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The Harrowing of Hell, a Paschal Oratorio

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The Harrowing of Hell,
a Paschal Oratorio

A Thesis Submitted in Partial Fulfillment of the Requirement
for the Degree of Bachelor of Arts in Music from
The College of William and Mary

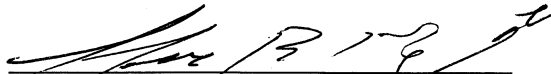
by

Patrick Connor Benedict Dittamo


Accepted for High Honors
(Honors, High Honors, Highest Honors)



Brian Hulse, Director



Thomas Payne



Monica Brzezinski Potkay

Williamsburg, Virginia
May 2, 2013

Abstract

The Harrowing of Hell is an event defined in early Christian doctrine, which states that between his death on Good Friday and his triumphant resurrection at Easter, Christ descended to Hell to claim the souls languishing in Satan's thralldom by dint of Original Sin, having ransomed them by his passion and death. This oratorio is a treatment of that ancient story using the vibrant colors of early instrumental sound and drawing on a variety of forms and archetypes, most importantly those of the extant operas of Claudio Monteverdi (1567-1643) and the Easter Vigil of the Roman Catholic Church.

The Harrowing of Hell, *a Paschal oratorio*

Dramatis Personae

Nome

Voce

Chronista, *the Voice of the Evangelist*

Tenor

The Powers of Hell

Lucifer, *the Fallen Morning Star*

Alto

Hades, *the Personified Embodiment of the Abyss*

Bass

Death, *the Fear of Man*

Bass (*in falsetto*)

Demons, *a Chorus of Fallen Angels*

Chorus

Captives in Bondage

Adam, *the Father of Man*

Baritone

Eve, *the Mother of Man*

Soprano

David, *King of Israel & Psalmist*

Countertenor

Isaiah, *Prophet of the Old Covenant*

Countertenor

John the Baptist, *Prophet of the New Covenant*

Countertenor

Dismas, *the Penitent Thief*

Baritone

Patriarch, Prophets, Faithful Souls, and the Ancient Just

Chorus

The Powers of Heaven

Jesus Christ, *Messiah and Only Begotten Son of God Most High*

Tenor

The Heavenly Host of Angels

Chorus

Orchestra & Instrumentarium

Woodwind Consort: Recorders Crumhorns Gemshorns

Brass Consort: Cornetto & Sackbuts

String Consort: Viols & Violins

Organ

Harpsichord

Bell

The Harrowing of Hell, *a Paschal oratorio*

Libretto

*The oratorio is to be performed in as dark a space as is practical for performance, until the manifestation of Christ in Hell.
This parallels the usage of light in the Great Vigil Mass of Easter.
While the oratorio is not staged, elements of drama should be considered in the placement of singers and lighting, as well as in
the interpretation of the music.*

I. Prologo: *Praeconium Maior*

*In which the Lord God's most excellent Plan of Salvation is presented in whole,
and the hearer is prepared for the events that are to transpire.*

Scampanellio Tripartito *Bell sounds three times.*

Lectio I: Of the Beginning

Chronista:

In the beginning was the Word; and the Word was with God; and the Word was God.
All things were made through Him; and without Him nothing came to be made.
In Him was life; and the life was the light of Man.
And that light shone into the darkness; and the darkness comprehended it not.

Ritornello I: La Luce Eterna

Lectio II: Of Man

God created Man in His own image; in the divine image He created him,
male and female He created them of one flesh;
and the Lord God greatly blessed His children,
and planted for them a garden in the Land of Eden.

Ritornello II: Lucifero, Il Serpente Sleale

Lectio III: Of the Fall

But it came to pass in the dawning days of the world,
God's creation as yet unstained, Man forsook the grace of God,
and heeding the counsel of the Deceiver partook of the fruit of the Tree of
Knowledge,
and so lost the earthly paradise prepared for them.

Ritornello I: Il Dolore Divino

Lectio IV: Of the Need for a Redeemer

For 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.

So desperate, so desirous were the Children of Eve for a Redeemer, and so piteous was Man's estate,
that the Father sent His Only Begotten Son into the world that all might be saved through Him.

Ritornello II: *La Divinità Mortale*

Lectio V: *Of the Incarnation*

And, lo! the Word became Flesh,
and took on Him our nature and dwelt amongst us that we might see His glory.
His raiment, poor as ours; His frame, weak like ours; and his vesture: mortal.
Full of grace and truth He walked amongst us, and was tested in the wilderness by the Enemy.

Ritornello I: *Le Tentazioni di Gesù*

Lectio VI: *Of the Passion*

And in the thirty-third year of the Incarnation: mocked, scorned, despised, and rejected by His people,
He gave up his spirit that the sins of the Father of All Mankind might be forgiven,
that the Apple of Eve might be redeemed, and breathed His last.

Sinfonia Dolorosa (Part A): *La Passione*

Scampanello Tripartito *Bell sounds three times.*

INTERMEDIUM, Lectio VII: *Of the Tumult*

Behold: darkness cover'd the earth, a great tempest raged in the heavens,
and a vast cataclysm was heard in the bowels of the earth,
beneath the foundations of the world which the Father had fashioned before He kindled the lights of the firmament.

Sinfonia Turbolenta (Part B): *La Tempesta*

Praeconium Minor:

The Harrowing of the depths of Hell by our most glorious Lord and Savior Jesus Christ, as foretold by the prophets.

II. Scena:
Il Trionfo di Lucifero
The Triumph of Lucifer

*In which the fallen Morning Star exults in his false triumph, blind to his folly,
and is cautioned by the anthropomorphized embodiment of the abyssal expanse of
Hell, Hades.*

Danza Macabra: *Descensus Christi ad Inferos*

Ritornello Infernale: *L'entrata di Lucifero*

Lucifer:

Prepare thyself, O Deeps of Hell!
Make ready your chains, O sovereign Hades!
Forge bars of cruelest iron, O fallen angels!
Keep watch upon my gates, O legions of demons!

Ritornello Infernale

For, the vaunted Christ, who calls himself the Son of God,
is even now being brought unto my dominion,
laid low by my emissary, which is Death!

Ritornello Infernale

Prepare thyself, O Deeps of Hell!
etc.

Ritornello Infernale

Make ready, O Hades! Prepare ye a way for the bloodied Lord!
For the God who cast me from the heavens
succumbs now to my power in weak mortal flesh,
his soul sorrowful even to death.

Ritornello Dialogo: *Il Discorso di Lucifero ed Ade*

So enamored of his imperfect creations,
whom I turned from his grace,
he made himself *weak* like them, *frail* like them,
mortal like them, **human** like them, and walked amongst them, my enemy upon
Earth:

Unstopping the ears I deafen'd,
opening the eyes I blinded,
giving speech to the lips I sealed,

bringing song to the tongues I silenced,
purifying the flesh I palsied,
expelling the demons I dispatched,
E'en claiming the dead I gave unto thee!

But I have aveng'd my exile from the heights,
my rebellious war, so vainly fought in the firmament,
and by my power I have vanquished him!

Ritornello Dialogo

Hades:

Who, who is he that is so mighty, and yet is subject to Death?
All the lords of the Earth lie under my power,
the mighty are bent in subjugation at my feet,
yet this Christ would resist you?

Ritornello Dialogo

What manner of man is this Jesus?
Methinks he would ensnare thee.

Ritornello Dialogo

Lucifer:

How now, Hades? Have you lost your power?
Have you forgotten the dominion that I gave you over the race of Adam?
I tell you: from the sin of Eve, her children became my subjects!
Thus is this Jesus, the Son of **Man**, deliver'd unto my bondage!

Why do you doubt and fear to take this Christ your captive?
Why do you tremble here, to join my victory?
Hark! Hear his anguish'd call, and open dungeons massive,
I bring him in my thrall, subject to thou and me!
Why do you doubt and fear to take this Christ your captive?
Why do you tremble here, to join my victory?
For, in the desert, I tempted him,
in ev'ry plan preempted him;
his people, I turned 'gainst him,
their wrath I made to burn 'gainst him,
a cross I have prepared for him,
and 'pon it there I nailéd him!

Why do you doubt and fear to take this Christ your captive?
etc.

Why do you doubt? Why do you fear?
I tell you, my vict'ry is near!

Hades:

So you say, but tell me; O Prince of Death, O Lord of Hell:
You have said that this Jesus has taken the dead from my dominion,
Who is he that by his own word may take from me my right?
Perchance it was he who did wrest from me the man called Lazarus,
Who had been dead four days; his body, rotted and corrupt;
his soul, held here in thralldom?

Lucifer:

It was he.

Hades:

Back, get back! Back Satan, I adjure thee, bring not this Christ to me!
I cannot, I assure thee, hold one here such as he!

III. Scena:

a). *Il Sonno Inquieto dei Dannati*
The Uneasy Sleep of the Damned

In which the Progenitors of the Race of Man and their children bemoan their damnation in sin, and are witness to signs of the coming Harrowing by the Son of Man, in the form of a distant light and the ministrations of the prophet, John the Baptist.

In which, also, Death is put to flight, and cowers before its master, the Prince of Sin.

Ritornello Assonnato: *La Disposizione delle Anime*

Souls:

Woe, woe, woe unto the Sons of Adam!
Woe, woe, woe unto the Daughters of Eve!
Woe, sorrow, despair and misery,
to those accurséd by the tree.

Ritornello Assonnato

Adam & Eve:

Mine the sin, yea, mine the fault,
mine the blame for Man's sad fate.
Walked we at the side of God,
but our sin repented too late.
Curséd be the wretched tree,
also curs'd that serpent be.

Chorus:

Curséd be the wretched tree,
etc.

Ritornello Assonnato

Woe, woe, woe unto the Sons of Adam!
etc.

Ritornello Assonnato

Eve:

We who dwell in hell's deep chasms,
we who languish in the dark,
we who vainly hope for glory,
whilst our sin we sadly mark.
We wait and yearn for our God's call,
for redemption from Man's Fall.

Chorus:

We wait and yearn for our God's call,
and long for redemption from the Fall.

Ritornello Assonnato

Woe, woe, woe unto the Sons of Adam!
etc.

A golden light shines in the distance. This sudden change in the featureless landscape rouses all souls, and the drowsy ritornello disappears, never to return. Hopefully, a small, suitably placed light could be lit at this point in performance, perhaps merely a prominent candle.

b). *Il Cambiamento*

Sinfonia Illuminante

Adam:

Hark! What light is this, that shines where naught e'er shone before?
Lo! Like Eden's light, the light of Him with whom we trod.
Pray, O what can pierce through Hell's darkest shade?
What can this strangest sign portend?

Isaiah:

I tell you; this is the light of the Son of Man!
Yea, Son of Man, and Son of God, which I, Isaiah, did foresee;
For:

Souls: 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 did the light shine.

Isaiah:

And now has it come at last, and shone on us that sit in death.

Souls: So may it be, so be it, amen.

John: Yea, rightly do you speak.

Souls: Who art thou?

John: Who am I? I am John, the prophet of the Most High!
come to declare that His coming is at hand.

Lo, the Day-spring comes from on High to us who sit in darkness.

Hear, O Captive Dead, the voice of him that crieth in the wilderness of Hell!

Take heed! Prepare the way of the Lord!

Lo, the Day-spring comes from on High to us who sit in darkness.

For our God made Flesh has died in the Flesh,
and even now He turns His face t'wards Hell.

Souls: So may it be, so be it, amen.

c). *L'impotenza di Morte*

Sinfonia: *Morte Sconfitto*

Death has been put to flight, his is maw toothless, his sting, lost.

Souls:

How now, Death? Where is thy sting?

Say now, Death: Where is thy victory? Where is thy prize?

Lucifer:

Death! Where is the man, for I did break him?

Death:

Alas, my Lord, I could not take him.

IV. Scena
Il Trionfo di Cristo
The Triumph of Christ

*In which the Son of God challenges the warders of Hell from without,
whose master vainly protests against the doom laid on him,
as the prophets in bondage foretold in life and further in their death.
In which, also, the gates of Hell are shattered, the legions of sin defeated by the
vanguard of heaven, and Lucifer is bound unto the end of the age.*

Scampanellio Tripartito *Bell sounds three times.*

Sinfonia di Corni: *L'Armata di Cielo*

Christ (*from afar*):

Remove, O Princes, your gates,
and be lifted up, ye everlasting doors,
and the King of Glory shall come in!

Hades:

Lord Satan, if thou be a mighty man of war,
fight thou against this King of Glory!

Lucifer:

Bah! Bah and fie!
No pow'r of man, nor might of angels can reach us here!
There are none that durst defy me to arms!
Pay no heed to nameless voices on the wind!
None could feign oppose me! None...

Christ (*overlapping*):

Remove, O Princes, your gates,
and be lifted up, ye everlasting doors,
(+Souls) and the King of Glory shall come in.

Lucifer & Demons:

Ritornello Vocale

Shut the cruel, hard gates of brass!
Silence, thralls, and quiet be!
Bolt the gates with bars of iron!
None shall rule as king but me/thee!

Souls: Open thy gates, that the King of Glory may come in!

David: Did I, the Psalmist, not foretell?:

Let them give thanks unto the Lord,
who hath shatter'd the gates of brass
and broken the bars of iron asunder!,
for He hath taken them out of their iniquity!

Ritornello Vocale

Isaiah: Did not I, who saw the six-winged seraphs, prophesy?:
The dead shall arise, and those pent under the earth shall be freed.
Awake and sing, all ye who languish in the dust!: For Death will yield the captive
dead!

Ritornello Vocale

Souls: Open thy gates, that the King of Glory may come in!

Ritornello Vocale

Christ & Angels:
Remove, O Princes, your gates,
and be lifted up, ye doors of Hell,
and the King of Glory shall come in!

