

*George Frideric Handel*

# MESSIAH

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I74I

Oboe I II





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45

Musical notation for measures 45-52. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and some rests. The lower staff provides a harmonic accompaniment with a steady eighth-note bass line.

53

Musical notation for measures 53-60. The upper staff continues the melodic development with more complex rhythmic figures. The lower staff maintains the accompaniment pattern.

60

Musical notation for measures 60-67. The upper staff shows a series of eighth-note runs. The lower staff continues with a consistent accompaniment.

67

Musical notation for measures 67-74. The upper staff features a melodic line with some chromatic movement. The lower staff continues the accompaniment.

74

Musical notation for measures 74-81. The upper staff has a melodic line with some rests and ties. The lower staff continues the accompaniment.

84

Musical notation for measures 84-91. The upper staff features a melodic line with some chromatic movement. The lower staff continues the accompaniment.

91

Musical notation for measures 91-98. The upper staff features a melodic line with some chromatic movement. The lower staff continues the accompaniment. The system ends with a double bar line.

**1-2 Recitative: *Comfort ye, my people* (tenor)**

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

**1-3 Air: *Every valley shall be exalted* (tenor)**

Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain.

**1-4 Chorus: *And the glory of the Lord***

Allegro 13

23

35

59

74

85

100

112

125

Adagio

**1-5 Recitative: *Thus saith the Lord of Hosts* (bass)**

Thus saith the Lord of Hosts; Yet once, a little while and I will shake the heavens, and the earth, and the sea, and the dry land;  
 And I will shake all nations, and the desire of all nations shall come.  
 The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: Behold, He shall come, saith the Lord of Hosts.

**1-6 Air: *But who may abide the day of His coming* (contr'alto)**

But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire.

**1-7 Chorus: *And He shall purify the sons of Levi***

Allegro

The musical score for the Chorus is written in a single system on a grand staff (treble clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro'. The score consists of 52 measures, divided into 10 staves. Measure numbers 6, 18, 23, 31, 36, 43, 47, and 52 are indicated at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, with some triplet markings (3) and a final double bar line with a repeat sign.

**1-8 Recitative: *Behold, a virgin shall conceive* (contr'alto)**

Behold, a virgin shall conceive, and bear a Son, and shall call his name EMMANUEL, God with us.

**1-9 Air, chorus: *O thou that tellest good tidings to Zion* (contr'alto, chorus)**

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, and be not afraid; say unto the cities of Judah, Behold your God!

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.



113



119



126



132

**1-10 Recitative: *For, behold! darkness shall cover the earth* (bass)**

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

**1-11 Air: *The people that walked in darkness* (bass)**

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

**1-12 Chorus: *For unto us a child is born***

Andante allegro





5

10

15

18

32

41

51

59

Musical notation for measures 59-64. The system consists of two staves (treble and bass clef) in a key signature of one sharp (F#). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

65

Musical notation for measures 65-70. The system consists of two staves (treble and bass clef) in a key signature of one sharp (F#). The music continues with similar rhythmic patterns and note values.

71

Musical notation for measures 71-75. The system consists of two staves (treble and bass clef) in a key signature of one sharp (F#). This section features a more active texture with sixteenth-note runs in both hands.

76

Musical notation for measures 76-79. The system consists of two staves (treble and bass clef) in a key signature of one sharp (F#). The music features dense sixteenth-note passages in both hands.

80

Musical notation for measures 80-85. The system consists of two staves (treble and bass clef) in a key signature of one sharp (F#). The music continues with sixteenth-note textures and some rests.

86

Musical notation for measures 86-91. The system consists of two staves (treble and bass clef) in a key signature of one sharp (F#). The music concludes with a final cadence, marked with a double bar line and a fermata. The number '8' is written above the final measure on both staves.

**1-13** Pifa

TACET

**1-14** Recitative: *There were shepherds abiding in the fields* (soprano)

There were shepherds abiding in the field, keeping watch over their flocks by night.

