

Score

SUITE ILUSTRADA INVOCACIÓN A LOS DEMONIOS

Para soprano y orquesta

1. Obertura
2. Satanás
3. Amón
4. Lilith
5. Belzebú
6. Asmodeo
7. Astaroth
8. Abadón
9. Postludio

Gabriel Revollo

(Compuesta el año 2017)

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INDICACIONES

1 flauta, 1 oboe, 1 clarinete, 1 fagot, 1 corno, 1 trompeta, 1 trombón, violines primeros, violines segundos, violas, cellos y contrabajos.

Percusión: Tam tam, Gran casa, tambor.

Grabación:

La canción No. 4 Lilith requiere dos grabaciones: la primera del llanto de muchos bebés y la segunda del llanto de un solo bebé.

La canción No. 8 Abadón requiere la grabación de campanas de monasterio y requiere hacia el final el apagado de todas las luces y la oscuridad total en conciertos.

Cuando la soprano tiene una línea en las notas por encima del pentagrama significa que debe cantar la nota más aguda que pueda sostener.

Score

1. OBERTURA

SUITE ILUSTRADA INVOCACIÓN A LOS DEMONIOS

Gabriel Revollo

$\text{♩} = \text{c.. 100}$

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

Gran casa
mf

OBERTURA

10

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

10

mf

De - mo - nios de los In fier nos

OBERTURA

20

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

De - mo - nios de los In -

OBERTURA

$\bullet = \text{c. } 50$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

fier - nos.

OBERTURA

Musical score for the Overture, featuring ten staves of music. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B♭ Cl.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The music is divided into two measures by a vertical bar line. Measure 1 consists of eighth-note patterns. Measure 2 begins with a key change indicated by a sharp sign, followed by eighth-note patterns. Measures 3 and 4 show sustained notes with grace notes. Measures 5 and 6 show eighth-note patterns. Measures 7 and 8 show sustained notes with grace notes. Measures 9 and 10 show eighth-note patterns.

OBERTURA

Musical score for orchestra, page 6, section OBERTURA, measures 35-36.

The score consists of two staves of music, each divided into two measures by a vertical bar line. The instruments are listed vertically on the left side of each staff:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- C Tpt. (C Trumpet)
- Tbn. (Tuba)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Cello)
- D.B. (Double Bass)

Measure 35 (left side):
Fl., Ob., B♭ Cl., Bsn., Hn., C Tpt., Tbn., Vln. I, Vln. II, Vla., Vc., D.B.: Notes on the first four beats.
Measure 36 (right side):
Fl., Ob., B♭ Cl., Bsn., Hn., C Tpt., Tbn., Vln. I, Vln. II, Vla., Vc., D.B.: Notes on the first four beats.

OBERTURA

OBERTURA

40

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

47

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

OBERTURA

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

54

54

54

OBERTURA

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

63

p

64

pp

pp

pp

pp

OBERTURA

$\text{♩} = \text{c. } 60$

Fl. 72

Perc. 72

S. 72

Vln. I 72

Vln. II 72

Vla. 72

Vc. 72

D.B. 72

Li-li-th

OBERTURA

OBERTURA

90

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

Bel - se - bú Bel - ze-

p

p

p

p

p

p

OBERTURA

98

S. *bú* Bel - ze - bú Bel - ze - bú As-mo-

Vln. I

Vln. II

Vla.

Vc.

D.B.

J = c.. 50 f

pp

pp

pp

pp

pp

106

Ob. *mf*

Perc. *Tam tam* *f*

S. *p* de - o As-mo - de - o solo

Vln. I *p*

Vc.

D.B.

OBERTURA

d = c.. 40

The musical score consists of two systems of music. The first system starts with dynamic *mf*, followed by *ff*, *p*, *pp*, and *pp*. It includes parts for Flute, Oboe, Bassoon, Clarinet, Bassoon, Horn, C Trumpet, Trombone, and Percussion. The second system begins with *ff*, followed by *p* and *pp*. It includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. Various dynamics like *mf*, *ff*, *p*, *pp*, and *ppp* are indicated throughout the score.

OBERTURA

$\text{♩} = \text{c. } 40$

I21

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Perc. S. Vln. I. Vln. II. Vla. Vc. D.B.

I22

I23

I24

Gran casa
A - as - ta - roth

I25

I26

I27

I28

OBERTURA

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

131

OBERTURA

Musical score for orchestra and choir, page 139. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (Bb Cl.), Percussion (Perc.), Soprano (S), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The tempo is indicated as $\text{♩} = \text{c. } 100$. The vocal part for soprano includes lyrics: "A - ba - dón". Various dynamic markings such as *fp*, *ff*, *p*, and *p* are present throughout the score.

OBERTURA

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *p*

C Tpt. *p*

Tbn. *p*

Perc.

S

Vln. I

Vln. II

Vla.

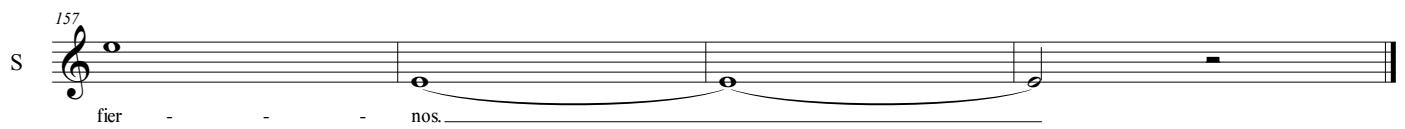
Vc.

D.B.

148

De - mo - nios de los In -

OBERTURA



Score

2. SATANÁS

SUITE ILUSTRADA INVOCACIÓN A LOS DEMONIOS

Gabriel Revollo

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

8

S

Vln. I

Vln. II

Vla.

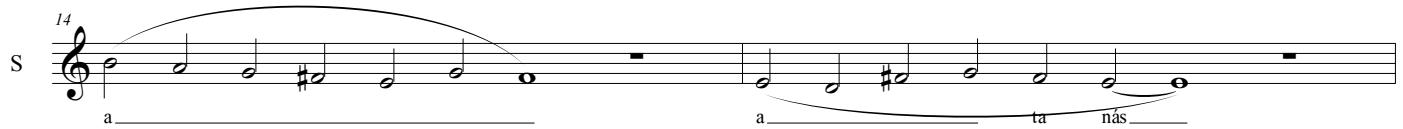
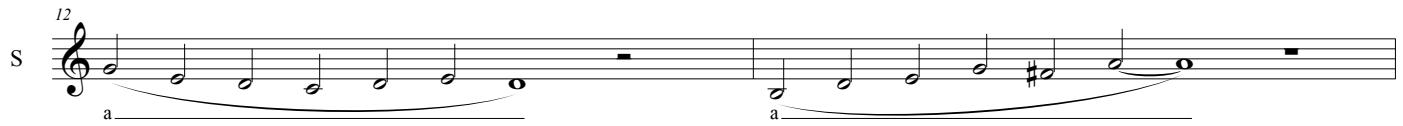
Vc.

