

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# ESTHER

AN ORATORIO,

IN VOCAL SCORE,

COMPOSED IN THE YEAR 1720 BY

G. F. HANDEL.

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EDITED, AND THE PIANOFORTE ACCOMPANIMENT ARRANGED, BY

CHARLES LUCAS.

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## PREFACE BY THE EDITOR.

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As "*ESTHER*" was the first Oratorio composed in England, a few observations on the origin of that term, and the production of the present work, will not be considered inappropriate.

Menestrier (le père), in his work "*Des Représentations en Musique*," supposes that sacred Dramas, called "*Mysteries*," were introduced by pilgrims on their return from the Holy Land.

Warton, in his "*History of Poetry*," says, that about the eighth century the merchants who frequented the fairs, employed every art to draw numbers together, and were accompanied by jugglers, minstrels, and buffoons. The clergy, thinking the entertainments given by these parties tended to irreligion, proscribed them; but their censures and fulminations being disregarded, they took into their own hands the management of popular recreations,—they turned actors, and presented stories taken from legends, or from the Bible.

Voltaire conjectures that religious dramas came from Constantinople, where, about the fourth century, Gregory of Nazianzas, an Archbishop, and one of the Fathers of the Church, banished plays from the stage of that city, and introduced stories from the Old and New Testament.

Bourdelot ("*Histoire de la Musique*") says that San Filippo Neri, founder in 1540 of the congregation of the Priests of the Oratory in Italy, observing the taste and passion of the Romans for musical entertainments, determined to afford the nobles and people the means of enjoying them, on Sundays and festivals, in his church; and engaged for this purpose the ablest poets and composers to produce dialogues, in verse, on the principal subjects of Scripture, which he caused to be performed by the most beautiful voices in Rome, accompanied by all sorts of instruments.

It is not improbable, therefore, that the term Oratorio was derived from the place Oratorium, Oratory or small chapel, in which these performances were first heard. But the word does not appear to have been in use till about the year 1630, when Balducci applied it to two of his sacred poems.

The first Oratorio written by Handel was "*La Resurrezione*," whilst he was in Italy, and about nineteen years of age, under the auspices of Cardinal Ottoboni.

In the preface to "*Omnipotence*," a sacred Oratorio (adapted to the music of the Chandos Anthems, second edition, 1774, 4to., it is stated :

"The Oratorio of '*Esther*,' and the Serenata '*Acis and Galatea*,' are generally reckoned among the compositions for the Duke of Chandos, but were not originally produced at Cannons; the first being composed in the German, the latter in the Italian language, and translated into English, to the music Mr. Handel composed before he came into this kingdom, by Mr. Pope, Dr. Arbuthnot, and Mr. Gay. Mr. Handel made some additions to them for the Duke. It is worth observation that there are fewer inaccuracies of emphasis and accent of the English language in the compositions of that period, than in his latter productions; which is probably owing to that eminent triumvirate."

In a short life of Handel prefixed to a collection of words of his Oratorios and Operas, published in 1799, is another account :

"In the year 1720, Handel composed his first Oratorio, that of '*Esther*,' for the Duke of Chandos, at Cannons, which was, indeed, the first composition of that nature attempted in this country. The term Oratorio originated with the Fathers of the Oratory in the seventeenth century, by whom these sacred dramas were performed. There was, however, a species of sacred dramas of much higher antiquity, known by the names of *Mysteries* and *Miracles*,—plays in various countries of Europe; but they were much too ridiculous and profane to be compared with the modern Oratorios. These latter are merely pieces of sacred music, songs, or choruses, connected and arranged to form a sacred narrative; whereas in the former, the characters were acted in the manner of plays, and were often very indecent and absurd.

“The above Oratorio of ‘Esther,’ eleven years after it was first composed, was performed in action by the children of the Chapel Royal, at the house of their master, Mr. Bernard Gates; and soon after by the same singers at the Crown and Anchor Tavern, in the Strand; the instrumental parts by the gentlemen of the Philharmonic Society. This is said to have first suggested to Handel the idea of bringing Oratorios upon the stage, which he did in the following year (1732), when ‘Esther’ was performed for ten nights at the Haymarket.”

The most authentic information, however, is to be obtained from *The Daily Journal*, in which paper, on the 19th of April, 1732, appeared the following advertisements:

“Never performed in public, at the Great Room in Villiers’ Street, York Buildings to-morrow, being Thursday, the 20th April, ‘Esther,’ an Oratorio or sacred drama, as it was originally composed for the most noble James Duke of Chandos, the words by Mr. Pope, the music by Mr. Handel. Each ticket, five shillings.”

“By His Majesty’s command, at the King’s Theatre in the Haymarket, on Tuesday, the 2nd of May, will be performed the sacred story of ‘Esther,’ an Oratorio in English, formerly composed by Mr. Handel, and now revised by him with several additions, and to be performed by a great number of voices and instruments. N.B. There will be no acting on the stage, but the house will be fitted up in a decent manner for the audience.”

My friend Mr. Oliphant, to whom I am greatly indebted for assistance in obtaining information on this subject, has thus described the work in question:

“‘Esther,’ a sacred Oratorio, composed in the year 1720, [but not performed in public till 1732, in the advertisements of which year the drama is said to be written by Pope. It has also been attributed to Pope conjointly with Arbuthnot, but the author is more generally believed to be S. Humphreys. As it was, however, performed by two rival companies, there may have been different versions.]”

It is well known that Humphreys was a great friend of Handel, and that he wrote the words of many of his popular Oratorios. A passage extracted from the obituary in the *Daily Post*, January, 1738, bears on this point:

“The admired Mr. Handel had a due esteem for the harmony of his (Mr. Humphreys) numbers; and the great Mæcenas, the Duke of Chandos, showed the regard he had for his muse, by so generously rewarding him for celebrating his Grace’s seat at Cannons.”

“Esther” was again performed during Lent in 1734, at Covent Garden Theatre, and also in 1757, when, by command of George the Second, the whole of the Anthems “As pants the hart,” and “Zadock the Priest” (the first movement of the latter being adapted to the words, “Blessed are they that fear the Lord”) were introduced. Dr. Crotch, in the preface to the Coronation Anthems, mentions that the above words are written in Handel’s score, but he is not aware on what occasion they were used. In Her Majesty’s Library, besides Handel’s original manuscript, are two copies of “Esther” in the handwriting of Smith (his amanuensis). One is dated 1767, the other does not state the time when it was transcribed, but both differ materially from Handel’s own score.

The plot of the Poem is strictly in accordance with the history of Esther in the Bible; it is also similar to Racine’s tragedy of the same name, and in one or two places is a literal translation. Many doubt its having been written by Pope, but unless the evidence of the *Daily Journal* can be contradicted, this fact is incontrovertible. Yet it is recorded as remarkable, that this ingenious poet had an ear totally insensible to the charms of music; and, by his own confession, derived no more pleasure from the finest composition of Handel, than from a common ballad. The other poets alluded to, may, however, have rendered their assistance.



# ESTHER.

## ARGUMENT.

AHASUERUS, king of Persia, after having divorced his wife Vashti, raised to the throne Esther, the niece of Mordecai, a Jew, who had formerly discovered a conspiracy against the king's crown and life. Haman, the chief favourite of the king and an hereditary enemy of the Jewish nation, being enraged that Mordecai did not pay him all the reverence which his imperious pride required, procured from the king an edict sanctioning the extermination of the entire people of the Jews. With this the poems opens.

Esther, learning the dangers that impended over her nation, presents herself, unsummoned, to the royal presence (an act punished with death by the Persian law, unless the monarch gave the signal of pardon by extending his sceptre). When the Queen appears before Ahasuerus, he instantly gives the sign and assurance of her safety. She invites him and Haman to partake of a banquet, which she had prepared, a request that is immediately granted. At this feast, the Queen earnestly pleads for herself, and her nation, to the great astonishment of the monarch, who had, probably, signed the decree without being aware of its import. Haman, in the utmost alarm, makes a vain effort to obtain the Queen's intercession; he is condemned to suffer the punishment he had contemplated for Mordecai, and the latter is advanced to great honours.

## DRAMATIS PERSONÆ.

ESTHER (Queen of Persia) . . . . .	<i>Soprano.</i>	OFFICER . . . . .	<i>Tenor.</i>
ISRAELITISH WOMAN . . . . .	<i>Soprano.</i>	MORDECAI (a Jew) . . . . .	<i>Tenor.</i>
A YOUNG ISRAELITE . . . . .	<i>Alto.</i>	FIRST AND SECOND ISRAELITES . . . . .	<i>Tenor.</i>
AHASUERUS (King of Persia) . . . . .	<i>Tenor.</i>	HAMAN (Chief Favourite of the King). . . . .	<i>Bass.</i>
HABDONAH (an Attendant) . . . . .	<i>Tenor.</i>		

*Chorus of Persians, Israelites, Attendants, &c.*

## Part I.

### OVERTURE.

SCENE I.—*Habdonah, Haman, Officer, and Persians.*

RECITATIVE.—*Habdonah.*

'Tis nobler far to spare, than to destroy.

RECITATIVE AND AIR.—*Haman.*

I'll hear no more;—it is decreed,  
All the Jewish race shall bleed.  
Hear and obey, what Haman's voice commands:  
Hath not the Lord of all the East  
Giv'n all his pow'r into my hands?  
Hear, all ye nations, far and wide,  
Which own our monarch's sway,  
Hear! and obey.

AIR.

Pluck root and branch from out the land:  
Shall I the God of Israel fear?  
Let Jewish blood dye ev'ry hand,  
Nor age nor sex I spare.  
Raze, raze their temple to the ground,  
And let their place no more be found.

RECITATIVE.—*Officer.*

Our souls with ardour glow,  
To execute the blow.

CHORUS.

Shall we the God of Israel fear?  
Nor age, nor sex we'll spare:  
Pluck root and branch from out the land.

SCENE II.—*Israelites.*

RECITATIVE.—*First Israelite.*

Now persecution shall lay by her iron rod;  
Esther is Queen, and Esther serves the living God.

AIR.

Tune your harps to cheerful strains;  
Moulder, Idols, into dust;  
Great Jehovah lives and reigns,  
We in great Jehovah trust.

CHORUS.

Shall we of servitude complain,  
The heavy yoke and galling chain?

AIR.—*Israelitish Woman.*

Praise the Lord with cheerful noise,  
 Wake my glory, wake my lyre :  
 Praise the Lord each mortal voice,  
 Praise the Lord, ye heav'nly choir,  
 Sion now her head shall raise,  
 Tune your harps to songs of praise.

RECITATIVE.—*Second Israelite.*

O God, who from the sucklings' mouth  
 Ordainest early praise ;  
 Of such as worship Thee in truth,  
 Accept the humble lays.

## AIR.

Sing songs of praise, bow down the knee,  
 Our chains we slight,  
 Our yoke is light,  
 The worship of our God is free ;  
 Sion again her head shall raise,  
 Tune all your harps to songs of praise.

RECITATIVE.—*A Young Israelite.*

How have our sins provok'd the Lord !  
 Wild persecution has unsheath'd her sword.  
 Haman hath sent forth his decree :  
 The sons of Israel all  
 Shall in one ruin fall.

RECITATIVE (*accompanied*).

Methinks I hear the mothers' groans,  
 While babes are dash'd against the stones.  
 I hear the infant's shriller screams,  
 Stabb'd at the mother's breast ;  
 Blood stains the murd'rer's vest,  
 And thro' the city flows in streams.

## CHORUS.

Ye sons of Israel, mourn,  
 Ye never to your country shall return.

AIR.—*A Young Israelite.*

O Jordan, Jordan, sacred tide !  
 Shall we no more behold thee glide  
 'The fertile vales along ?  
 As in our great forefathers' days,  
 Shall not thy hills resound with praise,  
 And learn our holy song ?

