The Harrowing of Hell, a Paschal Oratorio

Patrick Connor Benedict Dittamo

College of William and Mary

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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

<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>
</tbody>
</table>

### The Powers of Hell

<table>
<thead>
<tr>
<th>Nome</th>
<th>Voce</th>
</tr>
</thead>
<tbody>
<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>
</tbody>
</table>

### Captives in Bondage

<table>
<thead>
<tr>
<th>Nome</th>
<th>Voce</th>
</tr>
</thead>
<tbody>
<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>
</tbody>
</table>

### The Powers of Heaven

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

**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**

**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.

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          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
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, no thing 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

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

The Harrowing of Hell,
a Paschal Oratorio

I. PROLOGO
Praeconium Maior

SCAMPAHELLIO TRIPARTITO

Bell

In modo recitato, rubato

Chronista

LECTIO I: Of the Beginning

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, no thing 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.
In modo recitato, rubato $j = 72$

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

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

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

RITONELLO II: Lucifero, Il Serpente Sleale

Moderato $j = 60$
But it came to pass, in the dawn- ing days of the world, God's cre- a- tion as yet un- stained,

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,

and so lost the earth- ly pa- ra- dise pre- pared for them.
I.34

Moderato

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

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

I.40

LECTIO IV: Of the Need for a Redeemer

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

For as in Adam all die, even so in Christ shall all be made alive.
So desp'rate, so des-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 $\frac{\text{d}}{\text{d}} = 60$
And, lo! the Word became Flesh! and took on Him our nature

In modo recitato, rubato $\approx 72$

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

Moderato \( \text{h} = 60 \)

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

LECTIO VI: Of the Passion

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

Chronista

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

Harpsichord

Bass Viola da Gamba
SINFONIA DOLOROSA (Part A): *La Passione*

**Adagio**  $\frac{\text{i}}{4} \quad \text{§5}$

- **Soprano Recorder**
- **Alto Recorder**
- **Bell**
- **Violin I**
- **Violin II**
- **Tenor Viola da Gamba**
- **Harpichord**
- **Bass Viola da Gamba**

Text:

- Tenor Viola da Gamba
- Soprano Recorder
- Alto Recorder
- Harpsichord

Music notation:
In modo recitato, agitato $\dot{=} 90$

Colla voce

I.95

Colla voce

Colla voce

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-neth the foun-da-tions of the world
which the Father had fashioned before he kindled the lights of the firmament.
The harrowing of the depths of Hell by our most glorious Lord and Saviour Jesus Christ, as foretold by the prophets.
II. SCENA
Il Trionfo di Lucifero

DANZA MACABRA - Descensus Christi ad Inferos

Adagio con moto \( \textbf{j} = 62 \)

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut
II.35

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

II.40

Meno mosso

Keep watch upon my gates, O legions of demons!

RITORNELLO INFERNALE

Presto \( \text{\textbullet} \text{-} 148 \)

Soprano Crumhorn

Violin I

Violin II

Tenor Viola da Gamba

Harpsichord

Bass Viola da Gamba
Lucifer

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

Harpischord

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

RITORNELLO INFERNALE

Presto $\frac{\text{d}}{\text{d}}=148$

Soprano Crumhorn

Violin I

Violin II

Tenor Viola da Gamba

Harpsichord

Bass Viola da Gamba
II.67 Allegro ma non troppo  \( \dot{=} 125 \\

Lucifer

Prepare thyself, O Deeps of Hell! Make ready your chains,

Harpsichord

O sov’reign Hades! Forge bars of cruellest iron, O fallen angels! Keep watch upon my gates, keep watch upon my gates, O legions of demons!

Bass Viola da Gamba

II.74

II.82 Meno mosso

Keep ready your chains, keep ready your chains, O legions of demons!
II.108

Soprano Crumhorn

Lucifer

suc-cumbs now to my pow'r in
weak

Harpsichord

mor-tal flesh, his soul sor-rowful even to

Bass Viola da Gamba

II.114

A tempo

A tempo

mor-tal flesh, his soul sor-rowful e-ven to

RITORNELLO DIALOGO - Il Discorso di Lucifero ed Ade

II.121

Moderato \( \text{= 100} \)

Soprano Gemshorn

Soprano Crumhorn

Lucifer

dead.

