

I Equal Rights to All

Adagio $\text{♩} = 40$

2 Fls.
2 Obs.
2 Cls.
2 Bsns.
2 Hns.
2 Trpts.
2 Trbs.
Timp.
Perc.
Sop.
Alto
Tenor
Bass
Vln. I
Vln. II
Vla.
Vc.
Cb.

Bracketed divided parts in this section play at the discretion of the conductor.

qual rights to all to all

qual rights to all to all

div.

div. unis.

5

Fl. *f* *2 2*

Ob. *f* *2 2*

Cl. *f*

Bsn. *f*

Hr. *f*

Tpt. *f*

Trb. *f*

5

Sop. *f* *to all to all*

Alto *f* *to all*

Ten. *f* *to all*

Bass *f* *to all*

VI:I *f*

VI:II *div. f*

VI:2 *f*

VI:c *f*

Cb. *f*

Mch's chorus
strings

Narrator: Still she teach her children and servants by her own example
to be humble, obedient, meek, patient, forgiving, gentle, and loving,
even to the evil and unthankful, as shall she form rebellious
parties and carry her points by contest and discord?

2.

Handwritten musical score for strings and vocal parts. The score includes parts for Tenors I and II, Basses I and II, Violins I and II, Viola, and Cello. The tempo is marked $\text{♩} = 56$ and the dynamics are *mf*. The lyrics are: "O-be-dient, meek, pa-tient, for-giv-ing, gen-tle and lov-". The score is written in 3/4 time and features various musical notations such as slurs, ties, and dynamic markings. A fermata is present over the final measure of the vocal parts.

Women's chorus enters



10

Te. I
ing, lov- ing, ... and gen- tle, for- giv- ing, pe- tient, meek, o- be- di-

Te. II

Bass I
ing, lov- ing, ... and gen- tle, for- giv- ing, pe- tient, meek, o- be- di-

Bass II

10

VI. I
mf pizz.

VI. II
mf pizz.

Vla.
mf pizz.

Vlc.
mf pizz.

Cb.
mf arco

ent

Repeat chords until end of women's chorus. Cue for ending:

cut-off

3.

$\text{♩} = 56$
(cue)

ent

arco

arco

arco

arco

pizz.

ent a bal- lot in the hand of wo-

men and dig- ni- ty on her brow, ent

Mezzo sop (cue) $\text{♩} = 40$

a bal- lot in the hand of wo-

Trh. I + II *mf* *2/2*

Bass I + II *mf* *2/2*

VI. I *2/2* $\text{♩} = 40$ *p*

VI. II *2/2* *p*

Vla. *2/2* *p*

Vlc. *2/2* *p*

Cb.

ent meek *mf* *5*

pe- tient, for giv- ing *poco f*

5 *p* *p* *p* *p*

Handwritten musical score for the first system, measures 10-14. The vocal parts (Tenors I+II and Basses I+II) have lyrics: "geh- tie zhd lov- ing, lov- ing zhd geh-". The instrumental parts include Violins I and II, Violas, Violas II, Violas, Violas, and Cellos. Dynamics include *p*, *f*, *pp*, and *mf*. A rehearsal mark "10" is present at the beginning of the system.

Handwritten musical score for the second system, measures 15-19. The vocal parts have lyrics: "He, for- giv- ing, pe- tient, meek,". The instrumental parts continue with Violins I and II, Violas, Violas II, Violas, Violas, and Cellos. Dynamics include *f*, *pp*, *mf*, and *p sub.*. A rehearsal mark "15" is present at the beginning of the system.

20

Ten. I+II *f* *meek* *f* *meek* *f* *o-ber-di-ent, ger-tle* *sub.* *f*

Bass I+II *f* *f* *f* *sub.* *f*

VI. I *f* *mf* *mf* *pp sub.* *mf*

VI. II *mf* *mf* *mf* *pp sub.* *mf*

Vla. *mf* *mf* *mf* *pp sub.* *mf*

Vlc. *mf* *mf* *mf* *pp sub.* *mf*

Cb. *mf* *mf* *mf* *pp sub.* *mf*

25

f *cresc.* *f* *dim.* *f* *cresc.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

mf *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

mf *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

mf *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

mf *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

mf *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

mf *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

mf *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

Women's chorus, brass and winds

2.

CUE:

men's chorus (1:56)

24242

$\text{♩} = 88$

Tpt. 1 *mf*

Tpt. 2 *mf*

Sop. *mf*

By con- test and dis- cord, by con- test and dis- cord she shall car- ry her

Alto *mf*

By con- test and dis- cord by con- test and

5 *mf*

5 *mf*

points, by con- test and dis- cord by con- test by con- test and dis- cord

5 *mf*

dis- cord by con- test and dis- cord by con- test and

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hr. *mf*

Tpt. *mf*

Sop. *mf*

by con- test and dis- cord she shall car- ry her points

Alto *mf*

dis- cord by con- test by con-

Fl. *p cresc.* *f* *p cresc.*

Ob. *p cresc.* *f* *p cresc.*

Cl. *p cresc.* *f* *p cresc.*

Bsh. *p cresc.* *f* *p cresc.*

Hh. *p mf* *sim.* *f* *mf* *sim.*

Tpt. *mf* *sim.* *f* *mf* *sim.*

Sop. her points, her points sthoip teh sthoip teh sthoip reh yr

Alto tset tset noc yb

f *p cresc.* *f* *p cresc.* *f*

p cresc. *f* *p cresc.* *f*

p cresc. *f* *p cresc.* *f*

p cresc. *f* *p cresc.* *f*

15 *f* *f* *f* *f*

nac tset noc yb dno tset noc yb dno tset noc yb

tset noc dno tset noc yb dno tset noc yb

20

Handwritten musical score for the first system, measures 18-21. The staves are labeled Hn., Tpt., Sop., and Alto. The Soprano part includes the lyrics: "droc sid dna tset noc yb tset noc yb droc sid dna tset noc yb stoip teh yr nac". The Alto part includes the lyrics: "dna tset noc yb droc sid dna tset noc yb droc sid dna tset noc". Performance markings include *mf* and *sim.* (sustained).

Handwritten musical score for the second system, measures 22-25. The staves are labeled Fl., Ob., Cl., and Bsh. The woodwind parts feature chords and melodic lines. Measure 25 is marked with a fermata and a repeat sign.

Handwritten musical score for the third system, measures 26-29. The staves are labeled Hn., Tpt., Mezzo sop., Sop., and Alto. The Soprano part includes the lyrics: "lash esh droc sid dna tset noc yb droc sid dna tset noc yb". The Alto part includes the lyrics: "yb droc sid dna tset noc yb". Performance markings include *f*, *25*, *3.*, and *(cue)* with *♩ = 56*.

