

JOSEPH SCHWANTNER

*To the memory of Martin Luther King*

NEW MORNING  
FOR THE WORLD

*"DAYBREAK OF FREEDOM"*

*for  
Narrator and Wind Orchestra*

PERUSAL SCORE  
TEXTS DRAWN FROM THE WORDS OF  
MARTIN LUTHER KING JR.

TRANSCRIBED FOR WINDS BY

NIKK PILATO

COMMISSIONED BY AT&T FOR THE EASTMAN PHILHARMONIA; DAVID EFFRON, CONDUCTOR.

## 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  
B♭ SOPRANO CLARINET I-II-III (2 PLAYERS PER PART)  
B♭ BASS CLARINET  
B♭ 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 PLAYERS)  
TUBA  
STRING BASS  
PIANO (AMPLIFIED) †  
CELESTA (AMPLIFIED)  
HARP  
TIMPANI  
PERCUSSION I  
(3 TOM-TOMS, TAM-TAM, SMALL BOTTOM GONG, VIBRAPHONE\*, GLOCKENSPIEL)  
PERCUSSION II  
(2 PAIRS OF TIMBALES, TRIANGLE, BASS DRUM, TAM-TAM, GLOCKENSPIEL, MARIMBA, 2 SUSPENDED CYMBALS)  
PERCUSSION III  
(3 TOM-TOMS, TRIANGLE, 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.

## TRANPOSED 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 CONTINUALLY 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 HELPED ME CREATE AND FURTHER ILLUMINATE THE FORMAL MUSICAL DESIGN OF *NEW MORNING FOR THE WORLD*. IT WAS THROUGH THIS CULLING OF A LARGE OF AMOUNT MATERIAL THAT I WAS ABLE TO SYNTHESIZE THE TEXT INTO A COHERENT 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 WORLDWIDE IN PART DUE TO ITS POLITICAL SUBJECT MATTER, AS WELL AS A HOST OF PAST NARRATORS THAT INCLUDE DANNY GLOVER, ROBERT GUILLAUME, JAMES EARL JONES, VERNON JORDAN, CORETTA SCOTT KING, CELANDRA KING, SIDNEY POITIER, WILLIAM WARFIELD, AND ALFRE WOODARD, AMONG OTHERS.

## NOTATION



A DOT BEFORE THE NOTE SUBTRACTS HALF THE VALUE THAT IS ADDED BY THE DOT *FOLLOWING* THE NOTE.



LONG FERMATA, 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](mailto: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.<sup>1</sup>

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.<sup>2</sup>

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.<sup>3</sup>

NOW IS THE TIME TO MAKE REAL THE PROMISE OF DEMOCRACY. NOW IS THE TIME TO RISE FROM 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 TO ALL OF GOD'S CHILDREN. WE CANNOT WALK ALONE. AS WE WALK, WE MUST MAKE THE PLEDGE THAT WE SHALL ALWAYS MARCH AHEAD. WE CANNOT TURN BACK. NO, NO, WE ARE NOT SATISFIED AND WE WILL NOT BE SATISFIED UNTIL JUSTICE ROLLS DOWN LIKE WATERS, AND RIGHTEOUSNESS LIKE A MOUNTAIN STREAM.<sup>4</sup>

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. MY 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 REAP WHAT YOU SOW. HOW LONG? NOT LONG BECAUSE THE ARM OF THE MORAL UNIVERSE IS LONG BUT IT BENDS TOWARD JUSTICE.<sup>5</sup>

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 CIVILIZATION." THIS IS OUR CHALLENGE AND OUR RESPONSIBILITY.<sup>6</sup>

I HAVE A DREAM.<sup>7</sup>

THE DREAM IS ONE OF EQUALITY 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 LAND WHERE MEN DO NOT ARGUE THAT THE COLOR OF A MAN'S SKIN DETERMINES THE CONTENT 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.<sup>8</sup>

TEXTS USED BY PERMISSION OF JOAN DAVES.

<sup>1</sup> From STRIDE TOWARD FREEDOM by Martin Luther King, Jr. © Copyright 1958 by Martin Luther King, Jr.

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

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

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

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<sup>6</sup> From STRIDE TOWARD FREEDOM by Martin Luther King, Jr. © Copyright 1958 by Martin Luther King, Jr.

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<sup>8</sup> © Copyright 1958, 1963 by Martin Luther King, Jr.

To the memory of Martin Luther King, Jr.

# 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

PERUSAL SCORE

1 2 3 4

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

Picc. 1-2 Fl. 1 Fl. 2 Ob. Eng. Horn Bassoons Eb Clar. Cl. 1 Cl. 2 Cl. 3 Bs. Cl. Cb. Cl. Sop. Sax A. Sax Ten. Sax Bari. Sax Tpts. 1-3 Hn. 1-4 Euph. Tuba Str. Bass Timp. Perc. 1 Perc. 2 Perc. 3 Perc. 4 Perc. 5 Piano Celeste Harp

9 8 11 8 9 8 11 8

5 6 7 8

**PERUSAL SCORE**

The image displays a page of a musical score for a full orchestra and percussion ensemble. The score is written for measures 9, 10, 11, and 12. It includes parts for various instruments: Piccolo (Picc. 1-2), Flute (Fl. 1, Fl. 2), Oboe (Ob.), Bassoon (Bsn. 1-2-3), English Horn (Eng. Horn), Eb Clarinet (Eb Clar.), Clarinets (Cl. 1, Cl. 2, Cl. 3), Bass Clarinet/Oboe Clarinet (Bs. Cl. Cb. Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpets (Tpts. 1-3), Horns (Hn. 1-4), Trombones (Tbones), Euphonium (Euph.), Tuba, String Bass (Str. Bass), and Percussion (Perc. 1-5). The piano part includes Celeste and Harp. The score features complex rhythmic patterns, including triplet and sextuplet figures, and dynamic markings such as *ff*, *mf*, *pp*, *f*, *mp*, and *ppp*. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the center of the page. The page number "3" is located in the top right corner. Measure numbers 9, 10, 11, and 12 are printed at the bottom of the score.

Picc. 1-2 (3+3+3+2) 9 8 (2+2+3+2) 11 8 (3+3+3+2) Piccolo 2 to Flute 3  
 Fl. 1  
 Fl. 2  
 Fl. 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  
 Bari. Sax  
 Tpts 1-3 (3+3+3+2) 9 8 (2+2+3+2) 11 8 (3+3+3+2) 1 & 2 (straight mute) solo  
 Hn. 1-4  
 Tbns. 1-4  
 Euph.  
 Tuba  
 Str. Bass  
 Perc. 1 (Tom-toms) Vibra. Tam-Tam Vibra.  
 Perc. 2 (Cymbals) Glockenspiel Sus. Cym. Glockenspiel  
 Perc. 3 (Tom-toms) Crotales Tam-Tam Crotales  
 Perc. 4 Bass Drum Tubular Bells  
 Perc. 5 (Mar.) (Snare) (Cymbal)  
 Piano (2+2+3+2) 9 8 (3+3+3+2) 11 8  
 Celesto  
 Harp

PERUSAL SCORE





(3+3+2)

*a tempo*

Fl. 1 *Solo* *mf* *f* *mp* *pp*

Fl. 2 *mp* *pp* *p* *ppp*

Fl. 3 *p* *pp* *p* *ppp*

Ob. *p* *pp* *p* *ppp* 2.

