

J. Kimo Williams

DOUGLASS PORTRAIT



For Symphony Orchestra

Frederick Douglass.

Douglass Portrait

Composer's Notes

by J. Kimo Williams

Introduction: The Art of Musical Portraiture

Musical portraiture represents a composer's attempt to capture the essence of a person, place, or idea through sound—much as a visual artist renders a subject through paint and canvas. Rather than depicting physical likeness, the composer reveals character, spirit, and symbolic meaning through carefully chosen melodic lines, rhythmic patterns, harmonic progressions, and orchestral colors. This art form belongs to the rich tradition of program music, where compositions transcend pure abstraction to evoke narrative, personality, and atmosphere.

In the case of portraiture, the music becomes a sonic biography or character study—sometimes reverent, sometimes provocative, but always deeply engaged with its subject's humanity and historical significance.

About This Work

Douglass Portrait draws profound inspiration from the life, words, and moral vision of Frederick Douglass (1818–1895)—abolitionist, orator, writer, statesman, and prophetic voice for American justice. Following in the tradition of Aaron Copland's *Lincoln Portrait*, this composition weaves together original narration with excerpts from Douglass's own speeches and writings, creating a bridge between his nineteenth century struggles for freedom and our ongoing challenges today.

This work inaugurates my ongoing series of orchestral portraits honoring influential Black Americans whose legacies continue to shape our national conscience.

Structure and Themes

Douglass Portrait unfolds across two major parts containing eight narrative sections. Each section pairs spoken narration and oratory with orchestral textures that evoke the drama, urgency, resilience, and hope that defined Douglass's extraordinary life.

Two recurring musical motifs anchor the score:

- 1. The 'Passage' Theme** — A connecting thread representing Douglass's metaphorical and literal journeys from bondage to freedom, from America to Europe, and from silence to eloquent advocacy.
- 2. 'The Slave's Cry'** — An ostinato (repeated musical phrase) that echoes the persistent anguish and yearning of the enslaved.

The score also incorporates themes and motifs I originally played into a cassette recorder with a \$35 guitar during my 1970 military service in Vietnam. Some motifs used in past compositions, shaped my wartime experiences, impacted my PTSD and shaped my artistic voice. By connecting these earlier musical ideas to *Douglass Portrait*, I seek to weave together personal memory and historical witness.

PART I: In the Beginning

Section A — *Birth in Bondage (m. 20)*

Narrative:

Born into slavery in Maryland, Frederick Douglass endured injustice and cruelty from his earliest days. Yet even in bondage, he discovered a path toward freedom.

Musical Character:

The section opens with low strings establishing a somber foundation. Upper strings enter with fingered tremolo, creating tension that builds toward a string chorale. This resolves into a brass tutti functioning as a semi-fanfare—a glimmer of defiant hope amid oppression.

Section B — *Awakening of Mind (m. 43)*

Narrative:

Despite laws forbidding literacy for enslaved people, Douglass learned to read and write—unlocking a transformative power that could never be taken from him.

Musical Character:

Following the brass tutti, a solo trumpet with a straight mute accompanies the orator's words, it's clear, focused tone representing the clarity and precision of educated thought.

Passage: Flight to Freedom (m. 70)

Narrative:

In 1838, disguised as a sailor, Douglass escaped northward to New York—a perilous journey toward an uncertain but longed-for freedom.

Musical Character:

This marks the first appearance of the 'Passage' motif. Set at a fast tempo with dance-like energy, the tambourine evokes biblical imagery—recalling Miriam and the women of Exodus celebrating liberation. Violas create urgency through a rapid ostinato pattern suggesting rushing movement. Syncopated percussion drives the momentum forward as the melody passes from woodwinds to upper strings, then to trumpet in percussive syncopation with snare drum. The section culminates with woodwinds and upper strings executing ascending sixteenth-note runs, propelling us into freedom.

Section C — Free from Bondage (m. 117)

Narrative:

Having escaped bondage, Douglass emerged as one of America's most powerful orators and tireless advocates for abolition.

Musical Character:

Solo piano enters with unsettling harmonic progressions and irregular rhythms—evoking Douglass's initial apprehension and vigilance as he experiences a radically different world free from bondage in New York. The piano material features rapid triplets, dissonant harmonies, and rhythmic unpredictability, reflecting the urgency and unconventional delivery of his early abolitionist speeches.

As the section develops, woodwinds enter, restating the piano material at a slower tempo in full ensemble. This transitions to glissando cellos and basses with tremolo upper strings—a musical reflection back to 'In the Beginning.' The slow glissandi suggest Douglass nervously, haltingly finding his voice at his first abolitionist meeting as he describes the brutal reality of enslavement. The tremolo strings create a thread connecting his words spoken in bondage with his utterances in freedom.

At a quickened tempo, the section concludes with woodwinds reprising the unorthodox piano material—representing Douglass's extensive travels and increasingly confident speeches throughout New England as he spoke with growing authority about slavery's moral evil.

Passage: Across the Atlantic (m. 180)

Musical Character:

The 'Passage' motif returns, now accompanying Douglass's voyage from America to Europe. Upper brass carry the passage melody while the lower string glissando motif reappears, emphasizing Douglass's voice gaining clarity and power as he prepares to speak about American slavery on the international stage.

Section D — An Irish Welcome (m. 205)

Narrative:

In Ireland, Douglass discovered a land where no color line was drawn between himself and others—though he recognized a people suffering under different forms of oppression.

Musical Character:

A brass chorale introduces a string variation on the traditional Irish melody *The Last Rose of Summer*. In his 1855 autobiography *My Bondage and My Freedom*, Douglass wrote that 'the sweet sadness of its strain went to my heart like an inspiration'—a poignant recognition of shared human suffering and resilience.

Passage: A Return to America Fully 'Woke' (m. 238)

Musical Character:

The 'Passage' motif accompanies Douglass's return from Europe to America as a legally free man. Lower brass and upper woodwinds share the passage melody. The section concludes with a variation on *My Country, 'Tis of Thee*—signifying Douglass's complex, critical patriotism as he returns to confront his nation's ongoing sin.

PART II: America—A New Life

A new theme emerges in a slow 7/8 meter with dirge-like solemnity. This introduction evokes Douglass's profound biblical understanding—particularly 2 Samuel 1:17-27 and the lamentations over Jerusalem's destruction—which he now applies to America's potential destruction unless slavery is abolished.

Section E — The Moral Hypocrisy (m. 310)

Narrative:

Douglass condemned the perverse use of religion to justify slavery, drawing a sharp distinction between the compassionate Christianity of Christ and the hypocritical faith practiced by slaveholding churches.

Musical Character:

At a quicker tempo, a 7/8 arpeggiated melody represents enslaved women's prayers ('Where's our God?') over a moving bass line outlining E Mixolydian tonality that resolves to an E major triad. A contrasting melody enters—(the slaveholder's sermon)—while male slaves join the women's prayer in musical counterpoint, creating tension between oppressor and oppressed.

Section F — The Cries and the Sermons (m. 349)

Musical Character:

The slaves' cries and the masters' pious sermons collide in a rhythmically unorthodox percussion section—representing the fundamental contradiction and moral incoherence of American slave culture.

Section G — Women (m. 361)

Narrative:

Douglass understood that the struggle for freedom was incomplete without women at its center. At the Seneca Falls Convention in 1848, he stood as the only Black man present and championed women's suffrage when even some reformers hesitated. For Douglass, the denial of women's equality sprang from the same injustice that denied equality to enslaved people.

Musical Character:

A repeated bass line in 9/8 meter introduces the 'woman's theme.' The section concludes with a penultimate eight-bar passage of dissonant tonality, conveying the continued oppression faced by American citizens and leading us into the work's final statement.

Section H — Your 4th of July (m. 391)

Narrative:

Douglass's words remind us that liberty must be universal, or it is no liberty at all.

Musical Character:

The score concludes by returning to the enslaved people's prayer once more, set over a moving bass line outlining E Mixolydian tonality that resolves to E major—a final, hard-won resolution suggesting hope forged through struggle, and the enduring call for justice that Douglass's legacy represents.

J. Kimo Williams

About The Commission

Douglass Portrait was commissioned by Jed Gaylin and the Hopkins Symphony Orchestra at Johns Hopkins University in the Summer of 2025 and performed at Shriver Hall at John Hopkins University on April 18th, 2026.

It is written for: Piccolo, Flutes (2), Oboe (2), English Horn, B flat Clarinet (2), Bass Clarinet, Bassoons (2), Contra Bassoon, French Horns (4), Trumpets (3), Trombones (2), Tuba, Timpani, Drum Set (Optional), Percussion (4), Strings, Narrator (1), Orator (1).

Narrator text conceived and written by J. Kimo Williams. Orator text are direct quotes from the writings and speeches of Fredrick Douglass.

Douglass Portrait

PROGRAM NOTES

Frederick Douglass (1818–1895) remains one of the most compelling voices in American history — an orator, abolitionist, intellectual, and advocate for human rights whose words continue to resonate with contemporary relevance. This orchestral work does not seek to dramatize historical events or deliver a literal reenactment of his speeches. Instead, it presents a **portrait in sound and text**, offering audiences an opportunity to engage directly with the intellectual and moral force of Douglass’s language.

The structure reflects the format of Douglass’s own public appearances. During his lifetime, he was frequently introduced by allies who framed his message and prepared audiences for its impact. Similarly, this work pairs a *Narrator*, who provides historical and thematic context, with an *Orator*, who delivers Douglass’s original words. This approach emphasizes the layered dynamic of context and message, encouraging listeners to consider both the content of his speeches and the environment in which they were delivered.

The orchestra plays an active role, functioning as more than accompaniment. Its musical language creates a shifting emotional landscape, sometimes reinforcing the spoken text, sometimes probing it, and sometimes extending its meaning beyond words. Through this interplay, the work highlights the continuing relevance of Douglass’s thought, especially regarding issues of justice, equality, and human dignity.

Douglass Portrait invites the audience to hear Douglass’s speeches and writings not as static artifacts of the past, but as living expressions of a struggle that remains ongoing. By weaving narration, oratory, and orchestral texture, the piece seeks to create a space for reflection — on Douglass’s legacy and on our shared responsibility to the ideals he so powerfully articulated.

J. Kimo Williams

Performance Introduction

Spoken Introduction Version (For conductor or narrator before performance)

Approx. 2–3 minutes speaking time

Good evening. Tonight's performance features Douglass Portrait by J. Kimo Williams, Captain U.S.Army, Retired—a work that invites us to experience Frederick Douglass not as a distant historical figure, but as a living presence whose words still challenge and inspire us.

Rather than dramatizing Douglass's life, the piece offers a musical portrait—an attempt to capture his voice, his character, and the extraordinary moral clarity that defined him. Throughout the work, you'll hear two recurring musical ideas: a "Passage" theme, representing Douglass's physical and emotional journey, and a slave's cry motif, reflecting the enduring weight of bondage.

The music traces Douglass's path from his Maryland enslavement to the awakening of his mind, his daring flight to freedom, and his travels in Ireland, where he found a sense of equality he had never known in America. It follows him back across the Atlantic, newly emboldened, and into his lifelong fight against the hypocrisy of slavery and the denial of rights to women and the oppressed.

The work also carries personal meaning for the composer, who incorporates musical motifs from previous works first realized with a \$35 guitar and cassette tape recorder during his service in Vietnam—linking his own search for identity to Douglass's pursuit of justice.

As you listen, you are invited not only to hear Douglass's words, but to reflect on the questions they still pose for us today:

What does freedom mean?

And how do we ensure it belongs to everyone?

PART I: IN THE BEGINNING

0"

A

♩ = 60

© One Omik Music 2026

2

2

8 9 10 11 12 13 14 15 16 17 18 19

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

8 9 10 11 12 13 14 15 16 17 18 19

TEXT

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. 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.

Perc.

Perc.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

8 9 10 11 12 13 14 15 16 17 18 19

1'16" **B** -Birth and Bondage-

2021222324253

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

202122232425

TEXT

2. In the fields of Talbot County Maryland,
this young boy learned the weight of chainsbefore he knew the weight of years. He saw a nationthat 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.

Perc.

Perc.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

202122232425

4

1'40"

C

2627282930313233

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

2627282930313233

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

Perc.

Perc.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

2627282930313233

mf

mp

f

mf

mp

mf

mp

f

mf

mp

mf

mp

2'12"

D

5

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

34

35

36

37

38

39

TEXT

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

Perc.

Perc.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

34

35

36

37

38

39

51 52 53 54 55 7

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

51 52 53 54 55

TEXT

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.

Perc.

Perc.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

51 52 53 54 55

ORATOR:

327"

56 57 Rit.. 58 F 59 60 61 62 63 64

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timpani

Drum

TEXT

56 57 58 59 60 61 62 63 64

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

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

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

Perc.

Perc.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

56 57 58 59 60 61 62 63 64

[illegible]

717273747576

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

717273747576

77 78 79 80 81 82

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Timp.

Dr.

77 78 79 80 81 82

TEXT

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

77 78 79 80 81 82

Perc 1 Tacets if trap set used
You can to this add as long as the accents are hi
but stay a little consistent with the rhythm

mf

non div

pizz

pizz

div

f

83 84 85 86 87

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

83 84 85 86 87

TEXT

Perc.

Tamb.

Perc.

Glock.

Pno.

Vin.

Vin.

Vla.

Vc.

Cb.

83 84 85 86 87

	88	89	90	91	92	93
Picc.						
Fl.						
Ob.						
Eng. Hn.						
Cl.						
B. Cl.						
Bsn.						
Cbsn.						
Hn.						
Hn.						
Tpt.						
Tpt.						
Tbn.						
Tba.						
Timp.						
Dr.						
TEXT						
Perc.						
Tamb.						
Perc.						
Glock.						
Pno.						
Vln.						
Vln.						
Vla.						
Vc.						
Cb.						

[illegible]

4'57"

100 101 102 103 104 105 15

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

100 101 102 103 104 105

TEXT

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

100 101 102 103 104 105

16

5'06"

J

106107108109110111112

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

106107108109110111112

106107108109110111112

106107108109110111112

5'42" **L**

126 127 128 129 130 131 132 133

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

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

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

126 127 128 129 130 131 132 133

20

5'58"

134

135

M

136

137

138

139

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

134

135

ORATOR:

136

137

138

139

TEXT

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"

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

134

135

136

137

138

139

140 6'10"

141

142

143 = 100

144

145

21

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

140

141

142

143

144

145

ORATOR:

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

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

140

141

142

143

144

145

22

6'23"

146

Picc.

147

Fl.

148

Ob.

149

Eng. Hn.

146

Cl.

147

B. Cl.

148

Bsn.

149

Cbsn.

146

Hn.

147

Hn.

148

Tpt.

149

Tpt.

146

Tbn.

147

Tba.

148

Timp.

149

Dr.

146

TEXT

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

147

Perc.

148

Tamb.

149

Perc.

146

Glock.

147

Pno.

148

Vln.

149

Vln.

146

Vla.

147

Vc.

148

Cb.

6'33"

150 151 152 153 154 155 156 23

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Timp.

Dr.

TEXT

21. "No man can be truly free whose liberty is dependent upon the thought, feeling and action of others, and who has himself no means in his own hands for guarding, protecting, defending and maintaining that liberty

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

150 151 152 153 154 155 156

24

6'49"

157158159160161162163164165166

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

157158159160161162163164165166

TEXT

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

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

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."

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

157158159160161162163164165166

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

26. "Do nothing with us!"

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

[illegible]

180 181 182 183 184 185 27

Picc. *mf*

Fl. *mf*

Ob. *mf*

Eng. Hn. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. *mf*

Hn. *mf*

Tpt. *mf* open

Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Timp. *mf*

Dr. *mf*

TEXT

Perc. *mf* dont play if drum set used

Tamb. *mf* play with drum set

Perc. *mf*

Glock. *mf*

Pno. *mf*

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf* pizz

Cb. *mf* uni arco

180 181 182 183 184 185

28

7'47"

	186	187	188	189	190
Picc.					
Fl.					
Ob.					
Eng. Hn.					
Cl.					
B. Cl.					
Bsn.					
Cbsn.					
Hn.					
Hn.					
Tpt.					
Tpt.					
Tbn.					
Tba.					
Timp.					
Dr.					
TEXT	186	187	188	189	190
Perc.					
Tamb.					
Perc.					
Glock.					
Pno.					
Vln.					
Vln.					
Vla.					
Vc.					
Cb.					
	186	187	188	189	190

755

191 192 193 194 195 196 197 29

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

NARRATOR:

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

30

8'06"

198199200201202203204

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

198199200201202203204

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

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

198199200201202203204

205 206 207 208 209 210 211 212 213 214 215

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Timp.

Dr.

TEXT

205 206 207 208 209 210 211 212 213 214 215

ORATOR:

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.

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

205 206 207 208 209 210 211 212 213 214 215

[illegible]

227 228 229 230 231 232 33

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

227 228 229 230 231 232

TEXT

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

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

227 228 229 230 231 232

34

233 234 235 236 237 238 239 240

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

233 234 235 236 237 238 239 240

TEXT

ORATOR:

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."

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

233 234 235 236 237 238 239 240

W

America: My Voice

241 242 243 244 245 246 35

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

241 242 243 244 245 246

1101

247 248 249 250 251 252

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

247 248 249 250 251 252

1111

253 254 255 256 257 258

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

253 254 255 256 257 258

TEXT

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

253 254 255 256 257 258

38

11'20"

259 260 261 262 263 264 265

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

Perc.

Tamb.

Perc.

Glock.

Pno.

Vin.

Vin.

Vla.

Vc.

Cb.

259 260 261 262 263 264 265

no trem

no trem

no trem

ff

To Perc.

ff

ff

288 289 290 291 292

Picc. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn. Hn. Hn. Tpt. Tpt. Tbn. Tba. Timp. Dr.

288 289 290 291 292

TEXT

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.

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

Perc. Tamb. Perc. Glock. Pno. Vln. Vln. Vla. Vc. Cb.

288 289 290 291 292

293 294 295 296 43

Picc.

Fl.

Ob.

g. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

293 294 295 296

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.

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

293 294 295 296

[illegible]

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

43. Native Americans, the first stewards of this soil, were driven out by white settlement, and have been erased from 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

Perc.

Tamb.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

46

307 308 309

Picc.

Fl.

mp

Ob.

mp

Eng. Hn.

mp

Cl.

mp

B. Cl.

mp

Bsn.

mp

Cbsn.

Hn.

mp

Hn.

mp

Tpt.

mp

Tpt.

mp

Tbn.

mp

Tba.

Timp.

Dr.

307 308 309

TEXT

45. *We can be remodified, changed, and assimilated, 46. but never extinguished. We Are Here!

Perc.

Tamb.

Perc.

Glock.

Gm¹¹/F

Pno.

Vln.

mp

Vln.

mp

Vla.

mp

Vc.

mp

Cb.

307 308 309

[illegible]

48

316 317 318 319 320 321

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

316 317 318 319 320 321

TEXT

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.

Perc.

Perc.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

316 317 318 319 320 321

[illegible]

50

FF

15'39"

329

330

331

332

333

334

335

336

337

338

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

329

330

331

332

333

334

335

336

337

338

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

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."

Perc.

Perc.

Chim.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

329

330

331

332

333

334

335

336

337

338

339 340 341 342 343 5

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

339 340 341 342 343

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

Perc.

Perc.

Chim.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

339 340 341 342 343

GG

mp

mp

mp

Acoustic Piano (no synth sounds)

ORATOR:

16'31"

344 345 346 347 348

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

TEXT

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!"

Perc.

Perc.

Chim.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

344 345 346 347 348

352

355 356 357 358

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

355 356 357 358

TEXT

Perc.

Perc.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

355 356 357 358

[illegible]

365 366 367 368

Picc. Fl. Ob. Eng. Hn. Cl. B. Cl. Bsn. Cbsn. Hn. Hn. Tpt. Tpt. Tbn. Tba. Timp. Dr. TEXT Perc. Perc. Perc. Glock. Pno. Vln. Vln. Vla. Vc. Cb.

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.

365 366 367 368

371

ORATOR:

369 370 371 372

TEXT

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

Perc.

Perc.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

369 370 371 372

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

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

Perc.

Perc.

Glock.

via.

Cb.

376

377

378

379

380
381
382
383
384
385
386
387
388
389
390
391
392
61

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

Tba.

Timp.

Dr.

TEXT

NARRATOR:

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

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!

Perc.

Perc.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

380
381
382
383
384
385
386
387
388
389
390
391
392

393394395396397398399400

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Hn.

Tpt.

Tpt.

Tbn.

Tba.

Timp.

Dr.

ORATOR:

393394395396397398399400

TEXT

67. What, to the American slave, is your 4th of July?

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

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

Perc.

Perc.

Perc.

Glock.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

401 402 403 404 63

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Eng. Hn. *mf* *f*

Cl. *f* *f*

B. Cl. *f* *f*

Bsn. *mf* *mf*

Cbsn. *mf* *mf*

Hn. *f* *f*

Hn. *f* *f*

Tpt. *mp* *mf*

Tpt. *mp* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *mf* *mf*

Dr. *mf* *mf*

401 402 403 404

TEXT

70. This Fourth of July is yours, not mine. 71. You may rejoice, I must mourn!

Perc. *mf* *f*

Perc. *mf* *f*

Perc. *mf* *f*

Glock. *mf* *f*

Pno. *mf* *f*

Vln. *mf* *f*

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

401 402 403 404

405 406 407 408 409 410

Picc. *mp* *cresc.* *ff*

Fl. *mp* *cresc.* *ff*

Ob. *mp* *cresc.* *ff*

Eng. Hn. *mp* *cresc.* *ff*

Cl. *mp* *cresc.* *ff*

B. Cl. *mp* *cresc.* *ff*

Bsn. *mp* *cresc.* *ff*

Cbsn. *mp* *cresc.* *ff*

Hn. *mp* *cresc.* *ff*

Hn. *mp* *cresc.* *ff*

Tpt. *cresc.* *ff*

Tpt. *cresc.* *ff*

Tbn. *cresc.* *ff*

Tba. *cresc.* *ff*

Timp. *f*

Dr. *tr* *ride* *ff*

TEXT

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

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."

Perc. *f* *ff*

Perc. *f* *ff*

Perc. *f* *ff*

Glock. *mp* *ff*

Pno. *mp* *ff*

Vln. *mf* *mp* *ff*

Vln. *mf* *mp* *ff*

Vla. *mf* *mp* *ff*

Vc. *mf* *mp* *ff*

Cb. *mf* *mp* *ff*

405 406 407 408 409 410

411 412 413 65

Picc. *mf*

Fl. *mf*

Ob. *mf*

Eng. Hn. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. *mf*

Hn. *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

Tba. *mf*

Timp. *mf*

Dr. *mf*

TEXT

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

Perc. *mf*

Perc. *mf*

Perc. *mf*

Glock. *mf*

Pno. *f*

Vln. *div mf*

Vln. *div mf*

Vla. *div mf*

Vc. *div mf*

Cb. *mf*

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 Tremolo Strings Enter 4

1-3 4-7

8 4

8-15 16-19

B -Birth and Bondage-

6

20-25

2 C 6

26-27 28-33

2 D 4

34-35 36-39

-Awakening of Mind-

E ♩ = 80 Brass Chorale

3 8

40-42 43-50

5

51-55

Piccolo

2

56 *Rit..* **2** **F** *Solo Trpt with Narrator* **6**

57-58 59-64

Passage: -Flight To Freedom-

5 **G** ♩ = 150

65-69

71 *Woodwind Tutti* **5**

72-76

5 **H** *Snare Enters*

77-81

5

83-87

6

88-93

3 **I**

94-96 *f*

Piccolo

3

100

103

106

J *Bsns and Hrns 8th solo Rhythm*

5

107-111

113

f *ff* *mp*

-Free From Bondage-

♩ = 120

117

K *Piano Enters*

poco dim. *p*

7

119-125

L

7

126-132

Piccolo

4

133

mf *mp*

M **4**

136–139

3 **N** *WW soli* $\text{♩} = 100$

140–142

mf *mp*

146

mf

150

dim.

153

Strings Tremolo **O** *Basses Glissado*

mp

157

8

159–166

p

5

P

167-170

$$f$$

172

mf

174

177

$$f$$
$$ff$$

Q

 $(tr) \sim$

180

mf

5

181–185

5

186–190

Piccolo

6

191 *Bsns and Hrns 8th note rhythm* **R** **2** **2** *mp*

192-193 194-195

198 *p* **2** **3** **4**

202-203

S *Irish Tune Brass Chorale* **8** **T** *Irish Tune String Melody* **3**

♩ = 40 -An Irish Welcome-

205-212 213-215

5 **U** *Piano Enters* **6**

216-220 221-226

2 **V** **4**

227-228 229-232

5 **W** **2** *♩ = 150 Passage: - A Return To America Fully "Woke"-*

233-237 238-239

2 *Trumpets Enter* *f*

240-241

244

Piccolo

7

248

X

252

Y

2

254-255

256

My Country 'Tis of Thee

tr

mf

260

(tr)

265

(tr)

poco dim.

p

5

270-274

4

275-278

Piccolo

8

PART II: AMERICA A NEW LIFE

Z ♪ = 80 **4**

280–283

AA *Strings melodic line* **4**

284–287

BB *Piano Enters* **5**

288–292

4

293–296

CC **3** *mf*

297–299

302

305

307

-The Moral Hypocrisy-

DD ♪ = 120 **4** **8**

310–313 314–321

EE*High Strings Background*

2 3

322-323 324-326

mp *f*

FF

2

329-330

mp

GG

339

2

342-343

344

3

3

f

HH**-The Cries and the Sermons-**

349

Percussion Solo

f

352

3

355

3

II**-The Woman-**

♩ = 110

4

359

mf *mp*

361-364

Piccolo

10

JJ

2 Background Enters 2

365-366 367-368

KK

2

369-370

mp

373

mf

LL

376

pp

MM

-Your 4th of July-

3 8 2

380-382 383-390 391-392

Strings Tremolo

8

393-400

401

mf *f*

$\text{♩} = 55$

405

mp *cresc.* *ff*

411

mf *fff*

Flutes I

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B *-Birth and Bondage-*

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

-Awakening of Mind-

3 **E** $\text{♩} = 80$ **8**

40-42 43-50

Brass Chorale

5

51-55

56 *Rit..* **2** **F** *Solo Trpt with Narrator* **6**

57–58 59–64

Passage: -Flight To Freedom-

5 **G** ♩ = 150

65–69

71

f

74

77

H *Snare Enters* **6**

82–87

6

88–93

94-96

I

3

f

100

103

106

J *Bsns and Hrns 8th solo Rhythm*

5

107-111

113

f *ff* *mp*

K *-Free From Bondage-* $\text{♩} = 120$

117

poco dim. *p* **4** *mf*

119-122

L

126

mp **6** *mf*

127-132

134

M **4**

mp 136-139

♩ = 100

WW soli

N

3

140–142

mf

mp

146

mf

150

3

dim.

153

Strings Tremolo

O Bases Glissado

mp

157

8

159–166

p

Woodwinds melody w/hrns

♩ = 150

P

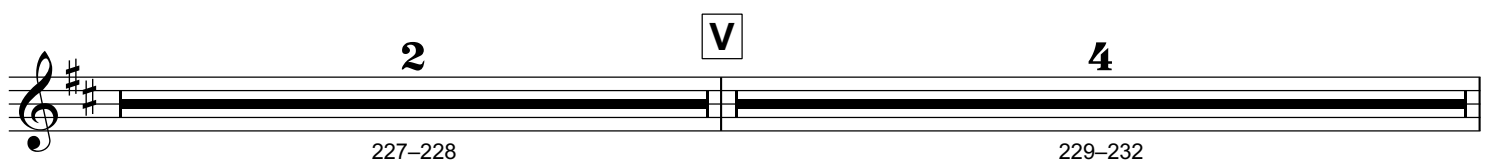
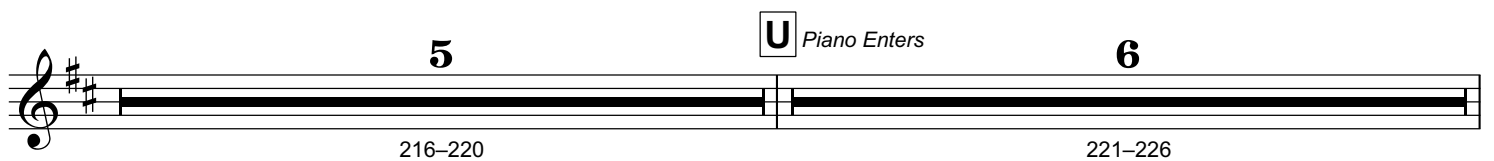
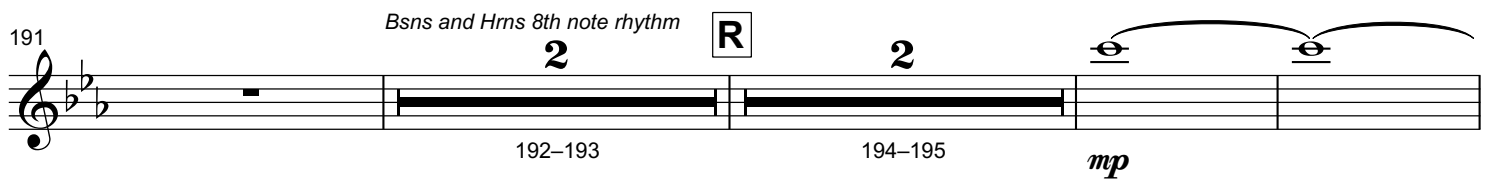
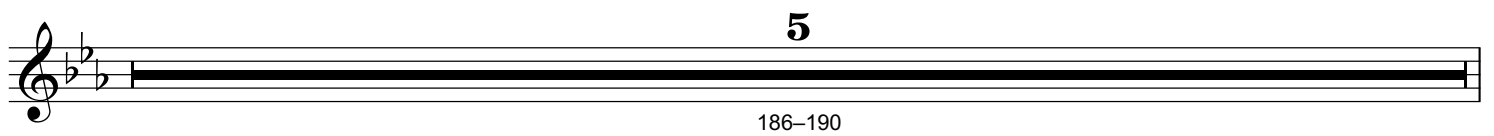
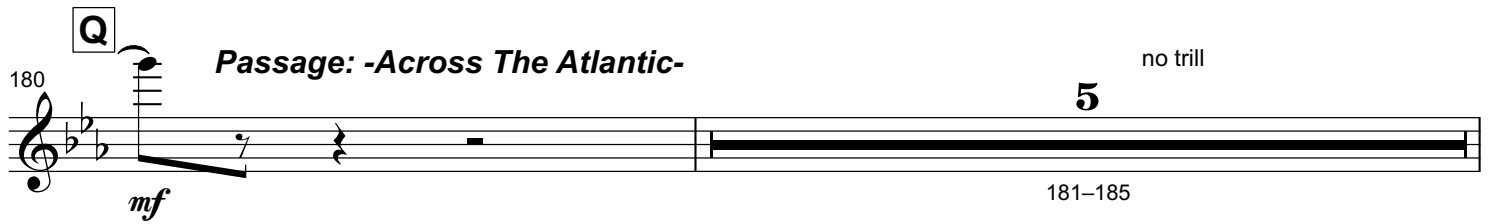
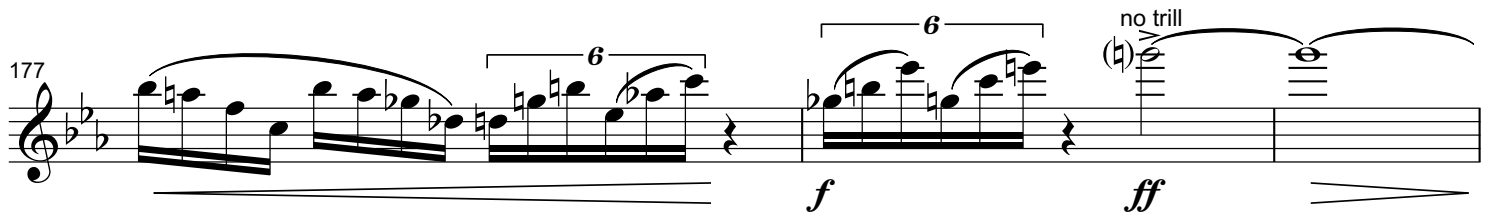
4

167–170

f

172

mf



W ♩ = 150

Passage: - A Return To
America Fully "Woke"-

5 2

233-237 238-239

2

240-241

Trumpets Enter

f

244

248

X

252

Y

2

254-255

256

tr

mf

My Country 'Tis of Thee

260

(tr)

265

(tr)

poco dim.

p

5

270-274

4

275-278

PART II: AMERICA A NEW LIFE

Z ♩ = 80 **4**
280–283

AA *Strings melodic line* **4**
284–287

BB *Piano Enters* **5**
288–292

4
293–296

3 **CC**
297–299 *p* < *mf* *mp*

302 *p* < *mf* *mp* *p* < *mf* *mp* *p* < *mf*

307 *mp*

DD ♩ = 120 **4** **2**
310–313 314–315

6
316–321

EE **2** **3**
322–323 324–326 *High Strings Background*

327 *mp* *f*

FF 2 329-330 *mp*

339 **GG** 3 341-343

344 3 *f*

HH *-The Cries and the Sermons-* Percussion Solo 349 *f*

352 3

355 3

359 *mf* *mp* **II** ♩ = 110 *-The Woman-* 4 361-364

JJ Background Enters 2 365-366 2 367-368

KK 2 369-370 *mp*

373

mf

376

LL

pp

380-382

3

Strings Tremolo

8

MM -Your 4th of July-

2

383-390

7/8

391-392

8

393-400

401

mf

f

405

$\text{♩} = 55$

mp

cresc.

409

ff

mf

fff

Flutes II

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$

3 *Tremolo Strings Enter* **4**

1–3 4–7

8 **4**

8–15 16–19

B *-Birth and Bondage-* **6**

20–25

2 **C** **6**

26–27 28–33

2 **D** **4**

34–35 36–39

-Awakening of Mind-

Brass Chorale **E** $\text{♩} = 80$

3 **8**

40–42 43–50

5

51–55

56 *Rit..* **2** **F** *Solo Trpt with Narrator* **6**

57-58 59-64

Passage: -Flight To Freedom-

5 **G** ♩ = 150

65-69

71 *f*

74

77

H *Snare Enters* **6**

82-87

6

88-93

94-96

I

3

f

100

103

106

J *Bsns and Hrns 8th solo Rhythm*

5

107-111

113

f *ff* *mp*

-Free From Bondage-

$\text{♩} = 120$

117

K

poco dim. *p* *mf*

4

119-122

126

L

mp *mf*

6

127-132

134

M

mp

4

136-139

$\text{♩} = 100$

3

140–142

mf

mp

WW soli

N

146

mf

150

dim.

153

Strings Tremolo

Basses Glissado

mp

O

157

p

8

159–166

$\text{♩} = 150$

Woodwinds melody w/hrns

4

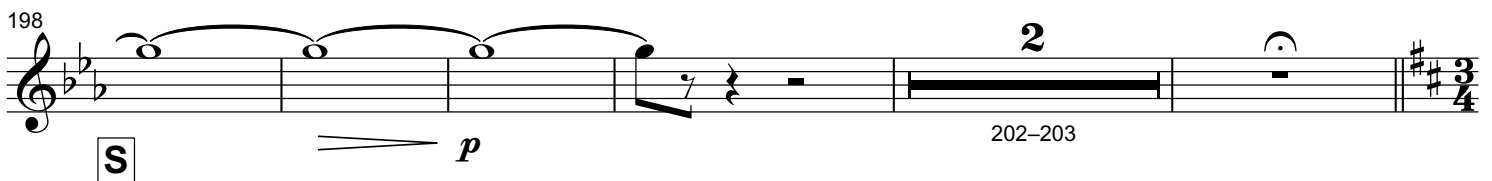
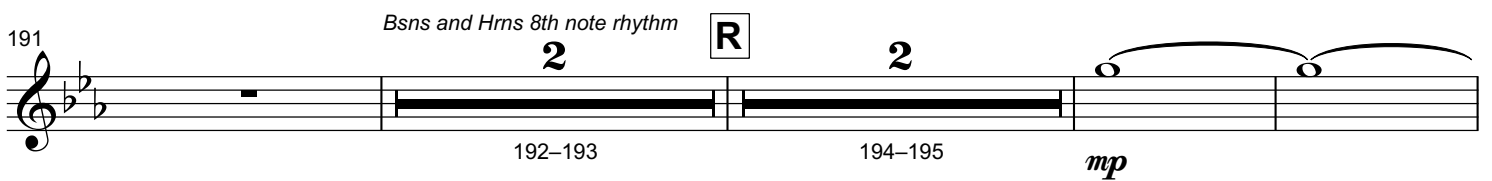
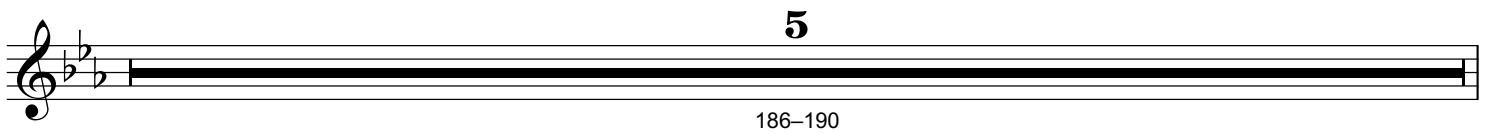
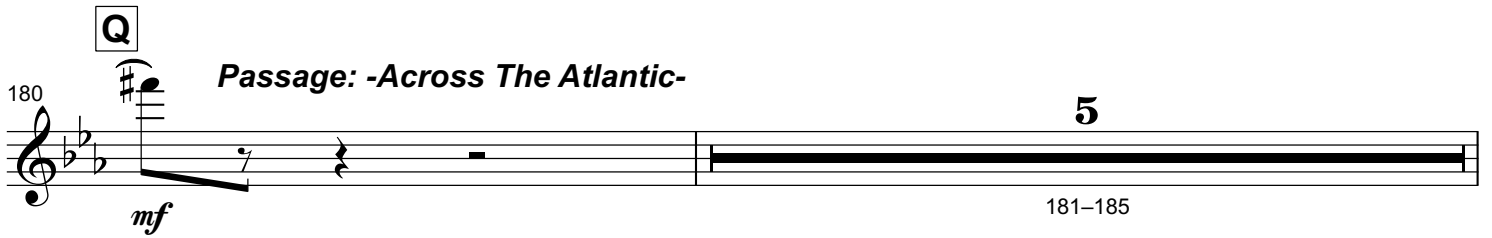
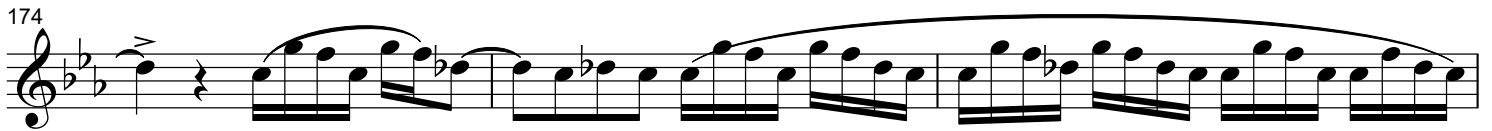
P

f

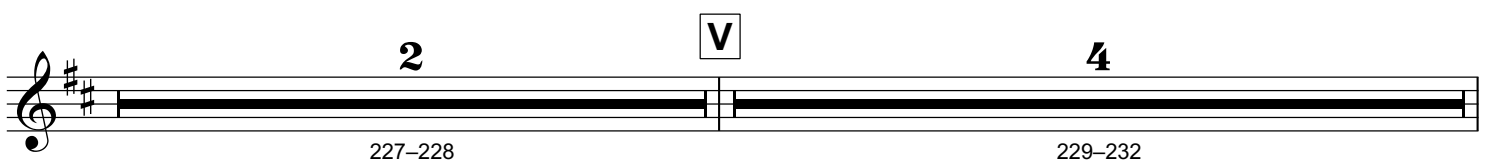
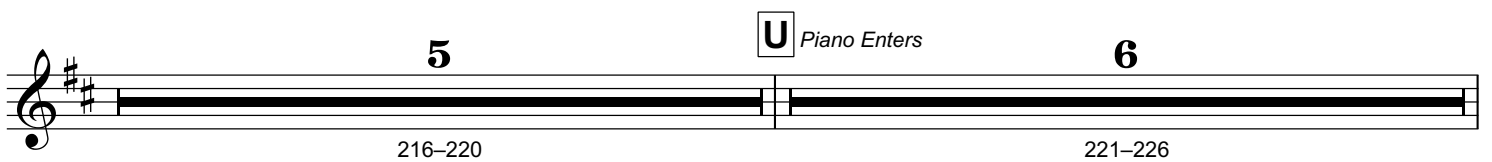
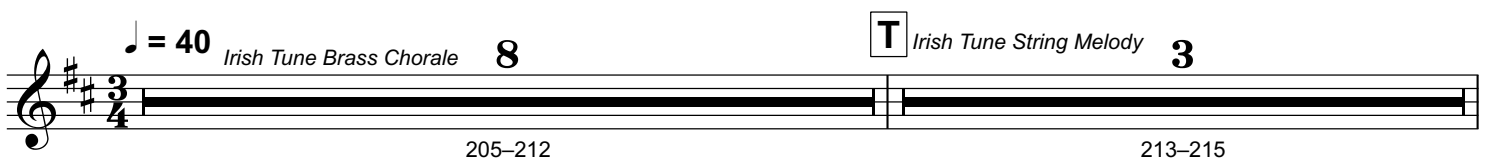
167–170

172

mf



-An Irish Welcome-



*Passage: - A Return To
America Fully "Woke"-*

5 **W** ♩ = 150 2

233-237 238-239

2 *Trumpets Enter*

240-241 *f*

244

244

248 **X**

248

252 **Y** 2

252 254-255

256 *My Country 'Tis of Thee*

256 *mf*

260 (tr)

260

265 (tr) *poco dim.* *p* 5

265 270-274

4

275-278

Z ♩ = 80 **4**
280–283

AA *Strings melodic line* **4**
284–287

BB *Piano Enters* **5**
288–292

4
293–296

3 **CC**
297–299

302

307

DD ♩ = 120 **4** **2**
310–313 314–315

6
316–321

EE *High Strings Background* **2** **3**
322–323 324–326

327

mp *f*

FF

2

329–330

mp

334

339

GG

3

341–343

5

344–348

-The Cries and the Sermons-

349

HH Percussion Solo

f

352

355

-The Woman-

II $\text{♩} = 110$ **4**

359

mf *mp*

361–364

JJ Background Enters

2 **2**

365–366 367–368

KK

2

369–370

mp

373

mf

376

LL

pp

Strings Tremolo

3 **8** **MM** **2**

380-382 383-390 391-392

8

393-400

401

mf *f*

405

$\text{♩} = 55$

mp *cresc.*

410

ff *mf* *fff*

Oboe I

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B *-Birth and Bondage-*

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

3 **E** **8**

♩ = 80 *-Awakening of Mind-*

Brass Chorale

40-42 43-50

5

51-55

Oboe I

56 *Rit..* **2** **F** Solo Trpt with Narrator **6**

57-58 59-64

Passage: -Flight To Freedom-

5 **G** ♩ = 150

65-69

71

f

74

77

82 **H** Snare Enters

5

83-87

6
88-93

3
94-96

100

103

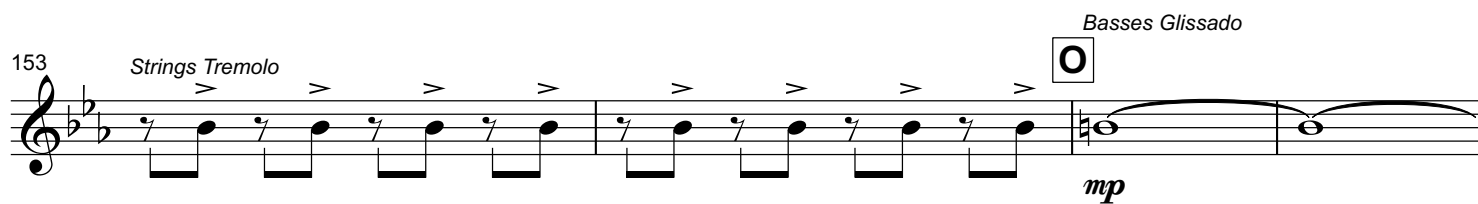
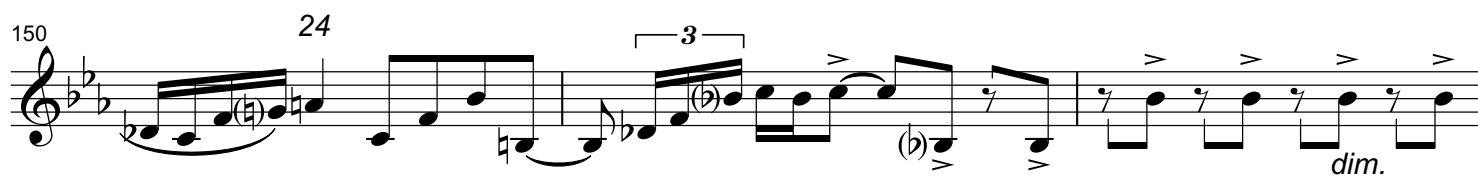
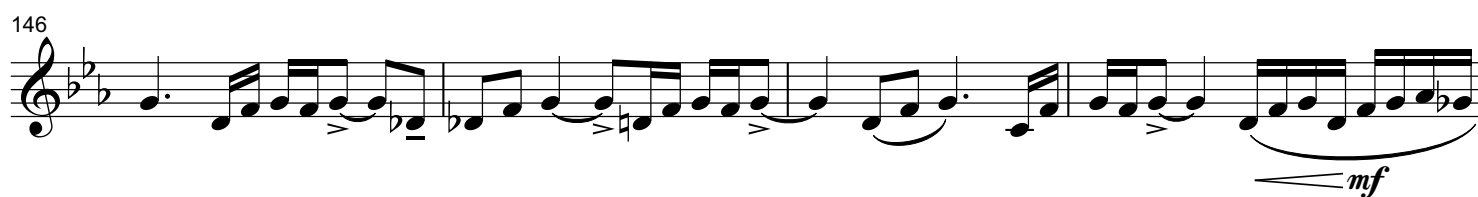
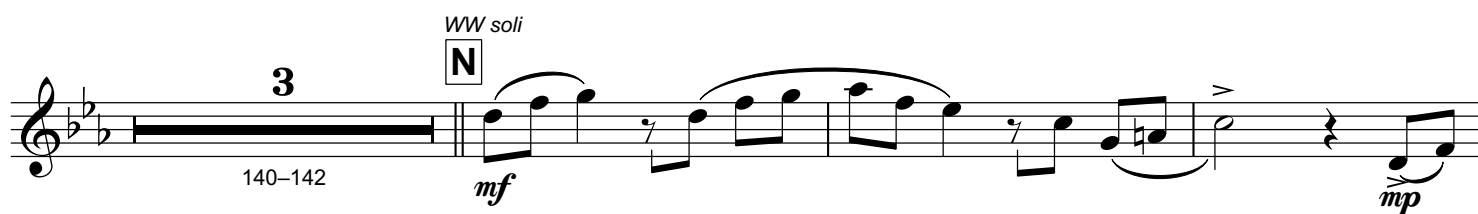
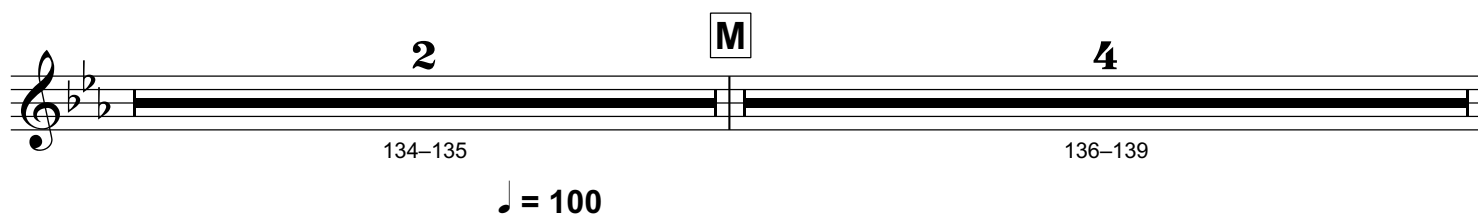
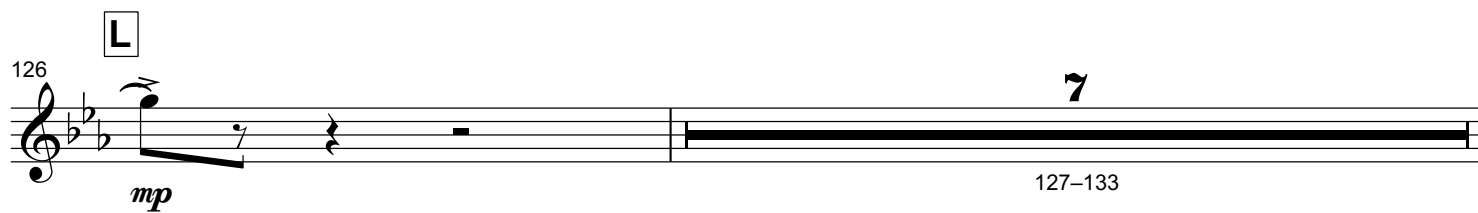
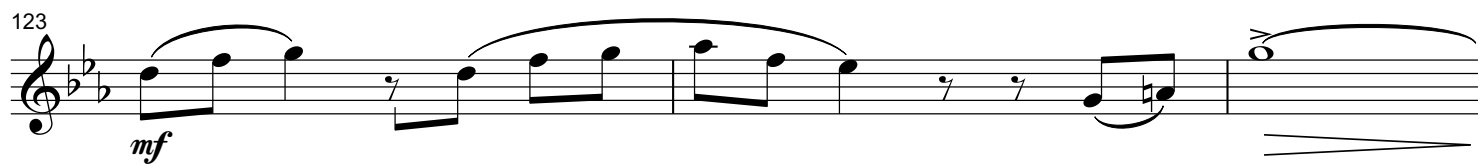
106
Bsns and Hrns 8th solo Rhythm
6
107-112

113

-Free From Bondage-

$\text{♩} = 120$

117
Piano Enters
4
119-122



157

p

8

159-166

Woodwinds melody w/hrns

P ♩ = 150

4

167-170

f

mf

174

mf

177

f

ff

Q *Passage: -Across The Atlantic-*

180

mf

5

181-185

5

186-190

191

Bsns and Hrns 8th note rhythm

2

192-193

R **2**
194–195 *mp*

198 **2**
p 202–203

S $\text{♩} = 40$ **8** **T** *Irish Tune String Melody* **3**
Irish Tune Brass Chorale 205–212 213–215

5 **U** *Piano Enters* **6**
216–220 221–226

2 **V** **4**
227–228 229–232

5 **W** $\text{♩} = 150$ **2**
233–237 238–239

Passage: - A Return To America Fully "Woke" -

2 *Trumpets Enter* **2**
240–241 242–243

4
244–247

Oboe I

7

248

X

3

249-251

2

Y

2

252-253

254-255

256

My Country Tis of Thee

tr

mf

260

(tr)

265

(tr)

poco dim.

p

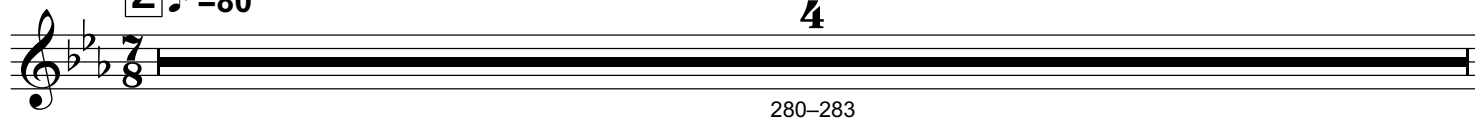
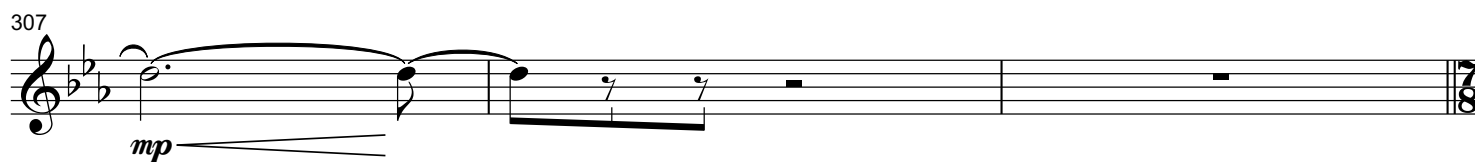
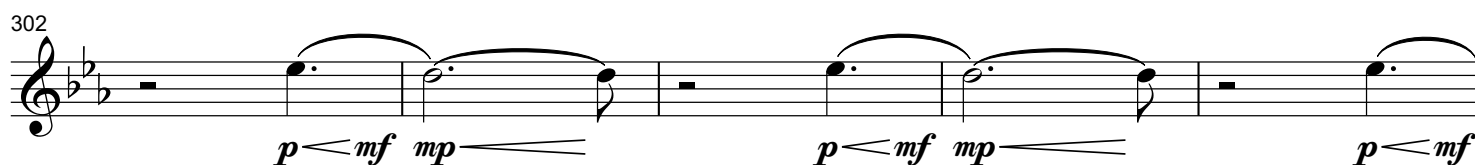
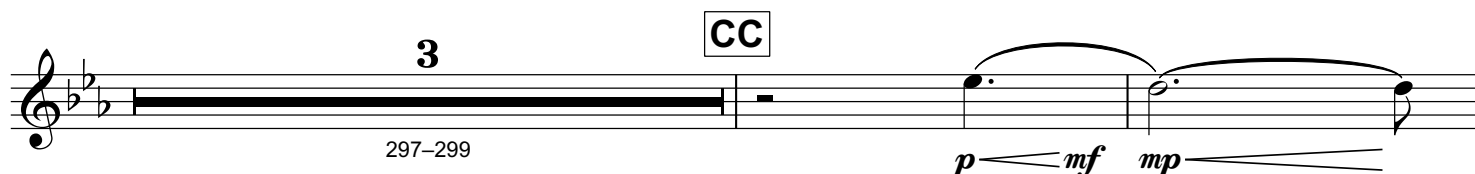
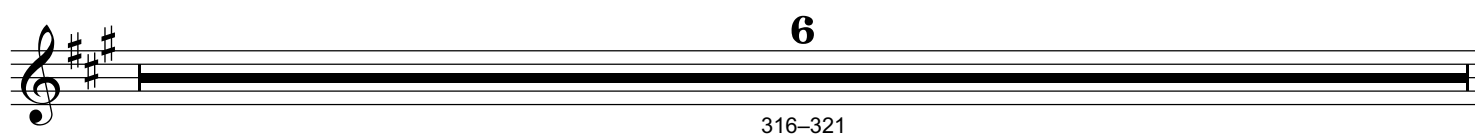
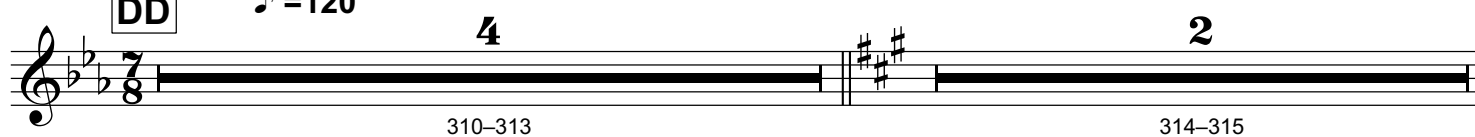
5

270-274

4

275-278

PART II: AMERICA A NEW LIFE

Z ♩ = 80**AA** *Strings melodic line***BB** *Piano Enters***DD**♩ = 120 *-The Moral Hypocrisy-*

EE *High Strings Background*

2 3

322-323 324-326

mp *f*

FF

2 8

329-330 331-338

Melody Enters

GG

2

339-340

mp

344

3

f

HH *-The Cries and the Sermons-*

349

Percussion Solo

f

352

3

355

3

-The Woman-

359

II *♩ = 110* 4

mf *mp*

361-364

2
365-366
JJ
mp

369
mf
Melody

3
373-375

376
LL
3
377-379
Strings Tremolo

3
380-382
8
383-390
7/8

MM
-Your 4th of July-
2
391-392

8
393-400

401
mf
f

405
♩ = 55
mp
cresc.
ff

411
mf
fff

Detailed description: This page contains the musical score for Oboe I, measures 365 through 411. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). Measures 365-366 feature a whole note chord marked with a '2' and a box containing 'JJ', with a dynamic of *mp*. Measures 369-372 show a melodic line with slurs and a dynamic of *mf*, labeled 'Melody'. Measures 373-375 are a whole note chord marked with a '3'. Measures 376-379 are a whole note chord marked with a '3' and a box containing 'LL', with a dynamic of *mp* and a 'Strings Tremolo' instruction. Measures 380-382 are a whole note chord marked with a '3', and measures 383-390 are a whole note chord marked with an '8'. Measures 391-392 are a whole note chord marked with a '2' and a box containing 'MM', with the text '-Your 4th of July-' above it. Measures 393-400 are a whole note chord marked with an '8'. Measures 401-404 show a melodic line with slurs and a dynamic of *mf*, followed by a dynamic of *f*. Measures 405-408 show a melodic line with slurs and a dynamic of *mp*, followed by a crescendo leading to a dynamic of *ff*. Measures 409-411 show a melodic line with slurs and a dynamic of *mf*, followed by a dynamic of *fff*. The tempo is marked as ♩ = 55.

