

JOSEPH SCHWANTNER

To the memory of Martin Luther King

NEW MORNING
FOR THE WORLD

"DAYBREAK OF FREEDOM"

Narrator and Wind Orchestra

TEXTS DRAWN FROM THE WORDS OF

MARTIN LUTHER KING JR.

TRANSCRIBED FOR WINDS BY

NIKK PILATO

INSTRUMENTATION

NARRATOR
PICCOLO (DOUBLES FLUTE IV)
FLUTE I-III (FLUTE III DOUBLES PICCOLO II)
OBOE I-II
ENGLISH HORN
BASSOON I-II-III
E-FLAT SOPRANO CLARINET
BB SOPRANO CLARINET I-II-III (2 PLAYERS PER PART)
BB BASS CLARINET
BB CONTRABASS CLARINET
SOPRANO SAXOPHONE
ALTO SAXOPHONE I-II
TENOR SAXOPHONE
BARITONE SAXOPHONE
TRUMPET IN C I-II-III
HORN IN F I-II-III-IV
TROMBONE I-II-III-IV
EUPHONIUM (TWO PARTS)
TIMPANI
STRING BASS
PIANO (AMPLIFIED) †
CELESTA (AMPLIFIED) †
HARP
TUBA
PERCUSSION I
(3 TOM-TOMS, TAM-TAM, SMALL BUBBLES, BONG, VIBRAPHONE*, GLOCKENSPIEL)
PERCUSSION II
(2 PAIRS OF TIMPANS, TRIANGLE, TAM-TAM, GLOCKENSPIEL, MARIMBA, 2 SUSPENDED CYMBALS)
PERCUSSION III
(3 TOM-TOMS, TAM-TAM, CROTALES, MARIMBA, XYLOPHONE, 2 SUSPENDED CYMBALS)
PERCUSSION IV
(BASS DRUM, TRIANGLE, TAM-TAM, CROTALES, XYLOPHONE, TUBULAR BELLS)
PERCUSSION V
(MARIMBA, VIBRAPHONE*, XYLOPHONE)

*VIBRAPHONES ARE BOWED (NEED TWO BASS BOWS)

† THE PIANO AND CELESTA PARTS ARE BOTH ESSENTIAL TO PROPER PERFORMANCE OF THIS WORK, AND CANNOT BE SHARED BY THE SAME PERFORMER. EACH WILL REQUIRE A SEPARATE (AND HIGHLY SKILLED) PERFORMER.

TRANSPOSED SCORE

DURATION: ~ 23:00

NOTES

OF *NEW MORNING FOR THE WORLD*, SCHWANTNER WRITES:

IN 1981 ROBERT FREEMAN, THEN DIRECTOR OF THE EASTMAN SCHOOL OF MUSIC, ASKED ME TO INITIATE A PROJECT TO HONOR THE MEMORY OF MARTIN LUTHER KING JR.,. I WAS EXCITED BY THE OPPORTUNITY TO ENGAGE MY WORK WITH THE PROFOUND AND DEEPLY FELT WORDS OF DR. KING, A MAN OF GREAT DIGNITY AND COURAGE WHOM I HAD LONG ADMIRER. THE WORDS THAT I SELECTED FOR THE NARRATION WERE GARNERED FROM A VARIETY OF DR. KING'S WRITINGS, ADDRESSES, AND SPEECHES, AND DRAWN FROM A PERIOD OF MORE THAN A DECADE OF HIS LIFE. THESE WORDS, ELOQUENTLY EXPRESSED BY THE THRUST OF HIS ORATORY, BEAR WITNESS TO THE POWER AND NOBILITY OF MARTIN LUTHER KING'S IDEAS, PRINCIPLES AND BELIEFS.

AS ONE OF THE GREAT ORATORS OF THE 20TH CENTURY, KING WAS ACUTELY AWARE OF THE DRAMATIC IMPORT AND EMOTIONAL AFFECT HIS WORDS AND IDEAS POSSESSED. CORRETTA SCOTT KING ONCE MENTIONED TO ME THAT HE WOULD REHEARSE HIS SPEECHES REPEATEDLY, OFTEN MODIFYING THE WORDS AND MODULATING HIS PRESENTATION IN ORDER TO FURTHER ENHANCE THEIR EFFECTIVENESS. IT IS INTERESTING TO NOTE THAT KING'S "I HAVE A DREAM" THEME WAS CENTRAL TO HIS WORK THROUGHOUT HIS LIFE AND PROVIDED HIM WITH THE OPPORTUNITY TO CONSIDER A MULTIPLICITY OF THEMATIC VARIATIONS THAT HE COULD CONTINUOUSLY REFINE AS THE FABRIC OF HIS IDEAS CHANGED AND DEVELOPED.