## Part II.

SCENE III.—*Esther, Mordecai, and Israelites.*RECITATIVE.—*Esther.*

Why sits that sorrow on thy brow ?  
 Why is thy rev'rend head  
 With mournful ashes spread ?  
 Why is the humble sackcloth worn ?  
 Speak, Mordecai, my kinsman, friend,  
 Speak, and let Esther know,  
 Why all this solemn woe ?

*Mordecai.*

One fate involves us all :  
 Haman's decree,  
 To strike at me,  
 Hath said that ev'ry Jew shall fall ;  
 Go, stand before the King with weeping eye.

*Esther.*

Who goes unsummon'd, by the laws shall die.

AIR.—*Mordecai.*

Dread not, righteous Queen, the danger ;  
 Love will pacify his anger ;  
 Fear is due to God alone.  
 Follow great Jehovah's calling,  
 For thy kindred's safety falling,  
 Death is better than a throne.

RECITATIVE.—*Esther.*

I go before the king to stand,  
 Stretch forth, O king, thy sceptred hand.

## AIR.

Tears, assist me, pity moving,  
 Justice, cruel fraud reproving :  
 Hear, O God, Thy servant's pray'r.  
 Is it blood that must atone ?  
 Take, O take my life alone,  
 And Thy chosen people spare.

## CHORUS.

Save us, O Lord !  
 And blunt the wrathful sword !

SCENE IV.—*Ahasuerus, Esther, and Attendants.*RECITATIVE.—*Ahasuerus.*

Who dares intrude into our presence  
 Without our leave ! It is decreed  
 He dies for this audacious deed.  
 Ha ! Esther there ! the law condemns,  
 But love will spare.

*Esther.*

My spirits sink. Alas! I faint.

*Ahasuerus.*

Ye powers! what paleness spreads her beauteous face!

Esther, awake, thou fairest of thy race;  
Esther, awake, and live, 'tis my command;  
Behold the golden sceptre in my hand!  
Sure sign of grace; the cruel stern decree  
Was never meant, my Queen, to strike at thee.

DUET.—*Esther and Ahasuerus.*

Who calls my parting soul from death?  
Hear my suit, or else I die.

*Ahasuerus.*

Awake, my soul, my life, my breath!  
Ask, my Queen, can I deny?

AIR.—*Ahasuerus.*

O beauteous Queen, unclothe those eyes,  
My fairest shall not bleed;  
Hear love's soft voice that bids thee rise,  
And bids thy suit succeed.  
Ask, and 'tis granted; from this hour,  
Who shares our heart shall share our pow'r.

RECITATIVE.—*Esther.*

If I find favour in thy sight,  
May the great monarch of the East  
Honour my feast,  
And deign to be his servant's guest.  
The King, and Haman, I invite.

AIR.—*Ahasuerus.*

How can I stay when love invites?  
I come, my Queen, to chaste delights.  
With joy, with pleasure, I obey;  
To thee I give the day.

RECITATIVE.—*First Israelite.*

With inward joy his visage glows,  
He to the Queen's apartment goes.

*Second Israelite.*

Beauty has his fury charm'd,  
And all his wrath disarm'd.

CHORUS.

Virtue, truth, and innocence  
Shall ever be her sure defence;  
She is Heav'n's peculiar care,  
Propitious Heav'n will hear her pray'r.

## Part III.

SCENE V.—*Israelites.*

INVOCATION (*accompanied*).—*A Young Israelite.*

Jehovah, crown'd with glory bright,  
Surrounded with eternal light;  
Whose ministers are flames of fire,  
Arise, and execute thine ire.

CHORUS.

He comes to end our woes,  
And pour his vengeance on our foes!  
Earth tremble, lofty mountains nod,  
Jacob, arise to meet thy God!

SCENE VI.—*Ahasuerus, Esther, Haman, and Israelites.*

RECITATIVE.—*Ahasuerus.*

Now, O Queen, thy suit declare,  
Ask half my empire, and 'tis thine.

*Esther.*

O gracious King, my people spare;  
For in their lives you strike at mine.  
Reverse the dire decree;  
The blow is aim'd at Mordecai and me.  
And is the fate of Mordecai decreed,  
Who, when the ruffian's sword  
Sought to destroy my royal lord,  
Brought forth to light the desp'rate deed.

*Ahasuerus.*

Yes, yes, I own,  
To him alone  
I owe my life and throne.  
Say then, my Queen, who dares pursue  
The life to which reward is due?

*Esther.*

'Tis Haman's hate,  
That sign'd his fate.

*Ahasuerus.*

I swear by yon bright globe of light,  
Which rules the day,  
That Haman's sight  
Shall never more behold the golden ray.

RECITATIVE (*accompanied*).—*Haman.*

Turn not, O Queen, thy face away,  
Behold me prostrate on the ground!  
O speak, his growing fury stay,  
Let mercy in thy sight be found.

AIR.—*Esther*.

Flatt'ring tongue, no more I hear thee,  
 Vain are all thy cruel wiles;  
 Hateful wretch, no more I fear thee,  
 Vain thy frowns, and vain thy smiles.  
 Tyrant, when of power possess'd,—  
 Now thou tremblest, when distress'd.

RECITATIVE.—*Ahasuerus*.

Guards, seize the traitor, bear him hence;  
 Death shall reward the dire offence.  
 To Mordecai be honour paid;  
 The royal garment bring:  
 My diadem shall grace his head;  
 Let him in triumph through the streets be led,  
 Who sav'd the King.

AIR.—*Haman*.

How art thou fall'n from thy height!  
 Tremble, ambition, at the sight,  
 In pow'r let mercy sway,  
 When adverse fortune is thy lot,  
 Lest thou by mercy be forgot,  
 And perish in that day.

CHORUS, *with SOLI*.

The Lord our enemy has slain,  
 Ye sons of Jacob, sing a cheerful strain,  
 Sing songs of praise, bow down the knee,  
 The worship of our God is free;  
 For ever blessed be Thy holy Name,  
 Let heav'n and earth His praise proclaim.

Let Israel songs of joy repeat,  
 Sound, all ye tongues, Jehovah's praise;  
 He plucks the mighty from his seat,  
 And cuts off half his days.

The Lord His people shall restore,  
 And we in Salem shall adore.

Mount Lebanon his firs resigns;  
 Descend ye cedars, haste ye pines,  
 To build the temple of the Lord,  
 For God His people has restor'd.

# OVERTURE.

No. 1.

The musical score is written for piano and violin. The piano part is in the lower register, and the violin part is in the upper register. The tempo is marked *Andante*. The score begins with a piano introduction marked *f* (forte) and a tempo of  $\text{♩} = 52$ . The music is in a minor key and common time. The piano part features a steady, rhythmic accompaniment, while the violin part plays a more melodic and technically demanding line. The score consists of six systems of music, each with a violin staff on top and a piano staff on the bottom. The first system includes the tempo and time signature markings. The second system shows the beginning of the main theme. The third system continues the development of the theme. The fourth system features a more complex texture with rapid sixteenth-note passages in the violin. The fifth system shows a continuation of the sixteenth-note passages. The sixth system concludes the piece with a final cadence.

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. Both are in a key signature of one flat (B-flat major or D minor). The music features a complex texture with many sixteenth and thirty-second notes, creating a dense, rhythmic pattern.

The second system continues the piece. It includes dynamic markings: *p* (piano) in the lower staff and *f* (forte) in the upper staff. A trill (*tr*) is indicated above a note in the upper staff. The texture remains dense and rhythmic.

The third system concludes with a change in tempo and meter. The tempo marking *Adagio.* is placed in the lower staff. The meter changes from 3/4 to 3/4 with a repeat sign. A trill (*tr*) is present in the upper staff. The music becomes more spacious and slower.

The fourth system begins with the tempo marking *Larghetto.* and a metronome marking of  $\text{♩} = 80$ . The meter is 3/4. Dynamic markings *f* (forte) and *p* (piano) are used throughout the system. The music is slower and more melodic.

The fifth system continues the *Larghetto* section. It features dynamic markings *f* and *p*. The texture is more open and melodic compared to the earlier systems.

The sixth system continues the *Larghetto* section. It features dynamic markings *f* and *p*. The music maintains its slow, melodic character.

The seventh system concludes the *Larghetto* section. It features dynamic markings *f* and *p*. The music ends with a final chord in the upper staff.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. A dynamic marking of *p* (piano) is present.

Second system of musical notation, featuring a treble and bass clef. The music includes trills (*tr*) and a dynamic marking of *pp* (pianissimo).

Third system of musical notation, featuring a treble and bass clef. The music includes trills (*tr*) and a dynamic marking of *f* (forte).

Fourth system of musical notation, featuring a treble and bass clef. The music includes trills (*tr*).

Fifth system of musical notation, featuring a treble and bass clef. The music includes trills (*tr*).

Sixth system of musical notation, featuring a treble and bass clef.

Seventh system of musical notation, featuring a treble and bass clef. The music includes dynamic markings of *p*, *f*, and *p*, and ends with a double bar line and a common time signature (C).

*Allegro.* ♩ = 88.

*f*

*tr* *tr* *tr*



Handwritten musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes a forte (*f*) dynamic marking.

Handwritten musical score system 2, featuring a grand staff with treble and bass clefs. The music includes trills (*tr*) in both hands.

Handwritten musical score system 3, featuring a grand staff with treble and bass clefs. The music includes a trill (*tr*) in the right hand.

Handwritten musical score system 4, featuring a grand staff with treble and bass clefs. The music includes a trill (*tr*) in the right hand.

Handwritten musical score system 5, featuring a grand staff with treble and bass clefs. The music includes a trill (*tr*) in the right hand.

Handwritten musical score system 6, featuring a grand staff with treble and bass clefs.

Handwritten musical score system 7, featuring a grand staff with treble and bass clefs.

A handwritten musical score for a piece from Handel's "Esther". The score is arranged in seven systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note figures, and quarter-note passages. Trills are indicated by the abbreviation "tr" above or below notes. The notation is clear and legible, with some slurs and phrasing marks. The piece concludes with a double bar line at the end of the seventh system.

VOICE. HABDONAH (TENOR). HAMAN (BASS).

'Tis no-bler far to spare, than to des- troy. I'll hear no more;

PIANO.

It is de - creed, All the Je - wish race shall bleed. Hear and o -

- bey, what Ha-man's voice com - mands; Hath not the Lord of all the East

Giv'n all his pow'r in - to my hands? Hear, all ye na-tions, far and wide, Which

own our mon - arch's sway, Hear and o - bey.

No. 3.

AIR.—“PLUCK ROOT AND BRANCH.”

*Allegro moderato.*

VOICE.

PIANO.

$\text{♩} = 76.$

The first system of music shows the vocal line and piano accompaniment. The piano part begins with a forte (*f*) dynamic and a complex rhythmic pattern of sixteenth and thirty-second notes.

The second system continues the piano accompaniment with intricate sixteenth-note passages in both hands.

The third system introduces the vocal line with the name "HAMAN." The piano accompaniment continues with a piano (*p*) dynamic.

The fourth system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment.

The fifth system concludes the vocal line and piano accompaniment. The piano part ends with a forte (*f*) dynamic.

branch, pluck root and branch from out . . the land, shall

I, shall I the God of Is - rael fear? Let Jew - ish blood

dye ev' - ry hand, let Jew - ish blood dye ev' - ry hand, Nor age nor sex I

spare, nor age . . nor sex I spare, nor age nor sex I

*p*

spare, nor age nor sex I spare. Raze, raze their temple to the ground, And let their

place no more be found, raze, raze, raze, raze, raze, raze their tem-ple to the

ground, to the ground, and let their place no more be found, raze, raze their

tem-ple to the ground, to the ground, and let their . . . place, and let their place no

more be found.

No. 4. RECITATIVE.—“OUR SOULS WITH ARDOUR GLOW.”

OFFICER (TENOR).

VOICE. Our souls with ar - dour glow, To ex - e - cute the blow.

PIANO.

No. 5. CHORUS (OF PERSIANS).—"SHALL WE THE GOD OF ISRAEL FEAR."