E♭ Clar. *mp* *pp* *mp* *ppp*

Cl. 1 *pp* *p* *mp* *f* *mp*

Cl. 2 *ppp*

Cl. 3 *molto legato e delicato* *ppp*

(3+3+2)

*rit.* *a tempo*

Sop. Sax *mp* *pp* *mp* *ppp*

A. Sax *mp* *pp* *mp* *ppp*

Ten. Sax *mp* *pp* *mp* *ppp*

Bs. Clar. *pp* *ppp*

E♭. Cla. *pp* *ppp*

Bari. Sax *pp* *ppp*

(3+3+2)

*rit.* *a tempo*

Tpt. 1 *p* *pp*

Tpt. 2 *mp* *pp*

Perc. 1 (Vibes) *mf* *marc.* *lv*

Perc. 2 (Glock) *mf* *marc.* *lv*

Perc. 3 Triangle *mf* *lv*

Perc. 4 (Tub. Bells) *mf* *lv*

Perc. 5 (Vibes) *mf* *lv*

Str. Bass *arco* *p*

(3+3+2)

*rit.* *a tempo*

Piano *mf* *marc.* *lv*

Celeste *mf* *marc.* *lv*

Harp *mf* *marc.* *lv*

Pno. *p*

Hp. *p*



(3+3+2)

[♩=99]

FL. 1 *ppp*

FL. 2 *pp*

FL. 3 *pp*

FL. 4 *pp* *legato*

Ob. *p* *pp* *mp* *pp* *mf* *pp*

E. Hn. *p* *pp* *mp* *pp* *mf* *pp*

Bsn. 1-2 *p* *pp* *mp* *pp* *mf* *pp*

Bsn. 3 *p* *pp* *mp* *pp* *mf* *pp*

E♭ Clar. *ppp* *pp*

Cl. 1 *n.* *p* *mp* *p* *pp* *pp* *legato*

Cl. 2 *n.* *p* *mp* *p* *pp* *pp*

Cl. 3 *n.* *p* *mp* *p* *pp* *pp*

A. Sax *ppp* *p*

Ten. Sax *p*

Str. Bass

Timp. *f* *lx*

Perc. 1 *f* (bowed) *Tom-Toms* *f*

Perc. 2 *Timbales* *f*

Perc. 3 *Tom-Toms* *f*

Perc. 5 (Vibes) *ppp* *delicato* *lx*

Piano *p* *mp* *legato* *lx*

Harp *p* *mp* *legato* *lx*

PERUSAL SCORE

♩. = 66  
(3+3+3+2)

Bsn. 1-2  
Bsn. 3  
B. Cl.  
Sop. Sax  
A. Sax  
Ten. Sax  
Bari. Sax

Narrator:

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.

♩. = 66  
(3+3+3+2)

Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1-3  
Hn. 2-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Euph.  
Tuba

♩. = 66  
(3+3+3+2)

Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4 (Bass Drum)  
Perc. 5 (Vibes)



FL. 1-2 (2+2+3) 7 8 12 16

FL. 3-4

Ob.

E. Hn.

Bsn. 1-2-3

Eb. Clar.

Cl. 1

Cl. 2

Cl. 3

B. Clar.

Cb. Clar.

Sop. Sax.

A. Sax.

Ten. Sax.

(2+2+3) 7 8 12 16

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-3

Hn. 2-4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Euph.

Tuba

(2+2+3) 7 8 12 16

Str. Bass

Timp.

Perc. 1 (tom-toms)

Perc. 2 (triatles)

Perc. 3 (tom-toms)

**PERUSAL SCORE**

[Musical notation for Flutes, Oboe, Horns, Clarinets, Saxophones, and Percussion]

Fl. 1-2: 12/16, 2/4, 6/16, 11/8 (3+3+3+2)

Fl. 3-4: to Piccolo

Ob.: *ff* *dim. poco a poco*

E. Hn.: *ff* *dim. poco a poco*

Bsn. 1-2-3: *ff* *pp* *ff* *dim. poco a poco*

Eb Clar.: *ff* *f* *ff* *dim. poco a poco*

Cl. 1: *ff* *f* *ff* *dim. poco a poco*

Cl. 2: *ff* *f* *ff* *dim. poco a poco*

Cl. 3: *ff* *f* *ff* *dim. poco a poco*

B. Cl.: *pp*

Cb. Cl.: *pp*

Sop. Sax.: *ff* *f* *mf*

A. Sax.: *ff* *f* *mf*

12/16, 2/4, 6/16, 11/8 (3+3+3+2)

[Musical notation for Trumpets, Trombones, and Percussion]

Tpt. 1-3: *f* *pp*

Tbns. 1-4: *f* *pp*

Str. Bass: *f* *pp*

Tpt. 1: *mf* *p*

Horn 1: *mf* *p*

Euph.: *f* *p*

Perc. 1: Vibes *ff*

Perc. 2: Glockenspiel *ff*

Perc. 3: Crotales *ff*

Perc. 4: Tubular Bells w/mallets *ff*

Perc. 5: Marimba *ff* *dim. poco a poco*

12/16, 2/4, 6/16, 11/8 (3+3+3+2)

[Musical notation for Piano, Celeste, and Harp]

Piano: 11/8 (3+3+3+2)

Celeste: *ff*

Harp: *ff*

12/16, 2/4, 6/16, 11/8 (3+3+3+2)

PERUSAL SCORE





PERCUSSION AND STRINGS SECTION

**Pic. 1**  $\frac{3}{4}$  flaute *mp* cresc.

**Pic. 2** flaute *mp* cresc.

**Fl. 1** flaute *mp* cresc.

**Fl. 2** flaute *mp* cresc.

**Ob.** flaute *mp* cresc.

**Eng. Hrn** flaute *mp* cresc.

**Eb Clar** *fpp* *f*

**Cl. 1** *mf*

**Cl. 2** *mf*

**Cl. 3** flaute *mp* cresc.

**Sop. Sax** *fpp* *f*

**Alto Sax** *fpp* *f*

**Ten. Sax** *fpp* *f*

**Bari. Sax** *f*

**Tbn. 4** gliss. *mf* *mp* *fpp* *f*

**Euph.** *fpp* *f*

**Perc. 1** (Vib) *ff*

**Perc. 2** (Glock) *f*

**Perc. 3** (Crot) *ff*

**Perc. 4** (Tub. Bells) *mp* *f*

**Perc. 5** (Mar) *f*

**Piano** *cresc. poco a poco* *ff*

**Celeste** *cresc. poco a poco* *ff*

**Harp** *cresc. poco a poco* *ff*

Measures: 59, 60, 61, 62, 63, 64

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

11  
8

Picc. 1 *marc.* *ff* *ff* < *ff* < *ff* < *simile*

Picc. 2 *marc.* *ff* < *ff* < *ff* < *simile* *ff* *marc.*

Fl. 1 *marc.* *ff* *ff* < *simile*

Fl. 2 *marc.* *ff* < *simile* *ff*

Ob. *ff* < *ff* < *ff* < *simile* *marc.*

E. Hn. *marc.* *ff* *ff* *simile*

Eb Clar. *ff*

Cl. 1 *marc.* *ff* *ff* *simile*

Cl. 2 *marc.* *ff* < *ff* < *ff* < *simile*

Cl. 3 *marc.* *ff* < *simile*

Sop. Sax *ff*

Alto Sax *ff* < *ff* < *ff* < *simile* *ff* <

Trumpets *mf* <

Horns *ff* < *ff* < *ff* < *simile* *ff* <

Tbn. 1 *mf* <

Perc. 1 (Vibes) *marc.* *ff* *senza* *‰*

Perc. 2 (Marimba) *ff* *marc.*

Perc. 3 (Xylophone) *ff* *marc.*

Perc. 5 (Vibes) *ff*

Piano *marc.* *ff*

Celeste *marc.* *ff*

Harp *marc.* *ff*

65 66 67 68



Fl. 1  
Fl. 2  
Fl. 3-4  
Bsn. 1-2-3  
Eb Clar.  
B. Cl.  
Cb. Cl.  
Sop. Sax  
A. Sax  
Bari. Sax  
Tpt. 1-2  
Tpt. 3  
Hn. 1-3  
Hn. 2-4  
Tbn. 1  
Tbn. 2-3  
Tbn. 4  
Euph.  
Tuba  
Str. Bass  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 5  
Piano  
Harp

5/8 6/8 5/8 6/8

*p* *ff* *mp* *mf* *f*

Tam-Tam  
Tom-Toms  
Sus. Cym.  
Timbales  
Xylophone w/soft rubber mallets  
Timp.

73 74 75 76 77 78

The image displays a page of a musical score, page 18, covering measures 79 to 84. The score is for a symphony orchestra and includes parts for woodwinds, brass, strings, and percussion. The woodwind section includes Flutes 1, 2, and 3-4; Bassoons 1-2-3; Eb Clarinet; B. Clarinet; Cb. Clarinet; Soprano Saxophone; Alto Saxophone; and Baritone Saxophone. The brass section includes Trumpets 1-2 and 3; Horns 1-4; Trombones 1, 2-3, and 4; Euphonium; and Tuba. The string section includes String Bass, Timpani, and five Percussion parts (Perc. 1-5). The percussion parts specify instruments such as Tam-Tam, Tom-Toms, Suspended Cymbal (Sus. Cym.), and Timbales. The score features various dynamics (mf, f, f sub., ff) and articulation marks. Time signatures change from 5/8 to 6/8 and back to 5/8. A large, diagonal watermark reading 'PERUSAHABATAN SCORE' is superimposed over the entire page.

