

**THE FEAST OF  
TABERNACLES; A  
POEM FOR  
MUSIC. IN TWO PARTS**

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The Feast of Tabernacles; A poem for music. In two parts by Henry Ware

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**HENRY WARE**

**THE FEAST OF  
TABERNACLES; A  
POEM FOR  
MUSIC. IN TWO PARTS**



THE  
FEAST OF TABERNACLES.

IN TWO PARTS.

TO

SAMUEL A. ELIOT, Esq.,

PRESIDENT OF THE BOSTON ACADEMY OF MUSIC,

THIS ATTEMPT

TO DO SOMETHING FOR THE ADVANCEMENT OF THE

IMPORTANT OBJECT, TO WHICH HE HAS SO

SUCCESSFULLY DEVOTED HIMSELF,

IS RESPECTFULLY INSCRIBED

BY HIS OBLIGED FRIEND,

H. WARE, JR.

## ADVERTISEMENT.

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THE Feast of Tabernacles was one of the three great festivals of the Jewish people. In many respects it was the most remarkable of the three, being celebrated with a pomp of ceremony, which is said to have attracted to it the attention of heathen nations, beyond any other solemnity of their Law. It took place in the autumn, at the gathering-in of the corn harvest and the vintage, and continued for seven days; during which time the people dwelt in booths, formed of branches of trees, to commemorate their ancestors' dwelling in tents in the wilderness. Each day had its appropriate solemnity; but the last was "the great day." It was the day of annual Thanksgiving for the abundance of the earth, and

was termed "the feast of in-gathering." It was a season of great exhilaration and rejoicing. It was attended, as the preceding days had been, by the singular and striking ceremony of bringing water from the fountain of Siloam, and pouring it out at the altar with songs of hosanna and dances; and was closed by an illumination of the courts and porches of the Temple.\*

An attempt has been made, in the following pages, to produce a representation of the imposing scenes in the Temple on this day, which might be adapted to musical recitation and accompaniment. The work was undertaken and written with that view. The author has aimed to be generally faithful to the facts as far as they are known, and has taken no liberties with the subject, excepting that he has not scrupulously adhered to what may

\* See Leviticus xxiii. 34-43. Numbers xxix. 12-40. Deuteronomy xvi. 13-15. Exodus xxiii. 16; xxxiv. 22. Nehemiah viii. 13-18.



be called its costume. He has freely drawn from those passages of the Old Testament which refer to this festival, but has not sought to confine himself to modes of thought and speech exclusively Jewish.

Music adapted to the work has been composed by Mr. Charles Zeuner, who has devoted to it his eminent genius and science, in a manner that cannot fail to gratify those who love the original and beautiful in his high art. Of this the public will soon have an opportunity to judge, as the piece is in preparation for public performance at the Odeon, by the choir of the Boston Academy of Music, and under the direction of the accomplished professors of that Institution.

It may be proper to remark, that the copy here given differs in many passages from that to be performed in the oratorio. It was convenient to the purposes of the composer to make variations and additions for the sake of the musical effect. As

the author, however, presumes to hope, that the poem may interest his friends and find favor with some readers independently of the music, he has desired to exhibit it in its original form, and for that reason has made this separate publication.

Cambridge, March 14th, 1857.

2

PART I.

THE MORNING SACRIFICE.