*Allegro.*

TREBLE. *f* Shall we the God of Is - rael fear, shall we the God of Is - - rael

ALTO. *f* Shall we the God of Is - rael fear, shall we the God of Is - rael

1st TENOR (8ve. lower). *f* Shall we the God of Is - rael fear, shall we the God of Is - rael

2nd TENOR (8ve. lower). *f* Shall we the God of Is - rael fear, shall we the God of Is - rael

BASS. *f* Shall we the God of Is - rael fear, shall we . . . the God of Is - rael

PIANO. *f* *Allegro.*  
♩ = 76.

fear?

fear? Nor age nor sex . . we'll spare, . . . nor age nor

fear? Nor age nor sex . . we'll spare, nor age nor sex we'll spare, . . . nor age nor

fear? Pluck

fear? Nor age nor

Nor age nor sex . . we'll spare, nor age . . nor sex we'll spare, nor age nor  
sex we'll spare, Pluck root and branch from out the land,  
sex we'll spare, Pluck root and branch from out the land,  
root and branch from out the land, pluck root and branch, Nor  
sex . . we'll spare, nor age . . nor sex we'll spare,  
sex . . we'll spare, . . . pluck root and branch from out the  
nor age nor sex . . we'll spare, nor age nor sex we'll  
pluck root and branch from out the  
age nor sex . . we'll spare, . . pluck root and branch, nor age nor sex . . we'll  
pluck root and branch from out the



land, shall we the God of Is - rael fear, pluck root and branch from out the  
 spare, shall we the God of Is - rael fear, pluck root and branch, nor age nor sex . . we'll  
 land, shall we the God of Is - rael fear, pluck root and branch,  
 spare, shall we the God of Is - rael fear, pluck root and branch,  
 land, shall we the God of Is - rael fear, pluck root and branch from out the

land, nor age nor sex we'll spare, nor age . . nor sex we'll  
 spare, nor age nor sex we'll spare, nor age nor sex we'll spare, nor age nor sex we'll  
 nor age nor sex . . we'll spare, nor age nor sex we'll spare, nor age nor sex we'll  
 nor age nor sex we'll spare, nor age nor sex we'll  
 land, nor age nor sex we'll spare, nor age nor sex we'll spare, nor age nor sex we'll

spare, nor age nor sex . . . we'll spare, . . . . . nor age nor sex . . . we'll  
 spare, pluck root and branch, nor age nor sex . .  
 spare, nor age nor sex . . . we'll spare, . . . . .  
 spare, pluck root and branch,  
 spare, pluck root and branch,

spare, . . . . . nor age nor sex we'll spare, shall we the God of  
 . . . we'll spare, . . . . . nor age nor sex we'll spare, shall we the God of  
 pluck root and branch from out the land, shall we the God of  
 pluck root and branch from out the land, shall we the God of  
 pluck root and branch from out the land, shall we the God of

Is - rael fear, shall we the God of Is - rael fear, shall we the God of Is - rael

Is - rael fear, shall we the God of Is - rael fear,

Is - rael fear, shall we the God of Is - rael fear,

Is - rael fear, shall we the God of Is - rael fear, pluck root and

Is - rael fear, shall we the God of Is - rael fear,

fear, nor age nor sex we'll spare, nor age nor sex . we'll

nor age nor sex . . we'll spare, nor age nor sex we'll spare, nor age nor sex we'll

nor age nor sex we'll spare, nor age nor sex we'll

branch, nor age nor sex we'll spare, nor age nor sex we'll

nor age nor sex . . . we'll spare. nor sex . . we'll spare, nor age nor sex we'll

spare, . . . . pluck root and branch from out the land, nor  
 spare, pluck root and branch from out the land, nor  
 spare, . . . . pluck root and branch from out the land, nor  
 spare, pluck root and branch from out the land, nor  
 spare, pluck root and branch from out the land, nor

age nor sex we'll spare, nor age nor sex we'll spare.  
 age nor sex we'll spare, nor age nor sex we'll spare.  
 age nor sex we'll spare, nor age nor sex we'll spare.  
 age nor sex we'll spare, nor age nor sex we'll spare.  
 age nor sex we'll spare, nor age nor sex we'll spare.  
 age nor sex we'll spare, nor age nor sex we'll spare.

No. 6.

RECITATIVE.—“NOW PERSECUTION.”

VOICE. **FIRST ISRAELITE. (TENOR.)**

Now per - se - cu - tion shall lay by her i - ron rod;

Es - ther is Queen, and Es - ther serves the liv - ing God.

PIANO.

No. 7.

AIR.—“TUNE YOUR HARPS.”

VOICE. *Andante.*

PIANO. *p Ben tenuta la melodia.* ♩ = 88.

**FIRST ISRAELITE.**

Tune, tune your harps to cheer - ful strains; Moul - der i - dols

*tr*  
in - to . . . dust, . . . mould-er i - - dols in - to

dust. Tune your

harps to cheer - ful strains, tune your

harps to cheer - ful strains, . . . . .

moul - der i - - dols in - to dust, moul-der i - dols,

moul - der i - - dols in - to dust, . . . moul-der

i - - dols in - to dust.

Great Je - ho - vah lives and

reigns, lives and reigns, . . . We in great Je -

ho - vah trust, we in great . . . Je - ho - vah trust. *D.C.*

No. 8.

CHORUS.—“SHALL WE OF SERVITUDE COMPLAIN.”

*Allegro.*

TREBLE. *f* Shall we of ser - vi - tude com - plain, The

ALTO. *f* Shall we of ser - vi - tude com-plain, The hea - vy yoke, the

1st TENOR (8ve. lower). *f* Shall we of ser - vi - tude com-plain, The hea - vy yoke, the

2nd TENOR (8ve. lower). *f* Shall we of ser - vi - tude com-plain, The

BASS. *f* Shall we of ser - vi - tude com-plain, The

PIANO. *f*

♩ = be-tween 96 & 100.

hea - vy yoke and gall - ing chain, and gall - ing, gall - ing

hea - vy yoke and gall - ing chain, and gall - ing, gall - ing

hea - vy yoke and gall - ing chain, and gall - ing, gall - ing

hea - vy yoke and gall - ing chain, and gall - ing, gall - ing

hea - vy yoke and gall - ing chain, and gall - ing, gall - ing



chain, the hea - vy yoke,

chain, the hea - vy

chain, the hea - vy yoke, the hea - vy yoke and gall - ing

chain, the hea - vy yoke, the hea - vy yoke and gall - ing

chain, the hea - vy yoke, the hea - vy

the hea - vy yoke and gall - ing,

yoke and gall - ing chain, and gall

chain, the hea - vy yoke and gall

chain, the hea - vy yoke and gall - ing,

yoke and gall - ing chain, and gall - ing,

gall - - ing chain, Shall we of ser - vi - tude com - plain, the  
 - - - ing chain, Shall we of ser - vi - tude com - plain, the  
 - - - ing chain, Shall we of ser - vi - tude com - plain,  
 gall - ing chain, Shall we of ser - vi - - tude com - plain,  
 gall - ing chain, Shall we of ser - vi - tude com - plain,

hea - vy yoke, the hea - vy yoke, the hea - vy yoke and  
 hea - vy yoke and gall - ing chain, the hea - vy yoke and  
 the hea - vy yoke, the hea - vy yoke and  
 the hea - vy yoke and  
 the hea - vy yoke and

gall - - - - - ing, gall-ing chain.

gall - ing chain, and gall - - ing, gall - ing chain.

gall - - - - - ing, gall - ing chain.

gall - - - - - ing, gall - ing chain.

gall - - - - - ing, gall - ing chain.

The first system of music features five vocal staves and a grand staff for piano accompaniment. The vocal parts are arranged in descending order of pitch. The lyrics are: 'gall - - - - - ing, gall-ing chain.' for the top voice; 'gall - ing chain, and gall - - ing, gall - ing chain.' for the second voice; 'gall - - - - - ing, gall - ing chain.' for the third voice; 'gall - - - - - ing, gall - ing chain.' for the fourth voice; and 'gall - - - - - ing, gall - ing chain.' for the fifth voice. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

The second system of music consists of five vocal staves and a grand staff for piano accompaniment. All five vocal staves contain only rests, indicating a full rest for all voices. The piano accompaniment continues with a right-hand melody and a left-hand accompaniment.

No. 9.

AIR.—“PRAISE THE LORD.”

PIANO.  
♩ = 88.

*Allegro.*

*f*

*tr*

*p*

*f*

ISRAELITISH WOMAN. (TREBLE.)

Praise the Lord with cheer - ful noise, Wake my glo - ry,

*p*

wake . . my lyre: wake my . . glo - ry,

*f*

wake . . . . . my glo - ry,

*p*

wake my glo - ry, wake my glo - ry,

wake my lyre:

*f*

Praise the Lord, each mor-tal voice, Praise the Lord, ye

heav'n-ly choir, ye heav'nly choir, ye heav'n-ly choir, . . . .

. . Praise the Lord, . . ye heav'n - ly choir, Praise the Lord, each mor-tal voice,

Praise the Lord, ye heav'n - ly . . choir, ye heav'nly choir,

ye heav'n-ly choir, . . . . . praise the Lord, . . ye heav'n - ly choir.

Handwritten musical score system 1. It consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, starting with a forte (*f*) dynamic and a rapid sixteenth-note pattern, then transitioning to a piano (*p*) dynamic. The bottom staff is the left-hand piano part, featuring a bass line with chords and a melodic line.

Handwritten musical score system 2. It consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, continuing with a rapid sixteenth-note pattern. The bottom staff is the left-hand piano part, with a bass line and a melodic line.

Handwritten musical score system 3. It consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, continuing with a rapid sixteenth-note pattern. The bottom staff is the left-hand piano part, with a bass line and a melodic line, including a forte (*f*) dynamic marking.

Handwritten musical score system 4. It consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, continuing with a rapid sixteenth-note pattern. The bottom staff is the left-hand piano part, with a bass line and a melodic line.

Handwritten musical score system 5. It consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, continuing with a rapid sixteenth-note pattern and ending with a trill (*tr*) on a note. The bottom staff is the left-hand piano part, with a bass line and a melodic line.

Si - on now her head shall raise, her head shall raise,

*p*

Tune your harps to songs of praise, Si - on now her head shall raise,

tune your harps to songs of praise, tune your harps to songs of praise. *D.C.*

*D.C.*

No. 10. RECIT.—“O GOD, WHO FROM THE SUCKLINGS’ MOUTH.”

VOICE. SECOND ISRAELITE. (TENOR.)

O God, who from the sucklings’ mouth Or - dain - est ear - ly

PIANO.

praise; Of such as wor - ship Thee in truth, Ac - cept the hum - ble lays.



No. 11.

AIR.—“SING SONGS OF PRAISE.”

VOICE.

PIANO.

*Andante.*

*f*

♩ = 76.

SECOND ISRAELITE.

Sing songs of praise, . . bow down the

*p*

knee, bow down the knee, . . bow down the knee, Our chains we slight, Our

yoke is light, The wor - ship of our God is free, the wor - - ship

of . . our God . . is free. Singsongs of

*f* *dim.*

praise, bow down the knee, our chains we slight,

*p*

our yoke is light, the wor - ship of our God is free, the worship, the worship,

the worship of our God is free, . . . the worship, the wor - ship

of our God . . is free.

*f*

The first system shows a vocal line with a whole rest followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands.

Si - on a - gain her head shall raise, her head shall raise, . . .

The piano accompaniment includes a dynamic marking of *p* (piano).

. . . Tune all your harps . . . to songs of praise, . . . Si - on a - gain her head shall

raise, tune all . . . your harps to songs of praise, Si - on a -

- gain her head shall raise, tune all your harps to songs of praise. *D.C.*

The piano accompaniment concludes with a final chord and a double bar line. A second *D.C.* (Da Capo) marking is present at the end of the system.

Repeat the Chorus, "Shall we of servitude complain."

No. 12

RECIT.—“HOW HAVE OUR SINS.”

A YOUNG ISRAELITE. (ALTO.)

