
Dave Soldier

THE APOTHEOSIS OF JOHN BROWN

oratorio for narrator, four singers
& baroque orchestra

text from *The Autobiography of
Frederick Douglass*

score & libretto

opus 8, 1990
40 minutes
Dave Soldier Publishing
davesoldier.com

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

THE APOTHEOSIS OF JOHN BROWN

text from *The Life & Times of Frederic Douglass* (1881 edition)

adapted by Dave Soldier, 1990

scored for narrator, solo violin 4 singers: soprano, mezzo, tenor, baritone,
continuo and one percussionist

“A full century has passed since John Brown started in America the Civil War which abolished legal slavery in the United States and began the emancipation of the Negro race from the domination of white Europe and North America. John Brown in Kansas met murder with murder and tried in Virginia to arm slaves so that they might resist and escape slavery. Ever since his violent murder of the border ruffians who were trying to force slavery on Kansas and his attempt to seize the armory at Harper’s Ferry so as to arm the slaves, there had been bitter debate as to how far force and violence can bring peace and good will.”

-W.E.B. Du Bois, from a revised preface of his 1909 book, *John Brown*.

In five parts:

1. **My first meeting with Capt. Brown (1847)** *Courante*
2. **War in Kansas (1856)** *Concerto*
3. **His capture and execution (1859)** *Holler*
4. **The beginning of the end (1847-1859)** *My escape to England from United States Marshals*
5. **John Brown a fisherman (1860)** *Pastorale*

Libretto

1. My first meeting with Capt. Brown (1847)

Instrumental prelude- Forlane with violin soloist, the violinist wears flashy evening dress

When the introductory piece ends, the singers and narrator enter. They are also wearing elegant and somewhat flashy evening dress.

Narrator: throughout, narrator speaks in the manner of a country preacher, cf. Reverend 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...

(music begins) name had been mentioned to me by several prominent colored men, among whom were the Rev. 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.

Tenor:

Every member of the family, young and old, seemed glad to see me, and I was much at home. It was a small wooden building, on a back street: respectable enough, but not quite the place where one would look... *(to baritone)* Plain as was the outside of this man's house, the inside was plainer. It would take longer to tell what was not in this house, than what was in it.

Baritone:

My first meal passed under the misnomer of tea, through there was nothing about it resembling the usual significance of that term. It consisted of *(all four singers)* beef soup, cabbage, and potatoes: a meal such as a man might relish after following the plow all day or performing a forced march of a dozen miles over a rough road in frosty weather. Innocent of paint, veneering, varnish, or table-cloth, the table announced itself unmistakably of the plainest workmanship. It is said that a house reflects the character of its occupants; this one certainly did. In it there were no disguises, no illusions no make believes. *(address mezzo & tenor)* Certainly I never felt myself in the presence of a stronger religious influence than while in this man's house.

Narrator: (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.

Soprano:

He said he had long had a plan and he invited me to lay that plan before me. He called my attention to a 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.

Tenor touches mezzo's should and they move to the far side of the stage

Tenor, addressing mezzo, cued in at Alleghenies:

These mountains, God has given the strength of the hills to freedom., they were placed here for the emancipation of the Negro race; they are full of natural forts, where one man for defense will be equal to a hundred for attack; they are full of places where large numbers of brave men could be concealed, and elude pursuit for a long time. I know these mountains well and could take a body of men and keep them there despite all the efforts of Virginia to dislodge them.

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.

Soprano:

He thought he could gather a force
of one hundred hardy men
who would lead the adventurous life to which he proposed to train them.
They would run off the slaves
retain the brave and strong in the mountains
and send the weak and the timid
to the north by the underground railroad: his operations would be enlarged with
increasing numbers.

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.

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

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,

music stops

“Frederick, is God dead?”

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

2. War in Kansas

Violin concerto

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 (music begins) Missouri 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.

Baritone:

The horrors wrought by Captain Brown’s iron hand cannot be contemplated without a shudder, 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.

With only eight men he met, fought, whipped, and captured Henry Clay Pate with twenty-five well armed and well mounted men.

