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# Dave Soldier

## THE APOTHEOSIS OF JOHN BROWN

oratorio for narrator, four singers  
& baroque orchestra

text from *The Autobiography of  
Frederick Douglass*

parts

opus 8, 1990  
40 minutes  
Dave Soldier Publishing  
[davesoldier.com](http://davesoldier.com)

as performed by Robbie McCauley and the Manhattan Chamber Orchestra  
conducted by Richard Auldon Clark

**1B. About the time I began...**

*The singers and narrator enter. They are wearing elegant and somewhat flashy evening dress.*

**Narrator:** *throughthought, narrator speaks in the manner of a country preacher cf., Rev. C.L. Fanklin*

About the time I began my enterprise in Rochester I chanced to spend a night and a day under the roof of a man whose character and conversation, and whose objects and aims in life made a very deep impression upon my mind and heart. His...

*cued in on "name"*

91  $\text{♩} = 52$  **1B. ostinato** **ostinato: repeat until cued out**

Solo V. *pp* *p*

Vln. II *pp* *p*

Vla. *p*

Vc. *pp* *p*

percussionist *ppp* improvisation with little instruments

*music begins:*

name had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Highland Garnet and J.W. Loguen. In speaking of him their voices would drop to a whisper, and what they said made me very eager to see and know him.

*cue music out*

The Apotheosis of John Brown: Part I

1C. Every Member of the Family

$\text{♩} = 116$

92

Tenor  $f$  Ev'ry mem-ber of the fa-mi-ly young and old seemed glad to see me and

Vln. I arco 2 players div. *country sound* *mp*

Vln. II 2 players *country sound* *mp*

Vla. 2 players *country sound* *mp*

Vc. 2 players div. *country sound* *mp*

96

Tenor  $f$  I was much at home it was a small woo-den buil-ding on a back street re -

Vln. I

Vln. II

Vla.

Vc.

100 *(softer)* *ord.*

Tenor spec-ta-ble e-nough but not— quite the place where one would look Plain

Vln. I

Vln. II

Vla.

Vc.

104

Tenor — as was the out-side of this man's house — the in-side was plai-ner.

Vln. I

Vln. II

Vla.

Vc.

108 *pizz.* *spoken:* it would take longer to tell what was not in this house than what was in it.

Vln. I *f*

Vln. II *pizz.* *f*

Vc.

iii

Vln. I

Vln. II

Vc.

B.C.

12/8

12/8

12/8

12/8

The musical score consists of four staves. The top staff is for Violin I (Vln. I), the second for Violin II (Vln. II), the third for Violoncello (Vc.), and the fourth for Bassoon (B.C.). All staves are in the key of D major (two sharps) and 12/8 time. The Violin I part begins with a *trill* marking and plays a melodic line. The Violin II part plays a rhythmic accompaniment of eighth notes. The Violoncello part plays a simple harmonic line. The Bassoon part has rests in all measures. The score concludes with a double bar line and the time signature 12/8.

**very short pause,  
violins & cellos attach mutes**

1D. My First Meal

*cue in baritone and strings together:*

114  $\text{♩} = 88$  arco tutti Mute

Vln. I

Vln. II

B.C.

*pp* arco tutti Mute

*pp* Mute

*pp*

*ostinato: repeat throughout baritone solo then remove mutes*

117

Vln. I

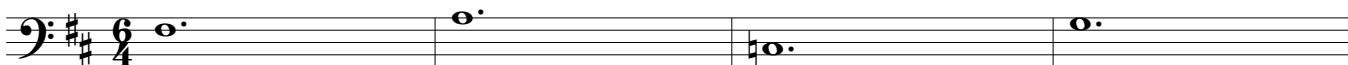
Vln. II

B.C.

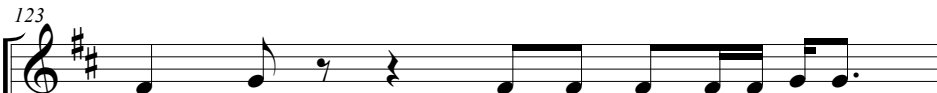
*cue out on "this man's house"*


*The Apotheosis of John Brown: Part I*


119 *phrase freely: may gliss. between notes*


Bari.  *f* My first meal passed un-der the mis-nomer of tea though there was nothing about it usual signi-cance of that re-sembling the term. It consisted of

123

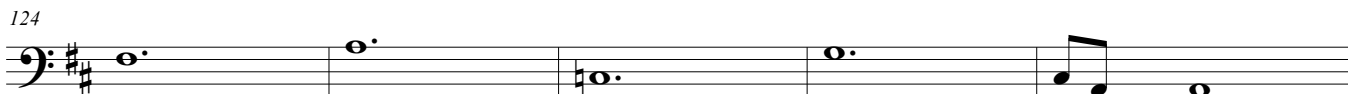
Sop.  *f* beef soup cab - bage and po - ta - toes

Alto  *f* beef soup cab - bage and po - ta - toes


Tenor  *f* beef soup cab - bage and po - ta - toes

Bari.  *f* beef soup cab - bage and po - ta - toes

124

Bari.  a meal such as all day or of a dozen miles in frosty weather. ta-ble cloth. The table a man might relish performing over a rough road Innocent of paint, announced itself after following the plow a forced march veneering, varnish, or

129

Bari.  unmistakably of the plainest workmanship It is said that a house reflects the character of its occupants: this one certainly did. It it there were no disguises, no illusions, no make believes

*spoken to mezzo & tenor:*

Certainly I never felt myself in the presence of a stronger religious influence than while in this man's house.

*cue music out on "house"*



1E. Every Member of the Family (reprise)

FIRST VIOLINS TACIT IN 1E

♩ = 108

with narrator

133

Solo Vln. *mp*

Vln. II 2 players *p*

Vla. 2 players *p* div.

Vc. 2 players *p*

138

Solo Vln.

Vln. II

Vla.

Vc.

143

Solo Vln.

Vln. II

Vla.

Vc.

*The Apotheosis of John Brown: Part I*

148

Solo Vln.

Vln. II

Vla.

Vc.

pizz.

pizz.

152

Vln. II

Vla.

Vc.

*Narrator: (enters with orchestra, while singers mutter to each other)*

Captain Brown cautiously approached the subject;  
 for he seemed to apprehend opposition to his views. He denounced slavery in look and language fierce and bitter,  
 thought that slaveholders had forfeited their right to live, that the slaves had the right to gain their liberty  
 in any way they could, did not believe that moral suasion could ever liberate the slave,  
 or that political action would abolish the system.

*Narrator ends slightly before the orchestra*

1F. He Said He Had Long Had a Plan

155  $\text{♩} = 80$  *pizz.* *ostinato: repeats until cue out on "increasing numbers"*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Vc. 2 *p* *pizz.*

Perc. 155 *mp* castanets *when soprano sings, castanets play*

*Bass plays quiet improvisation during ostinato, lots of variety and lots of silence*

156 *freely over ostinato* *funky* blues 3rd a bit flat

Sop. He said he had long had a plan and he had in - vi - ted me

158

Sop. to lay that plan be - fore me he called my at - ten - tion to a

*Soprano continues speaking: map of the United States and pointed out the far-reaching (tenor cue) Alleghenies, which stretch away from the borders of New York to the Southern States.*

161 *enter on "Alleghenies"* *rubato & quasi Mideastern (semi-improvisatory, can add own melismas)*

Tenor 8 These mount - tains God has gi - ven the strength of the hills to free - dom they

166 *percussion switches from castanets to light snare improv*

Tenor 8 were placed here for the e - man - ci - pa - tion of the ne - gro race they are

170

Tenor 8 full of na - tu - ral forts where one man for de - fense will be e - qual to a hun - dred for at - tack

*The Apotheosis of John Brown: Part I*

174 *ALL violins on cue arco* *Mideastern sound*

Tenor 177

8 they are full of pla - - - ces where large num-bers of

Tenor 180

8 brave men could be con - ce - aled and e - lude pur - suit for a long time

182 *ALL violins on cue*

Tenor 185

8 I know these mount - tains well and could take a bo - dy

Tenor 189 *can improvise and embellish*

8 of men and keep them there de-spite all the ef-forts of Vir - gi-nia to dislodge them

*The Apotheosis of John Brown: Part I*

*ALL violins*  
*on cue*

*Tenor (speaks as John Brown, face the audience and Mezzo):*

The object to be sought is to destroy the money value of slave property; that can only be done by rendering such property insecure. My plan is to take twenty-five picked men, and begin on a small scale; supply them ammunition, post them in fives on a line of twenty-five miles; the most persuasive shall go down to the fields as opportunity offers, and induce the slaves to join them.

*snare out, improvise with light castanets*  
*funky*  
*f*

Sop. *f* He thought he couldga-ther a force of one hun-dred har-dy men who would

*ALL violins on cue*  
*gliss.*  
*f*

Sop. lead the adventurous to train them  
life to which he  
proposed

they would run off the slaves

*ALL violins on cue*  
*gliss.*

*The Apotheosis of John Brown: Part I*

204

Sop.

re-tain the brave and strong in the moun-tains and send the weak and the ti-mid

*ALL violins on cue gliss.*

*Soprano, speaking:* to the north by the underground railroad:  
his operations would be enlarged with increasing numbers.

*ALL violins on cue*

207

*gliss. cue end of ostinato*

**1G. How Would He Support These Men?***on repeats, light improvisation by violin soloist*

♩ = 108  
*ostinato: repeat until cued out after call & response*

209

Vln. I  
 Vln. II  
 Vla.  
 B.C.

213

Vln. I  
 Vln. II  
 Vla.  
 B.C.

*cued in with ostinato**Chorus (speaking in unison, as in prayer call and response):*

How would he support these men?

*Narrator (emphatically):* I would subsist them upon the enemy: slavery is a state of war, and the slave had a right to anything necessary to his freedom.

*Chorus:* Suppose you succeed in running off a few slaves, and impress Virginia with a sense of insecurity, the effect will be only to make them sell their slaves further south.

*Narrator:* Then I would follow them up. If we could drive slavery out of one county, it would be a great gain; it would weaken the system throughout the state.

*Chorus:* But they would employ bloodhounds to hunt you out of the mountains.

*Narrator:* That they might attempt, but the chances are, we should whip them, and when we have whipt one squad, they would be careful how they pursued.

*Chorus:* But you might be surrounded and cut off from your provisions of means of subsistence.

*Narrator:* That could not be done so we could not cut our way out, but even if the worst came, I could but be killed, and I have no better use for my life than to lay it down in the cause of the slave.

*cue out ostinato*

**1H. He Knew Their Proud Hearts**

**Narrator:**

When I suggested that we might convert the slaveholders he said that could never be  
*(first time with singers: after, singers alone repeat several times)*  
 he knew their  
 proud hearts  
 and that they would never give up their slaves  
 until they felt a big stick about their heads

**Players:** 1st time as written *ppp*,  
 2nd repeat louder, gradually to *ff*  
 3rd repeat bass, percussion, harpsichord  
 and solo violin join in improvising  
 back to *ppp* when Narrator reenters  
 at "from this night"  
 cut out at "with the question"

**Vocals:** " Sing four times loud:  
 Go to *ppp* at "From This Night"  
 cut out at "with the question"

**1H. He knew their proud hearts**

$\text{♩} = 88$

repeat until cue on "with the question"

217

Sop. *clap*  
 proud hearts and that they would ne-ver give up their slaves un - til they felt a

Alto *clap*  
 proud hearts ne-ver give up their slaves

Tenor *clap*  
 proud hearts ne-ver give up their slaves

Bari. *clap*  
 He knew their proud hearts and that they would ne-ver give up their slave un - til they felt a

Vln. I *tutti*

Vln. II *tutti*

Vla. *tutti*

Vc. *solo* *tutti*



220

Sop. *clap*  
big stick a - bout their heads *clap*

Alto *clap*  
big stick a - bout their heads *clap*

Tenor *clap*  
big stick a - bout their heads *clap*

Bari. *clap*  
big stick a - bout their heads He knew their

Vln. I

Vln. II

Vla.

Vc.

*Narrator:* From this night spent with John Brown in Springfield, Massachusetts, 1847, while I continued to write and speak against slavery, I became all the same less hopeful of its peaceful abolition.

My utterances became more and more tinged by the color of this man's strong impressions. I expressed this apprehension that slavery could only be destroyed by bloodshed, when I was suddenly and sharply interrupted by my good old friend Sojourner Truth with the question,

*cue out music sharply*

"Frederick, is God dead?"

"No" I answered, "and because God is not dead, slavery can only end in blood."

**END PART I**

**2B**

*Narrator:* The men who went to Kansas with the purpose of making it a free state were heroes and martyrs. One of the leaders this holy crusade for was John Brown. This brave old man and his sons were amongst the first to hear and heed the rupert of freedom calling them to battle. The border ruffians from Missouri  
*music begins*

*cue ostinato repeats beginning on "Missouri", cue out on "than he"*

**2B ostinato**      *percussionist ppp improvisation with little instruments*

The musical score consists of four staves: Solo V., Vln. II, Vla., and Vc. The time signature is 7/4. The Solo V. staff begins with a treble clef and a key signature of one sharp (F#). The Vln. II staff also begins with a treble clef and a key signature of one sharp. The Vla. staff begins with an alto clef and a key signature of one sharp. The Vc. staff begins with a bass clef and a key signature of one sharp. The score shows a 4-measure phrase with dynamics *pp* and *p*, and 'solo' markings for the strings.

had openly declared their purpose not only to make Kansas a slave state, but that they would make it impossible for free state men to liver there. Captain John Brown felt that now, after long years of waiting, his hour had come, and never did man meet the perilous requirements of any occasion more cheerfully, courageously, and disinterestedly than he.

*cue out ostinato*

The Apotheosis of John Brown: Part II

2C. The Horrors Wrought

repeat until cued on "defender"

solo

59 2C

Vln. I *f* solo

Vln. II *f* solo

Vla. solo *f*

Vc. *f*

B.C. solo bass (lower 8va if available) *f*

60

Bari.

The horrors

wrought by Captain  
Brown's iron

hand

cannot be contemplated  
without a **shudder**

cue on **shudder** about 3 seconds on this chord

64

Solo V. pont., bow tremelo

Vln. I pont., bow tremelo  
other violins

Vln. II pont., bow tremelo  
other violins

Vla. other violas  
pont., bow tremelo

B.C. other cellos & basses  
pont., bow tremelo

65

Bari. choose melody notes from these three

but it is the shudder one feels  
at the execution of a

murderer

Until the lives of tyrants shall become more  
precious in the sight of men than justice,  
John Brown will need no defender.

cue out strings, no pause:

Cue Harpsichord D Major flourish



*The Apotheosis of John Brown: Part II*

*cue in after "under an oath"  
tempo is independent of strings*

*diminish volume when baritone sings*

81

Sop.  
A - ny terms a - ny terms A brush with old Brown they were glad to get home

Alto  
A - ny terms a - ny terms brush with old Brown they were glad to get home

Tenor  
A - ny terms a - ny terms brush with old Brown they were glad to get home

*after about 15 seconds of "any terms" vocals, cue in ostinato and baritone for last time*

83

Bari.  
Be - fore lea - ving Kan - sas he went in - to Mis - sou - ri

*Baritone continues speaking:*

and liberated a dozen slaves in a single night, and despite laws and marshals,  
brought these people through a half dozen States and landed them safe in Canada.

*at "Canada" cue out all singers and players*

*End Part II*

*Narrator:*

Narrator: On the night of the sixteenth of October, 1859, there appeared near the confluence of the Potomac and Shenandoah rivers a party of nineteen men – fourteen white and five colored. These men invaded the town of Harper’s Ferry,

**3B**  $\text{♩} = 72$   
 24 *freely*

Sop. Dis - armed the watch - men

Alto took pos-ses sion of the ar-se-nal, ri - fle

26

Sop.

Alto

Bari. fac - to - ry, ar - mor - y - and go - vern - ment pro - per - ty at that place

27

Sop. aah aah aah

Alto aah aah aah

Tenor *gliss.* ar - re-sted and made pri so-ners of near-ly all the pr-mi-nent ci-ti-zens in the neigh-bor hood aah aah aah

Bari. aah aah aah

29 sing "aah" on held notes

Sop. col - lec - ted a - bou fi - fty slaves

Alto

Tenor

Bari.

Vc.

*p*

30

Sop.

Alto put bay o-nets in the hands of such as were a-ble and wil-ling to fight for their li-ber-ty

Tenor

Bari.

Vc.

gliss.

6

31

Sop. aah aah aah

Alto aah aah aah

Tenor pro - claimed ge - ne - ral e - man - ci - pa - tion aah aah aah

Bari. killed eight men aah aah aah

Vc.

Bass

34

Sop. held the ground more than thi - rty hours

Alto

Tenor

Bari.

Vc.

Bass

*p*



35

Sop.

Alto

Tenor

Bari.

Vc.

Bass

were sub-se-quen - tly o \_\_\_\_\_ ver po - wered and near - ly all killed woun-ded or cap - tured

36

Sop.

Alto

Tenor

Bari.

Vc.

Bass

by a bo \_\_\_\_\_ dy of U - ni - ted States troops un - der cōm - mand of Ro - bert E. Lee

37

Sop. aah aah aah

Alto aah aah aah

Tenor gliss. 3 3  
Three out of the nine \_\_\_\_\_ teen in-va-ders were cap-tured while figh-ting \_\_\_\_\_ aah aah aah

Bari. aah aah aah

Vc.

Bass

*Narrator:* and one of them was Captain John Brown – the man who originated, planned, and commanded the expedition.

**3C Phrase**  $\text{♩} = 76$

39

Solo *f*

Vln. I *f*

Vln. II *f*

Vla. *f*  
pont., bow tremelo

*rit.*

**ff**  
**3D Execution**  
*cue in narrator and low strings*  
*singers talk quietly with each other*

*Narrator:*

At the time of capture Captain Brown was supposed to be mortally wounded, as he had several ugly gashes and bayonet wounds on his head and body, and apprehending that me might speedily die, or that he might be rescued, and the opportunity to make him an example of slaveholding vengeance would be lost, his captors hurried him to Charlestown

*cue for applause sounds and soft hoots from singers, later from orchestra as well*

placed him in prison strongly guarded by troops

*louder, including orchestra members who aren't playing*

and before his wounds were healed he was brought into court, subjected to nominal trial

*louder, everyone*

convicted of high-treason and inciting slaves to insurrection, and was **executed.**

*Sudden cut off after **executed** of everyone*

**3D ostinato** *ostinato repeat growing louder with cues until cued out at "executed"*

42  $\text{♩} = 72$

Vc. *mf*

Bass *mf*

*improvised snare drum, follow volume of cues*

*End Part III*



48

Sop. Ca - na - da I — might be ta - ken to Vir - gi - nia I — could not but feel I was

Solo

Vln. I

Vln. II

Vla.

Vc.

52

Sop. go - ing — to ex - ile per - haps for life — go - ing to ex - ile

Solo

Vln. I

Vln. II

Vla.

Vc.

*rit.*

57

Sop. per - haps for life.

Solo

Vln. I

Vln. II

Vla.

Vc.

*Soprano continues speaking as music continues:*

What was my connection with John Brown, and what I knew of his scheme for the capture of Harper's Ferry, I many now proceed to state. From the time of my visit in 1847, our relations were confidential. He often stopped over night when we talked over his plan for destroying the value of slave property. Men do not like to buy runaway horses, nor to invest their money in a species of property likely to take legs and walk off with itself. If the plan should fail, and John Brown driven from the mountains, a new fact would be developed by which the nation would be kept awake to the existence of slavery.

62

Solo

Vln. I *mp*  
*p*

Vln. II *p*

Vla. *p*

Vc. *p*

B.C. *p*

66

Musical score for measures 66-68. The score is for six parts: Solo, Vln. I, Vln. II, Vla., Vc., and B.C. The key signature has one sharp (F#) and the time signature is 4/4. Measure 66 features a Solo part with a melodic line and a Vln. I part with a sixteenth-note run. Measure 67 shows a change in time signature to 3/4 for the Solo and Vln. I parts. Measure 68 returns to 4/4. The Solo part has a long melodic line with a fermata. The Vln. I part has a melodic line with a fermata. The Vln. II part has a melodic line with a fermata. The Vla. part has a melodic line with a fermata. The Vc. part has a melodic line with a fermata. The B.C. part has a melodic line with a fermata.

69

Musical score for measures 69-73. The score is for six parts: Solo, Vln. I, Vln. II, Vla., Vc., and B.C. The key signature has one sharp (F#) and the time signature is 4/4. Measure 69 features a Solo part with a melodic line and a Vln. I part with a melodic line. Measure 70 shows a change in time signature to 3/4 for the Solo and Vln. I parts. Measure 71 returns to 4/4. Measure 72 features a Solo part with a melodic line and a Vln. I part with a melodic line. Measure 73 features a Solo part with a melodic line and a Vln. I part with a melodic line. The Solo part has a long melodic line with a fermata. The Vln. I part has a melodic line with a fermata. The Vln. II part has a melodic line with a fermata. The Vla. part has a melodic line with a fermata. The Vc. part has a melodic line with a fermata. The B.C. part has a melodic line with a fermata.

74

Solo

Vln. I

Vln. II

Vla.

Vc.

B.C.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*



*The Apotheosis of John Brown: Part IV*

**4C The work lingered**

78 *ostinato* *cue out repeats at "he might take"*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

*bass improvises pizzacatto lines, behind tenor*

*tenor enters after above string ostinato begins*

80

Tenor

The work lingered until  
the Kansas trouble was

over, and freedom was a  
fact in that

territory.

This left him with arms

84

Tenor

and men, for the

men who had been  
with him in Kansas be-

lieved in him and  
would follow him  
in any

humane but  
dangerous  
enterprise **he**

**might take**

*short pause*

4D swing 8th notes

89  $\text{♩} = 72$

Bari. *ff* Whi - le \_\_\_\_ at my \_\_\_\_ house

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *mp*

Vc. *f* *mp*

B.C. *f* *mp*

bass only

Bari. 92 John Brown made theac-quain-tance of a co-lore-d man called him self Shields Green \_\_\_\_

Vln. I

Vln. II

Vla.

Vc.

B.C.

95

Bari. He \_\_\_\_\_ was

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

B.C. *f* *mp*

98

Bari. a fu-gi-tive slave from South Ca-rol li - na a state from which a slave found it no ea - sy

Vln. I

Vln. II

Vla.

Vc.

B.C.

101

Bari. mat-ter to run a - way But

Vln. I *f* *mp*

Vln. II *f* *mp*

Vc. *f* *mp*

B.C. *f* *mp*

104

Bari. — Shields — Green was not one to shrink from dan - gers

Vln. I

Vln. II

Vla.

Vc.

B.C.

107

Bari. *f* *mp* He

Vln. I *f* *mp*

Vln. II *f* *mp*

Vc. *f* *mp*

B.C. *f* *mp*

110

Bari. *f* *mp* ea - si - ly be - lieved in Brown and pro - mised

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

B.C. *f* *mp*

113

The musical score consists of six staves. The top staff is for the Baritone (Bari.) and includes the lyrics: "to go with him when e - ver he should be rea - dy to move". The second staff is for Violin I (Vln. I), the third for Violin II (Vln. II), the fourth for Viola (Vla.), the fifth for Violoncello (Vc.), and the sixth for Bassoon/Contrabassoon (B.C.). The score is written in a key with one flat (B-flat) and a 3/4 time signature. The vocal line begins with a quarter rest, followed by eighth notes, and then a half note. The instrumental parts provide a rhythmic accompaniment with various note values and rests.

*During this song, the other singers have sat in a circle around a bass drum flat on the floor. Now the baritone joins them.*

4E: singers around a bass drum on the floor

115  $\text{♩} = 96$  pizz. *p*

Vc.

115 *mf* 1 singer use sticks with soft ends

Perc.

three singers

117 *f*

Sop. A - bout three weeks be fore the raid on Har-per's Fer-ry John Brown wrote to me me in\_\_ for-ming

Alto

Tenor John Brown wrote to me

Bari. John Brown wrote to me

John Brown wrote to me

121

Sop. me a be-gin - ning\_\_ would soon be made\_\_ and ap-poin - ted an old stone quar - ry near

drums louder & softer

124

Sop. *soloist chooses ff accents*

— Cham-bers-burg Penn-syl-va - nia as our place of meet-ing I ap-

Alto I ap-

Tenor 8 I ap-

Bari. I ap-

130

Sop. proached the quar - ry cau - tious - ly — for John — Brown was gen - 'rly well armed

Alto proached the quar - ry cau - tious - ly —

Tenor 8 proached the quar - ry cau - tious - ly —

Bari. proached the quar - ry cau - tious - ly —

132 *freely, sound natural*

Sop. and re - gar - ded str - ngers with sus - pi - cion Re - wards were of - fered for his ar - rest

*Soprano continues speaking:* for offenses said to have been committed in Kansas.



*Mezzo rises from drum and directly addresses audience. Others continue playing the drum pattern.*

*Mezzo (speaking):*

*(cue 1)*

**We sat down among the rocks** and talked over the enterprise. The taking of Harper's Ferry was now declared as his purpose and he wanted to know what I thought. I opposed the measure with all the arguments at my command. To me, such a measure would be fatal to all engaged. It would be an attack upon the federal government, and would array the whole country against us. Captain Brown did not object to rousing the nation; it seemed that something startling was just what the nation needed.

*(cue 2)*

**I told him that** all of his arguments and descriptions of the place convinced me that he was going into a perfect steel-trap, and that once in he would never get out alive. He replied that if surrounded he would find means for cutting his way out; but that would not be forced on him; he should have a number of the best citizens as his prisoner at the start.

*sudden dut off of drum and celli*

I looked at him with astonishment that he could rest upon a reed so weak and broken, and told him Virginia would blow him and hostages sky-high rather that he should hold Harper's Ferry an hour.

*celli and drum resume*

**Cue 1** **Cue 2**

135

Sop. We sat down a - mong the rocks I told him that - - -

Alto We sat down a - mong the rocks I told him that - - -

Tenor We sat down a - mong the rocks I told him that - - -

Bari. We sat down a - mong the rocks I told him that - - -

*Mezzo continues speaking:* We spent the most of Saturday and a part of Sunday in this debate; he for striking a blow which should rouse the country, and I for unaccountably drawing off the slaves to the mountains, as first suggested by him. In parting

*cue out drums and celli*

he put his arms around me

*cue in orchestra*

in a manner more than friendly and said:

4F Come with me Douglass

137  $\text{♩} = 63$

Alto

Vln. I

Vln. II

Vla.

Vc.

"and said..."

Come with me Doug - lass

Mute Div.

Mute

*pp*

Mute arco Div.

*pp*

Alto

Vln. I

Vln. II

Vla.

Vc.

I will de - fend you with - my life -

*ff*

142

Alto

Vln. I

Vln. II

Vla.

Vc.

When I strike the bees will swarm

*pp* *ff*

145

Alto

Vln. I

Vln. II

Vla.

Vc.

and I shall want you to help hive them Div.

*pp* *ff*

*Narrator:* But discretion or cowardice me proof against the dear old man's eloquence – perhaps it was something of both which determined my course.

4G. Cue in strings first, then baritone

**swing 16ths**

**4G ostinato**  
148 ♩=72

*repeat throughout baritone solo*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *f*

*cue out after "to de ole man"*

*Baritone speaks:*

Jeremiah Anderson, one of Brown's men, who took part in the raid but escaped by the mountains, told me that he and Shields Green were sent out on duty as soon as the capture of the arsenal was effected. Their business was to bring in the slaves from the surrounding country, and were on the outside when Brown was surrounded. I said "Why did not Shields come with you?"

149

Bari.

Well - he said I told him to come but he simply said he must go down to the ole man \_\_\_\_\_

*cue out strings with **to the ole man***

*End Part IV*

5B. Neither Principalities Nor Powers

Narrator:

Much of the excitement caused by the Harper's Ferry insurrection had subsided, and I should have now gratified a long-cherished desire to visit France, had not news reached me from home of the death of my beloved daughter Annie, the light and life of my house.

I took the first outgoing steamer for Portland, Maine. **Great**

*Cue violins and snare 5B ostinato in after "Great" Narrator continues:*

changes had now taken place in the public mind touching the raid. Virginia had satisfied her thirst for blood. She had executed all the raiders who had fallen into her hands. She had not given Captain Brown the benefit of a reasonable doubt, but hurried him to the scaffold in panic-stricken haste.