Harpsichord

Bass Viola da Gamba
Presto \( \textit{J} = 160 \)

III.153

\[ \text{stop- ping the ears I deaf-en'd,} \]
\[ \text{o-pen-ing the eyes I blind-ed,} \]
\[ \text{gi-ving speech to the lips I sealed,} \]

II.147

\[ \text{pu-ri- fy ing the flesh I pals-ied,} \]
\[ \text{ex- pel-ing the de-mons I dis-patched,} \]
\[ \text{e-ven claim-ing the dead I gave un-to thee!} \]

II.153 \( \textit{Andante maestoso} \ J = 80 \)

\[ \text{But I have a-veng'd my ex-ile from the heights,} \]
\[ \text{My re-bel-lious} \]

II.159

\[ \text{war, so vain-ly fought in the fir-mament,} \]
\[ \text{and by my pow-er I have van-quish'd him!} \]
Who, who is he that is so might-y, and yet is subject to Death? All the lords of the earth lie under my pow'r, the might-y are bent in sub-ju-ga-tion at my feet, yet this Christ would resist you?
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

II.185 RITORNELLO DIALOGO

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!

Allegro ma non troppo $J = 140$

Why
do you doubt and fear to take this Christ your captive? Why do you tremble here, to

join my victory? Why
II.224

do you doubt and fear? Why do you doubt and fear? Why do you doubt and fear, to join my victory?

II.229

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

Hark, hear his anguish'd call!

\[ \text{II.234} \]

\[ \text{II.238} \]
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?
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 victory?

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

[cadenza ad lib]
Hades

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

Bass Sackbut

Harpsichord

said that this Jesus has taken the dead from my domin

(collâ voce)
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 \( \dot{\jmath} = 80 \)

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

II.339

Adagio \( \dot{\jmath} = 50 \)

Presto \( \dot{\jmath} = 200 \)

It was he.

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

Sa- tan, ad- jure thee, bring not this Christ to me!

Andante $\frac{1}{8}$ = 80
Meno mosso

FINE della SCENA
III. SCENA

RITORNELLO ASSONNATO - La Disposizione delle Anime

A). Il Sonno Inquieto dei Dannati

Grave $d = 45$

La Disposizione delle Anime

Il Sonno Inquieto dei Dannati
III.23

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

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

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

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

Violin II

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

Organ

Curshed be the wretched tree, also curs'd that serpent be.

Pedals

Curshed be the wretched tree, also curs'd that serpent be.
Curst be the wretched tree, also curs'd that serpent
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!
to the Daughters of Eve!
Woe, sorrow, despair, and misery, to those accused by the
CHORUS
of SOULS

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Organ

Pedals

III.71

III.75
We who dwell in Hell's deep chasms, we who languish in the dark, we who vainly

hope for glory, whilst our sins we sadly mark, we wait and yearn for

our God's call for redemption from Man's Fall. We

We

We

We

We

Eve

Violin I

Violin II

Organ

Pedals

SOLO:

chorus

CHORUS of SOULS
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

CHORUS of SOULS

Soprano
Alto
Tenor
Bass
Violin I
Violin II
Organ
Pedals

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

RITORNELLO ASSONNATO

CHORUS of SOULS

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Organ

Pedals
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, 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 portend?

I tell you: this is the light of the

Son of Man! Yea, Son of Man, and Son of God, which I said, did for

Andante con moto

Isaiah

III.173

III.168

III.164

III.180

Più mosso
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, 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 now it has come at last, and shone on us that sit in death.
Andante con moto  \( j = 80 \)

III.221

Yea, rightly do you speak.

Who art thou?

Who art thou?

Who art thou?

Who art thou?

Who am I?

I am John, the prophet of the

CHORUS of SOULS

Alto

Tenor

Bass

Organ

Pedals

Cornetto

John

Soprano

Cornetto

John

Soprano

Alto

CHORUS of SOULS

Tenor

Bass

Organ

Pedals

Cornetto

John

Soprano

Alto

CHORUS of SOULS

Tenor

Bass

Organ

Pedals

Cornetto

John

Soprano

Alto

CHORUS of SOULS

Tenor

Bass

Organ

Pedals
Most High! Come to declare, come to declare, come to declare, come to declare that His coming is at hand.
comes from on High to us who sit in dark ness,

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.

darkness. comes from on High

to us who sit in darkness,
Hear, O Captive Dead, the voice of him that cried in the wilderness of Hell! Take heed!

Prepare the way of the Lord, of the Lord.
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 dark ness,

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.

Meno mosso
A tempo

cadenza ad libitum

to us who sit in darkness,

Meno mosso
Andante con moto \( \text{\textit{j} = 80} \)

**III.317**

For our God, made Flesh,

**III.319**

has died, died, died,

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

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

Meno mosso
C). L'impotenza di Morte

SINFONIA - Morte Sconfitto

III.336 Allegro $\texttt{\textit{\textcircled{=}} = 130}$

Soprano Gemshorn

Alto Gemshorn

Tenor Gemshorn

Bass Gemshorn

III.339

III.342

III.345
Where is thy victory? Where is thy victory? Where is thy prize?