Hades & Demons:
Who is the King of Glory?

David & Souls:
The Lord strong and mighty, the Lord valiant in battle:
The Lord of Hosts! He is the King of Glory!
O thou most foul and stinking Hell, open thy gates!
Open thy gates, that the King of Glory may come in!

Christ appears manifest in triumph in Hell, the performance space is illuminated.

Scampanellio Tripartito *Bell sounds three times.*

Sinfonia Illuminante

Demons:
Beset, besieged, and overwhelmed!
Now sundered are our gates!

Hades:
Out, harrow, out!

Demons:

Get ye out!

Hades:

Who art thou to do this: to make creation quake, to cause the stars to tremble,
To free the captive dead, and rout our legions?

Demons:

Get thee out!

Christ:

I AM.

Souls:

You have come, O Most Desired,
For whom we waited in the dark,
For whom we longed, for whom we cried:
Free us from our bonds and chains.

Ritornello Liberante

Hades, Death & Demons (*rounding on Satan*):

O prince Satan, all is lost,
lost by the tree of the cross,
and all thy glee has perished.
When you did crucify the King
you knew not then the doom you'd bring;
for by his death
this God-Made-Flesh
has gained dominion over all.

Ritornello Liberante

Lucifer:

Out, harrow, out, begone from my domain!
Do you come like a thief in the night,
like a robber, a usurper...

Christ:

Be silent! Wag no more thy forked tongue!
I saw you fall from the firmament like lightning,
I cast you down from the heavens by mine own hand,
Fall once more before me: I bind you, now, unto all ages!

V. Scena
L'ascesa dal Inferno
Ascent from the Pit

*In which the Redeemer draws the Children of Eve unto his breast,
and raises them up from the pit.*

Ritornello Trionfante

Christ (*to souls*):

Come forth, those in darkness: have light, those who sleep: rise.
Awake sleepers, I have not made you to be prisoners in the underworld.

Ritornello Trionfante

(*to Adam & Eve*) Arise, O man, work of my hands,
arise, you who were fashioned in my image.
Awake, O mother, shaped from the same flesh,
raised up from the dust of the earth, come unto me.
You that by the tree were condemned,
by the tree are now redeemed.

Ritornello Trionfante

Dismas:

Lo! Can it be? I know that face, and better still the wounds you bear,
The same as mine; you are the Christ! You need not tell me, I was there!

Christ (*to Dismas*):

O penitent Dismas, incline your doleful face,
This day you will be with me in Paradise.

Ritornello Trionfante

Come forth, those in darkness: have light, those who sleep: rise.
Awake sleepers, I have not made you to be held prisoners in the underworld.
Stand up and walk!
Children of Eve, arise!

Souls, Angels, etc:

Our God has slept in the flesh
and has raised up those who were asleep.
Our God has died in the flesh,
And the underworld has trembled!
Christ, who was taken by Death, has annihilated it!
Death is embittered before our Lord.

Coro I

It is embittered,
It is embittered,
It is embittered,
It is embittered,
It is embittered,

Coro II

for it is abolished!
for it is mocked!
for it is purged!
for it is despoiled!
for it is bound in its own bonds!

O Death, where is thy sting?

O Grave, where is thy victory?

For Christ has harrowed the depths of Hell, and life reigns forever!

Thanks be to God! Alleluia! Amen.

Sinfonia Illuminante

P.C.B. DITTAMO
(b. 1990)



The
arrowing
of Hell

a Paschal Oratorio

The Harrowing of Hell,

a Paschal Oratorio

P.C.B.D.

P.C.B. DITTAMO
(b. 1990)

I. PROLOGO

Praeconium Maior

SCAMPANELLO TRIPARTITO

Moderato ♩ = 60

1.1
Bell

LECTIO I: *Of the Beginning*

In modo recitato, rubato ♩ = 72

1.4
Chronista

In the be - gin - ning was the Word; and the Word was with God; and the Word was God.

1.7

All things were made through Him; and with-out Him, no-thing came to be made. In Him was life; and the life was the light of Man.

1.10

And that light shone in - to the dark - ness, and the dark-ness comp-re-hend-ed it not.

RITORNELLO I: *La Luce Eterna*

Moderato ♩ = 60

1.12
Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

1.15

LECTIO II: *Of Man*

1.18 **In modo recitato, rubato** ♩ = 72

Chronista

God cre - a - ted Man in His own i - mage; in the di - vine i - mage He cre - a - ted him,

Organ *colla voce*

Pedals

3

1.20

male and fe - male He cre - a - ted them of one flesh, and the Lord God great - ly bless'd his chil - dren,

1.22

and plant - ed for them a gar - den in the Land of E - den.

RITORNELLO II: *Lucifero, Il Serpente Sleale*

1.23 **Moderato** ♩ = 60

Soprano Crumhorn

Alto Crumhorn

Tenor Crumhorn

Bass Crumhorn

4 1.26

LECTIO III: *Of the Fall*
 1.29 **In modo recitato, rubato** ♩ = 72

Chronista

But it came to pass, in the dawn-ing days of the world, God's cre - a - tion as yet un - stained,

Harpisichord

Bass Viola da Gamba

1.31

Man for-sook the grace of God, and heed-ing the coun-sel of the De-cei - ver, par - took of the fruit of the Tree of Knowl-edge,

trm

1.33

and so lost the earth - ly pa - ra - dise pre - pared for them.

RITORNELLO I: *Il Dolore Divino*

I.34 **Moderato** ♩ = 60

Violin I

Violin II

Tenor Viola da Gamba

Bass Viola da Gamba

I.37

LECTIO IV: *Of the Need for a Redeemer*

I.40 **In modo recitato, rubato** ♩ = 72

Chronista

Harpisichord

Bass Viola da Gamba

For since by Man came Death, by Man came al-so the re-sur-rec-tion of the dead.

I.42

For as in A - dam all die, e - ven so in Christ shall all be made a - live.

6 1.44

So des-p'rate, so de-sir-ous were the Child-ren of Eve for a Re-deem-er, and so pit-eous was Man's e-state,

To Organ

♯3 ♯5 ♯5

1.46

Chronista

that the Fa-ther sent His On-ly Be-got-ten Son in - to the world that all might be saved through Him.

Organ

Pedals

3 — 3 —

RITORNELLO II: *La Divinità Mortale*

1.48 **Moderato** ♩ = 60

Soprano Gemshorn

Alto Gemshorn

Tenor Gemshorn

Bass Gemshorn

1.51

LECTIO V: *Of the Incarnation*

1.54 **In modo recitato, rubato** ♩ = 72

Chronista

And, lo! the Word be-came Flesh! and took on Him our na - ture

Organ

Pedals

1.56

and dwelt a-mongst us that we might see His glo - ry.

To Harpsichord

5 (3) 4

1.58

Chronista

His rai-ment, poor as ours; His frame, weak like ours;

Harpsichord

Bass Viola da Gamba

6 6

1.60

Meno mosso **A tempo**

and His ves-ture: mor - - - tal. Full of grace and truth He walked a-mongst us,

5 (3) (3)

8 *1.62*

and was test-ed in the wild-er-ness by the E - ne-my.

RITORNELLO I: *Le Tentazioni di Gesù*
1.63 **Moderato** ♩ = 60

Soprano Recorder
 Alto Recorder
 Tenor Recorder
 Bass Recorder

1.66

LECTIO VI: *Of the Passion*
1.69 **In modo recitato, rubato** ♩ = 72

Chronista
 Harpsichord
 Bass Viola da Gamba

And in the thir - ty-third year of the In - car - na - tion: mocked, scorned, des - pi - sed, and re -

5 5 b3

I.71

ject-ed by His peo-ple, He gave up His spi-rit that the sins of the Fa-ther of All Man-kind might be for-gi - ven,

3 6 6 ♯5

I.75

that the Ap-ple of Eve might be re - deemed. and breathed His last.

♯5

SINFONIA DOLOROSA (Part A): *La Passione*

I.77 Adagio ♩ = 42

Soprano Recorder

Alto Recorder

Bell

Violin I

Violin II

Tenor Viola da Gamba

Harpsichord

Bass Viola da Gamba

b (♯5)

Musical score for measures 181-184. The score is written for a grand piano and includes a vocal line. The vocal line begins in measure 181 with a rest, followed by a melodic phrase in measure 182. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The dynamic marking *ff* (fortissimo) is indicated in measures 181 and 182. The score concludes with a double bar line in measure 184. A rehearsal mark **5** is placed below the piano part in measure 183, and a section marker **(b)** is placed below the piano part in measure 184.



Musical score for measures 185-188. The score is written for a grand piano and includes a vocal line. The vocal line begins in measure 185 with a melodic phrase. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The score concludes with a double bar line in measure 188.

1.88

Musical score for measures 188-190. The score is written for a grand piano and includes a vocal line. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. The vocal line consists of a single melodic line. Measure 188 shows a dense piano texture with a vocal line. Measure 189 continues the piano texture with a vocal line. Measure 190 concludes the piano texture with a vocal line. A rehearsal mark consisting of two parallel slanted lines is located to the left of measure 191.

(4 5)

1.91

Musical score for measures 191-193. The score is written for a grand piano and includes a vocal line. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. The vocal line consists of a single melodic line. Measure 191 shows a dense piano texture with a vocal line. Measure 192 continues the piano texture with a vocal line. Measure 193 concludes the piano texture with a vocal line.

INTERMEDIUM
LECTIO VII: *Of the Tumult*

12

1.95 **In modo recitato, agitato** ♩ = 90

Soprano Crumhorn
Alto Crumhorn
Tenor Crumhorn
Bass Crumhorn
Bell
Chronista
Harpisichord
Bass Viola da Gamba

colla voce
colla voce
colla voce
colla voce
colla voce

Be - hold:.. dark-ness co-ver'd the earth, a great tem-pest raged in the hea-vens,

6

1.97

and a vast ca-ta-cly - sm was heard in the bowels of the earth, be-neath the foun-da-tions of the world

(4 5) ♯5 b b b

1.99

which the Fa-ther had fa-shion'd be-fore he kind-led the lights of the fir - ma-ment.

(4 5) #



SINFONIA TURBOLENTA (Part B): *La Tempesta*

1.100

Presto ♩ = 155

Soprano Crumhorn *1st time only.*

Alto Crumhorn *1st time only.*

Tenor Crumhorn *1st time only.*

Bass Crumhorn *1st time only.*

Violin I

Violin II

Tenor Viola da Gamba

Harpisichord

Bass Viola da Gamba

14
1.103

Musical score for measures 1.103-1.105. The score is in 3/4 time and features a complex texture with multiple staves. The top staff contains a melodic line with many sixteenth notes. The middle two staves provide harmonic support with chords and moving lines. The bottom staff has a bass line with some rests. A double bar line is present at the end of the system.

1.106

Musical score for measures 1.106-1.108. The score continues with similar complexity. The top staff has a very active melodic line. The middle staves have dense chordal accompaniment. The bottom staff continues the bass line. A double bar line is present at the end of the system.

1.109

Musical score for measures 1.109-1.111. The top staff has a melodic line with some rests. The middle staves have a more active accompaniment. The bottom staff continues the bass line. A double bar line is present at the end of the system.

1.112

Musical score for measures 1.112-1.114. The top staff has a melodic line with some rests. The middle staves have a more active accompaniment. The bottom staff continues the bass line. A double bar line is present at the end of the system.

1.114 |1. 15

Adagio **Meno mosso**

1.117 |2.

PRAECONIUM MINOR

1.120 **In modo recitato, rubato** ♩ = 82

Chronista

The Har-row-ing of the depths of Hell by our most glo-ri-ous Lord and Sa-vior Je-sus Christ, as fore-told by the pro-phets.

FINE del PROLOGO

II. SCENA

*Il Trionfo di Lucifero*DANZA MACABRA - *Descensus Christi ad Inferos*II.1 **Adagio con moto** ♩ = 62

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut

II.3

II.6

II.9

II.11

Soprano Gemshorn

Alto Gemshorn

Tenor Gemshorn

Bass Gemshorn

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut

This musical system covers measures 11, 12, and 13. It features four Gemshorn parts (Soprano, Alto, Tenor, Bass) and three Sackbut parts (Cornetto, Alto, Tenor, Bass). The Gemshorn parts are active throughout, with the Soprano Gemshorn playing a melodic line and the other three providing harmonic support. The Sackbut parts are mostly silent, indicated by whole rests, with only a few notes appearing in the Cornetto part.



II.14

This musical system covers measures 14, 15, and 16. It features four Gemshorn parts and three Sackbut parts. The Gemshorn parts continue their melodic and harmonic lines. The Sackbut parts remain mostly silent, with some notes appearing in the Cornetto part.



II.17

This musical system covers measures 17, 18, and 19. It features four Gemshorn parts and three Sackbut parts. The Gemshorn parts continue their melodic and harmonic lines. The Sackbut parts remain mostly silent, with some notes appearing in the Cornetto part.

II.20

Meno mosso

Grave ♩ = 42

Soprano Gemshorn

Alto Gemshorn

Tenor Gemshorn

Bass Gemshorn

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut

RITORNELLO INFERNALE - L'entrata di Lucifero

II.23

Presto ♩ = 148

Soprano Crumhorn

Violin I

Violin II

Tenor Viola da Gamba

Harpsichord

Bass Viola da Gamba

II.28

Allegro ma non troppo ♩ = 125

Lucifer

Harpsichord

Bass Viola da Gamba

Pre - pare thy-self, O Deeps of Hell! Make read - y your chains, O sov' - reign

II.35

Ha - des! Forge bars of cruel-est iron, O fal - len an - gels!

