The Harrowing of Hell, a Paschal Oratorio

Patrick Connor Benedict Dittamo

College of William and Mary

Follow this and additional works at: https://scholarworks.wm.edu/honorstheses

Recommended Citation
https://scholarworks.wm.edu/honorstheses/616

This Honors Thesis is brought to you for free and open access by the Theses, Dissertations, & Master Projects at W&M ScholarWorks. It has been accepted for inclusion in Undergraduate Honors Theses by an authorized administrator of W&M ScholarWorks. For more information, please contact scholarworks@wm.edu.
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 [Signature]
(Honors, High Honors, Highest Honors)

Brian Hulse, Director

[Signature]
Thomas Payne

[Signature]
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**

<table>
<thead>
<tr>
<th>Nome</th>
<th>Voce</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chronista, <em>the Voice of the Evangelist</em></td>
<td>Tenor</td>
</tr>
<tr>
<td><strong>The Powers of Hell</strong></td>
<td></td>
</tr>
<tr>
<td>Lucifer, <em>the Fallen Morning Star</em></td>
<td>Alto</td>
</tr>
<tr>
<td>Hades, <em>the Personified Embodiment of the Abyss</em></td>
<td>Bass</td>
</tr>
<tr>
<td>Death, <em>the Fear of Man</em></td>
<td>Bass (<em>in falsetto</em>)</td>
</tr>
<tr>
<td>Demons, <em>a Chorus of Fallen Angels</em></td>
<td>Chorus</td>
</tr>
<tr>
<td><strong>Captives in Bondage</strong></td>
<td></td>
</tr>
<tr>
<td>Adam, <em>the Father of Man</em></td>
<td>Baritone</td>
</tr>
<tr>
<td>Eve, <em>the Mother of Man</em></td>
<td>Soprano</td>
</tr>
<tr>
<td>David, <em>King of Israel &amp; Psalmist</em></td>
<td>Countertenor</td>
</tr>
<tr>
<td>Isaiah, <em>Prophet of the Old Covenant</em></td>
<td>Countertenor</td>
</tr>
<tr>
<td>John the Baptist, <em>Prophet of the New Covenant</em></td>
<td>Countertenor</td>
</tr>
<tr>
<td>Dismas, <em>the Penitent Thief</em></td>
<td>Baritone</td>
</tr>
<tr>
<td>Patriarch, Prophets, Faithful Souls, and the Ancient Just</td>
<td>Chorus</td>
</tr>
<tr>
<td><strong>The Powers of Heaven</strong></td>
<td></td>
</tr>
<tr>
<td>Jesus Christ, <em>Messiah and Only Begotten Son of God Most High</em></td>
<td>Tenor</td>
</tr>
<tr>
<td>The Heavenly Host of Angels</td>
<td>Chorus</td>
</tr>
</tbody>
</table>

**Orchestra & Instrumentarium**

<table>
<thead>
<tr>
<th>Woodwind Consort:</th>
<th>Recorders</th>
<th>Crumhorns</th>
<th>Gemshorns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brass Consort:</td>
<td>Cornetto &amp; Sackbuts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>String Consort:</td>
<td>Viols &amp; Violins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Organ</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harpsichord</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bell</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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.

Scampanello 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*

*Scampanellio 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 nailed 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.

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.

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                 Coro II
It is embittered,     for it is abolished!
It is embittered,     for it is mocked!
It is embittered,     for it is purged!
It is embittered,     for it is despoiled!
It is embittered,     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 Narrowing of Hell

a Paschal Oratorio
The Harrowing of Hell,

a Paschal Oratorio

I. PROLOGO

Scampannello Tripartito

I.1

Bell

In the beginning was the Word; and the Word was with God; and the Word was God.

I.4

In modo recitato, rubato

Chronista

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.

I.7

And that light shone into the darkness, and the darkness comprehended it not.

