

# The Gospel of the Red-Hot Stars

A Chamber Opera in One-Act

Tom Baker (2006)

Score in C

Frog Peak Music

# The Gospel of the Red-Hot Stars

Cast:

Mary Webster, soprano

Cotton Mather, Baritone

Chorus (SATB)

Orchestra: Clarinet, Violin, Guitar, Trombone, Bass, and Percussion

During the frenzy of the witch-hunts in 17<sup>th</sup> century Massachusetts, Mary Webster was accused and convicted of witchcraft. According to several historical accounts, she was hung from a tree and left all night to die. When she was cut down the following morning, the townspeople were shocked to find that she had survived the hanging and was still alive. The Gospel of the Red-Hot Stars recounts the story of Mary's fateful night on the tree.

- |        |   |
|--------|---|
| I.     | Prelude                                   |
| II.    | The Virtuous Woman                        |
| III.   | 7:00 PM – Rumor                           |
| IV.    | Psalm No. 3                               |
| V.     | 8:00 PM – The Rope                        |
| VI.    | Interlude No. 1                           |
| VII.   | A Very Damnable Witchcraft                |
| VIII.  | 9:00 PM – The Bonnets                     |
| IX.    | Psalm No. 34                              |
| X.     | 10:00 PM – Grace                          |
| XI.    | Psalm No. 42                              |
| XII.   | 12:00 AM – Prayer and Psalm No. 51        |
| XIII.  | Interlude No. 2                           |
| XIV.   | 2:00 AM – Despair                         |
| XV.    | The Death of Every Sin                    |
| XVI.   | 3:00 AM – Nightbirds                      |
| XVII.  | Psalm 136                                 |
| XVIII. | Interlude No. 3                           |
| XIX.   | 6:00 AM – The Gospel of the Red-Hot Stars |

Libretto adapted and compiled from: “Half-Hanged Mary” by Margaret Atwood (1995), *Sermons and Letters of Cotton Mather* (1650-1690), *The Bay Psalm Book* by Henry Ainsworth (1612).

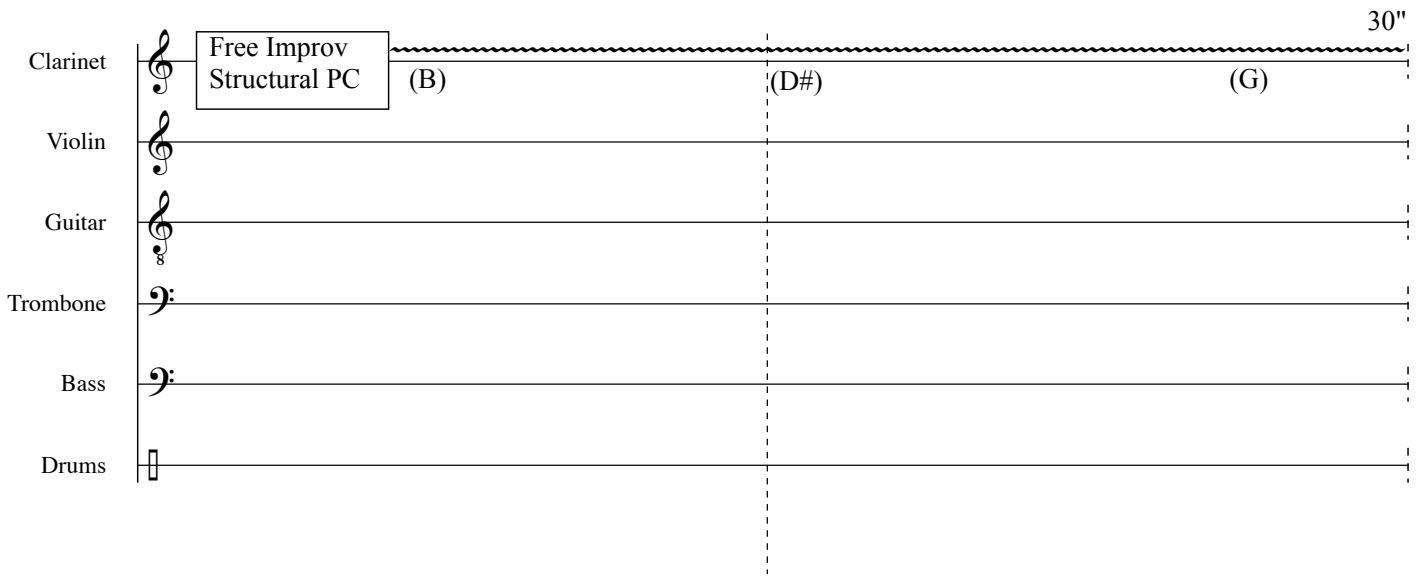
The poem “Half-Hanged Mary” is from the poetry collection *Morning in the Burned House* by Margaret Atwood © 1995 Margaret Atwood, published in the U.S. by Houghton Mifflin. Adapted with permission of the author.

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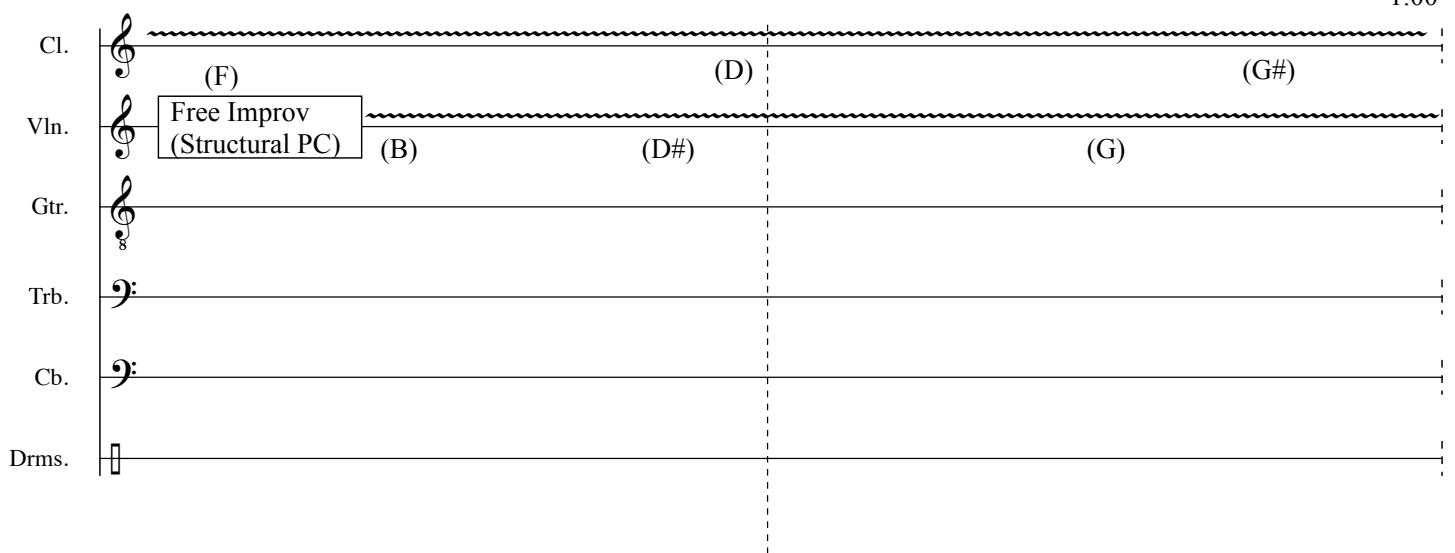
# I. Prelude

*(Empty stage, lights go down, prelude begins.)*



[2] *(Cotton Mather enters, walking directly to his station, sits.)*

1.00"



*(Mary Webster, accompanied by the chorus, walks slowly onto stage.  
She is led to her station by the chorus, who linger for a short time, then move to their station.)*

3 1.30"

Cl. (B) (G)

Vln. (F) (D)

Gtr. Free Improv (Structural PC) (B) (D#) (G)

Trb.

Cb.

Drms.

4 2.00"

Cl. (D#) (C) (F#)

Vln. (G#) (B) (G)

Gtr. (F) (D) (G#) (B)

Trb.

Cb.

Drms.

5

Free Improvisation  
(Approx. 2.30")

Cl.

Vln.

Gtr.

Trb.

Cb.

Drms.

Structural pitches:  
(B) (D#) (G) (F) (B) (A#) (B) (A#)

(Drums: gongs and bells at end)

## II. The Virtuous Woman

$\bullet = 80$

Cotton Mather

Clarinet *warmly*  
*mp*

Violin *sul tasto >*  
*mp*  
*warmly*

Trombone  
*mp*

Bass *pizz.*  
*mp*

7

*mp (intoned)*

CM

Cl.

