

## Nº 47. - RECITATIVE FOR BASS

"BEHOLD, I TELL YOU A MYSTERY"

1 Cor. xv: 51, 52

BASS SOLO

Be-hold, I tell you a mys-ter-y; we shall not all

sleep, but we shall all be chang'd in a mo-ment, in the

twinkling of an eye, at the last trumpet.

## Nº 48. - AIR FOR BASS

"THE TRUMPET SHALL SOUND"

1 Cor. xv: 52, 53

*Pomposo, ma non allegro* (♩=80)

Trumpet Solo

BASS SOLO  $\%A$

The trum-pet shall sound, \_\_\_\_\_ and the dead shall be

raised, \_\_\_\_\_ and the dead shall be raised \_\_\_\_\_ in-cor-

rup-ti-ble; \_\_\_\_\_ the

**B**

trum-pet shall sound, \_\_\_\_\_ and the dead shall be


raised, be raised in - cor - rup-ti-ble, be


**\*\*)**

raised in - cor - rup-ti-ble, and we shall be chang'd, \_\_\_\_\_

**C**

\_\_\_\_\_ and we shall be chang'd.

\*) Händel's score has here   
in - cor - rup - ti - ble

\*\*\*) Händel's score has here, including last note in preceding bar,   
in - cor - rup - ti - ble

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Trumpet The trum-pet shall sound, — the

This system includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "Trumpet The trum-pet shall sound, — the". The piano accompaniment features dynamic markings of *mf*, *f*, and *p*.

trum-pet shall sound, — and the dead shall be raised, —

This system continues the vocal line with the lyrics "trum-pet shall sound, — and the dead shall be raised, —". The piano accompaniment continues with a steady rhythmic pattern.

be raised in - cor - rup-ti-ble,

This system continues the vocal line with the lyrics "be raised in - cor - rup-ti-ble,". The piano accompaniment features a more active melodic line in the right hand.

be raised in - cor - rup-ti-ble, and

This system concludes the vocal line with the lyrics "be raised in - cor - rup-ti-ble, and". The piano accompaniment continues with a consistent rhythmic accompaniment.

we shall be chang'd, be chang'd,

and we shall be chang'd, **E**

and we shall be chang'd, we

shall be chang'd, we shall be

**F**  
chang'd, and we shall be chang'd,

and we shall be

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics "and we shall be". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef.

chang'd, we shall be chang'd,

This system continues the vocal line with lyrics "chang'd, we shall be chang'd,". The piano accompaniment continues with similar rhythmic patterns.

Adagio G *a tempo*

and we shall be chang'd, we shall be chang'd.

*f a tempo*

This system features a tempo change to "Adagio" and a key signature change to G major. The vocal line has lyrics "and we shall be chang'd, we shall be chang'd." The piano accompaniment includes a dynamic marking of "f a tempo" at the end of the system.

This system shows the piano accompaniment for the first system of the Adagio section, featuring a steady eighth-note accompaniment in both hands.

This system shows the piano accompaniment for the second system of the Adagio section, continuing the eighth-note accompaniment.

This system shows the piano accompaniment for the third system of the Adagio section, concluding with a final chord.

<sup>a)</sup>  
For this cor - rup - ti - ble must put on in - - cor - rup - tion,

for this cor - rup - ti - ble must put on,

must put on,

— must put on, must put on in - - cor - rup - tion;

*cresc.*

and this mor - tal must put on im - mor -

<sup>a)</sup> This section is generally omitted.

tal -

- i - ty, and this

mor - tal must put on im - mor - tal -

- i - ty, im - mor - tal - i - ty. The

*Dal*  $\text{\textcircled{S}}$

*Dal*  $\text{\textcircled{S}}$