She had made herself ridiculous by her fright, and despicable by her fury.

*short pause while first cello pizzicato and later other strings begin to gently improvise with melody*

Emerson's prediction that Brown's gallows would become like a cross was already becoming fulfilled.

The old hero, in the trial hour, had behaved so grandly that men regarded him not as a murderer,

but as a martyr. His defeat was already assuming the form and pressure of victory,

and his death was giving new life and power to the principles of justice and liberty.

He had spoken great words in the face of death the champions of slavery. He had quailed before neither.

What he had lost by the sword, he had more than gained by the truth.

To his own soul he was right, and **neither principalities nor powers, life nor death,**

**things present or things to come** could shake his dauntless spirit or move him from his ground.

♩=120

125 5B. *ostinato*

*pp*

*pp*

*pp*

*after several repeats, cello enters with improv pizz.*

129

*Southern fife & drum style: use phrase as basis, be free with accents*

132 Snare drum

*p*

*Singers start piano, repeat at least 6X. The singers begin to improvise (keep harmonic movement) more as they repeat more.*

*cue in with Narrator on "neither principalities ..."*  
♩=136

133

S *like a shape-note hymn*  
Nei-ther prin - ci - pa - li - ties nor pow - ers \_\_\_\_\_

A  
Nei-ther prin - ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

T  
Nei-ther prin - ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

Bari.  
ther prin - ci - pa - li - ties nor pow - ers \_\_\_\_\_

*see fills below*

137

S  
Life - or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_

A  
Life or \_\_\_\_\_ death things \_\_\_\_\_ pre - sent or things to come \_\_\_\_\_

T  
Life or \_\_\_\_\_ death things pre - sent of things to come \_\_\_\_\_

Bari.  
er - ers Life or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_

*Soprano improvises fills using basic melody (can be taken over by any singer who is comfortable improvising)*

1. *In the trial hour*
2. *to his own soul he was right*
3. *could shake his dauntless spirit or move him from his ground*

*As repeats proceed*

*1. strings gradually join in*

*2. cue in percussion and bass pizzicato improvisation (use tympani if available)*

*3. music gradually swells to fortissimo*

*strings gradually switch from 5B ostinato, one by one, to this 2nd ostinato*

141

Vln. I

Vln. II

Vla.

Vc. 1

arco

145

Vln. I

Vln. II

Vla.

Vc. 1

*After soprano fills, violin soloist improvised fills.*

*After several more repeats, cue all to decrescendo to pianissimo, and cue in narrator*

*Narrator: He did not even ask that the cup of death might pass from him.*

*Those who looked for confession heard only the voice of rebuke and warning.*

*solo violin continues quiet improvised gospel-style solo*

*cue out*

*1. singers*

*2. string sections*

*3. percussion*

*4. bass*

*solo violinist ends with slow fade to nothing (about 10 second long fade)*

**END**

Solo violin

# The Apotheosis of John Brown

Version 2.13.21

## PART I

Dave Soldier

1A. Forlane  $\text{♩} = 108$   
*agitato*

Solo Violin

*f* *p* *f* *ff* *f* *mf* *f* *mp* *ff* *sffz* *f*





*The Apotheosis of John Brown: Part I*

**1B. About the time I began...**

*The singers and narrator enter. They are wearing elegant and somewhat flashy evening dress.*

**Narrator:** *throughthought, narrator speaks in the manner of a country preacher cf., Rev. C.L. Franklin*

About the time I began my enterprise in Rochester I chanced to spend a night and a day under the roof of a man whose character and conversation, and whose objects and aims in life made a very deep impression upon my mind and heart. His...

*cued in on "name"*

91 =52 **1B. ostinato** *ostinato: repeat until cued out*

Solo V. *pp* *p*

Vln. II *pp* *p*

Vla. *solo*

Vc. *solo* *pp* *p*

*percussionist ppp improvisation with little instruments*

*music begins:*

name had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Highland Garnet and J.W. Loguen. In speaking of him their voices would drop to a whisper, and what they said made me very eager to see and know him.

*cue music out*

Solo violin is tacit in 1C and 1D

1E. Every Member of the Family

♩ = 108

with narrator

133

138

143

148

The Apotheosis of John Brown: Part I

1F. He Said He Had Long Had a Plan

155  $\text{♩} = 80$  *pizz.* *ostinato: repeats until cue out on "increasing numbers"*

Vla. *p* *pizz.*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Vc. 2 *p* *pizz.*

Perc. 155 *mp* *castanets* *when soprano sings, castanets play*

*Bass plays quiet improvisation during ostinato, lots of variety and lots of silence*

156 *funky* *freely over ostinato* *blues 3rd a bit flat*

Sop. He said he had long had a plan and he had in - vi - ted me

158

Sop. to lay that plan be - fore me he called my at - ten - tion to a

*Soprano continues speaking: map of the United States and pointed out the far-reaching (tenor cue) Alleghenies, which stretch away from the borders of New York to the Southern States.*

161 *enter on "Alleghenies"* *rubato & quasi Mideastern (semi-improvisatory, can add own melismas)*

Tenor 8 These mount - tains God has gi - ven the strength of the hills to free - dom they

166 *percussion switches from castanets to light snare improv*

Tenor 8 were placed here for the e - man - ci - pa - tion of the ne - gro race they are

170

Tenor 8 full of na - tu - ral forts where one man for de - fense will be e - qual to a hun - dred for at - tack

*The Apotheosis of John Brown: Part I*

*ALL violins  
on cue  
arco*

*Mideastern sound*

174

Tenor

177

they are full of pla - - - ces where large num-bers of

Tenor

180

brave men could be con - ce - aled and e - lude pur - suit for a long time

*ALL violins  
on cue*

182

Tenor

185

I know these mount - tains well and could take a bo - dy

Tenor

189

*can improvise and embellish*

of men and keep them there de-spite all the ef-forts of Vir - gi-nia to dislodge them

*The Apotheosis of John Brown: Part I*

*ALL violins*  
*on cue*

*Tenor (speaks as John Brown, face the audience and Mezzo):*

The object to be sought is to destroy the money value of slave property; that can only be done by rendering such property insecure. My plan is to take twenty-five picked men, and begin on a small scale; supply them ammunition, post them in fives on a line of twenty-five miles; the most persuasive shall go down to the fields as opportunity offers, and induce the slaves to join them.

*snare out, improvise with light castanets*  
*funky*  
*f*

Sop. *f* He thought he couldga-ther a force of one hun-dred har-dy men who would

*ALL violins on cue*  
*gliss.*  
*f*

Sop. lead the adventurous to train them  
life to which he  
proposed

they would run off the slaves

*ALL violins on cue*  
*gliss.*

*The Apotheosis of John Brown: Part I*

Sop.

204

re-tain the brave and strong in the moun-tains and send the weak and the ti-mid

204

*ALL violins on cue gliss.*

*Soprano, speaking:* to the north by the underground railroad:  
his operations would be enlarged with increasing numbers.

*ALL violins*  
*on cue*

207

*gliss.*

*cue end of ostinato*

*The Apotheosis of John Brown: Part I*

**1G. How Would He Support These Men?**

*on repeats, light improvisation by violin soloist*

♩ = 108  
*ostinato: repeat until cued out after call & response*

209

Vln. I  
 Vln. II  
 Vla.  
 B.C.

213

Vln. I  
 Vln. II  
 Vla.  
 B.C.

*cued in with ostinato*

*Chorus (speaking in unison, as in prayer call and response):*

How would he support these men?

*Narrator (emphatically):* I would subsist them upon the enemy: slavery is a state of war, and the slave had a right to anything necessary to his freedom.

*Chorus:* Suppose you succeed in running off a few slaves, and impress Virginia with a sense of insecurity, the effect will be only to make them sell their slaves further south.

*Narrator:* Then I would follow them up. If we could drive slavery out of one county, it would be a great gain; it would weaken the system throughout the state.

*Chorus:* But they would employ bloodhounds to hunt you out of the mountains.

*Narrator:* That they might attempt, but the chances are, we should whip them, and when we have whipt one squad, they would be careful how they pursued.

*Chorus:* But you might be surrounded and cut off from your provisions of means of subsistence.

*Narrator:* That could not be done so we could not cut our way out, but even if the worst came, I could but be killed, and I have no better use for my life than to lay it down in the cause of the slave.

*cue out ostinato*

solo violin 9



The Apotheosis of John Brown: Part I

1H. He Knew Their Proud Hearts

**Narrator:**

When I suggested that we might convert the slaveholders he said that could never be  
(first time with singers: after, singers alone repeat several times)  
he knew their  
proud hearts  
and that they would never give up their slaves  
until they felt a big stick about their heads

**Players:** 1st time as written ppp,  
2nd repeat louder, gradually to ff  
3rd repeat bass, percussion, harpsichord  
and solo violin join in improvising  
back to ppp when Narrator reenters  
at "from this night"  
cut out at "with the question"

**Vocals:** " Sing four times loud:  
Go to ppp at "From This Night"  
cut out at "with the question"

1H. He knew their proud hearts

$\text{♩} = 88$

repeat until cue on "with the question"

217

Sop. proud hearts and that they would ne-ver give up their slaves un - til they felt a  
clap

Alto proud hearts ne-ver give up their slaves  
clap

Tenor proud hearts ne-ver give up their slaves  
clap

Bari. He knew their proud hearts and that they would ne-ver give up their slave un - til they felt a  
3 tutti

Vln. I tutti

Vln. II tutti

Vla. tutti

Vc. solo tutti

*The Apotheosis of John Brown: Part I*

220

Sop. clap  
big stick a - bout their heads

Alto clap  
big stick a - bout their heads

Tenor clap  
big stick a - bout their heads

Bari. clap  
big stick a - bout their heads He knew their

Vln. I

Vln. II

Vla.

Vc.

*Narrator:* From this night spent with John Brown in Springfield, Massachusetts, 1847, while I continued to write and speak against slavery, I became all the same less hopeful of its peaceful abolition.

My utterances became more and more tinged by the color of this man's strong impressions. I expressed this apprehension that slavery could only be destroyed by bloodshed, when I was suddenly and sharply interrupted by my good old friend Sojourner Truth with the question,

*cue out music sharply*

"Frederick, is God dead?"

"No" I answered, "and because God is not dead, slavery can only end in blood."

**END PART I**

# The Apotheosis of John Brown

## PART II

Dave Soldier

### 2A. Concerto

♩=80

♩=96

*mf*

6

9

13

17

*f*

20

*p*

23

26

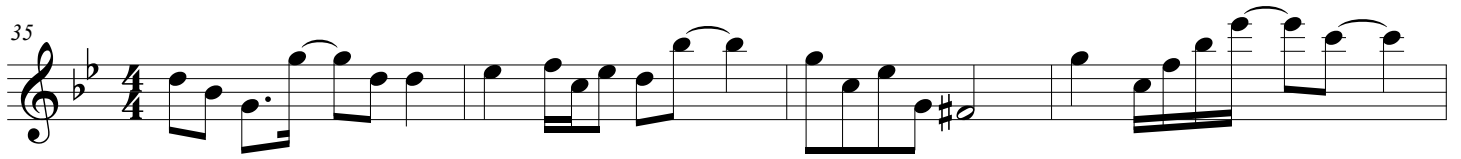
*mf*

The Apotheosis of John Brown: Part II

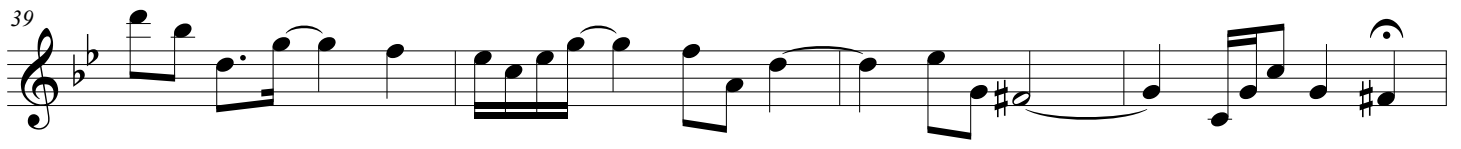
30



35



39



43

*p*



46

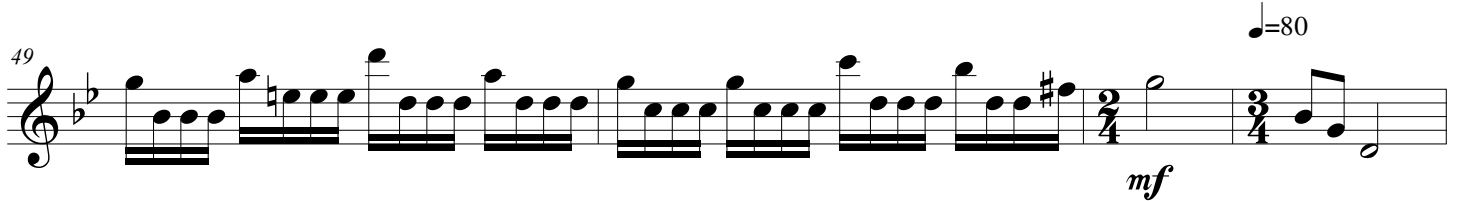
*f*



49

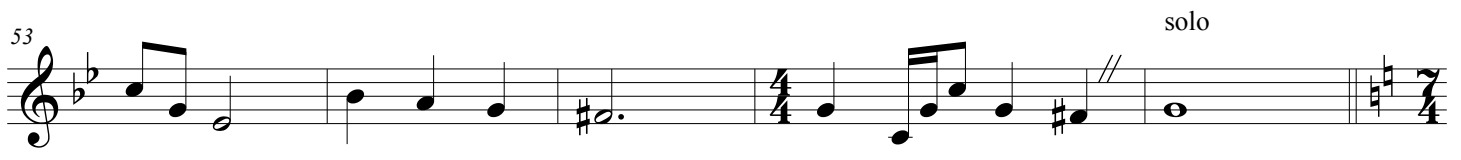
*mf*

♩ = 80



53

solo



*The Apotheosis of John Brown: Part II*

**2B**

*Narrator:* The men who went to Kansas with the purpose of making it a free state were heroes and martyrs. One of the leaders this holy crusade for was John Brown. This brave old man and his sons were amongst the first to hear and heed the rupert of freedom calling them to battle. The border ruffians from Missouri  
*music begins*

*cue ostinato repeats beginning on "Missouri", cue out on "than he"*

**2B ostinato**      **percussionist *ppp* improvisation with little instruments**

58

The musical score consists of four staves: Solo V., Vln. II, Vla., and Vc. The time signature is 7/4. The Solo V. staff begins with a treble clef and a key signature of one sharp (F#). The Vln. II staff begins with a treble clef and a key signature of one flat (Bb). The Vla. staff begins with an alto clef and a key signature of one flat (Bb). The Vc. staff begins with a bass clef and a key signature of one sharp (F#). The score is marked with dynamics: *pp* (pianissimo) and *p* (piano). The Solo V. staff has a *pp* dynamic and a *p* dynamic. The Vln. II staff has a *pp* dynamic and a *p* dynamic. The Vla. staff has a *pp* dynamic and a *p* dynamic. The Vc. staff has a *pp* dynamic and a *p* dynamic. The score is marked with *solo* for the Solo V., Vln. II, and Vla. parts. The percussionist part is marked with *ppp* (pianississimo) and *p* (piano). The score is marked with *cue out ostinato* at the end.

had openly declared their purpose not only to make Kansas a slave state, but that they would make it impossible for free state men to liver there. Captain John Brown felt that now, after long years of waiting, his hour had come, and never did man meet the perilous requirements of any occasion more cheerfully, courageously, and disinterestedly than he.

*cue out ostinato*

The Apotheosis of John Brown: Part II

2C. The Horrors Wrought

repeat until cued on "defender"

59 2C

Vln. I *f* solo

Vln. II *f* solo

Vla. solo *f*

Vc. *f*

B.C. solo bass (lower 8va if available) *f*

60

Bari. *f*

The horrors

wrought by Captain  
Brown's iron

hand

cannot be contemplated  
without a **shudder**

cue on **shudder** about 3 seconds on this chord

64

Solo V. pont., bow tremelo

Vln. I pont., bow tremelo  
other violins

Vln. II pont., bow tremelo  
other violins

Vla. other violas  
pont., bow tremelo

B.C. other cellos & basses  
pont., bow tremelo

65

Bari. choose melody notes from these three

but it is the shudder one feels  
at the execution of a

murderer

Until the lives of tyrants shall become more  
precious in the sight of men than justice,  
John Brown will need no defender.

cue out strings, no pause:

Cue Harpsichord D Major flourish

*The Apotheosis of John Brown: Part II*

**2D. With Only Eight Men**

Solo violin tacit on 2D

**2D** after harpsichord D major flourish, cue in bass and ostinato  
68 *gradual accel.*

Bari.

With on - ly eight men he met fought whipt and cap - tured Hen - ry Clay Pate with *gradual accel.*

Bari.

twen - ty five well armed and well moun - ted men with just thir - ty men he

Bari.

van - quished five hun - dred Mis - sou - ri - ans un - der the com - mand of Ge - ne - ral Read

Bari.

These men had come un - der an oath

on under an oath, cue in "any terms"

*tempo accelerates 3X: and ritards twice following soloist*

*1st & 2nd are cut off*

*3rd maintains fast tempo until cued out*

**ostinato**  
80 *mp* solo  
Vln. I   
*mp* solo  
Vln. II   
*mp* solo  
Vla.   
*mp* solo  
Vc.   
*mp*  
80 *mp* & side of snare  
Perc.   
castanets

*Baritone continues speaking freely:*

never to return to Missouri til they had stamped out the last vestige of free-state spirit in Kansas.

But a brush with old Brown took this conceit out of them, and they were glad to get home upon **any terms**.

*pause about 15 seconds while others are singing*

*String and percussion cued out after "any terms"*

*The Apotheosis of John Brown: Part II*

*cue in after "under an oath"*

*tempo is independent of strings*

*diminish volume when baritone sings*

Sop.  
A - ny terms a - ny terms A brush with old Brown they were glad to get home

Alto  
A - ny terms a - ny terms brush with old Brown they were glad to get home

Tenor  
A - ny terms a - ny terms brush with old Brown they were glad to get home

Bari.

*cue out on "Canada":*

*after about 15 seconds of "any terms" vocals, cue in ostinato and bass vocal for last time*

Bari.  
Be - fore lea - ving Kan - sas he went in - to Mis - sou - ri

*Baritone continues speaking:*

and liberated a dozen slaves in a single night, and despite laws and marshals,  
brought these people through a half dozen States and landed them safe in Canada.

*at "Canada" cue out all singers and players*

*End Part II*



# The Apotheosis of John Brown

## PART III

Dave Soldier

### 3A. Holler

$\text{♩} = 48$

play e flat as blues third

gliss.

*f*

5

9 *with bite*  
*"well, well, well"*

13

17 *wide vib.* *molto espress.*

20 *portamento* *soloist leads*

22

8/4

Tacit in 3B

*The Apotheosis of John Brown: Part III*

**3C Phrase**  $\text{♩} = 76$

39

Solo *f*

Vln. I *f*

Vln. II *f*

Vla. *ff*  
pont., bow tremelo

*rit.*

**ff**  
**3D Execution**  
*cue in narrator and low strings*  
*singers talk quietly with each other*

*Narrator:*

At the time of capture Captain Brown was supposed to be mortally wounded, as he had several ugly gashes and bayonet wounds on his head and body, and apprehending that me might speedily die, or that he might be rescued, and the opportunity to make him an example of slaveholding vengeance would be lost, his captors hurried him to Charlestown

*cue for applause sounds and soft hoots from singers, later from orchestra as well*

placed him in prison strongly guarded by troops

*louder, including orchestra members who aren't playing*

and before his wounds were healed he was brought into court, subjected to nominal trial

*louder, everyone*

convicted of high-treason and inciting slaves to insurrection, and was **executed.**

*Sudden cut off after **executed** of everyone*

**3D ostinato** *ostinato repeat growing louder with cues until cued out at "executed"*

42  $\text{♩} = 72$

Vc. *mf*

Bass *mf*

*improvised snare drum, follow volume of cues*

*End Part III*

The Apotheosis of John Brown: Part IV

cue in on "England"

4B Though in Canada

Musical score for solo violin, measures 42-75. The score is written in treble clef and consists of seven staves. Measure 42 starts with a tempo marking of  $\text{♩} = 48$  and a dynamic of  $mf$ . A tempo change to  $\text{♩} = 60$  occurs at measure 43. The score includes various time signatures: 2/4, 3/4, 4/4, and 3/2. Dynamics range from  $mf$  to  $pp$ . Performance markings include *rit.* and *a tempo*. The piece concludes with a final measure at measure 75.

Solo violin is tacit throughout the rest of Part IV

# The Apotheosis of John Brown

## PART V

Dave Soldier

### 5A. Pastorale $\text{♩} = 96$

*mf* *f* *mp*

6

12 *pp*

17

22 *f*

27 *p* 8

32 4 4 *p* 7

36 *p*

The Apotheosis of John Brown: Part V

47 *f* *p.* 8

50

53

56

59

62 *ppp*

65 *f*

71

76

The Apotheosis of John Brown: Part V

80

87

94

96

100

106

113

118

122

The Apotheosis of John Brown: Part V

5B. Neither Principalities Nor Powers

Narrator:

Much of the excitement caused by the Harper's Ferry insurrection had subsided, and I should have now gratified a long-cherished desire to visit France, had not news reached me from home of the death of my beloved daughter Annie, the light and life of my house.

I took the first outgoing steamer for Portland, Maine. **Great**

*Cue violins and snare 5B ostinato in after "Great" Narrator continues:*

changes had now taken place in the public mind touching the raid. Virginia had satisfied her thirst for blood. She had executed all the raiders who had fallen into her hands. She had not given Captain Brown the benefit of a reasonable doubt, but hurried him to the scaffold in panic-stricken haste. She had made herself ridiculous by her fright, and despicable by her fury.

*short pause while first cello pizzicato and later other strings begin to gently improvise with melody*

Emerson's prediction that Brown's gallows would become like a cross was already becoming fulfilled. The old hero, in the trial hour, had behaved so grandly that men regarded him not as a murderer, but as a martyr. His defeat was already assuming the form and pressure of victory, and his death was giving new life and power to the principles of justice and liberty. He had spoken great words in the face of death the champions of slavery. He had quailed before neither. What he had lost by the sword, he had more than gained by the truth.

To his own soul he was right, and **neither principalities nor powers, life nor death, things present or things to come** could shake his dauntless spirit or move him from his ground.

♩=120

125 5B. ostinato

pp

pp

pp

*after several repeats, cello enters with improv pizz.*

129

*Southern fife & drum style: use phrase as basis, be free with accents*

132 Snare drum

Perc.

p

The Apotheosis of John Brown: Part V

Singers start piano, repeat at least 6X. The singers begin to improvise (keep harmonic movement) more as they repeat more.

cue in with Narrator on "**neither principalities ...**"  
♩=136

133

S like a shape-note hymn Nei-ther prin-ci - pa - li - ties nor pow - ers \_\_\_\_\_

A Nei-ther prin-ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

T Nei-ther prin-ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

Bari. ther prin-ci - pa - li - ties nor pow - ers \_\_\_\_\_

137

S Life - or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_ *see fills below*

A Life or \_\_\_\_\_ death things \_\_\_\_\_ pre - sent or things to come \_\_\_\_\_

T Life or \_\_\_\_\_ death things pre - sent of things to come \_\_\_\_\_

Bari. er - ers Life or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_

Soprano improvises fills using basic melody (can be taken over by any singer who is comfortable improvising)

1. In the trial hour
2. to his own soul he was right
3. could shake his dauntless spirit or move him from his ground



*The Apotheosis of John Brown: Part V*

*As repeats proceed*

*1. strings gradually join in*

*2. cue in percussion and bass pizzicato improvisation (use tympani if available)*

*3. music gradually swells to fortissimo*

*strings gradually switch from 5B ostinato, one by one, to this 2nd ostinato*

141

Vln. I

Vln. II

Vla.

Vc. 1

arco

145

Vln. I

Vln. II

Vla.

Vc. 1

*After soprano fills, violin soloist improvised fills.*

*After several more repeats, cue all to decrescendo to pianissimo, and cue in narrator*

*Narrator: He did not even ask that the cup of death might pass from him.  
Those who looked for confession heard only the voice of rebuke and warning.*

*solo violin continues quiet improvised gospel-style solo  
cue out*

*1. singers*

*2. string sections*

*3. percussion*

*4. bass*

*solo violinist ends with slow fade to nothing (about 10 second long fade)*

**END**

# The Apotheosis of John Brown

## PART I

Dave Soldier

$\text{♩} = 108$

### 1A. Forlane

*mf* *p* *f* *f*

7

*pp* *p*

14

*mp*

22

*p* *f* *ff*

30

*pp* *mf* *p*

46

54

*p* *pp*

62

*p* *mp* *mf*

*The Apotheosis of John Brown: Part I*

71 *f* *mf*

78 *f*

85 *ff* *p*

89

**1B. About the time I began...**

*The singers and narrator enter. They are wearing elegant and somewhat flashy evening dress.*

**Narrator:** *throughthought, narrator speaks in the manner of a country preacher cf., Rev. C.L. Franklin*

About the time I began my enterprise in Rochester I chanced to spend a night and a day under the roof of a man whose character and conversation, and whose objects and aims in life made a very deep impression upon my mind and heart. His...

*cued in on "name"*

91  $\text{♩} = 52$  **1B. ostinato** *ostinato: repeat until cued out*

Solo V. *pp* *p*

Vln. II *pp* *p*

Vla. *p*

Vc. *pp* *p*

*percussionist ppp improvisation with little instruments*

*music begins:*

name had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Highland Garnet and J.W. Loguen. In speaking of him their voices would drop to a whisper, and what they said made me very eager to see and know him.

*cue music out*

*The Apotheosis of John Brown: Part I*

1C. Every Member of the Family

$\text{♩} = 116$

92 arco 2 players div. *country sound*

99

105 pizz. *f*

111

120

very short pause,  
violins & cellos attach mutes

1D. My First Meal

*cue in baritone and strings together:*

114  $\text{♩} = 88$  arco tutti Mute

Vln. I

Vln. II

B.C.

*pp* arco tutti Mute

*pp* Mute

*pp*

*ostinato: repeat throughout baritone solo then remove mutes*

117

Vln. I

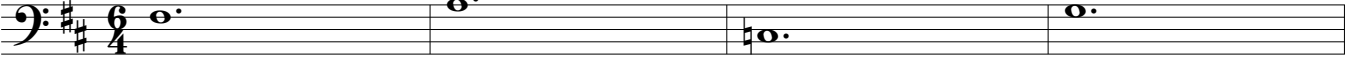
Vln. II

B.C.

*cue out on "this man's house"*


*The Apotheosis of John Brown: Part I*

119 *phrase freely: may gliss. between notes*

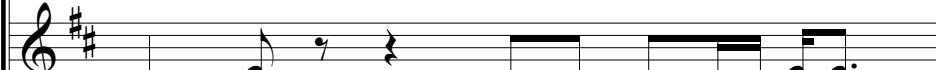
Bari. 

*f* My first meal passed un-der the mis-nomer of tea though there was nothing about it usual signicance of that resembling the term. It consisted of

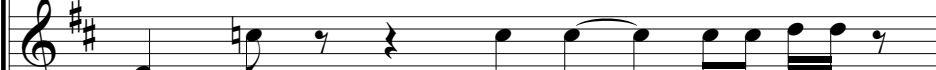
123

Sop. 


*f* beef soup cab - bage and po - ta - toes

Alto 

*f* beef soup cab - bage and po - ta - toes

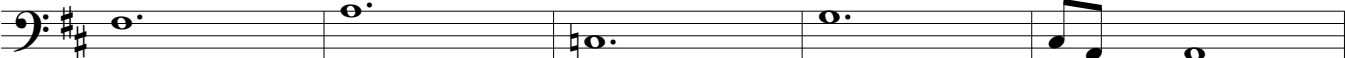
Tenor 

*f* beef soup cab - bage and po - ta - toes

Bari. 

