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

The singers and narrtor 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...



music begins:

<u>name</u> had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Higland 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





very short pause, violins & cellos attach mutes





cue out on"this man's house"



cue music out on <u>"house"</u>





## 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





9

# The Apotheosis of John Brown: Part I

















*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.





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







*cued in with ostinato Chorus (speaking in unision, 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* 13

Narrator:

When I suggested that we might convert the slaveholders he said that could never be

## 1H. He Knew Their Proud Hearts

#### (first time with singers: after, singers alone repeat several times) *Players:* 1st time as written ppp, he knew their 2nd repeat louder, gradually to ff proud hearts 3rd repeat bass, percussion, harpsichord and that they would never give up their slaves and solo violin join in improvising until they felt a big stick about their heads 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" 1H. He knew their proud hearts cut out at "with the question" **-88** repeat until cue on "with the question" 21 clap Sop. and that they would hearts their slaves un - til they felt a proud ne-ver give up clap Alto their proud hearts ne-ver give up slaves clap Tenor their slaves proud hearts ne-ver give up clap Bari. <sup>3</sup>He knew their proud hearts and that they would ne-ver give their slave un - til they felt a up tutti Vln. I tutti 4 Vln. II tutti Vla. solo tutti 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 rupet of freedom calling them to battle. The border ruffians from <u>Missouri</u> *music begins* 

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



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



cue out strings, no pause: Cue Harpsichord D Major flourish John Brown will need no defender.





#### 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 <u>any terms</u>. pause about 15 seconds while others are singing

String and percussion cued out after "any terms"



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



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 <u>Canada</u>.

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,

















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



#### JJ 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 **<u>executed.</u>** 

Sudden cut off after executed of everyone

**3D ostinato** ostinato repeat growing louder with cues until cued out at "<u>executed</u>"



End Part III

*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.









Vocal Parts



#### 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.







Vocal Parts





bass improvises pizzacatto lines, behind tenor



short pause

enterprise he



















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





and ap-poin-ted an old stone quar-ry near





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*)

<u>We sat down among the rocks</u> 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)

<u>I told him that</u> 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



*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:





Vocal Parts





*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



#### 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 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 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

## Vocal Parts *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 sho 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 despisable by her fury.

#### short pause while first cello pizzacato and later other strings begin to gently inprovise 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 <u>neither principalities nor powers, life nor death.</u>

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







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





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 graduallly swells to fortissimmo





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

Version 12.2.12 ©1990 The Apotheosis of John Brown PART I

Dave Soldier

sffz













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

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

Narrator: throughought, narrator speaks in the manner of a country preacyher 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...



percusionist ppp improvisation with little instruments

music begins:

<u>name</u> had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Higland 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











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







*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.





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







*cued in with ostinato Chorus (speaking in unision, 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* 9

Narrator:

When I suggested that we might convert the slaveholders he said that could never be

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

#### (first time with singers: after, singers alone repeat several times) *Players:* 1st time as written ppp, he knew their 2nd repeat louder, gradually to ff proud hearts 3rd repeat bass, percussion, harpsichord and that they would never give up their slaves and solo violin join in improvising until they felt a big stick about their heads 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" 1H. He knew their proud hearts cut out at "with the question" **-88** repeat until cue on "with the question" 21 clap Sop. and that they would hearts their slaves un - til they felt a proud ne-ver give up clap Alto their proud hearts ne-ver give up slaves clap Tenor their slaves proud hearts ne-ver give up clap Bari. <sup>3</sup>He knew their proud hearts and that they would ne-ver give their slave un - til they felt a up tutti Vln. I tutti Vln. II 4 tutti Vla. solo tutti 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

Version 12.16.12

# The Apotheosis of John Brown PART II

Dave Soldier































#### **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 rupet of freedom calling them to battle. The border ruffians from <u>Missouri</u> *music begins* 

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



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



cue out strings, no pause: Cue Harpsichord D Major flourish

15

John Brown will need no defender.

