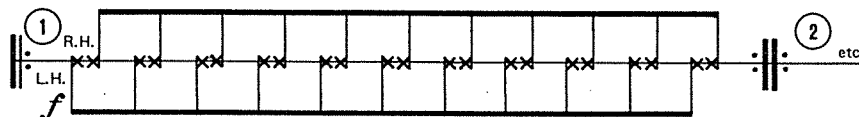


## Performance Directions

### Maracas

The maraca part, not written in the score to save space, consists of steady unbroken eighth notes played throughout the piece thus:



The maraca player begins the piece alone with one bar of eleven eighth notes and the four organists enter on the first eighth note of measure 1 in the score. The maraca player ends together with the organists at bar 43 as explained below.

Since the maracas must be clearly heard both by the performers and the audience it is suggested that 2 pairs be used, one pair in each hand. More specifically, the maracas should be capable of producing a loud, clear sound. One such type of maraca is manufactured by the *Latin Percussion Company* in the United States using a leather or plastic shell filled with metallic beads which produce the necessary loud, clear rattle. If the maracas used are not sufficiently loud as to be clearly heard by all the performers and the audience then they should be amplified with a conventional microphone, or, less preferably, more than one player may play the maraca pulse. The maraca player not only begins the piece by himself, setting the tempo, but also maintains the tempo throughout, which the organists all follow.

### Repeats

Measures 1 through 30 should be repeated as marked in the score, i.e. measures 1-22 should be repeated 3-6 times each, measures 23-26 should be repeated 3-5 times each, and measures 27-30 3-4 times each. There are no repeats from measure 31 through measure 41. Measure 42 is repeated 2-3 times and measure 43 is played once. To enable all organists to change to the next bar together one organist nods his head as a cue clearly on the downbeat of the last repeat, the bar is played for the last time and all players move on to the next bar. One particular player should be selected to nod his head as a cue for changes to the next bar, and that player should be sure to get the attention of the other 3 organists before nodding so as to avoid confusion as to when the changes from bar to bar are to be made. From measures 31 to 41 there are no repeats. Accordingly no cues for bar changes are needed. Each bar is played once only, moving directly on to the next bar. Bar 42 is repeated 2 or 3 times and the selected organist then nods his head clearly on the final downbeat and all organists move immediately on to bar 43 which they play once only. To enable the maraca player to end with the organists the organist selected to nod his head for cues makes sure to get the maraca player's attention for the final nod at the beginning of bar 43 and then also counts out the last nine eighth notes with his hand, head or lips, enabling the maraca player to end with the rest of the ensemble. The maraca player adds a final tenth beat to the last group of nine to end the piece.

### Meter

The meter of bars 1 through to 17 is eleven eighth notes grouped 3 plus 8. The meter of bars 18 through to 21 is eleven eighth notes divided 4 plus 4 plus 3, and the meter of bar 22 is 4 plus 3 plus 4. Starting at bar 23 the number of eighth notes per bar begins to increase, and continues to increase in every bar all the way to bar 42 which is 265 eighth notes long. To facilitate counting longer and longer durations, the number of eighth notes in each sub-group within each bar is written numerically in the center of each organ part. To keep accurate count all organists must obviously be able to hear the maracas clearly.

### Electric Organs

The electric organs used should be as simple as possible. In the original performances by the composer's ensemble, and on the recordings, *Angel S-36059* and *Shandar 83.511*, four *Farfisa* brand 'Mini-Compact' model four octave single manual electric organs were used with a switch that lowered the lowest octave on organs three and four making the very low E noted in the score possible. If such a bass extension or fifth lower octave is not available to produce the low E (bottom note of the string bass), then the piece may be played using the E one octave above that noted in the bass clef of organs three and four. The timbre of all four organs should be identical and hence four identical organs should be used choosing identical stops that will produce a clear tone without excess shrill high frequencies and with no vibrato whatsoever. The organs should be carefully tuned to each other to prevent all acoustical beats, especially between the two high A's in organs one and two which should be tuned exactly in unison to prevent any acoustical beating whatsoever.