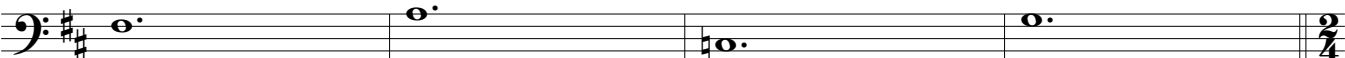
*f* beef soup cab - bage and po - ta - toes

124

Bari. 

a meal such as all day or of a dozen miles in frosty weather. ta-ble cloth. The table  
a man might relish performing over a rough road Innocent of paint, announced itself  
after following the a forced march veneerting, varnish,  
plow or

129

Bari. 

unmistakably of the It is said that a house certainly did. It it there no disguises, no illusions, no  
plainest workmanship reflects the character were make believes  
of its occupants:  
this one

*spoken to mezzo & tenor:*

Certainly I never felt myself in the presence of a stronger religious influence than while in this man's house.

*cue music out on "house"*

1E. Every Member of the Family (reprise)

FIRST VIOLINS TACIT IN 1E

♩ = 108

with narrator

133

Vln. I *mp*

Vln. II 2 players

Vla. 2 players *p* div.

Vc. 2 players *p*

138

Vln. I

Vln. II

Vla.

Vc.

143

Vln. I

Vln. II

Vla.

Vc.



*The Apotheosis of John Brown: Part I*

148

Vln. I

Vln. II

Vla.

Vc.

pizz.

pizz.

152

Vln. II

Vla.

Vc.

*Narrator: (enters with orchestra, while singers mutter to each other)*

Captain Brown cautiously approached the subject;  
 for he seemed to apprehend opposition to his views. He denounced slavery in look and language fierce and bitter,  
 thought that slaveholders had forfeited their right to live, that the slaves had the right to gain their liberty  
 in any way they could, did not believe that moral suasion could ever liberate the slave,  
 or that political action would abolish the system.

*Narrator ends slightly before the orchestra*

## 1F. He Said He Had Long Had a Plan

155  $\text{♩} = 80$  *pizz.* *ostinato: repeats until cue out on "increasing numbers"*

Vla. *p* *pizz.*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Vc. 2 *p* *pizz.*

Perc. 155 *mp* castanets *when soprano sings, castanets play*

*Bass plays quiet improvisation during ostinato, lots of variety and lots of silence*

*freely over ostinato*  
*funky*

156 blues 3rd a bit flat

Sop. He said he had long had a plan and he had in - vi - ted me

158

Sop. to lay that plan be - fore me he called my at - ten - tion to a

*Soprano continues speaking: map of the United States and pointed out the far-reaching (*tenor cue*) Alleghenies, which stretch away from the borders of New York to the Southern States.*

*enter on "Alleghenies" rubato & quasi Mideastern (semi-improvisatory, can add own melismas)*

161

Tenor 8 These mount - tains God has gi - ven the strength of the hills to free - dom they

*percussion switches from castanets to light snare improv*

166

Tenor 8 were placed here for the e - man - ci - pa - tion of the ne - gro race they are

170

Tenor 8 full of na - tu - ral forts where one man for de - fense will be e - qual to a hun - dred for at - tack

*The Apotheosis of John Brown: Part I*

*ALL violins  
on cue  
arco* *Mideastern sound*

174 *f*

Tenor

177

they are full of pla - - - ces where large num-bers of

Tenor

180

brave men could be con - ce - aled and e - lude pur - suit for a long time

*ALL violins  
on cue*

182

Tenor

185

I know these mount - tains well and could take a bo - dy

Tenor

189

*can improvise and embellish*

of men and keep them there de-spite all the ef-forts of Vir - gi-nia to dislodge them

*The Apotheosis of John Brown: Part I*

*ALL violins*  
*on cue*

192

*Tenor (speaks as John Brown, face the audience and Mezzo):*

The object to be sought is to destroy the money value of slave property; that can only be done by rendering such property insecure. My plan is to take twenty-five picked men, and begin on a small scale; supply them ammunition, post them in fives on a line of twenty-five miles; the most persuasive shall go down to the fields as opportunity offers, and induce the slaves to join them.

*snare out, improvise with light castanets*  
*funky*

195

Sop.

*f* He thought he couldga-ther a force of one hun-dred har-dy men who would

*ALL violins on cue*  
gliss.

195

199

Sop.

lead the adventurous to train them  
life to which he  
proposed

they would run off the slaves

*ALL violins on cue*  
gliss.

199

*The Apotheosis of John Brown: Part I*

Sop.

re-tain the brave and strong in the moun-tains and send the weak and the ti-mid

*ALL violins on cue* gliss.

Detailed description: This block contains two staves of music. The top staff is for the Soprano, starting at measure 204. It features a melodic line with lyrics: "re-tain the brave and strong in the moun-tains" and "and send the weak and the ti-mid". The bottom staff is for Violin 1, also starting at measure 204. It shows a glissando (gliss.) for all violins, indicated by the instruction "ALL violins on cue gliss.". The music is in 4/4 time and includes a key signature change to one flat.

*Soprano, speaking:* to the north by the underground railroad:  
his operations would be enlarged with increasing numbers.

*ALL violins*  
*on cue* gliss. *cue end of ostinato*

Detailed description: This block contains a single staff of music for Violin 1, starting at measure 207. It begins with a glissando (gliss.) for all violins, indicated by the instruction "ALL violins on cue gliss.". The music is in 4/4 time and includes a key signature change to one flat. The staff concludes with a double bar line and a 2/4 time signature change, labeled "cue end of ostinato".

## 1G. How Would He Support These Men?

*on repeats, light improvisation by violin soloist*

♩ = 108  
*ostinato: repeat until cued out after call & response*

209

Vln. I  
 Vln. II  
 Vla.  
 B.C.

*p*  
*p*  
*p*  
*p*

213

Vln. I  
 Vln. II  
 Vla.  
 B.C.

*cued in with ostinato**Chorus (speaking in unison, as in prayer call and response):*

How would he support these men?

*Narrator (emphatically):* I would subsist them upon the enemy: slavery is a state of war, and the slave had a right to anything necessary to his freedom.

*Chorus:* Suppose you succeed in running off a few slaves, and impress Virginia with a sense of insecurity, the effect will be only to make them sell their slaves further south.

*Narrator:* Then I would follow them up. If we could drive slavery out of one county, it would be a great gain; it would weaken the system throughout the state.

*Chorus:* But they would employ bloodhounds to hunt you out of the mountains.

*Narrator:* That they might attempt, but the chances are, we should whip them, and when we have whipt one squad, they would be careful how they pursued.

*Chorus:* But you might be surrounded and cut off from your provisions of means of subsistence.

*Narrator:* That could not be done so we could not cut our way out, but even if the worst came, I could but be killed, and I have no better use for my life than to lay it down in the cause of the slave.

*cue out ostinato*

## 1H. He Knew Their Proud Hearts

**Narrator:**

When I suggested that we might convert the slaveholders he said that could never be  
*(first time with singers: after, singers alone repeat several times)*  
 he knew their  
 proud hearts  
 and that they would never give up their slaves  
 until they felt a big stick about their heads

**Players:** 1st time as written *ppp*,  
 2nd repeat louder, gradually to *ff*  
 3rd repeat bass, percussion, harpsichord  
 and solo violin join in improvising  
 back to *ppp* when Narrator reenters  
 at "from this night"  
 cut out at "with the question"

**Vocals:** " Sing four times loud:  
 Go to *ppp* at "From This Night"  
 cut out at "with the question"

## 1H. He knew their proud hearts

♩=88

repeat until cue on "with the question"

217

Sop. *clap*  
 proud hearts and that they would ne-ver give up their slaves un - til they felt a

Alto *clap*  
 proud hearts ne-ver give up their slaves

Tenor *clap*  
 proud hearts ne-ver give up their slaves

Bari. *clap*  
 He knew their proud hearts and that they would ne-ver give up their slave un - til they felt a

Vln. I *tutti*

Vln. II *tutti*

Vla. *tutti*

Vc. *solo* *tutti*

220

Sop. big stick a - bout their heads

Alto big stick a - bout their heads

Tenor big stick a - bout their heads

Bari. big stick a - bout their heads He knew their

Vln. I

Vln. II

Vla.

Vc.

*Narrator:* From this night spent with John Brown in Springfield, Massachusetts, 1847, while I continued to write and speak against slavery, I became all the same less hopeful of its peaceful abolition.

My utterances became more and more tinged by the color of this man's strong impressions. I expressed this apprehension that slavery could only be destroyed by bloodshed, when I was suddenly and sharply interrupted by my good old friend Sojourner Truth with the question,

*cue out music sharply*

"Frederick, is God dead?"

"No" I answered, "and because God is not dead, slavery can only end in blood."

**END PART I**



# The Apotheosis of John Brown

## PART II

Dave Soldier

### 2A. Concerto

Musical score for Violin I part 16, measures 17-51. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of quarter note = 80. The first measure (17) is in 3/4 time, marked *mf*. A 12-measure rest follows. Measure 18 starts with a forte (*f*) dynamic and a 3/4 time signature. Measures 19-22 continue with a forte (*f*) dynamic in 3/4 time. Measure 20 is marked *p*. Measure 23 continues with a forte (*f*) dynamic in 3/4 time. Measure 24 is marked *p* and features a 2/4 time signature. Measures 25-28 continue with a forte (*f*) dynamic in 3/4 time. Measure 29 is marked *p* and features a 2/4 time signature. Measures 30-33 continue with a forte (*f*) dynamic in 3/4 time. Measure 34 is marked *p* and features a 2/4 time signature. Measures 35-44 continue with a forte (*f*) dynamic in 3/4 time. Measure 45 is marked *f*. Measure 46 is marked *p*. Measure 47 is marked *f*. Measure 48 is marked *p*. Measure 49 is marked *f*. Measure 50 is marked *p*. Measure 51 is marked *mf* and features a 2/4 time signature. A tempo marking of quarter note = 80 is present above measure 51. The score concludes with a 7-measure rest in 2/4 time, marked *solo*.

**2B**

*Narrator:* The men who went to Kansas with the purpose of making it a free state were heroes and martyrs. One of the leaders this holy crusade for was John Brown. This brave old man and his sons were amongst the first to hear and heed the rupert of freedom calling them to battle. The border ruffians from Missouri  
*music begins*

*cue ostinato repeats beginning on "Missouri", cue out on "than he"*

**2B ostinato**      *percussionist ppp improvisation with little instruments*

58

Solo V. *pp solo* *p*

Vln. II *pp solo* *p*

Vla. *pp* *p*

Vc. *pp* *p*

had openly declared their purpose not only to make Kansas a slave state, but that they would make it impossible for free state men to liver there. Captain John Brown felt that now, after long years of waiting, his hour had come, and never did man meet the perilous requirements of any occasion more cheerfully, courageously, and disinterestedly than he.

*cue out ostinato*

The Apotheosis of John Brown: Part II

2C. The Horrors Wrought

repeat until cued on "defender"  
solo

59 2C

Vln. I *f* solo

Vln. II *f* solo

Vla. solo *f*

Vc. *f*

B.C. solo bass (lower 8va if available) *f*

60

Bari. *f*

The horrors

wrought by Captain hand  
Brown's iron

cannot be contemplated  
without a **shudder**

cue on **shudder** about 3 seconds on this chord

64

Solo V. pont., bow tremelo

Vln. I pont., bow tremelo  
other violins

Vln. II pont., bow tremelo  
other violins

Vla. other violas  
pont., bow tremelo

B.C. other cellos & basses  
pont., bow tremelo

65

Bari. *f*

choose melody notes from these three

but it is the shudder one feels  
at the execution of a

murderer

Until the lives of tyrants shall become more  
precious in the sight of men than justice,  
John Brown will need no defender.

cue out strings, no pause:

Cue Harpsichord D Major flourish

*The Apotheosis of John Brown: Part II***2D. With Only Eight Men***after harpsichord D major flourish, cue in baritone and ostinato***2D**  
68*gradual accel.*


Bari.


*The Apotheosis of John Brown: Part II*


*cue in after "under an oath"  
tempo is independent of strings*

*diminish volume when baritone sings*

81


Sop. 

Alto 

Tenor 

*after about 15 seconds of "any terms" vocals, cue in ostinato and baritone for last time*

83

Bari. 

*accel.*

*Baritone continues speaking:*

and liberated a dozen slaves in a single night, and despite laws and marshals,  
brought these people through a half dozen States and landed them safe in Canada.

*at "Canada" cue out all singers and players*

*End Part II*

# The Apotheosis of John Brown

## PART III

Dave Soldier

### 3A. Holler

$\text{♩} = 48$

6

12

21 *soloist leads*

*mf*

gliss.

2

6

8

Tacit in 3B

**3C Phrase**  $\text{♩} = 76$

39

Solo *f*

Vln. I *f*

Vln. II *f*

Vla. *f*  
pont., bow tremelo

*rit.*

***ff***  
**3D Execution**

*cue in narrator and low strings*  
*singers talk quietly with each other*

*Narrator:*

At the time of capture Captain Brown was supposed to be mortally wounded, as he had several ugly gashes and bayonet wounds on his head and body, and apprehending that me might speedily die, or that he might be rescued, and the opportunity to make him an example of slaveholding vengeance would be lost, his captors hurried him to Charlestown

*cue for applause sounds and soft hoots from singers, later from orchestra as well*

placed him in prison strongly guarded by troops

*louder, including orchestra members who aren't playing*

and before his wounds were healed he was brought into court,  
subjected to nominal trial

*louder, everyone*

convicted of high-treason and inciting slaves to insurrection,  
and was **executed**.

*Sudden cut off after **executed** of everyone*

**3D ostinato** *ostinato repeat growing louder with cues until cued out at "executed"*

42  $\text{♩} = 72$

Vc. *mf*

Bass *mf*

*improvised snare drum, follow volume of cues*

End Part III

# The Apotheosis of John Brown

## PART IV

Dave Soldier

### 4A. My Escape from United States Marshals

Musical score for Violin I part 23, measures 1-28. The score is written in treble clef and includes various time signatures: 4/4, 3/4, 2/4, and 4/4. It features dynamic markings such as *ff*, *mp*, *pp*, *ppp*, and *mf*. The piece includes triplet patterns and rests. A tempo marking of  $\text{♩} = 88$  is present at the beginning. Measure numbers 4, 7, 10, 13, 17, 21, 24, and 28 are indicated at the start of their respective staves.





4B Though in Canada

♩ = 60

42  $\text{♩} = 48$  *mf* *pp* *p* *pp* *rit.* *Div. a tempo*

47

53 *mf* *pp*

59 *rit.* *a tempo* *p*

65

68 3

73 *ppp*

The Apotheosis of John Brown: Part IV

4C The work lingered

78 *ostinato* *cue out repeats at "he might take"*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

*bass improvises pizzacatto lines, behind tenor*

*tenor enters after above string ostinato begins*

80

Tenor

8 The work lingered until the Kansas trouble was over, and freedom was a fact in that territory. This left him with arms

84

Tenor

and men, for the men who had been with him in Kansas believed in him and would follow him in any humane but dangerous enterprise **he** might take

*short pause*

4D swing 8th notes  $\text{♩} = 72$ 

89

93

97

102

106

109

113

Tacit on 4E (singers around a bass drum on the floor)

*The Apotheosis of John Brown: Part IV*

**4F Come with me Douglass**

137 ♩ = 63

Musical staff 1: Treble clef, 7/4 time signature. Measure 137 has a whole rest. Measures 138-140 contain a melodic line with a slur over measures 138-140. Measure 141 has a whole rest. Measure 142 contains a melodic line.

Musical staff 2: Treble clef. Measure 140 starts with a sharp sign. Measures 140-142 contain a melodic line with a slur over measures 140-142. Measure 143 has a whole rest. Measure 144 contains a melodic line. Dynamics: *ff* at measure 142, *pp* at measure 144.

Musical staff 3: Treble clef. Measure 143 starts with a sharp sign. Measures 143-145 contain a melodic line with a slur over measures 143-145. Measure 146 has a whole rest. Measure 147 contains a melodic line. Dynamic: *ff* at measure 147.

Musical staff 4: Treble clef. Measure 145 starts with a sharp sign. Measures 145-147 contain a melodic line with a slur over measures 145-147. Measure 148 has a whole rest. Measure 149 contains a melodic line with a slur over measures 149-151. Measure 152 contains a melodic line with a slur over measures 152-154. Measure 155 contains a melodic line with a slur over measures 155-157. Measure 158 contains a melodic line with a slur over measures 158-160. Measure 161 contains a melodic line with a slur over measures 161-163. Measure 164 contains a melodic line with a slur over measures 164-166. Measure 167 contains a melodic line with a slur over measures 167-169. Measure 170 contains a melodic line with a slur over measures 170-172. Measure 173 contains a melodic line with a slur over measures 173-175. Measure 176 contains a melodic line with a slur over measures 176-178. Measure 179 contains a melodic line with a slur over measures 179-181. Measure 182 contains a melodic line with a slur over measures 182-184. Measure 185 contains a melodic line with a slur over measures 185-187. Measure 188 contains a melodic line with a slur over measures 188-190. Measure 191 contains a melodic line with a slur over measures 191-193. Measure 194 contains a melodic line with a slur over measures 194-196. Measure 197 contains a melodic line with a slur over measures 197-199. Measure 200 contains a melodic line with a slur over measures 200-202. Measure 203 contains a melodic line with a slur over measures 203-205. Measure 206 contains a melodic line with a slur over measures 206-208. Measure 209 contains a melodic line with a slur over measures 209-211. Measure 212 contains a melodic line with a slur over measures 212-214. Measure 215 contains a melodic line with a slur over measures 215-217. Measure 218 contains a melodic line with a slur over measures 218-220. Measure 221 contains a melodic line with a slur over measures 221-223. Measure 224 contains a melodic line with a slur over measures 224-226. Measure 227 contains a melodic line with a slur over measures 227-229. Measure 230 contains a melodic line with a slur over measures 230-232. Measure 233 contains a melodic line with a slur over measures 233-235. Measure 236 contains a melodic line with a slur over measures 236-238. Measure 239 contains a melodic line with a slur over measures 239-241. Measure 242 contains a melodic line with a slur over measures 242-244. Measure 245 contains a melodic line with a slur over measures 245-247. Measure 248 contains a melodic line with a slur over measures 248-250. Measure 251 contains a melodic line with a slur over measures 251-253. Measure 254 contains a melodic line with a slur over measures 254-256. Measure 257 contains a melodic line with a slur over measures 257-259. Measure 260 contains a melodic line with a slur over measures 260-262. Measure 263 contains a melodic line with a slur over measures 263-265. Measure 266 contains a melodic line with a slur over measures 266-268. Measure 269 contains a melodic line with a slur over measures 269-271. Measure 272 contains a melodic line with a slur over measures 272-274. Measure 275 contains a melodic line with a slur over measures 275-277. Measure 278 contains a melodic line with a slur over measures 278-280. Measure 281 contains a melodic line with a slur over measures 281-283. Measure 284 contains a melodic line with a slur over measures 284-286. Measure 287 contains a melodic line with a slur over measures 287-289. Measure 290 contains a melodic line with a slur over measures 290-292. Measure 293 contains a melodic line with a slur over measures 293-295. Measure 296 contains a melodic line with a slur over measures 296-298. Measure 299 contains a melodic line with a slur over measures 299-301. Measure 302 contains a melodic line with a slur over measures 302-304. Measure 305 contains a melodic line with a slur over measures 305-307. Measure 308 contains a melodic line with a slur over measures 308-310. Measure 311 contains a melodic line with a slur over measures 311-313. Measure 314 contains a melodic line with a slur over measures 314-316. Measure 317 contains a melodic line with a slur over measures 317-319. Measure 320 contains a melodic line with a slur over measures 320-322. Measure 323 contains a melodic line with a slur over measures 323-325. Measure 326 contains a melodic line with a slur over measures 326-328. Measure 329 contains a melodic line with a slur over measures 329-331. Measure 332 contains a melodic line with a slur over measures 332-334. Measure 335 contains a melodic line with a slur over measures 335-337. Measure 338 contains a melodic line with a slur over measures 338-340. Measure 341 contains a melodic line with a slur over measures 341-343. Measure 344 contains a melodic line with a slur over measures 344-346. Measure 347 contains a melodic line with a slur over measures 347-349. Measure 350 contains a melodic line with a slur over measures 350-352. Measure 353 contains a melodic line with a slur over measures 353-355. Measure 356 contains a melodic line with a slur over measures 356-358. Measure 359 contains a melodic line with a slur over measures 359-361. Measure 362 contains a melodic line with a slur over measures 362-364. Measure 365 contains a melodic line with a slur over measures 365-367. Measure 368 contains a melodic line with a slur over measures 368-370. Measure 371 contains a melodic line with a slur over measures 371-373. Measure 374 contains a melodic line with a slur over measures 374-376. Measure 377 contains a melodic line with a slur over measures 377-379. Measure 380 contains a melodic line with a slur over measures 380-382. Measure 383 contains a melodic line with a slur over measures 383-385. Measure 386 contains a melodic line with a slur over measures 386-388. Measure 391 contains a 4/4 time signature. Dynamics: *pp* at measure 145, *ff* at measure 149. Marking: *Div.* above measure 149.

## 4G. Cue in strings first, then baritone

swing 16ths

4G ostinato repeat throughout baritone solo

148  $\text{♩} = 72$

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *f*

*cue out after "to de ole man"*

*Baritone speaks:*

Jeremiah Anderson, one of Brown's men, who took part in the raid but escaped by the mountains, told me that he and Shields Green were sent out on duty as soon as the capture of the arsenal was effected. Their business was to bring in the slaves from the surrounding country, and were on the outside when Brown was surrounded. I said "Why did not Shields come with you?"

149

Bari.

Well - he said I told him to come but he simply said he must go down to the ole man \_\_\_\_\_

*cue out strings with **to the ole man***

*End Part IV*

# The Apotheosis of John Brown

## PART V

Dave Soldier

### 5A. Pastorale $\text{♩} = 96$

Musical score for Violin I part 30, measures 1-48. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The tempo is marked as  $\text{♩} = 96$ . The piece is titled "5A. Pastorale".

Measures 1-5: *mf*, *f*, *mp*

Measure 6: *mf*

Measures 11-15: *pp*

Measures 16-20: *mf*

Measures 21-28: *mf*

Measures 29-33: *pp*, *mf*

Measures 34-40: *pp*, *mf*

Measures 41-48: *mf*

The Apotheosis of John Brown: Part V

47 **15**  
*ff*

65  
*f*

71

76 *solo*  
*mf*

82 *tutti*  
*p* *solo*  
*mf*

90 *tutti*  
*pp* *ff* 8 8

95 8 8 8 8

97 8 8



The Apotheosis of John Brown: Part V

101

*pp*

107

*mf*

113

*ff* *fff*

119

*pp* *fff*

122

*pp*

Violin 1  
**5B. Neither Principalities Nor Powers**

*The Apotheosis of John Brown: Part V*

Narrator:

Much of the excitement caused by the Harper's Ferry insurrection had subsided, and I should have now gratified a long-cherished desire to visit France, had not news reached me from home of the death of my beloved daughter Annie, the light and life of my house.

I took the first outgoing steamer for Portland, Maine. **Great**

*Cue violins and snare 5B ostinato in after "Great" Narrator continues:*

changes had now taken place in the public mind touching the raid. Virginia had satisfied her thirst for blood. She had executed all the raiders who had fallen into her hands. She had not given Captain Brown the benefit of a reasonable doubt, but hurried him to the scaffold in panic-stricken haste. She had made herself ridiculous by her fright, and despicable by her fury.

*short pause while first cello pizzicato and later other strings begin to gently improvise with melody*

Emerson's prediction that Brown's gallows would become like a cross was already becoming fulfilled. The old hero, in the trial hour, had behaved so grandly that men regarded him not as a murderer, but as a martyr. His defeat was already assuming the form and pressure of victory, and his death was giving new life and power to the principles of justice and liberty. He had spoken great words in the face of death the champions of slavery. He had quailed before neither. What he had lost by the sword, he had more than gained by the truth.

To his own soul he was right, and **neither principalities nor powers, life nor death, things present or things to come** could shake his dauntless spirit or move him from his ground.

♩=120

125 **5B. ostinato**

Solo

Vln. I

Vln. II

*pp*

*after several repeats, cello enters with improv pizz.*

129

Solo

Vln. I

Vln. II

132 Snare drum

Perc.

*Southern fife & drum style: use phrase as basis, be free with accents*

*p*

Singers start piano, repeat at least 6X. The singers begin to improvise (keep harmonic movement) more as they repeat more.

cue in with Narrator on "**neither principalities ...**"  
♩=136

133

S like a shape-note hymn Nei-ther prin-ci - pa - li - ties nor pow - ers \_\_\_\_\_

A Nei-ther prin - ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

T Nei-ther prin - ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

Bari. ther prin - ci - pa - li - ties nor pow - ers \_\_\_\_\_

137

S Life - or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_ *see fills below*

A Life or \_\_\_\_\_ death things \_\_\_\_\_ pre - sent or things to come \_\_\_\_\_

T Life or \_\_\_\_\_ death things pre - sent of things to come \_\_\_\_\_

Bari. er - ers Life or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_

Soprano improvises fills using basic melody (can be taken over by any singer who is comfortable improvising)

1. In the trial hour
2. to his own soul he was right
3. could shake his dauntless spirit or move him from his ground

*As repeats proceed*

*1. strings gradually join in*

*2. cue in percussion and bass pizzicato improvisation (use tympani if available)*

*3. music gradually swells to fortissimo*

*strings gradually switch from 5B ostinato, one by one, to this 2nd ostinato*

141

Vln. I

Vln. II

Vla.

Vc. 1

arco

145

Vln. I

Vln. II

Vla.

Vc. 1

*After soprano fills, violin soloist improvised fills.*

*After several more repeats, cue all to decrescendo to pianissimo, and cue in narrator*

*Narrator: He did not even ask that the cup of death might pass from him.*

*Those who looked for confession heard only the voice of rebuke and warning.*

*solo violin continues quiet improvised gospel-style solo*

*cue out*

*1. singers*

*2. string sections*

*3. percussion*

*4. bass*

*solo violinist ends with slow fade to nothing (about 10 second long fade)*

**END**

Violin II<sup>Violin 2</sup>

Version 2.13.21

# The Apotheosis of John Brown

## PART I

Dave Soldier

1A. Forlane  $\text{♩} = 108$

Musical score for Violin II part 1, measures 1-62. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The tempo is marked as 108 beats per minute. The score consists of eight staves of music. Measure numbers 7, 14, 22, 29, 45, 55, and 62 are indicated at the beginning of their respective staves. Dynamics include *mf*, *p*, *f*, *pp*, *mp*, and *ff*. Performance markings include accents, slurs, and hairpins. A 7-measure rest is present in measure 30, and a 2-measure rest is present in measure 31.

*The Apotheosis of John Brown: Part I*

70

*f*

*mf*

76

*f*

81

*ff*

88

*p*

12/8

Detailed description: This is a musical score for Violin 2, consisting of four staves of music. The first staff (measures 70-75) begins with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. It features a series of eighth notes, some beamed in groups of four, with a dynamic marking of *f* (forte). The second staff (measures 76-80) continues with similar eighth-note patterns, some beamed in groups of four, with a dynamic marking of *f* and accents. The third staff (measures 81-87) features eighth notes beamed in groups of three and four, with a dynamic marking of *ff* (fortissimo) and accents. The fourth staff (measures 88-92) starts with a dynamic marking of *p* (piano) and consists of quarter notes, ending with a double bar line and a 12/8 time signature.

**1B. About the time I began...**

*The singers and narrator enter. They are wearing elegant and somewhat flashy evening dress.*

**Narrator:** *throughthought, narrator speaks in the manner of a country preacher cf., Rev. C.L. Franklin*

About the time I began my enterprise in Rochester I chanced to spend a night and a day under the roof of a man whose character and conversation, and whose objects and aims in life made a very deep impression upon my mind and heart. His...

*cued in on "name"*

♩ = 52    **1B. ostinato**    *ostinato: repeat until cued out*

91

Solo V. *solo* *pp* *p*

Vln. II *pp* *p* *solo*

Vla. *p*

Vc. *solo* *pp* *p*

*percussionist ppp improvisation with little instruments*

*music begins:*

name had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Highland Garnet and J.W. Loguen. In speaking of him their voices would drop to a whisper, and what they said made me very eager to see and know him.

