

BRILLIANT
CLASSICS



Messiah

George Frideric Handel

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Conducted by Stephen Cleobury

George Frideric Handel *(1685 – 1759)*

Messiah HWV 56

Messiah or Messiah, an Oratorio, also called A New Sacred Oratorio (HWV 56), is an Oratorio by George Frideric Handel, who composed it in 1741. The first performance took place in 1742 in Dublin. The work, which usually lasts a little less than two and a half hours, is mostly performed around Christmas, especially in Anglo-Saxon countries, but also around Easter. The work has been repeatedly changed by the composer, in the course of his lifetime.

The Composer, the Oratorio and the way to Messiah

George Frideric Handel, considered one of the greatest composers of the baroque period, was born in Halle, Germany, on 23 February 1685. He died in London on 14 April 1759, and was buried with full ceremonial honours in Westminster Abbey. In his later years he preferred the Anglicised form of his name rather than the original form, Georg Friedrich Händel. In England, he was the most renowned musical figure of his day. Handel composed music at an unbelievable rate, often borrowing from himself (and others) merely to earn a living, yet he sustained an extraordinary level of inspiration. Handel produced works in every genre, including organ concertos, keyboard suites, concerti grossi for strings, accompanied sonatas, countless vocal works and no less than 45 Italian operas. However, he is principally celebrated for his Water Music, Royal Fireworks Music, coronation anthems and oratorios.

Although nowadays the general public knows Handel as an Oratorio composer – especially due to Messiah – he only started composing Oratorios when he was fifty years old. Opera was

the main thing in his life. From the time when he was eighteen years old, at the start of his career at the Hamburg Opera, until around 1740, he had occupied himself with this musical form. Writing for choirs, an essential part of Handel's Oratorios, was something that he still needed to develop. In 1740, Johann Mattheson wrote about his first encounter with Handel in Hamburg: 'He was strong at the organ, in fugue and other counterpoints, particularly extempore; but he knew precious little about melody before he came to Hamburg.' However, Handel developed these skills in Italy, where he wrote his first oratorios: *Il Trionfo del Tempo e del Disinganno* (HWV 46) and *La Ressurrezione* (HWV 47).

'Handel says he will do nothing next Winter, but I hope I shall persuade him to set another Scripture collection I have made for him, & perform it for his own Benefit in Passion week. I hope he will lay out his whole Genius and Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other Subject. The Subject is Messiah...' (Charles Jennens to Edward Holdsworth, 10 July 1741; correspondence in the Gerald Coke Collection) Jennens' remark about 'another Scripture collection' refers to Handel's preceding Oratorio *Israel in Egypt*, which Handel wrote in 1738, immediately after he produced the musical setting of Jennens' first libretto *Saul*. The libretto of *Israel in Egypt* was a selection of Biblical texts; the music was largely derived from the *Funeral Anthem for Queen Caroline* (*The Ways of Zion Do Mourn*, HWV 264). Jennens' next compilation was *L'Allegro and Il Penseroso*, to which he, at Handel's request, added a new poem, *Il Moderato* (HWV 55); the work was premiered in 1740. The next season Handel did not issue an English-language work but two new Italian operas: *Imeneo* (HWV 41) and *Deidamia* (HWV 42). Both works were failures commercially speaking, and Handel considered going back to Germany.

Against this background, Jennens came up with the plan to write an Oratorio, to be performed during the Holy Week, when the theatres would be closed. A full-house performance, and thus an income for Handel, would then be guaranteed. The idea of a Biblical compilation

came from Israel in Egypt, but there would be less emphasis on the (not so popular) choral pieces. There would have to be a balance between soli and choirs, like in L'Allegro. So Handel did not give up on opera until he was forced to: the public had had enough of Italian operas. His first Oratorios (Esther, Deborah and Athaliah) received more attention than Handel's operas. After the first major Oratorio (Saul and Israel in Egypt), Handel turned his back on opera in 1740.