D.B.

c. = 50
mf

Sa

SATANÁS



SATANÁS

Musical score for SATANÁS, page 3, system 16. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (B♭ Cl.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Soprano (S), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The vocal line "Sa - ta - nás" is written in the soprano part.

The score consists of two systems. The first system (measures 1-15) features sustained notes on the first and third beats, followed by a dynamic change to *mf* (mezzo-forte) for the remainder of the measure. The second system (measures 16-20) features sustained notes on the first and third beats, followed by a dynamic change to *mf* (mezzo-forte) for the remainder of the measure.

SATANÁS

Musical score for SATANÁS, page 4, measures 18-20. The score consists of ten staves, each with a different instrument name and clef. Measures 18 and 19 are identical, separated by a vertical bar line. Measure 20 begins with a new vertical bar line.

The instruments are:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- C Tpt. (C Trumpet)
- Tbn. (Tuba)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Cello)
- D.B. (Double Bass)

In measure 18, all instruments play eighth notes except for Bsn., Hn., C Tpt., and Vln. I, which play sixteenth notes. In measure 19, the instrumentation changes: Fl., Ob., B♭ Cl., Bsn., Hn., C Tpt., and Tbn. play eighth notes, while Vln. I, Vln. II, Vla., Vc., and D.B. play sixteenth notes. In measure 20, the instrumentation changes again: Fl., Ob., B♭ Cl., Bsn., Hn., C Tpt., and Tbn. play eighth notes, while Vln. I, Vln. II, Vla., Vc., and D.B. play sixteenth notes.

SATANÁS

Musical score for SATANÁS, page 5, showing measures 20 and 21. The score consists of ten staves, each with a different instrument name and clef. Measures 20 and 21 are identical, featuring eighth-note patterns with grace notes and slurs.

The instruments are:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- C Tpt. (C Trumpet)
- Tbn. (Tuba)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Cello)
- D.B. (Double Bass)

Measure 20 (left side):
Fl., Ob., B♭ Cl., Bsn., Hn., C Tpt., Tbn., Vln. I, Vln. II, Vla., Vc., D.B.
Measure 21 (right side):
Fl., Ob., B♭ Cl., Bsn., Hn., C Tpt., Tbn., Vln. I, Vln. II, Vla., Vc., D.B.

SATANÁS

Musical score for orchestra and choir, page 6, system 22. The score consists of ten staves. The first five staves (Flute, Oboe, Bassoon, Horn, and Clarinet) play eighth-note patterns with grace notes. The next three staves (C Tpt., Trombone, and Soprano) also play eighth-note patterns with grace notes. The last two staves (Violin I and Violin II) play eighth-note patterns with grace notes. The Vla. staff has a different rhythm. The Vc. and D.B. staves have a different rhythm. The Soprano staff has a melodic line starting at measure 22, ending at measure 24, and continuing at measure 25. The bassoon part starts at measure 25.

Fl.
Ob.
Bsn.
Hn.
C Tpt.
Tbn.
S
Vln. I
Vln. II
Vla.
Vc.
D.B.

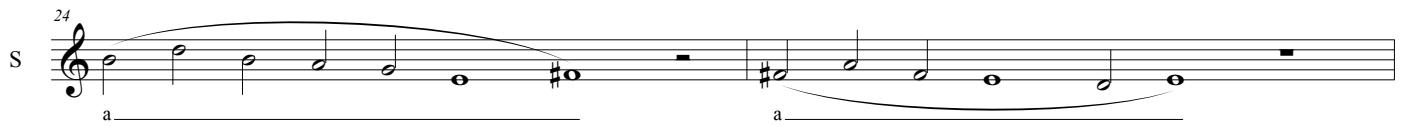
22

Sa

22

8

SATANÁS



26

a _____ ta - nás

SATANÁS

Musical score for orchestra and choir, page 8, SATANÁS.

The score consists of ten staves, each representing a different instrument or voice part. The parts are:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- C Tpt. (C Trumpet)
- Tbn. (Tuba)
- S (Soprano)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Cello)
- D.B. (Double Bass)

Measure 28 is shown. The vocal line (Soprano) has lyrics: "Sa - ta - - nás". The instruments play sustained notes or short chords, often with grace notes. Measures 29 through 32 are indicated by vertical lines and measure numbers.

SATANÁS

Musical score for SATANÁS, page 9, featuring ten staves of music for various instruments. The score is divided into two measures by a vertical bar line. The instruments are arranged vertically from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.). Measure 1 (measures 1-4) includes dynamic markings such as f , p , and $\#$. Measure 2 (measures 5-8) includes dynamic markings such as $\#$, d , and $\#$. Measures 9-12 are indicated by a brace under the first four staves and a brace under the last six staves.

SATANÁS

Musical score for orchestra, page 10, section SATANÁS, measure 32.

The score consists of ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Cornet/Trombone (C Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (D.B.).

The music is divided into two measures by a vertical bar line. In the first measure, the Flute, Oboe, Bassoon, and Trombone play sustained notes. The Horn, Cornet/Trombone, Trombone, Violin I, Violin II, Cello, and Double Bass play eighth-note patterns. In the second measure, the Flute, Oboe, Bassoon, and Trombone continue their sustained notes. The Horn, Cornet/Trombone, Trombone, Violin I, Violin II, Cello, and Double Bass play eighth-note patterns. The Double Bass staff includes the number "8" at the beginning of the measure.

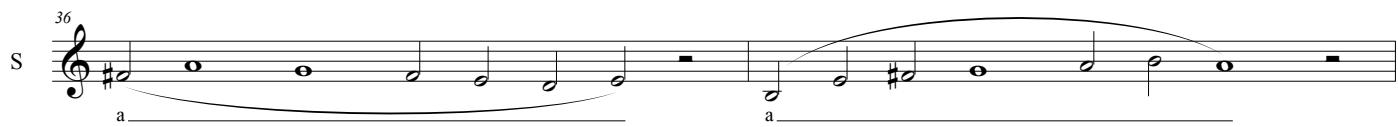
SATANÁS

Musical score for SATANÁS, page 11, system 34. The score consists of ten staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Soprano (S), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The music features sustained notes with grace marks and vertical bar lines.

The score includes the following markings:

- Measure 34: Measures 1-4 show sustained notes with grace marks. Measure 5 shows a sustained note followed by a fermata. Measure 6 shows a sustained note with a sharp sign.
- Measure 7: Measures 1-4 show sustained notes with grace marks. Measure 5 shows a sustained note followed by a fermata. Measure 6 shows a sustained note with a sharp sign.
- Measure 8: Measures 1-4 show sustained notes with grace marks. Measure 5 shows a sustained note followed by a fermata. Measure 6 shows a sustained note with a sharp sign.