### Amplification

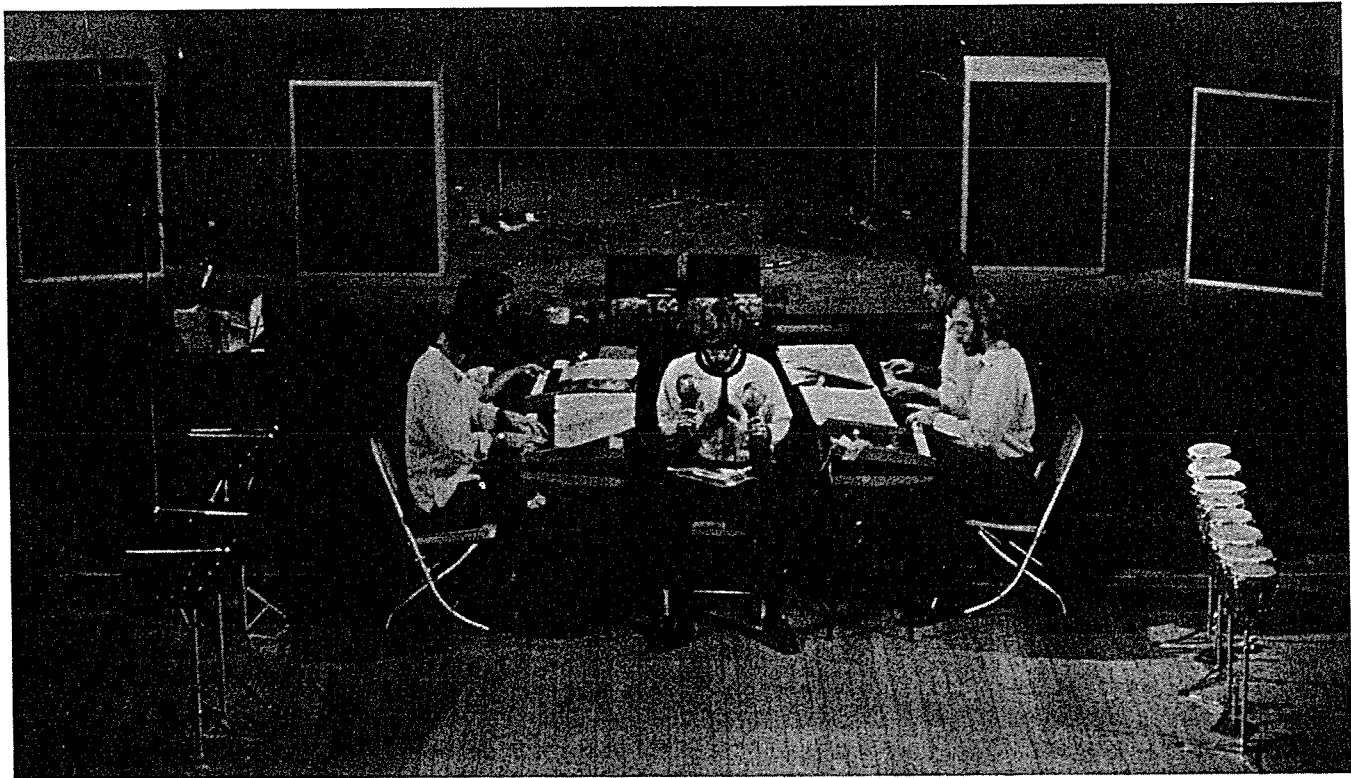
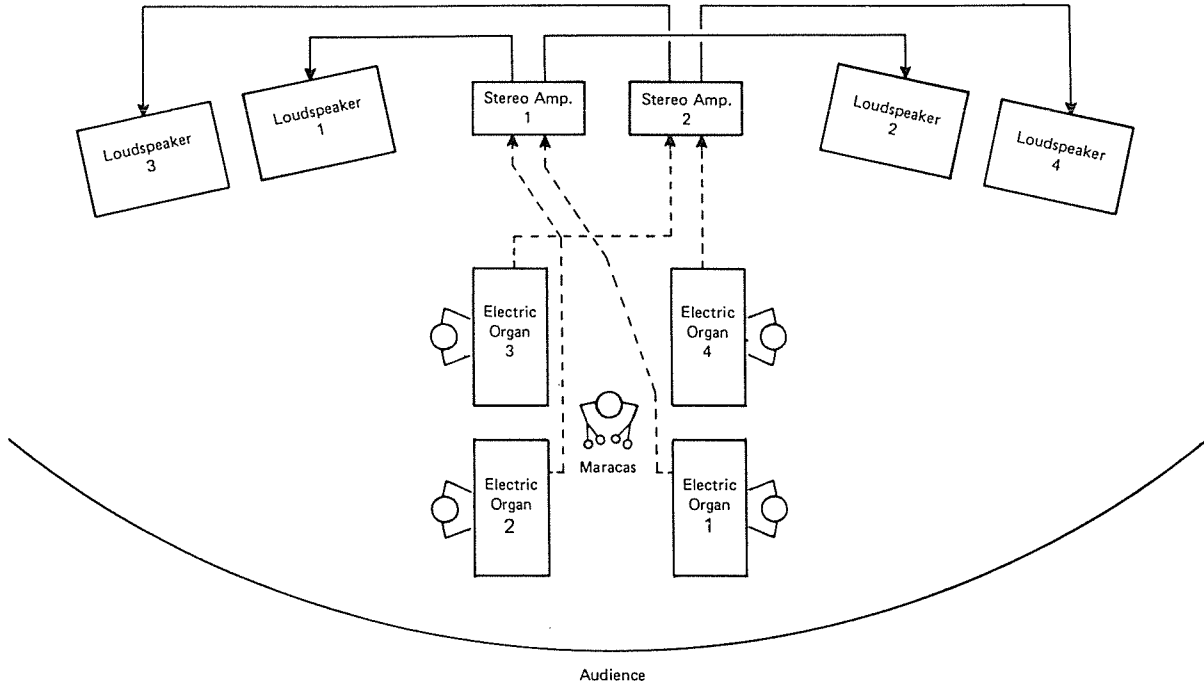
The four electric organs should be patched into 2 stereo amplifiers which should be wired to 4 loudspeakers so that each organ has its own channel of amplification and its own loudspeaker. This will produce a clearer sound without the distortion and exaggerated acoustical beating that results from mixing more than one organ into a single channel of amplification and/or a single loudspeaker. The loudness of all four organs