PRIOR TO MY BEGINNING THE ACTUAL COMPOSING OF *NEW MORNING*, I SPENT THE SUMMER OF 1982 EXAMINING KING'S WORK AND ASSEMBLING TEXTS FROM A VARIETY OF HIS WRITINGS, ADDRESSES, AND SPEECHES ALL DRAWN FROM A PERIOD OF MORE THAN A DECADE OF HIS LIFE. THIS RESEARCH WAS CRUCIAL AND HELPS ILLUSTRATE THE FORMAL MUSICAL DESIGN OF *NEW MORNING FOR THE WORLD*. THROUGH THIS CULLING OF A LARGE OF AMOUNT MATERIAL THAT I WAS ABLE TO SYNTHESIZE THE TEXT INTO A COHESIVE NARRATIVE THAT ENCAPSULATES KING'S MAIN IDEAS AND BELIEFS.

THE ORCHESTRAL VERSION WAS PREMIERED BY THE EASTMAN PHILHARMONIA (DAVID EFFRON, CONDUCTOR) ON 15 JANUARY 1983, AT THE KENNEDY CENTER FOR THE PERFORMING ARTS IN WASHINGTON, D.C.; WILLIE STARGELL NARRATING. THE WIND ORCHESTRA VERSION WAS PREMIERED BY THE FLORIDA STATE UNIVERSITY WIND ORCHESTRA (NIKK PILATO, CONDUCTOR) ON 20 APRIL 2007, IN TALLAHASSEE, FLORIDA. DAVID ECCLES NARRATING.

SCHWANTNER NOTES THAT OVER THE YEARS *NEW MORNING FOR THE WORLD* HAS BECOME ONE OF HIS MOST POPULAR WORKS. IT HAS RECEIVED MANY PERFORMANCES WIDE IN PART DUE TO ITS POLITICAL SUBJECT MATTER, AS WELL AS A HOST OF PAST NARRATORS THAT INCLUDE TONY GLOVER, ROBERT GUILLAUME, JAMES EARL JONES, VERNON JORDAN, CORETTA SCOTT KING, GILBERT OBLAN, SIDNEY POITIER, WILLIAM WARFIELD, AND ALFRE WOODARD, AMONG OTHERS.

NOTATION

 DOT BELOW: THE NOTE SUBTRACTS HALF THE VALUE THAT IS ADDED BY THE DOT FOLLOWING THE NOTE.

 SQUARE BOX: MARKATA, OFTEN USED WHEN THE NARRATOR SPEAKS.

 AS FAST AS POSSIBLE. THIS IS USED BOTH IN SECTIONS WITH INDETERMINATE METER AND THOSE WITH A SET METER, AND IS DESIGNATED BY THE SLASH RUNNING ACROSS THE TOP CORNER OF A BEAM.

PLEASE FORWARD ANY ERRATA, QUESTIONS, OR COMMENTS TO NIKK@NIKKNAKKS.NET

TEXTS

THERE COMES A TIME WHEN PEOPLE GET TIRED – TIRED OF BEING SEGREGATED AND HUMILIATED, TIRED OF BEING KICKED ABOUT BY THE BRUTAL FEET OF OPPRESSION.¹

WE ARE GOING TO WALK NON-VIOLENTLY AND PEACEFULLY TO LET THE NATION AND THE WORLD KNOW THAT WE ARE TIRED NOW. WE'VE LIVED WITH SLAVERY AND SEGREGATION THREE HUNDRED AND FORTY-FIVE YEARS. WE WAITED A LONG TIME FOR FREEDOM.²

BEFORE THE PILGRIMS LANDED AT PLYMOUTH, WE WERE HERE. BEFORE THE PEN OF JEFFERSON ETCHED ACROSS THE PAGES OF HISTORY THE MAJESTIC WORDS OF THE DECLARATION OF INDEPENDENCE, WE WERE HERE. FOR MORE THAN TWO CENTURIES OUR FOREFATHERS LABORED IN THIS COUNTRY WITHOUT WAGES – AND BUILT THE HOMES OF THEIR MASTERS IN THE MIDST OF BRUTAL INJUSTICE AND SHAMEFUL HUMILIATION. AND YET OUT OF A BOTTOMLESS VITALITY, THEY CONTINUED TO THRIVE AND DEVELOP. IF THE INEXPRESSIBLE CRUELITIES OF SLAVERY COULD NOT STOP US, THE OPPOSITION WE NOW FACE WILL SURELY FAIL. WE WILL WIN OUR FREEDOM BECAUSE THE SACRED HERITAGE OF OUR NATION AND THE ETERNAL WILL OF GOD ARE EMBODIED IN OUR ECHOING DEMANDS.³