SATANÁS



S 38

a _____ ta - nás

SATANÁS

Musical score for SATANÁS, page 13, system 40. The score consists of ten staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Soprano (S), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The vocal line includes lyrics "Sa - ta - - nás". Measure 40 begins with a dynamic of $\frac{4}{4}$. The vocal part has a melodic line with sustained notes and grace notes. The orchestra provides harmonic support with sustained notes and rhythmic patterns.

SATANÁS

41

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

D.B.

42

SATANÁS

Musical score for orchestra, page 15, section SATANÁS. The score consists of two systems of ten staves each. The instruments are Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (B♭ Cl.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The music is in common time (indicated by '44'). The score features sustained notes with grace marks.

SATANÁS

Musical score for orchestra and choir, page 16, section SATANÁS. The score consists of ten staves, each with a different instrument or voice part. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (D.B.). The score is in common time (indicated by '46'). The vocal parts are labeled with 'SATANÁS' above them. The music features sustained notes with grace marks and occasional eighth-note patterns.

The vocal parts are:

- Fl. (Flute)
- Ob. (Oboe)
- Bsn. (Bassoon)
- Hn. (Horn)
- C Tpt. (C Trumpet)
- Tbn. (Trombone)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- D.B. (Double Bass)

The score is in common time (indicated by '46'). The vocal parts are labeled with 'SATANÁS' above them. The music features sustained notes with grace marks and occasional eighth-note patterns.

Score

3. AMÓN

SUITE ILUSTRADA INVOCACIÓN A LOS DEMONIOS

Gabriel Revollo

Gabriel Revon

$\text{♩} = \text{c. } 60$

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

A -

3. AMÓN

II

S món Hi - jo de Sa - ta - nás De - mo - nio de nues - tra - s ì - ras A - mó n Té in - vo - ca -

Vln. I f

Vln. II f

Vla. f

Vc. f

D.B. 8 f

21 $\text{d} = \text{c. } 120$
Tambor pp

Perc.

S mos

Vln. I pp

Vln. II pp

Vla. mp

Vc. mp

D.B. mp

29

Hn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

29

f

3. AMÓN

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page contains ten staves of musical notation. The instruments are arranged as follows: Flute, Oboe, Bassoon, Clarinet, Horn, Trombone, Percussion, Violin I, Violin II, Viola, Cello, and Double Bass. The score includes dynamic markings such as *p*, *mf*, and crescendo and decrescendo arrows. The page number 36 is visible at the top left of each staff.

3. AMÓN

5

44

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

45

46

47

48

49

mf

p

pp

pp

mp

mp

mp

3. AMÓN

53

Perc.

Vln. I

Vln. II

Vla.

Vcl.

D.B.

60

Perc.

S
A - - - món

Vln. I

Vln. II

Vla.

Vcl.

D.B.

3. AMÓN

7

67

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

76

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

3. AMÓN

$\text{♩} = \text{c..} 100$

Ob. | Perc. | S | Vln. I | Vln. II | Vla. | Vc. | D.B.

85 | 85 | 85 | 85 | 85 | 85 | 85 | 85

3. AMÓN

95

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

95

95

95

món ————— A ————— nón —————

3. AMÓN

104

Fl.

Ob.

Bsn.

B♭ Cl.

Tbn.

Hn.

C Tpt.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

104

món

A

f

f

f

f

Fl. *p.*

Ob.

B♭ Cl.

Bsn. *p.*

Hn. *p.*

C Tpt.

Tbn. *p.*

Perc. *p.*

ff

S *mén*

Vln. I *p.*

Vln. II *p.*

Vla. *p.*

Vc. *p.*

D.B. *p.*

This musical score page contains ten staves of music. The top five staves are for woodwind instruments: Flute, Oboe, Bassoon, Horn, and Trombone. The middle five staves are for strings: Violin I, Violin II, Cello, Double Bass, and Bassoon. Measure numbers 123 are placed at the start of each staff. The soprano staff (S) has a melodic line with dynamic markings: first, a forte dynamic (ff) followed by a melodic line labeled 'mén'. The bassoon staff (Bsn.) has a dynamic marking 'p.' (pianissimo). The other staves consist mostly of rests or simple harmonic patterns. The bassoon staff (Bsn.) also has a dynamic marking 'p.' (pianissimo).

134

Gran casa

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

134

134

a _____ a a _____ a món

134

p

pp

mp

mp

mp

3. AMÓN

144

Bsn. - - - - | *mp* - - - - | *mp*

Tbn. - - - - | *mf* - - - - | *mf*

Perc. - - - - | *mp* - - - - | *mf*

Vln. I - - - - | - - - - | - - - - | *mf* - - - - | *mf*

Vln. II - - - - | - - - - | - - - - | *mf* - - - - | *mf*

Vla. - - - - | *mf* - - - - | *mf*

Vc. - - - - | *mf* - - - - | *mf*

D.B. - - - - | *mf* - - - - | *mf*

Fl.

Ob. *f*

B♭ Cl.

Bsn. *f*

Hn.

C Tpt.

Tbn. *f*

Perc.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

3. AMÓN

160

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Musical score for orchestra and percussion, page 17, section 3. AMÓN, measure 169.

The score consists of ten staves, each with a different instrument:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. (B-flat Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- C Tpt. (C Trumpet)
- Tbn. (Tuba)
- Perc. (Percussion)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Cello)
- D.B. (Double Bass)

Measure 169 starts with a dynamic of $\text{f} \cdot$. The instruments play the following notes:

- Fl., Ob., B♭ Cl., Bsn.: $\text{F} \cdot$, $\text{D} \cdot$, $\text{C} \cdot$, $\text{B} \cdot$, $\text{A} \cdot$
- Hn., C Tpt., Tbn.: $\text{E} \cdot$, $\text{D} \cdot$, $\text{C} \cdot$, $\text{B} \cdot$, $\text{A} \cdot$
- Perc.: $\text{E} \cdot$, $\text{D} \cdot$, $\text{C} \cdot$, $\text{B} \cdot$, $\text{A} \cdot$
- Vln. I, Vln. II, Vla., Vc., D.B.: $\text{D} \cdot$, $\text{C} \cdot$, $\text{B} \cdot$, $\text{A} \cdot$, $\text{G} \cdot$

Following this, there is a series of sustained notes with grace notes and slurs, followed by a final dynamic of $\text{f} \cdot$.