should be carefully balanced so that no one organ is louder than the others. The bass controls on the amplifiers for organs three and four may be boosted somewhat if the low E is not available and that note must be played an octave above where written. Also, treble controls on the amplifiers for organs one and two may be turned down a bit if the high A's are too shrill.

*Arrangement of Instruments and Amplification Equipment*

The electric organs, maracas, amplifiers and loudspeakers should be set up as shown in the drawing and photograph below:

Fig. 1



Performed by Steve Reich and Musicians at Loeb Student Center of New York University, Nov. 14, 1971.  
Art Murphy, Steve Reich, James Preiss, Steve Chambers, Russ Hartenberger.

# four organs

for 4 electric organs and maracas\*

steve reich

$\text{♩} = \text{ca. } 200$

0

Maracas

L.H.  R.H. 

maracas continue unbroken eighth notes throughout.\*

Repeat 3-6 times until cue (see notes)

1 2 3 4

Organ 1

$f$  3 + 8

Organ 2

$f$  3 + 8

Organ 3

$f$  3 + 8

Organ 4

$f$  3 + 8



5 6 7 8

1

2

3

4



\*See notes for maracas part. / Siehe Anmerkungen zum Maracas-Part. / Voir notes se r elivant aux maracas.

9 10 11 12

This section contains measures 9 through 12, organized into four systems. Each system consists of two staves. System 1 (staves 1 and 2) features a melody in the upper staff with eighth-note patterns and rests, and a bass line in the lower staff with eighth-note accompaniment. System 2 (staves 3 and 4) continues the melody and bass line with similar rhythmic patterns. Measures 9 and 10 show a transition in the bass line from eighth notes to a more complex pattern. Measures 11 and 12 feature a melodic phrase with a slur and a fermata over the final note.

13 14 15 16

This section contains measures 13 through 16, organized into four systems. Each system consists of two staves. System 1 (staves 1 and 2) features a melody in the upper staff with eighth-note patterns and rests, and a bass line in the lower staff with eighth-note accompaniment. System 2 (staves 3 and 4) continues the melody and bass line with similar rhythmic patterns. Measures 13 and 14 show a transition in the bass line from eighth notes to a more complex pattern. Measures 15 and 16 feature a melodic phrase with a slur and a fermata over the final note.

