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# McCarthy

" "The Trial of Unreason  
By Humane Voices" "

music

by

Gary Robert Buchanan

libretto prepared

by

Fred Chappell

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts  
Music Composition

Greensboro 1972

Approved by

Arthur B. Hunkins

Thesis Adviser



## Instrumentation:

Orchestra: Flute  
Oboe  
Clarinet in B<sup>b</sup>  
Horn in F  
Bassoon  
Piano  
3 Violins 1.  
3 Violins 2.  
3 Violas  
3 Violoncellos  
2 Contra-basses

McCarthy's Band: Piccolo  
Clarinet in B<sup>b</sup>  
Tenor Saxophone in B<sup>b</sup>  
Trumpet in B<sup>b</sup> or C  
Trombone  
Tuba

Percussion: Parade whistle ]-1 player  
3 players Snare drum ]  
Crash Cymbals  
Bass Drum

Mixed Chorus: 3 Sopranos  
3 Altos  
3 Tenors  
3 Basses

Soloists drawn from chorus:  
2 Sopranos  
2 Altos  
1 Tenor  
2 Baritones

Narrator... actor who dramatically announces  
Humanists and recites lines.

McCarthy and Retinue... actor, and a small crowd  
of admirers who contribute verbal  
and physical punctuation.

The band should have its own conductor.



CONDUCTOR'S SCORE (NON-TRANSPOSING)  
Slowly, with dramatic expression (♩ = circa 58-74)

Prologue SENECA, HERCULES FURENS  
648-706

Gary Robert Buchanan 3/72

The score is written for a conductor and includes the following parts:

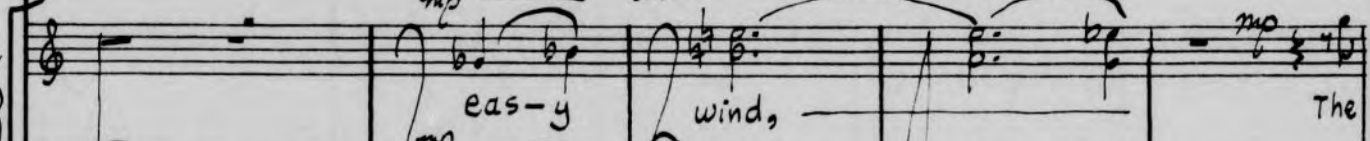
- Flute**: Treble clef, 2/4 time signature.
- Oboe**: Treble clef, 2/4 time signature.
- Clarinet**: Treble clef, 2/4 time signature.
- Horn**: Treble clef, 2/4 time signature.
- Bassoon**: Bass clef, 2/4 time signature.
- Sopranos**: Treble clef, 2/4 time signature, marked with a '3' above the staff.
- Altos**: Treble clef, 2/4 time signature, marked with a '3' above the staff.
- Tenors**: Treble clef, 2/4 time signature, marked with a '3' above the staff.
- Basses**: Bass clef, 2/4 time signature, marked with a '3' above the staff.
- Piano**: Treble and Bass clefs, 2/4 time signature. Includes dynamics *mp* and *8va sempre*.
- Violins 1.**: Treble clef, 2/4 time signature. Includes dynamics *mp*.
- Violins 2.**: Treble clef, 2/4 time signature. Includes dynamics *mp* and *div.*
- Violas**: Alto clef, 2/4 time signature. Includes dynamics *mp*.
- Violoncelli**: Bass clef, 2/4 time signature. Includes dynamics *mp*.
- Contrabasses**: Bass clef, 2/4 time signature. Includes dynamics *mp*.
- Piccolo**: Treble clef, 2/4 time signature.
- Clarinet**: Treble clef, 2/4 time signature.
- Tenor Saxophone**: Treble clef, 2/4 time signature.
- Trumpet**: Treble clef, 2/4 time signature. Includes the instruction *offstage band*.
- Trombone**: Bass clef, 2/4 time signature.
- Tuba**: Bass clef, 2/4 time signature.
- Percussion**: Two staves, 2/4 time signature. Includes *2 cymbal*, *snare drum*, and *bass drum* (3 players).

