



Portrait of George Frideric Handel (c. 1726–28) by Bathasar Denner (1685–1749). Wikimedia Commons.

Saturday, December 10, 2016, 8pm  
Zellerbach Hall

## The Choir of Trinity Wall Street Trinity Baroque Orchestra

### *Messiah*

Music by  
George Frideric Handel

Libretto compiled from Holy Scripture  
by Charles Jennens

The Choir of Trinity Wall Street  
Trinity Baroque Orchestra  
Soloists from the Choir  
Julian Wachner, *conductor*

## The Choir of Trinity Wall Street

### SOPRANO

Elizabeth Bates  
Sarah Brailey  
Megan Chartrand  
Mellissa Hughes  
Linda Lee Jones  
Molly Netter  
Tanya Roberts  
Elena Williamson

### ALTO

Melissa Attebury  
Luthien Brackett  
Tim Keeler  
Clifton Massey  
Timothy Parsons

### TENOR

Eric Dudley  
Andrew Fuchs  
Brian Giebler  
Timothy Hodges  
Scott Mello  
Tommy Wazelle

### BASS

Paul An  
Christopher Dylan Herbert  
Steven Hrycelak  
Tim Krol  
Thomas McCargar  
Edmund Milly  
Jonathan Woody

## Trinity Baroque Orchestra

### VIOLIN 1

Robert Mealy, *concertmaster*  
Beth Wenstrom  
Claire Jolivet  
Katie Hyun  
Chloe Fedor  
Jeremy Rhizor  
Abigail Karr  
Theresa Salomon

### VIOLIN 2

Francis Liu, *principal*  
Tatiana Daubek  
Marika Holmqvist  
Dongmyung Ahn  
Noémy Gagnon-Lafrenais  
Maureen Murchie

### VIOLA

Jessica Troy, *principal*  
Kyle Miller  
Daniel Elyar  
Alissa Smith  
Marie Daniels

### VIOLONCELLO

Ezra Seltzer, *principal*  
James Wilson  
Katie Rietman  
Sarah Stone  
Arnie Tanimoto

### BASS

Douglas Balliett, *principal*  
Robert Nairn  
Wen Yang

### ORGAN

Avi Stein

### HARPSICHORD

James Kennerley

### OBOE

Geoffrey Burgess, *principal*  
Kristin Olson

### BASSOON

Andrew Schwartz, *principal*  
Clayton Zeller-Townson

### TRUMPET

John Thiessen, *principal*  
Samuel Jones

### TIMPANI

Daniel Mallon

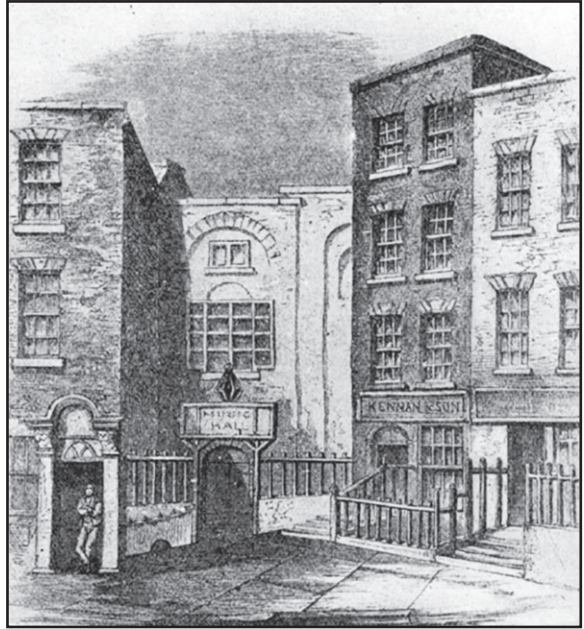
**A Fine Entertainment:  
Handel's *Messiah***

*"The whole is beyond any thing I had a notion of until I Read and heard it. It seems to be a Species of Musick different from any other, and this is particularly remarkable of it. That tho' the Composition is very Masterly and artificial, yet the Harmony is So great and open, as to please all who have Ears & will hear, learned & unlearn'd...."*

The Bishop of Elphin's rapturous review of *Messiah's* Dublin premiere points out how immediately this great work caught the public imagination. Since that day in 1743, *Messiah* has become one of our most familiar and popular musical landmarks. The chief difficulty with approaching this work today, of course, is that very familiarity: like *Hamlet* or *Lear*, "the" *Messiah* has become so much a part of our cultural landscape that it seems always already known. But, again like Shakespeare, its greatness lies in the fact that it is also always more interesting and remarkable than we have remembered.

