dian wave, his
 stream with-draws his guar - dian wave!
 guar - dian wave, the stream with-draws his guar - dian wave!

guar - - dian wave! his guar - - dian wave!
 guar - - dian wave! his guar - - dian wave!
 his guar - - dian wave!
 his guar - - dian wave! Fence - less the

Fence - less the
 the stream with-draws . . . his guar - - dian wave!
 queen of ci-ties lies

queen of cities lies, fence-less the queen of ci-ties lies! See, from his post Eu -
 the stream withdraws . . . his guar - - dian wave!
 See, from his post Euphra - tes flies!

fence-less the queen of ci-ties lies!

- phra- tes flies!
 See, from his post Eu - phra - tes flies! flies.
 The stream with-draws his
 See, Euphrates flies, The

The stream with-draws his guar-dian wave,
 The stream with-draws his guar - dian wave, his
 guar - dian wave!
 stream with-draws his guar - dian wave!

his guar - - - dian wave!

guar - - dian wave, his guar-dian wave!

The queen of ci - ties lies,

Fenceless the queen of ci-ties lies, . . . fence -

The queen of ci - ties

Fence - less the queen of ci - ties lies,

fence-less, fence - - less lies!

- - - less lies

fence - - less lies, fence - - less the queen of

fence - less . . the queen of ci - ties, of ci - ties lies, the queen of

Fence - less the queen of ci - - ties

Fence-less the queen of

ci-ties lies. the queen of ci-ties
 ci-ties, fence-less lies, fence - less, fence - less, fence - less the queen of ci-ties
 lies, the queen of ci-ties lies, fence - less, fence - less the queen of ci-ties
 ci - ties lies, fence - less, fence - less, fence - less the queen of ci-ties

lies, fence - less, fence - less the queen of ci - - ties lies!
 lies, fence - less, fence - less the queen of ci - - ties lies!
 lies, fence - less, fence - less the queen of ci - - ties lies!
 lies, fence - less, fence - less the queen of ci - - ties lies!

Andante. ♩ = 76.

SEMI-CHORUS.

1st TREBLE. (*p*)

2nd TREBLE. (*p*) Why, faith-less ri-ver, dost thou leave, dost thou leave Thy

1st ALTO. (*p*) Why, faith-less ri-ver, dost thou leave, dost thou leave Thy

Why, faith-less ri-ver, dost thou leave, dost thou leave Thy

Andante.
p

charge to hos-tile arms a prey, Ex-pose the lives thou

charge to hos-tile arms a prey, Ex-pose the lives thou

charge to hos-tile arms a prey, Ex-pose the lives thou

ought'st to save, Pre-pare the fierce in-va-der's way,

ought'st to save, Pre-pare the fierce in-va-der's way,

ought'st to save, Pre-pare the fierce in-va-der's way,

And, like false man, thy trust be-tray? Euphrates hath his

And, like false man, thy trust be-tray? Euphrates hath his

And, like false man, thy trust be-tray? Euphrates hath his

SEMI-CHORUS.
2nd ALTO.
TENOR (Svs. lower).
BASS.

task ful - fill'd, But, to di - vine de - cree must yield; While Ba - bel,
 task ful - fill'd, But, to di - vine de - cree must yield; While Ba - bel,
 task ful - fill'd, But, to di - vine de - cree must yield; While Ba - bel,

queen of ci - ties, reign'd, Her flood, her guar - dian was or - dain'd;
 queen of ci - ties, reign'd, Her flood, her guar - dian was or - dain'd;
 queen of ci - ties, reign'd, Her flood, her guar - dian was or - dain'd;

1st TREBLE.
 Why, faithless ri - ver, like false man, thy trust be - tray?
 2nd TREBLE.
 Why, faithless ri - ver, like false man, thy trust be - tray?
 1st ALTO.
 Why, faithless ri - ver, like false man, thy trust be - tray?

Why, faith - less ri - ver,

Why, faith - less ri - ver,

Why, faith - less ri - ver,

Now to su - pe - rior pow'r gives place, **And**

Now to su - pe - rior pow'r gives place, **And**

Now to su - pe - rior pow'r gives place, **And**

why, like false man,

why, like false man,

why, like false man,

but the doom of heav'n o - beys; **Now**

but the doom of heav'n o - beys; **Now**

but the doom of heav'n o - beys; **Now**

thy trust be - tray? why, faith-less ri-ver,

thy trust be - tray? why, faith-less ri-ver,

thy trust be - tray? why, faith-less ri-ver,

to su - pe - rior pow'r gives place, And but the

to su - pe - rior pow'r gives place, And but the

to su - pe - rior pow'r gives place, And but the

why, faithless ri-ver?

why, faithless ri-ver?

why, faithless ri-ver?

why, faithless ri-ver?

doom of heav'n o - beys.

doom of heav'n o - beys.

doom of heav'n o - beys.

Allegro ma non troppo.

TREBLE. ♩ = 84.

Of things on earth, proud man must own, must own, . . . of

ALTO.
Of things on earth, proud man must own, . . . of things on

TENOR. (Sve. lower).
Of things on

BASS.
Of things on earth, proud

Allegro ma non troppo.

things on earth, . . . proud man must own, False-hood is found in man a -

earth, . . . proud man must own, False - hood, false - - -

earth, proud man must own, must own, False - - hood, false - - -

man must own, . . . proud man must own,

- lone, false-hood found in man a - lone, false - - - - hood,

- - - - hood is found in man a - - lone, false - hood is

- - - - hood is found in man a - - lone, false - hood is

False-hood is found in man a - lone, found in man a -

false hood is found in man a lone, false hood,
 found in man a lone, falsehood is found in man a lone, found in man a -
 found in man a lone, in man a lone, false hood,
 lone, found in man a lone,
 false hood is found in man a lone, in man a lone, found in man a -
 lone, found in man a lone, found in man a lone, false hood
 falsehood is found in man a lone, false hood . .
 lone, falsehood found in man a lone, in man a lone.
 . . is found in man a lone; Of things on earth, proud man must
 hood is found in man a lone; Of things on earth, proud
 . . is found in man a lone.

Proud man must own, proud man must
 own, proud man must own, of things on earth, proud man must
 man must own, proud man must own, of things on earth, proud man must
 Proud man must own, must own, of things on earth, proud man must

own, must own, of things on earth, proud man must own, must
 own, proud man must own, must own, of things on earth, proud man must
 own, proud man must own, must own,
 own, proud man must own,

own, False - - - - hood, false - -
 own, False - - - - hood, false-hood is found in man a -
 False-hood is found in man a - lone, found in man a - lone, false - hood,
 False - - - - hood, false - - hood is

hood is found in man a - lone, in man a-lone, in man a - lone, false - lone, in man a - lone, in man a-lone, in man a - lone, false-hood is found in man a - lone, in man a-lone, in man a - lone, found in man a - lone, false-hood is found in man a - lone

hood, false - hood, false - hood, false-hood is found in man a - lone, found in man a - lone, in man a - lone, in man a - lone, in man a - lone, in man a - lone

false-hood is found in man a - lone, found in man a - lone, in man a-lone, in man a - lone, is found in man a - lone, in man a - lone, in man a-lone, in man a - lone, in man a - lone

lone, in man a-lone, in man a-lone, false -
 - lone, in man a-lone, in man a-lone, false hood is
 - lone, in man a-lone, false hood is
 Falsehood is found in man a-lone, found in man a -

- hood is found in man a-lone, in man a-lone,
 found in man a-lone, Proud man must
 found in man a-lone, Proud man must own, . . .
 - lone, found in man a-lone, Proud man must own, . . . proud man must

Proud man must own, False-hood is found in man a-lone.
 own, must own, False-hood is found in man a-lone.
 . . . proud man must own, False-hood is found in man a-lone.
 own, proud man must own, False-hood is found in man a-lone.

RECITATIVE.—“YOU SEE, MY FRIENDS.”

VOICE. **CYRUS.**

PIANO.