*cue music out*

*The Apotheosis of John Brown: Part I*

1C. Every Member of the Family

♩=116

92 2 players country sound  
*mp*

98

105

108 pizz. *f*

111

very short pause,  
violins & cellos attach mutes



1D. My First Meal

*cue in baritone and strings together:*

114  $\text{♩} = 88$  arco tutti Mute

Vln. I

Vln. II

B.C.

*pp* arco tutti Mute

*pp* Mute

*pp*

*ostinato: repeat throughout baritone solo then remove mutes*

117

Vln. I

Vln. II

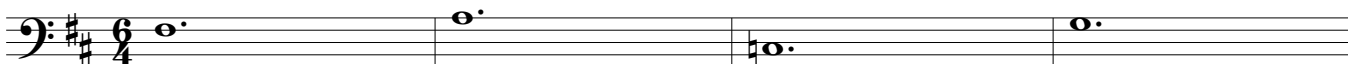
B.C.

*cue out on "this man's house"*


*The Apotheosis of John Brown: Part I*

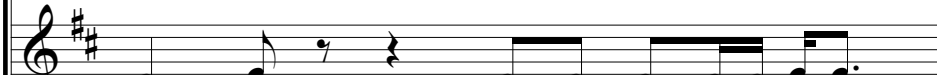
*phrase freely: may gliss. between notes*


119


Bari.  *f* My first meal passed un-der the mis-nomer of tea though there was nothing about it usual signi-cance of that re-sembl-ing the term. It con-sisted of

123

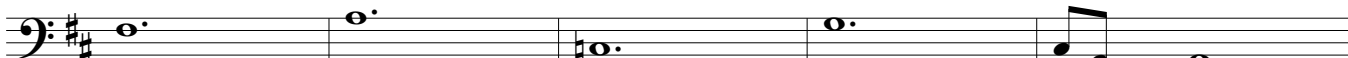
Sop.  *f* beef soup cab - bage and po - ta - toes

Alto  *f* beef soup cab - bage and po - ta - toes


Tenor  *f* beef soup cab - bage and po - ta - toes

Bari.  *f* beef soup cab - bage and po - ta - toes

124

Bari.  a meal such as all day or of a dozen miles in frosty weather. ta-ble cloth. The table a man might relish performing over a rough road Innocent of paint, announced itself after following the plow a forced march veneering, varnish, or

129

Bari.  unmistakably of the plainest workmanship It is said that a house reflects the character of its occupants: this one certainly did. It it there were no disguises, no illusions, no make believes

*spoken to mezzo & tenor:*

Certainly I never felt myself in the presence of a stronger religious influence than while in this man's house.

*cue music out on "house"*

1E. Every Member of the Family (reprise)

FIRST VIOLINS TACIT IN 1E

♩ = 108

with narrator

133

Solo Vln. *mp*

Vln. II 2 players *p*

Vla. 2 players *p* div.

Vc. 2 players *p*

138

Solo Vln.

Vln. II

Vla.

Vc.

143

Solo Vln.

Vln. II

Vla.

Vc.

148

Solo Vln.

Vln. II

Vla.

Vc.

pizz.

pizz.

152

*Narrator: (enters with orchestra, while singers mutter to each other)*

Captain Brown cautiously approached the subject;  
 for he seemed to apprehend opposition to his views. He denounced slavery in look and language fierce and bitter,  
 thought that slaveholders had forfeited their right to live, that the slaves had the right to gain their liberty  
 in any way they could, did not believe that moral suasion could ever liberate the slave,  
 or that political action would abolish the system.

*Narrator ends slightly before the orchestra*

## 1F. He Said He Had Long Had a Plan

155  $\text{♩} = 80$  *pizz.* *ostinato: repeats until cue out on "increasing numbers"*

Vla. *p* *pizz.*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Vc. 2 *p* *pizz.*

Perc. 155 *mp* *castanets* *when soprano sings, castanets play*

*Bass plays quiet improvisation during ostinato, lots of variety and lots of silence*

*freely over ostinato*  
*funky*

156 *blues 3rd a bit flat*

Sop. He said he had long had a plan and he had in - vi - ted me

158

Sop. to lay that plan be - fore me he called my at - ten - tion to a

*Soprano continues speaking: map of the United States and pointed out the far-reaching (*tenor cue*) Alleghenies, which stretch away from the borders of New York to the Southern States.*

*enter on "Alleghenies"* *rubato & quasi Mideastern (semi-improvisatory, can add own melismas)*

161

Tenor 8 These mount - tains God has gi - ven the strength of the hills to free - dom they

*percussion switches from castanets to light snare improv*

166

Tenor 8 were placed here for the e - man - ci - pa - tion of the ne - gro race they are

170

Tenor 8 full of na - tu - ral forts where one man for de - fense will be e - qual to a hun - dred for at - tack

The Apotheosis of John Brown: Part I

174 *ALL violins on cue arco* *Mideastern sound*

Tenor 177

they are full of pla - - - ces where large num-bers of

Tenor 180

brave men could be con - ce - aled and e - lude pur - suit for a long time

182 *ALL violins on cue*

Tenor 185

I know these mount - tains well and could take a bo - dy

Tenor 189 *can improvise and embellish*

of men and keep them there de-spite all the ef-forts of Vir - gi-nia to dislodge them

*ALL violins*  
*on cue*

192

*Tenor (speaks as John Brown, face the audience and Mezzo):*

The object to be sought is to destroy the money value of slave property; that can only be done by rendering such property insecure. My plan is to take twenty-five picked men, and begin on a small scale; supply them ammunition, post them in fives on a line of twenty-five miles; the most persuasive shall go down to the fields as opportunity offers, and induce the slaves to join them.

*snare out, improvise with light castanets*  
*funky*

195

Sop.

*f* He thought he couldga-ther a force of one hun-dred har-dy men who would

*ALL violins on cue*  
gliss.

195

199

Sop.

lead the adventurous to train them  
life to which he  
proposed

they would run off the slaves

*ALL violins on cue*  
gliss.

199

*The Apotheosis of John Brown: Part I*

Sop.

204

re-tain the brave and strong in the moun-tains and send the weak and the ti-mid

204

*ALL violins on cue gliss.*

*Soprano, speaking:* to the north by the underground railroad:  
his operations would be enlarged with increasing numbers.

*ALL violins on cue*

207

*gliss.*

*cue end of ostinato*



## 1G. How Would He Support These Men?

*on repeats, light improvisation by violin soloist*

♩ = 108  
*ostinato: repeat until cued out after call & response*

209

Vln. I  
 Vln. II  
 Vla.  
 B.C.

213

Vln. I  
 Vln. II  
 Vla.  
 B.C.

*cued in with ostinato**Chorus (speaking in unison, as in prayer call and response):*

How would he support these men?

*Narrator (emphatically):* I would subsist them upon the enemy: slavery is a state of war, and the slave had a right to anything necessary to his freedom.*Chorus:* Suppose you succeed in running off a few slaves, and impress Virginia with a sense of insecurity, the effect will be only to make them sell their slaves further south.*Narrator:* Then I would follow them up. If we could drive slavery out of one county, it would be a great gain; it would weaken the system throughout the state.*Chorus:* But they would employ bloodhounds to hunt you out of the mountains.*Narrator:* That they might attempt, but the chances are, we should whip them, and when we have whipt one squad, they would be careful how they pursued.*Chorus:* But you might be surrounded and cut off from your provisions of means of subsistence.*Narrator:* That could not be done so we could not cut our way out, but even if the worst came, I could but be killed, and I have no better use for my life than to lay it down in the cause of the slave.*cue out ostinato*

## 1H. He Knew Their Proud Hearts

**Narrator:**

When I suggested that we might convert the slaveholders he said that could never be  
*(first time with singers: after, singers alone repeat several times)*  
 he knew their  
 proud hearts  
 and that they would never give up their slaves  
 until they felt a big stick about their heads

**Players:** 1st time as written *ppp*,  
 2nd repeat louder, gradually to *ff*  
 3rd repeat bass, percussion, harpsichord  
 and solo violin join in improvising  
 back to *ppp* when Narrator reenters  
 at "from this night"  
 cut out at "with the question"

**Vocals:** " Sing four times loud:  
 Go to *ppp* at "From This Night"  
 cut out at "with the question"

## 1H. He knew their proud hearts

♩=88

repeat until cue on "with the question"

217

Sop. *clap*  
 proud hearts and that they would ne-ver give up their slaves un - til they felt a

Alto *clap*  
 proud hearts ne-ver give up their slaves

Tenor *clap*  
 proud hearts ne-ver give up their slaves

Bari. *clap*  
 He knew their proud hearts and that they would ne-ver give up their slave un - til they felt a

Vln. I *tutti*

Vln. II *tutti*

Vla. *tutti*

Vc. *solo* *tutti*

220

Sop.  
big stick a - bout their heads

Alto  
big stick a - bout their heads

Tenor  
big stick a - bout their heads

Bari.  
big stick a - bout their heads He knew their

Vln. I

Vln. II

Vla.

Vc.

*Narrator:* From this night spent with John Brown in Springfield, Massachusetts, 1847, while I continued to write and speak against slavery, I became all the same less hopeful of its peaceful abolition.

My utterances became more and more tinged by the color of this man's strong impressions. I expressed this apprehension that slavery could only be destroyed by bloodshed, when I was suddenly and sharply interrupted by my good old friend Sojourner Truth with the question,

*cue out music sharply*

"Frederick, is God dead?"

"No" I answered, "and because God is not dead, slavery can only end in blood."

**END PART I**

# The Apotheosis of John Brown

## PART II

Dave Soldier

### 2A. Concerto

♩=80

♩=96

*mf*

**12**

17

*f*

20

*p*

23

**8**

34

**8**

*p*

45

*f*

48

51

♩=80

*mf*

solo

Detailed description: This is a page of a musical score for Violin II, Part 16, covering measures 17 through 51. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of quarter note = 80. The first measure (17) is in 3/4 time and marked *mf*. A rehearsal mark **12** is placed above the staff. The piece then transitions to a 4/4 time signature. From measure 17 to 20, the music consists of sixteenth-note patterns, marked *f*. From measure 20 to 23, the music continues with similar patterns but is marked *p*. At measure 23, there is a change in time signature to 2/4, followed by a measure in 4/4 with a rehearsal mark **8**, and then back to 2/4. From measure 34 to 45, the music returns to 4/4 time with sixteenth-note patterns, marked *p*. At measure 45, the music becomes more rhythmic with eighth-note patterns, marked *f*. From measure 48 to 51, the music continues with sixteenth-note patterns in 4/4 time. At measure 51, there is a change in time signature to 3/4, followed by a measure in 4/4, and then a final measure in 7/4 time marked *mf* and *solo*. A tempo marking of quarter note = 80 is repeated at the beginning of measure 51.

**2B**

*Narrator:* The men who went to Kansas with the purpose of making it a free state were heroes and martyrs. One of the leaders this holy crusade for was John Brown. This brave old man and his sons were amongst the first to hear and heed the rupert of freedom calling them to battle. The border ruffians from Missouri  
*music begins*

*cue ostinato repeats beginning on "Missouri", cue out on "than he"*

**2B ostinato**      *percussionist ppp improvisation with little instruments*

58

Solo V.      *pp solo*      *p*

Vln. II      *pp solo*      *p*

Vla.      *pp*      *p*

Vc.      *pp*      *p*

had openly declared their purpose not only to make Kansas a slave state, but that they would make it impossible for free state men to liver there. Captain John Brown felt that now, after long years of waiting, his hour had come, and never did man meet the perilous requirements of any occasion more cheerfully, courageously, and disinterestedly than he.

*cue out ostinato*

The Apotheosis of John Brown: Part II

2C. The Horrors Wrought

repeat until cued on "defender"  
solo

59 2C

Vln. I *f* solo

Vln. II *f* solo

Vla. solo *f*

Vc. *f*

B.C. solo bass (lower 8va if available) *f*

60

Bari.

The horrors

wrought by Captain hand  
Brown's iron

cannot be contemplated  
without a **shudder**

cue on **shudder** about 3 seconds on this chord

64

Solo V. pont., bow tremelo

Vln. I pont., bow tremelo  
other violins

Vln. II pont., bow tremelo  
other violins

Vla. other violas  
pont., bow tremelo

B.C. other cellos & basses  
pont., bow tremelo

65

Bari. choose melody notes from these three

but it is the shudder one feels  
at the execution of a

murderer

Until the lives of tyrants shall become more  
precious in the sight of men than justice,  
John Brown will need no defender.

cue out strings, no pause:

Cue Harpsichord D Major flourish

*The Apotheosis of John Brown: Part II***2D. With Only Eight Men***after harpsichord D major flourish, cue in baritone and ostinato***2D**  
68*gradual accel.*

Bari.

*The Apotheosis of John Brown: Part II*

*cue in after "under an oath"  
tempo is independent of strings*

*diminish volume when baritone sings*

81

Sop.  
A - ny terms a - ny terms A brush with old Brown they were glad to get home

Alto  
A - ny terms a - ny terms brush with old Brown they were glad to get home

Tenor  
A - ny terms a - ny terms brush with old Brown they were glad to get home

*after about 15 seconds of "any terms" vocals, cue in ostinato and baritone for last time*

83

*accel.*

Bari.  
Be - fore lea - ving Kan - sas he went in - to Mis - sou - ri

*Baritone continues speaking:*

and liberated a dozen slaves in a single night, and despite laws and marshals,  
brought these people through a half dozen States and landed them safe in Canada.

*at "Canada" cue out all singers and players*

*End Part II*



# The Apotheosis of John Brown

## PART III

Dave Soldier

### 3A. Holler

$\text{♩} = 48$

*mf*

*gliss.*

7

14

*soloist leads*

6

8/4

Tacit in 3B

**3C Phrase**  $\text{♩} = 76$

39

Solo *f*

Vln. I *f*

Vln. II *f*

Vla. *f*  
pont., bow tremelo

*rit.*

***ff***  
**3D Execution**

*cue in narrator and low strings*  
*singers talk quietly with each other*

*Narrator:*

At the time of capture Captain Brown was supposed to be mortally wounded, as he had several ugly gashes and bayonet wounds on his head and body, and apprehending that me might speedily die, or that he might be rescued, and the opportunity to make him an example of slaveholding vengeance would be lost, his captors hurried him to Charlestown

*cue for applause sounds and soft hoots from singers, later from orchestra as well*

placed him in prison strongly guarded by troops

*louder, including orchestra members who aren't playing*

and before his wounds were healed he was brought into court,  
subjected to nominal trial

*louder, everyone*

convicted of high-treason and inciting slaves to insurrection,  
and was **executed.**

*Sudden cut off after **executed** of everyone*

**3D ostinato** *ostinato repeat growing louder with cues until cued out at "executed"*

42  $\text{♩} = 72$

Vc. *mf*

Bass *mf*

*improvised snare drum, follow volume of cues*

*End Part III*

# The Apotheosis of John Brown

## PART IV

Dave Soldier

### 4A. My Escape from United States Marshals

*ff*

*mp*

*pp*

*ff*

*mp*

*mp*



The Apotheosis of John Brown: Part IV

4B Though in Canada

42  $\text{♩} = 48$   $\text{♩} = 60$  *mp* *mf* *p* *rit.*

46 *a tempo* Div. *p* *pp*

52 *mf* *pp*

58 *rit.* *a tempo* *p*

63 *mf* *pp*

67 *pp*

73 *ppp*

The Apotheosis of John Brown: Part IV

4C The work lingered

78 *ostinato* *cue out repeats at "he might take"*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

*bass improvises pizzacatto lines, behind tenor*

*tenor enters after above string ostinato begins*

80

Tenor

8 The work lingered until the Kansas trouble was over, and freedom was a fact in that territory. This left him with arms

84

Tenor

and men, for the men who had been with him in Kansas believed in him and would follow him in any humane but dangerous enterprise **he** might take

*short pause*

4D swing 8th notes

89  $\text{♩} = 72$

94

97 *mp*

102 *f* *mp*

105 *f*

108 *mp*

111

Tacit in 4E (Singers around bass drum on the floor)

**4F Come with me Douglass**  
♩ = 63

137 Mute Div.

pp

Musical staff 137-139: Treble clef, 4/4 time signature. The music consists of a series of chords: G2-B2-D3, G2-B2-E3, G2-B2-F#3, G2-B2-A3, G2-B2-G3, G2-B2-F#3, G2-B2-E3, G2-B2-D3. The first measure is marked *pp*.

Musical staff 140-142: Treble clef, 4/4 time signature. The music consists of a series of chords: G2-B2-D3, G2-B2-E3, G2-B2-F#3, G2-B2-A3, G2-B2-G3, G2-B2-F#3, G2-B2-E3, G2-B2-D3.

Musical staff 143-145: Treble clef, 4/4 time signature. The music consists of a series of chords: G2-B2-D3, G2-B2-E3, G2-B2-F#3, G2-B2-A3, G2-B2-G3, G2-B2-F#3, G2-B2-E3, G2-B2-D3.

146 remove mute

Musical staff 146-148: Treble clef, 4/4 time signature. The music consists of a series of chords: G2-B2-D3, G2-B2-E3, G2-B2-F#3, G2-B2-A3, G2-B2-G3, G2-B2-F#3, G2-B2-E3, G2-B2-D3. The final measure is marked with a fermata and the instruction "remove mute". The piece ends with a double bar line and a 4/4 time signature.



4G. Cue in strings first, then baritone

swing 16ths

4G ostinato repeat throughout baritone solo  
 148  $\text{♩} = 72$

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *f*

cue out after "to de ole man"

*Baritone speaks:*

Jeremiah Anderson, one of Brown's men, who took part in the raid but escaped by the mountains, told me that he and Shields Green were sent out on duty as soon as the capture of the arsenal was effected. Their business was to bring in the slaves from the surrounding country, and were on the outside when Brown was surrounded. I said "Why did not Shields come with you?"

149

Bari.

Well - he said I told him to come but he sim-ply said he must go down to the ole man \_\_\_\_\_

*cue out strings with to the ole man*

*End Part IV*

# The Apotheosis of John Brown

## PART V

Dave Soldier

### 5A. Pastorale $\text{♩} = 96$

Musical score for Violin II part 30, measures 5-44. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The tempo is marked as  $\text{♩} = 96$ . The piece is titled "5A. Pastorale".

Measures 5-10: *mf* (measures 5-6), *f* (measures 7-8), *mp* (measures 9-10). Includes a fermata over measure 10.

Measures 11-15: *pp* (measures 11-15).

Measures 16-20: *mf* (measures 16-20).

Measures 21-28: *mf* (measures 21-28). Includes a triplet of eighth notes in measure 24.

Measures 29-38: *pp* (measures 29-38). Includes an 8-measure slur over measures 30-37 and a 6-measure slur over measures 35-40.

Measures 39-43: *mf* (measures 39-43).

Measures 44-58: *mf* (measures 44-58). Includes a 15-measure slur over measures 45-59.





Violin 2  
**5B. Neither Principalities Nor Powers**

*The Apotheosis of John Brown: Part V*

Narrator:

Much of the excitement caused by the Harper's Ferry insurrection had subsided, and I should have now gratified a long-cherished desire to visit France, had not news reached me from home of the death of my beloved daughter Annie, the light and life of my house.

I took the first outgoing steamer for Portland, Maine. **Great**

*Cue violins and snare 5B ostinato in after "Great" Narrator continues:*

changes had now taken place in the public mind touching the raid. Virginia had satisfied her thirst for blood. She had executed all the raiders who had fallen into her hands. She had not given Captain Brown the benefit of a reasonable doubt, but hurried him to the scaffold in panic-stricken haste. She had made herself ridiculous by her fright, and despicable by her fury.

*short pause while first cello pizzicato and later other strings begin to gently improvise with melody*

Emerson's prediction that Brown's gallows would become like a cross was already becoming fulfilled. The old hero, in the trial hour, had behaved so grandly that men regarded him not as a murderer, but as a martyr. His defeat was already assuming the form and pressure of victory, and his death was giving new life and power to the principles of justice and liberty. He had spoken great words in the face of death the champions of slavery. He had quailed before neither. What he had lost by the sword, he had more than gained by the truth.

To his own soul he was right, and **neither principalities nor powers, life nor death, things present or things to come** could shake his dauntless spirit or move him from his ground.

♩=120

125 **5B. ostinato**

Solo

Vln. I

Vln. II

*pp*

*pp*

*pp*

*after several repeats, cello enters with improv pizz.*

129

Solo

Vln. I

Vln. II

132 Snare drum

Perc.

*p*

*Southern fife & drum style: use phrase as basis, be free with accents*

Singers start piano, repeat at least 6X. The singers begin to improvise (keep harmonic movement) more as they repeat more.

cue in with Narrator on "**neither principalities ...**"

$\text{♩} = 136$

133

S like a shape-note hymn Nei-ther prin-ci - pa - li - ties nor pow - ers \_\_\_\_\_

A Nei-ther prin - ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

T Nei-ther prin - ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

Bari. ther prin - ci - pa - li - ties nor pow - ers \_\_\_\_\_

137

S \_\_\_\_\_ Life - or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_ *see fills below*

A Life or \_\_\_\_\_ death things \_\_\_\_\_ pre - sent or things to come \_\_\_\_\_

T Life or \_\_\_\_\_ death things pre - sent of things to come \_\_\_\_\_

Bari. er - ers Life or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_

Soprano improvises fills using basic melody (can be taken over by any singer who is comfortable improvising)

1. In the trial hour
2. to his own soul he was right
3. could shake his dauntless spirit or move him from his ground

*As repeats proceed*

*1. strings gradually join in*

*2. cue in percussion and bass pizzicato improvisation (use tympani if available)*

*3. music gradually swells to fortissimo*

*strings gradually switch from 5B ostinato, one by one, to this 2nd ostinato*

141

Vln. I

Vln. II

Vla.

Vc. 1

arco

145

Vln. I

Vln. II

Vla.

Vc. 1

*After soprano fills, violin soloist improvised fills.*

*After several more repeats, cue all to decrescendo to pianissimo, and cue in narrator*

*Narrator: He did not even ask that the cup of death might pass from him.*

*Those who looked for confession heard only the voice of rebuke and warning.*

*solo violin continues quiet improvised gospel-style solo*

*cue out*

*1. singers*

*2. string sections*

*3. percussion*

*4. bass*

*solo violinist ends with slow fade to nothing (about 10 second long fade)*

**END**

Viola

Viola

# The Apotheosis of John Brown

## PART I

Dave Soldier

Version 2.13.21

♩.=108  
**1A. Forlane**

Musical score for Viola part 1, measures 1-70. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 108. The score consists of seven systems of music, each starting with a measure number. Measure numbers are: 1, 16, 24, 39, 45, 52, 61, and 67. Dynamics include *mf*, *p*, *f*, *mp*, *pp*, and *ff*. There are several slurs, accents, and repeat signs. Measure 10 is a whole rest, and measure 7 is a whole rest. The score ends with a double bar line and repeat sign at measure 70.





**1B. About the time I began...**

*The singers and narrator enter. They are wearing elegant and somewhat flashy evening dress.*

**Narrator:** *throughthought, narrator speaks in the manner of a country preacher cf., Rev. C.L. Franklin*

About the time I began my enterprise in Rochester I chanced to spend a night and a day under the roof of a man whose character and conversation, and whose objects and aims in life made a very deep impression upon my mind and heart. His...

*cued in on "name"*

91  $\text{♩} = 52$  **1B. ostinato** *ostinato: repeat until cued out*

Solo V. *pp* *p*

Vln. II *pp* *p*

Vla. *p*

Vc. *pp* *p*

*percussionist ppp improvisation with little instruments*

*music begins:*

name had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Highland Garnet and J.W. Loguen. In speaking of him their voices would drop to a whisper, and what they said made me very eager to see and know him.

*cue music out*

*The Apotheosis of John Brown: Part I*

**1C. Every Member of the Family**

92  $\text{♩} = 116$   
2 players *country sound*  
*mp*

98

104

5

**very short pause,  
violins & cellos attach mutes**

1D. My First Meal

*cue in baritone and strings together:*

114  $\text{♩} = 88$  arco tutti Mute

Vln. I

Vln. II

B.C.

*pp* arco tutti Mute

*pp* Mute

*pp*

*ostinato: repeat throughout baritone solo then remove mutes*

117

Vln. I

Vln. II

B.C.

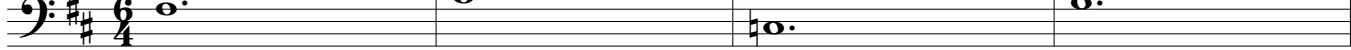
$\frac{6}{4}$

*cue out on "this man's house"*

*The Apotheosis of John Brown: Part I*


119

*phrase freely: may gliss. between notes*

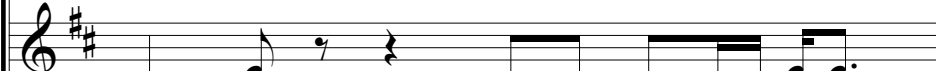
Bari. 

*f* My first meal passed un-der the mis-nomer of tea though there was nothing about it usual signi-cance of that re-sembling the term. It consisted of

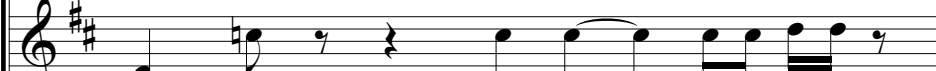
123

Sop. 


*f* beef soup cab - bage and po - ta - toes

Alto 

*f* beef soup cab - bage and po - ta - toes

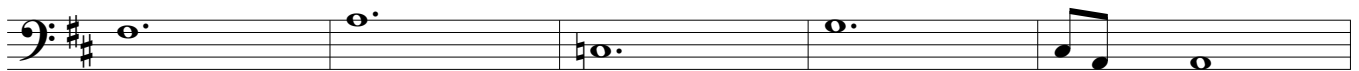
Tenor 

*f* beef soup cab - bage and po - ta - toes

Bari. 


*f* beef soup cab - bage and po - ta - toes

124

Bari. 

a meal such as all day or of a dozen miles in frosty weather. ta-ble cloth. The table  
a man might relish performing over a rough road Innocent of paint, announced itself  
after following the a forced march veneering, varnish,  
plow or

129

Bari. 

unmistakably of the It is said that a house certainly did. It it there no disguises, no illusions, no  
plainest workmanship reflects the character were make believes  
of its occupants:  
this one

*spoken to mezzo & tenor:*

Certainly I never felt myself in the presence of a stronger religious influence than while in this man's house.

*cue music out on "house"*

1E. Every Member of the Family (reprise)

FIRST VIOLINS TACIT IN 1E

♩ = 108

with narrator

133

Solo Vln. *mp*

Vln. II 2 players *p*

Vla. 2 players *p* div.

Vc. 2 players *p*

138

Solo Vln.

Vln. II

Vla.

Vc.

143

Solo Vln.

Vln. II

Vla.

Vc.

148

Solo Vln.

Vln. II

Vla.

Vc.

pizz.

pizz.

152

Vln. II

Vla.

Vc.

*Narrator: (enters with orchestra, while singers mutter to each other)*

Captain Brown cautiously approached the subject;  
 for he seemed to apprehend opposition to his views. He denounced slavery in look and language fierce and bitter,  
 thought that slaveholders had forfeited their right to live, that the slaves had the right to gain their liberty  
 in any way they could, did not believe that moral suasion could ever liberate the slave,  
 or that political action would abolish the system.