Handwritten musical score for the fourth system, measures 30-31. The staff is labeled Mezzo sop. and includes the lyrics: "cah a bel-let in the hand of wo-". The staff begins with a *(cue)* marking.

♩ = 88 st. mute

Tpt. 1 *mf* *st. mute*

Tpt. 2 *mf* *st. mute*

Mezzo sop. *(cue)*
men and dig- ni- ty on her brow

Sop. *f* *in the hand*

Alto *in the hand in*

Tpt. 1 *-hf* *-hf* *-hf* *5*

Tpt. 2 *-hf* *-hf* *-hf* *5*

Sop. *bat-let in the hand in the hand in the hand*

Alto *the hand in the hand in the hand in the hand*

Hrn.

Tpt. 1 *-hf* *mf* *mf* *sim.*

Tpt. 2 *mf* *mf* *mf*

Tuba *mf* *mf* *mf* *sim.*

Sop. *in the hand in the hand*

Alto *in the hand in the hand*

in the hand in the hand

1.

Hn.

Tpt.

Trb.

Sop.

Alto

more uh- sex her than do a scap- ter and a

more uh- sex her than do a scap- ter and a crown

15

Hn.

Tpt.

Trb.

Sop.

Alto

crown

uh- sex her uh- sex her then do a scap-

uh- sex her uh- sex her then do a scap-

1.

20

Hn.

Tpt.

Trb.

Sop.

Alto

ter

do we not claim that here all are no- bles, do we not claim that

ter- and a crown, do we not claim that here all are no- bles, do we not claim that here

25

Hns.

Tpt.

Trb.

all etc ho- bles

all etc ho- bles

Hn.

Tpt.

Trb.

Sop.

Alto

30

ad.

30

note un- sex her

Hn.

Tpt.

Trb.

Sop.

Alto

35

22

22

35

note un- sex her

40

Hn. *sfz* *mf*

Tpt. *sfz* *mf*

Tr.b. *sfz* *f* *mf*

Sop. *mf*
 more uh- sex her, more uh- sex her-

Alto *mf*
 more uh- sex her, more uh- sex her

45

mf *mf*

her her her By con- test and dis- cord, by con-

f *f*

test and dis- cord she shall car- ry her points

By con- test and dis- cord car- ry her points

3.

Mezzo sop.

♩ = 88 *♩* = 56

Cue: W.W.

can a bal- lot in the hand of wo- man and dig- ni- ty on her brow

can a bal- lot in the hand of wo- man

and dig- ni- ty more un- sex her than do

a scep- ter and a crown? Do we not claim that

here all men and wo- men are no- bles, no- bles

no- bles

all heirs ap- per- ent to the throne. can

can a bal- lot in

Mezzo sop.

the hand of wo- mah and dig- ni- ty on her brow, more un- sex her ± 50 sec

than do than do a scep- ter, a scep- ter and a crown? $+ 2$ sec

Woodwinds

3

cue continued from p. 10
♩ = 56

Mezzo sop. *sala continues*
 12h 2nd dfg- *sala continues*
 Do we not claim that

Fl.
 10 3 1 4

Ob.
 Cl.
 Bsn.

-parent to the throne Can
 ♩ = 60

poco f
fz

poco f

poco f

poco f

Handwritten musical score for the first system, measures 5-10. The score consists of four staves. Measure 5 is marked with a '5' above the first staff. Measure 10 is marked with a '10' above the first staff. The notation includes various notes, rests, and dynamic markings such as 'poco f' and 'f'. There are also some handwritten annotations like '8' and '8ve' with dashed lines.

Two sets of empty musical staves, each consisting of two lines.

Handwritten musical score for the second system, measures 15-16. The score consists of four staves. Measure 15 is marked with a '15' above the first staff. Measure 16 is marked with a '16' above the first staff. The notation includes various notes, rests, and dynamic markings such as 'p' and 'ff'. There are also some handwritten annotations like '8' and '8ve' with dashed lines.

Two sets of empty musical staves, each consisting of two lines.

Narrator: Robert Purvis, whose father was a Scotchman and mother a West Indian, made this noble response: I am an anti-slavery man because I hate tyran and in my nature revolt against oppression whatever its form or character. As an abolitionist therefore, I am for the equal rights movement and as one of the confessedly oppressed race, how could I be otherwise?

Baritone

$\text{♩} = 60$

Xyl.

Vlc. & Db.

mf

I would rather my son ne- ver should be en- frachised

than that my daugh- ter should ne- ver be.

Narrator: Robert Purvis, whose father was a Scotchman and mother a West Indian, made this noble response: I am an anti-slavery man because I hate tyrants and in my nature revolt against oppression whatever its form or character. As an abolitionist therefore, I am for the equal rights movement and as one of the unforgotten, oppressed race, how could I be otherwise?

Baritone

4/4
♩ = 60

Xyl.

4/4
pizz.
p

Vlc. + Db.

4/4
mf
5

I would rather my son ne-ver should be en-fran-chised

mp
snap pizz.

10

3
7

than that my daugh-ter should ne-ver be.

7
6
f

f

Batitone

As one of the oppressed race, how could I be

Xyl.

Vlc. & Db.

atco

(f)

oth-er-wise? With what grace could I

ask the women of this country to labor for my enfranchisement, and at the

pizz.

6

pizz.

Bztritone

same time be un-will-ing to put forth a hand to re-move the

Xyl.

Vlc.

Cb.

2nd co
poco f
2nd co
poco f

div.
gliss.
numbers refer to stands
b^b 1 (4 3)
2 (4 4)
gliss. slowly
div. #

15

tyt-an-ny, to re-move the tyt-an-ny to which they are sub-

poco f

ject ed.
cresc.
mf cresc.
mf cresc.

20

Baritone

I would rather my

Xyl.

Vlc.

Ob.

son never should be enfranchised than that my

daughter should never be.

5.

$\text{♩} = 100$

Handwritten musical score for the first system, measures 1-4. The staves are labeled on the left: Timp., Tenor, Bass, VI-I, VI-II, Vla., Vlc., and Cb. The key signature is one flat (B-flat), and the time signature is 4/4. The Timp., Tenor, and Bass staves contain rests. The VI-I and VI-II staves have rests followed by a dynamic marking of *f* and a chord symbol. The Vla. staff has a rest followed by a dynamic marking of *f* and a chord symbol. The Vlc. and Cb. staves contain rhythmic patterns of eighth and sixteenth notes with various accidentals.

Handwritten musical score for the second system, measures 5-8. The staves are labeled on the left: Vln. I, Vln. II, Vla., Vlc., and Cb. The Vln. I staff begins with a dynamic marking of *p* and a *cresc.* marking, followed by a dynamic marking of *f*. The Vln. II, Vla., Vlc., and Cb. staves contain complex rhythmic patterns with many accidentals and slurs.

