
Eighth Note Publications

The Trumpet Shall Sound from Messiah

George Frederic Handel
Arranged by David Marlatt

George Frederic Handel (1685-1759) wrote his most famous oratorio Messiah in a little over three weeks. There is little doubt that this work is one of the most famous and often performed choral pieces in history. Handel conducted many performances in his day and there has never seemed to have been a period when the work was not played. The text originates from the Old and New Testaments. The ingenuity of the librettist Charles Jennens is apparent in his selection and adaptation of the biblical text for the various arias and choruses.

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. (I CORINTHIANS, 15:52)

The articulations are at the suggestion of the arranger and can be adapted to best suit the performers. The original trumpet part has been altered and divided between the two trumpets. There is no minor section so there is no DC as in the original.

This aria from the most famous Christmas piece has been arranged for baritone (voice) and brass quintet. It has been transposed from the original key of D down to B flat at the request of a brass quintet performing this work at the funeral of the famous American tubist Tommy Johnson. The baritone part was sung by Mr. Johnson's son. The trumpet part remains true to the original while the other trumpet part performs the violin line.

PREVIEW ONLY

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COST: \$15.00
DURATION: 4:15

DIFFICULTY RATING: Medium-Difficult
Brass Quintet and Baritone Voice

Dedicated to the memory of Tommy Johnson

THE TRUMPET SHALL SOUND

from Messiah

G. F. Handel
(1685-1759)

Arranged by D. Marlatt

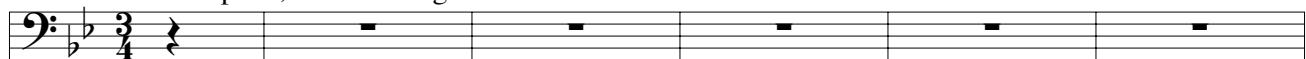
Pomposo, ma non allegro

4

5

6

Baritone



Bb Trumpet 1
Eb Trumpet part provided



Bb Trumpet 2



F Horn



Trombone



7

8

9

10

11

12

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13

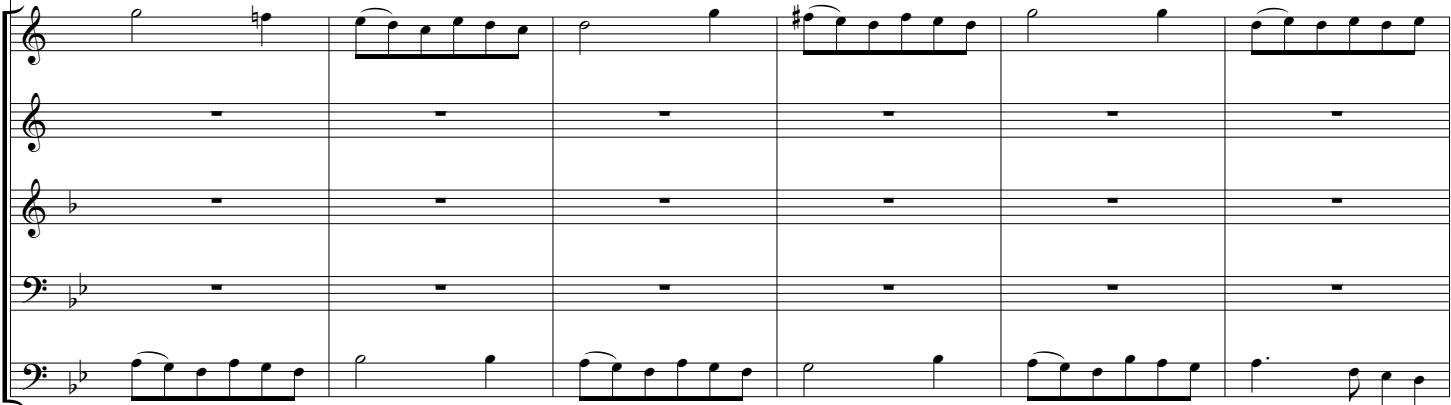
14

15

16

17

18



19 20 21 22 23 24

25 26 27 28 29 §

The trum pet shall

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31 32 33 34 35 36

sound,

and the dead shall be rais'd,

37 38 39 40 41 42

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

43 44 45 46 47 48

the trum pet shall sound,

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49 50 51 52 53 54

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

55 56 57 58 59 60

be rais'd in cor rup ti ble,
and we shall be

61 62 63 64 65 66

chang'd

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67 68 69 70 71 72

and we shall be chang'd.

73 74 75 76 77 78

79

80

81

82

83

84

the trum pet shall sound

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85

86

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89

90

sound,

and the dead shall be rais'd

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of five staves. Measure 11 starts with a dynamic 'f' and includes slurs and grace notes. Measure 12 begins with a dynamic 'mf'. The strings play eighth-note patterns, while the woodwinds provide harmonic support.

91 92 93 94 95 96

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

97 98 99 100 101 102

rup ti ble, and we shall be chang'd be

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103 104 105 106 107 108

chang'd and we shall be

Musical score for "The Star-Spangled Banner" featuring five staves. The top staff is bass clef, followed by four treble clef staves. Measure numbers 109 through 114 are indicated above the staves. The lyrics "chang'd and we shall be chang'd" are written below the first staff. The music consists of eighth and sixteenth note patterns, with dynamic markings like forte (f) and piano (p).

109 110 111 112 113 114

chang'd and we shall be chang'd

Musical score for "We Shall Be Chang'd" (Measures 115-120). The vocal line consists of eighth and sixteenth note patterns. The lyrics are: we shall be chang'd and we shall be.

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A musical score for a four-part choir. The top part (Soprano) has lyrics: "chang'd and we shall be chang'd,". The other three parts (Alto, Tenor, Bass) provide harmonic support. The score includes six measures numbered 121 through 126.

121 122 123 124 125 126

chang'd and we shall be chang'd,

A musical score for a four-part choir. The top part (Soprano) has a bass clef, the middle parts (Alto and Tenor) have a treble clef, and the bottom part (Bass) has a bass clef. The score consists of five staves. Measure 127 starts with a bass note followed by a eighth-note pattern. Measure 128 begins with a bass note. Measures 129 and 130 show a bass line with eighth-note patterns. Measures 131 and 132 continue the bass line. The lyrics "and we shall be chang'd we shall be" are written below the staves.

127 128 129 130 131 132

and we shall be chang'd we shall be

133 134 135 136 137 138

chang'd and we shall be

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Musical score for "We Shall Be Chang'd". The score consists of six staves. The top staff is bass clef, followed by four treble clef staves, and a final bass clef staff at the bottom. Measure 139 starts with a bass note followed by a fermata. Measure 140 is labeled "Adagio" and contains three notes: a quarter note, a dotted half note, and another quarter note. Measure 141 contains a single quarter note. Measures 143 and 144 are entirely blank. The lyrics "chang'd, we shall be chang'd." are written below the first staff. Dynamic markings include a bass dynamic at the beginning of measure 140, a forte dynamic (f) in measures 141, 142, and 143, and a piano dynamic (p) in measure 144.

145 146 147 148 149 150

151 152 153 154 155 156 157

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