

G. F. Handel  
Esther

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OVERTURE.

No. 1.

*Andante.*  
PIANO.  
♩ = 52.

The musical score is written for piano and consists of six systems of music. Each system has a treble clef on the right and a bass clef on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante' and the dynamics are 'PIANO'. The first system includes a tempo marking and a quarter note equal to 52. The music features a steady bass line in the left hand and a more melodic right hand with various ornaments and trills. The final system includes a triplet marking.

Handel — Esther Part I

First system of the musical score, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The music consists of a complex, flowing melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of the musical score, continuing the melodic and accompanimental lines. It includes dynamic markings *p* (piano) and *f* (forte), and a trill (*tr*) in the treble part.

Third system of the musical score, ending with a double bar line. It features a trill (*tr*) and the tempo marking *Adagio.* in the bass part.

Fourth system of the musical score, starting with the tempo marking *Larghetto.* and a quarter note equal to 80 (♩ = 80). It includes dynamic markings *f* (forte) and *p* (piano).

Fifth system of the musical score, continuing the *Larghetto* section with dynamic markings *f* (forte) and *p* (piano).

Sixth system of the musical score, continuing the *Larghetto* section with dynamic markings *f* (forte) and *p* (piano).

Seventh system of the musical score, continuing the *Larghetto* section with dynamic markings *f* (forte) and *p* (piano).

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3

The musical score is presented in seven systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor). The piece begins with a fermata on a whole note in the treble staff, followed by a piano (*p*) dynamic. The first system includes a trill (*tr*) in the treble staff. The second system starts with a pianissimo (*pp*) dynamic and features several trills (*tr*) in the treble staff. The third system includes a forte (*f*) dynamic and trills (*tr*) in the treble staff. The fourth system features a trill (*tr*) in the treble staff. The fifth system includes a trill (*tr*) in the bass staff. The sixth system includes a trill (*tr*) in the treble staff. The seventh system concludes with dynamics of piano (*p*), forte (*f*), and piano (*p*) in the bass staff, and a trill (*tr*) in the treble staff. The piece ends with a double bar line and a common time signature (C).

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*Allegro.*  $\text{♩} = 88.$  *f* *tr* *tr* *tr*

*tr* *tr* *tr*

*p*

Handel — Esther Part I

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex, fast-moving melodic line with many sixteenth notes. The bass staff provides a steady accompaniment with eighth notes. A dynamic marking of *f* (forte) is present in both staves.

Second system of musical notation. The treble staff features a melodic line with a trill (*tr*) in the final measure. The bass staff continues the accompaniment with eighth notes and includes a trill (*tr*) in the final measure.

Third system of musical notation. The treble staff has a trill (*tr*) in the first measure. The bass staff continues the accompaniment with eighth notes.

Fourth system of musical notation. The treble staff features a melodic line with a trill (*tr*) in the final measure. The bass staff continues the accompaniment with eighth notes.

Fifth system of musical notation. The treble staff has a trill (*tr*) in the first measure. The bass staff continues the accompaniment with eighth notes.

Sixth system of musical notation. The treble staff features a melodic line with a trill (*tr*) in the final measure. The bass staff continues the accompaniment with eighth notes.

Seventh system of musical notation. The treble staff features a melodic line with a trill (*tr*) in the final measure. The bass staff continues the accompaniment with eighth notes.

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6

The musical score is presented in eight systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The music is characterized by intricate rhythmic patterns, particularly in the right hand, which often features sixteenth and thirty-second notes. Trills, indicated by 'tr', are used as ornaments in several places. The left hand provides a steady accompaniment with eighth and sixteenth notes. The overall texture is dense and rhythmic, typical of Baroque keyboard or lute music.

No. 2.

RECITATIVE.—“’TIS NOBLER FAR.”

VOICE. HADONAH (TENOR). HAMAN (BASS).

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

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.

PIANO.



No. 3.

AIR.—“PLUCK ROOT AND BRANCH.”

Allegro moderato.

VOICE.

PIANO. *f*

76.

HAMAN.

Pluck root and branch from

*p*

out the land: Shall I the God of Is - rael fear, shall I the

God of Is - - rael fear? Pluck root and branch, pluck root and

*f*

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

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

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

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

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

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

**PIANO.** *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, . . . 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,

This system contains five vocal staves and a grand staff (piano accompaniment). The lyrics are: "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", 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

This system contains five vocal staves and a grand staff (piano accompaniment). The lyrics are: "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", and "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.

No. 6. RECITATIVE.—“NOW PERSECUTION.”

FIRST ISRAELITE. (TENOR.)

VOICE. 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.”

Andante.

VOICE.

PIANO. *p* Ben tenuta la melodia.

FIRST ISRAELITE.

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



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

This system contains the first line of the musical score. It features a vocal line with a trill (tr) over the first note, and a piano accompaniment with a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.



dust. Tune your

This system continues the musical score. The vocal line has a rest followed by the word "Tune your". The piano accompaniment continues with its characteristic rhythmic accompaniment.



harps to cheer - ful strains, tune your

This system continues the musical score. The vocal line includes the words "harps to cheer - ful strains, tune your". The piano accompaniment remains consistent.