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

Alto Crumhorn

Lucifer

Death

Alto Gemshorn

Death

Alto Viola da Gamba

Harpsichord

Harpsichord

Bass Viola da Gamba

FINE della SCENA
IV. SCENA
Il Trionfo di Cristo

**SCAMPANELLO TRIPARTITO**

*IV.1* Moderato  \( j = 60 \)

Bell

**SINFONIA di CORNI - L'Armata di Cielo**

*IV.4* Andante  \( j = 96 \)

Cornetto

Alto Sackbut

Tenor Sackbut

Bass Sackbut
Meno mosso  Adagio $\dot{=} 72$

IV.33

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

IV.35  Grave $\dot{=} 48$

Christ (from afar)

Re-move, O Prin-ces, your gates, and be-____ lift-ed up, ye ev-er-last-ing

Organ

Pedals

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

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

fight thou, fight thou, fight thou, fight thou a against this King of Glory!
Soprano Gemshorn

Alto Gemshorn

Tenor Gemshorn

Bass Gemshorn

Bass Sackbut

Hades

Violin I

Violin II

Tenor Viola da Gamba

Harpsichord

Bass Viola da Gamba
Moderato \( \text{\textit{s}} = 115 \)

Soprano Crumhorn

Alto Crumhorn

Tenor Crumhorn

Bass Crumhorn

Lucifer

Bah! Bah and fie!

Harpsichord

Bass Viola da Gamba

here!

There are none that durst de-fy me to arms!

Pay no heed to name-less voi-

\( \text{\textit{s}} = 115 \)
IV.64

Soprano Crumhorn

Alto Crumhorn

Tenor Crumhorn

Bass Crumhorn

Lucifer

Violin I

Violin II

Harpsichord

Bass Viola da Gamba

IV.67

Grave \( \dot{\text{i}} = 48 \)

Christ
(from afar)

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

Lucifer

None, none, none...

Harpsichord

Bass Viola da Gamba

Organ

Pedals
IV.70

**Christ (from afar)**

*up, ye ev - er-last - ing doors,*  
and the King, the King of

**CHORUS of SOULS**

*and the King, the King*

**Soprano**

**Alto**

**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!

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

and the King of Glo - ry, the King of Glo - ry shall come in!
Shut the cruel, hard gates of brass! Si-lence, thralls, and qui-et be!

Bolt the gates with bars of iron! None shall rule as king but me!
Shut the cruel, hard gates of brass! Si-ence, thralls, and qui - et be! Bolt the gates with bars of iron!

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Shut the cruel, hard gates of brass! Si-ence, thralls, and qui - et be! Bolt the gates with bars of iron!
None shall rule as king but thee!
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

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

Pedals

thanks un - to the Lord, who hath shat - ter'd, shat - ter'd, shat - ter'd the gates of brass
and bro-ken, bro-ken, bro-ken the bars of iron a-sun-der!

for He hath taken them out of their in-i-qui-
IV/100 Allegro  \( \frac{d}{\text{beat}} = 100 \)

Soprano Crumhorn

Alto Crumhorn

Tenor Crumhorn

Bass Crumhorn

David

Lucifer

Fie, fie, fie! Shut the gates! Silence, silence, thralls, and quiet be!

Soprano

Alto

CHORUS of FALLEN ANGELS

Tenor

Bass

Violin I

Violin II

Tenor Viola da Gamba

Harpsichord

Bass Viola da Gamba

Organ

Pedals
Meno mosso

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!

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!

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!

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, prophesy?:

The dead

Director

Isaiah

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!

Soprano Recorder

A-wake, a-wake and sing! For Death will yield, for Death will yield the captive
 Allegro  $j = 100$

IV.118

Soprano Recorder

Soprano Crumhorn

Alto Crumhorn

Tenor Crumhorn

Bass Crumhorn

Isaiah

dead!

Lucifer

Fic, fie, fie! Shut the gates! Sli-
ence, thralls, and qui-
et be!

CHORUS
of FALLEN
ANGELS

Soprano

Alto

Tenor

Bass

Shut the cruel, hard gates of brass! Sli-
ence, thralls, and qui-
et be!

Violin I

Violin II

pizz.

Tenor Viola da Gamba

pizz.

Harpischord

Bass Viola da Gamba

Organ

Pedals
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!
Fie, fie, fie,

Grave

Allegro

IV.123

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

CHORUS of SOULS

Tenor

Bass

Harpsichord

Bass Viola da Gamba

Organ

Pedals

Lucifer

Soprano

Alto

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!
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  Chorus of Angels  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 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

Prin-ces, your gates, your gates,
Hell, and the King, the King of Glory, the King of Hell, and the King, the King of Glory, of Hell, ye doors of Hell, and the King, the King of Glory, of Glory, the King of Glory shall come in! Glory, the King of Glory shall come in! Glory, 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?