*Narrator ends slightly before the orchestra*

The Apotheosis of John Brown: Part I

1F. He Said He Had Long Had a Plan

155  $\text{♩} = 80$  *pizz.* **ostinato: repeats until cue out on "increasing numbers"**

Vla. *p* *pizz.*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Vc. 2 *p* *pizz.*

Perc. 155 *mp* 4/4 castanets *when soprano sings, castanets play*

*Bass plays quiet improvisation during ostinato, lots of variety and lots of silence*

156 *freely over ostinato* *funky* blues 3rd a bit flat

Sop. He said he had long had a plan and he had in - vi - ted me

158

Sop. to lay that plan be - fore me he called my at - ten - tion to a

*Soprano continues speaking: map of the United States and pointed out the far-reaching (tenor cue) Alleghenies, which stretch away from the borders of New York to the Southern States.*

161 *enter on "Alleghenies"* *rubato & quasi Mideastern (semi-improvisatory, can add own melismas)*

Tenor 8 These mount - tains God has gi - ven the strength of the hills to free - dom they

166 *percussion switches from castanets to light snare improv*

Tenor 8 were placed here for the e - man - ci - pa - tion of the ne - gro race they are

170

Tenor 8 full of na - tu - ral forts where one man for de - fense will be e - qual to a hun - dred for at - tack



*The Apotheosis of John Brown: Part I*

*ALL violins  
on cue  
arco* *Mideastern sound*

174 *f*

Tenor

177

8

they are full of pla - - - ces where large num-bers of

Tenor

180

8

brave men could be con - ce - aled and e - lude pur - suit for a long time

3

*ALL violins  
on cue*

182

Tenor

185

8

I know these mount - tains well and could take a bo-dy

Tenor

189

8

of men and keep them there de-spite all the ef-forts of Vir - gi-nia to dislodge them

*can improvise and embellish*

*The Apotheosis of John Brown: Part I*

*ALL violins*  
*on cue*

192

*Tenor (speaks as John Brown, face the audience and Mezzo):*

The object to be sought is to destroy the money value of slave property; that can only be done by rendering such property insecure. My plan is to take twenty-five picked men, and begin on a small scale; supply them ammunition, post them in fives on a line of twenty-five miles; the most persuasive shall go down to the fields as opportunity offers, and induce the slaves to join them.

*snare out, improvise with light castanets*  
*funky*

195

Sop.

*f* He thought he couldga-ther a force of one hun-dred har-dy men who would

*ALL violins on cue*  
gliss.

195

199

Sop.

lead the adventurous to train them  
life to which he  
proposed

they would run off the slaves

*ALL violins on cue*  
gliss.

199

*The Apotheosis of John Brown: Part I*

Sop.

204

re-tain the brave and strong in the moun-tains and send the weak and the ti-mid

*ALL violins on cue gliss.*

*Soprano, speaking:* to the north by the underground railroad:  
his operations would be enlarged with increasing numbers.

*ALL violins on cue gliss.*

*cue end of ostinato*

207

## 1G. How Would He Support These Men?

*on repeats, light improvisation by violin soloist*

♩ = 108  
*ostinato: repeat until cued out after call & response*

209

Vln. I *solo*  
*p*

Vln. II *solo arco*  
*p*

Vla. *solo arco*  
*p*

B.C. *solo*  
*p*

213

Vln. I

Vln. II

Vla.

B.C.

*cued in with ostinato**Chorus (speaking in unison, as in prayer call and response):*

How would he support these men?

*Narrator (emphatically):* I would subsist them upon the enemy: slavery is a state of war, and the slave had a right to anything necessary to his freedom.

*Chorus:* Suppose you succeed in running off a few slaves, and impress Virginia with a sense of insecurity, the effect will be only to make them sell their slaves further south.

*Narrator:* Then I would follow them up. If we could drive slavery out of one county, it would be a great gain; it would weaken the system throughout the state.

*Chorus:* But they would employ bloodhounds to hunt you out of the mountains.

*Narrator:* That they might attempt, but the chances are, we should whip them, and when we have whipt one squad, they would be careful how they pursued.

*Chorus:* But you might be surrounded and cut off from your provisions of means of subsistence.

*Narrator:* That could not be done so we could not cut our way out, but even if the worst came, I could but be killed, and I have no better use for my life than to lay it down in the cause of the slave.

*cue out ostinato*

## 1H. He Knew Their Proud Hearts

**Narrator:**

When I suggested that we might convert the slaveholders he said that could never be  
*(first time with singers: after, singers alone repeat several times)*  
 he knew their  
 proud hearts  
 and that they would never give up their slaves  
 until they felt a big stick about their heads

**Players:** 1st time as written *ppp*,  
 2nd repeat louder, gradually to *ff*  
 3rd repeat bass, percussion, harpsichord  
 and solo violin join in improvising  
 back to *ppp* when Narrator reenters  
 at "from this night"  
 cut out at "with the question"

**Vocals:** " Sing four times loud:  
 Go to *ppp* at "From This Night"  
 cut out at "with the question"

## 1H. He knew their proud hearts

♩=88

repeat until cue on "with the question"

217

Sop. *clap*  
 proud hearts and that they would ne-ver give up their slaves un - til they felt a

Alto *clap*  
 proud hearts ne-ver give up their slaves

Tenor *clap*  
 proud hearts ne-ver give up their slaves

Bari. *clap*  
 He knew their proud hearts and that they would ne-ver give up their slave un - til they felt a

Vln. I *tutti*

Vln. II *tutti*

Vla. *tutti*

Vc. *solo* *tutti*

220

Sop. big stick a - bout their heads

Alto big stick a - bout their heads

Tenor big stick a - bout their heads

Bari. big stick a - bout their heads He knew their

Vln. I

Vln. II

Vla.

Vc.

*Narrator:* From this night spent with John Brown in Springfield, Massachusetts, 1847, while I continued to write and speak against slavery, I became all the same less hopeful of its peaceful abolition.

My utterances became more and more tinged by the color of this man's strong impressions. I expressed this apprehension that slavery could only be destroyed by bloodshed, when I was suddenly and sharply interrupted by my good old friend Sojourner Truth with the question,

*cue out music sharply*

"Frederick, is God dead?"

"No" I answered, "and because God is not dead, slavery can only end in blood."

**END PART I**

# The Apotheosis of John Brown

## PART II

Dave Soldier

### 2A. Concerto

♩=80

♩=96

12

*mf*

17

*f*

19

21

*p*

23

*p*

43

*p*

45

47

*f*

*The Apotheosis of John Brown: Part II*

49 ♩=80

*mf*

54 solo

solo



**2B**

*Narrator:* The men who went to Kansas with the purpose of making it a free state were heroes and martyrs. One of the leaders this holy crusade for was John Brown. This brave old man and his sons were amongst the first to hear and heed the rupert of freedom calling them to battle. The border ruffians from Missouri  
*music begins*

*cue ostinato repeats beginning on "Missouri", cue out on "than he"*

**2B ostinato**      **percussionist *ppp* improvisation with little instruments**

58

Solo V. *pp* solo *p*

Vln. II *pp* solo *p*

Vla. *pp* *p*

Vc. *pp* *p*

had openly declared their purpose not only to make Kansas a slave state, but that they would make it impossible for free state men to liver there. Captain John Brown felt that now, after long years of waiting, his hour had come, and never did man meet the perilous requirements of any occasion more cheerfully, courageously, and disinterestedly than he.

*cue out ostinato*

The Apotheosis of John Brown: Part II

2C. The Horrors Wrought

repeat until cued on "defender"

59 2C

Vln. I *f* solo

Vln. II *f* solo

Vla. solo *f*

Vc. *f*

B.C. solo bass (lower 8va if available) *f*

60

Bari. *f*

The horrors

wrought by Captain hand  
Brown's iron

cannot be contemplated  
without a **shudder**

cue on **shudder** about 3 seconds on this chord

64

Solo V. pont., bow tremelo

Vln. I pont., bow tremelo  
other violins

Vln. II pont., bow tremelo  
other violins

Vla. other violas  
pont., bow tremelo

B.C. other cellos & basses  
pont., bow tremelo

65

Bari. choose melody notes from these three

but it is the shudder one feels  
at the execution of a

murderer

Until the lives of tyrants shall become more  
precious in the sight of men than justice,  
John Brown will need no defender.


cue out strings, no pause:

Cue Harpsichord D Major flourish


The Apotheosis of John Brown: Part II

2D. With Only Eight Men


2D after harpsichord D major flourish, cue in bass and ostinato  
68 gradual accel.

Bari. 


With on - ly eight men he met fought whipt and cap - tured Hen - ry Clay Pate with  
*gradual accel.*

Bari. 

twen - ty five well armed and well moun - ted men with just thir - ty men he  
*rit.* //

Bari. 

van - quished five hun - dred Mis - sou - ri - ans un - der the com - mand of Ge - ne - ral Read  
*rit.* //

Bari. 

These men had come un - der an oath  
*gradual accel.*

on under an oath, cue in "any terms"


tempo accelerates 3X: and ritards twice following soloist

1st & 2nd are cut off


3rd maintains fast tempo until cued out

ostinato


80 solo

Vln. I 

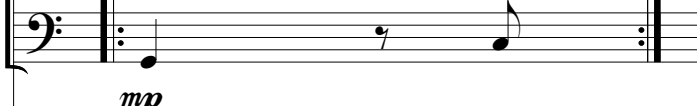
*mp*

Vln. II 


*mp*

Vla. 

*mp* solo

Vc. 

*mp*

Perc. 

80 & side of snare  
castanets

Baritone continues speaking freely:

never to return to Missouri til they had stamped out the last vestige of free-state spirit in Kansas.

But a brush with old Brown took this conceit out of them, and they were glad to get home upon any terms.

pause about 15 seconds while others are singing

String and percussion cued out after "any terms"

*The Apotheosis of John Brown: Part II*

*cue in after "under an oath"*  
*tempo is independent of strings*  
*diminish volume when baritone sings*

81

Sop. A - ny terms a - ny terms A brush with old Brown they were glad to get home

Alto A - ny terms a - ny terms brush with old Brown they were glad to get home

Tenor A - ny terms a - ny terms brush with old Brown they were glad to get home

Bari.

*cue out on "Canada":*

*after about 15 seconds of "any terms" vocals, cue in ostinato and bass vocal for last time*

83

*accel.*

Bari. Be - fore lea - ving Kan - sas he went in - to Mis - sou - ri

*Baritone continues speaking:*

and liberated a dozen slaves in a single night, and despite laws and marshals,  
 brought these people through a half dozen States and landed them safe in Canada.

*at "Canada" cue out all singers and players*

*End Part II*

# The Apotheosis of John Brown

## PART III

Dave Soldier

### 3A. Holler

$\text{♩} = 48$

*mf*

*gliss.*

6

12

*mp*

18

*soloist leads*

22

Tacit in 3B

**3C Phrase**  $\text{♩}=76$

39

*f*

*rit.*

Solo

Vln. I

Vln. II

*f*

pont., bow tremelo

Vla.

***ff***  
**3D Execution**

*cue in narrator and low strings*  
*singers talk quietly with each other*

*Narrator:*

At the time of capture Captain Brown was supposed to be mortally wounded, as he had several ugly gashes and bayonet wounds on his head and body, and apprehending that me might speedily die, or that he might be rescued, and the opportunity to make him an example of slaveholding vengeance would be lost, his captors hurried him to Charlestown

*cue for applause sounds and soft hoots from singers, later from orchestra as well*

placed him in prison strongly guarded by troops

*louder, including orchestra members who aren't playing*

and before his wounds were healed he was brought into court, subjected to nominal trial

*louder, everyone*

convicted of high-treason and inciting slaves to insurrection, and was **executed.**

*Sudden cut off after **executed** of everyone*

**3D ostinato** *ostinato repeat growing louder with cues until cued out at "executed"*

42  $\text{♩}=72$

*mf*

Vc.

Bass

*mf*

*improvised snare drum, follow volume of cues*

*End Part III*

# The Apotheosis of John Brown

## PART IV

Dave Soldier

### 4A. My Escape from United States Marshals

♩=88

Musical score for Viola part 24, measures 1-40. The score is in 3/4 time with a tempo of 88 beats per minute. It features various dynamics including *ff*, *mf*, *pp*, and *p*, along with triplets and a *slower* section starting at measure 37.

Measures 1-7: *ff* (measures 1-3), *mf* (measures 4-7) with a triplet in measure 6.

Measures 8-11: *ff* (measures 8-9), *pp* (measures 10-11) with triplets in measures 10 and 11.

Measures 12-15: *pp* (measures 12-13), *ff* (measures 14-15) with triplets in measures 14 and 15.

Measures 16-19: *mf* (measures 16-19) with a dynamic accent in measure 16.

Measures 20-23: *ff* (measures 20-21), *mf* (measures 22-23).

Measures 24-28: *ff* (measures 24-28) with a dynamic decrescendo to *pp* at the end of measure 28.

Measures 29-32: *p* (measures 29-30), *ff* (measures 31-32) with triplets in measures 29, 30, 31, and 32.

Measures 33-36: *p* (measures 33-36) with a dynamic accent in measure 34 and a triplet in measure 35.

Measures 37-40: *pp* (measures 37-40) with a *slower* tempo marking above the staff.

4B Though in Canada

42  $\text{♩} = 48$   $\text{♩} = 60$  *rit.* *a tempo*

*mp* *mf* *p* *pp* *p* *pp*

47

54

61 *rit.* *a tempo*

*p*

67

73 *ppp*



The Apotheosis of John Brown: Part IV

4C The work lingered

78 *ostinato* *cue out repeats at "he might take"*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

*bass improvises pizzacatto lines, behind tenor*

*tenor enters after above string ostinato begins*

80

Tenor

8 The work lingered until the Kansas trouble was over, and freedom was a fact in that territory. This left him with arms

84

Tenor

and men, for the men who had been with him in Kansas believed in him and would follow him in any humane but dangerous enterprise **he** might take

*short pause*

*The Apotheosis of John Brown: Part IV*

4D swing 8th notes

89 **2** ♩=72  
*mp*

95  
*f* *mp*

100 **4** **3**

110

113

Tacit on 4E (singers around a bass drum on the floor)

**4F Come with me Douglass**

♩ = 63  
Mute

137

Musical staff for measures 137-140. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth and quarter notes with rests, characteristic of the 'Come with me Douglass' melody.

*pp*

140

Musical staff for measures 140-143. Continuation of the melody from the previous staff.

143

Musical staff for measures 143-146. Continuation of the melody.

146

Musical staff for measures 146-149. Continuation of the melody, ending with a fermata over the final note.

remove mute

4G. Cue in strings first, then baritone

swing 16ths

4G ostinato repeat throughout baritone solo

148  $\text{♩} = 72$

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *f*

cue out after "to de ole man"

*Baritone speaks:*

Jeremiah Anderson, one of Brown's men, who took part in the raid but escaped by the mountains, told me that he and Shields Green were sent out on duty as soon as the capture of the arsenal was effected. Their business was to bring in the slaves from the surrounding country, and were on the outside when Brown was surrounded. I said "Why did not Shields come with you?"

149

Bari.

Well - he said I told him to come but he sim-ply said he must go down to the ole man \_\_\_\_\_

*cue out strings with to the ole man*

*End Part IV*

# The Apotheosis of John Brown

## PART V

Dave Soldier

### 5A. Pastorale $\text{♩} = 96$

Musical score for Viola part 30, measures 1-74. The score is in 3/8 time and D major. It features various dynamics and articulations:

- Measures 1-2: *mf*, dynamic marking above the staff.
- Measures 3-4: *mp*, dynamic marking below the staff.
- Measures 5-7: *pp*, dynamic marking below the staff.
- Measures 8-13: *pp*, dynamic marking below the staff.
- Measures 14-20: *pp*, dynamic marking below the staff.
- Measures 21-28: *sfz* and *mf*, dynamic markings below the staff.
- Measures 29-39: *pp* and *mf*, dynamic markings below the staff.
- Measures 40-49: *pp*, dynamic marking below the staff.
- Measures 50-54: *f* and *pp*, dynamic markings below the staff.
- Measures 55-66: *f*, dynamic marking below the staff.
- Measures 67-74: *f*, dynamic marking below the staff.

Articulations include accents (*acc*) and breath marks (*breath*) in measures 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74.

74

*p*

83

*pp*

94

*ff*

100

*pp*

108

*mf*

114

*ff* *fff* *pp*

121

*pp*

Viola  
**5B. Neither Principalities Nor Powers**

*The Apotheosis of John Brown: Part V*

Narrator:

Much of the excitement caused by the Harper's Ferry insurrection had subsided, and I should have now gratified a long-cherished desire to visit France, had not news reached me from home of the death of my beloved daughter Annie, the light and life of my house.

I took the first outgoing steamer for Portland, Maine. **Great**

*Cue violins and snare 5B ostinato in after "Great" Narrator continues:*

changes had now taken place in the public mind touching the raid. Virginia had satisfied her thirst for blood. She had executed all the raiders who had fallen into her hands. She had not given Captain Brown the benefit of a reasonable doubt, but hurried him to the scaffold in panic-stricken haste. She had made herself ridiculous by her fright, and despicable by her fury.

*short pause while first cello pizzicato and later other strings begin to gently improvise with melody*

Emerson's prediction that Brown's gallows would become like a cross was already becoming fulfilled.

The old hero, in the trial hour, had behaved so grandly that men regarded him not as a murderer, but as a martyr. His defeat was already assuming the form and pressure of victory, and his death was giving new life and power to the principles of justice and liberty.

He had spoken great words in the face of death the champions of slavery. He had quailed before neither.

What he had lost by the sword, he had more than gained by the truth.

To his own soul he was right, and **neither principalities nor powers, life nor death,**

**things present or things to come** could shake his dauntless spirit or move him from his ground.

♩=120

125 **5B. ostinato**

Solo

Vln. I

Vln. II

*pp*

*after several repeats, cello enters with improv pizz.*

129

Solo

Vln. I

Vln. II

*Southern fife & drum style: use phrase as basis, be free with accents*

132 Snare drum

Perc.

*p*

Singers start piano, repeat at least 6X. The singers begin to improvise (keep harmonic movement) more as they repeat more.

cue in with Narrator on "**neither principalities ...**"  
♩=136

133

S like a shape-note hymn Nei-ther prin-ci - pa - li - ties nor pow - ers \_\_\_\_\_

A Nei-ther prin-ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

T Nei-ther prin-ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

Bari. ther prin-ci - pa - li - ties nor pow - ers \_\_\_\_\_

137

S \_\_\_\_\_ Life - or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_ *see fills below*

A Life or \_\_\_\_\_ death things \_\_\_\_\_ pre - sent or things to come \_\_\_\_\_

T Life or \_\_\_\_\_ death things pre - sent of things to come \_\_\_\_\_

Bari. er - ers Life or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_

Soprano improvises fills using basic melody (can be taken over by any singer who is comfortable improvising)

1. In the trial hour
2. to his own soul he was right
3. could shake his dauntless spirit or move him from his ground



*As repeats proceed*

*1. strings gradually join in*

*2. cue in percussion and bass pizzicato improvisation (use tympani if available)*

*3. music gradually swells to fortissimo*

*strings gradually switch from 5B ostinato, one by one, to this 2nd ostinato*

141

145

*After soprano fills, violin soloist improvised fills.*

*After several more repeats, cue all to decrescendo to pianissimo, and cue in narrator*

*Narrator: He did not even ask that the cup of death might pass from him.*

*Those who looked for confession heard only the voice of rebuke and warning.*

*solo violin continues quiet improvised gospel-style solo*

*cue out*

*1. singers*

*2. string sections*

*3. percussion*

*4. bass*

*solo violinist ends with slow fade to nothing (about 10 second long fade)*

**END**

Cello

2.13.21

# The Apotheosis of John Brown

## PART I

Dave Soldier

1A. Forlane  $\text{♩} = 108$

Musical score for Cello part 1, measures 1-59. The score is in bass clef, 6/8 time, and B-flat major. It features various dynamics and articulations.

Measures 1-5: *mf* (measures 1-4), *p* (measure 5), *f* (measures 6-5). Includes a fermata over measure 5.

Measures 6-10: *mp* (measures 6-10). Includes a fermata over measure 10.

Measures 11-22: *p* (measures 11-12), *f* (measures 13-14), *ff* (measures 15-16). Includes a fermata over measure 22.

Measures 23-30: *pp* (measures 23-30). Includes a fermata over measure 30.

Measures 31-36: *pp* (measures 31-32), *mf* (measures 33-36). Includes a fermata over measure 36.

Measures 37-44: *pp* (measures 37-44). Includes a fermata over measure 44.

Measures 45-54: *p* (measures 45-54). Includes a fermata over measure 54.

Measures 55-59: *p* (measures 55-56), *f* (measures 57-58), *p* (measure 59). Includes a fermata over measure 59.

cello

*The Apotheosis of John Brown: Part I*

64 solo cello tutti

*pp* *p*

70

> *f* *p* *mp*

78

*f* 3 4 3 4 3 4 4 4

85

*ff* 4

*The Apotheosis of John Brown: Part I*

**1B. About the time I began...**

*The singers and narrator enter. They are wearing elegant and somewhat flashy evening dress.*

**Narrator:** *throughthought, narrator speaks in the manner of a country preacher cf., Rev. C.L. Franklin*

About the time I began my enterprise in Rochester I chanced to spend a night and a day under the roof of a man whose character and conversation, and whose objects and aims in life made a very deep impression upon my mind and heart. His...

*cued in on "name"*

♩ = 52    **1B. ostinato**    *ostinato: repeat until cued out*

Solo V. *pp* *p*

Vln. II *pp* *p*

Vla. *solo*

Vc. *solo* *pp* *p*

*percussionist ppp improvisation with little instruments*

*music begins:*

name had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Highland Garnet and J.W. Loguen. In speaking of him their voices would drop to a whisper, and what they said made me very eager to see and know him.

*cue music out*

**1C. Every Member of the Family**

92  $\text{♩} = 116$  2 players *country sound*  
div.

*mp*

102

108

**very short pause,  
violins & cellos attach mutes**

The Apotheosis of John Brown: Part I

1D. My First Meal

*cue in baritone and strings together:*

114  $\text{♩} = 88$  arco tutti Mute

Vln. I

Vln. II

B.C.

*pp* arco tutti Mute

*pp* Mute

*pp*

*ostinato: repeat throughout baritone solo then remove mutes*

117

Vln. I

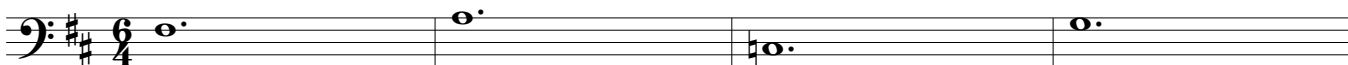
Vln. II

B.C.

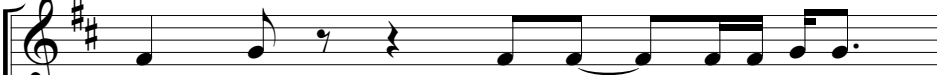
*cue out on "this man's house"*

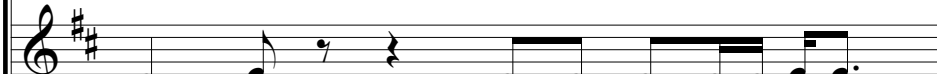
*The Apotheosis of John Brown: Part I*


119 *phrase freely: may gliss. between notes*


Bari.  *f* My first meal passed un-der the mis-nomer of tea though there was nothing about it usual signi-cance of that re-sembl-ing the term. It con-sisted of

123

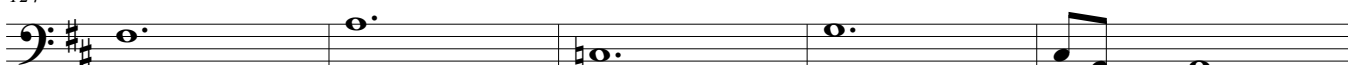
Sop.  *f* beef soup cab - bage and po - ta - toes

Alto  *f* beef soup cab - bage and po - ta - toes


Tenor  *f* beef soup cab - bage and po - ta - toes

Bari.  *f* beef soup cab - bage and po - ta - toes

124

Bari.  a meal such as all day or of a dozen miles in frosty weather. ta-ble cloth. The table a man might relish performing over a rough road Innocent of paint, announced itself after following the a forced march veneering, varnish, or

129

Bari.  unmistakably of the plainest workmanship It is said that a house reflects the character of its occupants: this one certainly did. It it there were no disguises, no illusions, no make believes

*spoken to mezzo & tenor:*

Certainly I never felt myself in the presence of a stronger religious influence than while in this man's house.

*cue music out on "house"*

**1E. Every Member of the Family reprise**

$\text{♩} = 108$  *with narrator*  
2 players div.

133 *p*

141

147

153



The Apotheosis of John Brown: Part I

1F. He Said He Had Long Had a Plan

155  $\text{♩} = 80$  *pizz.* *ostinato: repeats until cue out on "increasing numbers"*

*mp* *castanets* *when soprano sings, castanets play*

*Bass plays quiet improvisation during ostinato, lots of variety and lots of silence*

156 *funky* *freely over ostinato* *blues 3rd a bit flat*

He said he had long had a plan and he had in - vi - ted me

158

to lay that plan be - fore me he called my at - ten - tion to a

*Soprano continues speaking: map of the United States and pointed out the far-reaching (tenor cue) Alleghenies, which stretch away from the borders of New York to the Southern States.*

161 *enter on "Alleghenies"* *rubato & quasi Mideastern (semi-improvisatory, can add own melismas)*

These mount - tains God has gi - ven the strength of the hills to free - dom they

166 *percussion switches from castanets to light snare improv*

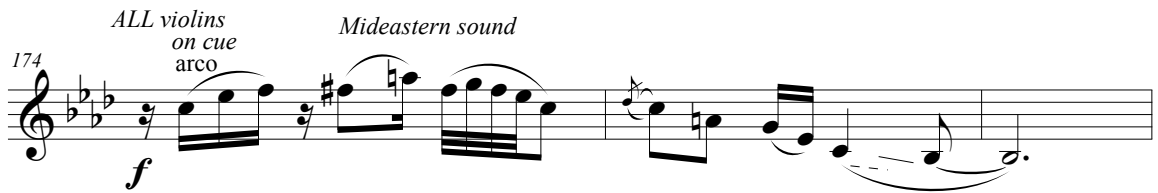
were placed here for the e - man - ci - pa - tion of the ne - gro race they are

170

full of na - tu - ral forts where one man for de - fense will be e - qual to a hun - dred for at - tack

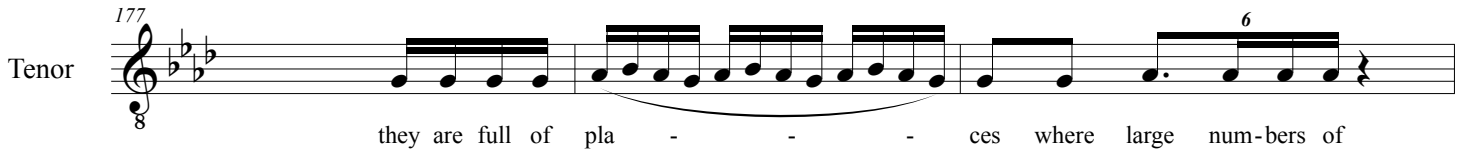
*The Apotheosis of John Brown: Part I*

*ALL violins  
on cue  
arco* *Mideastern sound*



174 *f*

Tenor



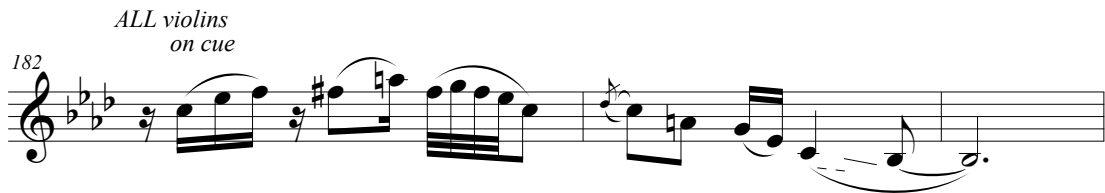
177 8 they are full of pla - - - ces where large num-bers of

Tenor



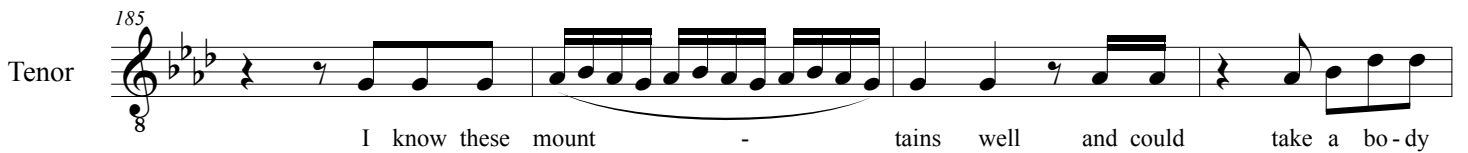
180 8 brave men could be con - ce - aled and e - lude pur - suit for a long time

*ALL violins  
on cue*



182 *f*


Tenor



185 8 I know these mount - tains well and could take a bo - dy

Tenor

*can improvise and embellish*



189 8 of men and keep them there de - spite all the ef - forts of Vir - gi - nia to dislodge them

*The Apotheosis of John Brown: Part I*

*ALL violins*

192 *on cue*

*Tenor (speaks as John Brown, face the audience and Mezzo):*

The object to be sought is to destroy the money value of slave property; that can only be done by rendering such property insecure. My plan is to take twenty-five picked men, and begin on a small scale; supply them ammunition, post them in fives on a line of twenty-five miles; the most persuasive shall go down to the fields as opportunity offers, and induce the slaves to join them.