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

**1-15** Recitative: *And the angel said unto them* (soprano)

And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

**1-16** Recitative: *And suddenly there was with the angel* (soprano)

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

**1-17** Chorus: *Glory to God in the highest*

Allegro

The musical score for 'Glory to God in the highest' is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro'. The score consists of six staves of music, with measure numbers 10, 20, 24, 29, and 38 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are five fermatas placed above the final notes of measures 5, 10, 20, 29, and 38. The score concludes with a double bar line at the end of the sixth staff.

**1-18** Air: *Rejoice greatly, O daughter of Zion* (soprano)

Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Savior.  
And he shall speak peace unto the heathen.

**1-19** Recitative: *Then shall the eyes of the blind* (alto)

Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped.  
Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

**1-20** Air: *He shall feed His flock like a shepherd* (alto, soprano)

He shall feed his flock like a shepherd; and he shall gather the lambs with His arm, and carry them in His bosom, and shall gently lead those that are with young.  
Come unto Him, all ye that labour and are heavy laden, and He will give you rest.  
Take his yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

**1-21** Chorus: *His yoke is easy*

Allegro

The musical score for 'His yoke is easy' is written in treble clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of six staves of music, with measure numbers 4, 12, 15, 18, and 21 indicated at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

24

2

29

29

32

32

35

35

38

38

42

42

46

46

END OF THE FIRST PART

## PART II

2-1 Chorus: *Behold the Lamb of God!*

Largo 3

7

11

15

19

25

3

Detailed description: This is a musical score for a chorus in G major, 3/4 time, marked 'Largo'. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The tempo is 'Largo' and the meter is 3/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a triplet of eighth notes at the end of the first staff. The second staff starts at measure 7. The third staff starts at measure 11. The fourth staff starts at measure 15. The fifth staff starts at measure 19. The sixth staff starts at measure 25 and ends with a triplet of eighth notes. The piece concludes with a double bar line.

2-2 Air: *He was despised and rejected* (alto)

He is despised and rejected of men: a man of sorrows, and acquainted with grief.  
 He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid  
 not His face from shame and spitting.

2-3 Chorus: *Surely He hath borne our griefs*

Largo e staccato

5

10

Detailed description: This is a musical score for a chorus in G major, 3/4 time, marked 'Largo e staccato'. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a common time signature. The tempo is 'Largo e staccato' and the meter is 3/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and a quintuplet of eighth notes at the end of the first staff. The second staff starts at measure 10. The piece concludes with a double bar line.

18



Musical staff 18: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of notes: quarter notes G4, A4, B-flat4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, A5, G5, quarter notes F5, E5, quarter notes D5, C5, quarter notes B4, A4, quarter notes G4, F4. A fermata is placed over the final G4. A '2' is written above the final measure.

27 *Alla breve, moderato*



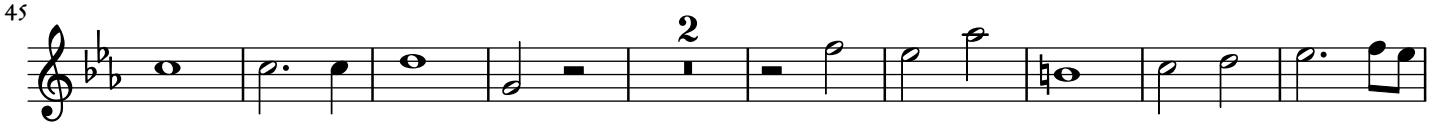
Musical staff 27: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, quarter notes B-flat4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, A5, G5, quarter notes F5, E5, quarter notes D5, C5, quarter notes B4, A4, quarter notes G4, F4. A fermata is placed over the final G4.

36



Musical staff 36: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, quarter notes B-flat4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, A5, G5, quarter notes F5, E5, quarter notes D5, C5, quarter notes B4, A4, quarter notes G4, F4. A fermata is placed over the final G4.

