

Make Gentle the Life of This World

Using Robert Kennedy's speech
on the death of Martin Luther King, Jr.

for Symphony Orchestra
(or Chamber Orchestra)

by
Raymond Horton

2006, rev. 2015

Study score
(11" by 14" score available for performance)

Make Gentle the Life of This World
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Duration: 12 1/2 minutes

Instrumentation:

Piccolo (<i>doubles Flute 3</i>)	Horn in F 1, 2, 3*, & 4*	Timpani
Flute 1 & 2*	****Trumpet in B \flat 1, 2, & 3*	Percussion: (2 players total)
Oboe 1 & 2*	(<i>Trumpet 1 doubles Flugelhorn</i>)	1: Field Drum with Snares, Glock, Bass Drum
English Horn in F*	Trombone 1* & 2*	2: Bass Drum, Xylophone, Vibraphone
Clarinet 1 & 2 in B \flat	Bass Trombone*	Narration: Compact Disc (or Live Narrator)**
Bass Clarinet in B \flat *	Tuba*	Bass or Bass-Baritone Voice***
Bassoon 1 & 2*		Strings
Contrabassoon*		

Notes:

*It is the composer's intention that all listed instruments be employed, but this work can be performed without either English Horn or Contrabassoon, or even the other instruments marked with * if indicated cues for those instruments are played.

Bowings in the score and string parts are suggestions only. They are from the first performances of the work by The Louisville Orchestra.

**This work was conceived with the intention of using the included recording of Robert Kennedy's voice as indicated. It is possible but less preferable to perform the work with a live narrator, in either of two ways:

- Begin the work as written, play the first section of the audio (the beginning through the crowd scream and fade out), then the live narrator should start in measure 21 with "Martin Luther King dedicated his life" and continue, as printed, to the end.
- Omit the recording entirely. The work should begin normally, then during the fermata measure 16 (not held the full 8 seconds), the live narrator should enter at measure 17, starting with "Ladies and Gentlemen, I have some very sad news."

The audio track is supplied as a Compact Disc. It can be played on any CD player that can jump to the next track. Each odd-numbered track on the CD is a four-minute silence, while the speech segments are on the even numbered tracks. At the beginning of the work, the person playing the CD (*a percussionist is good!*) should start track 1 (silence), then skip to track 2 at measure 15 as written. **It is not necessary to do anything at the conclusion of track 2, or at the conclusion of any of the even-numbered speech tracks**, as the CD should proceed to the next odd-numbered (silent) track. Then, skip to track 4 in the middle of meas. 21, etc. (The final track 15 is a 45-minute silence, just in case the CD is left on and set to loop.) It is important that there be *no delay* at the start of each segment, so practice with each specific CD player will be needed for timing.

The original recording has been edited slightly at the beginning for comprehension and during the speech for timing and crowd noise, and in a few places to smooth out Senator Kennedy's speech while he was improvising. Copies of the original recording are available at many sites on the internet.

***The bass voice sings only two phrases near the end of the work, starting at measure 171. If practical, the singer should not take a solo bow before the work, but should be seated in a fairly inconspicuous fashion in the orchestra (center-front, or behind violas, etc.), and should preferably remain seated while singing. Or, the singer can read the prologue in front of the orchestra and then sit behind the conductor. (The part could even be sung by a member of the orchestra if a suitable singer is present.) The prologue could alternately be read by the conductor, or by the live narrator.

****The trumpets are called upon to miss a note in "Taps" in the manner of the famous "Broken Taps" from the funeral of President John F. Kennedy. A recording and more information may be found at www.tapsbugler.com/BrokenNote.html. See the program notes at the end of the score for more explanation of this section of the work.

Many thanks to Stephen Plotkin and Maryrose Grossman of the John F. Kennedy Library for their help in obtaining the best available recording of the speech, and to James Horton, graduate of the Music Engineering and Technology Department at Ball State University for his help in cleaning and editing the recording for performance.

The composer asks that this be read to the audience before the performance:

Late on the afternoon of April 4, 1968, in the third week of his campaign for president, Senator Robert Kennedy landed in Indianapolis, Indiana. There he was stunned with the news that Dr. Martin Luther King, Jr. had been shot and killed in Memphis.

An outdoor rally was scheduled for the inner city. Indianapolis police predicted violence and advised the Senator to cancel his speech, but Kennedy went on to honor his commitment.

His standard campaign speech would be of no use as he rode toward the site and walked across the cold basketball court to speak from a flatbed truck, he thought about what to say to a cheering crowd of a thousand mostly African Americans who, apparently, did not know of that day's tragedy.