VOICE.

How have our sins provok'd the Lord! Wild per-se-cution has unsheath'd her

PIANO.

sword, Haman hath sent forth his de-cree: The sons of Is-rael, all Shall in one ru-in fall.

No. 13.

RECIT.—“METHINKS I HEAR.”

A YOUNG ISRAELITE.

VOICE.

Methinks I hear the mothers' groans, While babes are dash'd against the

PIANO.  
About  
♩ = 52.

stones. I hear the in-fant's shrill-er screams, Stabb'd at the mother's breast; Blood

stains the murd'rer's vest, And thro' the ci - ty flows in streams.

*Adagio.*

TREBLE.

1st ALTO.

2nd ALTO.

TENOR  
(8ve lower).

BASS.

PIANO.

*mf*

$\text{♩} = 88.$

Mourn, mourn, mourn, . . . . . mourn, . . .

Ye sons of Is - rael, mourn, mourn,

mourn, mourn,

Mourn, mourn, mourn, ye sons of Is - rael, mourn, mourn, ye

. . . ye sons of Is - rael, mourn,  
 ye sons of Is - rael, mourn,  
 Ye ne - ver to your coun - try shall re -  
 mourn, ye  
 sons of Is - rael, mourn, . . . Ye ne - ver to your coun - try shall re -

ye sons of Is - rael, mourn, ye sons of Is - rael,  
 ye sons of Is - rael, mourn, mourn, . . . . .  
 - turn, ye sons of Is - rael mourn, mourn, . .  
 sons of Is - rael, mourn, . . . . . ye sons of Is - rael,  
 - turn, ye sons of Is - rael, mourn, ye sons of Is - rael,

mourn, ye ne - - ver, ne - ver to your coun - try shall re -

ye ne - ver, ne - - ver to your coun - try shall re -

mourn, ye ne - - ver, ne - - ver to your coun - try shall re -

mourn, ye ne - - ver, ne - ver to your coun - try shall re -

mourn, ye ne - - ver, ne - ver to your coun - try shall re -

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

coun - try shall re - turn, ye ne - ver, ye ne - ver to your  
 coun - try shall re - turn, ye ne - ver, ye ne - ver to your  
 coun - try shall re - turn, ye ne - ver, ye ne - - - -  
 coun - try shall re - turn, ye ne - ver, ye ne - - - -  
 coun - try shall re - turn, ye ne - ver, ye ne - ver to your

coun - try, to your coun - try shall re - turn.  
 coun - try, to your coun - try shall re - turn.  
 - - ver to your coun - try shall re - turn.  
 - - ver to your coun - try shall re - turn.  
 coun - try, to your coun - try shall re - turn.



VOICE.

*Andante larghetto.*

PIANO.  
♩ = 88.

A YOUNG ISRAELITE. (ALTO.)

O Jor-dan, Jor - dan,

sa - - cred tide, O Jor-dan,

Jor - dan, sa - cred tide, Shall we no more . be - hold thee

glide The fer - tile . . . vales a-long, , the fer - tile vales a - -

- long? Shall we no more be - hold thee glide the fer -

- tile vales a - long, no more, no more? O Jor - dan,

Jor - dan, sa - cred tide, shall we . . . no more be -

- hold thee glide, shall we no . . . more be - hold thee . . .

glide the fer - tile vales a - long, no more, no more, no

more, . . . no . . . more, no more?

Shall we no more be - hold thee . . . glide the fer -

- tile vales a - long?

First system of musical notation, featuring a vocal line and a piano accompaniment in G minor.

As in . . . our great fore-fa-thers' days, Shall not thy

hills re-sound with . . . praise, And learn our ho-ly song, shall

not thy hills re-sound with praise . . .

and learn . . . our . . . ho-ly song?

*p* *f* *p*

CHORUS.—“YE SONS OF ISRAEL, MOURN.”

*Adagio.*

TREBLE.

1st ALTO.

2nd ALTO.

TENOR  
(8ve lower).

BASS.

PIANO.

*mf*

Ye sons of Is - rael,

The first system of the musical score is for the vocal ensemble and piano accompaniment. It features five vocal staves (Treble, 1st Alto, 2nd Alto, Tenor, and Bass) and a grand staff for the piano. The tempo is marked 'Adagio' and the time signature is 12/8. The key signature has two flats (B-flat and E-flat). The vocal parts are mostly silent in this system, with the Tenor part beginning to sing 'Ye sons of Is - rael,'. The piano accompaniment begins with a melody in the right hand and a supporting bass line in the left hand, marked 'mf'.

Mourn, mourn, mourn, . . . . . mourn, . .

Ye sons of Is - rael, mourn, mourn,

mourn, mourn,

Mourn, mourn, mourn, ye sons of Is - rael, mourn, mourn, ye

The second system of the musical score continues the vocal and piano parts. It features five vocal staves and a grand staff for the piano. The vocal parts are now active, with the Tenor and Bass parts singing 'Mourn, mourn, mourn, . . . . . mourn, . .'. The piano accompaniment continues with the same melody and bass line. The lyrics are: 'Mourn, mourn, mourn, . . . . . mourn, . .', 'Ye sons of Is - rael, mourn, mourn,', 'mourn, mourn,', and 'Mourn, mourn, mourn, ye sons of Is - rael, mourn, mourn, ye'.

ye sons of Is - rael, mourn,

ye sons of Is - rael, mourn,

Ye ne - ver to your coun - try shall re -

mourn, ye

sons of Is - rael, mourn, . . . Ye ne - ver to your coun - try shall re -

ye sons of Is - rael, mourn, ye sons of Is - rael,

ye sons of Is - rael, mourn, mourn, . . . . .

- turn, ye sons of Is - rael mourn, mourn, . .

sons of Is - rael, mourn, . . . . . ye sons of Is - rael,

- turn, ye sons of Is - rael, mourn, ye sons of Is - rael,

mourn, ye ne - - ver, ne - ver to your coun - try shall re -

ye ne - ver, ne - - ver to your coun - try shall re -

mourn, ye ne - - ver, ne - - ver to your coun - try shall re -

mourn, ye ne - - ver, ne - ver to your coun - try shall re -

mourn, ye ne - - ver, ne - ver to your coun - try shall re -

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

coun - try shall re - turn, ye ne - ver, ye ne - ver to your  
 coun - try shall re - turn, ye ne - ver, ye ne - ver to your  
 coun - try shall re - turn, ye ne - ver, ye ne - - - -  
 coun - try shall re - turn, ye ne - ver, ye ne - - - -  
 coun - try shall re - turn, ye ne - ver, ye ne - ver to your

coun - try, to your coun - try shall re - turn.  
 coun - try, to your coun - try shall re - turn.  
 - - ver to your coun - try shall re - turn.  
 - - ver to your coun - try shall re - turn.  
 coun - try, to your coun - try shall re - turn.



# PART II.

No. 16.

RECIT.—“ WHY SITS THAT SORROW ? ”

ESTHER (TREBLE).

VOICE.

Why sits that sorrow on thy brow? Why is thy rev'rend head with mournful ashes

PIANO.

spread? Why is the humble sackcloth worn? Speak, Mor-de-cai, my kinsman, friend, speak,

MORDECAI (TENOR).

and let Es-ther know, Why all this so-lemn woe? One fate in-volves us all,

Haman's decree to strike at me, hath said that ev'-ry Jew shall fall; Go, stand be-fore the

ESTHER.

King with weep-ing eye. Who goes un-sum-mon'd, by the laws shall die.

VOICE.

PIANO.  
♩ = 88.

MORDECAI.

Dread not, righ - teous Queen, the dan - ger;

*p*

Love will pa - ci - fy .. his an - ger; Fear .. is due to God a - lone, to

God a - lone, fear is due to God a - lone, . . . . . to

God a - lone,

Dread not, righ - teous

*f* *p*

Queen, the dan - ger, Love will pa - ci - fy his an - ger, . . . fear is due to

God a - lone, fear, fear, fear is due to God a - lone, to

God a - lone, . . . fear is due to God a - lone, . . . . .

fear is due to God a - lone.

Fol - low great Je - ho - vah's call - ing,

*p*

For thy kin - dred's safe - ty fall - ing, Death is bet - ter than a throne,

Death, death, death is bet - ter, death is bet-ter than a throne.

D.C.

No. 18. RECIT.—“ I GO BEFORE THE KING.”

ESTHER. (TREBLE.)

VOICE. I go be-fore the king to stand, Stretch forth, O king, thy scepred hand.

PIANO.

No. 19. AIR.—“ TEARS, ASSIST ME.”

*Larghetto.*

PIANO. *f*

♩ = 96.

ESTHER. (TREBLE.)

Tears, as - sist me,

*p*

Pi-ty mov-ing, Jus-tice cru-el, Fraud re-prov-ing; Hear, O God, Thy

servant's pray'r, Hear, O God, Thy ser-vant's pray'r, Hear, O God, . . .

Thy servant's pray'r. Is it

blood that must a-tone? Take, O take my life a-lone, And Thy

cho-sen peo-ple spare,

spare, . . . . . Thy cho - sen peo - ple

spare, Is it blood that must a - tone? Take, O take my life . . .

. . . . . a - lone, and Thy cho - sen peo - ple spare,

and Thy cho - sen peo - ple spare.

*p*

*Grave.*

TREBLE. Save us, O Lord, save us, O Lord,

1st ALTO. Save us, O Lord, save us, O Lord, And blunt the wrathful sword, and blunt

2nd ALTO. Save us, O Lord, save us, O Lord, And blunt the wrathful

TENOR (Svs. lower). Save us, O Lord, save us, O Lord,

BASS. Save us, O Lord, save us, O Lord,

PIANO. *f* *Grave.*  
♩ = 44.

and blunt the wrath - ful sword. Save us, O

the wrath - ful, wrathful sword, and blunt the wrath-ful sword. Save us, O

sword, the wrathful sword, and blunt, . . . and blunt the wrathful sword. Save us, O

and blunt the wrathful sword, and blunt the wrathful sword. Save us, O

and blunt the wrath-ful sword, and blunt the wrath-ful sword. Save us, O

Lord, And blunt the wrathful sword, and blunt . . . the wrathful sword, and blunt . . .

Lord, And blunt the wrathful sword, and blunt the wrathful sword, and blunt the wrathful

Lord, and blunt the wrathful

Lord, and blunt the wrathful

Lord, and blunt the wrath-ful

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The music is in a minor key with a 3/4 time signature. The lyrics are: "Lord, And blunt the wrathful sword, and blunt . . . the wrathful sword, and blunt . . ."

. . . the wrath - ful sword.

sword, and blunt the wrath - ful sword.

sword, and blunt the wrath - ful sword.

sword, and blunt the wrath - ful sword.

sword, and blunt the wrath - ful sword.

The second system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The music continues from the first system. The lyrics are: ". . . the wrath - ful sword. sword, and blunt the wrath - ful sword. sword, and blunt the wrath - ful sword. sword, and blunt the wrath - ful sword. sword, and blunt the wrath - ful sword."



VOICE. **AHASUERUS. (TENOR.)**  
 Who dares intrude in - to our presence without our leave! It is de -  
 - creed, he dies for this au - dacious deed. Ha! Esther there! The law con -  
 - demns, but love will spare. **ESTHER. (TREBLE.)** My spirits sink, a - las! I faint. **AHASUERUS.** Ye pow'rs, what  
 paleness spreads her beauteous face! Es - ther, a - wake, thou fair - est of thy  
 race; Esther, a - wake, and live, 'tis my command; Behold the golden sceptre in my hand,  
 sure sign of grace; the cru - el stern de - cree was never meant, my Queen, to strike at thee.

**PIANO.**

*Adagio.*

*Adagio e staccato.*

PIANO. *p*

♩ = 69.

ESTHER. (TREBLE.)

Who calls my part - ing soul from death? Who calls my part - ing soul from

death?

AHASUERUS. (TENOR.)

