

# DOUGLASS PORTRAIT

Narrator

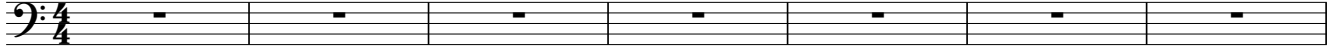
Commissioned by the Hopkins Symphony Orchestra

## PART I: IN THE BEGINNING

J. Kimo Williams

**A** = 60

Tremolo Strings Enter



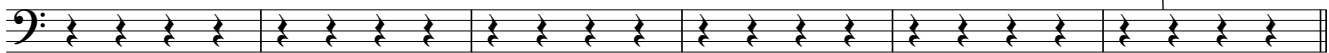
### NARRATOR:



8

1. Frederick Douglass was born Frederick Augustus Washington Bailey, in 1818, a child in chains in a land that called itself free. He was denied a birthdate, and a childhood —but he was never denied his humanity, for he refused to surrender it. By his own will, he seized the tools of freedom: the knowledge to read, the courage to speak, and the strength to act.

NARRATOR cont...



14

His life was the story of America's unfinished promise — the same story we live today. These are his words. They are our inheritance. They are our warning. And they are our hope.

### -Birth and Bondage-

**B** NARRATOR cont...



20

2. In the fields of Talbot County Maryland, this young boy learned the weight of chains before he knew the weight of years. He saw a nation that spoke of liberty while dealing in human flesh. From the first days of his life, he understood what hypocrisy feels like, not as an idea, but as an iron collar around the soul.

### ORATOR:

**C**

ORATOR cont...



26

3. "You have seen how a man was made a slave; you shall see how a slave was made a man."

4. "I have often wished myself a beast or a bird — anything rather than a slave. I was wretched and gloomy beyond my power to describe." "I was too thoughtful to be happy"

Narrator

Narrator

2

ORATOR cont.... **D** ORATOR cont....

34

5. "Find out just what any people will quietly submit to, and you have found out the exact measure of injustice and wrong which will be imposed upon them..."

6. "This struggle may be a moral one, or it may be a physical one, and it may be both, but it must be a struggle."

**-Awakening of Mind-**

ORATOR cont.... **E** *Brass Chorale* ♩ = 80

40

7. This is American slavery; no marriage—no education—the light of the gospel shut out from the dark mind of the bondman—and he is forbidden by law to even learn to read."

44

**NARRATOR:**

51

**8. The law said he must remain ignorant. He broke the law. With stolen words and smuggled lessons, he opened a door in his mind that no jailer could close.**

NARRATOR cont...

56

**9. In the light of literacy, he saw the truth of slavery and he could no longer accept it.**

**ORATOR:** **F**

*Solo Trpt with Narrator*

58

10. I heard my master say, if you teach that black man how to read, here would be no keeping him. It would forever unfit him to be a slave.

ORATOR cont....

62

11. These words sank deep into my heart, and called into existence an entirely new train of thought.

ORATOR cont....



A musical staff in bass clef with a key signature of two flats and a 4/4 time signature. It contains a series of rhythmic patterns consisting of eighth and sixteenth notes. A bracket above the staff spans from the first measure to the eighth measure. A downward-pointing arrow is positioned below the first measure.

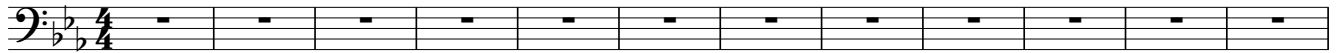
65

12. "It was a new and special revelation, explaining dark and mysterious things, with which my youthful understanding had struggled with. From that moment, I understood the pathway from slavery to freedom!!!"

**Passage: -Flight To Freedom-**

**G** = 150

Woodwind Tutti



A musical staff in bass clef with a key signature of two flats and a 4/4 time signature. It contains a series of rests for ten measures.

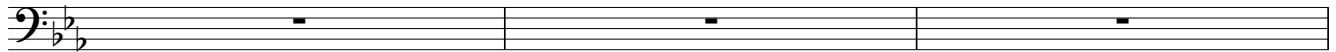
70

**H** Enters




A musical staff in bass clef with a key signature of two flats and a 4/4 time signature. It contains a series of rests for three measures.

82



A musical staff in bass clef with a key signature of two flats and a 4/4 time signature. It contains a series of rests for three measures.


85



A musical staff in bass clef with a key signature of two flats and a 4/4 time signature. It contains a series of rests for six measures.