I.10

Ritornello I: La Luce Eterna

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

All rights reserved. ©2013 P.C.B. Dittamo

PERFORMANCE ONLY WITH EXPRESS PERMISSION

PHOTOCOPYING IS ILLEGAL
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 bless'd his children,

and planted for them a garden in the Land of Eden.
But it came to pass, in the dawning days of the world, God's creation as yet unstained,

In modo recitato, rubato \( \bar{\text{j}} = 72 \)

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,

But it came to pass, in the dawning days of the world, God's creation as yet unstained,
LECTIO IV: Of the Need for a Redeemer

In modo recitato, rubato $\dot{=}$ 72

Chronista

For since by Man came Death, by Man came also the resurrection of the dead.

Bass Viola da Gamba

For as in Adam all die, even so in Christ shall all be made alive.
So des'crate, so de-sir-ous were the Child-ren of Eve for a Re-deem-er, and so pit-eous was Man's e-state.

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

RITORNELLO II: La Divinità Mortale

Moderato $\frac{1}{2} = 60$
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

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

LECTIO VI: Of the Passion

And in the thirteenth year of the incarnation: mocked, scorned, despised, and re-
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,

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

SINFONIA DOLOROSA (Part A): La Passione
Adagio \( \dot{\textbf{\textit{j}} = 42} \)

Soprano Recorder
Alto Recorder
Bell
Violin I
Violin II
Tenor Viola da Gamba
Harpischord
Bass Viola da Gamba
In modo recitato, agitato $\frac{j}{\text{d}} = 90$

The text reads:

**Be hold;**

darkness cover'd the earth,  
a great tempest raged in the heavens,  
and a vast cataclysm was heard in the bowels of the earth,  
be-neath the foun-da-tions of the world
which the Father had fashion'd before he kindled the lights of the firmament.
The Harrowing of the depths of Hell by our most glorious Lord and Savior Jesus Christ, as foretold by the prophets.

FINE del PROLOGO
II. SCENA
Il Trionfo di Lucifero

DANZA MACABRA - Descensus Christi ad Inferos

Adagio con moto  \( \text{\textit{j}} = 62 \)

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut
Hades! Forge bars of cruel-est iron, O fallen angels!

Meno mosso

Keep watch upon my gates, O legions of demons!

RITORNELLO INFERNALE

Presto \(\frac{3}{2} = 148\)
Lucifer

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

Harpsichord

Meno mosso

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

RITORNELLO INFERNALE

Presto $\breve{\breve{\breve{j}}}=148$

Soprano Cornet

Violin I

Violin II

Tenor Viola da Gamba

Harpsichord

Bass Viola da Gamba
II.67 Allegro ma non troppo $\frac{1}{\cdot} = 125$

Lucifer

Prepare thyself, O Deeps of Hell!

Make ready your chains,

Harpichord

O sov'reign Hades!

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

Keep watch up-on my

Bass Viola da Gamba

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

Meno mosso
Soprano Crumhorn

Lucifer

Harpsichord

Bass Viola da Gamba

II.108

suc-cumbs now to my pow’r in weak

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

II.114

A tempo

A tempo

RITORNELLO DIALOGO - Il Discorso di Lucifero ed Ade

Soprano Gemshorn

Soprano Crumhorn

Lucifer

Harpsichord

Bass Viola da Gamba

II.121

Moderato $q = 100$

death.
III.124  Andante  \( \text{\textdegree} = \text{\textdegree} \)

Alto Crumhorn

Lucifer

Harpsichord

Bass Viola da Gamba

==

III.128

==

III.134

\( \text{\textdegree} = \text{\textdegree} \)

\( \text{\textdeg\textdeg} \)

\( \text{\textdeg\textdeg\textdeg} \)

\( \text{\textdeg\textdeg\textdeg\textdeg} \)

\( \text{\textdeg\textdeg\textdeg\textdeg\textdeg} \)

\( \text{\textdeg\textdeg\textdeg\textdeg\textdeg\textdeg} \)

frail like them, mortal like them, human like them, and walked amongst them, my enemy upon Earth:

Un
II.147

Presto $d = 160$

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

pu-ri-lying the flesh I pal-sied, ex-pel-ing the de-mons I dis-patched, e-ven claim-ing the dead I gave un-to thee!