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

This system continues the musical score. The vocal line includes the words "harps to cheer - ful strains, . . . . .". The piano accompaniment continues.



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

This system concludes the musical score on this page. The vocal line includes the words "moul - der i - - dols in - to dust, moul-der i - dols,". The piano accompaniment continues.

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

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

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

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

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

PIANO. *Allegro.*  
*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 yoke and gall - ing  
chain, the hea - vy yoke, the hea - vy yoke and gall - ing

the hea - vy yoke and gall - ing,  
yoke and gall - ing chain, and gall - ing  
chain, the hea - vy yoke and gall - ing  
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 the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are: "gall - - - - - ing, gall-ing chain." for the first voice; "gall - ing chain, and gall - - - ing, gall - ing chain." for the second; "gall - - - - - ing, gall - ing chain." for the third; "gall - - - - - ing, gall - ing chain." for the fourth; and "gall - - - - - ing, gall - ing chain." for the fifth. The piano accompaniment is written in two staves (treble and bass clef) and provides harmonic support for the vocal lines.

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are: "gall - - - - - ing, gall-ing chain." for the first voice; "gall - ing chain, and gall - - - ing, gall - ing chain." for the second; "gall - - - - - ing, gall - ing chain." for the third; "gall - - - - - ing, gall - ing chain." for the fourth; and "gall - - - - - ing, gall - ing chain." for the fifth. The piano accompaniment is written in two staves (treble and bass clef) and provides harmonic support for the vocal lines.



Handel — Esther Part I

No. 9.

ATR.—“PRAISE THE LORD.”

PIANO.  $\text{♩} = 88.$

*Allegro.*

*f*

*tr*

*p*

*f*

The musical score is written for piano in common time (C). It consists of six systems of two staves each. The first system is marked 'Allegro' and 'f' (forte). The second system includes a trill ('tr') and a 'p' (piano) dynamic. The third system continues the piece. The fourth system is marked 'f' (forte). The fifth system continues the piece. The sixth system concludes the piece. The score features intricate keyboard textures with rapid sixteenth-note passages and sustained chords.

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

This system contains the first line of the musical score. It features a vocal line with lyrics, a piano accompaniment in the right hand with a trill (tr) in the first measure, and a bass line. The music is in a common time signature.



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

This system contains the second line of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a complex, flowing texture in the right hand. The bass line provides a steady accompaniment.



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

This system contains the third line of the musical score. The vocal line has a slight pause before the lyrics. The piano accompaniment continues with its intricate texture.



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

This system contains the fourth line of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a trill in the right hand.



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

This system contains the fifth and final line of the musical score. The vocal line concludes with the lyrics. The piano accompaniment features a trill (tr) in the right hand.

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27

First system of musical notation. It consists of three staves: a vocal line (top) which is mostly empty, and a grand staff (middle and bottom) for keyboard accompaniment. The right hand of the grand staff features a complex, rhythmic pattern of sixteenth notes, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. Similar to the first, it features a vocal line and a grand staff. The right hand continues with a dense texture of sixteenth-note patterns, while the left hand maintains a consistent eighth-note accompaniment.

Third system of musical notation. The right hand's sixteenth-note pattern continues, with a forte (*f*) dynamic marking. The left hand's accompaniment remains consistent.

Fourth system of musical notation. The right hand's sixteenth-note pattern continues, with a forte (*f*) dynamic marking. The left hand's accompaniment remains consistent.

Fifth system of musical notation. The right hand's sixteenth-note pattern continues, with a trill (*tr*) marking. The left hand's accompaniment remains consistent.

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.”

SECOND ISRAELITE. (TENOR.)

VOICE.

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.  
♩ = 76.

*Andante.*  
*f*

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 of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is mostly silent, with a few notes at the beginning. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

*p*

. . . 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.*

*D.C.*

Repeat the Chor "hall 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 - cu-tion has unsheath'd her

PIANO.

PIANO.

PIANO.

No. 13.

RECIT.—“METHINKS I HEAR.”

A YOUNG ISRAELITE.

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

PIANO. *Maestoso.* About  $\text{♩} = 52.$

PIANO.

PIANO.

PIANO.

PIANO.

No. 14.

CHORUS.—“ YE SONS OF ISRAEL, MOURN.”

*Adagio.*

TREBLE.

1st ALTO.

2nd ALTO.

TENOR (8ve lower).

BASS.

PIANO.

*mf*

♩ = 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 no - 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.

No. 15.

ATR.—“O JORDAN, SACRED TIDE.”

Andante larghetto.

VOICE.

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

This system contains the first line of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are "glide the fer - tile vales a - long, no more, no more, no". The music is in a minor key with a common time signature.

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

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

This system contains the second line of the musical score. The lyrics are "more, . . . no . . . more, no more?". The piano accompaniment includes dynamic markings: *f*, *p*, *f*, and *p*.