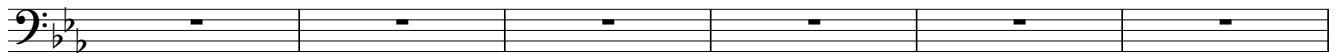
88

**I** WW tutti Repeats



A musical staff in bass clef with a key signature of two flats and a 4/4 time signature. It contains a series of rests for six measures.

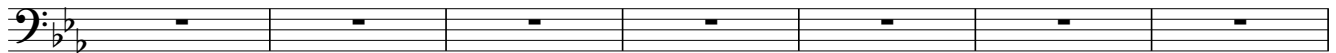
94



A musical staff in bass clef with a key signature of two flats and a 4/4 time signature. It contains a series of rests for six measures.

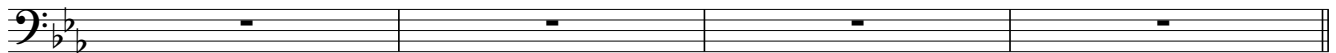
100

**J** Bsns and Hrns 8th solo Rhythm



A musical staff in bass clef with a key signature of two flats and a 4/4 time signature. It contains a series of rests for six measures.

106



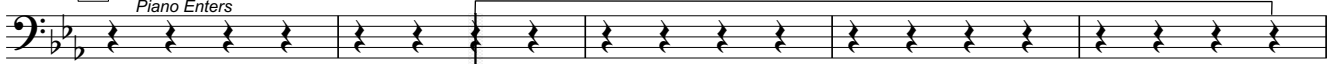
A musical staff in bass clef with a key signature of two flats and a 4/4 time signature. It contains a series of rests for four measures.

113

4 -Free From Bondage-

**K** ♩ = 120  
*Piano Enters*

**NARRATOR:**



117

13. On a September morning in 1838, he put on a sailor's uniform and stepped onto a train.

NARRATOR cont...



122

14. He carried borrowed papers, a pounding heart, and a will that no law could crush.

**L** NARRATOR cont...

NARRATOR cont...

NARRATOR cont...



126

15. He traveled north, not just toward freedom, but toward the rest of his life.

16. Escaping slavery demanded both courage and cunning.

17. It was a gamble with everything at stake

**ORATOR:**

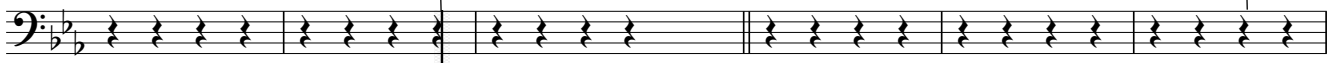
**M**



134

18. I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be a slave in fact"

ORATOR cont... **N** ♩ = 100  
*WW soli*



140

19. "Slaveholders, are only a band of successful robbers, who, went into Africa stealing and reducing my people to slavery."

ORATOR cont...



146

20. "I had a right to liberty, against every obstacle even against the lives of our enslavers."

ORATOR cont...

*Strings Tremolo*

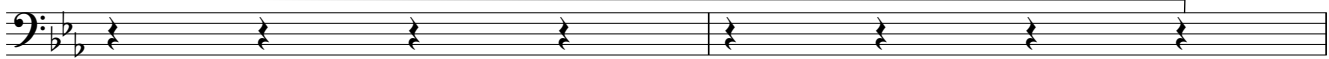


150

21. "No man can be truly free whose liberty is dependent upon the thought, feeling and action of others,

ORATOR cont....

**O** Basses Glissado



155 and who has himself no means in his own hands for guarding, protecting, defending and maintaining that liberty

ORATOR cont....

ORATOR cont....



157 22. "Everybody has asked the question..."

23. "What shall we do with the Negro?"

ORATOR cont....

ORATOR cont....



162 24. "I have had but one answer from the beginning."

25. "Do nothing with us! Your doing with us has already played the mischief with us."

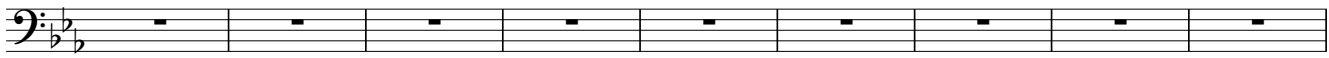
ORATOR cont....



167 26. "Do nothing with us!"