In July 1741, Handel's librettist Charles Jennens wrote to a friend: "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 & Skill upon it, that the Composition may excell all his former Compositions, as the Subject excells every other subject. The Subject is *Messiah*." In fact, within the month Handel was hard at work. He began composing *Messiah* on August 22 and finished a rough score a little more than three weeks later.

The composition of *Messiah* proved to be a turning-point in Handel's career. He had begun working with a new kind of English oratorio as



*The Great Music Hall in Fishamble Street, Dublin, where *Messiah* was first performed*

early as 1732, when he composed *Esther*, but the arrival of *Messiah* as part of his London series marked a decisive transition from Italian operas to English oratorios, "in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage," to quote the librettist of *Samson*. *Messiah* is, however, very different from Handel's other oratorios, all of which are essentially dramatic versions of Biblical stories presented without staging. The idea of setting the crux of Christian belief, the story of Jesus' birth, death, and resurrection, was at the time a novel and potentially shocking one; to have this story told entirely in the form of Biblical quotations from both the Old and New Testaments was remarkable indeed.

Except for the brief nativity scene in Part I, where the Angel speaks to the Shepherds, *Messiah's* libretto is constructed wholly from passages in the third person, thus avoiding the chief objection against oratorio in general and this subject in particular: the Messiah never actually sings. But this also opened the way for a

far greater breadth of textual reference. Jennens used a passage from St. Paul that neatly sums up the program of his “Scripture Collection”—“God was manifested in the Flesh, justify’d by the Spirit, seen of Angels, preached among the Gentiles, believed on in the World, received up in Glory.”



Portrait of Charles Jennens (c. 1745), by Thomas Hudson (1701–1779)

All this is far more than a simple retelling of the life of Christ, and Jennens’ net of quotations draws our attention to the symbolic implications of these events. This is why (for example) the tremendously dramatic Passion story in Part II is conveyed entirely at one remove, through the language of the Old Testament whose prophecies it is seen to embody. Indeed, Part III (which is patterned largely after the Anglican burial service, with its emphasis on resurrection and the victory over sin) has no “plot” at all, but rather concerns itself with the wider implications of God’s intervention in the world.

On first glance, the grandeur of Jennens’ conception is not particularly reflected in Handel’s instrumentation. Immediately upon completing *Messiah*, Handel began composing *Samson* for an especially large and colorful orchestra. But *Messiah*’s original version was scored only for strings and trumpets, perhaps because Handel was unsure of the forces he would find at its first performance in Dublin; the string parts were later reinforced with oboes and bassoons. Using only these simple means, however, he makes remarkably telling effects. For example, we first hear the trumpets only “from a distance, and softly” in the chorus “Glory to God,” without their usual accompaniment of drums. Their full brilliance is revealed much further on, well into the Hallelujah Chorus, where they finally are heard onstage with the timpani.

And despite the minimal forces he uses, Handel’s musical language in *Messiah* is full of variety. Just as Handel’s own speech was an eloquent mix of at least four languages, so too his musical discourse accommodates with ease the English anthem tradition, the Italian opera aria, the tumultuous crowd-scenes of German Lutheran Passions, and even the French opera overture (its first appearance in an oratorio). Such stylistic wealth was somewhat lost on Jennens, who thought that the score was not entirely up to his libretto and complained vociferously about “some weak parts, which he was too idle & too obstinate to retouch, tho’ I used great importunity to perswade him to it.”

Jennens’ pressure to alter parts of the work (particularly the overture, in which he thought “there are some passages far unworthy of Handel, but much more unworthy of the Messiah”) seems to have materially contributed to a major

breakdown for Handel in April of 1743, “a return of his Paralytick Disorder, which affects his Head & Speech.” The librettist admitted shortly thereafter “that a letter I wrote him about [*Messiah*] contributed to the bringing of his last illness upon him... This shews that I gall’d him: but I have not done with him yet.” Interestingly, Handel scholar Frederic Fehleisen has pointed to the structural importance of the Overture in presenting several motivic ideas that are crucial to the musical and theological unfolding of the work; the whole is bound together in a tonal scheme so important that the threat of undoing its crucial threads seems to have made Handel physically ill.

