



FIREHEAD EDITIONS

JARED ISAAC ARAGÓN

O GLORIOSISSIMI LUX VIVENS

FH-210 MEZZO-SOPRANO, PERCUSSION & ORGAN
(WITH ALTERNATE VERSION FOR OBOE, PERCUSSION & ORGAN)

O gloriosissimi lux vivens

version for mezzo-soprano, percussion, and organ

Text by: Hildegard von Bingen

Premiered by:

Angelica Dunsavage, *mezzo-soprano*

Barbara Freischlad, *percussion*

Jared Isaac Aragón, *organ*

Percussion (1 player): glockenspiel, marimba, wind gong (or small to medium tam-tam), four triangles (low, medium low, medium high, and high), temple blocks.

Mallets used: plastic glockenspiel mallets, yarn mallets, gong beater, two thin triangle beaters, rubber mallets, aluminum glockenspiel mallets.

Mallet choices are indicated throughout the score. Some are general choices: yarn. Others are more specific: aluminum glockenspiel mallets. The percussionist is encouraged to make suitable mallet choices for each passage, and each performance venue, to provide the best and most beautiful sound.

Exceptions are: mms. 47-56, I do want yarn mallets on the temple blocks which will also be used on the marimba mms. 57-63. In order to facilitate the gong scrape at m. 64, a triangle beater (or other suitable hard item) will also need to be held in the hands with the yarn mallet (however in the premiere, a nice scraping sound was produced using the butt of the marimba mallets). In mms. 96-97 choose a suitable hard mallet for the temple blocks to be used alongside the fortissimo mezzo-soprano and organ. Whatever mallet is chosen, will then be used on the gong in mms. 98-100.

Performance Notes: Metronome markings are suggestions, and may be adjusted slightly in order to provide a clean performance dependent on the performance space. Staccati should always be short, light, and crisp. Organ registrations were composed with a small three manual instrument (great, swell, solo) in mind, they may be adjusted as necessary to fit performance on smaller two manual instruments, always keeping in mind the character of the music and general guidelines indicated in the score.

Program Notes: For some time, Barbara Freischlad and I had been collaborating together on various pieces of music for organ and percussion. I had been wanting to write a piece of music for her; my initial idea was for a work scored for solo timpani with organ accompaniment. When she approached me with the idea of multi-percussion and voice alongside the organ, I was, at first, rather apprehensive: I had not written any vocal music in several years and was not sure what text I should even consider setting. I was invited over to Barbara's house where we grabbed whatever percussion instruments we could from her

studio and took them outside to the backyard and began to improvise freely, playing with sounds and timbres, exploring various mallet possibilities, experimenting with striking the instruments in unusual places. I vividly remember seeing the interplay between shadows and light from the trees and many instruments outside and decided on searching for a text on light. This led me to think about Hildegard von Bingen and her visions, so I decided upon her *O gloriosissimi lux vivens angeli* as the source of my text. The music is based on a reflecting scale (E, F-sharp, G, A-flat, B-flat, C, C-sharp, D, E), however I do allow myself to stray away whenever I felt I needed a pitch that is not included in the reflecting scale. What especially intrigued me about this text by Hildegard were the dualities of glory and ruin, bright and dark, divine and unholy.

Commissioned by St. Mark's Presbyterian Church, Tucson, AZ.
Composed for Barabara Freischlad, an extraordinary musician and a dear friend.

O gloriosissimi lux vivens

for mezzo-soprano, percussion, and organ

Hildegard von Bingen

Jared Isaac Aragón (b. 1990)

Percussion
(glockenspiel, marimba, wind gong, 4 triangles, temple blocks)

Mezzo-soprano

Organ

slow, hazy ♩ = 54

glockenspiel

plastic mallets

pp

5

I: flute 16.2.
II: viola + celeste 8. flute 4.
III: solo flute 8.
Ped: flute 16.
II → Ped.

slow, hazy ♩ = 54

II { pp

5

p

3

9

45

marimba

yarn mallets

pp

A

exact number of repetitions is of little importance, what matters is that the repeated B speeds up for the duration notated.