5

Timp. *poco f* *fp* *fp* *fp* *fp*

Tenor *fp* *fp* *fp* *fp* *fp*

Bass *poco f* *fp* *fp* *fp* *fp*

Out heart warms with bi- ty

VI.I *mf*

VI.II *mf*

VI.2 *div.* *mf* *f* *f* *f* *f*

2 Vlc. *mf* *f* *f* *f* *f*

Vlc. *mf*

Cb. *mf*

Towards these un- for- ev- nite crea- tures:

VI.II *f* *f* *f* *f* *f*

VI.2 *unis.* *div.* *f* *poco f*

2 Vlc. *f* *f* *f* *f* *f*

Vlc. *f* *f* *f* *f* *f*

Cb. *f* *f* *f* *f* *f*

Timp. *desc.* *f*

Ten. *pacof*

Bass *pacof* de-

VI. I *f* *sub.*

VI. II *f* *sub.*

Vl2. *div.*

2 Vlc. *pacof*

Vlc. *f* *sub.*

Cb. *f* *sub.*

10

set- ed of me, be- left

tr

VI. I

2 Vlc.

Vlc. & Cb.

Timp.

Ten.

Bass

VI.I

VI.II

Vla.

2 Vlc.

Vlc. & Cb.

of those rich en-loyments and ex-

pizz. *mf* *arco* *mf*

15

f *sub.* *pp*

al-tered pri-ri-leg-es which be-long to

cresc. *mf* *pizz.* *pp* *pacof*

cresc. *mf* *cresc.* *mf*

cresc. *mf*

Timp.
 Tenor
 Bass
 VI. I & II
 Vln.
 2 Vln.
 2 Vlc.
 Vlc.
 Cb.

wo-men, lang- uish-ing their un-hap- py lives a-way
 in a mourn-ful sing- le- ness. It seems

sfz, *sim.*, *poco f*, *pizz.*, *dir.*, *unis.*, *cresc.*, *cymb.*, *f*, *mf*, *2^{da}*, *poco f*, *mf*

Handwritten musical score for a symphony orchestra and vocal soloists. The score includes parts for Timpani (Timp.), Snare Drum (Sn. dr.), Tenor, Bass, Violin I (VI. I), Violin II (VI. II), Viola (Vla.), 2nd Violin (2 Vln.), 2nd Violoncello (2 Vlc.), Violoncello (Vlc.), and Contrabass (Cb.).

The vocal parts (Tenor and Bass) have the following lyrics: "as if the God of our race has stamped upon the women of this".

The orchestral parts feature complex rhythmic patterns and dynamic markings such as *mf* and *f*. The score is written in a system of staves, with the vocal parts positioned above the instrumental parts.

Empty musical staves for the continuation of the score.

25

Timp.

Sn. dr.

Tenor

Bass

VI. I

VI. II

Vla.

2 Vla.

2 Vlc.

Vlc.

Cb.

Handwritten musical score for measures 25-26. The score includes parts for Timp., Sn. dr., Tenor, Bass, VI. I, VI. II, Vla., 2 Vla., 2 Vlc., Vlc., and Cb. The vocal parts have lyrics: "country a mild-er gent-ler na-ture. They have a high-er and". The music is in 4/4 time with various dynamics and articulations.

Empty musical staves for the lower portion of the page, including parts for Cb., Vlc., 2 Vlc., 2 Vla., Vla., VI. I, VI. II, Bass, Tenor, Sn. dr., and Timp.

Handwritten musical score for a symphony orchestra and vocal soloists. The score is divided into two systems. The first system includes parts for Timpani (Timp.), Snare Drum (Sn. dr.), Tenor, Bass, Violin I (VI. I), Violin II (VI. II), Viola (Vla.), 2 Violins (2 Vln.), 2 Violas (2 Vlc.), Violoncello (Vlc.), and Contrabass (Cb.). The vocal parts have lyrics: "hol-i-et mis-sion. Their mis-sion is at". The score features various musical notations including dynamics (p, f, pp, dim., div.), articulation (accents), and phrasing slurs. The key signature is one sharp (F#) and the time signature is 4/4. The second system continues the orchestral accompaniment with similar dynamics and phrasing.

Handwritten musical score for Tenor, Bass, and various string instruments. The score includes lyrics: "home, by their bland - ments and their love".

Ten. *poco f*

Bass *poco f* home, by their bland - ments and their love

VI. I

VI. II

Vla.

2 Vla. *poco f* *mf* *pizz.*

2 Vlc. *poco f* *mf* *unis. pizz.*

Vlc.

Cb.

30

Handwritten musical score for page 30, featuring vocal lines and instrumental parts. The score includes the following parts:

- Ten.** (Tenor): Melodic line with lyrics "to as-suage the pas-sions of men as they".
- Bass**: Bass line with lyrics "to as-suage the pas-sions of men as they".
- VI-I** (Violin I): Melodic line.
- VI-II** (Violin II): Melodic line.
- Vla.** (Viola): Melodic line.
- 2 Vln.** (Two Violins): Melodic line.
- 2 Vlc.** (Two Violas): Melodic line.
- Vlc.** (Violoncello): Melodic line.
- Cb.** (Contrabass): Melodic line.

The score contains various musical notations including triplets, slurs, and dynamic markings such as *mf* and *div.*. The lyrics are: "to as-suage the pas-sions of men as they".

Sn. dr.

Tenor

Bass

VI. I

VI. II

Vla.

2 Vla.

2 Vlc.

Vlc.

Cb.

Handwritten musical score for page 34. The score includes the following parts:

- Sndr.**: Snare drum, indicated by a single stroke in the second measure.
- Tenor**: Melodic line with lyrics: "come from the bat-tle of life,". Includes a triplet of eighth notes and a slur over the phrase "dim. poco a poco".
- Bass**: Melodic line with lyrics: "as they come, they come, as they come, as they come, as they". Includes a triplet of eighth notes.
- VI. I**: Violin I, playing a rhythmic accompaniment of quarter notes.
- VI. II**: Violin II, playing a rhythmic accompaniment of quarter notes.
- Vla.**: Viola, playing a melodic line with slurs and dynamics *pp*.
- 2 Vla.**: Two Violas, playing a melodic line with a slur and dynamics *mf*.
- 2 Vlc.**: Two Violins, playing a melodic line with a slur, dynamics *mf*, and a triplet of eighth notes.
- Vlc.**: Violoncello, playing a melodic line with a slur and dynamics *mf*.
- Cb.**: Contrabass, playing a melodic line with a slur, dynamics *mf*, and a triplet of eighth notes.

The score is written on a grand staff with multiple staves for each instrument. The music is in a 4/4 time signature. The key signature has one flat (B-flat major or D minor). The tempo is marked "dim. poco a poco".