Vln.

Trb.

Cb.

*bb.*  
The virtuous woman counts the  
best female favor to be deceitful,

11

CM

the best female beauty... to be vain. By favor is meant... a comely presence, a handome

Cl.

Vln.

Trb.

Cb.

15

CM

carraige,  
a decent  
gesture,  
a ready wit...  
agreeably expressing itself with

Cl.

Vln.

Trb.

Cb.

18

CM

8  $\flat\flat$ .

all other graceful motions.

Cl.

Vln.

Trb.

Cb.

21

CM

8  $\flat\flat$ .

The virtuous woman is willing to

have this favor

so

far as is consistent with virtue;

Cl.

Vln.

Trb.

Cb.

24

CM

she counts it a favor of God for one to be graced with, but

Cl.

Vln.

Trb.

Cb.

27

A musical score page featuring five staves. The top staff is for the Chorus (CM), showing lyrics in soprano clef. The second staff is for Clarinet (Cl.), the third for Violin (Vln.), the fourth for Trombone (Trb.), and the fifth for Cello (Cb.). The music consists of measures separated by vertical bar lines. The vocal part has eighth-note patterns with rests, while the instrumental parts have sustained notes or eighth-note patterns.

30

CM or be contemptuous toward others.

Cl. Careful she likewise is

Vln. *mf*

Trb. *mf*

Cb. *mf*

36

CM

8 often betray the children of men.

Cl.

Vln.

Trb.

Cb.

39

CM

8

Cl.

Vln.

Trb.

Cb.

42 *mf*

CM

8 The fear of God is that which the heart of a virtuous woman is under the power of.

Cl.

Vln.

Trb.

Cb.

The vocal line for CM starts with a dotted half note. The orchestra parts (Cl., Vln., Trb., Cb.) play eighth-note patterns with dynamic markings 'mf'.

45

CM

8 The female sex is naturally the fearful sex; but the fear of God is that which exceeds (and

Cl.

Vln.

Trb.

Cb.

The vocal line for CM starts with a dotted half note. The orchestra parts (Cl., Vln., Trb., Cb.) play eighth-note patterns with dynamic markings '>'.

48

CM               

8 sometimes extinguishes) other fears in the virtuous woman. It may then be said of a virtuous

Cl.               

Vln.               

Trb.               

Cb.               

51

CM               

8 woman that she is a religious woman; that she has bound herself to that God, whom she has be the

Cl.               

Vln.               

Trb.               

Cb.

54

*mp*

CM

8 sin and the fall of her first mother

Cl.

Vln.

Trb.

Cb.

Eve, departed from; she has a love which does not

*mp*

*mp*

*mp*

*mp*

*mp*

57

CM

8 cast out the fear that is no fault,

but confirms and settles her in that

fear of God; that all

Cl.

Vln.

Trb.

Cb.

63

CM  
and that she does      Justice,      loves      Mercy,      and walks

Cl.  
Vln.  
Trb.  
Cb.

66

CM      8

Humbly                          with her                          God.

Cl.

Vln.

Trb.

Cb.



### III. Rumor

*B = 120*

Mary Webster

Clarinet

Violin

Guitar

Trombone

Bass

Drums

This musical score page shows a six-measure section. Measures 1-3 are mostly silent. In measure 4, the Clarinet and Violin play eighth-note patterns in eighth-note time. In measure 5, the Guitar enters with eighth-note patterns, marked *p*. In measure 6, the Clarinet and Violin continue their eighth-note patterns, marked *mp*.

5

MW

Cl.

Vln.

Gtr.

Trb.

Cb.

Drms.

This musical score page shows a six-measure section, starting at measure 5. The Clarinet, Violin, and Guitar play eighth-note patterns. The Violin is marked *mp*. The Trombone and Cello enter in measures 5 and 6 respectively, playing eighth-note patterns. The Drums play eighth-note patterns in measure 6, marked *sf*, with a dynamic instruction "snare >" above the staff.

9

*freely*

MW

Cl.

Vln.

Gtr.

Trb.

Cb.

Drms.

*a tempo*

*pizz.* *f*

*ff*

12

MW

Cl.

Vln.

Gtr.

Trb.

Cb.

Drms.

*mp*

*mp*

*mp*

*mp*

16

*freely*

MW

Cl.

Vln.

Gtr.

Trb.

Cb.

Drms.

19

 $\bullet = 72$ 

MW

Cl.

Vln.

Gtr.

Trb.

Cb.

Drms.

23

MW

Cl.

Vln.

Gtr.

Trb.

Cb.

*mp*  
*ad lib*

Drms.

27

MW

*mp*

Ru-mor was loose in the air

Cl.

Vln.

Gtr.

Trb.

Cb.

Drms.

hun-ting for some neck to land on. \_\_\_\_

I \_\_\_\_ was milk-ing the cow the

barn door open to the sun - set.

31

MW

Cl.

Vln.

Gtr.

Trb. Solo

Cb.

Drms.

36

MW

Cl.

Vln.

Gtr.

Trb. *pizz.*

Cb.

Drms.

41

MW      *mp*

I di-dn't feel \_\_\_\_ the aimed word hit and go in like a soft bul-le-t.

Cl.

Vln.

Gtr.      *tr*

Trb.      5

Cb.

Drms.      x x x x x x x x x x x x x x x x

45

MW      *3*

I di-dn't feel \_\_\_\_ the smashed flesh clos-ing over it like wa-ter \_\_\_\_ ov-er a thrown stone.

Cl.

Vln.

Gtr.      *tr*

Trb.      5

Cb.

Drms.      x x x x x x x x x x x x x x x x

49

MW

Cl. Solo

Vln.

Gtr.  $\frac{tr}{8}$

Trb. 5 5 5 5

Cb.

Drms. x x x x x x x x x x x x ff

54

MW I was hanged \_\_\_\_\_ for liv-ing a lone \_\_\_\_\_ for hav-ing blue eyes \_\_\_\_\_ and a sun-burned skin,

Cl. arco mp mp mp mp mp

Vln. mp mp mp mp mp

Gtr.  $\frac{tr}{8}$  mp mp mp mp mp

Trb.  $\frac{tr}{4}$  mp mp mp mp mp

Cb. arco  $\frac{\#tr}{4}$  mp mp mp mp mp

Drms. mf

59

MW      tat - tered skirts, \_\_\_\_\_ few but - tons, \_\_\_\_\_ and a weed-y farm \_\_\_\_\_ in my own name. \_\_\_\_\_

Cl.      *mp*

Vln.      *mp*

Gtr.      *mp*

Trb.      *mp*

Cb.      *mp*

Drms.

63 *mf*

MW      Oh yes, \_\_\_\_\_ and breasts, \_\_\_\_\_ and a sweet pear hid - den in my bo - dy. \_\_\_\_\_

Cl.      *mf*

Vln.      *mf*

Gtr.      *mf*

Trb.      *mf*

Cb.

Drms.

67

MW      *mp*

Cl.      *ppp*

Vln.      *ppp*

Gtr.      *ppp*

Trb.      *ppp*

Cb.

Drms.      *bowed cymbals*

*mf*

When-ev - er there's talk of dem - ons, 5 these come in han - dy.

71       $\text{♩} = 120$

MW

Cl.      *p*

Vln.      *p*

Gtr.      *p*

Trb.

Cb.

Drms.

77

Musical score for page 77. The score consists of seven staves. The first staff (MW) has a treble clef and is mostly silent. The second staff (Cl.) shows eighth-note patterns with a sharp sign. The third staff (Vln.) shows eighth-note patterns. The fourth staff (Gtr.) shows sixteenth-note patterns with a sharp sign. The fifth staff (Trb.) is mostly silent. The sixth staff (Cb.) shows sustained notes with dynamics *arco* and *pp*. The seventh staff (Drms.) has a bass clef and is mostly silent.

83

Musical score for page 83. The score consists of seven staves. The first staff (MW) has a treble clef and is mostly silent. The second staff (Cl.) shows eighth-note patterns with a sharp sign. The third staff (Vln.) shows eighth-note patterns. The fourth staff (Gtr.) shows sixteenth-note patterns with a sharp sign. The fifth staff (Trb.) is mostly silent. The sixth staff (Cb.) shows sustained notes with a bass clef. The seventh staff (Drms.) has a bass clef and is mostly silent.