After its rapturous welcome in Dublin, *Messiah* received a rather more mixed reception in London the following season, where Jennens noted “a clamor rais’d against it, which has only occasion’d it’s being advertis’d without its Name.” Perhaps because of this controversy, Handel seems to have been reluctant to revive *Messiah* the following season. It was performed again in 1745, but not repeated until 1749, when it assumed what was to become its regular place at the end of his season, just before Easter. The next year it found an even more appropriate home as a regular benefit for a local charity. The “Hospital for the Maintenance and Education of Exposed and Deserted Young Children,” otherwise known as the Foundling Hospital, welcomed Handel to its board of governors in 1750, and from thence till Handel’s death a performance in the hospital’s chapel of *Messiah* at Eastertime became an annual event.

The association of *Messiah* with the Foundling Hospital was a long and honorable one. Handel bequeathed a set of performing parts to the charity, which were copied out in 1759 after his death,

and its annual benefit performances were so successful that the hospital even considered requesting Parliament to reserve *Messiah* “to the sole use & Benefit of this Hospital.” (When consulted, Handel made it clear that this “did not seem agreeable for the Present.”) Charles Burney wrote eloquently of this work’s social (and eco-



*The chapel of London’s Foundling Hospital, the venue for regular charity performances of Messiah from 1750*

nomie) force that it “fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of Oratorios, more than any single musical production in this or any country.” It is pleasant to find that what its librettist described happily as “a fine entertainment” had so salutary an effect on the world. In re-creating the musical conditions of Handel’s own performances, we may hope that we re-create the reactions of Bishop Elphin’s fellow-listeners: “They seem’d indeed throughly engag’d from one end to the other ... which Show’d that they were not only pleas’d but affected with the performance.”

— © Robert Mealy

**Julian Wachner**

*(Trinity Church Wall Street director of music)*

As director of music at New York's historic Trinity Wall Street, Julian Wachner oversees an annual season of hundreds of events, with duties including conducting Trinity's flagship



*Julian Wachner*

weekly series, Bach at One, canvassing the entire choral-orchestral output of J. S. Bach, and leading *Compline by Candlelight*, Trinity's innovative fully improvised variation on this ancient monastic ritual. In addition, Wachner curates the long-standing and cherished *Concerts at One* series presenting an eclectic program of weekly concerts for Lower Manhattan and beyond through its HD live and on-demand webcasting. Also at Trinity Wall Street, Wachner serves as the principal conductor of NOVUS NY (Trinity's resident contemporary music orchestra), The Trinity Baroque Orchestra, and The Choir of Trinity Wall Street. Wachner is also music director of the Grammy Award-winning Washington Chorus, with

whom he won ASCAP's Alice Parker Award for adventurous programming and Chorus America's Margaret Hilles Award for Choral Excellence.

Wachner's extensive catalogue of original compositions has been variously described as "jazzy, energetic, and ingenious" (*Boston Globe*); being "a compendium of surprises" (*Washington Post*); having "splendor, dignity, outstanding tone combinations, sophisticated chromatic exploration... a rich backdrop, wavering between a glimmer and a tingle..." (*La Scena Musicale*); and "bold and atmospheric," having "an imaginative flair for allusive text setting" and noted for "the silken complexities of his harmonies" (*New York Times*). The *American Record Guide* noted that "Wachner is both an unapologetic modernist and an open-minded eclectic—his music has something to say."

Wachner also enjoys an active guest conducting schedule including performances with the San Francisco Opera; the Philadelphia Orchestra; Glimmerglass Opera; Hawaii Opera

Theater; the Montreal, Pacific, Calgary, and Pittsburgh symphony orchestras; the New York Philharmonic; Carnegie Hall Presents; Seraphic Fire; The National Arts Centre Orchestra; Juilliard Opera Theater; Lincoln Center Festival; Philharmonia Baroque Orchestra & Chorale, Hong Kong Philharmonic; Bang on a Can All-Stars; New York City Opera; and Apollo's Fire.