(Not co-ordinated with strings and chorus)

1. $\text{♩} = 72$

Handwritten musical score for various instruments and voices. The score includes parts for Horn (Hn.), Snare Drum (Sn. dr.), Tenor, Bass, Violin I (VI. I), Violin II (VI. II), Viola (Vla.), 2 Violins (2 Vln.), 2 Violas (2 Vlc.), Violoncello (Vlc.), and Contrabass (Cb.).

Lyrics for the Bass part: "of life. come, as they come from the bat- tle of life. A wick- er work cradle a dim- pled"

Tempo and dynamics markings include $\text{♩} = 72$, $\text{♩} = 88$, mp , p , pp , and dim .

Performance instructions include "arco" and "pp also".

Rehearsal mark 35 is indicated with a double bar line.

Fr. Hh.

40
♩ = 100

Ptchet

Tenor

Bass

VI. I

VI. II

Vla.

2 Vla.

2 Vlc.

Vlc.

Cb.

Narrator: Frederick Douglass, impassioned black advocate of abolition, ranged himself on the side of those who would deny women the ballot. At a meeting for Equal Rights he spoke thus:

$\text{♩} = 60$

6.

Fl.

Musical staff for Flute (Fl.). The staff contains two measures of music. The first measure starts with a dynamic of mf and the second with f . Both measures feature a sixteenth-note triplet. The key signature has two flats.

Ob.

Musical staff for Oboe (Ob.). The staff contains two measures of music. The first measure starts with a dynamic of mf and the second with f . Both measures feature a sixteenth-note triplet. The key signature has two flats.

Cl.

Musical staff for Clarinet (Cl.). The staff contains two measures of music. The first measure starts with a dynamic of f and the second with mf . Both measures feature a sixteenth-note triplet. The key signature has two flats.

Bsn.

Musical staff for Bassoon (Bsn.). The staff is empty.

Hr.

Musical staff for Horn (Hr.). The staff is empty.

Tpt.

Musical staff for Trumpet (Tpt.). The staff is empty.

Trb.

Musical staff for Trombone (Trb.). The staff is empty.

Flexatone

Musical staff for Flexatone. The staff contains two measures of music. The first measure starts with a dynamic of p and the second with f . Both measures feature a sixteenth-note triplet.

Batitone

Musical staff for Batitone. The staff is empty.

Sop.

Musical staff for Soprano (Sop.). The staff is empty.

Alto

Musical staff for Alto. The staff is empty.

Empty musical staff.

Fl. *f* *mf* *f* *mf* *f*

Ob. *mp* *cresc.* *f* *deccesc.* *mp*

Cl. *mf* *cresc.* *f* *deccesc.* *mf* *cresc.* *f* *deccesc.* *mf*

Flex. *p* *cresc.*

Baritone *When* *wo-* *men,*

5

Fl. *poco f* *f* *mf*

Ob. *p cresc.* *f dectesc.*

Cl. *poco f dim.*

Bsn. *p cresc.*

Flex. *f>* *dectesc.*

Baritone *be- cause they are wo- men,*

flatter tongue

Fl. *f* 6 *mf* *cresc.* *f* *decesc.* *mf* 6

Ob. *p* *cresc.* *f* *decesc.* *p* *cresc.*

Cl. *f* *decesc.* *p* *cresc.* *f* *decesc.*

Bsh. *f* 5 *p* *cresc.* 6 5 *f*

Hh. *mf* 2

Tpt. *mf* 1

Ttb.

Flex. *p* *cresc.* *f*

Britone

Sop. *f* *etc* *f* *dragged* *from* *their* *homes* *and*

Alto *f*

10

Fl. *f* *mf* *f* *sempref* *ord.*

Ob. *f* *sempref*

Cl. *f* *sempref* *p cresc.*

Bsn. *f* *sempref* *p cresc.*

Hr. *f* *ff*

Tpt. *f* *ff*

Trb. *f* *ff*

Perc. (Flex) *triangle* *f*

Sop. hung u- pon lamp- posts;

Alto

8

Fl.

Ob.

Cl.

Bsn.

Hh.

Tpt.

Trb.

Triangle

Baritone

when their chil- dren are

Four empty musical staves, likely for Flute, Clarinet, Saxophone, and Bassoon, positioned at the top of the page.

Hn. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Tpt. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

T-b. *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

Handwritten musical notation for Horns (Hn.), Trumpets (Tpt.), and Trombones (T-b.). Each instrument part consists of four measures. The notes are chords with stems pointing down. The first measure of each part has a sharp sign (#) above the staff. The dynamic markings *sfz* and *p* are written below the notes in each measure.

Baritone *sfz* *p* *sfz* *p* *sfz* *p* *sfz* *p*

lots from their arms and their brains

Handwritten musical notation for Baritone. The part consists of four measures with lyrics written below the notes. The lyrics are "lots from their arms and their brains". The notes are quarter notes with stems pointing up. The dynamic markings *sfz* and *p* are written below the notes in each measure.

Two empty musical staves, likely for Bass and Drums, positioned at the bottom of the page.

15

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tr-b.

Baritone

Sop.

Alto

f *sfz* *p* *mf* *sfz* *p* *f* *molto*

cresc.

dashed to the pavement; when they

Fl. *f* *fl. tongue*

Ob. *cresc.* *f*

Cl. *f*

Bsn. *f*

Hr. *sfz p*

Tpt. *sfz p*

Ttb. *sfz p*

Sop.

Alto

Sop. are ab- jects of in- sult and out-

Alto

f *8* *8* *20*

Fl.

Ob.

Cl.

Bsh.

Hr.

Tpt.

Ttb.

Flex.

p *crusc.*

Baritone

Sop.

rage at ev - when they are

'ry turn;

Alto

Fl. *fz*

Ob. *fz*

Cl. *fz*

Bsn. *fz*

Hn. *fz p* *fz p* *fz p* *fz p* *stopped & blow hard* *fz p*

Tpt. *fz p* *fz p* *fz p* *fz p* *st. mate* *fz p*

Ttb. *fz p* *fz p* *fz p* *fz p* *mute* *fz p*

Flex. *f sempre*

Baritone

Sop. *fz p* *sim.* *fz p* *fz p* *fz p* *fz p*

Alto *fz p* *sim.* *fz p* *fz p* *fz p* *fz p*

in dan- ger of hav- ing their homes
 when they are ob- jects of in- sult

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Trb.

Flex.

Beritone

Sop.

Alto

Handwritten musical score for a symphony orchestra and vocal soloists. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Flexatone, Baritone, Soprano, and Alto. The vocal parts have lyrics: "and out - rage at ev - er their heads; by turn;". The music is in 4/4 time and features dynamic markings like *sfz p*, *sim.*, and *f*.