In that night, and in the days following, riots broke out in 76 cities; 46 people died, thousands were injured, and thousands of armed troops would be called out to restore order. Indianapolis, where the Senator had spoken, was the only major city where no rioting occurred.

Two months to the day, on June 4, Robert Kennedy won the California primary. Shortly after midnight, following his victory speech, he, too, was fatally shot.

Martin Luther King and Robert Kennedy will be forever linked by assassins' bullets, and by this speech.

Make Gentle the Life of This World

Using Robert Kennedy's speech in Indianapolis, Indiana, on the night of the assassination of Dr. Martin Luther King, Jr., April 4, 1968

Raymond Horton, 2006

66 $\bullet = 66$

Piccolo (doubling 3 Flute)

1 & 2 Flute

1 & 2 Oboe

English Horn in F

1 & 2 Clarinet in B \flat

Bb Bass Clarinet

1 & 2 Bassoon

Contrabassoon

Horn in F 1 & 2

Horn in F 3 & 4

Trumpet in B \flat 1

Trumpet in B \flat 2 & 3

Trombones 1, & 2

Bass Trb. & Tuba

Timpani

Percussion 1

Percussion 2

Bass or Bass-Baritone Voice

Audio (Narration)

START CD: TRACK 1 (silent)

Violin I

Violin II

Viola

Cello

Contrabass

mp, *p*, *mf*, *f*, *pp*, *ppp*, *espress.*, *solo*, *1. solo*, *2. solo w/ viola*, *1 solo w/ viola*

1. (2 nd Fl cue), *(1: English Horn cue)*, *2. (Bass Clar cue)*

Vc 1 (div a3), *Vc 1 (div a2)*, *div. a3*, *div. a2*, *(one stand play if no contrabassoon)*

66 $\bullet = 66$

11 $\bullet = 60$ (approx. 8 seconds) (recording: 1' 15")

Picc.

1&2 Fl.

1&2 Ob.

Eng. Hn. in F

1&2 B♭ Cl.

Bass Clar. in B♭

1. 1&2 Bsn.

Contra-Bsn.

11 *1 solo - mute (w/ viola)* $\bullet = 60$ (approx. 8 seconds) (recording: 1' 15")

Hn. in F 1&2

Hn. in F 3&4

Tpt in B♭ 1

Tpt in B♭ 2&3

Tbn. 1, 2

Bs Trb. & Tba

Timp.

Perc. 1

Perc. 2

RK: "Do you want me to go ahead?"
 Voice 1: "I have already introduced you."
 Voice 2: "You can go right ahead."
 Voice 1: "Yes, you can go right ahead."

RK: "Do they know about Martin Luther King?"
 Voice 1: "We have left it up to you..."
(crowd noise, cheers) ...
 RK: "Ladies and Gentlemen, I'm only going to talk to you just for a minute or so this evening, because I have some very sad news for all of you... could you lower those signs please? I have some very sad news for all of you, and I think, sad news for all of our fellow citizens, and people who love peace all over the world, and that is that Martin Luther King was shot and was killed tonight in Memphis, Tennessee."
(Crowd screams)

TRACK 2 START
 ...(crowd noise)...

11 $\bullet = 60$ (approx. 8 seconds) (recording: 1' 15")

Vin. I

Vin. II

Vla. *(solo)*

Vc.

Cb.

18 $\text{♩} = 60$ Flute 3 to Picc $\text{♩} = 66$

Picc. *pp* *p* **3/4** **2/4** **3/4**

1&2 Fl. *pp* *p*

1&2 Ob. 1. *mf* 1.

Eng. Hn. in F

1&2 B♭ Cl. 1. - 2 Fl cue *pp* *p* *pp* *p*

Bass Clar. in B♭ *pp* *p* 1. (Bass Clar. cue)

1&2 Bsn. *pp* *p*

Contra-Bsn.

18 $\text{♩} = 66$ 1. (open)

Hn. in F 1&2 *mp* 2. (3 trpt cue - mute) *mp* **3/4** **2/4** **3/4**

Hn. in F 3&4

Tpt in B♭ 1 solo (open) *mp* 3 *mp* 3

Tpt in B♭ 2&3 2 - mute *mp* 3 - mute *mp*

Tbn. 1, 2

Bs Trb. & Tba

18 **3/4** **2/4** **3/4**

Timp.

Perc. 1

Perc. 2

MUSIC STARTS DURING CROWD FADEOUT
(conduct downbeat 4 to 5 seconds after "Memphis")

TRACK 2 ENDS
(Nine seconds after "Memphis")

TRACK 4 START
Martin Luther King
dedicated his life

to love and to justice
between fellow
human beings.

He died in
the cause of
that effort.

Audio
(Narr.)