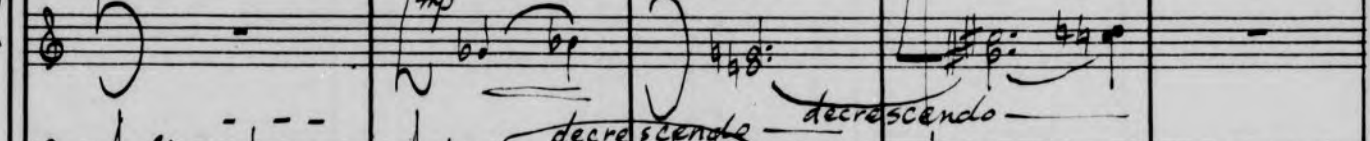


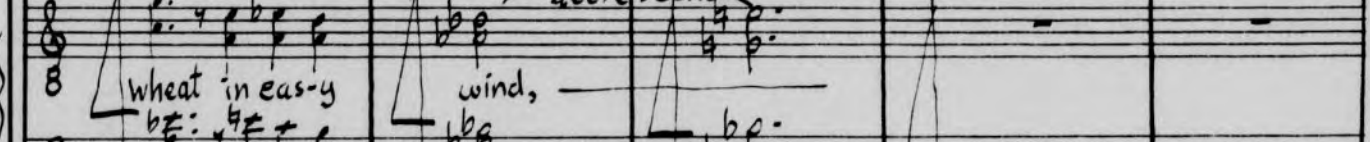
Fl.  3

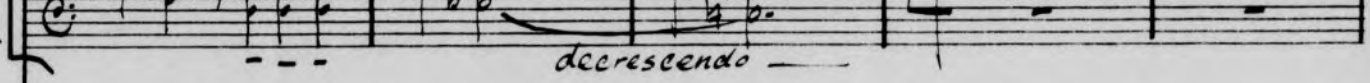
Cl.  4

mp

S  2

A  3

T  4

B  4

*mp* *div.* *decrecendo* *decrecendo* *decrecendo* *decrecendo*

PIANO  3

*mp*

Vln. 1.  3

Vln. 2.  3

*mp*

Vla.  3

V.C.  4

C.B.  4

*mp*

3.



Cl.  $\frac{3}{4}$   $\frac{2}{4}$  *mp*

B

S  
orchard's ev'-ry limb is fruit-less:

A  
*mp* ev'-ry limb is fruit-less: Un-plowed and stu-pid the

T  
*mp* limb is fruit-less:

B  
*mp* fruit-less:

B

PIANO

Vln.1. *p.* *mp*

Vln.2. *pp.* *p.* *mp*

Vla. *mp*

V.C. *mp*

C.B. *mp*

4.



Cl.

S *mp*  
Un-plowed and stu-pid the deep ster-ile des-ert be fore us, The

A *b.f.*  
deep stu-pid deep ster-ile des-ert be fore us, The

T  
Un-plowed and stu-pid deep ster-ile des-ert be fore us, The

B *mp*  
stu-pid deep ster-ile des-ert be fore us, The

Piano

Vln.1.

Vln.2.

Vla.

V.c.

C.B.

5.





Fl. *mp*

Ob. *mp*

Cl.

Hn. *mp*

Bsn. *mp*

[C] [♩=♩]

pp

S

A

*mp* break

Heart-breaking

[C] [♩=♩]

Vln.1. *mp*

Vln.2. *mp*

Vla. *mp*

V.c. *mp*

C.B. *mp*

[C] [♩=♩]

pp

7.