45



Musical staff 45: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, quarter notes B-flat4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, A5, G5, quarter notes F5, E5, quarter notes D5, C5, quarter notes B4, A4, quarter notes G4, F4. A fermata is placed over the final G4. A '2' is written above the final measure.

56



Musical staff 56: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, quarter notes B-flat4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, A5, G5, quarter notes F5, E5, quarter notes D5, C5, quarter notes B4, A4, quarter notes G4, F4. A fermata is placed over the final G4. A '6' is written above the final measure.

69



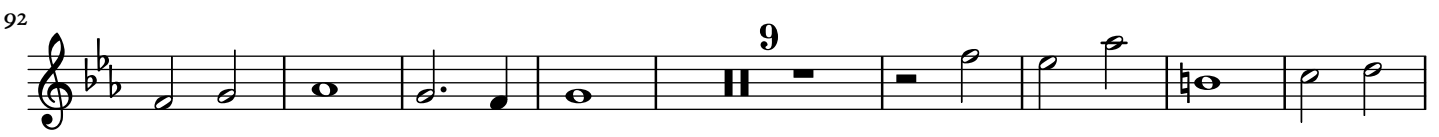
Musical staff 69: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, quarter notes B-flat4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, A5, G5, quarter notes F5, E5, quarter notes D5, C5, quarter notes B4, A4, quarter notes G4, F4. A fermata is placed over the final G4. A '6' is written above the final measure.

83



Musical staff 83: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, quarter notes B-flat4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, A5, G5, quarter notes F5, E5, quarter notes D5, C5, quarter notes B4, A4, quarter notes G4, F4. A fermata is placed over the final G4.

92



Musical staff 92: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, quarter notes B-flat4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, A5, G5, quarter notes F5, E5, quarter notes D5, C5, quarter notes B4, A4, quarter notes G4, F4. A fermata is placed over the final G4. A '9' is written above the final measure.

109 *Adagio*



Musical staff 109: Treble clef, key signature of two flats. The staff contains a sequence of notes: quarter notes G4, A4, quarter notes B-flat4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, A5, G5, quarter notes F5, E5, quarter notes D5, C5, quarter notes B4, A4, quarter notes G4, F4. A fermata is placed over the final G4.

2-4 Chorus: *All we like sheep have gone astray*

Allegro moderato A tempo ordinario

Musical staff 1: Treble clef, key signature of one flat, common time. Measures 1-5.

Musical staff 2: Treble clef, key signature of one flat, common time. Measures 6-11.

Musical staff 3: Treble clef, key signature of one flat, common time. Measures 12-18. Includes a fermata and a '2' marking.

Musical staff 4: Treble clef, key signature of one flat, common time. Measures 19-25. Includes a fermata and a '2' marking.

Musical staff 5: Treble clef, key signature of one flat, common time. Measures 26-30. Includes a fermata.

Musical staff 6: Treble clef, key signature of one flat, common time. Measures 31-37.

Musical staff 7: Treble clef, key signature of one flat, common time. Measures 38-46. Includes a fermata and a '3' marking.

Musical staff 8: Treble clef, key signature of one flat, common time. Measures 47-53.

Musical staff 9: Treble clef, key signature of one flat, common time. Measures 54-60.

Musical staff 10: Treble clef, key signature of one flat, common time. Measures 61-68. Includes a fermata and a '2' marking.

Musical staff 11: Treble clef, key signature of one flat, common time. Measures 69-75.



74

Adagio



83



## 2-5 Recitative: *All they that see Him laugh him to scorn* (tenor)

All they that see him laugh him to scorn: they shoot out their lips, they shake their heads, saying:

## 2-6 Chorus: *He trusted in God*



18



27



32



38



46



52



58

Adagio



**2-7 Recitative: *Thy rebuke hath broken His heart* (tenor)**

Thy rebuke hath broken his heart; He is full of heaviness. He looked for some to have pity on Him, but there was none; neither found He any to comfort Him.