A-wake, my soul, my life, . . my breath, A-wake, my soul, my life, . . . my

Hear my suit, or else I die, or else I

breath, Ask my Queen, ask my Queen can . .

die, hear . . . my suit, or else I die, hear my suit,  
 . . . I de - ny, can I . . . de - ny, ask my Queen can I de -

or else I die, I die, or else, or else . . . I die, hear my  
 - ny, ask my Queen can I de - ny, ask my Queen can I de - ny, . .

suit, or else I die, hear my suit, or else . . . I die.  
 . . . . ask my Queen can I . . . de - ny.

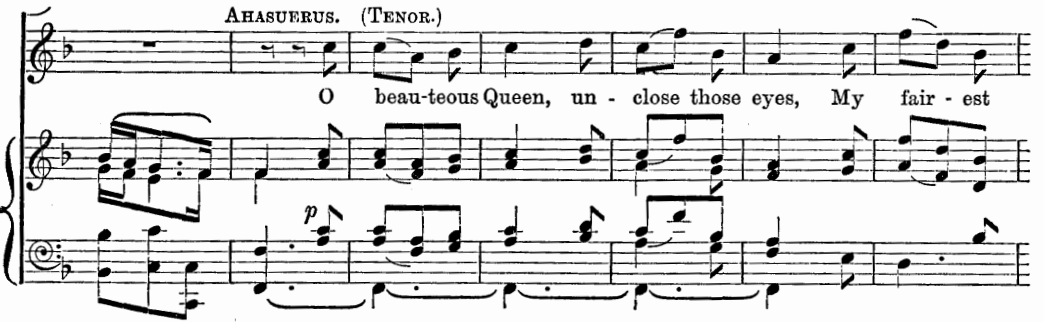
Final system of the page, showing the continuation of the piano accompaniment and vocal lines.

VOICE. 




AHASUERUS. (TENOR.)

O beau-teous Queen, un - close those eyes, My fair - est



shall not bleed, No, my fair - est shall . not bleed,



O beau-teous Queen, un-close those eyes, No, my fair-est shall not bleed,

Hear love's soft voice, . . . that bids thee rise, And bids

thy suit suc-ceed, hear love's soft voice, that bids thy suit suc-ceed.

O beau - - teous Queen, un - close those eyes, un - close those

eyes, my fair - est shall not bleed, my fair - est,

my fair - est, my fair - est shall not bleed, . . shall not bleed,

Hear love's soft voice, . . hear love's soft voice, . .

that bids thee rise, and bids thy suit suc - ceed, hear love's soft voice,

that bids thee rise, and bids thy suit suc - ceed.

First system of musical notation, featuring a vocal line and a piano accompaniment in G minor.

Second system of musical notation, featuring a vocal line and a piano accompaniment in G minor. Dynamics include *p* and *f*.

Third system of musical notation, featuring a vocal line and a piano accompaniment in G minor. Dynamics include *p*.

Ask, and 'tis grant-ed from this hour, Who shares our heart

Fourth system of musical notation, featuring a vocal line and a piano accompaniment in G minor.

shall share our pow'r, Ask, and 'tis grant-ed from this hour, who shares our

Fifth system of musical notation, featuring a vocal line and a piano accompaniment in G minor. Dynamics include *D.C.*.

heart shall share our pow'r, who shares our heart . . . shall share our pow'r.

*D.C.*

No. 24.

RECITATIVE.—“ IF I FIND FAVOUR.”

ESTHER. (TREBLE.)

VOICE. If I find favour in thy sight, May the great monarch of the east Hon-our my

PIANO.

feast, And deign to be his ser-vant's guest, The King, and Haman I in - vite.

No. 25

AIR.—“ HOW CAN I STAY.”

VOICE.

PIANO. *Allegro.*  
♩ = 69. *f.*

AHASUERUS. (TENOR.)

How can I stay when love in -

*p*



vites? How, how can I stay when love in-vites,

how can I stay when love in-vites, when love in-

vites? I come, my Queen, I come, my

Queen, I come, my Queen, . . . to chaste de-lights.

How can I stay when love in-vites?

I come, my Queen, I come, my Queen, I come, I come, my

Queen, I come, . . my Queen, I come, my Queen, . . to chaste . de-

- lights.

With joy, with pleasure I o-

- bey, To thee I give the day, to thee I give the day,

to thee I give . . the day, with joy, with plea - sure I o -

- bey, to thee I give the day, to thee I give . . the day.

D.C.

## No. 26.

## RECIT.—“WITH INWARD JOY.”

VOICE. **FIRST ISRAELITE.**

With in-ward joy his vi-sage glows, He to the

PIANO.

**SECOND ISRAELITE.**

Queen's a-part-ment goes. Beau-ty has his fu-ry charm'd, And all his wrath dis-arm'd.

No. 27.

CHORUS.—“VIRTUE, TRUTH, AND INNOCENCE.”

*Allegro.*

PIANO. *f*

♩ = 72.

8ves. ....

8ves. .... 8ves. ....

TREBLE.

Vir - tue, truth, and in - no -

8ves. ....

- cence Shall e - ver be, shall e - ver be her sure de - fence.

ALTO.

Vir - tue,

8ves. ....

truth, and in - cence Shall e - ver be, shall e - ver be her sure de -

8ves. ....

TREBLE.

Vir - tue, truth, and in - - no -

fence, shall e - ver be her sure de - fence, Vir - tue, truth, and n - - no -

1st TENOR (Sve. lower).

Vir - tue, truth, and in - - no -

2nd TENOR (Sve. lower.)

Vir - tue, truth, and in - - no -

BASS.

Vir - tue, truth, and in - - no -

8ves.....

- cence, Shall e - ver be, shall e - ver be her sure de - fence,

- cence, Shall e - ver be, shall e - ver e her sure de - fence, shall e - ver be

- cence, Shall e - ver be, shall e - ver be her sure de - fence, shall e - ver be

- cence, Shall e - ver be, shall e - ver be her sure de - fence,

- cence, Shall e - ver be, shall e - ver be her sure de - fence, shall e - ve be

8ves.....

her sure de-fence, Vir-tue, truth, and in-no-cence shall e-ver

her sure de-fence, Vir-tue, truth, and in-no-cence shall e-ver

her sure de-fence, Vir-tue, truth, and in-no-cence shall e-ver

her sure de-fence, Vir-tue, truth, and in-no-cence shall e-ver

her sure de-fence, Vir-tue, truth, and in-no-cence shall e-ver

*Sves*.....

be her sure . . . de-fence, Vir-tue,

be her sure de-fence, Vir-tue, truth, and in-no-cence shall e-

be her sure de-fence, Vir-tue, truth, and in-no-cence, Vir-tue,

be her sure de-fence, Vir-tue, truth, and in-no-cence, Vir-tue,

be her sure de-fence, Vir-tue, truth, and in-no-cence, Vir-tue,

be her sure de-fence, Vir-tue, truth, and in-no-cence, Vir-tue,

be her sure de-fence, Vir-tue, truth, and in-no-cence, Vir-tue,

*Sves*.....



- fence.

- fence.

- fence.

- fence.

- fence.

Sves.....

She is

She is Heav'n's pe - cu - liar care, she is Heav'n's, she is

She is Heav'n's pe - cu - liar care, she is Heav'n's, she is

She is

She is

Sves.....



Heav'n's pe - cu - liar care, Pro - pi - tious Heav'n, pro - pi - tious Heav'n will hear her

Heav'n's pe - cu - liar care, Pro - pi - tious Heav'n, pro - pi - tious Heav'n will hear her

Heav'n's pe - cu - liar care, Pro - pi - tious Heav'n, pro - pi - tious Heav'n will hear her

Heav'n's pe - cu - liar care, Pro - pi - tious Heav'n, pro - pi - tious Heav'n will hear her

Heav'n's pe - cu - liar care, Pro - pi - tious Heav'n, pro - pi - tious Heav'n will hear her

*Sves.*.....

pray'r, She is Heav'n's pe - cu - liar care, pro - pi - tious Heav'n, . . . .

pray'r, She is Heav'n's pe - cu - liar

pray'r,

pray'r,

pray'r,

pray'r,

*Sves.*.....

. . . pro-pi-tious Heav'n will hear her pray'r, will hear her pray'r, she is  
 care, pro-pi-tious Heav'n . . . will hear her pray'r, she is  
 she is  
 she is  
 she is  
 she is

8ves

Heav'n's pe-cu-liar care, pro-pi-tious Heav'n will hear her pray'r,  
 Heav'n's pe-cu-liar care, pro-pi-tious Heav'n will hear her pray'r, pro-pi-tious  
 Heav'n's, she is Heav'n's, she is Heav'n's pe-cu-liar  
 Heav'n's pe-cu-liar care,  
 Heav'n's pe-cu-liar care, pro-pi-tious Heav'n . . . will hear her

8ves

she is Heav'n's, she is Heav'n's pe-cu-liar care, pro -  
 Heav'n, she is Heav'n's pe-cu-liar care, pro -  
 care, she is Heav'n's pe-cu-liar care, pro -  
 she is Heav'n's, she is Heav'n's pe-cu-liar care, pro -  
 pray'r, she is Heav'n's . . . pe-cu-liar care, pro -

*Sves.*.....

- pi-tious Heav'n will hear her pray'r.  
 - pi-tious Heav'n will hear her pray'r.  
 - pi-tious Heav'n will hear her pray'r.  
 - pi-tious Heav'n will hear her pray'r.  
 - pi-tious Heav'n will hear her pray'r.

*Sves.*..... *Sves.*.....

*Sves.*.....

# PART III.

No. 28.

INVOCATION.—“JEHOVAH CROWNED.”

*Maestoso.*

VOICE.

PIANO.  
♩ = 72.

*f*

*p* *p* *f*

A YOUNG ISRAELITE. (ALTO.)

*tr* Je - ho - vah crown'd with glo - ry bright,

sur - round - -

ed, surround ed

with e - ter - nal light, sur - round ed

with e - ter - nal light, whose min - is - ters are

flames of fire, Arise, arise, a-rise, ..

... and ex - e - cute thine ire, a - rise, a - rise and ex - e - cute thine

*Allegro.*

VOICE.

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR.

BASS.

He comes,

He comes, He

He comes,

He comes, He

He comes,

He comes, He

He comes,

He comes, He

He comes,

He comes, He

This chorus was originally written for Soprano, Alto, two Tenors and Bass. The present arrangement, without the alteration of a single note, brings it more within the range of ordinary voices.

comes, He comes, He comes, He comes, He comes

comes, He comes, He comes, He comes, He comes

comes, He comes, He comes, He comes, He comes

comes, He comes, He comes, He comes, He comes

comes, He comes, He comes, He comes, He comes

to end our woes, He comes to end our

He comes, He

to end our woes, . . . and pour His ven . . .

He comes, He

to end our woes, He comes, He

woes, and pour His ven - - geance and . . pour His ven - - geance on our  
 comes to end our woes and pour His ven - geance on our  
 - geance on . . our foes, and pour His ven - - geance on our  
 comes to end our woes, and pour His ven - geance on our  
 comes to end our woes, and pour His ven - geance on our

foes, He comes, He comes, He comes, He comes, He  
 foes, He comes, He comes, He comes, He comes, He  
 foes, He comes, He comes, He comes, He comes, He  
 foes, He comes, He comes, He comes, He comes, He  
 foes, He comes, He comes, He comes, He comes, He



comes, He comes, He comes, He comes, He comes,  
 comes, He comes, He comes, He comes, He comes,  
 comes, He comes, He comes, He comes, He comes,  
 comes, He comes, He comes, He comes, He comes,  
 comes, He comes, He comes, He comes, He comes,

The first system consists of five vocal staves and a grand staff. Each vocal staff has the lyrics 'comes, He comes, He comes, He comes, He comes,'. The grand staff features a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes.

He comes to end our woes, . . .  
 He comes to end our woes, . . . . .  
 He comes to end our  
 He comes to end our  
 He comes

The second system continues the vocal parts and piano accompaniment. The vocal staves have lyrics: 'He comes to end our woes, . . .', 'He comes to end our woes, . . . . .', 'He comes to end our', 'He comes to end our', and 'He comes'. The piano accompaniment continues with similar rhythmic patterns.

