

E.C.S. Choral Music No. 2944

**Richard Felciano**

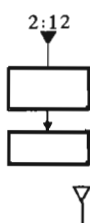
# Hymn of the Universe

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 musical score is presented on a four-staff system. The top staff is labeled 'Tape' and contains a series of musical notations with time markers above them: 0:00, 0:02, 0:08½, 0:09½, 0:12, 0:15½, 0:18, 0:19, and 0:20. A note below the first staff indicates '(Tape tempo about ♩=96)'. The second staff is for Soprano, the third for Alto, and the fourth for Men. The Soprano part has two boxed musical excerpts: one at 0:09½ with lyrics 'my' and dynamic *pp*, and another at 0:19 with lyrics 'God' and dynamic *pp sempre*. The Alto part has two boxed musical excerpts: one at 0:08½ with lyrics 'You' and dynamic *pp*, and another at 0:18 with lyrics 'are' and dynamic *mf*. The Men part is mostly empty, with a final note at the end of the piece. A note 'Distant; merge with tape sounds' is written near the Alto part. Arrows indicate the timing of the voice entries relative to the tape markers.

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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

Get pitch here

*p*

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

*poco f*

with-out du - ra - tion or space

*p* gently, legato

4 with-out time, with-out space

1:29 1:34 1:40

Tape

S

*a tempo*

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

*no break*

*segue*

10 *p*

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

A

10 *p*

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

Men

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

Tape

S

A

10 *p*

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

10 *p* *legato ma secco*

as it los-es those bound-a-ries

Men

10 *p* *poco* *mp* *niente*

and— grows —

2:15 2:20 2:30 2:40 2:44½ 2:50 2:55½

Tape

S

10 *p* and grows —

10 *p* im - - mense

10 *p* so —

A

10 *p* which to our eyes

10 *p* seem so —

10 *p* so —

Men

Section leader completes his current repetition, then drops out. Others follow, one at a time.

3:00 3:30 3:34 3:36

Tape

S

10 *p* so im - mense —

10 *p* so —

A

10 *p* so —

Men

All voices gently stop singing with this cue —

Tape sounds reach inaudibility

$\text{♩} = 96$  *ppp* distant

...mense —

*pp* *dim.* *ppp*

so —

*pp* *dim.* *ppp*

ih.....

ca. 3'50"

—1973

**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.

**E. C. Schirmer Music Company Inc.**

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