The Apotheosis of John Brown: Part II



#### Baritone continues speaking freely:

80

Vc.

Perc.

mp

mp

solo

& side of snare

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 <u>any terms.</u> pause about 15 seconds while others are singing

castanets

String and percussion cued out after "any terms"

9

9



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



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 <u>Canada</u>.

at "Canada" cue out all singers and players

End Part II

Version 12.16.12

# The Apotheosis of John Brown PART III

Dave Soldier



Tacit in 3B



#### JJ 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"





### cue in on "<u>England</u>" 4B Though in Canada















Solo violin is tacit throughout the rest of Part IV

Version12.16.12

The Apotheosis of John Brown PART V

Dave Soldier







pp











The Apotheosis of John Brown: Part V



















The Apotheosis of John Brown: Part V



















## Solo Violin *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 sho 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 despisable by her fury.

#### short pause while first cello pizzacato and later other strings begin to gently inprovise 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.

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To his own soul he was right, and <u>neither principalities nor powers, life nor death.</u>

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







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





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 graduallly swells to fortissimmo





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

Version 12.2.12

The Apotheosis of John Brown PART I

Dave Soldier




























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

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

Narrator: throughought, narrator speaks in the manner of a country preacyher cf., Rev. C.L. Fanklin

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<u>name</u> had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Higland 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



very short pause, violins & cellos attach mutes





cue out on"this man's house"



cue music out on <u>"house"</u>







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





Violin 1



10



*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.





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*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.

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*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.

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Vc

Narrator:

# 1H. He Knew Their Proud Hearts

#### 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) *Players:* 1st time as written ppp, he knew their 2nd repeat louder, gradually to ff proud hearts 3rd repeat bass, percussion, harpsichord and that they would never give up their slaves and solo violin join in improvising until they felt a big stick about their heads 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" 1H. He knew their proud hearts cut out at "with the question" **-88** repeat until cue on "with the question" 21 clap Sop. hearts and that they would their slaves un - til they felt a proud ne-ver give up clap Alto their proud hearts ne-ver give up slaves clap Tenor their slaves proud hearts ne-ver give up clap Bari. <sup>3</sup>He knew their proud hearts and that they would ne-ver give their slave un - til they felt a up tutti Vln. I tutti Vln. II 4 tutti Vla. solo tutti



*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**

Version 12.16.12

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 rupet of freedom calling them to battle. The border ruffians from <u>Missouri</u> *music begins* 

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



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



cue out strings, no pause: Cue Harpsichord D Major flourish John Brown will need no defender.

18







### 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 <u>any terms</u>. pause about 15 seconds while others are singing

String and percussion cued out after "any terms"



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



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 <u>Canada</u>.

at "Canada" cue out all singers and players

End Part II

Version 12.16.12

# The Apotheosis of John Brown PART III









Tacit in 3B



#### JJ 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

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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"



End Part III

Version 12.16.12

# The Apotheosis of John Brown PART IV

























bass improvises pizzacatto lines, behind tenor



short pause

enterprise he















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









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



### 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 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 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

Violin 1

Version12.16.12

The Apotheosis of John Brown PART V













































#### 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 sho 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 despisable by her fury.

# short pause while first cello pizzacato and later other strings begin to gently inprovise 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 form his ground.







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





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 graduallly swells to fortissimmo





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 2

Version 12.2.12

The Apotheosis of John Brown PART I




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

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

Narrator: throughought, narrator speaks in the manner of a country preacyher 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...



percusionist ppp improvisation with little instruments

music begins:

<u>name</u> had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Higland 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



very short pause, violins & cellos attach mutes





cue out on"this man's house"



cue music out on <u>"house"</u>





## 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









*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.