Fl. *mp crescendo graduale* *p.* *f* *breve* *mf* *mp*  
 Ob. *mp crescendo graduale* *p.* *f* *breve* *mf* *mp*  
 Cl. *mp crescendo graduale* *p.* *f* *breve* *mf* *mp*  
 Hn. *mp b $\flat$  crescendo graduale* *p.* *f* *breve* *mf* *mp*  
 Bsn. *mp b $\flat$  crescendo graduale* *p.* *f* *breve* *mf* *mp*  
 S *mf* *breve* *mp*  
 A *mp* *mf* *breve* *mp*  
 T *mp* *mf* *breve* *mp*  
 B *mp* *mf* *breve* *mp*  
 Vln. 1. *mp crescendo graduale* *f* *breve* *mf* *mp*  
 Vln. 2. *mp crescendo graduale* *f* *breve* *mf* *mp*  
 Vla. *mp crescendo graduale* *f* *breve* *mf* *mp*  
 V.C. *mp crescendo graduale* *f* *breve* *mf* *mp*  
 C.B. *mp crescendo graduale* *f* *breve* *mf* *mp*

end of the world. The  
 and most final End of the world.  
 and most final end of the world.  
 end of the world.

8.

Fl. *ad.*

Ob.

Cl. *ad.*

Hn. *mp*

Bsn. *mp*

S

A

T

B

*mp* sol-id air sticks *mp* fast air ut-ter night.

*mp* air sticks *mp* fast ut-ter night.

*mp* air fast ut-ter night.

*mp* night.

*mp* squats the nerve-less earth. All

*mp* All

Piano

Vln. 1. a

Vln. 1. b

Vln. 2. a

Vln. 2. b

Vla.

V.c.

C.B.

9.

Fl.  
Ob.  
Cl.  
Hr.  
Bsn.

decrescendo

S  
A  
T  
B

sund-ered with aw-ful grief.  
things with aw-ful grief.  
sund-ered with aw-ful grief.  
things with aw-ful grief.

mp

PiANO

decrescendo

Vln. 1.  
Vln. 2.  
Vla.  
V.c.  
C.B.

div. #  
mp  
div.  
mp  
decrescendo  
decrescendo  
decrescendo  
decrescendo  
unis.  
unis.

Fl. *mp*

Ob. *mp*

Cl. *mp*

S *div.*  
Worse than death this place.

A *div.*  
Worse than death this place. *mp* *div.* where death takes place.

T *mp* *div.* Where death, where death takes place.

B *mp* *div.* Where death place.

Vln. 1. *mp*

Vln. 2. *mp*

V.C. *mp*

C.B. *mp*





**ORCHESTRA**

Fl. *p.*

Ob. *pp.*

Cl. *pp.*

Vln. 1. *pp.*

Vln. 2. *pp.*

Vla. *pp.*

V.c. *pp.*

C.B. *pp.*

**BAND**

Picc. *tr.*

Cl. *tr.*

Sax *f.*

Tpt. *f.*

Trbn. *f.*

Tuba *f.*

*Percussion continous sempre ad libitum*



**ORCHESTRA**

div. E

Vln. 1. *mf* *unifs.* *be.* *bp.* *bp.*

Vln. 2. *mf* *unifs.* *be.* *bp.* *bp.*

Vla. *p.* *bp.*

V.c. *p.* *bp.*

C.B. *p.* *bp.*

**BAND**

E *sempre f*

Picc. *sempre f*

Cl. *sempre f*

Sax. *sempre f*

Trpt. *sempre f*

Trbn. *sempre f*

Tuba *sempre f*

Cymb. *sempre f*

B.D. *sempre f*

Perc. *sempre f*

S.D. *sempre f*

*bis* *bis* *bis* *bis* *bis*

*sempre ad libitum* *simile*

*bis* *bis* *bis* *bis* *bis*

*simile*



**ORCHESTRA**

Vln.1.  $bd.$   $bd.$   $bd.$   $bd.$   $bd.$   $bd.$   $bp.$   $bp.$   $bp.$

Vln.2.  $mf$   $bp.$   $bp.$   $bp.$   $bp.$   $bp.$   $bp.$   $bp.$   $bp.$

Vla.  $mf$   $bd.$   $bd.$   $bd.$   $bd.$   $bd.$

Vc.  $mf$   $bp.$   $bp.$   $bp.$   $bp.$   $bp.$

C.B.

div.  $b \underline{\underline{d}}$   $b \underline{\underline{d}}$   $b \underline{\underline{d}}$

**BAND**

Picc.