Handel wrote Biblical as well as non-Biblical Oratorios: The non-Biblical ones can be divided into Concert or Cantata Oratorios (such as Alexander's Feast [HWV 65] or L'Allegro, Il Penseroso ed Il Moderato) and mythological ones (like Hercules [HWV 60] and Semele [HWV 58]). The Biblical Oratorios can be divided into heroic ones (in which a Biblical hero(in) forms the subject matter of the libretto, like Esther [HWV 50] or Judas Maccabaeus [HWV 63]), narrative ones (a Biblical story forms the theme, like that of Joseph and His Brethren or the dilemma of Jephtha [HWV 70]), and the so-called anthem oratorios (Israel in Egypt and the Occasional Oratorio). Messiah is an Anthem Oratorio. The content of an Anthem is, as a rule, an Old Testament text, usually from the Psalms, without action.

A big difference between Handel's Oratorios and his operas was the language used: the Oratorios were in English. Although this brought the works closer to the audience, it was problematic for Handel's Italian singers because they could not express themselves well in English. This also applied to Handel: although he had become a naturalised British citizen, he did not have a thorough command of the language, and the way he put English words to music was, even in his later works, at times remarkably flawed. Although Handel was influenced by the Anthems and Odes of Henry Purcell (e.g. the St. Cecilia Odes) it was above all the German Church Cantata which had great effect on his work. Between 1716 and 1718, in Germany, he got acquainted with Barthold Heinrich Brockes' Passion, as well as the Cantatas on texts by Erdmann Neumeister (which had already been issued in print). In his Anthem Oratorios,

Handel strictly followed the text based on the Psalms, but in musical respect there is a clearer relation with the Northern German Cantatas than with Purcell: The structure of connected musical themes that constantly vary with Purcell, were replaced by separate, independent choirs and arias by Handel – often with an instrumental introduction.

The texts for *Messiah* were provided by Charles Jennens: a number of short texts from the Old and New Testament. Thus the work differs from the standard Oratorio – a complete Biblical story put to music, like the other more than 25 dramatic Oratorios Handel wrote. The subject matter of *Messiah* is the Biblical Messiah. The work consists of three parts: The prophecies of the Old Testament, with the Proclamation of the Messiah; His Death, the Resurrection and the Ascension; His Return and Reign.

Handel needed no more than 24 days to compose the work: from 22 August to 14 September 1741. In November of that year he travelled to Dublin. The first performance, however, did not take place until 13 April 1742, as a benefit concert, after an extremely harsh winter. It was a great success; ladies were requested not to come in hoop skirts, so that more tickets could be sold. The revenue was divided equally between a number of charities. One year later, *Messiah* was performed in Covent Garden, London. Before the concert, there was a discussion whether the work should be performed in a theatre.

Apart from the first version from 1742, there are adaptations from the years 1743, 1745, 1749, 1750 and 1754. There is no definitive version of *Messiah*; a fairly large number of segments, especially the arias, has been handed down in different versions, which go back to Handel's time. The reason why Handel wrote so many versions lies in Handel's method of working: he often made changes during rehearsals and after performances. Also, the different soloists – and their varying skills – caused him to make changes.

The last version is therefore not necessarily the version that Handel considered to be definitive – it could well be that previous versions were preferred and that later alterations were required due to circumstances. There are five versions, including the autograph score in the Royal Collection in the British Library. At least eight other copies from the 18th century have survived.

The Music

Handel never composed a work without having a future performance in mind. The libretto could have been lying about just as long as the one for his Oratorio *Saul* if an offer from Ireland had not arrived unexpectedly. William Cavendish, third Duke of Devonshire and Lord Lieutenant (the British monarch's personal representative) of Ireland, invited Handel to contribute to a number of charity concerts during the winter season in Dublin. A new audience and a series of concerts inspired Handel to plan a sequence of 'entertainments', including his most recent worldly successes: *L'Allegro, Il penseroso ed Il Moderato*, *Acis and Galatea*, the *Ode for St. Cecilia's Day*, *Esther and Alexander's Feast*. For the Sacred part, Handel would use Jennens' libretto. As mentioned before, Handel started working on *Messiah* on 22 August 1741 – on 28 August, Part I was completed, on 6 September Part II followed, and on the next Saturday, 12 September, Part III was finished. Two days were used to work out fragments (Handel often filled in recitatives and details at the end) – which makes a total of 24 days for the entire composition. For Handel it was an uncertain experiment, with an uncertain fee, which would probably not be repeated. A number of days after he finished *Messiah*, Handel simply started working on a new Oratorio: *Samson*, of which the first act was completed on 29 September.