NOW IS THE TIME TO MAKE REAL THE PROMISE OF DEMOCRACY. NOW IT THE TIME TO LEAVE THE DARK AND DESOLATE VALLEY OF SEGREGATION TO THE SUNLIT PATH OF RACIAL JUSTICE. NOW IS THE TIME TO LIFT OUR NATION FROM THE QUICKSANDS OF RACIAL INJUSTICE TO THE SOLID ROCK OF BROTHERHOOD. NOW IS THE TIME TO MAKE JUSTICE A REALITY FOR ALL OF GOD'S CHILDREN. WE CANNOT WALK ALONE. AS WE WALK, WE MUST MAKE THE PROMISE THAT WE SHALL ALWAYS MARCH AHEAD. WE CANNOT TURN BACK. NO, NO, WE ARE NOT SATISFIED UNLESS WE ARE NOT BE SATISFIED UNTIL JUSTICE ROLLS DOWN LIKE WATERS, AND RIGHTEOUSNESS LIKE A MIGHTY STREAM.⁴

WE'RE ON THE MOVE NOW – NEITHER THE BURNING OF OUR CHURCHES NOR THE BEATING AND KILLING OF OUR CLERGY MEN WILL STOP US. WE'RE ON THE MOVE NOW – PEOPLE LISTEN. THE BATTLE IS IN OUR HANDS – I KNOW SOME OF YOU ARE ASKING, "HOW LONG WILL IT TAKE?" I COME TO SAY TO YOU HOWEVER DIFFICULT THE MOMENT, HOWEVER FRUSTRATING THE HOUR, IT WILL NOT BE LONG BECAUSE TRUTH PRESSED TO THE EARTH WILL RISE AGAIN. HOW LONG? NOT LONG BECAUSE NO LIE CAN LIVE FOREVER. HOW LONG? NOT LONG BECAUSE YOU WILL DO WHAT YOU SAW. HOW LONG? NOT LONG BECAUSE THE ARM OF THE MOST POWERFUL UNIVERSE IS BEING BENT TOWARD JUSTICE.⁵

WHEN THE HISTORY BOOKS ARE WRITTEN IN FUTURE GENERATIONS, THE HISTORIANS WILL HAVE PAUSE AND SAY, "THERE LIVED A GREAT PEOPLE – BLACK PEOPLE – WHO INJECTED NEW MEANING AND DIGNITY INTO THE VEINS OF AMERICAN HISTORY. THEIR CHALLENGE IS OUR RESPONSIBILITY."⁶

I HAVE A DREAM

THE DREAM OF A NATION OF OPPORTUNITY, OF PRIVILEGE AND PROPERTY WIDELY DISTRIBUTED; A DREAM OF A LAND WHERE MEN WILL NOT TAKE NECESSITIES FROM THE MANY TO GIVE LUXURIES TO THE FEW; A DREAM OF A COUNTRY WHERE MEN DO NOT ARGUE THAT THE COLOR OF A MAN'S SKIN DETERMINES THE COURSE OF HIS CHARACTER; A DREAM OF A PLACE WHERE ALL OUR GIFTS AND RESOURCES ARE HELD NOT FOR OURSELVES ALONE BUT AS INSTRUMENTS OF SERVICE FOR THE REST OF HUMANITY; THE DREAM OF A COUNTRY WHERE EVERY MAN WILL RESPECT THE DIGNITY AND WORTH OF ALL HUMAN PERSONALITY; AND MEN WILL DARE TO LIVE TOGETHER AS BROTHERS. WHENEVER IT IS FULFILLED, WE WILL EMERGE FROM THE BLEAK AND DESOLATE MIDNIGHT OF MAN'S INHUMANITY TO MAN INTO THE BRIGHT AND GLOWING DAYBREAK OF FREEDOM AND JUSTICE FOR ALL OF GOD'S CHILDREN.⁸

TEXTS USED BY PERMISSION OF JOAN DAVES.

¹ From STRIDE TOWARD FREEDOM by Martin Luther King, Jr. © Copyright 1958 by Martin Luther King, Jr.

² From BEHIND THE SELMA MARCH by Martin Luther King, Jr. © Copyright 1965 by Martin Luther King, Jr.

³ From LETTER FROM BIRMINGHAM JAIL by Martin Luther King, Jr. © Copyright 1963, 1964 by Martin Luther King, Jr.

⁴ From I HAVE A DREAM by Martin Luther King, Jr. © Copyright 1963 by Martin Luther King, Jr.