(3+3+3+2)

5 8 11 8

Fl. 1-2  
Fl. 3-4  
Oboe  
Eng. Horn  
Bsns. 1 & 2  
Clarinet

Bsn. 1-2-3  
Eb Clar.  
B. Cl.  
Cb. Cl.  
Sop. Sax  
A. Sax  
Bari. Sax

(3+3+3+2)

Tpt. 1  
Tpt. 2-3  
Hn. 1-4  
Tbn. 1-2  
Tbn. 3-4  
Euph.  
Tuba  
Str. Bass  
Timp.

Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Perc. 5

Vibes  
Glockenspiel  
Crotales  
Tubular Bells

Piano  
Celeste  
Hp.

Harp

**PERUSAL SCORE**

(3+3+2)

FL. 1-2  
FL. 3-4  
Ob.  
E. Hn.  
Bsn. 1-2-3  
Eb Clar.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Sop. Sax  
A. Sax  
Bari. Sax  
Tpts. 1-3  
Hn. 1-4  
Tbns. 1-4  
Euph.  
Tuba  
Str. Bass  
Perc. 1 (Vibes)  
Perc. 2 (Glock)  
Perc. 3 (Crot)  
Perc. 4 (Tub. Bells)  
Piano  
Celeste  
Harp

PERUSAL SCORE



(3+3+3+2) [ ♩ = ♩ sempre ]

Fl. 1-2 6

Fl. 3-4 8

Ob. 8

E. Hn. \*NARRATION BEGINS HERE  
(TEXT ON FOLLOWING PAGE)

Bsn. 1-2 pp

Bsn. 3 pp

E♭ Clar. pp

Cl. 1 pp

Cl. 2-3 pp

B. Cl. pp

Cb. Cl. pp

Sop. Sax pp

Alto Sax pp

Ten. Sax pp

Bari Sax pp

Tpts 1-3 pp

Hn. 1-3 pp

Hn. 2-4 pp

Tbns. 1-4 pp

Euph. pp

Tuba pp

Str. Bass pp

**\*NARRATION BEGINS HERE  
(TEXT ON FOLLOWING PAGE)**

Percussion pp

Timp. pp

(Vibes) pp

Tam-Tam pp

Sus. Cym. pp

Tam-Tam pp

Piano pp

Celeste pp

Harp pp

PERUSAL SCORE

Fl. 1-2  
Fl. 3-4  
Eb Clar.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Sop. Sax  
A. Sax  
Ten. Sax  
Bari. Sax  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1-3  
Hn. 2-4  
Str. Bass  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Piano  
Celeste  
Harp

**Narrator:** 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.

\*NARRATION BEGINS AT MEASURE 98; SPEAKER SHOULD CONCLUDE THIS PARAGRAPH AT THE END OF MEASURE 104.

99 100 101 102 103

8 8 6 8 (2+2+3) 8

Fl. 1 & 2  
Fl. 3 & 4  
Oboes  
Bassoons

E♭ Clar.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.

Saxophones

Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1-3  
Hn. 2-4

[straight mute]  
Trombones  
[straight mute]

Str. Bass  
Timp.  
Perc. 1 (Vibes)  
Perc. 2 (tam tam)  
Perc. 3 (bass cym)  
Perc. 4 (tam tam)  
Perc. 5 (Vibes)

Piano  
Celeste  
Harp

104 105 106 107 108 109

8 8 3/4 8 7/8 (2+2+3) 8

8 8 8 8 8

8 8 (2+2+3) 8

PERUSAL SCORE

Fl. 1 *sf sf simile*

Fl. 2 *sf sf simile*

Fl. 3-4 *mp* to Piccolo

Ob. *sf sf simile*

Bsn. 1-2 *sf sf simile*

Eb Clar. *mp p*

Cl. 1 *sf sf sf sf sf sf sf sf*

Cl. 2 *sf sf sf sf sf sf sf sf*

Cl. 3 *sf sf sf sf sf sf sf sf*

B. Cl. *sf sf sf sf*

Cb. Cl. *sf sf sf sf*

Sop. Sax. *mp p*

A. Sax. *mp p*

T. Sax. *mf*

Tpt. 1 *p* senza sord

Hn. 1-3 *sf mf p sf p*

Tbns. 1-4 *p mp* senza sord

Euph. *p mp*

Str. Bass *pizz f*

Timp. *f*

Perc. 1 (Vibes) *f*

Perc. 2 (tam-tam) *p*

Perc. 3 (sus. cym.) *p*

Perc. 4 (tam-tam) *p*

Perc. 5 (Vibes) *f*

Glockenspiel *mf*

Marimba *mf*

Triangle *mf*

Xylophone *mf*

Piano *mf*

Harp *f*

110 111 112 113 114 115 116

Picc. 1-2

Fl. 1-2

Ob.

Eng. Horn

Bassoons

Cl. 1

Cl. 2

Cl. 3

Bs. Cl.

Cb. Cl.

Sop. Sax

A. Sax

Ten. Sax

Bari. Sax

Tpts. 1-3

Tbn. 1-2

Tbn. 3

Euph.

Tuba

Str. Bass

Timp.

Perc. 1 (Snock)

Perc. 2 (Mar)

Perc. 3 (Tri)

Perc. 4 (Xylo)

Piano

PERUSAHAAN SCORE

117 118 119 120 121

Picc. 1-2

Fl. 1-2

Ob.

E. Hn.

Bassoons

Eb Clar.

Cl. 1-2

Cl. 3

Sop. Sax

A. Sax

Ten. Sax

Tpt. 1

Tpt. 2-3

Hn. 1-4

Tbn. 1-2

Tbn. 3

Euph.

Str. Bass

Perc. 2 (Vib)

Perc. 3 (Tri)

Perc. 4 (Crot, Xylo)

Piano

Harp

PERUSAL SCORE

Picc. 1  
Picc. 2  
Fl. 1  
Fl. 2  
Ob.  
Eng. Horn  
Bsn. 1-2-3  
Eb Clar.  
Cl. 1-2-3  
Bs. Cl.  
Sop. Sax  
A. Sax  
Ten. Sax  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1-4  
Tbn. 1-2  
Tbn. 3  
Tbn. 4  
Euph.  
Tuba  
Str. Bass  
Perc. 5 (Vibes)  
Piano  
Pno.  
Harp

Picc. 1-2

Fl. 1

Fl. 2

Ob.

E. Hn.

Bsn. 1-2

Bsn. 3

Eb Clar.

Cl. 1

Cl. 2

B. Cl.

Cb. Cl.

Sop. Sax

A. Sax

Ten. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Hn. 1-3

Hn. 2-4

Tbn. 1

Tbn. 2-4

Tuba

Str. Bass

Perc. 1 (Sus. Oym)

Perc. 2 (Tam-Tam)

Perc. 3 (Tam-Tam)

Piano

Harp

5/8

f

mf

dim. poco a poco



**PERUSAL SCORE**

**Woodwinds:**  
 Picc. 1-2, Fl. 1, Fl. 2, Oboes, Bsn. 1-2, Bsn. 3, Eb Clar., Cl. 1-2, Cl. 3, Bs. Cl., Ch. Cl.

**Brass:**  
 Sop. Sax, A. Sax, Ten. Sax, Bari. Sax, Tpts. 1-2, Horns, Tbn. 1-3, Tbn. 4, Tuba, Str. Bass

**Percussion:**  
 Vibes, Glockenspiel, Crotales, Tubular Bells

**Other:**  
 Piano, Celeste, Harp

**Measures:** 136, 137, 138, 139, 140

**Time Signatures:** 6/8, 8/8, 11/16, 2/8

**Tempo/Character:** [Musical notation]

**Dynamic Markings:** *mf*, *mp*, *f*, *p*, *pp*, *ppp*, *scz. vibr.*

The musical score is arranged in a standard orchestral layout. The woodwind section includes Piccolo (Picc. 1-2), Flute (Fl. 1-2), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn. 1-2), Eb Clarinet (Eb Clar.), Clarinet (Cl. 1-2), Bass Clarinet (B. Cl.), and Contrabass Clarinet (Cb. Cl.). The brass section includes Trumpet (Tpt. 1-2), Horn (Hn. 1-3), Trombone (Tbns. 1-4), and Tuba. The string section includes Violin (Vlns.), Viola (Vlas.), Violoncello (Vcls.), and Double Bass (Str. Bass). The percussion section includes four different parts: Perc. 1 (Vibes), Perc. 2 (Xylophone), Perc. 3 (Crota), and Perc. 4 (Tub. Bells). The keyboard section includes Piano and Celeste. The harp is also present. The score is divided into measures 141-145. A large diagonal watermark 'PERUSAL SCORE' is overlaid across the page.