25

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hr. *f sempre*

Tpt. *no mute* *f sempre*

Ttb. *no mute* *f sempre*

Baritone

Sop. *f molto*

Alto *f molto*

when their chil- dren are not al- lowed to
 when they are ob- jects of

Fl.

Ob.

Cl.

Bsh.

Hr.

Tpt.

Ttb.

Baritone

Sop.

Alto

ch-ter schools; then they will have

in-sult and out-rage at ev-

Fl. 30

Ob.

Cl.

Bsn.

Hr.

Tpt.

Trb.

Baritone

Sop.

Alto

an ur-gecy to ob-tain the bal-

ry turn

Hh. *sfz p*

Tpt. *sfz p*

Trb. *p*

Mezzo sop. *assiz.*
Is that not all true of the black

Baritone
lot.

35

F. *pp*

Cl. *pp*

Mezzo. *f*
wo-men?

Baritone *f espress.*
yes yes yes; it is true of the black wo-men,

Sop. *pp possibile*
when they are ob- jects of

Alt. *pp possibile*

40

Fl.

Cl.

Tri.

pp

Baritone

but not be- cause she is a wo - man, but be - cause

Sop.

in - sult and out - rage at

Alto

Fl.

Cl.

Baritone

she

Sop.

er 'ty turh.

Alto

Fl.

Cl.

Hr.

Tpt.

Ttb.

Flex.

Bassitone

is black.

Sop.

Alto

$\text{♩} = 44$

7.

Mozz30 sop.

Timp.

VI.I

VI.II

Vla.

Vlc.

Cb.

5

poco f

I come from an-oth-er field - the coun-try

mf

mp

mf

mf

mf

mf

mf

poco f

poco f

poco f

Mez330
 of the slave. They have got their li-ber-ty- so much good luck to have sta-ver-y

Timp.

Mez330
 part-ly des-troyed, not en-ti-re-ly. I want it toot and branch des-troyed. Then we will all be

Timp.

VI. I
 VI. II
 Vln.
 Vln.
 Cb.

free in-deed.

mf p pp f sub. p pp f

div. can. sord. arco

div. can. sord. arco

div. can. sord. arco

div. can. sord. arco

div. can. sord. arco

div. can. sord. arco

pp

f

#P

[A] *mf, freely sung, do not co-ordinate with strings*

Mezzo

Timp.

VI. I

VI. II

Vla.

Vlc.

Cb.

Handwritten musical score for orchestra and Mezzo voice. The Mezzo part has lyrics: "I feel that if I have to answer for the". The orchestral parts include Timpani (Timp.), Violins I and II (VI. I, VI. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score features complex rhythmic patterns with many slurs and dynamic markings such as *mf*, *ppp*, *pp*, and *dim.*. There are also performance instructions like "unmeasured tremolo" and "tris.". A section marked [A] begins with a tremolo instruction.

not long

deeds done in my bo-dy just as much as a man, I have a right to have just as much as

Handwritten musical score for vocal recitative and accompaniment. The vocal line has lyrics: "deeds done in my bo-dy just as much as a man, I have a right to have just as much as". The accompaniment consists of six staves. The score includes dynamic markings like *p* and *pp*, and performance instructions such as "Repeat throughout vocal recitative, alternating in modo ordinario with sul ponticello with each complete repetition of the seven-measure phrase."

Mezzo *very short*
 a man. There is a great stir a-bout col-ored men get-ting their rights, but not a word
 (timp. & strgs. continue to repeat previous 7 meas.)

Mezzo
 a-bout the col-ored wo-men; and if the col-ored men get their rights, and not the col-ored wo-men

Mezzo
 theirs, you see the col-ored men will be mas-ters o-ver the wo-men, and it will be

Mezzo *poco rit.* B *long* *more slowly (do not co-ordinate with instruments, but enter where indicated)* *not long*
 just as bad as it was be-fore. I am a-bove eight-y years old;
 Fl. *d=56* B
 Ob. *4 pp* (not co-ordinated with vce. or strgs.)
4 pp

Mezzo
 it is a-bout time for me to be *so-b* *ing.* I have been for-ty years a slave,
 Fl. *85*
 Ob.
 Cl. *pp*
 Bsn. *pp*

not long

Mezzo Sopranos
 Flutes
 Oboes
 Clarinets
 Bassoons
 Horns
 Trombones

and for-ty years free, and would be here for-ty years more to have e-qual rights for all.

very slow $\text{♩} = 46$

bucket mute

(strgs. and timpani continue to repeat previous 7 measures)

(poco più mosso)

I sup-pose I am kept here be-cause some-thing re-mains for me to do, I sup-pose I am

B20

Mezzo *short intense*
 yet to help to break the chain. I have done a great deal of work, as much as a man.

Fl.
 Ob.
 Cl.
 Bsh.
 Hn.
 Trb.

timp. and strgs. continue to repeat previous 7 meas.

(made ordinate)

Mezzo *not fast, intense* *Slowly*
 We do as much; we eat as much; we wait as much.

strgs. & timp cut off

Narrator: Here not women, stood up in all the dignity and strength of moral courage to be the leaders of the people, and to bear a faithful testimony for the truth whenever the providence of God has called them to do so?

♩ = 60

8.

Tpt. *mf*

Perc. *tambourine*

Chorus Sop.

Who led the wo-men of Is-ra-el from the house of bond-age, strik-ing the tim-brel, and

5

GlacKenspiel

sing-ing the song of de-liv-'rance on the banks of that sea whose wa-ters stood

10

up like walls of crys-tal to o-pen a pas-sage for their es-cape?

Tch. I+II *p*

Bass I+II *p*

Vla. *div. can sord.* *p*

Vlc. *div. can sord.* *p*

The hand that rocks the cra-dle rules the wor-ld.

1. 15

Tpt. *mf*

Chorus Sop.

It was a wo - mah, Mir - i - am the pro - phet - ess, the sis - ter of

20

Tpt. *p* *cresc.* *ppoco f*

Perc. *snare dr.*

Sop. *f* *dim. molto* *p* *cresc.* *f*

Mo - ses and Az - rah. Who went up with Ba - rak to Ka - desh to

1. 25

Tpt. *mf*

Timp. *mf*

Perc.

Sop. *f* *dim. molto* *p* *cresc.* *f*

Alto

fight a - gainst Ja - bin, King of Ge - haan and in - to whose hand Is - rael had been

25

Tpt.

Timp.

Sop. *f* *dim. molto* *p* *cresc.* *f*

Alto

sold be cause of their in - i - qui - ties.

Single male voice from chorus: Their relations are so intimate and tender that whatever is for

mp

Ten. I+II
Bass I+II

Bone of one bone, flesh, flesh, flesh

VI. I
VI. II
Vla.
Vlc.

p *sehrz sord.*

Tpt.
Timp.
Perc.