II.153 $d = 80$

Andante maestoso $d = 80$

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

war, so vain-ly fought in the fir-ma ment, and by my pow-er I have van-quish'd him!
II.184 Allegro ma non troppo $j = 120$

Bass Sackbut

Hades

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

Harpsichord

RITORNELLO DIALOGO

II.187 Moderato $j = 100$

Soprano Gemshorn

Soprano Crumhorn

Harpsichord

Bass Viola da Gamba

II.190 Allegro ma non troppo $j = 150$

Lucifer

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

Harpsichord

Bass Viola da Gamba

II.195

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

II.209 Allegro ma non troppo $j = 140$

Lucifer

Violin I

Violin II

Tenor Viola da Gamba

Harpischord

Bass Viola da Gamba
II.214

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

Why do you tremble here, to

II.219

join my victory?

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

Hark, hear his anguish' call! O hark! O hark! Hark,
Hark, hear his anguish'd call!

Hark! Hear his anguish'd call, and
o - pen dun - geons mas - sive!  I bring him in my thrall, sub - ject to thou and me!

Why do you doubt and fear to take this Christ your cap - tive?
Why do you tremble here, to join my victory?

For, in the desert, I
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-

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

Meno mosso  A tempo
Why do you tremble here, to join my victory?

Why do you doubt and fear? Why do you doubt and fear? Why
do you doubt and fear to join my vict-ory? 

Hark, hear his an-guish'd call! O hark! O hark! Hark, hear his an-guish'd call!
Hark! Hear his anguish'd call, and open dungeons massive! I bring him in my thrall, sub...
ject 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?


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

victory is near!
Allegro ma non troppo \( j = 120 \)

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

he who did wrest from me the man called Lazarus who had been dead four days, his
Andante maestoso $\frac{q}{4} = 80$

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

Adagio $\frac{q}{4} = 50$

Presto $\frac{q}{4} = 200$

It was he.

Back, get back! Back,
Soprano Gemshorn
Soprano Crumhorn
Bass Sackbut
Hades
Violin I
Violin II
Tenor Viola da Gamba
Harpichord
Bass Viola da Gamba

FINE della SCENA
III. SCENA

A). Il Sonno Inquieto dei Dannati

RITORNELLO ASSONNATO - La Disposizione delle Anime

Grave $j = 45$

Violin I

Violin II

Organ

Pedals

Alto Recorder

Alto or Tenor Recorder

Violin I

Violin II

Organ

Pedals

III.6

III.11
Tenor Recorder
Alto or Tenor Recorder

CHORUS

III.23

Woe, woe, woe unto the Sons of Adam! Woe, woe, woe unto the Daughters of Eve!

III.17

Woe, woe, woe unto the Sons of Adam! Woe, woe, woe unto the Daughters of Eve!

Organ
Tenor
Bass

Eve!
Woe, sorrow, despair, and misery, to those accursed by the

Pedals
III.28

Soprano

Alto

CHORUS of SOULS

Tenor

Bass

Violin I

Violin II

Organ

Pedals

III.32

d = 46
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

Walked we at the side of God, but our sin repented too late.

Walked we at the side of God, but our sin repented too late.

Curse be the wretched tree, also cursed that serpent be.

Curse be the wretched tree, also cursed that serpent be.
III.48

Soprano

Cur-séd be the wretch-ed tree, also curs’d that ser-pent

Alto

Cur-séd be the wretch-ed tree, also curs’d that ser-pent

CHORUS of SOULS

Tenor

Cur-séd be the wretch-ed tree, also curs’d that ser-pent

Bass

Cur-séd be the wretch-ed tree, also curs’d that ser-pent

Organ

Pedals

RITORNELLO ASSONNATO

III.52

Soprano

be.

Alto

be.

CHORUS of SOULS

Tenor

be.

Bass

be.

Violin I

Violin II

Organ

Pedals
III.56

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

CHORUS of SOULS
to the Daughters of Eve! Woe, sorrow, despair, and misery, to those accursed by the
of SOULS

CHORUS

Soprano

Eve

We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly

Violin I

Violin II

Organ

Pedals

Alto

Organ

Pedals

Tenor

52

III.79

\[\text{Soprano:} \quad \text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{Violin I:} \quad \text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{Violin II:} \quad \text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{Organ:} \quad \text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{Pedals:} \quad \text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

III.84

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

III.88

\[\text{SOLO:} \quad \text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{CHORUS:} \quad \text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]

\[\text{We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly} \]
wait and yearn for our God's call, and long for redemption from the
wait and yearn for our God's call, and long for redemption from the
wait and yearn for our God's call, and long for redemption from the
wait and yearn for our God's call, and long for redemption from the

RITORNELLO ASSONNATO

III.91

Soprano

Fall.

