

1. Prologue Underscore

NARRATOR (spoken)

Summertime in upstate New York:
steep bluffs, lakes and rivers,
hay and corn;
a landscape like this one,
a town on a river,
very much like this one.
(Like Red Wing)

The town of Seneca Falls...

July fourteenth, in the year 1848,
ten days after Independence Day,
thirteen years before the Civil War.
In the land of the free and the home of the brave,
Slavery in full flower.

♩ = c.126

Musical score for piano, measures 11-15. The score is written for piano and conductor. It features a treble and bass clef with a key signature of one flat. The music consists of a series of chords and melodic lines in both hands.

11

Musical score for piano, measures 16-20. The score continues with piano accompaniment, showing a progression of chords and melodic fragments.

16

Musical score for piano and marimba, measures 21-25. The score includes a marimba part starting at measure 21, indicated by the label "Marimba" and a dynamic marking "p". The piano part continues with complex chordal textures.

21

Musical score for piano, measures 26-30. The score shows further development of the piano accompaniment with various chordal structures and melodic lines.

26

System 1: Measures 31-35. The system consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are grouped by a brace and represent the piano accompaniment, with the bottom staff being the bass clef. Measure 31 is marked with the number '31' at the beginning of the system.

System 2: Measures 36-40. The system consists of three staves. The top staff is mostly empty with some rests. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. Measure 39 is marked with the number '39' in a box in the middle staff.

System 3: Measures 41-45. The system consists of three staves. The top staff is mostly empty with some rests. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. Measure 41 is marked with the number '41' at the beginning of the system.

System 4: Measures 46-50. The system consists of three staves. The top staff is mostly empty with some rests. The middle and bottom staves are grouped by a brace and represent the piano accompaniment. Measure 46 is marked with the number '46' at the beginning of the system.

Piano / Conductor

2. William Lloyd Garrison

FREDERICK DOUGLASS (spoken):

Yet, some few African slaves,
possessing no rights and no money-
some brave few are escaping
and making it north alive.

Such a one was Frederick Douglass,
Thirty years old, escaped from slavery,
come to upstate New York.

NARRATOR (spoken):

-helped to freedom by black freedmen and women
and white antislavery people:
the men and the many women of the Northern Antislavery Societies.

The many, many women
who seem not to notice
that they themselves have few rights and no money
in the land of the free and the home of the brave.

ELIZABETH CADY STANTON (spoken):

Some do notice.
Some brave few dare say so.
Such a one was Elizabeth Cady Stanton.
Lizzie. Thirty-two years old,
mother of four, soon to be seven children,
housewife in Seneca Falls, New York.

No public speaking experience.

LUCRETIA MOTT (spoken):

Such a one was Lucretia Mott,
fifty-five years old, mother of five.
Quaker preacher. That is, she spoke inside
Quaker Meeting. Lizzie's friend.

We met at the Worldwide Anti-slavery Convention, where we women were
not allowed to speak, but made to sit in silence behind a curtain.

The musical score consists of three systems of staves. The first system is for Elizabeth Cady Stanton's speech, with lyrics: "STANTON: 'It caused a slight fuss. A few men spoke up for us. The famed white abolitionist, William Lloyd Garrison-". The second system is for Lucretia Mott's speech, with lyrics: "one maraca (begin with ball down) ppp A few men spoke up for us. pp add 2nd maraca The famed white abolitionist, William Lloyd Garrison-". The third system is for the narrator's speech, with lyrics: "The many, many women who seem not to notice that they themselves have few rights and no money in the land of the free and the home of the brave." The score includes dynamic markings like ppp and pp, and performance instructions such as "one maraca" and "add 2nd maraca".

Piano / Conductor

3. How Could I Take a Seat With The Men?

$\text{♩} = c.88$

B

CHARLES REMOND: How could I? _____

$\text{♩} = c.88$

p

1

B

How could I? _____ How could I take a seat with the men? _____

mp

6

B

How could I? _____ How could I? _____ How

12

13

p

B

could I take a seat with the men when

17

mf

cresc.

B

all my ex-pens-es of trav-el, all _____ my ex-pens-es of trav-el have been

22

mp

26

29

paid by the kind and gen-er-ous hands of the Ban-gor Fe-male An-ti-

trgl. (it. btr.)

p

mp

31

Slav-'ry So-ci-e-ty, the New-port Young La-dies Ju-ven-ile An-ti - Slav-'ry So-ci-e-ty,

mp

36

40

and the Port-land Sew-ing Cir-cle?

f

sus. cym. (brsh.)

(brsh. handle)

p

mf

f

B

trgl. (brsh. handle)
mp
mf
p

42

B

47

p

How could I? _____ How could I? _____ How could I take a seat with the

47

pp

B

men? _____

mf

53

Piano / Conductor

4. Having Never Before

LUCRETIA MOTT (spoken):

Many thanks, William Lloyd Garrison. Many thanks, Charles Remond.
But the question is, when will we speak for ourselves?

ELIZABETH CADY STANTON (spoken)

...Now.

S $\text{♩} = c.44$ [tentatively] [flinches, breathes] *pp* *p*
 STANTON: (clear throat) Hav-ing... (clear throat) hav-ing nev-er be-fore... hav-ing

M

B [peremptory] *mf*
 (spoken) Loud-er!

ppp *pp* $\text{♩} = c.44$

sus. cym. (soft mal.)

1

S
nev-er be-fore spok-en... hav-ing nev-er be-fore spok-en in pub-lic...

M

B
mf Loud-er! We can't hear you!

5 [more confidently]

S
mf ...the ques-tion of wom-en's wrongs... *f*

M
f (audible gasp) *ff*

B
What?!?

mp \triangleright *p* \triangleright *f* attacca

Piano / Conductor

5. What if I Am a Woman?

$\text{♩} = c.63$

M

$\text{♩} = c.63$

mp *sim.* *f sub. dim.*

1 *sim.*

Detailed description: This block contains the piano introduction for the piece. It features two systems of staves. The first system includes a vocal line (marked 'M') and a piano line. The piano line starts in 4/4 time and changes to 3/4 time in the final measure. The second system continues the piano accompaniment, with dynamics ranging from mezzo-piano (*mp*) to fortissimo (*f*) with a subsequent diminuendo (*sub. dim.*). The piano part includes triplets and a 'sim.' (sostenuto) marking.

MARIA STEWART:

5 [firmly] *mf*

M

What if I am a wom-an? Is not the God of an-cient times

5 *mp*

Detailed description: This block contains the vocal and piano accompaniment for Maria Stewart's part. The vocal line begins with a measure rest, followed by the lyrics 'What if I am a wom-an? Is not the God of an-cient times'. The piano accompaniment starts at measure 5 and features a mezzo-piano (*mp*) dynamic. The piano part includes triplets and a 'sim.' (sostenuto) marking.