6 # 5 5 9 8
4 5



II.40

Meno mosso

Keep watch up - on my gates, O le - gions of de - mons!

5 9 8 7
5 5 5
4 4 3



RITORNELLO INFERNALE

II.45 Presto ♩ = 148

Soprano Crumhorn

Violin I

Violin II

Tenor Viola da Gamba

Harpisichord

Bass Viola da Gamba

6 — 6 — 6 6 — 6 — # 6 #

II.50 **Moderato** ♩ = 100

Lucifer

For, the vaunt-ed Christ, who calls him-self [scoff] the Son of God, is e-ven now

Harpischord

Bass Viola da Gamba



II.57

Meno mosso

be-ing brought un-to my do - min-ion, laid low by my e - mis-sa-ry, which is Death!



RITORNELLO INFERNALE

II.62 **Presto** ♩ = 148

Soprano Crumhorn

Violin I

Violin II

Tenor Viola da Gamba

Harpischord

Bass Viola da Gamba

II.67 Allegro ma non troppo ♩ = 125

Lucifer

Pre - pare thy-self, O Deeps of Hell! Make read - y your chains,

Harpischord

Bass Viola da Gamba



II.74

O sov' - reign Ha - des! Forge bars of cruel-est iron, O fal-len an - gels! Keep watch up - on my



II.82

Meno mosso

gates, keep watch up - on my gates, keep watch up - on my gates, O le - gions ^{tr} of de - mons!

RITORNELLO INFERNALE

II.90 Presto ♩ = 148

Meno mosso

Soprano Crumhorn

Violin I

Violin II

Tenor Viola da Gamba

Harpischord

Bass Viola da Gamba

6 — 6 — 6 6 — 6 — 6 6 — 6 — 6



II.95 Allegro ma non troppo ♩ = 138

Moderato ♩ = 108

Soprano Gemshorn

Soprano Crumhorn

Lucifer

Harpischord

Bass Viola da Gamba

Make rea-dy, O Ha-des! Pre-pare ye a way for the blood-ied Lord! For the



II.103

God who cast me from the hea - vens

II.108

Soprano Crumhorn

Lucifer

Harpisichord

Bass Viola da Gamba

suc-cumbs now to my pow'r in weak

rit.



II.114

A tempo

A tempo

mor - tal flesh, his soul sor - row - ful e - ven to

rit.

rit.



RITORNELLO DIALOGO - Il Discorso di Lucifero ed Ade

II.121 Moderato ♩ = 100

Soprano Gemshorn

Soprano Crumhorn

Lucifer

Harpisichord

Bass Viola da Gamba

death.

II.124 **Andante** ♩ = 94

Alto Crumhorn

Lucifer

Harpisichord

Bass Viola da Gamba

colla voce

tr

So en - a - - - - - mored of his im - per - fect cre - a - tions, whom I turn'd - - -



II.128

♩ = ♩

from his — grace, — he made him-self weak like them,



II.134

frail like them, *mor - tal* like them, *hu - man* like them, and walked a-mongst them, my e - ne - my up - on Earth: Un

II.141 **Presto** ♩ = 160

stop-ping the ears I deaf-en'd, o-pen-ing the eyes I blind-ed, gi-ving speech to the lips I sealed,

II.147

pu-ri-fying the flesh I pals-ied, ex - pel - ling the de-mons I dis-patched, e-ven claim-ing the dead I gave un-to thee!

II.153 **Andante maestoso** ♩ = 80

But I have a - veng'd my ex - ile from the heights, My re - bel-lious

II.159

war, so vain-ly fought in the fir - ma ment, and by my pow-er I have van-quis'h'd him!

RITORNELLO DIALOGO

II.164 **Moderato** ♩ = 100

Sopranino Gemshorn

Soprano Crumhorn

Harpsichord

Bass Viola da Gamba

II.167 **Andante maestoso** ♩ = 80**Allegro ma non troppo** ♩ = 120

Bass Sackbut

Hades

Harpsichord

Who, who is he that is so might-y, and yet is sub - ject to Death? All the lords of the

II.172

earth lie un - der my pow'r, the might - y are bent in sub-ju-ga - tion at my feet, yet this Christ would re - sist you?

RITORNELLO DIALOGO

II.178 **Moderato** ♩ = 100

Sopranino Gemshorn

Soprano Crumhorn

Harpsichord

Bass Viola da Gamba

II.181 Allegro ma non troppo ♩ = 120

Bass Sackbut

Hades

What man-ner of man is the Jes- us? Me- thinks, me- thinks, me- thinks, he would en- snare thee.

Harp-sichord

rall.
rall.
rall.

RITORNELLO DIALOGO

II.187 Moderato ♩ = 100

Soprano Gemshorn

Soprano Crumhorn

Harp-sichord

Bass Viola da Gamba

II.190 Allegro ma non troppo ♩ = 150

Lucifer

How now, Ha - des? Have you lost your po- wer? Have you for-got-ten the dom - in - ion that I gave

Harp-sichord

Bass Viola da Gamba

II.195

you o-ver the race of A- dam? I tell you: from the sin of Eve her

Harp-sichord

Bass Viola da Gamba

child - ren be - came my sub - jects! Thus is this Je - sus, the Son of *Man*, de - li - ver'd un - to my bond - age!

This musical score for II.202 features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 6/4 time signature. The piano accompaniment consists of two staves, a right-hand treble clef and a left-hand bass clef, both in the same key signature and time signature. The music is divided into measures with varying time signatures: 6/4, 4/4, 6/4, 4/4, 4/4, 4/4, and 4/4. The lyrics are written below the vocal line.

II.209 *Allegro ma non troppo* ♩ = 140

Lucifer

Why

Violin I

Violin II

Tenor Viola da Gamba

Harpisichord

Bass Viola da Gamba

This musical score for II.209 is for the piece "Allegro ma non troppo" with a tempo of 140 beats per minute. It features six staves: a vocal line for Lucifer, and five instrumental staves for Violin I, Violin II, Tenor Viola da Gamba, Harpischord, and Bass Viola da Gamba. The key signature is two flats and the time signature is 4/4. The vocal line has a single note with the word "Why" written below it. The instrumental parts are more complex, with the Harpischord and Bass Viola da Gamba playing a rhythmic pattern of eighth notes.

II.214

do you doubt and fear to take— this Christ your cap-tive? Why do you trem-ble here, to

This musical score for II.214 consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "do you doubt and fear to take— this Christ your cap-tive? Why do you trem-ble here, to". The piano accompaniment is written in three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The piano part features a steady eighth-note accompaniment in the left hand and chords and moving lines in the right hand.



II.219

join my vic-to-ry? Why

This musical score for II.219 consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "join my vic-to-ry? Why". The piano accompaniment is written in three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The piano part features a steady eighth-note accompaniment in the left hand and chords and moving lines in the right hand.

II.224

do you doubt and fear? Why do you doubt and fear? Why do you doubt and fear___ to join my vic-to-ry?

The score for II.224 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature. The vocal line begins with the lyrics "do you doubt and fear?" and continues with "Why do you doubt and fear? Why do you doubt and fear___ to join my vic-to-ry?". The piano accompaniment features a steady eighth-note bass line and a more active right hand with various rhythmic patterns.



II.229

Hark,hear his an-guish'd call! O hark! O hark! Hark,

The score for II.229 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature. The vocal line begins with the lyrics "Hark,hear his an-guish'd call! O hark! O hark! Hark,". The piano accompaniment features a steady eighth-note bass line and a more active right hand with various rhythmic patterns.

II.234

hear his an-guish'd call! Hark, hear his an-guish'd call!

This musical score for II.234 features a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in a B-flat major key signature, marked with a fermata. The piano accompaniment consists of a right-hand part with arpeggiated chords and a left-hand part with a steady eighth-note bass line. The lyrics are: "hear his an-guish'd call! Hark, hear his an-guish'd call!"



II.238

Hark! Hear his an-guish'd call, and

This musical score for II.238 continues the piece. The vocal line starts with a fermata and then enters with the lyrics "Hark! Hear his an-guish'd call, and". The piano accompaniment continues with similar arpeggiated textures in the right hand and a consistent eighth-note bass line in the left hand. The lyrics are: "Hark! Hear his an-guish'd call, and"

H.242

o - pen dun - geons mas - sive! I bring him in my thrall, sub - ject to thou and me!

This musical score for H.242 consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The lyrics are written below the notes. The second and third staves are for the right hand of a piano accompaniment, with treble clefs. The fourth and fifth staves are for the left hand, with a bass clef. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests.



H.246

Why do you doubt and fear to take _____ this Christ your cap - tive?

This musical score for H.246 consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The lyrics are written below the notes. The second and third staves are for the right hand of a piano accompaniment, with treble clefs. The fourth and fifth staves are for the left hand, with a bass clef. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests.

II.250

Why do you trem-ble here, to join my vic-to-ry?

This musical score for II.250 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "Why do you trem-ble here, to join my vic-to-ry?". The piano accompaniment is written for four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note bass line and a more active right hand with chords and moving lines.



II.254

For, in the de-sert, I

This musical score for II.254 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "For, in the de-sert, I". The piano accompaniment is written for four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note bass line and a more active right hand with chords and moving lines.

II.258

tempt-ed him, in ev'-ry plan pre-empt-ed him; his peo-ple I turn'd 'gainst him, their wrath I made to burn 'gainst him, a cross I have pre-

The score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves (treble and bass clefs) with the same key signature. The music is in a 4/4 time signature. The vocal line has lyrics: "tempt-ed him, in ev'-ry plan pre-empt-ed him; his peo-ple I turn'd 'gainst him, their wrath I made to burn 'gainst him, a cross I have pre-".



II.262

Meno mosso A tempo

pared for him, and 'pon it there I nail-éd him! Why do you doubt and fear to take—— this Christ your cap-tive?

The score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is in two staves (treble and bass clefs) with the same key signature. The music is in a 4/4 time signature. The vocal line has lyrics: "pared for him, and 'pon it there I nail-éd him! Why do you doubt and fear to take—— this Christ your cap-tive?".

Why do you trem-ble here, to join my vic-to-ry?



Why do you doubt and fear? Why do you doubt and fear? Why

II.276

do you doubt and fear — to join my vic-to-ry? Hark,

The musical score for II.276 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "do you doubt and fear — to join my vic-to-ry? Hark,". The piano accompaniment is in three staves (treble, middle, and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests in the vocal line.



II.281

hear his an-guish'd call! O hark! O hark! Hark,hear his an-guish'd call! Hark,

The musical score for II.281 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics: "hear his an-guish'd call! O hark! O hark! Hark,hear his an-guish'd call! Hark,". The piano accompaniment is in three staves (treble, middle, and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests in the vocal line.

II.286

hear his an-guish'd call!

This musical score for II.286 consists of five staves. The top staff is a vocal line in G major (one flat) with a melody of eighth and sixteenth notes. The lyrics "hear his an-guish'd call!" are written below the first few notes. The second staff contains two empty treble clef staves. The third staff is a bass clef staff with a rhythmic accompaniment of eighth notes. The fourth and fifth staves form a grand staff (treble and bass clefs) with a piano accompaniment of chords and moving lines.



II.290

Hark! Hear his an-guish'd call, and o - pen dun - geons mas - sive! I bring him in my thrall, sub

This musical score for II.290 consists of five staves. The top staff is a vocal line in G major (one flat) with a melody of eighth and sixteenth notes. The lyrics "Hark! Hear his an-guish'd call, and o - pen dun - geons mas - sive! I bring him in my thrall, sub" are written below the notes. The second staff contains two empty treble clef staves. The third staff is a bass clef staff with a rhythmic accompaniment of eighth notes. The fourth and fifth staves form a grand staff (treble and bass clefs) with a piano accompaniment of chords and moving lines.

II.294

ject to thou and me! Why do you doubt and fear to take—

This musical score for II.294 consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "ject to thou and me! Why do you doubt and fear to take—". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).



II.298

— this Christ your cap-tive? Why do you trem-ble here, to join my vic-to-ry?

This musical score for II.298 consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "— this Christ your cap-tive? Why do you trem-ble here, to join my vic-to-ry?". The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Why do you doubt? Why do you fear? I tell you, my

This musical score for II.303 consists of five staves. The top staff is a vocal line with lyrics: "Why do you doubt? Why do you fear? I tell you, my". The second and third staves are for the right hand of the piano, and the fourth and fifth staves are for the left hand. The music is in a minor key and features a complex piano accompaniment with many sixteenth and thirty-second notes.



vict-'ry is near!

This musical score for II.309 consists of five staves. The top staff is a vocal line with lyrics: "vict-'ry is near!". The second and third staves are for the right hand of the piano, and the fourth and fifth staves are for the left hand. The music is in a minor key and features a complex piano accompaniment with many sixteenth and thirty-second notes.

II.314

Musical score for II.314, featuring a vocal line and a piano accompaniment. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The vocal line consists of a single melodic line. The piano accompaniment is divided into two systems: the upper system contains the right and left hands of the piano, and the lower system contains the right and left hands of the harpsichord. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the harpsichord part provides harmonic support with chords and single notes.

II.318 *Allegro ma non troppo* ♩ = 120

Bass Sackbut

Hades

Harpisichord

So you say, so you say, but tell _____ me, O Prince of Death, O Lord of Hell: You have

Musical score for II.318, featuring Bass Sackbut, Hades, and Harpsichord. The score is in a key signature of two flats (B-flat and E-flat) and a 6/4 time signature. The Bass Sackbut part consists of a single melodic line. The Hades part consists of a single melodic line with lyrics. The Harpsichord part is divided into two systems: the upper system contains the right and left hands of the harpsichord, and the lower system contains the right and left hands of the harpsichord. The harpsichord part features a rhythmic pattern of eighth and sixteenth notes, while the harpsichord part provides harmonic support with chords and single notes.