17 18 19 20

1  
2  
3  
4

4 + 4 + 3

4 + 4 + 3

4 + 4 + 3

4 + 4 + 3

21 22 23 Repeat 3-5 times until cue 24

1  
2  
3  
4

4 + 3 + 4

4 + 3 + 4

4 + 3 + 2 + 4

4 + 3 + 2 + 2 + 4

Repeat 3-5 times until cue

Repeat 3-5 times until cue

Repeat 3-5 times until cue

Repeat 3-5 times until cue

4 + 3 + 4

4 + 3 + 4

4 + 3 + 2 + 4

4 + 3 + 2 + 2 + 4

25 26

1 4 + 3 + 2 + 2 + 3 + 4 4 + 3 + 2 + 2 + 3 + 2 + 4

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

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

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

27 Repeat 3-4 times until cue 28

1 4 + 3 + 2 + 2 + 3 + 2 + 3 + 4 4 + 3 + 2 + 2 + 3 + 2 + 3 + 3 + 2

2 Repeat 3-4 times until cue 4 + 3 + 2 + 2 + 3 + 2 + 3 + 4 4 + 3 + 2 + 2 + 3 + 2 + 3 + 3 + 2

3 Repeat 3-4 times until cue 4 + 3 + 2 + 2 + 3 + 2 + 3 + 4 4 + 3 + 2 + 2 + 3 + 2 + 3 + 3 + 2

4 Repeat 3-4 times until cue 4 + 3 + 2 + 2 + 3 + 2 + 3 + 4 4 + 3 + 2 + 2 + 3 + 2 + 3 + 3 + 2

29 30

1  
5 + 4 + 3 + 2+3 + 2+3 + 2+2+3      5 + 4 + 3 + 2+3 + 2+3 + 3 + 2+3

2  
5 + 4 + 3 + 2+3 + 2+3 + 2+2+3      5 + 4 + 3 + 2+3 + 2+3 + 3 + 2+3

3  
5 + 4 + 3 + 2+3 + 2+3 + 2+2+3      5 + 4 + 3 + 2+3 + 2+3 + 3 + 2+3

4  
5 + 4 + 3 + 2+3 + 2+3 + 2+2+3      5 + 4 + 3 + 2+3 + 2+3 + 3 + 2+3

Detailed description: This block contains the musical notation for measures 29 and 30. It consists of four staves, labeled 1 through 4. Each staff has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together, with slurs and ties. Below the notes are rhythmic patterns represented by numbers (5, 4, 3, 2, 3) and plus signs, indicating fingerings or specific rhythmic values. For example, the first staff in measure 29 has the pattern '5 + 4 + 3 + 2+3 + 2+3 + 2+2+3'. A double bar line separates measures 29 and 30. The patterns for measure 30 are similar but with some variations in the final groups.

31 No repeats until bar 42 32

1  
6 + 5 + 4 + 3+3 + 2+3 + 2+2+3 + 3      6 + 5 + 4 + 3+3 + 2+3 + 2+2+3 + 4

No repeats until bar 42

2  
6 + 5 + 4 + 3+3 + 2+3 + 2+2+3 + 3      6 + 5 + 4 + 3+3 + 2+3 + 2+2+3 + 4

No repeats until bar 42

3  
6 + 5 + 4 + 3+3 + 2+3 + 2+2+3 + 3      6 + 5 + 4 + 3+3 + 2+3 + 2+2+3 + 4

No repeats until bar 42

4  
6 + 5 + 4 + 3+3 + 2+3 + 2+2+3 + 3      6 + 5 + 4 + 3+3 + 2+3 + 2+2+3 + 4

Detailed description: This block contains the musical notation for measures 31 and 32. It consists of four staves, labeled 1 through 4. Each staff has a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together, with slurs and ties. Below the notes are rhythmic patterns represented by numbers (6, 5, 4, 3, 3, 2, 3) and plus signs, indicating fingerings or specific rhythmic values. For example, the first staff in measure 31 has the pattern '6 + 5 + 4 + 3+3 + 2+3 + 2+2+3 + 3'. A double bar line separates measures 31 and 32. The patterns for measure 32 are similar but with some variations in the final groups. Above each staff, there is a text instruction: 'No repeats until bar 42'.