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

This system contains the third line of the musical score. The lyrics are "Shall we no more be - hold thee . . . glide the fer -". The vocal line has a long note on "Shall" and a dotted line on "be - hold".

- tile vales a - long?

This system contains the fourth line of the musical score. The lyrics are "- tile vales a - long?". The piano accompaniment continues with a rhythmic pattern.

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

This system contains the fifth and final line of the musical score. The piano accompaniment features dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, and *f*.



The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is mostly rests, with a final note on a whole note. The piano accompaniment begins with a piano (*p*) dynamic and consists of a rhythmic pattern of eighth and sixteenth notes.

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?

*D.C.*

CHORUS.—“ YE SONS OF ISRAEL, MOURN.”

*Adagio.*

TREBLE.

1st ALTO.

2nd ALTO.

TENOR (8ve lower).

BASS.

PIANO.

*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

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.

END OF FIRST PART.

G. F. Handel  
Esther  
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.

No. 17.

ATR.—“DREAD NOT, RIGHTEOUS QUEEN.”

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

*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 sceptred hand.

PIANO.

No. 19. AIR.—“ TEARS, ASSIST ME.”

*Larghetto.*

PIANO. *f*

No. 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

This system contains the first line of music. The vocal line begins with a dotted line followed by the lyrics "spare, . . . . . Thy cho - sen peo - ple". The piano accompaniment consists of two staves: the right hand has a continuous sixteenth-note pattern, and the left hand has a steady eighth-note accompaniment.



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

This system contains the second line of music. The vocal line has the lyrics "spare, Is it blood that must a - tone? Take, O take my life . . .". A trill (*tr*) is marked above the final note of the vocal line. The piano accompaniment continues with similar rhythmic patterns.



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

This system contains the third line of music. The vocal line has the lyrics ". . . . . a - lone, and Thy cho - sen peo - ple spare,". The piano accompaniment features a more active right hand with sixteenth-note runs.



and Thy cho - sen peo - ple spare.

This system contains the fourth line of music. The vocal line has the lyrics "and Thy cho - sen peo - ple spare." A forte (*f*) dynamic marking is present in the piano accompaniment.



This system contains the fifth line of music. The vocal line is silent, indicated by a whole rest. The piano accompaniment continues with a piano (*p*) dynamic marking.

No. 20.

CHORUS.—“SAVE US, O LORD.”

*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 (8ve. lower). Save us, O Lord, save us, O Lord,

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

PIANO. *f*

♩ = 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



No. 21.

RECIT.—“WHO DARES INTRUDE.”

**AHASUERUS. (TENOR.)**  
 VOICE. 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. 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.

No. 22.

DUET.—“WHO CALLS MY PARTING SOUL.”

*Adagio.*

*Adagio e staccato.*

PIANO.  
♩ = 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 vocal line and piano accompaniment concluding the piece.



No. 23.

AIR.—“ O BEAUTEOUS QUEEN !”

VOICE.

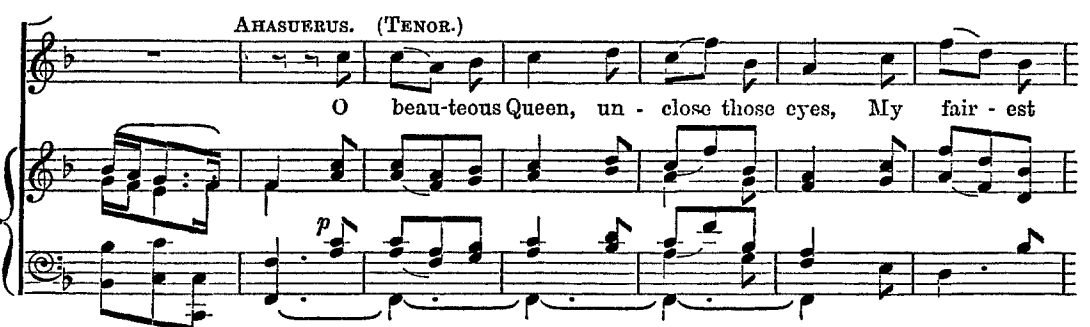
PIANO.

$\text{♩} = 112.$




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.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* (forte) appearing in the lower register.

The second system continues the vocal and piano parts. The vocal line remains mostly rests. The piano accompaniment has dynamic markings of *p* (piano) and *f* (forte) in the upper and lower registers respectively.

The third system introduces the vocal line with lyrics. The piano accompaniment is marked *p* (piano).  
Ask, and 'tis grant-ed from this hour, Who shares our heart

The fourth system continues the vocal line with lyrics. The piano accompaniment continues with a steady rhythmic accompaniment.  
shall share our pow'r, Ask, and 'tis grant-ed from this hour, who shares our

The fifth system concludes the vocal line with lyrics. The piano accompaniment continues. The system ends with a double bar line and the instruction *D.C.* (Da Capo).  
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 dcign to be his ser-vant's guest, The King, and Haman I in - vite.