Alto

Fall.

Tenor

Fall.

Bass

Fall.

Violin I

Fall.

Violin II

Fall.

Organ

Fall.

Pedals
Woe, woe, woe unto the Sons of Adam! Woe, woe, woe unto the Daughters of...
Eve! Woe, sorrow, despair, and misery, to those accursed by the tree.
Hark! What light is this, that shines where naught e'er shone before?

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

Pray, O what can pierce through Hell's darkest shade?

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

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

I tell you: this is the light of the

Son of Man! Yea, Son of Man, and Son of God, which I, I sai-ah, did for
The people who walked in darkness have seen a great light, and they that dwell in the land of the shadow of death, have seen a great light, and they that dwell in the land of the shadow of death.
And upon them did the light shine.

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

Isaiah

Andante con moto \( \dot{=} 80 \)

Organ

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

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

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

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

Meno mosso

III.207

III.211

Grave

III.216

SINFONIA ILLUMINANTE

Cornetto

Organ

Pedals
Yea, rightly do you speak.

Who art thou?

Who art thou?

Who art thou?

Who am I?

I am John, the prophet of the...
Most High! Come to declare, come to declare, come to declare,
that His coming is at hand.
Lo, the Day-spring comes from on High!

Lo, the Day-spring comes from on High!

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

darkness. comes from___ on High____

to us who sit___ in darkness,
Hear, O Captive Dead, the voice of him thatcrieth in the wilderness of Hell! Take heed!

Prepare the way of the Lord, of the Lord.
Lo, the Day-spring comes from on High!

comes from on High to us who sit in darkness.
comes from on High to us who sit in darkness.

_.

A tempo

Meno mosso

cadenza ad libitum
to us who sit in darkness,
Andante con moto  \( j = 80 \)

For our God, made Flesh,

has died, died, died,

in the Flesh, and even now He turns,
His face t'wards Hell.
SINFONIA - Morte Sconfitto

III.336 Allegro $\Delta = 130$

C). L'impotenza di Morte
III.357  Andante  \( \text{\textit{d}} = 80 \)

**Soprano**

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

**Alto**

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

**Tenor**

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

**Bass**

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

**Organ**

**Pedals**

---

**III.361**

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

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

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

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

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

Where's thy prize?

Alto Crumhorn

Lucifer

Harpischord

Bass Viola da Gamba

Alto Gemshorn

Death

Harpischord

Bass Viola da Gamba

FINE della SCENA
IV. SCENA
Il Trionfo di Cristo

SCAMPA NELLIO TRIPARTITO

IV.1
Moderato $\frac{4}{4}$ = 60

Bell

SINFONIA di CORNI - L'Armata di Cielo

IV.4
Andante $\frac{4}{4}$ = 96

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut

IV.9

IV.13
Meno mosso  Adagio \( \dot{=} 72 \)

IV.33

Remove, O Princes, your gates, and be lifted up, ye everlasting

Christ (from afar)

Organ

Pedals

Grave \( \dot{=} 48 \)

doors, and the King, the King of Glory shall come in!
Lord Satan, if thou be a mighty man of war, fight thou, fight thou,

fight thou against this King of Glory! fight thou, fight thou,

fight thou against this King of Glory!
Moderato $\mathfrak{q} = 115$

IV.57

Bah! Bah and fie!
No pow'r of man, nor might of angels can reach us here!

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

IV.61

Lucifer

Harpsichord

Bass Viola da Gamba
None, none, none could feign oppose me!

Remove, O Princes, your gates, and be lifted.
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!
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!

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!

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!

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!

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!
None shall rule but thee!
and broken, broken, broken the bars of iron a-sunder!

for He hath taken them out of their iniqui-
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!

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!
Isaiah

Did not I, who saw the six-wing’d seraphs, prophecy?: The dead

shall arise, and those who are pent under the earth shall be freed.

shall be freed. Awake and sing, all ye who languish in the dust!