**2-8 Air: *Behold, and see if there be any sorrow* (tenor)**

Behold, and see if there be any sorrow like unto his sorrow.

**2-9 Recitative: *He was cut off out of the land of the living* (tenor)**

He was cut off out of the land of the living: for the transgression of Thy people was He stricken.

**2-10 Air: *But thou didst not leave His soul in hell* (tenor)**

But thou didst not leave his soul in hell; neither didst thou suffer Thy Holy One to see corruption.

**2-11 Chorus: *Lift up your heads, O ye gates***

A tempo ordinario

8

15

19

29

Musical notation for measures 29-33. The piece is in 3/4 time with a key signature of one flat (B-flat). Measures 29-30 show a rhythmic pattern of eighth notes and quarter notes. Measures 31-32 are whole rests. Measure 33 continues the eighth-note pattern.

34

Musical notation for measures 34-37. Measures 34-35 continue the eighth-note pattern. Measure 36 has a quarter rest followed by a quarter note. Measure 37 continues the eighth-note pattern.

38

Musical notation for measures 38-42. Measures 38-39 continue the eighth-note pattern. Measure 40 has a quarter rest followed by a quarter note. Measure 41 has a quarter note followed by a quarter rest. Measure 42 continues the eighth-note pattern.

43

Musical notation for measures 43-47. Measures 43-44 continue the eighth-note pattern. Measure 45 has a quarter note followed by a quarter rest. Measure 46 has a quarter note followed by a quarter rest. Measure 47 continues the eighth-note pattern.

48

Musical notation for measures 48-51. Measure 48 has a quarter rest followed by a quarter note. Measures 49-50 continue the eighth-note pattern. Measure 51 continues the eighth-note pattern.

52

Musical notation for measures 52-55. Measures 52-53 continue the eighth-note pattern. Measure 54 has a quarter rest followed by a quarter note. Measure 55 continues the eighth-note pattern.

56

Musical notation for measures 56-59. Measure 56 has a quarter rest followed by a quarter note. Measure 57 has a quarter note followed by a quarter rest. Measure 58 has a quarter note followed by a quarter rest. Measure 59 continues the eighth-note pattern.

60

Musical notation for measures 60-63. Measures 60-61 continue the eighth-note pattern. Measure 62 has a quarter note followed by a quarter rest. Measure 63 continues the eighth-note pattern.

64

Musical notation for measures 64-67. Measures 64-65 continue the eighth-note pattern. Measure 66 has a quarter rest followed by a quarter note. Measure 67 continues the eighth-note pattern.

68

Musical notation for measures 68-71. Measures 68-69 continue the eighth-note pattern. Measure 70 has a quarter note followed by a quarter rest. Measure 71 continues the eighth-note pattern.

72

Musical notation for measures 72-75. Measures 72-73 continue the eighth-note pattern. Measure 74 has a quarter rest followed by a quarter note. Measure 75 continues the eighth-note pattern.

**2-12** Recitative: *Unto which of the angels said He at any time* (tenor)

For unto which of the angels said He at any time, Thou art my Son, this day have I begotten thee?

**2-13** Chorus: *Let all the angels of God worship Him*

Allegro

**2-14** Air: *Thou art gone up on high* (alto)

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them.

**2-15** Chorus: *The Lord gave the word*

Andante allegro

**2-16** Air: *How beautiful are the feet* (soprano)

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

**2-17** Chorus: *Their sound is gone out into all lands*

A tempo ordinario

The musical score is written for piano in a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of six systems of two staves each (treble and bass clef). The first system (measures 1-5) begins with a whole rest in the right hand and a half note in the left hand. The second system (measures 6-14) features a melodic line in the right hand with a fermata over the final measure, and a supporting bass line. The third system (measures 15-20) contains a more active melodic line with sixteenth-note patterns. The fourth system (measures 21-27) includes a trill (tr) in the right hand. The fifth system (measures 28-32) continues the active melodic and bass lines. The sixth system (measures 33-37) concludes the piece with a final cadence. The tempo marking 'A tempo ordinario' is placed above the first system.