Score

4. LILITH

SUITE ILUSTRADA INVOCACIÓN A LOS DEMONIOS

Gabriel Revollo

$\text{♩} = \text{c.. 60}$

Flute
Oboe
Clarinet in B♭
Bassoon
Soprano
Violin I
Violin II
Viola
Cello
Double Bass

Li - lith La pri - me - ra

1 2 3 4 5 6 7 8

LILITH

9

S La pri-me - ra mu - jer la pri-me - ra-mu - jer de A-dán Li - lith ¿Dón de es-tán nues-tros be-

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp *fp*

fp *fp*

fp *fp*

fp *f*

fp *fp*

16

Fl.

p

S bés? Li - lith te in-vo - ca mos.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp *mf*

fp *mf*

fp *mf*

fp *mf*

25

Fl.

Vln. I

Vln. II

Vla.

Vc.

34

Fl.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

fp

Grabación: llorando muchitas veces
muchos bebés

p

ff

Li li th Li li th

fp

LILITH

44

S
Vln. I
Vln. II
Vla.
Vc.

mf *p*
mf *p*

p

51

S
Vln. I
Vln. II
Vla.
Vc.
D.B.

mf *mf*
mf *mf*

mf

mf

59

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

llanto de un bebé

67

Perc.

Score

5. BELZEBÚ

SUITE ILUSTRADA INVOCACIÓN A LOS DEMONIOS

Gabriel Revollo

Bellini: *O mio babbino caro*

Music Score: The score consists of six staves: Soprano, Violin I, Violin II, Viola, Cello, and Double Bass. The Soprano staff begins with a rest followed by a melodic line. The Violin I staff features a rhythmic pattern of eighth and sixteenth notes. The Violin II, Viola, Cello, and Double Bass staves provide harmonic support with sustained notes and rhythmic patterns. The vocal parts are marked with dynamic **p** (piano) and tempo **c. 60**. The lyrics "Bel - ze - bu" are written below the vocal line.

9

S De-mo-nio de nues-tras gu - las Prin ³ci-pe de fós de - mo-nios Te in - vo - ca - mos—

Vln. I

Vln. II

Vla.

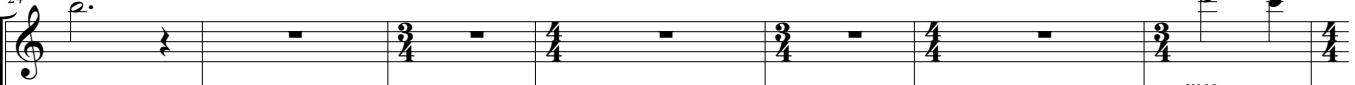
Vc.

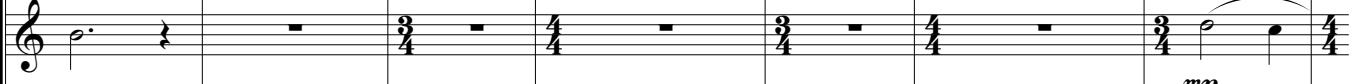
D.B.

5. BELZEBÚ

5. BELZEBÚ

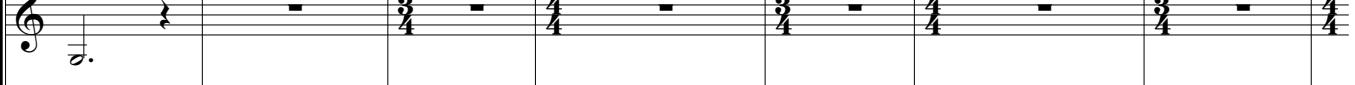
24

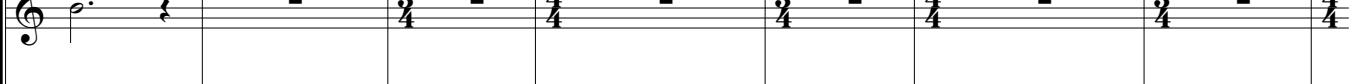
Fl. 

Ob. 

B♭ Cl. 

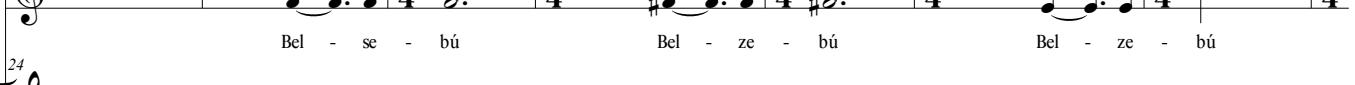
Bsn. 

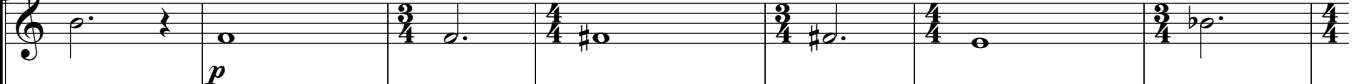
Hn. 

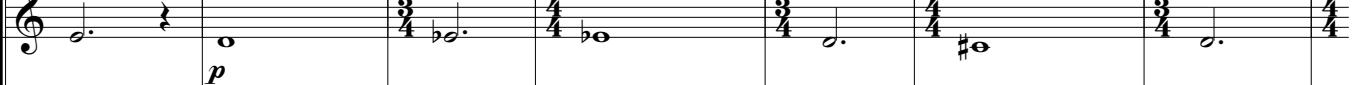
C Tpt. 

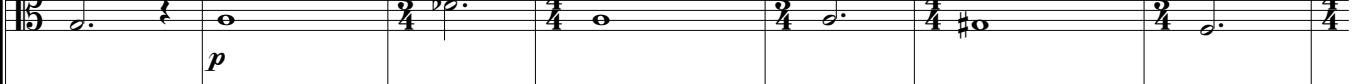
Tbn. 

Perc. 

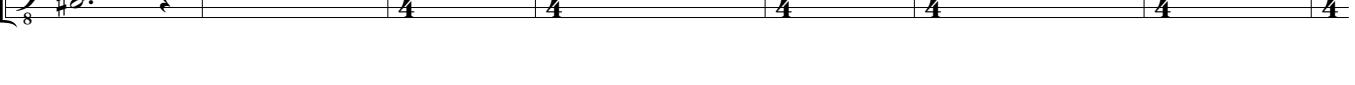
S 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

5. BELZEBÚ

Fl. *p* *mp*

Ob. *p* *mp*

B♭ Cl. *mp*

Bsn.

Hn. *f*

C Tpt. *f*

Tbn. *f*

Perc.

S Bel - ze - bú

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

D.B.