You see, my friends, a path in - to the ci - ty lies o - pen; fear - less let us

en - ter, knowing that those we are to cope with are the same we have al - rea - dy

conquer'd, strengthen'd then with aid of great and numerous al - lies, wakeful and

so - ber, rank'd in just ar - ray; now, all a - sleep or drunk, at best dis - order'd: a help - less

state! still worse, when they shall hear we are with - in their walls.

Allegro.

VOICE.

PIANO.
♩ = 76.

CYRUS.

A-maz'd to find the

foe so near, a-maz'd, a-maz'd to find the

foe so near, When sleep and wine their sen-ses drown, when

(p)

*A

sleep and wine their sen-ses drown, All hearts shall faint and melt with fear, All

* It is suggested to omit from A to B on the repetition of the first part *Da Capo*.

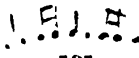
hands unnerv'd fall fee - bly down, all hands un - nerv'd fall fee - bly down;

A-maz'd . . . to find the foe so near, a -

- maz'd to find the foe . . . so near, a - maz'd to find the foe so near, a -

- maz'd to find the foe . . . so near, When sleep and wine their

sen - ses drow'n, All hearts shall faint and melt with fear, All hands unnerv'd fall



Adagio.

fee - bly down, all hands unnerv'd fall fee - bly down.

Adagio. *Tempo lmo.*

Useless the hero's valour lies, Use-less the coun - sel of .. the

pp

Fins.

wise, Useless the he-ro's va-lour lies, useless, useless, useless the he - ro's

Adagio.

va-lour lies, Use-less the counsel of the wise, useless the counsel of the wise. A -

Adagio.

Da Capo. Segue il Coro.
 * It is suggested to begin the repetition of the First Part, at the entry of the voice on the 9th full bar.

No. 33.

CHORUS OF PERSIANS.—"TO ARMS, TO ARMS!"

Allegro.

TREBLE. To arms, to arms! no more de-lay! to arms, to

ALTO. To arms, to arms! no more de-lay! to arms, to

TENOR. (Sve lower.) To arms, to arms, to arms, to arms! no more de-lay! to arms, to

BASS. To arms, to arms! no more de-lay!

Allegro.

PIANO. *ff*

♩ = 76.

arms! no more de - lay! no more de -

arms! no more de - lay! no more de -

arms! no more de - lay!

to arms, to arms! no more de - lay!

lay! God and Cy-rus lead the way, God and Cy-rus lead the
 lay! God and Cy-rus lead the way, God and Cy-rus lead the
 God and Cy-rus lead the way, God and Cy-rus lead the way, God and Cy-rus lead the
 God and Cy-rus lead the way. God and Cy-rus lead the

way. To arms, to arms! no more de-lay! God and Cy-rus lead the
 way. To arms, to arms! no more de-lay! God and Cy-rus lead the
 way. To arms, to arms! no more de-lay! God and Cy-rus lead the
 way. To arms, to arms! no more de-lay! God and Cy-rus lead the

way, God and Cy-rus lead the way.
 way, God and Cy-rus lead the way.
 way, God and Cy-rus lead the way.
 way, God and Cy-rus lead the way.

Allegro.

TRIBLE.

ALTO.

TENOR
(Sve. lower).

BASS.

PIANO.
♩ = 52.



Ye tu-te-lar gods of our

Ye tu-te-lar gods of our

Ye tu-te-lar gods of our

Ye tu-te-lar gods of our

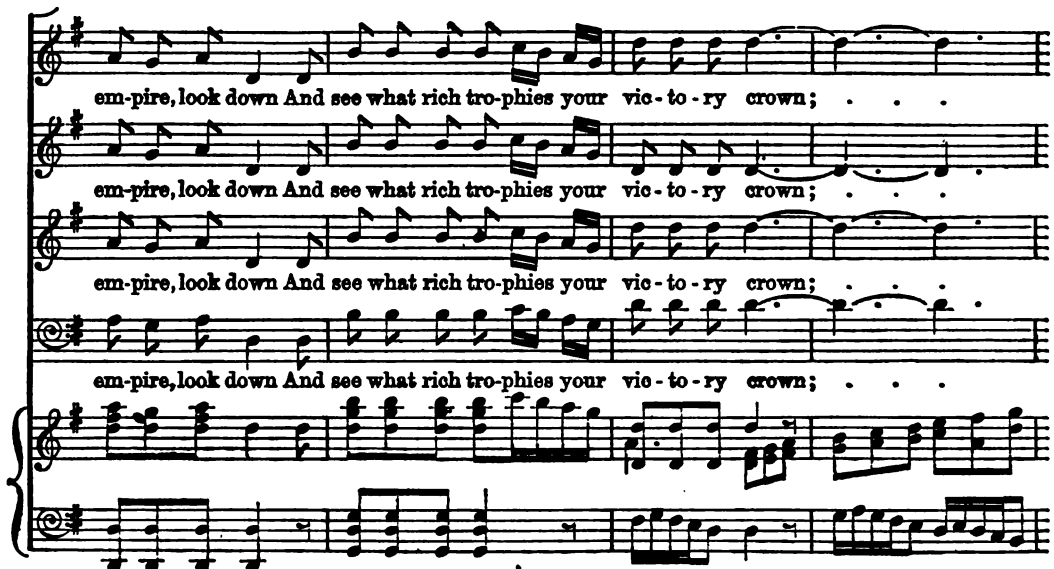


em-pire, look down And see what rich tro-phies your vic-to-ry crown; . . .

em-pire, look down And see what rich tro-phies your vic-to-ry crown; . . .

em-pire, look down And see what rich tro-phies your vic-to-ry crown; . . .

em-pire, look down And see what rich tro-phies your vic-to-ry crown; . . .



Let your own boun-teous gifts which our gra-ti-tude raise, Wine,
 Let your own boun-teous gifts which our gra-ti-tude raise, Wine,
 Let your own boun-teous gifts which our gra-ti-tude raise,
 Let your own boun-teous gifts which our gra-ti-tude raise,

wine, mer-ry notes, pay our tri-bute
 wine, mer-ry notes, pay our tri-bute
 Gold, wine, mer-ry notes, pay our tri-bute
 Gold, wine, mer-ry notes, pay our tri-bute of

of praise, pay our tri-bute of praise, gold, wine,
 of praise, pay our tri-bute of praise, gold, wine,
 of praise, pay our tri-bute of praise, wine,
 praise, pay our tri-bute of praise, wine,

mer - ry notes,

wine, mer - ry notes, mer - ry,

wine, mer - ry notes, mer - ry

wine, mer - ry notes,

mer - ry, mer - ry notes, gold, wine, mer - ry notes,

mer - ry, mer - ry notes, . . . wine, . . gold, mer - ry

notes, wine, gold, wine, mer - ry notes,

mer - ry notes, gold, wine, mer - ry notes,

gold, wine, mer - ry notes, pay our tri-bute of praise.

notes, . . . mer - ry notes, pay our tri-bute, our tri-bute of praise.

gold, wine, mer - ry notes, pay our tri-bute, our tri-bute of praise.

gold, wine, mer - ry notes, pay our tri-bute of praise.

Ye tu - te - lar gods of our empire, look down And
 Ye tu - te - lar gods of our empire, look down And
 Ye tu - te - lar gods of our empire, look down And
 Ye tu - te - lar gods of our empire, look down And

see what rich tro - phies your vic - to - ry crown, Ye tu - te - lar gods of our
 see what rich tro - phies your vic - to - ry crown, Ye tu - te - lar gods of our
 see what rich tro - phies your vic - to - ry crown, Ye tu - te - lar gods of our
 see what rich tro - phies your vic - to - ry crown, Ye tu - te - lar gods of our

em - pire, look down And see what rich tro - phies your vic - to - ry crown, and
 em - pire, look down And see what rich tro - phies your vic - to - ry crown, and
 em - pire, look down And see what rich tro - phies your vic - to - ry crown, and
 em - pire, look down And see what rich tro - phies your vic - to - ry crown, and

see what rich trophies your vic - to - ry crown.

see what rich trophies your vic - to - ry crown.

see what rich trophies your vic - to - ry crown.

see what rich trophies your vic - to - ry crown.