He comes, He

and pour His ven - - - geance on . . . our . . .

woes, . . . to end our woes, and pour His ven - - -

woes, . . . to end our woes, and pour His ven - - -

to end our woes, He comes, He

comes to pour His ven - - - geance, to . . . pour His ven - geance on our

. . . foes, and pour His ven - - - geance on our

- - - geance . . . on our foes, and pour His ven-geance on our

- geance on . . . our . . . foes, and pour His ven - geance on our

comes to end our woes, and pour His ven - geance on our

foes, and pour His ven - - - geance on our foes.

foes, and . . . pour His ven - - geance on our foes.

foes, and pour His ven - - geance on our foes.

foes, and pour His ven - - geance on our foes.

foes, and pour His ven - - geance on our foes.

Earth trem-ble, trem - - ble, Earth

Earth trem-ble, trem - - ble, Earth

Earth trem-ble, trem - - ble, Earth

Earth trem-ble, trem-ble, trem - ble, Earth

Earth trem-ble, trem - - ble, Earth

*f*

trem - - ble, Earth trem - - ble, Earth

trem - - ble, Earth trem - - ble, Earth

trem - - ble, Earth trem - - ble, Earth

trem-ble, trem-ble, Earth trem-ble, trem - ble, Earth

trem - - ble, Earth trem - - ble, Earth

trem - ble, lof - ty moun-tains nod, Ja - cob a - rise,

trem - ble, lof - ty moun-tains nod, Ja - cob a - rise,

trem - ble, lof - ty moun-tains nod, Ja - cob a - rise,

trem-ble, trem-ble, lof - ty moun-tains nod, Ja - cob a - rise,

trem - - ble, lof - ty moun-tains nod, Ja - cob a - rise,

Ja - cob a - rise, a - rise, Ja - cob a - rise, a-rise to meet thy

Ja - cob a - rise, a - rise, Ja - cob a - rise, a-rise to meet thy

Ja - cob a - rise, a - rise, Ja - cob a - rise, a-rise to meet thy

Ja - cob a - rise, a - rise, Ja - cob a - rise, a-rise to meet thy

Ja - cob a - rise, a - rise, Ja - cob a - rise, a-rise to meet thy

God, Earth trem-ble, trem - - - ble, Earth

God, Earth trem-ble, trem-ble, trem - - - ble,

God, Earth trem-ble, trem - - - ble, Earth

God, Earth trem-ble, trem - - - ble, Earth

God, Earth trem-ble, trem - - - ble, Earth

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, with a fifth staff likely for a fifth voice or a specific instrumental part. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "God, Earth trem-ble, trem - - - ble, Earth".

trem-ble, trem-ble, lof - ty mountains nod, Ja - cob a - rise, a -

trem - - - ble, lof - ty mountains nod, Ja - cob a - rise, a -

trem - - - ble, lof - ty mountains nod, Ja - cob a - rise, a -

trem - - - ble, lof - ty mountains nod, Ja - cob a - rise, a -

trem - - - ble, lof - ty mountains nod, Ja - cob a - rise, a -

The second system continues the musical score with five vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: "trem-ble, trem-ble, lof - ty mountains nod, Ja - cob a - rise, a -". The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal lines.

- rise, a - rise, Ja - cob a - rise, a - rise to meet thy God, He

- rise, a - rise, Ja - cob a - rise, a - rise to meet thy God, He

- rise, a - rise, Ja - cob a - rise, a - rise to meet thy God, He

- rise, a - rise, Ja - cob a - rise, a - rise to meet thy God, He

- rise, a - rise, Ja - cob a - rise, a - rise to meet thy God, He

comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes,

He comes, He comes, He comes, He comes, He comes,  
 He comes, He comes, He comes, He comes, He comes,  
 He comes, He comes, He comes, He comes, He comes,  
 He comes, He comes, He comes, He comes, He comes,  
 He comes, He comes, He comes, He comes, He comes,

The first system of the musical score consists of five vocal staves and a grand staff. Each vocal staff contains the lyrics "He comes, He comes, He comes, He comes, He comes," repeated five times. The grand staff at the bottom features a complex piano accompaniment with intricate rhythmic patterns in both the right and left hands.

He comes to end our woes, He  
 He comes, He  
 He comes to end our woes,  
 He comes, He  
 He comes to end our woes, He

The second system of the musical score continues with five vocal staves and a grand staff. The lyrics are: "He comes to end our woes, He", "He comes, He", "He comes to end our woes,", "He comes, He", and "He comes to end our woes, He". The piano accompaniment continues with similar rhythmic complexity.



comes to end our woes, and pour His ven - - - geance, and . . .

comes, He comes to end our woes,

. . . and pour His ven - - geance on . . . our foes, and pour His

comes, He comes to end our woes,

comes He comes to end our woes,

. . . pour His ven - - geance on our foes, He

and pour His ven - geance on our foes, He

ven - - - geance on our foes, He

and pour His ven - geance on our foes, He

and pour His ven - geance on our foes, He

comes, He comes, He comes, He comes, He

comes, He comes, He comes, He comes, He

comes, He comes, He comes, He comes, He

comes, He comes, He comes, He comes, He

comes, He comes, He comes, He comes, He

The first system of the musical score consists of six staves. The top five staves are vocal parts, each with the lyrics 'comes, He comes, He comes, He comes, He' written below them. The bottom two staves are the piano accompaniment, featuring a complex texture with chords and moving lines in both the right and left hands.

comes, He comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes, He comes,

The second system of the musical score also consists of six staves. The top five staves are vocal parts, each with the lyrics 'comes, He comes, He comes, He comes, He comes,' written below them. The bottom two staves are the piano accompaniment, continuing the complex texture from the first system.

to end our woes, . . . . He

to end our woes, . . . . and pour His ven -

to end our woes, . . . . to end our

to end our woes, . . . . to end our

to end our woes, He

comes, He comes to pour His ven - -

- - geance on . . . our . . . . foes,

woes, . . and pour His ven - - - geance . . on our

woes, . . and pour His ven - - - geance on . . . our . . .

comes, He comes to end our

geance, and . . . pour His ven - geance .. on our foes, and pour His  
 and pour His ven - - - geance on our foes, and . . .  
 foes, and pour His ven - geance on our foes, and  
 foes, and pour His ven - geance on our foes, and  
 woes, and pour His ven - geance on our foes, and

ven - - - geance on our foes.  
 . . . pour His ven - - - geance on our foes.  
 pour His ven - - geance on our foes.  
 pour His ven - - geance on our foes.  
 pour His ven - - geance on our foes.

*tr*

VOICE. **AHASUERUS (TENOR).**

Now, O Queen, thy suit de-clare; Ask half my empire and 'tis thine.

PIANO.

ESTHER (TREBLE).

O gracious King, my people spare, For in their lives you strike at mine, Re -

- verse the dire de- cree, The blow is aim'd at Mor-de-cai and me, And is the

fate of Mor- de - cai de- creed, Who, when the ruf-fian's sword Sought to des -

AHASUERUS.

- troy my roy - al Lord, Brought forth to light the desp'rate deed, Yes, yes, I

own to him a - lone I owe my life and throne, Say then, my

Queen, who dares pur - sue The life to which re - ward is due? 'Tis Ha-man's

hate That sign'd his fate, I swear by you great globe of light which rules the

day, That Ha-man's sight shall ne - ver more be - hold the gol - den ray.

VOICE. HAMAN.

Turn not, O

PIANO. *p mordente.*

♩ = 44.

Queen, thy face . . a - way, Be - hold me, be - hold me pros-trate

on the ground, be - hold me pros-trate on . . the ground, O speak, O

speak, his growing fu - ry stay, Let mer-cy in thy sight be found. O speak, O

speak, his growing fu - ry stay, let mer - cy in thy sight be found, let mer - cy . .

in Thy sight . . . be found.

No. 32. AIR.—“FLATTERING TONGUE, NO MORE I HEAR THEE.”

Allegro. ESTHER. (TREBLE.)

VOICE.

Flat-t'ring tongue, no more I hear thee,

Allegro.

PIANO.

$\text{♩} = 80.$



Flat-t'ring tongue, no more I hear thee, Vain are all thy cru-el

*p*

wiles, vain are all thy cru-el wiles, vain . . are all . . thy cru-el wiles,

Hate-ful wretch, no more I fear thee, no more,

no more, no more I fear thee, Vain thy

frowns, . . and vain thy smiles, Flat-t'ring tongue, no more I

hear thee, no more, no more, no more, no more I

fear thee, Vain are all thy cru - el wiles, Hate - ful

wretch, hate - ful wretch, no more I fear thee, Vain thy

frowns and vain .. thy smiles, hate - ful wretch, no more I

fear thee, no more, no more, no

more, no more I fear thee, no, no,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G minor and contains the lyrics "more, no more I fear thee, no, no,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

vain thy frowns and vain thy smiles, vain thy frowns . . and

The second system of music continues the vocal line with the lyrics "vain thy frowns and vain thy smiles, vain thy frowns . . and". The piano accompaniment continues with similar rhythmic patterns.

vain thy smiles.

The third system of music concludes the vocal line with the lyrics "vain thy smiles." and includes a dynamic marking of *f* (forte) in the piano accompaniment.

The fourth system of music shows the vocal line with a whole rest, indicating a pause in the voice. The piano accompaniment continues with its rhythmic pattern.

The fifth system of music shows the vocal line with a whole rest, indicating a pause in the voice. The piano accompaniment continues with its rhythmic pattern.

Ty-rant, ty - rant,

when of pow'r pos-sess'd, Now thou trem-blest, now thou

trem-blest when dis-tress'd, Ty-rant, when of pow'r pos-

- sess'd, Now thou trem-blest, now thou trem-blest

when dis-tress'd, now thou trem-blest when dis-tress'd. *D.C.*

No. 33.

RECIT.—“GUARDS, SEIZE THE TRAITOR.”

AHASUERUS. (TENOR.)

VOICE.

Guards, seize the traitor, bear him hence, Death shall reward the dire of-fence,

To Mor-de-cai be ho-nour paid, The roy-al gar-ment bring, My di-a-

-dem shall grace his head, Let him in triumph thro' the streets be led, Who sav'd the King.

No. 34.

AIR.—“HOW ART THOU FALL'N.”

VOICE.

PIANO.

*f*  
= 96.

HAMAN.  
How art thou

*p*

fall'n from thy height, Trem-ble, am-bi-tion,

trem-ble, am-bi-tion, trem-ble, am-bi-tion, at the

sight, In pow'r let mer-cy sway, in pow'r, in pow'r let

mer-cy sway, How art thou

fall'n, how art thou fall'n from thy height,



When ad-verse for-tune is thy . . . lot, Lest thou by

mer-cy be for-got, And pe-rish

in that . . . day, . . . and pe-rish in that

day, When ad-verse for-tune is thy lot,

Lest thou by mer-cy be . . . for-got, And pe-rish in that day.

*D.C.*



*Allegro.*

TREBLE. *f* The Lord our e - ne - my has slain, the Lord our e - ne - my has

1st ALTO. *f* The Lord our e - ne - my has slain, the Lord our e - ne - my has

2nd ALTO. *f* The Lord our e - ne - my has slain, the Lord our e - ne - my has

TENOR (Sve. lower). *f* The Lord our e - ne - my has slain, the Lord our e - ne - my has

BASS. *f* The Lord our e - ne - my has slain, the Lord our e - ne - my has

PIANO. *f* *Allegro.*

♩ = 63.

*Sves* .....

slain,

slain, Ye sons of Ja - cob, sing a cheer - ful strain, a cheer - - - -

slain, Ye sons of Ja - cob, sing a cheer - -

slain,

slain,

*Sves* .....