Cl.

Sax.

Trp.

Tbn.

Tuba

Percussion out but still marching or marking time in position along with rest of band in front of stage.

**ORCHESTRA**

Fl.

Ob.

Cl.

Vln. 1.

Vln. 2.

Vla.

V.c.

C.B.

**BAND**

Picc.

Cl.

Sax

Trpt.

Trbn.

Tuba

At this point both Orchestra and Band may take the  $\text{del segno}$  back to the beginning of the March... the purpose being to have the Band at the front of the stage with McCarthy and his company... The March may be cut any time after the del segno... but by the Orchestra and Band together.

McCarthy should be on his podium ready to speak when the March stops. His words do not have to be fit into any rhythmic format... generally, the dialogue should be freely spoken, dramatically, and with occasional cheers, bravos, etc. from his retinue.



Slow March (slightly less than  $\text{♩} = 88$ )

ORCHESTRA

Vln. 1. *ten.* *div.*

Vln. 2. *div. ten.* *unis.*

Vla. *ten.*

V.c. *ten.*

C.B. *ten.*

McCarthy grateful to all of you who have made this night possible. We are at war tonight... a war which started

BAND

Pic. *mp*

Cl. *Solo* *mf*

Sax *mp*

T-pt. *st. mute* *mp*

Tbn. *st. mute* *mp*

Tuba

S.D. *(snares off)* *mp*



orchestra

Vln. 1. *unis.*  
mp

Vln. 2.  
mp

Vla.  
mp

Vc.  
mp

C.B.  
mp

McCarthy: decades ago, a war which we did not start, a war which we cannot stop except by either victory or

Picc.  
mp

Cl.  
mp

Sax  
mp

BAND

Trpt.  
mp

Tbn.  
mp

Tuba  
mp

perc.  
s.d. (snare off)

ORCHESTRA

Vln. 1. *mf* *lunga*

Vln. 2. *mf* *lunga*

Vla. *mf* *lunga*

V.c. *mf* *lunga*

c.B. *mf* *lunga*

McCarthy: or death. The Korean War is only one phase of this war between atheistic Communism and our free civilization.

BAND

Picc. *mf* *lunga*

Cl. *mf* *lunga*

Sax *mf* *lunga*

Trpt. *mf* *lunga*

Tbn. *mf* *lunga*

Tuba *mf* *lunga*

Perc. *mf* *lunga*

*sd. (snare off)*

ATTACCA

Slowly, hymn "Amazing Grace"

[Tempo should be slow enough for McCarthy to comfortably fit his dialogue to the four bar phrases as marked.]

ORCHESTRA

Fl. *mp*

Ob. *mp*

Vln. 1. *mp*

Vln. 2. *mp*

McCarthy: *Attacca ad libitum*

At war's end we were physically the strongest nation on earth and... the most powerful intellectually and morally

Ours could have been the honor of being a beacon in the desert of destruction, a shining living proof that civilization

BAND

Trpt. *mp*

Trbn. *mp*

Tuba *mp*

ORCHESTRA

Fl. *mp* *mp* *ritard*

Cl. *mp* *mp* *ritard*

Vln. I. *mp* *mp* *ritard*

V.c. *mp* *mp* *ritard*

McCarthy was not yet ready to destroy itself. Unfortunately, we have failed miserably and tragically to arise to the opportunity. The reason why we find ourselves in a position of impotency is not because our only powerful potential enemy has sent men to invade our shores, but rather because of the traitorous actions of those who have been treated so well by this Nation. The bright young men who are born with silver spoons in their mouths are the ones who have been worst.

BAND

Tpt. *ritard*

Tbn. *ritard*

Tuba *ritard*

CHORALE [same tempo considerations as in hymn---  
McCarthy should be able to comfortably  
fit in dialogue as marked.]