A-wake, a-wake and sing! For Death will yield, for Death will yield the captive
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!
Fie, fie, fie,
Grave $h = 48$

**Allegro** $h = 100$

IV.123

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

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

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

Open thy gates, that the King of Glory may come in, may come in!
Shut the cruel, hard gates of brass! Si - lence, thralls, and qui - et be!

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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!
IV.132  Grave  \( \dot{\text{J}} = 48 \)

Christ  
(from afar)

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

Soprano

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

Alto

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

Tenor

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

Bass

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

Organ

Pedals

and be lifted 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

Prin-ces, your gates, your gates,
Hell, and the King, the King of Glory, of Hell, and the King, the King of Glory, of Hell, and the King, the King of Glory, of Hell, and the King, the King of Glory, of

Hell, ye doors of Hell, and the King, the King of Glory, of

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

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

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

Glo-ry, the King of Glory shall come in!
Who, who is the King of Glory?

Who, who is the King of Glory, of Glory?

Who, who is the King of Glory, of Glory?
IV/147

David
The Lord strong and mighty,
the Lord strong and mighty,

Soprano
The Lord strong and mighty,

Alto
The Lord strong and mighty,

Tenor
The Lord strong and mighty,

Bass
The Lord strong and mighty,

Organ

Pedals

IV/150

The Lord valiant in battle,
the Lord valiant in battle,
strong and mighty,

The Lord valiant in battle,
strong and mighty,

The Lord valiant in battle,
strong and mighty,

The Lord valiant in battle,
strong and mighty,
valiant in battle: the Lord of Hosts, the Lord of Hosts!

He, he is the King of Glory, He, he is the King of Glory!
He, he is the King of Glory!
He, he is the King of Glory, the King of Glory!
He, he is the King of Glory!

O thou most foul and stinking Hell, Open thy gates!
Open thy gates, that the
Open thy gates, that the
Open thy gates, that the
King of Glory may come in! He may come in, He may come in, He may come in!

King of Glory may come in! He may come in, He may come in, He may come in!

King of Glory may come in! He may come in, He may come in, He may come in!

King of Glory may come in! He may come in, He may come in, He may come in!

King of Glory may come in! He may come in, He may come in, He may come in!

King of Glory may come in! He may come in, He may come in, He may come in!

King of Glory may come in! He may come in, He may come in, He may come in!

King of Glory may come in! He may come in, He may come in, He may come in!

King of Glory may come in! He may come in, He may come in, He may come in!

King of Glory may come in! He may come in, He may come in, He may come in!
IV 184

Moderato con moto \( \frac{d}{i} = 60 \)

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

Soprano Crumhorn

Alto Crumhorn

Tenor Crumhorn

Bass Crumhorn

Bass Sackbut

Hades

Soprano

Alto

CHORUS of FALLEN ANGELS

Tenor

Bass

Violin I

Violin II

Tenor Viola da Gamba

Harpichord

Bass Viola da Gamba
ver-whelm'd, o-ver-whelm'd!
Now sund-er'd are our
ver-whelm'd, o-ver-whelm'd!
Now sund-er'd are our
ver-whelm'd, o-ver-whelm'd!
Now sund-er'd are our
ver-whelm'd, o-ver-whelm'd!
Now sund-er'd are our
Out, harrow,

Now sund—er'd are our gates!

Now sund—er'd are our gates!

Now sund—er'd are our gates!

Now sund—er'd are our gates!
Get thee out! Get thee out! Get thee out! Get thee out! Get thee out!

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

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

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

Get thee out! Get thee out! Get thee out! Get thee out! Get thee out!
Bass Sackbut

Harpsichord

Hades

Who, who, who art thou, who art thou, who art thou

to do this,

Harpsichord

Andante ma non troppo con moto

\( \text{\textit{d}} = 76 \)

to make creation quake, to cause the stars to tremble, to free the captive dead,

\( \text{\textit{rall.}} \)

and rout our legions?