## IV. Psalm No. 3

$\bullet = 60$

Soprano      Alto      Tenor      Bass

*mp*

I \_\_\_\_ layed      I \_\_\_\_ layed      I \_\_\_\_ layed      I \_\_\_\_ layed

I \_\_\_\_ layed \_\_\_\_\_      I \_\_\_\_ layed      I \_\_\_\_ layed

5

Sop.      Alto      Ten.      Bass

*mp*

me down and slept.

*p*

me down and slept.      I \_\_\_\_ layed      I \_\_\_\_ layed      I \_\_\_\_ layed

me down and slept.      I \_\_\_\_ layed \_\_\_\_\_      I \_\_\_\_ layed

me down and slept.

9

Sop.      Alto      Ten.      Bass

*mp*

me down and slept. \_\_\_\_\_

*mp*

I \_\_\_\_ layed      I \_\_\_\_ layed

I \_\_\_\_ layed \_\_\_\_\_

me down and slept. \_\_\_\_\_

me down and slept. \_\_\_\_\_

me down and slept. \_\_\_\_\_

13

Sop.

Alto

Ten.

Bass

15

Sop.

Alto

Ten.

Bass

18

Sop.

Alto

Ten.

Bass

21

Sop. firm - ly up did bear.

Alto I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed

Ten. 8 I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed

Bass firm - ly up did bear.

25

Sop. For thou-sand ten of folk \_\_\_\_\_ I will not fear,

Alto I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed

Ten. 8 I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed

Bass For thou-sand ten of folk \_\_\_\_\_ I will not fear,

28

Sop. which me be - set - ting in - close.

Alto I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed

Ten. 8 I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed I \_\_\_\_ layed

Bass which me be - set - ting in - close.

31

Sop. *mf*

Alto

Ten.

Bass

33

Sop. *I* <sup>3</sup>  
Alto *I* <sup>3</sup>  
Ten. *I* <sup>3</sup>  
Bass *I*

*me down and slept. —*

## V. The Rope

*Mary Webster*

*Clarinet*

*Violin*

*Guitar*

*Trombone*

*Bass*

*Drums*

*mp*

*f*

*pizz.*

*cymbal*

*tom-toms*

*(add lib - full set)*

*f*

*mp*

5

*MW*

*Cl.*

*Vln.*

*Gtr.*

*Trb.*

*Cb.*

*Drms.*

9 |  $\text{d} = 76$

MW      The rope was an im - prov-i-sa-tion \_\_\_\_ with time they'd have thought of ax-es. \_\_\_\_

Cl.

Vln.      *mp*

Gtr.      *mf*

Trb.      *mf*

Cb.      *mf*

Drms.      *mf*

13  $\text{♩} = 112$   
*mf*

MW Up I go like a wind - fall in re - verse. A black-en ed ap - ple stuck back on the tree.

Cl. *mp*

Vln.

Gtr. *mp*

Trb. *p*

Cb. *mp*  
 $(\text{add lib - full set})$

Drms. *mp*

17

MW      Trussed hands — rag in my mouth a flag raised to salute the moon.

Cl.

Vln.

Gtr.

Trb.

Cb.

Drms.

21       $\bullet = 76$ 

MW      The rope was an im - prov-i-sa-tion — with time they'd have thought of ax-es. —

Cl.

Vln.  $mp$

Gtr.

Trb.  $mf$

Cb.  $mf$

Drms.  $mf$

25

MW

Cl.

Vln. *mf* **Violin Solo**

Gtr. *mf*

Trb. *mp*

Cb. *mf*

Drms. *mf*

This musical score page contains seven staves. The first staff is labeled 'MW'. The second staff is 'Cl.'. The third staff is 'Vln.' with dynamic 'mf' and a box labeled 'Violin Solo'. The fourth staff is 'Gtr.' with dynamic 'mf'. The fifth staff is 'Trb.' with dynamic 'mp'. The sixth staff is 'Cb.' with dynamic 'mf'. The seventh staff is 'Drms.' with dynamic 'mf'. The music consists of four measures. In the first measure, the Violin Solo part has eighth-note patterns. In the second measure, the Violin Solo part has sixteenth-note patterns. In the third measure, the Violin Solo part has eighth-note patterns. In the fourth measure, the Violin Solo part has sixteenth-note patterns. The other instruments play sustained notes or simple rhythmic patterns.

29

MW

Cl.

Vln.

Gtr. *mf*

Trb.

Cb.

Drms.

This musical score page contains seven staves. The first staff is labeled 'MW'. The second staff is 'Cl.'. The third staff is 'Vln.'. The fourth staff is 'Gtr.' with dynamic 'mf'. The fifth staff is 'Trb.'. The sixth staff is 'Cb.'. The seventh staff is 'Drms.'. The music consists of five measures. In the first measure, the Violin part has eighth-note patterns. In the second measure, the Violin part has sixteenth-note patterns. In the third measure, the Violin part has eighth-note patterns. In the fourth measure, the Violin part has sixteenth-note patterns. In the fifth measure, the Violin part has eighth-note patterns. The other instruments play sustained notes or simple rhythmic patterns.

34  $\text{d} = 76$

MW      *f*

The rope was an im - prov-i-sa-tion — with time they'd have thought of ax-es. — The

Cl.

Vln. *mp*

Gtr. *mf*

Trb. *mf*

Cb. *mf*

Drms. *mf*

38  $\text{d} = 112$

MW      *mf*

men of the town stalk home - ward — ex - cit-ed by — their show of hate —

Cl. *mp*

Vln.

Gtr. *mp*

Trb. *p*

Cb. *mp*

Drms. *mp*

46

MW

Cl.

Vln. *mp*

Gtr.