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







*cued in with ostinato Chorus (speaking in unision, 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* 13

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)

## 1H. He Knew Their Proud Hearts

#### *Players:* 1st time as written ppp, he knew their 2nd repeat louder, gradually to ff proud hearts 3rd repeat bass, percussion, harpsichord and that they would never give up their slaves and solo violin join in improvising until they felt a big stick about their heads 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" 1H. He knew their proud hearts cut out at "with the question" **-88** repeat until cue on "with the question" 21 clap Sop. hearts and that they would their slaves un - til they felt a proud ne-ver give up clap Alto their proud hearts ne-ver give up slaves clap Tenor their slaves proud hearts ne-ver give up clap Bari. <sup>3</sup>He knew their proud hearts and that they would ne-ver give their slave un - til they felt a up tutti Vln. I tutti Vln. II 4 tutti Vla. solo tutti 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**

Version 12.16.12

The Apotheosis of John Brown PART II

Dave Soldier

















### **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 rupet of freedom calling them to battle. The border ruffians from <u>Missouri</u> *music begins* 

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



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



cue out strings, no pause: Cue Harpsichord D Major flourish John Brown will need no defender.





## 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 <u>any terms</u>. pause about 15 seconds while others are singing

String and percussion cued out after "any terms"



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



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 <u>Canada</u>.

at "Canada" cue out all singers and players

End Part II

Version 12.16.12

# The Apotheosis of John Brown PART III

Dave Soldier

σ



Tacit in 3B



#### JJ 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 **<u>executed.</u>** 

Sudden cut off after executed of everyone

**3D ostinato** ostinato repeat growing louder with cues until cued out at "<u>executed</u>"





Version 12.16.12

## The Apotheosis of John Brown PART IV

Dave Soldier





















bass improvises pizzacatto lines, behind tenor



short pause

enterprise he



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





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



### 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 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 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

Violin 2

Version12.16.12

The Apotheosis of John Brown PART V

Dave Soldier













































#### 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 sho 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 despisable by her fury.

### short pause while first cello pizzacato and later other strings begin to gently inprovise 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 form his ground.







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





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 graduallly swells to fortissimmo





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

Version 12.2.12

## The Apotheosis of John Brown PART I

Dave Soldier



























### Viola

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

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

Narrator: throughought, narrator speaks in the manner of a country preacyher 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...



percusionist ppp improvisation with little instruments

music begins:

<u>name</u> had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Higland 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


very short pause, violins & cellos attach mutes





cue out on"this man's house"

Viola



cue music out on <u>"house"</u>





### 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









*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.





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







*cued in with ostinato Chorus (speaking in unision, 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* 13

Viola

### Viola

## 1H. He Knew Their Proud Hearts

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:** Ist 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 <u>question</u>"





*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**

Version 12.16.12

The Apotheosis of John Brown PART II

Dave Soldier







## 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 rupet of freedom calling them to battle. The border ruffians from <u>Missouri</u> *music begins* 

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



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



cue out strings, no pause: Cue Harpsichord D Major flourish



### 2D. With Only Eight Men



#### 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 <u>any terms.</u> pause about 15 seconds while others are singing

String and percussion cued out after "any terms"



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



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 <u>Canada</u>.

at "Canada" cue out all singers and players

End Part II

Version 12.16.12

# The Apotheosis of John Brown PART III

Dave Soldier



Tacit in 3B



# 3D Execution

Viola

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 **<u>executed.</u>** 

Sudden cut off after executed of everyone

**3D ostinato** ostinato repeat growing louder with cues until cued out at "<u>executed</u>"





# Version 12.16.12

# The Apotheosis of John Brown PART IV

Dave Soldier

















The Apotheosis of John Brown: Part IV

Viola

















bass improvises pizzacatto lines, behind tenor



short pause

enterprise he

















remove mute

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



### 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 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 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

Viola

Version12.16.12

The Apotheosis of John Brown PART V

Dave Soldier

















Viola















# Viola 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 sho 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 despisable by her fury.

### short pause while first cello pizzacato and later other strings begin to gently inprovise 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 form his ground.