$\text{♩} = 150$

**P** Woodwinds melody w/hms



171

**Q** Passage: -Across The Atlantic-



180

**NARRATOR:**

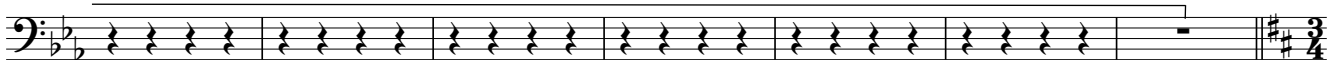
Bsns and Hrns 8th note rhythm

**R**



191 27. When his words became too dangerous for America, he took them across the sea to Ireland, where he found no color line drawn

NARRATOR cont...



198 between himself and others. But he found another people also under oppression and he knew now that the fight for freedom has no borders

6 -An Irish Welcome-

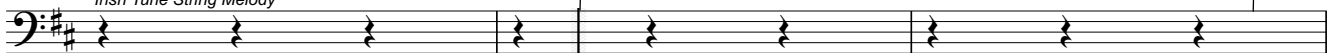
**S** = 40  
Irish Tune Brass Chorale



205

**ORATOR:**

**T**  
Irish Tune String Melody

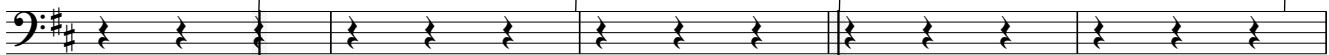


213

28. "In Ireland, I have seen no one degraded by me, or made to feel that he or she would be exalted by keeping me down.

ORATOR cont...

ORATOR cont...



216

29. "Amongst them all, I saw no one that seemed to be shocked or disturbed by my dark presence.

30. The warm and generous co-operation contrasted so strongly with my long and bitter experience in the United States

**NARRATOR:**

**U**  
Piano Enters



221

31. In Europe, Frederick Douglass was welcomed into homes, invited to lecture, and never treated as less-than human

NARRATOR cont...

32. When he came back, his speeches more boldly attacked the hypocrisy of so-called American democracy

NARRATOR cont...

**V**

NARRATOR cont...

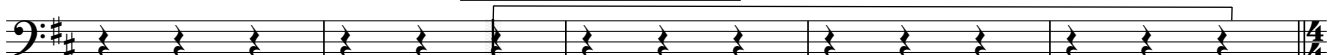


227

33. How could a nation that claimed liberty and equality treat its Black citizens worse than the most impoverished Europeans were treated.

34. This contradiction was cemented in his mind and he knew he had a greater vision of the role he must play in the shaping of America

**ORATOR:**



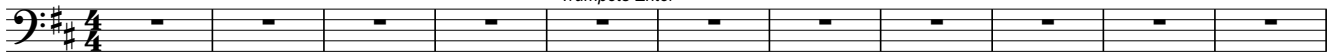
233

35. "I can truly say, I have spent some of the happiest moments of my life since landing in Ireland. I seem to have undergone a transformation. I believe I live a new life."

**Passage: - A Return To America Fully "Woke"-**  
♩ = 150

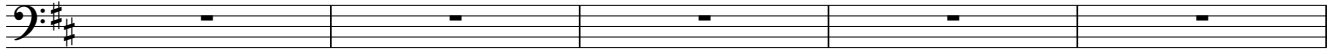
**W**

*Trumpets Enter*



238

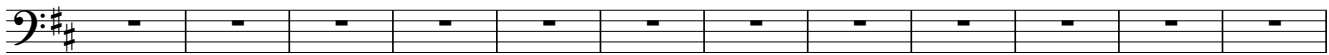
**X**



249

**Y**

*My Country Tis of Thee*



254

**ORATOR:**



266

36. "In thinking of America, I find myself admiring her blue sky, her grand old woods, her fertile fields, her beautiful rivers and lakes, and her star-crowned mountains.

*ORATOR cont....*



275

"But my rapture is soon checked—my joy turned to mourning. I remember that all is cursed with the infernal spirit of slaveholding

**PART II: AMERICA A NEW LIFE**

**Z** ♩ = 80

*ORATOR cont....*

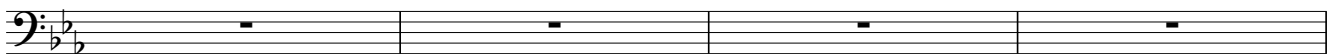


280

37. as America will not allow her children to love her.

**AA**

*Strings melodic line*



284

8

**NARRATOR:**

Piano Enters

**BB**

288

**38. After arriving back in America a free man, his speeches were more critical of the southern slaveholders, but more importantly he attacked and condemned those who allowed the atrocities to manifest and spread.**

NARRATOR cont...

