

When I was surely not more than  
six or seven years old I began  
to sense an attraction to Matter,  
—or more precisely to something  
which "glowed" at the heart of Matter.

Teilhard de Chardin

the love which moves the sun and the other stars.

Dante, "Paradiso"

RICHARD FELCIANO

ALLELVIA TO THE HEART OF (THE) MATTER

for tenor, baritone, and organ

Alleluia

Alleluia fire

Alleluia earth

Alleluia sun

stars

iron

stone

Alleluia energy

Alleluia matter

Alleluia Christ of Love

Who animates them all.

+ + +

Christ

Christ

"the love which moves the sun and the other stars."

The text, as it should appear in printed form, is given above. The quotations on the cover are meant to serve as a philosophical basis for the composition. The famous final line of Paradiso (now remarkably contemporary) occurs in the same position in the above text and is set in the detached, impersonal manner of a quotation.

N O T E S

Play legato unless otherwise indicated.

Accidentals carry through the measure and across barlines.

All staccato and marcato notes to be played very short.

Do not hold notes longer than the indicated duration in either organ or voice parts; be careful especially of short, final values.

Glissandi are measured, that is, they leave the initial pitch immediately, use all of the duration given to arrive at the second pitch, and move immediately away from that pitch to arrive at a third (unless no further glissando is indicated).



slash = as fast as possible.

(-) parenthetical registration changes are optional.

70k  
♩ = 48 vocal tempo?

NO CHANGES USED  
soft voice (distant)

explosive syllables

work reg. is first time but not throughout

Handwritten musical score for the first system, featuring vocal staves (T, B) and piano accompaniment. The vocal parts are marked "soft voice (distant)" and "p. Al-le-lu-ia". The piano part includes dynamic markings like "mp" and "f", and notes such as "fl. X1, 2, 3".

Handwritten musical score for the second system, primarily piano accompaniment. It includes dynamic markings like "mf" and "f", and notes such as "fl. X1, 2, 3".

8/16' but capable of quick speech

after 5' pause begin again with opening and use of 2-8 vocal entry

Handwritten musical score for the third system, featuring vocal staves (T, B) and piano accompaniment. The vocal parts are marked "Al-le-lu-ia" and "le-lu-ia". The piano part includes dynamic markings like "pp" and "p".

all on "le"

staccato voices all stop

agile

staccato and asp

Handwritten musical score for the fourth system, featuring piano accompaniment. It includes dynamic markings like "mf" and "p", and notes such as "fl. 8'".

Prim. 8', 4', 2 2/3'

voice leads voice w/ staccato

Handwritten musical score for the fifth system, featuring vocal staves (T, B) and piano accompaniment. The vocal parts are marked "Al-le-lu-ia" and "Al-le-lu-ia". The piano part includes dynamic markings like "mp" and "f", and notes such as "fl. 8'".

agile

I mp 8' fl. on prim.

ms 1/6' need-crisp only

2

NO CHANGES ON THIS TIME

10

*dolce*  $\leftrightarrow$

*f* *Al-* *3le-lu-ia* *Al-*

*II tpt 8' f*

*sempre mp*

*mp fl. 8' or 8'16"*

13

*sempre p*

*le-dolce sur stars iron*

*mf*

*II fl. or prin. 8'2' (in foreground)*

*II tpt 8' (f)*

16

*chant (p)*

*stone. Al-le-lu-ia, -al-le-lu-ia, al-le-lu-ia, all-ll-ll-ll all-ll-ll-ll all-ll-ll-ll*

*mp*

*II fl. B' murmuring background*

*sempre mp*

\* "all" as in final word of text; close on "ll" (lift tongue to palate) immediately after attack; bell-like.

19

all - ll - ll - a - ni - mates them all - ll - ll - ll

II fl. B2  
Yotta #

22

as a moan, audible  
but almost hidden  
in organ sound; distant

slow gliss. - slow gliss.

pp all  
(sing on vowel)

25

I reeds 8' ff

II reeds 8' f

I prin. 8'4' mf

4 28)

loud, breathy whisper

loud, breathy whisper

fire! fire!

ff (sung)

al-le-lu-ia

I fl. 8'4'

mp

mf-silvery

II fl. 8' and Scharf or Terz-zymbel

31)

non dim.

release together

earth

al-le-lu-ia

non dim.

I fl. 8'4'(2')

II tpt 8' only

34)

lyrically, mf but floating inside the organ sound

sun

sun

sun

al-le-lu-ia

always ff, intense

sun

al-le-

I

II

(tpt. 5 - foreground)

mf fl. 8'16'

\* bright, but do not cover the voices

37

lu-ia stars al-le-lu-ia iron al-le-lu-ia

I

II

(tpt) #.

40

lu-ia christ of the stones stone al-le-lu-ia

(+)

mf echo str. #.

fl. 8' 4' mixt.

I to pad. only

43

en-er-gy al-le-lu-ia iron stone mat-ter al-le-lu-ia

mp

tpt. 8' only

8' (foreground)

①②③ = 3 successive manual II registrations starting with tpt 8', each successively softer and less brilliant (e.g. ending with fl. 8' prim. 4' only).



46.)

Christ of Love - christ of Love Christ of Love

Christ al-le-lu-ia Christ al-le-

I

II

mf fl. 8'16'

49.)

lu-ia who an-i-mates them all, who an-i-mates them all, who an-i-mates them

dim-in-u-en-do pa-co a pa-co

no break

mf

-mf

reed 8'

p (background)  
str. or fl. 8' only (from II)

52.)

all, who an-i-mates them all

Christ, Christ

mp

mp

-mp

expressionless, a murmuring monotone

55 *italics*

the love which moves the sun and the other stars

the love which moves the sun and the other stars.

I *pp* 8'4' fl.

3 final chords should all be flute timbre, each progressively softer

8'16' fl.

*pp* - 4'

*pp*

57

II *pppp* softest 8' flute.

*pppp*

5'