

# TRIUMPH *of* FAITH

THE MUSICAL STORY OF ESTHER

*Music by Mark Blankenship*

*Book and Lyrics by Mark Cabaniss*

*Arranged by Mark Blankenship and Jay Rouse*

**Orchestrations by Camp Kirkland**

**Performance time: Approximately 45 minutes**

**Also available:**

JMG1201.....	Listening CD
JMG1202.....	InstruTrax CD
JMG1203.....	Orchestration CD-Rom
JMG1204.....	RehearsalTrax CD
JMG1205.....	Preview Pack
JMG1206.....	Drama Companion/Production Guide

**Orchestration Instrumentation:**

Flute; Oboe; Clarinet in B $\flat$ , Bassoon; Trumpet 1 & 2; Horn 1 & 2;  
Trombone 1 & 2; Percussion; Harp; Rhythm/Piano;  
Violin 1 & 2; Viola; Cello; String Bass

**Alfred Sacred**

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# FOREWORD

The dynamic story of Queen Esther has been told countless times. *Triumph of Faith* presents it in a creative “in concert” format. This allows the full impact of the message and drama of the story, while making it easily prepared and presented. The score’s style ranges from tender to triumphant, along with a chilling comedic character song. The result is an unforgettable experience capturing the breadth and depth of this timeless biblical story which is as relevant today as ever, and will never grow old.

— *The Publisher*

## CAST

Esther  
Mordecai  
Haman  
King Ahasuerus  
Narrator One  
Narrator Two  
The Choir

## PRODUCTION NOTES

The actors/narrators can be placed downstage in front of the choir with lecterns or music stands. Or divide them to the left and right of the choir. For those organizations desiring a fully dramatized production with memorized lines, costumes, etc., a Drama Companion/Production Guide (JMG1206) by Nan Allen is offered separately.

## DEVOTIONS

Free downloadable devotions centered around *Triumph of Faith* are available for those organizations desiring to deepen their choir and/or church’s knowledge about the story of Queen Esther and messages therein. Go to [www.jubilatemusic.com/downloads](http://www.jubilatemusic.com/downloads) and enter JMG1200 in the search window.

*Triumph of Faith: The Musical Story of Esther* received its world premiere at Carnegie Hall on July 10th, 2022.

# PROLOGUE

Esther, Mordecai, Ahasuerus, Haman and Choir

Arranged by  
**MARK BLANKENSHIP**  
 and **JAY ROUSE**

Words and Music by  
**MARK BLANKENSHIP**  
 and **MARK CABANISS**

1/29 **Maestoso** (♩ = ca. 80)

ACCOMP. *ff*

4

*fp* *ff*

7 (*ESTHER and the KING face each other*) 9 **ESTHER:** If it pleases the King...

*mp*

11 spare my life, my family, and the lives of my people! (*ESTHER and the KING remain frozen*)

*ff*

16 (*ESTHER and the KING break pose*)

*mf*

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(JMG1200)

20 CHOIR

S.A. *mf*

We be-lieve, we will stand — and we know that in God's strength

T.B. *mf*

23

peace can rule a-cross this land. God is just and He does reign, May His

26

*rit.* ho-ly will be done. — *a tempo* We be-lieve, we will stand. — In the

*a tempo* We be-lieve, — we will stand.

*rit.*

- NARRATOR 1:** Our story begins as morning dawns in Susa. King Ahasuerus has sponsored a week-long party of laughing, dancing, and drinking to display his great wealth, power, and glory. But now the king has a problem with his queen, Vashti.
- HAMAN:** My king...although you have sent for Queen Vashti to come to you so that you may display her beauty before your party guests, she refuses your order.
- AHASUERUS:** *(with a quiet rage)* How dare her. Saying no to me can mean her immediate execution if I so desire.
- HAMAN:** It's not only the king she has insulted, it's all of us, leaders and people alike in all of your provinces. The word will get out: "Did you hear the latest about Queen Vashti? The King ordered her to be brought to him and she refused!" When the women of your empire hear this, they'll also start treating their husbands with contempt.
- AHASUERUS:** These women could be out of control. I cannot have a country of angry women who don't know their place.
- HAMAN:** If the king agrees, let him pronounce a royal ruling that Vashti is permanently forbidden from the king's presence. And then the king will give her position to a woman who knows her place.
- NARRATOR 2:** The king liked this idea. Therefore, Queen Vashti was immediately banned, and the quest began to find her replacement. The king gathered his attendants to give them the plan.
- AHASUERUS:** Let a search begin throughout all my provinces for beautiful young women. The ones chosen will be treated with oils and perfumes. And the woman who pleases me most will win this contest, and be made queen.
- NARRATOR 1:** And so it was. This ancient "star search" began. All beautiful and single young women were found and summoned to Susa, including Esther. Excitement and anticipation ruled the day.