Picc. 1 *mf* *mp* *p* *ppp* (3+3+3+2) 11/8

Picc. 2 to Flute

Fl. 1 *mf* *mp* *p* *ppp*

Fl. 2 *mf* *mp* *p* *pp*

Ob. *mf* *mp*

Eng. Horn *mp* *p* *ppp*

Bsn. 1-2 *f* *mf* *mp* *p* *a2*

Bsn. 3 *f* *mf* *mp*

Eb Clar. *mf* *mp*

Cl. 1 *mf* *mp* *p* *ppp* (3+3+3+2) 11/8

Cl. 2 *mf* *mp* *p*

Cl. 3 *mf* *p*

Sop. Sax *mf* *mp* *mp* *p* *pp*

A. Sax *mf* *mp* *mp* *p* *pp* *p*

Ten. Sax *mp* *p* *pp* *p*

Bari. Sax *mp* *p* *pp* *p*

Hn. 1-3 *mp* *p* *p* *pp* *pp* *ppp*

Euph. (3+3+3+2) *pp* *dim. poco a poco*

Tuba *pp* *dim. poco a poco*

Str. Bass *pp* *dim. poco a poco*

Pno 11/8 *p*

Hp. *mp*

Fl. 1, Fl. 2, Fl. 3: *pp*, *pppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*. *senza vibr.*, *modo ord.*, (2+2+3+2), 9/8, to Flute

Bassoons: *ppp*

Clarinet: 1., 2 & 3., *ppp*

Bs. Cl.: *ppp*

Sop. Sax: *pp*, *ppp*

A. Sax: *pp*, *ppp*

Ten. Sax: *pp*, *ppp*

Narrator: 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.

Hn. 1-4: 1 & 3., 2 & 4., *ppp*

Tbn. 1-2, Tbn. 3-4: *ppp*

Euph., Tuba, Str. Bass: *ppp*

Timp.: *ppp*

Perc. 1: *ppp*, *p*, *ppp*. [Tam-Tam], [Vibes] *lx sempre*

Perc. 2: *ppp*, *p*, *ppp*. [Bass Drum], [Glockenspiel] *lx sempre*

Perc. 3: *ppp*, *p*, *ppp*. [Tam-Tam], [Crotales] *lx sempre*

Perc. 4: *ppp*, *p*, *ppp*. [Bass Drum], [Tubular Bells] *lx sempre*

Piano: *pp*, *mp*, *ppp*, *pp*, *pp*. (2+2+3+2), 9/8, *lx sempre*

Celeste: *mf*, *pp*, *pp*, *mf*. *lx sempre*

Harp: *mp*, *mf*, *mf*, *mf*. *lx sempre*

PERUSAL SCORE

11/8 (3+3+3+2)

(2+2+3+2)

Fl. 2 *mp* *mf*

Bassoons *pp* *p* *pp*

E♭ Clar. *mp* *mf*

Sop. Sax *mp* *mf*

Alto Sax *mp* *mf*

Ten. Sax *mp* *mf*

Narrator:

FOR MORE THAN TWO CENTURIES, OUR FOREPARENTS 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.

11/8 (3+3+3+2)

Horns 1 & 3 *pp* *p* *pp*

Horns 2 & 4 *pp* *p* *pp*

Tbn. 1-2 *pp* *p* *pp*

Tbn. 3-4 *pp* *p* *pp*

Euph. *p* *pp*

Tuba *pp* *p* *pp*

Str. Bass *p* *pp*

Timp. *pp* *p* *pp*

Perc. 1 [Tam-Tam] *pp* *p* *pp* [Vibes] *lv sempre*

Perc. 2 [Bass Drum] *pp* *p* *pp* [Glockenspiel] *lv sempre*

Perc. 3 [Tam-Tam] *pp* *p* *pp* [Crotales] *lv sempre*

Perc. 4 [Bass Drum] *pp* *p* *pp* [Tubular Bells] *lv sempre*

11/8 (3+3+3+2)

Piano *p* *pp*

Pno. *f*

Celeste *f*

Harp *mp*

(3+3+3+2)

11/8

(2+2+3+2)

Pic. 1-2

Fl. 1

(3+3+3+2)

11/8

Fl. 2

Bassoons

Eb Clar.

Cl. 1

Cl. 2-3

Sop. Sax

A. Sax

Ten. Sax

Bari Sax

Narrator:

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.

11/8

Horns

9/8

Tbn. 1-2

Tbn. 3-4

11/8

Euph.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

(3+3+3+2)

11/8

Piano

Harp

(2+2+3+2)

Pno.

Celeste

Hp.

(3+3+3+2)

11/8

PERUSAL SCORE

The image displays a page from a musical score, page 35, featuring a large, diagonal watermark that reads "PERUSAL SCORE". The score is arranged in a system with multiple staves. At the top right, the tempo is marked as  $\text{♩} = 72$ . The time signature is  $\frac{3}{4}$ . The score includes parts for:

- Pic. 1-2 (Piccolo)
- Fl. 1 (Flute)
- Fl. 2 (Flute)
- Bsn. 1-2-3 (Bassoon)
- E♭ Cl. (E-flat Clarinet)
- Cl. 1, 2, 3 (Clarinets)
- Sop. Sax (Soprano Saxophone)
- Alto Sax (Alto Saxophone)
- Ten. Sax (Tenor Saxophone)
- Bari. Sax (Baritone Saxophone)
- Hn. 1-4 (Horns)
- Tbn. 1-2 (Trumpets)
- Tbn. 3-4 (Trumpets)
- Euph. (Euphonium)
- Tuba
- Str. Bass (String Bass)
- Timp. (Timpani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)
- Tpt. 1 (Trumpet 1)
- Vibes (Vibraphone)
- Glockenspiel (Glockenspiel)
- Crotales (Crotales)
- Marimba (Marimba)
- Tubular Bells (Tubular Bells)
- Piano
- Celeste
- Harp

The score is divided into measures 161 through 165. The time signature changes from  $\frac{4}{8}$  to  $\frac{9}{8}$  and then to  $\frac{6}{8}$ . The score includes various musical notations such as dynamics (*f*, *mf*, *ff*, *p*), articulation (*staccato*, *acc.*), and performance instructions like "(straight mute)" and "1 & 3".

[♩ = ♩ sempre]

9/8

Picc. 1 *ff*

Picc. 2 *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Eng. Horn *sfpp* *sfpp* *sfpp*

Bsn. 1-2 *ff* *p* *simile* *2p* *simile* *ff sub.*

Bsn. 3 *ff* *p* *ff sub.*

E♭ Cl. *sfpp* *sfpp*

Cl. 1 *sfpp* *sfpp*

Cl. 2 *p* *sfpp* *sfpp*

Cl. 3 *sfpp* *sfpp*

Tpt. 1 *ff sub.* *ppp* *simile* *ppp* *simile* *ff sub.*

Tpt. 2 *ppp* *simile* *ppp* *simile* *ff sub.*

Hn. 1-3 *ff* *pp* *poco* *pp* *poco* *ff*

Perc. 1 (Vibes) *ff* *p* *ff*

Perc. 2 (Glock.) *ff* *p* *ff*

Perc. 3 (Mar.) *ff* *pp sub.* *ff*

Perc. 4 (Xylophone) *ff* *p* *ff*

Piano *ff* *mp* *ff*

Celeste *ff* *ff*

Harp *ff* *mp* *ff*

166 167 168 169 170



9  
8

Pic. 1 (as before) *p* *ff*  
 Pic. 2 *ffpp* *ff*  
 Fl. 1 with some separation *p* *ff*  
 Fl. 2 *ffpp* *ff*  
 Oboes *ff*  
 Bsn. 1-2 *p* *ff* *sub.*  
 Bsn. 3 *p* *ff* *sub.*  
 Eb Cl. *ffpp* *ffpp*  
 Cl. 1 *p*  
 Cl. 2 *p*  
 Cl. 3 *ffpp* *ff*  
 Tpt. 1 *pppp* *ff* *ff*  
 Tpt. 2 *pppp* *ff*  
 Hn. 1-3 *pp* *ppoco* *ff*  
 Perc. 1 *ff* *Vibes*  
 Perc. 2 *ff* *Glockenspiel*  
 Perc. 3 *pp sub.* *ff*  
 Perc. 4 *p* *Crotales* *ff* *Xylophone*  
 Perc. 5 *p* *Vibes*  
 Piano *mp* *ff*  
 Celeste *ff*  
 Harp *mp* *ff*

9  
8

Pic. 1  $\frac{3}{4}$  *ff*

Pic. 2 *ff*

Fl. 1 *ff*

Fl. 2 *ff*

9  
8

Oboe *ff*

Bsn. 1-2 *p* sub. simile *ff* sub. 1. *p* sub. simile

Bsn. 3 *p* sub. *ff* sub. *p* sub.

