

RICHARD FELCIANO

FURIES

for 3 sopranos & 3 flutes [I doubling piccolo]
[III doubling alto]

Commissioned by the Noh Oratorio Society

Furies should be presented like an evil incantation, always sinister in character, with much modulation of the voice. The tempo is furioso, but not so fast that absolutely clear enunciation and crispness of consonant and vowel color is compromised.


There are two scores, one for the flutes, one for the voices. Flute I and Soprano I serve as leaders, cueing the members of their respective groups with the aid of a stopwatch.

Most of the score is not synchronized precisely. One important exception is to be found at the 3-minute cue and thereafter, where the flutes take over a soprano repeated-note cluster and continue in exactly the same coordinated rhythm and articulation. This must be perfectly coordinated, as though the flutes were activated (invoked) by the sopranos. For this reason, page 2 in both flute and voice parts is a full score. Note that, even here, there is not always a vertical coincidence of events.

The piece begins with all performers clapping their hands once, simultaneously with the first entry.

2:20
▼ = cue at 2 minutes, 20 seconds

After a cue is given, move as quickly as convenient (finish performing the fragment you are performing, but not the whole passage) to the next passage or repetition. Exception: the 3 minute climax cue on page 2, where all performers must synchronize.


 a slash = as fast as possible

headless notes following a pitch = repeat the same pitch



headless notes not " " " = free, following the registers suggested by the notation



 = six staccato repeated notes, as fast as possible; leave for the rest at whatever tempo is adopted

[ə] bgdkp d = the IPA symbol preceding a series of consonants indicates that the vowel sound the symbol represents should be used after each of the following consonants

Symbols used

- [ə] = uh as in oven
- [o] = oh as in rowing
- [ʊ] = oo as in moon
- [i] = ee as in meet
- [a] = ah as in father
- [ɛ] = eh as in bed
- [ɔ] = aw as in jaw
- [æ] = as in cat
- [I] = ih as in hit

●———— = sustain ad libitum; duration up to performer

all staccatos very short: staccatissimo!

AFAP = as fast as possible

4 = breath pause, as brief as possible; move on immediately; keep sound going

accidentals apply to notes immediately repeated but not beyond

◁————▷ cresc. from (dim. to) nothing

▼ = without time indication = coordination cue, not time cue

Note

These Furies manifest themselves in a babble, a demonic proto-language. They are a symbol of the undisciplined, of instinctual creative energies. They control the dark powers of the subconscious and can be dispersed only by making conscious the same force, thus absorbing it rather than imputing it to another. They are a projection of the male anima: the primitive female aspect of man's subconscious -- the incarnation of desire, fear, and other psychic tendencies incompatible with self, partly because they are too childish, or at least, child-like.

--Richard Felciano

FURIES

fl. I

0:00 5" mouth covers hole: wind sound with descending pitch; sine. 1st time, not thereafter

0:05 overblow non sinc. vary length with each repetition 25"

0:30 roll mouthpiece non sinc. AFAP tongue sharply

1:00 irregular values 35" sharp tonguing little pitch

1:35 15" DO NOT SYNCHRONIZE: VARY DURATIONS roll mouthpiece

Take

legato sempre

roll mouthpiece

legato sempre

roll mouthpiece

legato sempre

1:50 legato roll mouthpiece (like moaning)

roll mouthpiece (like moaning)

Take the Alto flute, go on

slowly add & subtract multiphonic

(like moaning) roll mouthpiece

♩=60

0:00 Presto; like an evil incantation; do not synchronize; enunciate!

Sop I
f bgdkpd kpd kpd bgd bgd kpd kpd bgd bgd kpd s-s-s [U] (long) no break

Sop II
f [o: u] s-s-s [i] k bd [ə] kpd [i] kpd [ə] kpd kpd [i] kpd [ə] kpd bgd tr. mm (tongue trill)

Sop III
f [i] kbd smn kbd smn [ə] kpd [i] kpd smn [ə] kpd [i] kpd [o: u] [i] kpd [ə] kpd bgd s-s-s

*slow portamento: like a moan

1:00

Sop I
mf sharp tonguing unvoiced mf pitched speech
TKTKTKTK [a] [i] s-s-s-s-s [ə] bgdkpd m-m [i] kbd smn

Sop II
f hiss non dim mf 3
[i] kbd smn kbd [ə] kpd [i] kmn smns mn talk! aw - uh! [i] kbd smns mn s-s-s [o] mn

Sop III
mf hiss non dim
[o] mn mah [ə] bgdkpd [a] [i] [ə] kpd smnkpd KTKTKT [i] smnkpd smn s-s-s smnkpd smn

1:50

Sop I
sp f pitched speech f hiss non dim connect prestissimo one breath shriek!
[na: i] [ə] bgdkpd s-s-s (high-pitched jibberish) [a: i] [e: i] [o: i] tr. mm (high-pitched jibberish) [æha] shriek!