A

III



14

ppp

mp

p

pp

mp

M-S.

pp

O, —

I

18 **B**

p

M-S. *mp* *p* 3 *pp* *mp*

O glo-ri-o-sis - si - mi, O glo-ri - o -

B III 3




22 **wind gong** *p* *gong beater* *ppp* **short fermata**

M-S. *p* *pp*

sis - si - mi lux, lux vi - vens, lux vi - vens an - ge - li,


II *pp*


27 **più mosso** ♩ = 66 **C**
mp
 M-S. 

qui in-fra di-vi-ni - ta-tem di-vi-nos o-cu-los cum mis-ti-ca ob-scu-ri-

più mosso ♩ = 66 **C**
 I: flute 8.
 II: flute 8. principal 4. trem.
 Ped: Bourdon 16.8.
 I { *p*

==

32 **D** *pp sotto voce* 

M-S. 

ta - te om - nis cre - a-tu - re as -

D
 II { *pp*

37

4 triangles

E

thin triangle beaters

p *ppp* *l.v.*

M-S.

2+2+3 3/4 2+3 3/4

pi - ci - tis in ar - den - ti - bus de - si - de - ri - is, un -

mp

E

mp

42

p *mp*

M-S.

de num quam po - tes - tis sa - ci - a - ri -

meno mosso ♩ = 60

meno mosso ♩ = 60

pp

Π { -principal 4.

F

47 temple blocks

pp 3 3 3

med. yarn mallets
+ triangle beater prepared for m. 64

M-S.

p *mf* *mp*

O quam glo - ri - o - sa gua - di - a il - la

F



52

poco n

M-S.

p *pp* *ppp*

ves - tra ha - bet for - ma, — que in vo - bis est in tac - ta

57 marimba

G

mf *p* *mf* *p* *mf* *pp* *mf* *p* *mf* *pp* *mf*

M-S.

mf

ab om - ni pra - vo o - pe -

G

+ string 8.

61

wind gong

p *mf* *ppp* *mp* *ppp* *f* scrape w/ triangle beater

M-S.

p *f*

re, quod pri - mum or - tum est in ves - tro

rit.

with motion ♩ = 76

65

marimba

yarn mallets *p*

M-S. *pp*

so - ci - o, per-di - to an - ge - lo,

rit. with motion ♩ = 76

pp *mp*

=

71

mp *pp* *mp* *mp*

M-S. *mp*

per-di - to

I: flute 8. principal 4.
II: string 8. flute 4. oboe 8.
III: krummhorn 8.
Ped: principal 16.8.4

mp II {

76

M-S.

an - ge - lo, qui vo - la - re vo - lu - it su - pra in - tus la -

II - oboe 8.

III



80

M-S.

tens pin - na - cu - lum, pin - na - cu - lum

I

I

83

mf *p*

M-S. *f* *mp*

De - i, un - de ip - se tor - tu - o - sus di - mer - sus est in ru -

mp



87

mp *pp* *mf* *ppp* *mp* *pp*

M-S. *mf*

i - nam, sed ip - si - us in - stru - men - ta ca - sus con - si - li -

mf + principal 8.

mms. 90-100, balance pedal
with manuals

91

f *pp* *ff*

wind gong

(same yarn mallets)

M-S.

an - do fac - tu - re di - gi - ti De - i,

96

K

temple blocks

p *ff*

rubber mallets

wind gong

f *ff*

(same rubber mallets)

M-S.

di - gi - ti De - i in - sti - tu - it. —

K

II → I
+ principal 2. mixture

molto rit.

ff

long fermata

III - krummhorn 8.
+ trumpet 8.

+ heavy reed 16.

101 **tempo I** ♩ = 54 **L**

(allow gong to ring through the rest)

glockenspiel

aluminum mallets

pochissimo cresc.

p *3* *3* *3* *ppp possibile*

M-S. *ppp sotto voce*

mmm *o*

(mouth closed) *open gradually to pure O vowel*

I: flute 16.2.
II: viola + celeste 8. flute 4. tierce.
III: solo flute 8.
Ped: flute 16.
III → I
II → Ped.

tempo I ♩ = 54 **L**

II { *pp*

p



106 ⁴⁵

mp *3* *3* *ppp possibile* *mp* *3* *pp*

111

rit.

pp sempre

III

I

The musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). The music is in 2/4 and 4/4 time. It features a 'rit.' (ritardando) marking and a 'pp sempre' (pianissimo) dynamic. Roman numerals 'III' and 'I' are placed above the middle staff. The score ends with a double bar line.