Oboe II

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B *-Birth and Bondage-* **6**

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

3 **E** **8**

40-42 43-50

♩ = 80 *Brass Chorale* *-Awakening of Mind-*

5

51-55

Oboe II

56 *Rit..* **2** **F** *Solo Trpt with Narrator* **6**

57-58 59-64

Passage: -Flight To Freedom-

5 **G** ♩ = 150

65-69

71

74

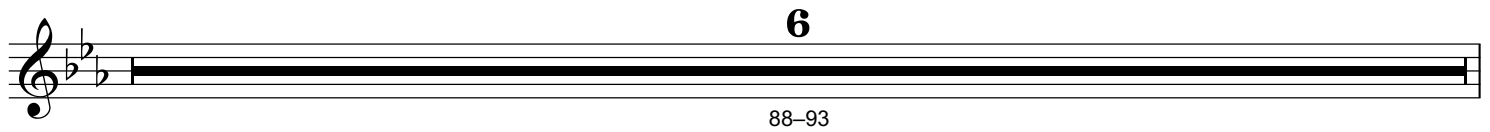
77

82 **H** *Snare Enters*

5

83-87

6
88–93



3
94–96



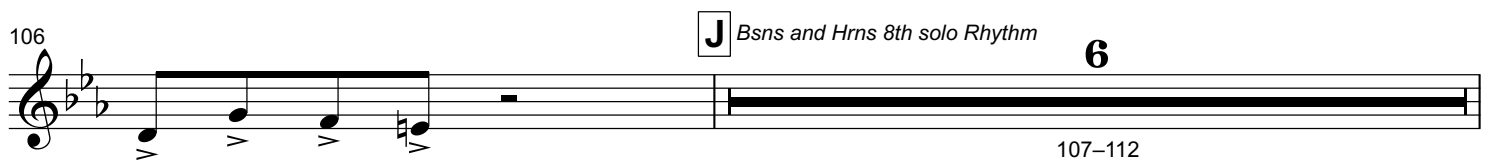
100



103



106
J Bsns and Hrns 8th solo Rhythm
6
107–112



113



-Free From Bondage-

♩ = 120

117
K
Piano Enters
poco dim.
p
4
119–122



123

mf

126

L

mp

127-133

M

134-135

136-139

$\text{♩} = 100$

WW soli

N

140-142

mf

mp

146

mf

150

dim.

153

Strings Tremolo

O

Basses Glissado

mp

157

p

8

159-166

Woodwinds melody w/hrns

P ♩ = 150

4

167-170

f

mf

174

mf

177

f

ff

Q *Passage: -Across The Atlantic-*

180

mf

5

181-185

5

186-190

191

Bsns and Hrns 8th note rhythm

2

192-193

R **2**
194–195 *mp*

198 **2**
p 202–203

-An Irish Welcome-

S $\text{♩} = 40$ **8** **T** *Irish Tune String Melody* **3**
Irish Tune Brass Chorale 205–212 213–215

5 **U** *Piano Enters* **6**
216–220 221–226

2 **V** **4**
227–228 229–232

**Passage: - A Return To
America Fully "Woke"-**

5 **W** $\text{♩} = 150$ **2**
233–237 238–239

2 *Trumpets Enter* **2**
240–241 242–243

4
244–247

Oboe II

7

248

X

3

249–251

2

Y

2

252–253

254–255

256

My Country Tis of Thee

tr

mf

260

(tr)

265

(tr)

poco dim.

p

5

270–274

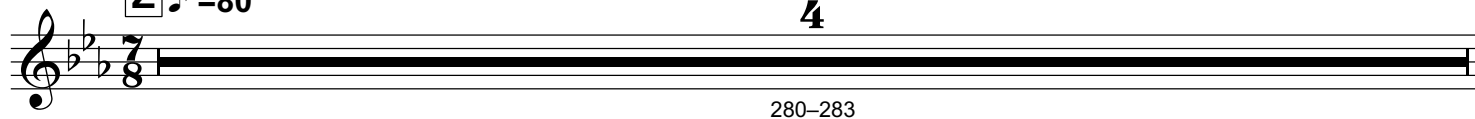
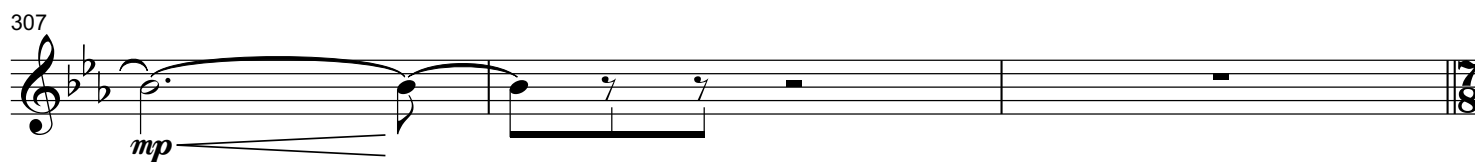
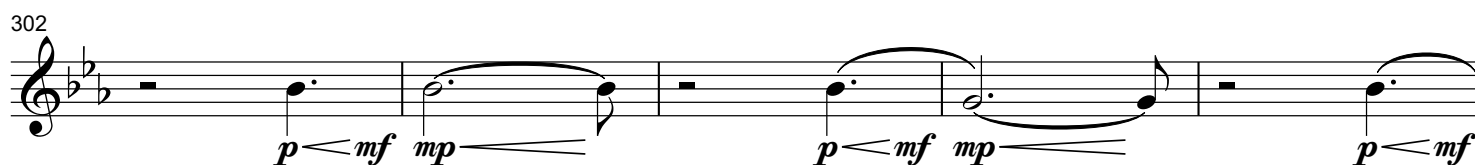
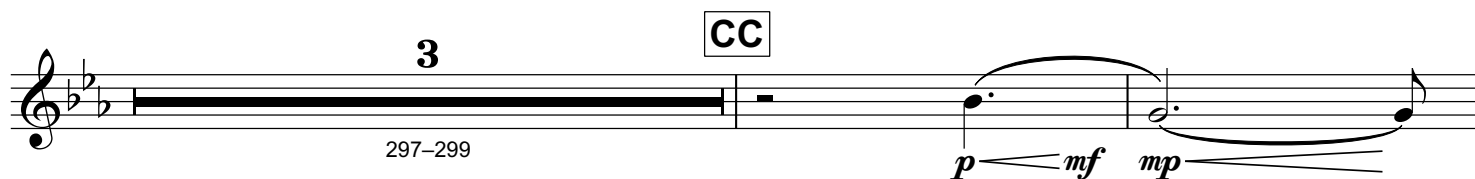
4

275–278

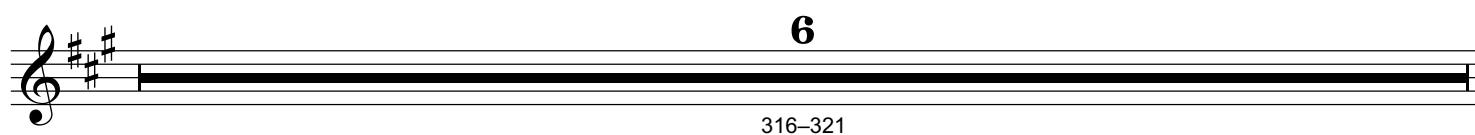
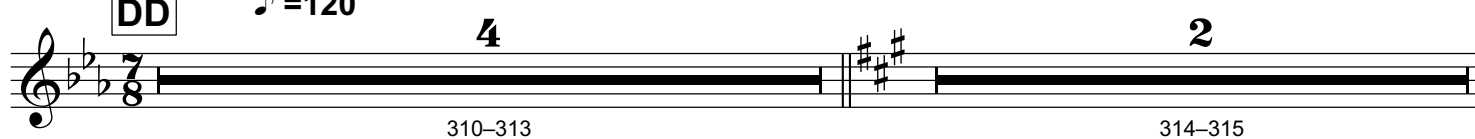
//

7/8

PART II: AMERICA A NEW LIFE

Z ♩ = 80**AA** *Strings melodic line***BB** *Piano Enters***DD**

♩ = 120

-The Moral Hypocrisy-

EE *High Strings Background*

2 3

322–323 324–326

mp *f*

FF

2 8

329–330 331–338

Melody Enters

GG

2 3

339–340 341–343

5

344–348

HH *-The Cries and the Sermons-*

349 *Percussion Solo*

f

352

3

355

3 3

-The Woman-

359 *mf* *mp*

II ♩ = 110 4

361–364

2 JJ 2

365-366 367-368

2 KK Melody

369-370

373

mf

376 LL

pp

Strings Tremolo

3 8

380-382 383-390

7/8

MM -Your 4th of July-

2

391-392

8

393-400

401

mf

♩ = 55

f

405

mp cresc. ff

411

mf fff

Detailed description: This is a musical score for Oboe II, spanning measures 365 to 411. The key signature is three sharps (F#, C#, G#). The score is divided into several systems. The first system (measures 365-368) features a whole rest for two measures, marked with a '2' and a box containing 'JJ'. The second system (measures 369-370) also has a whole rest for two measures, marked with a '2' and a box containing 'KK', followed by a melodic line starting on measure 371. Measure 373 shows a melodic line with a mezzo-forte (mf) dynamic. Measure 376 continues the melody with a piano (pp) dynamic and a 'Strings Tremolo' instruction. The third system (measures 380-390) consists of whole rests for three measures (380-382) and eight measures (383-390), marked with '3' and '8' respectively. The fourth system (measures 391-392) has a whole rest for two measures, marked with a '2' and a box containing 'MM', with the title '-Your 4th of July-' above it. The fifth system (measures 393-400) is a whole rest for eight measures, marked with an '8'. The sixth system (measures 401-405) contains a melodic line starting on measure 401 with a mezzo-forte (mf) dynamic, a tempo marking of ♩ = 55, and a crescendo leading to a fortissimo (ff) dynamic by measure 405. The seventh system (measures 411) shows a melodic line starting on measure 411 with a mezzo-forte (mf) dynamic, followed by a fortissimo (fff) dynamic. The score includes various musical notations such as rests, melodic lines, dynamics, and tempo markings.

English Horn

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B -Birth and Bondage- **6**

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

-Awakening of Mind- ♩ = 80

3 **E** *Brass Chorale* **8**

40-42 43-50

5

51-55

English Horn

2

56 *Rit..* **2** **F** *Solo Trpt with Narrator* **6**

57-58 59-64

5 **G** *Passage: -Flight To Freedom-* ♩ = 150

65-69

71 *f*

74

77

H *Snare Enters* **6**

82-87

6

88-93

3

94-96

f

100

103

106

J

Bsns and Hrns 8th solo Rhythm

6

107-112

4

113-116

-Free From Bondage-

K

$\text{♩} = 120$

Piano Enters

8

poco dim.

117-124

L

5

126-130

mf

2

134-135

English Horn

4

M **4**
136–139

3 **N** $\text{♩} = 100$
140–142 *mf* *mp*

146 *mf*

150 **3** *Strings Tremolo* **2**
153–154

Basses Glissando **O** **2**
155–156

8 **2**
157–164 165–166

$\text{♩} = 150$ **P** **4** *f* *mf*

[illegible]

Passage: -Across The Atlantic-

180 **Q**

mf

5

181–185

191 *Bsns and Hrns 8th note rhythm*

2

192–193

f

195

mp

198

202-203

p

2

3/4

The first system of the musical score for 'The Little Boat' begins at measure 198. It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes with accents, followed by a half note, a quarter note, and a quarter rest. A dynamic marking of *p* (piano) is placed below the notes. A fermata is placed over the half note. The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#), with a 3/4 time signature indicated at the end of the system.

English Horn

6

$\text{♩} = 40$

-An Irish Welcome-

S Irish Tune Brass Chorale 8 **T** Irish Tune String Melody 3

205–212 213–215

U Piano Enters 5 6

216–220 221–226

V 2 4

227–228 229–232

Passage: - A Return To America Fully "Woke"-

$\text{♩} = 150$

W 5 2

233–237 238–239

2 Trumpets Enter

240–241

244

X

248

English Horn

252

254–255

256

My Country 'Tis of Thee

257–259

260–264

265

poco dim. 266–268 *p* 270–274

275–278

PART II: AMERICA A NEW LIFE

Z ♩ = 80

280–283

Strings melodic line

AA

284–287

English Horn

8

Piano Enters

BB

5

288–292

4

293–296

3

CC

297–299

p < *mf* *mp*

302

p < *mf* *mp*

p < *mf* *mp*

p < *mf*

307

mp

-The Moral Hypocrisy-

DD

♩ = 120

4

2

310–313

314–315

6

316–321

EE

High Strings Background

2

3

322–323

324–326

mp < *f*

FF

2

Melody Enters

8

329–330

331–338

2 **GG** 3

339-340 341-343

5

344-348

349 **HH** *-The Cries and the Sermons-*

f

352

352-354

355

355-358

II *-The Woman-*

mf *mp* $\text{♩} = 110$ 4

361-364

JJ

2 *Background Enters* 2

365-366 367-368

2 **KK** *Melody* 2

2 *Melody* 2

369-370 371-372

English Horn

10

3

373–375

376

LL

3

377–379

Strings Tremolo

3

8

380–382

383–390

MM -Your 4th of July-

2

391–392

8

393–400

401

mf

f

405

$\text{♩} = 55$

mp

cresc.

ff

411

mf

fff

Commissioned by the Hopkins Symphony Orchestra

J. Kimo Williams

5

51–55

Clarinet in B $\flat$ I

2

56 *Rit..* **2** **F** Solo Trpt with Narrator **6**

57-58 59-64

5 **G** = 150 *Passage: -Flight To Freedom-*

65-69

71 *Woodwind Tutti* **5**

72-76

5 **H** Snare Enters

77-81

5

83-87

6

88-93

3 **I**

94-96

f

100

103

106

J *Bsns and Hrns 8th solo Rhythm* **6**

107-112

113

f *ff* *mp*

K $\text{♩} = 120$ **-Free From Bondage-**

117

Piano Enters

poco dim. *p* **7**

119-125

L **8**

126-133

M **2** **4**

134-135 136-139

Clarinet in B $\flat$ I

4

$\text{♩} = 100$

N *WW soli*

3

140–142

mf

mp

146

mf

150

3

Strings Tremolo

2

153–154

O *Basses Glissado*

2

155–156

8

2

157–164

165–166

P $\text{♩} = 150$

4

167–170

f

mf

174

177

f *ff*

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

mf 181-185

5

186-190

191 *Bsns and Hrns 8th note rhythm* **R**

192-193 194-195 *mp*

198

p 202-203

S $\text{♩} = 40$ *-An Irish Welcome-*

Irish Tune Brass Chorale 8 *Irish Tune String Melody* 3

205-212 213-215

U *Piano Enters*

5 6

216-220 221-226

Clarinet in B $\flat$ I

6

2 V 4

227-228 229-232

$\text{♩} = 150$ Passage: - A Return To America Fully "Woke"-

5 W 2

233-237 238-239

2 Trumpets Enter 2

240-241 242-243

4

244-247

248 X 3

249-251

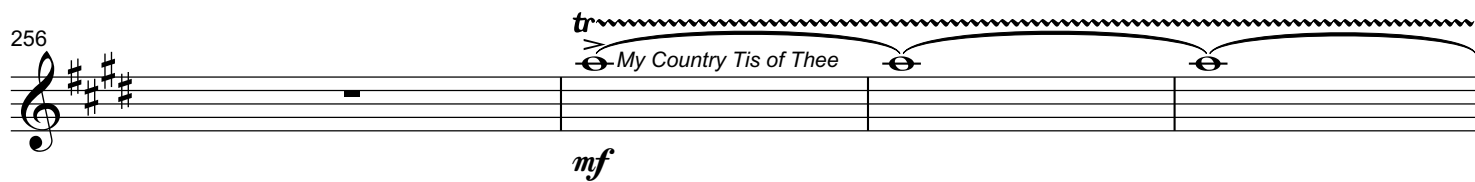
2 Y 2

252-253 254-255

256

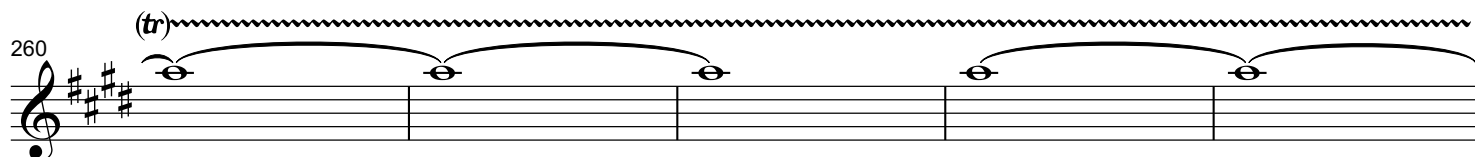
tr *My Country Tis of Thee*

mf



260

(tr)



265

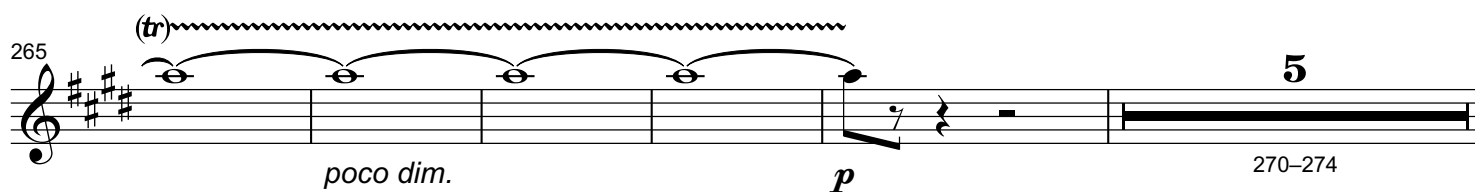
(tr)

poco dim.

p

5

270-274

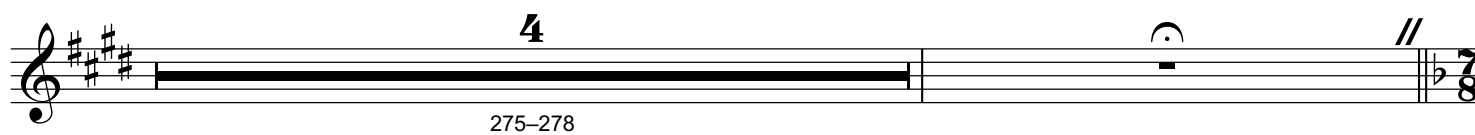


4

275-278

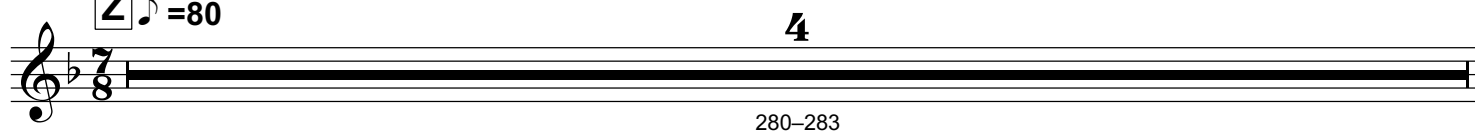
//

7/8

**PART II: AMERICA A NEW LIFE****Z** ♩ = 80

4

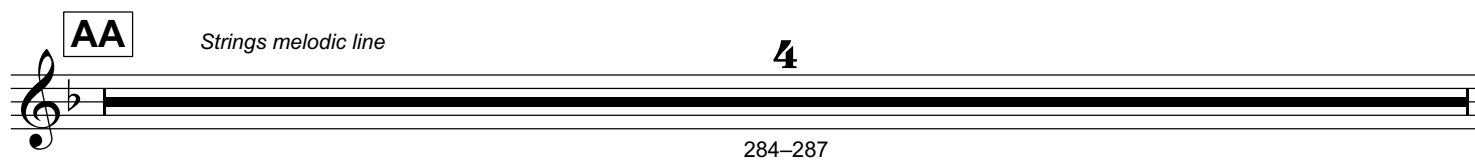
280-283



AA *Strings melodic line*

4

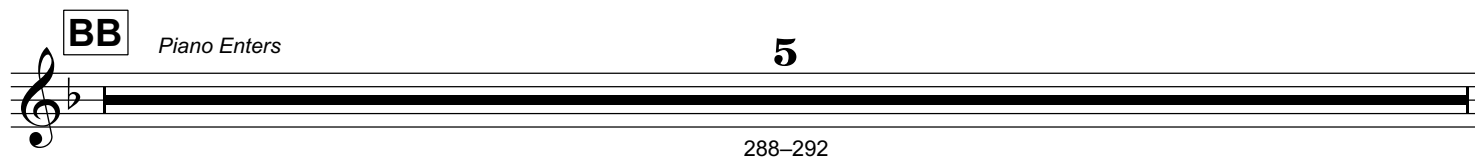
284-287



BB *Piano Enters*

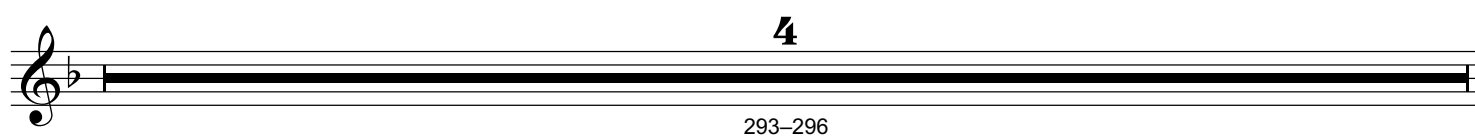
5

288-292



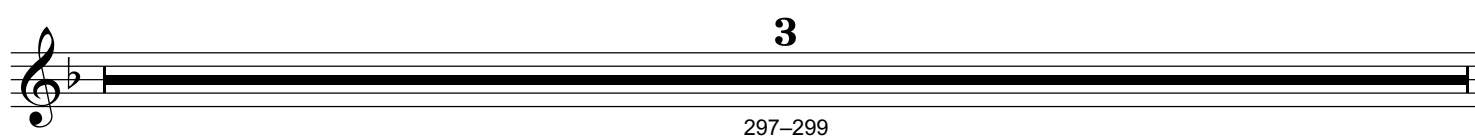
4

293-296



3

297-299



Clarinet in B $\flat$ I

8

300 **CC**

p < *mf* *mp* < *p* < *mf* *mp* < *p* < *mf*

305

mp < *p* < *mf* *mp* < *p* < *mf* *mp* < *p* < *mf*

DD *-The Moral Hypocrisy-* $\text{♩} = 120$

310-313 314-315

316-321

EE *High Strings Background*

322-323 324-326 *mp* < *f*

FF

329-330 331-338 *Melody Enters*

GG

339-340 *mp* < *f*

344

HH**-The Cries and the Sermons-**

349

Percussion Solo

352

355

-The Woman-

359

II ♩ = 110 **4**

mf *mp*

361-364

JJ a2 Background Enters

2

365-366

mp

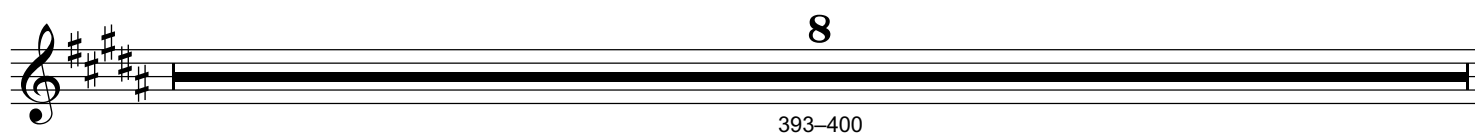
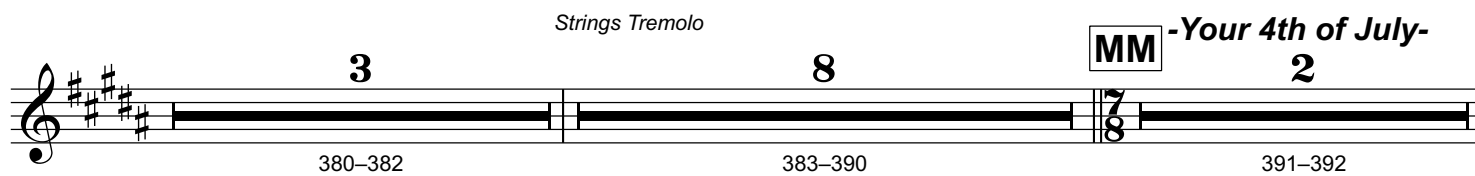
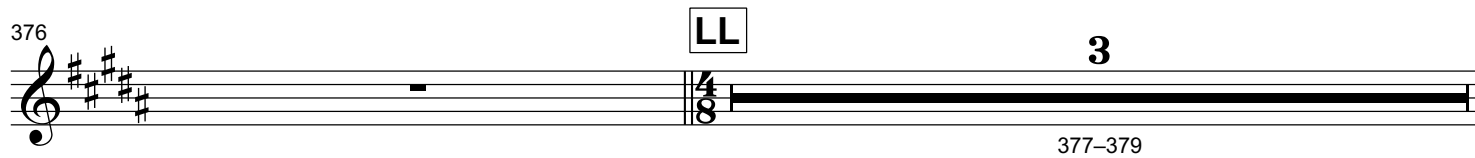
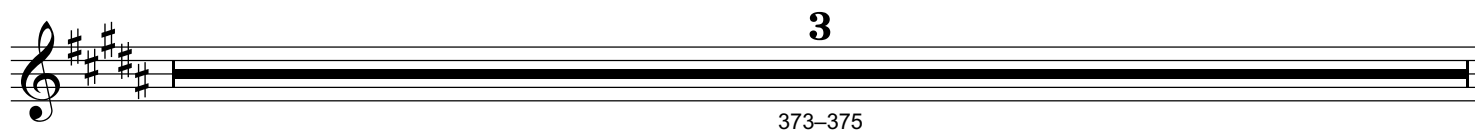
369

KK Melody

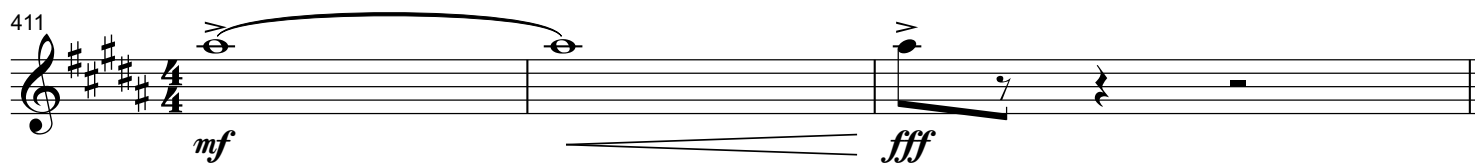
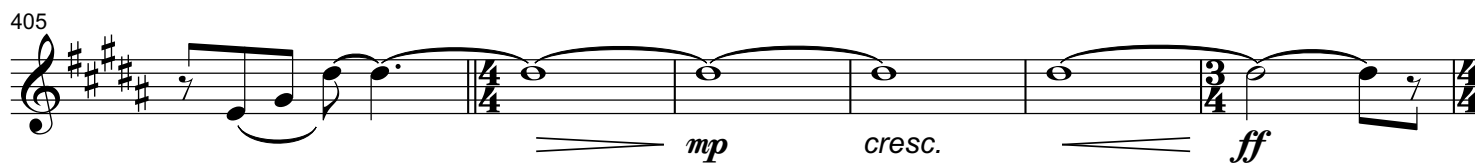
mf

Clarinet in B $\flat$ I

10



$\text{♩} = 55$



DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$

3 *Tremolo Strings Enter* **4**

1–3 4–7

8 **4**

8–15 16–19

B *-Birth and Bondage-* **6**

20–25

2 **C** **6**

26–27 28–33

2 **D** **4**

34–35 36–39

3 **E** $\text{♩} = 80$ *-Awakening of Mind-* **8**

40–42 *Brass Chorale* 43–50

5

51–55

Clarinet in B $\flat$ II

2

56 *Rit..* **2** **F** Solo Trpt with Narrator **6**

57-58 59-64

5 **G** = 150

65-69

Passage: -Flight To Freedom-

71 *Woodwind Tutti* **5**

72-76

5 **H** Snare Enters

77-81

5

83-87

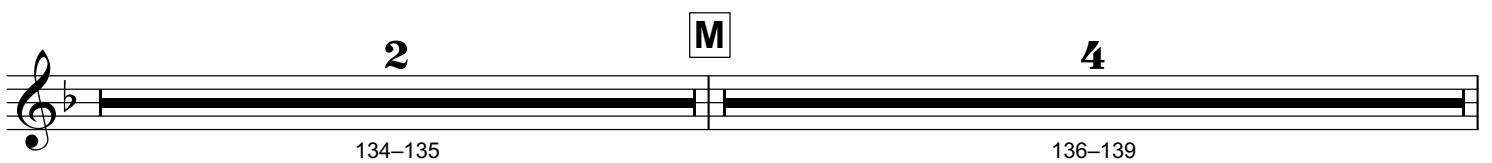
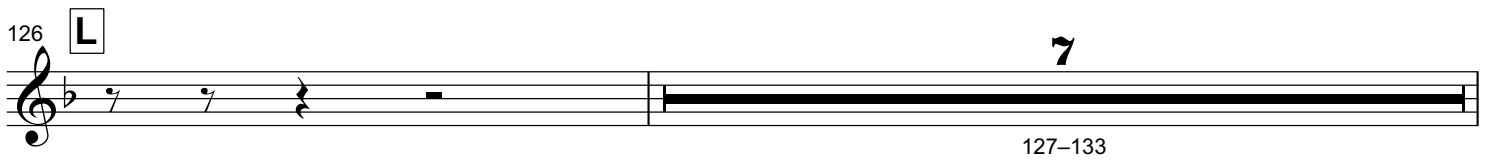
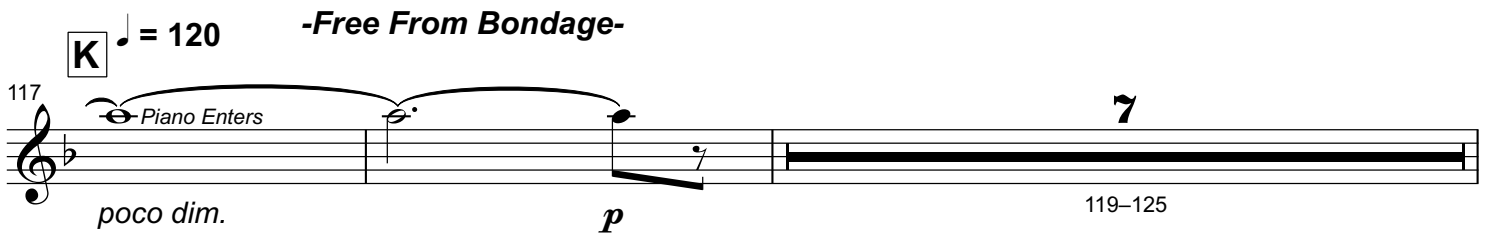
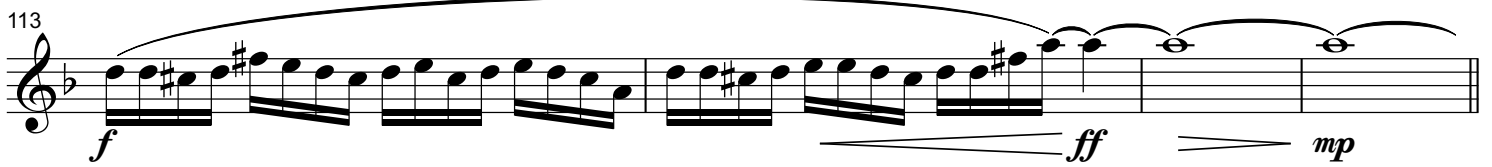
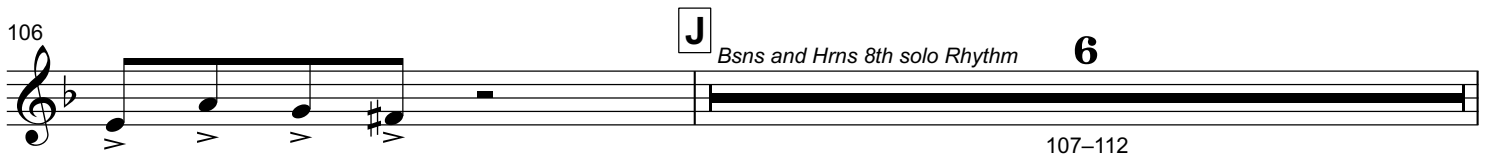
6

88-93

3 **I**

94-96

f



Clarinet in B $\flat$ II

4

The first system of the musical score is for the vocal part. It begins with a treble clef and a key signature of one flat (B-flat). A tempo marking of $\text{♩} = 100$ is present. The score starts with a repeat sign and a first ending bracket labeled '3' over measures 140–142. This is followed by a double bar line and a box containing the letter 'N', with the instruction 'WW soli' written to its right. The music then continues with a melody starting on a G4 note, marked with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes, with some notes beamed together. The system concludes with a measure marked mezzo-piano (*mp*) and a fermata over a G4 note.

146

mf

150

Strings Tremolo

2

153-154

0 *Basses Glissado* 2

155–156

The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4, indicated by a large '4' above the staff. A tempo marking 'P = 150' is shown above the staff. The music starts with a whole rest for the first measure, followed by a series of eighth and sixteenth notes. A dynamic marking 'f' (forte) is placed below the first note of the melody. A slur covers the first two measures of the melody. The system ends with a double bar line and a repeat sign. Below the staff, the measure numbers '167-170' are indicated.

174

Musical notation for measure 174, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The measure contains a series of eighth and sixteenth notes, with a fermata over the final note.

177

f *ff*

Q *Passage: -Across The Atlantic-*

180

mf 5

181-185

5

186-190

191

Bsns and Hrns 8th note rhythm

R

2 2 *mp*

192-193 194-195

198

p 2

202-203

S *-An Irish Welcome-*

$\text{♩} = 40$

Irish Tune Brass Chorale 8

T *Irish Tune String Melody* 3

205-212 213-215

U *Piano Enters*

5 6

216-220 221-226

Clarinet in B $\flat$ II

6

2 227-228 V 4 229-232

Passage: - A Return To America Fully "Woke"-

5 233-237 W ♩ = 150 2 238-239

2 240-241 Trumpets Enter 2 242-243

4 244-247

248 X 3 249-251

2 252-253 Y 2 254-255

256

My Country Tis of Thee

A musical score for the hymn 'My Country Tis of Thee'. The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' and the dynamics are 'mf'. The score begins with a rest for 256 measures. The melody consists of three measures, each containing a half note. The first measure is marked with a 'tr' (trill) and an accent (>). The second and third measures are marked with a 'mf' (mezzo-forte) dynamic. The title 'My Country Tis of Thee' is written above the staff, and the tempo 'Andante' is written below the staff.

260 *(tr)*



The image shows a musical staff for measure 260. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The measure contains five eighth notes, each with a trill ornament (tr) above it. The notes are G4, A4, B4, C5, and B4. The trill ornament is represented by a wavy line above the note head.

PART II: AMERICA A NEW LIFE

AA *Strings melodic line* **4**



284–287

This block shows a musical staff for the strings melodic line, measures 284-287. The staff is a single line with a treble clef and a key signature of one flat (B-flat). The notation is a solid black line across the staff, indicating a sustained note or a specific melodic line. The measure numbers 284-287 are written below the staff.

BB Piano Enters 5 288-292

Clarinet in B $\flat$ II

8

300 **CC**

p < *mf* *mp*

305

mp *p* < *mf* *mp*

-The Moral Hypocrisy-

DD $\text{♩} = 120$

310-313 314-315

316-321

EE *High Strings Background*

322-323 324-326 *mp* < *f*

FF

329-330 331-338 *Melody Enters*

GG

339-340 341-343

5

344–348



-The Cries and the Sermons-

349

HH Percussion Solo

f



352

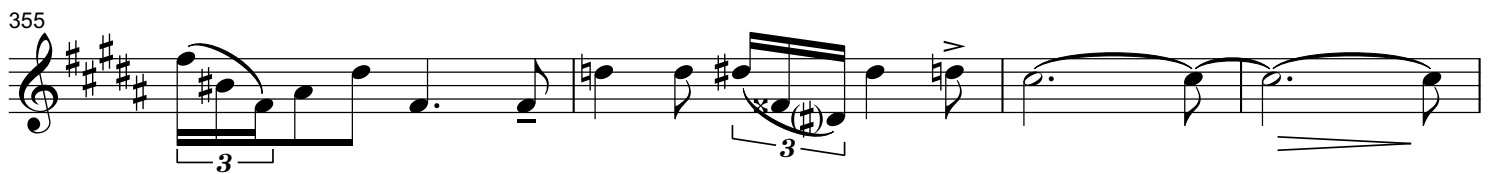
3



355

3

3



-The Woman-

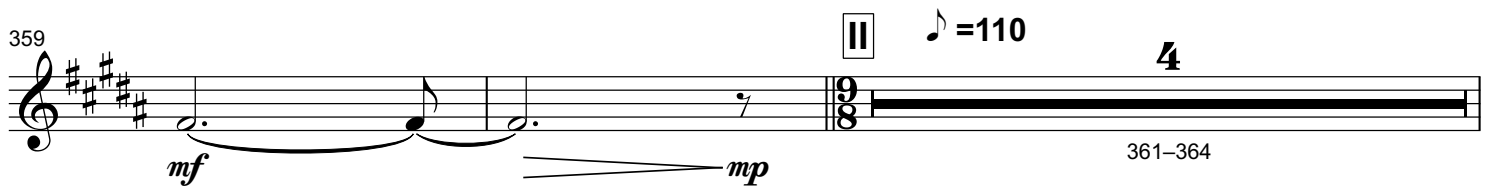
359

mf *mp*

II ♩ = 110

4

361–364

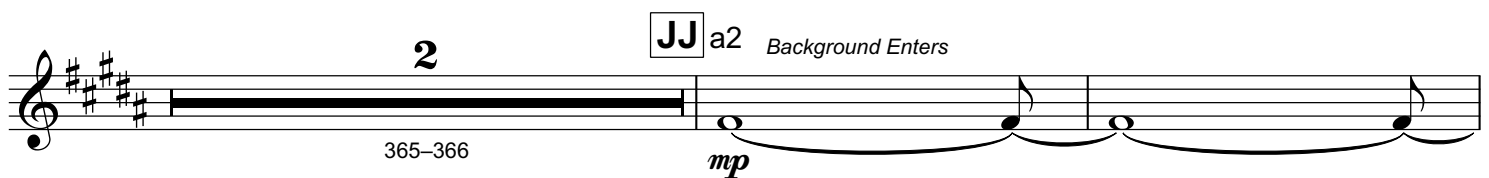


2

JJ a2 Background Enters

365–366

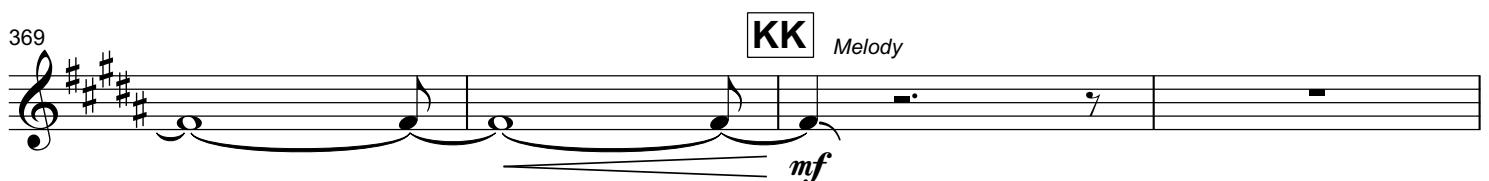
mp



369

KK Melody

mf



Clarinet in B $\flat$ II

10

3

373–375

376

LL

3

377–379

Strings Tremolo

3

8

MM -Your 4th of July-

2

380–382

383–390

391–392

8

393–400

2

401–402

f

♩ = 55

405

mp

cresc.

ff

411

mf

fff

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$

3 *Tremolo Strings Enter* **4**

1–3 4–7

8 **4**

8–15 16–19

B *-Birth and Bondage-* **6**

20–25

2 **C** **6**

26–27 28–33

2 **D** **4**

34–35 36–39

3 **E** $\text{♩} = 80$ *-Awakening of Mind-* **8**

40–42 *Brass Chorale* 43–50

5

51–55

Bass Clarinet in B $\flat$

2

56 *Rit..* **2** **F** *Solo Trpt with Narrator* **6**

57-58 59-64

G *Passage: -Flight To Freedom-*
♩ = 150

5

65-69

71 *Woodwind Tutti* **5**

72-76

5 **H** *Snare Enters*

77-81

5

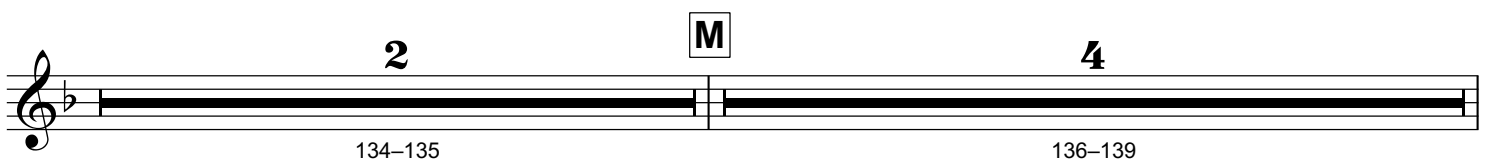
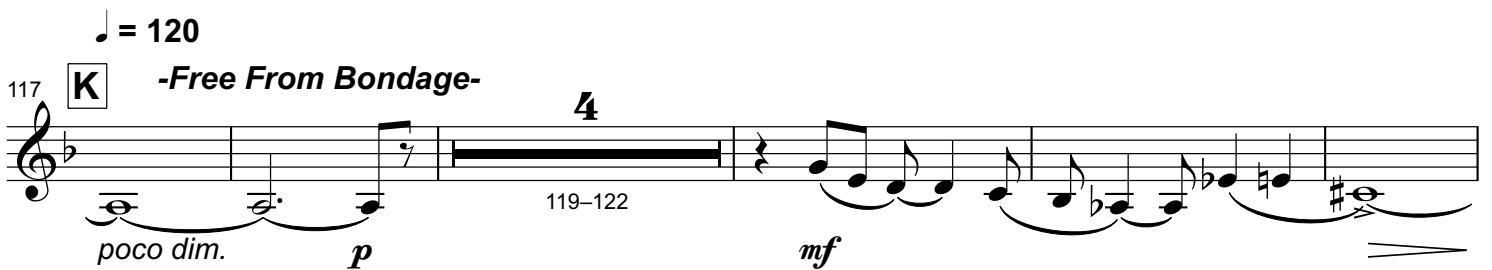
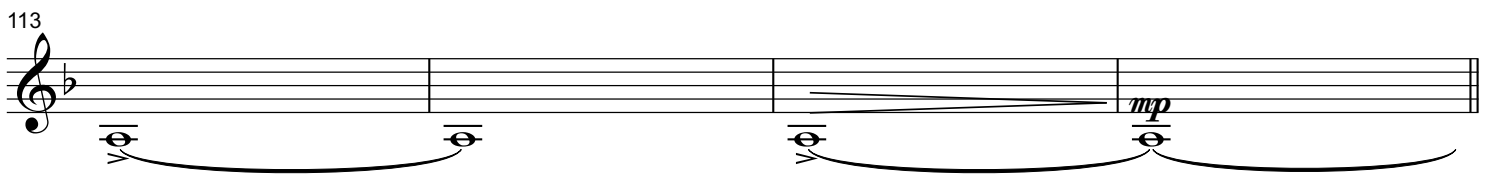
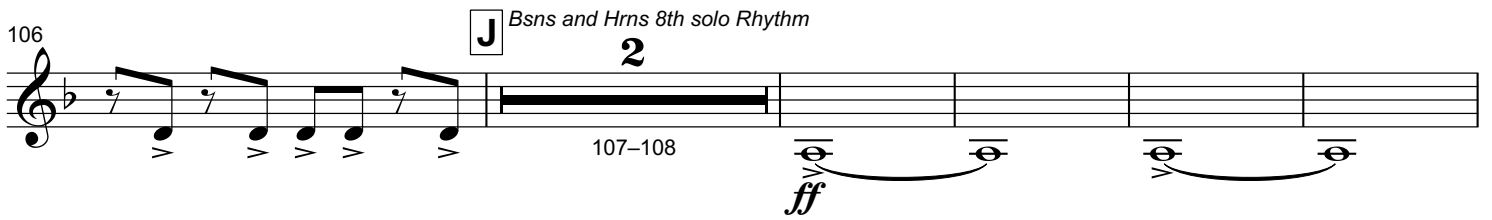
83-87