Cl. 1 *p* sub. simile

Cl. 2 *p* sub.

9  
8

$\frac{3}{4}$

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 [straight mute] *ppp* simile

9  
8

Hn. 1-3 *pp* poco *ff* *pp* poco

Perc. 1 (Vibes) *ff*

Perc. 2 (Glock.) *ff*

Perc. 3 (Mar.) *pp* sub. *ff*

Perc. 4 (Xylo.) *ff*

9  
8

$\frac{3}{4}$

9  
8

Piano *ff*

Celeste *ff*

Harp *ff*

PERUSAL SCORE

[♩. = ♩ = 72]

Picc. 1 *p*

Picc. 2 *p*

Fl. 1 *mp*

Fl. 2 *mp*

Oboe *sfpp*

Eng. Horn *pp*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *sfpp sfpp*

Sop. Sax *sfpp*

**Sm. Button Gong** grace notes on beat *p*

**Triangle** grace notes on beat *p*

**Crotales** grace notes on beat *p*

Piano *mf*

Harp *mp*

Picc. 1 [♩ = ♩.]  
(3+3+3)  
9  
 Picc. 2 8 *ppp*  
 Fl. 1 *ppp*  
 Fl. 2 *ppp*  
 Ob. *sfp*  
 E. Hn. *sfp*  
 Eb Clar. *sfp*  
 Cl. 1 *sfp*  
 Cl. 2 *sfp*  
 Cl. 3 9  
8 *ppp*  
 Sop. Sax *sfp*  
 Euph. [straight mute] *ppp*  
 Str. Bass sul d *ppp*  
 Perc. 1 *lv.*  
 Perc. 2 *lv.*  
 Perc. 4 *lv.*  
 Perc. 5 [Marimba] *ppp*  
 Piano [♩ = ♩.]  
(3+3+3)  
9  
 Harp 8 *lv.*

This page of a musical score contains parts for Percussion 4 and Percussion 5. Percussion 4 is marked with *pp* and includes a section for Tubular Bells marked *l.v. sempre*. Percussion 5 features a rhythmic pattern of eighth notes. The score also includes parts for Piccolo 1 and 2, Flute 1 and 2, Oboe, English Horn, Bassoon 1 & 2, Eb Clarinet, Clarinet 1 and 2, Clarinet 3, Bass Clarinet, Trumpet 1, 2, and 3, Horns (with first and second endings), Trombone 1, Euphonium, and String Bass. The score is written in 3/8 time with frequent changes to 9/8 time. A large diagonal watermark reading "PERUSAL SCORE" is overlaid on the page.

Picc. 1  
Picc. 2  
Fl. 1  
Fl. 2  
Ob.  
E. Hn.  
Bsn. 1-2  
Bsn. 3  
Eb Cl.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1-3  
Hn. 2-4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Str. Bass  
Perc. 4  
Perc. 5

3/8 9/8 3/8 9/8

*mp* *mf* *mf* *mf* *mf*

*poco sub.* *sub.* *sub.* *sub.* *sub.*

*I.v. sempre*

193 194 195 196 197 198

PERUSAL SCORE

♩ = 66

Picc. 1-2  
Fl. 1  
Fl. 2  
Ob.  
E. Hn.  
Bsn. 1-2  
Bsn. 3  
Eb Clar.  
Cl. 1-2  
Cl. 3  
B. Cl.  
Saxophones  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1-4  
Tbn. 1  
Tbn. 2-4  
Euph.  
Tuba  
Str. Bass  
Timp.  
Perc. 4  
Perc. 5

199

200

201

202

203

\* No accent on beat.

Cb. Cl. *ppp < pp* *ppp < p pp* *pp < p* *pp < p* *pp < p*

Sop. Sax *ppp < pp* *ppp sub.* *pp* *pp sub.* *p > pp* *pp*

A. Sax *ppp < pp* *ppp sub.* *ppp < p pp* *p* *pp sub.* *p > pp* *pp*

Ten. Sax *ppp < pp* *ppp sub.* *ppp < p pp* *p* *pp sub.* *p > pp* *pp*

Bari. Sax *ppp < pp* *ppp sub.* *ppp < p pp* *p* *pp sub.* *p > pp* *pp*

Str. Bass *ppp < pp* *ppp < p pp* *pp < p* *pp < p* *pp < p* *pp < p*

204 205 206 207 208 209

B. Cl. *pp < mp* *p sub.* *mp* *mp molto* *p sub.* *pp* *mp*

Cb. Cl. *pp < mp* *p sub.* *mp* *mp molto* *p sub.* *pp* *mp*

Sop. Sax *pp < mp* *p sub.* *mp* *mp molto* *p sub.* *pp* *mp*

A. Sax *pp < mp* *p sub.* *mp* *mp molto* *p sub.* *pp* *mp*

Ten. Sax *pp < mp* *p sub.* *mp* *mp molto* *p sub.* *pp* *mp*

Bari. Sax *pp < mp* *p sub.* *mp* *mp molto* *p sub.* *pp* *mp*

Str. Bass *p sub.* *mp* *p sub.* *mp molto* *p sub.* *pp* *pp*

7 7 4 4

*rit.* *a tempo* *rit.*

210 211 212 213 214 215

Fl. 1-2 *pp* *p* *p* *p*

Fl. 3 *pp* *p* *p* *p*

Fl. 4 *pp* *p* *p* *p*

Cl. 1-2 *pp* *p* *p* *p*

Cl. 3 *pp* *p* *p* *p*

*a tempo* *poco più mosso*

B. Cl. *pp sub.* *mf* *pp*

Cb. Cl. *pp sub.* *mf* *pp*

Sop. Sax *pp sub.* *mf* *pp*

A. Sax *pp sub.* *mf* *pp*

Ten. Sax *pp sub.* *mf* *pp*

Bari. Sax *pp sub.* *mf* *pp*

Str. Bass *pp sub.* *mf* *pp*

6 3 6 3

216 217 218 219 220



rit. a tempo poco più mosso

Fl. 1-2 *mp* *pp sub.* *mp* *mf* *f* *p*

Fl. 3 *mp* *pp sub.* *mp* *mf* *f* *p*

Fl. 4 *mp* *pp sub.* *mp* *mf* *f* *p*

Cl. 1-2 *mp* *pp sub.* *mp* *mf* *f* *p*

Cl. 3 *mp* *pp sub.* *mp* *mf* *f* *p*

B. Cl. *mp* *pp sub.* *mp* *mf* *f* *p*

Cb. Cl. *p* *mp* *mf* *f* *p*

Sop. Sax *p*

Ten. Sax *mf* *p*

Str. Bass *p* *mp* *mf* *f* *p*

221 222 223 224 225 226

== Narrator: NOW IS THE TIME TO MAKE REAL THE PROMISE OF DEMOCRACY. NOW IS THE TIME TO RISE FROM 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 TO ALL OF GOD'S CHILDREN. ==

\*BEGINS AT MEASURE 224 AND ENDS IN MEASURE 228.

rit. a tempo

Picc. 1 *mf* *f* *ff*

Fl. 1 *mp sub.* *mf* *mf < ff* *f sub.* *ff*

Fl. 2 *mp sub.* *mf* *f* *ff*

Fl. 3 *mp sub.* *mf* *mf < ff* *f sub.* *ff*

Eb Clar. *mf* *f* *ff*

Cl. 1 *mp sub.* *mf* *mf < ff* *f sub.* *ff*

Cl. 2 *mp sub.* *mf* *mf < ff* *f sub.* *ff*

Cl. 3 *mp sub.* *mf* *mf < ff* *f sub.* *ff*

B. Cl. *mp sub.* *mf* *mf < ff* *f sub.* *ff*

Cb. Cl. *mp* *mf* *f* *f* *ff*

Sop. Sax

Ten. Sax

Str. Bass *mp* *mf* *f* *f* *ff*

227 228 229 230 231 232

*rit.*      *a tempo*

7/2      4/2 to Flute

233      234      235      236      237      238

*rit.*      *a tempo*      *rit.*      *poco rit.*

239      240      241      242      243      244

$\text{♩} = 66$

Fl. 1  
Fl. 2  
Fl. 3  
Fl. 4

Eng. Hn. *pp*

Bassoons  
*pp* < poco > *pp*

E♭ Clar.  
Cl. 1  
Cl. 2  
Cl. 3  
Bs. Cl. *pp* senza vibr. *p*

Hn. 1-3  
1. Solo (echo) *pp* *p* *pp* *p*

Tbn. 1-2  
Tbn. 3  
Tbn. 4  
Euph. *pp* < poco > *ppp*

Str. Bass *pp* < poco > *ppp* senza vibr.

