

RICHARD FELCIANO

ALLELUIA TO THE HEART OF STONE

for reverberated recorder

for Frans Brüggen

Accidentals are valid throughout the figure in which they are used.

ff sixteenth notes with slash are played $\text{t} = 84$

notes without slash are played $\text{t} = 60$, unless otherwise indicated.

⊙ if desired, sound may be allowed to decay to nothing.

∨ interrupt decay with next figure.

$4x$ = play four times, then go on.

Reverberation may be natural, supplied by a reverberant physical environment, such as the stone walls of a cathedral, or artificial, supplied by miking the recorder and sending the signal through a reverberation unit. In the latter case, the amplified sound should be at a modest dynamic level, serving only to enhance the live recorder sound by adding reverberation but not amplifying the original sound. The work may also be performed by directing the recorder's sound into an open grand piano ^{and which the} ~~whose~~ damper pedal is fixed ~~as is to be permanently held down~~ in a permanently depressed position.