**2-18** Air: *Why do the nations so furiously rage together* (bass)

Why do the nations so furiously rage together, why do the people imagine a vain thing?  
The kings of the earth rise up, and the rulers take counsel together, against the Lord, and  
against His Anointed,

**2-19** Chorus: *Let us break their bonds asunder*

Allegro e staccato

8

18

26

33

39

47

53

8

**2-20** Recitative: *He that dwelleth in heaven* (tenor)

He that dwelleth in the heavens shall laugh them to scorn; the Lord shall have them in  
derision.

**2-21 Air: *Thou shalt break them with a rod of iron* (tenor)**

Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel.

**2-22 Chorus: *Hallelujah***

Allegro 3

7

11

16

21

25

28

31

37

6

48



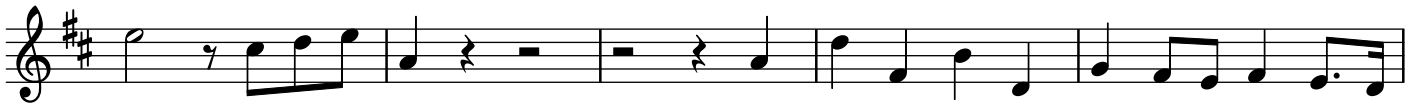
54



62



69



74



78



82



86



90



END OF THE SECOND PART



## PART III

3-1 Air: *I know that my Redeemer liveth* (soprano)

I know that my redeemer liveth, and that He shall stand on the latter day upon the earth:  
 And though worms destroy this body, yet in my flesh shall I see God.  
 For now is Christ risen from the dead, the firstfruits of them that sleep.

3-2 Chorus and soli: *Since by man came death*

The musical score for 'Since by man came death' is written in treble clef with a common time signature (C). It consists of six staves of music. The first staff begins with a 'Grave' tempo marking and contains the first six measures. The second staff starts at measure 8 and continues to measure 13. The third staff starts at measure 14 and includes a 'Grave' tempo marking above the staff. The fourth staff starts at measure 20 and includes an 'Allegro' tempo marking above the staff. The fifth staff starts at measure 25. The sixth staff starts at measure 30 and ends with a triple bar line and a '3' indicating a triplet of notes.

**3-3 Recitative: *Behold, I tell you a mystery* (bass)**

Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed.  
In a moment, in a twinkling of an eye, at the last trumpet;

**3-4 Air: *The trumpet shall sound* (bass)**

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.  
For this corruptible must put on incorruption, and this mortal must put on immortality.

**3-5 Recitative: *Then shall be brought to pass* (contr'alto)**

Then shall be brought to pass the saying that is written, 'Death is swallowed up in victory.'

**3-6 Duet: *O death! where is thy sting?* (contr'alto and tenor)**

O death, where is thy sting? O grave where is thy victory?  
The sting of death is sin; and the strength of sin is the law.

**3-7 Chorus: *But thanks be to God***

7

17

25

33

41 Adagio

**3-8 Air: *If God be for us* (soprano)**

If God be for us, who can be against us?  
Who shall lay any thing to the charge of God's elect? It is God that justifieth.  
Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

3-9 Chorus: *Worthy is the Lamb*

*Largo* *Andante*

8 *Largo*

16 *Andante*

23 *Larghetto*  
4

32

37

43

49 2

56

61

66 *Adagio*

Detailed description: This is a musical score for a chorus. It consists of ten staves of music in treble clef with a key signature of two sharps (D major). The tempo markings are *Largo*, *Andante*, *Larghetto*, and *Adagio*. The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. A 4-measure rest is indicated at measure 23, and a 2-measure rest at measure 49. The piece concludes with a double bar line at the end of the final staff.

3-10 Chorus: *Amen*

Allegro moderato

15

31

39

45

50

58

65

70

75

81

Adagio

## END OF THE ORATORIO