**39. He was less willing to stay in the stereotypical slave narrative his white abolitionist allies had built for him,**

NARRATOR cont...

293

**40. He was more determined to speak with authority as a leader in his own right and to agitate those who perpetuated hatred. This was now the sole purpose of his life and he attacked with a moral conviction that could not be denied.**

**ORATOR:**

NARRATOR cont...

**CC**

297

**41. Here, Douglass exposes not only the cruelty of slavery, but the corruption of conscience that allowed it to flourish. His words cut through the polite facade of his age, and if we listen, they pierce through ours as well.**

**42. The white man's happiness cannot be purchased by the black man's misery**

ORATOR cont....

ORATOR cont....

302

The persecuted Native Americans, the first stewards of this soil, were driven out by the onward march of white settlement, and have been pressed from the open face of the country and the conscience of the nation.

**44. Not so with the Black Man, for more than 200 years we have been identified with its soil under the bitterest circumstances of Slavery**

ORATOR cont....

ORATOR cont....

307

**45. "We can be remodified, changed, and assimilated,**

**46. but never extinguished. We Are Here!**



**-The Moral Hypocrisy-**

**DD**  $\text{♩} = 120$  *ORATOR cont...*

310

47. "There is not a man beneath the canopy of heaven, that does not know that slavery is wrong for him."

**NARRATOR:**

314

48. Douglass was a man of deep moral conviction,

*NARRATOR cont...* *NARRATOR cont...* *NARRATOR cont...*

316

49. but he never confused religion with righteousness.

50. He saw churches that preached charity but practiced cruelty,

51. Pulpits that blessed chains instead of breaking them.

*NARRATOR cont...* **EE** *High Strings Background*

322

52. He spoke against a faith that served the master's whip, instead of the slave's cry.

**FF** **ORATOR:** *Melody Enters*

329

53. "Between the Christianity of this land, and the Christianity of Christ, I recognize the widest possible difference."

*ORATOR cont...* *ORATOR cont...*

333

54. "I love the pure, peaceable, and impartial Christianity of Christ:"

55. "I therefore hate the corrupt, slaveholding, women-whipping, cradle-plundering, partial, and hypocritical Christianity of this land."

**GG** *ORATOR cont...*

339

56. "I regarded them with contempt and scorn too deep for utterance, and my soul revolted at their mean and selfish conduct."

10

ORATOR cont....

344

57. "The slave auctioneer's bell and the church-going bell chime in with each other, and the bitter cries of the heart-broken slave are drowned in the religious shouts of his pious master!"

**-The Cries and the Sermons-**

HH Percussion Solo

349

**-The Woman-**

II

♩ = 110

361

**NARRATOR:**

58. Douglass believed that the struggle for freedom was incomplete without women at its heart.

JJ

NARRATOR cont... NARRATOR cont... Background Enters

365

59. For him, the rights of women were inseparable from the rights of the enslaved and the oppressed.

60. He knew that the denial of equality to women was born of the same in justice that denied equality to his people.

KK Melody

ORATOR:

369

61. His words remind us that liberty must be universal, or it is no liberty at all.

62. I believe no man, however gifted can voice the wrongs and present the demands of women with the skill and power of woman herself

ORATOR cont....

373

63. Her right to be and to do is as full, complete and perfect as the right of any man on earth.

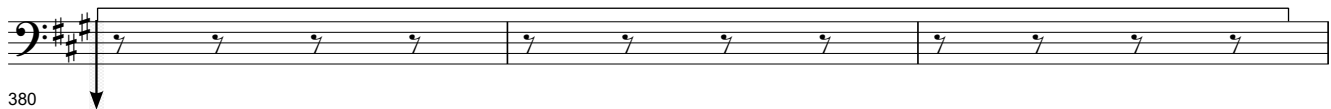
ORATOR cont....

LL

376

64. I say of her, as I say of the colored people, "Give her fair play, and hands off."

**NARRATOR:**

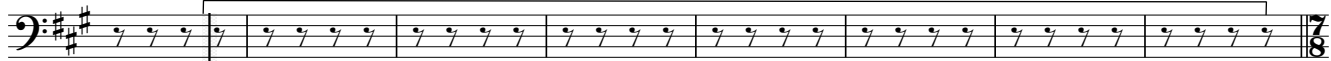


380

**65. Frederick Douglass  
belonged to the 19th century, but his voice belongs to the present.**

*Strings Tremolo*

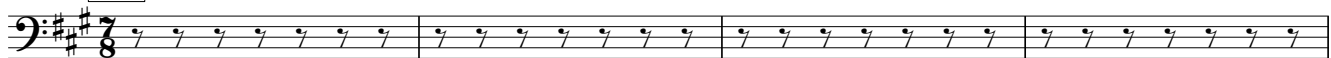
NARRATOR cont...