With just thirty men he vanquished four hundred Missourians under the command of General Read. These men had come into the territory under an oath 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.

Before leaving Kansas he went into Missouri 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.

(song for soprano, mezzo, and tenor, with rhythmic clapping, cued on “Before leaving”)

Any terms, any terms,
A brush with old Brown
They were glad to get home.

3. John Brown captured and executed (1859)

Violin plays Holler

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,

music begins:

singers hold note until others have finished: only the melody line moves:

Soprano: disarmed the watchman

Mezzo: took possession of the arsenal, rifle

Baritone: factory armory, and government property at that place,

Tenor: arrested and made prisoners of nearly all the prominent citizens in the neighborhood

Soprano: collected about fifty slaves

Mezzo: put bayonets in the hands of such as were able and willing to fight for their liberty

Baritone: killed eight men

Tenor: proclaimed general emancipation

Soprano: held the ground more than thirty hours

Mezzo: were subsequently overpowered and nearly all killed, wounded or captured by

Baritone: a body of United States troops under command of Colonel Robert E. Lee.

Tenor: Three out of the nineteen invaders were captured while fighting

Narrator:

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

(singers talk quietly with each other)

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

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

4. The beginning of the end (1847-1859)

My escape from United States Marshals

Narrator. A scream for vengeance came up from all sections of the slave States and from great multitudes in the North. All who were supposed to have been any way connected with John Brown were to be hunted down and surrendered to the tender mercies of panic-stricken Virginia, and there to be tried after the fashion of John Brown, and of course to be summarily executed. My going to England was not suggested by my connection with John Brown but the fact that I was now in danger of arrest made what I had intended a pleasure a necessity.

Soprano (cued on "arrest"): Though in Canada I might be kidnapped to Virginia. I could not but feel I was going to exile perhaps for life, going to exile perhaps for life.

(spoken) What was my connection with John Brown, and what I knew of his scheme for the capture of Harper's Ferry, I may 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.

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

Baritone: While at my house, John Brown made the acquaintance of a colored man (who) called himself "Shields Green". He was a fugitive slave who had made his escape from South Carolina, a State from which a slave found it no easy matter to run away. But Shields Green was not one to shrink from dangers. He easily believed in Brown, and promised to go with him whenever he should be ready to move.

The four singers sit around and play bass drum as in a pow-wow, chanting in parts:

Soprano: About three weeks before the raid on Harper's Ferry

All: John Brown wrote to me.

Soprano: informing me a beginning would soon be made, and appointed an old stone quarry near

All: Chambersburg, Pennsylvania

Soprano: as our place of meeting.

All: I approached the quarry cautiously

Soprano: for John Brown was generally well armed, and regarded strangers with suspicion. Rewards were offered for his arrest, for offenses said to have been committed in Kansas.

All: We sat down among the rocks

Mezzo:

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.

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. 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.

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 he put his arms around me in a manner more than friendly and said:

Mezzo:

"Come with me, Douglass, I will defend you with my life. When I strike the bees will swarm and I shall want you to help hive them."

Narrator:

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

Baritone:

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 o 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?" "Well, he said, "I told him come; but he simply said he must "go done to de ole man"."

5. John Brown a fisherman (1860)

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

music starts

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.

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.

Singers with narrator:

neither principalities nor powers, life nor death, things present or things to come could shake his dauntless spirit or move him from his ground

Narrator:

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

music ends with solo violin fade out

Finish

The Apotheosis of John Brown

PART I

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

The musical score is arranged in seven staves. The Solo Violin part begins with a dynamic of *f*. The Violin I and Violin II parts start with *mf*. The Viola and Basso Continuo parts also begin with *mf*. The Percussion part starts with a dynamic of *p*. The Harpsichord part begins with a dynamic of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *mf*, *p*) throughout the piece.

The Apotheosis of John Brown: Part I

8

Solo Vln. *f*

Vln. I *pp* *p*

Vln. II *pp* *p*

Hpschd. *pp*

14

Solo Vln.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

B.C. *mp*

Perc. *pp*

Hpschd. *p*

The Apotheosis of John Brown: Part I

20

Solo Vln. *ff* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

B.C. *p* *f*

Perc. 20

Hpschd. 20

27

Solo Vln. *ff* *mf* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

B.C. *ff*

Perc. 27

Hpschd. 27

The Apotheosis of John Brown: Part I

32

Solo Vln.