Allegro.

Allegro. $\text{♩} = 69.$

Se - sach!

Se - sach!

Se - sach!

Sesach! this

this night is chiefly thine, Kind do-nor of the spark-ling
 this night is chiefly thine, Kind do-nor of the spark-ling
 this night is chiefly thine, chiefly thine, Kind do-nor of the spark-ling
 night is chiefly thine, Se - - sach! Kind do-nor of the spark-ling

wine! kind do-nor of the sparkling wine! Se - sach!
 wine! kind do-nor of the sparkling wine! Se - sach!
 wine! kind do-nor of the sparkling wine! Se - sach!
 wine! kind do-nor of the sparkling wine! Se - sach!

Se - sach! this night is chiefly thine, chief-ly thine, chief-ly thine, Kind
 Se - sach! this night is chiefly thine, chief-ly thine, chief-ly thine, Kind
 Se - sach! this night is chiefly thine, chief-ly thine, chief-ly thine, Kind
 Se - sach! this night is chiefly thine, chief-ly thine, chief-ly thine, Kind

do-nor of the sparkling wine, the sparkling wine, the sparkling wine, kind do-nor of the
 do-nor of the sparkling wine, the sparkling wine, the spark - ling wine, kind do-nor of the
 do-nor of the sparkling wine, the sparkling wine, the spark-ling wine, kind do-nor of the
 do-nor of the sparkling wine, the sparkling wine, the spark-ling wine, kind do-nor of the

spark - ling wine! Se - sach! this night is chiefly thine, chief - ly
 spark - ling wine! Se - sach! this night is chiefly thine, chief - ly
 spark - ling wine! Se - sach! this night is chiefly thine, chief - ly
 spark - ling wine! Se - sach! this night is chiefly thine, chief - ly

thine, chief - ly thine, Se - sach! this night is chiefly thine, Kind
 thine, chief - ly thine, Se - sach! this night is chiefly thine, Kind
 thine, chief - ly thine, Se - sach! this night is chiefly thine, Kind
 thine, chief - ly thine, Se - sach! this night is chiefly thine, Kind

do-nor of the sparkling wine, kind do-nor of the spark - - - ling

do-nor of the sparkling wine, kind do-nor of the spark - - - ling

do-nor of the sparkling wine, kind do-nor of the spark - - - ling

do-nor of the sparkling wine, kind do-nor of the spark - - - ling

wine! this night is chief-ly thine, chief - ly thine, chief - ly thine, chief - ly

wine! this night is chief-ly thine, chief - ly thine, chief - ly thine, chief - ly

wine! this night is chief-ly thine, chief - ly thine, chief - ly thine, chief - ly

wine! this night is chief-ly thine, chief - ly thine, chief - ly thine, chief - ly

thine, kind donor of the sparkling wine!

thine, kind donor of the sparkling wine!

thine, kind donor of the sparkling wine!

thine, kind donor of the sparkling wine!

No. 35.

AIR.—“LET THE DEEP BOWL.”

Allegro.

VOICE.

PIANO.

f

♩ = 60.

BELSHAZZAR.

Let the deep bowl thy praise confess!

p *f*

Let the deep bow! thy praise con-fess, Thy gifts, thy gifts, thy

p *f*

gifts the gra-cious gi-ver bless! Thy

f *p*

gifts, the gra-cious gi-ver bless! the gra-

- - - - - cious, gra-cious gi-ver bless!

f

Thy gifts, of all the *G. P.*

p

gods be - stow, Im - prove by use, and sweeter grow, im - prove by use, and

swee - ter grow, A - no - ther bowl! a -

- no - ther bowl! 'tis gen' - rous wine, 'tis

gen' - rous wine ex - alts the human to di - vine.

'tis gen' - rous wine, a' - no - ther bowl! a -

- no - ther bowl! 'tis gen'rous wine, 'tis gen'rous wine, Ex

- alts the human to di-vine, ex - alts,

pp

ex-alts, ex - alts the hu - man to di-vine.

BELSHAZZAR.

VOICE. *Where is the God of Judah's boasted pow'r? Let him reclaim his lost magnificence, assert his*

PIANO. *f* *p* *f*

rights, prov'd ours by long pos - ses - sion, and vin - di - cate his in - jur'd honour!

p *f*

Adagio e Staccato ma Piano. ♩ = 80. *Concitato.*

Ah! **CHORUS. TREBLE. (f)**

Help! help the **ALTO. (f)**

Help! help the **TENOR. (f)**

Help, help the king! **BASS. (f)**

Adagio e Staccato ma Piano. ♩ = 80. *Concitato. (Come Recit.)*

pp a tempo. *f* *pp*

(p) (cres.)

king, he faints, he dies; What envious demon blasts our joys, And in-to sorrow

king, the king, he dies; What envious demon blasts our joys, And in-to sorrow

the king, he dies; What envious demon blasts our joys, And in-to sorrow

he faints, he dies; What envious demon blasts our joys, And in-to sorrow

(p) (cres.)

(f) (p)

turns? Look up, O king! speak! cheer thy friends, Say

turns? speak, cheer thy friends, Say,

turns? speak, cheer thy friends, Say,

turns? Look up, O king! speak, cheer thy friends, Say,

(p) (f)

(cres.) (f)

why our mirth thus sudden ends, And the gay cir-cle mourns.

(cres.) (f) BELSHAZZAR.

(cres.) (f) why our mirth thus sudden ends, And the gay cir-cle mourns. Be -

(cres.) (f) why our mirth thus sudden ends, And the gay cir-cle mourns. *Sva*

cres. *ff* *pp*

f CHORUS.
O dire, por-ten-tous sight!

f CHORUS.
O dire, por-ten-tous sight!

f CHORUS.
O dire, por-ten-tous sight!

f CHORUS.
O dire, por-ten-tous sight!

f CHORUS.
O dire, por-ten-tous sight!

f *pp* *f* *pp*

p *f* *p*
But see! 'tis gone, And leaves be-hind it types unknown. *pp*

p *f* *p*
But see! 'tis gone, And leaves be-hind it types unknown. Perhaps some

p *f* *p*
But see! 'tis gone, And leaves be-hind it types unknown.

p *f* *p*
But see! 'tis gone, And leaves be-hind it types unknown.

f *pp*

stern decree of fate Big with the ru-in of our state. What god, *pp*

pp What god,

What god, or god-like man can

The musical score consists of vocal lines and piano accompaniment. The vocal lines are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef with the same key signature. The score is divided into several systems. The first system features a chorus with the lyrics 'O dire, por-ten-tous sight!' repeated four times. The second system continues the chorus with the same lyrics. The third system begins with a piano introduction marked 'Sve...' and 'f', followed by a vocal line with the lyrics 'But see! 'tis gone, And leaves be-hind it types unknown.' repeated three times. The fourth system continues the vocal line with the lyrics 'But see! 'tis gone, And leaves be-hind it types unknown. Perhaps some'. The fifth system continues the vocal line with the lyrics 'stern decree of fate Big with the ru-in of our state. What god, What god, What god, or god-like man can'. The piano accompaniment provides harmonic support throughout, with dynamic markings such as *f*, *pp*, *p*, and *f*.

(pp)

What god, or godlike man can tell The sense of this mys-te-rious spell?

or godlike man can tell The sense of this mys-te-rious spell?

or godlike man can tell The sense of this mys-te-rious spell?

tell The sense of this, the sense of this mys-te-rious spell?

RECITATIVE.—“CALL ALL MY WISE MEN.”

VOICE.

BELSHAZZAR.

Call all my wise men, sor-cer-ers, Chal-de-ans, a -

PIANO.

fp

- stro-lo-gers, ma-gi-cians, sooth-say-ers! they can, per-haps, un-

- fold the mys-tic words, dis-pel our doubts, and ease us of our fears.

f

Allegro.