O gloriosissimi lux vivens

version for oboe, percussion, and organ

Text by: Hildegard von Bingen

Premiered by:

Dr. Tracy Carr, *oboe*

Barbara Freischlad, *percussion*

Jared Isaac Aragón, *organ*

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O gloriosissimi lux vivens

for oboe, percussion, and organ

Hildegard von Bingen

Jared Isaac Aragón (b. 1990)

slow, hazy ♩ = 54

Oboe

Percussion
(glockenspiel, marimba,
wind gong, 4 triangles,
temple blocks)

glockenspiel

plastic mallets *pp*

p

I: flute 16.2.
II: viola + celeste 8, flute 4.
III: solo flute 8.
Ped: flute 16.
II → Ped.

slow, hazy ♩ = 54

Organ

pp

p



6

11

A
mar.

Ob.

marimba

yarn mallets

pp

ppp

mp

exact number of repetitions is of little importance, what matters is that the repeated B speeds up for the duration notated.

A

III



15

B

Ob.

pp

mp

p

p

pp

mp

B

I

19

Ob.

pp *mp* *p*

p

III

II {



23

Ob.

pp *mp*

wind gong

p

gong beater

short
fermata

ppp

più mosso ♩ = 66

pp

I: flute 8.
II: flute 8, principal 4, trem.
Ped: Bourdon 16.8.

4

28

C

Ob.

Ob. C

$\text{I} \{ p$

$\text{II} \{ pp$

pp

=

33

D

Ob.

Ob. D

pp sotto voce

p

pp possibile

39 **E**

Ob. $\frac{2+3}{8}$ $\frac{3}{4}$ $\frac{2+2+3}{8}$ $\frac{5}{4}$

mf *mp*

4 triangles *l.v.*

p *ppp* *p*

thin triangle beaters

E

mp



44 **F** *meno mosso* ♩ = 60

Ob. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

p

mp

temple blocks

pp 3

med. yarn mallets
+ triangle beater prepared for m. 64

meno mosso ♩ = 60 **F**

pp

II { -principal 4.

49

Ob.

p *mf* *mp* *p*

3 3 3

p 3



53

Ob.

pp *ppp*

marimba

3 *poco n* *mf* *p* *mf*

pp 3 *mf*

58 G

Ob.

mf

p *mf* *pp* *mf* *p* *mf* *pp* *mf* *p* *mf*

G

+ string 8.

mf *p* *pp* *mf* *p* *mf*

62

Ob.

p *f* *pp*

ppp *mp* *ppp* *f* *pp*

wind gong

f scrape w/ triangle beater

rit.

with motion ♩ = 76

mar.

Ob. 67

mp

marimba

yarn mallets

p

mp

pp

rit.

with motion ♩ = 76

mp



Ob. 73

H

mp

mf

mp

mp

p

I: flute 8. principal 4.
II: string 8. flute 4. oboe 8.
III: krummhorn 8.
Ped: principal 16.8.4

H

mp

II {

78 9

Ob.

pp *f* *p*

mf *p*

II - oboe 8.

III

81

Ob.

I

f

pp *mf*

I

84

Ob.

mp

p *mp* *p*

p *mp* *pp*

J



88

Ob.

mp *mf* *p*

mf *ppp* *mp* *pp* *f* *pp*

mf *pp* *f* *pp*

wind gong

mf + principal 8.

pp *pp* *pp*

(same yarn mallets)

mms. 90-100, balance pedal
with manuals

93

Ob.

K

f *f* *ff*

temple blocks

rubber mallets *p*

K

II → I
+ principal 2. mixture

III - krummhorn 8.
+ trumpet 8.

+ heavy reed 16.

97

Ob.

molto rit.

wind gong

long fermata

ff *f* *ff*

(same rubber mallets)

molto rit.

ff

long fermata

101 tempo I ♩ = 54 **L**

Ob.

ppp *p* *n*

glockenspiel

aluminum mallets

p *pochissimo cresc.* *ppp* possibile

(allow gong to ring through the rest)

I: flute 16.2.
II: viola + celeste 8, flute 4, tierce.
III: solo flute 8.
Ped: flute 16.
III → I
II → Ped.

tempo I ♩ = 54 **L**



106

mp *ppp* possibile *mp* *pp*

rit.

111
45

pp *sempre*

rit.

III I

The musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a grand staff with treble and bass clefs. The bottom staff is a single bass line in bass clef. The music is in 2/4 and 4/4 time signatures. The score includes a 'rit.' (ritardando) marking and a 'pp sempre' (pianissimo sempre) dynamic marking. The piece concludes with a double bar line.