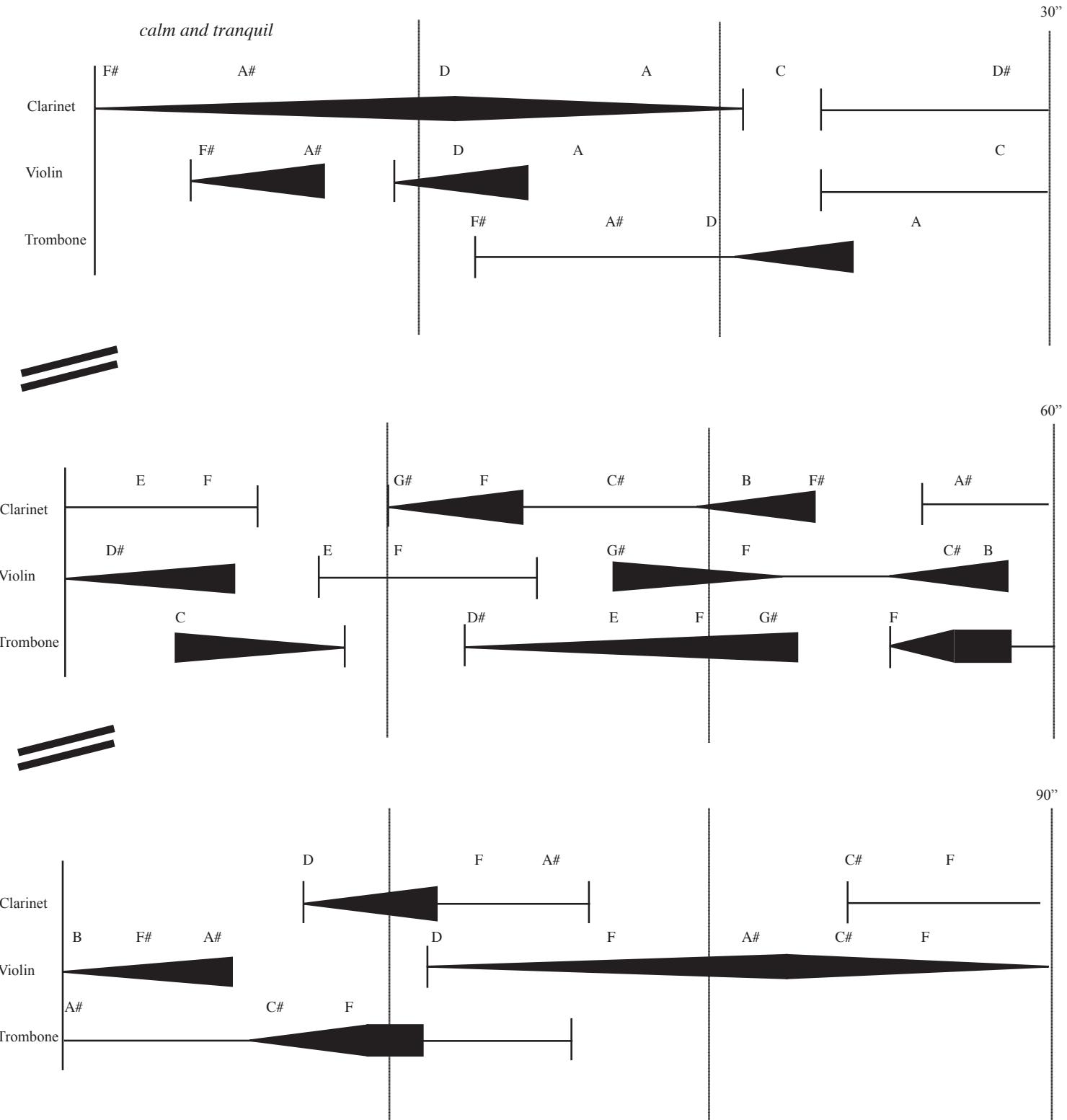
Trb. *mf*

Cb. *mf*

Drms. *mf*

## VI. Interlude No. 1

*(free improv following intensity shapes, using structural pitches noted)*





## VII. A Damnable Witchcraft

$\bullet = 80$

Cotton Mather

Clarinet

Violin

Trombone

Bass

Drums

with brushes

(etc. ad lib)

*mp*

5 *mp*

CM

Wherefore the devil is making one more attempt on us, an attempt more difficult, more

Cl.

Vln.

Trb.

Cb.

Drms.

8

CM      surprising,      more      snarled with unintelligible circumstances than      any we have hitherto encounterd;

Cl.

Vln.

Trb.

Cb.

Drms.

11

CM      -      an attempt so critical,      that if we      get well through,      we shall

Cl.

Vln.

Trb.

Cb.

Drms.

14

CM

soon have the vultures of Hell trodden  
under our feet.

Cl.

Vln.

Trb.

Cb.

Drms.

17

CM

Cl.

Vln.

Trb.

Cb.

Drms.

21

CM      -      o      o

We have now with horror      seen the discovery      of

Cl.      ♩      ♩      ♩      ♩

Vln.      ♩      ♩      ♩      ♩

Trb.      ♩      ♩      ♩      ♩

Cb.      ♩      ♩      ♩      ♩

Drms.      ✕      ✕      ✕

24

CM      o      -      o

witchcraft!      An army of devils      is horribly broke

Cl.      ♩      ♩      ♩      ♩

Vln.      ♩      ♩      ♩      ♩

Trb.      ♩      ♩      ♩      ♩

Cb.      ♩      ♩      ♩      ♩

Drms.      ✕      ✕      ✕

27

CM      ♩      in upon this place, and the houses of good people are filled with the doleful shrieks of their children, tormented by invisible

Cl.      ♩      ♩      ♩

Vln.      ♩      ♩      ♩

Trb.      ♩      ♩      ♩

Cb.      ♩      ♩      ♩

Drms.      ♩      ♩      ♩

30

CM      ♩      hands with tortures altogether preter- natural.

Cl.      ♩      ♩      ♩

Vln.      ♩      ♩      ♩

Trb.      ♩      ♩      ♩

Cb.      ♩      ♩      ♩

Drms.      ♩      ♩      ♩

33

CM

This musical score section spans measures 33 to 37. The instrumentation includes CM (Concert Master), Cl. (Clarinet), Vln. (Violin), Trb. (Double Bass), Cb. (Cello), and Drms. (Drums). The score consists of six staves. Measures 33-36 show a repeating pattern of eighth-note pairs with grace notes and slurs. Measure 37 begins with a single eighth note followed by a rest. The drums provide rhythmic support throughout.

38

CM

This musical score section spans measures 38 to 42. The instrumentation remains the same: CM, Cl., Vln., Trb., Cb., and Drms. The score shows a continuation of the eighth-note patterns from the previous section. In measure 39, lyrics are introduced: "These our poor afflicted neighbors". The drums continue to play a steady rhythm.

41

CM      quickly after they become infected and infested with these demons arrive to a capacity of discerning those which they

Cl.

Vln.

Trb.

Cb.

Drms.

44

CM      consider the shapes of their troubles. And many of the persons thus repre-

Cl.

Vln.

Trb.

Cb.

Drms.

47

CM  
-sented have been convicted      of a very damnable witchcraft.

Cl.

Vln.

Trb.

Cb.

Drms.

53

CM      8    witches has dreadfully increased that knot.

Cl.

Vln.

Trb.

Cb.

Drms.

56

CM      8

Cl.      *mf*

Vln.      *mf*

Trb.      *mf*

Cb.      *mf*

Drms.

60

*mf*

CM      If the devil can now strike the minds of men with any poisons of so fine a composition and operation that scores of

Cl.

Vln.

Trb.

Cb.

Drms.

63

CM      innocent people shall unite in confession of a crime which we actually see committed,

Cl.

Vln.

Trb.

Cb.

Drms.

66

CM      it is a thing prodigious beyond the wonders of the former ages, and it threatens no less than a sort of

Cl.

Vln.

Trb.

Cb.

Drms.

69

CM      dissolution up- on the world.

Cl.

Vln.

Trb.

Cb.

Drms.



## VIII. The Bonnets

Mary Webster       $\text{♩} = 112$

Guitar       $\text{♩}$  *mp*

3x      ***mp***

The bon-nets come to stare,

**4**

MW       $\text{♩}$  *mp*

Gtr.

the dark skirts al - so,

**7**

MW       $\text{♩}$

Gtr.

The up - turned fa - ces      in be-tween,      mouths closed so tight

**10**

MW       $\text{♩}$

Gtr.

they're lip - less.

**13**

MW

Gtr.

I can see down—      in - to their eye-holes.      I can see—      their

This musical score consists of five systems of music for Mary Webster (soprano) and Guitar. The key signature is F major (one sharp). The tempo is indicated as  $\text{♩} = 112$ . The vocal part starts with a sustained note followed by a rest. The guitar part provides harmonic support with eighth-note patterns. The vocal part enters again at measure 4, singing 'the dark skirts al - so,'. The score continues with lyrics in measures 7, 10, and 13, accompanied by the guitar's rhythmic patterns. Measure 13 concludes with a melodic line from the guitar.

Musical score for Measures 19-20. The score consists of two staves. The top staff is labeled "MW" and the bottom staff is labeled "Gtr.". Both staves begin with a treble clef and a key signature of one sharp. Measure 19 starts with a whole rest followed by a measure of eighth notes. Measure 20 starts with a measure of eighth notes. The vocal line "Help me down?" is written in the Gtr. staff in measure 20.

Musical score for page 25. The top staff, labeled "MW", consists of two measures. The first measure contains three eighth notes followed by a fermata. The second measure begins with a fermata, followed by a dotted half note and a sixteenth note, then another dotted half note and a sixteenth note. The lyrics "Like soot" are written below the notes. The third measure starts with a fermata, followed by a dotted half note and a sixteenth note, then another dotted half note and a sixteenth note. The lyrics "or gos - sip. —" are written below the notes. The number "3" is written above the third measure. The bottom staff, labeled "Gtr.", consists of three measures of sixteenth-note patterns. The first measure has a key signature of one sharp. The second measure has a key signature of no sharps or flats. The third measure has a key signature of one sharp.

28

MW

In a gath-er - ing — like this one —

Gtr.

31

MW

the safe place is the back - ground,

Gtr.

Musical score for page 34. The vocal part (MW) starts with a melodic line over a harmonic progression. The lyrics "the safe stance" are followed by a melodic line with a grace note and a fermata. The guitar part (Gtr.) provides harmonic support with sustained notes and rhythmic patterns.

37

MW

Gtr.

*molto ritard...*

*a tempo*

MW

Gtr.

40

I un-der-stand.

Musical score for "You Can't Spare Anything" featuring two staves: Melodic Wind (MW) and Guitar (Gtr.). The key signature is A major (no sharps or flats). Measure 43 starts with a melodic line (MW) consisting of eighth notes and sixteenth-note pairs, followed by a vocal line with lyrics "You can't spare an-y-thing," and a guitar line with eighth-note chords. Measure 44 begins with a melodic line (MW) consisting of eighth notes and sixteenth-note pairs, followed by a vocal line with lyrics "a hand," and a guitar line with eighth-note chords. Measure 45 continues with a melodic line (MW) consisting of eighth notes and sixteenth-note pairs, followed by a vocal line with lyrics "a hand," and a guitar line with eighth-note chords.