PIANO.
♩ = 84.

* Marked "Allegro Postillions" in the MS.

Handwritten musical notation for the first system, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Handwritten musical notation for the second system, continuing the piece. The treble staff shows a melodic line with some grace notes, while the bass staff maintains a consistent rhythmic pattern.

Handwritten musical notation for the third system. The treble staff has a more complex melodic line with some slurs, and the bass staff continues with its accompaniment.

Handwritten musical notation for the fourth system. A dynamic marking of *ff* (fortissimo) is present in the treble staff. The music shows a slight change in texture.

Handwritten musical notation for the fifth system. The treble staff features a dense, sixteenth-note texture, while the bass staff has a simpler accompaniment.

Handwritten musical notation for the sixth system. The treble staff continues with the sixteenth-note texture, and the bass staff provides a steady accompaniment.

Handwritten musical notation for the seventh system, the final one on the page. The treble staff concludes with a few chords, and the bass staff ends with a final accompaniment line.

RECITATIVE—"YE SAGES, WELCOME."

VOICE. **BELSHAZZAR.**

Ye sa - ges! wel - come always to your king, most wel - come

PIANO.

Detailed description: This system contains the first two lines of music. The top line is for the voice, starting with a treble clef and a common time signature. The bottom two lines are for the piano, with a grand staff (treble and bass clefs). The piano part begins with a forte dynamic marking 'f'.

now, since need-ed most; O mi - nis - ter to my sick mind the

Detailed description: This system continues the music from the first. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and some melodic movement.

med'cine of your art! Who - e'er shall read this wri - ting, and in - terpret, a splendid pur - ple

fpp

Detailed description: This system continues the music. The piano part features a section of rapid sixteenth-note patterns, marked with the dynamic 'fpp' (fortissimo-pianissimo).

robe be - hind him flows, a chain of gold his ho - nour'd neck shall

Detailed description: This system concludes the piece. The vocal line ends with the final lyrics. The piano accompaniment continues with rhythmic patterns.

grace, and in the kingdom he shall rule the third.

CHORUS. ALTO.
A - las! too hard a task the

TENOR.
A - las! too hard a task the

BASS.
A - las! too hard a task the

f *pp*

king im - po - ses, to read the cha - rac - ters we ne - ver learn'd.

king im - po - ses, to read the cha - rac - ters we ne - ver learn'd.

king im - po - ses, to read the cha - rac - ters we ne - ver learn'd.

Largo. (p)

TREBLE. O mi - se - ry! O ter - ror! hope - less grief!

ALTO. O mi - se - ry! O ter - ror! hope - less grief!

TENOR. (p) O mi - se - ry! O ter - ror! hope - less grief!

BASS. O mi - se - ry! O ter - ror! hope - less grief!

PIANO. *Largo.* = 96. (p)

Nor God nor man af - fords re -

Nor God nor man af - fords re - lief. O

Nor God nor man af - fords re - lief. O mi - se - ry! O

Nor God nor man af - fords re - lief.

lief. O mi - se - ry! hope - less

mi - se - ry, hope - less grief! O ter - ror!

ter - ror! Nor God nor man af - fords re -

Hope - less grief! Nor God nor man af - fords re - lief. Who can this
 grief! O ter - ror! nor God nor man af - fords re - lief. Who can this
 Nor God nor man affords re - lief, nor God nor man af - fords re - lief. Who can this
 - lief. O mi - se - ry! Nor God nor man af - fords re - lief. Who can this

mys - te - ry un - veil, When all our wise di - vi - ners fail? Who can this
 mys - te - ry un - veil, When all our wise di - vi - ners fail? Who can this
 mys - te - ry un - veil, When all our wise di - vi - ners fail? Who can this
 mys - te - ry un - veil, When all our wise di - vi - ners fail? Who can this

mys - te - ry un - veil, When all our wise di - vi - ners fail?
 mys - te - ry un - veil, When all our wise di - vi - ners fail?
 mys - te - ry un - veil, When all our wise di - vi - ners fail?
 mys - te - ry un - veil, When all our wise di - vi - ners fail?

VOICE. **NITOCRIS.**

O king, live for e-ver! Let not thy heart its won-ted cour-age

PIANO.

lose, nor let thy countenance be chang'd with fear tho' all thy wise men fail thee. In thykingdom there is a

man, among the Jewish cap-tives, in whom the ho-ly spi-rit of God re-sides, and, in thy

grandsire Nebuchadne-zar's days, wis-dom, like that of God, was found in him, by which he

could in-ter-pret mys-tic dreams, ex-plain hard senten-ces, dis-solve all doubts:

Dani-el, his native name, but by the king nam'd Belteshazzar. Let him now be call'd: he'll read the

BELSHAZZAR.
writing, and in-ter-pret it. Art thou that Daniel of the Jewish captives? I have

heard of thee that thou canst find in-ter-pre-tations deep, and dis-solve knot-ty

doubts. If thou canst read this writing, and explain, a pur-ple robe a-dorns thy

bo-dy, a gold chain thy neck, and in the king-dom thou shalt rule the third.

DANIEL.
Andante.

VOICE.

No! to thyself thy tri-fles be, Or take thy rich rewards who will:

PIANO.
♩ = 60.

to thyself thy tri-fles

p

be, Or take thy rich rewards who will; Such glitt'ring trash af-fects me not,

such glitt'ring, glitt'ring trash . . . af-fects me not, no, not me,

af-fects not me, In-tent .. on great - er mat - ters

still, in-tent on great - - er mat - ters still.

To thyself thy tri-fles be, Or take thy rich rewards who

will; Such glitt'ring trash, such glitt'ring trash af-fects not me, such trash af-fects not

me, such trash affects not me, intent on great-er mat-ters

still, on great-er mat-ters still in-tent, intent on great-er mat-ters still, in

- tent on great-er mat-ters still.

VOICE. DANIEL.

Yet, to o - bey his dread command who vindic - ates his ho - nour

PIANO. *fp*

now, I'll read this o - ra - cle, and thou, but to thy cost, shalt un - der - stand.

Thou, O king, hast lift - ed up thy - self a - gainst the Lord of heav'n, whose

pp

ves - sels they have brought be - fore thee, and thou, thy lords, thy wives and

con-cu-bines have drunk wine in them. Thou hast prais'd the gods of gold and

sil-ver, brass, i-ron, wood and stone, which nei-ther see, nor hear, nor aught per-

-ceive: but Him, the God whose hand up-holds thy life, and in whose high dis-

-pose are all thy ways, thou hast not glo-ri-fied, but hast blasphem'd.

From Him the hand was sent; by His ap-point-ment these words were written:

Adagio.

MENE, MENE, TEREL, UPHARSIN : which I thus interpret. ME - - NE: The

God whom thou hast thus dishonour'd, the days hath NUMBER'D of thy reign, and finish'd it.

TE - - REL: Thou in the balances art WEIGH'D,

and art found wanting. PE - - RES: Thy kingdom is DI -

- VI - DED, and to the Medes and Persians gi - ven.

No. 43.

RECITATIVE.—"O SENTENCE TOO SEVERE."

NITOCRIS.

VOICE. *C*

O sen - tence too se - vere! and yet too

PIANO. *C*

sure! un-less re - pen-tance may re-verse the doom.

No. 44.

AIR.—"REGARD, O SON, MY FLOWING TEARS."

NITOCRIS.

VOICE. $\frac{12}{8}$

PIANO. *Largo.* *mf.* $\frac{12}{8}$

♩ = 100.

- gard, O son, my flow-ing tears, proofs of ma-ter-nal love, Re-gard thyself, re -

A

It is suggested to omit from A to B on the repetition of First Part *Da Capo*.

- gard thy-self to cure thy fears, Re - gard the God a - bove, re - gard the

cres.