With multiple Grammy nominations to his credit, Wachner has recorded with Chandos, Naxos, Atma Classique, Erato, Cantaloupe Music, Arsis, Dorian, Acis, and Musica Omnia. He is published exclusively by E.C. Schirmer and is represented worldwide by Opus 3 Artists.

### The Choir of Trinity Wall Street

As peerless interpreters of both early and new music, the Grammy-nominated Choir of Trinity Wall Street has changed the face of 21st-century vocal music, breaking new ground with its artistry, described as “blazing with vigour... a choir from heaven” (*The Times*, London).

Under the direction of Julian Wachner, this premier ensemble can be heard in New York City and around the world in performances alternately described as “thrilling” (*The New Yorker*), “musically top-notch” (*The Wall Street Journal*), and “simply superb” (*New York Times*). The choir leads the liturgical music on Sundays at Trinity Church and St. Paul’s Chapel, while performing in Bach at One, Compline by Candlelight, and many other concerts and festivals throughout the year, often with the Trinity Baroque Orchestra and NOVUS NY. Critically acclaimed annual performances of Handel’s *Messiah* are part of its long and storied tradition, and attending the choir’s performances at Trinity’s annual Time’s Arrow Festival has quickly become the holiday tradition of many New Yorkers as well.

The choir has toured extensively throughout the United States, making appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, the Berkeley Early Music Festival, BAM’s Next Wave Festival, and the Prototype Festival. The choir is also increasingly in demand internationally, and recent seasons have seen performances at Paris’ Théâtre des Champs-Élysées and London’s Barbican Theatre. The choir has been featured with the Bang on a Can All-Stars, the New York Philharmonic, and with the Rolling Stones on their 50th anniversary tour.

In addition to its Grammy-nominated *Israel in Egypt* CD, The Choir of Trinity Wall Street has released several recordings with Naxos, Musica Omnia, VIA Recordings, and Avie Records. Trinity’s long-term commitment to new music is evident in these recordings and in collaborations with living composers including Du Yun, Paola Prestini, Ralf Gawlick, Elena Ruehr, and Julia Wolfe, whose 2015 Pulitzer Prize-winning and Grammy-nominated work *Anthracite Fields* was recorded with the choir. The 2016–17 season promises to uphold Trinity’s long-standing reputation for conferring a “musical blessing” (*New York Times*) on New York City and beyond.

### Trinity Baroque Orchestra

Praised by the *New York Times* for its “dramatic vigor” and “elegantly shaped orchestral sound,” the Grammy-nominated Trinity Baroque Orchestra made its debut for Trinity Church Wall Street’s 2009 performances of *Messiah*, and has since performed early music masterworks with The Choir of Trinity Wall Street. In early 2016, Trinity’s ever-popular Bach at One series completed a presentation of Bach’s entire output of sacred vocal music. In addition to a soon-to-be released recording of Handel’s *Messiah*, the Trinity Baroque Orchestra has recorded with The Choir of Trinity Wall Street for Handel’s *Israel in Egypt* and *J.S. Bach: Complete Motets*.

With Julian Wachner as principal conductor, the group boasts a varied roster of North America’s finest period players. Robert Mealy, described by *The New Yorker* as “New York’s world-class early music violinist,” serves as principal concertmaster. In addition to performing with the finest orchestras, several of the players hold positions at distinguished institutions including Yale University, Harvard University, Indiana University, and the Juilliard School’s Historical Performance Program.

OVERTURE

PART ONE

**Arioso for Tenor** (Mr. Giebler)

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 for Tenor**

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

*Isaiah 40:4*

**Chorus**

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 for Bass** (Mr. Woody)

Thus saith 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.  
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.  
*Haggai 2:6-7 and Malachi 3:1*

**Air for Alto** (Mr. Parsons)

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**

And he shall purify the sons of Levi,  
that they may offer unto the Lord an offering  
in righteousness.

*Malachi 3:3*

**Recitative for Alto** (Mr. Massey)

Behold, a virgin shall conceive,  
and bear a son, and shall call his name  
Emmanuel, "God with us."

*Isaiah 7:14 and St. Matthew 1:23*

**Air for Alto and 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,  
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.

*Isaiah 40:9 and 60:1*

**Arioso for Bass** (Mr. Milly)

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 for 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.