Ye sons of  
 - - ful strain, a cheer - ful strain, a cheer - - - - - ful  
 - - - - - ful strain, Ye sons of Ja - cob, sing a cheer - ful, cheer - ful  
 Ye sons of Ja - cob, sing a cheerful strain, a cheerful, cheer - ful  
 Ye sons of Ja - cob, sing a cheerful

Ja - cob, sing a cheer - ful strain, a cheer - ful strain, a cheer - ful, cheer - ful  
 strain, sing a cheer - - - ful strain, ye sons of Ja - cob, sing a cheerful  
 strain, ye sons of Ja - cob, sing a cheerful  
 strain, ye sons of Ja - cob, sing a cheer - - - ful strain, a cheer - - - ful  
 strain, a cheer - - - ful, cheer - - - ful strain, a cheer - - - - - ful



strain, sing a cheer - - - - - ful strain, a cheerful strain,  
 - - - - - ful strain, a cheer - ful strain, sing a cheerful strain,  
 strain, a cheer - - - - - ful, cheer - ful strain, sing a cheerful strain,  
 strain, sing a cheer - ful, cheer - ful strain, sing a cheer-ful strain,  
 strain, a cheer - - - - - ful, cheer-ful strain, sing a cheer-ful strain,

Sing songs of praise, . . . . . bow down the

♩ = 84.

Sing songs of praise, . . . . . bow down the  
 knee, bow . . down . . . the knee, . . . . . bow . .

This system contains five staves. The top staff is the vocal line with lyrics. The second staff is empty. The third staff is a lower vocal line with lyrics. The fourth and fifth staves are empty. The bottom two staves are a grand staff (treble and bass clefs) for the piano accompaniment.

knee, sing songs of praise, . . . . . bow down the knee, bow . .  
 . . . . . down . . . . . the knee.  
 Sing songs of praise, . . .

This system contains five staves. The top staff is the vocal line with lyrics. The second staff is empty. The third staff is a lower vocal line with lyrics. The fourth and fifth staves are empty. The bottom two staves are a grand staff (treble and bass clefs) for the piano accompaniment.

... down . . . the . . . knee, . . . down the

Sing songs of

Sing songs of praise, . . . . bow down the knee,

. . . bow down the knee,

knee, . . bow . . . down the knee, . .

praise, . . . . bow down the knee, bow . . . down . . .

Sing songs of praise, . . . .

Sing songs of praise, . . .

bow down . . . the knee,

. . . bow down the knee, bow . . . down, . . . bow . . .

. . . bow down the knee,

Sing songs of praise, . . .

Sing songs of

bow . . .

down, . . . bow down the knee,

Sing songs of praise, . . . . .  
bow down, bow . . . . .  
praise, . . . . . bow down the  
. . . . . down, . . . . . bow down the knee, Sing songs of  
Sing songs of

. . . . . bow . . . . . down, . . . . . bow down the  
. . . . . down, bow down the knee, bow down the  
knee, sing songs of praise, . . . . .  
praise, bow down the knee, bow down the  
praise, . . . . . bow down the





God, the worship of our God is free, Sing . . . songs

God, the worship of our God is free, Sing songs of praise, . . . .

God, the worship of our God is free,

God, the worship of our God is . . free, Sing songs of

God, the worship of our God is free, Sing songs of

of praise, sing songs of praise, . . . .

. . . . . bow down the

Sing songs of praise, . . . . . bow down the

praise, bow down the

praise, sing songs . . . . of praise, bow down the

bow down the  
 knee, bow . . . down, . . . bow down, bow down the  
 knee, Sing songs of praise, bow down, bow down, bow down the  
 knee, Sing songs of praise, bow down, bow down, bow down the  
 knee, Sing songs of praise, . . . . . bow down the

knee, The wor - ship, the wor - ship, the  
 knee, The wor - ship, the wor - ship, the  
 knee, The wor - ship, the wor - ship, the  
 knee, The wor - ship, the wor - ship, the  
 knee, The wor - ship, the wor - ship, the



Ja - cob, sing a cheerful strain, a cheer - - - - ful strain, a cheer - ful

Ye sons of Ja - cob, sing a cheer - - - - - ful

Ye sons of

Ye sons of Ja - cob, sing a cheerful

strain, a cheer - - - - - ful strain, sing a cheer - ful

strain, ye sons of Ja-cob, sing a cheer - ful, cheer - ful strain, ye

Ja - cob, sing a cheerful strain, a cheerful strain, ye sons of Ja-cob, sing a cheerful,

Ye sons of Ja - cob, sing a cheerful strain, a cheer - - - - ful,

strain, a cheerful strain, a cheer-ful, cheer-ful strain, The Lord our e-ne-my has  
 strain, ye sons of Ja-cob, sing a cheer-ful strain, The Lord our e-ne-my has  
 sons of Ja-cob, sing a cheer-ful strain, The Lord our e-ne-my has  
 cheer-ful strain, a cheer-ful, cheer-ful strain, The Lord our e-ne-my has  
 cheer-ful strain, a cheer-ful strain, The Lord our e-ne-my has

slain, the Lord our e-ne-my has slain, Ye sons of Ja-cob, sing a cheer-ful strain,  
 slain, the Lord our e-ne-my has slain, Ye sons of  
 slain, the Lord our e-ne-my has slain,  
 slain, the Lord our e-ne-my has slain,  
 slain, the Lord our e-ne-my has slain,  
 slain, the Lord our e-ne-my has slain,



For e-ver, for e-ver, for e-ver bless-ed, for

For e - - ver bless - - -

For e - - ver bless-ed, for e-ver,

For e-ver, for e-ver, for e-ver, for e-ver, for e-ver,

For e-ver, for e-ver bless-ed, for e-ver,

e - - ver bless-ed be Thy ho - - ly

- - - ed be Thy ho - - - ly

for e-ver, for e-ver, for e-verbless-ed be Thy ho - - ly

for e-ver, for e-ver bless-ed be Thy ho - - - ly

for e-ver, for e-ver, for e-verbless-ed be Thy ho - - - ly



Name, for  
 Name, for e - ver bless - ed,  
 Name, for e - ver bless - ed,  
 Name, for e - ver bless - ed,  
 Name, for e - ver bless - ed,

e - - ver bless - - - - -  
 for e - ver, for e - ver, for e - ver, for e - ver, for e - ver bless - ed  
 for e - ver bless - ed, for e - ver, for e - ver bless - ed, for e - ver,  
 for e - ver, for e - ver, for e - - - ver  
 for e - ver, for e - ver, for e - ver, for e - ver

ed be Thy ho - - - ly Name,  
 be Thy ho - - ly Name, for  
 for e-ver blessed be Thy ho - ly Name, for e-ver blessed be Thy  
 bless - ed be Thy ho - - ly Name,  
 bless - ed, for e-ver blessed be Thy ho - ly Name, for e-ver blessed be Thy

*Sves*.....

for e-ver bless - ed, for e-ver blessed be Thy ho - ly  
 e - - - - - ver blessed be Thy ho - ly  
 Name, for e-ver bless - ed, for e-ver bless - ed, for e-ver, for e-ver  
 for e-ver bless - ed, for e-ver bless - ed be Thy  
 Name, for e-ver bless - ed, for e-ver blessed be Thy ho - - - - ly

*Sves*.....

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver, for e - ver,  
 Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver, for e - ver  
 bless - ed, for e - ver, for e - ver bless - ed, for e - ver, for e - ver,  
 ho - ly Name, for e - ver, for e - ver bless - ed, for e - ver, for e - ver  
 Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver, for e - ver,  
*Sves*.....

for e - ver, for e - ver bless - ed be . . Thy  
 bless - ed, for e - ver bless - ed be Thy  
 for e - ver, for e - ver, for e - ver, for e - ver bless - ed, for e - ver  
 bless - ed, for e - ver, for e - ver bless - ed, for e - ver  
 for e - ver, for e - ver, for e - ver, for e - ver bless - ed, for e - ver  
*Sves*.....

ho - - ly Name, for e - ver blessed be Thy ho - - ly  
 ho - - ly Name, for e - ver  
 bless - ed, for e - ver, for e - ver, for e - ver bless - ed be Thy ho - - ly  
 bless - ed, for e - ver, for e - ver, for e - ver blessed be Thy ho - - ly  
 bless - ed, for e - ver, for e - ver, for e - ver blessed be Thy ho - - ly

*Sves.*.....

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver  
 bless - - - ed, for e - ver bless - ed, for e - ver  
 Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver  
 Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver  
 Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver

*Sves.*..... *Sves.*.....

bless - ed be Thy ho - ly Name, Let heav'n and earth His praise pro - claim.  
 bless - ed be Thy ho - ly Name, Let heav'n and earth His praise pro - claim.  
 bless - ed be Thy ho - ly Name, Let heav'n and earth His praise pro - claim.  
 bless - ed be Thy ho - ly Name, Let heav'n and earth His praise pro - claim.  
 bless - ed be Thy ho - ly Name, Let heav'n and earth His praise pro - claim.

*Sves.*.....

SOLO.  
 Let Is - rael songs of joy re - peat,

*p* *f*

*Sves.*.....

Let Is - rael songs of joy re-peat, Sound, all ye tongues, Je -

*p*

Detailed description: This system contains the first five staves of a musical score. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). The second staff is a vocal line with a treble clef and the same key signature, containing the lyrics "Let Is - rael songs of joy re-peat, Sound, all ye tongues, Je -". The third and fourth staves are empty. The fifth staff is a grand staff (treble and bass clefs) with the same key signature, containing a piano accompaniment. A dynamic marking of *p* (piano) is placed above the first measure of the grand staff.

- ho - vah's praise, Je - ho - vah's praise, . . . . Let Is - rael songs of

*f* *p* *f* *f* *p*

Detailed description: This system contains the next five staves of the musical score. The top staff is a vocal line with a treble clef and a key signature of two sharps. The second staff is a vocal line with a treble clef and the same key signature, containing the lyrics "- ho - vah's praise, Je - ho - vah's praise, . . . . Let Is - rael songs of". The third and fourth staves are empty. The fifth staff is a grand staff (treble and bass clefs) with the same key signature, containing a piano accompaniment. Dynamic markings of *f* (forte) and *p* (piano) are placed above the first, second, fourth, fifth, and sixth measures of the grand staff, respectively.

joy repeat, Sound, all ye tongues, Je - ho - vah's praise. sound,

*f* *p*

Detailed description: This system contains the first vocal phrase. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are "joy repeat, Sound, all ye tongues, Je - ho - vah's praise. sound,". The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The music is in a common time signature.

sound, sound, sound, sound, sound, . . . . .

Detailed description: This system contains the second vocal phrase. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are "sound, sound, sound, sound, sound, . . . . .". The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part continues with a steady accompaniment. The music is in a common time signature.

This system contains five staves. The top staff is a vocal line with a whole rest. The second staff is a vocal line with a melodic line and lyrics: ". . . . . sound, all ye tongues, Je - ho - vah's". The third staff is a vocal line with a whole rest. The fourth staff is a vocal line with a whole rest. The fifth staff is a piano accompaniment with a treble and bass clef, featuring a melody with dynamics *f* and *p*.

This system contains five staves. The top staff is a vocal line with a whole rest. The second staff is a vocal line with a melodic line and lyrics: "praise, He plucks the migh - ty from his seat,". The third staff is a vocal line with a whole rest. The fourth staff is a vocal line with a whole rest. The fifth staff is a piano accompaniment with a treble and bass clef, featuring a melody with dynamics *f*.





