



Tape off

Voices in unison: with sustained intensity, but mechanically and trance-like, with purposeful over-enunciation of the text. Expressionless.



1:28

1:35

$\text{♩} = 60$
 $\text{♩} = 50$
8va
1 slow to fast loco 3
mp mf f ff
flue to reed
1 simile 3
 $4''$
fff

Tape on



9''

All $\text{Je- sus of Naz-a-reth. He is ris-en.}$
ff *trance-like, with equal weight on each syllable*
 $\pm 3''$

III Trumpet (distant if possible)

II Trumpet only (or another reed)

f
1 sim. 3
f (insert into electronic texture)



All

He is not here.

Chain reaction: one singer sings "here" as an ♩ , then turns to a neighbor and says, "He is risen. He is not here." The neighbor stops singing when the sentence is complete, turns to *his* neighbor and repeats the process. The first singer continues as well, until he has passed the word to everyone around him; the others do likewise. Speak first *mp* in an excited but hushed voice. Gradually increase the volume to a loud speaking voice. Do not make too great a crescendo too soon. The effect should be that of a crowd growing in size. STOP ABRUPTLY WHEN THE TAPE VOICES STOP.



II Trumpet only

f



stop abruptly when the tape voices stop.

Treble voices

Left Group 1

Right Group 1

Left Group 2

Right Group 2

$\text{♩} = 60$

f

p

p

f



II Trumpet

f (insert into electronic texture)

$\text{♩} = 60$

p lu- (9)
f lu-
p le- *f* ia
f le- *p* (9) ia
 begin inaudibly
 Flues 8' and 2' (♩ = 60)
 Flues 8' only *pp* murmuring: play

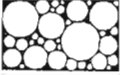
Timeline: 3"

Light sources
 Stop abruptly when lights begin.
 Lights stop abruptly when organ interrupts.
 Male voices *p* Al- le- lu- ia
 In a hushed voice, each singer says the word once within 3" after trumpet entry. Do not synchronize.
 III *staccatissimo* *ff*
 proportionally, trilling with the upper semitone
 2"

Timeline: 2" 3"

(Lights stop abruptly when organ interrupts.)

$\text{♩} = 50$

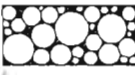



S *ff* The Lord is ris-en and has ap-pear'd

A *ff* The Lord is ris-en and has ap-pear'd

B *ff* The Lord is ris-en and has ap-pear'd

$\text{♩} = 50$




Tape on

53"

S *ff* as intense and sustained as possible The Lord is ris-en and has ap-pear'd to Pe-ter, ap-pear'd.

A *ff* The Lord is ris-en and has ap-pear'd to Pe-ter, ap-pear'd.

B *ff* in the foreground The Lord is ris-en and has ap-pear'd to Pe-ter, ap-pear'd.



(53")

2"

ff ris-en

ff ris-en

ff ris-en

ris-en

ap-pear'd

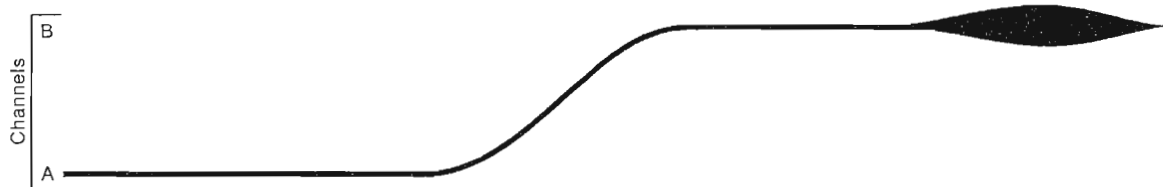
ap-pear'd

ap-pear'd

ap-pear'd

Alternate from one figure to the other, leaving the indicated pauses between, until the tape cue "This nation..."

<p><i>mf</i> (behind voices) 8' and 2'.</p> <p>Play one of the melodic fragments in one of the rhythms given each time the voices enter in the rotating figure above. Change both rhythm and melodic fragment with each repetition. Each melodic-rhythmic combination may be used only once. Not all combinations will be used. Play <i>staccato</i>.</p>		



In an age of transition, Christ may not be found where we were previously accustomed to seek him. Hence, "You seek . . . He is not here . . ." the use of sound in *spatial* transit; and finally ". . . the torch has been passed." Also, thus passes (*sic transit*) from among us a man (those men) who seemed somehow to give the most eloquent testimony to things beyond himself (themselves), who gave us a light in the darkness, a sense of direction in our search.

Sources of text on the tape:

The Rev. Dr. Martin Luther King, Jr.
Address from the March on Washington, August 28, 1963

John Fitzgerald Kennedy
Inaugural Address, January 20, 1961

