

Scene 10

The Governor's Mansion

(WALLACE, seated at a desk, addresses the state in a television broadcast. Out of camera range, CELIA stands to one side; BOOKER, LYONS & WEANS to the other.)

Deliberate ♩ = 64

W

WALLACE

1

A racist is one who despises someone because of his color and an Alabama segregationist is one who conscientiously believes that it is in the best interest of Negro and white to have separate education and social order.

p

Red.

C

6

CELIA *p*

Four young girls... Mo-thers lo-sin' child-ren...

BOOKER LYONS *p* 3

Ev-ery-one's watch-ing.

WEANS *p* 3

Ev-ery-one's watch-ing.

6

Red.

W

- struct-ion of pri-vate pro-per-ty, — and to de - stroy-ing re-li-gion — as the ba-sis of mo-ral and e-thi-cal val-ues.

25

C

CELIA

We should — be go - in' up to that church, to the fu-ner-als to show our sup - port. —

28

31 (AGLETON enters with a magazine and comes to CELIA.) (She looks at it.)

C

AGLETON

p (almost a whisper)

Celia, did you see? — Your picture in News-week? — Look at you. — All smiles. You're gon-na make one heck of a

31

35 *p* *3*

C

First La-dy?—

BOOKER LYONS *3*

(He moves away to join the ADVISORS.)

AGLETON WEANS *3* He's got a mess-age. He'll

35 *3* *3* *3* He's got a mess-age. He'll

3 *3*

send 'em a mess - age.—

WALLACE *f* *3* *3* *3*

38 I— will use the pow-er and pres-tige of the go-vern-or's of-fice to a-

BOOKER LYONS *f* 3

AGLETON WEANS *f* 3 He'll send 'em a mes-sage!

W 3 He'll send 'em a message!

- waken the millions of Amer-i-cans—who be - lieve just as we in this great region be - lieve.

40

(A drum, the strains of a funeral march are heard in the distance.)

Funeral march ♩ = 68

BLACK MEN *p*

Once again the drums are calling us. We re-pond with wear-y-

43

48 - feet. Swol - len by the weight of cen - tu - ries of ceaseless, ac - cumu - lat - ing

53 grief, the drums beat their mourn - ful song.

W WALLACE *mf*

56 Be - ing a Southerner is no long - er ge - o - graphic. It's a phi -

W

62 - lo - so - phy — one des - tined to be a na - tion - al phi - lo - so - phy — em - braced by mil - lions of A -

W

67- me - ri - cans — which shall as - sume the man - tle of lead - er - ship — and stead - y a

Slower

BOOKER LYONS *f*

AGLETON WEANS *f*

A me - ri - ca — de - serves — a pre - si - dent like

W

A - me - ri - ca — de - serves — a pre - si - dent like

go - vern - ment — in these — days of cri - ses.

71

Funeral march ♩ = 68

BLACK WOMEN *mp*

These are the voi - ces of our fa - thers and mo - thers who beg that their sa - cri - fice will

you.

8

you.

75

mp

not have been in vain. They hang on our hearts— with a

BLACK MEN *mp*

will not have been in vain. They hang on our hearts with a

78

raw and hea- vy weight,— bur- dened by their le- ga- cy of chains. Now

raw and hea- vy weight, bur- dened by their le- ga- cy of chains. Now

81

f one more hand-ful of sor-row is

The first system of music features a vocal line with lyrics "one more hand-ful of sor-row is" and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

84 one more hand-ful of sor-row is

The second system of music continues the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

tossed on the great com-mu-nal grave. Our bur-den is hea-vi-er still, yet we

The third system of music continues the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

87 tossed on the great com-mu-nal grave. Our bur-den is hea-vi-er still, yet we

The fourth system of music continues the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

With excitement *p* (A crowd of WHITE supporters enters, gradually growing in numbers.)

march stead-i-ly on *p* $\text{♩} = 68$

The fifth system of music features a vocal line with lyrics "march stead-i-ly on" and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The tempo is marked $\text{♩} = 68$.

91 march stead-i-ly on *f* *p* R. H.

The sixth system of music continues the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The dynamic is marked *f* and *p*.

