

Commissioned for Heartland Men's Chorus, Dustin S. Cates, Artistic Director,  
by Bob Batterson and his husband, Todd Green, in memory of Bob's loving and encouraging mother,  
Joyce Batterson, a woman who embraced social justice and personal fortitude

# EQUALITY

(from *Like Dust I Rise*)

for T.T.B.B. voices and piano  
with optional SoundPax and SoundTrax CD\*

Text by  
MAYA ANGELOU (1928-2014)

Music by  
MARK HAYES

Slowly, freely ( $\text{♩} = \text{ca. } 54$ )

TENOR I  
TENOR II

BARITONE  
BASS

PIANO

*p*

*mel. p*

E - qual - i - ty, — and I will be free. E - qual - i - ty

Slowly, freely ( $\text{♩} = \text{ca. } 54$ )

PIANO

*p*

4

*mp* *rit.*

and I will be free.

*mp* *rit.*

*mp* *rit.*

\* Also available for S.A.T.B. (46419) and S.S.A.A. (46420). SoundTrax CD available (46422).  
SoundPax available (DIGPX00053) - includes score and set of parts for Flute, Clarinet, Alto Saxophone,  
Tenor Saxophone, French Horn, 2 Trumpets, 2 Trombones, Percussion, Guitar, Bass, and Drumset.

Please visit [mayaangelou.com](http://mayaangelou.com) for more information.

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To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

7

Moderately fast ( $\text{♩} = \text{ca. } 69$ )

You de-clare you see me dim - ly, through a glass which will

Moderately fast ( $\text{♩} = \text{ca. } 69$ )

10

not shine, though I stand be - fore you bold - ly,

13

trim in rank and mak - ing time.

15

*mf*

You do own to hear — me faint - ly as a whis - per out —

*mf*

*mf*

18

— of range, — while my drums beat out —

20

— the mes - sage and the rhy - thms nev - er change.

*f*

*f*

*f*

23

E - qual - i - ty, and I will be free.

*mel.*

25

E - qual - i - ty, and I will be free. E - qual - i - ty,

28

and I will be free.

## BARITONE SOLO

31

*mf*

You an-nounce my ways — are wan - ton, that I fly from man —

*mp**Hoo**hoo hoo —**hoo hoo hoo —**mp**mf*

34

— to man, — but if I'm just a shad - ow to — you,

*hoo hoo hoo —*

37

39



could you ev - er un - der - stand? We have lived a pain-

could you ev - er un - der - stand? We have lived a pain-



*hoo hoo hoo. Ah*

*hoo hoo hoo. Ah*



*hoo hoo hoo. Ah*



40



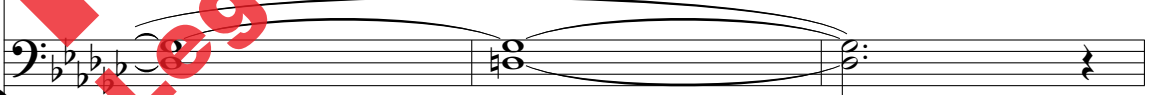
- ful his - try. we know the shame - ful past, -

- ful his - try. we know the shame - ful past, -



- ful his - try. we know the shame - ful past, -

- ful his - try. we know the shame - ful past, -



- ful his - try. we know the shame - ful past, -



but I keep on march - in' for - ward and you keep on com -

ah. And you keep on com -

*f*

*mf*

*mf*

*f*

- ing last. E - qual - i - ty, and I will be free.

- ing last. E - qual - i - ty, and I will be free.

*f*

*f*

49

E - qual - i - ty, and I will be free. E - qual - i - ty,

E - qual - i - ty, and I will be free. E - qual - i - ty,

The musical score for measures 49-51 features a vocal line and a piano accompaniment. The vocal line consists of two staves (treble and bass clef) with lyrics. The piano accompaniment is shown in grand staff notation. A large red watermark 'Preview Only' is overlaid diagonally across the page.

52

and I will be free. —

and I will be free. —

The musical score for measures 52-54 continues the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment concludes with a final chord. A large red watermark 'Preview Only' is overlaid diagonally across the page.