Perc. 1 *Vibras* *pp* *pp* *p*  
*Glockenspiel*

Perc. 2 *pp* *pp* *p*

Perc. 3 *Crotales* *pp* *pp* *p*

Perc. 4 *Tubular Bells* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p*

*pp* *pp* *p* *pp* *pp* *p*

$\text{♩} = 66$

Piano  
Celeste  
Harp

PERUSAL SCORE

*poco rit.* *a tempo* *poco rit.* *a tempo*

E. Hn. *p* *pp sub.* *mp* *p sub.* *mf*

Bsn. 1-2 *pp* *p* *pp sub.* *mp* *p sub.* *mf*

Bsn. 3 *pp* *p* *pp sub.* *mp* *p sub.* *mf*

Cl. 1 *pp* *p* *pp sub.* *mp* *p sub.* *mf*

Cl. 2 *pp* *p* *pp sub.* *mp* *p sub.* *mf*

B. Cl. *p* *pp sub.* *mp* *p sub.* *mf*

Hn. 1-3 *pp* *p* *pp sub.* *mp* *p sub.* *mf*

Hn. 4 *pp* *mp* *p sub.* *mf*

Timp. *ppp* *poco* *pp* *poco*

254 255 256 257 258

**Narrator:** WE CANNOT WALK ALONE. AS WE WALK, WE MUST MAKE THE PLEDGE THAT WE SHALL ALWAYS MARCH AHEAD. WE CANNOT TURN BACK. NO, NO WE ARE NOT SATISFIED AND WE WILL NOT BE SATISFIED UNTIL JUSTICE ROLLS DOWN LIKE WATERS AND RIGHTEOUSNESS LIKE A MIGHTY STREAM.

\*BEGINS AT MEASURE 260 AND ENDS IN MEASURE 267

*poco rit.* *a tempo* *poco rit.* *a tempo* *poco rit.*

E. Hn. *mp sub.* *mp* *mf*

Bsn. 1-2 *mp sub.* *mf* *mp* *mf*

Bsn. 3 *mp sub.* *mf* *mp* *mf*

Cl. 1 *mp sub.* *mf* *mp* *mf*

Cl. 2 *mp sub.* *mf* *mp* *mf*

B. Cl. *mp sub.* *mf* *mp* *mf*

Hn. 1-3 *mp sub.* *mf* *mp* *mf* *mp*

Hn. 2-4 *mp sub.* *mf* *mp* *mf* *mp*

Timp. *ppp* *poco* *mp* *p*

259 260 261 262 263

*a tempo*      *poco rit.*      *a tempo*      *poco rit.*      *a tempo*

Ob.       $\frac{5}{2}$   $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$

E. Hn.       $\frac{5}{2}$        $\frac{4}{2}$

Bsn. 1-2       $\frac{5}{2}$        $\frac{4}{2}$

Bsn. 3       $\frac{5}{2}$        $\frac{4}{2}$

Cl. 1       $\frac{5}{2}$        $\frac{4}{2}$

Cl. 2       $\frac{5}{2}$        $\frac{4}{2}$

B. Cl.       $\frac{5}{2}$        $\frac{4}{2}$

Cb. Cl.       $\frac{5}{2}$        $\frac{4}{2}$

Saxophones       $\frac{5}{2}$        $\frac{4}{2}$

Trumpets       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

Hn. 1-3       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

Hn. 2-4       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

Tbn. 1       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

Tbn. 2       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

Tbn. 3       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

Tbn. 4       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

Euph.       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

Tuba       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

Str. Bass       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

Timp.       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

Perc. 2       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

Perc. 4       $\frac{5}{2}$        $\frac{4}{2}$        $\frac{3}{2}$        $\frac{4}{2}$        $\frac{3}{2}$

\* NARRATION BEGINS HERE (SEE NEXT PAGE FOR TEXT)

**PERUSAL SCORE**

-- WE'RE ON THE MOVE NOW -- NEITHER THE BURNING OF OUR CHURCHES NOR THE BEATING AND KILLING OF OUR CLERGYMEN WILL STOP US. WE'RE ON THE MOVE NOW --- MY 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.

**Narrator:** HOW LONG?

NOT LONG...BECAUSE NO LIE CAN LIVE FOREVER.

HOW LONG?

NOT LONG...BECAUSE YOU WILL REAP WHAT YOU SOW.

HOW LONG?

NOT LONG...BECAUSE THE ARM OF THE MORAL UNIVERSE IS LONG, BUT IT BENDS TOWARD JUSTICE

\*BEGINS AT MEASURE 268 AND ENDS IN MEASURE 281.

(with urgency and intensity)

**4/2**      **Bs. Cl. 3/2**      **5/2**

Cb. Cl. *mp* *f* *mf* *f* *ff* *mf*

Sop. Sax *mp* *f* *mf* *f* *ff* *mf*

A. Sax *mp* *f* *mf* *f* *ff* *mf*

Ten. Sax *mp* *f* *mf* *f* *ff* *mf*

Bari. Sax *mp* *f* *mf* *f* *ff* *mf*

Tpt. 1 *mp* *f* *mf* *f* *ff* *mf*

Tpt. 2-3 *mp* *f* *mf* *f* *ff* *mf*

Trombones *mf* *n.* *mf* *n.*

Tuba *mf* *n.* *mf* *n.*

Str. Bass *mp* *f* *mf* *f* *ff* *mf*

Timp. *p* *mf* *mp* *f* *fp* *f* *p*

Perc. 1 & 3 *mp* *mp* *fp* *f*

Perc. 2 & 4 *p* *mf* *mp* *f* *mp* *f*

Piano *f* *ff* *mf*

Harp *f* *ff* *mf*

276      277      278      279      280

B. Cl. *cresc. poco a poco* *ff*

Cb. Cl. *ff*

Sop. Sax *cresc. poco a poco* *ff*

A. Sax *cresc. poco a poco* *ff*

Ten. Sax *cresc. poco a poco* *ff*

Bari. Sax *cresc. poco a poco* *ff*

Tpt. 1 *cresc. poco a poco* *ff*

Tpt. 2-3 *cresc. poco a poco* *ff*

Tbns. 1-4 *n.* *mf* *n.* *ff*

Tuba *n.* *mf* *n.* *ff*

Str. Bass *cresc. poco a poco* *ff*

Timp. *fp* *f* *p* *ff*

Perc. 1 *p* *mf* *fp* *f* *p* *ff*

Perc. 2 *p* *mf* *fp* *f* *p* *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Piano *f* *ff* *mf*

Harp *f* *ff* *mf*

281      282      283      284      285

$\text{♩} = 113$   $[\text{♩} = \text{♩}]$

Picc. 1-2  
Fl. 1-2  
Ob.  
E. Hn.  
Bsn. 1-2  
Bsn. 3  
Cl. 1-2  
Cl. 3  
B. Cl.