God a - bove, . . . re - gard the God a - bove.

mf *f*

Re - gard, O son, my flowing tears, Proofs of mater - nal love :

pp

B

Re - gard thyself, re - gard the God a - bove, regard the

B

cres.

God above, re - gard . . . thyself, re - gard . . . the God . . . a - bove . . .

pp *cres.*

re-gard the God above.

Re-pentance sure will mer-cy find, re -

pp *f* *p* *Fine.*

-pentance sure will mer-cy find, will mer - cy find, But wrath pursues th'obdurate mind, but

wrath pursues, but wrath, but wrath pursues th'obdurate mind, . . . pursues th'obdu - rate

mind. Re -

p cres. *f* *dim.* *dal Segno. X*

* The next three bars (except this first note) are in the MS., but are omitted in Randall.

No. 45.

AIR.—"O GOD OF TRUTH."

Pomposo.

VOICE.

PIANO.
♩ = 120.

The first system of music shows the beginning of the piece. The voice part is on a single staff with a treble clef and a common time signature. The piano accompaniment consists of two staves (treble and bass clefs) with a common time signature. The tempo is marked 'Pomposo' and the speed is indicated as a quarter note equals 120 beats per minute. The key signature has one flat (B-flat). The piano part features several trills (tr) and a dynamic marking of 'f' (forte).

The second system continues the musical piece. The voice part remains on a single staff. The piano accompaniment continues with two staves, showing more complex rhythmic patterns and trills. A dynamic marking of 'f' is present.

The third system features a more intricate piano accompaniment with frequent trills (tr) and dynamic markings of 'p' (piano) and 'f' (forte). The voice part is mostly silent in this system.

The fourth system continues the piano accompaniment with trills and dynamic markings. The voice part remains silent.

CYRUS.

O God of truth! Oh faith - ful guide! Well hast Thou

The fifth system shows the vocal entry for Cyrus. The voice part is on a single staff with lyrics: "O God of truth! Oh faith - ful guide! Well hast Thou". The piano accompaniment is on two staves, starting with a dynamic marking of 'pp' (pianissimo) and featuring trills and dynamic markings of 'f' and 'p'.

* This and several after passages for the voice, as well as for the instruments, are *even* semiquavers in the MS.

kept Thy word! Deep waves at my ap-proach sub-

- side, deep waves at my ap-proach . . . sub-side; The bra-zen por-tals

o-pen wide, Glad to receive their lord, glad to receive their lord, glad to re-ceive their

lord, the bra-zen por-tals o-pen wide glad to receive their lord.

O God of truth! O faith-ful guide!

Well hast Thou kept Thy word, well hast Thou kept Thy word.

The hostile na-tions scatter'd fly.

Nor dare my presence stay, nor dare my presence

stay, nor dare my presence stay, Where'er I go sure vic - to - ry at -

- tends, sure vic - tory at-tends, for God is al - ways, al - ways

nigh, And He prepares my way, and He pre - pares,

. prepares my way, Where'er I go sure vic - tory At -

- tends, for God is al - ways, al - - ways nigh, And He prepares my

way, pre - pares, prepares my way, and He pre -

- pares . . my way.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a complex, rhythmic pattern with many sixteenth and thirty-second notes.

The second system continues the vocal and piano parts from the first system, maintaining the same complex rhythmic texture in the piano accompaniment.

No. 46.

RECITATIVE.—“YOU, GOBRIAS.”

CYRUS.

VOICE.

The vocal line begins with a series of eighth and sixteenth notes, followed by a longer note.

You, Go - bri - as, lead di - rect - ly to the pa - lace, for

PIANO.

The piano accompaniment consists of a few chords and single notes, providing a simple harmonic support for the vocal line.

The second part of the recitative features a vocal line with a more active melodic line and a piano accompaniment with a steady, rhythmic accompaniment.

you best know the way. This re - velling herd can - not oppose our passage; those who

The third part of the recitative continues the vocal and piano parts, with the vocal line ending on a longer note.

would, fall ea - sy vic - tims: for the rest, they fly, or

take us for their friends, and reel-ing, shout for joy. We'll be their

friends and join the shout. I seek no e-ne-my ex-cept the ty-rant; when he is

slain our task is at an end. My wor-thy friends, let us not stain our

swords with needless slaughter. I be-gin al - rea-dy to count this people mine, myself their

shep-herd, whose of-fice is to feed, and to protect them, not to destroy.

* From here to the end is in Randall, but not in the MS.

Allegro.

TREBLE.

ALTO.

TENOR.
(Sve lower.)

BASS.

PIANO.
♩ = 72.

The instrumental introduction consists of five staves. The vocal staves (Treble, Alto, Tenor, Bass) are currently empty. The piano accompaniment is written in G major and common time, marked 'Allegro' and 'f'. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

O glo - rious prince, O glo - rious

O glo - rious prince, O glo - rious

O glo - rious prince, O glo - rious

O glo - rious prince, O glo - rious

The vocal staves show the lyrics for the chorus. The piano accompaniment continues with the same rhythmic pattern as in the introduction, supporting the vocal lines.

prince ! O glorious prince !

prince, O glorious prince! thrice happy they, Born to en-joy thy fu-ture

prince, O glorious prince! thrice hap-py they, Born to en-

prince ! O glorious

thrice happy they, Born to en-joy thy fu-ture sway,thy future sway! . . .

sway, born to en-joy thy fu-ture sway!

joy thy future sway,thy future sway!

prince ! thrice happy sway,Born to en-joy thy future sway,born to en-joy

O glo-rious prince !

. thy fu-ture sway,born to en-joy thy fu-ture

. thy fu-ture sway!

sway! thy fu-ture sway!

thrice happy they, Born to en-joy thy future sway, thy fu-ture sway,

O glorious prince! thrice happy they, Born to en-joy

O glorious prince!

thrice happy they, Born to en-

O glorious prince! thrice happy they, Born to en-

thy fu-ture sway! O glo-rious prince, O glo-rious

thy fu-ture sway! O glo-rious prince, O glo-rious

- joy thy fu-ture sway, thy fu-ture sway! O glo-rious prince, O glo-rious

- joy thy fu-ture sway, thy fu-ture sway! O glo-rious prince, O glo-rious

prince! O glorious prince! thrice hap-py

prince! O glorious prince!

prince! O glorious prince!

prince! O glorious prince! thrice hap-py they,

they, Born to en-joy thy fu-ture sway, thy fu-ture sway!

thrice hap-py they, Born to en-joy thy fu-turesway . .

. . . thrice hap-py they, Born to en-joy thy fu-ture sway! O glo-rious

thrice hap-py they, Born to en-joy thy fu-turesway! O glo-rious

. . . thrice hap-py they, Born to en-joy thy fu-ture sway! O glo-rious

thrice hap-py they, Born to en-joy thy fu-ture sway! O glo-rious

prince, O glo - rious prince ! thrice hap-py they, Born to en -

prince, O glo - rious prince ! thrice hap-py they, Born to en -

prince, O glo - rious prince ! thrice hap-py they, Born to en -

prince, O glo - rious prince ! thrice happy they, thrice happy they, Born to en -

- joy thy fu-ture sway, . thy fu-ture sway !

- joy thy fu-ture sway, . . . born to en-joy thy fu-ture sway ! O glorious prince !