6

88-93

3 **I**

94-96 *f*



Bass Clarinet in B $\flat$

4

N $\text{♩} = 100$

3

140–142

mf *mp*

146

150

dim. *mp*

155 **O** *Basses Glissado*

8 **2**

157–164 165–166

P $\text{♩} = 150$

4

167–170

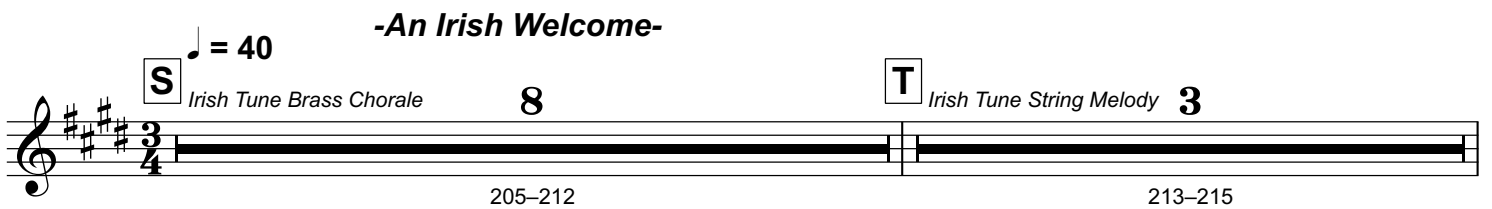
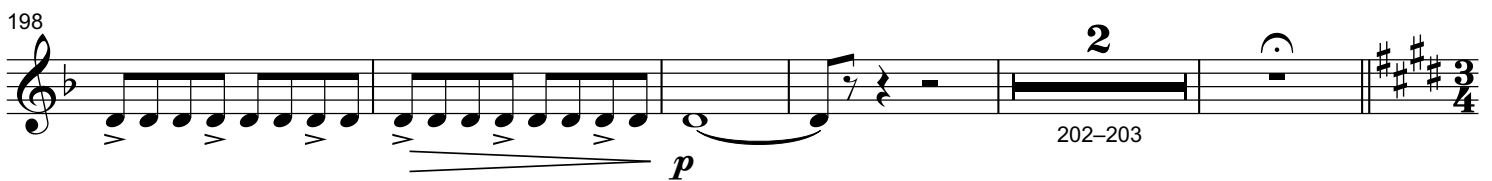
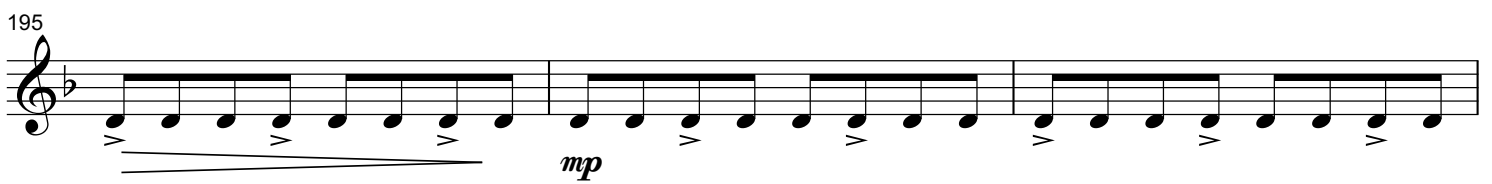
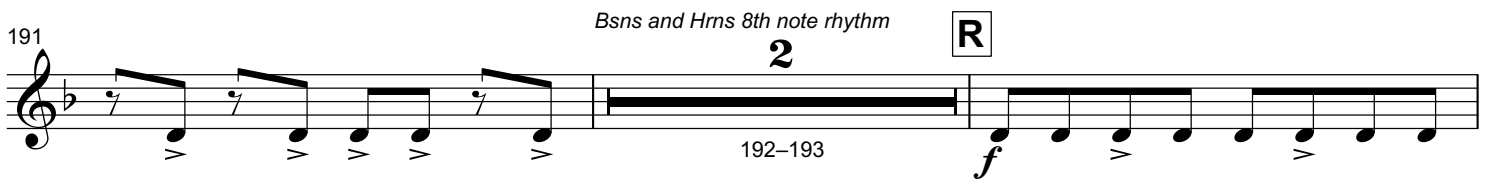
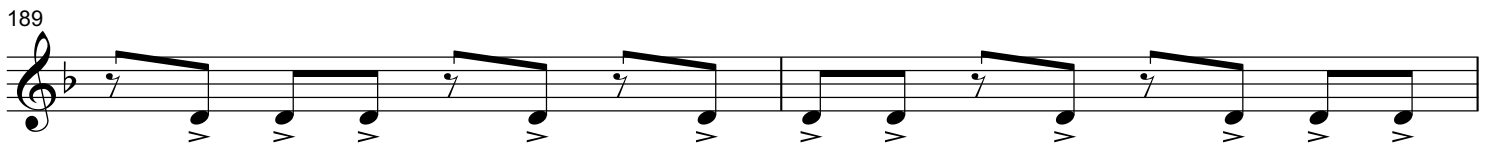
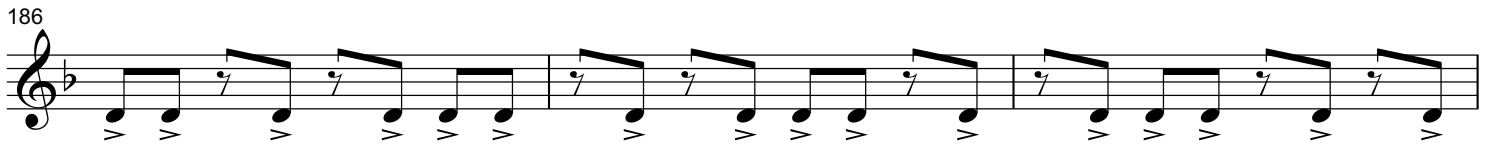
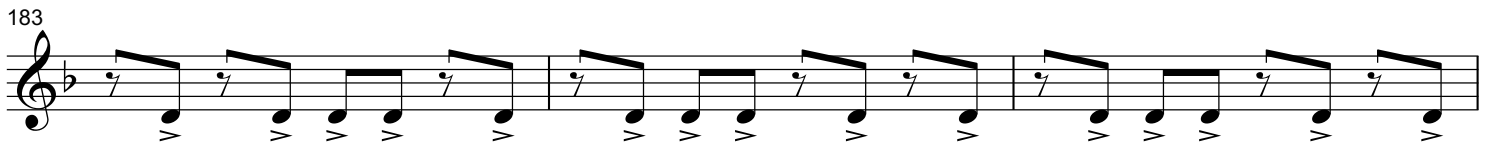
f *mf*

174

Passage: -Across The Atlantic- *cresc.* *f*

180 **Q**

mf *mf*



Bass Clarinet in B $\flat$

6

5 **U** *Piano Enters* 6

216–220 221–226

2 **V** 4

227–228 229–232

$\text{♩} = 150$ *Passage: - A Return To America Fully "Woke"-*

5 **W**

233–237

f

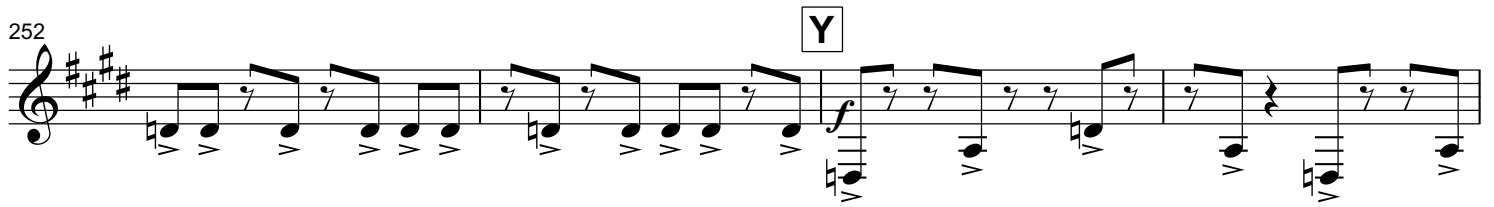
240 *Trumpets Enter*

244

248 **X**

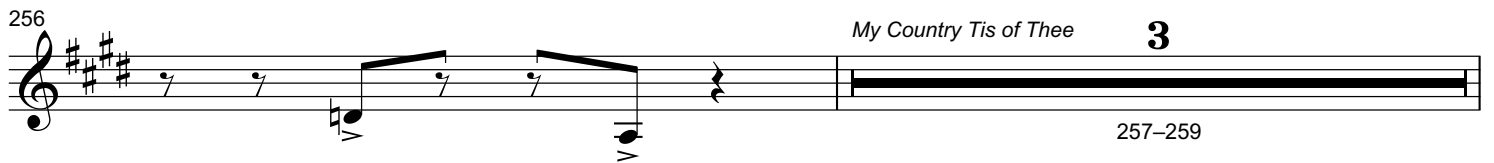
252

Y



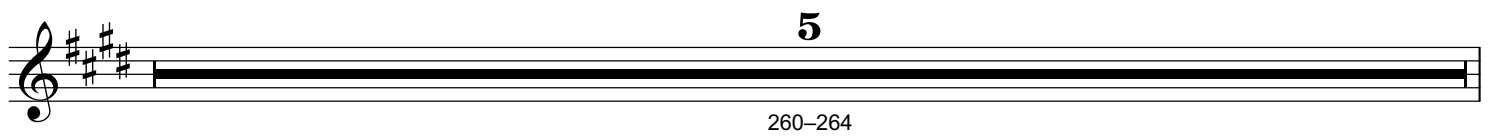
256

My Country Tis of Thee **3**



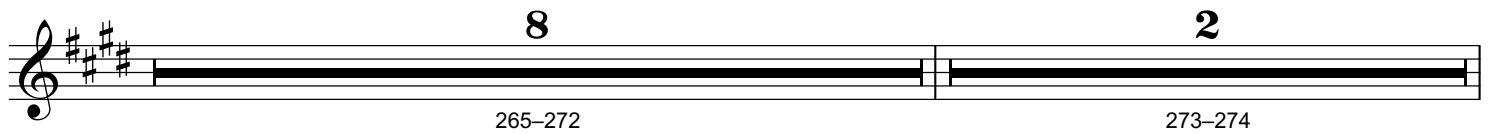
257-259

5



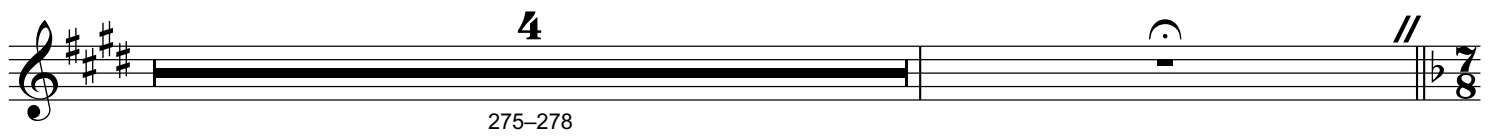
260-264

8 **2**



265-272 273-274

4



275-278

Z PART II: AMERICA A NEW LIFE

$\text{♩} = 80$ **4**



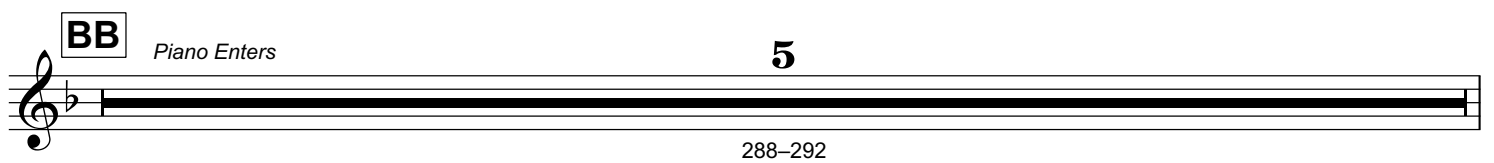
280-283

284 **AA**

mf



BB *Piano Enters* **5**



288-292

Bass Clarinet in B $\flat$

8

4
293–296

3 CC
297–299
mf

302

307
mp

-The Moral Hypocrisy-

310 DD ♪ = 120
mp

314
mf

316

322 EE High Strings Background
FF
mp $\leftarrow$ *f*

2 Melody Enters 4 3
329–330 331–334 336–338

2 **GG** 3

339–340 341–343

344 **4**

345–348

-The Cries and the Sermons-

349 **HH** Percussion Solo

f

352

3

355

3

-The Woman-

359 **II** =110 **4**

mf *mp*

361–364

2 **JJ**

365–366 *mp*

369 **KK** Melody

mf

3

373–375

Bass Clarinet in B $\flat$

10

376

LL

3

377-379

Strings Tremolo

3

8

MM -Your 4th of July-

380-382

383-390

7

8

ff

393

mf

401

f

405

♩ = 55

mp

cresc.

ff

411

mf

fff

Bassoon I

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B -Birth and Bondage-

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

E ♩ = 80 *-Awakening of Mind-*

3 *Brass Chorale* **8**

40-42 43-50

5

51-55

F *Solo Trpt with Narrator* **6**

Rit.. **2**

56 57-58 59-64

5

65-69

Passage: -Flight To Freedom-

G ♩ = 150

2 *Woodwind Tutti* **5**

70-71 72-76

5

77-81

H *Snare Enters*

82

f

86

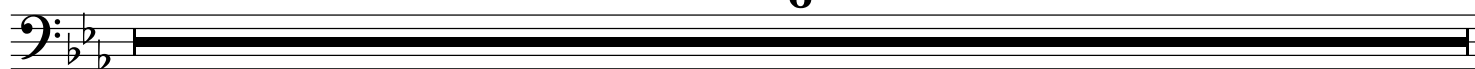
90

94

I *WW tutti Repeats* **3**

97-99

6



100-105

J

Bsns and Hrns 8th solo Rhythm

*mf***-Free From Bondage-**

♩ = 120

K

*poco dim.**p*

119-125

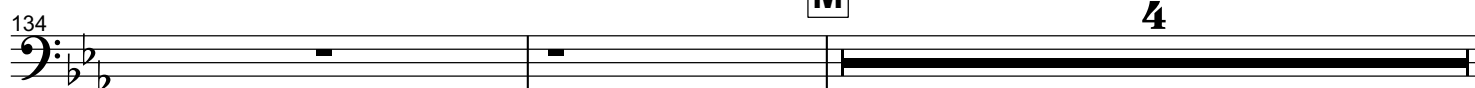
L



127-130

mf

M



136-139

3 **N** ♩ = 100

140–142

mf *mp*

146

150

dim. *mp*

Basses Glissado

O

155

8 2

157–164 165–166

4 **P** ♩ = 150

167–170

f *mf*

174

cresc. *f*

Passage: -Across The Atlantic-

Q

180

4

mf 182–185

5

186–190

191

R

194

mp

198

p

2

202–203

S

-An Irish Welcome-

Irish Tune Brass Choral 8

Irish Tune String Melody 3

T

205–212

213–215

5

U

Piano Enters

6

216–220

221–226

2

V

4

227–228

229–232

♩ = 150

**Passage: - A Return To
America Fully "Woke"-**

5 **W** 2

233-237 238-239

2 *Trumpets Enter*

240-241 *f*

244

244

X

248

Y

252 *f*

256 *My Country Tis of Thee* 2

256 *My Country Tis of Thee* 258-259

5

260-264

8 2

265-272 273-274

Bassoon I

Bassoon I

7

4

275–278

PART II: AMERICA A NEW LIFE

Z ♩ = 80

4

280–283

284

AA

Strings melodic line

mf

BB

Piano Enters

5

288–292

4

293–296

3

CC

297–299

p < mf mp

302

p < mf mp

p < mf mp

p < mf

307

mp

-The Moral Hypocrisy-

DD

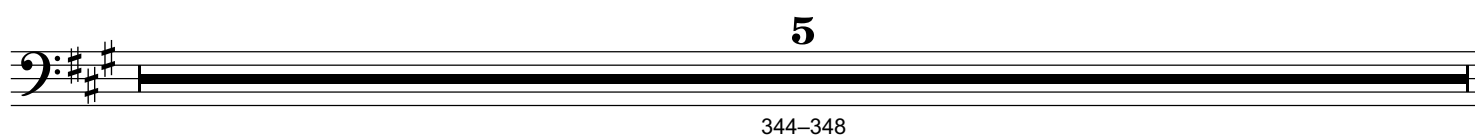
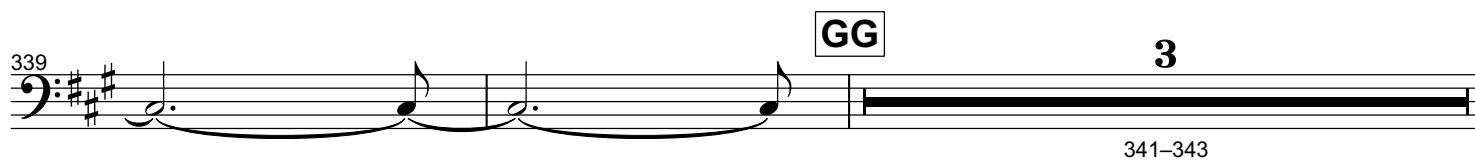
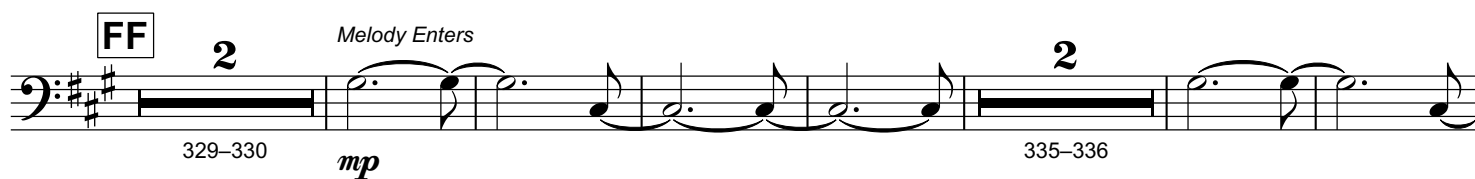
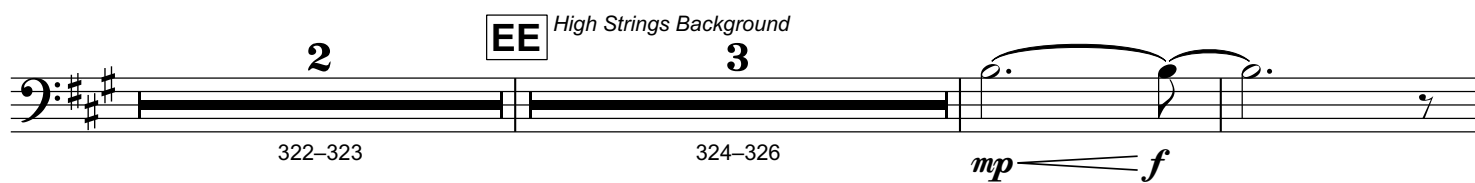
♩ = 120

4

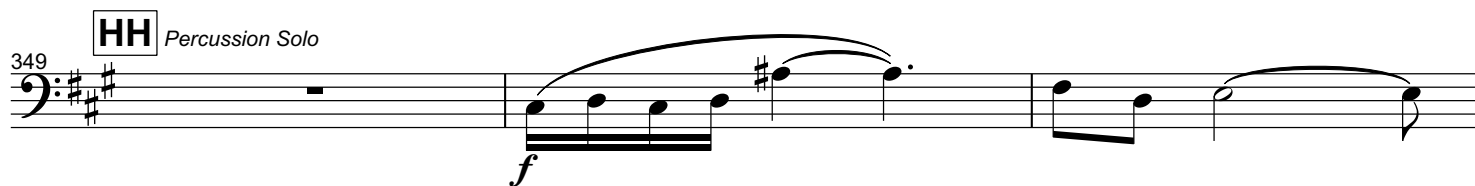
2

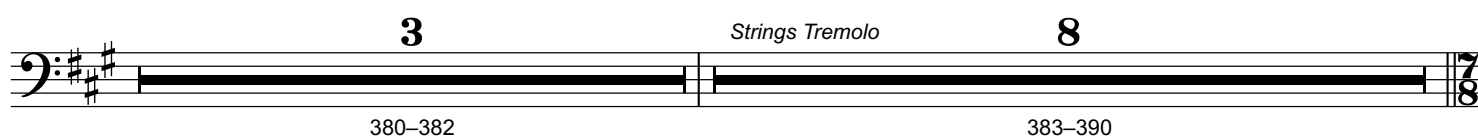
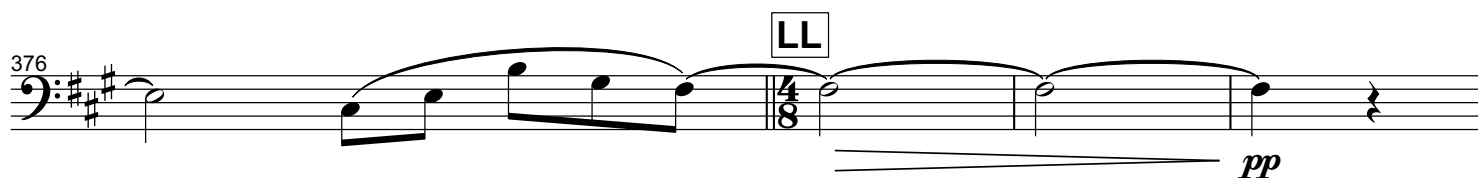
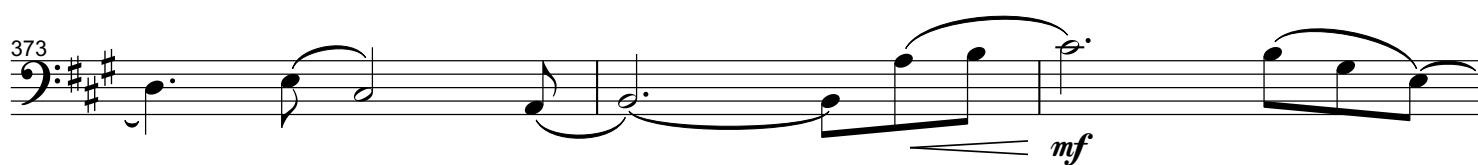
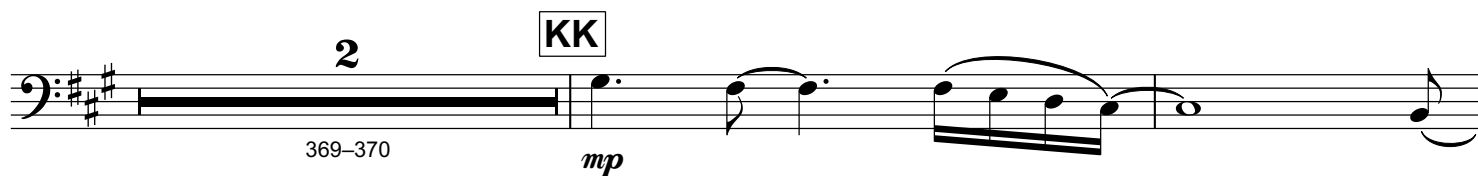
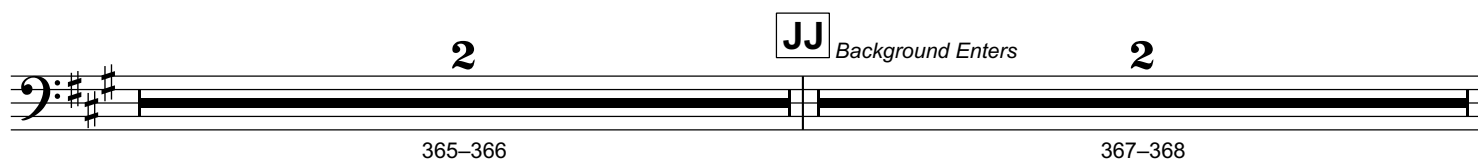
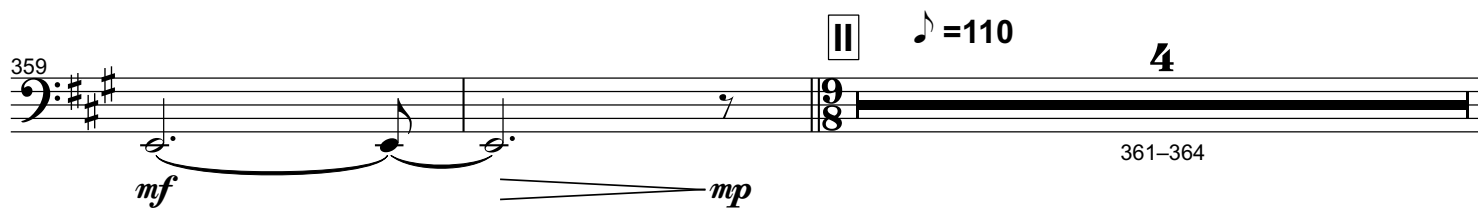
310–313

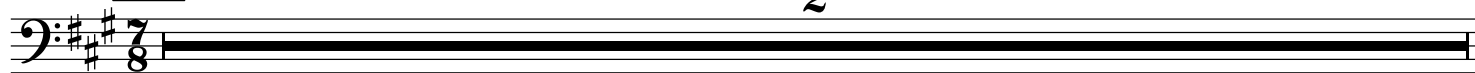
314–315



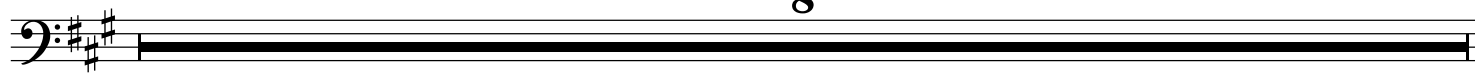
-The Cries and the Sermons-



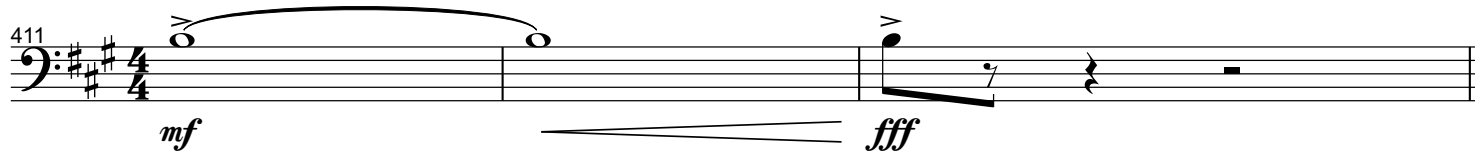
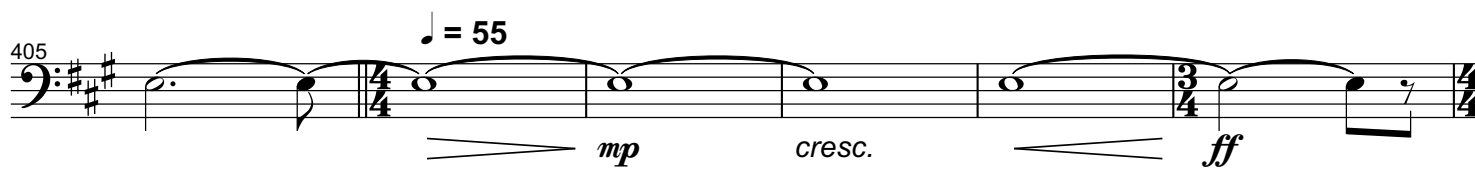
**-The Woman-**

MM -Your 4th of July-**2**

391-392

8

393-400



Bassoon II

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B -Birth and Bondage-

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

E ♩ = 80 **-Awakening of Mind-**

3 *Brass Chorale* **8**

40-42 43-50

5

51-55

F *Solo Trpt with Narrator* **6**

Rit.. **2**

56 57-58 59-64

5

65-69

Passage: -Flight To Freedom-

G ♩ = 150

2 *Woodwind Tutti* **5**

70-71 72-76

5

77-81

Snare Enters

H

82

f

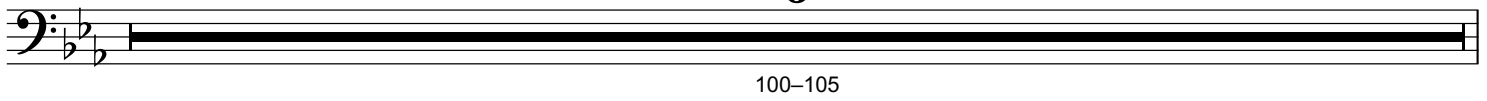
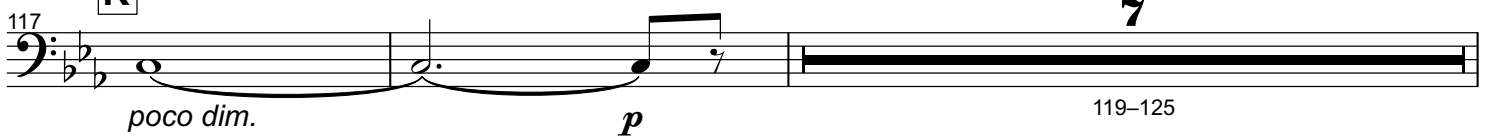
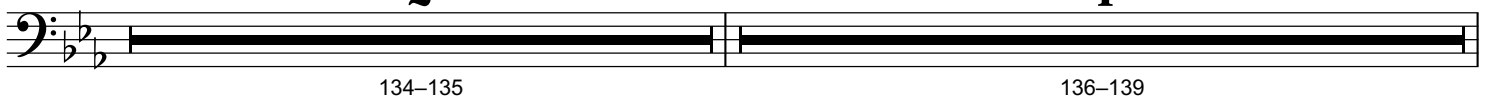
86

90

94

I *WW tutti Repeats* **3**

97-99

6**J***Bsns and Hrns 8th solo Rhythm***K** $\text{♩} = 120$ **-Free From Bondage-****L****4****M****2****4**

3 **N** ♩ = 100

140–142

mf *mp*

146

150

dim. *mp*

O *Basses Glissado*

155

8 2

157–164 165–166

4 **P** ♩ = 150

167–170

f *mf*

174

cresc.

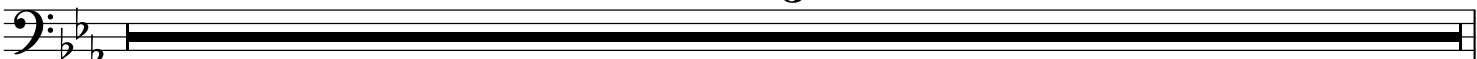
Q *Passage: -Across The Atlantic-*

180

5

mf 181–185

5



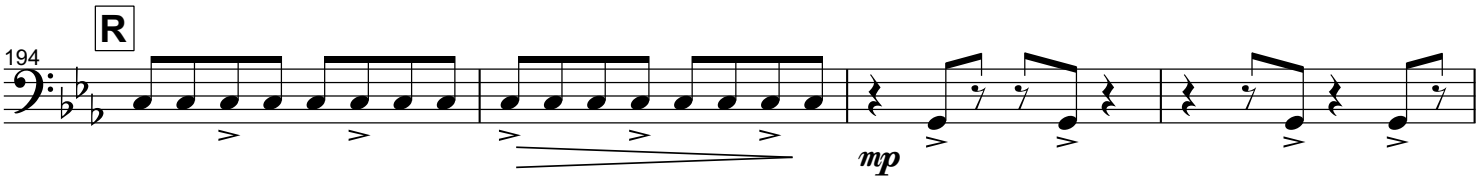
186-190

191

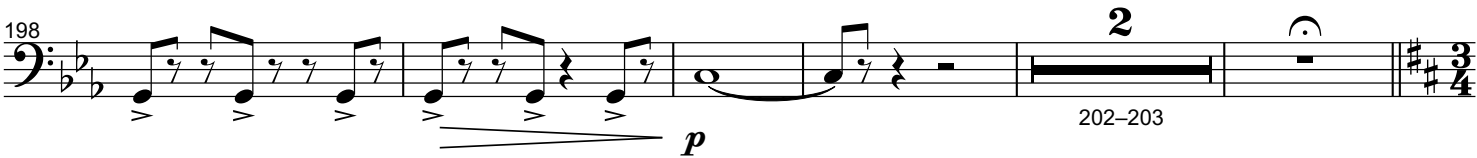


R

194



198

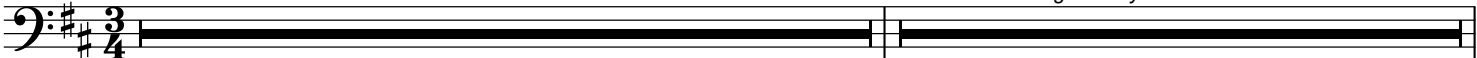


202-203

-An Irish Welcome-

S $\text{♩} = 40$
Irish Tune Brass Chorale 8

T
Irish Tune String Melody 3

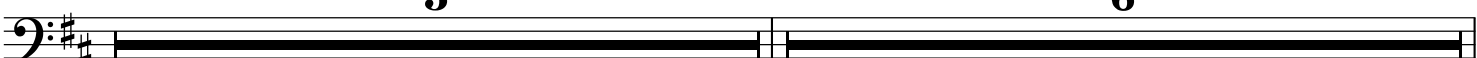


205-212 213-215

5

U Piano Enters

6



216-220 221-226

2

V

4



227-228 229-232

♩ = 150

Passage: - A Return To America Fully "Woke"-

The musical notation for the bass line of 'America Fully Woke' is shown on a single staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The notation consists of two measures. The first measure, labeled '233-237', contains a whole note (labeled '5') and a whole rest (labeled 'W'). The second measure, labeled '238-239', contains a whole note (labeled '2').

2
Trumpets Enter
240-241

244

The image shows a musical score for the bass line of 'The Rose Tree'. It consists of four measures. The first measure contains a whole note G2, a half note F#2, and a whole note E2. The second measure contains a whole note D2, a half note C2, and a whole note B1. The third measure contains a whole note A1, a half note G1, and a whole note F#1. The fourth measure contains a whole note E1, a half note D1, and a whole note C1. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. The notes are written on a five-line staff. The first measure has a whole note G2, a half note F#2, and a whole note E2. The second measure has a whole note D2, a half note C2, and a whole note B1. The third measure has a whole note A1, a half note G1, and a whole note F#1. The fourth measure has a whole note E1, a half note D1, and a whole note C1. The notes are written on a five-line staff. The first measure has a whole note G2, a half note F#2, and a whole note E2. The second measure has a whole note D2, a half note C2, and a whole note B1. The third measure has a whole note A1, a half note G1, and a whole note F#1. The fourth measure has a whole note E1, a half note D1, and a whole note C1.

248

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score begins with a repeat sign and a first ending bracket. The melody consists of eighth and sixteenth notes, often beamed together. There are several accents (>) over the notes. A box with an 'X' is placed above the first measure of the first ending. The score ends with a double bar line.

The image shows a musical score for the piece 'Y' by John Williams. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a piano introduction marked 'p' (piano) and 'f' (forte). The main melody is marked 'Y' and consists of a series of eighth and sixteenth notes, with some measures containing rests. The score is divided into measures by bar lines, and the piece ends with a double bar line.

256 *My Country 'Tis of Thee* **2**

258-259

5

260–264

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth notes. The first measure is labeled '8' and the second measure is labeled '2'. The measures are numbered 265-272 and 273-274.

Bassoon II

Bassoon II

7

4

275-278

PART II: AMERICA A NEW LIFE

Z ♩ = 80

4

280-283

AA

284

mf

BB

Piano Enters

5

288-292

4

293-296

3

CC

297-299

p < *mf* *mp*

302

p < *mf* *mp*

307

mp

-The Moral Hypocrisy-

DD

♩ = 120

4

2

310-313

314-315

6

316–321

2

EE High Strings Background

3

322–323

324–326

mp *f*

FF

2

Melody Enters

8

329–330

331–338

2

GG

339–340

mp

344

f

-The Cries and the Sermons-

HH

Percussion Solo

3

349–351

3

352–354

2

355-356

-The Woman-

359

mf

mp

9

8

361-364

4

♩ = 110

2

365-366

JJ

mp

369

KK

3

373-375

376

LL

3

377-379

4

8

3

380-382

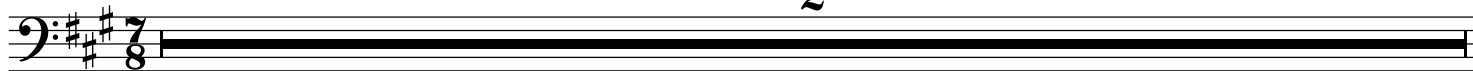
Strings Tremolo

8

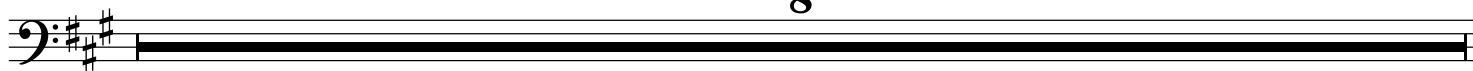
383-390

7

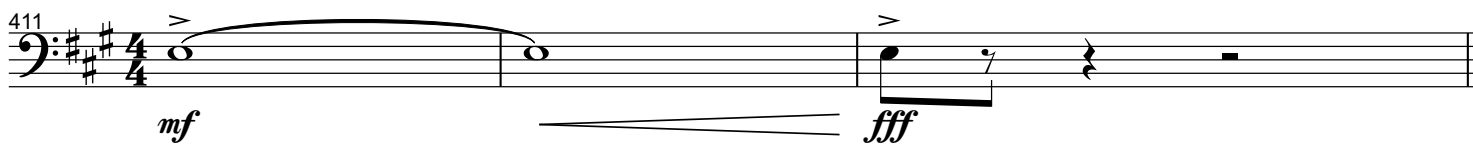
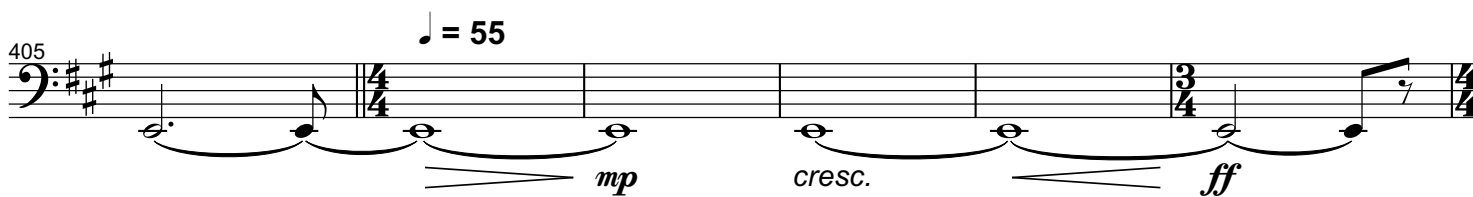
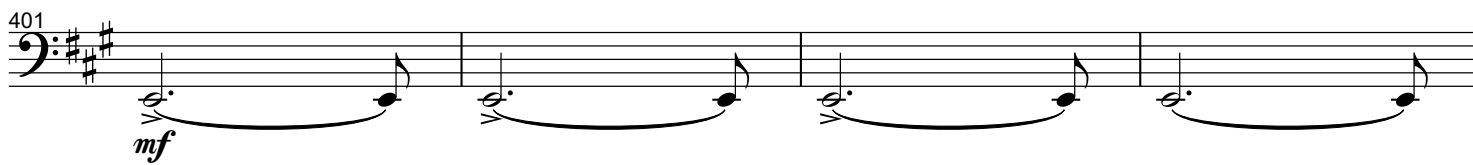
8

MM -Your 4th of July-**2**

391-392

8

393-400



Contrabassoon

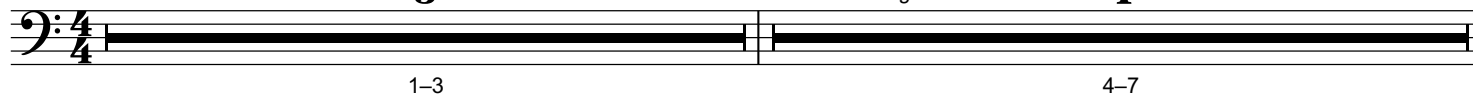
DOUGLASS PORTRAIT

PART I: IN THE BEGINNING

J. Kimo Williams

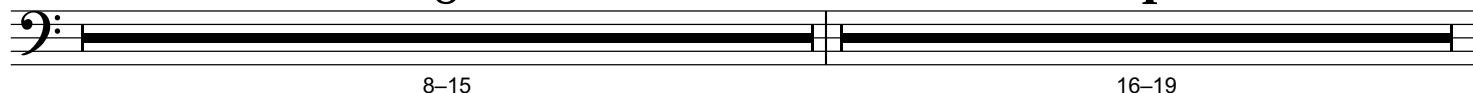
A ♩ = 60

Commissioned by the Hopkins Symphony Orchestra

3*Tremolo Strings Enter***4**

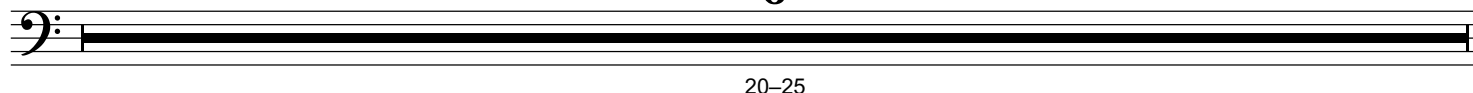
1-3

4-7

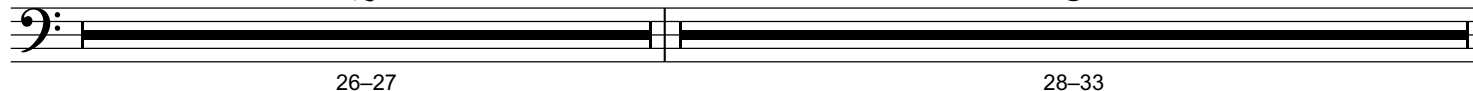
8**4**

8-15

16-19

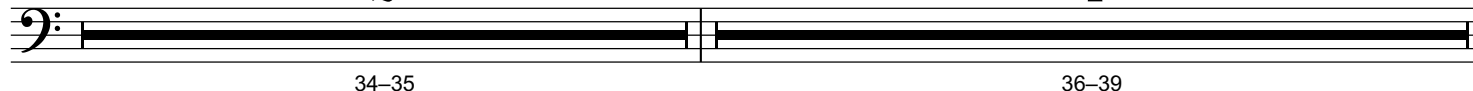
B -Birth and Bondage-**6**

20-25

2**C****6**

26-27

28-33

2**D****4**

34-35

36-39

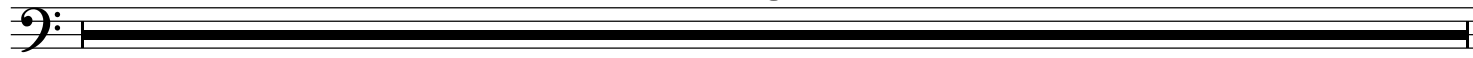
♩ = 80

-Awakening of Mind-

3**E****8***Brass Chorale*

40-42

43-50

5

51-55

Contrabassoon

2

56 *Rit..* **2** **F** *Solo Trpt with Narrator* **6**

57-58 59-64

Passage: -Flight To Freedom-

5 **G** ♩ = 150

65-69

71 *Woodwind Tutti* **5**

72-76

5 **H** *Snare Enters*

77-81

5

83-87

6

88-93

3 **I** *WW tutti Repeats*

94-96 *f*

100

103

106

J *Bsns and Hrns 8th solo Rhythm*

2

107-108

ff

113

-Free From Bondage-

K $\text{♩} = 120$

Piano Enters

4

117

poco dim.

p

119-122

mf

L

126

mp

7

127-133

2

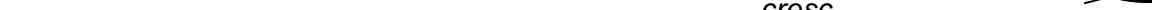
M

4

134-135

136-139

4

174 

Passage: -Across The Atlantic-

180 Q

mf *mf*

183

186

189

191 *Bsns and Hrns 8th note rhythm* R

192-193

195

mp

198

p 202-203

Contrabassoon

6

-An Irish Welcome-

♩ = 40

S

Irish Tune Brass Chorale

8

T

Irish Tune String Melody

3

205-212 213-215

5

U

Piano Enters

6

216-220 221-226

2

V

4

227-228 229-232

Passage: - A Return To America Fully "Woke" -

♩ = 150

W

5

233-237

f

Trumpets Enter

240

244

X

248

Contrabassoon

252

Y

f

256

My Country Tis of Thee

3

257-259

5

260-264

8

2

265-272

273-274

4

275-278

7

PART II: AMERICA A NEW LIFE

Z *♩ = 80*

4

AA *Strings melodic line*

mf

280-283

BB *Piano Enters*

5

288-292

Contrabassoon

8

4

293-296

3

CC

297-299

mf

302

307

mp

-The Moral Hypocrisy-

DD

mp

♩ = 120

310

314

mf

317

Contrabassoon

9

EE

322 *High Strings Background*

mp *f*

FF

2 *Melody Enters* **8**

329–330 331–338

GG

2 **3**

339–340 341–343

5

344–348

-The Cries and the Sermons-

HH

Percussion Solo

349

ff

352

355

-The Woman-

II

♩ = 110

4

359

mf *mp*

361–364

Contrabassoon

10

JJ

2

Background Enters

2

365–366

367–368

2

KK

Melody

369–370

mp

LL

373

376

pp

3

Strings Tremolo

8

MM

-Your 4th of July-

380–382

383–390

$$ff$$

393

$$f$$
 mf

401

♩ = 55

405

mp

cresc.

$$ff$$

411

mf

 $\overline{fff}$

Horn in F I

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B -Birth and Bondage-

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

3

40-42

Horn in F I

2

-Awakening of Mind-

Brass Chorale ♩ = 80

43 **E** *a2* *mp* *mf* 3

47

51

56 *Rit.* 3 **F** *Solo Trpt with Narrator* *mp* 5 60-64

Passage: -Flight To Freedom-

G *a2* ♩ = 150 *mf* 5 65-69

71 *Woodwind Tutti*

74

77

Horn in F I

3

Snare Enters



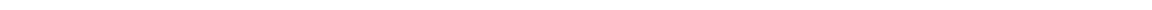
82 H



The musical notation for measure 82 is written on a single staff with a treble clef. The key signature has one flat (B-flat). The measure contains a series of eighth and sixteenth notes, many of which are beamed together, suggesting a fast, rhythmic passage. There are also some notes with stems only, possibly indicating rests or specific articulation.

