

Please note that not all pages are included. This is purposely done in order to protect our property and the work of our esteemed composers.

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## ORGAN



This work was conceived for an instrument having two or more manuals—one of which is under expression—and which has divisional as well as general pistons. The registration indicated is that used by Leonard Raver at the premiere, Trinity College Chapel, Hartford, June 6, 1977.

Divisional piston settings are indicated by the symbols GT○, SW○, PED○. General piston settings are indicated by the symbol GEN○.

## PERCUSSION

One player plays marimba, vibraphone and chimes. Ranges:



The percussion instruments all sound as written. The chimes are played with mallets, not hammers, and are to be struck on the side of the tube rather than the top edge. Hard (wood or plastic) and medium (rubber) mallets are denoted  and  respectively. A special effect in the first movement calls for snare drum sticks to be slapped across the tubes. The percussion instruments should be grouped near the organ so that the percussionist and organist have eye contact, and so that the percussionist can move instantly from instrument to instrument.


## TAPE


The tape is quarter-track stereo, 7½ ips. White leader tape separates the movements; the tape should be cued precisely to the head of the *audio* tape for the beginning of each movement. (Note: the tape part for the second movement begins with silence.) Speakers should be placed to produce a good balance between live and tape sounds. A tape deck should be chosen which does not produce an audible click when started and stopped. The tape is available for purchase from the publisher.


## NOTATION

The notation, which varies from movement to movement, is either space-proportional (entries and durations are related to a system of so many seconds duration), or fixed without barlines in relation to a given tempo (e.g. ♩ = 60), or conventional (that is, with meter and tempo indicated).


Special symbols include:


 Sustained notes, clusters, and repeating events whose duration is proportional to the length of the horizontal line or arrow. An arrow at the end of a system “ties” the event over into the next system.

 A rapid note or note group

 Synchronization between events

 One event immediately following another

 A slight space

 Notes to be spaced evenly

to Leonard Raver  
**Bright Angels**

**I. Messengers**

Ronald Perera

SW: 8' and 4' Flute, 8' Reed. Bright, but not too loud

ORGAN

Swell open  $\frac{1}{2}$   
 GT: Principal Chorus 8', 4', 2', Mix.

Ped: *mf* 8' and 16'

SYSTEM = 15 SECONDS

PERCUSSION

Marimba

Tremolo, always varying the speed by gradually slowing or accelerating

*p* cresc. (growing out of Tape) *mf*

TAPE

Organist cues start

*pp* cresc. and panning *mf*

0:00 0:05 0:15

Org.

SW. *mp* GT. *pp*

Perc.

fade back into Tape

Tape

0:15 0:17 0:22 0:30

*pp* cresc. and panning

Org.

to SW.

(mp)

Perc.

(Marimba)

mp

(growing out of Organ)

mf

f

f = mp

Tape

0:30

0:40

0:41

mf

pulsing, ringing 0:45

Org.

$\text{♩} = 60$

*ma rubato*

SW. Add

mp espr.

mf

mp

(mp)

Perc.

to Chimes take X

fade into tape

Tape

cresc. and panning

0:45

0:48

1:00

PED  Add to Ped. to match GT. at A

# II. The Trumpet

♩ = 60

4" 5 9

I: 8' Trumpet (loud and commanding)

II (Enclosed Division): Clarion 4' and Mix. articulated, brilliant

Ped: 16' Bourdon

Vibraphone motor on with slow vibrato

11" 11"

(Tape begins tacet)

PERCUSSION

TAPE

0:00 0:05 0:10

2" 2" 5 5 3"

Org.

relaxed

motor off; take hold third mallet

Perc.

Tape

0:12 0:16

Tape: high, sliding cluster begins, niente

Tape: sliding cluster emerges and recedes during entire movement.

rising out of this, delicate overlapping up-

**A**

Org. detached 5 3 3 3 3 5 r.h. 5

l.h.

Perc. with Organ, senza vibrato f mf

Cut off exactly with Organ solo

Tape -ward arpeggios and little rushing scalar movements of bell-like timbre.

0:23

I: Add Clarion 4' 5"

**B**

Org. I f 10 10 10 II p

Perc. Vibraphone Trem. (mallets) fast → slow 5" (Don't damp Vib.) Marimba f 10

Tape This Tape texture continues for the duration of the movement, growing in volume.

0:34 0:39

### III. Hosannas

♩ = 84  
SW: Principals 8', 4', 2', Mix.  
(louder than Great with box open)

ORGAN

GT: 8' Principal

Ped: Soft 16's

GT. *mp*

PERCUSSION

Vibraphone (motor off)

Tape: B-flat pedal; heterophony centering on B-flat major scale tones as if played by many keyboard instruments out of phase with each other.

Tempi of Tape vary from Organ/Percussion tempo

TA

*f* *tr* *simile*

0:00 0:05 0:10 0:15

Org.

0:17 **A** *tr*

(growing out of Tape; may be covered at first)

*tr* *tr* *tr* *tr*

*mp*

Perc.

with pedal

*mp*

match Organ dynamic

Tape

0:20 0:25 0:30

*mp*

The image displays a musical score for three parts: Organ, Percussion, and Tape. The Organ part consists of three staves (treble, middle, and bass clefs) with trills marked 'tr'. The Percussion part is on a single staff with various rhythmic patterns and a 'take' instruction with a crossed-out drumstick symbol. The Tape part is a single staff with a complex, textured pattern. Time markers are placed at 0:35, 0:40, and 0:45. A large, diagonal watermark reading 'Copying is illegal only' is overlaid across the entire page.

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Review copy



**C**

Org. SW. GT. SW. GT. Add to SW. SW. *f* GT. *mp* SW. GT.

Perc. (Vibraphone)

Tape

1:10

**D**

Org. SW. GT. SW. GT. SW. GT. GT. Add Principal 4', 2', Mix.

Perc. Marimba *poco sf* *mp* 3 3 3 3 3 3 3 3 8va basso

Tape

1:15 1:20

**K**

Org.

Off GT. to PED.

Perc.

Vibraphone dry

to Marimba

Tape

Pitch Centers:

2:00 2:05

**L**

Org.

SW. *mf legato*

Perc.

Marimba

Tape

B $\flat$  heterophony

Org. [P]

Full Organ *fff*

Perc. Marimba *ff*

Tape *B $\flat$  heterophony returns, continues to the end*

2:55 3:00 3:05

Org. GEN.  SW: Strings

GT: Principals 8', 4', 2', Mix.

Ped: Heavy 16's, GT. to PED.

Perc. to Vibraphone

Tape

3:10 *sempre dim.* 3:15

[R]

Org. SW. *mp sub.* (box open) *ppp*

GT. to PED. 8', 4', 2', plus PED. 16', Heavy *sempre f*

Perc. Vibraphone with pedal *f* *mf*

Tape

3:20 3:25 3:30 3:35

Org.

Perc. *mp* *p* *ppp* *lv.*

Tape

Tape ends

3:40 3:45 3:50

Northampton  
May, 1977