

**Richard Felciano**

# **Two Public Pieces**

For Unison Voices and Electronic Sounds

## **I. The Not-Yet Flower**

(A Crisis of Growth)

## **II. Cosmic Festival**

Let us look at the earth around us. What is happening under our eyes within the mass of peoples? What is the cause of this disorder in society, this uneasy agitation, these swelling waves, these whirling and mingling currents and these turbulent and formidable new impulses? Mankind is visibly passing through a crisis of growth. Mankind is becoming dimly aware of its shortcoming and its capacities. . .it sees the universe growing luminous like the horizon just before sunrise. It has a sense of premonition and of expectation.

Teilhard de Chardin, *The Divine Milieu*

These two pieces are “public” in the original sense of the word “liturgy”—a public act.

**E.C. Schirmer Music Company**  
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Richard Felciano

# The Not-Yet Flower

(A Crisis of Growth)

For Unison Voices and Electronic Sounds

Commissioned by the American Cathedral Organists and Choirmaster's Association

The singing should be generally soft and non-assertive. The tape drone (a perfect octave) represents perfection. Though it is present throughout, one is aware of it mainly at the beginning and end, and between phrases, where the melodic line plays off against it. For this reason the indicated pauses are of considerable importance.

If a separate part for a choir is desired, it should echo the community in canon at the unison two quarter-notes later and at a softer dynamic level.

The sung portion of the work begins just after the tape begins, according to the cue at the beginning of the score, and lasts approximately one minute and forty-five seconds.

Following the sung portion, the drone sound is sustained on the tape for approximately five minutes. It is not intended that all of it should be heard—only enough of it to complete the following events.

After a pause of five to eight seconds a bell is rung. It may be a single stroke on a tower bell or hand-bell, or a single shake of glass chimes (let them vibrate).

Following the bell stroke, one member of the community reads aloud a recent newspaper headline, excerpt from a current periodical or any other source which may serve as a concrete example of man's as yet incomplete and unperfected nature. One to three lines should suffice. The reading should be loud enough for everyone present to hear. The person reading is chosen or volunteers in advance of the singing, and is assigned an entry cue by the director (first bell, fourth bell, etc.). Most important is the fact that he chooses his own text without the knowledge or supervision of anyone else. The excerpt must be current and specific, even if controversial. The goal is to make the participant aware of the "crisis of growth" of which Teilhard speaks.

After the excerpt has been read, there is a pause of two to five seconds, during which the drone continues to sound. If readings by other members of the community are desired, each should be preceded by a bell stroke identical to the first and followed by a pause of two to five seconds. As many (or few) excerpts as desired may be used. The piece is terminated by turning off the tape recorder two seconds after the final excerpt is concluded, no matter how much is left of the tape drone.

A meditation may follow, if desired, in total silence for one minute. If the area can be darkened, termination of the sound should coincide to the onset of a total blackout, except for one centrally located candle. The blackout lasts for the duration of the meditation.

The musical score consists of two staves. The top staff, labeled 'Tape', shows a melodic line in treble clef with two fermatas above the first two notes. Below the staff are two sets of three horizontal lines, representing electronic sounds. The bottom staff, labeled 'Voices in Unison', shows the same melodic line starting at the second measure of the tape staff. The lyrics 'In the be - gin - ning was the' are written below the notes. Performance instructions include 'mp only' and '(synchronize with channel B throughout)'.

Word, — And the Word was with God. — The Word was — God, — the Word —

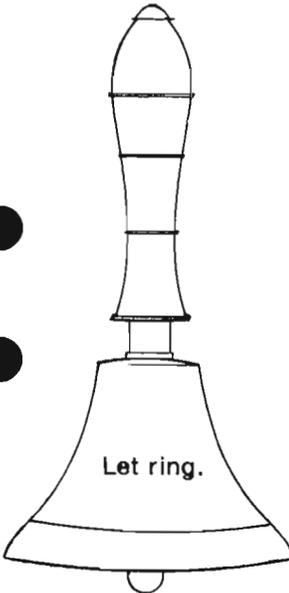
was — God, — and he was all things; with - out him was noth - ing. And he

was the light of men, he was the light — of — men, the light that — shines —

in dark-ness, the dark - ness, and the dark-ness knows it not. —

5''- 8''





Let ring.

**A member of the  
community  
reads aloud.**

2-5 seconds