II.323

Musical score for II.323, featuring a vocal line and a piano accompaniment. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is divided into two systems: the upper system contains the right and left hands of the piano, and the lower system contains the right and left hands of the harpsichord. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the harpsichord part provides harmonic support with chords and single notes. The lyrics are: "said that this Je - sus has ta - ken the dead from my do - min".

RITORNELLO DIALOGO

II.327 **Moderato** ♩ = 100

Alto Gemshorn

Alto Crumhorn

Bass Sackbut

Hades

Harpisichord

Bass Viola da Gamba



II.330 **Andante maestoso** ♩ = 80

Moderato ♩ = 100

Bass Sackbut

Hades

Harpisichord

Who, who is he that by his own word may take from me _____ my right? Per-chance it was



II.335

Meno mosso

he who did wrest from me the man called La - za - rus who had been dead four days, his

42
II.339

Andante maestoso ♩ = 80

bo - dy, rot-ted and cor - rupt; his soul, held here in thrall - dom?



II.343 Adagio ♩ = 50

Presto ♩ = 200

Soprano Gemshorn

Bass Sackbut

Lucifer

Hades

Violin I

Violin II

Tenor Viola da Gamba

Harpisichord

Bass Viola da Gamba

It was he.

Back, get back! Back,

II.350

Sa - tan, ad - jure thee, bring not this Christ to me! I can - not I as - sure thee, hold one here such as



RITORNELLO DIALOGO

II.357 Andante ♩ = 80

Meno mosso

Soprano Gemshorn

Soprano Crumhorn

Bass Sackbut

Hades
he!

Violin I

Violin II

Tenor Viola da Gamba

Harpsichord

Bass Viola da Gamba

FINE della SCENA

III. SCENA

A). *Il Sonno Inquieto dei Dannati*RITORNELLO ASSONNATO - *La Disposizione delle Anime*

III.1 **Grave** ♩ = 45

Violin I

Violin II

Organ

Pedals

III.6

Alto Recorder

Alto or Tenor Recorder

Violin I

Violin II

Organ

Pedals

III.11

Violin I

Violin II

Organ

Pedals

III.17

Alto Recorder

Alto or Tenor Recorder

Soprano

Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un - to the Daugh - ters of

Alto

CHORUS of SOULS

Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un - to the Daugh - ters of

Tenor

Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un - to the Daugh - ters of

Bass

Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un - to the Daugh - ters of

Organ

Pedals



III.23

Eve! Woe, sor-row, de-spair, and mi-se-ry, to those ac-cur-séd by the

Eve! Woe, sor-row, de-spair, and mi-se-ry, to those ac-cur-séd by the

Eve! Woe, sor-row, de-spair, and mi-se-ry, to those ac-cur-séd by the

Eve! Woe, sor-row, de-spair, and mi-se-ry, to those ac-cur-séd by the

Organ and Pedals musical notation for the second system, including treble and bass staves.

RITORNELLO ASSONNATO

III.28

CHORUS
of SOULS

Soprano

tree.

Alto

tree.

Tenor

tree.

Bass

tree.

Violin I

Violin II

Organ

Pedals



III.32

$\text{♩} = \text{♩}$

III.36

Eve
Mine the sin, yea, mine the fault, mine the blame for Man's sad fate.

Adam
Mine the sin, yea, mine the fault, mine the blame for Man's sad fate.

Violin I

Violin II

Organ

Pedals

III.40

Walked we at the side of God, but our sin re - pent - ed too late.

Walked we at the side of God, but our sin re - pent-ed too late.

III.44

Cur - séd be the wretch - ed tree, al - so curs'd that ser - pent be.

Cur - séd be the wretch - ed tree, al - so curs'd that ser - pent be.

III. 48

Soprano
 Alto
CHORUS of SOULS
 Tenor
 Bass

Cur - séd be the wretch - ed tree, al - so curs'd that ser - pent

Organ

Pedals



RITORNELLO ASSONNATO

III. 52

♩ = ♩

Soprano
 Alto
CHORUS of SOULS
 Tenor
 Bass

be.

be.

be.

be.

Violin I

Violin II

Organ

Pedals

III.56

Piano accompaniment for III.56, featuring four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a 4/2 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass line with quarter notes.



III.60

CHORUS of SOULS

Soprano
Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un -

Alto
Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un -

Tenor
Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un -

Bass
Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un -

Violin I

Violin II

Organ

Pedals

CHORUS of SOULS musical score for III.60. The score includes vocal parts for Soprano, Alto, Tenor, and Bass, and instrumental parts for Violin I, Violin II, Organ, and Pedals. The lyrics are: "Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un -". The music is in a 4/2 time signature with a key signature of three flats. The organ part features a melodic line with eighth-note patterns, and the pedals provide a steady bass line with quarter notes.

III.71

Soprano
tree.

Alto
tree.

Tenor
tree.

Bass
tree.

Violin I

Violin II

Organ

Pedals

*CHORUS
of SOULS*



III.75

III.79 $\text{♩} = \text{♩}$

Eve *We who dwell in Hell's deep chasms, we who lan - guish in the dark, we who vain - ly*

Violin I

Violin II

Organ

Pedals

III.84

hope for glo - ry, whilst our sins we sad - ly mark, we wait and yearn for

III.88

Eve Soprano *our God's call, for re - demp - tion from Man's Fall! We*

Alto *We*

Tenor *We*

Bass *We*

Organ

Pedals

CHORUS of SOULS

SOLO: CHORUS:

III.91

wait and yearn for our God's call, and long for re-demp - tion from the

wait and yearn for our God's call, and long for re-demp - tion from the

wait and yearn for our God's call, and long for re-demp - tion from the

wait and yearn for our God's call, and long for re-demp - tion from the



RITORNELLO ASSONNATO

III.95

$\text{♩} = \text{♩}$

CHORUS of SOULS

Soprano
Fall.

Alto
Fall.

Tenor
Fall.

Bass
Fall.

Violin I

Violin II

Organ

Pedals

54
III.99



III.103

Soprano
Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un - to the Daugh - ters of

Alto
Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un - to the Daugh - ters of

Tenor
Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un - to the Daugh - ters of

Bass
Woe, woe, woe un - to the Sons of A - dam! Woe, woe, woe un - to the Daugh - ters of

CHORUS
of SOULS

Violin I

Violin II

Organ

Pedals

III.109

Eve! Woe, sor-row, de-spair, and mi-se-ry, to those ac-cur-séd by the

Eve! Woe, sor-row, de-spair, and mi-se-ry, to those ac-cur-séd by the

Eve! Woe, sor-row, de-spair, and mi-se-ry, to those ac-cur-séd by the

Eve! Woe, sor-row, de-spair, and mi-se-ry, to those ac-cur-séd by the



RITORNELLO ASSONNATO

III.114

CHORUS of SOULS

Soprano
tree.

Alto
tree.

Tenor
tree.

Bass
tree.

Violin I

Violin II

Organ

Pedals

III.119

Alto Recorder

Alto or
Tenor Recorder

Violin II

Organ

Pedals

Musical score for measures III.119-III.123. The score is in G minor (three flats) and 3/4 time. It features five staves: Alto Recorder, Alto or Tenor Recorder, Violin II, Organ, and Pedals. Measures III.119-III.121 show the recorder parts with rests, while the Violin II, Organ, and Pedals parts play continuous rhythmic patterns. At measure III.122, the recorder parts enter with a melodic line. Measure III.123 concludes the section with a double bar line.



III.124

Musical score for measures III.124-III.126. The score is in G minor and 3/4 time. It features four staves: two for recorders (treble and bass clefs), Organ, and Pedals. Measures III.124-III.125 show the recorder parts with trills (tr) and melodic lines. The Organ and Pedals parts continue with their rhythmic accompaniment. Measure III.126 concludes the section with a double bar line.



III.127

Musical score for measures III.127-III.129. The score is in G minor and 3/4 time. It features four staves: two for recorders (treble and bass clefs), Organ, and Pedals. Measures III.127-III.128 show the recorder parts with melodic lines and a trill (tr) in the second measure. The Organ and Pedals parts continue with their rhythmic accompaniment. Measure III.129 concludes the section with a double bar line.

B). Il Cambiamento

SINFONIA ILLUMINANTE

Grave $\text{♩} = 45$

III.130

Soprano Recorder I

Soprano Recorder II

Alto Recorder

Tenor Recorder

Bell

Organ

Pedals



III.135

Soprano Recorder I

Soprano Recorder II

Alto Recorder

Tenor Recorder

Bell

Organ

Pedals

III.141 Adagio ♩ = 60

Adam

Hark! What light is this, that shines where naught e'er shone before?

Organ

Pedals

III.147

Lo! Like E-den's light, the light of Him with whom we trod.

III.153

Pray, O what can pierce through Hell's dark-est

III.158

shade? What, what can this

III.164

stran-gest sign, what can this stran - gest sign, this stran-gest sign por- tend?

III.168

What can this stran-gest, stran-gest sign, this sign — por - - - tend?

III.173 *Andante con moto* ♩ = 80

Isaiah I tell — you: this is the light — of the

Organ

Pedals

III.180

Più mosso

Son of Man! Yea, Son — of Man, and Son — of God, — which I, I - sai - ah, did for

III.186 **Moderato** ♩ = 100

Isaiah
see, for:_____

Soprano
The peo - ple who walked_____ in dark - ness

Alto
CHORUS of SOULS
The peo - ple who walked_____ in dark - ness

Tenor
The peo - ple who walked_____ in dark - ness

Bass
The peo - ple who walked_____ in dark - ness

Organ

Pedals



III.192

have seen a great_____ light, and they that dwell in the land of the sha - dow of death,

have seen a great_____ light, and they that dwell in the land of the sha - dow of death,

have seen a great_____ light, and they that dwell in the land of the sha - dow of death,

have seen a great_____ light, and they that dwell in the land of the sha - dow of death,

Organ

Pedals

III.197

u - pon them did the light shine.

u - pon them did the light shine.

u - pon them did the light shine.

u - pon them did the light shine.

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with treble and bass clefs. The lyrics are: "u - pon them did the light shine." The music is in a key with one sharp (F#) and a common time signature.



III.202 *Andante con moto* ♩ = 80

Isaiah

And now it has come at last, and shone on us that sit in death.

Organ

Pedals

The score features three parts: a vocal line for Isaiah, an organ part with treble and bass clefs, and a pedal part with a bass clef. The lyrics are: "And now it has come at last, and shone on us that sit in death." The tempo is marked "Andante con moto" with a quarter note equal to 80 beats per minute.

CHORUS of SOULS

Soprano
 So may it be, so be it, a - men.

Alto
 So may it be, so be it, a - men.

Tenor
 So may it be, so be it, a - men.

Bass
 So may it be, so be it, a - men.

Organ

Pedals



SINFONIA ILLUMINANTE

Cornetto

Organ

Pedals



Organ

Pedals

III.221 *Andante con moto* ♩ = 80

Cornetto

John
Yea, right - - ly do you speak.

Soprano
Who art thou?

Alto
Who art thou?

CHORUS
of SOULS
Tenor
Who art thou?

Bass
Who art thou?

Organ

Pedals



III.226

Cornetto

John
Who am I? I am John, the pro-phet of the

Organ

Pedals

64
III.230

Musical score for III.230. It consists of four staves: a vocal line, a piano accompaniment (treble and bass clefs), and a bass line. The vocal line has lyrics: "Most High! Come to de - clare, come to de -". The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.



III.235

Musical score for III.235. It consists of four staves: a vocal line, a piano accompaniment (treble and bass clefs), and a bass line. The vocal line has lyrics: "clare, come to de - clare that His". The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.



III.239

Musical score for III.239. It consists of four staves: a vocal line, a piano accompaniment (treble and bass clefs), and a bass line. The vocal line has lyrics: "com - - ing is at hand." The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

III.242

Lo, the Day - spring comes from on High!—



III.246

Lo, the Day - spring comes from on High!—



III.250

comes from on High to us who sit in dark - ness.

66
III.254

Musical score for III.254. It features a vocal line with lyrics: "comes from on High, to us who sit in dark -". The score includes a piano accompaniment with a right-hand part and a left-hand part. The key signature has one flat (B-flat), and the time signature is common time (C).



III.257

Musical score for III.257. It features a vocal line with lyrics: "ness, Lo, the Day - spring comes from on High!___". The score includes a piano accompaniment with a right-hand part and a left-hand part. The key signature has one flat (B-flat), and the time signature is common time (C). A trill is marked above the vocal line.



III.261

Musical score for III.261. It features a vocal line with lyrics: "Lo, the Day - spring comes from on High!___". The score includes a piano accompaniment with a right-hand part and a left-hand part. The key signature has one flat (B-flat), and the time signature is common time (C). Trills are marked above the vocal line.

III.265

comes from on High to us who sit in

Detailed description: This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a whole rest, followed by a series of eighth and sixteenth notes. The second staff is another vocal line, also in treble clef, which starts with a whole rest and then continues with a melodic line. The lyrics 'comes from on High to us who sit in' are placed below this staff. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part features a steady eighth-note bass line and a more complex upper line with chords and melodic fragments.



III.268

dark - ness. comes from on High

Detailed description: This musical system consists of four staves. The top staff is a vocal line in treble clef, starting with a whole rest. The second staff is another vocal line in treble clef, which begins with a melodic phrase. The lyrics 'dark - ness. comes from on High' are placed below this staff. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part features a steady eighth-note bass line and a more complex upper line with chords and melodic fragments.



III.272

to us who sit in dark - ness,

Detailed description: This musical system consists of four staves. The top staff is a vocal line in treble clef, starting with a whole rest. The second staff is another vocal line in treble clef, which begins with a melodic phrase. The lyrics 'to us who sit in dark - ness,' are placed below this staff. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part features a steady eighth-note bass line and a more complex upper line with chords and melodic fragments.

