

E.C.S. Choral Music No. 2944

Richard Felciano

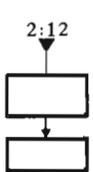
Hymn of the Universe

For Mixed Voices SAB and
Electronic Sounds



E. C. Schirmer Music Company

NOTATION a diagonal dotted line indicates a sequence of events.

 a vertical dotted line indicates events that are simultaneous.
a cue given by the conductor at 2:12 into the tape; cues affect only those boxes touched by the head of an arrow (the lower, not the upper in this example).

 a subsidiary cue; the time is determined by the conductor or by other local indications.

 each singer repeats the note, leaving irregular pauses between repetitions. Do not synchronize with other singers.

 sustain the note (stagger the breathing) until the next cue.

 the section leader begins on cue; others begin on consecutive pulses thereafter on a one-at-a-time basis. Each singer continues his previous material (or silence) right up to the point where he begins singing the material in the new box. Considerable overlapping should result. Repeat until the next cue.

 a passage without a box is to be sung once only, in unison.

p-mf vary the dynamics within this range.

 double box indicates all voices in unison

 sing four times only, then drop out or go on as indicated.

segue go on without pause.

unless otherwise indicated, voices sing in the tempo of the tape, about ♩=96.

"...you, my God, are the inmost depths, the stability of that eternal milieu, without duration or space, in which our cosmos emerges gradually into being and grows gradually to its final completeness, as it loses those boundaries which to our eyes seem so immense." Teilhard de Chardin

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Tape. The tape is 7 1/2 ips., quarter-track stereo, for sale by the publisher. The small numerals above the tape part designate the appearance of important pitches on the tape. In most (but not all) instances, the appearance of a new pitch in the voices is preceded by its appearance on the tape, though the interval between the two may vary considerably.

Commissioned by
Westminster Choir College

Chorus. The piece is gentle, floating, sustained. The tape level should not rise above mezzo-forte. The voices are generally restrained and merge with the tape sounds, seeming to be "surrounded" by the tape. Their general dynamic level is piano and, with a few indicated exceptions, their singing is calm and trance-like.

The score is divided into four parts: Tape, Soprano, Alto, and Men. The Tape part is at the top, with a treble clef and a key signature of one sharp (F#). It starts at 0:00 with the instruction "Stopwatch and tape on". Below the tape part, there are several musical staves with notes and stems, and time markers: 0:00, 0:02, 0:08½, 0:09½, 0:12, 0:15½, 0:18, and 0:20. The Soprano part has two staves. The first staff has a treble clef and a key signature of one sharp. It has a dynamic marking of *pp* and a first ending bracket labeled "1^o". The lyrics "my" and "God" are written below the notes. The Alto part has two staves. The first staff has a treble clef and a key signature of one sharp. It has a dynamic marking of *pp* and the instruction "Distant; merge with tape sounds". The lyrics "You" and "are" are written below the notes. The Men part has one staff with a bass clef and a key signature of one sharp. It has a dynamic marking of *mf* and a first ending bracket labeled "1^o". The lyrics "niente" and "are" are written below the notes. Arrows point from the time markers on the Tape part to the corresponding musical staves in the vocal parts.

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0:22 Pitch for this entry may be obtained from the tape F-sharp which is prominent from the beginning of the piece to this point.

0:26½

0:28

0:36

Tape

S

A

Men

leggiero mp

the in - most depths

sta - bil - i - ty

Five low male voices

p mf

Say the word THE once any time within five seconds after cue. Do not synchronize.

Alto: *rallentando molto*, very fast to very slow so that last two notes are about two seconds apart. All notes should be very short. Figure should jump energetically out of the texture and then recede into it again. Conductor gives subsidiary cues for coordination.

0:40

0:45½

0:56

1:00

1:06

1:15

1:19

Tape

S

A

Men

poco f

of that e - ter - nal mi - lieu

with-out du - ra - tion or space

p gently, legato

4 with-out time, with-out space

Get pitch here

very fast to very slow Continue the *rallentando* to the soprano cue.

Tape

1:29 1:34 1:40

a tempo

Cue the alto entry to coincide with the soprano section leader's singing of this syllable (about 1:30).

S

10 *p*

1 in which our cos-mos e-mer-ges, e-mer-ges, e-mer-ges and grows, and grows...

no break

segue

A

10 *p*

3 grad-u-al-ly in-to be-ing

Men

Tape

1:45 1:55 2:00 2:06 2:14

S

A

10 *p*

and grows to its fi-nal com-plete-ness

10 *p* *legato ma secco*

as it los-es those bound-aries

Men

10 *p* *poco* *<mp>* niente

and grows —

RICHARD FELCIANO was born in California in 1930. He holds degrees from Mills College, the Paris Conservatory, and the University of Iowa (Ph.D. 1959). His principal teachers of composition were Darius Milhaud, with whom he worked at Mills and in Paris, and Luigi Dallapiccola, with whom he studied privately during a year in Florence. He has held grants from the French and Italian governments, the Woolley and Copley foundations, a Fulbright grant, two Ford Foundation fellowships, and a Guggenheim fellowship. Since 1967 he has been a resident composer to the National Center for Experiments in Television in San Francisco. His sensitive gift for working with highly refined sonorities, the originality of his compositions, and his uncommon ability to combine electronic sounds with those of live instruments have made him one of the most highly respected American composers of his generation. Mr. Felciano is currently Professor of Music at the University of California at Berkeley and co-director of the university's electronic music studio.

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