No. 25 Air.—“HOW CAN I STAY.”

VOICE.

PIANO. *Allegro.*  
*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.

*f*

This system contains only the piano accompaniment for the fourth system of the score.

With joy, with pleasure I o -

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

This system features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "- bey, To thee I give the day, to thee I give the day,". The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature.

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

This system continues the vocal line with the lyrics: "to thee I give . . the day, with joy, with plea - sure I o -". The piano accompaniment continues with similar rhythmic patterns.

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

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

This system concludes the vocal line with the lyrics: "- bey, to thee I give the day, to thee I give . . the day." and includes the instruction "D.C." (Da Capo) at the end of both the vocal and piano parts.

No. 26. RECIT.—“WITH INWARD JOY.”

VOICE. **FIRST ISRAELITE.**  
With in-ward joy his vi-sage glows, He to the

PIANO.

This recitative is in common time (C) and the key signature of two sharps. The vocal part is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "With in-ward joy his vi-sage glows, He to the".

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

This recitative is in common time (C) and the key signature of two sharps. The vocal part is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "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.*  
*f*

PIANO. = 72.

*Sves.*

TREBLE.

Vir - tue, truth, and in - no -

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

ALTO.

Vir - tue,

truth, and in - no - cence Shall e - ver be, shall e - ver be her sure de -

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

*8ves*.....

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,

*8ves*.....

truth, and in - no - cence shall e - ver be, shall e - ver be . . her sure de -

- - - ver be, shall e - ver be, shall e - ver be her sure de -

truth, and in - no - cence shall e - ver be, shall e - ver be her sure de -

truth, and in - no - cence shall e - ver be, shall e - ver be her sure de -

8ves

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

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

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

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

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

8ves

- fence.  
- fence.  
- fence.  
- fence.

*Sves*.....

Detailed description: This system contains four vocal staves and a keyboard accompaniment. Each of the four vocal staves has a single note (a half note) with the lyrics "- fence." written below it. The keyboard accompaniment consists of two staves (treble and bass clef) with a melodic line in the right hand and a more active bass line in the left hand. The music is in a minor key, indicated by two flats in the key signature.

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*.....

Detailed description: This system contains four vocal staves and a keyboard accompaniment. The first two vocal staves have lyrics: "She is" on the first line and "She is Heav'n's pe - cu - liar care, she is Heav'n's, she is" on the second line. The third vocal staff has lyrics: "She is Heav'n's pe - cu - liar care, she is Heav'n's, she is". The fourth vocal staff has lyrics: "She is" on the first line and "She is" on the second line. The keyboard accompaniment continues with two staves. The music is in a minor key.

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

*Sves* .....

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

*Sves* .....

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.*

END OF SECOND PART.



G. F. Handel  
Esther  
PART III.

No. 28.

INVOCATION.—“JEHOVAH CROWNED.”

*Maestoso.*

VOICE.

PIANO.  
♩ = 72.

A YOUNG ISRAELITE. (ALTO.)

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

*p* *f*

sur - round - -

ed, surround ed

This system shows the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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

This system continues the vocal melody and piano accompaniment. The vocal line has a more melodic feel with some longer notes. The piano accompaniment maintains the rhythmic pattern from the previous system.

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

This system continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of *f* (forte) and features some more complex chordal textures.

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

This system continues the vocal melody and piano accompaniment. The vocal line has a more rhythmic and driving quality. The piano accompaniment is also more active, with more frequent chord changes.

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

This system concludes the vocal melody and piano accompaniment. The vocal line ends with a final cadence. The piano accompaniment also concludes with a final cadence. The system includes a repeat sign and a double bar line.

No. 29.

CHORUS.—“HE COMES.”

*Allegro.*

VOICE. *ire.*

PIANO.  $\text{♩} = 108.$

1st TREBLE. *f*  
He comes, He comes, He

2nd TREBLE. *f*  
He comes, He comes, He

ALTO. *f*  
He comes, He comes, He

TENOR. *f*  
He comes, He comes, He

BASS. *f*  
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



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

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

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.

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics "foes, and pour His ven - - - geance on our foes." repeated across the staves. The piano accompaniment is written for grand piano, with a treble and bass clef. The music is in a minor key and features a steady, rhythmic accompaniment.

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics "foes, and pour His ven - - geance on our foes." repeated across the staves. The piano accompaniment is written for grand piano, with a treble and bass clef. The music is in a minor key and features a steady, rhythmic accompaniment.



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

*ff*

This system contains six staves of music. The first five staves are vocal parts with lyrics. The sixth staff is a basso continuo line. The music is in a minor key and features a rhythmic pattern of eighth and sixteenth notes.

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

This system continues the musical piece with six staves. It includes vocal parts with lyrics and a basso continuo line. The lyrics are: trem - - ble, Earth trem - - ble, Earth. The musical notation is consistent with the first system.

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

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 -

- 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,

This system contains five vocal staves and a grand staff. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are repeated five times across the staves. The grand staff at the bottom provides the instrumental accompaniment.