46

MW

Gtr.

3

a piece of bread,

a shawl a - gainst the cold.

49

MW

Lord knows there i-sn't much

to go a - round.

You \_\_\_\_\_ need \_\_\_\_\_

Gtr.

Musical score for Measures 55-56. The score consists of two staves. The top staff, labeled "MW", has a treble clef and four measures. The bottom staff, labeled "Gtr.", has a treble clef and four measures. Measure 55 starts with a half note on G4 for MW and a quarter note on E4 for Gtr. Measure 56 starts with a half note on A4 for MW and a quarter note on B4 for Gtr.

## IX. Psalm No. 34

$\bullet = 72$

**Soprano**      *mf*

Who is the man that life doth will,  
that lo - veth days good

**Alto**      *mf*

Who is the man that life doth will,  
that lo - veth days good

**Tenor**      *mf*

Who is the man that life doth will,  
that lo - veth days good

**Bass**      *mf*

Who is the man that life doth will,  
that lo - veth days good

5

Sop. for to see? Re - frain - ing keep thy tongue from ill,

Alto for to see? Re - frain - ing keep thy tongue from ill,

Ten. 8 for to see? Re - frain - ing keep thy tongue from ill,

Bass for to see? Re - frain - ing keep thy tongue from ill,

9

Sop. thy lips from speak - ing fal - la - cy.

Alto thy lips from speak - ing fal - la - cy.

Ten. 8 thy lips from speak - ing fal - la - cy.

Bass thy lips from speak - ing fal - la - cy.

13

Sop. Do good and e - vil quite es - chew seek peace and af - ter

Alto Do good and e - vil quite es - chew seek peace and af - ter

Ten. 8 Do good and e - vil quite es - chew seek peace and af - ter

Bass Do good and e - vil quite es - chew seek peace and af - ter

17

Sop. it pur - sue. Who is the man that life doth will, 3

Alto it pur - sue. Who is the man that life doth will, 3

Ten. 8 it pur - sue. Who is the man that life doth will, 3

Bass it pur - sue. Who is the man that life doth will, 3

21

Sop. that lo - veth days good for to see?

Alto that lo - veth days good for to see?

Ten. 8 that lo - veth days good for to see?

Bass that lo - veth days good for to see?

25

Sop. Re - frain - ing keep thy tongue from ill, thy lips from speak - ing

Alto Re - frain - ing keep thy tongue from ill, thy lips from speak - ing

Ten. 8 Re - frain - ing keep thy tongue from ill, thy lips from speak - ing

Bass Re - frain - ing keep thy tongue from ill, thy lips from speak - ing

29

Sop. fal - la - cy. Do good and e - vil quite es - chew 3

Alto fal - la - cy. Do good and e - vil quite es - chew 3

Ten. 8 fal - la - cy. Do good and e - vil quite es - chew 3

Bass fal - la - cy. Do good and e - vil quite es - chew 3

33

Sop. seek peace and af - ter it pur - sue. Pur - sue.

Alto seek peace and af - ter it pur - sue. Pur - sue.

Ten. 8 seek peace and af - ter it pur - sue. Pur - sue.

Bass seek peace and af - ter it pur - sue. Pur - sue.



X. Grace

45"

Mary Webster

Drums      **Improv**

**2**      5"      5"      5"      *freely  
sprechsitimme (pitches approx)*  
**MW**      Well God, now that I'm up here  
*bowed cymbal*  
**Drums**      **Small Percussion**

**6**  
**MW**      with time to kill a-way from the dai-ly fin-ger-work, — leg work, work at the hen le-level,  
**Drums**

**9**  
**MW**      we can con-tin - ue our quar - rel, the one a - bout free will.  
**Drums**      **Transition to full set**

**12**      10"  
**MW**      Is it my choice that I'm dang - ling — like a tur-key's wat-tles — from this tree?  
*bowed cymbal*  
**Drums**      **Small Percussion**

15 (singing)

MW If na - ture is your al - pha - bet, what let - ter is this rope?

Drums

25"

**Transition to full set.**

18 20"

MW sprechsitimme (pitches approx)

Does my twis - ting bo - dy —

Drums

**Small Percussion**

20

MW spell— out— Grace? I hurt, there - fore I am. Faith, Cha - ri - ty — and Hope

Drums

23

MW are three dead an - gels fal - ling like me - te - ors \_\_\_\_ 3 a - cross the pro - found blank

Drums

25 10"

MW sky of your face.

Drums

# XI. Psalm No. 42

20"

Soprano

Alto

Tenor

Bass

Guitar

*create loop with ebow*

**p**

**2**

**mp**

**$\bullet = 100$**

Sop.

Alto

Ten.

Bass

Gtr.

Like as the deer \_\_\_\_\_ for wa - ter streams doth \_\_\_\_ bray,

Like as the deer \_\_\_\_\_ for wa - ter streams doth \_\_\_\_ bray, **3x**

Like as the deer \_\_\_\_\_ for wa - ter streams doth \_\_\_\_ bray, **3x**

Like as the deer \_\_\_\_\_ for wa - ter streams doth \_\_\_\_ bray, **3x**

Like as the deer \_\_\_\_\_ for wa - ter streams doth \_\_\_\_ bray,

7

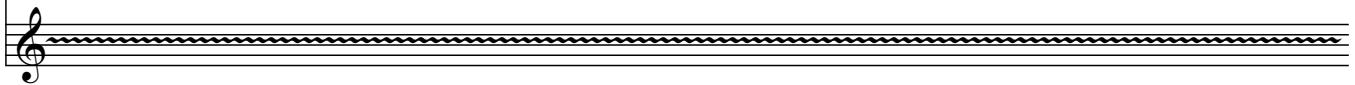
*mp*

Sop. Like as the deer \_\_\_\_\_ for wa-ter streams doth \_\_\_\_ bray de - sir - ous - ly

Alto Like as the deer \_\_\_\_\_ for wa-ter streams doth \_\_\_\_ bray de - sir - ous - ly

Ten. Like as the deer \_\_\_\_\_ for wa-ter streams doth \_\_\_\_ bray de - sir - ous - ly

Bass Like as the deer \_\_\_\_\_ for wa-ter streams doth \_\_\_\_ bray de - sir - ous - ly

Gtr. 

13

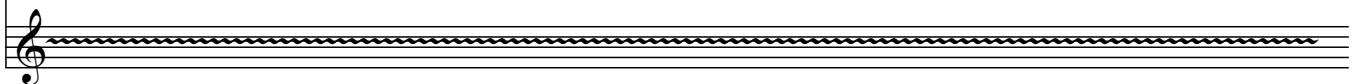
*mf*

Sop. E'n so de - sir - ous - ly oh God my soul

Alto E'n so de - sir - ous - ly oh God my soul

Ten. E'n so de - sir - ous - ly oh God my soul

Bass E'n so de - sir - ous - ly oh God my soul

Gtr. 

19

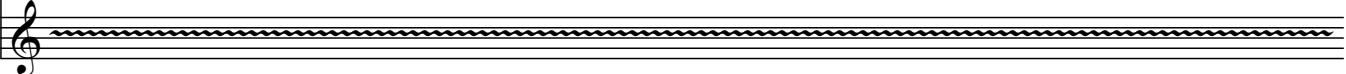
*mp*

Sop. to thee. For God, e'n for the liv - ing God, my

Alto to thee. For God, e'n for the liv - ing God, my

Ten. 8 to thee. For God, e'n for the liv - ing God, my

Bass to thee. For God, e'n for the liv - ing God, my

Gtr. 

25

*mf**p*

Sop. soul it thirst - eth \_\_\_\_ sore. Oh when shall I come and

Alto soul it thirst - eth \_\_\_\_ sore. Oh when shall I come and

Ten. 8 soul it thirst - eth \_\_\_\_ sore. Oh when shall I come and

Bass soul it thirst - eth \_\_\_\_ sore. Oh when shall I come and

Gtr. 

31

Sop. ap - pear the face of God be fore.

Alto ap - peer the face of God be fore.

Ten. ap - peer the face of God be fore.

Bass ap - peer the face of God be fore.

Gtr. (sustained notes with wavy line)

## XII. Prayer

*freely*

Mary Webster

C. Mather Chorus

(C. M. part sounds 8vb)

**4**

MW

C.M. Chorus

**6**

MW

C.M. Chorus

**8**

MW

C.M. Chorus

**9**

MW

C.M. Chorus

*pp whispered, varying tempos (not in unison)*

Have mercy on us oh God. According to your loving kindess.  
According to the multitude of your tender mercies.  
Blot out our transgressions. Wash us from our iniquity.