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





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 graduallly swells to fortissimmo





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

Version 12.2.12

The Apotheosis of John Brown PART I

Dave Soldier





























### Cello

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

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

Narrator: throughought, narrator speaks in the manner of a country preacyher 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...



percusionist ppp improvisation with little instruments

music begins:

<u>name</u> had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Higland 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

very short pause, violins & cellos attach mutes





cue out on"this man's house"

Cello


cue music out on <u>"house"</u>



## 1E. Every Member of the Family reprise









*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.





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







*cued in with ostinato Chorus (speaking in unision, 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* 12

Cello

#### Cello

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

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:** Ist 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 <u>question</u>"





*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**

Version 12.16.12

# The Apotheosis of John Brown PART II

Dave Soldier

















#### 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 rupet of freedom calling them to battle. The border ruffians from <u>Missouri</u> *music begins* 

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



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



cue out strings, no pause: Cue Harpsichord D Major flourish John Brown will need no defender.





#### 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 <u>any terms</u>. pause about 15 seconds while others are singing

String and percussion cued out after "any terms"



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



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 <u>Canada</u>.

at "Canada" cue out all singers and players

End Part II

Cello

Version 12.16.12

# The Apotheosis of John Brown PART III

Dave Soldier









#### 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,



Cello













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



### 3D Execution

Cello

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 **<u>executed.</u>** 

Sudden cut off after executed of everyone

**3D ostinato** ostinato repeat growing louder with cues until cued out at "<u>executed</u>"



End Part III

Version 12.16.12

# The Apotheosis of John Brown PART IV

Dave Soldier



















bass improvises pizzacatto lines, behind tenor



short pause

enterprise he





















#### 4E: singers around a bass drum on the floor











proached the quar - ry cau - tious - ly\_\_\_\_\_



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*)

<u>We sat down among the rocks</u> 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)

<u>I told him that</u> 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



*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:





remove mute

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



#### 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 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 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

Cello

Version12.16.12

The Apotheosis of John Brown PART V

Dave Soldier

































#### Cello 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 sho 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 despisable by her fury.

#### short pause while first cello pizzacato and later other strings begin to gently inprovise 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 form his ground.







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





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 graduallly swells to fortissimmo





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

Version 12.9.12

# The Apotheosis of John Brown PART I

Dave Soldier





















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

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

Narrator: throughought, narrator speaks in the manner of a country preacyher 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...



percusionist ppp improvisation with little instruments

music begins:

<u>name</u> had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Higland 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, IC, 1D, and 1E





### 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









*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.





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







*cued in with ostinato Chorus (speaking in unision, 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* 10

Bass

### 1H. He Knew Their Proud Hearts

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:** Ist 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 <u>question</u>"





*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**

Version 12.16.12

# The Apotheosis of John Brown PART II

Dave Soldier

















### 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 rupet of freedom calling them to battle. The border ruffians from <u>Missouri</u> *music begins* 

Basses tacit in 2B

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



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



cue out strings, no pause: Cue Harpsichord D Major flourish John Brown will need no defender.





### 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 <u>any terms</u>. pause about 15 seconds while others are singing

String and percussion cued out after "any terms"



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



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 <u>Canada</u>.

at "Canada" cue out all singers and players

End Part II

Version 12.16.12

# The Apotheosis of John Brown PART III

Dave Soldier

mp









### 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,















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



### 3D Execution

Bass

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 **<u>executed.</u>** 

Sudden cut off after executed of everyone

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





Version 12.16.12

# The Apotheosis of John Brown PART IV

Dave Soldier





### 4B Though in Canada











bass improvises pizzacatto lines, behind tenor



short pause

enterprise he

The Apotheosis of John Brown: Part IV

















Tacit on 4E, 4F, 4G

Version12.16.12

The Apotheosis of John Brown PART V

Dave Soldier

































### Bass 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 sho 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 despisable by her fury.

### short pause while first cello pizzacato and later other strings begin to gently inprovise 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 form his ground.