30

f

2 2 3 3

the benefit of the one is for the benefit of the other.

Ten. I+II
Bass I+II

of one flesh.

VI. I
VI. II
Vla.
Vlc.

div. *unis.*

22 3 35

Tpt. *f* *cresc.* *molto f*

Timp.

Perc. *sn. dr.*

Tpt. *f* 40

Timp.

Perc. *sn. dr.*

Chorus Sop. & Alto

It was a wo- man Deb-rah wife of Le- pi- doth as well as

Tpt.

Perc.

Sop. & Alto *pro-phetic*

Ten. I *whispered* *Doppio movimento d = 120*
The wo-man who un-der-takes to put her-self in an ad-ver-sary

Ten. II *whispered*
The wo-man who un-der-takes to put her-self in an

Bass I *whispered*
The wo-man who un-der-takes to put her-

Bass II *whispered*
The wo-man who un-der-takes to

Vlc. *trem.*

Cb. *trem.*

Handwritten musical score for measures 45-49. The score includes parts for Tenor I, Tenor II, Bass I, Bass II, Violin, and Cello. The lyrics are: "po-si-tion to man, who un-der-takes by the use of some in-de-pen-dent, in-de-pen-dent, ad-ver-sar-y po-si-tion to man, who un-der-takes by the use of some in-de-pen-dent, self in an ad-ver-sar-y po-si-tion to man, who un-der-takes by the use of some in-de-pen-dent, put her-self in an ad-ver-sar-y po-si-tion to man, who un-der-takes by the use of some".

Handwritten musical score for measures 50-54. The score includes parts for Tenor I, Tenor II, Bass I, Bass II, Violin, and Cello. The lyrics are: "in-de-pen-dent pol-i-ti-cal pow-er to con-tend and fight a-gainst man, in-de-pen-dent in-de-pen-dent pol-i-ti-cal pow-er to con-tend and fight a-gainst in-de-pen-dent in-de-pen-dent, in-de-pen-dent pol-i-ti-cal pow-er to con-tend and in-de-pen-dent pol-i-ti-cal pow-er to con-".

Ten. I dis-plays a spi-rit which would, if a-ble, con-vert all the

Ten. II men, dis-plays a spi-rit which would, if a-ble, con-

Bass I fight a- gainst men, dis- plays a spi-rit which would, if a-ble,

Bass II lead and fight a- gainst men, dis-plays a spi-rit which would, if

Vlc.

Cb.

now har- mon- i- ous el- e- ments of so- ci- e- ty in- to a state of war and make

vert all the now har- mon- i- ous el- e- ments of so- ci- e- ty in- to a state of war

con-vert all the now har- mon- i- ous el- e- ments of so- ci- e- ty in- to a state-

a- ble, con-vert all the now har- mon- i- ous el- e- ments of so- ci- e- ty in- to

p *spoken* *cresc.*

p *spoken* *cresc.*

60

Handwritten musical score for measures 60-65. The score includes parts for Horns (Hn.), Trumpets (Tpt.), Trombones (Trb.), Tenors I (Ten. I), Tenors II (Ten. II), Basses I (Bass I), Basses II (Bass II), Violas (Vlc.), and Contrabasses (Cb.).

Lyrics for Tenors and Basses:

- Ten. I: ev'ry home a hell on earth, ev'ry home a hell on earth.
- Ten. II: and make ev'ry home a hell on earth, a hell on earth.
- Bass I: of war and make ev'ry home a hell, a hell on earth.
- Bass II: a state of war and make ev'ry home a hell on earth.

Dynamic markings include *p*, *cresc.*, and *f*. The score shows a crescendo leading into measure 65.

65

Handwritten musical score for measures 65-70. The score includes parts for Horns (Hn.), Trumpets (Tpt.), Trombones (Trb.), Soprano (Sop.), Mezzo-soprano (Mezzo-sop.), and Alto (Alto).

Lyrics for Soprano and Mezzo-soprano:

- Sop. (Chorus): Who was cho - sen
- Mezzo-sop. (Chorus): to de - liv - er the Jew - ish na - tion

Dynamic markings include *p*, *cresc.*, and *f*. The score shows a crescendo leading into measure 70.

Timp. *p* *mf* *p* *mf* *p*

Mezzo sop. from that mur-der-ous de-cree of Per-sis's King, which wi-cked ha-

Vla. *poco f*

Maha massa

Hn. *♩ = 90*

Tpt. *mf*

Ttrb. *p*

Timp. *poco f* *p*

Mezzo sop. mah had ob-tained by cal-um-ny and fraud?

Vla.

Sop. Chorus Alto

Handwritten musical score for the first system, featuring the following parts and markings:

- Hh.** (Horn): *f sfz*, *cresc.*, *fP*
- Tpt.** (Trumpet): *mf*, *fP*
- Tr. b.** (Trombone): *f sfz*, *cresc.*, *fP*
- Timp.** (Timpani): *mf*, *fP*
- Mezzo sop.** (Mezzo Soprano): *f*
- Beritone** (Baritone): *f*
- Sop. Chorus & Alto** (Soprano Chorus & Alto): *f*

Lyrics for the vocal parts:

Es-ther the Queen, weak and trem-ling wo-men,

Handwritten musical score for the second system, starting at measure 80. The tempo is marked *Molto mosso* with a quarter note equal to 78.

Lyrics for the vocal parts:

ther the Queen, weak and trem-ling wo-men. Who
 cho-sen by God. Who led the wo-men of Is-ra-el from the house of bond-age

85

Hh.
 Tpt.
 Trb.
 Timp.
 Perc. *tamb.*
 Mezzo sop.
 Baritone
 Sop. Chorus Alto
 led the wo- men of Is- ra- el from the house of bond- age, strik- ing the
 sen by God. Who led the wo-
 strik- ing the tim- brel, and sing- ing the song of de- liv- 'rance on the banks
 tim- brel, and sing- ing the song of de- liv- 'rance on the banks of that sea whose
 men of Is- ra- el from
 of that sea whose wa- ters stood up like walls of crys- tal to o- pen a

Musical score for page 85, featuring vocal lines and instrumental parts. The score includes parts for Horns (Hh.), Trumpets (Tpt.), Trombones (Trb.), Timpani (Timp.), and Percussion (Perc.). The vocal parts are for Mezzo Soprano (Mezzo sop.), Baritone, and Soprano/Chorus/Alto (Sop. Chorus Alto). The lyrics describe the Israelites being led from bondage by God, striking the timbrel, and singing a song of deliverance on the banks of the Red Sea. The instrumental parts include a trumpet melody with triplets and a tambourine accompaniment. The score is marked with a dynamic of *mf* (mezzo-forte).

90

Tpt.

Musical staff for Trumpet (Tpt.) showing a melodic line with triplets and a fermata.