On 18 November 1741 Handel arrived in Dublin. The city's cultural life was similar to that of London. On 10 December, in a charity concert for the Mercer's Hospital, the Utrecht Te Deum and Jubilate, as well as a 'Coronation Anthem' by Handel, together with a specially written Anthem by William Boyce, were performed in St. Andrew's Church; according to reports, Handel was invited to play the organ.

On 12 November the sale of subscriptions for the Six Musical Entertainments commenced; with great success, since all six concerts were sold out, so that Handel 'needed not sell one single Ticket at the Door', as he wrote to Jennens on 29 December. A second subscription series started on 17 February 1742, which included Alexander's Feast, with new alto parts for the contralto Susannah Maria Arne, who had joined Handel's company. The opera Imeneo also was performed once more – as a concertante 'serenata' – and the series was concluded with Esther. Public rehearsals of Messiah took place on Friday 9 April 1742, and on 13 April the work was performed for the first time. After one month, Handel gave two more performances, preceded by public rehearsals. The London premiere of Messiah took place on 23 March 1743, as part of a second subscription series; the first series was completely devoted to Samson. In the newspapers, Messiah was not announced under its actual name, but as 'A New Sacred Oratorio'. One of the papers was wondering if such a work could be performed in the theatre, and by musicians from the theatre world.

Messiah is Handel's only 'Sacred' Oratorio, and the only one that he performed in a sacred building (all of his other oratorios were meant for the theatre). Handel did not put too much emphasis on the choir, as he did in Israel in Egypt, but decided on a more equal proportion of choir to soli, as in L'Allegro. But in Handel's oeuvre, Messiah still contains the most choirs (with the exception of Israel in Egypt). The libretto is equally divided between the Old and New Testament, and the Bible texts have been 'condensed'. The 'story-line' goes from the

Proclamation, Birth, Crucifixion, Resurrection and Ascension to the Salvation (Part III is primarily based on the Anglican service for the dead). Thus, *Messiah* covers all important Christian holidays. Handel associated the work mainly with Easter, but nowadays, people connect the work to Christmas – especially in the Anglo-Saxon countries. Handel limited his orchestration to strings, timpani, and the occasional instrumental solo (the trumpet). Oboes and bassoons were added for the London performance, where the strings for the choirs were doubled.

The possibilities for vocal fireworks are limited – Handel composed four *Da Capo* arias, and reduced them to two later (*He Was Despised* and *The Trumpet Shall Sound*). Despite the fact that the work was written within such a short period of time, little material has been taken from other works. The main ‘borrowed’ fragments originated from Handel’s own compositions: e.g. he transformed Italian duets into choirs, sometimes resulting in flawed accentuations (*For unto Us a Child Is Born*, after *Nò, di voi non vo fidarmi*, in which the emphasis on *Nò* sounds natural) or not very fitting coloratura (the semiquavers in *And He Shall Purify and His Yoke Is Easy*, derived from *Quel fior che all'alba ride*, in which they fit completely). Also, *And He Shall Purify* contains fragments from the *Harmonischer Gottesdienst* by Telemann, and the *Prelude in G*, BuxWV 163, by Dietrich Buxtehude.

As mentioned before, Handel has revised *Messiah* many times, for artistic reasons and to adapt the work to new soloists or other performance circumstances. Consequently, the work had never been exactly performed as it was first written in 1741:

- For the premiere in Dublin, in 1742, new music was added, in particular an arrangement for duet and choir of *How Beautiful*;

- For the first performance in London, in 1743, arioso arrangements of And lo! the Angel of the Lord and Their Sound Is Gone Out were added;
- For the repeat performance in 1745, there was a 4/4 arrangement of Rejoice Greatly as well as the choir version of Their Sound;
- The participation of the castrato singer Gaetano Guadagni urged Handel to write new arrangements of But Who May Abide and Thou Art Gone Up On High. In addition, transpositions of the soli and a few alterations of voice types (soprano for tenor and vice versa) were put in.

The choirs remained unaltered. Each performance of Messiah requires a selection of alternatives or the aim to present a specific version. The Hallelujah choir, at the end of Part II, is the most famous piece from the Oratorio.