IV.196

IV.200

IV.203
Angels of Fallen Angels

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

CHORUS

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

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

Moderato con moto \( \frac{j}{j} = 80 \)

Adagio \( \frac{j}{j} = 30 \)
You have come, O Most Desired, for whom we waited
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 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!
O Prince Satan, all is lost, lost by the tree of the cross, and
all thy glee has perish'd, all thy glee has perish'd! When you did crucify the
King, you knew not then the doom you'd bring; for by his death, by his death this
God Made Flesh has gain'd dominion over all!
RITORNELLO LIBERANTE

IV/275  
**Presto**  \( \frac{4}{4} = 140 \)

Violin I

Violin II

Tenor Viola da Gamba

Harpsichord

Bass Viola da Gamba

**IV/281**

**IV/287  Meno mosso**

---

\( \text{ord.} \)
Out, har-row, out!
Do you come like a thief in the night?
Like a robber? A u-
Christ
Be silent! Wag no more thy forked tongue!

Lucifer
Super?

I saw you fall from the firmament like lightning,
I cast you down from the heavens by mine...
own hand! Fall once more: I bind you now

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut

Christ

unto all ages!

Organ

Pedals

FINE della SCENA
COME FORTH!

COMING FORTH!

THOSE IN DARKNESS, HAVE
light; those who sleep, rise! A-wake, a-wake, A-wake, sleepers.

I have not made you to be prisoners in the underworld!

RITORNELLO TRIONFANTE

Allegro $q = 120$

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder
A-rise, O man, the work of my hands, A-rise, you who were fashion'd in my image.

A-wake, O mother, shaped from the same flesh, raised up from the dust of the earth: Come unto me!

Christ, Organ, Pedals

A-rise, O man, the work of my hands, A-rise, you who were fashion'd in my image.

A-wake, 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!
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!
O pe - ni - tent Dis - mas, in - cline your dole - ful face, This day you will be with me in Pa - ra - dis.-e.
Moderato \( q = 100 \)

Come forth! Come forth! Those in darkness, have light; those who sleep, rise! Awake, awake, awake, sleepers... I have not made you to be prisoners in the under-world!

Tenor Sackbut

Bass Sackbut

Christ

Organ

Pedals
Stand up and walk! Children of Eve, arise!

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

—

Grave

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

CHORUS of SOULS

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

Tenor

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

Bass

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

Organ

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

Pedals
sleep. Our God has died in the flesh, and the underworld has trem-
bled! Christ, who was taken by Death, has an-ni-hi-la-ted it! Death is em-bit ter'd be-fore our Lord.
II. CHORUS of SOULS

It is em-bit-ter'd, for it is a-bo-lish'd!
for it is purged! for it is

It is em-bit-ter'd, for it is a-bo-lish'd!
for it is purged! for it is

It is em-bit-ter'd, for it is a-bo-lish'd!
for it is purged! for it is

It is em-bit-ter'd, for it is a-bo-lish'd!
for it is purged! for it is

Adagio \( \frac{j}{\text{d}} = 64 \)
It is em-bitter'd, for it is mocked! It is em-bitter'd for despoiled!
It is em-bitter'd for it is mocked! It is em-bitter'd for despoiled!
It is em-bitter'd for it is mocked! It is em-bitter'd for despoiled!
It is em-bitter'd for it is mocked! It is em-bitter'd for despoiled!
It is em-bitter'd for it is mocked! It is em-bitter'd for despoiled!
it is bound in its own bonds!

it is bound in its own bonds!

it is bound in its own bonds!

it is bound in its own bonds!

it is bound in its own bonds!

it is bound in its own bonds!

it is bound in its own bonds!

it is bound in its own bonds!

it is bound in its own bonds!
O Death, where is thy sting? O Grave, where is thy vict'ry?

O Death, where is thy sting? O Grave, where is thy vict'ry?

O Death, where is thy sting? O Grave, where is thy vict'ry?

O Death, where is thy sting? O Grave, where is thy vict'ry?

For Christ has harrowed the depths of Hell, and life reigns for-ev-er! Thanks be to God.
Presto  \( \dot{\text{d}} = 160 \)

I. CHORUS of SOULS

Al - le - lu - ia!

II. CHORUS of SOULS

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

Alleluia! Alleluia! Alleluia!

Alleluia! Alleluia! Alleluia!

Alleluia! Alleluia! Alleluia!