5. BELZEBÚ

38

Fl. $\text{f} \geq p$

Ob. $f \geq p$

B♭ Cl. f

Bsn. $f \geq f$

Hn. p

C Tpt. p

Tbn. p

Perc. f

S Bel - ze - bú Bel - ze bú

Vln. I $f \geq p$

Vln. II $f \geq p$

Vla. $f \geq p$

Vc. $f \geq p$

D.B. $f \geq p$

5. BELZEBÚ

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

46

f

mf

f

f

f

f

f

p

Bel - ze - bú

f

p

f

p

f

p

f

p

f

p

5. BELZEBÚ

53

Fl.

Ob.

Bsn.

B♭ Cl.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

5. BELZEBÚ

60

Fl.

Ob.

Bsn.

B♭ Cl.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

5. BELZEBÚ

66

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

<img alt="Musical score for orchestra and choir. The score consists of 15 staves. The first 10 staves represent the orchestra: Flute, Oboe, Bassoon, Horn, Trombone, Percussion, Soprano, Violin I, Violin II, and Cello. The last 5 staves represent the choir: Alto, Tenor, Bass, Bassoon, and Double Bass. The music is in common time (indicated by '4'). Measure 1 shows all instruments and voices silent. Measures 2-3 show sustained notes at dynamic ff. Measures 4-6 show sustained notes at dynamic ff. Measures 7-10 show sustained notes at dynamic ff. Measures 11-14 show sustained notes at dynamic ff. Measures 15-18 show sustained notes at dynamic ff. Measures 19-22 show sustained notes at dynamic ff. Measures 23-26 show sustained notes at dynamic ff. Measures 27-30 show sustained notes at dynamic ff. Measures 31-34 show sustained notes at dynamic ff. Measures 35-38 show sustained notes at dynamic ff. Measures 39-42 show sustained notes at dynamic ff. Measures 43-46 show sustained notes at dynamic ff. Measures 47-50 show sustained notes at dynamic ff. Measures 51-54 show sustained notes at dynamic ff. Measures 55-58 show sustained notes at dynamic ff. Measures 59-62 show sustained notes at dynamic ff. Measures 63-66 show sustained notes at dynamic ff. Measures 67-70 show sustained notes at dynamic ff. Measures 71-74 show sustained notes at dynamic ff. Measures 75-78 show sustained notes at dynamic ff. Measures 79-82 show sustained notes at dynamic ff. Measures 83-86 show sustained notes at dynamic ff. Measures 87-90 show sustained notes at dynamic ff. Measures 91-94 show sustained notes at dynamic ff. Measures 95-98 show sustained notes at dynamic ff. Measures 99-102 show sustained notes at dynamic ff. Measures 103-106 show sustained notes at dynamic ff. Measures 107-110 show sustained notes at dynamic ff. Measures 111-114 show sustained notes at dynamic ff. Measures 115-118 show sustained notes at dynamic ff. Measures 119-122 show sustained notes at dynamic ff. Measures 123-126 show sustained notes at dynamic ff. Measures 127-130 show sustained notes at dynamic ff. Measures 131-134 show sustained notes at dynamic ff. Measures 135-138 show sustained notes at dynamic ff. Measures 139-142 show sustained notes at dynamic ff. Measures 143-146 show sustained notes at dynamic ff. Measures 147-150 show sustained notes at dynamic ff. Measures 151-154 show sustained notes at dynamic ff. Measures 155-158 show sustained notes at dynamic ff. Measures 159-162 show sustained notes at dynamic ff. Measures 163-166 show sustained notes at dynamic ff. Measures 167-170 show sustained notes at dynamic ff. Measures 171-174 show sustained notes at dynamic ff. Measures 175-178 show sustained notes at dynamic ff. Measures 179-182 show sustained notes at dynamic ff. Measures 183-186 show sustained notes at dynamic ff. Measures 187-190 show sustained notes at dynamic ff. 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Measures 263-266 show sustained notes at dynamic ff. Measures 267-270 show sustained notes at dynamic ff. Measures 271-274 show sustained notes at dynamic ff. Measures 275-278 show sustained notes at dynamic ff. Measures 279-282 show sustained notes at dynamic ff. Measures 283-286 show sustained notes at dynamic ff. Measures 287-290 show sustained notes at dynamic ff. Measures 291-294 show sustained notes at dynamic ff. Measures 295-298 show sustained notes at dynamic ff. Measures 299-302 show sustained notes at dynamic ff. Measures 303-306 show sustained notes at dynamic ff. Measures 307-310 show sustained notes at dynamic ff. Measures 311-314 show sustained notes at dynamic ff. Measures 315-318 show sustained notes at dynamic ff. Measures 319-322 show sustained notes at dynamic ff. Measures 323-326 show sustained notes at dynamic ff. Measures 327-330 show sustained notes at dynamic ff. Measures 331-334 show sustained notes at dynamic ff. Measures 335-338 show sustained notes at dynamic ff. Measures 339-342 show sustained notes at dynamic ff. Measures 343-346 show sustained notes at dynamic ff. Measures 347-350 show sustained notes at dynamic ff. Measures 351-354 show sustained notes at dynamic ff. Measures 355-358 show sustained notes at dynamic ff. Measures 359-362 show sustained notes at dynamic ff. Measures 363-366 show sustained notes at dynamic ff. Measures 367-370 show sustained notes at dynamic ff. Measures 371-374 show sustained notes at dynamic ff. Measures 375-378 show sustained notes at dynamic ff. Measures 379-382 show sustained notes at dynamic ff. Measures 383-386 show sustained notes at dynamic ff. Measures 387-390 show sustained notes at dynamic ff. Measures 391-394 show sustained notes at dynamic ff. Measures 395-398 show sustained notes at dynamic ff. Measures 399-402 show sustained notes at dynamic ff. Measures 403-406 show sustained notes at dynamic ff. Measures 407-410 show sustained notes at dynamic ff. Measures 411-414 show sustained notes at dynamic ff. Measures 415-418 show sustained notes at dynamic ff. Measures 419-422 show sustained notes at dynamic ff. Measures 423-426 show sustained notes at dynamic ff. Measures 427-430 show sustained notes at dynamic ff. Measures 431-434 show sustained notes at dynamic ff. Measures 435-438 show sustained notes at dynamic ff. Measures 439-442 show sustained notes at dynamic ff. Measures 443-446 show sustained notes at dynamic ff. Measures 447-450 show sustained notes at dynamic ff. Measures 451-454 show sustained notes at dynamic ff. Measures 455-458 show sustained notes at dynamic ff. Measures 459-462 show sustained notes at dynamic ff. Measures 463-466 show sustained notes at dynamic ff. Measures 467-470 show sustained notes at dynamic ff. Measures 471-474 show sustained notes at dynamic ff. Measures 475-478 show sustained notes at dynamic ff. 