The Orchestration

The cast for Messiah varies, dependent on the version; for the version of 1754 (which was used for the charity performance for the Foundling Hospital), the following line-up exists:

- 5 soloists: 2 sopranos, alto, tenor and bass
- choir: 4 (or 6) boy sopranos and 13 male voices (altos, tenors and basses)
- orchestra consisting of:
 - strings (14 violins, 6 violas, 3 cellos and 2 double basses)
 - 4 oboes, 4 bassoons, 2 horns, 2 trumpets and timpani
 - organ and harpsichord

Messiah in the course of time

Around 1750, a Messiah tradition arose in England. From then on, Handel concluded his annual season before Lent with Messiah (so towards Easter, not Christmas), and one month later he would repeat the performance in the Foundling Hospital.

In the United States, in 1857, the Haydn and Handel Society organised a complete Messiah with 600 to 700 voices. Its success led to a performance of the Hallelujah choir at the Grand National Celebration of Peace, with 10,000 voices and an orchestra of 500 members. Towards the end of the 19th century, however, there was a growing body of opinion that wished to return to line-ups that remained closer to Handel's original music. The aim was to approach the scale, idiom and style of Handel's own performances – based on the thought that the closer a concert came to Handel, the more the music would appeal to the public.

The present-day professional performances of *Messiah* are primarily built on this principle. However it was not until 1980 that the first commercial recording of *Messiah* was issued in a line-up that corresponded with the way in which Handel himself conducted the work, and played on authentic instruments of Handel's time – or copies of them.

Transcription / Arrangements

Besides Handel's own adaptations and alterations, many more variations and rearrangements were added in subsequent centuries. In 1789, Wolfgang Amadeus Mozart made an arrangement of *Messiah*. He was requested to do so by Gottfried van Swieten, who wished to perform the work in his *Musicalische Cavalirs-Gesellschaft*. Mozart made 'added accompaniments', i. e. new orchestrations. By then, the basso continuo had passed out of use, and Handel's instrumentation was considered meagre and unsatisfying. Mozart added more wind instruments to the orchestra: 2 flutes, 2 clarinets, 2 horns and 3 trombones; the trumpet part was revised. In Mozart's version, the wind players support or enhance the strings, but occasionally play a more independent melodic role as well. The English text was replaced by a German translation. The first performance took place at the residence of Count Johann Esterhazy; it was conducted by Mozart himself. Until halfway the 19th century, Mozart's version was highly valued; his instrumentations were even partly included in the scores that were used for British performances up to the beginning of the 20th century. With the advent of historically informed performances of Baroque music, Mozart's arrangement faded into the background; however – also from the angle of the historically informed performances – concerts have taken place, and recordings have been made with Mozart's arrangement.

HANDEL

Messiah – libretto

George Frideric Handel

MESSIAH HWV 56 (1742)

A Sacred Oratorio

Text: Charles Jennens

PART ONE

1 Play All

2 *Sinfonia (Overture)*

Recitative (Accompanied – Tenor)

3 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.
(Isaiah 40: 1-3)

Air (Tenor)

4 Ev'ry valley shall be exalted,
and ev'ry moutain and hill made low;
the crooked straight and the rough places plain.
(Isaiah 40: 4)

Chorus

5 And the glory of the Lord shall be revealed,
and all flesh shall see it together:
for the mouth of the Lord hath spoken it.
(Isaiah 40: 5)

Recitative (Accompanied – Bass)
6 Thus saith the Lord, the Lord of hosts:
Yet once a little while and I will shake
the heavens and the earth,
the sea and the dry land.
And I will shake all nations;
and the desire of all nations shall come.
(Haggai 2: 6-7)

The Lord, whom ye seek,
shall suddenly come to His temple,
even the messenger of the Covenant,
whom you delight in; behold,
He shall come, saith the Lord of hosts.
(Malachi 3: 1)

Air (Alto)

7 But who may abide the day of His coming,
and who shall stand when He appeareth?
For He is like a refiner's fire.
(Malachi 3: 2)

Chorus

8 And He shall purify the sons of Levi,
that they may offer unto the Lord
an offering in righteousness.
(Malachi 3: 3)

Recitative (Alto)

9 Behold, a virgin shall conceive and bear a son,
and shall call His name Emmanuel,
God with us.
(Isaiah 7: 14; Matthew 1: 23)

Air (Alto & Chorus)

10 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, be not afraid;
say unto the cities of Judah, behold your God!
(*Isaiah 40: 9*)

Arise, shine, for thy light is come,
and the glory of the Lord is risen upon thee.
(*Isaiah 60: 1*)

Chorus

O thou that tellest . . . etc.