68 III.275 *trm*

Hear, O Cap-tive Dead, the voice of him that cri - - -

III.278

- - - eth in the wild - er-ness of Hell! Take heed!

III.280

Pre - pare the way of the Lord, of the Lord.

III.283

Lo, the Day - spring comes from on High!—

Detailed description: This musical system includes a vocal line with a trill (tr) and a piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes, and ends with a trill on a quarter note. The piano accompaniment consists of a treble and bass clef with chords and moving lines.



III.287

Lo, the Day - spring comes from on High!—

Detailed description: This musical system includes a vocal line with trills (tr) and a piano accompaniment. The vocal line features several trills on eighth notes. The piano accompaniment includes a treble and bass clef with chords and moving lines.



III.291

comes from on High to us who sit— in dark - ness.

Detailed description: This musical system includes a vocal line and a piano accompaniment. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment includes a treble and bass clef with chords and moving lines.

Musical score for III.295. The score consists of four staves: a vocal line, a piano accompaniment (treble and bass clefs), and a bass line. The vocal line begins with the lyrics "comes from on High, to us who sit in dark -". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The bass line is a simple eighth-note accompaniment.

Musical score for III.298. The score consists of four staves: a vocal line, a piano accompaniment (treble and bass clefs), and a bass line. The vocal line begins with the lyrics "ness, Lo, the Day - spring comes from on High!___". A trill is marked above the vocal line. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The bass line is a simple eighth-note accompaniment.

Musical score for III.302. The score consists of four staves: a vocal line, a piano accompaniment (treble and bass clefs), and a bass line. The vocal line begins with the lyrics "Lo, the Day - spring comes from on High!___". Trills are marked above the vocal line. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The bass line is a simple eighth-note accompaniment.

III.306

comes from on High to us who sit in



III.309

dark - ness. comes from on High



III.313

Meno mosso

A tempo

Meno mosso

to us who sit in dark - ness,

cadenza ad libitum

tr

III.317 **Andante con moto** ♩ = 80

Musical score for III.317, **Andante con moto**, tempo marking ♩ = 80. The score is in 6/8 time and B-flat major. It features a vocal line with lyrics "For our God made Flesh", a piano accompaniment, and a double bass line. The vocal line begins with a whole note rest, followed by a melodic phrase starting on G4. The piano accompaniment consists of chords and moving lines in both hands. The double bass line provides a harmonic foundation with sustained notes and chords.



III.319

Musical score for III.319. The score is in 4/2 time and B-flat major. It features a vocal line with lyrics "has died, died, died", a piano accompaniment, and a double bass line. The vocal line begins with a whole note rest, followed by a melodic phrase starting on G4. The piano accompaniment consists of chords and moving lines in both hands. The double bass line provides a harmonic foundation with sustained notes and chords. Trills (tr) are indicated above the vocal line.



III.323

Musical score for III.323. The score is in 4/2 time and B-flat major. It features a vocal line with lyrics "in the Flesh, and e - ven now He turns", a piano accompaniment, and a double bass line. The vocal line begins with a whole note rest, followed by a melodic phrase starting on G4. The piano accompaniment consists of chords and moving lines in both hands. The double bass line provides a harmonic foundation with sustained notes and chords.

His face t'wards Hell.



III.332

Meno mosso

CHORUS of SOULS

Soprano
 So may it be, so be it, a - men.

Alto
 So may it be, so be it, a - men.

Tenor
 So may it be, so be it, a - men.

Bass
 So may it be, so be it, a - men.

Organ

Pedals

C). *L'impotenza di Morte*SINFONIA - *Morte Sconfitto*III.336 **Allegro** ♩ = 130

Soprano Gemshorn

Alto Gemshorn

Tenor Gemshorn

Bass Gemshorn

III.339

III.342

III.345

trmm

III.349

Musical score for exercise III.349, consisting of four staves. The first staff contains rests. The second staff has a melodic line with eighth notes and a trill. The third staff has a melodic line with eighth notes and a trill. The fourth staff has a bass line with eighth notes.



III.352

Musical score for exercise III.352, consisting of four staves. The first staff contains rests. The second staff has a melodic line with eighth notes and a trill. The third staff has a melodic line with eighth notes and a trill. The fourth staff has a bass line with eighth notes.



III.354

Meno mosso

Musical score for exercise III.354, marked 'Meno mosso', consisting of four staves. The first staff has a melodic line with eighth notes and a trill. The second staff has a melodic line with eighth notes and a trill. The third staff has a melodic line with eighth notes and a trill. The fourth staff has a bass line with eighth notes.

III.357 *Andante* ♩ = 80

CHORUS of SOULS

Soprano
How now, Death? Where is thy sting? Where is thy sting? Where is thy sting? Where is thy

Alto
How now, Death? Where is thy sting? Where is thy sting? Where is thy

Tenor
How now, Death? Where is thy sting? Where is thy sting? Where is thy sting? Where is thy

Bass
How now, Death? Where is thy sting? Where is thy sting? Where is thy

Organ

Pedals



III.361

sting? Where is thy sting? Where is thy sting? Say now, Death: Where is thy vic - tor - y?

sting? Where is thy sting? Where is thy sting? Say now, Death: Where is thy

sting? Where is thy sting? Where is thy sting? Say now, Death: Where is thy vic - tor - y?

sting? Where is thy sting? Where is thy sting? Say now, Death: Where is thy

Where is thy vic - tor - y? Where is thy vic - t'ry? Where's thy prize?
 vic - tor - y? Where is thy vic - tor - y? Where is thy prize?
 Where is thy vic - tor - y? Where is thy vic - t'ry? Where's thy prize?
 vic - tor - y? Where is thy vic - tor - y? Where is thy prize?

III.368 Moderato con moto ♩ = 110

Alto Crumhorn
 Lucifer
 Death, Where is the man, for I did break him?
 Harpsichord
 Bass Viola da Gamba

III.375

Alto Gemshorn
 Death
 A - - las, my Lord I could not take him.
 Harpsichord
 Bass Viola da Gamba

FINE della SCENA

IV. SCENA

Il Trionfo di Cristo

SCAMPANELLO TRIPARTITO

IV.1 **Moderato** ♩ = 60

Bell



SINFONIA di CORNI - *L'Armata di Cielo*

IV.4 **Andante** ♩ = 96

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut



IV.9



IV.13

IV.16

Musical score for measures IV.16-19. The score consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). The music is written in a common time signature. The first staff (Treble) contains a melodic line with quarter and half notes. The second staff (Alto) contains a line with quarter and half notes. The third staff (Tenor) contains a line with quarter and half notes. The fourth staff (Bass) contains a line with quarter and half notes. The music concludes with a double bar line and repeat dots.



IV.20

Musical score for measures IV.20-23. The score consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). The music is written in a common time signature. The first staff (Treble) contains a melodic line with quarter and half notes, including a sharp sign. The second staff (Alto) contains a line with quarter and half notes. The third staff (Tenor) contains a line with quarter and half notes. The fourth staff (Bass) contains a line with quarter and half notes. The music concludes with a double bar line and repeat dots.



IV.24

Musical score for measures IV.24-26. The score consists of seven staves: Cornetto I, Cornetto II, Alto Sackbut, Tenor Sackbut, Bass Sackbut, Organ, and Pedals. The key signature has one flat (B-flat). The music is written in a common time signature. The first three staves (Cornetto I, Cornetto II, Alto Sackbut) contain melodic lines with eighth and sixteenth notes. The fourth staff (Tenor Sackbut) contains a line with eighth and sixteenth notes. The fifth staff (Bass Sackbut) contains a line with eighth and sixteenth notes. The sixth staff (Organ) contains a line with sustained notes and rests. The seventh staff (Pedals) contains a line with sustained notes and rests. The music concludes with a double bar line and repeat dots.

Musical score for measures IV.27-IV.29. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The first two staves (treble clefs) have a melodic line with eighth notes and rests. The third and fourth staves (alto clefs) have a rhythmic accompaniment with eighth notes and rests. The fifth staff (bass clef) has a bass line with eighth notes and rests. The score is divided into three measures. The first measure contains the first two staves, the second measure contains the first and third staves, and the third measure contains the first, third, and fifth staves. The second and third staves are connected by a brace on the left. The first and third staves are connected by a brace on the left. The fifth staff is connected by a brace on the left. The score is marked with a double bar line at the end of each measure.



Musical score for measures IV.30-IV.32. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. The first two staves (treble clefs) have a melodic line with eighth notes and rests. The third and fourth staves (alto clefs) have a rhythmic accompaniment with eighth notes and rests. The fifth staff (bass clef) has a bass line with eighth notes and rests. The score is divided into three measures. The first measure contains the first two staves, the second measure contains the first and third staves, and the third measure contains the first, third, and fifth staves. The second and third staves are connected by a brace on the left. The first and third staves are connected by a brace on the left. The fifth staff is connected by a brace on the left. The score is marked with a double bar line at the end of each measure.

IV.33 **Meno mosso** **Adagio** ♩ = 72



IV.35 **Grave** ♩ = 48

Christ (from afar) Re - move, O Prin - ces, your gates, and be lift - ed up, ye ev - er - last - ing

Organ

Pedals



IV.38

doors, and the King, the King of Glo - ry shall come in!

IV.42

♩ = ♩ **Allegretto** ♩ = 96

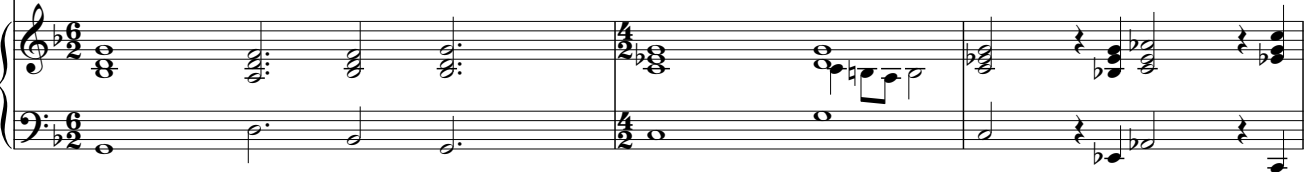
Bass Sackbut



Hades



Harpisichord



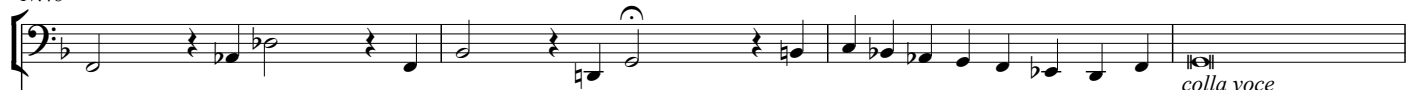
IV.45



fight thou a - gainst this King of Glo - ry! fight thou, fight thou,



IV.48

Meno mosso

fight thou, fight thou, fight — thou, fight thou a - gainst this King of Glo - -



IV.52 **A tempo**

Soprano Gemshorn

Alto Gemshorn

Tenor Gemshorn

Bass Gemshorn

Bass Sackbut

Hades
-ry!

Violin I

Violin II

Tenor Viola da Gamba

Harpsichord

Bass Viola da Gamba

Detailed description: This page of a musical score, numbered 83, is titled 'IV.52 A tempo'. It features a variety of instruments and vocal parts. The vocal parts include Soprano Gemshorn, Alto Gemshorn, Tenor Gemshorn, and Bass Gemshorn, all in treble clef with a key signature of one flat. The Bass Sackbut is in bass clef with one flat. Hades is in bass clef with one flat and has the vocal line '-ry!'. The string parts include Violin I and Violin II in treble clef with one flat, Tenor Viola da Gamba in alto clef with one flat, and Bass Viola da Gamba in bass clef with one flat. The Harpsichord part is in grand staff with one flat. The score consists of four measures, ending with a double bar line and repeat dots. The music is in a common time signature.

IV.57 **Moderato** ♩ = 115

Soprano Crumhorn

Alto Crumhorn

Tenor Crumhorn

Bass Crumhorn

Lucifer

Bah! Bah and fie! No pow'r of man, nor might of an-gels can reach___ us

Harpsichord

Bass Viola da Gamba



IV.61

Lucifer

here! There are none that durst de-fy me to arms! Pay no heed to name-less voi-

Harpsichord

Bass Viola da Gamba

IV.64

Soprano Crumhorn

Alto Crumhorn

Tenor Crumhorn

Bass Crumhorn

Lucifer
ces on the wind! _____ None, none, none could feign op-pose me!

Violin I

Violin II

Harpsichord

Bass Viola da Gamba



IV.67

Grave ♩ = 48

Christ
(from afar)

Lucifer

Harpsichord

Bass Viola da Gamba

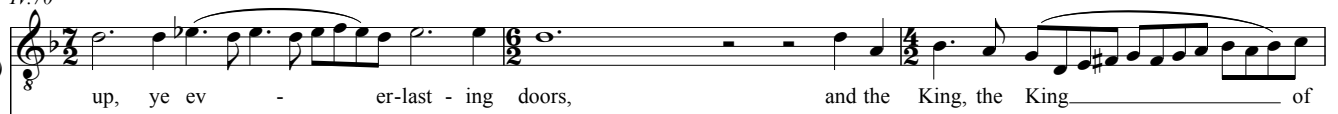
Organ

Pedals

Re-move, O Prin - ces, your gates, and be lift - ed

None, none, none...