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

This system continues the vocal parts and accompaniment. The lyrics are more varied, including the phrase "to end our woes". The vocal staves show the progression of the text for each voice part. The grand staff continues with the instrumental accompaniment.

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,

This system contains five staves of music. The first four staves are vocal lines for different parts, each with lyrics underneath. The fifth staff is a grand staff (treble and bass clefs) representing the keyboard accompaniment. The music is in a minor key, indicated by a single flat (B-flat).

. . 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

This system contains six staves of music. The first five staves are vocal lines with lyrics. The sixth staff is a grand staff for the keyboard accompaniment. The lyrics are repeated across the vocal staves, with some variations in phrasing and punctuation. The music continues in the same minor key.



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.

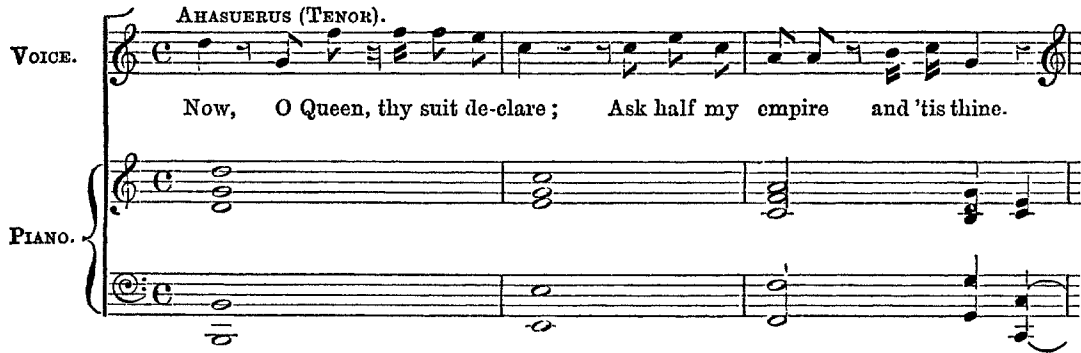


*tr*

No. 30.


RECIT.—“NOW, O QUEEN.”

VOICE. **AHASUERUS (TENOR).**

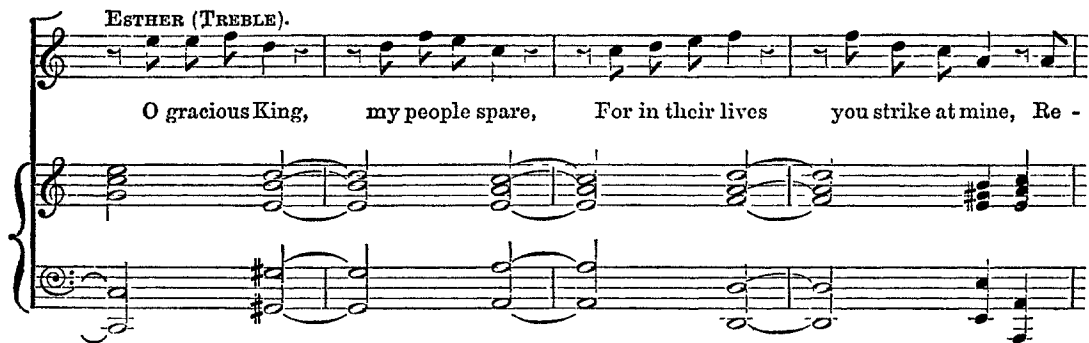


Now, O Queen, thy suit de-clare; Ask half my empire and 'tis thine.

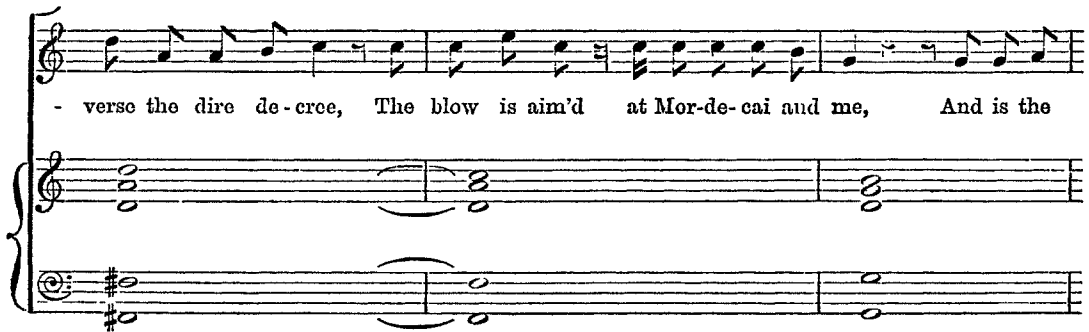
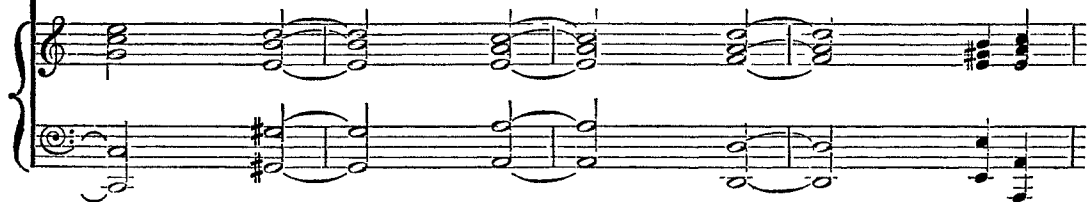
PIANO.