Hpschd.

32

38

Solo Vln.

Vln. I

Vln. II

Vla.

B.C.

Perc.

Hpschd.

mp *ff*

pp *mf*

pp *mf*

pp *mf*

pp *mf*

pp *mf*

mf

The Apotheosis of John Brown: Part I

44

Solo Vln.

Vln. I

Vln. II

Vla.

B.C.

Perc.

Hpschd.

p

pp

pp

49

Solo Vln.

Vln. I

Vln. II

Vla.

B.C.

Perc.

Hpschd.

sfz

p

p

p

p

The Apotheosis of John Brown: Part I

55

Solo Vln.

Vln. I

Vln. II

Vla.

B.C.

Perc.

Hpschd.

p < *f*

p *pp*

p *pp*

p *pp*

p

p

62

Solo Vln.

Vln. I

Vln. II

Vla.

B.C.

mf *f*

p *mp* *mf*

p *mp* *mf*

p

pp *tutti* *p*

The Apotheosis of John Brown: Part I

69

Solo Vln.

Vln. I

Vln. II

Vla.

B.C.

Hpschd.

f

f

f

f

f

75

Solo Vln.

Vln. I

Vln. II

Vla.

B.C.

Perc.

Hpschd.

mf

mf

mf

p

f

p

mp

pp

The Apotheosis of John Brown: Part I

80

Solo Vln.

Vln. I

Vln. II

Vla.

B.C.

Perc.

Hpschd.

86

Solo Vln.

Vln. I

Vln. II

Vla.

B.C.

Perc.

Hpschd.

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

The musical score consists of four staves: Solo Vln., Vln. II, Vla., and Vc. The key signature is two sharps (F# and C#) and the time signature is 2/4. The Solo Vln. and Vln. II parts begin at measure 92 with a *pp* dynamic and a *solo* marking. They play a melodic line that repeats. The Vla. part is silent until measure 92, where it enters with a *p* dynamic and a *solo* marking. The Vc. part begins at measure 92 with a *pp* dynamic and a *solo* marking, playing a rhythmic accompaniment. The score concludes with a double bar line and repeat signs. A *percussionist ppp improvisation with little instruments* is indicated below the Vc. staff.

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

$\text{♩} = 116$

93

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. *mp* country sound

Vln. II 2 players *mp* country sound

Vla. 2 players *mp* country sound

Vc. 2 players *mp* div. country sound

97

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.

The Apotheosis of John Brown: Part I

address baritone

101

Tenor *(softer)* *ord.*
spec-ta-ble e-nough but not quite the place where one would look Plain

Vln. I

Vln. II

Vla.

Vc.

105

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

Vln. I

Vln. II

Vla.

Vc.

109

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

Vln. II *pizz.* *f*

Vc.

The Apotheosis of John Brown: Part I

112

Vln. I

Vln. II

Vc.

*very short pause,
violins & cellos attach mutes*

The Apotheosis of John Brown: Part I

1D. My First Meal

cue in baritone and strings together:

115 $\text{♩} = 88$ arco tutti
Mute

Vln. I

pp arco tutti
Mute

Vln. II

pp
Mute

B.C.

pp

*ostinato: repeat throughout baritone solo
then remove mutes*

118

Vln. I

Vln. II

B.C.

cue out on "this man's house"

The Apotheosis of John Brown: Part I

120 *phrase freely: may gliss. between notes*

f My first meal passed under the misnomer of tea though there was nothing about it usual significance of that resembling the term. It consisted of

124

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

125

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

130

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"

The Apotheosis of John Brown: Part I

1E. Every Member of the Family (reprise)

♩ = 108

with narrator

FIRST VIOLINS TACIT IN 1E

134

Solo Vln. *mp*

Vln. II 2 players *p*

Vla. 2 players *p* div.

Vc. 2 players *p*

139

Solo Vln.