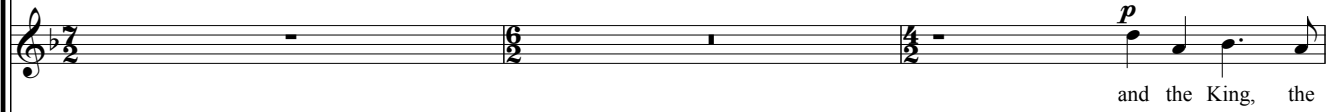
IV.70

Christ
(from afar)

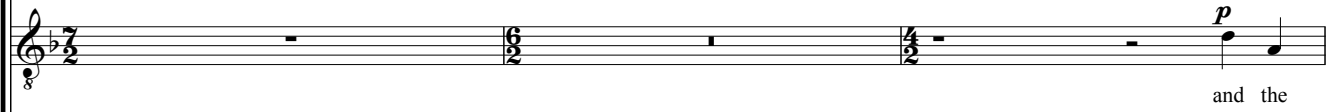
Soprano



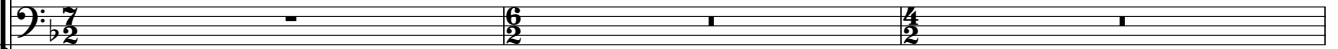
Alto

CHORUS
of SOULS

Tenor



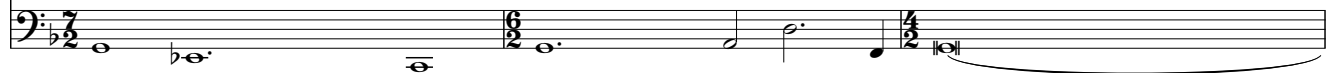
Bass



Organ



Pedals



IV.73

Glo - ry, the King of Glo - ry, the King of Glo - ry shall come in!

of Glo - ry, of Glo - ry, the King of Glo - ry shall come in!

King of Glo - - ry, the King of Glo - ry shall come in!

King, the King of Glo - ry, the King of Glo - ry shall come in!

and the King, the King of Glo - ry, the King of Glo - ry shall come in!



IV.77 **Allegro** ♩ = 100

Lucifer

Shut the cruel, hard gates of brass! Si-lence, thralls, and qui-et be!

Harpisichord

Bass Viola da Gamba



IV.80

Bolt the gates with bars of iron! None shall rule as king— but me!

Soprano Cromhorn

Alto Cromhorn

Tenor Cromhorn

Bass Cromhorn

Soprano

Alto

Tenor

Bass

CHORUS
of FALLEN
ANGELS

Shut the cruel, hard gates of brass! Si-lence, thralls, and qui - et be! Bolt the gates with bars of iron!

Shut the cruel, hard gates of brass! Si-lence, thralls, and qui - et be! Bolt the gates with bars of iron!

Shut the cruel, hard gates of brass! Si-lence, thralls, and qui - et be! Bolt the gates with bars of iron!

Shut the cruel, hard gates of brass! Si-lence, thralls, and qui - et be! Bolt the gates with bars of iron!

Violin I

Violin II

Tenor Viola da Gamba

Harpsichord

Bass Viola da Gamba

pizz.

pizz.

pizz.

IV.85

Meno mosso

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with quarter and eighth notes. The second staff is also a treble clef with a key signature of one flat, containing a similar melodic line. The third staff is a treble clef with a key signature of one flat, containing a bass line with quarter notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter notes. All staves end with a double bar line and repeat dots.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat, containing a vocal line with the lyrics "None shall rule as king_ but thee!". The second staff is a treble clef with a key signature of one flat, containing a vocal line with the lyrics "None shall rule as king but thee!". The third staff is a treble clef with a key signature of one flat, containing a vocal line with the lyrics "None shall rule as king but thee!". The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter notes. All staves end with a double bar line and repeat dots.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with quarter and eighth notes. The middle staff is a treble clef with a key signature of one flat, containing a similar melodic line. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter notes. All staves end with a double bar line and repeat dots.

The fourth system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat, containing piano accompaniment with chords and eighth notes. The second staff is a bass clef with a key signature of one flat, containing a bass line with quarter notes. The third staff is a bass clef with a key signature of one flat, containing a bass line with quarter notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line with quarter notes. All staves end with a double bar line and repeat dots.

IV:87 **Grave** ♩ = 48

*CHORUS
of SOULS*

Soprano
O - pen thy gates, that the King of Glo - ry may come in!

Alto
O - pen thy gates, that the King of Glo - ry may come in!

Tenor
O - pen thy gates, that the King of Glo - ry may come in!

Bass
O - pen thy gates, that the King of Glo - ry may come in!

Organ

Pedals



IV:89

David
Did I, _____ the Psalm - ist, not for - tell?: Let them give

Organ

Pedals



IV:92

thanks un-to the Lord, who hath shat - ter'd, shat - ter'd, shat - ter'd the gates of brass

Organ

Pedals

IV:95

and bro-ken, bro-ken, bro - ken the bars of iron a-sun - der!



IV:97

for He hath ta - ken them out of their in - i - qui -

Soprano Crumhorn

Alto Crumhorn

Tenor Crumhorn

Bass Crumhorn

David
ty!

Lucifer
Fie, fie, fie, fie! Shut the gates! Si - lence,

Soprano
Shut the cruel, hard gates of brass! Si - lence, thralls, and qui - et be!

Alto
CHORUS of FALLEN ANGELS
Shut the cruel, hard gates of brass! Si - lence, thralls, and qui - et be!

Tenor
Shut the cruel, hard gates of brass! Si - lence, thralls, and qui - et be!

Bass
Shut the cruel, hard gates of brass! Si - lence, thralls, and qui - et be!

Violin I

Violin II
pizz.

Tenor Viola da Gamba
pizz.

Harpsichord

Bass Viola da Gamba

Organ

Pedals

First system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

An empty musical staff, likely for a second vocal part or a specific instrument.

Musical staff with lyrics: thralls! Bolt them, for none shall rule as king but me!

Musical staff with lyrics: Bolt the gates with bars of iron! None shall rule as king but thee!

Musical staff with lyrics: Bolt the gates with bars of iron! None shall rule as king but thee!

Musical staff with lyrics: Bolt the gates with bars of iron! None shall rule as king but thee!

Musical staff with lyrics: Bolt the gates with bars of iron! None shall rule as king but thee!

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Musical staff with lyrics: Bolt the gates with bars of iron! None shall rule as king but thee!

Musical staff with lyrics: Bolt the gates with bars of iron! None shall rule as king but thee!

Musical staff with lyrics: Bolt the gates with bars of iron! None shall rule as king but thee!

IV.106 Grave $\text{♩} = 48$

Isaiah

Did not I, _____ who saw the six-wing'd se - raphs, pro - phe - sy?: The dead _____

Organ

Pedals

IV.109

_____ shall a - rise, _____ and those who are pent un - der the earth shall be freed,

Organ

Pedals

IV.112

_____ shall be freed. A - wake and sing, all ye who lang - guish in the dust!

Organ

Pedals

IV.116

Soprano Recorder

Isaiah

A - wake, a-wake and sing! For Death will yield, for Death will yield the cap - tive

Organ

Pedals

Soprano Recorder

Soprano Crumhorn

Alto Crumhorn *ff*

Tenor Crumhorn *ff*

Bass Crumhorn

Isaiah
dead!

Lucifer
Fie, fie, fie, fie! Shut the gates! Si - lence,

Soprano
Shut the cruel, hard gates of brass! Si-lence, thralls, and qui - et be!

Alto
CHORUS of FALLEN ANGELS
Shut the cruel, hard gates of brass! Si-lence, thralls, and qui - et be!

Tenor
Shut the cruel, hard gates of brass! Si-lence, thralls, and qui - et be!

Bass
Shut the cruel, hard gates of brass! Si-lence, thralls, and qui - et be!

Violin I

Violin II *pizz.*

Tenor Viola da Gamba *pizz.*

Harpsichord

Bass Viola da Gamba

Organ

Pedals

Meno mosso

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a series of eighth notes, followed by a quarter rest and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

thralls! Bolt them, for none shall rule as king but me!

Bolt the gates with bars of iron! None shall rule as king but thee!

The piano accompaniment continues with the same rhythmic patterns as the first system, providing harmonic support for the vocal lines.

Bolt the gates with bars of iron! None shall rule as king but thee!

The piano accompaniment continues with the same rhythmic patterns as the first system, providing harmonic support for the vocal lines.

The fourth system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a series of eighth notes, followed by a quarter rest and then a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The piano accompaniment continues with the same rhythmic patterns as the first system, providing harmonic support for the vocal lines.

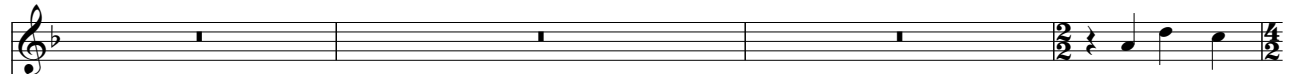
The piano accompaniment continues with the same rhythmic patterns as the first system, providing harmonic support for the vocal lines.

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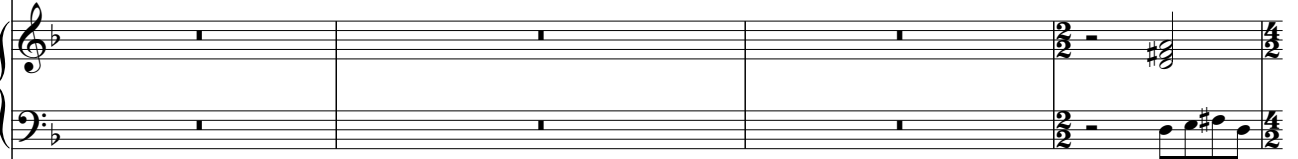
Lucifer  Fie, fie, fie,

Soprano  O - pen thy gates, that the King of Glo - ry may come in, may come in!

Alto *CHORUS of SOULS*  O - pen thy gates, that the King of Glo - ry may come in, may come in!

Tenor  O - pen thy gates, that the King of Glo - ry may come in, may come in!

Bass  O - pen thy gates, that the King of Glo - ry may come in, may come in!

Harpsichord 

Bass Viola da Gamba 

Organ 

Pedals 

Soprano Cromhorn

Alto Cromhorn

Tenor Cromhorn

Bass Cromhorn

Lucifer
fie! Shut the gates! Si - lence,

Soprano
Shut the cruel, hard gates of brass! Si - lence, thralls, and qui - et be!

Alto
CHORUS of FALLEN ANGELS
Shut the cruel, hard gates of brass! Si - lence, thralls, and qui - et be!

Tenor
Shut the cruel, hard gates of brass! Si - lence, thralls, and qui - et be!

Bass
Shut the cruel, hard gates of brass! Si - lence, thralls, and qui - et be!

Violin I
pizz.

Violin II
pizz.

Tenor Viola da Gamba
pizz.

Harpichord

Bass Viola da Gamba

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note D5. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

thralls! Bolt them, for none shall rule as king but me!

The second system of the musical score consists of four staves. The vocal line continues with the lyrics "Bolt the gates with bars of iron! None shall rule as king but thee!". The piano accompaniment continues with the same rhythmic pattern as the first system.

Bolt the gates with bars of iron! None shall rule as king but thee!

Bolt the gates with bars of iron! None shall rule as king but thee!

Bolt the gates with bars of iron! None shall rule as king but thee!

Bolt the gates with bars of iron! None shall rule as king but thee!

The third system of the musical score consists of six staves. The top two staves are vocal lines. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The piano part features chords and a bass line that concludes the piece.

IV.132 Grave ♩ = 48

Christ
(from afar)

Soprano

Alto

CHORUS
of ANGELS

Tenor

Bass

Organ

Pedals

Re-move, O Prin - ces, your gates,
 Re-move, O Prin - ces, re-move, O Prin - ces, your gates, re-move, O
 Re-move, O Prin - ces, re-move, O Prin - ces, your gates, re-move, O
 Re-move, O Prin - ces, re-move, O Prin - ces, your gates, re-move, O
 Re-move, O Prin - ces, re-move, O Prin - ces, your gates, re-move, O



IV.135

and be lift - ed up, ye doors of
 Prin - ces, your gates, your gates, be lift-ed up, ye doors of
 Prin - ces, your gates, your gates, be lift-ed up, ye doors of
 Prin - ces, your gates, your gates, be lift-ed up, ye doors of
 Prin - ces, your gates, your gates, be lift-ed up, ye doors of

IV.138

Hell, and the King, the King of Glo - ry, the King of
 Hell, and the King, the King of Glo - ry, of
 Hell, and the King, the King of Glo -
 Hell, and the King, the King of
 Hell, ye doors of Hell, and the King, the King of



IV.141

Glo - ry, the King of Glo - ry shall come in!
 Glo - ry, the King of Glo - ry shall come in!
 - ry, the King of Glo - ry shall come in!
 Glo - ry, the King of Glo - ry shall come in!
 Glo - ry, the King of Glo - ry shall come in!

Soprano Cromhorn

Alto Cromhorn

Tenor Cromhorn

Bass Cromhorn

Bass Sackbut

Hades

Who, who is the King of Glo - ry?

Soprano

Alto

Tenor

Bass

*CHORUS
of FALLEN
ANGELS*

Who, who is the King of Glo - ry, of Glo - ry?

Who, who is the King of Glo - ry, of Glo - ry?

Who, who is the King of Glo - ry, of Glo - ry?

Who, who is the King of Glo - ry, of Glo - ry?