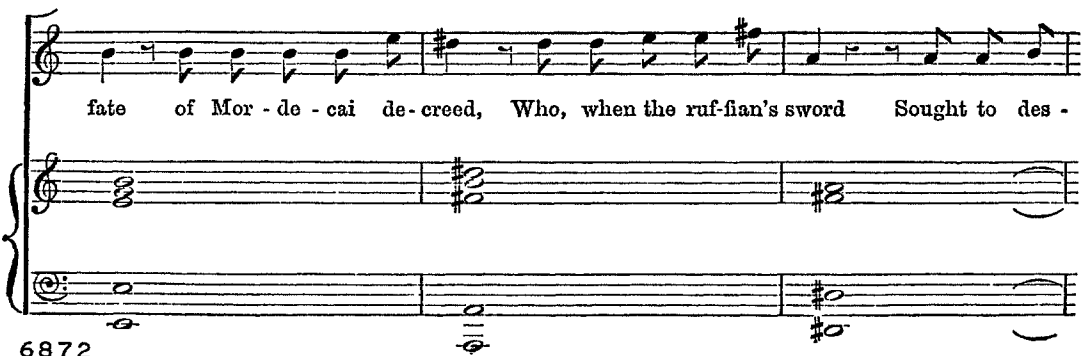

**ESTHER (TREBLE).**




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

ESTHER.

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

AHASUERUS.

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

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

No. 31.

RECIT. (accompanied).—"TURN NOT, O QUEEN."

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.

This system contains a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line has the lyrics "in Thy sight.. be found." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

*Allegro.* ESTHER. (TREBLE.)  
Flat-t'ring tongue, no more I hear thee,  
*Allegro.*

PIANO.  
♩ = 80.

This system begins with the title "No. 32. . Air.—“FLATTERING TONGUE, NO MORE I HEAR THEE.”" and tempo markings "*Allegro.* ESTHER. (TREBLE.)" and "*Allegro.*". The lyrics "Flat-t'ring tongue, no more I hear thee," are written below the vocal line. The piano part is marked "PIANO." and includes a tempo indication "♩ = 80.".

This system continues the piano accompaniment from the previous system, showing the right and left hand parts in detail.

This system continues the piano accompaniment, featuring more complex rhythmic patterns in the right hand.

This system concludes the piano accompaniment for this section, ending with a final cadence.

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 cruel 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,

This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a half note 'more,' followed by a quarter rest, then a half note 'no more', a quarter rest, a half note 'I fear', a quarter rest, a half note 'thee,', a quarter rest, a half note 'no,', a quarter rest, and a half note 'no,'. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand.



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

This system continues the vocal melody and piano accompaniment. The vocal line has a half note 'vain', a quarter rest, a half note 'thy frowns and', a quarter rest, a half note 'vain thy smiles,', a quarter rest, a half note 'vain thy frowns . . and'. The piano accompaniment continues with the same rhythmic patterns.



vain thy smiles.

*f*

This system concludes the vocal phrase with a half note 'vain thy smiles.' followed by a quarter rest. The piano accompaniment features a dynamic marking of *f* (forte) and continues with its characteristic sixteenth-note texture.



This system shows the vocal line at rest (whole rests) while the piano accompaniment continues. The right hand of the piano part has a more active sixteenth-note pattern, while the left hand remains steady.



This system continues the piano accompaniment with the vocal line at rest. The piano part maintains its rhythmic drive throughout the system.



Ty-rant, ty - rant,

*p*

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

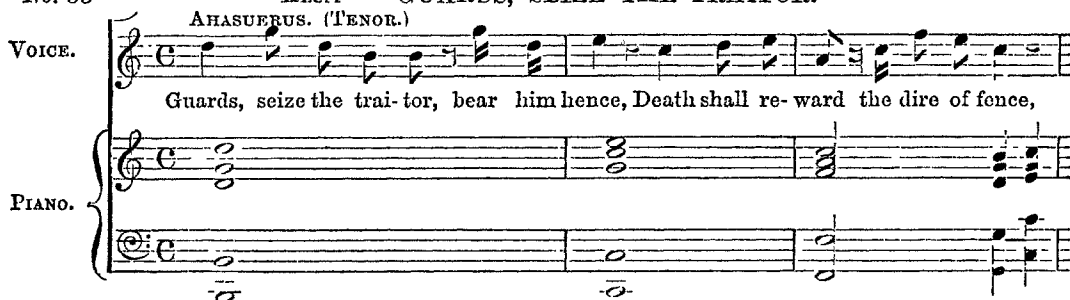
when dis-tress'd, now thou trem - blest when dis-tress'd. *D.C.*