*Isaiah 9:2*

**Chorus**

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*



**Pifa (Pastoral Symphony)****Recitative for Soprano (Ms. Roberts)**

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

*Saint Luke 2:8*

**Arioso for Soprano**

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.

*Saint Luke 2:9*

**Recitative for 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 Savior, which is Christ the Lord.

*Saint Luke 2:10–11*

**Arioso for Soprano**

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

*Saint Luke 2:13*

**Chorus**

Glory to God in the highest, and peace on earth,  
good will toward men.

*Saint Luke 2:14*

**Air for Soprano (Ms. Roberts)**

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.

*Zechariah 9:9–10*

**Recitative for Alto (Mr. Parsons)**

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*

**Air for Alto and Soprano**

(Mr. Parsons & Ms. Brailey)

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.  
Come unto him, all ye that labor 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.

*Isaiah 40:11 and Saint Matthew 11:28–29*

**Chorus**

His yoke is easy, and his burthen is light.

*Saint Matthew 11:30*

**INTERMISSION****PART TWO****Chorus**

Behold the Lamb of God, that taketh away  
the sin of the world.

*Saint John 1:29*

**Air for Alto (Ms. Brackett)**

He was 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.

*Isaiah 53:3 and 50:6*

**Chorus**

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;  
and with his stripes we are healed.  
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 53:4–6*

**Arioso for Tenor** (Mr. Hodges)

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

*Psalm 22:7*

**Chorus**

He trusted in God that he would deliver him:  
let him deliver him, if he delight in him.

*Psalm 22:8*

**Recitative for Tenor** (Mr. Hodges)

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 for Tenor**

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

*Lamentations 1:12*

**Recitative for Soprano** (Ms. Netter)

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

*Isaiah 53:8*

**Air for Soprano**

But thou didst not leave his soul in hell;  
nor didst thou suffer thy Holy One  
to see corruption.

*Psalm 16:10*

**Chorus**

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 for Tenor** (Mr. Hodges)

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

*Hebrews 1:5*

**Chorus**

Let all the angels of God worship Him.

*Hebrews 1:6*

**Air for Bass** (Mr. Herbert)

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.

*Psalm 68:18 (Ephesians 4:8)*

**Chorus**

The Lord gave the word: great was the  
company of the preachers.

*Psalm 68:11*

**Air for Soprano** (Ms. Roberts)

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

*Romans 10:15*

**Chorus**

Their sound is gone out into all lands,  
and their words unto the ends of the world.

*Romans 10:18 (Psalm 19:4)*

**Air for Bass** (Mr. Woody)

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.

*Psalm 2:1-2*

**Chorus**

Let us break their bonds asunder,  
and cast away their yokes from us.

*Psalm 2:3*

**Recitative for Tenor** (Mr. Herbert)

He that dwelleth in heaven shall laugh them to  
scorn: the Lord shall have them in derision.

*Psalm 2:46*

**Air for Tenor** (Mr. Herbert)

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

*Psalm 2:9*

**Chorus**

Hallelujah: for the Lord God omnipotent  
reigneth.

The kingdom of this world is become the  
kingdom of our Lord and of his Christ;  
and he shall reign for ever and ever.

King of Kings, and Lord of Lords.

*Revelation 19:6, 11:15 and 19:16*

PAUSE

**PART THREE****Air for Soprano** (Ms. Netter)

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.

For now is Christ risen from the dead,  
the first fruits of them that sleep.

*Job 19:25–26 and Corinthians 15:20*

**Chorus**

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 for Bass** (Mr. Milly)

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 for 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.

*I Corinthians 15:52–53*

**Recitative for Alto** (Mr. Parsons)

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

*I Corinthians 15:54*

**Duet for Alto and Tenor**

(Mr. Parsons & Mr. McCargar)

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**

But thanks be to God, who giveth us  
the victory through our Lord Jesus Christ.

*I Corinthians 15:57*

**Air for Soprano** (Ms. Brailey)

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 maketh intercession for us.

*Romans 8: 31–34*

**Chorus**

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 honor, and  
glory, and blessing.

Blessing, and honor, glory, and power,

be unto Him that sitteth upon the throne,  
and unto the Lamb for ever and ever. Amen.

*Revelation 5:12–137*