ORCHESTRA

Fl. *mp*

Cl. *mf*

Vln.1. *mp*

Vln.2. *mp*

Vla. *mp*

V.C. *mp*

C.B. *mp*

McCarthy: In my boyhood in Wisconsin, we had a deep pride in our country... as well as its wealth in its high destiny as a great free society...

BAND

Cl. *mp*

Sax. *mp*

Trpt. *mp*

Trbn. *mp*

ORCHESTRA

McCarthy:

as well as in its opportunities for individual riches or position.

We were uncomplicated Americans,

Not above dying, if need be, for the land we love.

BAND

McCarthy: We hear the President in a Nation-wide broadcast saying "Even if we win,"

Mr. President,

Handwritten musical score for a band section, measures 1-6. The score is written for four instruments: Clarinet (Cl.), Saxophone (Sax), Trumpet (Tpt.), and Trombone (Tbn.). The key signature is one flat (Bb) and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings such as *pp*, *ppp*, and *pp*. The saxophone part is marked with a *BAND* dynamic. The music concludes with a double bar line.

McCarthy: listen to those words... "even if we win." Imagine George Washington:

Handwritten musical score for a band section, measures 7-8. The score is written for four instruments: Clarinet (Cl.), Saxophone (Sax), Trumpet (Tpt.), and Trombone (Tbn.). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings such as *pp*. The saxophone part is marked with a *BAND* dynamic. The music concludes with a double bar line.

McCarthy: (no musical accompaniment... speech should be delivered dramatically... the orchestra and band sit and listen, staring in awe (orchestra) and admiration (band)... McCarthy speaks convincingly until his statements become more and more irrational)

Comments and actions by company and band

I do not think we need fear too much about the Communists dropping atomic bombs on Washington. They would kill too many of their friends that way - (cheers, applause)

As we all know, "people" in Communist parlance has a special meaning. It does not mean all the people in our sense. It is a catchword, an occult word, clear to the initiates, meaning Communists. (Cheers, applause, comments of approbation)

Mr. President, that is not the great heart of America speaking. (Noes and boos)

I ask this question... I ask it of the people whom we in this Senate collectively represent. (silence)

McCarthy becomes more and more irrational

There you have the complete sinister, treacherous, traitorous picture.

This is a secret communication.

I can only thank God for our salvation. (quiet amens, yeses, and mms)

Our escape was, however, only temporary. (silence)

This must be the product of a great conspiracy, a conspiracy on a scale so immense as to dwarf any previous such venture in the history of man. (ohs and aahs)

The President? He is their captive. (silence)

Here's the outside of a barn. Give me a picture showing the inside of a barn.

Tempo of delivery becomes increasingly faster.

I do not relish the task I must perform today.

What are you going to save them for?

you would not burn them

Why their hatred and venom knows no bounds.

Now, I see time is running out.

Don't be coy with me general.

I can listen with one ear.

I know this hurts you.

It dominates the Nation's literature.

As we go along this picture becomes more and more gruesome.

I think we should find out who is responsible for hiring refugees from Hitler.

You are a disgrace to the uniform.

You're not fit to be an officer.

You're ignorant.

You're going to be put on public display.

I don't answer charges, I make them.

I have here in my hand a list. (holds up list)

What did I do?

O, God, for one more day, spare these my boys.

break:

Let's stop this silly numbers game. (band starts March (Roll-off before 9:30) without Orchestra and carries McCarthy out of auditorium... March ends when all are out.)

As McCarthy is carried out

I will not answer any more silly questions.

I will not yield to him.

I am sick Mr. Chairman, deep down sick.

I am sick to the heart.

Point of order.

Point of order.

Point of order.



Short Period of Silence

mvt. #3. — Once the instrumentalists and conductor have decided upon entrances, style, and balance ... they should strictly adhere to those decisions in performance.

During the vocal solos the conductor should follow the individual soloists.

(Allow 2 or 3 seconds of silence between each of the sections in mvt. #3.)