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Measures 551-554 show sustained notes at dynamic ff. Measures 555-558 show sustained notes at dynamic ff. Measures 559-562 show sustained notes at dynamic ff. Measures 563-566 show sustained notes at dynamic ff. Measures 567-570 show sustained notes at dynamic ff. Measures 571-574 show sustained notes at dynamic ff. Measures 575-578 show sustained notes at dynamic ff. Measures 579-582 show sustained notes at dynamic ff. Measures 583-586 show sustained notes at dynamic ff. Measures 587-590 show sustained notes at dynamic ff. Measures 591-594 show sustained notes at dynamic ff. Measures 595-598 show sustained notes at dynamic ff. Measures 599-602 show sustained notes at dynamic ff. Measures 603-606 show sustained notes at dynamic ff. Measures 607-610 show sustained notes at dynamic ff. Measures 611-614 show sustained notes at dynamic ff. Measures 615-618 show sustained notes at dynamic ff. Measures 619-622 show sustained notes at dynamic ff. Measures 623-626 show sustained notes at dynamic ff. Measures 627-630 show sustained notes at dynamic ff. Measures 631-634 show sustained notes at dynamic ff. Measures 635-638 show sustained notes at dynamic ff. Measures 639-642 show sustained notes at dynamic ff. Measures 643-646 show sustained notes at dynamic ff. Measures 647-650 show sustained notes at dynamic ff. Measures 651-654 show sustained notes at dynamic ff. Measures 655-658 show sustained notes at dynamic ff. Measures 659-662 show sustained notes at dynamic ff. Measures 663-666 show sustained notes at dynamic ff. Measures 667-670 show sustained notes at dynamic ff. Measures 671-674 show sustained notes at dynamic ff. Measures 675-678 show sustained notes at dynamic ff. Measures 679-682 show sustained notes at dynamic ff. Measures 683-686 show sustained notes at dynamic ff. Measures 687-690 show sustained notes at dynamic ff. Measures 691-694 show sustained notes at dynamic ff. Measures 695-698 show sustained notes at dynamic ff. Measures 699-702 show sustained notes at dynamic ff. Measures 703-706 show sustained notes at dynamic ff. Measures 707-710 show sustained notes at dynamic ff. Measures 711-714 show sustained notes at dynamic ff. Measures 715-718 show sustained notes at dynamic ff. Measures 719-722 show sustained notes at dynamic ff. Measures 723-726 show sustained notes at dynamic ff. Measures 727-730 show sustained notes at dynamic ff. Measures 731-734 show sustained notes at dynamic ff. Measures 735-738 show sustained notes at dynamic ff. Measures 739-742 show sustained notes at dynamic ff. Measures 743-746 show sustained notes at dynamic ff. Measures 747-750 show sustained notes at dynamic ff. Measures 751-754 show sustained notes at dynamic ff. Measures 755-758 show sustained notes at dynamic ff. Measures 759-762 show sustained notes at dynamic ff. Measures 763-766 show sustained notes at dynamic ff. Measures 767-770 show sustained notes at dynamic ff. Measures 771-774 show sustained notes at dynamic ff. Measures 775-778 show sustained notes at dynamic ff. Measures 779-782 show sustained notes at dynamic ff. Measures 783-786 show sustained notes at dynamic ff. Measures 787-790 show sustained notes at dynamic ff. Measures 791-794 show sustained notes at dynamic ff. Measures 795-798 show sustained notes at dynamic ff. Measures 799-802 show sustained notes at dynamic ff. Measures 803-806 show sustained notes at dynamic ff. Measures 807-810 show sustained notes at dynamic ff. Measures 811-814 show sustained notes at dynamic ff. Measures 815-818 show sustained notes at dynamic ff. Measures 819-822 show sustained notes at dynamic ff. Measures 823-826 show sustained notes at dynamic ff. Measures 827-830 show sustained notes at dynamic ff. Measures 831-834 show sustained notes at dynamic ff. Measures 835-838 show sustained notes at dynamic ff. Measures 839-842 show sustained notes at dynamic ff. Measures 843-846 show sustained notes at dynamic ff. Measures 847-850 show sustained notes at dynamic ff. Measures 851-854 show sustained notes at dynamic ff. Measures 855-858 show sustained notes at dynamic ff. Measures 859-862 show sustained notes at dynamic ff. Measures 863-866 show sustained notes at dynamic ff. Measures 867-870 show sustained notes at dynamic ff. Measures 871-874 show sustained notes at dynamic ff. Measures 875-878 show sustained notes at dynamic ff. Measures 879-882 show sustained notes at dynamic ff. Measures 883-886 show sustained notes at dynamic ff. Measures 887-890 show sustained notes at dynamic ff. Measures 891-894 show sustained notes at dynamic ff. Measures 895-898 show sustained notes at dynamic ff. Measures 899-902 show sustained notes at dynamic ff. Measures 903-906 show sustained notes at dynamic ff. Measures 907-910 show sustained notes at dynamic ff. Measures 911-914 show sustained notes at dynamic ff. Measures 915-918 show sustained notes at dynamic ff. Measures 919-922 show sustained notes at dynamic ff. Measures 923-926 show sustained notes at dynamic ff. Measures 927-930 show sustained notes at dynamic ff. Measures 931-934 show sustained notes at dynamic ff. Measures 935-938 show sustained notes at dynamic ff. Measures 939-942 show sustained notes at dynamic ff. Measures 943-946 show sustained notes at dynamic ff. Measures 947-950 show sustained notes at dynamic ff. Measures 951-954 show sustained notes at dynamic ff. Measures 955-958 show sustained notes at dynamic ff. Measures 959-962 show sustained notes at dynamic ff. Measures 963-966 show sustained notes at dynamic ff. Measures 967-970 show sustained notes at dynamic ff. Measures 971-974 show sustained notes at dynamic ff. Measures 975-978 show sustained notes at dynamic ff. Measures 979-982 show sustained notes at dynamic ff. Measures 983-986 show sustained notes at dynamic ff. Measures 987-990 show sustained notes at dynamic ff. Measures 991-994 show sustained notes at dynamic ff. Measures 995-998 show sustained notes at dynamic ff.</p>