33 34

1 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 2 + 3 + 3 + 4 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 3 + 3 + 4 + 5

2 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 2 + 3 + 3 + 4 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 3 + 3 + 4 + 5

3 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 2 + 3 + 3 + 4 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 3 + 3 + 4 + 5

4 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 2 + 3 + 3 + 4 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 3 + 3 + 4 + 5

Detailed description: This block contains the musical notation for measures 33 and 34. It consists of four staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. Each staff has a sequence of rhythmic patterns and fingerings indicated by numbers 1-5. The patterns are: Staff 1: 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 2 + 3 + 3 + 4; Staff 2: 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 2 + 3 + 3 + 4; Staff 3: 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 2 + 3 + 3 + 4; Staff 4: 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 2 + 3 + 3 + 4. The second half of the page (measures 34) has similar patterns with an additional note: Staff 1: 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 3 + 3 + 4 + 5; Staff 2: 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 3 + 3 + 4 + 5; Staff 3: 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 3 + 3 + 4 + 5; Staff 4: 7 + 6 + 5 + 4 + 3 + 2 + 3 + 2 + 3 + 3 + 4 + 5.

35 36

1 8 + 7 + 6 + 5 + 4 + 3 + 3 + 2 + 3 + 4 + 5 + 6 9 + 8 + 7 + 6 + 5 + 4 + 4 + 3 + 4 + 5 + 6 + 7

2 8 + 7 + 6 + 5 + 4 + 3 + 3 + 2 + 3 + 4 + 5 + 6 9 + 8 + 7 + 6 + 5 + 4 + 4 + 3 + 4 + 5 + 6 + 7

3 8 + 7 + 6 + 5 + 4 + 3 + 3 + 2 + 3 + 4 + 5 + 6 9 + 8 + 7 + 6 + 5 + 4 + 4 + 3 + 4 + 5 + 6 + 7

4 8 + 7 + 6 + 5 + 4 + 3 + 3 + 2 + 3 + 4 + 5 + 6 9 + 8 + 7 + 6 + 5 + 4 + 4 + 3 + 4 + 5 + 6 + 7

Detailed description: This block contains the musical notation for measures 35 and 36. It consists of four staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. Each staff has a sequence of rhythmic patterns and fingerings indicated by numbers 1-7. The patterns are: Staff 1: 8 + 7 + 6 + 5 + 4 + 3 + 3 + 2 + 3 + 4 + 5 + 6; Staff 2: 8 + 7 + 6 + 5 + 4 + 3 + 3 + 2 + 3 + 4 + 5 + 6; Staff 3: 8 + 7 + 6 + 5 + 4 + 3 + 3 + 2 + 3 + 4 + 5 + 6; Staff 4: 8 + 7 + 6 + 5 + 4 + 3 + 3 + 2 + 3 + 4 + 5 + 6. The second half of the page (measures 36) has similar patterns with an additional note: Staff 1: 9 + 8 + 7 + 6 + 5 + 4 + 4 + 3 + 4 + 5 + 6 + 7; Staff 2: 9 + 8 + 7 + 6 + 5 + 4 + 4 + 3 + 4 + 5 + 6 + 7; Staff 3: 9 + 8 + 7 + 6 + 5 + 4 + 4 + 3 + 4 + 5 + 6 + 7; Staff 4: 9 + 8 + 7 + 6 + 5 + 4 + 4 + 3 + 4 + 5 + 6 + 7.



37

1 10 + 9 + 8 + 7 + 6 + 5 + 4 + 4 + 5 + 6 + 4 + 5 + 6 + 7 + 8 + 9

2 10 + 9 + 8 + 7 + 6 + 5 + 4 + 4 + 5 + 6 + 4 + 5 + 6 + 7 + 8 + 9

3 10 + 9 + 8 + 7 + 6 + 5 + 4 + 4 + 5 + 6 + 4 + 5 + 6 + 7 + 8 + 9

4 10 + 9 + 8 + 7 + 6 + 5 + 4 + 4 + 5 + 6 + 4 + 5 + 6 + 7 + 8 + 9

38

1 12 + 10 + 9 + 8 + 7 + 6 + 5 + 4 + 5 + 6 + 5 + 6 + 7 + 8 + 9 + 10

2 12 + 10 + 9 + 8 + 7 + 6 + 5 + 4 + 5 + 6 + 5 + 6 + 7 + 8 + 9 + 10

3 12 + 10 + 9 + 8 + 7 + 6 + 5 + 4 + 5 + 6 + 5 + 6 + 7 + 8 + 9 + 10

4 12 + 10 + 9 + 8 + 7 + 6 + 5 + 4 + 5 + 6 + 5 + 6 + 7 + 8 + 9 + 10

39

1  
14 + 12 + 10 + 9 + 8 + 7 + 6 + 5 + 6 + 7 + 4 + 5 + 6 + 5 + 6 + 7 + 8 + 9 + (2+10) + 12

