

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

Pomposo, ma non allegro

BASSO

Musical notation for measures 1-7. The bass line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

8

Musical notation for measures 8-15. The bass line remains mostly rests. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a walking bass line in the left hand.

16

Musical notation for measures 16-23. The bass line is mostly rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

24

Musical notation for measures 24-32. The bass line has a few notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. A section symbol is present above measure 24.

The trumpet shall sound, — and the

33

Musical notation for measures 33-40. The bass line has a few notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. A dynamic marking *f* is present in measure 39.

dead shall be rais'd, and the dead shall be rais'd in cor - rup - ti - ble,

41

Musical notation for measures 41-48. The bass line has a few notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

the trumpet shall sound, — and the dead shall be

50

rais'd in cor - rup - ti - ble, in cor - rup - ti - ble,

58

and we shall be chang'd,

66

and we shall be chang'd.

74

The trumpet shall sound,

82

the trumpet shall sound, and the dead shall be rais'd,

91

in cor - rup - ti - ble, in cor - rup - ti - ble,

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

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

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

we shall be chang'd, and

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

136

*Adagio*

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

145

153

For this cor - rup - tible must put on in - cor -

162

*Fine.*

rup-tion, for this cor - rup - tible must put on, must put on, \_\_\_\_\_

171

\_\_\_\_\_ must put on, must put on in - cor - rup-tion,

179

and this mor - tal must put \_\_\_\_\_ on immor - ta - - -

188

lity, and this

196

mor-tal must put on immor-ta

205

lity, im-mor-ta-li-ty. The

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

CONTR'ALTO  
Bassi

Then shall be brought to pass the say-ing that is

writ-ten, Death is swal-low'd up in vic-to-ry.

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

Andante

CONTR'ALTO  
TENORE  
Bassi

O death, O death! where, where is thy sting, O death! where is thy  
O grave, O