- joy thy fu-ture sway, thy fu-ture sway, born to en-joy thy fu-ture sway ! O glorious

- joy thy fu-ture sway !

thrice hap-py they, thrice hap-py they,

O glorious prince ! thrice hap-py they,

prince ! thrice hap-py they, thrice happy they, thrice happy they,

thrice happy they, Born to en -

Born to en-joy thy fu-ture sway, . . . thy fu-ture
 thrice happy they, Born to en-joy thy fu-ture sway, . . .
 thrice happy they, Born to en-joy thy fu-ture sway, . . . thy fu-ture
 - joy thy fu-ture sway! Born to en-joy

sway! thrice happy they, Born to en-joy . . . thy fu-ture sway! O glo-rious
 . . . thy fu-ture sway! O glo-rious
 sway! thrice happy they, Born to en-joy, born to en-joy thy fu-ture sway! O glo-rious
 . . . thy fu-ture sway! O glo-rious

prince, O glo-rious prince, O glo-rious, glo-rious
 prince, O glo-rious prince! thrice hap-py they, Born to en-joy thy fu-ture
 prince, O glo-rious prince! thrice hap-py they, Born to en-joy thy fu-ture;
 prince, O glo-rious prince! thrice hap-py they, Born to en-joy thy fu-ture

prince! thrice hap-py they, Born to en-joy thy fu-ture sway, thrice happy they, thrice happy

sway! O glo - rious, glo - - - rious prince! thrice happy they, thrice happy

sway! thrice hap-py they, Born to en-joy thy fu-ture sway, thrice happy they, thrice happy

sway! thrice hap-py they, Born to en-joy thy fu-ture sway, thrice happy they, thrice happy

they, thrice hap-py they, born to en - joy, born to en - joy thy fu - ture sway.

they, thrice hap-py they, born to en - joy, born to en - joy thy fu - ture sway.

they, thrice hap-py they, born to en - joy, born to en - joy thy fu - ture sway.

they, thrice hap-py they, born to en - joy, born to en - joy thy fu - ture sway.

PART III.

No. 48.

AIR.—“ALTERNATE HOPES AND FEARS.”

Larghetto e Staccato.

PIANO.
♩ = 88.

The first system of the piano introduction features a treble clef with a key signature of two flats and a 4/4 time signature. It begins with a forte (f) dynamic and contains complex rhythmic patterns, including sixteenth-note runs and chords. The bass clef accompaniment consists of steady eighth-note chords.

The second system continues the piano introduction with similar complex rhythmic textures in both the treble and bass staves.

The third system of the piano introduction includes a trill (tr) in the treble staff towards the end of the system.

The fourth system concludes the piano introduction with a final cadence in both staves.

NITOCRIS.

Al - ter - nate hopes and fears distract my mind,

The vocal line for Nitocris begins with the lyrics "Al - ter - nate hopes and fears distract my mind,". The piano accompaniment is in the same key and time signature, with dynamics of piano (p) and pianissimo (pp).

My wea - ry soul, my wea - ry soul no rest can find, my wea - ry

The vocal line continues with the lyrics "My wea - ry soul, my wea - ry soul no rest can find, my wea - ry". The piano accompaniment continues with a steady accompaniment.

soul no rest can find. My bu - sy fan - cy now pre -

- sents A gra - cious scene, my bu - sy fan - cy now pre - sents a gra - cious

scene, my son re - pents my son re - pents, And God re - calls . . his

doom, And God re - calls, and God re - calls his doom.

Now to false shame he quits his

fears, False courage takes, and madly dares His impious feast re -

- sune : Then arms and dying groans re-sound, And streams of

blood gush out a - round, and streams of blood gush out a - round; Then arms and

dy - - ing groans re - sound, And streams of blood, and streams of

blood gush out . . a - round.

Alternate hopes and fears distract my mind, alternate hopes, alternate fears, alternate

fears dis - tract my

mind, My weary soul, my weary soul no rest can

Adagio. find, my weary soul no rest can find. *Adagio.* *a tempo.*

No. 49.

RECITATIVE.—“ FAIN WOULD I HOPE ”

NITOCRIS. DANIEL.

Fain would I hope— * It can - not sure - ly be? Oh that it

PIANO.

could not! but, if I may judge the fu - ture by the past, it were vain

flat - try to bid you hope for his con - ver - sion.

No. 50.

AIR.—“ CAN THE BLACK ETHIOP ? ”

PIANO.

f

♩ = 60.

DANIEL.

Can the black Ethiop change his skin? His na - tive spots the leopard

p

* These words (from the omitted text) are substituted for "Is there not room for hope?" Daniel's reply stands in the MS., but not in Randall.

lose, his na-tive spots the leo-pard lose, his na-tive spots the leo - pard

lose? Then may the heart ob-dur'd in sin Grow soft, re-pent, grow

soft, re-pent, and vir-tue choose? Can the black E-thiop change his

skin? Then may the heart ob-dur'd in sin Grow soft, re-pent, re -

- pent, and vir - tue choose? Can the black E- thiop change his

skin? His na-tive spots the leo-pard lose, his na-tive spots the leo-pard

lose? Then may the heart ob-dur'd in sin grow soft, grow

soft, repent, and vir-tue choose?

Threats or ad-vice but move dis-dain, And signs and wonders glare in

vain, and signs and won-ders glare in vain, and signs and won-

ders, and signs, and won - ders glare in vain. Can the black Ethiop change his

skin? His na-tive spots the leo-pard lose? Then may the heart ob-dur'd in

sin Grow soft, re - pent, grow soft, re - pent, and vir - tue choose?

RECITATIVE—"MY HOPES REVIVE."

VOICED **PIANO.** **NITOCRIS.**

My hopes re - vive; here A - rioch comes, by this 'tis plain the

re-vels are broke up. Say, A - ri-och, where is the king? When you had left the room, a - **ARIOCH.**

- while deep si - lence reign'd; the king sat pen - sive, as doubt - ing whe - ther to break

up the ban - quet, or to con - ti - nue. At length some pa - rasites, those in - sects vile that

still in - fest a court, be - gan to mi - nis - ter false com - fort to him. With this, a -

* From this * to this † (p. 190) is in Randall, but not in the MS.

- gain they sat them down to drink; the bowl went round, the king for - got his

fears, the wine in - spir'd him, and he blasphem'd a - gain. Not long we

sat, when from with-out the gates a noise tu - mul - tu - ous was heard, loud

shouts and cries, and clash-ing arms. The king de - pu-ted some to learn the

cause. I glad-ly seiz'd the op-por-tu-ni-ty, and fled a place to swift des-truc-tion

† A MESSENGER.

doom'd. All's lost! the fate of Ba-by-lon is come! Cy-rus is here, e'en within the

NITOCRIS.

MESSENGER.

palace! Cyrus! im-pos-si-ble! It is too true. A tumult heard without, the gates un-

- barr'd disclos'd a dreadful scene; the guards, surpris'd by numbers far su-pe-rior, fell be-

- fore them with faint re - sis - tance. The vic - to - rious foe no sooner

saw the gates set o - pen wide, but rush'd at once, and ea - sy entrance gain'd.

* From this sign to this *, stands in Randall, but not in the MS.

A tempo ordinario.

TREBLE. *f* Bel boweth down! Nebo stoopeth, Nebo stoopeth! how is Se - sach ta-ken, how is

ALTO. *f* Bel boweth down! Nebo stoopeth! how is

TENOR (Svs. lower). *f* Bel boweth down! Nebo stoopeth! how is Se - sach ta-ken, how is

BASS. *f* Bel boweth down! Ne-bo

PIANO. *f* *A tempo ordinario.*

$\text{♩} = 58.$

Se - sach, how is Se - sach ta - ken! and how is the praise of the whole earth sur -

Se - sach, how is Se - sach ta - ken! and how is the praise of the whole earth sur -

Se - sach, how is Se - sach ta - ken! and how is the praise of the whole earth sur -

stoop-eth, how is Se - sach ta - ken! and how is the praise of the whole earth sur -

- pris'd! Thy coun - sel stands, O Lord!
 - pris'd! Thy coun - sel stands, O Lord!
 - pris'd! Thy coun - sel stands, O Lord!
 - pris'd! Thy coun - sel stands, O Lord! and Thou dost all Thy

and Thou dost all Thy plea
 plea

and
 and Thou dost all Thy plea
 - - - - - sure, all Thy pleasure, all Thy
 - - - - - sure, all Thy plea - - - - - sure, all Thy pleasure,

Thou dost all Thy plea
 - sure, all Thy pleasure, all, all Thy plea
 plea sure, all Thy pleasure, all Thy pleasure, all Thy pleasure!
 and Thou dost all, . . . dost all . . . Thy pleasure! and