*d = 60*

Out of my mouth is coming\_\_\_\_ a thin gnaw-ing sound which you could con-fuse with prayer\_\_\_\_ but

12

MW

pray - ing is not constrained.

C.M. Chorus

14

MW

May-be its more like be-ing strangled \_\_\_ than I once thought.

C.M. Chorus

May-be its a gasp for air \_\_\_ prayer. \_\_\_

16

MW

Did those men at pent-a-cost \_\_\_ want

C.M. Chorus

18

MW

flames \_\_\_ to shoot out of their heads?

Did they ask \_\_\_ to be tossed \_\_\_ on the ground \_\_\_ with their

C.M. Chorus

20

MW

eye - balls bulg - ing, \_\_\_

as mine are? \_\_\_

C.M. Chorus

22

MW 

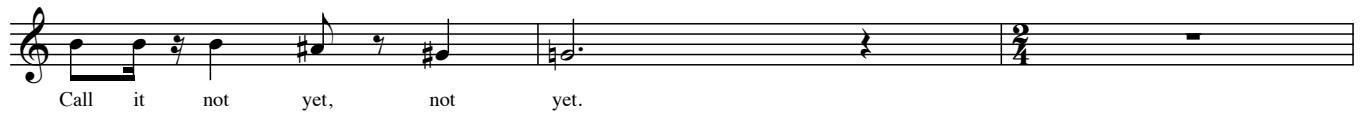
24

MW 

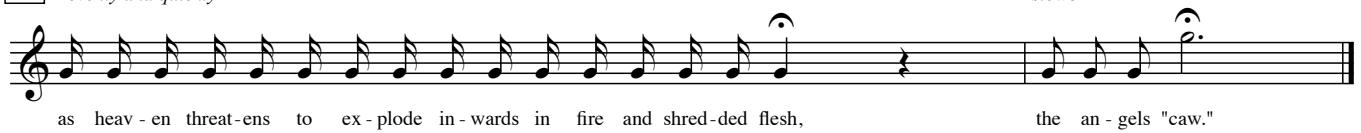
27

MW 

31

MW 

34 *evenly and quickly**slower*

MW 



## XIII. Interlude 2

$\bullet = 60$

*imperceptible breaths as needed*

Clarinet

Violin

Guitar

Trombone

*imperceptible breaths as needed*

**pp**

*with elbow*

**pp**

**pp**

11

Cl.

Vln.

Gtr.

Trb.

21

Cl.

Vln.

Gtr.

Trb.

31

Musical score for measure 31 featuring four staves: Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), and Trombone (Trb.). The key signature is A major (no sharps or flats). The music consists of eighth-note patterns. The Clarinet and Violin play sustained notes with grace marks. The Guitar and Trombone provide harmonic support with eighth-note chords.

41

Musical score for measure 41 featuring four staves: Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), and Trombone (Trb.). The key signature changes to E major (one sharp). The Violin and Trombone play sustained notes with grace marks. The Clarinet and Guitar provide harmonic support with eighth-note chords.

51

Musical score for measure 51 featuring four staves: Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), and Trombone (Trb.). The key signature changes to B major (two sharps). The Violin and Trombone play sustained notes with grace marks. The Clarinet and Guitar provide harmonic support with eighth-note chords.

## XIV. Despair

$\bullet = 60$

Mary Webster

Clarinet  $\text{pp}$

Violin  $\text{pp}$  with elbow

Guitar  $\text{pp}$

Trombone  $\text{pp}$

Bass  $\text{arc}$   $\text{pp}$

3x

3

$p$

MW My throat is taut a - gainst the rope chok - ing off words and air;

Cl.

Vln.

Gtr.

Trb.

Cb.

7

MW      I'm re - duced to knot - ted mus - cle.

Cl.

Vln.

Gtr.

Trb.

Cb.

Blood bul - ges in my skull,

11

MW      my clenched teeth hold it in;

Cl.

Vln.

Gtr.

Trb.

Cb.

I bite down on de spair.

19

MW      so he can eat my eyes      or like a judge — mut-ter-ing a-bout sluts and pun-ish-ment —

Cl.

Vln.

Gtr.

Trb.

Cb.

23

MW      and lick-ing his lips      or like a dark an - gel \_\_\_\_      in - sid - i - ous \_\_\_\_ in his glos - sy feath-ers \_\_\_\_

Cl.

Vln.

Gtr.

Trb.

Cb.

27

MW      whisper-ing to me \_\_\_\_ to be ea-sy on my-self.      To breathe out \_\_\_\_      fin-al-ly. \_\_\_\_      Trust me \_\_\_\_ he says ca-res-sing me. \_\_\_\_

Cl.

Vln.

Gtr.

Trb.

Cb.

31

MW Why suf - fer?

Cl.

Vln.

Gtr.

Trb.

Cb.

2x

35 *p*

MW A temp - ta - tion to sink down in - to these de - fi - ni - tions

Cl.

Vln.

Gtr.

Trb.

Cb.

39

MW      to be - come a mar - tyr      in re - verse.

Cl.

Vln.

Gtr.

Trb.

Cb.

To give up — know - ing.—

43

MW      To give up — pain.

Cl.

Vln.

Gtr.

Trb.

Cb.

To let go —

## XV. The Death of Every Sin

**Cotton Mather**

**Clarinet**

**Violin**

**Trombone**

**Bass**

**Drums**

$\bullet = 92$

5      **mp (intoned)**

**CM**

**Cl.**

**Vln.**

**Trb.**

**Cb.**

**Drms.**

What must you do to be saved?      That is the question.      You

9

CM      8

must feel the burden of your sin      lying on you      and you cry out:

Cl.

Vln.

Trb.

Cb.

Drms.

13 *mf*

CM      8

Oh! \_\_\_\_\_ 'Tis a heavy burden, too heavy for me.

Cl.      *mf*

Vln.      *mf*

Trb.      *mf*

Cb.      *mf*

Drms.      *mf*

17

*mp*

CM You must see God angry with you,  
sin binding for you,  
Hell gaping for you  
and

Cl.

Vln.

Trb.

Cb.

Drms.

21

utterly despair of helping yourselves out of the confusion that has come upon you

CM

Cl.

Vln.

Trb.

Cb.

Drms.

25

CM

Cl.

Vln.

Trb.

Cb.

Drms.

This musical score page contains six staves of music for orchestra. The instruments listed are CM (Concert Master), Clarinet (Cl.), Violin (Vln.), Bassoon (Trb.), Cello (Cb.), and Drums (Drms.). The music is divided into measures by vertical bar lines. Measure 25 starts with a rest for CM, followed by pairs of eighth-note pairs with grace notes for the other instruments. Measures 26-28 continue this pattern. The bassoon part (Trb.) includes a sustained note in measure 28.

29

CM

Cl.

Vln.

Trb.

Cb.

Drms.

This musical score page continues the six-staff format. The vocal line 'What must you do to be saved?' is introduced in measure 30, positioned above the instrumental staves. The instruments remain the same: CM, Cl., Vln., Trb., Cb., and Drms. The vocal part is written in a higher register than the instruments.

33

CM       $\frac{8}{8}$        $\flat\flat$

That is the question.      You must be filled with sorrow for what you have done,

Cl.

Vln.

Trb.

Cb.

Drms.      ✕

36

CM       $\frac{8}{8}$        $\flat\flat$

with horror at what you are exposed to.      You must be no stranger to such soliloquies as these:

Cl.

Vln.

Trb.

Cb.

Drms.      ✕

39

*f*

CM I have sinned.  
Cl. I have sinned and woe is unto  
Vln. me that I have sinned.  
Trb. *f*  
Cb. *f*  
Drms. *f*

42

CM Lust enchants me, enslaves me, Satan tyrranizes over me  
Cl.  
Vln.  
Trb.  
Cb.  
Drms.

46

CM      -      I am in fear of eternal      banishment from God.      Into outer darkness,

Cl.      ♩ ♩      ♩ ♩      ♩ ♩

Vln.      ♩ ♩      ♩ ♩      ♩ ♩

Trb.      ♩ ♩      ♩ ♩      ♩ ♩

Cb.      ♩ ♩      ♩ ♩      ♩ ♩

Drms.      ×      ×      ×      ×

50

CM      ♩      ♩      ♩      ♩

into the place of dragons.      Oh \_\_\_\_\_ wretched man that I am,      I can do nothing to deliver myself.