## WHO WILL BE THE CHOSEN ONE?

Mordecai and Choir

Driving dance-like Jewish feel (♩ = ca. 112)

ACCOMP

*mf*

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CHOIR  
T.B.

5

*mf*

4

Who, oh, who will be the cho - sen one?

7

Who will be the queen of queens? God is sov'reign. God is

10

S.A.

*mf*

So let the  
pure and true. His end will jus - ti - fy the means.

**NARRATOR 1:** Mordecai was Hadassah’s cousin, and had raised her since she was an orphan. In order to hide the fact that Hadassah was Jewish in a dangerous political climate toward the Jewish people, she had chosen the name Esther, which means “star...brilliant and shining.”

**MORDECAI:** Esther, you must not reveal your family background or race. My ancestors were persecuted and thrown into exile. We must protect ourselves.

**ESTHER:** Yes, Mordecai. I understand. I will do as you say.

**NARRATOR 2:** One day, Mordecai was sitting at the King’s Gate where he overheard a conversation between two of the king’s eunuchs who guarded the entrance. They were plotting to kill King Ahasuerus and overthrow the government. Mordecai immediately got word to Esther.

**ESTHER:** My king...there is a plot to kill you. Two of your guards, Bighana and Teresh, have devised this deed. I have learned of this plan through one of the citizens of your kingdom, Mordecai.

**NARRATOR 1:** The plan was investigated immediately and found to be true. The two guards were executed. The incident was recorded in the King’s Historical Record, crediting Mordecai with saving the king’s life.

**NARRATOR 2:** Sometime later, Ahasuerus promoted Haman...making him the highest-ranking official in the government. Because of this promotion, the king decreed that public recognition was necessary for Haman. An outward display of humility and submission was required of all those whenever they saw him. Immediately, all began to bow in Haman’s presence. Everyone except Mordecai.

**MORDECAI:** I will only bow and worship the One True God. I will stand on that truth even if it means death.

**NARRATOR 1:** Haman’s hate toward Mordecai was rooted in a long history of hate and violence between Persians and Jews. Haman learned Mordecai was Jewish. He went to the king. He wanted vengeance toward Mordecai and the Jewish people. He was furious. But he contained his rage with a genocidal bribe.

## HAMAN’S PLAN

Haman

8 36 **Slowly, ad lib.** (♩ = ca. 52)

**HAMAN:** There is an odd set of people scattered throughout the provinces of your kingdom who

ACCOMP. *mp*

don’t fit in. Their customs and ways are different from those of everybody else. Worse, they disregard the king’s laws. They’re an affront to your power; the king shouldn’t put up with them.

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(JMG1200)



# RIGHT-HAND MAN

Haman and Choir

9/37 Light calypso feel (♩ = ca. 120)

ACCOMP. *mf*

3

6

9 **HAMAN**  
*mf*

1. Life is good, as it should be. My  
2. I can't rush this roy - al flush; just

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11

sea - son of pow - er is here. This —  
 play - ing it cool, — you will see. So what's

13

world is my oys - ter. I'm the great — de - stroy - er of  
 wrong with some pride, — if it — brings gen - o - cide — to a

15

an - y - one who dares, who dares — to cross  
 peo - ple — who need, who need — to be

17

mel

# ALWAYS IN YOUR CARE

Esther and Choir

13/41

Freely

ACCOMP. *mp*

4 ESTHER In tempo (♩ = ca. 82) *mp*

1. I'm a -

7

fraid, God, and I want Your per - fect will. I'm  
lone, God, but I know Your hand is there. My

10

search - ing for an an - swer. I know I should be still to hear Your  
peo - ple are in dan - ger. How can I e - ven dare to seek A -

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13

ho - ly wis - dom and fol - low in Your way. Show me  
 ha - su - er - us? My own life is at risk. Have you

16

what to do, Lord. Please hear me as I pray.  
 put me here now for such a time as

19

2. I'm a

22

this?