Vln. II

Vla.

Vc.

144

Solo Vln.

Vln. II

Vla.

Vc.

The Apotheosis of John Brown: Part I

149

Solo Vln.

Vln. II

Vla.

Vc.

pizz.

pizz.

153

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

156 $\text{♩} = 80$ pizz. *ostinato: repeats until cue out on "increasing numbers"*

Vla. *p* pizz.

Vla. *p* pizz.

Vc. *p* pizz.

Vc. 2 *p* pizz.

Perc. 156 *mp* castanets *when soprano sings, castanets play*

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

freely over ostinato

157 *funky* blues 3rd a bit flat

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

159

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)

162

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

167

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

171

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

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

178 Tenor 8

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

181 Tenor 8

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

183 *ALL violins on cue*

186 Tenor 8

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

190 Tenor 8 *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

193 *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

196 *funky*

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

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

200

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

200 *ALL violins on cue* gliss.

The Apotheosis of John Brown: Part I

205

Sop.

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

205

Solo Vln.

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

208

The Apotheosis of John Brown: Part I

1G. How Would He Support These Men?

on repeats, light improvisation by violin soloist

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

214

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
 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"

218

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*

The Apotheosis of John Brown: Part I

221

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

$\text{♩} = 80$

Solo Violin

Violin I

Violin II

Viola

Basso Continuo

mf

$\text{♩} = 96$

Solo V.

B.C.

solo cello

mf

6
5

7
5

6
4

7
4

6
#4

7
#4

6
5

6
#4

Solo V.

B.C.

tutti

mf

6
5

6
5

6
2

6
5

6
5

The Apotheosis of John Brown: Part II

12

Solo V.

B.C.

6 7 5 6 6 6 6 7 7 7 4

17

Solo V.

Vln. I

Vln. II

Vla.

B.C.

f *f*

5 3 6 5 6 5 7 2 6 4 7

19

Solo V.

Vln. I

Vln. II

Vla.

B.C.

p *p* *p* *p*

7 5 6 #4 6 5 6 #4 7 5 6 5 p 5 3 6 5 6 5

The Apotheosis of John Brown: Part II

22

Solo V.

Vln. I

Vln. II

Vla.

B.C.

7 2 6 4 7 7 5 6 #4 6 5 6 #4 7 5 6 5

25

Solo V.

Vln. I

Vln. II

Vla.

B.C.

mf

solo cello

mf 5 3 6 5 7 5 6 4 6 #4 7 #4 6 5 6 #4 7 5 5 3

30

Solo V.

B.C.

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

34

Solo V.

Vln. I

B.C.

solo

tutti

5/3 5/3 6/2 6/5 6/5 6 7

39

Solo V.

Vln. I

B.C.

5/3 6/2 6/5 6/5 6 7 7/5 7/4

43

Solo V.

Vln. I

Vln. II

Vla.

B.C.

p

p

p

tutti

p

5/3 6/5 6/5 7/2 6/4 7 7/5 6/4 6/5 6/4

The Apotheosis of John Brown: Part II

46

Solo V.

Vln. I

Vln. II

Vla.

B.C.

f

f

f

f

7 5 6 5 5 3 6 5 6 5 7 2 6 4 7

49

Solo V.

Vln. I

Vln. II

Vla.

B.C.

mf

mf

mf

mf

mf

7 5 6 #4 6 5 6 #4 7 5 6 5

$\text{♩} = 80$

The Apotheosis of John Brown: Part II

53

Solo V. solo

Vln. I solo

Vln. II solo

Vla. solo

B.C. solo

6 7 7 7 6

5 4 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

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

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

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.

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

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

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 $\text{♩}=48$
play e flat as blues third

Solo Violin
f gliss.

Violin I
mf gliss.

Violin II
mf gliss.

Viola
mf gliss.

Bass
no harpsichord
mf gliss.

Solo

Vln. I

Vln. II

Vla.

Bass

The Apotheosis of John Brown: Part III

10 *with bite*
"well, well, well"

Solo
Vln. I
Vln. II
Vla.
Bass

16 *wide vib.* *molto espress.* *portamento*

Solo
Vla.
Bass

mp
mp

21 *soloist leads*

Solo
Vln. I
Vln. II
Vla.
Bass

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.

gliss.

