

**Richard Felciano**

## **Litany**

**For Organ (manuals alone) and Electronic Sounds**

**Commissioned by Alec Wyton**

**Litany** is meant to give the feeling of reiteration without actually engaging in ostinatos. The pitch material is like a scale (or, in some ways, a Raga) which the performer may use freely, but within certain limitations (staccato, irregular rhythms). This leaves the performer free to interact with the material heard from the CD as the organist plays. Within this limitation, some occasional imitation will result.

The CD is monophonic and should play through all available speakers. Playback tuning is important, so that the opening Bb and Db of the CD will match those pitches on the organ.

The first electronic sounds display an abrupt on-off character and are separated by irregular durations of silence.

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0:00      0:10      0:45 (optional)      1:06      1:08      1:10

Initiate stopwatch when tape sound starts.

8' only, flutes or flutes and principal; match tape dynamic

Add 8' Principal

sustained

segue

Begin with B-flat. Play in the irregular, spasmodic manner of the tape, staccato, each note separately, in any order. Repeat, changing the order at will. Place the organ sounds where the tape sounds are not. The effect should be that of isolated organ staccatos spontaneously "jumping back" at spurts of sound emerging from the tape. A gradual increase in the number of notes played should occur, starting with an average of one note every 2 or 3 seconds at 0:10, and moving to 2 or 3 notes per second at 2:15.

1:14      1:22      1:32      1:50      2:05      2:15

as before; staccato

simile

Add to the registration as necessary for balance, arriving at *ff* during the passage beginning at 2:15.

2:40      3:05      3:15      3:40      3:50      4:00

*gva*

*legato*

Play the 4-note, half-step cluster. After sustaining it about three seconds, move it down, legato, in a slow, free, and irregular rhythm, coming to rest on the cluster indicated at 3:05.

Begin to reduce the registration in a free, irregular rhythm, so that the final registration, which should be piano but *audible*, begins at 3:40 and stops abruptly at 3:50.

Tape alone ends the piece.