Mezzo sop.

90

Musical staff for Mezzo Soprano (Mezzo sop.) with lyrics: "wz- tets stood up like walls of crys- tel to o- pen a pas- sage for their es-".

Baritone

Musical staff for Baritone with lyrics: "the house of bond- age."

Sop. Chorus Alto

Musical staff for Soprano Chorus Alto (Sop. Chorus Alto) with lyrics: "pas- sage for their es- cape?" and "for their es-".

Hr.

Musical staff for Horn (Hr.) showing sustained notes.

Tpt.

Musical staff for Trumpet (Tpt.) with dynamic markings *f* and *p*.

Tr. b.

Musical staff for Trombone (Tr. b.) with dynamic markings *f* and *p*.

Timp.

Musical staff for Timpani (Timp.) with dynamic markings *p*, *cresc.*, and *f*.

Perc.

Musical staff for Percussion (Perc.) showing rests.

Mezzo sop.

Musical staff for Mezzo Soprano (Mezzo sop.) with lyrics: "cape?"

Baritone

Musical staff for Baritone showing sustained notes.

Sop. Chorus Alto

Musical staff for Soprano Chorus Alto (Sop. Chorus Alto) with lyrics: "cape."

♩ = 120

Handwritten musical score for various instruments and voices. The score includes staves for Timp., Perc., Tenor I (Mens), Tenor II (Spek), Bass I (Bass), Bass II (Chorus), Tenor I & II, Bass I & II, Violin II (Vla.), and Violin I (Vlc.).

Tempo: ♩ = 120

Performance Instructions:

- Timp.:** *p* *mf* *pp*
- Perc.:** *p* *susp. cymbel* *wire brush-use circular motion*
- Ten. I (Mens):** *whispered* *f* *p* *pp*
- Ten. II (Spek):** *whispered* *f* *p* *pp*
- Bass I (Bass):** *whispered* *f* *p* *pp*
- Bass II (Chorus):** *whispered* *f* *p* *pp*
- Ten. I & II:** *mf* *bf*
- Bass I & II:** *mf* *bf*
- Vla.:** *div.* *bf* *p*
- Vlc.:** *div.* *bf* *p*

Lyrics:

The woman who un-der-takes to put her-self in an ad-ver-ser-y

The woman who un-der-takes to put her-self in an

The woman who un-der-takes to put her

The woman who un-der-takes to

The hand

100

Timp. *cymb.* *mf pp* *cresc.*

Perc.

100

Men's Speaking Chorus

po - si - tion to man, who un - der - takes, by the use of some in - de - pen - dent pol - i - ti - cal
 ad - ver - sary po - si - tion to men, who un - der - takes, by the use of some in - de - pen - dent pol -
 self in an ad - ver - sary po - si - tion to man, who un - der - takes, by the use of some in - de - pen - dent
 put her - self in an ad - ver - sary po - si - tion to man, who un - der - takes, by the use of some

Ten. *trpt* *trcks* *the cre -*

Bass

Vla.

Vlc.

Hh. *stopped*
 Tpt. *st. mute*
 Trb. *with mute*
 Timp. *cymb. mf*
 Perc. *mf*
 Men's Speaking Chorus
 Ten. *die,*
 Bass
 Vla.
 Vlc.

pow-er to con-tend and fight a- gainst man, dis- plays a spi- rit which would, if
 lit- i- cal pow-er to con- tend and fight a- gainst man, dis- plays a spi- rit which
 pol- i- ti- cal pow-er to con- tend and fight a- gainst man, dis- plays a spi- rit
 in- de- pen- dent pol- i- ti- cal pow- er to con- tend and fight a- gainst man dis- plays a
 die, rules the world.

105

2-1

Handwritten musical score for brass and percussion instruments. The staves are labeled: Hh., Tpt., Trb., Timp., and Perc. The music includes dynamic markings such as *cresc.*, *f*, and *p*. The percussion part includes *cymb.* and *mf sfz* markings.

105

Handwritten musical score for vocal and string parts. The vocal parts are labeled: Men's, Speaking Chorus, Tenor, and Bass. The lyrics are: "able, convert all the now her- man-i-ous el-e-ments of so-ci-e-ty in-to a state would, if able, convert all the now her- man-i-ous el-e-ments of so-ci-e-ty in-to which would if able, convert all the now her- man-i-ous el-e-ments of so-ci-e-ty spirit which work, if able, convert all the now her- man-i-ous el-e-ments of so-". The string parts are labeled: Vl. I, Vl. II, Vla., and Vlc. & Cb. The music includes dynamic markings such as *mf*, *pp*, and *pppp*.

Handwritten musical score for a full orchestra and vocal ensemble. The score is arranged in systems, with each instrument or voice part on its own staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes dynamic markings such as *cresc.*, *f*, *p*, and *ff*, as well as performance instructions like *gliss.* and *tr.*.

Instrumental Parts:

- Hh. (Horn):** Features melodic lines with dynamic markings *cresc.*, *f*, and *p*.
- Tpt. (Trumpet):** Provides harmonic support with dynamic markings *f* and *p*.
- Trb. (Trumpet):** Similar to the trumpet part, with dynamic markings *cresc.*, *f*, and *p*.
- Timp. (Timpani):** Includes glissando and crescendo markings.
- VI. I, VI. II, VI. 2, Vlc. & Cb. (Violins, Violas, and Double Basses):** Play sustained chords with dynamic markings *cresc.*

Vocal Parts:

- Mezzo sop. (Mezzo Soprano):** Lyrics: "ters of Je- ru- sa -".
- Bariitone (Baritone):** Lyrics: "ters of Je- ru- sa -".
- Sop. Chorus Alto (Soprano Chorus Alto):** Lyrics: "ters of Je- ru- sa -".
- Men's Speaking Chorus (Men's Chorus):** Lyrics: "a state of war and make ev'ry home a hell on earth, ev'ry home a hell on earth. in- to a state of war and make ev'ry home a hell on earth, a hell on earth. on earth, in- to a state of war and make ev'ry home a hell, a hell on earth. a hell on earth, in- to a state of war, and make ev'ry home a hell on earth."
- Tenor (Tenor):** Lyrics: "rules the world, the world."
- Bass (Bass):** Lyrics: "rules the world, the world."

115

Tpt.

Timp.

Mezzo sop.

Baritone

Sop.

Chorus

Alto

leh, weep not for me, but weep

120

Mezzo sop.

for your-selves and your chil-

125 Fall.

130

Mezzo sop.

Sop.

Chorus

Alto

Vl.

can send. but weep for your-selves, your-selves and your chil-

ossie.

and your chil-

and your chil-

drch.

drch.

drch.

Narrator: Why feast new things; all old things were once new. If the 19th century is to be governed by the 18th and the 20th by the 19th, do you not see that the world must ever be governe by dead men?