84

86



6

88-93

3

1

WW tutti Repeats

94–96

$$mf$$

100

103

Musical notation for measure 103. The staff is in treble clef with a key signature of one flat (B-flat). The melody consists of eighth notes with accents (>) and beams connecting them. The notes are G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

106

J

Bsns and Hrns 8th solo Rhythm

6

107-112

Horn in F I

4

3
113–115

-Free From Bondage-

K ♩ = 120
Piano Enters
8
117–124

L
8
126–133

2 **M** 4
134–135 136–139

3 **N** ♩ = 100
WW soli
3
140–142 143–145

4
146–149

3 *Strings Tremolo* 2 **O** *Basses Glissado* 2
150–152 153–154 155–156

8 2
157–164 165–166

4
167–170

Horn in F I

5

♩ = 150

P *Woodwinds melody w/hrns*

171 *a2*

mf *mf*

174

cresc. *f*

Q *Passage: -Across The Atlantic-*

180 *mf*

4

182-185

5

186-190

191 *Bsns and Hrns 8th note rhythm*

mf

R

194 *f* *mp*

6

198-203

3/4

Horn in F I

6

-An Irish Welcome-

205 **S** $\text{♩} = 40$ *a2*

mf *mp* *mf* *mp* *p*

T *Irish Tune String Melody* **3**

213-215

5 **U** *Piano Enters* **6**

216-220 221-226

2 **V** **4**

227-228 229-232

Passage: - A Return To America Fully "Woke"-

5 **W** $\text{♩} = 150$ **2**

233-237 238-239

2 *Trumpets Enter* *a2* *mf*

240-241

244 *a2*

mf

249 **X** *a2* *a2*

252 **Y** **2**

254-255

256 *My Country 'Tis of Thee* **f**

260

265 **5** *poco dim.* **p**

270-274

4 **7** **8**

275-278

PART II: AMERICA A NEW LIFE

Z **♩ = 80** **4**

280-283

AA *Strings melodic line* **4**

284-287

BB *Piano Enters* **5**

288-292

7

293-299

Horn in F I

8

300 **CC**

302

307

p *mf* *mp* *p* *mf* *mp* *p* *mf* *mp*

-The Moral Hypocrisy-

DD ♩ = 120

4 2

310-313 314-315

6

316-321

EE High Strings Background

2 3

322-323 324-326

mp *f*

FF

2 8

329-330 331-338

Melody Enters

GG

2 3

339-340 341-343

5

344-348

-The Cries and the Sermons-

349 **HH** Percussion Solo a2 *f*

352

355

-The Woman-

359 **II** ♩ = 110 **4** *mf* *mp* 361-364

JJ **2** **I** *mp* 365-366

369 **II** **KK** Melody *mp* *mf*

3 373-375

Horn in F I

10

376 LL 3

377-379

3 Strings Tremolo
mute

380-382 *mp* *p* *f*

MM -Your 4th of July- 2

open

391-392

8

393-400

3 I

401-403 *f*

♩ = 55 II

405 *mp* cresc. *ff*

411

mf *fff*

Horn in F II

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B -Birth and Bondage-

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

3

40-42

Horn in F II

2

-Awakening of Mind-

Brass Chorale

♩ = 80

43 **E** *a2* *mp* *mf* 3

47

51

56 *Rit.* 3 **F** *Solo Trpt with Narrator* *mp* 5 60-64

Passage: -Flight To Freedom-

G *a2* ♩ = 150 *mf* 5 65-69

71 *Woodwind Tutti*

74

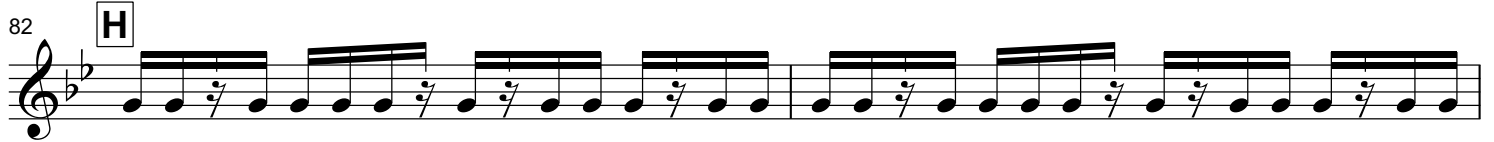
77

Horn in F II

3

Snare Enters

82 **H**



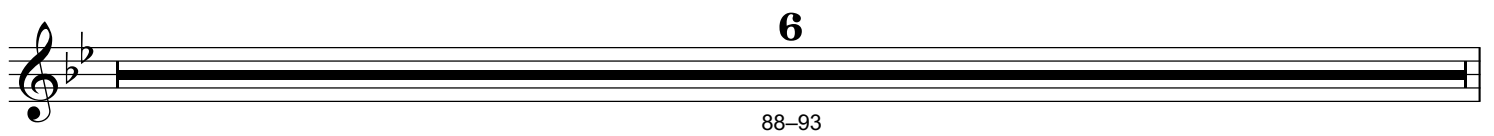
84



86



6



88-93

3 **I** *WW tutti Repeats*



94-96 *mf*

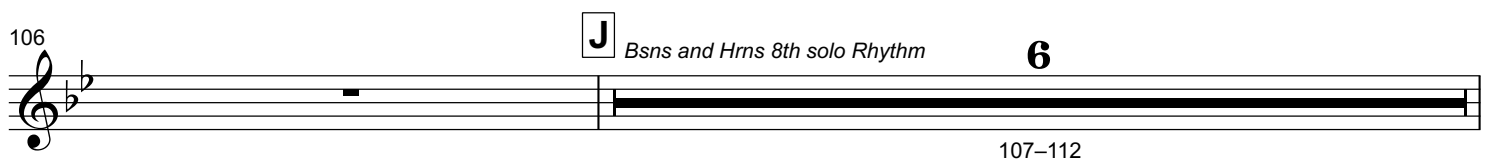
100



103



106 **J** *Bsns and Hrns 8th solo Rhythm* **6**



107-112

Horn in F II

4

3

113–115

-Free From Bondage-

K ♩ = 120
Piano Enters

8

117–124

L

8

126–133

2

M

4

134–135

136–139

3

N ♩ = 100
WW soli

3

140–142

143–145

4

146–149

3

Strings Tremolo

2

O *Basses Glissado*

2

150–152

153–154

155–156

8

2

157–164

165–166

4

167–170

Horn in F II

5

♩ = 150

P *Woodwinds melody w/hrns*

171 *a2*

mf *mf*

174

cresc. *f*

Q *Passage: -Across The Atlantic-*

180 *mf*

4

182-185

5

186-190

191 *Bsns and Hrns 8th note rhythm*

mf

R

194 *f* *mp*

6

198-203

Horn in F II

6

-An Irish Welcome-

205 **S** $\text{♩} = 40$ a2

mf mp mf mp p

T Irish Tune String Melody **3**

213-215

5 **U** Piano Enters **6**

216-220 221-226

2 **V** **4**

227-228 229-232

Passage: - A Return To America Fully "Woke"-

5 **W** $\text{♩} = 150$ **2**

233-237 238-239

2 Trumpets Enter a2 *mf*

240-241

244 a2

249 **X** a2 a2

252 **Y** 2 254-255

256 *My Country Tis of Thee* **f**

260

265 *poco dim.* **p** 5 270-274

4 275-278

PART II: AMERICA A NEW LIFE

Z ♩ = 80 4 280-283

AA *Strings melodic line* 4 284-287

BB *Piano Enters* 5 288-292

7 293-299

Horn in F II

8

300

CC

302

307

7
8

-The Moral Hypocrisy-

5

344–348

-The Cries and the Sermons-

349 **HH** Percussion Solo a2 *f*

352

355

-The Woman-

359 **II** ♩ = 110 **4** *mf* *mp* 361-364

JJ **2** **I** *mp* 365-366

369 **II** **KK** Melody *mp* *mf*

3 373-375

Horn in F II

10

376 LL 3

377-379

3

380-382

Strings Tremolo
mute

mp *p* *f*

MM -Your 4th of July-
open 2

391-392

8

393-400

3

401-403

f

♩ = 55

405

mp cresc. *ff*

411

mf *fff*

Horn in F III

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 4

1-3 4-7

Tremolo Strings Enter

8 4

8-15 16-19

B -Birth and Bondage-

6

20-25

C

2 6

26-27 28-33

D

2 4

34-35 36-39

E ♩ = 80 -Awakening of Mind-

3

40-42

Brass Chorale

a2

mp *mf*

46

51

56

Rit..

F Solo Trpt with Narrator

5

60-64

mp

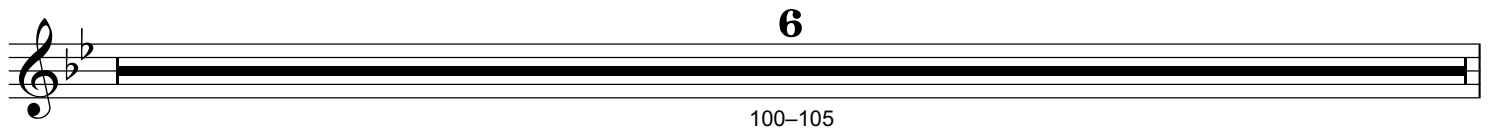
2

WW tutti Repeats

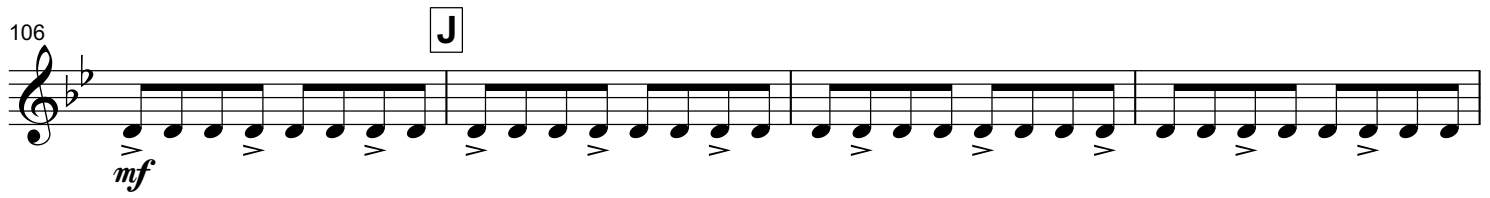
3

97-99

6
100–105



106 **J**
mf



110



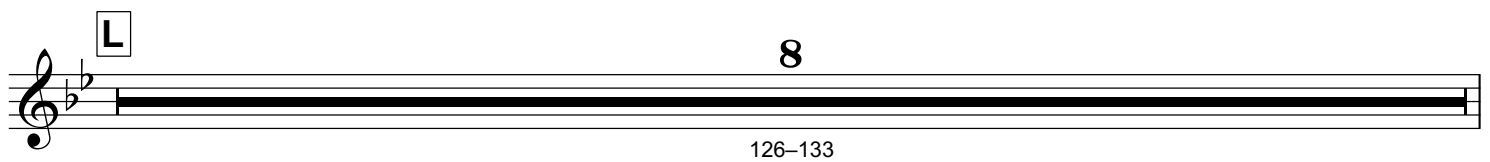
113



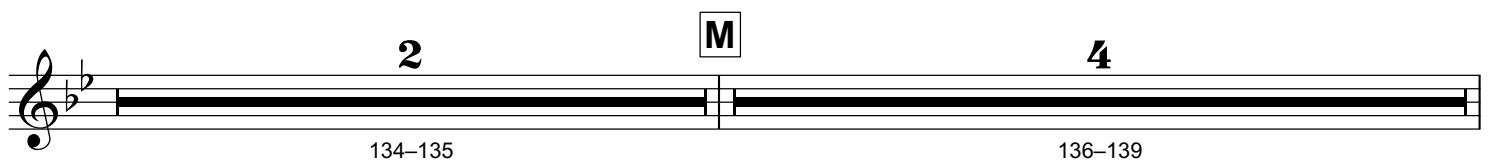
K ♩ = 120 -Free From Bondage-
Piano Enters 8
117–124



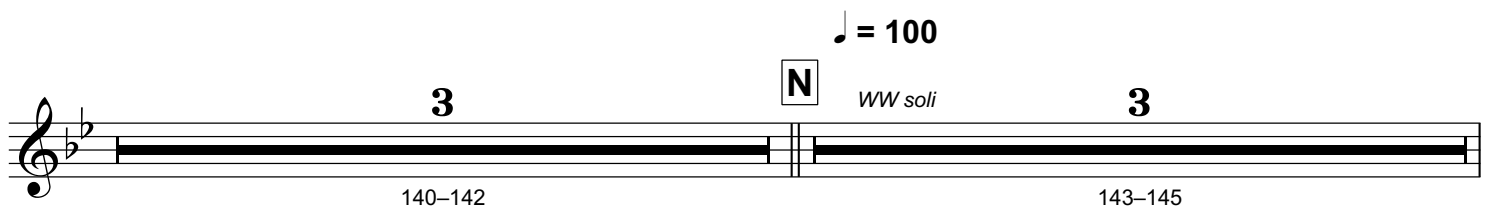
L 8
126–133



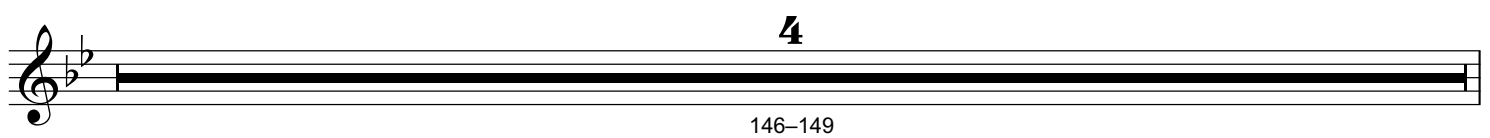
M 2 4
134–135 136–139



N ♩ = 100 *WW soli* 3 3
140–142 143–145



4
146–149



Horn in F III

4

3 *Strings Tremolo* 2 0 *Basses Glissado* 2

150–152 153–154 155–156

8 2

157–164 165–166

4 P *a2* ♩ = 150

167–170 *mf* *mf*

174 *cresc.* *f*

180 Q *Passage: -Across The Atlantic-* 5

mf 181–185

5

186–190

191 *Bsns and Hrns I&II 8th note rhythm* 2 R 4

192–193 194–197

6

198–203

S

-An Irish Welcome-

205 *a2* ♩ = 40 *a2*

mf *mp* *mf* *mp* *p*

T

Irish Tune String Melody

3

213–215

U

Piano Enters

5

6

216–220 221–226

V

2

4

227–228 229–232

Passage: - A Return To America Fully "Woke"-

W

♩ = 150

5

2

233–237 238–239

Trumpets Enter

2

2

240–241 242–243

5

244–248

Horn in F III

6

X **3** 249–251

2 **Y** 252–253 *f*

256

260

265 *poco dim.* *p* **5** 270–274

4 275–278

PART II: AMERICA A NEW LIFE

Z ♩ = 80 **4** 280–283

AA *Strings melodic line* **4** 284–287

BB *Piano Enters* **5** 288–292

4 293–296

3 297–299

300 CC

p < *mf* *mp* < <

p < *mf* *mp* < <

p < *mf* *mp* < <

306

p *mf* *mp*

-The Moral Hypocrisy-

The musical score for 'The Rose Tree' is written on a single staff in 7/8 time. The tempo is marked as ♩ = 120. The key signature has two flats (B-flat and E-flat). The score is divided into two measures, each with a duration of 4 seconds. The first measure is labeled '310-313' and the second measure is labeled '314-315'. The first measure contains a whole note chord (F4, A4, C5) and a half note chord (F4, A4, C5). The second measure contains a whole note chord (F4, A4, C5) and a half note chord (F4, A4, C5). The score is marked with a 'DD' box at the beginning and a '2' at the end.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is also simple, often providing a harmonic foundation for the melody. The song title "The Rose Tree" is written in a decorative, stylized font at the top center. The number "6" is written in a large, bold font at the top right. The page number "316-321" is written in a small font at the bottom center.

The musical score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked '2' (half note). The score is divided into two measures. The first measure, labeled '322-323', contains a whole note chord consisting of F#, C#, and G#. The second measure, labeled '324-326', contains a whole note chord consisting of F#, C#, and G#. The dynamic marking 'mp' (mezzo-piano) is placed below the first measure, and 'f' (forte) is placed below the second measure. The score is titled 'High Strings Background' and is marked with a large '3' at the end.

A musical score for a piano piece. The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'FF' (Fortissimo) in a box at the top left. The score is divided into two measures. The first measure is labeled '2' and '329-330'. The second measure is labeled '8' and '331-338'. The text 'Melody Enters' is written above the second measure. The score ends with a double bar line.

-The Cries and the Sermons-

349 **HH** Percussion Solo a2 *f*

352

355

**-The Woman-**

359 *mf* *mp* $\text{♩} = 110$ 4 361-364



2 Background Enters 2 365-366 367-368

2 **KK** a2 mute *mp* 369-370

373 *mf*

376

LL

mp *pp*

3

Strings Tremolo

380-382

mp *p* *f*

MM -Your 4th of July-
open

2

391-392

open

8

393-400

8

3

III

401-403

f

405

$\text{♩} = 55$

IV

mf *cresc.* *ff*

411

mf *fff*

Horn in F IV

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 4

1-3 4-7

Tremolo Strings Enter

8 4

8-15 16-19

B -Birth and Bondage-

6

20-25

2 C 6

26-27 28-33

2 D 4

34-35 36-39

3 E ♩ = 80 -Awakening of Mind-

40-42

Brass Chorale a2

mp *mf*

46

51

56 Rit.. F Solo Trpt with Narrator

5

60-64

mp

Horn in F IV

2

5

65-69

Passage: -Flight To Freedom-

G ♩ = 150

2

Woodwind Tutti

5

70-71

72-76

5

H Snare Enters

77-81

4

83-86

mf

88

91

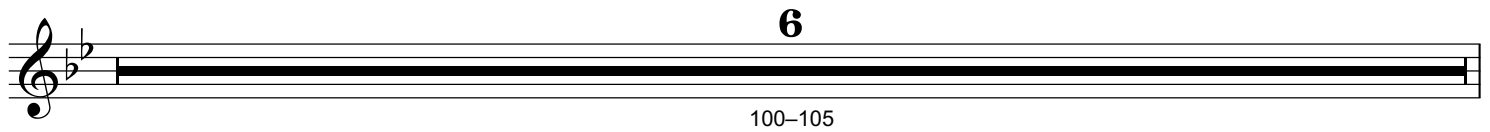
94

I WW tutti Repeats

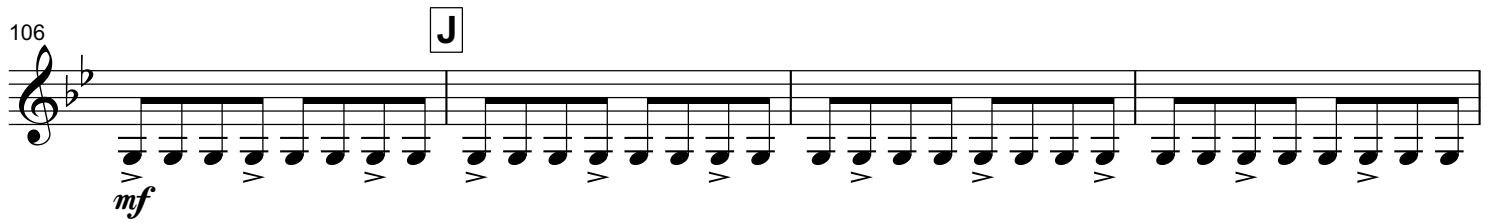
3

97-99

6
100–105



106 **J**
mf



110



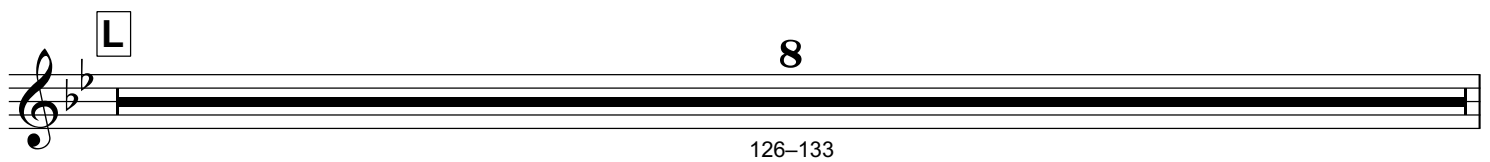
113



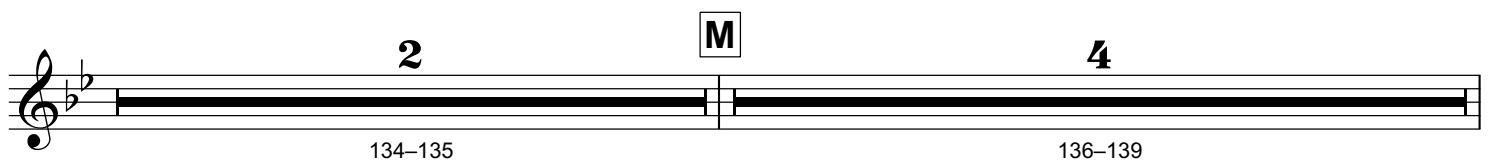
K ♩ = 120 -Free From Bondage-
Piano Enters 8
117–124



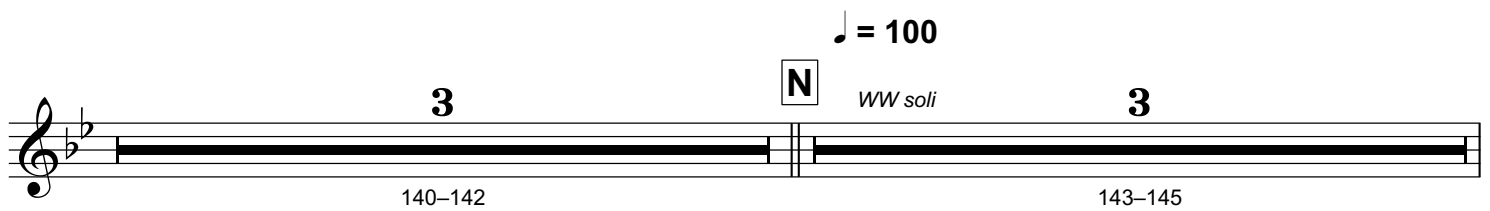
L 8
126–133



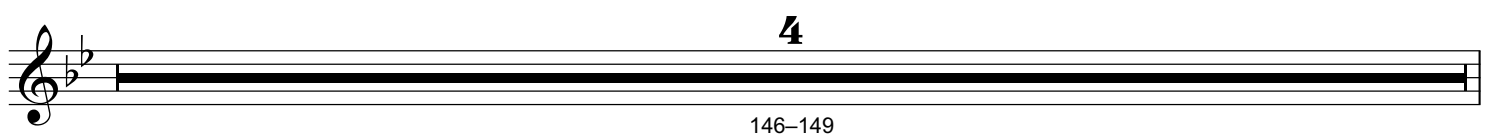
M 2 4
134–135 136–139



N ♩ = 100
WW soli 3 3
140–142 143–145



4
146–149



Horn in F IV

4

3 *Strings Tremolo* 2 **O** *Basses Glissado* 2

150–152 153–154 155–156

8 2

157–164 165–166

4 **P** *a2* ♩ = 150

167–170 *mf* *mf*

174

cresc. *f*

180 **Q** *Passage: -Across The Atlantic-* 5

mf 181–185

5

186–190

191 *Bsns and Hrns I&II 8th note rhythm* 2 **R** 4

192–193 194–197

6

198–203

S**-An Irish Welcome-**

205 $a2 \text{ } \text{♩} = 40$ $a2$

mf *mp* *mf* *mp* *p*

T*Irish Tune String Melody***3**

213–215

U*Piano Enters***6**

216–220 221–226

V**2****4**

227–228 229–232

**Passage: - A Return To
America Fully "Woke"-****W** $\text{♩} = 150$ **5****2**

233–237 238–239

*Trumpets Enter***2****2**

240–241 242–243

5

244–248

Horn in F IV

6

X **3** 249–251

2 **Y** 252–253

256

260

265

poco dim. *p* **5** 270–274

4 275–278

7 **8**

PART II: AMERICA A NEW LIFE

Z ♩ = 80 **4** 280–283

AA *Strings melodic line* **4** 284–287

BB *Piano Enters* **5** 288–292

4 293–296

3 297–299

300 **CC**

p < *mf* *mp* *p* < *mf* *mp* *p* < *mf* *mp*

306

p < *mf* *mp*

-The Moral Hypocrisy-

DD ♩ = 120

4 2

310-313 314-315

6

316-321

EE

2 High Strings Background 3

322-323 324-326

mp < *f*

FF

2 Melody Enters 8

329-330 331-338

GG

2 3

339-340 341-343

5

344-348

HH

Percussion Solo

a2

 $\mathcal{F}$

352 ▲

- 3 -

355

11

♪ = 110

4

361–364

$$mf$$

-mp

JJ

2

Background Enters

2

365–366

367–368

2

KK

```

] a2
mute

```

mp

373

 mf

376

LL

mp *pp*

3 *Strings Tremolo*

380-382

mp *p* *f*

MM *open* -Your 4th of July-

2

391-392

mp *p* *f*

8

393-400

mp *p* *f*

3 **III**

401-403

f

405 $\text{♩} = 55$ **IV**

mp *cresc.* *ff*

411

mf *fff*

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$

3 4 Tremolo Strings Enter

1-3 4-7

8 4

8-15 16-19

B -Birth and Bondage-

6

20-25

C

2 6

26-27 28-33

D

2 4

34-35 36-39

E $\text{♩} = 80$ -Awakening of Mind-

3

40-42

mp *mf*

47

51

56

Rit.

2

mp

57-58

Trumpet in B♭ I

2

Solo Trpt with Narrator
Rubato Feel: Play as if cadenza
F harmon mute

59

65

mf

mf

Passage: -Flight To Freedom-

G ♩ = 150

2

Woodwind Tutti

5

70-71

72-76

Snare Enters

H

5

77-81

5

83-87

6

88-93

94

harmon mute

mf

I WW tutti Repeats

97

Trumpet in B♭ I

3

100

103

Measures 103-106 of the musical score. The vocal line continues with a melodic phrase, and the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The key signature remains one flat (B-flat major/D minor).

106 Bsns and Hrns 8th solo Rhythm



107-112

A musical staff with a treble clef and a whole note chord, labeled with a large '4' above and '113-116' below.

-Free From Bondage-

K $\text{♩} = 120$

Piano Enters **8**

A musical score for a piano piece. It features a treble clef, a key signature of one flat (B-flat), and a tempo of 120 quarter notes per minute. The score is divided into two measures. The first measure contains a whole note chord, and the second measure contains a whole rest. The number '8' is written above the second measure, indicating the number of measures in the phrase. The score is labeled 'Piano Enters' and '117-124'.

117-124

♩ = 100

3

3

N

WW soli

140-142

143-145

Trumpet in B♭ I

4

3 *Strings Tremolo* 2 0 *Basses Glissado* 2

150–152 153–154 155–156

8 2

157–164 165–166

4 P ♩ = 150 *Woodwinds melody w/hrms* 3

167–170 171–173

6

174–179

Passage: -Across The Atlantic-

180 Q open

mf

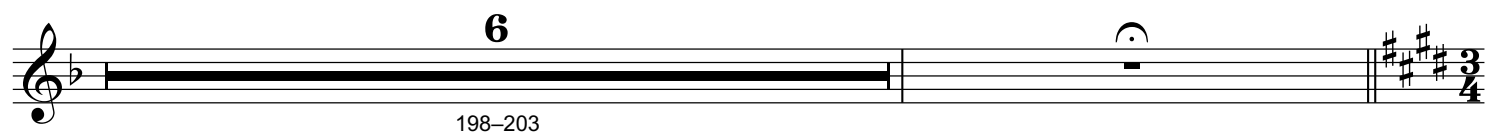
186

Bsns and Hrns 8th note rhythm 2 R 4

192–193 194–197

6

198–203

**-An Irish Welcome-**

205

S open $\text{♩} = 40$

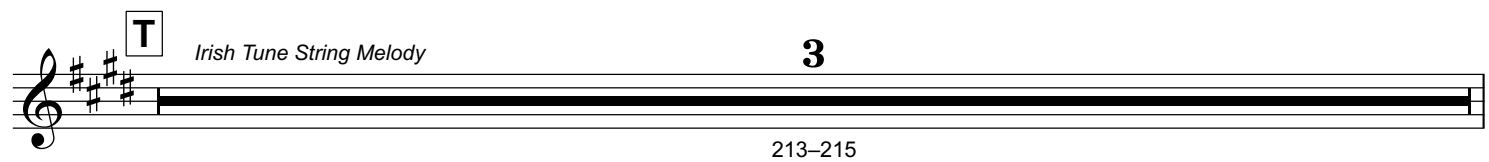
mf *mp* *mf* *mp* *p*



T Irish Tune String Melody

3

213–215

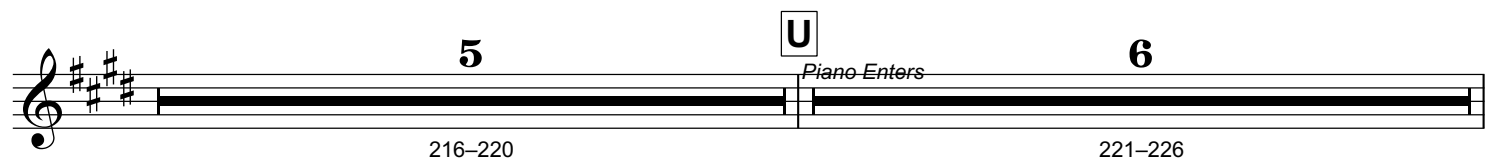


5

U Piano Enters

6

216–220 221–226

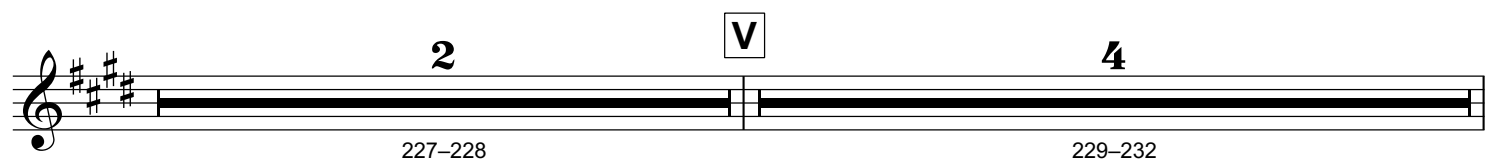


2

V

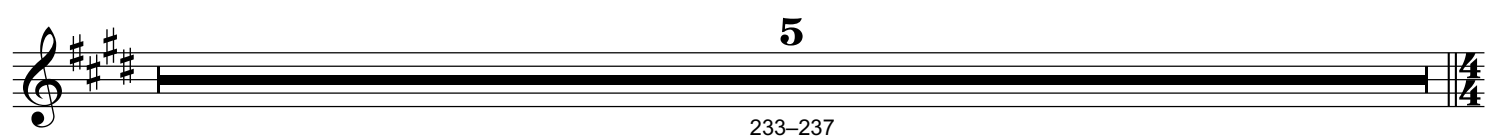
4

227–228 229–232



5

233–237



**Passage: - A Return To
America Fully "Woke"-**

Trumpet in B $\flat$ I

W ♩ = 150

3

Harmon Mute

238-240

mf

244

246

248

X

250

252

Y

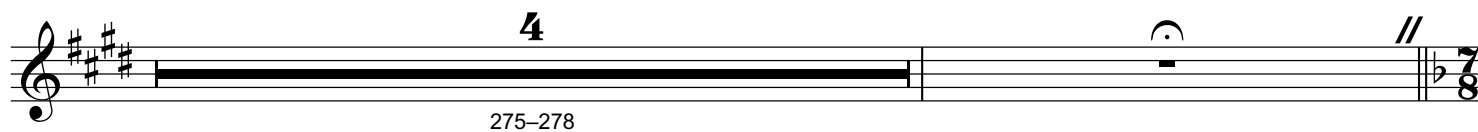
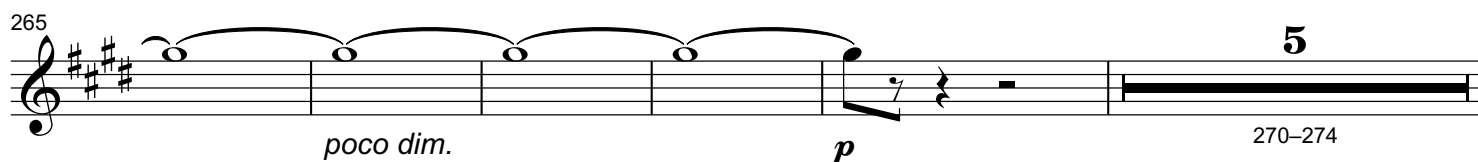
2

254-255

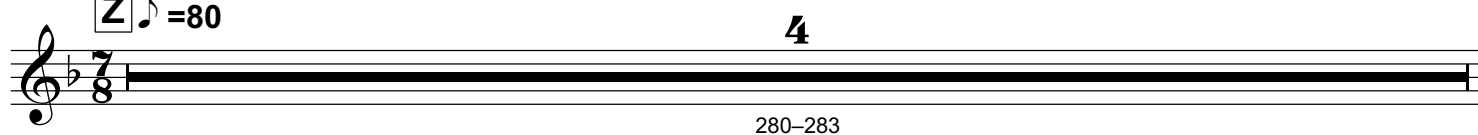
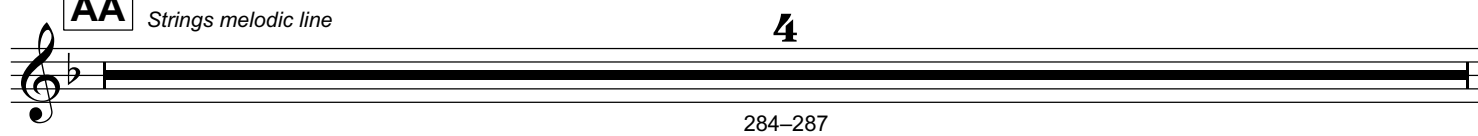
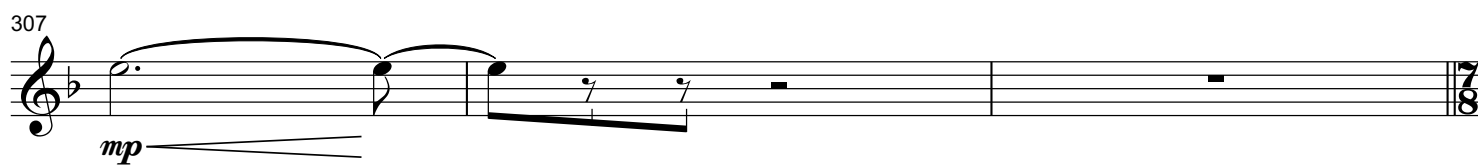
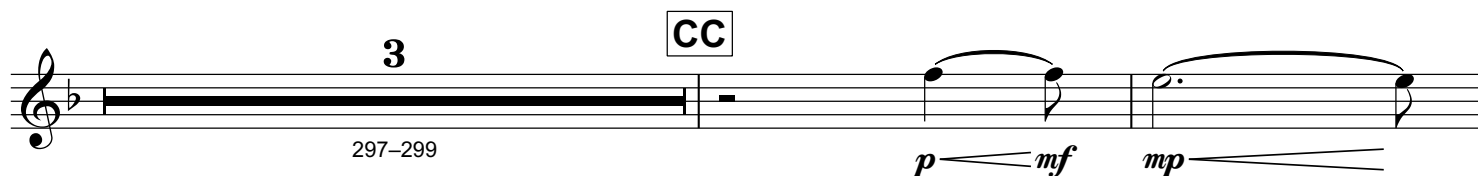
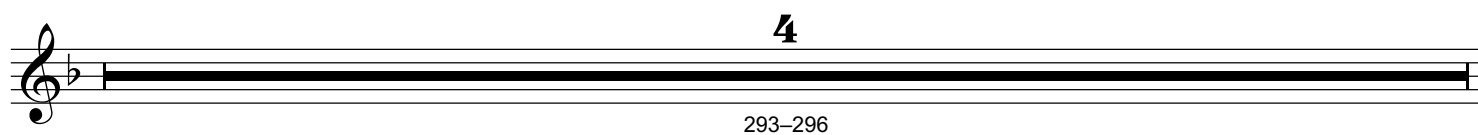
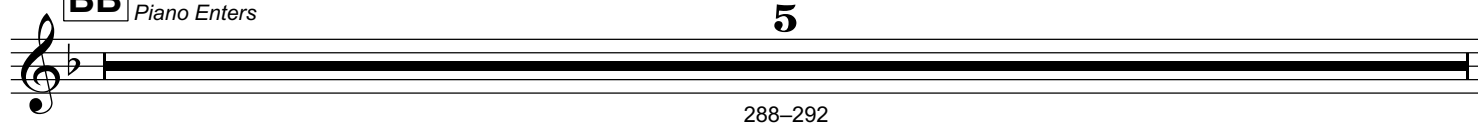
256

open

f



PART II: AMERICA A NEW LIFE

Z $\text{♩} = 80$ AA *Strings melodic line*BB *Piano Enters*

DD $\text{♩} = 120$ **-The Moral Hypocrisy-**

4 **8**

310–313 314–321

EE *High Strings Background*

2 **3**

322–323 324–326

mp *f*

FF

2 **8**

329–330 331–338

Melody Enters

GG

2 **3**

339–340 341–343

5

344–348

-The Cries and the Sermons-

HH *Percussion Solo*

3

349–351

7

352–358

2

359–360

-The Woman-

II $\text{♩} = 110$ 6 JJ Background Enters 2

361–366 367–368

2 KK Melody 2

369–370 371–372

3

373–375

376 LL 3

377–379

3 Strings Tremolo 8 7

380–382 383–390

MM -Your 4th of July- 2

391–392

8

393–400

2 open mp mf

401–402

405 $\text{♩} = 55$ cresc. ff

411 mf fff

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$

3 4 Tremolo Strings Enter

1-3 4-7

8 4

8-15 16-19

B -Birth and Bondage-

6

20-25

C

2 6

26-27 28-33

D

2 4

34-35 36-39

E $\text{♩} = 80$ 3 3

40-42 43-45

mf 3

47

51

56

Rit. 2

mp 57-58

Trumpet in B $\flat$ II

2

F Solo Trpt with Narrator **6**

59-64

Passage: -Flight To Freedom-

5 **G** = 150 **2** *Woodwind Tutti* **5**

65-69 70-71 72-76

5 **H** *Snare Enters*

77-81

5

83-87

6

88-93

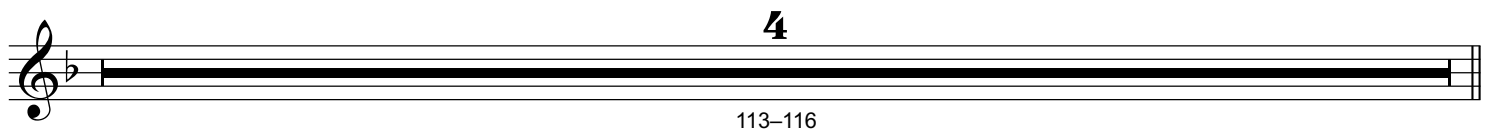
94 *open*

mf

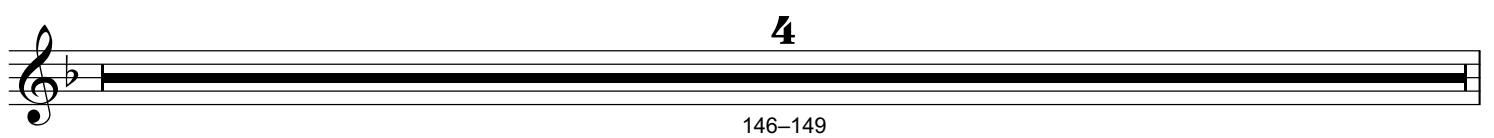
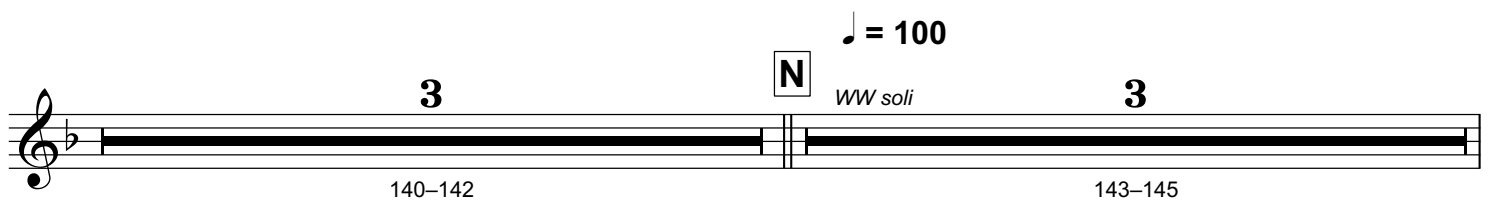
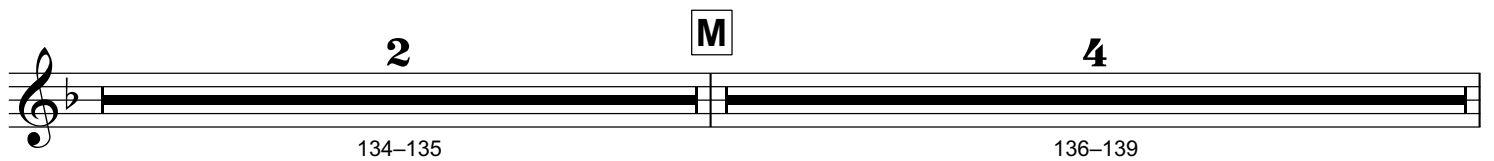
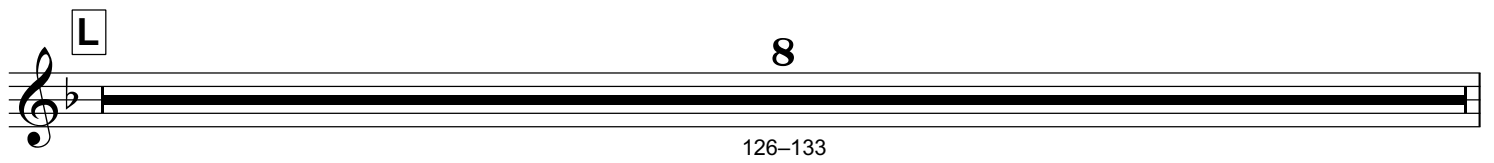
97 **I** *WW tutti Repeats*

Trumpet in B $\flat$ II

3



-Free From Bondage-



Trumpet in B $\flat$ II

4

3 *Strings Tremolo* **2** **0** *Basses Glissado* **2**

150–152 153–154 155–156

8 **2**

157–164 165–166

4 **P** $\text{♩} = 150$ *Woodwinds melody w/hrms* **3**

167–170 171–173

6

174–179

Passage: -Across The Atlantic-

Q **2**

180–181 *mf*

186

189 *Bsns and Hrns 8th note rhythm* **2**

192–193

R **4**

194–197

6

198–203

-An Irish Welcome-

205

S ♩ = 40

mf *mp* *mf* *mp* *p*

T Irish Tune String Melody

3

213–215

5

U Piano Enters

6

216–220 221–226

2

V

4

227–228 229–232

5

233–237

Trumpet in B $\flat$ II

6

**Passage: - A Return To
America Fully "Woke"-**

W ♩ = 150

4 open

238-241

mf

244

246

248

X

250

252

Y

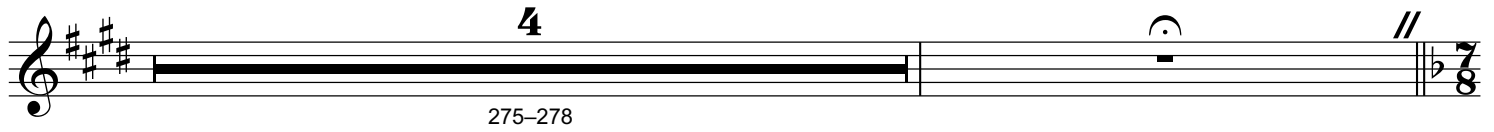
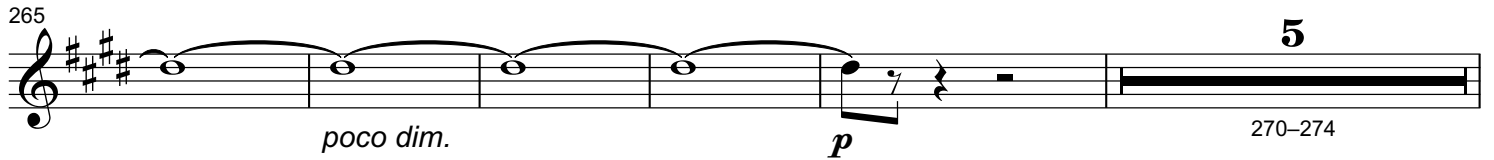
2

254-255

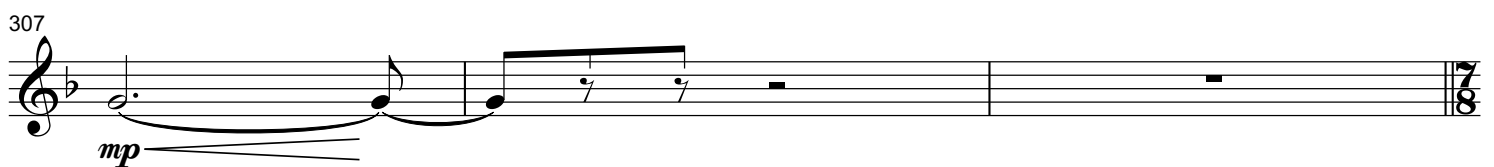
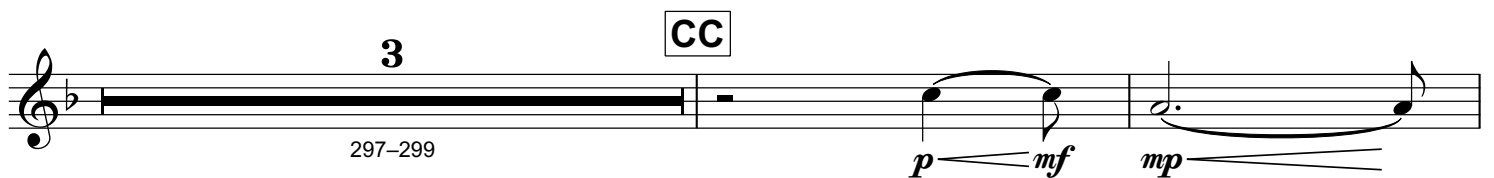
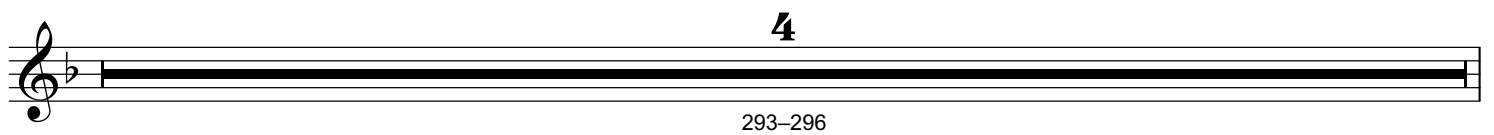
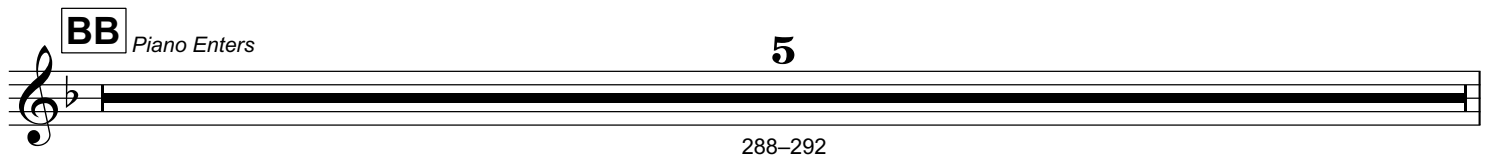
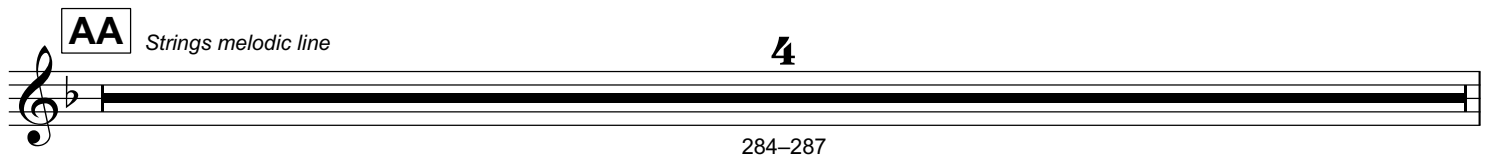
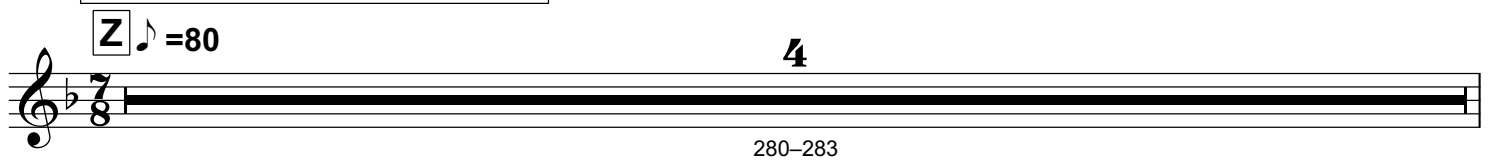
256

open

f



PART II: AMERICA A NEW LIFE



DD $\text{♩} = 120$ **-The Moral Hypocrisy-**

4 **8**

310–313 314–321

EE *High Strings Background*

2 **3**

322–323 324–326

mp *f*

FF

2 *Melody Enters* **8**

329–330 331–338

GG

2 **3**

339–340 341–343

5

344–348

-The Cries and the Sermons-

HH *Percussion Solo*

3

349–351

7

352–358

2

359–360

-The Woman-

II $\text{♩} = 110$ 6 JJ Background Enters 2

361–366 367–368

2 KK Melody 2

369–370 371–372

3

373–375

376 LL 3

377–379

3 Strings Tremolo 8

380–382 383–390

MM -Your 4th of July- 2

391–392

8

393–400

2 open

401–402 mp mf

405 $\text{♩} = 55$ cresc. ff

411 mf fff

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B -Birth and Bondage-

6

20-25

C

2 **6**

26-27 28-33

D

2 **4**

34-35 36-39

E $\text{♩} = 80$ *-Awakening of Mind-*

3

40-42

mp *mf*

47

51

56 *Rit..*

mp

Trumpet in B $\flat$ III

2

F Solo Trpt with Narrator **6**

59-64

Passage: -Flight To Freedom-

5 **G** = 150 **2** *Woodwind Tutti* **5**

65-69 70-71 72-76

5 **H** *Snare Enters*

77-81

5

83-87

6

88-93

94 *open*

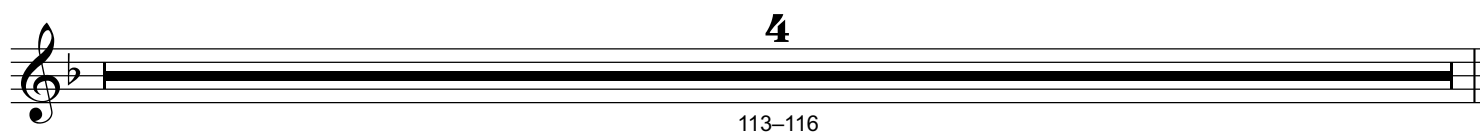
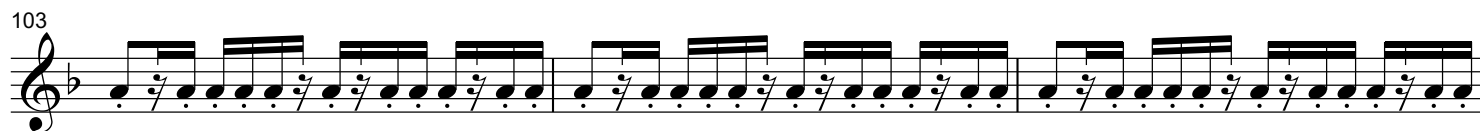
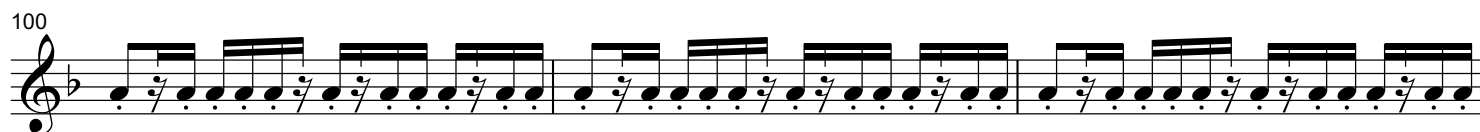
mf