Narrator  
ANNOUNCES:

Martin Luther King:

# HUMANISTS

Slowly (only down beats are conducted) (♩: circa 80-90) *ad libitum*  
b *f f f f* continue

Fl.

Tenor  
Soloist

Vln. 1.

Vln. 2.

Vla.

V.C.

C.B.

entrance  
after downbeat  
*mf*

*f* freely, no set meter, generally spaced.

Well, I woke up this morning

each player:  
entrances at will... after  
downbeat... after  
within bar

*mf* each player:  
entrances at will... after  
downbeat... after  
within bar

*mf* each player:  
entrances at will... after  
downbeat... after  
within bar

*mf* each player:  
entrances at will... after  
downbeat... after  
within bar

*mf* each player:  
entrances at will... after  
downbeat... after  
within bar

*sustain*

*sustain*

*sustain*

*sustain*

*sustain*

29.

V.S.

Fl. *b<sub>2</sub> f* *#* *#* *#* *#* *simile*

Ob. *with flute anytime after*  
*down beat*

Tenor Soloist *as before*  
*With my mind stayed on free-dom.*

Vln.1. *as before (sustain)*  
*mf as before*

Vln.2. *mf as before*

Vla. *mf as before*

V.c. *mf as before*

C.B. *mf as before*

*mf*

30.

V.S.



CONDUCTED...  $\downarrow$  Tempo as set by Fl. and Ob.

Fl. (2)

Ob. (2)

Cl. (2)

Hr. (2)

Bsn. (2)

Narrator: *announces: SWEDENBORG:*  
*And speaks: The renewal of man, which began on earth, continues through all eternity.*

S *mf div.*  
A *mf*  
T *mf*  
B *mf*  
*free-dom*

Piano *mf* *ped.*

Vln. 1. *mp*

Vln. 2. *mp*

Vla. *mp*

V.c. *mp*

C.B. *mp*

Narrator  
Announces

Marquis de Sade

(downbeats conducted  
only, unless specified otherwise) [♩ = circa 80-90]

Fl. *as before...*  
*mp* entrance at will...  
within bar...  
b ♯ ♯ ♯ continue

Ob. *as before...*  
*mp* entrance  
at will...  
within bar...  
b ♯ ♯ ♯ continue

Cl. *as before...*  
*mp* entrance at will...  
within bar...  
b ♯ ♯ ♯ continue

independent  
tempo

Hr. *as before...*  
*mp* entrance at will...  
within bar...  
Continue

Bsn. *as before...*  
*mp* entrance at will...  
within bar...  
Bva -  
b ♯ ♯ ♯ continue

Baritone  
Soloist  
*f* freely, no set meter, generally spaced.  
Kill me, or take me as I am for I can - not change

Piano  
*p-d. mp*

Vln. 1. *entrances after down-beats...*  
*mp* at will...  
within bar...  
b ♯ ♯ ♯ continue

Vln. 2. *continue*  
*mp*

Vla. *morendo*

V.c. *conducted together*  
*mp*  
*morendo*

C.B. *morendo*

Fl. *fff simile* *fff simile* *breve*

Ob. *fff simile* *fff simile* *fff simile* *breve*

Cl. *fff simile* *fff simile* *fff simile* *breve*

Hr. *fff simile* *fff simile* *fff simile* *breve*

Bsn. *fff simile* *fff simile* *fff simile* *fff simile* *breve*

Narrator *announces:* **PASCAL** *and speaks:* All that offends truth or love is evil. This is true principle. *breve*

Piano *morendo* *pad. mf* *breve*

Vln. 1. *conducted together* *mf* *breve*

Vln. 2. *enter on downbeat* *mf* *breve*

Vla. *mp entrances at will... within bar...* *breve*

V.C. *mp entrances at will... within bar...* *breve*

C.B. *mp* *breve*

Narrator  
ANNOUNCES

Phyllis Wheatley: (only downbeats conducted)  
Slowly (♩ = 80-90)