Saxophones

Hn. 1-3  
Hn. 2-4

Trombones  
Euph  
Tuba  
Soprano Sax

Perc. 1 [Vibes]  
Perc. 2 [Glockenspiel]  
Perc. 3 [Tom-Toms]  
Perc. 4 [Xylophone]  
Perc. 5 [Marimba]

Piano  
Celeste  
Harp

286 287 288 289 290



This musical score page contains parts for various instruments. The woodwind section includes Piccolo (Picc. 1-2), Flute (Fl. 1-2), Oboe (Ob.), English Horn (E. Hn.), Bassoon (Bsn. 1-2-3), Clarinet in E-flat (Eb Clar.), Clarinet in B-flat (Cl. 1-2, Cl. 3), Bass Clarinet (B. Cl.), Soprano Saxophone (Sop. Sax), Alto Saxophone (A. Sax), Tenor Saxophone (Ten. Sax), and Baritone Saxophone (Bari. Sax). The brass section includes Horns in F (Hn. 1-3, Hn. 2-4), Trombones (Tbn. 1, Tbn. 2-4), Euphonium (Euph.), Tuba, and String Bass (Str. Bass). The percussion section includes Tom-Toms, Vibes, Marimba, Percussion 1, 2, 3, 4, and 5, Bass Drum, and Xylophone. The keyboard section includes Piano (Pno.), Celeste, and Harp (Harp). The score is divided into measures 291, 292, 293, and 294. A large diagonal watermark reading 'PERUSAL SCORE' is overlaid across the page. Above measure 293, there are markings for a 9/8 time signature and a 11/8 time signature, both with the tempo marking '(3+3+3+2)'. The score includes various dynamics such as *mp*, *ff*, *f*, *mf*, *sfz*, and *ppz*, along with performance instructions like 'senza sord' and 'straight mute'.

PERUSAL SCORE

Picc. 1-2 (3+3) 6/8 (3+3+2) 8/8 (3+3+3+2) 11/8 a2 5/8

Fl. 1-2

Ob.

E. Hn.

Bsn. 1

Bsn. 2,3 2 3 3 mp sf

Eb Clar.

Cl. 1-2

B. Cl.

Cb. Cl.

Sop. Sax

A. Sax

Ten. Sax

Bari. Sax

Tpt. 1 (3+3) 6/8 (3+3+2) 8/8 (3+3+3+2) 11/8 5/8

Tpt. 2

Tpt. 3

Hn. 1-3

Hn. 2-4

Tbn. 1

Tbn. 2 & 4

Tbn. 3

Euph.

Tuba

Str. Bass

Perc. 1 Vibes

Perc. 2 Marimba

Perc. 3 Tom-toms

Perc. 4 Xylophone

Timp.

Vibes

Timbales

Bass Drum

Piano (3+3) 6/8 (3+3+2) 8/8 (3+3+3+2) 11/8 5/8

Celeste

Harp

(2+2+2+2+3)

Picc. 1 *ff* marc. *ffpp < ffpp < simile*

Picc. 2 *ffpp < ffpp < simile* *ff* marc.

Fl. 1 *ff* marc. *ffpp < simile*

Fl. 2 *ffpp < simile* *ff* marc.

Ob. *ffpp simile* *ff* marc.

E. Hn. *ffpp simile*

Eb Clar. *ffpp simile* *dim. poco a poco* *p* *ff*

Cl. 1 *ffpp simile*

Cl. 2 *ffpp < ffpp < simile* *ffpp < simile*

Cl. 3 *ffpp < simile* *ffpp < ffpp < simile*

Sop. Sax *dim. poco a poco* *p* *ff*

A. Sax *dim. poco a poco* *p* *ffpp < simile* *ffpp < simile*

Ten. Sax *dim. poco a poco* *p*

11 (2+2+2+2+3)

8

Trumpets 1. *mf*  
2 & 3.

Horns *ffpp < ffpp < simile* *ffpp < simile*

Tbn. 1 *mf*

Perc. 1 [Vibes] marc. *ff*

Perc. 2 [Marimba] marc. *ff*

Perc. 3 (tom-toms) *ff*

Perc. 4 [Xylophone] marc. *ff*

Perc. 5 [Vibes] *ff*

(2+2+2+2+3)

11

8

Piano *ff*

Celeste *ff*

Harp *ff*

PERUSAL SCORE

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

Picc. 1 *simile* 9

Picc. 2 *simile* 8 *molto f*

Fl. 1 *simile* *f*

Fl. 2 *simile* *f*

Ob. *simile* *f* <sup>a2</sup>

E. Hn. *simile* *f*

Bassoons *f* <sup>a3</sup>

E♭ Clar. *simile* *f*

Cl. 1 *simile* *f*

Cl. 2 *simile* *f*

Cl. 3 *simile* *f*

Sop. Sax *simile* *f*

A. Sax *simile* *f*

Tpts 1-3 *f* *mf* *f* *mf* *f* *mf* *f* (2+2+2+3) 9

Hn. 1-3 *simile* *f*

Hn. 2-4 *simile* *f*

Tbn. 1 *f* *mf* *f* *mf* *f* *mf* *f* *f*

Perc. 1 (Vibes) *f* Tom-Toms

Perc. 2 (Mar) *f* Timbales

Perc. 3 (tom-toms) *f*

Perc. 4 (Xylo) *f*

Perc. 5 *f*

Piano *f* 9

Celeste *f* 8

Harp *f*

6  
8

Fl. 1 & 2 *mp* *ff* *mp sub* *ff*

Bsn. 1-2-3 *f fp* *ff* *ff/ffmp* *ff*

E♭ Clar. *mp* *ff* *ff*

Cl. 3 *mp* *ff* *ff*

Cb. Cl. *f fp* *ff* *ff/ffmp* *ff*

Sop. Sax *mp* *ff* *mp sub* *ff*

Bari. Sax *f fp* *ff* *ff/ffmp* *ff*

Tpt. 1 *f* *fp* *ff* *f* *ffmp* *ff*

Tpt. 2 *f* *fp* *ff* *f* *ffmp* *ff*

Tpt. 3 *f* *fp* *ff* *f* *ffmp* *ff*

Hn. 1-3 *f* *fp* *ff* *f* *ffmp* *ff*

Tbn. 1 *f* *fp* *ff* *f* *ffmp* *ff*

Tbn. 2-3 *f* *fp* *ff* *f* *ffmp* *ff*

Tbn. 4 *f fp* *ff* *ff/ffmp* *ff*

Euph. *f fp* *ff* *ff/ffmp* *ff*

Tuba *fp* *ff* *ff/ffmp* *ff*

Str. Bass *f fp* *ff* *ff/ffmp* *ff*

Timp. *f* *f*

Perc. 1 *ff* *f* *ff* *f*

Perc. 2 *ff* *f* *ff* *f*

Perc. 3 *ff f* *f* *ff f* *f*

Perc. 4 *f* *f*

Piano *ff* *lx* *ff* *lx* *ff* *lx* *ff* *lx*

Harp *lx* *lx* *lx* *lx*

307 308 309 310 311 312

PERUSAL SCORE

This page contains the musical score for measures 313 through 318 of a symphony. The score is written for a large orchestra, including:

- Woodwinds:** Flutes (1 & 2), Clarinet in B-flat (3), Bassoon (1 & 2), Bassoon in C (3), Saxophones (Soprano and Baritone), Trumpets (1, 2, 3), Horns (13 and 24), Trombones (1, 2, 3, 4), Euphonium, and Tuba.
- Brass:** Trumpets, Horns, Trombones, Euphonium, and Tuba.
- String Section:** Violins (1 & 2), Violas, Cellos, Double Basses, and Str. Bass.
- Percussion:** Snare Drum, Cymbals (Sus. Cym.), Tom-Toms, and Timbales.
- Keyboard:** Piano and Harp.

The score features dynamic markings such as *mf*, *f*, *ff*, and *f* sub. A large, diagonal watermark "PERUSAJAL SCORE" is overlaid on the page. Measure numbers 313, 314, 315, 316, 317, and 318 are printed at the bottom of the page.

PERUSAJAL SCORE

FL. 1-2 (6/8) (5/8) (11/8) (3+3+3+2)

Fl. 3 & 4

Oboes

E. Hn.

Bsn. 1-3 (1 & 2, 3)

Cl. 1 & 2

Bassoons (a3)

Eb Clar.

Cl. 3

Cb. Cl.

Sop. Sax

Ten. Sax

Bari. Sax

Tpt. 1 (straight mule) (senza sord)

Tpt. 2 (straight mule) (senza sord)

Tpt. 3 (straight mule) (senza sord)

Hn. 1-4 (6/8) (5/8) (11/8) (3+3+3+2)

Hns. (1 & 3, 2 & 4)

Tbn. 1-2

Tbn. 3-4

Euph.

Tuba

Str. B.