97 **I** *WW tutti Repeats*

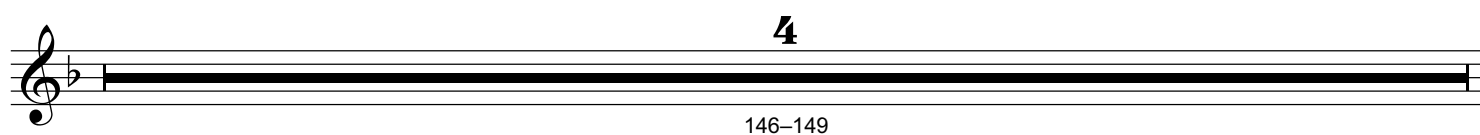
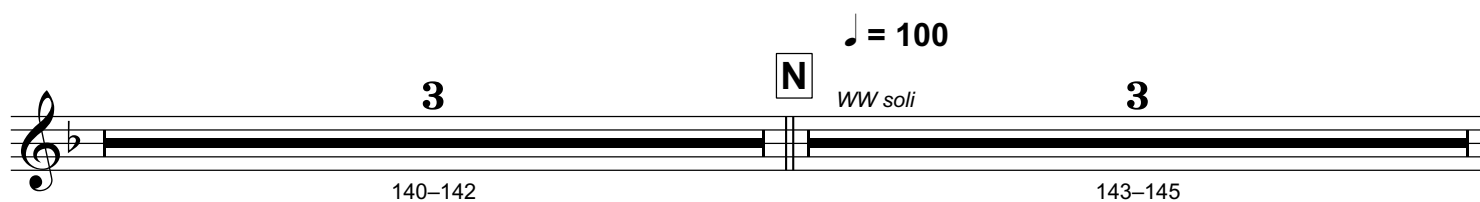
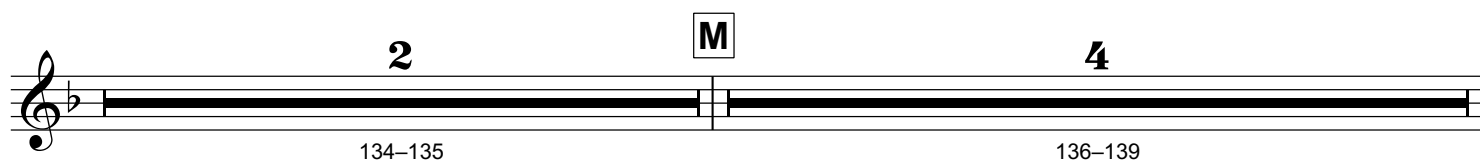
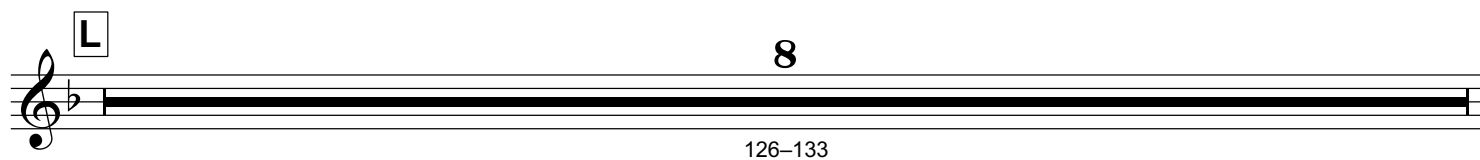
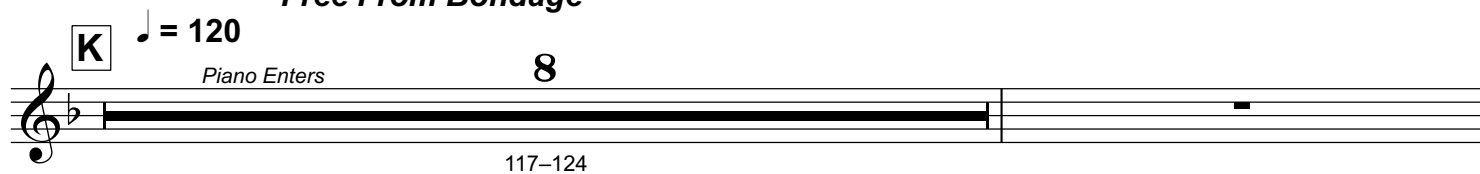
97 98 99 100

Trumpet in B $\flat$ III

3



-Free From Bondage-



Trumpet in B $\flat$ III

4

3 *Strings Tremolo* **2** **0** *Basses Glissado* **2**

150–152 153–154 155–156

8 **2**

157–164 165–166

4 **P** $\text{♩} = 150$ *Woodwinds melody w/hrms* **3**

167–170 171–173

6

174–179

Passage: -Across The Atlantic-

180 **Q**

mf

186

189 *Bsns and Hrns 8th note rhythm* **2**

192–193

R **4**

194–197

6

198–203

-An Irish Welcome-

205

S ♩ = 40

mf *mp* *mf* *mp* *p*

T Irish Tune String Melody

3

213–215

5

U Piano Enters

6

216–220 221–226

2

V

4

227–228 229–232

5

233–237

**Passage: - A Return To
America Fully "Woke"-**

Trumpet in B $\flat$ III

W ♩ = 150

3

open

mf

238-240

244

246

248

X

250

252

Y

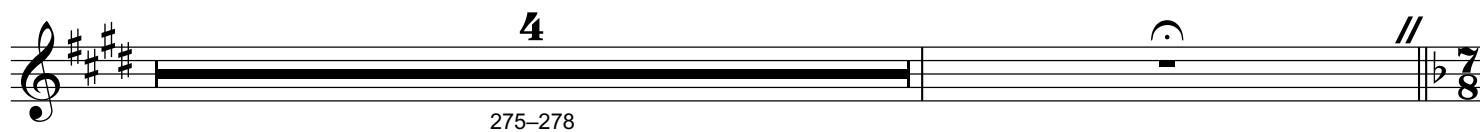
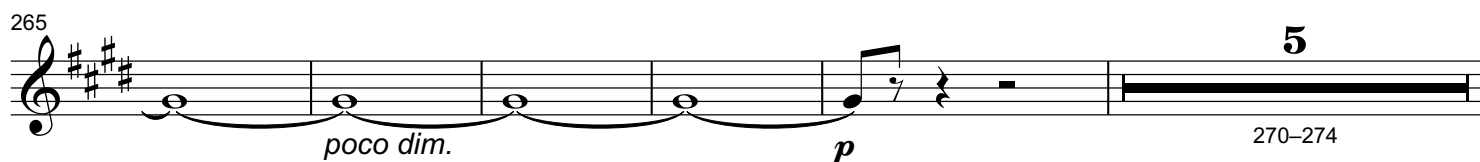
2

254-255

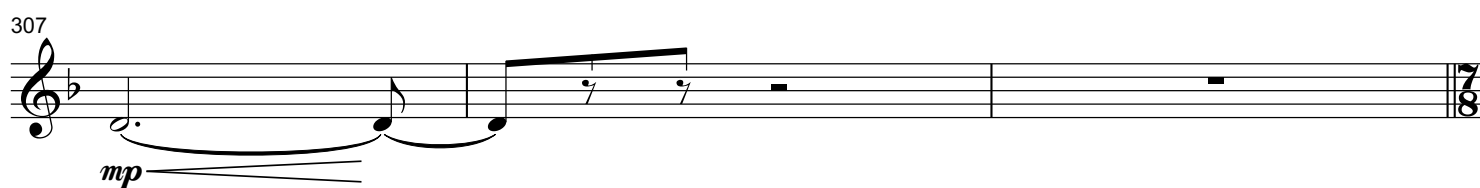
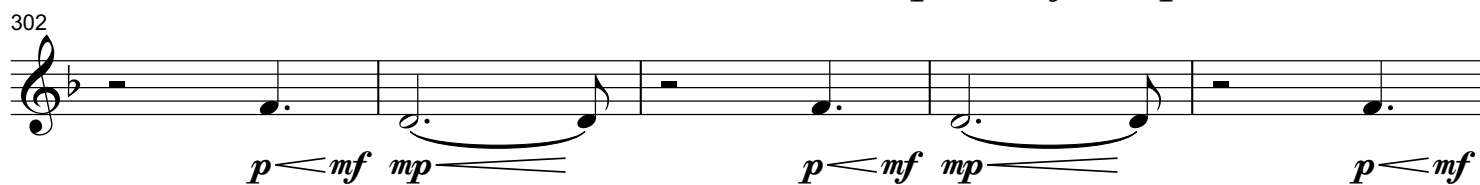
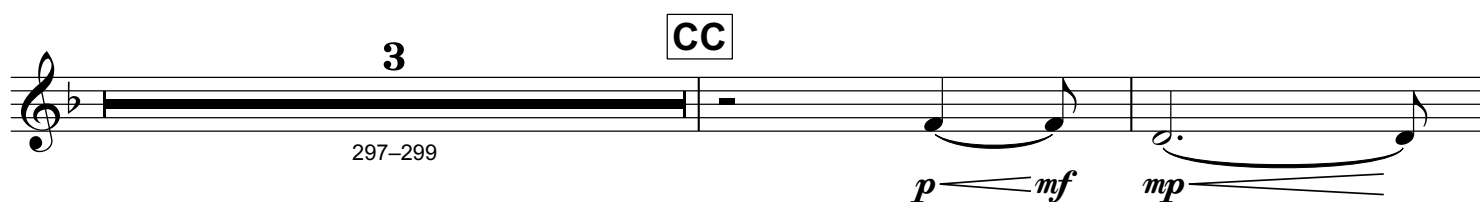
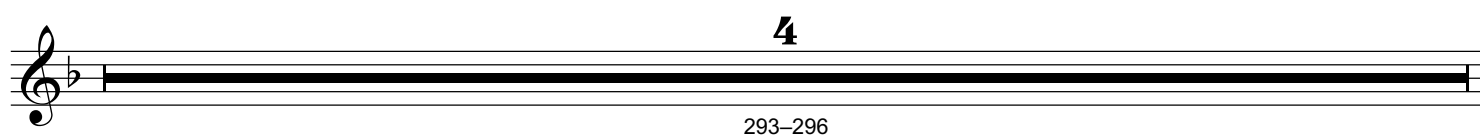
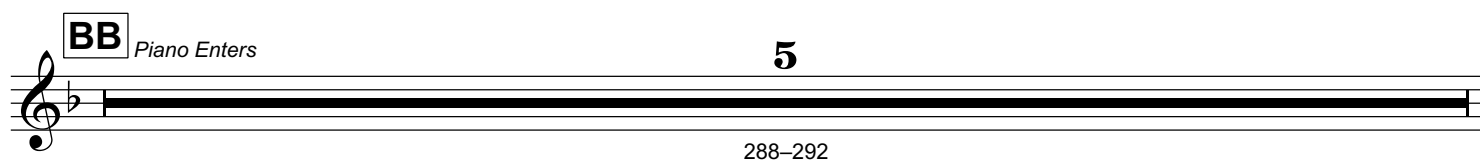
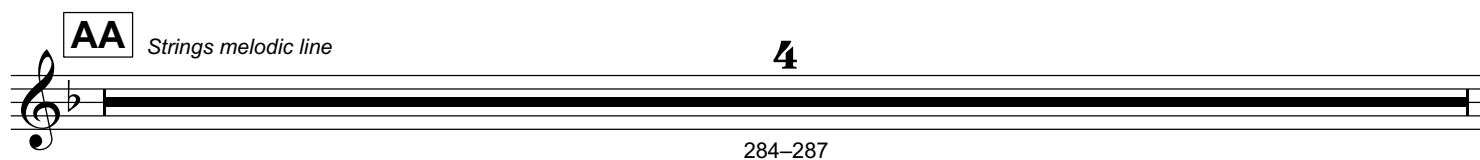
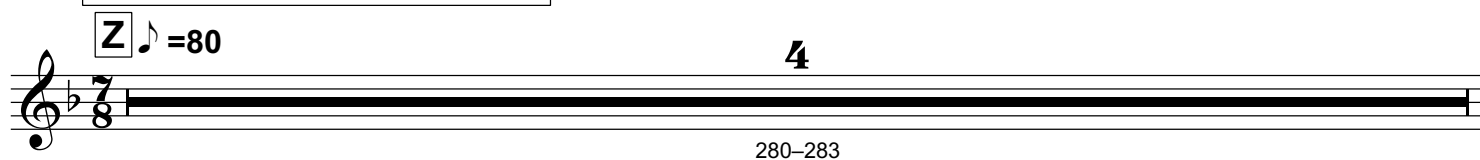
256

open

f



PART II: AMERICA A NEW LIFE



-The Moral Hypocrisy-

DD $\text{♩} = 120$ **4** **8**

310-313 314-321

EE *High Strings Background* **2** **3** *mp* *f*

322-323 324-326

FF **2** *Melody Enters* **8**

329-330 331-338

GG **2** **3**

339-340 341-343

5

344-348

-The Cries and the Sermons-

HH *Percussion Solo* **3**

349-351

7

352-358

2 **9**

359-360

-The Woman-

II $\text{♩} = 110$ 6 JJ Background Enters 2

361–366 367–368

2 KK cup mute *mp*

369–370

373 *mf*

376 LL *mp* *pp*

3 8 Strings Tremolo 7

380–382 383–390

MM -Your 4th of July- 2

391–392

8

393–400

2 open *mp* *mf*

401–402

405 $\text{♩} = 55$ *cresc.* *ff*

411 *mf* *fff*

Trombone II

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B -Birth and Bondage-

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

-Awakening of Mind-

E ♩ = 80

3 *mp* *mf*

40-42

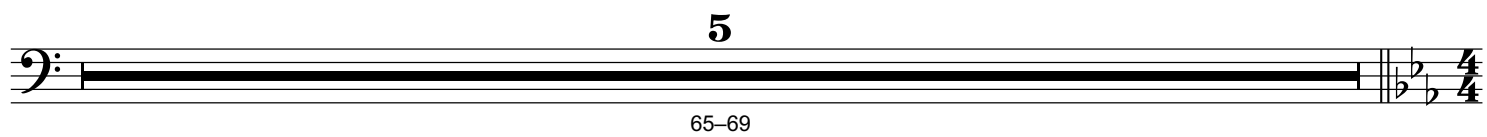
47

51

56 *Rit.* **F** *Solo Trpt with Narrator* **5**

mp 60-64

5



65-69

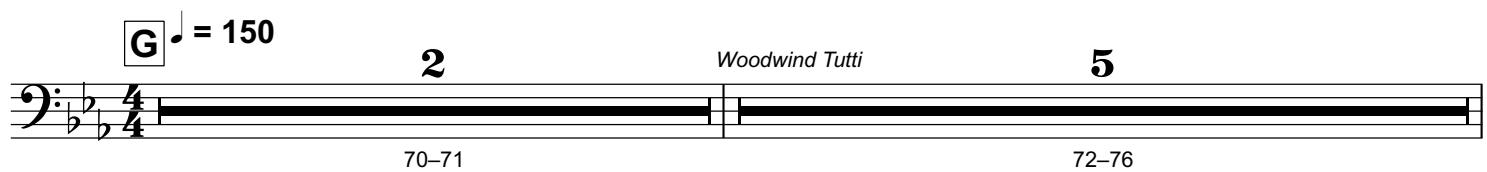
Passage: -Flight To Freedom-

G ♩ = 150

2

Woodwind Tutti

5



70-71

72-76

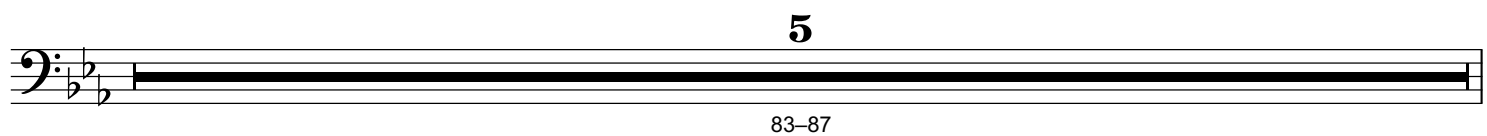
5

H Snare Enters



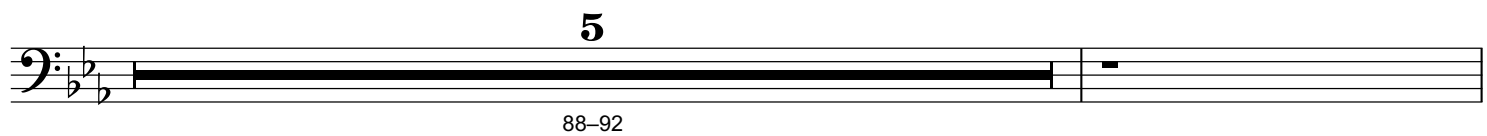
77-81

5



83-87

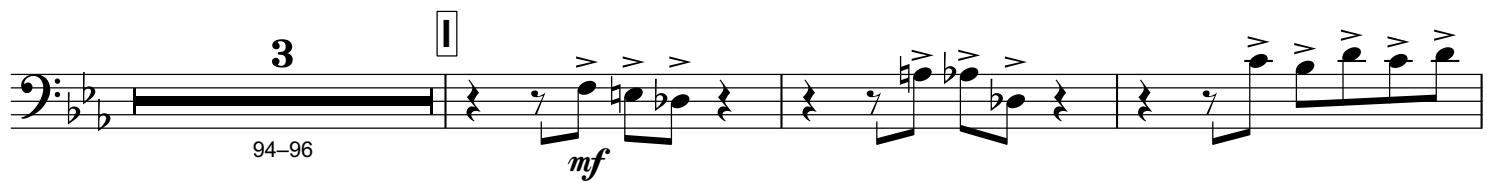
5



88-92

3

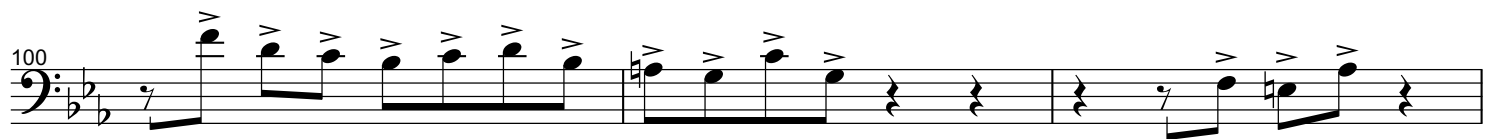
I



94-96

mf

100



103



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

2

107–108 *f*

113

-Free From Bondage-

♩ = 120

117 **K** *Piano Enters*

poco dim. *p*

7

119–125

L

8

126–133

2 **M** 4

134–135 136–139

3 **N** *WW soli* 3

140–142 143–145

♩ = 100

4

146–149

3 *Strings Tremolo* 2 **O** *Basses Glissado* 8 4

150–152 153–154 155–162 163–166

4 **P** *Woodwinds melody w/hrns* 3

167–170 171–173

♩ = 150

6

174–179

Passage: -Across The Atlantic-

Q **2**

180–181

mf

186

Bsns and Hrns 8th note rhythm

R **2**

191

192–193

ff

198

mf

5

200–204

S ♩ = 40 **-An Irish Welcome-**

205

mf *mp* *mf* *mp* *p*

T *Irish Tune String Melody*

3

213–215

5 **U** *Piano Enters* **6**

216–220

221–226

2 **V** **4**

227–228

229–232

5

233–237

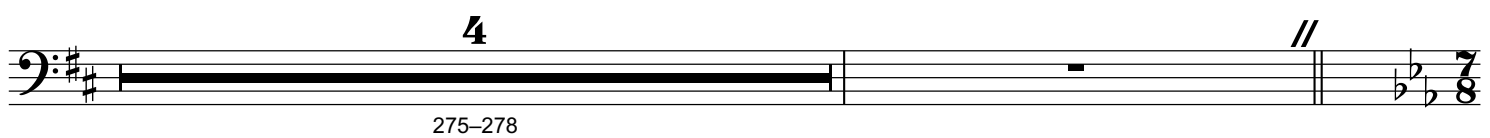
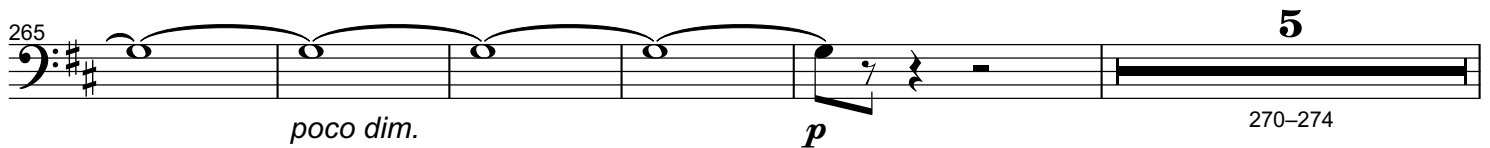
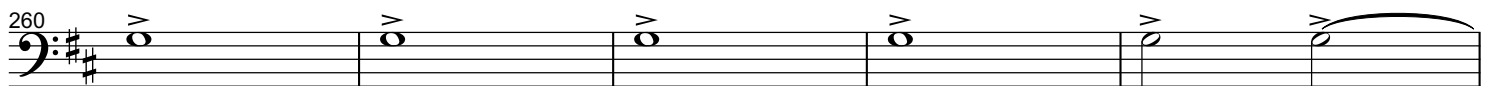
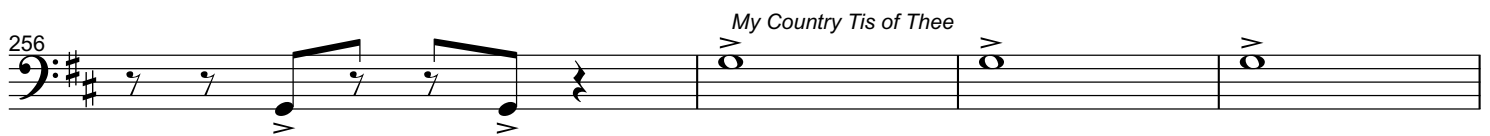
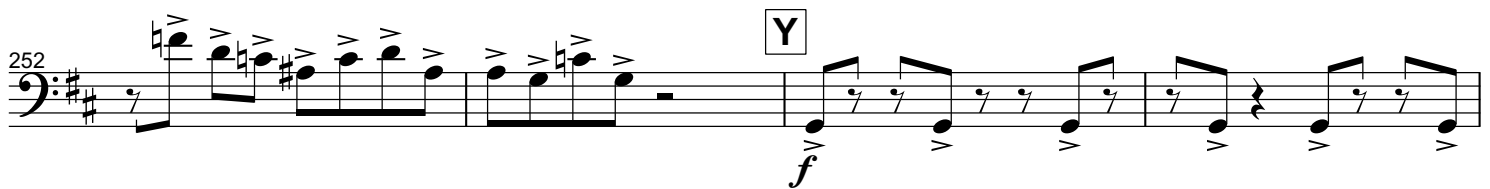
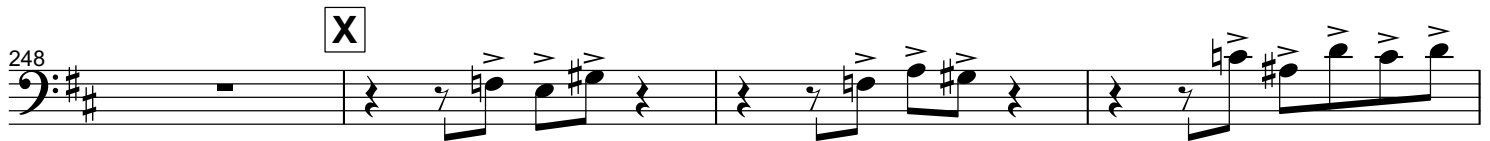
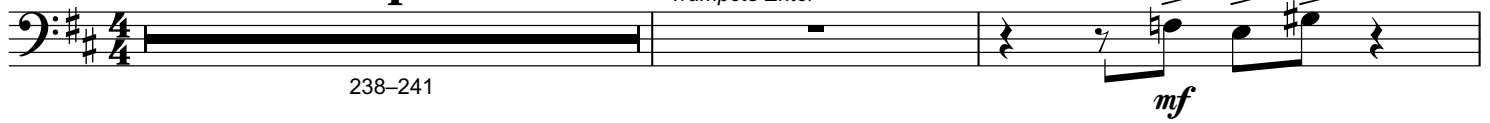
Trombone II

5

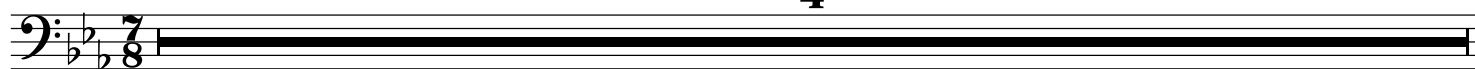
$\text{♩} = 150$ **Passage: - A Return To
America Fully "Woke"-**

W**4**

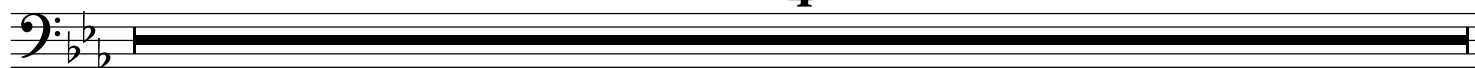
Trumpets Enter



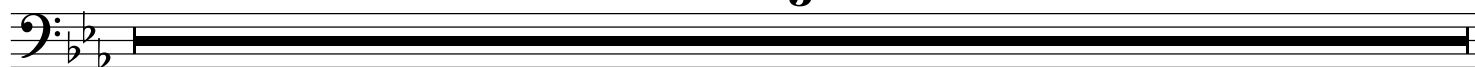
PART II: AMERICA A NEW LIFE

Z ♩ = 80**4**

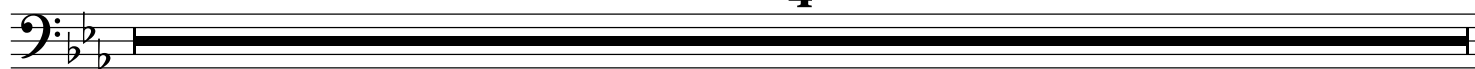
280–283

AA*Strings melodic line***4**

284–287

BB*Piano Enters***5**

288–292

4

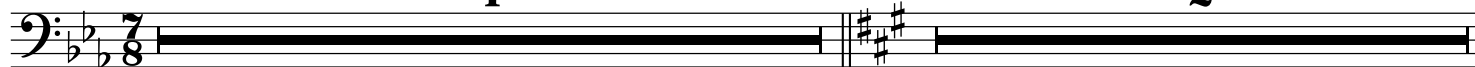
293–296

3**CC**

297–299

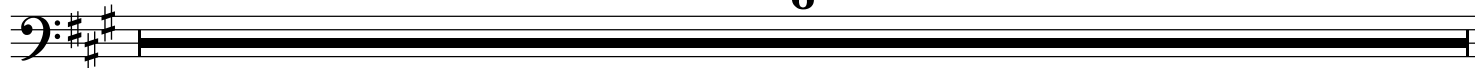
mf**DD**

♩ = 120

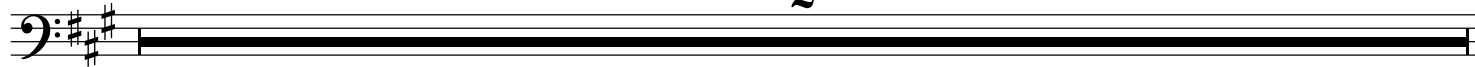
*-The Moral Hypocrisy-***4****2**

310–313

314–315

6

316–321

2

322–323

EE *High Strings Background* **3**

324–326

mp *f*

FF **2** *Melody Enters* **8**

329–330 331–338

GG **2** **3**

339–340 341–343

5

344–348

-The Cries and the Sermons-

HH *Percussion Solo*

349

ff

355

-The Woman-

II *♩ = 110* **2** *CUP MUTE*

359 361–362

mf *mp*

Background Enters

JJ

365

KK *Melody*

369

f

4 LL 3

373–376 377–379

3

Strings Tremolo

380–382 *mp* *p* *f*

MM *open* -Your 4th of July-

391 8

392–399

2

401–402 *mp* *mf*

$\text{♩} = 55$

405

cresc.

410

ff *mf* *fff*

Trombone II (Bass)

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B *-Birth and Bondage-*

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

E $\text{♩} = 80$ *-Awakening of Mind-*

3

40-42

mp *mf*

47

51

56 *Rit.* **F** *Solo Trpt with Narrator* **5**

mp 60-64

Trombone II (Bass)

2

5

65-69

Passage: -Flight To Freedom-

G ♩ = 150

2

Woodwind Tutti

5

70-71

72-76

5

H Snare Enters

77-81

5

83-87

6

88-93

3

I

94-96

mf

100

103

Trombone II (Bass)

3

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

2

107-108

f

113

mp

♩ = 120 -Free From Bondage-

117 **K** *Piano Enters*

7

119-125

poco dim.

p

L

8

126-133

M

2

4

134-135

136-139

N ♩ = 100 *WW soli*

3

3

140-142

143-145

4

146-149

O *Strings Tremolo* **2** *Basses Glissado* **8**

3

4

150-152

153-154

155-162

163-166

P ♩ = 150 *Woodwinds melody w/hrns*

4

3

167-170

171-173

6

174-179

Trombone II (Bass)

4

Passage: -Across The Atlantic-

Q **2**

180-181

mf

186

Bsns and Hrns 8th note rhythm **R** **2**

191

192-193

ff *mp*

198

4

200-203

mf

S ♩ = 40 **-An Irish Welcome-**

205

mf *mp* *mf* *mp* *p*

T *Irish Tune String Melody* **3**

213-215

5 **U** *Piano Enters* **6**

216-220

221-226

2 **V** **4**

227-228

229-232

5

233-237

Trombone II (Bass)

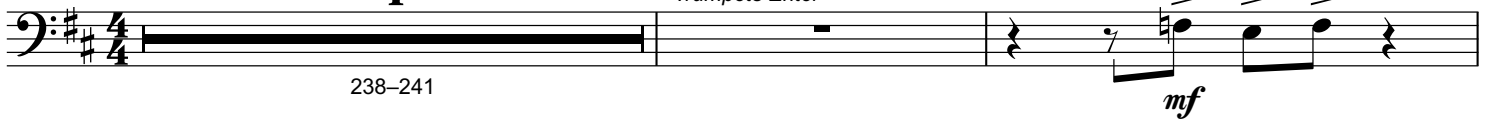
5

$\text{♩} = 150$ *Passage: - A Return To
America Fully "Woke"-*

W

4

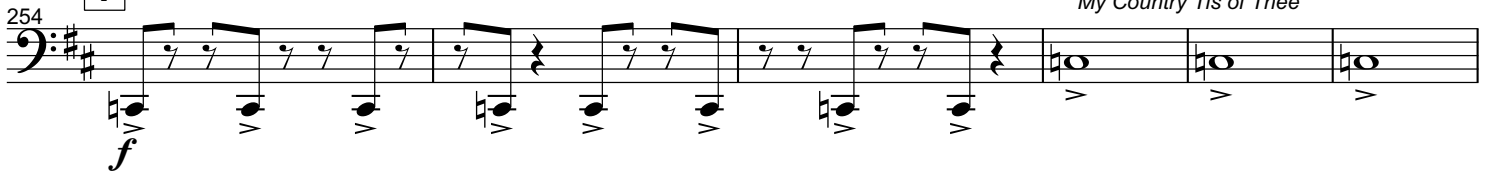
Trumpets Enter



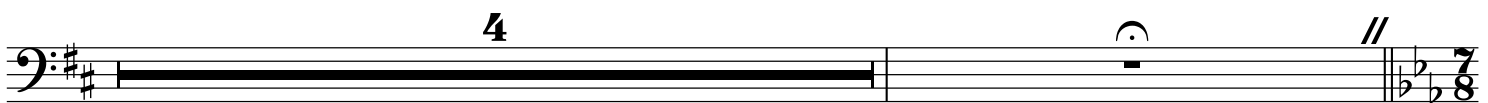
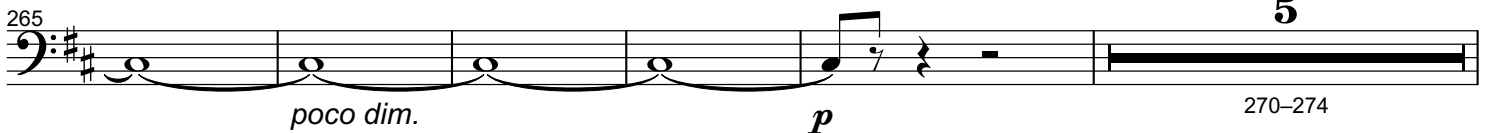
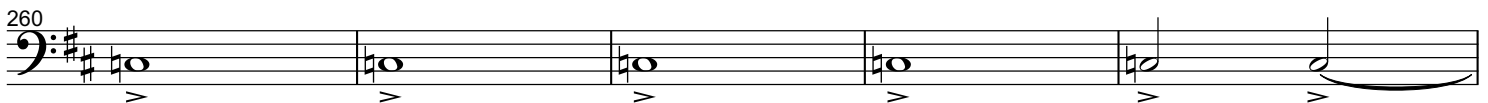
X



Y



My Country Tis of Thee



275-278

5

7

8

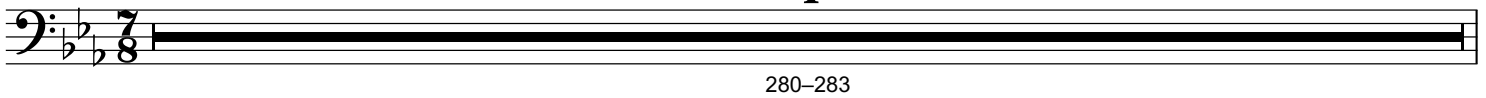
Trombone II (Bass)

6

PART II: AMERICA A NEW LIFE

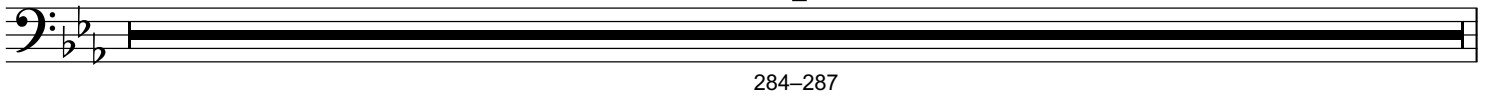
Z ♩ = 80

4



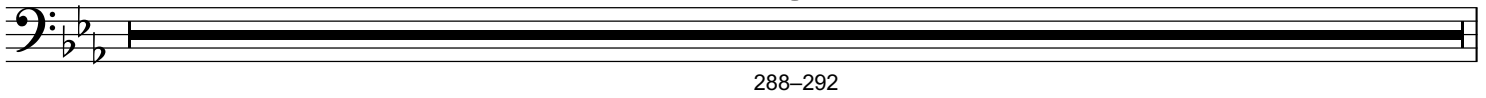
AA *Strings melodic line*

4

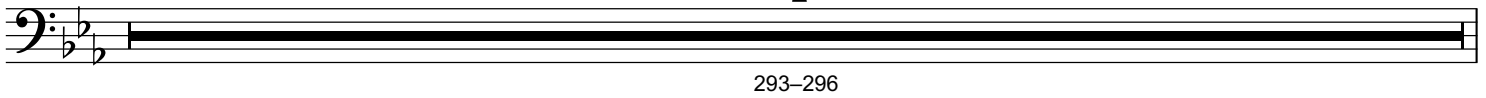


BB *Piano Enters*

5



4



CC

3

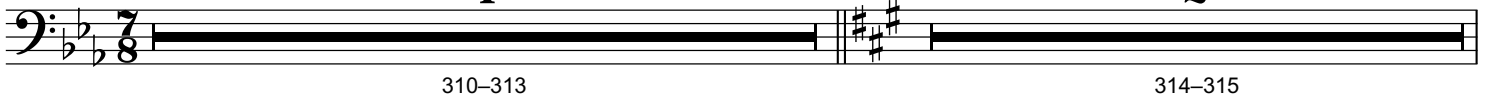


DD ♩ = 120

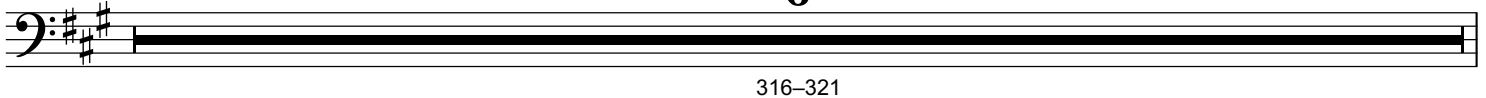
-The Moral Hypocrisy-

4

2



6



2



EE High Strings Background **3**

324–326

mp *f*

FF **2** *Melody Enters* **8**

329–330 331–338

GG **2** **3**

339–340 341–343

5

344–348

-The Cries and the Sermons-

HH Percussion Solo

349

ff

356

mf *mp*

-The Woman-

II $\text{♩} = 110$ **2** CUP MUTE

361–362

mp

JJ Background Enters

365

KK Melody

369

f

Trombone II (Bass)

8

4 LL 3

373-376 377-379

3 *Strings Tremolo*

380-382 *mp* *f*

MM *open* -Your 4th of July-

391 *ff* *f* *mf*

401 *mp* *mf*

$\text{♩} = 55$

406 *cresc.* *ff*

411 *mf* *fff*

Tuba

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B -Birth and Bondage-

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

E $\text{♩} = 80$ **-Awakening of Mind-**

3

40-42

mp *mf*

47

3

51

3

56 *Rit..* **F** *Solo Trpt with Narrator* **5**

60-64

mp

© One Omik Music 2026

Tuba

2

5

65-69

A musical staff in bass clef with a 5/4 time signature. The staff contains a solid black line representing a whole rest for the duration of measures 65-69.

Passage: -Flight To Freedom-

G ♩ = 150

2

Woodwind Tutti

5

70-71

72-76

A musical staff in bass clef with a 4/4 time signature. It is divided into two sections. The first section, measures 70-71, is marked with a '2' and contains a solid black line. The second section, measures 72-76, is marked with a '5' and contains a solid black line. A box labeled 'G' with a quarter note and '♩ = 150' is at the start. The text 'Woodwind Tutti' is centered between the two sections.

5

H Snare Enters

77-81

A musical staff in bass clef with a 4/4 time signature. It contains a solid black line for measures 77-81. A box labeled 'H' is at the end of the staff, with the text 'Snare Enters' to its right.

5

83-87

A musical staff in bass clef with a 4/4 time signature. The staff contains a solid black line representing a whole rest for the duration of measures 83-87.

6

88-93

A musical staff in bass clef with a 4/4 time signature. The staff contains a solid black line representing a whole rest for the duration of measures 88-93.

3

94-96

mf

A musical staff in bass clef with a 4/4 time signature. It starts with a box labeled '3' above a solid black line for measures 94-96. This is followed by musical notation for measures 97-99, including eighth and quarter notes with various articulations like accents and slurs. The dynamic marking 'mf' is present.

100

A musical staff in bass clef with a 4/4 time signature. It contains musical notation for measures 100-102, featuring eighth and quarter notes with accents.

103

A musical staff in bass clef with a 4/4 time signature. It contains musical notation for measures 103-105, featuring eighth and quarter notes with accents.

Tuba

3

J *Bsns and Hrns 8th solo Rhythm*

106 **2**

107-108

f

mp

113

mp

J = 120 **-Free From Bondage-**

K *Piano Enters*

117 **7**

119-125

p

poco dim.

L **8**

126-133

2 **M** **4**

134-135 136-139

3 **N** **3**

140-142 143-145

J = 100 *WW soli*

4

146-149

3 *Strings Tremolo* **2** **O** *Basses Glissado* **8** **4**

150-152 153-154 155-162 163-166

4 **P** **J** = 150 *Woodwinds melody w/hrns* **3**

167-170 171-173

6

174-179

Tuba

4

Passage: -Across The Atlantic-

Q **2**

180-181

mf

186

189

Bsns and Hrns 8th note rhythm **R** **2**

191

192-193

ff *mp*

4

198

200-203

mf

S $\text{♩} = 40$ **-An Irish Welcome-**

205

mf *mp* *mf* *mp* *p*

T *Irish Tune String Melody* **3**

213-215

5 **U** *Piano Enters* **6**

216-220

221-226

2 **V** **4**

227-228

229-232

5

233-237

Tuba

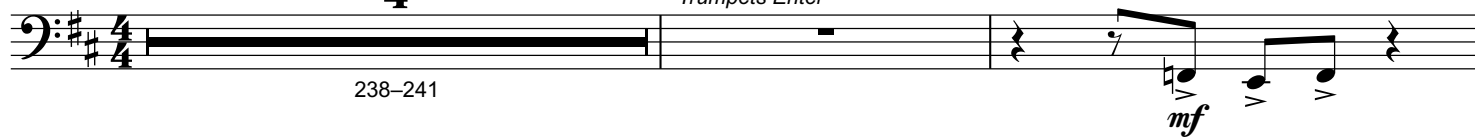
5

$\text{♩} = 150$ **Passage: - A Return To
America Fully "Woke"-**

W**4**

Trumpets Enter

238–241



244

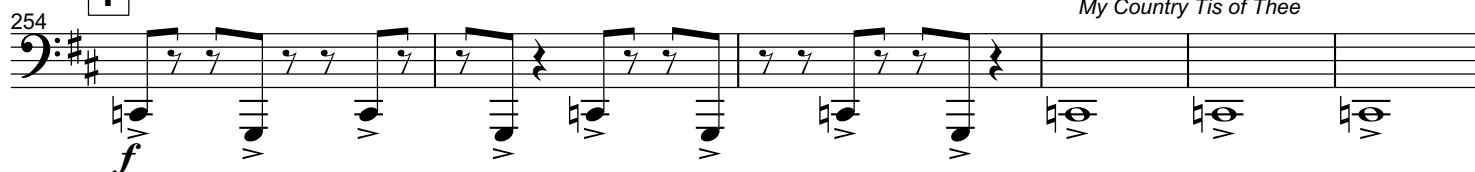
**X**

249

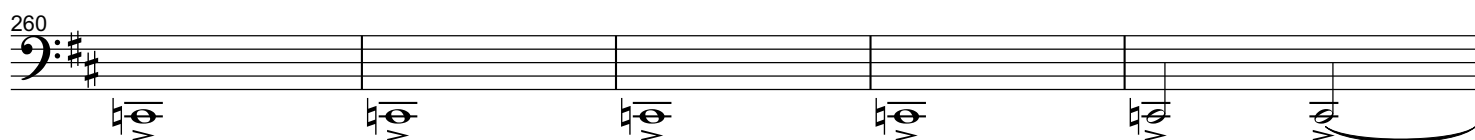
**Y**

254

My Country Tis of Thee



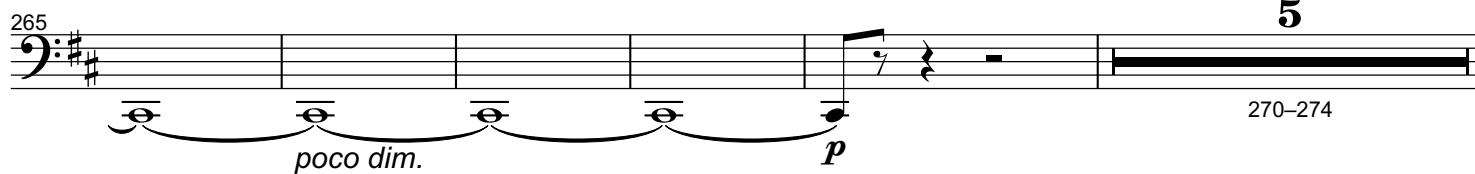
260



265

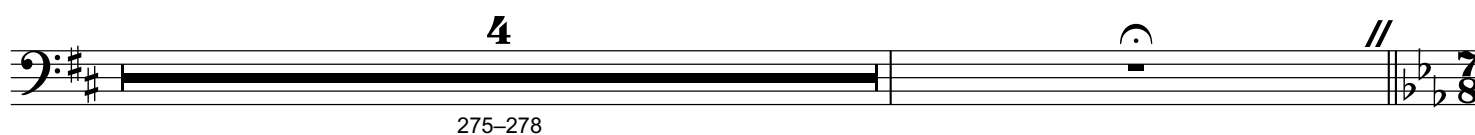
poco dim. **p**

270–274



4

275–278



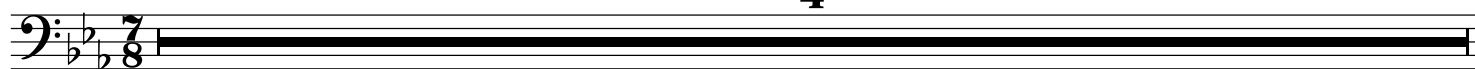
Tuba

6

PART II: AMERICA A NEW LIFE

Z ♩ = 80

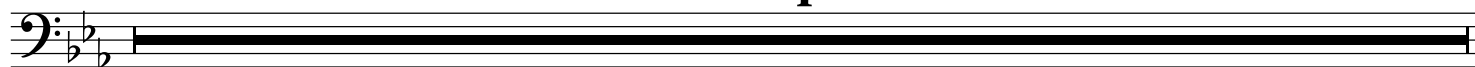
4



280-283

AA *Strings melodic line*

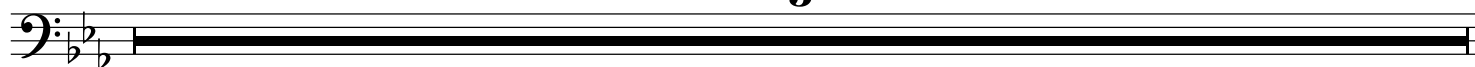
4



284-287

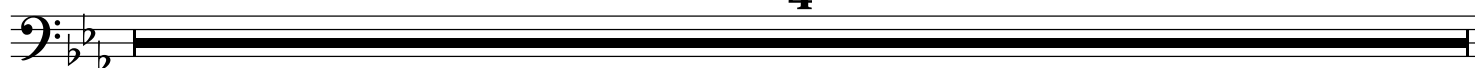
BB *Piano Enters*

5



288-292

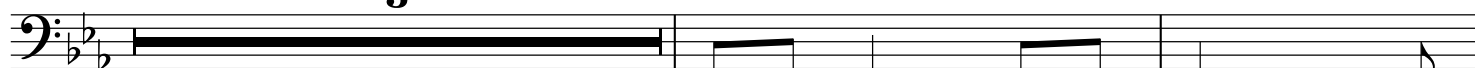
4



293-296

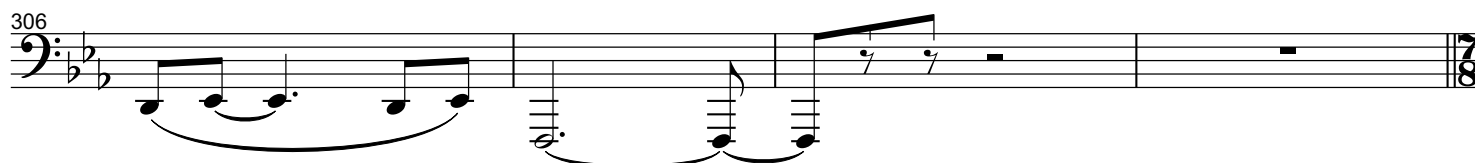
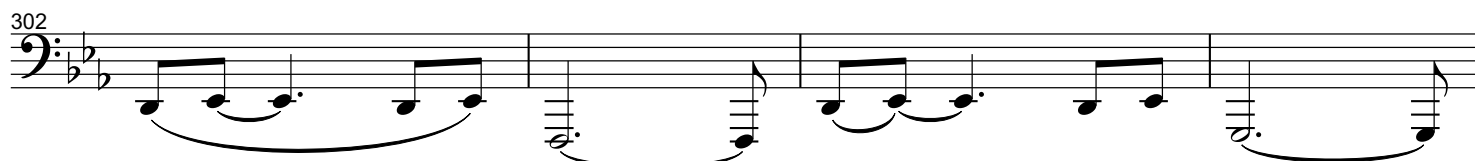
3

CC



297-299

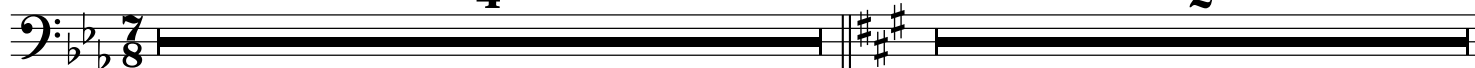
mf



-The Moral Hypocrisy-

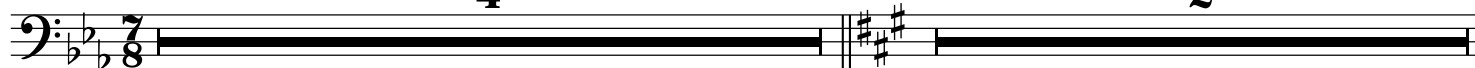
DD ♩ = 120

4



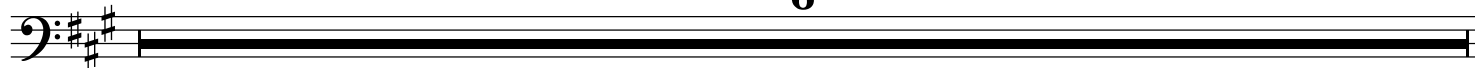
310-313

2



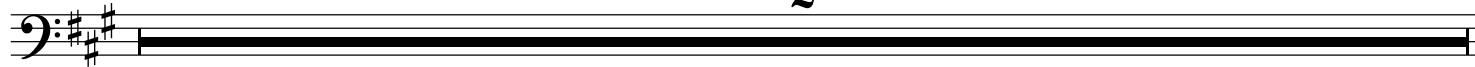
314-315

6



316-321

2



322-323

EE High Strings Background **3**

324–326

mp *f*

FF **2** *Melody Enters* **8**

329–330 331–338

GG **2** **3**

339–340 341–343

5

344–348

-The Cries and the Sermons-

HH Percussion Solo

349

ff

356

mf *mp*

-The Woman-

II ♩ = 110 **2** CUP MUTE

361–362

mp

JJ Background Enters

365

KK Melody

369

Tuba

8

4 LL 3

373-376 377-379

3 *Strings Tremolo*

380-382

mp *p*

MM *open* -Your 4th of July-

391

ff *f*

399

mf *mf*

$\text{♩} = 55$

406

cresc. *ff*

411

mf *fff*

Timpani

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1–3 4–7

8 **4**

8–15 16–19

B *-Birth and Bondage-*

6

20–25

2 **C** **6**

26–27 28–33

2 **D** **4**

34–35 36–39

-Awakening of Mind-

E ♩ = 80 *Brass Chorale* **8**

3

40–42 43–50

5

51–55

F *Solo Trpt with Narrator* **6**

Rit.. **2**

56 57–58 59–64

5

65–69

Timpani

2

Passage: -Flight To Freedom-

G $\text{♩} = 150$ **2** *Woodwind Tutti* **8** **2**

70-71 72-79 80-81

H *Snare Enters* **5**

82-86

87

mf

90

94

I *WW tutti Repeats*

97

f

100

103

Timpani

3

J *Bsns and Hrns 8th solo Rhythm*

107

f

113

mp

K *Piano Enters* **8**

-Free From Bondage-

117-124

L **8**

126-133

M *♩ = 100* **2** **4**

134-135 136-139

N *WW soli* **3** **3**

140-142 143-145

4

146-149

3 *Strings Tremolo* **2** **O** *Basses Glissado* **2**

150-152 153-154 155-156

8 **2**

157-164 165-166

P *♩ = 150* *Woodwinds melody w/hrns* **4** **3**

167-170 171-173

6

174-179

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

W *America Fully Woke -*

238

mf

242 *Trumpets Enter*

242 243 244 245

246

The musical score for the bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes beamed together. There are two measures of rests, each marked with a '7' indicating a seventh rest. The piece ends with a double bar line.

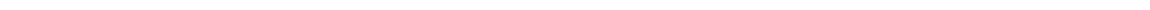
249 **X**

The musical notation for measure 249 is on a bass staff. It begins with a whole note G2, followed by a half note F2, and a half note E2. The next two notes are D2 and C2, beamed together as a half note. This is followed by a quarter rest, then a quarter note D2, a quarter note E2, and a quarter rest. The measure concludes with a quarter note F2, a quarter note G2, and a quarter rest.

