



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

Commissioned by Alec Wyton

TAPE

0:00 tape & stopwatch on **ff**

0:10 (silence)

0:15 (silence)

0:25

0:34 0:35 0:37 0:40 0:48

0:51 (stopwatch no longer necessary)

ORGAN

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.

f **Stop!** 8' (or 4' & 8') reeds *close box **Stop!** (half-whispered)

ff prin. 8' 4' 8' reeds only

Man. II

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.

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

(*mp*) (*ff*)

Man. (*fff*)

(silence) remove pencils

(silence)

(silence)

(silence)

(*fff*) 1 2 3 4 5 6 7 8 9

r. h.

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.

Stop cadenza—Change registration in irregular durations, from ½" to 2" apart. Choose the most interesting timbres available, regardless of weight (anything from single stops to full division). An assistant may be used, if desired. Continue until interrupted again by loud chattering on the tape, at which time proceed immediately to the following figure, simultaneously cancelling all stops on manual II, so that pencil-held notes no longer sound.

full division staccatissimo (Start and stop with tape chatter.)

manual reeds only as before

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.

Play the above figure after the ninth slap-cluster. Sustain until the final tape sound.