Fl. *independent tempi* *mp* *as before* *simile* *lunga*

Ob *mp* *as before* *simile* *lunga*

S *div. mp* *lunga*

A *div. mp* *lunga*

T *mp* *lunga*

B *mp* *lunga*

*grace*

Soprano Solist *mf* *slide* *lunga*

Mu — ses why this partial grace to one a-lone of Af-ric's sa-ble race

PIANO *enter on down-beat* *mp ped* *lunga*

Vln. I. *I° Solo* *mp* *change pitches at will... within the bar...* *lunga*

V.C. *I° Solo* *mp* *change pitches at will... within the bar...* *lunga*



NARRATOR ANNOUNCES:

ST. JOAN OF ARC

[0 = 20-25] [1 = 80-90] (Quasi-4/4 ie... downbeat entrances together)

Fl. *b<sub>2</sub>* on downbeat *pp*

Ob. *b<sub>2</sub>* on downbeat *pp*

Cl. *b<sub>2</sub>* on downbeat *pp*

Hn. *b<sub>2</sub>* on downbeat *pp*

Bsn. *pp*

*freely, no meter, generally spaced*

Soprano Soloist

*mp* It lies with our Lord to make rev-e - la - tions to whom he pleas-es.

*(d = circa 80-90)*

Vla. *mp* *tutti*

V.c. *Conducted* *mp*

C.B. *mp*

*change pitches at will... within bar...*

*changes not co-ordinated.*





Fl.  $\frac{4}{4}$   $pp$

Ob.  $pp$

announces  
**SIMON WEIL**  
 and speaks: Not a supernatural remedy against suffering,  
 but a supernatural use of suffering.

S  $div. \text{mf}$   
 Lord.

A  $\text{mf}$   
 Lord.

T  $\text{mf}$   
 Lord.

B  $\text{mf}$   
 Lord.

PIANO  $ped.$

$\text{mp}$   $\frac{7}{8}$   $\frac{6}{8}$   $\frac{5}{8}$

Vla.  $\text{morendo}$

V.C.  $\text{morendo}$

C.B.  $\text{morendo}$

Narrator  
ANNOUNCES:

Volumnia, Mother to Coriolanus

[♩ = 40-50] (Strict tempo, traditional notation)

Fl.  
mp

Ob.  
mp

Cl.  
mp

Hn.  
mp

Bsn.  
mp

Alto  
Soloist

mp

Thou hast never in thy life

Vln.1.  
mp

Vln.2.  
mp

Vla.  
mp

V.c.  
mp

C.B.  
mp

tutti

Fl. *mf* *lunga*

Ob. *mf* *lunga*

Alto Soloist  
 Should thy dear mother an-y cour-te-sy *lunga*

Narrator:  
 announces: **Zola**  
 and speaks: I have one passion only, for light, in the name of humanity. *lunga*

Vln. 1. *mf* *lunga*

Vln. 2. *mp* *mf* *lunga*

Vla. *mf* *lunga*

V.c. *mf* *lunga*

C.B. *mf* *lunga*

38.



Narrator  
ANNOUNCES:

St. Augustine

[♩ = circa 66]

Fl. *ppp* *bp* *G.P.* *ppp*

Ob. *ppp* *bp* *G.P.* *ppp*

Vln. 1. *con sord.* *ppp* *G.P.* *ppp*

Vln. 2. *con sord.* *ppp* *G.P.* *ppp*

C.B. *pizz.* *pp* *G.P.* *pizz.*

Fl. *ppp* *ppp*

Ob. *bp* *ppp* *bp* *ppp*

Alto Soloist *mp*  
Where-so-ev-er I found truth there did I find my God, truth it-self.

Vln. 1. *ppp*

Vln. 2. *ppp*

Vla. *con sord*

V.c. *ppp* *div. con sord.*

C.B. *ppp* *arco* *ppp*

Fl. G.P. breve

Ob. G.P.  $ppp$  breve

Narrator: announces: **ANTON WEBER:**  
 and speaks: Children all around around us are so calming, so elevating,  
 God help us!