Harpsichord

Organ

Pedals

IV.147

David

The Lord strong and might - y, the Lord strong and might -

Soprano

The Lord strong and might - y, the Lord

Alto

The Lord strong and might - y, the Lord

Tenor

The Lord strong and might - y, the Lord

Bass

The Lord strong and might - y, the Lord

Organ

Pedals

CHORUS of SOULS



IV.150

y, the Lord va - liant in bat - tle,

strong and might - y, the Lord va - liant in bat - tle,

strong and might - y, the Lord va - liant in bat - tle,

strong and might - y, the Lord va - liant in bat - tle,

strong and might - y, the Lord va - liant in bat - tle,

strong and might - y, the Lord va - liant in bat - tle,

strong and might - y, the Lord va - liant in bat - tle,

IV.153

va - liant in bat - tle: the Lord of Hosts, the Lord of Hosts!

va - lant in bat - tle: the Lord of Hosts!

va - lant in bat - tle: the Lord of Hosts!

va - lant in bat - tle: the Lord of Hosts!

va - lant in bat - tle: the Lord of Hosts!

The score for IV.153 consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with Soprano, Alto, Tenor, and Bass lines. The piano accompaniment is written for grand piano. The music is in a key with one flat (B-flat) and a 2/4 time signature. The piece features a melodic line in the vocal parts and a rhythmic accompaniment in the piano. The lyrics are: "va - liant in bat - tle: the Lord of Hosts, the Lord of Hosts!".

IV.156

He, he is the King of Glo - ry, He, he is the King of Glo - ry!

He, he is the King of Glo - ry, He, he is the King of Glo - ry!

He, he is the King of Glo - ry, He, he is the King of Glo - ry!

He, he is the King of Glo - ry, He, he is the King of Glo - ry!

The score for IV.156 consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with Soprano, Alto, Tenor, and Bass lines. The piano accompaniment is written for grand piano. The music is in a key with one flat (B-flat) and a 2/4 time signature. The piece features a melodic line in the vocal parts and a rhythmic accompaniment in the piano. The lyrics are: "He, he is the King of Glo - ry, He, he is the King of Glo - ry!".

IV.160

He, he is the King of Glo - - - ry!

He, he is the King of Glo - - - ry, the King of Glo - - - ry!

He, he is the King of Glo - - - ry!

He, he is the King of Glo - - - ry!

IV.164 *Meno mosso**Grave* ♩ = 48

O - - - thou most foul and stink - ing Hell, O - - - pen thy gates!

O - - - pen thy gates, that the

O - - - pen thy gates, that the

O - - - pen thy gates, that the

O - - - pen thy gates, that the

rit. molto poco a poco
King of Glo - ry may come in! He may come in, He may come in, He may come in!

rit. molto poco a poco
King of Glo - ry may come in! He may come in, He may come in, He may come in!

rit. molto poco a poco
King of Glo - ry may come in! He may come in, He may come in, He may come in!

rit. molto poco a poco
King of Glo - ry may come in! He may come in, He may come in, He may come in!

rit. molto poco a poco



SCAMPANELLO TRIPARTITO

IV.168 **Moderato** ♩ = 60

Bell

SINFONIA ILLUMINANTE

IV.171 Presto ♩ = 140

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Soprano Recorder I & II:** Both play a melodic line with eighth-note patterns.
- Alto Recorder:** Plays a melodic line with some rests.
- Tenor Recorder:** Plays a melodic line with some rests.
- Cornetto:** Plays a melodic line with eighth-note patterns.
- Alto Sackbut:** Plays a melodic line with some rests.
- Tenor Sackbut:** Plays a melodic line with some rests.
- Bass Sackbut:** Plays a melodic line with some rests.
- Violin I & II:** Both play a melodic line with eighth-note patterns.
- Tenor Viola da Gamba:** Plays a melodic line with some rests.
- Harpsichord:** Plays a chordal accompaniment with eighth-note patterns.
- Bass Viola da Gamba:** Plays a melodic line with some rests.
- Organ:** Plays a chordal accompaniment with eighth-note patterns.
- Pedals:** Plays a melodic line with some rests.

IV.177

The musical score for IV.177 is presented in four systems. The first system consists of four staves: the top two are treble clefs and the bottom two are bass clefs. A first ending bracket labeled '1.' spans the final two measures of the first system. The second and third systems each consist of three staves, with the top two in treble clef and the bottom one in bass clef. The fourth system consists of two staves, both in treble clef. The notation includes various note values, rests, and accidentals, with a key signature change to one sharp (F#) in the final measure of the first system.

Soprano Cornhorn

Alto Cornhorn

Tenor Cornhorn

Bass Cornhorn

Bass Sackbut

Hades

Soprano

Alto

Tenor

Bass

*CHORUS
of FALLEN
ANGELS*

Be - set, be seig'd, and o - - ver - whelm'd, o -

Violin I

Violin II

Tenor Viola da Gamba

Harpisichord

Bass Viola da Gamba

The first system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with a long note followed by a rest. The second staff is a vocal line in treble clef with a key signature of one flat and a common time signature, containing a more active melodic line. The third staff is a vocal line in treble clef with a key signature of one flat and a common time signature, containing a simple harmonic line. The fourth staff is a bass line in bass clef with a key signature of one flat and a common time signature, containing a rhythmic accompaniment.

Two empty musical staves, one in bass clef and one in bass clef, positioned between the first and second systems of music.

The second system consists of four staves with lyrics underneath. The lyrics are: "ver-whelm'd, o - - ver-whelm'd! Now sund - er'd are our". The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The second staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The third staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass line in bass clef with a key signature of one flat and a common time signature.

The third system consists of three staves. The top staff is a piano accompaniment in treble clef with a key signature of one flat and a common time signature. The middle staff is a piano accompaniment in treble clef with a key signature of one flat and a common time signature. The bottom staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature.

The fourth system consists of three staves. The top staff is a piano accompaniment in treble clef with a key signature of one flat and a common time signature. The middle staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature. The bottom staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature.

Musical score for the first system, measures 1-4. It consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music is primarily instrumental, with some notes in the vocal lines.

Musical score for the second system, measures 5-6. It consists of two bass clef staves. The music continues from the previous system.

Out, har-row,

Musical score for the third system, measures 7-10. It consists of four staves: two treble clefs and two bass clefs. The lyrics are: "gates! Now sund - er'd are our gates!".

Musical score for the fourth system, measures 11-13. It consists of three staves: two treble clefs and one bass clef. These staves are empty, indicating a section of the score that is not present in this image.

Musical score for the fifth system, measures 14-16. It consists of two staves: a grand staff (treble and bass clefs). The music is piano accompaniment, featuring chords and a moving bass line.

IV.193

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/8. The music features a rhythmic pattern of eighth notes with accents, followed by a final measure with a whole note. The first staff has a '7' above the first measure, and the second staff has a '#' above the first measure.

The second system consists of two bass clef staves. Both staves contain a whole note followed by a quarter rest, and then a whole rest for the remainder of the system.

out!

The third system consists of four staves with lyrics underneath. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat, and the time signature is 3/8. The lyrics are: "Get thee out! Get thee out! Get thee out! Get thee out! Get thee out!". The first staff has a '7' above the first measure, and the second staff has a '#' above the first measure.

The fourth system consists of three staves. The top two are in treble clef, and the bottom one is in bass clef. All staves contain whole rests for the entire duration of the system.

The fifth system consists of two staves. The top staff is in treble clef and contains a series of chords. The bottom staff is in bass clef and contains a rhythmic pattern of eighth notes with accents, followed by a final measure with a whole note.

IV.196

Bass Sackbut

Hades

Who, who, who art thou, who art thou, who art thou _____ to do this,

Harpssichord

IV.200 *Andante ma non troppo con moto* ♩ = 76

to make cre - a - tion quake, _____ to cause the stars to tremble, _____ to free the cap - tive dead, _____



IV.203

and rout _____ our le - gions?

rall.
rall.

rall.

IV.205 **Moderato con moto** ♩ = 80

Soprano Cromhorn

Alto Cromhorn

Tenor Cromhorn

Bass Cromhorn

Soprano

Alto

Tenor

Bass

CHORUS of FALLEN ANGELS

Get thee out! Get thee out! Get thee out! Get thee out! Get thee out!

Harpisichord

Bass Viola da Gamba



IV.208 **Adagio** ♩ = 30

Bass Sackbut

Hades

Harpisichord

Who art thou?

116 *IV.210* **Adagio** ♩ = 30 **Andante** ♩ = 50

Bell

Christ

Organ

Pedals

I AM. I AM. I



IV.213



IV.216

AM.



IV.221 **Moderato** ♩ = 80

CHORUS of SOULS

Soprano
 You have come, O Most De - sired, for whom we wait - ed

Alto
 You have come, O Most De - sired, for whom we wait - ed

Tenor
 You have come, O Most De - sired, for whom we wait - ed

Bass
 You have come, O Most De - sired, for whom we wait - ed

Organ

Pedals

in the dark, for whom we longed, for whom we cried: Free

in the dark, for whom we longed, for whom we cried: Free

in the dark, for whom we longed, for whom we cried: Free

in the dark, for whom we longed, for whom we cried: Free

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are: "in the dark, for whom we longed, for whom we cried: Free". The music is in a 4/4 time signature with a key signature of one flat (B-flat). The piano accompaniment features a steady bass line and chords in the right hand.



us! Free us! O— free us from our bonds— and chains!

us! Free us! O— free us from our bonds— and chains!

us! Free us! O— free us from our bonds, from our bonds and chains!

us! Free us! O— free us from our bonds and chains!

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are: "us! Free us! O— free us from our bonds— and chains!". The music is in a 4/4 time signature with a key signature of one flat (B-flat). The piano accompaniment features a steady bass line and chords in the right hand.

RITORNELLO LIBERANTE

IV.241 Presto ♩ = 140

Violin I
pizz.

Violin II
pizz.

Tenor Viola da Gamba
pizz.

Harpisichord

Bass Viola da Gamba
pizz.

Musical score for Ritornello Liberante (IV.241) in 4/4 time, marked Presto with a tempo of 140. The score features five staves: Violin I, Violin II, Tenor Viola da Gamba, Harpichord, and Bass Viola da Gamba. All string parts are marked *pizz.* (pizzicato). The Harpichord part provides harmonic support with chords and moving lines in both hands.

IV.247

Musical score for Ritornello Liberante (IV.247) in 4/4 time. This section continues the piece with similar instrumentation and tempo. It features five staves: Violin I, Violin II, Tenor Viola da Gamba, Harpichord, and Bass Viola da Gamba. The string parts continue with rhythmic patterns, and the Harpichord part provides harmonic accompaniment.

IV.253 *Meno mosso*

ord.

Musical score for Ritornello Liberante (IV.253) in 4/4 time, marked *Meno mosso*. This section features five staves: Violin I, Violin II, Tenor Viola da Gamba, Harpichord, and Bass Viola da Gamba. The string parts are marked *ord.* (ordine), indicating a change in articulation. The Harpichord part continues with harmonic support.

Soprano Cromhorn

Alto Cromhorn

Tenor Cromhorn

Bass Cromhorn

Soprano

Alto

Tenor

Bass

O Prince Sa-tan, all is lost, lost by the tree of the cross, and

O Prince Sa - tan, all is lost, lost by the tree of the cross, and

O Prince Sa - tan, all is lost, lost by the tree of the cross, and

O Prince Sa - tan, all is lost, lost by the tree of the cross, and

*CHORUS
of FALLEN
ANGELS*

Harpsichord

Bass Viola da Gamba

The first system of music consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

The second system of music includes lyrics for the vocal parts. The lyrics are: "all thy glee has per - ish'd, all thy glee has per - ish'd! When you did cru - ci - fy the". The musical notation continues with the same instrumental parts as the first system.

The third system of music continues the piano accompaniment from the previous systems. It features a variety of chords and melodic lines in both the right and left hands, maintaining the same key signature and time signature.

King, you knew not then the doom you'd bring; for by his death, by his death this

King, you knew not then the doom you'd bring; for by his death, by his death this

King, you knew not then the doom you'd bring; for by his death, by his death this

King, you knew not then the doom you'd bring; for by his death, by his death this

IV.271

God - Made-Flesh has gain'd do - mi - nion o - ver all!

RITORNELLO LIBERANTE

IV.275 Presto ♩ = 140

Violin I *pizz.*

Violin II *pizz.*

Tenor Viola da Gamba *pizz.*

Harpisichord

Bass Viola da Gamba *pizz.*



IV.281



IV.287 Meno mosso

ord.

ord.

ord.

ord.

Soprano Crumhorn

Alto Crumhorn

Tenor Crumhorn

Bass Crumhorn

Lucifer

Out, har-row, out! Do you come like a thief in the night? Like a rob-ber? A u-

Harpsichord

Bass Viola da Gamba

Detailed description: This is a musical score for a scene. It features seven staves. The top four staves are for Crumhorns in Soprano, Alto, Tenor, and Bass parts, all in a 4/4 time signature with a key signature of two flats. The fifth staff is for the character Lucifer, with lyrics: "Out, har-row, out! Do you come like a thief in the night? Like a rob-ber? A u-". The sixth staff is for the Harpsichord, and the seventh is for the Bass Viola da Gamba. The music is marked "Agitato" with a tempo of 120 beats per minute. The score consists of six measures of music.

IV.295

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut

Christ

Lucifer

Harpisichord

Bass Viola da Gamba

Organ

Pedals

Be si - lent! Wag no more thy fork - ed tongue!

sur - per?



IV.297

Christ

Organ

Pedals

I saw you fall from the fir-ma-ment like light-ning, I cast you down from the hea-vens by mine

IV:299

own hand! Fall once more: I bind you now

The score for IV:299 consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line is in a 4/4 time signature and features a melodic line with lyrics: "own hand! Fall once more: I bind you now". The piano accompaniment includes chords and a bass line.