*snare out, improvise with light castanets*

195 *funky*

Sop. *f* He thought he couldga-ther a force of one hun-dred har-dy men who would

195 *ALL violins on cue* gliss. *f*

199

Sop. lead the adventurous to train them they would run off the slaves  
life to which he  
proposed

199 *ALL violins on cue* gliss.

*The Apotheosis of John Brown: Part I*

Sop.

204

re-tain the brave and strong in the moun-tains and send the weak and the ti-mid

204

*ALL violins on cue gliss.*

*Soprano, speaking:* to the north by the underground railroad:  
his operations would be enlarged with increasing numbers.

*ALL violins*

*on cue*

207

*gliss.*

*cue end of ostinato*

The Apotheosis of John Brown: Part I

1G. How Would He Support These Men?

on repeats, light improvisation by violin soloist

♩ = 108  
*ostinato: repeat until cued out after call & response*

Vln. I  
 Vln. II  
 Vla.  
 B.C.

213

Vln. I  
 Vln. II  
 Vla.  
 B.C.

*cued in with ostinato*

*Chorus (speaking in unison, as in prayer call and response):*

How would he support these men?

*Narrator (emphatically):* I would subsist them upon the enemy: slavery is a state of war, and the slave had a right to anything necessary to his freedom.

*Chorus:* Suppose you succeed in running off a few slaves, and impress Virginia with a sense of insecurity, the effect will be only to make them sell their slaves further south.

*Narrator:* Then I would follow them up. If we could drive slavery out of one county, it would be a great gain; it would weaken the system throughout the state.

*Chorus:* But they would employ bloodhounds to hunt you out of the mountains.

*Narrator:* That they might attempt, but the chances are, we should whip them, and when we have whipt one squad, they would be careful how they pursued.

*Chorus:* But you might be surrounded and cut off from your provisions of means of subsistence.

*Narrator:* That could not be done so we could not cut our way out, but even if the worst came, I could but be killed, and I have no better use for my life than to lay it down in the cause of the slave.

*cue out ostinato*

The Apotheosis of John Brown: Part I

1H. He Knew Their Proud Hearts

**Narrator:**

When I suggested that we might convert the slaveholders he said that could never be  
(first time with singers: after, singers alone repeat several times)  
he knew their  
proud hearts  
and that they would never give up their slaves  
until they felt a big stick about their heads

**Players:** 1st time as written ppp,  
2nd repeat louder, gradually to ff  
3rd repeat bass, percussion, harpsichord  
and solo violin join in improvising  
back to ppp when Narrator reenters  
at "from this night"  
cut out at "with the question"

**Vocals:** " Sing four times loud:  
Go to ppp at "From This Night"  
cut out at "with the question"

1H. He knew their proud hearts

$\text{♩} = 88$

repeat until cue on "with the question"

217

Sop. proud hearts and that they would ne-ver give up their slaves un - til they felt a  
clap

Alto proud hearts ne-ver give up their slaves  
clap

Tenor proud hearts ne-ver give up their slaves  
clap

Bari. He knew their proud hearts and that they would ne-ver give up their slave un - til they felt a  
3 tutti

Vln. I tutti

Vln. II tutti

Vla. solo tutti

Vc. tutti

*The Apotheosis of John Brown: Part I*

220

Sop. big stick a - bout their heads

Alto big stick a - bout their heads

Tenor big stick a - bout their heads

Bari. big stick a - bout their heads He knew their

Vln. I

Vln. II

Vla.

Vc.

*Narrator:* From this night spent with John Brown in Springfield, Massachusetts, 1847, while I continued to write and speak against slavery, I became all the same less hopeful of its peaceful abolition.

My utterances became more and more tinged by the color of this man's strong impressions. I expressed this apprehension that slavery could only be destroyed by bloodshed, when I was suddenly and sharply interrupted by my good old friend Sojourner Truth with the question,

*cue out music sharply*

“Frederick, is God dead?”

“No” I answered, “and because God is not dead, slavery can only end in blood.”

**END PART I**

# The Apotheosis of John Brown

## PART II

Dave Soldier

### 2A. Concerto

♩=80

♩=96  
solo cello

7 *mf* *tutti* *mf* 6 5 7 5 6 4 7 4

14 *f* 6 7 6 6 6 6 5 6 5 6 6 6 5 6 7 5 3

18 7 2 6 4 7 7 5 6 #4 6 5 6 #4

20 *p* 7 5 6 5 5 3 6 5 6 5 7 2 6 4 7

23 7 5 6 #4 6 5 6 #4 7 5 6 5

26 *mf* *solo cello* 5 3 6 5 7 5 6 4 6 #4 7 #4 6 5 6 #4 7 5 5 3



The Apotheosis of John Brown: Part II

30

5 3 — 6 5 — 7 5 — 6 4 — 6 #4 7 #4 6 5 — 6 #4 7 5 5 3 5 3

35

tutti

5 3 6 2 6 5 6 5 6 7 5 3 6 2 6 5 6 5

42

tutti

6 7 7 5 7 4 *p* 5 3 6 5 6 5 7 2 6 4 7

45

7 5 6 #4 6 5 6 #4 7 5 6 5 *f*

47

5 3 6 5 6 5 7 2 6 4 7

♩=80

49

7 5 6 #4 6 5 6 #4 7 5 6 5 *mf*

54

// solo

6 7 7 7 6 4

Cello part 16

*The Apotheosis of John Brown: Part II*

**2B**

*Narrator:* The men who went to Kansas with the purpose of making it a free state were heroes and martyrs. One of the leaders this holy crusade for was John Brown. This brave old man and his sons were amongst the first to hear and heed the rupert of freedom calling them to battle. The border ruffians from Missouri  
*music begins*

*cue ostinato repeats beginning on "Missouri", cue out on "than he"*

**2B ostinato**      *percussionist ppp improvisation with little instruments*

58

The musical score consists of four staves: Solo V., Vln. II, Vla., and Vc. The time signature is 7/4. The Solo V. and Vln. II staves begin with a *pp* dynamic and a *solo* marking. The Vla. staff begins with a *pp* dynamic and a *solo* marking. The Vc. staff begins with a *pp* dynamic. The score shows a 4-measure phrase with dynamics ranging from *pp* to *p*. The Solo V. and Vln. II staves have a *p* dynamic at the end of the phrase. The Vla. staff has a *pp* dynamic at the end of the phrase. The Vc. staff has a *p* dynamic at the end of the phrase.

had openly declared their purpose not only to make Kansas a slave state, but that they would make it impossible for free state men to liver there. Captain John Brown felt that now, after long years of waiting, his hour had come, and never did man meet the perilous requirements of any occasion more cheerfully, courageously, and disinterestedly than he.

*cue out ostinato*

*The Apotheosis of John Brown: Part II*

**2C. The Horrors Wrought**

*repeat until cued on "defender"*

solo

59 2C

60

The horrors

wrought by Captain  
Brown's iron

hand

cannot be contemplated  
without a **shudder**

*cue on **shudder** about 3 seconds on this chord*

64

65

but it is the shudder one feels  
at the execution of a

murderer

Until the lives of tyrants shall become more  
precious in the sight of men than justice,  
John Brown will need no defender.

*cue out strings, no pause:*

*Cue Harpsichord D Major flourish*



*The Apotheosis of John Brown: Part II*

*cue in after "under an oath"  
tempo is independent of strings*

*diminish volume when baritone sings*

81

Sop.  
A - ny terms a - ny terms A brush with old Brown they were glad to get home

Alto  
A - ny terms a - ny terms brush with old Brown they were glad to get home

Tenor  
A - ny terms a - ny terms brush with old Brown they were glad to get home

*after about 15 seconds of "any terms" vocals, cue in ostinato and baritone for last time*

83

Bari.  
Be - fore lea - ving Kan - sas he went in - to Mis - sou - ri

*Baritone continues speaking:*

and liberated a dozen slaves in a single night, and despite laws and marshals,  
brought these people through a half dozen States and landed them safe in Canada.

*at "Canada" cue out all singers and players*

*End Part II*

# The Apotheosis of John Brown

## PART III

Dave Soldier

### 3A. Holler

$\text{♩} = 48$

no harpsichord

gliss.

*mf*

6

12

18

21

*soloist leads*

*The Apotheosis of John Brown: Part III*

*Narrator:*

Narrator: On the night of the sixteenth of October, 1859, there appeared near the confluence of the Potomac and Shenandoah rivers a party of nineteen men – fourteen white and five colored. These men invaded the town of Harper's Ferry,

**3B**  $\text{♩} = 72$   
24 *freely*

Sop. Dis - armed the watch - men

Alto took pos-ses sion of the ar-se-nal, ri - fle

26

Sop.

Alto

Bari. fac - to - ry, ar - mor - y - and go - vern - ment pro - per - ty at that place

27

Sop. aah aah aah

Alto aah aah aah

Tenor *gliss.* ar - re-sted and made pri so-ners of near-ly all the pr-mi-nent ci-ti-zens in the neigh-bor hood aah aah aah

Bari. aah aah aah

The Apotheosis of John Brown: Part III

29 sing "aah" on held notes

Sop. col - lec - ted a - bou fi - fty slaves

Alto

Tenor

Bari.

Vc.

*p*

30

Sop. —

Alto put bay o-nets in the hands of such as were a-ble and wil-ling to fight for their li-ber-ty

Tenor

Bari.

Vc.



The Apotheosis of John Brown: Part III

31

Sop. aah aah aah

Alto aah aah aah

Tenor pro - claimed ge - ne - ral e - man - ci - pa - tion aah aah aah

Bari. killed eight men aah aah aah

Vc.

Bass

34

Sop. held the ground more than thi - rty hours

Alto

Tenor

Bari.

Vc.

Bass

*p*

*The Apotheosis of John Brown: Part III*

35

Sop.

Alto

Tenor

Bari.

Vc.

Bass

were sub-se-quen - tly o \_\_\_\_\_ ver po - wered and near - ly all killed woun-ded or cap - tured

36

Sop.

Alto

Tenor

Bari.

Vc.

Bass

by a bo \_\_\_\_\_ dy of U - ni - ted States troops un - der cõm - mand of Ro - bert E. Lee

*The Apotheosis of John Brown: Part III*

37

Sop. aah aah aah

Alto aah aah aah

Tenor gliss. 3 3  
Three out of the nine teen in-va-ders were cap-tured while figh-ting aah aah aah

Bari. aah aah aah

Vc.

Bass

*Narrator:* and one of them was Captain John Brown – the man who originated, planned, and commanded the expedition.

*The Apotheosis of John Brown: Part III*

**3C Phrase**  $\text{♩} = 76$

39

Solo *f*

Vln. I *f*

Vln. II *f*

Vla. *ff*  
pont., bow tremelo

*rit.*

**ff**  
**3D Execution**  
*cue in narrator and low strings*  
*singers talk quietly with each other*

*Narrator:*

At the time of capture Captain Brown was supposed to be mortally wounded, as he had several ugly gashes and bayonet wounds on his head and body, and apprehending that me might speedily die, or that he might be rescued, and the opportunity to make him an example of slaveholding vengeance would be lost, his captors hurried him to Charlestown

*cue for applause sounds and soft hoots from singers, later from orchestra as well*

placed him in prison strongly guarded by troops

*louder, including orchestra members who aren't playing*

and before his wounds were healed he was brought into court, subjected to nominal trial

*louder, everyone*

convicted of high-treason and inciting slaves to insurrection, and was **executed.**

*Sudden cut off after **executed** of everyone*

**3D ostinato** *ostinato repeat growing louder with cues until cued out at "executed"*

42  $\text{♩} = 72$

Vc. *mf*

Bass *mf*

*improvised snare drum, follow volume of cues*

*End Part III*

# The Apotheosis of John Brown

## PART IV

Dave Soldier

### 4A. My Escape from United States Marshals

4A. My Escape from United States Marshals

♩=88

*ff*

7 *mf* *5ff* *pp* *p* *ff*

11 *pp* *ff*

15 *mf*

20 *ff* *mf*

24 *ff* *pp*

29 *p* *ff* *pp* *ff*

33 *p*

38 *pp* *slower*

Detailed description: This is a musical score for the cello part of 'The Apotheosis of John Brown', Part IV, section 4A. The piece is titled 'My Escape from United States Marshals' and is by Dave Soldier. It begins with a tempo marking of quarter note = 88. The score is written in bass clef and consists of 42 measures. The time signature changes from 4/4 to 3/4, then 2/4, and back to 4/4. The dynamics range from fortissimo (ff) to pianissimo (pp). The score includes various musical notations such as triplets, slurs, and accents. Measure numbers 7, 11, 15, 20, 24, 29, 33, and 38 are indicated at the start of their respective lines. The piece concludes with a 'slower' marking and a final measure in 2/4 time.

The Apotheosis of John Brown: Part IV

4B Though in Canada

42  $\text{♩} = 48$   $\text{♩} = 60$  *rit.* *Div.* *a tempo*

*mp* *f* *p* *pp*

48

54

61 *rit.* *a tempo* *p*

67  $\text{♩} = 60$   $\text{♩} = 60$

73 *ppp*

*The Apotheosis of John Brown: Part IV*

**4C The work lingered**

78 *ostinato* *cue out repeats at "he might take"*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

*bass improvises pizzacatto lines, behind tenor*

*tenor enters after above string ostinato begins*

80

Tenor

8 The work lingered until the Kansas trouble was over, and freedom was a fact in that territory. This left him with arms

84

Tenor

and men, for the men who had been with him in Kansas believed in him and would follow him in any humane but dangerous enterprise **he** might take

*short pause*

The Apotheosis of John Brown: Part IV

4D swing 8th notes

89 *f* *mp*

92

94 *f*

97 *mp*

100 *f* *mp*

104

106 *f* *mp*

109

112



The Apotheosis of John Brown: Part IV

4E: singers around a bass drum on the floor

115  $\text{♩} = 96$  pizz. *p*

Vc.

115 1 singer use sticks with soft ends *mf* three singers

Perc.

117 *f*

Sop. A - bout three weeks be fore the raid on Har-per's Fer-ry John Brown wrote to me me in\_\_ for-ming

Alto

Tenor John Brown wrote to me

Bari. John Brown wrote to me

John Brown wrote to me

121

Sop. me a be-gin - ning\_\_ would soon be made\_\_ and ap-poin - ted an old stone quar - ry near

The Apotheosis of John Brown: Part IV

drums louder & softer

124

Sop. *soloist chooses ff accents*

— Cham-bers-burg Penn-syl-va - nia as our place of meet-ing I ap-

Alto I ap-

Tenor 8 I ap-

Bari. I ap-

130

Sop. proached the quar - ry cau - tious - ly — for John — Brown was gen - 'rly well armed

Alto proached the quar - ry cau - tious - ly —

Tenor 8 proached the quar - ry cau - tious - ly —

Bari. proached the quar - ry cau - tious - ly —

132 *freely, sound natural*

Sop. and re - gar - ded str - ngers with sus - pi - cion Re - wards were of - fered for his ar - rest

*Soprano continues speaking:* for offenses said to have been committed in Kansas.

*The Apotheosis of John Brown: Part IV*

*Mezzo rises from drum and directly addresses audience. Others continue playing the drum pattern.*

*Mezzo (speaking):  
(cue 1)*

**We sat down among the rocks** and talked over the enterprise. The taking of Harper's Ferry was now declared as his purpose and he wanted to know what I thought. I opposed the measure with all the arguments at my command. To me, such a measure would be fatal to all engaged. It would be an attack upon the federal government, and would array the whole country against us. Captain Brown did not object to rousing the nation; it seemed that something startling was just what the nation needed.

*(cue 2)*

**I told him that** all of his arguments and descriptions of the place convinced me that he was going into a perfect steel-trap, and that once in he would never get out alive. He replied that if surrounded he would find means for cutting his way out; but that would not be forced on him; he should have a number of the best citizens as his prisoner at the start.

*sudden dut off of drum and celli*

I looked at him with astonishment that he could rest upon a reed so weak and broken, and told him Virginia would blow him and hostages sky-high rather that he should hold Harper's Ferry an hour.

*celli and drum resume*

The musical score is for a vocal quartet (Soprano, Alto, Tenor, and Baritone) and includes two cues. Cue 1 starts at measure 135. The lyrics for Cue 1 are: "We sat down a - mong the rocks". The lyrics for Cue 2 are: "I told him that - - -". The score is written in 4/4 time and features a key signature of one flat (B-flat). The vocal parts are arranged in four staves, with the Soprano and Alto parts in treble clef and the Tenor and Baritone parts in bass clef. The lyrics are placed below the corresponding vocal staves.

*Mezzo continues speaking:* We spent the most of Saturday and a part of Sunday in this debate; he for striking a blow which should rouse the country, and I for unaccountably drawing off the slaves to the mountains, as first suggested by him. In parting

*cue out drums and celli*

he put his arms around me

*cue in orchestra*

in a manner more than friendly and said:

*The Apotheosis of John Brown: Part IV*

4F Come with me Douglass

137 Mute Div.  
♩ = 63



*pp*

140



143



146



*remove mute*

*The Apotheosis of John Brown: Part IV*

4G. Cue in strings first, then baritone

swing 16ths

4G ostinato *repeat throughout baritone solo*  
 148  $\text{♩} = 72$

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *f*

*cue out after "to de ole man"*

*Baritone speaks:*

Jeremiah Anderson, one of Brown's men, who took part in the raid but escaped by the mountains, told me that he and Shields Green were sent out on duty as soon as the capture of the arsenal was effected. Their business was to bring in the slaves from the surrounding country, and were on the outside when Brown was surrounded. I said "Why did not Shields come with you?"

149

Bari.

Well - he said I told him to come but he sim-ply said he must go down to the ole man \_\_\_\_\_

*cue out strings with **to the ole man***

*End Part IV*

# The Apotheosis of John Brown

## PART V

Dave Soldier

### 5A. Pastorale $\text{♩} = 96$

Musical score for Cello part 37, measures 1-50. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as  $\text{♩} = 96$ . The piece is titled "5A. Pastorale".

Measures 1-8: Measure 1 starts with a triplet of eighth notes. Measure 2 has a *mp* dynamic marking. Measures 3-8 show various rhythmic patterns and rests.

Measures 9-14: Measure 9 starts with a *pp* dynamic marking. Measures 10-14 continue the melodic line.

Measures 15-21: Measure 15 starts with a *pp* dynamic marking. Measures 16-21 show a steady eighth-note pattern.

Measures 22-27: Measure 22 starts with a *sfz* dynamic marking. Measure 23 has a *mf* dynamic marking. Measures 24-27 continue the eighth-note pattern.

Measures 28-35: Measure 28 starts with a *mf* dynamic marking. Measure 29 has a *mf* dynamic marking. Measures 30-35 show a steady eighth-note pattern.

Measures 36-43: Measure 36 starts with a *mf* dynamic marking. Measure 37 has a *mf* dynamic marking. Measures 38-43 continue the eighth-note pattern.

Measures 44-48: Measure 44 starts with a *mf* dynamic marking. Measure 45 has a *mf* dynamic marking. Measures 46-48 continue the eighth-note pattern.

Measures 49-50: Measure 49 starts with a *mf* dynamic marking. Measure 50 has a *mf* dynamic marking. Measures 49-50 show a melodic line with rests.



*The Apotheosis of John Brown: Part V*

109

Musical notation for measures 109-114. The key signature is three sharps (F#, C#, G#). The notation begins with a bass clef and a common time signature. Measure 109 starts with a half note G2, followed by a quarter rest, and then a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *mf* is placed below the first few notes, and *ff* is placed below the final notes.

115

Musical notation for measures 115-120. The key signature is three sharps (F#, C#, G#). The notation begins with a bass clef and a common time signature. Measures 115-119 consist of a continuous eighth-note pattern: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Measure 120 begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The dynamic marking *fff* is placed below the eighth-note pattern, and *pp* is placed below the final notes.

121

Musical notation for measures 121-124. The key signature is three sharps (F#, C#, G#). The notation begins with a bass clef and a common time signature. Measure 121 starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Measure 122 begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Measure 123 begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Measure 124 begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The dynamic marking *fff* is placed below the first two measures, and *pp* is placed below the final two measures.



The Apotheosis of John Brown: Part V

5B. Neither Principalities Nor Powers

Narrator:

Much of the excitement caused by the Harper's Ferry insurrection had subsided, and I should have now gratified a long-cherished desire to visit France, had not news reached me from home of the death of my beloved daughter Annie, the light and life of my house.

I took the first outgoing steamer for Portland, Maine. **Great**

*Cue violins and snare 5B ostinato in after "Great" Narrator continues:*

changes had now taken place in the public mind touching the raid. Virginia had satisfied her thirst for blood. She had executed all the raiders who had fallen into her hands. She had not given Captain Brown the benefit of a reasonable doubt, but hurried him to the scaffold in panic-stricken haste. She had made herself ridiculous by her fright, and despicable by her fury.

*short pause while first cello pizzicato and later other strings begin to gently improvise with melody*

Emerson's prediction that Brown's gallows would become like a cross was already becoming fulfilled. The old hero, in the trial hour, had behaved so grandly that men regarded him not as a murderer, but as a martyr. His defeat was already assuming the form and pressure of victory, and his death was giving new life and power to the principles of justice and liberty. He had spoken great words in the face of death the champions of slavery. He had quailed before neither. What he had lost by the sword, he had more than gained by the truth.

To his own soul he was right, and **neither principalities nor powers, life nor death, things present or things to come** could shake his dauntless spirit or move him from his ground.

♩=120

125 5B. ostinato

Solo

Vln. I

Vln. II

*pp*

*pp*

*pp*

*after several repeats, cello enters with improv pizz.*

129

Solo

Vln. I

Vln. II

132 Snare drum

Perc.

*Southern fife & drum style: use phrase as basis, be free with accents*

*p*

The Apotheosis of John Brown: Part V

Singers start piano, repeat at least 6X. The singers begin to improvise (keep harmonic movement) more as they repeat more.

cue in with Narrator on "**neither principalities ...**"  
♩=136

133

S like a shape-note hymn Nei-ther prin-ci-pa-li-ties nor pow-ers

A Nei-ther prin-ci-pa-li-ties nor pow-er pow-ers

T Nei-ther prin-ci-pa-li-ties nor pow-er pow-ers

Bari. ther prin-ci-pa-li-ties nor pow-ers

137

see fills below

S Life - or things pre-sent or things to come

A Life or death things pre-sent or things to come

T Life or death things pre-sent of things to come

Bari. er - ers Life or things pre-sent or things to come

Soprano improvises fills using basic melody (can be taken over by any singer who is comfortable improvising)

1. In the trial hour
2. to his own soul he was right
3. could shake his dauntless spirit or move him from his ground

*The Apotheosis of John Brown: Part V*

*As repeats proceed*

*1. strings gradually join in*

*2. cue in percussion and bass pizzicato improvisation (use tympani if available)*

*3. music gradually swells to fortissimo*

*strings gradually switch from 5B ostinato, one by one, to this 2nd ostinato*

141

Vln. I

Vln. II

Vla.

Vc. 1

arco

145

Vln. I

Vln. II

Vla.

Vc. 1

*After soprano fills, violin soloist improvised fills.*

*After several more repeats, cue all to decrescendo to pianissimo, and cue in narrator*

*Narrator: He did not even ask that the cup of death might pass from him.  
Those who looked for confession heard only the voice of rebuke and warning.*

*solo violin continues quiet improvised gospel-style solo*

*cue out*

*1. singers*

*2. string sections*

*3. percussion*

*4. bass*

*solo violinist ends with slow fade to nothing (about 10 second long fade)*

**END**

Bass

# The Apotheosis of John Brown

Version 2.13.21

## PART I

Dave Soldier

if no low C, play low notes 8va

1A. Forlane  $\text{♩} = 108$

Musical score for Bass part 1, measures 1-59. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. The tempo is marked as 108 beats per minute. The score is divided into six systems, each starting with a measure number. Measure 1 starts with a *mf* dynamic. Measure 6 has a *mp* dynamic. Measure 23 has a *p* dynamic that increases to *f* and then *ff*. Measure 31 has a *pp* dynamic that increases to *mf*. Measure 45 has a *pp* dynamic that increases to *p*. Measure 55 has a *p* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

The Apotheosis of John Brown: Part I

64 solo cello tutti

*pp* *p*

70

*f* *p* *mp*

78

*f* 3 4 3 4 3 4 4 4

85

*ff* 12/8 4

**1B. About the time I began...**

*The singers and narrator enter. They are wearing elegant and somewhat flashy evening dress.*

**Narrator:** *throughthought, narrator speaks in the manner of a country preacher cf., Rev. C.L. Franklin*

About the time I began my enterprise in Rochester I chanced to spend a night and a day under the roof of a man whose character and conversation, and whose objects and aims in life made a very deep impression upon my mind and heart. His...

*cued in on "name"*

91  $\text{♩} = 52$  **1B. ostinato** *ostinato: repeat until cued out*

Solo V. *pp* *p*

Vln. II *pp* *p*

Vla. *solo*

Vc. *solo* *pp* *p*

*percussionist ppp improvisation with little instruments*

*music begins:*

name had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Highland Garnet and J.W. Loguen. In speaking of him their voices would drop to a whisper, and what they said made me very eager to see and know him.

*cue music out*

Bass is tacit in 1B, 1C, 1D, and 1E

1E. Every Member of the Family (reprise)

FIRST VIOLINS TACIT IN 1E

♩ = 108

with narrator

133

Solo Vln. *mp*

Vln. II 2 players *p*

Vla. 2 players *p* div.

Vc. 2 players *p*

138

Solo Vln.

Vln. II

Vla.

Vc.

143

Solo Vln.

Vln. II

Vla.

Vc.

*The Apotheosis of John Brown: Part I*

148

Solo Vln.

Vln. II

Vla.

Vc.

pizz.

pizz.

152

Vln. II

Vla.

Vc.

*Narrator: (enters with orchestra, while singers mutter to each other)*

Captain Brown cautiously approached the subject;  
 for he seemed to apprehend opposition to his views. He denounced slavery in look and language fierce and bitter,  
 thought that slaveholders had forfeited their right to live, that the slaves had the right to gain their liberty  
 in any way they could, did not believe that moral suasion could ever liberate the slave,  
 or that political action would abolish the system.

*Narrator ends slightly before the orchestra*



1F. He Said He Had Long Had a Plan

155  $\text{♩} = 80$  *pizz.* *ostinato: repeats until cue out on "increasing numbers"*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Vc. 2 *p* *pizz.*

Perc. 155 *mp* castanets *when soprano sings, castanets play*

*Bass plays quiet improvisation during ostinato, lots of variety and lots of silence*

156 *freely over ostinato* *funky* blues 3rd a bit flat

Sop. He said he had long had a plan and he had in - vi - ted me

158

Sop. to lay that plan be - fore me he called my at - ten - tion to a

*Soprano continues speaking: map of the United States and pointed out the far-reaching (tenor cue) Alleghenies, which stretch away from the borders of New York to the Southern States.*

161 *enter on "Alleghenies"* *rubato & quasi Mideastern (semi-improvisatory, can add own melismas)*

Tenor 8 These mount - tains God has gi - ven the strength of the hills to free - dom they

166 *percussion switches from castanets to light snare improv*

Tenor 8 were placed here for the e - man - ci - pa - tion of the ne - gro race they are

170

Tenor 8 full of na - tu - ral forts where one man for de - fense will be e - qual to a hun - dred for at - tack

*The Apotheosis of John Brown: Part I*

174 *ALL violins on cue arco* *Mideastern sound*

177

Tenor

they are full of pla - - - ces where large num-bers of

180

Tenor

brave men could be con - ce - aled and e - lude pur - suit for a long time

182 *ALL violins on cue*

185

Tenor

I know these mount - tains well and could take a bo-dy

189 *can improvise and embellish*

Tenor

of men and keep them there de-spite all the ef-forts of Vir - gi-nia to dislodge them

*The Apotheosis of John Brown: Part I*

*ALL violins*  
*on cue*

*Tenor (speaks as John Brown, face the audience and Mezzo):*

The object to be sought is to destroy the money value of slave property; that can only be done by rendering such property insecure. My plan is to take twenty-five picked men, and begin on a small scale; supply them ammunition, post them in fives on a line of twenty-five miles; the most persuasive shall go down to the fields as opportunity offers, and induce the slaves to join them.