Recitative (*Accompanied – Bass*)

- 11 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.
(*Isaiah 60: 2-3*)

Air (*Bass*)

- 12 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.
(*Isaiah 9: 2*)

Chorus

- 13 For unto us a child is born,
unto us a son is given, and the
government shall be upon His shoulder;
and His name shall be called Wonderful,
Counsellor, the mighty God,
the Everlasting Father,
the Prince of Peace.
(*Isaiah 9: 6*)

- 14 **Pifa** (*'Pastoral Symphony'*)

Recitative (*Soprano*)

- 15a There were shepherds abiding in the field,
keeping watch over their flocks by night.
(*Luke 2: 8*)

Recitative (*Accompanied – Soprano*)

- 15b 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.
(*Luke 2: 9*)

Recitative (*Soprano*)

- 16 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."
(*Luke 2: 10-11*)

Recitative (*Accompanied – Soprano*)

- 17 And suddenly there was with the angel,
a multitude of the heavenly host,
praising God, and saying:
(*Luke 2: 13*)

Chorus

- 18 "Glory to God in the highest,
and peace on earth, good will towards men."
(*Luke 2: 14*)

Air (*Soprano*)

- 19 Rejoice greatly, O daughter of Zion,
shout, O daughter of Jerusalem!
Behold, thy King cometh unto thee;
He is the righteous Saviour,
and He shall speak peace unto the heathen.

Rejoice greatly. . . da capo
(*Zechariah 9: 9-10*)

Recitative (*Alto*)

- 20 Then shall the eyes of the blind be opened,
and the ears of the deaf unstopped.
Then shall the lame man leap as an hart,
and the tongue of the dumb shall sing.
(*Isaiah 35: 5-6*)

Duet (*Alto & Soprano*)

- 21 He shall feed His flock like a shepherd,
and He shall gather the lambs with His arm,
and carry them in His bosom,
and gently lead those that are with young.
(*Isaiah 40: 11*)

Air (*Alto*)

Come unto Him, all ye that labour,
come unto Him that 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.
(*Matthew 11: 28-29*)

Chorus

- 22 His yoke is easy, and His burden is light.
(*Matthew 11: 30*)

PART TWO

Chorus

- 23 Behold the Lamb of God,
that taketh away the sin of the world.
(*John 1: 29*)

Air (*Tenor*)

- 24 He was despised and rejected of men;
a man of sorrows and acquainted with grief.
(*Isaiah 53: 3*)

He gave His back to the smiters,
and His cheeks to them that plucked
off His hair:
He hid not His face from shame and spitting.
He was despised. . . da capo
(*Isaiah 53: 6*)

Chorus

- 25 Surely He hath borne our griefs,
and carried our sorrows!
He was wounded for our transgressions,
He was bruised for our iniquities;
the chastisement of our peace was upon Him.
(*Isaiah 53: 4-5*)

Chorus

- 26 And with His stripes we are healed.
(*Isaiah 53: 5*)

Chorus

- 27 All we like sheep have gone astray;
we have turned every one to his own way.
And the Lord hath laid on
Him the iniquity of us all.
(*Isaiah 53: 6*)

Recitative (*Accompanied – Tenor*)

- 28 All they that see Him laugh Him to scorn;
they shoot out their lips,
and shake their heads, saying:
(*Psalms 22: 7*)

- Chorus**
29 "He trusted in God that He would deliver Him:
let Him deliver Him, if He delight in Him."
(*Psalm 22: 8*)

- Recitative** (*Accompanied – Tenor*)
30 Thy rebuke hath broken His heart:
He is full of heaviness.
He looked for some to have pity on Him,
but there was no man,
neither found He any to comfort Him.
(*Psalm 69: 20*)

- Air** (*Tenor*)
31 Behold, and see if there be any sorrow
like unto His sorrow.
(*Lamentations 1: 12*)

- Recitative** (*Accompanied – Tenor*)
32 He was cut off out of the land of the living:
for the transgressions of Thy people was
He stricken.
(*Isaiah 53: 8*)

