

## 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

A piano introduction consisting 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

The first system of the vocal line and piano accompaniment. The vocal line is on a bass clef staff with lyrics. The piano accompaniment is on two staves. Dynamics include *mf*, *f*, and *p*.

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

The second system of the vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment features a prominent bass line with dotted rhythms. A dynamic marking *D* is present above the vocal line.

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

The third system of the vocal line and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment has a steady eighth-note accompaniment in the right hand.

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

The fourth system of the vocal line and piano accompaniment. The vocal line concludes with lyrics. The piano accompaniment continues with a consistent rhythmic pattern.

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 line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics "and we shall be" are positioned below the vocal line.

chang'd, we shall be chang'd,

This system contains the second line of music. The lyrics "chang'd, we shall be chang'd," are positioned below the vocal line.

Adagio G a tempo

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

*f a tempo*

This system contains the third line of music. It includes tempo markings "Adagio" and "G a tempo" above the vocal line, and a dynamic marking "*f a tempo*" in the piano part. The lyrics "and we shall be chang'd, we shall be chang'd." are positioned below the vocal line.

This system contains the fourth line of music, which is a piano accompaniment consisting of two staves.

This system contains the fifth line of music, which is a piano accompaniment consisting of two staves.

This system contains the sixth line of music, which is a piano accompaniment consisting of two staves.

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