

Commissioned by Christopher Cook for the Young People's Concerts
on the Spreckles Organ, Balboa Park, San Diego, California

Rex

King of Instruments

Introduction to the Pipe Organ for Organ and Narrator

Music and Narration by Daniel Burton

$\text{♩} = \text{ca. } 132$

Narrator

What is this in - stru - ment as

Organ

mp detached

Man.

4

big as a house that can knock back both your ears and can whis - per like a mouse?

fff

Ped.

8

pp

13

Looks like a pi - an - o that's got

Man.

All pipe organs being joyously unique, adjustments will be necessary in their individual descriptions. *Rex* was commissioned for a four-manual instrument with considerable gadgetry — bass drum, snare drum, crash cymbals, harp and chimes. Included here are adaptations for standard two or three manual organs with chimes. You are most cordially invited to join in the creative process by altering both music and narration to display best the resources of the particular instrument at hand. Note also that the narration rhythm is approximate and may be bent as deemed effective.

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17

too man - y keys; — with gad - gets for the feet and knobs you can seize; — with

20

switch - es and but - tons and ped - als and lights: — This is a cock - pit, so get

23

read - y for flight! —

*(cumulative clusters)

27

gliss.

31

The sound comes from pipes, — and you can see some up there; There's a

*Hold (tie) each eighth note into the cluster on beat 1 or 3.

**L.H. glissando on upper manual, in exact tempo.

74

You can play with your el - bows;

mp

Man.

77

You can

with the elbows
mf

mp

80

play with your — SEAT? with dignity

slowing

Derrière

84

In tempo

Each of the key - boards has its

mp

Man.

88

own room of pipes, (set) and each one sounds dif - f'rent: you can find what you like. —

For 4 manual organs
 91 SOLO SWELL GREAT POSITIVE SOLO SWELL GREAT POSITIVE SOLO SWELL GREAT POSITIVE
 R.H. L.H. R.H. L.H. R.H. L.H. R.H. L.H.
 For 3 manual organs
 CHOIR SWELL GREAT CHOIR SWELL GREAT CHOIR SWELL GREAT
 For 2 manual organs
 SWELL GREAT BOTH SWELL GREAT BOTH SWELL GREAT BOTH

94 SOLO SWELL GREAT POSITIVE SOLO POSITIVE GREAT
 R.H. L.H. R.H. L.H. R.H. L.H. R.H.
 CHOIR SWELL GREAT CHOIR SWELL GREAT GREAT
 SWELL GREAT BOTH SWELL GREAT BOTH BOTH

97
 The key-boards have names like Ju-lie and John, with
 Man.

100
 dif-f'rent per-son-al-i-ties for all kinds of fun. For big, bold or-gan sound we

103
 go to the Great: he's the su-per foot-ball play-er type, heav-y on the weight.

150 ac-tu-al-ly not; you just wig-gle and tap_ and the mu-sic comes out. _

Faster ♩ = 92

mf

f

Ped.

154

158

162

Tempo I

Those great big ped-als on the

mp

Man.

166

bot-tom in front _ help to make it loud or soft when - ev-er you want. _ They o-pen and close some

170

great big shut-ters: when they're o - pen they shout, when they're closed they mut-ter.

173

p *f*

Ped.

179

*(Optional cut to meas. 210)

There are oth-er things here in ad-di-tion to the pipes: there are chimes and bells, let's

p *mp*

Man.

183

(Optional cut to meas. 194)

hear them now.

Harp

Sw. Str.

187

Sw. Str.

Man.

191

In tempo
+Cymbelstern

**Snare Drum

slowing

Ped.

*From measures 179-210, include that which is appropriate to the instrument at hand.

**On organs without percussion, left hand plays snare drum rhythm with an open-hand, top octave cluster on any available light mixture or 2'.

Fanfare Reeds

250 *fff*

f

Ped.

Man.

253

257

Tutti

slowing

Ped.

261

+Bass Drum
+Cymbal Crash

+Timpani Roll