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





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 graduallly swells to fortissimmo





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
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## The Apotheosis of John Brown PART I

Dave Soldier





















Harpsichord is tacit until 1H





*cued in with ostinato Chorus (speaking in unision, 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* 3

Narrator:

When I suggested that we might convert the slaveholders he said that could never be

## 1H. He Knew Their Proud Hearts

#### (first time with singers: after, singers alone repeat several times) *Players:* 1st time as written ppp, he knew their 2nd repeat louder, gradually to ff proud hearts 3rd repeat bass, percussion, harpsichord and that they would never give up their slaves and solo violin join in improvising until they felt a big stick about their heads 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" 1H. He knew their proud hearts cut out at "with the question" **-88** repeat until cue on "with the question" 21 clap Sop. and that they would hearts their slaves un - til they felt a proud ne-ver give up clap Alto their proud hearts ne-ver give up slaves clap Tenor their slaves proud hearts ne-ver give up clap Bari. <sup>3</sup>He knew their proud hearts and that they would ne-ver give their slave un - til they felt a up tutti Vln. I tutti 4 Vln. II tutti Vla. solo tutti 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**

Version 12.16.12

# The Apotheosis of John Brown PART II

Dave Soldier



6















## **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 rupet of freedom calling them to battle. The border ruffians from <u>Missouri</u> *music begins* 

Harpsichord tacit in 2B

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



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



cue out strings, no pause: Cue Harpsichord D Major flourish



## 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 <u>any terms</u>. pause about 15 seconds while others are singing

String and percussion cued out after "any terms"



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



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 <u>Canada</u>.

at "Canada" cue out all singers and players

End Part II



#### JJ 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 **<u>executed.</u>** 

Sudden cut off after executed of everyone

**3D ostinato** ostinato repeat growing louder with cues until cued out at "<u>executed</u>"





#### Harpsichord

Version 12.16.12

# The Apotheosis of John Brown PART IV

Dave Soldier



Tacit through rest of Part 4

Harpsichord

Version12.16.12

The Apotheosis of John Brown PART V

Dave Soldier





Harpsichord











#### Harpsichord 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 sho 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 despisable by her fury.

## short pause while first cello pizzacato and later other strings begin to gently inprovise 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 <u>neither principalities nor powers, life nor death.</u>

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







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





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 graduallly swells to fortissimmo





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

Percussion

Version 12.15.12

The Apotheosis of John Brown PART I

Dave Soldier















Percussion on snare & bass drum

## The Apotheosis of John Brown: Part I

Percussion

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

Percussion improvises on little

instruments

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

Narrator: throughought, narrator speaks in the manner of a country preacyher 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...



percusionist ppp improvisation with little instruments

music begins:

<u>name</u> had been mentioned to me by several prominent colored men, among whom were the Reverend Henry Higland 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





## 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







*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.





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







*cued in with ostinato Chorus (speaking in unision, 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* 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

1H. He knew their proud hearts

and that they would never give up their slaves until they felt a big stick about their heads **Players:** Ist 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 <u>question</u>"





*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

Percussion tacit in 2A (Concerto)

## **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 rupet of freedom calling them to battle. The border ruffians from <u>Missouri</u> *music begins* 

Percussion plays small instruments

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



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





cue out strings, no pause: Cue Harpsichord D Major flourish



## 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 <u>any terms</u>. pause about 15 seconds while others are singing

String and percussion cued out after "any terms"



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



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 <u>Canada</u>.

at "Canada" cue out all singers and players

End Part II



#### JJ 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 **<u>executed.</u>** 

Sudden cut off after executed of everyone

**3D ostinato** ostinato repeat growing louder with cues until cued out at "<u>executed</u>"



End Part III

Percussion

Version 12.16.12

# The Apotheosis of John Brown PART IV

Dave Soldier



Tacit through the remainder of Part IV (singers play on one bass drum on the floor in 4E)

#### The Apotheosis of John Brown: Part V **5B.** Neither Principalities Nor Powers

## Narrator:

Percussion

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 sho 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 despisable by her fury.

### short pause while first cello pizzacato and later other strings begin to gently inprovise 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 form his ground.







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





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 graduallly swells to fortissimmo





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