252

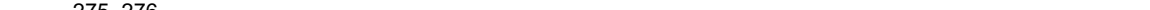
This musical score is for the bass line of 'The Rose Tree'. It is written on a single staff with a bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of eighth and sixteenth notes, with some rests. A box containing the letter 'Y' is placed above the staff at the beginning of the third measure. The piece ends with a double bar line. There are several dynamic markings: a 'v' (piano) marking under the first measure, a 'v' under the second measure, a 'v' under the fourth measure, a 'v' under the fifth measure, a 'v' under the sixth measure, a 'v' under the seventh measure, a 'v' under the eighth measure, and a 'v' under the ninth measure. A 'f' (forte) marking is placed below the staff at the beginning of the third measure.

[illegible]

260 

265 

2



275–276

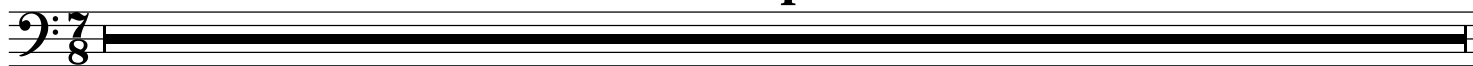
Timpani

6

PART II: AMERICA A NEW LIFE

Z ♪ =80

4

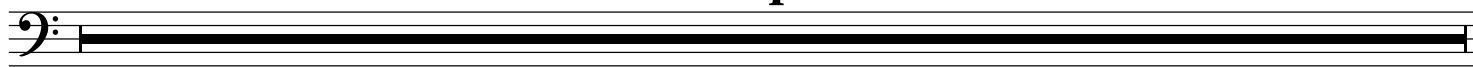


280–283

Strings melodic line

AA

4

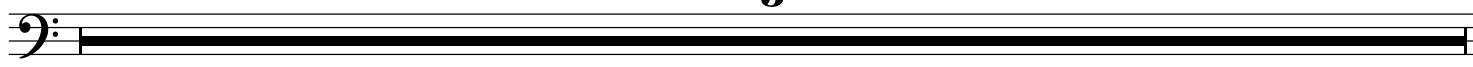


284–287

Piano Enters

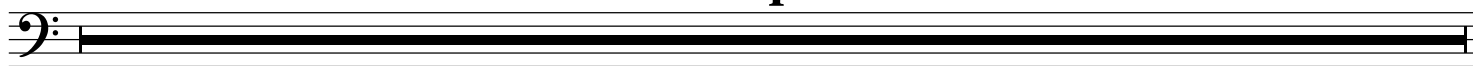
BB

5



288–292

4

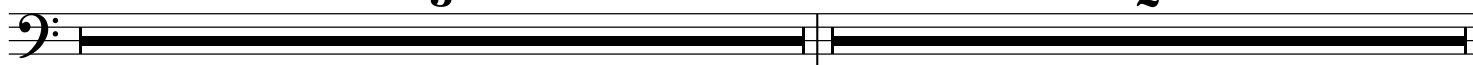


293–296

3

CC

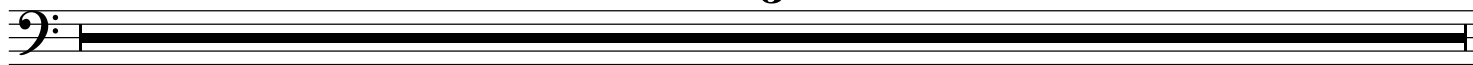
2



297–299

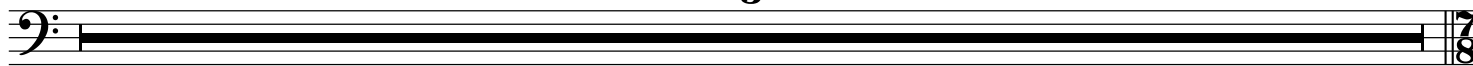
300–301

5



302–306

3



307–309

-The Moral Hypocrisy-

DD ♩ = 120

310

mf

314

316

EE

322

High Strings Background

FF

Melody Enters

329

mf

334

GG

3

339

mf

341-343

Timpani

-The Cries and the Sermons-

(dont play if drum set used)

4

HH

344-347

mf *ff*

With hard mallet

Percussion solo designed by Vinnie Colaiuta

351

6

6

3

353

6

355

6

6

357

359

play

Timpani

II *-The Woman-*
♩ = 110

♩ = 110

With standard mallets

361 *With standard mallets*

mf

This musical score is for mallets, measures 361-364. It is written on a single staff in bass clef with a 9/8 time signature. The key signature has one flat (B-flat). The dynamics are marked *mf* (mezzo-forte). The notation consists of eighth and sixteenth notes, with some beamed sixteenth notes. The melody is as follows: Measure 361: B2 (quarter), D2 (quarter), E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Measure 362: B2 (quarter), D2 (quarter), E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Measure 363: B2 (quarter), D2 (quarter), E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Measure 364: B2 (quarter), D2 (quarter), E2 (quarter), F2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter).

JJ

Background Enters

365

Exercise 365 is a short piece in bass clef, 4/4 time. It consists of four measures. The melody is as follows:

- Measure 1: Quarter note (G2), eighth note (A2), quarter note (B2), half note (C3).
- Measure 2: Quarter note (G2), eighth note (A2), quarter note (B2), half note (C3).
- Measure 3: Quarter note (G2), eighth note (A2), quarter note (B2), half note (C3).
- Measure 4: Quarter note (G2), eighth note (A2), quarter note (B2), half note (C3).

KK

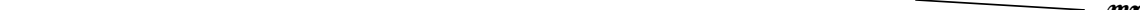
Melody

369 

[illegible]

LL

| *tr* | |

376 

Strings Tremolo

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of two measures. The first measure is marked with a '3' above it, indicating a triplet. The second measure is marked with an '8' above it, indicating an eighth note. The notes are represented by thick black horizontal lines. The piece ends with a double bar line and a final note marked with a '7' above and an '8' below.

380–382

383–390

Timpani

10

MM -Your 4th of July-

391

ff

393

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

Drum Set (Optional)

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1-3 4-7

Bass Drum Snare Drum Ghost Note Snare Buzz Tom 1 Tom 2 Floor Tom 1 Floor Tom 2 Hi-Hat Foot Hi-Hat Foot Splash Hi-Hat Open Hi-Hat Open Hi-Hat Half Open Hi-Hat Aux Hi-Hat Ride Cymbal Ride Cymbal Bell Crash Cymbal Splash Cymbal China Cymbal

11

8 9-19

B -Birth and Bondage-

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

-Awakening of Mind-

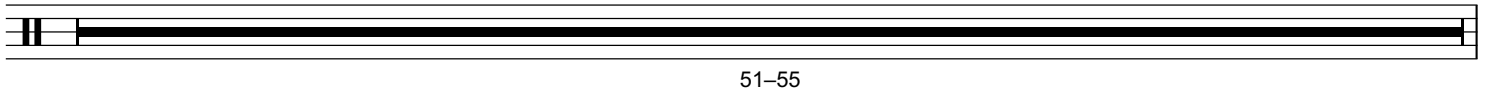
3 **E** *Brass Chorale* ♩ = 80 **8**

40-42 43-50

Drum Set (Optional)

2

5



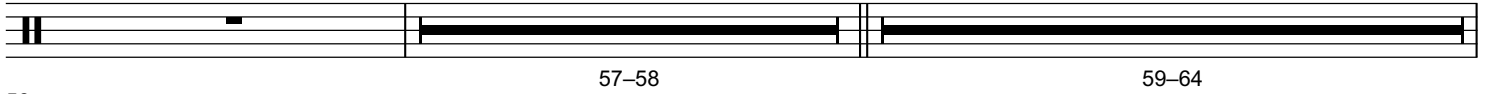
Rit..

2

F

Solo Trpt with Narrator

6



5

G

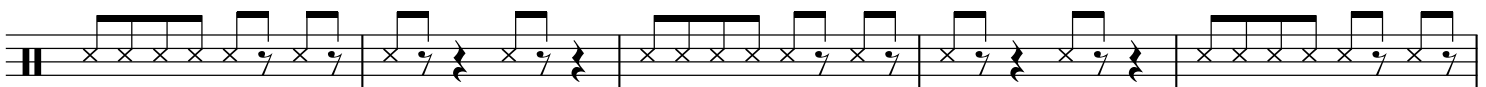
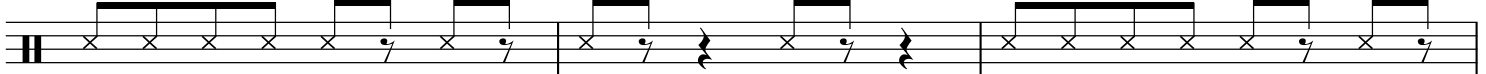
$\text{♩} = 150$

Passage: -Flight To Freedom-

rim with tamborine



Woodwind Tutti



*Perc 1 Tacets if trap set used
You can to this add as long as the accents are hit
but stay a little consistent with the rhythm*

H



Drum Set (Optional)

3

Perc 3 (BD) Tacets if trap set used

84

87

90

92

94

WW tutti Repeats

97

100

103

Bsns and Hrns 8th solo Rhythm

play with perc 3

106

107-108

Drum Set (Optional)

4

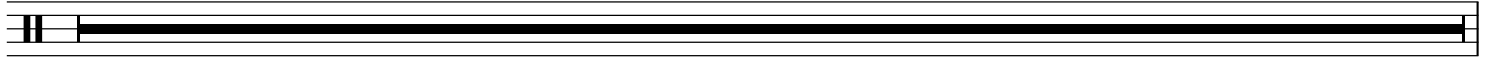


113 $\text{♩} = 120$ *-Free From Bondage-*

K

Piano Enters

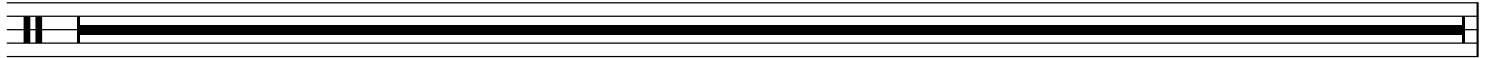
9



117–125

L

8

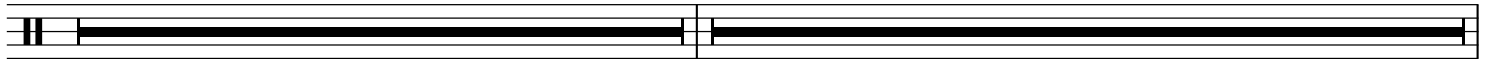


126–133

2

M

4



134–135

136–139

$\text{♩} = 100$

3

N

WW soli

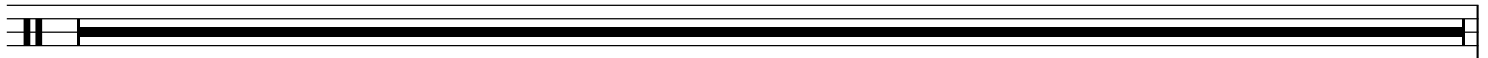
3



140–142

143–145

4



146–149

3

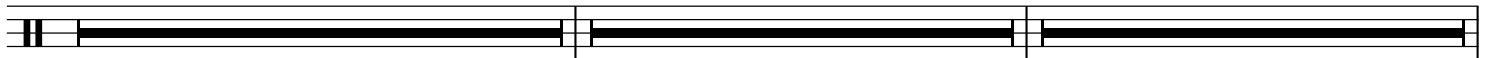
Strings Tremolo

2

O

Basses Glissado

2

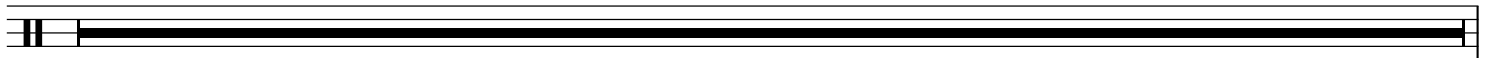


150–152

153–154

155–156

10



157–166

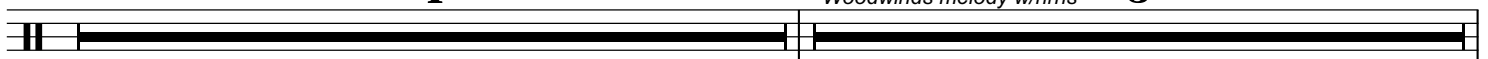
4

P

$\text{♩} = 150$

Woodwinds melody w/hrms

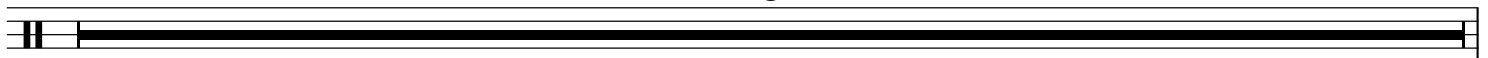
3



167–170

171–173

6



174–179

Passage: -Across The Atlantic-

Perc1 Tacets / Perc3 plays with trap set
Again you can add as long as the accents are hit
but stay a little consistent with the rhythm

180 *mf*

183

186

189

191

Bsns and Hrns 8th note rhythm

194 *f*

as is
Perc 1&3 plays with drum set

mp

198

p

201-203

3

Drum Set (Optional)

6

-An Irish Welcome-

S $\text{♩} = 40$
Irish Tune Brass Choral

8

T Irish Tune String Melody **3**

205-212 213-215

5

U Piano Enters

6

216-220 221-226

2

V

4

227-228 229-232

Passage: - A Return To America Fully "Woke" -

$\text{♩} = 150$
as before (Perc3 (BD) plays with drum set)

W

233-237

240

242

Trumpets Enter

244

246

Drum Set (Optional)

7

248

250

252

254

f

Y

256

My Country 'Tis of Thee

258

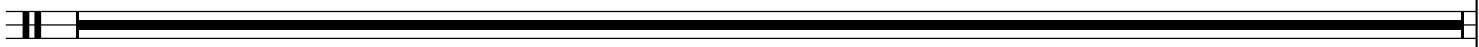
260

262

Drum Set (Optional)

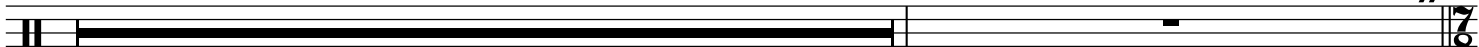
8

10



265–274

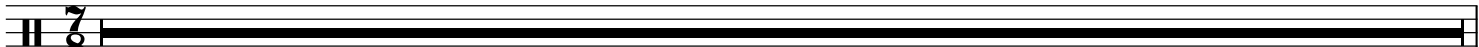
4



275–278

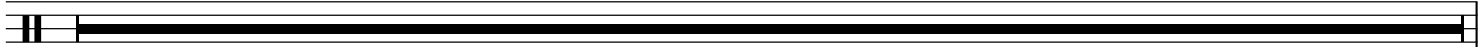
PART II: AMERICA A NEW LIFE

Z  **4**



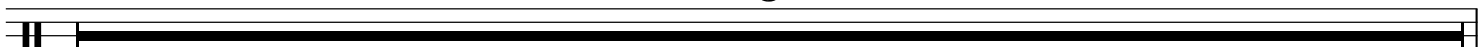
280–283

AA *Strings melodic line* **4**



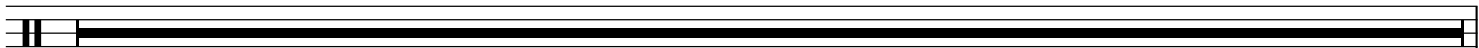
284–287

BB *Piano Enters* **5**



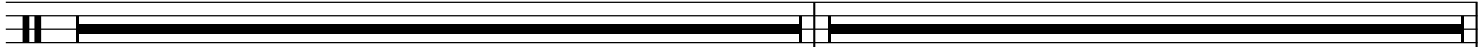
288–292

4



293–296

3 **CC** **2**



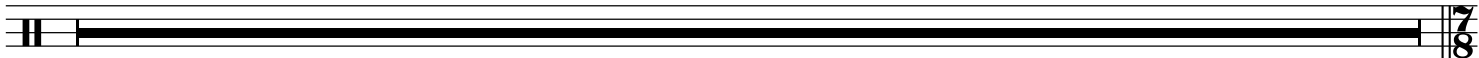
297–299 300–301

5



302–306

3



307–309

Drum Set (Optional)

9

-The Moral Hypocrisy-

Perc 1,2,3 Tacets if drum set

Feel free to take it however you wish based on the sonority of the score.
or play as written

DD $\text{♩} = 120$ **3**

310-312

316

318

321

322

325

FF **2** *Melody Enters* **8**

329-330 331-338

Drum Set (Optional)

10

2 **GG** **3**

339–340 341–343

5

344–348

-The Cries and the Sermons-

All percussion including timpani tacets
Your solo! Please feel free to take it as you wish to create chaos
or play as written

Percussion Solo

HH

349 *ff* 6 *ord* Percussion solo designed by Vinnie Colaiuta

351 6 3

353 3 6

355 6 6

357 3 3

-The Woman-

II ♩ = 110

Perc3 in tutti with bass as there is narration over this part, I suggest brushes but adlib how you wish or play as written.

brushes

359 9/8 3

359

363

soft muted BD pedal

365

367

Background Enters

368

369

370

371

all perc plays with drum set to end
perc1(snare) has a repeated rhythm that
should be contrapuntal to what you are playing

Melody

Drum Set (Optional)

12

to sticks

372

373

375

376

tr

LL

mp

377

Strings Tremolo

3

8

MM

-Your 4th of July-

ff

393

401

♩ = 55

405

411

Perc 1 (snare)

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1-3 4-7

12

8-19

B *-Birth and Bondage-*

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

E ♩ = 80 *-Awakening of Mind-*

Brass Chorale

3 **8**

40-42 43-50

5

51-55

Rit.. **2** **F** *Solo Trpt with Narrator* **6**

56 57-58 59-64

5

65-69

Perc 1 (snare)

2

Passage: -Flight To Freedom-

G $\text{♩} = 150$

2 *Woodwind Tutti* **5**

70-71 72-76

5 **H** *dont play if drum set used*

77-81 *mf*

83

85

88

91

94 *WW tutti Repeats*

f

97

100

103 **J** *Bsns and Hrns 8th solo Rhythm* **6**

106 107-112

4

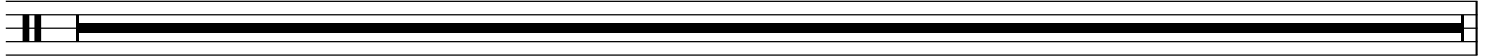
113-116

-Free From Bondage-**K**

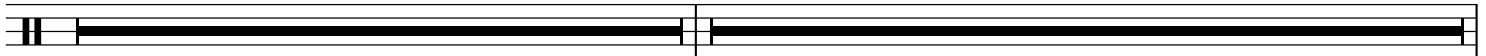
♩ = 120

*Piano Enters***9**

117–125

L**8**

126–133

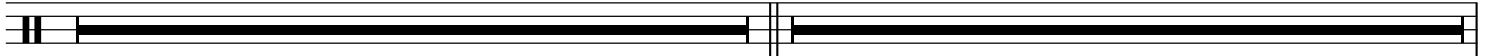
2**M****4**

134–135

136–139

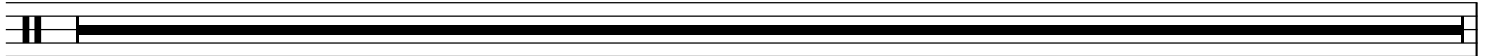
3**N**

♩ = 100

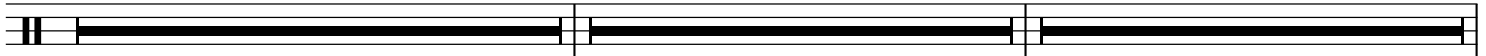
*WW soli***3**

140–142

143–145

4

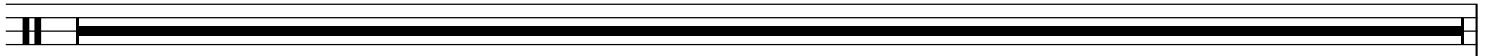
146–149

3*Strings Tremolo***2****O***Basses Glissado***2**

150–152

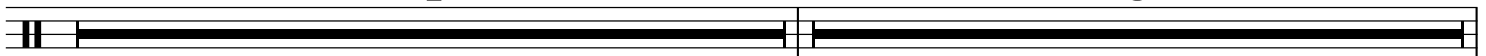
153–154

155–156

10

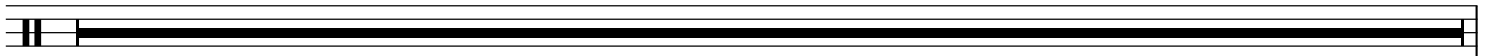
157–166

♩ = 150

4**P***Woodwinds melody w/hrns***3**

167–170

171–173

6

174–179

Passage: -Across The Atlantic-

Perc 1 (snare)

Q *dont play if drum set used*

180 *mf*

183

186

189

Bsns and Hrns 8th note rhythm **R** *play with drum set*

192–193 194–195 *mp*

198 *p* 201–203

S *Irish Tune Brass Choral* **8** **T** *Irish Tune String Melody* **3**

205–212 213–215

5 **U** *Piano Enters* **6**

216–220 221–226

2 **V** **4**

227–228 229–232

5

233–237

3 **4**

4

**Passage: - A Return To
America Fully "Woke"-**

♩ = 150

dont play if drum set used

W

238 *mf*

240 Trumpets Enter

242

244

246 X

248

250

252 Y

254 *f* My Country Tis of Thee

256

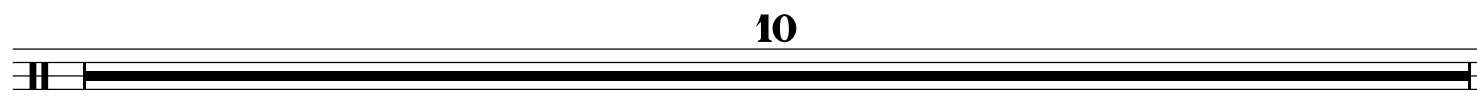
258

260

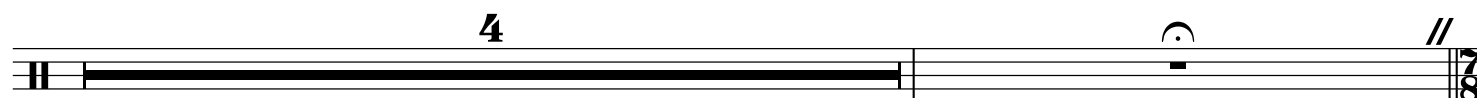
262 *ff*

Perc 1 (snare)

6



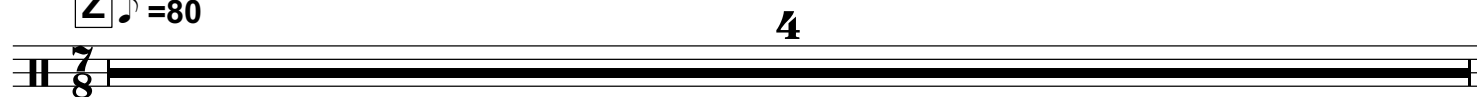
265–274



275–278

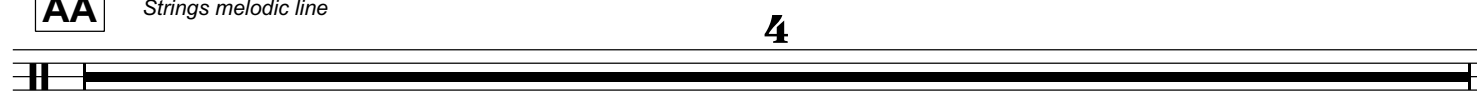
PART II: AMERICA A NEW LIFE

Z ♪ =80



280–283

AA *Strings melodic line*

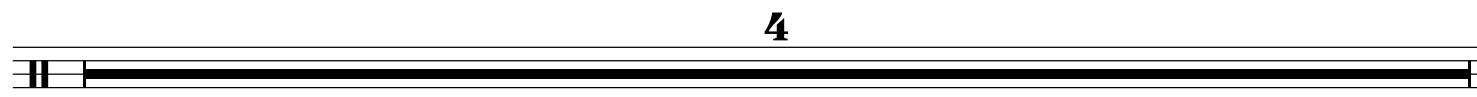


284–287

BB *Piano Enters*



288–292

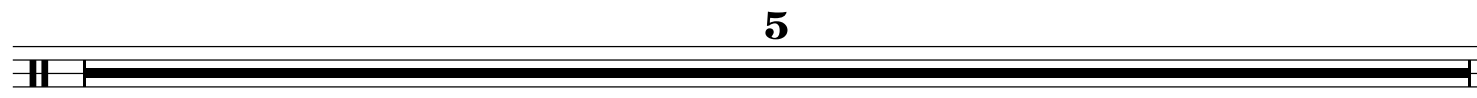


293–296

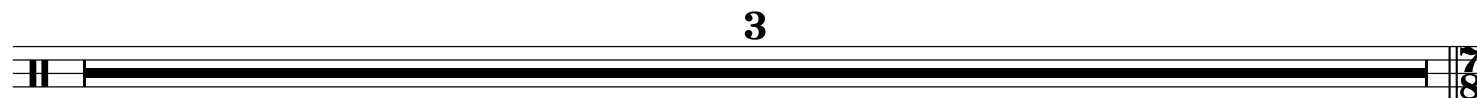


297–299

300–301



302–306



307–309

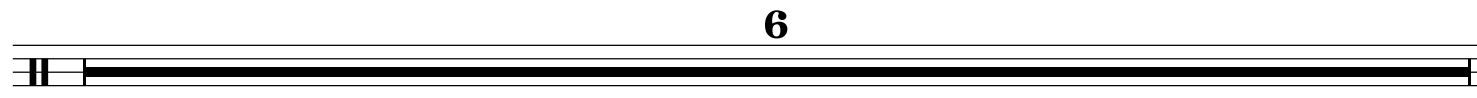
DD *-The Moral Hypocrisy-*

♪ =120



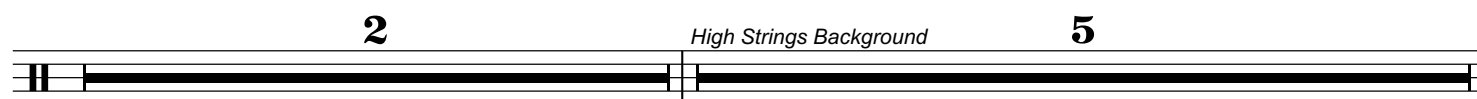
310–312

314–315



316–321

EE



322–323

324–328

Perc 1 (snare)

7

FF

2 10 7

Melody Enters

GG

329-330 331-340 341-347

HH

-The Cries and the Sermons-

(dont play if drum set used)

Percussion Solo

6

6

6

6

fff

Percussion solo designed by Vinnie Colaiuta

349

6

6

6

6

351

6

6

6

3

353

6

6

6

355

6

6

6

3

357

Perc 1 (snare)

8

II ♩ = 110 **-The Woman-** **4**

360 **JJ** 361-364

2 *Background Enters* **2**

365-366 367-368

2 **KK** *Melody play with drum set ord.*

369-370 *mf*

373

LL *mf* *mp*

376

2 *Strings Tremolo* **8**

381-382 383-390

380 **MM** **-Your 4th of July-** **2**

391-392

8

393-400

4

401-404

tr ♩ = 55 *f* *ff*

405

tr *mf* *fff*

411

Perc 2 - tamb/ cymbals (sus /20" ride/10" china/hand crash)

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

Version 02162026

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1-3 4-7

12

8-19

B -Birth and Bondage-

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

3 *Brass Chorale* **E** ♩ = 80 **8**

-Awakening of Mind-

40-42 43-50

5

51-55

Perc 2 - tamb/ cymbals (sus /20" ride/10" china/hand crash)

2

Rit.. **2** **F** Solo Trpt with Narrator **6**

56 57-58 59-64

4

65-68

Passage: -Flight To Freedom-

$\text{♩} = 150$

G *mf* *Woodwind Tutti*

70

76

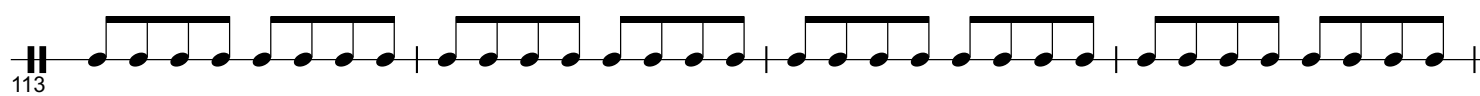
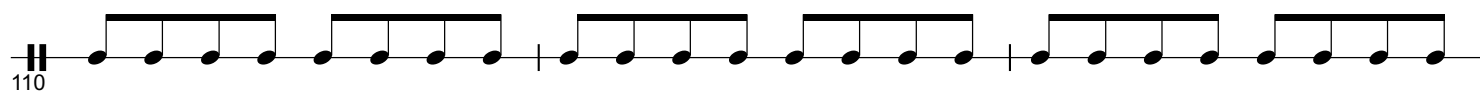
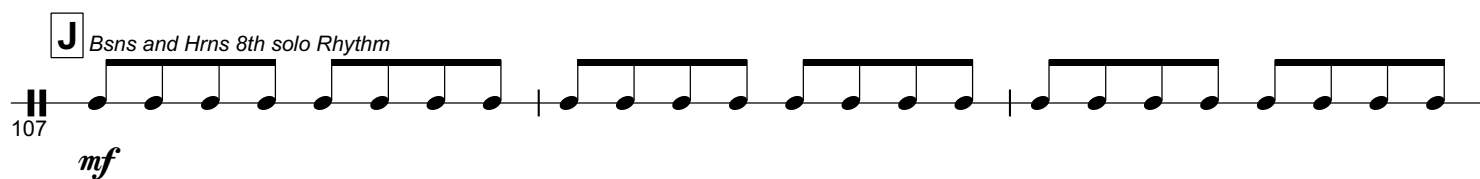
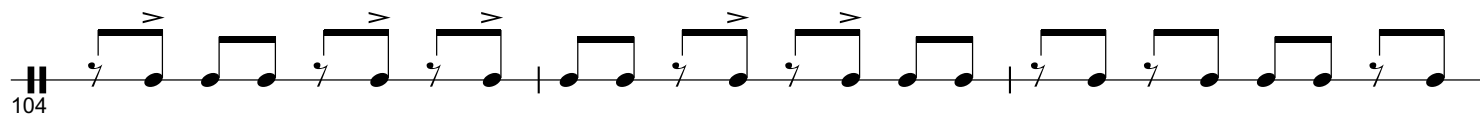
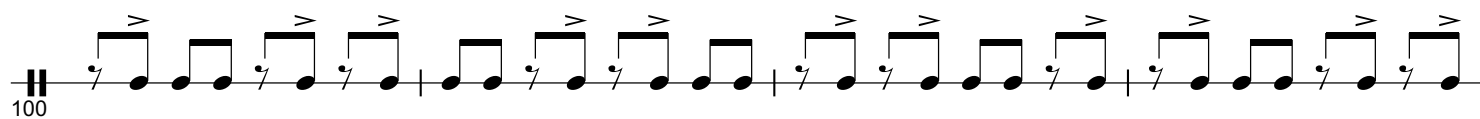
Snare Enters **H**

82

88

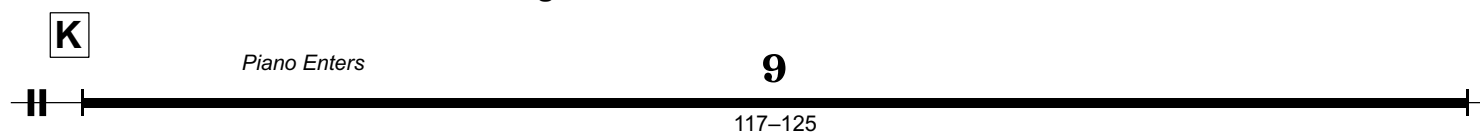
WW tutti Repeats **I** *f*

94



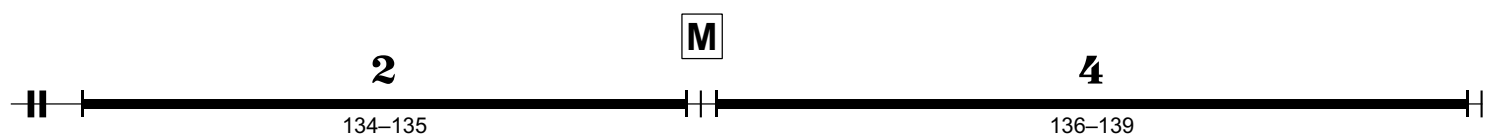
♩ = 120

-Free From Bondage-

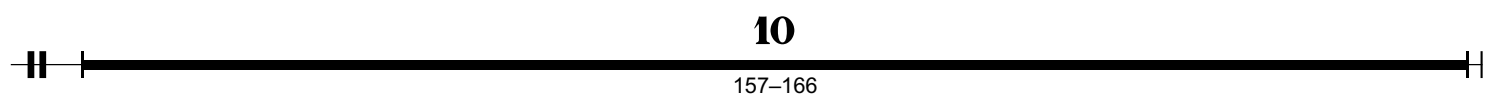
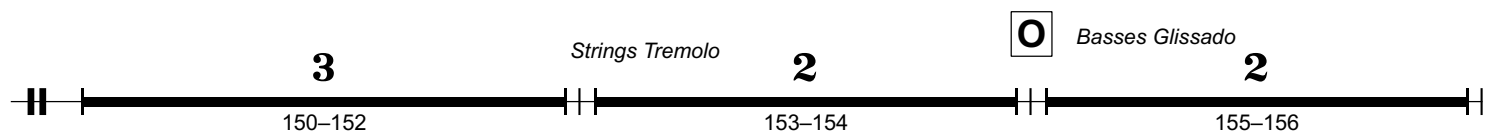
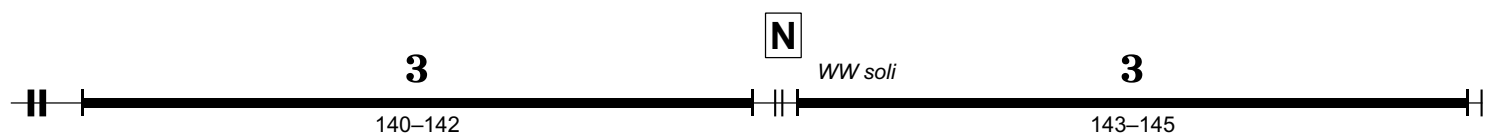


Perc 2 - tamb/ cymbals (sus /20" ride/10" china/hand crash)

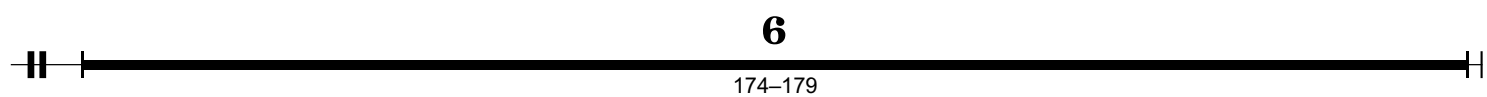
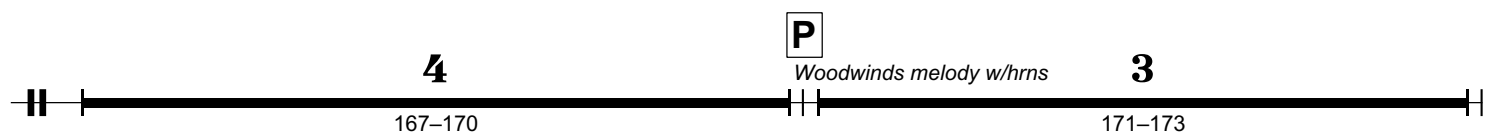
4



♩ = 100



♩ = 150



Passage: -Across The Atlantic-

Q

180

mf

183

186

189

191

Bsns and Hrns 8th note rhythm

R

194

mp

198

p

2

202-203

3/4

Perc 2 - tamb/ cymbals (sus /20" ride/10" china/hand crash)

6

-An Irish Welcome-

S $\text{♩} = 40$
Irish Tune Brass Choral **8** **T** *Irish Tune String Melody* **3**
 205-212 213-215

5 **U** *Piano Enters* **6**
 216-220 221-226

2 **V** **4**
 227-228 229-232

**Passage: - A Return To
America Fully "Woke"-**

$\text{♩} = 150$
5 **W** *mf*
 233-237

Trumpets Enter
 240

244

X
 248

Y

f

My Country Tis of Thee

To Perc.

ff

10

265–274

2

275–276

7

PART II: AMERICA A NEW LIFE

Z ♪ =80

4

280–283

AA

Strings melodic line

4

284–287

BB

Piano Enters

4

289–292

7 CC 8

293-299 300-307

2 7

308-309

-The Moral Hypocrisy-

DD $\text{♩} = 120$ 3

310-312

mf

to: 20" ride & china cymbal (china) (ride)

dont play if drum set used

316

(bell of ride cymbal)

319

EE

normal (not bell)

High Strings Background

322

325

f

FF

Melody Enters

2 8

329-330 331-338

2 **GG** 7

339-340 341-347

sus cymbal

mf

-The Cries and the Sermons-

HH *Percussion Solo* *china* *(dont play if drum set used)* *crash sus cymb* *ride*

ff

Percussion solo designed by Vinnie Colaiuta

349

352

354

356

358

-The Woman-

II ♩ = 110 **4**

361-364

2 **JJ** *Background Enters* **2**

365-366 367-368

2 **KK** *Melody 20" ride*

369-370 *mf*

373

sus cymbal **LL** *tr*

376 *mf* *Strings Tremolo* *mp*

3 **8**

380-382 383-390

-Your 4th of July-

Hand Crash cymbal with drum set **MM**

391 *ff* *f*

399 ♩ = 55

tr *sus cymbal*

405 *f* *ff*

tr *(sus cymbal let ring)*

411 *mf* *fff*

Perc 3 (Bass Drum/cymbals (hand & sus) /chimes)

Version 02162026

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 *Tremolo Strings Enter* **4**

1-3 4-7

8 **4**

8-15 16-19

B *-Birth and Bondage-*

6

20-25

2 **C** **6**

26-27 28-33

2 **D** **4**

34-35 36-39

3 **E** *Brass Chorale* *-Awakening of Mind-* ♩ = 80 **8**

40-42 43-50

5

51-55

Rit.. **2** **F** *Solo Trpt with Narrator* **6**

56 57-58 59-64

5

65-69

Perc 3 (Bass Drum/cymbals (hand & sus) /chimes)

2

Passage: -Flight To Freedom-

G *hand crash* $\text{♩} = 150$

70 **4** **4** *f*

Woodwind Tutti **8** **2**

72-79 80-81

Snare Enters **H** **4** *don't play if drum set used*

82-85 *mf*

88

91

94

I *WW tutti Repeats*

97 *f*

100

103

107

J *Bsns and Hrns 8th solo Rhythm*
play with drum set *> Crash sus cymbal*

113

K *Piano Enters* **8**

♩ = 120 -Free From Bondage-

L **8**

M **2** **4**

N **3** **3**

♩ = 100
WW soli

4

Perc 3 (Bass Drum/cymbals (hand & sus) /chimes)

4

3 *Strings Tremolo* 2 0 *Basses Glissado* 2

150–152 153–154 155–156

8 2

157–164 165–166

♩ = 150

4 P *Woodwinds melody w/hrms* 3

167–170 171–173

6

174–179

Passage: -Across The Atlantic-

Q *play with drum set*

180

mf

183

186

189

Bsns and Hrns
8th note rhythm **2**

R > play with drum set

192-193

f *mp*

198

201-203

p

S ♩ = 40 **-An Irish Welcome-**

Irish Tune Brass Choral **8**

T *Irish Tune String Melody* **3**

205-212 213-215

5 **U** *Piano Enters* **6**

216-220 221-226

2 **V** **4**

227-228 229-232

5

233-237

**Passage: - A Return To
America Fully "Woke"-**

♩ = 150

W with hard mallet (play with drum set if used)

238 *mf*

241 Trumpets Enter

244

248 **X**

252 **Y** *f*

256 My Country Tis of Thee

260 *ff*

265 8

266-273

275-276 2

7/8

PART II: AMERICA A NEW LIFE

Z ♪ =80

7/8



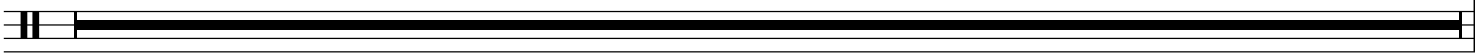
4

280–283

AA

Strings melodic line

II



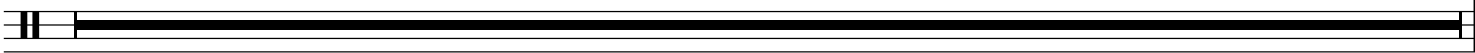
4

284–287

BB

Piano Enters

II

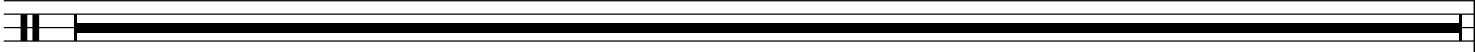


5

288–292

4

II



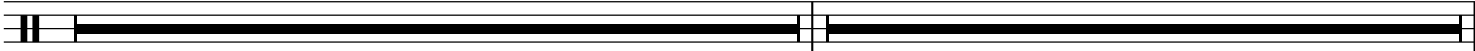
293–296

3

CC

2

II

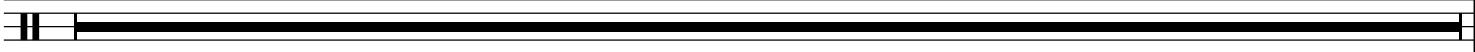


297–299

300–301

5

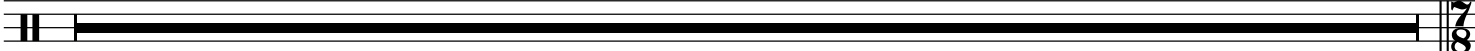
II



302–306

3

II



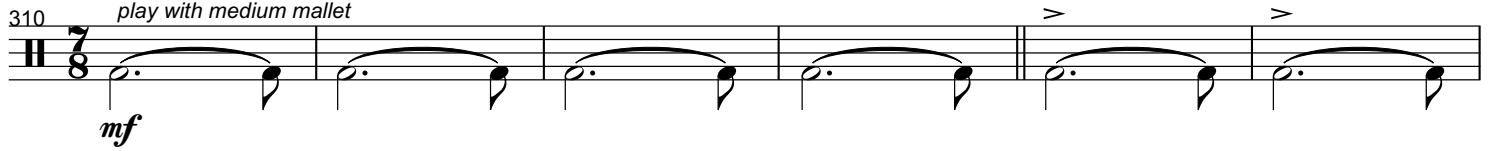
7/8

307–309

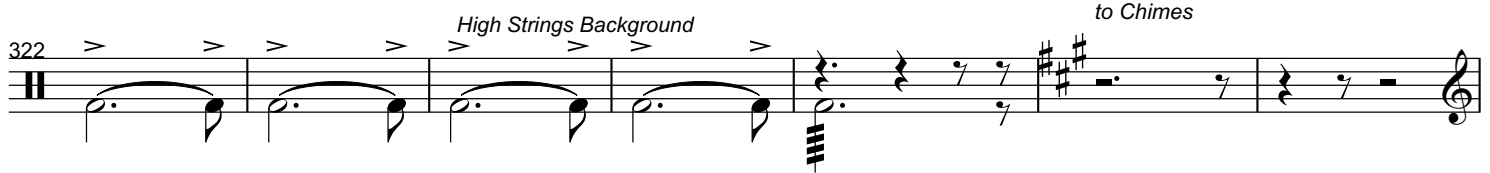
-The Moral Hypocrisy-

DD ♩ = 120

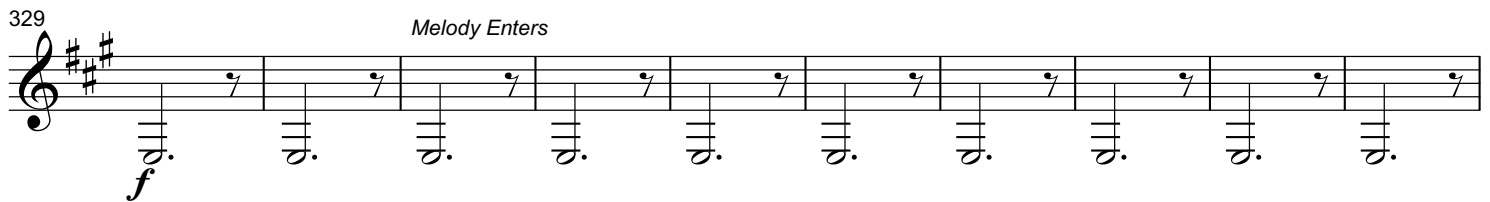
310 *play with medium mallet*



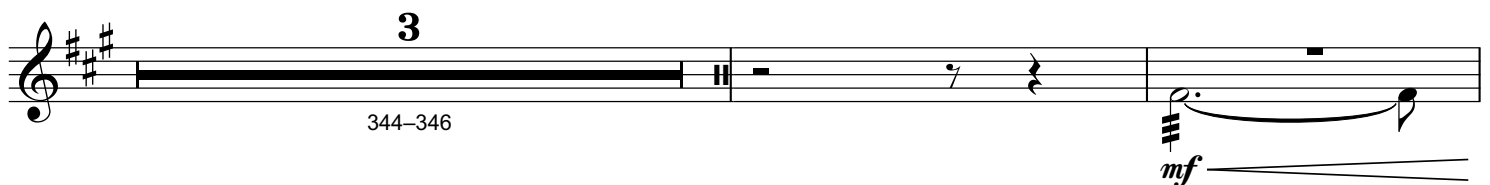
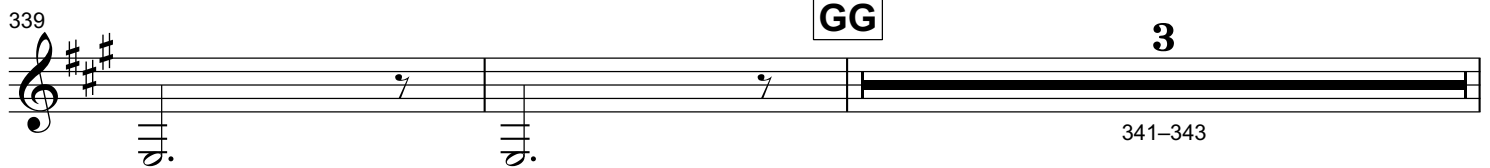
EE



FF



GG



Perc 3 (Bass Drum/cymbals (hand & sus) /chimes)

10

LL **3**

377–379

3 *Strings Tremolo* **8** **MM** **-Your 4th of July-**
play ord.