Perc. 1 (bom-boms) (Tam-Tam)

Perc. 2 (symbals) (Sus. Cym)

Perc. 3 (bom-boms) (f.m.) (Tam-Tam)

Perc. 4 (Tubular Bells)

Piano

Celeste

Hp. (11/8)

6/8 5/8

PERUSALI SCORE

FL. 1-2 12/8

FL. 3-4

Ob.

E. Hn.

Bsn. 1-2-3

E♭ Clar.

Cl. 1-2

Cl. 3

Sop. Sax

A. Sax

Ten. Sax

Tpt. 1-2 12/8

Tpt. 3

Hn. 1-3

Hn. 2-4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Perc. 1 (tom-toms)

Perc. 2 (Glock.)

Perc. 3 (tom-toms)

Perc. 4 (Tub. Bells)

Perc. 5 (Marimba)

Piano 12/8

Celeste

Harp

PERUSAL SCORE

*p < f > p*

*p < f > p*

*p < f > p*

*p < f > p*

*mf*

*ff sus.*

*f*

324 325 326 327 328



PERUSAL SCORE

Flutes <sup>a4</sup> *ff*

Oboes <sup>a2</sup> *ff*

E. Hn. *mp ff*

Bsn. 1-2 *mp ff*

Bsn. 3 *mp ff*

Cl. 1 *mp ff*

Cl. 2 *mp ff*

Cl. 3 *mp f*

B. Cl. *mp f*

Sop. Sax *mp f*

A. Sax *mp f*

Ten. Sax *mp f*

Bari. Sax *mp f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. 1-4 *p < f > p*

Tbn. 1-3 <sup>a3</sup> *p < f > p p < f > p*

Tbn. 4 *mp f*

Euph. *mp f*

Tuba *mp ff*

Str. Bass *mp ff*

Perc. 1 [Tom-Toms] *mf ff mf sub. ff sub.*

Perc. 2 [Timbales] *mf ff sub. ff sub. ff sub. ff sub.*

Perc. 3 *ff mf sub. ff sub. ff mf sub. ff sub. ff sub.*

Perc. 4 [Bass Drum] *ff*

Piano

Harp

9/8

9/8

9/8

9/8

1 & 3 open

2 & 4. *f*

1 & 2.

3. *f*

329 330 331 332

B. Cl.  $\frac{9}{8}$   $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$

Sop. Sax  $mf$   $ff$   $mf$   $ff$

A. Sax  $mf$   $ff$   $mf$   $ff$

Ten. Sax  $mf$   $ff$   $mf$   $ff$

Bari. Sax  $mf$   $ff$   $mf$   $ff$

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-3  $\frac{9}{8}$   $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$

Hn. 2-4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Euph.  $mf$   $ff$   $mf$   $ff$

Tuba  $f$

Str. Bass  $mf$   $ff$   $mf$   $ff$

Perc. 1  $\frac{9}{8}$   $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$  Tom-Toms  $mf$

Perc. 2  $mf$   $ff$   $mf$

Perc. 3  $ff$   $mf$   $ff$   $mf$

333 334 335 336

PERUSAL SCORE

B. Cl.  $\frac{9}{8}$   $\frac{12}{8}$   $\frac{9}{8}$

Cb. Cl.  $\frac{9}{8}$   $\frac{12}{8}$   $\frac{9}{8}$

Sop. Sax *mf* *ff*

A. Sax *mf* *ff*

Ten. Sax *mf* *ff*

Bari. Sax *mf* *ff*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-3

Hn. 2-4  $\frac{9}{8}$   $\frac{12}{8}$   $\frac{12}{8}$   $\frac{9}{8}$

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Euph. *mf* *ff*

Tuba

Str. Bass *mf* *ff*

Timp. *mf* *ff*

Perc. 1  $\frac{9}{8}$   $\frac{12}{8}$   $\frac{9}{8}$   $\frac{12}{8}$   $\frac{9}{8}$  *ff* *mf* *ff* *mf*

Perc. 2 *ff* *mf* *ff* *mf*

Perc. 3 *ff* *mf* *ff* *mf*

Perc. 4 (bass drum) *mf* *ff*

9/8

15/8

12/8

4/2

♩ = 66, religioso

Oboes

E. Hn.

Bassoons

Clarinets

B. Cl.

Cb. Cl.

Sop. Sax

A. Sax

Ten. Sax

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1-3

Hn. 2-4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Euph.

Tuba

Str. Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (bass drum)

Piano

Harp

PERUSAL SCORE

9/8

15/8

12/8

4/2

♩ = 66, religioso

341

342

343

344

345

346

Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Hn. 1-3  
Hn. 2-4  
Euph.  
Str. Bass

347 348 349 350 351 352 353

Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Hn. 1-3  
Hn. 2-4  
Euph.  
Str. Bass

354 355 356 357 358 359 360

**Narrator:** WHEN THE HISTORY BOOKS ARE WRITTEN IN FUTURE GENERATIONS, THE HISTORIANS WILL HAVE PAUSE AND SAY, "THERE LIVED A GREAT PEOPLE  
--- A GREAT PEOPLE --- WHO INJECTED NEW MEANING AND DIGNITY INTO THE VEINS OF CIVILIZATION." THIS IS OUR CHALLENGE AND OUR RESPONSIBILITY.

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Cb. Cl.  
Alto Sax  
Str. Bass

361 362 363 364 365

**Narrator:** I HAVE A DREAM. THE DREAM IS ONE OF EQUAL 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 PLACE WHERE ALL OUR GIFTS AND RESOURCES ARE NOT HELD 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 HUMAN PERSONALITY, AND MEN WILL DARE TO LIVE TOGETHER AS BROTHERS.

\*BEGINS AT MEASURE 362 AND ENDS IN MEASURE 372.

a tempo

poco più mosso

Picc. 1

Fl. 1-2

Fl. 3

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Alto Sax.

Str. Bass

366 367 368 369 370

rit.

to Flute

Fl. 4

Ob.

E. Hn.

Bsn. 1-2

Bsn. 3

E. Clar.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax.

Ten. Sax.

Bari Sax.

Hn. 1 & 3

Hn. 2 & 4

Str. Bass

371 372 373 374 375 376

Fl. 1-2  
Fl. 3-4  
Ob.  
E. Hn.  
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  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1-3  
Hn. 2-4  
Trombones  
Tuba  
Str. Bass

*p*  
*f*  
*sf*  
*rit.*

7/2 4/2

377 378 379 380 381

♩ = 66 Ethereal e lontano

poco rit. a tempo

Fl. 1-2  
Fl. 3-4  
Cl. 1-2  
Vibes  
Glockenspiel  
Crotales  
Tubular Bells  
Piano  
Celeste  
Harp

4/2  
3/2  
4/2

382 383 384 385 386

\* Begin grace note figures on the beat - other than the initial first pitch, grace notes must be coordinated...

Fl. 1-2  
Fl. 3-4  
Cl. 1-2  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4  
Piano  
Celeste  
Harp

poco rit. a tempo poco rit. a tempo poco rit.

3/2 4/2 3/2 4/2 3/2

387 388 389 390 391



*a tempo* *poco rit.* *a tempo* *poco rit.*

Fl. 1-2  $\frac{4}{2}$   $\frac{3}{2}$   $\frac{5}{2}$   $\frac{4}{2}$

Fl. 3-4 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 (1 on a part) *pp*

Perc. 1 (Vibes) *p* *ppp delicato* *p*

Perc. 2 (Glock.) *p* *ppp delicato* *p*

Perc. 3 (Cym.) *p* *ppp delicato* *p*

Perc. 4 (Tub. Bell) *p* *ppp delicato* *p*

Piano *p* *ppp delicato* *p* *poco rit.*

Celeste *p* *ppp* *p*

Harp *a tempo* *poco rit.* *a tempo*  $\frac{4}{2}$   $\frac{3}{2}$   $\frac{5}{2}$   $\frac{4}{2}$

392 393 394 395 396

**Narrator:** 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 FOR ALL OF GOD'S CHILDREN...

\*BEGINS AT MEASURE 394.

*a tempo*

Flutes  
Cl. 1-2  
B. Cl.  
Cb. Cl.  
Singers\*  
Str. Bass  
Perc. 1 (Vibes)  
Perc. 2 (Glock.)  
Perc. 5 (Marimba)  
Piano  
Celeste  
Harp

397 398 399 400 401

\* Sing pitches in indicated register, men sing falsetto if necessary.

Singers\*  
Perc. 1  
Perc. 2  
Perc. 5  
Piano  
Celeste  
Harp

402 403 404 405 406