Cl.      ♩ ♩      ♩ ♩      ♩ ♩

Vln.      ♩ ♩      ♩ ♩      ♩ ♩

Trb.      ♩ ♩      ♩ ♩      ♩ ♩

Cb.      ♩ ♩      ♩ ♩      ♩ ♩

Drms.      ×      ×      ×      ×

54

CM

I will perish.

Cl. *mp*

Vln. *mp*

Trb. *mp*

Cb. *mp*

Drms. *mp*

58

CM

*mp*

What must you do to be saved?

Cl.

Vln.

Trb.

Cb.

Drms.

62

CM

Cl.

Vln.

Trb.

Cb.

Drms.

That is the question.  
First, this must be done. You must

66

CM

Cl.

Vln.

Trb.

Cb.

Drms.

heartily and bitterly bewail all your sins.  
Your original sin.  
Your actual sin.  
The

69

CM      You must be convinced of it.  
 monstorous aggravation of your sin.

Cl.      You must mourn for your sin, and

Vln.      You must mourn for your sin, and

Trb.      You must mourn for your sin, and

Cb.      You must mourn for your sin, and

Drms.      You must mourn for your sin, and

72

CM      mourn for the offense given to  
 God by your sin.

Cl.      mourn for the offense given to  
 God by your sin.

Vln.      mourn for the offense given to  
 God by your sin.

Trb.      mourn for the offense given to  
 God by your sin.

Cb.      mourn for the offense given to  
 God by your sin.

Drms.      mourn for the offense given to  
 God by your sin.

75 *mf*

CM      Cl.      Vln.      Trb.      Cb.      Drms.

Mourn.      Mourn.      And never count that you have mourned enough.

*mf*      *mf*      *mf*      *mf*

78

CM      Cl.      Vln.      Trb.      Cb.      Drms.

*s*      *s*      *s*      *s*

82

*mp*

CM

Cl.

Vln.

Trb.

Cb.

Drms.

What must you do to be saved?

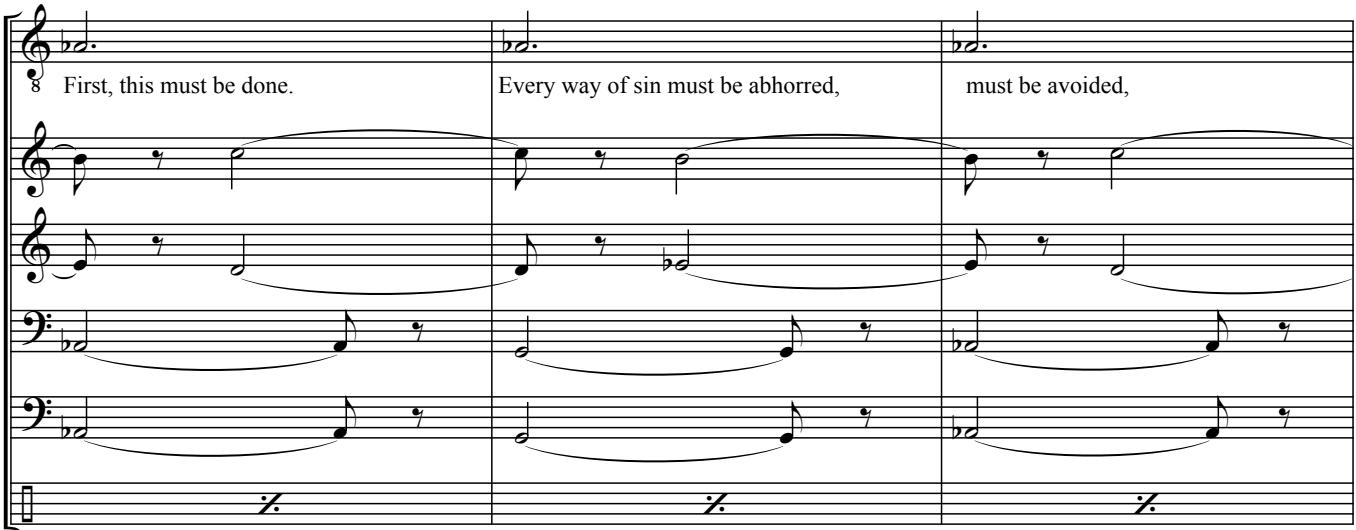
86

CM  
Cl.  
Vln.  
Trb.  
Cb.  
Drms.

That is the question.

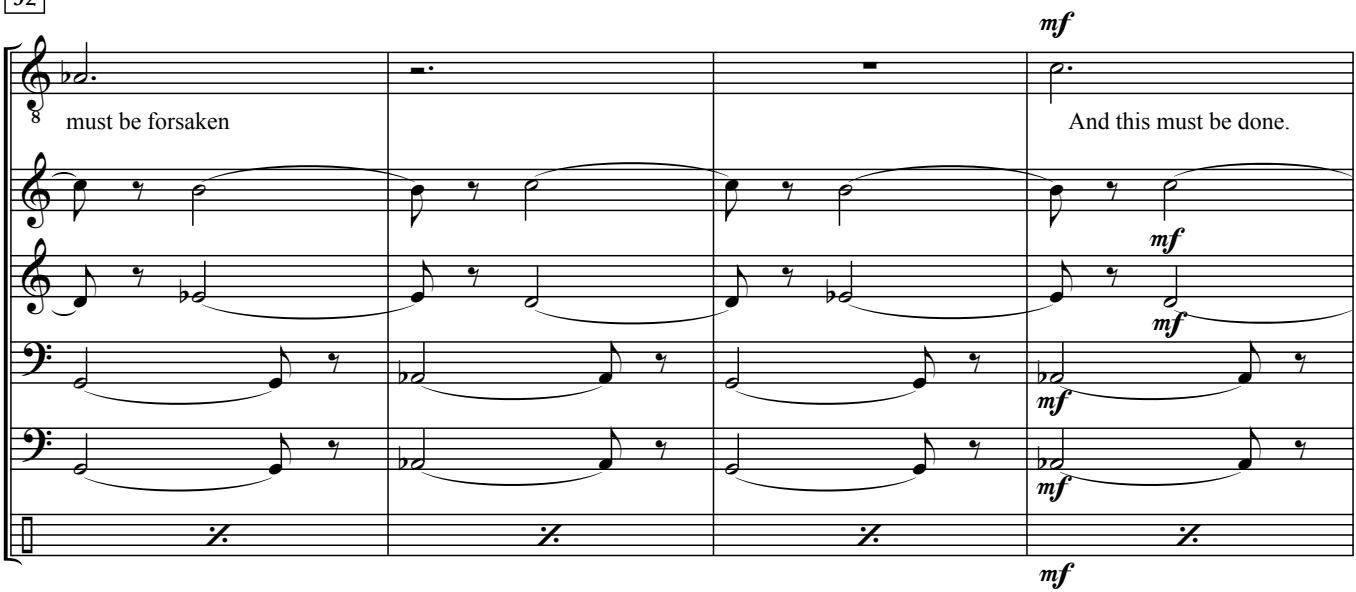
CM  
Cl.  
Vln.  
Trb.  
Cb.  
Drms.

89

CM      

8 First, this must be done.  
 Every way of sin must be abhorred,  
 must be avoided,

92

CM      

8 must be forsaken  
 And this must be done.

96

CM

You must lively pursue the death of every sin.

Cl.

Vln.

Trb.

Cb.

Drms.

100

Musical score for orchestra and drums, measures 8-12. The score includes parts for CM (Conductor/Metronome), Cl. (Clarinet), Vln. (Violin), Trb. (Trombone), Cb. (Cello), and Drms. (Drums). The vocal parts are "This must be done." and "You must lively pursue the". The score shows a repeating pattern of measures with fermatas over the vocal entries.

CM

Cl.

Vln.

Trb.