Who, who is the King of Glory, of Glory?
The Lord strong and mighty, the Lord mighty and valiant in battle.
va-liant in bat-tle: the Lord of Hosts, the Lord of Hosts!

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

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

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

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

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

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!

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

He, he is the King of Glory, 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

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!

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!

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  \( \dot{d} = 60 \)

- **Soprano Crumhorn**
- **Alto Crumhorn**
- **Tenor Crumhorn**
- **Bass Crumhorn**
- **Bass Sackbut**
- **Hades**
- **Soprano of FALLEN ANGELS**
- **Alto CHORUS of FALLEN ANGELS**
- **Tenor Hades**
- **Bass Hades**
- **Violin I**
- **Violin II**
- **Tenor Viola da Gamba**
- **Harpichord**
- **Bass Viola da Gamba**
ver-whelm'd, o- ver-whelm'd! Now sun- der'd are our
ver-whelm'd, o-verwhelm'd! Now sun-der'd are our
ver-whelm'd, o-verwhelm'd! Now sun-der'd are our
ver-whelm'd, o-verwhelm'd! Now sun-der'd are our
Out, har-row,
gates! Now sund - er'd are our gates!
gates! Now sund - er'd are our gates!
gates! Now sund - er'd are our gates!
IV.196 Bass Sackbut

IV.200 Andante ma non troppo con moto \( \frac{d}{2} = 76 \)

IV.203

Who, who, who art thou, who art thou, 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?
IV.218 AM. You have come, O Most Desired, for whom we waited -

IV.221 Moderato \( \dot{j} = 80 \)

**CHORUS of SOULS**

Soprano

You have come, O Most Desired, for whom we waited -

Alto

You have come, O Most Desired, for whom we waited -

Tenor

You have come, O Most Desired, for whom we waited -

Bass

You have come, O Most Desired, for whom we waited -

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

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!
120  IV.255  Moderato  \( \frac{\text{j}}{} = 80 \)

O Prince Satan, all is lost, lost by the tree of the cross, and

O Prince Satan, all is lost, lost by the tree of the cross, and

O Prince Satan, all is lost, lost by the tree of the cross, and

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!

God Made Flesh has gain'd dominion over all!

God Made Flesh has gain'd dominion over all!

God Made Flesh has gain'd dominion over all!
[IV.289] Agitato $\frac{8}{4} = 120$

Out, har-row, out!

Do you come like a thief in the night?
Like a rob-ber? Al-
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: I bind you now.

Cornetto
Alto Sackbut
Tenor Sackbut
Bass Sackbut
Christ
un to all ages!

Organ
Pedals

FINE della SCENA
V. SCENA
L'ascesa dal Inferno

RITORNELLO TRIONFANTE

V. SCENA
L'ascesa dal Inferno

Come forth! Come forth! Those in darkness, have
light; those who sleep, rise! Awake, awake, sleepers.

I have not made you to be prisoners in the underworld!
A-rise, O man, the work of my hands, A-rise, you who were fash-ion'd in my i-mage.

A-rise, O mother, shaped from the same flesh, raised up from the dust of the earth: Come un-to me!

You that by the tree were con-demned, by the tree are now re-deemed!
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 peni-tent Dis-mas, incline your dole-ful face, This day you will be with me in Para-dis-e.
Moderato \( \text{q} = 100 \)

Come forth! Come forth! Those in darkness, have light; those who sleep, rise! A-wake, a-wake, A- wake, sleep-ers.

I have not made you to be pri-son-ers in the un-der-world!
Stand up and walk! Children of Eve, arise!

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

Grave

V.100

Soprano

Alto

CHORUS of SOULS

Tenor

Bass

Organ

Pedals
sleep. Our God has died in the flesh, and the under-world has trem

bled! Christ, who was taken by Death, has annihiolated 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

It is em-bitter'd, It is em-bitter'd, It is em-bitter'd,

Alto

It is em-bitter'd, It is em-bitter'd, It is em-bitter'd,

Tenor

It is em-bitter'd, It is em-bitter'd, It is em-bitter'd,

Bass

It is em-bitter'd, It is em-bitter'd, It is em-bitter'd,

Soprano

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

Alto

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

Tenor

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

Bass

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

Organ

Pedals

Adagio $d = 64$
It is em-bitted.
It is em-bitted for despised!
for it is mocked!
It is em-bitted for despised!
for it is mocked!
It is em-bitted for despised!
for it is mocked!
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!

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?

For Christ has harrowed the depths of Hell, and life reigns for-ever! Thanks be to God.
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! 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!
Veni! Alleluia! Alleluia!
- ia! A - - - men.

- ia! A - - - men.

- ia! A - - - men.

- ia! A - - - men.

- ia! A - - - men.

- ia! A - - - men.

- ia! A - - - men.

- ia! A - - - men.