- sure, all Thy plea - sure, Thy plea - sure, Thy plea -
 sure, all Thy pleasure! and Thou dost
 and Thou dost all Thy plea sure!
 Thou dost all Thy plea sure!

sure! and Thou dost all Thy plea
 all, and Thou dost all Thy pleasure, all Thy plea
 and Thou dost all, and Thou dost all Thy
 and Thou dost all Thy plea

sure, all Thy plea - sure! Thy counsel stands, O

sure, and Thou dost all Thy plea - sure! Thy coun - sel stands, O

pleasure, and Thou dost all Thy plea - sure! Thy counsel stands, O

sure, Thou dost all, dost all Thy plea - sure! Thy counsel stands, O

Lord! and Thou dost all Thy plea

Lord! and Thou dost all Thy plea

Lord! and Thou dost all Thy plea - sure, Thy

Lord! and Thou dost all Thy plea

sure, and Thou dost all, dost all Thy plea - - sure!

sure, Thy pleasure, and Thou dost all, dost all Thy plea - - sure!

plea - - sure, and Thou dost all, dost all Thy plea - - sure!

sure, and Thou dost all, dost all Thy plea - - sure!

VOICER.

PIANO.

Com spirito.

$\text{♩} = 76.$

BELSHAZZAR.

I thank thee, Se-sach, I thank . . . thee, Se-sach, thy sweet

pow'r Does to my - - self, my - self re - -

store,

... does to my - - self, ... my - self . . re-store.

I thank thee, Se-sach, I thank thee, Se-sach, I thank thee,

Se-sach, Thy plen - - - teous heart - in - spi - - ring

juice All my cou-rage lost re - -

- news. I blush to think I sha - dows fear'd, I blush to

think I sha

dows, sha - dows fear'd. Cy-rus, come on!

Cy - rus, come on! I'm now pre - par'd,

Cy - rus, come on! I'ma now pre - par'd, I'm now pre - par'd.

Allegro.

PIANO.
♩ = 92.

The musical score is written for piano and consists of six systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro.' and the dynamic is 'Piano.' with a tempo marking of ♩ = 92. The score begins with a series of chords in the right hand and a rhythmic accompaniment in the left hand. The music progresses through several systems, featuring various melodic and harmonic textures, including some more complex rhythmic patterns in the right hand.

VOICE. *GOBRIAS.*

To pow'r im - mor - tal my first thanks are

PIANO. *Largo.*

f *p*

♩ = 96.

due; My next, great Cy - rus, let me pay to you, Whose arm this

impious king laid low, The bit - tersource of all my woe. Tears sure will

all my life employ! E'en now I weep, e'en now I weep,

e'en now I weep, but weep for joy, e'en now I weep, but

weep for joy, for joy.

No. 56.

RECITATIVE.—“BE IT THY CARE.”

VOICER. **CYRUS.**

Be it thy care, good Go-bri-as, to find out the

PIANO.

queen, and that great Jew, of whom thou told'st me; guard them in safe-ty

hi-ther; if harm be-fall them I shall repent, and curse my victory.

PIANO.
76.

The first system of the piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4-B4, and then a sixteenth-note triplet of C5, D5, and E5. The left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piano introduction. The right hand features a more active melodic line with sixteenth-note patterns. The left hand continues with a steady accompaniment.

CYRUS.

De-structive war, thy li - mits know;

The vocal entry begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment starts with a half note G3, followed by a half note A3, and then a quarter note B3. Dynamics include piano (p) and forte (f).

Here, ty-rant death. thy ter - - rors end. Destructive war, . . .

The vocal line continues with a half note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include piano (p) and forte (f).

. . . thy li-mits know;

The vocal line concludes with a half note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include piano (p) and forte (f).

here, ty-rant death, here, ty-rant death, thy ter-rors end, here,

ty-rant death, thy

ter-rors end, thy ter-rors end, here, ty-rant death, thy

ter-rors end, . . . thy ter-rors end.

To

ty - rants on - ly I'm a foe, To vir - tue and her . . friends, a friend; to

ty - - - rants, to ty - rants on - ly

I'm a foe, To vir - tue and her friends, a friend, to vir - tue, to

vir - tue, to vir - tue and . . . her friends, a friend.

De - struc - tive war

thy li - - mits know; Here, ty - rant death, thy

ter - rors end, here, ty - rant death, thy ter - - rors end.

Larghetto. *tr*

PIANO.
♩ = 60.

The piano introduction consists of two staves. The right hand features a melodic line with trills and grace notes, while the left hand provides a steady accompaniment of eighth notes.

The piano accompaniment for the first system continues with the right hand playing chords and the left hand playing a rhythmic accompaniment.

NITOCRIS.

Great vic - tor, at your

p

The second system shows the vocal line for Nitocris and the piano accompaniment. The vocal line begins with the lyrics 'Great vic - tor, at your'.

feet I bow, No more a queen, your vas - sal now!

tr

The third system continues the vocal line with the lyrics 'feet I bow, No more a queen, your vas - sal now!' and includes trills in the piano accompaniment.

My peo - ple spare! for-give my fears! I mourn a son,

tr

The fourth system concludes the vocal line with the lyrics 'My peo - ple spare! for-give my fears! I mourn a son,' and features trills in the piano accompaniment.

in - dulse my tears, Resist - less na - ture bids them flow,

re - sist - less na - ture bids . . . them flow! *Cyrena.* Rise, virtuous queen, com -

- pose your mind, Give fear and sor - row to the wind;

Safe are your peo - ple if they will; Be still a queen,

a mother still; A son in Cy-rus you shall . . find,

Nirrocam.
Great vic - tor,
a son in Cy - - rus you shall find.

at your feet I bow, No more a queen,
Rise, vir - tuous queen, com-poss your mind,

your vas-sal now!
Be still a queen, a mother still,

My peo - ple spare!

Safe are your peo - ple if they will,

for-give my fears!

Give fear and sor - row to the wind,

I mourn a son;

A son in Cy - - rus you shall find,

in-dulge my tears, Re-sist-less na - ture

a son in Cy - rus you shall find,

bids them flow, re - sist - less na - ture bids them flow, . . .

com - pose your mind, your mind com - pose.

re - sist - less na - ture

bids them flow.

A son in Cy - rus you shall find.

tr

CYRUS.

VOICE. Say, ve-ne-ra-ble prophet, is there aught in Cy-rus' pow'r by which he can o -

PIANO.

DANIEL.

- blige thee or thy people? O vic-to-rious prince! the God of Is-rael,

Lord of heav'n and earth, long ere thy birth, fore-told thee by thy name, and shew'd thy

conquests; 'tis to Him thou ow'st, to Him thou must as-cribe them. Read those lines the great pre-

- diction which thou hast al-ready in part accomplish'd, and, we trust, will soon fulfil the rest.

No. 60. SOLOS AND CHORUS.—"TELL IT OUT AMONG THE HEATHEN."

Allegro. TREBLE SOLO.

VOICE.

Tell it, tell it out among the hea-then, that the Lord is

PIANO.

Allegro.

$\text{♩} = 116.$

King. Tell it, tell it, tell it, tell it out among the hea-then,

tell it out among the hea - - - - - then, that the Lord is King.

ALTO SOLO.

Tell it, tell it out among the hea - then, that the Lord is

TENOR SOLO.

Tell it, tell it out among the

King, tell it, tell it, tell it out among the hea - - - -

hea - then, that the Lord is King, tell it, tell it, tell it,

TREBLE, tutti.

Tell it out a-mong the hea - then,

ALTO, tutti.

Tell it,

TENOR, tutti.

tell it out among the hea-then, tell it, tell it out a-mong the

BASSO, tutti.

Tell it,

Handwritten musical score for the first system. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "tell it, tell it, tell it, that the Lord is tell it, tell it out among the hea - - - then, hea - - - then, tell it, tell it, tell it, tell it out among the hea".