380–382 383–390

ff

393

f

400

$\text{♩} = 55$ **4**

406–409

410

mf *fff* *bass drum*

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3 Tremolo Strings Enter **4**

1-3 4-7

12

8-19

B -Birth and Bondage-

6

20-25

C

2 **6**

26-27 28-33

D

2 **4**

34-35 36-39

-Awakening of Mind-

E Brass Chorale ♩ = 80 **8**

40-42 43-50

5

51-55

Rit.. **2** **F** Solo Trpt with Narrator **6**

56 57-58 59-64

5

65-69

Passage: -Flight To Freedom-

G ♩ = 150 **2** *Woodwind Tutti* **10**

70-71 72-81

H *Snare Enters* **6**

82-87

6

88-93

3 **I** *WW tutti Repeats* **3**

94-96 97-99

7

100-106

J *Bsns and Hrns 8th solo Rhythm* **6**

107-112

4

113-116

-Free From Bondage-

K ♩ = 120 *Piano Enters* **9**

117-125

L **8**

126-133

2 **M** **4**

134-135 136-139

3

140-142

N ♩ = 100
WW soli

3
143–145

4
146–149

3 *Strings Tremolo* **2** **O** *Basses Glissado* **2**
150–152 153–154 155–156

10
157–166

4 **P** ♩ = 150 *Woodwinds melody w/hrns* **3**
167–170 171–173

6
174–179

Q **Passage: -Across The Atlantic-** **6**
180–185

5
186–190

Bsns and Hrns 8th note rhythm **2** **R** **4**
191 192–193 194–197

6
198–203

3
204–206

Glockenspiel, Tam-tam

4

-An Irish Welcome-

$\text{♩} = 40$

S Irish Tune Brass Chorale **8** **T** Irish Tune String Melody **3**

205-212 213-215

5 **U** Piano Enters **6**

216-220 221-226

2 **V** **4**

227-228 229-232

5 **W** $\text{♩} = 150$ **Passage: - A Return To America Fully "Woke"-**

233-237

2 **Trumpets Enter** **2**

240-241 242-243

4

244-247

X **3**

249-251

2

252-253

248

Y **2**

254–255

Glock *My Country Tis of Thee*

256 *ff*

260

2 **4**

265 268–269 271–274

2

275 276–277

PART II: AMERICA A NEW LIFE

Z ♩ = 80 **4**

280–283

AA *Strings melodic line* **4**

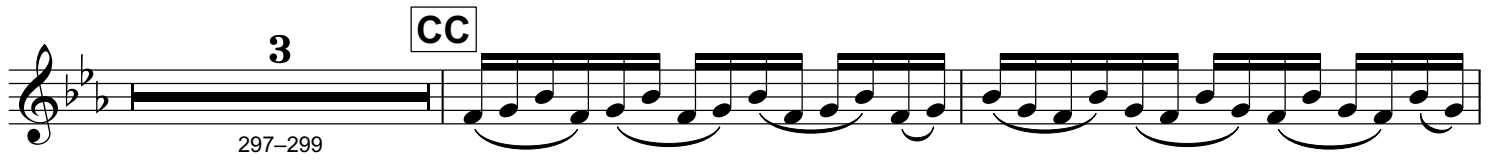
284–287

BB *Piano Enters* **5**

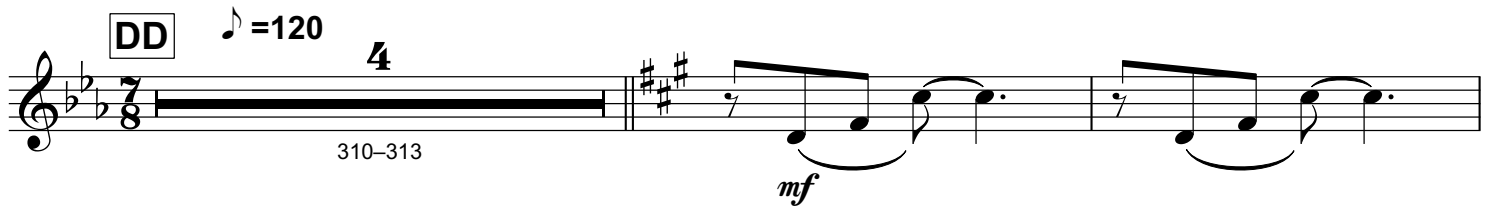
288–292

4

293–296

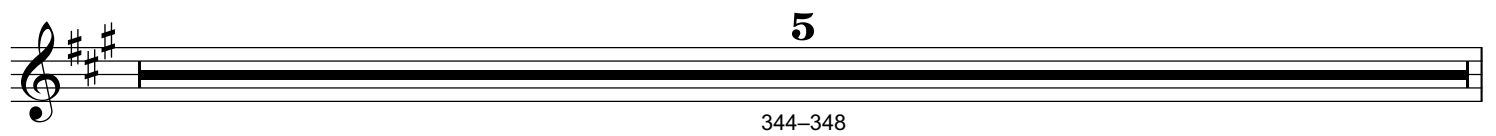
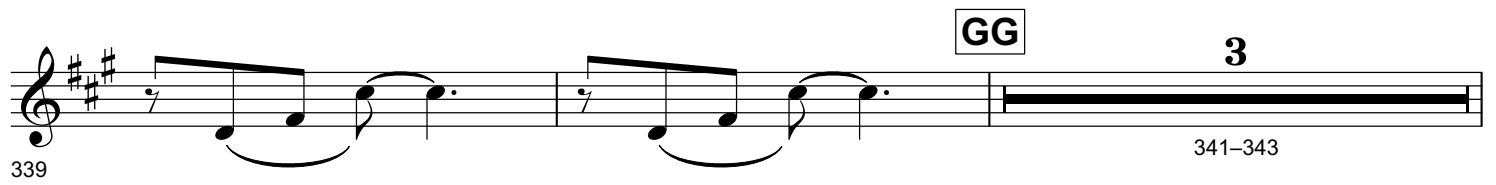
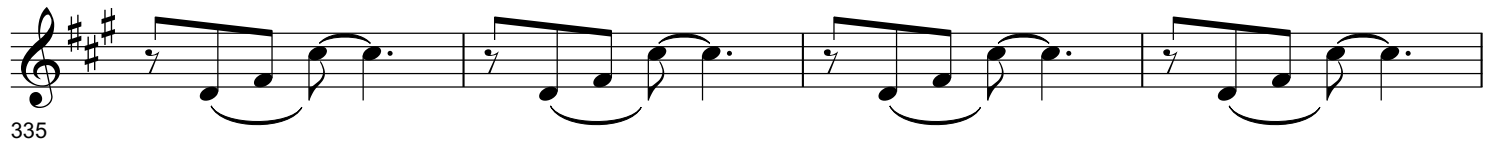
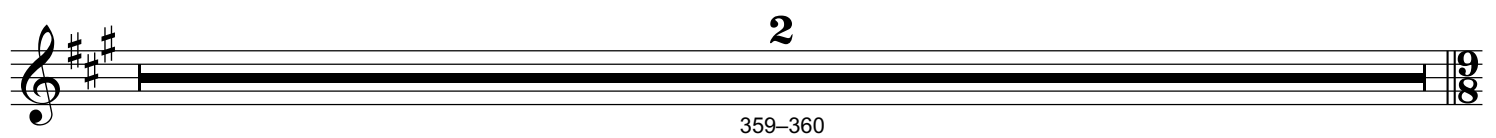
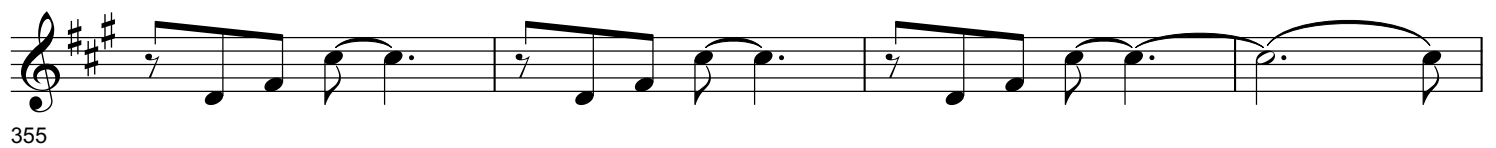
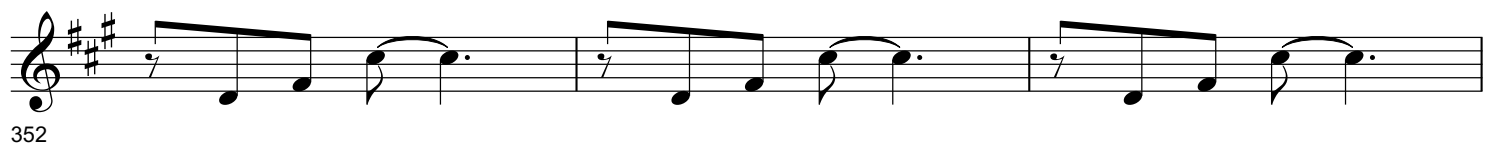
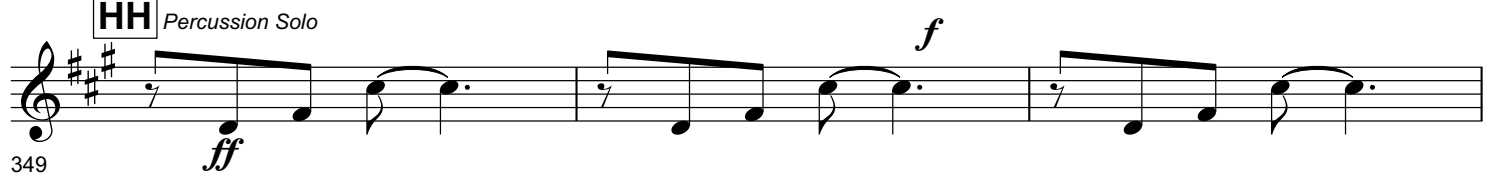


-The Moral Hypocrisy-



EE



FF**-The Cries and the Sermons-****HH***Percussion Solo*

Glockenspiel, Tam-tam

8

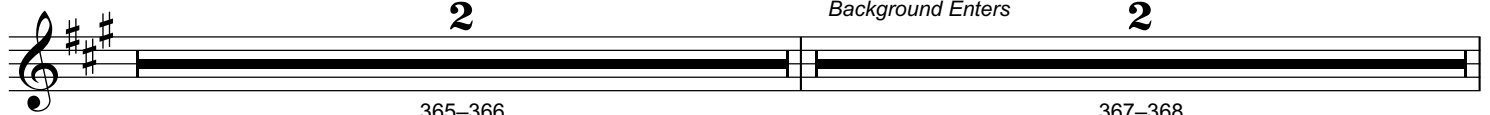
II -The Woman-

$\text{♩} = 110$



361-364

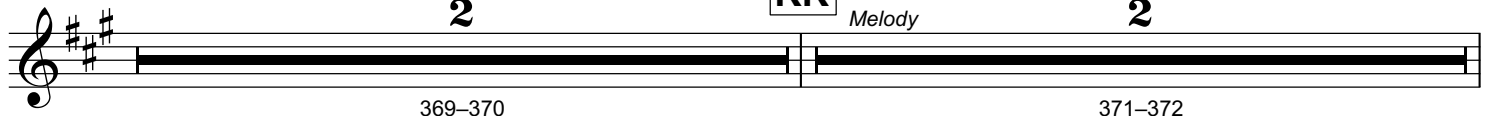
JJ



365-366

Background Enters

367-368

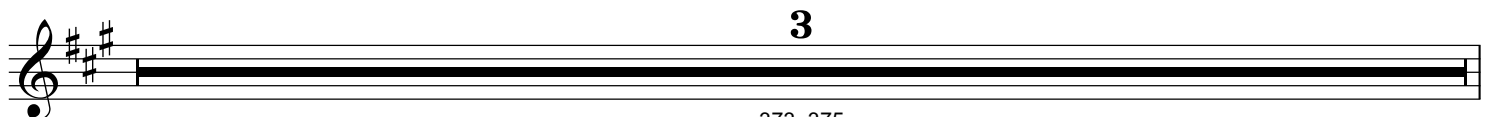


369-370

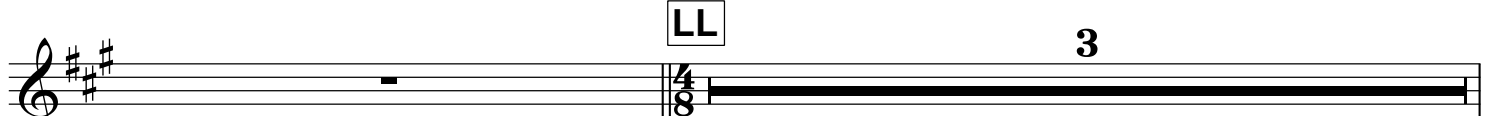
KK

Melody

371-372



373-375



376

377-379



380-382

Strings Tremolo

383-390

MM

391-392



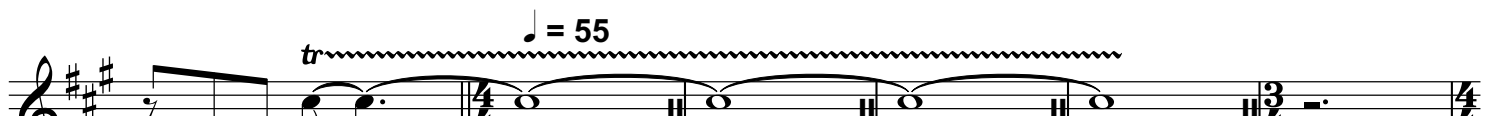
393



397



401



405

Tam-tam



411

tam tam let ring

fff

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

56 *Rit..* **2** **F** *Solo Trpt with Narrator* **6**

57-58 *Rit..* **2** 59-64 **6**

5 **5**

65-69

Passage: -Flight To Freedom-

G ♩ = 150 **2** *Woodwind Tutti*

70-71 **2**

4 **4**

73-76

5 **H** *Snare Enters*

77-81 **5**

5

83–87

5

6

88–93

6

3

94–96

3

97–99

3

WW tutti Repeats

7

100–106

7

107–108

2

Bsns and Hrns 8th solo Rhythm

109 *Acoustic Piano Patch (no synth sounds)*

ff

K ♩ = 120 -Free From Bondage-

117

121

123

126 **L**

130

132

135

138

140

141

mf

f

cresc.

ff

ff

M

3

6

6

This musical score is for measures 130 through 141 of a piece. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is written for piano, with optional digital keyboard samples. Measures 130-131 show a melodic line in the right hand with a triplet of eighth notes and a sustained bass line in the left hand. Measure 132 features a forte (*f*) melodic passage in the right hand and a more active bass line. Measure 133 continues the melodic development in the right hand. Measure 134 includes a mezzo-forte (*mf*) dynamic marking and a triplet in the right hand, with a measure rest indicated by a box containing the letter 'M'. Measures 135-137 show a steady melodic flow in the right hand over a simple bass line. Measure 138 continues this pattern. Measure 139 introduces a crescendo (*cresc.*) in both hands, leading into measure 140, which features sixteenth-note runs in both staves. Measure 141 concludes with a fortissimo (*ff*) dynamic, marked by a double bar line and a final sustained chord in the right hand and a low bass line.

Acoustic Piano (optional Digital Keyboard with Samples)

6

$\text{♩} = 100$

N *WW soli* **3**

143–145

4

146–149

3 *Strings Tremolo* **2** **O** *Basses Glissado* **2**

150–152 153–154 155–156

8 **2**

157–164 165–166

$\text{♩} = 150$

4 **P** *Woodwinds melody w/hrns* **3**

167–170 171–173

6

174–179

Q *Passage: -Across The Atlantic-* **6**

180–185

5

186–190

191 *Bsns and Hrns 8th note rhythm* **2** **R** **4**

192–193 194–197

198 **4** **3**

200–203

-An Irish Welcome-

$\text{♩} = 40$

S Irish Tune Brass Choral 8 **T** Irish Tune String Melody 8

205–212 213–220

U Acoustic Piano (no synth sounds)

221

mf

225

229 **V**

233

8

**Passage: - A Return To
America Fully "Woke"-**

238 **W** ♩ = 150

3 **2** Trumpets Enter

239–241 242–243

5

244–248

X **5** **Y** **3**

249–253 254–256

257 *My Country 'Tis of Thee*

f *ff*

261

264 **8** **8**

266–273

4 **7**

275–278

PART II: AMERICA A NEW LIFE

Strings melodic line

Combine Acoustic Piano patch with bell like Electric piano (emot)

Z ♩ = 80 **4** **AA**

280–283

f

286

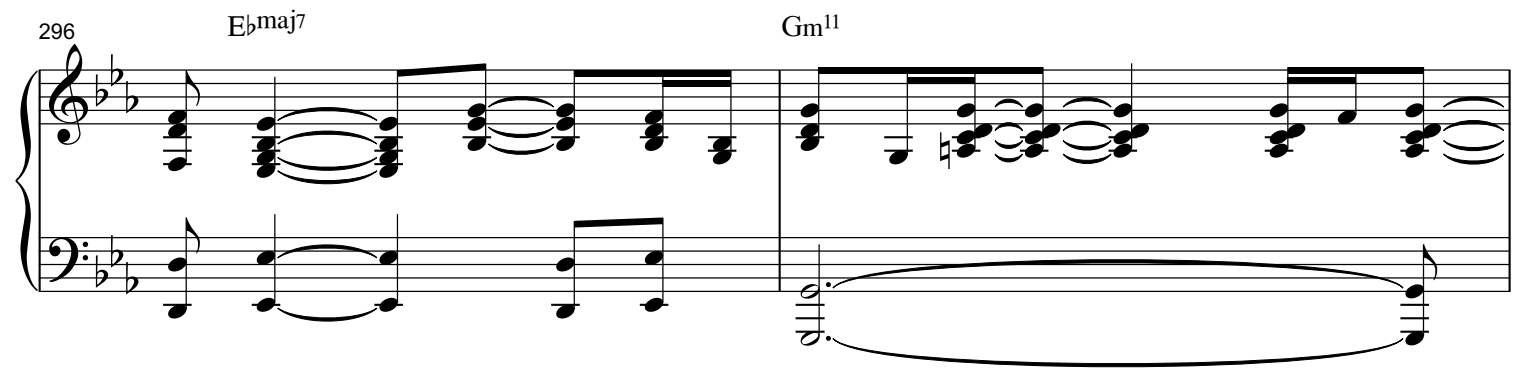
288 **BB** *Feel free to adlib the chord but not to busy and mostly with beat 1 silent at the beginning of the 2 bar phrases*

mf $E\flat\text{maj}7$ Gm^{11} $E\flat\text{maj}7$ Gm^{11}/F

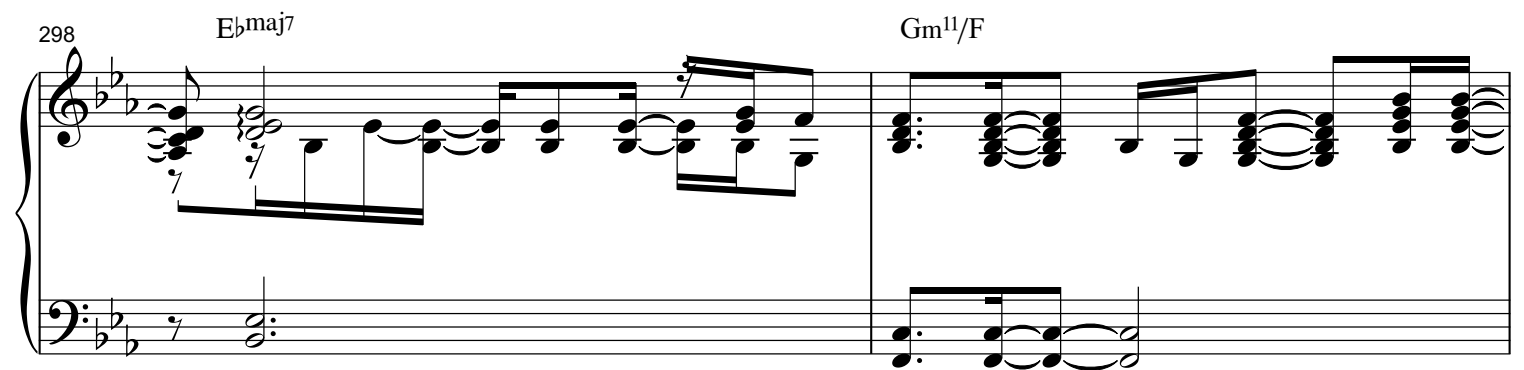
292 $E\flat\text{maj}7$ Gm^{11} $E\flat\text{maj}7$ Gm^{11}/F

V.S.

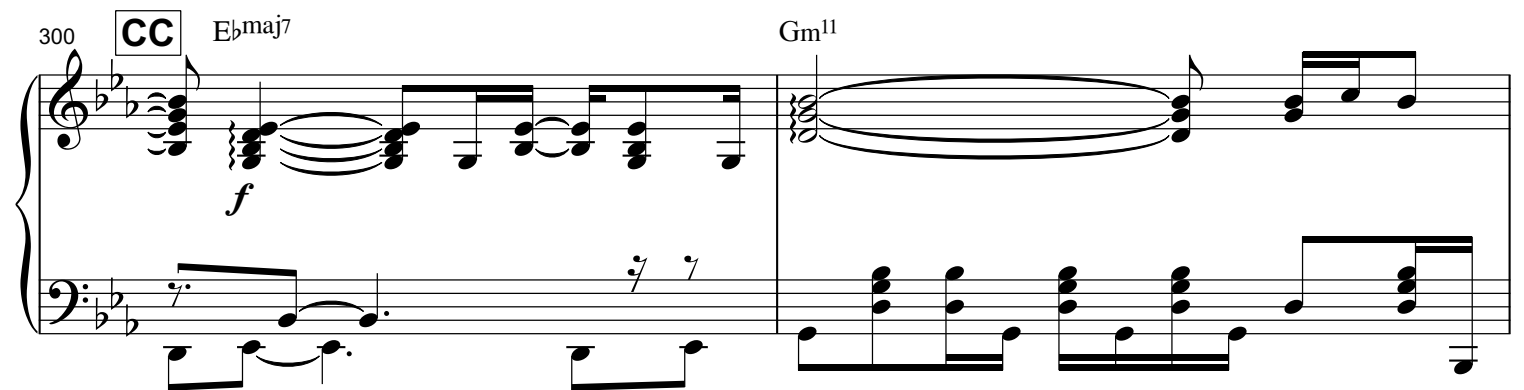
296 $E\flat\text{maj}7$ Gm^{11}



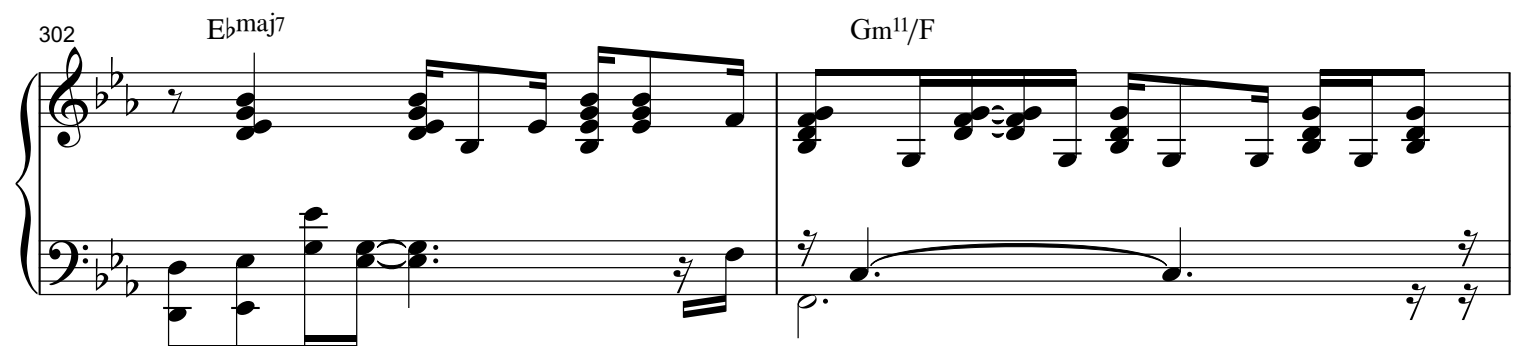
298 $E\flat\text{maj}7$ Gm^{11}/F



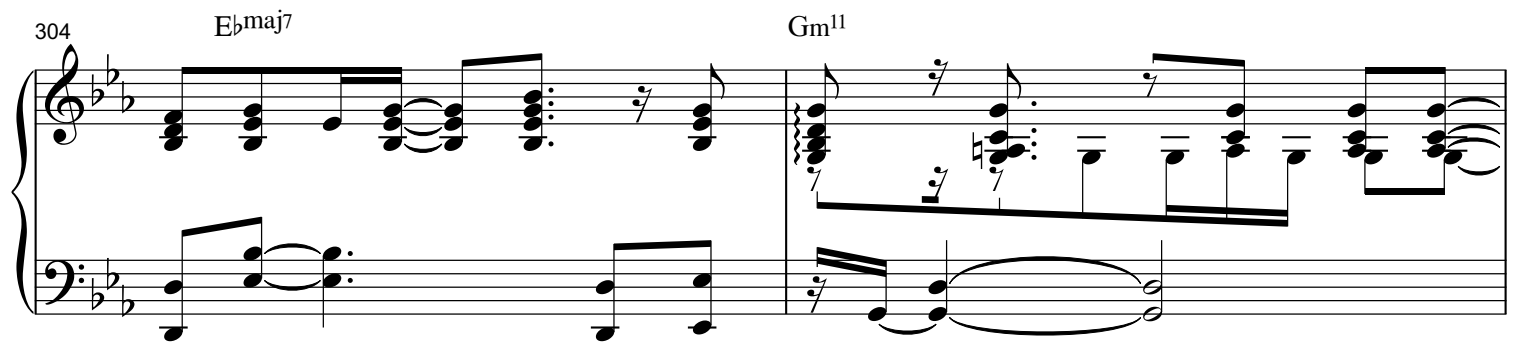
300 **CC** $E\flat\text{maj}7$ Gm^{11}



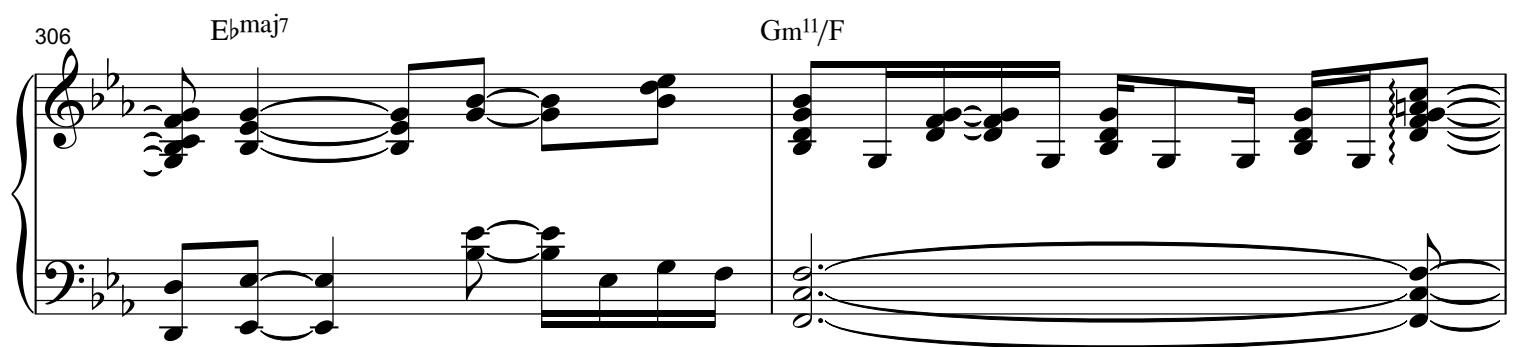
302 $E\flat\text{maj}7$ Gm^{11}/F



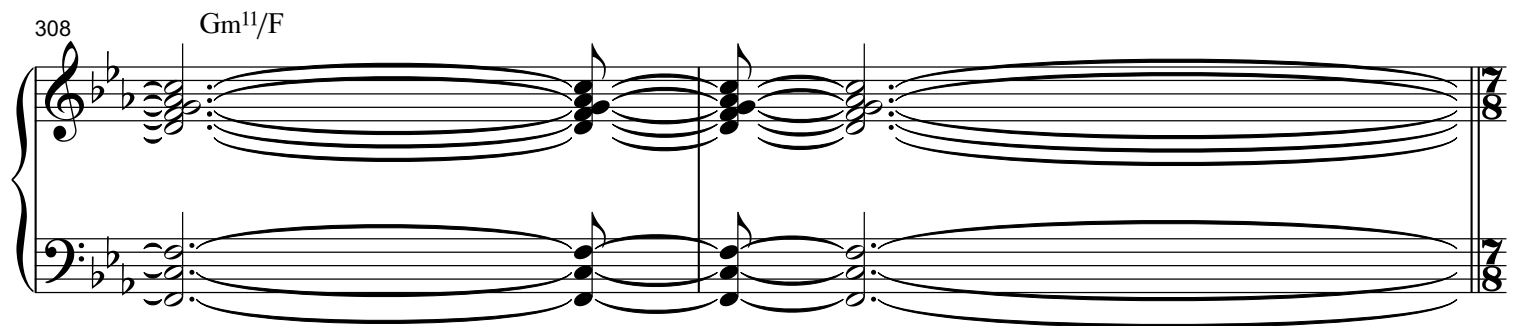
304 $E\flat\text{maj}7$ Gm^{11}



306 $E\flat\text{maj}7$ Gm^{11}/F

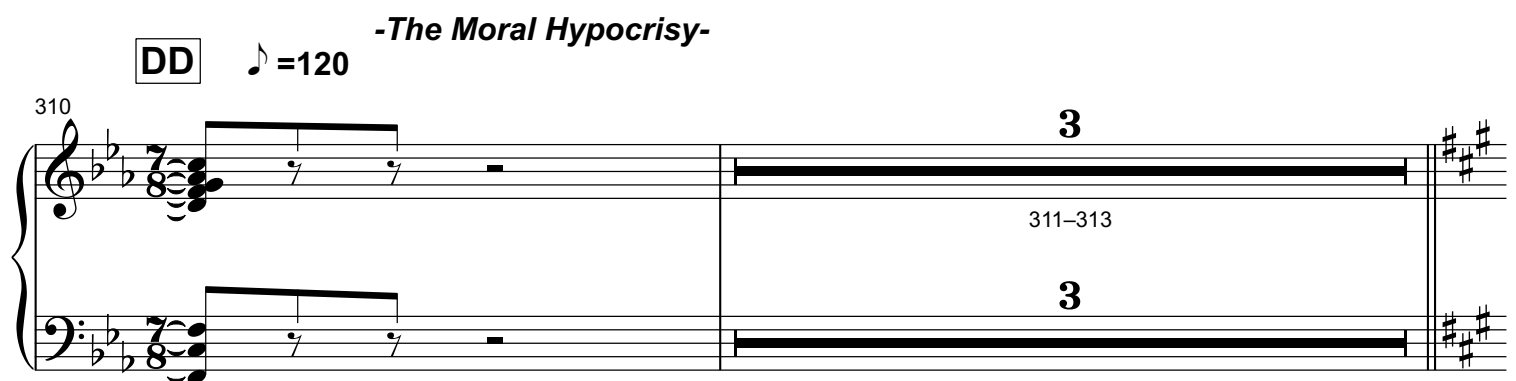


308 Gm^{11}/F



DD $\text{♩} = 120$ **-The Moral Hypocrisy-**

310 **3** **3** **311-313**



314 *Acoustic Piano (no synth sounds)*

mf

319

EE

324 *High Strings Background*

f

FF

329 *Melody Enters*

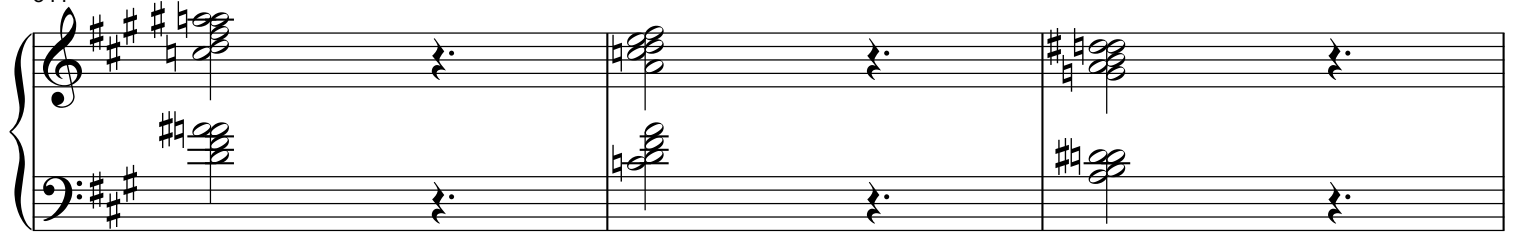
mf

334

339

The musical score is written for piano and features a key signature of three sharps (F#, C#, G#). It consists of six systems of music. The first system (measures 314-318) is marked 'Acoustic Piano (no synth sounds)' and 'mf'. The second system (measures 319-323) continues the piano texture. The third system (measures 324-328) is marked 'High Strings Background' and 'f', with a 'FF' dynamic marking in a box at the start of measure 324. The fourth system (measures 329-333) is marked 'Melody Enters' and 'mf', showing the piano accompaniment while the melody begins in the treble clef. The fifth system (measures 334-338) continues the piano accompaniment. The sixth system (measures 339-343) shows the piano accompaniment concluding the phrase.

341 **GG** *Acoustic Piano (no synth sounds)*



344



-The Cries and the Sermons-

349 **HH** *Percussion Solo*



352



355



359 *mf*



14



-The Woman-

361 $\text{♩} = 110$ E7sus4 chord

mf

365

JJ

Background Enters

367

Melody

KK *Combine Acoustic Piano patch with bell like Electric piano*

369

f

373

376

LL

3

380-382

3

Strings Tremolo

8

383-390

8

391 **MM** **-Your 4th of July-**
Acoustic Piano (no synth sounds)

The musical score is written for Acoustic Piano in the key of D major (indicated by two sharps) and 7/8 time. It consists of five systems of music. The first system (measures 391-392) features a treble clef with whole rests and a bass clef with a half note G3, marked *ff*. The second system (measures 393-396) has a treble clef with eighth-note chords and a bass clef with half notes, marked *f*. The third system (measures 397-400) continues the eighth-note chords in the treble and half notes in the bass. The fourth system (measures 401-405) shows the treble clef with eighth-note chords and the bass clef with half notes, ending with a 4/4 time signature change. A tempo marking of $\text{♩} = 55$ is placed below the first measure of this system. The fifth system (measures 406-410) is in 4/4 time, with the treble clef playing chords and the bass clef playing chords or single notes, marked *mp*, *f*, and *fff* respectively.

393

397

401

$\text{♩} = 55$

406

mp
Red.

f

fff

Violin I

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$ **3** Tremolo Strings Enter *pp* *cresc.*

1-3

8 *p*

14 *mp*

B -Birth and Bondage- *mf* *mp* *< mf > mp*

20

26 *div* **C** *mf*

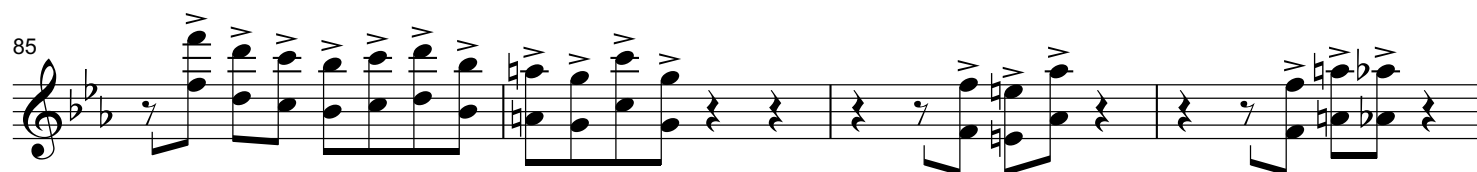
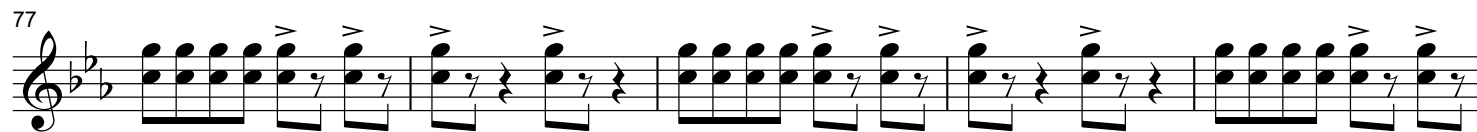
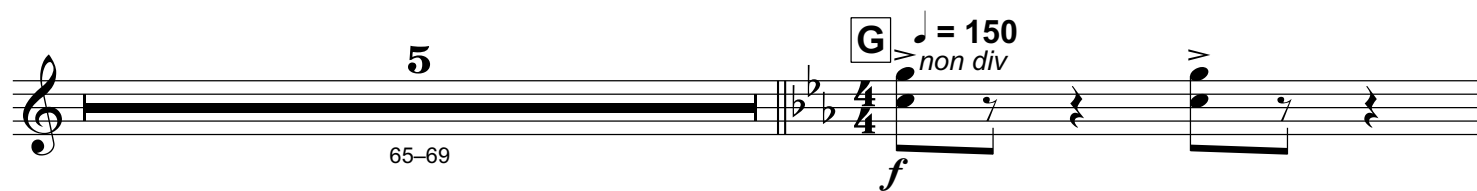
30 *uni*

34 *non div* *div* **D** *mf* *uni*

$\text{♩} = 80$ -Awakening of Mind- **E** *dim.* *pp* **5** 46-50

Violin I

2

**Passage: -Flight To Freedom-**

Violin I

3

89

92-93

94-96

3

WW tutti Repeats

uni

mf

100

106

108-109

2

p

Bsns and Hrns 8th solo Rhythm

J

111

f

113

poco dim

117

119-125

7

p

pp

Free From Bondage-

Piano Enters

K

J = 120

Violin I

4

126–132

L 7

mf

134

mp

136–139

M 4

140

WW soli

N ♩ = 100 3

143–145

146–149

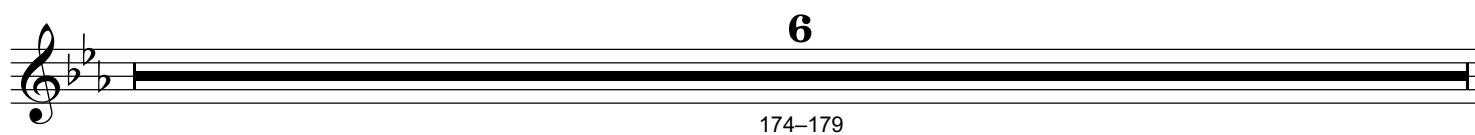
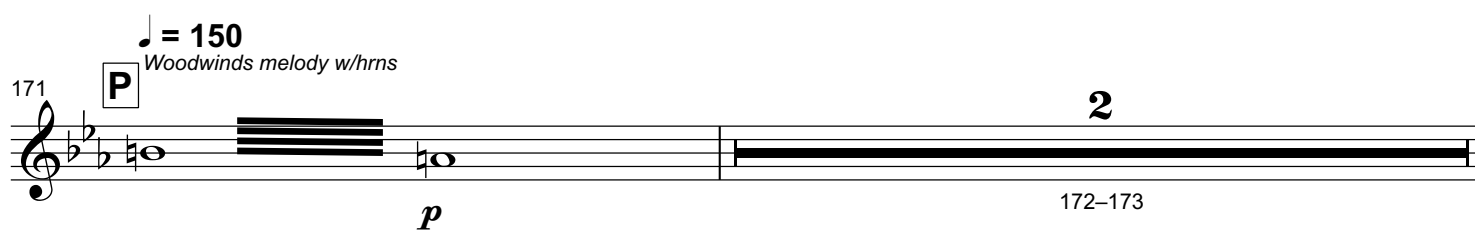
4

150–152

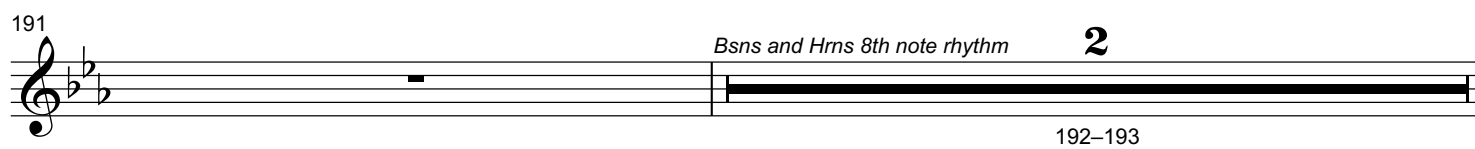
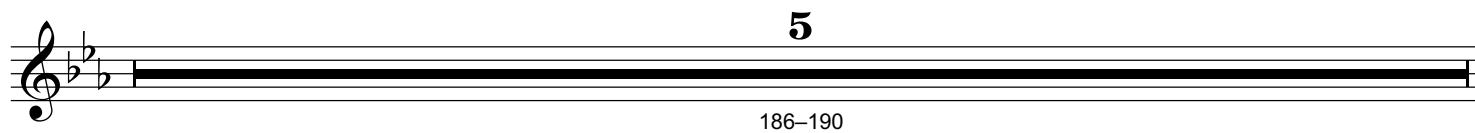
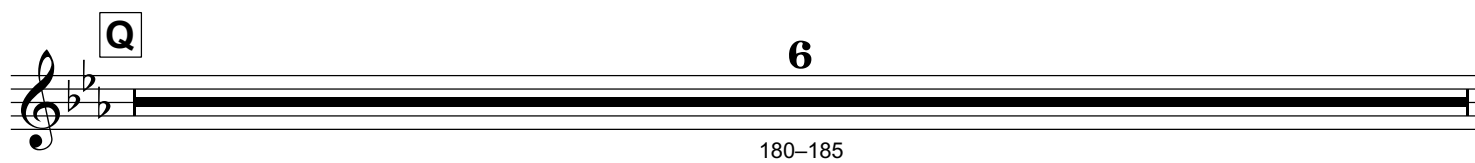
mp

O Basses Glissando

157



Passage: -Across The Atlantic-



Violin I

6

194 **R** *non div*
mf *p*

198

-An Irish Welcome-
Irish Tune Brass Chorale

$\text{♩} = 40$

205 **S** *non div*
ff *mf* *mp*

213 **T** *Irish Tune String Melody*
div *uni*
f

216 *uni*
mf *non div*

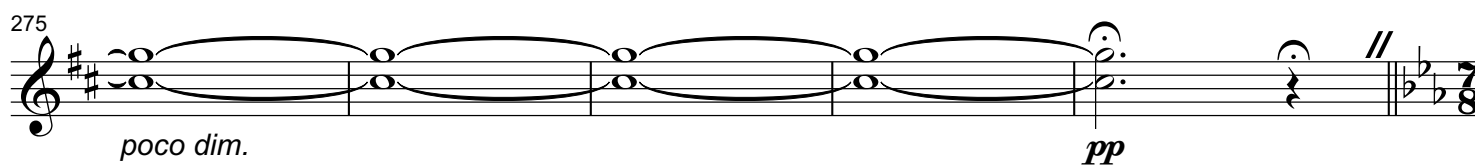
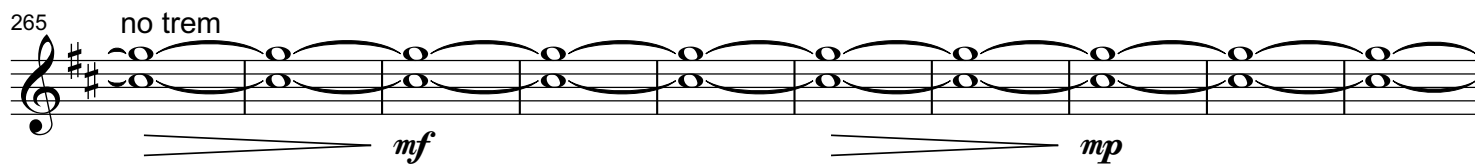
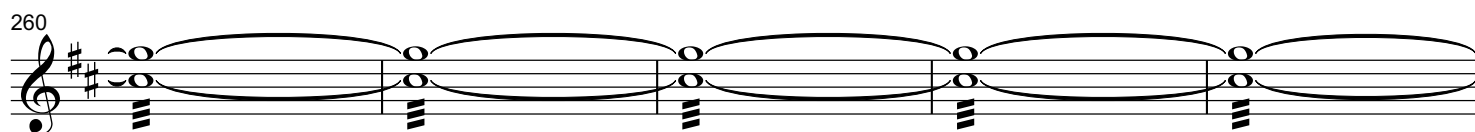
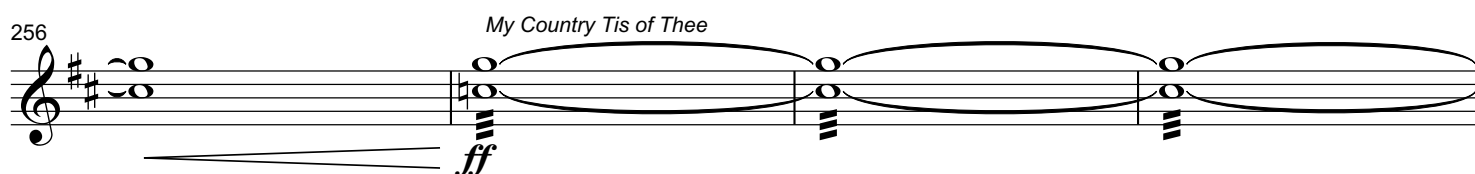
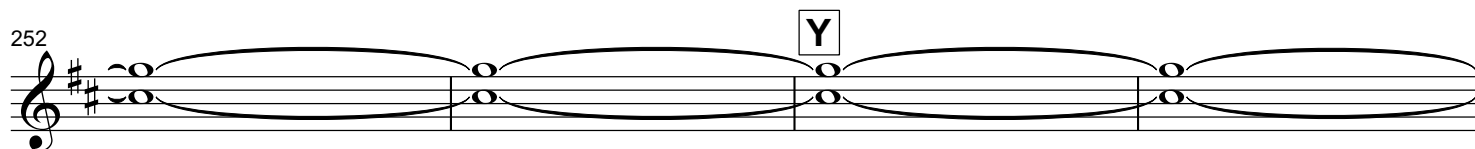
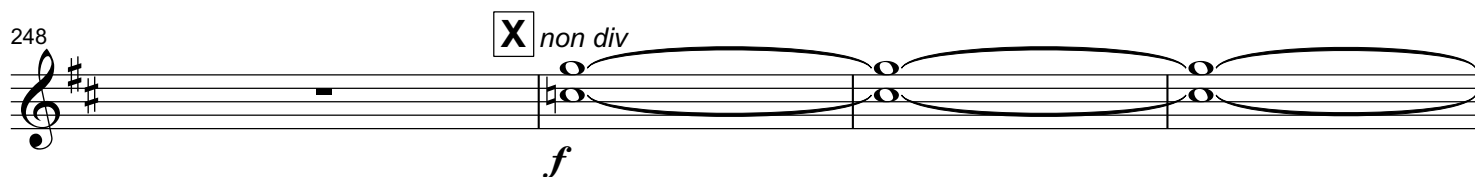
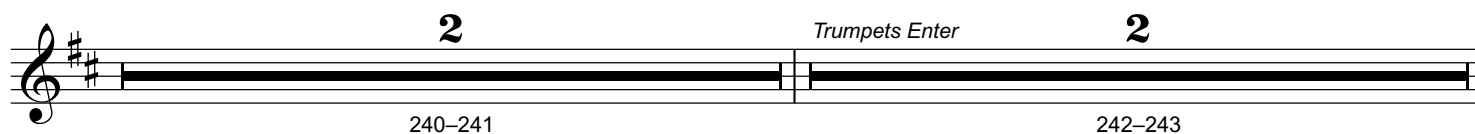
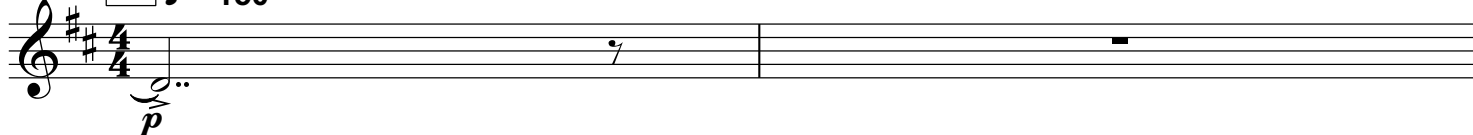
221 **U** *Piano Enters*
div *uni* *non div* *uni*
mp

227 **V** *div* *uni* *div* *uni* *uni*

233 *non div*

**Passage: - A Return To
America Fully "Woke"-**

238 **W** ♩ = 150



Violin I

8

PART II: AMERICA A NEW LIFE

Z ♩ = 80

4

280–283

284 **AA** *uni*

mf

286

288 **BB** *Piano Enters*

mp

4

289–292

4

293–296

3

CC *div*

mf

297–299

302

307

mp

-The Moral Hypocrisy-

DD ♪ = 120

310-313 314-315

316-321

EE

322-323 *mp* *mf* *f* *mp*

FF

329-330 *mp* 335-336

339

GG

341-343

344-348

-The Cries and the Sermons-

349 **HH** Percussion Solo

mf

352

355

359 **II** -The Woman-
♩ = 110 4

mf *mp* 361-364

365 **JJ** Background Enters

mp

369 **KK** Melody

cresc. *mf*

373

mp

376

LL

380

div

f

-Your 4th of July-

MM

2

391-392

8

393-400

401

div

mf

f

405

$\text{♩} = 55$

mf

mp

ff

411

mf

fff

Violin II

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$

3

1-3

pp

cresc.

8

p

14

div

mp

uni

B *div* **-Birth and Bondage-**

20

mf

mp

mf - mp

26

C *uni*

mf

mf

30

mp

mf

uni

34

div

D

mp

non div

div

uni

mf

E $\text{♩} = 80$

43

dim.

pp

5

46-50

Violin II

2

5

51-55

56

Rit..

2

F

Solo Trpt with Narrator

6

57-58

59-64

Passage: -Flight To Freedom-

5

65-69

G non div ♩ = 150

f

71

Woodwind Tutti

74

77

82

Snare Enters

H

div

85

89

92-93

94-96

3

I *WW tutti Repeats non div*

ff

100

103

106

J *Bsns and Hrns 8th solo Rhythm*

4

uni

f

107-110

113

poco dim

$\text{♩} = 120$ **-Free From Bondage-**

K

Piano Enters

p

pp

7

119-125

Violin II

4

126-132

mf

134

M 4

mp

136–139

140

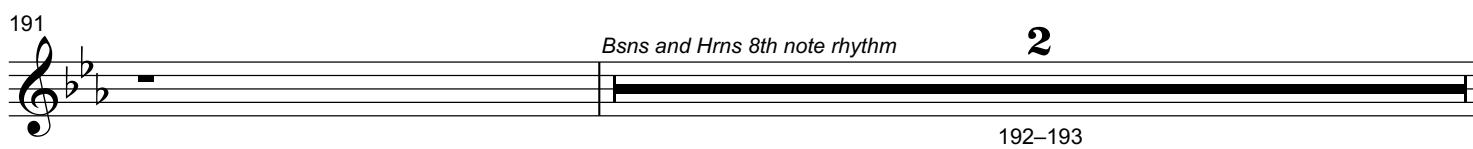
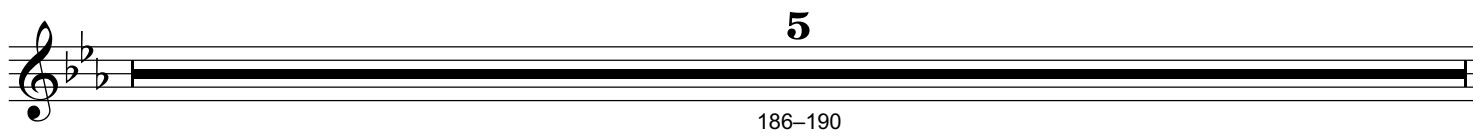
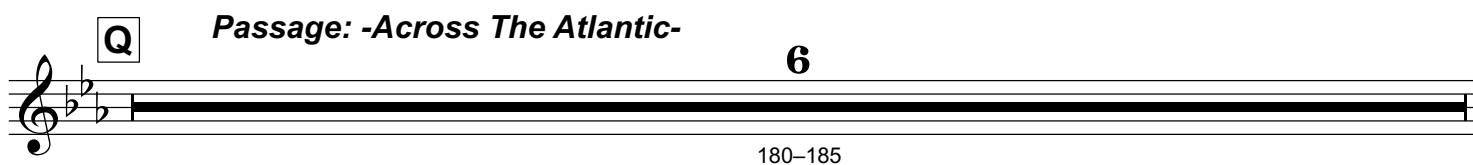
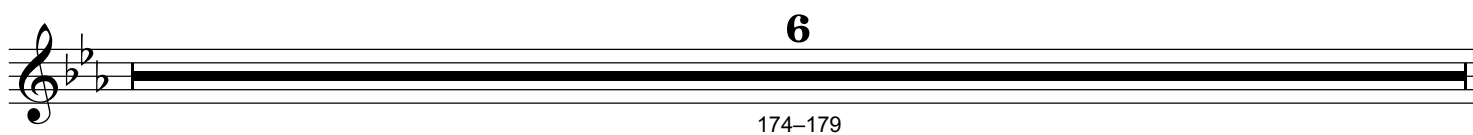
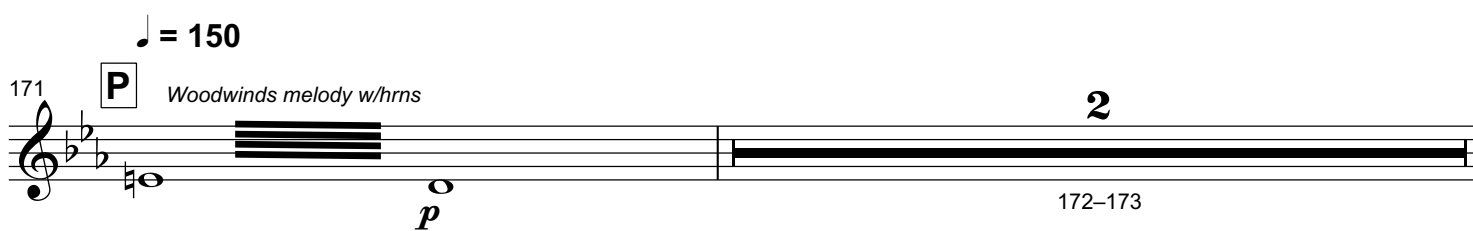
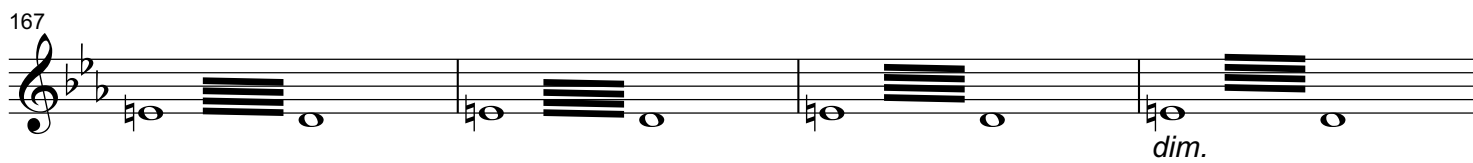
N $\text{♩} = 100$
WW soli **3**

143–145

4

146–149

157



194 **R**

mf *p*

198

mf *p*

-An Irish Welcome-

205 **S** $\text{♩} = 40$ *div* *Irish Tune Brass Chorale*

ff *mf* *mp*

213 **T** *div* *uni*

f

216 *non div* *uni*

mf

221 **U** *Piano Enters* *div* *uni* *non div* *uni*

mp

227 **V** *div* *uni* *div* *uni*

mp

233 *div* *uni*

mp

**Passage: - A Return To
America Fully "Woke"-**

238 **W** $\text{♩} = 150$

p

240

no accent
non div Trumpets Enter

f

244

248

X

252

Y

256

My Country Tis of Thee

ff

260

265

no trem

mf *mp*

275

poco dim. *pp*

PART II: AMERICA A NEW LIFE

Z ♩ = 80 **4**
280–283

284 **AA** *uni*
mf

286

Piano Enters

288 **BB** *mp* **4**
289–292

4
293–296

3 **CC** *div*
297–299 *mf*

302

307 *mp*

DD ♩ = 120 **4** *-The Moral Hypocrisy-*
310–313

3
314–316

7
317–323

EE
324
FF *mp* *mf* *f* *mp*

8 4
329–336 337–340

GG
341

344
3 3 3 *f*

HH -The Cries and the Sermons-
Percussion Solo
349 *mf*

352

355

II ♩ = 110 4
359 *mf* *mp* 361–364

Violin II

10

JJ

365 *Background Enters*

mp *cresc.*

371 **KK** *Melody*

mf *mp*

377 **LL**

mp

383 *non div*

f

-Your 4th of July-

MM **2**

391-392

8

393-400

401

mf *f*

405 $\text{♩} = 55$

mf *mp* *ff*

411 *div*

mf *fff*

Viola

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A ♩ = 60

3

1-3

pp

cresc.