# RIGHT-HAND MAN

(Reprise)

Haman and Choir

17/45 Light calypso feel (♩ = ca. 120)

ACCOMP.

*mf*

3 HAMAN

5

Life is good, — as

6

it should be, — My pow-er and glo - ry are strong. This

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Jew will be his - t'ry. There will be no mys - t'ry for

11

an - y - one who dares, who dares — to cross me.

14

**CHOIR**  
S.A.  
*f* Shin - ing star, — you are so bright. — But God has the end — in

*f* T.B.

**NARRATOR 1:** It is still the eve of the second banquet. Haman is on top of the world knowing Mordecai will be executed soon. But Esther and Mordecai, still separated by their proximity and position in Susa, are praying alone. In this ninth hour, will God perform the needed miracle?

## DARKNESS INTO DAWN

Mordecai, Esther and Choir

ACCOMP. *mp*

18/46 (♩ = ca. 86)

4

*slight rit.*

7 *a tempo*

9

The image shows a piano accompaniment score for the piece 'Darkness into Dawn'. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system starts with a box containing '18/46' and '(♩ = ca. 86)'. The music is in 6/8 time and begins with a mezzo-piano (*mp*) dynamic. The second system includes a '4' measure marker and a 'slight rit.' instruction. The third system includes a '7' measure marker and an 'a tempo' instruction. The fourth system includes a '9' measure marker. A large red watermark 'PREVIEW ONLY' is overlaid diagonally across the entire score.

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(JMG1200)

## 11 MORDECAI

*mp*

Night has fall - en, dark - ness is here, but

13

sleep does not come to - night.

15

We're all in dan - ger of los - ing our lives at the

17

hand of a mad - man with hate blind - ing his



# I BELIEVE, I WILL STAND

Esther and Choir

Deliberately (♩ = ca. 78)

ACCOMP.

CHOIR

S.A.

mf

1. Ex - cite - ment and fear, the  
for - ward with hope. The

5

ban - quet ap - proach - es. Es - ther's sec - ond feast will soon ap -  
tim - ing is per - fect. You are walk - ing on a high tight -

7

pear. The time has come, the  
rope. Leave noth - ing out. Ex -

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9

meal will soon com-mence. Add a bit of this, and a  
 pose the e - vil deeds. Serve the food and mix the —

*mf*

Add a bit of this,  
 Serve the food and mix

Piano accompaniment for measures 9-10, featuring a rhythmic melody in the right hand and a bass line in the left hand.

11

splash of that, and don't sit on the  
 truth in well. The cap - tives must be

and a splash of that, and don't sit on the  
 the truth in well. The cap - tives must be

Piano accompaniment for measures 11-12, featuring a rhythmic melody in the right hand and a bass line in the left hand.

13

fence!

fence.

Piano accompaniment for measures 13-14, featuring a rhythmic melody in the right hand and a bass line in the left hand.

# EPILOGUE

## with I Believe, I Will Stand (Reprise)

Soloists and Choir

**Bright and energetic** (♩ = ca. 84)

ACCOMP.

Piano accompaniment for measures 27-55. The music is in 4/4 time with a key signature of one sharp (F#). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

3 **CHOIR**  
S.A.

\* *mf*

4

God moves in a mys-te-ri-ous way His won-ders to per-form. He

T.B.

*mf*

Piano accompaniment for measures 3-5. The music continues with a similar rhythmic pattern, featuring chords and single notes in both hands.

6

plants His foot-steps in the sea and rides up - on the storm. Hal-le -

Piano accompaniment for measures 6-8. The music concludes with sustained chords in the right hand and a simple bass line in the left hand.

\* Words: William Cowper, 1731-1800

Music: Mark Blankenship

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8

lu, hal-le - lu, hal-le - lu - jah to our God. We

Hal-le - lu, hal-le - lu,

10

sing our song of praise to God. We sing hal - le - lu - jah!

12

*mf*  
You