(oboe begins) Are the creeds, and codes, and customs of those who are buried beneath the sod of any

Oboe *1.*
tranquillo, no accents,
importance, compared with your opinions and mine?

Ob.
 Cl.
 Bsh.
 W. chorus *Alto*
 M. chorus *Basses*

Cl.
 Bsh.

W. chorus *Alto*
 M. chorus *Basses*

and wo- men were cre- a- ted for each o- ther, but not a- lone for
 and wo- men were cre- a-

Fl. *p dolce*

Cl. *1. +*
2. p

Bsh. *1. +*
2. p

W. chorus *Alto* *15*
each o- ther.

M. chorus
ted for each o- ther but not a- lone

Fl. *1. +*

Ob. *1. +*
p dolce

Cl. *1. +*
2.

Bsh. *1. +*
2.

W. Chorus *Sop. p.* *20*
But not a- lone for each oth- er

M. Chorus
for each o- ther.

Alto *Alto* *But*
p

4

1. 25

Fl.

Ob.

Cl.

Bsh.

25

Sop. She was cre- a- ted

W. Chorus

Alt. not a lone but not not a lone was cre- a- ted

M. Chorus

1. 4 2 30

30

to be zh in. de- pen- dent be- ing, she

He was

35

1. *doke*

Fl. *sim.*

Ob. *sim.*

Clat. *sim.*

B sh. *molto p*

Cre- a- ted by 35 God, but not a- lone for

1. Chorus *molto p* cre- a- ted by God in- de- pen- dent be- ing, for

1. Chorus *molto p* cre- a- ted by God was cre-

40

40

40

40

each oth- er, cre- a- ted by God for each

a- ted by God as in- de- pen- dent be- ing.

45

Claret.

Bsh.

W. Chorus

M. Chorus

1. sotto voce

oth- et, but not a- lone.

but not a- lone.

Narrator: It was a glorious day for the republic when she shook herself free from the disgrace of negro slavery, and declaring that she would have no subject race within her boundaries, broke the chain of four million bondsmen! It will be a still more glorious day in her annals when the republic shall declare the injustice of a slavery of sex, and shall set free her millions of bond women! God speed the hour!

10.

$\text{♩} = 52$

Handwritten musical score for measures 10-13. The score includes parts for Horn (Hn.), Trumpet (Tpt.), Trombone (Ttb.), Soprano (Sop.), Women's chorus, and Alto. The key signature is one flat (Bb) and the time signature is 4/4. Dynamics include *st. mute*, *w. mute*, *f*, *p*, and *crusc.* The lyrics for the Women's chorus and Alto parts are: "God speed the hour: the rights".

Handwritten musical score for measures 14-17. The score includes parts for Men's chorus, Soprano (Sop.), Trombone (Ttb.), Alto, and another Alto part. The key signature is one flat (Bb) and the time signature is 4/4. Dynamics include *no mute*, *p*, and *f*. The lyrics for the Men's chorus and Alto parts are: "of men, the rights of wo- men,".

10

Handwritten musical score for measures 10-14. The score includes parts for Horn (Hn.), Trumpet (Tpt.), Trombone (Trb.), Soprano (Sop.), Tenor's Chorus, and Alto. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 10 features a horn part with a *cresc.* marking and a dynamic of *f*. The brass instruments play chords with dynamics ranging from *p* to *f*. The vocal parts enter in measure 14 with the lyrics "free - dom of thought,". The Alto part has a dynamic of *f*.

Winds enter
↓

15

Handwritten musical score for measures 15-19. The score continues with the same instruments and vocal parts. Measure 15 features a horn part with a *cresc.* marking and a dynamic of *f*. The brass instruments play chords with dynamics ranging from *p* to *ff*. The vocal parts continue with the lyrics "tion to all, all." in measure 19. The Alto part has a dynamic of *f*.

10.

Andante $\text{♩} = 52$ *Allegretto* $\text{♩} = 92$

tpt. women's chorus

Tenor
Meh's chorus
Bass

God speed

VI. I
VI. II
Vla.
Vlc. & Cb.

Andante $\text{♩} = 52$ *Allegretto* $\text{♩} = 92$

the hour. God

5

Tenor

Bass

speed the hour God

Handwritten musical notation for Tenor and Bass voices. The Tenor staff is in G-clef and the Bass staff is in F-clef. Both staves show a melodic line with dynamic markings of *f* and *p*. The lyrics 'speed the hour God' are written below the notes. A measure number '10' is written above the first measure.

VI. I

VI. II

Vla.

Vlc. & Cb.

Handwritten musical notation for string instruments: Violin I, Violin II, Viola, and Violoncello/Double Bass. Each staff shows a melodic line with dynamic markings of *f* and *p*. A measure number '10' is written above the first measure of the Violin I staff.

15

20

speed the hour to all to all

Handwritten musical notation for Tenor and Bass voices. The Tenor staff is in G-clef and the Bass staff is in F-clef. The lyrics 'speed the hour to all to all' are written below the notes. Measure numbers '15' and '20' are written above the staves.

15

20

psub.

Handwritten musical notation for string instruments: Violin I, Violin II, Viola, and Violoncello/Double Bass. Each staff shows a melodic line with dynamic markings of *f* and *p*. Measure numbers '15' and '20' are written above the staves. The word 'psub.' is written below the notes in the later measures.

Tenor

Bass

God speed the hour

p cresc. *f* *p* *f* *p* *cresc.*

Timpani

p cresc. *f* *p cresc.* *f*

Violin I + II

Violin

Viola + Cello

p cresc. *f* *p* *f* *p* *cresc.*

p cresc. *f* *p* *f* *p* *cresc.*

p cresc. *f* *p* *f* *p* *cresc.*

God speed the hour

p cresc. *f* *p* *f* *p* *cresc.*

Timpani

p cresc. *f*

Violin I + II

Violin

Viola + Cello

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Tenor
Bass

Timpani

VI. I & II

Vla.

Vlc. & Cb.

35 **Violin I** **Violin II**

speed the hour to all to all.

40 **Violin I** **Violin II**

Flute

35 **Violoncello** **Double Bass**

40 **Violoncello** **Double Bass**

Handwritten musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsh.). The score is written on four staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The first measure of each staff contains a whole rest. The second measure contains a half note with a sharp sign (F#) and the handwritten instruction "rit.". The third measure contains a quarter note with a sharp sign (F#), a quarter note with a flat sign (Bb), and a quarter note with a sharp sign (F#). The fourth measure contains a half note with a sharp sign (F#) and a circled "10" above it. A vertical bar line is drawn after the fourth measure.

Dec. 2, 1975 East Haverhill, N.Y.

Eight sets of empty musical staves, each consisting of five lines, provided for further notation.