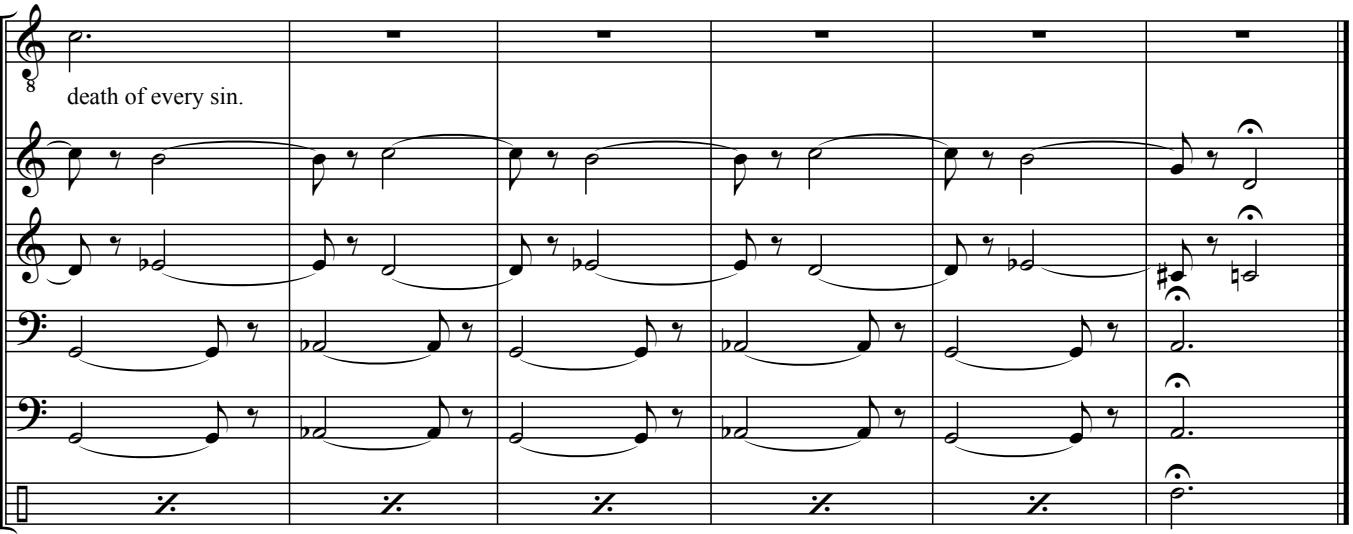
Cb.

Drms.

This must be done.

You must lively pursue the

104

CM      

8 death of every sin.

Cl.  
Vln.  
Trb.  
Cb.  
Drms.



## XVI. Nightbirds

Each bar is approx. 10 seconds

Mary Webster

Clarinet      *murmur\*\**

*pp*      *mp*

Wind seethes in the leaves a-round me

3

MW

the trees ex-ude night - birds nightbirds yell in-side my ears like stabbed hearts

Cl.

5

MW

my heart stut-ters in my flut-ter-ing cloth bo - dy I dan - gle with strength go - ing out of me

Cl.

7

MW

wind seethes in my bo - dy

Cl.

9

MW

tat-ter-ing the words I clench my fists

Cl.

11

MW      my lungs flail \_\_\_\_ as if drown - ing \_\_\_\_ I call on you\_\_ as a wit-ness I did no crime

Cl.

13

MW      I was born \_\_\_\_ I have borne \_\_ I bear \_\_ I will be born \_\_

Cl.      murmur\*\*

15

MW      this is a crime \_\_\_\_ I will not ack-now - ledge \_\_\_\_ leaves \_\_ and wind \_\_ hold on to me \_\_\_\_

Cl.

17

MW      I will \_\_\_\_ not give \_\_\_\_ in.\_\_\_\_

Cl.

\*\*murmur technique: using pitches (in any octave) as a starting point, create a continuous texture with circular breathing and fast trills and tremolos using notes and multiphonics.

## XVII. Psalm No. 136

Soprano

Alto

Tenor

Bass

C. Bass

*pizz.*

$\bullet = 60$

$p$       5

$mf$

$p$

**2**

$\bullet = 80$

*mf*

Sop.

Alto

Ten.

Bass

C. B.

*solo freely mp*

Con - fess Je - ho - va faith - ful - ly,

Improv in similar style  
(include percussive noise)

5

Sop.

Alto

Ten.

Bass

*freely*

C. B.

For his mer - cy con - tin - u - eth for - ev - er. To God of gods con-fess do ye

6  $\bullet = 80$

Sop.

Alto

Ten.

Bass

C. B.

be - - - cause his bount...

be - - - cause his bount...

be - - - cause his bount...

*freely*

...ti - ful mer - cy con - tin - u - eth for - ev - er.

8  $\bullet = 80$

Sop. Con - fess.

Alto Con - fess.

Ten. Con - fess.

Bass *freely* Un - to the Lord of Lords con - fess.

C. B.

11  $\bullet = 80$

Sop. Be - cause his mer...

Alto Be - cause his mer...

Ten. Be - cause his mer...

Bass *freely* ...ci - ful kind - ness con - tin - u - eth for - ev - er.

C. B.

13

 $\bullet = 80$ 

Sop.

Alto

Ten.

Bass

C. B.

Things won - drous great.

Things won - drous great.

Things won - drous great.

To him that doth him - self on - ly. \_\_\_\_\_

For his mer - cy

*freely*

16

Sop.

Alto

Ten.

Bass

C. B.

con - tin - u - eth

for - - - ev - er. \_\_\_\_\_

## XVIII. Interlude 3

$\text{♩} = 60$

Clarinet      *p*      *mp*

Violin      *p*      *mp*

Guitar      *p*      *mp*

Trombone      *p*      *mp*

Bass      *p*      *mp*

Measures 1-9: Clarinet, Violin, Guitar, Trombone, Bass play eighth-note patterns followed by measure rests. Dynamics: *p*, *mp*.

10

Cl.      *mf*      *f*

Vln.      *mf*      *f*

Gtr.      *mf*      *f*

Trb.      *mf*      *f*

Cb.      *mf*      *f*

Measures 10-18: Clarinet, Violin, Guitar, Trombone, Bass play eighth-note patterns followed by measure rests. Dynamics: *mf*, *f*.

20

Musical score for measures 20-21. The score consists of five staves: Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), Trombone (Trb.), and Cello/Bass (Cb.). The key signature is B-flat major (two flats). Measure 20 starts with a forte dynamic (ff) for all instruments. Measures 21 and 22 show a transition to a new section.

28

Musical score for measures 28-29. The score consists of five staves: Clarinet (Cl.), Violin (Vln.), Guitar (Gtr.), Trombone (Trb.), and Cello/Bass (Cb.). The key signature changes to A major (no sharps or flats). Measures 28 and 29 feature sustained notes with dynamics (mf) and measure lines.

## XIX. The Gospel of the Red-Hot Stars

**Mary Webster**

**Clarinet**

**Violin**

**Drums**

**Improv with bells, gongs, pots.  
Quietly, sparsely, warmly**

**Tempo:** ♩ = 88

**mp**

*warmly*

*p*

*warmly*

*p*

*warmly*

**MW**

**Cl.**

**Vln.**

**Dr.**

**9**

Time — is re - la - tive, let — me tell you I have lived a mil - len-ni-um. —

**MW**

**Cl.**

**Vln.**

**Dr.**

**18**

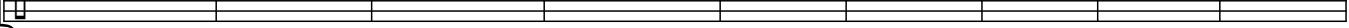
I — would like to say my hair — turned white, —

27

MW      ov - er night.      But it did-n't.      In - stead it was my heart.

Cl.

Vln.

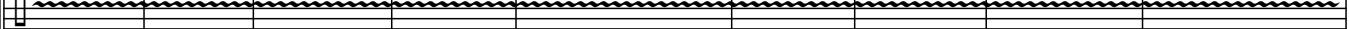
Dr. 

36

MW      This is what hap-pens— when you drift — in space, list'-ning to the gos-pel — of the

Cl.

Vln.

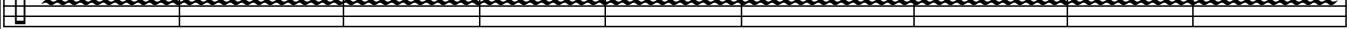
Dr. 

45

MW      red hot stars.      At — the end — of — my

Cl.

Vln.

Dr. 

54

MW      rope, I tes - ti - fy to si - lence. Don't — say I'm not grate - ful.

Cl.

Vln.

Dr.

63

MW      Most will have on - ly one death. I will have two.

Cl.

Vln.

Dr.

72

MW      Words boil out of me, coil af - ter coil, \_\_\_\_ of sin - u - ous pos - si -

Cl.

Vln.

Dr.

81

MW      bi - li - ty. \_\_\_\_\_ the cos - mos un - - - ra - vels from

Cl.

Vln.

Dr.

90 (Lights fade to black.) 3x

MW my mouth. \_\_\_\_\_

Cl.

Vln.

Dr.

Musical score page 97, measures 15 through 16. The score includes parts for MW, Cl., Vln., and Dr. The Dr. part features a sustained note with a wavy line underneath it. Measures 15 and 16 consist of two identical measures, each ending with a double bar line.