BOOKER LYONS *mp*

A - la - ba - ma

AGLETON WEANS *mp*

A - la - ba - ma

WALLACE *mp*

A - la - ba - ma

96

Red.

Red.

mf

is A - me - ri - ca.

George

C.

mf

is A - me - ri - ca.

George

C.

mf

is A - me - ri - ca.

George

C.

102

mf

Red.



Wal - lace Is A - - -

Wal - lace Is A - - -

Wal - lace Is A - - -

109

Red. * *Red.*

- me - - - ri - ca!

- me - - - ri - ca!

- me - - - ri - ca!

114

* *Red.* * *Red.* *

Scene 11

The streets and a cemetery

WHITES

1 *mp*

W's

Hail to Di - xie's he - ro! Hear him shout: "The

Hail to Di - xie's he - ro! Hear him shout: "The

p sub.

7

W's

South will rise a - gain!" as our hal - lowed soil an - swers, "The

South will rise a - gain!" as our hal - lowed soil an - swers, "The

13

W's

Glo - ri - ous Lost Cause can be

Glo - ri - ous Lost Cause can be

13

39 *p*

W's

strong, in vin - ci - ble, clear of

39 strong, in - vin - ci - ble, clear of

45 *cresc. poco a poco*

W's

pur - pose, si - lent and hid - den no long - er, a -

45 pur - pose, si - lent and hid - den no long - er, a -

51

W's

wak - - - ened by the blind - ing light of A - la -

51 wak - - - ened by the blind - ing light of A - la -

WALLACE

mf

I'll an - nounce my can - di - da - cy for Pre - si - dent _____ of

74

mf

these U - - ni - - - - ted States! _____

80

86 WHITES

W's

p *mp*

Strong, _____ in - vin - ci - ble, _____ clear _____ of

86

p sub. *mp*

Strong, _____ in - vin - ci - ble, _____ clear _____ of

2

105 *f*

W's

son!

son!

B's

song.

105 *f*

song.

112 *ff* $\text{♩} = 66$

W's

Hail to Di - xie's he - ro! Hear him shout, "The

Hail to Di - xie's he - ro! Hear him shout, "The

B's

ff

These are the voi - ces of our fa - thers and

112 *ff*

These are the voi - ces of our fa - thers and

130

W's
won!" God has sent a mes - sen - ger to

B's
won!" God has sent a mes - sen - ger to

They hang on our hearts with a

They hang on our hearts with a

136

W's
spread the word all a-cross the land. All A -

B's
raw and hea - vy weight, bur - dened by their

raw and hea - vy weight, bur - dened by their

136

158

W's

day be - gins the jour - ney to re -

B's

hand - ful of sor - row is tossed on the great com - mu - nal

158

166

W's

demp - tion!

B's

grave. Our bur -

166

186

W's

hid - den no long - er, a - wak - ened!

B's

stead - i - ly on.

186

194

W's

B's

194

fff

ffff

(The two groups exit in opposite directions. The last of the BLACKS is Maxine in mourning black. She remains upstage, as though at the grave of her daughter. The last of the WHITES are CELIA, AGLETON and the ADVISORS. Sensing something, CELIA turns to look upstage towards MAXINE. AGLETON deftly takes her arm and guides her offstage.)

204 $\text{♩} = 64$

214 **Freely, rhapsodic** $\text{♩} = 64$

(WALLACE remains downstage by himself.)

219 *p* WALLACE (intoxicated with his power)

I am the fu-ture. _____ I am the past. _____

223 *mf*

I am Wash-ing-ton. _____ I am Jack-son. I am Robert E. Lee. I am George _____ C. _____

227

227 Wal-lace! Proud son of the sun-kissed soil of A-la-ba-ma!

231

231 I am in-can-des-cent! Glowing with the burn-ing hot fire of the re-sur-gent

234

234 South! Tran-sport-ed! Lift-ed up! A bea-con to all A-me-ri-ca!

238

238 Su-preme! Ra-diant! Blind-ing!

244 *fff*

Bright!

fff

ped.

248

p

p

253 (bending over in grief) *p*

MAXINE

Ah, in - vi - si - ble. In - vi - si - ble. *pp*

253

259 (Slow dim to black.)

ppp *pppp*

8vb