S mp truth it - self. G.P. breve

A mp truth it - self. G.P. breve

T mp truth it - self. G.P. breve

B mp truth it - self. G.P. breve

Vln.1. G.P. breve

Vln.2.  $ppp$  G.P. breve

C.B.  $ppp$  pizz. G.P. breve

$pp$



Narrator ANNOUNCES: August Stramm:

Fl. mp niente lunga

Ob. mp niente lunga

Cl. mf niente lunga

Baritone Soloist  
Moth-er womb, Fath-er womb, Moth-er, can't see you. lunga

Narrator: August Stramm Guilt

PIANO  
ped. niente lunga

Vln. 1. Senza sord. mp niente lunga

Vln. 2. Senza sord. mp niente lunga

Vla. mp niente lunga

V.C. unis. Senza sord. mp niente lunga

C.B. mp niente lunga

Slowly, con alcuna licenza (♩=120) EPILOGUE

HERCULES FURENS  
567-576  
590-591

Fl. mp  
Ob.  
Cl. mp  
Hn. mp

Fl. mp  
Ob. mp  
Cl. mp  
Hn. mp

S mp  
A mp  
T mp  
B mp

Cr-phe-us  
once more seek-ing  
Eur-y-dice,  
(deece)

could

Cr-phe-us  
once more seek-ing  
Eur-y-dice,  
(deece)

could

Cr-phe-us  
Eur-y-dice,  
(deece)

could

Cr-phe-us  
Eur-y-dice  
(deece)

could



12

16

S  
A  
T  
B

change with kneeling prayer, with music,

change kneeling prayer, music

Vln.1.  
Vln.2.  
Vla.  
V.c.

mp

mp

mp



17 IN TEMPO

Fl.  
Ob.  
Cl.  
Hr.  
Bsn.

17 IN TEMPO

S  
A

The un-per-suad-a-ble Lords of shad-ows.

17 IN TEMPO

V.c.  
C.B.

22 *con alcuna licenza*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hn. *mp*

Bsn. *mp*

22 *con alcuna licenza*

V.C. *mp* *pizz.*

C.B. *mp* *pizz.*

27 IN TEMPO

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.

27 IN TEMPO

S  
A  
T  
B

Mu-sic that turned the souls of trees, birds, rocks, and stopped the coursing of the

27 IN TEMPO

V.C.  
C.B.

Fl.

Ob.

Bsn.

35 IN TEMPO

Rubato, con alcuna licenza

S

A

T

B

35 IN TEMPO

riv-ers; and fixed wild an-i-mals in con-gre-ga-tion... Mu-sic, now

riv-ers; and fixed wild an-i-mals in con-gre-ga-tion... Mu-sic,

v.c.

c.b.

35 IN TEMPO



Fl. *mp* *ritard* 44

Ob. *mp* *ritard*

44 a cappella - dramatically phrased  
(p. 110)

S *mf* Sure-ly the Hell that mu-sic over-came

A *mf* Sure-ly the Hell that mu-sic over-came

T *mf* Sure-ly the Hell that came

B *mf* Sure-ly the Hell that came

Piano *ritard*

Vln. 1. *mp* *ritard* *div.*

Vln. 2. *p* *ritard* *div.*

Vla. *mp* *ritard*

V.c. *mp* *ritard*

C.B. *mp* *ritard*



Fl. *molto lunga*

Ob. *molto lunga*

Cl. *molto lunga*

Hn. *molto lunga*

Bsn. *molto lunga*

PIANO *ped.* *graduale niente* (9) *molto lunga*

Vln. 1. *graduale niente* (9) *molto lunga*

Vln. 2. *graduale niente* (9) *molto lunga*

Vla. *mp* *graduale niente* (9) *molto lunga*

V.c. *graduale niente* (9) *molto lunga*

C.B. *graduale niente* (9) *molto lunga* *pizz.* *pp*

51.

Gary R. Buchanan 4/72