*mf*

Take the blind - ers from \_\_\_ your vi - sion, take the pad - ding from \_

*mf*

*mf*

\_\_\_ your ears \_\_\_ and con - fess you've heard \_\_\_

— me cry - ing, and ad - mit you've seen — my tears.

This system contains the vocal line and piano accompaniment for the first part of the piece. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "— me cry - ing, and ad - mit you've seen — my tears." The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

63

*mf*

*cresc. poco a poco*

Hear the tem - po so com - pel - ling, hear the blood throb

*mp*

*cresc. poco a poco*

Hear the tem - po so com - pel - ling, hear the blood throb

*mp*

*cresc. poco a poco*

This system contains the piano accompaniment for the second part of the piece. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The dynamics are marked *mp* and *cresc. poco a poco*. The piano accompaniment consists of chords and moving lines in both hands.



71

E - qual - i - ty, and I will be free. E - qual - i - ty,

E - qual - i - ty, and I will be free. E - qual - i - ty,

*mel.*

74

and I will be free. E - qual - i - ty, and I will be free, -

and I will be free. E - qual - i - ty, and I will be free, -

*final ending*

77 *sfz* 79 *f*

I will be free.

E - qual - i - ty,

I will be free.

E - qual - i - ty,

*8va*  
*mf*

80

and I will be free.

E - qual - i - ty,

and I will be free.

and I will be free.

E - qual - i - ty,

and I will be free.

(8)

83



E - qual - i - ty, and I will be free. —



E - qual - i - ty, and I will be free. —



86

87



Sing it to me, chil - dren! Sing it loud, —



E - qual - i - ty, and I will be free.



— sing it strong. — E - qual - i - ty, —

E - qual - i - ty, and I will be free. E - qual - i - ty, —

*ff* *rit.* **Broadly** (♩ = ca. 69) *rit.*

— and I will — be free, I — will be

— and I will — be free, be

**Broadly** (♩ = ca. 69)

*ff* *rit.* *rit.*

95

free! \_\_\_\_\_

free!

75

*transitional ending (if performing set)*

*ff*

E - qual - i - ty, \_\_\_\_\_ and

*ff*

E - qual - i - ty, \_\_\_\_\_ and

*ff*

*transitional ending (if performing set)*

*ff*





*rit.*

**79** Bright shuffle feel (♩ = ca. 128)

Bass line for measure 77: G2, A2, B2, C3, D3, E3, F3, G3.

I will be free.

*rit.*

Piano accompaniment for measure 77: G4, A4, B4, C5, D5, E5, F5, G5.

I will be free.

Bass line for measure 78: G2, A2, B2, C3, D3, E3, F3, G3.

**Bright shuffle feel** (♩ = ca. 128)

Piano accompaniment for measure 78: G4, A4, B4, C5, D5, E5, F5, G5.

*rit.*

*f* swing the 8ths!

Piano accompaniment for measure 79: G4, A4, B4, C5, D5, E5, F5, G5.

Piano accompaniment for measure 80: G4, A4, B4, C5, D5, E5, F5, G5.

Piano accompaniment for measure 81: G4, A4, B4, C5, D5, E5, F5, G5.

Piano accompaniment for measure 82: G4, A4, B4, C5, D5, E5, F5, G5.

Piano accompaniment for measure 83: G4, A4, B4, C5, D5, E5, F5, G5.

Piano accompaniment for measure 84: G4, A4, B4, C5, D5, E5, F5, G5.

Piano accompaniment for measure 85: G4, A4, B4, C5, D5, E5, F5, G5.

Piano accompaniment for measure 86: G4, A4, B4, C5, D5, E5, F5, G5.

Piano accompaniment for measure 87: G4, A4, B4, C5, D5, E5, F5, G5.

Piano accompaniment for measure 88: G4, A4, B4, C5, D5, E5, F5, G5.

Piano accompaniment for measure 89: G4, A4, B4, C5, D5, E5, F5, G5.

*Segue to measure 7 in "Still I Rise"*

Piano accompaniment for measure 90: G4, A4, B4, C5, D5, E5, F5, G5.

Piano accompaniment for measure 91: G4, A4, B4, C5, D5, E5, F5, G5.

Piano accompaniment for measure 92: G4, A4, B4, C5, D5, E5, F5, G5.