5. BELZEBÚ

72

S bú Bel - ze - bú Bel - ze - bú Bel - ze -

Vln. I

Vln. II

Vla.

Vc.

D.B.

78

S ***pp***

bú

Vln. I

Vln. II

Vla.

Vc.

D.B.

Score

6. ASMODEO

Gabriel Revollo

$\text{♩} = \text{c. } 60$

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

As - mo -

$\text{♩} = \text{c. } 60$

ASMODEO

10

S de - o De-mo-nio de nues-tras lu - ju - rias Te in - vo - ca - mos

Vln. I

Vln. II

Vla.

Vc.

D.B.

19

Perc.

S As-mo - de - o As-mo - de - o Tam tam

Vln. I

Vc.

D.B.

ASMODEO

26

Fl.

Ob.

Bsn.

B♭ Cl.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf ff

p ff

ff

ff

ff

ff

ff

ff

ff

mf

tutti ah! As-mo - de - o As-mo - de - o As-mo -

ff

ff

p ff

ff

ff

ff

ff

ff

ASMODEO

32

Fl.

Ob.

B♭ Cl.

32

Perc.

Tambor

32

S

de - o As-mo-de-o AS-mo - de - o As-mo - de - o

col legno

Vln. I

Vln. II

Vla.

Vc.

D.B.

8

p

pp

p

pp

pp col legno

pp col legno

pp col legno

pp col legno

ASMODEO

37

Fl.

Ob.

B♭ Cl.

Bsn.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

f

37

col legno

pp legno

pp

ASMODEO

Musical score for orchestra and choir, page 6, section ASMODEO.

The score consists of two systems of music. The first system (measures 41-42) includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bassoon (Bsn.), Horn (Hn.), Clarinet (C Tpt.), Trombone (Tbn.), Soprano (S), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D.B.), and Chorus (as mode o). The second system (measures 42-43) includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bassoon (Bsn.), Horn (Hn.), Clarinet (C Tpt.), Trombone (Tbn.), Soprano (S), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (D.B.), and Chorus (as mode o).

Instrumentation and dynamics:

- Measures 41-42:
 - Flute (Fl.): ff, ff
 - Oboe (Ob.): ff
 - Bassoon (Bsn.): ff
 - Horn (Hn.): ff
 - Clarinet (C Tpt.): ff
 - Trombone (Tbn.): ff
 - Soprano (S): ff, f, p, a, a, a, as mode o
 - Violin I (Vln. I): ff, ff
 - Violin II (Vln. II): ff
 - Cello (Vcl.): ff_{co}
 - Double Bass (D.B.): ff
- Measures 42-43:
 - Flute (Fl.): ff
 - Oboe (Ob.): ff
 - Bassoon (Bsn.): ff
 - Horn (Hn.): ff
 - Clarinet (C Tpt.): ff
 - Trombone (Tbn.): ff
 - Soprano (S): ff, f, p, a, a, a, as mode o
 - Violin I (Vln. I): ff, ff
 - Violin II (Vln. II): ff
 - Cello (Vcl.): ff
 - Double Bass (D.B.): ff

Performance instructions:

- Measures 41-42:
 - Flute (Fl.): slurs, accents, dynamic ff, ff
 - Oboe (Ob.): slurs, accents, dynamic ff
 - Bassoon (Bsn.): slurs, accents, dynamic ff
 - Horn (Hn.): slurs, accents, dynamic ff
 - Clarinet (C Tpt.): slurs, accents, dynamic ff
 - Trombone (Tbn.): slurs, accents, dynamic ff
 - Soprano (S): slurs, accents, dynamic ff, f, p, a, a, a, as mode o
 - Violin I (Vln. I): slurs, accents, dynamic ff, ff
 - Violin II (Vln. II): slurs, accents, dynamic ff
 - Cello (Vcl.): slurs, accents, dynamic ff_{co}
 - Double Bass (D.B.): slurs, accents, dynamic ff
- Measures 42-43:
 - Flute (Fl.): slurs, accents, dynamic ff
 - Oboe (Ob.): slurs, accents, dynamic ff
 - Bassoon (Bsn.): slurs, accents, dynamic ff
 - Horn (Hn.): slurs, accents, dynamic ff
 - Clarinet (C Tpt.): slurs, accents, dynamic ff
 - Trombone (Tbn.): slurs, accents, dynamic ff
 - Soprano (S): slurs, accents, dynamic ff, f, p, a, a, a, as mode o
 - Violin I (Vln. I): slurs, accents, dynamic ff, ff
 - Violin II (Vln. II): slurs, accents, dynamic ff
 - Cello (Vcl.): slurs, accents, dynamic ff
 - Double Bass (D.B.): slurs, accents, dynamic ff

ASMODEO

48

Fl. *mf*

Ob.

B♭ Cl.

Bsn. *mp*

Hn. *f*

C Tpt.

Tbn.

Perc.

S as mo de o as mo de o *ff* As mo de o

Vln. I

Vln. II

Vla.

Vc. *mp* *fp*

D.B. *fp*

The musical score consists of ten staves of music. The top four staves are woodwind instruments: Flute, Oboe, Bassoon, and Clarinet/Bassoon. The next four staves are brass and percussion: Horn, Trombone, Trombone, and Percussion. The bottom two staves are strings: Violin I, Violin II, Cello, and Double Bass. The vocal part is for Soprano (S). The vocal line for soprano includes lyrics "as mo de o" repeated three times. The score is divided into measures by vertical bar lines. Measure 48 starts with a rest for Flute, followed by eighth-note patterns for Oboe, Bassoon, and Clarinet. Measure 49 begins with a dynamic *mf* for Flute, followed by eighth-note patterns for Oboe, Bassoon, and Clarinet. Measure 50 begins with a dynamic *mp* for Bassoon, followed by eighth-note patterns for Oboe, Bassoon, and Clarinet. The vocal part for soprano starts in measure 49 with "as mo de o" at *f*, followed by "as mo de o" at *ff*, and "As mo de o" at *ff*. The strings play eighth-note patterns throughout. Measures 49 and 50 also feature eighth-note patterns for the brass and percussion. The vocal part ends with "o" at *fp* in measure 50. The score concludes with a dynamic *fp* for Double Bass.

ASMODEO

Musical score for orchestra and choir, page 8, section ASMODEO.

The score consists of two systems of music. The top system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B♭ Cl.), and Horn (Hn.). The bottom system includes parts for Soprano (S), Violin I (Vln. I), Cello (Vc.), and Double Bass (D.B.).

Measure 54:

- Flute: Playing eighth-note pairs, dynamic *mf*.
- Oboe: Playing eighth-note pairs, dynamic *mf*.
- Bassoon: Playing eighth-note pairs, dynamic *mf*.
- Bass Clarinet: Playing eighth-note pairs, dynamic *mf*.
- Horn: Playing eighth-note pairs, dynamic *mf*.
- Soprano: Playing eighth-note pairs, dynamic *mf*.
- Violin I: Playing eighth-note pairs.
- Cello: Playing eighth-note pairs.
- Double Bass: Playing eighth-note pairs.

Measure 55:

- Soprano: Playing eighth-note pairs, dynamic *mf*. Text: "As mo de _____" followed by a fermata.
- Violin I: Playing eighth-note pairs, dynamic *p*. Text: "solo".
- Cello: Playing eighth-note pairs.
- Double Bass: Playing eighth-note pairs.

ASMODEO

61

Perc.