Handwritten musical score for the second system. It consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "King, that the Lord, that the Lord is King, tell it, tell it, tell it out among the hea-then, that the Lord is King, tell it, tell it, that the Lord, that the Lord is King, tell it, - - - then, that the Lord is King, tell it,".

Handwritten musical score for the third system. It consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "tell it, tell it out among the hea - - - then, that the Lord is tell it, tell it, that the Lord, that the Lord is tell it, tell it, that the Lord, that the Lord is tell it, tell it, tell it out among the heathen, that the Lord is".

King, that the Lord, . . . the Lord . . . is King.

King, that the Lord, the Lord is King.

King, that the Lord is King, that the Lord . . . is King.

King, that the Lord, the Lord . . . is King.

No. 61. RECITATIVE (*Accompanied*).—"YES, I WILL BUILD THY CITY."

VOICE.

CYRUS.

Yes, I will build Thy ci - ty, God of Is - ra - el! Hear, ho - ly

PIANO.

p

peo - ple! hear, e - lect of God! the God of Is - ra - el, He a - lone is

f *fp*

God, hath charg'd me to re - build His house and ci - ty, and

let His ex-il'd cap-tive peo-ple go. With transport I o-bey.

Be free, ye cap-tives, and to your na-tive land in peace re-turn. Thou, O Je-

-ru-sa-lem, shalt be re-built; O tem-ple, thy foun-da-tion shall be laid.

No thanks to me; to God re-turn your thanks, as I do mine: we

all are to His good-ness in-debt-ed deep, to Him be all the praise.

Andante.

PIANO.

The first system of the piano introduction features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The music begins with a trill on the right hand, followed by a steady eighth-note accompaniment in both hands. Dynamics include *(p)* and *f*.

The second system continues the piano introduction with similar rhythmic patterns and dynamics, including *(p)* and *f*.

The third system concludes the piano introduction with a crescendo marked *(p cres.)* and a fermata over the final measure.

CYRUS.

I will mag-ni-fy Thee, O God, my King,

The first system of the vocal part for Cyrus begins with a rest, followed by the lyrics "I will mag-ni-fy Thee, O God, my King,". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *p* and *f*.

I will mag - ni - fy Thee, oh God, my

The second system of the vocal part continues with the lyrics "I will mag - ni - fy Thee, oh God, my". The piano accompaniment remains consistent. Dynamics include *(p)*.

King! and I will praise Thy Name for e - ver and

The third system of the vocal part concludes with the lyrics "King! and I will praise Thy Name for e - ver and". The piano accompaniment continues with a steady eighth-note pattern.

e - ver, and I will praise Thy Name . for e - ver and e -

ver. I will magni -

- fy Thee, I will mag- ni - fy Thee, oh God, my King! and I will praise .

. Thy Name for e - ver and e - - - ver, for e -

- - - ver and e - ver, for e - ver, for e - ver and e - -

ver, and I will praise Thy Name for e - ver, for e - ver and e - -

TREBLE SOLO.

My mouth shall speak the praise of the Lord, my mouth shall speak the

- - ver.

praise of the Lord, my mouth shall speak the praise of the

My mouth shall speak the praise of the Lord, the praise of the

Lord, and let all flesh give thanks un - to His ho - ly Name for e - ver and

Lord!

e - ver, for e - ver and e - - - - - ver, and let all flesh give

Amen, a - men, amen,

TREBLE.

Amen, a - men, amen,

ALTO.

Amen, a - men, amen,

TENOR.

Amen, a - men, amen,

BASS.

Amen, a - men, amen,

mp

thanks unto His holy Name for e - ver and e - ver, a - men, for e - ver and e - -

a - men, a - men,

a - men, a - men,

a - men, a - men,

a - men, a - men,

a - men, a - men,

a - men, a - men,

f *mp*

ver, and let all flesh give thanks unto His holy Name for e - ver and

a-men,

a-men,

a-men,

a-men,

a-men,

mp

e - ver, a-men, a - men, a-men! for e - ver and

for e - ver and e - - - - - ver,

a-men, a - men, a-men,

a-men, a - men, a-men,

a-men, a - men, a-men,

a-men, a - men, a-men,

a-men, a - men, a-men,

f mp f mp

e - - - ver, for e - ver and e - ver!
 for e - ver and e - ver!
 a - men, a - men, a - men, a - men, a - men,
 a - men, a - - - - - men,
 a - - - - - men, a - men, a - men,
 a - men, a - men, a - men, a - men,
mp *f*

a - men, a - men, a - men, a -
 a - men, a - men, a - men, a - men, a -
 a - men, a - men, a - men, a - men, a -
 a - men, a - men, a - men, a - men,
 a - men, a - men, a - men,
 a - men, a - men, a - men, a - men, a -

men, a - - men, a - - men, a - - men, a-men, a - -
 - men, a - men, a-men, a - - men, a-men, a - - men, a-men, a - -
 - men, a - - men, a - - men, a - - men, a-men, a - -
 a - - men, a - - - - - men, a - - men, a-men, a - -
 a - - - - - men, a - - - - - men, a-men,
 - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -

ALTO SOLO.

TREBLE SOLO & TREBLES.

- men, a - - men, a - - men, a - -
 - men, a - - men, a - - - - - men,
 - men, a - - men, a - - men, a - - - - -
 a - men, a - - men, a - - men, a - - men,
 - men,

men, a - men,
a - - - - - men, a - men, a - - - -
men, a - men,
a - - - - - men, a - men, a - - - - - men, a - men,
a - men, a - men, a - men, a - men, amen, a - - -

a - men, a-men, a - - - - - men, a - men, a-men, a - - - - -
- - - - - men, a-men, a - men, a - - - - - men, a-men,
a - men, a-men, a - - - - - men, a - men, a - - - - - men, a-men,
a - men, a - - - - - men, a-men, a - - - - -
- - - - - men, a-men, a-men, a - men, a - - - - - men, a-men,

men, a-men, a-men, a-men, a-men,
a-men, a-men, a-men, a-men,
a-men, a-men, a-men, a-men,
men, a-men, a-men, a-men, a-men, a-men,
a-men, a-men a-men, a-men,

The first system of the musical score consists of five vocal staves and a grand staff (piano accompaniment). The vocal parts are arranged in a five-part setting. The lyrics are: "men, a-men, a-men, a-men, a-men," (Soprano), "a-men, a-men, a-men, a-men," (Alto), "a-men, a-men, a-men, a-men," (Tenor 1), "men, a-men, a-men, a-men, a-men, a-men," (Tenor 2), and "a-men, a-men a-men, a-men," (Bass). The piano accompaniment is written in a grand staff with treble and bass clefs.

a-men, a-men,
men, a-men, a-men, a-men,
a-men, a-men,
a-men, a-men, a-men, a-men,
a-men, a-men, a-men, a-men,
a-men, a-men, a-men, a-men,

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "a-men, a-men," (Soprano), "men, a-men, a-men, a-men," (Alto), "a-men, a-men," (Tenor 1), "a-men, a-men, a-men, a-men," (Tenor 2), and "a-men, a-men, a-men, a-men," (Bass). The piano accompaniment continues with a similar rhythmic pattern.

a - men, a - men, a - - -
 - - - men, a - men, a - - -
 a - men, a - - - men, a - men, a - - -
 a - men, a - men, a - men, a - - - men, a - men, a - men, a - men,
 a - men, a - - - - - men, a - men, a - men,
 a - men, a - - - - - men, a - men, a - men,
 a - men, a - - - - - men, a - men, a - men, a - men,

Adagio.

- men, a - men, a - men, amen, amen, amen, amen, amen, amen, a - men.
 - men, a - men, a - men, a - men, amen, a - men, amen, a - men.
 - men, a - men, a - men, a - men, amen, a - men, amen, a - men.
 a - men, amen, a - men, a - men, amen, a - men, amen, a - men.
 a - men, a - men, a - men, amen, a - men, amen, a - men.

Adagio.