6

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 39 $\text{♩} = 76$

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

Violin I *ff*

Violin II *ff*

Viola *ff*

Basso Continuo *ff*

Percussion *mf*
Bass drum *mf*
snare

Measures 1-4 with time signatures 4/4, 3/4, 2/4, 4/4.

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

B.C. *mf*

Measures 5-8 with time signatures 4/4, 4/4, 4/4, 4/4.

The Apotheosis of John Brown: Part IV

8

Vln. I *pp*

Vln. II *pp*

Vla. *ff* *pp* *p* *ff*

B.C. *ff* *pp* *p* *ff*

12

Vln. I

Vln. II

Vla. *pp* *ff*

B.C. *pp* *ff*

16

Vln. I *pp*

Vla. *mf*

B.C. *mf*

The Apotheosis of John Brown: Part IV

19

Vln. I *ppp* *ff*

Vln. II *ff*

Vla. *ff*

B.C. *ff*

Perc. *p* *mf*

6 6 6 6

22

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

B.C. *mf*

Perc. *mf*

6

The Apotheosis of John Brown: Part IV

26

Vln. I *mp*

Vln. II *mp*

Vla. *ff* *pp* *p* *ff*

B.C. *ff* *pp* *p* *ff*

Perc. *p* *ord. snare* *ff*

snare rim

30

Vln. I

Vln. II

Vla. *pp* *ff*

B.C. *pp* *ff*

Perc. *p*

The Apotheosis of John Brown: Part IV

Musical score for measures 33-40. The score is for five instruments: Violin I, Violin II, Viola, Bassoon, and Percussion. The key signature has one sharp (F#) and the time signature changes from 2/4 to 4/4. Measures 33-36 feature triplets in the strings and a rhythmic pattern in the percussion. Measures 37-40 show a transition to a new tempo and dynamics.

33

Vln. I

Vln. II

Vla.

B.C.

Perc.

pp

p

p

pp

Musical score for measures 37-40. The score is for five instruments: Violin I, Violin II, Viola, Bassoon, and Percussion. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked "slower". Measures 37-40 show a transition to a new tempo and dynamics.

37

Vln. I

Vln. II

Vla.

B.C.

Perc.

slower

p

pp

pp

pp

mf

ppp

Narrator speaks after music ends

The Apotheosis of John Brown: Part IV

Narrator: A scream for vengeance came up from all sections of the slave States and from great multitudes in the North. All who were supposed to have been any way connected with John Brown were to be hunted down and surrendered to the tender mercies of panic-stricken Virginia, and there to be tried after the fashion of John Brown, and of course to be summarily executed. My going to **England** was not suggested by my connection with John Brown but the fact that I was now in danger of arrest made what I had intended a pleasure a necessity.

cue in on "England"

4B Though in Canada

Musical score for measures 42-44. The score is for five instruments: Solo, Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 2/4. Measure 42 starts with a tempo marking of quarter note = 48. Measure 43 has a tempo marking of quarter note = 60. Dynamics include *mp* and *mf*. The Solo part has a melodic line with a slur over measures 43 and 44. The Vln. I and Vln. II parts have similar melodic lines. The Vla. and Vc. parts provide harmonic support.

Musical score for measures 44-47. The score includes Soprano (Sop.), Solo, Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 2/4. Measure 44 starts with a tempo marking of *rit.* and ends with *a tempo*. The Soprano part has the lyrics "Though in". Dynamics include *pp*, *p*, and *f*. The Solo, Vln. I, and Vln. II parts have melodic lines with slurs. The Vla. and Vc. parts provide harmonic support. The Vc. part has a *f* dynamic in measure 45.

