



Richard Felciano

STOPS

for organ and electronic tape

stop (stap) *v.t.* to keep from going forward; to bring to a halt; to obstruct; to check; to impede to withhold; *n.* a lever for putting a set of organ pipes into action.

Richard Felciano **STOPS** for organ and electronic tape

TAPE

0:00 tape & stopwatch on
 0:10
 0:15
 0:25
 0:34 0:35 0:37 0:40 0:48
 0:51 (stopwatch no longer necessary)

ORGAN

(silence)

Man. (silence)

flute 8' & mixture (bright & silvery) both hands above middle C

Ped. *p* 16' bourdon only (should produce beats)

Man. (silence)

no break

Sustain until tape re-entry.

♩=60
 8' (or 4' & 8') reeds
 *close box

Stop! (half-whispered)

ff

prin. 8'4'
 8' reeds only

Man. II

organ silent

During tape chatter, insert pencils to hold keys indicated by diamond-shaped notes in permanently depressed position. Depress round notes with one hand. Use other hand to change stops as indicated, always during tape chatter (*ff*), so that when chatter stops, a new timbre is heard. Sustain chord through all registration changes. Achieve maximum timbral contrast.

Shout immediately after third tape sound; attack manual chord immediately thereafter.

*If no swell box is available, use flutes in addition to reeds and reduce registration progressively.

staccatissimo; random pitches; about every 2 seconds but with irregular durations between notes; each note a different single stop; vary timbres as much as possible. (Stops of all registers, as well as mutations & mixtures may be used, as long as they are used singly.)

str. or fl. cel. fl. 8'2' cornet

(mp)

(ff)

Man. *fff*

(silence) remove pencils

ff

(silence)

(ped.) full organ reeds & mixture as before

ff

as before

(ped.) full organ reeds & mixture as before

Slap-cluster (black & white keys) Immediately after tape, 'jump back' at sound. Pipes should barely have time to speak. Choose your own register, shifting it each time you respond and eventually making use of the entire keyboard.

Seven additional tape sounds will follow. They are numbered but not graphically indicated in the score so that the organist will not know when they are coming and the spontaneous quality of his 'jumping back' at them will be preserved.

1 2 3 4 5 6 7 8 9

r. h.

♩=60
 fl. 8'
 mp

finis (duration 3' 17")

NOTATION

random single pitches fast as possible

simultaneous events

immediately successive events

repeated note

silence In acoustically 'dead' buildings, the silences may be shortened by lengthening the appropriate organ figures.

