

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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for John Grimes

Liturgies

- Organ } I. acute sounds, aggressive
unenclosed (could include reed
and/or cornet)
- II. unassertive, enclosed
or mild unenclosed
stopped diatason

- Timpani
- (N) Normal striking position on head.
 - (R) Striking on head very near the rim.
 - (C) Center of head

1

Daniel Pinkham

Allegro

continues to end →

(No attempt should be made to synchronize
Timpani and organ with the tape)

Tape

♩ = a' ♩ = 144

A

Organ manuals

II (4 note tone cluster held for duration of movement)

Timpani

pp hard sticks

(N)

p

f

lv
sempre

B

(R)

poco f


C

Repeat Section A
(first 2 lines)

(R) → (N)

poco f

The tape is for sale from the publisher.

The tape begins. The level should be set so that it is never dominated during this movement. At the first electronic sounds the organist starts the stopwatch. At $\pm 0:10$ he depresses and holds with a key weight or wedge high c  on a soft (preferably enclosed) 4' or 2' flute.

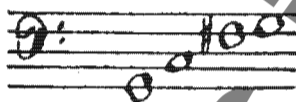
At $\pm 0:20$ he signals the timpanist to begin. At $\pm 0:25$ the organist begins with the lettered material.

The Timpanist uses no sticks and only his hands. The sign (F) indicates the notes are to be played with 4 flat fingers (from the tip to the 2nd joint). The sign (T) indicates to use the finger tips. Play on or close to the rim.

A number of fragments is given to each player. Each one should be played at least once. The order is up to the individual player. Leave from 3 to 5 seconds pause between each section. The regular pulsations are heard on the tape, 4 to a second ($\text{♩} = 240$, $\text{♩} = 60$) and both players should synchronize with these pulsations. Pause a few seconds between fragments.

The lettered organ material should be played on an unenclosed division. When convenient and desired change registration from one section to the next. All registers should be crisp and articulate. Solo 8' or solo 4' flutes may suffice.

Although the movement begins with the drum heads in a relaxed position, after each section somewhat raise the pitch of one of the drums so that by $\boxed{3:20}$ the drums have been tuned as follows:



Tape stops $\pm 4:37$

(S) or (S') = hand damp
(otherwise let ring!)

$\boxed{0:00}$ Tape begins

$\boxed{0:20}$ Signal timpanist

Con moto preciso e delicato ($\text{♩} = 240$)

$\boxed{0:25}$

$\text{♩} = 120$ (take tempo from tape)

[A] 3 times

Organ
manuals

3

Allegro $\text{♩} = 132$ *Adagio espressivo* $\text{♩} = 44$

Organ (Great) *colla parte* (Swell) *mp, expr. e mesto*

Timpani 5 4 3 2 1 *pedals hard sticks* *soft sticks senza rigore e dolce* (Choir) *pp* *ppp* (quasi niente)

Allegro $\text{♩} = 132$ *Adagio espressivo* strings, tremolo, flute 8'

come sopra *hard sticks* *soft sticks, dolce*

mp < mf p = ppp (imitate organ. espressivo) *fff* *fff* *mp* *mf* *pp* *ppp*

pp (echo) *mp* *niente*

Tape entry

Tape operator holds stopwatch and gives timings. Start stop-watch when first tape sound is heard. Release fermate 4 seconds after tape entrance. The tape level should be set to balance organ and timpani.

Each player is free to perform his part at any time within the 5-second measure except when a rest (or rests) suggests an internal division.

An unstemmed quarter note may be played at any time during the measure. When there are two or more, however, they should be played unevenly and irregularly within the measure.

After playing this page the second time skip to Coda (page 9)

Coda

gradually increase tape level. (optional)

Quasi Cadenza: moderato, poco a poco accel. → presto Adagio $\text{♩} = 44$ allargando

(Great)

Man. full (sfz.) Ped. L

olt cutoff operator must turn volume level of tape machine to zero.

May 4, 1974 Cambridge

f *forte* continue in order 1234573212 etc

Hammond Organ registrations by Larry Phillips (on recording)

I Sw. II A# 00 5311 000	II A# 00 3211 100	III II A# 00 6060 620
6t. I A# 00 8767 767	B 00 6402 000 (ad lib)	B 00 6404 000 (percussion on p8. only ad lib.)
	I A# 00 0600 000 [key weight set II B I A#]	I A# 20 8876 654
		B 00 3210 100

at 3:20, play on II A# Ped 8-3 at I A#
 Timpani part edited by John Grimes at Adagio, 4H. on I B and reduce ped. to 4-3
 at Coda, return to I A# and restore ped. to 8-3

Tape is 7 1/2 ips 1/4 track stereophonic. Available from the publisher.

Required equipment for Percussion:

- 5 timpani: 32" (or 30"), 28" (or 29"), 25" (or 26"), 23", 23" (The 32" need not be a pedal drum)
- Tuning indicators will prove useful in the 2nd most.)
- Sticks as follows: hard, staccato, soft
- snare drum sticks (one end wood tips, the other soft felt)
- triangle beater
- 2 single cymbal with leather strap removed upside down on drum head.

Premiere: 7 June 1974, Hartt College of Music, U. of Hartford (Connecticut)
 organ: Leonard Raver
 timpani: Judith Chilnick
 Tape: the composer

Recording: 6 June 1975 for Golden Crest, Jordan Hall, Boston. organ: Larry Phillips
 timpani: John Grimes under the supervision of the composer.

Revision:
 June 7, 1975