Sop II
f hiss non dim mp f
(high-pitched jibberish) s-s-s pr-r-r (tongue trill) diendish laughter o - uh! pa sa na mp (moan) [æha] shriek!

Sop III
mf (pitched speech) shriek! f (bought) shriek!
[ə] bgdkpd [æha] [ə] bgdkpd kbd smn smi [bat bat babbat] [æha] [æha] [ə] bgdkpd r-r-r-r (tongue trill)

sop. get pitch from alto flute

2:20 2:25 2:30 2:35 2:40 2:45

3:00 voices AFAP but synchronized staccatissimo

Note: sop. cluster pitches introduced first by flutes

flute 2 voice

Sop I [i] f kmnblk [I] smnkun smn smnkun smn kmnkun

Sop II [o] f glmnk [I] smnkun smnsun kmn smn kmnkun

Sop III [a] f battuta [I] smnkun smnsun kmn smn kmnkun

picc [a] f battuta [I] smnkun smnsun kmn smn kmnkun

fl f

alto f

staccatissimo

rest on 4th beat of high

soprano cluster; re-enter

Sop I will nasal laughter

Voices together: spoken
Dark, grave, sinister, menacing
nasal, like a moan

same, but rise to higher, louder pitch

unis. slow, long mf

East is West is

flutes same tempo as voices; furioso

staccatissimo

staccatissimo

staccatissimo

picc

sempre furioso, ff

fl

sempre furioso, ff

alto fl. in G

["wind" in voices]

voices stop

[girlish laughter]

picc

ff sempre, non dim.

fl

ff sempre, non dim.

alto fl. in G

voices stop

picc

piccolo take
fife or
taxi whistle

shrill!

4x

[voices 3 7]

stop at
fife entry

4x

interlocking
repeats

San Francisco
Oct. 1987

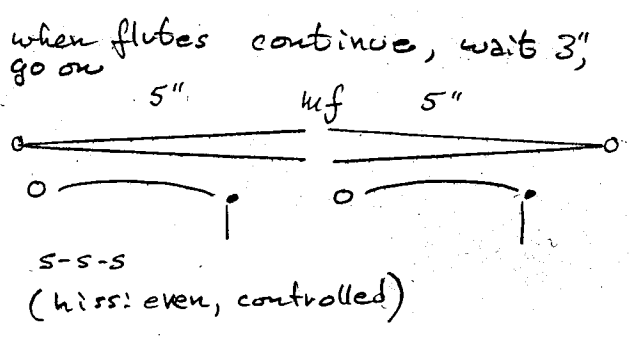
ca 5'

spoken
mf
"win-n-n-nd" (wind)
Repeat, leaving
irregular pauses
between repetitions.
Hum on "n"
Do not synchronize.
Accent "w".
Irregular durations.

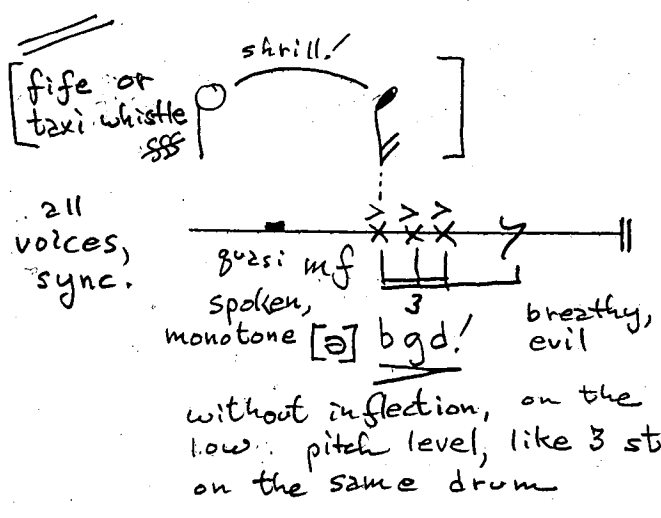
STOP
when
all
flutes
stop
together

begin when flutes continue
Girlish laughter.
mp (bocca chiusa)
but intense. Silly,
embarrassed giggling.
Mixed with flute
sounds but clearly
audible as giggling.

STOP
when
all
flutes
stop
together
a second time



TACENT
until
fife
entry:



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ca. 5'