383

**66. He told us that the limits of tyranny are set by the endurance  
of those who resist it. Let us be resistant, Let us be better than  
we were yesterday.  
Let us be, in his words and in our deeds, a people worthy of freedom!**

**MM** *Your 4th of July-*



391

**ORATOR:**

ORATOR cont...

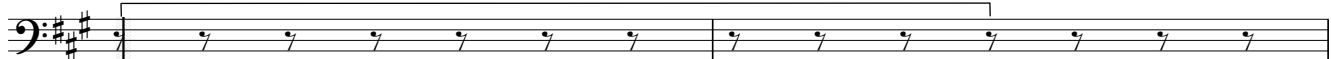


395

**67. What, to the  
Americanslave, is your 4th of July?**

**68. I answer: a day that  
reveals to him, more  
than all other days in the year,**

ORATOR cont....

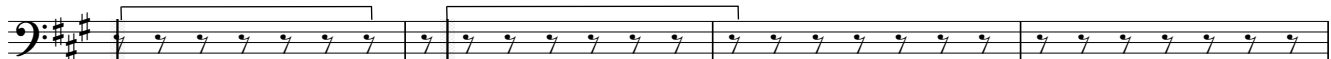


399

**69. the gross injustice and cruelty to which he is the constant victim.**

ORATOR cont....

ORATOR cont....



401

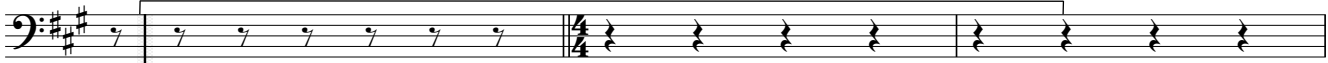
**70. This Fourth of  
July is yours, not mine.**

**71. You may  
rejoice, I must mourn!**

Narrator

12

*ORATOR cont....* ♩ = 55

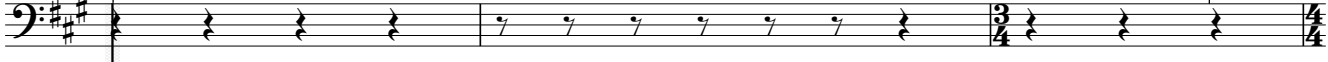


405

72. Allow me to say, in conclusion, notwithstanding the dark picture I have this day presented of the state of the nation.

Detailed description: This block contains the musical notation for measure 405. It features a bass clef and a key signature of two sharps (F# and C#). The notation consists of a series of eighth notes followed by a double bar line, then a 4/4 time signature, and finally a series of quarter notes. A tempo marking of ♩ = 55 is positioned above the staff. The text 'ORATOR cont....' is written above the staff. A bracket spans the first two measures. An arrow points from the first measure to the text below.

*ORATOR cont....*

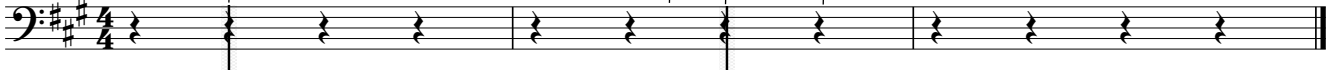


408

73. "I do not despair of this country, drawing encouragement from the Declaration of Independence, the great principles it contains, and the genius of American Institutions."

Detailed description: This block contains the musical notation for measure 408. It features a bass clef and a key signature of two sharps (F# and C#). The notation consists of a series of quarter notes, followed by eighth notes, then a 3/4 time signature, and finally a 4/4 time signature. The text 'ORATOR cont....' is written above the staff. A bracket spans the first two measures. An arrow points from the first measure to the text below.

*ORATOR cont....* *ORATOR cont....*



411

74. I, therefore, leave off where I began, 75. with hope!

Detailed description: This block contains the musical notation for measures 411 and 412. It features a bass clef and a key signature of two sharps (F# and C#). The notation consists of quarter notes, followed by eighth notes, and then a double bar line. The text 'ORATOR cont....' is written above the staff twice, with brackets spanning the first two measures of each line. Arrows point from the first measure of each line to the text below.