*snare out, improvise with light castanets*  
*funky*

Sop. *f* He thought he couldga-ther a force of one hun-dred har-dy men who would

*ALL violins on cue*  
gliss.  
*f*

Sop. lead the adventurous to train them life to which he proposed they would run off the slaves

*ALL violins on cue*  
gliss.

*The Apotheosis of John Brown: Part I*

Sop.

204

re-tain the brave and strong in the moun-tains and send the weak and the ti-mid

*ALL violins on cue gliss.*

*Soprano, speaking:* to the north by the underground railroad:  
his operations would be enlarged with increasing numbers.

*ALL violins on cue*

207

*gliss. cue end of ostinato*

**1G. How Would He Support These Men?***on repeats, light improvisation by violin soloist*

♩ = 108  
*ostinato: repeat until cued out after call & response*

209

Vln. I *solo*  
*p*

Vln. II *solo arco*  
*p*

Vla. *solo arco*  
*p*

B.C. *solo*  
*p*

213

Vln. I

Vln. II

Vla.

B.C.

*cued in with ostinato**Chorus (speaking in unison, as in prayer call and response):*

How would he support these men?

*Narrator (emphatically):* I would subsist them upon the enemy: slavery is a state of war, and the slave had a right to anything necessary to his freedom.

*Chorus:* Suppose you succeed in running off a few slaves, and impress Virginia with a sense of insecurity, the effect will be only to make them sell their slaves further south.

*Narrator:* Then I would follow them up. If we could drive slavery out of one county, it would be a great gain; it would weaken the system throughout the state.

*Chorus:* But they would employ bloodhounds to hunt you out of the mountains.

*Narrator:* That they might attempt, but the chances are, we should whip them, and when we have whipt one squad, they would be careful how they pursued.

*Chorus:* But you might be surrounded and cut off from your provisions of means of subsistence.

*Narrator:* That could not be done so we could not cut our way out, but even if the worst came, I could but be killed, and I have no better use for my life than to lay it down in the cause of the slave.

*cue out ostinato*

1H. He Knew Their Proud Hearts

**Narrator:**

When I suggested that we might convert the slaveholders he said that could never be  
(first time with singers: after, singers alone repeat several times)  
he knew their  
proud hearts  
and that they would never give up their slaves  
until they felt a big stick about their heads

**Players:** 1st time as written ppp,  
2nd repeat louder, gradually to ff  
3rd repeat bass, percussion, harpsichord  
and solo violin join in improvising  
back to ppp when Narrator reenters  
at "from this night"  
cut out at "with the question"

**Vocals:** " Sing four times loud:  
Go to ppp at "From This Night"  
cut out at "with the question"

1H. He knew their proud hearts

$\text{♩} = 88$

repeat until cue on "with the question"

217

Sop. proud hearts and that they would ne-ver give up their slaves un - til they felt a  
clap

Alto proud hearts ne-ver give up their slaves

Tenor proud hearts ne-ver give up their slaves

Bari. He knew their proud hearts and that they would ne-ver give up their slave un - til they felt a  
3 tutti

Vln. I tutti

Vln. II tutti

Vla. tutti

Vc. solo tutti

220

Sop. big stick a - bout their heads

Alto big stick a - bout their heads

Tenor big stick a - bout their heads

Bari. big stick a - bout their heads He knew their

Vln. I

Vln. II

Vla.

Vc.

*Narrator:* From this night spent with John Brown in Springfield, Massachusetts, 1847, while I continued to write and speak against slavery, I became all the same less hopeful of its peaceful abolition.

My utterances became more and more tinged by the color of this man's strong impressions. I expressed this apprehension that slavery could only be destroyed by bloodshed, when I was suddenly and sharply interrupted by my good old friend Sojourner Truth with the question,

*cue out music sharply*

"Frederick, is God dead?"

"No" I answered, "and because God is not dead, slavery can only end in blood."

**END PART I**

Bass

Version 12.16.12

# The Apotheosis of John Brown

## PART II

Dave Soldier

### 2A. Concerto

♩=80

♩=96  
solo cello

7 *mf* *tutti* *mf* 6 5 7 5 6 4 7 4

14 *f* 6 5 6 5 6 7 7 5 7 4 5 3 6 5 6 5

18 7 2 6 4 7 7 5 6 #4 6 5 6 #4

20 *p* 7 5 6 5 5 3 6 5 6 5 7 2 6 4 7

23 7 5 6 #4 6 5 6 #4 7 5 6 5

26 *mf* solo cello 5 3 6 5 7 5 6 4 6 #4 7 #4 6 5 6 #4 7 5 5 3



The Apotheosis of John Brown: Part II

30

5 3 — 6 5 — 7 5 — 6 4 — 6 #4 7 #4 6 5 — 6 #4 7 5 5 3 5 3

35 *tutti*

5 3 6 2 6 5 6 5 6 7 5 3 6 2 6 5 6 5

42 *tutti*

6 7 7 5 7 4 *p* 5 3 6 5 6 5 7 2 6 4 7

45

7 5 6 #4 6 5 6 #4 7 5 6 5 *f*

47

5 3 6 5 6 5 7 2 6 4 7

49

7 5 6 #4 6 5 6 #4 7 5 6 5 *mf* ♩=80

54

6 7 7 7 6 4

Bass part 14

*solo*

**2B**

*Narrator:* The men who went to Kansas with the purpose of making it a free state were heroes and martyrs. One of the leaders this holy crusade for was John Brown. This brave old man and his sons were amongst the first to hear and heed the rupert of freedom calling them to battle. The border ruffians from Missouri  
*music begins*

Basses tacit in 2B

*cue ostinato repeats beginning on "Missouri", cue out on "than he"*

**2B ostinato**      *percussionist ppp improvisation with little instruments*

58

The musical score consists of four staves: Solo V., Vln. II, Vla., and Vc. The time signature is 7/4. The Solo V. and Vln. II staves begin with a *pp* dynamic and a *solo* marking. The Vla. staff has a *pp* dynamic. The Vc. staff begins with a *pp* dynamic. The score shows a 4-measure phrase with dynamics *pp* and *p*, and a *solo* marking for the strings.

had openly declared their purpose not only to make Kansas a slave state, but that they would make it impossible for free state men to liver there. Captain John Brown felt that now, after long years of waiting, his hour had come, and never did man meet the perilous requirements of any occasion more cheerfully, courageously, and disinterestedly than he.

*cue out ostinato*

The Apotheosis of John Brown: Part II

2C. The Horrors Wrought

repeat until cued on "defender"  
solo

59 2C

Vln. I *f* solo

Vln. II *f* solo

Vla. solo *f*

Vc. *f*

B.C. solo bass (lower 8va if available) *f*

60

Bari.

The horrors

wrought by Captain hand  
Brown's iron

cannot be contemplated  
without a **shudder**

cue on **shudder** about 3 seconds on this chord

64

Solo V. *f* pont., bow tremelo

Vln. I *f* pont., bow tremelo  
other violins

Vln. II *f* pont., bow tremelo  
other violins

Vla. *f* other violas  
pont., bow tremelo

B.C. *f* other cellos & basses  
pont., bow tremelo

65

Bari.

choose melody notes from these three

but it is the shudder one feels  
at the execution of a

murderer

Until the lives of tyrants shall become more  
precious in the sight of men than justice,  
John Brown will need no defender.

cue out strings, no pause:

Cue Harpsichord D Major flourish

*The Apotheosis of John Brown: Part II*

**2D. With Only Eight Men**

Basses tacit in 2D

*after harpsichord D major flourish, cue in baritone and ostinato*

**2D**  
68 *gradual accel.*


Bari.


*The Apotheosis of John Brown: Part II*


*cue in after "under an oath"  
tempo is independent of strings*

*diminish volume when baritone sings*

81

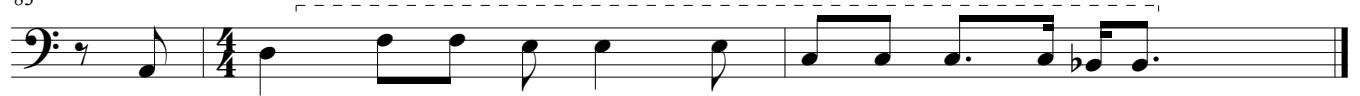
Sop. 

Alto 

Tenor 

*after about 15 seconds of "any terms" vocals, cue in ostinato and baritone for last time*

83 *accel.*

Bari. 

*Baritone continues speaking:*

and liberated a dozen slaves in a single night, and despite laws and marshals,  
brought these people through a half dozen States and landed them safe in Canada.

*at "Canada" cue out all singers and players*

*End Part II*

# The Apotheosis of John Brown

## PART III

Dave Soldier

### 3A. Holler

$\text{♩} = 48$

no harpsichord

gliss.

*mf*  $\text{3}$

6

12

*mp*

18

21

*soloist leads*

//  $\frac{8}{4}$

can play 8va

*Narrator:*

Narrator: On the night of the sixteenth of October, 1859, there appeared near the confluence of the Potomac and Shenandoah rivers a party of nineteen men – fourteen white and five colored. These men invaded the town of Harper's Ferry,

**3B**  $\text{♩} = 72$   
24 *freely*

Sop. Dis - armed the watch - men

Alto took pos-ses sion of the ar-se-nal, ri - fle

26

Sop.

Alto

Bari. fac - to - ry, ar - mor - y - and go - vern - ment pro - per - ty at that place

27

Sop. aah aah aah

Alto aah aah aah

Tenor *gliss.* ar - re - sted and made pri so - ners of near - ly all the pr - mi - nent ci - ti - zens in the neigh - bor hood aah aah aah

Bari. aah aah aah

29 sing "aah" on held notes

Sop. col - lec - ted a - bou fi - fty slaves

Alto

Tenor

Bari.

Vc.

*p*

30

Sop.

Alto put bay o-nets in the hands of such as were a-ble and wil-ling to fight for their li-ber-ty

Tenor

Bari.

Vc.

gliss.

6



31

Sop. aah aah aah

Alto aah aah aah

Tenor pro - claimed ge - ne - ral e - man - ci - pa - tion aah aah aah

Bari. killed eight men aah aah aah

Vc.

Bass

34

Sop. held the ground more than thi - rty hours

Alto

Tenor

Bari.

Vc.

Bass

*p*

35

Sop.

Alto

Tenor

Bari.

Vc.

Bass

were sub-se-quen - tly o \_\_\_\_\_ ver po - wered and near - ly all killed woun-ded or cap - tured

36

Sop.

Alto

Tenor

Bari.

Vc.

Bass

by a bo \_\_\_\_\_ dy of U - ni - ted States troops un - der cõm - mand of Ro - bert E. Lee

37

Sop. aah aah aah

Alto aah aah aah

Tenor gliss. 3 3  
8 Three out of the nine teen in-va-ders were cap-tured while figh-ting aah aah aah

Bari. aah aah aah

Vc.

Bass

*Narrator:* and one of them was Captain John Brown – the man who originated, planned, and commanded the expedition.

**3C Phrase**  $\text{♩}=76$

39

Solo *f*

Vln. I *f*

Vln. II *f*

Vla. *ff*  
pont., bow tremelo

*rit.*

***ff***  
**3D Execution**

*cue in narrator and low strings*  
*singers talk quietly with each other*

*Narrator:*

At the time of capture Captain Brown was supposed to be mortally wounded, as he had several ugly gashes and bayonet wounds on his head and body, and apprehending that me might speedily die, or that he might be rescued, and the opportunity to make him an example of slaveholding vengeance would be lost, his captors hurried him to Charlestown

*cue for applause sounds and soft hoots from singers, later from orchestra as well*

placed him in prison strongly guarded by troops

*louder, including orchestra members who aren't playing*

and before his wounds were healed he was brought into court,  
subjected to nominal trial

*louder, everyone*

convicted of high-treason and inciting slaves to insurrection,  
and was **executed**.

*Sudden cut off after **executed** of everyone*

**3D ostinato** *ostinato repeat growing louder with cues until cued out at "executed"*

42  $\text{♩}=72$

Vc. *mf*

Bass *mf*

*improvised snare drum, follow volume of cues*

End Part III



4B Though in Canada

42  $\text{♩} = 48$   $\text{♩} = 60$  *a tempo*

54 *rit.* *a tempo*

66

70

The Apotheosis of John Brown: Part IV

4C The work lingered

78 *ostinato* *cue out repeats at "he might take"*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

*bass improvises pizzacatto lines, behind tenor*

*tenor enters after above string ostinato begins*

80

Tenor

8 The work lingered until the Kansas trouble was over, and freedom was a fact in that territory. This left him with arms

84

Tenor

and men, for the men who had been with him in Kansas believed in him and would follow him in any humane but dangerous enterprise **he** might take

*short pause*

Bass

*The Apotheosis of John Brown: Part IV*

4D swing 8th notes

89 bass only  $\text{♩} = 72$

89 *f* *mp*

93 *f*

96 *mp*

99 *f* *mp*

104

106 *f* *mp*

109

112

Tacit on 4E, 4F, 4G



# The Apotheosis of John Brown

## PART V

Dave Soldier

### 5A. Pastorale $\text{♩} = 96$

Musical score for Bass part 30, measures 1-50. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as  $\text{♩} = 96$ . The piece is titled "5A. Pastorale".

Measures 1-8: Measure 1 has a **3** above the staff. Measure 4 has *mp* below the staff.

Measures 9-14: Measure 9 is marked with **9** above the staff.

Measures 15-21: Measure 15 is marked with **15** above the staff. Measure 16 has *pp* below the staff.

Measures 22-27: Measure 22 is marked with **22** above the staff. Measure 23 has *sfz* below the staff. Measure 25 has *mf* below the staff.

Measures 28-35: Measure 28 is marked with **28** above the staff. Measure 29 has a **2** above the staff. Measure 30 has *mf* below the staff.

Measures 36-43: Measure 36 is marked with **36** above the staff. Measure 37 has a **2** above the staff. Measure 38 has *mf* below the staff.

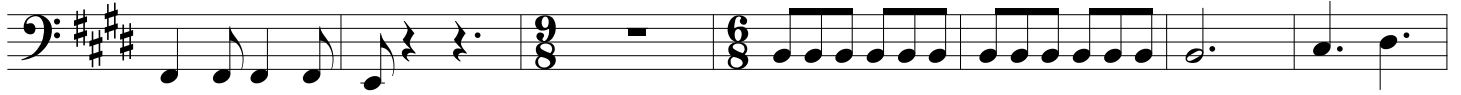
Measures 44-48: Measure 44 is marked with **44** above the staff.

Measures 49-50: Measure 49 is marked with **49** above the staff.

57



64



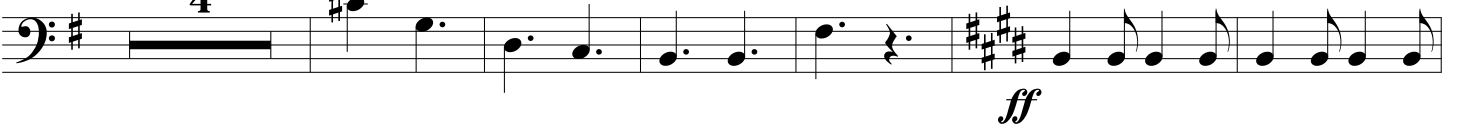
71



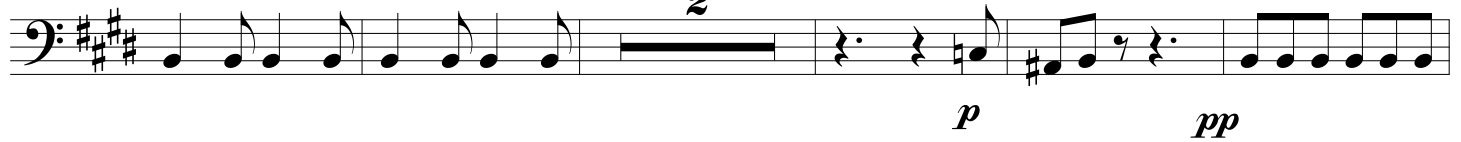
77



86



96



103





Bass  
**5B. Neither Principalities Nor Powers**

*The Apotheosis of John Brown: Part V*

Narrator:

Much of the excitement caused by the Harper's Ferry insurrection had subsided, and I should have now gratified a long-cherished desire to visit France, had not news reached me from home of the death of my beloved daughter Annie, the light and life of my house.

I took the first outgoing steamer for Portland, Maine. **Great**

*Cue violins and snare 5B ostinato in after "Great" Narrator continues:*

changes had now taken place in the public mind touching the raid. Virginia had satisfied her thirst for blood. She had executed all the raiders who had fallen into her hands. She had not given Captain Brown the benefit of a reasonable doubt, but hurried him to the scaffold in panic-stricken haste.

She had made herself ridiculous by her fright, and despicable by her fury.

*short pause while first cello pizzicato and later other strings begin to gently improvise with melody*

Emerson's prediction that Brown's gallows would become like a cross was already becoming fulfilled.

The old hero, in the trial hour, had behaved so grandly that men regarded him not as a murderer,

but as a martyr. His defeat was already assuming the form and pressure of victory,

and his death was giving new life and power to the principles of justice and liberty.

He had spoken great words in the face of death the champions of slavery. He had quailed before neither.

What he had lost by the sword, he had more than gained by the truth.

To his own soul he was right, and **neither principalities nor powers, life nor death,**

**things present or things to come** could shake his dauntless spirit or move him from his ground.

♩=120

125 **5B. ostinato**

Solo

Vln. I

Vln. II

*pp*

*after several repeats, cello enters with improv pizz.*

129

Solo

Vln. I

Vln. II

132 Snare drum

Perc.

*Southern fife & drum style: use phrase as basis, be free with accents*

*p*

Singers start piano, repeat at least 6X. The singers begin to improvise (keep harmonic movement) more as they repeat more.

cue in with Narrator on "**neither principalities ...**"  
♩=136

133

S like a shape-note hymn Nei-ther prin-ci - pa - li - ties nor pow - ers \_\_\_\_\_

A Nei-ther prin - ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

T Nei-ther prin - ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

Bari. ther prin - ci - pa - li - ties nor pow - ers \_\_\_\_\_

137

S \_\_\_\_\_ Life - or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_ *see fills below*

A Life or \_\_\_\_\_ death things \_\_\_\_\_ pre - sent or things to come \_\_\_\_\_

T Life or \_\_\_\_\_ death things pre - sent of things to come \_\_\_\_\_

Bari. er - ers Life or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_

- Soprano improvises fills using basic melody (can be taken over by any singer who is comfortable improvising)
1. In the trial hour
  2. to his own soul he was right
  3. could shake his dauntless spirit or move him from his ground

*As repeats proceed*

*1. strings gradually join in*

*2. cue in percussion and bass pizzicato improvisation (use tympani if available)*

*3. music gradually swells to fortissimo*

*strings gradually switch from 5B ostinato, one by one, to this 2nd ostinato*

141

Vln. I

Vln. II

Vla.

Vc. 1

arco

145

Vln. I

Vln. II

Vla.

Vc. 1

*After soprano fills, violin soloist improvised fills.*

*After several more repeats, cue all to decrescendo to pianissimo, and cue in narrator*

*Narrator: He did not even ask that the cup of death might pass from him.  
Those who looked for confession heard only the voice of rebuke and warning.*

*solo violin continues quiet improvised gospel-style solo  
cue out*

*1. singers*

*2. string sections*

*3. percussion*

*4. bass*

*solo violinist ends with slow fade to nothing (about 10 second long fade)*

**END**

# The Apotheosis of John Brown

## PART I

Dave Soldier

### 1A. Forlane

♩.=108

snare

bass Dr.

**6**

*p*

**10**

16

*pp*

**3**

26

**2**

**9**

42

49

56

**2**

*p*

**18**

*pp*

81

**2**

**4**

**4**

**4**

**4**

*f*

**12**

**8**

**4**

*The Apotheosis of John Brown: Part I***1B. About the time I began...**

Percussion improvises on little instruments

*The singers and narrator enter. They are wearing elegant and somewhat flashy evening dress.*

**Narrator:** *throughthought, narrator speaks in the manner of a country preacher cf., Rev. C.L. Franklin*

About the time I began my enterprise in Rochester I chanced to spend a night and a day under the roof of a man whose character and conversation, and whose objects and aims in life made a very deep impression upon my mind and heart. His...

*cued in on "name"*

91  $\text{♩} = 52$  **1B. ostinato** *ostinato: repeat until cued out*

Solo V. *pp* *p*

Vln. II *pp* *p*

Vla. *p*

Vc. *pp* *p*

*percussionist ppp improvisation with little instruments*

*music begins:*

name had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Highland Garnet and J.W. Loguen. In speaking of him their voices would drop to a whisper, and what they said made me very eager to see and know him.

*cue music out*

Percussion tacit on 1C, 1D, and 1E



**1E. Every Member of the Family (reprise)**

*FIRST VIOLINS TACIT IN 1E*

♩ = 108

*with narrator*

133

Solo Vln. *mp*

Vln. II 2 players *p*

Vla. 2 players *p* div.

Vc. 2 players *p*

138

Solo Vln.

Vln. II

Vla.

Vc.

143

Solo Vln.

Vln. II

Vla.

Vc.

*The Apotheosis of John Brown: Part I*

148

Solo Vln.

Vln. II

Vla.

Vc.

pizz.

pizz.

152

Vln. II

Vla.

Vc.

Detailed description of the musical score: The score consists of four staves. The top staff is for Solo Violin, starting at measure 148 with a melodic line in D major. The second staff is for Violin II, starting at measure 148 with a pizzicato accompaniment. The third staff is for Viola, also starting at measure 148 with a pizzicato accompaniment. The fourth staff is for Violoncello, starting at measure 148 with a melodic line. Measures 148-151 are in 3/4 time, and measure 152 is in 4/4 time. The key signature is two sharps (D major). The score ends with a double bar line and a key signature change to D minor for the final measure of the system.

*Narrator: (enters with orchestra, while singers mutter to each other)*

Captain Brown cautiously approached the subject;  
 for he seemed to apprehend opposition to his views. He denounced slavery in look and language fierce and bitter,  
 thought that slaveholders had forfeited their right to live, that the slaves had the right to gain their liberty  
 in any way they could, did not believe that moral suasion could ever liberate the slave,  
 or that political action would abolish the system.

*Narrator ends slightly before the orchestra*

Percussion on castanets, snare

1F. He Said He Had Long Had a Plan

155  $\text{♩} = 80$  *pizz.* *ostinato: repeats until cue out on "increasing numbers"*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

Vc. 2 *p* *pizz.*

Perc. *mp* castanets *when soprano sings, castanets play*

*Bass plays quiet improvisation during ostinato, lots of variety and lots of silence*

156 *funky* *freely over ostinato* blues 3rd a bit flat

Sop. He said he had long had a plan and he had in - vi - ted me

158

Sop. to lay that plan be-fore me he called my at-ten-tion to a

*Soprano continues speaking: map of the United States and pointed out the far-reaching (tenor cue) Alleghenies, which stretch away from the borders of New York to the Southern States.*

161 *enter on "Alleghenies"* *rubato & quasi Mideastern (semi-improvisatory, can add own melismas)*

Tenor 8 These mount- tains God has gi-ven the strength of the hills to free-dom they

166 *percussion switches from castanets to light snare improv*

Tenor 8 were placed here for the e-man-ci-pa-tion of the ne-gro race they are

170

Tenor 8 full of na-tu-ral forts where one man for de-fense will be e-equal to a hun-dred for at-tack

The Apotheosis of John Brown: Part I

174 *ALL violins on cue arco* *Mideastern sound*

177  
 Tenor 8 they are full of pla - - - ces where large num-bers of

180  
 Tenor 8 brave men could be con - ce - aled and e - lude pur - suit for a long time

182 *ALL violins on cue*

185  
 Tenor 8 I know these mount - tains well and could take a bo-dy

189 *can improvise and embellish*

Tenor 8 of men and keep them there de-spite all the ef-forts of Vir - gi-nia to dislodge them

*The Apotheosis of John Brown: Part I*

*ALL violins*  
*on cue*

192

*Tenor (speaks as John Brown, face the audience and Mezzo):*

The object to be sought is to destroy the money value of slave property; that can only be done by rendering such property insecure. My plan is to take twenty-five picked men, and begin on a small scale; supply them ammunition, post them in fives on a line of twenty-five miles; the most persuasive shall go down to the fields as opportunity offers, and induce the slaves to join them.

*snare out, improvise with light castanets*  
*funky*

195

Sop.

*f* He thought he couldga-ther a force of one hun-dred har-dy men who would

*ALL violins on cue*  
gliss.

195

199

Sop.

lead the adventurous to train them  
life to which he  
proposed

they would run off the slaves

*ALL violins on cue*  
gliss.

199

*The Apotheosis of John Brown: Part I*

204

Sop.

re-tain the brave and strong in the moun-tains and send the weak and the ti-mid

204

*ALL violins on cue gliss.*

*Soprano, speaking:* to the north by the underground railroad:  
his operations would be enlarged with increasing numbers.

*ALL violins on cue*

207

*gliss. cue end of ostinato*

**1G. How Would He Support These Men?***on repeats, light improvisation by violin soloist*

♩ = 108

*ostinato: repeat until cued out after call & response*

solo

209

Vln. I

Vln. II

Vla.

B.C.

*p*

*p*

*p*

*p*

213

Vln. I

Vln. II

Vla.

B.C.

*cued in with ostinato**Chorus (speaking in unison, as in prayer call and response):*

How would he support these men?

*Narrator (emphatically):* I would subsist them upon the enemy: slavery is a state of war, and the slave had a right to anything necessary to his freedom.

*Chorus:* Suppose you succeed in running off a few slaves, and impress Virginia with a sense of insecurity, the effect will be only to make them sell their slaves further south.

*Narrator:* Then I would follow them up. If we could drive slavery out of one county, it would be a great gain; it would weaken the system throughout the state.

*Chorus:* But they would employ bloodhounds to hunt you out of the mountains.

*Narrator:* That they might attempt, but the chances are, we should whip them, and when we have whipt one squad, they would be careful how they pursued.

*Chorus:* But you might be surrounded and cut off from your provisions of means of subsistence.

*Narrator:* That could not be done so we could not cut our way out, but even if the worst came, I could but be killed, and I have no better use for my life than to lay it down in the cause of the slave.

*cue out ostinato*

percussion part 9

**1H. He Knew Their Proud Hearts**

Percussion improvisation on 1H

**Narrator:**

When I suggested that we might convert the slaveholders he said that could never be  
*(first time with singers: after, singers alone repeat several times)*  
 he knew their  
 proud hearts  
 and that they would never give up their slaves  
 until they felt a big stick about their heads

**Players:** 1st time as written *ppp*,  
 2nd repeat louder, gradually to *ff*  
 3rd repeat bass, percussion, harpsichord  
 and solo violin join in improvising  
 back to *ppp* when Narrator reenters  
 at "from this night"  
 cut out at "with the question"

**Vocals:** " Sing four times loud:  
 Go to *ppp* at "From This Night"  
 cut out at "with the question"

**1H. He knew their proud hearts**

$\text{♩} = 88$

repeat until cue on "with the question"

217

Sop. proud hearts and that they would ne-ver give up their slaves un - til they felt a  
 Alto proud hearts ne-ver give up their slaves  
 Tenor proud hearts ne-ver give up their slaves  
 Bari. He knew their proud hearts and that they would ne-ver give up their slave un - til they felt a  
 Vln. I tutti  
 Vln. II tutti  
 Vla. tutti  
 Vc. solo tutti



220

Sop. big stick a - bout their heads

Alto big stick a - bout their heads

Tenor big stick a - bout their heads

Bari. big stick a - bout their heads He knew their

Vln. I

Vln. II

Vla.

Vc.