For e - ver bless - ed, *Tutti.* for e - ver, for e - ver bless - ed be Thy ho - ly  
 days. For e - - - - - ver

For e - ver bless - ed, for e - ver, for e - ver bless - ed be Thy ho - ly

For e - ver bless - ed, for e - ver, for e - ver bless - ed be Thy ho - ly

For e - ver bless - ed, for e - ver, for e - ver bless - ed be Thy ho - ly

*f*

Name, for e - ver bless - ed, for e - ver bless - ed, for  
 bless - - - ed, for e - ver bless - ed, for e - ver bless - ed,

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver bless - ed,

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver bless - ed,

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver bless - ed,

e - - ver                      bless - - - - -  
 for e - ver, for e - ver, for e - ver, for e - ver, for e - ver bless - ed  
 for e - ver bless - ed, for e - ver, for e - ver bless - ed, for e - ver,  
 for e - ver, for e - ver, for e - - - ver  
 for e - ver, for e - ver, for e - ver, for e - ver

- - ed be Thy ho - - - ly Name,  
 be Thy ho - - ly Name, for  
 for e - ver blessed be Thy ho - ly Name, for e - ver blessed be Thy  
 bless - ed be Thy ho - - ly Name,  
 bless - ed, for e - ver bless - ed be Thy ho - ly Name, for e - ver blessed be Thy

8ves.....

for e - ver bless - ed, for e - ver blessed be Thy ho - ly

e - - - - - ver blessed be Thy ho - ly

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver, for e - ver

for e - ver bless - ed, for e - ver bless - ed be Thy

Name, for e - ver bless - ed, for e - ver blessed be Thy ho - - - ly

*Sves.*

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver, for e - ver,

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver, for e - ver

bless - ed, for e - ver, for e - ver bless - ed, for e - ver, for e - ver,

ho - ly Name, for e - ver, for e - ver bless - ed, for e - ver, for e - ver

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver, for e - ver,

*Sves.*

for e-ver, for e-ver bless-ed be . . . Thy  
 bless-ed, for e-ver bless-ed be Thy  
 for e-ver, for e-ver, for e-ver, for e-ver bless-ed, for e-ver  
 bless-ed, for e-ver, for e-ver bless-ed, for e-ver  
 for e-ver, for e-ver, for e-ver, for e-ver bless-ed, for e-ver

*Sves.* .....

ho-ly Name, for e-ver blessed be Thy ho-ly  
 ho-ly Name, for e-ver  
 bless-ed, for e-ver, for e-ver, for e-ver blessed be Thy ho-ly  
 bless-ed, for e-ver, for e-ver, for e-ver blessed be Thy ho-ly  
 bless-ed, for e-ver, for e-ver, for e-ver blessed be Thy ho-ly

*Sves.* .....

Name, for e - ver bless - ed, for e - ver bless - ed, bless - ed be Thy

bless - - - ed, for e - ver bless - ed, bless - ed be Thy

Name, for e - ver bless - ed, for e - ver bless - ed, bless - ed be Thy

Name, for e - ver bless - ed, for e - ver bless - ed, bless - ed be Thy

Name, for e - ver bless - ed, for e - ver bless - ed, bless - ed be Thy

*Sves.*.....

ho - ly Name, Let heav'n and earth His praise pro-claim.

ho - ly Name, Let heav'n and earth His praise pro-claim.

ho - ly Name, Let heav'n and earth His praise pro - claim.

ho - ly Name, Let heav'n and earth His praise pro-claim.

ho - ly Name, Let heav'n and earth His praise pro-claim.

*Sves.*.....

## ESTHER.

The Lord His peo - ple shall restore, And we in Sa-lem

## MORDECAI.

The Lord His peo - ple shall restore, And we in Sa-lem shall a-dore, and

*8ves.....:*

shall a-dore, and we in Sa-lem, and we in Sa-lem shall a - dore, and

we in Sa-lem shall a-dore, and we in Sa-lem shall a - dore, . . . and

we in Sa - lem shall a-dore, and we in Sa - lem, and we in Sa - lem

we in Sa - lem shall a-dore, and we in Sa - lem, and we in Sa - lem

shall a-dore. **TUTTI.** For e-ver bless - ed, for e-ver bless - -

**TUTTI.** For e - - - - - ver

**TUTTI.** For e-ver bless - ed, for e-ver bless - -

shall a-dore. **TUTTI.** For e-ver bless - ed, for e-ver bless - ed, for e-ver

**TUTTI.** For e-ver bless - ed, for e-ver bless - ed, for e-ver,

*f*



ed, bless - ed, for e - ver, for e - ver bless - ed be Thy  
 bless - - - ed, for e - ver bless - ed, for e - ver, for e - ver  
 - - - ed, bless - ed, for e - ver bless - ed, for e - ver, for e - ver,  
 bless - ed, for e - ver bless - ed be Thy ho - ly Name,  
 for e - ver bless - ed, for e - ver, for e - ver, for e - ver, for e - ver,

*Sves*.....

ho - ly Name, Thy ho - ly Name, for e - - - -  
 bless - ed be Thy ho - ly Name, for e - ver bless - ed, for e - ver  
 for e - ver bless - ed be Thy ho - ly Name, for e - ver bless - ed, for e - ver  
 for e - ver bless - ed be Thy ho - ly Name, for e - ver bless - ed, for e - ver,  
 for e - ver bless - ed be Thy ho - ly Name, for e - ver bless - ed, for e - ver,  
 for e - ver bless - ed be Thy ho - ly Name, for e - ver bless - ed, for e - ver,

*Sves*.....

ver  
 bless - ed, for e-ver bless - ed, for e-ver, for e-ver bless - ed,  
 bless - ed, for e-ver bless - ed, for e-ver  
 for e-ver bless - ed, for e-ver bless - ed, for e-ver, for e-ver  
 for e-ver bless ed, for e-ver, for e-ver, for e-ver

*Sves* ..... *Sves* .....

bless - ed be Thy ho - - ly Name, Let heav'n and  
 for e-ver bless - ed be Thy ho - ly Name, Let heav'n and  
 bless - ed, be Thy ho - - ly Name, Let heav'n and  
 bless - ed, for e-ver bless-ed be Thy ho - ly Name, Let heav'n and  
 bless - ed, for e-ver bless-ed be Thy ho - ly Name, Let heav'n and

*Sves* .....

earth His praise pro-claim.

earth His praise pro-claim.

earth His praise pro - claim.

earth His praise pro-claim. Solo.

earth His praise pro - claim. Mount Le - banon

earth His praise pro - claim. Solo.

earth His praise pro - claim. Mount

*Sves*.....

*p*

his firs . . . . . re-signs, Mount

Le - ba-non his firs . . . . . resigns, Mount

*f*

Le - banon his firs . . . . . re-signs, De -

Le - banon his firs . . . . . resigns,

*p* *f* *p*

- scend ye cedars, haste ye pines, de - scend ye cedars, haste ye pines,

de - scend ye cedars, haste ye pines, de - scend ye cedars, haste ye

To build the tem - - ple, to build the tem-ple of the  
 pines, To build the tem - - - ple of the

Lord, For God His peo - ple . . has re - stor'd, De-scend ye cedars, haste ye  
 Lord, For God His peo - - ple has re - stor'd, De -

*f* *p*

pines, To build the tem - ple, to build the tem - - - ple of the  
 - - - scend ye cedars, haste ye pines, To build the tem - ple, to build the tem -

Lord, For God His peo - - - ple has re - stor'd, for God His  
 - - - ple of the Lord, For God His peo - ple has restor'd. for God His

**TUTTI.**  
 For e-ver, for e-ver, for e-ver

**TUTTI.**  
 For e-ver-bless-ed, for e-ver

**TUTTI.**  
 For e-ver-bless-ed, for e-ver

**TENOR. TUTTI.**  
 peo-ple has re-stor'd. For e-ver, for e-ver, for e-ver,

**TUTTI.**  
 peo-ple has re-stor'd. For e-ver, for e-ver-bless-ed,

The first system of the musical score consists of six staves. The top three staves are vocal parts: Soprano, Alto, and Tenor. The bottom two staves are piano accompaniment. The music is in G major and 4/4 time. The lyrics are: "For e-ver, for e-ver, for e-ver" (Soprano), "For e-ver-bless-ed, for e-ver" (Alto), "For e-ver-bless-ed, for e-ver" (Tenor), "peo-ple has re-stor'd. For e-ver, for e-ver, for e-ver," (Tenor), "peo-ple has re-stor'd. For e-ver, for e-ver-bless-ed," (Soprano). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bless-ed, for e-ver bless-ed be Thy

bless-ed be Thy

bless-ed, for e-ver, for e-ver, for e-ver, for e-ver blest-ed be Thy

for e-ver, for e-ver, for e-ver, for e-ver bless-ed be Thy

for e-ver, for e-ver, for e-ver, for e-ver blest-ed be Thy

The second system of the musical score consists of six staves. The top three staves are vocal parts: Soprano, Alto, and Tenor. The bottom two staves are piano accompaniment. The music continues in G major and 4/4 time. The lyrics are: "bless-ed, for e-ver bless-ed be Thy" (Soprano), "bless-ed be Thy" (Alto), "bless-ed, for e-ver, for e-ver, for e-ver, for e-ver blest-ed be Thy" (Tenor), "for e-ver, for e-ver, for e-ver, for e-ver bless-ed be Thy" (Soprano), "for e-ver, for e-ver, for e-ver, for e-ver blest-ed be Thy" (Tenor). The piano accompaniment continues with the same rhythmic pattern as the first system.

ho - - ly Name,

ho - - - ly Name,

ho - - ly Name,

ho - - - ly Name,

ho - - - ly Name,

for e - - ver bless - - - -

for e - ver bless - ed, for e - ver, for e - ver, for e - ver, for e - ver,

for e - ver bless - ed, for e - ver bless - ed, for e - ver, for e - ver

for e - ver bless - ed, for e - ver, for e - ver, for

for e - ver bless - ed, for e - ver, for e - ver,





bless-ed be Thy ho - - ly Name, for e - ver bless - ed, for e - ver bless - ed,  
 bless-ed be Thy ho - - ly Name, for e - ver bless - ed, for e - ver bless - ed,  
 for e - ver, for e - ver bless - ed, for e - ver, for e - ver bless - ed,  
 bless - ed be Thy ho - - ly Name, for e - ver, for e - ver bless - ed,  
 ho - - - ly Name, for e - ver bless - ed, for e - ver bless - ed,

for e - ver, for e - ver, for e - ver, for e - ver bless - ed be . . .  
 for e - ver, for e - ver bless - - ed, for e - ver bless - ed  
 for e - ver, for e - ver, for e - ver, for e - ver, for e - ver, for e - ver  
 for e - ver, for e - ver bless - - ed, for e - ver, for e - ver  
 for e - ver, for e - ver, for e - ver, for e - ver, for e - ver, for e - ver

Thy ho - - ly Name, for e - ver  
 be Thy ho - - - - - ly  
 bless - ed, for e - ver bless - ed, for e - ver, for e - ver, for e - ver  
 bless - ed, for e - ver bless - ed, for e - ver, for e - ver, for e - ver  
 bless - ed, for e - ver bless - ed, for e - ver, for e - ver, for e - ver

bless-ed be Thy ho - ly Name, for e - ver bless-ed, for e - ver bless-ed,  
 Name, for e - ver bless - - - ed, for e - ver bless-ed,  
 blessed be Thy ho - ly Name, for e - ver bless-ed, for e - ver bless-ed,  
 blessed be Thy ho - ly Name, for e - ver bless-ed, for e - ver bless-ed,  
 bless-ed be Thy ho - ly Name, for e - ver bless-ed, for e - ver bless-ed,

for e-ver bless-ed be Thy ho-ly Name, Let heav'n and earth His praise proclaim, let

for e-ver bless-ed be Thy ho-ly Name, Let heav'n and earth His praise proclaim, let

for e-ver bless-ed be Thy ho-ly Name, Let heav'n and earth His praise proclaim, let

for e-ver bless-ed be Thy ho-ly Name, Let heav'n and earth His praise proclaim, let

for e-ver bless-ed be Thy ho-ly Name, Let heav'n and earth His praise proclaim, let

heav'n and earth, let heav'n and earth His praise pro-claim.

heav'n and earth, let heav'n and earth His praise pro-claim.

heav'n and earth, let heav'n and earth His praise pro-claim.

heav'n and earth, let heav'n and earth His praise pro-claim.

heav'n and earth, let heav'n and earth His praise pro-claim.

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