The Apotheosis of John Brown: Part IV

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.

mf *pp*

mf *pp*

mf *pp*

The Apotheosis of John Brown: Part IV

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.

a tempo

62

Solo

Vln. I *mp*
p

Vln. II *p*

Vla. *p*

Vc. *p*

B.C. *p*

The Apotheosis of John Brown: Part IV

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 is 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 tremolo. Measure 67 shows a change in meter to 3/4 for the Solo and Vln. I parts, with the Vln. I part playing a sustained note. Measure 68 returns to 4/4, with the Solo part playing a melodic line and the Vln. I part playing a sustained note. The Vln. II part plays a melodic line, the Vla. part plays a sustained note, the Vc. part plays a melodic line, and the B.C. part plays a melodic line.

Solo

Vln. I

Vln. II

Vla.

Vc.

B.C.

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 is 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 meter to 3/4 for the Solo and Vln. I parts, with the Vln. I part playing a sustained note. Measure 71 returns to 4/4, with the Solo part playing a melodic line and the Vln. I part playing a sustained note. The Vln. II part plays a melodic line, the Vla. part plays a sustained note, the Vc. part plays a melodic line, and the B.C. part plays a melodic line. Measure 72 shows a change in meter to 3/4 for the Solo and Vln. I parts, with the Vln. I part playing a sustained note. Measure 73 returns to 4/4, with the Solo part playing a melodic line and the Vln. I part playing a sustained note. The Vln. II part plays a melodic line, the Vla. part plays a sustained note, the Vc. part plays a melodic line, and the B.C. part plays a melodic line.

Solo

Vln. I

Vln. II

Vla.

Vc.

B.C.

The Apotheosis of John Brown: Part IV

74

Solo

Vln. I

Vln. II

Vla.

Vc.

B.C.

ppp

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

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 $\text{♩} = 72$

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.

The Apotheosis of John Brown: Part IV

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.

The Apotheosis of John Brown: Part IV

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.

The Apotheosis of John Brown: Part IV

107

Bari.

He

Vln. I

f *mp*

Vln. II

f *mp*

Vc.

f *mp*

B.C.

f *mp*

110

Bari.

ea - si - ly be - lieved in Brown and pro - mised

Vln. I

Vln. II

Vla.

Vc.

B.C.

The Apotheosis of John Brown: Part IV

113

Bari. to go with him when e - ver he should be rea - dy to move

Vln. I

Vln. II

Vla.

Vc.

B.C.

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

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

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:

The Apotheosis of John Brown: Part IV

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

Detailed description: This system contains measures 137-140. The Alto part begins with a whole rest in measure 137, followed by a melodic line in measures 138-140. The Vln. I part has a whole rest in measure 137 and then plays a melodic line. The Vln. II part plays a rhythmic accompaniment of eighth notes, starting with a *pp* dynamic and a 'Mute Div.' instruction. The Vla. part plays a rhythmic accompaniment of eighth notes with a 'Mute' instruction. The Vc. part plays a rhythmic accompaniment of eighth notes with a 'Mute arco Div.' instruction and a *pp* dynamic.

Alto

Vln. I

Vln. II

Vla.

Vc.

I will de - fend you with - my life -

ff

Detailed description: This system contains measures 139-142. The Alto part has a whole rest in measure 139, followed by a melodic line in measures 140-142. The Vln. I part has a whole rest in measure 139 and then plays a melodic line, reaching a *ff* dynamic in measure 142. The Vln. II part plays a rhythmic accompaniment of eighth notes. The Vla. part plays a rhythmic accompaniment of eighth notes. The Vc. part plays a rhythmic accompaniment of eighth notes.

The Apotheosis of John Brown: Part IV

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.

remove mute

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.

The Apotheosis of John Brown: Part IV

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 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 measures 1-5 of section 5A. The score includes parts for Solo Violin, Violin I, Violin II, Viola, and Basso Continuo. Dynamics range from *mf* to *mp*.

Musical score for measures 6-10 of section 5A. The score includes parts for Solo, Vln. I, Vln. II, Vla., and B.C. with figured bass notation below the B.C. part.

6 7 5 5 6 6 7 6 5 6 5 5

4 4 3 5 4 - 6 5 5 - 5 -

The Apotheosis of John Brown: Part V

12

Solo

Vln. I

Vln. II

Vla.