18 $\text{♩} = 60$ $\text{♩} = 66$

Vin. I *pp* **3/4** **2/4** **3/4**

Vin. II *pp* *Tutti*

Vla. *pp*

Vc. *pp*

Cb. *pp*

27 $\text{♩} = 72$

Picc.

1&2 Fl.

1. solo
mp

Eng. Hn. in F

1&2 B♭ Cl.

mf

Bass Clar. in B♭

1. (Bass Clar cue)

1&2 Bsn.

p

Contra-Bsn.

p

27 $\text{♩} = 72$

Hn. in F 1&2

p

Hn. in F 3&4

Tpt in B♭ 1

Tpt in B♭ 2&3

Tbn. 1, 2

Bs Trb. & Tba

27

Timp.

Perc. 1

Perc. 2

Audio (Narr.)

In this difficult day, in this difficult time for the United States, it's perhaps well to ask what kind of a nation we are and what direction we want to move in. For those of you who are black... considering the evidence that there were white people who were responsible -

27 $\text{♩} = 72$

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

Cb.

(one stand play if no contrabassoon)

p

I

36 $\bullet = 80$

(Picc) *mp*

1. (2 Fl. cue) *mp*

3ng. Hn. in F

1&2 B♭ Cl.

Bass Clar. in B♭ *pp*

1&2 Bsn. *pp*

Contra-Bsn. *pp*

2/4

36 $\bullet = 80$

Hn. in F 1&2

Hn. in F 3&4

Tpt in B♭ 1

Tpt in B♭ 2&3

Tbn. 1, 2 *mp*

Bs Trb. & Tba. *mp*

Timp.

Perc. 1

Perc. 2

2/4

you can be filled with bitterness, and with hatred, and a desire for revenge. We can move in that direction as a country, in greater polarization - black people amongst blacks, and white amongst whites, filled with hatred toward one another.

Ar

(N

adio
arr.)

36 $\bullet = 80$

Vln. I

Vln. II *mp*

Via. *mp*

Vc.

Cb. *mp*

(Trb 1 cue)

(Trb 2 cue)

(Bs Trb cue - tutti)

pp

2/4

Impassioned ♩ = 60

80

Picc.

1&2 Fl.

1&2 Ob.

Eng. Hn. in F

1&2 B♭ Cl.

Bass Clar. in B♭

1&2 Bsn.

Contra-Bsn.

Ben 1 & 2

mf

Impassioned ♩ = 60

80

Hn. in F 1&2

Hn. in F 3&4

Tpt in B♭ 1

Tpt in B♭ 2&3

Tbn. 1, 2

Bs Trb. & Tba

80

Timp.

Perc. 1

Perc. 2

to go beyond these rather difficult times. ***TRACK 8 ENDS**

80

Impassioned ♩ = 60

Vln. I

Vln. II

Vla.

Vc. Half Section

Cb.

f

tutti

f

f

***ALLOW TRACK 8 TO END BEFORE GOING ON TO M. 81**

a little faster ♩ = 72

104

Picc.

1&2 Fl.

1&2 Ob.

Eng. Hn. in F

1&2 B♭ Cl.

Bass Clar. in B♭

1&2 Bsn.

Contra-Bsn.

a little faster ♩ = 72

104 2. (Bass Clar cue)

Hn. in F 1&2

Hn. in F 3&4

Tpt in B♭ 1

Tpt in B♭ 2&3

Tbn. 1, 2

Bs Trb. & Tba

104

Timp.

Perc. 1

Perc. 2

vibes

glock.

TRACK 10 START

My favorite poet was Aeschylus. And he once wrote: "Even in our sleep, pain which cannot forget falls drop by drop upon the heart, until, in our own despair, against our will, comes wisdom through the awful grace of God." **TRACK 10 ENDS**

Audio (Narr.)

104

Vln. I

Vln. II

Vla.

Vc.

Cb.

a little faster ♩ = 72

122

Picc.

1&2 Fl.

1&2 Ob.

Eng. Hn. in F

1&2 B♭ Cl.

Bass Clar. in B♭

1&2 Bsn.

Contra-Bsn.

122 1.

Hn. in F 1&2

Hn. in F 3&4

Tpt in B♭ 1

Tpt in B♭ 2&3

Tbn. 1, 2

Bs Trb. & Tba

Flugelhorn solo

mf

etc.

122

Timp.

Perc. 1

Perc. 2

vibes

mf

and compassion towards one another, and a feeling of justice

toward those who still suffer within our country,

whether they be white or whether they be black.

So I ask you tonight to return home,

to say a prayer for the family of Martin Luther King,

Audio (Narr.)

122

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

pp

p

p

pp

p

p

pp

p

p

pp