*D.C.*

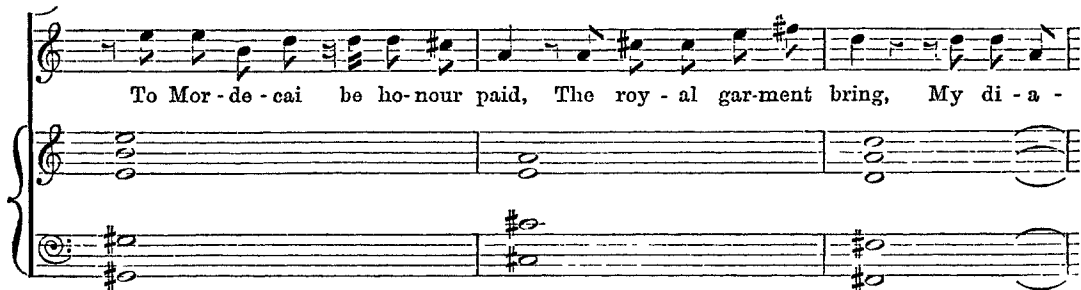
No. 33

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 honour paid, The royal garment 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,

Trem-ble, am-bi-tion, at the sight, In pow'r let

mer-cy sway, in pow'r let . . . mer-cy sway, in

pow'r, in pow'r let mer-cy sway, . . .

. . . in pow'r . . . let mer-cy sway.

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

*p*

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.*

*D.C.*

No. 35.

CHORUS.—“THE LORD OUR ENEMY HAS SLAIN.”

*Allegro.*

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

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

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

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

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

PIANO. *f*

♩ = 63.

*Allegro.*

*8ves* .....

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,

*8ves* .....

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

This system contains five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment with a treble and bass clef.

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

This system contains five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment with a treble and bass clef.

strain, The Lord our e - ne-my has slain, the Lord our e - ne - my has slain, Ye sons of  
strain, The Lord our e - ne-my has slain, the Lord our e - ne - my has slain,  
strain, The Lord our e - ne-my has slain, the Lord our e - ne - my has slain,  
strain, The Lord our e - ne-my has slain, the Lord our e - ne - my has slain,  
strain, The Lord our e - ne-my has slain, the Lord our e - ne - my has slain,

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

The first system of the musical score consists of six staves. The top staff is a vocal line in treble clef with a key signature of two sharps (D major). It contains the lyrics "Sing songs of praise, . . . . . bow down the". The second staff is a vocal line in treble clef, currently empty. The third staff is a vocal line in treble clef with the lyrics "knee, bow . . down . . . the knee, . . . . . bow . .". The fourth staff is a vocal line in treble clef, currently empty. The fifth and sixth staves form a keyboard accompaniment in grand staff (treble and bass clefs), with a key signature of two sharps. The music features a rhythmic pattern of eighth and sixteenth notes.

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

The second system of the musical score continues with six staves. The top staff is a vocal line in treble clef with the lyrics "knee, sing songs of praise, . . . . . bow down the knee, bow . .". The second staff is a vocal line in treble clef, currently empty. The third staff is a vocal line in treble clef with the lyrics ". . . . . down . . . . . the knee.". The fourth staff is a vocal line in treble clef, currently empty. The fifth and sixth staves form a keyboard accompaniment in grand staff, with the lyrics "Sing songs of praise, . . . . ." appearing below the fifth staff. The musical notation continues with similar rhythmic patterns as the first system.

... 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, 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

knee, Sing songs of praise, . . . . .

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

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

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

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

. . . . . bow down the knee, The wor - - - ship of our

down the knee, The wor - - - ship of our

down . . . . . the knee, The wor - - - ship of our

down . . . . . the knee, The wor - - - ship of our

down the knee, The wor - - - ship of our

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

This system contains six staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The music is in G major and 3/4 time. The lyrics are: "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", and "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

This system contains six staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The music continues from the first system. The lyrics are: "of praise, sing songs of praise, . . . . .", ". . . . . bow down the", "Sing songs of praise, . . . . . bow down the", "praise, bow down the", and "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



wor - ship of our God is free.

wor-ship of . . . . . our God is free.

wor - ship of our God is free.

wor-ship of our God is free.

wor - ship of our God is free.

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics "wor - ship of our God is free." repeated across the staves. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand.

The Lord our e - ne - my has slain, the Lord our e - ne - my has slain,

The Lord our e - ne - my has slain, the Lord our e - ne - my has slain, Ye sons of

The Lord our e - ne - my has slain, the Lord our e - ne - my has slain,

The Lord our e - ne - my has slain, the Lord our e - ne - my has slain,

The Lord our e - ne - my has slain, the Lord our e - ne - my has slain,

$\text{♩} = 66.$

The second system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics "The Lord our e - ne - my has slain, the Lord our e - ne - my has slain," repeated across the staves. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. A tempo marking of  $\text{♩} = 66.$  is present at the beginning of the piano part.