B.C.

pp

pp

pp

pp

pp

$\flat 7$ 6 6 - 6 - *pp* 7 5 5

5 4 4 - 4 - 4 4 3 5

17

Solo

Vln. I

Vln. II

Vla.

B.C.

6 6 7 6 5 6 8

4 - 6 - 7 5 5 8

2

The Apotheosis of John Brown: Part V

22

Solo

Vln. I

Vln. II

Vla.

B.C.

sfz

f

sfz

mf

$\flat 7$ 6 6 - 6 - - *mf* 6 6 6 - 7 5

27

Solo

Vln. I

Vln. II

Vla.

B.C.

mf

mf

mf

8

8

8

8

8

8

5

The Apotheosis of John Brown: Part V

32

Solo

Vln. I

B.C.

36

Solo

Vln. I

Vln. II

Vla.

B.C.

p

pp

mf

mf

mf

mf

5

7 2

41

Vln. I

Vln. II

Vla.

B.C.

6 4

7 5

6 5

6 4

7 - 5

8

The Apotheosis of John Brown: Part V

46

Solo

Vln. I

Vln. II

B.C.

f

5

6

5

8

50

Solo

B.C.

#6

3

54

Solo

Vla.

B.C.

pp

5

5

5

6

4

2

6

4

57

Solo

B.C.

6

5

7

6

7

4

The Apotheosis of John Brown: Part V

60

Solo

Vln. I

Vln. II

Vla.

B.C.

ppp

ff

ff

f

7
5

6
4

6
5

63

Solo

Vln. I

Vln. II

Vla.

B.C.

pp

pp

7
3

7
4

6
4

The Apotheosis of John Brown: Part V

67

Solo

Vln. I

Vln. II

Vla.

B.C.

f

5 6 5 5 6 6 7 6 2

73

Solo

Vln. I

Vln. II

Vla.

B.C.

5 6 8 $\flat 7$ 6 6 6 - 6 -

The Apotheosis of John Brown: Part V

Musical score for measures 78-84. The score includes parts for Solo, Vln. I, Vln. II, Vla., and B.C. (Bassoon/Clarinet). The Solo part features a melodic line with slurs and accents. Vln. I and Vln. II have dynamic markings of *mf* and *p*, with 'solo' and 'tutti' markings. Vla. and B.C. parts are mostly rests with some notes in the later measures. The key signature is one sharp (F#). The bottom of the page shows figured bass notation: *p* 6/4 6/4 b6/3 b7 7.

Musical score for measures 85-89. The score includes parts for Solo, Vln. I, Vln. II, Vla., and B.C. (Bassoon/Clarinet). The Solo part continues with a melodic line. Vln. I and Vln. II have dynamic markings of *mf* and *pp*, with 'solo' and 'tutti' markings. Vla. and B.C. parts are mostly rests with some notes in the later measures. The key signature is one sharp (F#). The bottom of the page shows figured bass notation: 7/5 *pp* 6/4 6/4 b6/3 b7.

The Apotheosis of John Brown: Part V

92

Solo

Vln. I

Vln. II

Vla.

B.C.

ff

7 7 *ff* 8

5

96

Solo

Vln. I

Vln. II

Vla.

B.C.

The Apotheosis of John Brown: Part V

100

Solo

Vln. I

Vln. II

Vla.

B.C.

p *pp*

6 7 6 6 7 6

4 4 4 3 5

106

Solo

Vln. I

Vln. II

Vla.

B.C.

mf *mf* *mf* *mf*

8 $\flat 7$ 6 8

5 4

The Apotheosis of John Brown: Part V

111

Solo

Vln. I

Vln. II

Vla.

B.C.

ff

ff

ff

ff

ff

116

Solo

Vln. I

Vln. II

Vla.

B.C.

fff

pp

fff

pp

fff

pp

fff

pp

fff $\frac{6}{5}$ *pp* $\frac{6}{5}$

The Apotheosis of John Brown: Part V

121

Solo

Vln. I

Vln. II

Vla.

B.C.

fff

pp

5 - *fff* 6 5 - 6 4 *pp* 6 #3

Narrator speaks after music ends

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 ...**"

$\text{♩} = 136$

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 _____

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

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

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