‘Every man from a bass-black to a treble-white is significant on God’s keyboard...’
Martin Luther King, Speech at the Great March on Detroit, 23rd of June, 1963

In memory of Sir Jack Lyons,

and

for Astrid Eluned Cave (born 10.10.2014)

The composition of this work was made possible by the kind support of the Sir Jack Lyons Memorial Award

Score in C
Duration c. 16 minutes

Scoring:
Clarinet in B Flat
Bass Clarinet in B Flat
Bassoon (doubling Contrabassoon)
Cornet in B Flat
Flugelhorn in B Flat
Alto Trombone in E Flat
Tenor Trombone in B Flat
Bass Trombone in B Flat

Percussion 1: drum kit, bass drum
Percussion 2: vibraphone, sleigh bells, tam-tam

Piano (doubling Toy Piano)
Harmonium or Reed Organ

Double Bass
Solo Contralto

Choir (Soprano, Alto, Tenor, Bass)
Gospel choir (Soprano, Alto, Tenor, Bass)

Video projector and PA system

‘Harmonium’ incorporates texts and musical material from ‘Hallelujah’

‘Ainola’ and ‘How Long? Not Long!’ use texts excerpted from a speech given by Martin Luther King
in Montgomery, Alabama on March 25th, 1965. ‘Ainola’ incorporates musical material from ‘Aus
Banger Brust’ (music: Jean Sibelius), ‘How Long? Not Long!’ also incorporates text and musical material
from ‘Come Sunday’ (words and music: Duke Ellington)

Cover image: Somerstein, S. Martin Luther King speaks at the Selma-Montgomery March.

A note on notation: in this score, vocal slurs are used for phrasing rather than melismas.
I: Prologue

Film footage of Martin Luther King addressing the Selma to Montgomery marchers, (Montgomery, Alabama, March 25th, 1965)
2: Harmonium (Georgia, 1844)
Like a machine, gradually coming to life...  

(Simon Armitage, 'Harmonium')

Sunlight, through stained glass, which day to day
Could beatify saints and raise the dead.
Had aged the harmonium's softwood case
And yellowed the fingernails of its keys...
But its hummed harmonics still struck a chord...

(But its hummed harmonics still struck a chord...)

Could beatify saints and raise the dead,
Sunlight, through stained glass, which day to day

(solo - others join gradually)

Like air escaping from bellows
(unpitched breath sound)

(solo - others join gradually)

Like air escaping from bellows
(unpitched breath sound - longer notes)

(singers start to swing arms in time with the distant crochet pulse)

(duo)
And I'll sing that in J and you'll sing that in J and we'll all sing that in J when we or you at home

And I'll sing that in J and you'll sing that in J and we'll all sing that in J when we or you at home

And I'll sing that in J and you'll sing that in J and we'll all sing that in J when we or you at home

And I'll sing that in J and you'll sing that in J and we'll all sing that in J when we or you at home