2  
14 + 12 + 10 + 9 + 8 + 7 + 6 + 5 + 6 + 7 + 4 + 5 + 6 + 5 + 6 + 7 + 8 + 9 + (2+10) + 12

3  
14 + 12 + 10 + 9 + 8 + 7 + 6 + 5 + 6 + 7 + 4 + 5 + 6 + 5 + 6 + 7 + 8 + 9 + (2+10) + 12

4  
14 + 12 + 10 + 9 + 8 + 7 + 6 + 5 + 6 + 7 + 4 + 5 + 6 + 5 + 6 + 7 + 8 + 9 + (2+10) + 12

40

1  
16 + 14 + 12 + 10 + 9 + 8 + 7 + 6 + 7 + 8 + 5 + 6 + 7 + 6 + 7 + 8 + 9 + 10 + (3 + 12) + 14

2  
16 + 14 + 12 + 10 + 9 + 8 + 7 + 6 + 7 + 8 + 5 + 6 + 7 + 6 + 7 + 8 + 9 + 10 + (3 + 12) + 14

3  
16 + 14 + 12 + 10 + 9 + 8 + 7 + 6 + 7 + 8 + 5 + 6 + 7 + 6 + 7 + 8 + 9 + 10 + (3 + 12) + 14

4  
16 + 14 + 12 + 10 + 9 + 8 + 7 + 6 + 7 + 8 + 5 + 6 + 7 + 6 + 7 + 8 + 9 + 10 + (3 + 12) + 14

41

1  
20 + 16 + 14 + 12 + 10 + 9 + 8 + 7 + 8 + 9 + 6 + 7 + 8 + 7 + 8 + 8 + 9 + 10 + (4 + 12) + (5 + 14) + 16

2  
20 + 16 + 14 + 12 + 10 + 9 + 8 + 7 + 8 + 9 + 6 + 7 + 8 + 7 + 8 + 8 + 9 + 10 + (4 + 12) + (5 + 14) + 16

3  
20 + 16 + 14 + 12 + 10 + 9 + 8 + 7 + 8 + 9 + 6 + 7 + 8 + 7 + 8 + 8 + 9 + 10 + (4 + 12) + (5 + 14) + 16

4  
20 + 16 + 14 + 12 + 10 + 9 + 8 + 7 + 8 + 9 + 6 + 7 + 8 + 7 + 8 + 8 + 9 + 10 + (4 + 12) + (5 + 14) + 16

42 Repeat 2-3 times until cue

1  
24 + 20 + 16 + 14 + 12 + 10 + 9 + 8 + 9 + 10 + 7 + 8 + 9 + 8 + 9 + 9 + 10 + 12 + (5 + 14) + (6 + 16) + 20

Repeat 2-3 times until cue

2  
24 + 20 + 16 + 14 + 12 + 10 + 9 + 8 + 9 + 10 + 7 + 8 + 9 + 8 + 9 + 9 + 10 + 12 + (5 + 14) + (6 + 16) + 20

Repeat 2-3 times until cue

3  
24 + 20 + 16 + 14 + 12 + 10 + 9 + 8 + 9 + 10 + 7 + 8 + 9 + 8 + 9 + 9 + 10 + 12 + (5 + 14) + (6 + 16) + 20

Repeat 2-3 times until cue

4  
24 + 20 + 16 + 14 + 12 + 10 + 9 + 8 + 9 + 10 + 7 + 8 + 9 + 8 + 9 + 9 + 10 + 12 + (5 + 14) + (6 + 16) + 20

43 Play once and end- maracas end with organs

1

24 + 20 + 16 + 14 + 12 + 10 + 9 + 8 + 9 + 10 + 7 + 8 + 9

Play once and end

2

24 + 20 + 16 + 14 + 12 + 10 + 9 + 8 + 9 + 10 + 7 + 8 + 9

Play once and end

3

24 + 20 + 16 + 14 + 12 + 10 + 9 + 8 + 9 + 10 + 7 + 8 + 9

Play once and end

4

24 + 20 + 16 + 14 + 12 + 10 + 9 + 8 + 9 + 10 + 7 + 8 + 9