Oboe

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O gloriosissimi lux vivens

for oboe, percussion, and organ

Hildegard von Bingen

Jared Isaac Aragón (b. 1990)

slow, hazy ♩ = 54

The musical score is written for Oboe in treble clef. It begins with a tempo marking 'slow, hazy' and a metronome indication of 54 quarter notes per minute. The first system (measures 1-10) features a series of rests in various time signatures (4/4, 3/4, 2/4, 4/4, 2/4, 4/4, 3/4, 4/4, 2/4, 4/4) with a '2' above the first and last measures. The second system (measures 12-15) starts with a box labeled 'A' and includes a 'mar.' (maracas) instruction. It contains a sixteenth-note triplet, a six-measure rest, and a triplet of eighth notes. The third system (measures 16-20) starts with a box labeled 'B' and includes dynamic markings of *pp*, *mp*, *p*, and *pp*, along with a triplet of eighth notes and a 'short fermata' marking. The fourth system (measures 21-26) includes dynamic markings of *mp*, *p*, and *pp*. The fifth system (measures 27-30) starts with a box labeled 'C' and a tempo change to 'più mosso' with a metronome indication of 66 quarter notes per minute. It includes a *mp* marking and a complex rhythmic pattern of 3+3+2 eighth notes.

1-2 9-10

12 **A** mar. 6 3

16 **B** *pp* *mp* *p* 3 *pp* **short fermata**

21 *mp* *p* *pp*

27 **C** *mp* **più mosso** ♩ = 66 3+3+2

32 D

pp *pp sotto voce* *p*

38 E

pp possibile *mf* *mp*

44 F meno mosso ♩ = 60

p 45-46 temple blocks 3 *p*

50

mf *mp* *p* *pp*

56 G

ppp *mf*

62

p *f* *pp* *mp*

68 with motion ♩ = 76

mar.

72

Oboe

3

75 **H**

mp *mf* *mp* *pp*

79 **I**

f *p* *f* *f*

84

mp *p*

87 **J**

mp *p* *mp* *mf*

91

p *f* *f* *f*

96 **K** *molto rit.*

ff *long fermata*

101 *tempo I ♩ = 54* **L**

ppp *p* *n*

105

rit.

111

2

Percussion

(glockenspiel, marimba,
wind gong, 4 triangles,
temple blocks)

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slow, hazy ♩ = 54

glockenspiel

plastic mallets *pp*

6

org.

11 marimba

A

(3+3)

yarn mallets *pp*

exact number of repetitions is of little importance, what matters is that the repeated B speeds up for the duration notated.

15

3

p

3

pp

mp

18 B

M-S.

p

O glo - ri - o - sis - si - mi lux, _

23 wind gong M-S.

p
gong beater
lux____ vi - vens, lux____ vi - vens an - ge - li,____ *ppp*

27 **più mosso** ♩ = 66 C M-S. (3+3+2)

qui in - fra di - vi - ni - ta - tem di - vi nos o - cu - los cum mis - ti - ca ob - scu - ri - ta - te

33 D M-S.

om - nis cre - a - tu - re as - pi - ci - tis____

38 4 triangles E (2+3) l.v. (2+2+3)

thin triangle beaters *p* *ppp* *p* *mp*

45 **meno mosso** ♩ = 60 F temple blocks

org. *pp* 3 3 3

med. yarn mallets
+ triangle beater prepared for m. 64

50

3 3 3

56

marimba

poco n

mf *p* *mf* *p* *mf* *pp*

59 G

mf *p* *mf* *pp* *mf* *p* *mf* *ppp* *mp*

63

wind gong

M-S.

rit.

per - di - to an - ge -

ppp f scrape w/ triangle beater

- - - - - with motion ♩ = 76

68

marimba

lo, _____

varn mallets

p

mp

pp

mp

74 H

mp *p*

78

mf *p*

81 **I**

pp *mf*

84

p

87 **J**

mp *pp* *mf* *ppp* *mp* *pp* *f* *pp*

92 **K** *molto rit.*

wind gong (2+2+3) temple blocks rubber mallets wind gong

ff *p* *ff* *f* *ff*

(same yarn mallets) (same rubber mallets)

100 *tempo I ♩ = 54* **L** glockenspiel *pochissimo cresc.*

long fermata (allow gong to ring through the rest) aluminum mallets *p* *ppp* possibile

106

mp *ppp* possibile *mp* *pp*

111 *rit.*

pp sempre