8

p

14

div

uni

mp

mf

mp

B -Birth and Bondage-

20

div

mf > *mp*

26

uni

C

mf

mp

30

f

div

mp

f

34

non div

D *div*

mf *f*

uni

mf

-Awakening of Mind-

40

non div

E ♩ = 80

Brass Chorale

dim.

pp

5

46-50

Viola

2

6 *Rit..* 2

51-56 57-58

F Solo Trpt with Narrator 8 3

59-66 67-69

Passage: -Flight To Freedom-

G *uni* ♩ = 150

70 *f*

72 *Woodwind Tutti*

74

76

78

80

82 **H** Snare Enters
non div

84

86

88

90

92

94

96 **I** *div* WW tutti Repeats
mf

100

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

Viola

4

3
108-110
non div
f

113
poco dim

-Free From Bondage-

117
K $\text{♩} = 120$
Piano Enters
p *pp* 7
119-125

L 7
126-132
mf

134
M 4
136-139
mp

$\text{♩} = 100$
N *WW soli* 3
143-145

4
146-149

3

O *Basses Glissado*

150–152

mp

157

162

167

dim.

P $\text{♩} = 150$
Woodwinds melody w/hrns

171

2

p

172–173

6

174–179

Q *Passage: -Across The Atlantic-*

180

4

182–185

5

186–190

Viola

6

191 *Bsns and Hrns 8th note rhythm* **R** 2 *non div*
194-195 *mp*

198 4 200-203

205 **S** *Irish Tune Brass Chorus* *ff* *mf* *mp*

213 **T** *mf* *div*

216 *uni* *div* *non div* **U** *uni* *Piano Enters*

222 *div* *uni* *mp*

227 *div* **V**

233 *div*

238 **W** *p* *Passage: - A Return To America Fully "Woke"-*

240-241

no accent
non div Trumpets Enter

242

f

245

X

249

Y div

252

ff

My Country 'Tis of Thee
non div

256

ff

260

no trem

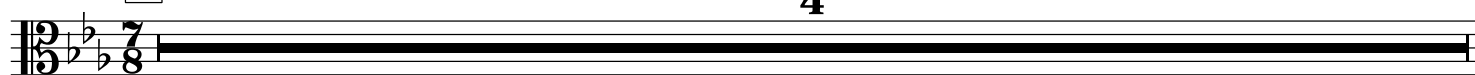
265

mf *mp*

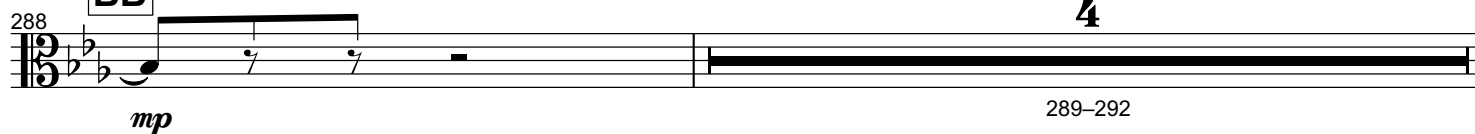
275

poco dim. *pp*

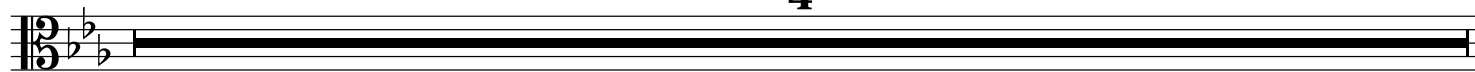
PART II: AMERICA A NEW LIFE

Z ♩ = 80**4**

280-283

*Strings melodic line***AA***uni**Piano Enters***BB**

289-292

4

293-296

3**CC***div.*

297-299

mf*mp*

-The Moral Hypocrisy-

DD $\text{♩} = 120$ **4** **2**

310-313 314-315

6

316-321

EE **2**

322-323 *mp* *mf* *f* *mp*

Melody Enters

2 **2**

329-330 *mp* 335-336

GG **2**

339 342-343

5

344-348

-The Cries and the Sermons-

HH *Percussion Solo*

349 *mf*

352

355

|| **-The Woman-**

$\text{♩} = 110$ **4**

359 *mf* *mp* 361-364

Viola

10

JJ

Background Enters

365

mp

KK

Melody

369

cresc. *mf*

373

mp

LL

377

mp

383

div

f

-Your 4th of July-

MM

2

391-392

f

8

393-400

f

401

mf *f*

$\text{♩} = 55$

405

mf *mp* *ff*

411

div

mf *fff*

Violoncello

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$
div
pp cresc.

8
mp mf uni

15
mp

B -Birth and Bondage-
20
div
mf > mp

26
uni C
div
mf > mp uni

34
D
mf mp

-Awakening of Mind-
40
E $\text{♩} = 80$
Brass Chorale
mf dim. pp 5
46-50

Violoncello

2

5

51–55

56

Rit..

2

F Solo Trpt with Narrator

6

57–58

59–64

Passage: -Flight To Freedom-

G ♩ = 150

5

65–69

71

Woodwind Tutti

5

72–76

5

H Snare Enters

pizz

f

77–81

83

div

2

85–86

88

pizz

pizz

94

pizz

div

97 **I** WW tutti Repeats
arco

100

103

106 **J** Bsns and Hrns 8th solo Rhythm
2 non div
107-108 *ff* *f*

113

-Free From Bondage-

$\text{♩} = 120$

117 **K** Piano Enters
p *pp* 4 119-122 *mf* *uni*

L 8

126-133

Violoncello

4

2 M 4

134–135 136–139

140

mf *mp*

♩ = 100

143 N WW soli 2

144–145

4

146–149

3 Strings Tremolo 2 O Bases Glissado also

150–152 153–154

gliss. *mf*

157 2 gliss. 2

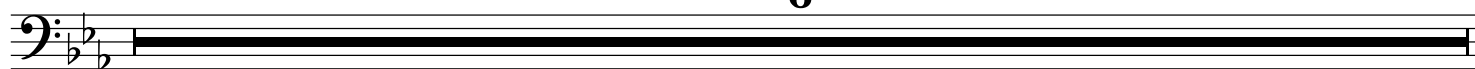
159–160 165–166

♩ = 150

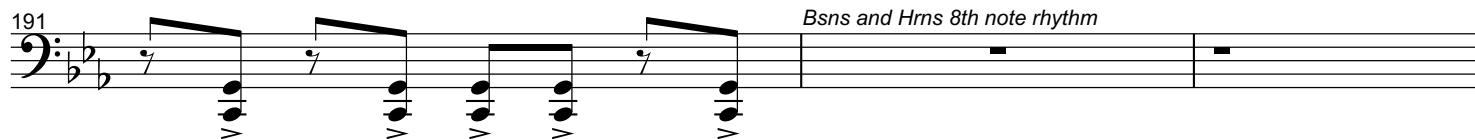
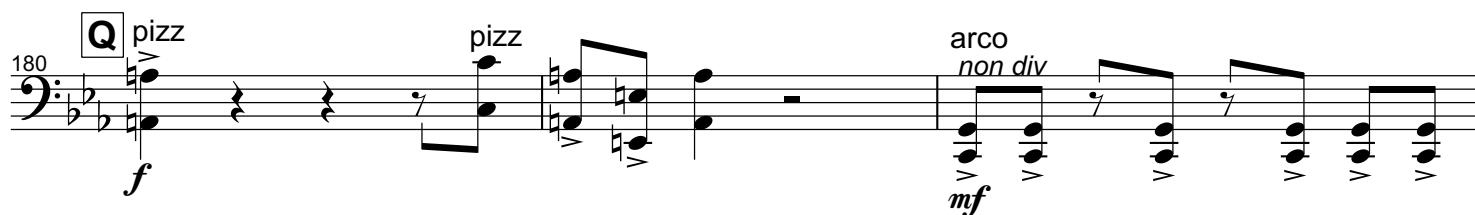
167 P Woodwinds melody w/hrms 2

172–173

6



174-179

Passage: -Across The Atlantic-*Bsns and Hrns 8th note rhythm*

Violoncello

6

194 **R** *div*

f *p*

198

gliss. *mp* *gliss.* *gliss.*

-An Irish Welcome-

♩ = 40

205 **S** *Irish Tune Brass Choral*

ff *mf* *mp*

213 **T** *Irish Tune String Melody*

mf

216

div

221 **U** *Piano Enters uni*

div *uni* *mp*

227 **V**

mp

233

mp

**Passage: - A Return To
America Fully "Woke"-**

238 **W** *non div* $\text{♩} = 150$
mf



241 *Trumpets Enter*



244



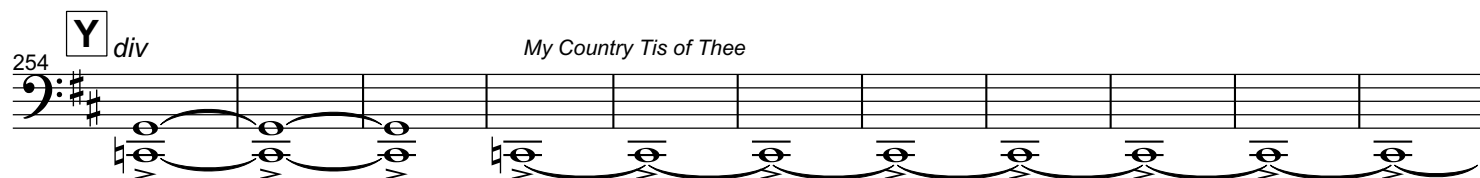
248 **X**



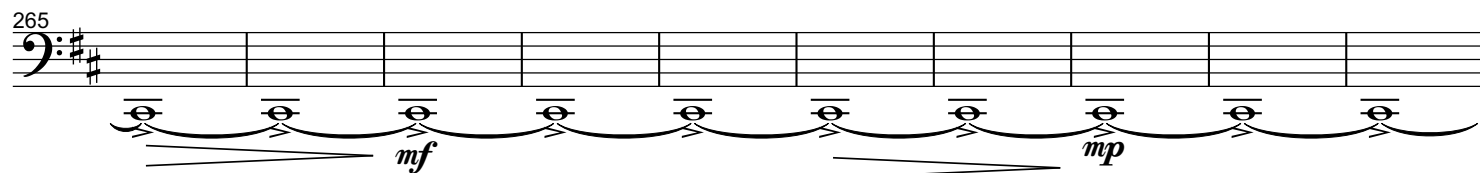
251



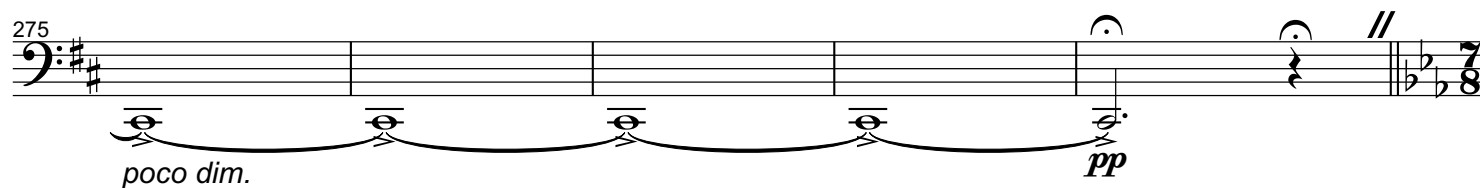
254 **Y** *div* *My Country Tis of Thee*



265 *mf* *mp*



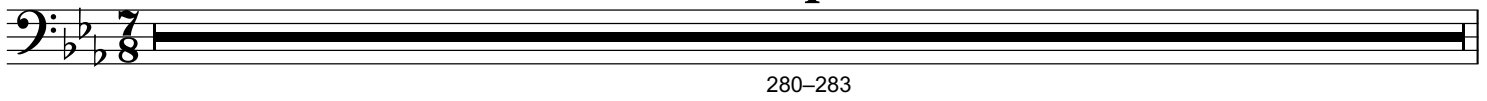
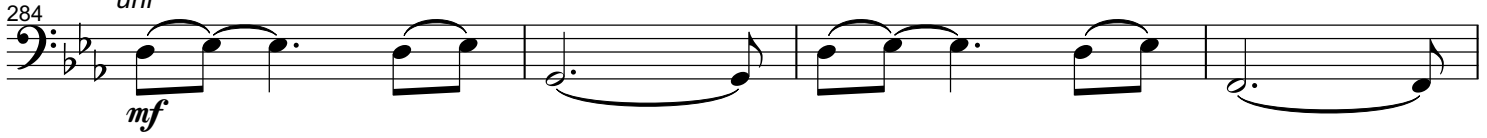
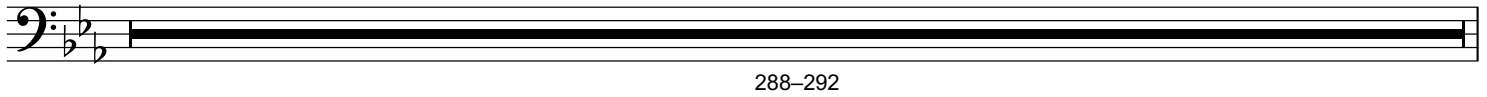
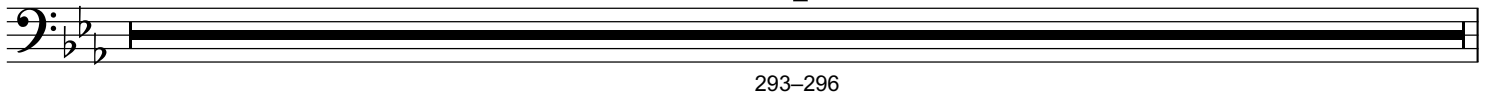
275 *poco dim.* *pp*



Violoncello

8

PART II: AMERICA A NEW LIFE

Z ♩ = 80**4****AA***uni Strings melodic line***BB***Piano Enters***5****4****3****CC****-The Moral Hypocrisy-****DD**

♩ = 120

4

EE

322 *div*

mf *f* *mp*

FF

2 *Melody Enters* 8

329-330 331-338

GG

2

339-340

344

3 *f*

-The Cries and the Sermons-**HH***Percussion Solo*

349

353

II**-The Woman-**

♩ = 110

4

357

mf *mp*

361-364

Violoncello

10

JJ Background Enters

365 *mp* *cresc.*

KK Melody

371 *mp*

LL

377

Strings Tremolo

383 *f*

MM -Your 4th of July-

391 *ff*

396

401 *mf* *f*

$\text{♩} = 55$

405 *mf* *mp* *ff*

411 *mf* *fff* *div*

Contrabass

DOUGLASS PORTRAIT

Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

A $\text{♩} = 60$

div *Tremolo Strings Enter* *pp* *cresc.*

8 *mp* *mf* *uni*

15 *mp*

B -Birth and Bondage-

20 *div* *mf > mp*

26 *uni* *mf > mp* *div* *uni*

34 **D** *mf* *mp*

-Awakening of Mind-

E $\text{♩} = 80$ *Brass Chorale*

40 *mf* *dim.* *pp* **5** 46-50

5 51-55

Contrabass

2

56 *Rit..* **2** **F** *Solo Trpt with Narrator* **6**

57-58 59-64

5 **G** *Passage: -Flight To Freedom-* $\text{♩} = 150$

65-69

71 *Woodwind Tutti* **5**

72-76

5 **H** *Snare Enters* *pizz* *div* *f*

77-81

84 *arco uni* *pizz* *div*

88 *uni arco*

91 *pizz* *div* *arco uni*

94 *div* *uni arco*

97 **I** *WW tutti Repeats*

100

103

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

2

107-108

ff *f*

113

poco dim

K *Piano Enters*

4

117

p *pp* *mf* *uni*

119-122

L

8

126-133

Contrabass

4

2

134–135

M

4

136–139

♩ = 100

140

mf

N

mp

2

144–145

4

146–149

3

150–152

Strings Tremolo

2

153–154

O

Basses Glissado

gliss.

mf

gliss.

2

159–160

161

gliss.

gliss.

2

165–166

167

gliss.

gliss.

P

♩ = 150

Woodwinds melody w/hrns

2

172–173

Contrabass

5

Q

Passage: -Across The Atlantic-

The first system of the musical score is for the first staff, which is in bass clef and has a key signature of two flats (B-flat and E-flat). It begins with a measure containing a whole rest, with the number '6' written above it and '174-179' written below it. This is followed by a measure with a double bar line. The next measure starts with a forte (*f*) dynamic and a 'pizz' (pizzicato) instruction. It contains a half note G2 and a half note F2. The following measure is a whole rest. The next measure starts with a 'uni arco' (unison arco) instruction and contains a half note G2 and a half note F2. The final measure of the system contains a half note G2 and a half note F2, with a mezzo-forte (*mf*) dynamic marking below it. The system ends with a double bar line.

183

Example 183 is a musical score in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with rests indicated by a diagonal slash. The score is divided into three measures, each containing five notes and one rest. The notes are: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), D3 (half). The rests are: E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), Bb3 (half). The score is written on a single staff.

186

187

189

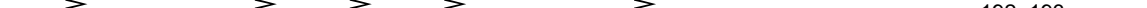
192

195

198

189

Musical notation for exercise 189, bass clef, 2/4 time. The melody consists of eighth and quarter notes with accents.

191 

Contrabass

6

194 **R**

f *p*

200

gliss. *mp*

-An Irish Welcome-

$\text{♩} = 40$

S Irish Tune Brass Chorale

205

ff *mf* *mp*

213 **T**

mf

218 **U** Piano Enters

mp

227 **V**

233

**Passage: - A Return To
America Fully "Woke"-**

238 **W** $\text{♩} = 150$
 f

241 *Trumpets Enter*

244

248 **X**

252 **Y** *div*
 ff

256 *My Country Tis of Thee*

260

265 mf mp

275 *poco dim.* pp

Contrabass

8

PART II: AMERICA A NEW LIFE

Z $\text{♩} = 80$



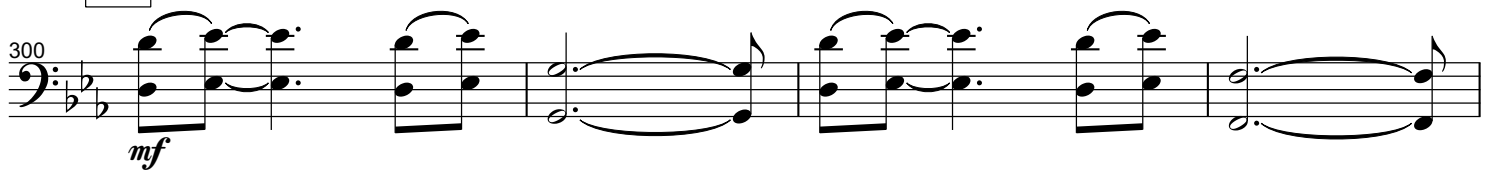
AA *Strings melodic line*



BB *Piano Enters unis*



CC



-The Moral Hypocrisy-

DD $\text{♩} = 120$

310

314

mf

EE

322

High Strings Background

FF

mf *f* *mp*

329

unis

Melody Enters

mp

335

341

GG

3

3

f

346

3

3

-The Cries and the Sermons-

HH Percussion Solo div

349

353

357

mf *mp*

Contrabass

10

II -The Woman-

361 *uni* $\text{♩} = 110$
mp **JJ**

365 *Background Enters*

369 **KK** *Melody*
mp

373

376 **LL**

380 *Strings Tremolo*
f

MM -Your 4th of July-

391 *ff*

393

401

$\text{♩} = 55$

405 *mf* *mp* *ff*

411 *mf* *fff*

DOUGLASS PORTRAIT

Narrator

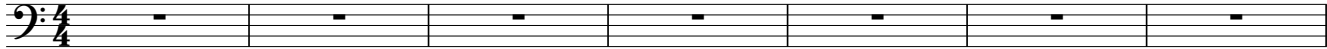
Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

♩ = 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.

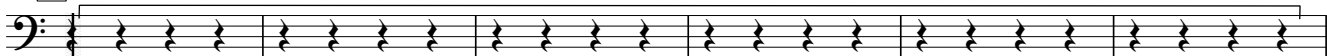
NARRATOR cont...



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."

ORATOR cont.... **E** **-Awakening of Mind-** $\text{♩} = 80$ Brass Chorale

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....



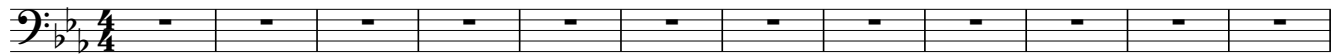
65

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!!"s

Passage: -Flight To Freedom-

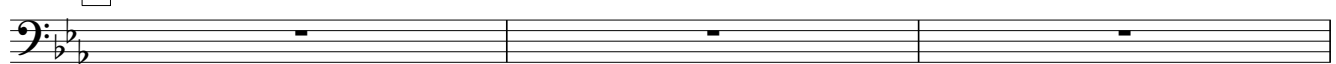
G = 150

Woodwind Tutti

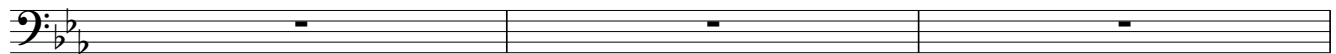


70

Snare Enters



82

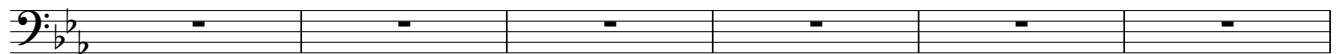


85

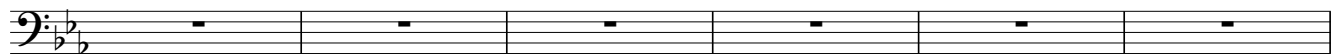


88

WW tutti Repeats

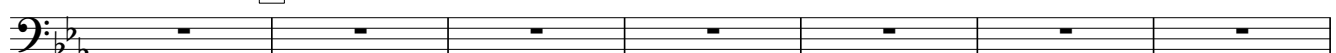


94

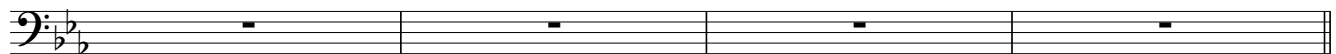


100

Bsns and Hrns 8th solo Rhythm



106



113

4 **-Free From Bondage-**K $\text{♩} = 120$ *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...

126

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

NARRATOR cont...

16. Escaping slavery
demanded both
courage and cunning.

NARRATOR cont...

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 $\text{♩} = 100$ *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....

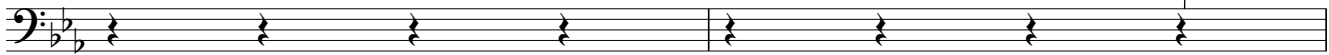
Strings Tremolo

150

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

ORATOR cont....

O Bases Glissado



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



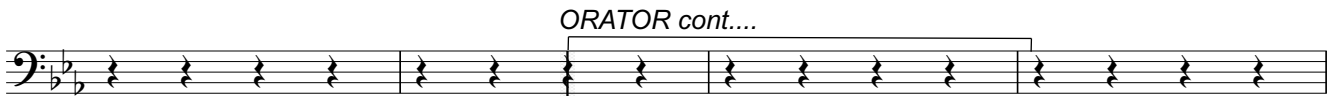
157 22. "Everybody
has
asked the question..."

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



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

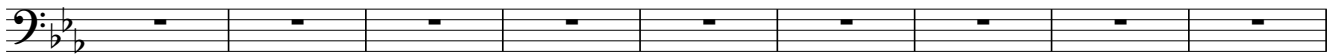
ORATOR cont....
25. "Do nothing with us! Your doing with
us has already played the mischief with us."



167 26. "Do nothing with us!"

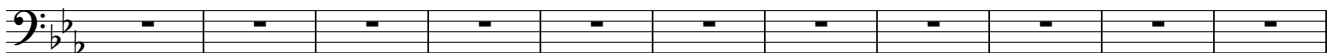
♩ = 150

P Woodwinds melody w/hrms



171

Q Passage: -Across The Atlantic-

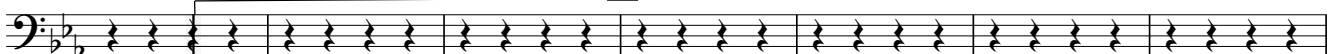


180

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-

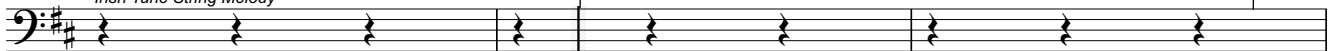
S = 40
Irish Tune Brass Chorus



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

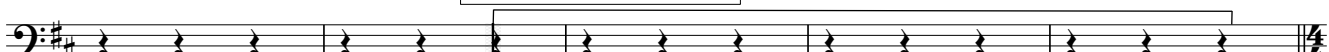
NARRATOR cont...



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

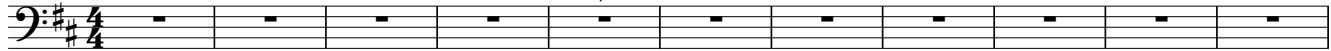
35. "I can truly say, I have spent some of the happiest moments of my life since landing in Ireland. I seem to have undergone a transformation. I believe I live a new life."

**Passage: - A Return To
America Fully "Woke"-**

$\text{♩} = 150$

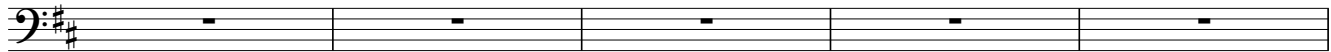
W

Trumpets Enter



238

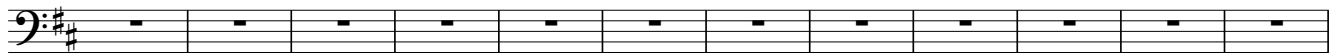
X



249

Y

My Country Tis of Thee



254

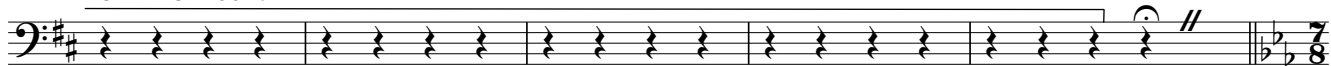
ORATOR:



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....



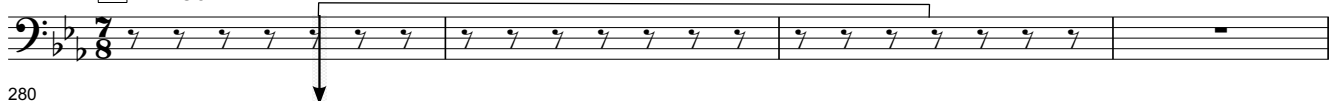
275

"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 $\text{♩} = 80$

ORATOR cont....

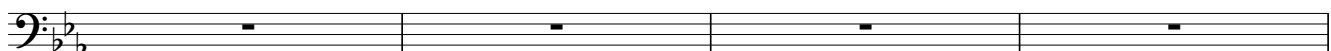


280

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

AA

Strings melodic line



284

8

NARRATOR:

Piano Enters
BB
 NARRATOR cont...
 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.

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

43. Native Americans, the first stewards of this soil, were driven out by white settlement, and have been erased from 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 ♩ = 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

NARRATOR:

361

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

JJ

NARRATOR cont...

Background Enters

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.

NARRATOR cont...

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

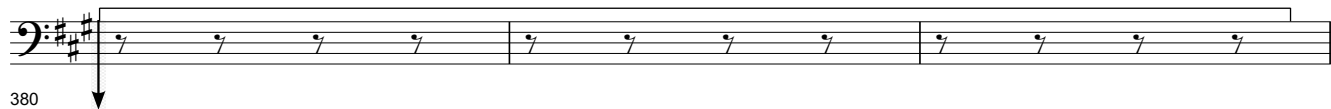
63. Her right to be and to do is as full, complete and perfect as the right of any man on earth.

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

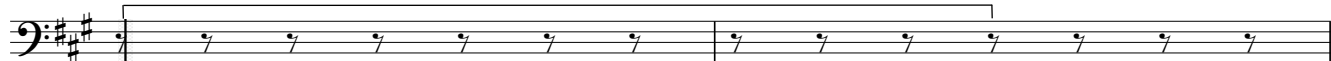
ORATOR:

395

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

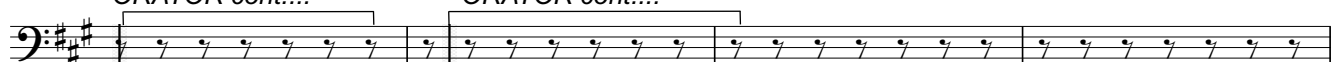
ORATOR cont...

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

ORATOR cont....

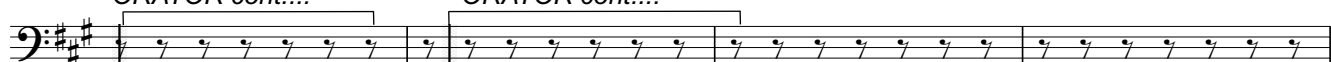
399

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

ORATOR cont....

401

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

ORATOR cont....

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

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.

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."

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

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

DOUGLASS PORTRAIT

Orator

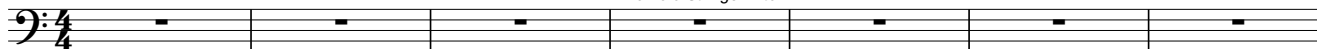
Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

♩ = 60

Tremolo Strings Enter



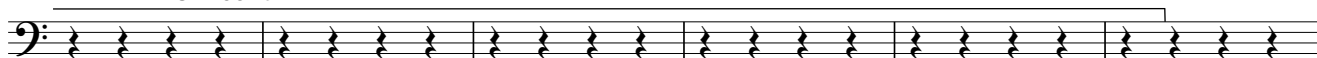
NARRATOR:



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.

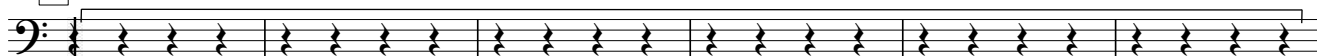
NARRATOR cont...



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...



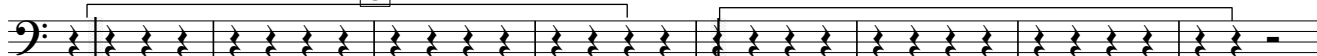
20

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"

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."

ORATOR cont.... **E** **-Awakening of Mind-**
♩ = 80
Brass Chorale

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....

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!!"s

Passage: -Flight To Freedom-

G = 150

Woodwind Tutti

70

H Enters

82

85

88

I WW tutti Repeats

94

100

J Bsns and Hrns 8th solo Rhythm

106

113

4 -Free From Bondage-

♩ = 120

NARRATOR:

Piano Enters

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.

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. *Y 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

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....
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/hrms*

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 Chorus



205

T
 Irish Tune String Melody

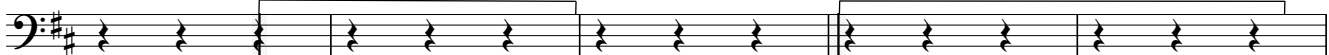


213

ORATOR:

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...



216

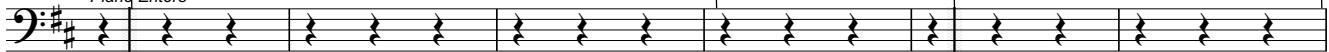
29. "Amongst them all, I saw no one that seemed to be shocked or disturbed by my dark presence."

ORATOR cont...

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 Ireland, 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...



227

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

NARRATOR cont...

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

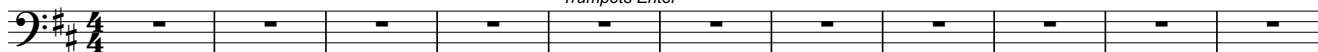
35. "I can truly say, I have spent some of the happiest moments of my life since landing in Ireland. I seem to have undergone a transformation. I believe I live a new life."

**Passage: - A Return To
America Fully "Woke"-**

$\text{♩} = 150$

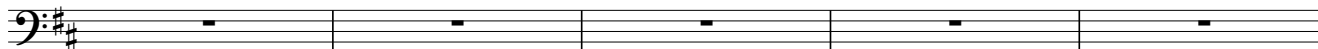
W

Trumpets Enter



238

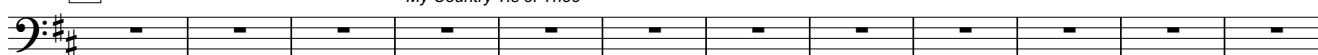
X



249

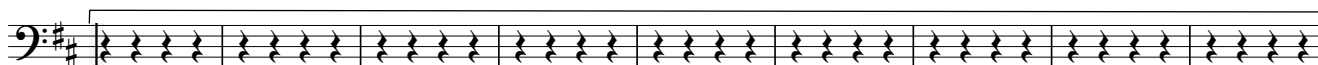
Y

My Country Tis of Thee



254

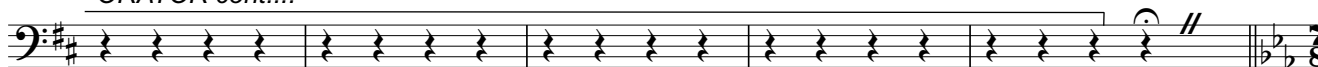
ORATOR:



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 $\text{♩} = 80$

ORATOR cont....

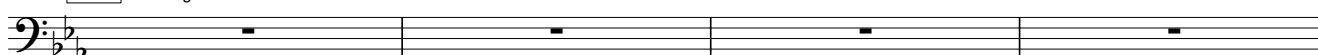


280

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

43. Native Americans, the first stewards of this soil, were driven out by white settlement, and have been erased from 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 ♩ = 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....

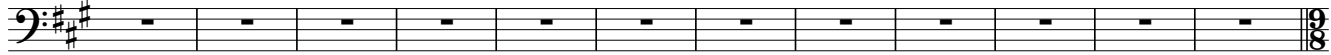


57. "The slave auctioneer's bell and the church-going bell chime in with each other, and the bitter cries of the heart-broken slave are drowned in the religious shouts of his pious master!"

-The Cries and the Sermons-

HH

Percussion Solo



349

II

-The Woman-

♩ = 110

NARRATOR:

361

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

JJ

NARRATOR cont...

NARRATOR cont...

Background Enters



365

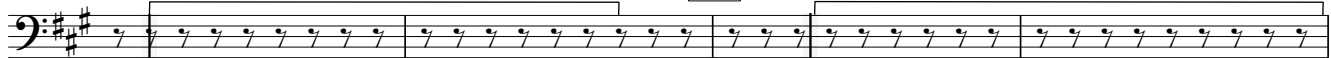
59. For him, the rights of women were inseparable from the rights of the enslaved and the oppressed.

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

NARRATOR cont...

KK

Melody

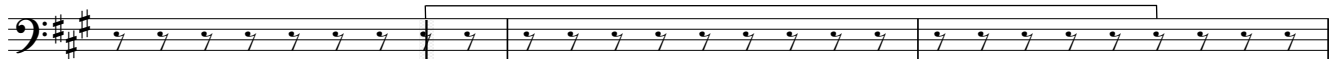
ORATOR:

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....

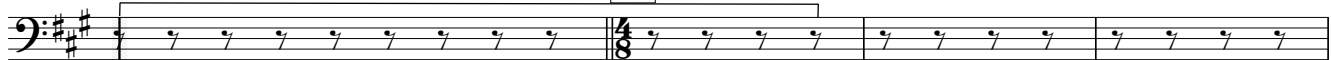


373

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

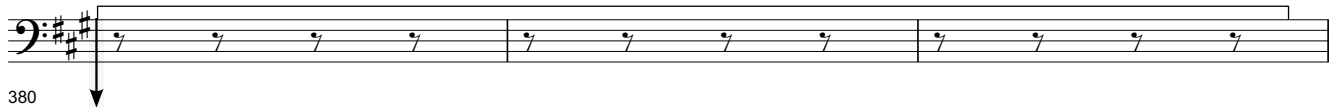
ORATOR cont....

LL



376

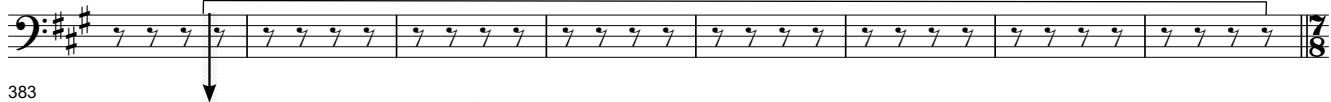
64. I say of her, as I say of the colored people, "Give her fair play, and hands off."

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

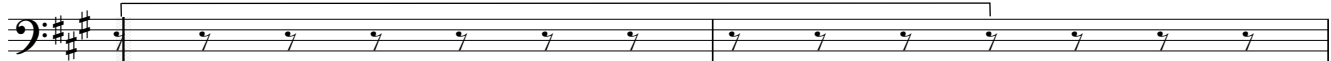
ORATOR:

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,

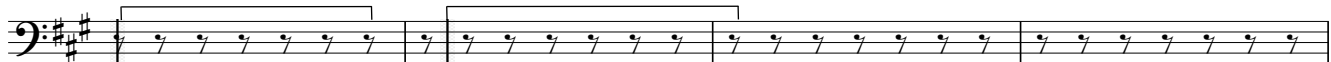
ORATOR cont....



399

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

ORATOR cont....



401

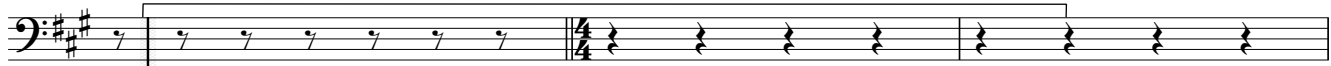
70. This Fourth of July is yours, not mine.

ORATOR cont....

71. You may rejoice, I must mourn!

♩ = 55

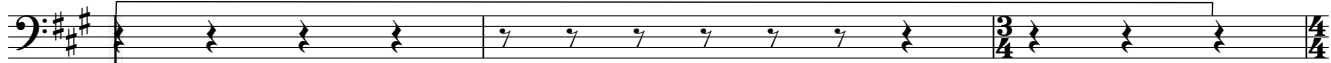
ORATOR cont....



405

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

ORATOR cont....

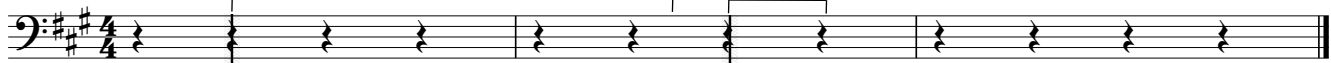


408

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."

ORATOR cont....

ORATOR cont....



411

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

DOUGLASS PORTRAIT

Narrator/Orator

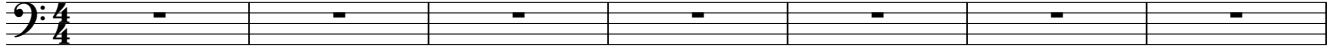
Commissioned by the Hopkins Symphony Orchestra

PART I: IN THE BEGINNING

J. Kimo Williams

♩ = 60

Tremolo Strings Enter



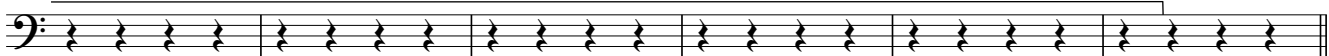
NARRATOR:



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.

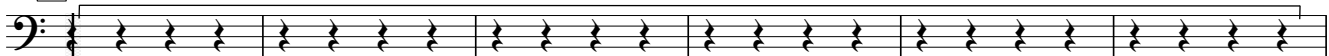
NARRATOR cont...



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"

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."

ORATOR cont.... **E** **-Awakening of Mind-**
♩ = 80
Brass Chorale

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....

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!!"s

Passage: -Flight To Freedom-

G = 150

Woodwind Tutti

70

H Enters

82

85

88

I WW tutti Repeats

94

100

J Bsns and Hrns 8th solo Rhythm

106

113

4 **-Free From Bondage-**

K $\text{♩} = 120$
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** $\text{♩} = 100$
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....
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/hrms*

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-

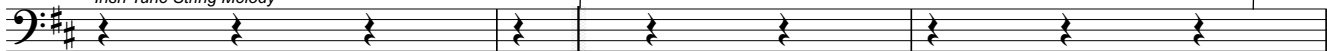
S = 40
Irish Tune Brass Chorus



205

ORATOR:

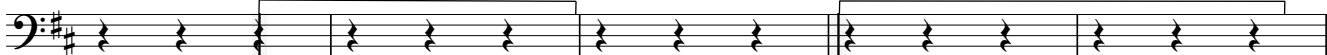
T
Irish Tune String Melody



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.

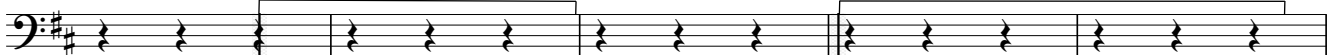
ORATOR cont....



216

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

ORATOR cont....



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 Ireland, 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...



227

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

NARRATOR cont...



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

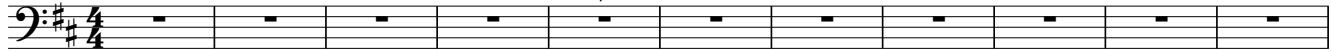
35. "I can truly say, I have spent some of the happiest moments of my life since landing in Ireland. I seem to have undergone a transformation. I believe I live a new life."

**Passage: - A Return To
America Fully "Woke"-**

$\text{♩} = 150$

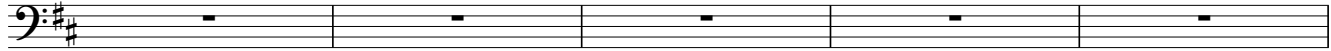
W

Trumpets Enter



238

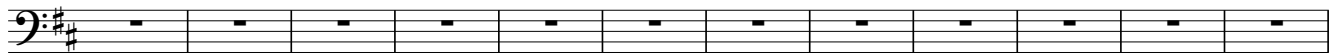
X



249

Y

My Country Tis of Thee



254

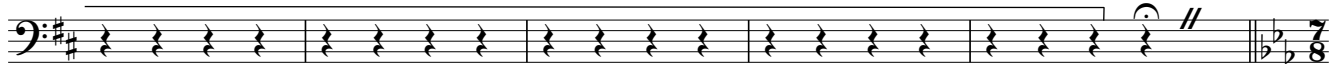
ORATOR:



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....



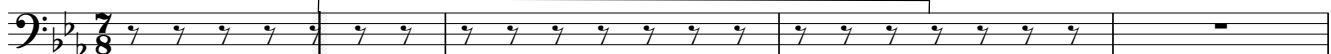
275

"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 $\text{♩} = 80$

ORATOR cont....

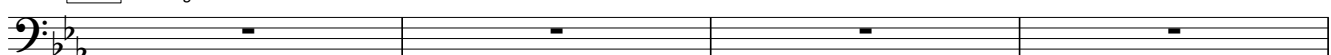


280

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

AA

Strings melodic line



284

8

NARRATOR:

Piano Enters
BB
 NARRATOR cont...
 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.

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

43. Native Americans, the first stewards of this soil, were driven out by white settlement, and have been erased from 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 ♩ = 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....

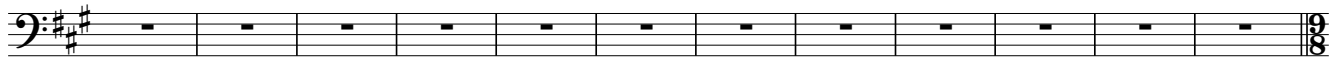


57. *"The slave auctioneer's bell and the church-going bell chime in with each other, and the bitter cries of the heart-broken slave are drowned in the religious shouts of his pious master!"*

-The Cries and the Sermons-

HH

Percussion Solo



349

-The Woman-

II

♩ = 110

NARRATOR:



361

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

JJ

NARRATOR cont...



365

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

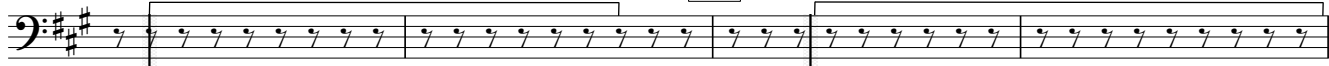
60. He knew that the denial of equality to women was born of the same in justice that denied equality to his people.

NARRATOR cont...

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....

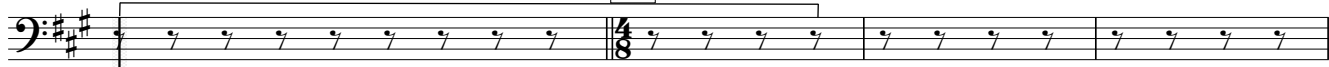


373

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

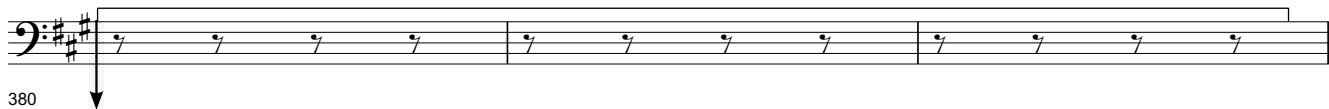
ORATOR cont....

LL



376

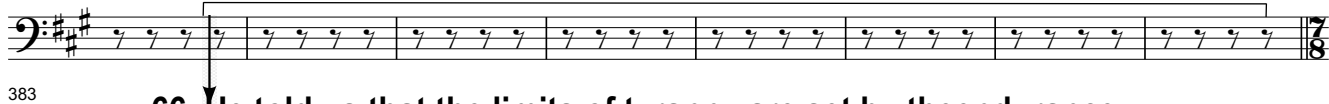
64. I say of her, as I say of the colored people, "Give her fair play, and hands off."

NARRATOR:

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

Strings Tremolo

NARRATOR cont...



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-*

**ORATOR:**

ORATOR cont...



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....



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

ORATOR cont....

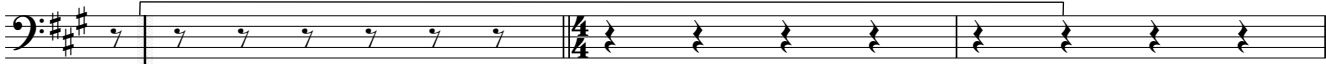
ORATOR cont....



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

71. You may
rejoice, I must mourn!

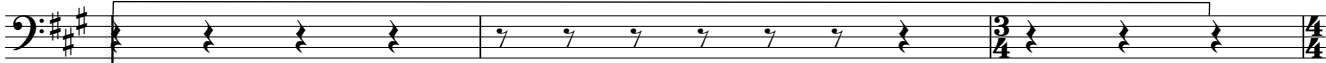
ORATOR cont....



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 the Orator part of measure 72. It is a single staff in bass clef with a key signature of two sharps (F# and C#). The notation consists of a series of eighth notes, followed by a double bar line, and then a series of quarter notes. The measure number 405 is written to the left of the staff. The lyrics for measure 72 are written below the staff.

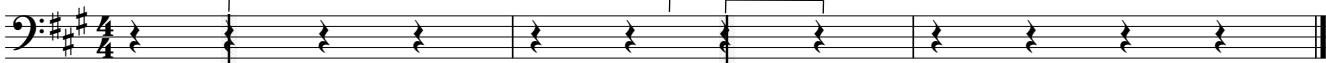
ORATOR cont....



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 the Orator part of measure 73. It is a single staff in bass clef with a key signature of two sharps (F# and C#). The notation consists of a series of quarter notes, followed by a series of eighth notes, and then a series of quarter notes. The measure number 408 is written to the left of the staff. The lyrics for measure 73 are written below the staff.

ORATOR cont....



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

Detailed description: This block contains the musical notation for the Orator part of measures 74 and 75. It is a single staff in bass clef with a key signature of two sharps (F# and C#). The notation consists of a series of quarter notes, followed by a series of eighth notes, and then a series of quarter notes. The measure number 411 is written to the left of the staff. The lyrics for measures 74 and 75 are written below the staff.