Vln. I *pp*

Vln. II *col legno*

Vla. *pp* *col legno*

Vc.

D.B.

This musical score page shows a six-measure section starting at measure 61. The instrumentation includes Percussion, Violin I, Violin II, Cello, Double Bass, and Bassoon. Measure 61 begins with a sustained note from the Percussion part, followed by sixteenth-note patterns. Violin I plays eighth-note pairs. Violin II and Cello play eighth-note chords. Double Bass and Bassoon provide harmonic support with sustained notes. Dynamics include *pp* and *col legno*. Measures 62 through 65 show a continuation of this pattern, with the dynamics remaining consistent.

Score

7. ASTAROTH

SUITE ILUSTRADA INVOCACIÓN A LOS DEMONIOS

Gabriel Revollo

d = C. 40

Flute
Oboe
Clarinet in B♭
Bassoon
Soprano
Violin I
Violin II
Viola
Cello

p

p

p

p

As - ta -

7. ASTAROTH

II

Fl.

Ob.

B♭ Cl.

Bsn.

S

roth Prín-ci-pe de los In - fier - nos De - mo-nio de nues-tras va - ni - da - des

Vln. I

Vln. II

Vla.

Vc.

7. ASTAROTH

18

Fl.

S

Vln. I

Vln. II

Vla.

Vc.

p

p

As - ta - roth Te in - vo - ca - mos A - as ta - roth

27

Fl.

B♭ Cl.

Bsn.

mf

mf

S

mf

mf

A - as ta - roth

27

Vln. I

Vla.

p

mf

mf

Vc.

mf

7. ASTAROTH

34

Fl.

Ob.

B♭ Cl.

Bsn.

S

Vln. I

Vln. II

Vla.

Vc.

As - ta - roth
As - ta - roth

7. ASTAROTH

41

Fl.

Ob.

B♭ Cl.

Bsn.

S

Vln. I

Vln. II

Vla.

Vc.

As - ta - roth As - ta - roth As - ta - ro

7. ASTAROTH

48

Fl.

Ob.

B♭ Cl. *p*

Bsn.

p

susurro

S

th As - ta - ro th As - ta - roth As - ta - roth
col legno

Vln. I

Vln. II

Vla. *p*

Vc. *p*

pp
col legno

pp
col legno

pp
col legno

7. ASTAROTH

Fl.

Ob.

B♭ Cl.

Bsn.

Vln. I ord.

Vln. II ord.

Vla. ord.

Vc.

55

p

p

mf

mf

mf

ord.

mf

mf

mf

mf

7. ASTAROTH

a tempo

Fl.

Ob.

B♭ Cl.

Bsn.

S

Vln. I

Vln. II

Vla.

Vc.

rit.

f

ff

ff

p

rit.

7. ASTAROTH

Musical score for orchestra and choir, rehearsal mark 66, section 7. ASTAROTH.

The score consists of six staves:

- Flute (Fl.):** Playing eighth-note patterns.
- Oboe (Ob.):** Playing eighth-note patterns.
- Bassoon (Bsn.):** Playing eighth-note patterns.
- Soprano (S):** Singing "ta - roth" (with a fermata), "As - ta - roth", "As - ta - roth", "As - ta - roth", and "As - ta - roth".
- Violin I (Vln. I):** Playing eighth-note patterns.
- Violin II (Vln. II):** Playing eighth-note patterns.
- Cello (Vc.):** Playing eighth-note patterns.

Dynamic markings: **p** (piano) appears under the bassoon and violin II staves. Measure endings are indicated by short vertical lines at the end of each measure.

7. ASTAROTH

73

Fl. *mf*

Ob. *mf*

B♭ Cl.

Bsn. *mf*

S. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

73 As - ta - roth A - ta - roth As - ta - roth

7. ASTAROTH

Fl. 80 *ff* G.P. *pp*

Ob. *ff* *pp*

B♭ Cl. *ff* *pp*

Bsn. *ff* *pp*

S 80 *ff* *pp*

Vln. I 80 As - roth As - ta - roth *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *ff* *pp*

S 89 as - ta - roth

Score

8. ABADÓN

SUITE ILUSTRADA INVOCACIÓN A LOS DEMONIOS

Gabriel Revollo

Musical score for '8. ABADÓN' featuring 14 staves for various instruments. The instruments listed on the left are Flute, Oboe, Clarinet in B♭, Bassoon, Horn in F, Trumpet in C, Trombone, Percussion, Soprano, Violin I, Violin II, Viola, Cello, and Double Bass.

The score includes vocal parts with lyrics:

- Percussion:** Gran casa (Col Director)
- Soprano:** Quasi recitado (Col Director)
A - ba - dón An-ti-cris-to y des-truc - ción A - ba-dón Te in - vo - ca -
- Violin I:** (mf) Col Director
- Violin II:** (mf) Col Director
- Viola:** (mf) Col Director
- Cello:** (mf) Col Director
- Double Bass:** (mf)

ABADÓN

9

Fl. *Ob.* *B♭ Cl.* *Bsn.*

ff *ff* *ff* *ff*

Hn. *C Tpt.* *Tbn.*

ff *ff* *ff*

Perc.

ff *mos*

S

Vln. I *Vln. II* *Vla.* *Vc.* *D.B.*

ff *ff* *ff* *ff* *ff*

ABADÓN

18

Fl.

Ob.

Bsn.

B♭ Cl.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

fp

fp

fp

ff

A - ba -

ABADÓN

26

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

ff

ff

ff

ff

ff

Tam tam

ff

dón

ff

ff

ff

ff

ABADÓN

36

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ABADÓN

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

42

42

42

42

42

42

42

42

42

42

42

42

42

42

42

42

Tam tam Grabación: campanas de monasterio repicando en fortíssimo Tam tam

ABADÓN

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

49

f

ff

ff

fff

fff

ffff

49

Tam tam

Tam tam

49

A - ba - dón

9. POSTLUDIO

Gabriel Revollo

$\text{♩} = \text{c.. 100}$

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

Luz tenue en el escenario
Gran casa

$m\dot{f}$

$m\dot{f}$

$m\dot{f}$

$m\dot{f}$

$m\dot{f}$

9. POSTLUDIO

10

Fl.

Ob.

Bsn.

Tbn.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

10

mf

De - mo - nios a los In fier nos

10

10

10

10

10

9. POSTLUDIO

20

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

De - mo - nios a los In -

9. POSTLUDIO

29

Perc.       

29

S       

fier - nos. 

29

Vln. I       

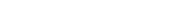
pizz. 

Vln. II       

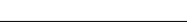
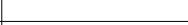
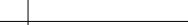
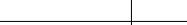
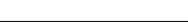
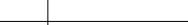
pizz. 

Vla.       



Vc.       



D.B.       

8 