- Air** (*Soprano*)
33 But Thou didst not leave His soul in hell,
nor didst Thou suffer Thy Holy One
to see corruption.
(*Psalm 16: 10*)

- Chorus**
34 Lift up your heads, O ye gates,
and be ye lift up, ye everlasting doors,
and the King of Glory shall come in.
Who is this King of Glory?
The Lord strong and mighty,
The Lord mighty in battle.
Lift up your heads, O ye gates,

and be ye lift up, ye everlasting doors,
and the King of Glory shall come in.
Who is this King of Glory?
The Lord of Hosts,
He is the King of Glory.
(*Psalm 24: 7-10*)

- Recitative** (*Tenor*)
35 Unto which of the angels said
He at any time:
"Thou art My Son, this day have I
begotten Thee?"
(*Hebrews 1: 5*)

- Chorus**
36 Let all the angels of God worship Him.
(*Hebrews 1: 6*)

- Air** (*Bass*)
37 Thou art gone up on high,
Thou hast led captivity captive,
and received gifts for men
yea, even from Thine enemies,
that the Lord God might dwell
among them.
(*Psalm 68: 18*)

- Chorus**
38 The Lord gave the word,
great was the company of the preachers.
(*Psalm 68: 11*)

- Air** (*Soprano*)
39 How beautiful are the feet
of them that preach the gospel of peace,
and bring glad tidings of good things.
(*Isaiah 52: 7; Romans 10: 15*)

Chorus

- 40 Their sound is gone out into all lands,
and their words unto
the ends of the world.
(Romans 10: 18; Psalm 19: 4)

Air (*Bass*)

- 41 Why do the nations so furiously
rage together,
and 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.
(Psalm 2: 1-2)

Chorus

- 42 Let us break their bonds asunder,
and cast away their yokes from us.
(Psalm 2: 3)

Recitative (*Tenor*)

- 43 He that dwelleth in Heav'n shall laugh
them to scorn,
The Lord shall have them in derision.
(Psalm 2: 4)

Air (*Tenor*)

- 44 Thou shalt break them with a rod of iron,
thou shalt dash them in pieces
like a potter's vessel.
(Psalm 2: 9)

Chorus

- 45 Hallelujah: for the Lord God
Omnipotent reigneth.

(Revelation 19: 6)

The kingdom of this world is become
the kingdom of our Lord,
and of His Christ;
and He shall reign for ever and ever.
(Revelation 11: 15)
King of Kings, and Lord of Lords.
(Revelation 19: 16)
Hallelujah!

PART Three

Air (*Soprano*)

- 46 I know that my Redeemer liveth,
and that He shall stand at the latter day
upon the earth.
And though worms destroy this body,
yet in my flesh shall I see God.
(Job 19: 25-26)
For now is Christ risen from the dead,
the first fruits of them that sleep.
(I Corinthians 15: 20)

Chorus

- 47 Since by man came death,
by man came also the resurrection
of the dead.
For as in Adam all die,
even so in Christ shall all be made alive.
(I Corinthians 15: 21-22)

Recitative (*Accompanied – Bass*)

- 48 Behold, I tell you a mystery,
we shall not all sleep,
but we shall all be changed in a moment,
in the twinkling of an eye, at the last trumpet.
(I Corinthians 15: 51-52)

- Air (Bass)**
49 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.
The trumpet. . . da capo
(*I Corinthians 15: 52-53*)

- Recitative (Alto)**
50 Then shall be brought to pass the saying
that is written:
"Death is swallowed up in victory."
(*I Corinthians 15: 54*)

- Duet (Alto & Tenor)**
51 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.
(*I Corinthians 15: 55-56*)

- Chorus**
52 But thanks be to God,
who giveth us the victory
through our Lord Jesus Christ.
(*I Corinthians 15: 57*)

- Air (Soprano)**
53 If God be for us, who can be against us?
(*Romans 8: 31*)

Who shall lay anything 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.
(*Romans 8: 33-34*)

- Chorus**
54 Worthy is the Lamb that was slain,
and hath redeemed us to God by His blood,
to receive power, and riches, and wisdom,
and strength, and honour, and glory,
and blessing.
Blessing and honour, glory and power,
be unto Him that sitteth upon the throne,
and unto the Lamb, for ever and ever.
Amen.
(*Revelation 5: 12-14*)