*Narrator:* From this night spent with John Brown in Springfield, Massachusetts, 1847, while I continued to write and speak against slavery, I became all the same less hopeful of its peaceful abolition.

My utterances became more and more tinged by the color of this man's strong impressions. I expressed this apprehension that slavery could only be destroyed by bloodshed, when I was suddenly and sharply interrupted by my good old friend Sojourner Truth with the question,

*cue out music sharply*

"Frederick, is God dead?"

"No" I answered, "and because God is not dead, slavery can only end in blood."

**END PART I**

**2B**

*Narrator:* The men who went to Kansas with the purpose of making it a free state were heroes and martyrs. One of the leaders this holy crusade for was John Brown. This brave old man and his sons were amongst the first to hear and heed the rupert of freedom calling them to battle. The border ruffians from Missouri  
*music begins*

Percussion plays small instruments

*cue ostinato repeats beginning on "Missouri", cue out on "than he"*

**2B ostinato**      *percussionist ppp improvisation with little instruments*

58

Solo V. *pp* solo *p*

Vln. II *pp* solo *p*

Vla. solo *pp* *p*

Vc. *pp* *p*

had openly declared their purpose not only to make Kansas a slave state, but that they would make it impossible for free state men to liver there. Captain John Brown felt that now, after long years of waiting, his hour had come, and never did man meet the perilous requirements of any occasion more cheerfully, courageously, and disinterestedly than he.

*cue out ostinato*

2C. The Horrors Wrought

repeat until cued on "defender"  
solo

59 2C

Vln. I  
Vln. II  
Vla.  
Vc.  
B.C.

60

Bari.

The horrors

wrought by Captain hand  
Brown's iron

cannot be contemplated  
without a **shudder**

cue on **shudder** about 3 seconds on this chord

64

Solo V.  
Vln. I  
Vln. II  
Vla.  
B.C.

choose melody notes from these three

65

Bari.

but it is the shudder one feels  
at the execution of a

murderer

Until the lives of tyrants shall become more  
precious in the sight of men than justice,  
John Brown will need no defender.

cue out strings, no pause:

Cue Harpsichord D Major flourish

**2D. With Only Eight Men**

*after harpsichord D major flourish, cue in baritone and ostinato*

**2D**  
68

*gradual accel.*

Bari.

With on - ly eight men he met fought whipt and cap - tured Hen - ry Clay Pate with

72

*rit.*

//

*gradual accel.*

Bari.

twen - ty five well armed and well moun - ted men with just thir - ty men he

75

*rit.*

//

Bari.

van - quished five hun - dred Mis - sou - ri - ans un - der the com - mand of Ge - ne - ral Read

78

*gradual accel.*

Bari.

These men had come un - der an oath

*on under an oath, cue in "any terms"*

*tempo accelerates 3X: and ritards twice following soloist*

*1st & 2nd are cut off*

*3rd maintains fast tempo until cued out*

**ostinato**  
80

Vln. I

Vln. II

Vla.

Vc.

Perc.

*Baritone continues speaking freely:*

never to return to Missouri til they had stamped out the last vestige of free-state spirit in Kansas.

But a brush with old Brown took this conceit out of them, and they were glad to get home upon **any terms.**

*pause about 15 seconds while others are singing*


*String and percussion cued out after "any terms"*

*The Apotheosis of John Brown: Part II*


*cue in after "under an oath"  
tempo is independent of strings*

*diminish volume when baritone sings*


81

Sop. 

A - ny terms a - ny terms A brush with old Brown they were glad to get home

Alto 


A - ny terms a - ny terms brush with old Brown they were glad to get home

Tenor 

A - ny terms a - ny terms brush with old Brown they were glad to get home

*after about 15 seconds of "any terms" vocals, cue in ostinato and baritone for last time*

83

Bari. 

Be - fore lea - ving Kan - sas he went in - to Mis - sou - ri

*Baritone continues speaking:*

and liberated a dozen slaves in a single night, and despite laws and marshals,  
brought these people through a half dozen States and landed them safe in Canada.

*at "Canada" cue out all singers and players*

*End Part II*

**3C Phrase**  $\text{♩} = 76$

39

Solo *f*

Vln. I *f*

Vln. II *f*

Vla. *ff*  
pont., bow tremelo

*rit.*

***ff***  
**3D Execution**

*cue in narrator and low strings*  
*singers talk quietly with each other*

Improvised snare drum

*Narrator:*

At the time of capture Captain Brown was supposed to be mortally wounded, as he had several ugly gashes and bayonet wounds on his head and body, and apprehending that me might speedily die, or that he might be rescued, and the opportunity to make him an example of slaveholding vengeance would be lost, his captors hurried him to Charlestown

*cue for applause sounds and soft hoots from singers, later from orchestra as well*

placed him in prison strongly guarded by troops

*louder, including orchestra members who aren't playing*

and before his wounds were healed he was brought into court,  
subjected to nominal trial

*louder, everyone*

convicted of high-treason and inciting slaves to insurrection,  
and was **executed.**

*Sudden cut off after **executed** of everyone*

**3D ostinato** *ostinato repeat growing louder with cues until cued out at "executed"*

42  $\text{♩} = 72$

Vc. *mf*

Bass *mf*

*improvised snare drum, follow volume of cues*

*End Part III*

# The Apotheosis of John Brown

## PART IV

Dave Soldier

### 4A. My Escape from United States Marshals

**Bass drum**  
*mf*

**snare**

$\bullet = 88$

4

7

3

3

19

*p*

*mf*

22

**snare rim**

*p*

28

**ord. snare**

31

*p*

*ff*

*slower*

*p*

34

*p*

*pp*

*mf*

*ppp*

40

Tacit through the remainder of Part IV

(singers play on one bass drum on the floor in 4E)

Percussion  
**5B. Neither Principalities Nor Powers**

*The Apotheosis of John Brown: Part V*

Narrator:

Much of the excitement caused by the Harper's Ferry insurrection had subsided, and I should have now gratified a long-cherished desire to visit France, had not news reached me from home of the death of my beloved daughter Annie, the light and life of my house.

I took the first outgoing steamer for Portland, Maine. **Great**

*Cue violins and snare 5B ostinato in after "Great" Narrator continues:*

changes had now taken place in the public mind touching the raid. Virginia had satisfied her thirst for blood. She had executed all the raiders who had fallen into her hands. She had not given Captain Brown the benefit of a reasonable doubt, but hurried him to the scaffold in panic-stricken haste. She had made herself ridiculous by her fright, and despicable by her fury.

*short pause while first cello pizzicato and later other strings begin to gently improvise with melody*

Emerson's prediction that Brown's gallows would become like a cross was already becoming fulfilled. The old hero, in the trial hour, had behaved so grandly that men regarded him not as a murderer, but as a martyr. His defeat was already assuming the form and pressure of victory, and his death was giving new life and power to the principles of justice and liberty. He had spoken great words in the face of death the champions of slavery. He had quailed before neither. What he had lost by the sword, he had more than gained by the truth.

To his own soul he was right, and **neither principalities nor powers, life nor death, things present or things to come** could shake his dauntless spirit or move him from his ground.

♩=120

125 **5B. ostinato**

Solo *pp*

Vln. I *pp*

Vln. II *pp*

*after several repeats, cello enters with improv pizz.*

129

Solo

Vln. I

Vln. II

*Southern fife & drum style: use phrase as basis, be free with accents*

132 Snare drum

Perc. *p*



*Singers start piano, repeat at least 6X. The singers begin to improvise (keep harmonic movement) more as they repeat more.*

*cue in with Narrator on "neither principalities ..."*  
 ♩=136

133

S *like a shape-note hymn*  
 Nei-ther prin - ci - pa - li - ties nor pow - ers \_\_\_\_\_

A  
 Nei-ther prin - ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

T  
 Nei-ther prin - ci - pa - li - ties nor pow - er \_\_\_\_\_ pow - ers \_\_\_\_\_

Bari.  
 ther prin - ci - pa - li - ties nor pow - ers \_\_\_\_\_

*see fills below*

137

S  
 Life - or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_

A  
 Life or \_\_\_\_\_ death things \_\_\_\_\_ pre - sent or things to come \_\_\_\_\_

T  
 Life or \_\_\_\_\_ death things pre - sent of things to come \_\_\_\_\_

Bari.  
 er - ers Life or \_\_\_\_\_ things pre - sent or things to come \_\_\_\_\_

- Soprano improvises fills using basic melody (can be taken over by any singer who is comfortable improvising)*
1. *In the trial hour*
  2. *to his own soul he was right*
  3. *could shake his dauntless spirit or move him from his ground*

*As repeats proceed*

*1. strings gradually join in*

*2. cue in percussion and bass pizzicato improvisation (use tympani if available)*

*3. music gradually swells to fortissimo*

*strings gradually switch from 5B ostinato, one by one, to this 2nd ostinato*

141

Vln. I

Vln. II

Vla.

Vc. 1

arco

145

Vln. I

Vln. II

Vla.

Vc. 1

*After soprano fills, violin soloist improvised fills.*

*After several more repeats, cue all to decrescendo to pianissimo, and cue in narrator*

*Narrator: He did not even ask that the cup of death might pass from him.*

*Those who looked for confession heard only the voice of rebuke and warning.*

*solo violin continues quiet improvised gospel-style solo*

*cue out*

*1. singers*

*2. string sections*

*3. percussion*

*4. bass*

*solo violinist ends with slow fade to nothing (about 10 second long fade)*

**END**

Harpichord

# The Apotheosis of John

Dave Soldier

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Version 2.13.21

1A. Forlane  $\text{♩} = 108$

The musical score is written for Harpichord and consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor). The tempo is marked as  $\text{♩} = 108$ . The piece is titled "1A. Forlane".

- Measures 1-9:** The first system begins with a piano (*p*) dynamic. It features a melodic line in the bass clef and a more active line in the treble clef. There are slurs and accents throughout. The system ends with a 4-measure rest in both staves.
- Measures 10-19:** The second system starts at measure 10 with a pianissimo (*pp*) dynamic. It features a dense texture of chords in the treble clef and a more rhythmic bass line. There are 2-measure rests in both staves at measures 12 and 13.
- Measures 20-27:** The third system continues the texture. It features a 2-measure rest in both staves at measure 21. The bass line becomes more active with eighth notes.
- Measures 28-39:** The fourth system starts at measure 28 with a fortissimo (*ff*) dynamic. It features a 5-measure rest in both staves at measure 29. The dynamics shift to piano (*p*) in the final measures of the system.
- Measures 40-49:** The fifth system starts at measure 40 with a mezzo-forte (*mf*) dynamic. It features a melodic line in the treble clef and a rhythmic bass line. The system ends with a 5-measure rest in both staves.

Harpichord

The Apotheosis of John Brown: Part I

46

52

59

77

84

Harpichord is tacit until 1H, where the player can improvise as the music intensifies

The Apotheosis of John Brown: Part I

1G. How Would He Support These Men?

on repeats, light improvisation by violin soloist

♩ = 108  
ostinato: repeat until cued out after call & response

Vln. I  
Vln. II  
Vla.  
B.C.

Vln. I  
Vln. II  
Vla.  
B.C.

cued in with ostinato

Chorus (speaking in unison, as in prayer call and response):

How would he support these men?

Narrator (emphatically): I would subsist them upon the enemy: slavery is a state of war, and the slave had a right to anything necessary to his freedom.

Chorus: Suppose you succeed in running off a few slaves, and impress Virginia with a sense of insecurity, the effect will be only to make them sell their slaves further south.

Narrator: Then I would follow them up. If we could drive slavery out of one county, it would be a great gain; it would weaken the system throughout the state.

Chorus: But they would employ bloodhounds to hunt you out of the mountains.

Narrator: That they might attempt, but the chances are, we should whip them, and when we have whipt one squad, they would be careful how they pursued.

Chorus: But you might be surrounded and cut off from your provisions of means of subsistence.

Narrator: That could not be done so we could not cut our way out, but even if the worst came, I could but be killed, and I have no better use for my life than to lay it down in the cause of the slave.

cue out ostinato

Harpischord part 3

The Apotheosis of John Brown: Part I

1H. He Knew Their Proud Hearts

**Narrator:**

When I suggested that we might convert the slaveholders he said that could never be  
(first time with singers: after, singers alone repeat several times)  
he knew their  
proud hearts  
and that they would never give up their slaves  
until they felt a big stick about their heads

**Players:** 1st time as written ppp,  
2nd repeat louder, gradually to ff  
3rd repeat bass, percussion, harpsichord  
and solo violin join in improvising  
back to ppp when Narrator reenters  
at "from this night"  
cut out at "with the question"

**Vocals:** " Sing four times loud:  
Go to ppp at "From This Night"  
cut out at "with the question"

1H. He knew their proud hearts

$\text{♩} = 88$

repeat until cue on "with the question"

217

Sop. proud hearts and that they would ne-ver give up their slaves un - til they felt a  
clap

Alto proud hearts ne-ver give up their slaves  
clap

Tenor proud hearts ne-ver give up their slaves  
clap

Bari. He knew their proud hearts and that they would ne-ver give up their slave un - til they felt a  
3 tutti

Vln. I tutti

Vln. II tutti

Vla. solo tutti

Vc. tutti

*The Apotheosis of John Brown: Part I*

220

Sop. *clap*  
big stick a - bout their heads *clap*

Alto *clap*  
big stick a - bout their heads *clap*

Tenor *clap*  
big stick a - bout their heads *clap*

Bari. *clap*  
big stick a - bout their heads He knew their

Vln. I

Vln. II

Vla.

Vc.

*Narrator:* From this night spent with John Brown in Springfield, Massachusetts, 1847, while I continued to write and speak against slavery, I became all the same less hopeful of its peaceful abolition.

My utterances became more and more tinged by the color of this man's strong impressions. I expressed this apprehension that slavery could only be destroyed by bloodshed, when I was suddenly and sharply interrupted by my good old friend Sojourner Truth with the question,

*cue out music sharply*

"Frederick, is God dead?"

"No" I answered, "and because God is not dead, slavery can only end in blood."

**END PART I**

# The Apotheosis of John Brown

## PART II

Dave Soldier

### 2A. Concerto

♩=80

♩=96  
solo cello

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins in 3/4 time and changes to 4/4 time at measure 4. The tempo is marked as quarter note = 80. The score includes dynamic markings such as *mf*, *f*, and *p*, and performance instructions like *tutti* and *solo cello*. Fingerings are indicated by numbers 1-5 below the notes. The harpsichord part 6 is indicated at the bottom of the page.

Measures 1-3: *mf*, 3/4 time. Fingerings: 6, 7, 6, 6, 6, 6.

Measures 4-6: *mf*, 4/4 time. Fingerings: 6, 7, 6, 7, 6, 7, 6, 7. *tutti* instruction above.

Measures 7-13: *mf*, 4/4 time. Fingerings: 6, 7, 6, 6, 6, 6, 6, 6, 6, 6, 6, 7, 5, 3.

Measures 14-17: *f*, 4/4 time. Fingerings: 6, 6, 6, 6, 6, 7, 7, 7, 7, 5, 3, 6, 5, 6, 5.

Measures 18-21: *p*, 4/4 time. Fingerings: 7, 2, 6, 4, 7, 7, 5, 6, #4, 6, 5, 6, #4.

Measures 22-25: *p*, 4/4 time. Fingerings: 7, 5, 6, 5, 5, 3, 6, 5, 6, 5, 7, 2, 6, 4, 7.

Measures 26-29: *mf*, 4/4 time. Fingerings: 7, 5, 6, #4, 6, 5, 6, #4, 7, 5, 6, 5, 6, 5, 6, #4, 7, #4, 6, 5, 6, #4, 7, 5, 3.



The Apotheosis of John Brown: Part II

30

5/3 6/5 7/5 6/4 6/#4 7/#4 6/5 6/#4 7/5 5/3 5/3

35

tutti

5/3 6/2 6/5 6/5 6/7 5/3 6/2 6/5 6/5

42

tutti

6/7 7/5 7/4 *p* 5/3 6/5 6/5 7/2 6/4 7

45

7/5 6/#4 6/5 6/#4 7/5 6/5 *f*

47

5/3 6/5 6/5 7/2 6/4 7

♩=80

49

7/5 6/#4 6/5 6/#4 7/5 6/5 *mf*

54

// solo

6/7 7/5 7/4 6/4

*The Apotheosis of John Brown: Part II*

**2B**

*Narrator:* The men who went to Kansas with the purpose of making it a free state were heroes and martyrs. One of the leaders this holy crusade for was John Brown. This brave old man and his sons were amongst the first to hear and heed the rupert of freedom calling them to battle. The border ruffians from Missouri  
*music begins*

Harpsichord tacit in 2B

*cue ostinato repeats beginning on "Missouri", cue out on "than he"*

**2B ostinato**      *percussionist ppp improvisation with little instruments*

58

The musical score consists of four staves: Solo V., Vln. II, Vla., and Vc. The Solo V. and Vln. II staves are in treble clef with a 7/4 time signature. The Vla. staff is in alto clef with a 3/4 time signature. The Vc. staff is in bass clef with a 7/4 time signature. The Solo V. and Vln. II staves begin with a *pp* dynamic and a *solo* marking. The Vla. staff begins with a *pp* dynamic and a *solo* marking. The Vc. staff begins with a *pp* dynamic. The score includes a *2B ostinato* and a *percussionist ppp improvisation with little instruments*. The Solo V. and Vln. II staves end with a *p* dynamic. The Vla. and Vc. staves end with a *p* dynamic. The score is marked with a *pp* dynamic at the beginning and a *p* dynamic at the end of the ostinato.

had openly declared their purpose not only to make Kansas a slave state, but that they would make it impossible for free state men to liver there. Captain John Brown felt that now, after long years of waiting, his hour had come, and never did man meet the perilous requirements of any occasion more cheerfully, courageously, and disinterestedly than he.

*cue out ostinato*

*The Apotheosis of John Brown: Part II*

**2C. The Horrors Wrought**

Harpisichord plays on a D major chord on cue

repeat until cued on "defender"  
solo

59 2C

Vln. I  
Vln. II  
Vla.  
Vc.  
B.C.  
Bari.

The horrors

wrought by Captain hand  
Brown's iron

cannot be contemplated  
without a **shudder**

cue on **shudder** about 3 seconds on this chord

64 pont., bow tremelo

Solo V.  
Vln. I  
Vln. II  
Vla.  
B.C.

choose melody notes from these three

65

Bari.

but it is the shudder one feels  
at the execution of a

murderer

Until the lives of tyrants shall become more  
precious in the sight of men than justice,  
John Brown will need no defender.

cue out strings, no pause:

Cue Harpsichord D Major flourish

*The Apotheosis of John Brown: Part II*

**2D. With Only Eight Men**

Harpsichord tacit in 2D

*after harpsichord D major flourish, cue in baritone and ostinato*

2D  
68 *gradual accel.*

Bari.

72 *rit.* // *gradual accel.*

Bari.

75 *rit.* //

Bari.

78 *gradual accel.*

Bari.

*on under an oath, cue in "any terms"*

*tempo accelerates 3X: and ritards twice following soloist*

*1st & 2nd are cut off*

*3rd maintains fast tempo until cued out*

*ostinato*

80 *mp* solo

Vln. I

*mp* solo

Vln. II

*mp* solo

Vla.

*mp* solo

Vc.

*mp* solo

80 *mp* & side of snare

Perc.

castanets

*Baritone continues speaking freely:*

never to return to Missouri til they had stamped out the last vestige of free-state spirit in Kansas.

But a brush with old Brown took this conceit out of them, and they were glad to get home upon **any terms**.

*pause about 15 seconds while others are singing*

*String and percussion cued out after "any terms"*

*The Apotheosis of John Brown: Part II*

*cue in after "under an oath"  
tempo is independent of strings*

*diminish volume when baritone sings*

81

Sop.  
A - ny terms a - ny terms A brush with old Brown they were glad to get home

Alto  
A - ny terms a - ny terms brush with old Brown they were glad to get home

Tenor  
A - ny terms a - ny terms brush with old Brown they were glad to get home

*after about 15 seconds of "any terms" vocals, cue in ostinato and baritone for last time*

83

Bari.  
Be - fore lea - ving Kan - sas he went in - to Mis - sou - ri

*Baritone continues speaking:*

and liberated a dozen slaves in a single night, and despite laws and marshals,  
brought these people through a half dozen States and landed them safe in Canada.

*at "Canada" cue out all singers and players*

*End Part II*

**3C Phrase**  $\text{♩} = 76$

39

Solo *f*

Vln. I *f*

Vln. II *f*

Vla. *ff*  
pont., bow tremelo

*rit.*

**ff**  
**3D Execution**  
*cue in narrator and low strings*  
*singers talk quietly with each other*

*Narrator:*

At the time of capture Captain Brown was supposed to be mortally wounded, as he had several ugly gashes and bayonet wounds on his head and body, and apprehending that me might speedily die, or that he might be rescued, and the opportunity to make him an example of slaveholding vengeance would be lost, his captors hurried him to Charlestown

*cue for applause sounds and soft hoots from singers, later from orchestra as well*

placed him in prison strongly guarded by troops

*louder, including orchestra members who aren't playing*

and before his wounds were healed he was brought into court, subjected to nominal trial

*louder, everyone*

convicted of high-treason and inciting slaves to insurrection, and was **executed.**

*Sudden cut off after **executed** of everyone*

**3D ostinato** *ostinato repeat growing louder with cues until cued out at "executed"*

42  $\text{♩} = 72$

Vc. *mf*

Bass

*mf*

*improvised snare drum, follow volume of cues*

End Part III

# The Apotheosis of John Brown

## PART IV

Dave Soldier

### 4A. My Escape from United States Marshals

Musical score for '4A. My Escape from United States Marshals' in bass clef. The score consists of nine staves of music with various time signatures and dynamic markings. The first staff starts with a tempo marking of quarter note = 88 and a dynamic of *ff*. The second staff begins with a double bar line and a dynamic of *mf*, followed by a *5ff* dynamic, then *pp* and *p*, and ends with *ff*. The third staff starts with a *pp* dynamic and ends with *ff*. The fourth staff begins with a *mf* dynamic. The fifth staff starts with *ff* and ends with *mf*. The sixth staff begins with a *ff* dynamic and ends with *pp*. The seventh staff starts with a *p* dynamic, followed by *ff*, then *pp*, and ends with *ff*. The eighth staff begins with a *p* dynamic. The ninth staff starts with a *pp* dynamic and includes a 'slower' marking. The score concludes with a final double bar line and a 2/4 time signature.

Tacit through rest of Part 4

# The Apotheosis of John Brown

## PART V

Dave Soldier

### 5A. Pastorale $\text{♩} = 96$

The musical score consists of six systems of bass clef notation. The first system starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. It features a triplet of eighth notes followed by a quarter note, a half note, and a quarter note. The second system continues with eighth and quarter notes. The third system includes a 9/8 time signature and a *mf* dynamic. The fourth system has a 9/8 time signature and a *sfz* dynamic. The fifth system has a 6/8 time signature and a *mf* dynamic. The sixth system has a 9/8 time signature and a *mf* dynamic. Fingering numbers (1-5) are placed below notes, and dynamic markings (*mp*, *mf*, *sfz*) are placed below the staff. Bar numbers 8, 13, 19, 23, 30, and 39 are indicated at the start of their respective systems.



The Apotheosis of John Brown: Part V

46

5 6 5

52

#6/3 5 5 5 6/4/2 6/4 6/5 7/6 7/4

60

7/5 6/4 6/5 7/3 7/4 6/4

65

5 6/4 5/3 5

71

6/4 6 7 6/5/2 5 6/5 8

76

b7/b5 6/4 6/4 6 4 p 6/4 6/4 b6/3 b7

84

7 7/5 6/4 6/4 b6/3 b7 7 7/5

94

**ff** 8

The Apotheosis of John Brown: Part V

100

Musical staff 100: Bass clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of notes with dynamic markings *p* and *pp*. Fingering numbers 4, 7, 6, 4, 6, 7, 3, 6, 5 are indicated below the notes.

106

Musical staff 106: Bass clef, key signature of three sharps. The staff contains a sequence of notes with dynamic markings *mf*. Fingering numbers 8,  $\begin{smallmatrix} b7 & 6 \\ 5 & 4 \end{smallmatrix}$ , 8 are indicated below the notes.

111

Musical staff 111: Bass clef, key signature of three sharps. The staff contains a sequence of notes with dynamic marking *ff*.

117

Musical staff 117: Bass clef, key signature of three sharps. The staff contains a sequence of notes with dynamic markings *fff* and *pp*. Fingering numbers 6, 5, 5, 6, 5 are indicated below the notes.

121

Musical staff 121: Bass clef, key signature of three sharps. The staff contains a sequence of notes with dynamic markings *fff* and *pp*. Fingering numbers 5, 6, 5, 6, 4, 6, #3 are indicated below the notes. The staff ends with a double bar line and a 4/4 time signature.

The Apotheosis of John Brown: Part V

5B. Neither Principalities Nor Powers

Narrator:

Much of the excitement caused by the Harper's Ferry insurrection had subsided, and I should have now gratified a long-cherished desire to visit France, had not news reached me from home of the death of my beloved daughter Annie, the light and life of my house.

I took the first outgoing steamer for Portland, Maine. **Great**

*Cue violins and snare 5B ostinato in after "Great" Narrator continues:*

changes had now taken place in the public mind touching the raid. Virginia had satisfied her thirst for blood. She had executed all the raiders who had fallen into her hands. She had not given Captain Brown the benefit of a reasonable doubt, but hurried him to the scaffold in panic-stricken haste.

She had made herself ridiculous by her fright, and despicable by her fury.

*short pause while first cello pizzicato and later other strings begin to gently improvise with melody*

Emerson's prediction that Brown's gallows would become like a cross was already becoming fulfilled.

The old hero, in the trial hour, had behaved so grandly that men regarded him not as a murderer,

but as a martyr. His defeat was already assuming the form and pressure of victory,

and his death was giving new life and power to the principles of justice and liberty.

He had spoken great words in the face of death the champions of slavery. He had quailed before neither.

What he had lost by the sword, he had more than gained by the truth.

To his own soul he was right, and **neither principalities nor powers, life nor death,**

**things present or things to come** could shake his dauntless spirit or move him from his ground.

♩=120

125 5B. ostinato

Solo

Vln. I

Vln. II

*pp*

*pp*

*pp*

*after several repeats, cello enters with improv pizz.*

129

Solo

Vln. I

Vln. II

*Southern fife & drum style: use phrase as basis, be free with accents*

132 Snare drum

Perc.

*p*

The Apotheosis of John Brown: Part V

Singers start piano, repeat at least 6X. The singers begin to improvise (keep harmonic movement) more as they repeat more.

cue in with Narrator on "**neither principalities ...**"  
♩=136

133

S like a shape-note hymn Nei-ther prin-ci-pa-li-ties nor pow-ers

A Nei-ther prin-ci-pa-li-ties nor pow-er pow-ers

T Nei-ther prin-ci-pa-li-ties nor pow-er pow-ers

Bari. ther prin-ci-pa-li-ties nor pow-ers

137

S Life - or things pre-sent or things to come

A Life or death things pre-sent or things to come

T Life or death things pre-sent of things to come

Bari. er - ers Life or things pre-sent or things to come

see fills below

Soprano improvises fills using basic melody (can be taken over by any singer who is comfortable improvising)

1. In the trial hour
2. to his own soul he was right
3. could shake his dauntless spirit or move him from his ground

*The Apotheosis of John Brown: Part V*

*As repeats proceed*

*1. strings gradually join in*

*2. cue in percussion and bass pizzicato improvisation (use tympani if available)*

*3. music gradually swells to fortissimo*

*strings gradually switch from 5B ostinato, one by one, to this 2nd ostinato*

141

Vln. I

Vln. II

Vla.

Vc. 1

arco

145

Vln. I

Vln. II

Vla.

Vc. 1

*After soprano fills, violin soloist improvised fills.*

*After several more repeats, cue all to decrescendo to pianissimo, and cue in narrator*

*Narrator: He did not even ask that the cup of death might pass from him.  
Those who looked for confession heard only the voice of rebuke and warning.*

*solo violin continues quiet improvised gospel-style solo  
cue out*

*1. singers*

*2. string sections*

*3. percussion*

*4. bass*

*solo violinist ends with slow fade to nothing (about 10 second long fade)*

**END**