IV:303

Cornetto
Alto Sackbut
Tenor Sackbut
Bass Sackbut
Christ
un - to all a - ges!
Organ
Pedals

The score for IV:303 features five vocal parts: Cornetto, Alto Sackbut, Tenor Sackbut, Bass Sackbut, and Christ. The Christ part has the lyrics "un - to all a - ges!". The organ part is in the lower two staves, and the Pedals part is in the bottom staff. The score includes various musical notations such as rests, notes, and bar lines.

FINE della SCENA

V. SCENA

L'ascesa dal Inferno

RITORNELLO TRIONFANTE

Allegro ♩ = 120

V.1

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder



V.6



V.9

Moderato ♩ = 100

Tenor Sackbut

Bass Sackbut

Christ

Organ

Pedals

Come forth! Come forth! Those in dark-ness, have

V.13

light; those who sleep, rise! A-wake, a-wake, A-wake, sleep-ers,-

This block contains the musical score for measures 13 through 16. It features a vocal line with lyrics and a piano accompaniment consisting of a grand staff (treble and bass clefs) and a separate bass line. The key signature has two sharps (F# and C#), and the time signature is 8/8. The vocal line includes a fermata over the final note of the phrase.

V.17

wake! I have not made you to be pri-son-ers in the un-der-world!

This block contains the musical score for measures 17 through 20. It features a vocal line with lyrics and a piano accompaniment consisting of a grand staff and a separate bass line. The key signature has two sharps, and the time signature is 8/8. The vocal line includes a fermata over the final note of the phrase.

RITORNELLO TRIONFANTE
Allegro ♩ = 120

V.22

Soprano Recorder
 Alto Recorder
 Tenor Recorder
 Bass Recorder

This block contains the musical score for measures 22 through 25 of the RITORNELLO TRIONFANTE. It is a recorder quartet score with four staves: Soprano Recorder, Alto Recorder, Tenor Recorder, and Bass Recorder. The key signature has one flat (Bb), and the time signature is 6/4. The tempo is marked Allegro with a metronome marking of 120 beats per minute.

V.27

This block contains the musical score for measures 27 through 30 of the RITORNELLO TRIONFANTE. It continues the recorder quartet score with four staves: Soprano Recorder, Alto Recorder, Tenor Recorder, and Bass Recorder. The key signature has one flat, and the time signature is 6/4.

V.30

Christ

A-rise, O man, the work of my hands, A-rise, you who were fash-ion'd in my i - mage.

Organ

Pedals

V.37

A-wake, O mo-ther, shaped from the same flesh, raised up from the dust of the earth:— Come un-to

V.45

me! Come un - to me! You that by the tree were con -

V.51

demned, by the tree are now re - deemed!

RITORNELLO TRIONFANTE
Allegro ♩ = 120

V.57

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

V.62

V.65

Dismas

Lo! Can it be? I know that face, and bet - ter, still, the wounds you

Organ

Pedals

V.69

bear, the same as mine; you are the Christ! You need not tell me, I was there!

V.73

Christ

O pe - ni - tent Dis - mas, in - cline your dole - ful

Organ

Pedals

V.76

face, This day you will be with me in Pa - ra - dise.

RITORNELLO TRIONFANTE

V.80

Allegro ♩ = 120

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

V.85

V.88 **Moderato** ♩ = 100

Tenor Sackbut

Bass Sackbut

Christ

Organ

Pedals

Come forth! Come forth! Those in dark-ness, have



V.92

light; those who sleep, rise! A-wake, a-wake, A-wake, sleep-ers,-



V.96

wake! I have not made you to be pri-son-ers in the un-der-world!

V.100

Stand up and walk! Child-ren of Eve, a - rise!

This musical score for V.100 consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics: "Stand up and walk! Child-ren of Eve, a - rise!". The piano accompaniment is in the same key and time, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The piece concludes with a double bar line.



V.104 Grave ♩ = 54

Our God has slept in the flesh and has raised up those who were a -

CHORUS of SOULS

This musical score for V.104 is for a chorus of souls and includes six parts: Soprano, Alto, Tenor, Bass, Organ, and Pedals. The key signature is B-flat major and the time signature is 4/4. The tempo is marked "Grave" with a quarter note equal to 54 beats per minute. The lyrics are: "Our God has slept in the flesh and has raised up those who were a -". The vocal parts are written in a homophonic style with long note values. The organ part provides harmonic support with chords and moving lines in both hands. The piece ends with a double bar line.

V.110

sleep. Our God has died in the flesh, and the un - der - world has trem -

sleep. Our God has died in the flesh, and the un - der - world has trem -

sleep. Our God has died in the flesh, and the un - der - world has trem -

sleep. Our God has died in the flesh, and the un - der - world has trem -



V.116

bled! Christ, who was ta - ken by Death, has an - ni - hi - la - ted it! Death is em - bit ter'd be - fore our Lord.

bled! Christ, who was ta - ken by Death, has an - ni - hi - la - ted it! Death is em - bit ter'd be - fore our Lord.

bled! Christ, who was ta - ken by Death, has an - ni - hi - la - ted it! Death is em - bit ter'd be - fore our Lord.

bled! Christ, who was ta - ken by Death, has an - ni - hi - la - ted it! Death is em - bit ter'd be - fore our Lord.

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut

Soprano

Alto

Tenor

Bass

Soprano

Alto

Tenor

Bass

Organ

Pedals

I.
CHORUS
of SOULS

II.
CHORUS
of SOULS

It is em-bit - ter'd, It is em - bit - ter'd, It is em-bit - ter'd,

It is em-bit - ter'd, It is em - bit - ter'd, It is em-bit - ter'd,

It is em-bit - ter'd, It is em - bit - ter'd, It is em-bit - ter'd,

It is em-bit - ter'd, It is em - bit - ter'd, It is em-bit - ter'd,

for it is a - bo-lish'd! for it is purged! for it is

for it is a - bo-lish'd! for it is purged! for it is

for it is a - bo-lish'd! for it is purged! for it is

for it is a - bo-lish'd! for it is purged! for it is

It is em - bit - ter'd, It is em - bit - ter'd for

It is em - bit - ter'd, It is em - bit - ter'd for

It is em - bit - ter'd, It is em - bit - ter'd for

It is em - bit - ter'd, It is em - bit - ter'd for

des - poiled! for it is mocked! It is em - bit - ter'd for

des - poiled! for it is mocked! It is em - bit - ter'd for

des - poiled! for it is mocked! It is em - bit - ter'd for

des - poiled! for it is mocked! It is em - bit - ter'd for

First system of musical notation, measures 1-2. It consists of four staves: Treble, Alto, Tenor, and Bass. Each staff contains a whole rest in both measures.

Second system of musical notation, measures 3-4. It consists of four staves: Treble, Alto, Tenor, and Bass. Each staff contains a whole rest in both measures.

Third system of musical notation, measures 5-6. It consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics "it is bound in its own bonds!" are written below each staff. The melody in the Treble and Bass staves consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Alto and Tenor staves contain whole rests.

Fourth system of musical notation, measures 7-8. It consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics "it is bound in its own bonds!" are written below each staff. The melody in the Treble and Bass staves consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Alto and Tenor staves contain whole rests.

Fifth system of musical notation, measures 9-10. It consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics "it is bound in its own bonds!" are written below each staff. The melody in the Treble and Bass staves consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Alto and Tenor staves contain whole rests.

V.132

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut

Soprano

Alto

Tenor

Bass

CHORUS of SOULS

O Death, where is thy sting? O Grave, where is thy vic - t'ry?

O Death, where is thy sting? O Grave, where is thy vic - t'ry?

O Death, where is thy sting? O Grave, where is thy vic - t'ry?

O Death, where is thy sting? O Grave, where is thy vic - t'ry?



V.138

Chronista

Organ

Pedals

For Christ has har-rowed the depths of Hell, and life reigns for-ev - er! Thanks be to God.

V.141 **Presto** ♩ = 160

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut

Soprano

Alto

Tenor

Bass

I.
CHORUS
of SOULS

Al - le - lu - ia! Al -

Al - le - lu - ia! Al -

Al - le - lu - ia! Al -

Al - le - lu - ia! Al -

Soprano

Alto

Tenor

Bass

II.
CHORUS
of SOULS

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Organ

Pedals

V.148

Piano accompaniment for the first system, measures 1-8. The score includes a treble clef staff with a key signature of one flat and a bass clef staff. The music consists of chords and single notes, primarily in the bass register.

Vocal and piano accompaniment for the second system, measures 9-16. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "le - lu - ia!". The piano accompaniment continues with chords and single notes. The lyrics "Al - le - lu - ia!" are repeated in the second half of the system.

Vocal and piano accompaniment for the third system, measures 17-24. The vocal parts continue with the lyrics "Al - le - lu - ia!". The piano accompaniment provides harmonic support with chords and single notes. The lyrics "Al - le - lu - ia!" are repeated in the second half of the system.

Piano accompaniment for the fourth system, measures 25-32. The score includes a grand staff (treble and bass clefs). The music consists of chords and single notes, primarily in the bass register.

The first system of the score shows the piano accompaniment. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The music continues with various rhythmic patterns and rests over the next six measures.

The first system of vocal staves features four parts: Soprano, Alto, Tenor, and Bass. Each part has a treble clef staff with lyrics underneath. The lyrics are "Al - le - lu - ia!". The vocal lines are written in a simple, homophonic style, with each part entering in a different voice range. The Soprano part starts with a half note G4, the Alto with a half note F4, the Tenor with a half note E4, and the Bass with a half note D4. The music continues with various rhythmic patterns and rests over the next six measures.

The second system of vocal staves continues the vocal parts from the first system. It features four parts: Soprano, Alto, Tenor, and Bass. Each part has a treble clef staff with lyrics underneath. The lyrics are "Al - le - lu - ia!". The vocal lines are written in a simple, homophonic style, with each part entering in a different voice range. The Soprano part starts with a half note G4, the Alto with a half note F4, the Tenor with a half note E4, and the Bass with a half note D4. The music continues with various rhythmic patterns and rests over the next six measures.

The second system of the score shows the piano accompaniment. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3. The music continues with various rhythmic patterns and rests over the next six measures.

V.162

ia! Al - le - lu - ia! Al - le - lu -

ia! Al - le - lu - ia! Al - le - lu -

ia! Al - le - lu - ia! Al - le - lu -

ia! Al - le - lu - ia! Al - le - lu -

Al - le - lu - ia! Al - le - lu -

Al - le - lu - ia! Al - le - lu -

Al - le - lu - ia! Al - le - lu -

Al - le - lu - ia! Al - le - lu -

V.166

Violins I, Violins II, Violas, and Cellos/Double Basses. The score shows three measures of music. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a quarter note chord. The key signature has one flat, and the time signature is 12/8.

Soprano voice. The lyrics are: - ia! A - - - men.

Alto voice. The lyrics are: ia! A - - - men.

Tenor voice. The lyrics are: - ia! A - - - men.

Bass voice. The lyrics are: - ia! A - - - men.

Soprano voice. The lyrics are: - ia! A - - - men.

Alto voice. The lyrics are: ia! A - - - men.

Tenor voice. The lyrics are: - ia! A - - - men.

Bass voice. The lyrics are: - ia! A - - - men.

Piano accompaniment. The score shows three measures of music. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a quarter note chord. The key signature has one flat, and the time signature is 12/8.

Bass line. The score shows three measures of music. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a quarter note chord. The key signature has one flat, and the time signature is 12/8.

SINFONIA ILLUMINANTE

V.169 **Presto** ♩ = 140

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Soprano Recorder I**: Treble clef, 4/4 time, melodic line with eighth and sixteenth notes.
- Soprano Recorder II**: Treble clef, 4/4 time, melodic line with eighth and sixteenth notes.
- Alto Recorder**: Treble clef, 4/4 time, melodic line with eighth and sixteenth notes.
- Tenor Recorder**: Treble clef with one sharp (F#), 4/4 time, melodic line with eighth and sixteenth notes.
- Cornetto**: Treble clef, 4/4 time, melodic line with eighth and sixteenth notes.
- Alto Sackbut**: Bass clef with two flats (Bb, Eb), 4/4 time, harmonic accompaniment.
- Tenor Sackbut**: Bass clef with one sharp (F#) and one flat (Bb), 4/4 time, harmonic accompaniment.
- Bass Sackbut**: Bass clef, 4/4 time, harmonic accompaniment.
- Violin I**: Treble clef, 4/4 time, melodic line with eighth and sixteenth notes.
- Violin II**: Treble clef, 4/4 time, melodic line with eighth and sixteenth notes.
- Tenor Viola da Gamba**: Bass clef with one sharp (F#) and one flat (Bb), 4/4 time, harmonic accompaniment.
- Harpsichord**: Treble and Bass clefs, 4/4 time, harmonic accompaniment.
- Bass Viola da Gamba**: Bass clef, 4/4 time, harmonic accompaniment.
- Organ**: Treble and Bass clefs, 4/4 time, harmonic accompaniment.
- Pedals**: Bass clef, 4/4 time, harmonic accompaniment.

System 1: Four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes.

System 2: Four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with rhythmic patterns of eighth and sixteenth notes.

System 3: Four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with rhythmic patterns of eighth and sixteenth notes.

System 4: Four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with rhythmic patterns of eighth and sixteenth notes.

System 5: Four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with rhythmic patterns of eighth and sixteenth notes.

System 6: Four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with rhythmic patterns of eighth and sixteenth notes.

V.178

The image displays a musical score for measures 178, 179, and 180. The score is organized into four systems, each containing staves for Violin I, Violin II, Viola, and Cello/Double Bass. The first system is marked with a first ending bracket [1.] and a second ending bracket [2.]. The tempo marking *rall.* (rallentando) is present in the second ending of every staff in every system. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The first ending concludes with a repeat sign, and the second ending concludes with a double bar line and repeat sign.