⁵ From BEHIND THE SELMA MARCH by Martin Luther King, Jr. © Copyright 1965 by Martin Luther King, Jr.

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NEW MORNING FOR THE WORLD

TEXTS BY
MARTIN LUTHER KING JR.

DAYBREAK OF FREEDOM
for Narrator and Wind Orchestra

JOSEPH SCHWANTNER
TRANSCRIBED BY NIKK PILATO

PREVIEW

Low Resolution

(3+3+3+2) (2+2+3+2) (3+3+3+2)

Picc. 1-2 Fl. 1 Fl. 2 Ob. Eng. Horn Bassoon Eb Clar. Cl. 1 Cl. 2 Cl. 3 Bb Cl. Cb. Cl. Sop. Sax A. Sax Ten. Sax Bar. Sax

Tpts 1-3 Hrn. 1-4 Euph. Tuba Perc. 1 Perc. 2 Perc. 3 Perc. 4

Piano Celeste Harp

5 6 7 8

PREVIEW Low Resolution

This page of a musical score contains staves for Piccolo 1-2, Flute 1, Flute 2, Oboe, English Horn, Bassoon, E-flat Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet/Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets 1-3, Horns 1-4, Euphonium, Tuba, Percussion 1-4, Piano, Celeste, and Harp. The score is divided into measures 5 through 8. Above the first three measures, there are rhythmic groupings: (3+3+3+2) above measures 5-6, (2+2+3+2) above measure 6, and (3+3+3+2) above measure 7. Above measure 6, there is a large '9' over an '8' indicating a 9/8 time signature. Above measure 7, there is a large '11' over an '8' indicating an 11/8 time signature. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*, *pp*), and articulation marks. A large, diagonal watermark reading 'PREVIEW Low Resolution' is superimposed over the entire page.

Picc. 1-2 (2+2+3+2) 9 8 *ff* *ffp* *ffp* (3+3+3+2) 11 8 *pp* *f*
 Fl. 1 *ff*
 Fl. 2 *mf* *sub.* *ff* *pp* *f*
 Ob. *ff* *mf* *p* *mf* *p*
 Eng. Horn *p* *mf* *p*
 Bsn. 1-2-3 1 & 2. *p* *p* *f sub.* *p* *mf* *p* *mf* *f*
 Eb Clar. *mf* *sub.* *ff* *pp*
 Cl. 1 *p* *p* *ff* *ffp* *pp*
 Cl. 2 *p* *p* *f sub.* *p* *mf*
 Cl. 3 *p* *p* *f sub.* *p* *mf*
 Bs. Cl. Cb. Cl. *ff* *p* *mf*
 Sop. Sax *ff* *mf* *sub.* *ff* *pp*
 A. Sax *ff* *p sub.*
 Ten. Sax *mf* *p* *f*
 Bari. Sax *mf* *mf* *mf*
 Bari. Sax *mf* *mf*
 Tpts 1-3 (2+2+3+2) 9 8 *ff* *p* *mf* *f*
 Hn. 1-4 *ff* *f* *mf* *f*
 Tbones *p* *mf* *f* 1. (straight mute) *mf* *f*
 Euph. *ff* *mf* *p* *mf* *f*
 Tuba *mf* *f*
 Str. *p* *mf* *f* *mf*
 Perc. 1 *ff* *mf* *f* *mf* *f* *f* *f*
 Perc. 2 *ff* *mf* *f* *mf* *f* *f* *f*
 Perc. 3 *ff* *mf* *f* *mf* *f* *f* *f*
 Perc. 4 *p* *f* *mf* *f* *f* *f* *f*
 Piano (2+2+3+2) 9 8 *ff* *mp* (3+3+3+2) 11 8 *f*
 Celeste *ff* *mp* *f*
 Harp *mf* *mp* *f*

PREVIEW

Low Resolution

(3+3+3+2) (2+2+3+2) (3+3+3+2)

Picc. 1-2 Fl. 1 Fl. 2 Fl. 3 Piccolo 2 to Flute 3

Oboe Eng. Horn

Bsn. 1-2 Bsn. 3

Eb Clar. Cl. 1 Cl. 2 Cl. 3 B. Cl. Cb. Cl.

Sop. Sax A. Sax Ten. Sax Bari. Sax

Tpts. 1-3 Hn. 1-4 Tbns. 1-4 Euph. Tuba

Perc. 1 Perc. 2 Perc. 3 Perc. 4

Piano Celeste Harp

1 & 2, [straight mule] solo

Tam-Tam Vibes Sus. Cym. Glockenspiel Crotales Bass Drum Tubular Bells

9/8 11/8

13 14 15 16