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-  
 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,









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

8ves. ....

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

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



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.

*8ves.*



*Solo.*

Let Is-rael songs of joy re-peat,

*p* *f*

*8ves.*

Handel — Esther Part III

122

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

*p*

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

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

Handel — Esther Part III

123

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

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

*f* *p*

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing the lyrics "sound, all ye tongues, Je-ho-vah's". The third and fourth staves are empty vocal staves with treble clefs and a key signature of one sharp (F#). The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). It includes dynamic markings *f* and *p*.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing the lyrics "praise, He plucks the migh - ty from his seat,". The third and fourth staves are empty vocal staves with treble clefs and a key signature of one sharp (F#). The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). It includes a dynamic marking *f*.

And cuts . . . off half his days, He plucks the might-y from his

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

This system contains the first vocal line and keyboard accompaniment. The vocal line begins with the lyrics "And cuts . . . off half his days, He plucks the might-y from his". The keyboard accompaniment features dynamic markings of *p* and *f* alternating in a rhythmic pattern.

seat, And cuts off . . half his days, . . and cuts off . . half his

*f* *p*

This system continues the vocal line with the lyrics "seat, And cuts off . . half his days, . . and cuts off . . half his". The keyboard accompaniment continues with dynamic markings of *f* and *p*.



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, 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

*Sucs.*



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

*Esces.....:*

shall a - dore, and we in Salem, 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

This system contains two vocal staves and a keyboard accompaniment. The vocal lines are in G major and 4/4 time. The lyrics are: "we in Sa - lem shall a-dore, and we in Sa - lem, and we in Sa - lem". The keyboard part provides harmonic support with a steady bass line and active treble accompaniment.

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

For e - - - - - ver

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

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

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

*f*

This system continues the musical piece with a *TUTTI.* marking. It features four vocal staves and a keyboard accompaniment. The lyrics are: "shall a-dore. For e-ver bless - ed, for e-ver bless - -". The keyboard part includes a dynamic marking of *f* (forte) and features a more complex, rhythmic accompaniment.

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.** Mount Le - banon **Solo.**

earth His praise pro - claim. Mount

*p*

*Sves*.....

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*

Detailed description: This system contains the first vocal entry. It features two vocal staves (Soprano and Alto) and a keyboard accompaniment. The vocal lines are in G major and 3/4 time. The lyrics are "Le - banon his firs . . . . . re-signs, De -" for the Soprano and "Le - banon his firs . . . . . resigns," for the Alto. The keyboard accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics markings *p* (piano) and *f* (forte) are present.

- 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

Detailed description: This system contains the second vocal entry. It features two vocal staves (Soprano and Alto) and a keyboard accompaniment. The vocal lines are in G major and 3/4 time. The lyrics are "- scend ye cedars, haste ye pines, de - scend ye cedars, haste ye pines," for the Soprano and "de - scend ye cedars, haste ye pines, de - scend ye cedars, haste ye" for the Alto. The keyboard accompaniment consists of chords in the right hand and a bass line in the left hand.

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

The first system of the musical score consists of six staves. The top three staves are vocal parts, and the bottom three are a keyboard accompaniment. The music is in G major and 3/4 time. The vocal lines contain the lyrics: "To build the temple, to build the temple of the pines, To build the temple 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

The second system of the musical score also consists of six staves. The vocal lines contain the lyrics: "Lord, For God His people . . has re-stor'd, De-scend ye cedars, haste ye Lord, For God His people has re-stor'd, De". The keyboard accompaniment includes dynamic markings *f* and *p*.

Handwritten musical score for the first system. It consists of six staves. The top three staves are vocal parts (Soprano, Alto, Tenor) with rests. The fourth staff is the basso continuo line with lyrics: "To build the tem - ple, to build the tem - - - ple of the". The fifth staff continues the lyrics: "scend ye cedars, haste ye pines, To build the tem - ple, to build the tem -". The sixth staff is the keyboard accompaniment.

Handwritten musical score for the second system. It consists of six staves. The top three staves are vocal parts with rests. The fourth staff is the basso continuo line with lyrics: "Lord, For God His peo - - - ple has re - stor'd, for God His". The fifth staff continues the lyrics: "- - ple of the Lord, For God His peo - ple has restor'd. for God His". The sixth staff is the keyboard accompaniment.

**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,

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 - blessed 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 - blessed be Thy

ho - - ly Name,  
ho - - - ly Name,  
ho - - ly Name,  
ho - - - ly Name,  
ho - - - ly Name,

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting. The lyrics are: "ho - - ly Name," "ho - - - ly Name," "ho - - ly Name," "ho - - - ly Name," and "ho - - - ly Name,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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,

The second system continues the vocal setting with five staves and piano accompaniment. The lyrics are: "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", and "for e-ver bless - ed, for e-ver, for e-ver,". The piano accompaniment continues with a similar rhythmic pattern.



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,